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THE IMPACT OF THE AMERICAN COMMUNITY BAND ON MUSIC
EDUCATION

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Bachelor of Music Education

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DEDICATION

To my Lord and Savior, Jesus Christ,
my wonderful and supportive wife, Kathy,
my adorable children,
Ella and Collin, and
the greatest parents in the world,
Russell and Catharine Miller.

Thank you for believing in me!

I Love You!

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THE IMPACT OF THE AMERICAN COMMUNITY BAND ON MUSIC
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ABSTRACT

Community bands in the United States have increased in numbers since the late twentieth century. At the same time, music education in American schools has remained strong even with the serious funding issues that face many music programs in nearly every state. The purpose of this study was to find what impact American community bands have on music education. Eight directors/executive directors from eight community bands were interviewed with 37 questions. It was determined that the impact that American community bands have on music education is positive and far reaching but that more could be done with further research to discover the best and most effective ways to strengthen the relationship between these two important components in American culture.

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CHAPTER I

INTRODUCTION

The history of bands in America and music education is well documented. Today's bands in America have their roots in the history of military bands. At the same time that military bands were active in the United States, formalized music education first appeared in 1837 when the Boston School Board, at the urging of Lowell Mason, added music instruction as a part of the regular curriculum (Hardisty, 1988). Since that time, both community bands and music education have coexisted and even grown and flourished together. During this same time, the world of bands evolved and changed, just as the world of music education. As the military bands in the United States began to disband in the late 1800's, community bands started to come to the fore as these once military musicians wanted to continue playing their instruments. At the same time, music education in American schools grew into what many identify it with today. Many of the same men that started non-military bands in their community also started to make music education a priority in their local schools. These men had a vision of teaching their craft to young children to carry on the rich band tradition in the United States and that included the up and coming community band. This is especially true for community bands after

World War II and even more so in the 1960's. And once again, as the community band grew in stature, so did music education in American schools. But did the two grow because one had an impact on the other?

1.1 Purpose of the Study

The purpose of this study is to examine the relationship between American community bands and music education and the impact that these community bands have on music education in today's schools.

The history of bands in America is well documented, but as time has passed, it has become necessary to redefine the various ensembles that comprise the American band as we know it today. As a result of these changes, books like Keith Hansen's *The American Wind Band: A Cultural History*, have been written. The book only provides a look back into the past in order to document the rich history of the American wind band. But even with this needed documentation, Hansen does not definitively describe what the wind band is today and how it should be categorized.

The Music Educators National Conference does much of the same for music education in the United States. With the assistance of such groups, music education has been studied from both qualitative and quantitative perspectives yet no research exists on how community bands and music education interact with each other.

1.2 Need for the Study

The need for this study revolves around the fact that there is little, if any, research that has been completed that compares the community bands in America and music education and their impacts on one another. Can one affect the other? Should one affect the other? With such limited research in this area, there are questions that should be

answered. Are there educational advantages to be gained by having the director of the local community band reach out to the younger musicians in their local school district? Are there educational advantages to be gained by promoting life long learning and participation on their musical instrument? Such questions can only be answered through research.

1.3 Definitions

To help clarify the study, it is important to define what a community band is. The answer to that question was derived from the cumulative answers from each of the eight directors. While each director used different words, the definition of community band was very consistent.

It was discovered as the research neared completion, that there was a need for clarification as to the classification or labeling of types of bands. Are they professional, semi-professional, or community? Equally important was the need to define what areas of music education that were going to be explored.

It should be noted that none of the definitions of the following bands is determined by the ensemble's repertoire, the quality of ensemble's performance abilities, or the performance abilities of the individual musicians in the ensemble. The following terms need to be clarified for the purpose of the study.

Community Band

For the purpose of this thesis, the definition of a community band is a group of people (adults and school age children) who play in a band in a particular community for the enjoyment of those participating and to provide musical entertainment for the citizens of that community. There are many bands that fit into the definition of a community

band including what this thesis refers to as a semi-professional band. The term “community band” may include bands that have “civic”, “civilian”, or “municipal” in their titles.

Semi-Professional Band

For the purpose of this study, the semi-professional band is considered to be a form of community band. Once again, the labeling of a semi-professional band has nothing to do with the quality of the ensemble or the musical abilities of its members. Rather, the label is determined by the means in which the band is organized and operated. Semi-professional bands may also have the words “civic”, “civilian”, or “municipal” in their titles. Semi-professional bands are bands that hold auditions for placement in the band and pay their members for performing. However, the amount that is paid is not enough to sustain their livelihood.

Professional Band

It is important to discuss professional bands in order to justify why certain bands can or can not be used for the purpose of this study.

It was determined that a professional band is defined as an ensemble that pays their members enough money to sustain their lives and that the amount paid to them for performing on their instrument is their primary source of income. The question that ultimately came into each and every conversation during the course of research for this study was, are there any true professional bands in the United States? This study has determined that the only bands in the United States that can be defined as professional bands are the bands within the United States Department of Defense, which employs more musicians than any other entity in the United States. There are other bands in the

United States that label themselves as “professional”, but they do not pay their members enough to be a primary source of income. For the purpose of this study, those bands will not be considered to be “professional.”

Music Education

This study refers to and examines music education in regards to school age children in grades pre-kindergarten through 12th grade. Even more specifically, it targets those students in grades 5 through 12 as these are the grade levels that include children that play band instruments.

1.4 Assumptions and Limitations

Assumptions

The following assumptions are made as part of this study:

1. The number of active American community bands has grown and there are more community bands now than in the early 20th century.
2. Community bands are comprised of former music education students.
3. For the most part, the previous studies of community bands have been relegated to some of the better known community bands such as the Allentown Band from Allentown, Pennsylvania; the Northshore Concert Band from Evanston, Illinois; and the Ringgold Band from Reading, Pennsylvania.
4. The development of the American community band has been evident in towns and cities of all sizes across the United States.
5. The term “community band” refers to community bands found solely in the United States.

Limitations

The following limitations are considered to be accepted as part of this study:

1. Only directors or executive directors of bands categorized as community bands were interviewed.
2. Each participating band is considered to have typical concert band instrumentation.
3. The categorization of each band was dependant upon the organization and operation of each band and not the quality of music or literature performed nor the quality of the members that comprise the ensemble.

CHAPTER II

REVIEW OF LITERATURE

The focal point of this review of literature is centered around the influence or effect that community bands have on music education. The body of literature examining the correlation between community bands and music education is extremely limited. The literature reviewed consists of both qualitative and quantitative research in regards to not only community bands but also music education.

The majority of research concerning community bands is qualitative and only examines individual community bands or community bands in a certain part of a state. Of the research reviewed concerning community bands, some made brief statements relative to the local school band but none of the reviewed literature that was focused on music education mentioned anything about community bands.

