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A program for high school band instruction

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BAND INSTRUCTION

Presented to

In Partial Fulfillment

Master of Science

July 1945

The thesis of Malcolm Craig Scott
Contribution of the Graduate School, Indiana State
Teachers College, Number 524, under the title _____
A Program For High School Band Instruction

is hereby approved as counting toward the completion
of the Master's degree in the amount of 4 hours'
credit.

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The most generally accepted practice of teaching
a secondary school and paragraph 10, page 10.

Gerald A. Friedman, and Lawrence W. J. Foster,
Publishing House, 1914, School Bands (New York), Paul A.
Graham, Music Co., 1914, p. 1.

CHAPTER I

INTRODUCTION

Statement of the Problem. There are many and diverse perplexing questions in the teaching and administration of high-school instrumental music. Although class instruction in schools is of comparatively recent development according to Prescott and Chidester¹, several books and numerous articles have been published dealing with these questions. These publications present a multiplicity of view points as well as some conflicting opinions as to objectives, scope, and practices in the teaching of instrumental music in the public schools of the United States. Some of these are mentioned in Chapter II.

The problem of this thesis is to choose the most important phases of teaching a secondary wind and percussion group which may be of value to the average high school music teacher. This will be demonstrated by goals, activities, and suggested materials, compiled in units, for a semester's work.

The most generally agreed-upon problems of teaching a secondary wind and percussion group are:

¹ Gerald R. Prescott, and Lawrence W. Chidester, Getting Results with School Bands (Minneapolis: Paul A. Schmitt Music Co., 1938), p. 7.

1. Securing good tone and intonation: "Good tone and good intonation are the prime assets of fine wind-instrument playing."² This problem is treated in Unit II.

2. Development of technical skill: "Technic instruction is the heart of the band curriculum."³ This problem is treated in Units III, IV, V, VII, VIII, IX, XI, XII, XIII, and XIV.

3. Providing worthwhile social and esthetic experiences: "High-school instrumental music should appeal to the gregarious spirit, the desire for recognition, and the heightened emotional life of the adolescent."⁴ This problem is treated in Units I, VI, X, XV and XVI.

The criteria used in building units can be expressed in the statement that, "Music education offers an organized opportunity for esthetic experience, social experience, and development of technical mastery."⁵ Most of the goals or pupil objectives in each unit are in terms of knowledge, skill, and attitude. The three laws of learning,

² Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Inc., 1934), p. 82.

³ Prescott and Chidester, op. cit., p. 46.

⁴ Theodore F. Normann, Instrumental Music in the Public Schools (Philadelphia: Oliver Ditson Co., 1941), p. 67.

⁵ James Mursell, "Principles of Music Education," Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, 1936, pp. 4-10.

as stated by Jones, Grizzell, and Grinstead⁶, were used as a guide in constructing the units as were the four essential elements of efficient learning⁷.

Organization of Thesis. Chapter II delimits the problem to an assumed teaching situation. Chapter III is the program of instruction presented in sixteen units. Unit II is to be used daily throughout the semester and Unit III likewise, except that the lessons are scheduled one day each week. The remaining units are self-contained and separate.

⁶ Arthur J. Jones, E. D. Grizzell, and Wren Jones, and Grinstead, Principles of Unit Construction (New York: McGraw-Hill Book Company, Inc., 1939), pp. 48-49.

⁷ Ibid., pp. 55-63. Gerald T. Prescott, and Lawrence W. Childs, Guiding Principles of Instruction (New York: McGraw-Hill Book Company, Inc., 1934), pp. 1-4.

⁸ David L. Wilson, and R. L. Church, "Instructional Activities," Yearbook of the National Council for the Study of Education, 1934, pp. 15-20.

CHAPTER II

ASSUMED TEACHING SITUATION

The band course of study in many schools varies widely as to entrance requirements, preparatory training, and amount of time devoted to band instruction. In addition, housing, instrumental equipment, music library, and local background and demands make for further diversities.

In general, three plans of instruction and training have been found.

1. Private or individual lessons and band class.

Some schools (Richmond, Indiana, etc.) require each band member to take private lessons to retain membership. Other schools offer individual instruction on school time making it a requisite for band participation. One school on such a plan is the Whiting High School¹ of Whiting, Indiana. Prescott and Chidester² have recommended weekly private lessons under school supervision as an ideal plan of elementary instruction.

Mattern and Church³ would allow the child to enter a band without first having acquired skill with the particular

¹ Band and Orchestra Dept., City Schools, Whiting, Ind., Bulletin No. 6.

² Gerald R. Prescott, and Lawrence W. Chidester, Getting Results with School Bands (Minneapolis: Paul A. Schmitt Music Co., 1938), p. 7.

³ David Mattern, and Norval L. Church, "Instrumental Activities," Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, 1936, pp. 75-90.

instrument involved, the technique to be secured after the child had seen the need for it.

