

AN ANALYSIS OF SELECTED BEGINNING BAND CLASS METHOD BOOKS  
WITH REGARD TO BEGINNING BAND TECHNIQUES

---

A Paper  
Presented to  
the Faculty of the Graduate School  
University of Minnesota

---

Problems in Curriculum Construction Ed. C.I. 271  
Under the direction of Dr. Robert W. House

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts (Plan B)

---

by  
Paul E. Peterson Jr.  
University of Minnesota  
Duluth, Minnesota

---

August, 1965

### ACKNOWLEDGMENTS

The writer wishes to express his sincere appreciation and thanks for the help, encouragement, and guidance received from Dr. Robert W. House of the University of Minnesota, Duluth.

Gratitude is also extended to Miss Roberta Schmidt for her clerical assistance.

## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION AND STATEMENT OF THE PROBLEM . . . . .	1
Introduction . . . . .	1
Statement of the Problem . . . . .	1
Review of the Literature . . . . .	2
Procedure . . . . .	8
II. FACTORS IN SELECTION OF BEGINNING BAND METHODS BOOKS	10
Format . . . . .	11
Rhythmic Presentation . . . . .	14
Tonal Presentation . . . . .	16
III. FORMAT . . . . .	22
General Instructions and Information Pertain-	
ing to the Care and Use of Instruments . . . . .	22
An Accurate and Complete Fingering Chart . . . . .	26
Pacing - Too Fast or Too Slow in Progressing . . . . .	27
Interesting and Stimulating Procedure . . . . .	29
IV. RHYTHMIC PRESENTATION . . . . .	33
Complete Coverage of Rhythmic Fundamentals . . . . .	34
Coverage of the Basic Single Notes and	
Their Multiples . . . . .	38
Coverage of the Basic Note Groupings	
Within One Count . . . . .	39
Coverage of the Basic Note Groupings	
Within More than One Count . . . . .	42

CHAPTER	PAGE
Coverage of the Miscellaneous Tied	
Rhythm Patterns . . . . .	44
All Materials Arranged Progressively in	
Teachable Order . . . . .	45
V. TONAL PRESENTATION . . . . .	56
Musical Melodies . . . . .	57
Dynamic Change . . . . .	59
Tempo Change . . . . .	62
Ensemble or Full Band Arrangements . . . . .	63
Ensemble Arrangements . . . . .	63
Full Band Arrangements . . . . .	66
Fingerings . . . . .	69
Preferred Fingerings Clearly Indicated . . . . .	69
Practical Fingering Exercises . . . . .	72
Supplementary Materials for Individual Problems . . . . .	72
General Problems of All Instruments . . . . .	72
Special Problems of Various Instruments . . . . .	74
Clarinet Register Change and High Register . . . . .	74
Brass Lip Slurring . . . . .	77
General Percussion Technique . . . . .	79
The Multiple Bounce . . . . .	84
The Drum Flam . . . . .	84
VI. SUMMARY AND CONCLUSIONS . . . . .	85

## CHAPTER I

### INTRODUCTION

The instrumental music curriculum of a school system must offer a wide range of activities well suited to the musical, mental, physical, and emotional development of the instrumental student. Before a band director thinks about having an adequate junior and senior high school band program, he must be concerned with beginning band instruction; i.e., how early should the beginning band program be started and whether class or private methods of instruction should be used.

After being in the music education teaching profession for a little less than five years, the writer feels that one of the most important points in beginning band instruction is the careful selection of proper methods books for use in the instruction of beginning band students. Too many beginning band methods books are only adequate in one or two phases of instruction.

#### I. STATEMENT OF THE PROBLEM

Because there are so many theories prevalent regarding the proper approach to the instruction of beginning instrumental (band) beginners, the writer will make a study attempting to uncover the advantages and disadvantages of selected

beginning class methods books with regard to various beginning band techniques.

## II. REVIEW OF THE LITERATURE

Since this study is concerned with uncovering the advantages and disadvantages of selected beginning band class methods books, with regard to various beginning band techniques, it seems appropriate to discuss briefly beginning band instruction, and to follow it with a discussion of what beginning methods books should contain.

### Beginning band instruction.

Beginning instruction in the formal training of a bandman should include membership in a beginning band class. Rhythm, piano, drum, or melody band instruction may precede this step, but a child should not be introduced to a band instrument prior to the fifth grade. The object of class lessons is to give each student the proper elementary knowledge of an instrument so the average person can progress at least into the second year band class in about one school year.

Educationally, class lessons are an advantage over individual or private work because they generate collective spirit and create more keen competition among class members; because of this, it economizes teaching time, especially with

the over-crowded school curriculum conditions that exist in our elementary schools today.

Gerald R. Prescott and Lawrence W. Chidester in their book, Getting Results with School Bands, discuss five methods of band instruction.

1. Wholesale Method: All string, woodwind, brass, and percussion instruments together in one class.
2. The Full Band or Heterogeneous Method: All types of band instruments in one class.
3. Families of Instruments.
  - a. All woodwind instruments in one class.
  - b. All brass instruments in one class.
  - c. All percussion instruments in one class.
4. Like instruments or Homogeneous Method: A separate class for each instrument: clarinet, trombone, flute, etc.
5. Private Lessons: Lessons for the individual student.<sup>1</sup>

A combination of homogeneous and heterogeneous class methods has proved to be the most successful method of beginning band instruction. From an educational point of view, private lessons, used exclusively, will not provide the group playing experience needed. After all, only a small percentage of our band musicians ever become outstanding solo performers; the majority of them become strictly band performers.

---

<sup>1</sup>Lawrence W. Chidester and Gerald R. Prescott. "Beginning Band Classes and First Preparatory Exercises", Getting Results with School Bands. (Minneapolis, Minnesota: Paul A. Schmitt Music Company, 1938), Chapter 5, pp. 59-60.

In his handbook for beginning teachers, Nilo W. Hovey states that the trend in beginning instruction in the last 15 years has been toward the class method of instruction.<sup>2</sup>

Advocates of the class instruction plan of beginning instruction claim that the most important advantages are as follows:

1. Economy of time and reduced cost
2. Social values
3. Competition
4. The opportunity to utilize ensemble techniques<sup>3</sup>

Class instruction would greatly enhance the beginning stage of instruction if it were used almost exclusively; it would instill in a beginning band student a desire for competition between him and his fellow players which he would not attain through the private method of instruction. In the words of William D. Revelli, Director of Bands at the University of Michigan, "Too many mediocre brass players might have been excellent woodwind players, and vice versa, if the instructors would have been given the opportunity or had taken the time to select the instrument best adapted for the respective students."<sup>4</sup> Only through the class method

---

<sup>2</sup>Nilo W. Hovey. "Organization Beginning Instruction", The Administration of School Instrumental Music. (New York: Belwin, Inc., 1952), Chapter 4, p. 16.

<sup>3</sup>Ibid., Chapter 4, p. 16.

<sup>4</sup>William D. Revelli. "My Ten Commandments for Learning to Play: I. Posture", School Musician (March, 1936), p. 16.



of instruction can proper attention be given to beginning instrumentalists!

Beginning Methods Books.

All beginning class methods books must contain elementary fundamentals of techniques; musicianship should be taught. This will include care of the instrument, correct posture and playing position, correct embouchure, breath control, tone production, intonation, and fingerings.<sup>5</sup>

Many publishing companies offer inexpensive instruction books for beginning instrumentalists. These books contain simple works that can be played by a complete ensemble at a remarkably early stage. Though generally well-written, many of them reveal distressing similarities. There seems to be an attempt in thirty-two pages to give the player all the signs and notes that might conceivably appear on the printed page, even symbols that are seldom encountered in the beginning literature.<sup>6</sup> Kuhn has observed, "In most instruction books the introduction of technical problems is dry and unimaginative on the one hand and, on the other, does not

---

<sup>5</sup>William S. Haynie and Joseph A. Leader. "Instrumental Music", Music Education in the High School. (Englewood-Cliffs, New Jersey: Prentice-Hall, Inc., 1958), Chapter 4, p. 109.

<sup>6</sup>Charles R. Hoffer. "Teaching Instrumental Music", Teaching Music in the Secondary Schools. (Belmont, California: Wadsworth Publishing Company, Inc., 1964), Chapter 13, p. 289.

present enough material to master the problems."<sup>7</sup> He suggests the following criteria for selecting a methods book:

1. Are there general instructions on the care and use of the instrument?
2. Are there correct illustrations of fundamental posture, positions, embouchure?
3. Is there a complete fingering chart?
4. What is the value of the musical content?
5. Are technical problems introduced logically and functionally?
6. Are directions given simply and clearly?
7. Is the music edited well?
8. Is ensemble music included?
9. Is there a list of musical terms?
10. Is the physical make-up and appearance of the book appropriate?<sup>8</sup>

Because so many instruction books contain limited material, supplementary music of a simple nature will be needed, especially if within the year the beginners attempt to play for an audience, which it is desirable to have them do.<sup>9</sup>

---

<sup>7</sup>Wolfgang E. Kuhn. Principles and Methods of Instruction, Instrumental Music. (Boston, Massachusetts: Allyn and Bacon, Inc., 1962), p. 112.

<sup>8</sup>Ibid., pp. 30-34.

<sup>9</sup>Charles R. Hoffer. "Teaching Instrumental Music", Teaching Music in the Secondary Schools. (Belmont, California: Wadsworth Publishing Company, Inc., 1964), Chapter 13, p. 290.

The bases for the writer's study of selected beginning band methods books are the characteristics of proper methods books as presented by Chidester and Prescott in their book, Getting Results with School Bands. The proper beginning method book should contain the following:

1. General instructions and information pertaining to care and use of the instrument.
2. Pictorial presentation of hand, wrist, and elbow positions.
3. An accurate and complete fingering chart.
4. Correct starting tones.
5. Thorough and logical presentation of fundamentals.
6. All material progressively arranged in teachable order.
7. Musical and melodious exercises.
8. Exercises to develop the use of all practical fingerings.
9. Preferred fingerings freely indicated.
10. Interesting and stimulating procedure.
11. Simple and concise statements in footnotes explaining to pupils and teachers why drill is necessary on the fundamentals stressed.
12. Supplementary material for individual problems.
13. Several exercises in the book which can be played by all instruments together, to give full band experience.<sup>10</sup>

---

<sup>10</sup>Lawrence W. Chidester and Gerald R. Prescott. "Beginning Band Classes and First Preparatory Exercises", Getting Results with School Bands. (Minneapolis, Minnesota: Paul A. Schmitt Music Company, 1938), Chapter 5, pp. 59-60.

### III. PROCEDURE

The beginning method books were chosen on the basis of popularity. During the Annual New Music Materials Clinic held at the Paul A. Schmitt Music Company of Minneapolis, Minnesota, the latter part of August of 1964, the writer contacted the manager of the Paul A. Schmitt Music Company's band and orchestra music department. The writer explained to the manager that he wished to analyze the most popular ten or eleven beginning class method books as to the advantages and disadvantages with regard to beginning band techniques. The manager then presented to the writer the eleven most popular beginning class methods books used by band directors of the Paul A. Schmitt Music Company's eleven state business area. The states included in this business area are Idaho, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, Wisconsin, and Wyoming. Parts of south central Canada are also included in the company's business area.

After the selection of the beginning band class method books was made, the writer began to analyze each methods book point by point as to what material a beginning band class method book should contain to make it easier for the band instructor to effectively teach beginning band technique.

BEGINNING CLASS METHOD BOOKS USED IN THE STUDY

Berg, Richard, John Kinyon, and George Fredrick McKay. The Band Booster. New York: Remick Music Corporation, 1960.

Douglas, Wayne and Fred Weber. The Belwin Band Builder, Part I. New York: Belwin Inc., 1953.

Kinyon, John. The M.P.H. Band Method. New York: M. Witmark and Sons, 1962.

Pease, Donald J. Starting the Band. New York: Pro Art Publications, Inc., 1951.

Peters, Charles S. and Paul Yoder. Master Method for Band, Book One. Park Ridge, Illinois: Neil A. Kjos Music Company, 1958.

Rusch, Harold W. Hal Leonard Elementary Band Method. Winona, Minnesota: Hal Leonard Music, Inc., 1961.

Taylor, Maurice D. Band Fundamentals in Easy Steps, Book One. New York: Mills Music, Inc., 1960.

Taylor, Maurice D. Easy Steps to the Band. New York: Mills Music, Inc., 1942.

Weber, Fred and Nilo W. Hovey, Belwin Elementary Band Method. New York: Belwin, Inc., 1945.

Weber, Fred. First Adventures in Band. New York: Belwin, Inc., 1955.

Weber, Fred. First Division Band Method, Part One. New York: Belwin, Inc., 1962.

## CHAPTER II

### FACTORS IN SELECTION OF BEGINNING BAND METHOD BOOKS

After reviewing the literature in the previous chapter, it should be evident to the reader that there has been a growing concern regarding whether or not beginning band methods books are adequate enough in providing sufficient amounts of material for the teaching of the basic beginning band techniques. It should also be evident that the various music publishing companies have spent a great deal of time and money in an attempt to provide the best possible beginning method book for the band director's use in beginning instruction. Most of the discussion of beginning band instruction and beginning methods books has been concerned with what various individuals feel about these subjects. It is the writer's personal opinion that a close study of the various popular beginning books would reveal many advantages and disadvantages within each methods book with regard to the beginning band techniques.