2.1 Community Bands

Even though there have been many studies conducted on the topic of community bands, the history of community bands requires updating and revisions (Hansen, 2005). Most of these studies have been historically based qualitative studies that have examined

locally based community bands such as the Ridgewood Community Band in New Jersey (Wilhelm, 1998), and the Northshore Concert Band in Illinois (Carson, 1992). There are also qualitative studies that have expanded into more of a national arena such as Hartz' (2003) examination of the history and development of the American community band. Conversely, there are quantitative studies on the subject of community bands. Spencer (1996) discussed in his dissertation, *Assessment of Amateur Musicians in Adult Community Bands*, how certain factors lead adults to participate in their local community bands. *A Status Study of Community Bands in the United States* (Martin, 1983) researched the status of American community bands. At that time, Martin reported that without community bands, music education in American would be closed ended. While these studies have interesting and important findings, the findings have no relative importance to this study in regards to their impact on music education.

2.2 Music Education

Much has been studied and written about music education in America from both a quantitative and qualitative standpoint. This research been examined and documented by individuals and organizations such as the American Bandmasters Association (ABA), founded in 1930, and the College Band Directors National Association (CBDNA), founded in 1942 (Burkholder, Grout, Palisca, 2006). Other important and prominent organizations to support and document the bands in American schools are the American School Band Directors Association (ASBDA), founded in 1953 and the National Band Association (NBA) formed in 1960 (Harris, 1992). The Music Educators National Conference (MENC) was founded in 1907 and is the largest national association dedicated to the advancement of music education and to professional growth

opportunities for its members (<http://www.jstor.org/journals/menc.html>) and publishes the *Journal of Research in Music Education*. The journal states, “the society seeks to encourage and improve the quality of scholarship and research within the profession” (Back cover, JRME). All of these organizations and many others are still in existence today. Hundreds of authors have made significant contributions to music education through their extensive studies in regards to bands and have had them published in the *Journal of Research in Music Education*.

2.3 Correlations

The dates that the fore mentioned music education, and more specifically band organizations were formed seem to indicate the period of time in America in which bands began to play a more prominent role in the music education process.

Given the great amount of research devoted to community bands and their development during the 20th century, one might expect to find significant work describing the impact these organizations have had on the development of music education and vice versa. However, Thaller (1999) sighted that the only research that he had found drawing some sort of correlation between community bands and music education was a dissertation by Babineau in 1992. Babineau’s research suggested that there was a definite lack of connection between the two. Thaller’s subsequent research found Babineau’s research not to be conclusive because the sample was relatively small and there was no depth to the data that had been collected.

Spencer (1996) reported on members of adult community bands and why they participate in the ensemble. Similar research in regards to recruitment and retention has also been done in regards to school bands (Hartley, 1996). Is there a correlation between

the two? Some studies have made passing remarks as to a possible relationship between community bands and music education. Wilhelm (1991) noted that the community band should contribute to the future of bands but he doesn't state how this should happen. Lawrence (1992) saw a different type of relationship that he viewed as important when he stated,

An enterprising director (of a community band) can use the music from the local high school band library to augment the group's repertoire. He should contact other area high schools as well to collect a variety of music that band members did not play in high school. (p.71)

Some authors recognize that there is a definite impact that music education has on community bands. This study examines the opposite correlation, that is, the impact of community bands on music education. Mercer (1989) stated, "Adult musicians who remember the satisfaction of performing in high school or college bands get another chance to relive these performances (p. 53)." Wilder (2002) said, "Community bands attract some adults who may not have played a musical instrument since high school or college but share a universal joy of music (p. 50)."

So who or what influenced the members of these school bands to participate in a community band? Nationally, the first school band existed in 1848 in Boston with the Boston Farm Trades and School Band (Hansen, 2005). At the same time, there is documentation of civilian community bands, most notably the Allentown Band from Allentown, Pennsylvania that was formed in 1828 (Demkee, 1999). In order for the early community bands to remain in existence, it was important for them to continually recruit new members. One might assume that community bands served to strengthen and sustain

the school band programs and at the same time, used them as a resource for the recruitment of new members. An example of this is well documented in the history of the Bryan Civic Band from Bryan, Ohio.

The Bryan Civic Band was first organized in 1852 by a young man with a keyed bugle by the name of John Connin. In 1892, former director of the band, Forrest A. Tubbs, moved back to Bryan from Iowa. He was a strong catalyst in beginning a music education program in Bryan (Culbertson, 2003). As a result of Mr. Tubb's leadership as a musician and music educator, The Bryan City Schools was the first school system in the State of Ohio to award credit for taking music classes (Culbertson, 2003). After a period of time, the Bryan High School Band was cut from the school curriculum. Once again, it was the Bryan Civic Band to the rescue as then director, Dale Connin, grandson of the band's founder John Connin, went to work and established a boys band in town that would eventually persuade the Bryan City Schools to reinstate the Bryan High School Band in 1930 (Culbertson, 2003).

Historical research such as example of the Bryan Civic Band shows that there was at one time a significant impact that community bands had on music education. But now that school bands are in almost every school in The United States, the research is lacking as to how community bands and local music education programs influence and/or interact with each other in the present day.

CHAPTER III

METHOD

Eight community bands were chosen for the study. Four bands were selected from the State of Ohio; the Bryan Civic Band from Bryan, Ohio; the W.D. Packard Concert Band from Warren, Ohio; the Port Clinton Community Band from Port Clinton, Ohio; the Wadsworth Community Band from Wadsworth, Ohio, and four bands were selected nationally; the Capital Area Band from Olympia, Washington; the Charlotte Concert Band from Charlotte, North Carolina; the Manhattan Municipal Band of Manhattan, Kansas; and the Wheaton Municipal Band from Wheaton, Illinois. These community bands were chosen on the basis of location, prominence, and/or historical interest.

The research on each band was conducted through a personal interview with either the director of the band, or in one instance, the executive director of the band. The questions and answers during these interviews constitute nearly all of the information contained in the “Results” chapter of the thesis. A questionnaire of 37 scripted questions was used during each interview and additional impromptu questions were asked when appropriate to either clarify an answer or to gain further information. Each of the scripted questions is found in the context of the interview with each band in the “Results” chapter

of the thesis. Answers to the questions ranged from simple one or two word answers to more lengthy answers. It was the more lengthy answers that often prompted an impromptu question. The questions were developed to acquire basic and in-depth information about each band that would help identify a possible impact on music education.

CHAPTER IV

RESULTS

Each of the eight bands researched has its own unique personality as well as unique ways by which the ensemble is organized and operated. The questions asked were designed to gather basic factual information about each band and determine its impact on music education in their community. While the “basic” background information may not lead to a direct formulation as to the band’s impact on music education in their respective communities, it does establish a foundation upon which to work.

