

**Dr. Thomas Ford Lane (1899-1982)
Phi Beta Mu Fraternity
Texas Bandmasters Association
2006 Hall of Fame**

**Addendum File : Reports and Papers
Table of Contents**

- 1. May 1941 "Physics and Music"**
- 2. Master's Thesis Questionnaire**
- 3. April 1953 "A Coordinated Music Program for Sherman Public Schools" [Adopted by Board of Education June 1953-54]**
- 4. May 28, 1953 "Consultant of Music Education for Sherman Public Schools"**
- 5. Sherman Public Schools Band Registration Forms**
- 6. Interested Parents/Students Meeting Notice Form**
- 7. 1954-1955 Sherman Public Schools "School Improvement Program"**
- 8. 1957 "Sherman High School Senior Class Banquet" (After Dinner Speech)**
- 9. 1959 Sherman Public Schools Bulletin "Music Therapy in Special Education"**
- 10. 1959 Sherman Public Schools "Guide for Instruction -- Music Education -- Years One through Twelve"**
- 11. September 19, 1961 "Music Coordinator 1961-62"**
- 12. September 26, 1961 "Elementary Band Program"**
- 13. September 26, 1961 Minutes- "Joint Meeting of Music Teachers and Administrative Staff"**

Dr. Thomas Ford Lane
2006 Bandmasters Hall of Fame
Addendum File: Reports and Papers (continued)

- 14. September 27, 1961 Sherman Public Schools "Elementary Band" Parent's Notice**
- 15. October 12, 1961 "Parents of Elementary Band Members" Organizational Meeting Notice**
- 16. October 31, 1961 "Music Teachers Meeting" Agenda**
- 17. October 31, 1961 Department of Music "Six-Week Report" Form**
- 18. October 31, 1961 "Music Teachers Meeting" Minutes**
- 19. November 13, 1961 Sherman Public Schools to Music Teachers "A Study on Grading and Reporting"**
- 20. December 12, 1961 Sherman Public Schools "Music Teachers Meeting" Agenda**
- 21. December 12, 1961 Sherman Public Schools "Music Teachers Meeting" Minutes**
- 22. February 13, 1962 Sherman Public Schools "Music Teachers Meeting" Agenda [Re: Spring Music Festival Schedules & Programs, and Summer Band]**
- 23. May 9, 1962 "Music Education in the Sherman Secondary Schools- Policies and Procedures on Musical Activities, Curricular and Extra-Curricular"**
- 24. 1963 "Hill Junior College Musical Organizations" Information**
- 25. 1963 Hill Junior College Music Department "General Information" [explanation of various music groups on campus, description of and cost of courses offered, Suggested Freshman Year Schedule, Sophomore Year Schedule]**

Physics AND Music



by
FORD LANE

May 1941

FORWARD

This paper has been prepared for the teaching of The Science in Musical Sound to students in Music Education who endeavor to pursue music as a vocation. It is believed that a scientific study of the subject will increase the knowledge and appreciation of this phenomenon.

The sources of information for this syllabus are taken from Sir James Jean's Science and Music; Physics, sounds, and accustics lectures by professors W. Jay Kennedy and Tarver Morris of Trinity University. A bibliography is appended.

Ford Lane

A
Very good
Tarver Morris
5/20/41

SCIENCE

MUSIC and

SOUND

CLASS NOTES

Lecture

by

W. Jay Kennedy

Sound: Accustics

Chapter I

The production and transmission of sound.

- A. A vibrating body is necessary for the production of sound. (This body may be a solid, liquid or gas.)

Ordinary sources.

1. Tuning fork

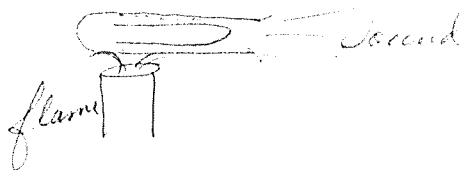


2. Whistle

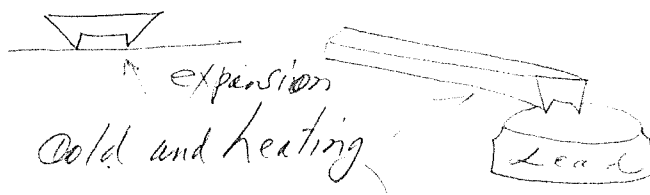


- b. Also Dalton whistle // above human auditory.

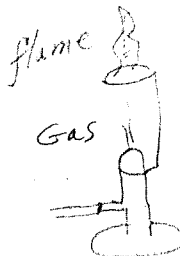
3. Knipp's tube. *vibrating body*



4. Trevelyan Rocker



B. A material medium is necessary for the transmission of sound i.e. "Sound will not travel through a vacuum".



C. Some Velocities of Sound

Material	temp.	Velocities	
		<u>meter</u> sec	<u>ft.</u> sec
Air	0° C or 32° F	3313	1087
"	20° C or 68° F	3433	1126
Water (distilled)	### (Not natural H ₂ O) Ordinary	1400	
Iron	Ordinary	5100	
Brass	Ordinary	3500	

D. The velocity of sound increases 60 cm. or 6 m. for each 1° C rise in temperature (in air).
(Sound travels faster in warm air)

$$V_{0^{\circ}C} // V_{t^{\circ}C} + K^{\circ}C$$

$$V_{0^{\circ}C} // V_{t^{\circ}C} + 60 \frac{\text{cm.}}{\text{Sec.}^{\circ}C} t.$$

3a

(I). // $331.3 \frac{m}{sec} + 6 \frac{m}{sec}$ 30 % // $331.3 \frac{m}{sec} + 18 \frac{m}{sec}$.

$$// \quad 349.3 \frac{\text{m}}{\text{sec}}$$

(2) Velocity of sound at -10°C

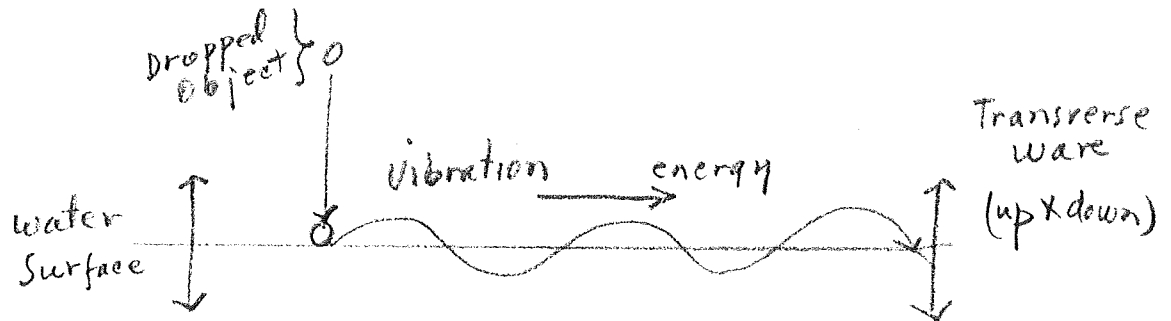
$$331.3 \frac{\text{m}}{\text{sec}} + 6 \frac{\text{m}}{\text{sec}} - 109 \phi // 331.3 \frac{\text{m}}{\text{sec}} - \cancel{60} \frac{\text{m}}{\text{sec}}$$

CHAPTER 11

The Mechanism of Transmission

- A. Sound is a longitudinal wave motion wherein the particle of the medium transmitting the sound energy, vibrate back and forth along the path of propagation.

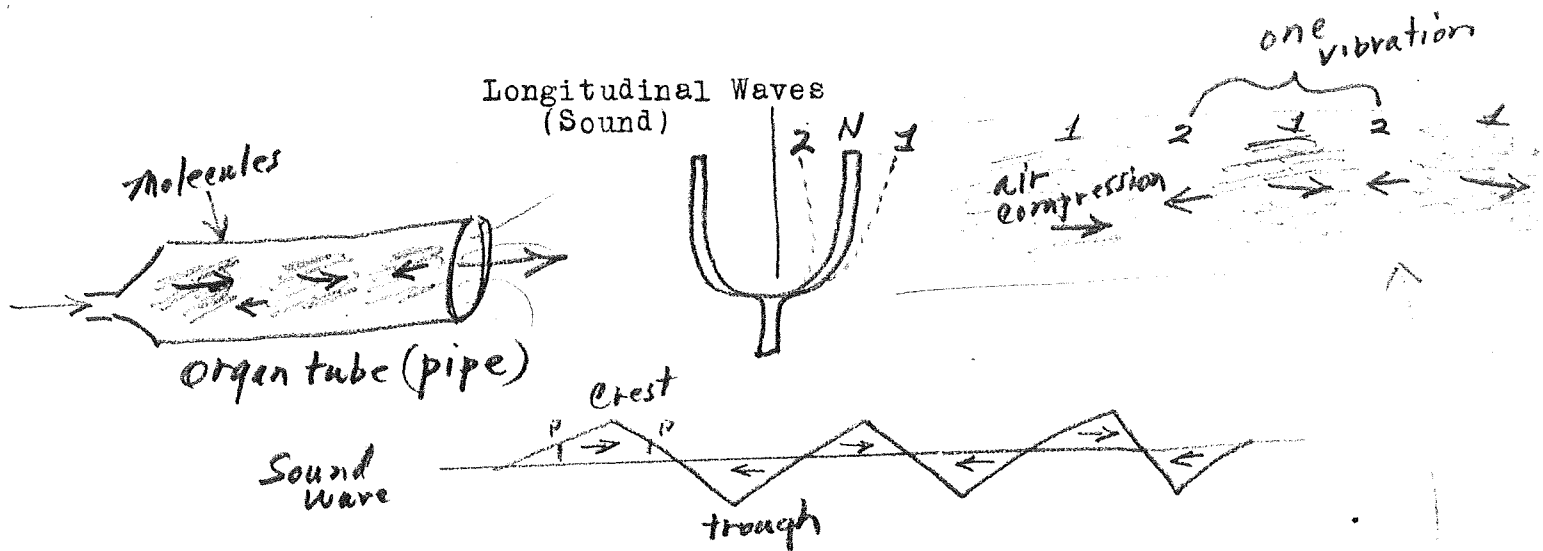
This is unlike the gravity waves or ripples on the surface of water. These latter waves are transverse waves, wherein the particles of water vibrate up and down, while the wave travels horizontal.



Transverse waves // (Gravity water wave).

Longitudinal waves // (Sound waves).

.OI // Slightly below or above atmospheric
press makes an impression on "Ear drums".



Air waves repeats itself
With every round trip of
tuning fork (prong)

B. Velocity Wave length and Frequency or Pitch.

// V. 1. N.

1// A sequence of attached wave length is a
WAVE TRAIN.

N // Vibration per second (round trip) // V.

V // Velocity of sound energy.

Suppose $N // 256 \frac{\text{wave 1}}{\text{per sec}}$

and that $V // 331.3 \frac{\text{M}}{\text{sec.}}$

$$1 // \frac{V}{N}$$

$$\frac{V}{V} // \frac{N}{N_1} \text{ (of vibration) } 1$$

Ill: Middle C // 256 vibrations per second

What is the wave length of Middle C at 20 % C

$$V // \frac{343.3 \text{ meter per sec}}{256} // 1 // 1.34 \text{ M}$$

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Sensation of Sound

Most humans have a range of about 20 vibrations per second to C. 20,000 per/sec.

Physicists interpretation of the Human EAR
"The physical principles of the Ear"

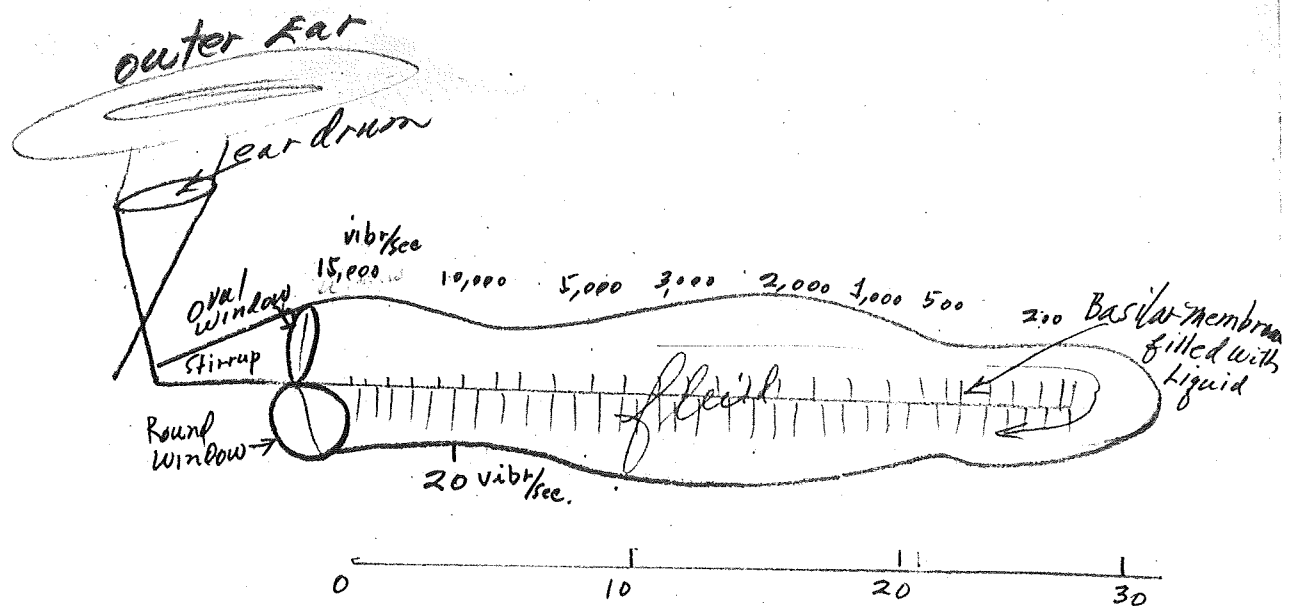
1. The external ear
 - a. Collector of sound energy
 - b. Bi-Aural, or binaural
 1. For directional purposes
2. The Middle Ear, or tympanic cavity // separated from external (outer) by the tympani membrane (ear drum).
(ear drum picks up energy, or sound).

Professor's statement// The ear drum is set into vibration as it is struck by the condensation and rarefaction collected through the external ear.

Note: (change a millionth (fraction) C 8 ft.) The three bones (stirrup, lever and hammer) of the ear reduces at inner ear (1/4).

3. Attached to the ear drum and extending to the surface of the inner ear is a system of levers whose function is, to reduce the amplitude of vibrations picked up by the ear drum (with ear drum there is not much energy)

The reduction of amplitude, without reduction in energy is necessary because the inner ear is filled with liquid, which is practically incompressible.



Due to this lever action the force applied against the liquid in the inner ear is much greater than the force applied against the ear drum by the vibration air. (air // condensation and rarefactions).

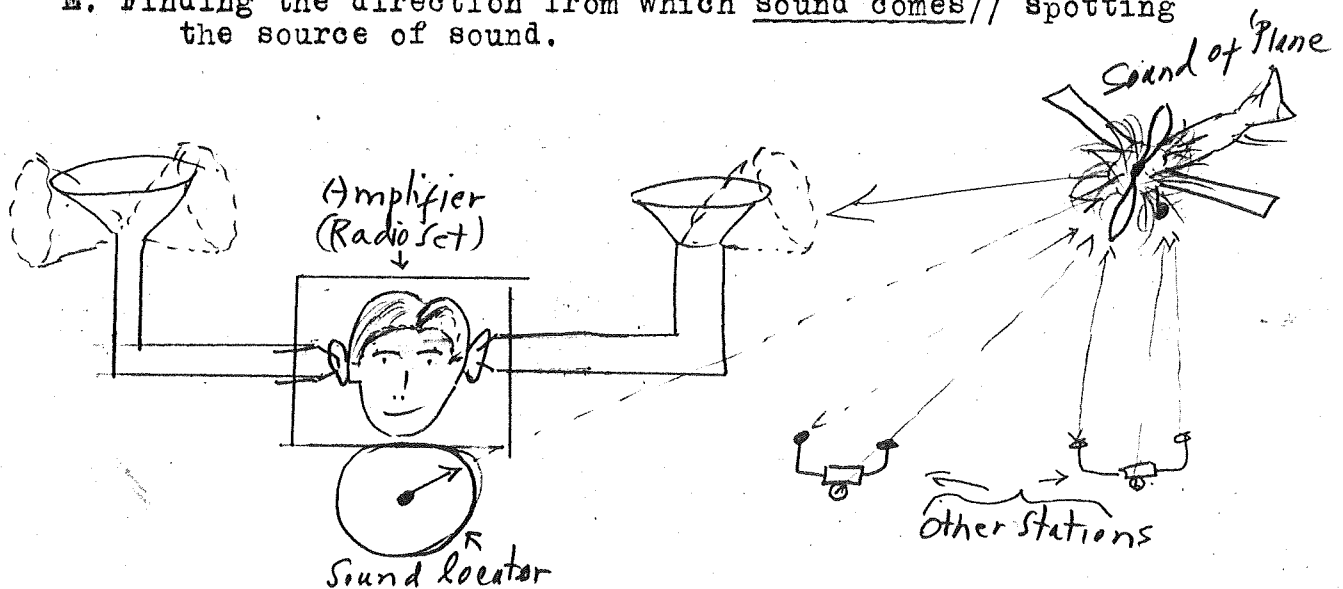
4. Inner Ear .-The internal ear, or labyrenth

Note: (The cricket (or bat) has frequency of about 15,000 vibration per/sec.)

5. Pitch is proportioned to the frequency of the sound. Ordinarily we use the terms pitch and frequency interchangeably pitch.

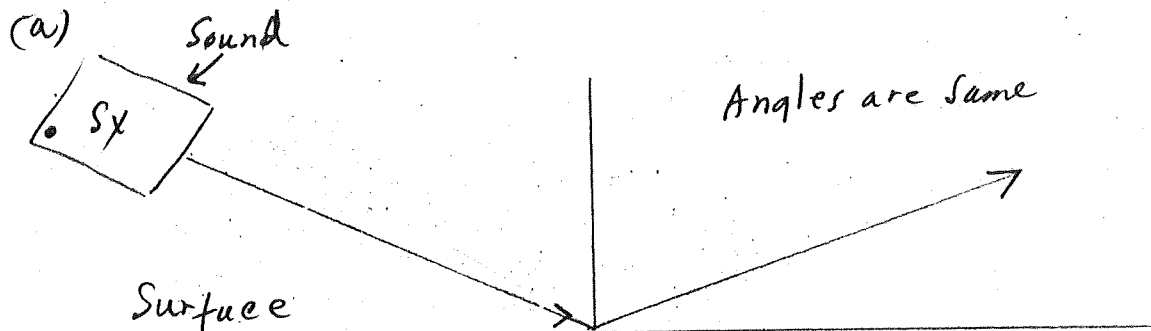
D. In general the Intensity of a sound varies inversity as the square of the distance from the source, and depends to some extent on the density and elastic properties of the transmitting medium.

E. Finding the direction from which sound comes // spotting the source of sound.

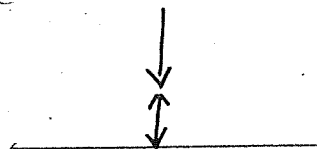


F. Reflection of sound

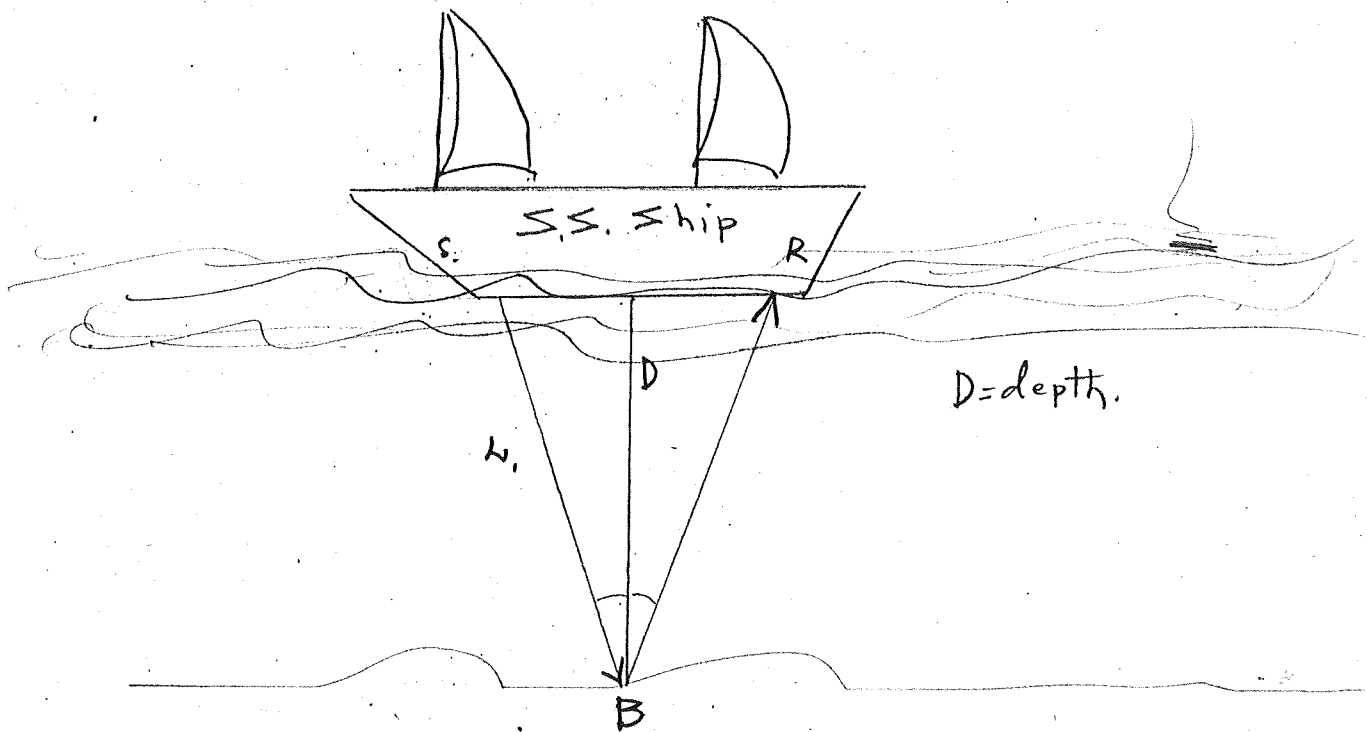
1. The angle of incidence // the angle of reflection.



(b) Echo



2. Charting the floor of a body of water.



10
Know the velocity of the sound in water length between
the sound and reflection time for sound to travel //

S B R

$\frac{1}{2}$ time X Velocity // L

D // $L^2 - \left(\frac{L}{2}\right)^2$

(Problem) #3

Time //(return of echo)

How far away is a cliff on which an echo is
heard in ten seconds.

(The answer is approximately 1 mile)

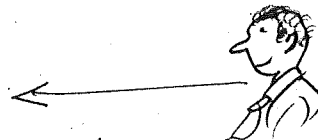
Temperature at 25° C.

G. The Doppler Effect

Sound

Exp. 1

256



If he moves toward sound as fast as the sound
is moving the vibration // 512 or (twice as fast)
or high pitch.

Exp.

Meeting a car with honking horn the pitch raises
and lowers the highest pitch // when the cars are
at passing position.

1

N // apparent vib/sec

N // true vib/sec

V // velocity of sound

V // velocity of auditor or sound

//^a

Sound approaching // N^1 // $N \frac{V}{V-V}$

Sound receding // N^1 // $N \frac{V}{V+V}$

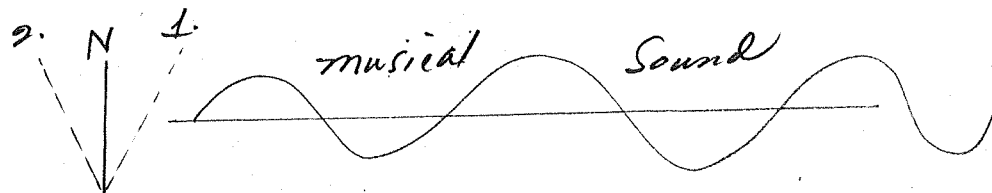
N^1 // $N \frac{V+V}{V}$ // auditor
approaching

N^1 // $N \frac{V-V}{V}$ auditor
receding

III. Musical Sounds

A. A musical sound is regular and produces a train of waves, while a noise is irregular.

Train of waves // condensation and rarefactions.



B. Three characteristics of a (musical) tone.

1. In general // the intensity of a sound depending on the aptitude of vibration of the source, the pitch depends on the frequency (Intensity and number and prominence of higher partials // overtone), and the quality on the form (number and prominence of overtones).

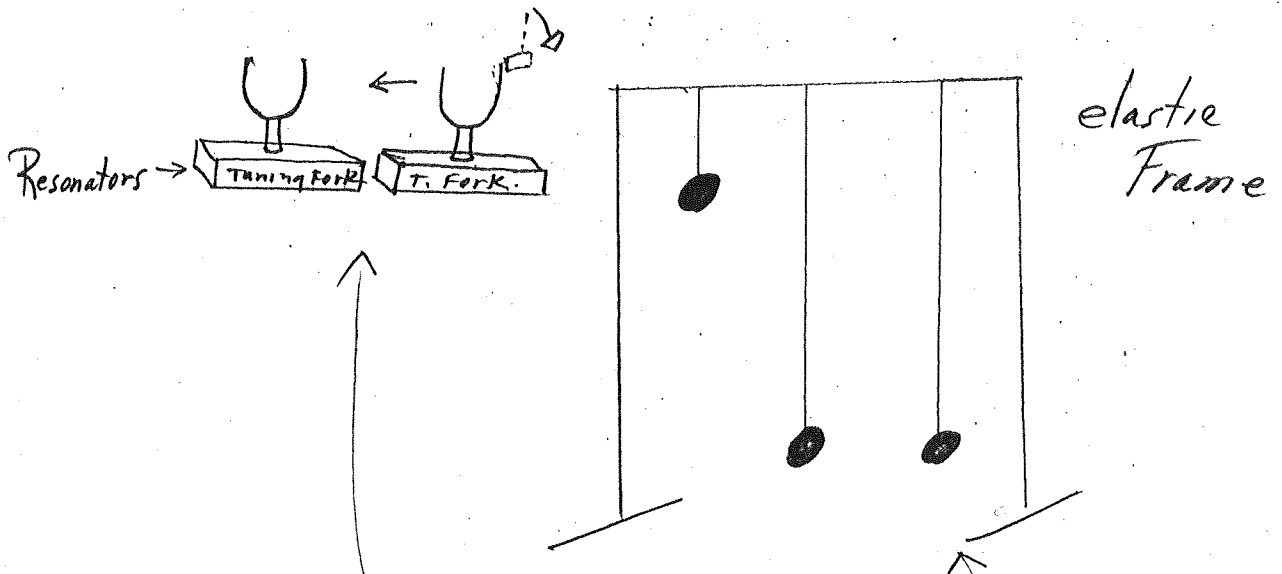
Quality // is a subjective and cannot be picked on an electric device.

2. "Fast vibrations" Supersonics are "Sound" waves whose frequency is too high to be audible and some of its uses include a sterilization of liquid, such as milk.

More effecient than pastuerization, but more expensive for getting rid of bacteria.

Supersonics are nerve racking as comes from street cars.

- C. Sympathetic vibrations may be set up in a body if another body near it and of the same natural frequency is set into vibration



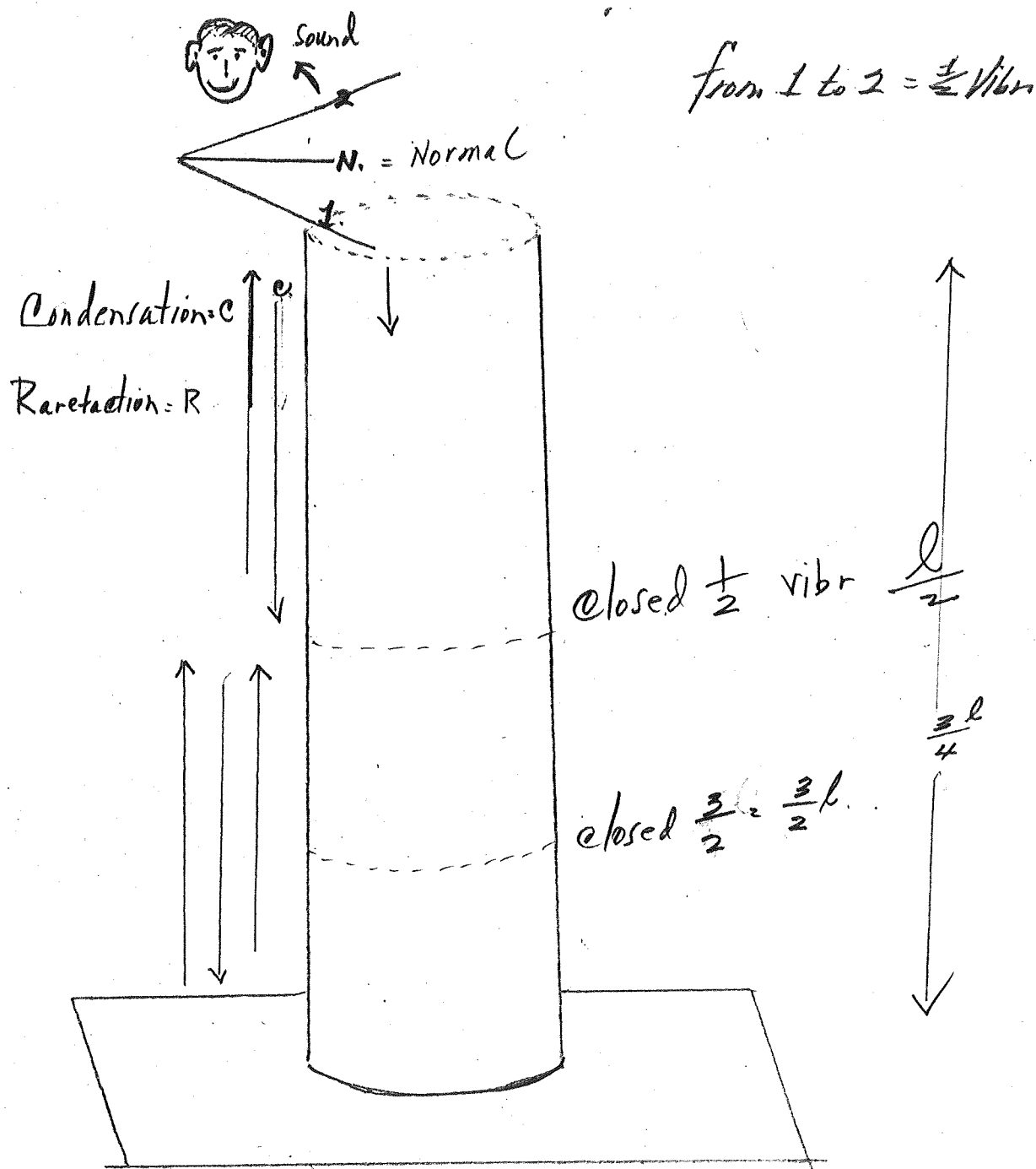
1. Examples

The resonating tuning fork

2. Mechanical Resonatore

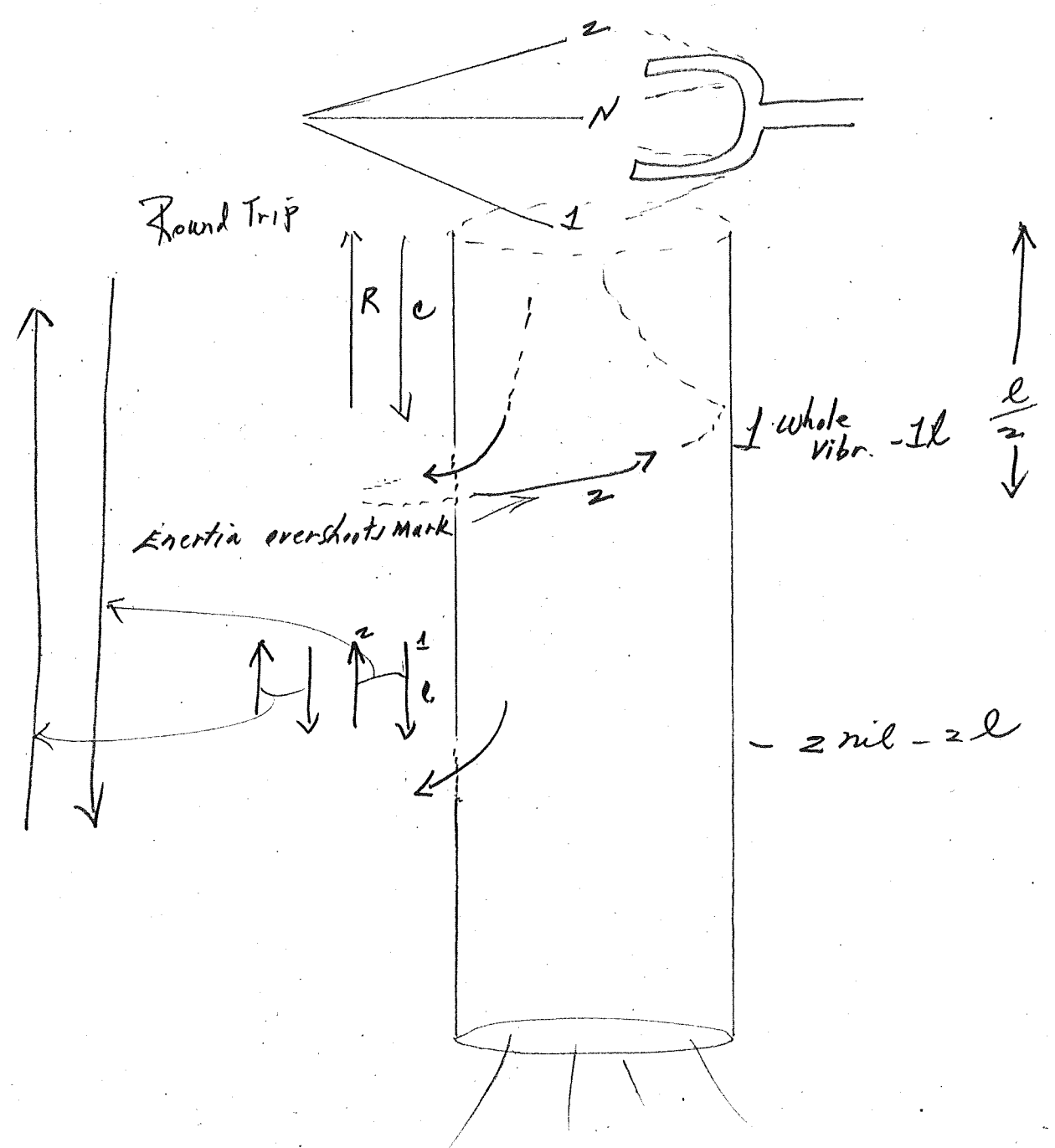
3. Resonance and Wave length (and velocity)

a. A closed tube.



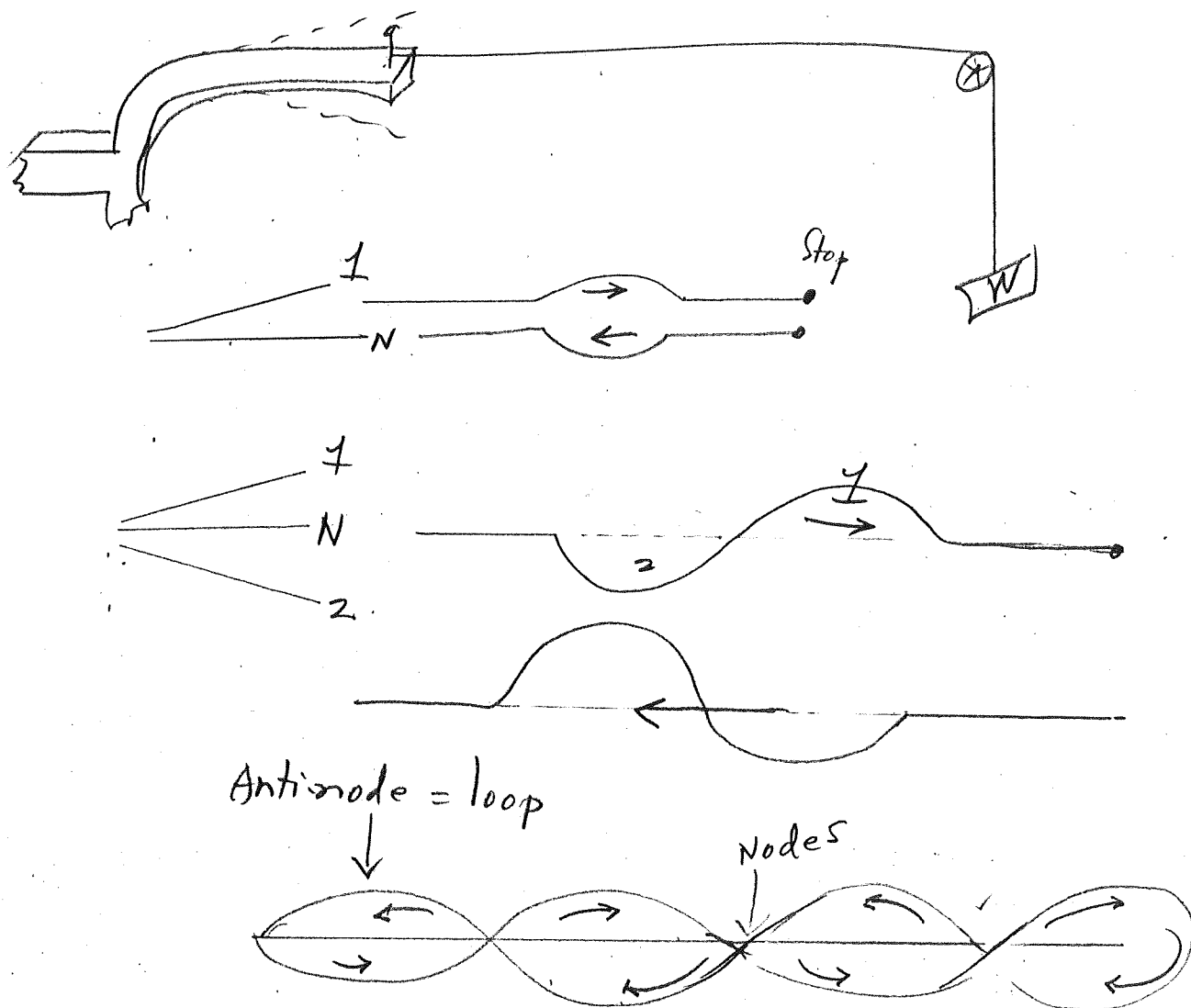
Note: In an open tube the condensation returns as a rarefaction, and a rarefaction as a condensation.

B. Open Pipes



Meldes Experiment

Vibration of String.



$$N // \frac{1}{2L} \quad \frac{T}{M}$$

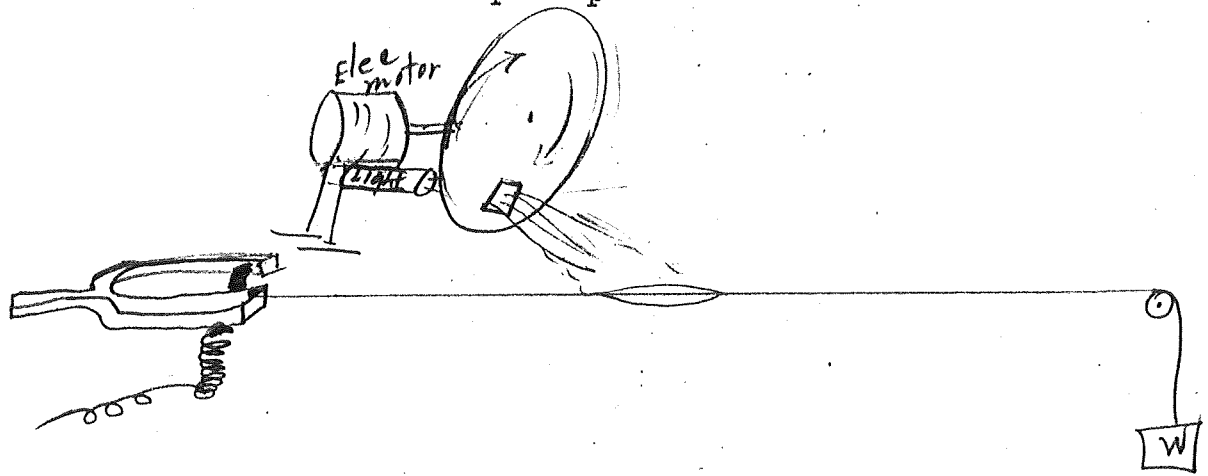
N // Vib/sec of tuning fork

T // tension on cord // wts.(gram) 980 dynes/ gm.

