

A PRE-BAND PROGRAM

BY

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A PRE-BAND PROGRAM

A Research Paper
Presented to
the Graduate Council of
Austin Peay State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education

by
Ronald Wayne Goldenstern
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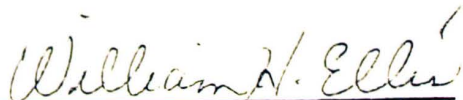
To the Graduate Council:

I am submitting herewith a Research Paper written by Ronald Wayne Goldenstern entitled "A Pre-Band Program." I recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Music Education, with a major in music.



Major Professor

Accepted for the
Graduate Council:



Dean of the Graduate School

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Chapter I

THE PROBLEM AND THE IMPORTANCE OF THE PROBLEM

The Problem

How can a program properly introduce students to the experiences of instrumental music and motivate them to join the beginning band program?

Statement of the Problem

A program is needed that will allow the band director to successfully recruit and musically orient students for the beginning band program.

The Importance of Instrumental Music

Studying any aspect of music is just as pertinent as studying calculus or Greek drama. Its usefulness is just as important for just the same reasons the study of higher mathematics and literature are important.¹

¹"Rmusic," Selmer Bandwagon, No. 86, 1978, p. 4.

"Have your child join the band and it will build his or her character, teach responsibility, develop physical coordination, improve social actions, and instill discipline." Everyone has heard this before. School music has been noticeably concerned, for many years, with instrumental music as a means of entertainment. Not only is instrumental music an interest and motivational builder and a social aid, it also develops musical and performance skills through the use of good music.²

With greater opportunities and many alternative outlets now open to all people interested in music, it is becoming a more important part of our curriculum.

The purpose of having instrumental music instruction in the schools is to allow the students to explore and develop a love and understanding of music. Like general music, music appreciation, choir, music theory, and music history, instrumental music is but one way a student may choose to develop a more satisfying musical experience.

The Importance of the Pre-Band Program in the Instrumental Curriculum

The pre-band program has a three part responsibility. It serves to teach elementary skills and knowledge involved with the

²
Ibid.

playing of an instrument. Secondly, it tries to cultivate an interest in instrumental music education. Additionally, it allows the band director to observe and record those abilities and interests so he will be able to guide the students and their parents in the right direction.

The pre-band program is divided into two parts. The recorder class exposes the students to the basic needs and problems of instrumental music. The instrumental trial class places the students in a sample beginning band situation.

The experiences gained from these classes give the students and their parents a better understanding of what beginning band is all about.

Chapter II

SELECTION OF RECORDER CLASS STUDENTS

Who Joins?

A good time to start this program is in the second semester of the fourth grade. Instruction, at this point of development, should be open to as many students as possible. Many students do not realize their abilities, potentials, and interests at that age, not having been exposed to these experiences.

A good way for the students to sign up for the course, as explained in the American School Band Directors' Association Curriculum Guide, is to expose them to a sample of what the program is like. Go into each homeroom and display the pre-band instrument that will be used. Play a familiar melody on the instrument yourself. Select one student for an orientation lesson and teach him the melody. The students will see it is not hard to do.³

Contact with the Parents

Next, give each student a letter to take home to his parents

³A.S.B.D.A. Curriculum Guide, Coordinator J. Raymond (Pittsburgh: Volkwein Bros., Inc. 1973), p. 27.

explaining the purpose and the cost of the program. The students will then return the consent forms, which were part of the letter, by a certain date.

Appendix A is an example of such a letter to be sent home to the parents.⁴

Main Consideration in Selection

Children have different reasons for joining the band; some for personal or social reasons, and some just want to learn to play an instrument. Whatever the reason, their interest is the first consideration when selecting them. Without interest, even the most talented student will not progress satisfactorily.⁵

⁴Ibid., p. 28.

⁵Wolfgang E. Kuhn, Instrumental Music: Principles and Methods of Instruction (Boston: Allyn and Bacon, Inc., 1962), p. 13.

