

72-3452

WIEHE, Douglas Dean, 1926-
A STUDY OF THE USE OF A TAPE RECORDER IN THE
TEACHING OF SOLO TRUMPET LITERATURE TO
SECONDARY SCHOOL STUDENTS.

The University of Oklahoma, D.Mus.E.,
1971
Music

University Microfilms, A XEROX Company, Ann Arbor, Michigan

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

A STUDY OF THE USE OF A TAPE RECORDER IN THE
TEACHING OF SOLO TRUMPET LITERATURE TO
SECONDARY SCHOOL STUDENTS

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
DOUGLAS DEAN WIEHE
Norman, Oklahoma
1971

A STUDY OF THE USE OF A TAPE RECORDER IN THE
TEACHING OF SOLO TRUMPET LITERATURE TO
SECONDARY SCHOOL STUDENTS

APPROVED BY

Robert Gillman
Genet Braught
Ernest Inman
Gary K. Stalderman
Irvin L. Wagner

DISSERTATION COMMITTEE

PLEASE NOTE:

**Some Pages have indistinct
print. Filmed as received.**

UNIVERSITY MICROFILMS

ACKNOWLEDGEMENT

The writer gratefully acknowledges the assistance given by Dr. Robert Glidden of The University of Oklahoma faculty in the preparation of this dissertation. In addition, access to the library of Mr. John J. Haynie of the North Texas State University faculty provided invaluable resource materials.

A special acknowledgement is extended to my wife, Donna, for the encouragement given during the course of this study and for her hours of work in typing and proof-reading the text of this paper.

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
Chapter	
I. THE PROBLEM	1
Introduction	
Need for the Study	
Purpose of the Study	
Related Studies	
II. DEVELOPMENT OF TEACHING MATERIALS	16
Selection of Literature	
Preparation of the Tape Recordings	
Development of the Guidebook	
Articulation	
Dynamics and Phrasing	
III. EVALUATION OF TEACHING MATERIALS.	38
IV. PRESENTATION AND INTERPRETATION OF DATA.	53
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	82
BIBLIOGRAPHY	90
APPENDIX A	95
APPENDIX B	147
APPENDIX C	192
APPENDIX D	231
APPENDIX E	269

LIST OF TABLES

Table		Page
1.	Experimental Group--Pretest, Posttest and Follow-up Scores.	54
2.	Control Group--Pretest, Posttest, and Follow-up Scores.	55
3.	Results of t-Test for Correlated Samples Applied to Pretest, Posttest, and Follow-up Scores.	57
4.	Experimental Group--Scores for Articulation and Phrasing in Pretest, Posttest, and Follow-up .	60
5.	Control Group--Scores for Articulation and Phrasing in Pretest, Posttest, and Follow-up	61
6.	Results of t-Test for Correlated Samples Applied to Phrasing and Articulation Scores of Pretest, Posttest, and Follow-up	63
7.	Results of t-Test of Differences Between the Means of Two Independent Samples Applied to Phrasing, Articulation, and Composite Scores of the Experimental and Control Groups. . . .	66
8.	Experimental and Control Groups--Practice Time Reported by Students.	68
9.	Experimental Students' Reported Use of Teaching Materials	71
10.	Results Obtained from Data Subjected to the Kendall Rank Coefficient (Tau) Procedure. . .	75
11.	Previous Experience Data--Experimental Group. .	78
12.	Previous Experience Data--Control Group	79

A STUDY OF THE USE OF A TAPE RECORDER IN THE
TEACHING OF SOLO TRUMPET LITERATURE TO
SECONDARY SCHOOL STUDENTS

CHAPTER I

The Problem

Introduction

During this century many concert bands in the secondary schools of the United States have established very high standards of excellence in the performance of serious music. Such groups enjoy reputations for playing the most demanding compositions almost flawlessly, and audiences of laymen and musicians alike are often amazed at the musicianship and precision with which complex scores are realized.¹

An important factor in the development of the school band movement, to the point where such performances are not only possible but commonplace, has been the teaching of band instruments in classes.² This kind of instruction in

¹Karl D. Ernst, Preface to Music in General Education (Washington: Music Educators National Conference, 1965), p. v.

²Robert House, Instrumental Music for Today's Schools (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 6.

American schools had its beginning in the first decades of the twentieth century as a result of Charles Farnsworth's interest in the violin instruction given to groups of children in Maidstone, England. Since that time continual progress has been made in the development of teaching techniques and materials suitable for classes which at times are large and which at times comprise a mixed instrumentation.¹

The procedures for class instruction which resulted from this development have been the basis of most elementary band programs. They are efficient, in terms of cost per pupil to the school district, and they are effective, as proved by the success of a large number of performing organizations in secondary schools.

Unfortunately, the performing prowess of an organization is misleading in that such ability does not always indicate a complete musical mastery by each individual in the group. Colwell points to one of the problems in the following statement: "If flawless performance alone is the goal, students tend to become mechanical wonders who can play with precision but often without musical independence."²

Flawless performance is a major, if not the only, goal for some school bands, and the development of the ability for

¹Emil Holz and Roger E. Jacobi, Teaching Band Instruments to Beginners (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), pp. 9-13.

²Richard J. Colwell, The Teaching of Instrumental Music (New York: Appleton-Century-Crofts, 1969), p. 19.

individuals to play with musical independence is often left to chance. The lack of this ability has a serious effect upon other performance areas toward which the students are attracted and encouraged, such as solo performance, ensemble performance, and orchestral performance. In these areas it is customary for each individual to be responsible for a part, as distinct from playing a band part with other members of a section.¹

The drill toward perfection in section work is hardly adequate preparation for the individual nature of these performance areas. Yet, finding time to stimulate individual students toward goals which would allow them to play with musical independence is difficult when teaching a large instrumental class. The teacher's emphasis in such situations must usually be on the overall result rather than individual achievement--on problems encountered in section playing rather than on those encountered as a soloist.² The instructional format usually includes the understanding and precise rendition of those musical symbols which indicate rhythm, tempo, volume, and pitch. These are drilled consistently and systematically, as are the playing techniques which foster a pleasing, homogeneous band sound, such as good tone,

¹Elizabeth Green, "Wind Instruments in the Orchestra," The Instrumentalist, XIX (September, 1964), 33.

²James Graham, "Developing a Style," The Instrumentalist, XX (March, 1966), 40.

intonation, blend, and balance. The rudiments of performance are rehearsed en masse, and with the exception of a few spot checks of individuals, rarely does time or classroom control permit much attention to the students' individual problems. Even the extent to which whole sections can be rehearsed during a full band rehearsal must be limited so that the attention of all students can be kept at a maximum.¹ In such a setting directors and students alike become accustomed to listening for and correcting flaws in the precision of the group-- accustomed also to an almost continual accomodation of one player to another.² While this is excellent practice for sections of instruments playing primarily in unison, it falls short in the development of students as individual performers.

The interpretation, or the expressive performance, of music is an important area in the teaching of performance skills which is at times slighted because of the emphasis upon sectional precision and/or the exigencies of class instruction. The creative and personal nature of performance, particularly solo performance, in the controlled atmosphere of the large instrumental class causes part of the problem. Mursell refers to the nature of performance in the following passage:

¹Nilo Hovey, Efficient Rehearsal Procedures for Concert Band (Elkhart, Indiana: H and A Selmer, Inc., 1966), p. 3.

²Robert Sprenkle and David Ledet, The Art of Oboe Playing (Evanston, Illinois: Summy-Birchard Publishing Co.), p. 17.

Clearly, too musical performance can be a creative act. It is so in the measure that it embodies personal choices, personal insights, personal initiatives, and¹ conveys the unique individuality of the performer.

Copland also refers to the individuality of interpretation in performance in that a composition ". . . is capable of being seen in a different light and from different angles by various interpreters or even by the same interpreter at different times."²

The individual and creative necessities of performance hardly fit into the mold of the instrumental class or full band rehearsal. In fact, the opposite would appear to be more likely: that the individual and creative proclivities of the class members are subordinated to an overall concept which depends upon much accommodation of one player to another.

This is not to say that the excellent band performances referred to earlier are not expressive or are not interpreted well, but rather that the students in the group are trained for another purpose: to play together with precision. The individual players work actively toward this end, but the director is often the only one actively engaged in weighing stylistic and interpretive alternatives.³ The decisions

¹James Mursell, Music in American Schools (New York: Silver Burdett Company, 1943), p. 277.

²Aaron Copland, What to Listen for in Music (New York: McGraw-Hill Book Company, Inc., 1939), p. 160.

³Charles R. Hoffer, Teaching Music in the Secondary Schools (Belmont, California: Wadsworth Publishing Co, Inc., 1964), p. 174.

which are a result of this process are passed on to the band without an attempt to demonstrate the principles upon which the choices were made. Thus, the opportunities to develop students' intellectual processes for interpretive decisions are lost. Undoubtedly, this saves time, and time is at a premium in many public school situations. Righter suggests another reason for this procedure: "Many teachers who admit the possibility of their students' acquiring a high degree of technical skill decline to accept the principle that interpretation can be taught."¹

The problem of teaching interpretation in instrumental classes has several aspects. First of all, interpretive concepts are more subtle than technical ones. Besides the failure of our system of notation to indicate subtle differences,² many secondary students do not seem to be interested in subtleties of any type.³ Thus, the technical considerations in the preparation of a new composition receive most of their attention. Mursell points to this problem in the following passage:

The acquisition of manipulative technique is a formidable and ever-present problem in music education. Very often the acquisition of technique is set up as a separate type of learning, more or less completely

¹Charles Boardman Righter, Success in Teaching School Orchestras and Bands (Minneapolis: Schmitt, Hall, McCreary, 1945), p. 189.

²Copland, What to Listen for in Music, p. 32.

³Hoffer, Teaching Music in the Secondary Schools, p. 177.

divorced from the actual making of music, and technique itself is regarded merely as gymnastic skill.¹

Madison has also recognized the problem, as pointed out in his statement that ". . . with respect to pupil performance of music, there is the hint that there has been a tendency to promote technical excellence in music education at the expense of artistic standards."²

The greater appeal of technical goals, as compared to expressive ones, is perhaps the result of their easier acquisition by the secondary student's intellect and talent. This appeal is further reinforced by the satisfaction that a performer receives from an increasing ability to achieve success in kinesthetic activities.³ Thus, it is easier for the teacher to develop, evaluate, and interest students in assignments which lead toward a more and more spectacular manipulative technique, as compared to the establishment of expressive concepts and the necessity for doing so on an individual basis.

Also dilatory to the development of interpretive skills is the fact that students are trained throughout their elementary and secondary school years to approach the preparation of

¹James Mursell, "Growth Processes in Music Education," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education (Chicago: The National Society for the Study of Education, 1958), p. 147.

²Thurber Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education (Chicago: The National Society for the Study of Education, 1958), p. 19.

³James C. Carlsen, "Some Problems in Music Learning," Journal of Research in Music Education, XVII (Spring, 1969), 10.

new music through an exact, metronomic rendition of musical notation. This approach insures a quick solution to the problems of sectional precision and insures that the performer does not overlook a technical fault because of his attempts to interpret.¹ However, if the preparation stops at this point the composition would sound very mechanical and not at all expressive in the sense that Seashore defines "artistic expression:"

As a fundamental proposition we may say that the artistic expression of feeling in music consists in esthetic deviation from the regular--from pure tone, true pitch even dynamics, metronomic time, rigid rhythms, etc.²

Notation does imply a strictness of performance which, if taken too literally, inhibits the "deviation from the regular" considered necessary by Seashore. The definition of "expression" in the Harvard Dictionary denies the relevancy of notation entirely:

Expression may be said to represent that part of music which cannot be indicated by notes, or, in its highest manifestation, by any symbol or sign whatsoever. It includes all the nuances of tempo, dynamics, phrasing, accent, touch, bowing, etc. by which the mere combination of pitch-time-values is transformed into a living organism.³

¹Evelyn Rothwell, Oboe Technique (London: Oxford University Press, 1953), p. 34.

²Carl Seashore, Psychology of Music (New York: McGraw-Hill Book Company, Inc., 1938), p. 9.

³Willi Apel, "Expression," Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1947), pp. 250-51.

Hoffer suggests that the factors of performance which can be interpreted are tempo, dynamic level, and articulation, and it is just these factors which are designated least accurately by our musical notation.¹

Thus, for students to prepare an expressive, or a well-interpreted, solo performance it is necessary for them to not only utilize principles of exactness, but also principles of flexibility. If the latter are not taught students will bring into their preparation only those concepts for good section playing in which they are drilled at each rehearsal. These concepts are most often too mechanical, too unyielding in their adherence to regularity for a convincing musical performance. They actually comprise the antithesis of artistic expression as defined by Seashore.

In summary, it is apparent that the place for instrumental class instruction in the public school curriculum is assured. The obvious success of the class method for developing performing organizations, the relatively low cost of the training to parents (as compared to private study), and the belief of parents that music in the schools is a worthwhile activity, all work together to perpetuate this opportunity for instrumental study in thousands of school districts across the United States.² Inherent in the class

¹Hoffer, Teaching Music in the Secondary Schools, p. 174.

²Mursell, Music in American Schools, pp. 2-6.

instruction procedures, however, are difficulties in teaching concepts which enable individual students to perform alone.

There have been some developments in the administration of school instrumental programs which indicate an awareness of these difficulties. Some schools, for example, make elaborate scheduling arrangements so that students can attend a technique class once each week with other students who play the same instrument and who are at comparable technical levels.¹ This kind of attention to small groups of students makes it more possible for the teacher to stress individual performance.

Other school systems, such as that in Richardson, Texas, provide the opportunity for students to have private lessons at school in addition to their participation in an instrumental class or a concert band. The teachers of these private lessons are specialists on their instruments and are employed under the supervision of the school administration. This plan combines the advantages of class instruction or band participation (their popularity with the students and the opportunities they afford for the perfection of section playing) with those of regular private lessons (individual attention, encouragement of individuality and creativity in performance, and the many opportunities for the student to hear the teacher play). The musical attainments of the individual students and the excellent performing organizations in the Richardson School System attest to the effectiveness of this plan.