The only way that it seemed appropriate to study the eleven most popular beginning class methods books was to divide the study into three areas: format, rhythm, and tonal presentation. The discussion in this chapter will show the importance of the various factors used in the selection of adequate beginning band methods books. Both personal

and authoritative opinions will be expressed throughout the ensuing discussion.

## I. FORMAT

Every functional beginning band methods book must be clearly and logically organized with a minimum amount of explanation of the beginning band techniques. As John Kinyon states, ("a method book must provide a format which lends itself to teaching flexibility.")<sup>1</sup>

### General instructions and information pertaining to the care and use of instruments.

Method books must contain basic information about how to put the instrument together, how to lubricate the instrument, and how to care for the instrument when it is not in use. The teacher needs to be able to demonstrate these essential techniques.

The method books must also express the important point that instruments must be treated kindly if the student expects the instrument to work efficiently. Charles S. Peters, as part of his check-list of basic teaching techniques, states that the three important points of the care of any instrument

---

<sup>1</sup>John Kinyon. The M.P.H. Band Method Book No. 1. (New York: M. Witmark and Sons, 1962), Conductor's Score, p. 2.

are cleaning, handling, and assembling.<sup>2</sup>

Pictorial presentation of hand-wrist-and embouchure positions.

All method books must contain factorial information explaining to the teacher and the student the importance of proper hand-wrist-and embouchure position. Pictures will greatly enhance the discussion. The picture must be very concise and clear.

Maurice D. Taylor states that a pictorial presentation of hand-wrist-and embouchure position must show the correct position of the lips and fingers and the proper manner of holding the instrument.<sup>3</sup>

An accurate and complete fingering chart.

Every method book must include an adequate fingering chart that will include only the basic fingerings needed in the beginning states of instruction. The more authentic-looking the fingering charts are, the better. That is, actual photographs of instruments with the fingerings presented on them will be most effective. Fred Weber states that only the usual fingerings should be given, since very few alternate fingerings are used by beginners, and they

---

<sup>2</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil Kjos Music Company, 1958), Conductor's Score, p. 2.

<sup>3</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Conductor's Score, p. 30.



would only make the charts more confusing to the student.<sup>4</sup>

These fingering charts must be included in the front portion of the methods book. Each instrument must be provided with the simplest possible fingering chart.<sup>5</sup>

Pace -- too fast or too slow in progressing.

A methods book should be designed to provide ample material to allow for gradual development. Most beginners are young children. Their mental and physical capabilities are not fully developed. They get great enjoyment from participation and are interested in doing things of which they are capable. For this reason it is best that they are not given more fundamentals than they can absorb.<sup>6</sup> It is entirely up to the teacher to set the pace of instruction. Since pupils vary in musical ability and teachers vary in personality, a fixed pace cannot be determined as to how fast or how slow a methods book should progress. One fact is certain; too much repetition causes the student to lose interest and become discouraged.<sup>7</sup>

---

<sup>4</sup>Fred Weber. Belwin Elementary Band Method. (New York: Belwin, Inc., 1945), Conductor's Score, p. 3.

<sup>5</sup>Ibid., p. 3.

<sup>6</sup>Ibid., p. 3.

<sup>7</sup>Ibid., p. 3.

### Interesting and stimulating procedure.

There must be interesting and stimulating procedure shown within methods books. The methods must gear their procedure towards the interests of the students, but must also include a suitable amount of technical material-- exercises or scales that can be supplemented with an adequate amount of melody to help master the beginning techniques that are emphasized.

All the pages of any methods book need to be clear and interesting in presentation. Although much explanatory matter in the various books should be helpful theoretically, experience has proved that the student seldom takes advantage of it. It tends to make the page appear cluttered and uninteresting. For this reason much of the teaching detail should be left up to the teacher.<sup>8</sup>

There need to be simple and concise statements in footnotes, explaining to pupils and teachers why drill is necessary on the fundamentals stressed. Every method usually has its own system of presenting the statements; this must be clearly written in a short and concise manner.

## II. RHYTHMIC PRESENTATION

Probably the most important phase of beginning band

---

<sup>8</sup>Fred Weber. Belwin Elementary Band Method. (New York: Belwin, Inc., 1945), Conductor's Score, p. 3.

instruction is the instruction of rhythmic fundamentals. Without a proper rhythmic background, the average instrumentalist would probably be a very poor musician.

"It is generally accepted that teaching rhythm is one of the greatest problems in training a young band. While there is no perfect solution to the rhythm problem, the many lines using counting games, rhythm devices, and two line studies that encourage the group to play different rhythms at the same time, will provide for excellent and unusual results in rhythmic development."<sup>9</sup> These results will usually be obtained in an interesting and enjoyable manner.

Complete coverage of rhythmic fundamentals.

In order to have complete coverage of rhythmic fundamentals, first of all there needs to be a discussion of the basic musical terms that have to do with rhythm: rhythm, meter and time fundamentals. Complete coverage of the basic single beat notes, basic note groupings within one count, compound rhythm patterns, and hold and tie rhythm patterns must be stressed in the discussion and teaching of basic rhythm fundamentals.

Most directors recognize that the ability to read music

---

<sup>9</sup>Fred Weber. First Division Band Method, Part I. (New York: Belwin, Inc., 1962), Conductor's Score, p. 5.

well is an invaluable asset to any person or band.<sup>10</sup> Even with complete coverage of rhythmic fundamentals, a system of teaching rhythm is needed.

All materials arranged progressively in teachable order.

All method books, in order to be effective in the presentation of rhythm, must arrange the rhythm materials in teachable order. The method books must arrange the material in such a manner to allow a teacher to develop his own system of teaching the rhythm.

The methods books should include basic rhythm patterns which are contained in at least the following time signatures: 2/4, 3/4, 4/4, and 6/8.

### III. TONAL PRESENTATION

Another important phase of beginning band instruction is tonal presentation. In most cases today, the band that plays with adequate tonal quality and intonation will be accepted as a good musical organization.

Beginning method books must contain an adequate amount of melodious material, various ensemble and full band arrangements, adequate exercises to develop the use of all practical fingerings and showing preferred fingerings freely indicated, and supplementary material for individual problems; clarinet

---

<sup>10</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills, Inc., 1942), Conductor's Score, p. 23.

register change and high register, brass lip slurring, and general percussion techniques.

### Musical melodies.

Adequate beginning method books should contain melodies which are of good quality, melodies which are represented by hymn tunes, patriotic songs, folk songs, and simple melodies from the classics.

Whenever the melodies are presented, dynamic change should be emphasized. The basic dynamics should be maintained--very soft (pp), soft (p), medium soft (mp), medium loud (mf), loud (f), and very loud (ff). The teacher should have the ability and initiative to introduce dynamic change whenever it seems fit in the beginning instructional program.

The melodies also must contain a certain amount of tempo change. Many times verbal mention of tempo change is sufficient in the teaching of tempo change. The writer strongly feels that the basic tempo change terms should be briefly mentioned somewhere in the method books.

### Ensemble or full band arrangements.

Ensemble arrangements such as duets, trios, etc., must be abundantly presented throughout the method books. These arrangements can be introduced in conjunction with simple melodies. Care should be taken when piano parts are included in various methods books; the only advantage to piano

accompaniments is that if the teacher wishes to use a soloist at a program, the accompaniments would be convenient. During rehearsal the piano should very seldom be used because the piano is seldom in tune and the use of it lends toward rote instruction.

Full band arrangements should be included in all methods books. These arrangements will give the band students a sense of competition. "Of all the knowledge and skills necessary for success in directing the activities of the school band program, probably none is of more importance than the ability to stimulate continuing progress of the individual members of the organization."<sup>11</sup>

The old adage, "A chain is no stronger than its weakest link", may well be applied to the school beginning instrumental organization. Proper full band experiences such as competition and public appearances will greatly enhance the playing experience of each beginning band student. Before all of this can be accomplished, an adequate amount of full band material should be included in the method books.

### Fingerings.

Methods books must present the preferred fingerings in a clear-cut manner so that a beginning band student will

---

<sup>11</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills, Inc., 1942), Conductor's Score, p. 23.

readily be able to execute the fingering desired.

The student must know, in addition to fingerings, the names of all notes and be able to identify the proper fingerings with the proper notes. Only clearly indicated fingerings will make it easier for the beginning student to master all of the fingerings.

Practical finger exercises to drill the student in new fingerings must be included in any beginning method book.

#### Supplementary material for individual problems.

All method books must contain some supplementary material to emphasize some of the basic individual problems which occur in beginning instruction. Such problems as tonal production and articulation are special problems with which all instrumentalists are confronted.

Most important of all, the following special problems must be dealt with:

1. Clarinet register change and high register.
2. Brass lip slurring.
3. General percussion technique.

General problems of all instruments. The basic band method book should include many long tone exercises which will make the beginning band student listen and try to develop the proper tonal concept of the instrument he is playing. The teacher must stress the importance of good tone; in order to develop good tone proper breath support and proper embouchure

development must occur.

Basic articulation needs to be taught. Basic articulation such as normal attack, accented attack, staccato attack, legato attack, and slurring must also be provided in our beginning method books.<sup>12</sup>

### Special problems of various instruments.

Clarinet register change and high register. One of the most difficult problems involved in teaching a combination of instruments in the same class is the clarinet register change. The higher register should not be used until the student has had ample opportunity to develop the use of all fingerings by playing in the low register. Methods books must provide material to assist the teacher extensively in the teaching of this most important beginning band technique.

Brass lip slurring. Methods books should include in their content an abundant amount of material to teach the lip slur to all brass students. This technique could very easily be introduced when the clarinet register change is presented.

General percussion technique. An adequate amount of general percussion material should be included in all begin-

---

<sup>12</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills, Inc., 1942), Conductor's Score, p. 19.



ning method books. The material should be as complete as possible. Since the primary purpose of any drum book is to develop drummers, in many exercises or tunes the drum part should not necessarily follow the usual drum pattern, but should have as an objective the development of some phase of drumming. Much attention should be given to the following percussion techniques:

1. The development of the long roll.
2. The development of the basic rudiments.
3. Drum high and low sticking.
4. Drum multiple bounce.
5. Drum flam.

## CHAPTER III

### FORMAT

If a beginning band methods book is to be effective, one of the most important factors is the nature of format employed. Both teacher and pupil require a clear and logically organized book which needs a minimum of explanation, correction, and supplementation. This topic is discussed in the following pages, and related to several of the more popular band methods.

General instructions and information pertaining to the care and use of instruments.

The different methods being studied did not cover the care and use of instruments other than mentioning how important it is to clean, handle, and assemble instruments. The Easy Steps to the Band method, in the Conductor's Score, did state that it is very important for the teacher to demonstrate to the students how to put each instrument carefully together before they blow the very first note.<sup>1</sup> The demonstration of the proper lubrication of each instrument was also stressed. The same manual also mentioned how important it is to keep a horn looking like new.<sup>2</sup>

---

<sup>1</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Co., 1958), Conductor's Score, p. 5.

<sup>2</sup>Ibid., p. 2. "Check List of Basic Teaching Techniques" No. 15.

Pictorial presentation of hand-wrist- and embouchure positions.

Most of the method books have no pictorial presentation of hand-wrist- and embouchure positions. They do not even discuss the importance of proper hand-wrist- and embouchure positions in beginning playing.

The method which possibly does the best job of showing through pictures proper hand-wrist- and embouchure positions is the Band Fundamentals in Easy Steps by Maurice Taylor. On the first page in his student books there is a large picture showing the proper hand-wrist-embouchure position. The picture is very concise and clear.<sup>3</sup>

In addition to the picture, Mr. Taylor describes in a one-page summary, the importance of photographs showing the proper way to handle an instrument, wrist position of each player, and proper embouchure. Mr. Taylor states that photographs can prove beneficial in the following ways:

1. They can create an added interest on the part of the beginner by making the book seem more alive. The photographs can help glamorize his instrument and motivate the pupil as he tends to identify himself with the picture.
2. The photographs will probably supplement the teacher's demonstration of the proper way to hold the instrument and adjust the embouchure.

---

<sup>3</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Student's Book, p. 1.

Not only will it help in the beginning stages, but the benefit can continue if the teacher will have the student turn back to the photographs from time to time to check his own and his fellow classmates' holding of the instrument and other details. When a pupil seems to illustrate unusually good detail, or certain obvious faults, it would be well to have the class observe him and make a comparison with the photograph at the beginning at their books. This type of teaching is often more effective than direct reminders to do "this" or "that".

3. The teacher or pupils can bring other pictures to the class which show instruments being played and can then make comparisons with their books.
4. It is quite possible that some teachers will find a few details in the photographs to which they object. Calling attention to the objectionable detail in the photograph and then illustrating the way the teacher wants it done may be somewhat a negative approach, but it frequently makes a strong impression on the students.<sup>4</sup>

The methods book, Easy Steps to the Band, by the same Maurice Taylor, also has excellent pictorial descriptions of proper hand-wrist- and embouchure position with a very simple paragraph description under each picture, telling the beginning band student how to go about forming the proper hand-wrist-embouchure position on their instrument.