Chapter III

RECORDER CLASS

Values and Aims

There are several values and aims to such a class. It is a means of understanding musical expression and developing musical coordination and poise. It cultivates musicianship and immediate pleasures for the students.⁶ It allows them to find their interests, desires, and discover their hidden talents. It is also an observational tool for the teacher. He can record the students' abilities, interests, talents, and physical characteristics prior to their acceptance into the instrumental trial class and their selection of band instruments.

Use of Recorder Instruments

The use of a recorder will accelerate the learning of musical fundamentals and the development of finger coordination and dexterity. It also trains the ear through note playing and develops reading skills.⁷

⁶Anne E. Pierce, Music Teaching in Elementary School (New York: Holt-Dryden, Inc., n.d. , p. 62.

⁷Emil A. Holz and Rodger E. Jacobi, Teaching Band Instruments to Beginners (New York: Prentice-Hall, Inc., 1966), p. 29.

Use of Non-technical Instruction

Russell Pizer stated:

Areas of instruction, besides the mere technical skills of playing the recorder, include: elementary theory and rudiments of music, a knowledge of the instruments--their sound and how the sound is produced, and some problems of playing them and a history of music--particularly with emphasis on how the instruments came to be the way they are today.⁸

Motivation

It is the director's responsibility to continue to motivate interest in his students. Motivation can be accomplished through the use of colorful bulletin boards, recordings of good music, stories and poems about music and instruments, and actually making simple instruments.

Russell Pizer has given us a good list of such stories and books that can be used. These are listed in Appendix B.⁹

Other motivational aids could be instrument demonstrations, film strips, flyers, and student experimentation with mouthpieces and instruments. The use of flash cards and keeping individual notebooks may also be helpful.¹⁰

⁸Russell Pizer, "Fourth Grade Instrumental Curriculum," Instrumentalist, Vol. XXIII, No. 1, August 1968, p. 41.

⁹Ibid., p. 43.

¹⁰A.S.B.D.A. Curriculum Guide, op. cit., p. 26.

Observing and Recording the Students' Abilities and Interests

Observing and keeping records can be done also while motivating, remembering that the director is not only teaching but recruiting as well. He is looking for students for the instrumental trial class as well as trying to find the correct instrument for each individual and still have a balanced band. After the student has seen a demonstration of each instrument and explained its importance and function in the band, he is ready to see some of the problems involved with the selection of different instruments.

Adaptation

An adaptation process can be done on various mouthpieces and instruments. The whole class can take part in some exercises.

The students are asked to place their lips in a relaxed manner and away from the teeth. Then they blow out and set the lips into a vibration that sounds like a putter. These students then can form their lips so as to pucker slightly. A breath is then blown between the lips with the teeth slightly parted to produce a buzzing sound. This may help the director to decide which students may be assigned to the brass family. Each child then should have a chance to vibrate his lips against different brass mouthpieces. Make sure the mouthpieces are cleaned after each use.¹¹

¹¹Russell A. Pizer, Administering the Elementary Band (West Nyack: Parker Publishing Co., 1971), pp. 28-36.

A clarinet mouthpiece, set up with a soft reed carefully adjusted, may be used. The director can tell, from the child's placement of the mouthpiece, his general lip position, control, and embouchure.¹²

Physical Characteristics

Other factors that will help determine the selection of the instruments are the physical characteristics of the students. For example: lip structure, shape of jaw, teeth alignment, arm length, size of hands and fingers, and the general size of the student. Describe these characteristics to the students and explain their importance.

Here is a guide to the physical characteristics needed to play some of the major band instruments:

Flute

1. Choose a child whose arms are long enough to hold the flute easily to his mouth and at the same time cover the keys correctly with the fingers.
 - a. If the arms are too short for the long stretch, it will tend to make the embouchure lopsided.
 - b. The little finger of the left hand should be able to reach the G-sharp key.
2. The lips should generally tend to be of smooth texture and not too thick.

¹²Ibid.