¹Paul Behm, "Building a Permanent Successful Program," The Band Directors' Guide, ed. by Kenneth L. Neidig (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1967), pp. 4-5.

The combination of private lessons with participation in a musical organization is apparently ideal for the overall development of performing skills by each student. However, many communities operate their music education programs in circumstances which are less than ideal. Small, isolated communities, in particular, very often cannot provide an acceptable livelihood for a specialist on each of the band instruments. In such instances the school band director must give to all the students as much group and individual instruction as time will permit.

The band program in a small community might well comprise the teaching of approximately one hundred students (from sixty to eighty students in an advanced or performing group and from twenty to forty students in an instructional class). Even a program of this size would require an extra fifty hours per week if private lessons were given to each student regularly. Thus, time is an important consideration and is frequently the cause of neglecting individual guidance.

Another common deficiency in the small or understaffed program is that many school band directors cannot perform beyond the elementary level on each of the instruments. Thus, the student of an instrument on which his teacher is not an expert performer does not have the advantage of hearing a mature, well-interpreted version of music he prepares for performance. The value of a correct aural concept to musical learning is described by Leonhard and House:

The learning should begin with an aural concept of the piece he wishes to play or sing. To establish this concept the beginner needs to hear a fine performance of the piece by his teacher or from recordings.¹

Need for the Study

There is a need, therefore, in many schools for teaching materials which can (with a minimum amount of time spent with the teacher) convey interpretive principles and give students a correct aural concept of music to be prepared for solo performance. Both are aspects of teaching which might be neglected because of a lack of time for individual study at school and/or a lack of expert performing ability on the part of the teacher.

Purpose of the Study

A major purpose of this study was to develop such materials for the use of cornet students at the secondary school level. Specifically, these materials comprised recorded excerpts (by artist performers) of music which the students were to prepare and a guide for the analysis of the artists' performances and the students' own playing. To insure that the students would have enough time to absorb the concepts and to insure that a panel of judges could effectively evaluate their performances at several points in the study, performance factors were limited to "articulation" and "phrasing."

Cornet students from six secondary schools in Denton, Texas, and Carrollton, Texas, participated in the evaluation of

¹Charles Leonhard and Robert House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1959), p. 119.

materials developed for the study. An experimental group learned several new solos aided by the materials. A control group learned several new solos without this aid. It was hypothesized that the performances of students in the experimental group would be rated higher by a panel of adjudicators than the performances of students in the control group.

Related Studies

Several studies in music which utilize the tape recorder to assist in the development of listening and performance skills have been conducted. Biggs experimented at San Diego State College in San Diego, California, with recording the private lessons of brass students. The experimental group in this study utilized these recordings in their practice sessions between lessons. The control group proceeded in the conventional manner with no access, excepting in their memory, to the principles brought out in the lesson. The results of the study made it impossible to conclude that Biggs' use of the recorder was effective in teaching.¹

More encouraging for the effectiveness of tape-recorded teaching materials was the study of Charles Spohn at Ohio State University in Columbus, Ohio. This study evaluated a method of presenting music fundamentals to college students in tape-recorded listening lessons. The results were statistically

¹Millard Biggs, "An Evaluation of a Technique Employing the Use of the Magnetic Tape Recorder in Teaching of Students of Brass Instruments" (unpublished Ph.D. dissertation, State University of Iowa, 1960), p. 14.

significant that the recorded lessons were more effective than conventional methods in a class situation.¹

Also encouraging for the efficacy of the tape recorder in teaching was Taylor's study of methods of presenting basic arithmetic to fifth-grade students in the Pomona, California, Unified School District. The results were highly significant in favor of taped-programmed learning, as compared to the regular classroom situation.²

The Spohn and Taylor studies give statistical proof that tape-recorded materials can be effective in teaching. The present study sought to expand upon these findings by determining the effectiveness of such materials in a different area--that of musical interpretation.

In addition to differences in subject matter, the present study utilized students of a different age group and a different experimental design. Regarding the latter, the teaching materials were tested with an experimental group which used them without any other assistance, as an aid to solving problems of interpretation in newly assigned music. Concurrently, a control group prepared the same music without assistance from the teacher or from teaching materials of any

¹Charles Spohn, "An Exploration in the Use of Recorded Teaching Material to Develop Aural Comprehension in College Music Classes" (unpublished Ph.D. dissertation, Ohio State University, 1959), p. 21.

²Ralph Taylor, "An Investigation of the Value of Drill on Arithmetic Fundamentals by Use of Tape Recordings Which Combine Techniques Developed in Language Laboratories with Principles of Programmed Learning" (unpublished Ph.D. dissertation, University of Southern California, 1969), p. 32.

kind. The control group, thus, proceeded to interpret new solos with only previously learned concepts to guide them--concepts which in some instances were developed in private lessons and which in others were developed in class instruction situations or full band rehearsals.

As compared to the other studies, this design resulted in a greater difference between the experimental and control groups with regard to the amount of assistance received in the development of new concepts and skills. However, the type of learning situation assigned to the control group of the present study is realistic; it actually exists in many schools, and the teaching materials were developed to assist with some of the problems in these situations.

CHAPTER II

THE DEVELOPMENT OF TEACHING MATERIALS

Selection of Literature

One of the more important occasions for solo performance by secondary school students in Texas is the annual solo contest. Because of its importance to students contacted for participation in the study, the organizational mechanics of this event provided convenient guidelines in the development of teaching materials.

All of the solos selected for the use of participating students are to be found in the Prescribed Music Bulletin,¹ a publication used by all schools that enter music contests in Texas. Soloists who enter these contests must select a composition that is listed in this bulletin. Thus, the use of its cornet-trumpet lists (comprising some 200 titles) was a convenient resource and incentive for students who volunteered for the study.

The teachers of the participating students encourage individuals in their bands to enter contests. Their students

¹The University Interscholastic League, Prescribed Music Bulletin (Austin, Texas: The University of Texas, 1967-1970).

might be identified as contest-oriented because of this encouragement (and emphasis), and it was expected that they would be at least initially receptive to the idea of receiving assistance on material which could be used later at a contest. Because the evaluative portion of the project was to depend upon student volunteers, the factor of incentive, or student receptiveness, was an important consideration for the project as a whole.

The Prescribed Music Bulletin comprises lists of music for 1) all performing organizations, 2) solos, and 3) ensembles. The solo and ensemble lists are graded by difficulty into three categories, Class I (difficult), Class II (medium), Class III (easy). Basically, these categories provided the framework for grouping several solos into sets which each student volunteer prepared.

Five solos were chosen for both the Class I and Class II sets. Four solos were originally chosen for Class III, but after reviewing these with the participating teachers it was decided that they would be too difficult for several of the students who needed to work with Class III materials. Therefore, another set of solos was prepared for them. In the evaluation of materials this set was used by some students, and the original (more difficult) set was used by some students. Both sets of Class III solos were selected from the Class III list in the Prescribed Music Bulletin.

The addition of an easier Class III set of materials resulted in the following categories of difficulty for purposes of this study: Class I (difficult); Class II (medium); Class III, #1 (medium-easy); Class III, #2 (very easy).¹

It was felt that the use of several compositions in each category of difficulty was desirable because of opportunities this presented to students to apply newly learned concepts in varying problem situations. Yet, it was not reasonable to expect that all the volunteers would have time in a two-week period to prepare four or five complete solos. Thus, excerpts from each solo were selected--excerpts which presented problems in articulation and/or phrasing.

An additional limitation was imposed with regard to the amount of material to be included in the Class III category. Since the youngest, most inexperienced of the students would be working with these materials, excerpts were selected from only four solos rather than five, as was done in Class I and Class II.

In deciding upon specific compositions to be included in each set of materials an important consideration was the occurrence of contrasting sections within each composition. Contrast in articulation occurs within a composition more consistently than does contrast in phrasing or melodic construction.

¹See Appendices A, B, C, and D.

The latter occurs within the sets of four or five solos but not always within each composition.

This is particularly true in the easiest of the sets, Class III, #2. Level of difficulty has some bearing upon this lack of contrast; the easier solos tend toward a very regular phrase construction with conjunct melodic lines rather than disjunct because this kind of melody is easier to play. In addition, there is not as much contrast in articulation. Thus, the varying problem situations in this set of materials were organized more on the basis of all the compositions in the set than was necessary in the other sets.

Other considerations which influenced the selection of literature were the availability of good recordings and the subjective judgment of the writer concerning the student reception of specific compositions. Regarding the latter, this judgment was based upon observations of hundreds of student soloists heard at contests in the past ten years. While this consideration did not result in the selection of specific compositions on the basis of the number of times they were heard in the ten-year period, it did influence some choices--particularly those in each set which the student encountered first.

The availability of recordings was a limiting factor in the selection of literature for use in this study. While there has been considerable interest in recording contest solos among the artist-teachers in Texas colleges, there still are not more than fifty of these compositions which are readily available. Of considerable assistance in reviewing

these recordings was the record library of John Haynie, professor of trumpet at North Texas State University, Denton, Texas. Not only are the recordings of the artist-teachers residing in Texas present in this collection but also those of artist-teachers in other states as well as many professional performers. The study did not utilize many of the latter; however, one distinguished performance (of the Haydn Concerto for Trumpet) by Maurice André and an excellent student performance (of the Mailman Concertino for Trumpet and Band) by Mike Funderburk were located in the Haynie collection.

Compositions included in the Class I set of materials were Petite Piece Concertante by Balay, Concerto for Trumpet by Haydn, Sonata VIII by Corelli, Concerto for Trumpet by Handel, and Concertino for Trumpet and Band by Mailman. The aspects of variety and contrast previously mentioned are present in this set of compositions--contrast in articulation and melodic construction. In addition, the Handel and Mailman compositions show some variation in the length of phrases.

Class II materials included Song of the Pines by Irons, Conversation for Cornet by Grundman, Orientale by Balay, Aria and Allegro (Aria by Tenaglia, Allegro by Krieger), arranged by Fitzgerald, and Andante and Allegro by Ropartz. Excepting the Allegro and rather obvious phrase extensions in the Grundman and Ropartz compositions, the phrase lengths are regular. Also, there is less contrast, as compared to the Class I solos, in the use of disjunct and conjunct melodic lines. This is generally true of the less difficult solos

since disjunct melodies require more technique. As in the Class I set there are many sections which exhibit contrast between legato and staccato articulations.

Class III, #1 materials included El Torero by Thomas, English Suite, Finale (comprising "Begone Dull Care" and "The Jolly Miller") arranged by Fitzgerald, Aria and Bourée by Handel, and Fox Hunt by Endresen. Excepting the Bourée of Handel, phrase lengths are regular in length, and the melodic lines are conjunct. Again, there are many sections which demand contrast between legato and staccato articulations.

Class III, #2 materials included Norine by Clarke, Mitena, "Gavotte" by Williams, Che Faro Senza Euridice by Gluck, and "My Lovely Celia" from English Suite arranged by Fitzgerald. Excepting a cadenza at the beginning of Norine phrase lengths are uniformly regular. As mentioned earlier there is hardly any contrast in articulation styles within any one of these solos, thus the problems in articulation selection are organized to encompass several solos of the set instead of just one, as in the other groups of solos. The same is true of the problems in phrasing; they occur throughout the set rather than in a single composition.

Preparation of the Tape-Recordings

Master tapes of solos selected for use in this project were made in the studio of John Haynie at North Texas State University in Denton, Texas. Equipment included a standard turntable and amplifier unit connected by patch cord to a tape recorder. Recordings of the following artist-teachers were dubbed onto the tape from the disc recordings in the Haynie collection: Maurice André¹, of the Paris Conservatory; John Haynie, of North Texas State University in Denton, Texas;² Keith Amstutz, of Kansas University in Lawrence, Kansas (formerly of North Texas State University);³ Richard Burkart, of Lamar State College of Technology in Beaumont, Texas.⁴ One recording of a student soloist was also included on this master tape: a performance of the Mailman Concertino for Trumpet and Band, performed by the Sam Houston State College Band (Dr. Ralph Mills) with Mike Funderburk as trumpet soloist and the composer conducting.⁵

¹Maurice André¹, soloist, The Jean-Francois Paillard Chamber Orchestra (Carnegie Hall, New York: The Musical Heritage Society).

²John Haynie, soloist, Golden Crest Recital Series (Huntington Station, New York: Golden Crest Records, Inc.) and John Haynie, John Haynie Plays Music for Contest, The Southwest Artists' Series, Vol. II (Austin, Texas: Austin Custom Records).

³A. Keith Amstutz, soloist, Solos for Contest (Austin, Texas: Austin Custom Records) and Keith Amstutz, Keith Amstutz Trumpet Solos (Columbus, Ohio: Coronet Recording Co.).

⁴Richard Burkart, soloist, Trumpet Solos for Contest Beaumont, Texas: Lamar State College of Technology).

⁵Mike Funderburk, soloist, Mailman Conducting Mailman (Huntsville, Texas: Sam Houston State University).

From the master tapes, a tape recording was prepared for every two students. Each reel included the artist recordings of all solos in the set and blank tape for the student to record his own playing at several points in the study of each solo. The arrangement of artist recordings and blank tape was as follows: 1) artist recording; 2) blank tape; 3) artist recording (identical version of item number one). This provided the student with an opportunity to play the artist's rendition, his own, and the artist's again without rewinding the tape. It was felt that without the necessity for rewinding in order to hear the artist's rendition again, the student would have a more ideal opportunity for comparing his own playing with that of the artist.

As a partial solution to the anticipated problem of students accidentally recording over the artist's performance (and thus, erasing it), approximately three feet of red leader-tape preceded each of the artist's recordings. In addition, approximately three feet of white or green leader-tape preceded each blank section of tape. A tape index was also included in each book to further emphasize the composition of the tape and to assist students in locating specific compositions.¹

Development of the Guidebook

An important factor in the improvement of performance skills is the development of listening habits which enable students to become increasingly aware of specific

¹See Appendices A, B, C, and D.

characteristics of their own, as well as others', performance.