The Band Booster, a method for beginning band by John Kinyon, Richard Berger, and George Fredrick McKay, shows on the first page of every student book front and side photographs of the proper hand-wrist- and embouchure position. (The pictures, however, are not the best examples to show

---

<sup>4</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 14.

because they are too dark to show clearly the proper embouchure formation and mouthpiece placement.)

The methods mention five important points pertaining to proper playing position of the instrument. The following illustrates those for the cornet:

1. Good body posture.
2. The left hand supports the weight of the instrument.
3. The instrument starts slightly downward to conform with the natural angle of the jaw.
4. The mouthpiece is in the center of the lip; the muscles at the corners of the jaw are firm, but controlled.
5. The cheeks are not puffed out.<sup>5</sup>

The First Division Band Method has good photographs to show proper hand-wrist- and embouchure position. For each of the student books a famous performer is posing with his instrument in the proper position. The performers are as follows:

1. Flute: Ralph Guenther
2. Clarinet: Niles W. Hovey
3. Alto and Bass Clarinet: Norman Goldberg
4. Oboe and Bassoon: Arthur Best
5. Saxophone: Sigrud Rascher
6. Cornet: Leonard B. Smith
7. French Horn (E $\flat$  and F): Philip Farkas
8. Baritone and Trombone: Leonard Falcone

---

<sup>5</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corp., 1960), Student's Book, p. 3.

9. Tuba: Bill Bell <sup>6</sup>
10. Drums: Fred Hoey <sup>6</sup>

An accurate and complete fingering chart.

Every one of the band methods has a very adequate beginning instrument fingering chart for each instrument. These charts are not complete, being properly limited to the patterns essential for beginners.

Probably the most effective fingering chart formats are the ones set up in Maurice Taylor's two methods. Not only does he make the charts easy to read, but he includes actual photographs of each instrument, showing the keys or valves with numbers on them, instead of the instrument being presented as a drawing or not at all. As far as possible, the numbers for woodwind keys have been placed directly on the photograph of the instrument, making it easier to find a particular key. He uses the letter "R" with a number to indicate that the key is to be pressed with a finger of the right hand and the letter "L" to indicate that a finger of the left hand should be used.<sup>7</sup>

There is one "cardinal" sin which is committed by certain methods. In The Master Method, MPH Method, and The Band

---

<sup>6</sup>Fred Weber. First Division Band Method. (New York: Belwin, Inc., 1962), Conductor's Score, p. 3.

<sup>7</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 21.

Booster Method, their actual fingering charts were very well written; however, they should never have placed them in the rear portion of their method books. To me it seems much more logical to turn to the front portion of a lesson book for a fingering chart than to the rear of a methods book.

All of the methods under investigation introduce the new fingerings on the same page with the new notes to be learned. Possibly the clearest presentation is in The Belwin Band Builder Method. On the very top of each page the actual keys or valves of the various instruments were drawn out, which looked exactly like the actual keys or valves.<sup>8</sup>

Pacing -- too fast or too slow in progressing.

Most of the method books' pace of progress seemed slow in progressive advancement on their respective instrumental technique. They spend much time making the students play only quarter notes, half notes, dotted half notes, and whole notes. Because of this the student really does not advance properly.

There are, however, a few methods which, depending upon the band director's own personal goal of progress, are adequate in their presentation of beginning techniques.

---

<sup>8</sup>Wayne Douglas. The Belwin Band Builder. (New York: Belwin, Inc., 1953), Conductor's Score pp. 4-5. Student's Book, p. 5.

The Conductor's Score of the Band Fundamentals in Easy Steps adequately summarizes the question of pace in the teaching of musicianship by asking the following question: "How long does it take a class to go through a method?" Because pupils vary in musical ability and because teachers, schedules, and standards differ, a fixed answer cannot be given.<sup>9</sup>

For the proper beginning and mastery of intonation, articulation, interpretation, fingerings, tone production, and rhythm, in most cases a method should be designed to be finished in no less than one or two complete school years. In many schools, pupils are starting young and have the opportunity to play in elementary and junior high bands before becoming members of a fine high school band. In a school system of this kind it is better for the teacher of the beginners to go beyond the teaching of fingerings and rhythm in order to develop other important elements of musicianship. These methods should include correct breathing, phrasing, breath control, correct embouchure, experience in playing music with harmonized parts and independent rhythms, interpretations, intonation, articulation, experience in playing alone, etc.<sup>10</sup>

It is the teacher who should set the pace of the method!

---

<sup>9</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 12.

<sup>10</sup>Ibid., p. 12



But the methods book must be logically arranged in teachable order.<sup>11</sup>

Interesting and stimulating procedure.

Most of the methods books in this sample gear the procedure toward the interests of the student with too much use of melody for the fundamentals to be learned and practically no technical material. There need to be some exercises or scales along with an adequate amount of melody to help master the musical fundamentals.

The Belwin Band Builder Method introduces the slur with very simple half notes, and then goes into the quarter note slur.<sup>12</sup> On the same page there is a discussion of the tie and its difference from the slur. After carefully written exercises on the tie and slur, the melody, "Good Night, Ladies", is used to practice the technique of the tie. On page 16 of this same method, exercises on the technique of the slur are used again, followed by the very famous melody, "Faith of Our Fathers", to show how the slur works in a very famous melody.<sup>13</sup>

---

<sup>11</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 12.

<sup>12</sup>Wayne Douglas. The Belwin Band Builder. (New York: Belwin, Inc., 1953), Conductor's Score, pp. 22-23. Student's Book, p. 15.

<sup>13</sup>Ibid., p. 16.

Other methods which use the very same type of exercise-to-melody-technique are the Band Fundamentals in Easy Steps, Easy Steps to the Band, and the Master Method for Band. This procedure should be more effective than either using just exercises or just plain melodies. The combination of exercises and melodies seems to be the most successful means of music fundamental mastery or perfection.

The Master Method for Band uses another way of presenting its statements of instruction. Throughout the student's book there are rectangular grey-colored boxes, in which simple and concise statements explain to the pupil and teacher why drill is necessary on the fundamentals being stressed.

Every one of the methods made very good use of the footnote or statement to show the students why it is so important to learn certain musical rudiments and master certain instrumental techniques. Each method had its own unique way of presenting the new material which was to be learned.

The Band Fundamentals in Easy Steps and Easy Steps to the Band methods used statements under the line of music which was being studied, to explain the important material. The exercise entitled "Mind Your Business", numbers 4 and 5, is an exercise in tonguing and is accompanied by the statement, "When tonguing, use the tip of the tongue. Do

not move your chin or the face muscles." This emphasizes the proper way to tongue.<sup>14</sup>

Another good example of clear-cut footnotes or statements is found under the song "Twinkle, Twinkle Little Star". The letters D. C. stand for the Italian words Da Capo, which mean "go back to the beginning". Al means "to", Fine is the Italian for "Finish". Therefore, D. C. al Fine means to "go back to the beginning and stay to Fine."<sup>15</sup>

The Master Method for Band uses a different way of presenting statements. They are in a rectangular grey-colored box, usually to the right of each page. A statement is made, "Don't pinch your tones. Take a breath and blow. Don't puff out the cheeks--hold still."<sup>16</sup>

In the Master Method's Conductor's Score there are many statements under the heading "Tricks that Click" which give the teacher added short cuts in the teaching of some musical techniques or rudiments. "Teach legato before staccato" or "When tonguing, a 'scoop' tone is caused by relaxing the embouchure and the air pressure (breath support), not by

---

<sup>14</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. Lesson 6, Conductor's Score, pp. 64-65, Student's Book, p. 9.

<sup>15</sup>Maurice D. Taylor. Easy Steps to the Band. Lesson 11, No. 4, Conductor's Score, p. 104, Student's Book, p. 12.

<sup>16</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Co., 1958), Lesson 1, Conductor's Score, p. 5, Student's Book, p. 4.

the tongue."<sup>17</sup>

The Band Booster Method uses another method of presenting important statements and information; throughout each lesson wherever a new rudiment or technique is introduced, it is presented in a rectangular box at the very top of each page or a flag is drawn with an arrow pointing toward the new item to be learned.<sup>18</sup>

The Belwin Elementary Band Method and The Belwin Band Builder, do not use the footnote or statements on the lesson pages to explain musical techniques or rudiments, but they have a glossary in the back of every book for this information. Whenever a new item is mentioned, a number in a small square is placed directly above the item; then the student looks for the definition of that item in the glossary.<sup>19</sup> An example is the study of lip slurs (38) or Fine (33) or D.C. al Fine (34).<sup>20</sup>

---

<sup>17</sup> Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Co., 1958), Lesson 3, Conductor's Score, p. 13.

<sup>18</sup> Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corp., 1960). Lesson 1, Conductor's Score, pp. 2-3, Student's Book, p. 6.

<sup>19</sup> Fred Weber. The Belwin Elementary Band Method. (New York: Belwin, Inc., 1945), Numbers 110-119. Conductor's Score, pp. 32-34, Student's Book, p. 18.

<sup>20</sup> Ibid., Student's Book, p. 18 and p. 38.

## CHAPTER IV

### RHYTHMIC PRESENTATION

The fact that a large percentage of band students entering high school as well as college are unable to sight-read rhythms accurately, with years of music behind them, is an indication that the rhythm aspect of music performance is not always being taught effectively. What is missing in their rhythmic study is that the student has not developed proper and definite concepts toward the presentation and rendition of groups of notes.<sup>1</sup>

Rhythm is not a series of printed symbols as many people intend. Instead, for practical purposes, rhythm must be regarded as a unique kind of attitude toward a group of notes or printed symbols.<sup>2</sup>

Rhythm is also the division of musical ideas or sentences into regular metrical portions; musical accent and cadence as applied to melody. Rhythm represents the regular pulsation of music.<sup>3</sup>

As long as the notes are single-beat notes, such as quarter-notes in regular common time, the problem is chiefly that of accurate response to the director's beat. Also, as

---

<sup>1</sup>Ernest E. Harris. "Teaching Rhythm", Music Education in Action. (Allyn and Bacon, Inc., 1960), p. 324.

<sup>2</sup>Ibid., p. 325.

<sup>3</sup>Louis C. Elson. Elson's Pocket Music Dictionary. (Oliver Ditson Company, 1940), p. 124.

long as the notes are multiples of the beat, such as a half-note, a dotted half-note, or a whole note, there is no serious problem in the teaching of rhythm. The problem becomes more intellectual when rhythms occur around rhythmic situations in which there is more than one note on a beat, such as eighth-eighth note or dotted eighth note-sixteenth note. Combinations of these types must be developed as note-groupings.

"The student must develop a sense of rhythmic images. Note values must be taught as felt relationships--one to the other--and above all else, as they relate to the basic pulse."<sup>4</sup>

When studying the various rhythmic patterns or groups of notes, one must always be sure to have at least two beats involved. That is, a group of notes such as the eighth note and two sixteenth notes are best learned and perceived as an eighth--two sixteenths followed by a quarter note. "Rhythmic skills must be developed just as definitely and purposefully as the memorization of fingerings on an instrument."<sup>5</sup>

#### I. COMPLETE COVERAGE OF RHYTHMIC FUNDAMENTALS

In order that any methods book show complete coverage of rhythm, the following points must be shown very clearly:

1. Discussion of the basic beginning rhythm, meter, and time fundamentals.

---

<sup>4</sup>Ernest E. Harris, "Teaching Rhythm", Music Education in Action. (Allyn and Bacon, Inc., 1960), p. 326.

<sup>5</sup>Ibid., p. 327.

2. Must show complete coverage of the basic single beat notes--quarter, and the multiples of the beat half note--dotted half or whole note.
3. Complete coverage of the basic note groupings within one count--eighth-eighth, etc.
4. Must cover the compound rhythm pattern--the dotted quarter note-eighth note.
5. Must show the alterations of hold and tie rhythm patterns--the quarter note-eighth note compared with the quarter note followed by a dot.

The term rhythm has already been defined earlier in this chapter, but the term meter needs to be defined. Meter is the rhythm of a musical phrase, not of the measure.<sup>6</sup> Time is another term which needs some defining.

Time is the measure of sounds in regard to their continuance or duration. The speed of the rhythm. The rapidity with which the natural accents follow each other. This is the correct meaning of time. Nevertheless, an almost universal custom prevails of using the word "time" to express the division of the measure as well as the speed. Such division should properly be called either rhythm or measure. Time is classified as 'even', 'triple', 'compound triple' and 'peculiar'. 'Even' times are those where the measure divides naturally into halves. When the measure divides naturally into halves or quarters and each of these subdivisions into thirds, the result is compound even time. 'Triple' times occur when the measure divides itself naturally into thirds, and compound triple rhythms are those where the measure divides into thirds, and each of these thirds again subdivides into thirds. Septuple or quintuple times are where the measure divides into fifths or sevenths.<sup>7</sup>

---

<sup>6</sup>Louis C. Elson. Elson's Pocket Music Dictionary. (Oliver Ditson Company, 1940), p. 99.

<sup>7</sup>Ibid., p. 148.

Most of the methods seem to devote some attention to the beginning rhythm fundamentals, rhythm, meter, and time fundamentals. The methods all stress the importance of rhythm study.

Certain methods seem to present the beginning materials better than others. The Band Booster includes a good beginning discussion of the rhythmic fundamentals. Before the first note is introduced this method introduces the fundamentals that should be mastered before actual playing begins by the heading, "Things You Should Know Before We Begin".

