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The career of Herbert R. Hazelman: Public school bandmaster

Jeffreys, Harold Leon, Ed.D.

The University of North Carolina at Greensboro, 1988

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THE CAREER OF HERBERT R. HAZELMAN:
PUBLIC SCHOOL BANDMASTER

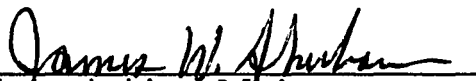
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Harold L. Jeffreys

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1988

Approved


Dissertation Advisor

APPROVAL PAGE

This dissertation has been approved by the following
committee of the Faculty of the Graduate School at The
University of North Carolina at Greensboro.

Dissertation Adviser James W. Thurston

Committee Members Barbara B. Bain
Hilary Applegate
Patricia E. Lick
L. J. Myers

April 8, 1988
Date of Acceptance by Committee

March 28, 1988
Date of Final Oral Examination

ACKNOWLEDGMENTS

I wish to express my sincere gratitude to Dr. James W. Sherbon for his invaluable assistance and support as director of this dissertation. Appreciation also is extended to Mrs. Barbara Bair, Drs. Hilary Apfelstadt, Fritz Mengert and Patricia Sink for their contributions and encouragement.

I am particularly indebted to Mr. Herbert R. Hazelman and other professionals who provided a wealth of source material. This study would not have been possible without their cooperation and many contributions.

Special thanks to my family, friends, colleagues, and the administration and band students at Saint Augustine's College for their encouragement and cooperation. Most important, I thank my wife, Arcelia, for her patience and understanding.

JEFFREYS, HAROLD LEON, Ed.D. The Career of Herbert R. Hazelman: Public School Bandmaster. (1988) Directed by Dr. James W. Sherbon. 212 pp.

The purpose of this investigation was to research the professional career of Herbert R. Hazelman and to present the results in a manner which portrays the various facets of this consummate musician, as a performer, composer and arranger, and most important, as a bandmaster.

Data were collected through extensive interviews with Hazelman and seven of his contemporaries and by researching his personal papers, scrapbooks, scholarly works, magazines, journals, and newspaper articles. Additional data were secured from the University of North Carolina at Chapel Hill, the University of Maryland, and the University of North Carolina at Greensboro.

A general overview of the status of bands (municipal, military and professional) in the early twentieth century was provided to create the parameters for Hazelman's emergence as a bandmaster. His childhood and collegiate experiences with respect to his musical development also were included.

Hazelman's professional career began in Durham, North Carolina, in the spring of 1936. In the fall of 1936, he assumed a band position in Greensboro, North Carolina, and remained there until his retirement in 1978. Hazelman's significance in the school band movement is reflected by

the influence he exerted in professional organizations, his role as an adjudicator and clinician, and the national prominence attained by bands under his leadership.

His efforts with respect to expanding the repertoire for wind band were highly regarded by his peers. He secured a commission for Gunther Schuller to compose Meditation for Band, and his relationship with John Barnes Chance led to the creation of Chance's Incantation and Dance, and Variations on A Korean Folk Song. These compositions gained national acclaim and are recognized as part of the standard literature for wind band. Moreover, Hazelman's positions on the Board of Directors and as Chairman of the Ostwald Composition Award Committee of the American Bandmasters Association further underscored his national prominence.

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CHAPTER I

INTRODUCTION

The development of the school band program in the United States was phenomenal after the 1920s.¹ There were numerous factors which contributed to this growth. These included shifts in sociological and educational patterns, and entertainment needs for the general public. Whitehall stated that a substantial number of military musicians, upon returning home after World War I, created an overabundance of bandsmen seeking jobs in music as performers and/or educators.²

Birge indicated that during the early part of the twentieth century, military bands, municipal bands, and professional bands, such as the Sousa Band and the Pryor Band, were extremely popular in the United States.³ Whitehill attributed this popularity to the performance of

¹Lloyd F. Sunderman, Historical Foundations of Music Education in the United States (Metuchen, NJ: Sparrow Press, 1971), 255-56.

²Charles D. Whitehill, "Sociological Conditions Which Contributed to the Growth of the School Band Movement in the United States," Journal of Research in Music Education 17 (Summer 1969), 179.

³Edward Bailey Birge, History of the Public Music in the United States (Washington: Music Educators National Conference, 1966) 88, 206.

popular music and marches, concurrent with the attitude created for the listener by the intensity and sonority of the band sound. Of equal importance to the popularity of bands was their mobility and ability to reach a broader audience by participation in parades, athletic events, and outdoor concerts.⁴

According to Goldman, the popularity of these bands in the early twentieth century actually commenced during the middle to late nineteenth century, primarily resulting from accomplishments of the bands and musical extravaganzas of Patrick Gilmore.⁵ Bierley emphasized that many band leaders and musicians during the early twentieth century were directly influenced by the achievements of Gilmore, particularly the legendary John Phillip Sousa.⁶

Prior to the 1920s, school bands were practically nonexistent. Sunderman however, revealed several notable exceptions, such as the presence of school bands in Joliet, Rockford, Chicago and Fostoria, Illinois and in

⁴Whitehill, 181.

⁵Richard Franko Goldman, The Wind Band (Westport, Conn.: Greenwood Press, 1974), 65-84.

⁶Paul E. Bierley, John Phillip Sousa "American Phenomenon," (Englewood Cliffs: Prentice Hall, Inc., 1973), 38.

Rochester, New York. In some instances, these early bands were organized with rehearsals and instruction taking place after school hours.⁷ Birge stated that the purpose of early instrumental instruction was primarily directed toward the preparation of individuals for municipal bands and orchestras.⁸

Davis proposed that curricular additions and expansions in the public schools are generally the result of needs and interest of American society.⁹ The popularity associated with civic bands in the early twentieth century perhaps created a need and/or interest in band music. As a result, school systems of that period were challenged to produce musicians, which stimulated the implementation of school band programs on a broader scale.

Gordon reported that educational organizations such as the Music Supervisors National Conference (subsequently the Music Educators National Conference) recognized the importance of school band programs and provided the leadership required to sponsor the National High School

⁷Sunderman, 256.

⁸Birge, 207-09.

⁹Edna L. Davis, "A Study of Trends and Developments in Music Education in the United States from 1930-1960," (Mus. A.D. diss., Boston University, 1964), 10.

Band Contest after 1926 and the standardization of band instrumentation in 1929.¹⁰ Also, colleges and universities began to recognize the value of the school band and established programs to provide educational assistance to schools and teachers developing band programs.

Further evidence of postwar (World War I) development of school bands can be related to the growth in the number of band contests and the quality of band performance. In 1924, thirteen states held contests in addition to numerous district contests with more than 104 bands participating in their respective state competitions.¹¹ According to Prescott and Chidester, more than 1,000 band programs competed in state contests in 1932 in all but four states.¹² Sunderman indicated that by 1941 more than 900,000 students were involved in school band programs. The latter estimate is based on the fact that more than 2,400 bands qualified for their respective state finals

¹⁰Edgar B. Gordon, "The Birth of School Bands and Orchestras," Music Educators Journal 42 (November-December 1956): 34-36, 40-41.

¹¹Sunderman, 257.

¹²Gerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands (New York: Carl Fischer, Inc., 1938), 9.

of the National School Music Competition in participating states throughout the country.¹³

This rapid development of school bands after World War I illustrated the desire of the American public for band music. Moreover, this growth reflected the emergence of interested, capable and dedicated leaders to organize and perpetuate school band development.

History has supported the premise that the notoriety and success of any movement in modern civilization is generally the result of the dedication, creativity, and the effectiveness of persons accepting the responsibility and challenge of an idea. One such proponent of the early (1930s) school band movement was Herbert R. Hazelman, retired and currently residing in Greensboro, North Carolina.

Upon beginning his career as a band director in Durham, North Carolina, Hazelman rapidly demonstrated his competence as a band director by earning a superior rating in Class A of the state band contest in the spring of 1936 after only one semester of employment at Durham High School. In September of 1936, he moved to Greensboro High School (subsequently, Grimsley High School) in Greensboro, North Carolina, and continued to gain prominence as a

¹³Sunderman, 258.

bandmaster. Except for serving two years in the Navy during World War II, Hazelman remained in Greensboro as a band director until his retirement in 1978.

Hazelman's contribution to and influence upon band development in the United States was not only as bandmaster but also as a performer, composer, and arranger as well as a proponent of issues related to the band idiom. He served a term as president of the North Carolina Bandmasters Association and was frequently invited to serve as an adjudicator and clinician (1938-1981). His election to the American Bandmasters Association (ABA) in 1951 and ensuing ABA responsibilities, which included a term on the board of directors (1963-1965), illustrate the esteem in which he established among his colleagues on local, regional and national levels. In addition, numerous compositions and arrangements by Hazelman were performed as part of ABA conventions between 1953 and 1979.

Need for the Study

The need for historical research in music education is supported by the fact that there is a lack of documented research in the history of public school band development. To corroborate this assertion, a careful review was made of four leading sources of music education

research: all issues of the Journal of Research in Music Education (JRME), the Journal of Band Research (JBR), the Council for Research in Music Education Bulletin (CRME), and Dissertation Abstracts International (DAI). In addition, several prominent texts on music education and bands were examined which included: Edward B. Birge, History of Public School Music in the United States; Richard Franko Goldman, The Wind Band and the Concert Band; Harry Wayne Schwartz, Bands of America, and Lloyd F. Sunderman, Historical Foundations of Music Education in the United States.

Scholten indicated that between 1974 and 1978 fewer than 5% of the papers presented at the Music Educators National Conference meetings were historically oriented,¹⁴ a fact which further illustrated the current need for more historical research, and particularly research in the evolution of public school bands in America. Contest data and other cursory information on school bands often appear in regional and national publications, but, only a limited amount of published research is available with regard to school band development and persons responsible for the expansion of school bands.

¹⁴James W. Scholten, "Historical Research in Music Education: A Case of Intentional Neglect," Contributions to Music Education 7 (1979), 15.

The history of any subject area is assumed to be important to the preparation and stability of practitioners in the field. Butts and Cremin provided a justification for historical research:

. . . to help educators understand what the present problems are, how the problems have arisen, what the advantage and dangers of the past have been, what forces from the past are still at work in the present, and what we have to reckon with as we move into the future.¹⁵

The history of a specific field also may provide a source of pride, inspiration, and respect for persons in a chosen profession. Moreover, the chronological growth, development, and reform in any movement is often predicated on the successes and failures borne by its history. Reimer supported the importance of historical research by suggesting that historical studies are necessary to provide the context for establishing attitudes, beliefs, and understanding of the significance of a discipline.¹⁶

To accept the premise that music is of value to society, the history of such must be of value also,

¹⁵R. Freeman Butts and Lawrence A. Cremin, A History of Education in American Culture (New York: Henry Holt and Co., 1953), 8.

¹⁶Bennett Reimer, "Toward a More Scientific Approach to Music Education Research," Council for Research in Music Education (Summer 1985): 1-22.

because the history of a movement or endeavor provides its substance and significance. Heller and Wilson stated:

Historical research in music education assumes a temporal bond which connects persons, events ideas and the like. Historical knowledge is of causes and effect, progression through time and of antecedents and consequences.¹⁷

They further characterized the results of historical research as a means to provide:

1. A better understanding of the present
2. A richer basis of information
3. A more complete record
4. A more accurate accounting of what has taken place
5. A clearer explanation of complex ideas.¹⁸

Historical research in music education has a number of proponents. Such notables as Birge, Britton, Sunderman, Tellstrom, and more recently, George Heller and Michael Mark have provided research from a historical perspective. In addition, the establishment of the Music Educators National Conference Historical Center at the University of Maryland, the publication of the Bulletin of Historical Research in Music Education, and the founding of the History Special Research Interest Group (HSRIG), a

¹⁷George M. Heller and Bruce D. Wilson, "Historical Research in Music Education: A Prolegomenon," Council for Research in Music Education 69 (Winter 1982): 4.

¹⁸Ibid.

subgroup of the Music Educators National Conference (MENC), provided evidence of the profession's interest in the history of music education.

A concentrated examination of published historical research indicated that a large majority of research is related to organizations, institutions, programs, methodologies, and sociological and demographic aspects of the history of music education. Although these factors are pertinent to the development and to the current and future status of music education, it is equally important to note the contributions of leaders in the history of music education. No movement, program, or concept can be implemented, developed, or maintained without effective, creative, and dedicated leadership.

In some respects, the role and contributions of early leaders in music education have been presented in research papers, journal publications, articles, master's theses, and doctoral dissertations. These subjects included notables such as Lowell Mason, Samuel Holyoke, Will Everhart, Katherine K. Davis, Vanette Lawler, and Marion Flagg. The story of the pioneers and leaders in the development of school bands, however, has virtually remained untold in published works.

According to Garraghan, "the career of an individual has historical meaning only to the extent to which it influences an organized group of individuals or is influenced by it."¹⁹ Within the context of his highly successful career encompassing 42 years as a school band director, it can be concluded that Herbert R. Hazelman had a significant impact and influence on band development in the public schools.

Herbert R. Hazelman's contributions to the band movement are further supported by the inclusion of the Greensboro High School Band in the publication, Bands of the World. Authored by Al G. Wright and Stanley Newcomb (Purdue University), this publication recognized what they considered to be outstanding band programs throughout the world, military, municipal, industrial, college-university, and secondary school bands.²⁰

Gregory placed the significance of this type of investigation into a proper context. "To gain a clear historical perspective of the band movement, it is necessary to study the lives and accomplishments of the

¹⁹Gilbert J. Garraghan, A Guide to Historical Method (New York: Fordham University Press, 1946).

²⁰Al G. Wright and Stanley Newcomb, Bands of the World (Evanston: Instrumentalist Co., 1970), 84.

leaders of that movement."²¹ Therefore, studies of this nature provide the foundation and context for justifying the importance of research on public school bands and their leaders.

Gregory further stated that as of 1982 fewer than 20 studies had been implemented concerning notables in the band field.²² To date (1987), fewer than five published investigations have been identified which document and present the contributions of high school band directors.

Herein lies the need for this study: (a) Herbert R. Hazelman was an outstanding bandmaster during the formative (1930s) and subsequent stages of school band development, (b) his band programs were recognized on the local, regional, and national levels, and (c) presenting his contributions are essential to creating the body of knowledge to solidify the heritage of the band movement.

Statement of the Problem

The purpose of this investigation was to research the professional career of Herbert R. Hazelman and to present the results in a manner which portrays the various facets

²¹Earle S. Gregory, "Mark H. Hindsley: The Illinois Years" (Ed.D. diss., University of Illinois, 1982), 9.

²²Ibid., 10

of this consummate musician; to portray Hazelman as a performer, composer/arranger, and most important, as a bandmaster.

Documentation relative to the career and accomplishments of Hazelman was absent from the historical literature in music education in North Carolina and the United States. Thus, the major research objective was to document the various factors which contributed to the musical development, achievements, and career of Herbert R. Hazelman from 1936 to 1978.

Specifically, the research focused on the following questions:

1. What was the status of bands prior to the commencing of Herbert R. Hazelman's career?
2. What were the notable achievements of bands under the leadership of Hazelman?
3. What was the relationship of Hazelman to leading authorities in the band field through his participation in professional associations?
4. What were Hazelman's contributions to the development of school bands through his teaching, composing, arranging, and tenure as an adjudicator and clinician?

Delimitations

This study, pertaining to Herbert R. Hazelman, was limited primarily to his professional career from his first employment in Durham, North Carolina through his career in the public schools in Greensboro, North Carolina. Specific topics included information on the status of bands in the early twentieth century and Hazelman's childhood, adolescence, and collegiate experiences. These topics were included only as a means of creating the parameters for the various activities of Hazelman's professional career. The compositions and arrangements of Hazelman were reviewed as they relate to his experience as a bandmaster. Any discussion of his compositions was included only as a means of supporting his philosophy of band development.

The proceedings of the following organizations were researched as they related to Hazelman's career: Music Educators National Conference, North Carolina Bandmasters Association, North Carolina Music Educators Association, and American Bandmasters Association. In addition, pertinent books, papers, and journals were examined as they related to school bands in general and more specifically to Hazelman. The inclusion of other personalities, organizations, and topics within this study were limited to their relevance to Hazelman as a composer, writer, performer, and bandmaster.

Procedure for Collection and Verifying Data

The process of collecting data for this study involved the careful review of specific sources and documents which included newspapers, public school documents and materials in Chapel Hill, Durham, and Greensboro, North Carolina, and personal interviews. Interviews followed the general guidelines proposed by an authority in field research, Whyte,²³ in addition to the historical research procedures suggested by Phelps²⁴ and Barzun and Graff.²⁵

The validity of a historical study dictates the classification of sources as primary and secondary. Primary sources are those which contain first-hand or original information. Secondary sources are those which are removed from the original scene, act or occurrence. Primary sources for this study consisted of articles and letters written by Hazelman, notes, reports, scores, course outlines, discussions, personal documents, and personal (taped) interviews with Mr. Hazelman. Primary

²³William Foote Whyte, Learning From the Field (Beverly Hills: Sage Publications, Inc., 1984), 97-112.

²⁴Roger Phelps, A Guide to Research and Music Education, 3rd ed. (Metuchen, NJ: Scarecrow Press, Inc., 1986) 176-182.

²⁵Jacques Barzun and Henry F. Graff, The Modern Researcher (New York: Harcourt, Brace, Jovanovich, Inc., 1985).

sources also included reports by contemporaries, photographs, recordings, and printed programs.

Secondary sources included letters from contemporaries, newspaper and journal articles, and records of the aforementioned professional associations. In addition, personal (taped) interviews were conducted with professional colleagues.

The data were examined to determine authenticity (external criticism), which refers to whether a document or statement is true. The process of determining authenticity requires the answer to the following questions:

1. Where was the item originally located?
2. Is the document an original or a copy?
3. Does the item appear to be as old as it should be?
4. Are there identifications that will make verification easier?
5. Is the handwriting consistent with other items by the reputed writer?
6. Are there any indications that such an item existed?
7. Is there any reason to suspect that an item may be a hoax?

The concept of credibility (internal criticism); the accuracy of a document or statement, also was applied with respect to the data and reflected the consideration of several questions.

1. Is the document consistent with others by the writer.
2. Are there any indications that the writer's reporting was inaccurate?
3. Does the writer mean what he says?
4. Could the work or document have been written by someone else in the style of the writer?
5. Is there any evidence that the writer is biased?

These procedures as listed by Phelps²⁶ were incorporated with regard to printed and interview data where appropriate.

Organization

The data for this study were organized according to specific activities and developmental stages in the career of Herbert Hazelman. The presentation of this study involved information presented chronologically and also by topics which reflected the various professional affiliations and endeavors of Hazelman. The data were classified as they related to the research questions which, determined the organization of the chapters of this study.

²⁶Phelps, 171-179.

CHAPTER II

STATUS OF BANDS IN THE EARLY TWENTIETH CENTURY

Military, professional, and municipal (town) bands emerged in the United States during the nineteenth century, although their popularity and impact culminated in the early twentieth century precipitating the growth of the school band movement. As a result, it seems pertinent that a presentation on the status of bands in the early twentieth century appear in this study, specifically to establish the overall band climate at the time when Herbert R. Hazelman began his career in 1936.

Municipal Bands

Fennell reported that municipal bands as an American tradition developed in the middle of the nineteenth century, however, some municipal bands date to the early part of that century.¹ In many instances, these bands were attached to a local military unit and performed for civic functions as well as military purposes. Most musicians in municipal bands were often former or current

¹Frederick Fennell, "Hardy Perennial: Bands in the Open," Musical America (July 1961): 14-17.

military musicians with a desire to promote the musical heritage established in their military units concurrent with the performance of operatic arias and waltzes. Weber supported this conclusion with the following statement.

Many of the best [town] bands throughout the Eastern United States were attached for a number of years to volunteer state militia organizations. These bands were not restricted exclusively to military duty but were permitted to play for engagements in civilian life for which contracts could be obtained by their leaders.²

Weber further stated that municipal band musicians worked at other trades, a tradition that carried over into the twentieth century.

After the beginning of the twentieth century the municipal band became more prevalent. These bands began to assume a more civilian identity by deleting the terms associated with the military and receiving financial support from their communities.³

Municipal bands, for the most part, appeared to lose popularity after the 1930's, perhaps as a result of mass media, the growth of school bands and changing habits and mores of American society. Following is a brief overview

²Calvin Earl Weber, "The Contribution of Albert Austin Harding and his Influence on the Development of School and College Bands," (Ed.D. diss., University of Illinois, 1963), 15.

³Ibid., 15-17.

of prominent municipal bands which were active in the early twentieth century.

E.H. Wiley is credited with organizing the Long Beach (California) Municipal Band in 1909. Wright and Newcomb noted that the city council provided tax funds to maintain the group. The band numbered approximately 36 players, all of whom were employed by the city, and performed numerous concerts at schools and civic functions.⁴ According to Stoddard, this band was provided administrative and rehearsal facilities in the city municipal auditorium.⁵

Quayle cited the Allentown (Pennsylvania) Band as a widely recognized municipal band.⁶ Weber reported that the band dated back to 1828.⁷ Goldman described the Allentown Band as the oldest continuous band in America except for the United States Marine Band.⁸ Schwartz

⁴Al G. Wright and Stanley Newcomb, Bands of the World (Evanston: Instrumentalist Co., 1970), 59.

⁵Hope Stoddard, "Municipal Band," Instrumentalist (April 1954): 22-25.

⁶Nolbert Hunt Quayle, "Old Touring Bands," Music Educators Journal (October 1960): 26.

⁷Weber, 13-18.

⁸Richard Franko Goldman, The Concert Band (New York: Rhinehart Co., 1946), 39.

mentioned the Allentown Band as one of the leading bands in the last quarter of the nineteenth century.⁹ By the mid-twentieth century the band had grown to approximately 70 members. Wright and Newcomb noted that after the 1920s, the band, under the leadership of A. L. Meyers, began to use prominent guest conductors such as Edwin Franko Goldman, Arthur Pryor, and Herbert L. Clark.¹⁰

Schwartz described the Stonewall Brigade Band as one of the top civilian bands in the last part of the nineteenth century.¹¹ According to Wright and Newcomb, this band originated in 1845 under the leadership of A.J. Turner and during its early years was attached to the Fifth Virginia Regiment. After the turn of the century, the support and management of the band became the responsibility of city government.¹²

Pennsylvania was the site of another noted municipal band. Founded in 1831 as the Williamsburg Band, this ensemble gradually became known as the Repazz Band, the name of one of its prominent leaders, Daniel Repazz, as

⁹Harry Wayne Schwartz, Bands of America (Garden City, Doubleday and Co., Inc., 1957), 81.

¹⁰Wright and Newcomb, 65.

¹¹Schwartz, 81.

¹²Wright and Newcomb, 67.

reported by Quayle.¹³ Wright and Newcomb indicated that the Repazz Band performed at the nomination of America's Vice President Henry Clay in 1841 and later performed in various areas of the Northeastern United States gaining immense popularity. Wright and Newcomb further stated that the Repazz Band continued to function well into the 1960s.¹⁴

Military Bands

The United States Marine Band is recognized as the oldest continuous band in America. Goldman stated that the band was organized officially in 1798.¹⁵ To the contrary, Wright and Newcomb reported that the band was formed in 1775 in Philadelphia as "The Musics."¹⁶ Both researchers, however, agree that public performances by the band began in 1800. Often referred to as "The President's Band," the Marine Band has provided music for official government functions since its inception and was generally regarded as the official band of the United States.

Goldman indicated that the early instrumentation fluctuated and included, on occasion, fifes. In 1880 the

¹³Quayle, 26.

¹⁴Wright and Newcomb, 65.

¹⁵Goldman, 38.

¹⁶Wright and Newcomb, 35.

Marine band was placed under the leadership of John Phillip Sousa who, according to Bierley, had served as an apprentice for several years beginning at the age of 13. Sousa is credited with elevating the status of the Marine Band in terms of instrumentation, repertoire and artistic excellence.¹⁷

The United States Army Band was created in 1922 by order of General J.J. Pershing and the Navy Band was officially established by act of Congress in 1925. Wright and Newcomb listed George C. Marshall, who later became a General and Army Chief of Staff, as one of the persons designated with early administrative responsibilities for the Army Band.¹⁸ The Navy Band was initially under the leadership of Lt. Charles Benter. It should be noted that various branches of the military had bands in various locations including the service academies. Those noted in this section, however, relate to organizations initiated and supported by the highest administrative level of each branch. Moreover, these bands traveled extensively promoting the values of their respective military branches

¹⁷Paul E. Bierley, John Phillip Sousa: "American Phenomenon," (Englewood Cliffs: Prentice Hall, Inc., 1973), 7-8.

¹⁸Wright and Newcomb, 33.

and performing at a high level the best of band literature in the early twentieth century.

Professional Bands

The emergence of professional bands is often embodied in the success and popularity of bands conducted by Patrick Gilmore and John Phillip Sousa. Although Gilmore's and part of Sousa's career began in the late nineteenth century, it is generally assumed that they were primarily responsible for the rapid growth of professional bands in the last part of the nineteenth and early twentieth century.

Professional bands, in this context, primarily refer to bands organized and operated as business ventures with fees allocated to pay the musicians based on projected revenue from performances. According to Quayle¹⁹ and Fennell,²⁰ professional (touring) bands found lucrative sites and appreciative audiences at amusement parks, beaches, county fairs, in addition to bandstands and temporary locations for civic events.

Although there was a substantial number of professional bands in the late nineteenth and early twentieth centuries, the primary focus of this section will be on bands which appear to have had a significant impact _____

¹⁹Quayle, 26.

²⁰Fennell, 14-17.

on band development. This impact is judged by their apparent popularity and length of operation. The bands under discussion will be identified by the name of their leader since this was the manner in which they were identified during this period. In most instances, these persons led several bands during their careers.

Patrick Gilmore assumed the leadership of a number of bands during his career. Among these were the Boston Brass Band (1852), the Salem Band (1856) and the Boston Brigade Band (1859).²¹ Schwartz noted the means of compensating the band's musicians.

Gilmore's arrangement with bands was a new idea. He was to assume all expenses for music uniforms, rent and everything else, but he was to be the sole proprietor of the band and it was to be known as Gilmore's Band.²²

This particular arrangement appeared to be the first of its kind, thus initiating the concept of the professional band.

Schwartz further reported that Gilmore moved to New York in 1873 and became the leader of the 22nd Regiment Band which became known as Gilmore's Band. It was during this period, 1873 until his death in 1892, that Gilmore was most productive. He initiated a more balanced

²¹Wright and Newcomb, 60.

²²Schwartz, 44-45.

instrumentation (reeds and brasses), and raised the performance level of his musicians to world class status.²³ Gilmore's bands traveled throughout the United States and Europe promoting what was considered the best of band literature. His bands literally set the stage for the emergence of Sousa, Goldman, Kyrle, Innes, and other professional band leaders who prospered in the early twentieth century.

John Phillip Sousa reportedly began his professional career at the age of 13 as an apprentice in the United States Marine Band, at the insistence of his father who was a trombonist in the band. At the age of 26 (1880), Sousa was appointed conductor of the Marine Band after serving as an arranger, conductor, and violinist with various organizations in Washington, Philadelphia and St. Louis.²⁴ It is often assumed that this appointment was the catalyst for Sousa's emergence to national and international stature.²⁵

Fennell suggested that Gilmore's success prompted Sousa to abandon the Marine Band and initiate his own professional band.²⁶ Whether this was actually the

²³ Ibid., 46-53.

²⁴ Bierley, 8.

²⁵ Ibid., 7

²⁶ Fennell, 15.

situation, is unknown. However, in 1892 after 12 years with the Marine Band, Sousa resigned to pursue a career with his own professional band. Ironically, Sousa's first performance with his band occurred only two days after the unexpected death of Gilmore.

The bands of Sousa enjoyed tremendous success throughout this epoch in American history, traveling the entire country, Canada, Europe and embarking on a world tour. The overwhelming success of the Sousa bands is reflected in the fact that they secured performances well into the 1930s, surviving the initial effects of the Depression, the popularity of radio and the emergence of jazz and dance bands. It is obvious that an organization of this stature would attract the finest musicians, many of whom later had successful careers as performers and band leaders. Among the Sousa alumni were Arthur Pryor, Herbert L. Clark, Frank Simon, Victor Herbert, as well as Meredith Wilson, the producer of the Broadway plays "The Music Man" and "The Unsinkable Molly Brown."²⁷

According to Goldman, Frederick Innes was a brilliant trombonist and former member of the Gilmore Bands who, after one failed attempt, initiated a new band, Innes'

²⁷Bierley, 174-179.

