

THE NEED FOR AND COMPILATION OF  
A HANDBOOK FOR BEGINNING  
MUSIC SUPERVISORS

By

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PART II

A Handbook for Beginning Music Supervisors

## CHAPTER I

### INTRODUCTION

#### I. The Status of Public-School Music

Undoubtedly one of the greatest advancements in the growth of education, from the standpoint of popularity of the subject itself, has been made in the field of public-school music. Evidence of this can be found in the trend of modern thought which changed in less than a generation from "musicians are born," and all that that connotes, to the National Music Conference slogan, "Music for Every Child--Every Child for Music."

As the result of this great influx of variously-talented American children into music rooms, for a period of six years and many times longer, a problem has been created that seriously endangers the future development of school music. Music teachers in increasing numbers are sought, and though it is generally conceded that good teachers are rare, it probably is an even greater rarity to find good teachers in specialized fields.

It is not the writer's purpose to dilate on what is wrong with school music teaching in the public schools at this time. There are far too many authorities who are better equipped to remedy specific faults for any such attempt on her part. However, it is the writer's contention that the



basic evils so prevalent in the system today are largely resultant from the lax standards set up by teachers colleges for admission of those planning to become music supervisors and the frequent inadequacy of curricula prepared for such study.<sup>1</sup>

There is danger in the inadequacy of curricula to meet the needs of teachers in the field. Public school music is assuming a multitude of forms, each of which, instead of waning as a fad, adds its growth to the sum total. The development of the high school band, to name only one of the newer tributaries, is astonishing in its rapidity of growth, popularity, and professional implications. In short, music is becoming a dynamic factor in education, and the training of teachers must incorporate some of the life-blood of this vibrant force into the curriculum. The hiatus between the practical and the impractical, or the dynamic and static subjects is increasing. There is a demand by educators and experienced teachers in the field for subjects that are usable (dynamic) and informative rather than general (static) or cultural.

In order that the reader may not infer that surcease of the teaching of cultural subjects is the desired goal, some digression from the immediate subject for the sake of explanation is necessary.

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<sup>1</sup> Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States. (New York: Teachers College, Columbia University, 1937), pp. 16-17.

Since music is a subject closely related to aesthetics, emotional responsiveness and personal influences, based upon "feeling" rather than "fact," directly dependent for its success or failure on the native capacities of the teacher, and standing as it does between pure reason and pure imagination with only the teacher as possible interpreter, its teaching would be absolutely doomed if any lesser degree of true cultural training were provided. The whole of music is bound up traditionally in culture. Without some background of this sort music in context could not be anything but cacophonous.

There is need for greater inter-relationship of the arts, for courses so developed that the teacher if attempting to teach appreciation can more vividly and intelligently present music in the light of historical events and characters, writers, poets, works of art, masterpieces of architecture, painters, social evolutions, and great movements of industrial, spiritual or intellectual significance. Perhaps, because music "in toto" is undeniably abstract, and the typical public school pedagogue is practical in a limited and unrelated way, learning in music is stultifying itself, and many a potential consumer of classical music fosters a deep-seated suspicion and resentment of good music because it is misrepresented.

The plea for practical or useful courses is not and should not be made on the basis of opposition to cultural courses, but rather from the point of view of a need for foundation and understanding of these courses. The interpreta-

tion of one art, movement, etc., in light of another is an example of a practical, usable subject in the writer's opinion. Courses must become so practical in scope that their inevitable evolution leads to the final analysis and understanding of musical abstractions; otherwise they are not practical.

Music is an enigma, but to present an enigmatic methodology of music instruction to children weakens the challenge inherent in the subject, and substitutes indifference.

## II. The Problem

It will be the writer's purpose to compile material for a Handbook for Beginning Music Supervisors to supplement training, present organized, practical materials, and act as a source of information on any phase of music the neophyte may encounter. This she will endeavor to do in the light of the abundance of material found in the Music Educators' National Yearbook and Music Education Journals indicating a definite inadequacy in the music training curricula as now formulated for the bachelor of music degree or the bachelor of science degree in music education at our teachers colleges, and of the recent nationwide survey by Miss Edna McEachern on the Education of School Music Teachers<sup>2</sup> dealing at length with the need for reorganization of said curriculum. She will also take

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<sup>2</sup> Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States. (New York: Teachers College, Columbia University, 1937), 183 pp.

into consideration her own personal experiences in the special field and contact with recent graduates.

The Handbook is to be comprehensive rather than exhaustive in text and is to serve as a reference to further readings. All phases of music work that may be encountered in actual teaching and are not yet adequately handled in the curriculum are dealt with in the handbook, in so far as the writer's knowledge of their need exists. Subjects taught in colleges will be treated in their more restricted, practical aspects, while those not yet incorporated as courses are duly expanded for more thorough treatment.

It is interesting to note that the dearth of material of practical nature for music supervisors and an awareness of the need for such material have led various publishing companies to compile guides, in so far as it has suited their particular interests to do so.

The Handbook for Beginning Music Supervisors will embrace three distinct fields: (1) instrumental music in the elementary school, the junior high school, and the senior high school, both for band and orchestra; (2) vocal music in the grades, the junior high school, and the senior high school; and (3) basic music, including music appreciation, creative music, music productions, etc.

It is the writer's belief that as educators rise to the relief of the present situation and revise school music curricula, the usefulness of the handbook will diminish.

However, the "crutch" is often of inestimable value in the gradual development of strength to proceed unaided. In this period of adjustment, when the curriculum is not as healthy as might be desired, the Handbook for Beginning Music Supervisors justifies itself.

### III. The Importance of the Study

Recent research in the music field has tended to corroborate the opinion that mastery of the subject matter of instruction is a vital factor in the equipment of teachers. When a jury of thirty-two selected superior educators of music teachers listed the traits of superior music teachers, they rated such mastery at 96.8%. A broad cultural background, a discriminative musical taste, and a working knowledge of the psychology of school music teaching, all were rated at 93.7%. Frequent listening to great music the educators valued at 90.6%; adequate musical ability, 87.5%; professional reading interests, 71.3%; musical tolerance, 63.3%; and solo ability in some field of applied music, 46.8%.<sup>3</sup>

Since it is highly desirable that teachers be trained with an ideal in mind, and mastery of the subject matter of instruction is rated highly, since standards for music majors

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<sup>3</sup> Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States. (New York: Teachers College, Columbia University, 1937), p. 65.

are not even reasonably high,<sup>4</sup> and since even talented students are inadequately prepared to teach, it is necessary that an immediate remedy be sought.

Out of fourteen administrators asked, "Do you feel it is difficult to locate good music instructors?" thirteen answered in the affirmative. One of those who answered said, "This is probably the major difficulty in secondary school music," and another, "The greatest stumbling block of all."<sup>5</sup>

There is no single group of persons more aware of this deficiency than the music teachers themselves. Working in a field demanding highly developed skills, a widely diversified background, an original and creative mind, an organizer's temperament, a thorough music background, and acquaintanceship with a staggering amount of musical literature, the teachers themselves, when questioned, have listed inadequacies and suggested additions to the curriculum that can only be regarded as a challenge to heads of music departments.

The following points listed as "very difficult" obstacles to overcome by ninety-two music educators are enlightening:

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<sup>4</sup> Ibid., pp. 16-19.

<sup>5</sup> Vincent Morgan, Music in the Secondary School. (Worcester: Worcester Art Museum, 1940), p. 16.

- "1. Economic conditions:
  - A. 'The student's lack of funds necessitates outside engagements which conflict with school interests.'
  - B. 'Lack of money tends to reduce the amount of applied music taken.'
  - C. 'The cost of the school music course is often prohibitive.'
2. Curriculum problems:
  - A. 'Heavy schedule prevents students from doing justice to their work.'
  - B. 'Excessive requirements in education courses.'
  - C. 'Participation in too many extra-class activities.'
3. Student teaching:
  - A. 'Lack of sufficient practice centers.'
  - B. 'Lack of opportunity to observe good music teaching.'
  - C. 'Lack of an adequate music supervisory staff.'
4. Personality traits:
  - A. 'Lack of necessary personality traits.'
  - B. 'Lack of standards of musical taste.'
  - C. 'Lack of cultural and social background.'
5. General conditions:
  - A. 'Combating the idea that school music is only for the less talented music student.' (This statement came from a conservatory.)
  - B. 'Making educators see that if one is to teach music he must know music.'
  - C. 'Lack of realization on the part of the college administrators of the degree of training necessary for school music teachers.'
  - D. 'Desire of school authorities to find well-trained music teachers who can teach non-music subjects as well.'"<sup>6</sup>

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<sup>6</sup> Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States. (New York: Teachers College, Columbia University, 1937), pp. 44-45.

The following list is compiled from inadequacies in the music training of teachers as noted by supervisors themselves:

"Music Training Given Inadequate Treatment

- a. History of music.
- b. Contemporary music and modern harmony.
- c. Composition--Writing accompaniments and improvisation.
- d. Orchestration: Score reading and substitution of instruments.
- e. Conducting: Practical experience in conducting actual musical organizations.
- f. Music education courses:
  1. Psychology of music--analyses of music talent.
  2. Elementary school music--creative music for children and the rhythmic development of the child.
  3. Secondary school music--organization and administration of high school music; operetta production, formation of typical programs for public performance; the adolescent voice; methods in class instruction in band and orchestral instruments; assembly music and the integration of music with other subjects in the curriculum.
  4. Music appreciation--methods in the teaching of music appreciation; application of the principles of aesthetics to the teaching of music, and music criticism.<sup>7</sup>

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<sup>7</sup> Edna McEachern, "Training School Music Teachers" Music Educators National Conference, Yearbook for 1934. Chicago, 1935, pp. 116-122, quoted by Earl Connette in A Survey of the Preparation of Public School Music Teachers in State Universities, Etc., of the United States. (Unpublished Masters Theses, Terre Haute, Ind.), 1935, pp. 46-47.



Here are suggestions of teachers concerning new elements to be included in the training of music teachers:

"(A) History and Appreciation of Music: (1) Music history taught through a performance and listening approach-- emphasis is on experience of music as against knowledge of music. (2) Emphasis in history of music given to those periods and composers whose influence has been the greatest on the musical life of the present day. (3) More attention given to modern and contemporary music--less to the music of ancient peoples. (4) Music aesthetics--a course in philosophy of music dealing with the nature of music and its contribution to the life of the individual. (5) A memorized repertory of thematic material of great choral and instrumental music. (6) An intimate acquaintance with the traditional interpretations of masterpieces of music.

"(B) Theory of Music: (1) Advanced sight reading used as a means of extending the student's repertory in both vocal and instrumental music literature. (2) Keyboard harmony-- emphasis upon such classroom activities as improvising an accompaniment harmonizing a melody or transposition.

"(C) Music Performance: (1) More experience in small vocal and instrumental ensembles. (2) Development of solo ability on one instrument.

"(D) Music Education: (1) Emphasis on basic principles in music education; have specific methods. (2) More attention given to relating school and community music interests.

(3) Integration of music with other subjects in the curriculum. (4) Actual exhibits of school music teaching materials; not merely publisher's lists. (5) A class in which one could learn a repertoire of music both vocal and instrumental which could actually be used in the classroom. (6) Music for boys. (7) Consideration of the junior high school as a distinct problem in school music. (8) Practical work with orchestral instruments. (10) Methods in class instruction in orchestral instruments. (11) Methods in class instruction in voice. (12) Class in choral literature and technique. (14) Opportunity to conduct actual musical organizations. (15) Methods in teaching music appreciation with special reference to the use of the radio."<sup>8</sup>

It is interesting, though only indirectly related to this discussion, to notice teacher desires under the title of Music Observation and Practice:

"(1) Greater opportunity to observe excellent school music teaching. (2) A closer tie-up between music observation and music methods courses. (3) Student teaching at various grade levels. (4) Student teaching in actual conditions-- especially in rural communities. (5) More student teaching under expert supervision."<sup>9</sup>

If teachers are to be aided in anything they must meet

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<sup>8</sup> Ibid., pp. 47-48.

<sup>9</sup> Ibid., pp. 48-49.

in their first years experiences, it is certainly in the matter of developing a relationship between music and life in general. Pupils in public schools demand such relationships in order to assimilate at least in part, musical experiences. The teaching of junior high school music, if it embraces musical history, and appreciation--which it should--draws upon the alert teacher for as many and vivid relationships as it is possible for her to realize. Notice Miss McEachern's list of non-music subjects that were recommended by the teachers she studied.

"(a) Speech--expression of self. (b) A survey course in English literature with special reference to poetry and its relation to music. (c) Dramatics and play production, including stagecraft, indispensable in the inevitable operetta. (d) Pageantry. (e) A survey course in history which will serve as a background for relating parallel movements in all fields of artistic endeavor. (f) A course in general science which will interpret life in a modern world. Such a course should reduce laboratory work to the minimum. (g) A course in art appreciation which will integrate all the fine arts. Emphasis upon the development of discriminating taste. (h) Eurhythmics, Folk and Aesthetic Dancing: These terms are used indiscriminately by school music teachers in the field, but all point to one fact, the need for rhythmic development on the part of the teacher."<sup>10</sup>

A prominent educator in March of this year stated in the

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<sup>10</sup> Ibid., p. 49.

March Music Educators Journal that (1) Organization is of paramount importance in the equipment of the music supervisor. Music is almost always a group experience and therefore demands organizing equipment. Mr. Farnol suggests actual aid in the form of a psychological and practical study of organizing. (2) Score reading and the baton are musts on the music supervisor's list. He stresses a need for (3) Knowledge of materials, including music for all groups. As point number (4) he solicits performance on all instruments. Under the present system of education this is a sheer impossibility. Students do well to continue study on one major instrument and one minor instrument plus perhaps one hand instrument.

He thinks that beginning teachers should be able to:

- (1) Produce a fair tone on all instruments; fingerings for all;
- (2) Show knowledge of ranges and transpositions for purposes of later arranging for groups;
- (3) Knowledge of techniques having to do with the production of tone, and the construction of all instruments;
- (4) Knowledge of repair of instruments;
- (5) Training in arranging and scoring of music;
- (6) Knowledge of history of public school music, and
- (7) Teaching methods.<sup>11</sup>

Because these problems are seriously threatening public school music, the writer has prepared a handbook, bearing in mind the demands and necessities of the beginner and the

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<sup>11</sup> Henry H. Farnol, "Teacher Training--Then What?" Music Educators' Journal, March, 1940, p. 27.

contribution by teachers all ready in the field as to some of its contents.

The writer has not intended to stress the practical in the handbook, but only to be cognitive of the fact that the teacher must be supplied with the practical to properly develop the emotional.

"Music educators fail to realize that the unique thing about music is not its scientific but its artistic content and import. . . . Our public school music leaders have stressed the informational at the expense of the inspirational objectives. Our leaders have failed to realize that music owes its very existence to its emotional and aesthetic rather than to its informative and intellectual content. The art of music is being subordinated to and sacrificed for the science of music. In so doing we have mistaken the chaff for the grain. In so doing we have featured the by-product of music and disregarded the principal product of music."<sup>12</sup>

#### IV. Definition of Terms Used

Most of the terms used both in the thesis or in the text of the Handbook are self-explanatory. Where they are not, a definition at the proper place is inserted.

The title of this Handbook perhaps needs a word of

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<sup>12</sup> Jacob Kwalwasser, Problems in Public School Music. (New York: Whitmark & Sons), p. 7.

explanation, in that it is actually a misnomer to call a music teacher a music supervisor. Since colleges, however, tend to turn out "music supervisors," the writer considered it best to apply the accepted nomenclature. Still there is, and should be, considerable interrogation of the advisability of such an entitlement.

That there are music supervisors, and that their duty is mainly executive and administrative is common knowledge. But most administrative work is best done when the supervisor has actually worked some time in the field he is supervising.

Admitting that the title is specious enough, it does differentiate between the less highly trained teacher of music and those specializing in the field. The handbook is written for special music teachers who may be the future music supervisors.

#### V. Organization into Chapters

The following chapter formation does not adhere in the strictest sense, to correct thesis form. It is necessary that the thesis grow out of the handbook, and that the handbook become then appended to the thesis. Since there are only three chapters devoted to the text of the thesis itself, the great bulk of the work done will be described in Chapter II.

Each chapter in the handbook is treated separately in Chapter II of the thesis to explain special treatment of that chapter, and sources of material.

The chapters in the handbook tend to follow the line of thought of the reader; one growing out of the other.

Chapter III will deal specifically with recommendations.

Each chapter in the handbook will contain its own bibliography. A complete bibliography for the thesis will be found under that title before the second section.

#### VI. Review of Related Studies

Because there is an evident dearth of material of this sort, the writer decided to formulate this work. To her knowledge there is not another study available of exactly this nature. The nearest approach to this study is a handbook<sup>13</sup> by Sylvan Donald Ward just released which lists materials and prices of music without making any attempt to evaluate their relative worth, and which deals exclusively with instrumental music. Although some of the chapters are co-incidental, the author undoubtedly was not writing for a beginning music supervisor with the multiform music problems of the tyro in mind.

The reader is recommended to an excellent chapter in the handbook mentioned above on the making of oboe reeds.<sup>14</sup> For this

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<sup>13</sup> The Instrumental Director's Handbook. Chicago: International Copyright secured: Rubank, Inc., 1940.

<sup>14</sup> Ibid., p. 78.

writer's purpose the chapter was too specialized to be included in this handbook.

Prescott has an excellent aid for all music teachers in his book Building the School Band. It is very detailed and certainly informative. A series of references on the marching band are available, one of the best of which is Band At-tension, by Mark Hindsley.

There are several excellent vocal references, although they could hardly be referred to as handbooks.

Actually there is no other book on the market which has been specifically written to meet the college graduate's need. Educational Music Bureau's Guide is the most nearly complete of all books listing music materials and equipment.

Pan American's Band and Orchestra Guide is very practical and helpful and can be obtained free of charge.

One section of the Beginning Music Supervisor's Handbook includes material available to the music supervisor at minimum cost.



## CHAPTER II

### The Compilation of the Handbook

Although definite source materials (texts) were used, and the writer is deeply indebted to various publishing companies for their courtesy in sending large amounts of music material "on approval," the writing of this work is largely resultant from the experiences encountered during the writer's first year's teaching. The ordering of music materials for the beginning band and choirs, senior choral and ensemble groups, solos for various beginners, methods for string students, melody and rhythm band materials, and the selection of grade school texts were all necessary to the music program. The writer had had no instruction in these matters and knew of no available source of reference. Since the system was starting a music program without any previous materials at all, the writer spent most of the year selecting and reading sample copies of numbers in her spare time.

Many choices had to be made hurriedly, as groups needed materials with which to work. Since the writer selected only those numbers with which she had established previous contact, there were few of the newer, equally-excellent numbers available to the music groups.

The difference between studying isolated music subjects in school, and organizing and assuming responsibility for a music program throughout the grades and high school, even to

fitting the music room with bulletin boards and purchasing music racks, is a difficult job for any new teacher even if these items were part of her education. When they are not included in her training, the school system and teacher suffer alike. Adjustment to classroom teaching requires some little time, and the chance to organize a music program is invaluable. However, a great many mistakes need never be made if the materials from numerous catalogues can be utilized and organized to provide the teacher with suggestions and selections. Materials complete in one reference to which the teacher can turn, should be valuable. The Handbook for Beginning Music Supervisors is created, therefore, largely from the personal experiences of the writer, and should fill the needs of other beginning teachers.

Chapter I developed from the study and comparison of six or eight standard basal texts. These were compared in order to point out distinctive differences, if any, in material and treatment of each. The writer set up certain minimum standards and checked the series for differences in them. These were:

- (1) the presentation of interesting, melodious note material;
- (2) the skillful handling of introductory sight-reading materials;
- (3) the types of songs and difficulty of them as sight-reading material;
- (4) the skillful introduction of part-singing;
- (5) the skillful introduction of various rhythmic problems;
- (6) the presence of appreciation sections and articles;
- (7) the particular ability of the text to develop

a sense of music integration; (8) the excellence of materials and methods of instruction incorporated in the teacher's manual; (9) the manner in which accompaniments were provided; (10) the provision for appreciation through record listings; and (11) the theoretical basis upon which the series was constructed.

Chapter II dealt exclusively with band, orchestral and choral methods. The writer secured complete instrumentation for each of the various beginning methods from Victor Publishing Company, Gamble Hinge Music Company, Carl Fischer Music Company, Educational Music Bureau, and Rubank, Inc.

Band methods that are outstanding were annotated to provide a basis of selection on: (1) the nature of introductory material on tone production, correct band positions, and various fingerings; (2) the particular size and kinds of classes, whether full band instruction, family instrumental instruction, or like family groups are provided for; (3) the theoretically sound basis of introductory materials; (4) the rapidity with which exercises and melodies increased in difficulty; (5) the theoretical training provided for; (6) the special treatment given each individual instrument; (7) the essential quality of music contained in the method; (8) the ability of the course to teach new problems in a simple, successful manner; (9) the provision for several group numbers of first year calibre for programs at the close of the method; and (10) the solo material available for each instrument.

Orchestra methods were compared in similar fashion, though several other factors were checked: (1) the marking of bowed materials for strings in a manner understandable to children; (2) the individual attention given strings as a group or individually, even though the method were one for full orchestra; (3) the ensemble training given strings in dynamics and skillful control in their production.

Vocal methods were selected for their suitability to high school classes, development of good tone quality and incorporation of exercises for improving range, and diction and lightness in vocal work.

Chapter III contains merely the graded lists of methods, solos, collections, studies and ensemble work for every band and orchestral instrument. Since no list of music of this type was obtainable last year, and the writer was constantly asked to give the baritone player a new solo, or to suggest some numbers that clarinets and saxophones or trombones and cornets could play together, a great deal of time and energy was spent in the fruitless search for that "catalogue that had a new brass quartet arrangement," or in writing some music bureau for a suggested list. This chapter grades materials from (A-Easy) to (D-Difficult). Methods books are arranged so that the easiest ones are listed first, and then the more difficult ones. The method of selection was purely personal and depended upon the writer's preferences for solos, etc. Skilled performers on woodwind instruments were questioned as to favorite

selections.

Chapter IV is made up of lists of marches, overtures, novelties, and collections for beginning and class A, B, and C bands. This material the writer has either played or directed. Contest lists were used extensively.

Chapter V lists collections and selections from contest lists for orchestra. A great many numbers were chosen because of their particular melodic appeal to the writer. Some experience as an orchestra performer throughout high school provided first hand contact with many collections and selections.

Chapter VI was compiled from the 1941 contest selective listings for school choruses, from among the numerous sample copies of vocal numbers obtained from publishers, and on the teaching experience gained through participation in the selection of numbers from a wide display for the first county vocal festival where the writer taught. Attendance at many vocal concerts given by neighboring schools permitted the writer to obtain first hand knowledge of preferences.

Chapter VII grew out of personal acquaintanceship with string repair work and observation at major Chicago repair departments, including Lyon & Healy, Wm. Levers & Son, and Educational Music Bureau. Material was gathered directly for this chapter with a few text references listed in the bibliography. Attendance at the Music Dealers National Convention in Chicago as guest of a music company for two days provided knowledge of instruments and music from the dealer's standpoint.

Chapter VIII made use of the bibliography listed and includes many personal suggestions by the writer. Material on the substitution of parts was chiefly the result of the writer's knowledge that such a need exists, and was suggested by the writer as the result of reading and experience.

Chapter IX has material drawn from many sources. Bibliographical references were useful, but again the writer returned to the advocacy of personal preferences and suggestions.

Chapter X on junior high school music owes most of its context to professional readings. Though opinions are expressed, they have been largely formed through the readings of the works of others. The material that was organized and included is the writer's most original contribution to the chapter, and explanation of the particular phases of work might also be attributed to the writer.

Chapter XI, like Chapter X, is based upon thorough reading over a period of years, so that ideas of the writer and those belonging to the many to whom she is indebted are almost inseparable. Materials are not taken directly from any special sources, but are organized to aid the grade music supervisor.

Chapter XII contains a few unrelated topics of interest to the supervisor and a suggested list of items for the teacher's professional library.

Chapters were organized to include almost all phases of work that the young teacher may handle.

## CHAPTER III

### Recommendations

I. It is recommended that colleges revise their courses not radically, but to conform to the needs of the public school teacher by:

A. Setting higher entrance requirements for music majors, thus doing away with courses in college that are supplying music background to untrained students and holding back the average or superior student. These courses deleted would permit opportunity for the incorporation of new ones.

B. Offering courses of higher musical calibre: advanced harmony, composition, counterpoint, conducting, advanced orchestration, keyboard harmony, etc. These courses can be offered on a two hour and three hour basis. (Music education is a highly specialized subject and should approach as nearly as possible to high musical standards.)

C. Integrating public school pedagogy with the other arts by making some courses in art, dancing, philosophy, stagecraft, physics of sound, literature, speech, and history compulsory. (Music students who know only about music are in the position of the student of foreign languages who does not know how to translate.)

D. Transferring several education courses to music education courses, with special work in the adolescent child and the psychology of music education, the superior child in music, organization of high school music, and tests and



measurements in music. (These courses would make practical application of educational premises.)

E. Organizing new courses in: (1) the care and handling of instruments and making minor repairs; (2) the study of proper tone production on all instruments with students using mouthpieces, etc.; (3) the study of class vocal techniques for junior and senior high school; (4) the study of suitable literature for bands, orchestras, choruses, festivals and operettas; (5) the study of various appreciation techniques; and (6) a course in public school music administration for potential supervisors.

F. Expanding present courses to include new problems of music students.

G. Requiring certain standards of performance in piano, clarinet, violin, and cornet ( or substitute instruments), and the ability to sing junior high school songs at sight with pleasing tone quality.

H. Establishing music appreciation through actual memorized thematic excerpts from great works and performances in the band and/or orchestra and chorus.

II. It is recommended that students of music receive more work in practice teaching and have more opportunity to observe good music methods. (They are so specialized that students need more opportunity to pick up the "tricks of the trade.")

III. It is recommended that some creative activity units be required of every music student, if it take only the standard

form of a musical composition, or creation of a ballet.

(Music teachers must learn to use the tools of music as the English student uses grammar to construct his poetry and compositions.)

IV. It is recommended that the title of Music Supervisor be awarded at the end of a fifth year's training, during which extra year supervisory techniques can be studied.

V. It is recommended that music supervisors creditably pass a truly comprehensive examination before admission to the teaching field.

VI. It is recommended that music educators on the college level realize and vitalize their teaching with the needs of public school teacher in mind.

VII. It is recommended that the study of a foreign language be added to the music requirements to provide the student with the background necessary to operatic appreciation, understanding of musical terms, and the essential old-world influence permeating music.

