

ELEMENTARY BAND METHODS:
AN ANALYSIS OF FOUR BEGINNING BAND METHODS
USING KODÁLY ELEMENTS

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ELEMENTARY BAND METHODS: AN ANALYSIS OF FOUR BEGINNING BAND

METHODS USING KODALY ELEMENTS

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ABSTRACT

This study is an analysis of four currently taught beginning band methods and an investigation into the opinions of band teachers concerning the pedagogical content of the band methods. For comparison pedagogical elements derived from a North American adaptation of the Kodály Choral Method are utilized. The study has two main purposes for music education. First, to determine whether band methods are in need of revision; and second, to determine the value of the Kodály elements in band teaching.

A review of the literature shows that some music educators believe that: (1) Kodály's sequence of teaching children to (a) sing, (b) read, (c) write, (d) play, an instrument is effective in promoting musical literacy; (2) vocalization and "eurhythmics" are effective in promoting musical literacy; (3) band methods have remained insulated from developments in musical pedagogy.

The study analyzes the four band methods in terms of instrumental technical fundamentals, music fundamentals, and also in terms of the Kodály sequence of musical concepts.

The effectiveness of band methods was judged utilizing conferences with selected professional musicians and band teachers. The interviewer attempted to gauge their opinions regarding the four methods under study and regarding the Kodály elements as an evaluative measure. All responses were examined to see if these teachers are critical of the band methods, and whether they support the use of Kodály elements in band teaching.

This study raised several issues which had implications for band teaching. It was shown that the teachers' competence and freedom to choose their own teaching materials was highly important in band teaching. The subjects' agreement with the importance of the Kodály elements was established in the structured interviews, particularly regarding Orff movements and vocalization which were unanimously supported by the subjects. The implication was drawn that the best results for band teaching would derive from a combination of a good band method and a competent, experienced teacher.

In conclusion, although it was noted that perhaps the best "method" for band teaching is the "competent teacher," the deficiencies of current band methods pointed to the need for revision and possibly the development of a new comprehensive band method which derives its pedagogy from the art of band performance.

Music resembles poetry; in each
Are nameless graces which no methods teach,
And which a master-hand alone can reach.

(Alexander Pope: An Essay on Criticism)

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Chapter 1

THE NATURE AND PURPOSE OF THE STUDY

Discussion of the Purpose

The purpose of this study is to analyze beginning band methods. Some elements utilized in the Kodály Method will be used for comparison purposes and some teachers and musicians will be interviewed.

This study hypothesizes that current band methods present musical concepts in a haphazard sequence and without adequate reinforcement. The inadequacies of the band methods necessitate that the band teachers develop materials to "fill in the blanks" for their students as the methods leave much to chance on the part of the beginner.

Conscientious and experienced teachers instinctively teach from a personal plan based on their own expertise in music teaching. However, there are other teachers who are inexperienced both as musicians and as band teachers, and they rely heavily upon the method books. Some researchers believe that this kind of reliance depends upon the students obtaining "chance" learning by a "soaking up process." Noble calls this chance learning the "osmosis" theory of teaching, where the teacher assumes that sooner or later the learner will begin to "know." In commenting upon the use of osmosis as a teaching method, Noble states that it ". . . would arch the eyebrows of teachers in other academic disciplines in a shock

of disbelief."¹ At present most music teachers cannot, unfortunately, rely on basic musical literacy in the way that, for example, Social Studies' teachers can rely on basic verbal literacy.

Band literature reveals that there have been relatively few changes in the structure and method of teaching in beginning band books while in recent years other academic subjects have begun to incorporate the ideas and results of modern research into new teaching programmes. This lack of progress in band methods has alarmed some music researchers and educators:

During an era in which educational reform in other disciplines has been based not only on bringing subjects up to date, but also on newly devised strategies, music educators are expressing concern about the instructional procedures in their own fields.²

Although research has not been actively incorporated into new band methods there have been significant research findings in other areas of music education which relate to many aspects of band programme design. Sironen has outlined the following areas of significant research needed to improve music programmes. They are:

1. a conceptual approach
2. a sequential development of skills
3. skills development and knowledge as a prerequisite to authentic aesthetic response

¹Robert F. Noble, "A Study of the Effects of a Concept Teaching Curriculum on Achievement in Performance in Elementary School Beginning Bands" (unpublished PhD dissertation, University of Wyoming, 1969), p. 4.

²Dorothea May Sironen, "Contemporary Music Education: Trends and Implications" (unpublished report, Walden University, 1980), p. 128.

4. experiential learning

5. developing musicality through multisensory channels.³

It seems surprising that findings in the preceding areas are not being considered in the development of beginning band methods. As Noble writes:

In spite of better materials, teachers, and instruments on which to learn, the processes by which instrumental music is taught to children have not changed materially in the last half-century.⁴

In this study the author hopes to present a case for upgrading beginning band methods by means of an analysis of four such methods, showing where deficiencies lie in each method relative to the Kodály elements. While it is true that ". . . we can conclude that the method book is not all-important. . . ." ⁵ in that the teacher's abilities influence student progress greatly during class time, the beginning band book is often the primary reference for home practice particularly if the band teacher is inexperienced. In order to facilitate learning, the method book should be as complete and logically sequenced a reference as possible. As Gowman states:

It has been argued that a teacher's success may be attributed more to the way the material is taught than to the method book used. This is quite true; but at the same time a student can be "turned-off" as much by a poorly-written, boring, or difficult

³Ibid., p. 139.

⁴Noble, p. iii.

⁵Gerald R. Prescott, Getting Results with School Bands (New York: Carl Fischer, Inc., 1973), p. 59.

book as by a poor teacher.⁶

A cursory look at popular beginning band books reveals a lack of standardized, sequential teaching procedures in introducing music fundamentals. Deficiencies are obvious at a first glance: at least two popular methods omit playing fundamentals such as embouchure and hand position. Most band methods virtually ignore research into the value of body rhythmic such as clapping, although clapping (as a reinforcement to rhythmic learning) is included in one method in a minor way. Yet the American School Band Directors Association (ASBDA) Curriculum Guide strongly recommends that the conductor should ". . . have the students clap-tap-count-shout (as in the army)."⁷

Most method books virtually ignore ear training and vocalization. They do not make suggestions for singing or listening experiences while playing, either to the students or to the teachers. Some writers of current research believe that pitch discrimination is definitely improved by vocalization. A study was conducted recently which compared band students who had followed a vocalization programme with students who had not. Results revealed that:

. . . those students that had followed the daily vocalization were superior to those that had not with respect to:

1. Pitch discrimination ability
2. The ability to relate musical sounds to musical notation

⁶Roy F. Gowman, "Idea Exchange: Selecting a Method Book for Beginners," Instrumentalist, XXXII, No. 1 (August, 1977), p. 26.

⁷American School Band Directors Association, The ASBDA Curriculum Guide: A Reference for School Band Directors (Pittsburgh: Volkwein Brothers, 1973), p. 109.

3. The ability to mentally convert musical notation into musical sound.⁸

It should be pointed out, however, that this study does not intend to prove that there will be a transfer of learning between such elements of the Kodály Method as vocal education and instrumental education. Good quality instrumental tuition may produce good musicians irrespective of whether or not they have had a choral background. One music teaching system which stands out as having been well sequenced and structured is the Choral Method developed by Zoltán Kodály in Hungary. In 1923 Kodály began composing choral works for children and studying music education in the schools. In the late 1960's his work attracted world-wide attention. Although the Kodály Method was widely accepted it was intuitively created rather than based on reliable research. It is the purpose of this study to see if parallels exist in the structure and sequence between the basic elements of the Kodály Method and beginning band methods, and to show that band teachers share common beliefs about instructional elements as outlined by Kodály.

Procedures Followed

The following limitations were imposed on this study:

1. The analysis was limited to four well known beginning band methods, since the scope of this study would not allow an exhaustive analysis of all beginning band methods currently available to teachers. These four are fairly typical beginning band methods.
2. Only the first book of each method book was analyzed, as the scope of

⁸Charles A. Elliott, "The Effectiveness of Singing in the Beginning Band Class," Journal of Band Research, IX, No. 1 (Fall, 1972), p. 39.

this study would not allow a thorough investigation of all subsequent books for each individual method.

3. The structured interview was given to nineteen successful instrumental instructors. Each teacher interview was approximately three hours. The quality and depth of individual interviews was judged to be more important than the number of subjects interviewed.

4. The teachers interviewed were: band teachers at the elementary, junior and senior high school levels, music supervisors with a band background, professional musicians with the Vancouver Symphony Orchestra who are also private teachers, and members of the University of British Columbia Faculty of Music who teach privately.

5. All interviews were conducted by the author. The teachers' responses were recorded and then read back to the subjects for verification.

6. The teachers interviewed were selected because they were experienced. Their "preferred band method" was not necessarily one of the four methods analyzed in this study as some of the professional musicians and faculty members do not teach band and are unfamiliar with band methods. Their input was sought in order to determine how they, as professional musicians, viewed the Kodály elements utilized in the structured interview.

Definition of Terms

Element. For this study, this term means a discrete unit of learning such as a fingering or a note.

Kodály elements. These elements are drawn from the Kodály Method and will be used to analyze band methods and to interview teachers.

Kodály Method. For this study this term refers to the adaptation

of the Kodály Choral Method by Lois Choksy.

Method book. This term refers to a beginning instruction book used in teaching heterogeneous groups of brass, woodwind, and percussion students in public schools.

Musical literacy. Musical literacy is defined as the ability to read and perform musically using traditional music notation.

Pitch. This term means musical tone. The pitch designation to be used is based on assigning the category fourth octave to the octave including A=440 (treble clef, second space). A⁴ is A=440, "middle C" is C⁴, C above A⁴ is C⁵.

Rudiments. For this study rudiment means a category of music fundamentals such as rhythm, key signature, notation, and terminology.

Further definitions for the elements utilized in the Kodály Method will be given in Chapter 2 in the review of the literature.

Organization of the Study

Three processes will be employed in this study to investigate the need for change in beginning band methods:

1. listing key elements from the Kodály Method in the literature;
2. analyzing four beginning band methods using the Kodály elements;
3. conducting a structured interview based on the Kodály elements with leading British Columbia band teachers, music supervisors, and professional musicians. These interviews will seek the teachers' opinions regarding the content, structure and sequence of their preferred beginning band methods.

In summary the structure (components of the band methods) and the

sequence of instruction in the band methods will be examined through a comparison with certain elements utilized in the Kodály Method. The purpose of this study is not to write a new elementary band method. It is hoped that this study will demonstrate a method of analysis of four beginning band methods which may have implications for improving the instructional design of band methods. It is also hoped that this study will show to what degree successful band teachers agree with the elements found within the Kodály Method.

Chapter 2

REVIEW OF THE LITERATURE

The literature reviewed in this study will be examined in three sections. First, a brief history of Zoltán Kodály and his work will be presented followed by a description of the Kodály Method, its tools and its sequence of instruction. (Some instrument-related literature regarding Kodály's beliefs in instrumental teaching will also be included.) The second section will review current band research (including problems related to band teaching and methods), and the third section will outline the Kodály elements as drawn from the literature.

ZOLTÁN KODÁLY (1882-1967)

Early in the 1900's, Zoltán Kodály, a noted Hungarian composer and educator, was appalled at the level of musical literacy he found in students entering the Zeneakadémia--the highest music school in Hungary. Not only were these students unable to read and write music fluently, but in addition, they were totally ignorant of their own musical heritage . . . Kodály felt deeply that it must be his mission to give back to the people of Hungary their own musical heritage and to raise the level of musical literacy not only in academy students, but also in the population as a whole.⁹

Kodály felt that music teacher training was inadequate, and he was largely responsible for raising the music time allotment required in the school teaching diploma.

Kodály visited England in the early 1920's to study the English

⁹Lois Choksy, The Kodály Method: Comprehensive Music Education From Infant to Adult (Englewood Cliffs: Prentice-Hall, Inc., 1974), p. 7.

choral tradition, and from there formed the opinion that aspiring musicians should acquaint themselves with relative sol-fa. As Szönyi states: "In Hungary, relative sol-fa is used in teaching the rudiments of music to beginners."¹⁰

Kodály had also worked with Bartók in collecting, analyzing, and classifying one thousand children's songs. This collection became Volume One of the Corpus Musicae Popularis Hungaricae.

In 1923 Kodály began composing suitable music for children's choirs, and ". . . studying musical education in the schools in depth."¹¹ He felt that this music was a necessary link between art music and folk music. Kodály's first attempt at a text for younger children, Iskolai Énekegyűjtemény (A School Collection of Songs) was published in 1942, and its companion volume, 333 Exercises, was published soon after. These books were built from songs on one pitch to the major second, and were very difficult for children to sing in tune. Because of this problem, Jenő Ádám wrote Módszéres Énektanítás (Systematic Singing Instruction) in 1944, which begins melodic training with the minor third.

In an experiment in music education, Kodály persuaded the Ministry of Education to allow Márta Nemesszeghy to teach one class, ". . . using the Kodály materials and method, and having music every day."¹² She was so successful that the Singing Primary Schools in Hungary grew from one in

¹⁰Erzsébet Szönyi, Kodály's Principles in Practice: An Approach to Music Education Through the Kodály Method (Toronto: Boosey & Hawkes, 1973), p. 22.

¹¹Choksy, The Kodály Method, p. 9.

¹²Ibid., p. 10.

1950 to the more than one hundred and thirty at present.

Kodály developed his music educational goals for the Hungarian people, and stated them as follows:

1. That true musical literacy--the ability to read, write, and think music--is the right of every human being. . . .
2. That to be internalized, musical learning must begin with the child's own natural instrument--the voice. . . .
3. That the education of the musical ear can be completely successful only if it is begun early--in kindergarten and the primary grades--even earlier, if possible. . . .
4. That, as a child possesses a mother-tongue--the language spoken in his home--he also possesses a musical mother-tongue in the folk music of that language. It is through this musical mother-tongue that the skills and concepts necessary to musical literacy should be taught. . . .
5. That only music of unquestioned quality--both folk and composed--should be used in the education of children. . . .¹³

Kodály also stated that musical skills should be learned in a specific order; briefly, Kodály's developmental sequence is ". . . always sound to sight, concrete to abstract Much musical experience precedes symbolization."¹⁴ The pedagogical order utilized for each new learning is always ". . . hearing, singing, deriving, writing, reading, creating."¹⁵

These broad goals form the very basis for what is known as the Kodály Method.

In 1953, Erzsébet Szönyi, Kodály's pupil, produced a text which combined the major elements of the Kodály Method: ". . . the tonic sol-fa system, the Curwen hand signs, the shifting do with key change, and the

¹³Lois Choksy, The Kodály Context: Creating an Environment for Learning (Englewood Cliffs: Prentice-Hall, Inc., 1981), p. 6-8.

¹⁴Ibid., p. 10.

¹⁵Ibid.

reliance on the best of folk and composed song material for teaching purposes."¹⁶ Additional tools of Kodály's Method are: John Spencer Curwen's (1816-1880) system of hand signs in conjunction with solfege (modified somewhat), Dalcroze's eurhythmics (clapping, stepping, ostinati, and rhythmic movement without piano accompaniment), and the use of rhythm syllables adapted from Chev e's work.

Sz nyi quotes Kod ly in an address she delivered at the Liszt Academy in 1953:

Agile fingers do not suffice; the music must be deeply understood and appreciated, and relative sol-fa constitutes one possible form of true comprehension.¹⁷

Kod ly believed that instrumental study should be preceded by a firm foundation in singing and sol-fa, and stated:

Teach them singing first . . . for free singing without instruments is the school of true and deep musicality. It is better to make them musicians before instrumentalists.¹⁸

This will be discussed later. But for the purposes of this study, it is assumed that most children entering a beginning band programme in British Columbia have not had a background in the Kod ly Method.

North American music curricula and philosophies make system-wide quality nearly impossible, as music programmes are rarely consistent from school to school and from decade to decade. For example, in British Columbia

¹⁶Choksy, The Kod ly Method, p. 10.

¹⁷Sz nyi, p. 65.

¹⁸Lois Choksy, "The Kod ly Philosophy and Canadian Schools," B. C. Music Educator, XXV, No. 2 (Winter, 1982), p. 18.

the Kodály Method is being implemented, but only in certain school districts such as Nanaimo.

The 1964 Conference in Budapest of I.S.M.E. (The International Society for Music Education) caused international awareness of the Kodály Method. This awareness and subsequent spreading of the Method to many parts of the world was due to the quality and thorough preparation of the Method. It should be noted, however, that Kodály's educational philosophy and guidance were utilized by others in creating what was called the Kodály Method:

Kodály did not involve himself greatly in developing the pedagogy, the "method," through which his concept was to be achieved. This he delegated to his colleagues, friends and students.¹⁹

It is only in his writings that Kodály expresses his own views on music education; the adaptations that exist in countries all over the world were created by others.

Kodály's impact on music education in Hungary and in many parts of the world has been described in the literature. The components of the Kodály Method have been outlined, as have the strengths of the structure and sequence of a well-planned system of music teaching. The Kodály Method will be compared to band methods and teaching as reviewed in the next section of this chapter.

BAND RESEARCH

In spite of outward variance, the orientation of most band methods is remarkably similar. In comparing method books historically, Texter

¹⁹Choksy, The Kodály Context, p. 8.

concludes:

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.²⁰

The musical content of method books of the 60's and 70's is noticeably simpler than that of earlier methods.

