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MONTANA HIGH SCHOOL BANDS:
A PROBLEM OF INSTRUMENTATION
by
DONALD MACDONALD SIMPSON

A professional paper submitted in partial fulfillment
of the requirements for the degree

of
MASTER OF EDUCATION
with concentration in
Secondary Education

Approved:

Rutledge Whitehead
Chairman, Examining Committee

Henry McConser
Head, Major Department

Henry L. Parsons
Graduate Dean

MONTANA STATE UNIVERSITY
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Donald M. Simpson

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ABSTRACT

The purpose of this study was to determine whether or not Montana high school bands have unbalanced and/or incomplete instrumentations and if so, to determine the perceived needs of the band directors concerning their instrumentation problems. Answers were sought to the following questions: Do the bands in Montana have adequate enrollments to perform published music to the satisfaction of the directors? Do the directors have the training to arrange for their bands? Do the directors arrange for their bands? Would the directors like to arrange for their bands? What do the directors perceive as their primary needs in furthering their education?

A mailed questionnaire was the method of obtaining answers to these questions. Of the 175 questionnaires sent fifty-eight were returned for a 33.1 percent return. Seventy percent of the bands described on the returns are of fifty members or less. The directors of these bands indicated that these bands do not always sound complete. More than half of these directors had no training in rescoring for unbalanced instrumentations and many of those who said they had training in this area had very little. Eighty-four percent of the directors did or could adjust parts to make music usable for their situation, but only forty-percent actually arrange for their particular band. Sixty-nine percent said they would like to be able to arrange for their band. Using this information and the comments made by the directors two recommendations have been made.

It was recommended that the Montana State University Music Department establish a course directed towards the problems of a small high school band. This course would include emphasis on arranging for unbalanced instrumentations, band literature, emergency instrument repair for those directors located far from repair shops, and alternatives to concert band, such as ensembles.

The second recommendation made was that an annotated band literature list be established by the faculty of the Music Department to enable the band directors to better choose music for their band.

CHAPTER I

INTRODUCTION

There are over 170 high schools in the state of Montana, approximately eighty percent of these have enrollments of less than 300 (see Appendix A., "Distribution of Enrollments in Montana High Schools"). Some students are not interested in participating in band while others who are interested in band are also interested in other courses and activities such as athletics, speech, and drama, which divide the students time to the point of precluding any participation in band. In a small school this leaves the band director with a small number of students with which to form a band. The standard band music currently being published is arranged for a more or less standard instrumentation. This instrumentation requires many various instruments for performance. A band in a small school might not have enough students to perform the published music to the satisfaction of the director. In some situations it is possible for seventh and eighth graders to be used to increase the size of the band. While the numbers may become more favorable the abilities of the students become more widely varied, from students with only two or three years experience to students with seven or eight years experience. This creates a different problem for the director. He must choose music that it is possible for all students to play while sustaining the interest of all students. If a director has the necessary training he could simplify difficult pieces for the younger members.

THE PROBLEM

The problem of this study is to determine whether or not Montana high school bands have unbalanced and/or incomplete instrumentations and if so, to determine the perceived needs of the band directors concerning their instrumentation problems. Do the directors need comprehensive arranging courses? Do the directors need more concentration in any particular area related to band directing or the small band situation in particular? The researcher has tried to determine these needs of the directors.

APPLICATION OF RESULTS

In many of Montana's smaller high schools the music teacher is responsible for the entire music program. With the wide range of courses of study needed for the preparation of music teachers for these positions there is little time spent on a detailed study of orchestrating and arranging. The music teacher might have little or no band experience but is responsible for the band in addition to other areas not in his or her major interest. If the findings of this study are significant, recommendations will be made to the Montana State University Music Department that course offerings or requirements be adjusted accordingly.

QUESTIONS TO BE ANSWERED

There are several questions which need to be answered. To what extent do Montana high school bands have instrumentation problems? Do the bands have adequate numbers of each instrument to perform published music to the satisfaction of the director? Are junior high school students being used in high school bands? What is the educational background of Montana high school band directors in the area of arranging and orchestration? How much exposure to arranging for unbalanced instrumentations does the education of the directors include? Do the directors arrange for their bands and, if not, would they like to? What can the Music Department of Montana State University do to improve the teacher education and continuing education related to the problems of band size and instrumentation?