- a. A bead on the upper lip is a great detriment to successful playing of the flute.
3. A very small mouth is often not as easily adjusted because of too short an upper lip.
4. Even teeth are an advantage.
5. During adaptability classes the students should be able to easily produce a tone on the head joint alone after some instruction in embouchure formation.
 - a. The child should be able to produce a strong clear tone with the end of the head joint closed and open.

Clarinet

1. The student must be physically large enough so that he may hold the instrument with the proper hand position and cover the tone holes properly.
 - a. The little fingers of both hands must be able to reach their E/B keys.
2. Any student with normal teeth, lip, and chin formation can play the clarinet successfully.
 - a. Excessively thick lips, thin lips, overbite, underbite, or crooked teeth can be compensated for.
 - b. Sharp or jagged lower teeth should be guarded against.
 - c. The two front teeth should protrude the same distance.
3. Natural aptitude for the clarinet may be determined by the student being able to produce a tone on the mouthpiece and barrel equal to F or F-sharp, first space on the treble clef.

Brass

1. Ability to buzz the lips is a must.
2. Straight, even teeth with strong lip muscles are necessary.
 - a. Protruding teeth would be a hindrance.
3. Thin lips are best suited for playing small mouthpiece instruments like the trumpet and French horn.
4. Heavier lips are best suited for playing larger mouthpiece instruments like the baritone, trombone, and tuba.
5. In addition to the above, a trombone player must have an arm long enough to reach the lower positions.¹³

Evaluation

The teachers of the students and their principals' evaluations are two more sources of information that may be used. This could give the director some information as to the students' potentials, study habits, grades, and behavior.

Aptitude

At this point the director has observed and kept records of the students' progress, interests, and abilities in the recorder class. Also, their physical characteristics and ability to adapt to different mouthpieces were recorded. Now the students' abilities have to be

¹³Ibid.

tested through the use of an aptitude test.¹⁴

The test will show the students' pronounced musical tendencies. It will also show their strong and weak areas. This will help the director to determine which areas need more work. The musical aptitude test is more important and beneficial to the director who cannot do a complete pre-band course. This is the only record he has of the students' natural abilities.

Instrumentation

Remember the instrumental teacher is like a football coach:

The football coach is the one who decides who plays what part on the team, not the parents and not the students. The coach selects the students best suited to be a quarter-back, he selects the students best suited to be a guard, etc.¹⁵

The director also has to keep in mind the importance of starting a balanced band. Because of some drop-outs and some additions, he needs to plan now for the proper instrumentation in the junior and senior high bands.

Appendix C is an example quota guide for beginning band instrumentation.¹⁶

Parent Contact

There is one step left in recruiting for the instrumental trial class. The director must recruit the parents. During the course,

¹⁴Musical Aptitude Test (Elkart: Conn Music Corp., 1962).

¹⁵Administering the Elementary Band, op. cit., p. 20.

¹⁶A.S.B.D.A. Curriculum Guide, op. cit. pp. 34-35.

progress reports should be sent home to the parents. At the close of the program, a meeting with the parents, the music company representative, and the director is necessary. At the meeting, the director can discuss and demonstrate, with a few students, what was covered in the recorder class. The parents need to know and understand how the instruments were selected and the importance of that selection. A display of the different instruments along with a simple demonstration of them is very helpful.

The director needs to explain the next step of the program is an instrumental trial period for the students. The students will begin a study program on the instrument selected. At the end of that period, if they are doing well and are interested, they may continue with the program in beginning band. The music company representative can explain the rental plan for the three month instrumental trial class, and how the instruments may be attained. The parents then will have an opportunity to discuss any personal matters with the director or representative.

The parents may be notified of the meeting by one or a combination of ways. They could be called or visited by the director or a member of the music booster club. A letter explaining the trial program, meeting place, and time can be sent home by the students. Included in the letter could be some flyers or pamphlets explaining in more detail the trial and beginning band program. Also, by putting a notice in the newspaper the director is even more sure that everyone has been contacted.

In Appendices D and E are examples of a letter that could be sent home to the parents.¹⁷

¹⁷ Conn Recruiting Kit (Elkart: Conn Music Corp., 1962).