As Hoffer points out:

As long as the students are learning what to listen for in music, and are improving in sensitivity and in the accuracy of their evaluations, the procedure is achieving its goal. The teacher must guide the students in the evaluative listening process.¹

To assist students in focusing their attention on listening for specific factors of interpretation, a self-study guide was prepared which comprised a combination of aural and visual analysis. In support of the aural analysis in this procedure it was pointed out earlier that Leonhard and House believe that the first step in musical learning should be ". . . an aural concept of an expressive performance of the piece [the student] wishes to play or sing."² Regarding visual analysis Peterson's study showed that listening achievement is better when using notation.³ To provide the student with the published versions of the solos which are on the tape recording, excerpts of the solos were included in the guide-book--for use in aural and visual analysis, and for practicing.

An adaptation of the following steps Leonhard and House have established for the teaching of beginning performance

¹Hoffer, Teaching Music in the Secondary Schools, p. 161.

²Leonhard and House, Foundations and Principles, p. 119.

³Agda Viola Peterson, "A Study of Developmental Listening Factors in Children's Ability to Understand Melody" (unpublished Ph.D. dissertation, University of Rochester, 1965), p. 43.

skills comprised the basic framework in the development of the guidebook and its coordination with the tape:

- 1) Establish concepts [by playing and demonstrating];
- 2) Provide experience with the whole [a try-out step for the student, in which he corrects any wrong concepts in "step 1"];
- 3) Analyze the performance [a diagnostic step];
- 4) Provide for practice of parts as necessary;
- 5) Reanalyze the performance;
- 6) Reestablish the whole performance. Parts singled out for practice should now be put back together. . .¹

In the present study concepts were established with the aid of recorded excerpts from the solos in each of the four sets, accompanied by directions to listen for specific characteristics in the performances. Several "try-out" steps were included in the self-study format as well as directions to aid in analyzing and reanalyzing the performance, directions for practicing for the perfection of specific elements, and recording complete excerpts several times to "re-establish the whole performance."

This procedure of Leonhard and House presupposes that a teacher be present. Thus, self-study materials cannot fully duplicate some aspects of it, but many factors are present and those necessarily slighted by the absence of a teacher could in some measure be supplied by the student himself with the assistance of the guidebook and tape recording.

Seashore points out that ". . . successful performance rests upon the mastery of fundamental skills which may be isolated and acquired as specific habits."² To assist students

¹ Leonhard and House, Foundations and Principles, pp. 237-238.

² Seashore, Psychology of Music, p. 31.

in directing their listening toward specific performance characteristics the guidebook treats articulation and phrasing separately. In addition, each of these sections was divided into ten "steps" which were to be followed in the study of one solo.

Articulation

Step 1. "Step 1" directs the students to play the artist's recording several times--either with no attempt at analysis or only the most cursory, such as to ". . . notice that there is a change in the space between notes when the tempo changes from Lento to Allegretto."¹

In beginning the study of a solo in this manner it was felt that students would have an opportunity to merely enjoy the artist's performance, as well as making a start in the development of a good aural concept. In addition to these advantages Carlsen refers to the enjoyment of hearing a particular piece as one aspect in the reinforcement of learning.²

As mentioned previously, excerpts of each solo were used so that a variety of material could be presented in the relatively short time to be devoted to the preparation of new music. However, so that the participating students might have a more enjoyable listening experience most of the artists' tape recordings comprised much more of the solo than the

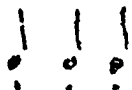
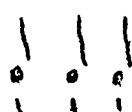
¹See Appendix C.

²Carlsen, "Some Problems in Music Learning," p. 10.

excerpts to be practiced by the students. For example, the tape recording of the First Movement of the Haydn Concerto for Trumpet by Maurice André comprises the section from [8] to the end of the First Movement. Yet, the excerpt to be practiced by the student extends from [8] to five measures past [9] --approximately one-third the extent of the taped excerpt.

Step 2. At this point students began an analysis of the artist's recording requiring them to listen for very specific elements of articulation. To assist with the focused attention this kind of listening requires, students were directed to mark on the music (using the following number code) the articulation styles noted in the recording. Since variation in articulation depends to a great extent upon variation in the space between notes the number code was organized on the basis of such spacing, and it reflected the differentiation the present writer was able to detect in the artists' performances chosen for this study. Spacing which could be identified as "#4" in the number code was an addition which the present writer chose to include because of pedagogical implications. This kind of articulation was used very rarely (it could not be detected in any of the artist-recordings); yet, some students were never taught that stopping the tone with the tongue causes an ending to each note which was much too abrupt. Thus, the point was brought out (after several artist-performances were analyzed) that this kind of articulation was not desirable except on rare occasions, and if

NUMBER CODE FOR ARTICULATION STYLES

DESCRIPTION	MOST COMMON NOTATION	CODE
No space (slurred)		0
No space, but tongued (legato tongued)		1
No space, but tongued (<u>tenuto</u>)		1
Normal spacing		2
More than normal spacing (Staccato)		3
Very short staccato (Must use the tongue to stop the note)		4

they were using the tongue to stop the tone, this habit should be corrected.

Also discussed at various points in "step 2" and "step 3" were the effects of tempo and articulation markings upon the spacing a specific passage required. As the individual solos of each set were analyzed these were pointed out as guidelines in the selection of spacing. Another important factor to be noted in the artists' recordings was the predominance of spacing numbers in these pairs, "0" and "1" or "2" and "3" within a given passage or section. At times this uniformity contributed to the overall style of entire sections; at other times it contributed to the delineation of smaller divisions, such as phrases and motives. This was pointed out to the students at this stage also.

Step 3. This was the first "try-out" step in the guide-book. It directed the students to practice the excerpts, utilizing articulation styles detected in the artist's recording. The articulation code numbers were written on the music to assist the students.

In this, as well as in succeeding steps, students were encouraged to change the spacing analysis if, after practicing the excerpt, they felt it to be inaccurate. This procedure encouraged continued critical listening. In addition, attempting to perform an excerpt might well have given some insight to the artist's recording not realized in listening to it earlier.

Step 4. In order to prepare for an analysis step ("step 5") in the guidebook, students were directed at this point to make a recording of their own playing--performing in the best possible style the excerpts previously analyzed. As mentioned earlier, a blank section of tape was inserted for this purpose. It was placed between two identical recordings of the excerpt by the artist so that the comparison of artist and student renditions would involve less rewinding of the tape.

In addition to the need for providing the student with materials (in "step 5") for analysis, the inclusion of this step in the procedure was based in part upon the opinion of some educators that the analysis of one's own performance on a recording was in some ways more objective than the analysis one can make while performing.¹

Step 5. Students were directed at this point to listen to the tape-recording which now comprised (for a single composition) the artist's rendition, the student's, and the artist's again. They were to listen for any differences in articulation style between the artist's performance and their own and for any discrepancies that might now be detected in the spacing analysis made earlier in the study of the solo. If any discrepancies were noted students were encouraged to make the necessary changes in the analysis--again, for the purpose of encouraging continued development of critical listening habits. This step also offered (for purposes of these teaching materials) opportunities for reanalyzing the

performances, as suggested in Leonhard and House's procedures for teaching performance skills.¹

Step 6. At this point students were again directed to practice the excerpts, trying for a closer duplication of the artist's rendition. It was also suggested that articulation numbers "0" and "1" be utilized in sections which were marked "2" and "3" and vice versa, as a demonstration of the effect this had upon the basic style of a passage. This technique was an adaptation of one suggested by Hoffer for teaching phrasing in a class situation--a deliberate reversal of dynamics and note groupings to increase the students' awareness of interpretation.² In the present study it was utilized also in the section in the guidebook devoted to phrasing, as a reinforcement of more suitable interpretive concepts.

Step 7. At this point students were directed to repeat the procedure for recording their own playing as was outlined in "step 4."

Step 8. This step was a repetition of the listening procedure of "step 5." Steps 4 and 5, when done initially would have produced changes in the performance of the excerpts. Steps 7 and 8 afforded the opportunity to produce these changes in a recording of the whole excerpt and to listen to the results objectively.

¹Leonhard and House, Foundations and Principles, pp. 237-238.

²Hoffer, Teaching Music in the Secondary Schools, p. 189.

Step 9. This step suggested that students make any revision of the analysis they considered to be appropriate.

Step 10. This step suggested that students compare their analyses of spacing with that of the present writer. The latter was included at the back of each guidebook to further encourage good listening habits from the first step in the study of each solo to its completion.

The excerpts which students were to practice and on which they were to indicate their analyses of articulation were placed after page four in the guidebook. Thus, there was considerable space between them and the excerpts on which the analyses of the present writer appeared. To be sure, this was very little insurance that students would not copy from the analyses in the back of the book. However, even in such instances they would have focused their attention on the specific factor of spacing and perhaps have reinforced to some extent a correct concept in this area of interpretation.

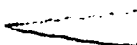
After presenting the first three solos of each set in the ten-step format just discussed, the remaining compositions were used partially as a means for reviewing concepts. Students were directed to anticipate (based upon the study of the first three solos) the styles of articulation before listening to the artist's recording. Then, they were to follow the usual procedure in preparing the new compositions.

Dynamics and Phrasing

Basically, the same procedures were used for the study of dynamics and phrasing as for the study of articulation. Students used the same copies of music as before, adding to the articulation numbers signs for the indication of volume and phrasing.

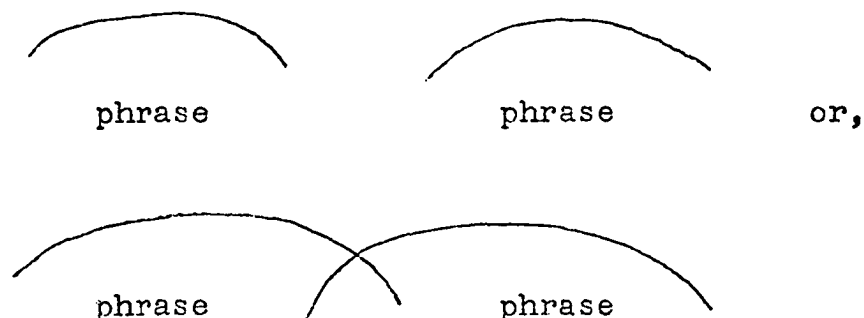
Step 1. Students were directed to listen to the artist's recording of the first solo in the set, making note of the general volume level and whether or not it seems to be the volume indicated on the printed music. The latter consideration was added because there were discrepancies at times between what appears on the printed music and what an artist decides is necessary for an impressive musical performance. To encourage critical listening for volume and changes of volume without recognizing this fact would at times leave students wondering about the accuracy of an artist's rendition and/or any analysis involving such a rendition if it were accompanied by the published score.

The following standard markings were suggested for this analysis: pp (pianissimo), very soft; p (piano), soft; mp (mezzo piano), moderately soft; mf (mezzo forte), moderately loud; f (forte), loud; ff (fortissimo), very loud.

Step 2. At this point students were to indicate changes in the general volume level noted in "step 1" by utilizing the following markings: , slightly more weight on a note; , gradually louder; , gradually softer.

Based upon the present writer's preview of the artists' recordings it was suggested that students might have to listen to the recording several times before deciding which markings were most accurate.

"Step 2" in the second solo of some sets ("step 4" of the first solo in others) suggested the following additional markings for indicating phrases (defined in the guidebook as "musical ideas, or musical sentences, which seem to belong together:")

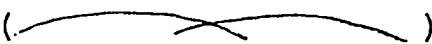


Students were to use the latter ". . . if two phrases seem to depend upon one another for the completion of a musical idea."¹ It was pointed out that the most common length for phrases was four measures.

Steps three through ten of the section devoted to dynamics and phrasing utilize the same format (an adaptation of Leonhard and House's outline for teaching performance skills)

¹See Appendices A, B, C, and D.

and the same pedagogical justification as the corresponding steps in the articulation section.¹ However, there are some concepts peculiar to this aspect of interpretation which were presented throughout the text of the guidebook. These are summarized as follows in the review of concepts following the study of the first three solos in a set:

- 1) Phrases are usually four measures in length. Start on this basis and change only if it does not work out.
- 2) Some four-measure phrases sound better if connected to the next four-measure phrase ().
- 3) Each four-measure phrase has some changes in volume which tend to emphasize the most important note, or notes. Find these notes, build up the volume in approaching them and then let the phrase diminish.
- 4) Very often the important note of a phrase is the highest in pitch.
- 5) Some phrases have a continuous change of volume (louder or softer). Others have several changes. In the latter case it is better to make the changes less noticeable. A phrase must hang together! It cannot if there is too much variation in volume or styles of articulation. However, it will be monotonous if no changes are made.
- 6) Accents in the slower sections (where articulation numbers "0" and "1" predominate) tend to be done more

¹Leonhard and House, Foundations and Principles, pp. 237-238.

with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (or "push" as it was called earlier) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

7) If the next to the last note of a phrase is a stressed note, make the last note lighter.

8) Pay particular attention to the last note of a phrase--to its volume and to its length. A note like this, just before a breath, is easy to overlook in looking ahead to the beginning of the next phrase. In the comparison of your tape and the artist's, listen to the excerpts once for this factor alone.

As in the case of including articulation #4 in the number code for spacing, there are several concepts in the above summary which are sometimes neglected in class instruction situations. Perhaps most often slighted is the technique of accenting more with the breath than with the tongue, particularly in slower, more legato (or tenuto) sections. It is described in guidebook as a "push" with the breath rather than a "strike" with the tongue. This kind of accent, or stress, allows more unity of style within the slow sections than does a sudden tongue accent which can be out of proportion to the general style.

The suggestion to "pay particular attention to the last note of a phrase" appears to be necessary advice for most students, particularly those who prepare solo material without any, or only sporadic, attention from their band director. To continue the development of listening to the tape recordings critically, the student is directed to listen to the performances for this factor alone. If the student is able to detect these final notes and the artist's treatment of them, he is then able first to realize more fully the division of the composition into phrases; and second to realize the care with which such a note is handled.

Directions as to the division of a section into phrases, finding the high points of a phrase, stressed notes, and so forth, were included to encourage the students to experiment with making volume changes within the phrase. In addition, the listening for specific volume control by the artist was intended to emphasize the importance to musical style of such organization of levels of volume and gradual changes of volume.

