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A MEANS OF DIRECTING AND EVALUATING PRACTICE PERIODS
OF BAND STUDENTS AT THE SECONDARY SCHOOL LEVEL

THESIS

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MASTER OF MUSIC

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CONTENTS

	Page
Chapter	
I. THE PROBLEM OF PRACTICE IN THE INSTRUMENTAL PROGRAM	1
The Problem	
Limitations	
Objectives	
The Expanding Band Program	
Growth of Class Instruction	
II. EXAMINATION OF CLASS METHODS	8
The Class Method	
Source of Materials	
A Measuring Device	
Summary	
III. LESSON PLANS	51
Instructor's Problem	
Means and Devices of Others	
A Change in Pupil Status	
IV. SUPERVISED PRACTICE	56
Student Need for Practice	
The Instructor Offers Help	
Highland Park System	
The Woodrow Wilson Plan	
Change to Supervised Practice	
Present Procedure	
V. CONCLUSIONS AND RECOMMENDATIONS	65
Importance of Individual Practice	
Some Conclusions on Supervised Practice	
Recommendations	
BIBLIOGRAPHY	68

CHAPTER I

THE PROBLEM OF PRACTICE IN THE INSTRUMENTAL PROGRAM

The Problem

This study is to determine some means of directing and supervising practice periods of band students; and to examine the available class study materials with a view of determining their use and suitability as an aid to supervised practice.

Practice and materials.--The first step in preparation for teaching a band is the selection of the teaching materials. It is vitally important to obtain books that will carry the student farthest on the road to musical knowledge in a reasonable length of time, and at the same time assure his continued interest.

His progress will be determined to a large extent by the amount of practice he puts in; and practice, in turn, is greatly affected by interest. This close relationship, in the band training program, between the student's practice and the materials with which he practices explains their fusion into this one problem.

Limitations

This study will be limited to band work at the secondary school level, and since there is an almost unlimited amount of study material for instrumentalists, the examination of materials will be confined to class teaching methods that start with foundation work. The discussion of practice periods will concern the students of band where a single

band rehearsal room is available and no provision is made for individual practice rooms.

Objectives

Music in the curriculum.--"No study included in the curriculum of either grade or high schools has so much general educational value as the study of music."¹

"I believe that every child should be given the opportunity of learning to play some instrument - not with the idea of becoming a professional musician, for that would be a calamity indeed - but rather as an avocation."²

Aims in general.--Assuming that the teaching of music is a desirable part of the secondary school curriculum, and that music in the form of band participation is equally worthwhile, it is a good idea to ask the question, "What are the aims and objectives of the band program?"

The answer might well be, "Pleasure and satisfaction for every child should be one goal of an instrumental music program". The necessary skills, if taught as needed for a particular situation, become a part of that experience, are more easily understood, and contribute to the joy of participation. In this way, the fundamentals of tone and rhythm are gained on primary levels and then developed more fully in the upper grades. Inseparable from these basic experiences are others, less tangible but paramount in importance. First, the inner satisfaction which comes from creative participation, then, power to listen to music with appreciation, enjoyment and discrimination.

¹Glen H. Woods, School Orchestras and Bands, p. 13.

²Edwin Franko Goldman, Band Betterment, p. 8.

Aims specific.--The following outline by Irving Cheyette, is much more specific:

1. To provide an objective outlet for expression of emotional feeling, overcoming the limitations of song literature which may impose a feeling of self-consciousness due to sentimentality of text.
2. To provide a worthwhile organization for socialized experiences taking advantage of instinct for gregariousness; teach cooperative attitude; replace gang spirit with desire for orderliness; and develop leadership.
3. To contribute to physical health through an understanding of the necessity for good health for proper performance.
4. To serve as an organization which socially maladjusted, or academically maladjusted individuals may achieve some feeling of power and success.
5. To become familiar with the technical literature of solo and ensemble music, both chamber, orchestra and band, through actual performance.
6. To contribute to school functions in the form of assemblies, patriotic rallies, concerts, festivals, etc.
7. To contribute to the life of the community through concerts, festivals, parades, dedicatory exercises, club activities, etc.
8. To contribute to worthy home membership by providing worthwhile leisure activities, either in solo or chamber music performance.
9. Provision of courses leading to a vocation in music.
10. Provide opportunity for further development of skills.
11. Participate more widely in community life through music.
12. An ability to use music socially, and for those most talented, professionally.

Procedures:

1. Organize bands and chamber music groups.
2. Prepare for concerts, festivals, parades, patriotic festivities, and games.
3. Organize classes in like, mixed instruments and large ensembles.
4. Integrate the instrumental program with physical education program, playing for field days, folk dances, May days, etc.

5. Integrate the instrumental program with the social science work and other academic fields wherever possible, bringing in guitars when studying the Southwest, Latin-American music, hill-billy music, etc. Be imaginative in your use of your music and your instruments to enrich the whole school program wherever possible.

Achievements:

1. Children who are adjusted to life.
2. Children who are emotionally stable.
3. Children who are socially adjusted.
4. Children with health, both physical and mental.
5. Ability to participate cooperatively for the good of the entire group.
6. Ability to recognize the importance of contributing to the life of the community.
7. Ability to remain loyal to family, school and community.
8. Familiarity with the literature available for that particular stage of musical development, both solo and ensemble.
9. A desire to use music as a functioning part of life in home and community.
10. For those who choose music as a vocation.
 - a) Sufficient development of skill to enable them to enter professional schools without too great a handicap.
 - b) Some opportunity to practice with semi-professional groups.
 - c) Acquaintance with the problems of the music profession through lectures, visitation, and direct experiences with professionals.

Materials:

Proper practice rooms, music suitable to age, radio equipment, phonographs, pianos, stands, etc.

It is hoped that through the carrying through of such a program in instrumental music, we can maintain to some extent the fine work which has been done by the specialists in this field. The listing in this course of study of objectives, procedures, achievements and materials is by no means complete, but is only meant to be suggestive of what

might be done. It is hoped that teachers will be able to add many more ideas to those mentioned in this brief article.³

The Expanding Band Program

As the instrumental program expands the high school band plays an increasingly important part in secondary education as well as in the cultural and social life of the student. It is a comparatively simple matter for a school to employ an instructor for band, and to supply instruments and uniforms, but few of our schools are prepared to conveniently house such an organization. Many of the present day buildings were planned and built before bands were a part of the daily schedule; therefore, we find rehearsal rooms converted to that use in the most unlikely places with no provision at all for practice rooms. The need for practice space in the school building increases in direct proportion to the band's growth in enrollment and importance. If the band is to adequately serve its purpose in the school and community, it must be a good band, and the good band is made up of well trained individuals who must have enough time for regular daily practice.

It would only be natural to assume that this practice would take place at home, but it is becoming increasingly evident that some of it should take place at school, particularly in the larger cities.

"Somewhere in the class program, students should be taught how to practice, as well as how to play. . . . Supervised practice may well be a part of each class period until the need disappears."⁴

³Irving Cheyette, "A Course of Study in Instrumental Music," Educational Music Magazine, (January-February, 1943), p. 17.