Chapter IV

INSTRUMENTAL TRIAL CLASS

Purpose

The purpose of this last phase of the program is to recruit students into the beginning band program. The students should not be taught as if it were a test. It should be a learning experience in acquiring and developing musical knowledge, skills, attitudes, and interest.

Class Routine

To the new band students, their first entrance into the band room is one of pride and wonder. Now they must be accepted as students in a new learning experience. The value and the necessity of a team effort must be learned. They must be shown where to sit, where to store their instruments and materials. and where all the facilities are located. Routine and workable class procedures must be set up now. The teacher must be pleasant, confident, and reassuring to his students. If everyone treats each other with respect, the class will be a learning experience instead of a teaching experience.

Wind Instruments

Tone production and the development of a characteristic sound are very critical at this beginning level. Only the use of the

mouthpieces is necessary now. Reed players need to know how to assemble their mouthpiece and how to select their reeds for use.

Explain and demonstrate the different embouchures, correct placement of the mouthpieces, and how to breathe and blow through the mouthpiece. Have the students leave their instruments at home. They can carry their mouthpieces to school wrapped in a towel held by rubber bands. Simple exercises can be done with the mouthpieces to develop the embouchure and tone production before the instrument is ever put together. Be sure the students know what their embouchure should look like. Have them use a mirror so they can check it at home.¹⁸ They must also understand what sound they should be striving to produce. Have them compare tones and listen to recordings of good musicians. Once the correct tone is produced, work on holding the tone for endurance. Insist on correct breathing and support of the tone. Encourage them to participate in activities such as swimming and running to build up their endurance and lung capacity.¹⁹

After a student has produced a tone successfully many times, then and only then is he ready to develop articulation. Explain the use, placement, and natural function of the tongue. It acts as a stopper and not as a hammer. It releases the air under pressure to produce the tone.²⁰

¹⁸Administering the Elementary Band, op. cit., p. 63.

¹⁹Gerald R. Prescott and Lawrence W. Chiderester, Getting Results with School Bands (New York: Paul Schmidt Music Co., 1949), pp. 65-67.

²⁰Ibid.

Percussion

Percussion students should be taught the correct hand positions, how to hold the sticks, and what the wrist action is like. They should practice on a practice pad at school and on a pillow at home to develop the correct wrist action.

Posture

A correct posture has many good functions. It allows for the free flow of air both in and out. It aids in the correct angle of holding the instrument. One should be relaxed but alert. Percussionists are not an exception. Their stance and correct placement of equipment will aid them in their sticking techniques.²¹

Assembling the Instrument

The students now are ready, and may be too eager, to put their instruments together. Proper assembly will save the teacher and the students a lot of headaches. Open the cases and have them look at how the horns are placed in them. Describe to them the function of the different parts of the instruments. Then demonstrate how to put them together correctly. Work with smaller groups of similar instruments. Make sure each student understands the correct procedure in assembling and disassembling his instrument and its placement in the case.

²¹Ibid.

This would be a good time to tell the students how to behave with their instruments. For example, "the instruments are not pieces of sports equipment, they are not to be shared with anyone, they are to be played only in band or at home, they are not weapons, and always be careful not to drop them."

Care of the Instruments

The instruments must be kept clean and in good working order. Guide the students through each step of cleaning and oiling their instruments. They should never play them with food or gum in their mouth. They must keep them away from extreme hot and cold places. Show them what they can look for to keep them in good repair. Always have them tell the director if something is wrong and not try to fix it themselves.

Holding the Instrument

Be careful now to show the proper way to hold each instrument; at the correct angle and height, and with proper hand and finger positions, and in a relaxed but controllable manner.

Reference Material

In Appendix F are some some books that will aid the director in his approach to embouchure, tone production, articulation, fingerings and stickings, and other matters involved with the playing of an instrument.