SUMMARY

In summary, this project is to determine two things. First, does a problem exist with band instrumentation and if so to what extent is the problem interfering with the performance of published band music, and second, how can the Montana State University Music Department help band directors to solve the problem.

CHAPTER II

INTRODUCTION

The literature related to this study will be divided into three sections: literature dealing with instrumentation of bands, literature dealing with the preparation of music teachers, and the literature pointing out the need for individualized arranging for school bands. Various authors and groups have put forth their ideas of an ideal instrumentation. These will be put into a table for easy comparison with each other. From this information we will be able to detect any general trends to form one standard instrumentation. The second section of this chapter deals with some guidelines and ideas set forth concerning the professional preparation of music teachers. The final portion of this chapter calls to attention some reasons for arranging for a particular band.

INSTRUMENTATIONS

Table 1 shows the suggested instrumentations of four authors. We can see that while there is some variation there are certain aspects which are similar about all four instrumentations. All four call for sixty or more performers playing sixteen to twenty different instruments. The instrumentations of Reed and Maddy do not include percussion. There is very little literature for band which does not include percussion, therefore we must assume that percussionists would

TABLE 1

Number of Instruments in Each Instrumentation

Instrument	Source			
	A ¹	B ²	C ³	D ⁴
Flute/Piccolo	5	4	2	6
B ^b Clarinet	12	12	24	18
E ^b Clarinet	1	1	2	1
E ^b Alto Clarinet	2	4	2	6
B ^b Bass Clarinet	2	4	1	6
E ^b Contra Alto Clarinet		1		2
B ^b Contra Bass Clarinet		1		2
Soprano Saxophone				1
Alto Saxophone	4	2	2	1
Tenor Saxophone	2	1	1	1
Baritone Saxophone	1	1	1	1
Bass Saxophone		1	1	1
Oboe/English Horn	2	3	3	2
Bassoon	1	3	2	2
Horn	4	4	4	5
Trumpet/Cornet/Flugelhorn	8	8	6	7
Baritone	3	2	2	2
Trombone	4	4	3	4
Bass (Tuba)	4	3	4	2
String Bass		2		
Percussion	5			4
Total	60	61	60	74

¹Middlested, A., "More About Standardization of Parts," School Musician, XXIX, (March, 1956), 56

²Reed, A., "Instrumentation of the Band," Music Educators Journal, IC, (September, 1962), 56

³Maddy, J.E., "Battle of Band Instrumentation," Music Educators Journal, XCIV, 3, (November, 1972), 66-7

⁴Neilson, J., "Ideal Instrumentation for the Concert Band," Music Journal, XXIII, (April, 1965), 23

have to be used in addition to the instrumentalists listed. These instrumentations are recommended as the authors' ideas of the best possible combinations. For this reason some instruments are listed which are not commonly included in standard published music. These instruments include soprano and bass saxophones, contra-alto and contra-bass clarinets, and string bass. Since these instruments are not often called for in the current literature they will not be of concern to the Montana band director. We can, however, get an idea as to how large a band should be to have a properly balanced instrumentation.

TEACHER PREPARATION

In 1970 the Music Educators National Conference Commission on Teacher Education reported that one of the requirements of a music teacher is to be able to "Notate and arrange sounds for performance in musical situations. Being able to create and adopt music to fit the ability level of performers permits a wider variety of repertoire and enables the teacher to sustain the musical challenge without overwhelming the learners."¹

A Music Educators' National Conference Task Force on teacher educa-

¹"Teacher Education in Music. An Interim Report of the MENC Commission of Teacher Education," Music Educators Journal, CVII, 2, (October, 1970), 33-48

tion developed a listing of teacher competencies which included personal competencies and musical competencies. Under musical competencies comes a subheading entitled "Skills in Organizing Sound" which states, in part, "Music Educators must: . . . notate and arrange sounds for performance in school situations."¹

