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A SURVEY AND CRITICAL ANALYSIS OF THE PREPARATION OF
INSTRUMENTAL MUSIC TEACHERS WITH RECOMMENDATIONS
FOR ALTERING THE CURRICULUM AND
CONTENT OF THE COURSES

THESIS

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MASTER OF MUSIC

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CHAPTER I

THE PROBLEM DEFINED

The Problem and Purpose

The problem and purpose of this study is to attempt to establish a reasonably accurate basis for planning a program of educating prospective public school instrumental music teachers that meets the demands of present-day educational practices in the public schools. This present study may provide a simplification of the methods of teaching instrumental classes at the college level through a criticism of the preparation of instrumental teachers in an effort to discover specific contributing elements that assist the instrumental teacher to teach economically and effectively by making an investigation into the factors involved in teaching techniques that depend upon the acquisition of instrumental performance skills and upon practical principles of procedure in organizing and teaching instrumental music in the public schools.

The Need for this Study

Although school-music curricula have been organized in teachers colleges for the past twenty-five years,¹ the growth of school-music has been so rapid, that colleges and universities have been constantly

¹Irving Wolfe, "An Analysis of the Teachers College Education of Music Teachers and Supervisors" (Summary of doctor's dissertation, Northwestern University, 1936, in possession of Mr. Earle Connette, North Texas State Teachers College), p. 1. (Mimeographed.)

revising and changing the curricula to meet the increasing demand for knowledge and skill.² Even at the present time, only one-half of the teachers colleges in the United States provide a four-year course, and these are characterized by wide variations in the nature of the preparation provided.³ With this growth there have been corresponding changes in ideals, aims and objectives, and procedures brought about by music educators. There seems to be much confusion in the methods of teaching instrumental music, at both the college and public school levels, and in the practical application of the aims of school-music, that needs to be clarified through further research. McCall sums up some of the problems to be encountered in regard to instrumental music instruction in the following statement:

Public school music has had an abnormal growth. It has left the fond father, the music teacher, struggling and mired in theoretical methods, conceptions, and ideals. During this growth the vocal supervisor has had but one voice with which to deal. But the instrumental supervisor has been called upon to give a service to his community that Atlas himself would shrink from carrying upon his mighty shoulders!⁴

In this connection, Wolfe recommends that definite standards for each activity engaged in by the prospective teacher should be determined through further experimental study.⁵

²Harlo E. McCall, "Instructional Guide for Instrumental Teachers" (Unpublished master's thesis, Northwestern University, 1934), p. 1.

³Wolfe, op. cit., p. 1.

⁴McCall, op. cit., p. 5.

⁵Wolfe, op. cit., p. 10.

The Scope of the Study

It was not the premise of this present study to make an original inquiry into the assumed shortcomings of present-day practices and standards of teaching instrumental music in the public schools. Excellent and authoritative research has been made in this field, and these findings have been utilized for a point of departure in the organization of this present proposed teacher-education program. The analyses, criticisms, and recommendations of other investigators have colored the context of this present study in the consideration of the importance of musical performance and teaching techniques in the education of prospective teachers. It was not the purpose of this investigation to inquire into all branches of teacher preparation other than teaching techniques as an affinity of playing techniques acquired by the prospective teacher. It was assumed that an adequate preparation in theory of music, allied requirements, and other elements deemed necessary, should be provided along with the specialization in the area discussed herein.

This study deals with the development of a course in instrumental methods that attempts to meet, to the extent possible, the criticisms of those in the field who have felt that inadequacies of preparation were some of the determinant characteristics of the successful teacher of instrumental music in the public schools. The outlined course attempts to take into account those practical considerations of the limitations of student pre-college musical experience and instruction. The size, facilities, and staff of the college music department are other determinants in providing the study of teaching techniques, amount and diversity of

experience in supervised student teaching, and the requirements in applied music.

Method of Treating Data

The sources of the data were gathered from an analysis of educational literature, theses, periodicals; and from personal interviews with college instructors, and public-school instrumental music teachers, and expert instrumental performers. These findings were coordinated with the opinions and experiences of music educators who have been constantly associated with public-school music and supported by the writer's knowledge and experience, to present a description of the current practices in public-school instrumental teaching and to thereby indicate, if possible, the trends of the future that may be of value to the prospective instructor.

A survey of materials for individual and class instruction was thought to be necessary to formulate courses of study that would serve as a guide to the progressive study the student may have had, and to indicate the extent and kind of material available to the prospective teacher. The methods and studies, which have been notated as being most successful, have been included for the reason of their having been tested, in actual teaching situations, by the writer and other teachers in the field, and therefore indicated as being most useful. The measure of success was gauged by the stamp of musicianship placed upon pupils who have been taught by these methods.

Directive Basis of Study

The study by McEachern of the education of school music teachers, and the study by Wolfe of the teachers college education of the music teacher and supervisor, have been invaluable in the organization of the present proposed course of study on the suggestive basis of reasonableness and accurateness of content as sketched by these investigators.

The McEachern study.--McEachern has recommended, from a comparison of training received and the actual teaching needs of teachers in the field, and from opinions of prominent music educators, that several new elements should be included in the curriculum for the education of school music teachers. She lists suggestions pertaining to instrumental music as follows:

- Practical work with orchestral instruments.
- Methods and materials in class instruction of orchestral instruments.
- Actual experience in conducting bands and orchestras.
- More experience in directing music performance in others as against only the development of music performance in the teacher.
- More practice teaching under expert supervision.

The Wolfe study.--In an analysis of their own preparation in terms of adequacy of preparation for actual teaching, five hundred sixty-three alumni of fifty-one state teachers colleges evaluated various subjects of the music major. Large majorities of them stated that according to their judgement, those subjects which prepare one for teaching instrumental music and the various activities at the high school level were especially in need of greater emphasis. The courses included in this category were

⁶ Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States, p. 95.

conducting, orchestral instruments, orchestra and band instrumentation, materials and methods for junior and senior high school and practice teaching in the senior high school.⁷

In more detailed analyses of course content and instructional practices in the curricula, Wolfe also discovered, through data gathered from college instructors and school-music graduates now teaching, that among the most frequent changes recommended by graduates was a more definite preparation for teaching applied music.⁸ Although instructors claimed that every student was given some practical experience in conducting, the graduates recommended more opportunities and a definite increase in the amount of actual practice.⁹ Three-fourths of the colleges required every music student to practice the playing of some instrument as preparation for the early teaching of beginners; twenty-five of the colleges specified at least one instrument from each section of the orchestra, and fifty-seven percent of graduates taught some instrumental work along with other music teaching, and they recommended the advisability of requiring more preparation based upon minimum proficiency standards.¹⁰

⁷ Wolfe, op. cit., p. 5.

⁸ Ibid., p. 7. (Italics mine.)

⁹ Ibid.

¹⁰ Ibid.