This page covers such fundamentals as the following:

1. Staff
2. G Clef
3. Bar Line
4. Double Bar
5. Measure
6. Whole Note - Whole Rest
7. Half Note - Half Rest
8. Quarter Note - Quarter Rest
9. Flat - Sharp - Natural
10. Time Signatures -  $4/4$ ,  $3/4$ ,  $2/4$
11. The names of notes <sup>8</sup>

The Master Method for Band also seems to present beginning rhythmic fundamentals quite well. Again before the student plays his first note, a full page of beginning fundamentals is presented.

1. Whole note receives 4 beats. One whole note-- count the beats--1, 2, 3, 4, one whole rest-- count the rests--1, 2, 3, 4.

---

<sup>8</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corp., 1960), Student's Book, p. 4.



2. Half note receives 2 beats. Two half notes--count the beats--1, 2, 3, 4, two half rests--count the rests--Rest-R-R-R.
3. Quarter note receives 1 beat. Four quarter notes--count the beats--1, 2, 3, 4, four quarter rests--count the rests--Rest-R-R-R.
4. Treble Clef - Bass Clef
5. Common time or 4/4
6. The names of the notes in Bass and Treble Clef
7. Bar Line
8. Double Bar Line
9. Measure
10. Sharps, flats, and naturals.
11. Major Scale
12. Chromatic Scale<sup>9</sup>

The methods books, First Adventure in Band, The Belwin Band Builder, and The Belwin Elementary Band Method, either written or edited by Fred Weber, have another system or showing the importance basic beginning rhythm fundamentals. They introduce the rhythm fundamentals through an "index system". That is, numbers are placed within a circle with an arrow pointing to the items to be discussed. Then the student is to refer to the rear of the lesson book to the musical index entitled "Musical Signs and Terms in This Book", where an explanation of the numbered fundamental is given. An example -

---

<sup>9</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Conductor's Score, p. 4, Student's Book, p. 2.

No. 1 - staff - 5 lines and 4 spaces.<sup>10</sup>

Other methods books present a page of fundamentals, but put that page in the rear portion of the book without any emphasis of the fundamentals.

Coverage of the basic single beat notes and their multiples.

Every one of the methods books seem to cover the quarter note, half note, dotted half note, and whole note rhythm combination very well. They use various exercises which incorporate various combinations of these rhythms, simple tunes, long tone exercises, etc.

The Band Fundamentals in Easy Steps by Maurice D. Taylor seems to introduce and show the basic single beat notes effectively. This method introduces the whole note followed by the whole rest first. This is incorporated with the introduction of the first tones to be played by the beginner.

About half way through the second lesson the half note is introduced in combination of two half notes per measure followed by a whole rest in the next measure. The half rest is introduced with quarter notes, not half notes. (Exercise No. 8, "Half Rests".) Exercise No. 9, which is still part of the same exercise "Half Rests", has the rhythms turned completely around compared with Exercise No. 8. The first

---

<sup>10</sup>Wayne Douglas. The Belwin Band Builder. (New York: Belwin, Inc., 1953), Conductor's Score, p. 5, Student's Book, p. 26.

measure has a half rest, worth two counts, followed by two quarter notes.

The dotted half note is introduced in Lesson 3, Exercises 1 and 2 are presented together. Within Lessons 3 and 4 various combinations of notes and rests are shown with exercises, duets, solos, etc. By the end of Lesson 4 all of the basic simple beat notes have been introduced. Exercise 9 of Lesson 4, entitled "Complete Review of Notes and Rests", includes everything that has been covered in the first part of the book--the various notes and rests (quarter, half, dotted half, and whole). This exercise also asks the students to answer the following basic questions about the notes and rests studied so far: "Give the value name of each note and rest and the number of beats it receives. Next, give the letter name and show the fingering. Then try to play this review without a mistake."

By the end of Lesson 17 the basic simple beat notes and their rests have been presented in detail within the 4/4, 3/4 and 2/4 time signatures.<sup>11</sup>

Coverage of the basic note groupings within one count (eighth note-eighth note) etc.

Most of the method books cover the basic subdivision

---

<sup>11</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Miles Music, Inc., 1960), Lessons 1, 4, 9, and 17. Conductor's Score, pp. 36-37, 42-46, 55, 137-142. Student's Book, pp. 4, 7, 20.

notes of one count--eighth-eighth in 4/4 time; quarter-quarter in 2/2 or cut time. Quite a bit of time is spent on this phase of the basic note groupings within one count. Going any deeper into rhythmic combinations which are more complicated is simply not done by almost all of the methods.

The Easy Steps to the Band by Maurice Taylor seem to do an adequate undertaking with the more complicated one-beat note groupings, in addition to the basic "on beat" note combinations. This method, as early as Lesson 9, introduces the basic eighth note-eighth note combinations by showing two eighth notes in the first count of a 2/4 measure followed by the quarter note on the second beat, thus showing that two eighth notes equal one count. This method introduces such songs as "Polly Wolly Doodle", "Twinkle, Twinkle Little Star", and "Jolly Old St. Nicholas" to show the students how the eighth-eighth rhythm combination fits into famous songs. Lesson 20 introduces the first complicated and probably one of the hardest patterns of rhythm to teach and learn correctly, the dotted eighth-sixteenth note.

The dotted quarter note followed by eighth note is introduced first to explain that the dot that sits by any given note is worth half the value of the note to which it is adjacent. The dotted quarter-eighth rhythm pattern will be discussed later on in this chapter.

Exercise 5 of Lesson 20 introduces the dotted eighth-

sixteenth by defining it as "one beat for two notes with the first sounding much longer than the second"; in other words, the dotted eighth is long and the sixteenth is short--long, short; long, short; etc. Various combinations of exercises are introduced in Lesson 20 to show that the dotted eighth-sixteenth fits into a measure. For example, in Exercise 11 in the song "Gaudeamus", written in  $3/4$  time, it shows the dotted eighth-sixteenth note as the first count followed on the next two counts by two quarter notes. On Exercise 12, in  $4/4$  time, the tune, "Little Brown Church in the Vale", makes the comparison of the two rhythm patterns.

The point made in Lesson 21, Exercises 7 and 8, is that the dotted eighth-sixteenth note must not be confused with the eighth-eighth note rhythm pattern. Exercise 7 shows a simple melody with dotted eighth-sixteenth notes and that same melody in eighth-eighths. This indicates clearly that both rhythm patterns fall into one and that they are different but yet close in rhythmic make-up.

Lesson 21, Exercise 5 introduces the next pattern of the one-beat note group, the four sixteenth notes within a "one" count pattern. The lesson defines this pattern as four equal notes played within one count.

The eighth note and two sixteenth note rhythm pattern is introduced in Lesson 22, Exercises 4, 5, 6, and 7. They show that the eighth and two sixteenth notes fall within one

count in 2/4, 3/4, and 4/4 time. Exercise 8 of the same Lesson 22 summarizes the rhythm patterns which have been discussed so far.

Lessons 23 and 24 briefly discuss the same patterns just mentioned except in 2/2 or 6/8 time. The lesson discusses 6/8 time in two ways. In slow music the eighth note usually gets one beat; in fast music, the dotted quarter note gets one beat. Cut time or 2/2, as it is also known, is discussed in detail in Lesson 24, comparing the rhythm to the same rhythm in 2/4 time.

Rhythm patterns where the accent falls in unusual places or syncopation are discussed in Lesson 25. Exercise 9 of Lesson 25, which is the famous tune, "Comin' Thro' the Rye", compares the dotted eighth note-sixteenth note to the sixteenth note-dotted eighth note. Triplets are compared with two eighth notes - four sixteenth notes rhythm patterns in Exercises 10 and 11 of the same Lesson 25. "The triplet is a group of three notes played in the usual time of two or four similar ones."<sup>12</sup>

Coverage of the basic note groupings within more than one count.

Most of the methods do not present the compound rhythm-

---

<sup>12</sup>Maurice D. Taylor. Easy Steps for Band. New York: Mills Music, Inc., 1942, Lessons 10-11, 20-25. Conductor's Score, pp. 100-105, 157-194. Student's Book, pp. 4-5, 21-26.

dotted quarter note-eighth note in 4/4 time or the dotted half note-quarter note in cut-time or 2/2 time in their first method books.

The Belwin Elementary Method by Weber spends some time discussing the dotted quarter note followed by the eighth note within Exercises 181-189 on page 30. The use of such tunes as "America the Beautiful", "Silent Night", and "Alma Mater" emphasized this rhythm. A great emphasis is made of consecutive dotted quarter note-eighth note rhythm patterns.<sup>13</sup>

The Easy Steps to The Band method book also spends some time on the dotted quarter followed by an eighth note within Lesson 13. The method suggests at this point in the beginner's progress that one does not show the actual counting of this rhythm pattern because it will only confuse him.

Lesson 24 of Easy Steps makes the comparison of the dotted quarter note-eighth note in 4/4 time to the dotted half note-quarter note in 2/2 time.<sup>14</sup>

The Master Method for Band, written by Peters, possibly shows best the comparison between the dotted quarter note-

---

<sup>13</sup>Fred Weber. The Belwin Elementary Method. (New York: Belwin, Inc., 1945), pp. 181-189. Conductor's Score, pp. 63-65. Student's Book, p. 30.

<sup>14</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Lessons 13 and 24. Conductor's Score, pp. 117 and 185.

eighth note and the quarter tied to an eighth followed by another eighth. Lesson 13 makes the comparison in 4/4 time. Lesson 15 makes the same comparison in 2/4 time.<sup>15</sup>

Coverage of the miscellaneous tied rhythm patterns.

This type of rhythm seems to be well covered in the Master Method for Band by Peters. Lesson 4 presents the dotted half note tied to a quarter note over the bar line. Such tunes as "Merrily We Roll Along" emphasize this rhythm pattern. The comparison is made in 4/4 time.

The slur is introduced in Lesson 9. A whole note slurred to another whole note, a half note slurred to a half note, and a quarter note to a quarter note with variations are mentioned.

Lesson 16 presents tied rhythms within 6/8 time, with the dotted half note tied (which gets six counts in a slow 6/8 time) to a dotted quarter note (which gets three counts in slow 6/8 time). The exercises are first counted in slow 6/8 time and then in fast 6/8 time.

Lesson 17 emphasizes the dotted quarter note tied to a quarter note through the famous tune, "Drink to Me Only With Thine Eyes." The dotted quarter note tied to an eighth note is also emphasized in this lesson.

---

<sup>15</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lessons 13 and 15. Conductor's Score, pp. 61-72. Student's Book, pp. 18-20.



Lesson 18 emphasizes the same rhythm, the dotted quarter tied to an eighth note and the dotted half note tied to a quarter note, in 3/8 time. Cut-time or 2/2 times tied rhythm patterns which compare to the ones in 4/4, 3/4, 2/4, 6/8, and 3/8 times are mentioned in Lessons 19-21.<sup>16</sup>

The Master Method makes a great emphasis of rhythm in patterns. The teacher's score makes the suggestion that the band instructors should not be in any hurry to finish any beginning book because an adequate and complete rhythm foundation must be developed.

## II. ALL MATERIALS ARRANGED PROGRESSIVELY IN TEACHABLE ORDER

Just as important as complete coverage of rhythmic fundamentals and patterns, all rhythmic materials must be progressively arranged in teachable order.

Before discussing whether rhythmic materials are progressively arranged in teachable order, the system of rhythmic reading needs to be discussed. The Easy Steps to the Band by Maurice Taylor presents a system of rhythmic reading called "The Unit Method of Rhythmic Reading". This plan is similar to the system used today in our schools to teach language reading to the first grade pupil. This procedure

---

<sup>16</sup>Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lessons 9, 16-21, Conductor's Score, pp. 44, 73-96, Student's Book, pp. 13, 22-28.

is to select a word within the vocabulary of the class and then present the written symbol. This is followed by making an extensive association between the written word and the article, action, or thought for which it stands. Use the written word in many new settings until the word calls to mind its meaning, and finally, perhaps many months later, calls attention to the various letters and syllables of which the word is constructed. It should be noted that until the final stage the child always sees the word as a whole and not as a succession of letters; in actual reading the word is seen as a "unit".

A similar plan is followed in teaching the unit method of rhythm reading, except that it is usually necessary to begin one step earlier because there is the probability that the unit to be presented is not already within the pupil's musical vocabulary, or at least is not thought of as a unit. The first step is to play or sing the new problem until the class can distinguish it from other units they may have learned. In connection with this step there should be discussion concerning the way it sounds and the way it is measured by beats or counts. The next step is to have the class play the new unit. Following this, introduce the notation, teach its value name, and to be extensive, use in as many different exercises and pieces as possible; clinch the proper reaction to the note or notes making up the unit. (Application of the foregoing procedure to a definite problem can be found on page 88 of this method.) When the reading is fairly well established, the notation should be analyzed, mathematical relationships taught, and the value name of the note, or notes, reviewed. This last step will add to the general conception of rhythmic and notation, as well as simplify the teaching of new problems. Avoid presenting new units before these previously taught are well-learned since otherwise

the pupil is hopelessly confused and the director's time wasted. This suggestion applies to any method of teaching rhythm reading.

