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THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.
A HISTORICAL AND ANALYTICAL INVESTIGATION
OF THE BEGINNING BAND METHOD BOOK

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Merry Elizabeth Texter, B.S., M.A.

* * * * *

The Ohio State University

1975

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CHAPTER I

INTRODUCTION

Class instruction of beginning wind and percussion students is
an established endeavor in the public school. A basic text used in many
beginning classes is the "method book," that is, an instruction book for
heterogeneous class teaching of wind and percussion instruments. Refer­
ences to method books in professional literature and the proliferation
of current method books attest to their almost universal use.¹

The method book is often discussed in some types of professional
literature² but it is rarely the subject of a research investigation.

¹Music publishers are loathe to divulge information regarding
numbers of method books that are sold. A representative of a major
method book publisher stated in an interview (March 31, 1973) that no
book is kept in print by his company unless it sells at least "from
2,000 to 5,000 copies" per book (i.e., per individual instrument volume)
per year. His company has numerous titles in print, with some dating
from 1939.

²See, for example, discussions of method books in these music
education textbooks: Gerald R. Prescott and Lawrence W. Chidester,
Getting Results with School Bands (New York: Carl Fischer; Minneapolis:
Paul A. Schmitt Music Co., 1938); Theodore F. Normann, Instrumental Music
in the Public Schools (Bryn Mawr, Pa.: Oliver Ditson, 1939); Charles
Boardman Righter, Success in Teaching School Orchestras and Bands
(Minneapolis: Schmitt Music, 1945); Frances M. Andrews and Joseph A.
Leeder, Guiding Junior-High-School Pupils in Music Experiences (New
York: Prentice-Hall, Inc., 1953); Peter W. Dykema and Hannah M. Cundiff,
School Music Handbook (Boston: C. C. Birchard Co., 1955); Wolfgang E.
Kuhn, Instrumental Music (Boston: Allyn and Bacon, Inc., 1962, 1970);
Wayne F. Pegram, Practical Guidelines for Developing the High School
There are several analytic and evaluative investigations, but there are no experimental studies readily available that deal specifically with published method books. There is no complete historical record of the method book, nor is there a definitive bibliography of published books. The philosophical and psychological bases of method books have not been diligently investigated.

With such an apparent lack of interest in method books, it would almost seem that they are relatively unimportant in the beginning instrumental music program. However, this observation is belied by a visit to a music educators' convention, a school instrumental class, or a music store. Teachers do use method books, and the publication of beginning books is a profitable venture for some music publishers and merchandisers. New method books are rather frequently published, and their authors often claim to have developed new approaches or adapted current teaching-learning principles. The method book is probably one of the determining factors of instrumental class success, although this is a hypothesis that needs investigation.

Purpose

Because the method book has not been a very popular research topic, there are innumerable studies that could and should be done. Considering our present knowledge about the method book in particular and beginning class instrumental instruction in general, a foundation study should be especially valuable in furthering our knowledge and in providing a base for future research studies. Quite simply, we do not know much about "where we have been" nor "where we are" in beginning
class instrumental instruction. This knowledge is essential for an enlightened approach to the teaching-learning of beginning instrumentalists. A historical and analytic study of method books is a logical beginning for achieving this knowledge. Thus, the purposes of this study were:

1. to locate all known method books published in the United States for public school, heterogeneous class instruction of beginning wind and percussion students;
2. to analyze these books in terms of physical features, musical content, and pedagogical content;
3. to trace the development of the school band method book from its origins in the early twentieth century to the present time.

Numerous questions arose during the course of the investigation. The following were of particular importance:

1. What are the important precedents of the method book?
2. Have there been observable trends in physical features, musical content, and pedagogical content?
3. What are the commonalities of and differences among method books?
4. What are the stated curricular objectives for each book? Does the content realistically lead to the attainment of the stated objectives?
5. Have method books been influenced by developments in education, such as the progressive education movement of the early twentieth century?
6. Have method books been influenced by developments in music
education, such as the recurring "rote versus note" debate?

7. Do current method books exhibit pedagogical approaches that are compatible with current knowledge of the musical teaching-learning process?

Procedure

Many means of locating method books were used, most important of which were searches at major research libraries. In the following libraries, complete card catalogue searches were done in all classifications that might include method books or material related to method books, and stack areas were also searched:

1. Ann Arbor, Michigan: School of Music Library, The University of Michigan;
2. Cleveland, Ohio: Cleveland Public Library;
3. College Park, Maryland: MENC [Music Educators National Conference] Historical Center;
4. Columbus, Ohio: School of Music Library, The Ohio State University;
6. Oberlin, Ohio: Oberlin College Conservatory of Music Library;

The following libraries were visited, but the search was not so thorough as the searches at the preceding libraries:

1. College Park, Maryland: McKeldin Library, University of
Maryland;

2. East Lansing, Michigan: Michigan State University Library;

3. Fayetteville, Arkansas: University of Arkansas Library;


Letters were sent to all known publishers of method books requesting review copies of published books and information regarding proposed method book publication. Visits were made to music stores and used book stores in several cities, including New York City, Cleveland, and Richmond, Indiana. Interviews were held with publishers and publishers' representatives.

Theses, dissertations, and music education textbooks were used as bibliographical sources. Advertisements and articles in the following journals were also used as bibliographical sources: all volumes of School Music (including its predecessors); all volumes of Music Educators Journal (including its predecessors); six early volumes of Jacobs' Band Monthly (1910, 1919-1923); three volumes of The School-Music Journal (1885-1887); several issues of J. W. Pepper's Musical Times and Band Journal (1891, 1892, 1912, 1915, 1916); six volumes of School Musician (1929, 1936, 1939, 1950, 1956, 1960); several issues of Dwight's Journal of Music (1850's); several issues of Folio (1870's); several issues of

1 Richmond was one of the first towns in the United States to have an instrumental music program in the public school.

2 These included interviews with the president of a major music publisher, the vice president of a method book publisher, the educational directors of two major method book publishers, and a division manager of one of the largest method book publishers in the United States. Interviews took place during 1973 and early 1974 in Cleveland and Columbus, Ohio; Milwaukee, Wisconsin; and New York City. Because some of the information revealed to the investigator is of a privileged nature, the interviewees will remain anonymous.
The New York Musical Echo (1890's); and six volumes of The Instrumentalist (1965-1970).

When all available books were located, the books were analyzed in terms of physical features, musical content, and pedagogical content. These three broad areas were selected because they subsume any distinctive aspect of any method book. Numerous physical, musical, and pedagogical features were extracted from the books and charted chronologically.¹ The information on each chart was synthesized to determine trends, commonalities, and differences and to trace the development of the method book.

The purposes of this study were well served by the analytic process described above, but several of the questions raised were not amenable to this relatively objective analysis. Questions of method book precedents, attainment of objectives, and influences on the method books demand a historiographical orientation that is based on the interrelatedness of instrumental music education and diverse persons, objects, and events within a conceptual structure.

The conceptual structure of this investigation is chronological. At the onset of the investigation, it seemed that the structure might eventually be viewed in some other manner, such as cyclic or cause-and-effect. However, as the wealth of data was gradually collected, it became more and more evident that a chronological approach was the only workable conceptual structure, because the method book has been quite stable in its development.

¹ These charts are included in Chapter IV.
Decisions regarding such questions as influences must of necessity involve not only the derived facts of time past but also an explanation of those facts. Berkhofer developed two sets of questions that he refers to as "distinguishing two different levels of historical explanation."

On one level, we ask the questions,
1. Who was it?
2. What was it? (or What happened?)
3. When or where did it happen?
4. How did it happen?

On another level we ask why of the questions,
1. Why was this who or what involved?
2. Why did this happen when or where it did?
3. Why was it what or how it was, i.e., why did this happen in this sequence?¹

These questions may appear to be simple but they are actually quite profound. They have been adapted to this investigation:

1. Who wrote the method books?
2. When were the books written?
3. How were they written? (This is interpreted as "what are the format and content of the books?"—a question that is answered in detail in Chapter IV.)

At the second level of historical explanation, these questions can be asked:

1. Why did these particular people write the books? (This will not be answered in depth, as it is not part of the purpose of this investigation.)
2. Why were the books written at their particular times?

3. Why were the books written with their particular format and content?

The answers to these questions, together with answers to similar questions in areas related to the development of the method book, were used to develop answers to those questions that could not be answered solely on the basis of objective data.

Organization of the Study

The historical context of the method book is discussed in Chapter II. Chapter III cites method book precedents, i.e., instrument instruction books that might be considered as forerunners of the modern method book. The development of the method book from the early twentieth century to the present time is discussed in Chapter IV. Trends, commonalities, and differences are noted. Chapter V summarizes the investigation and presents conclusions based on the data. The appendices include a bibliography of beginning band method books, the instrumentation of each method book located, a list of band method books that are not included in the bibliography of beginning band method books, and a list of supplementary band books.

Definitions

In this study, method book always means a beginning instruction book for heterogeneous class teaching of wind and percussion students in a public school. If a different type of instruction book is referred to, the term "method book" is qualified, e.g., "string method book," "advanced method book." Heterogeneous designates books that can be
used for simultaneous instruction of brass, woodwind, and percussion instruments.

**Pitch** refers to a musical tone or, more precisely, to a frequency; **note** refers to a symbol that represents a pitch, thus keeping the meaning synonymous with "notation." The system of pitch designation used throughout this study is based on assigning the fourth octave to the octave that includes \( A = 440 \) (treble clef, second space). Thus, \( A^4 \) is \( A = 440 \), "middle C" is \( C^4 \), and \( C \) immediately above \( A^4 \) is \( C^5 \).

**Rudiment** is used frequently in nineteenth-century music instruction books and generally refers to a category of music fundamentals such as rhythm, key signatures, notation, and expressive terms. Its meaning remains the same in this study. **Element** means a discrete unit of learning—such as a note, a key signature, or a fingering.

A number of terms used in the discussion of method books have distinctive meanings. These terms are defined in Chapter IV.

**Literature Related to the Method Book**

**Historical Studies.**—As part of a larger study, Sampson (1967) investigated the history of the method book, discussing "only outstanding historical trends and important features found in past and current method books." He discusses thirty books (including orchestra method books) dating from 1914 to 1962 and concludes that there have been "numerous changes and innovations" in method books, the most obvious of which involve presentations of content, such as loose-leaf, unisonal, tetrachordal, harmonic, and chromatic approaches. He believes that "there is no single current method that represents a culmination of all
innovations and changes that have occurred through the years.¹

Little more than passing reference to method books is made by the authors of the major histories of music education. Birge mentions instruction books for school bands but cites no titles—his proximity in time to the beginnings of large-scale school instrumental music programs no doubt precluded a more historical orientation regarding method books.² Tellstrom discusses early vocal textbook series at length but does not mention instruction materials for elementary instrumental classes.³ Sunderman does not discuss instrumental class teaching or the materials used.⁴

Analytic and Evaluative Studies.—Fejfar (1951) analyzed, evaluated, and compared "all available" method books by using criterion statements rated for importance by instrumental music educators. Of the twenty-one books evaluated (of which four do not meet the criteria for inclusion in this investigation), "a number of books fell considerably short of meeting the requirements set up by the jury," but all


⁴ Lloyd Frederick Sunderman, Historical Foundations of Music Education in the United States (Metuchen, N.J.: Scarecrow Press, 1971). (Hereinafter referred to as Historical Foundations.)
contained some material of significant importance, and six were able to meet almost all of the requirements. Riggin (1958) analyzed three method books in terms of format, method of presentation, and musical content. He concludes that all of the method books have a generally "dismal" format; that the method of presentation is based on logic rather than learning theory, with emphasis on rote learning rather than problem solving; and that there is a complete absence of consideration for children's musical interests. Elliott (1964) developed a standard for the critical evaluation of first-year method books by searching professional literature and analyzing four well known method books in detail. Meyer (1967) surveyed and classified ten method books in terms of methodological approach, trends, and the extent of systematic development.

Sampson (1967) developed an instrument to identify deficiencies in beginning method books based on interviews with method book authors, statistical analysis of teachers' responses to a master checklist, and a validity test of the revised checklist. The instrument was used to


evaluate twenty beginning method books, and a list of the most prevalent deficiencies was compiled. The greatest number of deficiencies was found in rhythmic materials, contents of the teachers' manuals, and percussion techniques. Sampson concludes that "a majority of beginning band method books in many respects do not measure up to the aims and expectations of instrumental music teachers."¹

String Method Book Studies.—In an early study, Arnold (1938) analyzed twenty-four beginning string method books, including books for heterogeneous orchestra class teaching. He used ten criteria "drawn from recognized modern educational demands which apply to instrumental music instruction," such as aim of the book and logical progression of materials.² Benoy (1953) analyzed nine beginning string method books to determine whether they were based on developmental teaching-learning principles. He concludes that, "for materials to have been published covering a period of eighteen years, there is a striking similarity in the procedure used for organizing these nine methods."³ Grover (1960) briefly describes many of the string and orchestra method books published between 1912 and 1960 and summarizes the books as follows:

Most of the books . . . have followed a mechanistic plan of introducing the students to progressively more complex elements of performance technique, although they have generally

¹Sampson, Identification of Deficiencies, pp. 93, 95.


also included a fairly large number of pieces. A few string instruction books, however, have followed the song approach. The aim of the authors of these books has been to give the students the most complete possible musical experiences from the very earliest stages of study.¹

Sollinger (1970) investigated the historical precedents of public school string class instruction.² His findings regarding early string class instruction and early string class method books are discussed in Chapters II and III.


CHAPTER II

THE HISTORICAL CONTEXT OF THE METHOD BOOK

To understand the role of the method book in instrumental music education, it is necessary to understand the historical context in which the method book evolved. It is thus the purpose of this chapter to discuss conditions and events that may have influenced instrumental music education and, in particular, instrumental class instruction.

The Band in the Public School

There is no exact date comparable to "August 28, 1838" (the beginning of public school music) that can be considered as "the beginning of public school instrumental music." There are references to early instrumental organizations, but these evidently did not greatly influence the initial period of growth. Perhaps the earliest record of a school band is the Boston Farm and Trades School band, founded in 1857.¹ Maddy refers to a "high school orchestra" in 1869 in Middletown, Ohio,² but Grover discovered that, if such an orchestra existed at that time, it probably had no official connection with the Middletown Public


Schools. Birge cites several instances of school orchestras being organized "upon a more permanent basis" in the late 1890's.

According to Birge, the "apparently spontaneous impulse" to organize high school orchestras in various communities began about 1900. These early groups were usually extracurricular, i.e., they met outside of regular school hours, and their membership was made up of pupils of private teachers. One of the influential high school orchestras of the time was founded by Will Earhart in Richmond, Indiana in 1900. The orchestra's membership ranged from twelve to twenty, and school credit was given.

There were many other orchestras organized in the first decade of the new century. Baldwin (1911) surveyed 299 high schools, many of them in the East and the Midwest, and found that there were 95 orchestras with a total of 1,276 student members. Only three schools offered academic credit, and many of the orchestras rehearsed outside of school hours.

Although some music education historians discuss the introduction of the orchestra in the public school separately from the band,

---

1 Grover, History of String Class Instruction, p. 12.
3 Ibid., p. 174.
4 Will H. Earhart, "A High School Music Course," Music Teachers National Association: Volume of Proceedings for 1908, 190. Maddy gives 1897 as the date that the Richmond orchestra was organized ("Introduction and Development of Instrumental Music") and Birge (History of Public School Music) gives 1898 as the founding year.
the band and orchestra movement actually began at approximately the same time. Birge states that the orchestra movement began about 1900 and was fairly widespread, particularly in the Midwest, by 1910. He dates the beginning of the school band movement from about 1910.¹ Tellstrom concurs with Birge's dates.² But Holz, in a particularly well-researched account of school bands before 1915, cites instances of bands and orchestras dating from the late nineteenth century, and he writes of the "emergence of school bands and orchestras from about 1895 to 1915 . . . ."³ Viewed from a vantage point of seventy-five years, the few years' difference between the "1900" beginning of the orchestra movement and the "1910" beginning of the band movement does seem relatively inconsequential, particularly when both existed in a few schools at the turn of the century. Perhaps the orchestra has received credit for an earlier birth because orchestras developed more rapidly and were more widespread by the end of the first decade. Bands, however, were soon to overtake orchestras in numbers and in popularity.

Early school orchestras were frequently composed of students who had had private instrumental instruction prior to taking part in the orchestra. Bands were somewhat different. Birge states: "Unlike the orchestra, which began by selecting players of experience, the band

¹Birge, History of Public School Music, pp. 174, 182.


had largely to develop playing ability from the ground up."¹ This
statement is corroborated in the ensuing discussion of instrumental
class instruction, for directors of several of the fledgling bands have
written of their experiences with beginning bands and instrumental
class instruction.

The early growth of the public school band movement was evident­ly quite slow. A few cities had fairly well-developed programs by the teens. Notable among them was Oakland, California, where there were bands or orchestras in most of the forty-two grade schools and three high schools by 1914.² Both Harding (1915) and Gehrkens (1917) refer to the rapid growth of high school bands in "recent years."³ And in 1918, Joseph E. Maddy became the first regular supervisor of instru­mental music in the United States when the position was created in
Rochester, New York, a city in which bands and orchestras were "spring­ing up" rapidly.⁴

The phenomenal growth of the school band movement began in the early twenties. In 1923, Earhart wrote:

Before 1905 school orchestras and bands, as a feature of school music generally, were few in number and modest in instrumentation and capability. There has been continual

¹Birge, History of Public School Music, p. 183.


development since that time. . . . The last two years have seen orchestral and band ensemble take place as a regular and integral feature of school music . . . .

Birge attributes this growth to the "enormous prestige" given to band music during World War I, resulting in "an immense acceleration of band activity." However, he does state that "we are too near [the war] in point of time to estimate this influence with a true perspective."²

Holz does not discuss the influence of the war on the band's growth but rather emphasizes the influence of the activities of the Music Supervisors National Conference (later the Music Educators National Conference) and the band contest movement. Until 1922, the influence of the Conference was largely indirect, but by 1923 the Committee on Instrumental Affairs was organized, and the Conference "had now accepted the school band as an important factor in music education." The impact of the contest movement, dating from the first National School Band Tournament of 1923, was particularly great:

The sudden and spectacular increase in the number of school bands and the equally remarkable improvement in instrumentation, repertoire, and performance that occurred in the next decade resulted from the catalytic action of the National School Band Tournament of 1923.³

In the twenties, then, conditions were conducive to the growth of the school band movement. By 1927, School Music had added a department of "Instrumental Music." An ever-increasing amount of music and

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¹Will Earhart, "Instruction in Instrumental Music," School Music, XXIV (September-October, 1923), 16.
³Holz, National School Band Tournament, pp. 30, 45, 262.
instructional material for school bands was published, and instrument manufacturers directed more and more attention to the school band. The contest movement flourished, and such factors as band size and instrumentation began to stabilize.

The history of the school band from the thirties to the present time is, in part, recorded in the pages of such professional magazines as *Music Educators Journal*, *School Musician*, and *The Instrumentalist*. Bands continued to thrive during the depression of the thirties, and in the forties they contributed to the war effort through such activities as performing for parades and bond rallies. Since World War II, the band has developed to its present level of musical competence—a level perhaps never conceptualized by the directors of turn-of-the-century school bands.

The band has not developed as a single unit that plays only indigenous music; rather, there have been ancillary developments that have contributed to the broad curriculum of the contemporary instrumental music program. Among these developments are stage (jazz) bands, "pep" bands, football marching bands, small ensembles, brass and clarinet choirs, and the like. The music played by the modern band ranges from symphonic transcriptions to major works in the contemporary band idiom. Technology has influenced school instrumental music through the introduction of such devices as electronic tuners and sophisticated recording systems.

One ancillary development that has contributed much to the evolution of the school band is instrumental class instruction. An understanding of the introduction and development of instrumental class
instruction in the public school is important to the understanding of the role of the method book in instrumental music education.

**Instrumental Class Instruction**

Instrumental class instruction did not originate with the "Maidstone Movement,"¹ nor was it an invention of American instrumental music teachers of the early twentieth century. There are two important precedents of public school instrumental class instruction: nineteenth-century string classes and nineteenth-century band classes.

**Nineteenth-Century String Classes**

Sollinger investigated nineteenth-century string class instruction in the United States and discovered several isolated instances of string class teaching, some as early as the 1840's and 1850's. These early string classes were not part of the public school, but they sometimes existed as music "academies." Sollinger perceives these examples of string class instruction as being influenced by the class methods used in the American singing school. He presents several factors that "contributed to the development of string class teaching among singing school teachers ...":

1. vocal class teaching techniques developed in the singing schools which began in the early 1700's,
2. the desire of early "music men" to sell as many instruments and lesson books as possible for financial gain,
3. the ever-present desire to play popular and dance music,
4. the desire for a means of music education less expensive than private lessons, and
5. the desire for popular general education,

¹The Maidstone Movement, the first example of violin class instruction in the public school, is described on page 23.
expressed with growing concern from colonial days. Instrumental class teaching began when these factors were combined by instrumental-minded music men from the singing school tradition.

When violin class instruction was introduced in the public schools of the United States, the movement spread quickly because "many teachers in various parts of the country had experienced instrumental class teaching at some time in their training and were ready to draw upon this experience."\(^1\)

**Nineteenth-Century Band Classes**

Class instruction in band instruments is not new in America. The writer [Maddy] learned to play piccolo in a "boys' band" in 1899. Several band methods were available at that time, when beginning bands of boys were numerous, at least throughout the Middle West, and were maintained as feeders for the town band which flourished in almost every community.\(^2\)

The history of the amateur band in the nineteenth century is a remarkably fertile field for some diligent investigator to study. Although a number of studies and articles deal with military and

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\(^1\) Sollinger, *History of String Class Methods*, pp. 148, 149, 156. Sollinger actually discusses two major precedents of public school class teaching: nineteenth-century string classes (as an outgrowth of the singing school) and the nineteenth-century conservatory system of class teaching used in many institutions, such as the Peabody Conservatory of Music and Oberlin College. To this investigator, the influence of the "conservatory system" is considerably less than Sollinger asserts, for the system was one in which individual students had what was essentially a private lesson in the presence of several other students. Sollinger does mention this feature of the conservatory system, but he believes that the very fact that "more than one student" could learn at the "same time in the same class" was of significant importance to the eventual success of class instrumental instruction in the public school (pp. 153, 156).

professional bands of the eighteenth and nineteenth centuries, the paucity of literature regarding the amateur band is overwhelming.

The fact that amateur bands did exist in the nineteenth and early twentieth century is well known, but the methods used to teach the amateur instrumentalists are shrouded in the mists of neglect. Many historians either ignore the methods by which the amateur musicians were taught or else they blithely assert that the musicians had private lessons. Of course, private lessons have been a part of the American culture since colonial days, and some of the musicians undoubtedly were taught by this method. However, the existence of a number of books designed for band class instruction demonstrates that there was some type of class instruction activity in some parts of the United States during the nineteenth century.

These extant band instruction books, which are described in detail in Chapter III, date from the early 1800's. Some of them are adaptable to class instruction, and some are specifically designed for class instruction. Beginning in the mid-nineteenth century, these band instruction books began to include suggestions for instrumental class teaching, and some of the books published after 1880 contain explicit directions for teaching wind and percussion students in a heterogeneous class situation.

References to this type of early instrumental class teaching are difficult to find. This may be due to the status of the nineteenth-century amateur band as neither artistic nor prestigious. Its activities were not artistic enough to be discussed in Dwight's Journal of Music—except perhaps to be criticized on occasion. It lacked the
prestige of the military band, and it lacked the professionalism found in *Jacobs' Band Monthly*, a journal directed toward the type of band that played in dance halls and theaters. Directors of amateur bands may well have been avid readers of such journals as *Jacobs' Band Monthly*, as advertisements for instruments, beginning instruction books, and easy band music appeared frequently in its pages. However, it is difficult to determine the pedagogy that these early band directors used; whether they slavishly followed the detailed methods of the nineteenth-century band instruction books remains to be demonstrated. Since heterogeneous class instruction evidently existed in the nineteenth century—and perhaps very early in that century—a thorough study of the teaching methods and materials used would be most meaningful to the history of instrumental music education.

**The Maidstone Movement**

Early in the twentieth century in the village of Maidstone, England, the curate of the Parish Church started violin classes for the local children. The results of this class teaching were very successful, and the idea spread rapidly throughout England. In 1910, Albert G. Mitchell, then a music supervisor in the Boston schools, spent a year in England studying this violin class instruction. Upon his return home in 1911, he organized similar classes in the Boston schools on an after-school basis. After two years, he devoted his full time to instrumental teaching, and he subsequently wrote a violin class method and developed
special teaching aids.\textsuperscript{1}

The "Maidstone Movement," as the method of violin class instruction came to be known, spread rapidly to other areas of the United States. Many historians have given it a great deal of credit for the eventual success of the school instrumental music program, for class instruction enabled large numbers of students to participate in instrumental music. However, the Maidstone Movement was not the first example of instrumental class teaching, as several claim, nor was it necessarily the major influence on heterogeneous class teaching of band instruments.\textsuperscript{2}

The discussion above of nineteenth-century string and band class teaching demonstrates the fallacy of viewing the Maidstone Movement as the first example of instrumental class teaching—although the movement can receive rightful credit as the first string class instruction in the public school. And one intent of this study is to demonstrate the many precedents of the beginning band method book, of which the Maidstone Movement may be only a small part.

**Beginning Band Class Instruction and the Growth of Class Instruction**

Several very early instances of band class instruction in the public school have been documented. Miessner started a boys' band in

\textsuperscript{1}Karl W. Gehrkens, An Introduction to School Music Teaching (Boston: C. C. Birchard, 1919), p. 43; Birge, History of Public School Music, pp. 189-192.

\textsuperscript{2}Birge (History of Public School Music, p. 192), Grover (History of String Class Instruction, pp. 7, 36), and Tellstrom (Music in American Education, p. 200) view the Maidstone Movement as not only the first example of instrumental class teaching but also as the major influence on subsequent developments in band and piano class teaching.
Connersville, Indiana earlier than 1909 to capitalize on the "strutting instinct" of adolescent boys. He used a combination of individual lessons and class teaching.¹ Philip Cady Hayden, School Music founder and an innovator in music education, started a band in 1913 and used class teaching to some degree. He also secured the services of a clarinet player to help teach.² The well-known Joliet Grade School Band was started in September, 1913 by J. M. Thompson who, like Hayden, used professional players to help with the boys. Thompson used a combination of small group homogeneous instruction and band class instruction and, subsequently, some private lessons.³

There may well have been many similar early examples of heterogeneous class instruction, but they are not documented in professional journals. Several of the bands researched by Holz in his study of the National School Band Tournament of 1923 were organized with the help of class instruction. For example, wind class instruction was introduced in the following localities: Rockford, Illinois in 1907; Evansville, Indiana (where homogeneous classes were organized for high school students in 1913 and for elementary students in 1917); Chicago Austin High School in 1918; Fostoria, Ohio in 1919; Elkhorn, Wisconsin in 1921 (where "band organizers" from Frank Holton and Company instrument manufacturers taught band classes which were augmented later by


private lessons). That class instruction did spread in the second decade of the century is evidenced by the articles regarding class instruction that began to appear in professional journals after 1915. Brown (1916, 1917) refers to the Maidstone Movement and the attention it received when it was introduced in the United States. In 1917, Gehrkens wrote on the most interesting and significant developments in public school music, including class instruction:

... in a steadily increasing number of places class instruction in violin is being offered at a nominal price, while various supervisors are experimenting with similar classes in the wind instruments and even in piano.

Class instrumental instruction was not without its critics, particularly those who felt that instruments could only be taught in private lessons. Earhart responded to the critics in 1921, concluding that:

... we simply turn out, or try to turn out, good, wholesome young Americans who know more about all kinds of music than they would know without us; who will, many of them, go to the private teacher and be made by him into musicians; who will patronize the programs of the musicians so that these will not have so hard a time getting recognition, and who will, at worst, have a little (sometimes heterodox,

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1 Holz, National School Band Tournament, pp. 126-128, 182-185, 101-102, 214, 138-140.


but none the less delightful) music in their hearts that will continue to be a satisfaction and a joy to them.¹

By the twenties, however, class instruction was a fairly respectable venture:

By the close of the World War, class instruction in band and orchestra instruments was beginning to receive support from school officials, and the real era of public school class instruction in instrumental music dates from about this time.²

By 1928, McConathy viewed the class lesson as an established method of instruction:

Instruction in playing all the instruments of the band and the symphonic orchestra is now being given systematically in a large proportion of the schools of the country. Much of this instruction is given to groups of children, and a new technic of teaching has been developed which is astonishing in its directness both of appeal to the pupils and of rapid development. Many of the excellent school orchestras and bands of the country began as fully equipped organizations, and from the first rehearsal many of the members have never received an individual lesson.³

It is possible that some of the early writings on instrumental class instruction refer to homogeneous class instruction in particular rather than to any other type of class instruction. Although an attempt was made in this study to discuss homogeneous classes separately from heterogeneous classes, the development of the heterogeneous beginning class must be viewed as intertwined with the development of

¹ Will Earhart, "Is Instrumental Music in Public Schools Justified by the Actual Results?" Music Supervisors' Journal, VIII (October, 1921), 40.


homogeneous classes of the Maidstone variety, since many early writers are somewhat imprecise regarding the exact nature of the classes which they discuss.

Like the history of the school band, the subsequent history of beginning band class instruction is recorded in the pages of professional journals, research studies, and professional conference programs. The many method books published, the articles regarding teaching techniques and materials, the research studies dealing with class instruction, and the conference sessions devoted to heterogeneous class teaching are indicators of the depth and breadth of beginning band class instruction in the contemporary public school.

The Milieu of Early Public School Instrumental Music

The period during which instrumental music was introduced into the public school was one of considerable change in American society. Perhaps foremost among these changes was the shift from a predominantly rural culture to an urban one. Other changes included the gradual disappearance of child labor, the ever-increasing popularity of the automobile, the relaxation of parental discipline, and more leisure time.¹

The seeds of cultural change were sown in the 1890's. Higham writes of that decade as one of "great restlessness," manifested by such features as a heightened interest in sports and outdoor recreation, a gospel of "health through rugged exercise," an enthusiasm for

nature, patriotic fervor, and a preference for cheerful, energetic popular music. In the college setting of the 1890's, the "model of a youth culture" that preaced the "special premium" put on youth in the twentieth century came into being.\(^1\)

In education, the enaction of compulsory attendance laws in many states during the last third of the nineteenth century was of singular importance. The resultant rapid growth of the public high school brought the United States close to the ideal of universal education and influenced the introduction of more varied curricula. Because a greater percentage of youths began to attend high school, the intellectual and socioeconomic diversity of the student population became more pronounced. The classical curriculum of the nineteenth-century secondary academy thus was gradually replaced by more utilitarian curricula that included vocational training, modern foreign languages, the arts, and commercial subjects. Curricula in the elementary schools also began to include such subjects as manual training, nature study, and drawing.\(^2\)

By 1910, the junior high school was developing and high schools were becoming established in small towns and rural areas.\(^3\) The rapid growth of vocational education culminated in the Smith-Hughes Act of 1917, which helped to fund vocational education in secondary schools.

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\(^3\)Ibid., p. 532.
and institutions of higher education.¹

The urbanization of the nation, the growth of cities, and the growth of large city school systems influenced the authority base of the public school. State departments of education became powerful; in local communities, the superintendent was delegated increasingly greater responsibility for professional decisions. As a result, theories and methods taught in or sanctioned by teacher-training institutions and state departments of education began to be expressed in public school practices.² American public schools began to exhibit a degree of homogeneity that had never before been possible.

A Rationale for the Introduction of Instrumental Music

School instrumental music did not simply "happen"—there were reasons for the introduction of instrumental music into the public school at the turn of the century. Although some music education historians are apparently content to discuss only the dates, people, and places of early instrumental music, others have explored factors that influenced the beginnings of school instrumental music. Birge cites the growth of democracy in education as a factor that led to the development of an elective system whereby students were given "free choice" in curricular decisions. He also states that the band was introduced into the public school because it capitalized on the "irresistible


appeal" of bands to adolescent boys. ¹ Tellstrom asserts that bands were introduced into schools "as a result of an interest derived from the popularity of the town bands."² Whitehill, who studied sociological conditions influencing the growth of the school band, views the reasons for the introduction of bands as essentially utilitarian:

Early school bands were usually organized in response to some school or community need; they were made up of whatever instrumentalists happened to be available, and the music performed was probably of a popular nature.³

Holz analyzed the social and educational climate of the late nineteenth and early twentieth centuries. At that time, the school and the community took on numerous responsibilities that had previously been in the domain of the home. Thus, such activities as Boy Scouts and Girl Scouts were founded, and public playgrounds were established. In the school, increased attention was given to vocational training, many more high school courses were added, and interscholastic athletics became popular. The introduction of the band into the public school can therefore be viewed as a logical development:

As the school sought increasingly to duplicate community life within its walls, the fire-house band moved into the school-house, just as the singing-school had done seventy-five years earlier.⁴

Perhaps the most effective way to determine the causal factors

¹ Birge, History of Public School Music, pp. 174, 183.
⁴ Holz, National School Band Tournament, pp. 21-25.
of school instrumental music is to use the model of "preconditions" and "precipitants" discussed by Berkhofer. Preconditions are not long-range causes but rather are existing conditions that result from long-range causes. Precipitants are short-range causes that interact with preconditions to produce certain actions. Thus, preconditions might be viewed as a matrix from which, given certain precipitants, certain actions occur.

The preconditions of school instrumental music are those conditions that existed in the late nineteenth century and that can be viewed as establishing a climate conducive to the introduction of instrumental music into the public school:

1. **Music as a social force:** Since colonial days, music had been woven into the fabric of American culture. The singing in churches and singing schools, the popularity of keyboard instruments, the use of the violin and fretted instruments at balls and gatherings and "bees," the patriotic uses of music during wars, the various ethnic musics brought to America by successive waves of immigrants--these and other activities were important to Americans.

2. **The popularity of the town band:** Some were probably quite good; others may have been motley aggregations that produced more noise and spirit than music. They evidently appealed to large numbers of people in the second half of the nineteenth century.

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1 Berkhofer, *Behavioral Approach to Historical Analysis*, pp. 297-302. Berkhofer credits Harry Eckstein ("On the Etiology of Internal Wars," *History and Theory*, IV [1965], 133) with the development of the model. Although Eckstein discusses the concepts of preconditions and precipitants in the context of internal war, they are adaptable to other historical contexts.
3. **Touring professional groups:** From about 1850 on, the American people had the opportunity to hear such groups as the Germania orchestra, the Theodore Thomas orchestra, the Sousa band, and numerous other ensembles.