⁴Mark Hindsley, School Band and Orchestra Administration, p. 31

Some reasons for the need for practice at school on school time:

1. Students who live in crowded conditions (apartments, etc.) where home practice is impractical.
2. Students with large instruments too heavy and bulky to carry home for practice.
3. Students who need home time for study.
4. Students who need after school time for work.
5. Students who ride public conveyances.
6. Students who need guidance in how to spend the practice period.

We will pass over the foregoing as being too obvious for discussion with the exception of the last one.

It is most likely that this one item would include all the students for at least a short time, for unless he has some training in how to spend his practice time, he is quite likely to waste a greater part of it on nonessentials.

"As a result of listening to students practice, I have come to the conclusion that usually about one-half of the time spent in so-called practice is wasted and many times harmful results follow."⁵

"The efficiency of teaching depends largely upon the amount and kind of practice the pupil does in the time intervening between lessons."⁶

Assuming that the student could not select the right practice materials, and that he would not be inclined to buy several different texts, it is obvious that they should be selected by the teacher and furnished by the school. This would lead to the further assumption that the practice

⁵Paul T. Klingstedt, The Practice Period, p. 9.

⁶Glenn H. Woods, School Orchestras and Bands, p. 53.

period should be on school time and under teacher supervision.

"The schools then should undertake the task of developing latent talent, of arousing the pupil to activity, of preparing him to carry on his education with the expert teacher; and these advantages should come from the public schools where instruction in all subjects is offered to all students alike at public expense."⁷

Growth of Class Instruction

The teaching of instrumental class lessons in American public schools increased tremendously after the close of World War I. This started off an unprecedented program of band growth found only in this country. It provided a solution to the question of how one teacher could give regular, free instruction to a large class. It proved highly effective for beginning classes and students in the early stages of advancement. More advanced students took private lessons or depended on individual practice and band experience to improve their abilities.

The greatest difficulty was in meeting the needs of the students with suitable class teaching materials. Chapter II of this study is devoted to a survey of some of these materials.

⁷Ibid., p. 17.

CHAPTER II

EXAMINATION OF CLASS METHODS

The Class Method

In contrast to the wealth of material for individual instrumental study, the band class materials are rather limited in number, and when these are examined and sifted down to the few that are thorough and comprehensive enough to satisfy the experienced instructor, they are few indeed.

It is quite obvious that it is far more difficult to write a class method than it is to write for a single instrument when the complex problem of the difference in key, range, fingering, position, mouth-piece and such is considered. This does not mean that there are no good class methods, but that the good ones must be the product of those who are thorough musicians with a broad working knowledge of all band instruments, their range, capabilities and limitations, and who are well acquainted with the modern accepted ideas on music education. A good class method must be sound musically, educationally, and psychologically.

Source of Materials

The books collected here are the ones ordinarily found for sale and in general use in class band work. Also included, are some not so well known because they are late publication, and others that have failed to gain wide recognition for various reasons.

A Measuring Device

In examining the following band class method, it has been the purpose to give an accurate description of the book and its contents so that any prospective user might have the benefit of the findings that are brought out here. They are all measured by the following device in order to more nearly standardize the results:

A beginning method book should contain the following essentials:

1. General instruction and information pertaining to care and use of the instrument.
2. Pictorial presentation of hand, wrist, and embouchure 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 teacher 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.

In general we can conclude that the method book is not all-important. It should be chosen to fit the type of class used, and the instructor should have confidence in its efficiency and thoroughness. A combination of two beginning methods may even be advisable.¹

¹Gerald R. Prescott and L. W. Chidester, Getting Results with School Bands, p. 59

Outline for examining books:

Name

By

Publisher:

Price:

I. Format

1. Size and number of pages
2. Print
3. Paper
4. Durability
5. Color and design

II. Illustration and Presentation

1. Photographs
2. Instructions
3. Material presentation
4. Fingerings
5. Correct starting tones
6. Motivation

III. Material

1. Fingering chart
2. Music
3. Tone production
4. Holding instrument
5. Rhythm
6. Articulation
7. Range
8. Ensemble

9. Musical terms

IV. Order

1. Logical

V. Evaluation

(The evaluation is the opinion of this writer)

Grouping.--The books are grouped according to size; small, octavo, and large in that order, and the better books in each class are placed to the front, although there is no intention of having a strict one-two-three order.

Robbins Modern School Band Method for Beginners

By Elvin L. Freeman

Publisher: Robbins Music Corp.

Price: \$1.00

I. Format

1. Size and number of pages - large, 39 pages.
2. Print - clear and easy size to read.
3. Paper - smooth and of good quality.
4. Durability - cover is of heavy paper, binding is not reinforced.
5. Color and design - orange and green colors blended, no design or art work.

II. Illustration and Presentation

1. Photographs - one example of playing position.
2. Instructions - very clear and concise.
3. Material presentation - well presented in a simple and careful manner.
4. Fingerings - the fingering is given on each note as it is introduced.
5. Correct starting tones - yes.
6. Motivations - uses simple familiar songs to hold student's interest.

III. Material

1. Fingering chart - two page chart at the beginning and fingerings given as notes are introduced.
2. Music - plenty of familiar songs, some good composers, some popular ones.
3. Tone production - very little explanation.

4. Holding instrument - one good picture, nothing more.
5. Rhythm - very little attention is given to rhythm.
6. Articulation - it is not stressed.
7. Range - held within proper limits.
8. Ensemble - mostly unison, with some three part songs.
9. Musical terms - one page.

IV. Order

Logical - well arranged and presented.

V. Evaluation

This is one of the most recent ensemble methods having been published in 1947 with a very modern approach. The use of songs as examples for each new rhythmic figure, individual finger charts as each new note is introduced, and a page of musical terms are some of the good features.

Easy Steps to the Band

By Maurice D. Taylor

Publisher: Mills Music, Inc.
1619 Broadway
New York City, N. Y.

Price: \$0.75

I. Format

1. Size and number of pages - large, 32 pages.
2. Print - large, easy to read.
3. Paper - smooth and of good quality.
4. Durability - heavy paper cover, binding not reinforced.
5. Color and design - Book I - tan, Book II - red, design is the same on both books, and it is very attractive.
6. Sets - Book I and Book II.

II. Illustration and Presentation

1. Photographs - Book I has two for posture and holding the instrument.
2. Instructions - very clear and definite.
3. Material presentation - well presented and it is arranged in proper order.
4. Fingerings - it has a chart on the first page, and additional fingerings are given at the top of the page when new notes are introduced.
5. Correct starting tones - yes.
6. Motivations - moves at about the proper rate with familiar songs to hold student's interest.

III. Material

1. Fingering chart - page one is a chart in both Books I and II.

2. Music - a well chosen group of familiar songs and some original songs.
3. Tone production - a few suggestions.
4. Holding of instrument - two very good pictures.
5. Rhythm - nicely treated as they appear.
6. Articulation - the short reminders under the exercises are very good.
7. Range - carefully kept within proper limits.
8. Ensemble - some part work is present in both books.
9. Musical terms - one page in back.