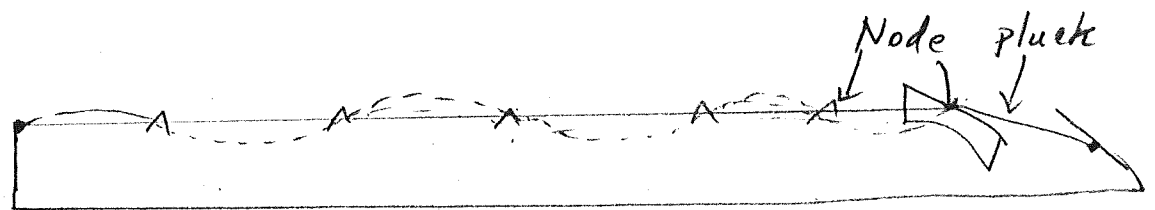
M. // line or density of string // $\frac{\text{mass of string}}{\text{length cord}}$

L // distance between ~~###~~ nodes.

Mechanical stroboscope



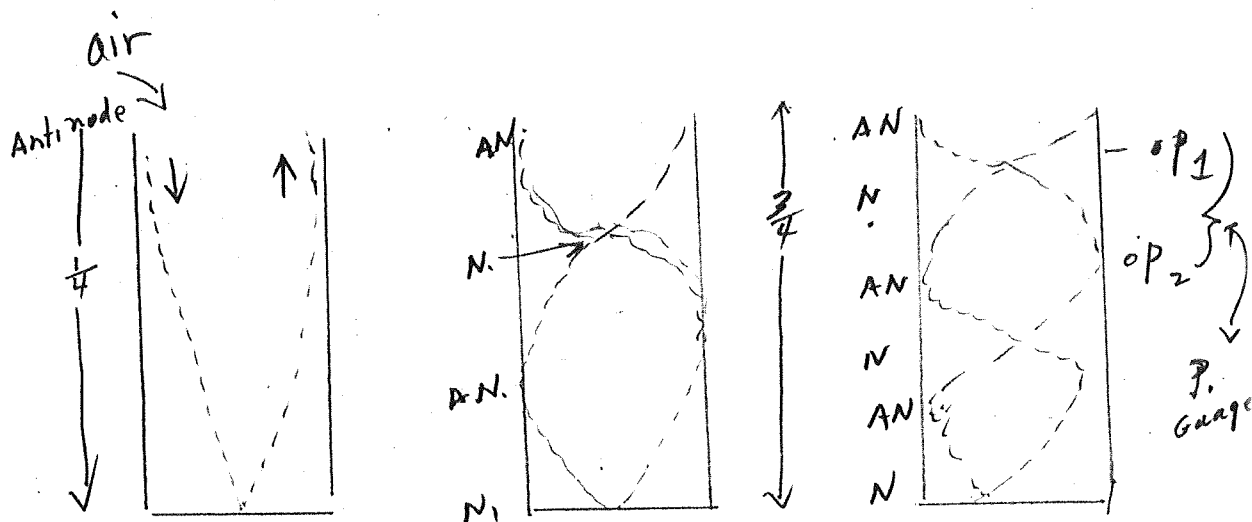
The Stretched String



Fundamentals and Overtones

A. "Closed pipe"

P = pressure



1. The fundamental is the lowest note a vibrating body will emit. (b) the overtones are multiples in frequency of the fundamental tone.

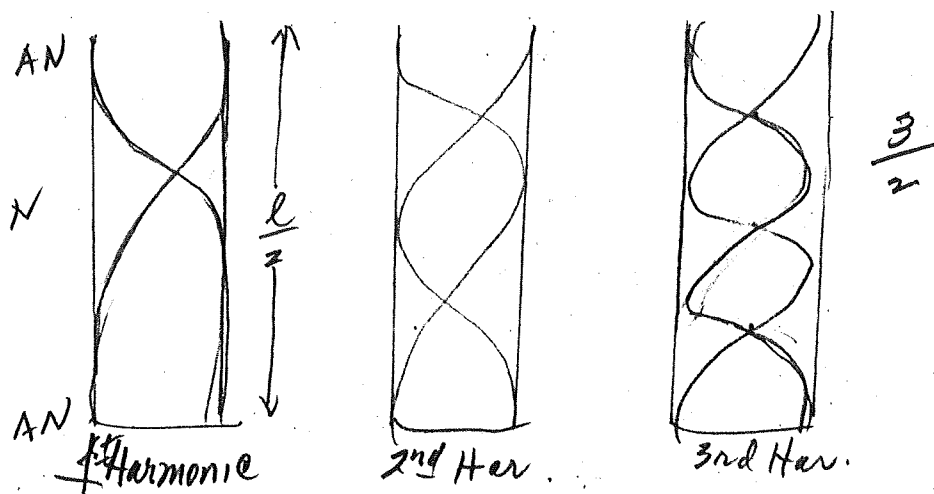
2. (a) A closed pipe gives only the uneven ~~fundamental~~

	(fundamental	//	1st. Harmonic
	(2 f.	//	1st. // 2nd. "
Overtones	(3 f.	//	2nd. // 3rd. "
	(4 f.	//	3rd. // 4th. "

(f + 2nd. + 4) a closed pipe
yields to F, 3, 5 harmonic // odds

Open pipes // Produce all overtones

Fundamentals and Overtones



Bell Labortory // used for testing equipment:

1. Joe took fathers shoe bench out.
2. She was waiting on my lawn.

DEFINITIONS

PHYSICS and MUSIC

Anderson, Dr. Arthur Olaf
First Forty Lessons in Harmony (1937).

pp. 18

Definitions

SOUND: is the regular or irregular recurring vibratory disturbances of the air-waves.

MUSICAL TONE: When these vibrations are regular, a musical tone is heard.

NOISE: When vibrations are irregular the resultant is a noise.

TONE: To be heard as tone : Sound must have a vibration number of at least 16 to 20 vibrations per second, (the lowest audible tone).

Tones of 12,000 vibrations per second are extremely shrill and unpleasant. Above this number of vibrations they become inaudible.

CONSONANCE: Is a pleasing agreement of musical sounds heard simultaneously.

OUTLINE

of

Sir James Jean's

SCIENCE and MUSIC

Jeans: Sir James
Science and Music (1937).
Chapter II, pp. 17ff.

PURE TONES

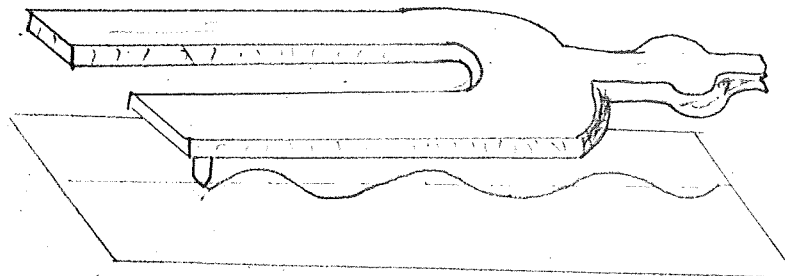
pp.18

TUNING FORK: When Tuning Fork is struck the prongs vibrate, they communicate their vibrations into the surrounding air and this transmits agitation to our ear drums, with the result that we hear a sound.

The Fork keeps vibrating a period after we can no longer hear the sound.

Examples.

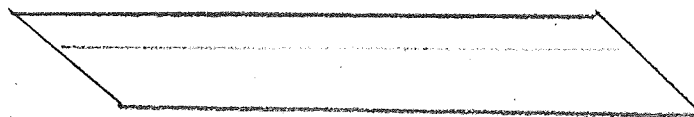
Experiment 1.



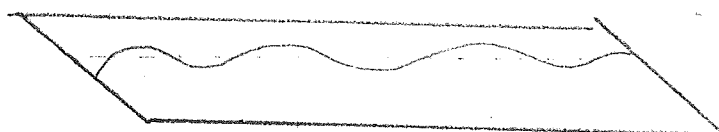
(a)

Experiment 2. Straight line=equals no vibrations. (b) Trace of vibrating fork.

A.



B.



PURE TONES: Are tones without over-tones.

pp.20

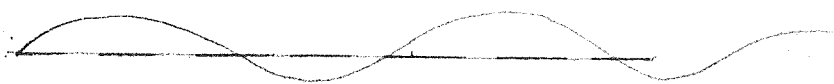
Their vibrations "are all of precisely the same shape, length, exactly same and they recur at perfectly regular intervals".

Regularity: Is that which distinguishes Music from Noise.

Yet regularity can be overdone:
"Unending regularity produces unpleasing monotony... and lifelessness".

SOUND WAVES

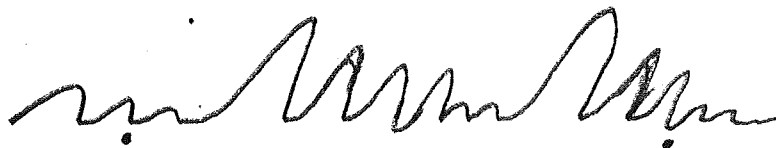
TUNING FORK (pure tone)
 (a)



pp.12-13
 plate 1.

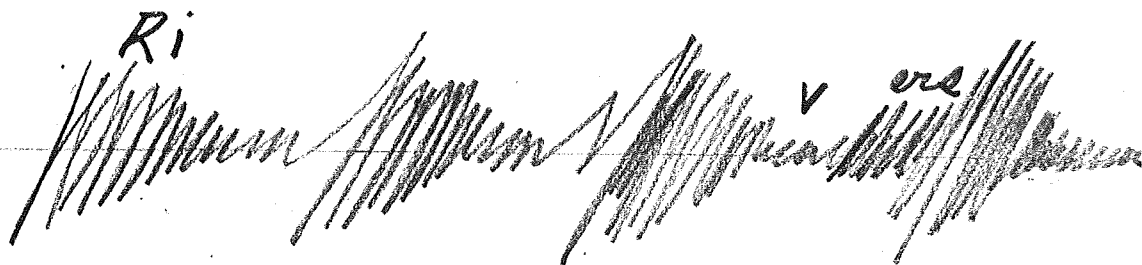
BASS VOICE

(b) Sound curve of vowel word a in father
 at the pitch of F. Dots indicate 1/100 sec.



BARITONE VOICE with orchestra:

(c) Sound curve of phonograph record of baritone voice singing RIVERS with orchestral accompaniment.



4

The irregularity of the sound curves in the human voice (and most musical instruments) tend to do away with monotony of tone.

EXAMPLE: Psychological.

Explain reaction of listeners on True tones played by Dance Orchestras at late hours.

Certain tunes played at a certain tempo at a monotonous rhythm without vibrato will cause listener to become listless and as a result they will either depart or order more drinks. This experiment was proven a variation times and places 1936-'37.

Note: // means, EQUALS

PERIOD- FREQUENCY and PITCH

pp.21. PERIOD- The amount of time it (the needle) takes to make each sound wave.// The time of a single vibration//Period of vibration.

FREQUENCY// The number of vibrations that occur in a second// frequency of vibration//

- a. Tuning fork tuned to middle C (of the pianoforte) executes 261 vibrations per second regardless of how LOUD or how SOFT when sounds diminish the wave remain the same length.

pp.22 PITCH: The pitch of a sound depends only on the frequency of the vibration, (not nature of vibration) or it is the frequency of vibration that determines the pitch of the sound.

Note: Fletcher says PITCH//also loudness and overtone.

pp.21 PITCH; Is the frequency of the tone as 261 is associated with the pitch of middle C not only of the tuning fork but for all musical sounds no matter how they are produced.

EXAMPLE:

1. A siren which runs at such a rate that 261 blasts of air escape in a second the sound//middle C.
2. Hold a card against a rotating tooth wheel if 261 teeth hit the card per second// middle C.
3. Wood (circular) saw//same.
4. Electric machinery//The hum of a dynamo is middle C if the current alternates at the rate of 261 cycles a second.
(b) Electric organs built on this principle.
5. Motor car// If pistons make 261 strokes per second the tone is "Middle C".

(Jeans)

Frequencies of the Middle 8va. of the Piano.

pp.22 English(Queen's Hall) Concert Pitch. Tuned in Equal temperment.

Middle C	261.0	f	348.4	a	438.9
C#	276.5	f#	369.1	a#	465.0
d	293.0	g	391.1	b	492.7
d#	310.4	g#	414.3	C'	522.0
e	328.8				

pp.23 Many standard pitches are in use.

Early times pitches

- (1713) Silbermanns Organ Strausburg Cathedral: a// 393
- (1688) Schnitgers Organ S. Jacobi, Hamburg: a// 489
4 1/2 tones higher
- (1619) "Church pitch" of northern Germany: a// 567
6-1/2 tones higher
- (1759) Father Smith's Organ, Trinity College
Cambridge, Eng. a// 395
- (1751) Handels own tuning fork a// 522.5

18th. Century effort to have a more uniform pitch.
A// 415 to 430

Musicians striving for brilliance and keenness of
tone began to raise the frequency (1879) Covent
Garden Orchestra played: a// 450

pp.24 American so called "Concert pitch"
A// 461.6 // High pitch

Band instruments up until 20th. Century were
built in high pitch.

FRANCE (1859) French Government recommended a standard
pitch and was confirmed by legal decree
recommended A // 435

AMERICA A// 440 // standard

ENGLAND // where C is used tune from C' // 522

U.S. Symphony Orchestra and String Orchestra
tune to "a" (open string)

Military Bands, Brass Bands and Jazz bands
tune to Bb.

(Jeans)

Octave interval // 2 to 1 ratio
 Ex: "Middle C" // 261 X 2 // 522 // C8a. higher

pp.24

Semitones (half tones, half steps) represents a
 rise in frequency of 0.6 per cent.

Precisely 6% for each semitone (1.06)¹² // 2.0122
 and not exactly 2

Instruments such as piano, organ, xylophone
 tuned to EQUAL TEMPERAMENT the interval of
 2 is spread equally over twelve semitones
 intervals of the octave.

Each step (semitone) frequency ratio //
 1.05,946 // exact 12th. root of 2.

f.r. within 8va.

C	//1		
C#	//	1.05946	
d	//	(1.05946)2	// 1.1225
d#	//	(1.05946)3	// 1.1892
e	//	" 4	//
f	//	" 5	//
f#	//	" 6	//
g	//	" 7	//
g#	//	" 8	//
a	//	" 9	//
a#	//	" 10	//
b	//	(1.05946)11	// 1.8877
C8va.	//	(1.05946)12	// 2.0000

pp.27

Ill: Phonograph record which has been recorded
 for the standard rate of 78 revolution and
 run at 82.6 revolution, which is just
 1.05946 times the standard rate. If origi-
nal played in C at 78 revolutions we would
 hear it in C# at 82.6 revolution double
 speed (rate) // 156 revolution // C8va.

pp.28

General Theory of Vibrations

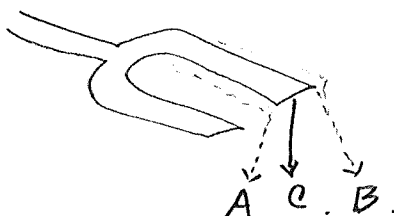
(Jeans)

Every material structure can find at least one position in which it can remain at rest (otherwise perpetual motion) such a position is called a

Ex: "o" // "position of equilibrium" // all particles and neighboring particles are exactly balanced.

pp.29

Any slight disturbance will cause the structure to move out of equilibrium to some new position each particle experiences a "restoring force" which tends to pull it back to the original position and so on.

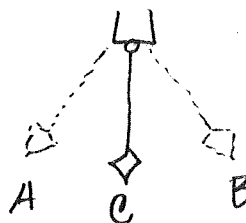


A returns to B.
B " " A.

Oscillation // a form of vibration.

VIBRATION // In a vibration the particles move only a very small distance. The restoring force is exactly proportioned to distance the particle is moved from equilibrium // "Simple Harmonic Motion".

Violent swinging of pendulum or greater volume or intensity waves greater in size BUT exactly the same "period" of time is involved in completing the vibration // S.H.M.



restoring forces at =
A and B
Point of Equilibrium
is at = C

pp.31

Vibrations are the same loud or soft, "which is a most important fact for a musician // ---

(Jeans)

(dynamics, phrasing, etc.) ... because without this fact music would (almost) be impossible.

SIMULTANEOUS VIBRATIONS

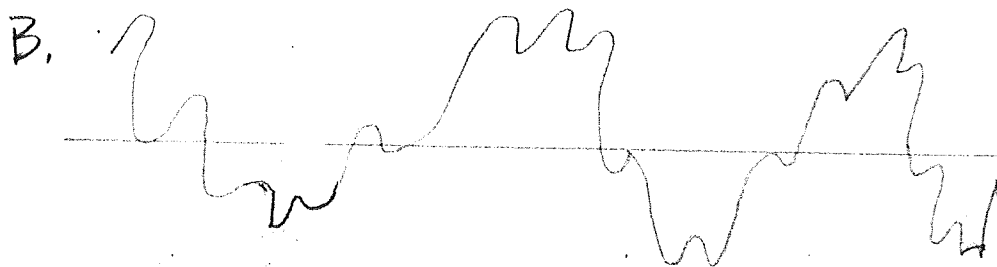
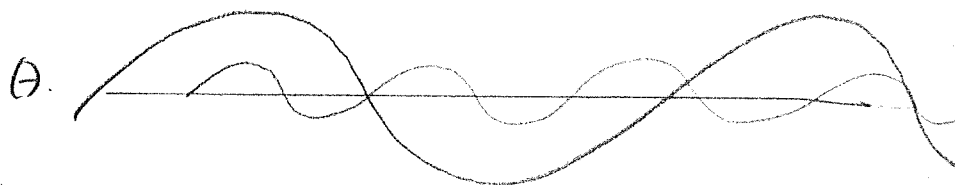
"Many structures are capable of vibrating more than one way".

Ill: A tuning fork struck on the end of one of the prongs with a hammer. We hear a "metallic click" known as "Clang tone" which is about 2-1/2 octaves above the ordinary note of the fork.

Clang tone// (Is heard by good musical ear)

pp.33

Ill: a // (super position of two vibrations)



b. // The sound curve of tuning fork sounding its clang tone.

c. A second clang tone is often heard about 48va. higher than the fundamental note of the tuning fork.

d. The higher tones die away rapidly finally leaving only the fundamental tone.

(Jeans)

ENERGY

pp.37

GENERAL LAW: "The energy of a vibration is proportional to the square of the amplitude".

i.e.

"A vibration with twice the amplitude of another $\frac{1}{4}$ times the energy of the other."

Energy stored up in a musical instrument is usually expended in setting the air around it in vibration, ... only through its steady outpouring of energy into the surrounding air that we hear the instrument at all.

To maintain the vibration (on the same level of energy) we must continually supply energy to it as a violin string or organ. Otherwise the vibration will die away, as piano-string or bell or cymbal.

"When a tuning fork is performing several vibration each vibration acts separate and independent.

INTERFERENCE of SOUND

pp.44

(Scientists have proven that) if two identical tones of equal strength (and in exactly the same phrase or sound) each will give out double as much energy in combination as when sounded alone

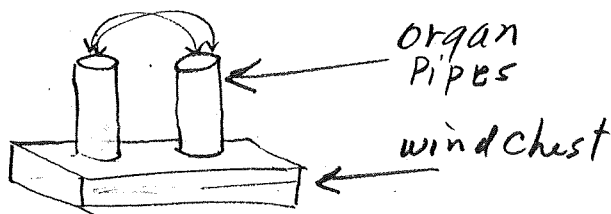
($\frac{1}{4}$ times to energy as one) But "Nature never gives us something for nothing".

(Jeans)

pp.45

If two similar organ pipes are put side by side on the same wind chest and blown together // we will not hear a tone 4 times as loud as one, but scarcely, if any, musical note at all))) only air.

- Exp. 1. (a) feather// flutter same as if tone.
Exp. 2. (b) rubber hose// hear to tone.
(Annoy)Exp. 3. (c) 2 soda straws// inside and outside of glass.



EXPLANATION (of the paradox)//

When one pipe starts its vibration the overflow pipe from the mouth of the pipe creates an excess of pressure which tends to drive air into the mouth of the other pipe, or visa versa

// Vibration gets into opposite phases and their resultant is equal, not to the sum of the amplitudes of the separate vibration but to their difference, i.e. nil (nothing) equation//

The pipes "destroy one another's speech". Thus Organ builders put two similar parts as far apart as convenient.

pp.45-46

"Two prongs of a tuning fork behave in somewhat the same way".

- Exp. 1. Tuning fork can be made louder by placing a cord between the prongs.
2. Two strings stretched to sound the same note.

This is why 3 strings are used on a piano.

(Jeans)

BEATS

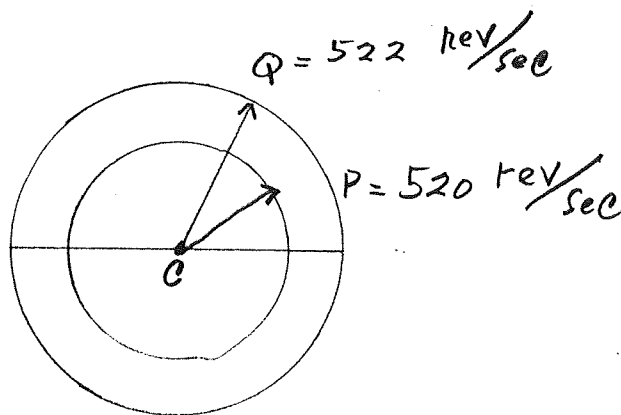
ACOUSTICS & MUSIC: (defined) A sudden swelling or re-inforcement of a sound, recurring at regular intervals produced by sound waves of slightly different periods of vibration.

pp.46

Beats: Ex: Sounding two tuning forks which are nearly, but not exactly, in tune, so that the two simple Harmonic motions are nearly, but not quite the same frequency.

pp.47

Problem



$Q - P // R$

$522 - 520 // 2 \text{ beats}$

$Q // 2$ complete rev/sec more than P every $1/2$ sec. when P & Q are equal, or in the same phase, here the amplitude of the resultant disappears completely. When they are at opposite phase so that the sound we hear consist of pulses of sound // the beat.

If $Q // 524$ & $P // 520$ the resultant // 4 beats/sec.
or twice as far out of tune.

The more out of tune the more frequent the beat.

PIANO TUNERS: Tune till no beats are heard. "(Under best conditions beats as slow as one in 30 sec. can be heard."

14
(Jeans)

2 or four beats per second are not usually unpleasant.

ORGAN// certain registers (Voix celeste and unda maris) are tuned about 3 beats off to produce a string unison effect.

BASS// In bass beats are unpleasant

Ex: 16 ft. CCC // 33 vibra/sec.
If we hear 2 beats per/sec. the tones are C,D.

(Jeans)

MAYER-STUMPF

pp. 50

Frequency of fork 1	No. of beats per second at which			Interval in semi-tones until beats disappear
	beats are most unpleasant	beats can no longer be heard		
$\frac{cc}{g}$ 96	16	41		6
Mid.C 256	23 // 279 // 1-1/2 S. Tones	256-58 // 314 // 3-1/2 Semitones Sharp of Eb	9% 4 // E	
$\frac{d}{c''}$ 575	43	107		3
$\frac{a}{c''}$ 1707	84	210		2
$\frac{f}{civ}$ 2800	106	265		1.5
$\frac{b}{civ}$ 4000	----	400		1.6

Minor 3rd. // about 18% rise in frequency.

(Jeans())

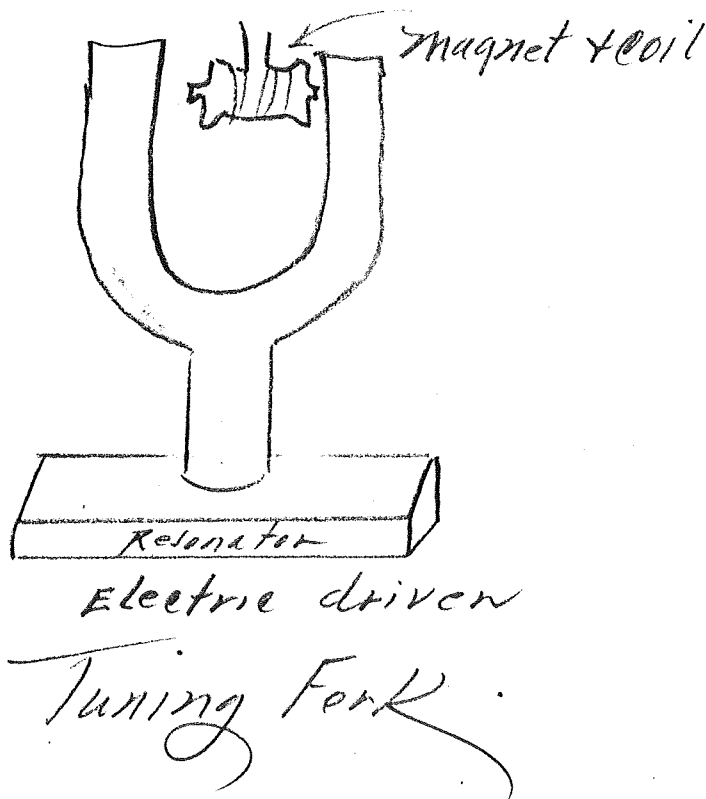
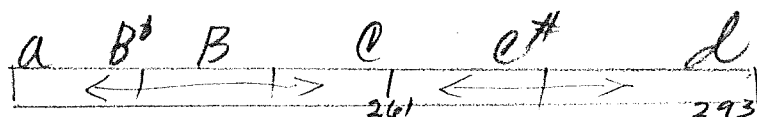
The Principle of Resonance // The principle of resonance provides us the means of sustaining a pure musical tone as long as we wish.

FORCED VIBRATIONS (Headphone)

pp. 52
53
54

C // 261 // Natural tone of fork. // if stroked by violin bow but pass through the wire an alternating current of 293 cycle/sec. // discord // 32 beats; then a clear 293 vibration // d will be heard. // Forced Vibrations.

FREE VIBRATION // The vibration which a vibration executes when it is set into motion and left to itself is called "FREE VIBRATION".



(Jeans)

AMPTITUDE: (Webster defined) physics: "The extent of a vibratory movement, as pendulum...measured from one extreme (position) to the opposite.

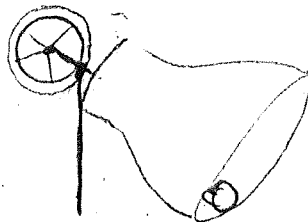
RESONANCE:

1. **MUSIC:** (Webster) The intensification and enrichment of a musical tone by supplementary vibration.

2. **PRINCIPLE of RESONANCE:**

PHYSICS: The **AMPTITUDE** of a forced vibration increases as the period of the vibration approaches that of a free vibration (of the vibrating system) and becomes very large when the two periods exactly coincide.

Ex: 1. Church Bell (Extra large)
1. pull hard// a forced vibration.
2. release// S.H. motion.
3. pull// when rope is moving



NOTE: When the "periodic force" applied by the ringer, is equal to that of the free oscillation (vibration) of the bell the amplitude, the oscillation can be increased until the bell is ringing with as much vigour as the bell-ringer desires.

(a) A pull during an upward stroke diminishes amplitude// bell comes to rest.

- Ex: 2. Rolling of ship across sea.
- a. Each wave striking the ship sets up a roll.
 - b. If all waves come a regular intervals they may "force" a roll of great amptitude.
 - c. The rolls will have the same period as the wave.
 - d. If the periods coincide with the free period of the ship for rolling:
 - e. Danger may result.

Ex: 3. Suspension Bridge;

- a. Swings to and fro like a pendulum // a vibrating structure.
- b. The "Free vibrating" period may be near that of a mans step (1 pace).
- c. If so a man walking across bridge will set a "forcee ocillation of a large amptitude.
- d. Marching men// results, disaster.
- e. Break step.
- f. \$5.00 fine to trot horse across bridge.

Ex: 4. A WINE GLASS (or tumbler) has very definite periods of "free" Vibrations.

- a. Draw wet finger across the glass and a clear musical tone results.
(1). Water changes pitch.
- b. Singer sets the glass in vibration by singing near to it.
(1). The more perfectly his voice is in tune with the glass the more violent its vibration will be.
- c. If singer can sing loudly and truly enough, glass may shatter.

pp.56



19
(Jeans)

Ex: 5. MUSICAL INSTRUMENTS

Will set furniture into vibration
Cymbals will set snare drum into vibration
will set window panes into vibration.

Ex: 6. Helmholtz : Water glass musical scale---
TUNED BOTTLES.

Ex. Piano dampers (tones, overtones, chord).

(A). The GROOVE:(Webster)// 1. a furrow, chan-
nell, rut. 2. Habitual course. 3. A fixed
routine.

(B) JIBE// to harmonize, to fit in.

Every Musical Composition has a specified time as

2/4 6/8 4/4 etc.

Like various objects that have a "free" vibrat-
ing period each musical composition has one or more
tempos that it may be played in with satisfactory
results//free vibration or resonance, also like
the ~~old~~ church bell, and the suspension bridge when
S.H.M. of a tune is started and the rhythm of the
tune (is steady) and begins swinging like a pendu-
lum, the entire band becomes a vibrating structure.
If the free vibrating period happens to be at ident-
ically the same as that of the beating of the bass
(and snare) drum (or the rhythm). If so, (and there
is no contrary oscillation) the perfect rhythm res-
onance of this "forced" oscillation sets up a large
amplitude and the band slips in in the groove.

VIBRATIONS OF STRINGS AND HARMONICS

(Jeans)

pp.64. Mersenne's Laws (French mathematician;
Harmonie Universelle 1836).

1. When a string and its tensions remain unaltered, but the length is varied, the period of vibration is proportional to the length. (The law of Pythagoras).
2. When a string and its length remains unaltered, but the tension is varied, the frequency of vibration is proportional to the square root of the tension.
3. For different strings of the same length and tension, the period of vibration is proportional to the square root of the weight of the string.

pp.65

If the piano-maker relied on the law of Pythagoras alone his longest string would have to be 150 times the length of the shortest, so that the former is inconveniently long and the latter is inconveniently short. He avails himself to the two other laws of Mersenne. He avoids undue length of his bass strings by increasing their weight, usually by twisting thin copper wire around them. He avoids inconvenient shortness of the treble strings by increasing their tension. This has to be done with caution in the old time wooden-frame piano. The tension of more than 200 stretched strings impose a great strain on a wooden structure. The modern steel frame can support a total tension of 30 tons with safety.

THE FREE VIBRATION OF A STRING

see Melde's experiment p. 66ff.

HARMONICS

(Jeans)

pp.72

When any structure is in a state of vibration, its motion can be regarded as the superposition of a number of separate free vibration.

The Vibrating Structure of a Stretched String.
The frequency of the different vibrations stand in simple ratio 1 ; 2 : 3: 4 : etc.

(Same as a battery of tuning forks whose frequencies were in ratio 1 : 2 : 3 : 4 : etc.....)

This is why the sound of a piano, violin, (etc.) is richer and more interesting than a tuning fork.

A violin is made to sound C' (Middle C) of frequency 256 (Helmholtz Resonator or a sound analyser) resonator of frequencies 256, 512, 768, 1024, 1280, etc. will be set into vibration by resonance.

Ill:

pp.73.

Or use Piano Strings as a resonator.

1. depress pedal on piano
2. play violin C' tuned to piano C'
3. piano wires of note C' are set in vibration by resonance.

Also the following notes will be found to be vibrating.

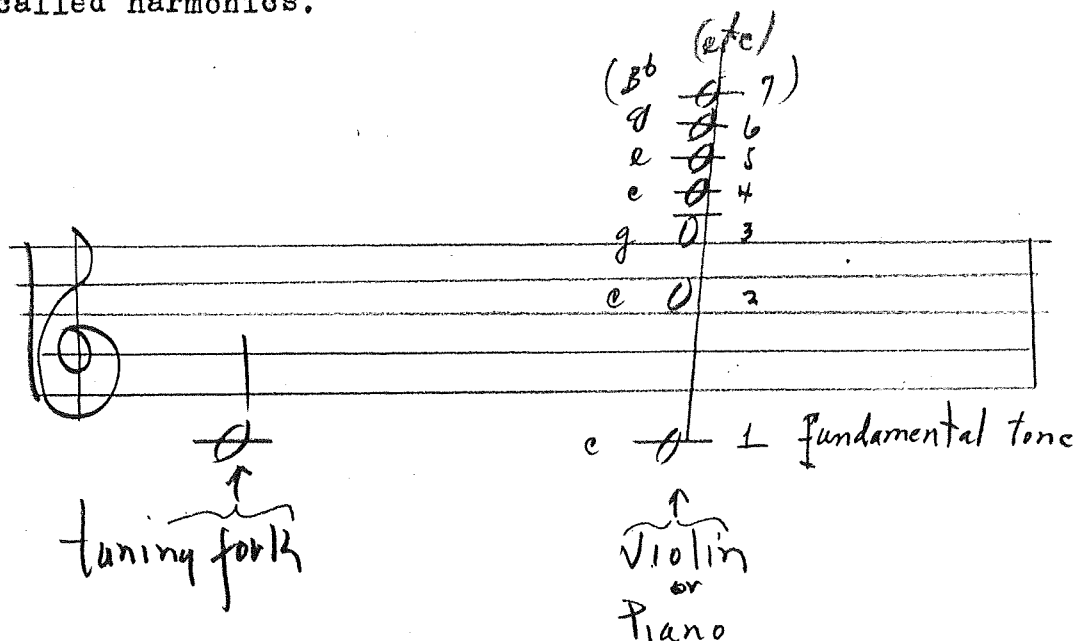
Piano note	C'	C''	g''	C'''	e'''	g'''	Bb'''
Piano frequency	256	512	767	1024	1290	1534	1825
Fr. of violin string	256	512	768	1024	1280	1536	1792
No. of Harmonic	1	2	3	4	5	6	7

(Jeans)

pp. 73

Piano note	C iv
Piano frequency	2048
Fr. of violin string	2048
No. of Harmonic	8

The lowest tone is called the "foundation tone" or "fundamental tone", (or 1st. Harmonic) series of pure (over) tones blended in the sound are called harmonics.



TIMBRE and HARMONIC ANALYSIS of SOUND

Hammond organ see pp. 84 ff.

Plucked Strings

As: harp, guitar or harpsichord.
Harmonics above the sixth contribute very little tone (C', C'', g'', C''', e''', g''') // notes of the common chord. _____ plucked strings are fairly free from dissonate harmonics (7, 9, etc.)

Struck Strings

(Jeans)

Strings struck with a hard hammer, it has the same value for each harmonic.

Energy between the various Harmonics of a string.

Harmonic No.	1.	2	3	4	5	6	7
Note	C'	C''	g''	C'''	e'''	g'''	Bb'''
Energy (plucked)	1	1/4	1/9	1/16	1/25	1/36	1/49
Energy (struck)	1	1	1	1	1	1	1

Harmonic No.	8	9	10	11	12	13	14
	(4)	(4)	(4)		(4)		(4)
Note	C	d	e	—	g	—	Bb
Energy (plucked)	1/64	1/81	1/100	1/121	1/144	1/169	1/196
Energy (struck)	1	1	1	1	1	1	1

PIANO TONE

(Jeans) Piano wire struck with soft felt hammer. The felt prolongs the impact, so that, by the time the hammer breaks its contact with the string a substantial length of the string has already been set in motion. This reduces the energy of higher harmonics.

Discord begins with the 7th. harmonic, the hammers should be sufficiently felted to reduce the 7th., 9th. 11th. etc. harmonics to smaller proportions.

Even if the hammer were hard the 7th. could be eliminated entirely by striking the string at a point a 7th. of its length from one end: (9th. 11th.)

Piano tuners see page 92ff.

BOWED STRING

(Jeans)

pp.100 A violin string gives out the same note when it is bowed as when it is plucked. This shows the bowing must set up a free vibration of the string.

pp.102

VIOLIN TONE

The body of the violin serves the same purpose as the sound board of the piano.

pp.104

The sound board of a piano serves to pass on the vibrations of the wires.

The body of a violin is expected NOT ONLY to pass on the vibrations it receives from the string, but to add something of its own to it. Its free vibrations are of high pitch and as many of them coincide in frequency with harmonics of the notes produced by the strings, these particular vibrations may be reinforced by resonance. Their presence gives the instrument its peculiar tone, or timbre. Such a group of frequencies is known as a "formant".

FORMANT (see above)

pp.105

Most violins have a group of free vibrations of frequencies between 3000 and 6000.

The free vibrations of a Viola are lower.

Bachhaus' Examination of Violins

Stradivarius (Violins). The frequency of vibrations in the body of 1st. class Stradivarius are fairly evenly distributed between 3200 and 5200. Other violins are usually lower and less evenly distributed.

Modern Violin // a good modern violin shows the uniformity approaches that of Stradivarius but frequencies are (were) about 500 cycles lower.

(Jeans)

A poor modern violin- the frequency is less well distributed and about 1000 cycles lower. Bad violins produce low harmonies. Good violins produce wide high harmonies.

pp. 107

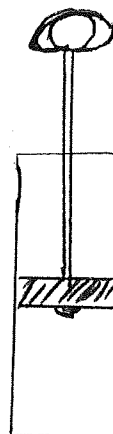
THE SPRING of AIR (discovered by Robert Boyle)

Exp.

Bicycle Pump // Close fitting piston

1. Cork the tube.
2. The air pressure in side holds the piston (handle) up.
3. Use pressure on handle, then release; it bounces up and down as though the air in side the tube formed a Spring.

Robert Boyle called this "The spring of Air".



Mechanism of "Spring of Air"

pp.108

A gas (air) consists of an immense number of molecules which dart about to-and-fro at very high speeds; moving in a straight path 'til it collides with another molecule or runs into a solid object. When this occurs, the molecules

(Jeans)

bounce off and start a new path.

The larger the molecule the more they will interfere.

Molecules are very different in sizes.

Helium // (Molecule of) simplest and smallest of all molecules it consists of a single ATOM, has a diameter of rather less than a hundred-millionth part of an inch.

Hydrogen (molecule of) has two ATOMS, is rather more than a hundredth-millionth of an inch in diameter.

Air (molecules of) are still larger than Hydrogen.

Water Vapour (molecule of) (1-1 20)
Carbon dioxide (molecule of) (CO2)

Each contains three atoms:
Diameter of nearly two-hundredth-millionth of an inch.

pp.109

Average Speed of the Molecules of Air. of an ordinary room is about 500 yards a second, roughly the speed of a rifle bullet. This means that every solid surface in the room is exposed to a continuous hail of Projectiles.

Their continual hammering inside our chest keeps our lungs from collapsing.

Pistons of steam locomotives this bombardment. The molecules weight are only a few ounces. It pushes pistons forward and the train propels hundreds of tons of weight.

(Jeans)

The air (steam) is compressed // Result:
pressure is increased and we have the so
called "Spring of Air".

pp. 109
110

Vibrations of a Column of Air.

Blow in an open pipe or tube we hear a musical note, the pitch tells us the frequency of vibration of the inside of the tube. Hold a vibrating tuning fork over the open end of a glass vessel, while we gradually fill the vessel with water. At one stage of the filling process the note of the fork may be heard to ring out clear and loud, showing that the column of air standing above the water has a free vibration the same frequency as the fork.