CHAPTER II

REQUISITE MUSICIANSHIP

Teacher Qualifications

Essentials.--In expressing an opinion for the need of the acquisition of playing techniques, Mark Hindsley, assistant director of the University of Illinois bands, states that if the teacher cannot play the instrument readily, he cannot expect to get results from the beginner, and he observed further that this point makes clear that " a teacher is not qualified to teach an instrument unless he can play it reasonably well" himself.¹

McCall points out that "musicians who have been schooled in professional bands and orchestras, if given the academic training, make better teachers of music than those who get their theory in college and their practical application from absorption. The college trained musician can only lament his fate and acquire this knowledge actually, or go on absorbing indefinitely."² These statements indicate that it is essential for the teacher to acquire a knowledge of playing techniques of various instruments through actual experience.

¹Mark M. Hindsley, "Problems of the Instrumental Class, " Educational Music Magazine, XVII (March-April, 1938), p. 61.

²McCall, op. cit., p. 5.

Knowledge and experience.--O'Neil, prominent music educator, expresses the opinion that part of the equipment of the thorough teacher should be mastery of the branch of music in which he or she is engaged, and music should not be taught to the young if the essentials have not been mastered. Sufficient background upon which to rely for confidence must be possessed before any measure of true success can be attained.³ He says further that "it is impossible to absorb, retain, and have in working order in a four-year course all that is necessary to insure success to the director. The academic degree secured while qualifying to teach, should be considered more of an 'open sesame' to further study."⁴ He divides the teaching profession into two groups: a number who are well skilled and thoroughly competent; and the other, a large group, that are uneven in their equipment, strong in some departments of their work, and weak in others. He expresses the opinion that the first need is for a good knowledge of the instruments, and that such knowledge can best be gained by actually playing on the instrument; in addition, he recommends that directors should be expert on one instrument and fairly proficient in one each of the other instrumental sections.⁵ These recommendations may be carefully considered as they are the results of a number of years of observation in the field of school music. To inculcate in prospective teachers the need for being strong in all departments is one of the most pressing reasons for this present proposed educational program.

³Charles O'Neil, "Incalzando with Musicianship the Goal," Educational Music Magazine, XVIII (Sept.-Oct., 1938), p. 29.

⁴Ibid.

⁵Ibid.

Teaching devices acquired through first hand knowledge.--In "First Things First," an address given to the Music Educators National Conference, George Oscar Bowman made this pertinent observation:

I care not how many devices one may use in his teaching, or how long he ultimately puts over the important result - the fundamental understanding and the ability to apply those fundamental principles to the medium through which music, good, bad, and jazz, is provided for use, and unless we can translate it readily and accurately, it loses much of its inspirational quality.⁶

The tools of reproducing staff notation can only be used to best advantage if there is definite knowledge of how and when to use them. The prospective teacher should not only know general procedures and principles of instruction, but he should acquire an intimate knowledge of those minute technical devices and shortcuts that are known only to the expert player. One purpose of this study is to show the need of such knowledge that can be gained more readily through actual playing experiences. The teacher should be able to teach along broad general procedures, and should be able to disseminate, practically, those specific details that are essential for artistic performance.

Student Qualifications

Basis of Selection.--Among the issues that present perplexing problems is the question of the selection of candidates, at the college level, who intend to teach instrumental music. This is especially true when the pre-college experience has been limited or has been of poor quality. Wolfe

⁶Music Educators National Conference, Yearbook, 1928, p. 40.

concludes⁷ that due to lack of well defined criteria, the choice of students has resolved around natural selection through pre-college music experience; but he believes that the quality of music teachers educated through the school-music curricula is dependent upon the capacity of the candidate for a fully adequate musical development, and further that this capacity should be demonstrated before complete matriculation in the college is granted to the candidate.

Wolfe suggests the following minimum standards for admitting candidates, rather than the "inexcusable" procedure of allowing anyone at all to enter the instrumental course;

At entrance:

1. Positive interest in music as evidenced by abundant utilization of pre-college musical experiences.
2. Unquestionable capacity for musical growth as evidenced by the ability to perform in some applied field.
3. Freedom from any condition of health or peculiarity of personality which might prevent active leadership.⁸

Tentative prerequisites.--If the student who decides to enter the public school instrumental music teaching profession plays two or more instruments fairly well before he enters college, most likely he would be able to give a much better account of himself in future playing and teaching than one who did not have that ability. Unfortunately many have studied only one instrument, and that in a desultory fashion in some instances. In an analysis of high school transcripts of music majors, Harmer noted that the work showed no tendency toward specialization in music in high

⁷ Wolfe, op. cit., p. 9.

⁸ Ibid.

school. Taken as a whole, students were better prepared to continue in most other fields than music upon entering college.⁹ To be entirely effective, the content of the courses should be based upon the consideration of the minimum musicianship to be expected of new students.

A cursory survey of catalogues of music departments of teachers colleges reveals the requirement of minimum degree of excellence of performance on the piano for graduation and in some instances as a prerequisite for entrance. A knowledge of the piano is of great value to the director, and should be insisted upon as a requirement for graduation, if not as a prerequisite. Some college catalogues list standards of the degree of proficiency of execution upon the major instrument in terms of an arbitrary grading system, that must be met by the candidate either at matriculation or upon graduation. To set up arbitrarily certain minimum requirements in excellence of performance, that all should meet, would be contrary to the premise of this present study which purports a reasonable basis of planning the program. Due to the many factors involved, it would be almost impossible to decide upon prerequisites that would take into account all individual differences. It is necessary, however, to have a basis upon which to build the proposed course of study which require certain minima of attainment at the conclusion of the course, and of performance-execution of the major instrument at the beginning of the course.

⁹Lloyd R. Harmer, "The Education of Music Majors in Relation to Subjects they Teach" (Unpublished master's thesis, Colorado State Teachers College, 1934), p. 70.

Course Requirements of Musicianship

Minimum requirements.--From an examination of the evidence revealed in this present study, it is recommended, as do twenty-five colleges,¹⁰ that minimum course requirements should include the development of the ability to play fairly well at least one representative instrument from each section of the orchestra for the purpose of gaining an authoritative knowledge of the instruments. In the opinion of the writer there seems to be a fallacy in the attitude that the mere ability to play an instrument automatically provides the teacher with the means of teaching it. It may be observed that some fine players may be poor teachers. It does not follow that values derived from the playing of instruments cannot be applicable to the teaching situation. On the contrary, Harmer has found that it was of great value and graduates felt that more time should be spent on private lessons on solo instruments.¹¹ Actual median of credits attained by these graduates while attending college in strings, brass, and woodwinds, was one semester hour each.¹² The recommended semester hours that the graduates thought would be sufficient were for strings, 2.33; for woodwinds, 2.3; and for brass, 2.3; with the strings in the ascendency by a small margin.¹³ It may have been probable that the graduates found it necessary to give instruction in connection with their band and orchestra work, and that their preparation for such instruction was found to be inadequate.