Festival Band, in 1894.²⁸ Concurrent with the duties associated with the Festival Band, Innes continued to serve as conductor of the 13th Regiment Band for two years until his festival band gained notoriety. Schwartz reported that Innes was one of many bandsmen who resorted, at intermittent periods in the early twentieth century, to the Chautauqua circuit to maintain steady employment.²⁹

Bierley listed Allesandro Liberati as one of the outstanding musicians to become successful upon leaving the Sousa Band.³⁰ Liberati started bands on two occasions in the late nineteenth century only to disband them after a short period of time. In 1899 Liberati, conducting "The Grand Military Band," rose to the height of his fame after leading a massive parade in Philadelphia. Schwartz (1957) further stated that Liberati enjoyed a larger measure of success well into the 1920s.³¹

Goldman acknowledged Patrick Conway as one of the more popular and competent bandleaders of the late nineteenth and early twentieth century. As late as 1923,

²⁸Goldman, 59.

²⁹Schwartz, 143-167.

³⁰Bierley, 177.

³¹Schwartz, 177-179.

Conway's band was enjoying immense popularity as evidenced by consistent engagements at one of America's more prestigious parks, Willow Grove in Philadelphia.³²

Schwartz stated that Conway established the Cornell Cadet Band in 1895 and became conductor of the town band of Ithaca, New York in 1897. He remained as leader of both groups through 1908 at which time he focused his energies on developing the Ithaca Band which became the Patrick Conway Band in 1908.³³ Performing mostly in the summer months, Conway was able to attract top musicians from the bands of Sousa, Liberati, and others who performed primarily in the fall, winter, and spring. Goldman reported that Conway was able to continue his band leadership well into the 1920s.³⁴

Bierley ranked Arthur Pryor among the outstanding trombonists of all time with the Sousa Band at the turn of the century. Pryor performed with Sousa for approximately 12 years before launching his own band in 1903.³⁵ Schwartz noted that Pryor's Band, initially composed of members from Sousa's Band and his father's (Pryor's) band,

³²Goldman, 89.

³³Schwartz, 242.

³⁴Goldman, 84.

³⁵Bierley, 177.

made a total of six coast-to-coast tours between 1903 and 1909.³⁶ Pryor later devoted most of his time to recording but, according to Goldman, he still performed occasionally into the 1930s.³⁷

The Bachman Band was popular during the early twentieth century. Begun as a fledgling military band in 1919, the group gained immense popularity in the upper midwestern states and by June 1920 became a civilian unit, "Bachman's Million Dollar Band."³⁸ At the time of the band's beginning, there was already a substantial number of touring professional bands. As a result, Bachman limited his travel in favor of seasonal residences. Wright and Newcomb stated that Bachman's Band consistently secured seasonal engagements in Kentucky, Florida, New York and tours of the largest Chautauqua circuit³⁹ as well as engagements in the midwest.

Another popular band between 1915 and 1930 was the Fillmore Band. Organized and directed by Henry Fillmore,

³⁶ Schwartz, 238-242.

³⁷ Goldman, 84.

³⁸ Wayne Tipps, "Harold B. Bachman, American Bandmaster--His Contribution and Influence," (Ph.D. diss., The University of Michigan, 1974).

³⁹ Wright and Newcomb, 56.

the band was primarily based in Cincinnati. Wright and Newcomb suggested that the Fillmore Band was more locally oriented and gained its popularity through regular radio broadcasts.⁴⁰

Edwin Franko Goldman established his first band in 1911 or 1912. Schwartz⁴¹ cited the year as 1912; however, Richard Goldman,⁴² son of the famous bandleader, and Wright and Newcomb⁴³ indicated that the band was initiated in 1911. Nevertheless, it was first known as the New York Military Band and changed to the Goldman Band in 1920.

Schwartz reported that during the first few years Goldman supported the band's activities by public subscriptions. Performances were generally of a local nature in various parks in New York City and summer concerts at Columbia University.⁴⁴ Goldman reported that the Goldman Band received sponsorship from members of the Guggenheim family beginning in 1925 which allowed the continuation of concerts in various city parks in addition to an annual series in New York's Central Park.⁴⁵

⁴⁰Wright and Newcomb, 65.

⁴¹Schwartz, 309.

⁴²Goldman, 84-87.

⁴³Wright and Newcomb, 63.

⁴⁴Schwartz, 310.

⁴⁵Goldman, 86, 87.

It is apparent that the development of bands in the United States reflected the aforementioned organizations; town or municipal bands, military bands, and professional bands elevating the musical standards and entertaining the masses. Shortly after the turn of the century the popularity of the military band and municipal band began to decline concurrent with the rise in popularity of the professional or touring band, whose members were proficient enough to serve the public's musical needs. The decline of professional traveling bands commenced in the 1920s, and they practically became nonexistent in the early 1930s.

According to Birge, the decline of professional bands was a contributing factor toward the rise of bands in public schools.⁴⁶ Exactly what elements dictated the decline of the professional band is not definitive. It is generally assumed, however, that the advent of radio provided the public with a means of varied and inexpensive entertainment. Advances in the automobile and railroad industry allowed for more mobility on the part of the public, and thus had a negative impact upon the parks and resorts. Moreover, the effects of the Depression, which practically depleted the public's resources for leisure

⁴⁶Edward Bailey Birge, History of the Public Music in the United States (Washington: Music Educators National Conference 1966) 184-189.

activities, may also have contributed to the decline of the professional band.

The need for bands, according to Nallin, was still present at the decline of the professional band. As a result, band programs in the schools were developed to provide music for the functions to which society had become accustomed.⁴⁷ Conversely, Yarberry subscribed to the theory that school band development (1920s and 1930s) resulted from public demand for bands at interscholastic events and the growth and support of civic organizations such as the Lions, Kiwanis and Rotary Clubs.⁴⁸ Whitehill suggested that bandsmen returning home after World War I provided a source of teachers and performers proficient and interested in the band medium.⁴⁹

The development of school bands may be reflected in these factors or other local and regional considerations. In any event, the band programs in public schools began to grow significantly during the 1920s and 1930s. Goldman

⁴⁷Walter E. Nallin, "Changing Band Concepts," Music Journal 7 (July 1949), 9.

⁴⁸Glen A. Yarberry, "An Overview of the Past, Present, and Future of the Band Movement in America," Journal of Band Research 14 (Spring 1979): 1-19.

⁴⁹Charles D. Whitehill, "Sociological Conditions Which Contributed to the Growth of the School Band Movement in the United States," Journal of Research in Music Education 17 (Summer 1969): 179.

provided a rationale which may be inherently meaningful to the music educator.

Before radio and television, touring orchestras (bands) provided a curiosity about serious music. Upon the development of school bands, this curiosity, effected in a positive sense, the acceptance and desire for the band medium.⁵⁰

Public School Bands

The first known school band in the United States, according to Harper, was founded at the Farm and Trade School, Boston Harbor, Massachusetts in 1857.⁵¹ Prescott and Chidester, however, cited the founding date as 1858.⁵² The use of strings, a drum, and several wind instruments in this ensemble is mentioned by Graham.⁵³ The disagreement concerning the founding year may be related to the availability of primary sources or a particular researcher's opinion of exactly what instrumentation comprises a "band."

⁵⁰Goldman, 16.

⁵¹Paul C. Harper, "Pioneer High School Band and Orchestras," Instrumentalist 9, (April 1955): 48.

⁵²Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands (New York: Carl Fischer, Inc., 1938), 7.

⁵³Alberta Powell Graham, Great Bands of America (New York: Thomas Nelson and Sons, 1951) 172.

Carr reported the presence of a school band in Rockford, Illinois in 1909.⁵⁴ Conversely, Sunderman listed the year of founding of this ensemble as 1907 with John T. Haight as director. Sunderman further cited the organization of bands in Joliet, Illinois (1913) by A.R. McAllister in Oakland, California (1913), and in Richland Center, Wisconsin (1916).⁵⁵

The early appeal of and interest in the band medium is described by Birge in the following statement.

The town band on parade or giving concerts in the public square was a familiar and joyous experience, and when the schools offered the boys a chance to form a band of their own, they were more than ready. The fact also that there were more boys who played band instruments than orchestras could absorb helped to facilitate band organization.⁵⁶

This particular rationale along with previously mentioned factors seems to have provided enough impetus for band development. In addition to the establishment of bands listed above, between 1900 and 1920, there was some increase in the number of bands in operation across the country. This generalization is supported by the presence of bands in the following locations: Rochester, New York (1918) founded by Joseph E. Maddy, Fostoria,

⁵⁴Raymond N. Carr, "Fifty years in School Music," Instrumentalist 15, (September 1960): 60.

⁵⁵Lloyd F. Sunderman, Historical Foundations of Music Education in the United States (Metuchen, New Jersey: Sparrow Press, 1971), 256.

⁵⁶Birge, 187.

Ohio (1919) founded by J.W. Wainwright, and Connerville, Indiana (1908) founded by Otto Miessner.

Gordon reported data from a study conducted in 1919 by Birge which indicated the presence of approximately 86 bands among the 300-plus school systems responding to a questionnaire.⁵⁷ Prescott and Chidester presented similar data and suggested that generalizing these data to the entire country would indicate that bands in some form were represented in approximately 25% of the nation's school systems around 1919.⁵⁸

The advent of World War I had a negative effect on band growth. After the war, as indicated by Whitehill, came the most rapid growth in the public school band movement.⁵⁹ A particular activity which reflected the band movement was the organization of local, regional and national band contests. These contests were often cited as one of the primary factors for the rapid growth of public school bands in the 1920s and 1930s.⁶⁰ Holtz underscored this point in the following manner:

⁵⁷Edgar B. Gordon, "The Birth of School Bands and Orchestras," Music Educators Journal 42 (November - December 1956): 34-36, 40-41.

⁵⁸Prescott and Chidester, 7.

⁵⁹Whitehill, 179.

⁶⁰Robert Vager, "The Band and the Wind Ensemble" Instrumentalist 24 (April 1970): 51.

The period beginning during the first decade of the twentieth century was characterized by propitious changes in the social, economic and educational climate of the country. The effect of these changes among school bands and upon music education generally was greatly accelerated by the influences of state, regional and national contests that were prominent features of the music education scene from 1926 through 1941.⁶¹

The First National Band Contest was initiated by a group of instrument manufacturers in 1923. Holtz indicated that this contest was formulated and implemented hastily and 30 bands participated.⁶² Responding to the possibility of commercialism with regard to sponsorship of the contest, the Committee on Instrumental Affairs (MENC) accepted the task of supervising subsequent contests. Holtz further maintained that in 1924 and 1925 numerous state and regional contests were held as opposed to a national contest; which to a great extent demonstrated a growth in the number of school bands in various locales.⁶³

⁶¹Emil Holtz, "The National Band Tournament of 1923 and its Bands," Journal of Band Research 3 (Autumn 1966): 17-21.

⁶²Ibid.

⁶³Ibid.

Goldman presented data revealing the participation of more than 1,000 bands in contests across the nation in 1932.⁶⁴ Sunderman supported this apparent growth by indicating the participation of approximately 1,500 bands (1936) in state, regional and national contests.⁶⁵

The School Band in North Carolina

In a general sense the growth of school bands in North Carolina paralleled the national trend with regard to the rapid increase of school bands in the 1920s and 1930s. Moreover, school band development in North Carolina was attributed to the popularity and influence of music contests.

Russell presented data indicating the presence of only one school band in the state of North Carolina prior to 1921.⁶⁶ Hammond cited the presence of two school bands in 1924 at Reynolds High School in Winston-Salem and at Greensboro High school.⁶⁷ By the end of the decade,

⁶⁴Goldman, 95.

⁶⁵Sunderman, 257.

⁶⁶Florita P. Russell, "A Historical Study of the Growth of Public Music School in North Carolina" (Masters thesis, North Carolina Central University, 1955), 35.

⁶⁷Frank Hammond, "James Cunningham Harper and the Lenoir, North Carolina High School Band" (Ed.D. diss., University of North Carolina at Greensboro, 1973), 6.

school band programs had been initiated in Asheville, Charlotte, Shelby, High Point, Lenoir and Concord.⁶⁸

The North Carolina State High School Music Contest-Festival originated at the North Carolina College for Women in Greensboro now UNCG in 1920. The primary aim of the contest was to generate enthusiasm for music education throughout the state. Beginning with competition for pianists in 1920, the contest grew to include violinists and choruses in 1922, orchestras in 1924, and bands in 1926.⁶⁹

Brown provided an account of the bands that entered the contest in 1926.

Three bands entered this contest: Winston-Salem, Greensboro and Lenoir. A massed band concert was introduced this year also. The three bands played together one number at the close of the contest while the judge's decisions were being prepared for announcement. The massed band numbered one hundred thirty-five players.⁷⁰

Brown further cited the participation of six bands in 1927 and the addition of competition for woodwind ensembles and wind instruments in 1928.⁷¹ Moreover, the level of

⁶⁸Twelfth Annual Bulletin of the State High School Music Contest-Festival (Greensboro: The University of North Carolina at Greensboro, 1930), 13-14.

⁶⁹Wade Brown, North Carolina State High School Music Contest Festival: A History (Greensboro: University of North Carolina, 1946), 12-16.

⁷⁰Ibid., 16.

⁷¹Ibid.

participation apparently increased in 1929, resulting in the proposed classification of bands by the size of the school and the initiation of district contests to facilitate the participation of schools from smaller and distant communities.

During the 1930s the development of school bands in North Carolina continued after the effects of the Depression began to diminish. Russell reported a significant increase in the number of bands during the 1930s.⁷² Brown also noted a significant increase in the number of bands participating in the contests, particularly in 1937 (26 bands), and 1938 (38 bands).⁷³

The development of bands in the United States is the result of the tireless efforts of professionals like Gilmore and Sousa; the success of and interest created by the municipal and military bands, and the function and popularity reflected in the growth of school bands in the United States. This chapter represented an overview of band development in the United States to 1936, at which time Herbert R. Hazelman began his career as a bandmaster and became a major influence in school band development.

⁷²Russell, 35.

⁷³Brown, 24.

Hazelman commenced his career (1936) during a period of rapid growth in school bands. His development and early career paralleled the growth of the school band movement nationally and in North Carolina. As a high school student, he was involved in the early period of school band development; as a college graduate, his career commenced (1936) at a time of rapid expansion locally, regionally, and nationally; and as a mature professional, he was an integral part of the public school band movement.

CHAPTER III

EARLY LIFE AND MUSICAL DEVELOPMENT

Herbert R. Hazelman was born October 13, 1913, in Topton, a small town in the extreme western part of North Carolina in Cherokee County. His father was of Swiss descent and was the first member of his family born in the United States. Hazelman's mother was of English ancestry and was one of fourteen children.

Hazelman was reared in a modest home environment and he received the kind of nurturing which fostered his academic and musical success. Although his father, a railroad worker, could neither read or write, he provided the means for the family to live comfortably. His mother had only minimal formal education, but adequately managed the financial affairs of the family.

Hazelman's earliest musical experiences were fostered in the home where his mother, a self-taught guitar and banjo player, often played and sang. In addition, the family owned a victrola which was a constant influence on his musical interest and provided exposure to a variety

of music. Hazelman stated, "I played Sousa Marches,"¹ indicating that John Phillip Sousa was one of his favorite musicians during this period.

The family moved to Bryson City, North Carolina, prior to Hazelman's elementary school years. In Bryson City, he first heard live instrumental music when he was approximately six years old. An ensemble, comprising three musicians (trumpet, drums, clarinet) was traveling throughout western North Carolina promoting the sale of land. Hazelman reported that he had an opportunity to hear this ensemble on numerous occasions. "I followed these three all over Swain County."² He credits this experience as having a significant impact on his interest in music. Joe DiNardo, leader of this ensemble, eventually settled in Asheville where he worked as a musician and teacher, and conducted the Asheville Municipal Band in which Hazelman subsequently became a member as an oboist.

Elementary School

His formal introduction to music occurred during the first grade in Bryson City, in a general music class. In

¹Herbert R. Hazelman, interview by author, 15 July 1987, Greensboro.

²Ibid.

this class he rapidly demonstrated the ability to associate musical notation with the rise, fall, and duration of pitches. The musical experience in Bryson City, however, was short-lived because Hazelman's family soon moved to Asheville, North Carolina.

Hazelman's elementary music education continued in the second grade in Asheville where his classroom music activities expanded with the introduction of two-part singing. At this point in his life he began to question and internalize the harmonic and melodic elements of music. As a result of this fascination and interest in music, Hazelman's mother arranged to enroll him in piano lessons which commenced during his third year in school. Hazelman recounted the two years of piano lessons:

My piano lessons or memory [were] good in that I could hear a piece and play it rather easily. I doubt if she [the teacher] was a conservatory graduate. She wasn't a very good teacher because with the ability I had, I should have been a better piano player. It didn't do me much good.³

When convinced of Hazelman's potential for musical achievement, a piano was secured by the family to provide a means for him to practice at home. During and after the period of piano study he experimented, improvised, and

³Ibid.

proceeded to notate pieces which he composed at the piano, and heard in the home and community. Dissatisfied with his rate of achievement, Hazelman's parents permitted him to discontinue piano lessons after the fourth grade; however, he continued to play for his own enjoyment. During the following three years (fifth - seventh grade) his musical activities were informal and included a period of experimentation with the violin.

High School

In the Spring of 1926, the Sousa Band performed two concerts in Asheville, an afternoon concert for school children and an evening concert for adults. Hazelman was among the hundreds of school children to hear the afternoon concert and, as a result of this exposure, he became particularly interested in the sound of the clarinet. The following fall, he entered Asheville High School (grades eight - eleven) which, at that time, was initiating a band program, thus providing him with the opportunity to study the clarinet.

The first week of band class was recalled by
Hazelman:

The family secured the clarinet and the standard method book by Joseph Maddy. It had a fingering chart in it and I took the clarinet home and put it together. Before I went to bed I played everything in the book . . . I went in for my first lesson and the teacher was to show me how to put the clarinet together, which I already knew, he then wanted me to play the first song, I preferred to play the last song I went to band practice the next

day. About fifteen people had already been playing from private lessons or tutoring. I was placed in the last chair of the clarinet section. By the end of the week I was in the second chair.⁴

His study on clarinet lasted approximately two years. In the tenth grade he changed to oboe which he played throughout the high school, collegiate, and adult years, along with intermittent periods of study and performance on bassoon, saxophone, double bass, and clarinet.

Hazelman's musical activities during high school included participation in the school band, orchestra, chorus, and the church choir along with other community musical activities. During the tenth grade he began performing in the Asheville Community Orchestra (Lamar Stringfield, Conductor), the Arts Society Chamber Orchestra, and later in the Asheville Municipal Band (eleventh grade). Swing Bands were popular in the late 1920s, and as a result of exposure to these bands, Hazelman developed an interest in Jazz. Along with some close friends, he formed a band that played primarily standard jazz arrangements by Spudd Murphy, Fletcher Henderson, and Archie Blier.

⁴Hazelman, 15 July 1987.

The senior year (eleventh grade) in high school was a meaningful period with regard to Hazelman's rapidly growing performance credits. He acknowledged being nominated by his band director and selected to participate in The National High School Orchestra. Although he was not the principal oboist, this experience provided him the opportunity to perform with outstanding student musicians from across the country. As a member of this orchestra, he performed in Atlantic City with Ernst Bloch conducting, in New York City at Carnegie Hall with Walter Damrosch conducting in Philadelphia with Leopold Stokowsky conducting, and at Constitution Hall in Washington, D.C.⁵

Although Hazelman completed high school in 1930, he elected to enroll for a year of additional study in high school (12th grade) which included advanced study in the sciences, Latin, and music. Although the music curriculum at Asheville High School was of recent development, it provided Hazelman the opportunity to take courses in harmony, counterpoint, music history, and form and analysis. A significant experience during this post-high school year of study was Hazelman's nomination and selection to the All-Southern Orchestra that performed a concert at the Southern Division Music Educators National

⁵Marie Breitz, interview by author, 27 January 1988, Charlotte.

Conference meeting in Memphis, Tennessee, in 1931. He also performed in a wind sextet which was selected from the orchestra members.⁶ Hazelman reported that this wind sextet performed one of his compositions during the MENC concert which was broadcast on national radio.⁷

During high school he was not totally absorbed in musical pursuits. He played football, tennis, worked on the school newspaper, and compiled an excellent academic record.⁸

The Collegiate Period

In 1931, the end of the 12th grade, the choices for Hazelman's pursuit of higher education were rather limited. His desire for a comprehensive liberal arts education perhaps eliminated attending Appalachian State University, East Carolina University, or Western Carolina University because they were primarily teacher-vocational training institutions, and the University of North Carolina at Greensboro did not permit men to enroll. Moreover, the cost of private institutions was prohibitive. As a result, Hazelman decided to attend the University of North Carolina at Chapel Hill (UNC-CH). In the fall of 1931, Hazelman boarded the train to Chapel

⁶Ibid.

⁷Hazelman, 17 January 1988.

⁸Hazelman, 15 July 1987.

Hill to embark on what would prove to be a highly successful collegiate career as an honor student, performer, and composer.

Hazelman's early period at UNC-CH (Fall 1931) was perhaps typical of most freshmen. He characterized these days in the following manner.

At orientation I was homesick. I lived in a dormitory, two to a room. A bunk bed and a dresser a piece [each] One bathroom on each hall You took your meals in Swain Hall. You bought your meal tickets. The food wasn't very good.⁹

Concurrent with the adjustment to new living conditions was the mental strain created by the battery of tests usually administered to freshmen to assess their level of preparation for college or often for remedial or advanced placement. His test scores were high enough to merit advanced placement in French and English. Moreover, the extent of his musical background afforded him the distinction of a waiver for freshmen music theory.

Hazelman decided to major in music, psychology, and French during the first quarter. He recounted the rationale of this decision.

I took music because I really liked it and wanted to learn. . . . I had a really good background in high school. . . . I always enjoyed music. I didn't have any really big burning desire to become a musician. In fact, after I became aware of psychology, I guess my main ambition, at that time, was to become either a psychologist or psychiatrist. . . . I guess I was destined to be

⁹Ibid.

a musician though, because that was the job that opened up and I took it intending to stay in it and make enough money to go back to school. After I spent three years teaching I never had any desire to do anything else.¹⁰

Although he was enrolled in several advanced courses (Music, French and English), Hazelman qualified for the Dean's List at the end of the first quarter. This ambitious academic routine continued throughout his freshman year, along with participation in the university band, orchestra, and chorus.

During the spring of his freshmen year, Hazelman began to establish himself in the Chapel Hill community as a performer and composer. A 1932 concert program cited Hazelman as oboist with the Carolina Salon Ensemble.¹¹ This ensemble comprised 15 student (UNC-CH) musicians, a combination of strings and winds, and performed for various functions in Chapel Hill and surrounding localities. His first major composition, Moronique Danse, was performed on that concert. This composition was apparently well received as reflected by its consistent appearance on concerts by the Carolina Salon Ensemble.¹² At the request of the noted musician and conductor, Lamar

¹⁰ Ibid.

¹¹ Fries Memorial Moravian Church, Carolina Salon Ensemble, Printed Program, 19 April, 1932.

¹² Daily Tar Heel (Chapel Hill) 20 April 1932.

Stringfield, Hazelman later scored Moronique Danse for full orchestra.¹³

The music department of UNC-CH was funded in September of 1931 to initiate The Institute of Folk Music. The purpose of the Institute was to collect and promote folk music and folklore through publications and concerts. An historic outgrowth of the Institute was the formation of the North Carolina Symphony Society in December of 1931. Chartered in the spring of 1932, the Society sponsored the first concert of The North Carolina Symphony (Lamar Stringfield, Conductor) May 14, 1932, in Hill Hall on the UNC-CH campus. Hazelman was an oboist in the orchestra and his fully orchestrated version of Moronique Danse was premiered on that concert.¹⁴

This compositional endeavor proved to be extremely rewarding for Hazelman, with positive reviews and regular programming of Moronique Danse by the symphony. Lamar Stringfield was so impressed with this composition that he included it on a concert by the National Symphony Orchestra in Washington, D.C., November 13, 1932.¹⁵

¹³Daily Tar Heel, 16 May 1932.

¹⁴Ibid.

¹⁵National Symphony Orchestra, Washington, Printed Program, 13 November 1932.

The success Hazelman attained during his first year in college obviously gained him favor with Harold Dyer, the Music Department Chairman. His value in the department became apparent after the fall quarter of his sophomore year when Hazelman was experiencing financial problems, and Dyer corresponded with the University President on behalf of Hazelman and two other students.

Fortunately, these three boys had worked out what they considered to be a satisfactory solution of their financial problems, provided the cooperation and assistance of the school can be gained along lines described to you herewith.

It seems the boys have discovered a room in old Person Hall which could easily be fitted for their tenancy. This room has been out of use since the Music Department moved into its present quarters. They have been encouraged in the hope that they could receive permission to use this room in view of the fact that a room upstairs in Person Hall has already been assigned to a student. The boys feel that the refund on their dormitory contract would allow them enough money, together with what they have already saved for tuition costs, to remain in school at least through the winter quarter. The boys point out, however, that they will be willing to pay a nominal rental for the Person Hall room if the University is interested to that extent of seeing them remain in school after the fall quarter. Herbert Hazelman is a sophomore, the other two boys are freshmen. They are of the finest and most desirable type. We need many more like them to build up the University and particularly this department.¹⁶

The situation was resolved in favor of Hazelman and the other two students.

¹⁶Harold S. Dyer, Chapel Hill, to Frank Graham, Chapel Hill, 19 October 1932.

During the spring of 1933 (sophomore year), an interesting series of events occurred. Ashby reported that Randall Thompson visited UNC-CH as well as other American colleges gathering data for a study funded by the Carnegie Foundation. The Music Department, under the leadership of Dyer, was characterized by Thompson as extremely weak. Ashby further stated that while the University President, Frank P. Graham, was investigating the allegations of Thompson, three music students also confronted Graham with similar charges against Dyer.¹⁷

Eventually this situation was resolved and Dyer resigned. Ironically, Hazelman, whom Dyer had befriended in the fall, was reportedly one of the three students.¹⁸ This particular incident reflected the young musician's insistence on the efficiency and effectiveness of those charged with responsibility, a trait which permeated his entire professional career.

The summer of 1933 was a particularly rewarding period for Hazelman during his college career. Nicholas stated that Hazelman, playing saxophone and clarinet, and four other members of the Carolina Salon Ensemble were

¹⁷Ashby Warren, Frank Porter Graham: "A Southern Liberal" (Winston-Salem: John F. Blair, Publisher 1960).

¹⁸Raymond Brietz, interview by author, 27 January 1988, Charlotte.

selected to provide music on the cruise ship S.S. Tuscania on a trip to Europe. The group, referring to themselves as the "Carolina Tunesmiths," was given free passage in return for providing dance and concert music during the cruise.¹⁹

His junior year in college was a turning point for young Hazelman, the music department, and the university performing ensembles. In an apparent effort to respond to the criticisms presented during the previous quarter by Randall Thompson, the university hired Earl Slocum and H. Grady Miller to teach in the music department. R.B. House, then Executive Secretary of the University, specified very clearly, the teaching and ensemble responsibilities of the two new appointees in a letter to T. Smith McCorkle, acting head of the Music Department.

Earl Slocum -- Instrumentation, training and
appearance band, orchestra,
and band instruments

H. Grady Miller -- Sight singing, Glee Club,
appearances with glee club, voice, and
community chorus.²⁰

¹⁹Louis Nicholas, Thor Johnson: "American Conductor"
(Music Festival Committee of the Peninsula, Arts Assoc.
U.S.A. 1982): 24.

²⁰T. Smith McCorkle, Chapel Hill, to R.B. House,
Chapel Hill, 12 September 1933.

Hazelman stated that the level of overall musicianship and professionalism within the department began to improve during this period.²¹

From a personal perspective, Hazelman characterized his college experience as "great," particularly with regard to his relationship with Earl Slocum and Lamar Stringfield.