IV. Order

Logical - a proper sequence.

V. Evaluation

I believe this book carries out the best modern ideas on band training. A very clever device is the use of short questions under each exercise to keep students on the alert. Some permanent musical values in the composers found in Book II.

Smith-Yoder-Bachman Ensemble Band Method

By Claude Smith, Paul Yoder and Harold Bachman

Publisher: Neil A. Kjos Music Co.
Chicago, Illinois

Price: \$0.75-\$1.00

I. Format

1. Size and number of pages - large, 32 pages.
2. Print - large and clear.
3. Paper - not the best grade.
4. Durability - heavy paper cover, should last fairly well.
5. Color and design - Book I - blue, Book II - brown, the designs differ and are fairly attractive.
6. Sets - Book I and II.

II. Illustrations and Presentation

1. Photographs - Book I has one posture photograph in a loose leaf insert, Book II has none.
2. Instructions - full instructions with all new material, quite clear.
3. Material presentation - clearly and carefully presented.
4. Fingerings - given in a loose insert page chart. Each new note has fingering and letter name in Book I.
5. Correct starting tones - yes.
6. Motivations - moves fast enough, makes good use of songs in each lesson.

III. Material

1. Fingering chart - complete with alternate fingerings in insert.
2. Music - a large number of familiar songs is one of the strongest points in this set, composers omitted.

3. Tone production - very good explanation with each example.
4. Holding of instrument - one good picture in insert with explanation.
5. Rhythm - well introduced and explained.
6. Articulation - short explanation with each new example.
7. Range - limited Book I, full in Book II.
8. Ensemble - duets introduced fairly early in Book I and Book II.
9. Theory - Book I has appropriate theory lessons throughout.
10. Musical terms - one page.

IV. Order

Logical - a well planned method. Duration - two semesters.

V. Evaluation

This is a very good method. While it would need some supplementary materials, it is very modern, and is educationally and psychologically sound, with some very lasting musical values in the choice of composers.

The Victor Method

By John Victor

Publisher: Victor Publishing Co.
Abilene, Texas

Price: \$1.00

State adopted and furnished free to schools of Texas.

I. Format

1. Size and number of pages - large, and are average of 50 pages.
2. Print - clear and easy size to read.
3. Paper - smooth and of good quality.
4. Durability - cover is of heavy paper and should last well.
5. Sets - eight graded books.
6. Color and design - colors vary, design same each book, attractive to students.

II. Illustrations and Presentation

1. Photographs - several illustrations on how to hold instrument.
2. Instructions - clear and definite.
3. Material presentation - carefully explained, moves slowly.
4. Fingerings - given with new notes also charts.
5. Correct starting tones - yes.
6. Motivations - moves too slowly to hold interest of student.

III. Material

1. Fingering charts - Book I and II.
2. Music - very poor, unfamiliar tunes and uninteresting.
3. Tone production - very good explanation.
4. Holding of instrument - good explanation and pictures.
5. Rhythm - detailed discussion and advanced explanation.
6. Articulation - fair explanation and example.

7. Range - full.
8. Ensemble - unison, duet, quartet limited.
9. Musical terms - one page.

IV. Order

1. Logical, moves slowly, poor for strings.
2. Duration - eight semesters.

V. Evaluation

It is a fair class method and has the following good features:

- (1) List of musical terms and definitions in the back.
- (2) Discussion on how to practice.
- (3) Helpful hints for beginners.
- (4) Parts of instruments are named.
- (5) Lip and tongue exercises are given.
- (6) The outstanding weakness here is the scarcity of good music literature.

Rubank Group Method for Orchestra and Band Instruments

By R. L. Moehlman

Publisher: Rubank, Inc.
Chicago, Illinois

Price: \$0.40 each

I. Format

1. Size and number of pages - large, 16 pages.
2. Print - clear and large enough.
3. Quality of paper - fairly good.
4. Durability - heavy paper cover, no extra binding.
5. Sets - Books I and II.
6. Color and design - Book I - light green, Book II - blue, not very attractive.

II. Illustration and Presentation

1. Photographs - none.
2. Instructions - a few in Book I.
3. Material presentation - new material presented without much explanation in Book I and none in Book II.
4. Fingerings - given fairly consistently throughout both books.
5. Correct starting tones - yes, Book I.
6. Motivation - moves quickly, songs mixed with scales and rhythm exercises mostly in orchestra keys.

III. Material

1. Charts - fingering given throughout.
2. Music - very good quality, mostly familiar tunes and some good composers.
3. Tone production - no explanation.
4. Holding position - no pictures, no explanation.

5. Rhythm - more attention given here than to any other point.
6. Articulation - no explanation.
7. Range - sufficient.
8. Ensemble - small number of duets and trios.
9. Musical terms - none.
10. Supplementary materials - numerous.

IV. Order

Logical, graded but not very plentiful.

V. Evaluation

Does not discuss fundamentals thoroughly enough. Good presentation of rhythm and a few rudiments explained. Combines songs, rhythm exercises and technical studies nicely in both books.

The Moore Band Course

By E. C. Moore

Publisher: Carl Fisher, Inc.

Price: \$0.75-\$1.25

I. Format

1. Size - large and inconvenient for practical use.
2. Print - small but clear and easy to read.
3. Paper - smooth and white.
4. Durability - binding and cover is heavy paper.
5. Color and design - brown and not attractive to students.

II. Illustrations and Presentation

1. Photograph illustrations - very few and small, but accurate pictures of holding instruments and of embouchure position.
2. Instructions - quite a few clear and easily understood.
3. Material presentation - presented gradually and clear explanations before its presentation of a new thing.
4. Fingerings - notes are presented without fingerings which are given on the chart in the front of the book.
5. Correct starting tones - good except for flute and oboe.
6. Motivation - covers quite a bit of material and moves quickly, but is thorough enough for student to get proper foundation so that the material does not become too difficult.

III. Material

1. Fingering chart - not as good as some other books, but it presents the relationship of fingerings to overtones.
2. Music - pretty good but unfamiliar tunes are used. Some familiar tunes are appealing and enjoyable to the student. Few titles are given on pieces, just the composers names.

3. Tone production - clear explanation of tone production given in detail.
4. Holding - no explanation given on how to hold instrument and only one picture.
5. Rhythm - presentation of this is not good. It does explain duple but not triple rhythm.
6. Articulation - extensive explanation on this.
7. Range - does not go far enough.
8. Ensemble - some material given for ensemble, but can be played in unison.

IV. Order

1. Logical.
2. Graded - presents enough material for average student to progress. It is thorough and a sufficient amount of material is devoted to each new problem.

V. Evaluation

The course is fairly well motivated. It is logically graded and gives good explanation on articulation, tone production and tuning. There are helpful articles on how to care for instrument and on general principles of music.