4. **School vocal music:** Music was introduced into the public schools in the 1830's and was established in many localities by the late nineteenth century.

Given the educational and social climate of the late nineteenth century and the preconditions of public school instrumental music, the precipitant could have taken any of several forms. State departments of education could have mandated the formation of school bands and orchestras, school instrumental music could have begun in Europe and subsequently been introduced in America, musical instrument manufacturers could have organized contests for groups composed of school-age children, or music publishers could have designed programs of free instruction on an extracurricular basis. The real precipitant is less obvious: the public school began to assume a more utilitarian function. As a direct result, the high school curriculum was broadened to include practical and vocational courses, modern foreign languages, social sciences, and laboratory science courses. The school assumed some responsibilities that were formerly only in the province of the home and the community, such as activities for leisure time. As Good and Teller state: "The high school began to emphasize not only knowing and understanding but also doing."¹ And thus instrumental music, as a

"doing" subject, moved into the high school along with such subjects and activities as manual training, home economics, shorthand, and interscholastic athletics.

There are questions yet to be answered regarding the explanation of the introduction of school instrumental music. Why did the particular people who started the first school bands and orchestras actually start them? Were they responding to public pressure to start an ensemble? Did they have altruistic motives regarding the inherent worth of instrumental music? Or did it seem to be a logical action, given the preconditions and the precipitant? Were bands and orchestras started for different reasons? Was it the "appeal" of the band--its uniforms, its quick-steps and other energetic music--that caused some people to start a band rather than an orchestra? Why was instrumental music usually introduced on an extracurricular basis, when such subjects as agriculture and manual training were introduced as integral parts of the curriculum?

The "why" questions of school instrumental music have not been adequately explored. Tellstrom's and Whitehill's explanations of causes are representative of the superficial treatment given the problem by many writers. Birge, of course, lacked the luxury of a seventy-five year perspective, and yet his explanation of democracy and free electives is reasonably accurate. The Holz rationale for the introduction of public school instrumental music is one of the few extant that explores related factors and presents them in a logical context. Holz's conclusion--that the town band moved into the school when the school took on increased responsibility--is similar to the conclusion of this
investigation—that instrumental music moved into the school when the responsibilities and curriculum of the school were broadened.

A Rationale for the Introduction of Instrumental Class Instruction

Instrumental class instruction shares many roots with instrumental performing groups. Thus, the preconditions of school instrumental music are also applicable to class instruction. It would seem to be obvious that the Maidstone Movement in England was the precipitant for the introduction of class violin instruction in America, for many early music educators have written of the great influence of the Movement. Interestingly, those early writers usually do not discuss violin classes in terms of training groups for high school orchestras but rather in terms of somewhat self-contained musical learning experiences. Apparently, violin classes were started to fulfill some felt musical need.

It may be fallacious, however, to view the Maidstone Movement and the resultant American string classes as the precipitant for band class instruction. Chronologically, band class instruction existed in at least a few localities prior to 1911--the year that Mitchell organized violin classes in the Boston Schools.¹ And perhaps of even more importance is the fact that the people who introduced band class instruction evidently had one main purpose--to develop a band that could perform at school and community events. In accounts of the organization and development of early school bands, it is performance that is most

¹See page 25.
frequently discussed; performance at athletic contests, in parades, at teachers' conventions, and the like. Little is written of teaching such aspects of music as theory, history, and appreciation within the context of the band or the beginning band class. 1 The original band classes were organized to teach students to play band music; subsequent band classes have maintained the same purpose. Thus, band class instruction was initiated so that school bands could become a reality. When school bands became somewhat established, the beginning band class began to function as a "feeder" group for the school band. The precipitant of beginning band class instruction, then, was in one sense the same as that of school instrumental music in general, i.e., the utilitarian function assumed by the public school. As bands were introduced into more and more schools throughout the country, the very existence of the school band became a precipitant for the introduction of beginning band class instruction in yet more schools.

The questions regarding method books raised in Chapter I (page 7) can be applied to beginning band class instruction.

1. Who introduced beginning band classes in the schools?—They were introduced by teachers of manual training and English, school vocal music supervisors, and probably by other individuals.

2. When and where were beginning band classes introduced?—They were introduced in small towns and in cities in various localities,

1 One other function of the school band in addition to the performance function was rather widely discussed in early literature. The school band had a socializing influence. It gave boys (girls were rarities in school bands until the thirties) a positive influence in their lives, it helped to build their character and discipline, and it kept them off the streets. The healthful aspects of playing an instrument were also discussed.
particularly in the Midwest, beginning in the early 1900's.

3. How were these classes introduced?—They were introduced as extracurricular classes meeting before or after school or at noon, and they were sometimes supplemented by homogeneous and/or private instruction. In some instances, professional instrumentalists were recruited to do some of the teaching.

At the second level of historical explanation, the following questions are important:

1. Why did these particular people introduce beginning band classes?—There is not enough information to answer this adequately; however, it would seem that many of these people had experienced band playing themselves and believed it to be a worthwhile activity for boys.

2. Why was it introduced at the particular time it was?—The preconditions and the precipitant interacted to produce a climate favorable to the simultaneous introduction of bands and beginning band class instruction.

3. Why were these classes introduced in the way they were?—They were introduced on an extracurricular basis because a demand for curricular status from the public or from educational authorities evidently did not exist; They were introduced as performance organizations because performance fulfilled certain school and community needs. They apparently maintained a performance function when bands became

1 Holz studied the organization and development of the twenty-six high school bands that participated in the 1923 National Tournament. Of these, "about half . . . were organized or supported because of their contribution to interscholastic athletics . . . ." And many of the twenty-six bands were started with the assistance of band-class instruction. (National School Band Tournament, p. 259, passim.)
fairly well established because of the need for experienced players in junior and senior high school bands.

Since the early days of this century, the public school has experienced countless changes. Music education has also experienced change, although to a lesser degree. The influences of psychological, sociocultural, scientific, methodological, governmental, and other factors have been almost beyond measure. It would seem, however, that beginning band class instruction has been largely insulated from the mainstream of educational ferment— an observation that is supported by the analysis of the method books in Chapter IV.
CHAPTER III

PRECEDENTS OF THE METHOD BOOK

The lineage of the band method book extends several centuries to the early wind instrument tutors that first appeared in the sixteenth century. Conceivably, this lineage could also include early string instruction books, nineteenth-century band instruction books, and early band/orchestra method books.

The history of wind instrument tutors and their influence on subsequent instructional materials are subjects worthy of intensive investigation. However, it would seem to be justifiable to assert that the influence of these tutors can be observed in many features of the band method book, such as the use of scales and arpeggios, fingering charts, long-tone studies, drills on technical problems, and etudes based on selected learning objectives.

Eighteenth- and Early Nineteenth-Century Books

There are many wind instrument tutors for individual instruments dating from the eighteenth century and earlier; there are probably also a number of tutors that present information for several

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instruments in one volume. This study does not purport to present an exhaustive listing of such early "heterogeneous" books; however, several are discussed because they contain techniques and methods that reappear in many later books. With one exception, these early books are probably not intended for class instruction. The exception, which is discussed subsequently, may be the first book for class instrument instruction published in this country.

Prelleur

The earliest wind instrument instruction book seen by the investigator is Prelleur's *The Modern Musick-Master; or, The Universal Musician*,\(^1\) published in London in 1731. The book is bound as one volume but consists of parts that could also be purchased separately. The parts include forty-eight-page books for the flute (recorder), German flute (transverse flute), hautboy, violin, and harpsichord.\(^2\)

The preface of the Prelleur book is of particular interest, for it reflects an attitude that is representative of wind instruction books throughout the years, i.e., that earlier books are pedagogically deficient and the new book uses the "best"--and usually the most "modern"--instructional method:


\(^{2}\)There is also a separate part for singing plus shorter sections that contain a musical dictionary and a brief history of music. Each of the eight parts is paginated separately.
There are several Books of Instructions extant at this Time, but their Dispositions and Collections are for the most Part Intolerable: For Instance, you'll find in a Hautboy Book Tunes which are not only Unnatural, but also out of the Scope of that Instrument, and so for the rest of them, such Blunders in the Essential Parts as throw great Difficulties in the Beginners Way; To remedy [sic] which, I have here given you the best Instruction in the Modern Method, with Tunes proper for their Respective Instruments, and easy to Learners, and have added a Collection of the Favourite opera Airs for the Use of those who are already Proficient in Music.¹

Much of the book is informational rather than pedagogical. (It may well have been used for self-teaching.) Information presented for each wind instrument includes fingering charts, ornaments, transposition, tonguing, time, and accidentals. The first nine to twelve pages of each part are devoted to this material; the balance of the part consists of minuets, marches, rigaudons, and opera airs "By Mr. Handel and other Eminent Masters."

Although the book cannot be classified as a "teaching" book, Prelleur does state that the entire range of the instrument should be learned before proceeding to the tunes: "The first thing to be learn'd in this as well as all other Instruments is the Scale of the GAMUT as it is hereunder subjoyned."² This is followed by a fingering chart for the complete chromatic range. The charts give the notated pitch and the fingering but do not picture the instrument. The first note on the flute fingering chart looks like this:³

¹Prelleur, *Modern Musick-Master*, p. [i].
²Ibid., Flute, p. 1.
³Ibid.
This chart contains all notes from F\textsuperscript{4} through F\textsuperscript{6}. The holes that are darkened are to be "stopped." A later chart contains all sharps and flats.

A time chart is used to illustrate rhythmic proportion:\textsuperscript{1}

The chart is continued through sixteenth notes. The use of such a chart is of more than casual interest, for this method of presenting temporal relationships has been used in countless books and can still be seen in some modern instruction books.

The tunes that make up most of each book's content are not beginner's tunes; rather they are tunes that may have been quite popular at the time, copyright restrictions being nonexistent. They are generally of medium difficulty and contain a fairly broad range of key and meter signatures, rhythm patterns, and pitch ranges.

\textsuperscript{1}Prelleur, \textit{Modern Musick-Master}, p. 3.
Holyoke

With a publication date of [1800?] on the main entry card in the New York Public Library, The Instrumental Assistant is one of the earliest wind instrument instruction books published in this country. The book's author, Samuel Holyoke, compiled the book from European sources, so the book is not an authentic American product.¹

There is nothing written in the Holyoke book that specifically states that it could be used for class instruction, but it is written in a style that could conceivably be adapted to that purpose. Too, Holyoke's experience with singing schools may have influenced his writing of this book.

The eighty-page book contains fingering charts and instructions for the violin, German flute, clarionett, bass-viol, and hautboy. Like many early books, the fingering charts are quite easy to read, for they are printed with ample room between each fingering. Each pitch is notated on a staff above each fingering.

A few instructions for playing the instruments are given. These are at a level of difficulty which indicates that beginners could study from this book, for example:

The first thing to be learnt on the Flute, is to make it sound properly: for which purpose take the top

¹Samuel Holyoke, The Instrumental Assistant (Exeter, N.H.: H. Ranlet, [1800?]).

piece, only, and blow gently, turning it outward or inward till you can make it sound, and readily produce a good tone: then add another piece of the flute, blowing as before, proceeding thus till you have put the flute together.¹

The book also includes directions for double tonguing on the flute and charts of shakes [trills] for the three woodwinds.

Nineteenth-century music books commonly contain explanations of musical "rudiments," and the rudiment chart in the Holyoke book has a particularly interesting layout, e.g.:²

<table>
<thead>
<tr>
<th>NAME</th>
<th>CHARACTER</th>
<th>EXPLANATION</th>
<th>EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ledger lines</td>
<td></td>
<td>Are added when notes ascend, or descend from the staff,</td>
<td></td>
</tr>
</tbody>
</table>

The bulk of the book (pages twenty-two through eighty) consists of music with no additional instructions. Arrangements are either soprano/bass or soprano/alto/bass and are written in concert pitch. The first few pages of music are designated as "Introductory Lessons" and are relatively simple in key, meter, and rhythm patterns. Many of the subsequent tunes were probably popular in the early nineteenth century, e.g., "O Dear What can the Matter Be?," "Yankey [sic] Doodle," "God Save America ["My Country, 'tis of Thee"]," and "Boston March."

¹Holyoke, Instrumental Assistant, p. 6.
²Ibid., p. 17.
A great deal of information is contained in Gehot's fourteen-page book, Complete Instructions for Every Musical Instrument. The book was published in England, probably near the beginning of the nineteenth century.

Several pages are devoted to the rudiments of music, such as rests, dots, shakes, and a chart of note-value relationships. Most of the book is made up of fingering charts and notation for an interesting variety of instruments. String instruments and some fretted instruments are included, as is the harp. Among the wind instruments included are: German flute; fife; oboe; trumpet; bassoon; serpent; and trombone. Some of the more esoteric instruments for which Gehot provides fingering charts are: vielle hurdy gurdy, or beggars lyre; bag pipe; tabor-pipe; armonica or glasses; and sticcado pastorale.

The Gehot book provides few directions and thus can scarcely be designated as an instruction book. However, the publication of such books in the early nineteenth century leads to some conjecture: Were

1 Joseph Gehot, Complete Instructions for Every Musical Instrument; Containing a Treatise on Practical Music in General, to Which is Added the Scale or Gamut for Thirty-Five Different Instruments (London: G. Goulding, 18--?). The main entry card for this book in the New York Public Library gives 1756 as Gehot's year of birth. This is the same year of birth ascribed to Jean Gehot, who, according to Hitchcock (Music in the United States, p. 40), immigrated to the United States in 1792 and who composed some music. (See also Gilbert Chase, America's Music: From the Pilgrims to the Present [New York, Toronto, London: McGraw-Hill Book Company, Inc., 1955], p. 120.)

2 According to the fingering chart, the sticcado pastorale had a diatonic range of C⁴ - C⁶. Of it, Gehot writes: "This instrument is played by a small stick with a Ball fixed to the End of it. Observe, the Ball must not remain upon the Notes after they are struck, for it would stop the Vibration" (p. 10).
there people who taught a number of instruments and thus needed such a
book? Could such people have taught classes of heterogeneous instru-
ments?

Goodale

With the publication in the early nineteenth century of The

Instrumental Director,¹ a book appeared which may well be the first
book for wind instrument class instruction published in the United
States. The author's preface is cited in its entirety because it adds
credence to this observation:

Although publications are numerous and well adapted to
give assistance to the young performer in the principles
of music, still a work is wanted, suitable for the instruc-
tion of a full MILITARY BAND. The books now in general
use are designed to afford a knowledge of some one parti-
cular instrument, but offer no rules to assist the learner
on other instruments, or to direct him in his practice
with other performers. When musical companies have been
organized, they have been under the necessity of employing
a well-skilled instructor [sic], or each has been obliged
to purchase books, which are different in their introduc-
tions, in order to acquaint themselves with the requisite
principles and rules; consequently they have not contained
a collection of tunes, which are uniform or at all adapted
to every instrument. The compiler has been acquainted
with several bands of musicians, who, with proper music
before them, could have done honour to themselves and
afforded gratification to their hearers; but for want of
tunes suited to the key of their instruments, have been
unable to perform at all in concert, or to make any pro-
gress whatever.²

¹[Ezekiel Goodale, ed.], The Instrumental Director; Contain-
ing Rules for all Musical Instruments in Common Use, Laid Down in a
Plain and Concise Manner; to Which is Added a Variety of Instrumental
Music of the Richest and Most Popular Kind Extant; A Part of Which was
Never before Published in this Country (Hallowell, Maine: Glazier,
Masters & Co., 1829).

²Ibid., p. 6.
Ezekiel Goodale held the original copyright on the book and was evidently the compiler and/or author. It was first copyrighted in 1819; the edition seen in the New York Public Library is the third edition, published in 1829.

The first six pages of the New York Public Library copy are missing; they may have contained information on the rudiments of music. Pages seven through twenty-seven contain fingering charts for the following instruments: clarionet; bassoon; serpent with keys; serpent without keys; French horn; German flute; patent flute (a flute that appears to be somewhat like a modern flute, with keys for $C^4$ and $C\text{-sharp}^4$); hautboy; flagelet; trumpet; bugle; Kent bugle (a bugle that has six keys and the overtone series of the modern B-flat trumpet); violin; viola; violoncello; double bass; trombone; and tambourine, cymbals, and triangle.

Some instructions regarding tonguing, hand position, embouchure, and similar technical matters are given. Playing technique of the aforementioned percussion instruments is discussed. All major and minor key signatures are notated on a treble clef staff. The prose is quite lucid, as the following explanation of transposition demonstrates:

A tune is written on the key of C; you find it to be too low for your instrument, and wish to play it a note higher, which gives the key of D; now, play every note a tone higher than where set, and the same air is produced. Observe, that from E to F is but half a tone: therefore, to play a note which stands on E, a tone higher requires F to be sharpened; and the same is to be understood of a note standing on B; so that the key of D is made complete by inserting sharps on F and C.$^{1}$

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$^{1}$Goodale, *Instrumental Director*, p. 28.
Of the book's 104 pages, seventy-five consist of tunes in full score for varying instrumentations. Unlike the Holyoke book, the Goodale book does not provide a few pages of simple music for beginners. Included in the tunes are such types of music as marches, quicksteps, waltzes, duets, and trios. Examples of the types of instrumentation used are:

"Hail Columbia" for B clarionett primo; B clarionett secondo; F flute primo; F flute secondo; corno primo, in B; corno secondo, in B; bassoon.

"The Lass of Peaties' Mill" for B clarionett primo/secondo; E-flat clarionett; E-flat flute; corno primo, in E-flat/secondo/basso; serpent.

Band Instruction Books of the Nineteenth Century

The books discussed in the first section of this chapter have at least one common feature—none deals with the teaching of instruments. Although some present explanations of musical rudiments or instructions for playing instruments, there are no suggestions regarding the teaching-learning process.

In the second half of the nineteenth century, authors of books for wind instrument instruction began to include suggestions for teaching beginners, and many of these suggestions were designed for heterogeneous class teaching. There are probably several reasons for the advent of a type of "teaching method" in wind instrument instruction. The introduction of public school music in Boston in 1838 and its growth during the years preceding the Civil War most likely encouraged an interest in the teaching-learning process on the part of teachers of musical instruments. Similarly, the popularity of singing schools in
the nineteenth century and the resultant music academies,\textsuperscript{1} music conventions, and normal institutes undoubtedly created an interest in instrumental music pedagogy. As the Civil War grew imminent, the military importance of the band produced a need for many band musicians, and band leaders probably began to search for ways to improve their teaching of instrumental beginners.

The brass band reached the height of its popularity during the Civil War. In the postwar years, woodwinds became more and more important,\textsuperscript{2} and this is reflected in the band instruction books of the last third of the nineteenth century.

The books published in the latter part of the nineteenth century were written for group instruction of male—and generally adult—bands. With the exception of the small handbooks discussed below, the books were probably written primarily for teacher-conductors of beginning bands of the type that proliferated in the United States during the late nineteenth and early twentieth centuries.

The early books were usually not published in separate parts for different instruments. However, several of the books contain full score arrangements for various pieces of music. The main content of most of the books consists of quite thorough instructions to the teacher regarding technical aspects of playing instruments, with procedures for group instruction carefully detailed.

\textsuperscript{1}Birge (\textit{History of Public School Music}, p. 25) describes the Boston Academy of Music, founded in 1832, as "the first school of music pedagogy in the United States."

\textsuperscript{2}Kenneth Elmer Olson, \textit{Yankee Bands of the Civil War} (Ph.D. Dissertation, University of Minnesota, 1971), pp. 299-301.
Dodworth

Dodworth, one of the nation's most popular mid-nineteenth-century band leaders, published his *Brass Band School* in 1853. This seventy-nine page book contains musical rudiments, names and classes of instruments, band tactics, and airs and marches arranged for full band.

Dodworth's section on musical rudiments ("first principles") is six pages long and includes those commonly found in music instruction books, such as notation, meter, dynamics, and scales. He also includes the ubiquitous chart of temporal relationships in the form of shorter notes equivalent to a whole note.

Several rudiments are explained in some detail, and a change from the writing style found in earlier instrument instruction books is readily observable. As the nineteenth century progressed, the lucidity of writers such as Ho'yoke became a rare thing; abstrusity and didacticism seemingly became virtues. For example, Dodworth explains scales as follows:

> Every piece of music is in some particular key, or pitch, and has its key note, with which it often begins and always ends. Beginning at C, and ascending to the next C above, is called a scale; if in whole tones, the diatonic scale; if in half tones only, the chromatic scale. It is found in ascending the diatonic scale of eight notes, that the distances between them are not equal. [This is followed by the C major scale notated on a treble clef staff.]

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1 Olson, *Yankee Bands of the Civil War*, p. 118.


3 Ibid., p. 6.
Dodworth categorizes brass instruments into six classes (soprano through contrabass) and gives suggestions for assigning instruments based on physical characteristics and musical ability. For example, the first soprano (e.g., E-flat bugles, E-flat saxhorns) "should be given to the best musicians, or most persevering members." Suggestions for selecting a good quality instrument are given (Dodworth recommends those that bear his official stamp of approval).

Quite thorough directions for tonguing, embouchure, breathing, and practicing are included in the Dodworth book. Complete ranges, including letter names and fingerings, and scales for the different brass instruments are given. There is a verbal description of the relationship of the written pitch to piano pitch.

Dodworth's recommended rules for band practice give some insight into what a mid-nineteenth-century band rehearsal may have been like:

1st. Tune all the instruments by the 1st Soprano.
2d. First tune but two at a time.
3d. Finally tune in a body.
4th. No blowing or practicing between the pieces; that should be done at home.
5th. Begin together.
6th. Obey the leader or director, in every particular, in relation to the performance of the music; a Band to play well must be governed by one mind.
7th. Let the drums beat VERY softly, otherwise it will be impossible to hear the defects.2

The third section of the Dodworth book consists of "band tactics." Basic bugle calls and drum cadences are given, as are

1Dodworth, Brass Band School, p. 11.
2Ibid., p. 23.
instructions for such tactics as formation, dismissal, color escort, and funerals.

The final forty-six pages consist of eleven pieces in full score for twelve instruments. Among the pieces are "The Star Spangled Banner," "Hail to the Chief," "Auld Lang Syne," and "Rover Quickstep." A one-page glossary of musical terms completes the book.

Brothers

Brothers' *The Young Band Teacher* is the earliest book located that contains considerable information on the pedagogy of instrumental music. Published in 1880, it is written for heterogeneous class instruction of men at the beginning level. It includes specific embouchure suggestions, fingerings, and other technical directions for the clarionet, piccolo, three-valved brass instruments (cornet, alto, and other brasses in treble clef), bass clef brass instruments (B-flat trombones, E-flat tuba, and others), and drums.

Brothers has much advice for the young band teacher:

To become a successful band teacher, a man should possess not only a correct knowledge of music and the instruments under his control, but he should also be gifted with a vast amount of common sense and good nature, patience and industry; of keen perceptive facilities and force of character, strict integrity and moral principle.

When at the opening of a rehearsal the experienced band teacher taps the table with his baton, all sounds of horn and drum are hushed and silence reigns supreme; all are on the alert for the word of command--he rules with the absolute control of the autocrat, yet characterized

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with a mildness and suavity that disarms every appearance of harshness and arrogance.\textsuperscript{1}

The thoroughness with which Brothers explains the teaching of wind and percussion instruments to beginners has left us a remarkable record of how a class might have been taught in the 1880's. It is interesting to speculate that such luminaries of early instrumental music education as Birge, Earhart, and Maddy may have been taught in classes structured in the way that Brothers advocates.\textsuperscript{2}

Brothers strongly recommends that the class members do not attempt lesson one for full band (the first piece that might be considered melodic) until they are sufficiently acquainted with their instruments and can produce a "moderately pure tone." He cautions the teacher to proceed slowly and to take the lessons in the order in which they are numbered, for they represent "nearly all" styles, rhythm patterns, signs, and the like of then-current band music.

Each lesson should be explained, practiced, copied by each of the class, and commented on by all. They are not intended as mere bits of music to tickle the ear and please the fancy, but rather to contain all the essential points to help make proficient readers. [The italics are the author's and probably serve to emphasize the importance of each

\textsuperscript{1}Brothers, \textit{Young Band Teacher}, p. 3.

\textsuperscript{2}Maddy has recorded his experiences in a beginning instrumental class: "I recall the beginners' band in which I learned to play the piccolo at the age of seven [which would have been about 1898]. Sixty ambitious youngsters purchased instruments and entered the class, only to be treated at each rehearsal to a series of lectures on musical theory, tone-production and behavior until all but fourteen of us had drooped [sic] out. . . . I do not recall ever playing a tune on the piccolo, though I studied this instrument for nearly two years and played it for most of that time in the band. (Joseph E. Maddy, "The Beginning Wind Instrument Class," \textit{School Music}, XXIX [January-February, 1928], 9.)
member having his own part, although the "mental discipline"
of copying may have been Brothers' motive for this direc-
tion.1

All wind players begin with long tones on a pitch that is produced fairly easily (e.g., written $G^4$ for clarinets and cornets). This pitch is repeated until it can be sounded freely. A second pitch is then introduced, e.g., written $C^4$ for cornets, written $A^4$ for clarinets. After long-tone practice on the second pitch, the two pitches are played in succession. When two or three pitches have been introduced, Brothers recommends exercising the class singly on these pitches "during the remainder of the evening." He stresses having the students play each pitch until it becomes thoroughly familiar to the ear. While the students are playing individually, the teacher should call attention to the placement of the note on the staff and the note's letter name.2

Apparently, this method is to continue until the complete practical chromatic range of the instrument is mastered. At some intermediate point in this process, the teacher may introduce short exercises of whole notes using various pitches. Brothers gives no indication of how long this process of learning the entire range should normally take—it would seem, however, that many "evenings" would be spent on long tone practice.

Once the full range is learned, students are taught major scales. Brothers' explanation of a major scale is more abstruse than Dodworth's:

1 Brothers, Young Band Teacher, p. 4.
2 Ibid., p. 7.
The diatonic scale (as it is called in contra-distinction to the chromatic scale), is composed of seven degrees, the eighth or home tone, to which we ascend being in such perfect accord with the first as to merit the same name, or letter; and in its turn, being the foundation tone for ascending a second octave of the scale. These seven degrees do not maintain their relationship unimpaired throughout the scale, five of the intervals between them being long, because they admit of the introduction of a new tone; and two being short intervals, not permitting such new tone between them. [This is followed by a C scale notated on the treble clef staff, with half and whole steps indicated.]\(^1\)

Chromatic scales and minor scales are introduced after the major scales.

Once the class has mastered "all the difficulties of reading and fingering," rhythm is introduced. A sixteen-measure, quarter-note exercise in 2/4 meter is used for this purpose. Brothers recommends that the teacher play the exercise "in his best style" and then select the best students to demonstrate. Small groups of students can then play the exercise until the entire class has played it several times. "In this manner one or two evenings can be devoted to this exercise."\(^2\)

After a little more practice in playing and counting simple rhythm patterns, the class is deemed ready to begin Part II of the book. This section consists of twenty pieces in full score (seventeen staves, twenty-one parts), progressively graded.

The first piece is in E-flat major and 2/4 meter, with quarter notes and quarter rests used exclusively. Half notes are introduced in the second piece, eighth notes and eighth rests in the third, and dotted rhythms in the fourth. Most of the common keys, meters, and

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\(^1\) Brothers, Young Band Teacher, p. 19.

\(^2\) Ibid., p. 25.
rhythm patterns are introduced during the remainder of the pieces. All of the pieces were composed by Brothers.

The method of teaching the pieces should be similar to the method used in teaching rhythm patterns. The teacher will frequently demonstrate a part, and there will be much individual and small group playing. Brothers recommends that, once the pupils begin Part II, those studying the accompaniment instruments (bass line and after beats) should be taught separately from those playing melodic and harmonic parts. Each of the pieces is discussed in an introductory section; new principles are emphasized and methods for teaching them are presented.¹

Brothers' book also contains some nineteenth-century staples, such as a glossary of musical terms and a chart of suggested instrumentations. His introductory section of musical rudiments is relatively short—one page—but many of the rudiments are thoroughly detailed in ensuing sections.

Keller

Keller's forty-six page, octavo-size book was published in 1881. Entitled How to Teach Bands, the book is written for teachers who will start a band that is probably "composed of men who have no knowledge of the elements of music, or the art of producing musical tones on brass instruments."²

¹Brothers, Young Band Teacher, pp. 28-33.
Keller presents fairly detailed instructions for the first lesson. The staff, leger lines, clefs, and a notated C major scale should be explained first, after which an apt pupil should be selected who can try an open pitch and work from there up or down the scale. The teacher should then work with each student individually, with the objective of the first lesson being the performance of a major scale. If any student cannot sound more than one open pitch, the teacher should write a brief exercise on that pitch, such as a half note and two quarter notes in 2/4 meter. Teaching beginners in 1881 was evidently exhausting work: "With a class of a dozen or more pupils this, the first lesson, will be enough to tire both teacher and pupils."

All subsequent lessons should begin with the hearing of those students who have made the least progress so that they can rest while the others perform the lesson. They can then try again at the end of the class time. The teacher must not neglect the rudiments of music; each student should be questioned individually to insure that all understand the material presented.

By the third lesson, the students should be able to produce a "tolerably fair" tone and enough of the scale to play "Class Exercise, No. 1":

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1 Keller, How to Teach Bands.

2 Ibid., p. 23. In this and all other exercises in the Keller book, the scoring is as follows: Piccolo (in D-flat); E-flat Clarinet; 1st, 2nd, and 3rd B-flat Clarinet; E-flat Cornet; Solo, 1st, and 2nd B-flat Cornet; Solo, 1st, and 2nd E-flat Alto; 1st and 2nd B-flat Tenor (treble clef); 1st and 2nd Trombone (bass clef); B-flat Bass or 3rd Trombone (treble and bass clefs); Baritone (treble and bass clefs); E-flat bass; Drums.
There are fifteen lessons in the Keller book, in most of which new elements are introduced. By the fifteenth lesson, students have had 4/4, 3/4, 2/4, 2/2, and 6/8 meter signatures; syncopation; notes and rests through the sixteenth; and dotted rhythms. Although some attention is given to such features as tempo, tonguing, and dynamics, the greatest part of all the lessons is devoted to rhythm. Keller frequently suggests writing out brief exercises on rhythm patterns so that the students can learn them well before they are incorporated into exercises. He also advocates use of a supplementary band book by the sixth lesson. He includes exercises (generally eight measures long) for most of the meter signatures and rhythm patterns introduced. The lessons need not be followed in the order presented; however, no new lesson should be introduced until the lesson being studied is "well understood."

The book includes suggested instrumentations; tone production on brasses; special discussion of the clarinet, piccolo, and percussion; and a nine-page section on rudiments. Chromatic fingering charts for the clarinet and piccolo include drawings of the instruments.
In 1887, Sewall published the *Band Man's Handbook*, a three-and-one-half inch by six-inch book with paper covers. The purpose of this thirty-six page handbook, according to its author, is:

... to place within the reach of band men, facts of importance, many of which have never before been placed in accessible form.¹

The contents are therefore directed more to the band member than to the teacher.

The majority of the content of the book consists of the rudiments of music. Note and rest values, pitches, meter, accidental signs, modes, signs, fingerings, and similar rudiments are explained. Information regarding band organization and the duties of each member is included.

Sewall, like most of his contemporaries, had definite ideas regarding the role of the band teacher-leader:

The teacher should see to it that his pupils have correct ideas of music, that they understand beating time, reading music, etc. He should keep the instruments in tune, tell players of their mistakes, when making discords or blunders. It is his duty to take entire charge of the band, keep order, give the signal for starting to play, etc.²

Sewall's directions for giving the signal to play is not only interesting, it describes a technique that is still common today:

It is well ... to count a measure in the time it is desired the piece should be played. ... Always say


²Ibid., p. 21.
"play" instead of the last count, thus in 4-4 time count, "1, 2, 3, play;" in 2-4 time, "1, play;" in 3-4 time, "1, 2, play," etc.¹

Clappe

With the publication in 1888 of Clappe's *The Band Teacher's Assistant*,² a book that began to approximate the modern band method book came into existence, for separate parts for each instrument were available from the publisher. (The parts could not be located for study.) This book is of approximately hymn-book size and contains 109 pages.

Clappe includes an especially long section on rudiments—thirty-three pages. A partial listing of the topics discussed includes sound, music, pitch, staff, clefs, duration, time signatures, scales, keys, accidentals, chords, intervals, harmony, dynamics, speed, style, embellishments, tone, instrument care, instrumentation, the overtone series related to brass fingering, the teacher. True to his contemporaries, Clappe's explanations are often abstruse, for example:

Time Signatures.
To assist the eye in calculating at a glance the exact quantity of time, or beats, included between two or more bar lines, fractional figures are usually written after the clef at the beginning of a piece of music. [This is followed by "2/4" notated on a staff.³]

Clappe believes that the teacher must have a good musical education, be resourceful, and be capable of presenting one idea in


³Ibid., p. 7.
several different ways. Of particular interest is Clappe's belief that the man of moderate technical knowledge who surmounts each difficulty through perseverance is the better man to engage as a teacher than is the brilliant instrumentalist "who is usually too impatient and nervous to stoop to what may be considered the drudgery of teaching."¹

The fingering charts consist of notes on the staff with fingerings underneath. No drawings of instruments are used. Fingerings are given for the six keyed piccolo; the clarinet; three-valve brass instruments in B-flat and E-flat, treble and bass clefs; trombone in G and in B-flat; euphonion [sic], or baritone; and E-flat bass, or tuba.

A major portion of the book is devoted to music and instructions for performance, with each lesson progressively more difficult. There are frequent discussions of new elements. The following outlines some of the highlights of the lessons and indicates the speed with which the book progresses:

<table>
<thead>
<tr>
<th>Page</th>
<th>Material</th>
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</thead>
<tbody>
<tr>
<td>44</td>
<td>Exercise on the whole note; 4/4 meter</td>
</tr>
<tr>
<td>45</td>
<td>Continues whole note; introduces the half note; B-flat scale in half notes</td>
</tr>
<tr>
<td>48</td>
<td>First &quot;amusement&quot;; E-flat scale and arpeggio in quarter notes</td>
</tr>
<tr>
<td>51</td>
<td>&quot;Slow Air&quot; [&quot;Drink to me only with Thine Eyes&quot;]; 3/4 meter; four-part harmonization</td>
</tr>
<tr>
<td>52</td>
<td>Eighth notes and rests</td>
</tr>
<tr>
<td>54</td>
<td>A-flat scale and chord</td>
</tr>
</tbody>
</table>

¹Clappe, Band Teacher's Assistant, p. 31.
The instructions for teaching the latter are:

"Divide the measure into 8 parts, and show the 16th notes to fall on the 4 and 8. To do this, sing a measure, or so, while making eight taps with the baton on stand or table; the position of 16th notes will then become apparent.""