2. The second plan of instruction and one which was found to be in wide use among the larger schools is that of homogeneous group instruction and band class. It was found that the types of groups varied from one school to another as from kindred instruments (all cornets, all clarinets) to sections (brass, woodwind, or percussion). Among the schools using this plan are Argo, Illinois,⁴ Berkeley, California,⁵ and Cleveland Heights, Ohio.

3. The third plan is called heterogeneous grouping and is widely used in preparatory and supplementary group training for the band class. Lockhart of the Pittsburgh Schools says, "While no scientific tests have been administered to determine the comparative learning of pupils taught by the large-class (heterogeneous) methods, those concerned think the progress made is satisfactory. All are agreed that the talents of more pupils are explored."⁶

⁴ Peter W. Dykema, and Karl W. Gehrken, High School Music (Boston: C. C. Birchard and Company, 1940), p. 475.

⁵ Course of Study Monograph in Music Education, Berkeley Public Schools, Board of Education, Berkeley, California, 1937.

⁶ Lee M. Lockhart, "Classes of Heterogeneous Instruments," Twenty-Ninth Yearbook of the Music Educators National Conference, 1936, p. 245.

Johannsen⁷ is convinced that it is impossible to put on paper an exact method of teaching and approach as the teaching of music is too subtle and varied and each class, presents a specific problem and needs individual handling.

Smith⁸ believes that attempts at written courses are to be appreciated but need to be adapted to local situations.

In order to be more specific, to be of value, and to make the program more than a bare outline, it was found necessary to make certain assumptions.

These assumptions were selected and based on the fore-going principles and statements. The assumptions are:

1. The class to be trained will meet one period a day for five days weekly.
2. The length of the school term will be sixteen to eighteen weeks.
3. The class will be heterogeneous, composed of pupils from grade nine to twelve.
4. The plan of instruction, while chiefly concerned with the group as a band, will include homogeneous and individual instruction at least one day a week and rooms for eight or ten groups are assumed to be available.

⁷ Anna Johannsen, "Violin Class Procedure," Twenty-Ninth Yearbook of the Music Educators National Conference, 1936, p. 252.

⁸ Claude B. Smith, An Outline of Instrumental Music (Chicago: Rubank, Inc., 1936), p. 7.

5. All wind players will have demonstrated ability to:

- a. Play a short solo with some degree of tone quality.
- b. Play a part to an easy grade march.
- c. Perform a technical exercise at a speed of 120.
- d. Without assistance, play each note enharmonically

(ascending and descending) in the chromatic scale in the following range:

Piccolo, G 2nd line to D above staff.

Flute, F 1st space to C above staff.

E-flat clarinet, C below to C above staff.

B-flat clarinet, G below to C above staff.

Oboe, E-flat 1st line to A above staff.

Alto and Bass clarinets, G below to G above staff.

Saxophones, D below to C above.

Bassoon, F below to F above.

Cornet and trumpet, A below to F top line.

Mellophone, B-flat below to D 4th line.

French Horn, G below to D 4th line.

Baritone treble cleff, B-flat below to F 5th line.

Baritone bass cleff, A-flat 1st space to E-flat above.

Trombone, A-flat 1st space to E-flat above.

BB Bass, B-flat below to D 3rd line.

E-flat Bass, B-flat below to E-flat 3rd space.

All snare drummers will have demonstrated ability to:

- a. Mark time at a speed of 120.
- b. Play after beats and flam-tap in 2/4 march time.

c. Play flam accent #1 and #2 (without flams if desired) in 6/8 measure.

d. Play an eight-measure street routine from memory for three minutes.

e. Play a 17-stroke roll first with single sticking, then with double stroke at 120. Play roll-off with correct sticking at 120.

f. Open and close the five-stroke roll.

All percussion will have demonstrated ability to play an easy-grade march at a moderate tempo.

6. It is also assumed that the teacher will have received proper training and will possess a fundamental knowledge of wind and percussion instruments with some experience in instrumental instruction.

7. A good phonograph recorder and sound-proof room in which to make recordings will be available.

The teacher

The teacher should be able to play the following exercises on the snare drum, which list the strokes and combinations of strokes which are to be played. The exercises are to be played at the end of each lesson, and the teacher should be able to play them at the end of each lesson. The exercises are to be played at the end of each lesson, and the teacher should be able to play them at the end of each lesson.

The following exercises are suggested and adapted, among several, by Hermann and are as follows:

Theodore F. Hermann, Instrumental Exercises for Public Schools (Philadelphia: Oliver Ditson Co., 1901), p. 11.

CHAPTER III

PROGRAM OF INSTRUCTION

UNIT I

FOUNDATIONS (LAUNCHING THE BAND ORGANIZATION)

Pupil Objective:

To be assigned a place in a well organized band with some information of what is expected of each member.

