

**AN ANALYSIS OF MIDDLE SCHOOL BAND METHOD BOOKS
AND THEIR RELATIONSHIP TO PERFORMANCE REQUIREMENTS OF HIGH
SCHOOL BAND LITERATURE**

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ABSTRACT

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(May, 2016)

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STATEMENT OF PURPOSE

The purpose of this empirical study is to explore method books used by middle school band directors and to compare their content to high school concert band repertoire. This will help to determine if said books provide sufficient practice and performance strategies necessary to successfully perform rigorous high school band literature. The study will include the examination of three commonly used method books among middle school band directors in the United States. These method books will be analyzed for content and will be compared to the musical content found in common high school literature for concert band.

RATIONALE

Teaching instrumental music at the middle school level is a crucial time in the development of a student's musical progress on his or her instrument. A stepping-stone between the elementary years of instrumental introduction and the advanced level of high school performing ensembles, these middle school years provide opportunities for young instrumentalists to refine their craft.

Most middle school music programs provide opportunities for students to participate in large curricular ensembles and some include allotted time for smaller, homogeneous pull out lesson groups. Instrumental method books used to facilitate instruction vary among school situations. It is the purpose of this study to determine if the content in these method books successfully align with the performance requirements of challenging high school concert band repertoire.

A survey of middle school instrumental music teachers will determine trends in current method book usage. It seeks to uncover what supplemental materials are necessary for students to perform at a high school level. An in-depth analysis of widely performed Grade 4 concert band repertoire will be completed to examine the mastery of necessary techniques and content at the high school level. This will determine a sequence of middle school musical knowledge and skills necessary to properly prepare instrumental music students for participation in high school performing ensembles. As a result of these findings, it is the hope that the researcher can provide a compilation of appropriate methodologies for middle school instrumental music teachers to utilize.

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CHAPTER 1: INTRODUCTION

Today's music educator is one who is required to wear many hats. One primary role of the middle school band director is to transform a beginner instrumentalist into a consummate musician who can successfully function in a high school performing ensemble. Whether it be in a wind ensemble or a symphony orchestra, a high school level instrumentalist must have the knowledge and experience on his instrument in order to perform at a level that challenging repertoire requires. Many middle school band directors teach students in small, homogeneous instrument lesson groups, where others teach to a large group of mixed instruments. To aid in the student's musical development, music teachers utilize instrumental method books filled with songs and musical exercises whose level of difficulty gradually increase. Although there are an abundance of benefits to using these method books, many teachers feel that they do not cover all of the necessary elements required for adequately performing on each instrument.

PURPOSE

The purpose of this empirical study is to explore method books used by middle school band directors and to compare their content to high school concert band repertoire. This will help to determine if said books provide sufficient practice and performance strategies necessary to successfully perform rigorous high school band literature. The study will include the examination of three commonly used method books among middle school band directors in the United States. These method books will be analyzed for content and will be compared to the musical content found in common high school literature for concert band.

RATIONALE

Teaching instrumental music at the middle school level is a crucial time in the development of a student's musical progress on his or her instrument. A stepping-stone between

the elementary years of instrumental introduction and the advanced level of high school performing ensembles, these middle school years provide opportunities for young instrumentalists to refine their craft. Most middle school music programs provide opportunities for students to participate in large curricular ensembles and some include allotted time for smaller, homogeneous pull out lesson groups. Instrumental method books used to facilitate instruction vary among school situations. It is the purpose of this study to determine if the content in these method books successfully align with the performance requirements of challenging high school concert band repertoire.

A survey of middle school instrumental music teachers will determine trends in current method book usage. It seeks to uncover what supplemental materials are necessary for students to perform at a high school level. An in-depth analysis of widely performed Grade 4 concert band repertoire will be completed to examine the mastery of necessary techniques and content at the high school level. This will determine a sequence of middle school musical knowledge and skills necessary to properly prepare instrumental music students for participation in high school performing ensembles. As a result of these findings, it is the hope that the researcher can provide a compilation of appropriate methodologies for middle school instrumental music teachers to utilize.

DETAILS AND GOALS OF THE STUDY

A survey of middle school band directors will determine the three most commonly used method books for sixth, seventh, and eighth grade band students. These method books will be analyzed for their content, using books for clarinet, trumpet, and percussion. Musical elements that will be discussed will include instrument starting pitches, instrument range, rhythm and pitch, scales, and other instrument specific issues, such as "over the break" exercises for clarinet,

lip slur exercises for brass instruments, and rudimentary exercises for percussion. The survey will also elicit band directors' feedback and evaluation of the method books they currently use. Ways that music teachers currently supplement these method books will be discussed and compared to the content of each book.

A survey of high school band directors will determine three of the most commonly performed pieces of grade 4 music for concert band. These pieces will be analyzed for the same content as the method books. A comparison will determine if these method books properly prepare middle school instrumentalists for performing grade 4 music that would be performed by a ninth grade concert band.

Having taught instrumental music at the elementary, middle, and high school level, I have seen first hand where students begin their studies as well as where they end up in their senior year of high school. The middle school years of instrumental music are absolutely essential in the development of a student's performance level on their instrument. Not only are these some of the most impressionable years in a child's life, but for many it is a turning point in their musical learning. In elementary school students are generally given basic instruction on how to assemble their instrument, produce sound, understand basic music theory, and how to read and interpret written musical notation. Students involved in instrumental music at the middle school level have made an investment and have decided that playing an instrument is something that they really want to pursue. This is the time where students will really learn the ins and outs of their instrument, discovering musical content well beyond their elementary years. Middle school instrumental music is the time where students will develop technical and musical skills that they will carry with them for the rest of their years.

CHAPTER 2: TOPICAL INSIGHT AND AWARENESS BUILDING

DEFINITION, HISTORY, AND PURPOSE OF METHOD BOOKS

For those unfamiliar to the music education field, an *Instrumental Method Book* can be simply defined as a text book used to supplement the learning of a musical instrument. These books contain various songs, etudes, and exercises which usually get progressively more difficult and are used to facilitate a student's performance on an instrument. Instrumental method books are generally instrument specific, and will contain music that addresses instrument specific issues that students may encounter when playing that instrument.

A *Band Method Book* is usually one in a series of books created by publishing companies that are designed for different instruments to learn and perform music together. Each musical instrument in a band has different ways to produce sound and pitches, so one single book could not work for everyone in the way that a math textbook could. Band method books are generally designed so that each instrumentalist can turn to the same page in the book and play the same songs together, regardless of the grouping of instruments.

The history of the first method books being used in school dates back to the mid 1800's. Boston's Farm and Trade's School began an Instrumental Music Program in 1857, which was the first in-school instrumental music program on record. Many string students "began their studies with private music teachers, while band students started in school programs" (Humphreys 52). Over the next fifty years, instrumental music instruction became more popular in schools across America and in the United Kingdom. In 1912, Albert G Mitchell, a Boston music supervisor, published the first method book for violin (Humphreys 54). Soon after Mitchell's class method for violin came out, many methods for other instruments began to appear and were adapted by music teachers in school instrumental music programs. In 1923, Joseph Maddy and

Theodore Giddings published a method book for mixed instruments called the Universal Teacher (Brittin 47). This text came about when many teachers were faced with teaching classes of mixed instruments in public school systems.

In the United States today, many music teachers are faced with the challenge of teaching groups of mixed instruments at the elementary and middle school level. In these classes of heterogeneous instruments, the band method books usually function as the beginning band curriculum (Byo 19). These books serve as a guide to performing on each instrument and must be a tool that the teacher can use to effectively facilitate student's learning. With multiple instruments in the same class, the band method book must be comprehensive and include instrument specific exercises as well as music that can be performed by all.

TODAY'S BAND METHOD BOOKS

There are a number of method books on the market today being used by music educators. Four of the top music publishers that produce method books are Hal Leonard, Kjos, Alfred, and FJH Music. According to Mr. Brian Rotz, School Services District Manager at the nationwide music retailer Music and Arts, the top five best-selling Method Books nationwide are *Essential Elements*, *Standard of Excellence*, *Accent On Achievement*, *Tradition of Excellence*, and *Measures for Success*. Other band methods available for purchase from Music and Arts are *Sound Innovations*, *Band Expressions*, *Ed Sueta Band Method*, *Yamaha Band Student*, *Premier Performance*, *Band Expressions*, *Yamaha Advantage*, *21st Century Band Method*, *Do It! Play in Band*, *Jump Right In*, and *Now Go Home and Practice!*

In recent years music publishers have been releasing books for use with full ensemble. These books are not your traditional method books and are typically designed for advancing middle and high school bands. These books address areas of musicianship, intonation and

technique. Some of these books that are currently available for purchase include *Foundation for Superior Performance*, *Sound Innovations Concert Band Ensemble Development*, and *Tradition of Excellence: Technique & Musicianship*. These books contain many scalar exercises for musicians to work on technique. They also contain a number of chorales and other short band arrangements, which allows for teachers to address ensemble blend, balance, and intonation.

I had the opportunity to contact Chris Bernotas, band composer and co-author of *Sound Innovations Concert Band Ensemble Development*. In an email to me addressing the design of his book, Chris writes:

Many method books have a book 3. The problem is that many directors do not use them. Instead of producing a book 3 that wouldn't get much use, we thought: What do teachers really need? Teachers were using mainly their literature as a teaching tool by the time they got to where a book 3 would be appropriate, hence the birth of Sound Innovations Ensemble Development. We wanted to develop a method that teachers could use to develop the skills students need to play in an ensemble: listening, tone, tuning, balance, breathing, dynamics, technical skills, and putting it all together with chorales.

CURRENT ISSUES WITH METHOD BOOKS

Most school instrumental music programs throughout the United States utilize some form of method book when instructing beginner and intermediate instrumentalists. Just as there are many benefits to using one text book over another for the same subject area, many band method books come with certain limitations. The main issue is that these books are designed to work together with all instruments. This provides publishers with the challenge of presenting instrument-specific information while keeping the rest of the band occupied and engaged. In an online survey conducted of over one-hundred middle school band directors, I posed the question:

What instrument specific concepts and issues do you feel are missing from band method books?

Popular comments about method books among middle school music teachers include:

1. Lack of good warm-up and routine daily exercises
2. Range compromises (especially in french horn books)
3. Difficult starting pitches (fingering issues for flute beginning on D and C)
4. Lack of “Over-the-break” exercises for Clarinet
5. Lack of alternate fingerings and positions usage
6. Problems with the percussion book

As with any textbook, one will find advantages and disadvantages and it is rare to find one book that will encompass everything a teacher would want a student to learn. In addition, each teaching situation is different. Many factors such as class size, frequency of instruction, grade level, and type of instrument classes can help determine which book is right for that teacher. It the goal of this study to help determine which method books most successfully align with the rigor of high school band literature.

CHAPTER 3: ANALYSIS OF METHOD BOOKS & REPERTOIRE

SURVEYS

Using Google Forms, two surveys were distributed to middle school and high school band directors respectively. They were then emailed to lists of band directors and were also posted on social media sites related to music teachers. In order to gain a true understanding of both perspectives, I felt it necessary to survey both middle and high school band directors. Both surveys included information on what teachers feel students are lacking, whether it be the content of the method books used in middle school or the skills of young high school students coming into a ninth grade band.

MIDDLE SCHOOL BAND DIRECTOR SURVEY

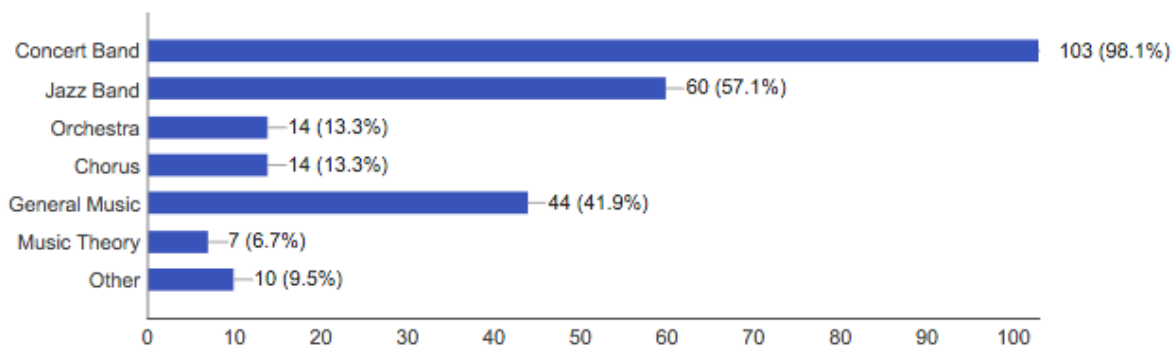
The purpose of the Middle School Band Director survey was to determine current trends in method book usage for grades 6, 7, and 8 and gain insight on what teachers feel are missing from the books that they utilize. Questions in this survey included:

<i>Current Teaching Assignment (Grade Level / Content Area)</i>
<i>How long have you been teaching middle school?</i>
<i>What does your current Middle School Concert Band setup look like?</i>
<i>What band method book(s) do you currently use with 6th, 7th, and 8th Grade?</i>
<i>What types of instrument specific issues are missing from the method books you listed?</i>
<i>What other sources do you utilize to teach the instrument specific issues you listed above?</i>
<i>Demographic information (Name, State, School District)</i>

Each of the method book questions above included a list of twenty-seven commonly used band method books for teachers to select with an additional “other” option.

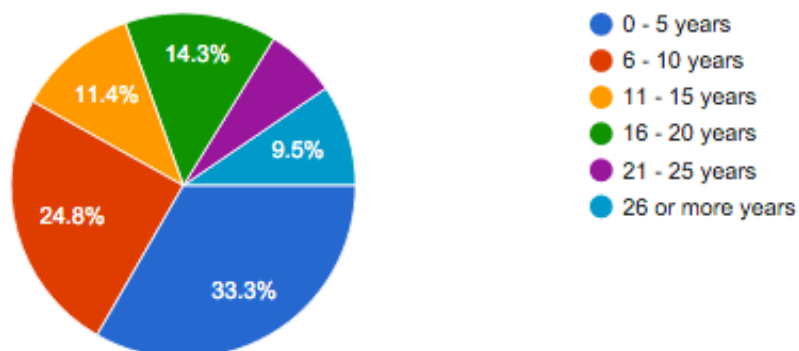
One hundred and five responses to this survey yielded a variety of results from twenty-six states in the United States as well as Canada and China. As this survey was directed towards middle school band directors, a gross majority of respondents also teach in other areas in addition to middle school concert band, including other grade levels and content areas.

