

Cumby, Texas
4/15/91

Dear Barbara:

I would hate to claim credit for being the first in anything, but I am sure we were among the first if not the first to be able to get marching band into the daily schedule. The only reason I think that we were able to do this Mr. Honey had so many students (the only high school at the time) that this looked good at the time. However, we continued to do this for all the time I was there. I think that Bob Maddox made some inquiries at this time and was able to get Mr. Fly to do the same thing, because we were already doing it. Anyway it helped everyone--school, band & schedules. You say that they don't do this now, well, if they still schedule football at the last period, I would be protesting loud and clear.

Also, I remember that we got a lot of letter from over the U.S. about having two uniforms in one. The Westerner shirts and hats weree

unique at that time. Fred Frauhauf and his dad were part of the brains that led to this creation.

Barbara, I am trying to write in dim light and I don't see very well anyway. I also want to blame this typewriter on all the mistakes, spelling etc.

I had better close
before this machine does more damage.

P.S. Sorry I sent the picture to drong addresss Maybe I can blame that on the typewriter also.

Sincerely,

Paul

Friday Nite about 10:30 P.M.

Dear Barbara:

Forget my distraught letter last week. I was only thinking of what I would have liked to have done. I really look back and am disappointed as what I accomplished. I am honored that you thought of me for the Hall of Fame. I don't have any pictures of Phi Beta Mu that I can find. I did act as chairman, with secretary Jack Mahan, for a year or two right after the War, and even was nominated to act as president, but I refused the job until more of the rest of the members got back to meetings. Col. Earl Irons even asked me to take over. I well remember the long speeches of Jack Mahan. Well so much for that. I was born in Cumby, Texas 1913. Finished high school at Lubbock high school in 1931. Awarded a B.S in Education from East Texas State in 1935. Started teaching at Loraine that year and got married to Rachel Brenom also that year. I moved to Levelland the next year with salary raise from \$70.00 to \$92.50 a month - also had to take some script. I went to Grand Falls, the next year (19?) at a considerable raise in salary. I stayed four years (I think) and made 1st divisions every year. Then I moved to Monahans for one year and started the second year but decided to take a Civil Service job in the Air Corp, But Uncle Sam sent me greetings and I joined the South Plains Glider School Band. I was with several Lubbock boys until transferred to New Haven. Glen Miller had already gone over seas, but he left a wonderful stage band behind. That group had also left the day before I got there to go over seas, but I caught them at Boston and the orders had been changed and we spent the rest of the war period playing parades, hospitals etc. I was able to go to the Boston Symphony Orchestra some time, twice a week. I was discharged at Fort Devens having spent 3 years, 4 months and 10 days in the service. I was offered the Odessa job by Mr. Murry Fry, but I could not get out even after the war was over for some time. My next job was Seminole where I really did my best work. I went to contest the 1st year with two seniors and 45 5th graders and had a good group, I don't remember if we made 1st div. or not, but the next year I started 40 more 5th graders and I left the program to go to Lubbock High. The Superintendent, Ted Edwards, recommended that I be terminated but they gave me a \$500.00 raise and fired him the next year I had to start again from scratch but with such talent as Dwight Burkhalter and Ellene Portwood the going was off to a good start. The second year I began to get students from Thompson, Slaton & best junior high of all. We made some good ratings for several years, even after loosing more than 1/2 of potential students to Monterey. We always made first division at Enid and one year we were the OUTSTANDING BAND. But the junior highs begin to send more and more less talented students and I finally could not take it any longer and spent my last two years teach homebound students. I really kind of fizzleed out, I think. I retired in 1973 to take care of my mother and dad. Mother still lives with me and will be 100 years old May 1, 1991. I lost Rachel in 1984, Jan. 7th



*Paul
Brantom*

MUSIC MATTERS

By F. W. SAVAGE
Director of Music Activities

ACCEPTANCE CARDS

This year, 1950-51, the final date for filing acceptance cards has been moved forward to December 1. Most schools have renewed their cards, but there are a few who are holding out until the bitter end. Don't make it too bitter. Elementary schools are not required to file cards this year since there will be no elementary school competition at the Regional Competition-Festivals.

ELEMENTARY MEETS

Speaking of elementary school competition, there seems to be an unusual amount of interest in the new elementary school area meets. The State office has received about two or three hundred cards designating an interest in this activity. We have sent out the special bulletins describing this competition and will proceed with the organization of the areas just as soon as we can get to it.

