

THE TEXAS BANDMASTERS ASSOCIATION: A HISTORICAL STUDY OF  
ACTIVITIES, CONTRIBUTIONS, AND LEADERSHIP (1920-1997)

Stephen Scott Shoop, B.M.E., M.M.E.

Dissertation Prepared for the Degree of  
DOCTOR OF PHILOSOPHY

UNIVERSITY OF NORTH TEXAS

May 2000

APPROVED:

Darhyl Ramsey, Major Professor  
Roger Warner, Minor Professor  
Eugene Corporon, Committee Member  
William May, Dean of the College  
of Music  
C. Neal Tate, Dean of the Robert B.  
Toulouse School of Graduate Studies

Shoop, Stephen Scott, The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership (1920-1997). Doctor of Philosophy (Music Education), May, 2000, 306 pp., bibliography, 173 titles.

The purpose of the study was to investigate the leadership role of the Texas Bandmasters Association (1920-1997) in the development of the band program in Texas. It sought to determine TBA's effect on the band movement in Texas, and ascertain how the TBA has contributed to the emphasis on performance focus that is associated with the Texas band tradition. In doing so, the study also provided information regarding the association's goals, purposes, activities, and contributions during the time period under investigation.

The historical data for the study was compiled from documentary sources and personal interview. Documentary sources included minutes of meetings from 1920-1997, information contained in various periodicals including the *Southwestern Musician combined with the Texas Music Educator*, and a nearly complete set of clinic-convention programs. Historical data from past researchers, including several masters theses and doctoral dissertations, and tapes and transcripts of interviews conducted by past researchers, as well as interviews conducted by this researcher, were also utilized. Much of the historical data for the study was located at the Texas Music Educators Association archives, housed at the association headquarters in Austin, Texas.

The researcher identified five periods of the association's history. In addition to developing a historical chronology, the study identified prominent leaders for each historical period and explored how these individuals shaped the development of the association, which has grown from a small group of municipal bandmasters in 1920, into the largest state band association in the world, with

over 2,200 active members. The researcher chronicles the events that led up to the first annual clinic-convention in 1948, and continues through the fiftieth clinic-convention in 1997. Although the first clinic-conventions focused on new music and the marching band exclusively, over the years this original concept has expanded and now encompasses virtually every aspect of band work.

The study sought answers to the following research questions: (1) Who were the primary leaders of the association during each historical period? (2) What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? (3) What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period? (4) TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on new music and the marching band. What was the role of the leadership in making this present state of affairs become reality?

Using a previous leadership model, the researcher found that the leaders identified were mainly elected officers and/or executive secretaries of the association. The leadership structure changed over the years in order to meet the association's needs at the time. Goals, activities, and contributions were discussed for each historical period and evaluations were made regarding the extent to which the association's goals were achieved. Finally, the role of the leadership in making the current state of affairs become reality was discussed, as well as recommendations for further research.

Copyright 2000  
by  
Stephen Scott Shoop



## ACKNOWLEDGMENTS

The researcher wishes to thank the following individuals for their invaluable contribution to the preparation of this study: Robert Floyd, Executive Director of the Texas Music Educators Association; Al Sturchio, Executive Secretary of the Texas Bandmasters Association; Mike Olsen, Past President -- Texas Bandmasters Association; and Dr. James A. Jacobsen, Director of Bands Emeritus, Texas Christian University. I would also like to thank the members of my dissertation committee, Dr. Darhyl Ramsey, Dr. Roger Warner, and Eugene Corporon, for their guidance. I would like to thank my parents, Mr. and Mrs. James H. Shoop. Finally, I would like to give special thanks to Donna Wirsdorfer for her continued support, patience, and encouragement.

## TABLE OF CONTENTS

### Chapter

1. Introduction, Purpose, and Research Questions . . . . .	1
Introduction . . . . .	1
Evolution of the Texas Bandmasters Association . . . . .	2
Need for the Study . . . . .	3
Purpose of the Study . . . . .	5
Research Questions . . . . .	5
2. Related Literature . . . . .	6
Overview of Leadership in an Organizational Context . . . . .	6
Historical Studies and Sources About National and State Band/Music Education Associations, Music Education, and Influential Bandmasters in Various Geographic Locations . . . . .	9
Historical Studies and Sources About Band/Music Education Associations, Music Education, and Influential Bandmasters in Texas . . . . .	18
Miscellaneous Historical Studies Dealing With Music Education and the Band Movement in the United States . . . . .	22
Additional Studies and Sources of Information Relating to Band/Music Education and Related Associations in Texas . . . . .	28
3. Methodology . . . . .	30
Introduction . . . . .	30
Techniques of Historical Research . . . . .	31

Restatement of Purpose . . . . .	33
Restatement of Research Questions . . . . .	34
Historical Data for the Study . . . . .	34
The Five Historical Periods of TBA History . . . . .	36
Preliminary Data Gathering and Construction of the Chronological History of the TBA . . . . .	37
The Remaining Chapters of the Study . . . . .	38
4. The Precursor Organizations to the Modern Texas Bandmasters Association: Periods 1, 2, and 3 of the Study (1920-1938) . . . . .	40
Introduction . . . . .	40
Period 1: Texas Bandmasters Association (TBA), 1920-1924 . . . . .	40
Period 2: Texas Band Teachers Association (TBTA), 1924-1936 . . . . .	49
Period 3: Texas School Band and Orchestra Association (TSBOA), 1936-1938 . . . . .	77
Summary for Part 1, Periods 1-3 (1920-1938) . . . . .	85
5. The Texas Bandmasters Association: Periods 4 and 5 (1940-1997) . . . . .	88
Introduction . . . . .	88
Period 4: The Reorganization of TBA in 1940 Up to the Organization's First Separate Annual Clinic-Convention in 1948 . . . . .	88
Period 5: The Modern Texas Bandmasters Association (TBA), 1948-1997 . . . . .	103
Other Associations That Meet at TBA Clinic-Conventions . . . . .	166
Conclusions Regarding the First Fifty Annual Clinic- Conventions (1948-1997) . . . . .	168

Primary Leaders for Period 5 . . . . .	168
Other Prominent Leaders During the Formative Years of Period 5 . . . . .	172
Summary of Leadership for Period 5 . . . . .	175
Summary for Part II, Periods 4-5 (1940-1997) . . . . .	179
6. Summary, Conclusions, and Recommendations for Further Research . . . . .	181
Summary and Conclusions . . . . .	181
Findings to the Research Questions . . . . .	184
Conclusions . . . . .	189
Recommendations for Further Research . . . . .	194
Appendix A -- Letter from Jack H. Mahan to James A. Jacobsen . . . . .	196
Appendix B -- Charter- Texas Band Teachers Association . . . . .	199
Appendix C -- Texas Band Tax Law . . . . .	203
Appendix D -- Code of Ethics . . . . .	207
Appendix E -- Texas School Band and Orchestra Association, Inc. Constitution and By-Laws . . . . .	209
Appendix F -- Officers of the TBA (1920-1924), TBTA (1925-1936), and the TSBOA (1936-1938) . . . . .	214
Appendix G -- Officers of the Modern TBA (1940-1997) . . . . .	224
Appendix H -- Texas Bandmasters of the Year . . . . .	236
Appendix I -- TBA Constitution and By-Laws Ratified by the Membership on July 25, 1995 . . . . .	238
Appendix J -- Transcript of Personal Interview With Dr. James A. Jacobsen . . . . .	244
Bibliography . . . . .	262

## CHAPTER 1

### INTRODUCTION, PURPOSE, AND RESEARCH QUESTIONS

#### Introduction

Texas is recognized throughout the United States for its fine public school bands. Many bandmasters throughout the country have expressed an interest in discovering the reasons for this phenomenon. One could contemplate the current state of affairs in Texas and wonder if the successes experienced there could be developed elsewhere on the same scale. The Texas Bandmasters Association (TBA) is one organization that has contributed to this recognized development in the band field. The TBA is the largest state band association in the world, with over 2,200 active members.<sup>1</sup>

The present-day Texas Bandmasters Association is a non profit corporation whose stated purposes are: (1) to continually assist its membership to achieve the highest standards of instrumental music education; (2) to promote the place and value of music in our society and to promote the important role of instrumental music plays in our cultural, intellectual, and social lives; (3) to create goodwill, fellowship and a fraternal spirit among its members; and (4) to provide to its membership an annual clinic-convention.<sup>2</sup> Highlights of each annual clinic-convention include featured concerts, new music concert reading sessions, over 40 pedagogical clinic sessions, and over 600 exhibit booths.

---

<sup>1</sup>Texas Bandmasters Association brochure advertising the 51st annual clinic-convention on July 26-29, 1998. Actually, while the brochure states 2,200, statistics for the most recent clinic-conventions under investigation have been just short of the 2,200 mark.

<sup>2</sup>Ibid

## Evolution of the Texas Bandmasters Association

The original Texas Bandmasters Association was formed in 1920 by a small loosely-knit group of band directors, largely to administer band contests and promote band work.<sup>3</sup> Since that time, the association has undergone many changes. The name of the organization was changed to the Texas Band Teachers Association (TBTA), when officially chartered in 1925, to reflect the change that was occurring in the state from municipal bands to public school bands.<sup>4</sup> This organization, like a number of other state's band associations in the 1930's, admitted orchestra directors in 1936. The name was changed to the Texas School Band and Orchestra Association (TSBOA).<sup>5</sup> In 1938, choral directors were admitted and the name was changed to the Texas Music Educators Association (TMEA).<sup>6</sup> There was considerable discussion at the time among the bandmasters regarding the name change and dilution of the focus. Choral teachers were ultimately admitted because it was believed among many bandmasters that music could be added to the school curriculum through the efforts of a unified state music association of band, orchestra, and vocal teachers.<sup>7</sup> In 1940 however, a group of 30 some bandmasters, while largely

---

<sup>3</sup>Ralph Beck. "A History of the Band Association in Texas " (Unpublished TMEA clinic paper, TMEA Files, Austin, 1940), 1; "We Are Old Enough to Have a Past," *Texas School Band and Orchestra Magazine*, (February 1938), 5-6; Jack Harold Mahan "Texas Music Educators Association 1920-1949." ( Masters thesis, Southern Methodist University, 1949), 6-7.

<sup>4</sup>Beck, 6

<sup>5</sup>"We Are Old Enough to Have a Past," 6, Mahan, 44-45, Nelson G. Patrick (ed) *The Minutes and Proceedings of TMEA, Volume 1 (1924-1961)* Austin. Texas Music Educators Association, 82-83.

<sup>6</sup>Beck, 13; Mahan, 50-52; Patrick, 127-130.

<sup>7</sup>Daniel Ross Grant. "The Texas Music Educators Association A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes " (Ph.D. diss., University of North Texas, 1989), 85-86

supporting the newly formed TMEA two years earlier in 1938, wished for an association exclusively for band directors, and reactivated the Texas Bandmasters Association.<sup>8</sup>

Due to a scaling down of activities during the war years (1940-1945) there was little activity with either TMEA or TBA. In 1948, the TBA was reorganized and found its niche in the presentation of an annual clinic-convention, centered around new music and marching band techniques, and fostering fraternal and social interests among the membership.<sup>9</sup> This role remains primary to the present day.

#### Need for the Study

A number of studies have been conducted on the history of the Texas Music Educators Association (TMEA). Other studies have focused on the lives and careers of several early influential Texas bandmasters. Several researchers in their dissertations have recommended a historical study of the Texas Bandmasters Association.<sup>10</sup> To date, no such study has been conducted.

Many bandmasters recognize the important contributions of the Texas Bandmasters Association to music education and bands in Texas. Questions about the importance of the TBA could be answered by conducting a thorough historical investigation of the leadership of the association. Such a study would fill the void identified by past researchers.

---

<sup>8</sup>Mahan, 57; "Bandmasters Organize," *Southwestern Musician*, (January-February 1940), 9, "Texas Bandmasters Association Formed," *Texas Music Educator*, (March 1940), 9; "Convention-Clinic News," *Texas Music Educator*, (March 1940), 3

<sup>9</sup>James A. Jacobsen, tape-recorded interview, his home, Fort Worth, Texas, June 13, 1997

<sup>10</sup>Gary Wayne Barrow "Colonel Earl D. Irons. His Role in the History of Music Education in the Southwest to 1958." (Ph.D diss., University of North Texas, 1982), 151, George Leslie Biffle. "A History of the Texas Music Educators Association, 1959-1979." (D M.A. diss, Arizona State University, 1991), 256.

There seems to be several logical reasons why, to date, no historical study has been conducted. One possible reason is that a great deal of confusion exists regarding the chronological history of the TBA. Part of the confusion that exists is due to the fact that the original TBA, started in 1920, is the precursor organization for both the TMEA and the present day TBA.

In addition to the difficulty in separating the two organizations' history, only a small amount historical information is available for the World War II years, and during times when record keeping was somewhat lax. Rather than meeting separately, during the World War II years, the reactivated TBA met at annual TMEA conventions. Because of restrictions placed on travel during the war, several conventions during those years were canceled. In addition, many members of both TMEA and TBA were involved in the war effort, and therefore not actively involved at the time. As a result, documentary sources involving both the TBA and TMEA were not being published on a regular basis during those years. Therefore, only sketchy documentation exists about the World War II years, which also happen to be the formative years of the reorganized TBA (1940-1948).

Due to the informal nature of TBA during several periods of the organization's history, accurate records were not kept. Therefore, relatively small amounts of historical information is available for those periods. Fortunately, a significant amount of this information surfaced as the TBA prepared for its 50th anniversary celebration during the summer of 1997. Included in these materials were official minutes of meetings from 1959-1979 and a nearly complete set of clinic-convention programs starting in 1950. These materials provided the researcher with sufficient data needed to adequately conduct the present study.



### Purpose of the Study

The purpose of the study was to investigate the leadership of the Texas Bandmasters Association (1920-1997). In doing so, the study sought to determine TBA's role in the development of the band program in Texas, and ascertain how the TBA has contributed to the emphasis on performance mentality that is associated with the Texas band tradition. The study also provides information regarding the association's goals, activities, and contributions during the time period under investigation.

### Research Questions

The study sought answers to the following research questions:

1. Who were the primary leaders of the association during each historical period according to established criteria?
2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association?
3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period?
4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on the new music and the marching band. What was the role of the leadership in making this present state of affairs become reality?

## CHAPTER 2

### RELATED LITERATURE

Three broad areas of research were deemed relevant to the study: (1) Research in the disciplines of social science regarding the nature of leadership in an organizational context. (2) Historical studies and sources about national and state band/music education associations, music education, and influential bandmasters in various geographical locations. (3) Historical sources about band, music education, and influential bandmasters in Texas. Included in this area are historical sources involving the history of the TBA and its leaders.

#### Overview of Leadership in an Organizational Context

The first broad area of research deemed relevant to the study is in the disciplines of social science regarding the nature of leadership in an organizational context. Leadership can be defined as a reciprocal process in which an individual is permitted to influence and motivate others in order to facilitate the attainment of mutually satisfying group and individual goals.<sup>1</sup> That is, an individual or group accepts a leader's influence in order for the attainment of a mutually satisfying state of affairs. It is a process in which one or more group members exert influence over other group members.<sup>2</sup> In a sense, it is a specific type of influence. An act of leadership in a group usually comes from

---

<sup>1</sup>Donelson R. Forsyth. *An Introduction of Group Dynamics* (Monterey, CA: Brooks/Cole Publishing Company, 1983), 488.

<sup>2</sup>Marvin E. Shaw. *Group Dynamics: The Psychology of Small Group Behavior*. (New York: McGraw-Hill, Inc., 1976), 447

those possessing power, but it is not essential that those possessing power are elected officers of a group.

Leadership appears in social science literature with three main meanings: (1) as the attribute of a position; (2) as the characteristic of a person; and (3) as a category of behavior.<sup>3</sup> It is a relational concept implying two terms: the influencing agent and the persons who are influenced. Without followers there can be no leader. Hence, leadership conceived of as an ability is a slippery concept, since it depends too much on properties of the situation and the people to be led.

#### The Functions of Leadership and Primary Roles of Leaders

The functions of leadership pertain to the manner in which a group establishes and works toward its goals, the problems that arise in maintaining a cohesive and harmonious group, the provision of a common symbol with which group members can identify, and the way in which the group relates to other groups or individuals.<sup>4</sup>

Krech, Crutchfield, and Ballachey identify nine primary leadership functions.<sup>5</sup> When leaders accept the responsibility for carrying out one or more of these functions, they assume the role of leadership. These roles are the criteria by which this researcher has identified the leaders of the TBA for each historical period. These nine roles are as follows: (1) Leader as executive. The

---

<sup>3</sup>Daniel Katz and Robert L. Kahn. *The Social Psychology of Organizations* (2nd ed.). (New York: John Wiley & Sons, Inc., 1978), 1978.

<sup>4</sup>Bertram H. Raven and Jeffrey Z. Rubin. *Social Psychology: People in Groups*. (New York: John Wiley & Sons, Inc., 1976), 380.

<sup>5</sup>Krech, David, Crutchfield, Richard S. and Egerton L. Ballachey. *Individual in Society: A Textbook of Social Psychology*. (New York: McGraw-Hill Book Company, Inc., 1962), 428-432; Krech, David and Richard S. Crutchfield. *Theory and Problems of Social Psychology* (New York: McGraw-Hill Book Company, Inc., 1948), 417-422.

leader serves as the top coordinator of the activities of the group. Whether or not he/she assumes the direct role of determining the policies or objectives of the group, it is almost invariably the leader's responsibility to oversee the execution of these policies. This individual does not ordinarily carry out the necessary work; it is assigned to other group members, thus altering the group structure.

(2) Leader as planner. The leader often assumes the role of planner, deciding the ways and means by which the group shall achieve its ends. This may involve both the determination of immediate steps and long range planning of the future steps to the goal. (3) Leader as policy maker. In this role, the leader assumes primary responsibility for establishing group goals, objectives, and policies. (4) Leader as expert. The leader is often distinguished as a source of readily available information and skills for the group membership. In this sense, the leader is the one who is regarded as the best qualified for the technical requirements of the group activities. (5) Leader as external group representative. The leader may assume the role as representative of the large group in external relationships. He/she is the official spokesman for the group. (6) Leader as controller of internal relationships. A leader oftentimes functions as the controller of in-group relations; this is achieved by governing the specific details of the group structure. (7) Leader as purveyor of rewards and punishments. The leader may have the power to apply rewards and punishment, thereby exercising strong disciplinary and motivational control over the group members. (8) Leader as arbitrator and mediator. Regarding intragroup conflict, it is often the leader's task to act as both judge and conciliator. (9) Leader as exemplar. Group unity is likely to be enhanced by any factor that makes the group a distinct entity. To this end a group may equip itself with various

identifying paraphernalia-- badges, uniforms, names, etc. In a similar vein, the leader himself/herself may serve as a kind of symbol of the group. As stated above, these 9 roles are the criteria by which the leaders of the TBA, by historical period, have been identified.

Historical Studies and Sources About National and State Band/Music  
Education Associations, Music Education, and Influential  
Bandmasters in Various Geographic Locations

A second body of research deemed relevant to the present dissertation involves studies and sources dealing with band/music education associations' histories at both the national and state levels. Additionally, this research includes band/music education and influential bandmasters in various geographic locations. These sources include information and insights about associations and bandmasters that have been the subject of past research, questions investigated, and methodological procedures that have been employed.

The purposes for exploring the sources cited in this section are as follows:

- (1) In the case of sources pertaining specifically to the TBA, the purpose is to identify the leaders during each period of TBA history, and determine how these leaders brought about desired change and results.
- (2) Other studies and sources were consulted to see how leaders functioned in other associations.
- (3) Still other sources provided background information about the history of the band/music education movement in the twentieth century.

A number of historical studies have been conducted on national and state music education and band associations. Since around 1920 the United States has experienced the growth and development of many national and state music education and band associations. The evolution of these organizations has

continued throughout the twentieth century. The main reason for reviewing these studies is to obtain background information about the growth of the band/music education movement in the United States during the 20th century.

### Music Educators National Conference (MENC)

A number of studies have been conducted on various aspects of Music Educators National Conference (MENC). In investigating the history of the MENC, Harry Kauffman reported a chronological summary of the association's development from 1907 to 1942.<sup>6</sup> The purpose was to present an overview of the MENC's growth emphasizing outstanding influences, worthwhile efforts, and significant outcomes. Resources for the study consisted of journal proceedings, yearbooks, and MENC publications. The researcher also wrote letters to past presidents of the association asking them for their insights on specific issues pertinent to the study. Kauffman attributed MENC's influence and phenomenal growth to a small group of founding members who never wavered in their loyalty to the principles upon which the conference was founded. Perhaps the growth and success of the TBA is due, at least in part, to similar circumstances.

John W. Molnar studied the history of MENC from its founding to 1948.<sup>7</sup> Molnar concluded that MENC faced the following critical problems during the course of its development: (1) determination of the basic character of the organization; (2) clarification of relationships between various organizations of music educators; (3) democratization; and (4) assumption of professional leadership by the conference. The organization's name change, which replaced

---

<sup>6</sup>Harry M. Kauffman. "A History of the Music Educators National Conference " (Ph D. diss., George Peabody College for Teachers, 1942)

<sup>7</sup>John W. Molinar "A History of the Music Educators National Conference." (Ed. D. diss., University of Cincinnati, 1948)

"Supervisors" with "Educators," exemplified the comprehensive character of the organization. Relationships between the various organizations of music educators evolved into a hierarchy with the national conference dominant, the sectional conferences subordinate to the national, and the state affiliates, societies, and auxiliaries affiliated with the respective higher-level organizations on a third tier.

A third general study of MENC history, by James Houlihan, Jr., emphasizes the organization's methodology, aims, and major trends through 1960.<sup>8</sup> The study includes discussions of the development of parallel organizations in the field of music and education. The dissertation consists of chapters on the rise of music education organizations, MENC convention programs, and factors that reflected the status of the organization. Houlihan also included a historical survey of the years 1907 through 1940.

The only historical study found on a division of MENC is Maurine Timmerman's "A History of the Western Division of the Music Educators National Conference."<sup>9</sup> The major portion of this dissertation details the growth and development of the division from 1931 to 1957. Topics include precursors of the organization, development of the organization during its first decade, the post-war years, and activities of state units affiliated with the regional organization.

Robert W. Kidd's dissertation is entitled "The Music Educators National Conference in the 1960's: An Analysis of Curricular Philosophy." The purpose of the study was to examine and identify curricular emphases and innovative

---

<sup>8</sup>James Edward Houlihan, Jr. "The Music Educators National Conference in American Education " (Ph D diss., Boston University, 1961)

<sup>9</sup>Maurine Timmerman "A History of the Western Division of the Music Educators National Conference " (Doctoral diss., University of Southern California, 1960)

practices in music education in the United States from 1960 to 1970 as reflected in MENC publications and documents, and to delineate trends as a result of the synthesis of data.<sup>10</sup>

### American Bandmasters Association (ABA)

Alan L. Davis wrote a historical dissertation on the American Bandmasters Association.<sup>11</sup> Davis discussed the history, purposes, and activities of the association. Four early influential TBA members were also ABA members. Included are Everett McCracken, a charter member of the ABA, inducted in 1929, Colonel Earl J. Dunn, inducted in 1930, and Colonel Earl D. Irons and D.O. Wiley, both inducted in 1936. The present study will show relationships between the ABA and TBA, and especially connections between the ABA and certain TBA leaders.

Paul Yoder wrote a three-part article entitled "The Early History of the American Bandmasters Association."<sup>12</sup> The ABA's influence on Texas bands and bandmasters is briefly discussed in that work.

### College Band Directors National Association (CBDNA)

Richard Lasko wrote a historical dissertation on the College Band Directors National Association.<sup>13</sup> The purposes of the study were to collate

---

<sup>10</sup>Robert Wendell Kidd "The Music Educators National Conference in the 1960's An Analysis of Curricular Philosophy " (D M.A. diss., Boston University, 1984)

<sup>11</sup>Alan L. Davis. "A History of the American Bandmasters Association." (D.M.A. diss., Arizona State University, 1987)

<sup>12</sup>Paul Yoder. "The Early History of the American Bandmasters Association, Part I" *Journal of Band Research* (Autumn 1964), 1-9, "The Early History of the American Bandmasters Association, Part II" *Journal of Band Research* (Winter 1965), 1-5, "The Early History of the American Bandmasters Association, Part III" *Journal of Band Research* (Spring 1966), 4-8.

<sup>13</sup>Richard Lasko. "A History of the College Band Directors National Association " (Ed. D diss., University of Cincinnati, 1971).



reports, documents, and proceedings of the College Band Directors National Association, to organize the information contained in those sources, and to report the major efforts and activities of the organization. Through the study of the records and activities of CBDNA, an attempt has been made to (1) review the background and functions of the American college band; (2) describe the organizational structure of CBDNA; (3) identify appointment and leadership of CBDNA committees; (4) identify and describe the service functions of CBDNA; (5) report, in summary, longitudinal contributions of CBDNA committees assigned the task of studying band literature, band instrumentation, and research projects concerned with instrumental tone problems.

#### American School Band Directors Association (ASBDA)

Dale C. Harris wrote a very provocative book on the history of the American School Band Directors Association.<sup>14</sup> The work is in three sections: (1) The National School Band Association, the predecessor organization of the ASBDA, (2) The Michigan School Band and Orchestra Association, and (3) The Founding of the American School Band Association. The work includes some interesting information about the demise of the National School Band Association, the organization largely responsible for the national band contests of which many of the Texas bands participated in the 1930's and 1940's. The National School Band Association and its successor organization, the American School Band Directors Association, had ties to the Texas Bandmasters Association. For a number of years, the ASBDA held meetings at TBA clinic-conventions. Pat Arsers, the first president of TBA during the clinic-convention years, was also the second president of the ASBDA.

---

<sup>14</sup>Dale C. Harris *A History of the American School Band Directors Association. Organizational Background and Formative Years. 1926-1955.* n p , n.d.

## Historical Studies on Band/Music Education Associations and Music Education in Other States

Studies about band and music education associations in other states provide helpful information in the following areas: (1) a sense of Texas' place in the national picture; (2) how state associations elsewhere deal with and react to national trends, events, and issues; and (3) to make comparisons about developments in the band movement, the contest movement, and the evolution of state band and music education associations in other states. Consulting these sources can give the researcher ideas about how others have approached similar topics and issues.

James B. Hause conducted a study on the history of the Michigan School Band and Orchestra Association.<sup>15</sup> The purpose of the study is to identify those forces which were instrumental in the creating and perpetuating of the Michigan School Band and Orchestra Association (MBOA). The study provides chronological information about the establishment and development of music education and band organizations in Michigan. The Southeastern Michigan Band and Orchestra Association (SEBOA) was formed in 1934 as a pilot organization to organize and administer contests. This organization evolved into the Michigan School Band and Orchestra Association (MSBOA). The official constitution was ratified in 1936.

The state affiliate of MENC, the Michigan Music Educators Association (MMEA) was not established until 1935. Despite repeated appeals made to leaders of the MSBOA to join the MMEA, the MSBOA wishing to remain

---

<sup>15</sup>James B. Hause "A History of the Michigan School Band and Orchestra Association: The First Twenty-Five Years 1934-1959." (Ed.D. diss., University of Michigan, 1969).

autonomous, has chosen not to affiliate. The set up in Michigan is somewhat similar to Texas in that the band association is autonomous and not affiliated with any other organization.

Robert Bianco conducted a study on band contests and the history of the band and music education associations in the state of Ohio from 1924 to 1969.<sup>16</sup> Much of the information included in the study can be used for comparison purposes to Texas, as well as other states, including the following: (1) the evolution of the Ohio High School Band Association (formed in 1925) into the Ohio School Band and Orchestra Association (1929), and then into the Ohio Music Educators Association (1932); (2) the evolution of Ohio's organization of music and band contests. Information is also provided about the state's involvement with and reaction to national trends and issues, including participation in the national band contests, affiliation with national band and music associations, namely the National School Band Association and Music Educators National Conference, and reaction to the North Central Association of Colleges and Secondary Schools' report on music competition.

George McDow conducted a study that documents the roots and development of instrumental music education in Oklahoma's public schools through 1945.<sup>17</sup> The Oklahoma Band and Orchestra Directors Association (OBODA), which was formed in 1925, fostered the growth of instrumental music education in the state. In 1942, after several years of planning, the OBODA combined with the Oklahoma Vocal Music Educators Association to form the Oklahoma Music Educators Association (OMEA).

---

<sup>16</sup>Robert Samuel Bianco, "The Secondary School Band Competition-Festival in the State of Ohio From 1924 to 1969" (Ed D diss., University of Cincinnati, 1970).

<sup>17</sup>George H. McDow "A History of Instrumental Music in the Public Schools of Oklahoma Through 1945." (Ph.D diss., University of Oklahoma, 1989)

The very extensive bibliography is exemplary as both a resource and a model for statewide historical studies. McDow's reliance on secondary sources was minimal and the oral histories collected to complete this dissertation are substantial. The dissertation contains over 400 pages of investigative data.

As with most states during the 1920s and 1930s, band contests contributed to the proliferation of bands in Oklahoma. These contests started during the 1910s in Oklahoma. The dissertation includes a 27-page account of the 1931 National Band Contest in Tulsa.

The study includes a collection of biographies of influential people in the development of Oklahoma's band and orchestra programs. These concise biographies provided personality and background profiles helpful in determining what past experiences influenced Oklahoma's music leaders. Even so, no criterion or methodological procedure was presented in the study that addresses how these leaders were identified by the researcher.

McDow used the following questions to organize and guide his research: (1) What were the most influential elements on the development of instrumental music in the Oklahoma schools? (2) Did Oklahoma public school instrumental music programs have any impact outside of this state's borders? (3) Were any special teaching techniques developed and used in the state during this time period? (4) What factors were consistently present among continuously successful individual school band and orchestra programs? (5) Did the young age of the state effect the development of instrumental music in the schools? (6) Does any evidence exist which indicates a change in Oklahoma's public school instrumental music students over the years?<sup>18</sup>

---

<sup>18</sup>McDow, 3

McDow concluded that even though Oklahoma was "surprisingly early" in establishing successful instrumental music programs when compared to other Southwestern states, national trends appear to have been the most influential element in the early development of Oklahoma's instrumental music programs. It was found that successful Oklahoma band and orchestra programs during the period studied were a result of excellent teaching and sufficient program support. Although the stated research questions formulated to guide the study seemed to be appropriate, they were not answered anywhere in the dissertation.

Additional dissertations have been written on national, state, and local band/music education associations, and band/music education in various geographic locations.<sup>19</sup> These studies can assist the researcher in obtaining a general historical sense of issues, trends, and practices during the past century of band/music education in the United States.

---

<sup>19</sup>Edison Holmes Anderson, Sr. "The Historical Development of Music in the Negro Secondary Schools of Oklahoma and at Langston University." (Ph. D. diss., University of Iowa, 1957), Leland D. Crapson "Kansas Music Educators Association. The Establishment, Development, and Philosophy of Music Education. (Ed. D. diss., Colorado State University, 1964), Gladys Cromer, "The History and Growth of the Pennsylvania Music Educators Association" (Ed.D. diss., Pennsylvania State University, 1955); Perry B. Dennis, Jr., "A History of the Mississippi Music Educators Association" (Mus. Ed. diss., University of Southern Mississippi, 1973); Ned Russell De Journett. "The History and Development of the American Choral Directors Association, 1957-1970." (Ph. D. diss., Florida State University, 1970), Lewis Preston Hancock "The History of the Public School Music in Virginia." (Ed. D. diss., University of Virginia, 1963), James Keene. "A History of Music Education in Vermont, 1770-1900." (Ph. D. diss., University of Michigan, 1969), Arved Martin Larson. "A History of the Connecticut Music Educators Association, 1933-1967." (Ph. D. diss., Florida State University, 1968); Leander A. Mendyk "History of the Nebraska Music Educators Association, 1937-1967" (Ed. D. diss., Colorado State College, 1969; Carl Melvin Neumeyer. "A History of the National Association of Schools of Music." (Ed. D. diss., Indiana University, 1954); Joseph Dale Parker "A History of the Kentucky Music Educators Association, 1907-1981." (D.M.A. diss., University of Kentucky, 1982); Robert Allen Ritsema. "A History of the American String Teachers Association, The First 25 Years." (Ed. D. diss., University of Michigan, 1971); David Benson Schaub "A History of Public School Music Education in California, 1900-1955" (Ph. D. diss., University of California, Berkeley, 1960); Thomas J. Stone. "The Florida State Music Teachers Association, 1934-1956" (Ph. D. diss., Florida State University, 1957), Thomas Lewis Whiteside "A History of the Florida Music Educators Association and its Component Organizations" (Ph.D. diss., Florida State University, 1970); Michael Warren Willson. "The History of the Arizona Music Educators Association and its Component Organizations, 1939-1983" (Ed. D. diss., Arizona State University, 1985).

## Historical Studies and Sources About Band/Music Education Associations, Music Education, and Influential Bandmasters in Texas

A third area deemed relevant to the present study are sources about band/music education, and influential bandmasters in Texas. Included are historical sources dealing specifically with the TBA and its leaders.

To date, three doctoral dissertations and five masters theses have been written on the history of the Texas Music Educators Association. As stated elsewhere in the present study, any historical study involving the TMEA from 1920 to 1938, involves the TBA. Most of these works rely heavily on official minutes of meetings contained in Patrick.<sup>20</sup> There are two main reasons for reviewing these sources. (1) These works, as well as others, aided the present researcher in constructing the chronological timeline of the TBA. (2) These sources also proved to be invaluable as the researcher sought to identify the primary leaders of the TBA for each historical period.

Daniel Ross Grant wrote a dissertation that investigated three landmark events in the historical development of the TMEA, 1938-1980, and the decisions which influenced their outcomes.<sup>21</sup> The study centered on the following three landmark events: (1) the change from a band organization to a music educators organization in 1938; (2) the University Interscholastic League takeover of contests in 1947; and (3) TMEA's separation from the Music Educators National Conference in 1976.

George Leslie Biffle also wrote a historical dissertation on the TMEA. The

---

<sup>20</sup>Nelson G. Patrick (ed). *The Minutes and Proceedings of TMEA, Volume 1 (1924-1961)*. Austin. Texas Music Educators Association

<sup>21</sup>Daniel Ross Grant. "The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes." (Ph.D. diss., University of North Texas, 1989)

purpose of the study was to summarize the history of the association through 1958, and to record the association's history from 1959 to 1979.<sup>22</sup> As in Grant's study, the background information contained in Biffle relied largely on information found in Patrick.

Five masters theses have been written on the history of the Texas Music Educators Association. Most of these works, as the dissertations discussed above, rely largely on the official TMEA meeting minutes eventually published in *Minutes and Proceedings*.

Charles Sandford Eskridge wrote a master's thesis on the history of the TMEA in 1943.<sup>23</sup> The time period covered by the study is from 1920-1942. The thesis is basically a compilation of information later printed in *Minutes and Proceedings*.

Jack Harold Mahan wrote a thesis about the history of TMEA from 1920-1949.<sup>24</sup> Mahan, like some others, had free access to association minutes, plus a first-hand knowledge of current events in the organization. In addition to the thesis, Mr. Mahan provided information to later researchers, namely Barrow and Grant, about the Texas band movement, influential bandmasters, and the development of the state's music education/band associations.

Three masters theses about the history of the TMEA have been written by students at Sam Houston State University, and are connected. Clint R. Hackney served on the committees of both Brady O. Sowell and Leon R. Theriot. All three

---

<sup>22</sup>George Leslie Biffle. "A History of the Texas Music Educators Association, 1959-1979 " D.M A. diss., Arizona State University, 1991).

<sup>23</sup>Charles Sandford Eskridge, "A History of the TMEA As Recorded in State Secretaries' Minutes of Annual Meetings" (Masters thesis, Texas Tech University, 1943)

<sup>24</sup>Jack Harold Mahan. "Texas Music Educators Association 1920-1949." (Masters thesis, Southern Methodist University, 1949)

of these works rely heavily on official minutes of meetings that eventually became included in *Minutes and Proceedings*.

Clint R. Hackney, himself an influential Texas bandmaster, wrote a master's thesis entitled "A History of the Texas Music Educators Association."<sup>25</sup> Hackney was the director of bands at Sam Houston State University, in Huntsville, Texas, for many years. This work is the only thesis or dissertation that provides information about instrumental music in Texas before 1920 (Chapter 2). Hackney interviewed several of the early Texas bandmasters. This information adds a personal perspective to information others have provided about the early history of bands in Texas and the Texas Bandmasters Association. In Chapter 3, Hackney provides an analysis of all of the annual TBA meetings from 1920 through 1935, before the annual clinic/conventions were started. He also discussed the four clinic-conventions prior to the completion of his thesis (1936-1939). Chapter 4, "The Organization of the Texas Music Educators Association," is especially interesting. At the time of the completion of Hackney's thesis, the new TMEA was barely in existence one year. The author makes references to the "national organization." The organization referred to is the National School Band Association, not Music Educators National Conference, as one might expect. Chapter 5 is an annual account of the early Texas band contests, from 1920 through 1935, some general information about East Texas contest in 1936 through 1939, and a short history of the national contests from 1923 through 1935. The chapter also includes information about band contests and festivals not sponsored by the TBA and TMEA. Hackney's thesis includes a copy of the Texas Band Tax Law, which has been reprinted and can be found in

---

<sup>25</sup>Clint R. Hackney. "A History of the Texas Music Educators Association." (Masters Thesis, Sam Houston State Teachers College, 1939).



Appendix C of this study.

Brady O. Sowell's thesis on the TMEA is a continuation of Hackney's thesis, and details the history of the association to 1953.<sup>26</sup> Sowell organized his thesis into chapters on topics and events, followed by a chapter of summary and conclusions. Sources cited include TMEA records, minutes of executive meetings of the organization, and correspondence with members who held political and other positions during the development of the organization.

Leon R. Theriot's thesis is essentially a continuation of Sowell.<sup>27</sup> The stated purpose of the study is to survey the history of the TMEA, showing its organization, growth, purposes, and achievements, and covers the years 1920-1959. Sources of data includes the theses by Hackney and Sowell, minutes from TMEA meetings, a personal interview with Hackney, and telephone conversations with D.O. Wiley.

Besides the dissertations and theses discussed above, a number of historical sources have proven to be useful to this study. Ralph Beck, a charter member of the original Texas Bandmasters Association in 1920, wrote a brief outline of the band association's history from 1920 to 1940,<sup>28</sup> which also appears as a fourteen page addendum to *Minutes and Proceedings*. Beck's paper is based largely upon his own anecdotal recollections, as well as from the association minutes. This paper was presented by Mr. Beck in the form of a talk at the 1940 TMEA convention, in Mineral Wells. The paper also bears a striking

---

<sup>26</sup>Brady O. Sowell. "A History of the Texas Music Educators Association, 1940-1953," (Masters thesis, Sam Houston State Teachers College, 1953).

<sup>27</sup>Leon R. Theriot. "A History of the Texas Music Educators Association," (Masters thesis, Sam Houston State Teachers College, 1959)

<sup>28</sup>Ralph Beck "A History of the Band Association in Texas " (Unpublished TMEA clinic paper, TMEA Files, Austin, 1940)

similarity to an unnamed article that appearing in the *Texas School Band and Orchestra Magazine*.<sup>29</sup>

The *Southwestern Musician combined with the Texas Music Educator* and its predecessor publications has been a primary source of information about music education and bands in Texas. Among other information, it has published clinic/convention programs applicable to the TMEA and TBA, articles, news items, advertisements, and other information useful in conducting this study.

#### Information About the TBA from 1940 to Present

In addition to information contained in periodicals such as the *Southwestern Musician combined with the Texas Music Educator* and its precursor publications, most of the information useful to the study is contained in the official TBA clinic/convention programs from 1948-1997. In addition, the researcher has located official minutes of meetings from 1959-1979 and minutes of annual business meeting luncheon minutes for many of the clinic/convention years.

#### Miscellaneous Historical Studies Dealing With Music Education and the Band Movement in the United States

Other historical studies on related topics dealing with music education and the band movement in the United States proved relevant to the present study.<sup>30</sup> The various topics include the band contest movement, and the history of the

---

<sup>29</sup>"We Are Old Enough to Have a Past," *Texas School Band and Orchestra Magazine*, (February 1938), 5-6.

<sup>30</sup>Jerry Thomas Haynie "The Changing Role of the Band in American Colleges and Universities, 1900 to 1968 " (Ph.D. diss., George Peabody College for Teachers, 1971), Emil Aaron Holz. "The National School Band Tournament of 1923 and its Bands " Ph D diss , University of Michigan, 1960); Lamar K McCarrell "A Historical Review of the College Band Movement From 1875 to 1969." (Ph D diss , Florida State University, 1971); James Edwin Moore. "The National School Band Contests From 1926 to 1931." (Ph D diss., University of Michigan, 1968).

college and university band. These sources provide general information about the band/music education movement in the United States during the 20th century.

A great deal of historical information can be obtained through studies that deal with the lives and careers of influential bandmasters in various locations. In addition to providing a great deal of personal information about these leaders, many of these works also include important information about the band/music education association which these bandmasters were involved.

#### Historical Studies and Sources on the Lives and Careers of Influential Bandmasters in Other States

Probably earliest influential bandmaster outside of Texas on Texas bands and bandmasters was Albert Austin Harding, director of bands at the University of Illinois from 1905 to 1948. Weber's 1963 study entitled "The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands," and especially Chapter 7, "The Influence of A. A. Harding on the School Band Movement," is relevant to the present study in that Harding spent a great deal of time in Texas, especially as a clinician for many years at the Texas Tech Band Camp, and his relationship with Texas bandmasters, especially D.O. Wiley.<sup>31</sup> Harding had significant influence on bands and bandmasters in Texas in the early years of the band movement. Chapter 7 on "influence," also serves, in part, as a model for the present dissertation. Ideas may be taken from this chapter and applied to the present study.

Dr. Harding is credited with the origination and development of "clinics" for school band directors. In addition to his own clinic at the University of Illinois, he

---

<sup>31</sup>Calvin Earl Weber. "The Contributions of Albert Austin Harding And His Influence on the Development of School and College Bands " (Ed. D diss., University of Illinois, 1963).

was involved with the band clinics at Texas Tech since the beginning and continued for many years. He also, beginning in 1934, appeared for many years at the Tri-State Festival at Enid, Oklahoma, frequented by many Texas bands.

Cary Clive Burford wrote a book entitled "We're Loyal to You, Illinois: The Story of the University of Illinois Bands Under Albert Austin Harding for 43 Years."<sup>32</sup> The book shows what Harding was doing in Illinois and what he undoubtedly brought to Texas when he came here. Thus, he had influence on the Texas band movement. Harding served as a clinician at the Texas Tech Summer Band Director's Camp for eighteen camps between the years 1936 and 1958. Chapter 43 is a discussion of the origin of the band clinic idea, attributed to Harding.

Two additional dissertations have been written on band directors at the University of Illinois. Earle Suydam Gregory wrote a dissertation on the career of Mark H. Hindsley, who succeeded Harding at the University of Illinois.<sup>33</sup> The purpose of the study was to examine the work of Hindsley and to describe his contributions to the construction of band instruments, to band literature, and to the planning, financing, and construction of the band building during his tenure as Director of Bands from 1948 to 1970. James William Hile wrote a dissertation on Hindsley's successor, Harry Begian<sup>34</sup>. The purpose of the study was to document the pedagogical beliefs, knowledge, skills, and understandings manifested by Dr. Begian. The researcher conducted an intensive interview with

---

<sup>32</sup>Cary Clive Burford. *We're Loyal to You Illinois. The Story of the University of Illinois Bands Under Albert Austin Harding for 43 Years* Danville, IL: The Interstate, 1970.

<sup>33</sup>Earle Suydam Gregory. "Mark H. Hindsley. The Illinois Years." (Ed. D. diss., University of Illinois, 1982).

<sup>34</sup>James William Hile. "Harry Begian. On Bands and Band Conducting." (Ed. D. diss., University of Illinois, 1991)

Begian, transcribed interview tapes, and compiled data to produce an accurate portrayal of his personal and professional life along with his philosophical position relative to bands and band conducting.

George Alfred Cavanagh wrote a dissertation on Dr. William D. Revelli's public school teaching in Hobart, Indiana, which was from 1925 through 1935.<sup>35</sup> This dissertation is important to the present study for several reasons: (1) Revelli presented a significant number of band clinics in Texas in the 1930's, and therefore, is an important influence on early Texas bands and bandmasters. (2) Included in Chapter II is a discussion of three individuals, A.R. McAllister, A.A. Harding, and Harold B. Bachman, that had a profound influence on Dr. Revelli. (3) In addition to his influence on bands and bandmasters, and more specifically, bands and bandmasters in Texas, Revelli's band program in Hobart, Indiana, served as a model, much like Harding's band at Illinois served as a model on the university level.

Richard Charles Dugger conducted a case study of interpersonal influences of Bohumil Makovsky and his association with selected individuals involved in instrumental music in Oklahoma.<sup>36</sup> The study's relevance to the present work is in its investigation of interpersonal influence, which is closely related to leadership. While Dugger's study focused on a single individual, the present work investigates the leadership of a number of individuals. Additional studies have been conducted on the lives and careers of influential bandmasters

---

<sup>35</sup>George Alfred Cavanaugh. "William D. Revelli: The Hobart Years " (Ed. D. diss., University of Michigan, 1971).

<sup>36</sup>Richard Charles Dugger, "A Case Study of Interpersonal Influences in a Band Music Setting: Bohumil Makovsky (1878-1950) and His Association with Selected Individuals Involved in Instrumental Music in the State of Oklahoma " (Ph.D. diss , University of North Texas, 1992)

in various geographic locations.<sup>37</sup>

### Historical Studies and Sources on the Lives and Careers of Influential Bandmasters in Texas

These sources provide specific information about several prominent TBA leaders, as well as general historical information about the TBA. Each of these leaders held elected leadership positions in the TBA.

To date two dissertations have been written on Texas bandmasters. James Hansford wrote a dissertation on the life and career of D. O. "Prof" Wiley.<sup>38</sup> Dr. Hansford has made his data accessible to this researcher, including taped interviews and transcripts of those interviews conducted on informed persons and influential bandmasters. Many of the interviewees are now deceased. Besides the dissertation and related materials, there is considerable information contained in the personal files of D.O. Wiley, which are held in the archives of the Southwest Collection at Texas Tech University. There are some 296 leaves dealing with his personal life from 1925 to 1963 and over 14,000 leaves concerned with his band career from 1923 to 1963. Included in this collection are correspondence, financial documents, newspaper clippings, legal documents, minutes of meetings, clinic programs, convention materials and programs, band news releases, half-time programs, photographs, promotional material, periodicals, directories, and miscellaneous items. Wiley's long career is well-documented by information in a wealth of primary sources.

---

<sup>37</sup>Alton Wayne Tipps. "Harold B. Bachman, American Bandmaster His Contribution and Influence." (Ph. D. diss., University of Michigan, 1974); Nyron Delfor Welch "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University " (Ph. D. diss., University of Illinois, 1973), Gilbert Edwin Wilson. "H. A. VanderCook, The Teacher." (Ph. D. diss., University of Missouri at Kansas City, 1970).

<sup>38</sup>James Irvin Hansford, Jr. "D. O. ("Prof") Wiley: His Contributions to Music Education (1921-1963) " (Ph.D. diss., University of North Texas, 1982).

Gary Wayne Barrow wrote a historical dissertation on the life and career of Colonel Earl D. Irons.<sup>39</sup> In addition to the dissertation document, the present researcher has secured access to the 26 tape recorded interviews Dr. Barrow conducted during the course of his study, as well as a printed transcript of the interview he conducted with Jack Mahan. In addition to the materials discussed above, there is considerable data contained in the personal files of Colonel Irons, which are held at the archives at the University of Texas at Arlington. In the dissertation, the most applicable information regarding Irons as a TBA leader is found in Chapter 3, "Irons' Involvement in Professional Organizations," and Chapter 5, "Irons' Involvement in Band Competition-Festivals."

One master's thesis has been written on an influential Texas bandmaster. The thesis is entitled "Raymond T. Bynum and His Contribution to Music Education in Texas."<sup>40</sup> Bynum's contribution includes his involvement in getting music into the public school curriculum. The work also provides a sense of understanding about bands in West Texas during Bynum's tenure at Abilene High School (1926-1946) and McMurry College (1946-1968).

#### Additional Information About Influential Texas Bandmasters

Additional information about influential bandmasters and the Texas band movement can be found in the following sources: (1) The first three sources are housed at the TMEA archives, in Austin. Phi Beta Mu has assembled a personal file on each Phi Beta Mu Hall of Fame member. As of July, 1997, these files numbered 120. (2) In addition to the files, there is a book containing biographies of all Phi Beta Mu (Alpha Chapter) Texas bandmaster Hall of Fame members on

---

<sup>39</sup>Gary Wayne Barrow "Colonel Earl D. Irons His Role in the History of Music Education in the Southwest to 1958 " (Ph.D diss , University of North Texas, 1982).

<sup>40</sup>Lew Carter "Raymond T Bynum and His Contribution to Music Education in Texas." (Masters thesis, Hardin-Simmons University, 1968).

display. Of particular interest and importance to the present study is information about the background of these bandmasters, those who might have influenced them, and their contributions to the profession and influence on others. The two sources discussed above are maintained by Phi Beta Mu and housed at the TMEA archives, in Austin, Texas. (3) A file, containing both personal information and association history, can be found in the files kept and maintained on each of the past presidents. (4) Information about TBA Bandmasters of the Year is contained in the official TBA clinic-convention programs. (5) Biographies of influential bandmasters have appeared in "They Are Making America Musical" articles in the *School Musician, Director, and Teacher* magazine. Many of these bandmasters are Texans.

#### Additional Studies and Sources of Information Relating to Band/Music Education and Related Associations in Texas

Other studies and sources provide helpful information directly relating to the present topic. These sources are discussed below.

Jeffrey Laird completed a dissertation on the history of the Texas All-State Bands from 1930 to 1995.<sup>41</sup> Dr. Laird's dissertation provides historical information about the Texas band movement as it relates to the All-State Bands. Several sources provide general historical information about the history music education in Texas.<sup>42</sup> Several sources include information about the band contest movement in Texas. Roy Bedichek wrote a book about the UIL in

---

<sup>41</sup>Jeffrey Howard Laird. "A History of the Texas All-State Bands from 1930-1995." (D.M.A. diss., University of Houston, 1996)

<sup>42</sup>Lota M. Spell, *Music in Texas*. New York. AMS Press, Inc., 1936, David Walter Sloan. "History of Texas Public School Music." (D M.A. diss., University of Texas at Austin, 1970), B. M. Bakkegard, "History of Music Education in Texas," *Journal of Research in Music Education* (Spring 1957): 39-40



Texas.<sup>43</sup> One dissertation has been written specifically on music competition under UIL administration.<sup>44</sup> Since preparation for band contests has been a prime activity of bandmasters and the associations in Texas, these sources are especially important to the present study. Finally, one historical study has been conducted on the Texas Association of Music Schools.<sup>45</sup> The purposes of the study were to trace the development of the Texas Association of Music Schools, to make an analysis of the curricular modifications in member institutions with respect to its actions, and to make recommendations that will benefit both the Association and its members.

---

<sup>43</sup>Roy Bedichek. *From Educational Competition: The Story of the University Interscholastic League of Texas*. Austin: University of Texas Press, 1956

<sup>44</sup>Bruce Farrell Cook. "Twenty-Five Years of Music Competition Under University Interscholastic League Administration" (D.M.A. diss., University of Texas at Austin, 1975).

<sup>45</sup>William Charles Martin, "The Texas Association of Music Schools: Its History and Curricular Function" (Ed D. diss., George Peabody College for Teachers, 1956)

## CHAPTER 3

### METHODOLOGY

#### Introduction

Historical research extends beyond a mere collection of incidents, facts, dates, or figures. It is the study of the relationships among issues that have influenced the past, continue to influence the present, and will certainly affect the future. Ironically, it is only during recent history that standard research methods books have begun looking seriously at historical research. Historical research involves a process that examines events or combinations of events in order to uncover accounts of what happened in the past. It allows the contemporary researcher to "slip the bonds of their own time" and descend into the past. This provides access to a broader understanding of human behavior and thoughts than would be possible if we were trapped in the static isolation of our own time.<sup>1</sup>

The major impetus in historical research is the collection of information and the interpretation or analysis of these data. Specifically, historical research is conducted for one or more of the following reasons: (1) to uncover the unknown; (2) to answer questions; (3) to seek implications or relationships of events from the past and their connections with the present; (4) to assess past activities and accomplishments of individuals, agencies, or institutions; (5) and to aid generally in our understanding of human culture.<sup>2</sup> The present study is

---

<sup>1</sup>Bruce L. Berg, *Qualitative Research Methods for the Social Sciences*, 3rd ed (Boston Allyn and Bacon, 1998), 199.

<sup>2</sup>Berg, 200

conducted with these reasons in mind, primarily, however reasons 3 and 4 seem to most directly influence this paper.

### Techniques of Historical Research

Historical research involves the systematic search for documents and other sources that contain facts relating to the historian's questions about the past.<sup>3</sup> By studying the past, the historian hopes to achieve better understanding of present institutions, practices, and problems in a given area. An essential task of historical research consists of investigating the causes of past events. Causal inference in historical research is the process of reaching the conclusion that one set of events brought about, directly or indirectly, a subsequent set of events. Historians, for the most part, cannot prove that one event in the past caused another. However, they can be aware of and make explicit, the assumptions that underlie the act of ascribing causality to sequences of historical events. Historians have emphasized various types of causes in their attempts to explain past events. They have attributed significant historical occurrences to the actions of certain key persons, the operation of powerful ideologies, advances in science and technology, economic factors, geographical factors, sociological factors, and psychological factors. Some historians take an eclectic view and explain historical events in terms of a combination of all these views. It appears that the more that researchers know about the antecedents of historical events, the more likely they are to discover possible causes events. Historical research differs from other types of research in that the researcher discovers data through a search of historical sources such as diaries, official documents, and relics. In other types of research, the researcher creates data by making observations and

---

<sup>3</sup>Walter R. Borg and Meredith D. Gall *Educational Research*, 4th ed (New York: Longman), 800.

administering tests in order to describe present events and present performance.

#### Four Methodological Steps in Historical Method

There are four methodological steps that should be followed when conducting historical research: (1) to ask a multitude of precise questions related to particular events or person(s) of the past; (2) to gather and verify facts (data) related to those questions; (3) to develop criteria for selecting the data most useful in answering the questions and for rejecting information that may be considered irrelevant within the context of the study; and (4) to interpret the data by answering the questions posed.<sup>4</sup>

#### Research in Archives

Brooks notes that important historical information can often be found in the archives of individuals and organizations.<sup>5</sup> A great deal of primary sources materials of information about the history of the Texas band movement is housed at the TMEA archives, in Austin. These data include official minutes of meetings, clinic-convention programs, files of past presidents, files of influential bandmasters, and other historical artifacts. In addition, information pertinent to the study is available in the personal collections of D.O. Wiley, housed at Texas Technological University, and Colonel Earl D. Irons, housed at the University of Texas at Arlington.

#### Oral History

Oral history is often used when printed documentation does not exist or where authenticity or reliability is in question, or when the researcher deems it

---

<sup>4</sup>Edward L. Rainbow and Hildegard C. Froehlich *Research in Music Education*. (New York: Schirmer Books, 1987), 108

<sup>5</sup>Phillip C. Brooks *Research in Archives: The Use of Unpublished Primary Sources*. Chicago: The University of Chicago Press, 3

desirable to capture oral history from informed persons, whose descriptive phrases help preserve the flavor and atmosphere of events more effectively than official minutes or other documents.

Rainbow and Froehlich note that the goal of the oral historian is to preserve the views and insights of people who either have proven to be important for the development of certain causes in history or who are likely to be important for the development of such causes. The technique of oral history focuses on data collection by means of interview. The procedures include formal interviewing of an individual, tape-recording of all interview sessions, transcription and interpretation of all tapes, and preservation of the tape-recorded and transcribed interviews for posterity.<sup>6</sup> The present study utilizes taped interviews conducted by previous researchers and their resulting transcriptions.<sup>7</sup> Many of the informed sources interviewed are now deceased. Therefore, much of the primary source material on these tapes is not available anywhere else. In addition to these tapes and transcripts, the present researcher has also conducted a number of personal interviews.

#### Restatement of Purpose

The purpose of the study was to investigate the leadership of the Texas Bandmasters Association (1920-1997). In doing so, the study sought to determine TBA's role in the development of the band program in Texas, and ascertain how the TBA has contributed to the emphasis on performance

---

<sup>6</sup>Rainbow and Froehlich, 114

<sup>7</sup>James Irvin Hansford, Jr. "D.O. ("Prof") Wiley: His Contributions to Music Education (1921-1963)" (Ph D. diss., University of North Texas, 1982. Gary Wayne Barrow "Colonel Earl D. Irons: His Role in the History of Music Education in the Southwest to 1958" (Ph.D. diss., University of North Texas, 1982); Daniel Ross Grant "The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes" (Ph.D. diss., University of North Texas, 1989)

mentality that is associated with the Texas band tradition. The study also provides information regarding the association's goals, activities, and contributions during the time period under investigation.

#### Restatement of Research Questions

The study sought answers to the following research questions:

1. Who were the primary leaders of the association during each historical period according to established criteria?
2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association?
3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period?
4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on the new music and the marching band. What was the role of the leadership in making this present state of affairs become reality?

#### Historical Data for the Study

The historical data for this study gathered in addressing the research problems and questions was obtained from the following specific resources:

1. The minutes from TBA/TMEA meetings beginning in 1924.<sup>8</sup>
2. Various minutes of TBA meetings that are available from

---

<sup>8</sup> Much of this information is contained in the *Minutes and Proceedings of TMEA, Volume 1 (1924-1961)*, edited by Dr. Nelson Patrick. Robert M. Floyd, Executive Director of the TMEA has also made all association resources available to this researcher

1959 to date.<sup>9</sup>

3. Published data from several music journals and magazines including the *Southwestern Musician*, *Texas Music Educator*, and their precursor publications, later combined as the *Southwestern Musician combined with the Texas Music Educator*, *The Texas Bandsman*, *The Bandmaster*, *The School Musician*, and *The Etude*.
4. Unpublished correspondence, memos, letters, position papers, and other documents on file in the TMEA archives in Austin.
5. Personal correspondence, memos, letters, and other documents from the personal files of influential and informed bandmasters including James A. Jacobsen, Jack Mahan, D. O. Wiley, Earl D. Irons, and Alto Tatum.
6. Dissertations, masters theses, and other studies relating to the history of TBA and other state and national associations involving band and music education. Included are taped interviews and/or transcript of interviews that past researchers have conducted on topics involving organizations involving band and music education in Texas, as well as studies conducted on the lives and careers of several influential Texas bandmasters. Many of the interviewees are now deceased.
7. A nearly complete set of TBA clinic-convention programs from

---

<sup>9</sup> Much of this information is contained in a TBA scrapbook from William Moffit, a past president of TBA, which recently surfaced as a result of the recent TBA 50th convention celebration. Other minutes are for the personal files of James A. Jacobsen, an organizer of some of the early marching band clinics, and from the personal files of the researcher.

1950-1997. (Programs were not produced in 1948, 1949, and 1953. For those years, clinic information is available from magazine articles).