Current Teaching Assignment - Content Area (105 responses)



The experience level of the teachers who completed the survey was well distributed, with a number of teachers new to the field as well as veteran teachers represented.

How long have you been teaching middle school? (105 responses)

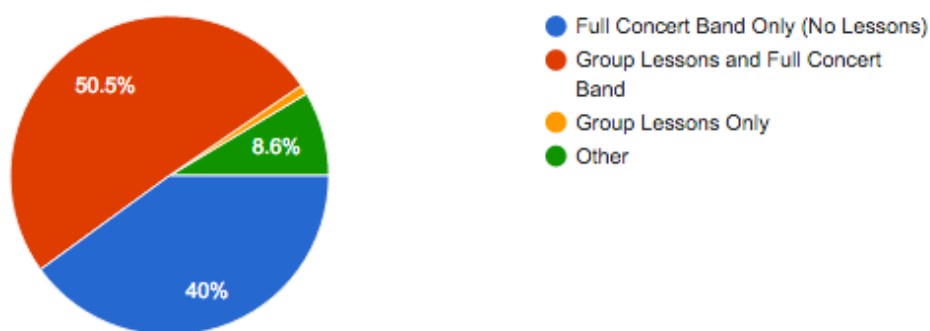


The question related to “Middle School Concert Band Setup” sought to determine how students in middle school receive instrumental instruction. Some middle schools have concert band as a scheduled class, while others have it after school or during a special period where non-music students have a study hall. Many schools have “pull-out” lessons where students will miss a scheduled class on a rotation to receive instrumental instruction. A statistic as a result of this

question was revealed: 50.5% of the teachers surveyed have group lessons and full concert band at the middle school level.

What does your current Middle School Concert Band setup look like?

(105 responses)



The questions regarding method book usage yielded the most variety, with a majority of the respondents selecting one of the method books that was listed. However, a number of outliers listed other methods they utilize as well as many who stated they do not use a method book at the middle school level. As a result of all of the three grade level's method book survey, the three most popular used band methods amongst teachers who took this survey are **Essential Elements**, **Standards of Excellence**, and **Sound Innovations**.

The data that I was most interested in receiving from the Middle School survey were the responses to the question: *What instrument specific issues do you feel are missing from the methods you listed above?* Many respondents listed more than one answer to this question and others did not list any. The chart below shows the issue listed and the number of respondents who listed that issue.

METHOD BOOK ISSUE	#
Percussion Book is Weak - Mallets, Rudiments, and Rolls	16
Lack of Routine and Warm-Ups (Long Tones, Scales, Lip Slurs, Range Building, Octave Slurs)	16
Clarinet "Over The Break"	11
Tuning and Intonation	11

French Horn Book - Range Problems	8
Alternate Fingerings and Positions (bis key, thumb Bb, forked vs chromatic F)	7
Air Support, Breathing, Tonguing, Embouchure	5
Ornaments (Vibrato, Double Tonguing, Trills, Shakes, Doits, Falls)	4
Not enough time on NEW concepts	3
Not enough Music Theory	3
Instrument Care and Maintenance	2
Clear Bassoon Fingering Charts	2
Longer Pieces of Music	1
Rhythmic Training	1
Phrasing and Expression	1
How to use Mutes	1
Practice Strategies	1

The most popular issues reported have to do with the Percussion, Clarinet, and French Horn books. In addition, a number of teachers listed that there is a lack of warm-ups and daily routines that instrumentalists should be doing at the beginning of each practice session.

The last question asked respondents to list the sources that they utilize to teach the concepts that they feel are missing from the books. As shown in the chart below, an overwhelming majority of music teachers create their own materials to use with their students. They also supplement the method books they use with other books, mostly instrument specific, to target the problem areas they do not feel the band method books cover completely.

OTHER SOURCES	# MENTIONED
Teacher Generated Materials	30
Other Books	30
Smart Music and Essential Elements Interactive	13
Internet, Websites, Videos, Recordings (YouTube, vicfirth.com)	11
Literature (Ensemble and Solo)	9
Clinicians and Private Instructors	5
Tuners and Metronomes	4
Ed Lisk Teachings	4

The middle school method book survey provided the valuable data and feedback that I was hoping for. This data will help to serve as a guide when reviewing each of the three method

books. For a complete listing of the middle school survey questions and results, see *Appendices A.1 & A.2*.

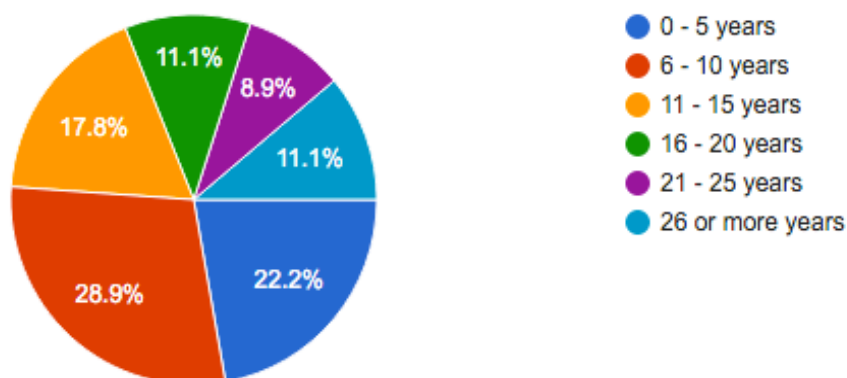
HIGH SCHOOL BAND DIRECTOR SURVEY

The High School Band Director Survey was designed to gain the perspective of high school teachers who see first-hand the results of middle school music instruction. This survey was geared towards determining the three most popular wind ensemble pieces at a grade 4 level. Music publishers assign a grade level to band music according to the level of difficulty. On average, most successful high school music programs perform music at a grade level between 3 and 5, depending on performance level of the students. High school teachers were asked about instrument specific issues that they felt incoming ninth graders lacked. In seeking to identify ways to improve middle school musical growth in the concert band setting, I also surveyed high school band directors to obtain feedback regarding student musical preparation entering high school. Questions in the high school survey included:

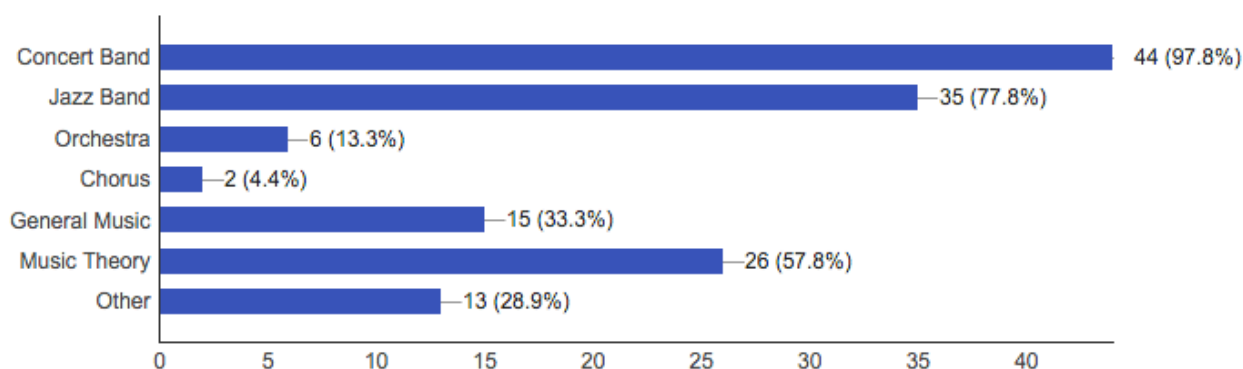
<i>Current Teaching Assignment (Grade Level / Content Area)</i>
<i>How long have you been teaching high school?</i>
<i>What does your current High School Concert Band setup look like?</i>
<i>Please list your top 4 concert band pieces (Grade 4) that you feel all high school students should perform.</i>
<i>What types of instrument specific issues do you feel students struggle with when they come into your program as 9th graders?</i>
<i>What sources do you utilize to teach the instrument specific issues you listed above?</i>
<i>Demographic information (Name, State, School District)</i>

Forty-five high school band directors responded this survey and the majority were from the tri-state area (PA, NJ, & DE). Just as in the middle school survey, there were a variety of experience levels that teach many musical subjects other than concert band.

How long have you been teaching high school? (45 responses)



Current Teaching Assignment - Content Area (45 responses)



The next question dealt with high school band literature. In an effort to compare the middle school method books to high school band literature, I decided to poll the high school band directors and asked them to list, in their opinion, the top 4 concert band pieces that they feel all high school students should perform. These pieces were to be at a Grade 4 level, and would be performed by a 9th grade level band. The results are as follows:

HS BAND LITERATURE (Grade 4)	#		
Second Suite in F - Holst	24	Crossings in Time - Sweeney	1
First Suite in Eb - Holst	21	Crown Imperial - Walton	1
English Folk Song Suite - Vaughan Williams	16	Festive Overture - Shostakovich	1
Irish Tune from County Derry - Grainger	14	Lincolnshire Posy - Grainger	1

Variations on a Korean Folk Song - Chance	12	Mambo from "West Side Story" - arr Sweeney	1
Stars and Stripes Forever - Sousa	7	Overture for Winds - Carter	1
Chorale and Shaker Dance - Zdechlik	3	Pageant - Persichetti	1
An American Elegy - Ticheli	2	Pusztta - Van der Roost	1
Chorale and Alleluia - Hanson	2	Ride - Hazo	1
Elsa's Procession to the Cathedral - Wagner	2	Rocky Point Holiday - Nelson	1
Incantation and Dance - Chance	2	So Pure The Star - Persichetti	1
O Magnum Mysterium - Lauridsen	2	The Blue and the Gray - Grundman	1
October - Whitacre	2	Three Ayres from Gloucester - Stuart	1
On A Hymnsong of Philip Bliss - Holsinger	2	Toccata for Band - Erickson	1
Air for Band - Erickson	1	Undertow - Mackey	1
American Riversongs - LaPlante	1	Vesuvius - Ticheli	1
Chester - Schuman	1	Ye Banks and Braes O Bonnie Doon - Grainger	1
Country Gardens - Grainger	1		

Although the two Holst suites gained the top two spots, I decided to choose *Second Suite in F* to analyze. Since the Holst suites are similar in nature and difficulty to *English Folk Song Suite*, I decided to choose *Irish Tune from County Derry* and *Variations on a Korean Folk Song* as the other two pieces to analyze for this study. I feel that comparing the musical content of those three contrasting pieces to the middle school method books will provide an effective and comprehensive analysis to show whether or not the method books can successfully prepare students for performance.

The last two questions that I posed to the high school band directors were similar to that of the middle school survey. To gain a perspective from high school music teacher who receives the students from middle school as 9th graders, I asked: *What types of instrument specific issues do you feel students struggle with when them come into your program as 9th graders?*

9TH GRADE ISSUES	# MENTIONED
Reading and Counting Rhythms	13
Air Support, Breathing, Tonguing, Embouchure	12
Alternate Fingerings (Clarinet pinky keys, chromatic)	10
Percussion Technique on Instruments other than Snare	10

Tuning and Intonation	8
Range	8
Clarinet “Over The Break”	4
Articulation	4
Sight Reading	4
Instrument Care and Maintenance	3
Rehearsal Etiquette	3
Ornaments (Vibrato, Double Tonguing, Trills, Shakes, Doits, Falls)	2

Just as I asked the middle school teachers, I asked high school teachers: *What sources do you utilize to teach the instrument specific issues you listed above?* Below are the results of this question:

OTHER SOURCES	# MENTIONED
Books (Method, Instrument Specific, Sight Reading, Chorales)	19
Teacher Generated Materials	14
Internet, Websites, Videos, Recordings (Youtube, vicfirth.com)	8
Clinicians and Private Instructors	6
Ed List Teachings	4
Literature (Ensemble and Solo)	3
Note / Rhythm Reading Practice (Writing on board)	2

In response to this question, many teachers listed a number of instrument specific books that they utilize to address these issues. I have compiled that list in *Appendix B.3*. The results of these two surveys provided me with the data that I needed to move forward with my research. For a complete listing of the middle school survey questions and results, see *Appendices B.1 & B.2*.

ANALYSIS OF MIDDLE SCHOOL METHOD BOOKS

According to the respondents of the middle school survey, the top three method books that are currently in use by the middle school band directors are *Standard of Excellence*, *Essential Elements*, and *Sound Innovations*. The three instruments that I will use to compare method books will be clarinet, trumpet, and percussion (one to represent each family of instruments; woodwind, brass, and percussion respectively). Using the books in each series for

clarinet and trumpet, I will analyze and chart results in the following categories: *Range, Rhythmic Content, Time Signatures, Keys, Scales, Routines (Warm-Ups, Long Tones), Tuning and Intonation, and Air Support / Breathing*. Categories specific to the Clarinet will include *Over The Break Exercises*, and *Alternate Fingerings / Pinky Keys*. Categories specific to the trumpet will include *Lip Slurs, Range Building, and Alternate Fingerings*.

When comparing percussion books I will be using the “combined” percussion book in each series, which contains instructional material for both snare drum and mallets. Categories for the percussion book analysis will include: *Range, Rhythmic Content, Time Signatures, Keys, Scales, Rudiments, Rolls, Timpani, and Auxiliary Percussion*. In addition to these specific categories, I will provide additional information about each book series that may pertain to other issues mentioned in the survey that may not be included in the “content analysis chart”.

