

ESSENTIAL TECHNIQUES FOR THE DEVELOPMENT
OF A STAGE BAND PROGRAM

by 4589

PHILLIP WILLIAM HEWETT

B. M. E., Texas Christian University, 1959

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

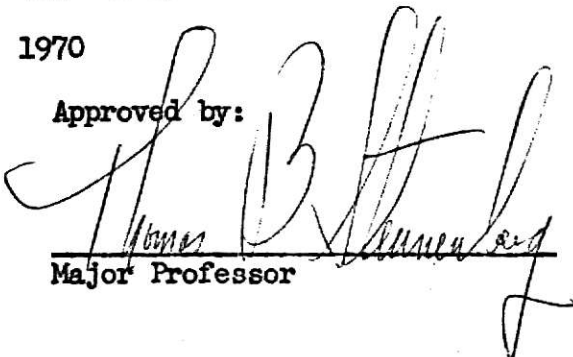
Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1970

Approved by:


Major Professor

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INTRODUCTION

Since World War II the stage band has been an addition to the music programs of many high schools. Training for musical leadership along this line has therefore stimulated the growth of such programs in many colleges and universities. There were, at the end of World War II, many factors favorable to the growth of these programs. The "big band sound" was still in the ears of the high school and college generations; it was danced to by the service men in their limited times of recreation; it was heard in juke boxes around the world. It is little wonder that it attracted many followers.

Prior to this time, the "big band" seems not to have had a place in the academic programs of either the secondary or collegiate institutions; though formal groups were common, they were not officially connected with these institutions. Strangely enough, though the professional "big band" has almost disappeared, it has survived as an amateur activity under the sponsorship of the very institutions which had formerly ignored it.

No one has clearly traced the history of the stage band movement in the schools. Research in the Kansas State University Library with its many resources yielded only articles pertaining to the pros and cons of having stage bands in the schools and did not provide a single article pertaining to the historical development of this new program. Most of the supposed facts of its development are undocumented; they are accepted by hearsay. The most authentic source of information is perhaps

Dr. M. E. Hall, a pioneer in this area who founded the stage band program at North Texas State University in Denton, Texas, in the fall of 1947. Information from Hall was secured through interview.

According to Hall, there were a few high school dance bands before 1950, but too few to consider that they were of general importance before 1950 or 1951. Leonard King of Brownwood, Texas, started the first known Stage Band Festival in 1951. In the first year, there were a total of six bands at the festival. Hall states that, "they had to look long and hard to find the six bands for the first festival." By 1970, participation in the festival had to be limited to sixty four bands; many applications were eliminated.

When the movement started, such an organization was usually referred to as a "dance band." Being offensive to certain groups of people, the reference was changed to "stage band."

Since the stage band movement has entailed the development of qualified teachers, it was inevitable that they would associate into a professional organization. In 1968, under the leadership of Matt Betton, Hall, and Leon Breeden, the National Association of Jazz Educators was officially voted into existence at the National Convention of the Music Educators National Conference.

Presented in this report is a text concerning the training of the stage band for instrumental directors in the secondary schools. The rapid growth of the stage band has created a need for a text for the director that has not been exposed, either as a teacher or a performer, to the stage band, its organization, its style, its articulations,

or its techniques. The text is informal. It was not written in the conventions of an academic dissertation; rather, it was designed to catch the spirit of the stage band movement, and to supply pertinent information in as clear a manner as possible.

The stage band has four outstanding qualities; it teaches two ways of playing and interpreting music; it improves sight reading; it encourages experimentation and improvisation; it provides experience leading to additional professional opportunities. The stage band also provides an organized manner for presenting music that students, parents, and the community will enjoy.

Effective scheduling, proper rehearsal organization, and a thorough knowledge of the possible instrument combinations will make the program operate at its optimum. The manner in which the inexperienced director presents stage band articulations, their interpretation, and meaning, and an effective approach to teaching improvisation, will greatly enhance the success of the program. Appropriate music, method books, and textbooks are mentioned.

Effective application of the stated essential techniques for the development of a stage band program constitutes the body of this study.

CHAPTER I

WHY STAGE BAND

The "now" generation--modern music, young ideas, new sounds, old styles, lasting styles--are a few descriptions of the appeal which will create student involvement that can be accomplished through the stage band medium. Music today--today's music is a part of everyone's life. The new beats, the electric sound, the combo sound, and the big band sounds are all playing an important part in the life and the education of each student as they grow up in this modern world.

As the pace of the world changes, the pace of the students also changes, and the offering of changing music in the established curriculum, to include the sounds of jazz style, phrasing, solo lines, ensemble playing, and creative ability is as challenging to a serious jazz musician as the style, phrasing, melody lines, and contrapuntal organization of classical music is to a classical or conservatory oriented course of study.

As you doubtless know, such basic abilities of playing as breath control, embouchure, and the physical requirements, are very much the same for both classical and jazz playing. Usually a person will prepare himself in either the classical area or the jazz area, and quite frequently both areas will be covered.

In order for a person to make a living as a professional musician it is usually necessary to perform in several such mediums such as the symphony, opera, band, and show orchestras. If a person is interested

in teaching, he should therefore be well prepared in every area within his field. An instrumental teacher needs to be able to conduct the major ensembles and to work in an effective way with the smaller groups that will help develop his program and give the students the best musical education possible.

The stage band has many important and lasting qualities that will improve the student's ability to better understand and perform the music he is playing. Four major qualities are:

1. The stage band teaches students two ways of playing music. With the necessary understanding of interpretation, phrasing, attacks, releases, and section sounds, the students are able to play both styles--legitimate and jazz--much better.

2. The stage band improves sight reading. Because of the extreme demands of rhythm patterns in stage band music and because only one person plays each part, it is necessary that each person carry his own part by himself. The stage band is only going to be as good as each individual performer.

3. The stage band offers an opportunity for the gifted student (talented student) to participate in creative music by learning chord structure, voice leading, and the art of ad libbing a part from a given chord sequence.

4. The stage band provides an opportunity for a student to add a great deal of enjoyment and professional training to an otherwise limited career.

In 1962 the National Education Association found that there were 1,000 stage bands in high schools in the United States. In 1969 the

total had grown to the almost unbelievable number of 18,000. As the program developed a great many schools scheduled stage band on a daily class basis and a few states authorized their schools to give regular credit for this important part of the music program.

The instrumental director who does not pay attention to this overwhelming development is not going to be able to continue to develop an outstanding music education program in his school.

CHAPTER II

FIRST THINGS FIRST

One of the most important parts of planning a new addition to a band program is to make sure that a well thought-out plan of organization, implementation, and rehearsal scheduling, is used. Whenever anything new is added to a program, it is very important to make sure that the proper balance of organizations will exist. If too much emphasis is put on one organization, then it will not allow the program to be as effective as it needs to be. If a school has a marching band, a concert band, a basketball pep band, and a stage band, each organization should be pushed for perfection. If the organization is included in the curriculum, then it is worth doing whatever is necessary to reach the desired perfection.