"The Star Spangled Banner" in B-flat, harmonized

By page eighty-three, Clappé asserts that the band is now prepared to study "progressive pieces for concert or street work."

Final sections of the book consist of scales, arpeggios, and exercises in various keys; an essay on expression in music (e.g., dynamics, phrasing); and a seven-page "pronouncing dictionary" of musical terms.

Anstead

Instructive Advice for the Guidance of Amateur Bands, written by Anstead and published in 1896, might be categorized as a handbook, since it appears to be directed to bandsmen. The paper-covered book is only thirteen pages long, but a ten-page reprint from Paul DeVille's Great Prize Amateur Band Book for all Instruments, a Carl Fischer publication of 1892, is included as a supplement.

Much information is contained in this book. Among the topics discussed are how to form a band, assigning instruments, purchasing instruments, embouchure, correct practice, band deportment, care of instruments and music, constitution and by-laws, instrumentation, good reeds, and jealousy among bandsmen.

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Pedagogy is discussed only briefly. The following quotation indicates that Anstead probably believed firmly in a drill-and-scale approach to beginning instrumental music instruction:

The great fault with most beginners is a desire to play tunes before they have learned to perform the scales correctly. This is a very pernicious habit and one which cannot be too strongly condemned by everybody who has the true development of music at heart. No band teacher who respects himself will permit his pupils to begin on the simplest piece until they are thoroughly familiar with the scales, and if his men truly wish to become first-class musicians they will heed his advice.¹

The supplement also contains much information and music, for it is in extremely small print. The usual rudiments are presented, and major and minor scales, exercises, and tunes in a variety of keys and meters are included. The first exercise uses whole notes on one pitch; the second uses whole notes on three adjacent pitches. The exercises become progressively more complex.

Southwell

Guiding Star² is a handbook written by Southwell and published in 1897. A small, forty-eight page book, its purpose was to provide each band member a copy of such information as scales, fingerings, and band organization. Southwell's particular goal was to enable men to organize a brass and reed band and bring it before the public in the shortest possible time.

¹Anstead, Instructive Advice for the Guidance of Amateur Bands, p. 4.

²George Southwell, Guiding Star (Kansas City, Missouri: Geo. Southwell, 1897).
The introductory pages provide information on organizing a band, constitution and bylaws, and expected discipline during rehearsal. There is a half page on rudiments of music.

Southwell, like several other authors of his time, considers scale mastery to be of particular importance. The teacher "should see that all scales and exercises are thoroughly mastered before taking up any other class of music."¹ Four major scales and a chromatic scale are notated, with fingerings, for common brass instruments.

Southwell does not provide detailed teaching suggestions, since the book is primarily for band members. Following the scales, several pages of fairly simple exercises are given for brass instruments, E-flat clarinet, B-flat clarinet, and D-flat piccolo. Common meters, rhythm patterns, and keys are used.

There is much textual material on a variety of topics, such as marching formations, using the baton, honorary members, tuning, and instrument care. Southwell does not neglect the role of the teacher; his "duties of Amateur bands, Hints to Teachers" help to describe the late-nineteenth-century band rehearsal:

1. Be courteous to your pupils, but never familiar.
2. Never let your pupils think a piece is played correctly while you can find errors.
3. Never teach a piece of music until you make yourself acquainted with every part.
4. The more fault you find, when it is deserved, the more you will be respected.
5. Show no favoritism.
6. Commence and close rehearsals at the appointed hour.
7. Arrange the instruments so you can hear all the parts.

¹Southwell, Guiding Star, p. 1.
8. Practice the harmony horns well before adding the melody.

9. Select pieces that with a reasonable amount of practice can be thoroughly mastered.

10. Never ask the band to play a piece in public in which they are in fear of breaking down, as it is two to one if they get through they will have done themselves no credit.  

Southwell offers one bit of advice that can be appreciated by any modern instrumental music teacher who has had to find a room in an elementary school for beginning classes:

The band-room should be located at some distance from the main part of the town, if possible. By so doing you will avoid hearing a great many uncomplimentary remarks, especially if the band be a new one and many, if not all, of the players are beginners; very few people will hear you, and when you do come out on the streets to play for the first time, the people will be astonished and nothing but good words will be heard.  

Early Twentieth-Century Books

After the first two decades of the twentieth century, the public school gradually began to assume more and more of the responsibility for the education of beginning instrumentalists. Concomitantly, the position of the instrumental music teacher evolved from a part-time band or orchestra director into a position of full professional stature, with attendant education, certification, organizations, and publications. Thus, obsolescence became the fate of the amateur band teacher/leader. Books for teachers of beginning amateur bands continued to be written during the first few decades of the twentieth century.

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2 Ibid., p. 44.
century, but by the twenties these began to include references to school bands and eventually to be supplanted by books directed specifically to the school instrumental music teacher. Too, several "method books" for amateur bands were published in the first decade, and by the mid-twenties, method books for public school use were being published. The appearance of such books probably lessened the need for the detailed approach of the nineteenth-century band leader books.

In 1902, a little band manual by Richwood was published. Similar to the band manuals of the nineteenth century, it includes such features as organization, deportment, instrument care, and fingerings.

Goldman, one of the most popular of the early twentieth-century band directors, was quite a prolific writer in the band instruction field. His *Amateur Band Guide and Aid to Leaders*, published in 1916, contains much of the same type of content found in the nineteenth-century books, such as organization, constitution and bylaws, and the duties of the conductor. He also discusses institutional bands:

At the present time, there is hardly an institution in the country that does not maintain and train its own band. Up to a few years ago, Boys' Bands were unusual things. Nowadays, who has not heard of an Orphan Asylum Band featured at a parade or even at a Baseball Game?

Goldman does not refer specifically to public school bands, and his book is directed to the leader of adult amateurs. His teaching recommendations are similar to those found in earlier books—band members

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should learn fundamental principles of music, scales, and then simple exercises and chorales. "When such a foundation has been carefully laid, it is time enough to start the first piece, which of course must be a simple one."¹

Nicholls' How to Organize and Maintain Bands,² published in 1921, is predicated on the lure of money. The enterprising band leader can organize bands in surrounding communities and earn not only a leader's income but also money from the sale of instruments, since the leader should sell all players the "proper" instruments, i.e., of the line of instruments that he represents. The book includes information on organizing a band, the financial maintenance of a band, suggested instrumentation, and pictures and descriptions of instruments. The author published a correspondence course for instructing bands, but it could not be located.³

How to Organize the Amateur Band and Orchestra, by Korn, was published in 1928, and Goldman's Band Betterment was published in 1934.⁴ Both of these books are directed to the leader of adult amateurs who are past the beginning level.

¹Goldman, Amateur Band Guide and Aid to Leaders, p. 36.
²Charles D. Nicholls, How to Organize and Maintain Bands (Libertyville, Ill.: The Nicholls Band Circuit, 1921).
³Charles D. Nicholls, The Chicago Course in Band Organizing, Instructing, and Directing (Libertyville, Ill.: The Nicholls Band Circuit, 1919). Lessons one through four are catalogued in the Library of Congress; however, only the covers, which contain the title and some advertising, are available.
⁴Ralph H. Korn, How to Organize the Amateur Band and Orchestra (New York: Greenberg, 1928); Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, 1934).
In 1919, Cogswell wrote a book that discusses the organization of school and community bands and orchestras.\(^1\) This was soon followed by several books written for school instrumental teachers,\(^2\) several of which were published by band instrument companies. Concurrently, method books for class instrumental instruction began to appear.

**Early String Class Instruction Books**

Until the Sollinger study, it was generally believed that class instruction was imported from England at the time of the Maidstone Movement. Sollinger discovered that class violin instruction existed in this country in the mid-nineteenth century, and he uncovered seventeen string and orchestra method books published between 1851 and 1911. The earliest method he found is Lewis A. Benjamin's *The Musical Academy*, published by the author in New York City in 1851. This book, written for violin, violoncello, clarinet, flute, and other "light instruments," includes rudiments of music; violin fingerings in the first three positions in the keys of C, G, and D; a few instructions for the cello and the flute; and eighteen currently-popular tunes arranged in three parts. Two of the tunes, "Long, Long Ago" and "Twinkle, Twinkle Little Star," can still be found in contemporary band methods. The second-earliest

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\(^1\)Hamlin E. Cogswell, *How to Organize and Conduct the School or Community Band and Orchestra* (Philadelphia: J. W. Pepper and Co., 1919).

book found by Sollinger is **Howell's New Class-Book**, written by James L. Howell and published in Cotton Plant, Arkansas in 1859. The book contains rudiments of music and instructions to violinists. Most of the book is composed of seventy-one tunes, including hymn tunes, ballads, popular songs, folk songs, and dance tunes. Of particular interest is the fact that Howell used a pentatonic approach in the first four tunes. As in *The Musical Academy*, several of the tunes used in Howell's book are still used in contemporary band method books.\(^1\)

Throughout his study, Sollinger emphasizes that the string method books that he investigated made considerable use of popular tunes. Some of the books he found were for the instruction of not only the violin but also fretted instruments, such as the mandolin and the banjo. One such work is **Moyer's Class Studies**, written by Will D. Moyer and published in 1904 and 1905 in a series of five small books. Sollinger also cites several band/orchestra method books of the late nineteenth and early twentieth centuries; however, he evidently did not see them.\(^2\)

**Mitchell Class Method for the Violin**

Albert G. Mitchell's *The Class Method for the Violin*\(^3\) is of singular importance to many music education historians, for no earlier

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\(^2\)Ibid., pp. 84-88, 90-91, 158-162.

book written specifically for public school class instrumental instruc-
tion has been found.¹ Tellstrom writes:

Between 1910 and 1920 [Mitchell's] class methods and ideas
found their way to all parts of the United States. Even­
tually they were applied to the teaching of all instru­
ments of the band and orchestra as well as to piano class
instruction.²

Grover states that the Mitchell Class Method was widely used during the
period of beginnings of public school class violin instruction and that
it "enjoyed a status of almost unchallenged leadership throughout most
of the 1920's."³

Book I, the student book in first position, is an eighty-eight
page, concert size book that went through five editions.⁴ It contains
a great deal of text and numerous photographs and drawings. Among the
subjects covered in some detail are: violin position, left and right
hand position, and bow positions, all with photographs; fingerboard
charts drawn to scale for full size and three-quarter violins; vocab­
ulary of technical terms; tuning; and bowing.

The initial twenty-six pages of text stress position and move­
ment and contain a few measures of notation (generally whole, half,

¹ According to the New York Public Library main entry card for
the book, it was first published in 1912? under the title The Public
School Class Method for the Violin.

² Tellstrom, Music in American Education, p. 200. Tellstrom
probably gives excessive credit to Mitchell's methods and ideas, for the
Sollinger study and this study demonstrate that there were many impor­
tant precedents of public school instrumental music education.

³ Grover, History of String Class Instruction, pp. 49, 77.

⁴ The third edition, published in 1916, was seen for this study.
It is substantially like the first edition but contains "a generous
amount of new and easy material" to encourage sight reading plus some
quarter, and dotted-half note exercises on the A string). Rudiments of music are largely omitted; the teacher is probably left to his own methodology.

At the twenty-ninth page, the D string is introduced, and exercises similar to those on the A string are used. The first tunes ("Au Clair de la Lune" and "Lightly Row") appear on the thirty-second page. As the book progresses, more tunes are used, although exercises such as bowing studies, scales, and special exercises for the fourth finger continue to be important. Somewhat more than half of the book consists of tunes.

A hallmark of the Mitchell book is the extensive detail regarding procedures for teaching various playing techniques. The student book contains numerous drills like the following:

DRILL IN HOLDING THE VIOLIN (See note)
Pupils stand apart to allow freedom of action. No bow is to be used.
"Attention!" Body rests upon left foot. Right foot slightly advanced and at an angle to left foot. Violin held under right arm, elbow on tail-piece, back of instrument close to body, strings turned outward. Left arm at side of body.
"Position!" Pupils take hold of neck of violin with left hand.
"One!" Place violin upon left shoulder. Hold by lower part of jaw, not by the point of the chin. Head inclined to left. Fingers spread well apart, curved and placed on the A string. "Two!" Remove left hand and suspend instrument by means of shoulder-pad and chin- (or rather jaw-) rest. (Many teachers favor a shoulder-pad fastened to the violin by an elastic band placed around the left lower part of the instrument. The author uses and recommends the Locke shoulder-rest). "Three!" Left hand grasps instrument by neck and returns it to original position under right arm. "Rest!" Relax body, stand at ease.

NOTE.—Much help will be given the pupils in the early stages, if the teacher in this and in other drills first demonstrates the movements, and then performs them in unison with the class. It is understood that all the
drills are to be executed a great many times, a few repetitions are insufficient.¹

The Teacher's Book (Book III) contains even greater detail regarding methodology. Such aspects as class organization, discipline, and room arrangement are included. Directions for each lesson are very structured, as the following example for Chapter III of the student's book (initial work on the A string) indicates:

Study the diagram, then take these three preliminary steps, viz: Read the rhythm and mark the time—Recite the pitch-names—Drill in finger-placing. These steps constitute the general order of presentation in all the early exercises. They may be followed with profit even when the class has made some advance.²

**Early Orchestra Books**

In the initial period of public school instrumental music, orchestras were more common than bands. Thus, it is not surprising that all of the method books from the teens and early twenties are either for strings or for strings and winds combined. In the few schools that had bands very early in the twentieth century, teachers may well have used method books designed for amateur bands.

**Gordon**

Like the Mitchell *Class Method*, Gordon's *The School & Community Orchestra*,³ published in 1914, is of historical importance. Edgar B.

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Gordon called it the "first available material designed for class instruction," an assertion with which Sampson agrees. Although Sol linger's study and this one demonstrate that statement to be erroneous, the book may still be considered as the earliest extant book for heterogeneous orchestra class instruction designed for school use.

The Gordon book is octavo-sized and is published for: Violin, First and Second; Viola; 'Cello; Bass (String); Flute; B-flat Clarinets I and II; Oboe; C Melody Saxophone; B-flat Tenor Saxophone; E-flat Alto Saxophone; Bassoon; B-flat Cornets I and II; Horns I and II (E-flat Alto); Trombone or E-flat Bass (Bass clef); Trombone (Treble clef); Drums; Piano. It is promoted on the cover as:

The Very First Steps on each instrument explained and exemplified by charts, exercises and complete pieces.

The piano part contains full harmony so that any combination of instruments may be used.

No combination is complete without the first violin.

Gordon uses a homogeneous approach for most individual winds in the beginning of the book, followed by several exercises for "Brass, Reed and Drum Ensemble." All strings and most concert-pitched winds can play together for the first twenty-one staves, after which many of the remaining tunes and exercises are for full orchestra.

String books have three pages of introductory information such as holding the instrument and the bow, tuning, first position fingerings, and bowing. Brass books have one page of information such as placing the mouthpiece, tonguing, and instrument care. Woodwind books

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2 Sampson, Identification of Deficiencies, p. 18.
do not have any introductory pages.

Although advertised as "The Very First Steps," the book has a rather rapid rate of progress when compared to the Mitchell Class Method. For example, by measure 128, the clarinets have had 4/4, 3/4, and 2/4 meter signatures; durations through the eighth note and eighth rest; and a range of written G - D, including several accidentals. The violin book contains sixteen pages of music, and wind books contain fewer pages. Within that relatively short span, the major keys of A, D, G, C, F, B-flat, E-flat, and A-flat and the meter signatures of 4/4, 3/4, 2/4, 3/8, 6/8, and 2/2 are used.

More than half of the book is melodic. Several of the tunes were probably familiar in the early twentieth century, e.g., "Pleyel's Hymn," "America," and songs by such composers as Gluck, Flo tow, and Sir Arthur Sullivan. It must be remembered, however, that in any method book in which full orchestra or full band arrangements are used extensively, many instrumentalists will be playing accompaniment parts.

There are few written directions after the introductory pages. Some exercises are preceded by brief notes that point out a technical purpose, e.g., "Drawing and speeding the bow" in the violin book and "For uniting the registers. Play each ex. 10 times" in the clarinet book.

In 1915, a second book was issued which consists entirely of full orchestra arrangements. Among the composers represented are Han­del, Mozart, Schubert, Beethoven, and several of lesser distinction.

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The book contains very few written directions.

**Barnhouse and Barnard**

One year after the first Gordon book was published, Barnhouse and Barnard brought out *The Educator: New and Modern Method for Orchestra.* This book, according to information on the cover:

- Contains the rudiments of music complete, 71 original exercises arranged in a progressive manner. Major and minor scales for unison practice, and ten complete pieces of music in a variety of forms. **ALL exercises, scales and music arranged to be practiced and rehearsed by full orchestra or individually.**

As a matter of fact, the "original exercises" are not exactly original, for a method book by Barnhouse published in 1910 contains essentially the same material as the 1915 orchestra book. The main differences are that most of the exercises in the 1915 book are transposed into sharp keys and several new pieces composed by Barnard are added. Also, the violin book—the only 1915 book located—has more introductory material, including exercises on open strings, than the wind instrument books of the 1910 publication have.

The orchestra book, which is octavo size, is published for approximately the same instrumentation as the Gordon book. It has ten pages of introductory information that includes the rudiments in catechism form, holding the violin and the bow, drawing the bow, tuning, and similar information. Pages eleven through twenty-two consist of

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exercises, and pages twenty-three through thirty-two consist of pieces composed by the authors. Among the elements introduced are: 4/4, 3/4, 2/4, 12/8, 6/8, and 2/2 meter signatures; the major keys of C, D, E-flat, E, F, G, A-flat, A, and B-flat; the minor keys of a, b, c, c-sharp, d, e, f, f-sharp, and g; double stops; syncopation; and dotted eighth/sixteenth patterns.

The exercise pages have several written directions, e.g.:

Three-four Time. Count three (1, 2, 3,) in a measure and accentuate the first beat. Practice slowly at first, then increase the tempo to Waltz time. ¹

Maddy and Giddings

The appearance in 1923 of Universal Teacher ² by Maddy and Giddings heralded a new teaching approach in class instrumental instruction. Rather than beginning with long tones and exercises, the book begins with tunes, and no exercises, drills, etudes, or similar materials are used in the book. Its concert size is also an innovation; earlier heterogeneous books (both band and orchestra) are either octavo or quick-step size.

Universal Teacher is published for strings in unison and winds in unison. Many of the tunes can be played by the complete ensemble if one group transposes—a technique that is introduced on the first page of music.


²Joseph E. Maddy and Thaddeus P. Giddings. Universal Teacher (Elkhart, Ind.: C. G. Conn, Ltd., 1923; Copyright assigned 1926 to the Willis Music Co., Cincinnati).
The pedagogical approach is predicated on singing. Students are to sing the tune with syllables before attempting to play it, as the directions on the first page of music in the wind books indicate:

Learn each tune by singing it with the Do, Re, Mi syllables, using a perfectly smooth, soft, steady tone in rather slow time. Then play it in the same way with a steady breath, making the instrument sound as nearly like your singing as possible.¹

Students are given directions for transposing, e.g., a tune notated in C major has "Flat Ti" underneath, indicating a B-flat major transposition.

The book is in two parts, with the first part containing tunes for all instruments. The tunes in the second part are all in three-part harmony with parts notated linearly rather than vertically so that each player can read through all three parts. Much of the material is familiar. Many hymn tunes are used, as are folk tunes popular in method books through the years, e.g., "At Pierrot's Door," "Lightly Row." Old favorites such as "Our Boys will Shine Tonight," "Home Sweet Home," and "Sweet and Low" are also used.

Meter signatures used are 4/4, 3/4, 2/4, and 6/8. Many key signatures are used. Rhythm patterns used include syncopation and the dotted-eighth/sixteenth. Extensive use is made of the low range; however, the upper range is scarcely used. The highest notated pitch for clarinets and cornets is D⁵, although clarinetists are instructed to play several of the tunes one octave higher. There are no discussions of rhythm, no scales, and no mention of letter names. Few expressive

¹Maddy and Ciddings, Universal Teacher, Clarinet, p. 1.
terms are used; these are limited to an occasional dynamic sign or tempo term in English.

The concert size makes possible the use of large notation with generous space between notes. There are few written directions after the first few pages and thus there is quite a bit of white space. When a note is first used, the fingering is printed over or under the staff. A full fingering chart for each instrument is included. The position photographs for each instrument are unusual in that they were taken through a mirror; the student can compare his position as he sees himself in a mirror to the photograph. The two or three introductory pages also present brief information on instrument care, tuning, and such particulars as reed trimming. String books contain thirty-nine pages of music and wind books, thirty-four.

Although the Universal Teacher has no teacher's manual as such, two books have been published that are based on the method. The first (Carr, 1923) covers such topics as organization, teaching beginners, class procedure, and intonation. The position photographs that appear in the Universal Teacher are used, although they are not reversed.

In 1928, Maddy and Giddings brought out a guide for use with the Universal Teacher. It contains fingering charts and the same position photographs for all the instruments and thorough details for organizing and teaching instrumental classes, including directions for

1Raymond Norman Carr, Building the School Orchestra (Elkhart, Ind.: C. G. Conn, Ltd., 1923).

2Joseph E. Maddy and Thaddeus P. Giddings, Instrumental Class Teaching (Cincinnati: The Willis Music Company, 1928).
each tune in the Universal Teacher. The pedagogical theory on which the method book is based is illustrated by Maddy and Giddings' rationale:

... In taking up a musical instrument, a pupil is impelled by many motives of which the principal one is the desire to make music on his instrument as soon as possible. Actual experience has proved that the music he wishes to bring forth from his instrument is the song that is familiar to him, the song his friends and neighbors know and like to hear. Certain songs have a universal appeal and are almost universally heard. These have been selected as the material in the Universal Teacher. This choice follows the child's natural desire and in consequence he learns rapidly. Grown people sometimes have the mistaken impression that if the pupil plays certain exercises instead of tunes or songs, he will learn to play his instrument more quickly, but the child thinks differently and without his interest it is very difficult to get him to do anything.¹

Other Early Orchestra Books

Within a very few years after the publication of the Universal Teacher, several other beginning orchestra methods appeared; the mid-twenties was also the time of publication of the first beginning band methods for school use. In 1926 Corlett published a method for all instruments based on a unison tetrachord approach.² A method by Cheyette was published in 1930 that emulates the Universal Teacher approach but uses harmony from the beginning.³ Also published in

¹Maddy and Giddings, Instrumental Class Teaching, p. 5.
²Charles F. Corlett, Tetrachord Unison Course of Instruction for All Instruments (Warren, Ohio: Charles F. Corlett, 1926).
³Irving Cheyette, Four and Twenty Folk Tunes (New York: Carl Fischer, Inc., 1930).
1930 were orchestra methods by Dippolito and Thompson, Rader, and Stuber.¹

Summary

The lineage of the school band method book includes private tutors, books for teacher/leaders of amateur bands, string class instruction books, and early school orchestra method books.

Four books that present information on several instruments and that pre-date 1850 were located. Of these, the Holyoke book (1800?) is the earliest published in the United States and the Goodale book (1829) is the first book for class instrumental instruction published in the United States.

Four band teacher/leader books and three band handbooks from the second half of the nineteenth century were located. All of the former contain information on the rudiments of music, fingerings, instructions for playing instruments, tunes and/or exercises for full band, and suggestions for teaching. Handbooks emphasize band organization but also contain musical rudiments and some of the type of information found in the teacher/leader books. The book by Clappe (1888) is the earliest located that is published with separate parts for individual instruments.

Early twentieth-century books for band teacher/leaders are similar to books of the nineteenth century but do not contain music.

Most contain information on organizing an amateur band. By 1920, books written for school instrumental teachers were being published.

Books for class instruction of stringed instruments appeared at least as early as 1851, according to Sollinger. The first instruction book for instrumental classes in the school is Mitchell's *The Class Method for the Violin*, published in 1912. The first book for heterogeneous class instruction of strings, winds, and percussion in the school is Gordon's *The School & Community Orchestra*, published in 1914. These were soon followed by other orchestral method books, one of the most important of which is *Universal Teacher* (1923).

The books discussed in this chapter span the years 1731 to 1934. Important developments during those two centuries were:

1. Prior to 1850, the teaching-learning process is not discussed. After 1850, numerous books include information regarding the teaching of instrumental music.

2. In general, music in earlier books consists of popular tunes. From the 1880's on, exercises and contrived tunes are used more frequently. (*Universal Teacher* is a distinct exception to this.)

3. Discussions of musical rudiments appear in virtually all books of the nineteenth century. In the twentieth century, such discussions are less frequent, and in the earliest orchestra method books, information on rudiments is either sparse or non-existent.

4. During the nineteenth century, explanations of rudiments gradually became more difficult to understand.

5. As the public school gradually took over the responsibility for teaching instrumental beginners, fewer books for teacher/leaders of
Amateur bands were published.

6. As the nineteenth century progressed, woodwinds became more important in band instrumentation.

Perhaps nineteenth-century band teacher/leader books exerted the greatest influence on school band method books; assessment of this influence can be better understood following the discussion of the school band method books in Chapter IV.
CHAPTER IV

THE METHOD BOOK: 1900-1973

This chapter presents an analysis of beginning band method books and a brief history of the beginning band method book. The analysis of the books is organized as follows:

Physical Features

Book size
Book length
Typography
Illustrations

Musical Content

Instrumentation
Note and rest duration
Range
Scales and keys
Meter signatures
Rhythm patterns
Unison and harmony
Melodies and studies
Miscellaneous musical content

Pedagogical Content

Stated objectives
Presentation of new elements
Presentation of playing fundamentals
Miscellaneous pedagogical content
Heterogeneity
Rate of progress
Pedagogical orientation

Other Band Method Books

Privately Published; Miscellaneous; Books Not Located
About 800 instrumental instruction books were studied. Of these, sixty-six met the criteria for inclusion in this investigation, i.e., they are published for heterogeneous class instruction of beginning wind and percussion students, and they are designed for school use. Additionally, eight privately-printed method books were located. Because these books evidently had a very limited circulation, they are discussed in a separate section of this chapter. Four books are discussed under the heading of "miscellaneous"; these are books that have a special purpose, such as radio instruction. Books that probably fit the criteria for inclusion but which could not be located are also discussed.

The method book's place as a historical document of the music education profession is a tenuous one, judging from the difficulties that must be overcome in locating "all" published books. The Library of Congress catalogues most method books in the classification "MT 733" (Bands [Music]--Instruction and Study). Several of the other libraries visited during this investigation use Library of Congress classifications, but none catalogues method books in a Library of Congress class. Method books are classified under some number that has no relation to the Library of Congress system, and they are thus physically removed from major stack areas.¹ They also do not usually appear in the libraries' main card catalogues. Method books fare worse in music stores, for old books are regularly discarded or given away. Even

¹Sometimes, alas, this physical removal means that method books are not even kept with regular library holdings. Some music departments maintain a type of "music education center" where method books are filed and where card catalogues are sometimes not current.
publishers do not necessarily keep copies of all books published, and
sometimes publishing records are evidently lost when a company merges
with another or changes from publishing to wholesaling or retailing. At the very least, then, this investigation leaves for posterity a
record of books that are seemingly unimportant to many people.

Given these inherent difficulties, it is obvious that this
investigation does not include every band method book that has been
published. And, although the search for method book titles was
thorough, there may be titles that were never located. However, the
material in this chapter is offered with the realization that, although
omissions are a certainty, the great majority of method books pub­
lished in this century are included.

A few terms used in the ensuing discussion have distinctive
meanings. Most of the books are published in sizes common to the music
publishing industry. The size designations that Ross terms "standard"
in the music publishing industry are used in this study:

<table>
<thead>
<tr>
<th>Size</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert</td>
<td>9&quot; x 12&quot;</td>
</tr>
<tr>
<td>Concert-2</td>
<td>8-1/2&quot; x 11&quot;</td>
</tr>
<tr>
<td>Octavo</td>
<td>6-3/4&quot; x 10-1/2&quot;</td>
</tr>
<tr>
<td>Quick-step</td>
<td>6-3/4&quot; x 5+1/4&quot;</td>
</tr>
</tbody>
</table>

1For example, a copy of a method book published in 1939 by
J. W. Pepper was located in the Library of Congress; however, an of­
icial of J. W. Pepper states that "this book is not published by our
company." (Letter, September 18, 1973.)

2Ted Ross, The Art of Music Engraving & Processing, 2nd ed.,
(Miami Beach, Fla.: Chas. H. Hansen Music and Books, Inc., 1970),
p. A-2, A-3. (Hereinafter referred to as Music Engraving & Proces­
sing.) "Concert" is often called "quarto" and "quick-step" is some­
times called "march-size" by musicians and librarians.
Music (notes and accompanying symbols and terms) is referred to as notation. Words that are not an integral part of the music are referred to as text. Illustrations are drawings or photographs. Pitch designation is always in concert pitch unless otherwise identified.⁠¹ A majority of the books discussed have certain objectives that they are designed to accomplish. These may be written by the author, the publisher, or an anonymous person. In this study, such objectives are referred to as stated objectives.

A Brief History of the Method Book

The First Two Decades

No school method books published in the first two decades of the twentieth century were located, nor were there any titles located that might refer to method books designed for school use. By the beginning of the century, however, books for instruction of amateur bands were being published in separate books for different instruments,⁡² and these may well have been used in early public school instrumental classes.⁢³

⁠¹See page 9 for the pitch designation system used in this study.

⁡²Clappe's The Band Teacher's Assistant, published in 1888, includes separate parts, but these could not be located. See the discussion on page 60.

⁢³Birge, in discussing school instrumental instruction circa 1905, states that "wonders were done with instruction books coupled with adolescent enthusiasm," but he mentions no book titles (History of Public School Music, p. 180). Maddy refers to "several band methods" available for boys' bands at the turn of the century, but he also mentions no titles ("Growth and Trends of Class Instruction in Band and Orchestra Instruments," p. 213). Thompson, who started a group of
Four amateur band method books published during the first decade were located. All are quick-step size, and all are published for a great variety of instruments, including divided clarinet and brass parts.

The McCosh method of 1922 consists of forty-eight octavo booklets, of which only the first was located. No mention is made in that booklet of the method being adaptable to school use, although it conceivably could have been.

The Twenties

Louis M. Gordon, the music educator who wrote the first method book for heterogeneous band/orchestra class instruction designed for school use, is also the author of the earliest band method book designed for school use that was located. With a publication date of 1926, the sixth-grade boys in Joliet, Illinois in 1913, had them play from "their little book" at the second lesson, but the title is lost to history ("Instrumental Music in the Joliet Public Schools," p. 12).


2 Instrumentation and book size are discussed in detail later in this chapter. See pages 91 and 103.

3 Dudley H. McCosh, A Complete Course of Instruction for Bands Consisting of Forty-Eight Lessons, Exercises, Ensemble Numbers and Twelve Examinations (Chicago: McCosh Band School and Service Co., 1922). (Hereinafter referred to as Complete Course.)

4 Louis M. Gordon, Band Training Series: Reed, Brass and Drum Ensemble (Boston: C. C. Birchard, 1926). (Hereinafter referred to as Band Training Series.)
Gordon book is perhaps a little late to qualify as a document of singular historic importance, but it is nonetheless important as a "first."

The cover states that the book offers:

A complete program of basic material, together with easy and interesting pieces for development of the school band and the training of wood-wind, brass and percussion players for the orchestra.

Effective for drill in separate Reed and Brass groups.

The book is the earliest band book located that is concert size.

Four books were published during the remainder of the decade. All are evidently for school use. Like the books from the first decade, they are published for a great variety of instruments, and most have divided clarinet and brass parts. One privately-printed book was also located.

The Thirties

The years 1930 to 1939 are generally considered as a time of rapid growth of public school bands. The number of method books published during the decade lends support to this view, for seventeen method books were published, and at least eight privately-printed and miscellaneous method books were also published. No other decade to date has seen so much activity in the method book publishing industry.

Judging from the books, both elementary and secondary students participated in class instruction. The Moore book of 1930 is representative of the latter, for the number of elements introduced and the tenor of the text are obviously directed to older students. A few

books, such as Maddy and Giddings' *Fun in Music*, were obviously designed for younger beginners.

Most of the books published in the early thirties are quick-step size. After 1936, most method books were published in concept size—a practice that continues to this day. Publishers gradually began to omit some of the instruments that were becoming less popular, such as mellophones and C melody saxophones. Clarinet and brass parts were not always divided.

Four books were published in 1939, and some of them are still in print thirty-five years later. One of the important publications of that year is Taylor's *Easy Steps to the Band*, a book that still is used by some instrumental music teachers.

The Forties

The music publishing industry did not escape the shortages caused by World War II, and thus there were only nine method books published during the decade, four of which were published before the war. The publication of the *Belwin Elementary Band Method* in 1945 merits particular mention, for it was written by Fred Weber, who subsequently wrote four more method books. Three of Weber's books have been among


the most popular method books ever published.  

The Fifties

The decade 1950 to 1959 was also a time of considerable method book publishing activity, for there were seventeen books published. Three of these are by Weber, and his 1953 book, Belwin Band Builder, is still well known. Other publications of the fifties that are still fairly popular are Our Band Class Book by Herfurth and Stuart and Master Method for Band by Peters.

Such features as book size, book length, and instrumentation had become almost standard by the late fifties. The trend of publishing fewer separate books for different instruments continued throughout the decade.

The Sixties

There were eleven method books published during the sixties. All are concert size, and most are of approximately the same instrumentation. One privately-printed book and one miscellaneous book were also located.

---

1Interview with a music publisher's representative, March, 1973.


Weber's last book, First Division Band Method,¹ was published in 1962, and it rapidly became the largest selling method book ever published.² A sequel to the Easy Steps publication of 1939 was published in 1960.³

The Seventies

Seven method books and one miscellaneous book were published between 1970 and 1973. Although they exhibit some uniformity in such areas as size and length, they also contain a few new details. These will be discussed in subsequent sections of this chapter.