At the end of the questions and responses for each band, other details have been given under *Additional Comments*. This section may include comments from the director of the community band and/or the author.

4.1 Bryan Civic Band

The Bryan Civic Band, in Bryan, Ohio, is the oldest community band in the State of Ohio and is considered to be the second oldest band in The United States, second only to the Allentown Band in Allentown, Pennsylvania. Mr. John Hartman, has been the

director for 46 years and will be a vigorous and active 95 years old in June of 2008! Mr. Hartman was the band director for the Bryan City Schools for many years and spent a total of 38 years in music education in the public schools of Ohio.

What year was the band founded?

“The band was first organized in 1852 by John Connin and Charlie Arnold. John started the band with a keyed bugle.”

What is the philosophy or mission statement of the band?

“Entertainment. It’s that simple. We want to entertain our audiences. The band used to give concerts on Saturday nights so that people visiting down-town Bryan could do their shopping and have some entertainment at the same time. Sad to say, those days are gone forever.”

How do you receive funding?

“The City of Bryan gives me money every year for the band. We pay our members \$10 for every concert they play and they give us some other things. We also get about \$4500 in donations every year. All in all, we have a yearly budget of about \$12,000.”

Are the members of the band paid to play?

“Yes. They get \$10 for each performance and they also get paid for each rehearsal they attend.”

How many months per year do you rehearse?

“Just two...June and July.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“We have two rehearsals before our first concert and then just one to prepare for each performance. We usually give eight or nine concerts per summer.”

How long are your rehearsals?

“Usually only an hour to an hour and a half. Most of the members already know the music. We repeat a lot of music.”

How many people are in the band?

“We usually have between 70 to 85 people playing for each concert.”

Do you feel you have complete instrumentation?

“No, I don’t have any bassoons and there are some other sections that we have players but the quality isn’t real high. I won’t mention what sections those are.”

What grade level of music do you perform?

“I would say that our music would fit into the medium category.

(Authors note: While visiting with Mr. Hartman, I was able to see the music library for the band. Most of their selections would fit into the ratings of grade 2 to 3 1/2. Very few pieces that they actually play fall into the upper categories.)

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“Oh dear, a little of everything. Some people are surprised to hear that we don’t play a lot of marches. Usually only two per concert. I like to give the audience a variety of things. We have quite a few medleys, patriotic songs, and section features that I like to play.”

Is there an age requirement to play in the band?

“No.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes.”

Are junior high students allowed to play in the group?

“Yes.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“Every now and then but not very often.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“It isn’t very high. Out of the 85 or so members, maybe only six to eight people would fit into this category.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“We have a lovely gazebo that was built right next to the courthouse in the middle of town. It cost over \$100,000 to build and over half of that was raised through donations within two weeks time.”

Is admission into the band based on an audition?

“No. Whoever wants to play is more than welcome to join in.”

Is seating position in regards to what part is played, based on an audition?

“No. That has actually caused some issues over the years. There have been some people come into the band that thought that they should be playing a higher part but didn’t get to. They even quit coming because of it.”

Do the music educators from the local school district perform with the band?

“Sadly to say, no. We have some music teachers from other school districts that live here in town that play.”

Is admission ever charged for concerts?

“No. Everything is free.”

Does the community band ever donate money to the local music program?

“No.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“No

Has the community band ever played for the student body of the local school system?

“No.”

Is the community band a member of the Association of Concert Bands”

“No.”

How would you characterize the attendance at your concerts?

“Very good. I would say that we get 400 to 900 people attending a concert. It all depends if the concert is outdoors or if we have had to move the concert indoors due to bad weather.”

Where does the band rehearse?

“At Bryan High School.”

Where does the community band get its percussion instruments from?

“We have most everything we need in regards to percussion instruments.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“Most people have their own.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have stayed the pretty much the same in the past 10 years. But when I took over the band 46 years ago, there were only about 40 people in the band.”

If you could, what, if anything, would you like to change about your community band?

“I would really like for the local music teachers to get involved and I really need some more woodwinds in the band.”

What impact, if any, do you feel that your band has on music education?

“Well, I would like for the high school band to be a feeder for us but that doesn’t seem to be happening. So I guess I would have to say that we have no impact on music education as far as it relates to the schools.”

Additional Comments

There is so much to be written about this band, its director, and it’s long, rich history. In fact, so much, that a former student of Mr. Hartman and current and long time member of the Bryan Civic Band, wrote a book entitled *Hometown Band: 150 Years of Music and History in Bryan, Ohio*. It should be noted that the Bryan City Schools was the first school system in the State of Ohio that awarded credit for taking music classes.

4.2 Capital Area Band

The Capital Area Band is located in Olympia, Washington. The band is under the direction of Mrs. Diana Appler, a retired clarinet player from the United States Army. The Capital Area Band is a relative newcomer to the world of community bands in the United States.

What year was the band founded?

“The band formed about 15 years ago in 1993 or so.”

What is the philosophy or mission statement of the band?

“I just want as many people as possible to enjoy playing their instruments.”

How do you receive funding?

“We have two sources. First of all, we do get a few donations. The bulk of our funding comes from the members themselves. They actually have to pay a fee per semester to play in the band.”

Are your members paid to play in the band?

“No.”

How many months per year do you rehearse?

“We have two different sessions that runs September through May.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“Only once per week.”

How long are your rehearsals?

“One and one-half hours.”

How many people are in the band?

“30, on a good night.”

Do you feel you have complete instrumentation?

“Far from it. But we do have a gentleman that plays the bass saxophone.”

What grade level of music do you perform?

“Around grade three, but we don’t play that real well.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“Simply put all types. You name it, we play it!”

Is there an age requirement to play in the band?

“No. But we would love to have some younger members.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes. And once again, we really want some!”

Are junior high students allowed to play in the group?

“I would allow them to.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“No.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“We have four or five out of the thirty.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“Locally.”

Is admission into the band based on an audition?

“No.”

Is seating position in regards to what part is played, based on an audition?

“No.”

Do the music educators from the local school district perform with the band?

“No.”

Is admission ever charged for concerts?

“No.”

Does the community band ever donate money to the local music program?

“No.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“Yes.”

Has the community band ever played for the student body of the local school system?

“No.”

Is the community band a member of the Association of Concert Bands”

“No.”

How would you characterize the attendance at your concerts?

“It really varies. We might get 150 to 200 people.

Where does the band rehearse?

“There is a small Baptist Church that is attached to a school and we rehearse there.

Where does the community band get its percussion instruments from?

“We actually own some things.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“The members have to have their own.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have grown. But remember that we haven’t been around very long. But I will say that we grown in the year that I have been the director.”