¹⁰Wolfe, op. cit., p. 7.

¹¹Harmer, op. cit., p. 7.

¹²Ibid., p. 65

¹³Ibid.

Standards of competency.-- Perhaps definite standards of competency rather than amount of time, should be made the criterion of the measurement of advancement of playing abilities. The National Association of Schools of Music has proposed the requirement that at the end of the second year of study, instrumental majors (not public school majors) should be able to play second-desk parts of symphonic music of lesser difficulty.¹⁴ It may be suggested that public-school music majors be required to pass the same requirement for each of one instrument in the brass, woodwind, string, and percussion instruments at the completion or during the progress of the course.

Such a standard of achievement as the Prescott Second Preparatory Exercises¹⁵ is suggested as a standard of attainment for each of the instruments mentioned above with the exception of the strings. It does not follow that the Prescott Technic System of instruction should be followed in its entirety in materials suggested. Teaching procedures vary in different colleges as individual teachers do, and probably no method of teaching can be indicated as ideal and infallible in intention and practice. This rather suggests the desirability of having at hand some measuring stick as to the degree of progressive study. Materials for courses of study may be found in the Appendix.

Another factor in the development of adequate playing techniques is the importance of the full band and orchestra playing experience.¹⁶

¹⁴National Association of Schools of Music, Bulletin, 1939, p. 21.

¹⁵Gerald R. Prescott, The Prescott Technic System, pp. 4, 5.

¹⁶Prescott and Chidester, Getting Results with School Bands, p. 91 ff.

Referring again to O'Neil's statement of the inadequacies of the four-year course, it is entirely possible that the course should be expanded to five years.¹⁷

Balance of Educational Factors

In considering the balance of the general and specialized aspects of education, Wolfe¹⁸ recommends that adequate contacts with other cultural subjects and preparation for teaching in other subjects beside the major, should be established. This should be done in such a way that a reasonable maximum, established in specialized subjects, should not restrict the quality of the product, provided that the candidates were selected and competency requirements of the measurement of musical abilities were established. This would to some extent obviate McCall's objection to the failure of adaptation of teachers to their profession, as he stated: "With the many colleges throughout the United States turning out thousands of 'accredited' music supervisors each year, it is not to be wondered that a few of them are not adapted temperamentally to their profession."¹⁹ In addition, such a selection would possible in time create a staff of thoroughly trained teaching experts in the public school music field.

¹⁷O'Neil, op. cit., p. 29.

¹⁸Wolfe, op. cit., p. 10.

¹⁹McCall, op. cit., p. 5.

CHAPTER III

REQUISITE TECHNIQUES OF TEACHING

Class Methods

Need for class methods.--As indicated in Chapter II, the writer believes teaching skills are not automatically provided when an ability to play instruments is acquired. If playing instruments in itself is sufficient to develop teaching skills, what is the reason that many teachers colleges include this type of course in the curricula? It is true that an intimate knowledge of instruments, gained practically, is of great value in teaching; but there is need also for methods classes that help the student in the organization of teaching materials and presentation of such knowledge theoretically as well as practically.

Trends of requirement.--In a comparison of the dominance, or extent to which a given subject is required, in one hundred fifty teacher-education centers,¹ it was discovered that of twenty-two subjects, there were only four which were rated as one hundred per cent dominant by all types of institutions contacted;² these were sight-reading, ear-training and harmony, music methods, and applied music (italics own).

Music methods were of two types, (a) general methods, which dealt with the teaching of music in the elementary and high school, and (b) special

¹McEachern, op. cit., Table II, p. 25.

²Ibid., Universities, Liberal Arts Colleges, Teachers Colleges, Conservatories.

methods, which dealt with the teaching of music in such specialized fields as instrumental school-music (italics own), or theory of music. Named in order, the special methods frequently required were: music appreciation, the organization of school bands and orchestras, music supervision, teaching of the theory of music, and comparative methods in school-music.³

McEachern also discovered that over one-fourth of the teachers reported inadequacies in class instruction in band and orchestra instruments⁴ and that the weak spot in music teacher education programs was in junior and senior high school music.⁵ This may be due to the fact that many "methods" courses seldom touch upon the problems of the advanced student, but are concerned with developing a good foundation in fundamentals.

Importance of methods courses.--In a catalogue study of twenty representative institutions, covering the years 1926-1936, the following trend of the increasing importance of music subjects was shown; in addition to regular music methods courses, which dealt in general with the teaching of music in the elementary and secondary schools, music methods were differentiated to meet needs in such specialized fields as the teaching of instrumental classes.⁶

McEachern concludes that conservatories give the most amount of time to music methods; teacher colleges give the least, due to the fact that the content of courses in the teachers colleges are more or less

³Ibid., p. 24.

⁴Ibid., Table 27, "Elements Reported as Having Inadequate Treatment by 25% or More of 370 School Music Teachers," p. 91.

⁵Ibid.

⁶Ibid., p. 38

"professionalized," or taught with reference to its implications in a teaching situation, thereby reducing the amount of music methods necessary in the teachers colleges and increasing the amount necessary in the conservatories.⁷

It may be stated in other words then, that the teacher colleges have come more to realize the importance of such methods, and have therefore "professionalized" the courses in question, thereby supposedly giving a greater service to the prospective teacher.

In a study of forty-eight graduates of a mid-west teachers college, who were actively engaged in music teaching, it was found that a need for a required methods course was indicated by eighty-five per cent of the teachers who stated that "special methods courses are judged to be of great value" and should be required.⁸ These graduates concluded that more time should be given to courses that have a direct application to teaching, rather than to theory courses.⁹

At first glance it would appear that the conservatory is better equipped to teach methods because of the greater time devoted to them. If teachers colleges have "professionalized" the courses in question, the opposite may be true. It has been decided by Harmer¹⁰ that the teachers colleges are entirely capable of producing teachers well enough qualified to teach this type of work successfully.

⁷ Ibid., p. 28.

⁸ Harmer, op. cit., p. 69.

⁹ Ibid., p. 73.

¹⁰ Ibid., p. 65.

There is a certain balance to be attained between applied music, methods, and general cultural subjects which must be considered carefully in planning a program of educating prospective teachers. In considering the balance between general and specialized education, Wolfe recommends a reasonable maximum for specialized education in music, in order to permit needed contacts with other cultural subjects besides the major.¹¹ The importance of the value of applied music instruction in conjunction with the methods courses should be indicated by the well-planned curricula. The amount and diversity of content should be based upon further research into the actual teaching needs of teachers in the field, rather than mere expressed opinions of course inadequacies. The teacher at the college level who wishes to keep himself informed as to the professed needs of public school teachers, should himself go out into the field and observe the problems and practices of present-day instruction. Especially is this true of the teachers colleges which serve, to some extent, areas in the immediate geographical vicinity.