Physical Features

Book Size⁴

The earliest twentieth-century books located⁵ are quick-step size. The first school method book located is also the first book published in concert size.⁶ Between the publication of that book (1926) and 1949, there were thirty-one method books published. Of these,


⁴Refer to page 85 for an explanation of book size terminology.

⁵McCosh, Root's New Beginners Band Book; Collins, Collins' Military Band School; Lewis, Verifirst Band Book for Beginners; Barnhouse, Educator.

⁶Gordon, Band Training Series.
seventeen are concert, three are octavo, eight are quick-step, and one is concert-2. The student books for two of the method books could not be located; however, the scores are concert size.¹

Of the method books published between 1926 and 1949, 55 percent are concert size. Of the seventeen method books published between 1950 and 1959, 65 percent (eleven books) are concert size. Four, or 24 percent, are quick-step, and one is concert-2. The student book for one could not be located.² All of the eleven method books published between 1960 and 1969 are concert size. Of the seven method books published between 1970 and 1973, five are concert size and two are concert-2.

Book Length

Although there is a great variety in the total number of pages in the method books, there actually is a fairly standard length that has emerged in the method book publishing industry. Book sizes range from sixteen to eighty pages, but approximately one-third of the books contain thirty-two pages.³ Pagination of these thirty-two-page books

³There is a practical reason for the thirty-two page book. The president of a method book publisher says that the large sheets of paper from which music books are made are sized in such a way that books are most easily produced in multiples of sixteen pages. Thus, the next-largest practical size after a thirty-two page book is a forty-eight page book, and some publishers do not want to publish method books of this size because the retail price may be prohibitive. (Interview, March, 1973)
varies, because covers are sometimes counted as pages.

The number of pages of music sometimes differs considerably from the total number of pages. Some books contain a large proportion of text, and some contain almost no text and a great deal of music.

Table 1 presents information on book size, number of pages of music, and total number of pages for all of the school method books located.

**TABLE 1**

**BOOK SIZE, PAGES OF MUSIC, TOTAL PAGES**

<table>
<thead>
<tr>
<th>Author</th>
<th>Year of Publication</th>
<th>Book Size</th>
<th>Pages of Music</th>
<th>Total Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gordon</td>
<td>1926</td>
<td>C</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td>Griffen</td>
<td>1927</td>
<td>C</td>
<td>14</td>
<td>31</td>
</tr>
<tr>
<td>Tuttle</td>
<td>1927</td>
<td>O</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td>Mirick</td>
<td>1928</td>
<td>*a</td>
<td>19</td>
<td>23</td>
</tr>
<tr>
<td>McConathy, <em>et al.</em></td>
<td>1929</td>
<td>C</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>Lake</td>
<td>1930</td>
<td>Q</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>McConathy, <em>et al.</em></td>
<td>1930</td>
<td>O</td>
<td>32</td>
<td>38</td>
</tr>
<tr>
<td>Moore</td>
<td>1930</td>
<td>C</td>
<td>21</td>
<td>50</td>
</tr>
<tr>
<td>Webber</td>
<td>1930</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Fay</td>
<td>1932</td>
<td>C</td>
<td>36</td>
<td>41</td>
</tr>
<tr>
<td>Evans &amp; Leak</td>
<td>1933</td>
<td>Q</td>
<td>24</td>
<td>33</td>
</tr>
<tr>
<td>Lockhart &amp; Goehring</td>
<td>1933</td>
<td>Q</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Verweire</td>
<td>1933</td>
<td>Q</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>Moore &amp; Daniel</td>
<td>1935</td>
<td>Q</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>Metcalf</td>
<td>1936</td>
<td>Q</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>Maddy &amp; Giddings</td>
<td>1937</td>
<td>C</td>
<td>26</td>
<td>31</td>
</tr>
<tr>
<td>Revelli, <em>et al.</em></td>
<td>1937</td>
<td>C</td>
<td>48</td>
<td>54</td>
</tr>
<tr>
<td>Sordillo</td>
<td>1937</td>
<td>Q</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Etzweiler</td>
<td>1939</td>
<td>C</td>
<td>22</td>
<td>29</td>
</tr>
<tr>
<td>Smith, <em>et al.</em></td>
<td>1939</td>
<td>C</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>Taylor</td>
<td>1939</td>
<td>C</td>
<td>31</td>
<td>32</td>
</tr>
<tr>
<td>Van Deusen, <em>et al.</em></td>
<td>1939</td>
<td>O</td>
<td>31</td>
<td>32</td>
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<td>Griffen</td>
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<td>C</td>
<td>12</td>
<td>32</td>
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<tr>
<td>Hindsley</td>
<td>1940</td>
<td>C</td>
<td>30</td>
<td>36</td>
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*a* Information not available
<table>
<thead>
<tr>
<th>Author</th>
<th>Year of Publication</th>
<th>Book Size</th>
<th>Pages of Music</th>
<th>Total Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moore &amp; Daniel</td>
<td>1940</td>
<td>C</td>
<td>44</td>
<td>48</td>
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<tr>
<td>Whistler &amp; Hummel</td>
<td>1941</td>
<td>Q</td>
<td>23</td>
<td>24</td>
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<tr>
<td>Shellans</td>
<td>1944</td>
<td>C</td>
<td>39</td>
<td>46</td>
</tr>
<tr>
<td>Weber</td>
<td>1945</td>
<td>C</td>
<td>34</td>
<td>40</td>
</tr>
<tr>
<td>Freeman</td>
<td>1947</td>
<td>C</td>
<td>31</td>
<td>40</td>
</tr>
<tr>
<td>Skornicka &amp; Bergeim</td>
<td>1947</td>
<td>C</td>
<td>29</td>
<td>34</td>
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<tr>
<td>Brose</td>
<td>1948</td>
<td>C-2</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Cheyette &amp; Salzman</td>
<td>1950</td>
<td>C</td>
<td>28</td>
<td>36</td>
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<tr>
<td>Pease</td>
<td>1951</td>
<td>Q</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>Prescott &amp; Phillips</td>
<td>1952</td>
<td>C</td>
<td>38</td>
<td>42</td>
</tr>
<tr>
<td>Douglas [Weber]</td>
<td>1953</td>
<td>C</td>
<td>22</td>
<td>28</td>
</tr>
<tr>
<td>Paulson</td>
<td>1953</td>
<td>Q</td>
<td>29</td>
<td>36</td>
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<tr>
<td>Brown</td>
<td>1955</td>
<td>Q</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Eidson &amp; Douglas</td>
<td>1955</td>
<td>C-2</td>
<td>27</td>
<td>33</td>
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<tr>
<td>Sawhill &amp; Erickson</td>
<td>1955</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Smith, et al.</td>
<td>1955</td>
<td>C</td>
<td>23</td>
<td>25</td>
</tr>
<tr>
<td>Weber</td>
<td>1955</td>
<td>Q</td>
<td>28</td>
<td>32</td>
</tr>
<tr>
<td>Harris &amp; Wiest</td>
<td>1956</td>
<td>C</td>
<td>32</td>
<td>39</td>
</tr>
<tr>
<td>d'Auberge &amp; Manus</td>
<td>1957</td>
<td>C</td>
<td>29</td>
<td>33</td>
</tr>
<tr>
<td>Herfurth &amp; Stuart</td>
<td>1957</td>
<td>C</td>
<td>32</td>
<td>36</td>
</tr>
<tr>
<td>Rusch</td>
<td>1957</td>
<td>C</td>
<td>25</td>
<td>30</td>
</tr>
<tr>
<td>Gornston &amp; Myran</td>
<td>1958</td>
<td>C</td>
<td>32</td>
<td>34</td>
</tr>
<tr>
<td>Peters</td>
<td>1958</td>
<td>C</td>
<td>29</td>
<td>32</td>
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<tr>
<td>Weber</td>
<td>1959</td>
<td>C</td>
<td>22</td>
<td>32</td>
</tr>
<tr>
<td>Hoffman &amp; Walters</td>
<td>1960</td>
<td>C</td>
<td>38</td>
<td>41</td>
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<tr>
<td>Kinyon, et al.</td>
<td>1960</td>
<td>C</td>
<td>26</td>
<td>32</td>
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<tr>
<td>Taylor</td>
<td>1960</td>
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<tr>
<td>Smith</td>
<td>1961</td>
<td>C</td>
<td>22</td>
<td>24</td>
</tr>
<tr>
<td>Kinyon</td>
<td>1962</td>
<td>C</td>
<td>20</td>
<td>24</td>
</tr>
<tr>
<td>Weber</td>
<td>1962</td>
<td>C</td>
<td>23</td>
<td>32</td>
</tr>
<tr>
<td>Gardner</td>
<td>1964</td>
<td>C</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>Leidig &amp; Niehaus</td>
<td>1964</td>
<td>C</td>
<td>32</td>
<td>35</td>
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<tr>
<td>Rusch</td>
<td>1966</td>
<td>C</td>
<td>27</td>
<td>32</td>
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<tr>
<td>Freese</td>
<td>1967</td>
<td>C</td>
<td>30</td>
<td>33</td>
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<td>Phillips</td>
<td>1968</td>
<td>C</td>
<td>70</td>
<td>80</td>
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<tr>
<td>Kinyon</td>
<td>1970</td>
<td>C</td>
<td>29</td>
<td>32</td>
</tr>
<tr>
<td>Peters &amp; Betton</td>
<td>1972</td>
<td>C</td>
<td>24</td>
<td>32</td>
</tr>
<tr>
<td>Eidson</td>
<td>1973</td>
<td>C-2</td>
<td>23</td>
<td>32</td>
</tr>
<tr>
<td>Edmondson &amp; Yoder</td>
<td>1973</td>
<td>C-2</td>
<td>30</td>
<td>33</td>
</tr>
<tr>
<td>Feldstein</td>
<td>1973</td>
<td>C</td>
<td>29</td>
<td>34</td>
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<tr>
<td>Froseith</td>
<td>1973</td>
<td>C</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>Jenson</td>
<td>1973</td>
<td>C</td>
<td>57</td>
<td>66</td>
</tr>
</tbody>
</table>
Music printing is a complex and fascinating process. It has existed since the late fifteenth century, and several methods of preparing music manuscript for printing have been used, such as plate engraving and autographing. The most common methods used today are plate engraving, which is mainly plate "punching," and music typing.

Plate engraving, or punching, is done on pewter plates. Tools such as scorers and gravers are used to cut staves and signs into the plate by hand. Clef signs, notes, and many symbols are mounted on individual steel shanks, or punches. The engraver hammers the end of the punch, and the end that contains the mounted symbol cuts the plate. Punches are classified into sets, with each set containing about fifty punches that correspond to a particular staff size. Generally, the plate is not used to print all copies but rather is used to make a black and white copy for the offset printing process.

Music typing is done on any of several contemporary music typewriters. These machines vary considerably, but they are all based on mechanical principles similar to ordinary typewriters. Typing is done on pre-printed staff paper, although some machines also type staves. Some hand work must be done on the copy. The finished copy can be used in offset printing.

1"Typography" has a particular connotation in the printing process, referring to typesetting. In this study, its meaning is that commonly used by laymen, i.e., "the general character or appearance of printed matter" (The Random House Dictionary of the English Language, The Unabridged Edition, 1967).

2Material in this section is adapted from Ross, Music Engraving & Processing.
Music notation has many unique characteristics that preclude strict standardization of such factors as horizontal note spacing and measure spacing. Because of the handwork involved in plate engraving and, to a degree, in music typing, notation can vary among engravers. The number of measures to be engraved and the number of pages available affect staff and measure spacing. Countless factors, such as changes of key signature and meter signature, number of accidentals, and leger lines, must be considered by the engraver before spacing is determined. Ross devotes several pages to a discussion of page "layout," i.e., the positioning of the music and text, if any, on the page and the determination of measure spacing. He frequently cautions that there are innumerable variables in engraving and that his suggestions are not "hard-and-fast" rules. Excerpts from his suggestions are indicative of the great variance in music engraving:

(1) It is advisable to keep all staves on a page somewhat uniform. . . .
(2) However, if the measures in several successive staves are similar, as sometimes happens in bass parts, do not cast off so that the staves are exactly alike. . . . When notation in successive staves is similar, do not cast off so that bar lines are placed directly in line with bar lines above and below. . . .
(3) Cast off so that key changes come at the beginning and the ending of staves.  

Thus, it is difficult to compare the typography of published method books, but certain features are relatively standardized and can be discussed somewhat objectively.

According to Ross, there are "universally accepted stave sizes."  

1Ross, Music Engraving & Processing, p. 59.

The eight most common are shown below:¹

Ross states that certain sizes have certain uses, again cautioning that there is variance among engravers and/or publishers. Number 1 and number 2 are commonly used for "Instruction books, elementary band and orchestra works"; number 3, for "Sheet music, concertos, classics"; number 4, for "Folios, organ works, etc."; number 5, for "Bands, sheet music"; and number 6, for "Chorals, condensed sheet music." Numbers 3, 4, 5, and 6 are most frequently used, and numbers 1 and 2 are seldom

used. Number 7 is used for "Pocket editions, cue lines in piano parts." Number 8 is rarely used.\(^1\)

Early method books of octavo or quick-step size use a staff size of number 4 or smaller. The smallest size used is number 7, found in the Lockhart and Goehring book of 1933 and the Moore and Daniel book of 1935, both of which are quick-step size.\(^2\)

In the late thirties, the number 3 staff began to emerge as the "standard" staff size in method books. The number 3 staff is seven millimeters wide, or about 9/32 of an inch. Few books published between 1937 and 1961 use a staff size smaller than number 3, and only one book has been printed since 1961 that uses a staff size smaller than number 3.\(^3\)

A few books use larger staffs. Five use a number 1 staff,\(^4\) and a 1973 book uses a number 2 staff.\(^5\)

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\(^1\) Ross, *Music Engraving & Processing*, p. 58.


Staff sizes in conductor's scores are usually smaller than those in student books. Some recent books use a staff size that is between number 7 and number 8, a size that can be achieved through photographic reduction. Some scores use sizes ranging from number 4 through number 6. The smallest size seen in any book is found in the score of Basic Way to the Band, published in 1958.\(^1\) It uses a staff size of three millimeters, which is one millimeter smaller than the number 8 size.

The size of staff used in a book has a great influence on the note size. Thus, there is a degree of uniformity among books that use the same staff size. However, note sizes can differ on the same size staff because of the shape of the note head.

Note and staff sizes are very important factors in music legibility, but perhaps of equal importance is the horizontal spacing of notes. Ross, who calls this spacing "punctuation," introduces a nine-page discussion of punctuation guidelines as follows:

Although achieved basically by a mathematical formula, [punctuation] is not considered exact: since so many variables exist, it is impossible to achieve any concrete rules and proportions that fill the requirements for all exemplifications.\(^2\)

Punctuation can be mathematically perfect, mathematically imperfect, or lyrical. In lyrical punctuation, the text of the lyrics determines the spacing. In mathematical punctuation, the duration of the note affects the spacing.

The notehead indicates when the note begins to sound. The space following indicates the duration. Mathematically the

\(^1\)David Gornston and Palmer Myran, Basic Way to the Band (Boston: B. F. Wood Music Co., 1958).

\(^2\)Ross, Music Engraving & Processing, p. 73.
space after the whole note is twice the space after the half note. The space after the half note is twice the space after the quarter note. The space after the quarter note is twice the space after the eighth note and so on. However, relative time spacings are not always mathematically proportioned; this gives perfect and imperfect mathematical spacing. Although no definite proportions are universally accepted as a general rule, it is essential to show an obvious difference between the spacing of the shorter notes as compared to the longer ones.¹

It is extremely difficult to analyze the punctuation used in the books because there is variance within each book. For example, randomly-selected books from each of five decades were analyzed for the length of measures that contain four quarter notes with no leger lines and no accidentals. Measures were selected that "look" average, long, and short. The following chart provides a few examples of the different measure lengths found in each book. (All books use number 3 staves.)

<table>
<thead>
<tr>
<th>Title, Author, Date</th>
<th>Length of Selected Measures in Millimeters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy Steps to the Band Taylor, 1939</td>
<td>1.9 2.4 3.0 5.1</td>
</tr>
<tr>
<td>Griffen's Improved Course of Band Playing Griffen, 1940</td>
<td>2.0 2.5 2.6 2.7</td>
</tr>
<tr>
<td>Our Band Class Book Herfurth and Stuart, 1957</td>
<td>2.1 2.3 2.4 2.5</td>
</tr>
<tr>
<td>Silver Burdett Instrumental Series Phillips, 1968</td>
<td>2.0 2.3 3.0 3.2</td>
</tr>
<tr>
<td>Take One Peters and Betton, 1972</td>
<td>2.3 2.4 3.5 3.6</td>
</tr>
</tbody>
</table>

¹Ross, *Music Engraving & Processing*, p. 73.
The Taylor (1939) book contains the shortest and the longest measures. This is fairly easy to determine by looking at the book, for some of the measures look crowded and some look especially long. However, the other books also have considerable variance in measure length, and thus in punctuation.

Even if there were a reliable way to measure punctuation, there are still more factors that affect typography and that are not easily measurable. A factor that may be important in music legibility is the amount of "white space," or unused space, on a page. Text, song titles, margin size, and illustrations help to determine white space. Perhaps white space could be painstakingly measured and an "average amount of white space per book" could be calculated; such mathematical pyrotechnics would no doubt be an exercise in futility. About the most that can be claimed is that some books have fairly wide spaces between staves and almost no text or other materials on music pages; thus, the pages look "clean." Some books have a great deal of text and other material and thus the pages look "cluttered." The Gardner book is an example of a book with "clean" pages; the Jenson book is an example of a book with "cluttered" pages.¹

The majority of method books contain some text on most music pages. The size of type used in textual materials varies within and among books. In general, type sizes used in method books have changed little since the early twentieth century. Quick-step books generally

use a small size type, such as 8-point. The Lewis (1907) book, a quick-step book, uses 12-point type for titles and 8-point type for explanations. Many concert size books from the thirties and forties use 12-point titles and 10-point explanatory text. Most books from the fifties and sixties use 10- and 12-point type for explanatory text, but titles are sometimes larger, at times using 18-point type. Most of the books published in the seventies use 10-point type for explanatory text, but several of them also make some use of smaller type, including 6-point.

The legibility of print can be affected by several factors in addition to type size. The design of the type (the type "face") may be angular, rounded, decorative, plain, or italicized. Words may be set off in boxes or may be on a colored background. "Bold face" type is frequently used to emphasize titles or terms, and words in color are used in some recent books. All of these features affect the appearance of the page and, at times, the legibility of the print.

Illustrations

Thirty-eight of the books, or slightly more than half, contain illustrations. The great majority of these illustrations are drawings or photographs of instrument playing position and embouchure. A few

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1 Printed letters are measured in "points," with 72 points equaling one inch. The points measure the entire piece of type rather than the printing surface. A 72-point letter is therefore about 25/32 of an inch tall. Sizes commonly used in ordinary printing, such as books and magazines, are 8-, 10-, 12-, and 14-point. See Frederick D. Kagy, Graphic Arts (Chicago: The Goodheart-Willcox Co., Inc., 1961).

2 Lewis, Verifirst Band Book for Beginners.
books contain a sketch of a piano keyboard to illustrate half and whole steps, and two books include drawings of conducting patterns in common meters.

In 1937, Maddy and Giddings included cartoon drawings in their Fun in Music, which was the first time that illustrations of a non-functional nature appeared in a method book. No other books used such illustrations until 1960, when Hoffman and Walters included numerous stick-figure drawings in The Bandsman. Three recent books use non-functional illustrations: the Peters and Betton book (1972) contains two pages of photographs of marching bands, stage bands, etc.; the Jenson book (1973) uses cartoon drawings; and the Edmondson and Yoder book (1973) uses line drawings.¹

Other than the recent use of non-functional drawings, there has not been any particular trend in method book illustrations except for better photograph reproduction in more recent books. Some books contain cutaway sketches or photographs of the instrument for each fingering, and a few contain photographs or sketches regarding instrument care.

Musical Content

Instrumentation

The instrumentation of method books has changed considerably since the early years of the twentieth century. The biggest change has been the disappearance of divided parts. A second important change is

¹Charles Peters and Matt Betton, Take One (Park Ridge, Ill.: Parks Music Corporation, 1972); Jenson, Learning Unlimited Class Series; Edmondson and Yoder, Fun-Way Baud Method.
the gradual disappearance of a number of instruments from the instrumentation.

The five pre-1926 band instruction books located provide for divided parts for several instruments. The instrumentation of the Barnhouse book (1910) is fairly typical:

D-flat Piccolo; E-flat Clarinet; 1st B-flat Clarinet; 2nd and 3rd Clarinet; Oboe; Bassoon; Soprano Saxophone; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; E-flat Cornet; Solo B-flat Cornet; 1st B-flat Cornet; 2nd and 3rd B-flat Cornet; 1st and 2nd E-flat Altos; 3rd and 4th E-flat Altos; 1st and 2nd B-flat Tenors; 1-flat Bass or 3rd Trombone; 1st and 2nd Trombone; 3rd Trombone; Baritone; Basses (E-flat and BB-flat); Drums.

The first school method book also provides for divided parts, as do four later books. The Revelli, Rebmann, and Righter book (1937) is the latest book that contains divided parts.

Numerous instruments have gradually been omitted from method book instrumentation. Among these are: D-flat piccolo; E-flat clarinet; soprano saxophone; C-melody saxophone; baritone saxophone; English horn; and E-flat tuba. However, some of these instruments, particularly the baritone saxophone, are still used in some contemporary books.

Throughout most of the twentieth century, the percussion family has been known as "drums" to method book authors and has been treated accordingly. Thus, most books provide a drum volume with parts for snare and bass drums and, rather rarely, for cymbals or traps. A few

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1McCosh, Root's New Beginners Band Book; Collins, Collins' Military Band School; Lewis, Verifirst Band Book for Beginners; Barnhouse, Educator; McCosh, Complete Course.

2Gordon, Band Training Series.

books include separate volumes for tympani and/or bells. In very recent years, the drum family has been promoted to the "percussion" family, and method book authors are beginning to exploit the musical capabilities of the percussion section. Several books published in the seventies include parts for such instruments as suspended cymbal, tambourine, maracas, and mallet percussion. The Feldstein book (1973) makes the most extensive use of percussion instruments, for it includes separate volumes for snare drum, keyboard percussion, percussion accessories, guitar, electric bass, and drum-set.¹

These changes in instrumentation have resulted in fewer published volumes for each method book. Books from the thirties average twenty-two volumes per book; books from the fifties and sixties average fifteen volumes per book. The instrumentation of the Jenson book (1973) is fairly typical of contemporary books:

Flute; clarinet; oboe; bassoon; alto saxophone; tenor saxophone; trumpet/cornet; French horn; E-flat horn; trombone; baritone B.C.; BB-flat bass; untuned percussion; tuned percussion.²

Note and Rest Duration³

All books use whole notes, and all books but one use whole rests.⁴ In most of the books published before 1940, the sixteenth

²Jenson, Learning Unlimited Class Series.
³This discussion is based on common time, i.e., the quarter note is the primary beat.
⁴The exception is James O. Froseth, The Individualized Instructor (Chicago: Music Learning Research Division of G. I. A. Publications, Inc., 1973), which includes no rests.
note is the shortest unit of duration. After 1940, the eighth note is more frequently the shortest unit of duration.

Few books use sixteenth rests, but eighth rests are common. In books published after 1954, the quarter rest is more frequently used as the shortest rest.

Range

The range for each instrument has gradually narrowed since the first method books. Many early books use what might be considered as a standard range, with clarinets going as high as a written E⁶ or F⁶ and trumpets, as high as written C⁶. During the thirties, the range for brass instruments became smaller, often going no higher than written E⁵ or F⁵ for trumpets. It was not until the fifties that ranges for woodwind instruments generally were narrowed, with the clarinet range extending to about written G⁵ through C⁶.

Scales and Keys

Method book key signatures reflect the fact that the books favor the most popular beginning instruments—the clarinet and the cornet. Thus, the majority of books begin in the key of B-flat major or E-flat major. Most early books introduce other major keys fairly soon; later books use B-flat major and E-flat major extensively. Several books from the fifties and sixties use only B-flat major, E-flat major, and F major, and one uses B-flat major exclusively.

Most method books published before 1940 include many major scales, and a few include some minor scales. Fewer scales are used in
most later books, and a few books do not contain scales as such. The majority of books published between 1907 and 1973 contain some form of the chromatic scale.

Minor keys and scales are noticeably absent from many method books. Although some pre-1940 books contain minor scales, minor keys are infrequently used in melodies and studies. In books published after 1940, only four include one or more minor scales, and many of the books do not contain a melody or a study in a minor tonality. The Froseth book (1973) is an exception, for it contains several pages of minor tunes and also uses the technique of changing a familiar major tune into minor. ¹

**Meter Signatures**

Every method book studied begins in common duple meter, which is usually 4/4. Five books begin with 2/4 meter. The meter signatures used in some or all of the books are: 4/4; 3/4; 2/4; 6/4; 2/2; ³ 3/2; 4/2; 3/8; 6/8; 9/8; 12/8. Table 2 presents the number of books that use each of the various meter signatures.

In general, fewer meter signatures are used in later books. Fifteen of the thirty-five books published since 1950 use only 2/4, 3/4, and 4/4 meter signatures.

¹Froseth, *Individualized Instructor*.

²Many books use the alla breve symbol "\(\frac{2}{2}\)" instead of 2/2. In this study, the term "alla breve" or the symbol "2/2" are used instead of "\(\frac{2}{2}\)".
TABLE 2
USE OF METER SIGNATURES

<table>
<thead>
<tr>
<th>Meter Signature</th>
<th>Number of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/2</td>
<td>38</td>
</tr>
<tr>
<td>4/2 and/or 3/2</td>
<td>5</td>
</tr>
<tr>
<td>6/8</td>
<td>36</td>
</tr>
<tr>
<td>3/8, 9/8, and/or 12/8</td>
<td>14</td>
</tr>
<tr>
<td>6/4</td>
<td>10</td>
</tr>
<tr>
<td>Only 2/4, 3/4, 4/4</td>
<td>19</td>
</tr>
<tr>
<td>Mixed Meter</td>
<td>2</td>
</tr>
</tbody>
</table>

Rhythm Patterns

It was not the intent of this study to construct a "hierarchy of rhythmic difficulty" but rather to illustrate the degree of rhythmic complexity present in each method book. The Wareham study\(^1\) was helpful in determining which rhythm patterns might be considered as among the most complex.

Every book published between 1907 and 1940 contains the dotted-quarter/eighth pattern, and many also contain the dotted-eighth/sixteenth pattern. Eighteen books published after 1940 contain neither

\(^1\)Duane Emerson Wareham, *The Development and Evaluation of Objective Criteria for Grading Band Music into Six Levels of Difficulty* (Ed.D. Dissertation, The Pennsylvania State University, 1967). Wareham analyzed twelve band arrangements or compositions that were graded in six levels of difficulty according to selected graded band music lists. One of the five variables he analyzed is "rhythmic characteristics," which are comparable to the rhythm patterns of this study.
pattern (nor their counterparts in alla breve). As discussed earlier, the sixteenth note is less common in books published after 1940, and this affects the rhythmic complexity. Syncopation, triplets, and compound and complex rhythms are more common in books published before 1940. One rhythmic technique that was only recently introduced is mixed meter, which is used in two books published in 1973.1

Unison and Harmony

Books published before 1930 generally contain unison studies and scales followed by full band arrangements. Because of the use of divided parts, second and third books generally do not contain melodies. The four books published in 1930 make some use of duets, trios, and quartets, and two include some full band arrangements. Although a few books published after 1930 are in the unison/full band mode, the trend started in 1930 has continued throughout the years. Thus, most books contain unison materials in beginning pages and a combination of unison and harmonized materials, especially two-, three-, and four-part arrangements, in later pages. Many books use full band arrangements, but the scoring in most later books (dating from approximately the late thirties) is less complex than the full band scoring of earlier books. In later books, harmonies are often triadic and rhythms are often similar in most parts. Two books use unison materials exclusively.2

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1 Feldstein, Alfred's New Band Method; Jenson, Learning Unlimited Class Series.

2 Coloston R. Tuttle, Unisonal Foundation Studies for Band (Marion, Ind.: Herbert L. Tuttle, 1927); John Livin Verweire, Verweire's Unison Band Book (Fl. Wayne, Ind.: G. O. Thain, 1933).
Melodies and Studies

It is extremely difficult to differentiate between "melodies" (or "tunes") and "studies" in method books. The title may be misleading, for some method book authors have a penchant for writing dry little studies and attaching flowery titles thereto. Conversely, some studies are actually quite tuneful. In order to achieve some consistency in comparing books, "melody" in this investigation refers only to "familiar" melodies, i.e., tunes that existed prior to the publication of the book. Any other "melody" is considered to be a study. Using this criterion, "Lightly Row" is a melody; "Quarter-Note Rock" is not.

All but three of the method books located contain a combination of melodies and studies.¹ The percentage of each varies among the books. Some books--particularly early books--contain few melodies; some contain few studies. Generally, more recent books contain a greater percentage of melodies than earlier books contain. Too, it is difficult to discuss melodic materials in books from the twenties and thirties because several of them use divided parts. Such books as second clarinet and third horn contain few melodies, while first cornet books contain numerous melodies. This phenomenon is reappearing, for several books published since 1968 contain some full band arrangements that assign harmonic parts to most instruments much of the time.

¹Two books--Tuttle, Unisonal Foundation Studies for Band; Verweire, Verweire's Unison Band Book--contain only studies. One book--Maddy and Giddings, Fun in Music--contains only melodies.
The types of melodies used in method books are of particular interest, but a thorough investigation of this topic merits a separate study. The types of melodies most commonly used are nursery rhyme tunes, patriotic songs, hymns, spirituals, other folk songs (e.g., mountain songs, cowboy songs), and "old favorites" (e.g., "Aura Lee," "Way Down Upon the Swanee River"). Currently-popular songs are absent from almost all method books published since 1926. The reason for this is economic—currently-popular songs (songs in vogue when the method book was published) are protected by copyright laws, and publishers must pay royalties when copyrighted material is used. Most publishers therefore opt for melodies in the public domain. Another type of melody that has a limited representation in many method books is music by Western composers of the common practice period, due perhaps in part to the technical and interpretive difficulties of much of this music. Ethnic music, with the possible exception of spirituals, is almost totally omitted. Music by twentieth-century composers of some stature is almost totally omitted.

Table 3 presents the following information for each book published since 1926: shortest note and rest used; meter signatures used; most complex rhythm patterns; written range of cornet and/or clarinet; use of harmony and unison; keys used. The intricacies of instrumentation and use of melodic material prevent tabulation.