See notes on open and closed pipes.

(Jeans)

The Speed of Sound.

The speed of sound is about 1100 feet a second, or 12 miles a minute, or 720 miles an hour.

- Note: 1. A chime at a radio station 2 miles away would be heard ten seconds later, through an open window, than over the radio receiver set.
2. This speed is about double the speed of an aeroplane or the fastest motor-car.
3. Watching troops marching behind a Military band. All men do not hear the accented beat of the music at the same time.
4. A large Orchestra:
Sound travel introduces certain complications into the performance of music.

In a large orchestra two instruments will often be 50 feet apart. Sounds produced at the same time may be heard a twentieth of a second later than the other, which is not a negligible quantity in the performance of music; at (152) it is the duration of a  , a lag-time of this amount cause a trill of rapid passage to become blurred, or discordant of sound." data-bbox="725 640 755 660"/>

Violent Noises: Gunfire and explosions travel faster than sounds of quieter music.

The Speed of travel is the SAME for musical sounds of ALL pitches i.e. a chord remains a chord and not an Arpeggio.

The Speed of Sound in Air and Other Gases;

GAS				Speed of Sound			
Dry air at	32	degrees	F	1087	feet	a	second
" " "	60	"	F	1118	"	"	"
" " "	212	"	F	1287	"	"	"
Hydrogen "	60	"	F	4340	"	"	"
Carbon dioxide							
at	60	"	F	850	"	"	"

In ordinary air, the speed of molecular motion increases by approximately one per cent for every ten degrees Fahrenheit that the temperature rises or an increase of the speed of sound 1.1 feet a second for each degree.

The Pitch of all WIND INSTRUMENTS is raised when the ~~tem~~perature rises.

Player should breathe in instruments before tuning.

Refraction of Sound

(Jeans)

pp.121

Suppose we have a layer of cold air near the ground, and a layer of warm air above it. The sound will travel faster in the upper layer. This occurs on the surface of a lake or still ~~or still~~ water, especially in the early morning. If a person speaks or sings the sound of his voice will begin by spreading out in all directions, but as soon as the waves reach the upper layer, they are bent back and forced to continue their journey through the lower layer. NO energy is dissipated by an upward spreading of the waves, so that the voice can be heard to a far greater distance than it otherwise could.

The same condition only on a larger scale, often prevail in a hilly or mountainous country. (The sound creeps along the ground).

The lower layer is the TROPOSPHERE. #
The higher layer is the STRATOSPHERE.

pp.122

Similar conditions also occur when the wind is stronger high up above the earth's surface than it is near the ground.

Ex: Suppose: Wind from west at 20 feet a second near the ground, and 40 ft/sec higher up. The sound near the ground will travel at rate 1100 feet a second; the air is traveling 20 feet a second. The sound will then travel at 1120 per/sec. But at 1140 feet per/sec higher up, and the sound is "bent" away from the layer of the faster travel-the upper layer, and so is compelled to creep along the ground and may be heard to a great distance.

The sound traveling westward, exact the opposite condition prevail. The speed of travel is 1080 ft/sec near the ground, and 1060 ft/sec above. The air is bent away

(Jeans)

from the earth's surface and becomes inaudible in a short distance.

AIR VIBRATION of MUSIC

pp.123

A column of air is like a stretched string in having vibrations of which the frequencies stand in the simple ratio 1:2:3:4: ... in both cases the harmonics are "natural harmonics".

Other structures do not possess this property; the frequency of free vibrations of drums, cymbals and triangles do not stand in any simple ratio to one another, so their harmonics are not natural harmonics.

If their higher tones sounded continuously (which would be difficult to do) they would produce discordant tones. Their sounds are only suited for momentary hearing.

We see why:

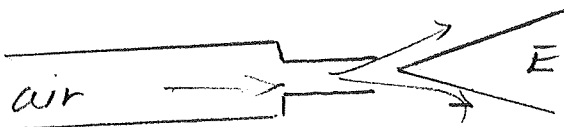
The instruments of orchestra fall into three departments.

1. Strings
2. Wind
3. Percussion

Whirlpools and Whirlwinds

1. "Wind whistles" see p. 124 ff.

Edge tones: The impact of the stream of air on this sharp edge produces practically the same physical condition as occur when the wind blows on a telegraph wire, or on a string of an AEOLIAN HARP.



Whirlwinds are formed at perfectly regular intervals and produce a note of a definite pitch known as "edge tone".

Aeolian (harp) note is proportional to the speed of the wind.

ORCHESTRAL WIND INSTRUMENTS

(Jeans)

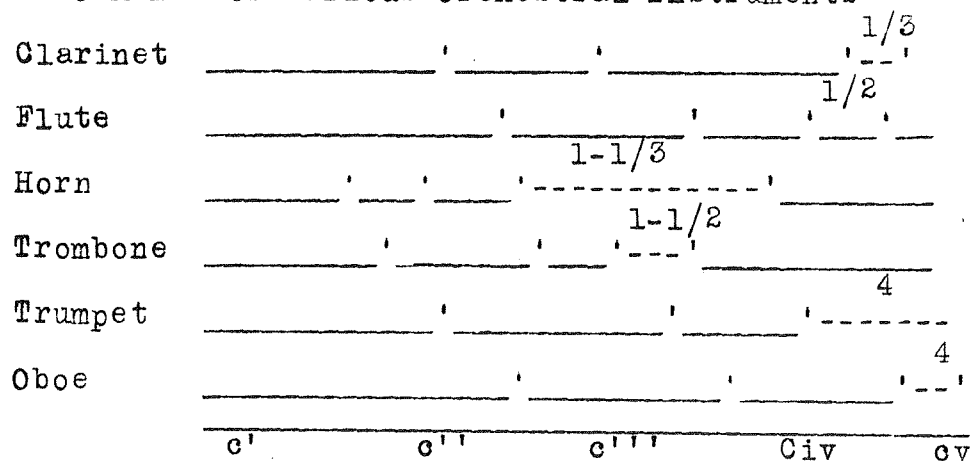
Sound is known to travel MUCH faster in solid than in air:

Velocity of sound in air	//	1,100 ft./sec.		
" " " " lead	//	4,100 "	"	"
" " " " tin	//	8,300 "	"	"
" " " " oak	//	14,000 "	"	"
Norway Spruce	//	16,000 "	"	"

The free vibration of the pipe (resonance) itself constitute a sort of "formant" similar to the formant of the violin. (see notes)

The formant has much to do with the characteristic TIMBRE of the instrument.

FORMANTS of Various Orchestral Instruments

Sound Curves of

flute, oboe, saxophone and clarinet see plate VIII & IX p. 151, 152.

HARMONY and DISCORD

(Jeans)

pp.156 D'Alembert's Theory of Harmony

The first attempt at a PHYSICAL theory of harmony originated with the mathematician d'Alembert (1762) who admitted his indebtedness to Rameau (1721). Their theory was based on the fact that every fundamental tone heard in nature is accompanied by its second harmonic (8va), by its 3rd. (twelve) and so on, and the interval between the 8va and the 12th. being the 5th. was the most consonant to the scheme of nature...

HELMHOLTZ'S THEORY of HARMONY

pp.157 Helmholtz (1862) developed a theory of consonance and dissonance in terms of beats, which has been discussed and criticized but still holds the field of today.

C and C# sound badly together because they make unpleasant beats.

C and F# there are no beats to be heard, pleasant or unpleasant, but Helmholtz asserts that C and F# sound badly together because of their harmonics (e.g. G1 and F#1) make unpleasant beats.

On the other hand C and G sound well together because few of their harmonics beat badly

C	C'	G'	C''	E''	G'' etc.
G	G'	D''	G''	B''	D''' etc.

On this theory octaves are most perfect of all concords.

THE MEAN-TONE SCALE (see fig. 56, P. 172)

(Jeans) Prevailed for many centuries C to E Ratio 5:00
 (Pythagorean 5:06)
 G#---Eb consist of $7\frac{2}{5}$ semitones was known as
 the Wolf-fifth, or, quinte-de-loup.

Howling effects could only be kept out of music by carefully choosing the key which the composition was written.

Musicians were limited to three sharps or two flats unless instruments were specially arranged for them. Organs were sometimes built which two black keys were interpolated between D and E, one sounding D# and the other Eb, and other notes were often treated the same way.

Schlick, (1511) foreshowed the mean-tone system, suggested tuning the fifths F C, C G, G D, D A, as flat as the ear could endure, so the 3rd. F A should "sound decent". Francis Salinas, blind Spanish musician, who lived the greater part of his life in Italy, and described the exact mean-tone system in his De Musica Libri Septem (1577)

Gradually (but slowly) the mean-tone scale was superseded by the system of EQUAL TEMPERAMENT which had been proposed at even an earlier date by Bartolo Rames (Spaniard 1842)

(Jeans)

THE EQUAL TEMPERAMENT SCALE

pp. 174

(has been explained previously)

The frequency ratio had been calculated by Mersenne (French mathematician 1636) but was not employed in practice until 1688 (in North Germany) the first account of its use was the famous organ ARP Schnitger built for St. Jacobi at Hamberg (1688-'92).

J.S. Bach, advocated the system, he tuned his own clavichord and harpsichord to equal temperament.

He wrote Wohltemperiertes Klavier.

Bach was unable to convert organ builders, the organs were tuned to the mean-tone system.

The equal temperament tuning was adopted slowly, especially in England. Not until the middle of the 19th. Century were the English piano began to be tuned to Equal temperament. Not a single one of the English Organs shown in the Great Exhibition 1851 was so tuned.

Equal temperament is now in Universal use for all keyed instruments and has the great advantage that music can be played equally well in all keys.

THE CONCERT ROOM

(Jeans)

p. 191 ff.

After a musical note has been produced in the orchestra, it has to go through two further stages

1. Transmission from the instrument to the ear-drum of the listener
2. Transmission from the ear-drum to his brain.

Transmission of Sound-waves

Sound leaves each instrument in the form of waves which spread in all directions. IF there is nothing to ABSORB their energy, they travel on FOR EVER, but their intensity naturally diminishes as they spread out.

One second after instrument has been sounded, waves produced lie on a sphere 1100 feet in radius two seconds they lie on a sphere 2200 feet radius, and so on.

The 2nd. sphere has four times as much surface as the first. This is why the 2nd. sphere sounds fainter than the 1st.

All sounds are treated the same until they fall on the ear-drum.

- A. The ear treats different pitches in different ways:

When sounds are faint it is far more sensitive to treble notes than to bass. i.e. A fife will be heard to a far greater distance than the drums.

Orchestra Complications.

1. (a) Sound travels in all directions, part is absorbed in the ground, and part is reflected forming a sort of "an echoe".
- (b) The sound of a drum is reflected better than that of the fife.

(Jeans)

2. Sound shadows: trees (posts) or building will block out sound from certain region.
 - a. The sound-waves of a shrill note are completely stopped by a fair-sized (obstacle) but those of a deep note will swing round the obstacle and re-unite ~~##~~ again behind it.
3. Deep-pitched notes are transmitted more freely than those of higher pitch.

Although high notes have the greater carrying power out in the interstellar space, low notes will probably have the greater carrying power down on the earth.

REFLECTION and ABSORPTION of SOUND.

When sound reaches an open window, 100 per cent of it disappears; none is reflected back.

Substance	Absorption of sound of pitch						
	CC	C	c'	c''	c'''	civ	cv
Open window			1.00				
Floor:							
Wood blocks, 3/4 inch pine laid in mastic			0.03				
Pile carpet, 2/5 inch thick, on concrete			0.08				
Rubber carpet, 3/16 inch thick, on con crete			0.04				
Walls and ceiling:							
18 inch brick wall unpainted			0.025				
18 inch brick wall painted			0.014				
Gypsum plaster or hollow tiles			0.015				
Tiles (West Point)			0.018				
Lime plaster on laths			0.024				
Do, painted			0.013				
Canvas, 6 inches from wall			0.12				
Teak panelling, 3-ply, 1 inch from wall			0.17				
FURNITURE:							
Hair cushion, under canvas and leather- ette			0.47				
Hair felt (12 percent. solid)			0.20				
Seated audience			0.89				

For complete data see Jeans p. 196.

All the sound which is not absorbed is reflected.

(Jeans)

REVERBERATION

198 ff.

1. A. Room: dimensions: ten feet, sound which has been reflected 100 times must have traveled about 1000 feet of path. Any note below middle C will go echoing round the room for at least a second before becoming silent. A bass or tenor VOICE will resound in all its richness, since its harmonics are only filtered out to a slight degree, but the same is not true for a soprano, hence the peculiarly male pleasure of singing in the Bath Room.
2. A tile and plastered room: with dimensions of 100 feet in all directions. Again sound is extinguished only when it meets the walls, and all except the shriller notes can be reflected about 100 times before extinction, by this time it will have travelled about 10,000 feet, and occupied about 9 seconds in so doing.

This is a very "reverberant" room.

In designing a room for Music or Speech it is important to avoid too much reverberation. This can be done by using fairly absorbent materials on the walls, etc. BUT there is a danger that these will rob the music of its richness by absorbing the higher harmonics.

(Jeans)

GENERAL THEORY of ACOUSTICS

ff.199

Professor W.C. Sabine of Harvard University:

1. Energy of sound spreads uniformly through the hall. (Accurately true only in very reverberant rooms)
2. Energy does not stand still but travels in all directions at speed of 1100 feet per second. No walls or furniture can reflect perfectly, the sound is continually being absorbed and finally dies away.

Roughly speaking the "period of reverberation" is the time a shout or hand-clap, takes to sink to inaudibility.

The presence of the AUDIENCE reduces the period of reverberation to about half, and music sounds only half as loud as in the empty hall.

If we move the orchestra to a new room with only half the number of absorption units of the original room the music will be TWICE as loud.

Too much reverberation makes music sound blurred.

OPTIMUM REVERBERATION PERIOD

(Jeans)

pp. 208 ff.

"OPTIMUM" is the period of reverberation at which ~~#~~ practically all cultivated listeners agree that music sounds at its best.
(see p. 209 for "Optimum "Chart").

THE OPTIMUM SIZE of ORCHESTRA

The scientific music regard the orchestra should be in proportion to total number of units of absorption.

The old organ builder's rule was one pipe for every number of the congregation.

The average orchestral instrument can be made to feed about 200 units of absorption.

HEARING

(Jeans)

217 ff.

The "BAR" (defined):

The pressure of a dyne per square centimetre.
A bar is very approximately a millionth part
of the whole pressure of the atmosphere.

"Threshold of hearing": the smallest intensity
of sound which we can hear.

"BEL": The change in the intensity of a sound
which results from a tenfold increase in the
energy causing this sound is called a "bel".
(Graham Bell).

Decibel: is a tenth of a bel, which is the
smallest change in intensity our ears notice.

LOUDNESS: Zero is fixed at threshold of hear-
ing on the scale of intensity.

PHON: Zero point of scale of loudness, as
heard by average normal hearer, has a frequen-
cy of 1000 and a pressure of $1/5000$ bar, or
0.0002 dynes at the ear of the listener. This
unit scale is called "phon".

THRESHOLD of PAIN

(Jeans)

Ex: By beating a gong harder and harder the sound will get louder and louder and, in time, it becomes too loud for pleasure. At first it is merely disagreeable, then passes to being uncomfortable. Finally the vibrations set up in our eardrum and inner ear may become so violent as to give us acute pain and possibly injure our ears.

The number of bells our ears can endure without discomfort depend on the pitch of sound.

At the bass end of the pianoforte it is about six bells.

Middle C // about eleven bells; it rises further to twelve bells in the top octave of the pianoforte, after which it probably falls rapidly.

(Jeans)

"EXPERIMENTS made at BELL TELEPHONE LABORATORIES"

1. A fair-sized pipe organ may need a 10,000 watt motor to blow it; of this energy only 13 watts reappear as sound while the other 9987 watts is wasted in friction and heat.
2. A strong man plays piano at its loudest (soon tires). His energy out put is perhaps 200 watts, of this only 0.4 watts goes into sound.
3. A thousand bass voices singing fortissimo only give out enough energy to keep one 30 watt lamp alight; if they turned dynamos with equal vigor, 6000 such lamps could be kept alight; (or 18,0000 watts).

TONES CREATED by the EAR

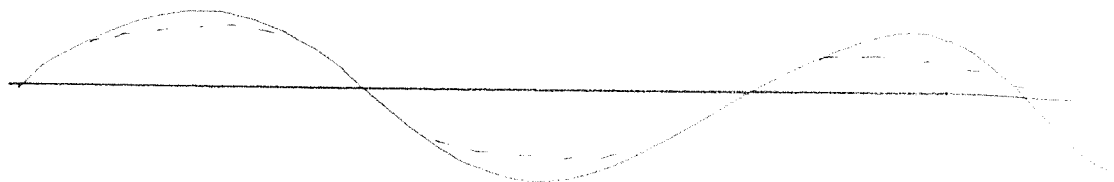
(Jeans)

231 ff.

The brain may hear tones of pitches which were entirely lacking in music as originally played.

The ear-drum is not a simple membrane like a drum-skin or a telephone diaphragm, and at certain frequency do not vibrate in exact sympathy with vibrations falling upon it.

The ear-drum not only transmits the tones which originally fell on it, but adds the octave and all the other natural harmonics.



See → Jeans: p. 232 for complete
Explanation

(Jeans)
pp.248

Beatty has estimated that:

1. Human hair can be stretched to a tension of about 9 tons to the square inch before breaking.
2. Cat-gut and silkworm gut will survive tensions of 27 to 32 tons to the square inch respectively.
3. A steel pianoforte wire does not break until the tension reaches about 150 tons to the square inch.

Hearing of Animals

(Jeans)

pp.250 ff. The ears of mammals are generally similar to those of man, but simpler.

The cat, has 3 complete turns in its cochlea; basilar membrane has 16,000 fibres in comparison to MAN'S 2-3/4 turns; and 24,000 fibres.

Reptiles and Birds have somewhat similar and simpler ears. Birds have only 3000 fibres.

Grasshopper: their ear-drums can be seen on each side of the lower part of the body.

"The females are courted in a sort of singing or chirping, contest; he who chirps best wins the prize. There can be no question that the "sex-appeal operates through the sense of hearing". Professor Regen of Vienna (Thamnotrizon Apterus).

"The ear is the most intricate and most wonderful sense organ.

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Dear Fellow Band Director:

Your consideration in filling out this questionnaire and mailing in the enclosed envelope will be greatly appreciated.

The information obtained is to be used in preparing a thesis which will partly satisfy requirements of a master's degree from

Reported by _____ Address _____

Directions: Answer the following questions by indicating your practice or best judgement with a check mark () and by writing in brief answers where blank spaces are left for that purpose. In some of the questions, you are asked to rank your preferences by numbers. Please read all questions completely before answering.

A STUDY OF THE ENSEMBLE (FULL BAND) METHOD OF TEACHING BEGINNING BAND STUDENTS

FACTORS CONCERNING PERSONNEL OF GROUPS FROM WHICH INFORMATION IS OBTAINED

1. How many years have you attended college? (Ans., _____ years).
What degree do you hold? (Ans., _____ degree).
How many semester hours in music have you? (Ans., _____ hours).
How many years experience in teaching band? (Ans., _____ years).
What is your age? (Ans., _____ years).
2. What is your approximate enrollment in elementary school? (Ans., _____)
How many elementary school students take band? (Ans., _____)
What is the average annual number of elementary band beginners? (Ans., _____).
3. What is your approximate enrollment in high school? (Ans., _____)
How many high school students take band? (Ans., _____).
Give the average annual number of high school band beginners. (Ans., _____). (If you have junior high, list it below and consider the above senior high).
4. What is the approximate enrollment in junior high? (Ans., _____)
How many junior high students take band? (Ans., _____).
Give the average annual number of junior high band beginners. (Ans., _____).
5. What is the low age limit for band students in your school? (Ans., _____ years).
What is the low grade limit for your band students? (Ans., _____ grad)
6. Are beginning band students taught in separate groups, or mixed in with more advanced groups? (Ans. Separate groups _____, Mixed groups _____).
(please turn to page 2)

7. Are beginning band students taught in homogeneous (like groups or heterogeneous (mixed instrument) groups? (Ans. _____, Heterogeneous _____).
8. Approximately what percentage of your beginners make successful band members? (Ans., _____%).

REHEARSAL PROCEDURE

9. Do you carefully plan your rehearsals ahead of time? _____, do you select the work to be done as you go along? _____. (Check _____)
10. Do you allow students to play their instruments at the beginning of the rehearsal period until you signal for quiet? (Ans., Yes) _____, No _____
Do you allow students to play instruments between pieces and exercises? Ans., _____, No _____.
Do you prohibit all playing (except as directed and requested by yourself) from the beginning to the end of the rehearsal period? (Ans., Yes _____, No _____).
11. Do you allow any student talking whatever during rehearsal? (Ans., Yes _____, No _____). If so, when? Check below:
A. (Between pieces _____).
B. (During pieces _____).
C. (When director is not at his stand or podium _____).
Remarks: _____.
12. In starting your rehearsal, do you:
A. Rap on the stand to call your band to attention? _____.
B. Hold up your baton or hands? _____.
C. Have your band trained to come to attention when you take the podium? _____.
Other procedure for starting? _____.
13. Do you tune up the band at the beginning of each rehearsal? (Ans., Yes _____, No _____).
When do you tune, what do you tune to? (Check one: Tuning bar _____, Oboe _____, Bell Lyra _____, Clarinet _____, Cornet _____, other _____).
14. What percentage of the rehearsal period do you allow for tone and technique drill? (Ans., _____%).

TEACHING TONES AND INTERVALS

15. In teaching a class of beginning students on wind instruments, do you:
A. Begin with the instrument on the first lesson? _____.
B. Begin with just the mouthpiece? _____.
C. Teach elementary solfeggio or sight-singing first? _____.
D. Work with pre-band instruments at first? _____.
E. Other starting procedure? _____.
16. What, in your opinion, are the best forms of full band exercise for improving tone and intonation? Please rank by number in order of preference:
Unison scales _____ Intervals in unison _____ Other: _____
Unison Appoggios _____ Chorals _____
Unison melodies _____ Harmonized scales _____

17. At what stage should detailed information concerning the construction of his instrument be given the student? Check one: At the very beginning _____
 At about 2 months _____ At second year _____
 At about 6 months _____ Other time _____

18. At what stage do you begin teaching alternate fingerings or position Check one:
 At the very beginning _____ At second year _____
 At about 2 months _____ Other time _____
 At about 6 months _____

TEACHING TIME AND RHYTHM

19. In the instruction of beginning band students, do you: (Check one)
 A. Require your students to pat their foot? _____
 B. Encourage but not require it? _____ C. Discourage but tolerate it? _____
 D. Prohibit it entirely? _____ Give your reason: _____

20. Which of the methods outlined below do you teach in counting out time figures?

_____ 1.

_____ 2.

(If you teach some other method, please describe under example 2 above).

21. What method do you think is most effective in teaching time figures: (Please rank by number in order of preference, adding any methods you like)
 Instruction books containing time figures _____
 Cards containing rhythm figures _____
 Flash cards _____
 Blackboard work _____
 Teach them in concert music as the need arises _____
 Other method: _____

TEACHING EXPRESSION

22. What phases of expression do you consider important enough to teach at the very beginning? Please check:
 A. Observing letter markings: pp, p, mf, f, ff, etc. _____
 B. Observing word markings: andante, allegro, rit., etc. _____
 C. Observing signs: _____
 D. Observing breath control and breath marks? _____
 E. Phrasing melody parts properly? _____
 F. Playing long notes louder and short notes softer? _____
 G. Playing melody parts strong and accompaniment figures light? _____
 H. Difference between legato and staccato? _____
 Other phases? _____

INDIVIDUAL PRACTICE

23. Do you require outside practice? (Ans., Yes _____, No _____).
 If so, how much? (Ans., _____ hours per week).

(Turn to page 4 please)

24. How do you motivate individual practice? (Check: Charts _____, Awards _____, Promotions _____, Other forms _____)

25. What is your recommended individual practice procedure for your students?

Study the list below, add any items needed, then rank by number those which you think should be included and the order in which they should come:

Arpeggios _____ Long tones _____ Solos _____
Scales _____ Technique studies _____ Full band music _____

PREFERRED ENSEMBLE INSTRUCTION BOOKS

26. Indicate what you believe to be the three best ensemble (full band) methods for teaching beginners below in the order of your preference by placing the numbers 1, 2, and 3 before those listed. If your favorites are not mentioned, please write them in and include in your rating:

_____ Victor Method, Book 1
_____ Rubank "Elementary Band Course" by Van Dousen
_____ Chenette "Building the Band"
_____ Griffen "Foundation to Band Playing"
_____ Smith-Yoder-Bachman Method
_____ Whistler and Hummel "Paving the Way"
_____ Lockhart Method
_____ Buchtel "First Semester Band Book"

"A COORDINATED MUSIC PROGRAM

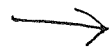
FOR

THE SHERMAN PUBLIC SCHOOLS"

By Ford Lane
Music Consultant

April 15, 1953

adopted by Board of Education
(June) 1953-54



April, 1953

To: Mr. C. D. Landolt, Superintendent of Sherman Independent School District
Mr. Byron Davis, High School Principal (Superintendent-Elect)
Mrs. Mabel McHamus, Elementary Coordinator

From: Ford Lane, Music Consultant (Coordinator)

Re: A Coordinated Music Program for Sherman Public Schools
as requested by the Superintendent of Schools and the administrative council,
Mrs. Mabel McHamus, Chairman.

Section I - Report on observation, survey and discussions.

Section Ia - General Philosophy of Music Correlation

Section II - Recommendations for Revision of the Music Program at the elementary level with purpose and aims.

Section III - Suggested Policies, Procedures and regulations.

SECTION I

Report on Observation, Survey and Discussions

After several months of observation, visitation in the music classes, and discussions with various groups of educators we have found that there is a definite need for a coordinated music program in the Sherman Public Schools, which has been suggested by school administrators. At the same time, we find that much good work in the music field is now being carried on by the music teachers. Methods of approach should be adopted. In order to formulate a well rounded, balanced and uniform program many factors should be considered.

It is from these observations, discussions, and findings that we hope to draw up a set of policies and regulations for the teaching of music in the elementary schools, junior high school and senior high school respectively; and come to a satisfactory solution in handling a unified program as to course of study, subject matter, programming, cooperation and integration.

Administrative Council: It is the general consensus of opinion of the elementary principals that there should be no "competition" in music between the Sherman Elementary schools. The term "competition" is understood to mean that the schools' music ensembles should not be "pitted-against" each other for ranking or for public criticism.

Consultant Coordinator: This policy should not be misinterpreted whereas it would eliminate "friendly-competition" within the schools which is a prime factor and an incentive for the student to excel in music or in other subjects. Neither should it be allowed to hinder the individual, ensemble or group progress of any student or school organization.

Music Teachers: At regular and called meetings with the music teachers the following has been brought out:

1. The teachers are ready and willing to work and cooperate.
2. The music teachers want a coordinated program.
3. The class periods (or days) do not seem to be adequate for the performance load now in effect. →

4. There is not sufficient time for the teaching of fundamental, necessary theory, music literature, listening and ear and eye training and creative music due to the lack of overall lesson planning.
5. Too much time is spent with the heavy load of music programs for individual class rooms, home rooms, P.T.A. and other groups.
 - (a) Music Programs seem to be thrust upon the music teacher at will and on short notice. (This causes confusion in teaching procedures.) Music teachers state they have attempted to comply to as many requests as possible at the expense of the teaching of fundamentals.
6. Administrative observation - questions.

Need more variety of songs.
 Too much time spent in singing.
 Need of more musicianship - citizenship.
 Should teachers have a music room?
 Are pianos being over-used?
 Are fundamentals being taught?
 How could class-room teachers help with music?

Coordinator: Any defective teaching method or procedure can be regulated by a well coordinated program with proper teaching materials, aids, time and space. A solution would require full cooperation of the music teachers, music consultant and administrators. Authority of administration and supervision would need to be delegated and announced.

In-service-training would be of great value in adjusting the music integration program.

General Philosophy

Developing future citizens

In a survey including dozens of secondary and college music teachers throughout our state, we find that many students enter these institutions with a deficiency of music fundamentals and appreciation.

The secondary schools claim the students coming out of elementary schools have very little knowledge of elementary fundamentals of general music.

The colleges claim that many students who enter to major in music have little or no knowledge of the fundamentals.

Coordinator: Assuming these facts to be accurate, there are two points to be considered for our future citizens (1) Housewives, professional people and tradesmen. (2) Music-educators and professional musicians.

Since the latter only make up from two to five per cent of vocational population a sound program that will meet present and future needs of a democracy should be formulated to develop and educate all students, and give special recognition to the talented in musicianship.

In view of these well known facts, it is logical to assume that we need a stronger elementary music program. In fact many educators now believe that only the very efficient teacher should instruct in the elementary schools to assure sound training with lasting results in music appreciation and in citizenship.

SECTION Ia

MUSIC COORELATION-INTEGRATION IN THE CLASSROOM

Elementary Coordinator - Principals - Music Consultant (to establish course to be put into effect)

Building Music Teacher Responsibilities

1. Teach regular scheduled classes according to coordinated course of study.
2. Through policies and procedures agreed on by curriculum committee and music consultant.
 - (a) The building music teacher will act as music aid (supervisor) in helping the class room teacher to correlate music with all subjects.
 - (b) The class room teacher carrying on the special correlation work assigned by the music teacher and consultant.

Classroom Teacher

Whenever possible the classroom teacher in the lower (1-4) elementary grades should teach (if qualified) her own classes or assist the music teacher in carrying on the music program. The course of study should be according to the coordinated plan.

Music Library:

Essential music and teaching aids at each school

Aids: auto harp, song bells, piano, phonograph, tape recorder

Central Library

Special Music

Teaching aids

Phonograph records

Tape recorders

Supplimentary music training materials, phonograph records and other aids should be available at a central music library to be checked out by the music teachers as they need it.

- (1) This method will be a great saving financially on amount of purchases.
- (2) It will build a larger and more selective repertoire.

Teaching Aids

- (1) Phonographs portable (33 - 45 & 78 R.P.M.) each school
- (2) Records: Records are seasonal, geographical, historical, scientific and other subjects.
 - (a) For use in the classroom under direction of the school music teacher.
- (3) Records for Literature and appreciation.
- (4) Auto harp song bell and/or xylophone for each school.
- (5) Piano in music room for use as needed.
- (6) Tape recorders for each school if possible.

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- (7) Projector
- (8) Film strips
- (9) Books about music

4/53

SECTION III

RECOMMENDATIONS FOR REVISION AND CORRELATION OF THE MUSIC PROGRAM IN THE SHERMAN PUBLIC SCHOOLS WITH PARTICULAR EMPHASIS ON THE ELEMENTARY LEVEL

The forth coming outline and recommendations for a coordinated elementary music curriculum and/or over-all program. To adopt policies, procedures and methods which are intended to meet the needs of the students, the schools, and the community which at the same time fulfill the music standards and requirements as set forth by the music bulletins of the Texas Education Agency. The suggestions herein are aimed at strengthening the department of music and to integrate the music and academic subjects (and eventually extra-curricular activities) which are recognized as vital necessities in developing the student with a well-rounded education.

This paper is an outgrowth of several meetings of the various Sherman elementary school principals, the superintendent, and the music teachers throughout the system with Ford Lane, music supervisor. At these meetings many ideas and suggestions were exchanged. The policies suggested are results of the above meetings plus the study of the numerous music bulletins, conferences with other music teachers and educators, and with some of the leading music-educators in comparative schools and in colleges. The consultant of music from the state education agency, members of state and national music associations, along with more than twenty years of personal experience lend weight in setting up the contents.

The Jr.-Sr. High School music program will be presented in detail under the secondary music plan.

ELEMENTARY MUSIC PLAN

- I. The purpose of this paper is to develop a well rounded general music program which will be in keeping with the philosophy of educators.
- II. The immediate aim and final goal of music-education is appreciation.
 - A. Education which incites love for music.
 1. Education through music.
 - B. Appreciation must furnish incentive to learn.
 - C. Musicianship, citizenship. Proper respect to self, others and public property
- III. Music is no different from other subject areas.
 - A. The approach should be no different.
 1. All special areas, social subjects, science, language arts, fine arts, etc. are essential to the development of the whole child.
- IV. Music is a highly cooperative area of learning.
 - a. Probably more so in music than in any other subject the student is exposed to a larger variety of experiences that will effect his attitude toward the subject.
 1. The student is placed changing environment.
 2. Under direction and supervision of different teachers.
 3. Influenced by external factors
 - (a) Adult attitudes toward the arts.



4. Influenced by internal factors.
 - a. attitude of the professional staff
 - b. attitude of the child
- B Music teachers, classroom teachers and administrators (and parents) must recognize music as a cooperative subject.

We must all cooperate else the result will be confusion and incompetence.

V. Philosophy of Music Educators

A. The individual

There is a new accepted philosophy that (1) the student is the "center attraction" (2) His environment has great effect on his development. (3) Music is essential for a well rounded individual.

B. The Music Teacher is The Individual's Guide

1. The teacher should keep in mind:
 - a. individual difference
 - b. age levels
 - c. Quality of music with juvenile appeal (for appreciation)
 - d. Teach the individual, not just subject matter
2. Proper attitudes
 - a. Attitudes must be favorable with the subject
 - b. Orderly class conduct imperative
 1. Teach citizenship first, music-education second
3. Methods of teaching should
 - a. Meet needs of individuals music growth in performance, music appreciation and citizenship
 - b. Meet requirements levels of a graduated course
 - c. Develop good citizenship and love for music and an incentive to learn

Elementary Music Philosophy

I. Conference with Dr. V. J. Kennedy, State Consultant of Music education

A. General Music (idea)

1. Learn to sing
2. Experience in Instrumental group

B. Pre requisite to all music-education should be:

1. A fine (fundamental) vocal program.
 - a. Outgrowth of a sound vocal program leads to musical proficiency and appreciation.

C. Class Room Music (1-6)

1. For all children in primary and elementary grades (1-6)
2. Talented students; discovered and encouraged to continue (in Jr. & Sr. Hi) if interested.
3. True appreciation through experience (only)
4. The greater the ability the greater the appreciation.
5. Caution!! Reading music (theoretical drill) should not be over stressed in the lower grades (1-4)
6. Theory taught only with songs etc. used and not as an isolated subject except for short intervals when the theory is needed to achieve a purpose.
7. Correlate music with other subjects.



II. Paramount Requisites

- A. 1. Proper amount of time equal to other subjects.
2. Keep program academically respectable.
3. High level teaching for results and accomplishments.
- B. 1. Well trained staff of music teachers.
2. In-service training program.
a. Proper methods and procedures, techniques, and attitudes essential.
- C. Recognition of appropriate materials
 - 1. texts
 - 2. supplementary music
 - 3. auto harp very valuable
 - 4. Recorded (magnetic tapes for choir etc.
 - 5. Phonograph and records
 - 6. Space for limited drills, dances and musical games

Note: Texas Education Agency has free record tapes for elementary music. (Available soon)

SECTION III

ELEMENTARY MUSIC COORDINATION PLAN BEGINNING September 1, 1953

Policies, procedures and regulations

Paramount Purpose:

The coordination and integration of a basic music curriculum, and practice is to adopt a uniform course of study for each particular grade level. Uniform only in the sense of essential fundamentals and subject matter, with each individual free to develop his or her talents to the highest skill possible in the field of musicianship and citizenship.

Therefore, with such coordination, every music teacher in a given grade level would use the same texts and general approach to fundamentals in theory, history, techniques, literature and a similar performing ensemble. A few prescribed songs should be learned by each schools organized classes. Leaving ample time for any desirable special numbers the teachers see fit to use either with the whole group, with smaller ensembles or soloist. Small ensembles and solos should not be over emphasized but should be the outgrowth of the regular class in which dependable and talented students are recognized. This recognition should be an incentive for better work by other individuals.

The elementary basic curriculum should be so arranged that regardless of which elementary school the student attends he will have had the same basic training should be transferred to another local school and/or when he reaches Junior High.

The grade school (Elem.) training should consist of vocal and instrumental ensemble experiences and a basic knowledge of theory - notation, musical history and essentially sight reading in the upper grades.

The above skills can only be acquired by elementary pupils if a planned pattern of teaching essentials is followed.

It is recommended that general music be a required subject for all children in the first six grades.



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Elementary music education is organized to surround the child with musical environment and experiences which he can understand and enjoy live and grow and through which he can develop as an individual toward a richer and fuller life.

While it has been recommended, and our music teachers are in full accord, that all children in the grade one through six take music as a regular school course a few pertinent facts and problems need serious consideration.

It is recommended that children in Grades 1, 2, 3 be given a general approach to music with emphasis on singing and learning to enjoy the elements of music. Correlation with other subject (see course of study).

Grade Four "Music as a new meaning as to reading, singing, listening, etc. Introduction of instrumental activities (pre-band or orchestra)

Grades Five and Six (Seventh)

A continuation of general music classes for all. Interested and talented students may elect: band, orchestra, or chorus and shall be selected by the teacher either by satisfactorily passing an elementary musical aptitude test or by recognized musical or innate abilities. Members of such organizations must show proper attitude, cooperative spirit and must progress with the group.

Band, Orchestra, Chorus 5 & 6 (7) grades - The course of study should include music from the state prescribed music list with supplementary music to develop a well-rounded repertoire, a continuation of fundamental theory, and vocal and/or instrumental techniques, and the preparation for such same organization in the Junior High School.

When ever possible it is suggested that choral and instrumental members continue to take public school music through the sixth grade.

These organizations shall meet regularly in a music room as laboratory classes in preparation for school and for public concert.

Public School Music 5th, 6th (7th) (General music)

Those who do not desire to elect either instrumental or choral music shall continue to take the regular general music course which is prescribed in the state music bulletin. A continuation of essential fundamentals with emphasis on Singing techniques and a sample of rhythmic games, folk songs and dances.

A singing ensemble with all members in each 5, 6 (7) grades. General music classes should be developed (during the regular class period) for individual expression; to lend spirit to school assemblies or wherever group singing is done. By the experience of "doing" cultured taste and music appreciation will be developed.

Although it has been recommended herein that elective groups in instrumental and choral music be formed in the intermediate grades it does not mean that those not electing these special classes be deprived of music. They too need a mode of self-expression and should have an opportunity to perform in a (general) music ensemble.

Where the general music "singing ensemble" is concerned the performing efficiency, if necessary, should be secondary to the performing personnel. The primary objective is the development of proper music and social taste by the privilege of performing with the group.

Those ensembles (Instrumental and choral) that are developed for balanced instrumentation and voicing should strive for a graduated perfection in music prescribed by the Texas Education Agency.

Suggested Regulations in Policy

1. The Elective-Selective policy from 5th grade up for Band, Orchestra, Chorus (with every interested student given a chance to qualify)
2. In asking the administrators to act as, or appoint a counselling and guidance person or committee to help guide (especially the 7th grade) students who are non-singers, non-conformers and/or disinterested, by helping to select activities that fit their individual interest or talent, and help those who need guidance.
3. Ask full cooperation with the music program from all classroom teachers, especially those who have pupils with indifferent and negative attitude toward members of music organizations.
4. Members (elective) of instrumental and choral groups should be selected at the beginning of each school year. Students and parents should understand that members will not be allowed to drop those subjects unless they have permission of the music teacher and their principal. Each individual case should be considered, but only in extreme cases should students be dismissed or allowed to withdraw.
5. Music will present many problems and confusion until students, music teachers, classroom teachers, administrators and parents realize that music is a regular course in the school curriculum. Classroom cooperation in music appreciation is very essential.
6. Request for: (non-segregation of girls and boys in performing groups except in small groups such as duets, trio, quartets, etc.
 - (a) Mixed chourses (in effect at most schools)
 - (b) Mixed instrumental (now in effect)

4/53



PUBLIC SCHOOL MUSIC IN THE ELEMENTARY SCHOOLS

PRIMARY
Grades 1, 2, 3

General Approach (Correlation 1, 2, 3)
Singing
Rhythm
Listening
Creation
Correlation
Reading Readiness

INTERMEDIATE
Grades 4, 5, 6

Grade 4

- I Music Reading - (New meaning)
- II Singing
- III Rhythm exercise
- IV Listening
- V Creative
- VI Instrumental activity (pre-band or orchestra)

Grades 5 & 6

Music Reading - Two parts, 3 part preparation
Singing - "Train do not strain"
ah - staccato - Legato
Tone - pitch - breathing
Rhythmic - games, dances, marching, folk songs
Instrumental elect - Chorus - Band, Orchestra
or Social or recreational instruments
(Harmonica, Guitar, uke, etc.)