STANDARD OF EXCELLENCE

One of the most widely used texts for beginning and intermediate band is *Standard of Excellence* written by Bruce Pearson. Originally released in 1993 and reissued in 2006, this comprehensive band method has three books in the series. *Standard of Excellence* is available on Smart Music, and the “Enhanced” version can be purchased which includes a CD with accompaniment tracks for each exercise. The method includes full color drawings and color coding of important text. The top of each page clearly defines new information and it is highlighted in orange boxes. The first few pages of Book 1 show detailed images and step by step instruction on instrument assembly, proper playing technique and embouchure, and information on caring for the instrument. The first few green pages are optional starting pages for each instrument. These green pages are specific to each instrument, and provide opportunities to

begin on starting pitches that make more logical sense than starting on concert B-flat, C, and D as most methods do.

Book 1 contains 180 exercises with 5 full band arrangements. Book 2 contains 134 exercises with 9 full band arrangements. Book 3 contains 155 exercises with 11 full band arrangements. Book 1 contains the keys of Concert F, Bb, Eb and Ab. Book 2 adds C and G Major plus G and C minor keys. Book 3 contains exercises in Db Major as well as D, F, and A minor. Rhythms introduced in the series are whole, half, dotted half, quarter, dotted-quarter, eighth, dotted-eighth, sixteenth, and quarter and eighth note triplets. Time signatures addressed include 2/4, 3/4, 4/4, 5/4, 6/4, Common, Cut, 2/2, 3/8, 5/8, 6/8, 7/8, 9/8, and 12/8. The series contains 4 “Balance Builders”, 3 chorales, and 2 “Ear Trainers” to help students develop their ears and work on intonation. The books do not contain any specific exercises gearing towards breathing or air support.

One unique feature of this series are the “FOR ...ONLY” exercises that appear at the bottom of every other page. These exercises are instrument specific and are not designed for performance with a full concert band. At the bottom of the pages opposite the “FOR...ONLY” exercises are songs entitled “GO FOR EXCELLENCE”. These songs are designed to include much of the new material that was discussed on the page. These can be used as an assessment tool to gauge student’s progress, as they are cumulative. (*See Appendix C.1*)

Each book comes complete with a chromatic fingering chart on the back cover. Located in the back of the book are additional rhythmic studies, scale studies, and a glossary of musical terms with definitions. Also in the back students can find “EXCELLERATORS” which are technical exercises that address instrument specific issues such as flute octave slurs, over-the-break exercises for clarinet, and oboe forked-f exercises for oboe, and lip slurs for brass. (*See*

Appendix C.2) The “EXCELLERATORS” in book 2 address alternate fingerings, clarinet pinky key exercises, saxophone bis key usage, flute thumb Bb usage, more challenging lip slurs for brass, brass range development, as well as major and harmonic minor scales. Book 3 contains a trill chart for clarinet as well as double-tonguing exercises for all instruments. (*See Appendix C.3)*

The percussion book features music for snare drum, bass drum, and keyboard instruments. An additional companion book is available for timpani and auxiliary percussion. In the main percussion book, every page is doubled, with the left side showing music for snare drum and bass drum, and the right side showing music for keyboard percussion. Books 1 through 3 cover 26 rudiments, including 6 roll rudiments. The percussion book provides a list of the Percussive Arts Society’s 40 International Snare Drum Rudiments in the back. The mallet books include a range of F3 to Eb6. Book 3 introduces students to holding 4 mallets, and also provides 3 pages worth of exercises for beginning 4-mallet technique (*See Appendices C.4 & C.5)*

Auxiliary Percussion and Timpani book 1 includes 41 exercises for 2 drums and instruction and exercises for suspended cymbal, triangle, woodblock, tambourine, maracas, claves, temple blocks. Book 2 features 42 exercises for 2 drums and includes music for sleigh bells, bongos, and crash cymbals. Book 3 includes 81 exercises for timpani; 46 for 2 drums, 29 for 3 drums, and 6 for 4 drums. Exercises used for practicing tuning timpani as well as cross stick studies can be found in book 3. Book 3 also covers cowbell, finger cymbals, timbales, castanets, tam-tam, hand drum, guiro, cabasa, wind chimes, bell tree, and mark tree.

ESSENTIAL ELEMENTS

Essential Elements: A Comprehensive Band Method, was originally published by Hal Leonard in 1991. In 2001, Hal Leonard published *Essential Elements 2000*. The most recent

version of the series, renamed *Essential Elements*, was published in 2004 and written by Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, and Don Bierschenk. The books published in 2001 and 2004 are almost identical in content, however the 2004 version includes a subscription to Hal Leonard's Essential Elements Interactive, an online music studio complete with recordings and other additional resources. For the purpose of this study, I will be comparing the most recent version of *Essential Elements*, published in 2004.

Books 1 and 2 of this series are titled *Essential Elements* and Book 3 of the series is called *Essential Technique*. All three books are available for use on Smart Music. Book 1 begins with instructions on how to assemble the instrument and also informs students about posture, breathing, and tone production. The trumpet book addresses buzzing first and suggests starting the buzz with a "tah" (tongue); something often missing from other methods. For the first 10 exercises, the note names are written inside the note heads (*See Appendix D.1*), without teaching the names of notes on lines and spaces until exercise 11. All new information that is presented is highlighted in the color orange on each page. At the bottom of every other page, there is a song entitled "Essential Elements Quiz". Similar to *Standard of Excellence's* "Go For Excellence", these songs are a summation of previously learned material and can be used for assessment. The back of each book contains a complete fingering chart, a number of rhythm studies, and a series of "Rubank Scale and Arpeggio Studies".

Book 1 contains 187 exercises with 8 full band arrangements. Book 2 contains 200 exercises with 11 full band arrangements and Book 3 contains 195 exercises with no full band arrangements. Book 1 contains the keys of Concert F, Bb, and Eb. Book 2 adds C and Ab Major plus F, Bb, and C minor keys. Book 3 contains exercises in Db Gb, G, and D Major as well as G, C, D, F, Bb, E, B, and Eb minor. Rhythms introduced in books 1, 2, and 3 are whole, half, dotted

half, quarter, dotted-quarter, eighth, dotted-eighth, sixteenth, and quarter, eighth, and sixteenth note triplets. Time signatures addressed in the series include 2/4, 3/4, 4/4, Common, Cut, 2/2, 3/8, 6/8, 9/8, 12/8, and 5/4. In the intonation and tuning category, the series includes 5 “Tone/Balance Builders” and 28 chorales arranged for the full ensemble.

One interesting feature of *Essential Elements* Book 2 is the inclusion of pages in the back of the book called “Individual Study”. These pages provide instrument specific content, such as difficult fingering exercises, pinky exercises for clarinets, range building, and lip slurs for brass. They also include assorted articulation exercises and end with full-page solo for each instrument. (See Appendix D.2) Another feature of the series is the inclusion of two pages outlining “The Basics of Jazz”. These pages include 8 songs that provide information on how to interpret jazz articulations, swing eighth notes, and quarter notes when reading big band charts.

Clarinet book 1 teaches E3 to G5 and Book 2 expands the range up to G6. Nine exercises specifically address going over the break on the clarinet. The clarinet book talks about the register key and reminds students to maintain fast air, keep their embouchure firm, and to roll their thumb (See Appendix D.3). The other instrument books also address the fact that the exercises on these two pages are specifically designed to help the clarinets learn new high notes. (See Appendix D.4) Book 1 shows alternate fingerings for B4 and F#4. In book 2 there are 14 exercises specifically dedicated to pinky keys.

The trumpet books provide students with a range from F#3 to G5. The fingering chart in the back of books 2 and 3 show fingerings up to C6. The three books combined contain 9 lip slur and flexibility exercises. There is no mention of alternate fingerings other than in the lip slur exercises. Book 1 contains one range building exercises and in book 3 contains two songs that focus on the upper register.

Essential Elements percussion books for each level are two individual books bound together, one focusing on snare drum and the second for keyboard percussion. In the three books in the series, 16 rudiments are addressed and a complete listing of the 40 standard rudiments is found in the back. The snare drum books feature exercises that include music for 23 auxiliary percussion instruments, including triangle, suspended cymbal, woodblock, crash cymbals, tambourine, maracas, sleigh bells, cowbell, temple blocks, bongos, guiro, timbales, high hat, congas, chimes, wind chimes, gong, concert tom-toms, anvil, agogo bells, and finger cymbals. A unique feature of the series is that it includes an introduction for drum set, including basic rock beats, use of brushes, and the basics of jazz including ride cymbal patterns. The three snare drum books combined also include 41 exercises for timpani. In the mallet book, the note range in the music is from Bb3 to D6. In the end of keyboard percussion book 3, the “Individual Study” section provides 9 exercises focusing on four-mallet technique. However, there is no specific instruction on how to hold four mallets.

SOUND INNOVATIONS

Sound Innovations for Concert Band, published by Alfred Music in 2011 and written by Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips, is the newest of the three method books studied. *Sound Innovations* currently has four books in its series. The first two *Sound Innovations for Concert Band Book 1* and *Book 2* are traditional methods for each instrument, containing progressively more difficult exercises as the student advances through the books. *Sound Innovations Ensemble Development* and *Sound Innovations Ensemble Development Advanced*, published in 2012 and written by Peter Boonshaft and Chris Bernotas, are the third and fourth book in the series and are specifically designed for use with a full concert

band. The books are all available for use with Smart Music, and books 1 and 2 come with a DVD including supplemental videos and mp3 files of each song for practice.

Book 1 begins with detailed diagrams of instrument parts and specific instructions regarding instrument assembly and disassembly. They also address proper posture, playing position, embouchure, breathing, producing first sounds, and other equipment needs. The next page shows an introduction to basic music theory, including information about meter, bar lines, rhythms, ledger lines, the lines and spaces on the staff. Also on this page is some very helpful information about “How To Practice”. (See Appendix E.1) This is the only book that I have seen that addresses this issue.

As the book progresses, all new information is highlighted in blue. One interesting features of this book series is that next to the title of each exercises, there is text to remind the student of something they should be focusing on. Some of the text is motivational and most include tips for playing the piece. Examples of this include:

23) Merrily We Roll Along - *Breath marks help define the phrases.*

32) Warm-Up Chorale - *Play with a beautiful tone. Listen for the harmony!*

62) Turn The Volume Up - *Increase your airstream to create a louder sound.*

91) Chester - *Chester was often referred to as the ‘unofficial anthem’ of the American Revolution. (See Appendix E.2)*

Book 1 contains 187 exercises with 7 full band arrangements. Book 2 contains 209 exercises with 3 full band arrangements and 17 chorales arranged for the full ensemble. Book 1 contains the keys of Concert F, Bb, Eb, and Ab Major, while book 2 adds C and Db Major plus A, D, G, C, F, A, and Bb minor keys. Scale exercises are included in all of the keys listed above, major and minor. Rhythms introduced in books 1 and 2 are whole, half, dotted half, quarter, dotted-

quarter, eighth, and sixteenth. Time signatures that are addressed in both books include 2/4, 3/4, 4/4, Common, Cut, 2/2, and 6/8. As far as intonation and tuning, book 1 contains a number of long tone exercises and 5 chorales. Book 2 contains 17 chorales, which can be used to work on intonation, tuning, breathing, and air support.

As far as range is concerned, book 1 teaches clarinetists E3 to G5 and book two expands to high C6. The fingering chart in the back of book 2 displays fingerings for chromatic notes up to G6, but no exercises in the book contain notes higher than C6. Book 1 teaches trumpet players to play from A3 to D5 and group two extends their range G3 to G5. Like the clarinet book, the fingering chart in the back shows chromatic fingerings up to a high C6, but the songs do not go above G5.

The clarinet book contains 14 exercises that specifically address how to play “over the break”. These songs are found on pages 33 through 36 in book 1, and the other instrument books play along to assist the clarinets. In book 2 there are no specific “over the break” exercises, however most songs do involve playing notes over the break. Book 1 does not address any pinky key exercises, but book 2 contains 6 songs that focus on alternate pinky keys and show when it is appropriate to use the left pinky versus the right. (*See Appendices E.3 & E.4*)

The trumpet book seizes the opportunity teach about lip slurs on the same page as the clarinets going “over the break”. This makes perfect sense, as the notes line up with each other nicely. As there are a few songs that require slurring across partials, there are no other specific lip slur exercises in book 2 for brass players.

Sound Innovations Percussion books 1 and 2 are comprehensive and contain music for mallets on the left side pages and music for snare drum on the right side. Throughout the two books, 17 snare drum rudiments are addressed and a complete listing of the 40 standard

rudiments are found in the back. In addition to snare drum and bass drum, there are songs dedicated to playing 11 popular auxiliary percussion instruments including triangle, suspended cymbal, woodblock, tambourine, crash cymbals, maracas, claves, cowbell, sleigh bells, wind chimes, and castanets. On the mallets side in book 2, there are 9 songs dedicated to playing timpani on a two-drum setup.

Sound Innovations Ensemble Development and *Sound Innovations Ensemble Development Advanced* are two books designed to be used with a full concert band, with separate books for split parts (Clarinet 1, 2, 3, etc.). The books provide concert band students with 412 exercises, including over 70 chorales grouped by key. The music in these two books include exercises specifically dedicated to addressing tone quality, breathing, long tones, ensemble and section balance, blend, intonation, articulation, scales (major and minor), technical facility, flexibility, rhythmic subdivision, phrasing, expression, and style. The books are divided into sections by key and include concert Bb, Eb, F, Ab, Db, C, and G major as well as concert G, C, D, F, Bb, A, and E minor. Each key contains exercises and chorales, which range in difficulty. There are various scale patterns and arpeggios, as well as long tones and lip slurs for trumpet.

Each of these three method book series' contains an abundance of musical information that students should be introduced to at the middle school level. They all cover a vast variety of keys and rhythmic content. Each book provides a number of exercises dedicated to combating instrument specific issues and strives to challenge the learner as the books move forward. The percussion books all contain a number of rudiments as well as additional music for timpani as well as a number of common auxiliary percussion instruments. Every one of these books delivers content in a sequence conducive to learning each of the three instruments that were studied. After completing the last book of each series, a student should have the musical experience and

technique to perform middle school level band literature. The next phase of this study will include content analysis of grade 4 band literature to see how their content aligns with that of the method books.