These are two difficulties encountered in reading music that are not found in language reading; the former requires a definite and continuous rhythm, and does not have the units set apart as is the case with words. These difficulties would make the reading of music quite discouraging if it were not for the fact that compared to the words in our language there are very few rhythm units. Rapid and accurate reading of rhythm requires that the eyes immediately group the note or notes of each succeeding unit and that the tones be produced without hesitation. Just as the number of letters in words varies, so the number of notes in units varies (a - go - boy - bird - build; four - four - quarter - two eighths - two sixteenths and eighth - four sixteenths). Since the rhythm units are not separated in any way, it is very helpful in presenting new problems or diagnosing a troublesome passage to circle the units, making them apparent to the eye. Though most notes are one count in length, there are a few which cannot be subdivided and therefore require two or more counts.

All units begin exactly on the beat; in other words, when the foot touches the floor. Ties are carried in the mind and do not affect the mental grouping of the notes. Rests are not used to make separate units unless a separate problem in performance is involved. A measure may contain one or more units; each new measure always begins a new unit.

The use of some means of marking the pulses or beats is recommended. While playing, this will be done by tapping the foot, but when singing or studying the rhythm apart from the instrument, the pupils may clap their hands, beat with the forefinger in the palm of the opposite hand, or beat with the forefinger under the printed notes. The beating motion should be perfectly steady at a tempo of about seventy-six per minute and the down and up movements equally spaced. (Do not call attention to the up movement unless necessary.) Those who have trouble beating steadily should practice it; they can hardly be expected to play with a steady rhythm if they cannot feel the rhythm. In the "Unit Method of

Rhythm Reading" the beat is thought of as a starting point rather than as a duration of time.<sup>17</sup>

Since the measure accents are secondary, the Easy Steps to the Band method makes no distinction in the reading of 2/4, 3/4, and 4/4 time except to note that the number of beats in the measures varies; the units are played the same way within each of these meters.

The Easy Steps to the Band method is organized around the principal rhythm units of various meters:

Principal Rhythm Units of 2/4, 3/4 and 4/4 Measures

1. Whole note or rest. Four beats.
2. Dotted half note. Three beats. Comments of Unit No. 1 apply.
3. Half note or rest. Two beats. Introduced in Lesson 1. Comments of Unit No. 1 apply.
4. Quarter note or rest. One beat. Introduced in Lesson 1.
5. Eighth notes. Introduced in Lesson 8, first actual use in Lesson 9.
6. Dotted quarter followed by an eighth note. (One of the few two-beat units.) Introduced in Lesson 13.
7. An eighth note followed by an eighth rest. Introduced in Lesson 16.
8. An eighth rest followed by an eighth note. Often spoken of as "afterbeats". Introduced in Lesson 18.

---

<sup>17</sup> Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Conductor's Score, "The Unit Method of Rhythm Reading", pp. 23-24.

9. Dotted eighth note followed by a sixteenth note. Introduced in Lesson 20.
10. Four sixteenth notes. Introduced in Lesson 21. Four equal tones in one beat; the first note comes on the beat.
11. Eighth note and two sixteenth notes. Introduced in Lesson 21. A long and two short tones in one beat.
12. Two sixteenths and an eighth note. Two short tones followed by a long tone, all in one beat.
13. A sixteenth note followed by a dotted eighth note. Introduced in Lesson 25. A short tone followed by a long one, both in one beat.
14. An eighth note followed by a quarter note followed by an eighth note. A simple form of syncopation introduced in Lesson 25. One of the few two-beat units.
15. An eighth note followed by a dotted quarter. A two-beat unit closely related to No. 14. Introduced in Lesson 25.
16. A triplet of eighth notes. Introduced in Lesson 25. Three equal tones in one beat.
17. An eighth followed by a triplet of sixteenth notes.<sup>18</sup>

#### Principal Rhythm Units of $\mathcal{C}$ , 2/2, and 3/2 Measures

Each unit presented here, although not written with the same note values, corresponds exactly with the units bearing the same number under Principal Units of 4/4, 3/4, and 2/4 Measures. Alla breve or  $\mathcal{C}$  rhythm is introduced in Lesson 24. Teach that alla breve and 2/2 are identical.

---

<sup>18</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942) Conductor's Score, pp. 24-25.

1. A whole note with two brackets around it. Four beats.
2. Dotted whole note or dotted whole rest. Three beats.
3. Whole note or whole rest. Two beats.
4. Half note or half rest. One beat.
5. Two quarter notes. One beat.
6. A dotted half note followed by a quarter note. A two-beat unit. Variation--a dotted half note followed by two eighth notes.
7. A quarter note followed by a quarter rest. One beat.
8. A quarter rest followed by a quarter note. One beat.
9. A dotted quarter note followed by an eighth note. A two-beat unit.
10. Four eighth notes. One beat.
11. A quarter note followed by two eighth notes. One beat.
12. Two eighth notes followed by a quarter note. One beat.
13. An eighth note followed by a dotted quarter note. One beat.
14. A quarter note followed by a half note followed by a quarter note. A two-beat unit. Variations-- a quarter rest followed by a half note followed by a quarter note; and a quarter note followed by a half note followed by a quarter rest.
15. A quarter note followed by a dotted half note. A two-beat unit.
16. A triplet of eighth notes. One beat.

17. A quarter note followed by a triplet of eighth notes. One beat. Variations--a triplet of eighth notes followed by a quarter note and two successive eighth note triplets.<sup>19</sup>

Principal Rhythm Units of 3/8, 4/8, 6/8, and 9/8 Measures

The rhythms may be divided into units in two different ways, depending upon the character of the music and the temp desired. For slow tempos, the eighth note is treated as a one-beat unit whereas for faster music three eighths are taken together for a one-beat unit; the latter is more common. The 4/8 rhythm patterns cannot be divided by three; only the single eighth note unit can be used. The principal units of 3/8, 4/8, 6/8, 9/8, and 12/8 rhythms are shown below but do not need any explanation because they are basically the same as the 4/4, 3/4, and 2/4 rhythms.

One Beat for an Eighth Note

1. Dotted half note. Six beats.
2. Half note. Four beats.
3. Dotted quarter note. Three beats.
4. Quarter note. Two beats.
5. Eighth note. One beat.
6. Two sixteenth notes. One beat.
7. A sixteenth note followed by a sixteenth rest. One beat.

---

<sup>19</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Conductor's Score, p. 25.

8. A sixteenth rest followed by a sixteenth note. One beat.
9. Four thirty-second notes. One beat.
10. A sixteenth note followed by two thirty-second notes. One beat.
11. Two thirty second notes followed by a sixteenth note. One beat.
12. A sixteenth note followed by an eighth note followed by a sixteenth note. A two-beat unit.

One Beat for Three Eighth Notes

1. Dotted half note. Two beats.
2. Dotted quarter note. One beat.
3. A quarter note followed by an eighth note. One beat.
4. An eighth note triplet. One beat.
5. An eighth note followed by an eighth note rest followed by an eighth note. One beat.
6. An eighth note rest followed by two eighth notes. One beat.
7. Two eighth notes followed by an eighth rest. One beat.
8. Six sixteenth notes. One beat.
9. An eighth note followed by four sixteenth notes. One beat.
10. Two sixteenth notes followed by an eighth note followed by two sixteenth notes. One beat.
11. Two eighth notes followed by two sixteenth notes. One beat.
12. Two sixteenth notes followed by two eighth notes. One beat.



13. A dotted eighth note followed by three sixteenth notes. One beat.
14. A dotted eighth note followed by a sixteenth note followed by an eighth note. One beat.
15. Two eighth notes followed by a sixteenth note. One beat.<sup>20</sup>

Very few of the methods books studied actually presented their rhythm materials in progressively arranged, teachable order. The Easy Steps for Band by Maurice Taylor seems to offer an adequate presentation of rhythmic fundamentals in a teachable manner, but yet not as adequate as the Master Method for Band by Charles S. Peters.

The actual technique of presenting the rhythm patterns is based, for a large part, on the "Unit Method of Rhythm Reading", presented by Maurice Taylor in the teacher's manual of his Easy Steps for Band method.

Charles S. Peters' rhythmic approach or technique of rhythmic presentation is based upon rhythmic lines presented either at the beginning or near the middle of each lesson. He calls these rhythmic lines, "Count Line", which are from four to eight measures in length. Peters presents various exercises and melodies in unison, duet, or trio forms which drill upon the rhythm patterns presented in each lesson.

There are a total of twenty-four lessons in the Master

---

<sup>20</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942) Conductor's Score, p. 26.

Method for Band, each with a different rhythm pattern in the various time signatures. The entire method emphasizes the important fundamentals of rhythm, tone production, and the ability to read.

In order to show the various rhythm patterns, each lesson will be discussed separately. Discussion will be centered only upon the rhythm patterns presented within each lesson, under the heading, "Count Time".

The counting method used when discussing the rhythm patterns is as follows:

1. Count every exercise out loud, with either foot tapping or hand clapping; used to emphasize the "on beat". When counting insist that each band student count crisply and rhythmically.
2. Clap or tap as the rhythm is sung.
3. Play the rhythm on a given unison concert pitch note. Tap as the rhythm is played.
4. Play the rhythm without tapping.

Lessons 1-15 of this method book present all of the possible single rhythm patterns within 4/4, 3/4, and 2/4 time. The following is an example of a rhythm pattern discussion of these time signatures:

Lesson 1: This rhythm pattern or "Count Time Line" is in 4/4 time with measures one, three, and five containing a whole note worth four counts each. The second, fourth, and six measures contain whole rests, which are worth four counts each. The Count: 1 - 2 - 3 - 4, Rest - Rest - Rest, etc. Exercises 1-4 emphasize this rhythm pattern.

Lessons 16-18 of this method book present all of the possible simple rhythm patterns within 6/8 and 3/8 time. An example of a rhythm pattern discussion of these time signatures is as follows:

Lesson 16: This rhythm pattern is in 6/8 time. Measures one, three, and five contain a dotted half note. Measure five's dotted half note is tied over the bar line to measure six's dotted quarter note, which is followed by a quarter rest and an eighth rest. Measures two and four contain two dotted quarter notes. The Count:

Slow Tempo:  $\underline{1} - \underline{2} - \underline{3} - \underline{4} - \underline{5} - \underline{6}$ ,  
 $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} - \underline{\underline{4}} - \underline{\underline{5}} - \underline{\underline{6}}$ ,  $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} - \underline{\underline{4}} - \underline{\underline{5}} -$   
 $\underline{\underline{6}}$ ,  $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} - \underline{\underline{4}} - \underline{\underline{5}} - \underline{\underline{6}}$ ,  $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} - \underline{\underline{4}} -$   
 $\underline{\underline{5}} - \underline{\underline{6}}$ ,  $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} - \underline{\underline{4}} - \underline{\underline{5}} - \underline{\underline{6}}$ ,  $\underline{\underline{1}} - \underline{\underline{2}} - \underline{\underline{3}} -$   
 $\underline{\underline{R}} - \underline{\underline{R}} - \underline{\underline{R}}$ .

Fast Tempo:  $\underline{1} - \underline{2}$ ,  $\underline{1} - \underline{2}$ ,  $\underline{1} - \underline{2}$ ,  $\underline{1} - \underline{2}$ ,  
 $\underline{1} - \underline{2}$ ,  $\underline{1} \underline{R} \underline{R}$ . Exercises 106-108 emphasize this rhythm pattern.

Lessons 19-21 present all of the possible simple rhythm patterns within cut-time (2/2) or 3/2 time. An example of a rhythm pattern discussion of these time signatures is as follows:

Lesson 19: This rhythm pattern is in cut-time or alla breve time. Measures one and five have whole notes with the whole note of measure five tied to the quarter note of measure six, which following the quarter note has a quarter rest and a half rest. Measure two has two half notes. Measure three has four quarter notes. Measure four has a half note and two quarter notes. The Count:  
 $\underline{1} - \underline{2}$ ,  $\underline{1} \underline{2}$ ,  $\underline{1}$  an  $\underline{2}$  an,  $\underline{1} \underline{2}$  an,  $\underline{1} - \underline{2}$ ,  $\underline{1} \underline{R} \underline{R}$ .  
 Exercises 123-124 emphasize this rhythm. <sup>21</sup>

---

<sup>21</sup> Charles S. Peters. Master Method for Band. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lessons 1-15, 16, 18, 19-21. Conductor's Score, pp. 5-72, 73-76, 81-86, and 87-98. Student's Book, pp. 3-21, 22, 24-25, and 26-28.

## CHAPTER V

### TONAL PRESENTATION

Tonal presentation of any band performance is of utmost importance. "A band that plays medium grade music well, with a fine tone, is preferable to one that performs the most difficult works. Good tonal quality is essential for colorful, interesting musical listening; and good band tone is mainly dependent upon the following:

1. Embouchure
2. Breath control
3. Instrument
4. Mouthpiece
5. Reed and ligature
6. Daily practice
7. Correct warm-up"<sup>1</sup>

The preceding points which are very important in band performance are also important in beginning band instruction. Good tone should be developed before a vibrato or instrument range is developed. This tonal development has to be achieved through the use of an ample supply of melodies in our methods books, which show an authentic value. These melodies must also introduce dynamic change--that is, a difference in playing loudly or softly. Proper tempo and tempo change must also be shown.