JUNIOR HIGH BAND CLINIC

This office received a fine report from Melvin King of Spur reporting on a very successful junior high school band clinic which was sponsored in Spur on October 7. Levelland, Loraine, Ralls, Big Spring and Spur sent their bands and the group from Paducah got their experience by the side of the highway working on a broken down bus. Mr. King made a statement that, "It is hoped that this will be only one of a series of future clinics for the younger players who have not yet attained the **glamour** and travel of the High School groups." This statement seems to emphasize again the growing sentiment that younger groups should not be given all the "glamour" attendant to participation in football trips, competition-festivals, festivals, etc., which in the opinion of some, "should be saved for dessert" after the student has really spent several years in hard work. There seems to be considerable merit in this proposal

provided the director can discover sufficient motivation through such activities as concerts, clinics such as held at Spur, and other ideas.

EMPHASIS ON CONCERT MUSIC

For some reason or other, we have heard an unusual amount of comment lately about the age-old argument pertaining to over-emphasis on contest music. Melvin King from Spur brings it up again when he said, "Directors didn't have to worry about contests or contest music and consequently they had a most enjoyable day." These comments are not directed at Mr. King since essentially the same statement was made to me while hanging out this article. The discussion was brought up by a superintendent of a school in Texas which is at least a million miles from Spur. I heard the same statement during the choral workshop in Stephenville, October 28 and again several times during an excursion last week into Southeast Texas.

All that I can say concerning this idea is that, in my opinion, if you are "worrying" about contest music during September and October, you'd better sit down and re-consider your philosophy of teaching music. We state over and over again that the competition-festival is supposed to be a **culminating activity** for a year's instruction in the performance and appreciation of music. You should be worrying in September and October about the best method for getting your cornet player to get that first finger down while playing F Sharp; your violinist to play with the back of the bow, and your singer to slump down in his seat so the diaphragm won't interfere with his tone production. If you can solve these problems, contest music won't worry you when it comes time to first consider it along in March or April. Why shouldn't "directors have a most enjoyable day" in October getting together and solving problems collectively?

Well, all this leads us again to those directors and teachers who are opposed to competition in any form. They like our choral workshops because they "don't include competition." They like various and sundry festivals for the same reason. Have you determined why? Based on the above paragraph, we will conclude that they have **not** discovered a teaching philosophy which allows them to teach fundamentals steadily and constructively all year long without worrying about one concert and one evaluation some seven or eight months in the future. The competition-festival is an excellent motivating device, but there is a sad deficiency in the techniques of a teacher who relies on it completely for a year's teaching.

Herbert N. Johnston, Vice-President
Director, Philco Corporation Band
Philadelphia 34, Pennsylvania

Mark H. Hindsley, President
Director, University of Illinois Bands
Urbana, Illinois

Glenn C. Bainum, Secretary-Treasurer
Director Emeritus, Northwestern University Bands
7373 No. Cicero Ave.
Chicago 30, Illinois

The American Bandmasters Association

710 S. Elm Blvd.
Champaign, Illinois
April 3, 1957

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Paul M. Branom
3606 38th Street
Lubbock, Texas

Dear Paul:

For a fellow who is supposed to be retired I have been quite busy. So this is my first opportunity to answer your letter.

I did include the tamtam or gong in my band score, but in the process of engraving it was inadvertently omitted. It should occur on the first beat of each measure for first 30 bars. In the first bar I usually have it struck a firm mezzo-forte (but not hard enough to cause a "rattle", decreasing to piano at the third bar.

As I remember, I listened to only two recordings and I do not remember whose they were. However, I liked the one in which the tempo was not dragged so much. As wind instruments, unfortunately, to not have the vibrato and interest-sustaining resonance of the strings of the orchestra, I make a general practice of taking slow movements in band a bit faster than the accepted orchestra tempo. I like to keep it moving, yet deliberate, not hurried.

I do that in the first part of the Death and "Transfusion" (as one bandmaster called it) where the melody is "born" a note at a time just as a child forms words with blocks a letter at a time. Incidentally, in the orchestra the horns, one at a time, sound the notes. But as the notes are isolated and cover a considerable range, I gave them the "courage of conviction" by supporting them with assembled melody by the Baritone.

The harp part is, of course, desirable but not essential. I have played it a number of times without harp, piano or marimba.

As to recordings, I have not heard Toscanini's but his are usually to my liking.

24th Annual Convention

Urbana, Illinois

March 5 - 8, 1958

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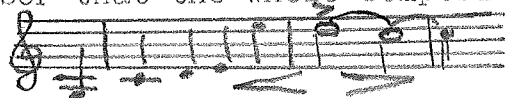
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(Some more free stationery!)

Again about the tempo, at letter "C" I broaden the tempo some to obtain the majestic effect necessary for the rest of the number. (And by the way, in publicity sent with some copies, the impression was given by Kjos that I usually began at letter "C", which is incorrect. The only time I did that was to get it on one side of the old 78 rpm record.