VIII. It is recommended that every student prove his ability to direct band, orchestra, and chorus before graduation.

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PART II

HANDBOOK FOR BEGINNING MUSIC SUPERVISORS

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## PREFACE

"The Sun, the Moon, the Earth and its contents are material to form greater things, that is, etherial things-greater things than the Creator himself made."--John Keats

With the advent of that most evanescent of arts, music, into the public schools, a need for teachers possessing real musicianship has manifested itself. If and when this need can no longer be satisfactorily met, the future of public-school music will not only be threatened but probably terminated.

Since the present-day music supervisor's task embraces the entire field of music, i.e., as regular classes, as bands, orchestras, and choral groups, most first year teachers are faced with a Herculean task.

It is the sole purpose of this work to serve as a guide on all matters of practical nature the neophyte may meet, to act as a reference for specific readings, and above all to serve as a stimulant and musical mentor along the road to better musicianship.

If the music supervisor is a serious student, then he realizes the nature of knowing as much about the techniques of his field as possible. The higher the building the deeper the foundations must go to approximate the saying. But every student must realize the danger in acquiring merely the skills-and there is pleasure to be

found in techniques.

The young teacher will find it easier to foster his technical skills in his work than his enthusiasm. As he gains more experience he will far outgrow any possible use this booklet may have for him technically.

It is to be hoped that when that time arrives he will not be a technocrat, but a musician who teaches his subject with the greatest skill and respect due an art.

Only when music becomes an art in the public schools will its value be unquestioned. Art has been its own answer through the ages.

## CHAPTER I

### MUSIC TEXTS

#### A. ELEMENTARY SERIES

There are many texts of excellent nature available for elementary school music. Although most good texts are essentially the same, some annotations on six acceptable series might prove helpful in the final selection of a basal text.

1. Progressive Music Series: Silver Burdett Co., 1915. This series consists of four books in the children's hands: Book One (72¢) for second and third grades; Book Two (76¢) for fourth and fifth grades; Book Three (80¢) for sixth and seventh grades, and Book Four (\$1.12) for eighth grade. It includes three volumes of the Teacher's Manual (\$1.60 each): Volume I includes rote songs, folk dances, and accompaniments for Book I; Volume II provides accompaniments for Book II, and Volume III provides accompaniments for Book III. There is a Primary Song Book (68¢) for sight reading; a one book course for ungraded schools (80¢) and a Manual of Study (64¢). It has unit or monthly plans to accompany the work.

Book One contains rote songs, classified songs, observation songs with melodies based on the tonic chord to

melodies progressing by intervals, classified song studies, and miscellaneous songs for sight-reading.

Book Two contains work on the quarter and eighth note beats, chromatics, easy melodies in minor, triplets, dotted quarters and eighths, and two-part songs.

Progressive Music Series bases its work upon three periods of child life: Sensory, Book I; Associative, Book II and Book III, and Adolescent Period, Book IV.

Thus songs in the sensory period are to be introduced by rote, purely through the senses in an imitative manner. At this time the child acquires his love of music and the desire to sing as beautifully and artistically as possible. Here he must first learn to listen and create anew; here is established his feeling for tonality and rythm, and the ability to think in tones.

The associative period stresses the independence of the child as a purely imitative being. Sight-reading is introduced and the solving of problems and drilling in technical mastery are important factors. Rote songs are continued, however, with the view that they enlarge the repertoire and familiarize the pupil with beautiful songs yet too technically difficult for him to master. To quote the text, "A fundamental principle is that where the introduction of new tonal problems is involved the rhythmic ideas should be familiar and, vice versa.....".

The adolescent period merely takes into consideration the increased emotional temperament of the child, and the desire to belong to the group or team. This is best recognized in music by part singing. Feeling or expression in music may now interest the child and can be well-taught.

2. Universal Music Series: Hinds, Hayden and Eldridge, 1923. This series includes four regular books; a teacher's manual, and a primer of sight singing melodies, observation and rote songs to be placed in the hands of second graders, and a manual for first grade music (\$1.04).

Emphasis is placed on expressiveness and musicianship in the manual without special music reading attention.

It is the philosophy of the series that reading will gradually grow out of imitative singing and the suggestive use of the notes. Music reading "per ipse" is not stressed.

Some especially beautiful song material is found in this series.

3. Foresman Series' recently revised blue-back method entitled Songs and Pictures is modern in all respects, incorporating many reproductions of art masterpieces.

4. Hollis Dann Music Course: American Book Co., 1912. Manual I, (72¢); Manual II, (76¢), Complete Manual (\$1.20).

This series consists of six years of separate texts for the children (each \$1.12) and a book of junior high

high school songs (84¢). The first year book serves as a manual for first year work and contains rote songs and accompaniments for the kinder-garten and first grade.

The manuals are very complete in developing sight singing and stress good tone quality.

The textbooks themselves have exercises incorporated which must be practiced in order to read the songs following.

One of the less desirable aspects of the series is its failure to include any material on appreciation in its accepted definition.

The series builds from year to year and would be difficult to introduce at a higher grade level for the first time.

Hollis Dann Song Series: American Book Co., 1935. These books are unique in that the songs are selected only for their musical melodic qualities. Book I (88¢) contains rote songs for primary grades, with the book in the child's hands; Book II (\$1.00) contains songs for unchanged voices in unison and parts, covering intermediate grade work, and Book III (\$1.08) contains songs for all part combinations and ranges and unison singing.

The Hollis Dann Conductor's Book (\$1.08) is an excellent vocal method for public school use. It accompanies the song series and pays no attention to music reading problems. Some hints on the changing voice, part singing,

tone production and choral direction, etc., can be found nowhere else. The book is a true contribution to the field.

5. Music Hour Series: Silver Burdett Co., 1929-37. Book I of this series (68¢) is for second grade work with one book a year from then on in the grades. There is a Kindergarten and First Grade Book (\$3.00) for the teacher, an Elementary Teacher's Book (\$1.48) to accompany books one and two, an Intermediate Teacher's Book (\$1.84) for third and fourth books, and a Teacher's Guide for the Fifth Book (\$1.80).

This series includes latest music education acquisitions, toy orchestras and rhythm bands, correlations with Art, Literature, the Social program and the Instrumental program.

The series stresses integration, the teaching of history, and appreciation through folk songs in the texts.

The teacher's manuals give teaching directions for each song and ideas for music appreciation teaching.

Pictures of instruments and composers plus various art works are included.

6. World of Music Series: Ginn and Co., 1936. There are three separate fields of music that this series embraces: (1) the vocal, (2) the instrumental, and (3) the historical or appreciation angle.

The vocal books are: Sing a Song (\$1.00), kindergarten;

Book I, Listen and Sing (68¢); Book II, Tuning Up (72¢); Book III, Rhythms and Rimes (76¢); Book IV, Songs of Many Lands (76¢); Book V, Blending Voices (80¢), and Book VI, Tunes and Harmonies (72¢). The text for each grade from one to six is in the child's hands. Singing Days (84¢) contains songs arranged for any or all grades.

Two volumes of piano accompaniments cover this series. Let's Explore Music by Sarah Cline is a music appreciation book for primary and elementary grades (40¢).

The teachers' manuals are An Approach to Music Reading (60¢) for primary grades, and Music Teaching (52¢) in the intermediate grades.

Tuning Up, the second book, introduces music reading, while unison as well as part and rote singing is included in the sixth grade.

Each of the three fields is treated completely, and there is little overlapping in any of the three. Active appreciation is sought and an interest in vocabulary and euphony are noticeable qualities.

In a short time a new series of texts will be completed entitled A Singing School: C. C. Birchard and Co., 1939. There are only two books at this writing available, Our Songs and Merry Music. The tunes are mostly written especially for the series. The texts are very colorful and include music plays and creative writing along with regular work.



Textbooks must be selected as they suit the needs of the individual school and teacher.

All the series listed here have good features and in many respects, one resembles the other. In recent years there has been a replacement of emphasis in musical theory. More recent texts tend to reflect that theory, although older ones may contain as many beautiful songs.

Examination of the Teacher's Manual is most important, as therein is found the basic philosophy of the series. Music teaching embraces such a wide field today and depends so strongly on the right foundation in the elementary field, that texts play an important role.

#### B. JUNIOR AND SENIOR HIGH SCHOOL SERIES

A special vocal problem is found in the junior and senior high school classes that is not found in the grades; therefore, the teacher must scrutinize carefully the vocal text of this period to see that the changing voice is adequately cared for.

All of the following texts are usable and handle this problem to a greater or lesser degree. Some include appreciation lessons.

1. Laurel Songs (\$1.25): C. C. Birchard and Co. Songs are drawn from every source for unchanged or girls' voices in unison, two and three parts. The book demands

some real reading ability. Teacher's Book (\$3.00).

2. Come and Sing: American Book Co., 1938. A text for the ungraded school with songs in unison and two parts. There are color plates.

3. Singing Youth (\$1.25): C. C. Birchard and Co., 1937. Teacher's Book (\$3.50). Songs for all possible voice arrangements: unison, soprano and alto, soprano, alto and alto-tenor; real bass parts, boys' three part mixed choruses with first and second tenors, and good arrangements for A Cappella singing. A few breathing and voice exercises and songs from every source are included.

4. Fifth Book of Songs (88¢) - Foresman: American Book Co., 1926. A book for upper elementary grades with songs progressively difficult, although none too hard. The book introduces the bass part and unison, two and three part songs are included. There is unusual melodic appeal.

5. Sixth Book of Songs (\$1.00) - Foresman: American Book Co., 1932. This is the most recent of the Foresman series for upper junior high school and high school.

Range is particularly well suited to the adolescent's voice, and the boy bass has been well provided for. Many old favorites in folk tunes are "dressed up" in delightful arrangements.

6. Higher Book of Songs (\$1.60) - Foresman: American Book Co., 1928. This book provides material for high school

and post high school years. It embodies continuous appreciation by including works beginning with Bach and Handel down through all the great musical schools of thought to Richard Strauss, Deems Taylor and Sibelius. A Cappella work is included, with almost all four part arrangements, although there are still two, three, unison and unchanged voice songs.

7. Hollis Dann Song Series: American Book Co., 1935, Book III (\$1.08). This is one of the best books on the adolescent voice the writer has chanced upon. It is an excellent book for seventh grade work as it is not too difficult and introduces gradually the various parts. There are several songs to acquaint all pupils with the bass staff.

8. Hollis Dann Song Series: American Book Co., 1936, Book IV (\$1.60). Selected materials for adult singers, later high school, or post high school age, are collected here. Every type of music for programs of choral music: spirituals, hymns, anthems, oratorios, Foster favorites, and the works of master composers comprise the book. There are numbers for men's chorus, women's chorus and mixed chorus of moderate difficulty. Books III and IV cover and improve on the old Junior Songs by Hollis Dann.

9. Universal School Music Series: Hinds, Hayden and Eldridge, 1934, Book IV. Although not recent, this series is still good. There are unison, two, three, and four part

arrangements of voices for seventh, eighth, and ninth grades. Some famous tunes and some A Cappella work are included with more music history and pictures of instruments in the back. There are not many chorales, nor are there many humorous songs appealing to adolescents.

10. Music Highways and Byways (\$1.48): Silver Burdett Co., 1936, Music Hour Series. This book carries on its illustrations, notes about composers, music and folk dances with its songs which in an early junior high text is still an asset.

The notes are fairly small, since so much of the space is given to the integrated appreciation program, and this may serve to stultify the child's interest instead of to encourage it.

Songs seem to be chosen to fit particular units: i.e., Indian songs, Chinese songs, etc., thus a great many beautiful old songs are sacrificed for lack of space.

11. Music of Many Lands and Peoples (\$1.52): Silver Burdett Co., 1932, Music Hour Series. For high school age this book contains music not often found in song collections. It continues with its task of helping the student understand history of music and composers. There are part songs and unison songs, with not much stress on bel canto singing. There are units in this book, and emphasis on instruments in pictures and diagrams. Much of the material is good.

12. Treasure (\$1.24): Ginn and Co., 1938, World of Music Series. A suitable text for seventh grade work with unison, two, and three part songs for unchanged voices. Some notes about music, some beautiful color plates, and a lot of new material with some works by great masters comprise the book. Songs are arranged in units.

13. Adventure (\$1.24): Ginn and Co., 1938, World of Music Series. This is a desirable text for eighth grade work with unison and part songs for soprano, alto, alto-tenor, and baritone. All ranges are carefully checked.

The songs are very interesting and well selected to appeal to the adolescents' love of adventure. There are many old favorites as well as new folk songs herein.

14. Discovery (\$1.24): Ginn and Co., 1938, World of Music Series. A book of slightly more difficult material for unison and part songs, and designed for ninth grade work, this text follows the same general pattern as its predecessors.

15. Basic Songs for Male Voices, Bridgman: American Book Co., 1936. An excellent book for boys' chorus in high school with unison, two, three, and four part songs. Melody notes are a little larger than other notes so the melody voice can be quickly distinguished. Favorite songs for boys are included, and the text is very interesting. This edition is entirely a cappella.

16. Junior Laurel Songs (\$1.00): Armitage. A collection of songs for sixth, seventh, and eighth grades, and junior high school. A suitable text for adolescent interests.

### C. HARMONY TEXTS

Texts in Harmony for high school classes must often be rewritten, or they present problems too difficult for the child mind.

The following texts are a collation of high school calibre, suitable for the teaching of high school harmony:

1. Harmony Book for Beginners, Orem...\$1.25
2. High School Harmony, Dethier.....\$ .50
3. Harmony Simplified, Witte, Baldwin.\$ .50  
Key to Harmony Simplified .....\$1.25
4. Harmony for Ear, Eye, and Keyboard, Heacox..\$1.50
5. Lessons in Harmony, Heacox, Lehmann....\$2.50
6. Student's Harmony Book.....\$1.25
7. Course in Harmony, Orem.....\$1.25  
Teacher's Key.....\$1.25
8. First Year Harmony, Tapper.....\$1.25
9. Elementary Harmony, Mitchell.....\$3.00

### D. APPRECIATION TEXTS

Although music appreciation is given separate treatment in another chapter, it is worthwhile to mention here the trend that appreciation "per ipse" is taking in the schools.

Appreciation is not taught from the text nor measured by the correct response to questions about any text. The

text is merely the framework from which all skillful teachers work to supply those missing factors in actual appreciation.

Books have improved with the demands for improvement. The following texts may be well-adapted for high school or junior high school appreciation classes, as the case may be. A few elementary texts are included.

1. Music and Romance, Kinscella.....\$1.00  
(A suitable text for junior high school)
2. Music Appreciation for Children, Cark...\$1.25  
(Reprinted for elementary grades)
3. Story of Music, Barbour, Freeman.....\$1.50  
(For junior high school)
4. What Every Junior Should Know About Music, Gest...\$ .60  
(Suits every purpose from fifth grade up)
5. Study Course in Music Understanding
  - A. Fundamentals of Music, Gehrrens...\$1.50  
(For high school in upper grades)
  - B. From Song to Symphony, Mason....\$1.50
  - C. Musical Instruments, Kelley.....\$1.50
  - D. Epochs in Musical Progress, Hamilton..\$1.50  
(A study course as valuable to the teacher and adults as to the high school student)
6. Introduction to Music Appreciation and History, Moyer.....\$1.50 (For high school use)
7. Music Appreciation for the Student, Erb...\$2.50  
(For high schools or junior high)
8. Signposts to Music, West...\$1.50  
(For junior and senior high schools)

9. Growing Up with Music, Perham  
(Seven units from grades through high school)
- Jerry and Janet on the Farm....25¢
- Come, Let us Make a Garden.....25¢
- Songs of Travel and Transport..25¢
- Singers of the Middle Ages: Book I, The Troubadours....25¢ Book II, Minstrels..25¢
- The Music of Early Greece....25¢
- Christmas: Its Music Origins and Traditions..25¢
- Teacher's Complete Edition, Book One....\$2.00
- Teacher's Complete Edition, Book Two....\$2.50
10. World of Music Series: Making Friends with Music
- Prelude....\$ .60
- Progress...\$ .60
- At Home and Abroad....\$ .60
- New Horizons.....\$ .60
- The Pilot (Teachers' Book)...\$2.00
- The Mentor (Teachers' Book)..\$2.40
- Let's Explore Music (Primary and Elementary Grades)...\$ .40
11. How Music Grew, Bauer, Peyser...\$4.50  
(Very complete for older high school students)

#### E. HISTORY OF MUSIC TEXTS

Although history is not divorced from appreciation in music, separate courses in high schools are sometimes arranged. If the teacher is offering simply appreciation



classes, perhaps a history text could be used the first semester or year, and the appreciation text follow or supplement.

There are few history texts listed, as most appreciation books include music history. These books are best adapted for students below college level.

1. First Year Music History, Tapper....\$1.75
2. History of Music, Pratt.....\$3.00
3. How Man Made Music, Buchanan.....\$1.50
4. How Music Grew (See Appreciation Texts)
5. Outlines of Music History, Hamilton...\$2.25
6. Popular History of Music, Mathews...\$2.50
7. Short Stories of American Music...\$ .75
8. Young Folk's Picture History of Music, Cooke..\$1.00
9. Story of Music, Stearns....\$1.25
10. From Palestrina to Grieg, Tapper...\$1.75

#### F. THEORY TEXTS

A well-rounded music program in high school should include classes in theory. If the teacher is only one of a large music faculty he will probably teach some special music classes.

To aid the teacher in the selection of a suitable theory text, the writer has listed a few. Some of these should be used to start the appreciation classes.

1. All Aboard for Theory Land, Loofbourow...\$ .40  
(For elementary grades)
2. Composing Your Own Music, Ranks, Nohanec...\$ .50  
(For junior and senior high school)
3. Elementary Music Theory, Smith....\$1.50
4. First Theory Book, Hiller....\$2.00
5. Music Fundamentals and Music Notebooks, Robinson..\$ .40  
(For all beginners)
6. High School Theory and Harmony, Tilson....\$1.00
7. Theory and Music Appreciation Reference Text  
and Notebook, Coye....\$ .50  
(For junior and senior high school)

## CHAPTER II

### GROUP METHOD BOOKS

#### A. BEGINNING ORCHESTRA

Group methods in reference to orchestras realize two possible arrangements for the average first year teacher:

1. All orchestral instruments in one class including brass and wood-wind instruments, and (2) all stringed instruments or woodwinds, etc., in one class (like or family classes). Naturally the latter method is preferred as it is practically impossible to develop strings when horn tones are present. However, more recent methods have combined the virtues of both methods by starting classes in like instrument groups and later in the book calling for complete orchestration.

#### Suggested Full Orchestra Methods

The World of Music Orchestra Course: Ginn and Co.,  
Class Instruction, 85¢ per copy; Piano, \$1.00; Complete  
Conductor's Score, \$6.00

This method is well-planned. Individual books introduce the parts of instruments, holding and seating positions and hand positions through pictures and diagrams.

Stringed instruments start on preparatory exercises: each one beginning on his third or next to lowest string.

Various finger patterns are then set up with each instrument following the same method. After open tones of quarters and rests, halves and rests and whole note values have been practiced on all strings, the first, second, and third fingers in major key relationships are taken up on the middle strings on all instruments. These finger problems are then transferred to other strings and later through various modifications.

In a very short time the unison string ensemble is reached, so that string orchestra experience is almost immediate and a boon to the teacher lacking time. Almost immediately the string ensemble becomes the string orchestra and plays a great many short tunes in various keys with various bowings and fingerings. There are some specific technical studies for violin, viola, and cello that must be practiced individually. The last half of the book is devoted to full orchestra experience wherein strings unite with wood-winds, brass, and percussion, all of which have been following exactly the same plan that the strings have been given.

Full orchestra experience demands necessarily the continued teaching of individual instruments. This course does not hesitate to introduce sixteenth notes, broken triads for the numbers for full orchestra are well arranged and selected.

Wood-winds and brass instruments receive the same treatment given the strings, developing from preparatory studies through unison ensemble, and wind ensemble to full orchestra. Sustained tones are given attention as to character, attack, and release.

This course is rapid-moving though there are no gaps in the teaching. It should prove a source of enjoyment to the teacher of the average talented class.

Fingering charts can be easily read by the pupil. The method employs individual teaching of instruments, like instrument groups, family instrument groups, and finally full orchestra.

Victor Method of Class Instruction for Orchestra and Band: Victor Publishing Company, Each part \$1.00, Instructor's Manual, \$7.50

This method is excellent for developing orchestra as it is a four-year graded course, and orchestra necessitates slower and continued growth. All work is done in unison, and strings have adequate time in which to grow. Supplementary material of program nature should be used for harmonic appeal.

It is a little impractical for development in a small school, for with classes continuing for each of the four years on the method, and new ones begun each year and continued the director could deal only with orchestra teaching. It is questionable if students might not care to

discard continued class-method works in techniques after they have reached a certain point in development.

The work is theoretically and pedagogically correct, containing excellent rhythmic, technical and velocity studies. Classes of various instruments, both like and family groups, can be formed and there are many full band and orchestra favorites included.

Strings from the Start, Jones, Dasch, Krone: Carl Fischer, Inc. Each part \$ .75; Notebook, \$ .25 and String Class Teaching, (Parent-Teacher's Manual Score, \$3.00)

This method for violin, viola, cello and bass in individual or class instruction is a definite contribution to the field. In the development of orchestras, strings naturally play an important part. A course of study devised for the teaching of that complete family in a class is a time-saver for the teacher and still directs special attention to the strings.

Adequate treatment of positions of hands on instrument and bow, correct standing or sitting position, care of the instrument, range and names of notes and harmonies, where they are located, and complete instructions regarding use of the bow and length to be used, accompany each exercise. Piano accompaniments for home use are included with some of the tunes; ensemble parts are frequently added; music theory is explained and expanded, and bowings of major

importance are all introduced together with work on musical expression. Favorite string tunes and solos are included. This is a course to be seriously considered for string classes. The manual is excellent.

Gamble's Class Method for Strings, Max Fischel and Ailleen Bennett: Gamble Hinged Music Co., Chicago, Ill.  
Each book \$ .75

This method is arranged so that any ensemble combination of violin, viola, cello, or bass may be had, or each instrument can be taught in its individual class.

The authors of this method are specialists in the string field and therefore have devoted some space to pictures showing correct hand and bowing positions. If the teacher is not a string player, these "photos" are invaluable and worthwhile in any case.

Based on the high standards of conservatory style, yet adapted to the public school, this method is excellent for developing string players of calibre.

The method starts with the open strings and provides a piano accompaniment to them soon after their inception. Dealing only with the two like finger position strings at first, the authors develop finger patterns with three of the fingers and transfer these to the lowest and finally highest strings. Slurs and various rhythms are then taught. There is an abundance of favorite tunes, chances for

ensemble, and a piano accompaniment to provide harmonic balance and increase pupil interest, as parents can accompany the child. Scale patterns, a few easy arpeggios, some broken rhythms and slurs, and four part arrangements for violins, violas, cellos, and basses in separate classes; or the same numbers for complete ensemble with piano accompaniment, conclude the elementary volume. Book Two for intermediate work, and Book Three for advanced work continue the individual instrument work and provide increasingly difficult ensemble numbers.

String quartets and various other combinations are well provided for in the more difficult volumes.

#### B. BEGINNING BAND METHODS

The growth of the school band is decidedly quicker and more complete than that of an orchestra begun at the same time. If a method book is used that is sound theoretically and practically, a fairly good band should have been developed by the end of the first year, if the teacher is alert.

In the selection of good beginning methods the director must keep in mind:

- (1) the previous music training of his group
- (2) the approximate age, grade or talent level he is drawing from
- (3) the particular ability of the method to develop musicianship and players
- (4) the amount of time available for both pupil and director



Band methods sometimes develop materials too quickly, so that random understanding of music theory must be supplemented at considerable time-expense by the teacher, or they may move so slowly that students lose interest.

The method must present good music and tunes, make for development of good tone, stress correct rhythmic impulses, include fingerings or slide positions, and deal with the particular idiom of the instrument.

Almost all marketable band methods are basically good. These included are annotated for your first year selection.

#### Full or Mixed Band Methods

1. Building the Band, Chenette: Rubank, Inc., 30¢ per book. Conductor's Manual, \$1.50, Piano part, 60¢

This small method, the size of regular band march music, contains fingerings and introductory admonitions for various instruments. It is very rapid-moving and could be well-used with intelligent or musically advanced beginners. It utilizes the singing of notes before playing them. The exercises increase in difficulty and range so quickly that students forced to move slowly can tire of the scanty available material on any one problem. Scales and chords are included in the book, together with fast sixteenth and quarter note runs. Selections included for band programs are good. There are four tuneful marches, two overtures,

a novelette, and a waltz, all within technical control of the students. Despite its defects there are few methods that have been more successful in band development over a period of years.

2. Evans' Trainer, Harry Evans and George Leak:  
Rubank, Inc., 40¢ per book, Piano book 50¢

Another of the "march size" methods, this book is more detailed in music theory giving the names of the lines and spaces, time signatures, explaining sharps and flats, various musical terms and markings and including a fingering chart.

Not as rapid-moving as Building the Band but offering more interesting melodies from the beginning and dealing more fully with articulations, slurs, and musical expression, it would prove more suitable for the average beginning band.

The demands on the newly-formed "lip" are not as drastic or sudden. Shifts from one rhythm to another in consecutive exercises without explanation, are not as frequent. The growth is more cumulative, though due to size of page and lack of space, hardly adequate. The opportunity to deal with mixed rhythmic patterns is provided, and unison scales and musical terms conclude the method.

3. World of Music Band Course, Revelli, Rebmann, Righter: Ginn and Company. Each part, 85¢, Teacher's Handbook, \$1.70, and Conductor's Score \$5.00

This method parallels the one devised for orchestra in that it begins with preparatory studies and develops through unison wind and percussion ensemble to full band playing. There is a section of excellent technical studies, as the student advances, which is treated in the individual instrument's idiom and can only be practiced in private.

It has attractive plates on proper position of instrument and performer, sections on care of the instrument, equipment, breathing, embouchure, tone production, etc., and a clear fingering chart.

There are enough exercises devoted to a specific problem that correct habits are formed. There is constant repetition of that just learned in new exercises. New notes are introduced rather slowly. Long tones and good tone quality are stressed.

In individual technical studies the student learns the chromatic scale, articulations, arpeggios, swell and scale structures and velocity studies.

Full band repertoire is excellent and contains twenty-three suitable numbers for program purposes.

The method is sound and thorough in developing musicianship through class instruction involving use of full harmony.