Fewer tonalities are used: six books use only the keys of B^b, E^b, and F major, and one uses B^b major exclusively. Thirteen of the books use no meter signatures based on the eighth note. In four books, the quarter note is the shortest unit of duration, and eight books do not contain the dotted quarter note.²¹

One reason for the simpler content of the band method book may be that beginners are now often started in grades four and five, and, therefore, it could be argued that the method book must gear itself towards those younger students. However, the teaching approach of band methods remains the same, in spite of the change in content, and it is noted that the beginning band method book is often found to be unsuited to the ability level of the students. Herendeen discusses the beginning method book in relation to the prevention of drop-outs from band programmes. He states: "Many books progress at a rate highly suited to the twelve-year old mentality,

²⁰Merry Elizabeth Texter, "A Historical and Analytical Investigation of the Beginning Band Method Book" (unpublished PhD dissertation, Ohio State University, 1975), p. 159.

²¹Ibid., p. 185.

but perplex and confound the fourth grader"22

Part of the problem is that band teachers do not offer a consensus of opinion as to the needs of their programmes or their students:

The problems of developing a curriculum guide or course of study for band are much greater than most educators realize. There exists an infinite variety of theories, teaching techniques, and philosophies of purpose and a large body of differing materials. Educators are even unsure of the musical needs of students who are participating in school bands.²³

In spite of the fact that band teachers use a variety of materials which suit their teaching style, they still purchase method books for ensemble instruction. Teachers also seem attracted to methods which claim to have incorporated new ideas and innovations into their structure:

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 success²⁴

It should also be noted that the method book is ". . . rarely the subject of a research investigation."²⁵ This seems puzzling in view of the

²²Jim Herendeen, "The Recruitment and Motivation of Band Beginners," School Musician Director and Teacher, XLIV, No. 7 (March, 1973), p. 53.

²³Harry Hartman Haines, "Problems in Writing Curriculum Materials for School Bands: A Review of Available Materials with Suggestions for State and Local Curriculum Groups" (unpublished PhD dissertation, University of Oklahoma, 1968), p. 5.

²⁴Texter, p. 2. ²⁵Ibid., p. 1.

attention given to other areas of music instruction such as Kodály and Orff.

Various explanations may be suggested for the lack of change in the beginning band method book such as publishing costs, the performance objectives of most beginning band method books, and the statement that many instrumental teachers are ". . . relatively satisfied with the books."²⁶ In addition to the teachers' relative satisfaction with the method books, there seems to be a certain reluctance to critically evaluate music programmes.

Nitz states: "Professional literature shows both a lamentable lack of fresh ideas to cope with current conditions and an unwillingness to submit the profession to self-criticism."²⁷ We must be open to programmes that have worked well in other areas of music, and be willing to experiment with a view to making improvements.

It is lamentable that we fail to take the time or expend the effort to look carefully into programs that have had lasting value.²⁸

The programme referred to by Williams is the Kodály Method, and he criticizes music educators who reject such a method in favour of ". . . daring techniques that lie on the periphery of solidly based approaches."²⁹

²⁶Texter, p. 192.

²⁷Donald Nitz, "On the State of Music Education: The National Malaise vs. the Pursuit of Excellence," Music Educators Journal, LXVI, No. 8 (April, 1980), p. 41.

²⁸Mark Williams, "The Kodály Approach and Philosophy: A Perspective," Keeping Up With Kodály Concepts in Music Education, II, No. 1 (September - October, 1975), p. 7.

²⁹Ibid.

Other related research reflects problems regarding the band programme's goals and curriculum. The careful structure and sequence of musical concepts in the Kodály Method previously discussed in this chapter is lacking in many instances in band teaching, and students are not given a firm foundation on which to build musical knowledge and skills. In pressuring students to perform quickly, often many skills are not given adequate reinforcement and teaching, and the students never become musically literate. According to Garafalo:

. . . most band directors have no clear conception of what a band curriculum is, nor can they explain what they are trying to accomplish educationally with their students . . . band programs that place undue emphasis on performance skills are likely to be seriously deficient in teaching students about music.³⁰

Performances and presentations by the band to the school and community, although important in providing motivation and a feeling of accomplishment for the students, must not replace the teaching of musical concepts; rather they must enhance it and make it exciting.

ELEMENTS UTILIZED IN THE KODÁLY METHOD

The elements reviewed in this section are almost exclusively from the Kodály Method with the exception of the introductory pages. Since the Kodály Method is choral, at least one purely instrumental element is necessary if a thorough analysis of the band method (within the scope of this study) is to be accomplished. It should be noted here that the elements described in this chapter are mainly derived from Lois Choksy's adaptation of

³⁰Robert Garafalo, "Blueprint for Band: We Need Sound Curriculums, Not Just Skilled Performers," Music Educators Journal, LX, No. 3 (November, 1973), p. 39.

the Kodály Method and not from the writings of Zoltán Kodály. Further, it must be admitted that Choksy has described the behaviours which competent, professionally trained musicians have been aspiring to for many centuries, and that she has incorporated these into her descriptions of the Kodály Choral Method.

The following is an outline of the elements utilized in the Kodály Method as selected by the author:

- | | |
|-----------------------|----------------------------|
| 1. Introductory pages | 9. Improvisation |
| 2. Rudiments page | 10. Song material |
| 3. Rhythm | 11. Supplementary material |
| 4. Orff movements | 12. Musical signs |
| 5. Melodic learning | 13. Musical terms |
| 6. Articulation | 14. Form |
| 7. Tessitura | 15. Theory |
| 8. Vocalization | 16. Review and testing |

1. Introductory pages

Introductory pages are an important facet of a beginning band book, and students will use them both at school and at home many times at the early stages of instrumental study. Consequently the instructions on the care, assembly, playing position, embouchure, and fingering chart must be presented clearly and accurately. As Kuhn has stated:

All important elements necessary for developing clear, concise understanding of fundamental posture, holding position of the instrument and principles of technique should be illustrated for the student's reference.³¹

³¹Wolfgang E. Kuhn, Instrumental Music: Principles and Methods of Instruction (New York: Allyn and Bacon, 1970), p. 28.

He also recommended large, clear, up-to-date pictures of young players, so that ". . . the beginning student can easily identify himself with them."³² The importance of preferred and alternate fingerings is mentioned regarding fingering charts in the method books, because alternate fingerings must occasionally be used ". . . for better technical accuracy and smooth articulation."³³

2. Rudiments page

Developing musically literate band students seems to present a problem in that not all schools have developmental programmes such as Kodály throughout the earlier grades nor do they usually have pre-band programmes. In most beginning band books, a chart of pre-instrumental notation is presented shortly after the photographs and fingering charts of the instrument. A comparison could be made between giving a child a musical vocabulary list and expecting them to play their instrument, and giving a child (whose native language was English) a French vocabulary list and expecting them to speak French, without the necessary preparation by the teacher. This problem of expecting children to learn without fully comprehending the meaning of what they are reading has been criticized by some theorists. As Noble states:

While disciplines of mathematics, science, and social studies in particular have had their teaching methodology almost entirely re-organized in recent years, teachers of instrumental music, through the class system of teaching, have largely adapted the processes of private tutoring to group situations. The system has been one of teaching specifics almost exclusively by rote, rather than the utilization of underlying concepts, whereby children learn by relationships and problem solving. This has resulted

³²Ibid. ³³Ibid.

because instrumental learning has involved aural and visual recognition in addition to a mechanical skill-building. Students are taught, for example, to "push down the second valve for F#" and "hold a half note for two counts," commonly in exclusion of any relationship of such specifics to basic overall concepts.³⁴

The result of the present methodology in band programmes is ". . . in laboriously slow skill-building, which is commonly unrelated to musical understanding, and in numerous drop-outs" ³⁵

The Kodály Method advocates that children must experience music prior to learning about music theory:

All rudiments taught should be preceded by many tunes containing examples, The children will learn these by ear, and only afterwards be taught the relevant musical terms.³⁶

The traditional band method approach of rote teaching musical rudiments differs widely from the Kodály Method's experiential approach.

3. Rhythm

Rhythmic understanding is a fundamental part of the process of becoming musically literate. The Kodály Method emphasizes the importance of rhythm in music teaching and follows a prescribed sequence of introducing rhythmic elements.

In Choksy's³⁷ writings, the Kodály Method's "child-developmental" sequence (starting with the quarter note, and proceeding to the eighth note) is outlined. Choksy also discusses the "subject-logic" approach of other

³⁴Noble, p. 1.

³⁵Ibid.

³⁶Szőnyi, p. 30.

³⁷Choksy, The Kodály Method, pp. 15-23.

disciplines and compares it to music teaching which uses a mathematical approach to rhythm, starting with the whole note and proceeding to the half note.

Many band methods introduce rhythm in this way, and this confuses the beginning band student according to Gordon:

. . . it would seem that if beginning methods books are used, those which emphasize "shorter" notes (as they function in rhythm patterns), and not whole or half notes, are more appropriate. While it might be true that "long" tones aid in the development of breath control and good tone quality, these attributes are not best acquired at the expense of rhythmic understanding. Certainly proper breath control can be developed and good tone quality can be established in ways which will not sacrifice rhythmic understanding.³⁸

Gordon also expresses opinions about students' confusion regarding time signatures. He feels that the number of time signatures introduced initially should be limited:

By and large, literature for beginning instrumental students utilizes more than one meter signature for music in duple meter, and likewise, for music in triple meter . . . young instrumentalists will learn literacy skills more efficiently if the number of meter signatures to which they are exposed is initially limited.³⁹

4. Orff movements

Orff movements (or musical training through rhythmic movement) may occasionally be used in conjunction with a beginning band method. Kodály incorporated certain parts of the Dalcroze method of eurhythmics for use with singing in his "method." The Dalcroze method is said to be successful in helping the student to "feel" the beat, as well as reading and playing it.

³⁸Edwin Gordon, The Psychology of Music Teaching (Englewood Cliffs: Prentice-Hall, Inc., 1971), p. 122.

³⁹Ibid.

Szönyi has written that:

Eurhythmics, or musical training through rhythmic movement, was developed by Emile Jacques-Dalcroze of the Geneva Conservatoire, and elements of this are incorporated into the Hungarian method. Beating time, clapping, and tapping are extremely useful and widely used during the initial stages of many music-educational methods⁴⁰

In developing rhythmic literacy, eurhythmics have been said to lead to rhythmic understanding almost as a "pre-rhythmic" preparation for understanding notation. Gordon writes about how rhythmic understanding is developed:

. . . primarily by engaging in eurhythmic activities. After they are able to perceive and discriminate tempo beats, meter beats, and melodic rhythm, they have the readiness to develop rhythmic concepts that ultimately lead to rhythmic literacy. The ability to read and write rhythm is dependent on the degree to which a student can kinesthetically feel what he sees in notational form.⁴¹

For the purposes of this study, the term "eurhythmics" will not be employed any further since the term refers to a carefully planned, highly complex programme of movement and dance, often with a piano accompaniment. The term "Orff movements" refers to clapping, stepping, tapping the beat in band class, in order to clarify rhythmic learning. The value of Orff movements as a method of helping the student to become rhythmically literate has been clearly shown in the literature reviewed.

5. Melodic learning

Melodic learning refers to the teaching of new notes, intervals, scales, and key signatures. The Kodály Method outlines a set of instructional

⁴⁰Szönyi, p. 24.

⁴¹Gordon, p. 85.

objectives for melodic learning, beginning with the concept of high and low, and lastly with the half steps fa and ti. Choksy has discussed the importance of the sequence of melodic teaching, and writes:

As all rhythmic teaching must be based on the students' ability to distinguish rhythm from beat, all melodic teaching must be based on the student's ability to distinguish higher from lower pitches. From the first class period, the teacher must foster this ability.⁴²

The vehicle selected for the melodic development of children in Hungary was the pentaton, the five tone scale. Choksy describes the melodic sequence as:

1. The minor third (so-mi),
2. la and its intervals with so and mi,
3. do, the "home tone" in major modes, and the intervals it forms with so, mi, and la,
4. re, the last remaining tone of the pentaton.

After these five tones the octaves low la, low so, and high do are taught, and last, the half steps fa and ti, to complete the diatonic major and minor scales.⁴³

The intervals chosen by Kodály to introduce melodic learning are ". . . the minor third and the major second above it . . . the universal musical vocabulary of young children."⁴⁴

In Chapter 3 the band methods will be analyzed to see if they mirror the Kodály Method's careful structure and sequence of melodic learning, as previously mentioned by Choksy.

⁴²Choksy, The Kodály Context, p. 67.

⁴³Choksy, The Kodály Method, p. 18.

⁴⁴Ibid., p. 17.

6. Articulation

In beginning band methods, articulation is often introduced in the following sequence: natural tonguing, slur, legato, staccato, and accent. In the ASBDA curriculum guide, the objectives for articulation for Year One will be used in this Kodály element (in addition to the accent):

Year One; correct attacks and releases. Be able to play natural attack, slur, staccato, and legato.⁴⁵

Articulation is also stressed in teaching children how to sing. According to Margaret Holden, British choir director and Kodály specialist, the correct placement of the tongue when singing is: "Tip of the tongue, tip of the teeth."⁴⁶ This means the tongue must touch the ridge at the base of the lower front teeth on vowel sounds. Holden also has said that consonants ". . . must be sounded as quickly as possible . . . cleanly and identifiably."⁴⁷ Choksy has outlined the factors necessary for good singing:

1. Accurate inner hearing.
2. Good singing posture.
3. Proper breathing.
4. Loose jaw, open throat, and properly placed tongue.
5. Good vowel and consonant sounds.⁴⁸

The band methods will be analyzed in Chapter 3 regarding the manner in which articulation is taught and the comprehensive coverage this element receives.

⁴⁵The ASBDA Curriculum Guide: A Reference for School Band Directors, p. 109.

⁴⁶Choksy, The Kodály Context, p. 118.

⁴⁷Ibid.

⁴⁸Ibid., p. 113.

7. Tessitura

The beginning band method book should include a logical development of the range of the instrument being studied. Too often, the goal of the method book is to stress ensemble playing rather than the comfortable playing range of individual instruments. For example, the middle instruments such as the French horns often play in an uncomfortable range because the method book's focus is on ensemble playing. The Kodály Method shows concern for the limitations of the child's voice and the importance of following a developmental sequence in singing as follows:

1. The range of young children's voices is limited. . . . Half steps are difficult for the young child to sing in tune
2. Descending tones are easier . . . for children to learn and reproduce accurately
3. Skips are easier for the young child to sing in tune than steps
4. . . . the young child will most often pitch the upper note of the minor third around F#. ⁴⁹

Gowman shows an interest in certain related pedagogical considerations also, in selecting the beginning band method book which takes note of tessitura:

1. Are the first tones in the middle of the basic playing range of the various instruments? (Many methods now begin on concert F and E^b. Starting on F concert allows most woodwinds, except clarinets, to use enough fingers to get a good grip on the instrument, allows most brass players to begin on an open tone in the middle of their beginning range and allows trombones to begin in first position.)
2. As each new tone and rhythm is introduced, is it used in pieces in the same lesson? Are the concepts used continually in subsequent lessons?
3. Are upper-register tones (especially for clarinets and brass instruments) introduced through some logical progression? (Clarinets usually have more success obtaining upper-register tones if they first have a good foundation in the lower

⁴⁹Choksy, The Kodály Method, p. 17.

register and are then introduced to the higher tones through the slurred twelfth.⁵⁰

8. Vocalization

The Kodály Method makes extensive use of singing, as it is a choral programme. However, in the literature many writers state that singing (intervals, band parts, etc.) benefits the beginning instrumentalist, and that there should be more integration of singing and instrumental teaching. Hargiss states:

Singing and playing have been shown to be integrated aspects of basic development in musicality, music reading and musical performance . . . it might be well, at least in the elementary school, to discontinue treating vocal and instrumental music as separate parts of the music program.⁵¹

Mursell has suggested a method of implementing vocalization with instrumental students:

. . . the pupil reads and sings the instrumental melody, using the tone names before he attempts to play it. Then he proceeds to transfer to the instrument the precise, directed musical impression he has gained.⁵²

Many writers in the literature have stressed the importance of singing in conjunction with learning an instrument and as an aid to ear

⁵⁰Gowman, pp. 28 and 30.

⁵¹Genevieve Hargiss, "The Acquisition of Sight Singing Ability in Piano Classes for Students Preparing to be Elementary Teachers," Journal of Research in Music Education, X, No. 1 (Spring, 1962), p. 69.

⁵²James L. Mursell, Human Values in Music Education (Morristown: Silver Burdett, 1934), p. 234.

training. Elliott observes that "the regular practice of singing during band class may be an influential factor in the students' development of a sense of pitch."⁵³ However, singing must be used within the range of the children's voices, just as the Kodály Method stresses; tuba or trombone parts would be most difficult if not impossible for grade four girls or boys to sing. The real value of singing in band teaching may be as a device for clarifying concepts such as rhythm and pitch.

9. Improvisation

In the early stages of the Kodály Method improvisation is employed in singing question and answer phrases:

At the lowest level, if little or no musical notational knowledge exists, students may improvise "by ear." The teacher may clap a pattern; the student must clap it back, changing it in some way: making it longer, shorter, louder, softer, faster, slower, a different rhythm, etc.⁵⁴

Improvisation is one way of understanding and enjoying music and this is true particularly at the beginning stages of learning an instrument. Improvisation can be used as a way of enhancing the playing of simple tunes used in the early stages of studying music. Gordon has written that:

Beginning instrumental students quickly develop a familiarity with their instrument, enhance their tonal and rhythmic understanding, and maintain an interest in instrumental music if they are given immediate opportunity to improvise on their instruments (particularly

⁵³Charles A. Elliott, "The Effect of Vocalization on the Sense of Pitch of Beginning Band Class Students," Journal of Research in Music Education, XX, No. 1 (Spring, 1974), p. 122.