8. The researcher also conducted a personal interview with Dr. James A. Jacobsen, a charter member of the modern TBA. In 1988, the TBA honored Jacobsen as the Texas Bandmaster of the Year.

### The Five Historical Periods of TBA History

Texas band pioneer Jack Mahan (1911-1995), identified two broad parts in the history of the Texas Bandmasters Association.<sup>10</sup> Part I began in 1920 when the first Texas Bandmasters Association was formed in Waxahachie to organize and administer band contests. By 1938, this organization had evolved from strictly a bandmasters organization into the Texas Music Educators Association (TMEA); that association continues to this date. This researcher has further divided Mr. Mahan's Part 1 into three periods, reflecting the name changes of the association from 1920-1938. Periods 1 through 3 are as follows: Period 1 -- Texas Bandmasters Association (1920-1924);<sup>11</sup> Period 2 -- Texas Band Teachers Association (1925-1936); and Period 3 -- Texas School Band and Orchestra Association (1936-1938).<sup>12</sup> The researcher considers the

---

<sup>10</sup>Personal correspondence from Jack H. Mahan to Dr. James A. Jacobsen dated November 27, 1988. Note: Dr. Jacobsen had recently chaired a TBA committee that met at the 1988 TBA clinic-convention dealing with the history of the association. The end result of this first effort was the 50th anniversary observance and publication of the *TBA Memory Book* at the 50th annual clinic-convention in August, 1997. Mr. Mahan had served on the committee in 1988. The entire letter to Dr. Jacobsen appears in Appendix C.

<sup>11</sup>This first organization, as the current one, was also known as the Texas Bandmasters Association. This situation has added to the confusion that has existed about the history of the association.

<sup>12</sup>Even though orchestra directors were admitted, the organization was still predominately an association for bandmasters. Many members taught both band and orchestra.



organizations discussed above in Part 1 (Periods 1, 2, and 3) to be precursor organizations to both TMEA and the present-day TBA.

According to Mahan, Part II began when 30 or so Texas bandmasters, while generally supporting the TMEA but wishing for a state association exclusive to bandmasters, reorganized the TBA during the TMEA convention in 1940 in Mineral Wells.<sup>13</sup> This organization is presently the largest state bandmasters association in the world, with over 2,200 active members. This researcher has divided Mahan's Part II into 2 periods, for a total of 5 periods: Period 4 -- Beginnings of the Modern (reorganized) Texas Bandmasters Association (1940-1947); Period 5 -- The Clinic-Convention Years (1948-1997). The division into five periods seems logical to the researcher. In Part 1 (Periods 1, 2, and 3), along with name changes came significant changes in the organization; In Part 2 (Periods 4 and 5), a clear distinction can be made from the reactivation years (Period 4), and the clinic-convention years (1948-1997).

#### Preliminary Data Gathering and Construction of the Chronological History of the TBA

Before the actual study could be planned, it was necessary to complete two tasks: (1) Determine if there was even enough data available to conduct a historical study on the TBA; and (2) Construct a chronological time line of the association's history. After a thorough search and examination of available materials, it was determined that there was sufficient data for a historical study involving the Texas Bandmasters Association.

Constructing a chronological timeline proved to be a formative task,

---

<sup>13</sup>Actually, some of the bandmasters viewed the reorganized TBA as a standby organization that could be fully activate if the TMEA did not fully meet their needs

however. Since 1920, the TBA has undergone a number of name changes and experienced numerous "twists and turns" in its growth and development. These issues are inherent in the five historical periods decided upon for the study. Several researchers show no direct relationship between the modern TBA (Period 5) and the TBA started in 1920 (Period 1); this researcher has reached a different conclusion.<sup>14</sup> The present study will show that the TBA in existence today is the direct descendent of the TBA started in 1920. In fact, that 1920 group is the forerunner of both the present day TBA and the TMEA. This is an important point in showing that the original TBA and its members were influential and instrumental in the development of not only the present-day TBA, but also the TMEA, and to a great extent, Phi Beta Mu, the national bandmasters fraternity founded by influential Texas bandmaster, Colonel Earl D. Irons.

#### The Remaining Chapters of the Study

The remaining chapters of the study are organized in the following manner: Chapter 4, "The Precursor Organizations to the Modern Texas Bandmasters Association: Periods 1, 2, and 3 of the Study (1920-1938)," presents a chronology of the association's growth, providing the historical context for the formation and early development of the organization, through its evolution into the current association- TMEA. Most of the information drawn for that chapter rests on extant research and writings. Findings for Periods 1, 2, and 3, are presented.

Chapter 5, "The Modern Texas Bandmasters Association: Periods 4 and 5," presents a chronology of the modern TBA organized in 1940, events leading

---

<sup>14</sup>Gary Wayne Barrow, "Colonel Earl D. Irons. His Role in the History of Music Education in the Southwest to 1958," (Ph D. diss., University of North Texas, 1983); Daniel Ross Grant, "The Texas Music Educators Association. A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes," (Ph D. diss., University of North Texas, 1989)

to the first separate TBA clinic-convention in 1948, through the present state of affairs, concluding with the 50th annual clinic-convention in 1997. Findings for Periods 4 and 5 are presented.

In order to gain some perspective on the impact of these fifty clinic-conventions of the band movement in Texas, the researcher conducted a preliminary investigation and analysis of the 50 annual clinic-conventions from 1948-1997. The researcher enumerates by year, the number of clinics presented, according to the following classifications: (1) Marching Band Techniques; (2) New Music -- Marching and/or Concert Band; (3) Band Teaching Techniques -- general; (4) Woodwind; (5) Brass; (6) Percussion; (7) Jazz Ensemble Techniques; (8) New Music -- Jazz Ensemble; (9) Concerts; and (10) Clinics that can be classified as "Other." This information is included in Chapter 5.

Chapter 6, "Summary and Conclusions," summarizes the research findings and presents the researcher's concluding observations in terms of leadership in the formation and historical development of the Texas Bandmasters Association. Recommendations are also made with regard to further research.

## CHAPTER 4

### THE PRECURSOR ORGANIZATIONS TO THE MODERN TEXAS BANDMASTERS ASSOCIATION: PERIODS 1, 2, AND 3 OF THE STUDY (1920-1938)

#### Introduction

The purpose of this chapter is to present findings regarding the precursor organizations to the modern Texas Bandmasters Association (Periods 1, 2, and 3). These organizations were the Texas Bandmasters Association (TBA),<sup>1</sup> 1920-1924, Texas Band Teachers Association (TBTA), 1925-1936, and Texas School Band and Orchestra Association (TSBOA), 1936-1938. When choral directors were admitted to the organization in 1938, the association became the Texas Music Educators Association (TMEA). After two years without an organization exclusive to Texas bandmasters, the modern TBA was formed. This event took place during the 1940 TMEA convention in Mineral Wells. The associations discussed above are considered precursor organizations to both TMEA and the modern TBA.

Period 1: Texas Bandmasters Association (TBA), 1920-1924.

Period 1 covers the time period beginning with the first meeting in Waxahachie in 1920 until the meeting in 1925 when the association was officially

---

<sup>1</sup>For clarification purposes, it should be stated that this first organization, which was formed in 1920, and the modern organization, which began in 1940, both had the same name -- Texas Bandmasters Association. This issue has been a source of confusion for many years.

chartered. At that meeting, the name chosen was the Texas Band Teachers Association.

### 1920

The first bandmasters organization in Texas, known as the Texas Bandmasters Association, was formed in 1920, in Waxahachie. A historical account of this early association was published in 1938.<sup>2</sup> Another account appears in a paper by Ralph W. Beck that he presented at the band division meeting and dinner (Thursday, February 1) during the TMEA convention at Mineral Wells, in February, 1940.<sup>3</sup> Mr. Beck, who was a charter member of the Texas Bandmasters Association in 1920, presented the following speech:

Prior to the organization of the "Texas Bandmasters Association," as it was known then in 1920, there were a few amateur bands in Texas, some of which were very good. But the proper enthusiasm for development was lacking in these bands, and many towns had not been able to realize the benefits derived from a good band all its own.

A group of band directors in the State realized this and definitely decided to sell themselves and the band itself to the public. In order to promote more and better bands in the community and in Texas [Texas], as well as to kindle and instill more interest in the bands and bandsmen, this group decided that in order to obtain the best results, the amateur band directors should be organized.

With these things in mind, Mr. James E. King called together a few of the aggressive bandmasters in the territory surrounding Waxahachie, and organized "the Texas Bandmasters Association." Mr. King was elected president. Mr. Admire Lewis, vice president, then of Cleburne and now deceased, and Mr. J. N. Crawford then of Cameron and now teaching school, was elected secretary-treasurer. Immediately,

---

<sup>2</sup>Unsigned article. "We Are Old Enough to Have a Past. Early Days and Forerunners," *Texas School Band and Orchestra Magazine* (February, 1938), 5-6

<sup>3</sup>Ralph W. Beck "A History of the Band Association in Texas." TMEA files This paper appears in Nelson G. Patrick (ed.) *Minutes and Proceedings*. Many of the charter and other early members were platform guests at the 1940 TMEA convention The present researcher substantiated that this early TBA (Period 1) and the reactivated TBA (Period 4) are essentially the same organization. It is interesting to note that later on in the evening of February 1, 1940, the TBA (Period 4) was reactivated.

constitution and by laws were drawn up and adopted with a definite goal in view.

Those present at this meeting in Waxahachie in 1920 beside the above elected officers were: Conway E. King, then of Maypearl and now of Lamesa; Ralph W. Beck then of Midlothian, now of Highland Park, Dallas; O. E. Hale of Grandview and now a farmer there, and Charlie Parker of Parker Music House, Waco.

At this meeting a number of important measures were discussed for the betterment of band teachers and band conditions in the state, and it was decided that any reputable band director of Texas might become a member of the association [association] by sending in the proper credentials and the annual fee of \$1.00 to the secretary-treasurer. Those who might join within the next sixty days after organization were to be listed as "Charter Members."

It was further decided at this meeting to perfect a "State Band Association." for amateur bands, the purpose of which would be to arrange for a state band "Meet" annually on San Jacinto Day, thereby creating more interest in the band work. The entrants in this contest were to be classified according to the length of time organized and divisions would be made from one through five years in age.

Prizes were to be offered to the best band in each class, and a city to be elected each year for the "meet" large enough to accommodate several bands.

During the afternoon of the initial meet in Waxahachie in 1920, the bands consolidated and gave a "march parade," after which all went to the city park. Here the first contest was held in form of concerts by each of three bands: Grandview Band, directed by O. E. Hale; the Maypearl band directed by C. E. King; and the Midlothian Band directed by Ralph Beck. Loving cups were presented to the last two bands, the Grandview band being ineligible as the prizes were offered for Ellis County bands only. Grandview was in Johnson County [County]. We had only two cups to offer and of course Conway and I both had to have one, so we declared the Grandview Band ineligible.<sup>4</sup>

As stated above, and according to charter member Beck, the association had two purposes: (1) to work for the betterment of band teachers and band conditions in the state; and (2) to create more interest in bands by organizing an annual band

---

<sup>4</sup>Beck, 1-2.

contest for amateur bands on San Jacinto Day.<sup>5</sup> Beck notes that this "meet" was so successful in the eyes of the public and in the enthusiasm engendered in the minds of the various band members, that it was decided to have another in Waxahachie on San Jacinto Day, April 21st, the following year.

#### 1921

The second contest, called "Bandmasters Meet and Band Contest," was held on April 21, 1921, in Waxahachie.<sup>6</sup> Bands were organized for competition in one of five divisions, depending on the length of time the band has been organized. There were six bands at the contest.

At the meeting-contest, James E. King was re-elected President; Ralph W. Beck, Vice-President; and J. N. Crawford re-elected Secretary-Treasurer.

#### 1922

The 1922 contest was held in Dallas on May 22nd.<sup>7</sup> Thirteen bands were entered and larger prizes were offered. A sixth division was added for college bands. Prizes were offered for the band averaging the smallest age, band having the best instrumentation, band coming the farthest, band with the largest membership in parade, band having the "classiest" uniform, the bandmaster whose band won the highest number and second highest number of points. Incidentally, at this time, it was not uncommon for band masters to perform with their bands while directing.

---

<sup>5</sup>Beck, 1-2.

<sup>6</sup>Beck, 2

<sup>7</sup>Beck, 2.

At the 1922 meet, officers were again elected. James E. King was re-elected as President; Ralph Beck was re-elected Vice-President; and G. Ward Moody was elected Secretary-Treasurer.

### 1923

At the 1923 contest twenty-six bands competed for two medals awarded for each class, several gold-trimmed instruments, medals and a uniform for directors, \$36 in cash, and \$2000 in trade paper from band instrument manufacturing companies.<sup>8</sup> As in past years, a business meeting was held at the meet. An important topic of discussion involving the growth of municipal bands in Texas was the Band Tax Law. According to Beck, the Band Tax Law originated in Iowa, making it possible to pass a tax for the upkeep and maintenance of a municipal band, any town having the right to call an election if a petition has been signed by ten percent of the voters.<sup>9</sup> The following magazine article discusses the Band Tax Law situation:

#### Urge Municipal Bands

Fort Worth, Sept. 14.- Proposals were made at the called meeting of the Texas Band Teachers' Association, held in the local Rotary band room Tuesday, that State legislation be sponsored permitting the levying of a tax not to exceed 2 mills toward the maintenance or employment of a municipal band in every city and town in the State.

A meeting of the association will be held at Plainview in January. The matter will be more fully discussed there, according to Conway E. King of Weatherford, president.<sup>10</sup>

---

<sup>8</sup>Beck, 3

<sup>9</sup>Beck, 3

<sup>10</sup>*Musical*, (October 1923), 9 Note the name of the organization "Texas Band Teachers' Association." Evidently the name was used "unofficially," at that time, along with the name "Texas Bandmasters Association."



Even though the TBA was obviously involved with lobbying for the law, it is unclear precisely how influential TBA was in getting the law passed.

Officers for 1923 were elected as follows: Conway E. King, President; Joel Trimble, Vice-President; and G. Ward Moody, re-elected Secretary-Treasurer.

#### 1924

A state TBA meeting was held on June 24, 1924, in Sherman.<sup>11</sup> The researcher found no records of additional meetings for that year. At the meeting, an election of officers was held. Elected President was E. A. Lightfoot; 1st Vice-President, R. E. Frazier; 2nd Vice-President, Booth Mc Quaid; 3rd Vice-President, Ralph Beck; and Secretary and Treasurer, G. C. Collum. The state was divided into two divisions, the Eastern and Western, but divisional officers were not elected.<sup>12</sup> There was a board of directors and three committees, with three to four members serving on each committee. Committees were (1) Committee on Finance, (2) Examining Committee, and (3) Grievance Committee.<sup>13</sup>

A motion was passed to hold the next meeting on the last Friday and Saturday in January, 1925, in Fort Worth. Another motion was passed that directed the President to appoint a committee of three men to draw up three sets of rules to be presented for the association's approval.<sup>14</sup> It is assumed that the

---

<sup>11</sup>*Minutes and Proceedings*, 2; Beck, 5. Note. At this meeting the association was officially chartered. The name adopted was Texas Band Teachers Association (TBTA) The charter appears in Appendix B.

<sup>12</sup>Beck, 5.

<sup>13</sup>*Minutes and Proceedings*, 2

<sup>14</sup>*Minutes and Proceedings*, 2.

rules drawn up had to do with contests. The only information the researcher found about the 1924 contest was that it was held at the Fort Worth Jubilee.<sup>15</sup>

James E. King, Founder of the TBA in 1920 and the Association's  
Primary Leader During Period 1

The primary leader for Period 1 was James E. King, who is credited with founding the TBA in 1920. After graduating from the St. Louis Conservatory of Music in 1909, King, a native of Marlin, Texas, returned to Texas and organized municipal bands in Coleman and Mexia. While in Mexia in 1914, he took the Mexia Concert Band to Richmond, Virginia as the official Texas band at the Confederate reunion. His bands also played at the Confederate reunion on several other occasions. In 1917, he moved to Waxahachie where he organized the Lone Star Band. King's brother Conway King, President of the association in 1923, and Ralph Beck, were members of this group. Under King's direction, the band made many concert trips. On one occasion, they played before President Woodrow Wilson, in Washington D.C..<sup>16</sup>

King served as the organization's first president, and was elected for three consecutive one-year terms. The following information appears in the *Texas School Band and Orchestra Magazine*:

Every cause has a leader, and the credit for uniting the bandmasters in their first association belongs to James E. King, who was elected president of the first organization. "Jimmy" King, then band director at Waxahachie, had an idea to organize the Band Teachers of Texas with

---

<sup>15</sup>"We Are Old Enough to Have a Past: Early Days and Forerunners " *Texas School Band and Orchestra Magazine*, (February, 1938), 5-6. This unsigned article acknowledges in a note to the reader, the assistance of James E. King, A. M. Belsher, and Charles Parker, Sr., in contributing information for the article. The note also reveals that valuable data was taken from talks on the association by Lloyd Reitz and Charles S. Eskridge.

<sup>16</sup>"James E. King -- Founder of T.M.E.A. " *Southwestern Musician combined with the Texas Music Educator*, (September 1979), 4.

regular band contests held under the direction of this organization. He wrote Charles Parker, who was then at Waco, and the latter advised him to call a meeting. Charter members met for luncheon in a Waxahachie restaurant where they held their organization meeting. The contest was held in conjunction with the meeting.<sup>17</sup>

### Summary for Period 1

As stated by Beck and others, the original Texas Bandmasters Association (TBA) was formed in Waxahachie in 1920, for two purposes: (1) for the betterment of both band teachers and bands; and (2) to organize band contests on San Jacinto Day for the purpose of creating more interest and publicity for bands.<sup>18</sup> Members joining during the first 60 days in 1920 were to be listed as "Charter Members."<sup>19</sup>

The primary leader during Period 1 was James E. King, who founded the TBA in 1920. King's leadership functions included calling and presiding at annual TBA meetings, supervising the election of officers, and organizing, promoting, and hosting band contests. His leadership role involved the functions of leader as executive, planner, external group representative, and to a lesser degree, controller of internal relationships.

### Findings for Period 1.

Question #1. Who were the primary leaders of the association during each historical period according to established criteria? The primary leader during Period 1 was James E. King, who founded the TBA in 1920. King's leadership role was limited to four primary functions: leader as executive,

---

<sup>17</sup>"We Are Old Enough to Have a Past: Early Days and Forerunners." *Texas School Band and Orchestra Magazine*, (February 1938), 5

<sup>18</sup>"We Are Old Enough to Have a Past: Early Days and Forerunners." *Texas School Band and Orchestra Magazine*, (May 1938), 5; Beck, 1.

<sup>19</sup>Beck, 1.

planner, external group representative, and to a lesser degree, controller of internal relationships. The functions performed by King, according to the limited data available, consisted of calling and presiding at annual TBA meetings, supervising the election of officers, and organizing, promoting, and hosting band contests. Any internal relationships were most likely simple and informal, due to the limited scope of the organization, and small number of members during these early years.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? The leadership structure consisted of elected officers -- President, Vice-President, (First, Second, and Third Vice-Presidents were designated in 1924),<sup>20</sup> and Secretary-Treasurer. Officers were nominated and elected by the general membership. According to *Minutes and Proceedings*, in 1924 a board of directors and three committees- finance, an examining committee, and a grievance committee, were formed.<sup>21</sup> The board of directors and committee chairmen would be considered to be part of the leadership structure. Each committee was able to direct efforts on specific tasks in order to achieve a desired state of affairs for the entire association.

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period? Three main activities for Period 1 were cited: (1) organize and administer band contests; (2)

---

<sup>20</sup>*Minutes and Proceedings*, 2

<sup>21</sup>*Minutes and Proceedings*, 2

promote band work; and (3) activities that involved the growth and perpetuation of the association. These activities centered around the annual band "meet" which was organized to promote bands, and held on San Jacinto Day. A major effort of the TBA during Period 1 involved lobbying for a state band tax law, which was passed 1925. The elected officers, especially the president of the newly-formed TBA, provided the direction and leadership with regard to the planning of the organization's activities and directing efforts toward attainment of the association's goals. The contributions of the TBA during Period 1 were limited to simply putting into motion efforts to organize an association for bandmasters to work toward a better state of affairs for all concerned.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on the marching new music and the marching band. What was the role of the leadership in making this present state of affairs become reality? At this particular time in TBA history, it seems as though the clinic-convention idea had not yet been conceptualized. The goals and activities were limited to those discussed in the above section.

Period 2: Texas Band Teachers Association (TBTA), 1924-1936.

Period 2 began when the organization was officially chartered on January 16, 1925, in Sherman, Texas.<sup>22</sup> The name chosen was the Texas Band Teachers Association (TBTA), reflecting the change taking place at that time of municipal bands to public school bands.<sup>23</sup> Period 2 ended at the 1936

---

<sup>22</sup>After consulting Beck and *Minutes and Proceedings*, it seems that even though the official charter was filed in the office of the Secretary of State on January 19, 1925, the meeting held in Sherman forming the TBTA took place on June 21, 1924. The charter appears in Appendix B

<sup>23</sup>Actually, the researcher found an article appearing in the October, 1923 issue of the *Musical* (p.9) about the Band Tax Law that uses the name "Texas Band Teachers' Association" It appears that the names "Texas Bandmasters Association" and "Texas Band Teachers'

convention when orchestra teachers were admitted and the name was changed to the Texas School Band and Orchestra Association (TSBOA).

### 1925

The state meeting of the Texas Band Teachers Association (TBTA) was held on June 10 and 11, 1925, in Dallas. The following officers were elected for the state and divisional offices: E. A. Lightfoot, President; G. C. Collum, Secretary-Treasurer; J. D. Buster, General Attorney. Eastern Division- Ralph Beck, President and Ed N. Riley, Vice President; Western Division- Ralph E. Frazier, President, and M. S. Goldman, Vice-President.<sup>24</sup>

In 1925 the Band Tax Law was passed. The following article discusses this law:

#### Governor Signs Bill

##### New Measure Will Foster Organization and Support of Bands

Austin, Feb. 26.- Governor Ferguson today signed the Band Bill, under which the organization and support of brass bands may be encouraged and supported by a special tax. The bill had the support of the Texas Band Association, the Texas Band Masters' Association, the Texas Music Teachers' Association and other organizations. It will become effective in ninety days.<sup>25</sup>

The Eastern Division contest was held in Corsicana; the Western Division contest in Mineral Wells.

---

Association" were both used in the 1920's, even though the name "Texas Band Teachers Association" became "official" in January, 1925.

<sup>24</sup>Beck, 6

<sup>25</sup>*Musical*, (March 1925), 1. The Band Tax Law appears in its entirety in Appendix C. Note: The first band tax law in the United States was passed in Iowa, in 1921. Although similar laws were subsequently passed in Texas and other states during this time, no direct relationship was found between the Texas band tax law and the one passed in Iowa by this researcher.

A number of resolutions were passed at the TBA meeting on January 9 and 10, 1925, whose purpose was to work toward improving conditions and standards for bands and band directors: (1) A motion was made by W. C. Wylie, seconded by Earl Irons, to set aside some time at the meetings for instructions in teaching bands and round-table talks. The motion carried.<sup>26</sup> This is the first mention of an instructional clinic idea found in *Minutes and Proceedings*. (2) A committee on standardization of salaries was appointed by President Lightfoot composed of Ed Riley, Earl Irons, Joel Trimble, A.B. Reynolds, and Ralph Beck. (3) A resolution was passed that instructed Secretary Collum to ask all publishing houses to publish a more modern and standard instrumentation for bands, eliminating out of date instruments and unused and impractical parts, substituting with a more complete instrumentation in keeping with modern bands.<sup>27</sup> (4) A motion was made by Ralph Frazier "that all members of the association that have never successfully directed a band, and are absolutely incapable, be ejected from the association." The motion, seconded by Earl Irons, passed. No specific criterion regarding a member's "capability" as a bandmaster was found by the researcher. (5) Another resolution was passed recommending that bandmasters conduct, rather than play an instrument, while leading their band during a concert performance.<sup>28</sup>

## 1926

The state meeting was held on January 11 and 12, 1926, in Waco. Officers were elected as follows: G. C. Collum, President; E. A. Lightfoot,

---

<sup>26</sup>*Minutes and Proceedings*, 3.

<sup>27</sup>Getting publishers to standardize instrumentation was one of the more important issues with the American Bandmasters Association (ABA) when it was founded in 1929.

<sup>28</sup>*Minutes and Proceedings*, 5.

Secretary-Treasurer; Eastern Division -- G. T. St. Peter, First Vice-President, and George Fairleigh, Second Vice-President; Western Division -- Paul A. James, First Vice-President, and D. G. Honeywell, Second Vice-President.<sup>29</sup>

The Eastern Division contest was held in Waco; the Western Division contest was held in Amarillo. Beck notes that at this time, school bands were beginning to make their appearance felt, and less interest was being taken in the town municipal band.<sup>30</sup>

### 1927

The 1927 state meeting was held on January 17 and 18, 1927, in Waco. The following officers were elected: G. C. Collum, President, E. A. Goutze, Vice-President,<sup>31</sup> and E. A. Lightfoot, Secretary-Treasurer.<sup>32</sup> An article appearing in *The Musicale* provides for an idea about the general state of affairs at the time:

#### Bandmasters Hold Meeting

Waco, Jan. 19- The Texas Bandmasters' Association adjourned yesterday after a two-day session. Among the more important proceedings of the association was the decision that only one contest shall be held during the year under the auspices of the association, that to be a State-wide affair. This will be during Music Week each year. Waco was chosen for the 1927 contest. Cash prizes hereafter will be omitted and winners will receive cups and medals.

Admittance to the association will be by examination only, and a passing grade of 75 must be made. It was also decided that standard instrumentation for bands will be enforced in the future.<sup>33</sup>

---

<sup>29</sup>*Minutes and Proceedings*, 9-10.

<sup>30</sup>Beck, 6.

<sup>31</sup>Beck, 214. Officers for 1927 are not listed in *Minutes and Proceedings*.

<sup>32</sup>Results of any officer elections that may have taken place are not listed in *Minutes and Proceedings*. Officers can be determined, however by studying the 1927 and 1928 meeting minutes. Officers listed in Beck, p. 6 seem to be erroneous. Beck seems to have reversed the offices of Collum and Lightfoot. Divisional officers for 1927 were not found

<sup>33</sup>*Musical*, (February 1927), 6.



President Collum appointed a special committee to draft plans for an examining board, consisting of Everett McCracken, Richard J. Dunn, and Colonel Earl D. Irons.<sup>34</sup> The amendment providing for an examination for membership appears in the minutes:

#### AMENDMENT TO CONSTITUTION

##### Article #3- A Membership

Section 4. That the President appoint an Examining Board composed of two members from each of the following sections: North, East, West, South, and Central Texas, and that hereafter all applications for membership shall be referred to the two members of the Examining Board in the Section nearest which the applicant resides, and that they shall proceed to examine him in the matter hereinafter described: First, a full investigation in his past record; Second, if found to be of good character and worthy, they shall proceed with such written and other examination as the Association may adopt. A grade of 75% being necessary to pass such examination. All written work to be graded by the President and Secy., and then such applicants as may make a grade of less than 75% and more than 50% may be accepted as Associate members, until such time as they may feel qualified to pass a new examination, which shall be granted at the discretion of the President, or upon the recommendation of the Committee making the first examination. Such Associate Members shall pay full entrance fee of \$10.00 and yearly dues to the Association of \$5.00.<sup>35</sup>

Even though the constitution was amended to provide for an examination for membership in the association, there is no evidence that the examination discussed herein was ever implemented.

It seems as though instead of divisional contests, one state contest was held in Wichita Falls. Beck describes an interesting situation:

The official Band Contest for the State was held in Wichita Falls, Texas under the auspices of the Texas Band Teachers Association, Inc., and in

---

<sup>34</sup>*Minutes and Proceedings*, 12

<sup>35</sup>*Minutes and Proceedings*, 13

conjunction with the West Texas Chamber of Commerce. This proved to be a mammoth undertaking. The regular classes of six-month old bands; One-year Bands; Two; Three; Four; Five and Six-year Bands were entered. Special classes included high school classes and B bands, Junior and Senior Colldge [College] Bands, Orphans Home Bnads (Bands), and Industrial and Fraternal Bnads [Bands]. We see here the first classification for school bands, and at this contest there was a notable decline in Municipal Bands, while very few College Bands ever took part in any of the contests. Several thousand dollars in prizes were offered along with \$3,000.00 in prizes awarded by the National Bureau of Advancement of Music, along with medals, loving cups, etc. A new phase was introduced at this time no doubt remember the massed band concert on May 17th, at the intersection of Eighth and Scotts Streets: consisting of National Emblem, Our Director: Lay Me Down to Sleep, In Carolina, Lasses [Lassus] Trombone, and Stars and Stripes Forever.<sup>36</sup>

### 1928

The annual meeting was held in February, 1928, in Breckenridge. No specific dates are listed in the minutes, other than officer elections would be held on Tuesday, February 21st. Officers elected were as follows: R. E. Frazier, President; Ralph W. Beck, Secretary-Treasurer; Paul James, 1st Vice-President -- Western Division; Richard J. Dunn, 1st Vice-President -- Eastern Division; E. Pogue, 2nd Vice-President -- Western Division; Nat Hayes, 2nd Vice-President -- Eastern Division.<sup>37</sup> Contests were held separately in 1928: Western Division in Fort Worth, and Eastern Division in Greenville.

An interesting article appearing in the *Musical* gives an indication of the general state of affairs at the time:

#### Condition Among Bands

Major Dunn of the A&M College Band, related conditions existing among bands and deplored the low degree of musicianship among applicants for band memberships. Major Dunn said that in an examination of more than

---

<sup>36</sup>Beck, 7.

<sup>37</sup>*Minutes and Proceedings*, 18.

700 applicants only seven were able to play a major scale. To remedy this condition Major Dunn suggested the possibility of Texas band masters affiliating with the music teachers' association in an effort [to] raise the standard of instruction in the schools and colleges. Upon motion from the floor President Jones was authorized to appoint a committee on affiliation.<sup>38</sup>

### 1929

The annual meeting was held January 18 and 19, 1929 at the Baker Hotel, in Dallas. At the meeting, a group of bandmasters from South Texas was received into the association as a group. This group became the Southern Division.

Officers elected include the following: R. E. Frazier, President; Paul James, Vice-President; Ralph W. Beck, Secretary-Treasurer; Eastern Division -- R. J. Dunn, President, Nat Hayes, Vice-President, and Everett McCracken, Secretary-Treasurer; Western Division -- Paul James, President, Ernest Pogue, Vice-President, and D. O. Wiley, Secretary-Treasurer; Southern -- H. J. Neihaus, President, J. J. Maughn, Vice-President, and William Evans, Secretary-Treasurer.<sup>39</sup>

A committee was appointed to draw up a Code of Ethics and a certificate of membership. The committee consisted of Dick Bruce, Everett McCracken, Earl Irons, Dick Bond, G.C. Collum, Paul James, and "Pop" Frazier.<sup>40</sup> The Code of Ethics, an effort aimed at raising the standards of bandmasters, was passed in 1930.

---

<sup>38</sup>*Musicale*, (December 1928), 2.

<sup>39</sup>*Minutes and Proceedings*, 19-23

<sup>40</sup>*Minutes and Proceedings*, 21, 24, 26 The Code of Ethics appears in Appendix D and was printed in the *Southwestern Musician* and the *Texas Music Educator* from time to time during Periods 2 and 3

### 1930

The annual meeting was held on January 24 and 25, 1930, in Abilene, and hosted by D. O. Wiley, who was Director of Bands at Hardin-Simmons at that time. Among items under discussion was a motion passed that any man entering his band in contests held under the auspices of the TBTA must be a member of the association.<sup>41</sup>

Officers were elected as follows: Paul James, President; R. J. Dunn, Vice-President; Secretary-Treasurer, Ralph W. Beck; Eastern Division -- Everett McCracken, President, R. A. Dhossche, Vice-President, and H. G. Munden, Secretary; Western Division -- Earl Irons, President, Y. P. Kuhn, Vice-President, and D. O. Wiley, Secretary.<sup>42</sup> No officers from the Southern Division were listed in sources available to the researcher.

On a humorous note, at the meeting, a letter was read by Secretary-Treasurer Ralph Beck aimed at Colonel Earl D. Irons, questioning the ability and lack of ability of some of the members of the association:

The Secy. read a letter concerning the ability and lack of ability of some of the members of the Asscn., chiefly concerning Earl Irons. This letter was absurd, from Ft. Worth, stating that if Irons were out eight more would join, etc., Earl offered to resign, humorously. Paul James made motion, which carried, that letter be added to antiques of Assn.<sup>43</sup>

### 1931

The annual meeting was held on January 23 and 24, 1931, at the Baker Hotel, in Dallas. Officers were elected as follows: Paul James, President; R. J. Dunn, Vice-President; Ralph Beck, Secretary-Treasurer. Eastern Division --

---

<sup>41</sup>*Minutes and Proceedings*, 25

<sup>42</sup>*Minutes and Proceedings*, 27.

<sup>43</sup>*Minutes and Proceedings*, 24.

R. A. Dhossche, President, N. J. Whitehurst, Vice-President, and O. L. Lantz, Secretary; Western Division -- Earl D. Irons, President; Earl R. Ray, Vice-President, and D. O. Wiley, Secretary.<sup>44</sup>

The first summer band camp for directors, organized by the TBTA, was held in Lampasas in the summer of 1931. The subject matter under discussion at the camp included rudiments of music, elementary harmony, psychology of music, acoustics as applied to music, tuning the band, conducting, and ear training. The school was under the leadership of R.J. Dunn, assisted in instruction by N.J. Whitehurst.<sup>45</sup> The following passage states the purpose of the school:

Major R.J. Dunn points out that the sole purpose of the school is to refreshen the band directors and to systematize the method of instruction of the state. The faculty that has been selected for this year is composed of men of renown in the musical world and these gentlemen are giving their time and paying their own expenses. The only requirement for entrance to the school is that the person be a member of the Texas Band Teachers' association in good standing and at this time be a bona-fide band teacher or director, no tuition is being charged, the members merely have to pay their personal expenses.<sup>46</sup>

The following passage appears in another unidentified article regarding the benefits derived by attendees of the camp:

Expressions heard the latter part of the present week from A.B. Ronald of Lampasas, E.M. Shepperd of Temple, C.R. Hackney of Caldwell, George Royster of Mexia, A.A. Harris of Corpus Christi and others in attendance are that never before have they accomplished and learned as much of practical benefit in four or six weeks courses previously taken by them as they have here in one week under Major Dunn and Mr. Whitehurst. And

---

<sup>44</sup>*Minutes and Proceedings*, 32.

<sup>45</sup>Unidentified Article. Austin. TMEA Files -- R.J. Dunn Phi Beta Mu Hall of Fame member file.

<sup>46</sup>"Band Teachers School Here In August." Unidentified Article dated June 25, 1931. Austin. TMEA files -- R J. Dunn Phi Beta Mu Hall of Fame member file.

according to these gentlemen, other beautiful features of the course are that through and method of self examination and grading they are in no wise [way] subjected to the least embarrassment due to their lack of knowledge an]along some lines and above all that no tuition is being charged; the instructors give their time gratis, only expenses being personal for meals and room.

It is the plan of Major Dunn to have the association hold these two weeks schools each year; this matter [is] to be gone more into detail at the annual mid-winter meeting of the members.<sup>47</sup>

It should be noted that during this period of time, colleges and universities were also beginning to organize summer school sessions for band directors. The most prominent of these in Texas was the one at Texas Tech, started by D.O. Wiley in 1934. Although the college and university sessions were not officially organized by the TBTA, most of those involved as instructors and students were members of the association.

### 1932

The annual meeting was held in Fort Worth on January 29 and 30, 1932. A short concert was given by the North Texas Agricultural College (now University of Texas at Arlington) band, conducted by Earl D. Irons. There was discussion about the summer band camp for bandmasters, held at Lampasas on August 22 to September 3, 1932. Motions were passed to have the school the following year, that R.J. Dunn be head of the school, with assistants Everett McCracken and N.J. Whitehurst, and that Whitehurst be publicity manager of the school.

Officers were elected as follows: Everett McCracken, President; Earl Irons, Vice-President; R. J. Dunn, Secretary; D. O. Wiley, Treasurer; Ralph

---

<sup>47</sup>Unidentified Article. Austin: TMEA Files -- R J Dunn Phi Beta Mu Hall of Fame member file.

Frazier, Sergeant-at-Arms; and Mr. Sheppard, Chaplain.<sup>48</sup> Eastern Division -- Joel Trimble, President, Walter S. Hunnicutt, Vice-President, and Dean Shank, Secretary-Treasurer; Western Division -- Earl D. Irons, President, Earl Ray, Vice-President, and Warren Reitz, Secretary-Treasurer.<sup>49</sup> Officers of the Southern Division are not listed.

A primary topic under discussion at the 1932 meeting was the standardization of band instruction state-wide. Standardization would be the first step toward getting "Band" into the school curriculum for credit. The following passage describes those proceedings:

The association, which opened its two-day convention yesterday at The Blackstone, will take definite action on the standardization problem in its closing session this morning.

The standardization will be the first step toward the association's goal of the institution of regular band courses in high schools, with college credits to be offered high school students for their work in the courses.

N.J. Whitehurst, Huntsville, chairman of a committee on standardization, yesterday recommended the association adopt a course in band instruction prepared by John F. Victor, Abilene. Whitehurst's recommendation will be voted on today.<sup>50</sup>

At the business meeting on January 30, Everett McCracken stated that he would like to see the Panhandle Band Association affiliated with the TBTA. R.J. Dunn stated that he would see officials of this organization within the next two weeks, since he was going to that part of Texas.<sup>51</sup> This group joined the association in 1934 and became the Northern division.

---

<sup>48</sup>*Minutes and Proceedings*, 43-44

<sup>49</sup>*Minutes and Proceedings*, 55.

<sup>50</sup>"Plan Code For Band Teaching." Unidentified article " Austin: TMEA files -- R J Dunn Past President file. Note: The "course in band instruction" here was published and known as the Victor Method. In 1940, it became the first furnished text for band in Texas public schools.

<sup>51</sup>*Minutes and Proceedings*, 43

### 1933

The annual meeting was held on January 28 and 29, in Waco. Officers were elected as follows: Everett McCracken, President; Earl Irons, Vice-President; D. O. Wiley, Treasurer; R. J. Dunn, Secretary; Lyle Skinner, Sergeant-at-Arms; and E. M. Sheppard, Chaplain. Eastern Division -- Joel Trimble, President, Walter Hunnicutt, Vice-President, and Dean Shank, Secretary-Treasurer. Western Division -- Earl Irons, President, Earl Ray, Vice-President, and D. O. Wiley, Secretary-Treasurer. Southern -- Joe Berryman, President, Warren Reitz, Vice-President, and A. A. Tampke, Secretary-Treasurer. The meeting concluded with a concert by the Baylor University Band:

The members who remained for the Sunday entertainment were guests of honor at a concert by the GOLDEN WAVE BAND by Baylor University in the afternoon, conducted by Mr. Everett McCracken. The program was well selected and beautifully played. The feature on the program was the presentation of two original numbers by two members of the association who were on the podium to conduct their compositions. The numbers were, March, "The Roundup" by Joe Berryman of Edinburg and "Saber and Plow," a descriptive march by Richard J. Dunn, Bandmaster at A&M College and Secty. of the Assn. Both numbers were enthusiastically received and perhaps some interest was added to the Original Composition contest.<sup>52</sup>

The third summer band camp, organized by the TBTA, was held in Lampasas from August 14-26. The school was run by Everett McCracken, R.J. Dunn, N.J. Whitehurst, and Lyle Skinner. An all state band was part of the camp. A committee in charge of the band included George Royster, Walter Hunnicutt, D.O. Wiley, Earl Ray, Joe Berryman, R.A. Tampke, and Joe Lyday.<sup>53</sup>

---

<sup>52</sup>*Minutes and Proceedings*, 55-56

<sup>53</sup>Texas Band Teachers' Association, Inc.: Third Summer Camp Band Clinic and Organization of the Official All-State High School Band (Program) Austin: TMEA Files.



Efforts to get "Band" and "Orchestra" into the public school curriculum were successful in 1933. A four years course of study was approved by the State Department of Education. The committee working out this proposal included several members of the TBTA, namely D.O. Wiley, Raymond T. Bynum, and H.A. Anderson.<sup>54</sup> This state of affairs is discussed in Sloan's dissertation:

Whitehurst, Wiley, Bynum, and Anderson, all appointed from the membership of the Texas Band Teachers Association, comprised the Committee on Standardization of Instrumental Music Instruction in the Public Schools. The labors of this committee of Texas instrumental music teachers resulted in the most important change in the 1933 music course of study, i.e., state accreditation of high school bands and orchestras.<sup>55</sup>

Another excerpt, from a 1935 article entitled "Band Standards," discusses the granting of graduation credit for "band" and "orchestra" several years earlier in 1933, and the results of this initiative:

The Texas Band Teachers Association has seen to it that band music receives its just due in the curriculum credit. A four years course for accredited high schools was worked out by a committee from that organization working with representatives from the State Department of Education. Most of the Band teachers of the State have caught the spirit of the higher-standards movement so that larger and by far better bands have resulted. No little factor in this movement has been the band tournaments and band director clinics in various parts of the Southwest. College and University bands have not only kept pace but in some instances have been the inspirational leaders in the better band upward-swing. The school band is no longer simply a "pep" organization. It ranks at the very top of the list with all serious school musical organizations.<sup>56</sup>

---

<sup>54</sup>*The Teaching of Music in Texas Public Schools* Austin: State Department of Education Bulletin No. 318, 11

<sup>55</sup>David Walter Sloan, "History of Texas Public School Music." (D.M.A. diss., University of Texas at Austin, 1970), 105. It should be noted that all four of these men were bandmasters. Orchestra directors were not admitted to the TBTA until 1936, and the name of the association was changed to the Texas School Band and Orchestra Association (TSBOA)

<sup>56</sup>*Southwestern Musician* (February 1935), 4

## 1934

The annual meeting was held on January 26 and 27, in Dallas, 38 members present. A concert was given by the North Texas Agricultural College (presently University of Texas at Arlington) band, Colonel Earl D. Irons, conducting, on January 27th. A fourth division, the Northern Division was created. A committee was appointed to draw up a new charter using the name Texas Bandmasters Association.<sup>57</sup> Even though the name "Texas Bandmasters Association" seems to have been used some during that period of time, it seems as though no new charter using that name was drawn up at that time.<sup>58</sup>

Election of officers were as follows: D. O. Wiley, President; Richard J. Dunn, Secretary; George Royster, Treasurer; Lyle Skinner, Sergeant-at-Arms; Rudolph Willmann, Chaplain. Eastern Division -- C. R. Hackney, President, Weldon Covington, Vice-President, and George Royster, Secretary-Treasurer; Western Division -- Earl D. Irons, President, Raymond T. Bynum, Vice-President, and J. C. Burkett, Secretary; Southern Division -- Lloyd Reitz, President, Ward G. Brandstetter, Vice-President, and Vergne Adams, Secretary-Treasurer; Northern Division -- C. W. Beene, President, John L. Hathaway, Vice-President, and Ralph Smith, Secretary.<sup>59</sup>

## 1935

The annual meeting for 1935 was held in Abilene, with 27 members present.<sup>60</sup> Among other items discussed was a history of the band association:

---

<sup>57</sup>*Minutes and Proceedings*, 65

<sup>58</sup>The researcher has located several articles during that period of time that does use the name "Texas Bandmasters Association," namely from the files of R. J. Dunn in the TMEA archives

<sup>59</sup>*Minutes and Proceedings*, 66

<sup>60</sup>*Minutes and Proceedings*, 70.

A History of the Texas Band Teachers Association was discussed. Secretary Dunn suggested that the by-laws of the association be amended later on in the meeting and that a committee be elected to gather history of the organization. Mr. Tampke suggested that in view of the Centennial year (the Texas Centennial, in 1936) the Association would be wise to select a committee to gather all information and all history of the association for the benefit of new members. President Wiley selected E. W. Tampke, Earl Irons and Klein Ault to gather this information.<sup>61</sup>

Officers were elected as follows: D. O. Wiley, President; Richard J. Dunn, Secretary; Dan Martin, Treasurer; Rudolph Willmann, Chaplain; Conway King, Sergeant-at-Arms; Eastern Division- Joel Trimble, President, Francis Cox, Vice-President, and W. T. Betts, Secretary-Treasurer; Western Division -- Earl Ray, President, Raymond T. Bynum, Vice-President, and Clyde Rowe, Secretary-Treasurer; Southern Division -- Ward G. Brandstetter, President, Warren Reitz, Vice-President, and Sam Ezell, Secretary-Treasurer; There were no changes in the officers of the Northern Division. In addition, President Wiley announced that presidents of the divisions were automatically made vice-presidents of the association.<sup>62</sup>

Dr. L.A. Woods, State Superintendent of the State Department of Education was working for a unified music program in the state -- unifying band, orchestra, and vocal music. The committee he organized included personnel from all three areas. Two of the bandmasters serving on the committee were Lyle Skinner and Raymond T. Bynum.<sup>63</sup> These efforts eventually led to the formation of the Texas Music Educators Association (TMEA) in 1938.

---

<sup>61</sup>*Minutes and Proceedings*, 71.

<sup>62</sup>*Minutes and Proceedings*, 73-74.

<sup>63</sup>Letter from L.A. Woods to Lyle Skinner July 3, 1935. Austin TMEA files -- Past President files, Lyle Skinner

## 1936

The annual meeting, and for the first time listed as "convention" in the official minutes, was held on January 31 and February 1, 1936, in San Antonio.<sup>64</sup> Officers were elected as follows: Lloyd Reitz, President; Ward Brandstetter, Secretary; Dan Martin, Treasurer; G. Ward Moody, Sergeant-at-Arms; Rudolph Willmann, Chaplain.<sup>65</sup> Eastern- Otto Paris, President, Ralph Beck, Vice-President, and Lyle Skinner, Secretary-Treasurer. Western -- Joe Berryman, President, H. A. Anderson, Vice-President, and Clyde Rowe, Secretary-Treasurer. Southern -- Warren Reitz, President, Ray Sims, Vice-President, and Sam Ezell, Secretary-Treasurer. Northern -- Glen Truax, President, J. R. Walker, Vice-President, and R. E. Martinez, Secretary-Treasurer.

The year 1936, Texas' centennial year, was important in the history of the band association in the state for two important reasons: (1) Orchestra directors were officially admitted to the organization and the name was changed to the Texas School Band and Orchestra Association (TSBOA); and (2) the first real All-State band clinic was held at the clinic-convention. The clinician was of national repute -- William Revelli, Director of Bands at the University of Michigan. The following passage appears in a Master's thesis written by Clint R. Hackney:

The 1936 Band Teachers Association met in January in San Antonio. In conjunction with the convention, William D. Revelli of Hobart, Indiana, was employed to direct the clinic band. Hobart High School, under the direction of Mr. Revelli, had been a consistent first place winner in the national meet for several years, and he was considered one of the best informed men in the United States in directing and interpretation.

The Weslaco High School Band under the direction of Lloyd Reitz was used as the clinic band. Mr. Revelli came one day early and rehearsed

---

<sup>64</sup>*Minutes and Proceedings*, 80.

<sup>65</sup>*Minutes and Proceedings*, 82.

the band on the contest music before the convention, in order to get acquainted with the band students.

When the bandmasters arrived for the convention, the clinic was started in earnest. The clinic was held in the large San Antonio Municipal Auditorium. Bandmasters were free to sit out in front of the stage or to walk around back of the band on the stage, listen to Mr. Revelli prompt the students, watch his directing, and note his interpretation. A large microphone was placed in front of Mr. Revelli, and when the band came to difficult passages, he would explain to the bandmasters what they could do to improve the condition. He would suggest several ways and then demonstrate them.

This convention and clinic was one of the most successful ever held in Texas. Every director went home with new life, enthusiasm, and the feeling that he had received much out of the meeting which he could pass on to his students when he returned home.<sup>66</sup>

Prominent Texas bandmaster D. O. Wiley wrote the following about this particular clinic and band clinics, in general:

The first clinic was held during my presidency, and Wm. D. Revelli was the first outside clinician ever to be engaged.

This clinic was so well thought of that we unofficially adopted the name "Clinic-Convention" for our annual meeting rather than the word "Convention." Many of our directors were of the opinion that if the Convention could become an educational program through the adoption of the philosophy of having a clinic in conjunction with it, then they could go home and sell their administrations on the idea of paying their expenses! And it worked when students were incorporated into the program to make up the clinic groups!

Bill [Cormack], this may be telling tales out of school, but it has worked so well that it is still being used.<sup>67</sup>

Even though orchestra directors were invited to join the Texas Band Teachers Association (TBTA) in 1935, the name was not officially changed until

---

<sup>66</sup>Clint R. Hackney. "A History of the Texas Music Educators Association" (Masters thesis, Sam Houston State University, 1939), 19-20.

<sup>67</sup>Letter from D. O. Wiley to Bill Cormack June 17, 1973. Austin TMEA files

February 1, 1936, at the annual TBTA convention-clinic in San Antonio.<sup>68</sup> One major reason for including orchestra directors in the association was that some of the bandmasters taught both band and orchestra. The official name was changed to the Texas School Band and Orchestra Association (TSBOA). Some sources erroneously list the association's new name as the Texas Band and Orchestra Association and /or the Texas Band and Orchestra Teachers Association. In fact, the two of the names- Texas Band and Orchestra Association, and Texas School Band and Orchestra Association, appear on adjacent pages of *Minutes and Proceedings*.<sup>69</sup> As it turns out, at the business meeting on February 1, 1936, a motion was made to adopt the name "Texas Band and Orchestra Teachers' Association." A committee was appointed to "handle the matter." During the afternoon business meeting on the same day, and after much discussion, the name officially adopted was the Texas School Band and Orchestra Association (TSBOA).<sup>70</sup> This researcher believes that this name was ultimately chosen as the result of discussions about affiliating with the National School Band and Orchestra Association (NSBOA) during the convention. William Revelli, Director of Bands at the University of Michigan, was the band clinician and attended the business meetings under discussion. He had ties with the Michigan School Band and Orchestra Association (MSBOA), as well as the National School Band and Orchestra Association (NSBOA). This researcher believes that Revelli was a primary influence in adopting the new name -- Texas School Band and Orchestra Association (TSBOA). Even though a

---

<sup>68</sup>*Minutes and Proceedings*, 83.

<sup>69</sup>*Minutes and Proceedings*, 92-93

<sup>70</sup>*Minutes and Proceedings*, 82-83.

motion was made to affiliate with the National School Band and Orchestra Association (NSBOA), and a committee was appointed to review the matter, plans to officially affiliate never materialized.<sup>71</sup> Even so, a spirit of cooperation with other organizations, like the NSBOA, has existed throughout much of the history of TBA.

In any event, in a unanimous vote, Dr. Revelli was elected an honorary member of the association.<sup>72</sup> Incidentally, that same year, two prominent Texas bandmasters, Colonel Earl D. Irons, and D. O. Wiley, were elected to the American Bandmasters Association (ABA).<sup>73</sup>

### Summary for Period 2.

Period 2 begins when the organization was officially chartered in 1925. The name adopted at that time was the Texas Band Teachers Association (TBTA). This period coincides with the change taking place nationwide from municipal bands to school bands. Period 2 ends, when at the 1936 convention, orchestra directors were invited to join the organization. At that time, the name was changed to the Texas School Band and Orchestra Association (TSBOA).

A group of four primary leaders emerged in Period 2. They were Richard J. Dunn, at Texas A&M University, Everett McCracken, at Baylor University, Dewey O. Wiley, at Hardin-Simmons and then Texas Technological University, and Earl D. Irons, at North Texas Agricultural College (later renamed the University of Texas at Arlington). These four men all have the following traits in common: (1) They were all Texas college bandmasters; (2) all were members of

---

<sup>71</sup> *Minutes and Proceedings*, 84

<sup>72</sup> *Minutes and Proceedings*, 83, Beck, 12.

<sup>73</sup> Alan L. Davis. "A History of the American Bandmasters Association." (D.M.A. diss., Arizona State University, 1987), 45.

the American Bandmasters Association (ABA);<sup>74</sup> and (3) they all held various elected offices within the Texas Band Teachers Association (TBTA).

This researcher will list the primary individual leadership contributions of these four men, and then their contributions in combination with each other. During Period 2, R.J. Dunn's greatest individual leadership contribution to the TBTA outside of serving as an elected officer, involved the band director camps at Lampasas during the summers of 1931, 1932, and 1933. His role in organizing and teaching at the camps centered around the functions of leader as planner, expert, and exemplar. Like the following three bandmasters discussed below, Dunn was also a successful Texas college band director and member of the American Bandmasters Association. D.O. Wiley's primary leadership contribution during Period 2 outside of serving as an elected officer, was leader as exemplar. This role stems from Wiley's success as a Texas college band director, member of the American Bandmasters Association, and recognition as the "Father of Texas Bands." The main leadership contribution of Earl Irons during Period 3 was leader as exemplar, specifically with regard to his recognition as a cornet/trumpet pedagogue, and as a successful Texas college band director. The individual leadership contributions of Everett McCracken, outside of serving as an elected officer, was leader as exemplar, as a successful Texas college band director and member of the American Bandmasters Association.

Probably more important than individual leadership contributions, are the contributions of these four men in combination with each other during Period 2. These contributions are discussed at this time. The first example found by this

---

<sup>74</sup>Dunn and McCracken became members in 1929, Irons and Wiley in 1936.



researcher of three of these four men working together within the TBTA was in 1927, when a special committee consisting of Everett McCracken, Richard J. Dunn, and Earl D. Irons, was appointed by President Collum to draft plans for an examining board.<sup>75</sup>

In 1930, the four men under discussion became elected officers of the TBTA. It should be noted that this election took place at the 1930 meeting, which was hosted by D.O. Wiley. R.J. Dunn was elected Vice-President; McCracken -- President of the Eastern Division; Earl Irons -- President of the Western Division; and D.O. Wiley -- Secretary of the Western Division. In 1931, three of the four men held elected office. R.J. Dunn was re-elected Vice President; Earl Irons -- President of the Western Division; and D.O. Wiley -- Secretary of the Western Division. In 1932, all four men were now elected to state offices, not merely divisional offices. Everett McCracken was elected President; Earl Irons -- Vice-President, as well as President of the Western Division; R.J. Dunn -- Secretary; and D.O. Wiley -- Treasurer. They held these same offices again in 1933. In addition, Wiley also served as Secretary-Treasurer of the Western Division. In 1934, Wiley was elected President; Dunn -- Secretary; and Irons -- President of the Western Division. In 1935, Wiley was re-elected President, and Dunn was re-elected Secretary. As elected officers, these men assumed the roles of leader as executive, planner, policy maker, external group representative, and controller of internal relationships. As successful Texas college band directors, and members of the prestigious American Bandmasters Association, they may also be identified in the roles of leader as expert, exemplar, and external group representative.

---

<sup>75</sup>Minutes and Proceeding, 12

A second group of leaders can be identified for Period 2. These men were active in Texas, but did not seem to be involved with the band movement nationally. Although involved in the continued growth of the band movement in Texas, and the perpetuation of the TBTA, these leaders did not seem to be as influential in developing the high reputation of the band movement in Texas as those leaders previously discussed. The elected leaders that held three or more elected positions during Period 2 are as follows: Ralph W. Beck, G.C. Collum, E.A. Lightfoot, Ralph Frazier, Paul James, and Earl Ray. Although the contributions of these men were significant, this researcher would not include them as primary leaders for Period 2.

One additional leader should be mentioned for Period 2. N. J. Whitehurst was the bandmaster at Sam Houston State Teachers College (later renamed Sam Houston State University) during the early 1930's, and served as Vice-President of the Eastern division in 1931. He worked with R.J. Dunn in organizing the three summer band camps at Lampasas in 1931, 1932, and 1933. Later in the 1930s, he served as Director of Instrumental Music with the State Department of Education. Whitehurst provided much of the leadership during Period 2 and into Period 3 in efforts involving curriculum development that ultimately resulted in getting "Band" into the public school curriculum for graduation credit.

#### Findings for Period 2.

Question #1. Who were the primary leaders of the association during each historical period according to established criteria? In Period 2, the primary leaders identified were not only active in Texas, but enjoyed national reputations. These four men were Richard J. Dunn, at Texas A&M University, Everett

McCracken, at Baylor University, Dewey O. Wiley, at Hardin-Simmons and then Texas Technological University, and Earl D. Irons, at North Texas Agricultural College (later renamed the University of Texas at Arlington). These four men all have the following traits in common: (1) They were all Texas college bandmasters; (2) all were members of the American Bandmasters Association (ABA); and (3) they all held various elected offices within the Texas Band Teachers Association (TBTA).

Everett McCracken became a member of the ABA in 1929. He served in the following offices of the TBTA -- Secretary-Treasurer of the Eastern Division (1929), President of the Eastern Division (1930), and President of the TBTA (1932 and 1933).

Richard J. Dunn became a member of the ABA in 1930, and also served in the following offices of TBTA -- 1st Vice-President of the Eastern Division (1928), President of the Eastern Division (1929), Vice-President of the TBTA (1930 and 1931), and Secretary of the TBTA (1932, 1933, 1934, and 1935). He also founded the *Texas School Band and Orchestra Magazine*, which became the *Texas Music Educator*, and was later combined with the *Southwestern Musician* in 1954 to become the *Southwestern Musician combined with the Texas Music Educator*, the organ of the Texas Music Educators Association. Dunn was involved with organizing and teaching at the summer band director camps held at Lampasas during 1931, 1932, and 1933.

D.O. Wiley was admitted to the ABA in 1936. He also served in the following offices of the TBTA (Period 2) -- Secretary-Treasurer of the Western Division (1929, 1930, and 1931), Secretary of the TBTA (1932), Treasurer (1933), Secretary-Treasurer of the Western Division (also 1933), and President

of the TBTA (1934 and 1935). Wiley, generally considered to the "Father of Texas Bands," probably has had more students become band directors than any other bandmaster in the state. During later historical periods, Wiley served as secretary-treasurer of TMEA (1943-1955), and executive secretary (1955-1963). He also founded Tau Beta Sigma, the national band sorority in 1946, and was influential in the founding of Phi Beta Mu, the national bandmasters fraternity in 1939.

Earl Irons also was accepted into the ABA in 1936. He served in the following TBTA offices -- President of the Western Division (1930, 1931, 1933, and 1934), and Vice-President of the TBTA (1932 and 1933).<sup>76</sup> In addition to being a noted bandmaster, Irons was also a nationally-known cornet/trumpet clinician-pedagogue. He founded the international bandmasters fraternity Phi Beta Mu in 1939; the Texas chapter is the "Alpha" chapter.

It should be noted that all four of these individuals held TBTA offices in 1930, 1933 and 1934, and three of the four in 1929, 1931, and 1934. It is not entirely clear in Period 2 if ideas emanating from the American Bandmasters Association (ABA) had a direct influence in Texas, or vice versa. The ABA was founded in 1929. Its activities were just beginning to exert a national influence on the band movement during most of Period 2 of the present study. The four leaders discussed above clearly worked together for the growth of the TBTA and the band movement in Texas. Their nationally recognized reputation was due, at least in part to their membership in the ABA. These men were also involved in other similar activities, including judging band contests, and organizing, developing, and teaching at summer band directors' camps. Each of the four

---

<sup>76</sup>For clarification purposes, it should be noted that Irons served in two offices in 1933 -- President of the Western Division, and Vice President of the TBTA)

men discussed above organized summer band directors camps. R.J. Dunn was the primary organizer of the TBTA camp at Lampasas. D.O. Wiley, Everett McCracken, and Earl Irons organized camps at their respective colleges. It is sometimes not easy to precisely determine which activities were, and which were not, official functions of the band association.