Materials

In comparison with the idea that the teachers colleges have professionalized the instrumental methods and materials courses more than the conservatories have, it would appear that such courses should be taught in the teachers colleges to allow for maximum specialization. Perhaps the thought of the conservatories being better equipped to handle such courses, arose from the seemingly superior content of the courses due to

¹¹Wolfe, op. cit., p. 10.

the increased amount of time given to them. The same graduates who had such a feeling for the conservatories' ability to teach methods courses also felt that the materials for instrumental groups should also be taught there for the same reason.¹²

Analyses of the preparation in music methods and materials reveal an emphasis upon traditional program of music teaching in the elementary schools, and that the problems at the high school level are less adequately treated, according to Wolfe.¹³ This perhaps again is due to the fact that some methods classes are primarily concerned with the beginner in music, rather than the advanced student. Music materials were rated by teachers and a jury of prominent music educators as being "very useful," and should be included in the curriculum.¹⁴ For this reason and others previously mentioned, a partial listing is included in the Appendix.

Student-Teaching

Need for coordination of practice and theory.--One of the most difficult problems, in the study of methods, is that affecting the relationship of theory to practice. Another of equal importance, is that of coordinating actual playing experiences with the methods class for the complete teaching technique. Wolfe reported that four-fifths of the graduates in his study, stated that actual class-room teaching had been a part of their study of music methods; yet the graduates most frequent

¹²Harmer, op. cit., p. 73.

¹³Wolfe, op. cit., p. 7.

¹⁴McEachern, op. cit., Table 25, "Evaluation of Elements in the Education of School Music Teachers by 370 Teachers and a Jury of 31 Superior Educators of School Music," p. 80.

recommendation was an increase of the amount of observation and a closer relationship between observation and the study of methods.¹⁵ This request may have been initiated through the possibility that the observation and student-teaching engaged in, lacked direct coordination with the methods classes, or because the student had engaged in student-teaching before he had acquired sufficient musicianship and teaching techniques to derive much benefit from this activity.

Before the student is allowed to participate in the student-teaching program, he should be tested in some manner to determine whether or not he is ready to participate in that phase of the course. Wolfe proposed the following criterion upon induction to student-teaching: "Proven ability to read and interpret meaningfully any music which may be performed by the high school music organizations."¹⁶

Wolfe also learned that the amount of supervised teaching experience at the secondary level was relatively meager, and that opportunities with instrumental groups frequently were not provided; in addition, both supervisors and alumni cooperating in the study, believed that student-teaching would be more helpful, if preceded by more directed observation; and they recommended more extensive and more diversified experience be given in which they should have increasing responsibility for the teaching.¹⁷ The graduates stated that the most difficult problems were those of group motivation and the arousing of interest, and the lack of sufficient

¹⁵ Wolfe, op. cit., p. 7.

¹⁶ Ibid., p. 9.

¹⁷ Ibid., p. 8.

acquaintance with the ability of groups at different grade levels.¹⁸ These problems are of concern to the teacher in service, as well as to the student teacher, and may only be understood in many cases after considerable teaching experience at those levels.

Harmer recommended that closer supervision and guidance of prospective music teachers while in college should be established and that a survey of the teaching needs of instruction both in the field of music and in other fields should be made in an effort to determine curricular practices for the prospective teachers.¹⁹

To meet the possible criticism that methods classes do not prepare the teacher beyond the beginning stages, the proposed requirement of the ability to play at least one instrument from each section of the orchestra well enough to meet the National Association of Schools of Music requirements of the second-year instrumental major will, to some extent, allow the student to observe in the methods classes those techniques that should be employed in the instruction of more advanced pupils as well as the beginner, and to apply them in his student teaching.

¹⁸ Ibid.

¹⁹ Harmer, op. cit., p. iii.

CHAPTER IV

THE PROPOSED CURRICULA

The Administration of the Program

From the foregoing information there seems to be definite needs expressed for a reorganization of courses of study for the prospective public school instrumental teacher. These needs can be grouped under the three headings of (1) the playing of instruments, (2) methods classes, and (3) observation and student-teaching. These three elements are interdependent, and can hardly be treated as separate units.

In the opinion of the writer, if a prerequisite study of the representative instruments of the four sections of the orchestra (woodwind, string, brass, and percussion) was undertaken by the student before he schedules the methods class of corresponding type, he would be able to devote more of his time to the observation of the actual procedures of teaching, as the word "methods" signifies. Some methods courses seem to stress the acquisition of technic, perhaps from lack of proper preparation for the methods classes. To realize this apparent aim, a major portion of the time is consumed by the student in attempting to learn the elementary techniques of playing at the expense of the "how" in teaching those techniques, especially in advanced stages of technical development. Some will try to evade the issue by saying that it is not the purpose of public-school music to produce professional musicians. Primarily this is true, but yet one of the general objectives of education is that of

providing vocational opportunities. To realize this objective fully, instrumental teachers should be prepared to teach the fundamentals, and to direct the students' technical development as far as time allows, rather than as conscience and ability permits.

Basic and concentration instrument study.--The minimum requirements for those seeking the degree of Bachelor of Music in School Music, provide for a one-year study of each of the three minor instruments (representatives of the string, brass, and woodwind sections of the orchestra) as set up by the National Association of Schools of Music.¹ The recommended minimum of semester hours for the minor instruments is eighteen, and twelve hours for the concentration or major instrument. No mention of the percussion instruments is made, which is a serious omission in the writer's opinion. The minimum semester hours for each of the three instruments would be six, or the equivalent of one year's work. In view of the opinions that more time should be spent on the study of orchestral instruments, and to further the objectives of this study, the writer suggests doubling the number of required minimum hours to provide a total of 36 hours outside of the major instrument, and to increase the number of hours of study of the major instrument to 24 hours, making a total of 60 semester hours in the applied music program. To attain a reasonable balance between this exacting applied music program and general education, it may be necessary to extend the customary four-year course to five years.

This would provide sufficient preparation to meet the second-year requirements of orchestral instrumental majors as outlined by the Association

¹National Association of Schools of Music, Bulletin, 1939, p. 22.

of Schools of Music: "at the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty."² This also would provide enough playing experience to enable the student to pass successfully the Prescott Second Preparatory Exercises as suggested in Chapter III of this present study.

Full ensemble experience.--The "sufficient orchestral routine" implies a certain amount of full orchestra or band experience. Public-school music majors could provide working organizations for other classes in the music department, such as instrumental conducting, repertoire and materials classes, or fill in instrumentation of organizations such as the "second" band or orchestra. It seems to the writer that the value of such group activity should not be disregarded.

Schedule Problems

If the methods classes are scheduled to follow the completion of the basic instrument study, it will allow the student a three-year study of each type of instrument. This is based on a prerequisite of a two-year study of each of the representative instruments, and a one-year study of each of the methods courses.