The next important phase of tonal production is the

---

<sup>1</sup>Clyde W. Duvall. The High School Band Director's Handbook. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1960), Chapter 10, "Tone", pp. 128-129.

use of ensemble or full band experience. Our methods books must provide an opportunity for various combinations of instruments to play together; they must also provide for the full group of instruments to play together. The arrangements must be of the highest caliber, not of the trite variety.

Fingerings are also of the utmost importance in beginning instruction. There needs to be in all methods books ample use of exercises to develop the use of all practical fingerings, with the preferred fingerings freely indicated.

Much needs to be done in providing for the technical problems of beginning instrumental instruction through our methods books. The problems should be divided into two categories:

#### General Problems of all Instruments

1. Tone Production: embouchure, breath support
2. Articulation:
  - a. Normal attack
  - b. Accented attack
  - c. Staccato attack
  - d. Legato attack
  - e. Slurring

#### Special Problems of Various Instruments

1. Clarinet high register and register change.
2. Lip slurring or flexibility of the brass instruments.
3. General percussion technique.

### I. MUSICAL MELODIES

All of the methods books studied make very good use of

the melody. The melodies are geared to the interests of the student.

Some of the methods, however, use many melodies which are too simple in nature. These melodies have no authentic or melodic value. The quality of the melody, "Mary Had a Little Lamb", for instance, certainly does not show intellectual taste, while holding the interest of the student. In most cases, the students get tired of playing simple nursery rhyme tunes throughout an entire methods book. A methods book must include, in addition to nursery rhymes, sacred or hymn tunes, folk songs, patriotic songs, and simple melodies from the classics.

The M.P.H. Band Method, written by John Kinyon, makes good use of all types of melodies by using such nursery rhymes as "Lightly Row" and then uses such tunes as the sea chanty "Blow the Man Down"; sacred tunes such as "Faith of Our Fathers"; negro spirituals such as "Some Folks Do"; and simple classical tunes such as "The Emperor Waltz" by Johann Strauss. Many other famous melodies are used along with the regular exercises used for technical study.<sup>2</sup>

The Band Booster Method for the Beginning Band by Kinyon, Berg, and McKay probably uses many original melodies

---

<sup>2</sup>John Kinyon. The M.P.H. Band Method. (New York: M. Witmark and Sons, 1962), No. 18, 32, 46, 53 and 54. Conductor's Score, pp. 13, 21, 29 and 34. Student's Book, pp. 4, 6, 8 and 9.

which are of very fine musical taste. For an example, on page 8, Lesson 3, George Fredrick McKay, one of the authors of this band course, presents two very simple and original melodies to emphasize the use of the quarter note followed by a quarter rest--"Primitive Dance", a tune with a simple oriental flare, and "Smooth Sailing", a tune with long tones used to show continuous, smooth movement of a melodic line.<sup>3</sup>

### Dynamic change

Most of the methods emphasize dynamic change in a very elementary manner, a way in which the student should master the basic elements of dynamic change--soft, medium soft, medium loud, loud and very loud--quite easily.

Some methods, however, don't mention dynamic markings in their entire book because the authors of these methods have their own philosophy about dynamic change. It is important that beginners first develop a correct embouchure, a free flow of the breath and a clear tone. Too early efforts to produce varying dynamic levels may work against the important objectives just mentioned and may also bring on problems of intonation.

"When the teacher feels that the class is ready, he may begin to build volume control by asking that a given

---

<sup>3</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corporation, 1960), Lesson 3, No. 6. Conductor's Score, p. 6. Student's Book, p. 8.

melody be played louder or softer. Later he may dictate certain measures to be play 'loud' and others 'soft'. When dynamic terms and abbreviations are used too early the usual result seems to be that they are neglected because the teacher is confronted with more urgent problems."<sup>4</sup>

The majority of the authors do make a basic emphasis of dynamics. The Easy Steps to the Band method makes mention of piano (p), forte (f), mezzo forte (mf), and fortissimo (ff). Only a quick mention is made of these dynamics, not to confuse the students, between Lessons 15 and 19 of the method.<sup>5</sup>

The M.P.H. Band Method by Kinyon probably makes the best emphasis of the sudden or quick piano (p) to forte (f) dynamic change, by using the famous Mexican tune, "The Mexican Song". This tune employs two soft measures in 3/4 time followed by a rest and then by two notes which are forte (f). This gives the students a very good idea of how effective such a change can be.<sup>6</sup>

The Band Booster Method for Band by John Kinyon, Richard

---

<sup>4</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 9.

<sup>5</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Lessons 15 and 19. Conductor's Score, pp. 126-132 and 150-156. Student's Book pp. 16 and 20.

<sup>6</sup>John Kinyon. The M.P.H. Band Method. (New York: M. Witmark and Sons, 1962), Nos. 75 and 76. Conductor's Score, p. 46. Student's Book, p. 12.



Berg, and George Fredrick McKay probably gives the most complete treatment of dynamics and dynamic change.

Lesson 8 of this method introduces (p) and instead of calling it "piano", they simply tell the student that (p) means "soft". The tune "Faith of Our Fathers" is used to introduce soft playing. The tune is played at about a medium temp in legato style.

Loud or (f) is also introduced in Lesson 8 through the tune, "The Turkish March" by Mozart. The tune is played at a fairly fast tempo. All of the new dynamic markings are introduced usually at the top of each lesson.

This method introduces (mf) in Lesson 11. Again they only mention that (mf) means "medium loud". Richard Berg introduces (mf) within his original melody, "Chromatic Melody", a melody in a moderate tempo.

Lesson 13 introduces the crescendo or gradually louder sign. Within the original tune by George Fredrick McKay, "Dance of the Gnomes", a crescendo is shown going from the dynamic marking (mf) to the dynamic marking (f). The notes themselves are going up nearly by step.

Lesson 14 introduces (mp) and explains that this means "medium soft". A duet with the name "Bells of San Rey", by Berg has the top line or melody line played (mp), while the bottom line imitates the sound of distant church bells.

Lesson 15 introduces the diminuendo or gradually softer

sign. The long tone exercise, "Tune Up Time" by Kinyon shows one measure of crescendo, the next measure diminuendo, etc. This method of showing both gradually louder and gradually softer seems to be a very effective method of teaching dynamic change.

Lesson 19 introduces (ff) or very loud, through an easy scale exercise of quarter notes.<sup>7</sup>

### Tempo change.

Almost all of the methods studied make no mention at all of tempo change. The authors of the methods books seem to feel that in the beginning stage of instrumental instruction, occasional verbal mention to the students is sufficient on the subject of tempo change.

One method, Band Fundamentals in Easy Steps, by Maurice Taylor, only mentions beneath a couple of little melodies the words: "slow gradually down" or "speed up slightly". Otherwise, no other mention is made of tempo change.

The M.P.H. Band Method by John Kinyon briefly mentions the word "ritard" or "rit." as meaning "slow down". A tune entitled "Evening Song" by Kinyon is used to introduce the ritard. Throughout the rest of the method the term "ritard"

---

<sup>7</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corporation, 1960), Lessons 8, 11, 13, 14, 15 and 19. Conductor's Score, pp. 16, 22, 28, 30, 32 and 40. Student's Book, pp. 14, 18, 21, 22, 23 and 28.

is mentioned occasionally.<sup>8</sup>

The Band Booster Method for the Beginning Band by John Kinyon, Richard Berg, and George Fredrick McKay, seems to do the best job of teaching tempo change. After the term "ritard" is introduced, ritards are shown throughout the rest of the method amongs many of the tunes and ensemble arrangements.

Lesson 9 introduces the term "ritard" as meaning "slow down". The famous melody, "Abide with Me", is used to introduce the ritard. The term "ritard" is also mentioned, along with other new musical terms and ornaments to learn, which all are included at the very top portion of Lesson 9.

This same method is the only method which, after showing a ritard, mentions the term "a tempo", which means "return to the original tempo". The tune, "April Showers", by Silvers and De Sylva, is used to show both a ritard and the a tempo.<sup>9</sup>

## II. ENSEMBLE OR FULL BAND ARRANGEMENTS

### Ensemble arrangements.

Ensemble arrangements are duets, trios, etc. Most of

---

<sup>8</sup>John Kinyon. The M.P.H. Band Method. (New York: M. Witmark and Sons, 1962), Nos. 97-99. Conductor's Score, p. 58. Student's Book, p. 15.

<sup>9</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corporation, 1960), Lesson 9, No. 6. Conductor's Score, p. 18. Student's Book, p. 15.

the methods books studied seem to adequately present duets and trios in their methods books, although there are methods books which use nothing but the unison approach to playing.

Too many of the methods depend upon the piano for the harmonic background. The Band Booster Method by Kinyon, Berg, and McKay, spends considerably too much time with piano accompanied melody and not enough time on simple duets and trios. The tune, "Sweet Betsy from Pike", is played in complete unison by the entire band, with the piano playing the accompaniment. This piano accompaniment is excellent only if these melodies are to be used by soloists at a program; in most cases, however, using the piano in the teaching situation is worthless. The students must get as much simple harmonic playing as possible.

This same method does some work with simple duets or trios. When working with tuning, simple chords are introduced with the tune, "Tune Up Time", which uses a triad or three note chord in the treble parts and unison chords in the base parts. The inexpedient part of this arrangement is that the bass parts are not getting a change to play three-part harmony. An occasional duet or two is used throughout the method.<sup>10</sup>

---

<sup>10</sup>Richard Berg, John Kinyon, and George Fredrick McKay. The Band Booster. (New York: Remick Music Corporation, 1960), Lesson 17, No. 2 and Lesson 15, No. 4. Conductor's Score, pp. 36 and 33. Student's Book, pp. 26 and 23.

Maurice Taylor's two methods books, Easy Steps to the Band and Band Fundamentals in Easy Steps, use with many of his melodies, a simple harmony part which is optional. As early as Lesson 3, Numbers 7 and 8, the Band Fundamentals in Easy Steps presents harmony. The method used to first introduce the harmony is to play the two exercises separately. and then play them together. Maurice Taylor explains the technique in the following way:

Take time to bring out the meaning of the words unison, harmony, and harmonized. Before playing No. 7, make a comparison of Nos. 7 and 8; let the class discover which measures will sound harmonized and which in unison. Then mention that Nos. 7 and 8 are playable together.

Practice No. 7 and No. 8 separately. Then select one of the better students to play No. 7 and another to play No. 8. (It is best to start this work by selecting instruments playing in the same register.) Let the others in the class listen to the sound of the unison and harmonized measures.

Review Nos. 7 and 8 until all understand what is happening and feel comfortable in playing the harmonized measures.

Both the Easy Steps to the Band and Band Fundamentals in Easy Steps seem to contain considerable harmonized material from this point onward. At first it will be very simple and usually is approached through unison.<sup>11</sup>

The Belwin Elementary Band Method by Fred Weber does

---

<sup>11</sup>Maurice Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Lesson 3, Nos. 7 and 8. Conductor's Score, p. 48. Student's Book, p. 6.

extensive work with simple harmony. He sets aside a section of duets, trios, etc., under the heading, "Harmony Section". The duets are arranged with a bass part played as the third part. Also, a simple four-part choral is presented. Throughout this harmony section simple marches and waltzes are introduced. These arrangements are written in simple straight chord by chord movement. The parts never number more than four basic ones. The percussion simply play the basic on and off beat pattern that they are accustomed to playing in the beginning stages.<sup>12</sup>

The Master Method for Band by Charles Peters also supplies extensive simple duet and trio work. Starting with Lesson 4, the harmony work begins. The rear portion of most of the remaining lessons of this methods book contains under the heading "Solos and Duets", simple duets which can be played with harmony. As was mentioned in the rhythm chapter, every one of Charles Peters' tunes are based upon the rhythm pattern being taught in each lesson.<sup>13</sup>

#### Full band arrangements.

Most of the methods books seem not to use band arrange-

---

<sup>12</sup>Fred Weber. The Belwin Elementary Band Method. (New York: Belwin, Inc., 1945), Nos. 142-158. Conductor's Score, pp. 40-57. Student's Book, pp. 23-26.

<sup>13</sup>Charles Peters. Master Method for Band, Book One. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lesson 4. Conductor's Score, pp. 21-22. Student's Book, p. 7.

ments which are fully harmonized to give the band student experience in playing typical easy band music.

There are, however, some of the methods books which use full band arrangements in their harmony work. All of the methods which use full band arrangements put those arrangements in the back of the method book. They all mention that from time to time, refer to the back of the book and learn the full band arrangements.

The First Adventures in Band by Fred Weber contains full band arrangements which can be played during the very first band concert a beginning band presents. Each of the arrangements contains a melody part on the top half of each page of program selections and a band part on the bottom half. Mr. Weber suggests that the teacher may adapt the arrangements to any size group with any instrumentation by careful assignment of the melody part. Simple marches and waltzes are used.<sup>14</sup> Fred Weber does the same type of full band arrangements in his other methods, First Division Band Method and Belwin Elementary Band Method.

The Easy Steps to the Band, by Maurice Taylor, seems to provide the largest variety of beginning band selections--marches, a choral, a patriotic song, a waltz, a tone poem, and a simple overture.

---

<sup>14</sup>Fred Weber. First Adventures in Band. (New York: Belwin, Inc., 1955). Rear portion of Conductor's Score. Student's Book, pp. 27-31.