As elected officers, these men certainly assumed the roles of leader as executive, planner, policy maker, external group representative, and controller of internal relationships. As successful Texas college band directors, and members of the prestigious American Bandmasters Association, they may also be identified in the roles of leader as expert, exemplar, and external group representative.

A second group of leaders were identified by the researcher, although they are not considered as primary leaders. These men, although involved in the continued growth of the band movement in Texas, and the perpetuation of the TBTA, did not enjoy national reputations, and did not seem to be as influential in developing the high reputation of the band movement in Texas as the primary leaders previously discussed. The elected leaders that held three or more elected positions during Period 2 are as follows: Ralph W. Beck, G.C. Collum, E.A. Lightfoot, Ralph Frazier, Paul James, and Earl Ray.

One additional leader should be mentioned for Period 2. N. J. Whitehurst was the bandmaster at Sam Houston State Teachers College (later renamed Sam Houston State University) during the early 1930's, and served as Vice-President of the Eastern division in 1931. He worked with R.J. Dunn in organizing the three summer band camps at Lampasas in 1931, 1932, and 1933. Later in the 1930s, he served as Director of Instrumental Music with the State

Department of Education. Whitehurst provided much of the leadership during Period 2 and into Period 3 in efforts involving curriculum development that ultimately resulted in getting "Band" into the public school curriculum for graduation credit.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? During Period 2, even though the Texas Band Teachers Association (TBTA) was still a small closely-knit group of the state's bandmasters, the leadership structure expands a great deal. The organization's leadership structure consisted of state and divisional officers, boards, and committees. Some committees were "standing," while others were formed for specific purposes and tasks, and were disbanded after a given task was completed. In addition to officers elected at the state level, each division elected a set of officers. State officers were elected by the general membership; divisional officers were elected by the membership of each respective division.

Starting in 1924, in addition to the three previously elected officers, the TBA leadership structure expanded to include 1st, 2nd, and 3rd Vice-Presidents. Additional officers included a board of directors and the chairmen of the three committees. Beginning in 1925, the slate of elected officers included a President, Secretary-Treasurer, General Attorney, and also a President and Vice-President for each of the two divisions, Eastern and Western, that were formed. Starting in 1926, the Eastern and Western divisions elected a president and two Vice-Presidents each. In 1929 the Southern division was added to the association and each division elected its own Secretary-Treasurer. In 1932 the slate of officers included a President, Vice-President, Secretary, Treasurer, Sergeant-at-

Arms, and Chaplain, and each division elected a President, Vice-President, and Secretary-Treasurer. In 1934 the Northern division was added to the association. The expanded leadership structure allowed for the association to direct its efforts in many different areas.

The activities of McCracken, Dunn, Wiley, and Irons gave the TBTA a sort of national presence-- a link to the band movement on a national scale. This state of affairs was the beginning of the recognition of Texas by others in a position of national prominence.

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period? During Period 2, the TBTA's main goals and activities were as follows: (1) The organization of band contests; (2) the perpetuation of the association itself through annual meetings and the election of officers; (3) activities that would result in a better state of affairs for bands and bandmasters; and starting in 1936, (4) the organization of a band clinic to be held in conjunction with the annual convention.<sup>77</sup>

A primary activity involved efforts promoting the growth and maintenance of the association itself. Evidence of this fact is the large number of citations found in the research data dealing with the election of officers, listings of officers, and regularity of meetings. A great deal of time and effort was devoted to organizing and running band contests. The association provided a number of opportunities for educational growth to its members, starting with the summer

---

<sup>77</sup>As stated elsewhere in this chapter, the 1936 convention is the final activity for Period 2.

band directors camps at Lampasas and culminating with the clinic-convention held in 1936. The main goal of the association involved improving conditions among bands and bandmasters. There was a great deal of effort aimed at improving the playing ability of bands.

Efforts to get band and orchestra into the school curriculum were successful in 1933. A four-year course of study was approved by the State Department of Education. The proposal to accomplish this task was worked out by a committee that included TBTA members D.O. Wiley, Raymond T. Bynum, and H.A. Anderson. Getting "band" into the school curriculum for credit was part of the TBTA's general efforts to raise performance and teaching standards. The college and university bands played a role in making this state of affairs come about. Several college bandmasters in particular were influential leaders in the TBTA during Period 2 -- most notably Everett McCracken at Baylor, R.J. Dunn at Texas A&M, Earl Irons at North Texas Agricultural College, and D.O. Wiley at Hardin-Simmons, and then Texas Tech.

It is the view of this researcher that, through the direct efforts of the TBTA leadership, the goals of the association during Period 2 were largely achieved. Efforts to put in place an examination as a requirement for membership, however, were not successful.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on new music and the marching band. What was the role of the leadership in making this present state of affairs become reality? The first clinics organized by the association were the summer band directors' camps held at Lampasas during the summers of 1931, 1932, and 1933. Period 2 culminated with the organization of the first



pedagogical clinic which was part of the annual TBTA convention. The 1936 clinic-convention was the model for future clinic-conventions, including those currently being presented by the TBA and TMEA. One of the most important trends, starting with the 1936 convention, was the bringing in of nationally-recognized experts in the band world. These experts, at least initially, were those within the professional circles of the TBTA leaders who also enjoyed nationally-recognized reputations for their involvement in the band movement.

Period 3: Texas School Band and Orchestra  
Association (TSBOA), 1936-1938.

Although Period 3 only covers several years, a great deal of change took place during this brief time frame. Period 3 begins when, at the 1936 clinic-convention, the name of the organization was changed from the Texas Band Teachers Association (TBTA) to the Texas School Band and Orchestra Association (TSBOA), and ends when, in 1938, the association admitted choral directors. The name chosen at that time was the Texas Music Educators Association (TMEA). That organization exists to the present day.

1937

The annual convention-clinic was held on February 5 and 6, 1937, in Waco. William Revelli was again the clinic band conductor. The clinic conductor for orchestra was Adam Lesinsky, President of the National Orchestra Association.<sup>78</sup> Election of officers were as follows: Lloyd Reitz, President; Ward Brandstetter, Secretary; Dan Martin, Treasurer; G. Ward Moody, Sergeant-at-Arms; and Rudolph Willmann, Chaplain.<sup>79</sup> Eastern -- Otto Paris, President;

---

<sup>78</sup>Beck, 12.

<sup>79</sup>*Minutes and Proceedings*, 96.

Ralph Beck, Vice-President; and Lyle Skinner, Secretary-Treasurer. Western -- Charles Eskridge, President; Raymond T. Bynum, Vice-President; and Russell E. Schrader, Secretary-Treasurer. Southern -- Sam Ezell, President, C.W. McCune, Vice-President, and Donald Hatch, Secretary-Treasurer. Northern -- Glen Truax, President, J.R. Walker, Vice-President, and C.H. Leeds, Secretary-Treasurer.<sup>80</sup> It should be noted that even though orchestra directors were invited to join the association starting in 1936, all of these officers were bandmasters.

During the first week of November, the State Department of Education under the direction of Dr. L.A. Woods, Superintendent of Public Instruction, with cooperation from the TSBOA, set up two three-day schools of instruction for school superintendents, music supervisors, and band and orchestra directors.<sup>81</sup> One school met at the University of Texas; the other school met at Texas Tech. Both schools were to be identical, just in two different locations in the state. The schools were under the general supervision of Nell Parmley, Chairman -- State Director of Music. The schools involved demonstration groups for both band and orchestra. Guest conductors were H.E. Nutt of the Vandercook School of Music, E. L. Gadbois of North High School, in Minneapolis, Minnesota, and L. Bruce Jones, of Little Rock High School, Little Rock, Arkansas. The Victor Publishing Company, publisher of the Victor Method, the state adopted text for band and orchestra, provided sponsorship for the guest conductors.

---

<sup>80</sup>Officers for Period 3 were easily found in the *Texas Music Educator*.

<sup>81</sup>*Texas Music Educator* (November 1937), 3, 4, 10, 14-16.

This effort eventually led to state furnished text books for band and orchestra in Texas public schools. Texas band pioneer Jack Mahan wrote the following statement regarding this issue:

By April 1, 1940, state-furnished text books for band and orchestra became a reality for Texas Public Schools. Much credit is due Lloyd Reitz, Ward Brandstetter, Dean Shank, D.O. Wiley, Weldon Covington, Russell Shrader, G. Ward Moody, and Dr. L.A. Woods for their ceaseless efforts in helping to bring about the legislation necessary for this program.<sup>82</sup>

### 1938

The 1938 clinic-convention was held in Fort Worth. The band clinician was Mark Hindsley of the University of Illinois, and the orchestra clinician was Ralph Rush, from Cleveland Heights, Ohio.<sup>83</sup> Officers were elected as follows: Ward Brandstetter, President; Russell Shrader, Secretary; Weldon Covington, Treasurer. Eastern -- C.R. Hackney, President; Vergne Adams, Vice-President; and Lyle Skinner, Secretary-Treasurer. Western -- Charles Eskridge, President; Clyde Rowe, Vice-President, and Robert Maddox, Secretary-Treasurer. Southern -- Sam Ezell, President; C.W. McCune, Vice-President; and Donald Hatch, Secretary-Treasurer. Northern -- J. Richard Walker, President; Winston Savage, Vice President; and Fred Bettan, Secretary-Treasurer.

A short time after the clinic-convention, in the Spring of 1938, choral directors were admitted to the organization, forming a unified association of public school music teachers from all three areas -- band, orchestra, and choir. The name agreed upon for this organization was the Texas Music Educators Association (TMEA); this organization exists to the present day.

---

<sup>82</sup>Jack Harold Mahan. "Texas Music Educators Association 1920-1949." (Masters thesis, Southern Methodist University, 1949), 58-59.

<sup>83</sup>Beck, 13.

During Period 3, Brandstetter served as Secretary (1936 and 1937), and was President of the organization when it evolved into the TMEA in 1938. (He also served as President in 1939). Brandstetter was one who provided much of the leadership within the association in the evolution of the Texas School Band and Orchestra Association (TSBOA), primarily a bandmasters organization, into a comprehensive music education organization -- the Texas Music Educators Association (TMEA), involving the areas of band, orchestra, and vocal music education. It seems that L.A. Woods, State Superintendent of Public Instruction, was the primary influence from outside the association. A letter from D.O. Wiley to Bill Cormack provides interesting insights regarding this issue:

In retrospect, I believe that the State Department of Education, under Dr. L.A. Wood [Woods] was an encouraging factor behind this action [the change from the Texas School Band and Orchestra Association (TSBOA) to the Texas Music Educators Association (TMEA)], for he was the first man in high office in Texas that had ever taken any interest in music in the public schools, and I know that, from personal contact with Dr. Wood [Woods], he wanted a full rounded program of music in the public schools, and considered the vocal, or choral, program as important as Band and Orchestra, and so told me on many occasions.<sup>84</sup>

Dr. Woods was extremely influential in the growth and development of the band/music education program in Texas. The working relationship between the leaders of our associations and Dr. Woods continued after the TSBOA evolved into the TMEA. D.O. Wiley, in another written passage, gives a great deal of credit to Dr. Woods, and also to Nell Parmley, the State Supervisor of Music, during Period 2 and 3, and into Period 4:

Our State Superintendent of Public Instruction, Dr. L.A. Woods, is member No 1 for 1944, and his Assistant, who is also State Supervisor of Music,

---

<sup>84</sup>Letter from D.O. Wiley to Bill Cormack dated June 17, 1973. Austin. TMEA archives. The issue of change from a primarily bandmasters association to a comprehensive music education association, involving band, orchestra, and choral, is extensively covered in D. Ross Grant's dissertation on the TMEA

Miss Nell Parmley is member No. 2. Unless you have been in Texas for a long time, you do not realize the importance of the State Department of Education in its relation to Music Education in Texas. We can truthfully say, and with any fear of contradiction, that Dr. Woods has been the first State Superintendent to realize the importance of music as a curricula [curricular] subject in Texas. He not only realized the importances [importance] of the subject, but has actively fostered our work in the public schools. Without his active (and at times aggressive) support, we would be where we were a half century ago. Remember this when the proper time comes! You might even go farther and tell your many friends and supporters of your own work in your community.<sup>85</sup>

In April 1940, state-furnished textbooks for band and orchestra were provided for Texas public schools. This perhaps, represents the culmination of efforts in getting music into the school curriculum with state-adopted textbooks provided to students.

#### 1939

Although the TBA did not exist at all, in any form, from the time period between the formation of the TMEA in the Spring of 1938, until the reactivation of the TBA on February 1, 1940, at the 1940 TMEA clinic-convention, the researcher has decided to include information about this gap in time, for the sake of continuity. Information regarding the 1940 clinic-convention will be included in Chapter 5.

The clinic-convention for 1939 was held in Houston. There were two band clinicians, Raymond Dvorak of the University of Wisconsin, and Gerald Prescott of the University of Minnesota. The orchestra clinician was Henry Sopkin of the Chicago Conservatory and the choral clinician was Noble Cain of the National Broadcasting System of Chicago. State officers elected at the time were as follows: Ward Brandstetter, President; Russell Shrader, Secretary; Weldon

---

<sup>85</sup>D.O. Wiley. *News Bulletin No. 2* (Undated -- the researcher believes sometime between February 12 and March 27, 1944) Austin: TMEA files.

Covington, Treasurer; Lyle Skinner, Band Division Chairman; Jerome Zoeller, Orchestra Division Chairman; and Paul Riley, Vocal Division Chairman.<sup>86</sup>

### Summary for Period 3

The end of Period 3 is also the end of Part 1, culminating in the formation of the Texas Music Educators Association, the organization that bears the same name to this day. As we will see at the beginning of Period 4, many bandmasters in Texas, although largely supporting the newly-formed TMEA, wished for a state organization exclusive to band directors, much like the Texas Band Teachers Association (TBTA), the organization that they had in Period 2.

The primary leaders for Period 3 were the two TSBOA presidents, Lloyd Reitz and Ward Brandstetter. As elected officers of the association, their primary leadership functions involved leader as executive, planner, policy maker, external group representative, and controller of internal relationships.

### Findings for Period 3

Question #1. Who were the primary leaders of the association during each historical period according to established criteria? Since Period 3 only lasted from the end of the 1936 convention to 1938, it is not as easy to precisely identify the primary leaders of the association as in previous periods. The primary leaders during this short time were Lloyd Reitz and Ward Brandstetter. (It is noteworthy to mention that Reitz and Brandstetter were the first leaders to be elected President or Vice-President of the association from the Southern Division).

Lloyd Reitz served as President of the association during the first two years of Period 3 (TSBOA); he presided over the second and third conventions

---

<sup>86</sup>Beck, 13.

that included the "clinic" concept (1937 and 1938). (D.O. Wiley presided over the first one in 1936). Ward Brandstetter succeeded Reitz as President of the association, and is recognized as the leader principally responsible for bringing together the three divisions -- band, orchestra, and vocal areas to form the comprehensive music education organization -- TMEA.

It is interesting to note that the four nationally recognized leaders from Period 2-- McCracken, Dunn, Wiley, and Irons seem to be less prominent as far as the TSBOA is concerned during Period 3. It should be noted that after Period 3, Wiley became more involved with the TMEA, serving as secretary from 1943-1955, and executive secretary from 1955-1963. Irons became very involved with the TBA during Period 4.

Reitz and Brandstetter may be most identified in the roles of leader as executive, planner, policy maker, external group representative, and controller of internal relationships, as the organization grew in membership and moved toward becoming a comprehensive music education association-- TMEA. Starting in 1936, the annual clinic-convention became a primary function of the association, and required a great deal of planning, decision making, and work. Reitz and Brandstetter were largely responsible for the success of the clinic-conventions presented during Period 3.

Due in part to the short time span that encompasses Period 3, the researcher does not consider the contributions of Reitz and Brandstetter to be as significant as those identified for Period 2. These two leaders are viewed by the researcher more as transitional figures, as the organization evolved into two associations -- the Texas Music Educators Association (TMEA) in 1938, and the

reorganized Texas Bandmasters Association (TBA) in 1940. These two associations co-exist to the present day.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? During Period 3, the association's leadership structure began with two divisions- band and orchestra, and subsequently three divisions- band, orchestra, and vocal when the TSBOA evolved into the TMEA.<sup>87</sup> Association officers were nominated and elected by the membership at large, and divisional officers -- band, orchestra, and vocal, were elected by each respective division. Although a degree of autonomy between divisions was agreed to later at the 1940 clinic-convention, many bandmasters wished for a state organization exclusive to band directors. This situation is discussed at length in Chapter 5 of the present dissertation. The evolution of the Texas School Band and Orchestra Association (TSBOA) from primarily bandmasters organization to a comprehensive music education organization including band, orchestra, and choral, is also a major topic in Daniel Ross Grant's dissertation entitled "The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1920 and 1980 and the Decisions Which Influenced Their Outcomes."

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period? The association's goals, activities, and contributions are largely the same as those for Period 2, but now involve the three areas of band, orchestra, and vocal music education.

---

<sup>87</sup>Note: In this instance, the term "division" does not refer to the geographical divisions- Eastern, Western, Southern, and Northern; the term refers to band, orchestra, and vocal



Having the "clinic" as part of the annual convention, started in 1936, expanded during Period 3 to include band, orchestra, and vocal. Through the efforts by the TSBOA leadership, and L.A. Woods with the State Department of Education, Period 3 ended with the establishment of a unified music program that involved band, orchestra, and vocal music education.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on new music and the marching band. What was the role of the leadership in making this present state of affairs become reality? The clinic concept, which started in Period 2 at the 1936 convention, came to fruition during Period 3. The practice of bringing in nationally-recognized experts as clinicians also continues. This has served as the model for subsequent TMEA conventions, as well as annual TBA clinic-conventions starting in 1948, and continuing to the present day.

#### Summary for Part I, Periods 1-3 (1920-1938)

The end of Part I, Periods 1-3 came about when the Texas School Band and Orchestra Association (TSBOA), essentially an organization for band and orchestra directors was officially dissolved and the Texas Music Educators Association (TMEA), a comprehensive music education organization, was chartered. The following are the TMEA resolutions adopted on April 7, 1938, in Austin:

WHEREAS, there exists a pressing and imperative need for co-ordinated effort in the field of public school music in Texas; and,

WHEREAS, it is the desire of the instrumental music teachers in Texas to cooperate fully in the building up of a balanced school music program; and,

WHEREAS, your committee feels strongly that the needs of public school music in Texas, as shown by a careful and intensive survey, can be better served through the mutual helpfulness of all school music teachers that

may be brought about through the encouragement and fostering of the Texas Music Educators association;

"NOW, THEREFORE, be it resolved that this committee recommend that the Texas School Band and Orchestra Association, Inc., be dissolved, and that its members forthwith affiliate themselves with and render their fullest cooperation to a new musical organization to be called the Texas Music Educators Association; that all assets of the Texas School Band and Orchestra Association, Inc. be devoted to the furtherance of the program of the Texas Music Educators association; and that it be recommended to the Texas Music Educators Association that its activities be carried on under the direction of the present officers of the Texas School Band and Orchestra Association, Inc.<sup>88</sup>

As stated earlier in this chapter, the Texas School Band and Orchestra Association (TSBOA), essentially an organization for band and orchestra directors, at this point evolved into the Texas Music Educators Association (TMEA), a comprehensive organization involving band, orchestra, and vocal areas of music education.

The primary leaders for Part I (Periods 1-3) were identified according to the criterion (nine leadership roles) presented in Chapter 2 of the study. Each of these men held various elected leadership positions in the association. The primary leader for Period 1 was James E. King, who is credited with founding the TBA in 1920, and served for three years as the association's first president. The primary leaders for Period 2, Richard J. Dunn, Everett McCracken, Dewey O. Wiley, and Earl D. Irons, were not only active in Texas, but also enjoyed national reputations. Another group of leaders -- Ralph W. Beck, G.C. Collum, E.A. Lightfoot, Ralph Frazier, Paul James, Earl Ray, and N.J. Whitehurst were noted, but are not considered to be primary leaders during Period 2, as the previous four

---

<sup>88</sup>Hackney, 30-31. It is interesting to note that these minutes are not included in *Minutes and Proceedings*.

men. The primary leaders identified for Period 3 were the association's presidents during that period -- Lloyd Reitz and Ward Brandstetter.

## CHAPTER 5

### THE TEXAS BANDMASTERS ASSOCIATION: PERIODS 4 AND 5 (1940-1997)

#### Introduction

Chapter 5 includes the historical development of the Texas Bandmasters Association from the TMEA convention, in February, 1940, in Mineral Wells, to the 50th annual TBA clinic-convention in July, 1997, in San Antonio. The specific periods are as follows: Period 4 covers the period of time that begins with TBA's reactivation at the 1940 TMEA convention up until the organization's first separate annual clinic-convention in 1948. Period 5 covers the fifty annual clinic-conventions from 1948 through 1997.

#### Period 4: The Reorganization of TBA in 1940 Up to the Organization's First Separate Annual Clinic-Convention in 1948.

Period 4 begins with the reorganization of TBA at the 1940 TMEA convention, held in February 1940, in Mineral Wells. The period culminates with events leading up to the TBA's first separate annual clinic-convention in San Antonio, September 2, 3, and 4, 1948.

#### Circumstances Surrounding the Reactivation of TBA in 1940

When in 1938, the TSBOA admitted choral directors, and evolved into the TMEA,<sup>1</sup> a number of bandmasters were concerned about losing the sense of autonomy they had enjoyed since establishing the band association in 1920. The restructuring of TMEA into divisions -- band, orchestra, and vocal, at the 1940

---

<sup>1</sup>Detailed accounts appear in *Minutes and Proceedings*, Grant, and Biffle.

convention in Mineral Wells,<sup>2</sup> seemed to put to rest some of their concerns; there were some that still wished for a separate association for male white Texas bandmasters.<sup>3</sup> At the 1940 TMEA convention, on the evening of February 1, after a Phi Beta Mu meeting<sup>4</sup>, some 30 bandmasters met and reactivated the Texas Bandmasters Association (TBA).<sup>5</sup> Several accounts were given by others in Gary Wayne Barrow's study on the life and contributions of influential Texas bandmaster Colonel Earl Irons.<sup>6</sup>

... He (Colonel Irons) was instrumental in organizing today's Texas Bandmasters Association. And there again, it evolved out of the then Texas Music Educators Association.<sup>7</sup>

Another account, by Raymond T. Bynum notes that the reactivated TBA was formed as a standby organization:<sup>8</sup>

A lot of band directors felt we'd be overwhelmed vote-wise, and interest-wise, and project-wise, by the preponderance of choral people...

We formed the Texas Bandmasters Association, elected officers, more or less as a standby unit, in case things got so, well, intolerable in the TMEA, that we thought we'd have to have a separate organization, and one was formed. Now, the present Texas Bandmasters Association, which is a fine

---

<sup>2</sup>A detailed accounting of these events in 1938 appears in "The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes," by Daniel Ross Grant, 1989

<sup>3</sup>Personal interview, Alto Tatum, July 19, 1997, Longview, Texas.

<sup>4</sup>Comment by Jack H. Mahan in TBA Historical Committee meeting notes, July, 1998. TMEA files. Substantiated by Alto Tatum in a personal interview with the researcher on July 10, 1997, Longview, Texas

<sup>5</sup>*Texas Music Educator*, March, 1940, p. 3; Jack Harold Mahan, 1949, p. 57.

<sup>6</sup>Gary Wayne Barrow. "Colonel Earl D. Irons. His Role in the History of Music Education in the Southwest to 1958."

<sup>7</sup>Earl Ray, Taped interview with Gary Wayne Barrow.

<sup>8</sup>Raymond T. Bynum, Taped interview with Gary Wayne Barrow.

organization and strong, doesn't recognize this one that was formed then, although the name is the same.<sup>9</sup>

... Well, we didn't withdraw from the TMEA, but we had the other one just in case we needed to have our own unit going.

Still another recollection is provided by J. W. King.<sup>10</sup>

... Colonel Irons and other people felt, well, we've got all these other people in with us [orchestra and choral directors], they may not serve the interest of band as well- we better have a band association also... and Colonel Irons, I think was your leader... Had World War II not started, Texas Bandmasters would have probably flourished right then. Well, there was a period of time when the band directors were all gone -- a lot of schools were not even able to continue their bands until the war was over and everybody got back... Colonel Irons, I think, deserves the credit for the establishing of the Texas Bandmasters Association [Period 4]. And he was always, just one of the honored guests- one of the most highly thought of people whenever TBA met in the summer [Periods 5]... Colonel Irons was the Texas Bandmasters [Association] -- he was the number one.<sup>11</sup>

Incidentally, the establishment of the honorary bandmasters fraternity Phi Beta Mu in 1938, is also connected with the dissolution of the TSBOA subsequent establishment of the TMEA. Jack Mahan mentions this state of affairs in an article about Phi Beta Mu:

The establishment of the Fraternity paralleled the change of the Texas Band and Orchestra Association<sup>12</sup> to the Texas Music Educators' Association. The change of the T.B.O.A. to T.M.E.A. became such a political involvement that it caused Phi Beta Mu to be clearly defined as a non-political fraternity, providing its members with leadership consultation without fear of betrayal of confidence. The closeness experienced during these initial years of growth and progress in educational band music

---

<sup>9</sup>Many Texas bandmasters recognize the beginning of TBA , as it is presently known today, with the first separate clinic-convention in 1948 Bynum's statement points out the continuity between the organization reactivated in 1940 and the first clinic-convention in 1948

<sup>10</sup>J W King, Taped interview with Gary Wayne Barrow.

<sup>11</sup>Colonel Irons was recognized as Bandmaster of the Year at the TBA clinic-convention in 1965. This honor, since 1955, is bestowed on a Texas bandmaster by the TBA board of directors.

<sup>12</sup>Actually, the official name adopted was Texas School Band and Orchestra Association.

became a prime reason of Phi Beta Mu's existence -- second only to the honoring of deserving colleagues.<sup>13</sup>

Due to travel restrictions during World War II, no TMEA conventions were held during the years 1943, 1944,<sup>14</sup> or 1945. Consequently, TBA did not hold their annual "meeting." At the TMEA convention in 1946, the TBA was responsible for the band division activities.<sup>15</sup> The TBA held their annual "smoker" at TMEA conventions for the years 1947 and 1948. After 1948, TBA did not meet at TMEA conventions, since the organization now had its own separate clinic-convention. It can be said that from the years 1940-1948 the membership of TBA and the band division of TMEA were essentially the same.

#### 1940

As stated above, at the TMEA convention at Mineral Wells on February 1, 1940, in Mineral Wells, the Texas Bandmasters Association was reactivated. A colorful recollection by Jack Mahan, of the situation on the evening of February 1, 1940, appears in the notes of a historical organization committee meeting held at the TBA clinic-convention, on July 26, 1988:<sup>16</sup>

Mahan speaking: I can tell you, if you all will let me say these things- it [the reactivation of TBA] really was tied to the beginning of Phi Beta Mu. I was one of the first people to be initiated in Houston in 1939. It was founded in the summer of 1938, and in February 1939, they had their first candidates class... Lyle Skinner, Chief Davidson and Jack Mahan was [in] that group. And at the time Phi Beta Mu was a secret thing, no one knew anything about it and they didn't want to get it out in the open because people would not like other people if they didn't get in it first. They wanted to make it like a bottleneck coming in with a few at a time. So, we three

---

<sup>13</sup>*School Musician*, (November 1968), 78

<sup>14</sup>Actually, a one day scaled down convention was held in 1944, but it appears that the TBA did not meet.

<sup>15</sup>*Southwestern Musician*, (March-April 1946), 9-20.

<sup>16</sup>Notes of Historical Organization Committee of the TBA, San Antonio, July 26, 1988.

were the three that were in and I'm the only one that is still alive. Then we had our first meeting in which we included alot more people, it was at Mineral Wells in 1940, and that year I was the band organizer and thats [that's] also the year that TMEA became TMEA when they added the choral people to it.<sup>17</sup> That organization before TMEA was called the Texas Band & Orchestra Association.<sup>18</sup>

I was in this meeting of Phi Beta Mu and it was at that time that they decided that they could not do any kind of business during the Phi Beta Mu meeting that was not Phi Beta Mu. So they disbanded the meeting and then we had a session. We were all still in the room and we had a session, and everybody was just irate about the fact that they had those little elevators there at the Baker hotel and the night that they had the banquet, these choral directors all came out in hoop skirts and not more than one or two could get into an elevator at one time. The men had cologone (cologne) on and they smelled, they got up in the room and they just had a big deal on what are we going to do about this thing. So it was decided that they would start a Texas Band Directors Association and TBA is what they called it. Lyle Skinner who was one of the first candidates with me [Jack Mahan]<sup>19</sup> was there of course and he agreed that he would have the first meeting in Waco.<sup>20</sup> So in 1940 that summer in Waco they had the band directors come there and they did the old things like they used to, they had a beer bust and they even had the girls up on the tables dancing and stuff, they wanted to go back to the old hell raising times that the bandmasters used to have years before that. I didn't go to that meeting because I was in school in the summer. After that they had one more and then the war came on and they had no more. So nothing happened at all about TBA or anything like that during the war.

---

<sup>17</sup>Actually, Mr. Mahan was mistaken about the year being 1940. The choral directors were admitted and the name was changed to TMEA in 1938. This is consistent with all other sources, including an article written by Mr. Mahan entitled "TMEA . The Early Years," that appeared in the *Southwestern Musician combined with the Texas Music Educator*, March, 1994, p. 8. At the 1940 TMEA meeting, the controversy involved autonomy of the three divisions- band, orchestra, and choral

<sup>18</sup>As discussed elsewhere in the present work, the official name was the Texas School Band and Orchestra Association.

<sup>19</sup>Mahan is referring to Phi Beta Mu. He was in the first class of inductees, in 1939. Besides Mahan and Lyle Skinner, the third inductee was Robert "Chief" Davidson, according to Mahan's recollection recorded in the Historical Organization Committee notes, July 26, 1988, San Antonio. TMEA files

<sup>20</sup>No other accounts of this "meeting" could be found by the researcher



At that meeting, officers were elected as follows: President- G. Ward Moody; Vice-President -- Conway King; and Secretary --Treasurer- Raymond T. Bynum.<sup>21</sup> The following short article appears in the March, 1940 issue of the *Texas Music Educator* about the reactivation of the TBA at the 1940 TMEA convention:<sup>22</sup>

#### Texas Bandmasters Association Formed

The Texas Bandmasters Association was organized February 1 at Mineral Wells during the TMEA convention. Officers elected were G. Ward Moody of Odessa, president; Conway King of Lamesa, vice-president; and Raymond T. Bynum of Abilene, secretary-treasurer.

A tentative constitution and by-laws were drawn up<sup>23</sup> and a policy was discussed for the direction of activities of the Bandmasters Association. Objectives of the association are "to foster fraternal relationships and professional advancement among bandmasters."

It was pointed out specifically that the new organization would interfere in no way with the TMEA, and its activities will not overlap those of the TMEA. All members of the Texas Bandmasters were urged to take membership in the large organization.<sup>24</sup>

A similar article appeared in the *Southwestern Musician*.<sup>25</sup>

#### Bandmasters Organize

The Texas Bandmasters Association, an organization in a new field concerned more with adult education beyond the high school and college was formed. It will be composed of a selected group of band masters by invitation only for the purpose of developing the individual band masters within its own ranks.

---

<sup>21</sup> *Southwestern Musician*, (January-February 1940), 9; *Texas Music Educator*, (March 1940), 3, 9.

<sup>22</sup> *Texas Music Educator*, (March 1940), 9.

<sup>23</sup> No Constitution and By-Laws was ever found by the present researcher.

<sup>24</sup> According to this article, membership to the reorganized TBA would be open.

<sup>25</sup> *Southwestern Musician*, (January-February 1940), 9

Each member will be required to pass an examination relative as to own field of work in order that membership may be of the highest standard. The officers elected in the organization are: president, G. Ward Moody, Odessa; vice president, C. E. King, Lamesa; secretary-treasurer, R. T. Bynum, Abilene.<sup>26</sup>

Still another article appeared in the *Texas Music Educator* about the 1940 TMEA convention-clinic that had just been held the previous month:

As a result of the movement to organize a fraternal society designed as a state version of the American Bandmasters Association,<sup>27</sup> about thirty band directors formed the Texas Bandmasters Association with G. Ward Moody as President and R.T. Bynum as secretary.<sup>28</sup>

This researcher believes that some of the Texas ABA members, especially Irons, were largely responsible for efforts to reorganize the TBA in 1940. The ABA was encouraging and supporting the activities of state bandmasters associations during this time period. An ABA paper on this subject, printed in the *School Musician*, supports this claim.<sup>29</sup>

### 1941

In 1941, it seems that TBA's activities were limited to the "smoker" held on Friday evening at the annual TMEA convention on February 14, 1941.<sup>30</sup> The officers for 1940-1941 were re-elected for 1941-1942.<sup>31</sup>

---

<sup>26</sup>This description of the reorganized TBA is different than the one appearing in the *Texas Music Educator*. According to this article, the TBA would be a select group -- by invitation only, and requiring prospective members to pass an examination. This is similar to the requirements for membership in the American Bandmasters Association (ABA) at the time. This article portrays the reorganized TBA more closed and exclusive than the one published in the *Texas Music Educator*.

<sup>27</sup>This article is consistent with the one published the month before, portraying the reorganized TBA as sort of a state version of the ABA.

<sup>28</sup>*Texas Music Educator*, (March 1940), 3

<sup>29</sup>Peter J. Michelsen. "The Value of a State Bandmasters' Ass'n " *School Musician* (April 1939), 22, 38.

<sup>30</sup>*Texas Music Educator*, (February 1941), 5.

<sup>31</sup>*Southwestern Musician*, (January-February 1941), 14.

## 1942

In 1942, TBA held its annual "smoker" on Thursday evening February 12, at the TMEA convention. According to the program printed in the *Texas Music Educator*, activities included an address by Earl D. Irons entitled "The Need for a TBA Among Texas Band Men," a skit, a floor show, and a business session.<sup>32</sup> TBA officers for 1942 are as follows: Earl D. Irons, President; R.A Dhossche, Vice-President; Raymond T. Bynum, Secretary-Treasurer; and Jerry Hoffman, Sergeant-at-Arms.<sup>33</sup>

An important article entitled "Texas Bandmasters Association and the Future," by Earl D. Irons, outlining some of the aims of TBA, appears in the May-June, 1942 issue of the *Texas Music Educator*.<sup>34</sup>

### Texas Bandmasters Association and the Future

I have been requested to write something outlining some of the aims of the Texas Bandmasters Association...

The TBA was organized a few years ago,<sup>35</sup> because a majority of the more seasoned bandmasters felt that we needed such an organization, and I am confident that we need it more today than ever before. One of the aims of this organization is to cooperate with all music organizations of the State, professional or otherwise; to help in any way possible to better our musical program and to the same to protect our own interest.<sup>36</sup>

I am to meet with a committee in Austin at an early date, to discuss some of our immediate problems. We are going to be called upon to do some

---

<sup>32</sup>*Texas Music Educator*, (February 1942), 22.

<sup>33</sup>*Southwestern Musician*, (March 1942), 3; *Southwestern Musician*, (May-June 1942), 7

<sup>34</sup>*Texas Music Educator*, (May-June 1942), 7.

<sup>35</sup>Irons is referring to the reactivation of TBA in 1940

<sup>36</sup>By "protect our own interest," Irons is referring to the interest of the state's band directors

things that we could not foresee when the TBA was organized, or even at our last meeting in February.<sup>37</sup> As soon as they are outlined, I will pass them on to you for action.

I have written other State Bandmaster Associations<sup>38</sup> and expect to tie our organization in with others as closely as possible. I also feel that the State organizations will in some way be affiliated with the National Bandmasters Association<sup>39</sup> before too long. The American Bandmasters' Association canceled its official meeting this year, due to the war, but I feel sure they will have one of some description in 1943.<sup>40</sup>

Our TBA enrollment for 1942 is much larger than last year, but it is not large enough yet. I want to urge every bandmaster in Texas to send in his dues at once. Send one dollar to R. T. Bynum, Sec.-Treas. of TBA, Abilene High School, Abilene, Texas, and he will mail you a membership card<sup>41</sup>

#### 1943, 1944, and 1945

During Period 4, TBA held elections during their annual meetings at TMEA conventions. Since TMEA conventions were canceled due to World War II for 1943, 1944, and 1945, it has been concluded that the officers elected in 1942 also served for 1943, 1944, and 1945.<sup>42</sup>

---

<sup>37</sup>Irons is referring to the TMEA meeting held February, 1942.

<sup>38</sup>To date, no correspondence regarding this issue has been found

<sup>39</sup>Irons is most likely referring to the American Bandmasters Association (ABA) A formal affiliation plan never developed.

<sup>40</sup>Due to World War II, the ABA did not hold conventions for the years 1942, 1943, 1944, 1945, and 1946, as discussed in Alan L. Davis, *A History of the American Bandmasters Association*, 54-58.

<sup>41</sup>*Texas Music Educator*, (May-June 1942), 7.

<sup>42</sup>A TBA advertisement congratulating the White Company appears in the November-December, 1945 issue of the *Southwestern Musician*. The advertisement, which lists Earl Irons President of TBA, and Raymond Bynum Secretary, supports the view that the same officers elected in 1942 were still in place.

## 1946

At the 1946 TMEA convention, TBA assumed responsibility for the band division activities:

The clinic convention program of the band division was unique in that the clinic bands, clinic discussions, and clinic demonstrations were directed and supervised by our own local Texas Bandmasters who hold membership in the TMEA. Among them, Raymond T. Bynum, President, TMEA, Abilene, Texas; D. O. Wiley, Secretary-Treasurer, TMEA, Texas Tech, Lubbock, Texas; Tirey A. Lee, Vice-President, TMEA, State Band Chairman, Waco, Texas; Alto Tatum, Gladewater, Texas; G. O. Alessandro, Waco; Dr. Earl D. Irons, Arlington; Jerome Zoeller, San Antonio; Emerson J. Boroughs; Dr. L. W. Chidester, Kingsville; Richard Smith, Kingsville, and Bernard Fitzgerald, Austin.<sup>43</sup>

Taking charge of the band division activities at the 1946 TMEA convention seems to have sparked interest in starting an annual TBA clinic-convention separate and in addition to TMEA.

The article that appears above makes the point that those TBA members involved in organizing the activities, also are important members in TMEA. One could easily make the conclusion that during this period of time, the Band Division of TMEA and the TBA, were in fact, practically one in the same, since virtually all TBA members were also members of the Band Division of TMEA. This has been, and continues to be, a confusing issue for those interested in the history of Texas bands.

With the war over, it seems that TBA was well on its way in finding its niche, in the presentation of clinics. The organization no longer served as a standby organization, at least in the eyes of some members, as seemed to be the case in 1940. At the 1946 TMEA convention, Raymond T. Bynum was elected

---

<sup>43</sup>*Southwestern Musician*, (March-April 1946) 19-20.

President, succeeding Earl D. Irons, and Alto Tatum was elected Secretary-Treasurer.<sup>44</sup> It is unclear if there were other officers elected.

### 1947

The annual TBA meeting was held on Friday evening, February 7, at the TMEA convention, in Galveston. Raymond T. Bynum, the outgoing President, is listed as presiding.<sup>45</sup> Dr. James Jacobsen recalls the TBA meeting at the TMEA convention, in February, 1947, when plans for organizing annual TBA clinic-conventions, separate and apart from TMEA, were discussed:

At this meeting, all the shoptalk did begin to evolve into a serious discussion that was beginning to be a little more focused and defined. A new TBA philosophical purpose became apparent. A brand new idea for a new-music and marching band clinic was being talked about more intently. We had gotten more serious about the two-fold needs which included (1) emphasizing the importance of the marching band, and finding ways and means of improving and cultivating the techniques, fundamentals, music, etc., necessary for producing good marching band programs; and (2) encouraging composers to write new music for both the marching and concert band. At that time, there was not much good music written expressly for band. There were a few good band pieces, and some decent transcriptions for the concert band. For the marching band, aside from the standard march repertoire, suitable music was scarce, too.

Of course, all of us realized band programs had suffered greatly during the war, so almost all of us had begun to get real intent on coming up with ideas for creating better bands and organizing new bands in the public schools and in colleges and universities. GIs who were former band directors were gradually being discharged from the service and were becoming active band leaders again. Other GIs who hadn't finished college had done so after being discharged, and were now beginning to enter the job market.

Therefore, in order to get something started regarding the marching band and new-music clinic idea, it was decided to survey all the directors in the state with the hopes of finding out if they had heard about it and, if so,

---

<sup>44</sup>From two newspaper articles, one dated Monday, February 11, 1946, the other is unidentified. Personal files- Alto Tatum.

<sup>45</sup>*Southwestern Musician*, (January-February 1947), 13.

exactly what did they think about it. Also, there was a need to know what their general attitude and concern was regarding rebuilding and strengthening our band programs in general. The state was divided into two parts. Lyle Skinner, Director of Bands at Waco High School, was asked to contact the directors north of Austin, and Pat Arsers, Director of Bands at Alamo Heights High School in San Antonio, was asked to contact those south of Austin.

No one, of course, realized at the time what real effect the new proposal that was being discussed could or would have on the association. Would TBA develop into something meaningful, or would it continue to be just sort of a social club? It is doubtful that it ever really occurred to any of us that our New Music-Marching Band Clinic idea would not only become almost immediately successful, important and very challenging, but would continue to thrive and develop into the largest and most productive clinic of its kind in the world. Everything we did was new and rather experimental- trial and error. Naturally, this newly conceived goal of the association had severe growing pains but ideological perseverance finally began to pay off. It was exciting and inspiring to watch things develop and to be a part of the action.<sup>46</sup>

At the 1948 TMEA convention, the band directors once again held their annual "meeting." It was at this meeting where the decision was finally reached, based on what Skinner and Arsers had reported, to organize a TBA clinic-convention, separate and apart from the TMEA. The emphasis would be on marching band techniques and new music for marching band and concert band. In addition, the following officers were elected: Pat Arsers, President; Ken Vaughn, Vice-President; and Dick Young, Secretary-Treasurer. These officers were to organize and plan the first clinic, which was held September 2, 3, and 4, 1948. Since that TBA clinic-convention in 1948, the TBA officers elected for the following year, makes plans for, organizes, and runs the next clinic-convention.

#### Summary for Period 4

The Texas Bandmasters Association was reorganized on February 1, 1940 at the TMEA convention, in Mineral Wells, at least partially as a reaction to

---

<sup>46</sup>Dr. James A. Jacobsen, "A Story About the Creation and Formative Years of the Texas Bandmasters Association Convention/Clinic as Told in 1997," in the *TBA Memory Book*, 1997, 20

the organizational structure of TMEA. Some viewed the “new” association as a standby organization, in the event that the TMEA failed to meet their needs in the future. Others took a more moderate view, that TBA should coexist along with the TMEA, and serve as kind of a state version of the American Bandmasters Association.

Due to World War II, the activities of the reorganized TBA (Period 4) were severely limited, along with TMEA and other similar organizations. Since TBA met during annual TMEA conventions (excluding the three TMEA conventions canceled due to the war), the membership of TBA and the band division of TMEA were essentially one in the same.

The primary leader during Period 4 was Earl D. Irons, who not only served as President of the association for several years, but also provided much of the vision for the organization during this historical period. Irons' primary leadership roles were leader as expert and exemplar, although other functions included leader as executive, planner, policy maker, external group representative, and controller of internal relationships. Another prominent leader identified, Raymond T. Bynum, served as an elected officer of the TBA more than anyone else during Period 4. He was secretary-treasurer for six years and president for one year. Bynum's leadership functions included leader as executive, planner, external group representative, and controller of internal relationships, and was instrumental in holding the organization together during the World War II years.

#### Findings for Period 4

Question #1. Who were the primary leaders of the association during each historical period according to established criteria? The primary leader during Period 4 was Earl D. Irons. Irons provided much of the vision for the



organization during this historical period, not only because he served as President for several years, but also because he continually encouraged his fellow bandmasters in Texas to focus not just on the social aspects of TBA, but on educational ideals, as well. Irons envisioned the TBA as a state version of the American Bandmasters Association (ABA) and also founded the national bandmasters fraternity Phi Beta Mu in 1939.<sup>47</sup> As in Periods 2 and 3, activities, interests, and efforts of the ABA were brought forth by those Texas bandmasters who held memberships in the ABA. Another leader during Period 4, although less prominent, was Raymond T. Bynum, who served as an elected TBA officer more than anyone else during Period 4.

Perhaps the most important leadership roles assumed by Irons during Period 4, when the association's activities were sporadic due to World War II, were leader as expert and exemplar. Although there was little activity during much of Period 4, Irons was recognized as the personification of the TBA and its ideals, especially with regard to the educational ideals of the TBA. As was true in Period 3, Irons was also highly regarded as an authority on cornet/trumpet playing, a successful Texas college bandmaster, and a national figure in the band movement. To a lesser extent, and especially during the years Irons served as President of the TBA, he may be recognized in the roles of leader as executive, planner, policy maker, external group representative, and controller of internal relationships.

As stated above, Raymond T. Bynum is mentioned as a prominent TBA leader because of holding elected office more than anyone else during Period 4.

---

<sup>47</sup>In a way, Phi Beta Mu is similar to the American Bandmasters Association in that membership is by invitation only. Phi Beta Mu chapters are organized by state. Therefore, each state may have a band director organization where membership is by invitation only. The Texas unit is the "Alpha" chapter

Serving as secretary-treasurer for six years, as well as president for one year, he assumed the leadership roles of executive, planner, external group representative, and controller of internal relationships, and was instrumental in holding the organization together during the World War II years.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? During much of Period 4, there were three elected offices -- President, Vice President, and Secretary-Treasurer.<sup>48</sup> Due to World War II, only a small amount of activity was conducted. Officers were elected by the general membership at the annual "smoker."

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period? At the beginning of Period 4, the goals and activities of the TBA were centered on two purposes: (1) Provide for an association exclusive to the state's white, male band directors, to serve mainly as a standby organization in the event that the newly formed TMEA did not meet their needs; and (2) to have an organization that would meet the fraternal and social interests of the membership. Early in Period 4, educational goals for the TBA were not a top priority, largely because these needs were being met through other organizations, namely the TMEA. As Period 4 progressed, educational goals began to emerge with some members of the association, especially Earl Irons. The effects of World War II delayed the implementation of these goals; the activities of the TBA, TMEA, and similar

---

<sup>48</sup>The office of Sergeant-at-Arms was added in 1942. See Appendix G for a listing of elected officers for Period 4. This listing probably remains incomplete.

organizations was put on hold until the war was over. During that period of time, most TBA activities were limited to the evening "smoker" held during TMEA conventions. Therefore, virtually all TBA members were also members of the TMEA.

TBA did not officially meet during 1943, 1944, and 1945, because TMEA conventions were canceled due to World War II. The first TMEA convention after the war was in 1946. At that convention, the TBA assumed responsibility for the band division activities. Soon thereafter, plans were made to organize annual TBA clinic-conventions, apart from TMEA, and focusing on new music and marching band techniques. The first clinic-convention became a reality in 1948.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on new music and the marching band. What was the role of the leadership in making this present state of affairs become reality? During much of Period 4, Earl Irons, Raymond Bynum, and other less prominent individuals held the TBA together. At the very end of Period 4 and beginning of Period 5, a great deal of credit goes to Pat Arsers, who is largely responsible for the first TBA clinic-convention in 1948. Arsers served as President of the modern TBA (1948-1950), and was the organization's first Executive Secretary (1951-1959).

Period 5: The Modern Texas Bandmasters Association (TBA): 1948-1997.

#### Introduction to Period 5

The modern TBA begins with the first annual clinic-convention in 1948, and continues to the present day. Since the main activities and goals of the modern TBA have involved the annual clinic-convention, all of the prominent leaders active in Period 5 have been connected with this endeavor.

## 1948

As stated earlier in this work the TBA officers elected at the TMEA convention in February, 1948, charged with organizing the first annual TBA clinic-convention on September 2, 3, and 4, 1948, were Pat Arsers, President; Ken Vaughn, Vice- President; and Dick Young, Secretary-Treasurer.<sup>49</sup> The clinic-convention was held at Alamo Heights High School, in San Antonio. Arsers was the band director at Alamo Heights. The event included 3 clinic sessions on marching band drill by Lawrence Johnston, and 3 new music clinics. One session involved guest conductors directing the required numbers on the 1948-1949 contest list and the 2 other sessions were conducted by Paul Yoder.

A luncheon included a talk entitled "How to Select Band Uniforms," by Abe Rosenberg of the Sol Frank Uniform Company. The barbecue dinner was held at Olmos Park. On Friday evening, a marching band demonstration by a 112 piece All Boys Band of the San Antonio Schools was presented at the Alamo Heights High School stadium. Eighty-seven band directors were present.<sup>50</sup>

Arsers, an officer in the Musicians Society of San Antonio, Local 23, American Federation of Musicians, was able to get help from the union's Music Performance Trust Fund for a thirty-six piece, semi-professional band to play the new music sessions. Southern Music Company offered to assist in securing the new music. Arsers was able to secure the facilities at Alamo Heights High School and Junior High School to host the functions of the clinic-convention.

---

<sup>49</sup>*TBA Memory Book*, 21 Two articles, one in the August, 1948 issue of the *Southwestern Musician* (p. 27), and another in the October 1948 issue of the *Texas Music Educator* lists Ken Vaughn as Secretary for the 1948 clinic-convention

<sup>50</sup>*TBA Memory Book*, 1. During Period 5, membership dues have been included as part of the clinic-convention fees. Membership statistics are not available for every year. Even so, the general pattern of growth of the association can be observed with the membership statistics that are available.

## 1949

Officers for 1948-1949 were Pat Arsers, President; Ken Vaughn, Vice-President; and Dick Young, Secretary-Treasurer.<sup>51</sup> The 2nd annual clinic-convention was held on August 29, 30, and 31, at Alamo Heights High School. The marching clinician was H. E. Nutt. Other out-of-state clinicians were Morton Gould, Paul Yoder, Hal Bergan. Texas conductors included D. O. Wiley, Colonel Earl D. Irons, and Dr. Lawrence Chidester.

A clinic marching band, organized by Herman Vetter, was composed of 100 students, one only from each high school in the state. The new music reading band was a group of professional musicians from Local 32, American Federation of Musicians, furnished through the courtesy of the Musicians Society of San Antonio. The clinic-convention was sponsored by Southern Music Company, Sol Frank Uniform Company, and the San Antonio Music Company.

It was noted that the highlight of the clinic would be a barbecue in Olmos Park, swimming in the Alamo Heights Olympic swimming pool, and a concert by the Air Force Band of the West, CWO Samuel Kurtz, director. About 150 band directors were in attendance at the clinic-convention.

## 1950

Officers for 1949-1950 were Pat Arsers, President; Ken Vaughn, Vice-President; and Dick Young, Secretary-Treasurer.<sup>52</sup> The 3rd annual clinic-convention was held at Alamo Heights High School on August 28, 29, and 30, and included 9 marching band sessions, 4 new music sessions, and 1 concert. Performing groups included an All-State Marching Band, All-City of San Antonio

---

<sup>51</sup>*TBA Memory Book*, 23

<sup>52</sup>*TBA Memory Book*, 23; This slate of officers for 1949-1950 is also confirmed in an unidentified article contained in the *TBA Scrapbook*.

Junior School Band demonstration band (used as a demonstration group for band methods and marching band), San Antonio Musician's Society Band, and a concert by the Air Force Band of the West, Samuel Kurtz, director. There was a marching band movie and forum session. The final exhibition included a concert by the Alzafar Shrine Band of San Antonio, flag swinging demonstration, demonstration by the All City of San Antonio Junior School Band, twirling demonstration, and a demonstration by the All-State High School Marching Band.<sup>53</sup> Membership statistics for 1950 were not available.

### 1951

Ken Vaughn was elected President for the 1950-1951 school year; Herman Vetter was elected Secretary-Treasurer.<sup>54</sup> Pat Arsers began his tenure as executive secretary of the association in preparation for this clinic-convention.<sup>55</sup>

The 4th annual clinic-convention was held on August 28, 29, and 19, at Lackland Air Force Base, in San Antonio, and included the following clinics: Seventeen marching sessions (plus final demonstration), 5 new music (plus 1 Texas composers manuscript) sessions, 1 film strip demonstration, and 1 elementary band method demonstration.

The marching portion of the clinic was a series of 6 drum majoring sessions by Frank Kasko. Eleven of the sessions were rehearsals by the 2

---

<sup>53</sup>Information about each annual clinic-convention were obtained from official clinic-convention programs, articles in the *Southwestern Musician combined with the Texas Music Educator* and its predecessors, and official minutes. No clinic-convention programs were printed for clinics in 1948 and 1949. It seems as though a separate 1953 program was not produced, but instead, the clinic-convention agenda was printed in the *Southwestern Musician*.

<sup>54</sup>These are the only two officers confirmed by the researcher for 1950-1951.

<sup>55</sup>It is not clear precisely when Arsers "officially" assumed the role of Executive Secretary

student groups- the San Antonio All-City Junior High Precision Band and the All-State Stunt Band. There were 5 new music sessions performed by the Lackland Air Force Band, conducted by Tom Darcy, Jr., Milburn Carey, Harold Walters, Charles Lee Hill, Col. Earl Irons, and Samuel Kurtz. One of the new music clinics was performed by the All-State Bandmasters Band conducted by Irving Cheyette, Harold Walters, Milburn Carey, and Tom Darcy. An additional music reading session was entitled the Texas Composers Manuscript Session.

One session was an explanation and demonstration of the MIFA film strip concerning audio-visual teaching aids in conjunction with the state adopted Victor Method. The other elementary band clinic involved a demonstration of the 3-Way Band Method, by Irving Cheyette. The TBA banquet featured a speech by Mr. Selig Frank of Sol Frank Uniform Company entitled "How To Uniform A Band," a speech by Mr. John Bell of Southern Music Company entitled "The Music Publishers Problem," and a clinic/performance by Jack Mahan and the drum ensemble from Texarkana High School entitled "The Drum Section of the Marching Band."

The final exhibition included performances and/or demonstrations by the Bandsmen Indoctrination School Band, San Antonio All-City Junior High Precision Band, Jody Drill Team, All-State Stunt Band, 543rd AF Band, Jefferson High School Flag Swinging and Throwing Team and the Lackland Air Force Band, and a massed band finale, paying tribute to the City of San Antonio, Lackland Air Force Base, and the Bandsmen of Texas. About 200 band directors were in attendance at the clinic-convention.

## 1952

Officers for 1951-1952 were Alfred Riley, President; Kenneth Emery, 1st Vice-President; Frank Winfrey, 2nd Vice-President; George Walker, Secretary-Treasurer; and C. J. Lambrecht, Sergeant-at-Arms.<sup>56</sup> The 5th annual clinic-convention was held on August 25, 26, and 27, at Thomas Jefferson High School, and included the following clinics: Seventeen marching sessions and 4 new music (plus 1 manuscript) sessions. The marching sessions included a series of drum major and twirling sessions, presented by William F. Postlethwaite, rehearsals and performance/demonstrations by the San Antonio All-City Junior High Band and the All-State Marching Band, and a movies, forum and marching aids session.

A series of 4 new music clinic sessions were performed by the Fourth Army Band. An additional reading clinic, the Texas Composers Manuscript Reading Session, was conducted by Joseph Skornicka, Lyle Skinner, Earl Irons, D.O. Wiley, and Dawson McElwee. Student groups included the San Antonio All-City Junior Band, and All-State Marching Band. The final performance included clinic/demonstrations by the San Antonio all-City Junior High Band, F.R. Woodard, clinician, Drum Major and Twirling Demonstration, William F. Postlethwaite, clinician, and All-State Marching Band Demonstration, Hal Bergan, clinician. Membership statistics for 1952 were not available.

## 1953

Officers for 1952-1953 were Alfred Riley, President; Kenneth Emery, 1st Vice-President; Frank Winfrey, 2nd Vice-President; George Walker, Secretary-

---

<sup>56</sup>Starting with the 1951-1952 slate of officers, the Vice-President position is divided into 1st Vice President and 2nd Vice-President.



Treasurer; and C. J. Lambrecht, Sergeant-at-Arms.<sup>57</sup> The 6th annual clinic-convention was held on August 24, 25, and 26, at Thomas Jefferson High School, and included the following clinics and concerts: 9 marching band techniques, 4 new music (plus 1 new manuscript session of pieces submitted by TBA members), and 2 concerts. Marching band clinics included sessions on marching band maneuvers and a marching seminar. Speakers included Al G. Wright, Jack H. Mahan, C.R. Dale, and Gerald Prescott. The 4 new music clinic selections plus the manuscript reading session were performed by the Band of the West. Student groups included a junior high band and the All State Marching Band.

Concerts were performed by the Band of the West, Lackland Air Force Base, Robert E. Allee, conductor, and the Tarleton State College Summer Band, William L. Hill, conductor. A final show was presented at Alamo Stadium included a marching exhibition by the Jody Drill Team, Junior High Marching Band, and All-State Marching Band. In an article that appeared in the September, 1953 issue of the *Southwestern Musician*, President Riley explains the importance of the upcoming clinic:

At the TBA Clinic... the band directors see the ideas of top-notch marching men demonstrated. They hear the best of the music published for band during the year. This includes music for contest, program and sport event. It is better than reading a book... Here you can ask the author questions.<sup>58</sup>

Membership statistics for 1953 were not available.

---

<sup>57</sup>These are the officers listed in an article appearing in the *Southwestern Musician*. The *TBA Memory Book* lists the following slate of officers: Alfred Riley, President; Irving Dreibrodt, Vice-President; Phil Busche, Secretary-Treasurer; and James Murphy, Sergeant-at-Arms. The researcher regards the slate of officers appearing in the *Southwestern Musician* to be correct and accurate.

<sup>58</sup>*Southwestern Musician* (September 1953), 6.

## 1954

Officers for 1953-1954 were Marion Busby, President; Irving Dreibrodt, Vice-President; Phil Busche, Secretary-Treasurer; and James Murphy, Sergeant-at-Arms.<sup>59</sup> The 7th annual clinic-convention was held on August 23, 24, and 25, at the Plaza Hotel in San Antonio, and featured the following clinics and concerts: Two marching band techniques, 6 new music (plus 1 new music manuscript), 3 stage band, and a new bandmasters session, and 2 concerts.

The 2 marching band films sessions were presented during the noon luncheon and the barbecue. The new music clinic sessions were performed by the Fourth Army Band. Conductors included Pat Arsers, James Murphy, James Neilson, Dawson McElwee, Fred Weber, John Warrington, and Morton Gould. There was also a new music manuscript session of pieces by TBA members. Two dance band clinics were performed by the Fourth Army Dance Band, conducted by James Murphy and Claude Lakey and a dance band clinic was presented by Mr. Lakey. There was an all Morton Gould concert, conducted by Mr. Gould, and a Sousa concert, conducted by James Neilson and Pat Arsers. There are no references to student performing groups in the official program for this clinic-convention. Over 300 band directors were in attendance at the clinic-convention.