In the four-year course outlined, it will be seen that, due to scheduling difficulties, the study of one of the instruments is of necessity limited to two years in its entirety. This is one indication of a need for a five-year course as a suggested trend of the future.

²Ibid., p. 2.

To counteract the possible criticism that public-school instrumental teachers are "jacks of all trades, and masters of none," instrumentally speaking, a quite exacting program of technical development on the major instrument should be an integral part of the education of the prospective teacher. The requirement of twenty-four semester hours, translated in terms of years of study, would cover a period of four years. This study would not only include studio and orchestral playing, but solo playing and small ensemble experience as well, to broaden the outlook. The study of the major instrument would culminate in a recital to be given in the senior year, prepared by frequent appearances in student recitals both in solo and chamber music during the entire course.

Occasionally the combination of certain brass and woodwind instrument playing will result in a detrimental effect on the embouchures of brass and woodwind concentrations. Hence, the study of these instruments should be carefully undertaken with this in mind. In all fairness to the student, the longest possible time should be allowed him in playing the major instrument, if a brass or woodwind, to enable him to develop to the fullest extent his proficiency without embouchure complications that may arise. Therefore the brass and woodwind basic study and their accompanying methods courses should be scheduled as early in the course as possible.

O'Neil indicates that it would be well to study first the brass instruments as a whole, because they are all built on the same principle and illustrate clearly the system of harmonics or overtones.³ The principle

³O'Neil, op. cit., p. 30.

of the series of overtones has such a bearing in various ways upon the subject of music that a knowledge of it is a prime necessity to musicians, especially to those who aspire to be other than merely performers.⁴

In addition, the order of instruments, both in the methods classes and representative study, are scheduled with reference to the cumulative ability of the student to distinguish pitch tones of different timbre, and to the proven ability to play more than one instrument with the least conflict in embouchure formation.

One difficulty, as stated previously, in regard to the scheduling of representative instrument study and corresponding methods classes, lies in the attempt to coordinate three representative instruments with four methods classes. The omission of one of the representative instruments is due to the presence of the major instrument study. Table 1 shows

TABLE 1

POSSIBILITY TABLE OF SCHEDULING BASIC
INSTRUMENTS AND ACCOMPANYING METHODS CLASSES

Basic Instrument		Methods Classes	
Years of Study	Instrument	Instrument	Year Studied
1-2	A	Major	1
2-3	B	A	3
3-4	C	B	4
		C	5

that it is only possible to study two basic instruments for a period of two years each, and to schedule the correlated methods class at the conclusion of the two-year study as suggested. One possibility is to enlarge

⁴Ibid.

the program to five years. The alternatives are either to study more than two basic instruments at the same time, or to schedule some methods class after one year of study. Sometimes a combination determined by the individual student's capabilities and inclinations toward certain types of instruments, would be satisfactory.

The basic instruments suggested for study have several aspects to be considered. The wisdom of selecting a set series of instruments is to be questioned. The major instrument is one factor in determining the instruments to be studied, and also the natural inclinations of the student toward a particular family or families of instruments should be taken into account. For the purposes of this study, the following instruments have been selected as basic: Strings, violin; Woodwind, clarinet; Brass, trumpet; Percussion, snare drum. In general, this selection may be approved by many teachers.

A careful comparison of Table 2 and Table 3 will show that each methods course, except the percussion, is scheduled after the completion of two years of study on the basic instrument. If a five-year course is contemplated, it would obviate the necessity of the exception in the case of

TABLE 2

ORDER OF INSTRUMENTS TO BE STUDIED

Concentration	1st Year	1 & 2 Years	2 & 3 Years
String	Snare drum	Clarinet	Trumpet
Woodwind	Snare drum	Trumpet	Violin
Brass	Snare drum	Clarinet	Violin

TABLE 3
SCHEDULE OF METHODS CLASSES

Concentration Instrument	Year 1	Year 2	Year 3	Year 4
String Woodwind Brass	String Woodwind Brass	Percussion Percussion Percussion	Woodwind Brass Woodwind	Brass String String

the percussion methods class in scheduling it at the end of a one-year study of the basic instrument. The choice of the percussion basic instrument study limitation of one year is recommended not because of its relative unimportance, but because of the comparative ease of continuing the basic study in connection with the methods course in the second year.

In the first year, the methods course in the family of the major instrument serves as an introduction to the teaching of that particular type of instrument, the prerequisite work having been completed before entering college. The weakness here lies in the degree of preparation the student has had. If he has received poor instruction before entering college, he will not be so familiar with correct methods of tone production, and technical development, and will be handicapped to a considerable extent.

If the schedule of the brass concentration is checked through, it will be readily seen that during the first and second years he will be studying the clarinet, and in the third year he will schedule the woodwind methods course; also in the first year he will have studied the percussion methods course in the second year (as mentioned before, he will continue the basic percussion study as a part of the methods course); the second

and third year finds him studying the violin, with the string methods course following in the fourth year. The other concentrations are treated similarly. It is to be conjectured that such an arrangement, or others similar to it, will prove to be of benefit in correlating the basic instrument study to the methods course.

Student-Teaching

The writer joins McEachern and other investigators quoted in this present study in recommending that more time should be spent on courses that have a direct application to teaching, close supervision and guidance of prospective music teachers should be established, more experience in directing music production in others should be provided, post-student teaching courses dealing with problems in music education should be a part of the whole educational program, and more student-teaching under expert supervision should be required. In view of these suggestions the following plan of approach to the question of student-teaching is taken.

The main objective is to aid the student-teacher to put into practice those principles of teaching that he has learned in the methods courses and through the study of the basic instruments, combined with the application of the general aims and objectives of education as a whole. It is the suggestion of the writer that student-teaching, wherever possible, should be directly connected with the methods courses. When the student has completed the first part or semester of the methods course, he should be ready to put those principles learned into actual experience. If this is done as a project of the methods course, under direct supervision of the instructor in charge, the results may be most illuminating. Where

there is no laboratory school to provide pupils to be taught, this teaching may become a part of the basic instrument instruction, or at least the teaching of the type of instruments that are characterized by the prospective teacher's own concentration may be done in this manner. This would hardly be as satisfactory as laboratory teaching, since the instruction would not be at the level of the elementary- or secondary-school level.

When the instructor in charge also teaches in the laboratory school or in the general public school system, which is very advisable, as indicated by McEachern,⁵ he can use the students in the laboratory as an example for observation study by his college students. McEachern says of the coordination of theory and practice, indicated as being a major problem, that "the music classes in the demonstration school should be regarded as a laboratory for the music methods classes in the college, and should afford opportunity for the application of the principles of music education advocated in the methods classes."⁶ In the same place, McEachern recommends that the teacher of music methods in the college should frequently teach in the laboratory school to enable the teacher to keep in touch with the needs in the teaching field and thus to professionalize more adequately the music methods course, and to vitalize the music methods course by providing direct contact with a teaching situation.⁷ Another

⁵McEachern, op. cit., p. 112.