If you could, what, if anything, would you like to change about your community band?

“I would love to play higher quality music but I must admit that it really isn’t a goal. I’ll go back to what I said at the beginning, I just want people to enjoy playing their instruments.”

What impact, if any, do you feel that your band has on music education?

I believe that no matter how good or bad we are, if we are showing people that we are having fun playing our instruments after we have gotten older, it shows students that music truly can be a life-long endeavor. So is there an impact that my band has on music education? I certainly believe so!”

Additional Comments

The Capital Area Band gives two to four concerts per year. Many of the members also play in an American Legion Band that is sponsored by the State Department of the State of Washington. Mrs. Appler states, “There is a definite difference between my band and

the American Legion Band but who cares? Some of the people in my band won't play in the Legion Band because of the talent level being as high as it is, so if I didn't have the Capital Band, they wouldn't have a group to play in."

4.3 Charlotte Concert Band

The Charlotte Concert Band, in Charlotte, North Carolina, is under the direction of Dr. Donald Morris, a middle school band director in Charlotte, North Carolina. He has been the director of the Charlotte Concert Band for the past 10 years. Of the eight bands interviewed, this is the only band that has an affiliation with a college. While conducting the interview in Charlotte, the author attended a concert and found the quality of the band to be quite high.

What year was the band founded?

"The band was found about 1968 or 1969. There hasn't been any formal structure since then. When I took over the band, it was called the Charlotte Community Band. I changed the name of the group to try to attract better musicians."

What is the philosophy or mission statement of the band?

"Our mission statements states that we want to provide life-long participation in music through quality performances of classic concert band repertoire."

How do you receive funding?

"We get some money from Queens University of Charlotte and some from private donations. When the band first started in the late 1960's, it was started through a small college called Piedmont Central. In order to play in the group, you had to actually sign up for the class and pay. Eventually it was taken over by Queens University."

Are your members paid to play in the band?

“No. Well, if there is a part in a song that I really need a certain instrument and we don’t have one, I will pay someone to play on the concert with us to cover the part.”

How many months per year do you rehearse?

“Because of our affiliation with Queens University of Charlotte, we follow their academic calendar. So, about nine months.

When in the rehearsal time of the year, how many times per week do you rehearse?

“We rehearse once per week.”

How long are your rehearsals?

“Two hours with no break. When I took over the band, they always had a break and I found that sometimes they never came back.”

How many people are in the band?

“We are up to about 60 to 65.

Do you feel you have complete instrumentation?

“More or less. Double reeds can be an issue for us, but often times I don’t need a bassoon.”

What grade level of music do you perform?

“Grade two to six.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“We do a lot of quality repertoire. I want to play quality music. When we did a “pops” concert, we actually did mostly swing music. I typically try to build the concerts around a theme. We are going doing a concert in the spring called “The Italians.”

Is there an age requirement to be in the band?

“No. Well, we have had a few high school and middle school kids play with us.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes. And they can sign up for the band as a class and receive credit.”

Are high school students allowed to play in the group?

“We have had a few. Mainly kids that are being home schooled.”

Are junior high students allowed to play in the group?

“Once again, a few.”

Is the community band part of a college program?

“Yes. We are part of the Queens University of Charlotte. Because of this, a student can also take the band for academic credit. They also give us some funding and we use their facilities for rehearsing and concerts”

Does the band ever host guest conductors or soloists?

“We want to start having guest conductors but haven’t at this point. I guess I’m baton hog.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“Maybe 10 percent.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“Strictly locally.”

Is admission into the band based on an audition?

“Yes.”

Is seating position in regards to what part is played, based on an audition?

“No. I make those decisions as the director”

Do the music educators from the local school district perform with the band?

“No. None. They all tend to play in another group across town”

Is admission ever charged for concerts?

“No. But we do take donations at the end of the concert.”

Does the community band ever donate money to the local music program?

“No.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“No.”

Has the community band ever played for the student body of the local school system?

“I had the group play at my middle school but that’s been it. We shared a concert together. I need to do more of that.”

Is the community band a member of the Association of Concert Bands”

“No.”

How would you characterize the attendance at your concerts?

“I would say average. Some have been poorly attended but average for the most part. We usually get about 300 people.”

Where does the band rehearse?

“In the auditorium here on the campus of Queens University.”

Where does the community band get its percussion instruments from?

“We use a lot of stuff from my middle school. The college has a few things but not much.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“We don’t provide any instruments for anyone.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have grown. I attribute our growth to our website. Quite a few of our members have found us through the internet.”

If you could, what, if anything, would you like to change about your community band?

“I think I go back to having more band directors from the area playing in the band. I also need to explore other funding options.

What impact, if any, do you feel that your band has on music education?

“Music education is cradle to grave. I believe that community bands from smaller towns can have a greater impact when they have more contact with the local music program. I know that I need to do more in this area. Simply having students at your concerts is having some impact but it isn’t enough. So I guess with all of this said, I think that we could have a much greater impact on music education than what we do.”

Additional Comments

People in attendance at the concert viewed by the author seemed to be there because they had a family member playing in the group. The concert attended involved a large children’s choir as guest performers. The addition of the children’s choir to the concert

brought in a lot of parents to the concert. When band members were interviewed, all of them expressed that they like the director and like playing in the band.

4.4 Manhattan Municipal Band

The Manhattan Municipal Band has a long and rich history in Manhattan, Kansas. Their director, Dr. Frank Tracz, is the Director of Bands at Kansas State University and is an integral part of the band's success.

What year was the band founded?

“1920. This is our 88th year.”

What is the philosophy or mission statement of the band?

“We really believe that the band is for community members to be able to play and entertain other community members.”

How do you receive funding?

“Years ago the city actually voted through a tax to support the band. So, we are supported via a city tax base.”

Are your members paid to play in the band?

“Yes. We have a lump sum of money for each rehearsal and performance. That lump sum is then divided by the amount of people at the rehearsal and performance. So, performances pay more than rehearsals. In order to be paid, you must be at the rehearsal and the concert.

How many months per year do you rehearse?

“The band goes from May through July.

When in the rehearsal time of the year, how many times per week do you rehearse?

“We rehearse once per week. And we have 12 concerts per summer.”

How long are your rehearsals?

“7:00 p.m. to 8:30 p.m..”

How many people are in the band?

“We have a nice group of 85 to 90 members.”

Do you feel you have complete instrumentation?

“Yes.”

What grade level of music do you perform?

“Mainly grade three to four.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“We play a lot. Themes, patriotic, some transcriptions, marches, novelty songs...we even did a Christmas in July concert. It was a lot of fun!”

Is there an age requirement to be in the band?

“Because we pay our members, they have to be at least 16 years old. If they are in high school or college, they must also have the permission of their director.”