As to cues, each bandmaster's musicianship and judgment should dictate where they are justified for balance or to support weakness in the melody, which always must dominate. At the fourth and later measures if the bassoon has difficulty starting the tones softly enough have him (or her) sustain the F. After letter "A" the Alto and Bass Clarinets will need to play forte to bring those parts out prominently. First Cornet should stand out two bars before "D". Piccolo quite important (and in tune) two bars before "C". 4th and 8th bars after "E", flutes and oboes must be in good balance. At letter "F" brasses marcato but full value to each note. Majestically powerful, but do not spoil by over-blowing. Six bars before "G", the theme on which the whole number is built must stand out FF above everything else (trombones and even the horns should raise their bells) leading to a tremendous climax FFF on second bar before "G", more powerful than anywhere before. An extra pair of very large and fine quality cymbals is especially needed here. Immediately after this climax relax the tempo and volume to let the "shock" subside. Remember that the whole composition is based on this simple theme and must stand out when it occurs in any part.



These are only the salient points. The shades of expression must be felt by the conductor. In any event, I hope that the foregoing suggestions will be of help in the performance by your band.

I am recuperating from a busy two weeks in the East - ABA convention in Pittsburgh, then Washington and New York. In Washington, at the invitation of Col. Howard, I conducted the U. S. Air Force Band in readings (and tape test recordings) of two of my latest transcriptions.

Looking forward to seeing you in Lubbock in June and with kind regards, I am

Very truly yours

A. A. Harding

"The College Band . . . a serious and distinctive medium of musical expression . . . of vital service
an importance to its members, its institution, and its art."

PHI

BETA

MU

Office of the INTERNATIONAL EDITOR
James F. Slutz
3626 North Country Wood
Terre Haute, Indiana 47805

Dear Phi Beta Mu Brother,

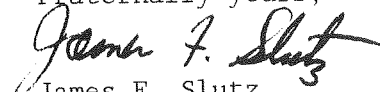
It is my pleasure to send to you two sample scores of new band works that are very important to our fraternity. In December of 1988 we celebrated our 50th Anniversary at the Midwest International Band and Orchestra Clinic in Chicago. The culminating event of this celebration was a Friday night performance at 7:30 p.m. of the Lake Highlands High School Symphonic Band of Dallas, TX, under the direction of Malcolm Helm. On this occasion a Celebration Fanfare by Alfred Reed and Breckenridge by James Barnes were performed as part of Brother Helms Midwest concert. These works were written especially for our 50th Anniversary. Barnhouse and Southern Music Publishers have graciously provided me with sample miniature scores to these two works so that I might make this music known to the entire brotherhood of Phi Beta Mu. I have had the opportunity to perform both of these works and certainly recommend that you give them serious consideration for your future concerts.

I would like to make you aware of our meetings for this years Midwest Clinic in Chicago and encourage every Phi Beta Mu member who is going to be in Chicago for this years Midwest to attend the International Assembly and the Awards Luncheon. These are always wonderful times of sharing with brothers from literally around the world. The format is changing this year particularly for the International Assembly. For many years it has been late in the evening, this year our International Assembly will be held at 7:00 a.m. on Thursday, December 20. The Awards Luncheon will be held at 12:00 noon on Friday, December 21. Please check the program brochure carefully upon your arrival in Chicago to identify the rooms for these very important meetings, put them on your calendar and plan to attend.

My final appeal is in the area of sharing your ideas, expertise, and accomplishments. As International Editor for our fraternity, I am sometimes hardput to come up with enough material for our quarterly publications. The membership of Phi Beta Mu encompasses the leaders in the band conducting profession in the world. You are accomplishing many wonderful things that your brothers in Phi Beta Mu would like to know about. Your chapters are supporting very important music education activities and functions that again your brotherhood at large should be aware of. I ask you to please take pen in hand and share your accomplishments, your chapter's activities, and other timely thought provocative ideas about bands and instrumental music education with me for future publication to our membership.

Have a wonderful year.

Fraternally yours,


James F. Slutz
International Editor

Very Informative

Bulletin No. 4

October 21, 1948

Instrumental Music

1. A Brief History

An orchestra organized by Mrs. George N. Atkinson in 1922 was the first instrumental musical group in the Lubbock Public Schools. Two years later Mr. James W. Crowley organized the first band.

H. A. Anderson, who came to the Lubbock schools as band director of Senior High School in 1929 organized a band in Junior High School in 1931, and in 1937 introduced instrumental musical education to elementary schools by teaching students in all elementary schools to play a simple instrument called a saxette. In 1938 elementary students were given regular instruments and bands were organized. Assisting Anderson in the early days with the Junior High Band were J. W. Day and Lynn Gray Gordon.

Instrumental instruction in all the schools of Lubbock was continued during the years Charles Eskridge and Joe Haddon were directors, but the manpower shortage during the war years made it impossible to keep up this complete program of musical education in the junior high and elementary schools.