The National Association of Schools of Music Published their "Recommendations for the Preparation of Teachers for AACTE and NCATE" in 1973. Under the heading "Bachelor of Music Education Degree" come the areas general education and musicianship. In the musicianship area it states: (the teacher must have) "An understanding of the methods by which music is conceived, constructed, and scored . . . objectives of this type are ordinarily emphasized in courses in: . . . orchestration and arranging."²

IMPORTANCE OF ARRANGING

Band directors in small schools often must include 7th and/or 8th graders to increase the size of their bands. This results in a wide variety of student abilities and levels of proficiency. Thomas J. Intravaia states in an article in one professional publication: "The incoming junior high school student brings a variety of musical skills,

¹Taylor, Hortense P., A Handbook for Music Education, District of Columbia Public Schools, Washington, D.C., Department of Music, (1973)

²Recommendations for the Preparation of Teachers for AACTE and NCATE, National Association of Schools of Music, Washington, D.C., (1973)

and on many occasions, a restricted instrumentation to the junior high school. Teaching methods, the individual talents of students, and previous emphasis placed on the music program are some contributing factors for the variations. Since there is a limitation of instruments and instrumentalists imposed, in addition to the compass and technical possibilities of the incoming group, there is a definite need for a unique method and practical approach in arranging for the junior high school band."¹ While this was written specifically about junior high school bands it could also apply to the high school band situation, especially if junior high students are used in the high school band.

Peter H. Riddle, Professor of Music at Acadia University, voices a similar viewpoint, stating: "When preparing band music for sale to schools, the commercial arranger usually writes for no specific band, and therefore must attempt to keep all parts at a similar level of difficulty, which may cause problems for the band director with a weak section or sections. The greatest advantage to be gained by a director in preparing his own arrangements lies in the opportunity to tailor the music to the abilities and weaknesses of his players, and to make this material educationally sound and of true value in developing the players' technique."²

¹Intravaia, T.J., "Band Arranging Problems for the Junior High School Band," School Musician, XCII, (November, 1970), 40-1

²Riddle, P.H., "Scoring for the Young French Horn Section," School Musician, XCIII, (January, 1972), 37

Carrol M. Butts, a composer and arranger, also supports arranging for individual band needs. "There are some years when the band is quite weak, or has a great imbalance from section to section. In either event, choosing music may be difficult. This situation strongly suggests arranging for the band, where the arranger may customize the music to whatever kind of band he has."¹

SUMMARY

There is some agreement of a need for band arranging under certain circumstances. When a band has weak players or lacks players on some instruments the result is an inadequate sound if commercial arrangements are used. In the next chapter the author will describe how it will be determined whether or not Montana high school bands are faced with any of the problems discussed.

¹Butts, C.M., The Pros and Cons of Arranging for Band," School Musician, XCV, (February, 1974), 46-7

CHAPTER III

PROCEDURE

The problem of this study is to determine whether or not Montana high school bands have unbalanced and/or incomplete instrumentations and if so, to determine the perceived needs of the band directors concerning their instrumentation problems. In this chapter the researcher describes the population and sampling procedure, the various categories of the investigation, the data collection procedure, the organization of the data, and how the data will be analyzed to determine any general trends.

POPULATION AND SAMPLE

For the purpose of this study the population is all teachers in Montana who direct high school bands. The population was obtained from the "Directory of Montana Music Educators" published by the Office of the Superintendent of Public Instruction. The directory classifies all the music educators in Montana according to what their teaching duties encompass. The classification are "1) Supervisor or Consultant, 2) High School Band, 3) High School Orchestra, 4) High School Chorus, 5) General Music, 6) Junior High School Chorus, 7) Junior High School Instrumental, 8) Elementary School Vocal Music, 9) Elementary School Instrumental Music, 10) One teacher doing some or all of the above." Those teachers listed under "2) High School Band" and "10) One teacher

doing some or all of the above"¹ are the sample. While not all those classified under the latter are high school band directors some are. Therefore those in this category must be included to insure that all high school band directors are included in the population.