The band selections have been presented in such a manner as to give the pupils a wide background into the various types of band music performed. The arrangements have been planned to give the effect of a full band when played by small groups and unusual combinations of instruments.

The first four tunes--"America", "Choral", "Our Boys Will Shine", and "America the Beautiful" follow closely a simple four-part arrangement. The rest of the pieces are divided into five parts:

Melody: Piccolo, flute, Eb clarinet, soprano saxophone (or its substitute), and cornet.

First Harmony Part: Bb clarinet and oboe.

Second Harmony Part: Eb saxophone.

Counter Melody: Bb saxophone, bassoon, trombone, baritone, and bass clarinet (special supplement).

Accompaniment: Eb alto horn, French horn, bassoon, baritone saxophone (special supplement) and drums.

Mr. Taylor makes some suggestions about full band playing:

1. The melody, first harmony part, and the counter melody are the most important parts; the counter melody should nearly equal the melody in volume.
2. Accompaniment parts require care in securing balance in volume and accuracy of rhythm.
3. Work for good blending of the different parts, with important parts more prominent than those of less importance.



4. Insist on steady rhythms and dynamic contrast from strain to strain.<sup>15</sup>

### III. FINGERINGS

The presentation of fingerings within methods books must be in a manner that the student will understand how to produce the fingerings upon the instrument being played. Fingerings must also be emphasized by briefly mentioning them from time to time with adequate exercises to help the student master the fingerings. In addition to mastering the fingerings, the students must know the names of the notes and have the ability to know, according to the given key signature, how to finger the notes.

#### Preferred fingerings clearly indicated.

Only about one-half of the methods books studied showed all new fingerings clear enough to indicate the importance of learning the fingerings, even though all the methods do mention the new fingerings.

There are several different ways of presenting the new fingerings clearly to the student and the director. Each of the methods of fingering presentation are very clearly explained.

---

<sup>15</sup>Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942). Conductor's Score, pp. 206-240. Student's Book, pp. 29-32.

Fred Weber's First Division Band Method presents new fingerings with the use of small circles under the notes. The valve brass instruments have three circles. When a valve is to be pressed down, the circle will not be colored in. The trombone positions are simply shown by a number. The woodwind instruments also have circles under the notes. The flute and piccolo, which are the only woodwind instruments played horizontally, have circles under their new notes, which are also laid out horizontally. The clarinets, oboes, bassoons, etc., which are played vertically, have circles laid out vertically. All the circles that represent keys to be pressed down or holes to be covered, will be colored in. In addition, there will be oblong-shaped images representing side keys and they will be colored in if the keys are to be used. The thumb circle will be to the side of the other circles.

Also, above each new note the letter name of the note is circled to emphasize the importance of knowing the letter names of the notes. All of the new fingerings are indicated clearly before each new note is to be learned. Also, for the first few exercises, the fingering will be mentioned again.<sup>16</sup>

---

<sup>16</sup>Fred Weber. First Division Band Method, Book One. (New York: Belwin, Inc., 1962). Conductor's Score, p. 14. Student's Book, pp. 5-8.

Probably the clearest method of presenting new fingerings is the one used by Maurice Taylor in his Band Fundamentals in Easy Steps, which shows the fingerings given at the very top portion of each lesson. A short musical staff is shown with the note placed in the right spot with the name of the note shown above the staff and the fingering given below the note. When the new fingerings are shown, nothing else is introduced at the top of the lesson; thus the student clearly sees the fingerings. All of the valve brass fingerings are given in numbers, (1-2). The trombone positions are also given by number (5). The woodwind fingerings are presented as circles, with the colored ones meaning that the keys are to be pressed down or the holes are to be covered. Side keys are represented as (R3) for right hand keys and (L3) for left hand keys.<sup>17</sup>

Throughout all of the methods books only one fingering is taught for each note. The only exceptions have to do with trombone slurs and a few cases where teachers might not agree on the fingerings to be taught first. Those teachers who wish to teach the alternate fingerings are left free to do so.

---

<sup>17</sup>Maurice Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 32. Student's Book, pp. 4-5.

### Practical fingering exercises.

All of the method books seem to present very practical exercises to help the student master new fingerings. Usually the methods will introduce the fingerings by using whole notes to help enhance tonal quality along with mastering the new fingering given. The notes in the exercises usually move in step-wise progressions, emphasizing the newest note the most.

Next, half notes are usually introduced to emphasize the fingerings but also to teach the student articulation. Notes of smaller and smaller value are introduced.

As the student progresses along into the method book, the intervals between notes become larger and larger. Different key signatures are also introduced to make the student think about the notes and especially about fingering the notes correctly.

Many of the methods books present the new fingerings with occasional enharmonic notes shown. (F# and Gb)

The methods all seem to do an adequate job of presenting practical exercises to help master new fingerings.

#### IV. SUPPLEMENTARY MATERIAL FOR INDIVIDUAL PROBLEMS

### General problems of all instruments.

The problem of tone production is so very important in the initial beginning instruction because in order to produce

good tone, a player needs to show proper breath support and a properly formed embouchure. Only when the embouchure and breath support work individually right and collectively right will proper tone production be correctly developed. All of the methods seem to present the proper exercises for general tone production.

Articulation is also so very important in beginning instruction. The director needs to know something about the various forms of articulation--normal attack, accented attack, staccato attack, legato attack, and slurring. All of the methods introduce normal attack in the beginning of their books with long tone exercises.

Band Fundamentals in Easy Steps by Maurice Taylor first introduces the slur in Lesson 5 as a curved line connecting notes of different pitch. Also within this lesson the trombone "soft tonguing" or "legato tonguing", which in the beginning stages of articulation is the trombone slur, is discussed briefly.<sup>18</sup>

The M.P.H. Band Method by Kinyon, seems to adequately introduce the staccato and the accent. It does not, however, mention to the student the definition or give an explanation of the two forms of articulation. The director

---

<sup>18</sup>Maurice Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960). Conductor's Score, pp. 56-57. Student's Book, p. 8.

has to explain to the students staccato and accent technique. The student sees plainly enough where in the music he must use the technique of either staccato or accented attack.<sup>19</sup>

Special problems of various instruments.

Clarinet Register Change and High Register. All of the methods books introduce the clarinet register change at various times within the method. All of the methods except The Master Method for Band by Peters use the same method of introducing the register change.

Maurice Taylor in his two methods, Easy Steps to the Band and Band Fundamentals in Easy Steps, introduces the register change little by little. Starting on Lesson 11 in the former and Lesson 17 in the latter, Mr. Taylor first introduces the change by using two lines below the staff A up to fourth space E. Then at the beginning of each lesson after this, he introduces just one register change combination for each lesson until all of the basic register change combinations are covered.

Before the clarinet register change is made, Mr. Taylor introduces clarinet notes in the lower register; only then,

---

<sup>19</sup>John Kinyon. The M.P.H. Band Method. (New York: M. Witmark and Sons, 1962), Exercise 118. Conductor's Score, p. 68. Student's Book, p. 18.

after the register break, does he introduce all the rest of the clarinet fingerings up to two lines above the staff C. The extremely high register is left for the second books of Maurice Taylor's Easy Steps series.<sup>20</sup>

Maurice Taylor makes suggestions for introducing the clarinet register change:

1. The teacher will stand at the side of a pupil and place his thumb near the register key and his first finger on the top of the clarinet opposite the thumb.
2. The pupil is then asked to produce a long clear low A. After A begins to sound clearly, the teacher should lightly touch the register key with his thumb, at the same time counteracting the pressure of the thumb with the first finger so as not to jar the instrument.
3. If the embouchure has been correctly formed and the breath support is satisfactory, the tone should immediately jump to the upper register when the key is opened. Repeat the register change in this way several times so that the pupil will see how easily the tone changes.
4. Now allow the pupil to try it by himself. If the tone does not change for the pupil, he may be uncovering the thumb hole, not completely opening the register key, or making some other error in fingering. Ask the pupil to operate the register repeatedly and observe the thumb and fingers.
5. Sometimes pupils become self-conscious and unintentionally change the embouchure. Try having

---

<sup>20</sup>Maurice Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Lessons 17-21. Conductor's Score, pp. 137-168. Student's Book, pp. 20-24.

Maurice Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Lessons 11-15. Conductor's Score, pp. 102-132. Student's Book, pp. 12-16.

all clarinets make the register change at a given signal. If any pupil has any difficulty for more than a few days, carefully check the embouchure, breath support, angle of the clarinet, head angle, and condition of the instrument.

6. Slur to the upper tone at first and then try tonguing it. Keep the tonguing light on high tones.<sup>21</sup>

Charles Peters' Master Method for Band uses a different approach to the introduction of the clarinet register change. In the first eight lessons he introduces all the clarinet notes up to fifth line F. When he introduces the register break in Lesson 9, the clarinets start on fourth line D and slur down to three spaces below the staff G. Then they slur from the low G up to fourth line D and then back down to low G.

Contrary to all the other methods books, where they spend about four lessons on the register change, The Master Method for Band spends only one lesson on the entire register change.<sup>22</sup>

After the register change is presented, all of the methods books spend some time with exercises which work on the immediate register change, second space A to third line

---

<sup>21</sup>Maurice Taylor. Band Fundamentals in Easy Steps, (New York: Mills Music, Inc., 1960), Lesson 17. Conductor's Score, p. 137.

<sup>22</sup>Charles S. Peters. Master Method for Band, Book One. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lesson 9. Conductor's Score, p. 41. Student's Book, p. 13.



B natural.

Most of the methods books present all of the basic clarinet high register fingerings from space above the staff G up to two lines above the staff C. The extremely high register notes are presented in the second books of these methods.

Brass lip slurring. All of the method books present brass lip slurring for the first time in conjunction with the study of the clarinet register break.

A few of the methods books present the lip slurs in the back portion of the book. The Hal Leonard Elementary Band Method Book, written by Harold W. Rush, seems to do a satisfactory job of first presenting the brass lip slur. Mr. Rush has the brass players slur from a low note to a higher note, both notes fingered the same; for example, cornet--line below the staff C slurred to second line G--both notes fingered open or no valves pressed down.

Mr. Rush suggests that all instruments, when slurring upwards, use the syllables (TOO-EE), and when slurring downwards use the syllables (TEE-OO), at the same time keeping the jaw completely still, thus leaving the lip slurring or lip flexibility to the lips.

This method spends time on lip slurring through four very complete exercises. Even though these studies are presented in the rear of the lesson book under the title

"Supplementary Studies", they may be used at any point within the beginning instructional process. Both upward and downward lip slurring are emphasized.

This method makes special emphasis of trombone slurring. When slurring from a note which uses a different position than the note to which you are slurring, use either syllables (TOO-LOO) or (TOO TOO-ROO).<sup>23</sup>

All the methods books mention that lip slurring is so valuable in the development of brass players. Fred Weber in his Belwin Elementary Band Method states: "Lip slurs, so valuable in developing the lips of the brass players, are used by them while the clarinet is developing the register change." Other instruments improve the slurring ability of the player in the various intervals involved.

"Cornets and trumpets, trombones, baritones, and basses slur down an interval of a fourth while the B $\flat$  clarinets slur from a note in the low register to one in the high register having the same fingering except for the addition of the register key."<sup>24</sup>

The Master Method for Band by Peters as it does with

---

<sup>23</sup>Harold W. Rush. Hal Leonard Elementary Band Method. (Winona, Minnesota: Hal Leonard Music, Inc., 1961). "Supplementary Studies", Nos. 121-125. Conductor's Score, pp. 139-144. Student's Book, pp. 26-27.

<sup>24</sup>Fred Weber. The Belwin Elementary Band Method. (New York: Belwin, Inc., 1945), Conductor's Score, p. 32.

the clarinet register break, presents lip slurring just the opposite. Cornets and trumpets, trombones, baritones, and basses slur up an interval of a fifth while the B clarinets slur from a note in the high register to one in the low register having the same fingering except for the addition of the register key."<sup>25</sup>

General percussion technique. Almost all of the method books seem to stress the importance of drumming in beginning band instruction.

Five very important points about basic percussion technique are stressed by most of the method books:

1. The snare drum sticks should strike near the center of the drum, and the space in which they fall should be no larger than a silver dollar.
2. In standing position, if both sticks are allowed to rest on the drum, they should form a right or 90 degree angle. In sitting position, the sticks may point away from the body a little more, which will make the angle slightly less than 90 degrees.
3. When alternating taps or playing the roll, be sure that the right and left sticks are raised an equal distance from the drum.
4. Don't attempt too much speed at first. Make sure the stick action is correct and that the arms and fingers are relaxed. If the muscles begin to tighten, slow down.

---

<sup>25</sup>Charles S. Peters. Master Method for Band, Book One. (Park Ridge, Illinois: Neil A. Kjos Music Company, 1958), Lesson 9. Conductor's Score, pp. 41-44. Student's Book, p. 13.

5. It is easy to over-tighten the drum heads and the snares. Adjust snares for the greatest amount of snare sound; test with light taps. If heads have been tightened during damp weather, be sure to loosen them again, or the heads may break when the air becomes dry. Heads should be loosened when exposed to the sun or below freezing temperatures, as either might cause the heads to tighten and break. Bass drums are often played with heads too tight.<sup>26</sup>

Most of the methods seem to agree that rudiments should be taught to the drummers. However, only those rudiments that are basic should be introduced in beginning methods books.