JUNIOR HIGH
Grades 7, 8, 9

Grade 7 (First Year Jr. High)

Stress

- I. A. Sight Singing
B. Sight Reading
C. Theory (Harmony)
- II. General Music Classes
with Band, Orchestra or Chorus and small ensembles

Work For:

- 1. Mastery of easy compositions
- 2. Formal programs of wide variety of prescribed musical literature for spring concert
- 3. A well prepared program gives the student a taste of success - Hastily and disorganized performances defeat the educational process.
- 4. Use challenging materials for sight reading and technical training.

III. Strive to improve musicianship, taste, discriminations and judgement



PERFORMANCES

(for school and community)

4/53

It is important to fully realize that all musical programs be the outgrowth of the daily class work whether for the music class, the home room, school assemblies, Parent-Teachers organizations, civic clubs or for the general public.

Music teachers and principals can eliminate the practice of "dropping everything" in order to prepare for a program at any or every suggestion, whether requested by the school teaching staff, clubs or civic organizations. Exploiting school organizations and preparing programs merely for the sake of a program or public performance is contrary to the philosophy of education and breaks into the well planned music curriculum.

Public Relations

The home and the community are certainly interested in the welfare of the schools and their activities. The school music organizations are in themselves one of the most effective integrating factors. The school music program should not be slighted or taken lightly. Music makes a great contribution toward every day living and community morale, they should be taught and performed on a high plane of standards at each grade and age level.

Concerts or performances are necessary "musts" for all musical groups and each performance should display new skills of technique and musical mastery. There are several familiar sayings that are worth consideration in planning musical programs.

1. Be prepared
2. Take the time to make proper preparations.
3. Be sure you are right, then do it. Have confidence in self.

The student or musical organization deserves the right to taste success in performance. This is only done by proper musical direction, self discipline and hard work which makes for proficiency.

There is probably no other school activity that creates more school spirit, civic pride and year around interest than does a good school music ensemble, whether it be vocal or instrumental. Neither is there a better tie between school and community.

Publicity should be the least and last selling point for maintaining a school band, orchestra or chorus. The first and paramount reason for school music is for free expression (through music) and appreciation which is necessary in a well-rounded education.

Preparation and appreciation

Long, long before the performance, of any level, of a musical unit is preparation. Preparation is preceded by application, self discipline, special guidance, encouragement and cooperation between music teacher, classroom teacher and parents. The better the application, the better the preparation, the better the appreciation: which means better performance.

All music performances and programs should be scheduled far enough in advance to include the musical numbers in the semesters' course of study or the school calendar.

After a class or musical unit has prepared a particular program, it may be repeated for other groups if suitable, and is not over worked to interfere with the general course of study.

Requests for special programs should be referred to the principal or the music consultant (to keep the music teacher off the spot). The principal or music consultant can then learn whether or not the music teacher will have a program prepared at that

time.

Each request should be considered on its own merit and when ever advisable should be granted but none should be considered on too short notice.

A scheduled number of major and minor performances are to be given by each unit. A limited number of scheduled and unscheduled programs are to be given by school music groups.

Suggested "PERFORMANCE LOAD" for the public school (building) music teacher.
(Subject to consideration by the Curriculum Committee)

Maximum load per Public School Music Teacher per year

Formal Programs: (Three)

1. Christmas (seasonal - sacred - nativity)
2. Open House (Operetta, Popular, Novelty)
Classical or any appropriate program.
3. Spring Concert (Dates during April or before May 10)
The out growth of the years classwork.

Choice - Decision to be made at beginning of year

A. School Spring Program (Varied) at each individual school
Time and circumstances taken into consideration.

- B. Augmented Spring Festival (All Elementary Schools)
1. Varied program at a desirable location
 2. The Hymn Festival

In Conclusion

This paper is the outgrowth of a study designed to coordinate and improve music instruction in the Sherman Public Schools and is the result of the cooperative efforts of Sherman Schools, and is the result of the cooperative efforts of Sherman School administrators and specialists in the music field. Pertaining to music education coordination, integration and supervision, I have had conferences with the consultant of music education of the Texas Education Agency, attended the T.H.E.A. supervisors division symposium at the state 1953 convention at Galveston, and have consulted with other state music authorities. Applying the Sherman situation to the general philosophy of music educators and with the aid of the state music bulletins and recent books and articles on music education. I am submitting the foregoing report for your study and consideration.

This paper, as to policies, procedures and regulations is subject to revision or approval as the proper authorities see fit.

A well planned "Course of Study for Elementary Music" should be adopted after long and careful consideration, using the Texas Education Agency Music Bulletin as an overall guide.

SHERMAN PUBLIC SCHOOLS

Sherman, Texas

May 28, 1953

To: Mr. Byron Davis, Superintendent-Elect

From: Ford Lane, Music Consultant (Supervisor)

Re: Consultant of Music education of the Sherman Public Schools

I The Music Consultant Position

II The Administrative Capacity

III The Supervisory duties

I. The Music Consultant

- (1) Acts as music supervisor and coordinator and works in cooperation with the superintendent and the administrative staff.
- (2) Maintains an office at a central location for conferences, with room for instrument storage and a central library of teaching aids and supplementary music.
- (3) Make recommendations on materials and music to be purchased.
- (4) Works in public relations in the capacity of programing, publicity for music events and various other educational school and community relations.
- (5) Available to all music teachers in assisting and aiding the cause of the music program.
- (6) Music Consultant and Administrators
Meet with the administrative staff to relay school policies and purposes to departmental instructors and to interpret the technical and specialized procedures and terminology used in music and allied arts.

To work with the principals in setting up the programs, correlation between music and the academic areas and extra-curricular aspects of music.

To act as liaison officer between the administration and the music teaching staff in effecting an integrated and coordinated program.

To cooperate with the Superintendent, the Coordinator of Education, and the Principals in establishing a sound music-education program.

To strive to create interest, uphold and defend the need, and place for for music education in the schools and in the everyday lives of the people in a democratic nation.

- (7) Music Consultant and Music Teachers
Meet with music teachers:
 - (a) To work out definite plans for a coordinated music program (course of study) throughout the system.
 - (b) To assist teachers in keeping all schools on the same general course of instructional study.
 - (c) To openly discuss departmental problems as effect the music teachers, and to make every effort to satisfactorily solve this problem within the group.
 - (d) To help the music teachers through their principals to arrange major or formal programs, to avoid conflicts with other schools, departments and activities.
 - (e) To assist music teachers in the selection of music, materials, teaching aids and other needs, supplies and equipment.

5/28/53

- (8) The Music Consultant as an instructor-advisor
It is not recommended that the music consultant step in and take over the teaching of any group or class. It is recommended that the consultant at the request of the regular teacher, be able and willing to appear with the teacher on certain occasions as "guest" instructor" before her class in the supervisory capacity.

The Consultant can be of much help to the group in putting over specific points desired by the regular teacher.

The consultant should not be called in on discipline cases by the teacher. In cases where technical advice is needed, the consultant might be called in by the principal.

Even though it would be almost impossible for the consultant to actually teach all phases of school music, he should have had the experience and knowledge of the methods, procedures and techniques of all phases, at all levels in the three essential divisions: vocal, instrumental and theoretical.

II. Administrative Duties

A. Music Administrative duties as Departmental Head

- (1) Organization of Music Divisions
 - a. Vocal
 - b. Instrumental
 - c. Theory - music literature
 - d. Performing Units
- (2) Curriculum
 - a. Set up course of study in accordance with Texas Education Agency
 - b. Supplementary material (other than state text) to meet the needs of the student, school and community.
- (3) Extra-Curricular Music Activities
 - a. The correlation of subject matter with the outgrowth developing into the essential extra-curricular phase of the subject.
- (4) Public Relation
 - a. State music clinician and adjudicator
 - b. Program details, intra-schools, community
 - c. Publicity for music events
- (5) Maintenance & Procurement
 - a. Musical instruments
 - b. Supplies and equipment
 - c. music library
 - d. Central Library of Aids
 - e. Check for needed repairs
 - f. Purchase of music and Teaching aids
- (6) Records on (Keeping)
 - a. Equipment
 - b. Students using school equipment

III. Supervisory Duties of Music Consultant

Act as chairman and head of the music area, at regular and called meetings, in an effort to coordinate the music program and to establish school principals and policies put into effect by the Administrative staff.



5/28/53

- A. Planning with Music Teachers
 - 1. Assisting Music instructor in organizing subject matter and materials.
 - 2. Working out pertinent questions and problems of music classes and activities.
 - 3. Supervision of Course of Study
 - A. Recommendation of supplementary material to meet current needs
 - 4. Extra-Curricular Aspects
 - a. Extra Curricular outgrowth of classroom subject matter
 - b. Consultant Assists in integration.
 - c. Programs - Field Maneuvers
 - 1. Assist in plans
 - 2. Arranging special music
 - 3. Correlating Programs
 - 5. Public Relations
 - a. Judge and clinician for music festivals
 - b. Cooperation with Visiting schools
 - c. Cooperation with community and civic groups
 - d. Work with Superintendent and Principals in arranging program details.
 - 6. Maintenance (emphasize)
 - a. Special interest in "Good Housekeeping
 - b. Care of Music, supplies and equipment
 - 7. Records
 - A. On Equipment
 - b. Students in organizations

SHERMAN PUBLIC SCHOOLS

Department of Music

Dear

The time will soon be at hand when you and your child will have to choose one elective subject in the seventh grade. The subject may be any one of the following: art, band, choir, or science. We realize that this is an important decision. Feel free to call upon us.

In accordance with our school testing program, the music teachers have given the McCreery Rhythm and Pitch Test to all sixth grade pupils. We are happy to state that your child _____ passed this musical ability test satisfactorily and is being highly recommended for the Junior High School Band.

Music (band) classes in Junior and Senior High Schools are accredited courses and do not interfere with academic subjects.

Band is FREE throughout the Junior and Senior High Schools. Summer band school is also FREE.

Consult the elementary music teacher about your child's musical ability. For information regarding the band, you may call Ford Lane, Coordinator of Music Education at 892-9117 or 893-2839.

Will you please fill in the following blank. Sign and return it to the elementary music teacher immediately or mail to Ford Lane, c/o Sherman Public Schools.

Music Teacher

Pupil's name _____ Telephone _____

Address _____ School _____

Junior High School District _____

I (do, do not) wish my child to be enrolled or considered for BAND.

Parents' Signature _____

DR. FORD LANE
TEXAS BANDMASTERS ASSOCIATION
2006 HALL OF FAME

Since music has so much to do with molding
of character, it is necessary that we teach it
to our children. —Aristotle

Dear Parents:

Musical training is available for your child in the school band or orchestra which is being organized at the present time. Have you given any thought to this important phase of his education?

The child who learns to play an instrument learns discipline, cooperation with others, and a new way to a fuller, richer life. An instrument automatically places him in worthwhile school activities; it gives him something interesting, pleasurable and worthwhile to do during his leisure time.

As a result of a musical aptitude test recently given to pupils in the grade schools, recommendations for instrumental music training are being made. This method of discovering talent is proving successful wherever it is used, since only those boys and girls who can recognize rhythm and pitch are encouraged to take up the study of certain instruments.

We have made special arrangements with the Educational Department of a reliable music company to aid you in obtaining an instrument on a **THREE MONTHS' RENTAL PLAN**. You may choose any instrument you wish. Your child may try it for three months under this plan. At the end of that time you may return it without further obligation, or you may keep it, the money already paid applying on its purchase, and easy monthly payments being arranged for the balance, if you so desire.

A MEETING of the PARENTS and PUPILS INTERESTED will be held in the

_____ ON _____ AT _____
place date time

All types of instruments will be on display, and you will have a chance to confer with the director concerning the future musical education of your child.

Sincerely yours,

Please return this questionnaire immediately

I am interested in my child joining the band or orchestra: YES ___ NO ___

My child is interested in playing _____
(instrument)

Pupil's Name _____ Parent's Name _____

School _____ Address _____

Grade _____ Phone _____

I will attend the Parents' meeting: Yes ___ No ___

*"Wherever there is good MUSIC there is harmony
Wherever there is harmony there are good citizens".
(Moore)*

Dear Parents:

This is a reminder that ...

TONIGHT IS THE NIGHT !

We strongly urge you to attend tonight's meeting, for it will give you an opportunity to learn more about the instrumental music program in the school. You'll be able to see the instruments used in school bands and orchestras, and you'll learn the true facts about starting your child on a musical instrument.

Please come to tonight's meeting.....
make music a part of your child's life.

Sincerely,

Music Director

SHERMAN PUBLIC SCHOOLS

SHERMAN, TEXAS

Report to: Byron Davis, Superintendent

OF

Committee VIII - Vertical in Music

By

Ford Lane, Consultant

1954 - 1955

SCHOOL IMPROVEMENT PROGRAM

SHERMAN SCHOOL IMPROVEMENT PROGRAM

Byron Davis, Supt. of Schools
Mrs. Mabel McManus, Coordinator

SPECIAL AND VISITING CONSULTANTS

Dr. C. L. Wisseman.....S.M.U.....General Director
Dr. Edward Pratt.....S.M.U.....Language Arts
Dr. Ben Watts.....S.M.U.....Social Studies
Dr. Corrie Allen.....T.C.U.....Junior Division
Dr. C. E. Trammell.....Southeastern, Okla..Reading
Dr. V. J. Kennedy.....Texas Univ.....State Music Consultant
Dr. Clyde J. Garrett....Chicago Cons.....Music Education
Mr. Perry Sandifer.....T.C.U.....Music Supervisor, Ft. Worth
Mr. Jimmy Green.....Texas Univ.....Elem. Music, Dallas

SHERMAN SCHOOLS IN-SERVICE TRAINING GROUP

MUSIC STAFF

Dr. Ford Lane.....Consultant and Leader
Miss Nancy Shepard.....Co-chairman, Elementary
Mr. E. M. Sonnenburg.....Recorder - Secondary

Committee

Mr. Wesley Coffman
Mrs. Nelda Hawley
Mrs. Oma Lee Stephens
Mrs. Janis Johnson
Mrs. Martha Jane Jones
Mrs. Mary Lovelace
Mrs. Elianor Bounds
Miss Althea Pruett

Mrs. Frances Gordon
Miss Rose Mary Jordan
Mr. William Armstrong
Mr. Emory X. Brooks

"MUSIC EDUCATION AS AN INTEGRATED SUBJECT IN THE SHERMAN PUBLIC SCHOOLS"

AN INTRODUCTORY REVIEW BEFORE THE SCHOOL IMPROVEMENT COMMITTEES

By Ford Lane, Music Education Consultant, Sherman Public Schools

"IS MUSIC A PART OF THE SOLUTION TO A SOCIAL STUDIES PROBLEM?"

Before we undertake to give an explanation of the question we will answer it. The answer is YES. Music is a part of the solution.

Philosophy

Music, the most abstract of all arts, grew from human needs of self-expression.

A great philosopher once said, "Let me hear the music a nation sings and plays and I will tell you the status of that nation."

Because music depicts the social, cultural, political and economical temperature of a nation.

The entire nation has geared its self to music of its allies.

There is music everywhere: at work, at play, at rest. In the HOME music comes to us by radio-television, phonograph, singing or playing musical instruments. In most CHURCHES music is 50% of the worship service. In SCHOOL music is a part of the daily program. As for the COMMUNITY there are concerts and music at athletic events, shows, theatres, cafes, department stores, factories, and so on.

The general aim of music-education in our public schools is to let the student participate in a joyous preoccupation with unselfish interest which will contribute to the character of the individual and to society.

The specific aims are identical to the cardinal principals of education.

Musical education is designed to the attainment of:

- (1) Good health
- (2) Command of the fundamental process
- (3) Worthy home membership
- (4) Vocation (teaching or artistic performance)
- (5) Civic education (citizenship)
- (6) Worthy use of leisure time (avocation)
- (7) Ethical character

The slogan used by a musical instrument manufacturing company: "Let your child blow a horn and he'll never blow a safe" has been proven to be more truth than poetry. And speaking of poetry, what is choral or vocal music but poetry set to music.

Choral music, the first to be initiated in our public schools, is comparatively new. This was about a century ago, but the idea did not become a popular nationwide movement until just before World War I. -- Instrumental music, BAND, which is the father or at least the big brother to music education in Texas did not come into our schools until about 25 years ago. But once it got started it spread like wildfire. Now since its growing pains have ceased and with increased interest in vocal and string music the TMEA and Texas Education Agency have set up a sound school music program with general and instrumental music in the elementary grades, and as many as 13 credits in music in high school.

"What we are doing is to coordinate the P.S. music program and to intergrate music with social studies, science, math, language arts and vocational and other elective subjects."

Rather than to say that we are teaching music education--we are really educating the child through music.

By this I mean that through music participation the child is not only learning music and music appreciation, he is becoming educated in all areas of subject matter. It is impossible for a child to attend a public school music class for any length of time without directly or indirectly learning something about our basic areas.

HOW WE IMPLEMENT OUR PHILOSOPHY

The music department has a definite coordinated plan for the entire school system and for each individual grade which is divided into four academic levels: primary 1-3; intermediate 4-6; Jr. Hi. 7-9; Sr. High 10-12. Under our coordinated music program for the elementary schools we have adopted a plan for each and all grades 1 through 7, which is now being used. A plan is being used for the Junior High and a new and definite course of procedures have been put into effect under the new 6-3-3 setup; and of course a well organized senior high music program is being carried on.

The level that we were primarily interested in at the beginning was grades 1-6, also grade 7, since this level group was still connected with the elementary schools until the fall of 1954, and too, because as in grades 1-6 the 7th graders take music and art automatically as a part of the integrated curriculum under the self contained class room plan.

In the year 1952-53, in the Sherman Schools, an extensive study was made in effort to set-up the music plan that is now being used. After several months of visitation, conferences with our music teachers, class-room teachers, various other school and college music people, the principals, coordinating council and the administrative staff, the plan was drawn up and adopted by the administration and later approved by the board of education.

It was our plan to coordinate the music program by adopting a course of study of essentials basic fundamentals at each grade level (throughout the system). Whereas all children could study a minimum number of standard songs and music literature as a means of learning fundamentals of A B C's of music. Each teacher is free to use her own special ability for program and creative work and for working on individual differences within the group.

Every effort is exerted to integrate music with all areas of subject matter by cooperating with various study units, however, it must be kept in mind that music is a course of study within itself and must be treated as such in order to accomplish the goals set up for it by the Texas Education Agency and State and National Association. Even though students of music enjoy performing which is necessary and very valuable to the performer, he should not perform until he is prepared to do so. Because in order to perform satisfactorily and intelligently he must progress by learning correct technique, fundamentals and good performing habits. Therefore, every music program, performance, or activity should be the outgrowth of a well-planned music class course of study.

CENTRAL MUSIC LIBRARY

To supplement the state music text books for each grade 1-8, we are beginning to set up a central music library in order to further coordinate the program.

At this central library we already have supplementary octave choral music both sacred

and secular, also some seasonal and special events numbers.

Too, we are accumulating music education records to supplement records already in use at the various schools.

Books on music are also on the list of materials.

Other teaching aids such as auto-harps, song flutes, etc. will be added to the list later.

Tape recorder is used by both choral and instrumental classes.

Educational films on music are available in the film library.

High Fidelity record players are being supplied to many of the schools.

Materials from the central music library may be checked out by the various music teachers as needed and returned when finished.

BASIC DIVISIONS IN SCHOOL MUSIC

There are five basic divisions in the Public School Music course of study; however, the five are all dependent on each other. By studying or even being exposed to these five musical divisions the student is associated with our four academic areas and the allied arts.

The music courses are:

- 1) Singing - - grades 1-7 (playing selecting 5-7)
Note: all music is being built on a sound singing program
(5/10) Songs
Diction
Breathing
Posture
- 2) Theory
(2/10) Writing scales
Musical terms
Sight-reading - Ear training - Eye training
Counting - time
- 3) Rhythm
(1/10) Counting of time
Marching (counting time)
Folk-dances
Song games
- 4) Creative Music (Class-Program)
(1/10) (a) Original songs - melody - rhythms
(b) Initiative music
(c) Music-craft-art (1. drawing-painting of musical instruments
(2. constructing toy instruments)
(d) Recordings - progress
- 5) Literature-History (Appreciation)
(1/10) Listening
Phonograph
Teach history (Stories of musicians: great, near great, and unknown)
Relaxation

HOW CLASS MUSIC IS INTEGRATED WITH THE FOUR FUNDAMENTAL AREAS

1.) Social Studies: (History, geography, civics, government & society-people)

A. ex: In our "Sequence of social studies"

Grades (Primary)

1. Home - Songs at home, e. mother, baby
2. Our neighbor - songs of children, pets, neighbors
3. Our Community - songs of farmers, milkman, trains, planes

Well known local musicians (1) Bomar Cramer
(2) Pettus Pipes (Kid Key)
(3) Lilla Belle Pitts

4. (Intermediate)

- Other community (around the world) songs of Spain, Holland, France, Ireland
5. Other community (in the Americas) songs: Mexico, Canada, S. America
6. Our nation: songs, patriotic, sacred, folk-U.S. composers
7. (Jr. High)

a. World community b. Texas History (European composers
(Lit. of song of hill & plain
8. Our Nation - Patriotic songs - Love of country, home, school & church
games - folk dancing

9. Music I (Orientation)

History of Music-Lit. Form (dances) opera, musicians, theory

10. (Senior High)

World Civilization - (Texas) (Foreign composers
(Texas Composers
11. Our American Heritage (Earl D. Irons; Ed Chenette
12. Our American Government (James L. Tarver - Don I Moore
"Stars & Stripes" by Sousa (Leon Brown, Ford Lane
"Elder Statesman" by Irons (Raymond Rhea, Leon Breeden et al.
"Northern Pass" by Tarver

B. Music Classes Have:

Social-gregarious values. The feel of belonging.

1. Cooperative with group
2. Performing for school, home, church, community, taking trips.

C. Citizenship and Musicianship are synonymous.

The participation with musical group or organization establishes social ethics:

1. Proper respect to others
2. To private and public property
3. Cooperative spirit
4. Fellowship
5. Leadership
6. Fellowship and
7. SELF DISCIPLINE which prepares the student for disappointments and reverses which are inevitable.
8. Parliamentary law is a part of the daily practice.

2.) Participation in Public School Music or class-music demands the use and certain knowledge of the NATURAL SCIENCES:

A. Physics - Science of music-sound acoustics and technical laws for technicalities

1. Helmholtz Theory - (a) Pitch A=440V/P.S. (b) tube & string theory
2. Technical aspects of manipulating instruments and knowing their scientific possibilities.

B. Biological - Deals with human body

1. Physical make-up. Size, weight, health, physical handicaps or assets.
2. Physical training in music - develops good health and poise, correct breathing, sitting, standing, walking, marching, stage presence.
3. Forming good habit in eating, sleeping, study, play
4. The central motor or nervous system (brain & body) develops mechanical techniques.

- 3.) Mathematics - Without the use of math it would be impossible to solve scientific problems of music.

Note: Pythagoras the great mathematician (of algebra fame) also has the modern music theory to his credit.

In the construction of musical instruments, algebra and trigonometry are used to work out scientific equations and formulas - However, in the teaching of music theory only simple arithmetic is used.

Counting is the basis of reading musical rhythm patterns which are separated by measure bars and divided into wholes and fractions.

- 4.) Language Arts - are constantly used and taught in the study and the performing of music.

- A. In musical literature we, of course, must be able to read the printed page - we must also have a reading knowledge of music notation.
- B. In ARTS SONGS the vocalist sings in many foreign languages as well as in English.
- C. In choral music we must not only be able to read, but to speak correctly and distinctly and pronounce words without dialect.
- D. In reading musical directions or terms the student or performer of music must have musical term knowledge of English, Italian, French and German and occasionally Spanish et. al.

SPELLING IS USED IN MUSIC.

The spelling of chords and arpeggios is no different from spelling words with 3 to 5 and sometimes 7 letters. This is done by using the musical alphabet of 7 letters, or by numeral or solfeggio (do-re-mi). Just as certain letters make words, certain notes in music make chords, musical phrases, and sentences.

The skilled musician who has trained himself to play and read by reflex action can execute a whole passage at a single glance. The percussionist begins to study this system from the beginning. The snare drummer plays the various rhythm phrase patterns (or rudiments) as we would pronounce a word.

It has been said that learning to read music develops the reading ability and furthermore the INSTRUMENTALIST develops a sense of coordination in which he coordinates bodily action, reactions with his vision, hearing, touch, feel and his emotions.

Like the writer, and the artist, the composer of music has a story to tell and there are very few people who fail to receive the message music has to tell.

Music is truly the "universal language" and can and does bring people of all ages, races and creeds together on a common ground of understanding.

Through the cooperation of the school administration and the aid of the classroom teachers and the untiring work of our music staff we firmly believe that music (and art) is doing a large part in solving social studies and other fundamental area problems.

PREVIOUS STUDIES

The foregoing statements and data are, of course, the results of many years of music-education training and experience in the field, the accumulation of knowledge from various authorities. It is to these many sources and to Sherman Staff that we owe our thanks and appreciation for the above material and to that which is to follow.

REPORT OF MUSIC COMMITTEE
Group VIII-Vertical (1954-55)

I. General Purpose and Procedures of the Teacher In-Service Training and School Improvement Program, September 1954 to May 1955.

Purpose

To make a thorough and comprehensive study of the recently adopted "coordinated Music Plan" for the Sherman Public School and to suggest changes as to improvements as deemed advisable.

To improve teaching qualities, methods and techniques.

To teach music appreciation.

To stress the development of the whole child.

To stress citizenship, musicianship, leadership, and fellowship and fellowship.

To advocate the seven cardinal principals of education.

To foster the continuity of music on a coordinated plan in grades one through twelve.

The integration of music with the 3 R's (Social studies, Mathematics, Science and language arts) and actually adding the 4th R (RHYTHM) to the curriculum by the teaching of music, its fundamentals and theory as a subject or course of study within itself.

PROCEDURE

The prime procedure of this study group was through round table discussion, free expression, open forum.

Other means were:

Lecture type by consultant and committee members.

Reports: on articles, books, magazines

Reviewing: texts, music and method books

Visiting consultants ideas

By reporting on conventions, clinic, and data received from out of town music specialists.

A. Philosophy of Music-Education in the Sherman Public Schools.

"Music Appreciation through Music Participation"

The purpose of the music Program shall be to provide an appreciation and understanding of music through active participation; to develop as far as possible a sense of responsibility, poise, discipline, and good citizenship in each individual student; to provide a thorough musical background for a further career in music, or intelligent listening or enjoyment, and to make music an integral part of the community life as well as that of the schools.

For the Application of the philosophy of music-education much thought, consideration and study must be given to the following:

1. The Student, Pupil (or learner) as to the development of

a. fundamental skills of music

b. proper attitudes toward music
wide differences in attitudes (adults, child)

c. methods as to grade and age levels

2. The Staff:
 - Attitudes and cooperation of
 - a. The music teacher
 - b. The classroom teacher
 - c. Other faculty members
 - d. The administration
 - e. The Board of Education
3. The Curriculum
 - a. Well organized plan
 - b. Musical environment
 - c. Creating a love for music
 - d. Aims to develop the whole child through an integrated and correlated music program.
4. Methods (and approach)
 - a. Based on the laws of learning
 - b. The use of all desirable types of learning
 - c. Continuous planning by the teacher, and by teacher and student jointly
 - d. Procedures to be consistent yet flexible for individuals and situations
 - e. Approach should be interesting to student
 - f. The student's ability to learn
 - (1) average learner
 - (2) gifted learner
 - (3) slow learner
 - g. Start instruction at pupil level
 - h. Normal advancement according to ability to learn
5. Relation to School and Community
 - a. Student leadership - a carry over to community and social leadership
 - b. Group participation - stresses cooperation, dependability and responsibility
 - c. Good musicianship - self discipline coordination
 - d. Good citizenship - responsibility to state
 - e. All music classes especially organized units such as band, orchestra, chorus, glee clubs and smaller ensembles should be organized to meet the musical and emotional needs of the students and the demands made upon its members at the end of each promotion year and at graduation from public schools.

II. Problems taken under consideration and study by the department of music in the 1954-55 School Improvement Program.

A. General survey and study of the coordinated music plan for the Sherman Public Schools

B. Lesson Plan

1. The adopting of the lesson plans using the Guide and Teaching Suggestions of "Our Singing World" series of state texts, as the basis of approach in grades 1 through 6.
2. The music teacher under the chairmanship of the music consultant of the Sherman Schools selected certain basic songs, literature and materials to be used in teaching in grades 1-9.
3. Theory - in the elementary schools to be taught along with music being learned or studied.

C. Skills

Skills which a music student must have or promptly acquire in order to be musically proficient.

1. Ability to listen, concentrate
2. Cooperation with teacher and group
3. Self discipline: sense of pride; sense of achievement
4. Emrythmics: feel of rhythms; bodily coodination; poise-correct posture
5. Tone patterns - melody, counter melody, harmony
6. Discrimination of: tone quality, consonance, dissonance, dischord musical groups, recognition of style and mood.
7. Creative ability
8. Eye training: following music, following director
9. Techniques: developing speed, mechanics, flexibility, coordination
10. Musical vocabulary
11. Diction: enunciation, interpretation, articulation, phrasing
12. Habits: attitudes, good physical, mental and practice habits

III. Research study of Exceptional Children

Note: The average learner:

According to data studied regarding the average learner most authorities agree that these students make up approximately 80 to 87 percent of the group. The slow and rapid learners seem to be about equally divided accounting for the remaining twelve to twenty percent. In group instruction, it is found that in some cases the average learner is neglected by the instructor spending too much time trying to raise the standards of the slow to the average level or by letting the rapid learner set the pace for the group and/or by not assigning enough supplementary work to keep the rapid learner occupied. The average learners need to respect the achievements of the gifted and have patients and consideration for the slow.

A. The Slow Learner

Defined: "Generally slow learning children are somewhat below average in school achievement and general mental ability."

CONSIDERING THE SLOW LEARNER IN MUSIC

The slow learner is the student who is not equipped with the mental and physical abilities to discern the elements of music. He is generally below average in school achievement and general mental ability. These students usually have an I.Q. ranging from 70 to 77--sometimes up to 90.

The following outline will list characteristics, possible causes, methods of teaching and remedies for these students.

1. Characteristics
 - a. Tone deafness
 - b. Non-rhythmic
 - c. Lack of co-ordination
 - d. Immaturity
 - e. Non-emotional
 - f. Lack of interest
 - g. Lack of artistic perception
2. Causes
 - a. No musical background or environment
 - b. Lack of interest
 - c. Lack of proper instruction
 - d. Indifferent attitudes
3. Remedies and Methods of Teaching
 - a. Teacher should expose child to wide and varied experience areas
 - b. Teacher should give frequent tests and study the outcomes carefully
 - c. Child should be allowed to do that which he enjoys most in the classroom

- d. Child should be praised highly for his contributions to class—
no matter how small

By nature, children are not lazy. They often appear that way when matched with work out of the range of their ability, and out of their sphere of interest. It is then that they seem dull. When activities are geared to the child's readiness, he will usually turn out to be a busy fellow with worthy purposes. Therefore, it is necessary for each teacher to discover her pupils and put them at ease at their own ability levels.

CONSIDERING THE RAPID LEARNER IN MUSIC

- B. The rapid or gifted learner is one well equipped with the mental and physical abilities to discern the elements of music. They are above average in school achievement and general mental ability.
The Rapid Learner usually has an I. Q. of 110 and up.
The Gifted Learner usually has an I.Q. of 135 and up.

The following outline will list characteristics, possible causes, and methods of teaching these students.

1. Characteristics

- a. Follows instructions intelligently
- b. Contributes to classroom activities
- c. Usually a good observer
- d. Has wholesome attitude
- e. Has wider attention span in school work
- f. Has ability in verbal expression
- g. Well developed physically for age (This rule may also be reversed)
- h. Usually very alert

2. Causes

- a. Superior mental ability
- b. Previous music study
- c. Environmental background
- d. Wholesome attitude

3. Teaching Gifted Learners

- a. Suitable curriculum adaptations should be made
- b. Gifted learners should be segregated from Slow learners for supplementary work
- c. Each should move at his own speed according to individual abilities
- d. Students should be free to push out and experiment in their own way

Very often the "Gifted" learner will have problem characteristics. It is then necessary to teach them the social elements of music. High points can be made by the teacher that we have many types of music coming from many types of people, and that we can all contribute something that is good if we try.

4. Problem Characteristics

- a. Tendency to argue
- b. Shows off
- c. Shows signs of disgust
- d. Does not respect the rights of others
- e. Has insatiable curiosity
- f. Retentive Memory
- g. Has superior vocabulary

5. Remedies

- a. Students should be challenged with superior type of work (kept within his ability range)
- b. Teachers should bring in social elements involved in music

17. Basic Music Program -- Grade 1-12

For this study we are dividing our grade and age learning levels into four graduated levels.

- A. Primary (Elementary) grades 1-3, approximate ages 6, 7, and 8 years
- B. Intermediate (upper elementary) grades 4-6, approximate ages 9, 10, and 11 years
- C. Junior High, grades 7-9, approximate ages 12, 13 and 14 years
- D. Senior High, grades 10-12, approximate ages 15, 16, 17 and 18 years

Although neither the complete lesson plan nor a course of study is suggested here-in a Basic Music Program under the 1-12 coordinated plan has been agreed upon for all Sherman Public School both white and colored. The plan which sets up certain basic fundamentals in all phases of music is flexible as to methods of instruction, teaching procedures, pupils needs and abilities, and types of programs. Public performances are to be in keeping with recognized musical standards.

As the result of the "School Improvement Program", the music staff in all Sherman Public Schools have formulated the following tentative coordinated music program.

Instructional Program

Elementary: In the primary grades 1-3 music is introduced and carried on a FUN project for recreation and pure enjoyment, no serious thoughts of music or music theory are forced upon the young child. The motto "Music is fun" or "Music for fun" might well be the watch word. However, indirectly, actually the child acquires much musical knowledge in voice development, in theory and in song repertory.

Suggested music outline by grades:

1. Primary Music

Grade One

- a. Singing for fun, at work, at play
- b. Phythm Band
- c. Listening activities
- d. Rote singing
- e. Eye training (watch director)
- f. Creative expression, rhythmic drills, dramatizations

Grade Two

- a. Singing (Voice training)
- b. Rhythm Band (bells, Xylophones)
- c. Listening activities
- d. Rote singing
- e. Singing games
- f. Eye training (watching director and book)
- g. Creative expression, drill, marching, play acting
- h. Musical syllables
- i. Note recognition

Grade Three

- a. Singing (Vocal-tone training)
- b. Rhythm (Progressive)
- c. Music appreciation: participate in singing groups -- listening
- d. Creative work: (Songs, words, rhythm band arrangements)
- e. Theory: Music games, note-Q, etc. Lines, spaces, musical signs
- f. Eye training, music books
- g. Ensemble singing (rote, note recognition, expression)
- h. Ensembles rhythm and melody bands, bells, piano, drums.

Grade Four

a. In the intermediate grades beginning with the fourth grade music takes on a NEW meaning, a desire to learn more about music, the different voices and sounds the different instruments and their tones and a desire to learn to read the printed music and participate in new types of musical experiences and groups.

- a. Singing (class-voice) tone expression
- b. Singing drill, syllables, scales, intervals, notation, sight singing
- c. General appreciation: listening to records and groups, major and minor moods.
- d. Eye training: books in hand, watch music, watch director
- e. Rhythm patterns
- f. Original melodies
- g. Theory: facts with sight-singing -- write scales (circle 5th)
- h. Ensemble singing: introduce two parts
- i. Ensemble (instrumental) Note: Tonette or Songflute:
Whole class can participate in the "Songflute ensemble", Forrest L. Buchtel's Play and Sing text or the equivalent is recommended. Classroom teachers enjoy playing along with the class.
According to music-educators the tonette or song flute program should begin either in high 3rd or the fourth grade. It is very beneficial in the teaching of theory, pitch, vocal tone placement and is an excellent pre-band or pre-orchestra experience. The tonette program equips the student with the necessary musical ensemble experience to begin in either band, orchestra or choir.
- j. Elective instruments: flutes, woodwinds only or violins.
Due to the fact that it takes longer to perform on string instruments, it is advised that they be started in the fourth grade and not later than the fifth. Private piano is recommended for all who plan to study music seriously.

Fifth Grade

- a. Class voice, syllables, arpeggios, tone, expression
- b. Theory (review & new) write scales (circle 4th & 5th)
- c. Two part singing
- d. Drill, sight singing, ear training rhythm patterns.
- e. Appreciation; listening, history, participation
- f. Original melodies
- g. Ensemble singing (review old songs) rote, books sight-singing.
- h. Choral club, operetta, musical plays
- * i. Ensemble, elective, instrumental music, band or orchestra
Note: The best of authorities in music education recommend and advise that instrumental music classes (band and orchestra) be started at the 5th grade level. The above statement comes from the NEA Journal and other music articles.
This procedure of starting band students in the 5th grade has "paid off" in the Sherman Jr. High School this year.
- * Note: Due to lack of teaching personnel it is now the policy of the schools to wait until the 7th grade to start instrumental music.

Sixth Grade

- a. Class voice, (tone) syllables, arpeggios
- b. Song book, two part harmony, introduce three part singing (some bass clef)
- c. Few rote songs, also minor mode
- d. Rhythm drill, sight singing, ear training
- e. Creative work
- f. Theory, bass clef, write scales both clefs
- g. Ensemble, Glee club, with second and third parts
- h. Choral, operetta and musical plays
- * i. Instrumental Ensemble, band and orchestra.
- * Not in effect

3. Junior High Music

a. General Music - 7th Grade

- (1) Improving musicianship, taste, discriminations & judgement
- (2) Sight singing and ear training
- (3) Theory and harmony
- (4) Music appreciation: Listening activities, history, form and analysis
- (5) Ensemble, singing, three part harmony

b. Band

- (1) Care of instruments
- (2) Fundamentals of band playing
- (3) Scales, arpeggios, exercises
- (4) Musical terms
- (5) Review of theory, circle 4th and 5th

c. Advance Band

- (1) Band technique
- (2) Sight reading
- (3) Scales, arpeggios, major and minor
- (4) Basic drill (marching)
- (5) Concert playing: Marches, chorales, idyls, symphonies, overtures, church music, folk, popular, and easy swing.