Motivation and Procedures:

Step 1. After roll call, each pupil will be given a check list which is to be used as a basis for estimating each individual's progress. New pupils' questions will be answered by competent band members. After short discussions and demonstrations each pupil will fill in a personal estimate of progress to date and return the check list to the teacher.

The teacher will make an estimate and place on the check list below the pupil's estimate in each space. The check lists will then be filed and the same procedure followed at the end of the semester so that total semester gains may be estimated by pupils and teacher.

The following check list was suggested and adapted, among several, by Normann¹ and one by Ralph Miller.

¹ Theodore F. Normann, Instrumental Music in the Public Schools (Philadelphia: Oliver Ditson Co., 1941), p. 75.

instrumental director, Laboratory School, I. S. T. C. It represents the goals for which teacher and pupils will strive. (Check list on p. 11).

Step 2. Band members' attention will be called to the schedule of programs and activities in which the band is to take part. A partial list of the music to be played during the semester will be posted so that individual practice on the repertoire can begin.

Step 3. The next procedure will be an attempt to adapt players to suitable instruments which will help the band conform to recognized standards of instrumentation.² Interests of the students will be considered first and some common-sense estimates of aptitude for the new instrument.

A typical example of change beneficial to both individual and band is that of a boy cornetist with thick lips, who ranks low in the cornet section but who may become a fine bass player, transferring immediately to E-flat bass.

Another example of good adaptation is that of a trumpet player, who is ambitious musically but because of an over supply of good trumpet and cornet players, could be transferred to the French horn section where her services are more useful and appreciated.

² School Music Competition - Festivals Manual 1943
(Chicago: Music Educators National Conference), pp. 18-19.

Name _____	CHECK LIST		Date Entered Band _____	
Band Member's Progress in Skill, Knowledge, Attitude			Dates of Estimates	
1. Playing in tune and tone quality				
2. Correct fingering, breathing, position				
3. Tonguing and embouchure				
4. Sight reading				
a. Counting rhythm methodically				
b. Right notes and key signatures				
c. Ear training, hearing each note before playing				
d. Technic or velocity				
5. Interpretation and expression				
6. Completing assignments				
7. Variety of musical interests				
8. Evidence of purposeful practice				
9. Sincere effort to attend all engagements				
10. Proper care of instrument and music				
11. More than routine contributions to band success				
12. Behavior as well bred, cultured young American				
Additional Comment				

Note: Upper part in each space for band member, lower part for teacher.

"+" Indicates exceptional progress; " S " indicates satisfactory; " - " indicates need for improvement; no mark indicates progress not being estimated.

The advice of Revelli³ in regard to evenness of teeth, shape of jaw, etc. will be considered as well as that of Goldman⁴, and Lampe⁵, who have demonstrated that there is little scientific basis for determining aptitude.

While attention is given to the players to be transferred⁶, the other players will practice in their respective sections in other rooms.

Step 4. When the transfer of players to proper instruments is completed, try-outs will be held for ranking in the sections where there are new players and where uncertainty as to relative ability exists.

After the try-outs, parts will be assigned, placing some of the better players on second and third part as well as on solo⁷.

Step 5. Officers will then be elected and appointed.

³ William D. Revelli, "Musical Aptitude Tests." Etude Music Magazine, LIX, No. 9 (September 1941), 601-02.

⁴ Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Inc., 1934), p. 25.

⁵ E. L. Lampe, "Can Aptitude for Specific Instrument Be Determined?", Twenty-Ninth Yearbook of the Music Educators National Conference, 1936, p. 241.

⁶ Gerald R. Prescott, and Lawrence W. Chidester, Getting Results with School Bands (Minneapolis: Paul A. Schmitt Music Co., 1938), p. 7.

⁷ Edwin Franko Goldman, op. cit., p. 27.

The section leaders, who help with music distribution and sectional rehearsals, will be elected; also the student director (president) and assistant (vice-president).

The secretary and librarians will be appointed.
Special awards are to be earned by all officers.

Gains: Each pupil will have found a place in the band in regard to instrument, ranking, and responsibilities, and the band will be organized with officers assigned to their duties.

UNIT II

GOOD TONE AND INTONATION (GOAL OF THE SEMESTER)

Revelli⁸ has pointed out that, with a few exceptions, quality and intonation can be considered together, since many attributes of tone and tone production are dependent on pitch.

O'Neil believes that tone quality is the first requisite in music. "The development of good tone quality requires as much concentration as does the development of technic, and tone is much more illusive."⁹

Pupil Objectives:

- a. To develop recognition and insight as to what constitutes good and poor tone quality and to develop ability to recognize correct intonation.
- b. To improve ability to produce beautiful tone of high quality and to play in tune.
- c. To foster the wish to improve tone quality and intonation through careful listening and intensive practice.