Time to Play
A Time-Saving Modern Method for Ensemble Band

Publisher: Jim Tom Music Publishing Co.
 Long Beach, California

Price: \$1.00 each

I. Format

1. Size and number of pages - large, 58 pages.
2. Print - large and clear.
3. Paper - good quality and smooth.
4. Durability - heavy paper cover, binding not reinforced.
5. Color and design - gray with an attractive design.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - very little.
3. Material presentation - after the introductory remarks, the material is presented in as nearly graded order as possible.
4. Fingerings - none are given.
5. Motivations - a pretty thorough introduction to modern syncopation.

III. Material

1. Fingering charts - none.
2. Music - original, very good, stressing modern rhythms.
3. Tone production - not mentioned.
4. Holding instrument - not mentioned.
5. Rhythm - the entire book is based on rhythm studies.
6. Articulation - not mentioned.
7. Range - extended.
8. Ensemble - varied from unison and duet to full band.
9. New features - a page of "rhythm words" to fit certain rhythmic figures is most helpful.

10. Musical terms - one page.

IV. Order

Logical - depends largely on conductors choice.

V. Evaluation

This set of books is quite new and very modern in its treatment of rhythms in particular. The "rhythm words" are helpful and very sound practice.

It is not intended as a starting text nor as a broad study, but rather as supplementary material stressing rhythms.

The Belwin Band Method

Publisher: Belwin, Inc.
New York City, N. Y.

Price: \$0.75

I. Format

1. Size and number of pages - large, 32 pages.
2. Print - clear and easily read.
3. Paper - smooth, white, good quality.
4. Durability - paper cover, fairly strong.
5. Sets - books elementary and intermediate.
6. Color and design - colors vary, some design, fairly attractive.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - practically none.
3. Material presentation - presented gradually but without adequate explanation.
4. Fingering - introduced first with fingerings and later without them.
5. Correct starting tones - yes.
6. Motivation - covers proper range of materials and moves fast enough to hold interest and get fair foundation.

III. Material

1. Fingering chart - book one has a page of regular fingerings and book two has one that adds alternate fingerings.
2. Music - about three-fourths familiar music. Titles are printed without the composers names.
3. Tone production - no explanation.

4. Articulation - a system of referring to the musical terms by the use of numbers.
5. Holding instrument - mentioned briefly in a page of suggestions.
6. Rhythm - aids are inadequate.
7. Range - book one is held within reasonable range, book two takes in wider range.
8. Ensemble - limited, mostly duets.
9. Musical terms - one-half page.

IV. Order

1. Logical - presented in proper sequence - two books, elementary and advanced.
2. Duration - two semesters.

V. Evaluation

It lacks drill for brasses in the lower register. There is also a need for more explanations and illustrations. It should be used with supplementary drills. Too much material presented in the same key.

Boosey and Hawkes Band Method

By Joseph E. Skornioka and Joseph Bergeim

Publisher: Boosey and Hawkes
New York City, N. Y.

Price: \$0.75

I. Format

1. Size and number of pages - large, 32 pages.
2. Print - clear and easy to read.
3. Paper - smooth and of good quality.
4. Durability - heavy paper cover, but binding is not reinforced.
5. Color and design - various shades of purple and gray, the design is very attractive.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - one page of suggestions to players and one page of rudiments are about the only instructions given.
3. Material presentation - not enough explanation with new material as it appears.
4. Fingerings - a chart is printed on inside cover, and fingerings are given at the top of the page as they are introduced.
5. Correct starting notes - yes.
6. Motivations - it needs more good familiar music, it also moves too fast.

III. Material

1. Fingering chart - found on inside of cover page.
2. Music - not enough, and too few good composers.
3. Tone production - has one paragraph of explanation in small print.
4. Holding of instrument - nothing.

5. Rhythm - very little explanation of rhythm.
6. Articulation - no particular stress laid on articulation.
7. Range - held within proper bounds.
8. Ensemble - unison and a few duets.
9. Musical terms - one page.

IV. Order

Logical, but it moves too fast.

V. Evaluation

In the writer's estimation, this book is rather dry and lacking in its psychological approach. There is very little permanent musical value to be found in the music it contains. It is not a first class method.

The World of Music

By William Revelli and Victor L. F. Rebmann

Publisher: Ginn and Co.

Price: \$0.85

I. Format

1. Size and number of pages - large, 54 pages.
2. Print - clear, of medium size.
3. Paper - smooth and of good quality.
4. Durability - cover of heavy paper and a good strong binding.
5. Color and design - tan, not very attractive.

II. Illustrations and Presentation

1. Photographs - several good photos.
2. Instructions - not too clear.
3. Material presentation - no explanation given.
4. Fingerings - given with new notes.
5. Correct starting tones - yes.
6. Motivations - poorly motivated and gets to difficult material too quickly.

III. Material

1. Fingering charts - very good, chart presented with photographs.
2. Music - first part is not particularly good, but the last part is very good.
3. Tone production - good explanation in first of the book.
4. Holding of instrument - good photographs and explanation.
5. Rhythm - no explanation.
6. Articulation - no explanation.
7. Range - rather full.

8. Ensemble - unison, ensemble and full band.

9. Musical terms - none.

IV. Order

Does not follow a very logical order.

V. Evaluation

All instructions and explanations are placed at the first of the book and none appears with the material as it is presented. It does not discuss rhythm, articulation or key signatures.

This is one of the earlier methods and would hardly be considered a good choice by today's standards.

The Universal Teacher

By Joseph Maddy and T. P. Giddings

Publisher: Willis Music Co.
Cincinnati, Ohio

Price: \$0.75

I. Format

1. Size and number of pages - large, 34 pages.
2. Print - large and clear.
3. Paper - good quality.
4. Durability - heavy paper cover, no extra binding.
5. Color and design - gray and blue, and not particularly attractive.

II. Illustrations and Presentation

1. Photographs - small picture of instruments naming the parts.
2. Instructions - very little.
3. Material presentation - beginning too advanced, progresses well from there.
4. Fingering - given only at the beginning of the book.
5. Correct starting tones - no.
6. Motivation - an all melody approach.

III. Material

1. Fingering chart - one page.
2. Music - good quality, but too advanced for beginners.
3. Tone production - no explanation.
4. Instruction - none.
5. Rhythm - no explanation.
6. Articulation - no explanation.
7. Range - very limited.
8. Ensemble - mostly unison.

9. Musical terms - no explanation.

IV. Order

It starts at a point too advanced for beginners and proceeds logically from there.

V. Evaluation

This book does not present any foundation work, nor does it give any explanations that could be understood by the beginner. It could be used as supplementary material for students past the beginner stage. The choice of music has some permanent value which is the only point in its favor.

Rubank Elementary Band Course

By George W. VanDuesen

Publisher: Rubank, Inc.
Chicago, Illinois

Price: \$0.50

I. Format

1. Size - octavo, 32 pages.
2. Print - clear and easy to read.
3. Paper - not the best quality.
4. Durability - light paper cover, binding not reinforced.
5. Color and design - red and gray, design not very attractive.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - none on holding instruments, tone production or articulation.
3. New material - very little explanation.
4. Fingerings - presented with new notes.
5. Correct starting tones - yes.
6. Motivation - moves at about the proper rate of speed using songs as examples of each new step.