I had the chance to study with one of the most extremely competent conductors. My main influence was Earl Slocum . . . Stringfield had more influence on my musicianship, he influenced me to write music and understand and interpret it. Slocum influenced me to learn the literature, how to arrange and rehearse a group.²²

Notwithstanding the total university experience, the significant influences of Slocum and Stringfield on Hazelman's musical development became apparent during his career.

Hazelman's collegiate career reflected success from an academic perspective as reflected by his selection to Phi Beta Kappa; as a performer with University ensembles, The Carolina Salon Players, and the North Carolina Symphony, and as a composer and arranger. Although he produced a number of compositions and arrangements including: Suite for Contrabass and Piano, Grainger in the Mountains, and Grandfather's Wooden Leg, none received

²¹Hazelman, 5 January 1988.

²²Ibid.

the acclaim and notoriety of the previously mentioned Moronique Danse. As described by a Washington Post reporter: "Hazelman's Moronique Danse has many musical virtues to its credit. It portrays the talents of this young American composer."²³

The Durham High School Period

Having completed many requirements for a degree in music and psychology by the Spring of 1934, Hazelman decided to perform exclusively with The North Carolina Symphony during the subsequent summer and fall quarter. He returned to college in the spring quarter of 1935 and graduated at the end of the term. He was awarded a graduate fellowship in the Psychology Department at UNC-CH the fall of 1935 and began graduate study. Concurrent with this development was an unexpected opening of a band position at Durham High School.

A close professional friend of Hazelman's, J. Harris Mitchell, had been hired in the fall of 1935 to teach band at Durham High School. Mitchell was a degree-seeking student at Carlton College in Minnesota but was hoping to complete his requirements at UNC-CH. Unable to establish

²³Daily Tar Heel (Chapel Hill) 16 November 1932.

residency at UNC-CH, he returned to Minnesota for the spring semester to complete his requirements. At Mitchell's request, Hazelman accepted the Durham position upon Mitchell's departure in January 1936.²⁴

During this period (January to June) Hazelman divided his time between Chapel Hill and Durham, teaching at two junior high schools and at Durham High School in the morning and returning to Chapel Hill in the afternoon for graduate classes and his duties as a graduate fellow.

The city of Durham, much like many cities across the country in the early 1930s, was forced to drop music from the school curriculum due to the economic conditions created by the Depression. As a result of an improved economy, however, instrumental music was reinstated at Durham High School in the fall of 1935 by J. Harris Mitchell. Upon Hazelman's employment in January 1936, he found a fairly proficient nucleus of approximately 32 student musicians, most of whom had received instrumental instruction prior to the fall of 1935.²⁵

Hazelman quickly demonstrated a desire to make the best of this temporary assignment. The group of players

²⁴J. Harris Mitchell, interview by author, 14 February 1988, Athens.

²⁵Ibid.

he inherited did not result in a very well balanced ensemble. Hazelman vividly recounted his response to this situation.

I took the program over and made some changes. He didn't have any tubas. I had a couple of cornet players to switch over and start learning tuba and I taught them. I changed a clarinet player over to oboe, a good clarinet player. I had to make a baritone player too. . . . I changed a couple of clarinet players over to bass clarinet to fill in the middle and lower voices; the band had no bottom.²⁶

These changes in an attempt to develop a balanced instrumentation were a reflection of his intense desire to participate in the state band contest which was only four months away.

During this period (middle 1930s), bands participated in the contest based on the size of the school. Durham High School was a large school, and as a result, the band was placed in Class A which required the performance of more difficult music and a more complete and balanced instrumentation. Moreover, the contest format required a band to perform only two selections a factor which perhaps increased the likelihood of a good appearance. This assertion is made with regard to the time of preparation for two selections as opposed to three or more.

Hazelman's experience as a composer was beneficial to him at this time. To ensure an acceptable performance he

²⁶Hazelman, 15 July 1987.

decided to prepare Huldigungsmarsch by Grieg. He indicated that this selection, with a few changes in the score, was best suited for the instrumentation of his band. For his second contest selection, he arranged a Bach chorale.²⁷ Hazelman's efforts not only earned a superior rating for the Durham High School Band, but an invitation to perform on the closing Festival Concert, an honor generally extended only to the most outstanding band (s) participating in the contest. Brown presented the following description of the Seventeenth State Contest April 22-24, 1936 at Woman's College (UNCG) in Greensboro, North Carolina.

The closing Festival Concert this year presented a Mass Chorus of 500 singers with full choral strength from eleven schools and small balanced groups from a number of others, singing under the direction of Dr. John Finley Williamson, of the Westminster Choir School, Princeton, New Jersey. The judges again chose Sara Linn of Landis as pianist, The Durham Band (Herbert Hazelman, conductor), and the Lenoir Band (Captain James C. Harper, conductor) to appear on this concert.²⁸

Encouraged by this initial success, Hazelman continued to work diligently during the year and presented a joint concert with the Durham High Chorus less than six

²⁷ Ibid.

²⁸ Wade Brown, North Carolina State High School Music Contest-Festival: A History (Greensboro: University of North Carolina, 1946): 22.

weeks after the contest. This type of intense and diverse activity was to become a predominant trait of Hazelman throughout his career.

Hazelman's successful debut at Durham High School apparently created some concern among school officials with regard to the return of J. Harris Mitchell. Hazelman indicated that Durham High School wanted to retain him, but he chose to return the position to his friend, Mitchell.²⁹ This ethical decision by Hazelman made him available to secure a band position in the public schools of Greensboro, North Carolina, a decision which led to a long and distinguished career.

²⁹Hazelman, 15 July 1987.

CHAPTER IV

THE GREENSBORO YEARS

The public school instrumental music program in Greensboro had proven successful before the arrival of Hazelman. H. Grady Miller had started the program in the fall of 1925. By April of 1926 he had organized a band at Greensboro High School of approximately 59 instrumentalists and participated in the first band competition of the state contest-festival at the North Carolina College for Women (UNCG).¹ During this early period of the state contest-festival, the participation of schools was based on their student population; larger schools such as Greensboro High School participated in Class A. In addition, performances were evaluated by a ranking system: first place, second place, etc., as opposed to the rating system employed at later periods of the contest-festival. In its second year (1927) of participation, the Greensboro High School Band received honorable mention, and in 1928, 1929, and 1930 they earned

¹Wade R. Brown, The North Carolina State High School Music Contest-Festival: A History (Greensboro: University of North Carolina, 1946), 16.

a first-place ranking.² In 1931 the Greensboro High School Band was not allowed to participate because of a rule which barred the participation of bands receiving a first place ranking three consecutive years. In 1932 the state contest-festival association began to employ the rating system: I = Superior, II = Excellent and III = Good. The Greensboro High School Band again participated in the contest-festival and earned a superior rating.³

Between the fall of 1933 and the fall of 1936 the band program at Greensboro High School was curtailed due to the economic effects of the Depression. During this three-year period, band instruction was provided on an informal basis by H. Grady Miller, who had taken a position at the University of North Carolina at Chapel Hill, and Edward Tannenbaum, an English teacher at Greensboro High School who had some band experience as an instrumentalist.⁴

Hazelman's successful teaching debut at Durham High School elicited contacts from several school systems

²Bulletins, State High School Music Contest. Festivals (Greensboro: University of North Carolina, 1928-1931).

³Bulletins, 1932-1933.

⁴Grimsley High School, Greensboro, American Bandmasters Association Convention, Printed Program, 6-9 March 1963.

seeking bandmasters. L.R. Sides, band director of Charlotte High School, reportedly contacted Hazelman relative to a position in Charlotte and at the same time, Hazelman was offered a school band position in Lynchburg, Virginia. He declined both offers. Hammond reported that Hazelman may have accepted the position in Lynchburg but his responsibilities would have included conducting the local National Guard Band, which prompted Hazelman to refuse that opportunity.⁵ Hazelman reported that Earl Slocum, who had taught music in Greensboro during the late 1920s and early 1930s, conferred with him concerning the band position in Greensboro, and he accepted the position which began during the fall of 1936.⁶

Early Years 1936-1942

The band program in Greensboro had been outstanding during the late 1920s and early 1930s. Because of the absence of formal instruction during the Depression, the quality and quantity of student musicians had declined rapidly. As a result, upon Hazelman's arrival, approximately thirteen experienced musicians reported to

⁵Frank Hammond, "Don't Do Anything for a Kid that He Can Do for Himself", North Carolina Music Educator, 28 (November 1978): 32.

⁶Herbert R. Hazelman, interview by author, 19 January 1988, Greensboro.

rehearsal at Greensboro High School.⁷ He immediately responded by making contacts throughout the school and community for students who had some playing experience. Hazelman recalled this situation:

They had taken private lessons or worked with a little civic group; there was a fireman's band, some had played in that. So maybe by the end of the first month of school, I had gotten maybe 24 people.⁸

Recognizing that an ensemble of this nature was inadequate to perform representative literature, he proceeded to solicit beginning students from within the high school and taught them by rote.

He readily defended this early pedagogical approach:

I started beginners. I didn't teach them the way I learned to teach later. I taught them strictly almost by rote. I knew this wasn't the way to do it but I didn't have any choice. I had to get them to where they could play reasonably a part in the band.⁹

He also resorted to rearranging parts to compensate for the inexperience of the students and to achieve a satisfactory balance, a technique he had previously employed at Durham High School.

Hazelman's initial efforts received some measure of success; a Greensboro newspaper reported that the

⁷Hammond, North Carolina Music Educator.

⁸Hazelman, 3 February 1988.

⁹Ibid.

the Greensboro High School Band was invited to participate in the Duke University homecoming celebration in September 1936.¹⁰ Hazelman reported that the band was able to play at several school football games during the fall 1936 semester.¹¹

Hazelman's predilection for contest participation emerged during the first year perhaps resulting from his immediate success at Durham High School or a desire to assess the level of development of the Greensboro Band. As a result, he decided to participate in the state-contest festival in the spring of 1937, without much success. The Greensboro Daily News reported that the Greensboro High School Band had a dismal performance.¹² Hazelman recounted the first year at Greensboro High School.

We were able to play a couple of concerts that year and I didn't think the band was terribly bad. It was not as good as the band I had in Durham the year before, but it was, considering what we had to work with and the time to work, it was pretty good.¹³

¹⁰Greensboro Record, September 1936

¹¹Hazelman, 3 February 1988.

¹²Greensboro Daily News, 23 April 1938.

¹³Hazelman, 3 February 1988.

Hazelman's contest rating improved significantly the next year (1938): a "Superior" in Class B.¹⁴

During the period of 1939 to 1942 Hazelman earned superior ratings (each year) in Class A of the state contest-festivals with the Greensboro High School Band and two (each) "Superior" rating with bands from Central and Lindley Junior High School. Of particular significance was the contest-festival of 1940; only six bands received superior ratings and bands under Hazelman's leadership captured three. In 1942 only eight bands received superior ratings and again Hazelman's bands received three of those.¹⁵

Hazelman's appointment in Greensboro included teaching at two junior high schools, and Lindley and Aycock Elementary Schools. Raymond Breitz, who was hired as a junior high school chorus teacher in Greensboro, taught band at Aycock Junior High School and two elementary schools, Irving Park and McKiver.¹⁶ All of these schools provided an excellent feeder system for

¹⁴Bulletin, North Carolina State Music Contest-Festival, 1939.

¹⁵Ibid., 1939.

¹⁶Raymond, Breitz, interview by author, 27 January 1988, Charlotte.

Greensboro High School. Chrystal Bachtell, elementary music supervisor stated "they got started, and the instrumental program was just right: good, solid."¹⁷

During the first year of reorganizing the band program in the Greensboro School System several issues had to be addressed, one of which was the scheduling of band classes particularly in elementary and junior high school. At this time a common practice in a number of school systems had been to schedule band classes before or after school. Bachtell recalled this issue:

One of our objectives was to get time in the school day for music instruction. We had some problems with that [scheduling] because schedules were set and they were accustomed to doing so and so and they just thought that [music] class came before school or after school. . . . We worked very hard on that thing, the scheduling.¹⁸

Until periods were set aside for band instruction, which occurred several years later, Hazelman taught classes on a rotating plan. Although elementary classes at that time were self-contained, they were supposed to receive three periods of music per week, Hazelman recalled that he was able to secure two periods per week for band instruction

¹⁷Chrystal Bachtell, interview by author, 4 February 1988, Greensboro.

¹⁸Ibid

to interested and qualified students.¹⁹ Junior high school band classes initially were at 7:00 a.m. and high school band class met during the last period. Hazelman further stated "I started out at 7:00 in the morning and taught straight through until 5:00 every day, five days a week."²⁰

References have often been made concerning Hazelman's pedagogical methods, particularly as a result of the rapid success of his program at Greensboro High School. The following excerpt from a newspaper article provided an example of this reference:

Mr. Hazelman has used his own methods of teaching with his group. He admits that they are not always orthodox methods, but they work. He has been consulted often by other band directors in the state about the results he has gotten with this group, and all express surprise over the remarkable progress made.²¹

Hazelman readily conceded that he violated accepted teaching practices (rote teaching) initially in the high school. His methods in the junior high and elementary school, however, were consistent with the trend at that time. He stated:

I used a book by Harold Metcalf called the Shortcut Method for Band. Now that shortcut method doesn't imply that you are shortening anything; it was just

¹⁹Hazelman, 19 January 1988.

²⁰Hazelman, 3 February 1988.

²¹Greensboro Daily News, 24 April 1938.

a highly concentrated method. It was a little book; I found it to be very useful. These people were taught correctly, they learned their fingering, they learned how to count. I soon found ways to develop my own method of counting.²²

The system of counting which Hazelman referred to will be discussed later in the chapter. As reflected in this quote, he neither possessed nor employed any special methodology, except the ability, enthusiasm, and charisma to motivate students.

Another concern during this first year was the recruitment of band students. There were no students in the junior high or elementary school who had experience, due to the absence of instruction during the Depression. Hazelman responded to the task. By the end of the first year he had more than 300 beginners within his assigned schools. If this estimate is reasonably accurate, it is apparent that Hazelman possessed an uncompromising desire to succeed and develop the Greensboro program. Chrystal Bachtell responded to Hazelman's ability in this regard:

He had several things going for him. One was that he was enthusiastic. [He believed] a child had to have music and he was interested in getting [them]. He's an excellent teacher. You know, with a clarinet in the hands of a kid, in six weeks he could play a tune on that clarinet.²³

²²Hazelman, 3 February 1988.

²³Bachtell, 4 February 1988.

J. Harris Mitchell characterized Hazelman's rapid achievement and program development.

Well, his basic personality, I think, is one of the reasons. He tended to be aggressive and he went out and fought for what he wanted. He had a good sense of organization . . . and he was a good salesman.²⁴

Moreover, Hazelman had developed within three years (1936-1939) an impressive program from elementary level through high school.

Hazelman's early success was reflected by the selection of his bands to participate in what he described as significant events, the first of which was the National Band Contest in Charlotte in 1939. This event, which originated in 1923, had developed to such proportions that the committee on instructional affairs of the Music Educators National Conference (MENC) implemented a system of regional contests (early 1930s) as opposed to one national contest. The 1939 contest in Charlotte included representation from the Southeastern states from Maryland to Georgia. The Greensboro High School Band, by virtue of its superior rating in the North Carolina contest, was invited to participate in the National Contest and earned a "first place" rating.²⁵

²⁴J. Harris Mitchell, interview by author, 14 February 1988, Athens.

²⁵Greensboro Daily News, May 1939.

The early prominence and respect for Hazelman appeared to have attracted the attention of officials of the Southern Division of MENC, as evidenced by the participation of the Woodwind Ensemble from Greensboro High School at the Ninth Divisional meeting. This meeting was held in Columbia, South Carolina, March 3-6, 1937, and featured two performances by the ensemble.²⁶

In 1941 Hazelman conducted the Lindley Elementary School Band in a performance at the Southern Division of MENC meeting in Charlotte, North Carolina.²⁷ This performance made a favorable impression as described in a newspaper article.

Thirty-six musical miniatures from Greensboro created such a stir at the Southern Conference for Music Education held in Charlotte a few weekends ago that they were pronounced the hit of the conference and invited to give a demonstration performance in Atlanta. . . . Unfortunately for the youngsters, the Atlanta trip was quite impossible because of a school ruling that prohibits the students from participating in contests outside the state.²⁸

Hazelman's bands presented numerous performances throughout the community during this early period. He stated, however, that the MENC performances along with the three superior ratings achieved in the 1940 and 1942

²⁶ Southern Division Conference for Music Education, Columbia, South Carolina, Printed Program, 3-6 March 1937.

²⁷ Ibid, Charlotte, North Carolina, 6-8 March 1941.

²⁸ Greensboro Record, 24 April 1941.

contest-festival and the first-place rating in the National Contest in Charlotte (1939) were the most significant performances during this early period.

The Middle Years 1944 - 1962

In the spring of 1942, Hazelman was drafted, but enlisted in the United States Navy at the end of the school year. His tour of duty was slightly less than two years as a result of a medical discharge in the spring of 1944.

Hazelman's departure for the Navy created a vacancy, and J. Harris Mitchell, whom Hazelman had replaced briefly (spring 1936) at Durham High School, accepted the position. Mitchell stated:

Herb was called into service and in the meantime I was in Chapel Hill. . . . someone called me from Greensboro and informed me that I had the job up there. I was not at first going there because I was draft bait myself [but] my family, my parents lived in Greensboro and I had a small family myself so I just thought it would be fine if we all were in Greensboro in case I was called [drafted].²⁹

Mitchell's responsibilities were assumed to be the same as Hazelman's except he did not have to be concerned with contest-festival participation. During most of World War II the state contest activities were suspended (1943-1945), which perhaps abated the pressure of preparing for contest but created some concern in another sense as Mitchell reported:

²⁹Mitchell, 14 February 1988.

Herb had a good program . . . but when I came there I felt a good bit of pressure from the administration to expand the program [into other schools]. I added about five more small schools.³⁰

Mitchell apparently performed his responsibilities well as Hazelman reported: "I found things in pretty good shape when I got back. Harris Mitchell is a good man, and he had been able to hold things together. Oh it was difficult."³¹

Hazelman was discharged from the Navy in the spring of 1944 but he did not immediately return to Greensboro. He reported spending some time in Asheville and in the summer of 1944 he taught courses and directed the band in a program for high school students at UNC-Chapel Hill. In the fall of 1944 he returned to his previous position in the Greensboro school system and Harris assumed the position of band director at the University of Georgia.³²

The post-World War II rapid expansion of the band program in the Greensboro schools dictated the need for additional personnel. At the time of Hazelman's return, the total instrumental teaching staff consisted of James Morgan at Dudley High School and J. Kimball Harriman, the orchestra director at Greensboro High School.

³⁰Mitchell, 14 February 1988.

³¹Hazelman, 8 February 1988

³²Ibid.

Fortunately, in 1948 David Helberg was hired³³ and a concert program of 1949 listed David Arner as an assistant to Hazelman at Greensboro High School.³⁴ Arner and Helberg were assigned to junior high schools and several elementary schools³⁵ and also assisted Hazelman at the high school. In the fall of 1950 George Toenes was added to the instrumental staff with responsibilities similar to those of Arner and Heilberg. From this period to the end of his career Hazelman had at least two assistants at the high school.

The increase in staff in the early 1950s reduced the number of schools for which Hazelman was responsible, however, the growth of the program within each school created the need for additional band classes. Hazelman stated: "by 1950 I had three bands at Kiser and two at the high school," in addition to the band of Lindley.³⁶

Hazelman's program at Lindley Junior High suffered what could have been a major disruption on February 15, 1951, when the school was partially destroyed by fire. This incident occurred approximately one month before the Lindley Band was scheduled to participate in the district

³³Ibid.

³⁴Greensboro High School, Mid-winter Concert, Printed Program, 27 January 1949.

³⁵Hazelman, 8 February 1988.

³⁶Hazelman, 17 February 1988.

band contest. As a result of his determination and dedication to the Lindley Band, he devised the means for the band to prepare for the contest. An excerpt from a newspaper article chronicled Hazelman's efforts.

Hazelman had rounded up substitutes for the injured [damaged instruments], had an invitation from Harry Sharp to use the Y.M.C.A. for practices and gained permission to haul his music makers by school buses. And even had taken an exam to get the Special License he needed to pilot the vehicle.³⁷

As a result of this extra effort, the Lindley Band was able to participate in the district contest, earned the "usual" superior rating and repeated the achievement in the State Contest-Festival.³⁸

During the early 1950s Hazelman, with the assistance of his staff, developed and implemented a method of teaching which was referred to as the "step system." He incorporated this system along with the rhythm and counting system previously mentioned.

Hazelman's system of counting, referred to as "Accent on Rhythm," was designed to provide the student with an explanation and simple procedure for understanding various rhythms through the use of syllables. At the time of its development (1940s), there were very few, if any, method books for band instruction, which clearly and systematically analyzed notes and beats which are the foundation

³⁷Greensboro Record, 15 April 1951.

³⁸Ibid.

for counting music. A careful study of Easy Steps to the Band (1940) and Belwin First Division Band Method (1962) revealed that the authors presented notated rhythmic exercises but provided only cursory explanation. Although counting beats with regard to notes or rests, and the employment of syllables were used, these were not presented thoroughly in the student's book.

The system implemented by Hazelman is very similar to the concept which became common practice in band method books in the 1970s and advocated by Daniel L. Kohut in his text Instrumental Music Pedagogy. Essentially, the system proposed that notes or rests which appear at the beginning of beats be designated by the number (1,2, etc.); notes or rests on the second quarter of a beat (e); notes or rests on third quarter or second half (+) and notes or rests on the last quarter of a beat would be designated as (a). Consequently, a three beat figure employing two eighth notes, four sixteenths, and, one eighth followed by two sixteenths would be described in syllables as 1+, 2 e+a, 3+a in the student's booklet. In addition, Hazelman's system emphasized that notes which contain more than one beat should have the extra beat or beats written in parentheses and counted silently.

The counting system was compiled in the form of a booklet (Appendix B) and included exercises in various

meters, duple and triple. A careful examination of the booklet will reveal the relevance of its employment.

The idea of the "step" system was not completely original as Hazelman recalled:

I started making my own method in the early 50s. I was using what we called the step system. Now that was not original with me. I got the idea from a number of different sources but we were one of the first to go into it and we made out a course of study for every instrument.³⁹

The method was essentially a set of exercises extracted from specified method books and arranged in a graded or step-wise sequence; sophomore, junior and senior level. The "step" system was included in the band handbook and each student in the band program was expected to meet the standards presented in the handbook in general and in particular the "step" exercises.

A complete copy of the handbook appears in Appendix C. Noted below are the general musicianship requirements as they appear in the handbook.

GENERAL MUSICIANSHIP REQUIREMENTS

1. **SIGHT-READING:** The ability to sight-read efficiently is a basic foundation for musicianship. From time to time the student will be tested on his ability to sight-read music and suggestion for ways of improving will be offered. Sophomores are expected to read well music in Class 2, Juniors in Class 3, and Seniors in Class 4.

2. **TONE QUALITY:** The production of the tone requires constant attention. Each player should strive to cultivate good body position, correct embouchure, efficient breath control, and accurate discrimination between good and bad tone.

³⁹Hazelman, 8 February 1988.

3. **DYNAMICS:** All players should know the symbols controlling dynamics and be able to produce a complete dynamic range with good tone.

4. **TEMPO MARKINGS:** All players should know the meanings of the words and symbols dealing with time and speed.

5. **ARTICULATION:** All players should know the words and symbols dealing with articulation and should be able to tongue staccato, legato, normal, accent, sfz, and slur anywhere in the playing range.

6. A test covering the material in the preceding paragraphs will be given during the year. No player who fails to pass this test will be qualified for credit.

The step system was designed to improve the overall musicianship of each student and was perhaps the best alternative to individual instruction. Hazelman responded to the employment of the method.

You moved from one level to another. There was no time limit. I mean we recognized individual differences and kids moved at their own rate.⁴⁰

An excerpt of the "step" exercises for trombone and baritone honor appears below.

BARITONE, TROMBONE

1. Required ranges as follows:
 - a. Sophomores lowest tone to first line above the staff (Bass clef to note third line above staff).
 - b. Juniors: Same but must be able to play two tones higher forte.
 - c. Seniors: Same but must be able to play top notes piano.

⁴⁰Hazelman, 8 February 1988.

2. **ARTICULATION:**
 - a. Sophomores must be able to single tongue rapidly and clearly.
 - b. Juniors must be able to double and triple tongue evenly.
 - c. Seniors must be able to double and triple tongue rapidly.
3. **ARBAN-PRESCOTT** (All page numbers here refer to number at the bottom of the page. Numbers in parentheses refer to bass clef instruments.)

SOPHOMORES: First studies, No. 11, 13, 18, 34, 36, pp. 5-10 (8-13).
 Syncopation No. 5, 7, 9, pp. 11-12 (14-15).
 Exercise or dotted eighth notes, No. 16, p. 15 (19)
 Exercise No. 24, p. 18 (21).
 Studies for the slur, No. 1, 2, 3, 6, p. 19 (23).
 Chromatic scales, No. 5, p. 41 (45).
 The perfect chord in Major Keys, No. 48, lines 1-4 and 10-13, p. 58 (67).

To ensure that students were approaching the study of these exercises properly, their progress was monitored on a regular basis (in sections) by assistants, as one assistant, Ed Rooker, reported. "I did some specialized work but Jim Decker he did more specific work with sections, flutes, oboes, clarinets and things like that."⁴¹ Hazelman underscored the process of monitoring the step method and its value.

I never had a full rehearsal, except just before a concert, I would have maybe 2 or 3. Decker would take out one day a week, the flute section Ed Rooker would take out the oboes and the bassoons

⁴¹Edgar Rooker, interview by author, 12 February 1988, Greensboro.

and saxophones. They weren't working on band music at that time, they were working on the basic fundamentals. If you can get the kids to play and read and have adequate technique, you don't need that much rehearsal.⁴²

The "step" system and Hazelman's method of counting, upon their development, were used throughout the remainder of Hazelman's career and contributed significantly to the proficiency of his musicians.

As indicated previously the band staff in the Greensboro school system increased substantially during the 1950s particularly at Greensboro High School.

Hazelman recalled the situation:

We had added people and we needed more rooms to teach in. We needed places for the students to practice. Our library was growing by leaps and bounds because I had started buying [music]. . . everything that was worthwhile that came out.⁴³

As a result of the increased need for space and more adequate facilities, Hazelman began to lobby the school administration for a music building about 1953. Ed Rooker recounted the impetus for the building.

He [Hazelman] influenced the superintendent into getting the school board to approve that. That would never happen now. We would never have a music building but that was directly his influence and he designed the building.⁴⁴

⁴²Hazelman, 17 February 1988.

⁴³Ibid.

⁴⁴Rooker, 12 February 1988.

Hazelman clarified his role with regard to the design of the music building. He made an elaborate study of acoustics, conferred with J. Kimball Harriman, (orchestra director) and Eula Tuttle (choir director) concerning their needs and investigated the functional aspects of the building. To assist in persuading the school board to approve the project, he constructed a model of plywood and glass. His efforts were successful, he won approval for construction and the building was opened in the fall of 1956. A diagram of the building is presented in Appendix D.

During this middle period, 1944 to 1962, Hazelman's bands prospered significantly, continuing with their successful contest appearances and presenting numerous concerts throughout North America. The first major performance by the Greensboro High School Band was at the Mid-West National Band Clinic in Chicago, December 1954. This clinic, perhaps the largest of its kind, was an annual event attended by band directors, grade school through professional, and music industry executives. Moreover, the bands selected to appear were generally considered to be the best in the country according to Lee W. Peterson, Executive Secretary of the clinic.