⁵⁴Choksy, The Kodály Context, p. 77.

before they are formally taught to read instrumental notation).⁵⁵

The most effective way to teach improvisation to beginning instrumentalists, according to Gordon, is:

. . . through instrumental echo and dialogue techniques and by the rote performance of simple tunes learned in general music classes.⁵⁶

10. Song material

In the literature, music educators have stated that children must be exposed to high quality examples of music in learning an instrument. One music educator, McGarry,⁵⁷ spoke of Scholl, an instructor who developed his own programme for teaching the clarinet. He ignored current instrumental methods (which he felt were not of the highest quality) and substituted folk song material. Scholl played and sang for the class, the class sang the words and music by rote, then sang the fingerings with numbers, while simultaneously fingering upon the instrument. A parallel may be drawn between Scholl and Kodály, in that both recognized the importance of utilizing vocalization and high quality folk song material.

As Herendeen stated:

Irrespective of the method book chosen, some means must be found to provide the student with recognizable melodies or other opportunities for pleasing experiences very early in the learning process. Some

⁵⁵Gordon, p. 123.

⁵⁶Ibid.

⁵⁷Robert J. McGarry, "A Teaching Experiment to Measure the Extent to which Vocalization Contributes to the Development of Selected Instrument Performance Skills," (unpublished PhD dissertation, New York University, 1967), p. 20.

method books do it earlier and better than others.⁵⁸

In speaking about the need for good quality music in teaching, one writer claims that ". . . one does not reach an understanding of Shakespeare or Faulkner by the comic strips . . . ," and in the same way ". . . one cannot arrive at an understanding of serious art music . . ." ⁵⁹ unless suitable musical examples are used. Bacon also recommends:

. . . a balanced curriculum, a basis of indigenous folk song, interesting but short exercises for the development of skills, and both the performance and hearing of art music of all periods and styles.⁶⁰

Bacon, however, ignores the reality of the culture today's children live in and the popular music they are familiar with. While it is important for the method book to be balanced in its selection of good quality song material, it is up to the band teacher to provide supplementary material which includes good examples of popular music, which is both motivational and relevant to the times we are living in.

11. Supplementary material

Many band method books are not complete programmes, in that there are coordinating books of technique, theory, ensemble, solo, and concert

⁵⁸Jim Herendeen, "Beginner Band Drop-Out Survey," School Musician Director and Teacher, XLVI, No. 2 (October, 1974), p. 34.

⁵⁹Denise Bacon, "Hungary Will Never "Outgrow" Kodály," Music Educators Journal, LXV, No. 1 (September, 1978), p. 43.

⁶⁰Ibid.

arrangements which must be published separately. Kuhn has said that "supplementary materials of the same quality and yet varied from the basic text, should also be available."⁶¹ He also outlines the coordination of these materials with the basic method book in stating that:

. . . there must be enough material at each level and with each new problem so that it can be mastered with some degree of proficiency. Therefore, an instruction should not move ahead too quickly, but should introduce supplementary material at each new step.⁶²

(Kodály showed an awareness of the importance of supplementary material by creating a method which begins at the nursery school level and ends at the university level, and which includes an abundance of material at all levels.)

12. Musical signs and 13. Musical terms

The introduction of a musical vocabulary (musical signs and terms) to students and subsequent reinforcement and addition of further notational elements may be compared to the acquisition of a new language. Kodály, in his writings, stated that acquiring a vocabulary of musical signs and terms is less important than experiencing what they mean through singing. He felt it was important to:

Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection.

⁶¹Kuhn, p. 28.

⁶²Kuhn, p. 29.

The way should be paved for direct intuition.⁶³

Musical signs and terms are taught to children in the Kodály Method, but only after they have had the experience of singing, clapping, and stepping to the beat of many songs. The introduction of musical terms and signs is a natural outgrowth of the folk song material used. Kuhn has emphasized the importance of teaching students the meaning of the various terms and signs they encounter in playing: "Instrumental music instruction should include an organized effort to teach correct usage and meanings of musical terms . . ."⁶⁴ and method books should ". . . contain a glossary of musical signs and terms"⁶⁵

14. Form

The Kodály Method incorporates the teaching of form in a structured, sequential manner beginning with like and unlike melodic phrases. In Grade Two in Hungary, the children learn ". . . to determine the form of simple folk songs."⁶⁶ Kodály stressed the importance of understanding form in music:

One of the educational principles of Kodály was that music must be grasped by the intellect as well as through the emotions; i.e. it is of the utmost importance to recognize and analyse the form of compositions.⁶⁷

Instrumental students should be made aware of form in the music they are expected to learn, according to Kuhn:

⁶³Lili Halápy and Fred Macnicol, trans., The Selected Writings of Zoltán Kodály (Toronto: Boosey & Hawkes, 1974), p. 120.

⁶⁴Kuhn, p. 30. ⁶⁵Ibid.

⁶⁶Choksy, The Kodály Method, p. 41.

⁶⁷Szőnyi, p. 53.

"Students' attention must be drawn to the construction of the music they are playing," and they should ". . . experience and recognize . . . two-part, three-part, various dance forms . . . such as the minuet, waltz, and march."⁶⁸

15. Theory

The Kodály Method's approach to teaching theory is as follows:

From the beginning children are first made aware of harmony through singing, and then they write examples down and analyze them.⁶⁹ . . . Before starting on a systematic harmony course, almost the whole body of knowledge, such as intervals, scales, chords, and vocal and instrumental counterpoint, is heard during the sol-fa lessons⁷⁰

Kuhn states that the teaching of theory should include ". . . major and minor tonality basic chords and arpeggios, function of chords and basic chord progressions."⁷¹ Kuhn also believes that students should learn theory by musical experience in the same way that basic musical rudiments are taught. He states that in regard to instrumental teaching, theory ". . . must not be left to chance, but must be systematically planned."⁷²

16. Review and testing

Most beginning band methods conclude with an end-of-book test; for many methods this test is a major part of the book's review and testing material. Kodály, on the other hand, emphasized the importance of

⁶⁸Kuhn, p. 108.

⁶⁹Szönyi, p. 57.

⁷⁰Ibid., pp. 56-57.

⁷¹Kuhn, p. 108.

⁷²Ibid.

reinforcement and assessment throughout all stages of the child's musical development. "Each new skill is added to a solid base, with frequent reinforcement."⁷³ Bentley has stated that pupils appreciate this structure since they can gauge how they are doing.

Furthermore, interest is inevitably linked with aims, objectives or goals. These may be long-term in the mind of the teacher, but for pupil they must also, and primarily, be short-term, something realistically attainable within, say, a week, or a lesson, within minutes, or even immediately. These goals, short- or long-term, must be clearly defined, and intelligible to the pupil.⁷⁴ . . . The testing is the means of discovering if goals, immediate or long-term, are being achieved.⁷⁵

In order to encourage purposeful learning and practice among beginning instrumentalists, review and testing are essential. The parents and administrators as well as the students and the teachers are all interested in evaluation results albeit for different reasons.

CONCLUSION

Grouped in the form of elements, the basic premises of the Kodály Method have been outlined. Current problems in band instruction have also been related to Kodály's teachings.

It appears that the literature reviewed in this chapter has pointed to a need for much more research into the beginning band method book than exists at present. As Milak has stated:

⁷³Christopher Gledhill, "The Inevitability of Kodály," B.C. Music Educator, XX, No. 3 (Summer, 1970), p. 25.

⁷⁴Arnold Bentley, Music in General Education - A Point of View (New York: NFER Publishing, 1975), p. 68.

⁷⁵Ibid., p. 72.

For too long music educators have accepted that a relation exists between certain methods of teaching without demonstrating that relation through research. Within instrumental music education, nowhere is this more apparent than in the beginning band methods.⁷⁶

Chapter 3 will utilize the Kodály elements reviewed in this chapter in analyzing four beginning band methods, to see whether they contain the same careful planning and attention to detail as the Kodály Method.

⁷⁶John Joseph Milak, "A Comparison of Two Approaches of Teaching Brass Instruments to Elementary School Children," Council for Research in Music Education, No. 71 (Summer, 1982), p. 80.

Chapter 3

ANALYSIS OF BAND TODAY, FIRST DIVISION BAND METHOD, SESSIONS IN SOUND, AND SILVER BURDETT USING KODÁLY ELEMENTS

Four band methods will be analyzed to see if each of the Kodály elements is adequately presented. The elements, as outlined in Chapter 2, are as follows:

- | | |
|-----------------------|----------------------------|
| 1. Introductory pages | 9. Improvisation |
| 2. Rudiments page | 10. Song material |
| 3. Rhythm | 11. Supplementary material |
| 4. Orff movements | 12. Musical signs |
| 5. Melodic learning | 13. Musical terms |
| 6. Articulation | 14. Form |
| 7. Tessitura | 15. Theory |
| 8. Vocalization | 16. Review and testing |

The beginning band methods selected for analysis were: Ployhar (1977) Band Today; Weber (1962) First Division Band Method; Buehlman and Whitcomb (1976) Sessions in Sound; and Phillips (1968) Silver Burdett Instrumental Series.

These methods were chosen for the following reasons: Ployhar is one of the most recently published methods; it was selected to see if it was different from older methods in teaching approach, content, and structure. Buehlman, Weber, and Phillips were selected since they are

prescribed by the B. C. Ministry of Education.

The band methods' objectives, where stated, tended to be performance-oriented. Weber (1962) has included the following objectives in the method book: ". . . the development of an outstanding band program; a thorough background in music fundamentals; . . . do this in the most interesting and enjoyable manner."⁷⁷ Ployhar (1977) states ". . . a complete curriculum of instructional material for the development of an outstanding band program."⁷⁸ Buehlman (1976) and Phillips (1968) do not include any stated objectives. The Weber and Ployhar objectives which were previously stated could be termed performance objectives, in that the main goal is to develop a band that plays well. In comparison to these band objectives, the Kodály Method includes objectives which are far more clearly outlined, and which describe how Kodály proposed to develop musical literacy in pupils.

METHOD OF ANALYSIS

The methods will be analyzed by each element as follows:

1. Each element will be defined, and placed in a table which will compare these elements in all four methods. A number will be placed by each element to show its relative importance (e.g. 3 = greatest, 2 = moderate, 1 = least).

⁷⁷Fred Weber, First Division Band Method Part One (Melville: Belwin Mills Publishing, 1961), p. 1.

⁷⁸James D. Ployhar, Band Today: A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction (Melville: Belwin Mills Publishing, 1977), p. 1.

2. Each table will be followed by a discussion and conclusions for the analysis of each element.
3. Each table will indicate by means of a cross whether the methods include the elements or rudiments described in the definitions for each Kodály element.
4. At the end of the chapter a table will summarize the results of the analysis.
5. Three additional tables will follow the summary to break down the elements by importance and a χ^2 analysis will be calculated on the results from these tables to show whether band methods measure up to the Kodály elements.

Abbreviations will be used for the band methods as follows: B.T. = Band Today; F.D. = First Division; S.S. = Sessions in Sound; S.B. = Silver Burdett.

ANALYSIS OF THE FOUR BAND METHODS

1. Introductory pages

The introductory pages introduce the child to the instruments by giving basic information on the care and use of the instrument. The following are the terms and definitions for the table:

Definitions.

- (a) alternate fingerings.(2) Refers to fingerings other than the basics, used for ease and facility in playing difficult passages of music.
- (b) fingerings charts.(2) Refers to pictures of the instrument with related numbered fingerings.
- (c) instrument-related suggestions.(1) Refers to suggestions

regarding tuning, special tips, and other comments to aid the student in playing.

(d) instrument assembly.(1) Refers to photographs and/or written instruction to guide the student in a step-by-step manner, in order to avoid damage to the instrument and to serve as a reference at home.

(e) clear detailed photographs.(1) Refers to the usefulness of photographs, which should be taken close-up so that they may be studied by pupils for important details.

(f) hand position photographs.(3) Refers to separate photographs, (or part of the playing position photographs) which show pupils finger placement on the instrument.

(g) embouchure.(3) Refers to photographs which show students how to correctly shape the mouth and facial muscles in order to produce a tone. Teeth and tongue use are discussed to form the embouchure.

(h) posture photographs.(3) Refers to those photographs with which students may check the position of the shoulders, head, and arms in playing.

(i) care and cleaning.(1) Refers to the maintenance of the instrument, and should include the incidence of cleaning necessary, material needed to clean, and the cleaning procedure.

TABLE 1
Introductory pages

	B.T.	F.D.	S.S.	S.B.
(a) alternate fingerings (2)				X
(b) fingering charts clear (2)	X	X	X	X
(c) instrument-related suggestions (1)				X
(d) instrument assembly (1)			X	X
(e) clear, detailed photographs (1)			X	X
(f) correct hand position (3)	X	X	X	
(g) accurate embouchure (3)			X	X
(h) posture photographs (3)	X	X	X	X
(i) care and cleaning (1)			X	X

Discussion. Ployhar's photographs are too small to be useful as references. The embouchure formation is described, but not photographed.

Weber's photographs are also too small to be useful in checking embouchure and hand position. The fingering chart, however, is located at the front of the student's book; other methods place it near the end of the book. This author believes it is preferable to have the fingering chart at the beginning of the book, particularly for the novice musician who will refer to it frequently in the first few weeks of learning.

Buehlman includes excellent introductory pages. A clear diagram of the instrument is included, with clearly labelled parts of the instrument. There is sequential instruction regarding playing position, tone production and care. Excellent photographs of students are used, and all diagrams are

very clear.

Phillips has alternate fingerings included in the fingering charts, excellent embouchure formation photographs (which proceed step by step), and hand position photographs from close-up. Phillips makes skillful use of coloured rectangles to highlight student instructions: consequently, the instructions are easier to locate as are maintenance suggestions (oiling and lubricating the instrument (for brasses) are also introduced).

Conclusion. Pictorial and written instruction at this stage of learning are important. Phillips and Buehlman have included the most comprehensive material in this section. Phillips, however, includes alternate fingerings, the importance of which has been discussed in Chapter 2.

2. Rudiments page

Many beginning instrumental methods precede full band instruction with a page of musical elements grouped together and defined on one or more pages. As discussed in Chapter 2, the one-page presentation of rudiments is not felt to be a sound practice, as students should be introduced to elements of music gradually in conjunction with playing experience. However, due to the fact that most band methods include this rudiments page, this material will be analyzed for the following points:

Definitions.

(a) one page of rudiments.(1)/ one half page of rudiments.(1)

Refers to the introduction of musical elements on one page. The distinction between one or one half page of rudiments is intended to show the difference in emphasis on rudiments.

(b) presentation.(2) Refers to the clarity, size of type, musical signs, and notes. The pages should be uncluttered.

(c) number of elements.(1) Refers to the number of musical elements introduced in the rudiments page.

(d) definitions.(3) The elements introduced should be clearly defined to aid the pupils' understanding of the new concepts.

TABLE 2
Rudiments page

	B.T.	F.D.	S.S.	S.B.
(a) one page (1)	X		X	
half page (1)		X		X
(b) presentation (2)			X	X
(c) number of elements (1)	28	8	35	11
(d) definitions (3)			X	

Discussion. Ployhar's was the only method analyzed which included a diagram of a keyboard on the rudiments page. The keyboard was used to show the notes of the C scale in ascending order, including half and whole steps. The definitions were not adequate; note and rest values were completely omitted.

Weber's rudiments page was brief, and very hard to read due to the type size. The definitions of the rudiments were not clearly outlined, and information was difficult to find as the page looked very cluttered.

Buehlman included a rudiments page called the "Language of Music," and students were taught how to memorize the lines and spaces by memorizing

corresponding sentences (e.g. "all cows eat grass" for the bass clef spaces). The elements presented were well defined, and the page was fairly well laid out, although it too tended to be difficult to read due to the inclusion of too much information.

Phillips presented only a minimum of rudiments at the top of the page, and differed from the others in that it was not a separate page of information, but was presented instead as part of the first and succeeding lessons. (Weber was similar to Phillips in this respect.) Unfortunately, complete definitions of concepts were frequently lacking, and could have been more complete as a reference to students.

Conclusion. All four methods present the rudiments simultaneously with the introduction to teaching instrument playing. After a one page introduction and definition of several elements of music, the material is put into exercises to be played. The band methods differ from the Kodály Method where it is recommended that children read musical notation only after becoming familiar with it aurally and orally, in a carefully planned sequence. "Much musical experience precedes symbolization."⁷⁹ In band methods the only stages of learning in teaching rudiments are the "make conscious" stage immediately followed by "reinforcement" in terms of playing exercises, and then the method moves on to the next new teaching concept. The "prepare" and "assess" stages are omitted. The picture of the keyboard, while giving students the opportunity to see intervals, and the whole and one half steps of the scales, is not related to the instrument being taught--cornet, clarinet or trombone. There are no follow-up or review exercises

⁷⁹Choksy, The Kodály Context, p. 10.

which use the keyboard as their basis; the illustration is presented only once at the beginning of the book. Perhaps it is assumed that the teacher will supplement this and supply follow-up material (written and played) and explain the keyboard more fully. If not, this could tend to confuse a beginner, who is struggling to relate to one instrument already.