CHAPTER III

EVALUATION OF TEACHING MATERIALS

Informal, preliminary discussions with band directors in the Denton, Texas, area concerning the project for evaluating teaching materials of the present study took place in March, 1970. As a result of these discussions it was decided to carry out the project during the period from the last week of April to the last week of May. A period which would not include the last two weeks of May (the last two weeks of the school term) would have been preferable because of the examination schedule at the end of a semester and because of the general restlessness of students during such periods. However, all of the directors contacted at this time were busy with preparations for the spring concert and sight-reading contests. These were to be held in the middle of April; thus, it was not feasible to attempt any project until after these events had taken place.

Directors who agreed to participate in the project were: Carroll McMath, director of the Denton High School band in Denton, Texas; Lee South, director of the R. L. Turner High School band in Carrollton, Texas; Lida Beasley, director of the Congress Junior High School band in Denton, Texas;

Norman Lang, director of the Strickland Junior High School band in Denton, Texas; Bill Jones, director of the Vivian Field Junior High School band in Carrollton, Texas; Bill Fojtik, director of the Dewitt Perry Junior High School band in Carrollton, Texas.

A summary of the project was prepared and copies given to each of the participating directors for distribution to members of their cornet-trumpet sections. A short talk about the project and the possible benefit to participating students was given at a full band rehearsal in each school by the writer. After these preliminary procedures directors asked for volunteers to participate in the experiment.

Thirty-nine students in the six schools volunteered. Of this number thirty-one completed all the procedures. Two students discontinued their participation after the pretest segment, five did so during the two-week period devoted to the preparation of several new solos, and one during the follow-up segment. The latter instance was a result of the student being absent the day each participant made a tape recording of the excerpts assigned for this portion of the experiment; it was impossible to schedule another recording session before the end of the semester. The reasons for the other students discontinuing their participation were the lack of time because of approaching examinations and a lack of interest.

Students were asked to complete a personal data sheet¹ which included their name, age, grade, beginning band history, private lessons history, contest participation, practice habits, and the principal performing instrument of previous band directors. It was intended to use this information to assist in the interpretation of the data gathered during the experiment.

At the time students were asked to volunteer for the experiment they did not know if their school would be in the control or the experimental group. Individual students were not assigned to the control or experimental groups irrespective of their school. Instead, the participation of a school in one group or the other was decided upon so that students in the control group would have fewer opportunities to come into contact with the teaching materials developed for the study and in use simultaneously by the experimental group. A random selection of schools was obtained by writing the schools' names on slips of paper, putting them in a bowl, and drawing them from the bowl one at a time. As the slips were drawn the schools were placed into the following predetermined order: first draw assigned to control; second draw assigned to experimental; third draw assigned to control; fourth draw assigned to experimental; fifth draw assigned to control; sixth draw assigned to experimental.

¹See Appendix E.

As a result of this selection the following schools comprised the experimental group: Congress Junior High School; R. L. Turner High School; Vivian Field Junior High School.

The success of the previously described method for selecting experimental and control groups which were equal in performance ability was suggested by the mean score of each group on the pretest: 73.16 for the experimental group and 69.15 for the control group.

In the interpretation of these scores the null hypothesis stated that no significant difference would be observed between the pretest mean scores for the experimental and control groups. The statistical procedure used for this analysis was the t-test of differences between the means of two independent samples.¹ The t score computed by this method was 0.54964, a figure not large enough to be significant. Thus, the null hypothesis was accepted. The difference in pretest mean scores was not significant, thus indicating that the two groups were essentially equal.

In preparation for the assignment of specific solo excerpts (and a level of technical difficulty) to each student, conferences were held with participating directors for the purpose of reviewing the technical problems in each set of solos and the suitability of a specific set for each student. On the basis of the directors' evaluations solo excerpts were assigned to student participants during the last week of April.

¹George A. Ferguson, Statistical Analysis in Psychology and Education (New York: McGraw-Hill Book Co., Inc., 1959), pp. 136-138.

In most instances literature selected for the pretest comprised two contrasting sections (one, slow and legato; one, fast and staccato) of one solo, an exception being the use of contrasting sections in two solos for some students designated to work with Class II materials.

The most convenient time to reach the participants in all the schools was in the morning. Specific times for each visit were as follows: R. L. Turner High School--8:30 A.M.-9:30 A.M. (during full band rehearsals); Vivian Field Junior High School--9:45 A.M.-10:30 A.M. (during brass sectionals); Dewitt Perry Junior High School--11:15 A.M.-12:15 A.M. (during full band rehearsals); Congress Junior High School--8:30 A.M.-9:30 A.M. (during full band rehearsals); Strickland Junior High School--12:00 Noon-12:30 P.M. (during an advisory period); Denton High School--8:00 A.M.-8:30 A.M. (before school).

Because of the mandatory morning schedule for visits and the travel involved (approximately thirty miles) to reach the Carrollton schools from Denton, it was impossible to visit all schools on the same day. Thus, Monday, April 27, 1970, was chosen to distribute the solo excerpts comprising pretest material to students in Carrollton, Texas. This allowed them three full days to practice, not taking into account the day the materials were brought to them nor the next Friday, May 1, when their performances were taped. Thursday, April 30, was chosen for the distribution of pretest solo excerpts to students in Denton, Texas, and the day designated to tape-record

each of them was the next Monday, May 4. Again, this allowed students three full days for practice.

At the time pretest materials were delivered to each school a short conference was held with students who had volunteered for the experiment. Students in both the control and experimental groups were instructed to prepare the solo excerpts as they would for a solo contest. Directors were instructed to assist only with the correct rendition of rhythm patterns. This suggestion was made because it was felt that incorrect rhythms might create a negative response to an entire passage when heard by a panel of adjudicators, and the accuracy of rhythm was not to be a factor in the evaluation.

At this time students were also reminded that they had agreed to spend at least thirty minutes per day practicing the solo excerpts assigned to them. There was no accurate means for checking individuals' practice time; however, at the taping sessions for each set of excerpts students were asked to estimate the number of minutes spent each day in the preparation of project materials. The responses for each student may be found in the chart showing the number of minutes practiced per day during each segment of the experiment.¹

¹See Table 8.

A tape-recording of each student performing excerpts selected for the pretest was made on May 1 at the Carrollton schools and on May 4 in the Denton schools. A relatively inexpensive, portable Wollensak tape recorder was used, with the simple crystal microphone that is ordinarily included with the recorder. The recorder was set for two-track recording at seven and one-half inches per second.

Students came to the audition room one at a time; each was assigned a number which the writer stated into the microphone before each performance. (This number with the student's name was recorded and the number was used thereafter to identify each student.) Students were allowed to play a few notes to get their lips vibrating well, especially if they had been waiting while several others were recording; they then recorded one of the excerpts, rested briefly, and recorded the other excerpt. After recording the two excerpts students were asked to estimate the number of minutes spent in practicing these materials. Then, they were given the set of excerpts to be practiced during the next two weeks and, in the case of students in the experimental group, the guidebook and tape recording were distributed also.

In most instances the results of the pretest corroborated the director's assessment of each student's technical capability. It was necessary to adjust the assignment of only two students. Subject number twenty-seven was given Class II materials to prepare at this stage (rather than

Class I) and subject number twenty-two was assigned Class II materials (rather than Class III).

There was no particular problem for the control group at this stage. They were told to prepare the new set of excerpts as if for a solo contest (the same instructions as they were given for the first segment of the project). Excepting the two students whose materials were adjusted to a different technical level, the solo excerpts they had been practicing for the pretest segment were included in the set to be prepared for the posttest. The latter, however, comprised excerpts from three or four solos in addition to those of the pretest.

Students in the experimental group were briefed at this stage on how to solve some of the mechanical problems inherent in using the guidebook and tape recording. It was emphasized that they should follow the ten steps, one by one, in the study of each solo and that the taped materials should be used as much as possible. An attempt was made to dispel their worries about erasing one of the artists' recordings. Since another copy could be made from the master tapes and spliced into the student tape within a few hours this was actually not a great problem. However, it was felt that some students might allow their concern for such an accident to interfere with a maximum use of the taped materials. Also discussed with students at this time were such matters as the type of tape recorder needed (some used the materials at

home), the speed at which it should be set, adjusting the volume level for recording their own playing, and the meaning of leader tape colors.

No problems occurred in the following two-week period that necessitated the author's visiting any of the schools. Students in Carrollton recorded the posttest excerpts on May 15. Students in Denton recorded them on May 18. The only difference in this recording session, as compared to the first (when pretest excerpts were tape recorded), was the amount of rest each student needed between excerpts. There were from eight to ten excerpts to be recorded by each student, and endurance proved to be a factor in getting the students' best possible rendition on tape. It took longer than anticipated, but students were allowed to rest between excerpts until they felt ready to continue.

During the rest periods (between recording individual excerpts) students in the experimental group were quizzed about the project: what they liked best in the materials, how much they had practiced, whether or not they had recorded their own playing, and which solos had impressed them most (either the artists' rendition or their own liking of the solo for whatever reason).

After the taping of posttest excerpts all students were given two more excerpts to prepare in a three-day period. This preparation was to be on the same basis as that of the pretest excerpts. Specifically, there was to be no

assistance from the director or from any special teaching materials for students in either the experimental or control group. This follow-up testing was done in order to ascertain the extent of carry-over within the experimental group of concepts which were presented in the guidebook.

Students in Carrollton recorded the follow-up excerpts on May 19. Students in Denton recorded them on May 22. Recording procedures were the same as for the pretest and post-test.

At the completion of the experiment the recorded performances of students comprised eight seven-inch reels of tape. It was felt that a panel of judges would not be able to objectively grade such a great amount of material. In addition, many of the excerpts were so filled with technical faults (missed notes, wrong rhythms, and so forth) that efforts of students to interpret were obscured. Therefore, two reels of tape with a running time of approximately one and one-half hours were prepared from the original eight reels, comprising each student's best performance at each stage of the experiment.

Students recorded two excerpts at the pretest and follow-up stages of the experiment. Thus, there was not much editing of these recordings to be done. However, in some instances only portions of the entire student performance were included on the final version in order to delete some obvious technical difficulties.

Editing of posttest performances presented more problems, primarily in the decisions regarding which two contrasting performances (out of several which sounded alike) to include on the tape to be judged. As in the recordings of pretest and posttest segments, there were also many performances which were not usable because of technical faults.

To eliminate the possibility of bias on the part of judges it was important to use a random order for all performances on the judging tapes. In order to arrive at such an order of pretest and posttest performances the following procedure was used: 1) students were listed in the order they performed for the pretest (number one through number thirty-one). Students who discontinued their participation after the pretest were omitted. Thus, the numbers assigned to students for the entire project were not used except to identify specific performances; 2) each pretest performance was assigned this number; 3) each posttest performance was assigned this number plus thirty-one, giving an order for these performances of numbers thirty-two through sixty-two; 4) an order for the sixty-two performances was decided upon by using a table of random numbers.¹ The starting point on this table was predetermined to be the first two digits in each column, beginning on the first page of the table, the fourth row down in the second column.

¹G. W. Snedecor, Statistical Methods (Iowa State College Press, Inc., 1956), reprinted in Paul Blommers and E. F. Lundquist, Elementary Statistical Methods (New York: Houghton-Mifflin, 1957), p. 512.

This process resulted in the following order for the sixty-two performances comprising the pretest and posttest:

17	33	20	6	36	23
37	27	29	24	28	59
52	4	55	57	16	25
9	13	49	40	61	34
3	53	7	50	47	14
12	38	44	31	30	32
21	56	58	15	8	19
43	18	46	2	54	5
1	11	39	35	60	48
13	10	51	41	45	22
					26

A chart was made showing the location of each performance (comprising two contrasting excerpts) on one of the eight reels of tape. As the number of each occurred in the above order the performance was located and dubbed onto another tape (judging tape number one), so that performance number seventeen appeared first on the judging tape, number thirty-seven was second, number fifty-two was third, and so forth. There was no attempt made to include a spoken performance number on the tape. Instead, this was done by the author during the judging sessions. For example, before performance number seventeen became audible on the tape it was announced that student number one was the next performer; before performance number thirty-seven became audible it was announced that student number two was the next performer, and so forth. A master sheet which listed the compositions comprising each performance facilitated the spacing of these announcements.

A similar procedure was followed in the assignment of numbers to the follow-up performances, although a different portion of the table of random numbers was used. The predetermined starting-point for this group was the second page of the table,¹ the last two digits in each column, beginning with the fifteenth row down in the third column.

The order for follow-up performances which resulted from this process was as follows:

15	20	10
21	24	13
1	14	28
27	7	26
25	19	22
18	4	31
6	3	11
30	9	23
17	12	8
16	5	2
		29

Procedures for dubbing these performances onto another tape (judging tape number two) in the above order were also the same as those used in the preparation of the judging tape comprising pretest and posttest performances.

Each of the ninety-three performances (comprising three by each of thirty-one participating students) was evaluated by two panels of adjudicators during the following summer. One panel at the University of Oklahoma comprised the following members: T. Marshall Jones, James Croft, James Jarrell, Lowell Lehman, Hugo Magliocco, Robert Glidden, and Eugene McClellan. The other panel of judges, convened at

¹Ibid., p. 513.

North Texas State University, comprised the following members: Gary Losh, Kenneth Ray, Jim Hale, Billy Nettles, and Milton McCrary.

Members of both panels were graduate students or faculty at the University of Oklahoma in Norman, Oklahoma, or North Texas State University in Denton, Texas, and all members had previous teaching experience. More detailed summaries of each panel member's experience are to be found in the Appendix.¹

A "Performance Rating Sheet" was developed for the evaluation of student performances.² A graduated scale encompassing ratings from excellent (1) to poor (5) was utilized so that panel members could indicate quickly any point in between. For example, if a performance was thought to be not quite good enough to rate a "1" there were marks along the scale designating 1.25, 1.50, and 1.75 below the "1" rating before the "2" was reached. So that adjudicators would not hesitate to give the "1" or a "5" (the extreme range in most contest judging scales), a point below the "5" rating and a point above the "1" rating were added. Thus, the entire scale encompassed ".5" to "5.5."

Adjudicators were to listen for two factors in each performance: 1) phrasing; 2) suitability of articulation. Each

¹See Appendix E.