<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Short Note, Rest</th>
<th>Meter Signatures</th>
<th>Rhythm Patterns$^a$</th>
<th>Cornet Clarinet Range$^b$</th>
<th>Harmony, Unison$^c$</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gordon 1926</td>
<td>♬ 7</td>
<td>4-3-2/4</td>
<td></td>
<td>C$^3$-C$^5$</td>
<td>Begins U., Then F.B.</td>
<td>5 Major, 1 Minor</td>
</tr>
<tr>
<td>Griffen 1927</td>
<td>♬ 7</td>
<td>4-3-2/4</td>
<td></td>
<td>C$^3$-A$^5$</td>
<td>U. Exer.</td>
<td>7 Major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2/2</td>
<td></td>
<td></td>
<td>+ F.B.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuttle 1927</td>
<td>♬ 7</td>
<td>4-3-2/4</td>
<td></td>
<td>B$^3$-C$^#5$</td>
<td>U. only</td>
<td>No key signature used</td>
</tr>
</tbody>
</table>

$^a$In common meter unless otherwise noted

$^b$Written range

$^c$U. = Unison; F.B. = Full Band; Exer. = Exercises (Studies)

$^d$Information not available
<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Short Note, Rest</th>
<th>Meter Signatures</th>
<th>Rhythm Patterns</th>
<th>Cornet Clarinet Range</th>
<th>Harmony, Unison</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirick 1928</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>B³-F⁵ C⁴-E⁶</td>
<td>2 pages U.; F.B.</td>
<td>Bb, Eb, C</td>
</tr>
<tr>
<td>McConathy, et al. 1929</td>
<td>♫ 4-3-2/4 7 2/2</td>
<td>♫ 4-3-2/4 7 6-12-9/8</td>
<td>♫ 4-3-2/4 7 6-12-9/8</td>
<td>F⁷³-C⁶</td>
<td>U. Exer., F.B.</td>
<td>4 sharps through 7 flats</td>
</tr>
<tr>
<td>Lake 1930</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>B⁷³-D⁵ B⁷³-D⁵</td>
<td>U. + 4-part</td>
<td>C, F, Bb, G, D, Eb, Ab</td>
</tr>
<tr>
<td>McConathy, et al. 1930</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>♫ 4-3-2/4 7 6/8</td>
<td>G³-G⁵</td>
<td>U. Exer., 4-part</td>
<td>Bb, Eb, F, Ab, C, G, Relative Minors</td>
</tr>
<tr>
<td>Moore 1930</td>
<td>♫ 4-2-3-6/4 7 2/2</td>
<td>♫ 4-2-3-6/4 7 3-6/8</td>
<td>♫ 4-2-3-6/4 7 3-6/8</td>
<td>F³⁷-C⁶ E³-G⁶</td>
<td>Duet Exer., 4-part, F.B.</td>
<td>C, F, Bb, Eb, Ab, Db, Gb, Relative minors</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Rest</td>
<td>Meter Signatures</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
<td>Harmony, Unison</td>
<td>Keys</td>
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</tr>
<tr>
<td>Webber 1930</td>
<td>♪</td>
<td>4-3-2/4</td>
<td>*</td>
<td>2-, 3-, 4-part; Some F.B.</td>
<td>B♭, E♭, F, A♭</td>
<td></td>
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<tr>
<td></td>
<td>♩</td>
<td>3-6/8</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fay 1932</td>
<td>♪</td>
<td>4-3-2-6/4</td>
<td>Standard</td>
<td>2-, 3-, 4-part; F.B.</td>
<td>5 sharps through 6 flats</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩</td>
<td>2-3/2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3-6-9-12/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evans &amp; Leak 1933</td>
<td>♪</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩</td>
<td>2/2</td>
<td></td>
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<td></td>
<td></td>
<td>6/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lockhart &amp; Goehring 1933</td>
<td>♪</td>
<td>4-3-2-6/4</td>
<td>G³-G⁵</td>
<td>U. and F.B.</td>
<td>No key signature used</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩</td>
<td>6-3/8</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verweire 1933</td>
<td>♪</td>
<td>4-3/4</td>
<td></td>
<td>U. only</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♩</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Meter Signatures</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
<td>Harmony, Unison</td>
<td>Keys</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------</td>
<td>----------------</td>
<td>----------------------</td>
<td>----------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Moore &amp; Daniel, 1935</td>
<td>2-4-3-6/4</td>
<td>2/2</td>
<td>3-4-6/8</td>
<td>$\text{G}^3-\text{D}^5$</td>
<td>All harmony; Much 2-part</td>
<td>$\text{B}^b, \text{E}^b, \text{A}^b, \text{F}$</td>
</tr>
<tr>
<td>Metcalf, 1936</td>
<td>4-3-2/4</td>
<td></td>
<td>3-6/8</td>
<td>$\text{E}^b, \text{G}^5$</td>
<td>Much U., Some F.B.</td>
<td>$\text{E}^b, \text{B}^b, \text{F}, \text{A}^b$, C, G$^b$, G, D$^b$</td>
</tr>
<tr>
<td>Maddy &amp; Giddings, 1937</td>
<td>4-3-2/4</td>
<td></td>
<td>3-6/8</td>
<td>$\text{G}^3-\text{E}^5$</td>
<td>All U. except rounds</td>
<td>Several major and minor keys used</td>
</tr>
<tr>
<td>Revelli, et al., 1937</td>
<td>4-3-2-6/4</td>
<td></td>
<td>3-2/2</td>
<td>$\text{G}^3-\text{E}^6$</td>
<td>U. and F.B.</td>
<td>$\text{B}^b, \text{F}, \text{E}^b, \text{A}^b$, D$^b$, C, G, plus some minor</td>
</tr>
<tr>
<td>Sordillo, 1937</td>
<td>2-3-4/4</td>
<td></td>
<td>2/2</td>
<td>$\text{G}^3-\text{E}^5$</td>
<td>$\ast$</td>
<td>$\text{B}^b, \text{E}^b, \text{F}, \text{A}^b$, D$^b$</td>
</tr>
</tbody>
</table>

* indicates unusual cornet and clarinet range.
<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Short Note, Meter</th>
<th>Short Rest Signatures</th>
<th>Rhythm Patterns</th>
<th>Cornet Clarinet Range</th>
<th>Harmony, Unison</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etzweiler 1939</td>
<td>4-3-2/4</td>
<td>6/8</td>
<td></td>
<td>( F^3 - B^5 )</td>
<td>Majority in duet form; Some F.B.</td>
<td>3 sharps through 7 flats</td>
</tr>
<tr>
<td>Smith, et al. 1939</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td></td>
<td>( G^3-B^5 )</td>
<td>About 1/2 U., Some 2- and 3-part; Some F.B.</td>
<td>( E^b, A^b, B^b, F, C, D^b )</td>
</tr>
<tr>
<td>Taylor 1939</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td></td>
<td>( F^3-A^5 )</td>
<td>Much U., Some 2-, 3-part, F.B.</td>
<td>( C, F, B^b, E^b, A^b, D^b, G^b )</td>
</tr>
<tr>
<td>Van Deusen, et al. 1939</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td></td>
<td>( E^3-C^6 )</td>
<td>Almost all harmonized; 2-, 3-, 4-part</td>
<td>( F, C, B^b, E^b, A^b, D^b, f, d )</td>
</tr>
<tr>
<td>Griffen 1940</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td>( F^3 - E^b ) ( E^3-C^6 )</td>
<td>Mixture, including F.B.</td>
<td>( B^b, E^b, F, A^b, D^b )</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Meter</td>
<td>Rest Signatures</td>
<td>Rhythm Patterns</td>
<td>Cornet Range</td>
<td>Clarinet Harmony, Unison</td>
<td>Keys</td>
</tr>
<tr>
<td>--------------</td>
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<td>-----------------</td>
<td>----------------</td>
<td>--------------</td>
<td>-------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Hindsley 1940</td>
<td>J 4-3/4</td>
<td>6-3/8 3/4</td>
<td>G(^3)-G(^5)</td>
<td>1/2 U.</td>
<td>2 sharps through 6 flats</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J 2-3-4/4</td>
<td>2/2</td>
<td>F(^#3)-G(^6)</td>
<td>Usually U. Exer., Harmonized Melodies</td>
<td>F, B(^b), E(^b), A(^b), g, c</td>
<td></td>
</tr>
<tr>
<td>Moore &amp; Daniel 1941</td>
<td>J 4-3-6/8</td>
<td>3/4</td>
<td>E(^3)-D(^5)</td>
<td>18 pages U., B(^b), E(^b), F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shellans 1944</td>
<td>J 4-2-3-6/4</td>
<td>2/2, 6/8</td>
<td>F(^#3)-G(^5)</td>
<td>Almost all F.B.</td>
<td>B(^b), C, F, A(^b)</td>
<td></td>
</tr>
<tr>
<td>Weber 1945</td>
<td>J 4-3-2/4</td>
<td>2/2, 6-3/8</td>
<td>F(^b)-G(^5)</td>
<td>19 pages U., B(^b), E(^b), F, A(^b)</td>
<td>Some 2-, 3-part, F.B.</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 3--Continued

<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Short Note, Meter</th>
<th>Signatures</th>
<th>Rhythm Patterns</th>
<th>Cornet Range, Keys</th>
<th>Harmony, Unison</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freeman 1947</td>
<td>4-3-2/4</td>
<td>6/8</td>
<td></td>
<td>A(^3)-C(^6)</td>
<td>U. Exér., Some 2-, 3-, 4-part</td>
<td>E(_b), F, B(_b), C, G, A(_b), D(_b); six minor scales</td>
</tr>
<tr>
<td>Skornicka &amp; Bergeim 1947</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td>G(^3)-C(^5)</td>
<td>E(^3)-D(^6)</td>
<td>Much use of harmony</td>
<td>B(_b), E(_b), C, F, D(_b)</td>
</tr>
<tr>
<td>Brose 1948</td>
<td>4-3-2/4</td>
<td>6-3/8</td>
<td></td>
<td>*</td>
<td>*</td>
<td>5 sharps through 6 flats</td>
</tr>
<tr>
<td>Cheyette &amp; Salzman 1950</td>
<td>4-2-3/4</td>
<td>6/8</td>
<td>E(^3)-C(^6)</td>
<td>*</td>
<td>About 1/2 U. and 1/2 F.B.</td>
<td>B(_b), E(_b), F, C, A(_b), D(_b)</td>
</tr>
<tr>
<td>Pease 1951</td>
<td>4-3/4</td>
<td>2/2</td>
<td>G(^3)-G(^5)</td>
<td>E(^3)-C(^6)</td>
<td>Mostly U., Some 2-part</td>
<td>E(_b), E(_b), F</td>
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TABLE 3--Continued

<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Short Note, Meter</th>
<th>Rhythm Signatures</th>
<th>Cornet Clarinet Range</th>
<th>Harmony, Unison</th>
<th>Keys</th>
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</thead>
<tbody>
<tr>
<td>Prescott &amp; Phillips 1952</td>
<td>♪ 4-3-2/4 ♫</td>
<td>♫ 4-3-2/4 ♪</td>
<td>G 3 - G 5</td>
<td>Part U., Part 2-, 3-, 4-part; Part 6-way scoring</td>
<td>Bb, Eb, F, Ab, C, Db, G, Gb, D</td>
</tr>
<tr>
<td>Douglas [Weber] 1953</td>
<td>♪ 4-3-2/4 ♫</td>
<td>7 ♫ 7 ♪</td>
<td>Bb3-E5</td>
<td>Much U.; Some 2-part, etc.</td>
<td>Eb, Bb, F</td>
</tr>
<tr>
<td>Paulson 1953</td>
<td>♪ 4-3/4 ♫</td>
<td>♫ 4-3/4 ♪</td>
<td>Bb3-E5</td>
<td>Mostly U.; 7 harmonized melodies</td>
<td>Bb, Eb, F, Ab</td>
</tr>
<tr>
<td>Brown 1955</td>
<td>♪ 4-3-2-6/4 ♫</td>
<td>♫ 4-3-2-6/4 ♪</td>
<td>C4-B5</td>
<td>Mostly U.</td>
<td>Eb, Bb</td>
</tr>
<tr>
<td>Eidson &amp; Douglas 1955</td>
<td>♪ 4-3/4 ♫</td>
<td>♫ 4-3/4 ♪</td>
<td>B3-E5</td>
<td>Some U., Many 2-part; Some F.B.</td>
<td>Eb, Bb</td>
</tr>
<tr>
<td></td>
<td>♪ 4-3/4 ♫</td>
<td>♫ 4-3/4 ♪</td>
<td>C4-F5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Rest</td>
<td>Meter Signatures</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
<td>Harmony, Unison</td>
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<tr>
<td>Smith, et al. 1955</td>
<td>♩</td>
<td>4-3-2/4</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
<td>A³-E⁵</td>
<td>U., 2-part</td>
</tr>
<tr>
<td>Weber 1955</td>
<td>♩</td>
<td>4-3-2/4</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
<td>B♭-D⁵</td>
<td>U., much harmony, especially 2-part</td>
</tr>
<tr>
<td>Harris &amp; Wiest 1956</td>
<td>♩</td>
<td>4-3-2/4</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
<td>F♯₃-G⁵</td>
<td>U., 2-, 3-, 4-part; Much F.B.</td>
</tr>
<tr>
<td>d'Auberge &amp; Manus 1957</td>
<td>♩</td>
<td>4-3/4</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
<td>E³-E⁵</td>
<td>13 pages U., then harmony</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Rest Signatures</td>
<td>Meter</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
<td>Harmony, Unison</td>
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<tr>
<td>Herfurth &amp; Stuart 1957</td>
<td>♩ 4-3-2/4</td>
<td>2/2</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ brightness</td>
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<tr>
<td>Author, Date</td>
<td>Short Note, Meter</td>
<td>Rest</td>
<td>Signature</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
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<td>-----------</td>
<td>----------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Hoffman &amp; Walters 1960</td>
<td>♪</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td>6/8</td>
<td>🌈</td>
</tr>
<tr>
<td>Kinyon, et al. 1960</td>
<td>♪</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td>6/8</td>
<td>🌈</td>
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<tr>
<td>Taylor 1960</td>
<td>♪</td>
<td>4-3-2-6/4</td>
<td>2/2</td>
<td>6/8</td>
<td>🌈</td>
</tr>
<tr>
<td>Smith 1961</td>
<td>♪</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td>6/8</td>
<td>🌈</td>
</tr>
<tr>
<td>Kinyon 1962</td>
<td>♪</td>
<td>4-3-2/4</td>
<td>2/2</td>
<td>6/8</td>
<td>🌈</td>
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TABLE 3--Continued

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<tr>
<th>Author, Date</th>
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<th>Meter Signature</th>
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<th>Harmony, Unison</th>
<th>Keys</th>
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<tr>
<td>Weber 1962</td>
<td>♫</td>
<td>4-3-2/4</td>
<td>♫♫♫♫</td>
<td>$B_3^3-F_5^5$</td>
<td>Much U.; Some 2- and 3-part, F.B.</td>
<td>E♭, B♭, F</td>
</tr>
<tr>
<td>Gardner 1964</td>
<td>♫</td>
<td>4-3-2/4</td>
<td>♫♫♫♫</td>
<td>$B_3^3-E_5^5$</td>
<td>Mostly U. and 2-part</td>
<td>B♭, E♭, F</td>
</tr>
<tr>
<td>Leidig &amp; Niehaus 1964</td>
<td>♫</td>
<td>4-3-2/4</td>
<td>♫♫♫♫</td>
<td>$F_{#3}^3-A_5^5$</td>
<td>Some U.; Much harmony</td>
<td>B♭, F, E♭, A♭, C, D♭, G</td>
</tr>
<tr>
<td>Rusch 1966</td>
<td>♫</td>
<td>4-3-2/4</td>
<td>♫♫♫♫</td>
<td>$A_3^3-G_5^5$</td>
<td>Much 2-part; Some U. and F.B.</td>
<td>B♭, E♭, F</td>
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<tr>
<td>Freese 1967</td>
<td>♫</td>
<td>4-3-2/4</td>
<td>♫♫♫♫</td>
<td>$A_3^3-D_5^5$</td>
<td>Mostly U.; Some 2- and 3-part</td>
<td>B♭, E♭, F, A♭</td>
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<tr>
<td></td>
<td>♫</td>
<td>6/8</td>
<td>♫♫♫♫</td>
<td>$E_3^3-A_5^5$</td>
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<table>
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<th>Author, Date</th>
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<th>Harmony, Unison</th>
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<tr>
<td>Phillips 1968</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td>G³-F⁵</td>
<td>Mixture</td>
<td>B♭, E♭, F, C</td>
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<tr>
<td>Kinyon 1970</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td>A³-F⁵</td>
<td>U., 2-part;</td>
<td>B♭, E♭, F, A♭, C</td>
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<tr>
<td>Peters &amp; Betton 1972</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td>B♭³-D⁵</td>
<td>U., 2-part;</td>
<td>B♭, B♭, F, A♭, C</td>
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<tr>
<td>Eidson 1973</td>
<td>4-3/4</td>
<td></td>
<td></td>
<td>B³-A⁴</td>
<td>All harmony,</td>
<td>B♭</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>C⁴-B♭⁴</td>
<td>usually 3-part</td>
<td></td>
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<tr>
<td>Edmondson &amp; Yoder 1973</td>
<td>4-3-2/4</td>
<td></td>
<td></td>
<td>B♭³-F⁵</td>
<td>U., Some 2- and 3-part</td>
<td>B♭, B♭, F, A♭; Some minor</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Short Note, Rest</td>
<td>Meter Signature</td>
<td>Rhythm Patterns</td>
<td>Cornet Clarinet Range</td>
<td>Harmony, Unison</td>
<td>Keys</td>
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<tr>
<td>Feldstein 1973</td>
<td>♪</td>
<td>4-2-3/4 Mixed Meter</td>
<td></td>
<td>B₃-F⁵ E₃-A⁵</td>
<td>Mixture</td>
<td>B₄, E₄, F; Some minor</td>
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<tr>
<td>Froseth 1973 (None)</td>
<td>♪</td>
<td>2-4/4 6/8</td>
<td></td>
<td>G₃-F⁵ E₃-G⁵</td>
<td>Much harmony; Many rounds</td>
<td>B₄, E₄, F, C</td>
</tr>
<tr>
<td>Jenson 1973</td>
<td>♪</td>
<td>4-3-2/4 2/2 Mixed Meter</td>
<td></td>
<td>A₃-E⁵ E₃-G⁵</td>
<td>Mixture</td>
<td>B₄, E₄, F, A₄, C, G</td>
</tr>
</tbody>
</table>

TABLE 3--Continued
Miscellaneous Musical Content

A few method books contain musical features not found in most books. The Maddy and Giddings book (1937)\(^1\) provides for transposition, using a technique similar to that used in *Universal Teacher*. Piano accompaniments are common in scores, but only a few books include piano accompaniments in the student books.\(^2\) Provision for improvisation and/or composition is a technique used by Peters and Betton (1972) and Feldstein (1973).\(^3\) The Froseth book (1973)\(^4\) encourages students to compose, improvise, and play by ear, but suggestions for these activities are not included in the student book.

Pedagogical Content

In this study, "pedagogy" means "that which is concerned with the teaching-learning process." This section therefore includes a discussion of the books' stated objectives and descriptions of the presentation of elements, rudiments, and fundamentals of instrumental music.\(^5\)

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\(^1\)Maddy and Giddings, *Fun in Music*.


\(^3\)Peters and Betton, *Take One*; Feldstein, *Alfred's New Band Method*.

\(^4\)Froseth, *Individualized Instructor*.

\(^5\)Table 4, page 134, follows the section on pedagogical content and includes information on the pedagogical content of each method book.
There are two kinds of stated objectives for a method book: those dealing with desired student achievement (e.g., "learn performance skills") and those dealing with book methodology (e.g., "easiest book ever written," "uncluttered pages for ease of reading"). Stated objectives regarding book methodology are far more numerous than those dealing with student achievement.

Implicit in the stated objectives dealing with student achievement is the objective of "performance," i.e., the central objective is to teach students playing skills. This objective is succinctly stated by Gornston and Myran: "The basic idea behind these books is--GOOD PLAYERS MAKE GOOD BANDS." The majority of the books do not contain such terse statements of desired student outcomes. It would seem, however, that the majority of books are predicated on the importance of tone production, technique development, and the development of music reading skills. Such statements as "a thorough foundation," "range development," "gradual development of young students," and "material for solid, well-trained bands" indicate the prime importance of performance skills.

A very few books include stated objectives that differ somewhat from skill development. The Maddy and Giddings book (1937) is designed for students to "have the fun of learning to play tunes." The Cheyette and Salzman book (1950) includes a stated objective regarding

1Gornston and Myran, Basic Way to the Band, cover verso.

2Maddy and Giddings, Fun in Music, p. 1.
music appreciation.¹ "Comprehensive musicianship" is one of the objectives of the Feldstein book (1973).² The Froseth book (1973) contains several objectives that concern the development of musical sensitivity, independence and creativity, rhythm, musical literacy, technique, and positive attitude.³

Most method books include stated objectives concerning the methodology of the book. One common statement made about method books is that, like the latest-model cars, they are "new" and "modern."⁴ The Lewis book of 1907 is "modern, perfect, progressive," and the Jenson book of 1973 uses a "unique new system."⁵ Many of the method books include claims that the material is designed to "interest" the students, particularly through the use of "musical" materials. Many are also designed to provide "step-by-step" or "logical" progress, proceeding from the "simple to the complex." Some of the other stated objectives include emphasis on theoretical knowledge, provision for individual development, and uncluttered pages.

Presentation of New Elements

There are several ways used to present elements (discrete units of learning) in the method books. One of the most common is to group

¹Cheyette and Salzman, 3-Way Method: Beginning Band Musicianship.
²Feldstein, Alfred's New Band Method, advertising brochure.
³Froseth, Individualized Instructor, cover verso.
⁴This phenomenon is discussed on page 40 in reference to the Prelleur book of 1731, which also uses the "modern method."
⁵Lewis, Verifirst Band Book for Beginners, cover; Jenson, Learning Unlimited Class Series, cover verso.
related elements and define them in the beginning of the book. This technique is comparable to the "rudiment" pages of the nineteenth-century amateur band books, and thus these pages are called "rudiment" pages in this study. Groups of elements usually presented in rudiment pages deal with notation, note durations, meter signatures, key signatures, terms of expression and tempo, and signs. The majority of pre-1960 books contain one or more rudiment pages; eight of the eighteen books published since 1960 contain one or more rudiment pages.

Whether or not a book includes rudiment pages, other new elements are frequently presented on music pages. Some books include as much as a page of text for each page of music for this purpose, while some contain nothing but music on the music pages. Methods of presenting elements on the music pages vary. Sometimes the new term or symbol is simply identified; sometimes the element is keyed to a glossary; sometimes it is defined on the page. Arrows, stars, or boxes may be used to point up the new element. One element of particular concern to method book authors is the introduction of new notes. Most books from the twenties do not introduce notes as such—they merely use them without comment. In books from the thirties, new notes are frequently pointed out, and in books from the late thirties, new notes and their fingerings are put at the top of the page on which they are first used.

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1 It might be argued that, in grouping related elements together, the elements are no longer discrete and can be considered as "concepts." That such is not the case can be seen by examining the rudiment pages in any method book, for each group of elements, e.g., notation, is treated as a group of discrete facts to be memorized. The conceptual framework is rarely demonstrated, since the elements are removed from the context of sound.
This practice has continued, and every book published since 1959 provides new note fingerings on music pages.

Some method books include theory exercises as one way to teach certain elements of notation, rhythm, and the like. These may be simple, one-line "note-naming" exercises at the bottom of a music page, or they may be extensive drills in such areas as counting, scale-building, and notation. They are always "pencil-and-paper" exercises.

Presentation of Playing Fundamentals

There are five fundamentals of wind instrument performance that are presented in the books. These are embouchure, tone production, position (including posture), breathing, and tonguing. There are no apparent trends in the inclusion of these fundamentals. For example, some of the earliest books (e.g., from 1927) contain discussions of embouchure, and some of the most recent books (e.g., from 1973) also discuss embouchure. Tone production is discussed in only a few books, and it is usually referred to in the context of embouchure and breathing. Position is discussed in several books, and many books have photographs of correct playing position. Few books have full discussion of breathing and tonguing; however, these fundamentals are sometimes briefly referred to on music pages. They are also sometimes discussed on rudiment pages.

Miscellaneous Pedagogical Content

All method books but one contain one or more miscellaneous
pedagogical features. Almost every book contains a fingering chart of some kind. Until 1930, these were sometimes incomplete, particularly for woodwinds, e.g., full chromatic ranges are not given. Most fingering charts in books published after 1930 include chromatics and some alternate fingerings. Brass fingering charts are relatively uniform; woodwind charts exhibit much variance and are often crowded together on one page.

Instrument care appears sporadically in method books published between 1926 and 1944. In books published after 1944, a discussion of instrument care appears in only two books.

A glossary appears in one of the 1907 books that pre-date school method books. This feature is used only once again until 1939, and sixteen of the books published since then contain a brief glossary. Definitions commonly included in these glossaries are terms of tempo, dynamics, and expression. Some books key all elements introduced in the book to the glossary.

A practice record was first used in a book in 1947, and nine books published after 1947 contain practice records. Other similar features found in a few books published after 1947 are assignment charts and achievement charts. Some books include a few special lines of music as "achievement lines" or "achievement pages."

Other miscellaneous features appearing in a very few books are blank staves, instructions for instrument assembly, discussions of conducting, "rhythm lines" (measures of unpitched notation to be clapped,

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1 The exception is Mayhow L. Lake, Lake's Elementary Band Method (New York: Carl Fischer, 1930), which contains no pedagogical information of any kind.
sung, or played), and suggestions for tuning. One book presents the circle of fifths, and one includes a history of the instrument. One book includes several pages of discussion, illustrations, and music regarding transfer instruments, i.e., instruments related to the common beginning instruments and to which the student might transfer. Four books use a number or letter beginning prior to the introduction of notation.

Heterogeneity

Not all of the method books studied are totally heterogeneous. Many include some music that can be played simultaneously only by individual instruments or groups of instruments. There are several reasons for the inclusion of homogeneous parts in a heterogeneous method book: (1) starting notes that are comparatively easy to finger and produce can be used; (2) certain instruments or groups of instruments can play music that is particularly appropriate for the instrument or group of instruments; (3) advanced students can be given challenging music; (4) certain instruments or groups of instruments can be given music designed to provide drill on technical problems peculiar to the instrument or instruments.

Thirty-one of the sixty-six method books published between 1926 and 1973 are completely heterogeneous. Five of the remaining

thirty-five books make extensive use of instrument groupings, such as woodwinds, brass or B-flat instruments, C instruments, E-flat and F instruments. The majority of the remaining thirty books use homogeneous pages for beginning material. Although most books published before 1939 are completely heterogeneous, the first school band method book\(^1\) uses homogeneous material on the first three music pages. Several books use short melodies or studies for individual instruments, often referring to them by such titles as "clarinet extra" or "individual drill."

Table 4 presents information on rudiment pages, element introduction, playing fundamentals, miscellaneous pedagogical content, and stated objectives for all method books published between 1926 and 1973 that were located.

Other Pedagogical Considerations

Although the preceding discussion of physical features, musical content, and pedagogical content may appear to be thorough, the descriptions presented do not completely delineate the method book. There are at least two major features of a method book that are of great importance but which are scarcely amenable to objective measurement. One of these features is the rate at which elements are introduced and used, referred to in this study as the "rate of progress." The other is the pedagogical orientation of the book.

\(^1\) Gordon, Band Training Series.
<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Directions, Explanations</th>
<th>Miscellaneous</th>
<th>Stated Objectives</th>
</tr>
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<tbody>
<tr>
<td>Gordon 1926</td>
<td>One page rudiments; Very few directions on music pages</td>
<td>None</td>
<td>Complete program of basic material, together with easy and interesting pieces; For development of school band; Logical order of material</td>
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<tr>
<td>Griffen 1927</td>
<td>Two pages rudiments; Time chart; Much explanation for each lesson</td>
<td>Instrument care; Embouchure</td>
<td>Interesting; Progressive; Young band may advance quickly and soundly; Learn to read music and not merely learn to play a few tunes</td>
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<tr>
<td>Tuttle 1927</td>
<td>1-1/2 pages rudiments; A few directions on music pages</td>
<td>Embouchure; Breathing; New notes pointed out on staff</td>
<td>None stated</td>
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<td>Mirick 1928</td>
<td>None on score</td>
<td>None</td>
<td>Beginning the beginner's band and orchestra</td>
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<tr>
<td>McGonathy, et al. 1929</td>
<td>Two pages rudiments; Some directions and explanation on music pages</td>
<td>Instrument care</td>
<td>None stated</td>
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<tr>
<td>Lake 1930</td>
<td>None</td>
<td>None</td>
<td>Unison; Graded exercises, preparing students for the next step</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
<td>Stated Objectives</td>
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<tr>
<td>McConathy, et al., 1930</td>
<td>Two pages rudiments; Some directions on music pages plus objectives for lesson</td>
<td>Fingering given for new brass notes</td>
<td>Systematic; For beginners and advanced students</td>
</tr>
<tr>
<td>Moore, 1930</td>
<td>Two pages rudiments; Pages of directions and explanations; Every new element explained</td>
<td>Embouchure; Position; Instrument Care; Posture</td>
<td>Logical; Harmonized; Short exercises for interest; Proceed from known to unknown</td>
</tr>
<tr>
<td>Webber, 1930</td>
<td>Evidently one or two pages of rudiments plus directions on music pages</td>
<td>Probably none</td>
<td>Create desire to do best; Positive psychological approach</td>
</tr>
<tr>
<td>Fay, 1932</td>
<td>Rudiments explained at top of page on which they are introduced; Many directions</td>
<td>New notes notated at top of page; Instrument care; Circle of fifths</td>
<td>Systematic</td>
</tr>
<tr>
<td>Evans &amp; Leak, 1933</td>
<td>Four pages rudiments; Frequent directions and explanations on music pages</td>
<td>Glossary; Attack and release</td>
<td>Trainer preparatory to program material</td>
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<tr>
<td>Lockhart &amp; Goehring, 1933</td>
<td>None</td>
<td>A few fingerings</td>
<td>None</td>
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<tr>
<td>Verweire, 1933</td>
<td>Two pages rudiments; None on music pages</td>
<td>Tonguing; Fingering</td>
<td>Preparation for band or orchestra</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
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<tr>
<td>Moore &amp; Daniel, 1935</td>
<td>Some counting on music pages</td>
<td>None</td>
<td>Easiest book ever written; Wealth of melodious exercises in harmonized form; To develop good embouchure, precise attack; Correct intonation</td>
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<tr>
<td>Metcalf, 1936</td>
<td>A few words of identification</td>
<td>Numbered fingerings by new notes; One page of rhythm patterns</td>
<td>Start all players together at beginning with easy notes</td>
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<tr>
<td>Maddy &amp; Giddings, 1937</td>
<td>Discussions of position, tuning, home practice; Many directions, including song texts</td>
<td>New notes fingered when introduced; Transposition; Embouchure; Position; Singing; Instrument care</td>
<td>Have fun learning to play tunes</td>
</tr>
<tr>
<td>Revelli, et al., 1937</td>
<td>None on music pages</td>
<td>Embouchure; Breathing; Tone; Tonguing; Instrument care; New notes fingered</td>
<td>Use the good and avoid the bad of earlier books</td>
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<tr>
<td>Sordillo, 1937</td>
<td>One page rudiments; Some explanations on music pages</td>
<td>New notes pointed out with &quot;+&quot;; New elements circled</td>
<td>Made interesting through use of unison and tunes; Most basic keys and rhythms</td>
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<tr>
<td>Etzweiler, 1939</td>
<td>Four pages rudiments, including conducting; Evidently none on music pages</td>
<td>Glossary; Advanced parts</td>
<td>Musical method; For beginners and advanced students</td>
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<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
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<tr>
<td>Smith, et al. 1939</td>
<td>Many theory lessons; Much text on music pages</td>
<td>New notes fingered when introduced; Glossary; Story of instrument</td>
<td>Thorough foundation; Special emphasis on theory basics</td>
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<tr>
<td>Taylor 1939</td>
<td>Explanations and some hints on music pages</td>
<td>New notes fingered at top of page</td>
<td>Interesting; Logical; Melodious; Short exercises</td>
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<tr>
<td>Van Deusen, et al. 1939</td>
<td>Arrows for new key and time signatures; Some explanations on music pages</td>
<td>New notes fingered at top of page; Glossary</td>
<td>Logical; Interesting; Psychological and cumulative approach to rhythm</td>
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<tr>
<td>Griffen 1940</td>
<td>Four pages of rudiments; Theory exercises; One page explanation per one page of music</td>
<td>Examination; Relation to piano pitch; Instrument care; Clarinet notes introduced</td>
<td>A better book; No other book needed; Advances gradually</td>
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<tr>
<td>Hindsley 1940</td>
<td>One page rudiments; Much text on music pages</td>
<td>Transposition discussed; Fingering helps for new notes</td>
<td>Efficient and thorough; A method of outstanding merit; Easy, logical steps leading to complete foundation of technique and tone production</td>
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<tr>
<td>Moore &amp; Daniel 1940</td>
<td>Much text on pages</td>
<td>Instrument assembly; Tonguing advice; Instrument care; Arrows point out new notes</td>
<td>Comprehensive course; Harmonized and unisonal</td>
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<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
<td>Stated Objectives</td>
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<td>Whistler &amp; Hummel 1941</td>
<td>New elements pointed out</td>
<td>New notes fingered on music</td>
<td>None stated</td>
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<tr>
<td>Shellans 1944</td>
<td>New elements listed</td>
<td>New notes fingered on music; Breathing; Embouchure; Tonguing; Glossary; Instrument care</td>
<td>Logical; Progressive; Step by step; Modern, musical approach; Function before technique</td>
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<tr>
<td>Weber 1945</td>
<td>New elements pointed out and keyed to glossary; Very little text</td>
<td>Theory exercises and tests; One blank stave; Glossary; New notes starred and fingered on page</td>
<td>Progresses slowly; Tunes and solos; Few directions</td>
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<tr>
<td>Freeman 1947</td>
<td>Three pages rudiments, including tone; Some text on pages, including counting</td>
<td>Practice record; Assignment chart; Copyright tunes; New notes fingered on page</td>
<td>Unison, harmony, and popular tunes; Most progressive study of its kind published</td>
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<td>Skornicka &amp; Bergeim 1947</td>
<td>One page rudiments; Very little text on music pages</td>
<td>New notes fingered on top of page; Glossary; Embouchure; Chord symbols</td>
<td>Based on rhythm</td>
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<td>Brose 1948</td>
<td>Brief element definition and brief directions; Special counting symbols</td>
<td>None</td>
<td>Melody; Sing—Count—Listen</td>
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<td>Directions,</td>
<td>Stated Objectives</td>
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<tr>
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<td>Explanations</td>
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<td>Cheyette &amp;</td>
<td>Some directions and reminders on</td>
<td>Develop technique and musicianship; Problems presented through musical materials;</td>
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<tr>
<td>Salzman 1950</td>
<td>music pages; New elements defined</td>
<td>Achieve finer appreciation of music</td>
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<td>on music pages</td>
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<td>New notes fingered on top of page;</td>
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<td>Practice record; Report card;</td>
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<td></td>
<td>Conducting; Some terminology regarding form</td>
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<tr>
<td>Pease</td>
<td>Two pages of rudiments; A few</td>
<td>Student appeal by using melodies instead of exercises; Melodies playable in unison</td>
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<td>1951</td>
<td>definitions on music pages</td>
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<td>New notes fingered on top of page</td>
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<td>Prescott &amp;</td>
<td>New elements pointed out and keyed</td>
<td>Not radical; Clean pages; No nursery tunes</td>
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<tr>
<td>Phillips 1952</td>
<td>to glossary; Very little text</td>
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<td></td>
<td>New notes fingered on top of page;</td>
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<td></td>
<td>Glossary; Progress chart</td>
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<tr>
<td>Douglas [Weber]</td>
<td>New elements at top of page, keyed</td>
<td>Quarter-note approach; Develop players; Simplicity; Freedom to teach</td>
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<tr>
<td>1953</td>
<td>to glossary; Very little text; One-</td>
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<td>line theory exercises</td>
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<td>New notes fingered on top of page;</td>
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<td></td>
<td>Glossary; Practice record; Progress chart</td>
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<tr>
<td>Paulson</td>
<td>Three pages rudiments; Counting of</td>
<td>Easy progress; No other music needed for one year; Elements introduced slowly</td>
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<td>1953</td>
<td>new rhythm patterns; A few definitions</td>
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<td></td>
<td>New notes fingered on top of page;</td>
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<td></td>
<td>Rhythm test</td>
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<tr>
<td>Brown</td>
<td>One page of brief hints; Some</td>
<td>Progresses slowly; Interesting; Logical</td>
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<tr>
<td>1955</td>
<td>suggestions and definitions</td>
<td></td>
<td></td>
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<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
<td>Stated Objectives</td>
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<tr>
<td>Eidson &amp; Douglas, 1955</td>
<td>One theory lesson for each lesson of music; Explanations on music pages</td>
<td>Six pages of blank staves; Students are to write down fingerings</td>
<td>Range development; Theory knowledge; Pedagogical continuity; Much familiar music</td>
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<tr>
<td>Sawhill &amp; Erickson, 1955</td>
<td>Evidently a few pages of rudiments; Evidently some text on music pages</td>
<td>Arrow and fingering with new notes</td>
<td>None stated</td>
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<td>Smith, et al., 1955</td>
<td>Elements defined at left margins of music pages</td>
<td>New notes fingered at left margins; Practice record; Achievement chart; One theory test</td>
<td>Practical; Progressive; Interesting; Thoroughly tested</td>
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<tr>
<td>Weber, 1955</td>
<td>Very few directions on music pages; One theory exercise</td>
<td>Glossary; New notes fingered on top of page</td>
<td>Gradual development of young students; Interesting and enjoyable</td>
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<tr>
<td>Harris &amp; Wiest, 1956</td>
<td>Some explanations; Many arrows for new elements; Two pages of rudiments</td>
<td>New notes fingered on top of page</td>
<td>Teach student to play material in book; Provide a solid foundation for membership in junior and senior high school band</td>
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<tr>
<td>d'Auberge &amp; Manus, 1957</td>
<td>Two pages rudiments; Very little text on music pages</td>
<td>New notes fingered on top of page</td>
<td>Interest; Tunes; Visual Aids; Limited explanations</td>
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<tr>
<td>Herfurth &amp; Stuart, 1957</td>
<td>One page rudiments; Much explanation on music pages; Arrows for new elements</td>
<td>New notes fingered on top of page; Achievement chart; One page blank staves</td>
<td>Tested, new approach; Step-by-step progress</td>
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TABLE 4--Continued