ANALYSIS OF HIGH SCHOOL BAND REPERTOIRE

As a result of the high school band director survey, three of the more popular pieces of grade 4 concert band literature performed by high school groups are Holst's *Second Suite for Military Band in F Major*, Grainger's *Irish Tune from County Derry*, and Chance's *Variations on a Korean Folk Song*. Using the parts and score from each piece, I will analyze and chart data that will align with the method book analysis. Categories for analysis of each piece will include: *Time Signature, Tempos, Keys, Instrument Parts, Range, Rhythmic Content, and Instrument Specific Issues*. For the purpose of this study and to align to the method book analysis, I will focus on the Bb Clarinet parts and will not include information on Eb, alto, or bass clarinet parts. For trumpet analysis, I will include any and all trumpet parts, including cornet. Many school band directors will have students play cornet parts on Bb trumpets in the event that cornets are unavailable.

GUSTAV HOLST: SECOND SUITE FOR MILITARY BAND IN F MAJOR

One of the most widely performed works amongst wind bands in the United States today is Gustav Holst's *Second Suite for Military Band in F Major*. Written in 1911, this piece marked an important era in the world of military band composition. This multi-movement suite contains four contrasting sections, each based on English Folk Songs. The Bb clarinet parts include one solo part and additional parts for clarinet 1, 2, and 3. Five trumpet parts include one solo cornet and parts for cornet 1 and 2 as well as trumpet 1 and 2. Percussion instruments called for by the score include Snare Drum, Bass Drum, Suspended and Crash Cymbals, Triangle, Anvil, and Tambourine. There is no mallet percussion required by this piece.

The first movement, *March*, contains three sections based on the folk songs “Morris Dance”, “Swansea Town”, and “Claudy Banks” (Ciammetti 6). Time signatures include 2/2 and 6/8. The movement begins in concert F Major and travels to Eb minor in the middle section. The tempo is marked *Allegro* and is usually performed at the standard march tempo of 120 beats per minute. Clarinet parts range from G3 to E6 and trumpet parts range from B3 to A5. The rhythmic content included in the first movement includes whole, half, quarter, dotted-quarter, and eighth notes. This movement features a number of exposed unison clarinet lines, especially in the Eb minor section at rehearsal H (*See Appendix F.1*) which could present a technical challenge to more inexperienced players. Trumpet ranges from B3 to A5. Most passages in this movement are scalar and do not present any specific technical challenges. Percussion parts for this movement include snare drum, bass drum, cymbals, and triangle. The snare drum part includes the following rudiments: 9-stroke rolls, closed rolls, and flams. For the most part, the percussion parts are basic and do not present any specific technical challenges for the player.

Movement two, entitled *Song without words “I’ll Love My Love”*, is based on a Cornish folk song that also appeared in Holst’s choral works *Five and Six Choral Folk Songs* (Ciammetti 13). The time signature is 4/4 and the key is written in F Minor. Although it is written in 4 flats, the actual key is F dorian, with concert D naturals written in throughout the movement. The tempo is marked *Andante*, however many conductors will take it slightly slower, around 60 beats per minute. Clarinet range is G3 to Bb5 and the trumpet range is D4 to G5. This movement features an expressive melodic solo for both clarinet and trumpet. The clarinet parts one measure after rehearsal A include a number of flowing arpeggios in unison going back and forth over the break. Percussion is tacet in this movement.

The third movement, *Song of the Blacksmith*, requires the players specific attention to rhythm, articulation, and dynamics. Most characteristic of this movement is the loud percussive sound of the anvil, which represents the “aural embodiment of the Blacksmith and his vocation” (Ciammetti 18). The meter in this movement changes from 4/4 to 3/4 throughout and is pitched in the key of concert F major. The tempo is marked *Moderato e maestoso*, usually around 96 beats per minute. This movement is certainly the most challenging rhythmically, featuring quarter, eighth, dotted-eighth, sixteenth, dotted-sixteenth, and thirty-second notes. The tempo for the movement is marked *Allegro Moderato*, around 144 beats per minute. The clarinet parts range from B3 to B5 and the trumpet parts range from C4 to G#5. The second cornet part features a solo at rehearsal A. The percussion score includes parts for snare drum, anvil, suspended cymbal, and crash cymbal. The anvil part, also sometimes played on a brake drum, should be played with hard xylophone or brass mallets to cut through the entire ensemble. The instrument may be unfamiliar to a student, but the technique is the same as the snare drum.

Finally the fourth movement, *Fantasia on the “Dargason”*, is written in 6/8 in the key of F major. Clarinet parts range from G3 to E6 and trumpets range from B3 to G5. Rhythmically the movement contains dotted-half, quarter, dotted-quarter, and eighth notes. The clarinet and trumpet parts also contain duplets four measures before rehearsal F. There are certain instances throughout the movement where Holst changes certain parts to 3/4. This occurs in the clarinet parts at rehearsal C and in the solo trumpet part at rehearsal G. The reason for this is that the musical phrases for these parts make more sense in 3 while the accompaniment parts feel better in 6. From a breathing and fingering standpoint, this movement is the most challenging of the three for the clarinets. There are many passages, especially after letter F and G with long phrases and no good places to take a breath. The percussion score includes parts for triangle, tambourine,

bass drum, and crash cymbal. Specialized techniques for auxiliary percussion include triangle and tambourine rolls.

PERCY GRAINGER: IRISH TUNE FROM COUNTY DERRY

Of his many famous works for wind band, Percy Grainger's *Irish Tune from County Derry* is certainly a staple in today's wind band literature. Known to many as the Irish folk song *Danny Boy*, Grainger's scoring is second to none with lush countermelodies soaring around the simple melody. The piece was originally published in 1918 and remains to be one of the more popular works among high school, college, and professional wind ensembles. Grainger includes parts for four Bb clarinets and four Bb cornets or trumpets, as indicated in the score. Suspended cymbal is the only percussion instrument used in the piece.

Throughout the four clarinet parts the range spans three octaves from E3 to E6. Trumpet ranges two octaves from A3 to A5. The piece is in 4/4 and in the key of concert F major. The majority of the movement contains only whole, half, and quarter notes. There is one measure (55) that contains a double-dotted quarter note in the first clarinet part and second cornet part. The tempo is not specifically marked, however the composer writes *Flowingly*. Many ensembles perform this piece as slow as the ensemble will allow, usually between 72-80 beats per minute. There are many opportunities for the conductor to take liberties with tempo, adding ritardandos and the ends of each phrase or even mid phrase. One could almost treat it as if it were rubato. Instrument specific issues include performing in the higher register at soft dynamic levels. This requires good control of air and embouchure from the player. Proper breath support and long legato playing is also required to perform this piece successfully. There are no specific technical challenges in *Irish Tune*, however the piece provides the opportunity to work with students on tone, balance, blend, and intonation throughout the ensemble.

JOHN BARNES CHANCE: VARIATIONS ON A KOREAN FOLK SONG

Composed during 1962-63 and published in 1967, John Barnes Chance's *Variation on a Korean Folk Song* is based on the Korean farewell song *Ari Rang* (Fennell 53). The sixteen measure pentatonic melody is transformed through each of the five sections of the piece. This piece is scored for three Bb clarinets and three trumpets. Percussion parts include music for timpani (marked *kettledrums*), xylophone, vibraphone, bells, temple blocks, cymbals, triangle, tam-tam, snare drum, and bass drum.

The piece is not specifically divided into movements, however each new tempo marking marks a new contrasting section. Tempo markings include *Con moto* (96 bpm), *Vivace* (132 bpm), *Larghetto* (72 bpm), *Allegro con brio* (144 bpm), and *Con Islancio* (144 bpm). There is no key signature written on the score or any parts, however most of the piece is centered around the pentatonic scale. The pentatonic key centers travel from Ab to Db, Gb, Eb minor, B, Bb, Gb, and then finally back to Bb major pentatonic. Clarinet parts range from E3 to G6 and trumpet parts range from Bb3 to C6. The rhythmic content is by far the most advanced of the three pieces and includes dotted-whole, whole, dotted-half, half, dotted-quarter, quarter, eighth, eighth note triplets, sixteenth notes, and duodecuplets (*See Appendix F.2*) Time signatures include 3/4, 6/8, and 3/2. There are solos for temple blocks, trumpet 1, snare drum, timpani, and vibraphone.

Of the three pieces analyzed for this study, *Variations on a Korean Folk Song* is by far the most technically challenging for clarinet, trumpet, and percussion. Fast sixteenth-note lines going up and down high and low registers in the *Vivace* section beginning in measure 38 would certainly be a challenge for any high school musician. (*See Appendix F.3*) Measures 140 thru 172 also present technical challenges for clarinets and trumpets. Many of these lines are traveling up and down pentatonic scales and contain tricky fingering patterns. Similar parts in the

trumpet lines require the same type of technical ability, specifically measures 62 through 76 and measures 124 through 166. (*See Appendix F.4*)

The percussion parts present a number of challenges for the high school percussionist. A particularly challenging solo is in the xylophone part beginning 6 measures after the beginning of the Vivace section. A snare drum solo at measure 173 requires precision and great technique performing flam-accents. The entire percussion section is featured beginning in measure 199, featuring exposed solos for snare drum, wood blocks, and vibraphone.

Each of the three grade 4 level concert band pieces presents different learning opportunities for the students performing them. When studying this literature, students will most certainly find technical challenges. The next phase of this study will determine whether or not the content of these high school pieces align with the content of the method books students used in middle school to determine if the method books properly prepare students for high school performance.

CHAPTER 4: RESULTS AND CONCLUSIONS

METHOD BOOKS AND REPERTOIRE COMPARISON

As previously stated, each method book contains an abundance of musical content necessary for performance on the three instruments studied. In comparing the method books to the grade 4 concert band music, I will utilize similar categories to those used in both previous analyses. Categories for comparison will include: *Range, Time Signature, Keys, Rhythmic Content, and Instrument Specific Issues.*

METHOD BOOKS VS. SECOND SUITE IN F MAJOR

As far as clarinet range is concerned, two of method books cover the range required by Second Suite. The piece requires clarinetists to play up for E6 and *Standard of Excellence's* upper range only reaches Eb6, a difference of just one half step. Trumpet ranges all align with the methods and the piece. All three books contain music in 2/2, 6/8, 4/4, and 3/4, as required by the piece. F major and F minor align with all three books. However, only Sound Innovations contains music written in Eb minor, which is written in the middle section of the first movement. Rhythmic content found in the piece match the method books except for a few dotted-sixteenth notes, thirty-second notes, and duplets found in the piece. None of the method books contain these rhythms. The piece requires both clarinets and trumpets to play in lower, middle, and upper registers of the instruments and all three books provide opportunities for studying techniques of playing over the break and in the upper range of the trumpet. Percussion parts all line up with content reviewed in the method books, with the exception of music written for the anvil. *Essential Elements* is the only method of the three, which contains an introduction and music written for the anvil. With the exception of a few fingerings and new rhythms to learn, this piece could very well be performed by a student who has completed any of the series of method books.

METHOD BOOKS VS. IRISH TUNE FROM COUNTY DERRY

Like Second Suite, Irish Tune's clarinet range reaches E6, so *Standard of Excellence* missed the clarinet range only by a half step. Trumpet ranges all match up. Time signature (4/4) and key (F) are widely utilized throughout each method book. Rhythmically, the piece and the method books align except for a double-dotted quarter note found in Irish Tune. None of the method books contain double-dotted notes. This piece requires the most breath support and the ability to play long legato phrases. All of the method books contain exercises and chorales to practice this technique, although *Sound Innovations* contains the most number of slow chorales by far, with two books containing over 70 chorales.

METHOD BOOKS VS. VARIATIONS ON A KOREAN FOLK SONG

Korean Folk Song's clarinet range extends to G6. Both *Standard of Excellence* and *Essential Elements* only extend up to E6. *Sound Innovations* does provide exercises and a fingering chart that goes up to G6. The trumpet range for this piece is also the highest of the three and includes notes up to C6. Although none of the books include exercises that go above G5, the fingering charts in the back of all three methods show fingerings up to C6. Time signatures in the piece match up with the books except for 3/2, which is not found in any of the three methods. Rhythms align with all of the methods with the exception of dotted-whole notes used in the 3/2 section. For all instruments, there are a number of difficult technical passages found in Korean Folk Song that are certainly more complex than any of the exercises in the methods for clarinet, trumpet, and xylophone. With hard work and some diligent practice, Variations on a Korean Folk Song could be played by student who has successfully completed one of the three methods studied.

FINAL THOUGHTS AND REFLECTIONS

An interesting correlation that was discovered in the middle school survey is that the number of teachers who use specific method books declines as the students get older. One reason for this could be that many students complete the method book series at the end of sixth or seventh grade, which would naturally lead them to other advanced instrument specific texts. Another could be that as students get older and more proficient on their instrument, teachers may steer more of their teaching towards ensemble literature. A third and feasible reason for this is scheduling. Due to a lack of rehearsal time and the need to “put on a concert”, teachers may be spending the little time they have in from of the students rehearsing band music.

<i>Number of Teachers That Use Method Books in Middle School</i>			
	<i>6th Grade</i>	<i>7th Grade</i>	<i>8th Grade</i>
Method Books	91	69	60
Other Sources	14	36	45

After deeply reviewing all three of the method book series', I feel that any one of the three method books would be a fantastic resource for a beginning and advancing instrumentalist. If a middle school student were to successfully complete all books in the series, cover to cover, I feel that they would have the tools necessary to begin working on a piece of grade 4 band literature. Although the books did not contain 100% of the material required by the pieces, they contained a gross majority of the content and a good teacher could make up for the rest that was not found in the books. Many hours of practice and rehearsal goes into performing each of these grade 4 pieces, and there is always time to learn a new fingering or a new rhythm here and there. The method books alone cannot teach a student to perform well on his or her instrument, they

can just provide the tools. In his comparative analysis of method books, music educator James Byo says it best:

Evaluation and selection of a method book are but first steps in an instructional process, the success of which may not depend so much on choice of materials as it does on the ability of the music teacher to teach.