The executive board of the Mid-West National Band Clinic met today. . . . We are trying to find the 7 or 8 most outstanding bands in the United States for the December Mid-West. Will this next fall (December 1954) be one of your biggest" band years? We do not want just "good" bands at the Mid-West -- they must be "superb". . . . The Mid-West is the world's biggest "Band" convention and we want our thousands of directors to hear each of the Mid-West bands at its best.⁴⁵

The Greensboro band met the standard of the clinic committee. In fact, they were given two clinic sessions as indicated in a subsequent letter to Hazelman from Peterson: "I will be glad to schedule you for two sessions. I will write you within a week saying which of the times that you requested will be yours."⁴⁶

Hazelman secured the services of several noted musicians to appear as guest conductors with the Greensboro High School Band at the Mid-West Clinic. Among them were: Frederick Fennell of the Eastman School of Music, William D. Revelli of the University of Michigan, and composer Paul Yoder. In addition, Don Jacoby, a nationally prominent trumpet soloist, performed with the band.⁴⁷

⁴⁵Lee W. Peterson, Chicago, to Herbert Hazelman, Greensboro, 7 March 1954.

⁴⁶Peterson, 14 October 1954.

⁴⁷Eighth Annual Mid-West National Band Clinic, Chicago, Printed Program, 15-18 December 1954.

The band's performances were well received as documented by numerous newspaper articles and letters. A quote from Jacoby which appeared in a newspaper article, perhaps best described the general acceptance of the band's performance. "If you young people are an example of what's going on there in North Carolina, believe me, starting today, I'm saving my confederate money."⁴⁸ Clarence Sawhill of the University of California at Los Angeles responded similarly: "I have been planning since the band clinic in Chicago to write to tell you how very much I enjoyed your group. Your band reflected credit on themselves, on you as director, and on all the people in Greensboro."⁴⁹

In the summer of 1956 the Greensboro High School Band performed in Miami, Florida, as part of the Lions Club Convention. John Stickley, International President of the Lions Club, wrote to Hazelman with regard to the band's performance.

May I take this opportunity to express to you my deep personal appreciation for the marvelous services rendered by the Greensboro High School Band at the recent Lions Club Convention in Miami.

⁴⁸Greensboro Daily News, 17 December 1954.

⁴⁹Clarence E. Sawhill, Los Angeles, to Herbert Hazelman, Greensboro, 20 February 1955.

I can assure that my Heart was filled with pride and emotion as I saw those youngsters in action.⁵⁰

This performance was one of several of significant stature, in which Hazelman employed the marching band of Greensboro High School.

Another special occasion, according to Hazelman, was in November 1956, a halftime performance during a professional football game between the Washington Redskins and the Detroit Lions in Washington, D.C. Although performances of this nature have become quite common in the 1980s, it was somewhat of a rarity in the 1950s. Newspapers again provided articles commending Hazelman and the band on their successful appearance. Perhaps most representative of these was an article on the editorial page of the Winston-Salem Journal. An excerpt stated:

Appearing at half-time at the Redskins-Lions football game the band put on a performance that, judging from the applause, impressed the spectators tremendously. Arch McDonald, describing the show for the television audience said it was undoubtedly the finest high school band he had ever seen on any field.⁵¹

⁵⁰ John L. Stickley, Charlotte, to Herbert Hazelman, Greensboro, 13 July 1956.

⁵¹ Winston-Salem Journal, 13 November 1956.

Moreover, the Greensboro Record reported, "practically all of the game's near-capacity crowd remained in their seats during the 15 minutes the band was on the field."⁵²

The Greensboro High School Band performed in Jamaica during the summer of 1957. This was the first of several trips to the islands of Jamaica and the Bahamas. Hazelman recalled the rationale for these Caribbean trips.

We started traveling to the islands in the Caribbean because this was good for the kids. They enjoyed doing it and it was good for me because we were able to spread the word. We are absolutely responsible for the fact that they have a school band in the Bahamas now and school bands in Jamaica because we went in there and played for these people and showed them what we could do.⁵³

A quote extracted from a letter written by Benjamin F. Houck, American Consulate General, perhaps reflects the success of Hazelman's Caribbean trips. "The ovations they received were heartwarming. The Greensboro Community, the State of North Carolina, and the United States have been well represented by these young ambassadors and their fine directors."⁵⁴

⁵²Greensboro Record, November 1956.

⁵³Hazelman, 8 February 1988.

⁵⁴Benjamin F. Houck, Nassau, to Greensboro Daily News, 1 July 1960.

The Greensboro High School Band journeyed north of the United States border in April of 1958. Under the auspices of the Canadian Bandmasters Association the band presented concerts at three collegiate institutes (Canadian equivalent of a 5 year high school), the Catholic Cultural Institute, and culminated the venture with a performance before the Canadian Bandmasters Association (CBA).⁵⁵ Lynn L. Sams, President of Buesher Band Instrument Co., corresponded with Hazelman relative to the Canadian tour.

Lee [Hickle, CBA] spent about 20 minutes telling me of what a great organization it was, he finally slowed down long enough to let me tell him that it wasn't news to me, for I knew Herb Hazelman always did have fine organizations and that any band he took any place would be absolutely "tops". . . . If I ever heard of anyone producing an organization which is perfect in all respects, I will not be surprised to see Herb Hazelman's name as director.⁵⁶

The performance credits of Hazelman's bands during this period also included the following:

American Bandmasters Association, Fifteen Annual
Convention, Charlotte 1949
Greensboro High School Band

Southern Division MENC Convention, Chattanooga,
Tennessee, April 1953
Lindley Junior High School Band

⁵⁵Greensboro High School Band, Canadian Tour, Printed Program, 23-26, April 1, 1958.

⁵⁶Lynn L. Sams, Elkhart, to Herbert Hazelman, Greensboro, 20 May 1958.

Southern Division MENC Convention, Tampa, Florida,
April 1949,
Greensboro High School Band

Southern Division MENC Convention, Asheville, NC,
April 1961.
Greensboro High School Band

Union Square, New York City, April 1959.
Greensboro High School Band

Kiwanis Club Convention, Miami, Florida, June 1960.

Kiwanis Club Convention, Miami, Florida, June 1961.

In addition to the aforementioned events, Hazelman's bands continued their highly successful participation in district and state contests (ceased in 1960), and other community and regional performances.

Of particular significance was the concert and testimonial dinner in honor of James C. Harper of Lenoir, North Carolina, then president of the American Bandmasters Association. Harper was director of the Lenoir High School Band which was the only other school band in North Carolina to have achieved national prominence. It was often speculated that Harper and Hazelman were adversaries, to the contrary, they admired and respected each other as reflected in regular correspondence between them, and this concert and dinner, sponsored by Hazelman and the Greensboro School Band. Raymond Dvorak, Director of Bands at the University of Wisconsin, corresponded with Hazelman with regard to the testimonial dinner and concert for Harper.

You are the one to be congratulated, for I know that you have found by doing things for other people, you, yourself are happier and I want to congratulate you for the idea and for putting over this appropriate honor to our good friend, Jim Harper.⁵⁷

Moreover, similar responses to this affair were received from other notables in the band field including, Al G. Wright, Director of Bands at Purdue University⁵⁸ and William D. Revelli, Director of Bands at the University of Michigan.⁵⁹ The honoree, James C. Harper, best described the significance of the affair. "I think I was so overwhelmed with all the nice things which were being done for me and said about me while I was in Greensboro that I was a little too incoherent to properly express my appreciation. If I did not get it all said, it was a failure to get it into words and no failure of appreciation in my heart."⁶⁰

The culmination of this period, 1944-1962, was the arrival of John Barnes Chance (1960-1962) as a Fellow in

⁵⁷Raymond F. Dvorak, Madison, to Herbert Hazelman, Greensboro, 21 November 1955.

⁵⁸Al G. Wright, Lafayette, to Herbert Hazelman, Greensboro, November 1955.

⁵⁹William D. Revelli, Ann Arbor, to Herbert Hazelman, Greensboro, 26 October 1955.

⁶⁰James Harper, Lenoir, to Herbert Hazelman, Greensboro, 6 November 1955.

the "Composers in the Schools" program sponsored by the Ford Foundation which will be discussed in Chapter VI. It should be emphasized that this period was one of rapid expansion with regard to staff, facilities, and the rise to national prominence of Hazelman and his bands in Greensboro, North Carolina.

The Later Years 1962 - 1978

The last period of Hazelman's career culminated with the achievement of two long-range objectives: (a) organizing a qualified staff, and (b) expanding the repertoire for wind band, by encouraging the production of new works.⁶¹ Moreover, his bands continued to perform extensively, demonstrating the quality musicianship for which they had become nationally prominent.

By the fall of 1962, Hazelman's band staff at Grimsley High School (name changed from Greensboro High School, July 1962) consisted of five teachers who were specialists with respect to the various band sections: Edgar Rooker -- high woodwinds, James Decker -- low woodwinds, Charles Murph -- percussion and woodwinds (1965), Fred Rierson -- high brass, and Sheldon Morgenstern -- low brass.⁶² Morgenstern eventually

⁶¹Hazelman, 14 March 1988.

⁶²Herbert R. Hazelman, Personal Papers, Greensboro, 1931-1978.

became the director of what has grown to be one of the premier summer music residency programs in the country, The Eastern Music Festival. Although there were some changes in personnel from time to time, Hazelman was fortunate to maintain a staff with the same type of diversity.

As previously stated, the additional staff allowed Hazelman to divest himself of some teaching responsibilities at the junior high and elementary schools, and he assigned the second band (1960) and the marching band (1961) at Grimsley High School to Rooker. As a result, the later period of his career is characterized by Hazelman's efforts to develop and implement strategies to encourage the production and performance of original compositions for band. These efforts included the Edward Benjamin "Restful Music" Commissions, representative works of student composers and other professional colleagues and producing his own works, all of which are presented in Chapter VI.

Of equal importance with regard to the creation and performance of new works was the New Music Clinic which Hazelman initiated under the auspices of the North Carolina Bandmasters Association. According to Hazelman, the New Music Clinic was primarily developed to perform and determine the worthiness of new music and demonstrate

to other bandmasters that his band was still good although it no longer participated in the band contests.⁶³ Rooker recalled the early development of the clinic:

We wrote all the major composers [and publishers] and asked them to send us their new publications and we really got a lot of stuff from them which we didn't have to return most of them [it]. Then Herb and I and several others would sit and just go through it and screen it, pull out the pieces that we thought would be good music for our contest list. Then we would set a date in January and invite all the band directors of North Carolina to come and we would get 6 or 8 bands to prepare 4 or 5 pieces . . . so that's what it was.⁶⁴

Hazelman stated that bands selected to participate included college bands and the better high school and junior high school bands.⁶⁵ A program of the Eleventh Annual New Music Clinic revealed the participation of the following bands:

Allen Junior High School
Kiser Junior High School
Grimsley High School Concert Band
Grimsley High School Symphony Band
Jordan High School
Wilkes Central High School
University of North Carolina at Greensboro
Concert Band
Duke University Wind Ensemble.⁶⁶

⁶³Hazelman, 14 March 1988.

⁶⁴Rooker, 12 February 1988.

⁶⁵Hazelman, 14 March 1988.

⁶⁶Eleventh Annual New Music Clinic, Greensboro, Printed Program, 18 January 1975.

The format of the clinic has changed in recent years. Rooker indicated that the clinic is now operated in conjunction with the honors band, and the directors perform as the clinic band to evaluate new works. Moreover, he emphatically stated that "The New Music Movement is still alive."⁶⁷

Hazelman continued to secure prestigious performance opportunities for the Grimsley Band, return trips to the Bahamas in 1962 and Jamaica in 1963, the World's Fair in New York on July 4, 1964, the Fourth of July extravaganza in Miami on July 4, 1965, the Southern Division MENC convention in Atlanta in 1967, and a joint concert with the United States Navy Band in Washington, D.C. on July 2, 1962. Although these performances, along with many others were highlights during his later year, Hazelman stated that hosting the American Bandmaster Association (ABA) National Convention was perhaps the most significant event for the Grimsley Band.⁶⁸ This convention brought together perhaps the most prestigious group of bandmasters in the United States; accordingly, to host the convention, would have been an honor for any organization, but particularly for a high school.

⁶⁷Rooker, 12 February 1988.

⁶⁸Hazelman, 14 March 1988.

Hazelman's efforts to host the ABA Convention began in 1955. It appeared, however, that he was not the only North Carolinian pursuing the convention, as reflected in a letter from James Harper, ABA Vice President.

We may not get the ABA Convention to North Carolina at all in 1956 but we certainly will not if we have two North Carolina locations bidding against each other so I think you and Earl [Slocum - Chapel Hill] should agree on one place or the other.⁶⁹

Raymond Dvorak, Director of Bands at the University of Wisconsin, also corresponded with Hazelman about his initial (1955) request to the ABA. "I admired the manner in which you presented the case of Greensboro to the convention. Like yourself I was also eager."⁷⁰

Hazelman's first attempt at hosting the convention was unsuccessful, however, according to Paul Yoder, noted composer and member of the ABA Board of Directors, the membership did not have a commitment to host the convention for 1963. He stated:

You may recall that I asked you last year if you thought they would ever review the invitation to the ABA to come to Greensboro. . . . I cannot find out that anyone is making plans to invite the group next year and just wondered if you would still be interested.⁷¹

⁶⁹James Harper, Lenoir, to Herbert Hazelman, Greensboro, 8 February 1955.

⁷⁰Raymond Dvorak, Madison, to Herbert Hazelman, Greensboro, 12 March 1956.

⁷¹Paul Yoder, to Herbert Hazelman, Greensboro, 11 February 1962.

Otta Kraushaar, ABA President corresponded with Hazelman in a similar manner. "I have no knowledge of any standing invitation for 1963. And believe me, I can't think of a better place to have the convention next year than in Greensboro."⁷²

Hazelman's influence apparently prevailed as Greensboro was awarded the Twenty-ninth Annual ABA Convention March 6-9, 1963, with Grimsley High School as the host institution. Hazelman secured the assistance of a broad segment of the Greensboro, Durham, and Chapel Hill communities. The convention schedule included a luncheon and tour of Duke University, dinner and a tour of the University of North Carolina at Chapel Hill, and a special show at the Morehead Planetarium.⁷³

The ABA convention agenda generally included a series of business meetings and concerts by various outstanding bands. Hazelman seized this opportunity to promote North Carolina Bands: The Grimsley High School Band, the Lenoir High School Band, the Duke University Concert Band, and the University of North Carolina at Chapel Hill Wind Ensemble. Continuing his desire to promote new and

⁷²Otta J. Kraushaar, Coral Gables, to Herbert Hazelman, Greensboro, 15 February 1962.

⁷³Twenty Ninth Annual Convention American Bandmasters Association, Greensboro, Printed Program, 6-9 March 1963.

original works for band, Hazelman selected three new works: Adagio for Strings by Samuel Barber, Meditation for Concert Band by Gunther Schuller, and Barbara Allen by M. Thomas Cousins, in addition to three works of recent origin, Carolina Clambake by Paul Yoder, Declamation by Lawrence Weiner and his own composition, Gallic Gallop. All of these were performed by the Grimsley High School Band.⁷⁴

The convention was obviously a success, particularly with respect to Hazelman and the Grimsley High School Band. Numerous articles appeared in the local newspapers commenting on their performance and organization of convention activities. The Greensboro Daily News reported:

The Grimsley High School Symphony Band took all sorts of honors last night in the War Memorial Auditorium. . . . The Grimsley musicians are due the honors for their fine performance of music composed for them.⁷⁵

The success of the convention also elicited favorable responses from a broad segment of the ABA members. Richard Bowles, Director of Bands at the University of Florida, related his assessment of the convention to Hazelman. "From one of the newest ABA members, please accept our congratulations for the fine manner in which

⁷⁴ Ibid

⁷⁵ Greensboro Daily News, 8 March 1963.

you carried on the convention."⁷⁶ Jones Berdahl, Director of Bands of the University of California at Berkeley, responded similarly: "I have thought about it many times and I want to thank you for showing all of us what can be done for our bands in the way of organizing good programs for our conventions."⁷⁷

Lt. Col. William F. Santelman, a former ABA President and Conductor of the United States Marine Band, best described the overall assessment of the convention.

I enjoyed the fruits of your labor at the convention. As far as I could see, every detail was solved with all the consideration and thought that everyone could give it. . . . I was also very impressed with the fine work of your young musicians. . . . It amazes me what young musicians can accomplish these days but I am not too blind that I see that most of it is the result of good leadership.⁷⁸

This last period of Hazelman's career was also characterized by his dedication to perpetuating the memory of musicians whom he held in high esteem, one of which was John Phillip Sousa. As part of a national effort of the ABA, Hazelman and the Grimsley Band presented a concert (January 1964) with the proceeds designated to the National Cultural Center in Washington, D.C. for a

⁷⁶Richard Bowles, Gainesville, to Herbert Hazelman, Greensboro, 13 March 1963.

⁷⁷James Berdahl, Berkeley, to Herbert Hazelman, Greensboro, 14 March 1963.

⁷⁸Lt. Col. William F. Santelman, Arlington, to Herbert Hazelman, Greensboro, 11 March 1963.

memorial in honor of Sousa. Hazelman chose this occasion to present Paul Yoder as guest conductor for the entire second half of the program which featured only his (Yoder's) compositions.⁷⁹

In 1973, Hazelman presented a concert which reflected a sad occasion particularly for him. John Barnes Chance, whom Hazelman had known since 1960, was killed accidentally in 1972. As a result, in May of 1973, Hazelman presented the first of several concerts in tribute to Chance. Chance's widow responded to Hazelman with regard to this occasion: "I wish I had all the pretty words to tell you how grateful we all are. I will never forget what you have done for Barney (Chance)."⁸⁰

Hazelman's professional career in Greensboro came to an end in 1978. In a letter to Joseph Brooks of the Greensboro Public School administration he stated:

I request that I be retired from my duties with the Greensboro Public schools as of July 1, 1978. . . . I take this step with mixed emotions. To say I have enjoyed my 42 years with the band program in our schools would be a gross understatement. If I had to do it all over again I would do it the same.⁸¹

⁷⁹Greensboro Daily News, 16 January 1964.

⁸⁰Linda Chance, Lexington, to Herbert Hazelman, Greensboro, 23 May 1973.

⁸¹Herbert Hazelman, Greensboro, to Joseph Brooks, Greensboro, April 1978.

In honor of his retirement, a large contingent of Hazelman's former band students participated in his retirement concert along with current band members of several Greensboro schools. The group of former students was divided into two bands (referred to as All-Stars), one group representing band members between 1936 and spring 1962, when the school was named Greensboro High School, and the second group representing the Grimsley era, fall 1962-1977.

The Greensboro Daily News provided an account of Hazelman's retirement concert:

The walls of Grimsley High School's auditorium must be in very sound shape indeed or surely they would have come crashing down in a blaze of glory Thursday night as Herbert Hazelman led the grand finale march of his 42-year career here, John Phillip Sousa's "Stars and Stripes Forever." Hazelman had more than a hundred extra players on hand, some former students he had invited back to play as members of his "All-Star Band" for his retirement concert plus students from Kiser, Mendenhall, Page, and Jackson schools. On the last chorus trumpet and trombone players lined both aisles from the stage to the rear of the auditorium to produce what must have been something close to the sound Joshua heard at the battle of Jericho.⁸²

This affair brought to a close the public school career of one of America's finest bandmasters.

⁸²Greensboro Daily News, 14 May 1978.

CHAPTER V

PROFESSIONAL ACTIVITY

Herbert R. Hazelman's significance in the profession was reflected in the leadership and influence he exerted in various organizations which included the North Carolina Music Educators Association (NCMEA), North Carolina Bandmasters Association (NCBA) and the American Bandmasters Association (ABA). His dedication to the growth of music education and particularly school band development from the earliest period of his career is demonstrated by the positions and issues he supported within these organizations. Moreover, the relationships which he established among the leaders in music further underscored the esteem in which he was held within the profession.

North Carolina Music Educators Association

The formation of the NCMEA was initiated as an effort to unify the various music professional organizations in the state of North Carolina and to provide them with an affiliation with the Music Educators National Conference (MENC). At that time (1946-47), there were seven

independent professional organizations which supported and facilitated the development of music education in the state.¹

The North Carolina Contest-Festival Association
The North Carolina School Music Teachers Association
The North Carolina Music Teachers Association
The North Carolina Bandmasters Association
The North Carolina Orchestra Directors Association
The North Carolina Piano Teachers Association
The North Carolina Vocal Teachers Association

The latter four of these were an outgrowth of The Contest-Festival Association which originated in 1920 at the North Carolina College for Women (University of North Carolina at Greensboro).²

On February 9, 1946, a meeting was held with representatives of these various organizations to formulate a plan of merger and to secure approval from officials of the Southern Division of MENC to bring the idea to fruition. Among the individuals in attendance was

¹J. Kimball Harriman, "History of the North Carolina Music Educators Association," The North Carolina Music Educator 1 January-February 1952: 6-7.

²Wade R. Brown, The North Carolina State High School Music Contest-Festival: A History (Greensboro: University of North Carolina 1946) 43-46.

Herbert R. Hazelman, who at that time, was a member of the executive board of the NCBA.³ An important responsibility designated to this group was the the formulation of a constitution to guide the proposed organization which was to become NCMEA. As a member of this committee, Hazelman worked diligently to ensure that this document would be flexible to the extent that it would address the concerns of the various organizations.⁴

Although the first constitution was presented to and approved by only two of the state-wide music organizations, it apparently provided the necessary foundation for the official creation of the NCMEA in 1947. The constitution was revised in 1951 and approved on a motion by Hazelman at the October 15th meeting of the NCMEA.⁵ This created the merger of The Contest-Festival Association, Bandmasters, Orchestra, Piano Teachers, and Vocal Teachers Associations. The only remaining independent statewide music organization, The North Carolina School Music Teachers Association (NCSMTA) did not merge with the NCMEA

³Harriman, 6.

⁴Herbert R. Hazelman, interview by author, 8 July 1986, Greensboro.

⁵Minutes of the North Carolina Music Educators Association, Greensboro, 15 October 1951.

until 1970. Because of his prominence and leadership in preparing the constitution, Hazelman was elected the first secretary-treasurer of the NCMEA in 1947.⁶

The unification of the six organizations in 1951 created the need for a publication to inform the membership of various activities in music education throughout the state. This need had previously been addressed by the Bulletin of The Music Contest-Festival Association. As a result, the NCMEA assumed the publication of a state music journal, The North Carolina Music Educator, in January 1952, with Hazelman as editor.⁷

The first edition of the publication was widely circulated and well received by music educators across the country as reflected by the following statement from the president of the Washington Music Educators Association.

We in Washington are hoping to develop our state publication into something as extensive and worth-while as yours. We have taken several good ideas from your publication and I trust you won't mind if we incorporate them into ours.⁸

⁶Harriman, 1 January-February 1952, 6.

⁷Minutes of the Executive Committee of the North Carolina Music Educators Association, Greensboro 15 October 1951.

⁸Frank L. D'Andrea, Bellington, to Herbert R. Hazelman, Greensboro, 18 March 1952.

Hazelman received many other favorable responses to this first edition from such luminaries as Earl Beach of the University of Georgia, who stated, "It is excellent [North Carolina Music Educator]. Hope that you will have continued success with it."⁹ Ester M. Sterns of The Instrumentalist Magazine responded, "We read with interest of the new publication of which you are the editor. We would appreciate putting your magazine on our mailing list on an exchange basis, if it is agreeable to you."¹⁰

Hazelman continued to serve as editor of the North Carolina Music Educator until January 1954. Under his leadership the publication continued to reach a broad population and sustain the respectability achieved by the first edition, particularly with regard to its content. This statement is supported by the following request from Ester Collyer of the Indiana Music Educators Association.

We would like very much to reprint James C. Harper's article entitled "The High School Band's Music" in the September-October or November-December issue of the Indiana Music Educator.¹¹

⁹Earl E. Beach, Athens, to Herbert R. Hazelman, Greensboro, 18 March 1952.

¹⁰Ester M. Sterns, Glen Ellyn, to Herbert R. Hazelman, Greensboro, 6 March 1952.

¹¹Ester Ritz Collyer, Fort Wayne, to Herbert R. Hazelman, Greensboro, 20 August 1953.

Concurrent with his duties as editor of the NCMEA publication, Hazelman was also selected as a member of the organization's publicity committee (1952) which assumed the task of providing coverage of various music activities throughout the state.¹² In addition, he continued to serve on the constitution committee well into the 1960s.

Hazelman's period of service in the NCMEA was not without controversy. In 1954 G. Weldon Marquis was appointed Dean of the School of Music of the University of North Carolina at Greensboro (UNCG). One of the responsibilities of the dean, at that time, was the organization and implementation of the State Contest-Festival. Apparently his initial efforts did not meet the expectations of festival participants including Hazelman and J. Kimball Harriman. As a result, Hazelman and Harriman submitted a letter outlining their dissatisfaction relative to the operation of the festival.

This letter written to Charles C. Taylor, President of the NCMEA, was circulated to selected members; it outlined the concerns of Hazelman and Harriman as follows:

1. Failure of Marquis to meet and plan with persons familiar with the operation of the festivals;

¹²Minutes of the Executive Committee of the North Carolina Educators Association, Greensboro, 16 February 1952.

2. Delegating too much responsibility to Mrs. Huffines, then executive secretary for the NCMEA;
3. Failure to prepare proper payment for festival judges (1955);
4. Inefficient planning of performance logistics with regard to stage personnel, scores, and equipment.¹³

This letter drew an elaborate and perhaps unsupportive response from Taylor.

Neither of these gentlemen [Harriman or Hazelman] have served in an official capacity since 53 & 54 respectively. . . . They can only speak as individuals and in no way do they represent the North Carolina Music Educators Association. . . . Some of the charges are made without all of the true facts represented. I feel that, at the proper time, it will be well to discuss them, item for item, and ascertain what the complete facts are in each case.¹⁴

Presumably the situation was resolved and the Contest-Festival continued under the auspices of the UNCG School of Music and Dean Marquis until his departure from the University in 1958. As recognized in other chapters, and emphasized in the dialogue above, Hazelman continued to be intolerant of ineffective leadership, a trait he had demonstrated in the past as a college student.

¹³Herbert R. Hazelman and J. Kimball Harriman, Greensboro to Charles C. Taylor, High Point, 10 April 1956.

¹⁴Charles C. Taylor, High Point, to Herbert R. Hazelman, Greensboro, 10 May 1956.

In 1966 the North Carolina Education Association (NCEA) received a report emphasizing the problems of educators throughout the state. In response to this report, a legislative task force which included Hazelman was appointed by the NCMEC (name was changed from "Association" to "Conference" in 1960) to review and prepare recommendations to be forwarded to the NCEA with regard to the problems of music teachers.¹⁵ Although their efforts were replete with logic and fact, the report did not produce a noticeable change in the status of teachers.¹⁶

The period between 1964 and 1970 was critical in the growth of the NCMEC. One primary issue confronting the organization was the integration of the public schools. School systems across the state and nation were being forced by federal mandate to integrate, which eventually had an effect on the composition of many professional organizations including the NCMEC.

According to the minutes of a NCMEC Executive Committee Meeting on November 15, 1965, considerable discussion was held concerning the issue of consolidating

¹⁵Minutes of the Executive Committee of the North Carolina Educators Association, Greensboro, 15-16 November 1965.

¹⁶Hazelman, 8 July 1986.

the NCMEC and the NCSMTA (black association). A section of the minutes reported the following:

Mr. Benson has been invited to attend the state meeting of NCEA [NCSMTA] in December to answer questions concerning the consolidation of the two professional organizations. The point was made that they did not want to be absorbed but rather preferred the term "merger".¹⁷

This controversial issue continued to be a concern of both organizations until 1970 when the merger was completed under the leadership of Earl E. Beach. At this time "Conference" was changed back to "Association". Hazelman supported the acceptance of Blacks in the association as early as 1947 as indicated on a personal note of an Executive Committee Meeting. "Question of Negro affiliation discussed. Motion made by Hazelman [that] the Negroes be invited to affiliate with NCMEA. Seconded [by] McCall, [motion] carried."¹⁸

Hazelman continued to participate in NCMEA activities until his retirement in 1978. His service over the years was vital to the function and growth of the association, and he was awarded an honorary lifetime membership in 1978.¹⁹

¹⁷Ibid, November 15, 1965.

¹⁸Handwritten notes of Executive Committee Meeting of the North Carolina Music Educators Association, Greensboro, 13 October 1966.

¹⁹Ray Haney, Elizabethtown, to Herbert Hazelman, Greensboro, 1978.