III. Material

1. Fingering chart - none, except for bassoon.
2. Music - plentiful, some original and some familiar.
3. Tone production - no explanation.
4. Holding of instruments - nothing.
5. Rhythm - indicated by arrows, the "down-up" method.
6. Articulation - no explanation, a few examples.
7. Range - carefully limited.

8. Ensemble - unison and ensemble.

9. Musical terms - one page.

IV. Order

Logical - graded and well arranged.

V. Evaluation

This method should hold pupil's interest well as it uses mostly songs for examples. There is more temporary musical value in the songs than lasting value because of the choice of composers.

Some of the rudiments should have more explanation. This book is better for group work than for the individual. It would be helpful in any beginning band work.

The New Way Method

By W. A. Storer

Publisher: Jenkins Music Co.
Kansas City, Mo.

Price: \$0.65

I. Format

1. Size and number of pages - octavo, 39 pages.
2. Print - rather small but clear.
3. Paper - not the best quality.
4. Durability - light paper cover, no binding, will not hold up well.
5. Color and design - unattractive color, and design is not very good.

II. Illustrations and Presentation

1. Photographs - full page picture gives correct seated playing position.
2. Instructions - good, detailed explanation of procedure on opposite page from each lesson.
3. New material - it is carefully explained.
4. Fingerings - has a chart in front and fingerings on notes all through the book.
5. Correct starting tones - yes.
6. Motivations - instructions on procedure with each lesson, and the use of various parts of graded difficulty in each lesson is good.

III. Material

1. Fingering chart - one page at the front of the book.
2. Music - it is doubtful in quality.

3. Tone production - fully discussed.
4. Holding position - it has a good photograph plus a written explanation.
5. Rhythm - full explanation throughout the book.
6. Range - very limited.
7. Ensemble - each lesson has a variety of parts to choose from.
8. Musical terms - explanation included in procedure.

IV. Order

Well graded, logical order, but very limited in scope.

V. Evaluation

Very good explanations all the way through and a new way of presenting lessons and melodies in which a player has a chance to play several different parts. This is good for class instruction in which students vary in ability. This would be good as a supplementary work book. It is inclined to be on orchestra training for wind players.

First Steps in Band Playing

By Harvey S. Whistler and Herman A. Hummel

Publisher: Rubank, Inc.
Chicago, Illinois

Price: \$0.35

I. Format

1. Size and number of pages - small, 24 pages.
2. Print - large, clear.
3. Paper - not the best quality.
4. Durability - light paper cover, binding not reinforced.
5. Color and design - two tone green, fairly attractive.

II. Illustration and Presentation

1. Photographs - none.
2. Instructions - none.
3. Material presentation - no explanation as new material is presented.
4. Fingerings - given in front of book only.
5. Correct starting tones - yes.
6. Motivations - well chosen, easy songs keep up pupil's interest.

III. Material

1. Fingering chart - one page.
2. Music - well selected.
3. Tone production - not mentioned.
4. Holding instrument - nothing.
5. Rhythm - not stressed.
6. Articulation - nothing.
7. Range - narrow.
8. Ensemble - mostly unison, some two part.

9. Musical terms - nothing.

IV. Order

Logical - moves very smoothly.

V. Evaluation

This book does not cover enough foundation work for the beginner,
but it does have good music that progresses smoothly and carefully
as far as it goes.

Evans' Trainer

By Harry W. Evans & George C. Leak

Publisher: Rubank, Inc.
Chicago, Illinois

Price: \$0.40

I. Format

1. Size - small, 32 pages.
2. Print - medium size, clear.
3. Paper - good quality.
4. Durability - paper cover, no reinforcement.
5. Color and design - light green, no design.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - brief, but clear.
3. Material presentation - proceeds with explanation.
4. Fingering - given only at the beginning.
5. Correct starting tones - yes.
6. Motivations - pieces and studies combined in very interesting way.

III. Material

1. Fingering chart - one page.
2. Music - not very good, poorly arranged.
3. Tone production - fairly well covered.
4. Holding instrument - nothing.
5. Rhythm - only a brief coverage.
6. Articulation - short suggestions with some exercises plus a page of explanations at the beginning.
7. Range - kept within proper limits.

8. Ensemble - combines unison and part work.

9. Musical terms - a page in the back.

IV. Order

Moves too fast for young players.

V. Evaluation

There are very few good points to recommend this book. A beginner book should give more foundation work before reading sixteenth notes.

The little music it contains is ill chosen and poorly arranged.

Paving the Way

By Harvey S. Whistler and Herman A. Hummel

Publisher: Rubank, Inc.

Price: \$0.35

I. Format

1. Size and number of pages - small, 16 pages.
2. Print - medium size, clear and easy to read.
3. Paper - not the best quality.
4. Durability - light paper cover, no extra binding.
5. Color and design - two shades of blue, very attractive design.

II. Illustration and Presentation

1. Photographs - no.
2. Instructions - very little.
3. Material presentation - fair order, no explanation.
4. Fingerings - none.
5. Correct starting tones - yes.
6. Motivations - becomes a band book after the first three pages.

III. Material

1. Fingering chart - none.
2. Music - mostly unfamiliar.
3. Tone production - very little.
4. Holding instrument - nothing.
5. Rhythm - very little stress.
6. Articulation - no explanation.
7. Range - too limited.
8. Ensemble - unison to full band.
9. Musical terms - one page.

IV. Order

Logical, but restricted to quarter note rhythms.

V. Evaluation

This book is intended as a transition from instrumental instruction to band playing. It offers very little that is interesting or of any real musical value. In the opinion of this writer, it falls far short of the goal.

Band Fundamentals

By Carl Webber

Publisher: White Smith Music Publishing Co.
Boston, Mass.

Price: \$0.50

I. Format

1. Size - small, 29 pages.
2. Print - medium size, clear.
3. Paper - very good quality.
4. Durability - paper cover, not reinforced.
5. Color and design - two tone blue, interesting design.

II. Illustration and Presentation

1. Photographs - none.
2. Instructions - some with each exercise.
3. Material presentation - in good order with short explanation.
4. Fingerings - given as the first note is introduced and in the chart.
5. Correct starting tones - yes.
6. Motivations - very little for non-melody instruments.

III. Material

1. Fingering chart - one-half page.
2. Music - poorly selected.
3. Tone production - covered only slightly.
4. Holding instrument - not mentioned.
5. Rhythm - some instruction with exercises.
6. Articulation - no particular stress.
7. Range - too narrow on non-melody instruments.

8. Ensemble - it has every type.

9. Musical terms - a very few.

IV. Order

Logical, but moves too fast near last.

V. Evaluation

There is no particular merit in this method as far as the writer can see. There are no melody parts for horns, bases and such instruments. Double notes on parts like 2nd and 3rd horns are hard for beginners to read, and moving from a first acquaintance with whole notes to a 6/8 march in twenty pages is expecting too much of young players.