---

<sup>59</sup>The researcher found no evidence of a division in the Vice-President position into 1st and 2nd Vice-President for 1953-1954. The official 1954 clinic-convention program lists James Murphy as Sergeant-at-Arms; the *TBA Memory Book* lists Pat Patterson as Sergeant-at-Arms for 1953-1954 and 1954-1955. The researcher believes that the citation in the *TBA Memory Book* for 1953-1954 is erroneous, and should list Murphy. Patterson was Sergeant-at-Arms in 1955. These findings are consistent with information on page 4 of the October, 1954 issue of the *Southwestern Musician combined with the Texas Music Educator*. The article lists both incoming and outgoing officers (1953-1954 and 1954-1955).

## 1955

Officers for 1954-1955 were Irving Dreibrodt, President; Phil Busche, 1st Vice-President; Arnold Baca, 2nd Vice-President; Bill Dean, Secretary-Treasurer; and Pat Patterson, Sergeant-at-Arms. Starting in 1955 a bandmaster has been honored as the Texas Bandmaster of the Year. This individual is chosen by the executive board and presented at the annual business meeting luncheon. Gene Stuchberry was the honoree for 1955.

The 8th annual clinic-convention was held on August 22, 23, and 24, at the Plaza Hotel, and included the following clinics and concerts: 2 marching band techniques, 8 new music (plus 1 manuscript), 2 band teaching techniques -- general, 1 brass, 2 stage band, and 3 concerts. Two marching band films sessions were presented by James Jacobsen. The 8 new music clinic sessions were performed by the Fourth Army Band, Emil Krockmal, conductor. Additional conductors were Leonard Smith, Fred Weber, Alfred Reed, James Neilson, and Gene Stuchberry. A new manuscript session also was presented. A methods clinic in junior high techniques was presented by Fred Weber. A stage band clinic, featuring the 4th Army Stage Band, was conducted by John Warrington. A demonstration and concert was presented by Al Gallodoro and Ralph Hermann. An All Alfred Reed concert was conducted by Mr. Reed; A Donald I. Moore concert was conducted by Mr. Moore. Over 250 band directors attended the clinic-convention.

## 1956

Officers for 1955-1956 were Bill Dean, President; Doug Williamson, 1st Vice-President; Arnold Baca, 2nd Vice-President; Pat Patterson, Secretary-

Treasurer; and Fred Prentice, Sergeant-at-Arms.<sup>60</sup> Lyle Skinner was honored as the Texas Bandmaster of the Year.

The 9th annual clinic-convention was held on August 20, 21, and 22 at the Hilton Hotel, and included the following clinics and concerts: 3 marching band techniques, 7 new music, 1 woodwind, 2 stage band, and 4 concerts. Two marching techniques sessions were presented by Ted Tagenhorst. In addition, a marching band movies session was presented by James Jacobsen. The 7 new music clinics were performed by the Fourth Army Band, Emil Krochmal, conductor. Other conductors included Frank Erickson (two junior high-level music reading sessions), Don Gillis, Ferde Grofe, Lyle Skinner, James Jacobsen, and Robert Maddox. There was also a new manuscript reading session. (Programs in later years indicate that pieces read in this session are by TBA member composers/arrangers. It is not clear if such is the case with this year's session). Two stage band clinic sessions were presented by Gene Hall. A series of concerts were presented: A woodwind concert was performed by Vincent Abato, along with a session described as a clinic and seminar. There also was a Ralph Hermann concert, a Ferde Grofe concert, and a Don Gillis concert. In attendance at the clinic-convention were 450 active members.

### 1957

Officers for 1956-1957 were Doug Williamson, President; Arnold Baca, 1st Vice-President; Pat Patterson, 2nd Vice-President; Fred Prentice, Secretary-Treasurer; and Bobby Geisler, Sergeant-at-Arms. Chief Davidson was honored as the Texas Bandmaster of the Year.

---

<sup>60</sup>The slate of officers elected for 1955-1956 were Phil Busche, President, Bill Dean, 1st Vice-President; Arnold Baca, 2nd Vice-President; Pat Patterson, Secretary-Treasurer; and Fred Prentice, Sergeant-at-Arms. Changes were brought about by the resignation of Phil Busche.

The 10th annual clinic-convention was held on August 19, 20, and 21, at the Gunter Hotel in San Antonio, and included the following clinics and concerts: Three marching band techniques, 10 new music, 1 band teaching techniques -- general, 1 brass, 1 percussion, 2 dance band, and 3 concerts. The three marching techniques sessions were presented by Jack Lee. The second session include the showing of marching movies. The 10 new music clinic sessions were performed by the Lackland Air Force Band, 1st Lieutenant James Roland, conductor. Other conductors included Jack Lee, David Baskerville, Fred Weber, Ralph Hermann, Frank Elsass, A.O. Davis, and Chief Davidson. A new manuscript session was also presented. (As for the 1956 session, it is not clear whether or not pieces performed in this session are compositions/arrangements by TBA members).

Two stage band clinic sessions conducted by Claude Lakey were performed by the Lackland Air Force Stage Band. A brass clinic was presented by Don Jacoby, a drum clinic by Fred Hoey, and a session was presented about educational films. Concerts included a Ralph Hermann concert featuring Mr. Hermann's latest original compositions, a stage band concert featuring the Lackland Air Force Dance Band, and a Don Jacoby concert. The clinic-convention was attended by over 500 band directors.

#### 1958

Officers for 1957-1958 were Arnold Baca, President; Pat Patterson, 1st Vice-President; Fred Prentice, 2nd Vice-President; Bobby Geisler, Secretary-Treasurer; and William Wendtland, Sergeant-at-Arms. Don Hatch was honored as Texas Bandmaster of the Year.

The 11th annual clinic-convention was held on August 18, 19, and 20, at the Gunter Hotel, and included the following clinics and concerts: Three marching band techniques, 11 new music, 2 brass, 2 concerts, and 2 classified as "other." The marching band clinician was Manley Whitcomb, director of the Florida State University Band. The 11 new music clinic sessions were performed by the Headquarters Band, Air Training Command, Randolph Air Force Base, Major Samuel Kurtz, conductor. Other conductors included Maurice Taylor, Don Jacoby, Paul Yoder, Nilo Hovey, and Howard Akers. Brass clinic sessions, a recital, and concert were presented by Don Jacoby and Earl Hoffman; Two electronics demonstrations were presented by Dr. Earl Kent and Dr. Jody Hall. Other clinicians included Paul Yoder, Nilo Hovey, and Maurice Taylor. Membership statistics for 1958 were not available.

#### 1959

Officers for 1959 were Pat Patterson, President; Fred Prentice, 1st Vice-President, Bobby Geisler, 2nd Vice-President, William Wendtland, Secretary-Treasurer, and Ted Crager, Sergeant-at-Arms. Robert Maddox was honored as the Texas Bandmaster of the Year.

Pat Arsen's resignation as executive secretary, effective August 27, 1959, was accepted at an executive board meeting on August 30, 1959.<sup>61</sup> At the meeting, the duties of the executive secretary were revised as follows: (1) Salary \$150 per year; (2) Commission 20% on all exhibits and 20% on all advertising. No commission on sustaining dues; (3) Shall answer all correspondence as quickly as possible; (4) Shall be reimbursed for travel, phone, telegrams, postage, and other expenses as approved by the executive

---

<sup>61</sup>Official TBA minutes found in *TBA Scrapbook*. Executive board meeting on August 30, 1959

board of TBA; (5) Shall sell exhibits and advertising for TBA. The executive secretary position was offered to Arnold Baca, immediate past president of TBA. Baca was telephoned and accepted the position.

The 12th annual clinic-convention was held on August 17, 18, and 19, and featured the following clinics: 3 marching band techniques sessions presented by James Jacobsen, 9 new music and 2 UIL music, and 3 woodwind sessions. The 9 new music sessions were conducted by Howard Akers, Samuel Kurtz, John Kinyon, Raymond Brandon, and Ted Mesang. In addition, there were 2 UIL contest music clinic sessions, conducted by John Kinyon, Ted Mesang, Robert Maddox, Raymond Brandon, and Samuel Kurtz. Arthur Saam Best presented an oboe session and a bassoon session, and Frederick Wilkins presented a flute clinic. In attendance at the clinic-convention were 401 active members.<sup>62</sup>

#### 1960

Officers for 1959-1960 were Pat Patterson, President; Fred Prentice, 1st Vice-President; Bobby Geisler, 2nd Vice-President; William Wendtland, Secretary-Treasurer; and Ted Crager, Sergeant-at-Arms. Roy Wallace was honored as the Texas Bandmaster of the Year.

The 13th annual clinic-convention was held on August 22, 23, and 24, and included the following clinics: Two marching band techniques clinics presented by A. R. Casavant, 12 new music, 1 band teaching techniques -- general, 2 brass, and 1 woodwind. The 12 new music sessions were performed by the Air Force Band of the West, Lackland Air Force Base, Samuel Kurtz, conductor. Other conductors included Fred Weber, Paul Yoder, John Cacavas, Harold

---

<sup>62</sup>Official TBA minutes found in *TBA Scrapbook*. Business session on August 18, 1959. This is the first reference to attendees as active members. From 1959 on, statistics are stated in terms of active members.

Cooke, and John Kinyon. Paul Yoder presented a clinic/demonstration entitled "Voicing and Arranging for the School Band." Two "basshorn" (tuba) clinic sessions were presented by William Bell; a clarinet clinic was presented by Reginald Kell. Life memberships were presented to Major Sam Kurtz, Eugene Stuchberry, Lyle Skinner, Chief Davidson, Don Hatch, Bob Maddox, and Roy Wallace. Membership statistics for 1960 were not available.

### 1961

Officers for 1960-1961 were Fred Prentice, President; Bobby Geisler, 1st Vice-President; William Wendtland, 2nd Vice-President; Ted Crager, Secretary-Treasurer; and Ralph Burford, Sergeant-at-Arms. Pat Arsers was honored as the Texas Bandmaster of the Year.

The 14th annual clinic-convention was held on August 21, 22, and 23, and featured the following clinics and concerts: 2 marching band techniques by George Cavender, 9 new music, 2 woodwind, 1 brass, and 2 concerts. The 9 new music sessions were performed by the Air Force Band of the West, Lackland Air Force Base, conducted by Samuel Kurtz. Other conductors included Maurice Taylor, and Pat Arsers. One of the new music reading sessions, entitled "Show Music for Concert Band," was conducted by Alfred Reed. A concert was presented by the Airmen of Note, 1st Lt. Johnny O'Siecki, Leader, and a Karl King concert, conducted by Mr. King. In attendance at the clinic-convention were 402 active members.

### 1962

The officers for 1962 were Bobby Geisler, President, William Wendtland, 1st Vice-President, Ted Crager, 2nd Vice-President, Ralph Burford, Secretary-



Treasurer, and J.W. King, Sergeant-at-Arms. Irving Dreibrodt was honored as the Texas Bandmaster of the Year.

The 15th annual clinic-convention was held on July 29, 30, 31, and August 1, and featured the following clinics and concerts: 2 marching band techniques were presented by Jack Evans, from Ohio State University, 11 new music, 2 percussion, 1 stage band, and 2 concerts. The 11 new music clinic sessions were performed by the Air Force Band of the West, Lackland Air Force Base, Major Samuel Kurtz, conductor. Other conductors were Claude Smith, Irving Dreibrodt, Frank Erickson, and Colonel George S. Howard. The final new music clinic was a joint TBA-TCDA session and included the "Singing Sergeants." The 2 percussion clinics were presented by Remo Belli. The stage band clinic was presented by Dr. Gene Hall. A French horn ensemble concert was conducted by A. O. Lively. A brass clinic and concert performance featured Byron Autrey, with special brass band, and guest conductors, Colonel George S. Howard and Major Samuel Kurtz. In attendance at the clinic-convention were 450 active members.

### 1963

Officers for 1962-1963 were William Wendtland, President; Ted Crager, 1st Vice-President; Ralph Burford, 2nd Vice-President; J. W. King, Secretary-Treasurer; and Mel Meads, Sergeant-at-Arms. Bunk Atkinson was honored as the Texas Bandmaster of the Year.

The 16th annual clinic-convention was held on July 29, 30, and 31 and featured the following: Marching band clinics were presented by Bill Woods (baton twirling), Pete Long (2 sessions on 6 to 5 marching), and Gary Garner. New music sessions were performed by the United States Air Force Band,

Colonel George S. Howard, and the 539th Air Force Band of Lackland Air Force Base, San Antonio, Major Sam Kurtz, conductor. Dr. Gene Hall served as the dance band clinician. Other clinicians included William Revelli and Fred Weber. A concert was performed by the United States Air Force Band, Colonel George S. Howard, conductor. Membership statistics for 1963 were not available.

#### 1964

Officers for 1963-1964 were William Wendtland, President; Ralph Burford, 1st Vice-President; J. W. King, 2nd Vice-President; Mel Meads, Secretary-Treasurer; Joe Rogers, and Sergeant-at-Arms. Fritz Teltschik was honored as the Texas Bandmaster of the Year. The executive secretary's salary was increased from \$150 to \$300 per year plus all mailing expenses, as well as a 30% commission on all booths exceeding eighty.<sup>63</sup>

The 17th annual clinic-convention was held on July 27, 28, and 29, and featured the following clinics and concerts: two marching band techniques clinics by Jim Jacobsen, 11 new music, 2 brass, 1 percussion, and 1 stage band clinic. The 11 new music clinic sessions were performed by the Air Force Band of the West, conducted by Samuel Kurtz. Other conductors included Charles Brendler, Hugh McMillan, Fritz Teltschik, and Mark Azzolina. The North American Air Defense Command Band presented a concert. Membership statistics for 1964 were not available.

#### 1965

Officers for 1964-1965 were Ralph Burford, President; J. W. King, 1st Vice-President; Mel Meads, 2nd Vice-President; Joe Rogers, Secretary-

---

<sup>63</sup>Official meeting minutes, Executive committee meeting on July 28, 1964, *TBA Scrapbook*

Treasurer; and Ralph Smith, Sergeant-at-Arms. Earl D. Irons was honored as the Texas Bandmaster of the Year.

The 18th annual clinic-convention was presented on August 1, 2, 3, and 4, and featured the following clinics and concerts: 2 marching band techniques, 9 new music, 1 band teaching techniques -- general, 1 woodwind, 1 brass, 1 stage band clinics, and 1 concert. Dean Killion presented his 2 marching band film sessions. The 9 new music sessions were performed by the 539th Air Force Band, Lackland Air Force Training Center, Captain Melvin Huyett, commander and conductor, Assistant Band Leader, CWO William Greer, and the Fourth Army Band, Fort Sam Houston, Texas, Lieutenant Colonel H. H. Copeland and CWO Homer T. Tampke, conductors. A bassoon clinic was presented by Wendal Jones; a French Horn clinic was presented by Philip Farkas. Nilo Hovey presented a clinic entitled "Rehearsal Psychology." A stage band clinic was presented by Lieutenant John O'Siecki and the USAF Dance Orchestra Airmen of Note. A concert was performed by the Happy Jazz Band. Membership statistics for 1965 were not available.

#### 1966

Officers for 1965-1966 were J. W. King, President; Mel Meads, 1st Vice-President; Joe Rogers, 2nd Vice-President; Ralph Smith, Secretary-Treasurer; and Joe Beneke, Sergeant-at-Arms. J. G. "Pop" Stanley was honored as the Texas Bandmaster of the Year.

The 19th annual clinic-convention was held on July 31, and August 1, 2, and 3, and featured the following clinics and concerts: Three marching band techniques, 8 new music, 1 woodwind, 1 brass, 1 percussion, and 2 concerts. The 3 marching band film sessions were presented by Dean Killion. The 8 new

music sessions were performed by the Fourth Army Band, conducted by CWO Alexander T. DiFronzo, Lieutenant Colonel H. H. Copeland, Lieutenant Marvin E. Keefer, the U. S. Air Force Academy Band, Colorado Springs, Colorado, conducted by Captain Herman G. Vincent and J. G. "Pop" Stanley (1966 Texas Bandmaster of the Year), and the 539th Air Force Band, Lackland Air Force Training Center, conducted by Captain Melvin A. Huyett, and John Warrington. Bob Lowry presented a clarinet clinic; "Doc" Severinsen presented a trumpet clinic; George Frock presented a percussion clinic. Concerts were performed by the Paschal High School Stage Band, Fort Worth, Texas, Phil Hewett, director, and the USAF Academy Band, conducted by Captain Herman G. Vincent. Membership statistics for 1966 were not available.

### 1967

Officers for 1966-1967 were Mel Meads, President; Joe Rogers, 1st Vice-President; Ralph Smith, 2nd Vice-President; Joe Beneke, Secretary-Treasurer;<sup>64</sup> and Eldon Janzen, Sergeant-at-Arms. Roque Guerra was honored as the Texas Bandmaster of the Year.

The 20th annual clinic-convention was held on July 30, 31, and August 1, and 2, and featured the following clinics and concerts: 3 marching band techniques, 8 new music, 1 woodwind, 1 brass, 1 percussion, 1 stage band, and 1 concert. The 3 marching band film sessions was presented by Dean Killion. The 8 new music sessions were performed by the 539th Air Force Band, Lackland Air Force Training Center, conducted by Major Melvin A. Huyett, the U. S. Air Force Academy Band, Colorado Springs, Colorado, conducted by Major Herman G. Vincent and Mr. Roque Guerra (1967 Texas Bandmaster of the

---

<sup>64</sup>When Joe Beneke resigned, Ralph Smith was appointed to the Secretary-Treasurer position

Year), and the Fourth U. S. Army Band, Ft. Sam Houston, Texas, conducted by Alexander T. Di Fronzo, Captain Robert Lenneville, and guest conductors, Paul Whear and John Warrington. Jeanne Timm presented a flute clinic; Louie Bellson presented a percussion clinic; Don Baird presented a baritone clinic; A stage band clinic was presented by Claudio Rosas and the Orchestra Tampico. A concert was performed by the USAF Academy Band, Major Herman G. Vincent, conductor. Membership statistics for 1967 were not available.

### 1968

Officers for 1967-1968 were Joe Rogers, President; Ralph Smith, 1st Vice-President; Eldon Janzen, 2nd Vice-President; Dean Killion, Secretary-Treasurer; and Avie Teltschik, Sergeant-at-Arms. R. T. Bynum was honored as the Texas Bandmaster of the Year.

The 21st annual clinic-convention was held on July 28, 29, 30, and 31. Starting with this one, all clinic-conventions have been held at the convention center. The event featured the following clinics and concerts: One marching band techniques, 8 new music, 1 woodwind, 2 brass, 1 percussion, 1 concert, and 2 clinics classified as "other." The marching band films session was presented by Dean Killion. The 8 new music clinics were performed by the fourth U.S. Army Band, Ft. Sam Houston, Texas, Alexander T. DiFronzo, conductor, the NORAD Band, from Colorado Springs, Colorado, Victor Molzer, conductor, the 539th Air Force Band, Lackland Military Training Center, Robert Allee, conductor, and the West Texas State University Summer Camp Directors Band, Gary Garner, conductor. Other conductors were Robert Lenneville, Harold Walters, R.T. Bynum. A trumpet clinic was presented by Clark Terry, assisted by the Airmen of Note USAF Dance Orchestra, CWO Bob Bunton, conductor. Clinics

classified as "other" included "Role of Band Music in American Culture," by Dr. Harold Bachman, and a recording techniques clinic by C. P. Nelson. A concert was presented by the NORAD Band, conducted by Victor Molzer. Membership statistics for 1968 were not available.

### 1969

Officers for 1968-1969 were Ralph Smith, President; Eldon Janzen, 1st Vice-President; Dean Killion, 2nd Vice-President; Avie Teltschik, Secretary-Treasurer; and Eddie Galvan, Sergeant-at-Arms. Ray Robbins was honored as the Texas Bandmaster of the Year.

The 22nd annual clinic-convention was held on July 27, 28, 29, and 30, and included the following clinics and concerts: Three marching band techniques, 10 new music, 1 woodwind, 1 percussion, 1 new music -- stage band, and 1 concert. Marching band techniques clinics included a marching film session by Dean Killion and 2 marching techniques clinics by Bill Moffit. The 10 new music clinic sessions were performed by the Fourth U.S. Army Band, Sam Houston, Texas, CWO Alexander T. DiFronzo, conductor, Strategic Air Command Band, Omaha Nebraska, Major James Roland, conductor, Second Armored Division Band, Ft. Hood, Texas, CWO Harold M. Emigh, conductor, and the 236th U.S. Army (National Guard) Band, Austin, Texas, Paul Philippus, conductor. Additional conductors were Major Robert Lenneville, Ray Robbins and John Cacavas. A stage band sight reading clinic was presented and included the Airmen of Note USAF Dance Orchestra CWO Bob Bunton, conductor and "Doc" Severinsen. A concert was performed by the Strategic Air Command Band, Major James Roland, conductor. In attendance at the clinic-convention were 736 active members. Out of state attendees from Arizona, New

Mexico, Oklahoma, Louisiana, Arkansas, and Washington were noted for the first time.

### 1970

Officers for 1969-1970 were Eldon Janzen, President; Dean Killion, 1st Vice-President; Avie Teltschik, 2nd Vice-President; Eddie Galvan, Secretary-Treasurer; and Tommy Rhodes, Sergeant-at-Arms. G. T. Gilligan was honored at the Texas Bandmaster of the Year. The 23rd clinic-convention was held on July 26, 27, 28, and 29, and featured the following clinics and concerts: Six marching band techniques, 10 new music, 2 brass, 1 new music -- stage band, and 1 concert.

Marching band techniques clinics included a marching film session, 2 additional marching film sessions by Dean Killion, 2 marching clinic sessions by Dr. William Foster, and "The Marching Band on the Field -- Full Use of Your Percussion," by Fred Hoey. The clinic featured 10 new music clinic sessions performed by the Fourth U.S. Army Band, Ft. Sam Houston, Texas, CWO Claude C. Hedspeth, conductor, USAF Air Academy Band, Colorado Springs, Colorado, Major Richard E. Thurston, conductor, and the Lackland Air Force Band, Lackland AF Base, Texas, Major Duane Hoff, conductor. Other conductors included Lt. Colonel Eugene Allen, Frank Erickson, W. Frances McBeth, and G.T. Gilligan. A stage band reading clinic was presented by the Fourth U. S. Army Show Band, CWO Claude C. Hedspeth, conductor. A concert was presented by the USAF Air Academy Band, Richard E. Thurston, conductor. In attendance at the clinic-convention were 826 active members. Out of state attendees were from Arizona, New Mexico, Oklahoma, Louisiana, Arkansas, Washington,

Virginia, Florida, Montana, Colorado, California, South Carolina, Kansas, and Tennessee.

### 1971

Officers for 1970-1971 were Dean Killion, President; Avie Teltschik, 1st Vice-President; Eddie Galvan, 2nd Vice-President; Tommy Rhodes, Secretary-Treasurer; and Bob Ingram, Sergeant-at-Arms. Marion McClure was honored as the Texas Bandmaster of the Year.

The 24th annual clinic-convention was held on July 25, 26, 27, and 28, and included the following clinics and concerts: 2 marching band techniques, 12 new music, 1 band teaching techniques -- general, 1 woodwind, 1 percussion, 2 new music- stage band, and 2 concerts. The 2 marching band film clinics were presented by Dean Killion. The 12 new music sessions were performed by the 236th National Guard Army Band, Austin, Texas, CWO Paul Philippus, conductor, The Fifth U.S. Army Band, Ft. Sam Houston, Texas, CWO Claude Hedspeth, conductor, and the NORAD Band, ENT A.F. Base, Colorado Springs, Colorado, Major Frank J. Lockwood, conductor. Other conductors included Major Robert Lenneville, W. Francis McBeth, Marion McClure, and James Ployhar. There were also 2 new music stage band clinics. Francis McBeth presented a clinic entitled "Rehearsal Procedure." Concerts were presented by the USAF Airmen of Note, Lt. Ken Green, conductor, Urbie Green, trombone soloist, and the NORAD Band, Major Frank J. Lockwood, conductor.

In attendance at the clinic-convention were 853 active members. Out of state attendees were from Arizona, Arkansas, Kansas, Florida, Louisiana, Virginia, California, New Mexico, Oklahoma, Georgia, Missouri, North Dakota, Iowa, and Washington D.C.



## 1972

Officers for 1971-1972 were Avie Teltschik, President; Eddie Galvan, 1st Vice-President; Tommy Rhodes, 2nd Vice-President; Bob Ingram, Secretary-Treasurer; and O. T. Ryan, Sergeant-at-Arms. Ralph Burford was honored as the Texas Bandmaster of the Year.

The 25th annual clinic-convention was held on July 23, 24, 25, and 26, and included the following clinics and concerts: Nine marching band techniques, 11 new music, 2 band teaching techniques -- general, 1 woodwind, and 3 concerts. The marching band techniques clinics included a marching film clinic by Dean Killion, 3 entitled "'Sound' Showmanship Techniques," by Bill Moffit, and 5 marching film clinics. The 11 new music clinics were performed by the Fifth U.S. Army Band, Ft. Sam Houston, Texas, CWO Claude Hedspeth, conductor, United States Air Force Band, Washington, D.C., Colonel Arnald D. Gabriel, conductor, 539th USAF Band, Lackland Air Force Base, Texas, Major Duane Hoff, conductor. Clinics classified as band teaching techniques -- general included a clinic by Chuck Peters and Matt Betton on the "Take One" method, and "Interpretation of 20th Century Band Literature," by Francis McBeth. Concerts were performed by the USAF Band, conducted by Colonel Arnald Gabriel, and 2 concerts by the Kashmere High School Stage Band, directed by Conrad Johnson.

In attendance at the clinic-convention were 859 active members. Out of state attendees were from Oklahoma, Arkansas, Kansas, Georgia, Washington, California, Wisconsin, Iowa, Louisiana, Indiana, Minnesota, Nebraska, Washington D.C., Illinois, Mississippi, Pennsylvania, Tennessee, and Hawaii.

### 1973

Officers for 1972-1973 were Eddie Galvan, President; Tommy Rhodes, 1st Vice-President; Bob Ingram, 2nd Vice President; O. T. Ryan, Secretary-Treasurer; and Richard Crain, Sergeant-at-Arms. Maurice McAdow was honored as the Texas Bandmaster of the Year.

The 26th annual clinic-convention was held on July 29, 30, 31, and August 1, and featured the following clinics and concerts: Ten marching band techniques, 10 new music, 1 brass, 2 percussion, 1 new music -- stage band, 2 concerts, and 2 classified as "other." Two marching band techniques were presented by Jay Julian. Five marching film sessions were presented. Jerry Bilik presented 2 marching and arranging sessions. A marching percussion section clinic was presented by the MacArthur High School, Churchill High School, and Lake Highlands High School percussion sections, and Fred Hoey, and Bob Johnson, Clinicians. The clinic session included a PAS Panel by Larry Vanlandingham, George Frock, Dan Gibbs, Floyd Turner, and Paul Brazauskas. The 10 new music sessions were performed by the Fifth U. S. Army Band, Ft. Sam Houston, Texas, CWO Claude Hedspeth, conductor, and the Texas Band Directors Reading Band, Bill Moffit, conductor.

Bobby Herriott presented a trumpet clinic; A stage band new music clinic was performed by the USAF Air Academy "Falconaires" Band, Master Sergeant Chuck Gardner, Leader. A UIL percussion ensemble music clinic was presented by the Percussive Arts Society. A percussion clinic was presented by Ed Shaugnessey. A history of bands session was presented by Colonel Samuel Laboda, Narrator. Concerts were performed by the U. S. Army "Blues" Dance Band, CWO Frank F. Chiarello, Jr., Leader, Bobby Herriott, guest soloist, and the

U. S. Army Band, Samuel Laboda, conductor. In attendance at the clinic-convention were 1,045 active members. Attendees from 22 states and two foreign countries were recognized.

#### 1974

Officers for 1973-1974 were Tommy Rhodes, President; Bob Ingram, 1st Vice-President; O. T. Ryan, 2nd Vice-President; Richard Crain, Secretary-Treasurer; and James Mallow, Sergeant-at-Arms. Paul Stroud was honored as the Texas Bandmaster of the Year.

The 27th annual clinic-convention was held on July 28, 29, 30, and 31, and featured the following clinics and concerts: Five marching band techniques, 10 new music, 1 brass, 1 percussion, 1 stage band, and 1 concert. Marching band clinics included 3 sessions by Mike Leckrone and 2 by G. R. Royer. The 10 new music clinic sessions were performed by the Fifth U.S. Army Band, Ft. Sam Houston, Texas, CW3 Jerry E. Cottingham, conductor, TBA Band Directors Band, Bill Moffit, conductor and the Lackland Air Force Band, Major Duane Hoff, conductor. Caesar Gioivannini was guest conductor at one of the new music sessions; Art Jenson was listed as methods clinician at another new music session. A concert was presented by the University of Houston Wind Ensemble, conducted by James Matthews. In attendance at the clinic-convention were 1,150 active members. Attendees from 21 states and 1 foreign country were recognized.

#### 1975

Officers for 1974-1975 were Bob Ingram, President; O. T. Ryan, 1st Vice-President; Richard Crain, 2nd Vice-President; James Mallow, Secretary-

Treasurer; and Dub Crain, Sergeant-at-Arms. W. W. Wendtland was honored at the Texas Bandmaster of the Year.

The 28th annual clinic-convention was held on July 27, 28, 29, and 30, and included the following clinics and concerts: 6 marching band techniques, 10 new music, 2 band teaching techniques -- general, 1 woodwind, 1 percussion, 1 new music- stage band, and 1 concert. Marching band techniques clinics included 2 sessions by Jim Hejl, 2 by Bill Swor, and 2 flag demonstrations by Larry McCormick. The 10 new music reading sessions were performed by the Fifth U.S. Army Band, Ft. Sam Houston, Texas, CW3 Jerry E. Cottingham, conductor, TBA Band Directors Band, Bill Moffit, conductor, and the Lackland Air Force Band, Major Duane Hoff, conductor. A stage band reading clinic was presented by Al Sturchio.

Clinics classified as band techniques -- general include "How We Organize to Teach Band in Odessa," by J. R. McEntyre, and "Innovations in Teaching Rhythm and Speed Reading in Music," by Ralph Hale. A concert was presented by the USAF Airmen of Note, Dave Napier, leader, and Rich Matteson, soloist. In attendance at the clinic-convention were 1,322 active members. Twenty-seven states were represented.

### 1976

Officers for 1975-1976 were O. T. Ryan, President; Richard Crain, 1st Vice-President; James Mallow, 2nd Vice-President; Dub Crain, Secretary-Treasurer; and Bob Cartwright, Sergeant-at-Arms.<sup>65</sup> Ralph Mills was honored as the Texas Bandmaster of the Year.

---

<sup>65</sup>Cartwright tendered his resignation effective at the end of the 1976 convention to go into private business.

The 29th annual clinic-convention was held on July 25, 26, 27, and 28, and included the following clinics and concerts: six marching band techniques, 10 new music, 2 band teaching techniques -- general, 1 woodwind, 1 brass, 2 percussion, 1 concert, and 2 classified as "other." The marching band techniques clinics included 3 marching band film sessions, and 1 marching band clinic each by Dean Killion, Dr. Gary Garner, and Dr. Bill Moffit. The 10 new music clinics were performed by the Fifth U.S. Army Band, Ft. Sam Houston, Texas, CWO Lou Wells, conductor, TBA Band Directors Band, Dr. Bill Moffit, conductor, USAF Air Academy Band, Major John D. McCord, conductor, and the Lackland Air Force Band, Major Duane Hoff, conductor. A stage band concert and reading session was presented by the United States Army "Blues" Jazz Ensemble, CWO Claude Hedspeth, commander and director, featuring "Cat" Anderson, guest soloist.

Clinics classified as band teaching techniques -- general included "Interpreting the Contemporary Score," by Colonel Arnald Dr. Gabriel, USAF Band Commander, assisted by the Lackland AF Band of the West, Major Duane Hoff, conductor, and "Tuning the Winds," by Dr. Gary Garner. Clinics classified as "other" included "A Superintendent's View of a Band Program," by Joe Pirtle and Carroll Tatom, and "Organizing the One Person Music Department," by Bryce Taylor. A concert was presented by the USAF Air Academy Band concert, Major John D. McCord, commander/conductor. Membership statistics for 1976 were not available.

### 1977

Officers for 1976-1977 were Richard Crain, President; James Mallow, 1st Vice-President; Dub Crain, 2nd Vice-President; Bill Moffit, Secretary-Treasurer;

and Dick Whitten, Sergeant-at-Arms. J. W. King was honored as the Texas Bandmaster of the Year.

The 30th annual clinic-convention was held on July 24, 25, 26, and 27, and featured the following clinics and concerts: Eight marching band techniques, 12 new music, 3 band teaching techniques -- general, 1 woodwind, 1 brass, 1 percussion, 2 stage band, 1 concert, and 2 clinics classified as "other." The marching band techniques clinics include 3 marching film sessions, 2 marching clinics by Charles Forque, 2 marching clinic sessions by Dan Gibbs, and a flags and rifle clinic by Elliot Collins. The clinic included 12 new music sessions performed by the Fifth U.S. Army Band, Ft. Sam Houston, Texas CWO Lou Wells, conductor, TBA Band Directors Band, Dr. Bill Moffit, conductor, Forces Command Band CW3 Dean A. Schutz, conductor, and the Lackland Air Force Band, Major Duane Hoff, conductor.

Clinics classified as band teaching techniques -- general included "Discipline Within the Band," by J. R. McEntyre, a conducting clinic by Dr. Gary Garner, and a methods book clinic by Frank Erickson. Clinics classified as "other" include "Do's and Don'ts of Fund Raising," by Lee Boyd Montgomery and panel, and an instrument repair clinic by George Springer. A concert was presented by the United States Army Forces Command Band, CW3 Dean A. Schultz, conductor. At the business luncheon, a special award of appreciation was presented to "Mr. TBA," Pat Patterson, Executive Secretary, honoring his years of meritorious service to the organization.<sup>66</sup> Membership statistics for 1977 were not available.

---

<sup>66</sup>Official TBA minutes found in *TBA Scrapbook*. Business luncheon meeting on July 26, 1977.

## 1978

Officers for 1977-1978 were James Mallow, President; Dub Crain, 1st Vice-President; Bill Moffit, 2nd Vice-President; Dick Whitten, Secretary-Treasurer; and Charles Trayler, Sergeant-at-Arms. Sam Watson was honored as the Texas Bandmaster of the Year.

The 31st annual clinic-convention was held on July 30, 31, and August 1, and 2, and featured the following clinics and concerts: Seven marching band techniques, 10 new music 1 band teaching techniques -- general, 2 woodwind, 1 brass, 1 percussion, 1 concert, and 2 classified as "other." Marching band techniques clinics included 2 marching clinic sessions by Dale Hopper, 2 marching clinic sessions by Bob Foster, "Flags In Today's Bands" (Panel Discussion), by Van Ragsdale, "Marching Horn Player," by Anthony Brittin, and "Marching Arrangers Workshop," by Bill Moffit.

The clinic-convention featured 10 new music clinic sessions performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO Jerry Cottingham, conductor, TBA Directors Band, Dr. Bill Moffit, conductor, and the Lackland Air Force Band, Major Duane Hoff, conductor. Two clinics classified as "other" included "One Man Band Operation" (Panel Discussion), chaired by Ralph Smith, and "Music Dealer/Band Director Relationship (Panel Discussion)," chaired by Gary DeShazo. A concert was presented by the Lackland Woodwind Quintet, Brass Ensemble, and Percussion Ensemble, Donald L. Smith, CMSgt, USAF Coordinator. Membership statistics for 1978 were not available.

## 1979

Officers for 1978-1979 were Dub Crain, President; Bill Moffit, 1st Vice-President; Dick Whitten, 2nd Vice-President; Charles Trayler, Secretary-

Treasurer; and John "Pete" Kunkel, Sergeant-at-Arms. Ralph Smith was honored at the Texas Bandmaster of the Year.

The 32nd annual clinic-convention was held on July 29, 30, and 31, and August 1, and featured the following clinics and concerts: Six marching band techniques, 10 new music, 2 woodwind, 1 brass, 1 percussion, 1 new music -- stage band, 1 concert, and one classified as "other." Marching band techniques clinics included 2 marching clinic sessions by Eldon Janzen, "Preparing Your Band for Out of State Marching Competition," by Bill Moffit and panel, 2 marching clinic sessions about corps style marching, by Jay Bocook and Dan Ryder, and "Preparing Your Band for Texas Marching Competition," by Dan Gibbs and panel.

The clinic 10 new music clinic sessions were performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO Jerry Cottingham, conductor, the TBA Band Directors Band, Dr. Bill Moffit, conductor, and the Lackland Air Force Band, Captain Ray E. Toler, conductor. One stage band reading session was presented by the U. S. Army "Blues," directed by CWO Claude Hedspeth. One clinic, "Good Public Relations -- Wave Your Band's Flag Without Apology," by C. Doyle Gammill, was classified as "other." Concerts were performed by the Lackland Woodwind Quintet, Brass, and Percussion Ensembles, Donald L. Smith, CMSGT USAF Coordinator, and a Sony band concert, Toshio Akiyama, conductor. Membership statistics for 1979 were not available.

### 1980

Officers for 1979-1980 were Bill Moffit, President; Dick Whitten, 1st Vice-President; Charles Trayler, 2nd Vice-President; John "Pete" Kunkel, Secretary-



Treasurer; and Fred Stockdale, Sergeant-at-Arms. Pat Patterson was honored as the Texas Bandmaster of the Year.

The 33rd clinic-convention was held on July 27, 28, 29, and 30, and featured the following clinics and concerts: Ten marching band techniques, 10 new music, 1 band teaching techniques -- general, 1 brass, 2 jazz ensemble techniques, 1 new music -- stage band, and 1 classified as "other." Marching band techniques clinics included 3 film sessions, 2 marching clinic sessions by James Keene, flag demonstration by Bob Duffer, "Contemporary Marching Percussion Ensemble," by Jay Wanamaker, 2 marching clinic sessions by Joe Tom Haney, and "1979-80 All State Marching Winners Films." The 10 new music reading sessions were performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO Jerry Cottingham, conductor, the TBA Band Directors Band, Dr. Bill Moffit, conductor, and the Lackland Air Force Band, Major Ray E. Toler, conductor. One stage band reading session was presented by the Lackland Dance Band, coordinated by Don Turner.

One band teaching techniques -- general clinic entitled "The Complete Bandsman," a panel discussion, by Rodney Klett, Rey Meza, Bill Woods, David Pennington, Bryce Taylor, Mile Olsen, and Fred Stockdale, was hosted by Bill Woods. One clinic, "Proper Miking Techniques," by James Edwards, was classified as "other." A concert was presented by the Lackland Woodwind Quintet, Brass, and Percussion Ensembles, Donald L. Smith, CMSGT USAF coordinator. Membership statistics for 1980 were not available.

### 1981

Officers for 1980-1981 were Dick Whitten, President; Charles Trayler, 1st Vice-President; John "Pete" Kunkel, 2nd Vice-President; Fred Stockdale,

Secretary-Treasurer; and Rick Lambrecht, Sergeant-at-Arms. Tony Anderson was honored as the Texas Bandmaster of the Year.

The 34th annual clinic-convention was held on July 26, 27, 28, and 29, and featured the following clinics and concerts: Six marching band techniques, 8 new music, 1 band teaching techniques -- general, 3 brass, 2 percussion, 1 new music -- stage band, and 2 concerts. Marching band techniques clinics included 3 film sessions, a marching clinic by James Keene, "1980-81 All State Marching Band Winners Films," and a marching clinic by Pete Kunkel. The 9 new music reading sessions performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas CWO Jerry Cottingham, conductor, TBA Band Directors Band, Dr. Bill Moffit, conductor, and the Lackland Air Force Band, Major Ray E. Toler, conductor. One stage band reading session was presented by the Lackland Dance Band, hosted by Don Turner, Johnny Pearson, and Al Sturchio. A clinic classified as band teaching techniques -- general entitled "Interpretation of Contemporary Music," was presented by Claude Smith.

Concerts were presented by the United States Army Brass Quintet and the United States Army Band, Army Chorus, and Herald Trumpets, Col. Eugene Allen, conductor and commander, Captain Frank Dubuy, associate director and Army Chorus conductor. There was an organizational meeting of a group about indoor flag guard for drum and bugle. Membership statistics for 1981 were not available.

### 1982

Officers for 1981-1982 were Charles Trayler, President; John "Pete" Kunkel, 1st Vice-President; Fred Stockdale, 2nd Vice-President; Rick Lambrecht, Secretary-Treasurer; and Alfred F. Sturchio, Sergeant-at-Arms.

O. T. Ryan was honored as the Texas Bandmaster of the Year.

The 35th annual clinic-convention was held on July 25, 26, 27, and 28, and featured the following clinics and concerts: Six marching band techniques, 9 new music, 4 band teaching techniques -- general, 2 woodwind, 1 percussion, 1 new music -- jazz ensemble, 1 concert, and 1 clinic classified as "other."

Marching band techniques clinics included four Area film sessions, a marching clinic by James Keene, and one entitled "1981-82 All State Marching Band Winners Films." The 9 new music reading sessions were performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO David Mathis, conductor, First Cavalry Band, Ft. Hood, Texas, CWO Ed Greene, conductor, and Lackland Air Force Band, Captain Alan Bonner, conductor. A stage band reading session was presented by the Lackland Dance Band, hosted by Maurice Portis, Johnny Pearson, and Al Sturchio.

Clinics classified as band teaching techniques -- general included a conducting masterclass by Dr. William Revelli, "Division of Beat," by J. R. McEntyre, Harry Haines, and Tom Rhodes, "Tuning the Winds," by Gary Garner, and "Success in the Small School," by Lucky Floyd and Jessie Lotspeich. A clinic about music administrators, presented by Dick Winters, is classified as "other." A concert was performed by the United States Air Force Airmen of Note, SGT. Dave Steinmeyer, conductor. The clinic-convention was attended by 1,600 active members.

### 1983

Officers for 1982-1983 were John "Pete" Kunkel, President; Fred Stockdale, 1st Vice-President; Rick Lambrecht, 2nd Vice-President; Alfred F.

Sturchio, Secretary-Treasurer; and Jack Fariss, Sergeant-at-Arms. Bryce Taylor was honored as the Texas Bandmaster of the Year.

The 36th annual clinic-convention was held on July 24, 25, 26, and 27, and featured the following clinics and concerts: Five marching band techniques, 9 new music, 6 band teaching techniques -- general, 1 brass, 1 percussion, 1 new music -- jazz ensemble, 2 concerts, and 2 classified as "other." The five marching band techniques clinics included "Marching Clinic," by Paula Crider and Glen Richter, "Marching Clinic," by Charles Nail, "All State Marching Winners," "Marching Band Show Designs- 'The Logical Approach'," by Fred Sanford and Gary Czapinski, and "Area Films." The clinic featured 9 new music sessions were performed by the Fifth U. S. Army Band, Fort Sam Houston, Texas, CWO David Mathis, conductor, Lackland Air Force Band of the West, Lackland, Texas, Captain Alan Bonner, conductor, as well as 1 jazz reading session by the Dallas Jazz Orchestra, Galen Jeter, leader.

Clinics classified as band teaching techniques -- general included "Conducting Contemporary Music," by Dr. Francis McBeth, a sight-reading clinic by J. R. McEntyre, "Best In Class Method Book," by Bruce Pearson, a tuning clinic by Dr. Gary Garner, "The Complete Junior High/Middle School Program," by Dan Black, and "Twenty-One Progressive Chorales," by Jerry Nowak. Clinics classified as "other" included "Public Relations With Administration," by Barbara Prentice, Doug Kincaid, and Phil Anthony, and "News Media and Your Band," by Bill Woods.

An all brass-band concert was performed, conducted by Dick Tolley. An additional concert was performed by the Lackland Air Force Band of the West, featuring Symphonic Wind Ensemble and the Dimensions in Blue, Captain Alan

Bonner, commander and conductor. Nine new music sessions performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO David Mathis, conductor, and the Lackland Air Force Band of the West, Lackland, Texas, Captain Alan Bonner, conductor. There were 4 marching band sessions presented by Paula Crider, Glen Richter, Charles Nail, Fred Sanford, and Gary Czapinski.

Band clinic sessions included the following: "Conducting Contemporary Music," by Dr. Francis McBeth; J.R. McEntyre presented a sight reading clinic; Bruce Pearson presented a clinic on the Best in Class method book; Dr. Gary Garner presented a tuning clinic; Barbara Prentice, Doug Kincaid, and Phil Anthony presented a public relations clinic; Bill Woods presented a clinic entitled "News Media and Your Band;" Dan Black presented a clinic entitled "The Complete Junior High/Middle School Program;" Jerry Nowak presented a clinic on the book Twenty-One Progressive Chorales. A jazz reading session was presented by Galen Jeter and the Dallas Jazz Orchestra. Concerts included an all brass-band concert, Dick Tolley, conductor, Lackland Air Force Band of the West Concert, Captain Alan Bonner, conductor, commander, and a Texas Music Adjudicators Association (TMAA) concert band judging concert. Membership statistics for 1983 were not available.

#### 1984

Officers for 1983-1984 were Fred Stockdale, President; Rick Lambrecht, 1st Vice-President; Alfred F. Sturchio, 2nd Vice-President; Jack Fariss, Secretary-Treasurer; and Harris Brinson, Sergeant-at-Arms. Fred Junkin was honored as the Texas Bandmaster of the Year.

The 37th annual clinic-convention was held on July 29, 30, and 31, and August 1, and featured the following clinics and concerts: 6 marching band

techniques, 6 new music, 2 band teaching techniques -- general, 1 woodwind, 1 brass, 1 jazz ensemble techniques, 1 new music -- jazz ensemble, 2 concerts, and 1 clinic classified as "other." Marching band techniques clinics include "How to Rehearse a Marching Band," by Phil Anthony, Gary Wiley, and Rey Meza, "All State Marching Winners," hosted by Rodney Klett, "Interpreting and Teaching UIL Marching Competency," by Charles Nail, Pete Kunkel, and Van Ragsdale, a marching clinic by Bill Brady, another marching clinic by Paula Crider, and a clinic by the Texas State Color Guard Association. Six new music clinic sessions performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO David Mathis, conductor, United States Air Force Academy Band, Lt. Col. John McCord, conductor, and the Bandmasters Band, West Texas State University, Canyon, Texas, Dr. Gary Garner, conductor. A National Association of Jazz Educators (NAJE) reading session and meeting was also held.

Clinics classified as band teaching techniques -- general included "The Complete Junior High/Middle School Program," by Dan Black, and "How To Find Music in the Score, Or There's More To Life Than Reproduction," by Dick Floyd. One clinic, "Computers for Band Directors Who Do Not Understand Computers," by Durward Howard, is classified as "other." Concerts were presented by Directors Band -- WTSU, Gary Garner, conductor, and the United States Air Force Academy Band, Lt. Col. John McCord, conductor. In attendance at the clinic-convention were over 1,900 active members.

#### 1985

Officers for 1984-1985 were Rick Lambrecht, President; Alfred F. Sturchio, 1st Vice-President; Jack Fariss, 2nd Vice-President; Harris Brinson,

Secretary-Treasurer; and Waymon Bullock, Sergeant-at-Arms. J. R. McEntyre was honored as the Texas Bandmaster of the Year.

The 38th annual clinic-convention was held on July 28, 29, 30, and 31, and featured the following clinics and concerts: 9 marching band techniques, 6 new music, 2 band teaching techniques -- general, 1 new music -- jazz ensemble, 3 concerts, and 1 clinic listed as "other." The marching band techniques clinics included "Marching a Small Band," by Linda McDavitt, two marching band film/video sessions, by Bill Brady, "State Marching Band Shows and Techniques," also by Bill Brady, "Designs of Halftime Computerized Charting," by Steve Moore, "Rehearsing the Marching Band," by Paula Crider, Bill Brady, Phil Anthony, and Rey Mesa, "Marching Percussion Workshop," by Gregg Rhinehart, "Auxiliary Units of the Marching Band- Flags and Rifles," by Frank Troyka, and "Musical Interpretation and Rehearsal with the Larger Marching Band," by Malcolm Helm. The clinic featured 7 new music sessions performed by the Fifth U.S. Army Band, Fort Sam Houston, Texas, CWO David Mathis, conductor, the 84th Division Training Band, CWO Ronald DeVillers, conductor, and a NAJE Ensemble new music clinic, John Pearson, clinician.

Clinics classified as band teaching techniques -- general include "Attitude Concepts for Today," by Tim Lautzenheiser, and "How to Survive the Opening of School," by Barbara Prentice. One clinic classified as "other," was the "U. S. Army Reserved Component Enlistment Audition Seminar." Concerts were presented by the Texas Tech Directors Band, Jim Sudduth, conductor, Fifth U.S. Army Band, Fort Sam Houston, CWO David Mathis, conductor, Colonel Eugene Allen, guest conductor, and LTC Bryan Shelbourne, Operations Officer, U. S. Army Band, conductor of U. S. Army Chorus, and a jazz concert and clinic, Roger

Pemberton and Bill Porter, clinicians. In attendance at the clinic-convention were 1,920 active members.

Pat Patterson retired as Executive Secretary of TBA following the clinic-convention. At the business meeting, he was recognized for outstanding service as TBA Executive Secretary for 25 years. Al Sturchio was selected as the new executive secretary of TBA.

### 1986

Officers for 1985-1986 were Alfred F. Sturchio, President; Jack Farris, 1st Vice-President; Harris Brinson, 2nd Vice-President; Waymon Bullock, Secretary-Treasurer; and Malcolm Helm, Sergeant-at-Arms. Bill Dean was honored at the Texas Bandmaster of the Year.

The 39th annual clinic-convention was held on July 27, 28, 29, and 30, and featured the following clinics and concerts: Eleven marching band techniques, 6 new music, 7 band teaching techniques -- general, 2 woodwind, 1 brass, 1 percussion, 1 jazz ensemble, 1 new music -- jazz ensemble, 4 concerts, and 1 classified as "other." Marching band techniques clinics included "Techniques of Charting the Drill- Brain Storming," by Rey Meza, Keith Beardon, and Van Ragsdale, 2 marching film sessions, hosted by Ross Grant, "The Charting Aid System," by Joe Herman, "State Marching Contest Winners Shows and Techniques" (2 sessions), hosted by Ross Grant, "Pit Percussion: The Newest Trends," by Fred Sanford and Gerard Gonzales, "The Marching Percussion Section," by Rob Carson, "Use the Color Guard to Their Fullest Visual Extent," by Jennifer L. Silver, with demonstration by the South San High School "Main Event," Alex Sanchez, director, and a computerized marching show design program clinic, by Steven Moore. The 7 new music reading sessions



were performed by the First Cavalry Division Band, Fort Hood, Texas, CW2 Jeanne Pace, conductor, Fifth U. S. Army Band, Fort Sam Houston, Texas, CW3 Gregory A. Prudom, conductor, and a new stage band music clinic, all level, by the Austin Independent School District NAJE Ensemble, directed by John Pearson.

Clinics classified as band teaching techniques -- general include "Keeping Kids in the Band," by Jack Jackson, "UIL Music Contest and Education Reform-Motivation, Validation or Frustration," by Dick Floyd, "Recruiting and the First Year: Middle School," by Fred Schroeder, "Going That Extra Mile to 'Make Music'," by Don Haynes, "The German Concert Band," by Herbert Bilhardt, "The Advanced Bands- Developing the Successful Performance Group," by Fred Schroeder, and "Music Reading Made Easy -- For All Music Classes," by Carolyn Francis. One clinic classified as "other" was "Emergency Repairs -- New Products and Methods Without a Bunsen Burner," by Pete Valentino. A concert-clinic was presented by Louis Bellson and the NAJE Directors Band, Bill Snodgrass, director. Other concerts were presented by the United States Navy Band, Allen E. Beck, commander, officer in charge/leader, the Midwestern State University Band Camp Director's Band, Mr. Robert D. Jorgensen, conductor, Dr. Francis McBeth, guest conductor, and Norval Crews, alto saxophone soloist, and the New York Saxophone Quartet. In attendance at the clinic-convention were 1,910 active members.

### 1987

Officers for 1986-1987 were Jack Fariss, President; Harris Brinson, 1st Vice-President; Waymon Bullock, 2nd Vice-President; Malcolm Helm,

Secretary-Treasurer, and Pete Cisneros, Sergeant-at-Arms. Gary Garner was honored as the Texas Bandmaster of the Year.

The 40th annual clinic-convention was held on July 26, 27, 28, and 29, and featured the following clinics and concerts: Eleven marching band techniques, 9 new music, 6 band teaching techniques -- general, 2 woodwind, 4 brass, 4 percussion, 1 jazz ensemble, 1 new music -- jazz ensemble, 3 concerts and 1 classified as "other." Marching band techniques clinics included "The Directors Guide to Marching Percussion Education," by Michael Varner, "Contemporary Marching Band Design," by Don Hanna, "State Marching Contest Winners Shows and Techniques" (2 sessions), hosted by Ross Grant, "Computer Assisted Music Writing: Pyware Music Writer," by Robert J. Brule, "Put Your Real Band on the Field," by Bryce Taylor, "Marching Show Design Programs: Apple and IBM," by W. Dale Warren and Kenneth Dickinson, "Drill Design: Pyware Charting Aid Systems," by Robert Brule, and "The Blue Devils Percussion Line," by corps director, Tom Float.

Clinics classified as band teaching techniques- general included "Ensemble Techniques," by Dan Black, "Classroom Instruction for the Young Band Student," by Marion West, "Imbalanced Instrumentation for Young Bands," by Andrew Balent, "Serving the Musically Gifted and Talented," by Tom Kinsey, "Music Composing and Printing," by Homer Lambrecht, and "New Prescribed UIL Music List," moderated by Verda Harrington, Robert Floyd, and Robert McElroy. One clinic, "Say No to Drugs," by Nancy Curtis, is classified as "other." Concerts were performed by the Dutch National Youth Wind Orchestra, Jan Cober, musical conductor, West Texas State University Summer Band Camp Directors

Band, Dr. Gary Garner, conductor, "Free Flight," led by Jim Walker, flutist. In attendance at the clinic-convention were 1,929 active members.

### 1988

Officers for 1987-1988 were Harris Brinson, President; Waymon Bullock, 1st Vice-President; Malcolm Helm, 2nd Vice-President; Pete Cisneros, Secretary-Treasurer; and Dan Black, Sergeant-at-Arms. James A. Jacobsen was honored as the Texas Bandmaster of the Year.

The 41st annual clinic-convention was held on July 24, 25, 26, and 27, and featured the following clinics and concerts: Six marching band techniques, 7 new music, 6 band teaching techniques -- general, 4 woodwind, 4 brass, 4 percussion, 1 new music -- jazz ensemble, 9 concerts, and 4 classified as "other." Marching band techniques clinics included "Tips for Writing and Teaching the Contest Show," by Ross Grant, "State Marching Contest Winners Shows and Techniques" (2 clinic sessions), hosted by Ross Grant, "Show Design," by Don Hanna, "An Afternoon With the Garfield Cadets Percussion Staff," by Thom Hannum and Tom Aungst, and "Having A Successful Color Guard Can Be Fun," by Alex M. Sanchez.

Clinics classified as band teaching techniques -- general include "Breathing for Better Sound and Intonation," by Luis Maldonado, "Effective Preparation for High School Band Sight Reading Contest," by Howard Dunn and Richard Crain, "Tuning Tips," by Haron and Willeth Lamkin, "The Belwin Comprehensive Band Method," by Frank Erickson, "Effective Middle School Band Sight Reading Techniques," by Rey Meza and Billy Harrell, and "Band Sound Concepts," moderated by Eddie Green, James Sudduth, and Bryce Taylor. Clinics classified as "other" include "Competition as an Educational Tool,"

moderated by Michael Kumer, Greg Bimm, and Ken McGuire, "Pyware Computer Software for Drill Design and Music Writing," by Joe Merritt and Py Kolb, "Class Room Management," moderated by Lee Boyd Montgomery, Fred Schroeder, and Van Ragsdale, and "How to Use the TMEA Computer Program for Region and Area Audition," by John Bedford and Lonnie Clark, moderated by Kathy Fishburn and Scott Taylor. Concerts included the Chicago Brass Quintet, Ed Thigpen, assisted by the NAJE Directors Band, Bill Snodgrass, director, the United States Marine Band "The President's Own," Colonel John R. Bourgeois, conductor, the Marine Band Woodwind Quintet, the Marine Band Percussion Ensemble, the Marine Band Brass Quintet, San Antonio Municipal Band, John Bridges, musical director and principal conductor, Air Force Band of the West, "Dimensions in Blue," Jazz Ensemble, Lieutenant Steven Grimo, conductor, and An Ed Thigpen Showcase.

A historical organization committee met at the convention that eventually led to the 50th anniversary presentation at the 50th clinic-convention in 1997. Committee members included Jim Jacobsen, chairman, Weldon Covington, J. R. Dickason, Irving Dreibrodt, G. T. Gilligan, Don Hatch, Robert Maddox, and Jack Mahan. In attendance were 1,779 active members.

### 1989

Officers for 1988-1989 were Waymon Bullock, President; Malcolm Helm, 1st Vice-President; Pete Cisneros, 2nd Vice-President; Dan Black, Secretary-Treasurer; and Randy Vaughn, Sergeant-at-Arms. Charles A. "Pete" Wiley was honored as the Texas Bandmaster of the Year.

The 42nd annual clinic-convention was held on July 23, 24, 25, and 26, and featured the following clinics and concerts: 10 marching band techniques, 1

new music, 12 band teaching techniques -- general, 9 woodwind, 5 brass, 2 percussion, 1 jazz ensemble techniques, 1 new music -- jazz ensemble, 3 concerts, and 7 classified as "other." Marching band techniques clinics included "The Motivational Needs In the Large Marching Band Program," by Tom Shine and Brian Merrill, "Today's Colorguard- Building & Maintaining A Strong Group," by Clayton Farley, "Contemporary Concepts for Marching Percussion," by Matt Savage, "State Marching Contest Winners Shows & Techniques" (2 sessions), by Ross Grant, "Training A Young Drum Line Through Proper Technique," by Alan Keown, "Concept Drawing- Step Before Charting or Computer," by Gary Czapinski, "Small School Marching Program," by Lucky Floyd, "The Contemporary Military Marching Band," by Val Rose, and "State Marching Contest," by Dick Floyd, Philip Geiger, Arturo Valdez III, Charles E. Nail, Gary Wylie, panelists, and Malcolm Helm, moderator.