²Ibid.

factor was to be rated separately using the following guide: 5--a poor performance; 4--a below-average performance; 3--an average performance; 2--a good performance; 1--an excellent performance.

The actual rating of each factor of each performance required the adjudicator to place a check-mark along a line four and one-half inches long, below which appeared the rating numbers. After the adjudication process was completed the writer transposed these checks into scores for each category to be judged and into a composite score comprising both categories.

To test the reliability of adjudication materials and procedures the Kendall coefficient of concordance (W) statistical procedure was applied to scores assigned by each adjudicator to each of the ninety-three performances. The results of this procedure indicated a high degree of agreement among the adjudicators regarding the level of each performance. The procedure produced a value for W of .7768. Siegel indicates that ". . . a high or significant value of W may be interpreted as meaning that the observers or judges are applying essentially the same standard in ranking the objects under study."¹

¹Sidney Siegel, Nonparametric Statistics for the Behavioral Sciences (New York: McGraw-Hill Book Co., Inc., 1956), p. 237.

CHAPTER IV

PRESENTATION AND INTERPRETATION OF DATA

Data compiled as a result of adjudication procedures are shown in Tables 1 and 2. As mentioned in Chapter III adjudicators assigned two scores for each student performance, one for articulation and one for phrasing. These were added to give a composite total for each student at each stage of the project (pretest, posttest, and follow-up). To arrive at the scores shown in Table 1 the composite scores from each adjudicator were totalled. The best possible score from each adjudicator for the articulation or phrasing of a given excerpt was ".5," and the poorest possible score was "5.5." Thus, the largest scores represent the poorest performances.

Regarding the interpretation of these data, the null hypothesis stated that within either the experimental or control groups no significant differences would be observed between posttest and pretest scores ($O_2 - O_1$), or follow-up and pretest scores ($O_3 - O_1$). The .05 region of significance was considered adequate for rejection of the null hypothesis

Analysis of data was accomplished, in part, by means of the computer (IBM 360, Model 50) at North Texas State University at Denton, Texas. A t-test for correlated means was

TABLE 1
EXPERIMENTAL GROUP--PRETEST, POSTTEST, AND
FOLLOW-UP SCORES

SUBJECTS	PRETEST (O_1)	POSTTEST (O_2)	FOLLOW-UP (O_3)
1	86.00	74.25	67.50
2	90.75	72.25	74.25
3	79.00	84.00	73.00
4	101.50	82.00	94.25
5	98.50	83.50	69.75
6	94.75	81.00	90.50
7	62.25	45.75	73.25
8	42.75	47.50	69.75
9	57.00	60.00	67.25
10	74.50	45.50	62.50
11	96.25	78.25	88.50
12	58.25	60.00	56.00
13	50.25	54.50	45.50
14	22.25	23.50	26.75
15	75.00	50.25	28.75
16	80.00	59.75	68.75

TABLE 2
CONTROL GROUP--PRETEST, POSTTEST, AND
FOLLOW-UP SCORES

SUBJECTS	PRETEST (O_1)	POSTTEST (O_2)	FOLLOW-UP (O_3)
1	39.75	38.00	40.50
2	72.00	62.00	53.00
3	57.50	67.00	88.75
4	69.50	84.50	96.25
5	90.00	77.00	92.75
6	51.25	48.25	64.75
7	71.50	64.00	52.85
8	81.75	85.50	92.00
9	78.25	97.00	74.50
10	61.25	83.75	57.25
11	64.25	34.50	54.50
12	51.50	55.00	58.50
13	85.00	97.00	106.75
14	78.75	77.25	84.75
15	85.00	106.25	99.00

applied to the data in this table, a procedure which tested for the significance of differences between scores within each group. Shown in Table 3 are the results of this t-test: mean scores, standard deviation differences, t scores, and probability in the comparison of one stage of the experiment to another.

In the analysis of pretest and posttest scores for the experimental group it was possible to reject the null hypothesis. The probability that observed differences could occur by chance was at the .003 level. An alternate hypothesis, stating that the difference observed between pretest and posttest scores within the experimental group occurred as a result of the experimental treatment, was accepted.

With regard to other differences between mean scores, the results of this statistical procedure indicate that no significant differences occurred. Thus, the null hypothesis was accepted for observed differences between pretest and follow-up scores, posttest and follow-up scores within the experimental group and for all observed differences within the control group.

Negative differences, indicating not only a lack of improvement from one stage to another but an actual regression in performing ability, are to be noted in the comparison of posttest and follow-up scores for the experimental group (mean difference of -3.39063). Because of the experimental design this effect would be expected in every

TABLE 3
RESULTS OF T-TEST FOR CORRELATED SAMPLES APPLIED TO
PRETEST, POSTTEST, AND FOLLOW-UP SCORES

SOURCE	GROUP	MEAN	ST. DEV.	MEAN	ST. DEV.
$O_2 - O_1$		PRETEST (O_1)		POSTTEST (O_2)	
	X	73.06250	22.58121	62.62500	17.61885
	C	69.14999	14.64606	71.79999	21.63971
		PRETEST (O_1)		FOLLOW-UP (O_3)	
$O_3 - O_1$	X	73.06250	22.58121	66.01563	19.27744
	C	69.14999	14.64606	74.40666	21.03784
$O_3 - O_2$		POSTTEST (O_2)		FOLLOW-UP (O_3)	
	X	62.62500	17.61885	66.01563	19.27744
	C	71.79999	21.63971	74.40666	21.03784
		POSTTEST (O_2)		FOLLOW-UP (O_3)	

Table 3--Continued

SOURCE	GROUP	MEAN DIFFERENCE	ST. DEV. DIFFERENCE	<u>t</u> -VALUE	PROBABILITY
O_2-O_1	X	10.43750	11.74928	3.55341	0.00314
	C	- 2.65000	14.42771	- 0.71137	0.50528
O_3-O_1	X	7.04688	16.78444	1.67938	0.11067
	C	- 5.25667	15.02636	- 1.35488	0.19465
O_3-O_2	X	- 3.39063	13.57631	- 0.99898	0.66507
	C	- 2.60667	14.89957	- 0.67757	0.51524

comparison of these data-- $O_2 - O_3$. The special study materials for interpretation were not used by the experimental group for this segment of the project; thus, students prepared new material on the same basis as for the pretest. A tendency toward retention of concepts presented in the experimental materials (reflected in the pretest as compared to follow-up scores) was indicated; however, the .11 level of significance was not within the region for rejection of the null hypothesis.

Negative differences observed within the control group were not entirely anticipated. In planning the experiment it was felt that the opportunity to prepare new solos from the contest list (for possible use in the next contest) would hold the interest of control participants. However, the lack of any special materials (which served as a type of incentive to the experimental group) apparently caused these students to lose interest during the progress of the experiment.

Scores resulting from a division of each composite score shown in Tables 1 and 2 into separate scores for articulation and phrasing at each stage of the experiment are shown in Tables 4 and 5. An analysis of these scores was also made through the use of the computer at North Texas State University. Again, the t-test for correlated samples was employed, testing for the significance of differences between mean scores for articulation and phrasing within each group. The null hypothesis stated that within either the experimental

TABLE 4

EXPERIMENTAL GROUP--SCORES FOR ARTICULATION AND PHRASING
IN PRETEST, POSTTEST, AND FOLLOW-UP

SUBJECTS	ARTICULATION			PHRASING		
	PRETEST (01)	POSTTEST (02)	FOLLOW-UP (03)	PRETEST (01)	POSTTEST (02)	FOLLOW-UP (03)
1	43.00	37.75	38.75	43.00	36.50	28.75
2	45.75	33.25	37.25	45.00	39.00	37.00
3	39.25	39.75	35.25	39.75	44.25	37.75
4	50.75	42.25	44.25	50.75	39.75	50.00
5	46.75	40.00	34.50	51.75	43.50	35.25
6	48.00	37.25	43.25	46.75	43.75	47.25
7	28.50	23.50	34.50	33.75	22.25	38.75
8	21.50	20.25	34.25	21.25	27.25	35.50
9	28.75	27.25	33.25	28.25	32.75	34.00
10	36.00	18.50	29.75	38.50	27.00	32.75
11	48.75	41.00	42.50	47.50	37.25	46.00
12	28.25	31.75	27.25	30.00	28.25	28.75
13	18.25	23.50	19.50	32.00	31.00	26.00
14	11.75	11.25	14.00	10.50	12.25	12.75
15	34.00	21.25	13.75	41.00	29.00	15.00
16	39.75	19.00	33.50	40.25	40.75	35.25
TOTAL	569.00	467.50	515.50	600.00	534.50	540.75
MEAN	35.56	29.22	32.22	37.50	33.41	33.80

TABLE 5

CONTROL GROUP--SCORES FOR ARTICULATION AND PHRASING
IN PRETEST, POSTTEST, AND FOLLOW-UP

SUBJECTS	ARTICULATION			PHRASING		
	PRETEST (01)	POSTTEST (02)	FOLLOW-UP (03)	PRETEST (01)	POSTTEST (02)	FOLLOW-UP (03)
1	20.25	16.25	19.00	19.50	21.75	21.50
2	34.50	29.75	27.00	37.50	32.25	26.00
3	30.50	30.75	46.00	27.00	36.25	42.75
4	32.25	38.25	46.25	37.25	46.25	50.00
5	42.75	36.50	45.00	47.25	40.50	47.75
6	24.25	26.25	32.00	27.00	22.00	32.75
7	37.00	29.75	29.85	34.50	34.25	23.00
8	38.00	42.25	45.75	43.75	43.25	46.25
9	38.75	45.00	39.75	39.50	52.00	34.75
10	30.00	40.00	26.75	31.25	43.75	30.50
11	30.25	15.50	22.25	34.00	19.00	32.25
12	27.00	26.00	25.75	24.50	29.00	32.75
13	41.25	46.25	52.75	43.75	50.75	54.00
14	39.50	41.50	40.50	39.25	35.75	44.25
15	38.75	51.00	48.75	46.25	55.25	50.25
TOTAL	505.00	515.00	547.35	532.25	562.00	568.75
MEAN	33.67	34.33	36.49	35.48	37.47	37.92

or control groups no significant differences would be observed between posttest and pretest scores ($O_2 - O_1$), for articulation or phrasing, or follow-up and pretest scores ($O_3 - O_1$) for articulation and phrasing as a result of the experimental treatment. The .05 region of significance was considered adequate for the rejection of the null hypothesis.

Results of the t-test for correlated samples, as applied to phrasing and articulation data separately, are shown in Table 6. Within the experimental group the probability that observed differences in posttest and pretest scores ($O_2 - O_1$) for articulation could occur by chance was at the .003 level of confidence. The probability that observed differences in posttest and pretest scores for phrasing could occur by chance was at the .02 level of confidence. Thus, it was possible to reject the null hypothesis in the comparison of pretest and posttest scores for both articulation and phrasing within the experimental group. An alternate hypothesis, stating that observed differences in pretest and posttest scores for articulation and phrasing within the experimental group were significant as a result of the experimental treatment, was accepted.

The null hypothesis was accepted, however, for other observed differences within either group since the level of confidence for these differences was above the .05 region chosen for rejection.

The preceding data, comprising composite scores and separate phrasing and articulation scores for both the

TABLE 6

RESULTS OF T-TEST FOR CORRELATED SAMPLES APPLIED TO
PHRASING AND ARTICULATION SCORES OF
PRETEST, POSTTEST, AND FOLLOW-UP

SOURCE	MEAN	ST. DEV.	EXPERIMENTAL SOURCE	MEAN	ST. DEV.
O ₁ Art.	35.56250	11.80836	O ₂ Art.	29.21875	9.83568
O ₁ Art.	35.56250	11.80836	O ₃ Art.	32.21875	9.42376
O ₂ Art.	29.21875	9.83568	O ₃ Art.	32.21875	9.42376
O ₁ Phr.	37.50000	11.12279	O ₂ Phr.	33.40625	8.86748
O ₁ Phr.	37.50000	11.12279	O ₃ Phr.	33.79688	10.19526
O ₂ Phr.	33.40625	8.86748	O ₃ Phr.	33.79688	10.19526
			CONTROL		
O ₁ Art.	33.66666	6.58235	O ₂ Art.	34.33333	10.59340
O ₁ Art.	33.66666	6.58235	O ₃ Art.	36.48999	10.88403
O ₂ Art.	34.33333	10.59340	O ₃ Art.	36.48999	10.88403
O ₁ Phr.	35.48332	8.32244	O ₂ Phr.	37.46666	11.35186
O ₁ Phr.	35.48332	8.32244	O ₃ Phr.	37.91666	10.59298
O ₂ Phr.	37.46666	11.35186	O ₃ Phr.	37.91666	10.59298

Table 6--Continued

SOURCE	MEAN DIFF.	EXPERIMENTAL ST. DEV. DIFF.	<u>t</u> -VALUE	PROBABILITY
O ₂ -O ₁ Art.	6.34375	7.31144	3.47053	0.00364
O ₃ -O ₁ Art.	3.34375	7.72866	1.73057	0.10094
O ₃ -O ₂ Art.	-3.00000	7.09753	-1.69073	0.10844
O ₂ -O ₁ Phr.	4.09375	6.35405	2.57710	0.02003
O ₃ -O ₁ Phr.	3.70313	9.53861	1.55290	0.13827
O ₃ -O ₂ Phr.	-0.39063	8.13427	-0.19209	0.84419
CONTROL				
O ₂ -O ₁ Art.	-0.66667	7.16306	-0.36046	0.72352
O ₃ -O ₁ Art.	-2.82333	7.84301	-1.39420	0.18253
O ₃ -O ₂ Art.	-2.15667	6.84812	-1.21971	0.24146
O ₂ -O ₁ Phr.	-1.98333	8.06694	-0.95221	0.64048
O ₃ -O ₁ Phr.	-2.43333	7.88390	-1.19538	0.25078
O ₃ -O ₂ Phr.	-0.45000	9.12864	-0.19092	0.84524

experimental and control groups, were also used in testing for the significance of differences between scores of the experimental group as compared to scores of the control group.

The null hypothesis stated that because of the experimental treatment differences observed between posttest and pretest scores ($O_2 - O_1$) would not be significantly greater among students in the experimental group than corresponding differences among students in the control group.