Usually, the stage band is considered to be an extra organization. The stage band is the last to be scheduled, and it is the organization that has to rehearse at night. Also, the stage band can get out of balance easiest because of the high student interest, the student body acceptance of this style of music, and the relative inexpensive cost of operating this small unit. Special care must be used to insure that the stage band will add to the program and not take away from the overall program.

In ten years of teaching at the high school level, it was found that the best way to make the stage band function the smoothest was to make being in this organization something special. Stage band students

had the following requirements.

1. Each student must be in the marching band and concert band before they could be in the stage band.

2. Each member of the stage band had to play in the Regional Solo Contest and had to receive at least a two (II) rating on the solo. All of the members of the top concert band had to play in this contest and receive at least a three (III) rating in order to remain in the top band.

3. Each student was required to spend at least thirty (30) minutes each day listening to a good recording of music. They were encouraged to listen to all types of music. The important thing was to get in the habit of listening--with a critical ear--as much as possible.

As you noticed, the stage band is called something special; the stage band usually performs more than the other organizations; the students usually get to travel more than the other bands; it takes a lot of extra work to be in the special (part of the program) organization. The extra requirements created a very fine working attitude. Also, the students had a great deal of pride in the fact that they had the desire and dedication to meet the requirements of the stage band participation.

As a teacher, we all seek ways of judging how successful our teaching methods and ideas of motivation really are. In Texas, there is an All State Band that students try out for by competing in a regional, area, and state level to get into this very elite group. In six years of teaching at Paschal High School, Fort Worth, Texas,

fourteen members achieved this outstanding honor. All of the students, except a baritone horn player, were in the stage band and all participated in the marching and concert bands. This record proved that the requirements for participation in the stage band, and the marching and concert bands, motivated the talented student to the desired level of playing perfection and musical achievement. The requirements were flexible enough to allow the average student to participate in the bands and they provided the necessary desire for the gifted student to work for and achieve the All State award.

Starting a stage band is usually a rather easy task because of the built-in student appeal and the fact that it is not necessary to spend a lot of money to start a stage band program. There is an ample supply of good stage band arrangements at most music stores and the instruments used are already used in the band program.

Selecting students is the hardest and most important part of having a good stage band. Desire is the most important attribute that a student must have. A student who has a great deal of desire will spend the necessary time and energy to make the program a success. Too many times the more talented students get the idea that they do not have to spend the extra time that is necessary to develop a jazz style and become a more knowledgeable musician.

CHAPTER III

SCHEDULING AND SELLING YOUR PROGRAM

The stage band is just like any other organization; it requires a well planned rehearsal schedule. When you first start the program it may not be possible to have a period a day for your rehearsal and therefore it is necessary to rehearse the band before school or after school or at night. The important thing is to set up a time to rehearse each week and make sure that you stick to the schedule. After you have the program established in a well planned manner, your administration will be more inclined to consider a period a day for stage band.

In our situation at Paschal, we were faced with the problem of having students who were in both the band and the orchestra. With two periods a day devoted to music it was impossible to add a third period of music to the already crowded schedule. After several talks and conferences with the principal and the orchestra director, a plan of having orchestra and stage band at the same hour was put into effect. With this organization of time it was possible for the orchestra to have a string rehearsal four days a week and add the woodwinds and brass one day a week. The woodwind and brass players were from the stage band. Also, when one of the groups was having a program, or getting ready for a contest, rehearsal time could be traded so that both organizations became much more functional for themselves and for the development of the music department.

In asking for time in the schedule, the director must realize that his program is a part of the overall school program and that drastic changes do not just happen over night. The first place to try for a schedule adjustment is within your own department--music supervisor, etc. If that does not work, approach the principal with a well planned suggestion for a schedule adjustment. Almost all of the time, an administrator will respect your desire to want to improve your program, and he will respect your business-like approach.

Too many band directors do not try to sell their program to the administration and the townspeople in an organized manner. Many problems are created by this helter-skelter organization resulting in lack of support and the lack of necessary backing that is required to affect program changes and development.

The smart band director must outline a line of attack to suit the teaching situation in which he or she is involved. The following list provides a few suggestions for approaching the administration and selling your program.

1. First and foremost--the student will benefit from this additional activity. Always talk in terms of what the student will gain.
2. Involve the administration in your program.
 - A. Keep them informed about what you are planning and doing.
 - B. Invite the administrator to go with the band on out of town functions.
 - C. Make the administration feel that you need their help and support and welcome their suggestions.
 - D. Have your principal come to your rehearsal hall and talk

to the students. The students will appreciate the principal taking the time to talk to them and in turn he will gain their support and the band's position will be much stronger in the eyes of the administration.

E. Be willing to serve on school committees and lend a helping hand when necessary.

3. Help the teachers with problems which involve the students in your band. If the teachers feel you can do as you want and if you do not consider their problems, you will not get their support on curricular committees and other important school functions.

4. You must sell your program to the students--they will sell their parents and the students and parents will sell the community.

5. You must help the community and work for its development if you expect to get their support on fund raising, special functions, and concert attendance.

6. The program will never be any stronger than your desire and dedication to make it an outstanding program.

7. If at first you do not succeed--remember--sometimes you have to lose so that the next time you can be a winner.

CHAPTER IV

STAGE BAND INSTRUMENTATION

The instrumentation of the stage band has several different combinations that are available. The standard instrumentation is as follows:

Lead alto Saxophone	Piano
3rd alto Saxophone	Bass
Lead tenor Saxophone	Drums
4th tenor Saxophone	Guitar
Baritone Saxophone	Tuba
1st Trumpet	1st Trombone (tenor)
2nd Trumpet	2nd Trombone (tenor)
3rd Trumpet	3rd Trombone (tenor)
4th Trumpet	4th Trombone (bass)

From this basic instrumentation it is possible to add to or take away instruments to meet the instrumentation that is available in each teaching situation. It is possible to play a lot of the published arrangements with the following instrumentation:

Three Saxophones
Two Trumpets
One Trombone
Piano, Bass, Drums

It is also possible to go the other direction and add French horns, mellophones, clarinets, flutes, oboe, bassoon, bass clarinet, flugle horn, and almost every instrument that is playable can be used in jazz. With this wide open area of possibilities, the director can organize a stage band in almost every situation.

One other avenue to explore for the very small band programs is the substitution of instruments. If you do not have a tenor sax--a clarinet could play the part. If you do not have a trombone--a baritone could play the part. If you do not have a string bass--a tuba can play this part. In other words, a band director who will work out his problems and has the desire will be able to build a successful program that the students and the community will be very pleased with.

CHAPTER V

REHEARSAL SET-UP

Because the stage band is relatively small in size and because it is so very important that each member of the band be able to hear each person in the band, the rehearsal set-up for stage band can and should vary a great deal. In fact, it is conceivable that the band would use several different set-ups each month or even each week. The main goal should be to give the student the opportunity to hear the band and himself in the best possible way so that the playing will be uniform within the sections and within the band. Since there is only one person to a part, it is necessary that everything match all the time.