Essentials of Band Playing

By Harvey S. Whistler and Herman A. Hummel

Publisher: Rubank, Inc.
Chicago, Illinois

Price: \$0.35

I. Format

1. Size and number of pages - small, 24 pages.
2. Print - large, clear.
3. Paper - not the best quality.
4. Durability - light paper cover, not reinforced.
5. Color and design - two tone blue, attractive.

II. Illustrations and Presentation

1. Photographs - none.
2. Instructions - none.
3. Material presentation - poor, not well graded.
4. Fingerings - none are given.
5. Correct starting tones - no.
6. Motivations - nothing to hold pupil's interest.

III. Material

1. Fingering chart - none.
2. Music - nothing but drill exercises.
3. Tone production - practically nothing.
4. Holding instrument - no explanation.
5. Rhythm - not covered.
6. Articulation - no explanation.
7. Range - small.
8. Ensemble - mostly unison, some harmony.
9. Musical terms - none.

IV. Order

Illogical, and it moves too fast.

V. Evaluation

There is not one melody in the entire book, and it has sixteenth note drills on page eight. It gives no explanation or instructions on fundamentals, and there are no good points to recommend it.

Summary

A final evaluation of the entire group might be appropriate here.

The first and most obvious point is the fact that any and all of the books need to be supplemented, and while some class methods may be used to supplement others, this need is filled in a much better way by exercise books for individual instruments.

The smaller books act principally as transition agents to introduce the beginners to band experience, and as such they are very good, but their lack of foundation work eliminates them from serious consideration as a means of giving the rich experience that should be provided for all new music students. Their sole claim to holding pupil's interest is the use of melodies and marches, and this would likely defeat its own purpose when the pupils fail to keep the pace as range, keys, technic and tempos outstrip their abilities.

In the larger, more complete methods where every phase of music is covered by explanation and drills, the need for supplementary work is still felt. For example, the Victor book with its eight volumes of drill is deficient in good music necessary to hold pupil interest, while the Universal Teacher has all melody and no drill. The fact that one book presents a problem in a different way from the others makes it worthwhile to have two or more sets of work books.

A good selection might be a combination of the Victor Method and one or more of the following: Robbins Modern School Band Method, Easy Steps to Band or Smith, Yoder, Bachman.

The Victor Method is included because it is the most complete with its eight volumes carefully graded from beginning to some very advanced material at the end. It is furnished by the State of Texas,

and should be in every band library.

The Robbins Method and Easy Steps to Band, with its two volumes, are the newest and most modern books now on the market. The Smith, Yoder, Bachman, also with two volumes, is a most valuable addition to any band library. In fact, these, along with a well chosen set of individual exercise books, would constitute an excellent foundation for any band.

In the problem of supervised practice covering the following chapters, it is obviously necessary that materials of technical and musical worth must be supplied to the student. Only then will the student's practice be of value to him and the organization.

The results of the survey of the materials in this chapter can be used as a first step (that of selecting the band library) in planning a program of supervised practice which will achieve the best results.

The following three groups rate the materials examined in this chapter according to their value as materials for supervised study.

Group I. Most valuable as supervised practice materials.

Robbins Modern School Band Method for Beginners

Easy Steps to the Band

Smith-Yoder-Bachman Ensemble Band Method

The Victor Method

Rubank Group Method for Orchestra and Band Instruments

The Moore Band Course

Group II. Useable, but of much less value as supervised practice materials.

Time to Play

The Belwin Band Method

Boosey and Hawkes Band Method

The World of Music

The Universal Teacher

Rubank Elementary Band Course

Group III. Little or no value as supervised practice materials.

The New Way Method

First Steps in Band Playing

Evans' Trainer

Paving the Way

Band Fundamentals

Essentials of Band Playing

CHAPTER III

LESSON PLANS

Instructor's Problem

Every instructor of school bands is confronted with the yearly task of starting new students to take the place of those who graduate.

To some, it is an ordeal that increases with each new name added to the roll. The uncertainty of what and how to teach robs the process of all satisfaction and pleasure.

To others, it is a challenge to be met with the confident assurance that the proper use of materials and skills will start a group of students along the road to musical knowledge and the deep seated pleasure that goes with it.

To all, it is a yearly occurrence that must be met squarely, and in the most effective way possible.

The ideal situation would probably be one where each student would receive lessons from a private teacher who specialized in one instrument, but the cost of lessons and the scarcity of such teachers make this plan highly impractical.

Since the average high school band has an enrollment of sixty-five to one hundred students for one instructor to teach and rehearse, it is quite obvious that they must be taught in groups.

Advantages of Group Instruction.--Group instruction has some advantages over the private lesson.

1. It provides a way for all children to discover their talent and interest in music by offering free instruction.
2. It socializes the music lesson by promoting cooperation, self-reliance and good sportsmanship.
3. It lowers the number who drop out for lack of interest. The interest is greater in group undertakings.
4. It provides a link between previous music study and the study of an instrument.
5. It bridges the gap between the instruction period and the band participation.¹

Selection of Material

One of the most vital factors in maintaining the interest of the student in music is to be found in the selection of musically significant material. There are two things which immediately concern the young musician. First, he wants to play genuine music; second, he desires that his progress will be noticeably forward--he must feel that he is definitely accomplishing something each week. The problem of providing interesting material which shall at the same time take care of the technical progress of the student is one which has proved a genuine challenge to our publishers. Almost any type of material desired may be found in a list of publications for class work varying from the traditional procedure of building a solid technical foundation before venturing into music to the complete abandonment of all attempts at a logical development of playing skill. The best procedure would undoubtedly lie somewhere in between these two extremes--a method so planned as to carry forward the interest of the child and at the same time provide the opportunity for attaining some degree of technical command.

The teacher of instrumental classes, if he is careful in the choice of his material, will generally base his selections upon three factors: Is the method interesting in its approach? Does it develop problems in a logical order? Is the physical makeup of the book in proportion to its cost?

From our present philosophy of education, it would appear that the type of approach which has the least to recommend it is that of laying a strong foundation in technical skill so that at some future date the child may enjoy his music. The student is not interested in the future--he wants his music to function here and now in a decidedly practical way. He wants to play live melodies,

¹Theodore F. Norman, Instrumental Music in the Public Schools, p. 142.

he wants to play in the band, and he wants to feel that a definite forward step has been made from week to week. Music material, if it is to be interesting, must provide for these desires. There must be an abundance of good music that will appeal to children; technical study should, of course, be included, but it should be definitely related to and grow out of the music being studied. The class material should be conceived as a continuation of the vocal work of the elementary grades and, finally, there should be some provision made to relate the class study with the band work.²

Means and Devices of Others

After having chosen the teaching materials, the next step is that of organizing classes. There are several factors that would influence their arrangement, such as: the school principal's willingness to work out a flexible schedule, favorable to the band's needs, and parallel to this, a program for the band instructor that makes it possible for him to spend his entire time on the band program. The physical set-up of available rooms and chairs must also be considered.