<table>
<thead>
<tr>
<th>Author, Date</th>
<th>Directions, Explanations</th>
<th>Miscellaneous</th>
<th>Stated Objectives</th>
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<tbody>
<tr>
<td>Rusch 1957</td>
<td>1-1/2 pages rudiments; Arrows and much explanation for new elements</td>
<td>New notes in box by note; All notes fingered on first six pages</td>
<td>From rote to note</td>
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<tr>
<td>Gornston &amp; Myran 1958</td>
<td>Much text on music pages</td>
<td>Copyright tunes; One tune &quot;by ear&quot;; Sing-play</td>
<td>Interest; Teach through &quot;reason&quot; rather than persistent drilling; Good players make good bands</td>
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<tr>
<td>Peters 1958</td>
<td>One page rudiments; Elements defined in boxes; Some &quot;don'ts&quot;; Counting lines</td>
<td>New notes fingered by note</td>
<td>Builder of champions</td>
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<tr>
<td>Weber 1959</td>
<td>Elements in boxes; Much text; Many theory exercises</td>
<td>New notes fingered in boxes by note; Glossary; Transfer pages for changing to related instruments; Numbers used for beginning notes</td>
<td>Very easy; A new idea in starting beginners [starting with numbers] for greater interest and results</td>
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<tr>
<td>Hoffman &amp; Walters 1960</td>
<td>Some counting; Some suggestions</td>
<td>New notes fingered on top of page; Glossary</td>
<td>Minimum of technical information; Play melodies; Feel pulse</td>
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<tr>
<td>Kinyon, et al. 1960</td>
<td>One page rudiments; Elements pointed out and explained; Some theory exercises</td>
<td>New notes fingered on top of page; Copyright tunes; Piano accompaniments; Achievement lines</td>
<td>Systematic; Fundamentals; Individual experience</td>
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<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
<td>Stated Objectives</td>
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<td>Taylor</td>
<td>Much text on each page; Two brief theory exercises</td>
<td>New notes fingered on top of page; Practice record; Assignment chart</td>
<td>Practical; Fundamentals; Some new features</td>
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<td>1960</td>
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<td>Smith</td>
<td>Much text on music pages regarding new elements</td>
<td>New notes fingered on top of page; Achievement charts</td>
<td>Chromatic approach</td>
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<td>1961</td>
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<tr>
<td>Kinyon</td>
<td>A few suggestions and explanations on music pages</td>
<td>New notes fingered on top of page; One page of blank staves; Practice record; Achievement chart</td>
<td>Logical; Develop musicianship; Uncluttered pages; Many songs</td>
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<tr>
<td>1962</td>
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<td>Weber</td>
<td>New elements in ovals; Much text on music pages; Theory exercises</td>
<td>New notes fingered on top of page; Practice record; Achievement chart; Glossary; One solo with piano accompaniment</td>
<td>Development of an outstanding band program; Thorough background in music fundamentals; Interesting and enjoyable</td>
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<tr>
<td>1962</td>
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<tr>
<td>Gardner</td>
<td>New elements at top of page; Very little text</td>
<td>New notes fingered on top of page; Piano parts for each page</td>
<td>Sensible pace; Based on years of research; Many melodies</td>
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<tr>
<td>1964</td>
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<tr>
<td>Leidig &amp; Niehaus</td>
<td>One page rudiments; New elements pointed out; Counting</td>
<td>New notes fingered on top of page; Discussion of tone</td>
<td>Educationally and psychologically sound; Teachable order</td>
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<tr>
<td>1964</td>
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<tr>
<td>Author, Date</td>
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<tr>
<td>Rusch 1966</td>
<td>Two pages of rudiments (mostly note names); Much text on music pages; Some theory exercises</td>
<td>New notes fingered on page; Short glossary; All notes fingered on first six pages</td>
<td>Based on imitative procedure and stimulus response theory; Elements and notes introduced after student has basic foundation; New phases developed before being applied to a song</td>
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<tr>
<td>Freese 1967</td>
<td>One page on &quot;time&quot;; Explanations and suggestions on music pages</td>
<td>New notes fingered on top of page; Embouchure; &quot;Bonus&quot; pages (extra music)</td>
<td>Extras challenge advanced pupils; Tried and proven method that has produced one of the finest elementary band programs in the nation</td>
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<tr>
<td>Phillips 1968</td>
<td>Much explanation and suggestions; New elements and fingerings in color</td>
<td>New notes fingered on top of page; Glossary; Practice record; Embouchure; Tuning; Instrument care; Rhythm lines</td>
<td>None stated</td>
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<td>Kinyon 1970</td>
<td>A few suggestions on music pages</td>
<td>New notes fingered on top of page; Embouchure; Glossary</td>
<td>Technique development; Musicianship; Based on experience</td>
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<tr>
<td>Peters &amp; Betton 1972</td>
<td>Two pages of rudiments; Many hints, some explanations; Most in color; Several theory exercises</td>
<td>New notes fingered on top of page, in color; Rhythm pattern lines; Contests; Compose and improvise; Practice record; Jazz</td>
<td>The more you learn about music and the better you are able to perform it, the greater will be your understanding and future pleasure</td>
</tr>
<tr>
<td>Author, Date</td>
<td>Directions, Explanations</td>
<td>Miscellaneous</td>
<td>Stated Objectives</td>
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<tr>
<td>Eidson 1973</td>
<td>New elements at top of page; Many theory exercises</td>
<td>New notes fingered on top of page; Blank staves for theory exercises</td>
<td>Complete program; Chorale-like; Provision for individual differences</td>
</tr>
<tr>
<td>Edmondson &amp; Yoder 1973</td>
<td>Some text on music pages</td>
<td>New notes fingered on top of page; Copyright tunes; Some jazz</td>
<td>Musical material for solid, well-trained band; Meaningful material</td>
</tr>
<tr>
<td>Feldstein 1973</td>
<td>One page rudiments; Much text on music pages</td>
<td>New notes fingered on top of page; Practice record; Study guide; Rhythm lines; Arranging and improvising</td>
<td>Creative; Performance-oriented; Develops comprehensive musicianship</td>
</tr>
<tr>
<td>Froseth 1973</td>
<td>Much text on pages</td>
<td>New notes fingered on top of page; Rhythm lines; Tonality, including minor; Singing provided for</td>
<td>Based on research; Special work with rhythm learning; Develop musical sensitivity, independence and creativity, rhythm, musical literacy, technique, positive attitude</td>
</tr>
<tr>
<td>Jenson 1973</td>
<td>Much text on pages; Much color</td>
<td>New notes fingered on top of page, in color; Instrument assembly; Copyright tunes; Index of new elements; &quot;Letter&quot; beginning; Some piano accompaniments; Glossary; Embouchure; Some jazz</td>
<td>Interest; Completely new system</td>
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</table>
Rate of Progress

It can be observed by comparing the tables dealing with physical features, musical content, and pedagogical content that two books of similar size and length may differ considerably in the number of elements introduced. Although typographical features and the amount of text used affect the amount of notation in a book and thus the number of elements that can be introduced, another important factor is the rate at which elements are introduced. If, for example, 6/8 meter is introduced on the eighth page of one book and on the twentieth page of another, the first book will most likely contain a greater variety of meter signatures. There is another important pedagogical implication in the rate of progress: In books in which elements are introduced very gradually, more melodies and studies that utilize the elements already introduced can be presented, thus providing for more drill on the elements.

Researchers have attempted to analyze rate of progress objectively, but few have succeeded. A common practice has been to submit analytic statements regarding method books to school and college music educators, who rate the importance of each statement. The important statements are then used to analyze and evaluate method books. In such an analysis, rate of progress is treated in general terms, such as "slow," "moderate," "fast." Elliott (1964) attained a greater degree of objectivity than most researchers when he counted lines of music and then compared the rate of progress in selected books on the basis of
the line of music in which new elements are introduced.¹

Some objectivity can be obtained through line-counting, but typographical peculiarities still may affect the amount of musical material included in each line. For this study, therefore, individual measures were counted, and the rate of progress was determined on the basis of measure of introduction.² Even this method of computation can be misleading, for a book that contains a great deal of music in 2/4 meter will contain more measures of music than one that stresses 4/4 meter. However, measure-counting appears to be the most practical objective method of determining rate of progress. In determining the total number of measures in each book, harmonized parts were counted separately when they appeared on separate staves. Double or triple parts on one staff were counted as single measures. Repeated sections were counted once, but first and second endings were counted separately. Rhythm lines (measures of notated rhythm patterns) were not counted. Measures intended only for theory work were not counted.

Selection of Elements.--Elements of duration, pitch, and loudness that are representative of the types of elements introduced in method books were selected to illustrate rate of progress. All note

¹Elliott, "Evaluation of Heterogeneous Books," p. 29. Elliott analyzed four books in detail: Taylor (1939), Easy Steps to the Band; Peters (1958), Master Method for Band; Taylor (1960), Band Fundamentals in Easy Steps; Weber (1962), First Division Band Method. These were selected because "each is well established and is a popular choice of band directors." (p. 3).

²Interestingly, although the Peters (1958) book contains more lines (281 lines) than the Taylor (1939) book (273 lines) according to Elliott, the Taylor book actually contains more measures (2493 measures) than does the Peters book (2213 measures).
and rest durations from the whole note through the sixteenth note (excluding dotted rests) were selected, as were the most common meter signatures. The five most common key signatures were selected, but these were treated as tonalities.¹ In some books, certain key signatures appear only in scales, and this is pointed out. The first use of a key signature, a tie, a tempo term, a dynamic term, a major scale (with or without key signature), an anacrusis, syncopation (eighth-quarter-eighth in common meter), and staccato articulation were also selected as illustrative of rate of progress. Because the teaching of the upper register on the clarinet is of distinct interest, the measure that the clarinets first learn an upper register note ("go over the break") was selected. The introductions of the sixth and twelfth new notes were selected to demonstrate the rate at which new notes are introduced. Although not necessarily germane to rate of progress, the measure at which the first melody is introduced was selected as a feature of interest.

A list of elements introduced could be almost endless. Among the important elements omitted are most articulations, enharmonic tones, chromatic passages, and the first use of harmony. Common sense dictates that a few selected elements must be considered as representative of many elements.

Selection of Books.—In order to achieve a modicum of consistency in comparing books, books were selected that are of concert size,

¹Some books use a new tonality with a familiar key signature. For example, an F major tonality rather frequently is first used with a B-flat major key signature. This is tabulated as an F major introduction in this study.
use a number 3 staff, and have a comparable number of pages. Books that span the years 1926 through 1973 were selected at approximately six-year intervals. The actual years of difference in publication dates range from four through nine years in order to meet the criteria of size, length, and staff size. Because most books include some homogeneous material, the clarinet book was always used to ensure fair comparisons. Two books that do not meet the criteria of selection were included because they demonstrate considerable variance from the selected books. One of these (Barnhouse, 1910) is a very early, non-school book. The other (Phillips, 1968) is the longest book published.

Table 5 presents information on the books selected to illustrate rate of progress.

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<tr>
<th>Author</th>
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<th>Pages of Music</th>
<th>Total Pages</th>
<th>Total Measures</th>
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<td>Moore</td>
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<td>21</td>
<td>50</td>
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<td>1939</td>
<td>C</td>
<td>3</td>
<td>31</td>
<td>32</td>
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<td>C</td>
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<tr>
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<td>80</td>
<td>5829</td>
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<td>Peters &amp; Betton</td>
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<td>3</td>
<td>24</td>
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Table 6 presents the measure of introduction of the selected elements in each of the selected method books.
TABLE 6
FIRST USE OF ELEMENTS IN SELECTED METHOD BOOKS,
BY MEASURE OF INTRODUCTION

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\(^a\)Not used in the book
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^b Scale only, not used as a tonality in a melody or study
It has been emphasized that measure-counting cannot be considered a totally adequate method of ensuing objectivity. It must also be emphasized that, even if measure-counting were completely reliable, the results thus obtained could not be considered as a definitive assessment of rate of progress, for other factors contribute to it. The amount of musical material used dealing with an element can be of particular importance to a book's rate of progress. For example, the eighth rest is first used in the Weber (1962) book in measure 1219, but it is never used again. The eighth rest is not "introduced" in the manner that Weber introduces most elements—with terms and definitions in ovals—but it is nonetheless used and must be considered as a new element. In several books, new tonalities are introduced, used a few times, and then ignored. This type of element utilization has implications for the rate of progress, for the effect can be that the book seemingly has a slower rate of progress. This happens rather frequently with the keys of F major and C major. For example, the key of C major is first used in the Peters and Betton (1972) book in measure 361 in an eight-measure study. Although 862 measures remain in the book, only nineteen of them are in the key of C major, and opportunities for the student to play in more familiar keys are far more numerous.

There are many types of information that can be extracted from Table 6. It can be noted that two elements are sometimes introduced simultaneously and that several elements are sometimes introduced in rather close succession. In all but two of the books, the whole note is the first note used, and the number of beginning measures that use
whole notes and whole rests exclusively can be determined. One important feature is the change in the rate of progress over the years. The books in Table 6 were not randomly selected and it cannot be claimed that they are truly representative of the sixty-six books; however, they were carefully selected, and some generalizations applied to the eight books and two comparison books are of more than cursory interest. No element included in Table 6 is introduced in a progressively later measure through the years. In these books, then, it cannot be safely stated that the rate of progress is always slower in more recent books. There are three elements (sixteenth note, 6/8 meter, and eighth-quarter-eighth syncopation) that do not appear in the four most recent books and one element (dotted-eighth note) that does not appear in the six most recent books. However, three of the four most recent books contain fewer measures than most of the other books. Excluding the two earliest books, the rate of progress appears to be as positively related to the number of measures in the book as it is to the date of publication. Thus, the Phillips book (1968), with 5829 measures, has the slowest apparent rate of progress. The Peters and Betton book (1972), with 1231 measures, introduces seventeen of the thirty-two elements (excluding first melody) earlier than the Weber (1945) book, which has 2921 measures.

Perhaps a table that included every element and every book would portray trends in the rate of progress fairly accurately. However, such factors as element usage, rate of introduction of new notes,

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1 Of the sixty-six books published between 1926 and 1973 that were located, forty-nine begin with whole notes, five begin with half notes, and twelve begin with quarter notes.
and the familiarity of the musical materials in which the elements are used have a decided influence on the rate of progress. Any assessment of rate of progress must therefore reflect a degree of subjectivity. It thus seems appropriate to assert only that the rate of progress varies among books, that earlier books tend to have a faster rate of progress than later books, and that the rate of progress appears to be somewhat related to the number of measures in the book.

**Pedagogical Orientation**

Sixty-two of the sixty-six method books published between 1926 and 1973 exhibit a pedagogical orientation which might be categorized as "atomistic" or as "simple-to-complex." The remaining four books do not quite fit into this category.

In the atomistic approach, elements are very carefully introduced. Usually, the initial lesson introduces tone production and several elements simultaneously:

- the fingering of one note;
- the duration of the note;
- the letter name of the note;
- the note's location on the staff;
- the clef sign;
- the staff;
- one meter signature.

Occasionally a key signature, an accidental sign, or tonguing is introduced with the above elements. With few exceptions, the first note and first duration (usually with a rest of equal duration) is used in several succeeding measures. \(^1\)

\(^1\) The most obvious exceptions are the two books that use a "number" or "letter" beginning (Weber, A Way to Play; Jenson, Learning Unlimited Class Series). These assign a number to each step of a
In a few books, the first page or two are designed for homogeneous instruction. Three to five notes that are relatively easy to produce on each instrument are introduced. For example, the flute book may introduce $F^4$ through $C^5$ and the clarinet book, written $C^4$ through written $G^4$. Exercises using these notes are sometimes included, but sometimes the notes are notated on the staff with little or no additional musical material. After this introduction, a heterogeneous approach is used, and the format is much the same as the first lessons of those books that do not use a homogeneous beginning. Several of the notes introduced on the first pages are not used again for several pages.

Frequently, one or two additional notes are introduced before additional durations are introduced. When notes of two or three durations and the first three notes of a tetrachord have been introduced (commonly B-flat, C, D or E-flat, F, G), an authentic melody is usually presented. The most popular first melodies are "Mary Had a Little Lamb" and "Go Tell Aunt Rhody." Examination of the former illustrates the extreme care with which elements are introduced: When "Mary Had a Little Lamb" is presented before the dotted-quarter and eighth note five- or six-step diatonic progression and present the fingering for each number, or they use the letter name of the five or six notes but do not use the staff. Although this initial introduction of elements varies from that used in the majority of books, it is not a rote beginning. Instead, it substitutes the reading of one symbol (a letter or a number) for another symbol (a note on the staff). When the letters or numbers are replaced by traditional notation, the books proceed pedagogically in a manner similar to the majority of the method books. Two books use a similar system but substitute the written fingering for the letter or number and use traditional notation from the beginning (Harold W. Rusch, Rote to Note Band Method [Winona, Minn.: Hal Leonard Music Co., 1957]; Harold W. Rusch, Hal Leonard Elementary Band Method [Winona, Minn.: Hal Leonard Music Co., 1966]).
pattern is introduced, it is never notated with dotted rhythms. If it
is presented before five diatonic steps of a scale are introduced, the
traditional highest note of the melody (the fifth scale step) is changed
to the third scale step. Thus, even a nursery rhyme tune is simplified.

Throughout the balance of the book, additional elements are
introduced in a manner that allows new skills to be based upon previous
skills. New notes are usually introduced one at a time, and the range
is developed gradually. In some instances, e.g., the introduction of
upper register notes for the clarinet or the introduction of a chroma­
tic passage, several notes may be introduced simultaneously. Whole,
half, and quarter notes are generally introduced before the beat is
subdivided. Eighth notes are introduced before the dotted-quarter and
eighth note pattern. Most books contain considerable musical material
in 4/4 and/or 2/4 meter before 3/4 is introduced. Rhythm patterns
gradually become more complex, and new patterns are frequently pre­
sented in short studies before they are used in a melody. The intro­
duction of key signature is usually unrelated to the introduction of
the corresponding major scale. When the range contains sufficient
notes to play a scale, a major scale is introduced. Books vary in the
introduction of dynamic and expressive terms, although the usual method
is to use a term sporadically after it has been introduced.

The treatment of textual material is markedly similar in all
books. Definitions and explanations are presented in a pedantic manner
that imposes the learning upon the student. For example, no book asks
the student to interpret a new meter signature. Information is readily
accessible to the student, and he need solve no problems. Even the
written theory exercises included in some books do not present new elements in problems that must be solved with previous learnings; rather, new elements are defined or explained, and exercises that provide drill on them are presented.

Although elements are sometimes discussed in groups (e.g., letter names of notes, dynamic terms), the approach to them can still be considered as atomistic, for relationships are not necessarily demonstrated. Such groupings as meter signatures, letter names, and temporal charts are removed from the context of sound. Although they may be perceived on a cognitive level, the equivalent pitch, duration, or loudness relationships cannot be demonstrated in a chart or a group of definitions.

There are four books that exhibit a pedagogical orientation somewhat different from the majority of books. The earliest of these is the Maddy and Giddings (1937) book, which contains melodies and no studies. It was designed to be used in a general music class, with some students learning to play band instruments as others sing. The books by Eidson and Douglas (1955) and Eidson (1973) are much like the majority of the books in the presentation of elements. However, each contains many "theory" exercises that provide practice in such activities as differentiating lines from spaces and writing beats under measures. Both books use so few elements and such a small amount of

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1 Maddy and Giddings, Fun in Music.

music that they might be designated as "always simple" rather than "simple-to-complex." They are atomistic in their pedagogical approach, but the theory pages have a degree of continuity regarding discrimination in music reading.

The Froseth book (1973) is based on the development of music reading skills, with emphasis on reading rhythm. Brief rhythm patterns are extracted from familiar melodies and used extensively in rhythm reading exercises, note reading etudes, ostinati, and the like. Song texts are provided to help students perform the rhythms. Although the book provides for other activities, such as hearing and performing phrases and changing major melodies into minor, the particular goal of the book is the development of reading rhythm skills. In this respect, it comes closer than any other book to providing for conceptual development. Rhythm is not treated as a group of discrete notes and rests that receive certain numbers of beats in certain meters; rather, it is treated as a conceptual whole. Rhythm patterns are learned aurally and kinesthetically before they are extracted from the music. They are subsequently used in other music. The order of introduction of

1 Froseth, Individualized Instructor.

various rhythm patterns therefore differs from other books, for patterns that are prepared for carefully in other books are introduced relatively soon in the Froseth book. Interestingly, the book does not use the dotted-quarter and eighth note rhythm pattern.

The pedagogical orientation of beginning band method books has remained essentially the same since the first books of the twenties were published. Although there is variance among the books in such features as rate of progress, amount of melodic material used, and rhythmic complexity, the majority of the books share a common orientation regarding their teaching-learning approach: (1) elements are carefully introduced ("simple-to-complex"); (2) elements are treated as discrete entities ("atomistic"); (3) explanations are pedantic, and the student does not have to solve problems or discover relationships.

Other Band Method Books

Privately-Published Books

Eight privately-published method books were located. The determination to classify these books as privately-published was based not only on the fact that they were published by the author but also on the fact that they were not professionally printed (with one exception). All but the most recent of these books were located in the Library of Congress, which serves as the nation's repository of copyrighted materials. Not all such books are kept by the Library of Congress, and thus there is no way of knowing how many have been published. The books discussed below may be considered as a sample.
In 1925, Nutt published the Comprehensive Beginner's Band Book,\(^1\) of which only the cornet book is filed in the Library of Congress. The book is six inches by nine-and-one-half inches and has a blueprint format. The title page states:

This method is especially adapted to School and Amateur Bands. It will advance young players rapidly—yet thoroughly and systematically.

The book is just twelve pages long and contains eight staves of music and no text on each page. It begins with whole notes on five diatonic pitches and proceeds to quarter notes, half notes, and eighth notes, with a gradual extension of the range. The musical content consists mainly of studies plus a few familiar melodies. New rhythm patterns are introduced in brief (three- or four-measure) "models" that present the pattern on one pitch.

The Prugh book of 1933\(^2\) is a mimeographed, five-inch by nine-inch book of twenty-eight pages. The book introduces a scale, then unison studies, then easy harmonized pieces for band. It begins with quarter notes. The hand manuscript is so poorly done that it is extremely difficult to read.

The Fascinato book of 1934\(^3\) is also mimeographed and is also quite difficult to read. It contains thirteen pages of music, with seven staves on each page. The first six pages are in F major and the balance uses several different keys. Staccato quarter notes are used

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\(^{1}\) Hubert E. Nutt, Comprehensive Beginner's Band Book, Part I (Chicago: By the Author, 1925).

\(^{2}\) Merle G. Prugh, The Master Instructor (By the Author, 1933).

\(^{3}\) L. G. Fascinato, Elementary Essentials (Canton, Missouri: By the Author, 1934).
Another book that uses "a scientific approach" is the Lamp book of 1934. This book is not heterogeneous but is homogeneous by instrument family (strings, woodwinds, brass). It is a blueprint book of concert-2 size that is difficult to read. The author is evidently trying to demonstrate some theories regarding how children learn, for he has students begin on the mouthpiece with rhythm and tonguing exercises. New elements are first used in brief exercises on the mouthpiece before they are used in exercises. There are few directions in the book.

The Nielsen book of 1934 is the one privately-published book that comes close to meeting the criteria for inclusion among the sixty-six books studied because it is professionally printed. However, it is published by the author, and no advertisements for the book were located, which indicates that the book probably had, like the other privately-published books, a limited circulation. The book is concert size and contains twenty-seven pages, of which twenty-three are music. It includes two pages of rudiments (staff, notes, letter names, clefs, note values, measures, meter signatures, accidentals) and a chromatic fingering chart. The first page of music consists of whole notes and whole rests on five diatonic pitches. After half and quarter notes and rests are introduced, a B-flat major scale is presented. Throughout the balance of the book, the format is to present a major scale

1 Charles Joachim Lamp, The Direct Method (By the Author, 1934).
2 Harold Nielsen, Young People's Band Course (Trenton, Mich.: By the Author, 1934).
followed by two pages of studies and melodies in the key of the scale. The final five pages consist of duets and trios that become progressively more difficult. There is quite a bit of text on the music pages, mostly in the form of directions regarding articulations, rhythms, and the like.

The Holder book of 1936 is a spiral-bound, mimeographed book that is six-and-one-half by nine inches. The book contains nineteen pages of music and one page of text. On the first page, the author writes that:

... first lesson enthusiasm is precious and should be kept alive as long as possible. [The author] believes that early tune playing is as unsatisfactory in after effects as too rigid exercises are distasteful to the beginner. His years of class teaching have, therefore, been devoted to the study of a middle ground, wherein he might combine interest with utility.

The "middle ground" is difficult to discern, for no melodies are used in the book. Whole and half notes are used on the first two pages, and quarter notes are introduced at the end of the third page. The book consists entirely of studies that provide drill on various elements, particularly rhythm patterns. There is very little text on the music pages.

The Mancini and Bartlett book of 1938 is a mimeographed, concert size book of forty-one pages, of which six are non-music pages. The initial pages describe the system of beat counting used, which is a method of diagramming the down beat and the up beat. The first page

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1Les Holder, The Drillmaster Series (Auburn, Wash.: By the Author, 1936).

of music uses whole notes and rests; shorter durations are gradually introduced on subsequent pages. Most of the music consists of studies, and there is approximately one melody on each page.

According to Music Division librarians, the Library of Congress has become more selective in recent years regarding the cataloguing of copyrighted materials, for it would be impossible to house every piece of music and every book about music that has been copyrighted. As a consequence, there are no privately-published method books with a publication date later than 1938 catalogued in the Library of Congress. It would seem, however, that many such books may have been published.

The most recent privately-published book located substantiates this observation, for the book is copyrighted and was published, but no record of it exists in the Library of Congress. The book (Kelly and MacDonald, 1968)\(^1\) was located because one of the authors is a teaching colleague of the investigator. It was printed by the offset process from hand manuscript, and it is of concert-2 size. There are nineteen music pages, with eight or ten staves per page, and thirteen non-music pages, which contain such information as instrument care and assembly and a discussion of embouchure. The book begins with whole notes, and elements are gradually introduced. New elements are keyed to a "reference chart" that explains them. The book contains many studies and some familiar melodies.

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\(^1\)Jean Kelly and Judith MacDonald, *Swingin' on a Tune* (By the Authors, 1968).
Miscellaneous Method Books

Four method books that differ in intent from the books included in this investigation were located. Two are for radio instruction and two are for introductory lessons only.

The books for radio instruction are by Maddy (1932, 1936).¹ Both books present similar information regarding preparation for the radio lesson and techniques used in the lesson. The following excerpt from page 3 of the 1932 book illustrates the method used in the radio lessons, which were broadcast over Detroit station WJR:

**HOW THE LESSONS ARE GIVEN**

First: You will be asked to match a tone which will be sounded for you in the broadcasting studio (the same tone as given for tuning in your lesson-pages). You should be able to do this yourself before the lesson begins.

Second: You will be asked to match four other tones in the same way until you can play Do, Re, Mi, Fa and Sol, beginning on the tuning-note.

Third: You will be asked to sing a simple song, along with the pupils in the broadcasting studio several times until you have memorized it.

Fourth: You will be asked to play the song on your instrument slowly at first along with the band at the studio. This tune will include only the five tones you have just learned to play by matching tones.

Fifth: After you have had several trials on the song along with the studio pupils, the studio band will play the harmony-accompaniment while you play the tune. This will give you the thrilling experience of playing in a real band.

Sixth: From day to day, you will learn more tunes in the same manner, adding a new note now and then until you have completed the course.

In every lesson, the music of the previous lesson will be reviewed, so that new pupils may start any time if they can keep up. Pupils who take the first lesson can teach others on the same or other instruments, and thereby help others catch up with the class at the second or third lesson.

The information in the 1936 book is very similar and uses the same methods.

The 1932 book contains four pages of music for each of many common wind instruments. The first three pages carry a copyright notice (1923) from Universal Teacher, and the fourth page carries a copyright notice (1928) from Instrumental Quartet Repertoire. Both are Willis publications. Universal Teacher plates were evidently not used, but the arrangements are the same. The 1936 book contains fifteen pages of music. Some studies are used, but most of the book consists of familiar melodies, with many duets and trios included. The notation appears to have been done by hand and then printed. Neither book uses text on the music pages. Both books contain fingering charts, discussions of playing position and tone quality, and similar information.

The Arnold and Rutan (1960) book is designed for a six-week program of class instruction. It is slightly larger than quick-step size (8-3/4 inches by 5-7/8 inches), and sixteen of its seventeen pages contain some music. The cover verso of the conductor's book presents the approach of the method:

The "Play in 6 Weeks Band Method" approach to teaching beginner classes for all mixed instruments for a full concert band is inspiringly prepared and will stimulate an instantaneous sense of belonging within the realm of this universal language common to any and all age groups.

Quick confidence, a relaxed togetherness, teamwork and the elimination of all strain will lay the groundwork for a greater appreciation and ever increasing growth in the love of music.

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The elements used in the book are: six pitches (clarinet, written $C^4 - A^4$); whole, half, quarter, and dotted-half notes; 4/4 and 3/4 meter signatures; B-flat major key signature; and quarter and half rests. Slightly more than half of the book's 346 measures consist of simple melodies; the balance consists of simple studies.

The Hudadoff book (1971) is not actually a book but rather is a concert-size, four-page folder designed for homogeneous instruction for the first lessons.¹ The foreword states that:

First Notes is dedicated to those Band Directors who prefer to write out their own starting notes, rhythms and tunes for their beginning instrumental students. In order to provide the "best" starting notes for each instrument, First Notes has been specifically designed for use only with small groups of like instruments. Once these 4 pages of basic preliminary materials are mastered, the teacher can proceed to use any Band or Instrumental Method.

The first page introduces whole, half, and quarter notes, quarter rests, and one pitch. Four more pitches are introduced on the next two pages, which consist of studies on single and adjacent pitches plus some studies with intervals of thirds, fourths, and fifths. The last page contains seven familiar melodies. The meter signature of all material is 4/4, and one tonality is used for all but eight measures.

Books Not Located

Fifteen books could not be located. The majority of these were probably written for beginning band class instruction.

Woods (1920) cites two books that could not be located.² One

² Woods, Public School Orchestras and Bands, p. 190.
is the Imperial Band Book published by John Church. (Woods gives no authors or dates.) The Library of Congress has a copy of the Imperial Method for Slide Trombone published by Church in a revised edition in 1962, but there is no information on an earlier Imperial method. The Cleveland Public Library has The Imperial Method for the [Drums, Cornet, etc.]. These are private tutors edited by Harry A. Bower and published by John Church of Cincinnati in 1899. It is possible that the book cited by Woods, which would have been published before 1920, is a book for private instruction. Woods also cites the Beginners' Band Book published by J. W. Jenkins. This is probably the Jenkins' Beginner's Band Book & Instructor, for which an advertisement appeared in the January, 1919 issue of Jacobs' Band Monthly:

The most valuable book for teachers of young bands ever published. In compiling this book H. O. Wheeler demonstrated really unusual ability, not only in the progression of the studies but particularly for the material chosen. Contains scales for brass instruments, bass and treble scales for brass instruments [sic], bass and treble clef, instructions for tuning instruments, hints to the drummer, the elements of music explaining the value of notes, sharps, flats, etc., exercises in unison, exercises harmonized (these exercises having special notations for each individual player). There are sixteen in all, all being carefully fingered and in addition the book contains twelve compositions equally effective for either large or small band [p. 15].

The author of the book is obviously H. O. Wheeler, but the publication date cannot be determined. The Jenkins Publishing Company went out of business "several years ago" and the books are "no longer available."¹

The Marsh Beginners Band Book was published in 1919 or earlier by the Marsh Music House of Decorah, Iowa. An advertisement for the

book appeared in the January, 1919 issue of Jacobs' Band Monthly:


It cannot be determined whether the book is a method book or a book of marches and other music. The title indicates that it might be a method book.

Sampson cites the All American Band Instructor by T. H. Rollinson, published by Oliver Ditson circa 1923. This is probably the American Band Instructor by T. H. Rollinson, for which an advertisement appeared in the September-October, 1923 issue of School Music:

American Band Instructor For Schools and Amateur Bands 

Consisting of a set of twenty-five books written especially for beginners, to be used either with or without a teacher. The instrumentation is as follows, viz.; Piccolo; E-flat Clarinet; 1st and 2nd Clarinets; E-flat Cornet; Solo, 1st, 2d and 3d B-flat Cornets; 1st, 2d and 3d E-flat Altsos; 1st, 2d and 3d Trombones or (B-flat Tenor and B-flat Bass) in Bass and Treble Clefs; Baritone in Bass and Treble Clefs; E-flat Bass, Drums and Saxophones; each part in a separate book [p. 19].

The book was published by Oliver Ditson. The Theodore Presser Company, which represents Oliver Ditson and John Church, was not cooperative in providing information regarding method books.


1 Sampson, Identification of Deficiencies, p. 156.
2 Ibid.
John A. O'Shea and Fortunato Sordillo, published in 1925-1929. Both give Carl Fischer as the publisher. The Educational Director of Carl Fischer researched the book and found no record of it in the firm's master file. However, he obtained information from the Carl Fischer copyright department regarding the book: the title, authors, and dates of publication are correct as Sollinger gives them. The copyright was owned by the authors and was not renewed.

Sampson cites two books of the same title that may be quite similar. One is The Band Builder by Fred Jewell, published by Fred Jewell Music Company of Franklin, Indiana, circa 1927. The second is The Band Builder by Cleveland Dayton, arranged by Fred Jewel and published by the Fred Jewel Music Company of Worthington, Indiana in 1948. Sampson does not account for the variance in the spelling of "Jewel." A reference to the 1927 book was found in the Morgan and Clarke survey of 1939, where it is listed as The Band Builder by Cleveland Dayton, published by Jewel. No other reference to the 1948 book was found.