Since this part of the program is so important, a series of five rehearsal and performance set-up plans are presented. Each set-up has good and bad points that are discussed.

BLOCK STYLE

- Good Points
1. Gives the band a big fat sound.
 2. Is perhaps the most widely used set-up.
 3. Takes less space.

- Bad Points
1. Trumpets and trombones cannot hear the saxes.
 2. Rhythm is off to one side resulting in half of the band not hearing as well as they should.
 3. Saxes need to have a curve so that they can hear each other--this cannot be done in the block set-up.

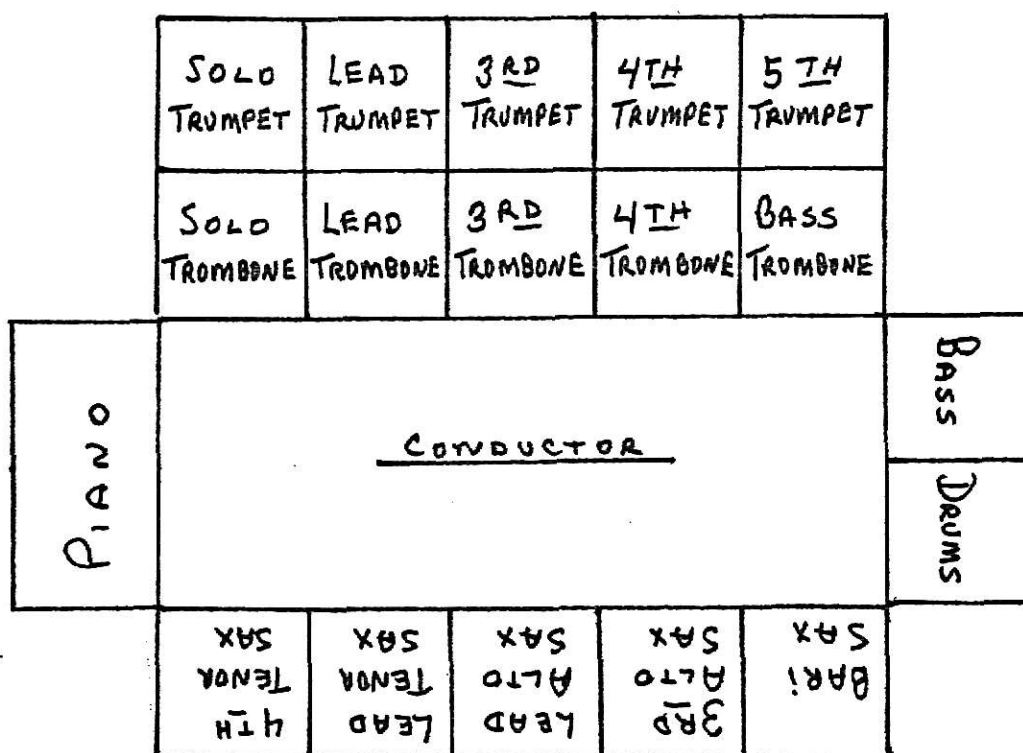
DRUMS	SOLO TRUMPET	LEAD TRUMPET	3 RD TRUMPET	4 TH TRUMPET	5 TH TRUMPET
	SOLO TROMBONE	LEAD TROMBONE	3 RD TROMBONE	4 TH TROMBONE	BASS TROMBONE
BASS					
PIANO	4 TH TENOR SAX	LEAD TENOR SAX	LEAD ALTO SAX	3 RD ALTO SAX	BARI SAX

CONDUCTOR

FACE EACH OTHER

- Good Points
1. The brass plays into the saxes resulting in a situation that enables each section to hear each other.
 2. Splits rhythm section--makes them listen in order to stay together.
 3. A must set-up if you use a block performance set-up.

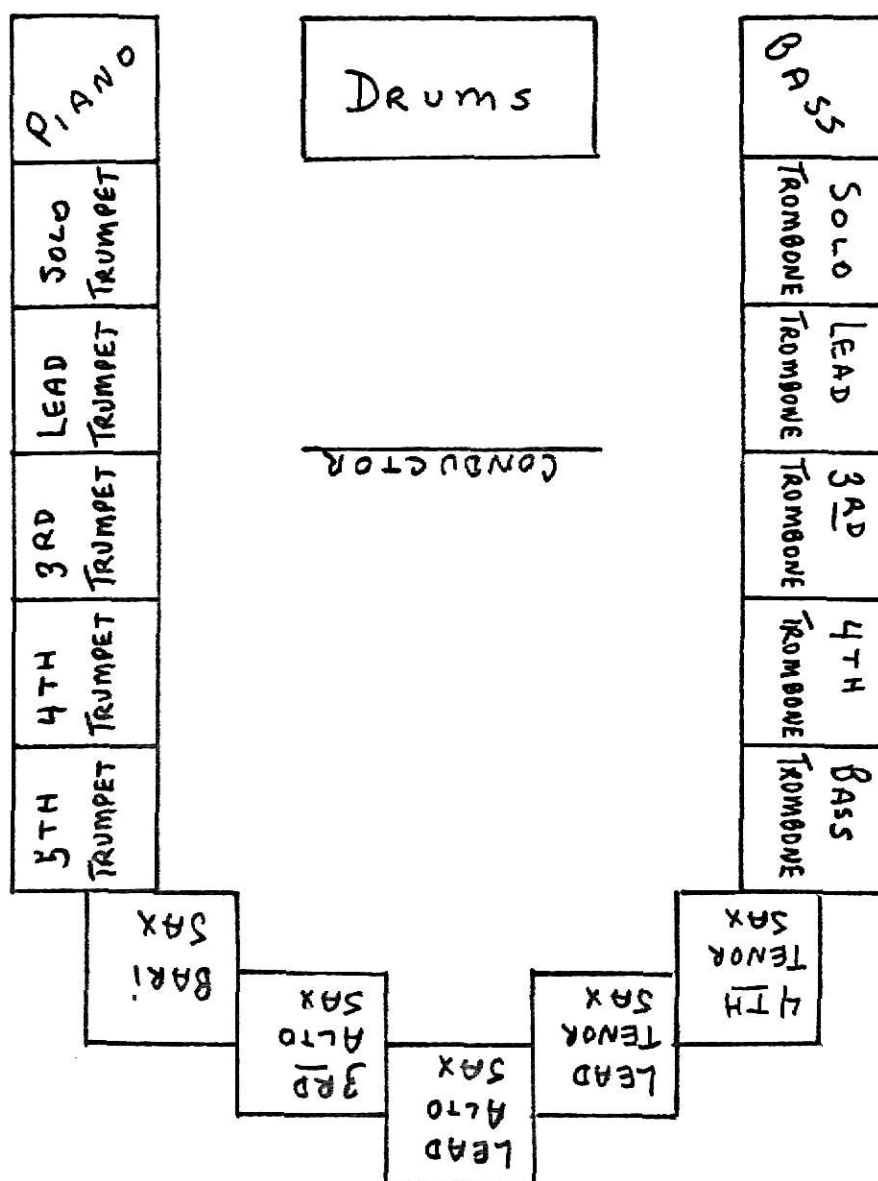
- Bad Points
1. For rehearsal only.