3. Rhythm

The Kodály Method's developmental sequence of teaching rhythm is compared in this section to the band method rhythm sequence.

Definitions.

(a) special extra helps.(1) Refers to games, and special writing or counting exercises.

(b) reinforcement.(3) Refers to rhythm studies used to reinforce rhythmic concepts.

(c) time signatures.(2) Refers to the meters introduced by Kodaly in the following sequence: 2/4, 4/4, 3/4, 2/8, 4/8, 3/8, 6/8.

(d) rhythmic sequence.(3) Refers to the rhythms of the notes and rests and the order in which they are introduced in the Kodály Method, as follows: quarter note, eighth note, quarter rest, sixteenth notes, tied quarter notes, half note and rest, whole note and rest, dotted half note.

(e) less common and mixed meters.(1) Less common meters refers to meters such as 2/8, 3/8, 4/8, 5/8, 4/4, 6/4, 7/4. Mixed meters are alternating meters with different time signatures.

TABLE 3

Rhythm

	B.T.	F.D.	S.S.	S.B.
(a) special extra helps (1)	X			
(b) reinforcement (3)				X
(c) time signatures (2)				
(d) sequence (3)				
(e) less common and mixed meters (1)			X	

Discussion. All four band methods introduce rhythms as elements to be learned before playing. This is accomplished by setting the new rhythms apart, either in boxes at the tops of the pages, or by using colour highlighting. The new rhythmic elements are then put into playing exercises to be learned by students. In comparison to the Kodály Method, this process differs greatly in teaching children. Kodály does not introduce written representation of stem notation of rhythms until children can first feel and speak the syllable which represents their duration. In addition to teaching rhythmic notation in rapid fire succession, the band methods also present new melodic concepts, terms, and signs often simultaneously with teaching rhythm.

The sequence of rhythmic teaching in the band methods is whole note to quarter note, whereas, the Kodály Method's sequence is quarter note to whole note. There are several problems with the band rhythm sequence, one of which is the fact that it is not possible to present melodies which are

interesting by using just whole notes. Another problem is that in using the whole note initially in teaching, the child's sense of rhythm is not being developed as well as it would with a moving rhythm such as the quarter note. Unless they can feel the basic pulse, children may find it difficult to understand how to count a whole note.

Of the four methods analyzed, only Buehlman introduces less common time signatures such as 6/4 and 7/4. Problems occur in this method due to the fact that the combination of melodic leaps, difficult rhythms and a less common time signature make understanding such a new concept a problem. This method does not provide adequate preparation for these new time signatures, and combines too many difficult elements into a single exercise.

In reviewing the sequence of time signatures in the band methods, it is noted that they do not follow the Kodály Method's sequence. All four band methods begin with the 4/4 time signature and not with the basic walking beat of the 2/4 time as in the Kodály Method.

Conclusion. In general, the band rhythm sequence seems to follow the order of complex to simple; more difficult concepts are introduced first, as opposed to the child-developmental approach of Kodály which starts with a moving rhythm which is more child-related than a static rhythm.

4. Orff movements

In Chapter 2, it was said that many writers feel that Orff movements are a successful way of developing rhythmic literacy. In examining the four band methods, it is noticed that there is a lack of systematic use of Orff movements in all four methods under analysis.

Definitions.

(a) continuous Orff movements.(3) Refers to a continued, sequential use of Orff movements as an integral part of teaching rhythm.

(b) incidental Orff movements.(1) Refers to clapping or tapping used as an occasional aid in familiarizing students with rhythmic patterns, cut time or new time signatures.

TABLE 4
Orff movements

	B.T.	F.D.	S.S.	S.B.
(a) continuous Orff movements (3)				
(b) incidental Orff movements (1)	X	X	X	X

Discussion. Ployhar makes use of simultaneous clapping (rhythm) and tapping (beat) in three exercises in Notes for Today, a companion book to Band Today. The method book itself uses clapping throughout mainly in introducing new time signatures, in counting and clapping the rhythm first, and then playing while counting silently.

Weber makes use of clapping and tapping on page eleven while introducing cut time. Students are asked to practise in common time, and to play again at the same speed, tapping in cut time.

The only mention of Orff movements in Buehlman's book is in count and tap suggestions at the top of student pages as new rhythms are introduced. There is no sequential inclusion of Orff movements in this method.

In Phillips' book, clapping or tapping is used in one instance on page thirty-five during the rhythm studies, as an aid to familiarize students

with the rhythmic patterns before playing.

Conclusion. It seems that the authors of the four methods are aware of the value of Orff movements in developing rhythmic learning, as seen by their incidental inclusion of Orff movements into their methods. However, there is not a significant emphasis on Orff movements in any of the four methods, nor is there a sequential development of an approach to rhythmic study, using Orff movements from the beginning to the end of the method books as Kodály's Method uses it.

5. Melodic learning

As discussed in Chapter 2, melodic learning refers to the learning of new notes, intervals, key signatures and scales. Definitions of these terms are as follows:

Definitions.

(a) visual aids.(1) Refers to special aids to help the understanding of melodic learning (e.g.: keyboard used in teaching intervals and scales).

(b) new notes.(2) Refers to new notes added to the pupil's musical vocabulary, clearly and consistently set out on the page.

(c) key signatures.(1) Refers to the introduction of new key signatures; the pupils should be given adequate explanation for developing an understanding of key signatures.

(d) intervals.(3) Refers to the opportunity given to pupils to (i) understand, (ii) experience, (iii) recognize the distance between notes, by name and by sound.

(e) scales.(1) Refers to major and minor scales. Some explanation should be given regarding scales; they should not be presented simply as

playing exercises. An adequate number of scales should also be presented for developing the pupils' technique.

TABLE 5
Melodic learning

	B.T.	F.D.	S.S.	S.B.
(a) visual aids (1)	X			
(b) new notes (2)			X	X
(c) key signatures (1)	X		X	X
(d) intervals (3)	X			X
(e) scales (1)	X			X

Discussion. The system of introducing new tones and developing the range of each instrument under analysis (clarinet, cornet and trombone) is to start in the middle range of the instrument, introduce the new note at the top of the page with its fingering, and then reinforce it in a fairly simple step-wise passage, usually in whole or half steps.

Ployhar includes a keyboard as a visual aid in presenting the whole steps and half steps in scales and interval study; however, intervals are not discussed and explained thoroughly. New notes are sometimes shown at the top of the pages, and key signatures are explained. Interval studies are included (for the upper brasses), but the intervals are not discussed. For example, the cornets are introduced to a perfect fifth (p. 24), but for note differentiation purposes only, as are the flute and horn octaves. The

intervals are neither named nor are they explained. Scales are discussed throughout the book; however, the number of scales introduced is limited.

Weber clearly lacks explanation of melodic concepts in all areas. It may be that the teacher is expected to produce or adapt supplementary material, since this method book lacks adequate material for melodic teaching.

Buehlman introduces new notes at the top of the page, using a diagram of the instrument to give the fingering. Intervals are not taught, and while key signatures are named and some explanation is given as to the meaning of this term, there is neither reinforcement nor review of key signatures. An adequate number of scales are taught; they are: concert B^b , E^b , A^b , F minor, C major and D^b major. (It should be noted that this is the only method book analyzed which includes a minor scale.) There is no review page of scales included in this method, or in the Weber book.

Phillips, in terms of the amount and quality of material used in melodic teaching, is the most complete method. This book includes well thought out scale and interval studies, and while the explanation of intervals, scales, and key signatures is inadequate as in the other three methods, the quality is far superior in terms of playing material.

Conclusion. Kodály starts melodic teaching with the descending minor third, as he claims it is the easiest interval for the child to sing in tune. Preparation is begun by distinguishing higher from lower pitches, like and unlike phrases (turning and with arm motions), and improvising free melodic answers to the teacher's question phrases. The method of teaching new tones is to aurally identify it, sing it in tune with syllables, and correctly perform it with hand signals. The sequence of introducing tones is: so, mi, la, do, re, fa, ti.

The band methods, in comparison, lack this careful sequencing of material which gradually builds melodic awareness and understanding. Little attention is paid to developing ear training and intervallic understanding which would help the young player to play more in tune. The overtone series, for example, for the cornet or the trombone, could be taught as an exercise for beginners using only the first two notes for each valve combination. (E.g. cornet--no valves depressed-- C⁴ - G⁴; 1st valve-- -B^{b3} - F⁴.) These are the instrument's natural intervals just as the Kodály Method states that minor third is natural to the child's voice.

6. Articulation

The articulations of tonguing, slur, legato, staccato, and accent will be compared in the four methods, regarding their inclusion, explanation, and practice given as reinforcement.

Definitions.

- (a) tonguing.(1) Refers to the production of a tone with the aid of the tongue.
- (b) slur.(1) Refers to two or more consecutive notes played with only the first being tongued.
- (c) legato.(1) Refers to tonguing in a smooth, connected manner.
- (d) staccato.(1) Refers to a detached, separated manner of tonguing.
- (e) accent.(1) Refers to tonguing the notes in a marked, emphasized manner.
- (f) explanation.(2) Refers to adequate explanation of articulations, included as a reference to pupils.
- (g) reinforcement exercises.(3) Refers to exercises which follow the introduction of the various articulations; these should be well thought

out in terms of the instruments used, and should continue throughout the method book, not just where the new concept is introduced.

TABLE 6
Articulation

	B.T.	F.D.	S.S.	S.B.
(a) tonguing (1)	X	X	X	X
(b) slur (1)	X	X	X	X
(c) legato (1)	X			X
(d) staccato (1)				X
(e) accent (1)	X	X		X
(f) explanation (2)				X
(g) reinforcement (3)	X			X

Discussion. Both Ployhar and Weber instruct students to tongue using the syllable "tu." These two methods also explain slurring by telling students to tongue only the first note. The accent is briefly defined and given in one exercise in both methods, and legato tonguing is also briefly explained. The staccato articulation is omitted, however, and in general the explanations for all articulations are not very thorough. For example, Ployhar (clarinet) instructs students to:

. . . start each tone with your tongue using the syllable "tu" (or a syllable preferred by your teacher). Your teacher will explain where the tip of the tongue should touch. (p. 7)

The pages of both methods tend to look cluttered, and the articulation

explanations are mixed with other notes to the students. The playing exercises and reinforcement studies are also randomly distributed throughout the page with full band material.

Buehlman instructs students to start each tone with the tongue using the syllable "tee." The only articulation taught (apart from tonguing) is the slur, and there is very little reinforcement given after its initial introduction. The brass lip slur is also presented.

Phillips gives a complete description of the position of the tongue in relation to the teeth, and describes the action of the tongue, the jaw, and the breathing. All this information is presented at the beginning, to explain tonguing. All articulations are covered, and in general explanations are very complete. The technical exercises used as reinforcement for the articulations taught are very well thought out and systematically used. Studies such as Legato Etudes and Tongue and Slur Rounds are presented which focus on various articulations. These studies continue throughout the method, systematically reinforcing what has been taught. Phillips makes good use of classical teaching instruction exercises, such as the Altes method for the flute, and the Arban's method for the trumpet.

Conclusion. Phillips' presentation of articulation has been shown to be comprehensive and well laid out in comparison to the other three methods (the left hand page reinforces concepts such as articulation for individual instruments; the right hand page is for ensemble playing).

7. Tessitura

In this investigation, tessitura refers to the playing range of the instruments chosen for analysis. The methods and range development for the clarinet, cornet, and the trombone were compared in the four methods analyzed.

Definitions.

(a) new notes.(3) Refers to the number of new notes added to the range of each instrument as pictured in Table 7-a.

(b) special help.(1) Refers to suggestions given regarding intonation, alternate fingerings, and other aids to the improvement of tone and developing the range of the instruments.

(c) range development exercises.(2) Refers to the studies or technical exercises included to build strength and develop familiarity with the playing range of the instrument (e.g.: brass overtone series).

TABLE 7

Tessitura

	B.T.	F.D.	S.S.	S.B.
(a) new notes # (clarinet) (3)	24	21	30	28
new notes # (cornet) (3)	18	15	21	22
new notes # (trombone) (3)	18	15	22	21
(b) special help (1)				X
(c) range development exercises (2)				X

The range for the clarinet, cornet, and the trombone is illustrated in Table 7-a, in the sequence presented in each method. The arrows indicate the last note introduced halfway through the book, as an indication of how much the student is expected to have learned by that time. In studying

the rate of progress as indicated by the arrows and the number of new notes introduced in Table 7-a, it may be possible to compare the rate of progress of the four methods. It should be noted that enharmonic tones are included in Table 7-a (e.g.: B^b and A#).

TABLE 7-a

Range development for clarinet, cornet and trombone

(i) clarinet

Band Today

First Division

Sessions in Sound

Silver Burdett

(ii) cornet

Band Today

First Division

Sessions in Sound

Silver Burdett

(iii) trombone

Band Today

First Division

Sessions in Sound

Silver Burdett

Discussion. In studying Table 7, it may be seen that Phillips and Buehlman introduce the largest number of new notes, and that Phillips includes special helps and range development exercises. In comparing the length of the four method books, it may be noted that the number of new notes introduced by Phillips is not significantly larger, as Phillips is more than twice the length of the other three method books. Perhaps we can conclude that the emphasis in the Phillips book is on providing adequate reinforcement and development of the range of instrumental pupils, and to this end special exercises are included throughout the entire book. This seems to be one of the great strengths of this method book.

Table 7-a shows that all four method books introduce the notes over the break for the clarinet after the halfway point has been reached, and all the books use the slurred twelfth (adding the register key to the lower note with the same fingering) in teaching the notes over the break. One noted weakness in all methods except Phillips is that more than one new concept is often introduced on a single page. For example, Buehlman, in Session 12, introduces the F sharp above middle C, the F sharp below middle C, the eighth note and the eighth rest, and allegretto. On the clarinet page for this Session, three different key signatures are used, and leaps of a fifth and a sixth from the new note to the D above. In comparison to the Kodály Method's gradual introduction of new notes in songs especially chosen for that purpose, all those concepts seem a bit overwhelming for the beginner who, in the case of the brass section, may still be having trouble locating the correct note on the instrument. It was also noted in Table 7-a that Buehlman develops the range of the three instruments in an ascending order, rather than descending. Further examination of Buehlman's book

reveals incomplete scales in all books (students leap down to a lower octave in order to complete the scale, due to range limitations). This is unsatisfying for the beginner, who should feel a sense of completion about scale playing. Ployhar (trombone, page 17) and Weber (clarinet, page 14) include the same incomplete scale material, for the purpose of having the band play together. Only Phillips does not include the incomplete scales mentioned in the other three methods.

Conclusion. It was interesting to note that there was no standard order of introduction for new notes in the four methods. Sessions in Sound introduces notes in ascending order, while the others descend. Also, the number of new notes in each method varies, as noted in Table 7.

Phillips, by spending more time developing the range of individual instruments, seems to have done a more satisfactory job in tessitura. The need to have full band material for ensemble playing seems to be emphasized more in Ployhar, Weber, and Buehlman's books, and consequently the individual instruments' ranges are not taken into account to the same extent that Phillips has done so. Buehlman's method shows ascending development initially (as does Phillips for the clarinet), which may present difficulty for pupils who have only begun to develop their facial muscles. Buehlman also uses many playing exercises with chromatics, which are more difficult for the beginner to play in tune. It is concluded that Phillips shows the most logical, sequential development of range of the four methods analyzed.

8. Vocalization

In the literature reviewed in Chapter 2, it was observed that many educators have recognized the value of vocalization for the beginning

instrumentalist. Table 8 shows the extent to which vocalization is incorporated into the four band methods analyzed.

Definitions.

(a) incidental vocalization.(1) Refers to vocalization used as a novelty device rather than a teaching tool.

(b) systematic vocalization.(3) Vocalization used as a vehicle for introducing and strengthening musical concepts.

TABLE 8
Vocalization

	B.T.	F.D.	S.S.	S.B.
(a) incidental vocalization (1)	X			
(b) systematic vocalization (3)				

Discussion. As can be seen from the table above, the only method which mentions singing at all is Band Today, and this method utilizes vocalization in one instance only in singing "Old MacDonald Had a Band." Systematic vocalization is omitted in Ployhar, Weber, Buehlman and Phillips; it appears that they attach little value to singing in relation to teaching beginning instrumentalists.

Conclusion. Vocalization is not an important part of any of the four band methods analyzed. (In Chapter 4, the importance of vocalization in teaching pupils to play an instrument will be discussed by teachers in

the structured interview results.)

9. Improvisation

Definition.

(a) included. (3) Refers to improvisation as a teaching suggestion included in the teachers' manual.

TABLE 9
Improvisation

	B.T.	F.D.	S.S.	S.B.
(a) included (3)				

Discussion. As discussed in Chapter 2, improvisation is a technique for developing musical facility and freedom from the printed page. In analyzing the teachers' manuals for the four methods, it was noted that suggestions to the teacher as to possibilities for improvisations (such as question and answer phrases, echo techniques, ostinati) using familiar songs were not included.

Conclusion. The Kodály Method enhances the beginning stages of learning by employing improvisation. In Chapter 4, the interview results will show band teachers' feelings about the appropriateness and current usage of improvisation.

10. Song material

Kodály recommended the use of the finest quality song material

available in teaching music to children. In this analysis, the four methods will be examined to see if they contain a balanced selection of good quality song material. The song material analyzed is defined as follows:

Definitions.

(a) chorales or hymns.(1) Refers to sacred music written in several parts, generally step-wise in movement. This music is excellent for developing sonority and tuning in bands, even at the beginning stages.