Eighth Grade - Elective Music

Continuation of musicianship, techniques and theory

a. Band: Beginner or advanced according to ability

- (1) Musical training
- (2) Concert playing
- (3) Drills and exercises

b. Boy's chorus

- (1) Musical training
- (2) Songs
- (3) Program: Folk songs, light classical, sacred, patriotic, marching songs, popular

c. Girls Chorus

- (1) Musical training
- (2) Songs
- (3) Programs: Folk songs, light classical, sacred, patriotic, humorous, seasonal, standard, popular

Ninth Grade

a. Band

- (1) Musical training continued
- (2) Drills, exercises, theory
- (3) Theoretical studies in music to meet state required orientation course (Music I)
- (4) Concert playing
- (5) Trips, Festivals, clinics
- (6) Parades and out-door events

b. Vocal Music

A Cappella choir (9th grade only)

- (1) Musical training continued
- (2) Drills, exercises, theory
- (3) Breath control
- (4) Articulation
- (5) Diction, pronunciation
- (6) Concert repertory: Secular, and sacred

4. Senior High School

a. Band

- (1) Advanced musical training
- (2) Solo, ensemble
- (3) Concert playing:

- (a) Prescribed contest music, marches
 - (b) Novelty and small ensembles - popular and classic
 - (c) Marching, maneuvers, parades, athletic events
- B. A Cappella Choir
- (1) Advanced Musical training
 - (2) Solo, ensembles
 - (3) Concert singing
 - (a) Music prescribed for concert and contests - sacred and secular
 - (b) Operettas
 - (c) Soloes and ensembles

V. Audio-Visual Aids

Although the piano and blackboard are vital and necessary equipment for the music class many other aids have been added to enhance the teaching of music in all grades. For example music games, the auto harp, the tape recorder and the phonograph have put new life into the program, especially with the new high fidelity record players and the various types of educational records that are now available.

We are listing some of the audio-visual aids that are being used in our teaching of music.

- A. R. C. A.-Victor Educational Music-Record library -- one reference, complete set
 - 1. Listening activities 1-7
 - 2. Rhythmic acts
 - 3. Singing acts
 - 4. Special music: used for certain occasions and seasons
- B. Our Singing World Records for Ginn & Co. texts selected and used in grades 1-7
- C. Eye Gate --- Sound strips and records used for presenting history and works of famous composers
- D. Other audio-visuals aids - piano, phono, autoharp, instrument charts, black board
- E. Reading Material:
 - 1. Story of Musicians
 - 2. Technical exercises from texts and supplementary material
- F. Listening to records and tape recordings of:
 - 1. Own group play-back (listening to self)
 - 2. Clinic musical ensembles
 - 3. Famous soloist and groups
 - 4. Instructors and professional musicians

General Method of presentation: The use of grade and age level procedures:
 Manipulative
 Repetitive
 Lenquistics

Goals which are attempted by the use of basic subject matter, materials and methods
 Self discipline
 Self expression
 Creative expression
 Music appreciation
 Music reading
 Vocal
 Instrumental

VI. Evaluation

Summary

By this study we have derived at a fuller understanding of teaching problems in grades 1-12 in all schools in Sherman in general music, choral, instrumental and theoretical methods. The realization and a intelligent and realistic concept of the child's ability.

Our study this year we find that the teacher must have an understanding of the exceptional child and have experience in the manipulation of the materials the child will use. The teacher must employ every means of preventing deviations from normalcy and know measures to correct them should they occur.

In-service training can help a great deal. Through this means we can establish training programs for both parents and teachers. We should encourage parent participation with the children while they are working or playing with materials. Cooperation in discovering vocational potentialities in all children and making possible school activities that look toward possible self-employment and adjustment in life is now a necessity in our schools. This year we have made a study and done research in the use of the materials and aids that improve our methods of teaching and learning.

Music plays a wonderful part in the training of the exceptional child. Pleasure through rhythmic, repetitious activities and pleasing sounds help to relieve tension, organize thought and re-establish a link between school and his home environment. Music and art instruction are means of muscular rehabilitation and morale building. They may be a means of emotional outlet. Frequently the frustrated child is the victim of his inability to participate in the normal physical or social activities or to achieve academic or personal success.

Many handicapped children, especially the mentally retarded, come from restricted environments. They can not participate in out of school activities. Often the playing of a simple instrument, as in rhythm bands, or learning to listen to music will give this child a sense of maturity.

The gifted child presents another problem and is often more neglected than the retarded child. He is often our "problem child." He should be found and found early. We expect him to be alert, aggressive and inquisitive. He should learn to respect and listen to the rights of others, also to respect their abilities and to act cooperatively. He must learn to play and live with other children, over coming any tendency to "show off."

Enrichment, the best means of all for providing for the gifted child, involves work in wider fields. He should not be expected to take part in long drills or repeat skills he has already mastered. Instead he should have an opportunity to develop his ability in a suitable project. In music often the gifted child can be the soloist or accompanist.

In our enthusiasm for helping the gifted and the slow learning children we should not forget the average child who makes up between 80 to 87 % of our classes. These children should develop the proper attitudes and skills for their age levels. They, too, should respect the rights and abilities of all groups of learners. They should have a working knowledge of the fundamentals of music and the ability to listen to and appreciate good music.

The outcome of the program and the musical and well rounded growth of the child is in itself the final and determining result. The result tends to evaluate the teachers ability to project her or his knowledge to the learner by the use of teaching aids, teaching methods and equipment.

As a result of having studied music over a period of years under a well organized and correlated school music program it is the opinion of most educators that the child will develop into a fuller, richer and more wholesome well-rounded person.

"Each phase and every aspect of a widely varied and comprehensive music education program contributes to musical, mental and physical growth."

To further summarize the findings attained through research study, consultations and visitations, we would like to point out the time allotted in our Sherman music classes especially in the first six grades falls short in some school of the time period suggested by the education agency. Dr. V. J. Kennedy, State Music Consultant, suggests that from grades one through the sixth that the time recommended for music be 150 minutes a week (30 minutes

daily per child) and minimum of 100 minutes per week or 20 minutes daily and/or "Proper amount of time equal to other subjects."

It is recommended by the staff that when possible:

1. a tonette or songflute, play and sing program be started in the 4th grade for all children, and that
2. instrumental music be resumed in the 5th and 6th grades.
 - a. band
 - b. orchestra-strings

The consultant of music recommends that upon replacement of music teachers through resignations that the new teachers have a high standard of music training and methods of teaching, and have from 3 to 5 years experience if possible and have a genuine love for children yet able to demand respect and keep discipline.

It is also recommended that all elementary class-room teachers especially those in grade one, two and three be prepared to assist with if not teach music in their classrooms.

The music teachers wish to thank the principals for their cooperation in making our music program a success. And through music teachers love to have their children perform when prepared to do so, some feel that the program load P.T.A., etc., is still too heavy to carry on with the basic fundamentals as set up under the coordinated music plan whereas "Each and every performance is the outgrowth of class-room work."

Due to the demand on programs it is recommended that each elementary school have a full-time music teacher.

The program load can be lightened where and when necessary by careful planning and cooperation between music teacher, classroom teachers and principal. The music consultant is ready and willing to help work out any suitable procedure or policy needed.

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Friday, May 25, 1957, 7pm
Graydon Hotel, King Cotton Room
Sherman, Texas

Marie Dulancy and Bill Cobb
Sandra Lawrence and Bob Tate
Perry Joe Caraway and Bety Varner

Jimmy Coffey — Class President
Don Dacan — (good old boy)

Teachers

Mrs. Hayes — (Latin) Sponsor
Mrs. Helen Case — (Civics)

Miss Nina Ferrill — (Eng)
Miss Frank Bull Foot — (Eng)
Mr. Dean Chafin — (Co. Sponsor)

Henry Lry — Principal
Byron Davis — Supt

- (a) "Dog" — Spread Sale
- (b) "Train Livery"
- (c) Lawrence Wilk — Lease

Sherman Hi Sr Class - After-dinner talk (speech)
by FORDLANE
May 25, 1957

Madam Chairman, Mr. members of the Senior Class, distinguished guests and friends. Now the reason I call some of you friends is because I feel like I know you too well to call you ladies and gentlemen. MR ? glad to see you out

I presume that most of you, like myself are wondering why I was "drafted" to do the honors here this evening.----Now, I had heard that there was shortage of after dinner speakers--but I had no idea that they were this short. So this is a kind of "process of elimination". I have been around schools a long time and I have learned one thing and that is, if you stay long enough and work hard enough--I always get the job,---that no one else will have.

Never-the-less, regardless of why I am here, I honestly deem it an honor and a distinct privilege to have this opportunity to take one last "crack" at this 1957 Sr. Class, because during my five years in the Sherman School system, this is the only group that I haven't "come to blows" with.

Nervous - "All Shook up" - 1. Jr Hi Dance - Frankie Five - 1200 Kids in Gym - Not room for Pethcoats - Crowded take off (gag) 2. Almost had a Wreck -- picked up Marie Dulaney & Bill Cobb - yell stop

I was asked to make an after dinner "preach"--I mean speech--but like all teachers I am going to do it my way and just talk to you - informally--because an A-D Speech according to Mrs. Mullins is supposed to be humorous, informative, educational and serious---that is serious enough to make you forget that you had to pay for this meal----. Therefore any similarity between this and any other talk you have ever heard will be purely "intentional".

It has been very difficult to decide on what to say to a learned group like this. I inquired about the various subjects for "talks" and I jotted down a few of the most popular subjects. Here they are: Current events, historical events, foreign policies, politics, suffrage, economics, teen age problems--adult problems--. The Fine Arts: Music, art, dancing, ballet, rock & roll, literature, sports--styles & Love.

I finally decided not to single out any one of these-- but to more or less ramble around and briefly touch on a few----

So if you will bear with us, soon the final school bell will ring and we will rush for the door-----

Baculareate tomorrow-----next Thursday---Commencement.

I am sure that the word Commencement seems like a misnomer because you slave through school for 12 long years, get ready to graduate and they call it Commencement//'' ---why-----because graduation is the place to start and not to stop.

So since this is the place to start---where do we go? -----I believe if this talk had a title, I would give it the title of TWO songs, one from World War I, "Where do we go from here Boys"---- because we know we are going somewhere---- but where? ---In less than an hour we must "Move Along"---- Move Along is the title of a World War II song. The refrain goes:

Move Along, Move Along	Move Along, Move Along
Time and tide waits for no man	He who hesitates is lost
Move Along, sing a song	Sing a song sweet yet strong
Smile at your troubles	There's bridges to be crossed
When you can-----	

(Rivers, deserts, mountains, oceans & thresholds to be crossed)

You realize that I have been exposed to music most of my life and some of it might have rubbed off on me, therefore, I might drop in a few song titles now and then.

Music--Song titles-- and song lyrics express the emotional feelings of the people.

A great philosopher once said " Let me hear the songs a nation sings and I can tell you the social, economical and emotional status of that nation".

If you really want to know where we are going---just listen to the popular songs---they not only tell you where your're going, but why and how your'e going and what your'e going to do when you get there.

All of them keep us moving along and surging forward to greater hopes, aspirations and ^{high} goals.

There are also songs of the opera, classics, folk songs, the good old standards-----songs of hope, faith and determination--

Long Long Trail-----

It's a long way to Tipperary----- *ad lib*

Tramp, Tramp, Tramp-----

Marching along together-----

Onward Christian Soldiers-----

Songs of girls, boys, baby, mother, father, towns, rivers, home, church, love and songs of Peace (in the Valley).

Then there are school songs--

Alma Mater-- Fight songs, pep songs, songs like Betty Co-ed--

(you know what a college co-ed is--? She's the girl that didn't get her man in H.S.) Sports songs, like, You've got to be a F.B.

Hero, and Take me out to the Ball Game-----

And speaking of sports and athletics: Of course I don't want to boast but I was quite an ~~ath~~ athlete in my school days---You are looking at the "All American Drawback" from Erath Co.

1. High jumps ----- 2. Track man:

3. Baseball: ----- 4. Basketball:

5. Football: -----

Now there is really a fine sport. You have such a sympathetic ^{spectators} audience---(Win or lose)---My brother got his leg "broke" in 5 places. You know what the student body, school and spectators gave him. 15 rahs, ---3 rahs for each break---. But I was too smart. I never did get hurt because I played end (of the bench) But I'll never forget that one great football thrill---we were backed up to the goal---full back snapped ball from--center--and then from behind the goal post, he passed to me, I caught it, tucked it under and scampered--zig-zagging, side stepping down the field untouched and un---for 100 yards and across the goal line for a T.D.---Bands were playing, there were 15,000 spectators in the stands, you should have heard them roar-----about that time the whistle blew and the game started.

But enough about sports and back to you----"Where do we go from here?" But before we "Move Along" perhaps we should take a quick glance over our shoulder and recall from whence we came.

There have been many important events in our lives, so let us step back into history and pick out a few of them.

1. Our Birthday (Happy days)
2. Our first day at school
3. Then the 2nd. day at school
a holdover from last years first grade--a real "wise-acre" told us there was NO Santa Claus----Our first big blow. I was foolish enough to believe there was no Santa Claus for a long time-----but I know better now-----there is one---he's up there, and I don't mean the North pole.
4. Then your first big party - *Pat Boone - 1st Kiss, 1st Love, 1st Date.*
5. *That is* ~~Then your first date (when mama didn't drive)~~
6. Then your first dance
7. Then your 1st, 2, 3 or 4th. sweetheart
8. And finally this, your first senior banquet.

As I look out over this group of beautiful young ladies and their very handsome escorts, it makes me realize that I was born about 30 years too soon.

Believe ~~me~~ me this is one event that you will not forget--for it will always stand out in your memories----- Do you know that I can still remember my Sr. banquet----and the speaker----I could never forget him.

He delivered a 90 minute lecture on "The Economical Hazards of purchasing on a Credit". For one hour and 30 minutes he advised us, he cautioned us and he warned us, (not to "Count our chickens before they were hatched") *Something like that.*
Do Not ~~to~~ buy on a credit and obligate ourselves, because if ~~you do~~ that sooner or later and some unfore-warned instant and without notice that it would be the personal obligation of each and every such individual to either produce the necessary financial consideration to liquidate the indebtedness or to surrender without quivocation the collateral incorporated in the mortgage-----

That speech impressed me so that until this very day I have never---bought anything-----and paid cash for it.

There's one other thing that I will always remember about that great banquet and that was the beautiful evening clothes they wore---The boys all had on shoes, ties--tuxedos, fresh hair cuts (3 weeks in the quick) and the girls, they were beautiful, but I couldn't exactly explain what they had on because I got there late and they were all seated around the table,--from the table up they didn't have on too much and I was too much of a gentlemen to look under the table.--

But our English teacher---boy was she beautiful. (She was kinder old, about 30, but she was pretty)---she had on an alphabet dress with letters over a blue haze tafetta---she had little sequins of X's, Y's, Z's, I's-O's-U's--it was out "V" in the back and "C" in the front.

You know men's styles stay about the same but women's styles certainly do change----for awhile the skirts were about knee length and the upper parts of the dresses had long sleeves and high collars---then all of a sudden-----WHAM!! the new look''.--Dresses dropped to the ankles and off the shoulder blouses-----it seems that a woman absolutely refuses to be dressed on both ends at the same time.-----

Speaking of styles, you have all heard of d'Ore---not the one you run into at night or the swinging doors of Okla---or the Green door--but Monsiwer *Christian* d'Ore, the great French stylist and fashion designer---he started the new look---the flat look, the square look, the long look where the women look like a link of bologne sausage-----All he does is to sit back in his boudoir with a beret on his bald head and figure out figures and how to change the styles so women will have to have an entire new wardrobe each season.---Girls let me tell you---you don't have to buy new clothes every time Monsr. changes his mind'' There are only two kinds of women, the kind that look good in anything regardless of style and the kind that don't look good in nothing.

So much for styles-----

"Where do we go from here---(or perhaps I should say Where do you go from here?----I've already been there and am on my way back)

I'll tell you where you are going---regardless of what direction you start you are going to work---- up to now it has been easy. But this is the Commencement--you are going to work and the funny part of it is you are going to like it.---IF you select the trade, vacation or profession that you want and are qualified to handle. But you are going to work. If you hire out to some one in business they will expect you to carry your own weight and at times much more.

If you go to college---you are really going to work---if you do any good---study, study, study--This is where you get paid for all the studying you did in H.S. or pay for all the time you didn't study--Good grades in college and good marks in life do not come easy---they don't give them to you--you have to work for them.

But don't let me discourage you, it's worth ^{it} all, the more you put in it. (The more you put in the more you get out')---In college you will get a whole new list of subjects, psychology, sociology, physiology, zoology and Campusology--Ah'' Campusology is really the subject---sitting on a stone bench on the campus with a sweet little co-ed and a great big moon---by all means take just one course in Campusology. There is a laboratory course where you do some experimenting---for instance the shooting star experiment, my favorite experiment. Everytime a star shoots or falls you get to kiss your girl. That is really a fine course but I almost failed the course for cheating---my girl caught me running a swarm of lightening bugs.

college
~~But it is worth it---the study---cramming, worry, mid-night oil---because~~
within the next 4 to 6 years you will make most of your life long friends

During these short years you will more than likely have met the future wife or husband. NOW!! when you choose a mate ~~or~~ a profession, choose one you *can handle* ~~love~~ because forever is a long time.

I have been married 25 years and actually it doesn't seem like more than a hundred.

Love my wife only last night Sat in L.N Held her hand for an hour

So as you prepare to "Move Along" be sure that you make friends, many friends--- TRY to make many friends, you will make plenty of enemies without trying---

So "Come out of your shells"--"Clicks & Clans". *Get off your high horses*

Just remember that in this world & in these U.S.'s and in Texas that there are millions of people ~~who~~ who are just as ugly, just as pretty, just as educated, just as refined, as gracious, as rich and as poor as ~~you~~ you. But you be sure that there is no one any where that has a better attitude or respect and appreciation of his fellow man than you---- The boy with the run down heels may ~~be~~ turn out to be your boss----A little skinny, freckled faced school girl in Philadelphia, Pa. married the Prince of Monocco----and even the little boy who lived down by the rail road tracks (& in--of all towns Denison) turned out to be the President of the U.S.--

Make Friends--Some one said "it's now what you know but WHO you know". I ~~say~~, say, it's not only what you know but who you know that knows you.

How do you make friends--The best way is to be a friend.

One of Abe Lincoln's critics ask why he treated the southern soldiers so kindly--and said Why don't you destroy your enemies. He remarked I destroy them when they become my friends.

~~You know the perception of time is a peculiar thing--When we are children a week is a year--we thought we'd never get old enough to drive the family car--or to finish school--but after high school, time starts accelerating--before we know it we're through college, then time really flies---at 35 or 40 a year seems like a week and so on ---- and you as 1957 U.S. graduates will soon be faced with the puzzling problem of rearing a family and running the affairs of State---then you who are now teen agers will ^{soon} really be concerned with (affairs of Church) State and home and teen age problems.~~

Did you know that out of the hundreds of thousands of Chinese-American--with concentrated population in N.Y., Chicago & San Francisco that never a Chinese-American teen ager been summoned before the Juvenile Courts---When a judge asked the Chinese Consul ~~how~~ how he accounted for this---he replied that "To the Chinese, the home is sacred, that a Chinese child always thinks twice before he does anything---and asks himself does or would my parents approve-----Think it over.

As we move along through lifes path--and remember that like the song says:
When you walk through the storm
Hold your head up high and don't be afraid of the dark
You never walk alone.

There are ^{that} two roads--the easy and the not so easy or the upper and the lower.
Like ~~like~~ the famous pullman coaches always moving along--there are upper
and lower berths---Many people chose the lower because it takes less effort
to get into--~~but~~ like the pullman, in lifes trades and professions, there
is always plenty of room at the top.

Move along-----Move Along-----

SHERMAN PUBLIC SCHOOLS

MUSIC THERAPY IN SPECIAL EDUCATION

BULLETIN

1959

Compiled by Ford Lane

1959

CHILD DEVELOPMENT SCHOOL

of the

SHERMAN PUBLIC SCHOOLS

Mrs. R.A. Partlow, Principal
& Supervising Head Teacher.

Byron Davis, Superintendent of Schools

Mrs. Ruth Alexander, Director of Special Services

Mrs. Mabel Molanus, Director of Instruction

Mrs. Dorothy Morris, Supervisor of Elementary Education

Mrs. R.D. Walker, Head School Nurse

Ford Lane, Music Coordinator
& CONSULTANT IN MUSIC THERAPY

1959

MUSIC THERAPY IN SPECIAL EDUCATION
in
SHERMAN PUBLIC SCHOOLS
SHERMAN, TEXAS

In agreement with the CREED FOR EXCEPTIONAL CHILDREN, which was accepted by the U.S. Office of Education Conference on Qualification and Preparation of Teachers of Exceptional Children October, 1954:

WE BELIEVE in the exceptional child himself; in his capacity for development so frequently retarded by the limits of present knowledge; in his right to a full life too often denied him through lack of imagination and ingenuity on the part of his elders; in his passion for freedom and independence that can be his only when those who guide and teach him have learned the lessons of humility, and in whom there resides an effective confluence of the trained mind and the warm heart.

Through the use of various musical instruments, piano, the human voice and by radio and especially the phonograph, music is used as an aid to learning.

MUSIC and SONG

Phonograph records on nearly all subject matter have proven to be most helpful, for instance, records are used in:

NATURE:

- To be conscious of beauty and happenings in nature.
- To appreciate nature and be observant of seasonal changes.
- To learn how to care for flowers, plants and trees.
- To be kind and considerate in care of pets and birds.
- To learn about farm animals and how they help man.
- To learn how sun, moon, wind, rain, and snow help man.
- To recognize and speak of living creatures in environment, such as birds, animals, insects, etc.
- To understand the farmer's contribution toward feeding and clothing man.
- To build a concept of meaning for words found in nature and science reading - Lake, river, ocean, hill, valley, mountain, climate, temperature, steam, cloud, electricity, etc.
- To classify animals as farm, wild, land, water, and domestic.
- To learn about the work of man - his occupations.
- To become familiar with people of the world through poems, stories and pictures.

1959

To study the sections, possessions and states of the United States

To study Texas.

To make maps and murals.

To develop ideals of patriotism and service, and the proper attitude toward government and law

To learn to respect the rights of others.

HEALTH AND SAFETY:

To acquire habits of cleanliness.

To learn to care for eyes and teeth
To learn the proper choice of food and drink.

To learn the proper habits of dress.

To learn the avoidance of colds and contaminating diseases.

To improve posture.

To exercise daily.

To learn safety rules.

DESIRABLE WORK HABITS (Using desirable music as a background)

To use materials and tools constructively

To learn to plan before acting, choose materials wisely,
finish one job before starting another, and be orderly and neat.

To show initiative, resourcefulness, pride in workmanship.

To assume responsibility toward work and feel the joy of accomplishment.

To concentrate, cooperate, and be courteous and helpful.

To increase attention span.

To be appreciative and respect the work and skill of others.

1959

GOALS OF MUSIC THERAPY

TO USE MUSIC AS A THERAPEUTICAL AID FOR THE HEALTH AND EDUCATION

MUSIC :

- To appreciate music and enjoy expressing self in song
- To match tones and learn some songs.
- To march, skip, hop, and jump in rhythm fashion.
- To reproduce simple rhythms on drum, tambourine, rhythm stick, etc.
- To originate steps to rhythm, play singing games, and learn rhythmic dances.
- To listen to music and identify various instruments.
- To make simple homemade instruments and originate tunes.

In the Child Development School we are safe in saying that MUSIC underlies practically every teaching experience:

In the elementary grades, music is used either by direct application and participation or as a "background" while classes are under instruction.

Examples:

In Art, children may sing while they draw.

Rhythm bands for counting, etc.

Singing while working.

In the secondary grades (7-8-9), Exceptional Children may participate in vocal and instrumental groups.

GROUP LEVELS OF INTELLIGENCE QUOTIENT

1959

THERAPEUTICAL MUSIC in it's various forms and moods has become an effective tool in the development of the three group levels of intelligence as well as for the physically handicapped.

GROUP 1. (Mentally retarded)

TRAINABLE GROUP: I.Q. 30-50

MUSIC IS USED IN EVERY TEACHING EXPERIENCE IN THIS GROUP.

Children with brain injury (mostly) behavior is hyper-active.

- (a) For the super hyper-active child who sits down only two or three times a month - Soft Music is used to soothe and quieten the child.
- (b) For the brain injury child, music is used to train child to talk by learning a song or songs and repeating words or by singing the song over and over.

Speech records - for defective speech,
pronunciation, enunciation, articulation.

Listening records - for pleasure and enlightenment.

Game records

Rhythm Records

Activities records (Children do what music says)

The Rhythm Band - to teach basic facts, when to play, when to tacet (be silent)

Safety - when to wait (tacet) as in crossing streets.
When to go (play) as in crossing streets.

Health - Cleanliness of teeth, hands, care of instrument.

Etiquette - Give and take, cooperation, working and playing with group, taking turns.

MUSIC develops attention span.

FOR RELAXATION - Sing anytime you feel the urge

GAIN DETERMINATION to do the seemingly impossible through music - marching, learn to stand, walk, talk say whole sentences.

1959

GROUP II.

EDUCABLE GROUP: I.Q. 50-70.

Music is not played constantly to this level as it is for group one. However many of the same benefits can be derived through the participation or listening to music--all seem to love the piano and rhythm instruments (drums) and to try to play them. They love singing, however very few have good singing voices. They particularly like to hear adults sing or play almost any instrument or type of song.

MUSIC: Varied types, records or live for entertainment, at recess, after lunch or while eating.

Dancing for indoor activity during bad weather.

This group has to be taught to dance; they seem to have to acquire "Symbolic Movement" by practice with piano.

GROUP III.

(a) BORDER LINE GROUP: I.Q. 70-75--(80)

This group in the Sherman School needs special attention. This is a larger group and needs more attention than the Elementary Exceptional or Developmental School has to offer in the way of facilities and faculty. These are sometimes called the slow learners. In the Junior High School however, these are put in the so-called Basic Groups in academic subjects with a top grade of C. Some few join organized choral and instrumental ensembles. Here they learn citizenship and cooperation through music and have the opportunity of performing before audiences and learn to appreciate music

(b) ORTHOPEDICALLY and PHYSICALLY HANDICAPPED - I.Q. 75 or above

Includes:

The spastics, emotionally disturbed; cripples; those suffering from heart trouble.

THE ORTHOPEDIC:

Through the use of music - the study and/or by listening-learn to read, recognize sound.

THE CRIPPLED CHILD:

Music therapy is most beneficial
Learn to walk by music and records

1959

GROUP III.

(b) continued:

MUSCULAR DYSTROPHY CHILDREN:

MUSIC THERAPY - Records or live music

Simple exercises (records)
bend over, hop, walk, etc.

Through the effects of music and what music does for them and says to them, the children learn to "wait on themselves"; gain independence by crawling on floor to get things; learn to turn pages, and to live fairly normal lives by the use of music therapy.

The Sherman Public Schools can point out many specific cases where MUSIC THERAPY has helped the child to become better adjusted in life, to gain independence and better health. Many Child Development School children are presented in public programs.

Through the participation in musical organizations, rhythm ensembles, band and choral groups. many have "found themselves" and are continuing their education because of their love for music and the satisfaction it brings them socially, physically, spiritually and from the standpoint of being "recognized" and accepted "by others". For here they learned self discipline, cooperative spirit and to express themselves freely and fairly. These things they have gained through the teachings and experiences of music.

Music

GUIDE FOR INSTRUCTION

Music Education
Years One through Twelve

Sherman Public Schools
Sherman, Texas

1959

Foreword

This outline is the result of the 1958-59 in-service meetings of music teachers in the elementary, junior, and senior divisions of the Sherman school system. It is a combination and condensation of two bulletins on music education namely, (1) A Coordinated Music Program for Sherman Schools 1954, written by Mr. Ford Lane with the elementary music teachers, and (2) A Vertical Report in Music, 1956, developed by the vertical group in music during the 1954 in-service workshop.

At its initial meeting the music group identified two goals, the revision of the current bulletins named above to produce a brief grade sequence outline in music, and the identification of certain policies and practices to govern the program. A consideration of the revisions, the problems of drop-outs from music program, and articulation occupied most of the discussion time, and some decisions were made.

A smaller group including representatives from elementary, junior, and senior schools began the work of listing policies and evaluated the sequence outline from the music group. (Mrs. Patay Penn Boynton represented the elementary schools, Mr. Lane, junior school, Mr. Carl Best, junior and senior schools, and Mr. Eldon Sonnenburg, the senior school.) This small group met with the superintendent to discuss policies and practices.

This music outline is the product of these activities. The 1959-60 in-service study should refine and expand the outline, and advance the establishment of system wide policies and practices. Expansion will add activities for correlation and list resource and supplementary materials for use in classroom.

In spite of the fact that the outline is an unedited disjointed compilation of material from two previous outlines, it contains much information which will unify the program in music education in the separate schools.

(Mrs.) Mabel McManus, Director of Instruction

(Mrs.) Dorothy Morris, Supervisor of Elementary Education

MUSIC EDUCATION IN SHERMAN SCHOOLS

Years One through Twelve

INTRODUCTION

The specific aims of the program in music education in the Sherman public schools are identical with the cardinal principles of education:

1. Good health
2. Command of the fundamental processes
3. Worthy home membership
4. Vocation (teaching or artistic performance)
5. Civic education
6. Worthy use of leisure time (avocation)
7. Ethical character

In the music class, there are two points to be considered for future citizenship, namely, some students are future housewives, professional people, or tradesmen; a few are future music educators and professional musicians. Since the latter make up two to five per cent of the vocational population, a sound program of music that will meet the present and future needs of all students in a democracy should be formulated to develop and educate all students, and at the same time give recognition to the talented in music. In fact, many educators now believe that the efficient teacher instructs to assure sound training with lasting results in music appreciation and in citizenship.

(1) The purpose of the program in music education shall be to provide an appreciation and understanding of music through active participation:

- (2) to develop as far as possible a sense of responsibility, poise, discipline, and good citizenship in each individual,
- (3) to provide a thorough musical background for a further career in music, and for intelligent listening and enjoyment,
- (4) to make music an integral part of the daily life of the school and the community.

This outline of the essential or basic fundamentals at each grade level is an effort to coordinate the program of music education throughout the school system. It has been arranged and placed into the hands of every teacher in order that every student in the system will receive the same basic training regardless of the elementary school which he attends. Coordination of the program also insures a homogeneous musical group when the students reach the secondary schools where students from eight separate schools must work together.

All students can study a minimum number of songs and music literature as a means of learning the fundamentals listed for their grade level, but each teacher is free to use her or his own special ability and talent to plan for presenting the fundamentals, for programming, for creative work, and for working with the differences in individual in the group.

In every music class in a public school, the levels of achievement range over a wide span of differences, usually falling into three broad categories, the slow learner, the average learner, and the gifted. According to data now available, most authorities agree that the average learners make up approximately eighty to eighty-seven per cent of the total population. The slow and rapid learners seem to be about evenly divided for the remaining twelve to twenty per cent. In group instruction, it is found that the average learner can be neglected by the teacher spending too much time trying to raise the standards of the slow group, or letting the rapid learner set the pace for the entire group. Sometimes the error is not assigning enough supplementary work for the gifted learner to keep him interested and making progress. All types of learners need the association of other types; the average learners need to respect the achievements of the gifted and to have patience with the slow learner.

Children are not lazy, but often appear to be when matched with work out of their range of ability, or out of their sphere of interest. It is then that sometimes even the brightest can seem dull. When activities are geared to the student's readiness, he will usually become a busy fellow with worthy purposes. Therefore, it is necessary for each teacher to discover the capacities and interests of the students and to put them at ease at their own ability levels.

If music is to become a part of the daily life of the classroom, then every effort should be exerted to integrate music with all areas of subject matter by cooperating with various study units. Music education should be related closely to education in the social studies, language arts, science, and other subjects. However, it must also be kept in mind that music is a course of study within itself and must be treated as such in order to achieve the goals set up by the Texas Education Agency and the local course of study.

RESPONSIBILITIES FOR MUSIC EDUCATION

formerly Supr of music and principal

The principal

The principal assumes responsibility for the supervision of the program of music education in his school; for complying with the policies and practices of the school system and the Texas Education Agency; for making effective use of the services of special personnel in music.

The principal participates in the selection of a well trained staff and avoids as far as possible scheduling music teacher time for activities which are wholly unrelated to their musical training;

fosters the continuity of the music education of students according to the coordinated plan for grades one through twelve;

avoids any tendency to slight the music program by scheduling time for music equal to that of other subjects, and by keeping the program academically respectable;

cooperates with other units in establishing policies and procedures which govern the system-wide program;

aids in orientation of students moving from one division of the system to another; has a definite procedure for channeling talented students into music program of next division

provides guidance and information to students and teachers concerning scheduling into the music education program of successive grades;

adjusts curriculum offerings and schedules in a way that will facilitate an orderly sequence of the student's progress in music education;

sets up and administers policies for student participation in choral and instrumental groups,

makes supplementary music training materials available to teachers,

provides storage space for equipment and supplies used in the music program;

schedules sufficient time for teaching the fundamentals as theory, literature, ear and eye training, and creative music;

controls program load in order to protect time to teach the essentials;

receives and disposes with all requests for special programs by classroom teachers, school organizations, and the public;

establishes a procedure for handling requests for special programs or services;

schedules all musical performances far enough in advance so that numbers may be included in the semester's course of study or school calendar, so that all programs develop from the work in music classes;

protects teacher and musical organizations excessive demands;

protects other classes from interruption by the needs of the music program;

schedules regular time for the music teacher to serve as a consultant to primary teachers who teach their music in the self contained classroom;

realizes that music is a cooperative subject which requires the cooperation of administrators, teachers, and the public; and gives information to parents concerning curriculum offerings in music.

The music teacher

The music teacher teaches the regularly scheduled classes according to the 1959-60 coordinated music education outline;

follows the local and state course of study to teach fundamentals;

uses supplementary teaching aids regularly to enrich program.

Example: recordings, autoharp, ukulele, rhythm, instruments, xylophones

develops the point of view that he is educating a child through music, rather than teaching music;

informs himself about the program in music in grades one through twelve;

offers guidance to students in scheduling a sequence of training in music over a period of several years;

recognizes and provides for the slow learner, the average learner, and the gifted learner in music;

operates his program in close cooperation with the principal and other teachers;

follows the plan set up by the principal for handling requests for programs and other services of the music teacher;

integrates music with other subject matter areas as far as possible;

acts as consultant in music for primary teachers who teach their music in the self contained classroom . . . holding regular training meetings with the primary teachers in the building; and arouses enthusiasm and appreciation for musical training, and identifies talented students who should be encouraged to pursue their music education without interruption.

The classroom teacher

The classroom teacher makes music a part of the daily life of the classroom;

Uses supplementary teaching aids to enrich music program. Examples: recordings, autoharp, ukulele, rhythm, instruments, xylophone

integrates music education with education in all subject areas;

makes requests for aid from the music teacher

channels all requests for consultant service by the music teacher, and/or for programs through the principal's office,

follows the local and state course of study for teaching the fundamentals in primary music;

observes closely when the music teacher demonstrates techniques or content, and follows up the presentation in the daily instruction in music.

THE INSTRUCTIONAL PROGRAM

The instructional program follows a definite coordinated plan for the entire school system. Every teacher in a given grade level will use the same text and the same general approach to the fundamentals as set out in the following outline in order to provide the large framework within which each teacher exercises his resourcefulness and talents to individualize the teaching for individuals and classes. In order to have coordination, there must be something to give a program direction. (Students should have the same basic training in music regardless of where he attends school in Sherman.)

The music department is divided into four academic levels as follows:

Primary, years one through three

It is recommended that children in the primary grades be given a general approach to music with emphasis on singing and learning to enjoy the elements of music under the direction of the classroom teacher assisted by the music teacher in the building.

Intermediate, years four through six

Here music begins to have a new meaning as to reading, singing, listening, etc. There is in these years a continuation of general music classes for all students. Here is found an increasing emphasis on fundamental theory vocal and/or instrumental techniques, and preparation for the work in Junior High School. Singing techniques, sample of rhythmic games, folk songs, and dances are a part of the program. A singing ensemble should be developed for individual expression, and to lead spirit to school assemblies or wherever group singing is done. Where the singing ensemble is concerned the performing efficiency, if necessary, should be secondary to the performing personnel. The primary objective is the development of proper music and social taste inherent in the privilege of performing with a group.

Junior, years seven through nine

In junior high school students elect band or chorus

Senior, years ten through twelve

In senior high school students elect band or chorus

The Lesson Plan

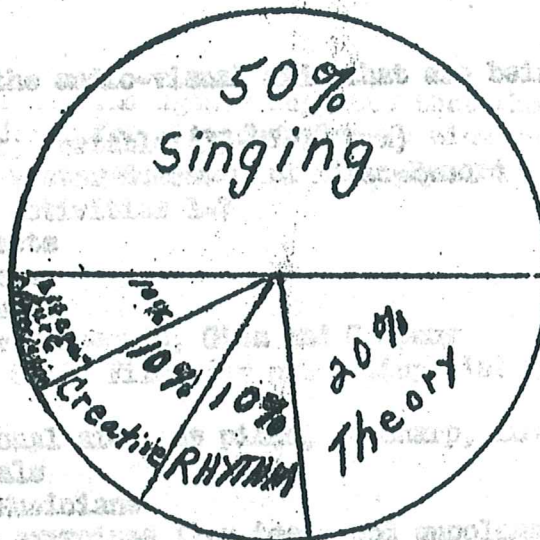
Our Singing World, the Ginn series, is the basal series for music instruction in the elementary grades. The lesson plans in the Guide and Teaching Suggestions which accompanies the basal text has been adopted by the music teachers as the basis for approach to teaching the fundamentals. A great deal of supplementary material is also available to teachers in most schools.

The Texas Education Agency course of study titled Music for Elementary Schools, Bulletin # 556, together with this local course of study will serve as a basis for teaching. The Agency suggests that the time recommended for music be 30 minutes daily for five days, or 20 minutes daily making 100 minutes per week, or "... proper amount of time equal to other subjects."

BASIC DIVISIONS OF TIME

There are five basic divisions of time in the Sherman course of study, all of which are interdependent. By studying or being exposed to these five musical divisions, the student is associated with four academic areas and the allied arts.

- The suggested per cents may be applied to time in a day, a week, a reporting period, or otherwise.



The music courses are:

1. Singing (All music is being built around a sound singing program) 5/10 or 50%
 Songs
 Diction
 Breathing
 Posture
2. Theory 2/10 or 20%
 Writing scales
 Musical terms
 Sight reading (ear training-eye training)
 Counting-time
3. Rhythm 1/10 or 10%
 Counting time
 Marching
 Folk dances
 Song games
4. Creative music (class project or program) 1/10 or 10%
 Original songs
 Initiative music
 Music-craft-art
 Drawing-painting musical instruments
 Constructing toy instruments
5. Literature-History (Appreciation) 1/10 or 10%
 Listening
 Phonograph
 History (stories of musicians: great, near great, unknown)
 Relaxation

Tex. Ed. Agg

Singing

Rhythmic

Playing Instruments

Listening

TEACHING AIDS

Although the piano and chalkboard are vital and necessary equipment for the music class many other aids have been added to enhance the teaching of music in all grades. For example music games, autoharp, the tape recorder and the phonograph have put new life into the program, especially with the new high fidelity record players and the various types of educational records that are now available.

Listed are some of the audio-visual aids that are being used in our teaching.

Two Phonographs, portable (33-45-78 Rpm)

The R. C. A. - Victor Educational Music-Record Library---complete set

Listening activities 1-7

Rhythmic acts

Singing acts

Special music

Our Singing World Records, Ginn and Company

Eye Gate Sound Strip Films for presenting history and works of famous composers

Other audio-visual aids, as piano, autoharp, instrument charts, etc.

Reading materials

Story of Musicians

Technical exercises from tests and supplementary material

Recordings for listening, for playing back to group for self evaluation, clinic musical ensembles, famous soloist and groups, and instructors and professional musicians

Projectors (16mm-35mm)

Film strips

Books about music

PERFORMANCES

The school music organizations are in themselves one of the most effective integrating factors between school, home, and community. Music makes a great contribution toward every day living and community morale. There is probably no other school activity that creates more school spirit, civic pride and year around interest than does a good school music ensemble, whether it be vocal or instrumental.

The student or musical organization deserves the right to taste success in performance. Concerts or performances are necessary "musts" for all musical groups and each performance should display new skills of technique and musical mastery. In other words, the slogan might be, be prepared! This is done by proper musical direction, self discipline, and hard work for proficiency. Though students of music enjoy performing which is necessary and very valuable to the performer, they should not attempt to perform until fully prepared. Because in order to perform satisfactorily and intelligently students must progress by learning correct techniques, fundamentals, and performing habits, every music performance should be the outgrowth of the well planned daily instruction in the regular music class.