4. Smith, Yoder, Bachnam Ensemble Band Method:

Neil A. Kjos Music Co. Each book 65¢; Conductor-piano, \$1.00

The authors of this method devised for class, full band, or individual instruction, have provided their own analysis of this book. To quote in full:

"This method, with its melodic, rhythmic and harmonic material, provides a means for giving the beginner a thorough foundation in tone production, phrasing, articulations, rhythm, fingering and all techniques of instrumental playing. Special emphasis is given the rudiments of musical theory.

The material is carefully selected and graded to make each lesson an interesting, musical experience. Unisonal, two-part, three-part, four-part and full band arrangements are used.

This work is the result of careful preparation and experimentation. Every study has been successfully used in instrumental classes in the elementary schools of Evansville, Indiana, under the supervision of Claude Smith."

One of the best methods available for the treatment of musical theory along with instrumental development. Very few youngsters have grasped completely music theory in singing class and all can profit by refreshing their memories in naming and writing notes and rhythms.

The demand for the student to actually "feel" the length of the beat by tapping himself as he plays, makes for better band development.

Rhythmic development is especially well-planned and

students do become rhythm-conscious.

Almost every exercise is an old folk tune, and thus if the method is being studied privately it is still of interest to the individual instrument.

There are some practices on long tones, intervals, chromatics and lip slurs for individual instruments.

Introduction of eighths, sixteenths, dotted-notes and other figures are prepared for and given opportunities for practice.

Unison studies occupy about half the book, but permit each instrument to check his tone with the group. Harmonized tunes in two parts permit the teacher an easy check on various instruments while introducing alle breve, triplets and six-eight measures. Scales, arpeggios and chords are found near the back of the book. Two chorales, a march, a waltz and an overture conclude the method.

Lack of adequate program music introduced a little earlier, a rather difficult fingering chart for very young children acquainted with piano to master, and a rather inadequate section on the care of the individual instrument may be counted as failures that can be overcome by a supplementary beginning band folio, special attention given the explanation of the fingering chart, and a background of knowledge regarding individual care, positions, etc., of instruments by the instructor.

This method places technical responsibility of musical theory on the pupil's shoulders, and the ability to start the student with proper tone production and position, etc., on the teacher's shoulders. A comparable series, World of Music, reverses the process with the teacher explaining a great deal of theory of rhythm.

For beginning students in small schools with very little musical experience, as well as in larger schools, this method provides a valuable experience.

5. Rubank Elementary Method: Rubank, Inc. Each part, 75¢, Violin 60¢

Unlike preceding band materials, this method though widely used is not for full band instruction, but is rather for individual and class instruction of instruments.

Directors teaching only instrumental classes can use this method as it interests itself only in the idiom of one instrument at a time and has been well-adapted to that idiom by various composers. The courses are planned for the average student and progress evenly. There is little attention given beginning music theory or pupil feeling for rhythmic stresses, other than that which the teacher supplies. However, the clearness with which rhythmic figures are shown in their relationship to other figures is excellent pedagogy.

Development of individual instrument technique is

successfully accomplished and some advanced music theory if included as well as two and three part harmonies. The tables of harmonics, as well as fingering charts for various instruments, are helpful.

If the director has the time for individual or class instruction on various instruments this method is excellent. There would be more interest on the student's part if classes in various instruments could be arranged. The exercises are tuneful in this method, and musical expression and markings are treated fully.

The method is made up of the following individual books:

Clarinet, N. W. Hovey  
Cornet, A. F. Robinson  
Flute, A. C. Petersen  
Eb or Bb Bass, N. W. Hovey  
French Horn, J. E. Skornicka  
Oboe, N. Y. Hovey  
Trombone (Baritone), N. H. Long  
Saxophone, J. E. Skornicka  
Bassoon, J. E. Skornicka  
Drums, Paul Yoder  
Violin, Book I, L. C. Potter  
Violin, Book II, L. C. Potter.

There are no individual instructions about position, care of instrument, band position, etc. It is taken for granted that the instructor has played or handled each individual instrument, as these books are arranged for special classes in various instruments and must be given more attention.

6. Victor Band Method: Victor Publishing Company, Each part, \$1.00; Instructor's Manual, \$7.50

This method for developing band as well as orchestra is the most monumental work of its kind. It is made up of eight different books for each instrument, and provides for a four year training course.

The material is all in unison and must be supplemented by playing material of harmonic nature as soon as possible. It is carefully worked out, does not move very rapidly, as all instruments must play material of equal difficulty simultaneously, and is devised on a semester basis of work.

The method is unique in providing training for the advanced students. It unites prolonged interest and constant study. It presupposes that the director deals only in band or orchestra and is prepared to continue one band four years while beginning new pupils each year. Its excellence has been proved in a large school system.

7. Learning to Play, Jeffers and Miller: Public School Music Service, Terre Haute, Indiana. Each book, 75¢; Teacher's Guide, \$1.00

For beginning wind instrument classes, this method departs somewhat from the traditional long tones in the first exercises. Quarter notes are used, and later half notes and rests. The fingering charts for more difficult instruments, such as clarinets and bassoons, are unusually



clear. The exercises are mostly new material and the authors do not take up either rhythmic variations or chromatics until the necessary notes have been learned.

The method is probably weak in maintaining interest of the student, lack of theoretical practice, no individual instructions for the instrument--written so pupils have it always handy, little work of repetitious value in rhythmic work, and no attention to expression markings other than breathing marks.

It introduces two-part work early in simple tunes and handles introductory work in alle breve and syncopation skillfully.

For students with average, or better music background, this method is adequate.

8. Righter-Grabel Tuning Method. Small band, \$1.75, full band, \$2.75, symphonic band, \$3.50

This is an excellent book for band tuning-up containing scales, chorals, and chords. Every band repertoire should contain a tuning method.

### C. VOCAL CLASS

Since choral music is regaining its popularity in its purest form, as a concert attraction of importance, there has been a general movement toward class development of techniques in the vocal field as well as the instrumental.

Public school systems are developing choirs and choruses of amazing musical stature. A need for some vocal method that could be utilized in the instruction of the junior and senior high school choral groups resulted in the writing of group vocal methods by vocal experts.

There is less agreement among artist-teachers of singing on correct vocal methods than in any other music field. These group methods of instruction are theoretically sound, however, and can be selected by the teacher to suit his individual theory of training and the special needs of the high school pupil.

1. Clippinger Class Method of Voice Culture,...\$1.25  
(Preferably for the older, more mature student school groups)
2. Collective Voice Training, Clippinger....\$1.00
3. Ensemble Intonation, Woods....\$ .75
4. Exercises for the Training of the Boy's Voice...\$ .60
5. Pathways of Songs, Earhart and La Forge...\$1.00
6. Pitts Vocal Class Method, 2 Vol., each...\$1.00
7. Thirty-six Lessons in Singing, Witherspoon  
(Includes visual aids)
8. Vocal Relaxation for Chorus, No. 1, McLeod...\$ .35
9. Vocal Technic, Fox....\$1.25

## CHAPTER III

### SPECIAL METHODS BOOKS

It is almost inevitably true that some private instruction on various instruments must be given by the music teacher in a small community. Private lessons are a most desirable asset and a contributing factor to the development of the band and orchestra. It is seldom that the desired degree of perfection can be reached on individual instruments, so necessary to fine musical production, by the group, or even family and like-instrument class methods. While class instruction provides the incentive and general background of music, the special attention given in private lessons develops the skilled players.

Thus the wise music director will work with, rather than against, the private teachers in a community; profiting in turn by their profits.

In musically illiterate communities, or where private teachers lack the ability to teach certain instruments, the school music teacher must take a hand. Since teaching classes during the day takes a heavy toll of the teacher's strength and vitality, private teaching should be relinquished whenever competent private teachers appear.

For private or like instrument instruction the following special methods books are suggested:

Violin Methods

1. Rubank Elementary Violin Method, Potter, Book I, First position, \$ .60; Book II, 2nd position
2. Progressive Violin Studies by Famous Masters, Gruenberg, Book I, 1st three positions; Book II, first five positions; Book III, all positions
3. Sevcik, Opus 1. School of Violin Technic, Part I, Exercises in first position..\$1.50; Part II, Exercises in second to seventh positions..\$1.50; Part III, Exercises for change of positions..\$1.00; Part IV, Exercises for double stops..\$1.50
4. Hans, Sitt, Studies in First Position...\$ .75  
Studies in second, third, fourth, and fifth positions, each...\$ .75
5. Standard Graded Material for the Violin, Fischel, Book I, for beginners, \$1.25

Special class arrangements:

1. Ensemble Method for the Violin, Lehrer..\$1.25
2. Mitchell Class Method, Book I,..\$1.00;  
Book II, \$1.25
3. Music Educator's Basic Method for Violin..\$ .75

Supplementary studies:

1. Dancla Six Aire Varies, Op. 89...\$ .75  
Violin and piano
2. Fiorillo, 36 Studies (Advanced)..\$1.00
3. Hohmann Practical Violin Method (graded)  
Each book ..\$ .40
4. Kreutzer Studies for Violin (Medium difficult).\$ .75
5. Maia Bang Violin Method, ..\$1.25

6. Mazas Melodious and Progressive Studies,  
(Good), three books, each....\$ .75
7. New Dancla-Beriot Position Method, Book I,  
second to fifth position...\$1.25; Book II,  
sixth and seventh positions...\$1.50
8. Schradieck Technical School,...\$ .50
9. Rhythm and Bowing Drill, Retter, Books I and  
II for first position; Book II for third  
position, each...\$ .60

Violin collections, graded:

1. Album of Favorite First Position Pieces for  
Violin and Piano....\$1.00
2. Everybody's Favorite First Position Pieces..\$1.00
3. Miniature Masterpieces, First position...\$1.00
4. Violinist's Contest Album, Perlman, third  
position, easy to medium....\$1.00
5. Music, arranged by Herfurth. Almost all third  
position....\$1.00
6. Everybody's Favorite Easy Pieces for Violin..\$1.00
7. Student's Popular Album for Violin and Piano..\$ .90
8. Violin Pieces the Whole World Plays, Wier  
(Concert violinist)....\$2.00
9. Heifetz New Favorite Encore Folio....\$2.00
10. Kreisler Favorite Encore Folio....\$1.75
11. Standard Violin Concertos the Whole World  
Plays, ...\$3.00

Selected Violin Solos (Graded)

Easy, First position

1. Dreams of Love, Liszt, Halle...\$ .15
2. Bumble Bee, Risher....\$ .35

3. Evening Song, Niles...\$ .40

4. Fluffy Bunny, Hollam...\$ .40

Medium, First Position

1. Barcarolle, Tales of Hoffman, ..\$ .50

2. Czardas, Twinn....\$ .50

3. Song of India, Remsky...\$ .35

Easy, Third position

1. Barcarolle, Greenwood....\$ .40

2. Elegie, Massenet....\$ .15

3. Marche Dane, Tscheikowsky...\$ .45

4. Pazzicato Ganotte, Greenwood....\$ .40

5. Serenade, Schubert, Ambrosio...\$ .35

Medium difficult, Third position

1. Dark Eyes, Kun....\$.50

2. Two Guitars, Kun....\$ .50

3. Toreador Song, Bizet, Roberts...\$ .50

4. Estrellita, Halle....\$ .15

5. Souvenir de Sarasite, Polstock...\$ .65

Easy, Fifth position

1. Kashmiri Song, Finden-Dyke...\$ .40

2. Mazurka, Mlynarski...\$ .60

3. Serenade, Toselli...\$ .50

4. Serenade Basque, Denner...\$ .60

Medium difficult, Fifth position

1. Chanson Louis XIII and Pavane, Couperin,  
Kreisler.....\$ .80

2. First Pupils' Concerto, Seitz....\$ .75
3. Humoresque, Tschaikowsky, Kreisler...\$ .80
4. Introduction and Polonaise, Bohm...\$ .50
5. Orientale, Cui....\$ .35
6. Three Sonantinas, Schubert...\$ 1.00

Easy--medium, Higher positions

1. Adoration, Borowski....\$ .60
2. Allegro Brilliant, Ten Have....\$ .60
3. Danse Espagnole, Kramer....\$ .65
4. Indian Love Call, Friml....\$ .40
5. Meditation from Thais, Massenet....\$ 1.00
6. Obertass Mazurka, Wieniaski....\$ .35
7. Romance, Wieniaski....\$ .40

Difficult, very difficult, Higher positions

1. Ave Maria, Schubert, Wilhelny...\$ .40
2. Caprice Viennois, Kreisler...\$ 1.00
3. Concerto No. 7 or 9, De Beriot...\$ .75
4. Cradle Song, Brahms, Spalding...\$ .50
5. Flight of the Bumble Bee, Rimsky, Korsakov,  
Kun.....\$ .60
6. Rondo, Mozart....\$ 1.25
7. Spanish Dance, No. 3, Sarasate....\$ .50
8. Afternoon of a Faun, Debussy, Heifetz...\$ .80
9. Bruch Concerto in G Minor, Auer....\$ 1.25
10. Concerto in C. Major, Vivaldi, Kreisler...\$1.50

11. Concerto in E Minor, Mendelsohn, Auer...\$ 1.00
12. Concerto No. 2 in D Minor, Weiniaski...\$ 1.00
13. Concerto IV, Mozart, Herrmann...\$ .75
14. Horo Staccato, Dinicu, Heifetz...\$ .80

Advanced students will profit greatly by hearing recordings of these great violin solos as played by Elman, Kreisler, Heifetz, Szigeti, and Menuhin.

### Viola Methods

Viola studies are less extensive than violin studies, and most of the solos for viola are merely violin transcriptions. Primrose has made records of particular value to the viola student.

### Methods and Collections

1. Elementary Viola Method, Word...\$ .75
2. First Lessons on the Viola, Mitchell...\$ 1.50
3. Intermediate Viola Method, Ward...\$ .75
4. Music Educator's Basic Method for Viola, Sopkin...\$ .75
5. Practical Viola Method, Sitt...\$ 1.25
6. Ralph Lewis Viola Method...\$ 1.00
7. Scale and Arpeggio Studies for Viola (First position), Tifschey...\$ .75; In all positions...\$ 1.25
8. Scales and Studies for the Viola, Bukaleinikoff (Advanced)...\$ 1.50
9. Wohlfahrt Foundation Studies for Viola, Book I, First position...\$ .75; Book II, three positions, \$ 1.00



## Viola Solos

Graded--Easy to advanced

1. Melodie, Aletter....\$ .40
2. Moonlight on the River, Franklin...\$ .50
3. Song of India, Rimsky, Korsakov...\$ .50
4. None but the Lonely Heart, Tschaikowsky..\$ .50
5. Londonderry Air, Isaac...\$ .50

## Cello Methods

Material for cellists is on the increase and is generally well-suited to the cello idiom. Students will profit by hearing recordings made by Pablo Cassals, Emanuel Feuermann, and Gregor Piatagorsky.

### Methods and Studies

1. Elementary Cello Method, Ward...\$ .75
2. Dotzauer Select Studies (2 Vols.) Each..\$ 1.00
3. Dotzauer Violoncello Method (2 Vols.)  
Each book....\$ 1.25
4. Fundamental Method for Violoncello, Malken..\$ 1.50
5. Scale and Arpeggio Studies for Cello, Hesse.\$ 1.00
6. Schroeder Foundation Studies for Violoncello, (3 Vols.) Each....\$ 2.00

### Collections

1. Cellists' Solo Album, Ambrosio...\$ 1.50
2. Ditson Album of Cello Solos, Comp. by Page..\$ .75  
Moderately difficult
3. Ten Easy Solos for Violoncello, Heacox..\$ 1.00
4. Artistic Cellist (medium grade)...\$ 1.00

5. Violoncello Classics, Schroeder..\$ 1.00  
Medium difficult

Cello Solos (Graded Easy to Difficult--A-D)

1. Autumn Song, Deak....\$ .40--A
2. Lullaby, Deak...\$ .40--A
3. Berceuse from Jocelyn, Godard...\$ .40--B
4. Ganotte, Martini...\$ .35--B
5. Rondino on a Beethoven Theme, Kreisler..\$ 1.00--B
6. To the Evening Star, Wagner...\$ .35--B
7. Concerto No. 4 in G, Goltermann..\$ 1.50--C
8. Le lygne (The Swan), Saint, Saens..\$ 1.50--C
9. Salut D'Amour, Rachmanenoff...\$ .60--C
10. Concerto No. 1, Saint, Saens..\$ 2.00--D
11. Serenade, Pierne...\$ .60--B

String Bass

For many years the string bass has been the step-child of the string family, only receiving attention in a few isolated "spots" in orchestral music, and depended on mostly for the tonic and dominant tones. Of late, however, bass solos are increasing; technical demands are more stringent, and the performer is required to be as much a musician as the concertmeister. Skill and dexterity on the instrument is increasingly displayed by young bass soloists in contests and in concert. The rumble of the bass is being superseded by the "tone" of the soloist. Artists like Fabien Sevitsky have matured the possibilities of the bass player, and can be heard on recent

records.

For individual study the writer submits the following methods and studies.

1. Elementary Bass Method, Ward....\$ .75
2. Music Educator's Method for String Bass, Marcelli, (2 Vols.) Each..\$ .75
3. Butler's New Progressive Method for Contrabass, Complete ..\$ 2.25; Parts I and II each..\$ 1.25
4. Practical Method for the String Bass, Goetz, (2 Vols.) Each..\$ 1.50
5. Difficult Passages for String Bass, Zimmerman..\$2.00

Solos for String Bass with piano Accompaniment,  
Graded A-D

1. Ten Easy Solos for Double Bass, Heacox..\$ 1.00--A
2. Chanson Treste, Opus 1, Sevelzky..\$ .50--A
3. Caballero, Merle...\$ .60--B
4. Allegro Moderato, Bakaleinikoff..\$ .50--B
5. Air Vane, Op. 118, No. 1, Dancla..\$ .75--C
6. Ganotte, Gossec...\$ .40--C
7. Reverie, Cerny..\$ 1.25--D
8. Valse Fantastique, Cerny..\$ 1.50--D

#### String Ensembles

It is quite possible that members of the string class, string orchestra, or even of special string classes may be sufficiently interested, ambitious and advanced to form separate and special groups.

Trios and quartets are the general and standard groupings of strings; the first of violin, cello, and piano, and the quartet usually of two violins, viola and cello. The ensemble is an excellent means of individual checking of intonation.

#### Trio Collections

1. Ditson Easy Trio Album, Arranged by Rissland..\$2.00
2. Fox Easy Trios, Zamecnik, (2 Vols.) Each..\$1.25
3. Treasure Tunes, Stoessel..\$2.50
4. Encore Trio Album, Ambrosio..\$2.00
5. Modern Trio Album, Ambrosio..\$2.00

#### Quartets

1. String Quartet Album for the Young..\$ 1.00
2. Ditson Junior String Quartet Album..\$ 1.50
3. Sixteen Simple String Quartets, Winslow..\$ 2.00
4. String Quartet Albums, Arranged by Hockner,  
(2 Vols.) Each..\$ 1.80
5. Pochon Ensemble Album..\$ 2.00
6. Flonzaley Quartet Album, Pochon..\$ 2.50
7. Standard String Quartets (Ordered separately  
at various prices)

#### Wind Instruments

##### Clarinet

Clarinet students, like violin students, are generally the most technically proficient of their group due to the necessity of meeting the composer's demands in orchestral or

band arrangements. By its nature well-adapted to the solo field, the clarinet has graduated from long cadenzas and recitatives to the virtuoso class, where the clarinetist solos before the band or orchestra in concertos or sonatas written expressly for his instrument. Although for a period of many years the great masters have realized the beauty and adaptability of clarinet tone and have written music in various wind combinations, relatively few students have made use of these.

It is to the teacher's credit if she can encourage the young clarinetist to explore the great wealth of material now available in solo form, and stimulate the growth of ensemble groups, including string groups with clarinet, as well as wood-wind ensembles. Such exponents of jazz as Benny Goodman realize the fertility of clarinet literature and attempt to excel in it. Students can hear recordings of classical literature by Chester Hazzlitt.

For the private teaching of clarinet students the following studies are suitable:

(Graded from first to end)

1. Elementary Clarinet Method, Hovey..\$ .75
2. De Caprio Clarinet Method, Books I and II, Each..\$ .75
3. Klose Complete Method for Clarinet, Part I, \$1.75; Part II..\$2.00; Complete \$3.50
4. Langey Tutor for the Clarinet..\$ 1.00

5. Method for Alto and Bass Clarinet, Minart..\$2.00
6. Selmer Elementary Clarinet Instructor..\$ 1.00
7. Intermediate Method for Clarinet, Skornicka.\$ .75
8. Lazarus Thirty Scales and Studies...\$ 1.00
9. Rose Forty Studies, (2 Vols.) Each..\$ .75
10. Ten Famous Caprices, Rode, Carr..\$ 1.00
11. Thirty Caprices for Clarinet, Cavallini..\$ 1.00

Clarinet Collections, Graded A-D

1. Twenty Classic Favorites, Arranged by Richter  
\$1.75--A
2. Ditson Clarinet Player's Repertory..\$1.00  
Second part \$ .40--A
3. Clarinetist's Melody Album..\$ 1.00--A
4. Fox Album of B<sup>b</sup> Clarinet Solos, IV Vols.,  
Each \$1.00--B
5. Ten Famous Solos, Solo and Duet parts,  
Each..\$ .50; Piano..\$ .60--B-C

B<sup>b</sup> Clarinet Solos, Graded A-D

1. Country Garden, Arranged by Ranger..\$ .50--A
2. Largo from "New World Symphony", Dvorak..\$ .35--A
3. Spirit Dance (Orpheus), Gluck..\$ .40--A
4. Ave Maria, Schubert..\$ .40--B
5. Cavatina, Roff..\$ .45--B
6. Concertos One and Two, Paulson, each \$ .75--C
7. Blue Danube Waltz, Strauss..\$ .90--C  
(Band accompaniment available)
8. Flight of the Bumblebee, Rimsky, Korsakov  
\$1.00--D

9. Sonatas One and Two, Brahms, each..\$ 1.50--D
10. Concertino, Opus 26, Weber..\$ .90--D

E<sup>b</sup> Clarinet Solos, Graded A-D

1. Luisa Di Montfort (Scene and Air), Beryson  
\$ .90--C
2. Romance, Beethoven, Lefebore..\$ .60--C
3. Une Serenade, Chapelle..\$ .90--C
4. Valse in E , Durand..\$ .60--D
5. Third Fantasia, Escudie..\$1.05--D

Alto Clarinet Solos

1. Erl King, Schubert..\$ .75--B
2. Romance Sans Paroles, Op. 30, No. 1, Mendelssohn  
\$ .50--B
3. Evening, Frangkiser..\$ .75--B
4. Song of the Sage-brush Hills, Maganini--\$ .50--C
5. Darkwood, Bennett..\$ .90--C
6. Scene and Air from "Luisa di Montfort", Beryson  
\$1.25--C

Bass Clarinet Solos, Graded A-D

1. In Ancient Style, Rathaus..\$ .50--B
2. Sonantine, Winslow..\$ .75--B
3. Neptune, Graham..\$ .60--B
4. Romance, Bensch..\$ 1.00--C
5. Concert Theme, Frangkiser..\$ .75--C
6. Premiere Fantasie, Marty..\$ 1.20--D
7. Deepwood, Bennett..\$ .75--D

## Flute

When Boehm developed the fingering system of the flute to a manageable degree, the flute virtuoso made his appearance. The essentially lyric quality of the instrument has made it indispensable to the orchestra and band. Recent arrangements have adapted many favorites of flute coloring to the demands of the instrument. The expert flutist, who generally "doubles" on piccolo, can find material for both instruments. Young students should be taught to listen for the inimitable flute tone in classics and solo concertos.

### Flute and Piccolo Studies

1. Elementary Method for Flute, Petersen..\$ .75
2. Foundation to Flute Playing, Wagner..\$ 1.50
3. Supplementary Studies for Flute, Endresen..\$ .75
4. Intermediate Method for Flute, Petersen and Skornicka..\$ .75
5. Advanced Method for Flute, Voxman and Gower..\$ 1.00
6. Rex Elton Fair Piccolo Method, Book I..\$ 1.00

### Collections, Graded

1. Indispensable Folio, Endresen..\$ 1.00
2. Prima Vista Album, Comp. by Wagner..\$ 1.50
3. Everyday Favorites for Flute and Piano, Wagner  
\$ 1.00
4. Ditson Album of Flute Solos, Arranged by Page  
\$ 1.00
5. Pleasures of Pan, \$3.50



### Flute Solos, Graded A-D

1. Old Refrain, Arr. Ranger..\$ .50--A
2. Three Themes from Schubert, Arr. by Isaac..\$ .60--A
3. Album Leaf, Wagner..\$ .40--B
4. Melodie, Bane...\$ .50--B
5. Sonata, No. 1--Handel, ..\$ 1.00--C
6. Andante, Op. 68, Mozart..\$ .75--C
7. Rondo Capricciosa, Op. 14, Mendelssohn..\$ 1.00--D
8. Carnival of Venice, Briccialdi, de Lorenzo  
\$ 1.50--D

### Piccolo Solos

1. Squads Right March, Lake...\$ .50
2. At Dawn, Waltz, Lake..\$ .50
3. Happy be Thy Dreams, DeVille..\$ .60
4. Rose, Polka (C Piccolo) DeVille..\$ .65
5. Yankee Doodle, Brewer...\$ .75
6. Auld Lang Syne, Hartman..\$ 1.00

### Oboe

This instrument of antiquity is faintly reminiscent of the music of another age and people. By the sheer plaintiveness of its tone it is easily recognized in both the great symphony and band.

Students of the oboe must early recognize the idiosyncratic character of the tone and its production. The relative difficulty of maintaining a smooth, flowing tone, through manipulation of the double reed, is compensated

for when the performer achieves control of the usually shrill tones.

The young teacher, unless an oboe major, will probably not teach oboe privately. If such should be the case, it is still quite possible that some students will have reached solo status. To meet all requirements the following materials are suggested.

#### Oboe Methods and Studies

Graded from (easy) first through (difficult) last

1. Elementary Method for Oboe, Hovey..\$ .75
2. Theodore Numann Method for the Oboe,..\$ 2.50
3. Intermediate Method for Oboe, Skornika..\$ .75
4. Advanced Method for Oboe, Voxman, Gower..\$ 1.00
5. Sellner Progressive Etudes for Oboe, Part II--\$2.50
6. Bassis' Twenty-seven Virtuoso Studies for Oboe,  
Iasilli...\$ 2.00

#### Collections

1. Labute Oboe Repertoire, ..\$ .75
2. Young Artist's First Book of Solos for Oboe,  
\$ 2.25
3. Solo Album for Oboe and Piano, Walton..\$ 1.00

#### Solos, Graded

1. Serenade, Nane...\$ .40--A
2. Arioso, Cohen...\$ 1.00--B
3. Elegy, Bakaleinikoff...\$ .50--B
4. Legende Pastorale, Godard..\$ 1.25--C

5. Lamento, Bassi...\$ 1.00--C
6. Sonata, One and Two, Handel...\$ 1.00--D
7. First Concertino, Guilhand...\$ 1.00--D

#### Bassoon

Bassoon students will readily detect the bassoon tone in musical works and should be taught to listen and imitate the developed tones of skilled performers. One of the favorite instruments of the great composers from Handel to the present time; used frequently in springtly passages of comic character, the bassoon has a sweel mellow tone in the middle register, well adapted to solo work.