Playing by Rote

Show the students some easy and attainable fingerings. Have them play these notes and watch for correct position, posture, embouchure, and blowing and tonguing techniques. Having them to play simple melodies before they read printed music will enable them to concentrate on problems of tone and dexterity. Work from known to unknown and from solution to solution.²²

Learning from rote makes the child use and develop his ears.²³ Work with rote songs, transpositions, and rhythms. Notation reading before this time might tend to be a muscle conditioned response. Working with things they understand will make it easier to learn new applications. Since they can immediately participate it will give them pride of accomplishment and more motivation.

Selection of Method Book

When the students are ready for a method book, which book should they receive? Here is a guide for the selection of a good class method book as described by Kuhn.²⁴

Selection and evaluation of instruction book:

1. Are there general instructions on the care and the use of the instrument? (The book can be used for reference at home practice.)

²²Prescott and Chidester, op. cit., p. 51.

²³Holz and Jacobi, op. cit., p. 43.

²⁴Kuhn, op. cit., pp. 29-33.

2. Are there correct illustration of fundamentals positions, posture, and embouchure? (Student can see and identify himself with them.)
3. Is there a complete fingering chart? (Are there preferred and alternate fingerings?)
4. What is the value of the music content? (It should be basic and melodic.)
5. Are the technical problems introduced logically and functionally? (Introduced when needed for a musical reason, and from slow to fast.)
6. Are the directions given simply and clearly? (Are there special instructions for the teacher?)
7. Is the music edited well? (Markings help the students to learn quickly, but should not act as a crutch.)
8. Is ensemble music included? (It is for motivational as well as musical reasons.)
9. Is there a list of musical terms? (Are they useable?)
10. Is the physical make-up and appearance of the book appropriate?
 - a. Layout (Is it organized on each page and clear?)
 - b. Physical appearance (Is it durable and attractive?)
11. Is there a score provided? (Is there a teacher's manual provided?)

Lessons from the Method Book

The first few lessons from the book should be on what they have already learned. Make sure each lesson is explained. Do not go on to the next lesson until the first one is learned. Always give them lessons they can reasonably be expected to accomplish. Once the lesson is covered in class and understood and performed, it must be reenforced

or practiced.

Practice

The student should set aside a time each day for practice. A little work each day keeps him in shape. Pick a place that is quiet and free of distractions. Think about the lesson and what is needed to be accomplished. Be somewhat critical. Work on the troublesome passages and work slowly. Repetition is a means to correct progress but only if the repetition is correct.²⁵ Apply all your good playing habits to the new situations. Remember, that in this early stage of playing the technique is the lesson and must be learned in class.²⁶

Values of the Method Book

A good method book will guide the students through new musical experiences. Here they will learn the letter names of the notes and staff, key signatures, meters and note values, fingerings, articulations, musical terms, and expressions. This notation reading will induce sensitivity to pitch, melodic line, dynamics, tone quality, phrasing, and rhythm. It will also be good for the development of eye habit.²⁷

Remember in covering new material it is better to use many

²⁵Administering the Elementary Band, op. cit., p. 115.

²⁶Ibid., p. 96.

²⁷A.S.B.D.A. Curriculum Guide, op. cit., pp. 7-9.

shorter periods of time than longer infrequent intervals of time.

Contact with Parents

It is the obligation of the teacher not only to keep his students informed, but also their parents. The parents are not there every day and they need to be informed. Report cards tell only the degree of progress. Phone calls and conferences are sometimes needed. An instrumental music report could be made up and given to the parents a few times during the course. An example of one such report is in Appendix G.²⁸

If any switching of instruments is necessary, either for reasons of adaptability or for promotion to a harder instrument, the parents need to be informed. Children who want to drop out need to be counseled and a parents' conference is needed to find out the reason and the solution.

Buying the Instrument

At the termination of the instrumental trial class, the director and the parents need a meeting. Here they can discuss the future of the child's instrumental education. A music company representative should be on hand with a display of instruments and contracts.

Impress upon the parents the need for a good reliable instrument, one that will be durable and serviceable. Discourage them from going to "fly by night" music stores or from buying discount and catalog

²⁸Administering the Elementary Band, op. cit., p. 144.

type instruments. The instrument they buy should be of the quality the child will grow into and not out-perform for some time.