SQUARE OR CIRCLE

- Good Points
1. Everyone is playing into each other--everyone can hear each other much better.
 2. Provides a circle for the saxes and a straight line for the brass.
 3. Rhythm section can hear much better.

- Bad Points
1. For rehearsal only.

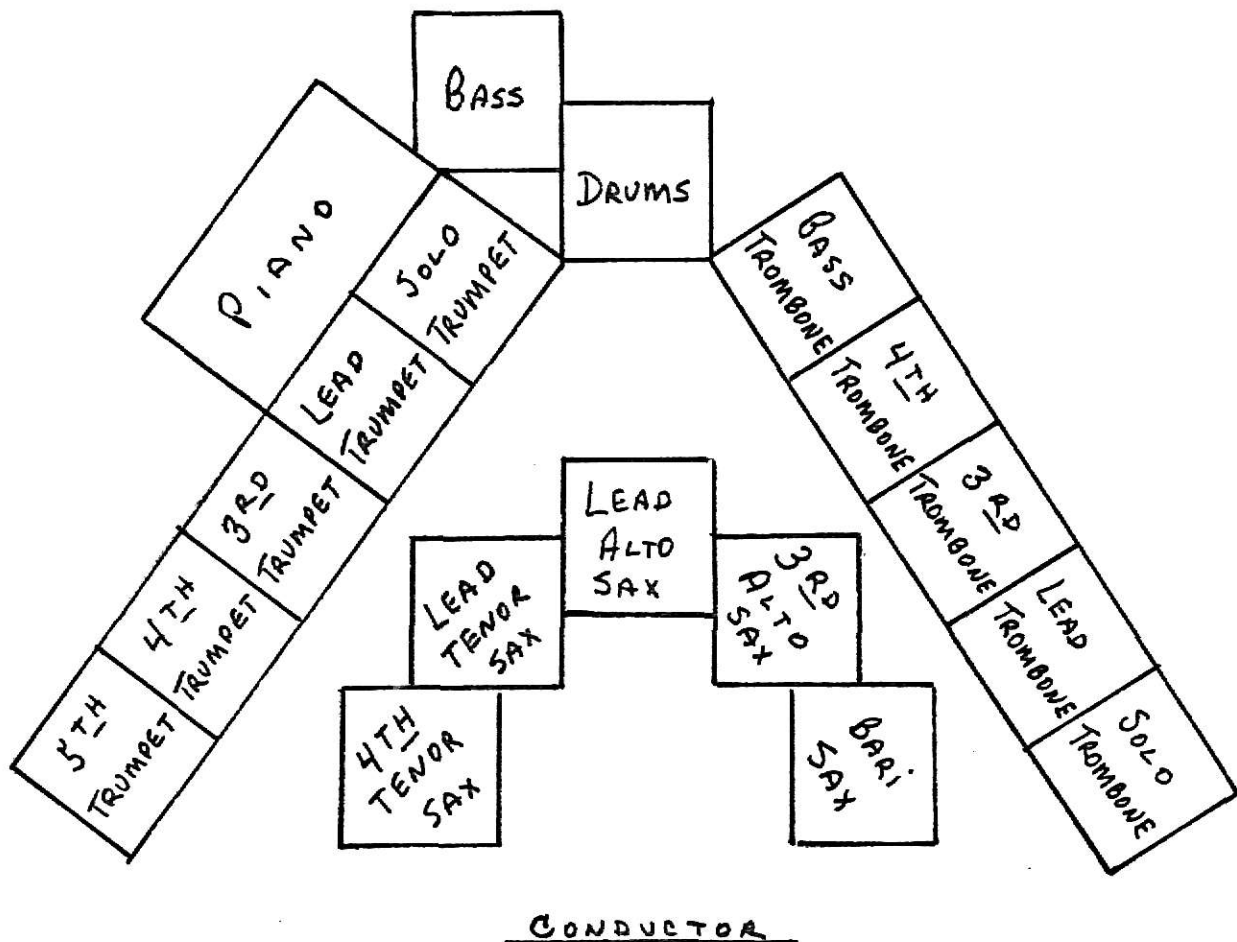


SPREAD #1

- Good Points
1. Best way for everyone to hear each section and individual.
 2. A beautiful stage setting.
 3. Provides a very balanced sound.
 4. Rhythm section is in the center of the band.
- Bad Points
1. Big brass sound does not sound as big because of the split brass section.
 2. Spreads band out--sometimes too much for an inexperienced band and rhythm section.