#### Bassoon Methods and Studies

1. Elementary Method for Bassoon, Skornicka...\$ .75
2. Practical Bassoon School, Weissenborn...\$ 2.00
3. Dale Field's Bassoon Method, Book I...\$ 1.00
4. Wiessenborn Method for Bassoon, Rev. by Bettoney...\$ 2.00

#### Collections

1. Musical Americana...\$ 1.00
2. Famous Melodies for Bassoon, Arr. by Boyd...\$1.00

#### Bassoon Solos, Graded

1. Admiration, St. Clair...\$ .40--A
2. Jolly Dutchman, Isaac...\$ .60--B
3. Rocked in the Cradle of the Deep, Knight, Clement...\$ .50--B
4. Capriccio, Wiessenborn...\$ 1.00--C

5. Adagio and Rondo, Millars, ..\$ .75--C
6. Concerto, Op. 14, Hassler..\$ .75--D
7. Rondo from Concerto, Op. 75, Weber..\$ 1.00--D

### Saxaphone

Because of the relative ease of technical demands, the saxaphone is a prime favorite among young band students.

If the director can wisely guide this enthusiasm, he may develop a saxaphone quartet of major importance to his band and orchestra or as an ensemble.

Solos on saxaphone are always in demand and good players achieve no little recognition. The jazz-band past of the saxaphone is being gradually deleted through the efforts of skilled performers and artists of the calibre of Sigurd Rascher, recent New York concert sensation.

### Saxaphone Methods and Studies

1. Elementary Method for Saxaphone, Hovey..\$ .75
2. Beginner's Method for the Saxaphone, Henton..\$1.25
3. Ehy Scientific Method for Saxaphone, Three Vols., each \$1.00; Vol. IV. \$1.50; Complete \$4.00
4. Intermediate Method for Saxaphone, Endresen..\$ .75
5. Supplementary Studies for Saxaphone, Endresen \$ .75
6. Twenty Studies for Saxaphone, Klose..\$ 1.00
7. Pares Daily Technical Exercises for Alto, Tenor, Baritone, C Melody and Bass Saxaphones, each ..\$ .50
8. Advanced Method for Saxaphone, Voxman, Gower..\$ 1.00
9. Thirty-three Concert Etudes, Iasilli, Three books each \$ 1.00

## Solos for E Flat Saxophone, Graded

1. Country Gardens, ..\$ .40--A
2. Old Refrain, Arr. Ranger..\$ .50--A
3. Dio Passente, Gounod..\$ .75--B
4. Rondino (on Beethoven Theme), Kreisler..\$ .80--B
5. \*Sax King, Valse Caprice, Chenette..\$ .50--B
6. \*Blue Danube, Strauss...\$ .90--C
7. Emily, Valse Fantasie, Gurewich..\$ .90--C
8. \*Carnival of Venice, Stuigers..\$ 1.00--D
9. Hora Staccato, Dinicu, Heifetz..\$ .80--C

## For B Flat Saxophone

1. \*Sax King, Valse Caprice, Chenette..\$ .50--B
2. Helen, Valse Caprice, Smith..\$ 1.25--B
3. Nadine, Henton..\$ .75--C
4. Concerto in G Minor, Bennett, \$ 1.25--C
5. \*Beautiful Colorado, Deluca..\$ 1.00--C

## C Saxophone

1. Laverne, Henton..\$ .60--B
2. Nadine, Henton..\$ .75--C
3. Valse Erica, Wiedoeft..\$ 1.00--C
4. Danse Hongroise, Ring, Hager..\$ 1.25--D

## The Ensemble

There can be no doubt as to the worth of the ensemble in building the band and orchestra. Every beginning method

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\* Band accompaniment available

realizes and provides for ensemble training. The desire to "play together" or "with" someone is a part of every aspirant's natural growth. When the teacher, even in a private lesson, can play with the student after, or during, mastery of his work, the urge to imitate and emulate is worth the effort on the teacher's or master-student's part.

Like-instrument classes provide excellent ensemble experience early in the process. The director should continue to stimulate as many ensemble groups in intermediate and advanced study as possible. There is no incentive to practice and achievement equal to competition in a friendly, musically-growing group. Here the soloist merges his individual talent to the coloring of the ensemble. Here feeling for beats, for natural cadences, for the essential musical quality of the passage is developed collectively and sympathetically. There develops a refinement of tone and musical relationship, a growing awareness of music and music literature, improved intonation, and real music appreciation as all important by-products of this Camraderie. Technical skill increases and the large musical group becomes pliant or not in almost direct ratio to the number of good ensemble players it contains. Chamber-music is the foundational, the classical; the purest form of the symphony. In addition, the performers gain confidence and musicianship through public appearances.

Wood-wind Ensembles -- Collections (For any wood-wind group)

1. Chappell's Famous Melodies, Arr. Carver, Piano...\$ 1.00; parts...\$ .60--B
2. Willis Instrumental Quartet Repertoire, Muddy and Giddings..Piano...\$ 1.00; Others.\$ .75--B
3. Fox Chamber Music Folio of Wood-wind Ensemble, Vol. 1, For wood-wind quintet with added parts. Parts each...\$ .50; piano...\$1.00; full score \$1.50--C
4. Holiday Collection, Hymns, folk songs and ballads.. Piano, \$ .65; others each...\$ .35--A
5. Clarinet Symphony, Arr. Holmes, for four B flat Clarinets...\$ .50--B
6. First Ensemble Book for Four Flutes, Buchtel, Pascheday, each...\$ .75--A
7. First Ensemble Book for Four Clarinets, Buchtel, Pascheday, each...\$ .75--A
8. Trinkaus Wood-wind and String Trios, Score \$1.25; Each part...\$ .25--A-B

Flute Quartets, Medium to Difficult

1. Flute Player's Serenade, Winsloe...\$ 1.50
2. Patrol of the Wooden Indians, Maganini...\$ 1.50
3. Flute Quintet in D Major (with piano), Turcheck...\$ 1.30
4. Valse Staccato, Fetherston...\$ 1.50
5. Quartet, Op. 12, Reicha...\$ 1.80
6. Notturnino di Luna, Painter...\$ 1.25

Clarinet Quartets, Graded

\* indicates four B Flat Clarinets; # indicates 2 B Flat, alto and bass clarinets; % indicates for either

1. %Kerry Tune, Arr. Harris...\$ .60--A

2. \*Theme from D Minor Quartet, Schubert..\$ .75--A
3. %Romance, Ready..\$ 1.00--B
4. #Scherzo from Grand Sonata, Beethoven, Harris  
\$ .75--B
5. \*Bouree, Bach, Brandenburg..\$ .75--B
6. \*Fughetta of the Little Bells, Handel, Painter,  
Seymour..\$ 1.00--B
7. %Repartee, Ready..\$ 1.00--B
8. #Concerto No. 1, Spahr, Tallmadge..\$ 1.50--C
9. %Character Sketches No. 1 & 2, Keith, each..\$1.00--C
10. #Clarinet Rhapsody, Bennett, \$1.25
11. #Rondo Capriccioso, Mendelssohn..\$ 1.00--D

Saxophone Quartets (Two Altos, Tenor, Baritone), Graded

1. Lullaby, Brahms..\$ .50--A
2. Glow Worm, Lincke..\$ 1.00--B
3. Huldegungsmarch, Grieg..\$ .90--B
4. Morris Dance from Henry VIII, German..\$ 1.20--B
5. Praeludium, Jamefelt..\$ .90--C
6. Lustsprel Overture, Keler, Bela..\$ 1.00--C

Wood-wind Quintets (Flute, Oboe, Clarinet, Horn,  
Bassoon), Graded

1. Ganotte, Gluck..\$ .75--A
2. Suite for Wood-winds, Arr. by Boyd..\$ 2.50--B
3. Orientale, Cui..\$ 1.00--B
4. Ballet of the Chickens in their Shells,  
Moussorphy, ..\$ .75--C



5. Short Quintet in B Flat, Pierce..\$ 1.25--C
6. Sunrise on the Mountains, Borch..\$ 1.25--C
7. Scherzo, Jacobi..\$4.00--D

Miscellaneous Wood-wind Ensembles, Graded

1. The Ash Grove, Arr. by Brandenburg..\$ .60  
For three clarinets--A
2. Simple Aveu, Thome. For two clarinets and  
piano..\$ .60--A
3. Country Gardens, (Two B Flat clarinets and  
piano), \$ .60--A
4. Canonical Fugue, Bach, Maganini, B. Flat,  
Alto, and Bass clarinets..\$ .90--B
5. Music Box and Miniature Song, Worth, Tustin  
Flute, Oboe and Clarinet..\$ 1.00--B
6. Enchanted Isle, McCaughey..Flute and clarinet,  
or two flutes and piano...\$ .75--B
7. Canzona, Bertoni..Two flutes and piano..\$ .50--B
8. Three Blind Mice, Colby. For three flutes or  
three clarinets..\$ 1.00--B
9. March of the Little Tin Soldiers, Pierre  
Flute, oboe, clarinet, and bassoon..\$ .75--B
10. Sonata (Fuga), Pasquinn. Two clarinets and  
bassoon...\$ .60--B
11. Southland Sketch, Tarlow. Flute, oboe, clarinet  
and bassoon..\$ .85--B
12. Hark! Hark! The Lark, Schubert--A-B
13. Now the Day Is Over, Barnby. Flute, three B  
Flat clarinets and bassoon..\$ .60--A-B
14. Alla Camera, Painter. Three flutes..\$ .75--B
15. Wood-wind Revels and Wood-wind Moods, Endresen  
For three clarinets, each..\$ .75--C

16. Trio for Three Clarinets, opus 27, Blatt  
\$ 1.00--C
17. Trio in G Minor and Polonaise in G Minor, Bach  
Oboe, clarinet, and bassoon...\$ .60--C
18. Anitra's Dance, Grieg. Flute, oboe, two  
clarinets, horn and bassoon...\$ 1.00--C
19. Ganotte and Mussetts, Bach. Oboe, B Flat  
clarinet and bassoon...\$ .60--C
20. Quartet, Op. 93, Geopfert. Flute, oboe,  
clarinet, and bassoon...\$ 3.60--C
21. Serenade, Litl. Flute, Clarinet and piano  
\$ .75--C
22. Allegra Con Brio, Haydn, Hahn. Flute, oboe,  
clarinet and bassoon, \$ 1.00--C
23. Flute Fantasia, De Bueris. Flutes--four  
\$1.00--C
24. Lo, Hear the Gentle Lark, Bishop. Flute,  
Clarinet and piano--D
25. Three Pieces, Piston. Flute, B Flat clarinet  
and bassoon...\$ 2.00--D
26. Second Trio, op. 31--Huguenin,. Oboe, clarinet  
and bassoon, \$1.25--D
27. Fugue in G Minor, Bach, Hahn. Flute, oboe,  
clarinet and bassoon...\$ 1.25--D
28. Rondo Des Lutens, Kriens. Flute, oboe and  
clarinet...\$ 1.50--D

### Brass Instruments

Cornet or Trumpet

Methods and Studies, Graded from 1 - 9

1. Elementary Method for Cornet, Robinson...\$ .75
2. Arban-Prescott Cornet Method...\$ 1.00

3. Edwards-Hovey Method for Cornet or Trumpet,  
\$1.00
4. Intermediate Method for Cornet, Skornicka  
\$.75
5. Supplementary Studies for Cornet or Trumpet,  
\$.75
6. Pares Daily Technical Exercises..\$.50
7. Advanced Method for Cornet, Voxman, Gower..\$1.00
8. Krentzer's Ten Famous Etudes, Adptd. by  
August Schaefer...\$.75
9. Etudes and Solo Studies for Advanced Students,  
Endresen...\$ 1.00

#### Collections

1. Prima Vista Album for Cornet and Piano,  
Wagner...\$ 1.50
2. Twenty-five Duets for Two Cornets, Arr. by  
Prendeville...\$.75
3. Silvertone Cornet Collection...\$ 1.00
4. Soloist Folio...\$ 1.00
5. Ditson Album of Cornet Solos....\$.75
6. Indispensable Folio, Endresen...\$ 1.00

#### Cornet Solos

##### Graded

- |  |        |     |
|--|--------|-----|
| 1. <u>At Dawning</u> , Cadman.....         | \$ .50 | (A) |
| 2. <u>Dancer, The</u> , Endresen.....      | .35    | (A) |
| 3. <u>Rigel</u> , Vandercook.....          | .50    | (B) |
| 4. <u>Ave Maria</u> , Schubert.....        | .40    | (B) |
| 5. <u>Carmen Fantasie</u> , Bellstedt..... | 1.50   | (C) |
| 6. <u>Land of the Free</u> , Rogers.....   | 1.50   | (C) |

7. Stars in the Velvety Sky, Clark.....\$1.00 (D)
8. Concerto, No. 1, Williams..... 2.50 (D)

### French Horn

Some of the loveliest of classics have been adapted for French horn solos, and several concertos for French horn date back to Mozart. Students who have keen ears and good lips can produce with proper care the mellow, beautiful, French horn tone to the delight of their listeners.

#### Methods, Studies and Collections Graded

1. Elementary French Horn Method, Skornicka...\$ .75
2. Langey Tutor for French Horn, Skornicka.... .75
3. Foundation to French Horn Playing, Hauser.. 1.50
4. Primary Studies for French Horn, Horner.... 1.50
5. Soloist Folio for Horn, Skornicka..... 1.00
6. Intermediate Method for French Horn, Skornicka.75
7. Golden Melodies for French Horn, Byrd..... 1.00
8. French Horn Passages From Orchestral Works, Pottag..... 1.00
9. Modern French Horn Repertoire Album..... 1.25

#### French Horn Solos Graded A-D

1. Woodland Memories, Hauser.....\$ .40 (A)
2. Old Refrain, Arr. Ranger..... .50 (A)
3. Barcarolle, Wittman..... .75 (B)
4. Ave Maria, Bach-Gounod..... .50 (B)

- |    |  |        |     |
|----|--|--------|-----|
| 5. | <u>Concerto in D Major</u> , Mozart.....       | \$1.50 | (C) |
| 6. | <u>Concerto for E Horn</u> , Mozart.....       | 1.25   | (C) |
| 7. | <u>Concerto in E Major</u> , Op. 11, Strauss.. | 1.00   | (D) |
| 8. | <u>Morceau de Concert</u> , Saint-Saens.....   | 1.25   | (D) |

#### Alto or Mellophone

Mellophone solos should be encouraged as the student will learn poise and confidence without being troubled too much with the more difficult aspects of the French Horn which he will probably later play.

Alto solos are naturally expected from each pupil as part of his music work.

#### Methods and Collections

##### Graded

- |    |   |       |
|----|---|-------|
| 1. | <u>Elementary Method for Alto</u> , Robinson....                      | \$.75 |
| 2. | <u>Intermediate Method</u> , Skornicka.....                           | .75   |
| 3. | <u>Pares Daily Technical Exercise for E Alto and Mellophone</u> ..... | .75   |
| 4. | <u>Young Artist's First Book of Solos</u> ,<br>Buchtel.....           | 2.25  |

#### Alto or Mellophone Solos

##### Graded

- |    |                                       |     |     |
|----|---------------------------------------|-----|-----|
| 1. | <u>Valse Lente</u> , Lake.....        | .50 | (A) |
| 2. | <u>Song at Twilight</u> , Lake.....   | .50 | (A) |
| 3. | <u>Dream Time</u> , St. Clair.....    | .35 | (B) |
| 4. | <u>Vake Romantique</u> , Buchtel..... | .40 | (B) |
| 5. | <u>Serenade</u> , Titl.....           | .50 | (C) |

Baritone and Trombone  
Graded

1. Elementary Method for Trombone or Bantone, Long.....\$ .75
2. Forrest Buchtel Bantone Method, Book 1... 1.00
3. Forrest Buchtel Trombone Method, Books 1 and 2..... 1.00 Ea.
4. Supplementary Studies for Trombone or Baritone, Endresen..... .75
5. Intermediate Method, Skornicka..... .75
6. Sixty Studies for Trombone 2 vols., Kropprasch..... 1.00
7. Trombone Virtuoso, Mantin..... 3.00
8. Etudes and Solo Studies for Advanced Players, Endresen..... 1.00

Collections  
Graded

1. Solist Folio..... 1.00
2. For Album of Trombone Solos, Vol. 1..... 1.00
3. Indispensable Folio for Trombone or Baritone, Solo book, \$1.00; piano, \$2.50
4. Artistic Trombonist..... 1.00
5. Everyday Favorites for Trombone and Baritone, Goldman..... 1.00 Ea.
6. Musical Americana, Book 1 and 2..... 1.00 Ea.

Solos  
Graded

1. Devotion, Clarke..... .40 (A)
2. Emerald, Vandercook..... .40 (A)
3. Brilliant, Polka, DeLamater..... .40 (A)

- |     |   |        |     |
|-----|---|--------|-----|
| 4.  | <u>Where 'Er You Walk</u> , Handel-Hunerg.....                    | \$ .30 | (B) |
| 5.  | <u>Goin' Home</u> , Dvorak.....                                   | .50    | (B) |
| 6.  | <u>Introduction and Rondo</u> (Baritone),<br><u>Buchtel</u> ..... | 1.00   | (C) |
| 7.  | * <u>Old Home Down on the Farm</u> , Harlow.....                  | .60    | (C) |
| 8.  | <u>Carnival of Venice</u> (Baritone),<br><u>Staigers</u> .....    | 1.00   | (D) |
| 9.  | <u>Concertino, Op. 4</u> , David.....                             | 1.25   | (D) |
| 10. | <u>Grande Concerto</u> , Grofe.....                               | 1.25   | (D) |

\* Band Accompaniment

### Tuba and Bass

Bass solos are the exception rather than the rule on most school programs. There is an audience sense of enjoyment of these solos that directors would do well to bear in mind.

A good bass or tuba player is an important part of bands and orchestras, but as soloist he often becomes the "piece de resistance" of the program.

#### Methods, Studies and Collections Graded

- |    |  |      |     |
|----|--|------|-----|
| 1. | <u>Elementary Method for E and BB Bass</u> ,<br><u>Honey</u> .....             | .75  |     |
| 2. | <u>Ray Endresen E Tuba Method Book 1</u> .....                                 | 1.00 |     |
| 3. | <u>Ray Endresen BB Tuba Method, Book 1</u> .....                               | 1.00 |     |
| 4. | <u>Soloists' Folio for E or BB Bass</u> .....                                  | .50  | Ea. |
| 5. | <u>Pares Daily Technical Exercises for E</u><br><u>and BB Bass</u> .....       | .50  | Ea. |
| 6. | <u>Young Artists' First Book of Solos for</u><br><u>BB Tuba, Buchtel</u> ..... | 2.25 |     |

## Solos

1. Low Down Bass, Bell.....\$ .50 (A)
2. Deep Bass (BB Bass), Filmore..... .30 (A)
3. Nautical John (Medly), Bell..... .75 (B)
4. Tempesta (Polka), Harris..... .60 (B)
5. Voice of the Viking (BB), Bennett.... .65 (C)
6. \*Rocked in the Cradle of the Deep,  
Hollinson..... .75 (C)
7. \*Beelzebub, Catozzi..... 1.00 (C)
8. Carnival of Venice (BB Bass), Holmes .75 (D)
9. Variations on the Theme of  
"Judas Maccabens", Beethoven-Bell... 1.00 (D)

\* Band Accompaniment

Bugles, Drums, Tympani, Bells and Fyfes

## Methods and Studies

1. Carl Fischer's Tutor for Drums,  
Xylophone, Bells and Tympani..... 1.00
2. Elementary Method for Drum, Yoder.. .75
3. Ludwig Instruction in the Art of  
Snare Drummery, Moeller..... 2.00
4. Ludwig Tympani Instructor..... 2.00
5. Standard Rudiments and Street Beats,  
Peterson..... 1.00
6. Rollinson's Modern School for  
Orchestra Bells..... 1.00
7. American Drummer..... 1.00
8. Sonatina for Tympani and Piano,  
Tsherepnin..... .75



9. Bugle and Drums, Lockhart.....\$ .50
10. Eclipse Self Instructor for Fife  
(Class Method)..... .75
11. Ludwig Drum Corps Guide..... 1.50
12. Ludwig Drum and Bugle Manual..... 1.00

Solos  
Graded

1. \*Drummer's Delight, Edwards..... .30 (A)
2. High School Drummer, Rockett..... .30 (B)
3. Drummer of Liberty, Weinberger..... .40 (B)
4. Rudimental Review, Ostling..... .40 (C)
5. \*Dizzy Drummer, Weinberger..... .40 (C)

\* Piano Accompaniments

Brass Ensembles

Quartets  
Graded

(For two cornets and two trombones or  
baritones, unless otherwise indicated)

1. New Dawn, Fraker.....\$ .75 (A) (Four Cornets)
2. At the Royal Court, Trinkaus 1.50 (A) (Four Trumpets)
3. March of the Priests from  
"Magic Flute", Mozart..... 1.00 (A)
4. Black Eyes, Arr. by Briegel .50 (B) (Alternate 3rd  
Horn)
5. Fugue in D, Bach-Taylor..... .40 (B) (Op. 3rd E Horn)
6. Soldiers Chorus from "Faust",  
Gounod..... .75 (B)
7. Song Without Words,  
Mendelssohn-Carafarella..... .95 (B)

8. Romance, Frangkiser.....\$1.25 (B)
9. Air and Scherzo, Schumitz..... .80 (A)
10. Adagio Assai and Allegro Vivare  
(Also for Trumpet, 2 horns and  
trombone), McKay..... 1.50 (B)
11. Four Nursery Rhymes, Keith..... 1.75 (B)  
(For 2 Trumpets, F. Horn, Trombone;  
or 2 Trumpets and 2 Baritones)
12. Melange Spiritual, Arr. Gault..... 1.00 (B)  
(3 Cornets and Trombone)
13. Jack and the Beanstock, Keith..... .75 (B)
14. Four Aces, Nelson..... 1.00 (C)  
(Four Cornets)
15. Four Pieces, Suite No. 1, McKay.... 1.75 (C)  
(Trumpet, Horn, two Trombones)
16. Fragments from Stephen Foster, Gault .75 (C)  
(Three cornets and trombone with  
alternate 3rd E Horn part)
17. Scherzeno, Fitzgerald..... 1.25 (C)
18. Travelling Musicians, Keith..... 1.00 (C)  
(2 B Cornets, horn, and Trombone)
19. Pizzicato Polka, Strauss-Gault..... 1.00 (C)  
(3 Cornets and trombone - opt. 3rd  
E Alto)
20. Second Suite, McDay..... 1.50 (C)  
(Trumpet horn, and two trombones -  
Alternate 2nd trumpeter)

### Trombone Quartets

#### Graded

1. For Peerless Brass Quartets, 2 vols .35 Ea. (A)
2. Minstrel Horn, Clapp.....1.50 (B)
3. Song of the Night, Frangkiser.....1.00 (B)

4. Allegro Con Brio, Colby.....\$ .75 (C)
5. Zwei Grosse Quartette, Maas-Tallmodge..... 2.50 (C)

Horn Quartets  
Graded

1. Horn Fantasie, De Buens..... 1.50 (B)
2. Largo, Handel..... .75 (B)
3. Walther's Prize Song, Wagner..... 1.00 (B)
4. Nocturno, Mendelssohn..... 1.00 (B)
5. Suite for Four Horns, McKay..... 2.00 (C)
6. Fughetto of the Little Bells, Handel-Pointer-Seymour..... 1.00 (C)

Miscellaneous

1. First Quintet, Simon-Wilson..... 2.50 (B)  
(2 Trumpets, Horn in F, Baritone and Trombone)
2. Dialogue, Carl Busch..... 1.25 (B)  
(Quintet - 2B Trumpets, French Horn, Baritone and Trombone)
3. Quintette, Carl Busch..... 1.25 (B)  
(Same as above)
4. Rustic Song, Schumann..... .60 (A)  
(For three Trumpets and three Trombones)
5. Finale from Sextet, Op. 30, Bohme.. 2.50 (C)  
(Brass Sextet)
6. Triumphal March, Cohen..... 1.25 (C)  
(Brass Sextet)
7. Dialogue, Busch..... 1.25 (C)  
(Two trumpets, horn, baritone and trombone)
8. Polka Dots, Buchtel..... 1.00 (B)  
(Trombone trio with piano or band)

## CHAPTER IV

## BAND MUSIC FOR ALL OCCASIONS

The director of the school band should make every effort to present his band programs in the most favorable light possible. Although it is desirable that the band perform often to insure a certain professional coolness during performance and to permit young musicians their deserved share of approbation for the extra study and talent necessary to instrumental playing, the school band should in turn be treated with the consideration due any speaker or actor, and receive adequate time in which to prepare for public appearance.

Popularity of the band programs is unquestioned. Students in schools greet no musical organization with as much enthusiasm as the band. Administrators often seem to believe that the band is some miraculous entity that pours forth stirring march tunes, lovely waltzes, and moving overtures at the mere wave of the magic stick, for the director is only too-often called upon to present a program, or start off the pep session, at the zero hour. A great deal of credit or blame for this false image developed in the minds of administrators may be placed squarely upon the band director's shoulders. One of the most tireless workers in the school, he achieves through hard work and innumerable hours of

practice the highly skilled group that the modern school band has become.

It will become increasingly difficult to maintain an interest in, and a desire for high musical standards of performance and literature, if the band must play repeatedly at school programs. Both performers and pupil audience will demand an easier, march-style program that may soon slip into sheer mediocrity.

On the other hand, the director of a symphonic band must realize the dependence of his organization upon the public school system, and his responsibility to the development of a large group of musically appreciative pupils.

The solution in most cases is a proper relationship between school and band. Every school band should present to convocation or assembly programs a stipulated number of concerts throughout the year. These dates should be set at the beginning of the school year, and practices regulated to that end. The concerts should be wholly apart from any special band programs given for P. T. A., or a night concert at an admission price. An agreement between principal and director should be made so that in case of special chapels, the director may have the right to pass on the advisability of a band appearance.