DATA COLLECTION

The data was collected by means of a mailed questionnaire. Names of directors and their school addresses were obtained from the directory mentioned previously. The cover letter and questionnaire can be found in the appendix of this paper.

DATA ORGANIZATION AND ANALYSIS

The band directors have been divided into three categories:

- 1) those who only minored in music, 2) those who majored in music, and
- 3) those with a Masters degree. In each category the educational-background related to theory, arranging, and orchestration have been studied. The average number of quarter-hours spent in each subject by the directors during their education has been determined and reported. If any of these courses dealt with arranging for unbalanced instrumentations the percentage of directors who took them has been determined as well as to what extent the courses covered this aspect of arranging.

¹Montana Music Educators, 1974-1975 Directory, Office of the Superintendent of Public Instruction, Helena, Montana, (November, 1974)

The band sizes have been put into a frequency distribution which includes the numbers of bands using eighth and/or seventh graders. Also included on this chart is the extent to which the directors believe their particular band sounds incomplete.

The last category of investigation pertains to arranging: could the directors arrange for their bands, do they arrange for their band, or would they like to be able to arrange for their bands? The percentage of yes and no responses to these questions have been reported.

In summarizing the data, the comments and suggestions of the directors have been utilized to determine the needs of band directors in Montana.

CHAPTER IV

RESULTS

This study was accomplished by means of a mailed questionnaire. The results of this questionnaire are reported here in four sections. The first will discuss the questionnaire, the number sent and the return. The remaining sections will discuss the items on the questionnaire in three general categories: the prior education of the directors, the instrumentations of the bands, and the future needs of the directors. All percentages reported herein have been rounded off to the nearest whole number.

QUESTIONNAIRE

A total of 175 questionnaires were sent on May 28, 1975 to ninety-five directors specifically listed in the directory as high school band directors and to the eighty listed in the category which included some or all of the areas of the directory. Sixty-one responses were received, three of which were from directors of junior high bands. This leaves fifty-eight valid responses which is a 33.1 percent return. There are two major factors which limited the return. The first is the time the questionnaire was sent. Many schools were closed for the summer so the directors may not have gotten their questionnaires. The second factor is that some of the people listed in the category which included some or all areas of instruction did not have a high school band. The questionnaire would not apply to them so they would not have

returned it.

PRIOR EDUCATION OF DIRECTORS

Fifty-six of the fifty-eight returns responded to the question of whether they majored or minored in music. Only five of these fifty-six had earned just a music minor while fifty-one had earned a music major. Of the music majors, eighteen had earned a masters degree in education, music education, or some music field. Nine percent of the directors returning the questionnaire earned only a music minor, eighty-eight percent earned a music major, and thirty-one percent had earned a masters degree related to band directing. Three percent did not respond to this portion of the questionnaire. This information is shown in table 2.

TABLE 2

Prior Education of Band Directors

<u>Degree</u>	<u>Number</u>	<u>Percent</u>
Music minor	5	9
Music major	51	88
Masters	18	31
No response	2	7

Fifty-six of the fifty-eight also responded to the question of where they received their undergraduate training. Twenty-seven, or

forty-seven percent, received undergraduate training in Montana. Four, or twenty-two percent, of those with a masters degree earned it in Montana. See table 3 for a more complete breakdown of this area.

TABLE 3

Schools At Which Degrees Were Earned

<u>School</u>	<u>Undergraduate</u>		<u>Graduate</u>	
	<u>number</u>	<u>percent</u>	<u>number</u>	<u>percent</u>
Montana State University	7	12	2	11
University of Montana	7	12	2	11
Rocky Mountain College	5	9		
Western Montana College	3	5		
Eastern Montana College	3	5		
Northern Montana College	1	2		
College of Great Falls	1	2		
Other (not Montana)	29	50	11	61
No response	2	3	3	17
Total	<u>58</u>		<u>18</u>	

The final portion of the questionnaire which dealt with the directors' prior education pertained to arranging. The number of quarter-hours and/or semester-hours earned in theory, arranging, and orchestration was asked of each director. These were all converted to quarter-hours using the ratio one semester-hour to one and one-half

quarter-hours. This information is recorded in table 4.