Special Instruction

1. Trumpets and trombones stand to play.



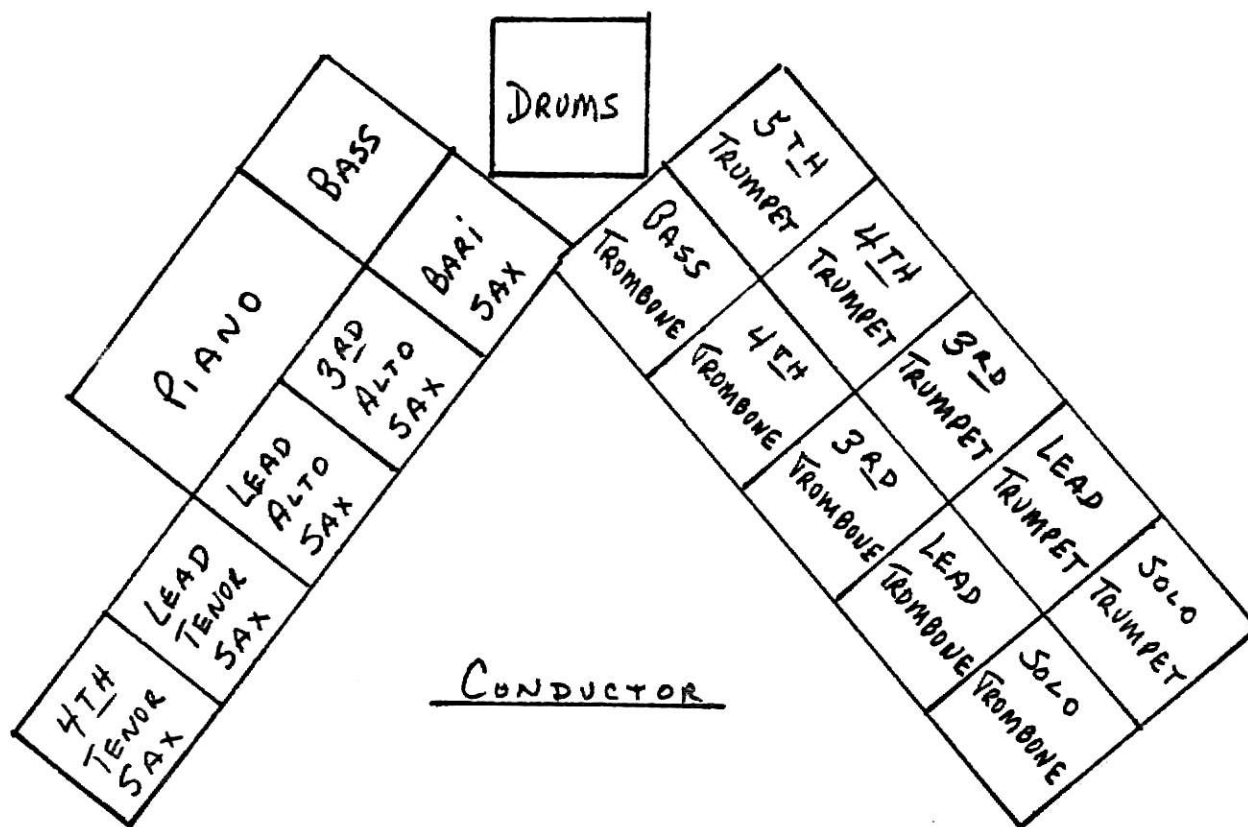
SPREAD #2

- Good Points
1. Everyone can hear--brass can hear the saxes and the saxes can hear the brass.
 2. The rhythm section is in the middle of the band.
 3. Keeps the brass together--providing a bigger brass sound.
 4. A nice stage setting.

- Bad Points
1. Rhythm section has to be very strong to keep everything together.

Special Instructions

1. Trombones play seated.
2. Trumpets play standing.



It is not possible to say that one set-up is better than the other. Each time that a new rehearsal or performance set-up was tried, the new plan had a rewarding effect on the sound, rhythm, and overall performance.

Since there are several choices as to the desired set-up, it will take some experimentation to determine what will work the best for you.

CHAPTER VI

BASIC STAGE BAND ARTICULATIONS

After you have the stage band organized, the next step is to develop a good rehearsal technique. There are several important techniques, but the most important single item is the articulations that are necessary in order that your students will be able to play each and every note with the proper jazz style and feeling.

The big problem of organized jazz playing comes from the fact that there are several unwritten rules and general interpretations that are handed down as you learn to play jazz. If you, as a band director, have not been exposed to playing jazz, then it is a probable conclusion that you do not know the articulations that are inferred and are not always marked on the musician's and conductor's parts.

In order that this could be much better organized, a set of basic articulations has been formulated in the last few years. There are several persons that have been instrumental in this organization and presentation of this series of articulations. They are: Matt Betton with the Stan Kenton summer clinics and now the organizer of the National Association of Jazz Educators; Dr. Gene Hall, noted jazz performer and the founder of the famed jazz program at North Texas State University; and John LaPorta, outstanding studio and recording musician and currently the chairman of the Instrumental Department of the Berkley school of music in Boston, Massachusetts.

Since there are several lists of jazz articulations, the National Stage Band Camp, Inc., has formulated a composite list striving to standardize this important part of jazz playing.

THE STANDARDIZATION OF STAGE BAND ARTICULATIONS

DR. GENE HALL,
DIRECTOR

NATIONAL STAGE BAND CAMP, INC.
(Non-Profit)
STAN KENTON CLINICS

MATT BETTON,
ASSISTANT
DIRECTOR



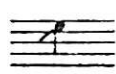
HEAVY ACCENT
HOLD FULL VALUE.



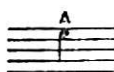
WAH
FULL TONE - NOT MUFFLED.



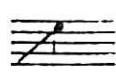
HEAVY ACCENT
HOLD LESS THAN FULL VALUE.



SHORT GLISS UP SLIDE INTO
NOTE FROM BELOW (USUALLY ONE
TO THREE STEPS).



HEAVY ACCENT
SHORT AS POSSIBLE.



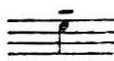
LONG GLISS UP
SAME AS ABOVE EXCEPT
LONGER ENTRANCE.



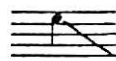
STACCATO
SHORT - NOT HEAVY.



SHORT GLISS DOWN THE REVERSE
OF THE SHORT GLISS UP.



LEGATO TONGUE
HOLD FULL VALUE.



LONG GLISS DOWN SAME AS LONG
GLISS UP IN REVERSE.



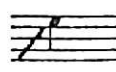
THE SHAKE
A VARIATION OF THE TONE
UPWARDS - MUCH LIKE A TRILL.



SHORT LIFT ENTER NOTE VIA
CHROMATIC OR DIATONIC SCALE
BEGINNING ABOUT A THIRD BELOW.



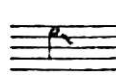
LIP TRILL SIMILAR TO SHAKE
BUT SLOWER AND WITH MORE
LIP CONTROL.



LONG LIFT
SAME AS ABOVE EXCEPT LONGER
ENTRANCE.



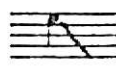
WIDE LIP TRILL SAME AS
ABOVE EXCEPT SLOWER AND
WITH WIDER INTERVAL.



SHORT SPILL RAPID DIATONIC
OR CHROMATIC DROP. THE REVERSE
OF THE SHORT LIFT.



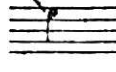
THE FLIP SOUND NOTE, RAISE
PITCH, DROP INTO FOLLOWING
NOTE (DONE WITH LIP ON BRASS)



LONG SPILL SAME AS ABOVE
EXCEPT LONGER EXIT.



THE SMEAR SLIDE INTO NOTE
FROM BELOW AND REACH CORRECT
PITCH JUST BEFORE NEXT NOTE.
DO NOT ROB PRECEDING NOTE.



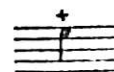
THE PLOP A RAPID SLIDE DOWN
HARMONIC OR DIATONIC SCALE
BEFORE SOUNDING NOTE.



THE DOIT SOUND NOTE THEN
GLISS UPWARDS FROM ONE TO
FIVE STEPS.



INDEFINITE SOUND
DEADENED TONE - INDEFINITE
PITCH.



DU
FALSE OR MUFFLED TONE

NOTE: NO INDIVIDUAL NOTES ARE HEARD
WHEN EXECUTING A GLISS.

ADDRESS ALL INQUIRIES TO: MATT BETTON, BOX 724, MANHATTAN, KANSAS

The next important articulation is the interpretation of two eighth notes. As a general rule, the first note is long and the second note is short. Ex.:  This can also be played: 

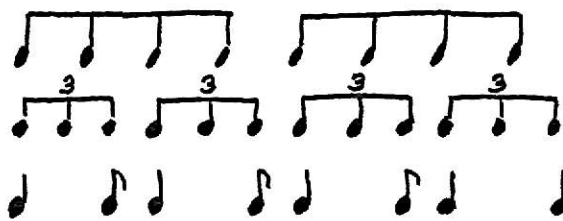
The student must learn to play this interpretation each time he has two eighth notes because most of the time it will not be marked.