Music teachers and principals can avoid the practice of "dropping everything" in order to prepare for a program at any and every suggestion. All performances should be scheduled far enough in advance to include the musical numbers in the regular course of study or the school calendar. Requests for special programs should be handled by the principal who will learn whether or not the music teacher will have numbers prepared at the time requested. Each request should be considered on its own merits, and the situation in the music department at the time. Requests should be granted as often as possible, except those of short notice.

After a class or musical unit has prepared a particular program, it should be used repeatedly for other requests as long as it doesn't interfere with the general course of study. May

A balance between the regular instructional program and performances can be achieved by agreeing on a scheduled number of major and minor performances in advance so that musical numbers can be included into the instructional program. The following suggestions for a performance load for each music teacher should be given thoughtful consideration:

Major Performances

1. Christmas (Concert or Program)

2. Spring Program

A program which presents the outgrowth of the year's work sometime during April or before mid-May.

3. Optional

Open House (Operetta - Popular - Novelty - Classical)

MUSIC EDUCATION BY GRADE LEVELS

PRIMARY

In the primary grades, one-three, music is introduced and carried on for recreation and pure enjoyment, with no serious thoughts of music or music theory being forced onto the young child. Actually, indirectly, if the teacher follows the local and state course of study, the child acquires much musical knowledge in voice development, in theory, and in song repertory.

Grade One

Singing for fun, at work, at play
 Rhythm Activities
 Listening activities
 Rote singing
 Eye training (watch director)
 Creative expression, rhythmic drills, dramatizations

Grade Two

Singing (Voice training)
 Rhythm Band (bells, Xylophones)
 Listening activities
 Rote singing
 Singing games
 Eye training (watching director and book)
 Creative expression, drill, marching, play acting
 Musical syllables-scale-tonic chord-do re mi fa so la ti do
 Note recognition-(whole-half)

Grade Three

Singing (Vocal-tone training)
 Rhythm (Progressive)
 Music appreciation: participate in singing groups - listening
 Creative work: (Songs, words, rhythm band arrangements)
 Theory: Music games, note-O, etc. Lines, spaces, musical signs
 Eye training, watching director and music books
 Ensemble singing (rote, note recognition, expression)
 Ensembles rhythm and melody bands, bells, piano, drums.

INTERMEDIATE

Grade Four

The emphasis on new techniques of learning fundamentals of music is in the INTERMEDIATE grades. Music takes on a NEW meaning, a desire to learn more about music, the different voices and sounds the different instruments and their tones and a desire to learn to read the printed music and participate in new types of musical experiences and groups.

Music reading

Singing (class-voice) tone expression
 Singing drill, syllables, scales, intervals, notation, sight singing
 General appreciation: Listening to: records and groups, major and minor moods.
 Eye training: books in hand, watch music, watch director
 Rhythm patterns - rhythm exercises

Original melodies

Theory: facts with sight-singing - write scales (circle 5th) (circle 4/1/2)

Ensemble singing: introduce two parts

Listening

Instrumental activities

Creative activities

Grades Five and Six

Music Reading - Two parts, 3 part preparation

Singing - "Train do not strain"

ah - staccato - Legato

Tone - pitch - breathing

Rhythmic - games, dances, marching, folk songs

Instrumental elect - Chorus - Band, Orchestra

or Social or recreational instruments

(Harmonica, Guitar, uke, etc.)

Fifth Grade

Class voice, syllables, arpeggios, tone, expression.

Theory (review & new) write scales (circle 4th & 5th)

Two part singing

Drill, sight singing, ear training rhythm patterns.

Appreciation; listening, history, participation

Original melodies

Ensemble singing (review old songs) rote, books sight-singing

Choral club, operetta, musical plays

Sixth Grade

Class voice, (tone) syllables, arpeggios

Song book, two part harmony, introduce three part singing (some bass clef)

Few rote songs, also minor mode

Rhythm drill, sight singing, ear training

Creative work

Theory, bass clef, write scales both clefs

Ensemble, Glee club, with second and third parts

Choral, operetta and musical plays

Ensemble (instrumental) Note: Tonette (Songflute)

Wholeclass can participate in the "Songflute ensemble", Forrest L.

Brechtel's Play and Sing text or the equivalent is recommended.

Classroom Teachers enjoy playing along with the class.

The Songflute is beneficial in the teaching of theory, pitch, vocal tone placement and is an excellent pre-band or pre-orchestra experience. The tonette program equips the student with the necessary musical ensemble experience to begin in either band, orchestra or choir.

JUNIOR HIGH SCHOOL

Seventh grade

Stress

Sight Singing

Sight Reading

Theory (Harmony)

General Music Classes with Band, Orchestra or Chorus and small ensembles

- Work For:
1. Mastery of easy compositions
 2. Formal programs of wide variety of prescribed musical literature for spring concert
 3. A well prepared program gives the student a taste of success - Hastily and disorganized performances defeat the educational process.
 4. Use challenging materials for sight reading and technical training.

Strive to improve musicianship, taste, discriminations and judgment.

General Music

Improving musicianship, taste, discriminations and judgment
 Sight singing and ear training
 Theory and harmony
 Music appreciation: Listening activities, history, form and analysis
 Ensemble, singing, three part harmony

Band, Beginners

Care of instruments
 Fundamentals of band playing
 Scales, arpeggios, exercises
 Musical terms
 Review of theory

Advance Band

Band technique
 Sight reading
 Scales, arpeggios, major and minor
 Basic drill (close order)
 Concert playing: Marches, chorales, idyls, symphonies, overtures, church music, folk, popular, and easy string.

Eighth Grade - Elective Music

Continuation of musicianship, techniques and theory

Band: Beginner or advanced according to ability

Musical training
 Concert playing
 Drills and exercises

Boy's chorus

Musical training
 Songs
 Program: Folk songs, light classical, sacred, patriotic, marching songs, popular

Girl's Chorus

Musical training
 Songs
 Programs: Folk songs, light classical, sacred, patriotic, humorous, seasonal, standard, popular

Ninth Grade REVIEW OF POLICIES GOVERNING MUSICAL EDUCATION

Band

Musical training continued
Drills, exercises, theory
Theoretical studies in music to meet state required orientation
course (Music I) for both vocal and instrumental music
Concert playing
Trips, Festivals, clinics
Parades and out-door events
Vocal Music
A Capella choir (9th grade only)
Musical training continued
Drills, exercises, theory
Breath control
Articulation to system-wide coordination through the services
of the speech department and the director of instruction.
Diction, pronunciation
Concert repertory: Secular, and sacred

In elementary schools, all students will receive regular instruction in
SENIOR HIGH SCHOOL

Band

In secondary schools, music will be an elective subject.
Advanced musical training
Solo, ensemble
Concert playing:
Prescribed contest music, marches
Novelty and small ensembles - popular and classic
Marching, maneuvers, parades, athletic events

A Capella Choir

Principal the three divisions of the school system will be
expected to Advanced Musical training twelve year program of music education,
eliminate Solo, ensembles as possible, and foster the continuity of the
music education who have given evidence of talent or a deep
interest in Music prescribed for concert and contests - sacred and secular
Operettas
Solos and ensembles
Through holding division will bolster the work of all other individuals not dependent
only by concentrating attention on the welfare of individual students as
they progress through twelve grades.

Music teachers in the elementary schools will serve as consultants in music
to primary teachers in the building, offering regular conferences and demon-
strations.

Public performances will be a demonstration as a display to the public of
new skills of technique, musical mastery, and careful preparation. Conse-
quently, performances will develop from daily application in the classroom.

Requests for performances or special programs will be made to the principal
of the school.

Requests from school or community organizations for performances will be
made far enough in advance to allow their inclusion into the work of the
classroom, who will in turn consult with the music teacher to make a consen-
sual decision. Students who elect music and participate in the musical
organizations will not be allowed to drop the course only in the case of an
emergency.

A REVIEW OF POLICIES GOVERNING MUSICAL EDUCATION

Music education in the nine units of the elementary school will be unified through the use of the Texas course of study, the Sherman course of study, and the regular meetings of the instructors in the nine units.

Provision for coordination of the programs in the elementary, junior, and senior divisions of the system will be made by scheduling regular meetings of elementary and secondary teachers, supervisor of elementary education, director of instruction, and at times, the superintendent of schools.

Supervision of instruction in music will be the same as that for other subjects. The principal will supervise the instructional program in his building, and relate it to system-wide coordination through the services of the supervisor of elementary education and the director of instruction.

In elementary schools, all students will receive regular instruction in music.

In secondary schools, music will be an elective subject.

Selective musical organizations, except for small ensembles or solo which temporarily recognizes dependable and talented students in their own school, will be established only at junior high level where music education becomes elective. In elementary schools, in singing ensembles performance efficiency is secondary to performing personnel.

Principals and teachers in the three divisions of the school system will be expected to support and interpret the twelve year program of music education, eliminate drop-outs as far as possible, and foster the continuity of the music education of students who have given evidence of talent or a deep interest in music by participating in the several musical organizations.

Through holding the one-twelve concept of instruction, each individual and division will bolster the work of all other individuals and departments only by concentrating attention on the welfare of individual students as they progress through twelve grades.

Music teachers in the elementary schools will serve as consultants in music to primary teachers in the building, offering regular conferences and demonstrations.

Public performances will be a demonstration or a display to the public of new skills of technique, musical mastery, and careful preparation. Consequently, performances will develop from daily application in the classroom.

Requests for performances or special programs will be made to the principal of the school.

Requests from school or community organizations for performances will be made far enough in advance to allow their inclusion into the work of the classroom, who will in turn consult with the music teacher to make a cooperative decision. Students who elect music and participate in the musical organizations will not be allowed to drop the course only in the case of an emergency.

Members of musical organizations will be expected to attend all rehearsals and performances of the group. Failure to attend will be penalized by reduction of grade assigned according to the regulations established by the instructor.

17.

DR. FORD LANE
TEXAS BANDMASTERS ASSOC.
2006 HALL OF FAME

11
Sept 19, 1961
Music Coordinator 1961-62
Sherman Public Schools
Sherman, Texas

The position of Music Coordinator in the Sherman Public Schools on a fulltime basis has been established this year for the first time. Beginning September 1, 1961, the Department of Supervision of the Sherman Public Schools will be comprised of the following positions: (Instruction and Curriculum Services)

Director of Instruction (In charge of department)

Supervisor of Elementary Schools

Coordinator of Music Program

As head of the Department of Supervision, the Director of Instruction will perform such functions as will be essential in developing and continuing a strong educational program in all schools. Through teamwork, the Department will achieve its goals and meet its responsibilities.

The Supervisor of Elementary Schools and Coordinator of Music will receive guidance and direction by the Director of Instruction. Frequent conferences should occur and reports to the Director of Instruction should be made as the occasion requires.

The position of Music Coordinator involves administrative as well as instructional functions. Lines of responsibility will be outlined for this year as follows:

1. He will act as music supervisor and coordinator in grades 1 - 12 in cooperation with the superintendent, the director of instruction, the supervisor of elementary schools, and the principals.
2. He will maintain an office in the Central Administration Building, and he will establish storage for instruments, teaching aids, and music.
3. He will make recommendations on materials, music, and instruments and will be required to approve all requisitions prior to purchase by the Director of Administration.
4. He will cooperate with the school system in such public relations endeavors as programming, publicity for music events, or other school and community projects.
5. He will be available to all music teachers in grades 1 - 12 for whatever assistance he may render them in their work and program.
6. He will meet with the Administrative Staff as the need occurs.
7. He will work with principals in setting up programs, and will assist them in obtaining correlation between the music, academic, and extra-curricular programs.
8. He will serve as liaison employee in effecting an integrated and coordinated program.
9. He will cooperate with the Superintendent, the Director of Instruction, the Elementary Supervisor, and the Principals in establishing a sound music-education program.
10. His work with music teachers will follow procedures generally accepted as sound in supervisory responsibilities.

- (1) To work out definite plans for a coordinated music program (course of study) throughout the school system, grades 1 - 12.

- (2) To assist teachers in keeping all schools on the same general course of instructional study.
 - (3) To discuss departmental problems and to make every effort to solve music problems within the group.
 - (4) To help music teachers through their principals to arrange for major or formal programs, so as to avoid conflicts with other schools, departments, and activities.
 - (5) To assist music teachers in the selection of music, materials, teaching aids, supplies, equipment, etc.
 - (6) To give teaching demonstrations whenever he and the teacher feel that it may be of value to the teacher and/or the class.
 - (7) Music teachers should not call upon the Coordinator to make decisions or to handle problems which are the responsibility of the principal, though the music teacher, the Coordinator, and the principal may find it very helpful to work as a team in resolving problems.
11. Since the marching band of the Senior High School and the Girls' Drill Team function as a unit during football season and on other occasions, it will be the responsibility of the Coordinator of Music to offer his assistance at all times to the sponsor of the Girls' Drill Team as well as to the Director of the Senior High School Band and to function in a supervisory capacity in helping the principal, superintendent, and teachers evaluate the program.
 12. He will lead music teachers in grades 1 - 12 in a study of grading and reporting as an integral part of the total program in which the school system is involved.
 13. It will be his responsibility to supervise and coordinate the choral and instrumental music programs in Senior High School, Fred Douglass and Carver, Dillingham Junior High School, Piner Junior High School, and all elementary schools. In the Senior High School the Girls' Drill Team also will be under his supervisory functions. This means that Mr. Ford Lane will have to plan a careful time schedule and will not have time for extended conferences with principals and central office staff. He will, however, report to principals when he is visiting in their schools and will offer them technical and specialized information and suggestions which may lead to a stronger program.

Growth of School System

The growth of the school system has made it an impossible task for the superintendent to visit in all classrooms and to conference with all teachers. With 408 employees and with thirteen school plants, he must rely more and more on a staff to perform many administrative and supervisory functions and to report to him on results and problems.

Generally, citizens do not recognize the great need for administrative personnel to carry on a big program. They think in terms of their own children and their own limited experiences in school, and they do not understand what is necessary to have the kind of schools we have in Sherman.

Our music program will be no better than we make it. We are looking to Mr. Ford Lane and to all teachers of music in our schools to give Sherman the best program it has ever had. Through teamwork this can be accomplished. All of us must unite as a great team in our drive for the best in all areas, including music in grades 1 - 12. Give to Mr. Lane your cooperation, and he will return your loyalty and cooperation with twenty-five years of teaching experience, the know-how of a professional musician, and his deep dedication to the boys and girls of our community.

MUSIC POLICIES FOR SECONDARY SCHOOLS

1. That the advanced bands in junior high school be given the kind of training requisite for marching bands.
2. That the advanced bands in junior high school be permitted to play for home games of the ninth grade teams, subject to approval of the director and principal.
3. That the advanced bands in junior high school be permitted to make one football trip with the ninth-grade team, subject to approval by the director, principal, and superintendent.
4. That the advanced bands in junior high school be permitted to participate in the music contests which are sponsored by the Texas Interscholastic League, subject to approval by the director, principal, and superintendent.
5. That coveralls or a uniform of comparable cost be supplied the junior high school advanced bands.
6. That the advanced bands in junior high school be permitted to participate in a music clinic or music festival once a year when the distance traveled one way would not exceed seventy miles, subject to approval of the director, principal, and superintendent.
7. That no awards be granted to members of the bands in the junior high schools.
8. That the director and principal of junior high schools be responsible for the scheduling of all appearances of the bands in concerts or other programs, subject to the approval of the superintendent.
9. Besides participation in the Texas Interscholastic League music contests, that the advanced choirs in the junior high schools be permitted one trip each year to a music clinic or to sing in the assembly of another school, provided the distance of travel one way would not exceed seventy miles and provided the trip would receive the approval of the director, the principal, and the superintendent.
10. That a student may be permitted to select both band and athletics, or choir and athletics, subject to approval of the director and principal.
11. That a summer band program be established which will offer training to beginners and to those already in the bands for a period of ten weeks, with small groups and with large groups to be set up in the summer program.
12. That sweater awards be granted to members of the Senior High School band and choir who have met the requirements set up by the directors, principal, and superintendent and subject to approval of the Board of Education.
13. That all trips or other public appearances of the band or choir in Senior High School be approved by the director, principal, and superintendent.

SHERMAN PUBLIC SCHOOLS

September 26, 1961

TO: Administrative Staff and Music Teachers
REQUESTED BY: Superintendent Byron Davis
REPORT BY: Ford Lane, Coordinator of Music
REGARDING: Elementary Band Program

On September 18, 1961, the Sherman School Board of Education approved a recommendation by Superintendent Byron Davis, who acted at the request of parents, that a band program be set up for the fifth and sixth grade elementary school boys and girls on a tuition basis.

The PLACE of rehearsal and band classes to be at Piner Junior High School

Classes to be held one afternoon a week after regular school hours and on Saturday mornings

TENTATIVE CLASS SCHEDULE (Subject to Change)

- | | |
|---------------|--------------------------|
| 1. Wednesdays | 4:15 p.m. to 5:15 p.m. |
| 2. Saturdays | 9:00 a.m. to 9:50 a.m. |
| 3. Saturdays | 10:00 a.m. to 11:00 a.m. |

PURPOSE

The purpose of the elementary band program is to expand the training in music education, to strengthen the instrumental program by starting band members at a two year earlier age, which is designed to create more interest in band music. Besides increasing the number of students participating in band, it is our aim to foster citizenship and a cooperative spirit of team work and school loyalty.

The ultimate aim is to start a drive to augment the Senior High School Band to one hundred playing members, and eventually to have sufficient band members for two Senior High School bands; also allowing students more time for preparation in mastering performing techniques and musicianship, giving every child an early opportunity to study instrumental music, and seeking out and recognizing the musically talented.

POLICIES

- (1) The fifth and sixth grade Elementary Band Program is set up on a
NON-PROFIT BASIS
and all tuition paid in will be spent for INSTRUCTION. Rehearsal facilities and utilities will be furnished by the school at no charge.

- (2) The TUITION is to be \$4 per month. All students who enroll will pay a minimum of three months (\$12) in advance.
- (3) Tuition may be paid to instructors; a receipt must be issued to student or parent at time of payment. Receipts are to be made in triplicate form, one for students, one for the music department, and one for the Central Office which is to be turned in to Central Office with tuition collected.
- (4) ACCOUNTING AND ALL RECORD KEEPING IS THE RESPONSIBILITY OF THE CENTRAL OFFICE.
- (5) Failure to pay tuition within a reasonable time shall be basis for dismissal from the program. Prior to dropping a student from classes, a conference must be held with the parent.
- (6) INSTRUCTORS' PAY CHECKS will be issued from the Central Office either monthly or quarterly, depending on accounting system used. Teacher Retirement and Income Tax will be deducted from gross salary. The amount of salary an instructor receives will be determined by enrollment, the number of instructors, and the number of classes taught. A sufficient number will be needed to form a class; classes will have a limited number of students and may be set up by sections.

INSTRUCTION

Band classes will be taught by certified instrumental teachers and supervised by the Coordinator of Music.

INSTRUMENTS

Each student shall furnish his own instrument and a method book for home practice. Instruments should be of "name"-make and of "student line" quality or better and are to be approved by the director. Only those instruments suitable for symphonic concert bands and military bands will be taught.

ELIGIBILITY

All fifth and sixth grade boys and girls are given the opportunity to participate. However, if we are going to compete favorably with other outstanding bands, we must encourage the musically talented and the upper 40 per cent of the class to play a band instrument. Instrumental techniques require that a person not only have innate talent but also an I. Q. of average or better to attain musical proficiency.

A similar program in the Fred Douglass School will be inaugurated upon request of the patrons if there is sufficient interest to form a class.

TEST

A standard music test on pitch and rhythm is recommended for all fifth and sixth graders to locate the talented. The test is to be given by the school music teacher. The results of a test will be of great benefit to the parents, student, and band director in selecting a suitable instrument.

RECOMMENDATIONS

That all music teachers work cooperatively, and take a positive view to see that the program is a success.

That all teachers, administrators, and board members encourage and support the Elementary Band Movement.

That all cooperate whole heartedly and assist the Music Coordinator in the organization of the program.

That teachers explain to their students the social and educational values and advantages of music.

That teachers explain that a good musical instrument with proper care will last many years (from elementary school through college).

That the cost is very low compared to the length of time the instrument can be used and the benefits received through music education.

That parents and students understand that the program, to be effective, will have to continue and those who join should come in with the intention of making band one of their elective subjects through the twelfth grade, with the privilege of playing in the Sherman Junior and Senior High School Bands.

NOTE: It is agreed among music educators that in Class AAA and AAAA schools, Senior High Schools with enrollments of 900 to 1,200 students should have at least 20 per cent of the students start band in the lower grades. The average drop-outs will reduce the members to about 10 to 15 per cent at the twelfth grade.

MINUTES

JOINT MEETING OF MUSIC TEACHERS AND ADMINISTRATIVE STAFF

September 26, 1961

The meeting was called to order by Mr. Byron Davis at 4 P. M. Present for the meeting were: Mr. Davis, Mr. Ford Lane, Mrs. Mable McManus, Mrs. Dorothy Morris, Mr. Henry Sory, Mrs. Ruth Alexander, Mr. Walter Carpenter, Mr. Tony Fillman, Mr. John Hibbert, Mr. Bob White, Mr. L. T. White, Mr. Sam Wilson, Mr. Beryl Mackey, Mr. Bill Scott, Mr. Jack Noble, Mr. James Starkes, Mr. Percy Neblett, Mr. Tom Kendrick, Miss Nancy Shepard, Mrs. Janis Johnson, Miss Norma Pipes, Mrs. Mack Hightower, Mrs. Hjalmer Danielson, Mr. Manuel Garza, Mr. James Moore, Mr. E. M. Sonnenburg, Mr. Jackson Williams, Mr. Carl Chapman, Mr. Artemis Hancock, Mrs. Lottie Douglas, and Miss Doris Osborne.

Mr. Davis reviewed several high points of the meeting on September 19, at which time he explained in full details (1) the position of Music Coordinator in the Sherman Schools beginning September 1, 1961, by stating (2) the Department of Supervision (Instructional and Curriculum Services) will be comprised of Mrs. Mabel McManus, Director of Instruction, Mrs. Dorothy Morris, Supervisor of Elementary Schools, and Mr. Ford Lane, Coordinator of Music Education. (3) Mr. Davis also asked that Mr. Lane lead music teachers in grade 1 - 12 in a study of grading and reporting as an integral part of the total program. (4) He stressed that students in junior high school should not be asked to purchase additional items such as band uniforms and (5) that the junior high school bands are set up as music training units and not as marching bands. He presented Mr. Lane who distributed a bulletin and explained in detail the new Elementary Band Program.

Recommendations as to the music program grades 1 - 12 were agreed upon by the administrative staff and music teachers as follows:

INTRA-SCHOOL PROGRAMS

- I. That junior high school organizations, advanced bands and choirs give concerts in their respective "feeder" schools in January and February during the school day.
 - A. Piner - Advanced band and choir to give concerts at Washington Crockett, Crutchfield, and Perrin.
 - B. Dillingham - Band and choir to give concerts at Jefferson, Wakefield, Fairview, and perhaps Bryant.
 - C. That Dillingham and Piner exchange programs.
- II. That the senior high school band and choir give concerts at both of the junior high schools sometime during the year.
- III. That all school owned instruments are to be used by the advanced bands. No beginners are to be started on school instruments with the exception of the tubas and only in junior high school.

TO COORDINATE MUSIC 1 - 12

For Singing and Instrumental Vertical Groups

- Grades 1-3 Classroom teacher aided by music teacher as consultant should emphasize:
- (a) Singing (STRESS)
 - (b) Rhythm Instruments (STRESS)
Prerequisite to band and choir.
 - (c) Singing and Rhythm games - marching etc.
 - (d) Listening to recording
- Grades 4-6 Music teachers full responsibility
Regular = course of study (see bulletin)
Tonette = may be moved to fourth grade second term. Start identifying talented and superior students.
- Grades 5-6 Start study of band instruments

NOW TALK BAND

Elementary band in Carver - Douglass schools

- (1) Conference with Mr. Starkes, Mr. Neblett, Mr. Hancock, Mr. Lane, and Mr. Davis will be held October 3.
- (2) Mr. Starkes and Mr. Lane will have "Talk It Over" meeting with parents.

Encourage elementary band - encourage talented - encourage singers to think about choir.

- Grade 6 Start work on forming SIXTH grade choral groups, use all sixth graders in a chorus. However, discover the TALENTED; they may be used as soloist, accompanist and/or in small ensembles or special groups.

HOW WE IMPLEMENT THE ELEMENTARY BAND PROGRAM

1. Principal should instruct all elementary teachers to announce the decision of the school board to have a fifth and sixth grade band program. Explain: advantages and need.
2. Music teachers:
 - (a) start or review a study of instruments in fifth and sixth grades.
 - (b) enthusiastically explain advantages of music education and being in the band (do not play down choir or any other subject).
 - (c) give music rhythm and pitch test (Tests have not arrived). Compute tests.
 - (d) send results (on printed form) to parents of students with test grades of 50% and up. Suggested grade remarks to parents are:
 - 50 - 70 good
 - 70 - 80 very good (ave.)
 - 80 - 90 excellent
 - 90 - 100 superior
3. Coordinator will furnish form letter of explanation to parent.

4. Coordinator will explain program to students.
5. Coordinator will call a parents and students organizational meeting to select instruments.
6. A music merchant will be on hand to explain purchase terms.

The meeting was adjourned at approximately 5:15 p.m.

ELEMENTARY BAND

Sherman Public Schools
September 27, 1961

To Parents:

At the request of the elementary school parents, the Sherman School Board of Education approved a recommendation that a BAND program be set up for fifth and sixth grade boys and girls on a TUITION basis.

The classes are to be under school supervision and will be held at the Piner Junior High School Band Hall. Classes will be held after regular school hours, one afternoon a week from 4:15 to 5:15 and for two hours on Saturday mornings.

The elementary band program is an extra-curricular NON-PROFIT organization and all tuition will be spent for INSTRUCTION, which will be given by Certified Band Directors. FEE--tuition will be at the rate of \$4 per school month.

Each student is to furnish his or her own instrument and a method book for home practice. All regular symphonic-concert and marching military band instruments will be taught. Perhaps you already have an instrument; if so, bring it to the organizational meeting. But please do not purchase an instrument until you have checked with the Music Coordinator as proper instrumentation is essential.

It is the feeling of the school personnel that this is a golden opportunity for our fifth and sixth grade boys and girls to express themselves musically and to develop leadership and a spirit of cooperation by being a member of a well-organized BAND.

You will be notified later regarding our ORGANIZATIONAL MEETING. We will help you select a suitable instrument for your child. There will be a music merchant on hand to quote prices and terms.

Will you please fill in the blank and return it to your school music teacher immediately. It will in no way obligate you to join the band--we are anxious to know how many are interested and want Sherman to have outstanding BANDS.

Student's Name _____ Telephone _____

Parent's Name _____ Address _____

School Now Attending _____ Grade _____

Would you like to play in the Band? _____ Do you already play an instrument? _____ What Kind? _____ How many years, months? _____

What kind of instrument would you like to play? 1st Choice _____

2nd Choice _____

Music Teacher's Signature

SHERMAN PUBLIC SCHOOLS
Department of Music

October 12, 1961

To Parents of Elementary Band Members

We are very happy that you and your child are interested in our new elementary band program. Music educators believe that instrumental music should be started in the fifth and sixth grades when possible; our school board has approved such a program on a very low tuition basis.

ORGANIZATIONAL MEETING

Tuesday, October 17, 1961, at 7 p.m.
Piner Junior High School Auditorium

You and your child and all interested are urged to attend the organizational meeting for first-hand information on:

1. Explanation of program - full details
2. Demonstrations of instruments
3. Types and kinds of instruments needed
4. Selection of proper and suitable instrument for your child
5. Instrument cost and payment plan
6. Tuition (fifth and sixth grades only)
7. Time, place, and hours of classes
8. Questions answered

This is an excellent opportunity to start your boy or girl in a wholesome, cultural, and educational activity. Band may also be elected each year through junior and senior high school and college. Now is the time to start. We will be looking for you at our meeting.

Sincerely,



Ford Lane
Coordinator of Music Education

FL/rc

Oct 17, 1961
Organization meeting
Piner Auditorium

SHERMAN PUBLIC SCHOOLS

BAND ENROLMENT

Name _____ Instrument _____

Address _____ Telephone _____

Date of Birth: Month _____ Day _____ Year _____ Grade _____

School Now Attending _____ Junior High District _____

What other instruments have you played? _____ How long? _____

Do you like to sing? _____ Do you plan to take athletics? _____

Handicaps _____ Health Condition _____
(Confidential) (Polio, heart, etc., explain)

I wish to enroll the above child in music (band) and agree to comply with policies and regulations of the organization.

Approved _____
Director Parent or Guardian

Date _____

MUSIC TEACHERS MEETING

Sherman Public Schools
October 31, 1961

AGENDA

1. Review of meeting of music teachers and administrative staff of September 26.
2. Report on fifth and sixth grade band program.
3. Report from elementary schools music program
 - a. Use of rhythm instruments (1-3)
 - b. Carver school music - Miss Osborne
 - c. Tonette - sixth grade
 - d. Sixth grade choral groups
 - e. Excellerated sixth grade at Dillingham - Mr. Moore
4. Junior high school music organizations
 - a. Band reports - Mr. Chapman, Mr. Garza
 - b. Choir reports, Mr. Williams and Mr. Moore
 - c. Douglass - elementary, junior, senior music - Mrs. Douglas
5. Senior high school music organizations
 - a. Band report - Mr. Sonnenburg
 - b. Drill team
 - c. Choir report - Mr. Moore
 - d. Douglass band report - Mr. Hancock
6. Music achievement and requirements (a study)
 - a. How much music should a sixth grader achieve before entering junior high? voice training? theory? Pre-band? Sight reading?
 - b. What should a seventh grade music teacher expect from a seventh grade student?
 - c. How much theory, vocal and instrumental technique, musicianship, should a music student acquire in junior high school?
 - d. (1) How much musical proficiency should a senior high music student acquire?
(2) How many performances - minimum and maximum?
7. Grading and reporting
 - a. Elementary music grade distribution (4-5-6)
 - b. Secondary music grades - discussion and ideas.

SHERMAN PUBLIC SCHOOLS
Department of Music

SIX-WEEK REPORT

Date: From _____ 196__ To _____ 196__

Teacher _____ School _____

Organization and grade level _____

Number in class _____ Boys _____ Girls _____

Text used _____ Supplement _____

Notebook _____

I. THEORY (hours per week _____)

- A. Written - scales, arpeggios, intervals, melody, harmony
- B. Playing or Singing - scales, arpeggios, intervals, exercises
 - (1) Voice training - tone production, posture, breathing
 - (2) Diction - English, Latin, Italian, French, German
- C. Musical terms, key signatures, dynamics, notation
- D. Sight reading - ear training

II. A. CHORAL SINGING (hours per week _____)

List types of songs, UIL class, etc.

- (1) a cappella
- (2) accompanied

B. INSTRUMENTAL PLAYING (hours per week _____)

Types and class of music

III. LISTENING - Literature - History - Appreciation (hours per week _____)

IV. RHYTHMICS - Fundamentals (hours per week _____)

Close order drill, marching, dancing, field maneuvers, rhythm games

V. PERFORMANCES - Trips (List)

Pep rallies, parades, athletic events, concerts, contests, auditions, festivals, clinics, service clubs, school events, P.T.A.

VI. PROPOSED ACTIVITIES (for next six weeks)

Give dates.

Make out REPORT in triplicate, one for the principal, one for music-coordinator, and one for your files.

MINUTES

MUSIC TEACHERS MEETING

Sherman Public Schools
Carver Cafeteria
October 31, 1961

Ford Lane called the meeting to order at 4 P. M. Present were: Mrs. Mabel McManus, Mr. Bob White, Mr. Sam Wilson, Mrs. Joy Buzbee, Miss Doris Osborne, Mrs. Jaannette Danielson, Mrs. Janis Johnson, Miss Nancy Shepard, Mr. Eldon Sonnenburg, Mr. Manuel Garza, Jr., Mr. Carl Chapman, Mr. James Moore, Miss Norma Pipes, Mr. Jack Williams, Mr. Artemus Hancock, Mrs. Lottie Porter, Mrs. Frances Gordon, and Mrs. Lucille Hightower.

A. Mr. Lane reviewed the minutes of the last meeting:

1. Intra-school programs are to be given at the elementary and junior high schools as a part of the public performances activities of the junior advanced bands and choirs and by the senior high school band.
2. The method of the six-week reporting of music curricular and extra-curricular activities was clarified.
3. Elementary band announcements were made.
4. A discussion on the use of rhythm instruments in grade 1-3 was held. It was agreed that the use of the various rhythm instruments in the lower grades was a basic fundamental in our 1-12 music program. It was not implied that we need to organize Rhythm Bands; but since eurhythmics are pre-requisites to all music, both coral and instrumental, the use of rhythm instruments, clapping of hands, patting of feet, and marching are most essential.

B. Reports:

1. Miss Osborne gave a report on the Carver music program.
2. Mr. Williams made a report on Piner Junior High choral program.
3. Mr. Moore reported on the Dillingham and Senior High choirs.
4. Mr. Chapman and Mr. Garza reported on junior high band activities.
5. Mr. Sonnenburg gave a "run-down" on the Senior High School band and drill team performances.
6. Mr. Hancock made an optimistic report regarding his work with the Fred Douglass band.
7. It was stated that the Tonette program might be moved to the fourth grade next spring, depending on the success of the fifth and sixth grade elementary band.
8. Mr. Bob White stated that by introducing the Tonette program in the fourth grade, the children would learn theory and sight reading

two years earlier. The group unanimously agreed, and all elementary teachers were impressed with the benefits the Tonette program has to offer.

9. Mrs. Buzbee, speech and music therapist at the Child Development School, made statements on music for the exceptional children.

C. Music Achievements and Requirements

Mr. Lane asked the group to give serious thought and study to the matter of achievements and requirements at three levels of music education.

1. Elementary - intermediate grades 4-6
2. Junior high grades 7-9
3. Senior high grades 10-12
4. Some of the questions for consideration were:
 - a. How much music should a child learn in elementary school? The general agreement was a child should sing at least 50 per cent of the time and that oral theory and sight reading should be integrated in the singing or playing, giving ample time for listening and rhythms.
 - b. How much progress should be made in junior high? Mr. Williams stated that we need to stress sight reading in choral singing, and that he was well satisfied with the tonal qualities his seventh grade music students had acquired in the elementary schools. It was agreed that music fundamentals, sight reading and theory, were very essential early in junior high in developing singers and instrumentalists.
 - c. (1) How much music proficiency should a senior high music student acquire
 - (a) as a prerequisite for college?
 - (b) for non-music majors?
 - (c) to be a valuable B or C member?
 - (2) What is most needed at this time in the senior high music program?

To this question Mr. Sonnenburg stated that the one thing most needed at this time was "numbers", more band members. He remarked that most band members came to him well trained and with a very good attitude; but he needs more members, enough for two groups, (a) "Training-Band," such as the choir has, and (b) First Band for major performances.

D. Grading and Reporting

1. Elementary music grade distribution was put on the board to study the percentages of A, B, C, D, and F grades from the fourth, fifth, and sixth grades of each school. This was very interesting and revealed a difference in grading. However, after taking the average of all elementary schools, a fairly well balanced distribution resulted. (A chart of these percentages will be made.)

2. Grading at the secondary level was discussed at length and many ideas were given. It was the general consensus of opinion that two separate criteria should be kept in mind when grading a music student who is a member of an organization; namely, (1) music proficiency, and (2) general attitude, which reflects on his performance. This matter will be studied extensively throughout the year.

Explanations and recommendations of grading and reporting are to be submitted later.

The meeting was adjourned at 5:25 P.M.

SHERMAN PUBLIC SCHOOLS
Sherman, Texas

November 13, 1961

TO: Music Teachers

FROM: Mr. Ford Lane, Coordinator of Music

RE: A Study on Grading and Reporting

These are some of the findings as the result of a study being made by the Sherman Public School music teachers and administrators on grading and reporting.

1. According to many educators, some music courses, when accredited and offered in the secondary schools, such as music theory, harmony, and applied music (private lessons), may be graded by using some of the criteria used to determine academic grades.
2. Elementary music is a required subject along with art (1-6) and is more or less a cultural and appreciation subject which tends to lean toward citizenship and exploratory fine arts musical experiences and may need a different method of grading.
3. Music organizations, band, orchestra, and choir, which are entirely performing units, are general music-education and appreciation courses of study which demand full cooperative spirit as well as acceptable music proficiency. "Organizational music" grading and reporting tends to fall under a different grading philosophy from the regular "Three R" subjects whether they be academics or applied music and theory. *in secondary schools & colleges*
4. Applied music develops the individual as a soloist. Music theory develops the individual as a composer or an arranger and is graded on his own actual musical achievement. In a band or choir, however, his value depends on two things: musical proficiency and attitude.

A musician in an organization is only as good as his willingness to cooperate with the organization and should be graded accordingly.

It was generally agreed that the following factors should determine the music grade in band and choir:

1. Music Proficiency - 50%
Ability to perform
Knowledge of musical terms
Knowledge of theory needed
General musicianship
Techniques - fundamentals

2. Attitude - 50%
- Effort - participation, attentiveness
 - Cooperation - application
 - Leadership - followship
 - Citizenship - moral character
 - Love for music

It was brought out that in the secondary schools music is an elective and those who elect band ^{or choir} do so because of their interest in the subject; therefore, they will more than likely study harder and make a better grade than they would in a required subject of which they had little or no special interest or talent. Further study is being made. Music teachers welcome the "thinking" of any interested teacher or administrator.

SHERMAN PUBLIC SCHOOLS
Sherman, Texas

November 13, 1961

TO: Music Teachers
FROM: Mr. Ford Lane, Coordinator of Music
RE: Elementary Music Grades

Distribution and Comparison

Reports of the fourth, fifth, and sixth grades from seven Sherman elementary schools for the first six weeks, September 7, to October 20, 1961, are given below. All schools in the system are being studied.

Grade Distributions

National normal academic curve percentages

A	B	C	D	F
7%	23%	40%	23%	7%

Sherman elementary schools academics (six weeks reports)

A	B	C	D	F
5-16%	25-41%	31-48%	9-22%	1.6-7%

Sherman elementary (7) schools, 4, 5, 6 grades in music (6 weeks reports)

A	B	C	D	F
20.57%	43.71%	30.15%	4.71%	0.57%

NOTE:

- A. The Dillingham accelerated sixth grade is not included herein, but reported 85% A's and 15% B's in music.
- B. A standardized music test will be given to all sixth grade students to determine their musical aptitudes.