Lewis L. Stoelzing, director from 1945-48, again introduced instruction in brass, wind, and string instruments in the junior highs and elementary schools.

With a few interruptions students in Senior High school have had an orchestra. Miss Annie Owens followed Mrs. Atkinson as director, and Miss Beulah Dunn was director of the largest orchestra in the history of the school.

2. Bands and Orchestras -- 1948-49

This year 416 students are being given instrumental music instructions in the Lubbock schools. There are now four complete bands in the system, one each in Senior High School and the three junior high schools. All four schools offer instruction for both A and B band members.

In Senior High School Paul M. Branom is full time band instructor and director. In addition Mr. Branom is helping organize the band groups in the junior highs and the elementary schools. Junior High directors offer instruction in both band and orchestra in their schools as well as give instructions to elementary students in their vicinity. These junior high directors are: Lannes Hope, O. L. Slaton Junior High School; Harry K. Born, J. T. Hutchinson Junior High School; Frank Herring, Carroll Thompson Junior High School.

J. H. Penn is Coordinator of Instrumental Music and director of orchestra in Senior High School. In addition, Mr. Penn is assisting with the organization of orchestras in the elementary schools. Thirty-six students are now taking instruction in string instruments. Seventeen of these students comprise the Senior High School Orchestra.

Special instruction in marching drills is given to the Senior High School Band by C. R. Dale, one of the outstanding authorities on marching bands.

3. Senior High School

Paul M. Branom, Band Director, J. H. Penn, Orchestra Director.

A Band	66
B Band	12
Orchestra	<u>17</u>
	95

4. O. L. Slaton Junior High School

Lannes Hope, Director

A Band	26
B Band	50
Orchestra	6
Elementary	
Band	56
Orchestra	<u>8</u>
	146

5. J. T. Hutchinson Junior High School

Harry K. Born, Director

A Band	41
B Band	16
Elementary	
Band	26
Orchestra	<u>2</u>
	91

6. Carroll Thompson Junior High School

Frank Herring, Director

A Band	28
B Band	23
Orchestra	14
Elementary	
Band	14
Orchestra	<u>5</u>
	84

7. Plans for the Future

It is hoped that a band and orchestra may soon be organized at McWhorter School. This elementary school is so far away from any junior high school that it is not practical for these students to take instruction from any of the existing centers. At present parents have indicated that there are 27 students who would

like to take band and orchestra instruction. Thus far, no trained personnel has been found for this school.

As other elementary schools located too far distant from junior high schools indicate interest it is planned that teachers shall be provided.

At present there are no uniforms for any of the three junior high school bands and the schools are not financially able to buy uniforms for these schools at this time. It is also hoped that at some future time uniforms may be provided for these bands.

I forgot to mention that I got a Master of Education from "Tech" and more than 40 hours on a Doctoral.

Again, excuse (please) for spelling and composing directly on this typewriter. I had lots of help from "Prof" and Joe Haddon and Jack Delahaunty.

I am finding that my ribbon needs changing and I need to stop. Thanks again for even thinking of me and my work. I had a lot of respect for Paul, but Ted was something else.

Sincerely,

Paul

Paul M. Branom

P.S. Barbara you have had a wonderful career. You have done more in your teaching than any other woman I have read about. I could never say enough good things about Paul. I believe he was the most sensitive musician I ever met. I will always remember him.

P.S. I hate to write letters

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Paul Brannon
Director
Westerner Band
Lubbock High School
Lubbock, Texas

Mr. Brannon:

As a graduate of both Lubbock High School ('61) and Texas Tech, I am used to having a good soundin', great performing band.

My congratulations on the sights and sounds your band brought to Burges last Friday night. It sounded like old home week.

I understand from some of the band parents who that the students raised the money for the trip themselves. I hope they enjoyed the trip, because we enjoyed having your band down.

Sincerely,

(Miss) Carolene English
Publications Sponsor

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

Band 431

BAND ADMINISTRATION

(Outline)

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Fred Stoughton, Band Director	Jal, New Mexico
Clyde Rowe, Band Director	Amarillo, Texas
G. Gilligan, Band Director	Kermit, Texas
W. Edgett, Student	Lubbock, Texas
Wayne McDonald, Band Director	
O.T. Ryan, Student	Lubbock, Texas
J.R. McEntyre, Band Director	San Benito, Texas
Rupert Hornbeck, Band Director	Tulia, Texas
Louie Holder, Band Director	Vernon, Texas
Fillmore Hendrix, Band Director	Plainview, Texas
B. Geeslin, Band Director	Burnet, Texas
W.G. Skipworth, Band Director	Kosciusko, Miss.
Paul Branom, Band Director	Lubbock, Texas
Joe L. Haddon, Ass't. Director, Texas Tech Band	Lubbock, Texas

Nelson G. Patrick, Instructor

Summer Session 1949