The First Division Band Method, written by Fred Weber, seems to do a very limited performance of presenting the necessary basic drum rudiments. The first eighteen pages of this method spend time teaching the percussionists the basic on-the-beat rhythm patterns with single sticking and basic double stroke sticking in preparation for the long roll.

Page 18 introduces the first and probably the most important drum rudiment, the "flam". Next, the simple open five-stroke roll is introduced in 2/4, 3/4, and 4/4 time. By the end of this method only the flam, the long roll, and the five stroke roll are introduced.<sup>27</sup>

---

<sup>26</sup> Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Conductor's Score, p. 43.

<sup>27</sup> Fred Weber. First Division Band Method, Book One. (New York: Belwin, Inc., 1962).

As shown by The First Division Band Method, most of the methods cover very little of the drum rudiments in their first method books. More time seems to be spent teaching other important instrumental techniques, which means that the director tends to forget the percussion section. If the director depends upon the methods books for the only material for the percussionists to master, in most cases he will have bored percussionists in his band. Usually, the beginning percussionists need supplementary materials to go with their basic text; percussionists need to be constantly challenged.

Maurice Taylor's Band Fundamentals in Easy Steps appears to give the best presentation of the basic fundamentals of snare drumming. The five basic steps are as follows:

1. Correct holding and motion of the sticks (see pages 1, 2, and 3 of his drum book).
2. Freedom in reading and playing single taps, alternating or using any other order of sticking. (See optional first lesson and Lessons 1-6.)
3. Reading and playing music which requires single taps from either a high position or a low position. (Started in Lesson 7 and carried to the end of the book.)
4. Ability to use one well-controlled multiple bounce on any note value up to and including the speed of eighth notes, moderately fast tempo. (Started in Lesson 9 and carried to the end of the book.)

5. Understanding of the action of each stick in playing alternate flams along with limited skill in reading and playing them. (Started in Lesson 23 and carried to the end of the book.)<sup>28</sup>

Easy Steps to the Band by Maurice Taylor seems to present the most complete and logically arranged rudimental study of snare drumming. The following analysis of the rudiments is as follows:

1. Flam. Lesson 4, Exercise 1. The stroking is L R, R L.\*
2. Flam Accent. Lesson 4, Exercise 9. Flam accents are simply the combination of a flam and two taps.
3. Long Roll. Lesson 6, Exercise 1. The Long Roll is produced by making two taps with first one stick and then the other. It must be practiced very slowly at first but when it is finally perfected, it becomes very fast.
4. Flam Paradiddle. Lesson 10, Exercise 1. To produce this rudiment the sticking L RLRR, R LRLR must be observed.
5. Flam Tap. Lesson 11, Exercise 4. To produce this rudiment the sticking L RR, R LL must be observed.
6. The Five Stroke Roll. Lesson 13, Exercise 6. This is one of several short rolls that must be learned. It is played LLRRL or RLLLR, and when two or more are played in succession, they must be alternated. When the roll is tied to a note coming on the beat, that note is the last one of the roll, and it must be stronger than the first four.

\* L - Left Hand; R - Right Hand

---

<sup>28</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 13.

7. The Nine Stroke Roll. Lesson 16, Exercise 7. This rudiment is played LLRRLRRL or RLLRRLLR. These rolls usually begin on the beat and end on the next beat. End with an accent when a roll is tied to a note coming on the beat.
8. The Seven Stroke Roll. Lesson 19. This rudiment is used like the Five Stroke Roll. However, it is nearly always started with the left hand and ended with an accent. It does not alternate. The sticking is LLRRLR.
9. The Eleven Stroke Roll. Lesson 19. This rudiment is used like the Nine Stroke Roll. However, it is nearly always started with the left hand and ended with an accent. It does not alternate. The sticking is LLRRLRRLLR.
10. Paradiddle. Lesson 21, Exercise 4. This rudiment is the same as a Flam Paradiddle, except that it starts with a tap instead of a flam. The sticking is LRLR, RLRR.
11. The Ruff. Lesson 22, Exercise 3. The last note of the ruff falls on the accent. It may or may<sup>29</sup> not be altered. The sticking is LL R, RR L.

\* L - Left Hand; R - Right Hand.

The preceding eleven rudiments are probably all the average drummer needs to know to be an adequate percussionist in today's high school band.

The Band Fundamentals in Easy Steps by Maurice Taylor probably presents the best discussion of two very important percussion problems:

---

<sup>29</sup> Maurice D. Taylor. Easy Steps to the Band. (New York: Mills Music, Inc., 1942), Lessons 4, 6, 10, 11, 13, 16, 19, 21, and 22. Conductor's Score, pp. 60-64, 71-76, 95-101, 102-106, 114-119, 133-138, 151-156, 163-169 and 171-177. Student's Book, pp. 5, 7, 11, 12, 14, 17, 20, 22 and 23.

## 1. The Multiple Bounce.

To produce a multiple bounce, strike the drum as usual, but instead of immediately lifting the stick, allow it to bounce on the drum head until it comes to rest. Don't lift the stick until the end of the note value. Use a very light downward pressure of the first finger. (Less pressure causes a slow bounce and a little more pressure causes a faster bounce.)

If the stick does not bounce freely, the hand and the wrist may be too tense, or the sticks may not be held at the proper point. The 'right hand bounce' and the 'left hand bounce' should sound as alike as possible. At first, practice each hand by itself without using music.<sup>30</sup>

## 2. The Drum Flam.

The flam is a more difficult rudiment than many teachers realize. It should be taught with great care and watched until it is well-established.

The flam is the sound of two sticks striking the drum at nearly the same time. Start the flam with both sticks in position--one high and the other low. Be sure that the sticks fall directly to the drum from this starting position. The low stick must reach the drum and have a very light sound. The small note before the large note represents the low stick of the flam.<sup>31</sup>

---

<sup>30</sup>Maurice D. Taylor. Band Fundamentals in Easy Steps. (New York: Mills Music, Inc., 1960), Conductor's Score, p. 83.

<sup>31</sup>Ibid., p. 177.



## CHAPTER VI

### SUMMARY AND CONCLUSIONS

Eleven of the most popular beginning band class methods books were studied to attempt to uncover certain advantages and disadvantages of these methods books with regard to the instruction of beginning band techniques.

The study was divided into three very important areas-- format, rhythm, and tonal presentation. The writer analyzed the conductor's score and the cornet book of each of the eleven beginning methods books.

Easy Steps to the Band seems to provide the most practical format. Maurice D. Taylor's Band Fundamentals in Easy Steps very efficiently exhibits the hand-wrist and embouchure position pictorially. The two methods of Maurice Taylor also contain accurate and complete fingering charts that are very easy to read. The procedure of Mr. Taylor's two methods is most interesting and stimulating, with footnotes below each important exercise and with as little explanation as necessary included.

Maurice Taylor's Easy Steps to the Band gives a business-like presentation of providing complete coverage of the basic rhythm patterns. Master Method for Band by Charles S. Peters commendably demonstrates the more advanced rhythm patterns like the dotted eighth followed by a sixteenth note. Mr. Peters' band method also efficiently arranges logically all

the rhythmic material progressively into teachable order.

The M.P.H. Band Method by John Kinyon competently uses melodies which show aesthetic value. Dynamics and dynamic change are operatively presented by The Band Booster Method for Band by John Kinyon, Richard Berg, and George Fredrick McKay. Easy Steps to the Band by Maurice D. Taylor effectually presents adequate ensemble and full band material for instructional and program use. Band Fundamentals in Easy Steps by Taylor includes a good presentation of exercises which are used to develop all practical fingerings and freely shows preferred fingerings.

The general problem of tonal production--breath support, embouchure development, and articulation--is adequately covered by Easy Steps to the Band by Taylor. Maurice Taylor's two methods books present the clarinet register change and high register very efficiently. Harold Rush's Hal Leonard Elementary Band Method introduces brass lip slurring very capably. The subject of general percussion technique is efficiently presented in Easy Steps to the Band by Taylor. Band Fundamentals in Easy Steps covers the three most important percussion problems--the multiple bounce, the drum flam, and high and low sticking--very adequately.

After making a complete study of all of the eleven beginning class methods books, the writer has come to the conclusion that the most complete beginning band class methods book

is Easy Steps to the Band written in 1942 by Maurice D. Taylor. Although this methods book is the oldest of the ones studied, it certainly far surpasses all the others in coverage of all the important areas of beginning band instruction. The following factors make this method so complete:

1. General suggestions are made regarding the proper approach to the beginning band class situation.
2. General comments on tonal production and special problems of all the instruments are mentioned.
3. The various forms of articulation are studied.
4. A discussion of the balance of breath pressure and lip tension to produce proper control of intonation and dynamics is made.
5. The basic drum rolls -- five-stroke, seven-stroke, nine-stroke, eleven-stroke, and the long roll, the rolls most commonly used in band music--are emphasized.
6. Extensive emphasis of rhythmic fundamentals through the unit method of rhythm reading is made.
7. Proper position of instrument, proper embouchure formation are emphasized with clear and concise pictures.
8. Fingering charts are clearly written with clearly written fingerings shown.
9. Very interesting ensemble and full band material is presented.
10. The problem of the clarinet register change and high register is presented within a six lesson span along with brass lip slurring.
11. Footnotes are left to a minimum so the teacher and the student will not be confused with needless detail.
12. Extensive use of scale exercises in conjunction with melody is made.

If another beginning band class method books were to be suggested, the writer would recommend the Master Method for Band by Charles S. Peters, which is complete especially in rhythmic coverage.

The writer wishes that music publishers would compile methods books which are more complete than many of those published at the present time.

Use of the best possible methods books does not necessarily mean that a teacher will exercise his utmost ability in teaching beginning band technique. The writer strongly senses that an excellent band instructor can take any of the method books studied and perform an adequate beginning instructional assignment. In most cases, the more complete beginning band class methods book will enhance beginning band instruction.

## BIBLIOGRAPHY

- Baker, Elmer L., T. P. Giddings, High School Music Teaching.  
Appleton, Wisconsin: Published by Elmer L. Baker, 1928.
- Chidester, Lawrence W., Gerald R. Prescott. Getting Results  
With School Bands. New York: Carl Fischer, Inc.  
Minneapolis: Paul A. Schmitt Music Company, 1938.
- Cundiff, Hannah M., Peter W. Dykema. New School Music Hand-  
book. Boston: C. C. Birchard and Company, 1939.
- Cundiff, Hannah M., Peter W. Dykema. School Music Handbook.  
New edition. Boston: C. C. Birchard and Company, 1954.
- Duvall, W. Clyde. The High School Band Director's Handbook.  
Englewood Cliffs, New Jersey: Prentice Hall, Inc.,  
1960.
- Dykema, Peter W., Karl W. Gehrken. High School Music.  
Boston: C. C. Birchard and Company, 1956.
- Elson, Louis C. Pocket Music Dictionary. Bryn Mawr, Penn-  
sylvania: Oliver Ditson Company, 1949.
- Glenn, Mabelle, James L. Mursell. The Psychology of School  
Music Teaching. New York: Silver Burdett Company,  
1931.
- Haynie, William S., Joseph A. Leeder. Music Education in  
the High School. Englewood Cliffs, New Jersey:  
Prentice Hall, Inc., 1958.
- Hoffer, Charles R. Teaching Music in the Secondary Schools.  
Belmont, California: Wadsworth Publishing Company,  
Inc., 1964.
- House, Robert W., Charles Leonhard. Foundations and Princi-  
ples of Music Education. New York: McGraw-Hill Book  
Company, Inc., 1959.
- House, Robert W. Instrumental Music for Today's Schools.  
Englewood Cliffs, New Jersey: Prentice Hall, Inc.,  
1965.
- Hovey, Nilo W. The Administration of School Instrumental  
Music. New York: Belwin, Inc., 1952.

## BIBLIOGRAPHY

- Jones, Archie N. Music Education in Action. Boston: Allyn and Bacon, Inc., 1960.
- Jones, Llewellyn Bruce. Building the Instrumental Music Department. New York: Carl Fischer, Inc., 1949.
- Kuhn, Wolfgang E. Instrumental Music: Principles and Methods of Instruction. Boston: Allyn and Bacon, Inc., 1962.
- Minnesota Department of Education. A Guide For Instruction in Music. St. Paul: Minnesota Department of Education, 1948.
- Music Educator's National Conference. Music Education Source Book. Chicago: Music Educator's National Conference, 1947.
- Music Educator's National Conference. Music in American Education. Chicago: Music Educator's National Conference, 1955.
- National Society for the Study of Education. Basic Concepts in Music Education. Chicago: The University of Chicago Press, 1958.
- Neidig, Kenneth L. The Band Director's Guide. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1964.
- Perham, Beatrice. Music in the New School. Chicago: Neil A. Kjos Music Company, 1937.
- Revelli, William D. "My Ten Commandments For Learning To Play. I. Posture", School Musician, March, 1936, p. 16.
- Schuller, Charles Francis, William Raymond Sur. Music Education for Teen-Agers. New York: Harpers and Brothers, 1958.
- Snyder, Keith D. School Music Administration and Supervision. Boston: Allyn and Bacon, Inc., 1959.