SHERMAN ELEMENTARY MUSIC GRADE DISTRIBUTION
(by schools)

<u>Elementary School</u>		<u>Grade Percentages</u>				
		A	B	C	D	F
No. 1	4th	23	65	12	0	0
	5th	25	56	19	0	0
	6th	<u>41</u>	<u>52</u>	<u>7</u>	<u>0</u>	<u>0</u>
% ave.		29	58	13	0	0
No. 2	4th	12	45	43	0	0
	5th	16	34	37	13	0
	6th	<u>42</u>	<u>29</u>	<u>22</u>	<u>7</u>	<u>0</u>
% ave.		23	36	34	7	0
No. 3	4th	14	48	28	10	0
	5th	10	44	32	10	4
	6th	<u>22</u>	<u>28</u>	<u>39</u>	<u>11</u>	<u>0</u>
% ave.		15	40	33	10	3
No. 4	4th	25	49	26	0	0
	5th	11	42	38	8	1
	6th	<u>18</u>	<u>52</u>	<u>18</u>	<u>12</u>	<u>0</u>
% ave.		17	48	27	7	1
No. 5	4th	10	51	37	2	0
	5th	17	53	26	4	0
	6th	<u>24</u>	<u>48</u>	<u>27</u>	<u>1</u>	<u>0</u>
% ave.		18	50	30	2	0
No. 6	4th	20	69	10	1	0
	5th	31	30	23	16	0
	6th	<u>49</u>	<u>33</u>	<u>14</u>	<u>4</u>	<u>0</u>
% ave.		33.3	44	16	7	0
No. 7	4th	0	14	86	0	0
	5th	0	58	42	0	0
	6th	<u>36</u>	<u>18</u>	<u>45</u>	<u>0</u>	<u>0</u>
% ave.		12	30	58	0	0

Total ave of
 \downarrow
 \downarrow
 20.57 43.71 30.15 4.71 0.57

SHERMAN PUBLIC SCHOOLS
Music Teachers
Tuesday, December 12, 1961

AGENDA

1. Review on grading and reporting.
2. Talk music; and encourage members to continue band and choir throughout junior high and senior high school.
3. "Talk-it-over" with parents and students. If a member plans to quit, learn why. Point out advantages of musical training.
4. Help students with choice cards - to elect music - Music classes are set up not to conflict with academic subjects 7 - 12. Four credits can be earned in high school toward graduation, and college entrance.
5. Elementary music TESTS to be given in January and scores tabulated and recorded. Results will be sent to parents - encouraging the talented to elect band or choir.
6. Lay ground work for Spring Music Clinic and Festival
 - a. Explanation of plans - Time and Place
 - b. Select music to be used
 - (1) in Festival
 - (2) in contest
 - c. Tentative dates Friday and Saturday, April 13, 14, 1962.
7. Report on Christmas music and other programs by all teachers.

absent were
Jack Williams - Dec(?)
Em Sonnenburg
Carl Chapman
James Moore
Mrs. Hightower

MINUTES

Music Teachers Meeting

December 12, 1961

Mr. Ford Lane called the meeting to order at 4 P. M. Present were: Mrs. Janis Johnson, Miss Nancy Shepard, Mrs. Jeannine Haddock, Miss Norma Pipes, Mr. Manuel Garza, Jr., Mrs. Joy Buzbee, Mrs. Jeannette Danielson, Mr. Artemus Hancock, Mrs. Francis Gordon, Mrs. Lottie B. Porter, Miss Doris Osborne, and Mr. Lane.

Mr. Lane asked that (1) all music teachers turn in their second six-week report, (2) elementary teachers turn in their second six-week grade percentages in the fourth, fifth, and sixth grades, and (3) junior and senior high school teachers turn in first nine-week grade percentages in each grade level 7-12. These reports are due in the Central Office on Monday, December 18, for a study on coordination.

Elementary Rhythm and Pitch Tests

The McCreery Elementary Music tests, which are to be given to all sixth grade pupils during the first two weeks in January (1962), were distributed to the music teachers. These tests include a pupil's standard blank for each member of all sixth grades (453 members) and a Teacher's Manual for administering the tests. Teachers were urged to see that each child fill in all the information blanks before given the test. The tests require about 25 minutes to complete. The teacher should explain the procedure carefully before giving. Explanation may be given a day prior in order to start tests at the beginning of the period. When tests begin, no questions should be asked or answered until the test is finished. Therefore, explain carefully and thoroughly before starting.

- (1) Music teachers will score tests with "answer-key."
- (2) Test scores for each child on each item are to be tabulated by the music teacher in duplicate form, one for the teacher, and one for the Central Office.
- (3) Keep all tests; do not destroy or tear any tests.
- (4) Parents will be informed of their child's music aptitude grade on a special form music card. Parents of all talented students will be urged to have their children elect a music organization in junior high school.

Choice Cards

Music teachers should notify all sixth grade classroom teachers of the musically talented and encourage them to elect band or choir in the seventh grade. They should also assist them in filling out their choice cards for next year.

Please explain that there is NO BAND tuition in junior and senior high school and that music is an accredited subject.

Talk-It-Over

It was recommended that music teachers have conferences or talk-it-over sessions with parents, NOT to organize a Music or Band Boosters Club, but to explain the values of music education - music organizations - in terms of what we have done, what we are now doing and plans for the future for greater things both musically and educationally for the schools and the individual students. Have an administrator at the meeting; have the principal and the music coordinator and others when possible.

Take the POSITIVE approach; we have a good (above average) music set-up, course of study, and equipment in the Sherman Public Schools. We ARE going forward, striving for the BEST. It will take ALL HANDS to do it, but the music people and principals must take the lead.

Grading and Reporting

Considerable time was taken in the discussion of grading. It was felt by some that the grade "B" should be considered as average (instead of "C") since most parents of our present children were "brought up" on the system of "A", "B", and "C" as being passing grades. Under the old system of grading, "C" was the lowest grade and "D" was failing. Others felt that they have more grading flexibility by having "D" as the lowest passing grade and that it is working well with them. All agreed that parents should be informed of the new grading practice.

There was also indication that parental pressure was possibly being used on teachers to assure high grades, especially by the parents of children who are capable, but who were either not applying themselves or were not conforming to good behavior in class, thereby disturbing the whole group. Several members pointed out that good conduct is positively imperative regardless of the child's talent or capability and that each day a child disturbs the class, he is given a low grade ("D") for that day. The agreement was that general attitude would count approximately 50 per cent (pro or con) in tabulating the final grade. To those who insist that a child should have a high grade regardless of his conduct in class, it was brought out that it is impossible for a person to make a good or even fair grade in music education in that person does not apply himself or has a negative attitude toward the subject or class. Under such circumstances the student would not perform or cooperate satisfactorily regardless of his ability, I.Q., or social standing. The music education student must be able to conform and perform with the group.

It was recommended that the principal and the parents of any such child be called in for a conference; a full account of the child's progress, capability, attitude, cooperation, and citizenship in class should be given. Ask the parents for their help and cooperation.

Music courses in elementary and secondary schools were discussed along with pre-requisite courses for band and choir. It was suggested that a refresher reading of the local Guide For Instruction of Music be reviewed along with the state bulletin.

The meeting was adjourned at 5 P. M.

AGENDA

Music Teachers Meeting

Tuesday, February 13, 1962

I. Elementary

A. Tests

1. Mail letters to parents of sixth grade pupils who made 70 or more on Rhythm and Pitch test.
2. Keep test in your files for reference.
3. Ask all sixth graders whose parents were mailed test to fill in address etc., sign, and return to music teacher or mail to Central Office.
4. Encourage the talented.

B. Tonette

Start tonettes in fourth and fifth grades on voluntary basis immediately.

II. Spring Music Festival - Friday and Saturday, April 13 and 14, High School Auditorium and Municipal Auditorium

CHOIRS

A. Music

All grades 5 - 12 (Bands and Choirs)

Learn: "Star Spangled Banner" (1st verse)

"America" (1st verse)

"America, the Beautiful" (3 verses)

"Battle Hymn of the Republic" (arr.)

"God of Our Fathers" (arr.)

Sixth Grade Music (Choruses)

Perform three - have two or three for standby numbers

Suggested: "I Pledge Allegiance"

"Little Liza" (Key F) P. 10

"Cindy" (Key G) Ginn 5th P. 92

"He Shall Feed His Flock (Key F) P. 104

"Do Re Mi" (Key C)

"Swiss HiKing Song"

Seventh Grade Music (Choir)

Perform two or three

1. to be selected

2.

3.

4.

Eight - Twelve (choirs) (perform four)

1. "Thanks Be To God"

2. "O Jesus Grant Us Hope and Comfort"

3. "Set Down Servant"

4. "Wagon Wheels"

Standby - "Brother James" "Some Enchanted Evening,"
"Grand Night For Singing"

A - B BANDS and CHOIRS Mass

1. "Battle Hymn of the Republic" (arr.)
 2. "America, the Beautiful" Key B^b (3 verses)
 3. "God of Our Fathers" (arr.)
- Standby - "Holy City" (arr.) and "Spirit of Music" (arr.)

B. BANDS (only)

5th, 6th, and 7th (perform three)

1. "America" (Key F), American Melodies No. 1.
2. "Circus Waltz" p. (yellow book)
3. "Over the Waves" p. (yellow book)
4. Selection p. Easy Steps
5. Selection p. Easy Steps

8th - 12th Band (play four)

1. "King Size March"
2. "Voyager Overture"
3. "Carnival of Roses"
4. "Storm King"

Standby numbers - "Sylvan Scenes" and "Little Champ"

SHERMAN MUSIC FESTIVAL

April 13-14

**Grand Concert
Saturday April 14, 8 p.m.**

PROGRAM (Tentative)

National Anthem-- Mass Bands and Choirs

Pledge of Allegiance to the Flag -- Elementary Choirs

**THEME "The Spirit of Music"
(Mass Bands and Choirs)**

Bennett

Elementary Band

**"All Aboard March"
"Over the Waves"
"Circus Walts"**

**Weber
Mexican Folk Song
F. Weber**

Sixth Grade Choir

**Medley "Little Lisa Jane, Cindy, Betsey from Pils"
"Swiss Walking Song"**

**Traditional
Johan Luthi**

Seventh Grade Choir

**"The Lord's Prayer"
"There's Music in the Air"
"Do Re Mi"**

**Camalieri
Root
Hammerstein-Rogers**

Junior and Senior Augmented Bands

**" King Size March "
" Voyager Overture "
" Carnival of Roses "
" Storm King
" Selection "**

**K.L. King
J. Olivadoti**

Junior and Senior Augmented Choirs

**"Thanks Be to God"
"O Jesus Grant Us Hope and Comfort"
"Set Down Servant"
"Wagon Wheels"**

**Dickson-Cain
Johan Wolfgang Franck
Arr. Robert Shaw
B. Hill & P. DeRose**

Mass Bands and Choirs

**"Battle Hymn of the Republic"
"American the Beautiful"
"God of Our Fathers"**

**Arr. Howard E. Akers
Bates-Ward
Roberts-Warren-Johnson**

"Music Program Strengthened"

Several new policies have been initiated this year which we feel have added strength to our music education program.

First, a full-time music coordinator was appointed to work with the music teachers, classroom teachers, and principals in an administrative and supervisory capacity. This has brought about several changes which have already begun to show results, other than those mentioned by our Elementary Supervisor, and in the paragraph on "Music Teachers Meeting."

Some of these changes are as follows:

1. The School Board of Education decided to adopt the recommendation by the Superintendent and Music Coordinator to organize on a tuition basis an Elementary Band in the fifth and sixth grades. This was put into effect. More than fifty boys and girls enrolled, and very satisfactory progress is taking place.
2. As a result of the Elementary Band Program, the tonette program has been moved to the fourth and fifth grades this spring, and will be a regular part of the fourth grade music course next year.
3. All sixth grade students have been given a standard music aptitude test. Parents are being informed, and those students who made average grades and above on the test are being recommended for band and choir in junior high school.
4. Vocal groups and choruses have been organized in the fifth and sixth grades and are performing.
5. New stress is being placed on rhythms, listening, and singing at the primary level, grades 1 - 3.
6. New stress is being placed on music theory and sight reading in the intermediate grades, junior and senior high schools.
7. A training choir has been added in the Senior High School for preparation for the "a cappella choir."

8. A boys chorus in Senior High School is being formed.
9. A Beginners Band in Senior High School is being offered for next year.
10. Although not directly a part of the music department, a Girls Drill Team has been organized and has proven worthwhile. The Music Coordinator has acted in an advisory capacity.
11. All secondary band and choirs have arranged programs for all of our local schools.
12. Last spring members from the T. C. U. College of Fine Arts visited and evaluated our music classes.
13. Probably the most outstanding project as far as interest is concerned is the Sherman All-School Spring Music Clinic and Festival in which about 800 band and choral music students will participate and will be presented in concert. This will be open to the public. Out of town music educators of renown from colleges and public schools will serve as clinicians, adjudicators, and directors.

MEETINGS OF MUSIC TEACHERS

In-service training for music teachers has been in effect for several years under the direction of Ford Lane, Coordinator of Music Education. At the beginning of the 1961-62 term, Mr. Byron Davis, Superintendent, met with all music teachers and administrators at which time he gave a complete job analysis of Mr. Lane's position as Coordinator.

Regular monthly music meetings have been held for all level music teachers and any principal who wishes to attend. At the general meetings, various items of interest and needs have been discussed. Music phases that have been studied are:

1. Music course of study grades, 1 - 12
2. Grading and reporting
3. A survey of grade averages in grades 4 - 12
4. Filing of six-week lesson plans, activities, training and experience
5. Tonette program
6. Planning for music laboratory performance, all levels
7. Discussion and formulation of plans for the city-wide spring music clinic-festival
8. Other called meetings have been with all groups of instrumental and vocal teachers at the elementary, junior high, and senior high levels. Problems pertaining to these groups were discussed.

SUMMER BAND

April 19, 1962

To all fourth, fifth, and sixth grade classroom teachers, all music teachers and principals.

The Sherman Public Schools will offer a Summer Band Program to all regular band members in the present fourth, fifth, and sixth grade students who plan on enrolling for band next fall.

Summer classes will be FREE and non-credit.

THREE LEVELS

- (1) Beginners Band, open to students promoted to fifth through eleventh grades; no experience necessary. All beginners (except those qualifying for tuba) will have to furnish their own horns and drums. Instrument inspection will be on May 28 and 29. Classes start on May 30.
- (2) Intermediate Band, is open to students who have had at least one year's experience in organized band. Classes start on May 31.
- (3) Advanced Band, junior and senior high band, is open to students who have two or more years' experience. Classes start on May 31.

NOTICE TO BEGINNERS: DO NOT PURCHASE an instrument until you have talked with Mr. Ford Lane, Music Coordinator, as a balanced instrumentation is essential, and the child should be physically suited for the instrument.

An organizational meeting for prospective band members and their parents will be called later. Full details, and instruments needed will be discussed.

(Tentative)

SUMMER CLASS SCHEDULE

First Semester - Monday through Friday - May 30 - July 6

8:00-8:55 A. M.

Advanced Junior and Senior High Band

9:00-9:45 A. M.

Intermediate Band

9:45 -10:30 A. M.

Beginners - Woodwind

10:30-11:15 A. M.

Beginners - Brass

11:15-12:00 Noon

Percussion

Second Semester: August 6-31-Including senior high marching-(Schedule pending)

All summer band classes will be held at Senior High School Band Hall (air conditioned). For further information call Mr. Lane at 892-9117.

Students who will be beginners in the second semester should enroll during the first semester.

ENROLL NOW with your classroom teacher or music teacher. Each child on a separate card or sheet. Give all information listed herein, give to music teacher or principal. Mr. Lane will call by your school within the next few days.

NAME _____ PHONE _____
Student

NAME _____ ADDRESS _____
Parents

Elementary School Now Attending _____ Grade _____

Will Attend Piner _____ or Dillingham _____ Next Fall

What Instrument Would You Like to Play?

1st choice _____ 2nd choice _____

Do You Have an Instrument? _____ What Kind? _____

MUSIC POLICIES AND PROCEDURES

Opinion Survey

TO: Secondary music teachers (band and choral), drill team instructor, secondary principals, Director of Instruction, Director of Administration, and Superintendent

FROM: Mr. Ford Lane, Coordinator of Music Education

- RE:
1. A survey of music teachers' opinions on policies to be presented to the Administrative Staff for study.
 2. Teachers' opinions and/or recommendations should be written out and turned in to the Central Music Office no later than April 30.

Music Policies, curriculum, and activities which need clarification and will be subject to approval, revision, or deletion by the administration.

SECONDARY ORGANIZATIONS

Bands and Choirs

I. Music curriculum

Courses of study

II. General (Band and choirs)

A. Concerts

1. Formal or major concerts per year _____
2. Minor concerts per year _____ How many? _____
P. T. A. - All school assemblies - class meetings - service clubs, etc.

Note: Study Sherman Music Bulletin - "Guide for Instruction - Music Education"

B. Contests: UIL

1. Band and choirs - contest
2. Soloes and ensembles (contest)

C. Try outs and Auditions

All state

D. Regional X work shops (junior and senior)

all region band and all region choir
What organizations?

E. Local schools concerts (band and choir)

How many concerts per organization? _____

F. Trips out of town (How many?) _____

Senior band _____
Senior choir _____
Junior band _____
Junior *Choir* _____

G. Extra Rehearsal (after school-nights)

After school _____ per week
Night _____ per week
Length of practice period _____

H. Awards: Band and choir

(See School Board Policy)

Senior High - (Needs careful study - merit, attitudes, attendance)

Junior High - (Only paper-certificates - To whom? How many?)
(See School Board Policy)

I. Participation of outside people (in programs)

Non-member students _____
College and/or professionals _____

J. Music Clinic-Festival

Evaluation of 1962 music clinic-festival, education, public relations

Recommendations, suggestions for future.

K. Procedures:

(1) for accepting invitations for programs - local or out of town.

(2) for arranging out-of-town trips, parades, concert.

L. Purchase of music and equipment

III. Bands Only

A. Policy on uniform - (clarify junior high)

B. Football games (perform)

Stands _____

Marching _____

C. Out-of-town games (trip)

IV. Bus and transportation (situation)

V. Drill Team

Requirements

Academic

Personality, attitude

Physical - size, posture

Spirit of cooperation

VI. Variety Shows

Best time to keep from interfering with academics, with music classes, with rehearsals, with UIL contests, and with music festival.

VII. Miscellaneous Recommendations

For a better all around school; with music education as an integral part of the whole system.

SUMMER BAND NOTICE

1962

The Sherman Public Schools will offer a Summer Band Program to all regular band members in the Elementary, Junior High and Senior High Schools who are enrolled for band next fall. Summer band classes will be FREE and non-credit. First semester - May 28-July 6. Second semester - August 6-31.

There will be three levels of instruction: advanced, intermediate, and beginners.

Beginning Band - open to all students of Sherman Public Schools from the fifth grade through the eleventh grade. No previous experience necessary. All beginners will have to furnish their own horns and must enroll for band next fall. Enroll now with your music teacher. Instrument inspection and enrollment will be May 28 and 29. Classes start on May 30 and run through July 6, 1962.

Intermediate Band - (at least one year's experience in organized band.) Enroll now with music teacher. Classes start May 31.

Advanced Band - Junior and senior bands - (two or more years of experience) Enroll now with Band Director or Principal. Classes start May 31.

NOTICE TO BEGINNERS: All beginners should enroll for first summer semester.

Turn in to your music teacher: your name, address and telephone number, and first and second choice instrument. DO NOT PURCHASE an instrument until you have consulted with Mr. Ford Lane, Music Coordinator, as it is essential that we have a well-balanced instrumentation at each grade level and also that the child is physically suitable for the instrument.

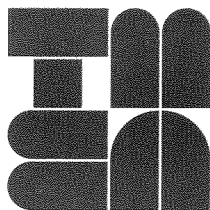
ORGANIZATIONAL MEETING

You will be informed of the organizational meeting. Parents should accompany their children. Full details as to classes, policies, instruments needed, prices and purchase plans will be discussed.

All registrations and applications should be sent to Mr. Ford Lane at the Central Office, telephone 892-9117 or 893-3928.

All classes will be held at the Senior High School Band Hall - five days a week, Monday through Friday. For further information, check with Mr. Lane.

(512) 452-0710 ext. 101
888-318-TMEA
FAX: (512) 451-9213



ROBERT FLOYD
Executive Director
rfloyd@tmea.org

Texas Music Educators Association

September 5, 2006

Victoria Independent School District
c/o Daryl McCulloch
307 Pasadena Drive
Victoria, Texas 77904

To Whom It May Concern:

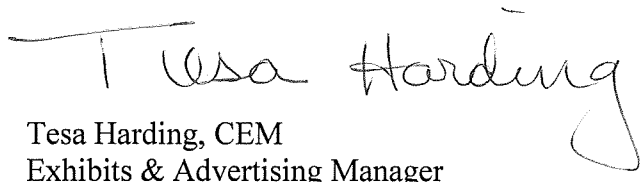
Plans are being finalized for the annual TMEA Clinic/Convention, , the nation's premier music educators convention, to be held in San Antonio, Texas on February 14-17, 2007.

A large and extremely vital portion of the Convention is the Trade Show. Our Trade Show consists of over 500 companies, occupying 1,100 exhibit booths, displaying a wide range of music education products.

Our huge Convention (over 23,000 attendees) would not be possible without our wonderful volunteers. Daryl McCulloch has proven himself to be invaluable as an "Exhibit Manager" volunteer on the Trade Show floor. We would very much like him to continue in this capacity for the 2007 Show.

Thank you for every consideration you could give this request to allow Daryl McCulloch continue as "Exhibit Manager" for this most prestigious professional organization!

Sincerely,


Tesa Harding, CEM
Exhibits & Advertising Manager

MUSIC EDUCATION

in the

SHERMAN SECONDARY SCHOOLS

POLICIES AND PROCEDURES

ON MUSICAL ACTIVITIES

CURRICULAR AND EXTRA-CURRICULAR

9th
May, ^ 1962

MUSIC
POLICIES AND PROCEDURES
of Secondary Musical Organizations
in the Sherman Public Schools

May 9, 1962

Compilation by: Ford Lane, Coordinator of Music Education

RECOMMENDATIONS:

by Secondary Principals and Administrators on (I) Music Curriculum, (II) Musical Organizations: Curricular and Extra-curricular Activities

The policies, procedures, and recommendations herein were determined by an overall study and evaluation of the activities of junior and senior musical organizations from both the curricular and extra-curricular viewpoints. Although the school people and the community in general have been very complimentary in praising the finished product of our efforts, some questions have been asked about various procedures. We as educators feel that what we have done in the past is only a part of what we might accomplish in the future. We also realize that we must not only educate our students in music, we must also strive to make our school musicians well-rounded citizens and educate them academically, physically, and morally as well.

The learner, or school musician in this case, is of the utmost importance; therefore, we as educators must strive to give these boys and girls a good sound educational background in order for them to be able to compete in the space age.

In contrast with school administrators whom we have talked with in other meetings, all who had a part in recommending these policies agreed unanimously that music is an integral part of our educational process. Therefore, it (music) should be strengthened, not at the expense of other subjects, but to the extent that music will have an everlasting place in the lives of our students whether they use it as a vocation, an avocation or for leisure time.

In order to grow and go forward some changes in planning, organization, programming, methods, and policies are inevitable. With this in mind an Opinion Survey was sent to all secondary music teachers, activity directors, principals and members of the Central Staff. Opinions were returned April 30. The survey spans a period of the first eight months of the 1961-62 school year. Due to the "stepped up" emphasis on music education, several conflicts arose; mainly in scheduling, which worked a hardship on many. Teachers realizing this gave their opinions on various aspects of the music program.

The secondary principals and other members of the Administrative Staff made a thorough study of the opinion sheets and recommendations as well as the musical activities in their own buildings and came forward with the following recommendations.

RECOMMENDED POLICIES AND PROCEDURES

I. Music Curriculum

- A. The consensus of opinion is that the music course of study should remain very much as it is.
 1. Follow closely the Sherman Guide for Instruction in Music Education. (Read it - study it.)
 2. Follow the Texas Education Agency's course of study, in all phases of music, and to meet state requirements in courses offered in the Sherman secondary schools in (a) General Music, instrumental and vocal; (b) Band; (c) Choir.
- B. General Music in seventh and eighth grades
 1. is a PREREQUISITE TO ALL OTHER MUSIC COURSES in both vocal and instrumental music. This course is divided into five parts.
 - a. Theory
 - b. Music history and literature
 - c. Study of musical form
 - d. Performance
 - e. Contemporary music
 2. In band, orchestra or choral groups. In lieu of the pre-requisite, two-fifths of the time in band and choir shall be spent in general music in both seventh and eighth grades. Directors shall develop a plan in writing for presenting the content of general music. (TEA)
- C. Advanced Band and Choir - Eighth and ninth grade
Must successfully pass an examination at the end of each semester prepared and administered by the instructor (see TEA bulletin). Literature performed (varied). Theory reviewed frequently. Follow local lesson plan procedure - concert music concentration.
- D. Tenth Grade Choir
 1. Until such time when all members have met the general music requirement, the tenth grade and/or training choir shall spend two-fifths of the time on general music.
 2. In lieu of general music, students enrolled for credit, grades 9-12, must spend two-fifths of the time in general music instruction and successfully pass an examination at the end of each semester prepared and administered by the instructor (see TEA bulletin).
 3. The Training Choir is not restricted to tenth-grade students. It is open to eleventh and twelfth-grade students in first year senior high choir and for those who do not qualify for the A capella Choir. A student may remain in this choir all three years.
- E. The A capella Choir
Admission by auditions only. Open to students of acceptable musical ability and attitude. All persons accepted for the A capella Choir are on probation any time their performance in singing, musicianship, theory, effort, attitude, and citizenship does not meet the requirements of the course and will be transferred to the Training Choir or dropped.

Senior High choral students who have not had at least two years of choir in junior high must enter the Training Classes for one school year (2 semesters) and fulfill the General Music requirement before being considered for auditions for A capella Choir membership.

- F. Boys and/or Girls Chorus should also be encouraged and offered on sufficient demand, when time is available.

NOTE: (1) All music students (9-12) enrolled for credit must successfully pass an examination at the end of each semester. (TEA)
(2) All musical organizations should perform a wide variety of musical compositions. Public school music teachers who concentrate on any one or two particular forms or types of music are depriving their students of a sound music education. For those who plan to enter regional contests, a part (not all) of their music shall be chosen from the state prescribed contest list. This list is usually ready for publication in August. Suggestion: make selections early.

G. Senior Band

NOTE: Members of the Senior High Band, who were members of the Sherman Junior High School bands for three years, since 1954-55, have met the General Music requirements; transfer students should be checked for musical background in order to assure receiving credit.

1. Until such time as the Senior Band grows in number to justify two bands, it will function as one unit.
2. A second or Training Band may be organized when enrollment is sufficient.
3. Recommend: that Junior-Senior High Band Director encourage a Beginners' Class in eighth, ninth, tenth, and eleventh grades to train older students on the heavy brasses and others needed. Senior Band concentration = concert music, field maneuvers, marching, music techniques, fundamentals of musicianship.

NOTE OF CLARIFICATION

ACCELERATED SIXTH GRADE

Since the accelerated sixth grade is housed in the Dillingham Junior High School building, clarification needs to be made concerning the musical training of this group.

At the March 20, 1962, Administrative Staff meeting an accelerated program and academic schedule was suggested and approved.

ACCELERATED SIXTH (sixth year)

(1) choral music and art on alternate days are required as a part of the regular course of study.

(2) Elementary Band may be elected on a TUITION basis (\$36.00 per year).

Accelerated sixth graders must attend regular Elementary Band classes.

ACCELERATED SEVENTH year in school (second year in Dillingham), music students may elect either seventh grade band or choir; they must meet the General Music requirement as stipulated by TEA.

Seventh year students who have been school band members for one full year or more may by demonstrating playing ability enter the seventh grade Intermediate Band class and there fulfill the General Music requirement.

Seventh year or grade, beginners in band will enroll in the B-Band and fulfill the General Music requirement.

SCHOOL INSTRUMENTS

1. Are purchased to balance the Advance Bands
2. With the exception of those who qualify for tuba
3. Beginners in elementary and junior high must furnish their own instruments.
4. Suggestions have been made that those who play school instruments should either pay rent or put up a breakage deposit. In order to keep these horns FREE to advance students, care should be taken by students and directors to prevent breakage. Keep repair bills down. Keep horns in cases and shelved and have periodic inspections.

MILITARY DRILL - for junior high band members.

It has been recommended and approved that junior band members, grades 7-9, be given six weeks of military drill (infantry drill regulation) each year, with a concentrated four weeks in May for the advanced bands. This is designed as a training program for the senior marching band, for physical fitness, for future military drill needs, and for maneuvering bands wherever they may go.

PROGRAMS (see bulletin)

All programs, concerts, contests, and other performances are to be the outcome and growth of the regular class period. Our bulletin on policies suggests that all major programs be given before May 10. Plan ahead.

THREE DISTINCT DIVISIONS IN MUSIC TRAINING

Elementary	1 - 6 year in school
Junior High	7 - 9 year in school
Senior High	10 -12 year in school

Members of each level and division shall perform only with their respective schools and organizations, no crossing of lines: elementary to junior high, junior high to senior high organizations, etc. Exceptions at festivals where mass bands and chairs are recommended by the music coordinator.

MUSIC, AN ACCREDITED COURSE

The Sherman secondary schools offer four credits in music toward graduation and college entrance. A student may elect Band or Choir and receive one credit per year in grades nine through twelve.

To receive credit the student must have successfully passed the General Music Requirement in grades seven and eight.

See the following outline on the three courses of study offered in the Sherman secondary schools: (1) General Music, (2) Band, (3) and choral music as stated in the Texas Education Agency Music Bulletin.

GENERAL MUSIC

(The prerequisite for all other music courses taken for credit.)

Grade Placement: 7 or 8
Prerequisite: None

Time: 225 minutes per
week for 36 weeks

The Course. General Music is designed to provide all students with a basic general knowledge of music which will serve as a foundation for further training or experience in all phases of music. It is especially designed to give students a background that will make their experiences in band, orchestra and choir more meaningful. Those students who do not take additional music courses will be able to participate more intelligently in the musical activities of the church and community when they reach adulthood.

The content of General Music may be divided into five parts: theory, history and literature, musical form, performance, and music in contemporary life.

1. In theory, the following material is covered: the great staff, notation, rhythm, all musical symbols, intervals, key and rhythm signatures, dynamics, cadences, triads and simple chords.
2. Music history and literature is not intended as an abstract study of chronology, but as a study of backgrounds, parallel movements and relationships to other periods and world events. The material should include a brief study of, and an opportunity to hear: ancient music of Egypt, Greece and China, music of the classical period, the romantic period, the impressionistic school, and the modern period.
3. In the study of musical form the following topics are included: binary and ternary form; small forms--song forms, canon, chorale, etude, madrigal, motet; large forms--concerto, symphony, fugue, oratorio, and sonata.
4. Opportunity to participate in laboratory performance activities should be provided in order that the student may make practical application of the other aspects of Music I. The performance experiences may be provided through: instrumental or vocal classes, band, orchestra or choir, instrumental or vocal ensembles, applied music (private lessons).

Teacher Qualifications. A valid teaching certificate and a bachelor's degree with a minimum of 24 hours in music.

Physical Facilities. This course will require a standard classroom with regular desks and a chalkboard. The band or choral rehearsal room may be used if desired. A piano and a record (or tape) player are needed.

Other Considerations. An examination in General Music is to be prepared and administered by the instructor at the end of the school year as in all other subjects.

BAND

Grade Placement: 7-12

Prerequisite: General Music or equivalent
by examination, Grades 9-12

Time: Grades 7-8, 3 to 5 periods
weekly for 36 weeks

Credit: 1-4 for grades 9-12
175 periods per year

The Course. The school band is a musical organization serving as a laboratory for students of instrumental music. The band should have sufficient sizes and maintain a proper balance of instrumentation to perform good band literature artistically. Foremost among the objectives of the band course are: to provide students with the opportunity to develop performance and marching skills; and the opportunity to become intimately acquainted with band literature as an aid to appreciation.

The course places emphasis upon the mastery of the following fundamentals:

1. Correct care and handling of the instrument.
2. Correct posture and playing position.
3. Correct breathing and breath control.
4. Correct formation of embouchure.
5. Tone production and the development of good tone quality.
6. Articulation and fingerings.
7. Marching.
8. Physical coordination and precision through marching and drilling.
9. Discriminative listening.

In addition to these basic objectives participation in band develops leadership and responsibility, cooperation, self-discipline, diligence, and cultural awareness.

The content of General Music will also be used throughout the band course including: musical signs and symbols; staff notations--notes, rests, and their corresponding values; key and meter signatures; major and minor modes.

Teacher Qualifications. A valid teaching certificate, and a bachelor's degree with a major in music or music education.

Physical Facilities. This course will require a rehearsal room with good acoustical characteristics, lighting, ventilation, and space.

Other Considerations. In lieu of the prerequisite, two-fifths of the time in Band for grades 7 and 8 should be spent in General Music instruction, in which case the director shall develop a plan in writing for presenting the content of General Music. Students enrolled for credit, grades 9-12, must successfully pass an examination at the end of the semester prepared and administered by the instructor.

Choral Music

Grade Placement: 7-12

Prerequisite: General Music or equivalent
by examination

Time: Grades 7-8, 3 to 5
periods weekly for
36 weeks

Credit: 1-4 Grades 9-12
175 periods per year

The Course. The school choral organizations serve as laboratories for students of vocal music. A variety of choral organizations can provide the pupil with a means for the expression of strong emotional and social feeling; and provide an opportunity for an appreciation of fine music through study and performance, plus give an opportunity to acquire added skills for present and future needs. This can be done through organizations such as an A Cappella Choir, Mixed Chorus, Girls Choir, Boys Choir, and various smaller vocal ensembles. The organizations should have sufficient size and maintain a proper balance of parts to perform choral masterpieces artistically.

Choral music courses place emphasis upon the following content:

1. Developing correct methods of tone production and voice development, through the singing of scales and arpeggios.
2. Developing a knowledge of elementary theory, especially as it relates to the form and harmonic structure of music being sung.
3. Ear training leading to the development of a feeling for cadences and chord progressions.
4. Sight singing of unfamiliar material in order to increase the student's proficiency in reading music.
5. Studying of two, three and four part songs, and octave arrangements of good choral literature including a wide variety of styles and periods.
6. Learning to use the voice with good intonation, correct breathing habits, expressive and good tone quality, blending with other voices, and with artistic interpretation of the composer's intent.
7. Listening with discrimination.
8. Acquiring skills which will lead to membership in choral organizations of colleges and universities, church and civic choirs, home, family, and neighborhood groups.

The choral organizations should learn a wide variety of music representing all periods and forms. Materials should be chosen according to the ability and interest of the pupils, including both sacred and secular works.

Teacher Qualifications. A valid teaching certificate, and a bachelor's degree with a major in music or music education.

Physical Facilities. This course will require a rehearsal room with good acoustical characteristics, lighting, ventilation, and space.

Other Considerations. In lieu of the prerequisite, two-fifths of the time in Choral Music for grades 7 and 8 should be spent in General Music instruction, in which case the director shall develop a plan in writing for presenting the content of General Music. Students enrolled for credit, grades 9-12, must successfully pass an examination at the end of the semester prepared and administered by the instructor.

OUTCOME OF OPINION SURVEY

The administration believes the following suggestions to be sound and in accord with the philosophy of educational principles.

Some of the policies and recommendations may necessitate flexibility; however, any exception should be cleared well in advance by the Director with both the principal of his school and the Coordinator of Music Education.

Since music is a science as well as an art, and is considered a laboratory course where classroom courses of study and projects have to be proven, concerts, recitals and other performances are essential. Certain types and numbers of performances are recommended.

No organization should appear before the public or a school audience until it is fully prepared. The place for preparation is the classroom. The recital or concert should be musically presentable.

II. General (Bands and Choirs)

A. Concerts

1. Junior High Schools

a. Formal or major concerts per year (night)

Junior advanced bands, maximum, two, (1) Christmas, (2) Spring

Junior intermediate bands, maximum one, Spring

Junior B Band, maximum, one, Spring

(with a special invitation to all fourth, fifth, and sixth grade students and parents to attend major concerts.)

Junior Advanced Choir, (8 and 9) Maximum two, (1) Christmas, (2) Spring

Junior boys choir, maximum one, Spring

Junior seventh grade choir, maximum one, Spring

NOTE: It is recommended that seventh girls and boys choir perform (on same program) with advanced group at Spring Concert. (with special invitation to all fourth, fifth, and sixth grade students and parents)

b. Minor concerts per year, eight

For BAND and CHOIRS (advanced only)

(1) one P.T.A.

(2) Two all-school assemblies

(3) One sixth grade orientation

(4) One local junior high exchange, plus a maximum of three other local programs; service clubs, etc.

Junior band and choir members may perform at class meetings only in their own class' homeroom, but no other class.

Intermediate and B-Bands may perform one minor concert after major performance.

It has been recommended and approved that junior high advanced bands and choirs discontinue playing concerts at their "feeder" schools (elementary schools) and that all elementary fourth, fifth, and sixth grade students be invited and urged to attend all junior high concerts (major) at the junior high schools.

2. Senior High Concerts

- a. FORMAL or major per year (night)
Senior band, maximum, two, midwinter, spring, (arranged by director)
- b. Minor concerts or programs per year,
Three school assemblies
Two - one at each junior high
Three - local (service clubs, etc.)
(Pep rallies according to policy)
Parades - Christmas, etc., according to need
- c. Choir - Formal (major) concerts per year
A Cappella- maximum, two, Christmas, spring
Training Choir - maximum, two, Midwinter, spring
- d. Minor concerts per year
A Cappella - and mixed training choir (per unit)
Three school assemblies
Two-one at each junior high
Three - local, service clubs

3. Deadline for concerts

- a. All concerts should be scheduled to be completed before May 10 to cooperate with private recitals and end-of-school functions.
- b. Wednesday night and Sunday concerts are not recommended for public school concerts.

4. Small Ensembles - Instrumental and vocal small ensembles, solos, trios, quartettes, and larger groups' appearances should be divided equally among the various groups. All groups are to be trained and supervised and sponsored by their music director if they are to represent the school. Only those with special talent, ability, and interest should perform. When the musically proficient and/or talented students are discovered and trained, the SMALL ENSEMBLE training will provide an excellent outlet for individual self expression. These groups are to be selected from the regular band or choir classes on meritorious basis, for the enrichment of those who can excel. These are not "special privilege" groups, they must attend all regular music classes. They will rehearse after school hours (see after-school rehearsal policy).

Care should be taken not to obligate yourself or others for a program until clearance has been made.

B. Contests (Interscholastic League)

There is a school board policy which states that Senior High bands and choirs and ADVANCED bands and choirs from the junior high schools MAY participate in music contests which are sponsored by the Texas Interscholastic League, SUBJECT TO APPROVAL by the director, the principal, and the superintendent. Seventh grade band and choir people are NOT to participate in contests. They have a full load meeting the General Music Requirements.

Senior High School band and choral organizations have participated in regional Interscholastic League Contests for several years. Junior schools have participated only recently.

The Interscholastic League has a set standard for rating musical organizations. Therefore, by participating the school organization receives a criticism rating (from I to V in marching, concert and sight reading) according to musical proficiency of the performance.

DISCUSSION - Many educators have questioned the advisability and values of the Interscholastic League contests in music and other activities, more especially in junior high schools. The questions which arise more often are: Time taken for preparation; too much time spent on three contest numbers; Not enough time allowed for basic fundamentals, theory; Transportation, (bus) problems and expense; Interference with academic subjects; Social conflicts, etc.

Music educators realize that there are educational values in contests, even though some have discontinued participation for one reason or another. Some schools participate according to the directors' wish; others participate as a MUST where the director's position depends upon the rating received. Some schools pay no attention to ratings. Some organizations go for the "ride" (trip). Others have a policy which does not permit their organizations to enter Interscholastic League events. Many prefer the private contests, clinics, and festivals. Some school districts hold their own clinic-festivals and contests using UIL standards and ratings; others do not rate, but use critics and guest directors.

The paramount advantage in contests seems to be in the achievement in the musicianship and proficiency attained through the mastery of music techniques by practice, drill, and preparation of prescribed literature, and subsequently performed before a team of qualified adjudicators for criticism and rating in accordance to state or national standards. (See section J on Music Clinic-Festival).

It is suggested that each director evaluate his own program. Keep it strong, academically respectable, and enthusiastic. Keep in mind the whole child; make and follow lessons plans and other procedures regarding school policies. Avoid conflicts, schedule wisely; be prepared; then perform; teach citizenship first, then teach music.

C. ALL STATE TRYOUTS AND AUDITIONS (Senior high only)

1. It is recommended that as a reward for outstanding ability that qualified musicians (only) be selected (by the director) as candidates for TRYOUTS for all-state band and choir. This applies to senior high students only. Stay within the percentage limit.
2. For those students who are chosen for All State at TMEA, the principals have recommended that the school pay entrance fee and limited expense. This suggestion is pending and will need approval of the administration.