APPENDICES

APPENDIX A: MIDDLE SCHOOL BAND DIRECTOR SURVEY

A.1 - MIDDLE SCHOOL SURVEY

QUESTIONS

RESPONSES

105

Middle School Band Director Survey

This survey will be used for research purposes to support my thesis for my Masters Degree in Music Education. If you would care to share any of your own teacher generated materials related to the questions below, please email them to me at apfannenstiel@pennsbury.org. Thank you so much for your time!

THESIS

An Analysis of Middle School Band Method Books and Their Relationship to Performance Requirements of High School Ensembles

ABSTRACT

The purpose of this empirical study is to explore method books used by middle school band directors and to compare their content to high school concert band repertoire. This will help to determine if said books provide sufficient practice and performance strategies necessary to successfully perform rigorous high school band literature. The study will include the examination of three commonly used method books among middle school band directors in Pennsylvania. These method books will be analyzed for content and will be compared to the musical content found in common high school literature for concert band.

A survey of Pennsylvania middle school instrumental music teachers will determine trends in current method book usage. It seeks to uncover what supplemental materials are necessary for students to perform at a high school level. An in-depth analysis of widely performed Grade 4 concert band repertoire will be completed to examine the mastery of necessary techniques and content at the high school level. This will determine a sequence of middle school musical knowledge and skills necessary to properly prepare instrumental music students for participation in high school performing ensembles. As a result of these findings, it is the hope that the researcher can provide a compilation of appropriate methodologies for middle school instrumental music teachers to utilize.

Adam Pfannenstiel
B.M., Temple University
MMED Candidate, University of the Arts

Current Teaching Assignment - Grade Level

Please check all that apply!

- ☐ Elementary School
- ☐ Middle School / Junior High School
- ☐ High School
- ☐ Other...

Current Teaching Assignment - Content Area

Please check all that apply!

☐ Concert Band

☐ Jazz Band

☐ Orchestra

☐ Chorus

☐ General Music

☐ Music Theory

☐ Other...

How long have you been teaching middle school?

☐ 0 - 5 years

☐ 6 - 10 years

☐ 11 - 15 years

☐ 16 - 20 years

☐ 21 - 25 years

☐ 26 or more years

What does your current Middle School Concert Band setup look like?

How / what do you teach? This includes during and after school hours.

☐ Full Concert Band Only (No Lessons)

☐ Group Lessons and Full Concert Band

☐ Group Lessons Only

☐ Other...

What band method book(s) do you currently use for 6th Grade?

Please select ALL that you currently use with 6th Graders.

- ☐ Accent On Achievement Book 1
- ☐ Accent On Achievement Book 2
- ☐ Band Expressions Book 1
- ☐ Band Expressions Book 2
- ☐ Essential Elements 2000 Book 1
- ☐ Essential Elements 2000 Book 2
- ☐ Essential Technique 2000 Book 3
- ☐ Measures of Success Book 1
- ☐ Measures of Success Book 2
- ☐ Premier Performance Book 1
- ☐ Premier Performance Book 2
- ☐ Rubank Elementary
- ☐ Rubank Intermediate
- ☐ Rubank Advanced Book 1
- ☐ Rubank Advanced Book 2
- ☐ Sound Innovations Book 1

- ☐ Sound Innovations Book 2
- ☰ ☐ Sound Innovations - Ensemble Development
- ☐ Sound Innovations - Ensemble Development Advanced
- ☐ Standard of Excellence Book 1
- ☐ Standard of Excellence Book 2
- ☐ Standard of Excellence Book 3
- ☐ The Yamaha Advantage Book 1
- ☐ The Yamaha Advantage Book 2
- ☐ Tradition of Excellence Book 1
- ☐ Tradition of Excellence Book 2
- ☐ Tradition of Excellence Book 3
- ☐ I do not teach 6th Grade.
- ☐ Other...

What types of instrument specific issues do you feel are missing from the method books you listed?

Long answer text

What other sources do you utilize to teach the instrument specific issues you listed above?

Feel free to also list any materials that you use to suppliment the method books.

Long answer text

State

- ☐ DE
- ☐ NJ
- ☐ NY
- ☐ PA
- ☐ Other...

Name

(Optional)

Short answer text

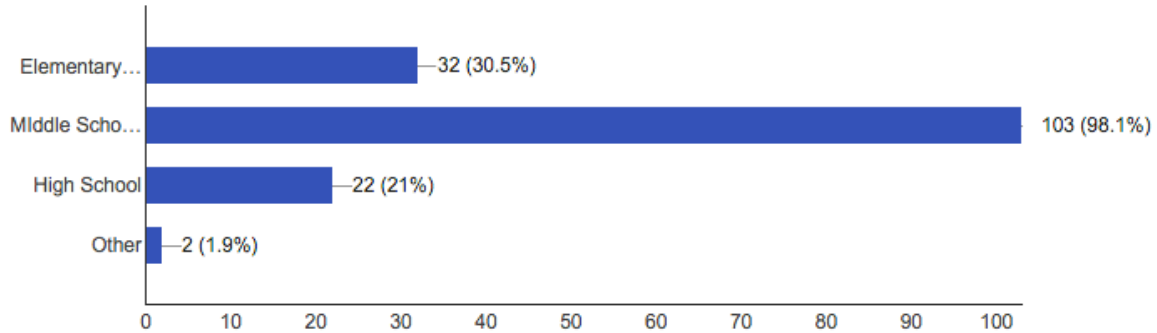
School District

(Optional)

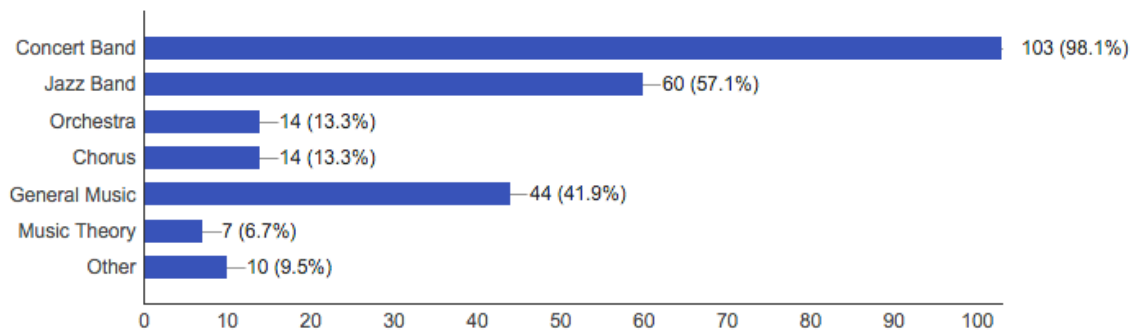
Short answer text

A.2 - MIDDLE SCHOOL SURVEY RESULTS

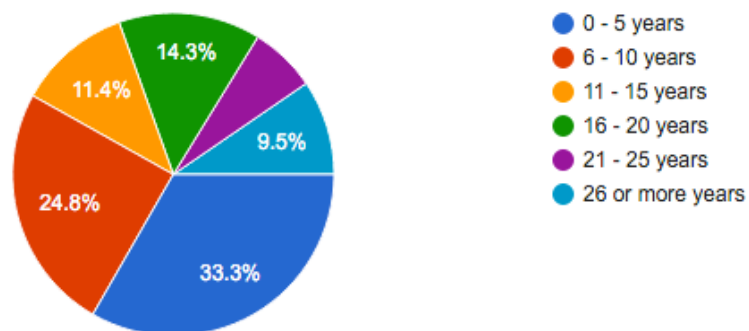
Current Teaching Assignment - Grade Level (105 responses)



Current Teaching Assignment - Content Area (105 responses)

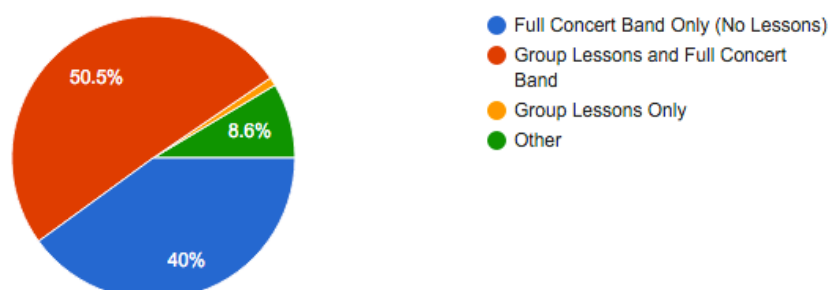


How long have you been teaching middle school? (105 responses)

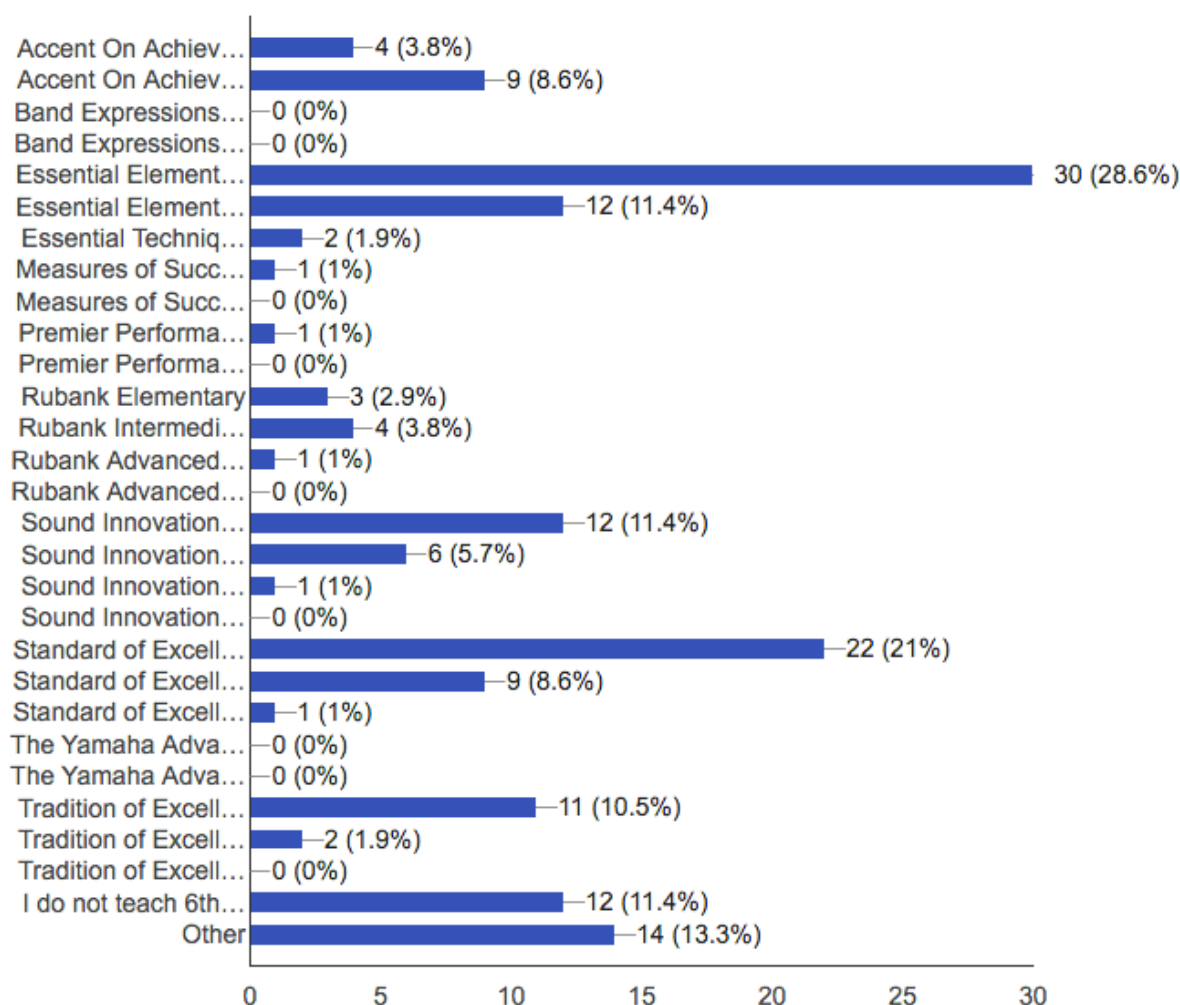


What does your current Middle School Concert Band setup look like?