The statistical procedure used for this comparison was the t-test of differences between the means of two independent samples. Shown in Table 7 are the results of this procedure for each group: mean differences ($\bar{D}_X$ and $\bar{D}_C$), standard deviations of the differences, (SD of $\bar{D}_X$ and $\bar{D}_C$), the best estimate of the standard deviation of the combined samples (s'), t scores and probability figures (P).

It was possible to reject the null hypothesis in the comparison of posttest minus pretest ($O_2 - O_1$) scores for articulation (at the .02 level of confidence), for phrasing (at the .05 level of confidence) and for composite scores (at the .01 level of confidence). An alternate hypothesis, stating that because of the experimental treatment, differences observed in follow-up and pretest scores ($O_3 - O_1$) for articulation and composite totals were significantly greater among students in the experimental group than among students in the control group, was accepted.

TABLE 7

RESULTS OF T-TEST OF DIFFERENCES BETWEEN THE MEANS OF TWO INDEPENDENT
SAMPLES APPLIED TO PHRASING, ARTICULATION, AND COMPOSITE SCORES
OF THE EXPERIMENTAL AND CONTROL GROUPS

SOURCE	$\bar{D}_X$	SD of $\bar{D}_X$	$\bar{D}_C$	SD of $\bar{D}_C$	s'	<u>t</u>	P
<u>Art.</u>							
0 ₂ -0 ₁	6.34375	7.31144	- 0.66667	7.16306	7.16391	2.72294	.02
0 ₃ -0 ₁	3.34375	7.72866	- 2.82333	7.84301	7.78407	2.20454	.05
0 ₃ -0 ₂	-3.00000	7.09753	- 2.15667	6.84912	6.97823	-0.33627	
<u>Phr.</u>							
0 ₂ -0 ₁	4.09375	6.35405	- 1.98333	8.06694	7.23179	2.33827	.05
0 ₃ -0 ₁	3.70313	9.53861	- 2.43333	7.88390	8.77881	1.94503	.10
0 ₃ -0 ₂	-0.39063	8.13427	- 0.45000	9.12864			
<u>Com.</u>							
0 ₂ -0 ₁	10.43750	11.74928	- 2.65000	14.42771	13.11081	2.77762	.01
0 ₃ -0 ₁	7.04688	16.78444	- 5.25667	15.02636	15.98823	2.14129	.05
0 ₃ -0 ₂	- 3.39063	13.57631	- 2.60667	14.89957			

Observed differences in follow-up minus pretest

$(O_3 - O_1)$ scores for articulation and composite totals also justify rejection of the null hypothesis: articulation (at the .05 level of confidence) and composite scores (at the .05 level of confidence). An alternate hypothesis, stating that, because of the experimental treatment, differences observed in follow-up and pretest scores $(O_3 - O_1)$ for articulation and composite totals were significantly greater among students in the experimental group than among students in the control group, was accepted.

Differences in phrasing scores between experimental and control groups in the follow-up and pretest portions of the experiment (at the .10 level of confidence) were not great enough to reject the null hypothesis. Differences in follow-up and posttest scores $(O_2 - O_3)$ indicate no significant change.

Students in both experimental and control groups were asked to practice on the materials assigned to them a minimum of thirty minutes each day. No attempts were made, such as the use of practice cards or other verification procedures involving parents or band directors, to ascertain the exact number of minutes practiced by each student. Instead, they were asked, at each taping session, to estimate the number of minutes practiced during the preceding segment of the experiment. Table 8 shows the amount of practice reported by each student during each segment of the experiment.

TABLE 8

EXPERIMENTAL AND CONTROL GROUP--PRACTICE
TIME REPORTED BY STUDENTS

SUB.	EXPERIMENTAL MINUTES OF PRACTICE			SUB.	CONTROL MINUTES OF PRACTICE		
	O ₁	O ₂	O ₃		O ₁	O ₂	O ₃
1	30	30	30	1	30	30	30
2	30	30	30	2	30	30	30
3	30	10	30	3	30	15	15
4	30	30	30	4	30	30	30
5	30	60	45	5	30	30	30
6	30	30	30	6	45	30	30
7	30	30	30	7	30	30	30
8	30	15	10	8	30	20	20
9	60	60	60	9	30	30	30
10	30	60	45	10	15	15	20
11	30	40	20	11	45	15	15
12	45	20	45	12	15	15	15
13	20	20	10	13	30	15	30
14	15	15	15	14	30	30	30
15	60	60	60	15	30	15	15
16	30	45	15				

In the analysis of data shown in Table 8 the null hypothesis stated that within either the experimental or control group observed gain scores between pretest and posttest ($O_2 - O_1$) would not be correlated significantly with the amount of practice time reported by participants. The .05 region of significance was considered adequate for rejection of the null hypothesis.

The statistical procedure used for determining the significance of the data was the Kendall rank correlation coefficient (tau).¹ The value of tau for the comparison of practice and gain scores within the experimental group was .65. A z score of 3.46 was computed from this value of tau, and the significance of this value (for the acceptance of the null hypothesis) was .0003. Thus, the null hypothesis was rejected and an alternate hypothesis, stating that within the experimental group the amount of practice was significantly correlated with gain scores in the pretest-posttest segments of the experiment ($O_2 - O_1$), was accepted.

Although a significant correlation between practice and gain scores was to be expected, the correlation of these factors within the experimental group during the preparation of posttest materials was considerably higher than that for the control group. The value of tau for the comparison of practice and gain scores within the control group was .42 (significant at the .01 level).

¹Siegel, Nonparametric Statistics, pp. 213-223.

One possible explanation for this difference might be that students in the experimental group utilized their practice time more efficiently. Since the groups were equal, it could be expected that the direction and focus given by the experimental teaching materials had a significant and beneficial effect.

In addition to asking students about their practice time at the conclusion of the posttest, the writer attempted to determine the extent of students' use of teaching materials: 1) the artists' recordings; 2) the blank tape for recording the students' own playing; 3) the analyses for phrasing and articulation. The results of these interviews are shown in Table 9.

In the analysis of data shown in Table 9 the null hypothesis stated that within the experimental group no significant correlation existed between any of the scores or between any category of materials used and scores. The .05 region of significance was considered adequate for rejection of the null hypothesis. The statistical procedure used for determining the significance of these data was the Kendall rank correlation coefficient (tau).¹

The value of tau for the comparison of pretest scores (O_1) and posttest-pretest gain ($O_2 - O_1$) was $-.33$. This value allowed the rejection of the null hypothesis at the .03 level of confidence, and an alternate hypothesis, stating that

¹Ibid.

TABLE 9

EXPERIMENTAL STUDENTS' REPORTED USE
OF TEACHING MATERIALS

SUB.	LISTENED TO ARTIST RECORDING	TAPE RECORDED OWN PLAYING	DID SUGGESTED ANALYSIS
1	Yes	Yes	Yes
2	Yes	Yes	Yes
3	No	No	No
4	Yes	Yes	Yes
5	Yes	Yes	Yes
6	Yes	Yes	No
7	Yes	Yes	Yes
8	Yes	Yes	No
9	Yes	Yes	Yes
10	Yes	Yes	Yes
11	Yes	Yes	Yes
12	Yes	Yes	No
13	Yes	Yes	No
14	Yes	No	No
15	Yes	No	Yes
16	Yes	No	No

within the experimental group the pretest scores (O_1) were significantly correlated with pretest-posttest gain scores ($O_2 - O_1$), was accepted.

The negative correlation of these data suggested that less experienced students (those with the poorest pretest scores) benefited most from the teaching materials developed for the study. This was not an unexpected result of the evaluation since a major purpose of the study was to develop teaching materials for such students: those without opportunities for individual development which would enable them to score well in a performance situation such as the pretest administered at the beginning of the experiment.

The correlation of posttest-pretest gain scores ($O_2 - O_1$) with students' reported use of all teaching materials, including the minimum amount of practice time asked of all participants, yielded a tau value of .43. This value allowed rejection of the null hypothesis at the .01 level of confidence.

The importance of the amount of practice time to improvement was shown in the correlation of students' reported practice with posttest-pretest gain scores (significant at the .0003 level). In the correlation of posttest-pretest gain scores ($O_2 - O_1$) with students' use of teaching materials this importance was also to be noted. The value of tau without considering the amount of practice as a factor in students' use of materials was .36 (significant at the .02 level); with practice as a factor the value of tau was .43 (significant at the .01 level).

The correlation of posttest-pretest gain scores ($O_2 - O_1$) with follow-up-pretest gain scores ($O_3 - O_1$) yielded a tau value of .40. This value was significant at the .01 level for rejection of the null hypothesis and indicated a high degree of retention of concepts presented in the experimental teaching materials.

Interpretation of this correlation would not be complete, however, without reference to the correlation of follow-up-pretest gain scores ($O_3 - O_1$) with posttest plus follow-up practice. This correlation also yielded a level of significance of .01. However, the lack of correlation between follow-up-posttest gain scores with follow-up practice suggests that another factor, perhaps the mastery of principles set forth in the special teaching materials and their application to new materials, caused the significant improvement by experimental students at this stage of the experiment.

Within the control group no significant correlation was found to exist between follow-up-pretest gain scores ($O_3 - O_1$) and posttest plus follow-up practice. The value of tau for the latter was .20 (at the .15 level of confidence). Again, it was suggested that use of the experimental materials resulted in a more efficient utilization of practice time.

In summary, the results obtained from data subjected to the Kendall rank correlation coefficient (tau)¹ procedure

¹Ibid.

are presented in Table 10: tau coefficients, z values, and probability figures.

Within the experimental group it was possible to reject the null hypothesis for the correlation of posttest-pretest gain scores with pretest scores (a negative correlation at the .03 level of confidence); for the correlation of posttest-pretest gain scores with follow-up-pretest gain scores (at the .01 level of confidence); for the correlation of posttest-pretest gain scores with posttest practice (at the .0003 level of confidence); for the correlation of posttest-pretest gain scores with the use of all teaching materials, including the minimum amount of practice time (at the .01 level of confidence); for the correlation of posttest-pretest gain scores with the use of all teaching materials, excluding practice (at the .02 level of confidence); and for follow-up-pretest gain scores with posttest plus follow-up practice (at the .01 level of confidence). An alternate hypothesis, stating that these correlations were significant, was accepted.

Within the experimental group the null hypothesis was accepted for the following correlations: follow-up-posttest gain scores with pretest scores (at the .48 level of confidence), follow-up-posttest gain scores with follow-up practice (at the .117 level of confidence); follow-up-posttest gain scores with posttest-pretest gain scores (at the .186 level of confidence).

Within the control group it was possible to reject the null hypothesis for the correlation of posttest-pretest gain

TABLE 10

RESULTS OBTAINED FROM DATA SUBJECTED TO THE
KENDALL RANK COEFFICIENT (TAU) PROCEDURE

EXPERIMENTAL GROUP			
CORRELATIONS	TAU COEFFICIENT	Z VALUE	P
O_2-O_1 with O_1	-.33	- 1.8	.03
O_2-O_1 with O_3-O_1	.40	2.2	.01
O_2-O_1 with O_2 practice	.65	3.46	.0003
O_2-O_1 with use of all teaching materials, including practice	.43	2.32	.01
O_2-O_1 with use of all teaching materials, excluding practice	.36	1.94	.02
O_3-O_1 with O_2 plus O_3 practice	.41	2.2	.01
O_3-O_2 with O_1	.01	.05	.48
O_3-O_2 with O_3 practice	.22	1.19	.117
O_3-O_2 with O_2-O_1	.16	.89	.186
CONTROL GROUP			
O_2-O_1 with O_2 practice	.44	2.28	.01
O_3-O_1 with O_2 plus O_3 practice	.20	1.0	.15

scores with posttest practice (at the .01 level of confidence). An alternate hypothesis, stating that this correlation was significant, was accepted.

Within the control group the null hypothesis was accepted for the correlation of follow-up-pretest gain scores with posttest plus follow-up practice (at the .15 level of confidence).

Because of the nature of some data in Table 9 the Point-biserial computation¹ was a more appropriate statistical procedure to use. No correlation was found to exist between posttest-pretest gain scores ($O_2 - O_1$) and the recording by students of their own playing, or their failure to do so. A high correlation (below the .001 level of confidence) was observed between posttest-pretest gain scores ($O_2 - O_1$) and the use of the analysis steps. However, this portion of the teaching materials dealt with concepts requiring more intellectual effort than merely listening to the artists' recordings and recording one's own playing. Thus, it could be that this high correlation is a measure of the participants' interest in the project as a whole rather than an indication of the effectiveness of analysis procedures. This supposition is apparently supported by the high correlation (below the .001 level of confidence) between the use of analysis steps and the amount of practice reported in the preparation of posttest materials.

¹Joy Paul Guilford, Fundamental Statistics in Psychology and Education (New York: McGraw-Hill Publications, 1965), pp. 322 ff.

Again, it was to be expected that a greater amount of practice would result in a better score, and this was supported by the ratings assigned to both groups (experimental and control) by adjudicators. However, the greater confidence level in the correlation of posttest-pretest gain scores ($O_2 - O_1$) with posttest practice for the experimental group (.0003 as compared to .01 for control) suggests that experimental students were perhaps more interested in the experiment than were the control students. It is suggested that utilization of the special teaching materials could have caused this interest--an interest which resulted in more directed and more efficient practice.

Shown in Table 11 is information about each experimental student's previous training. Table 12 gives this information about each control student.

In an analysis of these data, specifically how certain categories correlated with pretest scores (O_1) and posttest-pretest gain scores ($O_2 - O_1$), the Kendall rank correlation coefficient (tau) procedure was utilized.

The null hypothesis stated that no significant correlation would be observed between observed scores and any category of previous training. The .05 region of significance was considered adequate for rejection of the null hypothesis.