D. REGION X WORKSHOP (Junior-senior) All-Region Band or Choir (TMEA)

1. Directors may select members (not to exceed the allotted percentage.) from their ADVANCED bands and choirs for participation in their respective All-Region organizations.
2. Director must accompany group.
3. Students (and director) must pay their own expenses including fees.
4. Only members of the Advanced Bands and the Advanced A Cappella Choir may participate.

5. Seventh grade and training choirs will not participate.

6. Buses are not available for these trips.

NOTE: If bus is used this will be counted as the one out-of-town trip. (see section F)

E. LOCAL SCHOOLS (in-town) CONCERTS (Band and choir)

Senior High School Band - TWO, Piner, Dillingham
Senior High School A Cappella Choir - TWO, Piner, Dillingham

Piner (8 and 9) Advanced Band - ONE, Dillingham
Piner (8 and 9) A Cappella Choir - ONE, Dillingham

Dillingham (8 and 9) Advanced Band - ONE, Piner
Dillingham (8 and 9) Advanced A Cappella Choir - ONE, Piner

Concerts at elementary schools temporarily discontinued.

F. TRIPS OUT OF TOWN (recommended)
(not including UIL and Football games)

1. In case of emergency, director call principal of your school or official, or music coordinator.
2. When leaving town on trip, be sure you have cleared with music coordinator.
3. Separate bus for each school for better supervision (recommended).

All trips - to and from, non-stop, no smoking, buses to leave 30 minutes after program.

Senior High School Band - One
one day time trip (over night trip not recommended)

Training Choir and Band - None

Junior High Choirs and Bands - None

G. EXTRA Rehearsals (after school and/ or nights)

After school - (1) one hour per week per student
(2) two hours per week per student three weeks before major performance

Night - One night before concert, or for dress rehearsal (time limit)

H. AWARDS

1. Senior High

- a. Upon annual approval of the Board, jackets or sweaters, not to exceed \$15.00 each, are to be presented to band and choir members who have met the requirements set up by the directors, music coordinator, principals, and superintendent. (see requirements - announce rules and regulations clearly).

- b. Beginning with the present ninth grade, a student must have had four years of continuous satisfactory service (9-12) in choral singing or band to be eligible for a music award.
- c. Two years including the senior year shall have been in the Sherman Schools (9-12). Music members who are not scholastically eligible WILL NOT receive an award.

NOTE: (1) In musical organizations attitude and effort should count equally with music proficiency when grading for award eligibility.

(2) No letters, or sweaters bearing letter "S" are to be bought by students of any organization. Otherwise, the music award loses its purpose and support.

(3) Directors are asked to check students' records for award eligibility; check with school principal; only graduating seniors on full time basis are considered for eligibility. Check attendance record and academic grades for qualification.

2. Junior High Awards

- a. No awards will be granted to members of the junior high bands and choirs.
- b. Certificates - only paper certificates may be given for certain services (see hand book), and only to the NINTH grade students who are eligible and are being promoted to senior high (see rule.).

3. Drill Team - Stage Band - Ensembles

No awards are to be given.

I. PARTICIPATION IN PROGRAMS

1. Outside performers are not to be invited to participate in school music programs to strengthen music groups, or to assist as soloists, accompanists, etc.
 - a. Major and minor programs should be selected and designed to allow our school musicians to perform all the parts.
 - b. Outside performers means professional musicians, college instrumentalists, vocalists, pianists, private teachers, and others.
 - c. Our own school musicians should be trained as accompanists. Keep a list of these people.
 - d. If local school musicians are not available, consult your principal.
2. Elementary fifth and sixth grade band and choir members are not to perform with junior high organizations.
3. First year junior high (seventh grade or year) students shall perform only with their grade. In order to meet the General Music Requirement, they will need to concentrate on general music.
4. Junior high bands and choirs will perform only with junior high level groups.
5. Senior high music organizations will perform at the senior high level.
6. **EXCEPTION:** The fore stated policies shall prevail except when various bands and choirs are augmented for mass concerts and music clinics and festivals.

J. MUSIC CLINIC-FESTIVAL

1. Evaluation

- a. The music clinic-festival unanimously received a high rating from all music teachers, classroom teachers, principals, and administrators who expressed themselves. The in-service training educational values were highly satisfactory in both music instructional values and total school cooperation.
- b. The estimated three thousand spectators who filled the stadium enthusiastically received the musical selections by our nine hundred Sherman School musicians during the ninety minute concert.

From the public relations viewpoint, between school and community, the results seemed overwhelming. For the first time, our schools have really had a chance to exhibit our entire performing musical groups at one time before the public. There has been praise from all sources.

- c. The visiting clinicians repeatedly expressed their praise of the school music department faculty and administrators, and for the smooth manner in which the two-day clinic was conducted.

2. Suggestions:

- a. Several recommendations were made regarding future clinic-festivals.
- b. Secondary Principals approved the program as being highly successful and rated it SUPERIOR in music education, public relations, and in-service training.

3. Need to Study Schedule

- a. The consensus of opinion of the principals, music coordinator and the secondary music teachers is that too many major programs, such as other concerts, interscholastic league contests and variety shows, as well as teachers' meetings (out of town) conflicted with the festival. It was suggested that future programs in all phases be scheduled not to conflict with each other, to prevent working a hardship on students, and teachers.
- b. Other Suggestions were:
 - (1) Have one full day for clinicians to work with bands and choirs on contest music.
 - (2) Have one full day for mass bands and choirs rehearsals.
 - (3) Spend more time on preparation of mass music before the clinic.
 - (4) Have contest numbers well rehearsed and mastered in order that clinicians could work on the more technical points.
 - (5) Some suggested having a separate clinic for BAND and a separate clinic for CHOIR. This is what we did in every phase except the mass rehearsals for the Grand Concert.
 - (6) Most preferred to keep it a united band and choral affair.
 - (7) The mass Grand Concert idea seemed to be most popular.
 - (8) Weather conditions must be taken into consideration as well as a place for the Grand Concert to accommodate the public. (taken under study)
 - (9) (a) recommendations were made and agreed upon that the seventh grade should perform separately in the manner which they did their special numbers. (b) and not perform jointly with the sixth grade due to rehearsal time, etc.
 - (10) That the elementary have a separate festival - under consideration.

The above suggestions are being studied and will be worked out by the music coordinator's staff and principals.

c. Clinicians

Music teachers expressed their approval of the fine work done by the original clinicians.

Mr. Lane explained that due to the magnitude of the program and and special knowledge and experience required of the clinicians to successfully carry on such a complex project that only "seasoned clinicians" of long experience in music education be considered as guest clinicians and adjudicators.

He further recommended that due to their excellent work with our students and faculty that Mr. Weger, Mr. Sandifer, Mr. Woodard and Mr. Henson be asked to return next year, if and when we have a clinic-festival. Any other clinician will need to have the same high qualifications and will be selected by the music coordinator.

The administrators agreed to this recommendation.

It was also suggested that the time of year of the festival might have to be changed.

Principals went on record as:

- (1) preferring the music clinic-festival in lieu of our regional contests.
- (2) To hold our own contest. Bring in bonafide adjudicators, and judge on UIL standards, give criticism and ratings.

The above recommendations will be taken into consideration when planning our next music clinic.

d. Teaching Load reviewed

- (1) All music teachers have a full time teaching load plus extra programs.
- (2) Question of sharing music teacher with two or more schools when full time program of performances are required.
- (3) Eventually Dillingham and Senior High will each need a full-time choral director.
- (4) Outside work: educational or otherwise which is time-consuming to the extent that it interferes with school work is discouraged.

K. PROCEDURES FOR SCHEDULING AND ACCEPTING INVITATIONS FOR PROGRAMS, LOCAL OR OUT OF TOWN

1. Music Activity Calendar

Director^s will make out an activity schedule of all concerts and other programs, and send it to the Central Music Office to be posted on the Music Calendar, an extra copy shall also be sent for Sherman Schools Headlines and Highlights weekly bulletin, and the school calendar.

All music activities which are not within the home building are to be cleared through the principal and music coordinator.

Invitation-from merchants, clubs, private citizens, et. al. are to be referred to the Music Coordinator for clearance. The director receiving the invitation (or making arrangements for his own program) should inform the principals and Music Coordinator as to the nature of the program and state whether or not he is prepared to accept.

When a party contacts the Music Coordinator for a program, he will check with various directors and principals for confirmation before giving a firm commitment.

This method of accepting invitations is (1) for the protection of the directors who are suddenly put on the spot and (2) to distribute the concerts and programs as equally as possible between all major performing groups, Senior high band and choir and junior advanced bands and advanced choirs. Out-of-town activities should also be cleared and scheduled in the same manner.

L. PURCHASES - Instruments - Repairs - Music

1. Equipment

All school owned instruments will be purchased on a BID basis by the Central Office. Directors may submit for approval a requisition from them for instruments and other equipment needed.

Only standard line instruments are considered.

Student line instruments (with quality) will be purchased for junior bands and possibly some for senior band.

Privately owned individual instruments of any name brand make from student line quality upward will be accepted in the bands regardless of source from which it was purchased. (obsolete systems not used.)

2. Repairs

(Bids not essential, but prices and quality of workmanship are.)

Each director will inspect the school owned instruments for repairs needed; make note of repairs for each horn; keep record of name brand make, model, and serial number.

Get cost of repair work on each item. The company or party doing the repair will sign a receipt for instruments when picked up.

The Central Office will issue a REPAIR ORDER. No bills will be paid without repair or purchase order from the Central Office.

Repairs must be kept within the budget.

3. Music

a. The amount of music a school organization will be able to purchase is based on the per capita in the organization or department. This money may be spent as needed by the director. A requisition signed by the director and principal will be sent to the Central Office for a purchase order before ordering.

b. Not to be purchased out of the music fund are miscellaneous office supplies and equipment.

c. Central Music Library

(1) At the recommendation of the secondary principals and the school superintendent, a music library will be set up at the Central Office. Supplementary funds will be set aside for this service.

- (2) The music in this library will be varied standard literature at all levels. The several directors may submit a request to the Music Coordinator for the music they desire (up to a limited amount).
- (3) Central music will be available to all schools and may be checked out as needed.
- (4) Several arrangements will be purchased of the music needed for mass concerts, clinics and festivals.
- (5) Most arrangements will be of average numbers in choral music and symphonic arrangements in band music. This will cut down duplication.

III. MAJOR PERFORMING UNITS

A. POLICY ON UNIFORMS AND ROBES

1. The senior high marching-concert band (limited to ninety members).
2. The senior high A Cappella choir (by audition only) (limited to fifty voices).

NOTE: These two organizations are the only Sherman secondary school musical organizations that will be equipped with band uniforms or choir robes. All others will dress properly to the occasion when performing.

3. Junior High 8 and 9 Advanced Bands
4. Junior High 8 and 9 Advanced A Cappella Mixed Choir

CLARIFICATION

- NOTE: (1) Until such time when school board and administration deems it advisable to purchase regular band uniforms and choir robes for JUNIOR HIGH organizations, they will, when performing, dress according to the occasion.
- (2) At joint meetings of music teachers and administrative staff on September 19, and 26, 1961, Superintendent Byron Davis outlined the music program in detail at which time he also stressed that students in junior high schools should NOT be asked to purchase additional items such as band uniforms, and that the junior high school bands are set up as music TRAINING units and NOT as marching bands. The training curriculum and purchase of additional items of wearing apparel also applies to choral groups.

Directors of such organizations are expected to cooperate with these policies.

BANDS (only)

B. FOOTBALL GAMES

1. Senior High bands will play and march at all football games, home games and away (when distance is not too great). They may travel to one event on a chartered bus. Other trips will be taken on school buses.
2.
 - a. Junior High Ninth Grade Bands may play at all home ninth grade football games.
 - b. They will play in the stands.
 - c. They will not march on the field or do a "stunt."
 - d. They should use their military drill when entering the stadium and when filing into the stands.

- e. No band is to be seen disorganized. Work as a unit even when taking a "break" - NO "ONE MAN PARADES," please.

Football trip: The eighth and ninth advanced band may take one out-of-town trip on school bus. Positively, no seventh graders. This trip is optional, but may not be substituted or exchanged for any other trip.

IV. BUS AND TRANSPORTATION SITUATION

The school bus situation is being carefully studied to keep down expense, yet give ample service when and where needed. Every one needs to work on this problem.

A. CHARTERED BUSES

1. There will be no chartered buses for junior high musical groups.
2. The Senior High School Band and Choir may take ONE chartered bus trip (not including one band, football trip) of a limited distance returning the same day. Example: State Fair, Dallas; or Southwest Exposition, Fort Worth, Denton, etc.

B. SPRING TOURS (Limited)

Recommendations have been made that due to pressure and cost to the individual and the school that: chartered bus trips be eliminated for spring TOURS of bands and choirs. It is suggested that the Senior Band and A Cappella Choir may take one day-time trip on a school bus and perform as many concerts as time will allow.

V. DRILL TEAM

- A. The Senior High Girls' Drill Team shall consist of sixty girls equally divided between the eleventh and twelfth grades. (Band students NOT eligible for Drill Team or Cheerleaders.)

Girls for the Drill Team are chosen by TRY OUTS in marching, dancing, posture, and personality, etc. during their sophomore year in which they had pre-drill team training. Sophomore (10th grade) training is pre-requisite for candidates for TRY OUT.

COORDINATE WITH BAND

1. Drill team girls and their director-sponsor shall work in close harmony with the senior high band and the band director. These organizations may at times unify their members as an integrated and augmented group for special performances.
2. Both organizations are under the supervisory functions of the coordinator of music education, who will act in the advisory capacity and assist the principal and superintendent in evaluating the program.
3. The Band Director will be responsible for the music and assist in the selection of music used. He or his drum major will direct the band on all field maneuvers when both band and drill team are involved. Ample time

must be allowed to rehearse all music used. Selection of music, measures, time, and tempo must be selected and rehearsed well in advance of public performance.

4. When possible a TAPE RECORDING should be made by the band with exact time and measures for DRILL TEAM rehearsals.

5. DRESS REHEARSAL (not in uniform)

The band and drill team will need to have at least one joint rehearsal before performing to "set the stunt" for timing, rhythms, and maneuvering. Some "stunts" may need more than one joint band and drill team rehearsal, but if an exact tape recording is used by the drill team for rehearsing and the routines are well prepared, one practice period should suffice. Music should be well rehearsed.

6. These groups will need to have a special field for regular daily drill and must have the use of the football field for the "dress rehearsal!"

7. The drill team director-sponsor

- a. It shall be the responsibility of the drill team director-sponsor to train the girls in marching, dancing, and field stunts and to work with the band director on all joint performances.
- b. She shall have the girls under her control and is responsible for their performance and conduct on and off the campus or field, on trips and/or when in uniform.
- c. The drill team and band should never be seen DISORGANIZED by the public any where at any occasion. THE UNIFORM REPRESENTS THE SCHOOL. WEAR IT PROUDLY.

B. ATHLETIC EVENTS

1. Drill team girls may be allowed to attend all out-of-town football games.
2. a. One chartered bus trip may be taken.
b. All other trips will be made on school buses.
c. Positively NO private cars.
3. Drill teams will perform at ALL home varsity games.

C. ACADEMIC REQUIREMENTS

1. Drill Team members must have, at the time of selection, a full "C" average with no grade lower than a "D".
2. Drill Team members must maintain a full "C" average with no grade lower than a "D." An "F" in any subject automatically disqualifies a member immediately on receipt of grades.
3. Sophomore Drill Team members must have, at the time of try-outs a full "C" average with no grade lower than a "D." This average must be maintained.
4. If a Drill Team member is dropped because of grades during the first or second nine weeks period, but can make a full "C" average the last semester, she can work out during the summer with the Drill Team, and will be considered a Drill Team member in September, and may participate if she has the ability to learn the drills and routines.

Personality, attitude:

Drill team members are expected to conduct themselves as ladies at all times. They shall be:

- a. Cooperative
- b. Pleasant (must respond to constructive criticism)
- c. Willing to follow instructions
- d. Willing to listen ~~and perform without comment~~
- e. Willing to work as part of the group, with and for the group, with special attention.

Failure to conform justifies dismissal.

Physical -- size, posture

- a. Standard height - 5'1" - 5'7" with weight properly proportioned.
- b. Neat and clean at all times.
- c. Well groomed hair - conservative style and color.
- d. Conservative make-up at all times
- e. Correct posture.
- f. Girls should have physical check-up and consent of physician before try outs.
- g. Any handicap or physical ailment must be reported to sponsor and principal.

Performance

- a. Group marching ability.
- b. Learn and perform routines with grace, agility and perfection.
- c. Rhythmic ability essential.
- d. Showmanship must be stressed.
 - (1) poise, balance, positions
 - (2) stage presence - style
 - (3) pleasing personality: smile, facial expression (on and off field)
 - (4) team work: drill, posture, dance, kicks.

D. NO AWARDS

Drill team girls will NOT receive awards.

VI. VARIETY SHOWS

A. SCHEDULE (Study)

Due to the many conflicts with Spring Music Concerts, Festivals, Interscholastic League Contests, recitals and last minute school projects, recommendations have been made as follow:

1. Have Variety Show soon after mid-term, early in February.
2. Each student who participates should be capable, talented, and dependable.
3. Each act shall have a faculty sponsor.
4. Rehearsal time should be held to a minimum - three weeks at most.
5. Students should have their act organized and rehearsed ready for or almost ready for presentation before they audition for a spot.
6. Amateur shows are always trying on the sponsor and/or the director. Therefore participants need to give full cooperation and effort.

B. BENEFITS

1. A means of self expression - discovering new talents - an opportunity to teach constructive performance techniques, and stage etiquette.
2. A means of raising money for school activities fund.

VII. MUSIC STUDENT LEADERS AND OFFICERS

All student office holders must be girls and boys of high moral character, self-discipline and with the ability to guide, and the leadership to carry out the duties and obligations of their assignments.

A. BAND

Student directors, drum majors, majorettes, twirlers, and managers are to be chosen by the band director on the basis of ability and need. They shall be regular playing members of the band on a full time accredited band class schedule.

B. TWIRLERS

1. Girls or boys wishing to twirl with the band will be chosen out of the regular band. They are expected to do passing work on an instrument of their choice, preferably the woodwinds, and must be academically eligible. A twirling enthusiast who does not have an instrument should select one and enroll in band and must attend all classes.

There is very little or no reason to have a twirler in the band who has no desire or ambition to be a "full fledged" playing band member.

2. TWIRLERS who wish to attend the summer twirling school sponsored by the school must also be regular band members. They are to be chosen in competition with other band members by their band director on ability, effort, and attitude. Only four from each grade in junior highs, seventh, eighth, and ninth grades and eight each from the tenth, and eleventh grades will be chosen, each spring before the end of school. The limit for this class is forty junior and senior high school students. No incoming seventh graders or twelfth grade graduates are eligible. A student must have been in either the junior or senior high school band for one year before being a candidate for try outs.

C. COLOR GUARDS OR FLAG BEARERS

These students should be selected by the director at the earliest grade possible and enrolled in regular band classes.

D. SIGNAL DRUM MAJORS AND MAJORETTES

Drill Team officers

1. Leadership ability, poise, and self discipline are positively essential. She must possess a good strong commanding voice, a knowledge of military drill, and dance fundamentals. She should be able to exhibit and execute any and all commands and routines used.

Above all, she must have dignity and a "level head."

2. These officers should be chosen always by professional judges after they have completed special schooling on drum majoring, marching, and dance routines.
3. Officers are to be elected each year. To succeed oneself in an office, she must try out each year. Try outs are open to all drill team girls.
4. After being selected for an office, she must uphold the duties and dignity of that office or step down at any time she fails to fulfill her duties.
5. Any officer shall upon being a candidate agree to march and dance in the line and at the directors request.

VIII. SUMMER BAND SCHOOL (Free)

A. OPEN TO STUDENTS FROM FIFTH TO TWELFTH GRADES

1. Junior and Senior Advanced Band (two or more years experience plus ability)
2. Intermediate Band (one or more years experience)
3. Beginners Band (no experience necessary)

All band directors and music teachers should encourage children to take summer band.

IX. SUMMER DRILL SCHOOL (Workshop)

A. LIMITED TO MEMBERSHIP OF THE FOLLOWING

1. Girls Drill Team - limit - 60, by tryouts, eleventh and twelfth grades
2. Cheerleader Class - Limit - 38, selected as candidates by competition

6 from each junior high eighth grade	= 12
6 from each junior high ninth grade	= 12
8 from senior high tenth grade	= 8 (4 to be selected from each junior high ninth grade)
3 from senior high eleventh grade	= 3
3 from senior high twelfth grade	= 3
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A and B cheerleaders will be chosen from the above groups by competitive tryouts.

3. Twirling Class - limited to 40 members who are selected by band directors by competitive tryouts, see paragraph above on TWIRLERS.

Distribution

Those promoted to the eighth grade	= Eight, 4 each junior high
Those promoted to the ninth grade	= Eight, 4 each junior high
Those promoted to the tenth grade	= Eight, senior high
Those promoted to the eleventh grade	= Eight, senior high
Those promoted to the twelfth grade	= Eight, senior high

(Junior high twirlers take course for TRAINING only. They do not twirl in junior high.)

4. SPECIAL INSTRUCTION

(short periods to be scheduled)

- a. Drum majors - band and drill team
- b. Exhibition twirling, trick ropes, rifles, flags, etc.

5. BAND AND DRILL TEAM (combined)

approximately 1½ hours daily

X. CODA

Although other recommendations and changes are certain to come, the administrators believe that if we study the foregoing suggestions in which we all had a voice in formulating, and if we follow these policies as a guide, our music department will grow stronger and stronger.

Let us all keep in mind that music is important and it is essential in training the whole child, but so are other subjects. Let us be positive that while we are rushing down the school highway blowing our own horns that we are in TUNE, and that our eyes are open enough to see all the scenery. Let us try to get all of our students there safely and sound in both body and mind.

Our State Commissioner of Education once said, "If we are to progress and go forward in education and meet the many challenges of our nation, we must have supervision."

We have supervision and administrative backing. Our music program is going and growing. Let's make it better.

Da Capo al Fine.

To all of you who missed your music classes, "Go back to the beginning and repeat the whole thing."

G O D A N D P I L L S

THE FIVE KEYS OF HAPPINESS

1. A Child Needs to be Himself.
2. A Child Needs to Grow and Develop (not size).
3. A Child Needs to Achieve and be Recognized.
4. A Child Needs to Belong - To Have Friends.
5. A Child Needs to Contribute.

QUESTIONS RELATIVE TO MENTAL HEALTH OF A CHILD

1. Is he happy?
2. Does he have a zest for living?
3. Is he socially adjusted?
4. Does he live with each problem of life as it arises?
5. Does he have reasonable insight (considering his age) into his own conduct?
6. Does he have a reasonably close relationship with parents or a friend?
7. Does he have a sense of the ridiculous?
8. Does he know how (or is he learning) how to worry effectively?

HILL JUNIOR COLLEGE
Musical Organizations

Information

By Ford Lane, Chairman of Fine Arts

To Members of Hill Junior College
Musical Organization Members

C. 1963

This bulletin is to acquaint you with some of the regulations which are designed to make better and more attractive performing musical units. Hill College musical groups are in constant demand and are ever under the critical eyes and ears of the public. It has been by musical proficiency and the professional type of performance by our collegians that has earned this popularity. We know that you, as new and old members, want to uphold this high standard of musicianship.

Members of Hill Junior College musical organizations are selected on musical ability, willingness to work, academic achievements, love of music, their cooperative spirit, good manners and neatness of appearance.

The literature studied and performed in most groups will be varied in scope from classical to jazz, sacred, secular and folk, which is designed for a well-rounded musical experience. For those with high performing proficiency and talent, specialized courses may be elected.

INSTRUMENTAL GROUPS - perform as:

1. Concert Band - martial and concert literature
2. Stage Band - show music, dance arrangements, jazz, vocals
3. a. Lab-Dance Band - general dance styles, standard jazz, commercial, society, Dixieland



- b. Pit Band - show music, accompaniments for soloists, singers, dancers, acts, choruses.
- 4. Dixieland Band - playing authentic Dixieland Music as well as rhythmic stage band ballads and dance music.

EACH PERFORMER:

- 1. MUST FURNISH HIS OWN INSTRUMENT of a good make which must be overhauled or in excellent playing condition.
- 2. Have a supply of reeds, oil, cork grease, cleaning cloths, etc., also a lyre for pep bands.
- 3. Concert, Stage and Lab-Dance Band players:
 - a. Brass: Cornets, Trumpets, Trombones will need a full set of mutes: straight, wow-wow, cupmute, solotons, etc. Mellophonium players will need "special mutes".
 - b. Clarinet players: should have a working knowledge of saxophone and/or flute.
 - c. Saxophones: should have a clarinet or flute for playing these parts on their score.
 - d. Lower Reeds and Brass: (Base Clar-Bassoon, euphonium, tubes and horns).
 - e. Symphonic instruments: Oboe, bassoon, French horns, flutes, etc., will be placed according to need and ability.
 - f. Percussionists: DRUMMERS WILL NEED TO HAVE THEIR OWN DRUM SETS, for dance bands and for their concentration instrument, snare drum for concert playing; good heads, sticks, snares and a practice pad.
 - g. Strings: Bass fiddle (W/bow), guitarists and other string players should have good instruments with new strings.
 - h. Pianists: and other solo and accompanying performers will be given special consideration. These performers will be assigned as music librarians or elsewhere.

CHORAL GROUPS

- 1. (a) All singers should be able to SING both accompanied and unaccompanied.
- (b) Scholarship students must sing solos and work with small ensembles.
- 2. They should have one song memorized for audition and be able to sing with or without piano.

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3. They should know their voice range.
4. Being able to read music is a great asset.
5. Previous choral work is almost imperative - previous voice lessons not required - but correct breathing, posture, tone quality, musicianship and stage appearance and personality are most essential.

PUBLIC APPEARANCES

Instrumental and Choral groups perform both separately and jointly.

Wearing Apparel - (semi-Formal) Band - Choir

Boys - Dark Suit (navy blue or black preferred)
White shirts, black bow tie - long tie (Rebel Band)
Black shoes - black socks

Girls - Dark Suit (Navy Blue or Black) Solid Color
tailored style
White blouse - Black string bow tie
Shoes - Black heels
Shoes - Black flats

Please check catalog for the music fee that might apply to you.

REHEARSALS:

The band and choir people will have one weeks rehearsal prior to the opening of school... from 9:00 a.m. to 12 noon and 1:00 p.m. to 3:00 p.m.

There will be a general combined meeting for all Band and Choir members. Watch for Announcement Bring notebook and pencils for assignments and schedule. This meeting is important to validate scholarships.



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GRADING AND REPORTING

These are some of the findings as the result of a study being made by school music teachers and administrators on grading and reporting.

1. According to many educators, some music courses, when accredited and offered in college, such as music theory, harmony, and applied music (private lessons), may be graded by using some of the criteria used to determine academic grades.

2. Music organizations, band, orchestra, and choir in colleges, which are entirely performing units, are general music-education and appreciation courses of study which demand full cooperative spirit as well as acceptable music proficiency. "Organizational music" grading and reporting tends to fall under a different grading philosophy from the regular "Three R" subjects, whether they be academics or applied music and theory.

3. Applied music develops the individual as a soloist. Music theory develops the individual as a composer or an arranger and is graded on his own actual musical achievement. In a band or choir, however, his value depends on two things: musical proficiency and attitude.

4. A musician in an organization is only as good as his willingness to cooperate with the organization and should be graded accordingly.

It is generally agreed that the following factors should determine music grade in band, orchestra and choir:

1. Music Proficiency - 50%
 - Ability to perform
 - Knowledge of musical terms
 - Knowledge of theory needed
 - General musicianship
 - Technique - fundamentals
2. Attitude - 50%
 - Effort - participation, attentiveness
 - Cooperation - application
 - Leadership -fellowship
 - Citizenship - moral character
 - Love for music

It was brought out that in the college, music is an elective and those who elect band, orchestra or choir do so because of their interest in the subject; therefore, they will more than likely study harder and make a better grade than they would



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in a required subject of which they had little or no special interest or talent. Further study is being made. Music teachers welcome the "thinking" of an interested teacher or administrator

Applied music and theory students are graded on the degree of progress made toward recognized music standards.

MUSIC

The PURPOSE of the music department is to offer music instruction to students who wish to prepare themselves either as professional musicians, performers and instructors, also for those who wish to pursue music as an avocation or desire to learn more about music for it's theoretical and/or cultural values.

General Information

Regular attendance of all music students is expected at all rehearsals, concerts and recitals.

All students are urged to use our special music library section, which includes books on all phases of music, including various forms and styles of classical, folk, jazz and show music. The library has numerous books on opera, famous musicians from abroad and America, history and works of great composers, music dictionaries and encyclopedias, books of songs which tell the story of American history, books on theory and teaching methods, also a phonograph record collection of famous composers.

MUSIC LABORATORIES

Instrumental and vocal ^{groups} are open to all college students who can meet the requirements of a particular group. Music majors, minors and "specialists" are required to participate in one or more laboratory courses, which is determined by the Director of Music.

All VOICE concentration students must sing in the mixed chorus and possibly one other minor group.

All instrumental concentration students must play in the concert band and/or one other instrument ensemble.

The performing ensemble in which a student performs shall be determined by the Director of Music.

Major Groups:

1. Mixed Chorus

- a. Stage Band
- b. Lab-Dance Band
- c. Accompanying

2. Concert Band

- a. A Cappella Choir
- b. Chorale
- c. Campus Chorus

Full participation in the major groups consists of five clock hours a week and yields one semester credit per semester. A student may earn credit in both instrumental and choral music.

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(A) MIXED CHORUS & A CAPPELLA CHOIR

Students are admitted in the mixed chorus and a cappella choir by audition only. High school training in choral work is a desirable prerequisite, however, innate musical ability, being able to read music and the willingness to work and cooperat^{ions} is most important. One semester hour credit is allowed per semester for acceptable participation in rehearsals and concerts.

The group makes many appearances at schools and in the community/ They sing at least two formal programs each year and for graduation exercises. Chosen from this group are: MALE CHORUS & ALL GIRL CHORUS.

(B) THE CHORALE

The group of fourteen boys and girls are picked from the mixed choir. Their repertoire includes sixteenth century music, madrigals, sacred, secular, spirituals and popular. The CHORALE is in demand throughout the year at various schools and service clubs. They usually perform where a larger group would not be advisable.

(C) THE CAMPUS CHORUS

Consists of the student body who like to sing. School songs, patriotic and folk songs are the general trend. They sing enmasse at nearly all college assemblies and athletic events. Many students develop a desire to sing by participating in the campus chorus or "Rebel Yeller³". No credit offered. Requirements TRY.

II Music 121-122

(A) CONCERT BAND

Open to all band instrumentalists who have had previous band experience and can meet the requirements. All music majors play in this band and at mass concerts. The concert band plays a wide range of band literature, including marches, overtures, symphonies and works by the great European and modern American composers. The band meets five clock hours per week and allows one semester hour credit each semester. The concert band plays formal concerts as well as many student assemblies.

"Pep bands" are recruited from the concert band to participate at basket ball games.

STAGE BAND

The stage band is unlike the traditional high school stage band. It is more of a semi-professional SHOW BAND. The size of the band, depending on the ability and versatility of the performers, may range from twenty to forty members of a balanced instrumentation, using as a nucleus the stage band instrumentation plus other excellent performers on all suitable instruments.

The stage band plays all types of literature from classical to jazz, as well as accompaniments for singing and dancing groups. This organization makes many appearances in concert locally and in the surrounding area; at schools, churches, festivals, social events

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and many others. The stage band has gained a wide reputation as a stage attraction and is in constant demand. Members are chosen by their musical proficiency from the concert band

LAB-DANCE BAND

The lab-dance band is made up of musicians who plan to become professional musicians, principally in the dance music field. The members must be music major, minor or show a high technical skill of musical proficiency. Although the personnel in the lab bands usually number approximately twenty, the size of the group depends on the ability of the various players.

Besides playing stock stage-band literature, many styles and types of music are studied, including original compositions. The professional dance band musician is confronted with performing all types of music. This course is designed to give the young musician the layman's view of music; the music idioms which are demanded by the general public who ~~attend~~ patronize establishments using live music.

Some of the styles studied are the full big band; the standard dance band; the commercial band; the pit orchestra which specializes in accompanying and show tunes; the tenor and society band; the dixieland band; the progressive jazz band and various types of combos

MINOR ENSEMBLES

Perform To give the student the opportunity to play in smaller groups and to play more specialized music which is not desirable for the large organizations. Small instrumental and vocal ensembles are organized as need arises and they are under the guidance of the music director. Some of these groups consist of the brass choir, saxophone band, woodwind ensemble, mixed ensemble, vocal quartets, trios, barbershop quartet, popular and folk singers, novelty entertainers and others.

301 Introduction to Music

3-0

A course in music appreciation for music majors and the layman. A survey of the types of music of the great masters of composition. An introduction to the symphonic poem, opera, oratorio, ballet and the instruments of the orchestra. The course is presented with the aid of local concerts and numerous phonograph recordings.

~~302 History of Music~~

~~A survey of the history of music from the early Asian tribes to the music and musicians in the western civilization from the middle ages to the present.~~

302 Introduction to Music

A continuation of music 301



History of Music

A survey of the history of music from the early Asian tribes to the music and musicians in the western civilization from the middle ages to the present.

Perspectives in Jazz

Class group discussing topics in the area of Jazz with special emphasis on the development and contribution of jazz in American culture. A research seminar on the history of American music beginning with the 19th century, including ballads, folk songs, levy and minstrel songs, through the 20th century era of ragtime, jazz, blues, dixieland, swing, boogie, rock and roll and progressive jazz; the Latin rhythms as they affect modern music.

307 Foundations in Music

Participation in the necessary skills for satisfactory performance in singing, playing an instrument, listening, creating rhythmic responses/ The development of music reading. Methods of organizing elementary groups singing groups, song-flute or tonette classes and rhythm bands/ Methods of using state adopted song books - this course is especially designed for elementary teachers.

~~Elementary Music~~
~~Music~~

Fundamentals in Music

Music fundamentals: an introduction to the elements of music, study of the staff, clefs, key signatures, scales, time signatures, notation, sight singing, major and minor chords, keyboard application, rhythms, melodies and harmonic ear training.

Pedogogy of Elementary School Music

The teaching of vocal and instrumental music at the elementary level. Recruiting students for the elementary school band, orchestra and choral programs. Preliminary organization: judging the ability of the student in the selection of a suitable instrument. Instrumental class problems, methods and materials. The child's voice, selection of suitable song materials, rhythmic development, introduction to notation and sight reading.

The Teaching of Music in the Junior-Senior High School (1-3)
see #150502 (1962-63)

Elements of Conducting

(0-1)

The introduction of band, orchestra and choral techniques. Problems of musical organizations. Rehearsal and performance procedures and the development of musical interpretation - fundamentals of directing.



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Conducting

Continuation of Elements of Conducting. Score reading; ting small groups and further development of musical expression and stage presentation.

Elementary Sight Singing and Ear Training

Singing in treble and bass clefs; introduction to alto and tenor clefs; major and minor modes; melodies; harmony; rhythm pattern intervals; arpeggios and chords progressions.

Advanced Sight Singing and Ear Training

Singing modulations to closely related keys. Compound intervals melodic and harmonic modulations; all diatonic 7th chords, remote modulations and difficult melodies, mixed meters, 9th, 11th and 13th chords.

Prerequisite (☒ Elementary S.S. & E.T.)

Elementary Harmony and Key Board

Part writing and keyboard harmony. Part writing of figured bass exercises and melodic harmonizations of all diatonic triads, the dominant seventh and supertonic seventh chords and non-harmonic tones. Keyboard study of harmonic progressions and melody harmonizations of diatonic chorás, the dominant seventh and supertonic seventh chords.

Advance Harmony and Key Board

Part writing of figured bass exercises and melody harmonization requiring all diatonic seventh chords and modulations, styles of writing other than choral style composition in two and three part song forms. Keyboard study of harmonic progressions and melody harmonizations requiring all diatonic seventh chords; modulations to closely related keys.

Prerequisite (Elementary harmony)

Orchestration

Score study with emphasis on writing for/and hearing various instrumental combinations; score reading; a study of the range and possibilities of all symphonic orchestra instruments with emphasis on the string body. Transcribing several piano and organ works of great composers to the string orchestra.

Band Arranging

The writing of parts for instrumental ensembles and for the full band using all instruments of the military and symphonic band, including marches, overtures and concert music.



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Dance Band Arranging

The writing of parts for the modern dance band, using various instrument combinations as well as the full instrumentation, including the piano, Guitar with chord symbols and names.

APPLIED MUSIC

101-102 - Freshman Voice

A study of the fundamental principal of tone production, including breath control, resonance, diction, and fundamentals in songs possessing a purity of line comparable to be found in the Italian and English schools. One half hour lesson and six hours of practice per week.

151-152 - Sophomore Voice

A more advanced study of vocal technique including use of more difficult exercises and songs designed to increase flexibility and expound the power and range of the voice. Art songs and arias by famous European and American composers. One half hour lesson per week and six hours practice.

Band and Orchestral Instruments

Individual and class instruction is available on each of the instruments of the band and orchestra. Conditions which govern voice also apply to these instruments.

Applies Woodwinds

Applied Brass

Applied Percussion

Applied Keyboard Instruments

Applied Strings

The Music fees per semester:

Applied music (per.sem.)	\$45.00
Practice room with piano	
one hour per day	5.00
two hours per day	10.00
Practice room without piano	
one hour per day	3.00
two hours per day	6.00
Instruments(rented)for band(per sem.)	5.00
Instruments(rented) for classes	3.00
(in woodwind,brass,strings&percussion)	



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A "property fee" will be charged to all music students on scholarship and to all band members. The fee will be a \$25.00 deposit which may be refunded, less any charge for loss or breakage, at the end of four semesters or upon graduation from Hill Junior College. Should the music student on scholarship withdraw before he or she graduates or completes four semesters (two years) in residence, the property fee shall be forfeited.



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Freshman Year

Music-education^{sh}

English	(3-0)	3	English	(3-0)	3
History-Am.	(3-0)	3	History-Am.	(3-0)	3
P.E.	(-)	1	P.E.	(-)	1
Music (applied)	(1-6)	2	Music (applied)	(1-6)	2
" S.S.&E.T.(theory)	(2-0)	2	" EL.S.S.&E.T.	(2-0)	2
"EL.Har.&K.B(theory)	(3-0)	3	" EL.Harmony & K.B.	(3-0)	3
" Intro,to Mus.Appre.	(2-0)	2	History of Jazz	(0-1)	1
Band	(0-5)	1	Elements of Conducting	(1-1)	1
Choir	(0-3)	1	Band	(0-5)	1
			Choir	(0-3)	1
				25 to	<u>18</u>
15 to		<u>18</u>			

Sophomore Year

English (survey)	(3-0)	3	English	(3-0)	3
Government	(3-0)	3	Government	(3-0)	3
P.E.	(-0-)	1	P.E.	(-0-)	1
Music (applied)	(1-6)	2	Music (applied)	(1-6)	2
Adv.S.S.&E.T.	(2-0)	2	Adv.S.S.&E.T.	(2-0)	2
Adv.Harmony & K.B.	(3-0)	3	Adv.Harmony& K.B.	(3-0)	3
Teaching-Mus,EL.level	(2-0)	2	Orch. & Band Arranging	(0-2)	2
Band	(0-5)	1	Band	(0-5)	1
Choir	(0-3)	1	Choir	(0-3)	1
				15 to	<u>18</u>
15 to		<u>18</u>			

Vocal music majors and all music majors working toward the B.A. degree should take foreign language.

French, German and Italian diction is needed for vocal majors.

Both choral and instrumental majors will need to pass a barrier examination on piano and voice.