If the parents rented an instrument from the music company under the three-month trial plan, the representative will explain to them the terms of the new contract for purchasing an instrument.

With the purchase of the instrument, the child is on his way to discovering more about music in the beginning band program.

Chapter V

SUMMARY AND CONCLUSION

Summary

The goal of this paper is to set up a basic guideline a band director can follow to inform and inspire students and to recruit them into the beginning band program.

Through a systematic approach, the director can guide his students through the different stages of development. Using what is known to the students, he can apply this knowledge to new situations and experiences. Allowing the students to participate in the learning process gives them the feeling of accomplishment and pride. This motivates them to make choices in their own music education.

The director sets up the workable learning process and he observes the students' interests and abilities in that process. This allows him to guide each student according to his needs. The director informs the parents of their child's needs and their responsibility to help these needs. The director recruits the parents into the program by the parents' own knowledge and acceptance of the program.

Conclusion

Therefore, all instruction in instrumental music must be organized in such a way that the ultimate goals, the development of

love and understanding of music, are constantly kept in mind.

APPENDIX A

_____ Public School

Dear Parents:

We would like to call attention to the Instrumental Program which is a regular part of the curriculum of the curriculum of the _____ Public School. No tuition fee is charged for this instruction.

Instruction in instrumental music begins with class work in the fourth grade on a pre-band instrument called the recorder. Instruction on a regular band instrument will be given in the fifth and sixth grades. Pupils enrolling in recorder or beginning instrument classes are expected to complete the course of instruction which continues throughout the rest of the school year.

Your son or daughter has become acquainted with the recorder in our class demonstration. Now this letter comes to you so you may help make the decision regarding your child's participation in the first stage of our instrumental music program.

If your child enrolls now and purchases a recorder and the method book, he will participate in class _____ times per week for _____ minutes. Cost of the recorder and method book through our music store will be approximately \$_____.

We urge you to consider very carefully the enrollment of your child in the recorder class for it may lead to educational possibilities that might otherwise remain underdeveloped. May we remind you that these values are inherent in the type of activity we are offering your child.

- Music develops aesthetic potentials.
- Music builds character.
- Music develops wholesome companionship.
- Music develops personality.
- Music promotes discipline.
- Music makes worthy use of leisure time.

If you wish to enroll your child in the recorder class, we request your cooperation in filling out the information below and returning it to school by _____.

student's name

date

parents' name

phone no.

home address

teacher

room no.

APPENDIX B

Boyer, Mabel S. My Musical Game Book. New York: Carl Fischer Publishing Co.

Boyer, Mabel S. My Musical Puzzle Book. New York: Carl Fischer Publishing Co.

Fissinger, Edwin. Workbook of Musical Fundamentals. Evanston: Summy-Birchard Co.

Rushford, George. Essentials of Elementary Music Theory. Chicago: Rubank, Inc.

Young, T. Campbell. Making Musical Instruments. New York: Oxford University Press, 1939.

Stories

Buchanan, Fannie R. How Man Made Music. Chicago: Follett Publishing Co.

Surplus, Robert W., editor Musical Books for Young People. Minneapolis: Lerner Publishing Co.
(series of books) The Beat of the Drum. Follow the Leader. Shining Brass. The Woodwinds.

APPENDIX C

Instrument	Class of 35	Class of 28	Class of 25	Class of 20
Flute	5	4	4	3
Clarinet	8	7	7	5
Saxophone	3	3	2	2
Cornet	5	4	4	3
Trombone	3+	3+	3	2
Baritone	2+	1+	1	1
French Horn	3+	2+	1	1
Bass*	3	2	1	1
Percussion	3	2	2	2

† larger class - more lower brass.

* school instrument - low due to short supply, may increase baritones, French horns, if student furnishes own instrument.

APPENDIX D

Dear Mr. and Mrs. _____

We are pleased to tell you that your child, _____, has successfully completed the Musical Aptitude Test given at _____ with the grade of _____% indicating marked musical ability. We would like to discuss with you the advantages of a musical education, and the possibility of your child becoming a member of our band.