Do you have to live in the community where the band is?

“Yes, we do have a residency requirement.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes.”

Are junior high students allowed to play in the group?

“No.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“Yes.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“About 25 percent.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“Mostly locally but we have played for our state music educators convention.”

Is admission into the band based on an audition?

“Yes.”

Is seating position in regards to what part is played, based on an audition?

“Yes.”

Do the music educators from the local school district perform with the band?

“Two of the four do.”

Is admission ever charged for concerts?

“No.”

Does the community band ever donate money to the local music program?

“No.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“No.”

Has the community band ever played for the student body of the local school system?

“No.”

Is the community band a member of the Association of Concert Bands?”

“No.”

How would you characterize the attendance at your concerts?

“Very good. All of our concerts are held outdoors and we will get 400 to 500 people.”

Where does the band rehearse?

“We rehearse at Kansas State for the first two rehearsals and then we go outside. We can get some pretty nice crowds just for the rehearsals.”

Where does the community band get its percussion instruments from?

“We own it all.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“The band members have their own instruments or we borrow some things.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have grown.”

If you could, what, if anything, would you like to change about your community band?

“I wish we could pay the players more. We have a budget of about \$21,000 per year but it goes pretty fast when you have twelve rehearsals and ten concerts as well as paying the director, managers, and purchasing music and equipment.”

What impact, if any, do you feel that your band has on music education?

“We have a great deal of impact. We do so much to make the band a place where area directors and students to feel welcome and invited. We want and need them to be active

and involved. Not only is it important for the Manhattan Municipal Band, it is also important for music education. We invite the students to perform with us and we also invite the local directors to conduct some tunes on some concerts. I also think that directors of other community bands that do not feel that they have much of an impact on music education are missing out on something that can and should be there. We have to promote bands and music education in America in order for them both to survive. It is also important for the community to have a sense of pride in their community arts program.

Additional Comments

The Manhattan Municipal Band is a vital and integral part of the community of Manhattan. Dr. Tracz, Director of the Manhattan Municipal band stated, “It is safe to say that nearly every citizen has been touched in some way by the band either as a member of it or as an audience member.”

4.5 Port Clinton Community Band

Earl Warnke, the director of the Port Clinton Community Band, was interviewed. Mr. Warnke is a retired band director having spent the last several years of his 38 year career as the Director of Bands for the Port Clinton City Schools in Port Clinton, Ohio. Ask anyone in Port Clinton about Earl Warnke and they will speak of him with great fondness and what he has done for this community.

What year was the band founded?

“I founded the band 11 years ago in 1996.”

What is the philosophy or mission statement of the band?

“We want people to play as well as they can.”

How do you receive funding?

“We receive most, of what little we get, from the City of Port Clinton. We also receive some private donations and some money from Fremont for our performance over there.”

Are the members of your band paid to play?

“No.”

How many months per year do you rehearse?

“We start rehearsing in April and stop towards the end of July.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“Every Monday night.”

How long are your rehearsals?

“About two hours.”

How many people are in the band?

“45 usually. We have been a little bigger at times and a little smaller at times.”

Do you feel you have complete instrumentation?

“No, of course not. But it’s not bad. I would like to have more clarinets and double reeds.”

What grade level of music do you perform?

“Usually grade 2 1/2. Every now and then it may vary a bit.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“Well, we play all sorts of stuff. We tend to play a lot of music that the audience will connect with. Marches, waltzes, patriotic, Big Band music. And we always do a polka”

Is there an age requirement to play in the band?

“No. We take ‘em all. Young and old.”

Do you have to live in the community where the band is?

“No. We get folks from all over.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes.”

Are junior high students allowed to play in the group?

“I suppose if there are any that are good enough they could.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“Yes. Tracey Behrman has been here. (Mr. Behrman is a native of Port Clinton and is currently the band director at Wauseon High School in north-west Ohio and is also a composer for Barnhouse.) We have also had some other instrumentalists and vocalists.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“Very low. Well, let’s see. I guess there are ten or so, so out of the 40 people, I guess the percentage is actually kind of high.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“Mainly right here in Port Clinton. Sometimes we go 20 minutes down the road to Fremont.”

Is admission into the band based on an audition?

“No.”

Is seating position in regards to what part is played, based on an audition?

“No. It’s all determined by me.”

Do the music educators from the local school district perform with the band?

“Yes. Of course you (the author) do, our orchestra director does, and a couple of retired band/orchestra directors from Port Clinton do also. We have all sorts of people that play in the band.”

Is admission ever charged for concerts?

“No.”

Does the community band ever donate money to the local music program?

“Yes. Any music that we buy, we then donate that to the high school band. This past year, we also gave the high school band \$500 to go towards the purchase of a new set of chimes.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“No. Although Dave Randels, the assistant director, does.”

Has the community band ever played for the student body of the local school system?

“No. We play during the summer months so that can’t happen.”

Is the community band a member of the Association of Concert Bands?”

“No.”

How would you characterize the attendance at your concerts?

“Average. I would say that we get about 250 people at our concerts. It’s a white-haired crowd and of course I know almost everyone in the audience.”

Where does the band rehearse?

“In the auditorium of Port Clinton High School.”

Where does the community band get its percussion instruments from?

“We borrow them from the school. A few of the percussionists in the band have a thing or two but we mainly get them from the school.

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“Once again, a couple of the band members have their own larger instruments but we mostly borrow them from the school.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have pretty much stabilized although at times, we have been a little bigger. Of course, Port Clinton has gone down in size in regards to population also”

If you could, what, if anything, would you like to change about your community band?

“Establish a high standard of playing but I think we are as high as we are going to get.”

What impact, if any, do you feel that your band has on music education?

“Very little. It doesn’t go that direction. But I will say that we have had some kids that were in high school and played in the band and they have been influenced quite a bit because of who they got to sit next to and play. I really doubt though if we could ever have any more of an impact on music education in regards to our schools. It’s two different animals.

Additional Comments

As a former member of the Fort Knox Army Band, Mr. Warnke spoke briefly about the community band in regards to being the director. He says, “The toughest part of being the director is the lack of power and discipline with the group. You just can’t tell someone that their playing sounds like hell.”

4.6 Wadsworth Community Band

The Wadsworth Community Band is under the direction of Dr. William Bauer, Associate Professor of Music at Case Western Reserve University in Cleveland, Ohio. This band has been sporadic in its existence over the years but Dr. Bauer has the band headed on a path that is sure to lead to success. Dr. Bauer has brought new concepts and programming ideas to the band to give it its own identity.

What year was the band founded?

“The first band in Wadsworth is noted as 1845, but just like other bands at that time, it was a form of a military band not a community band. It was after World War II that the Wadsworth Community Band was operated without any military connections.”