North Carolina Bandmasters Association

As previously mentioned, the State High School Music Contest-Festival provided the impetus for the creation of four state-wide organizations, one of which included the North Carolina Bandmasters Association (NCBA). Gathering informally as a committee in 1937 under the leadership of L.R. Sides of Charlotte High School, this group of bandmasters, including Hazelman, became a department of the Contest-Festival in April 1938.²⁰

Hazelman's influence within the NCBA was evident during this early period. Resulting from the fact that the Greensboro schools had been without formal band instruction during the Depression years, Hazelman determined that the Greensboro High School band was not prepared to perform in Class A, the class designated for large schools in the state contest. Consequently, he persuaded the committee to adopt the Wisconsin System of classifying bands.²¹ This system proposed that regardless of the size of the school, a band should be classified by the years of experience of the players. This concept made

²⁰Brown, 23.

²¹Hazelman, 10 August 1987.

allowances for programs such as Greensboro's which had been interrupted by the Depression. Hazelman's recommendation was adopted in 1938.²² Several weeks later the Greensboro High School Band earned a superior rating in Class B at the State Contest-Festival. This particular arrangement was in effect for one year as reflected by the ratings list of the 1939 Contest-Festival which classified Greensboro as a Class A band.²³

The NCBA began to recognize the growth in quality and quantity of bands throughout the state and as a result, the formation of an All-State Band became eminent. This ensemble, composed of the best school musicians, was first organized under the leadership of Hazelman and presented its first concert in 1939.²⁴ This endeavor became an annual event sponsored by the NCBA and continued after the merger with NCMEA in 1951.

The officers of the NCBA during the first four years (1938-42) were all from the Charlotte area which created

²²Brown, 4.

²³Twenty-first Annual Bulletin of the State High School Music Contest-Festival (Greensboro: University of North Carolina, 1940) 15.

²⁴North Carolina Bandmasters Association, First All-State High School Band, Printed Program, 17 March 1939.

concern among some of the membership, particularly

Hazelman. Hazelman recalled this situation:

We thought we saw the beginning of a dynasty so we organized a revolt in 1942 and went to the annual (fall) meeting loaded for bear. We elected Tom Hearne, a good ole [sic] eastern North Carolina boy as president, and I was elected treasurer.²⁵

The resolution of this situation reflected Hazelman's ability to lobby effectively for a cause in which he believed.

The Second World War (WW II) had a detrimental effect on the Contest-Festival and NCBA resulting in activities being primarily limited to districts. Hazelman at that time (Summer 1942 - Fall 1944) was serving in the United States Navy and returned to teaching in Greensboro in the Fall of 1944. In 1946, the statewide Contest-Festival activities resumed with two temporary changes proposed by the NCBA: (1) bands which had no rehearsals during the war were permitted to enter as beginning bands in Class D and (2) bands were allowed to enter in a class below their normal class.²⁶ These changes were employed because a number of school systems had minimal or no band

²⁵Herbert R. Hazelman, Greensboro, to Patricia Garrin, Asheville, 24 October 1977.

²⁶Twenty-Seventh Annual Bulletin of the State High School Music Contest-Festival (Greensboro: University of North Carolina, 1946).

instruction during the war. This system was employed for two years after which the previous system of classification by the size of the school was reinstated.

Shortly after the resumption of normal activities (1948), the same matter of concern began to emerge again; the system of classifying bands. In 1947, Hazelman was elected President of the NCBA, at which time he immediately began to solicit support for a more equitable system of contest participation and adjudication, the graded music system. Millard Burt, then secretary of the NCBA, disseminated a letter to clarify the format of this proposed system.

Herb wants those of us present for the meeting Saturday to suggest music for the 1949 contest list along the lines [previously] discussed. That is, graded I through VI (easy to hard) from which a band will prepare four chosen by the director . . . of course the plan will have to be adopted by the membership, but the ground work must be laid in advance.²⁷

This system permitted a director to select the grade level for festival participation regardless of the size of the school. Accordingly, the system was adopted for the 1949 contest and has remained in effect to date.

As Contest-Festival participation developed rapidly in the early 1950s, the single state contest was discontinued and a new format was implemented. The state

²⁷Millard Burt, Raleigh, to NCBA Membership, 17 May 1948.

was divided into districts and bands performed within their respective districts. Those bands receiving a I or II rating were then invited to appear in the State Contest-Festival. Over a period of several years this format became an issue of concern, particularly to Hazelman. As a result, he suggested a new contest plan in April 1953, whereby the existing format would be eliminated in favor of three regional state contests; one each in the western, central, and eastern part of the state.²⁸

This proposal was placed before the Executive Committee of the NCBA on September 19, 1953, and voted down. Although the overall membership rejected the proposal, it continued to be a consistently contested topic in the NCBA. Minutes of the September 1956 meeting of the NCBA reflected the level of controversy with respect to the regional format.

Dr. Taylor reminded the group [NCBA] that we are an association and "loosely knit" as it is. He said that there was considerable argument to form regional contests, and he recommended that a committee be appointed to study the problem and make recommendations. He was of the opinion that we should have some way of taking action on the problem before the 1957 fall conference, and he reminded the group that there was a provision in the constitution to vote by mail. He then asked

²⁸Minutes of the Executive Committee of the North Carolina Music Educators Association, Greensboro, 25 April 1953.

the group if they thought that was the way to handle it. Dr. Hoffman injected that it was the "quietest way."²⁹

This apparently volatile issue continued to be a concern within the NCBA until its adoption in 1974, again demonstrating the vision and perseverance of Hazelman and his supporters.

Of particular significance with regard to Hazelman's NCBA activities was his selection, along with J. Kimball Harriman, to organize and implement state contest activities between the death of Dean Altvater of the UNCG School of Music in 1952 and the appointment of Dean Marquis in 1954. These activities included clinics, district contests, selection of adjudicators, and other concerns related to various kinds of contests throughout the state. This interim arrangement was satisfactory to the NCBA and the Contest-Festival committee in that the minutes of subsequent meetings did not reflect any improprieties or areas of concern.

Hazelman's influence and esteem within the NCBA was reflected not only in the issues he supported but also in the various committees and leadership positions he assumed. Notwithstanding the aforementioned duties, he

²⁹Minutes of the Executive Committee of the North Carolina Music Educators Association, Greensboro, 8 September 1956.

was the primary designer of the NCBA constitution, served as district organizing chairman, contest selection committee member and chairman, and adjudicator and clinician. The latter three responsibilities were recurring activities throughout his professional career.³⁰

American Bandmasters Association

Hazelman's election to the American Bandmasters Association (ABA) in 1951 was one of the most significant distinctions of his career. This organization is considered to be the most elite organization for band directors in the United States. Since its inception in 1929, this organization comprised the most notable bandmasters throughout the country: professional, military, collegiate and more rarely, high school directors.

Under the early leadership of Edwin Franko Goldman, the ABA proceeded to undertake the task of improving the state of the wind band in the United States.³¹ Specific objectives with regard to this general task included: (1) standardizing band instrumentation, (2) elevating the artistic excellence of the wind band and (3) encouraging

³⁰Hazelman, 28 February 1988.

³¹Paul Yoder, "The Early History of the American Bandmaster Association Part I," Journal of Band Research, 1 (Autumn 1964) 1-10.

composers to employ the wind band as a vehicle for musical expression.³² At the time of Hazelman's induction, the instrumentation for band was standardized; however, the remaining two objectives were continuous, and throughout his career, Hazelman demonstrated his desire to improve the status of bands.

Hazelman's ABA participation included intermittent periods as a conductor, composer and arranger (See Appendix E for compositions and arrangements). He was assigned various responsibilities in addition to a two-year term on the board of directors and serving as chairman of the Ostwald Composition Award Committee (1964-66).

The first assignment for Hazelman was in the fall of 1953 as a member of the "Music for Band" committee. As reported by Lt. Col. William F. Santelmann, then president of the ABA, the committee's task was to discuss and recommend appropriate music for levels of band music. Hazelman, having distinguished himself as a high school band director, was to represent interests and ideas relative to school band music.³³

³²Calvin Earl Weber, "The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands," (Ed.D. diss., University of Illinois, 1963), 158.

³³Lt. Col. William F. Santelmann, Washington, to Herbert Hazelman, Greensboro, 19 November 1953.

In the fall of 1960 Hazelman had planned a trip to Europe, and as a result, Carleton Steward (ABA President) corresponded with Hazelman with regard to his European trip.

I am especially pleased that you will have an opportunity to attend a meeting of the British National Brass Band Club. I would therefore like to appoint you as a special American Bandmasters Association Representative to extend our most cordial regards to them at their meeting.³⁴

Hazelman performed other ABA responsibilities during his career which included: hosting the ABA convention in 1963 as previously described; visiting five countries in Europe, Africa and Asia in 1965 to ascertain the status of bands in each country;³⁵ representing the ABA at the International Conference for Symphonic Bands and Wind Ensembles in July 1981, in England;³⁶ and serving as a representative at the Second World Congress of Bands in August 1974, in Belgium.³⁷

During the 1963 convention in Greensboro, Hazelman was appointed to a two-year term on the ABA board of

³⁴Carleton Steward, Mason City, to Herbert Hazelman, Greensboro, 14 November 1960.

³⁵Herbert R. Hazelman, Personal Papers, Greensboro, 9 January 1966.

³⁶Herbert R. Hazelman, "The International Conference for Symphonic Bands and Wind Ensembles", Journal of Band Research, 17 (Spring 1982): 1-4.

³⁷Hazelman, Personal Papers, August 1974.

directors. This appointment was significant in that the board primarily governs the organization. Hazelman responded in this regard:

The board runs the organization, the American Bandmasters Association is run by the past presidents an the board of directors. All important business, the officers are selected by the board and the past presidents. We don't have open elections. . . . The American Bandmaster Association is an incestuous organization.³⁸

This assessment by Hazelman underscored the apparent respect and esteem which he had earned from the leaders of the ABA.

Hazelman stated that he proposed two significant changes during his term on the board: (a) to raise the dues to the extent that all expenses for the convention would be covered, as opposed to the host bearing some expense, particularly the closing banquet; and (b) to open the board meetings to the entire membership. He further stated that only his first proposal was approved and as of 1988 the board meetings are still closed.³⁹

Hazelman held one other significant position in the ABA, Chairman of the Ostwald Composition Award Committee from 1964 to 1966.⁴⁰ This award, established in 1955, was

³⁸Hazelman, 28 February 1988.

³⁹Ibid.

⁴⁰Herbert R. Hazelman, "The Ostwald Award Committee," Journal of Band Research, 1 (Autumn 1964): 43.

primarily intended to encourage composers to write original works for wind band. The winning composition had to be playable by a good high school band.

Hazelman reported the procedure of the Ostwald committee.

1. Announcements of the contest were sent to all major music publications in the United States and Canada.
2. All entries upon receipt were assigned numbers to create objectivity.
3. All entries were reviewed by the committee and rated. Most often the 10 or 15 works with the highest rating were sent to the service bands in Washington, D.C. to be rehearsed and taped.
4. Upon completion of the taping, the committee would meet, listen to the tapes and select the winning composition.⁴¹

Hazelman was perhaps particularly gratified with the 1966 selection for the Ostwald Award. The winning composition was Variations on a Korean Folk Song by his close friend, John Barnes Chances.⁴² Hazelman noted the importance and benefit of this composition contest: "Many numbers which have failed to win the award have been published and are excellent additions to the growing list of serious, original music for band."⁴³

⁴¹Hazelman, 28 February 1988.

⁴²John Barnes Chance, "Journal of Band Research, 3 (Autumn 1966) 13.

⁴³Hazelman, "Ostwald Award Committee", 43.

The participation by Hazelman in the ABA was not all of a serious nature. For approximately 15 years, beginning in the early 1960s, Hazelman served as Chairman of the Resolution Committee, whose primary responsibility was to recognize, in a comical sense, the participation and presence of various individuals at the close of ABA conventions. Noted below are resolutions from the 1977 and 1978 ABA Conventions, respectively.

The ABA Band will be its usual lousy self and we will all have a ball. I am only sorry that the only conductor lousy enough to deserve this group, Jan Molenaar, was not here to exhibit his usual ineptitude.⁴⁴

Bill Foster is the hands-down winner of this years Fiorella Nathaniel Gatlin Fortissimo Award. Of course, conducting The Wind and the Lion gave him an unfair advantage.⁴⁵

The responsibilities which Hazelman assumed within the ABA reflected his continuing commitment to the profession as a proponent of growth and development.

Relationship with Personages

Hazelman's relationship with outstanding personalities in music was perhaps the result of several factors: (1) his ABA activities, (2) the development of

⁴⁴Minutes of the Forty-third Annual Convention of the American Bandmasters Association, Sarasota, Florida, 2-5 March 1977.

⁴⁵Minutes of the Forty-Fourth Annual Convention of the American Bandmasters Association, Evanston, Illinois, 1-4 March 1978.

the band program in Greensboro and (3) the Ford Foundation "Composers in the Schools" project. He developed and maintained associations with other bandmasters, composers, and executives in the music industry, all of whom held him in high esteem. These relationships substantiate his prominence within and impact on music education. Many of his associates were more than willing to perform his compositions and arrangements and they were often employed as guest conductors with the Greensboro High School Band.

His association with executives in the music industry with regard to the prominence of the Greensboro High School Band was related by Vito Pascucci, then president of H. Leblanc Corporation.

Herb, the excellent performance of your band in North Carolina was an unforgettable experience for me. It was absolutely tops, and I do not remember where a musical performance has moved me more and where I was more pleased.⁴⁶

Moreover, in 1955, Lynn L. Sams, president of Buescher Band Instrument Company, corresponded with Hazelman in a similar manner.

I wish it were possible for bands like yours to tour various sections of United States and lend encouragement to some who are trying so hard to carry on a fine program. . . . I know that the

⁴⁶Vito Pascucci, Kenosha, to Herbert Hazelman, Greensboro, 8 June 1963.

director is responsible for producing fine organizations. . . . He must be a master salesman, diplomat and psychologist . . . an outstanding organizer.⁴⁷

Another example of his status in the profession was reflected by a request from Traugott Rohner editor-publisher of The Instrumentalist Magazine.

Since your reputation as an outstanding band director is well known, we request that you submit to us a list of what you consider the best in band music. This list need not be long, nor does it have to include all of the good music which you can think of. Add any comments you wish concerning the selections.⁴⁸

Richard Franko Goldman in preparation of his book, The Wind, also corresponded with Hazelman.

I am now in the middle of writing a new book on bands and band music for the Boston Publishers, Allyn & Bacon, and would like to cite it [Greensboro Band] both the instrumentation and some typical programs of some of our outstanding high school bands.⁴⁹

These four citations are reminiscent of the kinds of relationships established by Hazelman in the music industry. Other noted associations included Joe Grodimund of the Selmer Corporation,⁵⁰ Kenneth Neidig of

⁴⁷Lynn L. Sams, Elkhart, to Herbert Hazelman, Greensboro, 20 May 1958.

⁴⁸Traugott Rohner, Evanston, to Herbert Hazelman, Greensboro, 7 December 1955.

⁴⁹Richard Franko Goldman, New York to Herbert Hazelman, Greensboro, 5 December 1960.

⁵⁰Joe Grodimund, Elkhart, to Herbert Hazelman, Greensboro, 5 December 1960.

the Instrumentalist Magazine⁵¹ and numerous other personalities in the publishing business which will be discussed in the next chapter.

A number of professional colleges elected to perform compositions and arrangements by Hazelman. Frederick Fennell of the Eastman Wind Ensemble responded:

I wonder if you would be so kind as to tell me what the arrangements would be for us to secure the score and parts to your transcription of the Poulenc Les Biches which I would like to do with the Symphony Band.⁵²

Donald White of DePauw University, a noted composer of the 1970s, corresponded with Hazelman relative to the performance of Hazelman's Short Ballet for Awkward Dancers.

Thought you might enjoy having a copy of the enclosed program which was performed on campus last night. It was a real fun evening, building in humor to the final two works. Your ballet was thoroughly enjoyed by all in attendance.⁵³

Although Hazelman's compositional endeavors never gained broad acclaim, it is obvious that some noted music personalities recognized value in his writing skills as noted in Appendix F. As previously mentioned, however, many of his composition and arrangements were performed

⁵¹Kenneth L. Neidig, Evanston, to Herbert Hazelman, Greensboro, 19 June 1978.

⁵²Frederick Fennell, Rochester, to Herbert Hazelman, Greensboro, 16 November 1956.

⁵³Donald H. White, Greencastle, to Herbert Hazelman, Greensboro, 7 March 1974.

as part of the ABA conventions, often under his leadership, in addition to numerous performances of his works by the Grimsley Band.

The prominence and level of achievement of the Grimsley High School Band afforded its members the opportunity to perform under the leadership of outstanding personalities with regard to the Mid-West Clinic in Chicago, the ABA Convention in Greensboro, and the John Phillip Sousa Memorial Fund Concert. There were other instances wherein notables elected to conduct the Grimsley Band.

In 1955, as previously stated, Hazelman sponsored a concert in honor of James Harper. On that concert the entire second half of the program was conducted by the nationally prominent bandmaster Edwin Franko Goldman (founder and first president of the American Bandmasters Association.)⁵⁴. On a visit to Greensboro in 1967, Arthur Fiedler, conductor of the Boston Pops Orchestra, was photographed at an impromptu visit to a Grimsley High School Band rehearsal.⁵⁵

⁵⁴Greensboro High School Band, Greensboro, Printed Program, 3 November 1955.

⁵⁵Hazelman, Personal Papers, March 1967.

Hazelman's relationships with music publishers, as a result of commissioned works for the Grimsley High School Band, will be discussed in the next chapter. These and other associations validate Hazelman's significance as a music educator and bandmaster in the United States.

CHAPTER VI

INFLUENCE ON THE SCHOOL BAND MOVEMENT

Herbert R. Hazelman's prominence in the profession has been characterized by the leadership positions he attained and the associations he developed throughout his career. Another aspect of his professional stature was his influence on school band development as a result of his role as an adjudicator, a clinician, and an avid proponent of original compositions for wind band.

Hazelman's role with regard to wind band composition was previously mentioned relative to his work with the Ostwald Composition Award Committee of the American Bandsmasters Association. Further, he was able to secure a number of commissions for composers to write original band works. Perhaps his most significant endeavor in this regard was the selection of Greensboro as one of twelve school systems in the country to participate in the "Composers in the Public Schools" program sponsored by the Ford Foundation in 1960.

The Ford Foundation Project

The primary objectives of the project were to provide an environment whereby young composers could develop their compositional skills, hear performances of their works, and involve students in the study and performance of this original music. The program originated in 1959 under the guidance of a committee comprising nationally known composers, educators, scholars, and other professionals under the leadership of Norman Dello Joio. Obviously the limitation of assigning twelve composers to twelve cities created fierce competition among composers and cities interested in participating in this project. One pertinent criterion for an aspiring school system was the availability of a school band capable of performing the best and often the most difficult literature for wind band.

By the 1960s the Grimsley High School Band was already established on a national level as one of the outstanding programs in the United States. Moreover Hazelman's influence within the American Bandmasters Association and other national organizations was perhaps an influence in the selection of Greensboro as a participating school system. On March 8, 1960, Hazelman was notified by Edward F. D'Arms of the Ford Foundation that Greensboro had been selected for the program.

I should like to offer congratulations on the selection of your system as one of the communities in which a young composer will work during the 1960-61 academic year.¹

In March 1960 the names of the composers and their respective assignments were released. John Barnes Chance was assigned to Greensboro and Hazelman quickly established contact as reflected in this response from Chance (March 30) to Hazelman's preliminary inquiries to secure housing for him.

The house you describe in your letter certainly would seem to be just the thing we are looking for . . . the idea of having a nice place all ready to move into when we get there (w/piano) is certainly appealing. . . .²

The union of Chance and the Greensboro system was successful from the initial stages. After only four months Hazelman had already requested that the appointment of Chance be extended through the 1961-62 school term. Gid Waldrop, a member of the selection committee, responded to Hazelman concerning the possibility of an extension:

Certainly it was a real pleasure to again visit Greensboro. I am more convinced than ever that the music program in the public schools of Greensboro is the finest in the Southeast. I was very impressed with Mr. Chance's compositions. If the Greensboro system can arrange for half of the amount of the grant, I am certain that the panel

¹Edward F. D'Arms, New York, to Herbert Hazelman, Greensboro, 8 March 1960.

²John Barnes Chance, Austin, to Herbert Hazelman, Greensboro 30 March 1960.

will give most serious consideration to returning Mr. Chance to the Greensboro Public Schools [for the 1961-1962 school term]³

On March 7, 1961, the Greensboro school system received official acknowledgment of Chance's reappointment from Edward Hughes, chairman of the selection committee.⁴

Hazelman cited this two-year period as being extremely significant for the Grimsley High School Band and for his own personal development as a composer/arranger. The Grimsley Band was able to participate in the development of Chance's compositional techniques for wind band and premier several of his works. Hazelman described this experience as an opportunity for him to refine his own writing techniques.⁵

The first composition Chance composed for band was performed on November 16, 1961 by the Grimsley High School Band, only four months after his arrival in Greensboro. This composition, Incantation and Dance was dedicated to Herbert Hazelman and the Grimsley Senior High School Band, according to the first page of the published score.⁶

³Gid Waldrop, New York, to Herbert Hazelman, 17 December 1960.

⁴Edwin Hughes, New York, to P.J. Weaver, Greensboro, 7 March 1961.

⁵Herbert R. Hazelman, interview by author, Greensboro, 17 July 1986.

⁶John Barnes Chance, Incantation and Dance (New York: Boosey & Hawkes, 1963) 1.

The association of Chance with Hazelman and the Grimsley High School Band created the impetus for several more compositions by Chance. Among them were, Cappricio for 24 Wind Instruments and Piano, and Alleluia for Band and Mixed Chorus. One of Chance's most notable compositions, Variations on a Korean Folk Song was started in the Spring of 1962 while he was still in Greensboro. Although this work was completed in 1966, Hazelman stated that Chance made a personal request for the Grimsley Band to prepare a preliminary tape for him to study and refine the composition.⁷ Hazelman and the Grimsley Band responded accordingly. Chance entered the work in the Ostwald composition competition in 1966, and as previously mentioned won first place for the best new composition for wind band.⁸

Richard K. Fiese conducted a study in 1986 to develop a composite list of the most performed compositions for wind band among college and university bands throughout the nation. Two of Chance's compositions, Incantation and Dance and Variations on A Koren Folk Song were among the

⁷Hazelman, 28 February 1988.

⁸Northwestern University Symphonic Band, Evanston, Printed Program, American Bandmasters Association Convention, 12 March 1966.

most frequently performed compositions between 1980 and 1985 according to the results of the study.⁹

most frequently performed compositions between 1980 and 1985 according to the results of the study.⁹

Both compositions have achieved national significance, in addition to others previously mentioned that originated from Chance's period with Hazelman and the Grimsley High School Band. In a letter to Hazelman in 1963, Chance recounted the influence of his tenure in Greensboro and particularly the impact of Hazelman.

These [compositions during the Greensboro period], however, were the last pieces I wrote that I felt "at home" in, and that I have remained happy with since. Had it not been for my sense of responsibility, my present "creative hiatus" would undoubtedly have begun in April 1961 rather than a year later. The only responsibility or loyalty I felt was to you.¹⁰

The association and respect established between Chance and Hazelman continued long after Chance left Greensboro as described in a letter from Chance to Hazelman in 1964.

Write me when you have the time and let me know what is happening in the Piedmont. . . . Still haven't scratched down one note since 36 months ago. But despair not, if and when I pen any tune again, it will be for band, and you will be the first to see it.¹¹

⁹Richard K. Fiese, "College and University Wind Band Repertoire, 1980-1985," Journal of Band Research 23 (Fall 1987): 17-42.

¹⁰John Barnes Chance, Beaumont, to Herbert Hazelman, Greensboro, 10 March 1963.

¹¹John Barnes Chance, Austin, to Herbert Hazelman, Greensboro, 24 September 1964.

These revelations underscore the significance of Hazelman and the Greensboro experience on John Barnes Chance. Furthermore, the band program in Greensboro, developed by Hazelman, provided the environment for the production of other significant works which have become part of the standard literature for band in the United States.

Commissions and Premiers Secured by Hazelman

Hazelman's influence on the band movement, relative to expanding the repertoire for wind band, progressed rapidly after the early 1960s, primarily as a result of the "Restful Music Commissions" sponsored by Edward Benjamin, a prominent New Orleans businessman, formerly of Greensboro. Hazelman indicated that Benjamin, whom he had known for a number of years, contacted him and inquired about the possibility of securing original compositions of a peaceful or restful nature. He implied that compositions of this genre would be more appealing to mature businessmen than the type of music generally associated with services such as "Muzak."¹²

Hazelman responded to the conversation by making contact with notable composers, the first of whom was Lukas Foss. After contacting Foss, Hazelman stated that Foss was not immediately available; consequently, he

¹²Hazelman, 28 February 1988.

contacted Gunther Schuller with regard to a "Restful Music Commission" for the Grimsley High School Band.¹³ Schuller corresponded with Hazelman regarding the commission.

Thank you for your letter explaining the conditions of the commission, which I should like to accept hereby. I would like to clear up one point, however, which still puzzles me. The Arab Village In My Klee Pieces is quite a piece alright but it is based almost entirely on authentic North African musical materials.¹⁴

The context of Schuller's response indicated that the composition he was considering would not be suitable as "restful music." As a result, Schuller prepared another composition, Meditation for Band, which was premiered by the Grimsley Band in 1963 at the National ABA Convention in Greensboro.¹⁵

This composition and its performance by the Grimsley Band were well received by the audience, as indicated by Keith Wilson, Director of Bands at Yale University, in a letter to Hazelman.

My only complaint about the entire convention is the fact that you got to Gunther Schuller with a commission before I did. . . . I would like very much to play that Meditation next year.¹⁶

¹³Ibid.

¹⁴Gunther Schuller, New York, to Herbert R. Hazelman, Greensboro, 28 June 1962.

¹⁵Grimsley High School, Greensboro, Printed Program, American Bandmasters Association Convention, 6-9 March 1963.

¹⁶Keith Wilson, New Haven, to Herbert Hazelman, Greensboro, 11 March 1963.

Al G. Wright, Director of Bands at Purdue University, conferred with Hazelman concerning the performance of Meditation and indicated his desire to perform the work only a few weeks after the premiere performance.¹⁷

Edward Benjamin, sponsor of the commission, characterized Meditation as an interesting composition. He further stated:

This number packs too much eeriness and drama to be truly restful, but Schuller does not miss the criterion by very much . . . without vocal or marked percussive effects and without obtrusive melody. I am glad you feel the work represents a valuable addition to the band literature, and hope it will serve its purpose in this way.¹⁸

The objective of producing "restful music" apparently was not achieved, at least with regard to this first commission, but Hazelman's underlying objective of expanding the literature for bands was achieved. James Neilson, Director of the Educational Department for the Lablanc Corporation, underscored this assumption in a letter to Hazelman in 1973.

I had occasion during a conducting seminar I taught this past summer to analyze and probe in depth Gunther Schuller's Meditation then to conduct a performance of the same. Doing so brought to mind your efforts in securing this work for an ABA Conference [1963] in Greensboro some years back, and given your superb preparation of the music,

¹⁷Al G. Wright, Lafayette, to Herbert Hazelman, Greensboro, 20 March 1963.

¹⁸Edward Benjamin, New Orleans, to Herbert Hazelman, Greensboro, 1 April 1963.

what a triumph the premiere performance was. We have much reason to be grateful to you over the years, for Mr. Schuller's Meditation has worn well, indeed it has.¹⁹

Raymond Dvorak, Director of Bands at the University of Wisconsin, reported that the College Band Directors National Association voted Meditation the best new composition performed during their 1964 convention.²⁰

The overwhelming success of this first commission attracted the attention of other composers, and it is interesting to note that Lukas Foss, who was contacted about the first commission, quickly made himself available to compose a work for the Grimsley Band. In 1964 Foss related his interest to Benjamin:

I am indeed interested in your commission for the Greensboro [Grimsley] High School Band. I derive that a piece for wind instruments which is slow and soft throughout and predominantly sustained. . . . Hazelman gave me a deadline, and I shall not let you down.²¹

Foss's Stillscape was premiered by Hazelman and the Grimsley Band on November 18, 1965.