⁶Ibid.

⁷Ibid.

solution might be effected by insistence of the teachers colleges that after a teacher has taught for a certain number of years in the teachers college, he should be required to take a year's leave of absence and spend the time as a full-time teacher in some public school. It would seem logical to suppose that the teacher who has a knowledge of what is required in the field, and who has command of these teaching skills, would be most successful in developing them in others.

In one case, a solution of this problem came about quite in an unrelated manner.⁸ From the necessity of curtailing the instrumental music instruction in the Rochester, New York, public schools, occasioned by a drastic school budget cut, classes formerly taught as free instruction were organized on a tuition fee basis. For the benefit of those pupils who could afford to pay for lessons, ensemble classes under the direction of regular instrumental teachers were organized. The instrumental supervisor had the opinion that ensemble teaching of beginners was not very successful and should be employed as a last resort. To remedy this situation, student-teaching courses were organized which were taught by Eastman School students from the Public School Instrumental Department, thus enabling them to satisfy their student-teaching requirements. This plan has proved very successful and beneficial for both pupils and student teachers. This is attested by the writer as he was actively engaged in this project for a period of four years.

Whether student-teaching is done as a project of the methods course

⁸ Sherman Clute, "Organization of Tuition Classes," Music Educators National Conference, Yearbook, 1934, p. 195.

or done separately, the instructor in charge of the methods courses should supervise the student-teaching. There are many advantages to be gained if cooperation between the local public-school instrumental supervisor and teachers can be effected with the college public-school instrumental instructor.

The proposal here is to allow the student to teach only that particular type of instrument which has been studied in the methods courses, making a cumulative student-teaching experience based upon the application of those principles learned. In other words if the student is to teach brass instruments, he should only do so when he has completed the methods course. The weakness in this scheme lies in the student-teaching of the type characterized by the methods course scheduled in the fourth year. However, if the student-teaching is done in connection with the methods course in the second semester, or scheduled after the completion of the fourth-year methods course under a five-year program, this weakness can be annulled.

Observation of good teachers in actual teaching situations should be a part of the education of prospective teachers. Such observation can be done in the laboratory school, or in the public schools in the vicinity. It is suggested that field trips be scheduled as a part of the methods courses, and that discussions of things observed should also be an integral part of the methods course.

To avoid the criticism that at the end of the instrumental course, the teacher is capable of teaching only the fundamentals and beginnings of technical proficiency, an equal emphasis should be placed upon the pedagogical aspect as well as the performance factor.

CHAPTER V

THE CONTENT OF THE PROPOSED CURRICULA

Technic Instruction

The curriculum should present a unified and specified course of study in the form of a systematic, graded procedure. If it were possible, such an organization of procedure and materials should be provided from the elementary school, through high school, and continuing into college, to the graduate level. Such a program as indicated by Prescott and Chidester¹ perhaps would be of service to the prospective instrumental teacher. The recommended five-point course of study is as follows:

1. Full band (and/or orchestra) experience.
2. Sectional practice and instruction.
3. Technic instruction.
4. Solo playing.
5. Chamber music playing.

In defense of such a program, Prescott and Chidester quote Williams as saying:

In the past, too many of us who are teachers of instrumental music in the schools, have depended on just the love of playing music or 'belonging to the band' to put our subject across. It has long been my thought that a definite course of study for every instrument in the band and orchestra should be established.²

¹Gerald R. Prescott, and Lawrence W. Chidester, Getting Results with School Bands, p. 43.

²J.I. Williams, "The new 'Appleton Award System' for stimulating music study," Supervisors Service Bulletin, XII (March, 1933), quoted by Prescott and Chidester in Getting Results with School Bands, p. 41.

A cursory survey will disclose that it is the custom of some colleges to list in the catalogue courses of study for individual instruments in the form of an outline of materials used for different grade levels. The following is suggested by the writer as a basis of a course of study for both the major and basic instrument study; materials have been indicated in the Appendix.

Prerequisite and Requisite
Outline of Instrumental Technic and Performance

I. Tone Production

- A. Position of Mouthpiece
- B. Attack - use of tongue
- C. Breathing - diaphragmatic
- D. Articulations
 - 1. Legato
 - 2. Staccato
 - 3. Other forms
- E. Sustained tones - piano to mezzo-forte to piano

II. Rhythmic Training

- A. Time signatures
- B. Measure accent
- C. Notation system - comparative values of notes
- D. Drills on note reading and writing
- E. Tapping background rhythms with actual notations using both hands, one for time and other for rhythms
- F. Rhythmic action - physical movements to "feel" time and rhythm
- G. Sight reading

III. Intonation

- A. Listening for "beats" between two tones sounded simultaneously
- B. Listening for differences in pitch between two sounded separately
- C. Playing of chords for balance and listening for being "in-tune"
- D. Correct support of tone through correct breathing often removes most intonation problems; if the tone is produced correctly it will be in tune.
- E. Ear training
 - 1. Intervals - chords - scales
 - 2. Melodic and harmonic dictation

IV. Range

- A. Fingering
- B. Slow scales in graduated height
- C. Closure of aperture and oral cavity through vowel formations

V. Flexibility

- A. Arpeggios - legato, staccato, mixed articulations
- B. Lip slurs (brass)
- C. Finger exercises with exaggerated finger movement to acquire finger independence and control
- D. Intervals - legato and staccato
- E. Vocalises

VI. Velocity

- A. Major and minor scales in graduated speeds and rhythmic grouping
- B. Arpeggios

- C. Articulation studies
- D. Finger independence and action through slow and exaggerated movements

VII. Interpretation

- A. Phrasing
- B. Form
- C. Observance of signs and markings
- D. Changes in volume and tempo
- E. Rubato
- F. Vibfato
- G. Understanding of composer and his intentions
- H. Development of originality and style of the individual player

As can be seen, such a proposed outline will overlap into other phases of instruction, especially the theory of music. The whole applied music and methods program may be integrated with this outline. Another form of organization of the technical content could be based upon the adjudicator's comment sheet for solo and ensemble playing that is used in judging at the National Music Contests;³

Tone
 Beauty
 Volume
 Control

Interpretation
 Tempo
 Expression
 Phrasing
 Balance

³ Standards of Adjudication, a report of the Committee on Adjudication of the American Bandmasters Association, National School Band Association, 1936, p. 2.