Motivation and Procedures:

Step 1. Pupils' attention will be called to tuning and tone quality by its prominent position at the head of the band member's progress check list (Unit I). After

⁸ William D. Revelli, "Just Intonation." The School Musician, VI, No. 1 (January, 1935), p. 20.

⁹ Charles O'Neil, "An Adjudicator Comments on Prevalent Band Faults." Music Publishers Journal, (January-February, 1945), Vol. III, No. 10. p. 23.

warming-up exercises each player will tune to an audio-beam tuner set at B-flat concert, the band members noting the beats (if any) and correcting the tuning (flat or sharp). Each player will be asked to remember where the tuning slides were adjusted when in tune.

Step 2. Practice in correcting pitch by tightening and loosening embouchures using other notes than B-flat.

Step 3. Tuning in groups of three and four, each player to have root, third, fifth, or octave of a major chord. Pitch deviations corrected and groups compared.

Step 4. Playing scales slowly and softly in unison.

Step 5. Listening to especially prepared phonograph records and indicating out of tune parts.

Step 6. Pupils will be assigned short, expressive, ballad-type solos to be memorized and played, with the band as audience, during the first six weeks of the semester and again, the last six weeks.

Step 7. Listening to phonograph records of recognized artists and noting tone quality.

Step 8. Practice in breath control and checking posture. Reference will be made to wall chart showing pictures of players of all band instruments.¹⁰ Advanced players will demonstrate.

Step 9. Drill in holding a tone or chord, crescendo

¹⁰ Correct Posture Chart for Band and Orchestra Musicians, Pan American Band Instrument Co., Elkhart, Indiana

and decrescendo without changing tone quality or pitch. Different individuals (leaders, etc.) will be asked to listen and comment.

Step 10. Recordings will be made early in the semester and again later, and gains noted.

Sample music material: Righter and Grabel Tuning Method; Goldman Band System; Technitone; Technical Fun; Fussell's Ensemble Drill; Golden Book of Favorite Songs; Bach Chorales; Americana Collection; solos for ballads, hymns, lyric popular songs.

Gains: Will be demonstrated in solos, sections, band, and in recordings.

UNIT III

SOLOS AND ENSEMBLES (INDIVIDUAL ADVANCEMENT)

According to Prescott and Chidester¹¹ solo and ensemble training has become an essential feature of the school-band program. In addition to the individual attention given all players and resultant improvements in musicianship, the lower-rank players in the large sections and the players in sections usually forming harmonic backgrounds or thematic supports, such as the basses and horns, are recognized and given an opportunity to demonstrate individually.

Goldman¹² brings out the point that many young players try to perform solos far beyond their capabilities and quotes the old saying, "Any fool can play fast but it takes a good musician to play slowly;" also, (from Chopin) "Every difficulty slurred over will be a ghost to disturb your repose later on." The pupils' reaction to these statements may be, "Hitch your wagon to a star." It is the director's business to see that the "star" is truly musical and not just a display of speed and endurance.

Pupil Objectives:

- a. To gain a greater knowledge of the possibilities

¹¹ Prescott and Chidester, op. cit., pp. 131-133.

¹² Goldman, op. cit., pp. 126-127.

of the instrument played and to learn more clearly the musical qualities of the literature performed.

b. To improve individually in tone, accuracy, independence, poise, blend, balance, rhythmic performance, and other qualities of musicianship.

c. To recognize and feel the importance of each individual's contributions and to improve co-operation.

Motivation and Procedures:

Step 1. The band will be divided into chamber music groups, leaders appointed, music and practice rooms assigned. Players of about the same degree of ability and experience will be assigned to the same ensemble. Where necessary, extra players will be assigned to an ensemble.

Step 2. Three solo and ensemble recitals will be held during the semester and all band members will perform at least once.

Step 3. The teacher will go from room to room, spending five to fifteen minutes with each ensemble.

Step 4. Most of the preparation for solos will be made outside of class. One room with piano will be given over to solo rehearsals and coaching. Each soloist will be allowed not more than ten minutes of the scheduled periods in this room.

Step 5. Sectional rehearsals will take the place of ensemble and solo rehearsals about seven periods of the semester. Learning the playing range of each instrument

(see Unit V), phrasing, articulation, and problems concerning passages inherent in the section will be taken up. The percussion section will have more sectional rehearsals than others.

Sample music material: School Music Competition - Festivals Manual.

Gains: A repertoire of ensembles and solos in a variety of styles and moods; wider knowledge of instrumental uses and chamber music literature; growth in skill and musical judgment; feeling of self-importance and responsibility; co-operation and social growth.

UNIT IV

MARCHES (READING AND RHYTHM IN TWOS)

Pupil Objectives:

a. To add to knowledge of common features of 2/4 and 2/2 marches as to the meaning of measure signatures, key signatures, form, repeat signs, note values, and rhythms.

b. To improve playing of marches through accurate practice and study of fundamentals.

c. To enjoy playing marches already learned and new ones.