The young director will find it greatly to his advantage to understand at the beginning of the year what is expected of

his organization. Many schools demand that the band play for basketball games. If his school desires this, then it is up to the director to develop the best marching band, or pep-style program his group is capable of producing. The type of band that the director desires and the community desires must not be greatly at variance. A young director with standards of contest or concert calibre must set about an evolutionary educative process. During that period the best march-style playing possible should not be discouraged.

The director of a beginning band must carefully guard its appearance, as students fear ridicule by their equals, and the band is always desirous of obtaining new recruits. A new band, presented prematurely, may bog down under its own weight of fear of performance and discouragement.

In a few communities where a band is highly desired and where pupils, teachers, and parents are sharing equally in "boosting" the band, a performance that is carefully planned and practiced for, may gain a lot of sympathetic encouragement, genuine laughter and applause, and add that extra bit of incentive that all beginners need. The presence of parents at the first band performances is highly desirable. They, too, are interested in the success of the band, are more sympathetic through personal contact, and their opinions influence more avenues of thought.

Most directors are constantly searching for new or

favorite materials for band performance. The young director will profit greatly by attending any and every band concert possible. In this way he has a chance to hear music of every type previewed--an invaluable service in the selection of band numbers. The director would do well to attend concerts given by bands of about equal status with his own as the music will be more suitable, he can measure its effectiveness with a group of his own calibre and he can profit by the errors, if any, made during the performance.

For the very new band it is wisest to invest mostly in collections at a definite saving in cost and because they contain materials of one grade and a suitable selection for any program purpose at which the new band might appear. There is enough material for reading music purposes and most of the approved numbers for beginning band.

Collections for Beginning Bands

- |    |  |        |
|----|--|--------|
| 1. | <u>Our First Band Folio</u> ..Chenette.....            | \$ .30 |
|    | Piano--Conductor.....                                  | .75    |
| 2. | <u>On Parade</u> ..(For marching band)..Each part..... | .30    |
|    | Piano--Conductor.....                                  | .50    |
| 3. | <u>Bridging the Gap</u> ..Cheyette and Roberts.....    | .30    |
|    | Teacher's part.....                                    | 1.25   |
| 4. | <u>Star Band Folio</u> ...Piano--Conductor.....        | .50    |
|    | Each part.....   | .30    |
| 5. | <u>Victor Concert Folio--No. 1</u> ....Conductor.....  | 2.00   |
|    | Each part.....   | .50    |

Separate Concert Selections for New Bands

1. Good Fellows (Waltz)..Russell.....\$ .75
2. Victory (Overture)..Taylor..... 1.00
3. Young America (Overture)..Russell..... .75
4. Pilgrim's Prayer (Choral)..DeLamater..... .75
5. First Parade (March)..Grabel..... .75

Christmas Programs

1. Messiah (Selections--Handel)
2. Christmas Festival (Xmas. songs)

In arranging the program for the young band, Harold Bachman's Model Program for Young Bands may well be thought of.

Bachman Band Program

1. Marche Loyalty..Skomicka
2. Overture Saskalchenon..Holmes
3. Cornet Solo..Encore
4. Bridal Song from "Rustic Wedding"--Goldmark
5. Novelty..The Whistling Farmer Boy--Fillmore  
Encore..A Military Band
6. Selection from "The Mikado"--Yoder  
Intermission
7. March from Sigurd Josalfar--Sullivan
8. Themes from Hungary, Gypsiann--Greig-Holmes
9. Barcarolle..Offenbach-Yoder
10. Trombone Solo and Encore
11. Day in a Clock Store..Orth
12. Two numbers for chorus and band
13. Finale
  - a. Scherza
  - b. Taps

This program opens with a lively march, follows with a heavier overture, then a solo for diversion, another concert selection, a novelty number for amusement, and a



light musical. After the intermission, a march to center attention, two contrasting concert selections, a solo, a novelty, choral and band numbers and a lively scherzo followed by taps. This is a rather lengthy program for the new band, but it is varied and of concert calibre.

Most programs follow this general form:

1. Grand or quick march
2. Overture
3. a. Waltz or light classic  
b. Solo, trio, quartet, etc.
4. Suite, Rhapsody or Operatic selection
5. Light opera selection, suite, or ballet music
6. Descriptive number
7. Novelty
8. Grand March, Overture, Fantasy or Rhapsody

Separate Concert and Contest Materials for Class D Bands		Full Band	Sym. Band
1.	<u>Judy's Dream</u> ..Buchtel.....	\$1.00	\$1.75
2.	<u>Suite</u> .. <u>Master Series</u> ..Handel.....	3.00	4.50
3.	<u>Westward Ho</u> ..Yoder.....	2.00	3.50
4.	<u>American Youth</u> (Overture)..Pettee..	2.50	3.50
5.	<u>Merry Widow</u> (Selection)..Leber.Yoder.	1.50	
6.	<u>Blue Danube</u> Waltz..Strauss..DeLama	.75	

Separate Selections for Contest  
and Concert Use--Class C Bands

1.	<u>Robin Hood Fantasy</u> ..Brockton.....	\$3.50	\$5.50
2.	<u>Azalea</u> ..Fulton.....	3.50	5.00
3.	<u>The Three Graces</u> (Overture)..O'Neill....	3.00	4.50
4.	<u>Gnome of the Grotto</u> ..Hildreth.....	3.00	4.00
5.	<u>In a Persian Market</u> ..Ketelbey.....	4.00	7.00
6.	<u>Scottish Pipers</u> (Novelty)..Harris.....	1.50	

Karl King's Model Concert Band Program  
(For 1 hr. program)

- (1) A. March--Purple Pageant--King  
B. March--The Goldman Band--King
- (2) A. Overture--Oberon--Weber  
B. Novelty--Clownette--Alford
- (3) A. Waltz--The Blue Danube--Strauss  
B. Popular Fox Trot
- (4) A. Vocal or Instrumental Solo  
B. Encore
- (5) A. Selection--Princess Pat--Herbert  
B. Popular Waltz
- (6) A. Tone Poem--Finlandia--Sibelius  
B. Popular Fox Trot
- (7) March--Invincible Eagle--Sousa

Selections for Concert Use for Class B Bands

	Full Band	Sym. Band
1. <u>Beethoven (Selection)</u> .....	\$3.50	\$5.00
2. <u>Overture Hongroise--Skornicka</u> .....	4.50	6.75
3. <u>Blossom Time (Selection)</u> <u>Romberg-Lake</u> .....	5.00	7.50
4. <u>Deep Purple--DeRose</u> .....	5.00	7.50
5. <u>First Norwegian Rhapsody</u> <u>Christiansen</u> .....	2.50	
6. <u>March of the Toys--Herbert</u> .....	2.00	

Selections for Concert Use for Class A Bands

1. <u>Looking Upward Suite--Sousa</u> .....	3.00	5.00
2. <u>William Tell Overture--Rossini</u> ....	4.50	6.50
3. <u>Two Movements from 6th Symphony</u> <u>Beethoven</u> .....	7.50	10.50
4. <u>Manhattan Serenade--Alter</u> .....	5.00	7.50
5. <u>Rienze (Overture)--Wagner-Grabel</u> ..	6.50	
6. <u>Tales from the Vienna Woods-</u> <u>Strauss</u> .....	2.00	

Band Collections

(Graded A-D--Easy-Difficult)

			Cond.
1.	<u>Concert Band Folio</u> --Arr. by Weber....\$	.30	.75 (B)
2.	<u>Aces of the Air</u> --Chenette.....	.30	.50 (B)
3.	<u>Campus Concert Collections</u> --Holmes...	.30	(B)
4.	<u>Sousa's Band Book</u> .....	.30	1.00 (C)
5.	<u>Aeolian Band Classics</u> .....	.30	1.00 (C)
6.	<u>Swing Band Book</u> --Yoder.....	.30	(C)

## Marches -- Graded A-D

		Full Band	Sym. Band	
1.	<u>Gridiron Ghosts</u> --Frangkeser.....\$	.75	\$1.50	(A)
2.	<u>March of Youth</u> --Olivadoti.....	1.50		(A)
3.	<u>Bugles and Drums</u> --Goldman.....	1.25		(B)
4.	<u>El Capitan</u> --Sousa.....	.75		(B)
5.	<u>Proudly We Hail</u> (Concert March).Cline	1.50	2.50	(C)
6.	<u>Stars and Stripes Forever</u> --Sousa.....	.75	1.50	(C)

## Miscellaneous

1. Three Blind Mice--Round--Chenette
2. Old Grey Mare--Yoder
3. Drum Major Man--Yoder
4. From Africa to Harlem--Bennett

## CHAPTER V

### ORCHESTRA MUSIC FOR ALL OCCASIONS

Directors of orchestras realize more fully than band directors the necessity for a planned appearance, due to the very nature of the organization. The orchestra as an instrument demands a higher degree of skill to insure any good performance, a longer period of time in which to practice and develop, and usually presents a different type of program producing different audience reactions.

Beginning orchestras should read a lot of music demanding easy orchestral idioms of the instrument. The music should never be too hard during this early period as string players are struggling to master their instruments and are easily discouraged; and the music should provide plenty of long bowings and tone materials. Second violinists should not have to play the "rest, play, play" style exclusively as their is little inducement to good tone production, good intonation and little interest fostered in mere accompaniments.

The following collections are suggested:

#### Orchestra Collections for Young Orchestras

- (1) Aescher's Beginning Orchestra Book.....<sup>4</sup> .35  
Piano..... 1.00
- (2) Fox Easy Orchestra Folios--Piano..... .65  
Six easy folios listed, each..... .35
- (3) Junior Classics for Orchestra, Book I..... .35  
Arr. Wilson, Piano..... .65
- (4) Miniature Classics--Arr. by DeLamater..... .35  
Piano..... .65

75

(5) Rubank Beginners Orchestra Folio.....\$ .55  
DeLamater, Piano..... .65

(6) Rubank Easy Orchestra Folios--Piano..... .65  
Five folios, each..... .35

Beginning Orchestra Selections Full  
Orch.

(1) Clock Symphony--Grant--Schaeffer.....\$1.00

(2) Merry Widow Waltz--Tehar--DeLamater..... .75

(3) Festival Overture--Taylor..... 1.50

(4) Artists' Life--Strauss--Bourdon..... 1.50

(5) Overture Excerpts--Sanders..... 1.50

(6) Gold and Silver Waltz--Lehar..... 1.50

String Orchestra Collections and Selections (Graded)

(1) Fourteen Familiar Christmas Carols.....\$1.20 (A)

(2) Fox Chamber Music, Comp..... 1.50

(3) Twelve Easy Pieces, 2 Vols., Set..... 1.50  
Score..... 1.75 (A)

(4) String Ensemble Folio--Arr. by DeLamater,  
Piano..... 1.00  
String Parts, each..... .50 (B)

(5) Graded Masterworks for Strings--Arr.  
Fischel and Wilson, Piano..... 1.00  
Strings, each..... .50 (A-C)

(6) Pochon Ensemble Album, each ..... .40 (C)

(7)\*Cradle Song--MacDonnell..... .75 (A)

(8) Lullaby--Brahms..... 1.40 (A)

(9) Praetudium--Mendelssohn..... 1.10 (A-B)

(10) Sonata No. 16--Handel..... 1.50 (A-B)

\*All parts and score from here included in price.

## Class D Orchestras

	Full Orch.
(1) <u>Little Norwegian Suite</u> --Hansen.....	\$1.00
(2) <u>Paul Bunyan's Suite</u> --Grant.....	3.00
(3) <u>Slavonic Dance No. 1</u> --Dvorak.....	1.50
(4) <u>Tambourin Dance</u> --Rameau.....	1.20
(5) <u>Minuet from "Bernice"</u> --Handel-Zamenik....	1.75
(6) <u>Londonderry Air</u> --Arr. Zamecnik.....	1.75

## Selections for Use of Class C Orchestras

	Small Orch.
(1) <u>Passacaglia and Fughetta</u> .....	\$3.25
(2) <u>Dandante from Symphony No. 14</u> --Schubert..	4.50
(3) <u>Gypsy Overture</u> --Issac.....	1.35
(4) <u>Marche Fantastique</u> --Bizet-Zamecnik.....	1.75
(5) <u>Talisman Overture</u> --Brockton.....	1.50
(6) * <u>Folk Dance Suite</u> --Guenther.....	2.50

\*Full orchestra from here.

## Selections for Class B Concert Use

	Small Orch.
(1) <u>Three Brothers</u> --Overture--Cemarosa- Winter (withscore).....	\$5.50
(2) <u>Momis</u> --Symphonic Poem--Johnson.....	1.35
(3) <u>Slavonic Serenade</u> --Shadwell..(with score)	3.25
(4) <u>Symphony No. 15</u> --Haydn.....	1.75
(5) <u>Italian in Algeria</u> --Overture--Rossini....	1.05

## Selections for Class A Concert Use

	Small Orch.
(1) <u>Ruins of Athens Overture</u> --Beethoven.....	\$4.50
(2) <u>Roumanian Rhapsody No. 1</u> --Enesco-- Guenther.....	3.00
(3) <u>Riy Blas</u> --Mendelssohn.....	4.35
(4) <u>Symphony No. 7 in C Major</u> --Haydn.....	9.00

- (5) Bacchanale from "Sampson and Delilah"--  
Saint--Saens..... 4.25
- (6) Rienzi-Overture--Wagner--In collection of  
all Wagner Program

Orchestra Collections  
(Graded)

- (1) Festival Orchestra Folio--Arr. by Wilson  
Each..... .50  
Piano..... 1.00 (B)
- (2) Fischer Progressive Orchestra Folio,  
Vols. 1, 2, 3, and 4, Piano Books,  
Each..... 1.00  
Other parts, each..... .50 (B)
- (3) Four Star Folio-----Parts each..... .35  
Piano..... .65 (B)
- (4) Rubank Intermediate Symphony Orchestra Folio-  
Arr. by DeLamater...Piano..... 1.00  
Other parts, each..... .50 (B)
- (5) All Wagner Festival Program--Stods, Dosch,  
McConathy--Piano..... 1.75  
Other parts..... 1.00
- (6) Willis Graded Orchestra Series, Vol. 2-Piano-1.00  
Full score..... 5.00  
Other parts..... .75
- (7) Symphony Series of Programs, parts each.. 1.00  
Piano, a volume..... 1.75

## CHAPTER VI

### CHORAL MUSIC FOR ALL OCCASIONS

The following numbers are the writer's preferences. The lists are by no means complete and necessarily delete many lovely songs. If you like a number but need an arrangement not listed write Educational Music Bureau, or Gamble Hinge, or Carl Fischer Inc.

#### Two-Part Songs

All kinds for Sop. and Alto. (Graded)

	Per copy
1. <u>Prayer from "Hansel and Gretel"</u> , Humperdinch, Riegger-----	.12 (A)
2. <u>Down South</u> , Myddleton, High-----	.15 (A)
3. <u>Anaryllis</u> , Arr. Ambrose-----	.10 (B)
4. <u>Brown Bird Singing</u> , Arr. Wood, Stickles-----	.15 (B)
5. <u>I Dream of Jeannie</u> , Foster, O'Hare, Melody in Sop. and Alto-----	.10 (B-C)
6. <u>Romance</u> , Debussy, Cain-----	.10 (C)
7. <u>Ol' Man River</u> , Kern, Stickles-----	.20 (C)
8. <u>Anchors Aweigh</u> , Zimmerman-----	.15 (B-C)

#### Three Part Treble

1st Sop., 2nd Sop. and Alto. (Graded)

1. <u>Three Little Maids</u> , Elliott-----	.15 (A)
2. <u>Cradle Song</u> , Brahms, Zamecnik-----	.15 (A-B)
3. <u>To A Wild Rose</u> , MacDowell, Ambrose-----	.12 (A-B)



- |   |           |
|---|-----------|
| 4. <u>Gypsy Love Song</u> , Herbert, Tunkas-----                            | .15 (B)   |
| 5. <u>Pale Moon</u> , Togan, Stocco-----                                    | .15 (B)   |
| 6. <u>In These Delightful, Pleasant Groves</u> , Purcell<br>(Madrigal)----- | .15 (B)   |
| 7. <u>Winds in the South</u> , The Scott-----                               | .18 (D)   |
| 8. <u>Serenity</u> , Barton-----  | .15 (C-D) |
| 9. <u>Were You There?</u> (Spiritual) Arr. Burleigh-----                    | .15 (C-D) |

### Three Part Treble <sup>A</sup> Capella

(Graded)

- |   |           |
|---|-----------|
| 1. <u>In Silent Night</u> , Brahms, Riegger<br>Violin obligato----- | .15 (A-B) |
| 2. <u>Two Chinese Poems</u> , Braun-----                            | .15 (A)   |
| 3. <u>Mother Goose Suite</u> , Horton-----                          | .18 (B)   |
| 4. <u>O Jesu So Sweet</u> , Boch, Davis-----                        | .16 (B)   |
| 5. <u>Violin Is Singing In The Street</u> , Arr. Koshetz--          | .12 (B-C) |
| 6. <u>Old Woman and the Peddler</u> , The, Robertson-----           | .10 (B-C) |

### Four Part Treble

Two Altos and Two Sopranos

(Graded)

These arrangements sometimes are pitched low for second alto and should only be used with the older girls' group.

- |   |         |
|---|---------|
| 1. <u>Dark-Eyed Russian Girl</u> , Arr. Lorenz-----     | .10 (A) |
| 2. <u>Love Is Like A Firefly</u> , Friml, Bartlett----- | .10 (A) |
| 3. <u>God Bless America</u> , Berlin, Bontelle-----     | .15 (A) |

- |  |            |
|--|------------|
| 4. <u>Dedication</u> , Franz, Parnell-----             | \$ .12 (B) |
| 5. <u>Indian Dawn</u> , Zamecnik-----                  | .15 (B)    |
| 6. <u>Berceuse</u> , Stravinsky, Bronschombe-----      | .15 (C)    |
| 7. <u>Out Of My Deepest Sadness</u> , Franz, Cohn----- | .10 (C)    |

A Capella For Four Part Treble

(Moderately Difficult)

- |  |     |
|--|-----|
| 1. <u>To The Evening Star</u> , Bantock-----           | .10 |
| 2. <u>O Morn of Beauty</u> , Sibelius, Mattheims-----  | .15 |
| 3. <u>As Torrents In Summer</u> , Elgar, Shepherd----- | .15 |
| 4. <u>Dance of Gnomes</u> , MacDomell, Ambrose-----    | .12 |
| 5. <u>Music, When Soft Voices Die</u> , Dickinson----- | .10 |

Boys Unchanged and Changing Voices

(Four parts for Jr. High School Use)

- |  |     |
|--|-----|
| 1. <u>Go Down Moses</u> , Arr. Morgan-----           | .10 |
| 2. <u>Hurdy-Durdy</u> , Arr. Grant, Schaeffer-----   | .08 |
| 3. <u>Calm As The Night</u> , Bahm, Nightingale----- | .12 |
| 4. <u>Sailor Song</u> , Nightingale-----             | .12 |
| 5. <u>Swing Low, Sweet Chariot</u> , Arr. Gibb-----  | .10 |

Boys Changed Voices

Two Part (Tenor and Baritone)

(Graded)

- |  |         |
|--|---------|
| 1. <u>Loch Lomond</u> , Arr. Gibb----- | .10 (A) |
| 2. <u>Comrades</u> , Taylor-----       | .12 (A) |

- |  |         |
|--|---------|
| 3. <u>Bugle Blows</u> , Klemm-----                       | .15 (B) |
| 4. <u>Strike Up The Band</u> , Gershwin, Scotson-----    | .15 (B) |
| 5. <u>I Dream of Jeannie</u> , Foster, Cookson-----      | .12 (B) |
| 6. <u>March of the Musketeers</u> , Frinil, Scotson----- | .15 (B) |

### Boys Three Part

Two Tenors and Baritone or Two Baritones and Tenor

(Graded A-D)

- |  |         |
|--|---------|
| 1. <u>Hoodah Day</u> , Arr. Riegger, T.T.B.-----             | .12 (A) |
| 2. <u>Men of Harlech</u> , Arr. Riegger, T.T.B.-----         | .12 (A) |
| 3. <u>Tally-Ho</u> , Leoni, Deis, T.T.B.-----                | .16 (B) |
| 4. <u>Nightfall in Granada</u> , Bueno, Wallis, T.T.B.-----  | .15 (B) |
| 5. <u>Ol' Man River</u> , Kern, Stickles, T.T.B.-----        | .20 (C) |
| 6. <u>Down By The Sea</u> , Penn, Reigger, T.T.B.-----       | .12 (C) |
| 7. <u>Chorus of the Pirates</u> , Sullivan, Treharne, T.T.B. | .15 (C) |

### Three Part A Capella

- |   |     |
|---|-----|
| 1. <u>Echoes of Woodlands</u> , Turner-----                               | .10 |
| 2. <u>Good-bye, Ol' Point</u> , Arr. Wilson, T.B.B.-----                  | .12 |
| 3. <u>John Peel</u> , Arr. Stickles, T.T.B.-----                          | .15 |
| 4. <u>Drink To Me Only With Thine Eyes</u> , Arr. Pitcher,<br>T.T.B.----- | .05 |

## Four Part Male Choruses

Two T. T. B. B.

(Graded)

- |   |            |
|---|------------|
| 1. <u>Free As The Wind That Blows</u> -----                         | \$ .08 (A) |
| 2. <u>The Bard</u> , Fishburn-----                                  | .18 (A)    |
| 3. <u>Can't Yo Heah Me Callin' Caroline</u> , Rona,<br>Reddick----- | .15 (A)    |
| 4. <u>Water Boy</u> , Robinson, Trehome-----                        | .15 (B)    |
| 5. <u>At Dawning</u> , Cadman, Gibb-----                            | .10 (B)    |
| 6. <u>Old King Cole</u> , Forsyth-----                              | .15 (C)    |
| 7. <u>Boots</u> , Flagler-----                                      | .18 (D)    |

## A Capella

(Medium Difficulty)

- |   |     |
|---|-----|
| 1. <u>I Love The Sea</u> , Becker, Stronghton-----                  | .12 |
| 2. <u>What Shall We Do With The Drunken Sailor</u> ,<br>Spoeth----- | .15 |
| 3. <u>Sleep, Weary World</u> , Linders-----                         | .10 |
| 4. <u>Gypsy Life</u> , Scott-----                                   | .12 |
| 5. <u>The Fisherman</u> , Arr. Kun-----                             | .15 |
| 6. <u>High Barban</u> , Arr. Hall-----                              | .16 |
| 7. <u>The Blue Birds</u> , Arr. Drone-----                          | .15 |

## Mixed Chorus

Three Parts--Soprano, Alto, and Baritone

(Graded)

- |  |            |
|--|------------|
| 1. * <u>I Am The King of the Outlaws</u> , Katte-----        | \$ .10 (A) |
| 2. * <u>Smilin' Through</u> , Penn, Wadsworth-----           | .15 (A)    |
| 3. * <u>Indian "Moon" Song</u> , Gardner-----                | .10 (A)    |
| 4. * <u>On The Road to Mandalay</u> , Speaks, Bliss-----     | .15 (A-B)  |
| 5. * <u>Carry Me Back To Old Virginny</u> , Bland, O'Hare--- | .12 (A-B)  |
| 6. <u>The Old Refrain</u> , Dreisler, Page-----              | .15 (B)    |
| 7. <u>Ma Little Banjo</u> , Dichmont, Deis-----              | .12 (B)    |
| 8. <u>Looking for the Lost Chord</u> , Arr. Lorenz-----      | .10 (C)    |

## A Capella Three Part

(Medium)

- |  |     |
|--|-----|
| 1. <u>Good Morrom</u> , <u>Gossip Joan</u> -----           | .10 |
| 2. <u>All Through The Night</u> , Arr. Riegger-----        | .15 |
| 3. <u>Maiden Fair</u> , Hayden--"Surprise Symphony" theme- | .12 |
| 4. <u>Legend</u> , Tschaikovsky, Parrell-----              | .12 |
| 5. <u>Drink To Me Only With Thine Eyes</u> , Arr. Bliss--- | .10 |

## Mixed Four Part Chorus

S. A. T. B.

(Graded)

- |   |         |
|---|---------|
| 1. <u>My Lovely Celia</u> , Arr. Cain-----              | .15 (A) |
| 2. <u>Songs My Mother Taught Me</u> , Dnorak, Cain----- | .15 (A) |

\*Baritone Solos

3. <u>Kerry Dance</u> , Mollay, Remington-----	\$.11 (A-B)
4. <u>Deep In My Heart</u> , Romberg, Sctotson-----	.16 (B)
5. <u>Grandfather's Clock</u> , (Novelty), Work, Grey-----	.12 (B-C)
6. <u>Pop! Goes The Weasel</u> , Schaeffer-----	.15 (B-C)
7. <u>In A Persian Market</u> , Ketelbey-----	.20 (C)
8. <u>Four Winds</u> , Protherer-----	.20 (D)
9. <u>How Lonely Is Thy Dwelling Place</u> , Brahms-----	.12 (D)

#### A Capella Four Part Mixed Chorus

(Graded)

1. <u>The Nightingale</u> , Tschaikovsky, Schindler-----	.12 (A)
2. <u>Hark, Hark, A Merry Note I Hear</u> , Arr. Row-----	.15 (A)
3. <u>Dark Water</u> , James-----	.15 (B)
4. <u>Hapsaa</u> , Luvaas-----	.15 (B)
5. <u>Night Has A Thousand Eyes</u> , Cain-----	.15 (C)
6. <u>Calm Be Thy Sleep</u> , Cain-----	.15 (C)
7. <u>White Birches In The Rain</u> , Loomis-----	.12 (D)
8. <u>In Excelsis Gloria</u> , Arr. Luvaas-----	.20 (D)

#### Collections For Four Parts

S. A. T. B.

1. <u>Tuning Up Exercises</u> , Maybee-----	.25
2. <u>Book of Spirituals</u> , Smith, Krone-----	.50
3. <u>Choruses for Mixed Voices</u> , Arr. Olds-----	.20
4. <u>Come To The Fair</u> -----	.60

- |   |        |
|---|--------|
| 5. <u>Detson Part-Songs For Mixed Voices</u> -----                            | \$ .75 |
| 6. <u>Fox Festival Choral Series 1, 2, and 3</u> , Dypema<br>and Reibold----- | .75    |
| 7. <u>Introductory High School Chorus Book</u> , Cain-----                    | .75    |
| 8. <u>Vocal Ensemble Exercises</u> , Maybee-----                              | .75    |

#### A Capella Chorus Books

- |  |      |
|--|------|
| 1. <u>The A Capella Chorus</u> , Jones, Krone, VI Vols. at<br>separate prices. |      |
| 2. <u>A Capella Primer</u> , Horton-----                                       | .60  |
| 3. <u>Junior A Capella Chorus Book</u> --Christiansen,<br>Pitts-----           | 1.00 |
| 4. <u>Select A Capella Choruses</u> , Ed. by Cain-----                         | .20  |
| 5. <u>Christiansen Choral Program Book</u> , Vol. I-----                       | .75  |

Three part mixed choruses are freely provided for in the junior high music texts in Chapter I. Girls choruses can be selected from these also. There are few opportunities for four part work for boys. Here are some suggested choral collections:

- |  |        |
|--|--------|
| 1. <u>Boys' Own Chorus Book</u> , Ed. by Baker, Damel,<br>Carlson----- | \$1.00 |
| 2. <u>Part Songs for Changing Voices</u> -----                         | .20    |
| 3. <u>Glee Music for Jr. High School Boys</u> , Gibb,<br>Morgan-----   | .68    |
| 4. <u>Twice 55 Part Songs For Boys</u> -----                           | .50    |
| 5. <u>Select Chorus For Boys</u> -----                                 | .20    |

## Elementary School Choruses

Separate selections for grade school programs are worth having to supplement the basal text and to provide a truly program type music for public appearance.