(b) classical.(1) Refers to music by master composers such as Bach, Beethoven, and Mozart.

(c) folk songs and spirituals.(1) Refers to music indigenous to different cultures, and to Negro spirituals.

(d) children's songs and Christmas carols.(1) Refers to familiar melodies and nursery rhymes such as "London Bridge" and "Mary Had A Little Lamb," as well as familiar Christmas carol tunes.

(e) well balanced.(3) A variety of the above (a - d).

TABLE 10
Song Material

	B.T.	F.D.	S.S.	S.B.
(a) hymns, chorales (1)	1			11
(b) classical (1)	1		1	25
(c) folk songs (1)	1		9	14
(d) children's songs (1)	22	25	11	6
(e) well balanced (3)				X

Discussion. Ployhar's twenty-four melodies included one chorale, "Ode to Joy" by Beethoven, four Christmas carols, and one traditional British folk song, "Green Grow the Rushes."

Weber's song material consists of approximately twenty-five children's songs, including two Christmas carols. It was noticed that due to the rhythmic or melodic simplification and alteration in many melodies, the titles were also altered (e.g.: "London's Crazy Bridge," "Mary's Little Lamb"). Perhaps an element of fun is implied by these titles.

Buehlman included one classical melody, which was "Finlandia" by Sibelius. The folk music consisted of songs from more than six different countries. The children's songs included the national anthem "America." Most melodies, as in the Ployhar and Weber methods, were brief, and often only one line in length. In the author's opinion, there is not enough melodic development for students to really enjoy playing these fragments of music.

Phillips included hymns such as "Rock of Ages," and "Faith of Our Fathers," six Christmas carols, and twenty-five classical melodies by master composers such as Bach, Beethoven, Brahms, Handel, Haydn, Mendelssohn, and Mozart. In addition, folk songs are included from more than fourteen different ethnic backgrounds. It was noticed that the melodies in the Phillips book are often three, four, and more lines longer, as compared to the other methods.

Conclusion. Kodály introduces a minimum of twenty-five to thirty new songs per grade, all of the material being carefully selected from children's nursery songs and folk song material. Kodály's pedagogical elements for the selection of song material are as follows:

1. are of small range
2. contain the new note or rhythm pattern in a conspicuous place
3. introduce, especially at the earliest levels, a new melodic turn in the context of simple quarter-note patterns in duple meter
4. initially introduce the new note through a descending rather than an ascending melodic line
5. (the songs chosen) contain no unknown notes or rhythms other than the new one being taught.⁸⁰

The band methods analyzed are not consistent in their use of song material as is Kodály. They all introduce more than one unknown note simultaneously at one or more points in the method books, and new notes are not always in a conspicuous place. The care that Kodály took in the selection and balance of song material seems lacking in three methods. Phillips was the only method which used a selection of music by the great composers, as well as folk music from different cultures. The balance of music contained in this method was clearly superior to the other three.

11. Supplementary material

Supplementary material is an option that some beginning band methods provide for correlation with the basic method book. The specific types of supplementary materials are listed and defined below:

Definitions.

(a) technique books.(1) Refers to a book of scales, arpeggios, chromatic scales and other technical exercises, which help to develop instrumental facility.

(b) programme book.(1) Refers to books which may be used by the instructor to prepare for concerts; the books contain selections for full band playing.

⁸⁰Choksy, The Kodály Context, p. 201-202.

(c) arrangements.(1) Refers to band arrangements which have been adapted or newly composed so that they are at the appropriate playing level of students at various points in the method books.

(d) ensemble books.(1) Refers to material for small group playing; for like or unlike instruments.

(e) solos.(1) Refers to solo material, (including piano accompaniment) which is correlated with the method book.

(f) theory.(1) Refers to books which contain pencil and paper exercises designed to teach or review the pupils' theoretical knowledge.

TABLE 11

Supplementary material

	B.T.	F.D.	S.S.	S.B.
(a) technique (1)	X	X		
(b) programme (1)	X	X		
(c) arrangements (1)	X	X		
(d) ensembles (1)	X	X		
(e) solos (1)	X	X		
(f) theory (1)	X		X	

Discussion. The analysis in Table 11 reveals that Ployhar and Weber have both provided supplementary materials, whereas Buehlman has only a theory book (Pencil Sessions) and Phillips has only a B^b supplementary book for beginning bands who lack a bass section. It should be noted, however,

that Phillips' method book includes programme music, ensembles, and solo materials, as well as technical studies well suited for the individual instruments and which is of a good quality.

Conclusion. The analysis of this element shows that correlated material is available for specific teaching purposes for three out of the four methods (the B^b supplementary book for the Phillips' method does not benefit all students in the band). (In Chapter 4, the structured interview results will be analyzed to see if teachers are purchasing and using supplementary material in conjunction with the method book. The quality and usefulness of supplementary material will also be assessed by the teachers.)

12. Musical signs and 13. Musical terms

Due to the overlapping of teaching of musical signs and terms, these two elements have been combined; a total figure for each book is included in Tables 12 and 13.

Definitions.

(a) presentation.(2) Refers to new musical signs, terms, (and often rhythms and new notes), presented at the top of the page, where they may be referred to easily by the student lesson by lesson.

(b) "pencil" reviews.(1) Refers to exercises for the students at the bottom of one page lessons. These exercises review the signs or terms up to the pages upon which they are written.

(c) glossary.(3) Refers to an alphabetical listing at the back of the book, including signs and terms and their definitions. In this analysis, the number of signs included in the glossary will be reported.

TABLES 12 and 13
Musical signs and terms

	B.T.	F.D.	S.S.	S.B.
(a) presentation (2)			X	X
(b) "pencil" reviews (1)	X	X		
(c) glossary (3)	43	21	32	76

Discussion. Ployhar and Weber both have a "crowded page" look in the presentation of musical signs and terms; both these methods are similar in their presentation of new elements. The pencil reviews are sporadic (e.g. only three pencil reviews are included in Weber's method), and cannot be considered as serious reinforcement and review. Buehlman's Pencil Sessions book supposedly provides reinforcement and review of musical signs and terms; however, this supplementary book doesn't seem to relate to the main exercises in a systematic way. Further assessment will be given in the interviews in Chapter 4. The Phillips' method highlights new elements in blue and provides an excellent glossary. In addition, the Phillips' musical signs and terms list is far more comprehensive than any of the other methods. However, this method does not include any reinforcement at all in terms of pencil and paper reviews; this lack of reinforcement is a serious deficiency.

Conclusion. There was a noticeable lack of suggestions for testing and reinforcing new additions to the pupils' musical vocabulary of signs and terms. The Kodály Method, in comparison, stresses that students should

not progress to the "make conscious" stage until they are completely aware of the new concept through rote performance. Rote performance is not part of the four band methods analyzed. In the method books, concepts, terms, and signs are introduced briefly and then almost immediately a new term or sign is introduced. Several new concepts are often presented in one lesson, and this "force feeding" bears no resemblance whatever to the careful groundwork of Kodály. The Kodály Method has a sequence for every lesson which remains consistent throughout all levels of teaching. In planning musical learning, the order is "Prepare: . . . Make conscious: . . . Reinforce; . . . Assess: . . ." ⁸¹ Such planning is lacking in the band methods.

14. Form

The literature reviewed in Chapter 2 recommended teaching of form in music education. Table 14 will show the extent to which the four methods have incorporated the teaching of form.

Definitions.

(a) definitions.(1) Refers to the definitions of the forms of music in the method book, usually found in the glossary (for example, the waltz, trio, and march).

(b) number of different forms introduced.(1) Refers to the playing students are expected to accomplish in the method book. (Examples of the different forms are: the march, waltz, duet, round or canon, quartet, pavane, minuet, variations, gavotte, polka, and rhumba.)

(c) total pieces.(1) Refers to the number of specific types of pieces in total which can be classified according to their form.

⁸¹Choksy, The Kodály Context, p. 171.

(d) reinforcement.(3) Refers to testing and extra practice exercises to reinforce knowledge of form.

Table 14 refers to playing only; there is no teaching of form as such in any of the method books analyzed.

TABLE 14

Form

	B.T.	F.D.	S.S.	S.B.
(a) definitions (1)	0	1	0	4
(b) number-forms (1)	6	3	2	10
(c) total pieces (1)	16	10	3	24
(d) reinforcement (3)				

Discussion. In Chapter 2 it was stated that students should be taught to recognize the structure in the music they play. The analysis reveals that Phillips introduces students to the largest number of varied musical forms. In terms of reinforcement, however, none of the band methods give adequate review and testing. This contrasts with the Kodály Method in which grade three children are expected to determine the form of folk songs, by recognizing like and unlike melodic phrases.

Conclusion. Form in music has been omitted from all four methods in the sense that it is not taught to students systematically, in an ordered sequential manner. The structured interview results in Chapter 4 will show

how much importance teachers attach to the teaching of form in comparison to the Kodály Method.

15. Theory

The need for systematic planning in theory teaching has been described in Chapter 2.

Definitions.

(a) major and minor tonality.(3) Refers to the harmonies which relate to the tonic chord, and the explanation of the major and minor scales' structure and relationship to each other.

(b) arpeggios.(1) Refers to the tones of a chord played in succession in broken form. Students are taught arpeggios in conjunction with chord study.

(c) chords.(2) Refers to a harmony of two or more tones, built with diatonic thirds.

TABLE 15

Theory

	B.T.	F.D.	S.S.	S.B.
(a) major/minor tonality (3)				
(b) arpeggios (1)				
(c) chords (2)				

Discussion. Kodály's Method teaches theory in conjunction with singing, and Hungarian children at the grade three level are expected to

identify by ear and by sight songs which belong to major or minor scale types. It seems an important aspect of musical learning has clearly been omitted in the four band methods under analysis.

As Table 15 reveals, none of the four band methods carry out theory teaching as defined in this element. Students are presented scale and chord exercises, as well as arpeggios, but these are strictly playing exercises.

Conclusion. There is no development of understanding of the concepts of tonality and relationships between harmonies. (The structured interview in Chapter 4 will reveal the teachers' opinions as to whether theory teaching is adequate in the band methods.)

16. Review and testing

New skills and concepts must be built upon a firm foundation of knowledge previously learned, as discussed in Chapter 2. Skills must be reviewed and tested periodically to ensure that they are thoroughly understood by students. The table included in this section presents the process of review and testing as noted in the four band methods.

Definitions.

(a) review pages.(2) Refers to pages in the student books which review notes, counting, time signatures, terms and signs.

(b) testing pages.(1) Refers to tests such as basic technique and counting exercises included at the back of the method book. Often a rating scale is included, to evaluate achievement in learning scales, key signatures, slurring, counting, and new notes.

(c) teacher's manual - suggestions for review and testing.(3)

Refers to the testing information and suggestions for teachers included in the manual.

TABLE 16
Review and testing

	B.T.	F.D.	S.S.	S.B.
(a) review pages (2)	X	X		
(b) testing pages (1)	X	X		
(c) teacher's manual (3)				

Discussion. Ployhar and Weber both include one or two pages of review, and one testing page at the end of the book, with rating scales. The teachers are left to develop their own review and assessment procedures and tests throughout the year, as the teachers' manuals do not contain suggestions or review tests. Buehlman and Phillips do not have any review and testing material as such.

Conclusion. In comparison to Kodály, whose reinforcement is part of teaching each new concept, the band review and testing seems very scanty. If band methods should, as Weber stated in his objectives earlier, provide a ". . . thorough background in music fundamentals," the process of teaching these fundamental elements must be improved. All methods are weak in providing means for reinforcing and assessing musical concepts.

Results of the Band Method Analysis

The band method analysis conducted in this chapter will be summarized in Table 17. Following this table and its discussion three tables will present the Kodály elements of greatest, moderate, and least importance according to the points (3, 2, or 1) previously given to them in the band method analysis. A fourth table will present a χ^2 analysis of the elements of greatest, moderate, and least importance to show whether the band methods differ from the Kodály elements.

TABLE 17

1. Introductory pages	BT	FD	SS	SB	2. Rudiments	BT	FD	SS	SB	3. Rhythm	BT	FD	SS	SB	4. Orff movements	BT	FD	SS	SB
alternate fingerings(2)				x	one page(1)	x		x		extra help(1)	x				incidental(1)	x	x	x	x
fingering charts clear(2)	x	x	x	x	half page(1)		x		x	reinforcement(3)				x	continuous(3)				
suggestions(1)				x	presentation(2)			x	x	time sig.(2)					TOTAL	1	1	1	1
assembly(1)			x	x	# of elements(1)	28	8	35	11	sequence(3)									
clear photos(1)			x	x	definitions(3)			x		less common and									
hand position(3)	x	x	x		TOTAL	29	9	41	14	mixed meters(1)			x						
embouchure(3)				x						TOTAL	1	0	1	3					
posture photos(3)	x	x	x	x															
care and cleaning(1)			x	x															
TOTAL	8	8	14	14															
5. Melodic learning					6. Articulation					7. Tessitura					8. Vocalization				
visual aids(1)	x				tonguing(1)	x	x	x	x	new notes:					incidental(1)	x			
new notes(2)			x	x	slur(1)	x	x	x	x	clarinet(3)	24	21	30	28	continuous(3)				
key signatures(1)	x		x	x	legato(1)	x			x	cornet(3)	18	15	21	22	TOTAL	1	0	0	0
intervals(3)	x			x	staccato(1)				x	trombone(3)	18	15	22	21					
scales(1)	x			x	accent(1)	x	x		x	special helps(1)				x					
TOTAL	6	0	3	7	explanation(2)				x	range									
					reinforcement(3)	x			x	exercises(2)				x					
					TOTAL	7	3	2	10	TOTAL	60	51	73	74					
9. Improvisation					10. Song material					11. Supplementary material					12. and 13. Musical signs and terms				
included(3)					hymns, chorales					technique(1)	x	x			presentation(2)			x	x
TOTAL	0	0	0	0	(1)	1			11	programme(1)	x	x			pencil reviews(1)	x	x		
					classical(1)	1		1	25	arrangements(1)	x	x			glossary(3)	43	21	32	76
					folk songs(1)	1		9	14	ensemble(1)	x	x			TOTAL	44	22	34	78
					children's					solos(1)	x	x							
					songs(1)	22	25	11	6	theory(1)	x		x						
					well-					TOTAL	6	5	1	0					
					balanced(3)				x										
					TOTAL	25	25	21	59										
14. Form					15. Theory					16. Review and testing									
definitions(1)	0	1	0	4	major/minor					review pages(2)	x	x							
# of forms(1)	6	3	2	10	tonality(3)					testing(1)	x	x							
# of pieces(1)	16	10	3	24	arpeggios(1)					manual(3)									
reinforcement(3)					chords(2)					TOTAL	3	3	0	0					
TOTAL	22	14	5	38	TOTAL	0	0	0	0										

Abbreviations - BT: Band Today, FD: First Division, SS: Sessions in Sound, SB: Silver Burdett

x - symbol to designate that the element analyzed is included in a method

Note: the total scores for the four band methods are recorded above under each Kodaly element. The sum of these scores for each method is:

BT - 213; FD - 141; SS - 196; SB - 298

Discussion of the Results of the Summary of Band Methods' Analysis

This analysis, as summarized in Table 17, has revealed strengths and weaknesses in all four band methods. Although Silver Burdett led in seven separate elements, all methods analyzed were felt to be relatively weak. The methods scored the highest points for the following elements: Band Today--melodic learning vocalization and supplementary material; Sessions in Sound--rudiments; and Silver Burdett--rhythm, articulation, tessitura, song material, musical signs and terms, and form. Note: In cases where two methods tied for equal strength in a category, both methods were given equal credit. The following methods scored equally well in these elements: Band Today and Silver Burdett--introductory pages; all four methods--Orff movements; Band Today and First Division--review and testing. Improvisation and vocalization were not included in any of the methods analyzed.

One conclusion that may be drawn from the results of the comparison chart is that Phillips' lead in total checks may be that this method has responded to current teaching trends in music education to a greater degree than the other three methods. Therefore, it might be assumed that this method has departed from the standard method book format and material. However, Phillips does not incorporate elements such as Orff movements in a significant way; nor is rhythmic teaching really different from the other three methods. Elements such as form (reinforcement) and review and testing are in need of improvement in this method, just as they are in other methods (see Table 17). Consequently, while Phillips incorporates a few contemporary teaching ideas into its method, it does not do this thoroughly, particularly when one views it from the depth of the Kodály Method's structure and sequence of teaching.

The main shortcomings of these methods as seen in the analysis are as follows: elements such as Orff movements, vocalization, improvisation, form, theory, and review and testing are mainly ignored, and song material does not show good balance in three methods. The introduction of new musical concepts, sequence, reinforcement, review and testing have been scrutinized, and in comparison to the Kodály Method, it is indeed haphazard and inadequate.

Discrepancies between the methods have previously been noted; Phillips includes good development of the range of the instruments, unlike Buehlman which creates problems for pupils in terms of awkward leaps, and unfinished scales.

The teachers' manuals were also analyzed in several Kodály elements, and it is noted that they are mainly scores for the teacher to use while conducting. The manuals do not include guidance and suggestions for developing musical literacy in the way the Kodály Method advocates, and the teachers must, therefore, develop their own teaching approach.