Technic

Tongueing
 Fingering
 Smoothness
 Breathing
 Bowing
 Use of pedal
 Use of sticks (snare drum)
 Use of hammers (xylophone, marimba, tympani)
 Rudiments

Selection

Musical value
 Suitability

Accompaniment

Accuracy
 Balance
 Tuning

General effect

Stage presence
 Stage personality
 Artistry

Embouchure

Rhythm

Memorizing

Intonation

The Prescott Technic System may be used to advantage in this connection for the brass, woodwind, and percussion instruments.⁴ There is a definite need in this direction for similar systems of organization of technical development check-outlines and courses of study for the string instruments.

Full band and orchestra experience.--In the curriculum provision should be made for full band and orchestra experience in two divisions;

⁴Gerald R. Prescott, The Prescott Technic System.

one for the concentration level, and one for the basic instrument level. As suggested in Chapter III of this present study, separate organizations ("Second" -bands and -orchestras) might be formed as laboratories for gaining experience in this phase of development by players of secondary basic instruments. This might well be a testing ground for conducting and use of materials for such instruction as well. The values of this program are self-evident and need no further discussion here.

Sectional practice and instruction.--In the Second Band or Orchestra, the need for sectional practice can be shown to the basic instrument students in order to be able to study common difficulties in this manner and to save time. Like instruments, such as the clarinets, should meet as often as practicable for the purpose of studying these difficulties, and this practice will lead the student to discover the need for such instruction in the more advanced organizations. These sectionals might make up a part of the methods class, being scheduled once or twice each week as a minimum.

Solo playing.--This aspect of the educational program can be made a valuable component of the concentration and basic instrumental study. Frequent appearances are recommended as soloists at both of the levels of instruction. Student recitals both of the concentration instrument, which culminates in the senior recital, and on the basic instruments, should be encouraged. This type of experience would help the players of instruments who are seldom given solos in concerted music, such as the lower horn parts, tubas, and other instruments which are usually limited to accompaniment playing. By appearing as soloists, the students develop

confidence in their own ability and develop a broader musicianship. Finally, recognition should be given to the part taken in ensemble inner-part performance. Systematic solo study for first chair men needs no justification; it is recognized as essential.⁴ In addition, a knowledge of the extent and degree of difficulty of solos for all instruments is a factor, in the acquired knowledge of the instrumental teacher, that is invaluable.⁵

Chamber music playing.--All combinations of grouping should be encouraged in chamber music playing. The following advantages of this type of activity are stated by Prescott and Chidester,⁶

1. It makes for greater accuracy, independence, and poise in the performer.
2. It trains the student in ensemble cooperation.
3. It broadens and deepens the player's general musicianship, having unexcelled artistic possibilities.
4. It promotes a more rapid musical growth.
5. It develops, in the performer and listener, a more sensitive appreciation and enjoyment of music as an art.
6. It opens up to the player a new field of musical literature.

In addition, for the prospective instrumental teacher, this type of experience will carry over into his own conducting of such projects in future assignments, provided that he observes the methods of procedure, and does not allow his interest in the actual playing processes to annul the underlying considerations of the teaching technique.

⁴ Prescott and Chidester, op. cit., p. 131.

⁵ State and National School Music Competitions-Festivals Bulletin, 1941. (Contains lists of graded solos for all band and orchestra instruments.)

⁶ Prescott and Chidester, op. cit., p. 132.

Methods Classes

The teaching procedure in the methods classes also could be grouped under specific headings for teaching purposes as follows, as an outgrowth of the preceding forms of technical outlines:

Origin and history of the instruments

Functions of the various instruments in the band and orchestra

Acoustics

Tone, and its production

Breath

Attack

Embouchure

Technic

Solo and ensemble material

Materials

Courses of study

Problems of instruction

To be entirely successful, the instrumental teacher must have had a thorough theoretical and practical background upon which to rely as a basis for teaching, and the failure that all can avoid is the lack of fundamental knowledge.

The purpose of the methods class is to impart principles of teaching, and the purpose of the technic class is to give to the prospective teacher those tools of intimate knowledge of what there is to teach.

CHAPTER VI

CONCLUSIONS

It is possible to determine a reasonably accurate basis for planning an adequate program of educating prospective instrumental teachers only if accurate information concerning the musicianship of the new student and actual teaching needs of the teacher in the field can be coordinated with the content of the courses in the curricula. Information concerning the musical talent, capacity for musical growth, musical action, and general intelligence of the candidate can best be obtained through objectively critical entrance examinations by means of a reliable scientific prognostic testing program. Curricular practices and selection of new students should be based upon the information discovered through these qualifying entrance examinations. Teaching needs of the teacher in the field can be established through surveys in the form of a comparison of present practices with reasonable standards of attainment. To be of most value, the survey should be undertaken, if at all possible, by the college instructor of the methods courses.

A number of factors depend upon the relationship of instrumental performance skills to practical principles of teaching procedure. It is of paramount importance that the instrumental teacher should have a knowledge of the technical limitations and problems of performance and instruction of each of the sections of the band and orchestra. The prospective teacher should be made aware of the importance of being

strong in all departments of personal efficiency and growth as well as in all branches of music in which he is to be engaged.

A balance between specialized and general education in the curricula should be striven for to enable the prospective teacher to become as well-rounded in his training as possible. The importance and value of applied music instruction in conjunction with the methods courses, as well as with general cultural subjects, should be exhibited by the well-planned curricula. It is recommended that the customary four-year course should be increased to at least five years in order to facilitate the prospective public school instrumental teacher to absorb, retain, and have in working order all that is necessary to insure success.

In consideration of the data involved in the investigation of the factors affecting the relationship of teaching techniques to the performance techniques of the public-school instrumental music teacher, the following conclusions seem to be apparent:

1. Comparison of the practices of present-day instrumental music teaching in the public schools with reasonable standards of attainment should be facilitated through further research to determine more accurately the indices of successful instrumental music teaching. This should affect the curricular practices of the teachers colleges in determining the content of courses to be included.

2. The content of the courses to be included in the curriculum of the prospective instrumental teacher should emphasize integral units that have direct application to teaching.

3. Methods courses should be integrated more closely with observation and student-teaching.

4. There is a necessity for establishing closer supervision of the prospective instrumental music teacher to better effect the relationship of theory to practice.

5. If insistence is to be made of acquiring technical proficiency beyond mediocrity in the various instruments of the band and orchestra by the prospective instrumental teacher, it is recommended that the four-year public school instrumental course should be extended for a longer period of time to realize more fully the benefits of such intensive study.

APPENDIX

A LIST OF MATERIALS FOR WOODWIND, BRASS, AND PERCUSSION CLASSES

Recommended Class Methods

Bennett Band Book, Nos. 1, 2, 3, 4, \$.30, Fillmore.
Good standard methods progressively arranged.

Cheyette-Roberts, Bridging the Gap, and Forging Ahead, \$.30 and \$.50, Carl Fischer.
Complete repertoire for first year bands, includes six tuning chorales, six marches, three waltzes, three concert pieces, four pep songs, two rounds, one overture, bugle calls and parade routines. Forging Ahead is designed to follow the former, for intermediate bands, and also contains a complete concert program.