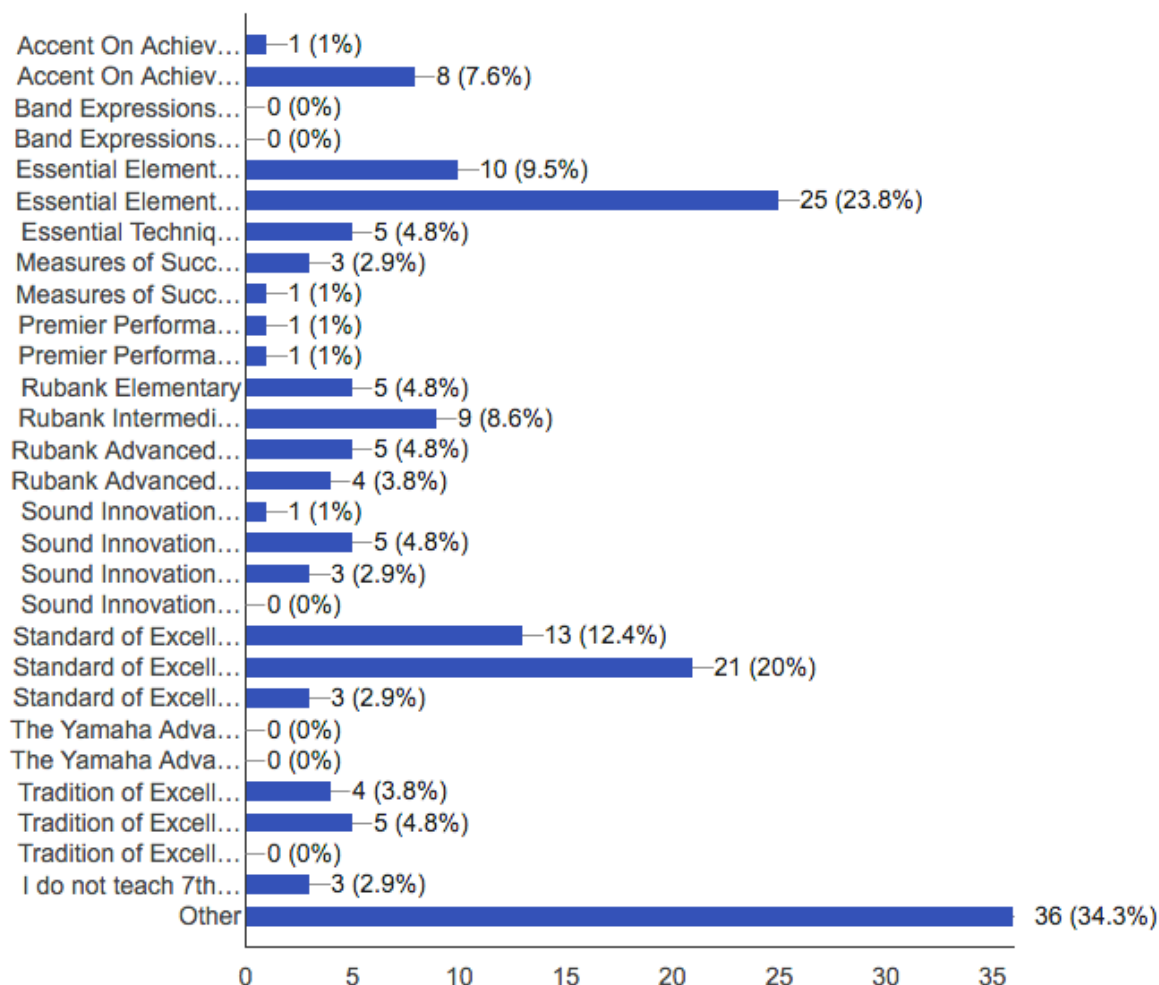
(105 responses)



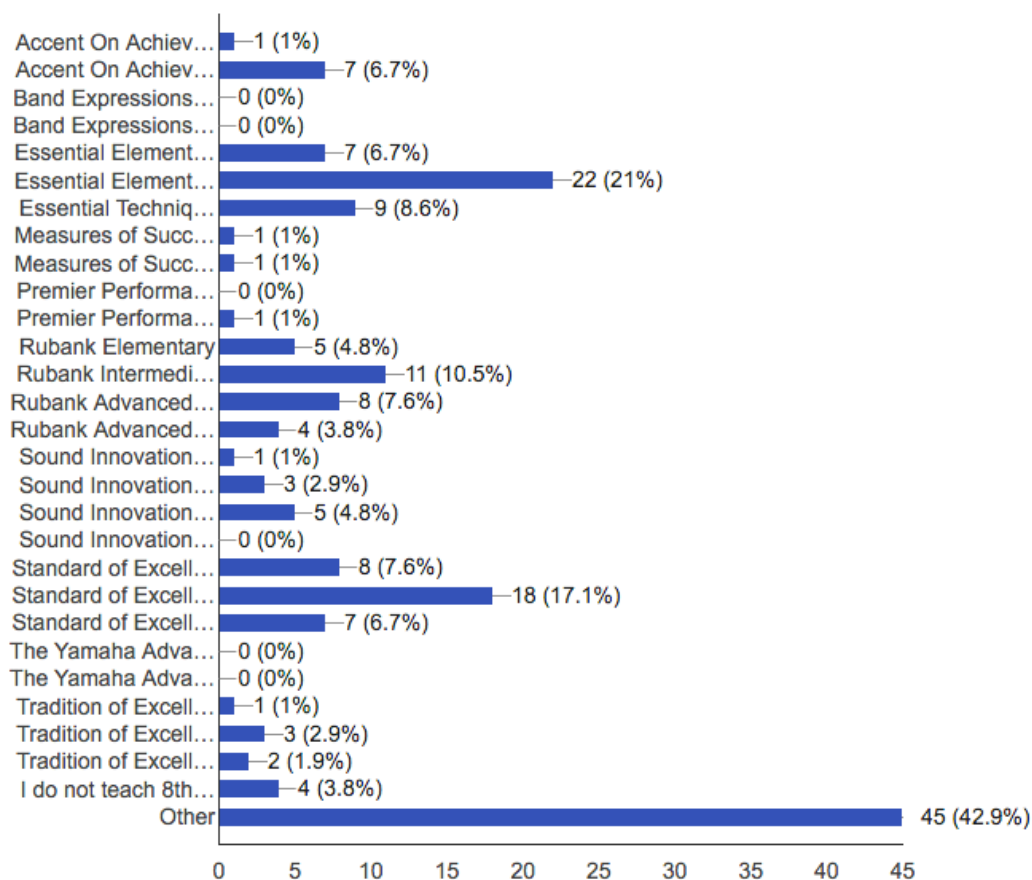
What band method book(s) do you currently use for 6th Grade? (105 responses)



What band method book(s) do you currently use for 7th Grade? (105 responses)



What band method book(s) do you currently use for 8th Grade? (105 responses)



What types of instrument specific issues do you feel are missing from the method books you listed?

(105 responses)

METHOD BOOK ISSUE	#
Percussion Book is Weak - Mallets, Rudiments, and Rolls	16
Lack of Routine and Warm-Ups (Long Tones, Scales, Lip Slurs, Range Building, Octave Slurs)	16
Clarinet "Over The Break"	11
Tuning and Intonation	11
French Horn Book - Range Problems	8
Alternate Fingerings and Positions (bis key, thumb Bb, forked vs chromatic F)	7
Air Support, Breathing, Tonguing, Embouchure	5
Ornaments (Vibrato, Double Tonguing, Trills, Shakes, Doits, Falls)	4
Not enough time on NEW concepts	3

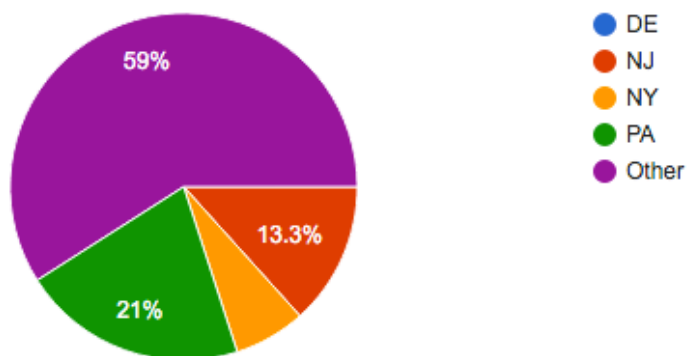
Not enough Music Theory	3
Instrument Care and Maintenance	2
Clear Bassoon Fingering Charts	2
Longer Pieces of Music	1
Rhythmic Training	1
Phrasing and Expression	1
How to use Mutes	1
Practice Strategies	1

What other sources do you utilize to teach the instrument specific issues you listed above?

(105 responses)

OTHER SOURCES	# MENTIONED
Teacher Generated Materials	30
Other Books	30
Smart Music and Essential Elements Interactive	13
Internet, Websites, Videos, Recordings (Youtube, vicfirth.com)	11
Literature (Ensemble and Solo)	9
Clinicians and Private Instructors	5
Tuners and Metronomes	4
Ed Lisk Teachings	4

State (105 responses)



APPENDIX B: HIGH SCHOOL BAND DIRECTOR SURVEY

B.1 - HIGH SCHOOL SURVEY

High School Band Director Survey

This survey will be used for research purposes to support my thesis for my Masters Degree in Music Education. If you would care to share any of your own teacher generated materials related to the questions below, please email them to me at apfannenstiel@pennsbury.org. Thank you so much for your time!

THESIS

An Analysis of Middle School Band Method Books and Their Relationship to Performance Requirements of High School Ensembles

ABSTRACT

The purpose of this empirical study is to explore method books used by middle school band directors and to compare their content to high school concert band repertoire. This will help to determine if said books provide sufficient practice and performance strategies necessary to successfully perform rigorous high school band literature. The study will include the examination of three commonly used method books among middle school band directors in Pennsylvania. These method books will be analyzed for content and will be compared to the musical content found in common high school literature for concert band.

A survey of Pennsylvania middle school instrumental music teachers will determine trends in current method book usage. It seeks to uncover what supplemental materials are necessary for students to perform at a high school level. An in-depth analysis of widely performed Grade 4 concert band repertoire will be completed to examine the mastery of necessary techniques and content at the high school level. This will determine a sequence of middle school musical knowledge and skills necessary to properly prepare instrumental music students for participation in high school performing ensembles. As a result of these findings, it is the hope that the researcher can provide a compilation of appropriate methodologies for middle school instrumental music teachers to utilize.

Adam Pfannenstiel
B.M., Temple University
MMED Candidate, University of the Arts

* Required

Current Teaching Assignment - Grade Level *

Please check all that apply!

- ☐ Elementary School
- ☐ Middle School / Junior High School
- ☐ High School
- ☐ Other: _____

Current Teaching Assignment - Content Area *

Please check all that apply!

- ☐ Concert Band
- ☐ Jazz Band
- ☐ Orchestra
- ☐ Chorus
- ☐ General Music
- ☐ Music Theory
- ☐ Other: _____

How long have you been teaching high school? *

- ☐ 0 - 5 years
- ☐ 6 - 10 years
- ☐ 11 - 15 years
- ☐ 16 - 20 years
- ☐ 21 - 25 years
- ☐ 26 or more years

Please list your top 4 concert band pieces (Grade 4) that you feel all high school students should perform. (Please list TITLE and COMPOSER/ARRANGER) *

Your answer _____

What does your current High School Concert Band setup look like? *

How / what do you teach? This includes during and after school hours.

- ☐ Full Concert Band Only (No Lessons)
- ☐ Group Lessons and Full Concert Band
- ☐ Group Lessons Only
- ☐ Other :

What types of instrument specific issues do you feel students struggle with when they come into your program as 9th graders? *

Your answer

What sources do you utilize to teach the instrument specific issues you listed above? *

Feel free to also list any materials that you use!

Your answer

State *

- ☐ DE
- ☐ NJ
- ☐ NY
- ☐ PA
- ☐ Other : _____

Name

(Optional)

Your answer

School District

(Optional)

Your answer

SUBMIT



100%: You made it.

Never submit passwords through Google Forms.

B.2 - HIGH SCHOOL SURVEY RESULTS

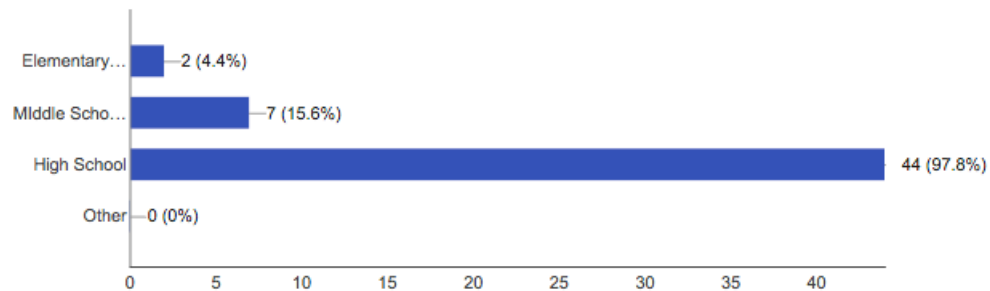
45 responses

SUMMARY

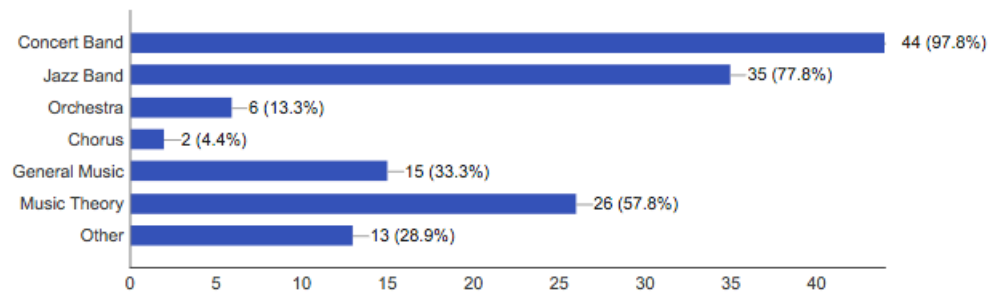
INDIVIDUAL

Accepting responses ☒

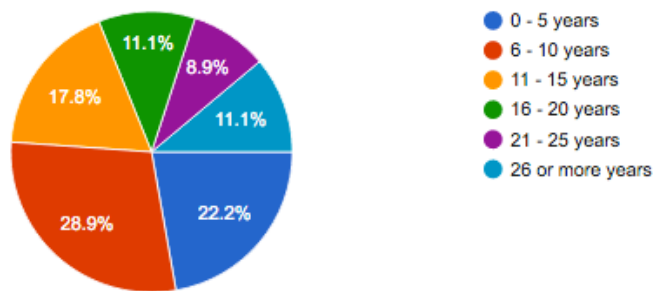
Current Teaching Assignment - Grade Level (45 responses)



Current Teaching Assignment - Content Area (45 responses)



How long have you been teaching high school? (45 responses)



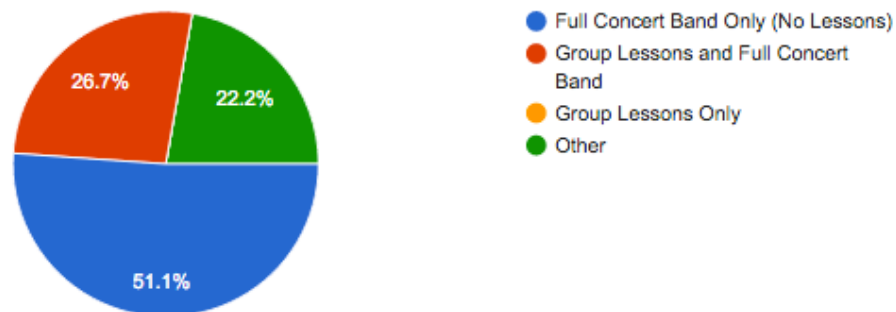
Please list your top 4 concert band pieces (Grade 4) that you feel all high school students should perform. (Please list TITLE and COMPOSER/ARRANGER)

(45 responses)

HS BAND LITERATURE (Grade 4)	#		
Second Suite in F - Holst	24	Crossings in Time - Sweeney	1
First Suite in Eb - Holst	21	Crown Imperial - Walton	1
English Folk Song Suite - Vaughan Williams	16	Festive Overture - Shostakovich	1
Irish Tune from County Derry - Grainger	14	Lincolnshire Posy - Grainger	1
Variations on a Korean Folk Song - Chance	12	Mambo from "West Side Story" - arr Sweeney	1
Stars and Stripes Forever - Sousa	7	Overture for Winds - Carter	1
Chorale and Shaker Dance - Zdechlik	3	Pageant - Persichetti	1
An American Elegy - Ticheli	2	Puszta - Van der Roost	1
Chorale and Alleluia - Hanson	2	Ride - Hazo	1
Elsa's Procession to the Cathedral - Wagner	2	Rocky Point Holiday - Nelson	1
Incantation and Dance - Chance	2	So Pure The Star - Persichetti	1
O Magnum Mysterium - Lauridsen	2	The Blue and the Gray - Grundman	1
October - Whitacre	2	Three Ayres from Gloucester - Stuart	1
On A Hymnsong of Philip Bliss - Holsinger	2	Toccata for Band - Erickson	1
Air for Band - Erickson	1	Undertow - Mackey	1
American Riversongs - LaPlante	1	Vesuvius - Ticheli	1
Chester - Schuman	1	Ye Banks and Braes O Bonnie Doon - Grainger	1
Country Gardens - Grainger	1		

What does your current High School Concert Band setup look like?