## Unison Songs

(Graded)

1. I Love Little Pussy, Watson-----\$.12 (A)
2. The Man In The Moon, Fearis----- .12 (A)
3. Little Sir Echo, Fearis----- .10 (A)
4. Simple Simon, Watson----- .12 (A)
5. Welcome To The Spring, Rubinstein----- .10 (B)
6. Ye Hunters All, Scarmolin----- .08 (B)
7. My Bonny Lass She Smileth, Thiman----- .12 (B)
8. The Witches' Ball, Tschaikowski, Wilson----- .08 (B)
9. The Organ Grinder, Schubert----- .15 (B)

## Two Parts

(Graded)

1. In A Little Dutch Kindergarten----- .12 (A)
2. Lena and Hans, Stuart, Vazi Norman----- .12 (A)
3. Mother Goose on Parade, Ballaseyns, Rochette-- .12 (A)
4. The Cuckoo Clock, Grant, Schaeffer----- .10 (A)
5. The Little Brown Owl, W. Sanderson, Samuelson- .15 (B)
6. Old King Cole, Forsyth----- .12 (B)



7. <u>God Bless America</u> , Berlin, Boutelle-----	\$.15 (B)
8. <u>Beautiful Dreamer</u> , Foster, Riegger-----	.15 (B-C)
9. <u>Roses From The South</u> , Strauss, Lorenz-----	.15 (B-C)
10. <u>A Cake-Shop Romance</u> , Osborne-----	.15 (B-C)
11. <u>Toyland</u> , Herbert, O'Shea-----	.15 (B-C)

### Boys Unchanged Voice Selections

(Graded-Unison)

1. <u>My Spanish Guitar</u> -----	.05 (A)
2. <u>Volga Boatman's Song</u> , Arr. Bromberg-----	.10 (A)
3. <u>Kerry Dance</u> , Molloy-----	.10 (A)
4. <u>Clang of the Forge</u> , Rodney, Herbert-----	.12 (B)
5. <u>John Peel</u> , Arr. Ames-----	.05 (B)

### Two Parts

(Graded)

1. <u>Alexander</u> , Parks-----	.10 (A)
2. <u>Give A Man A Horse He Can Ride</u> , O'Hare-----	.15 (A)
3. <u>I'm A Whale of A Sailor</u> , Pollard-----	.15 (B)
4. <u>La Cucaracha</u> , Arr. Reigger-----	.12 (B)

The reader can secure almost any vocal combination or type of music including secular and cantata music by writing Educational Music Bureau, 30 East Adams Street, Chicago, Illinois.

## CHAPTER VII

### INSTRUMENTS

#### A. STRINGS

##### CARE OF

The care of the stringed instrument is most important. The extreme fragility of the instruments, on the whole, necessitates careful handling. It is necessary that the player unscrew and loosen the bow hairs after playing. The rosin should be wiped off the instrument with a soft cloth, and the wood can be kept polished with a soft cloth, and a little linseed oil or Fiddlebrite, a professional preparation. Never use alcohol on the surface.

Bridges should be checked to see that they are in an upright position. A leaning bridge may fall and break, causing unnecessary trouble. The height of the bridge will greatly affect the tone and technique of the instrument. A bridge that is too high raises the strings off the fingerboard and forces the player to exert a great deal more finger pressure in higher positions, sometimes resulting in a harsh tone; also quick passages and double steps are more difficult to execute. Low bridges permit extreme ease of finger action but result in a thinner, softer tone and little vibrancy of the string.

Even good instruments can be fitted with poor bridges. In most cases the dealer has fitted the bridge to the instrument, but there are exceptions. Although string players of experience

choose a slightly higher or lower bridge to suit their individual requirements, the average student should select a bridge that is of the same top curve as the end of the fingerboard. The bridge slants slightly more on the E string side. The height of the bridge depends on the fingerboard slant of the particular instrument, and any experienced player should be able to tell the beginner whether the bridge is too high or not by playing in the upper positions. For young violinists it is best to err on the side of the low bridge for a short time, as gaining finger strength is a cumulative process. The feet of the bridge must fit the surface exactly and can be sanded to do so.

The fitting of pegs into instruments many times causes undue trouble in tuning. Instruments that are new many times have tightly fitted pegs, and the student finds them hard to turn. A little soap on the peg will make the tuning of it easier. If a peg tends to slip or loosen easily, ground chalk will check it and can be mixed with soap for adjustment purposes. In some cases pegs are just too large for the hole, in which case a smaller size should be purchased or the same pegs sanded down. When holes are too large, new ones often have to be drilled.

In the case of the bass viol and 'cello where pegs are extremely difficult to adjust to exact intonation, a screw-turner is added to the peg which varies the intonation in smaller degrees than the pegs permit. Violins, violas, and some 'cellos are equipped with tail-piece tuners for more exact pitch. Since all violinists use wire E's, the E string turner is common. Whenever

aluminum strings are used the player may find tuners.

Strings often cut deeply into the bridge of the instrument. For that reason wire strings are provided with a small pad to be placed on the bridge. At the saddle of the fingerboard the strings can also wear into the instrument at the contact point. Grooves should be fairly large, so that the string is not pinched and worn, and to prevent vibrating strings from cutting too deeply into the fingerboard. Some grooves can be sanded out. If they are serious, a repair-man should be called.

Stringed instruments are affected greatly by weather or temperature changes. There is nothing more harmful than to leave an instrument near a source of heat, or to suddenly expose the instrument without proper covering to low temperatures. The wood expands and contracts more freely than other harder woods, and will easily crack and open in the seams, and all over the instruments. Bumps and rough handling, or an overlarge soundpost will produce the same results. Openings can be repaired by the teacher, if they are not serious, with the application of heated flake glue and a 1" putty knife. A repair clamp for the instrument to hold the edges together until dry is necessary. On the whole it is wisest for the teacher to turn repair jobs over to experts.

Bows should be rehired about twice a year to insure fullness and cleanness. Grime and rosin often collect at the frog of the bow and make use of that part impossible. The director cannot stress too often the need for a clean, fully-haired bow. The bow should never be tightened more than a finger's distance

between hairs and stick. Most instrument firms rehair bows for from \$1.00 to \$1.50. The director will save time and energy by having bows sent away for repairs. The stick of the bow should be occasionally oiled.

Dust collected inside an instrument can be cleaned out by shaking moistened rice grains inside and bringing dust and rice out the F holes.

It is best to keep the instrument in some silk or material case in addition to its outside covering for protection from dust and temperature changes. Many violin cases have velvet zipper linings inside the case.

#### PARTS AND REPLACEMENTS OF

Most directors know the main sections of the stringed instrument. If the reader does not know them: the location of the fingerboard, bridge, pegs, tailpiece, the bow hairs, stick, frog of the bow, and tip, any method for class or private instruction will depict them. Strings are always wound over and not under the peg.

Most good methods include instructions on the hand positions on instrument and bow. Instructors should bear in mind that the beginning violin and viola players tend inevitably to push the wrist of the left hand up to support the neck of the violin, pull the violin toward the center of their bodies in a cramped position, point the scroll at the floor, and raise the bow hand wrist too high in a stiffened manner. There is a definite tendency, too,

for the young student to drop his right elbow and hug it to his side, thus forcing a high wrist and stiffened right arm. The teacher should remember that all modern violin pedagogy stresses the free, wide-open style of playing, with body erect, head up, violin pulled well over to the right side, wrist back, fingers arched well over the strings with even some thumb support beneath, a free flexible bow arm with the elbow on an even plane with the wrist, and a chance to pull long controlled bows.

Young violinists should use chin rests and shoulder pads if the shoulder seems not adequately adjusted to the instrument. It is a good practice to urge the ability to hold the violin between shoulder and chin early, so that the left hand is free to master finger problems.

Violists are generally recruited violinists, though it often happens that a child is large enough to handle a viola. For the small violist a violin strung with viola strings will suffice. Violins and violas may be secured in half, three-quarter and full sizes. The half size violin is rarely more than a toy.

The cellist, too, may secure half, three-quarter, seven-eighths and full sized instruments. It is usually advisable for the cello student to be of medium stature or above as the instrument demands muscular strength and a large hand span.

Student cellists, especially girls, often hold cellos at a too-vertical angle. It must be held between the knees at an angle that permits the C peg to rest right below the player's left ear. The right knee extends to and a little beyond the

front of the instrument, and the left knee grips the back corner. The peg is properly adjusted to the pupil and the chair. If the floor surface is slick, the player can make a peg-holder of cigar-box wood, insert a string and tie the other end around a chair leg. The cello Pin Rest with a sponge rubber base and innumerable holes for the adjustment of the end can be bought for \$1.00. The beginner tends to pull his left elbow down to his side instead of holding it at right angles to the instrument. Students should hold the fingers of the bow arm almost vertically on the stick with the thumb immediately beneath the second finger.

Bass Viol players should probably not take up the study of the instrument until junior high school, although there are three-quarter bass sizes. It is desirable that the student have a large hand span and be above medium height. The bass rests against the left side of the body, the back rim touching the hip and the body well poised, resting upon the right foot with the left a little in advance. The left hand position is similar to that of the cello with the left elbow held up and the left hand in first position directly opposite the face. The end pin can be adjusted to the proper height. The bass is held at a slight angle from bottom to top, inclining towards the player's face.

Bows for bass generally have a large "U" shape at the frog in which the second and third fingers are inserted just past the first joint, while the thumb and first finger curve over the upper part of the bow, meeting at the top, and the little finger is held beneath the stick. This position permits

application of a great deal of pressure and puts one in the mind of "sawing the bass."

The newer French bow resembles the other string bows, though it is heavier and longer. This bow is held like a cello bow and seems to be preferred for better tone quality and technical manipulation.

Strings for violins, violas, cellos, and basses are of paramount importance in the proper tone production. A good instrument, strung with cheap strings, is hardly recognizable, while a cheaper instrument can be enhanced greatly by the selection of good or superior strings. Better instruments are costly, but every string student should be encouraged to "buy the best" in strings.

Most violinists purchase steel E strings, and for school use, nothing else is practical. The G violin string is usually silver or copper wound on gut or steel strings. The A and D strings are sold both as gut strings - the singing tone type and perishable - or as aluminum and silver wound, or gut and steel strings - the more brilliant, lasting string. Proponents of gut strings will expound their virtues, and wound-string addicts will do the same. The writer favors, for school, orchestra playing and home practice, fine-grade aluminum-wound A and D strings. There is less breakage and less temperature reaction in the wound string. The surface of the string is less fuzzy and more elastic to the touch when the fingers have become accustomed to it. The violin tone is fuller and can be very mellow. The



tendency of players to use a wound string too long, as it doesn't break but will go false with age, and buying cheap wound strings that emit a harsh, buzzing tone quality are disadvantages in the use of wound strings.

The director should order the strings he desires from the local shop or purchase them through the school. Wm. Lewis and Son, Chicago, make the Lewis Strings: Rao, Pieroni and Piastro Wondertone. Armours String Krafters sell the famous Concert Master strings, La Traviata, Il Trovatore, La Melodia, and La Boheme.

### Violin Strings and Prices

#### Grade A

#### Steel

Rao E Strings-----	\$1.20 per dozen
Piastro Wondertone-----	2.00 per dozen

#### Gut A's

Pierom Gold Ends-----	4.20 per dozen
Concert Master-----	3.00 per dozen

#### Wound A's

Concert Master - aluminum wound-----	.45 each
Rao - aluminum wound steel-----	.34 each
Joachim (Lewis String) - aluminum wound gut--	.40 each
Rao Gold Label - aluminum wound steel-----	.75 each

#### Wound D's

Concert Master - aluminum wound gut-----	.60 each
La Traviata - aluminum wound gut-----	.55 each
Rao - aluminum wound steel-----	.40 each
Rao Gold Label - aluminum wound steel-----	1.00 each

#### Wound G's

Concert Master - silver wound-----	1.00 each
La Traviata - silver wound-----	.90 each
Il Trovatore - silver wound-----	.60 each
Pieroni - silver wound gut-----	1.25 each
Rao Gold Label - silver wound steel-----	1.25 each

These prices are listed to give the new supervisor some idea of prices and grades of strings. Since Concert Master (Armour) strings represent a good average grade string, prices will be listed for viola, cello and bass. The reader can gauge the approximate prices of other strings by these.

#### Cello Strings

G Concert Master, silver plated wound-----	\$1.20	each
C Concert Master, silver plated wound-----	1.40	
D Concert Master, trued gut-----	.95	
A Concert Master, trued gut-----	.80	

#### Viola Strings

A Concert Master, aluminum wound-----	.50
D Trued Gut, aluminum wound-----	.55
G Concert Master, aluminum wound or silver plated wound-----	.50
C Concert Master, silver plated wound-----	.65
C Trued Gut, silver wound-----	1.00

#### Bass Strings

A Trued Gut, wound, Armour-----	2.60
D Trued Gut, wound, Armour-----	2.30
E Trued Gut, wound, Armour-----	3.00
G Trued Gut, Armour-----	1.70

A bottle of string oil can be bought for about twenty cents. It keeps strings in good condition.

A good cheap rosin available for violins is "Paganini" - \$1.30 a dozen. A better rosin, "Leon Bernardel", sells at \$3.50 per dozen. One of the best rosins on the market can be used by any stringed instrument, "A.B." Rosin, \$10.00 per dozen. "Lewis Imperial", \$5.30 a dozen, is an excellent bass rosin.

The best chinrests now being sold are of the "over-the-tail" style. These are provided with a deep cup, but rounded edges so there is a minimum of skin chafing. The "Perfection" chinrest sells at \$10.80 per dozen.

Although shoulder pads differ with individuals and beginners often make their own soft pillow-type pad, the latest good addition is the Kolitsch Shoulder Rest. This rest does not demand a raised left shoulder and fits across the back of the instrument without stopping the free tone vibrations. It is easily adjusted and sells for \$2.50 each.

Mutes of ebony are popular and low priced. Violin mutes are priced at \$1.92 a dozen, viola mutes \$3.00 a dozen, cello mutes \$3.20 a dozen, and bass mutes of ebony at \$1.30 each. Leather violin mutes are easy to handle and do not distort the tone. They sell for \$6.00 a dozen.

Tuners for wire E violin strings are \$1.80 a dozen. For cello A or D strings the tuners are \$1.00 each.

Pegs that are a real improvement over other models have been produced by William Lewis and Son in the "Caspari" pegs. Sold only in sets, made of rosewood, and permitting most exact tuning due to a concealed screw in the peg head, these are priced for violin at \$6.00 per set, viola, \$7.00, and cello, \$15.00 per set. They turn smoothly and will not stick. The thumb screw type full plate heads for basses with bronze gears sell at \$5.20 per set.

Violin bridges can be purchased from \$0.80 to \$5.00 a dozen depending on the quality of wood; viola bridges at \$2.40 a dozen, cello bridges from \$4.80 to \$11.50 a dozen, and bass bridges from \$14.40 to \$28.00 a dozen. Bridges will be professionally fitted for \$0.75 to \$1.00. Pegs are adjusted for thirty-five cents.

Stringed repair departments offer complete services for bows and instruments at listed prices. William Lewis and Son, Chicago, extend such a service to stringed instruments only and will forward such lists.

#### SELECTION OF INSTRUMENT

There is nothing standard about the stringed instruments except that violins are usually made to conform to the dimensions of the famed Stradivari or Guarneri models. These are the "flat" models without the highly arched top, and have an acceptably more beautiful tone.

The average student violin, really to be an asset to the player, should be priced at about \$25.00 new; \$35.00 for viola, new; \$50.00 for cello, new; and \$150.00 for a new bass. These estimates are, of course, arbitrary, and better instruments should be obtained whenever possible.

Sometimes dealers make special prices for complete outfits, including cases and accessories, that are well worth considering. In most cases, student outfits are not a good buy because the accessories and case are often setting the price. The instrument should be selected first and then the accessories thought of. The dealer will generally "make" a price anyway.

Contrary to general opinion, the second-hand violin or cello is not necessarily better than the new instrument. Many times dealers will set high prices on old instruments when their lifetime responsiveness and general worth are negligible. A good

instrument is improved by age and mellowing of wood, but an average violin grown old is still just an old instrument. Aluminum instruments are only practical as school basses. Laminated wood basses are replacing these.

#### POINTS TO BE REMEMBERED IN BUYING

1. There is no basis of judgment equal to that of the tone of the instrument itself. Try to secure a professional musician to play on the instrument and aid in selection.

2. An instrument will not sound better than its price nor its workmanship.

3. A highly glossy varnish does not necessarily indicate a good instrument. On the contrary, most polished varnishes are "hard" rather than "soft", as they should be to add tone to the instrument and preserve it.

4. Spruce and maple are mainly used in violin fronts and backs. The grain of the wood is the thing to notice.

5. The tones of the instrument should be evenly distributed throughout, without a break on any string or position in tone character.

6. The capacity of the instrument to respond indicates its value. To be able to "take it" is desirable.

7. A good instrument will transmit clearly rapid passages and produce negligible "whoof" in high positions.

Bows are usually made of pernambuco wood and strung with horsehair. They come in varying lengths and weights to suit

individual preferences. A good bow would contain a good grade wood-stick and horsehair, a well-curved stick-surface, resiliency, perfect balance, straightness from frog to tip, and would be of medium weight.

Students should select bows priced from \$5.00 to \$20.00 for violins. A good bow is an important item in tone production - rather a poor instrument and good bow, than a Stradivarius and a dollar bow. Cello bows for students range from \$10.00 to \$20.00. Viola bows from \$5.00 to \$20.00, and bass bows of either professional or French models from \$5.00 to \$20.00.

Bass cases can be obtained of whipcord from \$15.00 up. Cello bags range in price from \$8.00 up to cases in the \$100.00 class. Student viola cases at \$7.50 up are obtainable, and violin cases from \$6.00 to \$25.00 for beginners. Case covers for violins and violas are obtainable for about \$15.00.

#### TONE PRODUCTION ON STRINGS

The speed of the bow in relationship to the amount of pressure applied to it mainly determines the tone quality. Violinists and violists turn the hair slightly in toward the fingerboard so that the hair is contacted at a slant. Cellists, and bass players turn the hair toward the bridge. All exert forefinger pressure as the basis of good tone and depend upon the grade of bow for balance and response.

Stopping the strings with fingers does not affect the tone unless the vibrato is added. When a finger is placed on the string, it should not be raised until another one is down.

The higher the position on an instrument, the closer the bow must approach the bridge to maintain tone quality. As the positions are lower the bow can return to the middle of the string distance.

All moods in stringed literature are depicted partly through the manipulation of the bow. Long, evenly-pulled bows are prerogatives in developing a firm, mellow tone. The final picture of a string artist's tone is a composite one, but ability to control the bow can never be lacking in any good performance.

#### B. WOODWINDS

No single factor in the care of instruments is as important as cleanliness. The flute, first of the woodwind family, because it is usually a metal instrument, is easy to keep clean. A soft cloth, preferably of silk, to swab the dust and moisture out, and an occasional oiling of hinges are necessary to proper flute care. Springs and pads will need attention, and the head and foot joints should be oiled when there is difficulty in loosening them. Pupils should develop a sense of responsibility for the instrument in handling it carefully to prevent broken springs and hinges. Key oil with an applicator can be bought for fifteen cents and joint grease ( $\frac{1}{2}$  oz.) at the same price. Silver polish for flute can be obtained at thirty-five cents a jar, though it is better for experts to polish the flute.

Clarinets require a little more specialized care. The player should use a swab of chamois, with a weight attached, to clean out all moisture. In disjuncting the clarinet care

should be taken that keys are not grasped and broken and pads loosened. The sections should be turned not rocked loose. The bore of the instrument should be oiled about twice a year with a cloth or factory-made swab to preserve the wood unless the instrument is new, in which case oil absorption is much more frequent. Bore oil also sells for fifteen cents an ounce. Key mechanisms should be oiled about once a month. All moisture possible should be wiped off the reed after its use, and the mouthpiece swabbed out with a dry cloth. The reed is then placed back on the mouthpiece, and the cap added.

Pads come loose frequently on clarinets or are old and need replacing. Many band houses service and repad instruments at minimum cost.

If the teacher is proficient he can pry out the old pads, and, using shellac, place and set the new pads by heating and tying the keys in proper position while the shellac hardens.

When the keys on a woodwind instrument stick, due merely to some slight chemical change in the instrument itself, a small piece of wood or aluminum about an eighth of an inch thick placed against the bevel on a crossarm near the post and struck sharply, but not hard, will generally loosen the key. If it does not, the instrument should be sent away for repair.

Beginning clarinet students purchasing old and second-hand instruments should have them overhauled before using, as air escaping from leaky pads, etc., cause undue squeaks.

A complete clarinet repair kit can be purchased for \$5.50



complete from Selmer, Elkhart, Indiana. There are tools for recorking and repading instruments with directions.

Oboes are difficult instruments to repair, but require relatively little care, other than the swabbing out, with a special swab, of moisture and dust. A mere pin-point of oil on the end of an applicator is enough to keep the key hinges in good working condition. Raw linseed oil should be used on the wood a few times a year. The reed should be carefully handled, and all water blown out before it is placed in a reed case. Moisture from the instrument should never reach the pads, so pupils must be reminded to swab out after every playing.

The bassoon reed should be cared for in much the same manner as the oboe reed. The mouthpiece should be drained and washed occasionally in hot, soapy water. Three swabs are used for the three different sections of the bassoon. All repairs should be made by expert repairmen. The body and mechanism should be oiled occasionally.

The saxophone is kept clean by swabbing the inside and the mouthpiece and drying the reed. Cork joints should be kept oiled as well as the rest of the mechanism. Pads can be purchased that merely snap on at about \$2.35 a set.

Reeds for all woodwinds can be shaped to fit the particular mouthpiece by cutting or shaving. When a reed is too stiff, scrape lightly over the whole reed with a knife. Although soft reeds are best for beginners, they leave much to be desired in tone quality. If the upper tones are hard to blow,

the tip of the reed should be scraped, and if the lower tones are difficult to blow a little of the reed at the end of the lay should be scraped. If the reed is too soft, a little of it should be cut off the tip with a reed trimmer following the same bevel shape. Playing the reed determines at what thickness playing becomes easier and cutting ceases.

Most reeds must be soaked for some time before playing, especially oboe and bassoon reeds. Many players soak the reeds in bottles of water some ten minutes before playing. Dry reeds can be cracked easily by playing on them.

Reed cases are desirable because they hold the reed in a flat position and do not permit it to curl up as in a cardboard container. Reeds are often blamed for squeaky tones when the ligature is too tight or the reed is not properly placed on or in the mouthpiece. The Selmer Special Reed Case for clarinet reeds is ninety cents; reeds for tenor and baritone sax are one dollar and fifteen cents, and for alto and soprano sax, reeds are ninety cents. The celluloid plate holds the reeds flat. A Benscher reed case with glass surface sells for one dollar and seventy-five cents. Conn's Cases for Double Reeds are priced from three dollars for three oboe reeds to five dollars for six of them.

Selmer reeds are now made in five colors to eliminate confusion: (1.) yellow - soft, (2.) orange - medium soft, (3.) brown - medium, (4.) red - medium hard, and (5.) blue - hard. A dozen standard clarinet reeds are \$2.25; alto sax reeds are \$3.00 a dozen, and tenor sax reeds are \$3.75 per dozen. Oboe

and bassoon reeds are priced around \$1.35 each. Van Doren reeds and Vibrators are well known reeds, too.

Due to a new formula, Tonalin has been developed and used exclusively in a new Enduro Reed that will last indefinitely and does not need to be wet in order to be used. It can be clipped, shaved, and sandpapered like the ordinary reed and can be dipped in boiling water without injury. Time will prove its worth, and it promises to be a boon to the reed-player.

Mouthpieces play an all-important part in tone production. The length and width of the lay<sup>1</sup> greatly affect the tone quality, as does the tip<sup>2</sup> of the opening.

As a general rule, if the lay of the instrument is long and the facing narrow, a stiffer reed can be used than when the lay is either shorter or the facing more open. It is natural that the shorter the lay the more pressure it will take to spring the reed, and a softer reed is necessary.

Embouchures differ with the shape of the mouth and oral cavity and even the length of the teeth. That is why there are many different mouthpieces to suit individual differences. Young students without an embouchure can start on a standard mouthpiece and then change it as he understands his individual needs.

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<sup>1</sup>The lay is the length from the top of the mouthpiece opening to the U shape.

<sup>2</sup>The tip of the opening is the distance between top of mouthpiece and top of reed.

Correct lip position in clarinet playing includes: (1.) the under lip and upper lip drawn over the teeth, and (2.) the upper teeth of the top of the mouthpiece and the underlip folded over the teeth below. The latter position is generally preferred. When a facing or lay is long, less of the mouthpiece is placed in the mouth, and when it is short, the farther into the mouth it goes for proper production of tone, dependent upon the opening at the tip. Mr. Mel Webster<sup>3</sup> says that enough lip pressure should be applied to play "A, B<sup>b</sup>, B and C above staff with good tone quality," and most of the other clarinet tones will be clearly heard.

Hard rubber and crystal materials are used in mouthpieces. Those for clarinets and saxophones cover a wide price range. Standard pieces will probably be used by the beginners so a few prices are listed: Conn standard Steelay mouthpieces in any of seven lays can be bought for from \$5.00 to \$8.00; Selmer mouthpieces from \$8.00 to \$17.00, and Beuscher standard models from \$3.50 up. Crystal Clarinet mouthpieces sell for \$7.50.