TABLE 4

Quarter-hours Earned in Theory,
Arranging, and Orchestration

<u>Courses</u>	<u>Minors</u>	<u>Majors</u>	<u>Masters</u>
Theory	13.2	17.0	20.3
Arranging	2.4	2.5	5.9
Orchestration	.6	2.5	4.7
No response	0	1	1

Table 5 shows how much, if any, these classes dealt with arranging for unbalanced instrumentations for the twenty-three who responded "yes" to the question "Did any of the courses deal with rescoring for unbalanced instrumentations?" Thirty-three (57 percent) responded "no" and two did not respond. Minors, majors, and masters are all included in this one table because it is assumed that to a large extent the theory, arranging, and orchestration classes were similar in all curriculum.

INSTRUMENTATIONS

The fifty-seven responses which included instrumentations listed instrumentations for sixty-nine bands, each response listing one or two instrumentations. The bands' total numbers are reported in a

frequency distribution (see table 6). In each class interval the responses to the question "Does your instrumentation make standard published music sound incomplete?" are tabulated according to the four choices, which were never, sometimes, often, or always.

TABLE 5

Did the Classes Deal with Arranging
For Unbalanced Instrumentation?

<u>Courses</u>	<u>Very Little</u>	<u>Some</u>	<u>Much</u>
Theory	11	3	0
Arranging	6	5	5
Orchestration	4	5	4

FUTURE NEEDS OF THE DIRECTORS

The last part of the questionnaire deals with arranging; could the directors arrange for their bands, do they arrange for their bands, or would they like to arrange for their bands. The first question was "Did you (or could you) adjust the parts to make the music usable?" Forty-nine of the directors (84%) responded "yes," three (5%) responded "no," and six did not respond. To the question "Do you arrange music for your band?" twenty-three (40%) responded "yes," thirty-two (55%) responded "no," and three did not respond. The third question in this area was "Would you like to be able to arrange music for your band?" The responses were forty (69%) "yes," seven (12%) "no," and eleven did

TABLE 6

Frequency Distribution of Band Sizes Completeness of Sound

<u>Class Interval</u>	<u>Frequency</u>	<u>Cumulative Percentage Frequency</u>	<u>Include 8th Graders</u>	<u>Include 7th & 8th Graders</u>	<u>Does your instrumentation make standard published music sound incomplete?</u>			
					<u>Never</u>	<u>Some</u>	<u>Often</u>	<u>Always</u>
101-105	1	100			1			
96-100	0	99						
91-95	1	99			1			
86-90	1	97				1		
81-85	2	96			1	1		
76-80	3	93			1	2		
71-75	2	88			1	1		
66-70	4	85			1	3		
61-65	2	80		1		2		
59-60	2	77			1	1		
51-55	3	74	1			2	1	
46-50	5	70	1	1	2	3		
41-45	9	62		4		9		
36-40	10	49		4		5	5	
31-35	6	35	2	2	1	4	1	
26-30	5	26	1	1		3	1	1
21-25	4	19	1	2		1	3	
16-20	6	13		6			5	
11-15	3	4		3			2	1

not respond. Table 7 displays this information.

TABLE 7
Current Arranging Situation

<u>Question</u>	<u>Yes</u>		<u>No</u>		<u>No Response</u>	
	<u>number</u>	<u>%</u>	<u>number</u>	<u>%</u>	<u>number</u>	<u>%</u>
Did you (or could you) adjust the parts to make the music usable?	49	84	3	5	6	10
Do you arrange music for your band?	23	40	32	55	3	5
Would you like to be able to arrange music for your band?	40	69	7	12	11	19

The last item on the questionnaire was comments and suggestions. These will be discussed in Chapter V, the summary of this paper.

CHAPTER V

SUMMARY

The results of this study on instrumentation and arranging will be summarized in this chapter. The summarization consists of three major areas: teacher education, band size, and arranging by directors. The conclusion of this study will be formed from this summary and the comments the directors made on the questionnaire.