(45 responses)



What types of instrument specific issues do you feel students struggle with when they come into your program as 9th graders?

(45 responses)

9TH GRADE ISSUES	# MENTIONED
Reading and Counting Rhythms	13
Air Support, Breathing, Tonguing, Embouchure	12
Alternate Fingerings (Clarinet pinky keys, chromatic)	10
Percussion Technique on Instruments other than Snare	10
Tuning and Intonation	8
Range	8
Clarinet "Over The Break"	4
Articulation	4
Sight Reading	4
Instrument Care and Maintenance	3
Rehearsal Etiquette	3
Ornaments (Vibrato, Double Tonguing, Trills, Shakes, Doits, Falls)	2

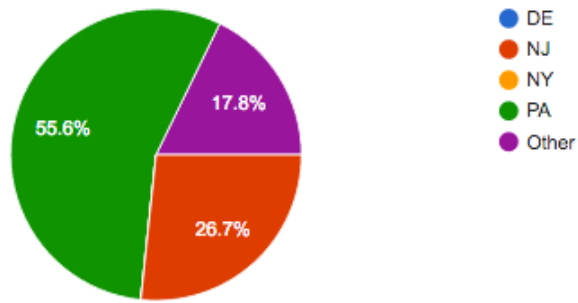
What sources do you utilize to teach the instrument specific issues you listed above?

(45 responses)

OTHER SOURCES	# MENTIONED
Books (Method, Instrument Specific, Sight Reading, Chorales)	19
Teacher Generated Materials	14
Internet, Websites, Videos, Recordings (YouTube, vicfirth.com)	8
Clinicians and Private Instructors	6

Ed List Teachings	4
Literature (Ensemble and Solo)	3
Note / Rhythm Reading Practice (Writing on board)	2

State (45 responses)



B.3 - Suggested Supplemental Material from Survey Results

100 Days to Sight Reading Excellence - Timothy Cotov
5 Minutes a Day - Andy Clark
Alfred Music Theory Method
Alfred's Snare Drum Method
Arban's Conservatory Method
Basics, Basics, Basics Bronze Level - Key Poulan
Bassoon Technique - Weissenborn
Beginning and Intermediate Snare Drum Studies - Garwood Whaley
Breeze Easy for Snare Drum Books 1 and 2
Daily Drills and Technical Studies for Trumpet - Max Schlossberg
Daily Sight Reading - J.A. West
First Book of Practical Studies - Gerald Bordner
Forty Progressive Etudes - Sigmund Hering
Foundations for Superior Performance - Williams and King
Great Warm Ups - Kjos/Pearson
H. J. Clarke Technical Studies
Habits of a Successful Musician - Rush/Moon
http://www.fjhmusic.com/mos/videos/
I Recommend Band Method
James Stamp Method for Trumpet
Klose Studies for Clarinet and Saxophone
Mel Bay Percussion Fundamentals
Modern School for Xylophone - Goldenberg
Podemski Snare Drum Method
Progressive Steps to Syncopation - Ted Reed
Rubank Series
Rudiments Around The Drum Set
Sight-Singing Training - Ottman
Sound Connections - Don Ester
The Breathing Gym - Pilafian and Sheridan
Warm-Up Fundamentals - Gausline and Balmages
Warm-Ups and Beyond - Loest
www.sightreadingfactory.com
www.vicfirth.com

APPENDIX C: STANDARD OF EXCELLENCE

C.1 - BOOK 2 - "GO FOR EXCELLENCE"

ENHARMONICS

$C\sharp = D\flat$

$F\sharp = G\flat$

$A\sharp = B\flat$

68 CHROMATIC SCALE SKILL

Andante

f

► *Use the alternate $F\sharp/G\flat$ fingering.

69 SAILING THE HIGH SEAS

Moderato

mp *mf* *f*

70 CHROMATIC MARCH

Allegro

f *p* - 1st time
f - 2nd time

71 MANHATTAN BEACH MARCH John Philip Sousa (1854-1932)

Allegro

mf

72 GO FOR EXCELLENCE!

Moderato

mf

► Play using each of the following articulations:

A.

B.

C.

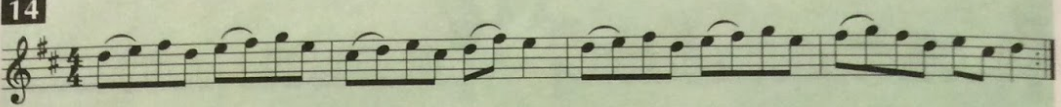
D.

C.2 - BOOK 3 - "EXCELLERATORS"

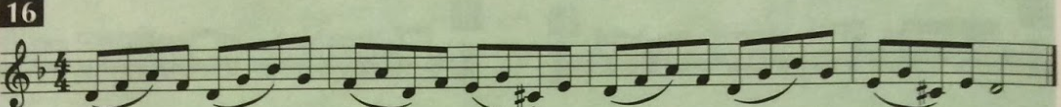
LIP SLURS / RANGE DEVELOPMENT

EXCELLERATORS-FOR TRUMPETS/CORNETS ONLY

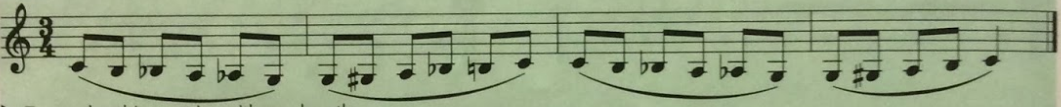
14



16

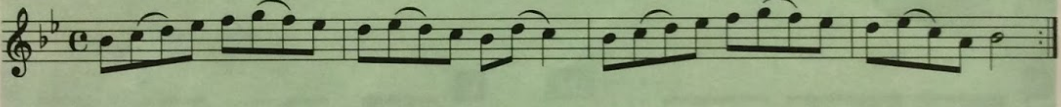


23

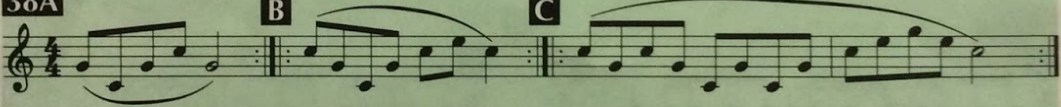


► Try to play this exercise with one breath.

29

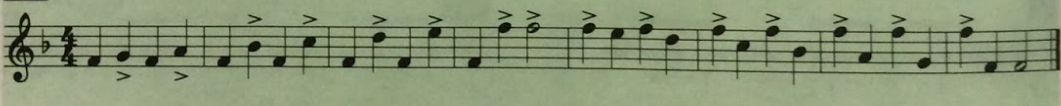


38A

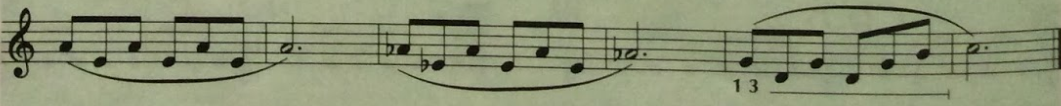
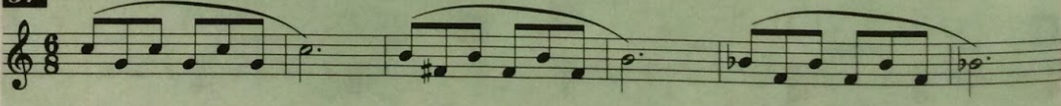


► Play each of the lip slur patterns using the following fingerings: 0; 2; 1; 1 2; 2 3; 1 3; 1 2 3.

49



57



1 3

C.3 - BOOK 3 - TRILL CHART

47

B \flat CLARINET TRILL FINGERING CHART

Move the red key rapidly to produce the trill.

○ = open
● = pressed down

E to F	E to F \sharp	F to F \sharp	F \sharp to G \sharp	G to A \flat

W23CL

C.4 - 4-MALLET INTRODUCTION

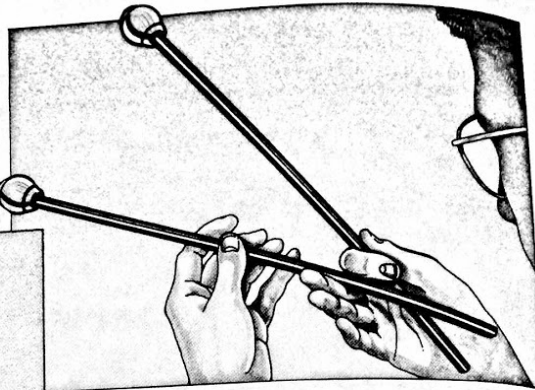
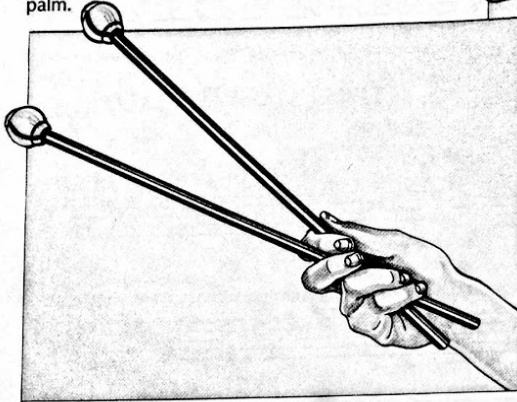
FOUR MALLET TECHNIQUE

More advanced mallet percussion music often requires the percussionist to play three or four notes at one time. This necessitates the use of four mallet technique.

HOLDING THE MALLET

STEP 1

In your right hand, hold a single mallet between your thumb and index finger as you normally would. Add a second mallet between your index and middle fingers. Place it so the butt end of the mallet extends slightly beyond the end of the mallet closest to your palm.

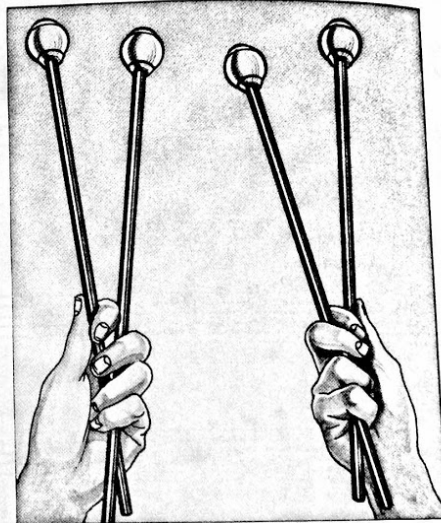


STEP 2

At the point where the mallets cross, grasp the mallet shafts with your ring and little fingers to form an anchor.

STEP 3

Repeat steps 1-2 with your left hand.



PLAYING USING FOUR MALLET

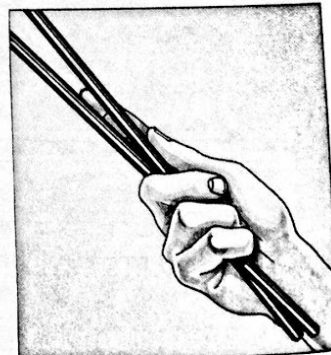
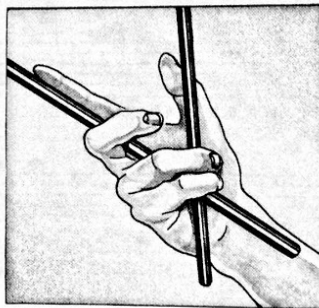
STEP 1

With your palms down, use quick down-up strokes to strike the bars. Remain relaxed at all times.

STEP 2

To play larger intervals with one hand, place your thumb next to your index finger in the area between the crossed mallets. Spread your thumb and index finger apart to spread the mallets. Keep the mallet shafts crossed and anchored by your ring and little fingers.

To play smaller intervals, squeeze the mallet shafts together with your little, ring, and middle fingers. Move your thumb outside of the area between the mallets and use it to help close the mallets. For very small intervals (seconds), point your index finger down the mallet shafts toward the mallet heads.



STEP 3

To become more comfortable with four mallet technique, hold four mallets even when practicing two mallet exercises. Generally, when using the grip described above, use the inside mallets (V V) to play two mallet passages (but feel free to experiment with other mallet combinations).

To play music that includes numerous skips and leaps (such as arpeggios), try using combinations of all four mallets

W23PR

C.5 - BOOK 3 - FOUR Mallet Exercises

Mallets - 47

ADVANCED FOUR Mallet STUDIES

► The chord symbols designate the major and dominant seventh chords being played:

Maestoso
"The Sunken Cathedral"
 Claude Debussy (1862 - 1918)

► Practice this arrangement after you learn exercise 113 on page 30. After learning to play this arrangement as written, try rolling each chord as you play.