Lockhart, Lee, Lockhart Band-Class Method, \$.30, Witmark.
Teaches each new note to six logical subdivisions of the band before it is presented to the group in unison. It is well graded enough to eliminate supplementary material. This method includes a concert of simple pieces to be played upon the completion of the book.

Moore, E.C., Moore Band Course, \$.75, manual \$1.25, Carl Fischer.
A complete individual methods for all wind instruments that can be used in combination with all instruments. Written in four-part harmony, thus laying a basis for better intonation.

Smith-Yoder-Bachman, Ensemble Band Method, \$.65, Kjos.
This method, with its melodic, rhythmic, and harmonic material is carefully selected and graded. It provides the beginner with a thorough foundation in tone production, phrasing, articulation, rhythm, fingering, and especially emphasizes musical theory.

Suggested Courses of Study for all Band Instruments

Baritone.--

1. Archimedes, Alex, Foundation to Baritone Playing, \$1.50, Carl Fischer.
2. Arbans Complete Method, \$4.00 complete, also in two parts, Carl Fischer.

3. Ronka, Elmer, 6 Daily Lip Drills and Studies, \$1.25, Carl Fischer.
4. Gornston, Thomas, High Tone Studies, \$.35, Fillmore.
5. Deville, Paul, 34 Studies on Chromatic Scales, \$.60, Carl Fischer.
6. Baritonist's Studio, Five volumes @ \$2.50, Carl Fischer.

Clarinet.--

1. Hovey, N.W., Elementary Method for Clarinet, \$.75, Rubank.
2. Lazurus, H., New and Modern Clarinet Method, \$4.00, Baxter - Northrup.
3. Jean, Jean, Twenty Etudes, Three volumes @ \$1.80, Baxter - Northrup.
4. Klose, H., 30 Etudes from Aumont, \$1.75, Baxter - Northrup.
5. Kroepsch, F., Clarinet Studies, Book III, \$.75, Fillmore.
6. Military Band Studies, \$2.00, Baxter - Northrup.

Bassoon.--

1. Weissenborn, Julius, Practical Method for Bassoon, \$2.00, Carl Fischer.
2. Weissenborn, Julius, Weissenborn Studies, Vol. II, \$1.55, Carl Fischer.
3. Jancourt, Bassoon School, \$6.50, Educational Music Bureau.
4. Gavinies, P., 21 Famous Etudes, \$1.75, Baxter - Northrup.
5. Flamant, Technical Studies, Seven parts, complete \$4.50, Part II, Baxter - Northrup.
6. Stadio, C., Studi d'Orchestre, \$3.00, Baxter - Northrup

Flute.--

1. Wagner, Foundation Method, \$1.50, Carl Fischer.
2. Popp-Sousmann Method for Flute, \$2.50, Carl Fischer.
3. Anderson, J., 24 Technical Studies, op. 63, Vol. II, \$1.65, Andraud.

4. Berbiguer, T., 18 Exercises, \$.75, Carl Fischer.
5. Moyse, M., 48 Virtuoso Studies, Vol. II, \$1.75, Andraud.
6. Bandsman's Studio for Flute, Two volumes @ \$2.00, Carl Fischer.

French Horn.--

1. Hauser, Foundation to French Horn Playing, \$1.50, Carl Fischer.
2. Franz, O., Grand Theoretical and Practical Method, \$2.25, Andraud.
3. Fontana, Modern School of the F and Bb Double Horn, \$1.50, Carl Fischer.
4. Maxime-Alphonse, 200 Modern Studies, Six volumes @ \$1.50, Volume III, Andraud.
5. Gumbert, Orchestral Studies, Ten volumes @ \$.85, Andraud.

Oboe.--

1. Gillet, Fernand, Method for Oboe, \$1.80, Andraud.
2. Niemann-LaBate, Method for Oboe, \$2.50, Carl Fischer.
3. Bas, Louis, Methode Nouvelle, \$4.40, Baxter - Northrup.
4. Lamotte, A., 18 Studies after Mazas, Kruetzer, \$1.50, Andraud.
5. Bas, Louis, Orchestral Studies, Three volumes @ \$1.80, Baxter-Northrup.

Percussion.--

1. Gardner, Carl E., Gardner Progressive Studies for Snare Drum, Book I., \$1.00, Carl Fischer.
2. Gardner, Carl E., Gardner Method, Three volumes @ \$2.00, Carl Fischer.
3. Gardner Progressive Studies, Book II, \$1.00, Carl Fischer.
4. Bower, H.A., Imperial Method, \$1.50, Carl Fischer.
5. Sternburg, Simon, Modern Drum Studies, \$2.00, Alfred.

6. Gardner Progressive Studies, Book IV, \$1.00, Carl Fischer.

Saxophone.--

1. Universal Method, \$1.00, Carl Fischer.
2. Vereeken, Foundation to Saxophone Playing, \$1.50, Carl Fischer.
3. Weber's Tongue Gymnastix, \$.75, Educational Music Bureau.
4. Cragun, J. Beach, Cragun Conservatory Method, Part II, \$1.50, C.G. Conn.
5. Mayeur, L., Grand Collection of Scales, Arpeggios, and Studies in Interpretation, \$3.00, Carl Fischer.

Trombone.--

1. Blodgett, Fred L., Foundation to Trombone Playing, \$1.50, Carl Fischer.
2. LaFosse, Modern and Complete Method, \$6.00, Andraud.
3. Mantia, S., Trombone Virtuoso, \$3.00, Andraud.
4. Blume, Twelve Duets, \$2.00, Fillmore.
5. Blume, 36 Studies, Part 3, \$.60, Fillmore.
6. Brown, T. Conway, Trombone Passages, \$1.00, Boosey and Hawkes.

Trumpet.--

1. Goldman, Edwin Franko, Foundation to Trumpet Playing, \$1.50, Carl Fischer.
2. Arban-Goldman, Celebrated Complete Method, \$3.50, Carl Fischer.
3. St. Jacome, Complete Tutor for Trumpet, \$4.50, Carl Fischer.
4. Clarke, Herbert, Characteristic Studies, \$2.00, Carl Fischer.
5. Brandt, W., Last Studies, \$1.50, Andraud.
6. Bandsman's Studio for Trumpet, Five volumes @ \$2.00, Carl Fischer.

Tuba.---

1. Bell, William, Foundation to Tuba Playing, \$1.50, Carl Fischer.
2. Eby, BBb Bass Method, \$3.00, Educational Music Bureau.
3. Ronka, Elmer, 6 Daily Lip Drills and Studies, \$1.25, Carl Fischer.
4. Blume-Teuchert, 36 Studies, \$2.50, Andraud.
5. Tuba Players Vademecum, \$1.50, Carl Fischer.

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