A new ligature on the market for \$1.00 is the Selmer Magni-Tone. It permits full vibration of the reed and can not be tightened by screws to crush the reed and bruise the reed fibres.

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<sup>3</sup>Mel Webster, Mastering the Modern Clarinet. (Elkhart: Selmer, Inc.) pp. 8-9.

### C. BRASS INSTRUMENTS

Horns should be thoroughly cleansed with warm water and Ivory soap or baking soda about every week or two, and should have water run through them before playing. Working the valves at the same time and cleaning them with soap and water before the reapplication of new oil is advised. When valves stick, just dipping them in water or applying oil is helpful. No slides should be permitted to dry up, but all should be kept in good working order and properly greased with vaseline.

Valve springs can be replaced at minor cost, thirty-five cents a set, so it is not worthwhile trying to stretch them once they have lost tension. Mouthpieces should not be tapped with the hand when they are in position or they might get stuck, and the mouthpiece is often damaged by attempting to pry the mouthpiece loose. A repair man can remove it easily and quickly.

Slide trombones must be cleaned frequently, as the oil on the slides is a good dirt-catcher. Dirty slides can be cleansed by putting oil on the slides and working them until a cloth can easily wipe the dirt off. In case of corrosion some powdered pumice and oil can be used. Beuscher slide and valve oil for trombone is twenty-five cents. In cleaning the inside of slides be careful that the swab does not get stuck inside. All valves on brass instruments should be thoroughly cleaned and oiled. Trombones should be greased about every

two months.

Beuscher is making a new Duo-Cup cornet and trumpet mouthpiece with the deep inner cup for tone and a wider, shallower, outer cup for facility of playing. In silver it sells for \$4.00; in gold for \$6.00.

Ordinary cornet mouthpieces for student use range from \$2.00 up with mellophones and French horns priced the same. Trombone mouthpieces are \$2.50 up, as are baritone, E<sup>b</sup> Bass and BB<sup>b</sup> Bass. Selmer mouthpieces are priced from \$5.00 up, and Conn from \$3.00 up, including bakelite cup-mouthpieces for tender lips and Easy-Playing mouthpieces.

Music lyres are priced from \$0.60 for most instruments, to \$1.50 for bassoon; mouthpiece caps, from \$0.40 up for clarinet and saxophone; neck straps for saxophone and bassoon priced at about \$1.00; oboe swab-silk at \$0.50, and clarinet swabs from \$0.25 to \$0.60.

#### SELECTION OF WIND INSTRUMENT

Higher priced instruments contain such features as the tuning device and bottom mouthpiece key on Conn saxophones and the new rotary valves developed by Conn, plus de luxe equipment. Cavalier and Pan-American instruments are built for school use and are second grade, cheaper models.

When buying instruments the purchaser must bear in mind: (1.) the particular price field in which he is interested, (2.) the finish desired on the instrument, (3.) the special tone quality of

the instrument, without blurred or whoofing tones, (4.) the condition of the instrument, good spring, slide and valve action, workmanship and accuracy. Apply a smoke test to discover any possible leaks. There should be no dents. (5.) the use to which the instrument will be put (solo or orchestra use).

The following lists are taken from Conn catalogue lists as a guide to price ranges: saxophones in brass finish, clear lacquer, without case, E<sup>b</sup> alto, \$110.00; B<sup>b</sup> tenor, \$128.00; E<sup>b</sup> baritone, \$165.00; B<sup>b</sup> bass, \$235.00; E<sup>b</sup> soprano, \$107.50; C melody, \$115.00, all with cases extra. The B<sup>b</sup> Boehm system wood clarinets cost \$140.00 in the case; the metal E<sup>b</sup> clarinet is \$95.00 in the case; E<sup>b</sup> alto clarinet, \$90.00, and B<sup>b</sup> bass, \$175.00 without case. Flutes, nickel-plated, \$95.00; D<sup>b</sup> piccolos, \$60.00; cornets, brass or gold lacquer, \$117.50 with case; trombones in brass, nickel or chromium, \$147.00 in case; French horns in brass, nickel and gold, \$195.00; mellophone, \$92.50 without case, alto in E<sup>b</sup>, \$87.50 without case; euphonium in the same finish, \$205.00 without case, and BB<sup>b</sup> bass at \$330.00 without case.

Cases are moderately priced from \$6.00 for the piccolos through \$85.00 for the bass. Average clarinet and saxophone cases are priced from \$10.00 to \$15.00.

Instrument finishes are made of brass, nickel, gold or clear lacquered in the cheaper finishes, and satin silver, silver, satin gold, and burnished gold in better finishes. Most school instruments are nickel-plated or brass. Gold bells are found in

higher priced ranges.

Clarinets are made of wood, metal and ebonite with the wood producing the most beautiful tone. For school use metal and ebonite clarinets are excellent as they are much more durable. Boehm clarinets in metal can be purchased for \$95.00 with case, and in ebonite for \$90.00.

Never permit a student to purchase an instrument, especially a clarinet, without determining if it is a Boehm system. Albert systems are almost useless. Encourage at all times the purchase of the best instrument possible.

#### TONE PRODUCTION ON WINDS

Tones are produced on woodwinds through the vibration of a reed or air column set in motion by the buzzing lips or release of the tongue on the reeds. Oboe and bassoon players must be able to control the air-flow to a greater degree than other players. The ability of any wind artist to produce good tones is directly in proportion to his control of the cushions or lips, ability to produce a smooth, continuous body of air pressure, and proper timing of tongue releases. Although players have overcome natural handicaps in shape of mouth and teeth, the thin-lipped individual with good even teeth has a definite advantage. Bassoon players with large hands and a slightly receding lower lip are desired. All brass instrument players should be able to form a suitable buzzing sound with the lips before handling the instrument and attack with a "tu" sound. For higher tones lips should



be tightened and a "tee" sound used in attack except for French horn. Clarinets are generally played with a "tah" effect, except in high registers when "tee" is also used.

#### D. PERCUSSION INSTRUMENTS

Bass drums (14" x 34") must be tuned to some definite pitch with even tension all around. The teacher should tune the drums until the pupil is able to. Drums should always be loosened evenly after playing. Drummers should be free and flexible in striking and strike the drum a glancing blow, a little off center. Pupils often strike the drum directly on the center. Drum skins can be broken through this practice. A soft lamb's wool beater should be used, and the pupil's wrist should be relaxed and free. A stand of some sort, or support, is necessary. Scotch drums (12" x 30") are recommended for marching bands.

Snare drummers should be taught first to master the several strokes and rolls. The snare drum is tilted to the right, and its stand should be adjustable to the height of the person. The drum is placed a little to the left in position and close to the player so that when the drum sticks are forming right angles in position, the right arm is fully extended. Drums of wood shell are desirable; the skin should be struck a little off-center to the right. Control of the sticking is important at first, and not just speed. The whole process of sticking should be relaxed and free, not rigid. Snares should be tight enough to respond to skin vibrations and should always

be tightened even when shell is loosened.

Tympani and kettle drums are used only with orchestras or bands of near-symphonic proportions. Tympani are tuned to the tonic, and dominant tones: the smaller drum (25") taking the high note as indicated on the music, and the larger drum (28") taking the low one. The small drum is placed at the right of the player. The shell is struck about half-way between center and rim. Soft mallets are used and volume is gained through longer strokes. Strokes on tympani are separate and can be very effective in creating decrescendos and crescendoes.

Instruments must be tuned evenly all around, or rather each tightener must be turned to secure even tone. If the tone is even and another pitch is desired, two opposite tighteners may be turned to secure the pitch. Pedal-tuned tympani are most desirable, but an expensive item for the average school. The standard Pedal-Tuned Tympani made by Ludwig and Ludwig are priced at \$300.00, while Hand-Tuned Tympani sell for half, or \$150.00. Among other advantages, the pedal-tuned tympani insure pitch exactness. Sticks of lamb's wool sell for \$2.75 a pair, and a tuning pitch-pipe for \$1.00.

Cymbals of Turkish make, orchestra bells with chromatic range made of steel or aluminum, chimes with a range of an octave and a half, triangles of good quality, and Bell Lyra are necessary adjuncts to the band and orchestra.

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Literature from publishers that is free and worthwhile:

Musician's Manual. Beuscher Band Instrument Co., Elkhart, Ind. (Lists accessories, care of instruments, and the making of band instruments.)

Conn Band and Orchestra Instruments. C. G. Conn, Ltd., Elkhart, Ind. (Pictures on instrument manufacture, action of valves and keys, prices and accessories. List of repair services.)

Selmer Accessory Hand Book. Selmer, Elkhart, Ind. (An excellent guide for buying mouthpieces and diagnosing mouthpiece troubles. Prices on overhauling and repairs included.)

Selmer Pocket Showbook. Selmer, Inc., Elkhart, Ind. (Lists prices and finishes on all instruments.)

Saxophones and Woodwinds. C. G. Conn, Ltd., Elkhart, Ind. (Research done in perfection of instruments is pictured, and new devices are explained.)

Lewis' Violins, Violas, Cellos and Basses. (Pictures and lists of stringed instruments and complete accessories. History of development of strings. Interesting little anecdotes about them, repair service and recommendation.)

What's What in Mouthpieces. Factory Harry E. O'Brien, Indianapolis, Ind. (New material for clarinet and saxophone players on control of the instrument.)

Mastering the Modern Clarinet. Mel Webster, Selmer, Elkhart, Ind. (An excellent pamphlet for the clarinetist and/or teacher.)

The Tone Is the Thing. Mel Webster, Selmer, Elkhart, Ind. (Teachers and students alike can profit by this discussion of clarinet tone.)

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The Fundamentals of Modern Drumming. Ray C. Knapp, Ludwig and Ludwig, Chicago. (Every instrumental leader should read and incorporate these rolls and flams in snare-drum teaching.)

Fundamental Rudiments of Mallet Technique and Tympani Tuning Excerpts from Lesson Studies. Ray C. Knapp, Ludwig and Ludwig, Chicago, Ill. (Absolutely indispensable information.)

Marc Laberte Violins, Violas and Cellos. Mirecourt, France. (Beautiful photographs of stringed instruments, bow, and cases. Worth having for its pictorial value.)

## CHAPTER VIII

### INSTRUMENTATION

Unless the director is particularly lucky or favored by the Gods, he will spend the major part of his pedagogical life searching for available players and instruments. The instrumentation problem is always with us, it seems.

A few schools with leaders such as Claude Smith, of Evansville, have introduced a very complete instrumental program to the elementary schools; thus providing for full instrumentation in the high school bands and orchestras.

Mr. Smith uses, as do most larger, successful music systems, a complete testing program in the fifth grade when instrument study is undertaken. Students with the highest scores on several tests are begun on some melody band instrument. No child is discouraged if he desires to enter an instrumental class. The test records are only the foundation of the individual child's ability.

When children are ready to start the study of a major instrument his desires, physical capacities and shape of mouth, school record, music record, and the personal opinions of the teachers under whom he has worked are all taken into consideration. The system does not dictate the instrument the child must choose, but rather points out his opportunities for advancement in a section where instruments are needed, if he can handle it.

Many schools own all the instruments or at least a major portion of them. This permits all children of talent or ambition to play in the band regardless of financial status. It also insures complete instrumentation and, indirectly, greater effort on the part of the student to maintain his right to the instrument. There is an equality of grade of instruments when purchased by the school.

Some schools distribute the instruments free of charge to the pupils, making them responsible for any repairs. This is not a wise plan as instruments will often suffer from lack of repair or a bad job of it. Although it provides more work for the director, in the long run the musical organization will profit by renting the instrument at about \$1.00 a month or \$5.00 for the year to the students. Instruments will be better serviced when the school handles the repair, and the instrument is valued a little more by the student when he pays for it.

A written agreement between parent, pupil, and director provides for maximum care of the instrument and can be filed by the director for use in checking the condition of the instrument upon return, or loss, or damage. This agreement should include the name and address of pupil, the value of the instrument, condition, style, finish, factory number, complete list of attachments, and instrument name.

Most small schools own few, if any, instruments. The director in the small town should not underestimate the value

of school-owned instruments. Even though many students prefer to own their own flutes and clarinets, the heavier bass instruments, so necessary to full bands, must be purchased by the school, as costs are excessive for private ownership. A fund for the purchase of instruments should be set aside by the board, or the director should try some of the fund-raising ideas later listed. Sometimes appeals to local Elks, Rotary, and Lions clubs will result in action.

The school must own its own bass drum, snare drum, tympani, and cymbal. Tubas, or Sousaphones, baritones, mellophones, altos, string basses, and cellos should be school-owned, although some students prefer to own baritones, cellos, and mellophones of their own.

In a small system it is wise to encourage the child to buy his own instrument as soon as possible so that other students may begin on the school-owned one. The school fund should purchase a few of the less common instruments when the "musts" are completed. Two bassoons, oboes, and flutes, perhaps a French horn, a piccolo, a sarrusophone, a bass clarinet in Bb, and an alto in Eb would be used in the symphonic band style.

Standards of seating arrangements are generally agreed upon. The usual band seating arrangement is shown here.

Pan-American  
Chart

This arrangement is excellent and should be borne in mind at all times, but for the small school with barely enough clarinets for one side section, and a preponderance of brass on the other, it is up to the director to skillfully handle his instrumentation so that maximum balance is obtained. The process of educating the community to proper instrumentation is often a slow one, and, in the meantime, the band must make effective appearances.



Here is a suggested small band arrangement for about thirty-five pieces.

Pan-American Band Instrument and Case Company has prepared a complete instrumentation chart for band.\* For the band from twenty-five to fifty-six pieces the following instrumentation is suggested: 2 flutes, 1 E<sup>b</sup> clarinet, 8-15 B<sup>b</sup> clarinets, 1 alto clarinet, 2 bass clarinets, 1 oboe, 1 bassoon, 1 soprano saxophone, 1 mezzo soprano-saxophone, 3 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 1 bass saxophone, 4 B<sup>b</sup> cornets, 2 B<sup>b</sup> trumpets, 4 French horns (mellophones or altos), 2-3 trombones, 2 baritones, 1 E<sup>b</sup> tuba, 3 B<sup>b</sup> tubas, 2 string basses, 2 drummers, and 1 pair tympani.

Suggested seating arrangements for orchestras can

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\*See bibliography

generally be utilized even in small numbers as violins are usually abundant enough for two separate sections, first and second violins. Cellos are often seated as a section to the right.

Pan-American  
Chart

Strings can generally be provided for in this form. The wind group will in all probability be much smaller. For an orchestra of about thirty-five the following instrumentation is suggested: 7 first violins, 7 second violins, 4 violas, 4 cellos, 2 string basses, 1 flute, 1 oboe, 2 B<sup>b</sup> clarinets, 2 French horns or mellophones, 2 trumpets, 1 trombone, 1 Sou-saphone, 1 bass drum, and 1 snare drum. A Distribution of Minimum Instrumentation Chart showing how many players on each instrument should be maintained in each grade for full band instrumentation has been developed by Gerald Prescott. This is shown on page 38 of Getting Results With School Bands.\*

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\*See bibliography

The leader of the small group often finds music scored for instruments he does not have. In such cases, it is necessary to rewrite the part for an instrument with like tone quality if the clefs are different, or the part can be transferred, in some cases, directly to another instrument. Since beginning supervisor may not know what parts can be effectively substituted, the following suggestions are given:

1. Cello players can play trombone and bassoon parts, and vice versa.
2. Flutes can play D<sup>d</sup> piccolo parts by transposing a minor second down.
3. Oboes can play English horn parts by transposing up a perfect fifth.
4. English horns can read oboe parts by transposing a fifth lower, and E<sup>b</sup> saxophone parts by transposing a whole step lower.
5. B<sup>b</sup> soprano saxophones can read a cornet or clarinet part, and transpose to read oboe passages to re-enforce certain sections.
6. Contra bassoon can read a string bass or tuba part.
7. E<sup>b</sup> alto saxophones can read cello or bassoon parts as treble clef and add three sharps.
8. B<sup>b</sup> tenor saxophones can read baritone and trombone treble clef parts.
9. E<sup>b</sup> baritone saxophones can transpose the tuba or second bassoon parts up a major sixth.
10. B<sup>b</sup> bass saxophones can raise the tuba parts a major second or read the B<sup>b</sup> bass part, treble clef.
11. Fleugel horns can read cornet parts.
12. Treble clef trombone can read B<sup>b</sup> trumpet parts.

13. French horns and mellophones are used interchangeably.
14. Baritones in bass clef can read trombone parts or any concert-pitch instrument part. Can substitute for cello in string sections. In treble B<sup>b</sup> clef the baritone can read trumpet or other B<sup>b</sup> parts.
15. Both E<sup>b</sup> bass and BB<sup>b</sup> bass can read string bass parts.

#### FUND-RAISING HINTS FOR INCREASING MUSICAL BANK ACCOUNTS

The new director should always try to reach the school board and trustees first in securing a music fund in order to save precious time in organizing benefits, and to make them realize where their responsibility lies. If this avenue fails, invite the parents to participate in a band-boosters' program, explaining the need for new instruments, uniforms, or music. Plan the proceedings carefully and attempt to make them feel as if each is responsible for the success of the program. Advertise the meetings widely and remember that the success of the venture depends upon the encouragement you receive from them.

Never exclude the instrumental players from these meetings. Their enthusiasm is highly important. If instruments or uniforms must be secured, do not hesitate to appeal strongly and effectively.

One director, seeking a new drum, marched the band through the town with placards, a few instruments and a badly-torn bass drum in a conspicuous position.

Another suppliant for more band uniforms sent all players

out in the sparse equipment available, for a concert: some in old caps, or uniform coats, or separate trousers and some in street clother. Uniforms were quickly secured.

A successful young director once said that his new band building was secured by permitting the students to practice in the only places available: in halls, cloak-rooms, and even dressing rooms strategically near other classrooms.

The pioneer music directors have secured their cherished positions through honest effort and ingenuity. Administrators are still loath in many places to provide adequately for music. The new director should utilize the standard sources of income and add new ones of his choosing.

Standard methods of raising funds include: concerts at an admission price with students responsible for the sale of so many tickets and "band-boosters" likewise; selling "sponsor space" on band programs; advertising on basketball programs; sponsoring a show, a bridge, a cake sale or a rummage sale; staging a carnival, a frolic, an operetta, or a faculty play; having an amusing ball game, a festival, a bingo contest, a dance, a penny supper; or raffling money or turkeys; seeking "dollar" donations or selling candy, stickers, pencils or knick-knacks at ball games. Such regular sources of revenue as a percentage of the athletic fund receipts, or donations from P. T. A. or the Lions Club are necessary contributions to the instrumental fund.

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Musical Instruments for the Modern Band and Orchestra. Pan American Band Instrument and Case Co., Elkhart, Indiana. (Large chart of instruments of every family, suggested instrumentation and seating arrangements.)

Band and Orchestra Guide. Pan American Band Instrument and Case Co., Elkhart, Indiana. (A complete instrumental hand guide. The most practical guide available.)

Instruments of the Band. York Band Instrument Co., Grand Rapids, Michigan. (Good Material in tone-production.)

## CHAPTER IX

### REHEARSAL POINTERS AND DIRECTING HINTS

There is scarcely another period during the school day that is as eagerly anticipated by the student as the music rehearsal hour, whether it be for band, orchestra, or choral groups if the director has the personality that saves a "good thing" from becoming pandemonium. This period is the only one in which each child expresses himself audibly in an individual fashion while producing a part that contributes to an enviable whole. The sheer physical pleasure derived from playing or singing, and the freedom to express emotions without savoring criticism are boons to the child that the director is hardly aware of. Faced with a thousand minor details, the director is more likely than not to ruin a good rehearsal by worrying about that flat clarinet, or a missing part. But rehearsal time must be provided for like the decks of the ship--everything cleared for action including squeaky mouthpieces and broken springs. The individual instrument problems should be tended to at any time possible other than at the rehearsal. From the instant the director enters the room there is nothing there but a composer's work, a performing body to be sympathetically trained, and the personality of the director himself.

There is an impersonality about great performing groups that the director would do well to notice. Each individual player, however, is achieving maximum satisfaction in the

separate performance of his instrument. A few well-defined rules, set-up to be as "fool proof" as possible, and a demand for strict adherence to these will do more to improve the rehearsal period than anything else. Students can be thrilled by the "getting to work" aspect of music. The real enthusiasm engendered during rehearsal comes from "sinking the teeth into a passage", mutually working on it, and mutually solving it. No one appreciates a good performance by the group more than they themselves. Genuine enjoyment can not be long fostered over inane remarks or clever snatch tunes. The rehearsal hour should signify work in the best sense of the word.

Every organization should have a librarian who is responsible for the collecting and passing out of music.

Pocket folders for instrumental music are advisable, and a card with the name of the instrument at the top, a place for the date, and name of the player should be placed in each so that students may "sign out" for the complete folder and leave the card on the stand if they desire to practice outside. The librarian should indicate on the inner left-hand flap of the folder the names of all the music placed therein. Folders should be brought to the librarian for "checking in" before rehearsal begins.

Each folder should have a designated number given it starting it with (1.) piccolo in C, (2.) First flute in C, (3.) Second flute in C, etc. Numbers should be placed on



gummed labels beside the instrument label to facilitate location.

Players should enter the rehearsal room where racks and chairs are already set up. Many times the director has some other class immediately preceding the rehearsal period. In that case, a member who has an off-hour should "set-up" the orchestra or band and could receive some credit or recognition, as the librarian does for his duties.

Reed players should begin to soak their reeds as soon as they have entered the room, and brass players can warm-up the instrument by blowing warm air into it, or playing softly. String players should tune to piano "A" first, or if piano is not being used, to the oboe or clarinet tone as indicated by the director. Tuning-bars are excellent for checking tones, and the lead-man in each section can see that his group tunes to the bar. Bars retail at about \$6.00.

Students should feel free to play on entering the room, but loud, explosive, attention-getting noises should not be tolerated. Cases should be placed against the wall and well out of the path of the players.

The program for the day's rehearsal should be listed on the board completely. If the music is not in order in the folders, time will be saved by placing it in order at the beginning of rehearsal. A calendar of concert appearances and programs should also be listed on the board.

As soon as the director steps into place, all tuning and talking must cease. Roll call can become a matter of seconds in a large organization if each section leader in progressive order answers "all here" or gives the name of the absentee.

Absences should become a matter of student responsibility with an understanding of credit given for so many attendances and a loss of so much for each unexcused absence. The excuses are handed to the director on return to the band with the reasons written upon them. Unless sickness or death is confirmed by the parent in writing, the player remains unexcused. After so many rehearsals are missed the player is automatically dropped from the organization.

This method is effective with large musical organizations, but would have to be modified somewhat for beginning groups. There is more personal attention given the player in the beginner's group, and in a small school where music is not yet quite acceptable, arbitrary judgments become personal ones, and the band or orchestra can totally disintegrate. At the first meeting the director would do well to explain the problems confronting them and let them set up their own rules and regulations.

After the roll call the group should prepare to play some long tone tuning-up exercises and scales, carefully adjusting to group pitch. Instruments should retune then, one section at a time, as indicated by the director.

The rehearsal should consist of: (1.) a familiar light number, (2.) some short sight-reading material, (3.) the number to be worked on, (4.) a number recently perfected, and (5.) a number of the students' choice. Sectional rehearsals should be called to their attention, certain weak spots in the new work's performance to be practiced on, and praise for some performer, instrument, performance or group. At the beginning of the rehearsal the director may well take time out to urge attendance of some musical show or concert, the reading of a new book, or an approaching radio program of value. Students should be encouraged to watch for materials on soloists and organizations.

Directors often err through too much explanation of a number and too little playing. Some numbers can be played for the group on the victrola, and some need no explanation. At other times explanation is the only possible means of transmitting what is desired in performance.

When the group is laboring over some technical difficulty, almost to the point of boredom, the director by exhibiting a little humor may save an otherwise bad rehearsal.

The personality of the director is all important. It must attract the student and yet be able to discipline him. Students like to feel many times that they are working for the teacher. When this spirit prevails, there is remarkable pliancy of the group to the director's every motion. The

group should learn to understand the director's motions as though he were speaking to them. In rehearsal he can talk; but the concert is merely the reading and recognition of the signs of the conductor's stick or hands.

A good rule for directors to remember is that motions that are florid and unnecessary say nothing and tend only to disturb. If the director has done a good job in rehearsal his gestures in concert need not be grotesque. Directing, like speech, must be forceful, direct, and simple to gain response.

The left arm should not aimlessly follow the metric right arm. The latter should mark rhythms, and the former create dynamics. The director is in the position of an organist pulling stops; if they are correctly balanced a beautiful tone issues forth--if not, roar and noise.

The director of the choral group is facing a slightly different problem. Contrary to general belief, there are very definite differences between instrumental and vocal directing. In directing instrumental groups, the instrument is something apart to be dealt with. In vocal groups the instrument is "human" and responds quickly. The relationship between group and conductor is very close, and the left hand is used much more freely in choral conducting. It is not enough that the director "beat" the time; he must also indicate the exact attack and release of each phrase, each innuendo, and even the

type of tone quality required. Not all of this can be accomplished by the hands. The face must express the mood and character of the number too.

The style of the beat can be greatly varied and improved upon in conducting choruses as their ability to react to many varying styles bespeaks possibilities. Although dynamics are largely indicated by the left hand, proper breathing spaces and instructions and warnings on shifting intonation can be made. The orchestra conductor strides ahead and leads the instruments; the choral conductor is never ahead but always pulling his group with him. Vocal attack is almost immediate.

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## CHAPTER X

### JUNIOR HIGH SCHOOL MUSIC

The supervisor of junior high school music handles one of the most interesting periods of student musical growth. Pupils have reached a point of maturity that permits allusions to adult life and musical functions, that are valuable. The junior high school music class provides unusual opportunity for an intelligent teacher. Technical skills are relatively well-developed by this period, and new skills are such that mastery insures fuller harmonizations and an ability to read music of superior character. There is no other age as responsive to music as the adolescent period.

The general music course usually includes whatever the specific teacher desires to teach. Courses in general music for junior high school should include: (1) The review and clarification of technical acquisitions in the grades; (2) the further mastery of music notation and theory; (3) the expansion of the vocal repertoire; (4) familiarity with the great instrumental classics and old song favorites; (5) study of the history and development of the vocal aspect of literature (opera) and the history and development of instrumental music; (6) some of the physical aspects of music; (7) the development of sight-reading skills; (8) the opportunity to enjoy good music and recordings; (9) a knowledge of the lives and

compositions of great composers; (10) a little study of musical form; (11) familiarity with the instruments of the band and orchestra and their particular tone qualities; (12) some knowledge of the historical background of modern instruments; (13) some simple creative writing--both for instruments and voices; (14) an opportunity for solo performance; (15) an opportunity for ensemble performance; (16) the bases of good tone-quality; (17) an incentive for more complete music readings; (18) knowledge of great performers, their instruments, contributions and personalities, and (19) listings of current radio, stage, screen and concert performances of interest to the student.