Assuming that these factors are favorable, (and this arrangement is becoming more and more prevalent) the band instructor has a choice of organizing class lessons on similar instruments, class lessons on related instruments, or class lessons on all instruments in the same group.

While some slight variations are sometimes worked out on these plans, they are generally regarded as the ones in most common use.

Class Lessons on Similar Instruments

This plan of instruction, though comparatively simple from the standpoint of the number of problems involved, is prohibitive in cost for the average small school system. A teacher will usually experience little difficulty in securing an adequate number of

²Ibid., p. 158-159.

clarinets, or cornets to form a class. But in teaching the more unusual instruments, such as oboe or bassoon, this type of instruction, especially in smaller schools, usually results in individual lessons. In larger city school systems, however, where the instrumental enrollment is large enough to warrant separate classes, this plan of instruction has unquestionably proved itself to be practicable. Because of the similarity of problems involved, students are able to progress more rapidly in solving the particular technical problems of their instruments.

Class Lessons on Instruments of Related Technical Background

In the small school system with a limited teaching staff, this plan will usually prove to be the most suitable. The most perplexing problems for the beginning cornetist are similar to those encountered by the other brasses. The reeds, likewise, have many points in common. In smaller schools, the reeds and brasses are often taught together successfully, although better results may be expected if these can be taught in separate groups.

Class Lessons on All Instruments in One Group

In many rural areas where the instructor must travel from school to school, this method is the only practical answer if the children are to have any instrumental instruction at all. In spite of the many difficulties involved, there have been a sufficient number of successes to indicate that with a good instruction book and a capable teacher, satisfactory results may be achieved. To compensate in some measure for the handicaps involved, children feel that from the very start they are members of a legitimate band, and will often go to great lengths to uphold the prestige of their organization.

Pittsburg Plan

A good example of this type of instruction is found in Pittsburg, Pennsylvania. Here, one set of instruments furnished by the school serves as many different groups of pupils as there are periods in the day. Individual mouthpieces are provided each student to ward off the danger of infection. Instead of a single student being assigned a school instrument as is usually done, six or more students may all be working on one instrument at different hours during the day. Classes meet daily, the contention being that a student will make more rapid progress when his practice is supervised, even in combination with other instruments, than he will when met once or twice a week as under the usual plan of class instruction. It is believed that interest is more readily retained, practice becomes a fascinating pastime, and regularity

of progress is established by not having to break down habits which result from infrequent contact with the teacher. It is further maintained that not only is instruction of heterogeneous instruments, when developed along the lines described above, more efficient but it is also more economical both in use of equipment and in pupil load per teacher.³

A Change in Pupil Status

Up to this point, attention has been centered on materials and a program for the beginning student who is progressing toward the intermediate stage and a place in the school band. A decided change takes place when he does enter the band, for he now has daily rehearsal in the place of his daily class lesson, and while he gains experience, and a certain amount of technic from band rehearsal, it cannot take the place of a practice period.

³Ibid., p. 147-149.

CHAPTER IV

SUPERVISED PRACTICE

Student Need for Practice

For the new band member, the period following his promotion is likely to be a most critical one. He must now adjust himself to the band routine where the music is more difficult and the tempos more lively. He is expected to sight read and solve intonation problems as readily as the older, more experienced members do. He must also set up new practice habits after the loss of his daily class practice. He must find a system by which he may progress in ability from the intermediate stage to that of the advanced and experienced school musician.

The Instructor Offers Help

To offset this disadvantage, he will probably have an abundance of enthusiasm and a willingness to work harder than ever. The instructor's cue is to take advantage of this enthusiasm and start him on a regular practice schedule that will achieve the desired result.

The instructor may suggest private lessons, which would be most effective at this time. He may make use of the periods before and after school hours to hold sectional rehearsals or some type of try-out and challenge system. A system of unit assignments is sometimes used.

Continued class lessons usually prove unsatisfactory because very few of the class lesson books attempt to give the advanced work necessary at this point, and individual differences in students become greater at this stage of advancement.

It is a very common practice to use a combination of two or more of these methods.

Highland Park System

At the Highland Park High School in Dallas, Texas, a system of short private lessons has been successful for a period of about seven years. The band is good; therefore, the system that produces it must be sound.

The plan is very simple in operation. Four students are scheduled for each forty-five minute period and each in turn is given a ten minute private lesson with an assignment for the following week's practice.

Advantages.--This gives an excellent opportunity for the close teacher-pupil contact so lacking in many large bands. It also gives a chance for a more lengthy individual hearing than would be possible in other type of instruction. It gives the teacher an opportunity to assign the work for every member of the band, and to work out parts to the last detail.

Disadvantages.--The disadvantages of this system are principally in the shortness of the lesson time and the great amount of work this calls for on the part of the instructor.

None of the above-mentioned plans take care of the problem of how, when and where the individual student should practice.

The ideal practice situation.-- The ideal situation would be one where a daily practice period could be spent in a private practice room under teacher supervision.

Attempt to approach the ideal.--Since this study is limited to a discussion of practice periods where one rehearsal room only is available for all phases of the band program, the ideal plan could be approached only to the extent of having all practice take place in this one room.

The Woodrow Wilson Plan

For a number of years the Woodrow Wilson High School Band, Dallas, Texas, operated on a plan somewhat similar to those mentioned earlier in this chapter. In a six period day the instructor's schedule included the following classes; mixed chorus, second band, first band, orchestra, mixed chorus and one free period.

The first band of ninety-one members came once each week before school for sectional rehearsal and twice a month after school for try-out and challenge. They depended almost entirely on private teachers for instruction. The competition offered by the members of a fairly large second band of sixty-five members, caused them to work pretty hard. A good percentage of the second band also took private lessons.

Their school work was on the daily class lesson plan. They were promoted to first band each semester if they qualified, or in mid-semester if they could challenge and defeat any first band member. The first band standards were held pretty high. Good citizenship, a thorough musical foundation and a fine instrument were required of new members.

Effects of war.--The first two years of World War II changed this picture completely. The orchestra dropped out of the schedule for lack of string players. There were not enough band students to make two bands. Enrollment in the first band, which was now the only one, fell to seventy members. Instruments were very scarce and the price was prohibitive. Private teachers were very hard to find, and the price of lessons was much too high. Whatever instruction they received had to be given at school.

The picture did have its brighter side, however, as another teacher was added to the staff to take over all vocal work. This made it possible for the band instructor to spend the entire time on the band program. The schedule of class periods per day was also increased from six to seven.

Change to Supervised Practice

The change to supervised practice was a gradual one. With the idea of helping the more backward students to catch up, a schedule of short private lessons patterned after the Highland Park System was arranged. Two students were scheduled for lessons every period. Each student was to get three lessons weekly. The period started with five minutes for warming up and tuning. Then each student was given a twenty minute private lesson. One student was silent while the other was reciting.

This plan worked fairly well, but it did not include all the band members, and it did not give time for any practice on school time.