In a letter to Hazelman, dated December of that year, Foss related his impressions of a tape of the premiere performance.

¹⁹James Neilson, Kenosha, to Herbert Hazelman, Greensboro, 14 September 1973.

²⁰Raymond F. Dvorak, Madison, to Herbert Hazelman, Greensboro, 18 February 196

²¹Lukas Foss, Buffalo, to Edward Benjamin, New Orleans, 6 June 1964.

Listened to it [tape] with great anticipation. One thing impressed me greatly and that is excellent intonation and execution under your leadership. You really have a fine band there. . . . I am delighted that you plan to perform the work again. . . . I feel that indeed your band is particularly able to cope with the demands the piece makes.²²

Although Stillscape did not generate the immediate acceptance as Meditation, Hazelman observed that the work was circulated and performed by a number of bands nationwide.²³

During the same period that Foss was preparing his commissioned work, Carloz Chavez was contacted by Hazelman and accepted a commission from Benjamin for Hazelman and the Grimsley Band. Arthur Cohn, an executive of Belwin Mills Publishing Company, stated:

I managed to discuss very quickly with Carlos Chavez your generous offer to commission him to write a work for your band, and he is most enthusiastic about the matter. . . . It was a pleasure to meet you after hearing so much about your magnificent work and I look forward to our next meeting.²⁴

Chavez accepted the commission in August 1964 with a projected time of completion, Spring of 1965. Arthur Cohn, in another letter to Hazelman with reference to the Chavez commission, remarked, "I am certain that you

²²Lukas Foss, Buffalo, to Herbert Hazelman, Greensboro, 14 December 1965.

²³Hazelman, 8 July 1986.

²⁴Arthur Cohn, New York to Herbert Hazelman, Greensboro, 11 May 1964.

will receive a remarkable addition to the repertoire."²⁵ Benjamin, with regard to the Foss and Chavez commissions, stated, " I doubt if any high school band heretofore at any time had two commissions accepted simultaneously from composers as outstanding as Chavez and Foss."²⁶

Through the Benjamin commissions, Hazelman also employed the services of lesser known composers, one of whom was M. Thomas Cousins whom he had known since his collegiate period. Cousins had provided an earlier work for the Grimsley Band entitled Sinai (1960), which was well received at its premier performance, according to a letter to the Greensboro Daily News in which Hazelman stated: "This piece [Sinai] has caused more favorable comment than anything we have done in the last twenty years."²⁷ As a result, Hazelman commissioned Cousins to prepare a work, Elegy for Winds, which was premiered on April 9, 1964, with Cousins conducting the Grimsley Band.²⁸ In 1966 Hazelman was commissioned by Benjamin to

²⁵ Arthur Cohn, New York, to Herbert R. Hazelman, 6 August 1964.

²⁶ Edward Benjamin, New Orleans, to Herbert R. Hazelman, Greensboro, 14 August 1964.

²⁷ Herbert R. Hazelman, Greensboro, to Greensboro Daily News, 13 June 1960.

²⁸ Grimsley High School Band, Greensboro, Printed Program, 8 April 1964.

prepare an orchestral work (Pastorale Passagalia) which was performed by the North Carolina Symphony on May 8, 1967 in Greensboro.²⁹

The prominence which Hazelman and the Grimsley Band attained often afforded them the opportunity to premier or perform unpublished works of other composers. Among them included:

<u>Spiritual ... Glenn C. Baniun</u>	1954
<u>Good Friday Spell from "Parsifal" arr.</u>	
... Earl Slocum	1960
<u>At the Zoo ... Emma Lou Diemer</u>	1961
<u>Four Miniatures ... Martin Mailman</u>	1961
<u>Carolina Clambake ... Paul Yoder</u>	1963
<u>Overture on American Themes ...</u>	
Serge de Gastyne	1963
<u>Dichotomy ... Donald White</u>	1965
<u>Compendium ... Lawrence Weiner</u>	1965
<u>Concert Sketches for Band ... Ulysses Kay</u>	1966
<u>Jazz Sketch ... Neill Clegg</u>	1966
<u>Prelude and Rondo for Piano and Band</u>	
... David Hinshaw	1966
<u>Inventions for Particles and Sounds</u>	
... Frederick Bayer	1968 ³⁰

This listing reflects some of the composers who respected the ability and influence Hazelman had relative to expanding the literature for wind band. Moreover, Hazelman performed representative compositions by his students; Clegg and Hinshaw.

Hazelman's collaboration with noted and occasionally obscure composers was instrumental in expanding the band

²⁹North Carolina Symphony, Greensboro, Printed Program, 8 May 1967.

³⁰Grimsley High School Band, Greensboro, Printed Programs, 1954-1965.

repertoire of the United States. Of primary significance on a national level were two works by John Barnes Chance; Incantation and Dance and Variations on a Korean Folk Song in addition to Meditation by Gunther Schuller, all of which are included in the Educational Record Reference Library published by the Belwin Company. This set of records contains what is considered by the publishers and bandmasters in general to be the most significant compositions for wind band. The other works produced by composers as a result of commissions or otherwise with the assistance of Hazelman, have found a place in the repertoire of selected conductors throughout the country.

Adjudicator and Clinician

The rapid growth of band contests after the mid-1930s created a need for more individuals to serve as contest judges and clinicians. In most cases, judges were selected based on their experience and prominence as music educators, bandmasters, composers, and arrangers. The persons selected as judges for band contests in North Carolina, particularly in the early period of contest activity (1920s and 1930s), reflected this premise. The list of state contest judges and clinicians during the early contest development included such notables as Glen Baniun, Edward Birge, Peter Dykema, Joseph Maddy, William

Revelli and Earl Slocum.³¹ As local and regional musicians across the country gained experience and prominence, they were employed by state and local organizations as judges and clinicians.

The ratings, comments, and criticisms of a judge or clinician greatly influenced band development and to some extent impacted upon a high school director's choice of literature. The manner in which these factors were presented provided the band director with tangible criteria to improve band performance.³² As a consequence, persons consistently employed as judges and clinicians apparently demonstrated qualities which bandmasters and contest administrators perceived as responsible, objective, and valuable to band development.

Hazelman's prominence developed rather quickly as reflected by his selection as an adjudicator for the Virginia Contest Festival after only four years of teaching experience (1940).³³ In 1962 he participated as

³¹Wade Brown, North Carolina State High School Music Contest-Festival: A History (Greensboro: University of North Carolina, 1946), 29-31.

³²Gary W. Barrow "Colonel Earl D. Irons: His role in the History of Music Education in the Southwest to 1953." (Ph.D. diss. North Texas State University 1982) 128-132.

³³Virginia High School Competitive Music Festival, Radford, Virginia, Printed Program, 19-20 April 1940.

a judge in Virginia and received an interesting response from one of the band directors whose band he had rated.

I want to offer my humble apology to you for my unwarranted attack on your critique of my band. Please believe me when I say it was done in a moment of hasty indecision. . . . we had three sets of judges with three sets of standards. I know and knew after the "Pineapple Roll" that we did not deserve a I [rating] and your criticism of my band is one of the most intelligent I have ever had.³⁴

Hazelman stated that he participated as a judge on at least four or five other occasions in Virginia during his career.³⁵

In February 1962 he was invited by the Florida Bandmasters Association to serve as a judge,³⁶ a responsibility he reported to have accepted on several other occasions.³⁷ Of particular significance was his selection as a judge in the Orange Bowl Band Contest in 1981. Adjudication activities also were conducted by Hazelman in Texas (1960s), Georgia, and South Carolina. Another significant occasion in this regard, was his selection as an adjudicator in 1958 by the Canadian Bandmasters Association.³⁸

³⁴Phil Lester, McLean, VA, to Herbert Hazelman, Greensboro, 22 March 1962.

³⁵Hazelman, 16 July 1987.

³⁶Melvin L. Dean, St. Petersburg, to Herbert Hazelman, Greensboro, 5 February 1962.

³⁷Hazelman, 28 February 1988.

³⁸Ibid.

Hazelman's role as an adjudicator afforded him the opportunity to provide other bandmasters with the knowledge, skills, and qualities he employed to develop the Greensboro program. These included a concern for rhythmic accuracy, good intonation, articulation, and close adherence to tempi.³⁹

Hazelman's professional activity as a clinician also began in the early period of his career. A printed program of a music teachers' conference in 1940 listed Hazelman as a clinician with the Grimsley Band as the demonstration ensemble.⁴⁰ He conducted clinics intermittently throughout his career, primarily in the state of North Carolina. These clinics were generally associated with activities sponsored by the North Carolina Bandmasters Association, Contest-Festival Association and North Carolina Educators Association.

The principal objective of clinic sessions was to demonstrate teaching, rehearsal and performance techniques, reading skills and to qualify and describe options with regard to interpretation. By virtue of

³⁹ Ibid.

⁴⁰ Twelfth Annual Conference of Music Teachers, Greensboro, Printed Program, 21 October 1940.

Hazelman's numerous opportunities to conduct clinics, it is apparent that he had a significant influence on band development particularly in North Carolina, as he demonstrated to a broad spectrum of musicians the techniques which contributed to the success of his band program in Greensboro.

CHAPTER VII

SUMMARY & CONCLUSIONS

Summary

The career of Herbert R. Hazelman was influenced by musical experiences as a child. These experiences included the singing and playing of the guitar and banjo by his mother, a brief period of study on the piano, informal study of the violin, and listening to records of popular musicians of the 1920s.

During high school he began the study of clarinet and later the oboe concurrent with enrolling in courses in music history, form and analysis, and music theory. These courses provided the technical foundation which facilitated the writing of his early compositions. Hazelman also developed proficient performance skills on the oboe, which afforded him the opportunity to perform in the All-Southern Orchestra and the National High School Orchestra.¹

Upon graduation from high school (1931) he enrolled at the University of North Carolina at Chapel Hill. The collegiate period for Hazelman enhanced his interest and skills as a composer and performer. He produced his first

¹Marie Brietz, interview by author, 27 January 1988, Charlotte.

major composition, Moronique Dance which was performed on the first concert by the North Carolina Symphony in May 1932. In November of the same year, it was performed by the National Symphony Orchestra in Washington, D.C.²

Hazelman also composed or arranged several other works during his college days which were performed by various regional ensembles. As a performer, he participated in the University band, chorus, and orchestra, the Carolina Salon Ensemble, and the North Carolina Symphony. Within the context of his musical pursuits he compiled an academic record which lead to his selection for Phi Beta Kappa.³

Hazelman's professional career began rather auspiciously in 1936, when he took the place of his close friend, J. Harris Mitchell, who was band director at Durham High School.⁴ During this brief period in Durham (Spring 1936), he established himself as a competent band director by earning a superior rating in the North Carolina State Contest-Festival in April 1936.⁵

²National Symphony Orchestra, Washington, Printed Program, 13 November 1932.

³Herbert R. Hazelman, interview by author, 15 July 1987, Greensboro.

⁴J. Harris Mitchell, interview by author, 14 February 1988, Athens.

⁵Wade Brown, North Carolina State High School Muic Contest-Festival: A History (Greensboro: University of North Carolina, 1946) 22.

In the fall of 1936 Hazelman continued his career in Greensboro, North Carolina, teaching in several elementary and junior high schools and at Greensboro (Grimsley) High School. He quickly developed the performance skills of students in the Greensboro Schools as supported by superior contest ratings in 1938 and subsequent years in which his bands participated.

Hazelman's career was interrupted between the spring of 1942 and 1944 by active duty in the United States Navy during World War II. Upon completing his military commitment, he resumed his position in the Greensboro Public Schools.

Hazelman's success accelerated rapidly after World War II. He was able to increase his teaching staff, expand the band program in the Greensboro Schools, and gain prominence for his bands regionally and nationally. This prominence is reflected by performances at the Southern Division Music Educators Conference in Tampa (1949) and Atlanta (1967), the Mid-West Band Clinic in Chicago (1954), the Canadian Bandmasters Convention in Toronto (1958), and several performances in Jamaica and the Bahamas in the 1950s and 1960s.⁶ During the latter part of his career he was predisposed with the status of bands and maintaining the quality, diversity, and reputation established by the Grimsley High School Band.

⁶Herbert R. Hazelman, Personal Papers, Greensboro, 1931-1978.

The available evidence seems to indicate that Hazelman's bands were superior to most other public school bands during his era. This is reflected by their previously noted achievements with respect to significant engagements, consistently superior ratings in contests between 1936 and 1960, and the commendations elicited from nationally prominent musicians with respect to the quality of their literature and high standards of performance. An important contribution of Hazelman's bands, particularly on the local level, was the pride, support and cohesiveness generated throughout the Greensboro community and the desire among his students to set and achieve high standards.

Conclusions

Concurrent with the prominence achieved by Hazelman's bands was the respect and sometimes adversarial relationship he developed among other music professionals and colleagues. He assumed positions of influence in the North Carolina Music Educators Association by assisting with the preparation of the constitution and merger of the state's fledging musical organizations. He led a successful, yet controversial movement within the North Carolina Bandmasters Association to change the contest-festival format, especially in the areas of the classification and adjudication of bands. He further demonstrated and perpetuated fiscal responsibility within the American

Bandmasters Association.⁷ These and other characteristic actions taken by Hazelman underscored his unique ability to create change within professional organizations. Often in opposition to the establishment, his ideas, through logic and persistence, usually prevailed.

Throughout his career, Hazelman was never content with the quality and quantity of literature for wind band and constantly sought the expertise of noted persons in the music field. This is reflected by a series of commissions which he secured from Edward Benjamin to encourage established composers to write works for wind band. He participated in the Ford Foundation "Composers in the Public Schools" project, and initiated the New Music Clinic of the North Carolina Bandmasters Association. He also deviated from the norm by frequently promoting the performance of new music through his own programs and concerts with the Grimsley High School Band.

Resulting from his innate desire for perfection, Hazelman subscribed to the philosophy that a band should perform by the same standards expected of an orchestra, perform with rhythmic accuracy, good intonation and tone quality, and adhere to the score as indicated by the composer or arranger. He also stressed these concepts as

⁷Hazelman, Personal Papers, 1931-1978.

an adjudicator and clinician and with regard to his own bands in the Greensboro Public Schools, pressing his students towards perfection.

The prominence achieved by Hazelman's bands not only reflected his leadership and musical skills, but the perseverance, dedication, and quality of his musicians. Hazelman's goal was excellence and he wanted only the talented and motivated students in his program. As a result, many of his students, unable to develop as rapidly as he demanded, dropped out of the band program.⁸ Although Hazelman's students were not always at ease with his demanding personality, the model or rigor he presented perhaps facilitated their achievement. There were many students in Hazelman's bands that often were contemptuous of his procedures but elected to participate because of their love of music. They accepted the challenge of the environment and worked towards the high standard of excellence which was characteristic of Hazelman's bands.⁹

During his career Hazelman influenced literally hundreds of students, many of whom developed the desire and musicianship to contribute to the field of music as teachers, performers, and conductors. These included Bruce Young (deceased), percussionist with the United

⁸Chrystal Bachtell, interview by author, 4 February 1988, High Point.

⁹Charles Murph, interview by author, 17 February 1988, Greensboro.

States Navy Band, Harry Shipman, Jeannie Artley, Cathy Waldron and Margaret Pritchett, public school music teachers.¹⁰ The most notable of his former students was Sheldon Morgenstern, currently a conductor and director of the Eastern Music Festival. In addition, his demanding and continuing quest for excellence perhaps had an impact upon the success of students who chose other professions by instilling a sense of discipline and quality.

Hazelman's career was permeated with an intrinsic quest for improvement and effective change regardless of the prevailing obstacles. His success did not come easily and often was attained through dominating procedures employed in his teaching and professional environment. These qualities, in effect, conceivably set him apart from his colleagues. Hazelman's vision was unique, and his musicianship and influence were omnipresent through the success of his students.

The distinguished achievements of Hazelman and his ascension to national prominence as a public school bandmaster have left their imprint on the public school band movement. The significance of Hazelman's career is present in many objective and subjective ways and perhaps will extend in countless endeavors through his students, associates, and the future of the wind band.

¹⁰ Greensboro, Daily News, 28 April 1978.

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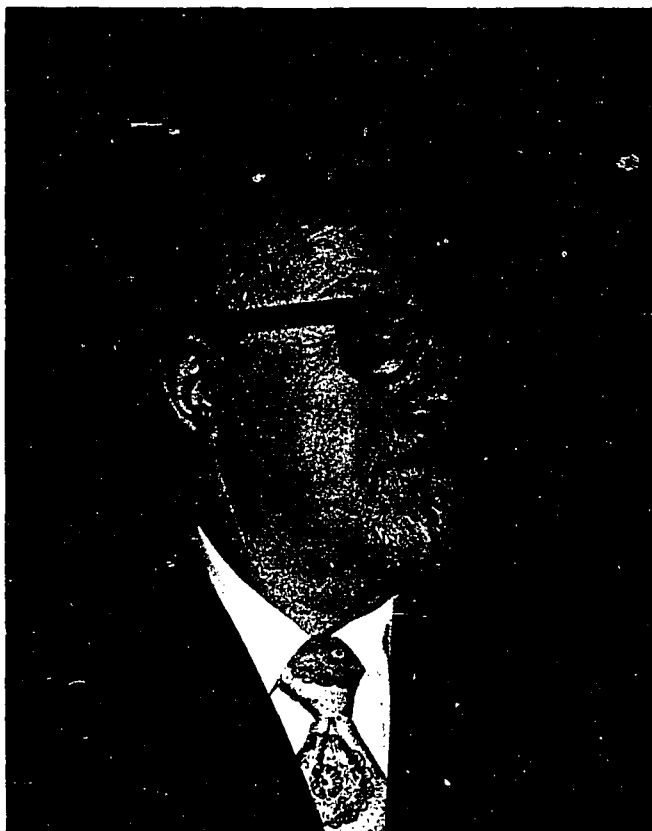
APPENDIX A**PORTRAIT OF HERBERT HAZELMAN AND COMMENTARY**

PART ONE: Photograph of Herbert R. Hazelman

PART TWO: A Commentary by Herbert R. Hazelman

A. The Good School Band Program

B. The Preparation of the Band Director



The Good School Band Program

First of all, you have to start out with a very positive philosophy and to me the main point in the philosophy should be that you must inspire, cajole, brow beat or do whatever is necessary to get your students to perform technically on a level high enough so that they can play the best in band literature. Otherwise, you are shortchanging them.

The student enters the program for many reasons. One of the main reasons is the parent wants him to do it because they think that it may add a little prestige, it may be good for them. The student wants to do it because of the glamorous aspects. A few want to do it because they really like music and they want to see how it's made up and how it's produced and to produce it themselves. But regardless of the reason that the student has for starting in your program, if you don't keep that student in your program and develop his abilities to the point where he can play the very best in band literature, you have not done your job.

All of these other reasons are extraneous. They are important, their main importance being that they get the student started but they are not the reason for your program. If you let the show aspects, the elaborate half-time show, the elaborate marching maneuvers you can

do on parade, your jazz band; if you let any of these things deter you from your main purpose, you're not doing the job that is there.

The main good that any student gets from participating in a high school band program is the ability to tell the difference between what is good and what is bad in music. Not surprisingly, the ability to discriminate between what is good and bad in music has a great carry-over into other things in life. So, just being able to make these discriminations more intelligently is one of the really great things that comes out of the program and you must, you must perform the best grade, the best quality of literature that you can play, commensurate with the abilities of your students. You don't really do them much good if you play a piece that is completely beyond their capacity and with a poor performance of a masterpiece, that does not really do much good. But, if you play a piece that challenges the students to the utmost and get an aesthetically pleasing performance, then you have accomplished the greatest thing that you can do. You have created a person who is going to be a better all around person. We must have culturally aware people if our country is going to continue to be great and to grow.

Now, there are other ancillary benefits that come out of a good band program, and I hasten to stress these. Certainly, a very important lesson is to do your part as well as you can. To join with other people, you must develop teamwork this way. This teamwork that you develop here is just as important as the team that's developed through athletics. That's important, but we can see now the breakdown of morality which is happening in this country, particularly in the realm of athletics where stress is being placed on winning at all costs and this is carrying over into society.

When you teach the kind of teamwork that you do in a band program, you are teaching the exact opposite of this. You're teaching that the value comes in what you do for other people and not what it can mean to you. Who can blame a young kid, particularly one who comes from a very poor background, with very few educational advantages who has a great deal of athletic skill, from maybe cheating a little bit so that he can get what it takes to get that college scholarship which is his ticket to a better life.

The band student at the end of his career does not have this. He's not going to get a college scholarship; Oh, a few will, but not many. That is not the rationale for being in your band program. His kicks are going to come from what he can do with his music and we need more people who come out of school with these higher ideals.

So many who are coming out now have much lower ideals. We have become too engrossed with making lots of money in this country and to hell with how you make it. You end up in a big house with a big car and lots of money.

So, again, let me just sum up, if you don't produce the very best possible band, playing the best in literature, you're not doing your job. In addition to the teamwork that is developed through the band program, you are helping the student develop an ability to work on his own. I had a motto or phrase that I used and I still use it because I think it's the best and that is "You never do for a student what he can do for himself." So, if you are a good teacher and have a well organized program, you're going to give the student a way that he can test his own progress and find out just how well he is working and you are going to show him how to work more efficiently and how to become a more productive member of society as well as in a band. So many times I've had students come back and say "Mr. Hazelman, I appreciate what you did for me and as I have gotten out in the world, I realized that maybe the best thing that I learned from being in the band was how to work on my own and how to accomplish, set myself goals, and accomplish them." Furthermore, you hear your students come back and say, "I have an appreciation for music, it meant so much to me."

You organize your program. There are all kinds of methods you can get and I must admit that I'm not cognizant of the various ways that a computer can help you, but believe me if I had access to this stuff when I was teaching, I would have used it to the utmost. Anything that can help you legitimately to increase your efficiency as a teacher and as a student to get everybody together to this ultimate goal by performing the best literature of the highest possible level and as much of it as possible. Don't do just a few pieces but do as much as possible to a good level. If a computer can help you do that, by all means use it. Anything that's going to help you to achieve these goals is very, very well worthwhile.

The Preparation of the Band Director

This is one of my favorite topics and my feelings on this have not changed since the first day I started as a teacher and will never change. It is my feeling that our teacher training institutions spend far too much time teaching students how to do things and not enough time teaching them what to do. The average student who comes out of the colleges and universities today prepared to teach music is woefully ignorant of the literature. Now this is not a condemnation of just music teachers, it's a condemnation of all teachers. Our educational institutions are spending too much time on methodology and not enough time on content. There are hopeful signs that

this is changing. Many of the better schools are now cutting to a minimum the time that you waste on methods courses and things like this and putting more and more time into the content of the courses. So many literature teachers, people who are teaching English and who need to teach literature don't know the literature; therefore, they can't make judgments as to what is good and what is bad. Any teacher who comes out of college not being able to make those judgments is going to have a hard time being a really top-notch teacher. Fortunately, the smarter ones will learn to do these things after they get out. But it would be so much better if they knew them before they went into the field. Students in colleges should play more music. They should have more experience playing music. Wind players ought to be able to play in a good orchestra. There is so much more really fine orchestral literature that we all need to know. They should be required to listen more and listen more directly. They should be required to analyze music so they know what the composer is trying to do. They should listen to many different recordings of the same masterpieces so they can tune their ears to hear the differences in various interpretations. There is no such thing as the definitive interpretation of any piece of music, not even the composer does that because composers' ideas change. You can hear performances of Stravinsky's music that he recorded 40

years ago or 50 years ago and compare the recordings of the same music that he did late in his life and you can see big changes. There are reasons for those changes and we need to try to understand them. We need to become intellectually more aware of the difference between what is good and what is bad and we need to know the literature. My tastes have changed over the years but not drastically. When I was a kid in high school, I thought Tchaikovsky's Pathetique Symphony was a great piece of music. I still think it's a great piece of music. I know a great deal more about it now than I did then. I don't necessarily enjoy it any more now than before but I can teach it better now because I can better communicate my feelings to other people.

After a lifetime, I now can communicate those feelings much better. You can't do it all in college, obviously, but if you plant the idea of music as being the important thing that you are doing and not the other things, that the student, if he has any intellect at all will continue to grow, he'll continue to listen. I have listened to recordings and tapes and videos almost every day of my life since I came into this profession, even before that. I used to break into the music building at night. I didn't really have to break in because I had a key but I used to go in at night when there was nobody around and get out recordings. I absolutely destroyed the

only recording that we had of Brahms' Second Symphony because I liked it so much and I played it so much. I didn't abuse it, I just played it until it wore out and one of the things that I did when I made some money was to buy a recording of the Brahms' Second Symphony and give it to the music department at Chapel Hill. I can't stress too much the importance of this one point. To me it is crucial and I see so many people who are tops in their fields, yet these are people that I don't admire very much because their groups are technically very good but they don't play musically, and when I get to know these people better and discuss things, I find that they are very one dimensional; they are only interested in bands and band repertory; they don't really have a good perspective on the historical parts of music and all the forms, and they don't analyze. They are tremendous organizers in producing ways to get fine technical performances in tune and all of those things, but they are not really all that musical.

Our universities should turn out teachers who know the literature and I don't mean band literature. There is not much to know to begin with but know the literature. If you don't know the fine music for choruses, for orchestras, for chamber music groups, for organ, for the great operas, the great ballets, the magnificent choral works, works for voices and instruments; if you don't know

this, haven't heard it, haven't studied it, you are very much at a disadvantage in trying to develop youngsters in our school band program. People who are going out with a love for music that will make them curious about it and want to learn more and more.

I would not begin to tell a college administrator how to set up his courses, but, I would certainly tell him, if you load your music student down with so much Mickey, Mouse, ticky-tacky stuff that he doesn't have time to listen and to learn good music, you are certainly short-changing him. There must be some way to do that and if you do, you are going to have a better band director.

APPENDIX B**ACCENT ON RHYTHM BY HERBERT R. HAZELMAN**

ACCENT ON RHYTHM by Herbert Hazelman

More time is wasted in band practice and individual practice sessions because ~~students can not or will not count rhythm than from any other reason.~~ It is the purpose of this booklet to teach the fundamentals of counting. Before you can play rhythm you must be able to analyze it. Analysis alone will not insure proper rhythmic playing but it will help. Understanding rhythm is the first step to mastering it.

1. The measure is divided into beats. The number of beats depends on the time signature and the speed of the passage. It is not true to say that the top figure in the time signature tells you how many beats per measure and the bottom figure tells you what kind of note gets one beat.. This is very often true but in extremely slow music the normal values of notes may be doubled (that is a quarter note would get two beats) and in extremely rapid music the normal value of a note may be halved (i.e., a quarter note would receive a half beat).

2. Develop the ability to tap your foot on every beat keeping the speed even.

This is not easy and must be practiced just as any other skill must be developed through practice.

3. The beats are subdivided into halves, thirds, quarters, etc. On the next page you will be given a method for syllabizing the various parts of the beat. Learn it and use it.

4. Notes and rests ^{are} symbols indicating durations of time. They are numbers and fractions. In addition to learning their names, you must also learn their relations to one another. Rhythm is difficult for most players even when they understand it. It is impossible for those who do not understand. If you are unwilling to make the effort to learn counting, you are unworthy of being taught.



beginnings of beats with the number of the beat (see example one).

2. Mark notes or rests which come on the half beat with "and" (+) (see example 2).

3. Mark notes or rests which come on the second fourth of the beat with "a" (see example 3).

4. Mark notes or rests which come on the last fourth of the beat with "a" (see example 4).

5. When the beat is divided into three even thirds as in 6/8, 9/8, 3/8, etc. mark the second third with "+" and the third third with "a" (see example 5).

EXAMPLE 1.

1 2 3 4 1 (2) 3 1 2 1 (2) 3 (4 5)

EXAMPLE 2.

1 + 2 + 3 + 4 (+) 1 + 2 3 + (1) 2 (3) + (4) +

EXAMPLE 3.

1 e + 2 3 e + 4 1 e + (2) e + 3 (e) + (1) 2 + 3 e + 4 +

EXAMPLE 4.