The next problem is the playing of a series of eighth notes. Ex.:  The usual inexperienced approach to this articulation is to play the notes all short, or to change it to a  feeling. The  feeling usually comes out just as short and choppy as the straight short eighth notes. In order to change this to a jazz or swing feeling the following articulations will make this pattern swing.

As written:

The notes should be thought out as being in a triplet pattern.

Use these articulation markings



Doos DA - - - - - BRASS

Doos THA - - - - - SAXES

A different set of words has been used for the saxes. The saxes must keep the air going through the mouthpiece. By using the word THA the tongue comes up and lays on the reed which results in the desired controlled sound that will match the brass and give a good organized playing pattern to the entire band. One of the best selections to use in teaching a young band articulations is a tune entitled Cinnamon Kisses by Marshal Brown. The first section gives every one in the band a great example of basic articulation.

CHAPTER VII

TEACHING SOLO PLAYING

One of the most difficult parts of teaching stage band is teaching the students to play solos. The difficult part is not the solo itself but the method the teacher uses to teach the students and inspire them to try out the method outlined. Each student must spend some time working on his own in order to perfect a good solo style and organization.

There are several good books that are available for both the director and the student that outline a plan of study to be used as an individual method or as a class textbook. In the recommended music section (Chapter IX), books and methods have been outlined for the stage band director.

Through the experience of teaching stage band in schools, summer clinics, and one day clinics, a plan for teaching solo playing from the very beginning is presented. The chief purpose of this plan is to give the student a good basic approach to playing an improvised solo.

Because the Blues is the easiest form of jazz for the students to understand, the approach to solo playing is based on the twelve bar blues. The 12 bar blues is heard so much by the students, it is already established in their musical listening. Most of the time they do not know how to identify the blues structure until you point it out to them. However, as soon as they make the association, they are able to group the basic chords and in a short time will be able to expand this into something other than the basic blues outlined in this chapter.

Because the B flat scale is usually an integral part of the less experienced musician, this scale has been chosen to base the approach to solo playing. In the following outline I have taken the basic B flat Blues chord structure and put together the basic blues scale to present to the students. C, B flat, and E flat parts are outlined.

12 BAR B^b BLUES CHORDS

C Instruments

Chord progression for C Instruments:

- Bar 1: B^b
- Bar 2: B^b
- Bar 3: B^b
- Bar 4: B^b
- Bar 5: E^b
- Bar 6: E^b
- Bar 7: B^b
- Bar 8: B^b
- Bar 9: F⁷
- Bar 10: F⁷
- Bar 11: B^b
- Bar 12: B^b

B^b Instruments

Chord progression for B^b Instruments:

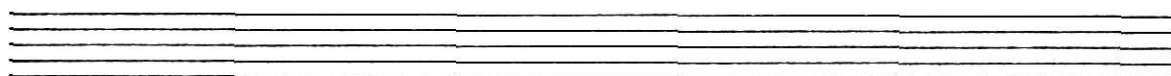
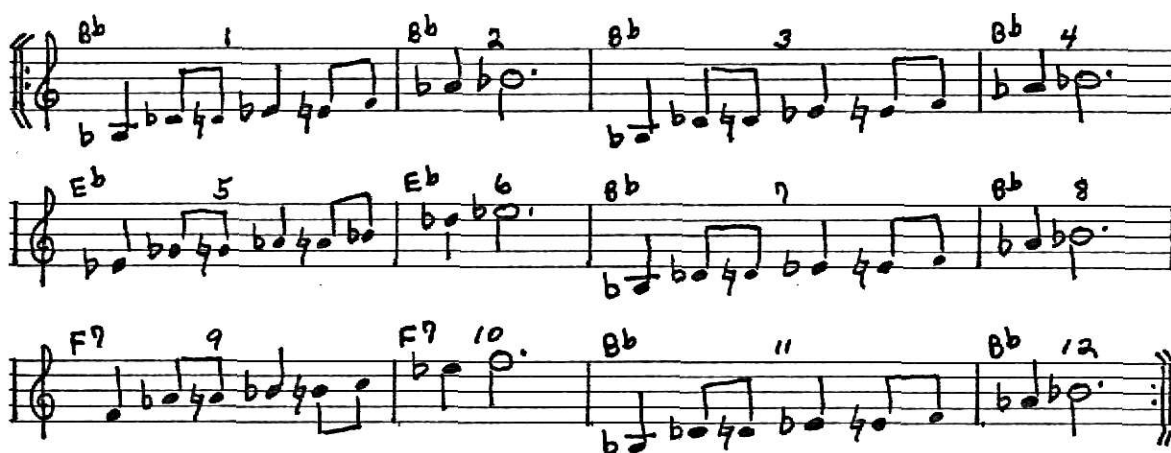
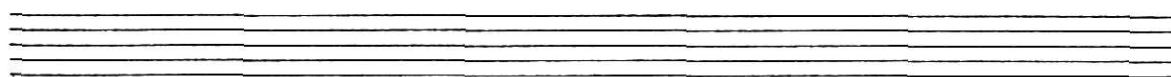
- Bar 1: C
- Bar 2: C
- Bar 3: C
- Bar 4: C
- Bar 5: F
- Bar 6: F
- Bar 7: C
- Bar 8: C
- Bar 9: G⁷
- Bar 10: G⁷
- Bar 11: C
- Bar 12: C

E^b Instruments

Chord progression for E^b Instruments:

- Bar 1: G
- Bar 2: G
- Bar 3: G
- Bar 4: G
- Bar 5: C
- Bar 6: C
- Bar 7: G
- Bar 8: G
- Bar 9: D⁷
- Bar 10: D⁷
- Bar 11: G
- Bar 12: G

C Instruments

B $\flat$ Blues Scale

Bb Instruments

Bb Blues Scale

Handwritten musical notation for Bb Instruments, Bb Blues Scale. The first system shows measures 1 through 6 with notes C, 1, C, 2, C, 3, C, 4, F, 5, F, 6. The second system shows measures 7 through 12 with notes C, 7, C, 8, G7, 9, G7, 10, C, 11, C, 12.

Handwritten musical notation for Bb Instruments, Bb Blues Scale. The third system shows measures 1 through 4 with notes C, 1, C, 2, C, 3, C, 4. The fourth system shows measures 5 through 8 with notes F, 5, F, 6, C, 7, C, 8. The fifth system shows measures 9 through 12 with notes G7, 9, G7, 10, C, 11, C, 12.

Eb Instruments

Bb Blues Scale

Handwritten musical notation for Eb Instruments, Bb Blues Scale. The first system shows measures 1 through 6 with notes G, 1, G, 2, G, 3, G, 4, C, 5, C, 6. The second system shows measures 7 through 12 with notes G, 7, G, 8, D7, 9, D7, 10, G, 11, G, 12.