TEACHER EDUCATION

Eighty-eight percent of the band directors had earned a major in music so this portion of the study applies mainly to the curriculum for music majors. Almost half (47%) of these earned their degree in the colleges and universities of Montana which makes the results of this study of interest to and usable by those Montana institutions preparing music teachers.

Regardless of what degree the directors received they took four to six times more theory than arranging or orchestration. More than half of the directors said their theory, arranging, and orchestration did not deal with unbalanced instrumentations at all. Of those whose classes did deal with this problem most said it was very little.

BANDS

Seventy seven percent of the bands were of less than sixty pieces, which is the smallest of the four recommended band instrumentations.

There were nineteen bands in the size range thirty-six to forty-five. More than half the bands were less than forty-five. The bands this much smaller than the recommended size are invariably going to have weak or missing sections.

As the bands get smaller the frequency of bands using seventh and/or eighth graders increases. Also increasing is the number of directors who evaluate their band as sounding incomplete more of the time.

ARRANGING

Eighty-four percent of the directors did or could adjust parts to make published music usable for their bands but only forty percent do arrange and sixty-nine percent would like to arrange for their bands. This suggests that while adjusting parts can make music usable it does not completely satisfy the directors and they would like to do larger scale arranging for their particular band.

COMMENTS

About half of the responses included comments and suggestions. Many of the suggestions of course offerings were related to the problems of directors of small bands. Several courses suggested were arranging courses for concert band, jazz band, and marching band. These suggestions were made on a large number of the responses.

Band literature classes were suggested. This would deal with the difficulty of the music as well as musical value. One suggestion made was that certain arrangers publish music which can be more easily used in the small band situation. To know what arrangements to purchase would be of value, particularly to the director with a limited budget.

Instrument repair was called for by several respondents. This is particularly important to those directors located far from repair shops. Many small repairs are necessary from time to time and much time and money could be saved if the director could do the minor repairs.

Some of the directors would like classes in instrumental techniques. In a small town where the band director is one of the few music people it is important that he or she be able to teach all instruments. This need is being felt by the directors and consequently they would like more classes on the teaching and playing of band instruments.

Courses suggested only once or twice included conducting, more theory, music history, electronic music, composition and jazz improvisation.

CONCLUSION AND RECOMMENDATIONS

About three-fourths of the high schools in Montana have enrollments of less than 300. As a result approximately the same number have bands too small to have adequate numbers of all instruments necessary to

have adequate numbers of all instruments necessary to have a complete sound using published music. The findings of this study indicate that many directors feel they are not completely prepared to meet this situation. It is the recommendation of the researcher that a course or courses be offered dealing with the problems of the small band. Specific attention should be paid to arranging of music to make it satisfying to the performers and directors. Emphasis on band literature, emergency instrument repair for those too far from large facilities, ensembles as an alternative when bands are very small, and planning for a more complete instrumentation in future years should also be included in the courses. The course or courses should not only be offered during the school year but also in the summer for those directors who are already teaching.

The researcher further recommends that a band literature listing be created. This listing could be compiled by the college band directors and teachers of band instruments. There exist such listings but they are not tailored for Montana bands. The suggested list would include a grading of the difficulty of the music and comments concerning the instrumentation required. These comments should include statements of which instruments are absolutely necessary and which sections need to be strong to adequately perform each particular piece. The music listed should be divided into the areas of concert and festival music, and pep music. This list would be a useful addition to the class

recommended earlier as well as of value to the band director not able to return to school.