1 + a 2 3 + a 4 1 + a (2) + a 3 (+) a (1) 2 3 + a 4 +

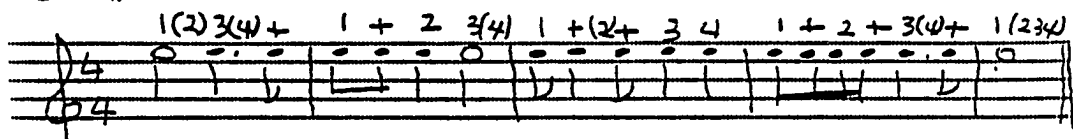
EXAMPLE 5.

1 a 2 + 1 + a 2 + a 1 2 + 1 (a) 2 1 (+) a 2 + a 1 2

1 (2) 3 3 + 3 e + a 4 a 1 (2) + 3 a 4 e + 1 a 2 3 4

1 a 2 a 1 + a 2 1 (a) a 2 (a) a 1 2 + a 1 (2)

EXAMPLE



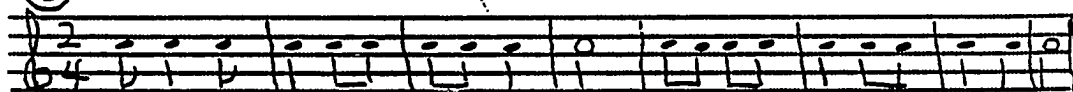
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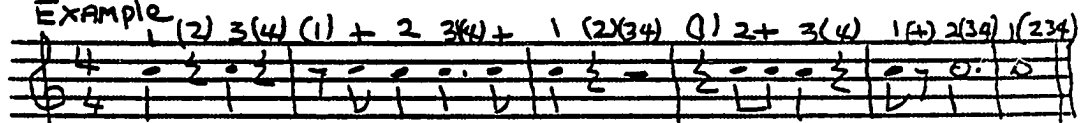
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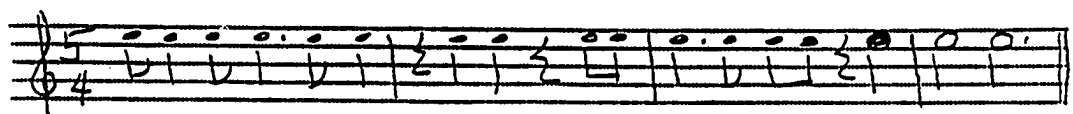
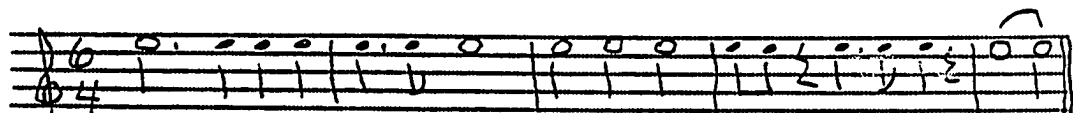
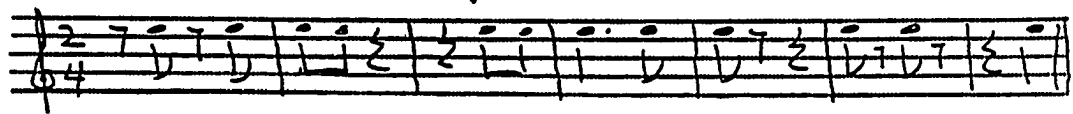
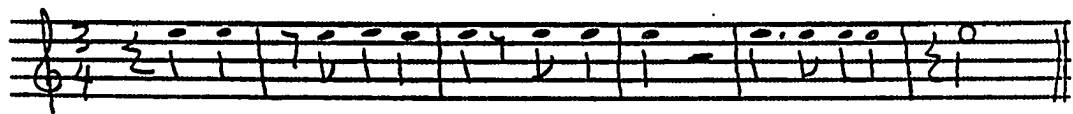
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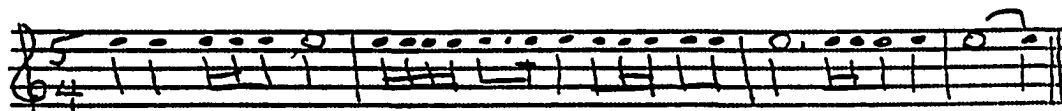
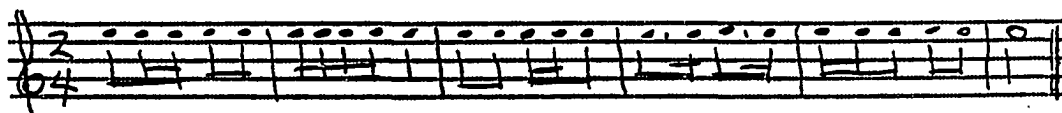
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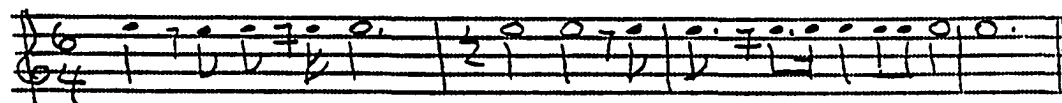
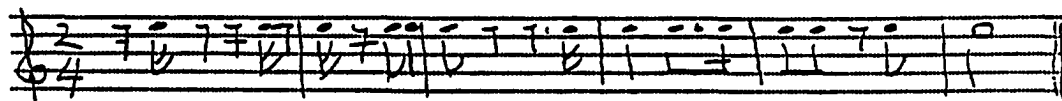
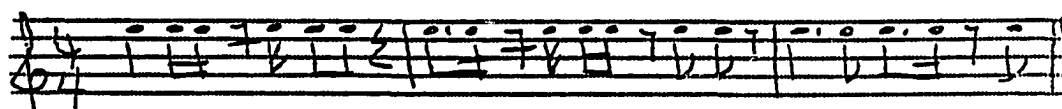
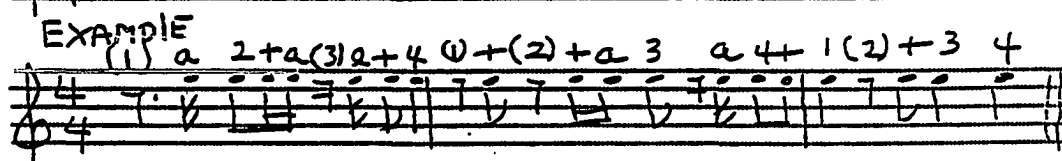
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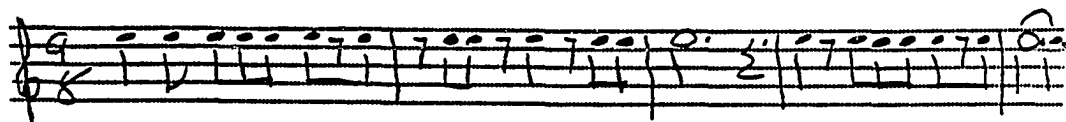
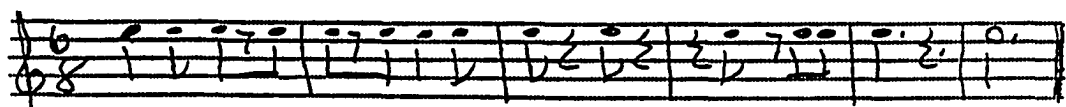
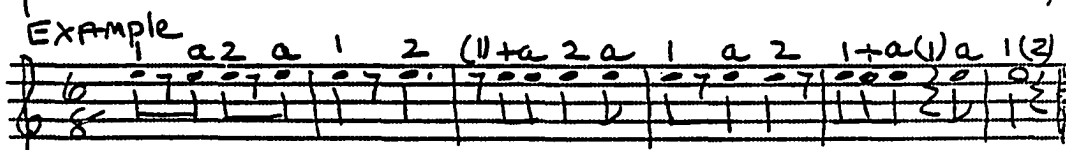
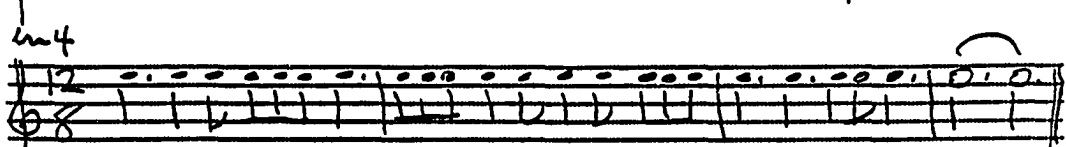
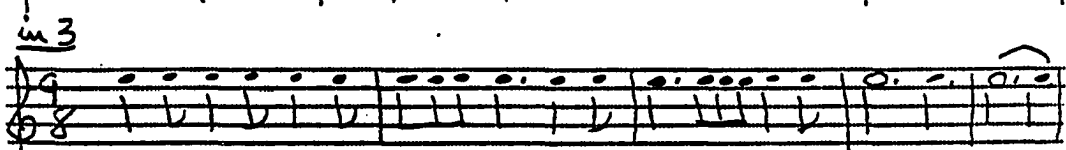
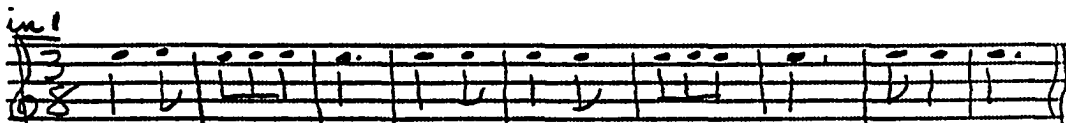
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EXAMPLE

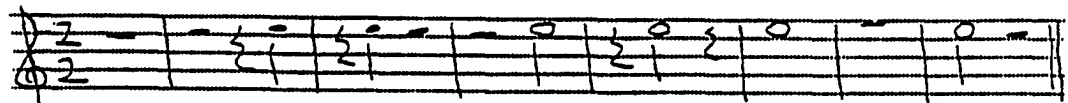
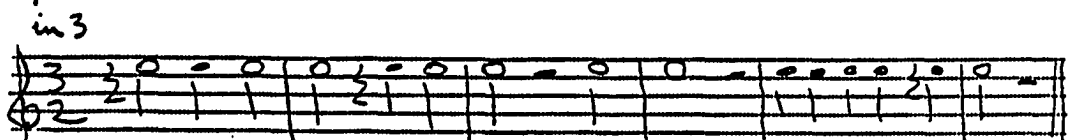
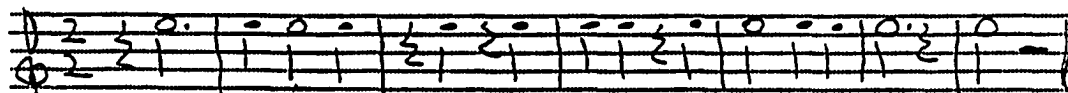
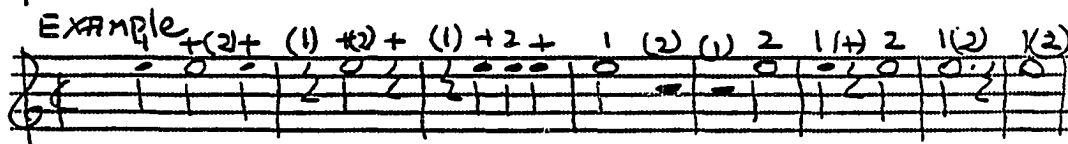
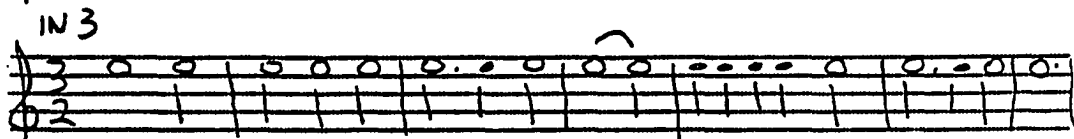
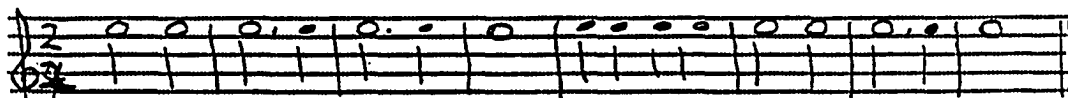
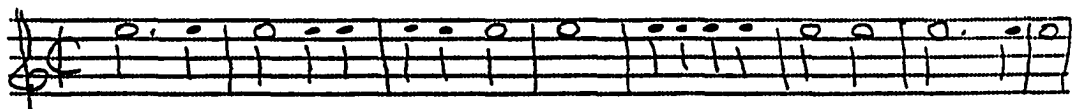
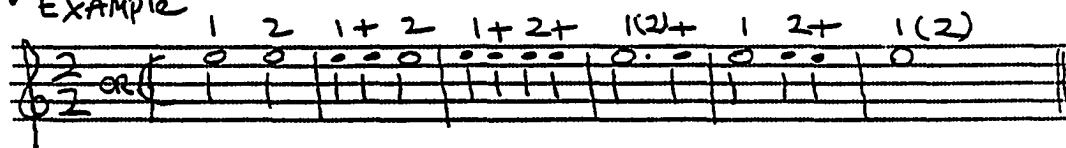


$3/8$ (1 beat), $9/8$ (3 beats), $12/8$ (4 beats), etc. In each the 8th note gets
 Example: one third of a beat. 2 1 + a 2 1 a 2 a 1 (2)

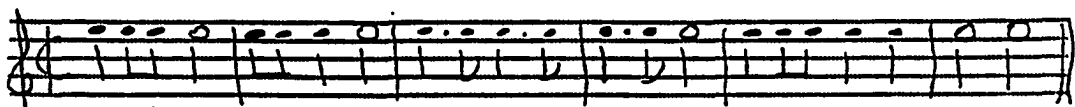
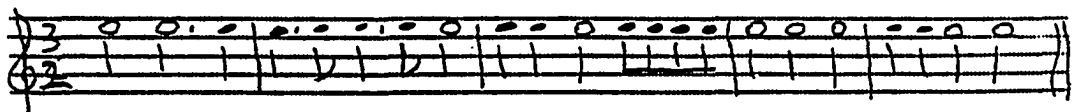
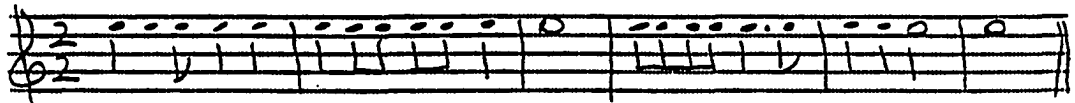
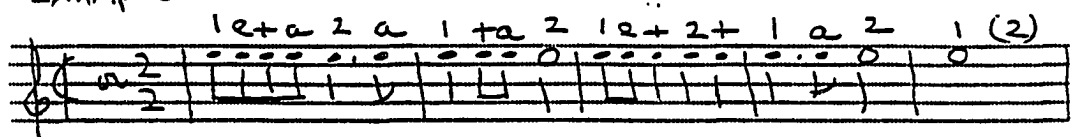


When 2 is the bottom figure in the time signature the half note usually gets one beat. We sometimes call this cut time. The correct name is *alla breve* (or "by the half note").

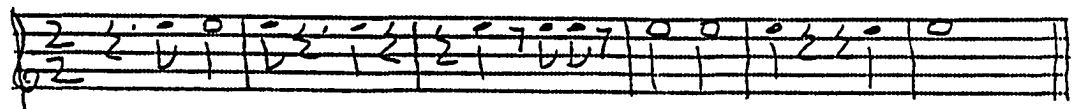
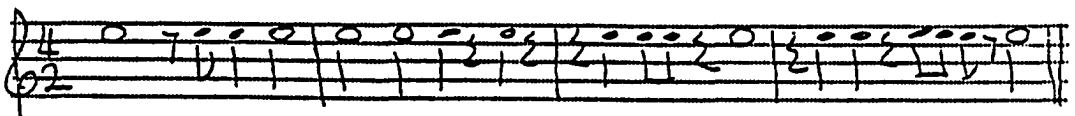
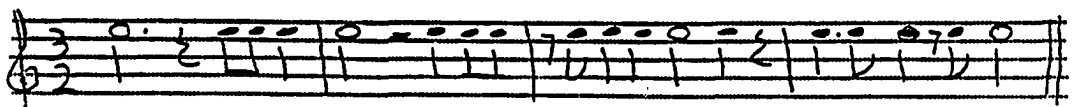
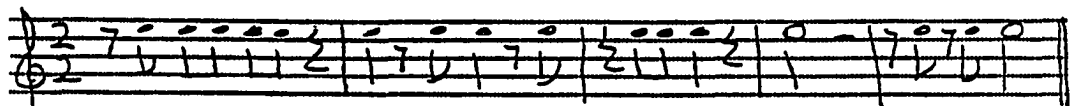
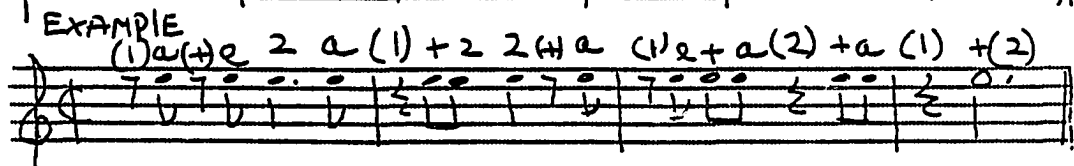
• Example



EXAMPLE



EXAMPLE



When 2 is the bottom figure in the time signature the half note usually gets one beat. We sometimes call this cut time. The correct name is *alla breve* (or "by the half note").

Example

1 2 1+2 1+2+ 1(2)+ 1 2+ 1(2)

Example

1(2)+ (1) 2+ (1) 2+ 1 (2) (1) 2 1+ 2 1(2) 1(2)

Example

1 2 1+2 1+2+ 1(2)+ 1 2+ 1(2)

Example

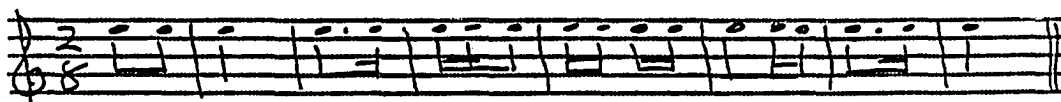
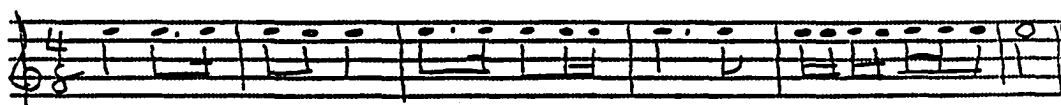
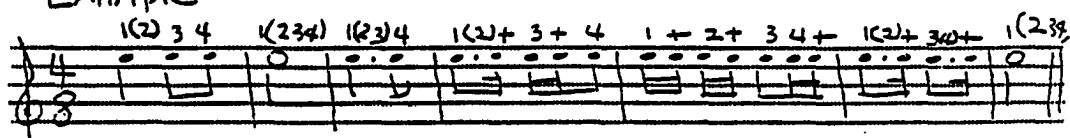
1(2)+ (1) 2+ (1) 2+ 1 (2) (1) 2 1+ 2 1(2) 1(2)

Example

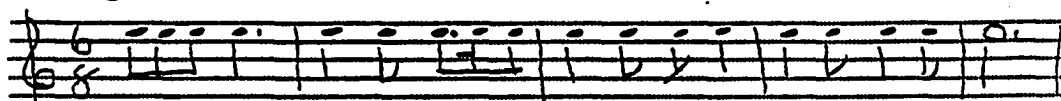
1 2 1+2 1+2+ 1(2)+ 1 2+ 1(2)

Occasionally we find music in which the eighth note gets one beat. Usually the time signature will be 2/8, 4/8, etc. although sometimes 6/8 is counted six beats to the measure, 3/8 in three, etc.

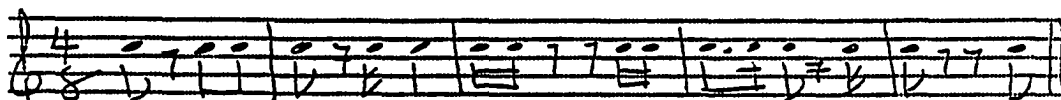
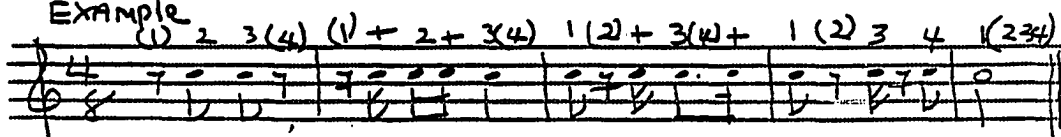
EXAMPLE



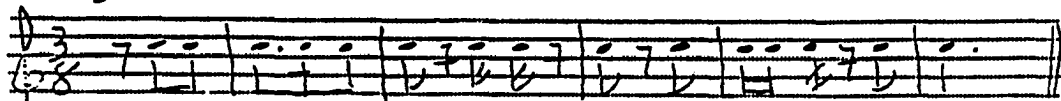
in 6



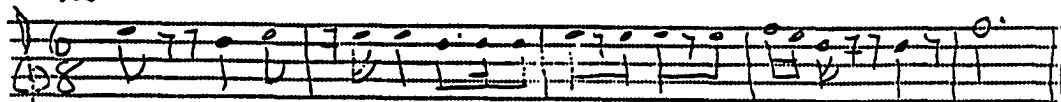
EXAMPLE



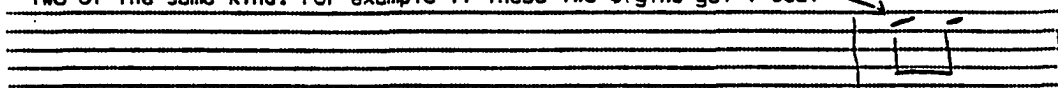
in 3



in 6



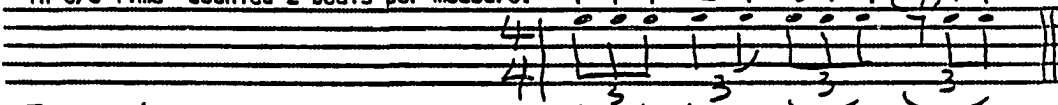
Triplets are notes where three of them get the time ordinarily given to two of the same kind. For example if these two eighths get 1 beat



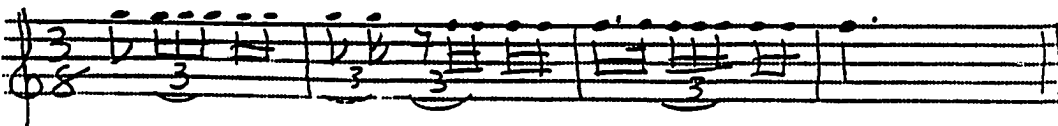
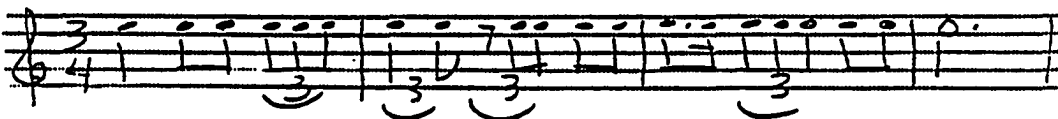
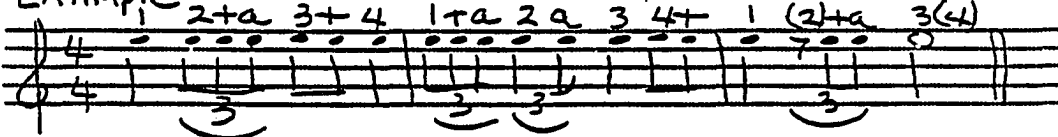
these three will also get 1 beat.



Triplets where the three notes get one beat are counted the same as eighth notes in 6/8 time counted 2 beats per measure. 1 + 4 2 4 3 + 4 (4) + 4



Example



RHYTHM

Rhythm is the soul of music reading. It is THE one element which cannot be done successfully "by ear." The first step in mastering rhythm is to learn a system for analyzing and syllabizing notes and rests. From the very first lesson, a good teacher will insist on correct counting.

This is the system that will be used on all levels in instrumental instruction in Greensboro's schools.

1. In the common duple meters (2/4, 3/4, 4/4, 2/2, 3/2, 4/8, etc.), notes or rests which come at the beginnings of beats will be called by the number of the beat (1, 2, 3, 4, etc.). Notes or rests on the second half of beats will be called AND (+). Notes or rests on the second 4th of a beat will be called E (e) and notes or rests on the last 4th will be called UH (a). So, a pattern would sound this way: One and uh two E and uh three (four) and, etc. The same pattern would be written: 1 + a 2 e + a 3 (4) +. Notes which contain more than one beat will have the extra beat or beats written in parentheses and counted silently.

Figure 1.

Figure 1 displays six musical staves illustrating rhythm patterns in common duple meters (2/4, 3/4, 4/4, 2/2, 3/2, 4/8). Each staff is accompanied by a sequence of numbers, plus signs, and letters (e, a) representing the rhythm counts.

- Staff 1 (2/4): 1 2 1(2) 1 2 + 1 + 2 1(2) + 1 +(2) + (1) + 2 1 (2)
- Staff 2 (3/4): 1(2)+ 3 + (1) 2 e a 3 + a 1 a 2(3) + 1(2.3) 1 (2 3)
- Staff 3 (4/4): 1 e a 2 e + a 3 4 (1) + (2) + 3 (+ 4) + (1 2 3 4)
- Staff 4 (2/2): 1(2) + 1(+) a 2 e + (1) e + (2)+ 1 e a 2 1 (2)
- Staff 5 (3/2): 1 2(3)(1) + (2) 3 + 1 2 e + a 3 1 + 2(3) 1 (2 3)
- Staff 6 (4/8): 1(2 3)4 1 + 2 + 3(4) + 1(2 3 4) 1 (2 3 4) + 1(2 3 4)

2. In the common triple meters (3/8, 6/8, 9/8, 12/8, etc.), Notes on beginning of beats will still be called by the number of the beat. Notes or rests on second 3rd will be called AND (+) and notes or rests on the third 3rd will be called UH (a). Notes or rests on 2nd, 4th, or 6th sixth will be called E (e).

Figure 2.

Figure 2 displays four staves of musical notation, each with a corresponding rhythmic notation below it. The notation is as follows:

Staff 1: $1(+)$ a 1 + a (1) + (a) 1 (+) a 1 +(a) 1 (+a) 1 (+ a)

Staff 2: 1 a 2 a 1 a 2 a 1 + a 2 1 (2) + 1 (2)

Staff 3: 1 2 3 e a 1 + e a 2 e + a 3e + (a) 1(2)3 1(2) 3

Staff 4: 1 (2 3 4) 1(2)3 4 + a 1 (2) a 3 a 4 +

Drills should be given in written and spoken analysis. Students should be taught how to tap their feet on the beat and how to keep a steady cadence. Clapping rhythms should be part of the routine. Rhythms + Intervals = Melodies.

APPENDIX C
GRIMSLEY HIGH SCHOOL BAND MANUAL

You have elected to become a member of the Greensboro Senior High School Band. This booklet is designed to give you the information which will help you meet its high standards of performance and organization. For any further information feel free to call upon the directors or any librarian.

ORGANIZATION

The Senior High School Band is divided into four groups. They are the Training Band, which bridges the gap between Junior and Senior High School; the Concert Band, which is limited to 100 players; the First-Chair Band, which is composed of the top players of the Concert Band; and the Marching Band, which draws its membership from both the Training and Concert Bands.

The Training Band is primarily a sophomore group which meets daily at sixth period and spends much of its time reading new music. Each year this band plays for May Day, the Sophomore Assembly, and programs in the various junior high schools in the city.

The Concert Band plays the best in band literature in its four formal evening concerts during the school year. On special occasions this band performs in other cities as well as for school assemblies and contests. Rehearsals are held daily at seventh period.

The First-Chair Band is a select group of thirty to forty players which performs on special occasions where a smaller group is desired. Rehearsals will be held at the discretion of the director.

The Marching Band functions during the fall semester for football games and parades. Rehearsals are held during sixth and seventh periods at the discretion of the director. This band travels to several out of town conference games with the team.

GENERAL REQUIREMENTS

Members of the Greensboro Senior High School Band will be expected to measure up to the highest standards of behavior and attitude at all times. Attendance at all public appearances of the band is required except in case of emergency or if previously excused by the director. From time to time special evening rehearsals will be necessary and in so far as is possible will be limited to Thursday. Absences from these rehearsals should be handled in the same manner as absences from public performances.