Handwritten musical notation for Eb Instruments, Bb Blues Scale. The third system shows measures 1 through 4 with notes G, 1, G, 2, G, 3, G, 4. The fourth system shows measures 5 through 8 with notes C, 5, C, 6, G, 7, G, 8. The fifth system shows measures 9 through 12 with notes D7, 9, D7, 10, G, 11, G, 12.

Instructions for teaching B flat blues scale.

1. Have the piano play the basic B flat blues chords through two times for students to listen to the structure of the blues and the chord changes.
2. Have the students play whole notes through the 12 bar blues.
 - a. Everyone on the root note
 - b. One section the root
One section the third
One section the fifth
 - c. Split the chord within the sections.
3. Have the students sing whole notes - root position - for the 12 bars. Do as much singing as possible. It will make the students listen to the pitches with a much more critical ear.
4. Introduce the Blues Scale.
 - a. Have two sections play whole notes - root position - while one section plays the blues scale. Alternate sections until all of the sections have a chance to play the blues scale with the blues chord background.
 - b. Have the band play the chords in parts while individual students play the blues scale.
 - c. Have the band play the chords in parts while individual students play solos using only the notes of the blues scale. The student can use any rhythm pattern and any note as long as the note is in the blues scale.
5. Apply the solos to music.

Music Example - MORE BLUES - by Ken Harris
Harris Music Publishing Co. - used by permission

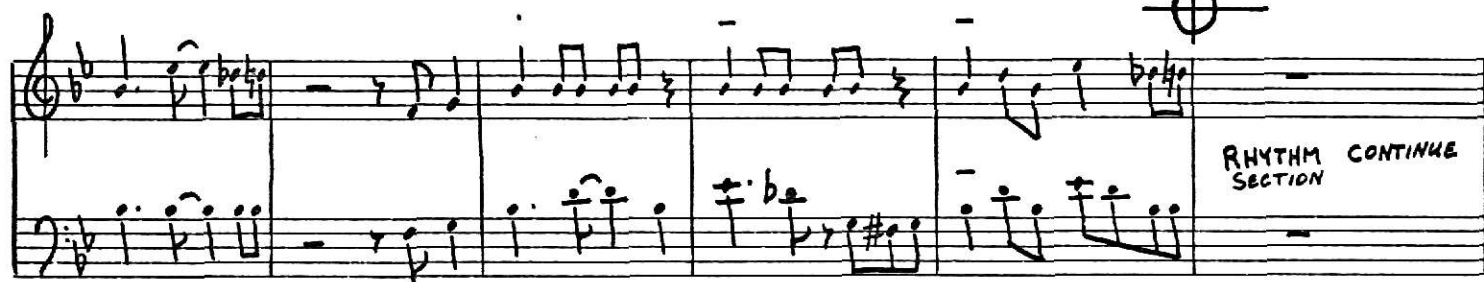
CONDUCTORS GUIDE

MORE BLUES

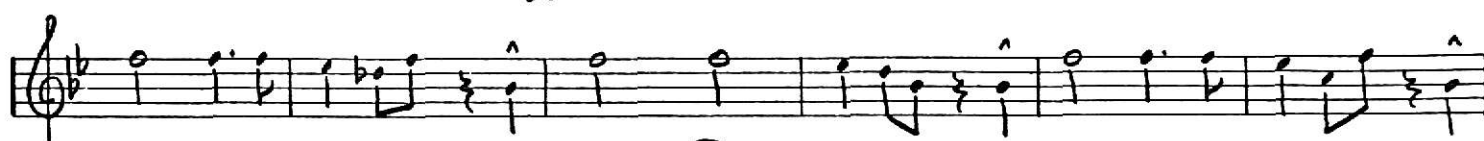
KEN HARRIS

SAXES

[A] UNIS.



C TRUMPET I Solo
SAXES UNIS. BACKGROUND - SMOOTHLY



NOTE: LETTER [C] MAY BE
REPEATED AS DESIRED FOR
ADDITIONAL AD LIB SOLOS.

At letter C - More Blues offers an opportunity for you to apply the B flat blues scale and chord structure. The printed chords at letter C are more advanced than the basic scale outlined. If you will insert the basic chords and the blues scale as outlined it will work quite well.

- a. Have the band play the written background and let individual students experiment with the blues scale.
- b. Have the band play the blues scale while the students play solos.
- c. Have the Trumpets play the written solo followed by an improvised solo.
- d. Let each member of the band try to play a solot. I know that everyone can not be a soloist, but you never know what will motivate a hidden talent. You might be surprised!

This outline is not always going to be 100 percent effective. Also, this plan does not imply that this is the only way to teach solo playing. It is a method that has worked in several different kinds of teaching situations. The approach is simple, both for the teacher who lacks jazz experience and for the student without a jazz solo background. Experimentation by the teacher and the student will change the simple things performed well into more difficult things performed very well.

CHAPTER VIII

SELECTING APPROPRIATE MUSIC

Selecting appropriate music is one of the critical areas of the successful stage band. This may sound like an obvious conclusion, but it is amazing the number of directors that do not select stage band music in an intelligent way. Directors take great pains in selecting marching band and concert band music but too many directors do not take the same care with stage band music selection.

A few years ago it was impossible to purchase quality stage band music in a music store. During this time of the stage band development, all of the better bands played special arrangements that were very expensive and hard to find. Today, good arrangements can be purchased for \$2.50 to \$10.00 at most music stores that stock band music. Good arrangements are available to the directors that take the time to find them.

As in marching band and concert band literature, all published stage band music is not automatically a good piece of literature. The great demand for this type of arrangements has saturated the market with a lot of literature that has to be picked over before you purchase the music.

Some of the things that you should look for in purchasing stage band music are:

1. INSTRUMENTATION - Several of the newer arrangements have important guitar parts, electric bass,

expanded percussion, and doubled woodwind parts which are necessary to play the arrangement.

2. ARTICULATION MARKINGS - If you have a young band it is important that they play well marked parts. The students need to be able to do this on their own later on, but a well marked part will help establish the jazz feeling in an organized pattern.
3. RANGE OF THE PARTS - The arrangement will not be any good to the band if the parts are not within the possible playing range of the students.
4. SOLOS - Are the solos written or does the part provide only a chord line? What instrument has the solo? Do you have a person that can play the part?
5. CAN YOUR RHYTHM SECTION PLAY THE NECESSARY TIME PATTERNS? - With today's sounds and advanced rhythm demands some selections would be wasted money without an adequate rhythm section.
6. WILL THE STUDENTS ENJOY THE SELECTION? - Too many directors feel the band is for their enjoyment, not the students. There must be a happy medium in the selection of music. Both the taste of the director and the students must be satisfied. The students need to play their kind of music.