What is the philosophy or mission statement of the band?

“We have a twofold mission statement: to provide a musical and social outlet for Wadsworth residents who enjoy playing music and to provide musical entertainment and social opportunities for our fellow citizens.”

How do you receive funding?

“Unlike some other community bands, we do not receive any money from the city of Wadsworth. All of our funding comes from donations, grants, and other fundraising events.”

Are your members paid to play in the band?

“No.”

How many months per year do you rehearse?

“We break our season into three different sessions. Our first session is typically April to the 4th of July weekend and ends with a 4th of July concert. Our second session is between September through December and ends with a holiday concert and our last session is January to March. The last session is kind of unique because we break the band down into small chamber ensembles and then various performances by the ensembles at the concert.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“We rehearse once per week.”

How long are your rehearsals?

“From 7:00 p.m. until 9:15 p.m..”

How many people are in the band?

“During the first two sessions, we usually have 50 to 65 people. During the last session, we get around 45 to play.”

Do you feel you have complete instrumentation?

“No, double reeds tend to be an issue for us.”

What grade level of music do you perform?

“Grade three fits us very well.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“That’s one of the nice things about having three completely different sessions is that we can play a lot of different music. We play marches, overtures, patriotic; the list goes on and on. The chamber ensemble session really opens things up in regards to literature that you won’t hear played with a full band setting.”

Is there an age requirement to play in the band?

“No. The only real requirement that I have is that you must have regular attendance at rehearsals and performances.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes, but they must have permission from their school band director.”

Are junior high students allowed to play in the group?

“Yes, but once again, they must have permission from their school band director.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“We occasionally do. Paul Droste from Columbus was here to conduct and perform.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“Maybe 10 percent.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“Just locally.”

Is admission into the band based on an audition?

“No.”

Is seating position in regards to what part is played, based on an audition?

“No.”

Do the music educators from the local school district perform with the band?

“Yes.”

Is admission ever charged for concerts?

“No. Everything is free.”

Does the community band ever donate money to the local music program?

“No. However, we do try to donate some money to some local service organizations in Wadsworth.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“I do, but that’s it.”

Has the community band ever played for the student body of the local school system?

“No.”

Is the community band a member of the Association of Concert Bands”

“Yes. We have to in order to get performance rights to play the music. I got a phone call one day telling me that I had to.”

How would you characterize the attendance at your concerts?

“Very good. We host a community festival where other community bands come to play and we get around 2000 people for that. The outdoor concert in July brings in about 600

people, the December concert has about 750 people and the Chamber Ensemble concert usually has about 350 to 400 people in attendance.”

Where does the band rehearse?

“In the Wadsworth Middle School band room.”

Where does the community band get its percussion instruments from?

“We borrow a lot of stuff but we are also trying to buy some things for ourselves.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“Most people have their own. This is also something we want to be able to buy in the future”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have grown but remember that we just re-organized the band about four years ago.”

If you could, what, if anything, would you like to change about your community band?

“I really want to fast-forward the group by five or ten years. I think we are starting to develop a core group of people. We have an Executive Board and officers to assist us and we now have a handbook for the members of the band in place. We really have tried to model ourselves after the Medina (Ohio) Community Band and the Northshore Concert Band in Chicago.”

What impact, if any, do you feel that your band has on music education?

“I think we have to have some impact on the music education in order to keep the community band alive. We try to be active in the community and that is one of the areas that we have to continue to improve in.

Additional Comments

It must be noted that the Wadsworth Community Band has seen the success's of the beginning adult band's that are forming around the country known as New Horizons Bands. The Wadsworth band was the only band to be interviewed that mentioned these groups and are gaining members that have participated in these adult beginning bands.

4.7 W.D. Packard Concert Band

The W.D. Packard Concert Band from Warren, Ohio is one of the premier bands in the State of Ohio. Some people consider this band to be a professional band but due to definitions defined for the purpose of this paper, The W.D. Packard Concert Band is considered to be a semi-professional community band. Each member of the W.D. Packard Concert Band is paid "union scale wages" per performance. The interview was conducted with the Executive Director of the band, Tom Groth. Mr. Groth is a retired band director from Boardman High School in Youngstown, Ohio and became a member of the W.D. Packard Concert Band while still in high school. The director of the W.D. Packard Concert Band is Mr. Don Byo. Mr. Byo is a retired professor of music from the Dana School of Music and has performed professionally with many orchestras as a bassoonist."

What year was the band founded?

"The band was formed in 1955 with money that was left in a trust fund by W.D. Packard of Packard Car fame."

What is the philosophy or mission statement of the band?

"According to Mr. Packard's will, the purpose of the band was to provide entertainment for the citizens of Warren."

How do you receive funding?

“Mr. Packard left \$150,000 to start the band. The band actually got started about 15 years after her death. Today, via a trust fund that the money was put into, we have about 6.5 million dollars to work with.”

Are the members of the band paid to play?

“Yes. They are played musician union rates.”

How many months per year do you rehearse?

“We rehearse and perform all year.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“We have one rehearsal prior to each performance.”

How long are your rehearsals?

“About one and one-half hours.”

How many people are in the band?

“Fifty. We also have about 21 people on a sub list in case someone can’t make a performance.

Do you feel you have complete instrumentation?

“Yes. It is the same every year.”

What grade level of music do you perform?

“Grade four and higher. Every now and then it may vary a bit. We have to be very careful that we don’t play things that are too hard.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“We play everything. We give two children concerts every year, we give a traditional Sousa style concert, patriotic, and holiday music...the list goes on and on.

Is there an age requirement to play in the band?

“Yes. You have to be a certain age in order to be paid.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes, but very few ever have.”

Are junior high students allowed to play in the group?

“No.”

Is the community band part of a college program?

“No.”

Does the band ever host guest conductors or soloists?

“Yes, quite a bit actually. Half of our yearly concerts are actually conducted by someone other than Don Byo, the conductor. We also host soloists quite a bit.

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“One hundred percent of the band fits into this category.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“For the most part, right here in Warren. We have at times traveled to Pennsylvania or Michigan or down to Columbus, Ohio. One of the things that Mr. Packard left the money

for was for us to build our own auditorium to play in. It is quite a place. We give our outdoor concerts just behind W.D. Packard Music Hall.

Is admission into the band based on an audition?

“Yes. If someone leaves the band for some reason, we conduct a “blind” audition to fill the vacancy.”

Is seating position in regards to what part is played, based on an audition?

“Yes.”

Do the music educators from the local school district perform with the band?

“Yes. There are quite a few that play.”

Is admission ever charged for concerts?

“No. That is another stipulation in Mr. Packard’s will. Admission is never to be charged. It is his gift to Warren.”

Does the community band ever donate money to the local music program?