► Practice this blues progression after you learn exercise 130 on page 35. This exercise can also be played with exercises 131 and 132 on page 35 and Excellerators 131A and 131B on "Mallets" page 45, cont.

► Practice this exercise after you learn exercise 130 on page 35. This exercise can also be played with exercises 131 and 132 on page 35 and Excellerators 131A and 131B on "Mallets" page 45, cont.

C.6 - BOOK 3 - BRUSHES

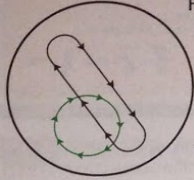
35 - Drums

STYLE

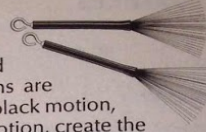
Swing -  played as 

Ride - a steady repetitive pattern, usually played on suspended cymbal or hi-hat.

PLAYING THE SNARE DRUM WITH BRUSHES

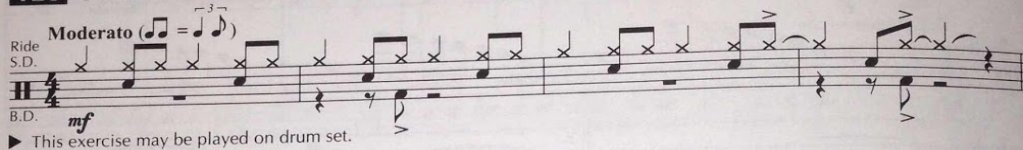


Hold a brush in each hand, using your normal grip. With your left hand, slide the brush wires on the drum head using steady circular swish motions. Two possible motions are shown in the diagram. (At medium tempos when using the black motion, create half the circle on each beat; when using the green motion, create the entire circle on each beat.) With your right hand, tap the brush wires on the head, striking the head in an area which does not interfere with the motion of your left hand. Also practice these techniques with the roles of your hands reversed.



128 SWINGING BLUES SCALE


Moderato ($\text{♩} = \text{♩} \text{ triplet}$)

Ride S.D. 

B.D. *mf*

► This exercise may be played on drum set.

129 SWINGING BLUES CHORD PROGRESSION (Arpeggios)

Page 47 

Moderato ($\text{♩} = \text{♩} \text{ triplet}$)

Ride S.D. 

B.D. *mf*

► This exercise may be played on drum set.

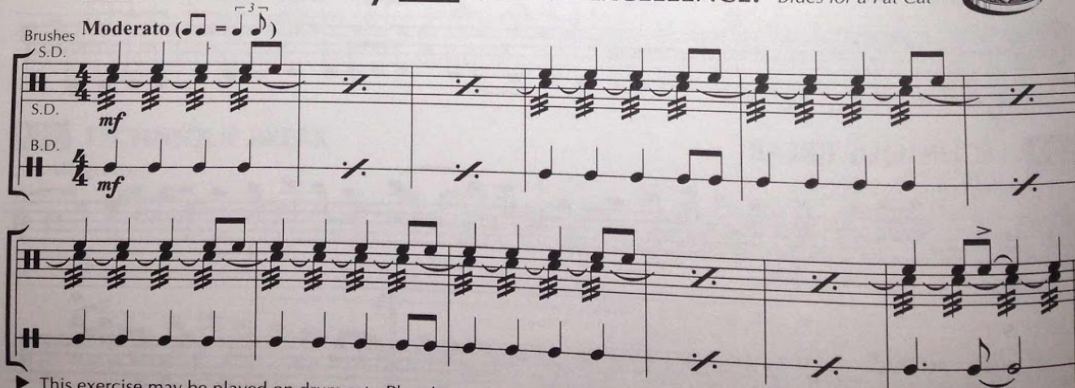
130 BLUES CHORD ACCOMPANIMENT - Band Arrangement /

131 TIN ROOF BLUES /

132 GO FOR EXCELLENCE! "Blues for a Fat Cat"



Moderato ($\text{♩} = \text{♩} \text{ triplet}$)

Brushes S.D. 

S.D. *mf*

B.D. *mf*

- This exercise may be played on drum set. Play the "stems down" S.D. part by sliding the brush on the head, making steady circular motions. Play the "stems up" S.D. part by tapping the brush on the head.
- Ask your teacher to explain other techniques that may be used when playing with brushes.

W23PR

C.7 - BOOK 3 - INTRODUCTION TO DRUM SET

EXCELLERATORS - FOR DRUMS ONLY

Drums - 47

THE DRUM SET - BASS DRUM AND HI-HAT

PLAYING THE BASS DRUM WITH YOUR FOOT

Place your right foot on the pedal board, with your heel on the heel plate. Using your heel as a pivot point, quickly move the ball of your foot in a down/up motion that causes the beater to strike the head and rebound. Both the ball of your foot and your heel should remain on the pedal board throughout the entire stroke.

PLAYING THE HI-HAT WITH YOUR FOOT

Place your left foot on the hi-hat pedal board, with your heel on the heel plate. Close the hi-hat by pushing down with the ball of your foot while lifting your heel.

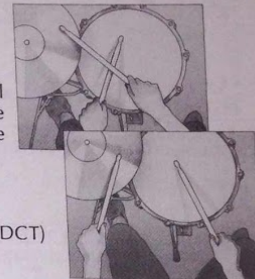
Open the hi-hat by bringing your heel back to the heel plate, allowing the pedal to spring back up. When opened and closed repeatedly, your foot will look and feel like it is rocking back and forth.

PLAYING THE HI-HAT WITH YOUR HAND

To play the hi-hat with your right hand, cross your right hand over your left. To play the hi-hat with your left hand, your hands remain uncrossed.

Depending on the desired sound, either strike the top cymbal halfway between the bell and the edge with the head of the stick, or strike the edge of the top cymbal with the shoulder of the stick. As you play, the hi-hat may either remain closed, or may be opened and closed ad lib. or as directed by the music.

Use both hands to play fast or rhythmically active hi-hat parts.



To learn about other important drum set techniques, see *Drum Sessions Book 1* (151DCT) and *Drum Sessions Book 2* (152DCT) by Peter O'Gorman. (Neil A. Kjos Music Company, publisher).

129A (♩ = $\frac{3}{4}$)

Ride
S.D.
H.H.

► Jazz rides like the one in these patterns are usually played on suspended cymbal.

134A

Ride
S.D.
B.D.
H.H.

- Eighth note rides may be played on suspended cymbal or hi-hat. Practice the ride in these patterns four ways: 1. Right hand on S. Cym.; 2. Left hand on S. Cym. (if your drum kit set-up includes a cymbal on the left side of the kit); 3. Right hand on hi-hat; 4. Left hand on hi-hat.
- For additional practice, play *Standard of Excellence Book 2* Drum Excellerators 45, 57, 72, 77, 81, 101, 111, and 113 on drum set, adding a hi-hat part played by the left foot on beats 2 and 4, or all four beats, of each pattern.

W23P

APPENDIX D: ESSENTIAL ELEMENTS

D.1 - NOTE NAMES INSIDE NOTEHEADS

7. THE LONG HAUL

D

REST

REST

8. FOUR BY FOUR

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

C

REST

REST

10. THE FAB FIVE

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

D.2 – CLARINET - INDIVIDUAL STUDY

38

INDIVIDUAL STUDY - Clarinet

Alternate Fingerings Reference Chart

The following **chromatic** and **left hand** fingerings are needed frequently in band music. For smoother technique, learn to use them whenever you see the note combinations below.

Left Hand	Chromatic	use with:
F#	B	F#
C	F#	C

(For RH fingering see p. 10)

Remember that all fingerings apply also to **enharmonics**:
C# = Db • D# = Eb • F# = Gb • G# = Ab • A# = Bb

187. LEFT HAND C STUDY

188. LEFT HAND C# / Db STUDY

189. CHROMATIC B STUDY

190. CHROMATIC F# STUDY

191. CHROMATIC HIGH F# STUDY

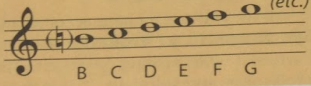
192. LEFT HAND LOW F# STUDY

D.3 - CLARINET REGISTER KEY INSTRUCTIONS

24

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B \sharp require the **Register Key** and are called “upper register” notes.





(etc.)

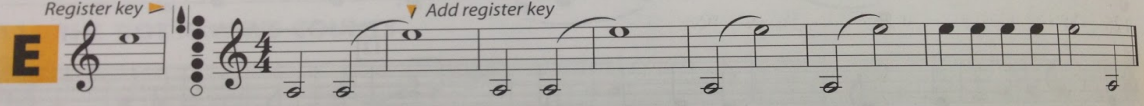
Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

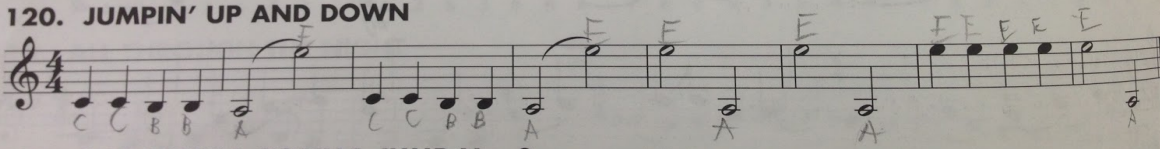
Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the “Grenadilla Gorilla Jumps” (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1


Register key  Add register key 

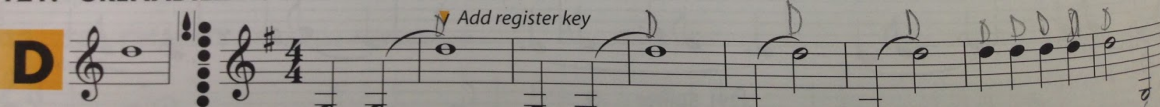


120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2

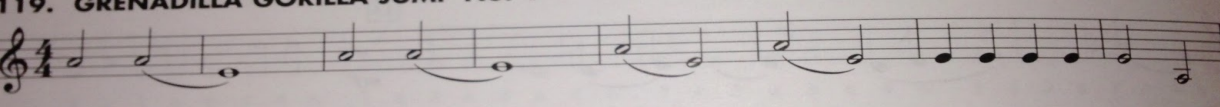
Add register key 



D.4 - OVER THE BREAK INFORMATION FOR OTHER INSTRUMENTS

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the “Grenadilla Gorilla Jumps” (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1



20. JUMPIN' UP AND DOWN

APPENDIX E: SOUND INNOVATIONS

E.1 - BOOK 1 - "HOW TO PRACTICE"

Locating note names on the staff:

LINES



SPACES



HOW TO PRACTICE

As you play through this book, some parts will be very easy while others may require more time to play well. Practicing your instrument every day will help you achieve excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- ▶ Practice in a quiet place where you can concentrate.
- ▶ Schedule a regular practice time every day.
- ▶ Use a straight back chair and a music stand to assist you in maintaining good posture.
- ▶ Start each practice session by warming up on low notes and long tones.
- ▶ Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- ▶ Use your recordings to help you play in tune and in time. Refer to your DVD as marked.

E.2 - BOOK 1 - NEW INFORMATION & TIPS

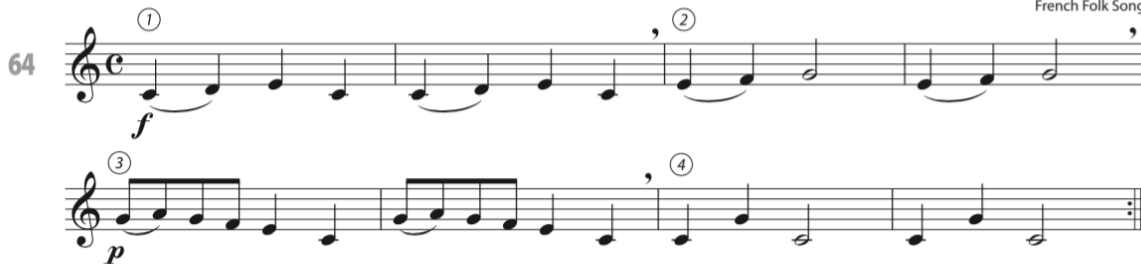


A **SLUR** is a curved line connecting two or more notes. Tongue only the first note of a slur.



FRÈRE JACQUES (round)—Practice the slurs in this familiar melody, then play it as a round.

French Folk Song



Level 5: Sound Techniques

Use the **REGISTER KEY** to play upper register notes (above 3rd line B \flat). Keep your air stream fast and steady, your embouchure firm, and your chin down. Roll the thumb up just far enough to open the register key.

An **INTERLUDE** is a short musical piece. The following *Imperative Interludes* will help you learn your upper-register notes.

RANGE ROVER 1

NEW NOTE! Introducing the new note, high E.



137

E

IMPERATIVE INTERLUDE 1

138

E.4 - BOOK 2 - PINKY KEYS

111

NEW FINGERING

MAMBO COMBO—This tune gives you more practice in the key of $E\flat$ (concert $D\flat$). A mambo is a Cuban dance. Learn Alternate (L.H.) C.

Alt. (L.H.)

C

Latin groove

f *mp* *f*

112

NEW FINGERING

LULLABY—Here is another famous melody by Brahms. A lullaby is sung to help a baby go to sleep. Play this in a soothing manner.

Johannes Brahms (1833–1897)

1+1 $E\flat$

$E\flat$

Andante

p

Use 1+1 $E\flat$

Use LHC

Use 1+1 $E\flat$

Use LHC

mf *mp*

113

NEW FINGERING

SAILING SONG—Sea chanteys were sung by sailors to help them lift their spirits, as well as keep up the pace of work on the high seas. Find examples of other sea chanteys to share with the class. Practice new fingering for low $F\sharp$.

Sea Chantey

$F\sharp$

Moderato

mf

f

APPENDIX F : HIGH SCHOOL BAND LITERATURE

F.1 - Clarinet Feature in Movement 1 of Holst's Second Suite

F.2 - Duodecuplets in Chance's Variations on a Korean Folk Song

1st B \flat Clarinet 3

F.3 - Sixteenth Note Lines in Variations on a Korean Folk Song - Clarinet

Vivace (♩ = 132)

F.4 - Technical Challenges in Variations on a Korean Folk Song – Trumpet

1st B♭ Trumpet

Allegro con brio (♩ = 144)

Tutti

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