The clinic featured 9 new music sessions performed by the 312th Army Band, Lawrence, Kansas, CWO4 Paul D. Gray, conductor, Fifth United States Army Band, Fort Sam Houston, Texas, CWO3 Donald E. Barton, conductor, NAJE Directors Band, John Pearson, clinician, and the Air Force Band of the West, Lackland Air Force Base, Texas, Colonel Benny L. Knudsen, conductor. Clinics classified as band teaching techniques -- general include "Organized Methods of Teaching Students to Practice," by Bryce Taylor, Bob Parsons, and Bob Floyd, "The Transition From Technical to Expressive Conducting," by Dr. Robert Rustowicz, "Teaching From The Inside Out- A Composer's Viewpoint," by Dr. Quincy C. Hilliard, "Keeping the Beginning Band Motivated- From Recruitment to Retention," by Sandy Feldstein, with the MacArthur High School Wind Ensemble, directed by Linda McDavitt, serving as a clinic demonstration

group, "Rhythm Brought to Life," by Ed Thigpen, "The Small School Band Director Problems, Pluses & Possibilities," by Kenneth L. Griffin, "Building Range & Endurance In Young Players," by Dominic Spera, "How To Practice," by Fred Sautter, "Aural, Visual & Kinesthetic Fundamentals for Band," by Ed Sueta, "Conducting Techniques That You Didn't Learn In School," by Dr. Francis McBeth, performed by the Angelo State University Band Camp Directors Band, Harris Brinson, conductor, " "Contemporary Basics for the Training of Mind and Body," by Gary Czapinski, and "Band Sound," by Howard Dunn, Dick Floyd, Gary Garner, panelists, and Jack Fariss, moderator.

Clinics classified as "other" included "Emergency Repairs Made Quick & Easy- No Experience Necessary," by Pete Valentino, "The Acoustic Digital Connection," by Fred Sanford, Gerard Gonzales, and Steve Houghton, "Efficient Band Scoring & Music Printing on Your PC Compatible," by Mark Lambert, "Making the Most of Your Resources in the Smaller Schools," by Bob Parsons, "Music Link- An Electronic Information Service for You," by Brian D. Anderson, and "Non-Musical Socio-Economic Factors That Affect Your Program," by Don Haynes, Victor Lozano, Jessica McBride, Cecil Morris, and Maurice Portis. Concerts were performed by the Dallas Wind Symphony, conducted by Howard Dunn, Angelo State University Band Camp Directors Band, Harris Brinson, conductor, Dr. W. Francis McBeth, guest conductor, and John T. Coulehan, guest soloist, and the Dallas Jazz Orchestra, Galen Geter, conductor. In attendance at the clinic-convention were 2,000 active members.

### 1990

Officers for 1989-1990 were Malcolm Helm, President; Pete Cisneros, 1st Vice-President; Dan Black, 2nd Vice-President; Randy Vaughn, Secretary-

Treasurer; and Phil Anthony, Sergeant-at-Arms. Eddie Green was honored as the Texas Bandmaster of the Year.

The 43rd annual clinic-convention was held on July 29, 30, 31, and August 1, and featured the following clinics and concerts: Thirteen marching band techniques, 7 new music, 11 band teaching techniques -- general, 7 woodwind, 6 brass, 4 percussion, 2 jazz ensemble, 1 new music -- jazz, 4 concerts and 3 clinics classified at "other." Marching band techniques clinics included "Making It Work Outside," by Mark Wessels, "Dare to Be Unique," by Lt. Colonel Ray Toler, "Transition Techniques of Contemporary Show Design," by Dan Ryder, "Contemporary Concepts for Marching Percussion Featuring the Santa Clara Vanguard Drum & Bugle Corps," by Ralph Hardimon, "Survival Kit for Small School Marching Band," by Barry Hurt, "The Focus, Fun, and Future of Drumline Performance Featuring Zeta Iota Tau (ZIT), the Texas Tech University Drumline," by Alan Shinn, "State Marching Contest Winners Shows & Techniques" (2 sessions), by Ross Grant, "Teaching Musical Skills In Marching Band: Rehearsal Formats That Teach More Than 'The Show!'," by Paula Crider, Barry Hunt, and Tom Shine, "Tapping the Potential of the High School Drumline -- Musicality & Motivation," by John Pollard, "Developing a Student Leadership Team for the Marching Band," by Frank Troyka, "State Marching Band for Small Schools" (Panel Discussion), by Richard Floyd, Barry Hurt, Craig Logan, and David Riker, moderated by Randy Vaughn, and "The Marching Band Checklist," by Rick Lambrecht.

The clinic featured 8 new music sessions performed by the Air Force Band of the West, Lackland Air Force Base, Texas, Major Daniel L. Schmidt, conductor, 145th Army Band of the Oklahoma National Guard, CW2 John Ryan,

conductor, IAJE Directors Band, John Pearson, clinician, Fifth United States Army Band, CWO3 Donald E. Barton, conductor, and the John Marshall High School Wind Ensemble, James Michulka and Rey Meza, conductors, Eddie Green, clinician. Clinics classified "band teaching techniques" -- general include "Keeping the Beginning Band Motivated Part 2- From Recruitment to Retention: Continuing On After the First Critical Year With the Yamaha Band Student, Book 2," by John O'Reilly, "Sight Reading for Band- Book One," by Gary Garner, performed by the Winston Churchill High School Wind Ensemble, Ferd Vollmer, director, "Coordinating the Junior High and High School Band Program," by Wade McDonald, "Multi-Purpose Performance Literature for Young Band Students," by Chuck Elledge, performed by the North East I.S.D. Middle School Honor Band directed by Ron Wells, North East I.S.D. Director of Fine Arts, "Real Music For Young Bands," by Robert E. Foster, performed by the North East I.S.D. Honor Band directed by Ron Wells, "Rehearsal Techniques for Young Bands," by James Swearingen, "A Band Directors Guide to Instrumental Substitutions and Score Simplification," by Robert Jager, "What Is A Musical Performance (Panel Discussion)," by Tom Bennett, J. R. McEntyre, John Whitwell, moderated by Malcolm Helm, "Music Reading Made Easy: A Ready-To-Use Plan for Action for Any Music Class, Especially for Performance Classes," by Carolyn Francis, "Band Sound for Small Schools" (Panel Discussion), by Hubert Almay, Michael Marsh, Bobby Overall, moderated by Jack Fariss, and "Using Supplementary Materials With Beginners (Recruiting and Testing)," by Ed Solomon.

Clinics classified as "other" included "Service Opportunities With United States Army Bands," by Colonel Lawrence T. Daly, Chief of Army Bands, Captain



John C. Clanton, and Sergeant Major Louis B. Hurvitz, "Rebuilding a Band Program," by Scott McDonald, and "The U.S. Air Force Band Program," by Major Daniel L. Schmidt. Concerts were presented by the United States Army Herald Trumpets, Captain Thomas H. Palmatier, director, the United States Navy Band Commodores, Senior Chief Musician Gerald J. Ascione, director, the Army Ground Forces Band, Major Michael D. Pyatt, commander and conductor Colonel L. Bryan Shelburne, Jr., guest conductor, Christian Lindberg, guest soloist, and guest appearance by the United States Army Herald Trumpets, and the West Texas State University Band Camp Directors Band, Dr. Gary Garner, conductor. In attendance at the clinic-convention were 2,022 active members.

#### 1991

Officers for 1990-1991 were Pete Cisneros, President; Dan Black, 1st Vice-President; Randy Vaughn, 2nd Vice-President; Phil Anthony, Secretary-Treasurer, and Jim Hagood, Sergeant-at-Arms. Joseph L. Bellamah was honored as the Texas Bandmaster of the Year.

The 44th annual clinic-convention was held on July 28, 29, 30, and 31, and featured the following clinics and concerts: Four marching band techniques, 9 new music, 12 band teaching techniques -- general, 6 woodwind, 5 brass, 2 percussion, 3 jazz ensemble techniques, 1 new music -- jazz ensemble, 4 concerts, and 3 classified as "other." Marching band techniques clinics included "Developing a Musical Marching Percussion Section," by James Campbell, "Two Left Feet and No Body Control (A Practical Approach to Summer Band)," by Rey Meza and "State Marching Contest Winners Show & Techniques" (2 sessions), by Ross Grant. Band teaching -- general clinics included "Teaching the Young Band," by Paul Flinchbaugh, "Sounds Spectacular Band Method," by Andrew

Balent, "Band Sight Reading- The Way To A '1'," by Dr. Gary Garner, "Confessions of a Blue-Collar Band Director (Rehearsal Techniques & Reminders)," by James Keene, "Can We Talk? (Some Thoughts From a Concerned Composer/Publisher/ Conductor on the State of Today's School Concert Bands and the Music They Play)," by Anne McGinty, "Efficient Use of the Band Director's Time in Developing the Three Basic Fundamentals for Successful Band Instruction: Tone Quality, Rhythmic Accuracy and Technical Velocity," by Ed Sueta, "Urban School Band Programs" (Panel Discussion), by Kenneth Capshaw and Mark Myers, "Tape Assisted Instruction for the Beginning Band," by Andy Clark, "Defending the Noble Pursuit of the Study of Music -- While Becoming a Better Teacher and Player," by Allen Vizzuti, "Developing the Young Musician for Successful Ensemble," by Marion West and Lee Binford, "When It's Ear Training Time in Texas," by Jim Thornton, and "The Magic of Music and Movement," by Lee Campbell-Towell and Judy Smith Murray. Clinics classified as "other" include "Band Director Burnout: How to Avoid it in 1991," by Fred Junkin, J. R. McEntyre, and Bryce Taylor, "Keep 'em Playing Every Day, The Valentino Way: On the Spot Repair," by Pete Valentino, and "Reverse Economics," by Dr. John Benham.

Concerts were presented by the Canadian Brass, the United States Army Brass Quintet, the Jazz Ambassadors of the United States Army Field Band, Chief Warrant Officer Charles L. Booker, Jr., director, Staff Sergeant Delores King Williams, vocal soloist, Ndugu Chanler and Allen Vizzutti, guest soloists, and the Midwestern State University Summer Band Camp Directors Band, Norval Crews, director, W. Francis McBeth, James Barnes, and Maurice McAdow, guest conductors. In attendance at the clinic-convention were 2,120 active members.

## 1992

Officers for 1991-1992 were Dan Black, President; Randy Vaughn, 1st Vice-President; Phil Anthony, 2nd Vice-President; Jim Hagood, Secretary-Treasurer; and Bob Brandenberger, Sergeant-at-Arms. Marlin Dean Killion was honored as the Texas Bandmaster of the Year.

The 45th annual clinic-convention was held on July 26, 27, 28, and 29, and featured the following clinics and concerts: 4 marching band techniques, 7 new music, 7 band teaching techniques -- general, 7 woodwind, 4 brass, 6 percussion, 1 jazz ensemble, 1 new music -- jazz ensemble, 3 concerts, and 5 "other." Marching clinics presented included "New Trends in Marching Percussion," by James B. Campbell, "State Marching Contest Winners Shows and Techniques," by Ross Grant, "The Art of Color Guard," by Melissa McCurry, and "Teaching Tips and Techniques for Marching Percussion in the College Drumline," by Marvin Sparks, Jr. Clinics classified as band teaching techniques -- general include "Resources for Today's Beginning Bands," by Dr. Tim Lautzenheiser, "Sound Production and Intonation," by James L. Austin, "Small School Band" (Panel Discussion), by Wendy Marquart, Mike Marsh, and Greg Rose, "Band Technique: Step by Step," by Robert Elledge, "Bach Chorales for Band: A New Book, A New Approach," by Dr. Richard E. Thurston, "Success Tips for Teaching Beginning Band," by Bruce Pearson, and "It's Elementary, My Dear...Three Keys to Success for the Beginning Band," by Andrew Balent. Clinics classified as "other" include "Don't Be Ashamed to Blow Your Band's Horn!," by C. Doyle Gammill, "Planning the School Music Suite," by Earl Anderson, Steve Bright, Lori Maas, and Gary Sween, "Administering a District-Wide Music Program" (Panel Discussion), by Richard Crain and Dr. Michael

Mamminga, "Mistakes We've All Made, From Which We've Learned," by Dick Clardy, Rey Meza, and Glenn Richter, and "Assistant Band Director" (Panel Discussion), by Todd Clearwater, Matthew McInturf, and Rey Meza.

Concerts were presented by the Dallas Wind Symphony, Robert Floyd, resident conductor, "The President's Own," United States Marine Band, Colonel John R. Bourgeois, director, MGYSGT Michael Ryan, vocalist, and Air Training Command Band Dimensions In Blue, CMS Brent B. McKesson, musical director, CMS Rick Whitehead, guest soloist. In attendance at the clinic-convention were 2,180 active members.

### 1993

Officers for 1992-1993 were Randy Vaughn, President; Phil Anthony, 1st Vice-President; Jim Hagood, 2nd Vice-President; Bob Brandenberger, Secretary-Treasurer; and Mike Olsen, Sergeant-at-Arms. Mel Montgomery was honored as the Texas Bandmaster of the Year.

The 46th clinic-convention was held on July 28, 29, 30, and 31, and featured the following clinics and concerts: Five marching band techniques, 5 new music, 14 band teaching techniques -- general, 8 woodwind, 8 brass, 3 percussion, 3 jazz ensemble, 1 new music -- jazz, 3 concerts, and 7 classified as "other." Marching clinics that were presented include "Contemporary Marching Wind Techniques," by Jay Bocook, "Selecting Computer Hardware and Software for Marching Band Show Designing," by Dan Ryder and Joseph Manfredo, "State Marching Contest Winners Shows & Techniques," by Ross Grant, "Marching Band Fundamentals," by Bill Watson, and "'90's Color Guard: Image & Color Enhancement," by Curtis Dumesnil.

Clinics classified as band techniques -- general, include an open rehearsal of the Air Education & Training Command Band, Captain Steven Grimo, commander and conductor, Lieutenant Danny R. Varella, vice commander, and Mr. Morton Gould, guest conductor, "Meet the Composer," by Morton Gould, "Music Selection, Music Interpretation, & Contest Preparation," by Quincy Hilliard, "A Systematic Approach to Sight Reading," by Arturo Valdez, "Artistry of Fundamentals and 66 Famous & Festive Chorales," by Frank Erickson, "Balance & Technique: Define & Improve Your Band's Sound," by Tom Rhodes, "Achieving a Standard of Excellence in Your Beginning Band," by Bruce Pearson, "Recruitment & Retention," by Hubert Almany, Al Cortinas, Travis Smith, and Bill Woods, "Teaching Reading Skills From the Beginning," by J. R. McEntyre, and Harry Haines, "Discussion of the Music of Percy Grainger," by Tom Bennett, Dennis Eichler, and Richard Kote, "UIL Solo Interpretation," by Dr. Brian L. Bowman, "Structuring Your Rehearsal Time for Maximum Results," by Andy Clark, and "To Beat or Not to Beat," by Jerry Junkin. Clinics classified as "other" include "Surviving Block Scheduling," by Stuart Bird, Richard Crain, and Joe Wassel, "How to Help Your Private Teachers Help You and Your Program," by Sally Bohls, Scott Mason, and Martin Nelson, "Kick It In With Self-Esteem: Getting Students to Perform Better & Feel Good About Themselves," by Fran Kick, "Care & Feeding of Band Directors -- Administrators Panel," by Roz Keck, Jim Laminack, and Burl Whatley, "Amadeus III- An Innovative and Interactive Technological Breakthrough for Pitch & Ear Training," by Craig Harms, and "We Wish We Had Known," by Joe Frank, Sr., and Bryce Taylor.

Concerts were presented by the Air Education & Training Command Band, Captain Steven Grimo, commander and conductor, Lieutenant Danny R. Varella,

vice commander, and Morton Gould, guest conductor, the United States Air Force Band and Singing Sergeants, Lieutenant Colonel Alan L. Bonner, commander and conductor, and the United States Air Force Chamber Players, Lieutenant Colonel Alan L. Bonner, conductor. In attendance at the clinic-convention were 2,044 active members.

#### 1994

Officers for 1993-1994 were Phil Anthony, President; Jim Hagood, 1st Vice-President; Bob Brandenberger, 2nd Vice-President, Mike Olsen, Treasurer; Bob Parsons, Secretary; and Charlotte Royall, Sergeant-at-Arms.<sup>67</sup> Richard Crain was honored as the Texas Bandmaster of the Year.

The 47th clinic-convention was held on July 24, 25, 26, and 27, and featured the following clinics and concerts: 9 marching band techniques, 4 new music sessions, 5 band teaching techniques -- general, 9 woodwind, 3 brass, 3 percussion, 2 new music -- jazz ensemble, 3 concerts, and 13 clinics that can be classified as "other." Marching band clinics include the following: "Building Musicianship Through Rehearsal Strategies," by Gordon Henderson and Brian Mason, "How to Prepare for a First Division Performance," by Keith Bearden, "Innovative Program and Arranging Concepts for Today's Marching Percussion Section," by Lamar Burkhalter, "Marching Percussion," by Rob Carson, "UIL State Marching Winners," by Ross Grant, "Time is Not a Magazine- Concepts for Today's Marching Drum Line," by Dennis DeLucia, and a military marching band techniques clinic by Waymon Bullock.

Clinics classified as band teaching techniques -- general, include an open rehearsal of the Air Education & Training Command Band of the West, Captain

---

<sup>67</sup>Starting in 1993-1994, the Secretary and Treasurer positions became separate offices, hence, adding an office to the Board of Directors. It should be noted that Charlotte Royall was the first female officer of the TBA.

Steven Grimo, commander and conductor, Danny R. Varella, vice commander, and Mr. Ron Nelson, guest conductor, "A Standard of Excellence Performance for Your Beginning Band While Meeting the National Music Standards," by Bruce Pearson, "How to Get a Student on the Right Instrument," by Barbara Prentice, "Common Sense for Artistic Conducting," by James Barnes, and "Effective Sectional Rehearsals," by Michael Brashear, Rodney Klett, and Robert Quick. Clinics classified as "other" include "The Power of Communication: Working Together for Student's Success," by Tim Lautzenheiser, "Ideas That Work to Help Your Band Students to Pass Their Classes," by Carlos Luna and George Strickland, "Preparing Students for College Entrance or Professional Auditions," by David Findlayson, "Communicating the Value of the Band Program," by Richard Floyd, "Composing for Band and Orchestra," by John O'Reilly, "Personal Financial and Tax Planning," by J. Reid Warner, "How to Deal Effectively With Administrators and Other Teachers," by Richard C. Crain, Richard Lambrecht, and Larry Tucker, "Band Booster Ideas," "The Benefits of a Mariachi Ensemble Within Your Band Program," by Francisco Javier Sosa, "On the Spot Repairs," by Pete Rodriguez, "Teaching Styles That Will Meet The Students Needs of Today," by Scott Taylor, and "Use of Computers for Band Office Efficiency," by Jerry Gowler.

Concerts included the Texas Wind Symphony, Dr. Ray C. Lichtenwalter, conductor, the United States Army Band (Pershing's Own), Colonel L. Bryan Shelburne, Jr., leader and commander, and Air Education and Training Command (AETC) Band of the West, Captain Steven Grimo, commander and conductor, Lieutenant Danny R. Varella, vice commander, and guest conductor Ron Nelson. In attendance at the clinic-convention were 2,170 active members.

## 1995

Officers for 1994-1995 were Jim Hagood, President; Bob Brandenberger, 1st Vice-President; Mike Olsen, 2nd Vice-President; Bob Parsons, Treasurer; Charlotte Royall, Secretary; and Arturo Valdez, Sergeant-at-Arms. John "Pete" Kunkel was honored as the Texas Bandmaster of the Year.

The 48th annual clinic-convention was held on July 23, 24, 25, and 26, and featured 5 marching band clinic sessions, 5 new music, 9 band teaching techniques -- general, 6 woodwind, 3 brass, 4 percussion, 1 jazz ensemble, 1 new music -- jazz ensemble, 2 concerts, and 6 classified as "other." The 4 marching band clinics included the following: "State Marching Winners," by Mark Wessels, "Marching Band Organization and Fundamentals," by Ronald Todd, "What Do the Computer Charting Programs Offer," by Dan Ryder, "Coordination and Integration of the Colorguard Into Today's Marching Band," by James Hudson, and "Integrating Electronic Sound Reinforcement and Midi Into the Marching Band," by Fred Sanford.

The clinic featured 6 new music sessions performed by the Austin Symphonic Band, Richard Floyd, director, The Concert Band of Southeast Texas, Barry Johnson, director, San Antonio Municipal Band, John Bridges, director, Fifth United States Army Band, CWO5 John O'Preska, commander, Phi Beta Mu Band, Van Ragsdale, organizer, Richard Crain and John Kunkel, conductors. The new jazz music session was performed by the United States Air Force Band of the West Dimensions in Blue, Senior Master Sergeant Henry Martinez, director.



The band techniques -- general clinics included several in TBA's Beginner Instruction Series, presented at the 1995 and 1996 clinics.<sup>68</sup> The 1995 clinics were on flute, oboe, Bb clarinet, trumpet, horn, and mallet. There an open rehearsal of the United States Air Force Band of the West, Captain Steven Grimo, commander and conductor, Captain Danny R. Varella, vice commander, and Mr. Robert Jager, guest conductor. In addition, Mr. Jager presented a clinic entitled "Meet the Composer." Other clinics under this classification included "Contemporary Concepts for Chamber Ensembles," by Rhythm & Brass, and "Panel Discussion With Texas State Solo Ensemble Contest Sweepstakes Winners," by Robert Littlefield, Jesse Lotspeich, and Manuel Martinez. Clinics classified as "other" included the following: "Finale in Music Education," by Roger Williams, "Instrumental Repairs Made Quick and Easy- State of the Art Methods and Materials," by Pete Valentino, "In the Beginning- Some Questions and Answers About the First Five Years of the Real World of Being a School Band Director," by Richard Lambrecht, Michelle Marie Ruhlman, and Bryce Taylor, "How to Interview Successfully for That First Job," by Eddie Galvan, Dr. Gary Garner, and Henry Schraub, "Creating a Video to Recruit for Your Band Program," by Keith Bearden, Dick Clardy, and Jim Van Zandt, and "CPR," by Terry Litzinger.

Concerts were presented by the United States Air Force Band of West, Captain Steven Grimo, commander and conductor, and Captain Danny Varella, vice commander, with guest conductor, Robert Jager, and the United States Coast Guard Band, commander Lewis J. Buckley, director, and CWO Kenneth

---

<sup>68</sup>Intermediate Instruction Series clinics were presented at the 1997-1998 clinic-conventions; Advanced Instruction Series clinics are scheduled to be presented at the 1999-2000 clinic-conventions

W. Megan, Jr., assistant director. In attendance at the clinic-convention were 2,185 active members.

### 1996

Officers for 1995-1996 were Bob Brandenberger, President; Mike Olsen, 1st Vice-President; Bob Parsons, 2nd Vice-President; Charlotte Royall, Treasurer; Arturo Valdez III, Secretary; and Roger Edwards, Sergeant-at-Arms. Eddie Galvan was honored at Texas Bandmaster of the Year.

The 49th annual clinic-convention was held on July 21, 22, 23, and 24, and included the following clinics and concerts: 6 marching band techniques, 5 new music, 14 band teaching techniques -- general, 4 woodwind, 6 brass, 2 percussion, 2 jazz ensemble techniques, 1 new music -- jazz, 2 concerts, and 1 classified as "other." Marching band techniques clinics included a marching band fundamentals panel discussion by Michael Brashear, Frank Troyka, and Bill Watson, "The Cavaliers Drum and Bugle Corps: A Contemporary Wind and Percussion Ensemble on the Move," by Jeff Fielder, director, Bill Watson, Music ensemble director, and Brent Kuhn, percussion caption head, "3-D-Dynamic Drill Design," by Craig Harms, "Colorguard Enhancement," by Mike K. Sloan, "State Marching Winners," by Ross Grant, and "What is the Marching Band Judge Looking For?," by Ross Grant, Linda McDavitt, and Bill Woods.

The 5 new music sessions were performed by the Corpus Christi Wind Symphony, Bryce Taylor, music director and conductor, the Houston Symphonic Band, Robert McElroy, director, the Texas Tech Band Camp Directors' Band, James Sudduth, director, the 323rd United States Army Band CWO5 John O'Preska, Jr., commander, and the Phi Beta Mu Directors' Band, Keith Bearden, President, Harris Brinson, Eddie Galvan, and Van Ragsdale, Conductors. The

jazz ensemble new music session was performed by the TBA Big Band, Dr. Bob Morgan, IAJE Texas unit president.

Clinics classified as band teaching techniques -- general included an open rehearsal of the United States Air Force Air Education and Training Command (AETC) Band of the West," Captain Steven Grimo, commander and conductor, Captain Danny R. Varella, vice commander, and Dr. Francis McBeth, guest conductor, "What Do Concert Judges Look and Listen For?" (Panel Discussion), by Cheryl Floyd, Philip Geiger, and Rolando Molina, "Meet the Composer," by Dr. Francis McBeth, "Supplementary Materials: The Key to Motivation," by Mark Williams, "Rehearsal Techniques for Middle Schools/Jr. High Bands" (Panel Discussion), by Trent Cooper, Wade McDonald, and Tye Ann Payne, "Introducing the new UIL Format in the Sightreading Room," by Van Henry, "Writing, Arranging, and Rearranging for the Young and or Small Band," by Ed Huckleby, "Techniques for Preparing Your Band for Sightreading Plus Methods and Strategies (Panel Discussion)," by Benny Davis, Scott McAdow, Patricia Templin, and Van Henry, "Beyond the Basics," by Laurie Lafferty, "Counting is an Optical Illusion: Anyone Can Do It!," by Ralph Burton, "Discipline and the Successful Band Director" (Panel Discussion), by Dr. Gary Garner, Dr. Harry Haines, and Randy Vaughn, "A Practical Curriculum Guide for Beginners," by Al Cortinas and members of the Roma I.S.D. Band Staff, "Using 21st Century Technology in the Beginning Band Class," by Anthony Maiello and Thom Proctor, and "All-Region Try-Outs: Better, Easier, Faster," by Don Stockton. "Developing a Sense of Commitment, A Feeling of Responsibility and Loyalty in Your Students and Their Parents," by Paula Crider, Rick Lambrecht, and Scott Mason, is classified as "other."

Concerts include the United States Air Force Air Education and Training Command Band of the West, Captain Steven Grimo, commander and conductor, Captain Danny Varella, vice commander, and guest conductor, Dr. Francis McBeth, and the United States Navy Band, Lieutenant Commander John R. Pastin. In attendance at the clinic-convention were 2,184 active members.

### 1997

Officers for 1996-1997 were Mike Olsen, President; Bob Parsons, 1st Vice-President, Charlotte Royall, 2nd Vice-President, Arturo Valdez III, Treasurer, Roger Edwards, Secretary, and Ronald Ferguson, Sergeant-at-Arms. Bill Woods was honored as the 1997 Texas Bandmaster of the Year.

The 50th annual clinic-convention was held on July 27, 28, 29, and 30, and featured 7 marching band, 6 new music, 13 band teaching -- general, 5 woodwind, 4 brass, 5 percussion, 6 concerts, and 5 classified as "other." Marching band clinics included "Marching Band -- Health and Safety Issues," by Phillip Geiger, "Creative Drill Design Method for Novice Drill Writers," by Gary Smith, "If I Just Had One More Rehearsal," by Phil Clements, "Funny Band Disasters: Marching & Concert/World Premier Clinic of New Patterns of Motion Techniques," by Bill Moffit, "Successful Marching Questions & Answers," moderated by Waymon Bullock and Pete Kunkel, "State Marching Band Winners," by Ross Grant, and a Texas Music Adjudicators Association (TMAA) marching band workshop.

The 6 new music sessions were performed by the Angelo State Director's Band Camp Band, conducted by Harris Brinson, the San Antonio Municipal Band, with guest soloist Allen Vizzuti, conducted by Tom Rhodes and Richard Kole, The Airmen of Note, conducted by Chief Master Sgt. Peter C.

BarenBregge, the East Texas Symphonic Band, with guest soloist Bernard Goldberg, conducted by Dr. James Snowden, the Phi Beta Mu Director's Band, conducted by Harris Brinson, Van Ragsdale, and Bill Woods, and the 323rd United States Army Band, conducted by CWO5 John O'Preska, Jr., commander.

Clinics classified as band teaching techniques -- general included an open rehearsal of the United States Air Force Band of the West, conducted by Major Steven Grimo, commander and conductor, and Captain Danny R. Varella, vice commander, with guest composer and conductor, Dr. Roger Nixon, "Developing Creativity and Musicianship With Your Band Using Accent On Achievement," by John O'Reilly, "How to Organize a One Person Band," by Danny Burns, Tom Burns, Stacy Gist, Gualberto Besainez, and David G. Smith, "Teaching Strategies for Intermediate Students" (Panel Discussion), by Paul Flinchbaugh, Wade McDonald, and Anthony Sanchez, "Supplementary Materials for Beginning Band Students," by Dean Beltram, Cindy Bullock, Mark Lenfest, Trent Cooper, Rick Lambrect, Larry Matysiak, Tye Ann Payne, and Tom Wine, a TMAA concert band workshop, "Things I've Never Read in Books," by Dr. Robert Morgan, "Setting Priorities for UIL Contest," by Brian Merrill and Jeff Stone, "Band Warm-Up Procedures and Tuning Exercises" (Panel Discussion), by John Benzer, Jim Drew, Jack Fariss, Tom Shine, and Don Stockton, "How to Prepare a Score" (Panel Discussion), by Eddie Green, Rey Meza, and Bill Watson, "Organizing for the Beginning of School" (Panel Discussion), by Brent Cannon, Ross Grant, and Ken Griffin, "Recruiting for Your Band" (Panel Discussion), by Dan Black, Larry Schmidt, and Billy Walker, and "Using Supplemental Materials and Tracking Individual Proficiency," by Don Owens and Bryce Taylor. Woodwind techniques clinics included the following: Intermediate Instruction Series clinics were

presented for flute, by Jolette Wine, clarinet, by Toni Hale, and oboe, by Chris Batchelor. In addition, a clarinet masterclass was presented by Mitchell Lurie, and a clinic entitled "Taking the Stress Out of Flute Playing," was presented by Bernard Goldberg. Brass clinics included Intermediate Instruction Series clinics for high brass, by Rudy Barrera, and French Horn, by Rick Lambrecht. In addition, "Trumpet At Its Best," by Allen Vizzuti was presented, as well as "Towards Musical Integration of Your Low Brass Section," by Pat Sheridan. Percussion clinics included "PML Percussion Ensemble Reading Session," by Able Ramirez, "Percussion Discussion," by Dennis De Lucia, "History of Percussion," by Bill Ludwig, a percussion/keyboard clinic, by Dr. J. B. Smith, as well as an Intermediate Instruction Series clinic for mallet percussion, by Lamar Burkhalter. Clinics classified as "other" include "Meet the Composer," with Roger Nixon, "Music: The Essential Element of Life," by Dr. Tim Lautzanheiser, "Motivation- The Key to Student Success" (Panel Discussion), by Randy Storie and Fred Velez, "Motivate Your Students With 21st Century Technology" (panel discussion), and "What's New With Vivace," by David Hawley.

Concerts included a Louie Bellson concert, by the TBA Big Band, conducted by Bill Snodgrass, The United States Air Force Band, Washington D.C.- The Airmen of Note, conducted by Chief Master Sgt. Peter C. BaronBregge, The United States Air Force Band of the West, conducted by Major Steve Grimo, commander and conductor, and Captain Danny Varella, vice commander, with guest composer and conductor, Dr. Roger Nixon, The United States Marine Band, directed by Lieutenant Colonel Timothy W. Foley, and 2 clinic-concerts by the American Horn Quartet. In attendance at the clinic-convention were 2,136 active members.

### Activities Held During TBA Clinic-Conventions

Besides clinics, other activities are held during the TBA clinic-convention. These are presented at this time.

### Annual Member Luncheon and Business Meeting

The Texas Bandmasters Association has only one active member business meeting per year. It is held during the business luncheon and includes such agenda items as acceptance of minutes of previous meeting, election of officers, recognition of Past Presidents and past Bandmasters of the Year, and recognition of members' number of years of membership. Since 1955 the annual business luncheon has honored a Texas Bandmaster of the Year.

### Convention Welcome Party

A welcome party has been part of the clinic-convention since 1986. The parties have been held during the evening of the first day of the convention, at the convention center lagoon area. Oftentimes, these parties include some sort of musical performance.

### Opening Session

An opening session has been conducted since the 1990 clinic-convention. These sessions are similar to those at TMEA conventions and generally involve musical presentations as well as speakers. The first opening session in 1990 involved the participation of the United States Army Herald Trumpets, Lackland Air Force Base Color Guard, Sky Riders Drum and Bugle Corps, and Dr. Tim Lautzenheiser. The current TBA President presides at these opening sessions.

### Barbecue

The annual barbecue dinner has been the premier social event of TBA clinic-conventions throughout the association's history in Period 5. The barbecue is an opportunity for members to socialize and exchange ideas.

### Golf, Tennis, and Racquetball Tournaments/Washer Pitchin'

#### Tournament/TBA Fun Run/Health Walk

The sporting events and activities include the golf tournament, tennis tournament, fun run/health walk, and washer pitchin' contest. Each has become an annual event. Winners are announced at the active member business luncheon. The first TBA Fun Run/Health Walk was in 1989.

### Family Activities and Services

Family activities and services have included the following: sight seeing tours, style shows, spouses' luncheon (formerly called "wives' luncheon"), and babysitting services.

### Beginner/Intermediate/Advanced Instruction Series

A new series began at the 1995 clinic-convention. A clinic was presented, at the beginner level for every band instrument, complete with handout for future reference. The Beginner Instruction Series continued in 1996. The Intermediate Instruction Series was presented in 1997 and 1998. Plans are to continue this idea with an Advanced Instruction Series. These sessions are presented by specialists on their respective instruments who teach in Texas.

### Honor Band Tape Sessions

Since 1965 TBA has hosted the final round of the TMEA Honor Band selection process. These sessions have been held during the morning of the first



day of the clinic-convention. Results are announced at the active members business luncheon.

Air Education & Training Command (AETC) Band of the West:

"Heritage!" American Composer Series

The Air Education and Training Command (AETC) Band of the West, based at Lackland Air Force Base, in San Antonio, under the leadership of Captain Steven Grimo and Lieutenant Danny Varella, founded a program in 1992 that celebrates our national musical heritage through a series of concerts, open rehearsals, and recordings at Texas Bandmasters Association clinic-conventions. The program made its debut at the 1993 TBA clinic-convention. The first featured composer was Morton Gould. Gould wrote the following passage regarding this project:

I am happy to have been chosen to begin this annual program of: open rehearsal, Meet the Composer, concert, and recording entitled: HERITAGE! It is a natural marriage -- American music, a great military band, and one of the world's largest music education conferences, the Texas Bandmasters. In the years ahead, as the list of distinguished composers and conductors grows, this concert and recording series should become a historical and popular reference for American Music. The series does honor to the Air Education and Training Command's 'Concert Band of the West' and in preserving and advancing our nation's musical heritage.<sup>69</sup>

The featured composers for subsequent years were Ron Nelson (1994), Robert Jager (1995), Francis McBeth (1996), and David Holsinger (1997).

Convention Exhibits

A major part of the annual clinic/convention is the exhibits, which are a tremendous source of revenue for the association. They have grown from only 2 or 3 in 1948 to 295 in 1997.

---

<sup>69</sup>Heritage I: The Music of Morton Gould (compact disk recording notes)

## Other Associations That Meet at TBA Clinic-Conventions

### Texas Music Educators Association (TMEA)

Although there is no formal connection between TMEA and TBA, a spirit of cooperation exists between the two associations. Reports about TMEA matters are shared with the TBA membership each year at the active member business luncheon by TMEA's executive director.

### University Interscholastic League (UIL)

UIL issues are shared at the active member business luncheon by the UIL Director of Music Activities. UIL concerns are also expressed and discussed at the TMEA-UIL Advisory Committee meeting, generally held on the final day of the clinic-convention.

### Phi Beta Mu

As stated elsewhere in the present work, Phi Beta Mu the honorary bandmasters fraternity, was founded in 1939 by Earl D. Irons. The Texas unit (Alpha Chapter) has a number of activities that take place at TBA clinic-conventions, including meetings, new member induction breakfast, and Phi Beta Mu Hall of Fame ceremony, honoring a number of Texas bandmasters each year. Phi Beta Mu also sponsors several clinics at each clinic-convention.

### National Association of College Wind and Percussion Instructors (NACWPI)

The National Association of College Wind and Percussion Instructors (NACWPI) presents clinic sessions on the All-State band and orchestra tryout music. An unofficial listing of the music is also provided to band and orchestra directors.

International Association of Jazz Educators (IAJE- formerly NAJE)

The Texas unit of IAJE sponsors the jazz ensemble clinics and jazz ensemble new music sessions. They also hold an annual meeting.

National Association of Military Marching Bands (NAMMB)

The National Association of Military Marching Bands (NAMMB), deeply rooted in East Texas, sponsors clinics on military marching techniques. Attendees are usually provided with an extensive handout on the subject covered.

Texas Music Adjudicators Association (TMAA)

This organization, organized in the early 1980's to improve adjudication within the state, holds marching and concert band contest clinics for its membership. It is also an opportunity for those directors interested in being certified as a TMAA adjudicator to receive training.

Other TBA Meetings and Luncheons

Other TBA meetings and luncheons include the following: Nominating Committee Luncheon, and Past Presidents and Past Bandmasters of the Year Luncheon.

Other Meetings and/or Luncheons of Other Associations

Other meeting and luncheons held during the TBA clinic-convention over the years have included the following: American School Band Directors Association (ASBDA), National Band Association (NBA), American Bandmasters Association (ABA), Women Band Directors National Association (WBDNA), Southwest Conference Band Directors Association, Association of Texas Small School Bands (ATSSB), TMEA Region Band Chairman's Luncheon, Fellowship

of Christian Musicians (FCA), Texas Junior College All State Band Directors, and Texas Music Administrators Conference (TMAC).

### Conclusions Regarding the First Fifty Annual Clinic-Conventions (1948-1997)

The 50 clinic-conventions have provided the membership of the Texas Bandmasters Association with some 286 marching band clinic sessions, 381 new music clinic sessions, 147 band teaching techniques -- general, 92 woodwind, 82 brass, 62 percussion, 31 jazz ensemble techniques, 24 new music -- jazz ensemble, 90 concerts and 72 classified as "other." The total number of clinic sessions is over 1,178; The grand total number of clinics and concerts combined over the 50 year period is over 1,268. The majority of the new music clinic sessions have been performed by various military service bands, although recent conventions have included community and municipal bands, reflecting a trend in the growth and development of these adult bands.

The analysis of the 50 TBA clinic-conventions provide valuable insights about the history of the band movement from 1948 to 1997, some 50 years. Documented are such trends as the rise of corps style marching, the development of a body of original band music, and the change in terminology of jazz groups from "dance band," to "stage band," and finally, "jazz ensemble," reflecting the gradual acceptance of jazz education in the school curriculum. It seems obvious that the clinic sessions documented in this chapter have had a profound effect on bands, and on the bandmasters who have attended these events. Over the years, these clinic sessions have provided the membership with practical information about virtually every area of band work. In addition to the formal clinic sessions, one could only speculate about the amount of

information that has been exchanged informally over the years as a direct or indirect result of these 50 clinic-conventions.

#### Primary Leaders for Period 5

During much of Period 5, the primary leaders were two of the organization's executive secretaries, Pat Arsers, and Pat Patterson. The first ten years or so of the clinic-convention years (Period 5) is considered to be the "formative" years.<sup>70</sup> During this period of time, mainly through the process of trial and error, the TBA clinic-convention format developed. Traditions evolved and the TBA clinic-convention format became established. Since that time, far fewer changes and innovations have taken place. The primary leader during the formative clinic-convention years was Pat Arsers. Along with Arsers were a number of other important leaders who assisted developing the TBA clinic-convention format. These men include Irving Dreibrodt and James A. Jacobsen. The primary leader so far, since the formative years has been Pat Patterson. Arsers and Patterson will be discussed first, followed by the contributions of Dreibrodt and Jacobsen.

#### Pat Arsers

Pat Arsers served as President of TBA during the first three clinic-conventions -- 1948, 1949, and 1950. He then served as the organization's first executive secretary from 1951-1959. Arsers' leadership emerged as plans evolved for a separate TBA clinic-convention in the late 1940s. As discussed earlier in this chapter, at the 1947 smoker, it was decided that Pat Arsers would contact band directors south of Austin and Lyle Skinner would contact band directors north of Austin regarding their feelings about a separate TBA clinic-

---

<sup>70</sup>*TBA Memory Book*, 27. Jacobsen considers the "formative" years to be from about 1946, the first meeting after World War II, until about 1960. He notes that by about 1960, most of the innovative concepts had been put into place.

convention centered on new music and the marching band. At the 1948 TMEA convention, Arsers and Skinner presented their findings at the annual TBA business meeting and "smoker." Although it seemed that general feelings about such a clinic-convention were favorable, there were details to be worked out. Pat Arsers was elected President for the following year (1948-1949). In addition, a special Saturday morning meeting was called to discuss the TBA clinic-convention issue. At this meeting, it was decided to plan a clinic-convention shortly before the beginning of the school year. The site would be San Antonio -- due to facilities, the possibility of two service bands -- Ft. Sam Houston and Lackland AFB, and Arsers' connection with the San Antonio Musicians Union. By this time, Arsers had clearly emerged as the primary leader. He served as President, and host, of the first three TBA clinic-conventions.

By 1950, the association had begun to flourish. It was surmised that exhibits could pay for the convention. New music from publishers needed to be handled. Someone needed to coordinate these efforts. It was decided at the 1950 TBA clinic-convention meetings that Arsers, who had performed these duties as President for three conventions, would assume the role of executive secretary. Since more leadership was needed for this growing organization, the new president and other officers could be elected from around the state, while the executive secretary could still be the "anchor," in San Antonio. Arsers served in that position until 1959.<sup>71</sup>

Pat Arsers was honored as the Texas Bandmaster of the Year in 1961, and is regarded as the founder of the modern TBA.

---

<sup>71</sup>Telephone conversation with James A. Jacobsen on January 18, 2000.

The clinic of the Texas Bandmaster's Association was an unqualified success. Your ideas were refreshingly new, and under your inspired leadership were bound to succeed. Please believe me when I say that you have introduced "something new under the sun." It is too bad that every bandmaster in the Southwest was not there to be educated. God knows we need educated bandmasters. It was an honor and a privilege to serve you.<sup>72</sup>

This passage is a testimony to Arsers' leadership abilities with regard to the TBA.

Arsers was involved with the founding of the American School Band Directors Association (ASBDA).

The formal organization of the American School Band Directors' Association, Inc. took place at the First Annual Convention held in Cedar Rapids, Iowa on November 21-22, 1953. The first national organizing committee was comprised of three members, the late Louis M. Blaha of Illinois, James C. Harper of North Carolina and Dale C. Harris of Michigan. The purpose of this committee was to ascertain if there was a sufficient interest and desire among school band men for an organization on a nation-wide level to justify the founding of a national association. The response was such that the national organizing committee was expanded to include Earl O. [Pat] Arsers of Texas, Robert W. Dean of Iowa, Al Wright of Florida and George W. Patrick of Illinois. It was then definitely decided to hold a convention for the purpose of organizing a National Association.<sup>73</sup>

Arsers served as host for the eighth annual ASBDA convention in 1960. He served as Vice-President of the ASBDA in 1954, and President in 1956.

As President, and later Executive Secretary, Arsers assumed the roles of leader as executive, planner, policy maker, external group representative, controller of internal relationships, and exemplar, as the primary organizer of the first clinic-conventions.

---

<sup>72</sup>Letter from James Neilson to Pat Arsers. Dated September 1, 1949. Austin TMEA Archives -- Pat Arsers Phi Beta Mu Hall of Fame Member file

<sup>73</sup>American School Band Directors Association, Inc Eighth Annual Convention (Program) -- San Antonio, August 18, 19, 20, and 21, 1960.

### Pat Patterson -- "Mr. TBA"

Pat Patterson served as President of TBA in 1958-1959 and 1959-1960. He accepted the executive secretary position in 1960 and served in that capacity through the 1985 clinic-convention. It was during Patterson's 25 years as executive secretary that the TBA grew into the largest state band association in the world. Virtually every aspect of the clinic-convention expanded during his tenure. Patterson was honored in 1980 as the Texas Bandmaster of the Year. The following passage, dated September 10, 1984, announces Patterson's retirement as Executive Secretary of TBA:

After much deliberation and after 25 years as executive secretary I have decided to retire from this job. I leave with sincere gratitude and appreciation for my association with TBA. I have watched its growth from its humble beginnings to the largest state band directors organization in the world.<sup>74</sup> I feel sure there are many things which I have overlooked (events and people) and I sincerely apologize to them. It has been my pleasure to work with some of the finest band directors in the world who represent you on the Texas Bandmasters executive board.<sup>75</sup>

Nationally renowned composer Francis McBeth wrote the following about his feelings for Pat Patterson:

Southern Music Company, John Bell and Pat Arsers started TBA and Pat Patterson brought it to full fruition. The TBA will always stand as a monument to the work of this dear man [Patterson]. My heart has a vacant place because of his passing, but my life has been blessed because of his friendship.<sup>76</sup>

In his capacity as board member, and then Executive Secretary, Patterson's primary leadership roles included leader as executive, planner, policy maker,

---

<sup>74</sup>Many of the state's bandmasters give Patterson the credit for this state of affairs

<sup>75</sup>"Pat Patterson Announces His Retirement." *Southwestern Musician combined with the Texas Music Educator*, (February 1985), 12. This passage, written in 1984, was included in the unsigned article about Patterson.

<sup>76</sup>Francis McBeth. "Pat Patterson Beloved Friend." *Southwestern Musician combined with the Texas Music Educator*, (October 1986), 5.



external group representative, controller of internal relationships, and exemplar.

It seems that the role of "exemplar," as "Mr. TBA," is especially prominent.

#### Other Prominent Leaders During the

#### Formative Years of Period 5

Several others who are worthy of mention are Irving Dreibrodt and James A. Jacobsen. Both men made significant contributions to the TBA during the formative clinic-convention years.

#### Irving Dreibrodt

Irving Dreibrodt was the Director of Bands at Brackenridge High School, in San Antonio, during the first TBA clinic-conventions. He served as Vice-President of TBA for the 1954 clinic-convention and President for the 1955 clinic-convention. Dreibrodt was also honored as Texas Bandmaster of the Year in 1962. James A. Jacobsen identified Dreibrodt as one of the all time leaders of the TBA:

The Brackenridge High School band director, Irving Dreibrodt, had constantly helped out on the local scene [San Antonio], and he too was destined to be one of the most prominent of all the leaders of TBA --ever. He went to SMU as Director of the Mustang Band in 1957, two years after I became Director of Bands at TCU in 1955...

Dreibrodt was the creative instigator of many of the unique aspects of the conventions. He succeeded in making our annual Convention-Clinic a veritable family affair as well as an educational one for all concerned. Included were such things as convention activities for the spouses, featuring fashion shows, site-seeing tours, baby sitting services, the traditional free barbecue and beer party at La Villita and the Lone Star Patio which we have enjoyed for many years, as well as various other innovative things that have made our annual Clinic-Convention the one and only of its kind in the world. the emphasis had begun to be placed on having lots of interesting things for the whole family to do. All of this began happening while Dreibrodt was on the Board in 1954 and 1955.<sup>77</sup>

---

<sup>77</sup>TBA Memory Book, 24-25.

Credited with such innovations as the family activities discussed above, Dreibrodt's primary leadership role was leader as planner. The roles of leader as executive, policy maker, external group representative, controller of internal relations would apply less to Dreibrodt than elected officers as primary leaders identified earlier in this dissertation. By the time of Dreibrodt's presidency (1954-1955), these functions were largely performed by the executive secretary, Pat Arsers. The researcher did not find evidence of leader as exemplar with regard to Dreibrodt.

#### James A. Jacobsen

James Jacobsen was Director of Bands first at Midwestern University in Wichita Falls (1945-1955), and then at Texas Christian University (1955-1982). He was honored as the Texas Bandmaster of the Year in 1988. While at Midwestern, Jacobsen was one of the first in the Southwest to introduce and develop the eight-to-five system of marching. He is perhaps best known for developing the "moving diamond" drill technique, which later also became known as "step two" drill technique.<sup>78</sup> Jacobsen presented a number of marching band clinic sessions during these years, and wrote the following about this matter:

In 1959, the honor of being the first Texan to fill the lecture assignment for the marching band techniques clinic was offered to me. This recognition came after my TCU Band appeared on national television twice during the fall of 1958, including the 1959 Cotton Bowl. On both occasions we had the opportunity of presenting to the nation, for the first time, drills using my "Moving Diamond" or "Peel Off" precision drill technique, which later also became known as "Step Two" drills. Consequently, the invitation was extended to me to share my ideas and drill techniques with the Texas

---

<sup>78</sup>Phi Beta Mu Hall of Fame member file. James A. Jacobsen biography. Austin: TMEA files. Although Jacobsen claims to be the first to develop the "Moving Diamond" or "Peel Off" precision drill technique, the researcher has been unable to verify this fact with outside sources. Others who have taken credit for this innovation include A. R. Casavant.

band directors and, of course, accepting the invitation was a distinct pleasure and privilege.<sup>79</sup>

Part of Jacobsen's marching band clinic presentations involved obtaining films of college and university bands across the country. He was also responsible for securing the services of nationally-recognized marching band directors as clinicians. These included such notable experts as Al Wright in 1953 and Jack Lee in 1957.<sup>80</sup> In his capacity as clinician and in securing the services of other nationally-recognized clinicians, Jacobsen's primary leadership roles would include leader as planner, expert, and external group representative.

#### Summary for Period 5

During Period 5 and beginning with the first annual clinic-convention in 1948, the Texas Bandmasters Association found its present niche in the presentation of annual clinic-conventions, centered initially around new music and the marching band techniques. Since that time, the TBA has grown to become the largest state band organization in the world.

The two primary TBA leaders for Period 5 are two of the organization's executive secretaries, Pat Arsers and Pat Patterson.<sup>81</sup> Arsers and Patterson represented a somewhat different type of leadership than encountered in Periods 1-4. Both men seemed to possess exceptional organizational, administrative, and promotional skills. While Pat Patterson was well respected in the state of Texas, it seems that Pat Arsers' reputation transcended the state's borders, largely due to his involvement with the American School Band Directors Association (ASBDA). Arsers was also a member of the American Bandmasters Association

---

<sup>79</sup>*TBA Memory Book*, 27

<sup>80</sup>Telephone conversation with the researcher on January 18, 2000.

<sup>81</sup>The researcher considers that we are still in Period 5. Perhaps, at a later time, present and/or future leaders will be considered to as prominent as Arsers and Patterson

(ABA), while Patterson was not a member. Other prominent leaders included Irving Dreibrodt, who is credited with making TBA clinic-conventions a family affair, and James A. Jacobsen, who's main contributions are in the area of marching band clinics.

#### Findings for Period 5

Question #1. Who were some of the primary leaders of the association during each historical period according to established criteria? The primary TBA leader during the first ten or so years, the "formative" years of the clinic-convention years (Period 5) was Pat Arsers, who served as the first President of the modern TBA, as well as the organization's first executive secretary. Others of prominence during those early years included Irving Dreibrodt and James Jacobsen. The primary leader following the formative years was Pat Patterson, "Mr. TBA." Patterson served on the board of directors from 1954-1960, including two years as President (1958-1959 and 1959-1960). For twenty-five years (1960-1985), he served as Executive Secretary of the association.

The two executive secretaries of the association under discussion, Arsers and Patterson, assumed the following leadership roles of leader as executive, planner, policy maker, external group representative, controller of internal relations, and exemplar. It seems that perhaps Pat Patterson, "Mr. TBA," personifies the TBA more than any other TBA leader. The leadership of the executive secretary seems to be more prominent more than that of the elected officers of the association.<sup>82</sup>

Of the leaders discussed in Period 5, it seems that leader as expert seems to best fit James A. Jacobsen, who during the formative years was one of the first

---

<sup>82</sup>It is the opinion of this researcher that the leadership contributions of the fourth executive secretary, Alfred Sturchio, remain to be seen

Texans to lead marching band clinic sessions, then secure outside clinicians, for annual clinic-conventions. Secondary roles include leader as planner, external group representative, and to some extent, exemplar.

The role of leader as planner seems best to fit the leadership contributions of Irving Dreibrodt, who has been given credit for starting many of the social and family traditions associated with the TBA clinic-convention. The roles of leader as executive, policy maker, external group representative, controller of internal relations would apply less to Dreibrodt than elected officers identified as primary leaders earlier in this dissertation. By the time of Dreibrodt's presidency (1954-1955), these functions were largely performed by the executive secretary, Pat Arsers. The researcher did not find evidence of leader as exemplar with regard to Dreibrodt.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association? The leadership structure for Period 5 includes is a board of directors format, an executive secretary, and office staff. The board of directors includes the offices of President, Vice-President, Treasurer, Secretary, Sergeant-at-Arms, and Immediate Past President. A new board member is selected by the nominating committee and ratified by the general membership at the annual active member business luncheon. Each new board member starts out in the office of Sergeant-at-Arms and moves up through the hierarchy of offices at one office per year -- eventually to the office of President. The following year, the President serves in the capacity of Past President. It should be noted that this method of succession is not official, but has evolved over the years through tradition. The present arrangement became more or less set by the end of the formative years of

Period 5.

The executive secretary position was added starting in 1951. The board of directors and executive secretary setup is a centralized leadership structure designed to efficiently carry out the association's principal activity -- the organization of annual clinic-conventions.

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? TBA's main activity during Period 5 is to organize and present annual clinic-conventions. The "clinic" concept is essentially an inservice training activity. The "convention" ideal involves providing activities that cater to the social and fraternal interests of band directors in Texas. Through the years, the leadership of TBA has developed the organization into the largest state band association in the world, bringing in clinicians with national and international reputations, as well as utilizing clinicians that reside in Texas.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on the marching band and new music. What was the role of the leadership in making this present state of affairs become reality? The present format was largely developed and established during the first 10 or so clinic-conventions. Since then, the leadership has more or less perpetuated the current state of affairs, or simply "kept things going," although small changes, innovations, and additions to the basic format continue to be made from year to year.

### Summary for Part II, Periods 4-5 (1940-1997)

Part II begins when the Texas Bandmasters Association was reactivated at the 1940 TMEA convention, in Mineral Wells. Period 4 covers the time period that begins with the reactivation and ends in 1947, when the TBA began formulating plans for its own clinic-convention, separate from TMEA. Period 5 began with the first annual TBA clinic-convention in 1948 and continues to date. The scope of this study ends with the 50th annual TBA clinic-convention in 1997. The Texas Bandmasters Association has evolved into the largest state band association in the world with over 2,200 members.

Primary leaders for Part II (Periods 4-5) were identified according to the criterion (nine leadership roles) presented in Chapter 2 of the study. The primary leader for Period 4 was Earl D. Irons, in addition to serving as president from 1942 until 1946, provided much of the vision for the organization during this period. Another leader, Raymond T. Bynum, was identified. Bynum, who served as an elected TBA officer more than anyone else during Period 4, was instrumental in holding the organization together during the World War II years. The researcher does not consider Bynum's leadership to be as prominent as Irons.

Four leaders were identified for Period 5. Pat Arsers and Pat Patterson were identified as primary leaders during the period, while the contributions of Irving Dreibrodt and James A. Jacobsen were also noted. Arsers served as the association's first president during Period 5, as well as the first executive secretary. Irving Dreibrodt is credited for stating many of the social and family traditions associated with the TBA clinic-convention. James A. Jacobsen was one of the first Texans to lead marching band clinic sessions during the early

clinic-conventions, as well as responsible for securing outside clinicians. The most important leader following the formative years has been Pat Patterson. Patterson served on the board of directors from 1954-1960, including two years as President (1958-1959 and 1959-1960). For twenty-five years (1960-1985), he served as Executive Secretary of the association.



## CHAPTER 6

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

#### Summary and Conclusions

The purpose of the study was to investigate the leadership of the Texas Bandmasters Association (1920-1997). In doing so, the study sought to determine TBA's role in the development of the band program in Texas, and ascertain how the TBA has contributed to the emphasis on performance mentality that is associated with the Texas band tradition.

One of the first tasks for the researcher was to construct a chronological timeline of events from 1920 through 1997. After doing so, the researcher was able to identify many of the association's goals, activities, and contributions. The researcher found that the roots of the modern TBA could be traced back to the first bandmasters association in Texas, also known as the Texas Bandmasters Association, formed in 1920. That organization is the forerunner of both the modern TBA and the Texas Music Educators Association (TMEA).

Five historical periods of TBA history were identified: Period 1 (1920-1924), Texas Bandmasters Association; Period 2 (1925-1936), the Texas Band Teachers Association; Period 3 (1936-1938), Texas School Band and Orchestra Association; Period 4 (1940-1947), the reactivated Texas Bandmasters Association; and Period 5 (1948-1997), the modern TBA -- the clinic-convention years. Part I includes Periods 1, 2, and 3; Part II includes Periods 4 and 5. The

first ten or so years of Period 5, the clinic-convention years, is considered to be the "formative" of the clinic-convention years. Since that time, far fewer changes and additions have been made to the basic format established during the formative years.

Through a review of the social science literature on leadership, the researcher was able to identify nine functions or roles of primary leaders. These nine items became the criteria by which primary leaders of the TBA for each historical period were identified. They are as follows: (1) Leader as executive. The leader serves as the top coordinator of the activities of the group. Whether or not he/she assumes the direct role of determining the policies or objectives of the group, it is almost invariably the leader's responsibility to oversee the execution of these policies. This individual does not ordinarily carry out the necessary work; it is assigned to other group members, thus altering the group structure. (2) Leader as planner. The leader often assumes the role of planner, deciding the ways and means by which the group shall achieve its ends. This may involve both the determination of immediate steps and long range planning of the future steps to the goal. (3) Leader as policy maker. In this role, the leader assumes primary responsibility for establishing group goals, objectives, and policies. (4) Leader as expert. The leader is often distinguished as a source of readily available information and skills for the group membership. In this sense, the leader is the one who is regarded as the best qualified for the technical requirements of the group activities. (5) Leader as external group representative. The leader may assume the role as representative of the large group in external relationships. He/she is the official spokesman for the group. (6) Leader as controller of internal relationships. A leader oftentimes functions

as the controller of in-group relations; this is achieved by governing the specific details of the group structure. (7) Leader as purveyor of rewards and punishments. The leader may have the power to apply rewards and punishment, thereby exercising strong disciplinary and motivational control over the group members. (8) Leader as arbitrator and mediator. Regarding intragroup conflict, it is often the leader's task to act as both judge and conciliator. (9) Leader as exemplar. Group unity is likely to be enhanced by any factor that makes the group a distinct entity. To this end a group may equip itself with various identifying paraphernalia-- badges, uniforms, names, etc. In a similar vein, the leader himself/herself may serve as a kind of symbol of the group.

In summary, the roles of the primary leaders identified in previous chapters are as follows: With the exception of James E. King, those who served as elected officers and/or executive secretaries functioned as leader as executive, planner, policy maker, external group representative, controller of internal relations, and exemplar, and include R.J. Dunn, D.O. Wiley, Earl D. Irons, Everett McCracken, Pat Arsers, and Pat Patterson. The researcher found that James E. King would qualify for leader as executive, planner, and external group representative, but evidence of policy maker and exemplar, unlike the other elected officers identified, was not found. This finding is most likely due to the following three reasons: (1) the limited amount of information available for Period 1; (2) during Period 1, the organization was extremely small; and (3) Period 1 only lasted for several years (1920-1924).

Other than the fact that several members were expelled from the association during Period 2, evidence of leader as purveyor of rewards and punishment was not found. These expulsions do not seem to be directly

connected with any of the primary leaders identified in the study. Evidence of leader as arbitrator and mediator was also not found. It is the researcher's thought that this function would likely be performed informally rather than formally, and not recorded in minutes of meetings, articles, and other means of documentation.