The Fillmore Beginners Band Book was cited by Fejfar. The book is by James M. Fulton and was published by the Fillmore Music

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1 Sollinger, History of String Class Methods, p. 170.
House of Cincinnati in 1928. No other information about the book was located.

*The Music Master* probably can be classified as a privately-published book. Sampson cites the book and also a review of it that appeared in *School Music.*\(^1\) The book was written by C. F. Toenniges and published by him in Detroit in 1929.

Several references to *Building the Band* by Ed Chenette were located. Sampson, Fejfar, Cash, and Morgan and Clarke refer to the book, and Ward described it in 1940 as "still a very popular method" that is "especially desirable for the Full Band Class teaching procedure."\(^2\) The book was published by Rubank in 1931. Rubank was not cooperative in providing information regarding method books.

Sampson cites *Foundation for Musicianship* by E. J. Fitchhorn, published by the Sayette Company of Delaware, Ohio in 1939.\(^3\) A book by Elver J. Fitchhorn was found in the Library of Congress. Entitled *The Saxette Method,* it was published by the author in Mt. Gilead, Ohio in 1928. The cover states that the book is:

> A foundation method designed for the saxette, fife or flageolet in the transition from public school music to band and orchestral instruments.

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It is possible that the book to which Sampson refers is written for pre-band instruments. It therefore would not be classified as a beginning band method book.

A violin book for a method entitled *Bowing and Blowing* was found in the University of Michigan library. The cover states that the book is:

*A Rhythmic and Melodic Approach to the Playing of All Band & Orchestra Instruments in preparation for School Groups*

It is designed for stringed instruments to play in unison with piano accompaniment and for winds and percussion to play in unison with piano accompaniment. Its sixteen pages (concert size) contain much explanatory text and many melodies. The preface (front cover verso) states the objectives of the book:

The wind texts give students, (or teachers unfamiliar with wind instruments) new material covering the same problems found in the old standard methods, but in a more musical and melodious manner, and with all wind and percussion instruments together. Technical studies are "hidden in melodies." Each melody presents a new idea, and has complete instructions for proper playing. Thus, students "carry the teacher home with them."

No wind or percussion book could be located. It cannot be determined whether the wind and percussion books contain musical material similar to the string books. It would seem from the objectives quoted above that many melodies are used.


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1George Keenan and Wilfred Schlager, *Bowing and Blowing* (Kansas City, Missouri: Jenkins Music Company, 1939).
was cited by Sampson, but no other references to it were located. An inquiry to the publisher resulted in a request that the book not be included in this study. "If it were, we would then be plagued with requests for the book and would have to advise them accordingly." Downing cites two books that are relatively recent in publication dates, but no information about them could be located. One is *Mills Elementary Method* by Amos G. Whistler, published in New York by Mills Music, Incorporated, in 1945. The other is also entitled *Mills Elementary Method* and is also published by Mills (1955), but the author is J. L. Ruddick. Mills Music is now owned by Belwin-Mills. An inquiry to the firm regarding all method books published by Belwin and by Mills resulted in complimentary copies of the Belwin publications but no information regarding the Mills publications.

**Summary**

This chapter presented an analysis of sixty-six beginning band method books published between 1926 and 1973 for public school instrumental class instruction. Books were analyzed in terms of physical features, musical content, and pedagogical content. Beginning band method books that did not meet the criteria for inclusion with the sixty-six books were also discussed: four method books that were

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2 Letter from General Manager of Volkwein Brothers, Inc., December 5, 1974.

published for amateur band class instruction early in the twentieth century; eight privately-published method books; four miscellaneous method books; and fifteen method books that could not be located. A complete summary of the material presented in this chapter appears in Chapter V.
CHAPTER V

THE EVOLUTION OF THE BEGINNING BAND METHOD BOOK

The beginning band method book, that is, a beginning instruction book for heterogeneous class teaching of wind and percussion instruments, is used as a basic text in many public school instrumental classes throughout the United States. Although references to method books in professional literature and the proliferation of current method books attest to their almost universal use, the method book has rarely been the subject of a research investigation. Further, there was no historical or analytical study of all extant method books until the present one was undertaken.

In this investigation, all available beginning band method books were located and were analyzed in terms of physical features, musical content, and pedagogical content. The historical milieu of public school instrumental music and the precedents of the method book were explored in order to place the evolution of the method book into historical perspective.

The Roots of Public School Instrumental Music and the Role of the Method Book

Instrumental music was introduced into the public schools of the United States in the late 1890's and early 1900's. In the initial
years, school orchestras were more numerous than school bands, but bands became increasingly popular after the National School Band Contest of 1923.¹

Many of the early school bands were started with the aid of class instruction,² which provided a way to teach groups of students who had no prior background in instrumental music. Heterogeneous class instruction was probably familiar to many of the teachers of early public school classes, for the technique was evidently used with some success in the training of the ubiquitous "town bands" of the latter half of the nineteenth and the early twentieth centuries. Too, class instruction in stringed instruments had been used in some parts of the United States as early as the 1850's,³ and the Maidstone Movement (violin class instruction) that started in this country in 1911 probably had some influence on public school band class instruction.⁴

Instrumental music was introduced into the public schools because conditions existed that were conducive to its introduction. The historiographical model of "preconditions" and "precipitants" is perhaps the most effective way to determine causal factors of school instrumental music.⁵ Preconditions are existing conditions that result

¹Holz, National School Band Tournament, p. 262.
³Sollinger, History of String Class Methods, p. 149.
⁵Berkhofer, Behavioral Approach to Historical Analysis, pp. 297-302.
from long-range causes, and precipitants are short-range causes that interact with preconditions to produce certain actions. The preconditions of school instrumental music are those conditions that existed in the late nineteenth century and that can be viewed as establishing a climate favorable to the introduction of instrumental music into the public school: (1) music as a social force; (2) the popularity of the town band; (3) touring professional groups; (4) school vocal music. The precipitant was the changing character of the public school in the late nineteenth century: the public school began to assume a more utilitarian function. Thus, instrumental music moved into the public school along with such subjects and activities as manual training, shorthand, and interscholastic athletics. In a sense, the town band moved into the public school. And, just as the town band had a functional purpose, the school band often was similarly functional. It provided music for athletic events and parades, and it was sometimes used for more formal occasions, such as graduations and teachers' conventions.\(^1\)

Instrumental class instruction shares many roots with instrumental performing groups, and the preconditions of public school instrumental music are therefore applicable to instrumental class instruction. Because many bands were started with class instruction, the precipitant of beginning band class instruction was in one sense the same as that of school instrumental music in general, i.e., the utilitarian function assumed by the public school. When school bands became somewhat established, the beginning band class began to function

as a "feeder" group for the school band. As bands were introduced into more schools throughout the country, the very existence of the school band became a precipitant for the introduction of beginning band class instruction in yet more schools.

Bands were introduced into the public schools as performance organizations because performance fulfilled certain school and community needs. Early bands that were started with the assistance of class instruction had a similar performance function. Beginning band classes apparently maintained this performance function when bands became fairly well established because of the need for experienced players in junior and senior high school bands.

The beginning band method book has been and is the basic text of the beginning class. In order for the method book to be compatible with the function of the beginning band class, it should be designed around performance objectives, particularly the development of tone, technique, and music reading skills. Any major objectives that show considerable variance from the development of performance skills would probably be dysfunctional with the major objectives of the beginning band class.

The Precedents of the Method Book

The lineage of the band method book extends several centuries to the early wind instrument tutors that first appeared in the sixteenth century. This lineage also includes early string instruction books, nineteenth-century band instruction books, and early band/orchestra method books.
Wind instrument instruction books intended for private teaching were not studied intensely for this investigation. However, the influence of these books can be observed in many features of the band method book, such as the use of scales and arpeggios, fingering charts, long-tone studies, drills on technical problems, and etudes based on selected learning objectives.

Method books designed for the teaching of several wind instruments date from at least 1731. Four books that pre-date 1850 were located. Of these, the Holyoke book (1800?) is the earliest published in the United States and the Goodale book (1829) is the first book for class instrumental instruction published in the United States.

Four band instruction books for teacher/leaders of amateur bands and three band handbooks from the second half of the nineteenth century were located. All of the former contain information on the rudiments of music, fingerings, instructions for playing instruments, tunes and/or exercises for full band, and suggestions for teaching. Handbooks emphasize band organization but also contain musical rudiments and some of the types of information found in the instruction books. The book by Clappe (1888) is the earliest located that is published with separate parts for individual instruments.

In general, music in the earlier books consists of popular

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1Frelleur, Modern Musick-Master; Holyoke, Instrumental Assistant; Gehot, Complete Instructions for Every Musical Instrument; Goodale, Instrumental Director.

2Dodworth, Brass Band School; Brothers, Young Band Teacher; Keller, How to Teach Bands; Sewall, Band Man's Handbook; Clappe, Band Teacher's Assistant; Anstead, Instructive Advice for the Guidance of Amateur Bands; Southwell, Guiding Star.
tunes. From the 1880's on, exercises and contrived tunes are used more frequently. In books published before 1850, the teaching-learning process is not discussed. After 1850, numerous books include information regarding the teaching of instrumental music, and some of the books contain extensive and detailed directions for instrumental class teaching.

Early twentieth-century band instruction books for teacher/leaders are similar to books of the nineteenth century but do not contain music. By 1920, books written for school instrumental teachers were being published, and these largely supplanted books for leaders of amateur bands.

Books for class instruction of stringed instruments appeared at least as early as 1851, according to Sollinger. The first instruction book for homogeneous class instrumental instruction in the school is Mitchell's *The Class Method for the Violin*, published in 1912. The first book for school heterogeneous class instruction of strings, winds, and percussion is Gordon's *The School & Community Orchestra*, published in 1914. These were soon followed by other orchestral method books published for school use.

The Earliest Band Method Books

By the beginning of the twentieth century, band instruction books that included separate volumes for individual instruments were being published. These books were evidently designed for instruction of amateur bands rather than school bands; however, they were probably

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1 Sollinger, *History of String Class Methods*, p. 150.
used as method books by some of the earliest public school instrumental music teachers.

Four of these amateur band method books were located. All are quick-step size, and all are published for a variety of instruments, including divided clarinet and brass parts. All introduce elements (discrete units of learning, such as a note, a key signature, or a fingering) relatively rapidly compared to later school method books. All contain scales, tunes, studies, and some information on rudiments. With the exception of the Collins (1907) book, they reflect a pedagogical orientation advocated in several of the nineteenth-century band instruction books, i.e., scales should be used to teach the full range of the instrument before the musical material is attempted. The Collins book begins with whole notes in a limited range.

The School Band Method Book: 1926-1973

Sixty-six method books published for beginning band class instruction in the public school were located. Eight privately-published method books and four miscellaneous method books were also located, but these were not included in the analysis of method books. Fifteen books that might qualify as beginning band method books could not be located.

1McCosh, Root's New Beginners Band Book; Collins, Collins' Military Band School; Lewis, Verifirst Band Book for Beginners; Barnhouse, The Educator.
The First School Method Books

The earliest book located that was written specifically for school band class instruction is Gordon's *Band Training Series: Reed, Brass and Drum Ensemble*, published in 1926. It is also the earliest concert size book (nine inches by twelve inches) for band class instruction located. A number of features that were used in earlier band instruction books are included in the Gordon book, e.g., unison exercises in the beginning pages followed by full band arrangements, divided parts, fingering charts, explanations of rudiments, scales, and a "logical" arrangement of material.

Four more method books published during the remainder of the twenties were located. One contains only unison materials; the others contain unison materials (particularly studies) followed by full band arrangements of melodies and studies. All but one contain one or more pages of rudiments and some explanations and directions on music pages. Only one of the books is published for divided parts.

Method Books from 1930-1937

Thirteen method books published between 1930 and 1937 were located, and all contain many of the features of books of the twenties and of the earlier books that pre-date school method books. At least seven of the books are of quick-step size and use small staves. Four are published for divided parts.

Ten of the books include many major scales, and five of the ten include several minor scales. The majority contain a wide variety of meter signatures and rhythm patterns. Most contain unison materials in
the beginning followed by harmonized materials; however, the majority of books use two-, three-, and four-part arrangements rather than full band arrangements. One of the books contains only melodies and one, only studies. The remainder contain a mixture of melodies and studies, with several containing about 50 percent of each. Most of the books introduce elements in a "simple-to-complex" arrangement.

Method book publishers began to use illustrations in the thirties. These generally are functional pictures, such as an instrument or position and embouchure. A book published in 1937 contains cartoon drawings.¹ Five of the books contain rudiment pages, and the majority include some directions and explanations on music pages.

A Period of Change: 1939-1941

Eight method books published between 1939 and 1941 were located.² Although they retain many of the features of earlier books (e.g., scales, unison and harmonic materials, simple-to-complex arrangement of elements, a variety of key and meter signatures), a number of changes in method books date from these years.

Earlier books often use a fairly small staff size. The "number 3" staff size (seven millimeters wide) began to emerge as the "standard" method book staff size in 1939, and few method books published since that time use a smaller staff. By the late thirties, the concert book size had become almost a "standard" method book size. By 1939, fewer volumes per book were published, since some of the less popular

¹Maddy and Giddings, Fun in Music.
²There were no method books published in 1938.
instruments were omitted and no divided parts were published after 1937.

Although scales are still used in many method books, fewer major scales are used in most books published after 1940. Only four books published after 1940 contain minor scales, and many post-1940 books do not use minor tonalities. In most books published before 1940, the sixteenth note is the shortest unit of duration. In books published after 1940, the eighth note is most frequently the shortest unit of duration. Rhythm patterns in pre-1940 books are generally more complex than in post-1940 books. The dotted-quarter/eighth and/or dotted-eighth/sixteenth patterns are used in all earlier books; eighteen of the forty-one books published after 1940 contain neither pattern. Earlier books use syncopation, triplets, and compound and complex rhythms more frequently. Full band arrangements in earlier books are often rather complex, with much rhythmic and harmonic variation in individual parts. Dating from the late thirties, full band arrangements are often of a less complex character, and greater use is made of simpler harmonies and rhythms.

Although almost all method books include fingering charts, early books do not usually point out new notes when they are initially used. In books from the late thirties, the practice was started of providing fingerings on the page on which a note is introduced. One of the preschool method books contains a glossary, but this feature was not used again until 1939. Sixteen books published from that time contain a glossary. Most books published before 1939 are completely heterogeneous. Books published after 1939 often include one or more pages of homogeneous material for such purposes as providing relatively easy beginning notes.
or technical drills for problems peculiar to individual instruments.

Method Books of the Forties and Fifties

Twenty-two method books published between 1944 and 1959 were located. It might be claimed that a "standard" method book had evolved by the mid-fifties. This standard book is of concert size, uses a number 3 staff, and is published for the common beginning instruments. It contains a few scales and uses five or six tonalities. The shortest units of duration are the eighth note and eighth rest. Instrument ranges are more limited than the ranges used in books from the twenties and thirties. Common meter is used for the majority of music, although some music in alla breve or 6/8 may be included. The book uses a combination of unison and harmony, with the latter frequently in the form of duets, trios, and quartets. A few pieces may be arranged for full band.

Pedagogically, this standard method book begins with whole notes and whole rests on two or three pitches. Gradually, new notes and new durations are introduced in a simple-to-complex order. The first melody appears on the second or third page and is probably "Mary Had a Little Lamb" or "Go Tell Aunt Rhodie." A page or two of rudiments is probably included.

A few books published between 1944 and 1959 contain some different features. An attempt was made in one to use a "rote" beginning; however, the rote aspect is negated by the placing of the fingering

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1 No method books were published in 1942 and 1943.
under each note for the first several pages.\footnote{Rusch, \textit{Rote to Note Band Method}.} Several books include theory exercises, and two books contain some copyrighted tunes. In general, however, books from this period exhibit many common features.

Method Books of the Sixties and Early Seventies

Eighteen method books published between 1960 and 1973 were located. Like the majority of books from the fifties, most are of concert size and use a number 3 staff size. They are published for common beginning instruments, although a few of the most recent books include several separate percussion volumes, e.g., tuned percussion, guitar.

The musical content of method books from this period is noticeably simpler than earlier books. Fewer tonalities are used: Six books use only the keys of B-flat major, E-flat major, and F major, and one uses B-flat major exclusively. Thirteen of the books use no meter signature based on the eighth note. In four books, the quarter note is the shortest unit of duration, and eight books do not contain dotted-quarter notes. However, two books from the seventies contain some music in mixed meter. Features such as the use of unison and harmony are comparable to books from the fifties. In a few of the most recent books, there are full band arrangements that assign harmony parts to many instruments much of the time—a feature reminiscent of books from the twenties.

The pedagogical orientation of books from this period remains essentially the same as earlier books. Elements are introduced as
discrete entities on a simple-to-complex basis. Explanations and
definitions are frequently used on music pages, and eight books include
one or more pages of rudiments. Explanations are pedantic, and the
student does not have to solve problems or discover relationships.

Method book authors and publishers, in an honest attempt to
provide innovative approaches to the teaching-learning process, have
included various new features in method books of recent years. Three
books contain illustrations of a non-functional nature. Several use
color extensively to indicate new notes, key signatures, and the like.
Several contain jazz rhythms and articulations, and two make some pro­
vision for improvisation. One book comes closer than any other to pro­
viding for conceptual development, for it is based on the treatment of
rhythm as a conceptual whole rather than as discrete notes and rests
that receive certain numbers of beats in certain meters.¹ With the
exception of this book, however, the innovative features of recent
books cannot be considered as fundamental changes, since the books' 
physical features, musical content, and pedagogical content remain
basically the same as in earlier method books.

The Band Method Book: An Overview

In one sense, the band method book has "evolved." The contem­
porary method book is generally of a standard size, and the music and
text are easier to read than they are in books of the early twentieth
century. The physical format of the contemporary method book appears
"modern." Elements of music may be introduced more slowly than in

¹Froseth, Individualized Instructor.
earlier books. Some of the melodies and studies used may be written in a contemporary popular musical idiom.

In another, more general, sense the band method book has remained static in its development. Although the contemporary book "looks" modern because of better printing, physical format and page layouts are much the same as they were in the twenties. Musically, elements are treated much as they were in the twenties. The types of musical material used, e.g., folk songs, nursery rhyme tunes, old favorites, have shown little change since the early method books. The pedagogical orientation of method books has remained essentially the same since the first books of the twenties. Although there is variance among the books in such features as rate of progress, amount of melodic material used, and rhythmic complexity, the majority of the books share a common orientation regarding their teaching-learning approach: (1) elements are carefully and progressively introduced; (2) elements are treated as discrete entities; (3) explanations are pedantic.

The following chart summarizes changes observed in method books published between 1926 and 1973:

A. Changes occuring about 1939-1941

1. Staff size--Number 3 emerged as the standard size.
2. Book size--Concert size emerged as the standard size.
3. Divided parts--None were published after 1937.
4. Shortest note duration--The sixteenth note is more common in earlier books and the eighth note, in later books.
5. Scales--Fewer major and minor scales are used after 1940.
6. Rhythm patterns—The dotted-eighth/sixteenth and dotted-quarter/eighth are more common in earlier books.

7. Full band arrangements—Earlier books contain more complex arrangements.

8. New notes—These are pointed out and fingered on the page on which they are introduced in later books.

9. Glossary—These are much more common in later books.

10. Heterogeneity—More of the later books include some homogeneous material.

B. Other Changes

1. Type size—Beginning about 1930, 10- and 12-point text size became fairly common.

2. Instrumentation—Uncommon beginning instruments have gradually been omitted.

3. Range—Brass ranges became somewhat limited in the thirties; woodwind ranges became somewhat limited in the fifties.

4. Tonalities—Many tonalities are used in most early books; these have gradually been reduced in number.

5. Meter signatures—Many meter signatures are used in most early books; these have gradually been reduced.

6. Unison and harmony—The practice of unison material followed by a mixture of unison and harmonized material was started in 1930.

7. Rate of progress—It appears that the rate of progress (speed at which elements are introduced) has gradually become slower; however, a more intensive study is necessary to determine this.

C. No Particular Change

1. Book length

2. Punctuation (horizontal spacing of notes)

3. White space

4. Illustrations
5. Stated objectives

6. Presentation of new elements

7. Presentation of playing fundamentals

8. Pedagogical orientation

Probably the most important change in method books has been the change that is especially difficult to measure, i.e., the rate of progress. Contemporary method books appear to introduce elements more slowly than earlier books, and thus they have a simpler content. Early books, particularly from the twenties and thirties, generally introduce many new elements relatively soon compared to more recent books. The reasons for the slower introduction of elements in later books—dating particularly from the fifties—are (1) classes for younger students, e.g., fifth-graders, are more common than they were several decades ago and (2) publishers have discovered that books that have a slower apparent rate of progress sell better. A peripheral reason may be that many of the later books actually contain less music than many of the earlier books because of book length, use of illustrations and white space, and similar factors.

Conclusions

Seven questions were asked at the beginning of this investigation. The answers to these questions also serve as conclusions.

1. What are the important precedents of the method book?—Of the many precedents discussed in the investigation, nineteenth-century band instruction books and the subsequent early beginning band method books that were not particularly designed for school use conform most
closely in content and pedagogical approach to school beginning band method books. It thus appears that the nineteenth-century band instruction book is the most important precedent of the band method book.

2. Have there been observable trends in physical features, musical content, and pedagogical content?—This has been answered fully in Chapter IV and in the preceding summary section of this chapter.

3. What are the commonalities of and differences among method books?—This has also been answered fully in Chapter IV and in the preceding summary section of this chapter.

4. What are the stated curricular objectives for each book? Does the content realistically lead to the attainment of the stated objectives?—The stated curricular objectives for each book are outlined in Table 4 (pages 134-144). In sum, the curricular objective of the majority of method books is to provide for the development of performance skills. The content of the books realistically leads to the attainment of this objective through the introduction of progressively more difficult elements.

5. Have method books been influenced by developments in education, such as the progressive education movement of the early twentieth century?—The method book has remained remarkably insulated from educational developments. For example, one book (Maddy and Giddings, Fun in Music, 1937) reflects a rather "progressive" approach by providing for instrumental class teaching through group singing. The book was apparently not too successful, and its ideas have never been imitated. ¹

¹In a national survey conducted in 1957, 254 band directors were polled on the beginning band method books they use. Fun in Music was not cited, even though several of the method books from the late
6. Have method books been influenced by developments in music education, such as the recurring "rote versus note" debate?—No.

7. Do current method books exhibit pedagogical approaches that are compatible with current knowledge of the musical teaching-learning process?—Since at least 1960, research in music education has greatly increased in quantity and quality. Among the most important studies are those that deal with auditory perception, concept development, programmed learning, and tests and measurements. Concurrently, music education theorists have made significant contributions to the profession in such areas as comprehensive music education and the teaching of ethnic musics. And yet, the beginning band method book has remained insulated from these developments. With the possible exception of the two books that contain some provision for improvisation and the one book that provides for the conceptual development of rhythm reading skills, method books do not exhibit pedagogical approaches that are compatible with current knowledge of the musical teaching-learning process.

There may be many reasons for the static nature of the method book's development. One very important reason must certainly be that the method book fulfills the purpose for which it is designed, i.e., to provide for the teaching of performance skills. If the present function of the beginning band class is in fact to train instrumentalisists for secondary school bands, then the method book is a functional tool of instruction.

thirties were among the most popular books. (American School Band Director's Association, National Survey of Instrumental Methods; Pre-Band, Group—Individual Instruments [1958]).
The constraints placed upon method book writers by music publishers constitute a second important reason for the static nature of the method book. These constraints are due largely to economic factors. Thus, many books contain thirty-two pages, since the next-largest practical size (forty-eight pages) would evidently require a retail price that some publishers feel is prohibitive. Popular songs are not usually included in method books, since royalties must be paid for copyrighted music. Similarly, such features as the use of color and non-functional illustrations add to book production costs.

Another reason for the static state of the method book may be that many instrumental music teachers are relatively satisfied with the books. Many thousands are sold each year, and some of the method books from the late thirties are still in print and selling reasonably well. Perhaps there is a lack of interest in fundamental changes in method books. Still, it does seem strange that publishers are reluctant to conduct research on various features of the method book and that music education researchers so often ignore the method book. In the single area of format, for example, much could be done to improve upon existing books. Research similar to that carried on by reading specialists could be undertaken to determine if such factors as staff size, note punctuation, and text size have an observable effect on student

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1 Reading researchers have studied the effect on reading of such factors as type size, use of color, illustrations, and length of line. For example, see Merle B. Marks, "Improve Reading Through Better Format," *Journal of Educational Research*, LX (December, 1966), 147-151; George D. Spache, *Good Reading for Poor Readers* (Champaign, Ill.: Garrard Publishing Company, 1968) [Chapter II, pp. 12-18, reviews relevant research.]; Miles Tinker, "Suitable Typography for Beginners in Reading," *Education*, LXXXVIII (April, 1968), 317-320.
achievement.

More basic questions must be asked of the method book, however. Should a beginning band method book provide for experiences in musical creativity? Should tonality be taught as a concept? Is it important for a young instrumentalist to understand phrasing? Should elementary concepts of musical form be taught within the context of the method book? Should a method book provide for experiences in musical problem solving? Should a method book contain a great variety of types of music—African, Indian, rock, aleatoric, contemporary, Baroque, etc.? Should the young band member learn how to make musical decisions? Or should the beginning band method book provide only those experiences that will lead to the development of a competent technician who can perform band music?

There is a most fundamental question: If beginning band method books reflected the objectives of comprehensive music education and incorporated current knowledge of the musical teaching-learning process, would these books truly have a place in instrumental music education?

He had bought a large map representing the sea,
Without the least vestige of land:
And the crew were much pleased when they found it to be
A map they could all understand.

--Lewis Carroll,
The Hunting of the Snark
APPENDIX A

A BIBLIGRAPHY OF BEGINNING BAND
METHOD BOOKS PUBLISHED
FOR SCHOOL USE

Keller, 1948. [Library of Congress]

Brown, R. Grady. Action Band Course. Westbury, N.Y.: Pro Art

Cheyette, Irving, and Salzman, Edwin M. 3-Way Method: Beginning Band
[Library of Congress]

Alfred Music Co., Inc., 1957. [Oberlin College]

Centre, N.Y.: Belwin, Inc., 1953. [Private]

New York: Learning Explorations, in cooperation with Charles

Eidson, Alonzo D. Multi-Score Band Method. Park Ridge, Ill.: Parks
Music Corporation, Kjos, 1973. [Private, received from pub-
lisher]

, and Douglas, Charles H. Educational Gateways Project Course:
[Library of Congress]

Etzweiler, Albert R. The Practical Class Method for Band. Philadel-
phia: J. W. Pepper, 1939. [Library of Congress]

Evans, Harry W., and Leak, George C. Evans' Trainer. [Tacoma, Wash.]:
Evans' Music Service, 1933. [Oberlin College]

The library in which the book was located is indicated. "Pri-
ivate" means that the book is in the investigator's private collection.


Griffen, Fred O. *Foundation to Band Playing*. Kansas City, Mo.: Jenkins Music Co., 1927. [MENC Archives]

Griffen's *Improved Course of Band Playing*. Kansas City, Mo.: Jenkins Music Company, 1940. [Ohio State University]


———; Berg, Richard; and McKay, George Frederick. The Band-Booster. New York: Remick Music Corp., 1960. [Private, received from publisher]


McConathy, Osbourne; Morgan, Russell V.; and Clarke, Harry F. The Ditson School and Community Band Series. Boston: Oliver Ditson Company, 1929. [Ohio State University]

———; ———. Junior Band Course. Boston: Oliver Ditson, 1930. [MENC Archives]


Pease, Donald J. *Starting the Band*. New York: Pro Art Publications, Inc., 1951. [Private, received from publisher]


Tuttle, Coloston R. *Unisonal Foundation Studies for Band*. Marion, Ind.: Herbert L. Tuttle, 1927. [Oberlin College]

Van Deusen, George W.; Kustedowich, J.; Osley, J.; and Mann, L. *Rubank Elementary Band Course*. Chicago: Rubank, 1939. [MENC Archives]


APPENDIX 'B

INSTRUMENTATION OF BEGINNING BAND
METHOD BOOKS PUBLISHED FOR
SCHOOL USE

Band Training Series: Reed, Brass and Drum Ensemble (Louis M. Gordon, 1926)

1st or Solo B♭ Cornet; 2nd and 3rd B♭ Cornet; 1st and 2nd E♭ Altos (or melophones) [sic]; 1st and 2nd B♭ Tenors; 1st and 2nd Trombones; Baritone; C Melody Saxophone and Oboe; 1st B♭ Clarinet; 2nd B♭ Clarinet; 1st and 2nd E♭ Saxophone; B♭ Saxophone (Tenor); E♭ Bass (Tuba); Drums and Cymbals; Director's Full Score

Foundation to Band Playing (Fred O. Griffen, 1927)

Db Piccolo; E♭ Clarinet; B♭ Clarinet; Alto Clarinet; Bass Clarinet; Oboe and C Saxophone; Bassoon; Soprano Saxophone; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; B♭ Trombone; Baritone Treble Clef; Baritone Bass Clef; B♭ Cornet-Trumpet (Conductor); E♭ Alto-Horns; B♭ Bass Treble Clef; E♭ Bass-Tuba; B♭ Bass; Drums; Violins; Viola; Cello; String Bass; Piano Accompaniment; Flute in C; Horns in F

Unisonal Foundation Studies for Band (Coloston R. Tuttle, 1927)

Piccolo; Flute or C Melody Saxophone; Oboe; E♭ Clarinet or E♭ Saxophone; B♭ Clarinet; B♭ Saxophone; Cornet; E♭ Alto; Trombone (Bass Clef) or Baritone (Bass Clef); E♭ Bass or B♭ Bass; Snare Drum

The Mirick Method of Instrumental Instruction (Galen C. Mirick, 1928)

Db Piccolo; C Flute; Oboe and C Saxophone; E♭ Clarinet; Solo and 1st Clarinet; 2d and 3d Clarinet; B♭ Soprano Saxophone; E♭ Alto or Baritone Saxophone; B♭ Tenor Saxophone; Bassoon; Solo Cornet; 1st Cornet; 2d-3d Cornet; 1st E♭ Alto or Horn; 2d-3d Alto or Horn;

Arranged in chronological order by date of publication.
Valve Tenors; Baritone; 1st-2d Trombone; E\textsubscript{b}-BB\textsubscript{b} Basses; Drums; 1st Violin; 2d-3d Violins; Viola; Cello; Bass

**The Ditson School and Community Band Series** (Osbourne McConathy; Russell V. Morgan; and Harry F. Clarke, 1929)

\textbf{D\textsubscript{b}} Piccolo; C Flute and Oboe; \textbf{E\textsubscript{b}} Clarinet; \textbf{B\textsubscript{b}} Clarinets; \textbf{B\textsubscript{b}} Saxophones (Soprano and Tenor); \textbf{C} Tenor (Melody) Saxophones; \textbf{E\textsubscript{b}} Saxophones (Alto and Baritone); Bassoons; Cornets and \textbf{B\textsubscript{b}} Baritone; F Horns; \textbf{E\textsubscript{b}} Horns (Altos); Euphonium; Trombones; \textbf{E\textsubscript{b}} and \textbf{B\textsubscript{b}} Basses; Tympani and Drums; Supplementary Strings (ad lib.): Violins I and II, Viola, 'Cello, Double Bass (String Bass); Leader's Book

**Lake's Elementary Band Method** (Mayhew L. Lake, 1930)

\textbf{D\textsubscript{b}} Piccolo; C Flute and Piccolo; \textbf{E\textsubscript{b}} Clarinet; \textbf{B\textsubscript{b}} Clarinet; \textbf{1st B\textsubscript{b}} Clarinet; \textbf{2nd B\textsubscript{b}} Clarinet; \textbf{3rd B\textsubscript{b}} Clarinet; Oboe; Bassoon; \textbf{B\textsubscript{b}} Soprano Saxophone; \textbf{1st E\textsubscript{b}} Alto Saxophone; \textbf{2nd E\textsubscript{b}} Alto Saxophone; \textbf{B\textsubscript{b}} Tenor Saxophone; \textbf{E\textsubscript{b}} Baritone Saxophone; \textbf{1st B\textsubscript{b}} Cornet (Trumpet); \textbf{2nd B\textsubscript{b}} Cornet (Trumpet); \textbf{3rd B\textsubscript{b}} Cornet (Trumpet); \textbf{1st Horn (E\textsubscript{b} Alto or Mel-}

ophone); \textbf{2nd Horn}; \textbf{3rd Horn}; \textbf{4th Horn}; \textbf{1st Trombone (Bass Clef)}; \textbf{2nd Trombone}; \textbf{3rd Trombone}; \textbf{1st Trombone (Treble Clef)}; \textbf{2nd Trombone}; \textbf{3rd Trombone (B\textsubscript{b} Bass)}; Baritone Bass Clef; Baritone Treble Clef; \textbf{E\textsubscript{b}} Bass; BB\textsubscript{b} Bass; Drums; Conductor

**Junior Band Course** (Osbourne McConathy; Russell V. Morgan; and Harry F. Clarke, 1930)

Leader; \textbf{D\textsubscript{b}} Piccolos and C Flutes; \textbf{E\textsubscript{b}} Clarinets and Oboe; \textbf{B\textsubscript{b}} Clarinet and \textbf{B\textsubscript{b}} Soprano Saxophone; Baritone and Bassoon; \textbf{E\textsubscript{b}} Alto Saxophone, Alto Clarinet; \textbf{C} Tenor (Melody) Saxophone and \textbf{E\textsubscript{b}} Baritone Saxophone; \textbf{B\textsubscript{b}} Tenor and \textbf{B\textsubscript{b}} Bass Saxophone, Bass Clarinet, \textbf{B\textsubscript{b}} Baritone and \textbf{B\textsubscript{b}} Bass Treble Clef; \textbf{E\textsubscript{b}} Alto; F Horn; \textbf{B\textsubscript{b}} Cornet; Trombone; \textbf{E\textsubscript{b}} Tuba and BB\textsubscript{b} Tuba; Percussion; Violins I and II; Violas; Cellos and Double Basses

**The Moore Band Course** (E. C. Moore, 1930)

Flute and Piccolo (D\textsubscript{b}); Flute and Piccolo (C); Oboe; \textbf{E\textsubscript{b}} Clarinet; \textbf{B\textsubscript{b}} Clarinet; Alto Clarinet; Bass Clarinet; Bassoon; Soprano Saxophone; \textbf{E\textsubscript{b}} Alto Saxophone; Tenor Saxophone; C Melody Saxophone; Baritone Saxophone; Bass Saxophone; \textbf{B\textsubscript{b}} Cornet (Trumpet); Horns in F; Altos in \textbf{E\textsubscript{b}}; Trombone in Bass Clef; Baritone in Bass Clef; Baritone in Treble Clef; \textbf{E\textsubscript{b}} Bass; BB\textsubscript{b} Bass; Drums; Piano (Conductor's Part); Teacher's Manual
Band Fundamentals for Private or Class Instruction (Carl Webber, 1930)

$D_b$ Piccolo; $C$ Flute; Solo Alto Saxophone, $E_b$ Clarinet; $B_b$ Clarinet; Alto Saxophone, $E_b$ Clarinet; Tenor Saxophone, Bass Clarinet; Oboe, $C$ Saxophone; Bassoon; $B_b$ Soprano Saxophone; Baritone Saxophone; $B_b$ Bass--$E_b$ Clef, Bass Saxophone; Solo & 1st $B_b$ Cornets (Trumpets); 2nd & 3rd $B_b$ Cornets (Trumpets); 1st & 2nd $E_b$ Altos (Mellophones); 3rd & 4th $E_b$ Altos (Mellophones); Trombones--Bass Clef; Trombones--$E_b$ Clef; Baritone--$B_b$ Treble Clef; Basses; Drums; Special Conductor's Manual; Piano Accompaniment

The Fay Band Method (Jay W. Fay, 1932)

Book I--Cornet (Trumpet, Fluegel Horn and all $B_b$ instruments $E_b$ Clef); Book II--$E_b$ Alto or Mellophone; Book III--French Horn in $F$ or $B_b$; Book IV--Trombone (Bass Clef); Book V--Baritone (Bass Clef); Book VI--$E_b$ Tuba; Book VII--$B_b$ Tuba; Book VIII--$E_b$ Clarinet (Alto and Bass Clarinets); Book IX--Flute and Piccolo; Book X--Oboe (C Saxophone and Heckelphone); Book XI--Bassoon; Book XII--Soprano and Tenor Saxophones; Book XIII--Alto and Baritone Saxophones; Book XIV--Drums, Bells (Xylophone and Marimba); Book XV--Teacher's Manual

Evans' Trainer (Harry W. Evans and George C. Leak, 1933)

Piccolo $D_b$; Flute in $C$; $B_b$ Clarinet; Alto Clarinet; Bass Clarinet; $B_b$ Cornet, $B_b$ Instrs. Treble; Horn in $E_b$; Trombone, Baritone Bass Clef; Alto Saxophone, $E_b$ Clarinet; Baritone Saxophone; $B_b$ Saxophone; $C$ Saxophone; Oboe; Bassoon; Basses; Drums; Piano

The Lockhart Band-Class Method (Lee M. Lockhart and Edmund M. Goering, 1933)

$D_b$ Piccolo; Flute; Oboe; English Horn; Bassoon; $E_b$ Clarinet; 1st $B_b$ Clarinet; 2nd $B_b$ Clarinet; 3rd $B_b$ Clarinet; $E_b$ Alto Clarinet; Bass Clarinet; $B_b$ Soprano Saxophone; $E_b$ Alto Saxophone; $C$ Melody Saxophone; $B_b$ Tenor Saxophone; $E_b$ Baritone Saxophone; 1st $B_b$ Cornet; 2nd $B_b$ Cornet; 3rd $B_b$ Cornet; $F$ Horn; $E_b$ Horn; 1st Trombone; 2nd Trombone; Baritone; Tuba; Tympani; Drums; Piano; Teacher's Score

Verweire's Unison Band Book (John Livin Verweire, 1933)

The instrumentation for this book could not be located.