“Yes, in a general way. While we may not donate in a financial manner, we do feel that we give quite a bit to our local school systems via children’s concerts, we give out scholarship money to high school students who are going to continue on in college as music majors, and we have now started a Solo Competition in which the finalists get to perform with the band and then receive award money.

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“Yes.”

Has the community band ever played for the student body of the local school system?

“Yes. Our children’s concerts have become very popular.”

Is the community band a member of the Association of Concert Bands”

“No.”

How would you characterize the attendance at your concerts?

“Very good. Our indoor concerts will draw between 1000 to 2200 while our outdoor concert with the fireworks will draw upward of 20,000 people.”

Where does the band rehearse?

“At W.D. Packard Music Hall.”

Where does the community band get its percussion instruments from?

“We own all of our equipment.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“The band members own their own.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have stayed the same.”

If you could, what, if anything, would you like to change about your community band?

“We just addressed this and acted upon it with the start of children’s concerts, scholarships, the concerto competition, and commissioning a work every year. We do want to upgrade our website and begin a monthly newsletter.”

What impact, if any, do you feel that your band has on music education?

“I feel that we are doing quite a bit for music education in our area. Since most of the directors in the area play in the band, they are always encouraging them to come to the concerts and audition for the competitions and scholarships. We really feel good about

what we are doing right now. We even use students as ushers and narrators for some of the concerts.”

Additional Comments

This is a truly unique, elite, and special band that has now grown into other performing groups including a jazz band and dixieland band. In The Instrumentalist, Stuart Ling (1997) wrote, after conferring with the co-directors, the band’s manager, and members of the executive board, “There are other successful and famous community bands around the nation that furnish the opportunity for thousands of musicians to continue playing beyond their school years and which draw substantial audiences to their concerts, but the W.D. Packard Concert Band of Warren, Ohio stands among the few that have a solid financial base” (p. 84).

4.8 Wheaton Municipal Band

The Wheaton Municipal Band in Wheaton, Illinois, is considered to be one of the premier community bands in The United States. It is under the direction of Dr. Bruce Moss, Director of Bands at Bowling Green State University in Bowling Green, Ohio. Dr. Moss considers a community band to be an outlet for students and adults to continue their playing of an instrument.

What year was the band founded?

“The band was founded in 1930.”

What is the philosophy or mission statement of the band?

“To provide a summer outdoor musical experience for all ages. We want to play a variety of music for the citizens of Wheaton via our Thursday night concerts. We even march in a Fourth of July Parade.

How do you receive funding?

“There is an increment in the tax base in Wheaton. So the city pays for a band member to be at both the rehearsal and concert. They must be at both in order to get paid.

Are your members paid to play in the band?

“Yes. It isn’t union pay but each member of the band must be at both the rehearsal and performance in order to get paid. There is extra pay for those that marching in the Fourth of July Parade.”

How many months per year do you rehearse?

“Basically, three months. We start the first week in June or late May and go through July maybe into early August.”

When in the rehearsal time of the year, how many times per week do you rehearse?

“We rehearse once per week.”

How long are your rehearsals?

“We start at 7:30 p.m. until 10:15 p.m..”

How many people are in the band?

“Typically somewhere between 80 and 88.”

Do you feel you have complete instrumentation?

“Yes. Sometimes we have problems getting a string bass player.”

What grade level of music do you perform?

“It is a mixture. I would say we average about grade four and a half. We will occasionally do a grade two piece but we also will play grade six literature.”

Please list the types of music the band performs. Feel free to include titles to better illustrate the types of music performed.

“We will play a variety. It isn’t unusual for us to play Leroy Anderson music along with some “war horse” overtures. We have a website where people can write in and request music. But sometimes we go out and give the people their “vegetables” meaning that we feel that there are certain tunes we need to play in order to educate our audiences to a degree. If they had their way, we would come out and play nothing but marches. Variety is a big key to our success.”

Is there an age requirement to be in the band?

“I believe they have to be 15 years of age.”

Do you have to live in the community where the band is?

“No.”

Are college students allowed to play in the band?

“Yes.”

Are high school students allowed to play in the group?

“Yes.”

Are junior high students allowed to play in the group?

“No, because of the age requirement in order for the members to be paid.”

Is the community band part of a college program?

“No. There is a college in Wheaton and we always have to make sure that people understand that we are not associated with the college in any way.”

Does the band ever host guest conductors or soloists?

“Yes, quite often. We even had John Philip Sousa’s grandson as a guest at one of our concerts.”

Approximately, what percentage of the band is either a current or retired music educator or professional musician?

“I would say around 75 percent.”

Where does the band perform? Locally, State Wide, Nation Wide, World Wide?

“In downtown Wheaton mostly. But there has been discussion about traveling over seas.”

Is admission into the band based on an audition?

“Yes. Auditions are conducted by a “blind” panel of judges that are hired from outside of the organization.”

Is seating position in regards to what part is played, based on an audition?

“Yes.”

Do the music educators from the local school district perform with the band?

“Yes in some instances but most do not. We do invite them to come in and perhaps conduct a number or something.”

Is admission ever charged for concerts?

“We do one concert indoors every year at Wheaton College that we bill as a fundraiser. Other than that, all concerts are free.”

Does the community band ever donate money to the local music program?

“There is a group of people that is called The Friends of the Wheaton Municipal Band that raise money and they give a scholarship to local high school students that are planning on to college in music.”

Do any of the members of the band go the local school to assist the music program via lessons, sectionals, etc...?

“No. We don’t go to them, but we try to bring them to us. We do a children’s concert that involves an “instrument petting zoo” where kids can go around and touch instruments and maybe even try to play them. Occasionally, someone will call and ask for someone to come to their school for some assistance and we try to accommodate their requests.”

Has the community band ever played for the student body of the local school system?

“No, because of when the band meets.”

Is the community band a member of the Association of Concert Bands”

“Yes.”

How would you characterize the attendance at your concerts?

“Very good. I would say about 2000 people attend.”

Where does the band rehearse?

“We rehearse in the top floor of the city hall sometimes but most of the time we rehearse outdoors where we give the concerts. We often will get a very nice crowd for the rehearsals.”

Where does the community band get its percussion instruments from?

“We own them.”

Where does the community band get its larger specialty instruments from...for example, tubas, bass clarinets, baritone saxophone, etc.?

“We own some bass clarinets but everyone else brings their own instruments.”

In regards to the size of the band, over the past 10 years, has the band grown in size, stayed relatively the same, or decreased in size?

“We have stayed relatively the same.”

If you could, what, if anything, would you like to change about your community band?

“It is a great thing and it is well supported and there is a tremendous sense of community pride in the band. But, there is an elected board that helps to oversee the band. There needs to be some sort of term limits. Quite frankly, there are some members that overstay their welcome. We need to continue getting new and fresh ideas for the band to be successful.”