Motivation and Procedures:

Step 1. Review old marches.

Step 2. a. Play new march slowly, teacher noting mistakes made in false notes and rhythm.

b. Play passages requiring correction.

c. Drill on exercises pertaining to faulty passages. Examples of types of drill: Unison scale study, percussion drill (clapping and counting rhythm).

Step 3. Analysis of marches with numbered measures as to number of measures in introduction, first and second strains, and trio; meaning of repeat marks, key changes; similarity of form and number of measures in most marches.

Step 4. Play several new marches, correcting mistakes due to false notes, rhythms, and incorrect counting and reading.

UNIT V

MUSICAL PASSAGES (INCREASING RANGE)

Pupil Objectives:

- a. To recognize new tones not previously played or rarely played and to remember correct fingerings.
- b. To be able to play extended range of the instrument easily and correctly. To apply drill material to performance of music.
- c. To gain new confidence in playing in an extended range.

Motivation and Procedures:

Step 1. Rehearse slow parts of selections requiring extended range playing.

Step 2. When need for study and drill becomes apparent, sections of the band will be assigned to practice Chromatic Ensemble Drill,¹³ first in the middle register, then the lower, and, finally, the upper register. Each note will be named aloud, played separately, and corrections or assistance given where needed.

Step 3. Review Step 1. Correct fingering, tone quality, and intonation will be the prime considerations.

Sample music material: Dedication by Frangkiser;

Elsa's Procession by Wagner-Cailliet; Niobe by DeRubertis;

¹³ M. C. Scott, Chromatic Ensemble Drill, (Manuscript) Gerstmeyer Technical High School, Terre Haute, Indiana, 1942. Partial score, p. 23 of this thesis.

CHROMATIC ENSEMBLE DRILL

M.C. Scott
p. 23

(Partial Scores)

B \flat Cornet

1 2 3 4 5 6 7 8 9 10 11 12 13

B \flat Clarinet

Alto Saxophone

Trombone

Snow White Overture by Churchill-Leidzen.

Gains: Pupils learning to play the extended range of their instruments as follows:

Piccolo: D below to G above - ten new notes.

Flute: C below to A above - twelve new notes.

E-flat Clarinet: E below to G above - Fifteen new notes.

B-flat Clarinet: E below to G above - ten new notes.

Oboe: C below to C above - six new notes.

Alto and Bass Clarinets: E below to E above - eleven new notes.

Saxophones: B-flat below to F above - nine new notes.

Bassoon: B-flat below to B-flat above - twelve new notes.

Cornet and Trumpet: F-sharp below to C above - ten new notes.

Mellophone: F-sharp below to G space above - nine new notes.

French Horn: F below to G space above - seven new notes.

Baritone treble cleff: F-sharp below to C above - eleven new notes.

Baritone bass cleff: E below to B-flat above - eleven new notes.

Trombones: E below to B-flat above - eleven new notes.

BB Bass: Octave E below to G fourth space - twelve

new notes.

E-flat Bass: B below to B-flat above - eight new notes.

Percussion: Opening and closing the first thirteen rudiments. Learning ensembles (Unit III) and band passages containing such rudiments. Musical insight as to accents, expression, strict metronomic tempos.

UNIT VI

BALLADS AND TONE PICTURES (MOOD AND BLEND)

Pupil Objectives:

- a. Some knowledge of the types of imaginative pictures and feelings which can be aroused and the part each player may contribute.
- b. Skill in recognizing types and in learning to blend.
- c. Desire to hear and perform a greater variety of music and to learn what may be conveyed by it.

Motivation and Procedures:

- Step 1. Play ballads, spirituals, tone pictures.
- Step 2. Listen to recordings.
- Step 3. Identify moods and offer descriptive titles.
- Step 4. Listen to band and ensemble playing and offer comments as to blend and tone quality.

Sample music material: Nobody Knows the Trouble I See; Deep River; Asleep in the Deep; Sailing; In a Monastery Garden by Ketelbey; To a Wild Rose by MacDowell; Irish Tune from County Derry; Loch Lomond; Ase's Death by Grieg; Symphonic Themes by Hiden.

Gains: Greater opportunity to listen and think about other than technical and mechanical features; broader interests; more expressive playing.

Suggested Songs by Williams: March Wind by Williams. King of the Hill by Williams. Marching Song by Williams.

UNIT VII

MARCHES (READING AND RHYTHM IN 6/8)

Pupil Objectives:

a. Increased knowledge of compound measure; increased recognition of rhythmic and thematic patterns visually and aurally.

b. Ability to read and play 6/8 measure marches more accurately, faster, and more easily; concomitant gain, tonguing and attack.

c. Desire to play more 6/8 marches and to learn to play them better.

Motivation and Procedures:

Step 1. Review easy 6/8 march.