Elements of Greatest Importance (3)

Elements	BT	FD	SS	SB
1. Introductory pages				
embouchure			x	x
hand position	x	x	x	
posture photographs	x	x	x	x
2. Rudiments				
definitions			x	
3. Rhythm				
reinforcement				x
sequence				
4. Orff movements				
continuous				
5. Melodic learning				
intervals	x			x
6. Articulation				
reinforcement	x			x
7. Tessitura (largest number of new notes introduced)				
clarinet			x	
cornet				x
trombone			x	
8. Vocalization				
continuous				
9. Improvisation				
included				
10. Song material				
well-balanced				x
12. Musical signs and				
13. Musical terms				
glossary (largest number of musical signs and terms in glossary)				x
14. Form				
reinforcement				
15. Theory				
major and minor tonality				
16. Review and testing				
manual				
TOTAL POINTS	4	2	6	8

TABLE 19

Elements of Moderate Importance (2)

76

Elements	BT	FD	SS	SB
1. Introductory pages				
alternate fingerings				x
fingering charts clear	x	x	x	x
2. Rudiments				
presentation			x	x
3. Rhythm				
time signatures				
5. Melodic learning				
new notes			x	x
6. Articulation				
explanation				x
7. Tessitura				
range exercises				x
12. Musical signs and				
13. Musical terms				
presentation			x	x
15. Theory				
chords				
16. Review and testing				
review pages	x	x		
TOTAL POINTS	2	2	4	7

TABLE 20

Elements of Least Importance (1)

Elements	BT	FD	SS	SB
1. Introductory pages				
suggestions				x
assembly			x	x
clear photographs			x	x
care and cleaning			x	x
2. Rudiments				
one page	x		x	
one-half page		x		x
# of elements			x	
3. Rhythm				
special extra help	x			
less common and mixed time signatures			x	
4. Orff movements				
incidental	x	x	x	x
5. Melodic learning				
visual aids	x			
key signatures	x		x	x
scales	x			x
6. Articulation				
tonguing	x	x	x	x
slur	x	x	x	x
legato	x			x
staccato				x
accent	x	x		x
7. Tessitura				
special extra help				x
8. Vocalization				
incidental	x			
10. Song material (highest score in each category of song material)				
hymns				x
classical				x
folk				x
children's songs		x		

Elements of Least Importance (1)

Elements	BT	FD	SS	SB
11. Supplementary material				
technique	x	x		
programme music	x	x		
arrangements	x	x		
ensemble music	x	x		
solos	x	x		
theory	x		x	
12. Musical signs and				
13. Musical terms				
pencil reviews	x	x		
14. Form				
definitions				x
# of forms (highest total)				x
# of pieces (highest total)				x
15. Theory				
arpeggios				
16. Review and testing				
testing	x	x		
TOTAL POINTS	19	13	11	20

A χ^2 analysis test was conducted using the total points scored by each band method in each of the three tables. The total number of categories (e) was subtracted from the total points scored by the band method (o) squared, and divided by (e). The four calculations in each table were added together, giving a sum. The formula used was: $= \frac{(o-e)^2}{e}$. The χ^2 analysis was significant at the .001 probability level with d.f. = 3, at 16.266. The following table presents the χ^2 analysis of the three tables:

TABLE 21

χ^2 analysis of total points scored by
band methods in Tables 18, 19, and 20

TABLE			Significance
18	greatest importance	42.31	$p < .05$ s
19	moderately important	17.3	$p < .05$ s
20	least important	47.19	$p < .05$ s

Conclusion

From this analysis, we can conclude that the band methods are significantly different to the Kodály elements as shown in Table 21. It is not the purpose of this study to decide if the Kodály elements are essential to develop good musicianship in students. The band methods have been compared to the Kodály elements in this chapter in terms of their structure and sequence of teaching. In Chapter 4, by means of a structured interview,

it will be determined whether teachers view the Kodály elements as important aspects of developing musical literacy in band teaching, and whether they feel the band methods are adequate or inadequate in terms of these elements.

Chapter 4

STRUCTURED INTERVIEW RESULTS

Sampling Procedure

A face to face, individualized structured interview was employed to gain first-hand information from successful (as deemed by music supervisors) instructors working in the area of instrumental instruction. Teachers were asked to evaluate the methods they used and the applicability of the Kodály elements to band teaching.

The sample of interviewees was drawn from several B. C. lower mainland school districts: Coquitlam, Richmond, Vancouver, Langley, New Westminster, and Delta, based on the recommendations of music supervisors. This author assumed that these supervisors were competent to assess "good" band teachers.

In addition to band teachers, several professional musicians with the Vancouver Symphony Orchestra and several private teachers from the University of British Columbia Faculty of Music were interviewed. These musicians (although not band teachers) teach privately, and it was felt that these teachers could offer valuable insight due to their experience as performers and teachers.

In order to preserve the anonymity of the subjects' responses, the names are listed on the following page, separated from the data.

TABLE 22
List of Interviewees

Name	Position	School District/ Organization	Name of School
John Buttery	band teacher	Delta	Sands Jr.
Ernest College	vice principal	Vancouver	Charles Tupper
Robert Colquhoun	band and guitar	Delta	South Delta Sr.
Rae Fetherstonhaugh	music supervisor	Langley	
Dave Fullerton	band teacher	Coquitlam	Banting Jr.
Martin Hackleman	principal horn	U.B.C. and Academy of Music	
Earl Hobson	music supervisor	Richmond	
Leonard Kay	band teacher	Richmond	Steveston Sr.
Sharman King	free-lance bass trombone	U.B.C./ Capilano College	
Ray Kirkham	second trumpet	Vancouver Symphony	
Joanne LeDressay	music specialist	Langley	Peterson Road Elementary
Leanne McKerlich	music director	Delta	Burnsview Jr.
Tom Parriott	associate pr. trum.	Vancouver Symphony	
Wayne Sawyer	band, choir, guitar	Coquitlam	Moody Jr.
Doug Sparks	bass trombone	Vancouver Symphony	
Martin Summers	music director	Langley	Aldergrove Sec.
Ray Thompson	co-ordinator fine arts	Coquitlam	
Fred Turner	retired band director	New Westminster	
Lyn White	teacher	Burnaby	McPherson Park Jr./ Burnaby South Sr.

A tape recorder was not used to record comments since the author felt that it would inhibit the interviewees. Comments were copied down by the interviewer, and then read back to each subject for verification. All recording of responses was done by the interviewer.

The Structured Interview Design

Before beginning the structured interview each subject completed a short resume which included his/her music background and teaching experience. Specific areas of music were outlined (either in playing or in teaching) in order to show each individual's particular instrumental or musical background strengths or weaknesses. Years of experience in study or teaching of a particular instrument were also listed according to performing group or institution.

The main body of the interview listed questions based on the Kodály elements which related to the subject's currently preferred band method (if applicable). A rating scale was used for each question so that the interviewee could respond with following responses: 1 - strongly disagree; 2 - disagree; 3 - neutral; 4 - agree; 5 - strongly agree. Interviewees were encouraged to make random comments so that they could describe their teaching practices, their problems with the method, or other relevant information. The interviewer concluded by asking the subjects if they would like to add information, criticism, or areas in need of further study in music teaching.

Background Information of Subjects

The following three tables present background information for the subjects interviewed:

Table 23 presents the average number of years of musical background for each teacher in every category.

TABLE 23
Musical Background

Category	Average Number of Years
piano	5.2
voice	4.1
woodwind instrument	4
brass instrument	11.9
strings	.5
formal theory training	4.3
choral	6.5
band	13.6
orchestra	8
years of university education	5.8

Table 24 shows the average number of teachers interviewed who hold the degrees listed.

TABLE 24
Degrees Held

Degree	Average Number of Teachers Holding the Degree
Bachelor of Education	.3
Bachelor of Music	.6
Master of Education	.2
Master of Music	.1
Doctorate	
Other (A.R.C.T., Certificate of Normal School)	.1

Table 25 averages the number of full professional and private teaching years for each subject in the categories listed. (If a subject has taught at summer school, five sessions are equal to one year of teaching experience under the category "other.") It should be noted that salary is disregarded for the purposes of this study.

TABLE 25
Years of Teaching Experience

Type of Teaching	Average Number of Years Per Teacher
Choral Teaching	6.5
General Music	4.6
Band (elementary)	4
Band (high school)	8
Music Supervisor	3.5
Other (private lessons, community teaching experience, etc.)	5

Table 26 tabulates the number of subjects interviewed who prefer a particular band method. Also included are the number of subjects who do not rely upon a band method, but use other instrumental teaching materials.

TABLE 26
Teaching Method Used

Method	Number of Subjects Using the Method
Band Today	1
First Division Band Method	9
Sessions in Sound	5
Silver Burdett	0
Drills, studies, orchestral excerpts, and other tutors	4

It was interesting to note the high average of years of piano background per teacher. While this area of study is not part of this investigation, it may be a common factor in the background of successful band teachers. The brass average was much higher than the woodwind average due to the large number of years of experience of the brass players from the Vancouver Symphony Orchestra and the Faculty of Music at U.B.C. Since most of the interviewees taught band instruments, the low average of strings in Table 23 was to be expected, as was the choral experience average compared to the band average.

The formal theory training average listed correlates with the average years of piano background, which is possibly due to the subjects having studied for piano exams for the Toronto Conservatory.

The orchestral experience category averaged high, again due to the large number of years of experience of the professional musicians interviewed. The average number of years of university education was 5.8. This figure is not surprising; it is roughly equivalent to the Bachelor of Music degree plus the fifth year of Education which is required for public school teaching in British Columbia.

One particularly interesting average in Table 24 was that of the Bachelor of Music degrees held by the subjects, which was double that of the Bachelor of Education degrees. It was also noted that few teachers had a Masters Degree, and that none of the subjects had their Doctorate. The educational background of the subjects may or may not play a part in their teaching abilities, and it was noted that many successful teachers such as the professional musicians interviewed did not have a university degree.

The teaching experience presented in Table 25 was fairly evenly

distributed with the exception of high school band teaching. This figure can be accounted for by the fact that some music supervisors were interviewed, and their many years of experience in band teaching were almost exclusively in secondary schools. These former teachers tended to raise the average years for that category.

Table 26 shows the choice of teaching method. The popularity of the First Division Band Method is obvious; the number of subjects who prefer First Division Band is nearly double that of Sessions in Sound. Silver Burdett was not popular or well known by the respondees as evidenced by Table 26, although one subject stated that he had used it successfully with like-instrument classes in previous years. Band Today, which is presently the best-selling beginning band method, was used by only one teacher which attests to its newness.

In conclusion, several points can be made regarding the teachers' musical and teaching backgrounds:

1. The teachers interviewed were: band teachers assumed to be coping well with their assignments, music supervisors, Vancouver Symphony Orchestra members, and teachers from the U.B.C. Faculty of Music.
2. There was a relatively high average of years of piano background (disregarding the high brass average previously explained, which was greater than that of the piano).
3. The Bachelor of Music category was twice as large as that of the Bachelor of Education average.
4. First Division Band Method was the most widely used method with the subjects interviewed.

Whether or not these factors influence the success of the subjects as

teachers will not be proven by this study; however, the high average of the second and third points listed above made them worth mentioning in this chapter.

Method of Analysis

The data analysis of the interviews will present the responses to the sixteen Kodály elements questions in tables with the five-point rating scale used in the structured interview (SD - strongly disagree; D - disagree; N - neutral; A - agree; SA - strongly agree). The interview questions will be included in the tables in the form of statements to be agreed or disagreed with. Following these tables the data will be split into two categories of disagree and agree, with the neutrals split evenly between the two categories. The total number of responses will be recorded under "No.," and the probability test of significance will be calculated for each category, using the two-sided probability test of $p < .05$. Beneath the letter p. will be ns (no clear opinion, and the distribution could occur randomly) or s (the distribution is not random, and is therefore significant). The latter result of s will be interpreted as indicating a definite opinion from the subjects interviewed.

1. Introductory pages. (pictorial and written) Instructions are well sequenced and presented regarding:

Analysis.

TABLE 27

Introductory pages: Interview Results

Definitions	SD	D	N	A	SA
(a) care of the instrument		2	7	8	2
(b) assembly of the instrument	1	4	7	7	
(c) playing position		1	7	11	
(d) embouchure		4	10	5	
(e) fingering chart		2	6	10	1

TABLE 27-a

Introductory pages: Interview Results
Probability = $p < .05$

Definitions	D	A	No.	p.
(a) care of the instrument	5.5	13.5	19	ns
(b) assembly of the instrument	8.5	10.5	19	ns
(c) playing position	4.5	14.5	19	s
(d) embouchure	9	10	19	ns
(e) fingering chart	5	14	19	s

As can be seen from the data in Tables 27 and 27-a, the only significant responses were to (c) playing position and (e) fingering chart. These responses were both significant at the $p < .05$ level, showing a definite opinion regarding the method books. The subjects felt strongly that instruction was well sequenced and presented regarding playing position and fingering charts, and seem relatively happy with these two areas of instruction.

Comments of subjects questioned. Several responses indicated that playing position was one area of instruction where the students cannot learn from the pictures. "The students try to look like the pictures, and that doesn't work," one professional player commented. He felt that by and large, the pictures in the method books are incorrect, both in hand position and embouchure. Others noted that the angle of the fingers is not stressed enough in clarinet and flute instruction, and that the angle of the trumpet fingers in the hand position photographs was incorrect in the First Division Band Method.

In embouchure instruction, one subject stated that many changes were needed as embouchure instruction is not being taught correctly in the method books; more visual close-ups are needed. Another professional musician stated that 80% of the problems in embouchure could be avoided at the beginning stages if students had been taught correctly. Embouchure instruction in the band books was compared to private instruction books such as Farkas (a private teaching method for trumpet), which teaches embouchure correctly and uses a visualizer for the student's understanding. It was recommended by one subject that it is well worth spending fifty dollars to have a professional musician come in to demonstrate how to form the correct

embouchure.

Fingering charts were criticized by several teachers who felt that they ought to include alternate fingerings. Due to this limitation, the method book fingering charts are sometimes not used by teachers; it was also felt that the overtone series for brasses ought to be included, as it is in Arban's (a private teaching method for brasses).

Conclusions. General comments made by the band teachers and the professional musicians interviewed revealed that the problems and complexities of beginning instruction (embouchure formation, playing position, care and assembly) necessitate the teacher carrying out their own instruction apart from the method books. Inadequacies were noted in the method books, such as incorrect information which was confusing to students. Overall, the teachers seemed to feel that the method books are doing an adequate job in view of their limitations as teaching material.

2. Rudiments page. (re: section of defined elements learned prior to playing) This material is:

Analysis.

TABLE 28

Rudiments page: Interview Results

Definitions	SD	D	N	A	SA
(a) clearly and logically presented		5	3	9	2
(b) adequately reinforced and assessed		6	3	8	2

TABLE 28-a

Rudiments page: Interview Results
Probability = $p < .05$

Definitions	D	A	No.	p.
(a) clearly and logically presented	6.2	12.5	19	ns
(b) adequately reinforced and assessed	7.5	11.5	19	ns

The responses of Table 28-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Generally, the comments reflected the fact that method books' rudiment pages are as good as they can be within the method books' limitations. Seven teachers stated that it is up to a good teacher to reinforce and test the students while they progress instrumentally, and that students are usually more interested in playing than in studying written music. Six teachers felt that the teachers should make up their own theory lessons and reinforce theoretical learning themselves rather than depend on a book. Two interviewees thought that rudiments should be included as a reference for students in the method book. Three teachers felt that there should be theory teaching prior to instruction on the instrument.

Conclusions. It was interesting to note that many teachers felt that the rudiments should be learned by playing, and not from separate lessons prior to instrumental instruction. There was a concensus of opinion generally that theory must be taught and reinforced by the teacher; it appears that

instrumental teachers prefer their own methods of instruction in the area of rudiments. One teacher commented that Sessions in Sound's theory book (Pencil Session) is ". . . only good as a review, unfortunately there are no exercises leading up to them. Pencil Reviews don't tie into the teaching logically."

3. Rhythm. (re: the introduction of note values, signs, time signatures)
The band rhythm sequence (whole note, half note, quarter note) is the best learning sequence:

Analysis.

TABLE 29

Rhythm: Interview Results

Definitions	SD	D	N	A	SA
(a) best learning sequence	4	5	3	5	2
(b) adequate reinforcement is given	4	6	5	4	

TABLE 29-a

Rhythm: Interview Results
Probability = $p < .05$

Definitions	D	A	No.	p.
(a) best learning sequence	10.5	8.5	19	ns
(b) adequate reinforcement	12.5	6.5	19	ns

The responses of Table 29-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Several teachers' comments revealed that the pupils' limitations regarding articulation were felt to be a major consideration in beginning the band rhythm sequence with the whole note. A larger number of teachers, however, felt that the band rhythm sequence was not good, and that it was better to start teaching without instruments, in order to teach the rhythms logically with the smallest unit of rhythm being the quarter note. "I prefer that kids make musical sense out of rhythm rather than just technique. The quarter note is much more basic . . . I got children to stand and march to rhythms."

Conclusions. Although Table 29-a showed no significance to the responses given, it was observed that teachers recognized weaknesses in the teaching of rhythm in school band programmes. Some commented, "High school bands have no sense of time," and "Rhythm is one of the weakest elements of school music." This criticism of rhythmic teaching, coupled with the willingness of some teachers to reject the band rhythm sequence when teaching students without instruments, points to a need for further investigation of rhythmic teaching in beginning band methods.

4. Orff movements. (clapping, tapping, and stepping to rhythms) Band methods should incorporate Orff movements:

Analysis.