What impact, if any, do you feel that your band has on music education?

“We try to involve the local programs as much as possible. Sometimes we invite three or four bands from the area to do a large combined concert with us. We know that while one important wing of our band is to entertain, we also recognize that another important part of our band is to educate and promote music education.”

Additional Comments

Dr. Moss states, “Wheaton is heavily taxed and we have to be sure that we always provide the citizens of Wheaton with a quality band so they will continue to support us. Of course, bringing 2000 people to downtown Wheaton for a concert is a great thing.” There is a very business like manner in which this band operates. But make no mistake; the Wheaton Municipal Band is all about providing quality entertainment for the citizens of Wheaton. It says a lot when the conductor lives in Bowling Green, Ohio and drives back to Wheaton, Illinois to rehearse and conduct the band. The Wheaton Municipal Band is truly one of America’s premier community bands.

CHAPTER V

DISCUSSION

The study determined that the majority of the eight directors of the community bands interviewed provided evidence that their community band positively impacts their local music education programs. It is to the extent of that impact that carries many variables. The interviews conducted illustrated situations where large bands in larger cities have greatly impacted the local music education programs and that the bands located in smaller cities did not have the same impact.

It was discovered during the interviews that there appeared to be “categories” that each band could be placed into. As the criteria for the “categories” became more defined, so did the amount of impact that these community bands have on local music education programs.

Based on the information collected through the interviews with each of the eight bands, the author has defined three different categories that each community band fits into. These categories have been established not by the quality of music performed or the standard by which each band performs. Furthermore, none of the categories are defined the characteristics of the membership. Each category is defined by how each community

band is organized and operates. Based on the information gathered, the three categories of community bands, as defined by the author, are:

Category One

This category includes all semi-professional bands and elite community bands. It is found that these bands:

1. Have auditions for membership into the ensemble.
2. Compensate their members for performances.

Category Two

This category strictly includes community bands which:

1. May or may not have auditions for membership into the ensemble.
2. May or may not compensate their members for performances.

Category Three

This category contains community bands which:

1. Do not have auditions for membership into the ensemble.
2. May or may not compensate their members for performances.

Once again, it is important to reiterate that no ensemble is ever determined by the quality of members that play in them. They are determined solely by the ensemble and how it is organized and operates. The questions that determine what level a band belongs to include: Does the band hold auditions? Does the band compensate their members for performing? Based on answers to these questions, each of the eight community bands interviewed can be placed into one of the three following categories.

Category One

- Manhattan Municipal Band
- W.D. Packard Concert Band
- Wheaton Municipal Band

Category Two

- Charlotte Concert Band

Category Three

- Bryan Civic Band
- Capital Area Concert Band
- Port Clinton Community Band
- Wadsworth Community Band

While all of these bands are categorized as community bands, it should be noted that the W.D. Packard Concert Band is the only semi-professional band included in the study.

It appears that the three community bands that are Category One bands have the greatest impact on the music education programs in their respective communities. These bands do many things to promote not only their bands but also music education as a whole. These bands consistently host high school bands to perform with them, invite area directors to conduct songs, hold solo competitions, award scholarships to high school students that will be attending a college as music majors, invite music students to narrate concerts and serve as ushers, and even present children's concerts and instrument petting zoos. Not to mention their impact by promoting the band through various media outlets, websites, and the best method of promotion; word of mouth.

The majority of community bands that fell into the second and third categories also have impact on music education in their communities but not to the extent as those bands in Category One. The only band out of the eight bands interviewed that was found to provide an outright donation of money to their local music program was the Port Clinton Band, despite being next to last in regards to funding out of the eight bands surveyed.

Each director indicated that their impact on adult music education was far reaching just because of the simple fact that most of the people that participate in their ensembles are adults that are older than undergraduate college age. But when it came to music education in public and private schools, each director stated that they would like to do more in promoting music education via their community band.

No matter what type of band that is being studied, whether semi-professional or amateur, each of these bands does have an impact on music education both at the adult and school age levels. Not only do they have an impact, they recognize that they should also strive to have a greater impact on the local music education program.

Why do each of the people interviewed participate in their respective bands? Is it because they too had someone, or some band, impact their lives at a young age while playing in a band? The best example of this was told to the author by Mr. John Hartman, director of the Bryan Civic Band. Mr. Hartman told the story of when he was in high school, he was selected as a member of the All Ohio Youth Fair Band in 1928. While playing a concert on the lawn of the statehouse in Columbus, the band looked out into the audience and saw none other than John Philip Sousa. After the concert, Mr. Sousa came up to the band and invited them to come to the concert of his band at the grandstands at

the Ohio State Fairgrounds. The band went and Sousa asked them to perform four marches with the Sousa Band. One of the boys in the band even played the *Carnival of Venice* with the Sousa Band. Needless to say, this experience had a long lasting and positive effect on every one of those young musicians. Eighty years later, Mr. Hartman has not forgotten what Mr. Sousa did for him and now the community of Bryan, Ohio, will never forget what Mr. Hartman has done for them.

CHAPTER VI

CONCLUDING REMARKS

There is an obvious lack of research that investigates community bands and their impact on music education. Even though there is a lack of research, it has not gone unnoticed that there should be an important relationship between community bands and music education. *The Instrumentalist* has had several articles over the years discussing community bands and bands in general. One of those articles was by Frank Battista (2001). He said,

Craig Kirchoff urges conductors of advanced groups to help solve music education problems. He (Kirchoff) states, “No longer can we ignore the plight of K-12 education. We must be concerned to the entire range of instrumental music education in this country.” (p. 52)

Paul Lawrence (1992) referring to community band concerts, wrote in *The Instrumentalist*,

An interesting and valuable program (the performance) is one shared with a high school group. Each band prepares and presents half of a concert, and the conclusion could be a few numbers performed together. (p. 71)

Lawrence continued,

If concerts are carefully run, they can be repeated annually building a rapport between students and adults. Adult bands should encourage young people to continue playing. As students see the enjoyment of adult band members, they hopefully will join community bands as adults. (p. 71)

Finding the connection between community bands and music education is important in order for both entities to improve and even flourish in America. Music education must be all inclusive and be “cradle to grave” as Dr. Donald Morris stated during his interview. Community bands are just one component that can have a positive impact on music education but the relationship between the two must be researched to find best practice in order to encourage future participation in all aspects of music education. The best summation of this problem might be from a newsletter by Donald Hardisty (1988) that was written for the Association of Concert Bands when he wrote, “They (community bands) are the answer to a prosperous and productive future for music education programs, because they are the taxpayers who, once again involved in music, will ensure the future of the arts.”

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