Step 2. Change 3/8 measures to 6/8. Example of drill: Count slowly and sing strain of march written on board in 3/8 measure. Increase speed and erase bars.

Step 3. Dictation and drill on the eight essential rhythms of 6/8 marches.

Step 4. Rehearsal of other 6/8 marches. Example of drill and devices: Percussion drill, singing; sectional competition in playing rhythms, unison playing of scales and arpeggios in 6/8 rhythm.

Sample music material: Mutual March by Bennett; Showboy March by Fillmore; March Miami by Fillmore; King Cotton by Sousa; Washington Post by Sousa.

Gains: Twelve 6/8 marches read, four added to permanent repertoire.

Also 1/2 hour

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Also 1/2 hour

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Also 1/2 hour
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Sample music material:
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UNIT VIII

THE OVERTURE (THEMES)

Pupil Objectives:

- a. To recognize themes and counter melodies when encountered. Learning to judge the relative importance of different phrases, patterns, and parts.
- b. Increased skill in bringing out themes and counter themes and subduing accompanying parts. Concomitant skills in reading, i.e. hearing through seeing.
- c. Appreciation of the importance of team work.

Liking to play overtures in an artistic manner.

Motivation and Procedures:

Step 1. Playing familiar overture.

Step 2. Listening for and identifying thematic passages. Suggestions made to subdue accompaniments and bring out melodic parts.

Step 3. Rehearsal reading of several overtures and identification of main themes, sub themes, and accompaniment parts, some, written on the board.

Step 4. Listening to thematic material in phonograph records. Singing themes.

Sample music material: Youth Triumphant by Hadley;
Raymond Overture by Thomas; Amphion Overture by Schmitt;
Horizon Overture by Buys; Midnight Sun by Yoder.

Gains: Improved ability to recognize and bring out themes and counter-themes and to subdue background parts.

UNIT IX

MARCHES (STYLE AND TECHNIQUE)

Goldman¹⁴ believes that as much attention to detail should be given in the rehearsal of marches as to any of the other forms of music in the band repertoire.

Pupil Objectives:

a. Increased recognition of such factors in good march playing as tonguing, separated style, notation, pitch and rhythmic accuracy, accents, and resonance.

b. Increased ability to tongue correctly, to separate notes, to read and play at a faster tempo, to play accented notes properly, to play accurately and with a tone that carries clearly.

c. Admiration of and striving for the true march style.

Motivation and Procedures:

Step 1. Comparison and analysis of school band's style of march playing (attacks, note separation) with that of a recording by a fine professional band.

Step 2. Articulation drill in unison.

Step 3. Rehearsal reading of several marches.

Emphasis on note separation, accents, tone quality, comparative volume of long and short notes, co-ordination of breath, tongue, and fingers.

¹⁴ Goldman, op. cit., p. 93.

Sample music material: In the Springtime by Goldman;
Vanished Army by Alford; U. S. Field Artillery by Sousa;
United States Army March by Darcy; Navy Blue by Benter;
Army Air Corp by Crawford.

Gains: New and renewed insight in playing of
marches.

Revised and New Music

Unit 4. Marches of the World.
 Unit 5. Marches of the World.
 typed or manuscript, piano, organ, and
 records by teacher and pupils.

Unit 6. Marches of the World.
 and passages in various keys.

By Victor G. Kohn, and Earl G. Salmons, High
 School Music Department, G. B. Stewart and Company, 1900. p. 47.

UNIT X

THE MEDLEY (CONDUCTING AND ALERTNESS)

Good conducting is clear, expressive, sincere, and unobtrusive.¹⁵

Pupil Objectives:

a. To recognize and gain insight as to the meaning of the director's signals as applied to a variety of musical types.

b. To be able to play a medley containing key and measure changes, repeats, holds, breaks, accelerandos, ritards, and expression changes more easily, accurately, and speedily as indicated by the director.

c. To enjoy playing medleys and to overcome challenging problems of musical reading and ensemble performance. To become more interested in problems of conducting.

Motivation and Procedures:

Step 1. Rehearsal of easy grade medley.

Step 2. Demonstrations of directing different types of measures, holds, breaks, accelerandos, and ritards by teacher and pupils.

Step 3. Drill in silent reading (memorizing) of short passages in various keys. *of the Baton* (New York: Alliance Book Corp., 1943).

¹⁵ Peter W. Dykema, and Karl W. Gehrken, High School Music (Boston: C. C. Birchard and Company, 1940, p. 475.

Step 4. Examination and rehearsal of various selections.

Step 5. Drill for group alertness. Example: The band will play familiar scales in unison with either two, three, four, or six beats to each note; tempo changes, holds, and breaks introduced; group practice in directing various beats loud and soft followed by unison practice using different dynamic markings.