Good rehearsals are necessary to continue a good band. A well-disciplined band is a self-disciplined band. In order to discipline yourself, you should know what is expected of you during an efficient rehearsal. First of all, you must realize that the rehearsal begins before the director steps on the podium. The best technique is to get into your place without wasting time and never to begin your warm-up exercises until you are in your place. Blasting and squealing tires your lips and deadens your ear. Systematic and quiet warm-up, however, is necessary for a good rehearsal. As soon as the director steps on the podium or blows the whistle, you should stop warming up immediately and give him your undivided attention. Good attention is more than just keeping quiet; it requires concentration and an attempt to understand any instruction given during the rehearsal. Breaks during the rehearsal will provide you with a period of relaxation. The rehearsal is over when the band is dismissed by the director.

EQUIPMENT

1. **UNIFORMS:** Each member of the Marching Band will be issued a dress uniform consisting of coat, trousers, cap with extra cap cover, cross-belt, spats, breastplate, and buckle. The student's responsibility is to return the uniform when called for in the same condition, less reasonable wear. Before each public appearance of the band, announcement will be made of the correct uniform of the day. The student is expected to provide his own black

shoes, black socks, black four-in-hand necktie, and white shirt.

Cap covers, when soiled, should be hand-laundered, starched, and ironed. Spats and belt are to be kept clean by scrubbing with a stiff brush in soapy water or with cleaning fluid.

A uniform fee of \$1.00 per semester will be charged. This fee will be used to provide for cleaning the uniforms at the end of football season and at the end of the school year. Any major alterations, other than trouser waist or length measurements or sleeve length, will be paid for from this fund.

Drum majorettes will provide their own uniforms. On special occasions blue denim uniforms will be issued subject to the same regulations but without payment of additional uniform fee.

Remember! When you put on your uniform, you are representing your school and community. Wear it with pride so that others will treat it with respect.

In "hats-on" situations all buttons are to be buttoned, and hats are to be on properly. No smoking is permitted in "hats-on" situation. "Hats-on" should be observed while the band is sitting together in the stands, participating in marching maneuvers or parades, or at any other time designated so by the director.

2. SCHOOL INSTRUMENTS: Instruments owned by the school will be issued to students in good playing condition. It will be the responsibility of the student to keep them that way. No rental fee will be charged. Percussion equipment which is used by the section as a whole is the responsibility of the entire section.

3. STUDENT-OWNED INSTRUMENTS: Each student will be expected to keep his instrument in good playing condition at all times.

4. INSTRUMENT LOCKERS: A locker will be assigned to each student for each instrument at the beginning of the school year. When the instrument is left in school or not in use, it is to be kept in the locker. These lockers may be used for books and march folders also.

5. **MUSIC:** Each member of the Marching Band will be issued a march folder which is his responsibility to have at all March Band rehearsals and performances. Folders will be taken up at the end of the football season; any loss or damage must be paid for.

Music in the concert folders may be taken out any time for individual practice but must be returned in time for the next rehearsal. Concert music not in the folders, ensemble music, solos, or method books may be checked out at any time from the library.

Our bands have been provided with attractive and suitable rehearsal and storage space. We will enjoy using it more if we keep it that way.

TRIPS

The band will take several out-of-town trips each year for football games and concerts. These trips will be well chaperoned by responsible adults. Any chaperone will assume the same authority as the director.

Permission slips signed by parents or guardians must be turned in to the band office at least twenty-four hours before time of departure.

Students are expected to be prompt for all departures. Each student is responsible for loading and unloading all his equipment and luggage.

We want these trips to be fun and pleasurable; therefore, definite seats will not be assigned and it is permissible to visit around the bus. As a safety precaution we must require that there be no "rough-housing" and that arms, legs, and heads not be stuck out the windows. North Carolina laws forbid these practices and the driver is required to eject anyone guilty of such activity.

We expect members of the band to behave while on trips in such a manner that they will reflect credit upon themselves, their school, and their homes.

BAND LETTERS

Any band member will be eligible to receive the Block-G

Award by earning 500 points, 400 of which can be gained from participation in public appearances in the band at 10 points per performance. The additional 100 points can be earned through additional service as explained on the award sheet. A record is kept of each member's accumulated points.

ORCHESTRA

The band furnishes wind and percussion players to the Senior High School Orchestra. Only the most proficient players in the band will be selected for service in the orchestra.

MARCHING BAND REQUIREMENTS

The following maneuvers and commands must be committed by memory by all members of the Marching Band.

1. ATTENTION (Command: ATTEN-SHUN): Place heels together, toes apart to forty-five degrees. Knees straight but not stiff. Head and chin up. Eyes front. Stand erect. NO TALKING.
2. AT EASE (Command: AT-EASE): Keep right foot in place. You may move your left foot and seek more comfortable position. NO TALKING.
3. REST (Command: REST): Same as AT EASE, except YOU MAY TALK.
4. FALL OUT (Command: FALL-OUT): You may leave ranks, stay within whistle distance.
5. DISMISSED (Command: DIS-MISSED): Break ranks until next meeting.
6. FALL IN (Command: FALL IN): Each member of the Marching Band will be assigned a number which will designate the rank and column which he will occupy. At the command FALL IN, hurry but do not run to your position.
7. RIGHT FACE (Command: RIGHT-FACE, given and executed in cadence): Rise slightly on right heel and left toe. Put pressure on ball of left foot which will turn you 90 degrees to right. Bring left heel to side of right heel. Keep upper part of body erect. Do not swing arms.

(For LEFT FACE do opposite.)

8. ABOUT FACE (Command: ABOUT-FACE, given and executed in cadence): Put right toe six inches to rear and behind left heel. Pivot towards right on right toe and left heel. When done correctly, feet should be at correct angle at conclusion of pivot.

9. FORWARD MARCH (Command: FORWARD-MARCH): At command FORWARD, shift weight to right foot. Do not lean. At command MARCH, step off smartly with half step with left foot. Left foot should hit ground on first beat of every measure.

10. HALT (Command: BAND - HALT): Command HALT will be given on left foot. Take one step with right foot, another with left, and bring right foot smartly to side of left.

11. MARK TIME (Command: MARK TIME - MARK): At command MARK march without advancing, raising feet three inches off the ground.

12. TO THE REAR (Command: TO THE REAR-MARCH): Command MARCH comes as left foot strikes ground. On first count take half step forward with right foot and on the same count, pivot 180 degrees toward the left. On the next count, left foot strikes ground followed by the right foot on the third count.

13. RIGHT FLANK (Command: BY THE RIGHT FLANK-MARCH): Command MARCH given on the left foot. On the next count, right foot strikes the ground. The next count, put left foot down and pivot 90 degrees to the right. On the next count, step off in the new direction on the right foot.

14. LEFT FLANK: (Command: BY THE LEFT FLANK-MARCH): Command MARCH given on left foot. On next count put right foot forward and pivot 90 degrees to the left on the same count. Step off on left foot in the new direction.

All of the above commands may be given visually by baton-or by whistle. As basic as these required maneuvers are, the most important thing is straight alignment and

military bearing. If a mistake is made during a complicated maneuver, the alert bandsman will recover quickly and with a minimum of fuss. The outstanding marching band is the one which does the simple things best.

GENERAL MUSICIANSHIP REQUIREMENTS

In addition to developing skill in playing a particular instrument, it is worthwhile to develop a high degree of musicianship. The following list of requirements below is designed to achieve this end.

1. **SIGHTREADING:** The ability to sightread efficiently is a basic foundation for musicianship. From time to time the student will be tested on his ability to sight-read music and suggestion for ways of improving will be offered. Sophomores are expected to read well music in Class 2, Juniors in Class 3, and Seniors in Class 4.

2. **TONE QUALITY:** The production of fine tone requires constant attention. Each player should strive to cultivate good body position, correct embouchure, efficient breath control, and accurate discrimination between good and bad tone.

3. **DYNAMICS:** All players should know the symbols controlling dynamics and be able to produce a complete dynamic range with good tone.

4. **TEMPO MARKINGS:** All players should know the meanings of the words and symbols dealing with time and speed.

5. **ARTICULATION:** All players should know the words and symbols dealing with articulation and should be able to tongue staccato, legato, normal, accent, sforzando, and slur anywhere in the playing range.

A test covering the material in the preceding paragraphs will be given during the year. No player who fails to pass this test will be qualified for credit.

SPECIFIC MUSICIANSHIP REQUIREMENTS

In order to justify the awarding of three units of credit for participation in Band over a three-year period, it is

necessary to demonstrate that continual increase in skill and ability is being realized. Therefore, the following list of graded requirements has been set up and the student who expects to receive credit must complete them on schedule.

SCALES AND ARPEGGIOS: All students at all times are responsible for the following scales and arpeggios to be played at a speed of 240 notes per minute with accuracy and good tone from memory:

1. Non-transposing: G C F Bb Eb Ab Db Gb
2. Bb instruments: A D G C F Bb Eb Ab
3. Eb instruments: E A D G C F Bb Eb
4. F instruments: D G C F Bb Eb Ab Db

Players are to be held responsible for playing the Tonic, Dominant, and Subdominant arpeggios in each of the above keys.

EXERCISES

CLARINET (Eb, Bb, ALTO, BASS)

1. All clarinet players must know the auxiliary fingerings and when to use them (Low E, F#, F; middle B, C#, C; First line Eb, high Bb, chromatic B and F#).
2. KLOSE-PRESCOTT BOOK (page numbers refer to numbers at the bottom of the page):

SOPHOMORES: 68 Exercises of Mechanism pages 10, 11.

Chromatic exercises, first four lines, page 40.

Preludes in the form of perfect cadences, No. 1, 2, and 3, page 52.

12 Studies in different registers, No. 1, page 58.

All sophomores are responsible for both parts of No. 1-20 of the Fifty Progressive Duets, pp. 12-19.

JUNIORS: Practical exercises, 1-54, pp. 28-29.

Major and minor scales; p. 39.

Exercises on the Perfect Chord, No. 4, p. 44.

Preludes in the form of perfect cadences, No. 4, 5, 6, p. 52.

12 studies in different Registers, No. 3, pp. 58-59.
 All juniors are responsible for both parts of No. 21-33, of Progressive Duets, pp. 20-25.
SENIORS: Practical exercises, 55-84, p. 30.
 Exercises on Octaves, No. 17, pp. 50-51.
 Preludes in the form of perfect cadences, No. 7, 8, p. 52.
 12 studies in different registers, No. 6, 9, pp. 60 and 62.
 All seniors are responsible for both parts of No. 34-37 on the Progressive Duets, pp. 26-27.

CORNET, TRUMPET, BARITONE, TROMBONE

1. Required ranges as follows:
 - a. Sophomores lowest tone to first line above the staff (Bass clef to note third line above staff).
 - b. Juniors: Same but must be able to play two tones higher forte.
 - c. Seniors: Same but must be able to play top notes piano.
2. Articulation:
 - a. Sophomores must be able to single tongue rapidly and clearly.
 - b. Juniors must be able to double and triple tongue evenly.
 - c. Seniors must be able to double and triple tongue rapidly.
3. **ARBAN-PRESCOTT** (All page numbers here refer to numbers at the bottom of the page. Numbers in parentheses refer to bass clef instruments.)
SOPHOMORES: First studies, No. 11, 12, 13, 18, 34, 36, pp. 5-10 (8-13).
 Syncopation, No. 5, 7, 9, pp. 11-12 (14-15).
 Exercise of dotted eighth notes, No. 16, p. 15 (18).
 Exercise No. 24, p. 18 (21).
 Studies for the slur, No. 1, 2, 3, 6, p. 19 (23).
 Chromatic scales, No. 5, p. 41 (45).

The Perfect Chord in Major Keys, No. 48, lines 1-4 and 10-13, p. 58 (67).
JUNIORS: Syncopation, No. 10, 12, p. 12-13 (15-16).
 Dotted Eighth Notes, No. 15 and 17, pp. 14-15 (17-18).
 Eighth Notes, No. 22 and 25, pp. 17, 18 (20, 21).
 Studies on the slur, No. 11, 13, pp. 20, 21 (24).
 Major Scales, No. 37, 46, 52, pp. 30-34, (34-38).
 Chromatic Scales, No. 6, first four lines, p. 42 (46).
 Intervals, No. 1, lines 4, 6, 8, p. 47 (50).
 Chord of the dominant seventh, No. 53, lines 1-4 and 10-13, p. 63 (72).
 Double tonguing, No. 84, 86, p. 66 (76-77).
SENIORS: Dotted Eighth, No. 18, 23, p. 16-17 (19-20).
 Exercises on the slur, No. 14, 15, p. 21 (24-25).
 Preparatory studies for the gruppetto, No. 1, lines 1, 3, 8, 11, p. 43 (47).
 Intervals, No. 1, lines 1, 2, 9, 10, p. 47 (50).
 Triplets, No. 18, p. 53, (62).
 Sixteenth notes, No. 30, 32, 36, pp. 55-57 (64-66).
 The perfect chord minor, No. 49, last seven lines, p. 59 (68).

FRENCH HORN

1. Required ranges as follows:
 - a. Sophomores: low G to fourth space E.
 - b. Juniors: from low C to high C.
2. Horn players must be able to transpose from Eb to F rapidly.
3. Horner, PRIMARY STUDIES FOR THE FRENCH HORN:

SOPHOMORES: Exercises No. 24, 26, 29, 30, 33, 38, 39, 42, 43, 44.

JUNIORS: Exercises No. 46, 48, 49, 53, 54, 59, 60, 61, 63, 66, 67.

SENIORS: Exercises No. 69, 70, 71, 75, 76, 79, 83, 84, 85, 89, 92, 100.

4. All players should learn both parts to the assigned duets.

5. Ensembles using the three trios at the end of the book are highly recommended.

BASSES

1. Required ranges are as follows:

a. Double Bb Bass players should be able to play from lowest note (E) to G on fourth space.

b. Eb bass players should be able to play from lowest note (A) to Bb above the staff.

2. **ARBAN-PRESCOTT** (All numbers here refer to page numbers at the bottom of the page.)

SOPHOMORES: First Studies: No. 11, 12, 13, 15, 20, 23, pp. 7-9.

Syncopation Studies: No. 4, 13, 20, pp. 12-13.

Studies for the Slur: No. 1, 4, 16, pp. 16-17.

Chromatic Scales: No. 1, p. 35.

Perfect Chord in Major: No. 48, p. 45.

JUNIORS: First Studies: No. 26, 27, 30, 31, pp. 10-11.

Syncopation: No. 5, 19, 22, pp. 12-14.

Studies for the Slur: No. 17, p. 17.

Major Scales: No. 37, 46, pp. 27-28.

Chromatic Scales: No. 3, p. 35.

Intervals: No. 3, p. 40.

Chord of the Dominant Seventh: No. 53, p. 47.

Double Tonguing: No. 83, 84, 117, pp. 49-51.

SENIORS: Syncopation: No. 23, 24, 25, pp. 14-15.

Minor Scales: No. 1, 2, 3, 4, 8, p. 34.

Studies for the Sixteenth Note: No. 29, 30, 32, pp. 43-44.

Chords of the Dominant Seventh: No. 54, p. 47.

FLUTES

1. Flute players are expected to develop full tone in

all registers.

2. Any duet assigned should be learned in both parts.

3. H. SOUSSMANN, COMPLETE METHOD FOR THE FLUTE, PART II.

SOPHOMORES: Duets: No. 1, 2, 3, 4, pp. 46-53.

Progressive Studies: Keys of C major, A minor, G major, E minor, pp. 74-77; F major, p. 83.

JUNIORS: Duets: No. 5, 6, 7, 8, pp. 54-63.

Progressive Studies: D minor, Bb major, G minor, pp. 84-87.

SENIORS: Duets, No. 9, 10, 11, 12, 64-73.

Progressive Studies: Keys of Eb major, C minor, Ab major, F minor, Db major, pp. 88-92.

BASSOON

1. Bassoon players should learn to care for and adjust reeds.

2. WEISSENBORN, BASSOON STUDIES, VOLUME I.

SOPHOMORES: Essential Kinds of Expression:

A. Tenuto, No. 5, 6, 7, 8, p. 3.

B. Legato, No. 1, 2, 3, 4, pp. 4-5.

C. Staccato, No. 1, 2, 3, p. 6.

D. Portamento, No. 1, 2, p. 8.

E. Dynamics, No. 1, 2, p. 9.

Scales Exercises in all Keys: Keys of F major (#3), Bb major (5), pp. 13-15.

Arpeggio, Chord Exercises: No. 1, p. 29.

Chromatic Scales: No. 1, p. 33.

JUNIORS: Essential Kinds of Expression:

A. Tenuto, No. 9, 10, 11, 12, pp. 3-4.

B. Legato, No. 5, 6, 7, 8, p. 5.

C. Staccato, No. 4, 5, 6, p. 7.

D. Portamento, No. 3, p. 8.

E. Dynamics, No. 3, p. 9.

Tenor Clef: No. 1, 2, p. 11.

Scales Exercises in all Keys: C minor (#8),

Ab major (#9), pp. 17-18.

Arpeggio, Chord Exercises: No. 2, p. 30.
 Chromatic Scales: No. 2-A, p. 33.
 Progressions: Thirds, Fourths, Sixths, pp. 34-35.
 Embellishments: No. 1, p. 36.
SENIORS: Essential Kinds of Expression:
 D. Portamento, No. 4, p. 8.
 E. Dynamics, No. 4, p. 10.
 Tenor Clef: No. 3, 4, p. 12.
 Scales Exercises in all Keys: Db major (#11),
 p. 19; D major (#21), p. 26.
 Arpeggios, Chord Exercises: No. 4, p. 31; No.
 6, p. 32.
 Chromatic Exercises: No. 2-B, p. 34.
 Embellishments: No. 3, 6, pp. 37-40.

SAXOPHONES

1. All saxophone players should know the auxiliary fingerings and when to use them (F#, Bb) and the high notes.

2. **UNIVERSAL-PRESCOTT METHOD** (The numbers here refer to the numbers at the bottom of the pages).

SOPHOMORES: Progressive Exercises on Time:

No. 64, 65, 67, 68, 80, 81, 84, pp. 14-18.

Twenty Progressive Exercises: No. 91, 95, 97, 136, pp. 20-26.

Sixty Exercises on Mechanism: No. 1-15, p. 32.

Twenty-One Exercises on Detached Notes: No. 3, 4, 12, 13, pp. 37-40.

Twenty-Seven Exercises for Gaining Execution: No. 2, 3, 4, p. 43.

Ten Duets (learn both parts): No. 1, 3, pp. 44 and 46.

Chromatic Exercises: First four lines, p. 77.

JUNIORS: Progressive Exercises on Time: No. 71, 78, 88, pp. 15-19.

Twenty Progressive Exercises: No. 99, 102, 104, pp. 23-24.

Sixty Exercises on Mechanism: No. 16-32, p. 33.

Twenty-One Exercises on Detached Notes: No. 5, 10, 14, 18, pp. 38-41.
 Ten Duets: No. 2, 4, pp. 45-47.
 Twenty Operatic Melodies: No. 16, p. 63.
 Interval Exercises: No. 1, 2, 3, 4, p. 69.
 Chromatic Exercises: last six lines, p. 77.
SENIORS: Sixty Exercises on Mechanism: No. 33-47, p. 34.
 Twenty-One Exercises on Detached Notes: No. 11, 17, pp. 39-41.
 Ten Duets: No. 5, pp. 48-50.
 Interval Exercises: No. 5, 6, 17, 18, 19, 20, pp. 69-72.
 Fantasia on *Don Giovanni*, p. 79.

OBOES

1. All oboe players should learn to care for and adjust reeds.

2. THEODORE NIEMANN, METHOD FOR THE OBOE.

SOPHOMORES: Exercises and Melodies in Duet Form (Sophomores must learn the *pupil* part only): No. 1, 3, 5, 10, 12, 16, 17, 18, pp. 18-33.
 Scales, Exercises, and Etudes: Etude, p. 40; Excerpt from Symphony, No. 4, p. 72.
JUNIORS: Scales and Exercises in Duet Form (Juniors learn the *teacher* parts only): No. 1, 3, 5, 10, 12, 16, 17, 18, pp. 18-33.
 Scales, Exercises and Etudes; Etude, p. 44; Etude, p. 67; Etude, p. 74.
SENIORS: Etude, p. 48; Etude, p. 68; Etude, p. 70; Etude, p. 76; Excerpt from Quartet, p. 80; Etude, p. 85.

PERCUSSION

1. All percussion players will be expected to meet the requirements for snare drum. In addition, each must be able to play the bass drum when called upon.

2. All juniors and seniors must know how to tune the tympani and be able to read tympani music.

3. All percussionists must be able to read music well enough to pass sightreading tests on the melody instruments such as bells, chimes, xylophone, etc.

4. WHISTLER, REVIEWING THE RUDIMENTS. It is recommended that all percussionists use this method to develop skill in the rudiments.

SOPHOMORES: All sophomores must be able to play the thirteen essential rudiments open and closed from memory.

JUNIORS: Juniors must be able to play the thirteen essential rudiments from open to close without appreciable break.

SENIORS: Seniors must be able to play all twenty-six rudiments from open to close without appreciable break.

Name

CLASS

10

11

12

Scales

Exercises

Reading

Test

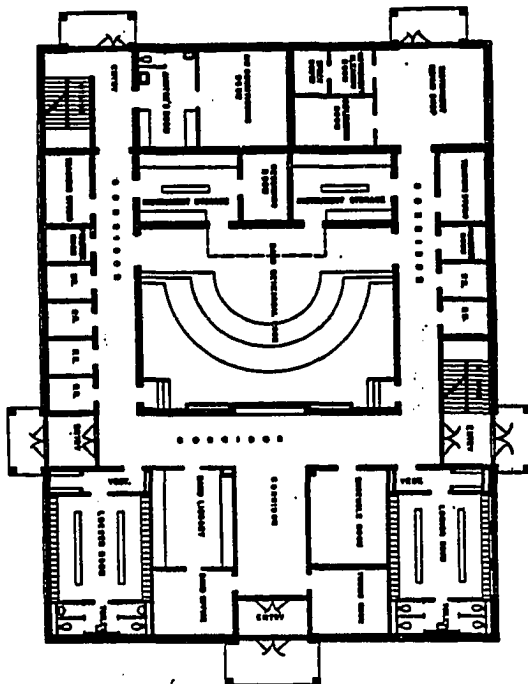
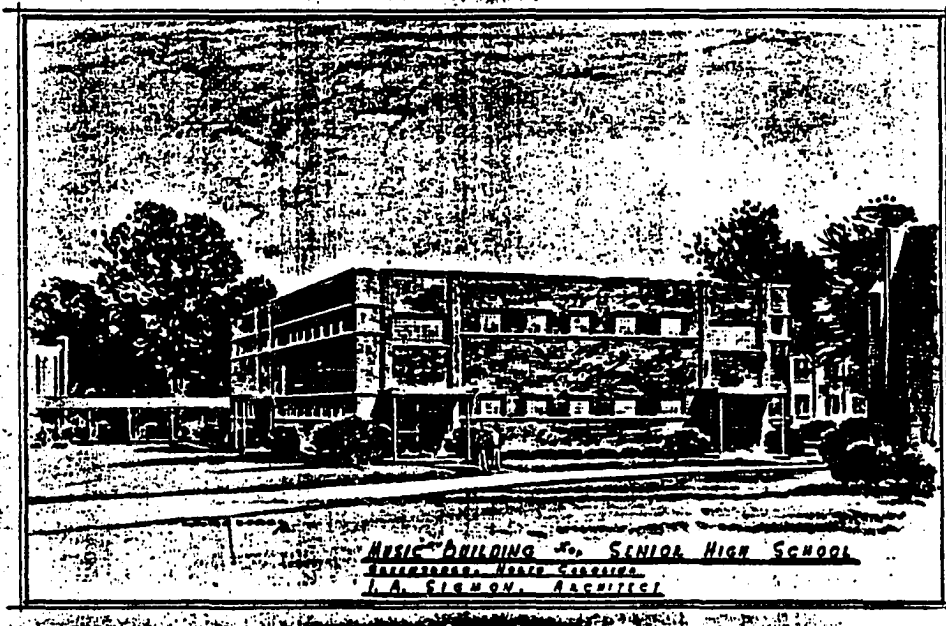
Points

Folder..... Rank.....

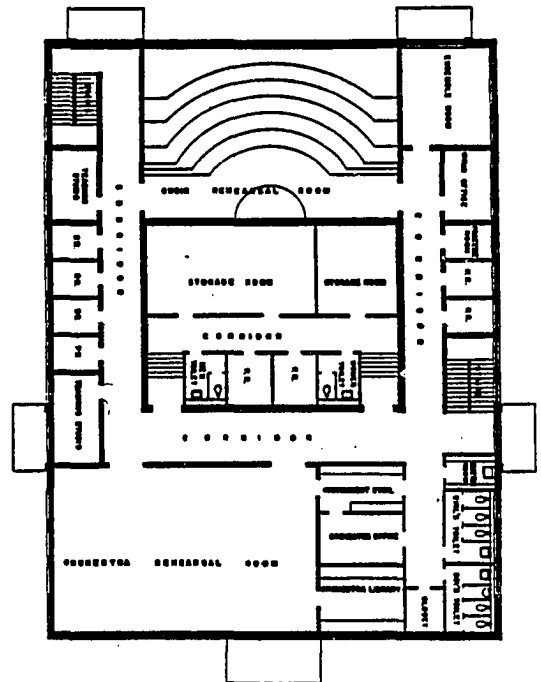
Uniform..... Cap.....

APPENDIX D

DIAGRAM OF GRIMSLEY HIGH SCHOOL MUSIC BUILDING



SECOND FLOOR PLAN
 (Scale 1/4" = 1'-0")



APPENDIX E

PERFORMANCES OF HAZELMAN'S COMPOSITIONS/ARRANGEMENTS AT

THE AMERICAN BANDMASTERS ASSOCIATION CONVENTIONS

<u>Performing Organization</u>	<u>Composition</u>	<u>Date</u>
Les Biches (Poulenc)	Miami High School All Star Band	1953
Rag Mazurka (Poulenc)	Carnegie Institute of Technology Band	1957
Dance for Three (Rossini)	Univerity of California at Berkeley Concert Band	1961
Procession of the Mandarin (Puccini)	Evansville College Band	1962
Dance for Three (Rossini)	Lenoir High School Band	1963
Gallic Gallop	Grimsley High School Symphony Band	1963
The Seven Ages of Joe Clark	Lamar State College Symphonic Band	1964
A Short Ballet for Awkward Dancers	United States Army Band	1965
Dance Variations on An Obscure Theme	University of Arizona Symphonic Band	1968
Ballet for Mod Carmen	University of Texas at Arlington Symphonic	1972
Three Studies in Ostinato	University of Arizona Symphonic Band	1976
Fiesta (Chance)	Troy State University Symphonic Band	1979

APPENDIX F
OVERVIEW OF OTHER PERFORMANCES OF HERBERT R. HAZELMAN'S
COMPOSITIONS/ARRANGEMENTS

<u>Performing Organization</u>	<u>Composition</u>	<u>Date</u>
North Carolina Symphony	Moronique Dance (premier performance)	May 14, 1932
National Symphony Orchestra	Moronique Dance	November 13, 1932
University of Michigan Little Symphony	Moronique Dance	January 7, 1936
Knoxville Symphony	Moronique Dance	April 29, 1947
Northern Michigan University Concert Band	A Short Ballet for Awkward Dancers	April 26, 1967
North Carolina Symphony	Pastorale Passacaglia	May 8, 1967
Southern Virginia Regional Band	A Short Ballet for Awkward Dancers	February 4, 1968
The United States Navy Band	Gallic Gallop	February 15, 1968
University of Arizona Symphony Band	Dance Variations on an Obscure Theme	March 9, 1968
United States Army Band	A Short Ballet for Awkward Dancers	June 18, 1968
University of Maryland Symphony Band	A Short Ballet for Awkward Dancers	1968
University of Texas at El Paso Symphony Band	Dance Variations on an Obscure Theme	January 29, 1971
Northern Virginia Chamber Orchestra	Pastorale Passacaglia	March 26, 1973
DePauw University Band	A Short Ballet for Awkward Dancers	March 6, 1974
United States Army Band	Suite from "Les Biches"	N/A