$D_b$ Piccolo; $C$ Flute; Oboe; $E_b$ Clarinet; $B_b$ Clarinet; $E_b$ Alto Clarinet; $B^b$ Bass Clarinet; Bassoon; $B^b$ Soprano Saxophone; $E_b$ Alto Saxophone; $B^b$ Tenor Saxophone; $E_b$ Baritone Saxophone; $B^b$ Cornet; $E_b$ Horn; Trombone, Bass Clef; Baritone, Treble Clef; Baritone, Bass Clef; Basses; Drums; Conductor

The Fillmore Short Cut Band Method (Leon V. Metcalf, 1936)

Piccolo in $D^b$; Flute in $C$; Oboe; $B^b$ Cornet; $E_b$ Alto (Horn); Horn in $F$; $E_b$ Saxophone; $B^b$ Saxophone; Trombone, Bass Clef; Baritone, Bass Clef; Baritone, Treble Clef; Bassoon; $E_b$ Bass; $B^b$ Bass; Teacher's Manual

Fun in Music (Joseph Edgar Maddy and Thaddeus P. Giddings, 1937)

$D_b$ Piccolo, Flute; $C$ Flute, Piccolo; Oboe, $C$ Saxophone; $E_b$ Clarinet, Alto Clarinet; $B^b$ Clarinet; $B^b$ Soprano Saxophone; $E_b$ Alto Saxophone; Bassoon; $B^b$ Cornet, Trumpet, Flugelhorn; $E_b$ Alto, Mellophone; French Horn; Trombone, Baritone Bass Clef; Tuba; Drums, Xylophone; Violin; Viola; Cello; String Bass; Piano; Spanish Guitar; Hawaiian Guitar; Mandolin, Banjo Mandolin; Tenor Banjo, Tenor Mandola, Tenor Guitar; Ukulele, Banjo Ukulele, Tipple; Piano Accordion [The instrumentation is not listed on any book. There may have been more books published.]

The World of Music Band Course (William D. Revelli; Victor L. F. Rebmann; and Charles B. Righter, 1937)

Piccolo in $D^b$; Piccolo in $C$; Flute; Oboe; Clarinet in $E_b$; Clarinet I in $B^b$; Clarinet II in $B^b$; Clarinet III in $B^b$; Alto Clarinet in $E_b$; Bass Clarinet in $B^b$; Soprano Saxophone in $B^b$; Alto Saxophone in $E_b$; Tenor Saxophone in $B^b$; Baritone Saxophone in $E_b$; Bassoon; Cornet (Trumpet) I in $B^b$; Cornet (Trumpet) II in $B^b$; Cornet (Trumpet) III in $B^b$; French Horn I in $F$; French Horn II in $F$; French Horn III in $F$; French Horn IV in $F$; French Horn (Alto) I in $E_b$; French Horn (Alto) II in $E_b$; French Horn (Alto) III in $E_b$; French Horn (Alto) IV in $E_b$; Baritone (Bass Clef); Baritone (Treble Clef); Trombone I; Trombone II; Trombone III; Tuba in $E_b$ and $B^b$; Drums; Timpani; Complete Conductor's Score; Teachers' Manual
Melody-First Band Book  (Fortunato Sordillo, 1937)

C Flute and Piccolo; B♭ Flute and Piccolo; Oboe; E♭ Soprano Clarinet; B♭ Clarinet (Bass Clarinet); E♭ Alto Clarinet; English Horn; C Saxophone (Soprano and C Melody); B♭ Soprano Saxophone; E♭ Alto Saxophone; B♭ Tenor Saxophone; E♭ Baritone Saxophone; Bassoon; E♭ Cornet; B♭ Trumpet or Cornet (Flugel Horn); French Horn in F; E♭ Alto Horn or Mellophone; Trombone (Bass Clef); Trombone (Treble Clef); Baritone (Bass Clef) or Euphonium (Tenor Horn, B♭ Bass); Baritone (Treble Clef) (Tenor Horn, B♭ Bass); E♭ and B♭ Tubas or Subasaphones; Drums; Piano Accompaniment and Teacher's Guide

The Practical Class Method for Band  (Albert R. Etzweiler, 1939)

The instrumentation for this book is not listed on the score. It is probably scored for full band.

Smith-Yoder-Bachman Ensemble Band Method  (Claude B. Smith; Paul Yoder; and Harold Bachman, 1939)

Db Piccolo; C Flute; E♭ Clarinet; B♭ Clarinet; E♭ Alto Clarinet; B♭ Bass Clarinet; Oboe; Bassoon; E♭ Saxophones; B♭ Saxophones; B♭ Cornet or Trumpet; French Horn in F & B♭; French Horn in E♭; E♭ Alto (Mellophone); Baritone T. C.; Baritone B. C.; Trombone B. C.; E♭ and B♭ Basses; Drums and Bells; Conductor-Piano Acc.

Easy Steps to the Band  (Maurice D. Taylor, 1939)

Conductor's Score and Manual; C Flute; D♭ Piccolo; E♭ Clarinet; B♭ Clarinet; Oboe; Bassoon; E♭ Saxophone; E♭ Baritone Saxophone; Cornet or Trumpet; E♭ Alto or Mellophone; French Horn in F; Trombone and Baritone (Treble Clef); Trombone and Baritone (Bass Clef); Basses; Drums

Rubank Elementary Band Course  (George W. Van Deusen; J. Kustodowich; J. Osley; and L. Mann, 1939)

D♭ Piccolo; C Flute; E♭ Clarinet; B♭ Clarinet; Alto Clarinet; Bass Clarinet; Oboe; Bassoon; B♭ Cornet; Horn in E♭; Horn in F; Trombone, Bass Clef; Baritone, Bass Clef; Baritone, Treble Clef; E♭ Saxophone--Alto and Baritone; B♭ Saxophone--Soprano or Tenor; C Melody Saxophone; Basses--E♭ and B♭; Drums; Bells, Marimba, Tympani; Teacher's Manual; Piano
Griffen's Improved Course of Band Playing (Fred O. Griffen, 1940)

C Flute and Piccolo; D♭ Flute and Piccolo; E♭ Soprano Clarinet; B♭ Clarinet; E♭ Alto Clarinet; B♭ Bass Clarinet; B♭ Cornets—Conductor; Oboe; Bassoon; B♭ Soprano Saxophone; E♭ Alto Saxophone; C Saxophone; B♭ Tenor Saxophone; E♭ Baritone Saxophone; E♭ Altos—Horns; B♭ Baritone or Euphonium Bass Clef; B♭ Baritone or Euphonium Treble Clef; B♭ Trombone Bass Clef; B♭ Trombone Treble Clef; E♭ and B♭ Basses; Drums, Etc.; Violins; Viola; Cello; String Bass; Horns in F; Piano Accompaniment—Conductor

The Mark Hindsley Band Method (Mark Hindsley, 1940)

Flute; Oboe; Bassoon; Clarinet; E♭ Saxophone; B♭ Saxophone; Cornet; Trombone; Baritone; French Horn; E♭ Alto Horn; E♭ Tuba; B♭♭ Tuba; Drums; Score and Manual

The School Band Course (E. C. Moore and C. C. Daniel, 1940)

The instrumentation for this book could not be located.

First Steps in Band Playing (Harvey S. Whistler and Herman A. Hummel, 1941)

D♭ Piccolo; C Flute; E♭ Clarinet; B♭ Clarinet; Alto Clarinet; Bass Clarinet; Oboe; Bassoon; Soprano Saxophone; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; B♭ Cornet (Trumpet); E♭ Horn; F Horn; Trombone Bass Clef; Baritone Treble Clef; Baritone Bass Clef; B♭ Bass Treble Clef; E♭ Bass; B♭♭ Bass; Drums; Violin; Viola; Cello; String Bass; Piano Conductor

Three Point Unison Band Method (Hartley M. Shellans, 1944)

Flute; Oboe; Clarinet; Bassoon; B♭ Saxophone; E♭ Saxophone; Cornet; E♭ Horn; F Horn; Trombone; Baritone Treble Clef; Baritone Bass Clef; E♭ and B♭♭ Basses; Teacher's Manual [There is no percussion book published.]

Belwin Elementary Band Method (Fred Weber, 1945)

Conductor; C Flute; D♭ Piccolo; B♭ Clarinet; E♭ Alto Clarinet (E♭ Clarinet); B♭ Bass Clarinet; Oboe; Bassoon; E♭ Alto Saxophone; B♭ Tenor Saxophone; E♭ Baritone Saxophone; E♭ Cornet (Trumpet); Horn in F; E♭ Mellophone (E♭ French Horn); Trombone and Baritone (Bass Clef); Baritone (Treble Clef); Bass (Tuba); Drums
Modern School Band Method for Beginners (Elvin L. Freeman, 1947)

Bb Clarinet; Bb Cornet; Trombone; Eb Alto Saxophone; Bb Tenor Saxophone; Baritone Bass Clef; Horn in F; Horn in Eb; Drums; Bass (Tuba); Eb Alto Clarinet; Flute; Piccolo; Bb Bass Clarinet; Oboe; Bassoon; Bb Baritone Treble Clef; Piano-Conductor

Boosey and Hawkes Band Method (Joseph E. Skornicka and Joseph Bergerm, 1947)

Full Conductor's Score and Manual; C Flute; Oboe; Bb Clarinets; Eb Alto Clarinet; Bb Bass Clarinet; Bassoon; Eb Alto Saxophone; Eb Baritone Saxophone; Bb Tenor Saxophone; Bb Cornets or Trumpets; Eb Horns, Alts or Mellophones; F Horns; Trombones; Baritone (Treble Clef); Baritone Bass Clef; Eb Bass; Bb Bass; Drums

Modern Melody Method (Eugene Olin Brose, 1948)

Flute; Oboe; Bassoon; Bb Clarinet; Eb Clarinet; Eb Saxophone; Bb Saxophone; Cornet (Baritone Treble Clef); Eb Horn--Alto; F Horn--Alto; Trombone Bass Clef; Baritone Bass Clef; Eb Bass; Bb Bass; Drums; Piano Accompaniment


Piccolo in Db; Flute in C (Piccolo); Oboe; Bassoon; Bb Clarinets; Alto Clarinet (Eb Clarinet); Bass Clarinet; Eb Saxophones; Bb Saxophones; Cornets (Trumpets); Horns in Eb (Mellophone); Horns in F; Trombones; Baritone (Treble Clef); Baritone Bass Clef; Tubas (Eb and Bb); Percussion (Bells, etc.); Conductor's Score (Manual)

Starting the Band (Donald J. Pease, 1951)

Db Piccolo; C Flute; Eb Clarinet and Eb Alto Clarinet; Bb Clarinet and Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone and Eb Baritone Saxophone; Bb Tenor Saxophone and Bb Bass Saxophone; Bb Cornet--Trumpet; Horn in Eb; Horn in F; Trombone (Bass Clef); Baritone (Treble Clef); Baritone (Bass Clef); Basses (Eb and Bb); Percussion (Drums, Bell-Lyre); Piano-Conductor
Prep: A Beginning Band Method (Gerald R. Prescott and June C. Phillips, 1952)

Db Piccolo (Db Flute); C Flute (C Piccolo); Clarinets in Eb (Alto Clarinet); Clarinets in Bb (Bass Clarinet); Oboe; Bassoon; Saxophones in Eb (Baritone Saxophone); Saxophones in Bb; Bb Cornet or Trumpet; F French Horn; Eb Mellophone or Alto; Trombone; Baritone, Bass Clef; Baritone, Treble Clef; Tubas, Bb and Eb; Drums and Bells; Conductor--Piano Accompaniment

Belwin Band Builder (Wayne Douglas [Fred Weber], 1953)

Conductor & Piano Accompaniment; C Flute; Db Piccolo; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet (Trumpet); Horn in F; Eb Mellophone (Eb French Horn); Trombone; Baritone (Bass Clef); Baritone (Treble Clef); Bass (Tuba); Drums

Play Right Away (Joseph Paulson, 1953)

C Flute; Eb Clarinet & Eb Alto Clarinet; Bb Clarinets; Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone & Eb Baritone Saxophone; Bb Tenor & Bb Soprano Saxophone; Bb Cornets--Trumpets; Horn in Eb; Trombone; Baritone (Treble Clef); Baritone (Bass Clef); Basses; Drums; Conductor

Action Band Course (R. Grady Brown, 1955)

C Flute; Bb Clarinet and Bass Clarinet; Oboe (Bell Lyre); Eb Alto Saxophone and Baritone Saxophone; Bb Tenor Saxophone and Bass Saxophonc; Bb Cornet (Baritone Treble Clef); Eb Horns (Mellophone); F Horns; Trombone (Baritone Bass Clef); Basses; Drums; Conductor

Educational Gateways Project Course: Introduction to Band (Alonzo D. Eidson and Charles H. Douglas, 1955)

Book 1--Bb Treble Clef (Trumpet, Cornet, Bb Clarinet, Bb Saxophone); Book 2--Eb Treble Clef and Bass Clef, High (Bassoon, Eb Saxophone, Trombone, Baritone); Book 3--Eb Treble Clef and Bass Clef, Low (Alto Clarinet, Tuba, Eb Horns); Book 4--C Treble Clef (Flute, Oboe, C Saxophone, Mallet Instruments); Book 5--Percussion (Bass Drum, Snare, Cymbals, etc.); Book 6--Teacher's Manual
Bourne Guide to the Band (Clarence Sawhill and Frank Erickson, 1955)

Flute; Oboe; Bb Clarinet; Alto Saxophone; Tenor Saxophone; Baritone Saxophone; Bassoon; Bass Clarinet; Bb Trumpet; Trombone; Drum; Eb Horn; F Horn; Baritone Treble Clef; Baritone Bass Clef; Tuba; Conductor's Manual

SYB Junior Band Class Instructor (Claude B. Smith; Paul Yoder; and Harold Bachman, 1955)

Db Piccolo; C Flute; Bb Clarinet; Alto Clarinet (Eb Clarinet); Bass Clarinet; Oboe; Bassoon; Eb Saxophone; Bb Saxophone; Bb Cornet; Eb Alto--Mellophone; Horn in F; Baritone Treble Clef; Baritone Bass Clef; Trombone; Basses; Drums; Full Conductor Score

First Adventures in Band (Fred Weber, 1955)

Conductor and Piano Accompaniment; C Flute; Db Piccolo; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Eb Baritone Saxophone; Bb Cornet (Trumpet); Horns in F; Horns in Eb; Trombone; Baritone Treble Clef; Baritone Bass Clef; Bass (Tuba); Drums

The Basic Method for the Beginning Band (Dale C. Harris and Fred N. Wiest, 1956)

Db Piccolo; C Flute; Eb Clarinet; Bb Clarinet; Oboe; Bassoon; Eb Saxophone; Bb Saxophone; Bb Cornet or Trumpet; French Horn in F and Bb; Eb Alto or Mellophone; Trombone Bass Clef; Baritone Bass Clef; Baritone Treble Clef; Basses; Drums and Bells; Piano Accompaniment; Teacher's Manual and Conductor's Score

The Band Musician (A. d'Auberge and M. Manus, 1957)

Conductor's Score; C Flute; Db Piccolo; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet (Trumpet); Horn in F; Eb Alto or Mellophone (Eb French Horn); Trombone; Baritone (Bass Clef); Baritone (Treble Clef); Bass (Tuba); Drums

Our Band Class Book (C. Paul Herfurth and Hugh M. Stuart, 1957)

Score (Teacher's Manual); Db Piccolo; Flute & C Piccolo; Eb & Alto Clarinets; Bb Clarinet; Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet;
Eb Horn (Mellophone); Horn in F; Horn in Bb; Trombone; Baritone Treble Clef; Baritone Bass Clef; Basses (Bb and Eb); Drums; Piano Accompaniment

Rote to Note Band Method (Harold W. Rusch, 1957)

Full Conductor Score; C Flute; Oboe; Bb Clarinet; Eb Alto Clarinet; Bb Bass Clarinet; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet & Trumpet; French Horn in F; French Horn in Eb; Eb Mellophone (Alto); Trombone; Baritone Treble Clef; Baritone Bass Clef; Bb Bass (Tuba); Eb Bass (Tuba); Drums

Basic Way to the Band (David Cornston and Palmer Myran, 1958)

Flute; Db Piccolo; Eb Clarinet; Bb Clarinet; Oboe; Bassoon; Eb Saxophone; Bb Saxophone; Bb Cornet or Trumpet; Eb Alto Horn or Mellophone; French Horn in F; Baritone Treble Clef; Trombone and Baritone Bass Clef; Basses; Drums; Conductor's Score and Manual

Master Method for Band (Charles S. Peters, 1958)

C Flute--Piccolo; Eb Clarinet; Bb Clarinet; Alto Clarinet; Bb Bass Clarinet; Oboe; Bassoon; Eb Soprano Saxophone; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet--Trumpet; Eb Alto (Mellophone); F Horn; Baritone Treble Clef; Baritone Bass Clef; Trombone; Basses (Eb and Bb); Drums; Conductor--Full Score and Manual

A Way to Play (Fred Weber, 1959)

Flute; Bb Clarinet; Alto Saxophone; Tenor Saxophone; Bb Cornet; Trombone; Drums; Conductor

The Bandsman (Arnold E. Hoffman and David L. Walters, 1960)

C Flute; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet (Trumpet); Eb Horn; F Horn; Trombone; Baritone (Treble Clef); Baritone (Bass Clef); Bass (Tuba); Drums; Conductor
**The Band-Booster** (John Kinyon; Richard Berg; and George Frederick McKay, 1960)

Flute (Piccolo); Oboe; Bassoon; Bb Clarinet; Alto Clarinet; Bass Clarinet; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Horn in F; Eb Alto Horn (Mellophone); Bb Cornet (Trumpet); Trombone; Baritone (Treble Clef); Baritone (Bass Clef); Tuba (BBb-Eb); Drums; Condensed Score & Piano Accompaniment

**Band Fundamentals in Easy Steps** (Maurice D. Taylor, 1960)

Db Piccolo; C Flute; Eb Clarinet; Bb Clarinet; Eb Alto Clarinet; Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet or Trumpet; French Horns (F, Bb, and Double); Eb Alto Horn (Mellophone) (or Eb French Horn); Trombone, Bass Clef; Baritone, Bass Clef; Baritone, Treble Clef; Basses (Eb and BBb); Drums; Teacher's Score and Manual

**All State Band Method** (Claude B. Smith, 1961)

C Flute; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Eb Tenor Saxophone; Bb Cornet-Trumpet; Eb Horn; F Horn; Trombone; Baritone Bass Clef; Baritone Treble Clef; Basses; Drums; Full Conductor Score

**The MPH Band Method** (John Kinyon, 1962)

Score; Flute; Oboe; Bassoon; Bb Clarinet; Alto Clarinet; Bass Clarinet; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Horn in F; Eb Alto Horn; Bb Cornet; Trombone; Baritone (Treble Clef); Baritone (Bass Clef); Tuba; Bb Tuba; Drums

**First Division Band Method** (Fred Weber, 1962)

Conductor & Piano Accompaniment; C Flute; Db Piccolo; Bb Clarinet; Eb Alto Clarinet (Eb Clarinet); Bb Bass Clarinet; Oboe; Bassoon; Eb Alto Saxophone; Bb Tenor Saxophone; Eb Baritone Saxophone; Bb Cornet (Trumpet); Horn in F; Eb Mellophone (Eb French Horn); Trombone; Baritone (Bass Clef); Baritone (Treble Clef); Bass (Tuba); Drums; Bells

**Fundamentals of Band Playing** (Maurice Gardner, 1964)

Conductor--Piano; Bb Book--Bb Cornet (Trumpet), Baritone Treble Clef, Bb Clarinet, Bass Clarinet; C Book--Flute, C Piccolo, Oboe, Bell Lyre; Eb Book--Eb Alto Saxophone; Eb Baritone Saxophone;
Visual Band Method  (Vernon Leidig and Lennie Niehaus, 1965)

Teacher's Manual (Piano); C Flute; Oboe (Bells); B♭ Clarinet; B♭ Bass Clarinet; Bassoon; Eb Alto Saxophone; B♭ Tenor Saxophone; Eb Baritone Saxophone; B♭ Trumpet (Cornet); Horn in F (B♭ Horn); Eb Alto Horn (Eb Horn); Trombone; Baritone Treble Clef; Baritone Bass Clef; Tuba (Eb and B♭); Drums

Hal Leonard Elementary Band Method  (Harold W. Rusch, 1966)

Conductor Score; C Flute; Oboe; B♭ Clarinet; Eb Alto Clarinet (Eb Clarinet); B♭ Bass Clarinet; Bassoon; Eb Alto Saxophone; B♭ Tenor Saxophone; Eb Baritone Saxophone; B♭ Cornet & Trumpet; French Horn in F; French Horn in Eb; Eb Mellophone (Alto); Trombone; Baritone Treble Clef; Baritone Bass Clef; B♭ Bass (Tuba); Eb Bass (Tuba); Drums

Hal Freese Elementary Band Method  (Hal Freese, 1967)

C Flute; Oboe; B♭ Clarinet; Eb Alto Saxophone; B♭ Tenor Saxophone; B♭ Cornet; Conductor; Horn in F; Trombone; Baritone Bass Clef; Baritone Treble Clef; Bass; Drums; Piano Accompaniment

Silver Burdett Instrumental Series  (Harry I. Phillips, 1968)

Flute; Oboe; B♭ Clarinet; Eb Alto Saxophone; B♭ Tenor Saxophone; Bassoon; B♭ Cornet/Trumpet; French Horn in F; Eb Alto Horn; Trombone/Baritone (Bass Clef); Baritone (Treble Clef); Eb and B♭ Tubas; Percussion; B♭ Supplementary (Ensemble); Teacher's Edition (including full score)

Basic Training Course  (John Kinyon, 1970)

Flute; Clarinet; Alto Saxophone; Cornet; Trombone; Baritone Bass Clef; Tuba; Drums; Piano Score & Accompaniment; Teacher's Guide & Complete Score
Take One  (Charles S. Peters and Matt Betton, 1972)

Flute; Clarinet; Oboe; Bassoon; Alto Saxophone; Tenor Saxophone;
Baritone Saxophone; Trumpet; Alto Horn; French Horn; Trombone;
Baritone Treble Clef; Baritone Bass Clef; Basses; Drums; Special
Percussion; Conductor Full Score and Manual

Multi-Score Band Method  (Alonzo D. Eidson, 1973)

\(B^b\) Instruments (Clarinet, Bass Clarinet, Tenor Saxophone, Soprano
Saxophone, Trumpet, Cornet, Baritone Treble Clef, Bass Saxophone;
\(Eb\) Instruments (Soprano Clarinet, Alto Clarinet, Alto Saxophone,
Baritone Saxophone, Alto Horn, Mellophone); Bass Clef Instruments
(Bassoon, Trombone, Baritone Bass Clef, \(Eb\) Bass, \(Bb\) Bass;
\(C\) Instruments (Flute, Oboe, Bells, Percussion, Xylophone, Piccolo,
Keyboard); \(F\) Instruments (\(Bb\) French Horn, \(F\) French Horn, Double
Horn); Conductor Score

Fun-Way Band Method  (John Edmondson and Paul Yoder, 1973)

\(C\) Flute; Oboe; Bassoon; \(Bb\) Clarinet; \(Eb\) Alto Clarinet; \(Bb\) Bass
Clarinet; \(Eb\) Alto Saxophone; \(Bb\) Tenor Saxophone; \(Eb\) Baritone Saxo-
phone; \(Bb\) Cornet; Horn in \(F\); \(Eb\) Alto Horn; Trombone; Baritone Treble
Clef; Baritone Bass Clef; Basses; Drums; Bells; Conductor

Alfred's New Band Method  (Sandy Feldstein, 1973)

Flute; Oboe; Bassoon; \(Bb\) Clarinet; \(Eb\) Alto Clarinet; \(Bb\) Bass Clari-
et; \(Eb\) Alto Saxophone; \(Bb\) Tenor Saxophone; \(Eb\) Baritone Saxophone;
\(Bb\) Cornet (Trumpet); Horn in \(F\); Horn in \(Eb\); Trombone; Baritone Bass
Clef; Baritone Treble Clef; Tuba; Snare Drum; Keyboard Percussion;
Percussion Accessories; Guitar; Electric Bass; Drum-Set; Full
Score; Condensed Score (Piano)

The Individualized Instructor: Sing Drum and Play  (James O. Froseth,
1973)

\(C\) Flute; \(Bb\) Clarinet; \(Eb\) Alto Clarinet (\(Eb\) Clarinet); \(Bb\) Bass Clari-
et; Oboe; Bassoon; \(Eb\) Alto Saxophone; \(Bb\) Tenor Saxophone; \(Eb\) Bar-
tone Saxophone; \(Bb\) (Trumpet) Cornet; French Horn; \(Eb\) Alto Horn;
Trombone; Baritone (Bass Clef); Baritone (Treble Clef); Bass
(Tuba); Percussion; Teacher's Guide; Full Score
Learning Unlimited Class Series (Art C. Jenson, 1973)

Flute; Clarinet; Oboe; Bassoon; Alto Saxophone; Tenor Saxophone; Trumpet/Cornet; French Horn; E♭ Horn; Trombone; Baritone Bass Clef; BB♭ Bass; Untuned Percussion; Tuned Percussion; Teacher's Manual/Score; Behavioral Objective Charts
APPENDIX C

PRIVATELY-PRINTED AND MISCELLANEOUS BEGINNING
BAND METHOD BOOKS PUBLISHED
FOR SCHOOL USE

1. Privately Printed

Fascinato, L. G. Elementary Essentials. Canton, Mo.: By the Author, 1934.

Holder, Les. The Drillmaster Series. Auburn, Wash.: By the Author, 1936.

Kelly, Jean, and MacDonald, Judith. Swingin' on a Tune. By the Authors, 1968.


Nutt, Hubert E. Comprehensive Beginner's Band Book. Part I. Chicago: By the Author, 1925.

Prugh, M'erle G. The Master Instructor. By the Author, 1933.

2. Miscellaneous


Herfurth, C. Paul. *A Tune A Day.* Boston: Boston Music Company, 1941. This is a method book for homogeneous class or private instruction.


Jones, John Paul. *The Band Builder.* Kansas City, Mo.: By the Author, 1937.

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1This is not an exhaustive list. Titles that might be mistaken for beginning band method book titles were selected for inclusion in this list.
Laurendeau, L. P. **U.T.D. Band (Up To Date) Book.** Cincinnati: The John Church Company, 1897.


McConathy; Morgan; Mursell; Bartholomew; Bray; Miessner; Birge. **Instrumental Horizons.** New York: Silver Burdett Company, 1950.

McConathy; Morgan; Mursell; Bartholomew; Bray; Miessner; Birge. **Instrumental Horizons.** New York: Silver Burdett Company, 1950.

This is an instrumental ensemble book that is coordinated with **New Music Horizons**, a basal music series published by Silver Burdett.


Ostling, Acton. **A Tone at a Time.** Rockville Centre, N.Y.: Belwin, 1959.


Shuebruk, Richard. **Graded Tongue Training for Brass Instruments.** New York: By the Author, 1925.


This is a method book for homogeneous class or private instruction.


Shuebruk, Richard. **Graded Tongue Training for Brass Instruments.** New York: By the Author, 1925.


This is a method book for homogeneous class or private instruction.

Shuebruk, Richard. **Graded Tongue Training for Brass Instruments.** New York: By the Author, 1925.


This is a method book for homogeneous class instruction.

Whistler, Harvey S., and Hummel, Herman A. **Paving the Way.** Chicago: Rubank, Inc., 1940.

Whistler, Harvey S., and Hummel, Herman A. **Paving the Way.** Chicago: Rubank, Inc., 1940.

Whistler, Harvey S., and Hummel, Herman A. **Paving the Way.** Chicago: Rubank, Inc., 1940.
A SELECTED BIBLIOGRAPHY OF SOURCES CONSULTED

A. Books and Dissertations


Brothers, H. P. *The Young Band Teacher.* Cincinnati: A. Squire, 1880.


Dodworth, Allen. *Dodworth's Brass Band School containing Instructions in the first Principles of Music; Classifications and proper selection of instruments for Bands of any number; necessary qualities; how to select appropriate mouthpiece; instruction and scales for every brass instrument; band playing; necessary regulations for bands; band tactics, which include all the Camp Duty, for Drum, Fife and Field Bugle; Dictionary of Musical terms; together with a number of pieces of music arranged for a Full Band.* New York: H. B. Dodworth & Co., 1853.


Gehot, Joseph. *Complete Instructions for every Musical Instrument; Containing a Treatise on Practical Music in General, to which is added the Scale or Gamut for Thirty-Five Different Instruments.* London: G. Goulding, 18--?


Goodale, Ezekiel, ed. The Instrumental Director: Containing Rules for all Musical Instruments in Common Use, Laid Down in a Plain and Concise Manner; to which is added a Variety of Instrumental Music of the Richest and Most Popular Kind Extant; A Part of Which was Never before Published in this Country. Hallowell, Maine: Glazier, Masters & Co., 1829.


Howell, James L. *Howell's New Class-Book: Designed for Beginners; Containing New and Complete Rules and Exercises, With Full Directions in Bowing, and all Necessary Instructions to Perfect the Learner in The Art of Performing on the Violin, the Melodeon, and other Musical Instruments. To Which is Added, A Popular Collection of Music, Songs, Etc.* Cotton Plant, Arkansas: By the Author, 1859.


Maddy, Joseph E., and Giddings, Thaddeus P. *Universal Teacher.* Elkhart, Ind.: C. G. Conn, Ltd., 1923; Copyright assigned 1926 to the Willis Music Co., Cincinnati.


Nicholls, Charles D. *The Chicago Course in Band Organizing, Instructing, and Directing.* Libertyville, Ill.: The Nicholls Band Circuit, 1919.

Nicholls, Charles D. *How to Conduct Saxophone Bands.* Libertyville, Ill.: The Nicholls Band Circuit, 1921.

Nicholls, Charles D. *How to Organize and Maintain Bands.* Libertyville, Ill.: The Nicholls Band Circuit, 1921.


Organizing, Instructing & Equipping the School Band. Elkhart, Ind.: Martin Band Instrument Co., 1927.

Parkinson, W. B. *Parkinson's System of Class Instruction.* LeMars, Iowa: By the Author, 1927.


Porteous, Richard. *The Band Master's Atlas,* Displaying at One View the Scale, Compass, and Notation of Every Wind Instrument Employed in Military and Brass Bands, Accompanied by a Brief Explanation of Each Instrument, and Five Tabular Examples, Pointing out The Keys in Which The Parts for a Band Must Be Written, In order To Represent the Real Sounds as They are produced upon the Pianoforte. London: Robert Cocks and Co., 1854.


Rushford, George. *Teenie Weenie Band*. Duluth, Minn.: By the Author, 1931-1935.


B. Articles and Journals


Dwight's Journal of Music. (1850's)


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