The correlation of pretest scores with the number of years each student had played his instrument was highly significant for both groups. For the experimental group the tau

TABLE 11

PREVIOUS EXPERIENCE DATA--EXPERIMENTAL GROUP

SUBJECT	YEARS ON INSTRUMENT	BRASS TEA. FOR BEGINNING	BRASS TEA. PRESENT BAND DIRECTOR	PRIVATE LESSONS	PRIVATE L. FROM A TRPT. PLAYER	INDIVIDUAL HELP FROM BAND DIR.	CONTEST EXP.	CONTEST RAT.
1	3	No	No	Yes 2 Wks.	Yes	Yes 2 Hrs.	Yes	I
2	$\frac{1}{2}$	No	No	No	No	No	Yes	I
3	3	No	No	No	-	No	No	-
4	3	No	No	No	-	No	No	-
5	3	No	No	No	-	No	No	-
6	3	No	No	No	-	No	No	-
7	$3\frac{1}{2}$	No	Yes	Yes $\frac{1}{2}$ Yr.	Yes	No	Yes	III I
8	6	Yes	Yes	Yes $\frac{1}{2}$ Yr.	Yes	No	Yes	II
9	3	Yes	Yes	Yes 1 Yr.	Yes	No	Yes	II
10	3	No	Yes	Yes $1\frac{1}{2}$ Yr.	Yes	Yes Occ.	Yes	I
11	4	Yes	Yes	Yes 10 Wks.	Yes	Yes Occ.	No	-
12	4	Yes	Yes	Yes 6 Wks.	Yes	Yes $\frac{1}{2}$ Hr.	Yes	II
13	5	Yes	Yes	Yes 3 Yrs.	Yes	No	Yes	III I
14	7	No	Yes	Yes 5 Yrs.	Yes	No	Yes	I II I
15	6	Yes	Yes	No	-	No	No	-
16	4	Yes	Yes	Yes 2 Yrs.	Yes	No	Yes	III II I

TABLE 12

PREVIOUS EXPERIENCE DATA--CONTROL GROUP

SUBJECT	YEARS ON INSTRUMENT	BRASS TEA. FOR BEGINNING	BRASS TEA. PRESENT BAND DIRECTOR	PRIVATE LESSONS	PRIVATE L. FROM A TRPT. PLAYER	INDIVIDUAL HELP FROM BAND DIRECTOR	CONTEST EXP.	CONTEST RAT.
1	7	Yes	Yes	Yes 3 yrs.	Yes	No	Yes	I, II, I
2	7	No	Yes 4 yrs.	Yes 4 yrs.	Yes	No	Yes	I, I, I, I, I
3	6	Yes	Yes	Yes	Yes	Yes Occ.	No	-
4	7	Yes	Yes 1 Yr.	Yes 1 Yr.	Yes	Yes Occ.	No	-
5	6	No	Yes	Yes 3 yrs.	Yes	No	Yes	I, II, III
6	9	Yes	Yes 9 yrs.	Yes 9 yrs.	Yes	No	Yes	I
7	4	No	Yes 1 Yr.	Yes 1 Yr.	Yes	No	No	-
8	3	No	Yes	No	-	No	No	-
9	4	Yes	Yes	Yes	Yes	No	Yes	IV
10	4	Yes	Yes	No	-	Yes	No	-
11	4	Yes	Yes 4 yrs.	Yes 4 yrs.	Yes	No	Yes	I
12	2	Yes	Yes 2 yrs.	Yes 2 yrs.	No	Yes	Yes	II
13	3	No	Yes 1 Yr.	Yes 1 Yr.	Yes	No	No	-
14	2	Yes	Yes 6 Mos.	Yes 6 Mos.	Yes	No	No	-
15	2	Yes	Yes	No	-	No	No	-

coefficient was .69 (significant at the level of .0001); for the control group the tau coefficient was .38 (significant at the level of .02). The high correlation (among students of both groups) of these two factors suggests some support for the validity of the pretest and the adjudication procedure.

A similar result was obtained in the correlation of total experience of each student with pretest scores. To arrive at a figure representative of total experience the following weights were assigned: one point for each two years of experience on the instrument; one point for having had a brass player as a beginning teacher; one point for the present band director being a brass player; one point for each two years of private instruction; one point for the private lessons being taken from a trumpet player; one point for regular help from the present band director; one point for each solo contest entered (up to three times).

The correlation of total experience with pretest scores within the experimental group yielded a tau value of .67 (significant at the .0001 level of confidence). The correlation of total experience with pretest scores within the control group yielded a tau value of .37 (significant at the .02 level of confidence).

The null hypothesis was rejected for the following correlations: total experience with pretest scores (at the .0001 level for the experimental group and at the .02 level for the control group); number of years playing the instrument with

pretest scores (at the .0001 level for the experimental group and at the .02 level for the control group). An alternate hypothesis, stating that a significant correlation existed within both groups between total experience and pretest scores, and between the number of years playing the instrument and pretest scores, was accepted.

No significant correlations were found between other categories of previous training and observed scores.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

A major part of this study's purpose was the development of teaching materials which could assist secondary school students with the interpretation of solo trumpet literature. These materials comprised tape recordings by artist-performers of solos to be prepared for a posttest and a guidebook which presented interpretive principles to the students and directions to guide their practice.

Solos of four different levels of difficulty were chosen for the posttest segment of the experiment. These were selected from the Texas contest list (The Prescribed Music Bulletin) and with one exception the difficulty levels are those to be found in this publication: Class I (difficult), Class II (medium), Class III #1 (medium easy), Class III #2 (very easy). The latter classification was added to provide younger, or less experienced, students with suitable materials.

Tape recordings of solos at each level were made by dubbing artist performances available on commercially distributed disc recordings. The artist recording of each solo appeared two times on the same reel. Between these identical versions a section of blank tape was included so that the

student could record his own performance and thus have, in the analysis of his own playing, quick access to the artist performance for comparison.

The guidebook was organized basically in two sections for the study of each solo: one section was devoted to articulation styles, the other to dynamics and phrasing. Each of these factors was approached on the basis of an aural analysis--how the artist used them and a visual analysis--how it looked in the published excerpt of the solo. Copies of the solo excerpts were included in each guidebook. Students were directed to analyze the solos for each factor as they listened to the artists' performances and their own, using a system for marking their scores which would assist them in their preparation of the solos and which would aid them in focusing upon specific aspects of articulation and phrasing as they listened. The guidebook was, for the most part, organized in the following manner for each factor (1) articulation, (2) dynamics and phrasing: Step 1.--students were directed to listen to the artist's recording several times; Step 2.--students were directed to mark their scores for spacing dynamic level or phrasing; Step 3.--students were directed to practice the excerpts, trying to incorporate into their own playing specific aspects of articulation, dynamics, or phrasing heard in the artists' performance; Step 4.--students were directed to record their own playing; Step 5.--students were directed to listen to the three performances now on the tape

(the artist's, their own, and again the artist's) for comparison and to make any change in their analysis which seemed appropriate; Step 6.--students were directed to practice the excerpts again and to experiment with using other articulation styles and different phrase lines for comparison with those of the artist; Step 7.--students were directed to record their own playing again (over their first performance); Step 8.--students were directed to play the three performances on the tape (the artist's, their own, and again the artist's) for comparison; Step 9.--students were directed to repeat Steps 7 and 8 until they were satisfied with their performance and to make any changes in their analysis which seemed appropriate; Step 10.--students were directed to compare their analysis with those made by the writer and included in the back of the guidebook.

The results of the evaluation indicate that in several respects the development of teaching materials for this study was successful: (1) The use of these materials during the preparation of solo excerpts for the posttest resulted in significantly higher scores for experimental students (as compared to their pretest scores and to control students' gain scores for $O_2 - O_1$). This would suggest that the presentation of articulation and phrasing principles was effective; (2) Gain score differences between experimental and control groups on the follow-up test (for which the students had no special teaching materials to guide them) over the pretest were also

significantly greater among experimental group participants for the composite and for articulation alone. This would suggest a high degree of retention of those interpretive principles presented to students in the teaching materials--to the extent that these principles could be applied in the preparation of new music.

Significant correlations were observed between gain scores and student use of all the special teaching materials; these were significant even when practice time (the most considerable factor in the evaluation) was omitted. However, evaluation did not discriminate significantly between parts of these materials, other than the analysis steps included in the guidebook. All students reported that they had listened to the artists' recordings. Thus, it would not be possible to assess their importance to a gain in performance ability except to note that this was an attractive part of the experiment to the students. Whether or not students recorded their own playing was not significant.

Analysis steps correlated significantly with gain scores, although it would be difficult to separate this factor from an overall interest in the project. It is obvious that students who were more interested would be conscientious about working out the analyses, and that this would result in more practice time. And, the correlation of practice time with gain scores ($O_2 - O_1$) was highly significant. However, since analysis was highly significant in its correlation with gain scores it

is suggested that this part of the teaching materials alone may have contributed significantly to overall improvement, and that there was a corresponding increase in practice time because of doing the analysis steps. This would appear to be supported by the following: 1) the correlation of control students' practice time with gain scores was much less significant. Thus, the experimental teaching materials probably had the effect of improving efficiency in practicing, and the analysis steps comprised the most significant part of these materials; 2) the experimental teaching materials evidently caused significant improvement in follow-up-pretest scores ($O_3 - O_1$). Practice preceding the follow-up taping (O_3 practice) was not significant in its correlation with these gain scores; thus, teaching materials probably caused this improvement and analysis was the most significant part of them.

The correlation of practice time (for whatever the purpose) with gain scores provided the most highly significant results. Since the correlation of these factors was much higher for the experimental group than for the control group, it is suggested that the experimental teaching materials gave focus and direction to the practice done by students in the experimental group.

Less experienced students (in terms of the number of years they had played their instruments) benefited most from the use of experimental teaching materials. This was not unexpected since these materials presented principles (and on

the tape recordings--performances) which the more experienced students would have had more opportunities to encounter.

Correlations between gain scores and other items of previous training were not significant.

Experimental teaching materials developed for this study were utilized by students without assistance from their teachers (other than solutions to rhythmic problems). Since students in the experimental group made significant gains in their ability to interpret solo literature, it is probable that such self-study materials could be of some assistance in school instrumental programs in which individual help for students is not possible.

It is suggested that materials such as these could be developed for other instruments and for students with less technical ability and experience than those participating in the present study. It is often difficult for younger students to direct their practice toward logical and progressive goals, and to focus their attention upon specific performance factors. Evaluation of the teaching materials developed for this study strongly suggests that such materials can be helpful in directing students toward more efficient use of their practice time.

Another possible use for teaching materials of this type might be found in the full band rehearsal. Guidebooks could be prepared which would include excerpts to be performed by the ensemble and which could be correlated with recordings by

a fine performing organization. With proper guidance from the teacher, students could be exposed to many factors of interpretation and style and be able to participate in weighing the appropriateness of stylistic alternatives.

In a replication of the present study, or portions of it, it would be helpful to test more completely the effectiveness of separate items comprising the experimental teaching materials: artists' recordings; students' recording of their own playing; and, completion of analysis procedures. A more complete accounting of practice would be useful, as well as a detailed log showing practice time spent utilizing each of the preceding items.

Incentive for control students to give their best effort throughout the experiment was a problem in the present study. A partial solution would be to conduct an experiment of this kind during the time of year when students are actually preparing for contest. This would provide more motivation for both the experimental and control groups, although other aspects of the study, such as the following, would be different: (1) With the usual pressures of contest preparation students would not be interested in any literature other than the solo to be played at the festival; (2) At this time of the school year it would be necessary to conduct the study in an area where students were not taking private lessons, since it would be impossible for a private teacher not to assist a student with his contest solo; (3) At this time of year (before all the spring contests), band directors, generally,

would not agree as readily to interruptions of their rehearsals for giving students instructions and taping their performances. A director conducting the study with his own students, however, could control these problems adequately.

BIBLIOGRAPHY

BIBLIOGRAPHY

Books

- Colwell, Richard. The Teaching of Instrumental Music. New York: Appleton-Century-Crofts, 1969.
- Copland, Aaron. What to Listen for in Music. New York: McGraw-Hill Book Company, 1939.
- Ernst, Karl D. Preface to Music in General Education. Washington: Music Educators National Conference, 1965.
- Ferguson, George A. Statistical Analysis in Psychology and Education. New York: McGraw-Hill Book Company, 1959.
- Guilford, C. Fundamental Statistics in Psychology and Education. New York: McGraw-Hill Book Company, 1965.
- Hoffer, Charles R. Teaching Music in the Secondary Schools. Belmont, California: Wadsworth Publishing Company, 1964.
- Holz, Emil and Jacobi, Roger E. Teaching Band Instruments to Beginners. Englewood Cliffs, New Jersey: Prentice-Hall, 1966.
- House, Robert. Instrumental Music for Today's Schools. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.
- Hovey, Nilo. Efficient Rehearsal Procedures for Concert Band. Elkhart, Indiana: H and A Selmer, Inc., 1966.
- Leonhard, Charles and House, Robert W. Foundations and Principles of Music Education. New York: McGraw-Hill Book Company, 1959.
- Mursell, James. Music in American Schools. New York: Silver Burdett Company, 1943.
- Piston, Walter. Counterpoint. New York: W. W. Norton and Company, Inc., 1947.
- Righter, Charles Boardman. Success in Teaching School Orchestras and Bands. Minneapolis: Schmitt, Hall, and McCreary, 1945.

- Rothwell, Evelyn. Oboe Technique. London: Oxford University Press, 1953.
- Seashore, Carl. Psychology of Music. New York: McGraw-Hill Book Company, 1938.
- Siegel, Sidney. Nonparametric Statistics for the Behavioral Sciences. New York: McGraw-Hill Book Company, 1956.
- Snedecor, G. W. Statistical Methods. Iowa: Iowa State College Press, Inc., 1956. Reprinted in Paul Blommers and E. F. Lundquist. Elementary Statistical Methods. New York: Houghton-Mifflin, 1957.
- Sprenkle, Robert and Ledet, David. The Art of Oboe Playing. Evanston, Illinois: Summy-Birchard Publishing Company, 1961.
- Stein, Keith. The Art of Clarinet Playing. Evanston, Illinois: Summy-Birchard Publishing Company, 1958.
- Tate, Merle W. Statistics in Education. New York: The Macmillan Company, 1955.
- Van Dalen, Deobold B. Understanding Educational Research: An Introduction. New York: McGraw-Hill Book Company, 1962.