The leadership structure of the TBA has changed and evolved over the years in order to effectively carry out the organization's activities, and reach its goals. These goals, activities, and contributions were identified for each historical period. A desired state of affairs has been brought about largely through the efforts of the association's leaders, which have included elected officers, executive secretaries, and other individuals.

#### Findings to the Research Questions

Question #1. Who were the primary leaders of the association during each historical period according to established criteria? The primary leader during Period 1 was James E. King, who is credited with founding the TBA in 1920. King served as the first president and was elected for three consecutive one-year terms. He provided leadership for the group primarily by organizing the annual meeting and band contest.

In Period 2, the primary leaders were a group of four men who were not only active in Texas, but also enjoyed national reputations. These four leaders all had three traits in common: (1) They were all Texas college bandmasters; (2) all were members of the American Bandmasters Association (ABA); and (3) they all held various elected offices within the Texas Band Teachers Association (TBTA). These leaders were Richard J. Dunn, at Texas A&M University, Everett McCracken, at Baylor University, Dewey O. Wiley, at Hardin-Simmons University

and Texas Tech University, and Earl D. Irons, at North Texas Agricultural College (later renamed the University of Texas at Arlington). All four of these men held TBTA offices in 1930, 1933 and 1934, and three of the four in 1929, 1931, and 1934. It is not entirely clear in Period 2 if ideas emanating from the ABA had direct influence in Texas, or vice versa. The four leaders discussed worked together for the growth of TBA and the band movement in Texas. Their nationally recognized reputation was due, at least in part to their membership in the ABA. These men were also involved in other similar activities, including judging band contests, and summer band directors' camps.

A group of leaders during Period 2 were those who were active in Texas, but did not seem to be involved with the band movement nationally. These leaders, although involved in the continued growth of the band movement in Texas, and the perpetuation of the TBTA, did not seem to be as influential in developing the high reputation of the band movement in Texas as those leaders previously discussed. The elected leaders that held three or more elected offices during Period 2 are as follows: Ralph W. Beck, G.C. Collum, E.A. Lightfoot, Ralph Frazier, Paul James, and Earl Ray. N.J. Whitehurst provided leadership in the area of curriculum development that led eventually to getting "Band" into the school curriculum for graduation credit.

Since Period 3 only lasted from 1936 to 1938, it is difficult to precisely identify leaders of the association during that time period. The two primary leaders during this short time were Lloyd Reitz and Ward Brandstetter. Lloyd Reitz served as President of the association during the first two years of Period 3 (TSBOA); he presided over the second and third conventions focusing on the "clinic" concept (1937 and 1938). Ward Brandstetter succeeded Reitz as

President of the association, and is generally credited with bringing together the three divisions -- band, orchestra, and vocal areas to form the comprehensive music education organization TMEA. During Period 3, Brandstetter served as Secretary (1936 and 1937), and was President of the organization when it evolved into the TMEA in 1938. The researcher does not consider Reitz and Brandstetter to be as prominent as the four identified for Period 2.

The most important leader during Period 4 was Earl D. Irons. Irons provided much of the vision for the organization during this historical period; he continually encouraged his fellow bandmasters in Texas to focus not just on the social aspects of TBA, but also on educational ideals. He envisioned the TBA as a state version of the American Bandmasters Association (ABA), and served as President of the association during the years 1942-1943 through 1945-1946. Another TBA officer that played a prominent leadership role during Period 4 was Raymond T. Bynum, who held elective office more than any other individual during Period 4. At the 1946 TMEA convention, during Bynum's presidency, the TBA accepted responsibility for the band division activities, leading in 1948, toward the organization of the first TBA clinic-convention, separate and apart from the TMEA. During Period 4, many TBA members recognized the need for a comprehensive music education organization in Texas like the TMEA, but also wished for an organization exclusive to bandmasters. Others with more radical views, saw the reorganized TBA as a standby organization, in the event that TMEA did not meet their needs.

The primary leaders during Period 5 so far have been two of the executive secretaries -- Pat Arsers and Pat Patterson. Arsers was the most prominent leader of the TBA during the "formative" years, or the first ten or so years of

Period 5. He served as the association's president from 1948-1950, and also the first executive secretary, from 1951-1959. Other predominant leaders during these early years were Irving Dreibrodt and James Jacobsen. The primary leader since the formative years has been Pat Patterson, who served as the association's president for two years (1958-1959 and 1959-1960), and executive secretary for 25 years, from 1960 through 1985.

Question #2. What was TBA's leadership structure during each period? What was its effect on the growth and development of the association?

During Period 1, the leadership structure simply involved a slate of elected officers, a board of directors, and several committees. Divisional officers were added in Period 2. The leadership structure changed during Period 3 as the result of the orchestra and vocal divisions being added to the association. Even though changes were made in 1940 to allow for more autonomy between divisions -- band, orchestra, and vocal, some 30 bandmasters reactivated the Texas Bandmasters Association, primarily as a standby organization in the event that the TMEA did not serve their needs. The leadership structure in Period 4 was almost exactly as it was in Period 1, a small slate of officers. During period 5, the leadership structure has involved a board of directors -- including the offices of President, 1st Vice-President, 2nd Vice-President, Treasurer, Secretary, Sergeant-at-Arms, and Past President. Each year, the new officer, Sergeant-at-Arms is selected by the nominating committee and ratified by the general membership at the annual active member business meeting, which takes place at the annual clinic-convention. At that time, the other officers move upward through the officer hierarchy and the Past President rotates off of the board. In addition to these elected officers, the Executive Secretary and office

staff runs the day to day operations of the association. Throughout TBA's history, the leadership structure has changed in order for the organization to effectively carry out its activities and meet its goals.

Question #3. What were TBA's goals and activities during each historical period and to what extent were the goals of the association achieved? What role did the leadership play in achieving these goals? What were TBA's contributions to the band movement in Texas during each historical period?

During Period 1, TBA's goals, activities, and contributions were limited to perpetuating the existence of the organization through meetings and the election of officers, and organizing contests. These basic ideas were expanded in Period 2 to include those things that would result in a better state of affairs for bands and bandmasters. "Band" and "Orchestra" were added to the school curriculum in 1933 for graduation credit. The first "clinic" was held at the annual convention in 1936 with William Revelli serving as clinician. At that convention, Period 2 ended and Period 3 began, when orchestra directors were admitted to the organization. At that time the name was changed to the Texas School Band and Orchestra Association (TSBOA). Period 4 began on February 1, 1940, at the TMEA convention at Mineral Wells, when despite efforts to allow for more autonomy within the organizational structure of TMEA, the TBA was reorganized. The reorganized TBA served as a standby organization, in the event that the TMEA did not meet their needs. This group was also reorganized to meet the fraternal and social interests of the state's white male bandmasters. The modern TBA (Period 5) began with the first clinic-convention in 1948, separate and apart from the TMEA, and centered on new music and the marching band. In the summer



of 1997, the TBA presented its 50th annual clinic-convention. The total number of clinics and concerts combined over the 50 year period is over 1,268.

Question #4. TBA has come to find its present niche in the presentation of an annual clinic-convention centered, at least initially, on new music and the marching band. What was the role of the leadership in making this present state of affairs become reality?

During Period 1, there was no evidence of a clinic-convention concept. The first reference to improving instruction was in 1925, when a motion was made by a bandmaster named W.C. Wylie and seconded by Earl Irons, to set aside some time at meetings for roundtable discussions about teaching techniques. During Period 2, summer band schools sponsored by the association were held at Lampasas during the summers of 1931, 1932, and 1933. The first clinic held during the annual convention was held in 1936, with William Revelli serving as band clinician. It was not until the end of Period 4 that efforts began to materialize for a separate TBA clinic-convention. Period 5 began with the first annual TBA clinic-convention in 1948. Pat Arsers is credited to making the first TBA annual clinic-convention a reality. Arsers served as President for the first three clinic-conventions, as well as the first Executive Secretary from 1951-1959. The primary leaders during TBA's history provided the direction needed for the association to carry out its activities and meet its goals.

### Conclusions

At this time, a number of conclusions are drawn regarding the leadership of the Texas Bandmasters Association. The growth and development of the Texas Bandmasters Association (1920-1997) has been directed and affected

largely by the primary leaders identified in the study. Primary leaders identified for each period of the organization's history include the following: Period 1 -- James E. King; Period 2 -- Richard J. Dunn, Everett McCracken, Dewey O. Wiley, and Earl Irons; Period 3 -- Lloyd Reitz and Ward Brandstetter; Period 4 -- Earl Irons; and Period 5 -- Pat Arsers and Pat Patterson. In addition to these primary leaders, the contributions of a number of other prominent leaders have also been discussed. These leaders have been identified according to established criterion presented in Chapter 2 of the study.

#### TBA's Contributions to Music Education and Current Role in Texas

The twentieth century has been an era of specialization. During earlier periods of TBA history, the association was involved in many activities -- such as lobbying efforts, improving the band director image, and organizing band contests, these activities are now largely the work of other related organizations. The modern TBA (Period 5) found its niche, or area of specialization, in the presentation of annual clinic-conventions. While these events focused initially on new music and the marching band, clinic-conventions now include virtually every area of band work. The purpose of the "clinic" has been to provide in-service training activities for its members; the purpose of the "convention" has been to provide for social and fraternal interests of the membership.

The TBA's contributions to music education have been largely due to efforts initiated by its primary leaders, during the five historical periods of the association's history starting in 1920.

### Other Organizations Influencing Music Education in Texas

As stated throughout this dissertation, the TBA's current niche is in the presentation of annual clinic-conventions. Other organizations that influence music education in Texas include the following: The Texas Music Educators Association (TMEA) serves as a comprehensive music education organization in the state, and currently has the following five divisions -- band, orchestra, vocal, elementary, and college. The University Interscholastic League (UIL) took over band, orchestra, and vocal contests in 1947, and continues running these contests to the present day. The Texas Choral Directors Association (TCDA), actually founded by the prominent Texas bandmaster Jack Mahan in 1956, serves the state's choral directors much in the same way as the TBA serves bandmasters. The Texas Orchestra Directors Association (TODA), founded in 1962, serves a similar function for the state's orchestra directors. It should be noted here that the TBA clinic-convention format (Period 5) served as the model for the TCDA and TODA.

### The Texas Bandmasters Association is Not Officially

#### Affiliated With Any Other Organization

TBA's uniqueness is partially due to its independence from other state and national band/music education organizations. Although the TBA is not officially affiliated with any other organization, it has cooperative relationships with many other state and national band/music education associations. Many of these organizations have met during and/or in conjunction with TBA clinic-conventions. National organizations include the National Band Association (NBA), American School Band Directors Association (ASBDA), and Phi Beta Mu; Texas groups and sub-groups include the music section of the University Interscholastic

League (UIL), the Texas Music Educators Association (TMEA), and the Texas Music Adjudicators Association (TMAA).

TBA's focus is on the marching band also contributes to the organization's uniqueness. Since the association maintains a cooperative relationship with the TMEA, for example, proposals for marching band clinics are not accepted for TMEA conventions.

### The Texas Band Tradition

The question is asked why there are so many excellent school bands in Texas. This researcher believes that a primary reason for this phenomena is the result of efforts by the state's music organizations, including the Texas Bandmasters Association (TBA), Texas Music Educators Association (TMEA), and the music section of the University Interscholastic League (UIL). The direction provided by these organizations, and especially their leaders, play a crucial role in the continued success of bands in the state. It should be noted that all of these organizations have roots in the TBA, going back to the organization started by James E. King in 1920.

### Emphasis on Performance Mentality

The emphasis on performance mentality in Texas evolved along with the growth and development of the band movement in the state. The "emphasis on performance mentality" refers to the performance experience as an end in itself, and not necessarily a means by which broad aims in music education are achieved. During the 20th century, Texas bandmasters aggressively assumed leadership positions in the music-related associations in the state. Since these leaders are at the forefront, they have commanded the attention of those persons and institutions that ultimately make decisions regarding educational policy.

Therefore, the emphasis on performance mentality espoused by many of the bandmasters in Texas, tends to be the predominate music education philosophy within the state. The most influential music education organization in the state, the Texas Music Educators Association (TMEA), evolved from the band association. These beginnings have influenced the music education philosophy in the state toward the emphasis on performance mentality that currently exists.

#### Could The Current State of Affairs In Texas

##### Be Duplicated Elsewhere?

Certain aspects of the successes that are currently experienced in Texas could probably be duplicated elsewhere. This researcher believes that the same types of efforts, along with the same level of intensity, by bandmasters in other locations, would likely lead to similar results. Also, if the same type of music education associations that are present in Texas were present elsewhere, perhaps the same results could be achieved. It would be possible for a location that had a strong state music education organization, like the TMEA, and a strong bandmasters association, like the TBA, and also a strong organization running contests, like the UIL, providing for a system to evaluate bands, to experience the same type state of affairs, as is seen in Texas.

#### Strengths and Weaknesses of the Current TBA

The Texas Bandmasters Association began in 1920 as a small group of band directors to organize band contests and promote band work. The organization eventually evolved into the Texas Music Educators Association, in 1938. In 1940 the TBA was reorganized, largely as a standby organization. Beginning in 1948, the reorganized and modern TBA found its niche in the

organization and presentation of annual band clinic-conventions. Over the years, it has developed into the largest state band association in the world.

As any organization, the TBA has both strengths and weaknesses. The strengths include the following: The association organizes and presents an annual clinic that encompasses virtually every aspect of band work. These clinics provide practically-oriented information to the bandmasters of Texas; (2) Besides the clinic portion, the annual clinic-convention provides for an opportunity to foster social and fraternal interests of those who attend. The organization's primary weakness lies in its centralized organizational structure. This weakness is most evident in the organization's method of electing officers. This particular set up, although efficient, makes it difficult for individual members to have a voice in the decision making process.

#### Recommendations for Further Research

The recommendations for further research listed below are based on areas of need identified by this researcher during the time the present study was being conducted.

1. There should be studies conducted on various aspects of the band movement in the United States during the 20th century. Such studies would include the following: (A) A comprehensive history of the public school and college/university band. A historical study should be conducted on the marching band, including its place in the school curriculum and the evolution of marching styles; (B) A number of studies have been conducted on influential bandmasters and music educators. Additional studies should be conducted on the careers of persons who have made significant contributions to the band movement; (C) Studies should be conducted on additional national and state band/music

education organizations. For example, to date no dissertations have been written on the National School Band Association and its founder, A. R. McAllister, or on Phi Beta Mu, the international bandmasters fraternity, founded by Colonel Earl D. Irons.

2. There is a need for a study exploring the history of the "emphasis on performance" mentality in music education. Such a study should evaluate the strengths and weaknesses of this philosophical view of music education.

3. In a related area, an indepth study should be conducted on the history of competition in music education that evaluates its positive and negative effects on the educational process.

4. There is a need for studies dealing with the effects of culture/environment on music education programs. Such studies would explore the reasons why quality music programs exist in certain locations, led by proactive music educators, while other locations do not have quality programs.

5. In addition to specific studies, there is a need to develop better methods of historical research in the field of music education. In doing so, we may not only preserve our heritage, but we may also discover the effects of past happenings on the current state of affairs. Future researchers should also direct their energies toward the development of better historical research models, in order for such efforts to become more efficient, effective, and productive.

6. Some of the existing historical research studies in music education should be replicated. Studies like the present one involving leadership should be replicated in order to determine if a similar study, conducted under similar circumstances and conditions, would yield similar results.

APPENDIX A

LETTER FROM JACK H. MAHAN TO JAMES A. JACOBSEN



2019 Bradford Drive  
Arlington, Texas 76010  
November 27, 1988

Mr. James A Jacobsen  
4300 Whitfield  
Fort Worth, TX 76109

Dear Jim:

This is written as a sequel to our conversation at the Bogart's November 26, 1988, concerned with the work of the TBA History Committee, which you are chair.

It seems to me that you and I are working from different premises.

As I see it, the premise should be: The history of the modern TBA from its inception in 1940 until the present time. With this as the premise, a preface could include the first Texas bandmaster organization known as Texas Bandmasters Association and events leading to each organizational change; ie, Texas Band Teachers Association to place the emphasis on music education in the schools, so that salaries could come from public schools; Texas Band and Orchestra Association to unify all instrumental music in their schools; and Texas Music Educators Association to unify all organizational forms of public school music.

It might be pointed out that the Elementary Division of music education became a part of TMEA about the time that the modern TBA was revised as it is today. The Elementary Division of TMEA actually began in 1949.

The fact is that the modern TBA was organized in 1940 because of the inclusion of choral teachers at the annual conventions. The bandmasters felt that their "life style" at conventions was being curtailed and that they did not want to lose their identity as "he-men." They felt that the influx of so many choral people could cause the bandmasters to lose their leadership role in Texas music. At the time, they pledged their allegiance to TMEA professionally but reserved the right to meet as bandmasters at a different time. The first meeting WAS in the summer of 1940 in Waco, Texas.

Jim, to me it is most important that we make a clear and concise distinction between the first TBA and the modern TBA that was organized in 1940 and reactivated in 1948. If this is not emphasized, later when "now" becomes history, some guy will conclude that TBA is TBA regardless of when it was started.

It is always wonderful to see you and Wyn. The sad part is that we live so close to each other and never visit. All four of us are the losers. Have a grand holiday season in good health.

Cordially,

Jack H. Mahan  
JHM: fem

**APPENDIX B**  
**CHARTER -- TEXAS BAND TEACHERS ASSOCIATION**

## CHARTER -- TEXAS BAND TEACHERS ASSOCIATION

THE STATE OF TEXAS

COUNTY OF GRAYSON

KNOW ALL MEN BY THESE PRESENTS: That we, the undersigned citizens, two of Grayson County, Texas, under the provisions of the revised statutes of the State of Texas do hereby form and incorporate ourselves into a voluntary association for the purposes of the promotion and betterment of municipal bands in the State of Texas and to that end we hereby adopt and subscribe the following:

### CHARTER

Article 1: This Association shall be known and designated as the TEXAS BAND TEACHERS ASSOCIATION and by which name it shall contract and be contracted with, sue and be sued and transact all of its business.

Article 2: This Association is formed for the purpose of promotion of music and other fine arts and betterment of municipal bands in the State of Texas.

Article 3: The place of business of the Association shall be the City of Sherman, Grayson County, Texas, which shall be its principal office.

Article 4: Said Association shall exist for a term of 50 years.

Article 5: The business of the Association shall be transacted by the Board of Directors who shall be elected by the Association for two years; the officers and incorporators of this Association are as follows:

E.A. Lightfoot, President, Sherman, Texas

G.C. Collum, Secretary and Treasurer, Stamford, Texas

J.D. Buster, General Attorney, Sherman, Texas

Article 6: The Board of Directors of said Association are as follows:

E.A. Lightfoot, President, Sherman Texas

Bruce McQuade, Cross Plains, Texas

C.E. King, Weatherford, Texas

D.G. Hunnewell, Stephenville, Texas

R.E. Frazier, Breckenridge, Texas

Ralph W. Beck, Midlothian, Texas

Joel C. Trimble, Corsicana, Texas

J.D. Buster, Sherman, Texas

G.C. Collum, Stamford, Texas

Article 7: That said Association is not organized for profit and that it has no capital stock; that it does not own any goods, chattels, lands, or rights of credits.

Article 8: The officers of said Texas Band Teachers Association which are now acting and will desire to act under said charter are as follows:

E.A. Lightfoot, President, Sherman, Texas

R.E. Frazier, First Vice-president, Breckenridge, Texas

Bruce McQuade, Second Vice-president, Cross Plains, Texas

Ralph W. Beck, Third Vice-president, Midlothian, Texas

G.C. Collum, Secretary Treasurer, Stamford, Texas

F.D. Buster, General Attorney, Sherman, Texas

IN TESTIMONY whereof witness our signatures this 16th day of January, A.D., 1925.

E.A. Lightfoot,  
G.C. Collum by E.A. Lightfoot  
J.D. Buster

THE STATE OF TEXAS

COUNTY OF GRAYSON

Before me the undersigned authority on this day personally appeared E.A. Lightfoot, J.D. Buster, and G.C. Collum by E.A. Lightfoot, known to me to the persons whose names are subscribed to the foregoing instrument and severally acknowledge to me that they executed the same for the purposes and consideration therein expressed.

In testimony whereof, I hereunto subscribe my name and affix the seal of my office this the 16th day of January, A.D., 1925.

(SEAL)

C.B. Ray  
Notary Public in and for Grayson  
County, Texas.

ENDORSED: FILED IN THE OFFICE OF THE SECRETARY

OF STATE THIS 19 DAY OF JAN. 1925

Henry Hutchings, Secretary of State.

APPENDIX C  
TEXAS BAND TAX LAW

## TEXAS BAND TAX LAW<sup>1</sup>

### Art. 1269A. Municipal Bands

That the word "band" as used in this Act shall mean a band composed of musical instruments as are recognized in the standard instrumentation established for the use of the United States army Bands.

### Art. 1269b. Establishment and Maintenance

That any incorporated city or town in this State is authorized to establish and maintain a band in such city or town, and to appropriate such part of the revenues of such city or town for the maintenance and operation of such city or town may determine. It is provided, however, that the total amount of such appropriation for any one year shall not exceed three mills for each dollar of taxable value of property within such city or town.

### Art. 1269c. Election

That it shall be the duty of the governing body of any city or town within the State, upon a written petition signed by a number of property tax paying voters in such city or town equal to at least ten per cent of the total number of votes cast at the last regular municipal election,, to submit to the qualified property tax paying voters within such city or town, at an election for that purpose, the question of whether or not a band shall be established and maintained by such city or town. Such elections shall be held as nearly as possible in accordance with the law in reference to regular elections in said city or town, but said governing body is hereby empowered by resolutin to order such elections land prescribe the form of balloting for use therein and the time and

---

<sup>1</sup>Clint R Hackney. A History of the Texas Music Educators Association." Masters Thesis, Sam Houston State Teachers College, 1939), 70-72.



manner of holding the same. Such governing body shall canvass and determine the result of such election in the manner provided by law for canvassing and returning the results of general elections held therein, and the result of the election shall be entered upon the minutes of said governing body. If the majority of the voters voting upon said question at such election shall vote to establish and maintain a band, the governing body shall thereupon proceed to establish, and thereafter maintain such band.

#### Art. 1269d. Subsequent Elections

That the governing body of any city or town shall upon similar petition as provided in Section 3 of Chapter 22 of the General Laws of the Thirty-ninth Legislature, Regular Session, 1925, cause subsequent elections to be held for the purpose of determining whether or not a band shall be established and maintained by a city or town; or where any city or town has been previously authorized to establish and maintain a band at an election held for that purpose, whether or not the establishment and maintenance of said band by said city or town shall be abrogated. If at an election held to abrogate the establishment and maintenance of a band by a city or town, a majority of the voters voting at such an election shall vote in favor of the proposition to abrogate the establishment and the maintenance of a band, the governing body of said city or town shall thereupon discontinue said band and maintenance thereof. Said elections shall be held and conducted in the same manner as provided in Section 3 of Chapter 22 of the General Laws of the Thirty-ninth Legislature, Regular Session, 1925, but no two such elections shall be held within the same city or town within a period of less than two (2) years.

Art. 1269e. Ordinances

Then it shall be determined to establish and maintain a band in any city or town, the governing body thereof shall have full power to pass all ordinances and resolutions to enable such city or town to maintain such band, and in addition thereto such governing body shall elect a non-partisan citizen commission of not more than five nor less than three members whose duty it shall be to negotiate and formulate rules and regulations and do all things necessary or proper to establish, control and maintain said band.

Art. 1269f. Charter Affected

That this Act shall not modify or in any manner affect any special charter which has been heretofore granted by the legislature, nor any character therefore adopted by the voters of any city or town.<sup>2</sup>

---

<sup>2</sup>Clint R. Hackney. (Master's thesis, Sam Houston State University, 1939), 70-72.

APPENDIX D  
CODE OF ETHICS

## CODE OF ETHICS

To be a member of the Texas Band Teachers' Association, Inc., one must consider himself to be, primarily a teacher of music and of wind and percussion instruments. Other vocations or side lines, especially that of selling musical instruments or merchandise should be considered subordinate, except where one is regularly employed by a music house and has a fixed location. The practice of temporarily locating as a band teacher but ostensibly to sell musical instruments is condemned by this Association.

In cases wherein a band teacher accepts a commission on the sale of musical merchandise, it is unethical to give that commission or a part of it to the purchaser.

A member owes it as a duty to this organization to reserve a reasonable amount of time for serious study in order to keep abreast of current development in music and bands, in keeping with the second object of the Association, which is better bands.

The band teacher should set a high moral standard of speech and conduct. He should be scrupulous in the prompt payment of bills, and careful in the incurring of financial obligations. (If we do not pay our own bills, we can not expect our pupils to pay us.)

It is unethical for a band teacher to break his contract, whether it be in writing or whether it be oral or verbal, with an institution or community.

It is unethical for a band teacher to take sides with factions in his band or community.

It is unethical for a band teacher to make overtures or consider overtures from a community, fraternal organization or an institution whose band teacher has not signified his intention of resigning or leaving. It is unethical for a band teacher to speak ill of the character, ability or work of another band teacher, especially of his predecessor or successor. It is the duty of a member, however, in flagrant cases of unethical conduct, to bring the matter before the proper body.

As members of the same profession, the relation between band teachers should be one of frankness and co-operation.

It is encouraged that the band teacher associate himself with some local civic organization.

## APPENDIX E

TEXAS SCHOOL BAND AND ORCHESTRA ASSOCIATION, INC.

CONSTITUTION AND BY-LAWS

TEXAS SCHOOL BAND AND ORCHESTRA ASSOCIATION, INC.  
CONSTITUTION AND BY-LAWS<sup>1</sup>

Article I.

NAME

Section I. The name of this association shall be the "Texas School Band and Orchestra Association, Inc."

Article II.

OBJECT

Section I. The aims and objects of this association are:

- a. To stimulate the study of band and orchestra instruments.
- b. To work with the State Department of Education for the development of a better program of music education in the public schools of Texas.
- c. To provide increased opportunities for participation in music through the promotion of musical organizations in the community such as municipal bands, fraternal bands, or orchestras.

ARTICLE III.

MEMBERSHIP

Section I. KINDS: There shall be three kinds of membership in this Association, namely: Active, Honorary, and Sustaining.

Section II. QUALIFICATIONS:

- a. An active member must be a bona fide band or orchestra director, having been certified by the State Department of Education.
- b. An honorary membership may be conferred upon any person by unanimous vote of those present at any annual meeting. An honorary membership does not have the privilege of voting.

---

<sup>1</sup>As printed in the *Texas Music Educator* (November 1936), 4, 16.

- c. Any person or party, interested in the welfare of the Association will be eligible to a sustaining membership without voting privileges.

#### Article IV.

#### DUES

##### Section I.

- a. The dues for active membership shall be Three Dollars (\$3.00) per year, payable on the 1st day of January of each year.
- b. The dues for a sustaining membership in the Association shall be Ten Dollars (\$10.00) per year.
- c. All dues shall be paid to the State Secretary who will issue and sign membership cards.

#### Article V.

#### DIVISIONS

Section I. There shall be Four Division organizations within the State Association, namely: Eastern, Western, Northern, and Southern. Each division shall have the general organization and aims of the Association, and shall be under its supervision.

#### Article VI.

#### MEETINGS

##### Section I.

- a. The Association shall meet annually, the time and place to be elected by the membership in regular meeting. If, for any reason, the association membership does not at its regular meeting select the time and place of the next regular meeting, the board of directors shall do so.
- b. The President of the Association may call special meetings at his discretion. The vice-president may call a special meeting of the association upon receipt of a petition signed by a majority of the membership of the Association.
- c. All members of the Association shall be notified of all meetings in advance.

- d. Division meetings shall be held annually at the time and place selected by the President of the Division. The calling of special meetings of the division shall be determined in the same manner as those of the State Association.

## Article VII.

### OFFICERS

Section I. The officers of the Association shall be as follows: President, Secretary, Treasurer, Sergeant at Arms, and a Chaplain.

Section II. The President of the four divisions shall be Vice-Presidents of the State Association. The Vice-Presidents shall be upon equal basis and should the President at any time find it impossible to fill his office, the Secretary of the State Association shall call a meeting of the board of directors at such time and place as he shall see fit, and as soon as possible, and the board of directors shall elect a president from the four vice-presidents.

Section III. The term of office of all officers shall be one year, and the election and installation shall be held at the annual meeting of the State Association.

Section IV. Each division of the Association shall elect a president, vice-president, and a secretary-treasurer.

Section V. All voting shall be by ballot and a majority of all votes cast shall be required to elect.

## Article VIII.

### ADMINISTRATION

Section I. The governing administrative body of the Texas School Band and Orchestra Association shall be a board of directors consisting of seven members. The membership shall be made up of the president and secretary of the State Association, the immediate past president of the State Association, and the presidents of the four divisions.

Section II. The secretary of the State Association shall act as secretary of the board of directors.

Section III. POWERS: The board of directors shall have the control and management of the affairs and funds of the Association in conformity with this constitution and the by-laws; but shall not incur an indebtedness



exceeding the amount of the estimated income of the Association for the current year.

#### Article IX.

Section I. Adoption and amendment: By-laws not inconsistent with this constitution, embodying additional provisions for the government of The Texas School Band and Orchestra Association, shall be adopted, and may be amended from time to time, by a two-thirds vote of the state convention.

#### Article X.

### AMENDMENTS

Section I. Amendments to this constitution shall be made only at a State Convention of the Association by a two-thirds vote of the membership present and voting at the time such amendments are submitted to the convention, provided that no proposed amendment shall be acted upon at any convention unless the text of such proposed amendment shall have been delivered to the state secretary at least 60 days prior to the opening of such convention, and unless a copy thereof shall have been mailed at least 30 prior to the opening date of such convention. It shall be the duty of the state secretary to cause such copies to be mailed.

Section II. Amendments to this constitution may be proposed only by the board of directors or by a resolution passed by one of the four division organizations at their regular meeting.

APPENDIX F  
OFFICERS OF THE TBA (1920-1924), TBTA (1925-1935), AND  
TSBOA (1936-1937)

OFFICERS OF THE TBA (1920-1924), TBTA (1925-1935), AND

TSBOA (1936-1937)

Texas Bandmasters Association

1920<sup>1</sup>

President:	James E. King
Vice-President:	Admire Lewis
Secretary-Treasurer:	J. N. Crawford

1921

President:	James E. King
Vice-President:	Ralph W. Beck
Secretary-Treasurer:	J. N. Crawford

1922

President:	James E. King
Vice-President:	Ralph W. Beck <sup>2</sup>
Secretary-Treasurer:	G. Ward Moody

1923

President:	Conway E. King
Vice-President:	Joel Trimble
Secretary-Treasurer:	G. Ward Moody

---

<sup>1</sup>The officers for 1920-1923 are those listed in Beck, except where footnoted

<sup>2</sup>*We Are Old Enough to Hava a Past* lists Joel Trimble as Vice President for 1923.

1924<sup>3</sup>

President:	E. A. Lightfoot <sup>4</sup>
1st Vice-President:	Ralph E. Frazier
2nd Vice-President:	Bruce McQuade
3rd Vice-President:	Ralph W. Beck
Secretary-Treasurer:	G. C. Collum
Board of Directors:	Conway King
	E. Pogue
	D. G. Honeywell
	Ralph Beck

Texas Band Teachers Association

1925<sup>5</sup>

STATE:

President:	E. A. Lightfoot
Secretary-Treasurer:	G. C. Collum

DIVISION:

Eastern:

President:	Ralph W. Beck
Vice-President:	Ed N. Riley

Western:

President:	Ralph E. Frazier
Vice-President:	M. Sam Goldman

---

<sup>3</sup>Slates of officers listed for 1924-1938 are from *Minutes and Proceedings*, except where footnoted.

<sup>4</sup>Beck lists Conway King as President. He also lists the Board of Directors as Conway King, G. Ward Moody, and D. G. Honeywell.

<sup>5</sup>Obtained from Beck, since slate of officers for 1925 does not appear in *Minutes and Proceedings*

1926

STATE:

President:	G. C. Collum
Secretary-Treasurer:	E. A. Lightfoot

DIVISION:

Eastern:

President:	George T. St. Peter
Vice-President:	George Farleigh

Western:

President:	Paul A. James
Vice-President:	D. G. Honeywell

1927<sup>6</sup>

STATE:

President:	E. A. Lightfoot
Vice-President	K. I. Goutze
Secretary-Treasurer:	G. C. Collum

DIVISION: None found.

1928

STATE:

President:	Ralph E. Frazier
Secretary-Treasurer:	Ralph W. Beck

DIVISION:

Eastern:

First Vice-President:	R. J. Dunn
Second Vice-President:	Nat H. Hayes

Western:

First Vice-President:	Paul A. James
Second Vice-President:	Earnest Pogue

---

<sup>6</sup>From Beck, since 1927 officers are not listed in *Minutes and Proceedings*

1929

STATE:

President:	Ralph E. Frazier
Vice-President:	Paul A. James
Secretary-Treasurer:	Ralph W. Beck

DIVISION:

Eastern:

President:	R. J. Dunn
Vice-President:	Nat H. Hayes
Secretary-Treasurer:	Everett M. McCracken

Western:

President:	Paul A. James
Vice-President:	Earnest Pogue
Secretary-Treasurer:	D. O. Wiley

Southern:

President:	H. J. Neihaus
Vice-President:	J. J. Maughn
Secretary-Treasurer:	William Evans

1930

STATE:

President:	Paul A. James
Vice-President:	R. J. Dunn
Secretary-Treasurer:	Ralph W. Beck

DIVISION:

Eastern:

President:	Everett McCracken
Vice-President:	R. A. Dhossche
Secretary-Treasurer:	H. G. Munden <sup>7</sup>

---

<sup>7</sup>An unidentified newspaper article lists H. B. Henden, from Longview for that office. TMEA Files: R. J. Dunn, Phi Beta Mu Hall of Fame member file. Perhaps H. B. Henden is a typographical error?

Western:

President:	Earl D. Irons
Vice-President:	Y. P. Kuhn
Secretary-Treasurer:	D. O. Wiley

Southern:

Since none are listed, it is assumed that no changes were made for 1930.

1931

STATE:

President:	Paul James
Vice-President:	R. J. Dunn
Secretary-Treasurer:	Ralph W. Beck

DIVISION:

Eastern:

President:	R. A. Dhossche
Vice-President:	N. J. Whitehurst
Secretary-Treasurer:	Orin L. Lantz

Western:

President:	Earl D. Irons
Vice-President:	Earl R. Ray
Secretary-Treasurer:	D. O. Wiley

Southern:

Same comment as for 1930.

1932<sup>8</sup>

STATE:

President:	Everett M. McCracken
Vice-President:	Earl D. Irons
Secretary:	R. J. Dunn
Treasurer:	D. O. Wiley
Sergeant-at-Arms:	Ralph E. Frazier
Chaplain:	E. M. Sheppard

---

<sup>8</sup>Divisional officers for 1932 were not found

1933<sup>9</sup>

STATE

President:	Everett McCracken
Vice President:	Earl D. Irons
Secretary:	R. J. Dunn
Treasurer:	D. O. Wiley
Sergeant-at-Arms <sup>10</sup>	Lyle Skinner
Chaplain	E. M. Sheppard

DIVISION:

Eastern:

President:	Joel Trimble
Vice-President:	Walter S. Hunnicutt
Secretary-Treasurer:	Dean Shank

Western:

President:	Earl D. Irons
Vice-President:	Earl R. Ray
Secretary-Treasurer:	D. O. Wiley

Southern:

President:	Joe Berryman
Vice-President:	Warren Reitz
Secretary-Treasurer:	A. A. Tampke

1934

STATE:

President:	D. O. Wiley
Secretary:	R. J. Dunn
Treasurer:	George Royster
Sergeant-at-Arms:	Lyle Skinner
Chaplain	Rudolph Willman

---

<sup>9</sup>Officers for 1933 are not listed in *Minutes and Proceedings*. McCracken and Dunn are listed for their respective offices in Beck. This is supported by an unidentified article in TMEA Files: R J Dunn Phi Beta Mu Hall of Fame member file. The article also notes that Lyle Skinner was elected as Sergeant-at-Arms.

<sup>10</sup>Although not listed in *Minutes and Proceedings*, Beck, or *We Are Old Enough*, the researcher can confirm Skinner's office through two newspaper articles, both in the TMEA Files: (1) R J Dunn Phi Beta Mu Hall of Fame member file; and (2) Everett McCracken Past President file. The McCracken file is also the source of information for Vice President- Earl Irons, Treasurer, D. O. Wiley, and Chaplain, E. M. Sheppard, as well as all of the Division officers



DIVISION:

Eastern:

President:  
Vice-President:  
Secretary-Treasurer:

C. R. Hackney  
Weldon Covington  
George Royster

Western:

President:  
Vice-President:  
Secretary-Treasurer:

Earl D. Irons  
Raymond T. Bynum  
J. C. Burkett

Southern:

President:  
Vice-President:  
Secretary-Treasurer:

Lloyd Reitz  
Ward Brandstetter  
E. Vergne Adams<sup>11</sup>

Northern:<sup>12</sup>

President:  
Vice-President:  
Secretary-Treasurer:

C. W. Beene  
John L. Hathaway  
Ralph Smith

1935

STATE:

President:  
Secretary:  
Treasurer:  
Chaplain:  
Sergeant-at-Arms:

D. O. Wiley  
R. J. Dunn  
Dan Martin  
Rudolph Willman  
Conway King

DIVISION:

Eastern:

President:  
Vice-President:  
Secretary-Treasurer:

Joel Trimble  
Francis Cox  
W. T. Betts

Western:

President:  
Vice-President:  
Secretary-Treasurer:

Earl R. Ray  
Raymond T. Bynum  
Clyde Rowe

---

<sup>11</sup>Beck lists Sam Ezell for this office

<sup>12</sup>The researcher is not absolutely clear that these three officers are listed in the correct office.

Southern:	
President:	Ward Brandstetter
Vice-President:	Warren Reitz
Secretary-Treasurer:	Sam Ezell

Northern:	
President:	C. W. Beene
Vice-President:	John L. Hathaway
Secretary-Treasurer:	Ralph Smith

### TEXAS SCHOOL BAND AND ORCHESTRA ASSOCIATION

1936

STATE:	
President:	Lloyd Reitz
Secretary:	Ward Brandstetter
Treasurer:	Dan Martin
Sergeant-at-Arms:	G. Ward Moody
Chaplain	Rudolph Willman

#### DIVISION:<sup>13</sup>

Eastern:	
President:	Otto Paris
Vice-President:	Ralph Beck
Secretary-Treasurer:	Lyle Skinner

Western:	
President:	Joe Berryman
Vice-President:	H. A. Anderson
Secretary-Treasurer:	Clyde Rowe

Southern:	
President:	Warren Reitz
Vice-President:	Ray Sims
Secretary-Treasurer:	Sam Ezell

Northern:	
President:	Glen Truax
Vice-President:	J. R. Walker
Secretary-Treasurer:	R. E. Martinez

---

<sup>13</sup>These are from Beck, since none are noted in *Minutes and Proceedings*

1937

STATE:

President:	Lloyd Reitz
Secretary:	Ward Brandstetter
Treasurer:	Dan Martin
Sergeant-at-Arms:	G. Ward Moody
Chaplain:	Rudolph Willman

DIVISION:

Eastern:<sup>14</sup>

President:	Otto Paris
Vice-President:	Ralph Beck
Secretary-Treasurer:	Lyle Skinner

Western:

President:	Charles Eskridge
Vice-President:	Raymond T. Bynum
Secretary-Treasurer:	Russell Shrader

Southern:

President:	Sam Ezell
Vice-President:	C. N. McCune
Secretary-Treasurer:	Donald Hatch

Northern:

President:	Glen Truax
Vice-President:	J. Richard Walker
Secretary-Treasurer:	C. H. Leeds

---

<sup>14</sup>This information is from Beck, since the only Division officers in *Minutes and Proceedings* for 1937 are those of the Northern Division

APPENDIX G  
OFFICERS OF THE MODERN TBA (1940-1997)

## OFFICERS OF THE MODERN TBA (1940-1997)

### Period 4- 1940-1948<sup>1</sup>

1940-1941

President- G. Ward Moody  
Vice-President- Conway King  
Secretary-Treasurer- Raymond T. Bynum

1941-1942<sup>2</sup>

President- G. Ward Moody  
Vice-President- Conway King  
Secretary-Treasurer- Raymond T. Bynum

1942-1943

President- Earl D. Irons  
Vice-President- R.A. Dhossche  
Secretary-Treasurer- Raymond T. Bynum  
Sergeant-at-Arms- Jerry Hoffman

1943-1944, 1944-1945, and 1945-1946<sup>3</sup>

Same as for 1942-1943

1946-1947

President- Raymond T. Bynum  
Secretary-Treasurer- Alto Tatum  
No record of additional officers.

1947-1948

President- Alto Tatum  
No record of additional officers.

---

<sup>1</sup>From 1940-1948 TBA officers were elected during TMEA conventions in February (There were no TMEA conventions in 1943, 1944, and 1945 due to travel restrictions in place during World War II). When TBA started having their own clinic-conventions in 1948, officers were elected at TBA clinic-conventions each summer, instead of TMEA conventions in February.

<sup>2</sup>*Southwestern Musician* (January-February 1941), 14.

<sup>3</sup>During these years TBA meetings were held at the TMEA conventions in February. Since TMEA meetings for 1943, 1944, and 1945 were canceled, it is assumed that the officers for 1942-1943 carried over for 1943-1944, 1944-1945, and 1945-1946. An advertisement in the November-December, 1945 issue of the *Texas Music Educator* (p. 22), congratulating the White Company, lists Earl Irons as President and Raymond Bynum as Secretary of the TBA supports the researcher's hypothesis

### Period 5- The Clinic-Convention Years (1948-1997)

1948-1949<sup>4</sup>

President- Pat Arsers

Vice-President- Ken Vaughn

Secretary-Treasurer- Richard Young

1949-1950, and 1950-1951

Same as for 1948-1949

1950-1951

President- Ken Vaughn

Secretary-Treasurer- Charles Vetter

No record of additional officers.

1951-1952

President- Alfred Riley

1st Vice-President- Kenneth Emery

2nd Vice-President- Frank Winfrey

Secretary-Treasurer- George Walker

Sergeant-at-Arms- C.J. Lambrecht

1952-1953

President- Alfred Riley

1st Vice-President- Kenneth Emery

2nd Vice-President- Frank Winfrey

Secretary-Treasurer- George Walker

Sergeant-at-Arms- C.J. Lambrecht

1953-1954<sup>5</sup>

President- Marion Busby

Vice-President- Irving Dreibrodt

Secretary-Treasurer- Phil Busche

Sergeant-at-Arms- James Murphy

---

<sup>4</sup>Arsers was elected President during the TBA meeting at the TMEA convention in February, 1948. Since then, TBA elections were held during the annual TBA conventions. This slate of officers seems to have been in place for three years. The officers listed preside at the TBA convention at the end of the school year. Example: a slate of officers presiding in 1949-1950 preside at the TBA convention held during the summer of 1950.

<sup>5</sup>According to the official TBA clinic-convention program, and the listing of officers posted in the *Southwestern Musician combined with the Texas Music Educator*, there was only one Vice-President office for 1953-1954.

1954-1955<sup>6</sup>

President- Irving Dreibrodt  
1st Vice-President- Phil Busche  
2nd Vice-President- Arnold Baca  
Secretary-Treasurer- Bill Dean  
Sergeant-at-Arms- Pat Patterson

1955-1956<sup>7</sup>

President- Phil Busche  
1st Vice-President- Bill Dean  
2nd Vice-President- Arnold Baca  
Secretary-Treasurer- Pat Patterson  
Sergeant-at-Arms- Fred Prentice  
Immediate Past President- Irving Dreibrodt

President- Bill Dean  
1st Vice-President- Doug Williamson  
2nd Vice-President- Arnold Baca  
Secretary-Treasurer- Pat Patterson  
Sergeant-at-Arms- Fred Prentice  
Immediate Past President- Irving Dreibrodt

1956-1957

President- Doug Williamson  
1st Vice-President- Arnold Baca  
2nd Vice-President- Pat Patterson  
Secretary-Treasurer- Fred Prentice  
Sergeant-at-Arms- Bobby Geisler  
Immediate Past President- Bill Dean

---

<sup>6</sup>By this point in time, the line of succession was established. An officer would first serve as Sergeant-at-Arms, then Secretary-Treasurer, 2nd Vice-President, 1st Vice-President, and then President. The next year the outgoing President would serve as Immediate Past-President. This line of succession would occasionally be interrupted by a resignation or similar reason. This scenario actually happened in 1955-1956.

<sup>7</sup>Phil Busche left teaching and resigned as President during the 1955-1956 school year. The second slate of officers listed completed the school year and were intact at the 1956 clinic-convention. Note the addition of Immediate Past President as an office. In 1959, the Immediate Past President was added as an ex-officio position on the TBA Board of Directors. The Immediate Past President serves in an advisory capacity on the Board, assists the President as needed, is called upon to break a tie vote, if necessary, and carries out other duties as delegated by the President.

1957-1958

President- Arnold Baca  
1st Vice-President- Pat Patterson  
2nd Vice-President- Fred Prentice  
Secretary-Treasurer- Bobby Geisler  
Sergeant-at-Arms- William Wendtland  
Immediate Past President- Doug Williamson

1958-1959

President- Pat Patterson  
1st Vice-President- Fred Prentice  
2nd Vice-President- Bobby Geisler  
Secretary-Treasurer- William Wendtland  
Sergeant-at-Arms- Ted Crager  
Immediate Past President- Arnold Baca

1959-1960<sup>8</sup>

President- Pat Patterson  
1st Vice-President- Fred Prentice  
2nd Vice-President- Bobby Geisler  
Secretary-Treasurer- William Wendtland  
Sergeant-at-Arms- Ted Crager  
Immediate Past President- Arnold Baca

1960-1961

President- Fred Prentice  
1st Vice-President- Bobby Geisler  
2nd Vice-President- William Wendtland  
Secretary-Treasurer- Ted Crager  
Sergeant-at-Arms- Ralph Burford  
Immediate Past President- Arnold Baca

1961-1962

President- Bobby Geisler  
1st Vice-President- William Wendtland  
2nd Vice-President- Ted Crager  
Secretary-Treasurer- Ralph Burford  
Sergeant-at-Arms- J.W. King  
Immediate Past President- Fred Prentice

---

<sup>8</sup>According to official Board minutes found in the *TBA Scrapbook*, upon the recommendation of the nominating committee, the officers for 1958-1959 would remain intact for 1959-1960.



1962-1963

President- W. Bill Wendtland  
1st Vice-President- Ted Crager  
2nd Vice-President- Ralph Burford  
Secretary-Treasurer- J.W. King  
Sergeant-at-Arms- Mel Meads  
Immediate Past President- Bobby Geisler

1963-1964

President- W. Bill Wendtland  
1st Vice-President- Ralph Burford  
2nd Vice-President- J.W. King  
Secretary-Treasurer- Mel Meads  
Sergeant-at-Arms- Joe Rogers  
Immediate Past President- Bobby Geisler

1964-1965

President- Ralph Burford  
1st Vice-President- J.W. King  
2nd Vice-President- Mel Meads  
Secretary-Treasurer- Joe Rogers  
Sergeant-at-Arms- Ralph Smith  
Immediate Past President- William Wendtland

1965-1966

President- J.W. King  
1st Vice-President- Mel Meads  
2nd Vice-President- Joe Rogers  
Secretary-Treasurer- Ralph Smith  
Sergeant-at-Arms- Joe Beneke  
Immediate Past President- Ralph Burford

1966-1967

President- Mel Meads  
1st Vice-President- Joe Rogers  
2nd Vice-President- Ralph Smith  
Secretary-Treasurer- Joe Beneke  
Sergeant-at-Arms- Eldon Janzen  
Immediate Past President- J. W. King

1967-1968

President- Joe Rogers  
1st Vice-President- Ralph Smith  
2nd Vice-President- Eldon Janzen  
Secretary-Treasurer- Dean Killion  
Sergeant-at-Arms- Avie Teltshchik  
Immediate Past President- Mel Meads

1968-1969

President- Ralph Smith  
1st Vice-President- Eldon Janzen  
2nd Vice-President- Dean Killion  
Secretary-Treasurer- Avie Teltschik  
Sergeant-at-Arms- Eddie Galvan  
Immediate Past President- Joe Rogers

1969-1970

President- Eldon Janzen  
1st Vice-President- Dean Killion  
2nd Vice-President- Avie Teltschik  
Secretary-Treasurer- Eddie Galvan  
Sergeant-at-Arms- Tom Rhodes  
Immediate Past President- Ralph Smith

1970-1971

President- Dean Killion  
1st Vice-President- Avie Teltschik  
2nd Vice-President- Eddie Galvan  
Secretary-Treasurer- Tom Rhodes  
Sergeant-at-Arms- Bob Ingram  
Immediate Past President- Eldon Janzen

1971-1972

President- Avie Teltschik  
1st Vice-President- Eddie Galvan  
2nd Vice-President- Tom Rhodes  
Secretary-Treasurer- Bob Ingram  
Sergeant-at-Arms- O.T. Ryan  
Immediate Past President- Dean Killion

1972-1973

President- Eddie Galvan  
1st Vice-President- Tom Rhodes  
2nd Vice-President- Bob Ingram  
Secretary-Treasurer- O.T. Ryan  
Sergeant-at-Arms- Richard Crain  
Immediate Past President- Avie Teltschik

1973-1974

President- Tom Rhodes  
1st Vice-President- Bob Ingram  
2nd Vice-President- O.T. Ryan  
Secretary-Treasurer- Richard Crain  
Sergeant-at-Arms- James Mallow  
Immediate Past President- Eddie Galvan

1974-1975

President- Bob Ingram  
1st Vice-President- O.T. Ryan  
2nd Vice-President- Richard Crain  
Secretary-Treasurer- James Mallow  
Sergeant-at-Arms- Dub Crain  
Immediate Past President- Tom Rhodes

1975-1976

President- O.T. Ryan  
1st Vice-President- Richard Crain  
2nd Vice-President- James Mallow  
Secretary-Treasurer- Dub Crain  
Sergeant-at-Arms- Bob Cartwright  
Immediate Past President- Bob Ingram

1976-1977

President- Richard Crain  
1st Vice-President- James Mallow  
2nd Vice-President- Dub Crain  
Secretary-Treasurer- Bill Moffit  
Sergeant-at-Arms- Dick Whitten  
Immediate Past President- O. T. Ryan

1977-1978

President- James Mallow  
1st Vice-President- Dub Crain  
2nd Vice-President- Bill Moffit  
Secretary-Treasurer- Dick Whitten  
Sergeant-at-Arms- Charles Trayler  
Immediate Past President- Richard Crain

1978-1979

President- Dub Crain  
1st Vice-President- Bill Moffit  
2nd Vice-President- Dick Whitten  
Secretary-Treasurer- Charles Trayler  
Sergeant-at-Arms- John "Pete" Kunkel  
Immediate Past President- James Mallow

1979-1980

President- Bill Moffit  
1st Vice-President- Dick Whitten  
2nd Vice-President- Charles Trayler  
Secretary-Treasurer- John "Pete" Kunkel  
Sergeant-at-Arms- Fred Stockdale  
Immediate Past President- Dub Crain

1980-1981

President- Dick Whitten  
1st Vice-President- Charles Trayler  
2nd Vice-President- John "Pete" Kunkel  
Secretary-Treasurer- Fred Stockdale  
Sergeant-at-Arms- Rick Lambrecht  
Immediate Past President- Bill Moffit

1981-1982

President- Charles Trayler  
1st Vice-President- John "Pete" Kunkel  
2nd Vice-President- Fred Stockdale  
Secretary-Treasurer- Rick Lambrecht  
Sergeant-at-Arms- Alfred Sturchio  
Immediate Past President- Dick Whitten

1982-1983

President- John "Pete" Kunklel  
1st Vice-President- Fred Stockdale  
2nd Vice-President- Rick Lambrecht  
Secretary-Treasurer- Alfred Sturchio  
Sergeant-at-Arms- Fack Fariss  
Immediate Past President- Charles Trayler

1983-1984

President- Fred Stockdale  
1st Vice-President- Rick Lambrecht  
2nd Vice-President- Alfred Sturchio  
Secretary-Treasurer- Jack Fariss  
Sergeant-at-Arms- Harris Brinson  
Immediate Past President- John "Pete" Kunkel

1984-1985

President- Rick Lambrecht  
1st Vice-President- Alfred Sturchio  
2nd Vice-President- Jack Fariss  
Secretary-Treasurer- Harris Brinson  
Sergeant-at-Arms- Waymon Bullock  
Immediate Past President- Fred Stockdale

1985-1986

President- Alfred F. Sturchio  
1st Vice-President- Jack Fariss  
2nd Vice-President- Harris Brinson  
Secretary-Treasurer- Waymon Bullock  
Sergeant-at-Arms- Malcom Helm  
Immediate Past President- Rick Lambrecht

1986-1987

President- Jack Fariss  
1st Vice-President- Harris Brinson  
2nd Vice-President- Waymon Bullock  
Secretary-Treasurer- Malcolm Helm  
Sergeant-at-Arms- Pete Cisneros  
Immediate Past President- Alfred Sturchio

1987-1988

President- Harris Brinson  
1st Vice-President- Waymon Bullock  
2nd Vice-President- Malcolm Helm  
Secretary-Treasurer- Pete Cisneros  
Sergeant-at-Arms- Dan Black  
Immediate Past President- Jack Fariss

1988-1989

President- Waymon Bullock  
1st Vice-President- Malcolm Helm  
2nd Vice-President- Pete Cisneros  
Secretary-Treasurer- Dan Black  
Sergeant-at-Arms- Randy Vaughn  
Immediate Past President- Harris Brinson

1989-1990

President- Malcolm Helm  
1st Vice-President- Pete Cisneros  
2nd Vice-President- Dan Black  
Secretary-Treasurer- Randy Vaughn  
Sergeant-at-Arms- Phil Anthony  
Immediate Past President- Waymon Bullock

1990-1991

President- Pete Cisneros  
1st Vice-President- Dan Black  
2nd Vice-President- Randy Vaughn  
Secretary-Treasurer- Phil Anthony  
Sergeant-at-Arms- Jim Hagood  
Immediate Past President- Malcolm Helm

1991-1992

President- Dan Black  
1st Vice-President- Randy Vaughn  
2nd Vice-President- Phil Anthony  
Secretary-Treasurer- Jim Hagood  
Sergeant-at-Arms- Bob Brandenberger  
Immediate Past President- Pete Cisneros

1992-1993

President- Randy Vaughn  
1st Vice-President- Phil Anthony  
2nd Vice-President- Jim Hagood  
Secretary-Treasurer- Bob Brandenberger  
Sergeant-at-Arms- Mike Olsen  
Immediate Past President- Dan Black

1993-1994<sup>9</sup>

President- Phil Anthony  
1st Vice-President- Jim Hagood  
2nd Vice-President- Bob Brandenberger  
Treasurer- Mike Olsen  
Secretary- Bob Parsons  
Sergeant-at-Arms- Charlotte Royall  
Immediate Past President- Randy Vaughn

1994-1995

President- Jim Hagood  
1st Vice President- Bob Brandenberger  
2nd Vice-President- Mike Olsen  
Treasurer- Bob Parsons  
Secretary- Charlotte Royall  
Sergeant-at-Arms- Arturo Valdez III  
Immediate Past President- Phil Anthony

1995-1996

President- Bob Brandenberger  
1st Vice President- Mike Olsen  
2nd Vice President- Bob Parsons  
Treasurer- Charlotte Royall  
Secretary- Arturo Valdez III  
Sergeant-at-Arms- Roger Edwards  
Immediate Past President- Jim Hagood

1996-1997

President- Mike Olsen  
1st Vice President- Bob Parsons  
2nd Vice President- Charlotte Royall  
Treasurer- Arturo Valdez III  
Secretary- Roger Edwards  
Sergeant at Arms- Ronald Ferguson  
Immediate Past President- Bob Brandenberger

---

<sup>9</sup>An office is added by dividing the Secretary-Treasurer position.

Executive Secretaries of the Modern Texas Bandmasters  
Association (1948-1997)

Pat Arsers -- 1951-1959

Arnold Baca -- 1959-1960<sup>10</sup>

Pat Patterson -- 1960-1985

Alfred Sturchio -- 1986-date.

---

<sup>10</sup>In an article that appeared in the February, 1985 issue of the *Southwestern Musician combined with the Texas Music Educator*, Pat Patterson writes that he accepted the executive secretary position in the summer of 1960 at the close of the convention when Pat Arsers decided to step down from the job. Technically speaking, it appears that Arnold Baca served as executive secretary, but for only a short period of time.

APPENDIX H  
TEXAS BANDMASTERS OF THE YEAR



# TEXAS BANDMASTERS OF THE YEAR

1955	Gene Stuchberry	1977	J. W. King
1956	Lyle Skinner	1978	Sam Watson
1957	Chief Davidson	1979	Ralph Smith
1958	Don Hatch	1980	Pat Patterson
1959	Robert Maddox	1981	Tony Anderson
1960	Roy Wallace	1982	O. T. Ryan
1961	Pat Arsers	1983	Bryce Taylor
1962	Irving Dreibrodt	1984	Fred Junkin
1963	Bunk Atkinson	1985	J. R. McEntyre
1964	Fritz Telschik	1986	Bill Dean
1965	Earl D. Irons	1987	Gary Garner
1966	J. G. "Pop" Stanley	1988	James Jacobsen
1967	Roque Guerra	1989	Pete Wiley
1968	Raymond T. Bynum	1990	Eddie Green
1969	Ray Robbins	1991	Joseph Bellamah
1970	G. T. Gilligan	1992	Marlin Dean Killion
1971	Marion McClure	1993	Mel Montgomery
1972	Ralph Burford	1994	Richard Crain
1973	Maurice McAdow	1995	John "Pete" Kunkel
1974	Paul Stroud	1996	Eddie Galvan
1975	William Wendtland	1997	Bill Woods
1976	Ralph Mills		

**APPENDIX I**  
**TBA CONSTITUTION AND BY-LAWS**  
**RATIFIED BY THE MEMBERSHIP ON JULY 25, 1995**

## TBA CONSTITUTION AND BY-LAWS

RATIFIED BY THE MEMBERSHIP ON JULY 25, 1995

### DEFINITION AND OBJECTIVES

The Texas Bandmasters Association is a non-profit corporation whose Active Membership is composed of professional teachers of instrumental music.

Objectives of the association are:

- 1) To continually educate, assist, and encourage its membership in setting and achieving the highest goals of instrumental music education.
- 2) To promote the place and value of music in our society and important role instrument music plays in the cultural, intellectual, and social lives of those in that society
- 3) To foster goodwill, fellowship, and a collegial, fraternal spirit among its members.
- 4) To provide its membership with an annual clinic/convention.

### MEMBERSHIP

#### Active Member

Any person actively engaged in the instrumental music teaching profession who desires to attend the convention/clinic and participate in the business affairs of the Association.

#### Sustaining Member

Any organization or business desiring to be represented as such during the convention/clinic (is not an active, voting member).

#### Active-Retired Member

Any person who has retired from being an active member of the instrumental music teaching profession.