APPENDIX A

**DISTRIBUTION OF ENROLLMENTS
IN MONTANA HIGH SCHOOLS**

DISTRIBUTION OF ENROLLMENTS
IN MONTANA HIGH SCHOOLS¹

<u>Class Interval</u>	<u>Frequency</u>	<u>Cumulative Frequency</u>	<u>Cumulative Percentage Frequency</u>
2300-2399	1	171	100%
2200-2299	2	170	99%
2100-2199	2	168	98%
2000-2099	0	166	97%
1900-1999	1	166	97%
1800-1899	1	165	96%
1700-1799	0	164	96%
1600-1699	0	164	96%
1500-1599	1	164	96%
1400-1499	0	163	95%
1300-1399	1	163	95%
1200-1299	0	162	95%
1100-1199	2	162	95%
1000-1099	0	160	94%
900- 999	1	160	94%
800- 899	3	159	93%
700- 799	1	156	91%
600- 699	3	155	91%
500- 599	5	152	89%
400- 499	6	147	86%
300- 399	7	141	82%
200- 299	17	134	78%
100- 199	55	117	68%
0- 99	62	62	36%
Total	<u>171</u>		

¹Information obtained from Montana Music Educators, 1974-1975 Directory, Office of the Superintendent of Public Instruction, Helena, Montana, (November, 1974)

APPENDIX B

COVER LETTER

—Montana State University—

Bozeman, Montana 59715

Tel. 406-994-3561

Department of Music

May 26, 1975

Dear

The Department of Music at Montana State University is conducting a study to determine the perceived needs of Montana high school band directors in the area of arranging and/or orchestrating for their bands.

Approximately eighty percent of the high schools in Montana have enrollments of less than 300. Consequently many band directors are working with small bands, some or all with limited instrumentation. In the larger schools where more than one band exists, the non-select bands might also have instrumentation deficiencies. The purpose of this questionnaire is to determine if band directors see this as a problem in performing stock arrangements with their bands and if so what can the M.S.U. Music Department do to help alleviate the problem.

I realize you are busy with the end of your school year. It would be appreciated if you would take fifteen minutes of your time and complete the enclosed questionnaire. A stamped, self-addressed envelope is provided for your convenience. Please return the questionnaire to Don Simpson, M.S.U. Music Department, Bozeman, MT 59715, by June 10, 1975.

If you would like a copy of the results of this study please return the postcard provided.

Thank you,

Don Simpson

APPENDIX C
QUESTIONNAIRE

Please complete the following questionnaire by placing an "X" in the appropriate blank.

Did you major in music? yes___ Did you minor in music? yes___
no___ no___

Where did you earn this Degree? _____

Do you hold an advanced degree? yes___
no___

If yes, what was the major area? _____
minor area? _____

Where did you earn this degree? _____

How much of the following courses did you take?

Theory..... quarter-hours and/or semester-hours

Arranging..... quarter-hours and/or semester-hours

Orchestration.. quarter-hours and/or semester-hours

Did any of the above courses deal with rescoring for unbalanced instrumentation? yes___
no___

If yes, which one(s) and how much?

Theory.....very little___, some___, much___

Arranging.....very little___, some___, much___

Orchestration..very little___, some___, much___

Place a number after each instrument to indicate how many are in your band(s).

	Band 1	(Band 2)
flute/piccolo	_____	_____
E ^b clarinet	_____	_____
B ^b clarinet	_____	_____
E ^b alto clarinet	_____	_____
B ^b bass clarinet	_____	_____
E ^b contra-bass clarinet	_____	_____
B ^b contra-bass clarinet	_____	_____
soprano saxophone	_____	_____
alto saxophone	_____	_____
tenor saxophone	_____	_____
baritone saxophone	_____	_____
bass saxophone	_____	_____
oboe/English horn	_____	_____
bassoon	_____	_____
horn	_____	_____
trumpet/cornet	_____	_____
baritone	_____	_____
trombone	_____	_____
bass (tuba)	_____	_____
string bass	_____	_____
percussion	_____	_____
other (specify _____)	_____	_____

Does this include 8th graders? yes _____ 7th graders? yes _____
no _____ no _____
Does your instrumentation make standard published music sound
incomplete? never _____, sometimes _____, often _____, always _____
Did you (or could you) adjust the parts to make the music usable? _____
yes _____ no _____
Do you arrange music for your band? yes _____
no _____
Would you like to be able to arrange music for your band? yes _____
no _____
If you return to school how could the M.S.U. Music Department
serve your needs? (courses desired, workshops, etc.) _____

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