In selecting music for the stage band, the tunes are divided into three categories.

1. TEACHING MUSIC - strictly for teaching, not to be used in performance.
 - A. Method books
 - B. Articulation charts
 - C. Very simple selections that would not be well received by the audience but offer well marked parts for training purposes.
 - D. Selections that are beyond the band but offers a definite challenge to the students.
2. PLAYING FUN - music the students enjoy. Music of the time and music that you could use for the P.T.A. meeting. The stage band can be one of the best salesmen for your program if you play music that the public will enjoy.
3. CONTEST - QUALITY - Music that is prepared for a concert or contest that serves as a proving ground for the students that are learning to play jazz.

The last and perhaps the most important part of music selection - variety. Make sure that everything you purchase is not the same. It is very easy to become involved with one type of style or sound. Latin, Swing, Jazz Rock, Jazz Waltz, and Ballads should and must be included if you are going to give the students a good stage band background.

CHAPTER IX

RECOMMENDED STAGE BAND METHOD BOOKS AND TEXTBOOKS

Jerry Coker, Improvising Jazz. Englewood Cliffs, N. J.: Prentice-Hall, 1964. Paper Back - \$1.95.

This book is a must for the jazz musician. Blues, Harmony, Melody, Rhythmic Swing, and Characteristic Chord Progressions are the titles of the chapters of this book. A fine book for the really interested jazz musician.

M. E. Hall, Stage Band Techniques. San Antonio, Texas: Southern Music Company, 1965.

Published for C, B flat, E flat, Guitar, Bass, Drums, Piano, Conductor. Parts - \$1.00 Piano - \$2.00 Conductor - \$5.00

A very good book that works well with an individual and a class. Dr. Hall uses a good set of jazz articulations, original tunes, and his outstanding jazz background to make this a fine addition to any stage band library.

John LaPorta, A Guide To Improvisation. Boston, Mass.: Berkley Press, 1968.

Published for B flat, E flat, and C instruments. \$7.50 per book.

A good presentation of a method of jazz improvisation. The book comes with records that provide a guide for the student and the teacher. Each section has a theory, rhythm training,

instrumental ear training, and performance section. A very fine book.

John LaPorta, Developing the Stage Band. Boston, Mass.: Berkley Press, 1965.

Published for Alto Sax, Tenor Sax, Bari Sax, Trombones, Trumpets, Vibes, Piano, Guitar, Bass, Drums. Parts - \$3.50 Conductor - \$12.50.

Interpretation, Conception, Phrasing, Dynamics, Expression, Harmonic Awareness, Improvisational Concepts, - all of the techniques of stage band performance are described in detail in this extraordinary book.

Phil Rizzo, Modern Music School Theory Text. Manhattan, Kansas.: Jazz Education Press, 1969.

Work Book and Textbook - \$7.50.

A fine new theory text that has a work book that is correlated to be used by the students with the text. From the basic fundamentals to symphonic and jazz phrasing - Mr. Rizzo does a fine job. Works well on an individual or a class basis.

Bob Tilles, Practical Improvisation. New York, N. Y.: Belwin, 1967.

Combination workbook and text - \$3.00.

An excellent combination text and workbook that gives the student a well planned course to follow from the beginning intervals to chord symbols and melody application. This book can be used by an individual or by a class.

George Wiskirchen, Rev., Developmental Techniques for the School Dance
Band Musician. Boston, Mass.: Berkley Press, 1961.

Textbook - \$5.00

An outstanding text that covers many problems of the
school musician as he explores the study of jazz.

ACKNOWLEDGMENT

The writer thanks his major professor, Thomas B. Steumenberg, Professor Warren V. Walker, and Professor Clyde Jussila for guidance and critical reading of this paper.

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ESSENTIAL TECHNIQUES FOR THE DEVELOPMENT
OF A STAGE BAND PROGRAM

by

PHILLIP WILLIAM HEWETT

B. M. E., Texas Christian University, 1959

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1970

Since World War II the stage band has been an addition to the music programs of many high schools. Training for musical leadership along this line has therefore stimulated the growth of such programs in many colleges and universities. There were, at the end of World War II, many factors favorable to the growth of these programs. The "big band sound" was still in the ears of the high school and college generations; it was danced to by the service men in their limited times of recreation; it was heard in juke boxes around the world. It is little wonder that it attracted many followers.

Prior to this time, the "big band" seems not to have had a place in the academic programs of either the secondary or collegiate institutions; though formal groups were common, they were not officially connected with these institutions. Strangely enough, though the professional "big band" has almost disappeared, it has survived as an amateur activity under the sponsorship of the very institutions which had formerly ignored it.

No one has clearly traced the history of the stage band movement in the schools. Research in the Kansas State University Library with its many resources yielded only articles pertaining to the pros and cons of having stage bands in the schools and did not provide a single article pertaining to the historical development of this new program. Most of the supposed facts of its development are undocumented; they are accepted by hearsay. The most authentic source of information is perhaps

Dr. M. E. Hall, a pioneer in this area who founded the stage band program at North Texas State University in Denton, Texas, in the fall of 1947. Information from Hall was secured through interview.

According to Hall, there were a few high school dance bands before 1950, but too few to consider that they were of general importance before 1950 or 1951. Leonard King of Brownwood, Texas, started the first known Stage Band Festival in 1951. In the first year, there were a total of six bands at the festival. Hall states that, "they had to look long and hard to find the six bands for the first festival." By 1970, participation in the festival had to be limited to sixty four bands; many applications were eliminated.

When the movement started, such an organization was usually referred to as a "dance band." Being offensive to certain groups of people, the reference was changed to "stage band."

Since the stage band movement has entailed the development of qualified teachers, it was inevitable that they would associate into a professional organization. In 1968, under the leadership of Matt Betton, Hall, and Leon Breeden, the National Association of Jazz Educators was officially voted into existence at the National Convention of the Music Educators National Conference.

Presented in this report is a text concerning the training of the stage band for instrumental directors in the secondary schools. The rapid growth of the stage band has created a need for a text for the director that has not been exposed, either as a teacher or a performer, to the stage band, its organization, its style, its articulations,

or its techniques. The text is informal. It was not written in the conventions of an academic dissertation; rather, it was designed to catch the spirit of the stage band movement, and to supply pertinent information in as clear a manner as possible.

The stage band has four outstanding qualities; it teaches two ways of playing and interpreting music; it improves sight reading; it encourages experimentation and improvisation; it provides experience leading to additional professional opportunities. The stage band also provides an organized manner for presenting music that students, parents, and the community will enjoy.

Effective scheduling, proper rehearsal organization, and a thorough knowledge of the possible instrument combinations will make the program operate at its optimum. The manner in which the inexperienced director presents stage band articulations, their interpretation, and meaning, and an effective approach to teaching improvisation, will greatly enhance the success of the program. Appropriate music, method books, and textbooks are mentioned.

Effective application of the stated essential techniques for the development of a stage band program constitutes the body of this study.