The instrumental program is in progress by the time the student reaches the junior high school, and many of the larger instruments are taken up at this time. During the 7th, 8th, and 9th grades most of the string bass, cello, sousaphone, and bassoon players are recruited. Often members of bands and orchestras become nuisances in general music classes as they are so much more advanced than other students.

General music classes should be compulsory and meet about three times in a week in fifty-minute periods. Some educators advocate permitting the less talented or near-monotone student to spend his time in the study-hall as they often present a discipline problem. It would be much better if the pupil could be interested in one of the many phases of music



and gain his appreciation of it not through the oral but through reading and reporting in historical aspects, or writing etc. All children have musical talent, though the degree of it varies greatly.

Every music room should include a large bulletin board for display purposes, adequate blackboard space for the class to use, a staff-liner, each \$ .35, a cabinet, preferably a filing cabinet, for music--instrumental and vocal--and pictures, etc, a record cabinet, a good victrola and radio, large lockers for storage of instruments, shelves for music texts and supplementary books, a good piano, movable arm-chair seats, good lighting facilities and a moderate temperature that can be maintained with little variance over night.

Proper lighting is extremely important. Notes in music are small and the eye must catch each one. Eye-strain among seniors in music is common. The teacher can do much to preserve the eyes by insisting that the music room be selected partly on its window space, position in the building, and the type of lighting available. Indirect lighting is desirable.

School phonographs and radios should be purchased with the understanding that they are good tone-reproducing agencies. No class will ever appreciate music if it is played on an inferior victrola. Electric attachments of players to radios are popular now and can be purchased for about \$7.50, without the small cabinet, to \$40 with it. Some companies manufacture

a player-attachable victrola especially for school use retailing at about \$59. Though many inexpensive players are good, the player should have protection from dust and shock, and the built-in solidity of the cabinet style is best. Most of these are table models and profit somewhat in tone by the wood cabinet. The grade and size of radio through which the victrola plays, the loud-speaker size and the shape of the chamber all affect the tone. The best instrument to buy is that which distorts the tone the least, and is free in response.

Hand-cranked victrolas, though not in favour now, often do an excellent job of reproduction. Wise teachers can make good buys by picking up a fine instrument for a song and repainting it. Combination radios and phonographs are desirable in large, expensive cabinets. In table models the tone chamber and loud speakers are not large enough. Purchases from any of the standard reliable companies such as Victor are advised. Good needles should be used, sapphire needles in a free pick-up and chromium in a stiffer system. Cactus needles are easy on records.

Text-books are listed in chapter one, suitable vocal music in chapter six, and instrumental materials are listed in the first five.

The one great single problem, in the junior high school is care and placement of the adolescent voice. Although older theories stress the need for giving the voice a complete rest during adolescence so that it is not ruined through singing.

Most supervisors know that when properly handled there is no need for sacrificing the pleasures of singing--since the adolescent will sing outside of school anyway--but rather to utilize the varying tones of the voice to their natural capacity in light singing style will prevent the "break" in the voice that is the result of strained and forced tones. Parts assigned in singing should be frequently changed to meet the fluctuation in the adolescent's voice.

Most young children are sopranos. Girl's voices lower many times to alto quality. A voice is never "set" before the sixteenth year, and not often then.

Boy sopranos produce the most beautiful tones right before the change in the voice occurs. There is a brilliant, tense tone quality to it that is later greatly mellowed.

In assigning a part to an adolescent the first criteria of selection is the ease of singing within the range, and secondly the tone quality used. Many girls singing alto have truly soprano tone quality and are therefore never true altos. No young girl, below 18 years, should be assigned an alto-tenor part.

The alto-tenor part was devised as the intermediate adolescent boy's part. Most high school and junior high school music contains an alto-tenor part. The "break" in the boy's voice can usually be avoided by permitting the boy to sing the parts suitable to his range, and not just low parts and chest

tones because he is a boy. If an occasional "break" does occur, an actual strained throat condition, complete rest is advocated.

In arranging the 7th and 8th grade choral group the sopranos should be placed at the extreme left of the director, the alto-tenors next, then the altos, and bases. Young teachers should not be surprised to find pupils whose ranges are so indefinite that they seem to fit nowhere. A few surprisingly high tones and some very low ones in the alto singer are disconcerting. However a wide range of tones indicate the superior voice.

At all times pupils should assume correct posture; they should breathe from the diaphragm and not the chest. Singing during adolescence should not be boisterous and the diction of the group should be corrected and used to indicate the meaning of the song.

Most singing should be performed with rounded lips and relaxed jaws and the pupil himself should be taught to value light singing. The pianissimo is very effective with choral groups.

Most adolescent voice ranges are very limited. Some voices only contain two or three true notes and superior ones over ten. Some familiar song should be used in the testing of voices for the assignment of parts such as, "America."

Voice ranges for sopranos are from about E, first line

on the staff to G, first added line above. Boys and girls are not distinguished herein, as some boys should be singing soprano parts while some girls can almost be alto-tenors. Altos sing from B below the staff to top space E. Tenors read from "e" or "f" in the bass staff to A or B in the soprano; alto-tenors anywhere from G or A below the staff to "G" on it. Boy basses representing the changed voice often are a rarity in junior high school. Range is usually uniform from "A" first space in the bass clef to "E" above the staff.

The character of the tone should be definite indication of the part the pupil sings, though there are very few "genuine" boy tenors in tone quality. Singing scales in a light voice, mezzovoce, with some neutral tone such as "la" or "mah", expanding around the waist in breathing and permitting the breath to flow slowly and evenly from the mouth help form a good choral tone. Exercises of this sort, occasionally, from a good vocal method will do away with some of the noisy singing of junior high school groups.

One of the best methods for permitting children to bear the difference between their usual singing and trained singing is to permit them to sing "America," during an early rehearsal. All of the cracks and strained tones stand out when sung so lustily. Then instruct them in the art of light singing for a few minutes. The resultant tone is surprising in quality to them.

Reading the bass clef, recognizing rather intricate

rhythms, singing all chromatic tones easily and developing the ability to carry a harmony part successfully are skills necessary to junior high school singing. Sight-reading ability should be developed, and some special texts are now available.

History and appreciation should be taught in carefully planned units by the teacher, with students preparing notebooks. Pictures, stories, home-made instruments, writing original poetry and setting it to music, reading books contemporary to the period and utilizing everything possible to illustrate a unit and make it interesting should be included.

Music Integration in the Junior High School is a book that has complete units developed, including the records, pictures, integration with other school subjects and selected readings.

Junior high schools often present operettas or pageants. Any Gilbert or Sullivan operetta presents materials of interest to school children. The pupils should take some part in the selection of the operetta. The teacher should bear in mind the number of leading voices available, the costumes and stage facilities as well as the approximate difficulty of the number.

Here are some available for junior high production.

1. Galloping Ghost, Ira Wilson. Stage guide, \$1.00, Orch. \$1.00 per part and score (15) \$1.00 per month. (3 acts)
2. Bits O'Blarney, Carrington. Stage guide, \$1.00, orch. (rental) \$5.00 for 60 days, score (12) \$1.00. (2 acts)

3. Mikado, Gilbert and Sullivan. Score (16) \$ .60  
1 hour (2 acts) long. (Or in 2 other arrangements)
4. Miss Cherry Blossom, Hodge. Stage guide, \$1.00,  
orchestra rental \$10.00 per month; score (15)  
\$1.00. (3 acts--4 part chorus)
5. Pinafore, Gilbert and Sullivan. Stage guide, rental  
\$5.00 orchestra rental \$10.00 per month. Score  
(15) \$1.00. (2 acts)
6. Gypsy Rover, Hodge. Stage guide, \$1.00, orchestra  
(rental) \$10.00 per month, score (15) \$1.00.

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All of the standard basic music texts for junior high school work, and the separate appreciation texts have material available to the teacher.



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Waln, George, "Acoustics of the Music Room". Educational Music Magazine. January-February, 1938.

## FREE MATERIALS

## Charts

Cup Mouthpiece Fingering Charts 6" x 10"  
Pan American Band Instrument and Case  
Co., Elkhart, Indiana.

Wall Fingering Charts 22" x 30" Pan Amer-  
ican Band Instrument and Case Co., El-  
khart, Indiana.

Chart of Band and Orchestra Instruments 27" x  
40" Frank Holton and Co., Elkhart, Wis-  
consin.

Instrument Picture Broadside 25" x 38" Pan  
American Band Instrument and Case Co.,  
Elkhart, Indiana.

Posture Chart 25" x 38" Pan American Band  
Instrument and Case Co., Elkhart, Ind.

Saxophone and Woodwind Instrument Chart 19"  
x 25" (and individual) Saxophone and  
Woodwind Instrument Fingering Charts  
6" x 10" Pan American Band Instrument  
Co., Elkhart, Indiana.

Wall Fingering Charts 22" x 30" (and indiv-  
idual) Cup Mouthpiece Fingering Charts  
6" x 10" Pan American Band Instrument  
and Case Co., Elkhart, Indiana.

## MISCELLANEOUS

Musical Instruments and the Masters \$ .10, Pan American Band Instrument and Case Co., Elkhart, Indiana.

Conn Music Folios, 12" x 15", C. G. Conn Co., Elkhart, Indiana (pictures of instruments and combinations).

Beuscher Music-Holders, \$ .05, 12" x 15", Beuscher Band Instrument Co., Elkhart, Indiana, (pictures of playing positions and instruments, a folio).

Stars and Stripes Forever, Original Manuscript Fascimile, C. G. Conn Co., Elkhart, Indiana.

The Baton--A Music Education Magazine, Pan American Band Instrument and Case Co., Elkhart, Indiana.

CHAPTER XI  
GRADE SCHOOL MUSIC

It is an invaluable experience to teach music to grade school children. There is nothing that will as clearly indicate the deficiencies or special attributes of the teacher's personality as training very young children. The attitude in the classroom must be greatly different from that on the junior or senior high school levels. One of the most difficult problems for young supervisors to master, from the teacher aspect, is the realization of the immaturity and utter personal dependence of the grade school child. The child's only musical experience up until the fourth grade is teacher-provided. Of late, rhythm and melody band experience is being added, but there is still reason to believe that many children dislike or "hate" music because of the personality of that all-important music teacher. Supervisors would do well to remember that their appearance before a class elicits not only reactions to him as a person, but also as a symbol of the subject which he is teaching. In other subjects perhaps the work itself may fascinate a child, but in grade music the child learns mainly by rote.

Rote songs should be sung with a high degree of musical expression and feeling. The child's first musical experience can be a satisfactory emotional one if the teacher has a pleasing, expressive voice. Rote songs are taught all the way through

the grades, although the percentage of reading songs increases progressively. Any good text discusses thoroughly in the teacher's manual the correct method of teaching a rote song. The accepted method is for the teacher to sing the song as best she can, twice through, then discuss the story in the song, always singing the words. Then the teacher sings the first phrase and the children sing it; the teacher sings the second phrase and the children imitate. Then the teacher sings the first and second phrases, which the children imitate. The teacher then begins the third phrase, and the children continue in like manner. Finally the teacher sings the whole song, and children imitate. After a song is learned, it should be repeated several times and sung during the next class period near the first of the hour. Rote songs should be sung with a little artifice, such as an actor might employ, to sustain the interest of the child.

Listening is another feature of grade school music that can be fostered early and is of vital importance to musical experience. Grade school children do not have to listen to Beethoven Symphonies in order to learn to appreciate music. Many recording companies, realizing school needs, produced the "children's classics" with a good soloist or orchestra recording it. The listening period must comprise five or ten minutes of genuine enjoyment for little folks.

A child with genuine music talent will appreciate the

beauties of timbre in orchestral instruments, melody lines in music, and rhythmic variations without realizing it. Dalcroze believes that the child who is appreciative of these responses, even though he cannot carry a melody alone in the first few grades, has a much better chance to become a musician than the child who merely sings imitative phrases correctly.

Rhythmic response to music is natural and spontaneous to young children. The teacher should permit individual interpretations through bodily motions of certain songs. The selection of songs permitting rhythmic activity and those demanding "listening" appreciation is dependent upon the teacher's developed taste in music. Certain music is almost desecrated by bodily activity.

Almost all singing in the first grade is done as a unit, although a bright boy or girl desirous of solo performance should be encouraged. One of the aims of first year music should be the development of the ability to sing alone. Children should always use a light head tone.

The basis for scales are taught in little tunes in the first grade. Children best able to imitate tones should be seated in the rear of the room. First grade music should provide the child with a certain repertoire of songs.

Second grade work must extend this repertoire and further encourage individual singing. Children who are so-called monotones should be given special attention. Sometimes tonally-

unaware children who are classed as monotones can be introduced to a vocal range by forming a sort of ascending and descending loose "wail". A child will oftentimes distinguish higher tones when he hears a succession of them sung rapidly upward, rather than a high tone on a fixed level that he is not even sure how to utilize his vocal chords to reach. There are a mere handful of monotones in any school, and many children condemned to such a category are merely without previous singing experience, or are suffering from some emotional handicap.

Rote songs are sung with the books open, as observation songs in the second grade, and a few simple instructions on music theory are introduced. Rote songs are sung with a neutral syllable while watching the notes in the book, and finally sung syllabically in imitation of the teacher while watching the book.

A new song with similar phrases can now be introduced. The children read similar phrases in each throughout the song. The more phrases the child learns by rote, the more new songs he can sing by note. (That is the important factor in teaching sequences; they provide such extensive background for reading music.)

In the third grade the same procedures must be followed as in the preceding grade. Rote singing, rhythmic response, and creative expression are continued. Tone quality and individual ability to sing alone are given marked attention. In the third grade the actual reading work is begun. The acquisition



of music skills is all-important in this grade and should provide satisfaction to the child. Hollis Dann texts provide good material for teaching of musical theory. When the class has sung a song and encountered difficulty in a certain spot, that spot should be isolated, sung with neutral syllables, sung with regular syllables, and placed for illustration on the blackboard. The observation of any new problem is important, as children are eye-minded.

The new problem in the fourth grade is that of two-part singing. The introduction of it provides a great deal of amusement to fourth-graders. Rounds are a source of constant amusement and the competitive spirit fostered, if it does not interfere with good tone quality, enables the student to carry his part better. The child should be able to transfer some of the writing done at the board to his own notebook. If the class has had previous good instruction in the third and second grades, it should know by the end of the fourth year: key signatures, pitch names, rules for finding "do", minor mode, rounds, and the dotted quarter eighth combinations.

In teaching key signatures, the staff should be written on the board with proper locations of sharps and flats, and high and low "do's". Students should be forced to locate the sharps, flats, and "do" frequently to learn them. Rules about calling the last flat "fa" and counting up or down to "do", and calling the last sharp "ti"-following the same procedure- should be taught.

In teaching staff names such devices as E/very G/ood B/oy D/oes F/ine for lines, and F A C E for the spaces aid the pupil in memory work.

Rounds should be taught first as unison songs and then in the several sections. In singing two parts, chords that are sustained should be used as introductory material with students checking tones before proceeding to quicker rhythms. If music texts provided material of this sort so that the reading of two parts would be cumulative rather than abrupt, much of the difficulty would be deleted. There must be definite training in faster reading of unison songs in the fourth grade, as many fifth grade songs are quite difficult.<sup>1</sup>

In the fifth grade, study of chromatics, six-eight measure, minor melodies and some ability at reading two-part songs and singing them in small groups should be developed. Eighth note and sixteenth note combinations should be taught according to the manual's special instructions.

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<sup>1</sup>Most authors of basal texts provide music that is too difficult from the second grade to the eighth. Music theory is a difficult subject for the child mind to grasp, and only superior children are grasping it. There are few texts that advance slowly enough for the child to comprehend, except at the first. Reading problems pile up fast and furiously thereafter. If sight-reading is to be developed, then there must be more concentration on it than a few minutes here and there. Perhaps a complete year in the fifth grade devoted just to musical theory, similar to and graded like a band program, would be the solution. That year would provide direct appreciation of music through development of skills.

Sixth grade study should include more advanced creative expression, music reading, writing, and singing of unison, two and three part songs, and more work on minor and chromatic melodies.

The third part should be introduced in the same way as the second part, with the students attempting to complete a song despite its difficulties. The triplet should be introduced, and sixteenth notes, too, through some familiar song containing them.

Units should be planned for all grade school music with the teacher incorporating songs from the text, illustrative materials, records, creative music written by the children or the making of instruments, etc. There is plenty of opportunity for the teacher to use her creative intelligence in planning units.

The piano should be used throughout the grades to provide harmony, but never when children are learning a song, as too many vital spots are "glossed over" when piano is used.

Creative music "per ipse" is often an enigma to young teachers, who have little idea as to its relationship to music and the proper method of teaching it. Music-writing is like the writing of literature; it cannot be attempted unless enough background for understanding its idiom has been assimilated. The creating of anything is dependent upon knowledge gathered from many sources and analysed from a personal standpoint, and

that is all the individual or class does in creating a song. They draw upon the melodies and phrases they have heard and present them in a slightly new aspect. The actual notational writing of music must be done for the child by the teacher, but the average or superior third, fourth, and fifth grade child has heard and responded to enough melodies from his texts that he can create a melody somewhat similar. The interesting thing about creative song writing by children is that it is so good; but melody response is as natural as poetical response and creative dancing to children. All God's children respond to melody, rhythm, and emotional qualities.

The teacher's duty in creative music is to provide the child with background for the number desired through songs, records, and stories. Sometimes children will write the text of the song in rhythmic poetic style. The teacher helps to provide the proper "mood" and records the music on the board in proper key and rhythm. The child who sings the first phrase will probably set the key. If it is too high or too low for the class, they will soon suggest changing it. The chances are that the student will naturally choose an appropriate key in singing within the range of his own voice. The teacher should guide and suggest, not write the melody for the class. An advanced seventh or eighth grade class can harmonize the tune.

The grade school should develop in children proper

audience attitudes from the first grade on up. Performances by pupils themselves will tend to make them sympathetic to the performer. Adults and children alike who are poor listeners and become nuisances at concerts are invariable non-performers. As a rule, when a child plays an instrument or even sings before the class or assembly, he becomes a defender of the soloist or orchestra. That responsibility of appearing in some role before the public is an excellent one and something which every child should experience, if only as "tail-end" second violinist. Just as creative writing inspires respect for the magnitude and beauty of the symphonic composer's work, so creating music through or on an instrument inspires respect for the great artists and symphonies. It may be that one reason America has developed no great symphonic composers but has produced several excellent literary men, is that the reading of great literature in schools and practice in writing are common, but until recently no such thing as music appreciation using the master-works and creative music-writing has existed.

The best work on creative literature and music is being compiled by Satis N. Coleman.<sup>2</sup>

Grade school operettas are popular, and teachers and pupils should experience the co-operative work and satisfaction of good production. Pupils will have experience in working

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<sup>2</sup>See bibliography

on music to the point of perfection, and many children will be given opportunity to perform.

Here are some suggested operettas:

1. Cinderella's Slipper--Grant-Schaefer. 2 settings, score (10)--\$0.75
2. Snow White and the Seven Dwarfs--Root. 3 acts, score (5)--\$0.75
3. Little Black Sambo--Cross. Score (6), \$0.80, 3 acts
4. Polly Make Believe--Christopher-Grant-Schaefer, score (10)--\$0.75.
5. Tom Sawyer--Grant-Schaefer. Score (10)--\$0.75. 2 acts

Instrumental work begins in the first grade with the rhythm band. These bands are excellent teaching devices and fine for rhythmic expression; however, too many schools are making them appear so frequently because their youth is appealing, that the teacher has little time left for teaching anything else. This is a situation which must be remedied.

Although the various instruments can be bought separately, it is wisest to choose one of the manufacturer's outfits that can be bought at some saving. The xylophone will have to be purchased separately for about \$4.00. Complete rhythm outfits can be purchased for from \$5.50 to \$26.50, dependent upon the number of pieces. Manuals for organization of rhythm bands can be obtained. Rhythm Band Series, Manual,

Votaw-Laederach-Mannheimer, at \$1.00, is one of the best.

Near the middle of the third year most classes in melody band instruments are begun. Melody bands have a definite educational value, as students must read simple music in order to play them. They are a boon to the teaching of musical theory and provide interesting instrumental training on a technically easy instrument. Melody band concerts are interesting and melodious.

The fluteolet, \$1.25, is a straight-fingered instrument with nice tone quality; the Calura flute can be purchased anywhere in a cheaper, less durable form for \$0.25 with a special method. The clarolet, \$2.00, (standard) is built similar to a clarinet with mouthpiece, bell and thumb-rest similar. The saxoflute could be well-used by fourth-graders. It is built of brass tubing, and uses Boehm fingering for saxophone. It plays chromatics by using the thumb key and has an adjustable tuning barrel, \$4.50. The tonette is a composition type instrument widely used, \$1.00. Its fingering system is simple, and it has a good accompanying method. Fundamental Band Playing Saxette Co. It stays in tune. It has no keys and ensures technical mastery. Half steps can be produced by partially covering holes. The Amon Recorder, \$2.50, is an excellent instrument with lovely tone quality.

The DeLuxe Clarolet has a mouthpiece like and is tongued like a clarinet. It contains two perfect and complete octaves.

Bells, harmonicas, and drums are often used with melody bands. Graduates of melody bands make much better band members than those without training.

Rushford's Melody Band Books, I and II, each \$0.75, are very good. His Pre-Band Course for Clarinet and Flute sell at only \$0.30 each. The Chromatic Pre-Band Course for Saxoflute is \$0.30. Saxoflutes are well-made.

It is the duty of the supervisor to see that the grade school pupil is interested in the study of a regular instrument by the fifth grade. This interest should be fostered by pupil attendance at all band and orchestra concerts, the melody and rhythm band work, the vitality of the music program itself, and some study of the instruments of the band and orchestra. Older children can appear before younger ones playing solos on the various band instruments. This permits a child to hear and see the various instruments before making a choice. Seashore talent tests or Kwalwasser-Dykema talent tests can be given in determining a child's musical ability. The parents may be called to a junior band-parents' club, where dealers display instruments at their own expense, play them, and explain terms. Most music stores now offer to rent instruments to pupils at about \$3.00 to \$4.00 a month, providing a few private lessons on the instrument.

If the school is small and a new musical organization is desired, students from other schools can supply solo and



ensemble numbers without payment, merely for the experience and interest those present in such an organization.

After bands and orchestras have been organized, it is of inestimable value to let pupils hear other band and orchestra programs -- some of equal calibre and many of superior standing.

Contests provide worthwhile experience for instrumental and vocal students. They result in greater understanding of relative standing, redoubling of effort, continued high standards of performance, and improved music arrangements. Many times in smaller schools, grade school children take part in contests and festivals.

Wall charts, pictures of great musicians, and an adequate children's library should be a part of every music room. Children take more interest in great composers when there are likenesses available.

Rehearsals should be of the like instrument or family type with young children. Beginning an instrument requires extra attention and help on rhythmic problems, fingering and tone production.

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CHAPTER XII  
MISCELLANEOUS

Several music series are so complete in their integrated units that they contain complete recordings of songs arranged to fit into planned units, and many songs especially recorded for the series. These series save the teacher a great deal of trouble by such integration: Music Hour, Hollis Dann Song Series; Music Appreciation For Every Child--Lists of 25 records at \$12.25 for primary grades and 41 records at \$34.00 for intermediate grade use. Any recent text will include a list of suitable records. Victor Record Co. publishes a complete list of school records available.

Teachers of marching bands will find the Marching Maneuver Series of nine volumes by different authors (\$1.00 each) a splendid aid. Band Attention by Mark Hindsley (\$1.50) is a masterpiece on the marching band. The Baton-Twirling Series volume one--McAllister and Bennett (\$1.00) and volume two by Painter and Benner (\$1.00) are a contribution to baton-twirlers. Drill and Evolutions of the Band by Cap't. Russel Reynolds is a complete treatise on the marching band from the first rehearsal and commands to intricate formations.

A musical tempo can be set many times in the music with which the teacher is unfamiliar by singing the melody through at the rate of speed most pleasing to the ear. The

left hand can often be utilized in directing to emphasize the beats by duplicating right hand movements, but most of the time in instrumental directing it should cue in parts and mark dynamics.

Instrumental players can generally cue themselves in, because music rhythm is definite and fairly regular in its flow; but choral groups are dependent upon "cueing in" as there are many more rallantandos in the music and detailed mances.

Music racks should be durable and well-balanced. The ideal rack is the heavy metal base type with the top piece stationary and square. Racks of this type cannot be easily pushed over during rehearsal, present a uniform appearance on the stage, and the top is flat to hold large portions of music. They sell for about \$4.80 each and are adjustable in height. Lighter, cheaper racks of nickel with the folding top and legs can be easily broken or pushed over. Unless the top is completely opened out, music is in danger of sliding to the floor.

Uniforms seem to mark the primary difference between an orchestra and a band. Half the pleasure of attending a band-concert is found in the eye-appeal of snappy uniforms, military arrangements, and perfect order in seating and marching. Regular uniforms make a better appearance than capes and can be easily adjustable and cleaned frequently.

Students are usually responsible for servicing the uniforms, in their possession, or paying a fee to have it done. Contracts between pupil and director similar to those made when renting instruments should be drawn up. A representative of the company selling the uniforms should personally attend to the fitting to be sure it is correctly handled.

Music tests, both prognostic and achievement, can be obtained with a descriptive bibliography from the Horace Mann School, Teachers College, Columbia University, New York City for \$0.40.\* It is a very helpful professional book.

All music supervisors should recognize and nurture outstanding talent in the child. They should be constantly alert and inspirational in contacts with pupils.

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\*A Descriptive Bibliography of Prognostic and Achievement Tests In Music. Cecil Flemming. 1936.

SUGGESTIONS FOR  
THE TEACHER'S PROFESSIONAL LIBRARY

Magazines

Music Educators Journal, ---\$1.00 per year

Musical America

The Etude, ---\$3.00 per year

School Musician, ---\$1.00 per year

Arranging Texts

Heacox, A. E., Project Lessons in Orchestration, 179 Tremont Street, Boston: Oliver Stetson Co., 1928.

Skeat and Clark, The Fundamentals of Band Arranging, New York: Sam Fox Publishing Co.

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