TABLE 30
Orff movements: Interview Results

	SD	D	N	A	SA
					19

TABLE 30-a
Orff movements: Interview Results
Probability = $p < .05$

	D	A	No.	p.
		19	19	s

The results from Table 30-a were significant at the $p < .05$ level. It can be concluded that the results did not occur by chance, and that the subjects agreed with the interview statement regarding Orff movements.

Comments of subjects questioned. Several teachers recommended that rhythm be isolated from the playing of the instrument; particularly as a pre-band activity. It was felt that the "good" teachers are doing this, as part of the lesson, and two teachers recommended that this should be part of

the education of the teachers and not part of the method. Specific criticism was made of Sessions in Sound, which tells students to tap their feet. Band Today was called "too rock'n roll oriented," and it was felt to be less effective than Sessions in Sound or First Division. Several teachers felt that Orff movements should be included as suggestions in the teacher's manual.

Conclusions. All teachers interviewed concurred that Orff movements should be an integral part of band teaching. Some teachers thought that Orff movements should be part of the lesson, but not part of the method book. Several other teachers suggested that Orff movements be included in the teacher's manual since most teachers' manuals are merely compilations of all the student books.

5. Melodic learning. (new notes, intervals, scales, key signatures) Band methods present and reinforce the following in a logical, sequential way:

Analysis.

TABLE 31
Melodic learning: Interview Results

Elements	SD	D	N	A	SA
(a) new notes	3	3	3	9	1
(b) intervals	5	5	6	3	
(c) scales	4	6	4	4	1
(d) key signatures	3	7	2	7	

TABLE 31-a
 Melodic learning: Interview Results
 Probability = $p < .05$

Elements	D	A	No.	p.
(a) new notes	7.5	11.5	19	ns
(b) intervals	13	6	19	ns
(c) scales	12	7	19	ns
(d) key signatures	11	8	19	ns

The responses of Table 31-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Many teachers noted that band methods tend to teach in particular keys, and also that this problem has two negative aspects: 1) students who are in the middle instrument category (such as French horn, E^b alto horn) don't play in a comfortable register, and 2) middle instruments are often given lines of music with unmusical leaps to compensate for the more standard (in elementary schools) clarinets and cornets.

Sessions in Sound was criticized more than the other three method books in the area of melodic learning. Several teachers were not happy with the extreme melodic leaps, undue rhythmic complexities, and the "strange" progression of keys throughout the book. These teachers felt that the progression of keys was designed to facilitate the B^b instruments. The

presentation of minor scales often was written as merely ascending and descending notes rather than as a scale built from a pattern.

Teachers felt that intervals should be vocalized, and that a table of intervals would be useful in the method book, as would a keyboard to see intervals such as the perfect unison, or the minor second. It was strongly felt that a page of scales would be useful in the method book and that more scales and keys should be presented earlier. It was said that "kids are not given enough credit for key signature learning."

Conclusions. The professional musicians interviewed commented on their dissatisfaction with melodic learning. These musicians often teach students who are products of school bands. One professional musician stated:

By the time I see them, the majority technically aren't at the range and facility where they should be. Some (piano students) understand scales and key signatures.

The implication is that students graduating from high school and going further in instrumental study (privately, or at the university level) have not been adequately taught in the area of melodic learning. One teacher who gives private instruction outlined his views on melodic teaching:

I had the kids play their own natural scale (e.g.: cornet C⁴ -5) so that when they got to the book they knew more than the first few pages and got through quickly. This made the middle instruments play from the bottom to the top of their instruments, in the logical order of the octave for each instrument.

Teachers felt that intervals were not well covered by the method books and that the books compromise in gearing the key signatures and playing range of selections to the clarinet and cornet.

6. Articulation. (tonguing, slurring, legato, staccato, accent) There is adequate explanation and reinforcement in band books re:

Analysis.

TABLE 32

Articulation: Interview Results

	SD	D	N	A	SA
(a) tonguing	2	8	2	7	
(b) slurring	2	7	2	8	
(c) legato	2	8	4	5	
(d) staccato	2	10	3	4	
(e) accent	2	9	2	6	

TABLE 32-a

Articulation: Interview Results
Probability = $p < .05$

	D	A	No.	p.
(a) tonguing	11	8	19	ns
(b) slurring	10	9	19	ns
(c) legato	12	7	19	ns
(d) staccato	13.5	5.5	19	ns
(e) accent	12	7	19	ns

The results from Table 32-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Comments from teachers show that several teachers believe that the method is only a reference, and that with any method book individual attention is needed. One or two responses indicated that articulation is an aural concept, and must be taught in the same way, not through written information in a method book.

Criticism was directed at Sessions in Sound, which introduces the slur in a scale written in thirds, in 5/4 time. This made it difficult for students to concentrate on the new concept being introduced. In addition to this problem, the staccato is introduced on awkward notes, and the same problem occurs as with the slur.

First Division was said to be better than Sessions in Sound, which presents articulation incidentally, and then proceeds for pages without further mention.

Silver Burdett was felt to be the best overall method for articulation by one teacher who stated that, "kids are ready for articulation early, as soon as they can tongue."

It was felt by one professional player that band teachers need outside expertise in teaching brass articulations:

If I were a band teacher, I would call someone in for information. . . . Articulations for the different brasses are so difficult that you need to go to a professional to explain them to students, particularly the French horn.

In addition to professional advice, reference materials were also felt to be important to the band teacher: "I go back to Farkas for brass, and articles from the Instrumentalist for the woodwinds."

Conclusions. Most teachers concur that articulation is inadequately presented in the method books (with the exception of Silver Burdett). However, the results as shown in Table 32-a show no significant response.

Again, it appears that teachers seem relatively disinterested in improving the method book, but feel that it is important for the teacher to be able to use appropriate teaching materials and to have a thorough knowledge of articulation. There is room for improvement in the band methods, however, as comments revealed regarding Sessions in Sound. According to one teacher, there should be more teaching hints for articulation included in the teacher's manual.

7. Tessitura. (playing range of the instruments clarinet, cornet, and trombone) Band methods give enough consideration to tessitura:

Analysis.

TABLE 33

Tessitura: Interview Results

	SD	D	N	A	SA
	3	8	2	6	

TABLE 33-a

Tessitura: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	12	7	19	ns

The results from Table 33-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Problems were noted in the band methods in regard to tessitura. First Division has the horns play too low, and the middle instruments are asked to play their worst notes. It aims at the B^b and C instruments, and the French horn plays one half of a scale ascending, and then drops down. It was also mentioned that this method does not get the brasses up high enough, causing students to have a mental block about playing higher notes. Sessions in Sound, in particular, includes unusual lines for the clarinets and horns. For example, in Book One of this method, the clarinets stay below the break too long. Silver Burdett starts the trumpet on G⁴, and one teacher felt that this is discouraging for beginners. One professional musician said:

I recommend that students start in the middle register where it is easiest to make a good tone, then expand either way. Don't exceed what is comfortable.

Conclusions. It was surprising that the comments expressing general

dissatisfaction with the band methods regarding tessitura were not mirrored in the statistical analysis. Most teachers apparently realize that the band method book makes compromises they believe to be unavoidable:

Any band method is a trade-off, a compromise. I am thinking of switching to Silver Burdett, which has in fact gone to the literature for each instrument and provided them with the opportunity to learn some of the literature of the instrument.

The Silver Burdett method (referred to above) is set up as a private and ensemble method; it devotes every second page to exercises and studies suitable for each instrument, often incorporating exercises from methods such as Arban's which have been previously recommended by professional musicians.

8. Vocalization. We could improve musical literacy among beginning band students with vocalization:

Analysis.

TABLE 34

Vocalization: Interview Results

	SD	D	N	A	SA
			1	3	15

TABLE 34-a

Vocalization: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	.5	18.5	19	s

The results from Table 34-a were significant at the $p < .05$ level. It can be concluded that the results did not occur by chance, and that the subjects agreed with the statement regarding vocalization.

Comments of subjects questioned. Most comments from the structured interviews described various uses of vocalization, such as having bands sing their parts in concerts; playing vocalise studies on a brass mouthpiece and then singing; and having students play, sing, and then play again. For the latter use of vocalization, the teacher noted that after this process was followed, "it was always better" (referring to the students' playing). Teachers felt that the musical ear is important, and that singing aids intonation, the sense of pitch, and helps students understand intervals and rhythm. It was noted that it doesn't matter if low brass students sing in the octave higher than the one they are playing in, as the teacher is trying to show them that ". . . technique must become subconscious to them." Several teachers noted that it is difficult to have older students sing, as they become embarrassed.

Conclusions. The comments and the probability test results concur

in their agreement of the importance of vocalization to beginning band students. It appears that many teachers are having students vocalize in beginning band classes, regardless of the fact that the method books do not include suggestions or exercises involving vocalization. It was noted in the interviews that, "suggestions should be in the teacher's manual (regarding vocalization)--otherwise new (and old) band teachers may not be aware of vocalization as an aid to teaching band."

9. Improvisation. Band methods should incorporate improvisation into beginning instruction:

Analysis.

TABLE 35

Improvisation: Interview Results

	SD	D	N	A	SA
		2	2	8	7

TABLE 35-a

Improvisation: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	3	16	19	s

The results from Table 35-a were significant at the $p < .05$ level. It can be concluded that the results did not occur by chance, and that the subjects agreed with the statement regarding vocalization.

Comments of subjects questioned. The value of improvisation was largely agreed upon by the teachers, although a few subjects had reservations about using improvisation with beginners. One remarked that students need to be familiar with their scales and the I, IV, and V chords first. A secondary teacher mentioned that there was no time for improvisation at his level, but that perhaps elementary students could benefit from it. The benefits of improvisation were outlined in several interviews. Comments revealed that improvisation can free children from reading and playing simultaneously, develops a good sense of pitch, and improves listening skills. It was felt to be useful in small groups of one to four students.

Conclusions. Teachers concurred that improvisation, while not largely taught in most school bands, could be a valuable aid in developing the student's ear. A professional musician stated, "We've lost sight of the fact that Bach improvised (we learn slavishly)." Several responses indicated that they would be interested in using improvisation as a teaching device with their groups.

10. Song material. Our band methods have chosen only the highest quality children's songs, folk music, and music of the great composers:

Analysis.

TABLE 36
Song material: Interview Results

	SD	D	N	A	SA
	6	2	1	8	2

TABLE 36-a
Song material: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	8.5	10.5	19	ns

The responses of Table 36-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. A few responses showed that the band methods are limited to the type of song material they can use when students ". . . can't play more than six notes." It was also noted by one subject that "kids enjoy playing tunes they can recognize . . .," such as

those in First Division. However, the majority of comments were critical of the song material in band methods, and felt that the quality should be improved. One comment was that "First Division's 'Mary Had A Little Lamb' is 'degrading'; it's time Belwin used contemporary music and updated their book."

Several teachers felt that a balance is needed, between folk, traditional, and classical music, and that children should be familiar with all styles of music. It was noted that Sessions in Sound contains good quality classics; however, another comment stated that Silver Burdett was better. Many criticized "contrived" songs which are "trash;" ". . . there's so much junk out there . . . ," and Sessions in Sound was thought to be static in that ". . . the same kind of material is repeated . . . " "Kids get bored," according to one teacher, "because the band methods cater to the lowest common denominator." One professional musician stated that we should play ". . . music in the band tradition-- hymns (for pitch and blend); marches (for technique); and band pieces (for musicality)." Another professional musician noted that in private teaching, he uses the themes of symphonies and good quality literature.

Conclusions. Overall, the teachers mainly agreed with the statement regarding song material. One subject commented on the limitations of beginning students regarding the music they can play and also mentioned their enjoyment of familiar melodies such as "Mary Had A Little Lamb." This statement was countered by another subject who stated that teachers ". . . should use themes from symphonies, etc. Kids are already familiar with them." One teacher argued against the inclusion of pop tunes in method books, in that these songs date the books and should therefore be excluded.

In general, most teachers felt that it was a good idea to update the quality of the song material in the method books, and that balance in song material selection is important.

11. Supplementary material. (ensemble, technique, theory, etc.) I generally purchase these books in addition to the basic method book:

Analysis.

TABLE 37

Supplementary material: Interview Results

Statement	SD	D	N	A	SA
(a) I generally purchase these books	1	6		12	
(b) I complete the method book	2	1	3	13	
(c) I drop the method book because it is too boring	2	10	3	3	1
(d) I drop the method book because other books are more interesting	1	6	4	8	
(e) I drop the method book because children need a new challenge	1	8	3	7	

TABLE 37-a
 Supplementary material: Interview Results
 Probability = $p < .05$

Statement	D	A	No.	p.
(a) I generally purchase these books	7	12	19	ns
(b) I complete the method book	4.5	14.5	19	s
(c) I drop the method book because it is too boring	13.5	5.5	19	ns
(d) I drop the method book because other books are more interesting	9	10	19	ns
(e) I drop the method book because children need a new challenge	10.5	8.5	19	ns

The results from Table 37-a were not significant at the $p < .05$ level for (a), (c), (d), and (e). Only (b) was significant, and we can conclude that the results did not occur by chance; the subjects agreed with the importance of completing the method book.

Comments of subjects questioned. Teachers felt that correlated supplementary books were useful if the material was of a good quality; however, several people wanted to choose better materials elsewhere. The First Division supplementary books were mentioned as containing good song material and that they are at the same level as the method book. Again, Sessions in Sound's theory book, Pencil Sessions, was said to be useful only as a reinforcement.

The performance-oriented teaching of some band teachers was criticized and one subject stated:

Often teachers start the book, stop, and then get into concert programming. They forget the teaching of scales, etc., because of performances.

The majority of teachers did complete the method book and supplemented it before finishing with motivational, confidence-building concert selections and solos. Teachers felt that the sequence of the method book was important, and should not be interrupted; however, one comment referring to First Division Band Method stated, "Don't finish it for the sake of finishing." Sessions in Sound's Book Two was felt to be inadequate as it ". . . didn't address the problems;" this teacher used band arrangements instead of the method book. Another comment was made that teachers ". . . don't need to drop it if it is a good method book. A good teacher will help students overcome obstacles." Music in the method books was felt to be a resource which doesn't give the students all they need, ". . . like a diet of short stories--there is more substance in sheet music."

Conclusions. Generally, the responses indicated an agreement with the statistical table, Table 37-a, and teachers felt that it is important to complete the method book, in addition to drawing on other supplementary materials. These supplementary materials, however, were not necessarily those correlated with the band method book.

Teachers seemed to prefer band arrangements of their own choosing (with the exception of First Division Band Method) for supplementing the method book. In discussing the importance of a method book in providing a foundation on which to build musical skills, one private instructor described Remington (his teaching method). "Remington tried to teach that all technique and flexibility of learning in studies are examples of what you

will meet in music (the tools and the materials)."

Again, the "static" nature of the band method was noted by one subject who said: "Belwin First Division and Band Today are the same; Band Today is just dressed up."

12. Musical signs. In the band method books musical signs are:

Analysis.

TABLE 38

Musical signs: Interview Results

Statement	SD	D	N	A	SA
(a) well sequenced		5	4	9	1
(b) well reinforced		7	4	7	1

TABLE 38-a

Musical signs: Interview Results
Probability = $p < .05$

Statement	D	A	No.	p.
(a) well sequenced	7	12	19	ns
(b) well reinforced	9	10	19	ns

The responses of Table 38-a show no significance at the $p < .05$ probability level and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

13. Musical terms. In the band method books musical terms are:

Analysis.

TABLE 39
Musical terms: Interview Results

Statement	SD	D	N	A	SA
(a) well sequenced		5	4	9	1
(b) well reinforced		8	4	6	1

TABLE 39-a
Musical terms: Interview Results
Probability = $p < .05$

Statement	D	A	No.	p.
(a) well sequenced	7	12	19	ns
(b) well reinforced	10	9	19	ns

The responses of Table 39-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. The subjects' responses were grouped together for Questions 12 and 13 during the structured interview, and therefore the tables and comments are also presented together. Teachers criticized Belwin First Division for not containing enough musical signs and terms, and the same sort of criticism was made of Band Today. Sessions in Sound was felt to be in need of charts of terms and a glossary, with relative tempi terms (e.g.: Lento . . . Allegro). Written and aural tests were felt to be important, and it was felt that the teacher must emphasize the learning and memorizing of musical signs and terms.

Teachers also felt that signs and terms should be presented when playing dictates and not in a list. A professional musician stated that students coming to him from band programmes ". . . need a more thorough background in terminology." It was also mentioned that the method book ". . . should have a more structured, comprehensive format."

Conclusions. The comments summarized above could be divided into three categories: the importance of teacher emphasis; the need for more signs and terms; and specific criticisms of the band methods. Generally, the subjects seemed to agree that there could be improvements made in the band methods regarding musical terms and signs, particularly in terms of reference materials such as charts and glossaries; equally important is the teacher's emphasis on memory of signs and terms acquired through playing.

14. Form. Some discussion of form has a place in the student's method book:
Analysis.

TABLE 40

Form: Interview Results

	SD	D	N	A	SA
		7		10	2

TABLE 40-a

Form: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	7	12	19	ns

The responses of Table 40-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Several responses in this category indicated that teachers feel that students are more interested in playing the instrument than in learning about form. They also believe that form

shouldn't be in a method book as it wouldn't be read and due to the time constraints involved in band teaching, form is not important for students to learn. Other responses indicated that teachers do discuss form, and teach it through pieces and handouts, though not in great depth. One teacher mentioned that before students play a new arrangement, they discuss its form and key signature first. Another response indicated that form should be in the method book; however, the pieces are so short that ". . . you can't do anything with form (only the canon and the round)."