## Honorary Member

The Board of Directors may choose, at any time, to bestow 'Honorary Member' status on a person for their service and/or contributions to instrumental music education in Texas.

## BOARD OF DIRECTORS

The Board of Directors shall be composed of the following:

President, First Vice President, Second Vice President, Secretary, Treasurer, Sergeant-at-Arms, Immediate Past President, and Executive Secretary shall comprise the Board of Directors.

## DUTIES OF BOARD OF DIRECTORS

The Board of Directors shall be responsible for planning and administering all activities of the association.

## OFFICERS

Elected  
Ex-Office (does not vote)  
President  
Immediate Past President (will vote only in case of tie)  
First Vice President  
Second Vice President  
Secretary  
Treasurer  
Sergeant-at-Arms

## ELECTION OF OFFICERS

The President, First Vice President, Second Vice President, Treasurer, Secretary, and Sergeant-at-Arms shall be elected by the Active membership during the Annual Business Meeting, at which time the outgoing President will assume the office of Immediate Past President. The Executive Secretary shall be appointed by the Board of Directors.

## DUTIES OF OFFICERS

President

The President shall:  
-preside at all meetings of the Association.

- appoint special and standing committees.
- be an ex-office member of all committees.
- call special meetings of the Association and preside at same.
- transact necessary business of TBA between general meetings.
- be responsible for the general welfare of the Association.
- serve as chairperson of the Board of Directors.
- call meetings of the Board of Directors and preside over same.

#### First Vice President

The First Vice President shall:

- serve as chairperson of spouses' activities.
- be responsible for the contracting of facilities for all convention activities and events.
- during the absence of the President, perform the duties of the President.
- carry out other duties as delegated by the President.

#### Second Vice President

The Second Vice President shall:

- serve as membership chairperson of the Association.
- be responsible for clinics to be present during the convention.
- assume the duties of First Vice President or President in case of absence or inability of either or both to carry out their duties.
- Present the Membership Report during the Annual Business Meeting.
- carry out other duties as delegated by the President.

#### Treasurer

The Treasurer shall:

- be responsible for all fiscal transactions of the Association.
- present the Treasurer's report at the Annual Business Meeting.
- carry out other duties as delegated by the President.

#### Secretary

The Secretary shall:

- be responsible for recording the minutes of the Annual Business Meeting.
- present for approval the minutes from the previous year's Annual Business Meeting.
- carry out other duties as delegated by the President.

## Sergeant-at-Arms

The Sergeant-at-Arms shall:

- be responsible for maintaining security for all TBA activities and events.
- present the 'Deceased Members Report' at the Annual Business Meeting.
- carry out other duties as delegated by the President.

## Immediate Past President

The Immediate Past President shall:

- serve in an advisory capacity on the Board of Directors.
- assist the President as needed.
- break a 'tie vote', if necessary, among the six voting members of the Board of Directors.
- carry out other duties as delegated by the President.

## Executive Secretary

The Executive Secretary shall:

- be an employee of the TBA Board of Directors.
- carry out duties and responsibilities defined by the TBA Board of Directors.

## ANNUAL BUSINESS MEETING

The Association shall have an Annual Business Meeting in conjunction with the annual convention/clinic. This meeting will consist of the Board of Directors, the Active Membership, and invited guests. The Meeting will be chair [sic] by the President of the TBA and a quorum shall consist of the Active Members in attendance. Prior notification of this Meeting will be sent in advance by the Executive Secretary to the Active Membership.

1. Call to order
2. Approval of Minutes of last meeting
3. Approval of Treasurer's report
4. Old Business
5. New Business
6. Election of Officers
7. Adjournment

## COMMITTEES

### Nominating Committee

Personnel- The President, with the advice of the Board of Directors, shall appoint seven active members to comprise the committee, one of whom shall be designated as chairperson.

Duties- The committee shall be responsible for presenting the slate of officers at the Annual business Meeting.

### Past Presidents Committee

Personnel- Shall consist of all Past Presidents in attendance. The chairperson of this committee will be the Immediate Past President.

Duties- Shall meet during the convention to give input and suggestions regarding the Association and convention/clinic. The Immediate Past President shall collect this information and present it to the Board of Directors at the post-convention meeting.

## AMENDMENTS

Any proposed amendments to the TBA "Constitution and By-Laws" shall be presented for consideration during a meeting of the Board of Directors, and must be submitted in writing. If approved, this amendment will then be presented to the Active Membership for their approval during the Annual Business Luncheon. Approval of the proposed amendment will be by a two-thirds majority vote of those Active Members in attendance at the Annual Business Meeting.

APPENDIX J  
TRANSCRIPT OF PERSONAL INTERVIEW WITH  
DR. JAMES A. JACOBSEN



## TRANSCRIPT OF PERSONAL INTERVIEW WITH DR. JAMES A. JACOBSEN

This appendix contains the transcript of a taped interview with Dr. James A. Jacobsen, a founding member of the modern Texas Bandmasters Association (Period 5). Jacobsen came to Texas during the mid 1940's and has first hand knowledge of the history of the Texas Bandmasters Association and the band movement in Texas from that time period through the conclusion of this study. He served as Director of Bands at Midwestern University, at Wichita Falls, from 1945-1955, and Texas Christian University from 1955-1982. Jacobsen was the first to bring the eight to five marching system to this part of the country, and presented marching band movie sessions during a number of the early TBA clinic-conventions. He is especially known for developing and innovating the moving diamond technique of eight to five marching starting in the mid to late 1950's. The TBA honored "Prof" Jacobsen as the Texas Bandmaster of the Year in 1988. The interview transcript that follows was conducted on June 13, 1997, at the Jacobsen home in Fort Worth, Texas.

### Interview Questions

1. Please discuss your personal background, education, circumstances surrounding locating in Texas, professional positions held, and personal involvement in TBA as a charter member and past Bandmaster of the Year.
2. Discuss the people and events, starting in the early to mid-1940's, that led up the first annual TBA clinic-convention in 1948. Discuss the roles of those largely responsible in the early years.
3. What was the original concept behind the annual clinic-convention? What are your most vivid memories of the early clinic-conventions. How did that original concept evolve into the clinic-conventions of present day?

4. Why have all of the annual clinic-conventions been held in San Antonio.
5. Discuss the role of the music industry in the early TBA clinic-conventions.
6. According to your knowledge, besides the annual clinic-convention, what other activities and projects, if any, has the TBA been involved?
7. According to your knowledge, what is the relationship between TBA and other state and national music associations.
8. What do you perceive as the greatest influences of TBA on the growth and development of bands in Texas.
9. Discuss the influence of TBA on the band movement in neighboring states, the Southwest, nationally, and internationally.

#### Responses to Questions

- S.S. Question #1: Please discuss your personal background, education, circumstances surrounding locating in Texas, professional positions held, and personal involvement in TBA as a charter member and past Bandmaster of the Year.
- J.J. Well, I was born and raised in Colorado. I was born on May 8, 1920. I did my public school training in the Montrose county public schools, and that's where I got started in band work. So then from there, I laid out a year before I went to college, to act as an assistant to the high school band director, and I had my first experience as a band director in directing the junior high marching band, which, in today's standards, was a literal joke, but we got first divisions. The contest was on the street. If you could get a forward march in there, and start playing, and do a couple of column movements, and a countermarch, and some flank movements, you had it made. So, anyway, that was that. Then I went to college in 1939. I went to the University of Northern Colorado in Greeley, which at that time was Colorado State College of Education. And, of course that's during the time when Pearl Harbor was attacked. I remember that vividly. I was at a meeting in the student union building that Sunday afternoon when it was announced -- December 7, 1941. So, I was in a hurry to finish college, we all were, because we were going to have to be going up, or drafted, or whatever. So, sure enough, long about '42 -- I graduated in December of '42, but earlier in the year, it looked like I was going to be

drafted and I was too close to finishing, so I went to Denver and enlisted -- enlisted reserve corps, and that exempted me until I got my degree. I got that in December, of '42 and that was the quarter system at that school, and I went active duty February 13, 1943. So, three years in the service and I ended up being stationed at Sheppard Air Force Base, in -- or Sheppard Field it was called then, the Army Air Force -- Army Air Corps. So, anyway, I was there a year and in order to -- while I was directing the First Christian Church choir, and I made a lot of good friends there, of course, doing that and some of these people were rather influential, And anyway, the end of the war was eminent. And, actually in July it was done. There was Japanese surrender, and well, they didn't want to loose their choir director, so they got me fixed up with an interview with the President of what is now Midwestern University. It was Hardin Junior College, and I started working there. The President got me out of the service to take that job. I got out probably about six months earlier than I would have otherwise, but this was in the interest of, what do they call it? -- article of war -- interest of public health, welfare, and so on, and school teaching came under that. Well, I had no intention of staying in Texas. I did not like what I had been subjected to -- that Sheppard Field was awful. The water was the most horrible tasting stuff that you ever drank. Nobody could drink the water. You had to do the bottled water, until they finally put in that new lake up there. Anyway, I had no desire to stay in Texas, but anything to get out of the Army, and I did. So I got out of the Army Saturday afternoon, on September 3rd, and I walked in to my new job Monday morning, September 5th, 1945. Well, the President said "are you ready to go to work?" I said "yes sir." He said "okay, this is what I want: I want a seventy five piece band, fully equipped with uniforms, instruments, everything -- now." And I said "well, I do not know about now, but we can do it, but it is going to take a little time." You know, during the war, they did not make instruments or anything. So, I do not know how much of this junk you want, Steve. Do you want all of this detail stuff?

S.S. Yes.

J.J. Well, I will try to shorten as much as I can. During the war, obviously there were no instruments manufactured. I mean they could not; they did not have metal, you know, and of course the workers were all involved with military defense stuff -- making airplanes and all that stuff. So anyway, he said "get on the phone and do what you have to do. Get all the instruments you can find and go from there." So I said "okay, I will do the best I can." So three weeks later, I walked in his office. I had called every instrument place I could find in the United States. And I had been all over Texas, to all the pawn shops and everything else. I had instruments coming in from all quarters. And three weeks later, to the minute from when I started, he came in -- he said "how are you doing?" I said "fine -- I have got just about all the instruments I need now." He says "good, come

on in." And I went in his office. He sat down and I sat down. And he said "how much have you spent?" I said, it would run a little bit over twenty six thousand dollars. And, I knew that guy, and I know him since, and I never saw him in such a condition. I thought he was going to pass out. He said "you mean twenty six hundred dollars, don't you?" I said "no sir, twenty six thousand." He said "my, my, do you know how much budget we have got for the band, including your salary? Fifteen hundred dollars." And my salary was one hundred dollars a month. So, you figure it out. Well anyway, we got the instruments. He said "don't worry about it, we'll get it." So he wouldn't let a contract for anybody unless they bought a certain amount of instruments, or whatever. Anyway, that is the way it happened. Then the Lyons Club bought seven thousand dollars worth of new uniforms. We got those right away. And I bought a bunch of music, especially marching music, at that time. And I had all of this in a store room and not one single student -- band student, not one. I had started a choir though, in the mean time. We had a good choir -- a cappella choir, about 85 voices. We were having a ball, and doing broadcasts and what not. So, anyway, I was traveling all over the state looking for band kids and the President had given me unlimited -- what he called tuition wavers. They did not have to pay any tuition to go. So anyway, to make another long story short, after traveling all over for the year, and all summer for jobs -- Incidentally, this is where I first met Gilligan [G.T. Gilligan], and Bob Maddox, Robert Fielder, and a bunch of the rest on that trip. When school started, I had seventy five guys and gals reported and we had basic training for them, and we were off to a running start. And we developed what was considered to be one of the best small college bands in the country. A matter of fact -- there was not a band in Texas that could beat us. So, we were very proud of that. We had really developed something big. I was very, very proud of it. Of course, that led to my coming to TCU. They offered me that position, or wanted me to come down and interview for it, which I did in April of 1955. In the mean time, we had become the official band of the Governor of Texas -- Alan Shivers -- Governor Alan Shivers. He designated me "Chancellor Superior of Music for the State of Texas," and the band was his staff band. I've got certificates and all of that for that too. It was of course a public relations deal, but it was fun. We played for his inauguration, played for the inaugural ball. You know, it was kind of neat for the kids. They got a big kick out of it. Well anyway, all of those things happened, and I put in the eight to five system of marching, in 1951. I had studied -- the University of Michigan -- the drum major and I had become good friends. I had had him down doing my band camp in the summer. And then when I was doing the research on my thesis for my masters degree, I ended up, up there, and he taught me a whole bunch about this eight to five stuff. I mean, several days we worked on it. He would march me up and down the halls of the hotel and my wife would be behind us taking notes. So anyway, that is the way that started. I started the actual, I guess you would say, the eight to five system in this part of the country. I did not start it, period -- it was started by a guy

named Manley Whitcomb at Ohio State. There is an interesting history there too, which is not what you are after here, so we will bypass that. But anyway, we started that at Midwestern in 1951 and then we developed it from there. When I came to TCU, I had an awful letdown. And, it was really a bad band; it was awful. And of course, we won the conference so we played in the Cotton Bowl that year -- national television.<sup>1</sup> But anyway, we did get through it, and the band, of course, got bigger the next year, and better. But, it had dwindled down to thirty five, including seven majorettes the year before. They did not even try to have a concert band. So, it was a complete building process. It was worse than what I started at Midwestern. I could not get anyone to admit that they had been in the band, you know. So, anyway we got it going finally. In 1958, we really hit -- real good, and that is the year we innovated the moving diamond drills and all that stuff. That was on national TV twice that fall, including the Cotton Bowl again. So, I was getting calls from everywhere on how to do it, and all that. So anyway, that was that. Now, that's the way I got into Texas. Now, to back as far as TBA is concerned, the 1945-46, which was the year I started at Midwestern, and that was the first convention after the war for TMEA and TBA, February of 1946. Well, at that time you see, they had not had any conventions -- I had not had any connections with Texas at all until now, so everything I know about the early days, from 1920 up until '46 is what I have gotten from others, and mainly from Jack Mahan, and records of TMEA minutes and that sort of thing. But I have pretty good coverage on that, and the development of TBA all through those years was rather remarkable. It was those guys that got the contest thing started, and it was not only in Texas -- they had I think four divisions in Texas at the time, and doing all that. Then it developed into a national -- they entered the national contests too. And, that was really the only connection TBA ever had, I think, outside the state. But anyway, the development of this thing, as I say, was rather remarkable. As I understand it, from talking with people who were there -- Don Hatch, and Jack Mahan especially, Bob Dickason, and Charles Lee Hill, and well others, but, they had not been able to have a convention for four years during the war from 1942 until '46. It was pretty dormant. And of course the war was pretty devastating, as far as everything was concerned, but especially such things as band programs and so on. Well, the guys that came back and were band directors got with it as soon as they could. And, there were a lot of schools that could not find band directors yet, and it took a while to recover from all that. So anyway, 1938 was the year that the Texas School Band and Orchestra Association -- it had been renamed three times, I think, since 1920, but they decided at that time -- they had already pulled in the orchestra people, because a lot of the band directors were also orchestra directors, and then there were some orchestra directors which was all they did. There was a lot of pressure being put on

---

<sup>1</sup>Jacobsen is referring to the Southwest Conference -- college football conference.

the association to make it all inclusive of the choir directors, as well as the band-orchestra. So it became Texas Music Educators Association. They finally agreed to do it, and they did it. In 1938, they dissolved the Texas School Band and Orchestra Association completely for two years. There was nothing. It was just TMEA. But in 1940, at the convention in Mineral Wells with the TMEA convention, the band directors began to assert themselves again. They decided that they wanted their own entity. They were still -- it was okay -- TMEA was fine. But they wanted their own thing again. So they reorganized the Texas Bandmasters Association at the Waco convention, in February of 1940.<sup>2</sup> They had their first meeting in Waco that summer. And that is where they elected officers and so forth, and they started kicking it off.<sup>3</sup> Well, it was short lived because of the war coming on, you see. There was not much that happened those two years -- very loosely organized. And now, we are up to 1945-46 school year -- convention in February of '46, which was at the Raleigh Hotel in Waco. Now, this stuff is in that paper. Do you want me to put it on this?<sup>4</sup>

S.S. It was around that time that you became involved in TBA, I suppose.

J.J. Yea, that is when I started -- 1946 was my first year. And, in the program it said: "the Texas Bandmasters Association meeting 9:30 Friday night," and so I went. And I did not know anybody, I was brand new. You see, I had only been at Midwestern for three months. So, virtually I knew nobody, to speak of. Well, I met a lot of people and enjoyed meeting them, and as time went on I became very good friends with most of them. So anyway, keep in mind I was a Freshman. I was a very young person. As a matter of fact, I was twenty six years old, and had been in the Army three years, where I was incommunicado as far as this thing was concerned. So, I was in a very serious learning state. I wanted to learn; I was eager to learn. And I knew I had to learn this marching stuff. I could do the military -- I knew that stuff backwards, but this other stuff -- this pageantry stuff I had to learn. Anyway, that was my introduction to TBA and TMEA, in Texas, and the music educators connected with it. So, we had this smoker -- they said it was a "meeting," but it was nothing but a smoker, sort of a beer bust, and nothing very serious happening at all. We did tell a lot of good jokes and had a good time. But we did also do a lot of

---

<sup>2</sup>Jacobsen correctly noted earlier in the interview that the 1940 TMEA convention was at Mineral Wells, not Waco.

<sup>3</sup>Documentary sources reveal that during those years, elections were held at the annual "smoker," at the TMEA conventions in February. It does not seem that any elections took place during the "meeting" at Waco in the summer of 1940.

<sup>4</sup>During the time of the present interview, Jacobsen was working on his paper that was included in the *TBA Memory Book*, which was presented to the membership at the 50th annual TBA clinic-convention held July 27-30, 1997

shop talking. And among other things -- when two or more band directors get together, all they can talk about is band, so that is what we were doing. And it became increasingly prevalent that we needed to do something about what are we going to do? Now that sounds crazy, but we needed to do something about what are we going to do to get these bands going? We are not even as good as we were before the war, and that was not real great. Well, they were pretty good; there was some good bands, but you know, they were at the larger schools and so forth, because little towns could not afford them, and all that. But anyway, that is how we got started. That was the embryo of the new concept for what we now have. So anyway, we ended up -- we elected another slate of officers for the next year, which was going to be at Buccaneer Hotel, in Galveston, and we met down there with about the same situation. However, the momentum had begun to rise in this talking about this new clinic idea, you know, and having our own convention and clinic and so forth. So, again we elected officers. Alto Tatum I think was the one elected that time and he was presiding over it for the next year. So, when we hit the 1947-48 convention, which was back at Waco in the Roosevelt Hotel, we were beginning to get a little more serious about this thing, and although we had this smoker again, there was a lot more serious discussion about this new music and marching band techniques clinic-convention type thing. It is interesting too, to note, I think Steve, that even before this -- I think TMEA actually started this -- they started calling it a convention-clinic, because the administrators would pay the expenses to go to a clinic, but they would not pay the expenses to go to a convention. And that is the same thing we have got today -- same deal. So, the emphasis is on clinic, not convention. Well, at this meeting we got really pretty serious about this new idea, and it was getting real late by this time, and we had other things we had to do the next day -- this was Thursday night, so the final meeting of the TMEA would be -- business meeting, was on Saturday morning. So we called a special meeting of the band directors, TBA, for 11:00 on Saturday morning for the purpose of pulling this thing together and actually deciding we are going to do it, or not going to do it, and if we are going to do it, where are we going to do it, and how, and to elect officers that would be able to set it up -- get it running. So, there we decided, based on the geographical situation, and the fact that Pat Arsers had been so influential, and he and Lyle Skinner, in canvassing the state to find out what the guys wanted and all that kind of stuff -- they had been very -- they spent a lot of time doing that, so we figured that he was the one that we ought to get to do it, and he had volunteered to do it. So we elected him President and we had the convention in San Antonio. Well Pat had the facilities at Alamo Heights High School for the convention, and he was also I think, President of the local union -- musicians union, and was able to get from some fund they had in there, money for some of the professional band of thirty six pieces to play the new music that we were getting -- trying to get from the publishers, and we did get it. By the way, Bobby Geisler, who was President of TBA in 1962 I believe, was in that band -- he was still a

student, but he was in that band and so was Al Sturchio -- was in that band. Both of them were good musicians -- fine musicians. So anyway, the thing started -- we had it going in early September, just before school started, and I do not know, there were something around eighty five -- ninety people attended, including some from out of state, by the way -- Oklahoma and Louisiana -- a few. Of course, that is nothing new now. They come from all over to this thing. There were two exhibits. Sol Frank modeled a band uniform there, on a model manikin, and Southern Music Company had a display of instruments and music. Not a very big one, but there -- band music. So, we listened to music, and one of the pieces played was George Washington Bridge. And there was an intermission following that rendition. We walked out of the rehearsal hall there shaking our heads -- this can not be what -- this avante garde stuff is -- man, that will never sell. No way, that is terrible music -- junk! But time has sort of ruled that evaluation out! Anyway, that was the start of it. So, one thing led to another. The first conventions were not that populated, but we did had organized a one hundred piece all-state marching band. And that started fine. And we had Hal Bergen come in and do that the first year, and that went on for six years before we had sense enough to stop it. It was just ridiculous trying to work those kids out in that broiling hot sun in August, and to say nothing of our wanting to be out there, but it was so darned hot it just was not feasible. So, we canceled that out after six years and went to formats of showing real good movies of some of the fine university bands across the nation, and I was put in charge of that and did it for several years, until we started having lectures with some movies. And then we did mostly just lectures and let the lecturer bring whatever movies of his band he wanted to. We had -- I think the first year was 1956, I believe we had Ted Tagenhorst, from Mansfield, Ohio. And the second year we had Jack Lee who had been at Michigan for years, and then he is from the University of Arizona, and he came -- terrific lectures he gave. He was a real pace setter in marching. Did more to develop marching styles and so forth, than anybody in those days. Controversial character at the time, and even more so today. But then, he is a good guy. And the next year we had George Cavender, who had just taken -- you see Jack was at the University of Michigan before he went to Arizona, and George Cavender took his place at Michigan. So we had him down the next year. And the next year they ordered me -- they invited me to do it. I was the first Texan to really, well, to do the lecture type of presentations, and so forth. We had had other marching band people that had been involved with various aspects of junior high marching business, and so forth. But anyway, I felt privileged in that score. So, that takes us through the formative years, so to speak, of TBA, and the people involved with making it happen, golly it just hard to say, but we have already talked about Pat Arsers, who not only was the first three years President, but was the first TBA Secretary, following that. Then Ralph Beck, former Director of Bands at Highland Park, Marion Busby at Westlaco High School, and Raymond Bynum -- was at Abilene High



School, and then at McMurry, in Abilene. Of course, Weldon Covington, Director of Bands at Austin High School -- later Supervisor of Music in Austin I.S.D. And Robert "Chief" Davidson, one of the "biggies" of all time -- Director of Bands at Plainview. And of course, Bill Dean was at Odessa High School and later at Texas A&M. Bob Dickason with Crane. Irving Dreibrodt, Director of Bands at Brackenridge High School, in San Antonio, and then director of the SMU Mustang Band. And Drei was involved almost from the beginning. He was involved to some extent in the beginning, but he got real active along about the fourth or fifth year, and became President, of course. But he came up with more innovative ideas than anybody, including bringing in families, and the spouses' luncheon, and style shows, and tours of San Antonio for the wives, and all of that -- and babysitting service, and so forth. That was all Dreibrodt. So then, R.J. Dunn, who was Director of Bands at Texas A&M, was very influential in the even earlier days. He was not so much by this time. Bobby Geisler, of course was Director of Bands at Burbank High School, and later was a high school principal in San Antonio. I think he was at Churchill High School; I am not sure of that. And, of course, G.T. Gilligan at Kermit High School. He was a real, real solid character as far as bands were concerned. Nobody, I think, had more influential effect on Texas bands than "Gilly." Clint Hackney was -- by the way, he was a graduate of TCU -- but he was formerly Director of Bands and head of the music department at Sam Houston State University. And you know H&H Music Company. Well, his "H" is the one for Hackney; the other one was Hinkle, who was his assistant at Sam Houston. And, of course, Don Hatch, was band director at Wichita Falls High School, later with C.G. Conn. Charles Lee Hill, from Huntsville State Teachers College faculty. He was a composer. He wrote a lot of "pop" stuff for bands. Of course Earl Irons, was formerly Director of Bands and head of the music department at UTA, and was Founder of Phi Beta Mu. And then this character, James A. Jacobsen, Director of Bands at Midwestern University and TCU, was around. I do not know how much influence he had. Everett McCracken was formerly Director of Bands at Baylor. Bob Maddox was a big leader from Director of Bands at Odessa, and later Supervisor of Music in Odessa I.S.D. And of course, Jack Mahan was incomparable. He was a very controversial figure. And the reason he was, is because he had great ideas and was always doing something to make it happen, and a lot of people did not like that. They wanted to leave it alone. But Jack was a very strong leader. Wesley May, Director of Bands at Odessa High School before he opened the May Music Company, in Midland. And of course, we all know Maurice McAdow, Director of Bands at the University of North Texas. "Mac" was never very active in TBA or TMEA, but he did develop a tremendous program at North Texas. We all know that. J.R. McEntyre, band director at Permian High School, and then Supervisor of Music until not too long ago. And he has been a big leader in band work, and of course TMEA President, and so forth. Ralph Mills, Director of Bands at Sam Houston State University. Donald I. Moore, who followed

McCracken at Baylor, and incidentally, he was my college band director for awhile. Pat Patterson, Sweetwater. He was the third TBA Executive Secretary. Arnold Baca was from Galena Park, I think. He was the second Executive Secretary for one year and President of TBA. Earl Ray, Director of Bands at Wink High School, and then Abilene Kansas, before he opened his music company in Lubbock. He did, like Alto Tatum did in East Texas, he did in West Texas. Al Riley, Director of Bands at Technical High School, in Fort Worth. Lyle Skinner, Waco High School. Gene Stuchberry was at Pasadena High School. He was quite influential in it. Al Sturchio, Supervisor of Music -- high school band director -- San Antonio, and is the fourth TBA Executive Secretary. Roy Swicegood, was Director of Bands at Stephen F. Austin State Teachers College, then in the music store business. Ken Vaughn, Director of Bands at Northside High School, in Fort Worth. D.O. Wiley, formerly Director of Bands at Texas Tech, and the first Executive Director of TMEA -- did a whole lot for bands. He was, for a time, was Director of Bands at Hardin-Simmons before going to Tech. That is when the Hardin-Simmons Cowboy Band became so famous, world wide. And Doug Williamson, Director of Bands at Pleasanton. He went on to be President of TBA. Herman Vetter, from San Antonio schools; Ralph Smith, from Dimmitt. He was President. L.H. Buckner, from Henderson, and that is the extent of the list I have at the moment. I am sure there are others I will think of later, but that is it as of now. Now what?

- S.S. Question #2: Discuss the people and events, starting in the early to mid-1940's, that led up the first annual TBA clinic-convention in 1948. Discuss the roles of those largely responsible in the early years.
- J.J. Well as I said, all that I have before 1946 is what I've learned from others. I do think I've learned this much -- that the people who were most influential in getting this TBA going would have been guys like Earl Irons, and Jack Mahan -- even though Jack wasn't an officer, because he was involved with TMEA, he was very influential in the band area, and of course Bob Mattox, and Robert Fielder from Abilene High School (I didn't have him on that list, did I)?, he was a President of TMEA one year too, and Irving Dreibrodt, and of course Alto Tatum. Alto was so involved with TMEA, it was hard for him, I think, to divorce himself from that and push TBA as much as some of the rest of them did. He was afraid that it was going to interfere with the TMEA activities, and I think to some extent Jack Mahan may have had that feeling in the early days, but he quickly changed. But when Alto went into the music business store business, then he was pretty much localized as far as his interest was concerned, in East Texas. Then he was not active anymore in the TBA circles. And Ray Bynum of course was very active in everything, but he too sort of went by the wayside, as far as TBA was concerned, when we started the convention-clinic idea. I think he had been President of TMEA too, and he was a little apprehensive about it. Why Bob Mattox didn't take that tact, I

do not know, but Bob was always very supportive of TBA even though he was very active in TMEA. So, that's the way it went. Gilligan, like I said before, was strong -- he was really going after it -- doing everything. And, Pat Arsers, of course, really going. Well, those are the ones that I remember most. Don Hatch was quite active in it. In later years, of course, we know that Bobby Geisler and Fred Prentice, and Mel Meads, and people like that. Doug Williamson was pretty active too in the beginning. Well, that's about all I can think of at the moment. Keep in mind that's over fifty years ago and I'm pushing my luck trying to remember what I have said so far.

S.S. Question #3: What was the original concept behind the annual clinic-convention? What are your most vivid memories of the early clinic-conventions. How did that original concept evolve into the clinic-conventions of present day?

J.J. Well, I think I've pretty well answered that earlier as far as how it evolved. The idea was born in those smokers we had starting with the first one in 1946, and then '47, and then '48. It finally came to a head when we decided to do something about it. But that's the way it was formulated, by simply talking about it, discussing it, and getting the ideas. And then Pat Arsers and Lyle Skinner canvassed everybody and pulled it all together. And that's what got it off at the '48 convention -- the 1947-48 TMEA-TBA convention. So, that's about the size of that. Now, what has been most influential?

S.S. How did that original concept evolve into the clinic-conventions of present day?

J.J. The concept we had at the time, the philosophy, or the purpose -- or whatever you want to call it, stemmed from the fact that we had been under such a terrible, disastrous situation during the war, that we needed to restructure and refurbish the whole program from beginning to end. Okay, the question then was how? In the first place, there were lots of new directors coming out. Guys coming back from the army, they hadn't finished their degrees -- went back to school and finished their degrees. They're getting out. It's getting more and more every year. The TBA attendance virtually more than doubled the first three or four years. Each year, there were more and more and more. So, that was a good sign. This was a sign that people wanted what we were doing. Well, what were we doing? We were trying our best, and I think pretty well succeeded -- in presenting clinics that were educational, and purposeful, and strengthening to the band directors. They needed additional stuff that they didn't get in college. They needed these clinics so they got down to specifics. And we had clinicians and so on coming in that knew what they were doing. And they were able to present these things, and how to do these things -- the methods -- the techniques, and all of that, not only in

marching techniques, but in certain instrumental techniques. We started having guys like Claude Lakey come in and demonstrate saxophone techniques and all of that stuff. And Al Gallodoro, likewise. And we could go on and on with that, but, we tried to have internationally famous people, you know, like Doc Severinsen and Louis Bellson. Incidentally, Louis and Buddy DeFranco are going to be at the convention this year, and the Airmen of Note, and all that. Oh, this is something that I think is very important: You asked why we stayed in San Antonio. I think along about the second or third convention -- the third convention, I think, Fort Worth was vieing for the convention with San Antonio. Well, it stayed in San Antonio, and I wasn't privy to the meeting where that was decided, so all I can guess is this -- that Pat Arsers had done such a magnificent job down there, and had everything going so well -- so well organized with the support of Southern Music Company with Milt Fink, John Bell, and those people, and Sol Frank, and the San Antonio Music Company, and the musicians union, and Lackland Air Force Base, and about the fourth or fifth time we had the convention, the Fourth Army Band from Fort Sam Houston started getting involved, and it ended up with Lackland and Sam Houston alternating years, playing the new music -- for free. This is costing us nothing, you see, and what better band could you get? These were professional musicians in those bands. It was terrific. And we got the military people behind it one hundred percent. They were sold on the idea because this was a good recruiting device for them too. So, we had no problem with it. I'm not talking about the conductors. I'm talking about the generals, and the colonels, and so on, that were in charge of these two places, you see. So that still is a going thing, and has been all these years. Well, besides the geographical location, of San Antonio, we got those two things going for us, those two bands, plus the terrific facilities, what else could you want? There is no place else that could do that, you see. So, it has stayed in San Antonio, and that is probably where it will stay. Does that answer those questions?

S.S. Yes. That answers Question #4: Why have all of the annual clinic-conventions been held in San Antonio?

J.J. To go on, what were the benefits -- did I answer that satisfactory? What was the benefits of the conventions?

S.S. I think so. I think all of that has been answered.

S.S. Question #4: Why have all of the annual clinic-conventions been held in San Antonio? [The answer to this question was included in the response to Question #3].

S.S. Question #5: Discuss the role of the music industry in the early TBA clinic-conventions.

J.J. The role of the music industry in the early conventions was practically nil. They worked like the devil -- Pat Arsers and John Bell, and the rest of them worked hard to get the publishers to cooperate in sending new publications to be played. Now, a publisher will give up his soul to get his music on that agenda down there, you see. It has gotten that big of a reputation. But in the beginning, it was a trial and error situation, and fortunately we learned a great deal, had growing pains, and all that. But, we learned a lot in how to stage this convention. Well, as the convention grew, and as the thing became more popular, and as these clinic ideas became more popular, and were evoked into actual practice, then the music publishers and the music industry you call it, became interested, because hey, now we have got something going. This is fertile territory for C.G. Conn, and for Selmer, et cetera, et cetera, to display instruments, and so forth. Naturally in the beginning there was not much else but instruments and music. What else would there be? Well, it has been, oh, the last several years that fundraising companies have gotten in, and now as you know, we have gotten so many. Al [Sturchio] told me yesterday he has got 520 booths, and they are all sold out, and he has got twelve companies on the waiting list that are chopping at the bit to get in. So, that has been extremely successful. Well naturally that has kept the bills paid, you see. Not so in the beginning. Boy, Southern Music Company bailed us out several times in the early days. In those days -- I do not remember this, because I was not involved with this part of it -- the exhibitors paid afterwards, not ahead of time. I've never figured that out. But, they did. That is the way they had it set up. So, one year, we could not check out of the hotel because we did not have enough money -- the exhibitors had not paid yet, you see. And then the barbecue. When they started the barbecue -- I cannot remember when that was -- I think it was about the third or fourth convention we starting having this at La Villita. We would alternate between the Lone Star Brewery and La Villita every other year. And then it went steadily to Lone Star. And then now it is back to La Villita. So, that has become one of the trademarks of TBA is that barbecue -- free barbecue for everybody. And of course, all the beer you can drink, and so forth. At Lone Star, I do not know if you ever went out there or not, but, they literally had beer fountains out there. They were all over the place. Well, that was part of the deal. So, music industry people did and have gotten with it and it is good business for them.

S.S. Question #6 According to your knowledge, besides the annual clinic-convention, what other activities and projects, if any, has the TBA been involved?

S.S. I know of none. TBA never has, to my knowledge -- I do not think we have ever been involved with anything other than TBA. It is an autonomous thing. We are not trying to prove anything to anybody except ourselves. It has gotten big because of the intense interest in it from the standpoint of the band directors of this state, to the extent that we are getting a lot of

band directors from other states to, that come in. They have heard about it -- they want to see what it is all about. Now, what you are probably referring to is in the very early days, in the 30's, Colonel Irons especially was trying to get an affiliation with the ABA, and with the Michigan band directors thing, and so forth. But it never happened; we never did do any of that, and the reason was pretty simple. We did not need to. Phi Beta Mu started at the same time TMEA did, you see. Okay, as it developed, that was taking some of what Colonel Irons had in mind, the social aspects of TBA, and so forth. I do not mean that -- partying and all that. I am talking about the band directors being together, working together -- a fraternal spirit. And that spirit has permeated the entire state of Texas. At one time -- it has gotten away from it some now, but it is still prevalent in some areas, where the band directors helped each other all the time. You know, they would go and clinic each others' band; they would go and work each other -- they would go and listen to it. Hey Doug, something wrong there -- you need to correct that, or fix this over here. And two weeks from now, they are at the competition together, you see, competing against each other. But, this was a philosophy that most of the band directors in Texas adopted, and that is -- hey, if I can help you, let me know. I would be happy to help you, you know. I do not have any secrets. And that is one of my downfalls, by the way. I gave away all of my stuff instead of writing a book, but anyway. Gilligan and Joe Haddon used to give me heck for that. Joe Haddon is another guy I meant to mention, by the way. I sure need him in there.<sup>5</sup> Joe Haddon was the band director -- when I first knew him, he was at Big Spring. Then he was Prof Wiley's assistant at Texas Tech for a number of years. Then he came to Midwestern and took my old job. A guy named McKiski had that job. He was my assistant. But he had it for -- I do not know -- four or five years. Well, I think they fired him, but anyway. Joe took it and he did a real good job with it then.

S.S. Question #7: According to your knowledge, what is the relationship between TBA and other state and national music associations.

J.J. Well there is no direct relationship, but there is I think, a common respect. Like for instance, Louisiana has got the Louisiana Bandmasters Association -- Arkansas Band Directors Association, Oklahoma, Kansas, Michigan. You could go on and on. I don't know how many do, but I don't think any of them -- well I know none of them have gotten anywhere near as far as we have. I did the Louisiana Bandmasters Association deal one year, and it's patterned very similarly to what ours is, and I did the marching thing, and they too had their beer busts, and so forth. And I've done Arkansas, Oklahoma, Kansas, and so on, and they're all about the same. They all work very much the same.

---

<sup>5</sup>At the time of this interview, Jacobsen was preparing his paper for the *TBA Memory Book*. "In there" refers to inclusion of Haddon in his paper.

S.S. Do you have any idea why TBA has gotten to be much bigger than those other states?

J.J. Yea, the main reason is pretty obvious, that our state's so darn big -- we've got so many band directors, and we can get bigger. But I think it would not have gotten bigger had we not had outstanding programs -- clinics, and so forth -- enticements to come. And the general philosophies of the whole operation with Drei's [Irving Dreibrod's] ideas of making this a family affair, bringing everybody in there, and everybody having a good time. You see, the emphasis at TBA has always, since 1920, been on the social aspects -- have a good time -- fellowship -- party, socialize, get together. And while you're doing that, you're talking about your business. I've learned more with a beer in my hand than I learned in any course in college, I think, listening to people tell me these things, and then showing me how to do them, and so on and so forth. And I am only one of thousands. That's what it's all about. And I've been to these other places. They tend to be too selfish, too self centered. They want "what can you do for me, not what can I do for you -- and you for me?" This reciprocal idea of helping each other. That's been the big thing in Texas, in my opinion.

S.S. Question #8. What do you perceive as the greatest influences of TBA on the growth and development of bands in Texas.

J.J. Well, I think I've pretty well answered that -- well, I just said it. It's the camaraderie, the sincere approach to this business -- sincerity in talking with your campadres -- your bitterest rival. You could still be one of his best friends, and visa versa, you see. It's the spirit of cooperation, and competition, that has raised the standards of music and bands in Texas above any place. Now, keep in mind. This is significant: At the time the TBA was born -- I'm talking about the new, modern TBA in '48, at that time, who were the big, biggies? The "Big 10" schools and the Midwest bands, all through that part of the country. That's where the whole thing was at that time. That's why Dean McCorkle set it up for me to do my masters research at five of the Big 10 schools. Because he considered them to be epitome, and at that time they were. So that was the research. I had no time in the library at all. That is where I got all of my facts and information, plus survey, et cetera -- questionnaire. But, I learned so much on that trip, my goodness. Sitting in A.A. Harding's chair and watching movies of the Illinois band. And Bill Revelli, and Manley Whitcomb, and Charles Spohn, and Rusty Bainum at Northwestern, and so on and so forth. See, those guys are legends. So, I learned a great deal from them. And, it made me think, when I got back to Texas, that what I had learned up there was going to be beneficial to the guys in Texas too, like the eight-to-five marching, and so forth. Boy, I have spent hour after hour at conventions, and so on, teaching these guys all of these little tricks of mine, and so forth. I have had them call me, "Hey Jim, are you going to be around the next day or two? I'd like to bring -- some of us

are coming up there. We want to see some of your movies. So, I'm too busy to do that, but I did it. I'd spend a couple of days with those guys going over my movies, and teaching them all of these drills, and so on and so forth. Well Steve, isn't this what it's all about?

S.S. I think so.

J.J. I wish we could get back to that again. I wish we could. I don't like some of the things that are happening to us today. Boy, don't be afraid to help your buddy.

S.S. Question #9: Discuss the influence of TBA on the band movement in neighboring states, the Southwest, nationally, and internationally.

J.J. There is not any question about it -- the band program in Texas, which is symbolized in TBA, is recognized world wide as the strongest there is. I don't care if it's Midwest, or whatever. We've taken their place. Everybody else, all of the other states I've been in, look to Texas as the example, the role model. This is the way it's supposed to be. They've all heard about Texas -- what fabulous bands we have. And they come down here and hear some of it, and see some of it. They can't believe it. I'm going to tell you a quick story, to point. One year, many years ago, I was judging a contest in the West Texas State stadium -- marching contest. There were two out of state judges, besides me. One of them was from Oklahoma. The other one was from Iowa. We watched these bands all day, sitting out in the bleachers but about twenty yards apart. So no communication at all, even just to talk. We go through the day and see these little 1A bands, 2A bands, 3A bands, and in those days it's before 5A -- 4A's come up. We had done this all day. I discovered that my ratings, as always for me -- I've given better ratings to the little bands than the other guys. Because I know their problems; I know what they're going through to get where they are. They are doing well to get to the contest sometimes, you know. But anyway, I have compassion for those bands, and I always have. So, as the day goes on we get to the bigger bands and I get more discerning about what is going on and what should be going on out there. This 5A -- well 4A band came out -- supposed to be one of the biggies, and I could not believe it was so bad. To make a long story short, that is the last contest I judged anywhere for UIL. No more, I quit. For here is the reason: After the contest, they started reading the ratings, and when they got down to the 4A bands, and they read this one band, they had two I's and a V. I was so mad and upset about that, that I went up there and I -- in front of everybody, I got my judge sheets and erased that and circled a III. The only time in my life that I changed a rating, and I did it intentionally for that reason. These other two guys did not know what they were looking at -- this band was so much better than those little 1A and 2A bands -- it was more mature, you know what I mean. But, they did not understand the standards in Texas, period. They did not



know. Well, Bill Woods was there with his band, and he says "I am with you one hundred percent." And he had a recording made of that contest and sent me the recording so that I would have piece of mind.

S.S. Sure.

J.J. But anyway, that was the last contest I judged. I just will not do it anymore. I have judged freelance stuff, you know, but I do not want any more UIL contests.

S.S. Thank you. I appreciate your time; I appreciate your information.

## BIBLIOGRAPHY

### Books

- Angell, Robert C. and Ronald Freedman. "The Use of Documents, Records, Census Materials, and Indices." In Leon Festinger and Daniel Katz (eds.), Research Methods in the Behavioral Sciences. New York: The Dryden Press, 1953.
- Bailyn, Bernard. The Problems of the Working Historian. In A. S. Eisenstadt (Ed.), The Craft of American History, v. 2 (pp. 199-207). New York: AHM Publishing, 1966.
- Barzun, Jacques and Henry F. Graff. The Modern Researcher. New York, Harcourt, Brace and World, Inc., 1957.
- Bedichek, Roy. From Educational Competition: The Story of the University Interscholastic League of Texas. Austin: University of Texas Press, 1956.
- Berg, Bruce L. Qualitative Research Methods for the Social Sciences, 3rd. ed. Boston, MA: Allyn and Bacon, 1998.
- Berger, Kenneth, The Band in the United States: A Preliminary Review of Band Research and Research Needs. Evansville, IN: Band Associates, Inc., 1961.
- Best, John W. and James V. Kahn. Research in Education, 6th ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1989.
- Birge, Edward Bailey. History of Public School Music in the United States. Boston: Oliver Ditson Company, 1928.
- Bloland, Harland G. Higher Education Associations in a Decentralized Education System. Berkeley, CA: Center for Research and Development in Higher Education, 1969.
- Borg, Walter S., and Meredith D. Gall. Educational Research: An Introduction. 4th ed., New York: Longman, Inc., 1983.
- Britton, Allen P. Music Education: An American Specialty. In Thurber H. Madison (ed), Perspectives in Music Education: Source Book III. Reston, VA: Music Educators National Conference, 1966.

- Brooks, Phillip C. Research in Archives: The Use of Unpublished Primary Sources. Chicago: University of Chicago Press, 1969.
- Burford, Cary Clive. We're Loyal to You, Illinois. The Story of the University of Illinois Bands Under Albert Austin Harding for 43 Years. Danville, IL: The Interstate, 1952.
- Cartwright, Dorwin P. "Analysis of Qualitative Material." In Leon Festinger and Daniel Katz (eds.), Research Methods in the Behavioral Sciences. New York: The Dryden Press, 1953.
- Cartwright, Dorwin and Alvin Zander, eds. Group Dynamics: Research and Theory, 3rd. ed. New York: Harper & Row, Publishers, 1968.
- Eisenstadt, A. S. The Craft of American History (ed.), Vol. 2. New York: Harper and Row, Publishers, 1966.
- Etzioni, Amitai. Modern Organizations. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964.
- Festinger, Leon and Daniel Katz (eds.). Research Methods in the Behavioral Sciences. New York: The Dryden Press, 1953.
- Fischer, David H. Historians' Fallacies: Toward a Logic of Historical Thought. New York: Harper and Row, 1970.
- Floud, Roderick. An Introduction to Quantitative Methods for Historians. Princeton, NJ: Princeton University Press, 1973.
- Forsyth, Donelson R. An Introduction to Group Dynamics. Monterey, CA: Brooks/Cole Publishing Company, 1983.
- Gardner, John W. On Leadership. New York, NY: The Free Press., 1990.
- Gibb, Cecil A. "Leadership," In Gardner Lindzey (ed.), Handbook of Social Psychology: Volume II- Special Fields and Applications. Cambridge, MA: Addison-Wesley Publishing Company, Inc., 1954.
- Good, Carter V. Introduction to Educational Research, 2nd ed. New York: Appleton-Century-Crofts, Inc., 1963.
- Gottschalk, Louis. Understanding History: A Primer of Historical Method. New York: Alfred A. Knopf, 1969.
- Hall, Richard H. Organizations: Structure and Process, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.

- Hanley, Lawrence A., ed. A Bibliography of Master's Theses and Doctoral Dissertations in Music Completed at Texas Colleges and Universities, 1919-1962. Houston: Texas Music Educators Association, 1964.
- Harris, Dale C. A History of the American School Band Directors Association: Organizational Background and Formative Years, 1926-1955.
- Hexter, Jack H. Doing History. Bloomington: Indiana University Press, 1971.
- Hitchcock, H. Willie. Music in the United States: A Historical Introduction. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, Inc., 1974.
- Hockett, Homer C. The Critical Method in Historical Research and Writing. New York: Macmillan, 1955.
- Holsti, Ole R. Content Analysis for the Social Sciences and Humanities. Reading, MA: Addison-Wesley Publishing Company, 1969.
- Hoopes, James. Oral History: An Introduction for Students. Chapel Hill, NC: University of North Carolina Press.
- Jones, Russell A. Research Methods in the Social and Behavioral Sciences. Sunderland, MA: Sinauer Associates, Inc., Publishers, 1985.
- Jones, Russell A. Research Methods in the Social and Behavioral Sciences, 2nd. ed. Sunderland, MA: Sinauer Associates, Inc., Publishers, 1996.
- Johnson, Frank W. A History of Texas and Texans. 5 vols. New York: The American Historical Society, 1914.
- Kammen, Michael (Ed.). The Past Before Us: Contemporary Historical Writing in the United States. Ithaca: Cornell University Press, 1980.
- Kandel, Isaac. L. The Impact of the War Upon American Education. Chapel Hill, NC: The University of North Carolina Press, 1948.
- Kerlinger, Fred N. Foundations of Behavioral Research 2nd. ed. New York: Holt, Rinehart and Winston, Inc., 1973.
- Kerlinger, Fred N. Foundations of Behavioral Research 3rd. ed. New York: Holt, Rinehart and Winston, Inc., 1986.
- Kimberly, John R., Miles, Robert H., and Associates. The Organizational Life Cycle. San Francisco, CA: Jossey-Bass, Inc., Publishers, 1980.
- Larson, William S. Bibliography of Research Studies in Music Education, 1932-1948. Chicago: Music Educators National Conference, 1949.

- Leonhard, Charles, and Robert House. Foundations and Principles of Music Education. New York: McGraw Hill, 1959.
- Luft, Joseph. Group Processes: An Introduction to Group Dynamics 3rd. ed. Palo Alto, CA: Mayfield Publishing Company, 1984.
- March, James G., ed. Handbook of Organizations. Chicago: Rand McNally & Company, 1965.
- Maxwell, Joseph A. Qualitative Research Design: An Interactive Approach. Thousand Oaks, CA: Sage Publications, 1996.
- Melcher, Arlyn J. Structure and Process of Organizations: A Systems Approach. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1976.
- Miles, Matthew B., and A. Michael Huberman. Qualitative Data Analysis: A Sourcebook of New Methods. Newbury Park, CA: Sage Publications, 1984.
- Olsen, Marvin E., ed. Power in Societies. New York: MacMillan Company, 1970.
- Olsen, Marvin E. The Process of Social Organization. New York: Holt, Rinehart and Winston, 1968.
- Paicheler, Genevieve. The Psychology of Social Influence. Cambridge: Cambridge University Press, 1988.
- Patrick, Nelson, ed. Minutes and Proceedings of T.M.E.A., Vol. I: 1924-1961. Texas Music Educators Association, 1970.
- Pfeffer, Jeffrey, and Gerald R. Salancik. The External Control of Organizations: A Resource Dependence Perspective. New York: Harper & Row, Publishers, 1978.
- Phelps, Roger P. A Guide to Research in Music Education. 3rd. ed. Dubuque, IA: William C. Brown Company, Publishers, 1969.
- Prescott, Gerald. and Lawrence Chidester. Getting Results with School Bands. Minneapolis: Paul A. Schmitt Music Co, 1938.
- Rainbow, Edward L. and Hildegard C. Froehlich. Research in Music Education. New York: Schirmer Books, 1987.
- Raven, Bertram H. and Jeffrey Z. Rubin. Social Psychology: People in Groups. New York: John Wiley & Sons, Inc., 1976.

- Rose, Arnold M. The Power Structure: Political Process in American Society. New York: Oxford University Press, 1967.
- Shaw, Marvin E. Group Dynamics: The Psychology of Small Group Behavior, 2nd. ed. New York; McGraw-Hill Book Company, 1976.
- Shaw, Marvin E. and Philip R. Costanzo. Theories of Social Psychology. New York: McGraw-Hill Book Company, 1970.
- Spell, Lotta M. Music in Texas. New York: AMS Press, Inc., 1936.
- Strauss, A. L. Qualitative Analysis for Social Scientists. New York: Cambridge University Press, 1987.
- Sunderman, Lloyd F. Historical Foundations of Music Education in the United States. Metuchen, NJ: Scarecrow Press, 1971.
- Tedeschi, James T., Schlenker, Barry R., and Thomas V. Bonoma. Conflict, Power, and Games. Chicago: Aldine Publishing Company, 1973.
- Tedeschi, James T. The Social Influence Processes. Chicago: Aldine Atherton, Inc., 1972.
- Tellstrom, A. Theodore. Music in American Education: Past, and Present. New York: Holt, Rinehart, and Winston, Inc., 1971.
- Thibaut, John W., and Harold H. Kelley. The Social Psychology of Groups. New York: John Wiley & Sons, Inc.
- Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations. 6th ed. Chicago: The University of Chicago Press, 1996.
- Webb, Walter Prescott, ed. The Handbook of Texas. 2 vols. Austin: The Texas State Historical Association, 1952.
- Wright, Robert Grandford. The Nature of Organizations. Encino, CA: Dickenson Publishing Company, Inc., 1977.
- Wrong, Dennis H. Power: Its Forms, Bases, and Uses. New York: Harper Colophon Books, 1979.
- Zander, Alvin. The Purposes of Groups and Organizations. San Francisco, CA: Jossey-Bass Inc., Publishers, 1985.

### Unpublished Studies

- Barrow, Gary Wayne. "Colonel Earl D. Irons: His Role in the History of Music Education in the Southwest to 1958." Ph.D. diss., University of North Texas, 1983.
- Bianco, Robert S. "The Secondary School Band Competition-Festival in the State of Ohio From 1924 to 1969." Doctoral diss., University of Cincinnati, 1970.
- Biffle, George. "A History of the Texas Music Educators Association, 1959-1979." Ph.D. diss., Arizona State University, 1991.
- Brewer, Edward. "The Status of Instrumental Music in Texas." Masters thesis, University of North Texas, 1940.
- Bush, G. E. "A Study to Determine Changes Necessary to Cause the Texas Public School Band Program to Conform to Certain Accepted Standards." Masters thesis, University of North Texas, 1940.
- Carter, Lew L. "Raymond T. Bynum: His Contributions to Music Education in Texas." Masters thesis, McMurray College, 1968.
- Cavanagh, George. "William D. Revelli: The Hobart Years." Doctoral diss., University of Michigan, 1971.
- Cook, Bruce F. "Twenty-Five Years of Music Competition Under University Interscholastic League Administration." Doctoral diss., University of North Texas, 1975.
- Crapson, Leland Dean. "Kansas Music Educators Association: The Establishment, Development, and Philosophy of Music Education. Doctoral Diss., Colorado State College, 1964.
- Davis, Alan Lee. "A History of the American Bandmasters Association." D.M.A. diss., Arizona State University, 1987.
- Dugger, Richard Charles. "A Case Study of Interpersonal Influences in a Band Music Setting: Bohumil Makovsky (1878-1950) and His Association With Selected Individuals Involved in Instrumental Music in the State of Oklahoma." Ph.D. diss., University of North Texas, 1992.
- Eskridge, Charles Sanford. "A History of the T.M.E.A. as Recorded in State Secretaries' Minutes of Annual Meetings." Masters thesis, Texas Tech University, 1943.

- Goldberg, Norman A. "History of the Band in the United States Since 1860." Masters thesis, University of Illinois, 1942.
- Grant, Daniel Ross. "The Texas Music Educators Association: A Historical Study of Selected Landmark Events Between 1938 and 1980 and the Decisions Which Influenced Their Outcomes." Doctoral diss., University of North Texas, 1989.
- Hackney, C. R. "A History of the Texas Music Educators Association." Masters thesis, Sam Houston State University, 1939.
- Hansford, Jim. "D. O. Wylie: His Life and Contributions to Instrumental Music Education in Texas from 1921 to 1963." Ph.D. diss., University of North Texas, 1982.
- Hause, James Burnham. "A History of the Michigan School Band and Orchestra Association: The First Twenty-Five Years, 1934-1959. Doctoral Diss., University of Michigan, 1969.
- Haynie, Jerry T. "The Changing Role of the Band in American Colleges and Universities." Doctoral diss., George Peabody College for Teachers, 1971.
- Holz, Emil A. "The National School Band Tournament of 1923 and its Bands." Doctoral diss., 1960.
- Houlihan, James E., Jr. "The Music Educators National Conference in American Education." Ph.D. diss., Boston University, 1961.
- Johnson, Roy J. "A History of Music Education in Higher Education in Texas." Ph.D. diss., University of Texas, 1951.
- Kauffman, Harry Max. "A History of the M.E.N.C." Ph.D. diss., George Peabody College for Teachers, 1943.
- Kidd, Robert W. "The Music Educators National Conference in the 1960's: An Analysis of Curricular Philosophy." D.M.A. diss., Boston University, 1984.
- Laird, Jeffrey. "A History of the Texas All-State Bands from 1930 to 1995." D.M.A. diss., University of Houston, 1996.
- Larson, Arved Martin. "A History of the Connecticut Music Educators Association, 1933-1967." Ph.D. Diss., Florida State University, 1968.
- Lasko, Richard. "A History of the College Band Directors National Association." Ed.D. diss., University of Cincinnati, 1971.



- Mahan, Jack Harold. "Texas Music Educators Association: 1920-1949." Masters thesis, Southern Methodist University, 1949.
- Martin, William Charles. "The Texas Association of Music Schools: Its History and Curricular Function." Doctoral Diss., George Peabody College for Teachers, 1956.
- McCarrell, Lamar Keith. "A Historic Review of the College Band Movement from 1875-1969." Ph.D. diss., The Florida State University, 1971.
- McDow, George. "A History of Instrumental Music in the Public Schools of Oklahoma Through 1945." Ph.D. diss., The University of Oklahoma, 1989.
- Mendyk, Leander A. "History of the Nebraska Music Educators Association, 1937-1967." Doctoral diss., Colorado State College, 1969.
- Molnar, John W. "The History of the Music Educators National Conference." Ed.D. diss., University of Cincinnati, 1948.
- Moore, James E. "The National School Band Contests from 1926 to 1931." Doctoral diss., University of Michigan, 1968.
- Moore, K. L. "The History of the Development of Public School Music in Taylor, Texas." Masters thesis, University of North Texas, 1943.
- Neil, Ronald J. "The Development of the Competition-Festival in Music Education." Doctoral diss., George Peabody College for Teachers, 1944.
- Nicholls, William D. "Factors Contributing to the Commissioning of American Band Works Since 1945." Doctoral diss., University of Miami, 1980.
- Parker, Joseph Dale. "A History of the Kentucky Music Educators Association, 1907- 1981." Doctoral diss., University of Kentucky, 1982.
- Sloan, David. "History of Public School Music." Doctoral diss., The University of Texas, 1972.
- Smith, Lamar. "A Study of the Historical Development of Selected Black College and University Bands as a Curricular and Aesthetic Entity, 1867-1975." Ph.D. diss., Kansas State University, 1976.
- Stone, Thomas J. "The Florida State Music Teachers Association, 1934-1956." Ph.D. diss., Florida State University, 1957.
- Sowell, Brady O. "A History of the Texas Music Educators Association, 1934-1956." Masters thesis, Sam Houston State University, 1953.

"Summary of Recent Historical Developments Affecting the Maintenance of the Federated Stated Relationship between the M.E.N.C. and the T.M.E.A." Unpublished report. Austin: TMEA Archives, 1971.

Theriot, Leon R. "A History of the Texas Music Educators Association, 1953-1959." Masters thesis, Sam Houston State University, 1959.

Tiede, Clayton H. "The Development of Minnesota Community Bands During the Nineteenth Century." Ph.D. diss., University of Minnesota, 1970.

Timmerman, Maurine. "A History of the Western Division of the Music Educators National Conference." Doctoral Diss., University of Southern California, 1960.

Weber, Calvin Earl. "The Contribution of A. A. Harding and His Influence on the Development of School and College Bands." Doctoral diss., University of Illinois, 1963.

Whiteside, Thomas Lewis. "A History of the Florida Music Educators Association and its Component Organizations." Ph.D. diss., Florida State University, 1970.

Willson, Michael Warren. "A History of the Arizona Music Educators Association and its Component Organizations, 1939-1983." Doctoral diss., Arizona State University, 1985.

Winter, Elizabeth H. "Music in Texas Since 1920." Masters thesis, Sul Ross State College, 1940.

### Journals, Magazines, Newspapers

"ABA Forum." School Musician. 6 no. 3 (November 1934): 37.

"ABA Forum." School Muscian 7 no. 5 (January 1936): 36.

"ABA Forum." School Musician 7 no. 7 (March 1936): 43.

"ABA Forum." School Musician 10 no. 4 (December 1938): 35.

Advertisement congratulating the White Company. Southwestern Musician 12 no. 2 (November-December 1945): 22.

Anderson, Hugh. "The Contributions of Dewey O. Wiley to the School Band Movement in Texas." Southwestern Musician combined with the Texas Music Educator 32 no. 7 (February 1964): 3.