Occasionally, when there was some delay in starting a lesson, the students would continue to practice, each on his own material, without any apparent ill effect from the noise that the other student was making. After this had been noticed and tried out further, the next step was to let them both practice the entire period with the lesson becoming much shorter in duration. This gave more time for the necessary practice and a marked increase in the rate of progress was plainly evident. A lesson could be assigned in a fraction of the time previously used for this purpose. It is probable that the instructor over estimated the value of some of the time he spent with each student. Little corrections, such as failure to notice key changes, note value, or errors in articulation could be made without delay as the instructor passed from one student to the other. Students had more time to spend learning solos and practicing other materials of their own choice and an increase in interest was noticeable. Other students asked for and were granted this privilege until nearly all were getting two to three practice periods each week. Classes increased in size to six and eight students each period. Class study materials were supplemented several times. These materials consist of various instrumental methods, exercise books, solo collections, etudes, duet and ensemble studies graded from easy to difficult.

Present Procedure

As each student reports to class he is given an assignment for the day. This is usually on fundamentals such as scales and intervals.

It is very short and not estimated to take more than one-third of his period in preparation. When he feels that he is ready, he brings his work to the teacher's desk, which is somewhat removed from the practice area, and spends about five minutes reciting. If it is not properly prepared, he must work on the same assignment further. When it is completed, he may go to the table with materials for his particular instrument and make his own selection of materials to finish practice for the balance of the period. As soon as he reaches a point where he is capable of making a wise choice he is allowed to select the assignment as well as the other practice materials.

A class of senior students often spend an entire period tuning, practicing, giving mutual aid as well as criticism without calling on the teacher. Advanced students give considerable help to younger students, particularly in time counting and sight reading. They also act as judges in challenge and try-outs for the younger students who need and ask for help most often. The younger students also progress more up to a certain stage where they begin to level off. Any student who continues to waste time is denied the privilege of coming to practice for a short term, and they are always glad to get back on the schedule.

The instructor hears the assignments, assists in finding new materials and offers help and advice when it is requested. He moves about among the students, listening and watching for errors that are repeated. Errors when committed once are not usually noticed. It is only after a second time that they are mentioned. Words of praise

often stimulate a student to more practice than any other approach.
Long explanations are carefully avoided.

All students are encouraged to pattern the practice after the following plan:

- 5 minutes) Long tones
-) Lip slurs (for brasses)
- 5 minutes) Scale exercises various articulations
-) Intervals
- 5 minutes) Song playing (tone study and phrasing)
- 25 minutes) Students choice (solos, technic, sight reading, etc.)

The following chart is a weekly program used at Woodrow Wilson High School for the 1948 Spring term. The open periods were used to make up time when students were absent from the regularly assigned time.

WEEKLY PROGRAM

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
Before School	Cornet Section Rehearsal	Clarinet Section Rehearsal	Horns and Bases Rehearsal	Trombone and Baritone Rehearsal	Saxophone and other Wood Winds Rehearsal
Period I	Group I 6 Clarinets	Group VI 6 Bases	Group I	Group VI	Group I
Period II	Group IV 8 Cornets	Group VII 6 Horns	Group IV	Group VII	Group IV
Period III	Group II 7 Clarinets	Group VIII 6 Percussion	Group II	Group VIII	Group II
Period IV	Band Rehearsal	Band	Band	Band	Band
Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
Period V	Group V 5 Flutes) 2 Oboe) 8 1 Bassoon)	Group IX 6 Trombone) 2 Baritone) 8	Group V	Group IX	Group V
Period VI	Group III 7 Clarinets	Make Up	Group III	Make Up	Group III
Period VII	Group X	Group X	Group X	Make Up	Make Up
After School	Percussion Group	Small Ensemble Coaching	Solo Coaching	Conference and try-out for all students twice each month.	

There were some groups where all brasses could not arrange the schedule to suit, and in that case another brass instrument was substituted. This was also true in the wood wind groups, but in most cases schedules worked out very well.

Results.--The teacher can leave the room and on returning find the work going on as usual. This was never the case in class lessons. Interest has grown steadily, and individual progress has kept pace with interest. Younger students have made fully twice the progress made in former years under class conditions. Older students play with more polish and better musical style. There is a serious work-a-day atmosphere evident in these classes.

Probably the most positive proof of the superiority of this plan is the fact that the band as a unit sight reads and prepares music of a more difficult nature better than ever before.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Importance of Individual Practice

Practice and interest are the essential elements in any progressive instrumental program. Regardless of the type of instruction, the student must have time to drill and make each newly learned skill an integral part of his over-all technic.

For the beginner, there should be very little drill and his playing should contain as much of melody making as possible. As he grows musically, he automatically becomes more interested in improving his technic, and is correspondingly willing to put in more time in drill. (The concert artist and the symphony player spend many hours in practice to maintain efficiency in technical skills.)

There is no way of attaining proficiency on an instrument without a program of regular, conscientious practice.

Some Conclusions on Supervised Practice

Supervised study in instrumental work is psychologically and educationally sound practice.

High school students who have had class lessons in the grades and junior high school are ready for supervised study, and with proper training they will form practice habits that will continue to improve technic and general musical ability. A student will work harder and longer on materials of his own choice.

Older students respond more readily when treated as individuals than as members of a class.

Supervised practice takes more planning, but less actual work for the teacher.

Practice on materials at the right level is essential.

Supervised practice combines nicely with any type of instruction.

A great deal depends on the kind of supervision. It should always be constructive, encouraging and as unobtrusive as possible.

While simultaneous practice by several students in one large room is not an ideal situation, they show no ill effects and continue to make steady progress. (The symphony orchestra warm-up is actually an extended practice period for the players under the same conditions.)

Recommendations

All beginners should be started with class lessons on instruments of related technical background if possible.

Two or more of the best class teaching books should be used.

A kindly, encouraging attitude on the part of the instructor is very important. He must maintain an eager, intelligent desire to achieve proficiency by so planning each lesson that every child may feel that success is possible of attainment. The child must feel that he is making definite progress. A goal for further effort would be membership in the band.

Drill should be presented in such a manner that the child clearly sees that they answer a definite need. Any necessary drills should be immediately connected with the music.

Give students the opportunity to be heard individually. The class can form an ideal audience situation.

Encourage the student to think in rhythmic units rather than single notes.

The age and attention span should be kept in mind always. New approaches will bring fresh interest and renew attention. Competition and musical games will help keep students on the alert. Encourage the very necessary habit of listening and self-analysis. Connect the instrumental work with the students' previous school music experience. Keep the music well within the student's ability. A simple tune well played has more artistic merit than a brilliant number stumbled through.

Keep every child busy. The discipline should be a matter of importance to every student. Learning and foolishness do not mix well.

The lesson should be planned in advance and the plans should be made known to the class. Planning should be flexible when the need arises.

Encourage students to think and to ask questions about points that are not quite clear. Avoid too much explanation.

The instructor should be truly interested in the progress of every member of the class. Interest is a contagious thing.

Class lessons conducted in the proper way will progress quite naturally to the point at which supervised study begins, and the students should be led to expect it as a normal part of progress.

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