Conclusions. The responses were particularly teacher-centred in this section of the interview; teachers mainly described how they teach form to students. Teachers did not rank form very highly as a teaching objective for band, although several responses indicated that students should be taught to recognize various forms of music. The comments and results in Table 40-a tended to concur in attaching relatively little importance to the teaching of form in the method book due to the limitations of the material it contains.

15. Theory. There is adequate explanation, sequencing and reinforcement of scales, chord tones, arpeggios, etc.:

Analysis.

TABLE 41

Theory: Interview Results

	SD	D	N	A	SA
	1	8	6	4	

TABLE 41-a

Theory: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	12	7	19	ns

The responses of Table 41-a show no significance at the $p < .05$ probability level, and do not show a clear opinion one way or the other. Therefore, it is concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Comments made by teachers indicated that the teacher must prepare their own theory lessons regardless of the method book, and that the method book includes theory instruction ". . . as much as a book can." Several criticisms were made of First Division, "in not enough theoretical knowledge is expected of students;" and "a more comprehensive structure is needed with more reinforcement." Pencil Sessions did not adequately explain new theory concepts, and it was felt to be in need of improvement. One teacher noted that "Sessions in Sound doesn't do a good job . . . I teach the concepts directly related to music."

Conclusions. Teachers tended to think of theory teaching as an integral part of playing and elements such as the minor and major scales were constructed with students as the need arose (according to one subject) rather than being taught as part of a structured plan of theory teaching. Teachers, while recommending improvements in several band methods, still preferred to devise their own lessons or to supplement with a theory text separate from

the band method.

16. Review and testing. The testing and review in the band method book is adequate:

Analysis.

TABLE 42

Review and testing: Interview Results

	SD	D	N	A	SA
	2	8	3	6	

TABLE 42-a

Review and testing: Interview Results
Probability = $p < .05$

	D	A	No.	p.
	11.5	7.5	19	ns

The responses of Table 42-a show no significance at the $p < .05$ probability level and do not show a definite opinion one way or the other. It is therefore concluded that the responses occurred randomly, by chance.

Comments of subjects questioned. Most teachers felt that it was up to the teacher to supplement testing, written and played. Belwin First Division was said to be inadequate and sketchy in reviewing and testing. Another response indicated that Band Today would be improved if three written tests were added throughout the book, in addition to supplementary review pages. Sessions in Sound has work sheets, ". . . but it is up to the teacher to review and test." A response from another subject stated that students are ". . . not tested enough because they are not taught enough-- more knowledge should be presented, and then testing is a logical outcome." In private teaching, it was noted that the instructor tested during each lesson and the student had to perfect his assignment before advancing.

Conclusions. From the responses to this section, it was observed that teachers are supplementing the method book by conducting their own review and testing. Again, the teachers seem to accept this as their responsibility and not that of the method book.

There were, however, comments from several teachers indicating that they would welcome the addition of review and testing pages to the method book, and that there are inadequacies in this area of teaching in the method books, particularly First Division.

One subject felt that band teachers do not like to test, and prefer to work on band arrangements:

People shy off testing music, as it is an "emotional art" which cannot be tested. If we cannot, it is because it is so performance-oriented rather than teaching-oriented.

This ties in with the comment that students are not taught enough and consequently are not tested enough. However, "Administrators want solid objectives," states one subject, and without testing it is impossible to measure the progress of the students or the band programme.

General Concluding Comments of Subjects Interviewed

Several responses indicated that teachers feel band methods have improved greatly since early days since they are not full of errors.

One subject commented that the methods are static because people are comfortable with them: "Teachers only buy what the kids can play."

Other responses indicated that the method books have turned out good students if the students had a good teacher. First Division was praised for involving good performers' input into the method.

New band methods were said to be done by ". . . 'ivory tower' teachers who do not work with kids." Silver Burdett was mentioned as being "ahead of its time," while Sessions in Sound is "a step backwards." Criticism was also made of band methods in general by other subjects, who stated that methods are not logically put together, and rely too much on the teacher.

One teacher stated that:

In Canada there is a waning in popularity of band programmes; the directors don't know what they're doing. They're more interested in keeping everyone happy.

Summary

The interview results were analyzed using a probability of significance test of $p < .05$. These results showed a strong opinion from subjects in the following areas: introductory pages--playing position and fingering charts; Orff movements; vocalization; improvisation; the importance of completing the method book. The comments from the subjects interviewed showed that many teachers are presently applying innovative teaching practices (such as Orff movements and vocalization) to their band teaching, regardless of what is contained in the band method book.

Conclusion

The comments in this section show that while teachers seem relatively happy with the band methods and feel improvements have been made, there is a need for some revision, and that there is a great reliance on the teacher.

Perhaps this can account for the decrease in popularity of Canadian band programmes, previously mentioned. Due to the necessity of relying upon the teacher, the faults of the band method book may be affecting the success or failure of band programmes.

If we compare band method teacher's manuals to manuals for reading programmes at the elementary level, it is apparent that there are virtually no suggestions for teaching lessons; much musical knowledge and experience is assumed of the teachers. Perhaps specific suggestions to the teacher, such as the use of Orff movements, should be included in the teachers' manuals in the most cost efficient manner possible. Every teacher is not an expert in all areas of band teaching, from proficiency on every instrument to the knowledge of successful practices in music teaching such as Orff movements.

One subject stated: "We are all re-inventing the wheel," in the sense that every teacher must supplement the band method with their own teaching material in all the areas mentioned in the structured interviews. It is obvious from this chapter that this is the case; one teacher stated, "I am the method." In Chapter 5, some interpretation of this attitude will be presented, relating it to the literature reviewed in Chapter 2.

Chapter 5

MUSICIANS AND THE METHOD

This chapter will begin by summarizing the overall objectives and results of the study. It will also include issues raised by the study.

Summary

The purpose of this study was to analyze beginning band methods utilizing elements from the Kodály Method; some teachers and professional musicians were also interviewed to see if they used elements from the Kodály Method in their own teaching. The author assumed that the band methods analyzed would be deficient in comparison to the Kodály elements, and that teachers would agree with the importance of the Kodály elements. The author also hoped that there would be implications from the study for the improvement of band methods. It was realized, however, that there are limitations to this study due to its scope, and that definitive conclusions could only be drawn if a larger study were conducted.

There are several deficiencies and omissions in all of the band methods analyzed. The following elements were either omitted or inadequately covered in the method books: rhythm, Orff movements, melodic learning, articulation (except Phillips), vocalization, song material (except Phillips), improvisation, form, theory, and review and testing. While it is not the purpose of this study to go into these omissions in detail, overall the band methods were shown to be significantly different from the

Kodály Method in Table 21 in Chapter 3.

Generally the teachers agreed with the use of the Kodály elements in their teaching of their students, as can be seen by their descriptions of their teaching practices.

Issues Raised by the Study

Bentley has stated:

Research cannot produce clear-cut answers to all our problems, but because it is objective it can sometimes help us to clarify our thinking; and clear thinking is perhaps the greatest need of music education at the present time.⁸²

Although definitive conclusions will not be drawn, this study has implications for band teaching; such implications are based on the beliefs of teachers and the findings of this study's investigations, notwithstanding their limitations.

It has been shown that teachers prize their freedom to choose their own materials in diagnosing problems with students, or in supplementing the method book.

The fact that teachers did not want the Kodály elements incorporated into a new method may be due to their beliefs that their teaching is adequate.

Perhaps if a method book which incorporated the Kodály elements was available for their inspection, their opinions would change. While it is true, as one teacher stated, that "you have to have talent and ability as a musician to pull out material" and that "a good book won't improve a poor teacher," this does not present a case for ignoring the deficiencies of the method books, particularly if one considers the developments which have taken place in other subject areas.

⁸²Bentley, Music in General Education, p. 116.

Many teachers were attracted to "Sessions in Sound," as previously mentioned in Chapter 3, due to the marketing of this method. However, due to the problems in teaching with this method, mentioned in Chapter 4, it is now close to the bottom of the list of band methods sold in B.C. There is no reason to suppose that teachers would not be similarly attracted to a comprehensive method which was as well marketed as Sessions in Sound. Whether it would suffer the same fate is debatable.

Kodály's belief in the value of singing to instrumentalists was confirmed by the teachers interviewed in this study. Although this belief dates back to the eighteenth century when composers such as Matheson and Teleman spoke up against counterpoint in favour of compositions emphasizing the melody in maintaining that ". . . singing is the foundation of music . . . ,"⁸³ it appears that the value of singing is still just as strongly believed in modern times as it was long ago. Teachers have described the benefits of singing with instrumental students, and although there has been no conclusive research conducted regarding the relationship between playing an instrument and singing, it appears that teachers have strong beliefs that there is such a relationship. Despite the fact that singing and instrumental playing are both techniques requiring differing cognitive adjustments with regard to the vocal chords and (for brasses) lip pressure, the teachers interviewed make use of vocalization in various ways. One teacher stated:

I have the kids play for a while, sing and play again. It's always better.

⁸³Wilfred Dunwell, Music and the European Mind (New York: Thomas Yoseloff, 1962), p. 151.

The many adaptations of the Kodály Method in North America point to its popularity on this continent. It seems that in North America there is a great demand for a method in music teaching, in comparison to the European idea that the teacher, by virtue of their competence and experience as a musician, supplies the method. The author believes that a compromise between these two beliefs would produce good results.

If we assume that "good teaching" is self-perpetuating (we teach in the same way we were taught, with the same material), then it would follow equally that "bad teaching" is self-perpetuating. A good comprehensive method would provide a better reference for students at home as well as being a guide for the teacher. It may be that experienced teachers are able to provide their own method, but inexperienced teachers need some guidance. Some attempt must be made to help these inexperienced teachers and their students. At present the method books are based on "it works for me" rather than on a comprehensive teaching overview such as is exemplified in the Kodály elements. It would be useful if the market place presented competing method books based on differing belief systems. As Kodály stated:

Today, every intelligent musician is beginning to realize that if a higher level is to be attained we must change our working methods. We can produce better musicians only if we can bring about a thorough re-organization in our methods of teaching music.⁸⁴

While the teachers have voiced their agreement with the Kodály elements and have shown that they are using them to develop musicianship in their students, the band method analysis conducted in this study revealed

⁸⁴Halápy, p. 224.

shortcomings in current band methods. Kodály's statements about the re-organization of methods should be heeded if the goal of band programmes is to produce good musicians. This study has attempted to make creative use of the codified beliefs of Kodály which were produced by his followers. The study has shown that at least some "successful" instrumental teachers concur with Kodály's beliefs regarding the teaching of music, which exemplify what we have come to expect of good quality musicianship.

As indicated in Chapter 2, many theorists believe that band methods are not structured and sequenced in a way that reflects modern teaching. This study attempted to confirm this belief by taking several elements from the Kodály Method and applying them as a means of analyzing band methods. This "creative" use of the Kodály elements was intended to show the lack of structure and sequence in the band methods.

The author believes that there is room for the creative use of the Kodály elements in the formation of a band method which derives its pedagogy from the art of band performance. While it is true that it is possible that the only effective "method" for teaching band is the competence of the individual teacher, only further research would confirm this belief.

The author does not believe in the slavish adherence to a method, but rather that band methods should be complete musical entities in the sense that they teach the full range of musical skills. Some methods should also be available which are based on differing belief systems (other than that of the performance goal mentioned in Chapter 2) in order to give band teachers a true choice in their selection of methods.

If a major publisher made creative use of the Kodály elements in a

method which showed the teacher how to use these elements in band teaching, such a method would still enable teachers to pick and choose their own materials as they wished; however, the inexperienced teacher would be able to follow the method as a complete teaching resource which covered all the important aspects of band teaching. The essential difference between this type of method and what is currently available is that there would be more elements of band playing represented in a more structured and sequenced format; this would not impair the art of band teaching, but would enhance it.

APPENDIX

STRUCTURED INTERVIEW
RE: ELEMENTARY SCHOOL BEGINNING BAND METHODS

The format of this interview will follow the order of the Kodály elements, Chapter 2.

SUBJECT'S NAME _____ ADDRESS _____

SCHOOL DISTRICT _____ PHONE NO. _____

POSITION _____ SCHOOL _____

1. Music background:

_____ (years) of: ___piano ___voice ___instrument (specify)___
 _____ formal theory training
 _____ choral
 _____ band
 _____ orchestra
 _____ university education

2. Degrees held:

Bachelor _____ M.A. _____ Doctorate _____ Other _____

3. Teaching experience:

_____ (years) of: choral teaching
 _____ general music
 _____ band (elementary)
 _____ band (high school)
 _____ music supervisor
 _____ other (please specify) _____

Comments:

Please apply the following questions to the beginning band method you currently prefer.

NAME OF METHOD _____

1. Introductory pages. (pictorial and written) With regard to the method you currently prefer, instruction is sequenced and presented well regarding:

(a) care of the instrument	SD	D	N	A	SA
(b) assembly	SD	D	N	A	SA
(c) playing position	SD	D	N	A	SA
(d) embouchure	SD	D	N	A	SA
(e) fingering chart	SD	D	N	A	SA

Comments:

2. Rudiments page. (re: section of written material to be learned prior to playing) This material is:

(a) clearly and logically presented	SD	D	N	A	SA
(b) adequately reinforced and assessed	SD	D	N	A	SA

Comments:

3. Rhythm. (the introduction of note values, signs, time signatures) Many music teaching methods do not advocate teaching the quarter note first, as the basic unit of rhythm, followed by the eighth note and rest. (This is called a developmental approach.) Many beginning band methods start with the whole note and whole rest, and move to the half or quarter note. (This is called a subject-logic approach, with a mathematical rationale.) In comparing these two approaches to teaching rhythm:

(a) the band method rhythm sequence is the best learning sequence	SD	D	N	A	SA
(b) adequate reinforcement of rhythmic concepts is given	SD	D	N	A	SA

Comments:

4. Orff movements. (clapping, tapping, stepping) This is a method of aiding the student to develop rhythmic understanding, recommended by contemporary educators as part of rhythmic learning: children clap, sing, clap, and sing with rhythm duration syllables, then write, read, and improvise. Band methods should incorporate this as part of their teaching.

SD D N A SA

Comments:

5. Melodic learning. (new notes, intervals, scales, key signatures)
Band methods present and reinforce the following in a logical, sequential way:

(a) new notes	SD	D	N	A	SA
(b) intervals	SD	D	N	A	SA
(c) scales	SD	D	N	A	SA
(d) key signatures	SD	D	N	A	SA

Comments:

6. Articulation. (natural tonguing, slurs, legato, staccato, accent)
Adequate explanation and reinforcement is given for these articulations (one recommended process is prepare, make conscious, review, and assess):

(a) natural tonguing	SD	D	N	A	SA
(b) slurs	SD	D	N	A	SA
(c) legato	SD	D	N	A	SA
(d) staccato	SD	D	N	A	SA
(e) accent	SD	D	N	A	SA

Comments:

7. Tessitura. Band methods give enough consideration to tessitura.

SD D N A SA

Comments:

8. Vocalization. Kodály said that "singing is the best foundation for musical literacy." (BOME, Winter 1982, XXV, No. 2, p. 19) We could improve musical literacy among beginning band students with vocalization.

SD D N A SA

Comments:

9. Improvisation. Improvisation should be incorporated into band methods.

SD D N A SA

Comments:

10. Song material. Kodály recommends only the use of the highest quality children's songs, folk music, and music of the great composers. Our band methods concur with this recommendation in their choice of song material.

SD D N A SA

Comments:

11. Supplementary material. Many beginning band methods have related materials such as ensemble books, technique books, theory, and solo materials:

- | | | | | | |
|--|----|---|---|---|----|
| (a) I generally purchase these books | SD | D | N | A | SA |
| (b) I continue with the method book until it is completed | SD | D | N | A | SA |
| (c) I drop the method book because it is too boring | SD | D | N | A | SA |
| (d) I drop the method book because the music is more interesting in other sources, such as beginning band arrangements | SD | D | N | A | SA |
| (e) I drop the method book because children need a new challenge | SD | D | N | A | SA |

Comments:

12. Musical signs. Musical signs are:

- | | | | | | |
|---------------------|----|---|---|---|----|
| (a) well sequenced | SD | D | N | A | SA |
| (b) well reinforced | SD | D | N | A | SA |

Comments:

13. Musical terms. Musical terms are:

- | | | | | | |
|---------------------|----|---|---|---|----|
| (a) well sequenced | SD | D | N | A | SA |
| (b) well reinforced | SD | D | N | A | SA |

Comments:

14. Form. In many band books, form is usually not explained; however, children are asked to play various forms of music such as duets, canons, rounds, and others. Some discussion of form has a place in the student's book.

SD D N A SA

Comments:

15. Theory. Theory is adequately taught in the band method books.

SD D N A SA

Comments:

16. Review and testing. Kodály utilizes four steps in the teaching of all new concepts: prepare, make conscious, reinforce, and assess. In many band methods, the only reinforcement given regularly is in "Note Reviews" at the bottom of two or three pages throughout the book. Testing consists of a page of scales, slurring, key signatures, at the back of the book. This is adequate.

SD D N A SA

Comments:

General Comments

RATING SCALE FOR YOUR REFERENCE:

The scale used is a five-point one. The terms may be referred to, for your convenience, by a number instead of with words. For example:

- 1 - Strongly Disagree
- 2 - Disagree
- 3 - Neutral
- 4 - Agree
- 5 - Strongly Agree

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