Anderson, Hugh. "The Contributions of Dewey O. Wiley to the School Band Movement in Texas." Southwestern Musician combined with the Texas Music Educator 49 no. 8 (March 1981): 10-11.

"And the Regional Will Follow." Texas School Band and Orchestra Magazine 1 no. 9 (May 1937): 10.

"Annual Convention Texas Band Masters, Aug. 28-30." Southwestern Musician 16 no. 12 (August 1950): 17.

"Annual TBA New Music Clinic One of Most Successful Held." Southwestern Musician combined with the Texas Music Educator 22 no.3 (October 1955): 8-9.

Arsers, Pat. "Outstanding Composers and Conductors Head TBA Clinic." Southwestern Musician combined with the Texas Music Educator 22 no. 1 (August 1955): 2.

Arsers, Pat. "T.B.A. Convention." Southwestern Musician combined with the Texas Music Educator 26 no. 8 (March 1959): 5.

Arsers, Pat. "TBA Planning Big August Meet." Southwestern Musician combined with the Texas Music Educator 25 no. 10 (May 1958): 13-14.

"Annual Convention Texas Band Masters, Aug. 28-30." Southwestern Musician 16 no. 12 (August 1950): 17.

"Annual TBA New Music Clinic One of Most Successful Held." Southwestern Musician combined with the Texas Music Educator 22 no. 3 (October 1955): 8-9.

- "A Salute to the Music Industry." Southwestern Musician combined with the Texas Music Educator 57 no. 2 (September 1988): 16-22.
- "Ault Sponsors Lubbock Clinic." Texas School Band and Orchestra Magazine 1 no. 3 (November 1936): 6.
- Azzolina, Mark. "Texas Bandmasters, We Salute You." Southwestern Musician combined with the Texas Music Educator 33 no. 3 (October 1964): 9.
- Baca, Arnold R. "Texas Bandmasters Association News." Southwestern Musician combined with the Texas Music Educator 21 no. 9 (May 1955): 12-13.
- Bakkegard, B. M. "A History of Music Education in Texas." Journal of Research in Music Education 5 no. 1 (Spring 1957): 36-45.
- "Band Awards Made." Musicale 12 no. 4 (July 1926): 4.
- "Band Contest At Fair Arousing Much Interest." Southwestern Musicale 18 no. 7 (October 1932): 4.
- "Band Directors Attend Chicago School." Texas Music Educator 4 no. 1 (September 1939): 14.
- "Bandsman Beck Dies: Funeral Rites Monday." Dallas Morning News, April, 20, 1963.
- "Bandmasters Hold Meeting." Musicale 12 no. 11 (February 1927): 6.
- "Bandmasters Open 3-Day Meeting." Unidentified article. TMEA Archives, Austin.
- "Bandmasters Organize." Southwestern Musician 6 no. 3 (January-February 1940): 9.
- "Bandmen Open Clinic." Unidentified article. TMEA Archives, Austin.
- "Band Standards." Southwestern Musician 1 no. 3 (February 1935): 4.
- "Band Teachers Association Meets Here." Unidentified article. TMEA Archives, Austin.
- "Band Teachers Attend Local Band Rehearsal." Unidentified Article dated August 28, 1931. TMEA Archives, Austin.

- "Band Teachers School Here In August." Unidentified Article dated June 25, 1931. TMEA Archives, Austin.
- "Band Teachers' School to Open Monday." Unidentified Article dated August 22, 1931. TMEA Archives, Austin.
- "Band Teachers to Meet Next Year at Fort Worth." Unidentified Article. TMEA Archives, Austin.
- "Band Teachers Would Toot Own Horns to Get Proper Recognition From Schools." Unidentified article. TMEA Archives, Austin.
- Barrow, Gary W. (1986) "Colonel Earl D. Irons and the Early Development of the Texas Bands." Journal of Band Research (Spring 1986): 9-30.
- Beck, Ralph W. "A History of the Band Association in Texas." (Unpublished clinic paper, TMEA Archives, Austin, 1940).
- Brandstetter, Ward. "Free Music Books." Texas School Band and Orchestra Magazine 1 no. 2 (October 1936): 3, 15.
- Brandstetter, Ward G. "Progress- Past, and Future." Texas Music Educator 4 no. 6 (February 1940): 8.
- Britton, Allen P. "The Place of Historical Research in Graduate Programs in Music Education." Bulletin of Historical Research in Music Education 5 no. 2 (July 1984): 55-57.
- Chidester, Lawrence. "The Evolution of the School Band, Part 1." School Musician 6 no. 4 (December 1934): 10-11, 39.
- Chidester, Lawrence. "The Evolution of the School Band, Part 2." School Musician 6 no. 5 (January 1935): 16-17, 42-43.
- Chidester, Lawrence. "Wanted: History of Early American Bands." School Musician 17 no. 2 (November 1945): 13.
- Clark, Jim, ed. "Col. Earl D. Irons: Life President of Phi Beta Mu." School Musician 36 no. 9 (May 1965): 60-61.
- Clark, Jim, ed. "Message From the President." School Musician 36 no. 2 (October 1964): 82, 85.
- Clark, Jim, ed. "National Officers Announced." School Musician 35 no. 1 (August-September 1963): 42-43.

- Clark, Jim, ed. "Texas and Louisiana Chapter News." School Musician 35 no. 2 (October 1963): 66-67.
- "Classes Open at band Teachers' School." Unidentified Article dated August 25, 1931. Austin: TMEA Archives, Austin.
- "Col. Earl D. Irons (1891-1967)." School Musician 34 no. 1 (August-September 1967): 73.
- "Col. Earl D. Irons Honored." School Musician 37 no. 1 (August-September 1965): 8.
- "Col. Irons Ranks as Southwest's Greatest Band Director." Unidentified Article. TMEA Archives, Austin.
- "Colonel Irons Selected President of American Bandmasters Ass'n." Texas Music Educator 11 no. 9 (March 1951).
- "Contest Time is Here." Texas School Band and Orchestra Magazine 1 no. 8 (April 1937): 4, 11, 14.
- "Condition Among Bands." Musicale 14 no. 9 (December 1928): 2.
- "Convention-Clinic News." Texas Music Educator 4 no. 7 (March 1940): 3-5.
- "Convention Notes." Texas School Band and Orchestra Magazine 1 no. 7 (March 1937): 3, 10.
- "The Convention Will Have Many Features of Interest." Texas School Band and Orchestra Magazine 1 no. 6 (February 1937): 3, 13-14.
- Cormack, Bill, ed. "T.B.T.A.-T.B.O.A.-T.M.E.A.: A History (Chapter One)." Southwestern Musician combined with the Texas Music Educator 40 no. 5 (December 1971): 4-7.
- Cormack, Bill, ed. "T.B.T.A.-T.B.O.A.-T.M.E.A.: A History (Chapter One, continued)." Southwestern Musician combined with the Texas Music Educator 40 no. 6 (January 1972): 4, 6.
- Cormack, Bill, ed. "T.B.T.A.-T.B.O.A.-T.M.E.A.: A History (Chapter Two)." Southwestern Musician combined with the Texas Music Educator 40 no. 7 (February 1972): 4-8.
- Cormack, Bill, ed. "T.B.T.A.-T.B.O.A.-T.M.E.A.: A History (Chapter Three)." Southwestern Musician combined with the Texas Music Educator 41 no. 10 (May 1973): 4-9.

- Crain, Richard. "History of the International Bandmasters' Fraternity." School Musician 55 no. 9 (May 1984): 38-39.
- Crain, Richard. "History of the International Bandmasters' Fraternity." Southwestern Musician combined with the Texas Music Educator 53 no. 1 (August 1984): 23.
- Cutter, Paul F. "Dewey O. Wiley and the Texas Tech Band: The Depression Years." Journal of Band Research (Spring 1995): 71-86.
- Day, J.M., ed. "Alpha Chapter Sponsors Workshop at TBA." School Musician 52 no. 4 (December 1980): 46.
- Day, J.M., ed. "Richard C. Crain Named National Exec. Secretary." School Musician 50 no. 1 (August/September 1978): 72.
- Dean, Bill. "Ninth Annual T.B.A. Band Clinic." Southwestern Musician combined with the Texas Music Educator 23 no. 1 (August 1956): 19.
- "The Development of School Music Competitions: A Brief Historical Sketch." Yearbook of the Music Educators National Conference, Thirty-First Year, 1938: 426-431.
- "Directors Advised at Lubbock Clinic to Improve Balance." Texas School Band and Orchestra Magazine 1 no. 5 (January 1936): 7, 15.
- "Directors Vote to Discontinue National Contest for 1942 in Texas." Texas Music Educator 6 no. 2 (October 1941): 13.
- "Dr. Frederick Wilkins- T.B.A. Guest Conductor." Southwestern Musician combined with the Texas Music Educator 26 no. 9 (April 1959): 17.
- "Dunn is Chosen Vice President By Bandmasters." Unidentified article. TMEA Archives, Austin.
- "Dunn Re-Elected as Secretary by Band Teachers." Unidentified article: TMEA Archives, Austin.
- Dunn, Richard J. "Greetings." Texas School Band and Orchestra Magazine 1 no. 1 (September 1936): 2.
- Dunn, Richard J. "Lets Boost Our Orchestra." Texas School Band and Orchestra Magazine 1 no. 3 (November 1936): 2.
- Dunn, Richard J. "What Can We Accomplish at This Convention?" Texas School Band and Orchestra Magazine 1 no. 5 (January 1936): 2.

- "Durbar Band Contests." Musicale 8 no. 3 (June 1922): 8.
- "Durbar to Be Held in May." Musicale 8 no. 1 (April 1922): 1.
- "Eastern Division Plans Contest." Texas School Band and Orchestra Magazine 1 no. 2 (October 1936): 4, 12-14.
- "Eighth Annual Clinic- August 22-23-24, 1955- Texas Bandmasters' Association." Southwestern Musician combined with the Texas Music Educator 22 no. 1 (August 1955): 3.
- Embs, A. "Recent Tendencies in Competition Festivals." Journal and Proceedings of the Twenty First Annual Meeting of the Music Supervisors' National Conference, 1928: 261-264.
- "Ethics." Texas School Band and Orchestra Magazine 2 no. 2 (October 1937): 2.
- "Father of Texas Bands." Unidentified article dated February, 1975. TMEA Archives, Austin.
- Fielder, Robert. "The Formative '50's." Southwestern Musician combined with the Texas Music Educator 62 no. 9 (April 1994): 8, 10.
- Floyd, Richard. "The Challenge of the PML." Leaguer 69 no. 6 (March 1985): 3, 8.
- Fonder, Mark. "The Wisconsin School Music Association and Its Contests: The Early Years." Journal of Research in Music Education 37 no. 2 (Summer 1989): 112-131.
- Frank, Joseph. "TMEA Honor Bands Chosen." Southwestern Musician combined with the Texas Music Educator 27 no. 3 (October 1959): 11.
- "From Figurines to Fame, Or How Band Stunts Develop." The Texas Aggie (October 23, 1951). TMEA Archives, Austin.
- "F. Winston Savage Newly Appointed State Music Director, Interscholastic League." Southwestern Musician 13 no. 2 (November-December 1946): 35.
- "Governor Signs Bill." Musicale 10 no. 12 (March 1925): 1.
- Grabel, Victor J. "Educational Value of Contests." Etude 51 no. 6 (June 1935): 379.



- "Guest Conductor, Texas Bandmaster's Assn. 12th Annual New Music-Marching Band Clinic, August 17-18-19, 1959." Southwestern Musician combined with the Texas Music Educator 27 no. 1 (August 1959): 3.
- Guzman, Rebecca Kay. "Ex-Music Chairman Dies at 83." The Shorthorn. Austin: TMEA Archives, Austin.
- Hackney, C.R. "The Marching Band." Texas School Band and Orchestra Magazine 1 no. 3 (November 1936): 8.
- "Harding of Illinois to Direct Band Clinic." Southwestern Musician 2 no. 4 (December 1935): 16.
- Harlan, G. Grady. "Annual Clinic Convention, T.M.E.A., Raleigh Hotel, Waco, February 8-10, 1945." Southwestern Musician 11 no. 2 (November-December 1944): 11-12.
- Harlan, G. Grady. "Annual Clinic Convention, T.M.E.A., Raleigh Hotel, Waco, February 7-9, 1946." Southwestern Musician 12 no. 2 (November-December 1945): 23.
- Hawthorne, B. (1985). League Created to Bridge Gap Between UT, Public Schools. The Leaguer 69 no. 4 (January 1985): 6-7.
- "Held in San Antonio- TBA's Fourth Annual Clinic." Texas Music Educator 12 no. 1 (September 1951): 15-17, 19.
- Heller, George N. "On the Meaning and Value of Historical Research in Music Education." Journal of Research in Music Education (Spring 1985): 7-22.
- Heller, George and Bruce D. Wilson. "Historical Research in Music Education: A Prolegomenon." Bulletin of the Council for Research in Music Education (Winter 1982): 1-19.
- "Here Are Northern Division Winners." Texas School Band and Orchestra Magazine 1 no. 10 (June 1937): 7, 16.
- "The Highlander Music Festival." The Texas Music Educator 13 no. 1 (September 1948): 7.
- "Highlights." Texas School Band and Orchestra Magazine 1 no. 1 (September 1936).
- "High School Band." Southwestern Musicale 18 no. 8 (November 1932): 10.
- Holz, Emil. A. "The Schools Band Contest of America (1923)." Journal of Research in Music Education 10 no. 1 (Spring 1962): 3-12.

- "How Will You Vote on This Constitution?" Texas School Band and Orchestra Magazine, 1 no. 3 (November 1936): 4, 16.
- Irons, Earl D. "Texas Bandmasters Association and the Future." Texas Music Educator 6 no. 9 (May-June 1942): 7.
- "Jack H. Mahan- Honorary Life Member and Executive Secretary of Phi Beta Mu 1912- 1995." The Newsletter of the International School Bandmasters' Fraternity 3 no. 1 (May 1995).
- Jacobsen, James A. "A Brief Historical Note About TBA (and Me)." Austin: TMEA Archives.
- Jacobsen, James A. "The Responsibility of Music to Sports." School Musician 53 no. 1 (August-September 1981): 20-21.
- Jones, Archie N. "Music Education in Texas Public Schools." Texas Music Educator 5 no. 9 (May 1941): 3-4.
- Jones, Archie N., Westphal, Fred, and Alto Tatum. "Report on T.M.E.A. Clinic Convention of February, 1946. Southwestern Musician 112 no. 4 (March-April 1946): 17-20.
- Jones, Edwin W. "Education or Performance?" Southwestern Musician combined with the Texas Music Educator 38 no. 10 (May 1970): 20-21.
- "Know Your Honorary Life President." School Musician 46 no. 6 (February 1975): 42-43.
- Lenzo, Joe F., ed. "Professional Organizations Directly Affecting School Music in Texas." Southwestern Musician combined with the Texas Music Educator 36 no. 9 (May 1968): 20-21.
- Lenzo, Joe F., ed. "Publication History of the Southwestern Musician combined with the Texas Music Educator." Southwestern Musician combined with the Texas Music Educator 41 no. 1 (August 1972): 15.
- Lenzo, Joe F., ed. "UIL-TMEA." Southwestern Musician combined with the Texas Music Educator 36 no. 10 (May 1968): 22.
- Lewis, John. "The Band Director in Texas." Southwestern Musician 13 no. 2 (November-December 1946): 11-13.
- Lillico, Alex. "Dan Martin Treasurer and Booster." Texas School Band and Orchestra Magazine 1 no. 3 (November 1936): 11, 16.

- Lovett, Barbara A. Phi Beta Mu: The First Fifty Years, 1938-1988. TMEA Archives, Austin.
- Mahan, Jack H. "The Art of Marching." Texas Music Educator 4 no. 2 (October 1939): 6-7.
- Mahan, Jack A. "Phi Beta Mu and its Founder." The Newsletter of the International School Bandmasters' Fraternity 1 no. 2 (June 1989).
- Mahan, Jack H. "TMEA: The Early Years." Southwestern Musician combined with the Texas Music Educator 62 no. 8, (March 1994): 7-8.
- Mahan, Jack H. "Why Phi Beta Mu." School Musician 40 no. 3 (November 1968): 78-79.
- Mahan, Jack H., ed. "Phi Beta Mu." School Musician 32 no. 6 (February 1961): 53.
- Mahan, Jack H., ed. "Phi Beta Mu." School Musician 32 no. 7 (March 1961): 40.
- Mahan, Jack H., ed. "Phi Beta Mu." School Musician 32 no. 8 (April 1961): 42.
- Mark, Michael. "Music Education History as Prologue to the Future: Practitioners and Researchers." Bulletin of Historical Research in Music Education (January 1995): 98-121.
- Marshall, Bailey. "At age 75, UIL Stands Firm Behind Basic Philosophy." Leaguer 69 no. 2 (October 1984): 2.
- Mattox, Robert L. "T.M.E.A. Sends Greetings to T.M.T.A." Southwestern Musician 12, no. 5 (May-June 1946): 9.
- McAllister, A. R. "Come Ye! to the National Band Clinic." School Musician 3 no. 4 (December 1931): 14, 37, 45.
- McAllister, A.R. "Contest Management." Texas School Band and Orchestra Magazine 1 no. 1 (September 1936): 4, 12, 15.
- McAllister, A. R. "Contest Management." Yearbook of the Music Educators National Conference, Twenty-Ninth Year, 1936: 351- 354.
- McAllister, A. R. "National School Band Association." Music Educators Journal 23 no. 4 (February 1937): 34-36, 38.
- McAllister, A. R. "New Plans for School Bands." School Musician 8 no. 5 (January 1937): 10, 34-36, 38.

- McAllister, A. R. "Reorganization." School Musician 3 no. 1 (October 31): 7, 46.
- McBeth, Francis. "Pat Patterson: Beloved Friend." Southwestern Musician combined with the Texas Music Educator 55 no. 3 (October 1986): 5.
- McClure, Marion. "Texas Band Teachers Convene at Abilene." Southwestern Musician 1 no. 3 (February 1935): 3, 13.
- McEntyre, J. R. "The Significant 70's." Southwestern Musician combined with the Texas Music Educator 63 no. 2 (September 1994): 8.
- Merker, J. E. "Advantages of the School Music Festival." Yearbook of the Music Educators National Conference, Twenty-Ninth Year, 1936: 343-344.
- Michelsen, Peter J. "The Value of a State Bandmasters' Association: An A.B.A. Paper." School Musician 10 no. 8 (April 1939): 22, 38.
- "Minutes of the Texas Bandmasters Meeting- July 28, 1964." Southwestern Musician combined with the Texas Music Educator 33 no. 3 (October 1964): 8.
- Molnar, John W. "Changing Aspects of American Culture as Reflected in the MENC." Journal of Research in Music Education (Fall 1959): 174-184.
- "Music Educators Hold Successful Meet at Mineral Wells." Southwestern Musician 6 no. 3 (January-February 1940): 5, 9.
- "Music Educators Pick Lyle Skinner For Leader." Southwestern Musician 7 no. 3 (January-February 1941): 4, 14.
- "Music Educators Pick Lyle Skinner For Leader." Southwestern Musician 7 no. 3 (January-February 1941): 4, 14.
- "Music Marching Band Clinic Opens Monday." Unidentified article. TMEA Archives, Austin.
- "National Phi Beta Mu Awards Established." School Musician 41 no. 3 (November 1969): 66-67.
- "National Phi Beta Mu Organization." School Musician 44 no. 2 (October 1972): 56-57.
- "National School Music Competition Festival." Texas School Band and Orchestra Magazine 2 no.10 (June 1938): 3.

- "New Music Clinician- TBA Clinic." Texas Music Educator 11 no. 9 (May 1951): 16.
- "New Music-Marching Clinic." Texas Music Educator 9 no. 9 (May 1949): 8.
- News Bulletin, No. 2. (Undated). TMEA Archives, Austin.
- "1942 Phi Beta Mu Officers Elected During Convention to Take Office at Once." Texas Music Educator 6 no. 7 (March 1942): 3.
- "1942 Texas Band Masters Association Officers Elected During Convention- to Take Office at Once." Texas Music Educator 6 no. 7 (March 1942): 3.
- "1947 T.M.E.A. Convention to be Held in Galveston." Southwestern Musician 13 no. 1 (September-October 1946): 11.
- "The Northern Division Elects 1938 Officers." Texas School Band and Orchestra Magazine 2 no. 2 (October 1937): 5.
- "The Northern Division Holds Two Meetings to Plan Its Spring Contest." Texas School Band and Orchestra Magazine, 1 no. 4 (December 1936): 5.
- "Officers Elected at the Annual Convention Clinic." Texas Music Educator 6 no. 7 (March 1942): 3.
- "Official Notices." Texas School Band and Orchestra Magazine 1 no. 8 (April 1937): 11.
- "Official Notices." Texas School Band and Orchestra Magazine 1 no. 9 (May 1937): 13.
- "Official Notices." Texas School Band and Orchestra Magazine 2 no. 1 (September 1937): 9, 12.
- "Official Notices." Texas School Band and Orchestra Magazine 2 no. 3 (November 1937): 13-14.
- "Official Notices." Texas School Band and Orchestra Magazine 2 no. 4 (December 1937): 10, 12-14.
- "Official Notices." Texas School Band and Orchestra Magazine 2 no. 5 (January 1938): 12.
- "On the Cover." Texas Music Educator 10 no. 2 (October 1949): 18.
- "Overtones." Texas School Band and Orchestra Magazine 1 no. 2 (October 1936): 7, 13.

- "Overtones." Texas School Band and Orchestra Magazine 1 no. 6  
(February 1937): 18-19.
- "Overtones." Texas School Band and Orchestra Magazine 1 no. 7  
(March 1937): 6, 12.
- "Overtones." Texas School Band and Orchestra Magazine 2 no. 3  
(November 1937): 7, 9.
- "Overtones." Texas School Band and Orchestra Magazine 2 no. 4  
(December 1937): 20.
- "Overtones." Texas School Band and Orchestra Magazine 2 no. 5  
(January 1938): 4, 15.
- Pat Patterson Announces His Retirement." Southwestern Musician combined with the Texas Music Educator 54 no. 7 (February 1985): 12.
- Patrick, Nelson. "Band Contest Must be Educationally Sound." The Leaguer 64 no. 7 (February 1980): 5.
- Patrick, Nelson G. "A Broad Based Music Program." Southwestern Musician combined with the Texas Music Educator 30 no. 7 (February 1962): 18, 20.
- Patrick, Nelson G. "A Broad Based Music Program." Southwestern Musician combined with the Texas Music Educator 30 no. 8 (March 1962): 10-11.
- Patrick, Nelson G., ed. Minutes and Proceedings of T.M.E.A., Volume 1 (1924-1961). Austin: Printed by Texas Music Educators Association, 1970.
- Patrick, Nelson. "Sixty Years of Music Contests in Texas: A Precis, Part I: The Early Years." Southwestern Musician combined with the Texas Music Educator 49 no. 1 (August 1980): 23-25.
- Patrick, Nelson. "Sixty Years of Music Contests in Texas: A Precis, Part II: 1939-1947: The Years of Resolution." Southwestern Musician combined with the Texas Music Educator 49 no. 2 (September 1980): 24, 26, 30.
- Patrick, Nelson. "Sixty Years of Music Contests in Texas: A Precis, Part III: 1946-1980, The Years of Development by Nelson Patrick." Southwestern Musician combined with the Texas Music Educator 49 no. 4 (November 1980): 23-24.

- Patrick, Nelson. "Sixty Years of Music Contests in Texas: A Precis, Part III: 1946-1980, The Years of Development by Nelson Patrick." Southwestern Musician combined with the Texas Music Educator 49 no. 5 (December 1980): 24.
- Patrick, Nelson. "The Special Years." Southwestern Musician combined with the Texas Music Educator 63 no. 1 (August 1994): 6, 8.
- Patrick, Nelson. "Then- Now- And- ?" Southwestern Musician combined with the Texas Music Educator 42 no. 7 (February 1974).
- Patterson, Pat. "Greetings to All Texas and Southwestern Area Band Directors." Southwestern Musician combined with the Texas Music Educator 28 no. 1 (August 1960): 6.
- Patterson, Pat. "New Music and Marching Clinic." Southwestern Musician combined with the Texas Music Educator 30 no. 10 (May 1962): 5, 9.
- "Patterson Receives 1980 Title." Sweetwater Reporter (February 24, 1980). Austin: TMEA Archives, Austin.
- Pennington, David, ed. Past President's Journal. Unpublished document, vol. 1 (February 1989).
- "Phi Beta Mu Chapter Hall of Fame Induction of New Members." Southwestern Musician combined with the Texas Music Educator 60 no. 4 (November 1991): 14-15.
- "Phi Beta Mu Fraternity- History and Aims." Texas Music Educator 6 no. 1 (September 1941): 7.
- "Phi Beta Mu Observes 50th Anniversary." Southwestern Musician combined with the Texas Music Educator 56 no. 7 (February 1988): 24.
- Pitts, C. M. "Can the Good Features of Contest and Festival be Combined?" Yearbook of the Music Educators National Conference, Twenty-Ninth Year, 1936: 349-350.
- "Plan Code For Band Teaching." Unidentified article. TMEA Archives, Austin.
- "Position Statement Concerning Co-curricular Performance Classes." Southwestern Musician Combined with the Texas Music Educator 53 no. 5 (December 1984): 3.
- "Preparations Are Made for Regional Contest." Texas School Band and Orchestra Magazine 1 no. 8 (April 1937): 6.

"President Texas Band Teachers' As'sn. Here." Unidentified article. TMEA Archives, Austin.

Reece, Drew H. "The U.I.L. Music Division-- A Tribute." Southwestern Musician combined with the Texas Music Educator 43 no. 5 (December 1974): 3-4.

"Reitz Elected to Presidency of Texas Band Association." Southwestern Musician 2 no. 6 (February 1936): 9.

Reitz, Lloyd. "Overture." Texas School Band and Orchestra Magazine 1 no. 1 (September 1936): 1.

Reitz, Lloyd. "The President Reviews the Year." Texas School Band and Orchestra Magazine 1 no. 6 (February 1937): 6.

Reitz Re-Elected President Band and Orchestra Association." Southwestern Musician 3 no. 7 (March 1937): 6.

"A Re-Organization Plan Launched." Texas School Band and Orchestra Magazine 2 no. 2 (October 1937): 3-4.

"Requirements to be a Certified Texas Music Contest (UIL) Judge." Southwestern Musician combined with the Texas Music Educator 49 no. 4 (November 1980): 3.

"Results of Region Six Competition." Texas School Band and Orchestra Magazine 1 no. 10 (June 1937): 5.

"A Review of Texas Clinics." Texas Music Educator 5 no. 6 (February 1941): 10-11.

Savage, F.W. "League Music Competitions Took 17 Years of Planning. TMEA Archives, Austin.

"School Bands at Centennial." Southwestern Musician 2 no. 6 (February 1936): 9.

Schraub, Henry. "Changing Times." Southwestern Musician combined with the Texas Music Educator 63 no. 4 (November 1994): 27-29.

Schraub, Henry. "TMAA- Now a Reality." Southwestern Musician combined with the Texas Music Educator 51 no. 10 (May 1983): 6.

Sills, Joe R., ed. "A Salute to Dr. Carey." School Musician 49 no. 1 (August-September 1977): 69, 71.



- Simnacher, Joe. "Ex-UTA Band Director Jack Harold Mahan Dies." Dallas Morning News, January 20, 1995. TMEA Archives, Austin.
- Skinner, Lyle. "Our Band Problems." Texas Music Educator 4 no. 6 (February 1940): 9-10.
- Slutz, James F., ed. "A Salute to "Prof" Dewey O. Wiley, 1898-1980." School Musician 52 no. 9 (May 1981): 43, 45.
- "Southern Division Contest Plans." Texas School Band and Orchestra Magazine 1 no. 6 (February 1937): 4, 17.
- "Southern Division Holds First Contest." Texas School Band and Orchestra Magazine 1 no. 9 (May 1937): 5, 15
- "Southwestern Association Forms Temporary Western Division District." Texas School Band and Orchestra Magazine 2 no. 7 (March 1938): 8.
- Spell, Lota M. "Texas music Teachers in the National Picture." Southwestern Musician 4 no. 5 (January-February 1938): 8.
- "State Clinic Plans." Texas School Band and Orchestra Magazine 1 no. 3 (November 1936): 13.
- "State Department of Education Will Hold Schools of Instruction." Texas School Band and Orchestra Magazine 2 no. 3 (November 1937): 3-4, 10, 14-16.
- "State Will Hold School of Instruction." Texas School Band and Orchestra Magazine 2 no. 3 (September 1937): 3-4.
- "Summaries, Reviews, and More Summaries." Texas School Band and Orchestra Magazine 2 no. 5 (January 1938): 2-3.
- "Summer Band Clinic August 22 to Sept. 3." Southwestern Musicale 18 no. 4 (July 1932): 2.
- "Summer Band School of the Southwest." Texas School Band and Orchestra Magazine 1 no. 1 (September 1936): 5, 14.
- Taliaferro, Rowena. "A Choral Director's Thanks to Jack Mahan." Southwestern Musician combined with the Texas Music Educator 49 no. 5 (December 1980): 27.
- "Tech Marching Method." Texas Music Educator 6 no. 5 (January 1942): 10-12.
- "T.B.A. Clinic." Southwestern Musician 15 no. 2 (October 1948): 45.

- "T.B.A. Clinic Held in San Antonio." Texas Music Educator 9 no. 2 (October 1948): 15.
- "T.B.A. Clinicians, Clinic Groups-- 1964." Southwestern Musician combined with the Texas Music Educator 33 no. 1 (August 1964): 6, 10.
- "T.B.A. Convention Held in San Antonio." Texas Music Educator 14 no. 2 (October 1953): 9.
- "T.B.A. Has 450 at 9th Annual Meeting." Southwestern Musician combined with the Texas Music Educator 23 no. 3 (October 1956): 17.
- "T.B.A.- Howard E. Akers T.B.A. Guest Conductor." Southwestern Musician combined with the Texas Music Educator 27 no. 1 (August 1959): 9.
- "TBA Materials Clinic- Plaza Hotel- San Antonio." Southwestern Musician 20 no. 12 (August 1954): 4.
- "TBA New Music Clinic to Be Held." Southwestern Musician combined with the Texas Music Educator 22 no. 10 (May 1956): 17.
- "TBA Plans August Convention." Southwestern Musician combined with the Texas Music Educator 25 no. 9 (April 1958): 8, 17.
- "T.B.A. Salutes Their 1966 Clinic Groups." Southwestern Musician combined with the Texas Music Educator 35 no. 1 (August 1966): 13, 16.
- "TBA's Bandmaster of the Year- 1965." Southwestern Musician combined with the Texas Music Educator 34 no. 1 (August 1965): 5.
- "TBA Sponsors Fourth Annual Clinic." Texas Music Educator 11 no. 9 (May 1951): 16.
- "TBA Sponsors New Music-Marching Clinic." Texas Music Educator 9 no. 1 (September 1948): 12.
- "Tentative Program for the State Clinic." Texas School Band and Orchestra Magazine 1 no. 5 (January 1936): 8.
- "Tenth Annual New Music -Marching Band Clinic." (Advertisement) Southwestern Musician combined with the Texas Music Educator 25 no. 1 (August 1957): 8-9.
- "Texas Bandmasters Association Congratulates the White Company." (Advertisement) Southwestern Musician 12 no. 2 (November-December 1945): 22.

- "Texas Bandmasters' Association Co-Sponsors New Music- Marching Band Clinic." Southwestern Musician 14 no. 12 (August 1948): 27.
- "Texas Band and Orchestra Association in Convention at Waco This Month." Southwestern Musician 3 no. 5 (January 1937): 3, 15.
- "Texas Bandmasters Association- 11th Annual New Music-Marching Band Clinic." (Advertisement). Southwestern Musician combined with the Texas Music Educator 26 no. 1 (August 1958): 8-9.
- "Texas Bandmasters Association Formed." Texas Music Educator 4 no. 7 (March 1940): 9.
- "Texas Bandmasters Association Holds Sixth Annual New Music-Marching Band Clinic." Southwestern Musician 20 no. 1 (September 1953): 6.
- "Texas Bandmasters Association Meeting in Galveston." Southwestern Musician combined with the Texas Music Educator 25 no. 7 (February 1958): 24.
- "Texas Bandmasters' Association- New Music- Marching Band Clinic- San Antonio Sept. 2, 3 and 4th." Southwestern Musician 15 no. 1 (September 1948): 26, 43-44.
- "Texas Bandmasters Association- 16th Annual New Music Marching Band Clinic." Southwestern Musician combined with the Texas Music Educator 32 no. 1 (August 1963): 3.
- "Texas Bandmasters Association 13th annual New Music Marching Band Clinic." (Magazine cover). Southwestern Musician combined with the Texas Music Educator 28 no. 1 (August 1960).
- "Texas Bandmaster's Association 20th Annual New Music and Marching Band Clinic- July 30, 31 and August 1, 2, 1967. Southwestern Musician combined with the Texas Music Educator 36 no. 1 (August 1967): 12-13.
- "Texas Bandmasters Association 28th Annual Convention Dates: July 27-28-29-30, 1975. Southwestern Musician combined with the Texas Music Educator 43 no. 10 (May 1975): 5.
- "Texas Bandmasters Band Continued at '59 TMEA Meet." Southwestern Musician combined with the Texas Music Educator 26 no. 1 (August 1958): 12.
- "Texas Bandmasters Clinic a Great Success." Southwestern Musician combined with the Texas Music Educator 25 no. 3 (October 1957): 20.

- "Texas Bandmasters Clinic Proves Highly Successful." Southwestern Musician combined with the Texas Music Educator 21 no. 2 (October 1954): 4.
- "Texas Bandmasters 18th Annual Convention- August 2, 3, 4, 1965." Southwestern Musician combined with the Texas Music Educator 34 no. 1 (August 1965): 12-13.
- "Texas Band Masters Meet in San Antonio." Southwestern Musician 17 no. 1 (September 1950): 25-26.
- "Texas Band Teachers Announce Division Contest." Southwestern Musician 1 no. 2 (January 1935): 12.
- "Texas Band Teachers Association Convene at Abilene " Southwestern Musician 1 no. 3 (February 1935): 3, 13.
- "Texas Band Teachers' Association School Making Record of Accomplishments." Unidentified article dated August 29, 1931. TMEA Archives, Austin.
- "Texas Band Teachers Convene at Abilene." Southwestern Musician 1 no 3 (February 1935): 3, 13.
- "Texas Colleges Announce Plans For Summer Music Schools." Texas Music Educator 4 no. 10 (June 1940): 14.
- "Texas Music Educators Association Annual Clinic Convention." Southwestern Musician 12 no. 3 (January-February 1946): 13-15, 17-18.
- "Texas Music Educators Convention, Galveston, 5 to 8." Southwestern Musician 13 no. 3 (January-February 1947): 12-13.
- "The Texas Tech Summer Band School." Texas Music Educator 6 no. 1 (September 1941): 3.
- "Texas Tech to Hold Seventh Summer Band School." Texas Music Educator 4 no. 9 (May 1940): 7.
- "T.M.E.A. Holds Regional Meets. Southwestern Musician 12 no. 5 (May-June 1946): 18.
- "T.M.E.A. State Convention, Galveston, February 5-8, 1947." Southwestern Musician 13 no. 2 (November-December 1946): 34.
- "Then Eastern Division Next." Texas School Band and Orchestra Magazine 1 no. 9 (May 1937): 7-8, 17-18.

- "The Sixth and Last National Band Clinic." School Musician 8 no. 5 (January 1937): 6-7.
- "They Are Making America Musical." School Musician 35 no. 1 (August-September 1963): 6, 65.
- "Three Bands Play for Ault Clinic." "State Clinic Plans." Texas School Band and Orchestra Magazine (December 1936): 8.
- Tremaine, C. M. An Outlook on Festivals and Contests. Yearbook of the Music Educators National Conference, Twenty-Seventh Year, 1934: 362-365.
- Tucker, Albert B. "A Brief History of the Hardin-Simmons University Cowboy Band." Journal of Band Research (Fall 1983): 18-25.
- Turrentine, Edgar M. "Historical Research in Music Education." Bulletin for the Council for Research in Music Education (Summer 1973): 1-7.
- "UIL plans 75th Anniversary Observance." Leaguer 69 no. 1 (September 1984): 1.
- "Urge Municipal Bands." Musicale 9 no. 7 (October 1923): 9.
- "Vacation at a Music School." Texas School Band and Orchestra Magazine 1 no. 10 (June 1937): 3, 18.
- Van Zandt, Jim. "President's Column." Southwestern Musician combined with the Texas Music Educator 53 no. 9 (April 1985): 2.
- Van Zandt, Jim. "The 1980's." Southwestern Musician combined with the Texas Music Educator 63 no. 5 (December 1994): 9-11.
- "Votes Tax for Band." Musicale 11 no. 3 (June 1925): 12.
- "Wacoans Honored By Band Masters In Session Here." Unidentified article. TMEA Archives, Austin.
- Wainwright, John. "The Educational Reaction of the National School Band Contest on the Fostoria Schools and Community." Journal and Proceedings of the Seventeenth Annual Meeting of the Music Supervisors' National Conference, 1924: 240-246.
- Walker, Shirlireed. "We Put One Past the Editor." Texas School Band and Orchestra Magazine 1 no. 2 (October 1936): 2.
- Waller, Gilbert R. "A Unified Music Education Program the Public Schools of Texas." Southwestern Musician 12 no. 5 (May-June 1946): 19-20.

- Whitehurst, N. J. "The Educational Status of Instrumental Music." Texas School Band and Orchestra Magazine 1 no. 6 (February 1937): 7.
- "We Are Old Enough to Have a Past: Early Days and Forerunners." Texas School Band and Orchestra Magazine 2 no. 6 (February 1938): 5-6.
- "Western Division Closes State Contests." Texas School Band and Orchestra Magazine 1 no. 9 (May 1937): 9.
- "Western Division Plans for Contest in May." Texas School Band and Orchestra Magazine (November 1936): 6, 16.
- "Western Division Results." Texas School Band and Orchestra Magazine 1 no. 10 (June 1937): 8, 12-13.
- "The Western Division Selects San Angelo for Contest City." Texas School Band and Orchestra Magazine 2 no. 3 (November 1937): 7.
- What is T.M.E.A.? (Pamphlet) Austin: Texas Music Educators Association, 1994.
- Whitehill, Charles D. "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): 187-188.
- Whitehurst, N.J. "Music-Minded Texas." Southwestern Musician 4 no. 6 (March-April 1938): 12-13.
- "Who Will Play In the Clinic Band This Year?" Texas School Band and Orchestra Magazine 1 no. 1 (September 1936): 6.
- Wiley, Charles A. "Memories of My Dad." Southwestern Musician combined with the Texas Music Educator 49 no. 8 (March 1981): 11-12, 18-20.
- Wiley, D.O. "A Brief History of Texas Bands." Southwestern Musician 11 no. 5 (May-June 1945): 3-4.
- Wiley, D.O. "From the Editor's Desk." Texas Music Educator 10 no. 9 (May 1950): 1-4.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 10 no. 3 (January-February 1944): 11.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 10 no. 4 (March-April 1944): 11-12.

- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 10 no. 5 (June 1944): 9, 25.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 11 no. 1 (September-October 1944): 13.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 11 no. 3 (January-February 1945): 10.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 11 no. 4 (March-April 1945): 7.
- Wiley, D.O. "A Page from the T.M.E.A. Secretary's Note Book." Southwestern Musician 12 no. 1 (September-October 1945): 25.
- Woods, Bill, ed. "History of the Band Masters Association." Southwestern Musician combined with the Texas Music Educator 48 no. 10 (May 1980): 10, 12.
- Yarberry, G.A. "An Overview of the Past, Present, and Future of the Band Movement in America." Journal of Band Research (Spring 1979): 1-19.
- Yoder, Paul. "The Early History of the American Bandmasters Association, Part I." Journal of Band Research 1 no. 1 (Autumn 1964): 1-9.
- Yoder, Paul. "The Early History of the American Bandmasters Association, Part II." Journal of Band Research 1 no. 2 (Winter 1965): 1-5.
- Yoder, Paul. "The Early History of the American Bandmasters Association, Part III." Journal of Band Research 2 no. 1 (Spring 1966): 4-8.

## Reports

Constitution and Contest Rules of the University Interscholastic League (Bulletin No. 29). University Interscholastic League. Austin: The University of Texas, 1915.

Constitution and Contest Rules of the University Interscholastic League (Bulletin No. 2222). University Interscholastic League. Austin: The University of Texas, 1922.

Constitution and Contest Rules of the University Interscholastic League (Bulletin No. 3322). University Interscholastic League. Austin: The University of Texas, 1933.

Constitution and Contest Rules of the University Interscholastic League (Bulletin No. 4727). University Interscholastic League. Austin: The University of Texas, 1947.

Constitution and Contest Rules of the University Interscholastic League. University Interscholastic League. Austin: The University of Texas, 1995.

De Burgos, Francisco. Texas High Schools: The Teaching of Music (Bulletin No. 284). Austin: State Department of Education, 1931.

Dupre, C. The University Interscholastic League: A survey of its Organization and Administration (Bulletin No. 3632). Austin: University Interscholastic League, August 1936.

Grabel, Victor J. Report of the third annual convention of the American Bandmasters Association, 1932 (Unpublished).

Grabel, V.J. (1934). Report of the fifth annual convention of the American Bandmasters Association. Unpublished.

Music Plan of Competition (Bulletin No. 4646). University Interscholastic League. Austin: The University of Texas, 1946.

Parmley, Nell. The Teaching of Music in Texas Public Schools (Bulletin No. 492). Austin: State Department of Education, 1950.

Parmley, Nell, and Whitehurst, N.J. The Teaching of Music in Texas Public Schools (Bulletin No. 318). Austin: State Department of Education, 1933.

Patrick, Nelson G. A Handbook for Adjudicators. Austin: The University of Texas Interscholastic League.



University Interscholastic League. Prescribed Music for 1948-1949. Austin: The University of Texas, 1948.

University Interscholastic League. Prescribed Music List for Music Competition in School Years Beginning 1995, 1996, 1997, 1998. Austin: The University of Texas.

### Taped Interviews

Amstutz, Keith, Tape recorded response to prepared questions by Gary Barrow, Columbia, South Carolina, July 7, 1981.

Ashlock, Randall, Tape recorded interview with Gary Barrow, Arlington, Texas, January 20, 1981.

Bynum, R. T., Tape recorded interview with Gary Barrow, Abilene, Texas, March 13, 1981.

Carey, Milburn, Tape recorded interview with Gary Barrow, Fort Worth, Texas, May 15, 1981.

Covington, Weldon, Tape recorded interview with Gary Barrow, Austin, Texas, November 21, 1980.

Fielder, Robert, Tape recorded interview with Gary Barrow, Dallas, Texas, March 6, 1981.

Haddon, Joe, Taped recorded interview with Gary Barrow, Wichita Falls, Texas, November 13, 1980.

Haynie, John, Tape recorded interview with Gary Barrow, Denton, Texas, February 10, 1981.

Haynie, John, Tape recorded interview with James Hansford, Denton, Texas, September 15, 1981.

Hohstadt, Thomas, Tape recorded interview with Gary Barrow, Midland, Texas, March 15, 1981.

Irons, Lena, Tape recorded interview with Gary Barrow, Arlington, Texas, June 4, 1980.

Irons, Lena, Tape recorded interview with Gary Barrow, Arlington, Texas, February 10, 1981.

Jacobsen, James, Tape recorded interview with Stephen Shoop, Fort Worth, Texas, June 13, 1997.

King, J. W., Tape recorded interview with Gary Barrow, Plainview, Texas, January 9, 1981.

Maddox, Robert, Tape recorded interview with Gary Barrow, Odessa, Texas, March 14, 1981.

Mahan, Jack, Tape recorded interview with Gary Barrow, Arlington, Texas, October 17, 1980.

May, Wesley, Tape recorded interview with Gary Barrow, Midland, Texas, February 21, 1981.

McAdow, Maurice, Tape recorded interview with Gary Barrow, Denton, Texas, May 12, 1981.

McEntire, J. R., Tape recorded interview with James Hansford, Oklahoma City, Oklahoma, July 23, 1981.

McMath, Carroll, Tape recorded interview with James Hansford, Denton, Texas, August 28, 1981.

Mills, Ralph, Tape recorded interview with Gary Barrow, Huntsville, Texas, May 19, 1981.

Patrick, Nelson. Tape recorded interview with Gary Barrow, Austin, Texas, November 20, 1980.

O'Neal, Cothburn, Tape recorded interview with Gary Barrow, Arlington, Texas, May 20, 1981.

Rapier, Leon, Tape recorded response to prepared questions by Gary Barrow, Louisville, Kentucky, June 14, 1981.

Ray, Earl, Tape recorded interview with Gary Barrow, Lubbock, Texas, January 10, 1981.

Ray, Earl, Tape recorded interview with James Hansford, Lubbock, Texas, September 28, 1981.

Riley, Alfred, Tape recorded interview with Gary Barrow, Fort Worth, Texas, February 6, 1981.

Sawhill, Clarence, Tape recorded response to prepared questions by Gary Barrow, Los Angeles, California, June 15, 1981.

Tatum, Alto, Tape recorded interview with Stephen Shoop, Longview, Texas, June 10, 1997.

Tatum, Alto, Tape recorded interview with Jim Hagood, location and date unknown.

Wiley, Charles A. Tape recorded response to prepared questions by Gary Barrow, Beaumont, Texas, March 30, 1981.

Wiley, Dewey, Tape recorded response to prepared questions by Gary Barrow, Lubbock, Texas, undated.

Wiley, Dewey, Tape recorded interview with James Hansford, Lubbock, Texas, 1978-1979.

Yoder, Paul. Tape recorded response to prepared questions, Troy, Alabama, April 20, 1981.

### Transcripts of Taped Interviews

Fielder, Robert, Tape recorded interview with D. Ross Grant, Plano, Texas, November 14, 1988.

Irons, Mrs Earl D. Interview conducted by Mr. Duncan Robinson. Oral History Project, Division of Archives and Manuscripts, University of Texas at Arlington, 1974.

Jacobsen, James A. Tape recorded interview with Stephen Shoop, Fort Worth, Texas, June 13, 1997.

King, J. W., Tape recorded interview with D. Ross Grant, Lubbock, Texas, December 9, 1988.

Mahan, Jack, Tape recorded interview with Gary Barrow, Arlington, Texas, October 17, 1980.

Maddox, Robert, Tape recorded interview with D. Ross Grant, Odessa, Texas, December 9, 1988.

Bynum, Raymond, Tape recorded interview with D. Ross Grant, Abilene, Texas, November 30, 1988.

Covington, Weldon, Tape recorded interview with D. Ross Grant, Austin, Texas, November 22, 1988.

Mahan, Jack, Tape recorded interview with D. Ross Grant, Arlington, Texas, November 14, 1988.

Patrick, Nelson, Tape recorded interview with D. Ross Grant, Austin, Texas, November 22, 1988.

Savage, Winston, Tape recorded interview with D. Ross Grant, Austin, Texas, November 22, 1988.

Tatum, Alto, Tape recorded interview with D. Ross Grant, Longview, Texas, January 7, 1989.

Cormack, Bill, Tape recorded interview with D. Ross Grant, Austin, Texas, November 22, 1988.

Longwell, Jerry, Tape recorded interview with D. Ross Grant, Fort Worth, Texas, November 21, 1988.

McEntyre, J. R., Tape recorded interview with D. Ross Grant, Odessa, Texas, December 8, 1988.

McGuire, David, Tape recorded interview with D. Ross Grant, Denton,  
Texas, November 8, 1988.

Benner, Charles, Tape recorded interview with D. Ross Grant by telephone to  
Benner's home in Cincinnati, Ohio, December 11, 1988.

## Letters and Other Correspondence

Beck, Ralph, to D.O. Wiley, December, 1946. TMEA Archives, Austin.  
Information about Beck's paper entitled "History of the Band Association in Texas."

Carey, Milburn, to Phi Beta Mu membership, October 29, 1962. In the Earl D. Irons Archives at the University of Texas at Arlington, Arlington, Texas.

"Declaration of Policy and Objectives." American Bandmasters Association, March 20, 1948. In the Earl D. Irons Archives at the University of Texas at Arlington, Arlington, Texas.

Housewright, Wiley L, Tallahassee, Florida, to D. Ross Grant, DeSoto, Texas, February 12, 1989.

Jacobsen, James A., Fort Worth, Texas, Personal conversation with Stephen Shoop at the Jacobsen home, December 27, 1996.

Jacobsen, James A., Fort Worth, Texas, Telephone conversation with Stephen Shoop, Ennis, Texas, July 9, 1996.

Jacobsen, James A. Fort Worth, Texas, Telephone conversation with Stephen Shoop, Ennis, Texas, June 16, 1997.

Jacobsen, James A. Personal files.

"Manifestation of Faith and Purpose." American Bandmasters Association, March 19, 1948. In the Earl D. Irons Archives at the University of Texas at Arlington, Arlington, Texas.

Mahan, Jack H., Arlington, Texas, letter to James A. Jacobsen, Fort Worth, Texas, about the history of the Texas Bandmasters Association.

Neilson, James, letter to Pat Arsers. September 1, 1949. TMEA Archives, Austin.

Sauerwein, W. Earl, Supervisor of Music, Greenwich, New York, to Roy Swicegood, band director in Longview, Texas, May 26, 1950. TMEA Archives, Austin.

Tate, Norman, to Bill Cormack about Lyle Skinner's involvement in the formation of the Texas Bandmasters Association. Includes information Skinner dictated to his wife Betsy regarding his involvement in the organization, July 5, 1973. TMEA Archives, Austin.

Wiley, D.O. to Bill Cormack. June 17, 1973. TMEA Archives, Austin.

Woods, L.A. to Lyle Skinner. July 3, 1935. Austin: TMEA Archives, Austin.



## Clinic-Convention Programs

### TBTA (Period 2)

Fifteenth Annual Convention. Texas Band Teachers' Association. Hotel Adolphus. Dallas, January 26 and 17, 1932.

### TSBOA (Period 3)

Second Annual State Band Clinic and First Annual State Orchestra Clinic. Texas School Band and Orchestra Association, Incorporated. Waco, February 5 and 6, 1937.

Third Annual State Band Clinic and State Orchestra Clinic. Texas School Band and Orchestra Association, Incorporated. Fort Worth, February 4 and 5, 1938.

### TMEA (Period 4)

Fourth Annual State Band Clinic/Third Annual State Orchestra Clinic/First Annual Choral Clinic. Texas Music Educators Association. Houston, February 2, 3, and 4, 1939.

Sixth Annual State Band Clinic/Fifth Annual State Orchestra Clinic/Third Annual State Choral Clinic. Texas Music Educators Association. Waco, February 13, 14, and 15, 1941.

Texas Music Educators Association Annual Clinic Convention. Raleigh Hotel. Waco, February 7, 8, and 9, 1946.

Texas Music Educators Association Annual Clinic Convention. Buccaneer Hotel. Galveston, February 6, 7, and 8, 1947.

Texas Music Educators Association Annual Clinic Convention. Roosevelt Hotel. Waco, February 11, 12, 13, and 14, 1948.

### TBA (Period 5)

Texas Bandmasters Association 3rd Annual New Music-Marching Band Clinic. San Antonio, August 28, 29, 30, 1950.

Texas Bandmasters Association 4th Annual New Music-Marching Band Clinic. San Antonio, August 27, 28, 29, 1951.

Texas Bandmasters Association 5th Annual New Music-Marching Band Clinic. San Antonio, August 25, 26, 27, 1952.

- Texas Bandmasters Association 7th Annual New Music-Marching Band & Dance Band Clinic. San Antonio, August 23, 24, 25, 1954.
- Texas Bandmasters Association 8th Annual New Music Clinic. San Antonio, August 22, 23, 24, 1955.
- Texas Bandmasters Association 9th Annual New Music Clinic. San Antonio, August 20, 21, 22, 1956.
- Texas Bandmasters Association 10th Annual New Music Clinic. San Antonio, August 19, 20, 21, 1957.
- Texas Bandmasters Association 11th Annual New Music-Marching Band Clinic. San Antonio, August 18, 19, 20, 1958.
- Texas Bandmasters Association 12th Annual New Music-Marching Band Clinic. San Antonio, August 17, 18, 19, 1959.
- Texas Bandmasters Association 13th Annual New Music-Marching Band Clinic. San Antonio, August 22, 23, 24, 1960.
- Texas Bandmasters Association 14th Annual New Music-Marching Band Clinic. San Antonio, August 21, 22, 23, 1961.
- Texas Bandmasters Association 15th Annual New Music-Marching Band Clinic. San Antonio, July 29, 30, 31, August 1, 1962.
- Texas Bandmasters Association 16th Annual New Music-Marching Band Clinic. San Antonio, July 29, 30, 31, 1963.
- Texas Bandmasters Association 17th Annual New Music-Marching Band Clinic. San Antonio, August 27, 28, 29, 1964.
- Texas Bandmasters Association 18th Annual New Music-Marching Band Clinic. San Antonio, August 2, 3, 4, 1965.
- Texas Bandmasters Association 19th Annual New Music-Marching Band Clinic. San Antonio, August 1, 2, 3, 1966.
- Texas Bandmasters Association 20th Annual New Music-Marching Band Clinic. San Antonio, July 30, 31, August 1, 2, 1967.
- Texas Bandmasters Association 21st Annual New Music-Marching Band Clinic. San Antonio, July 28, 29, 30, 31, 1968.
- Texas Bandmasters Association 22nd Annual New Music-Marching Band Clinic. San Antonio, July 27, 28, 29, 30, 1969.

- Texas Bandmasters Association 23rd Annual New Music-Marching Band Clinic.  
San Antonio, July 26, 27, 28, 29, 1970.
- Texas Bandmasters Association 24th Annual New Music-Marching Band Clinic.  
San Antonio, July 25, 26, 27, 28, 1971.
- Texas Bandmasters Association 25th Annual New Music-Marching Band Clinic.  
San Antonio, July 22, 24, 25, 26, 1972.
- Texas Bandmasters Association 26th Annual New Music-Marching Band Clinic.  
San Antonio, July 29, 30, 31, August 1, 1973.
- Texas Bandmasters Association 27th Annual New Music-Marching Band Clinic.  
San Antonio, July 28, 29, 30, 31, 1974.
- Texas Bandmasters Association 28th Annual New Music-Marching Band Clinic.  
San Antonio, July 27, 28, 29, 30, 1975.
- Texas Bandmasters Association 29th Annual New Music-Marching Band Clinic.  
San Antonio, July 25, 26, 27, 28, 1976.
- Texas Bandmasters Association 30th Annual New Music-Marching Band Clinic.  
San Antonio, July 24, 25, 26, 27, 1977.
- Texas Bandmasters Association 31st Annual New Music-Marching Band Clinic.  
San Antonio, July 30, 31, August 1, 2, 1978.
- Texas Bandmasters Association 32nd Annual New Music-Marching Band Clinic.  
San Antonio, July 29, 30, 31, August 1, 1979.
- Texas Bandmasters Association 33rd Annual New Music-Marching Band Clinic.  
San Antonio, July 27, 28, 29, 30, 1980.
- Texas Bandmasters Association 34th Annual New Music-Marching Band Clinic.  
San Antonio, July 26, 27, 28, 29, 1981.
- Texas Bandmasters Association 35th Annual New Music-Marching Band Clinic.  
San Antonio, July 25, 26, 27, 28, 1982.
- Texas Bandmasters Association 36th Annual New Music-Marching Band Clinic.  
San Antonio, July 24, 25, 26, 27, 1983.
- Texas Bandmasters Association 37th Annual New Music-Marching Band Clinic.  
San Antonio, July 29, 30, 31, August 1, 1984.

- Texas Bandmasters Association 38th Annual New Music-Marching Band Clinic.  
San Antonio, July 28, 29, 30, 31, 1985.
- Texas Bandmasters Association 39th Annual New Music-Marching Band Clinic.  
San Antonio, July 27, 28, 29, 30, 1986.
- Texas Bandmasters Association 40th Annual New Music-Marching Band Clinic.  
San Antonio, July 26, 27, 28, 29, 1987.
- Texas Bandmasters Association 41st Annual New Music-Marching Band Clinic.  
San Antonio, July 24, 25, 26, 27, 1988.
- Texas Bandmasters Association 42nd Annual New Music-Marching Band Clinic.  
San Antonio, July 23, 24, 25, 26, 1989.
- Texas Bandmasters Association 43rd Annual New Music-Marching Band Clinic.  
San Antonio, July 29, 30, 31, August 1, 1990.
- Texas Bandmasters Association 44th Annual New Music-Marching Band Clinic.  
San Antonio, July 28, 29, 30, 31, 1991.
- Texas Bandmasters Association 45th Annual New Music-Marching Band Clinic.  
San Antonio, July 26, 27, 28, 29, 1992.
- Texas Bandmasters Association 46th Annual New Music-Marching Band Clinic.  
San Antonio, July 28, 29, 30, 31, 1993.
- Texas Bandmasters Association 47th Annual New Music-Marching Band Clinic.  
San Antonio, July 24, 25, 26, 27, 1994.
- Texas Bandmasters Association 48th Annual New Music-Marching Band Clinic.  
San Antonio, July 23, 24, 25, 1995.
- Texas Bandmasters Association 49th Annual New Music-Marching Band Clinic.  
San Antonio, July 21, 22, 23, 24, 1996.
- Texas Bandmasters Association 50th Annual New Music-Marching Band Clinic.  
San Antonio, July 27, 28, 29, 30, 1997.

### TBA Related Materials

Moffit, William, compiler. TBA Scrapbook. Contains correspondence and minutes of various meetings of the association from 1959 to 1979.

Texas Bandmasters Association. Brochure advertising the 51st annual clinic-convention on July 26-19, 1998.

Texas Bandmasters Association. Constitution and By-Laws. Handed out at the 49th Annual Clinic-Convention, July, 1996.

Texas Bandmasters Association, James A. Jacobsen, chair. Historical Organization Committee -- report, July, 26, 1988, San Antonio, Texas.

Texas Bandmasters Association 50th Anniversary Memory Book. (Presented to TBA members at registration for the 50th annual clinic-convention anniversary celebration, July 27, 28, 29, 30, 1997).

### Miscellaneous Materials

American School Band Directors Association, Inc. Eighth Annual Convention (Program) -- San Antonio, August 18, 19, 20, and 21, 1960.

King, J.W. Highlights of MENC-TMEA Association. TMEA Archives, Austin.

King, J.W. Summary of Recent Historical Developments Affecting the Maintenance of the Federated State Relationship Between the Music Educators National Conference and the Texas Music Educators Association. TMEA Archives, Austin.

Mahan, Jack H. Vita. January, 1993.

National School Music Competition Festival. (1938 Program). TMEA Archives, Austin.

The National School Music Competition Festival for Region 6. (1939 Program). TMEA Archives, Austin.

Phi Beta Mu. Biographies of the 123 Texas Bandmaster Hall of Fame members. TMEA Archives, Austin.

Phi Beta Mu. Texas Bandmasters Hall of Fame Induction Ceremony. Program, July 25, 1994, San Antonio, Texas.

Texas Band Teachers Association Summer Camp School. (Program) Lampasas, August 24 to September 5, 1931.

Texas Band Teachers' Association, Inc. Third Summer Band Clinic and Organization of the Official All-State High School Band. (Program) Lampasas, August 14 to 26, 1933.