Step 6. Assignment of brief reports concerning noted conductors.¹⁶

Sample music material: Home Songs by Schumann; Operatic Mingle by Berry; Naughty Marietta Selections by Herbert; American Youth Victorious by M. C. Scott (Manuscript); Cavalcade United Nations by Yoder; Waltz Medley by Berlin-Leidzen; Korsakoff Selections by Yoder.

Gains: Importance of watching the director, conforming to director's signals, fundamentals of reading, interest in conducting and musicianship.

¹⁶ David Ewen, Dictators of the Baton (New York: Alliance Book Corp., 1943).

UNIT XI

THE PROGRAM (BROADER VISTAS)

Prescott and Chidester¹⁷ present a list of twenty-two elements and objectives leading toward good individual musicianship which can be taught in full-band rehearsal. This assertion presupposes that a variety of types of music is being rehearsed.

Pupil Objectives:

a. To become better acquainted with a variety of musical forms and their effectiveness in a musical program and also with composers and their music.

b. To develop ability to play a varied program which demands many types of skills.

c. To realize the greater appeal of a program with more variety and contrasts and to appreciate the importance and worth of contributions of composers.

Motivation and Procedure:

Step 1. Attention will be called to a collection of former programs by the band and other bands, posted on the bulletin board and an invitation extended to band members to submit sample programs for the coming scheduled band concert.¹⁸ It will be explained that plans and requests

¹⁷ Prescott and Chidester, op. cit., pp. 99-101.

¹⁸ Carolyn Nunn, "A Practical Classroom Use for 'Used' Concert Programs," Music Educators Journal, XXXI, No. 5 (April, 1945), 26-27.

of band members will be appreciated and seriously considered but that the final program will be decided by the director.¹⁹

Step 2. Brief reports will be assigned individuals concerning composers whose music the band performs. Some of these will be heard each day at the time the music is rehearsed and relative importance (musical reputation) brought out. Program notes available will also be reported, references being made to music encyclopedias,²⁰ catalogues, phonograph record catalogues,²¹ "Who's Who," etc.

Step 3. Rehearsal of program material will be continued.

Step 4. The final program will be adopted using many of the numbers suggested and a brief analysis made in class. Names of all pupils suggesting programs will be mentioned and commended.

¹⁹ Prescott and Chidester, op. cit., pp. 227-245.

²⁰ Richard Franko Goldman, The Band's Music (New York: Pitman Pub. Corp., 1938).

²¹ Anne Shawe Faulkner, What We Hear In Music (Trenton, N. J.: Victor Phonograph Co., 1940).

UNIT XII

MARCHES (STIRRING INTERPRETATION)

Goldman²² states that every band should have a repertoire of inspiring, well arranged, and thoroughly prepared marches and that conductors should exercise as much care in the selection of marches as in selection of music of the masters.

Pupil Objectives:

- a. Further insight regarding correct tempo, soft and loud effects and planned or staggered rest periods.
- b. Increased skill in holding to the right tempo, playing soft and loud, and conserving effort and embouchure.
- c. Increasing desire to improve march performance through individual concentration and team work.

Motivation and Procedure:

Step 1. Review marches.

Step 2. Assignment of brass players to rest alternately on soft passages so that all will be able to play loud passages.

Step 3. Volume of sections balanced.

Step 4. Playing marches with metronome. Drill in estimating cadence.

Step 5. Estimating standard cadence and estimating effectiveness of concert marches at different tempos.

²² Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Inc., 1934), p. 91.

Sample music material: On the Mall by Goldman; Hall of Fame by Olivadoti; His Honor by Fillmore; Semper Paratus by VonBoskerck; Semper Fidelis by Sousa; Stars and Stripes, Forever by Sousa.

UNIT XIII

THE OVERTURE (PHRASING AND INTERPRETATION)

Pupil Objectives:

a. To gain insight regarding the two effects of separated and sustained (staccato and legato) style; to realize more fully the extent of breath control in legato passages.

b. To improve skill in slurring, breath control, and ease of performance.

c. To strive for better musical effects.

Motivation and Procedure:

Step 1. Rehearse concert selection.

Step 2. Drill on upward slurs.

Step 3. Practice playing long phrases; practice breathing between phrases.

Step 4. Sing some regularly balanced songs and indicate where phrases (or periods) end and new ones start; breathing marks indicated. Sections play the instrumental version in the manner indicated.

Step 5. The same procedure followed as in Step 4 using songs with more irregular form.

Sample Music Material: Snow White Overture by Churchill-Leidzen; Home Sweet Home by Bishop; Drink to Me Only with Thine Eyes; The Heart Bowed Down by Balfe; Rocked in the Cradle of the Deep by Knight.

UNIT XIV

THE PROGRAM (POLISHING THE DETAILS)

Pupil Objectives:

- a. To remember certain details which mean the difference between mediocrity and artistry.
- b. To perfect parts so that they may be played without undue strain.
- c. To strive to play all parts perfectly. To prepare one's self physically and mentally for the coming event -- develop a certain amount of confidence.