You are cordially invited to attend a parents' meeting at which time we will have an opportunity to discuss what our school music program offers your child. The parents' meeting will take place in the school _____ on _____ at _____. A specialist on musical instruments will join our staff in presenting an interesting program, which will include (some highly entertaining films, members of the school band performing, etc.)

I am looking forward to talking with you at the parents' meeting. In the meantime, won't you look through the enclosed booklet entitled "An Enriched Life for Your Child through Music," which tells of the many benefits of a musical education.

Cordially yours,

Director

R.S.V.P.

We () will () will not attend the parents' meeting.

Signed _____

Date _____

APPENDIX E

_____ Music Department

Dear Parents:

It is my pleasure to inform you that your child, _____, is now eligible to start instruction on a musical instrument.

From the results gathered from the pre-band Recorder Class, your child is capable and interested in playing one of these instruments.

First Choice _____
Second Choice _____

We have made special arrangements with the educational department of a reliable music company to aid you in obtaining an instrument on a Three Months' Trial Rental Plan. You may rent the instrument now. Your child may try it for three months under this plan. At the end of that time you may return it without further obligation or you may keep it, the money already paid applying on its purchase, and easy monthly payments being arranged for the balance, if you so desire.

A meeting of the parents of interested pupils will be held in the:

_____ on _____ at _____
place date time

All types of instruments will be displayed and demonstrated. You will have a chance to confer with the director concerning the future musical education of your child.

I am interested in my child joining the Instrumental Trial Class:

Yes _____ No _____

student's name

parents' name

address

phone no.

I will attend the parents' meeting:

Yes _____

No _____

APPENDIX F

Farkas, Philip, The Art of Brass Playing (Bloomington: Brass Publications, 1962).

Harr, Haskill W., Drum Method (Chicago: M. M. Cole Publishing Co., 1968).

Kuhn, Wolfgang E., Instrumental Music: Principles and Methods of Instruction (Boston: Allyn and Bacon, 1962).

Leidig, Vernon F., Contemporary Woodwind Technique (Hollywood: Highland Music Co., 1960).

Palmer, Harold G., Teaching Techniques of the Woodwinds (Rockville Centre: Belwin, 1952).

Stein, Keith, The Art of Clarinet Playing (Evanston: Summy-Birchard Co., 1958).

Teal, Larry, The Art of Saxophone Playing (Evanston: Summy-Birchard Co., 1963).

Timm, Everett L., The Woodwinds (Boston: Allyn and Bacon, Inc., 1964).

Westphal, Frederick W., Guide to Teaching Woodwinds (Dubuque: Wm. C. Brown, 1962).

Winslow, Robert W. and Green, John E., Playing and Teaching Brass Instruments (Englewood Cliffs: Prentice-Hall, Inc., 1961).

APPENDIX G

Elementary Instrumental Music Report

Name _____ Semester _____
 School _____ Teacher _____
 Grade _____ Class: Beginning _____ Advanced _____

MUSICIANSHIP

The check in the first line of square indicates the student's performance in relation to the entire class. The check in the second line shows the teacher's estimate of the student's ability in music. The check in the third line shows the student's progress in relation to this estimate of his musical ability.

Comparative Performance	Poor	Fair	Average	Good	Superior
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Estimate of Ability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance vs. Ability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

For each ability used in playing an instrument a letter shows the student's achievement in relation to his own musical capacity: G (good), F (fair), P (poor).

_____ Tone quality	_____ Sense of pitch
_____ Knowledge of fingerings	_____ Breath control
_____ Reading of note names	_____ Playing position (posture,
_____ Sense of rhythm	position of hands, embouchure)

CITIZENSHIP

The comments below indicate the student's attitudes and cooperation in instrumental music.

_____ Preparation of lesson

_____ Attention in class

_____ Response to instruction

_____ Care of equipment

_____ Courtesy

_____ Cooperation

_____ Promptness

_____ Attendance with music,
instrument

A conference with the parents is always welcomed.

Director

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