Motivation and Procedures:

Step 1. Concert selections will be rehearsed.

Step 2. Analysis of the more involved concert selections will be made and passages rehearsed using the comment sheets for school-band competitions²³ as a guide.

Step 3. Band officers and members will be checked as to their understanding of responsibility for various phases of the concert such as seating, programs, lights, music, entrance, and stage deportment.

Members will be advised to conserve energy and health by getting plenty of sleep and eating moderately.

²³ Standards of Adjudication (Chicago: National School Band Association, 1936), pp. 5-10.

UNIT XV

THE CONCERT

Prescott and Chidester²⁴ devote several pages to examples of various types of band concerts. In addition to serving as motivation for band members and use as training material in the work of the semester, the concert offers opportunities to use some of the social values of music education which are hard to measure but are usually apparent in a well planned program.

Pupil Objectives:

- a. How to appear in public.
- b. Concentration on the work at hand.
- c. A feeling of satisfaction, good will, and social responsibility.

Motivation and Procedures:

Step 1. All preliminary preparations having been made, the band members will assemble in full uniform with instruments highly polished and in perfect playing condition. A check on tuning will be made, last minute directions given, and questions answered.

Step 2. The concert will be opened with audience singing, The Star Spangled Banner, accompanied by the band.

²⁴ Prescott and Chidester, op. cit., pp. 227-245.

SAMPLE CONCERT PROGRAM

- United States Army March - Darcy
- Niobe - DeRubertis
- Korsakoff Selections
Conducted by Student Director arr. - Yoder
- Medley of Waltzes - Berlin-
Leidzen
- Moonbeams (Bass section solo) - Huff
- Cathedral Scene and Intermezzo - Mascagni
Brass Sextette
- Snow White Overture - Churchill-
Leidzen
- Ase's Death - Grieg
- Salute to Band Alumni in Armed Services
- Reading of Honor Roll by Band Member
- Reading of Origin of Taps by Band Member
- Taps played by Solo Cornetist
- Semper Paratus - Von Boskerck
- Where the Highways Cross - Bright
- The Rookie and His Army Mule - Fryer
- Swing Songs by Trombone Soloist
- Cavalcade United Nations arr. - Yoder

Band 2- Following these are the band's own compositions, especially those by members who have been leaving the organization. These are to be played by the players themselves in the band hall, to be played by the band members and new music, some of which is selected by the request, read through. Several cover songs will be played in first parts.

Band 3- Following this is the band's own compositions.

UNIT XVI

CONCLUSION (PAST AND FUTURE ACHIEVEMENTS)

Pupil Objectives:

- a. Knowledge of individual and band progress made during semester; some indication of future trends.
- b. Practice and growth in forming opinions and making ratings. Improvement of sight-reading skill. Adapting to new and challenging situations.
- c. Developing an attitude of unbiased objectiveness in self-rating, pride and satisfaction in accomplishments, and ambition and self-confidence in making further progress.

Motivation and Procedures:

Step 1. Band members' attention will be called to the list of pieces learned (repertoire) and music given a reading during the semester; outstanding achievements of individuals and ensembles will be noted and a list of public appearances and school engagements will be presented.

Step 2. Tentative plans for the future will be discussed, especially those concerning replacements for players leaving the organization. Tentative re-assignments of parts to players remaining in the band will be made, music in the repertoire reviewed and new music, some of which is selected by pupil request, read through. Several lower part players will be promoted to first parts.)

Step 3. Recordings made later in the semester will

show progress when compared with those made earlier.

Step 4. Pupils and teacher will make final estimates of individual progress and record it on the check-list as in Unit I. Both teacher and pupil will have been given ample opportunity to observe the basis for the various qualities estimated. Playing in tune and tone quality will have been evident throughout the year; correct fingering, etc., Units II and V; correct tonguing, Units VII and IX; counting rhythm, Units IV, VII, VIII, IX, X and XII; right notes, Units IV, VII, X and XVI; eartraining, Units IV, VII, VIII, IX, X and XVI; technic, Units IV, VII, IX and XVI; interpretation, Units VI, VIII, IX, XI, XII, XIII and XIV; assignments, Units I, III, X, XI and XVI; variety of musical interests, Units VI, VIII, X, XI and XVI; evidence of practice, Unit III and at other times; attendance, all units; care of instrument and music, Unit III and others; contributions, Units I, III, XV, XVI etc.; behavior, through-out the semester.

Sample record of engagements and activities:

Band-- seven, ensemble and solo-- fifteen.

Repertoire:

Overture -- five, medleys -- four, marches -- twelve, miscellaneous pieces, (songs, excerpts, novelties, accompaniments, etc.) -- twenty-one.

Rehearsal Reading:

Overtures -- three, medleys -- two, marches -- eighteen, miscellaneous pieces (easy grade) -- over fifty.

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