Articles

- Behm, Paul. "Building a Permanent Successful Program." The Band Directors' Guide. Edited by Kenneth L. Neidig. Englewood Cliffs, New Jersey: Prentice Hall, 1967.
- Campbell, Donald T. and Stanley, Julian C. "Experimental and Quasi-Experimental Designs for Research on Teaching." Handbook of Research on Teaching. Edited by N. L. Gage. Chicago: Rand McNally and Company, 1963.
- Carlsen, James C. "Some Problems in Musical Learning." Journal of Research in Music Education, XVII (Spring, 1969), 7-9.
- Graham, James. "Developing a Style." The Instrumentalist, XX (March, 1966), 40.
- Green, Elizabeth. "Wind Instruments in the Orchestra." The Instrumentalist, XIX (September, 1964), 33.

- Palmer, H. G. "Analyze, Diagnose, Prescribe." The Instrumentalist, XX (November, 1966), 40.
- Whitaker, Donald. "A Trumpet Philosophy." The Instrumentalist, XXI (November, 1966), 51.

Reference Books

- Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1947.

Bulletins

- The University Interscholastic League. Prescribed Music Bulletin. Austin, Texas: The University of Texas, 1967-1970.

Unpublished Materials

- Biggs, Millard Robert. "An Evaluation of a Technique Employing the Use of the Magnetic Tape Recorder in Teaching Students of Brass Instruments." Unpublished Ph. D. dissertation, State University of Iowa, 1960.
- Cort, Henry Russell, Jr. "Tempo and Expressive Properties of Auditory Figures: A Psychophysical Study." Unpublished Ph. D. dissertation, Cornell University, 1960.
- Deihl, Ned Charles. "Certain Relationships Among Concept Development, Listening Achievement, Musicality and the Quantification of Musical Performance Experience." Unpublished Ph. D. dissertation, Penn State University, 1963.
- Gatewood, Robin F. "The Application of Certain Types of Electronic Equipment to the Teaching of Music." Unpublished Ph. D. dissertation, New York University, 1960.
- Hoffren, James A. "The Construction and Validation of a Test of Expressive Phrasing in Music." Unpublished Ph. D. dissertation, University of Illinois, 1962.
- Peterson, Agda Viola. "A Study of Developmental Listening Factors in Children's Ability to Understand Melody." Unpublished Ph. D. dissertation, University of Rochester, 1965.

Spohn, Charles. "An Exploration in the Use of Recorded Teaching Material to Develop Aural Comprehension in College Music Classes." Unpublished Ph. D. dissertation, Ohio State University, 1959.

Taylor, Ralph. "An Investigation of the Value of Drill on Arithmetic Fundamentals by Use of Tape Recordings Which Combine Techniques Developed in Language Laboratories with Principles of Programmed Learning." Unpublished Ph. D. dissertation, University of Southern California, 1969.

Yearbooks

Madison, Thurber. "The Need for New Concepts in Music Education." Basic Concepts in Music Education. Chicago: The National Society for the Study of Education, 1958.

McMurray, Foster. "Pragmatism in Music Education." Basic Concepts in Music Education. Chicago: The National Society for the Study of Education, 1958.

Mursell, James. "Growth Processes in Music Education." Basic Concepts in Music Education. Chicago: The National Society for the Study of Education, 1958.

Recordings

Amstutz, A. Keith. Soloist. Solos for Contest. Austin, Texas: Austin Custom Records.

Amstutz, A. Keith. Soloist. Keith Amstutz Trumpet Solos. Columbus, Ohio: Coronet Recording Company.

André, Maurice. Soloist. The Jean-Francois Paillard Chamber Orchestra. Carnegie Hall, New York: The Musical Heritage Society.

Burkart, Richard. Soloist. Trumpet Solos for Contest. Beaumont, Texas: Lamar State College of Technology.

Funderburk, Mike. Soloist. Mailman Conducting Mailman. Huntsville, Texas: Sam Houston State University.

Haynie, John. Soloist. Golden Crest Recital Series. Huntington Station, New York: Golden Crest Records, Inc.

Haynie, John. Soloist. John Haynie Plays Music for Contest. Austin, Texas: Austin Custom Records.

APPENDIX A

CORNET SOLO INTERPRETATION

These materials are designed to help you interpret five cornet solos on the Class I University Interscholastic League (U I L) list. The selection of suitable dynamic levels and correct articulation styles are the two aspects of interpretation which will be presented to you. There are other interpretive techniques, such as the use of vibrato and tempo variation, which you will notice on the recordings. However, in order to limit the number of basic principles to be mastered in this two-week period you will be guided only in the selection of volume and articulation.

In this experiment you should proceed as follows:

- 1) Listen to the artist's performance;
- 2) Analyze what you hear in the artist's performance;
- 3) Record yourself playing the same excerpt;
- 4) Compare your performance with that of the artist;
- 5) Make adjustments in your performance.

Try to follow the step-by-step procedure and the directions for using the tape as exactly as you can. If you will do this the results of the experiment will be of great assistance in the improvement of these procedures.

Primarily, the basis for judging the results of the experiment will be your performance of music which is similar to that used in the booklet. However, the following would also be of some help in improving the booklet and the tape presentation:

- 1) After each week estimate the number of minutes you have practiced while using these materials.

- 2) As you practice make a note of anything about the tape or booklet which you especially like or dislike.

Directions For Using the Tape

Your tape recorder should be set to play a two-track tape at $7\frac{1}{2}$ inches per second. It should be furnished with a microphone so that you can record yourself playing excerpts from the solos for comparison with the artists' recordings. You should try to make your recording sound as much as possible like those on the tape, but do not be discouraged at this comparison. These players are performing artists, and the equipment used for their recording sessions undoubtedly was the finest available.

In order to record on the blank section press the "record" button on your tape recorder. Please ask your band director for help if you have not used a tape-recorder before. It might be wise to limit the recording you make of your own playing to one time through the excerpt as it appears in this booklet. While there is ample space for

this on the blank tape, there is not room to play some of the longer excerpts twice through. To do so would risk running over and erasing the artist's recording.

Following are indexes of the tapes for the Class I solos. Please note that in all cases there are two pieces recorded together. This is followed immediately by a longer section of blank tape for recording your own playing. For example, if you are working on the Haydn Concerto you would have this order on the tape: 1) Maurice Andre's recording of the solo; 2) your recording; 3) Maurice Andre's again. You will, therefore, be able to play this rather extended section of tape (making comparisons between your rendition of the excerpt and the artist's) without having to give any attention to re-winding the tape.

As a further aid in identifying these different sections of tape there is white or green leader tape preceding each section of blank tape and red leader tape preceding each section of tape which has a recording on it. Be sure to press the "play" button on your recorder for the sections preceded by the red leader tape. You do not want to erase these sections by recording over them.

TAPE INDEX

(Class I)

Music Selection	Composer-Arranger	Recording Artist
Petite Piece Concertante	G. Balay	Richard Burkart
Blank Tape for recording your playing		
Petite Piece Concertante		
Concerto for Trumpet	Haydn	Maurice Andre
Blank Tape for recording your playing		
Concerto for Trumpet		
Sonata VIII	Corelli	John Haynie
Blank Tape for recording your playing		
Sonata VIII		
Concerto for Trumpet	Handel	Keith Amstutz
Blank Tape for recording your playing		
Concerto for Trumpet		
Concertino for Trumpet	M. Mailman	Mike Funderburk
Blank Tape for recording your playing		
Concertino for Trumpet		

Mouv! modéré (♩ = 72)

p

cresc.

f

p

subit

un peu mouvementé

f

retenu au mouv!

ff *mf* *p* *pp*

Figure 1.--Measures 5 to 33, Petite Piece Concertante, by
Guillaume Balay, Copyright by Editions Salabert, Paris, reprinted
by permission.



Figure 2.--Measures 66 to 82, Petite Piece Concertante, by Guillaume Balay, Copyright by Editions Salabert, Paris, reprinted by permission.



Figure 3.--Measures 1 to 21, Concerto for Trumpet, First Movement, by Hadyn, Copyright by Carl Fischer, New York, reprinted by permission.



Figure 4.--Measures 9 to 31, Concerto for Trumpet, Second Movement, by Hadyn, Copyright by Carl Fischer, New York, reprinted by permission.

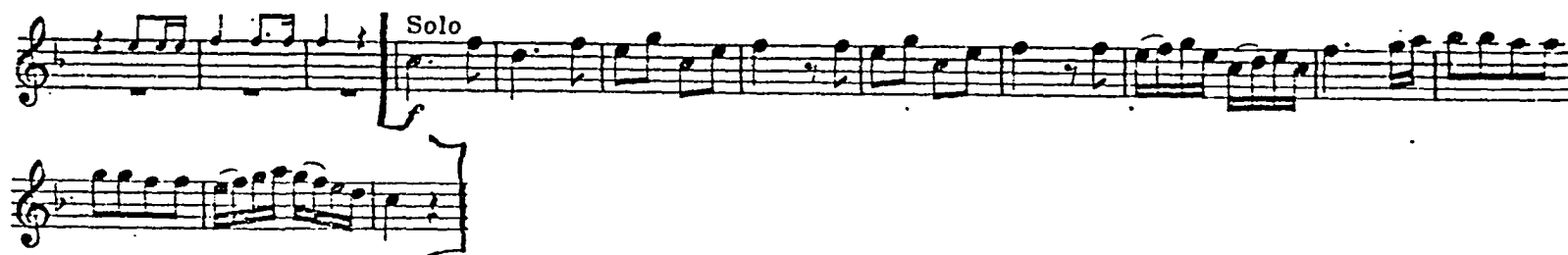


Figure 5.--Measures 45 to 56, Concerto for Trumpet, Third Movement, by Haydn, Copyright by Carl Fischer, New York, reprinted by permission.

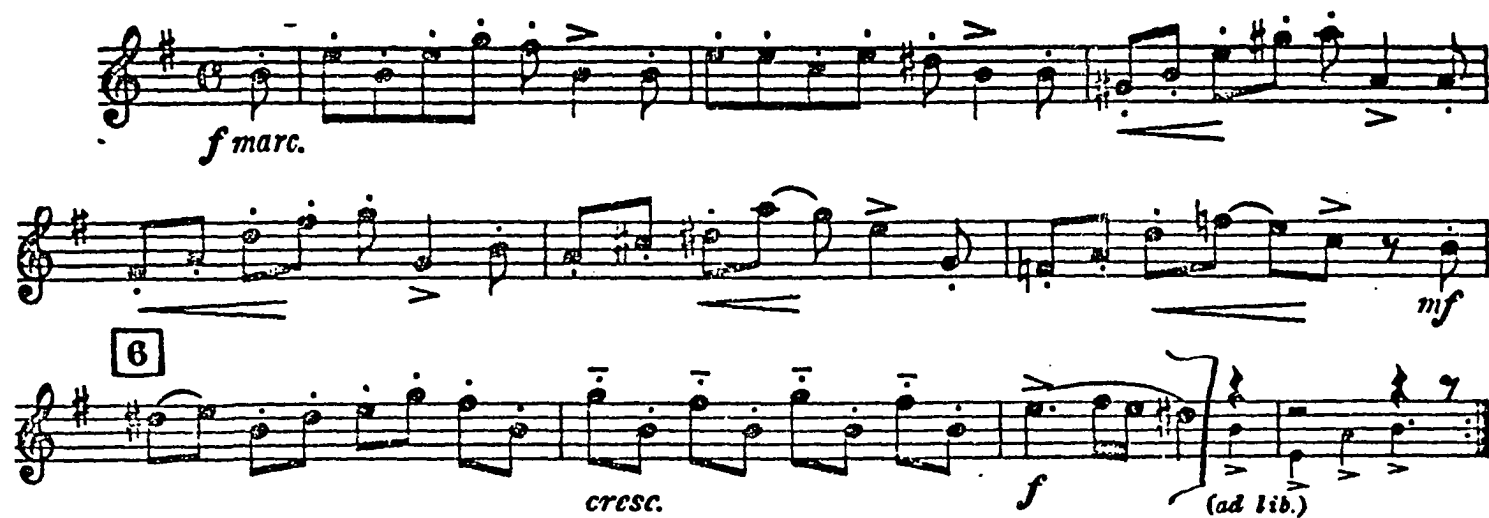


Figure 6.--Measures 1 to 9, Sonata VIII, Allemande, by Corelli, Copyright by G. Ricordi and Company, New York, reprinted by permission.

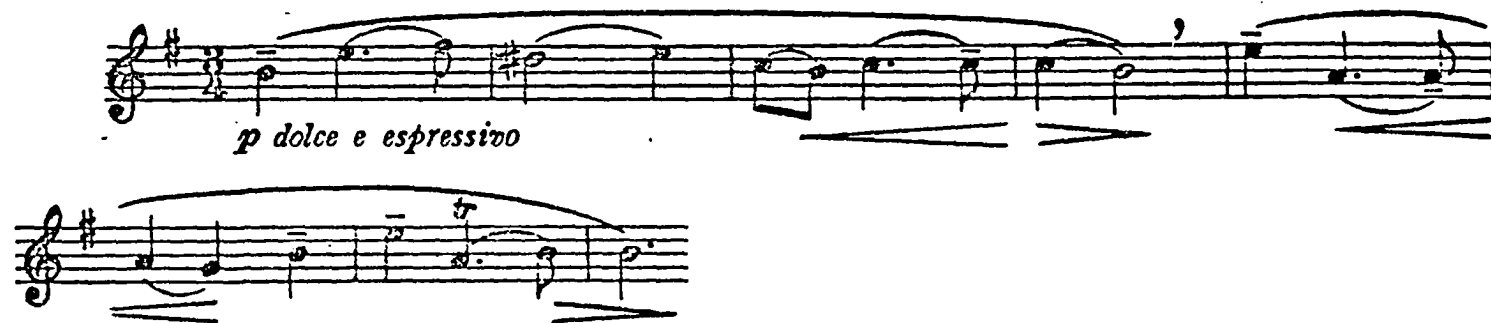


Figure 7.--Measures 1 to 8, Sonata VIII, Sarabande, by Corelli, Copyright by G. Ricordi and Company, New York, reprinted by permission.

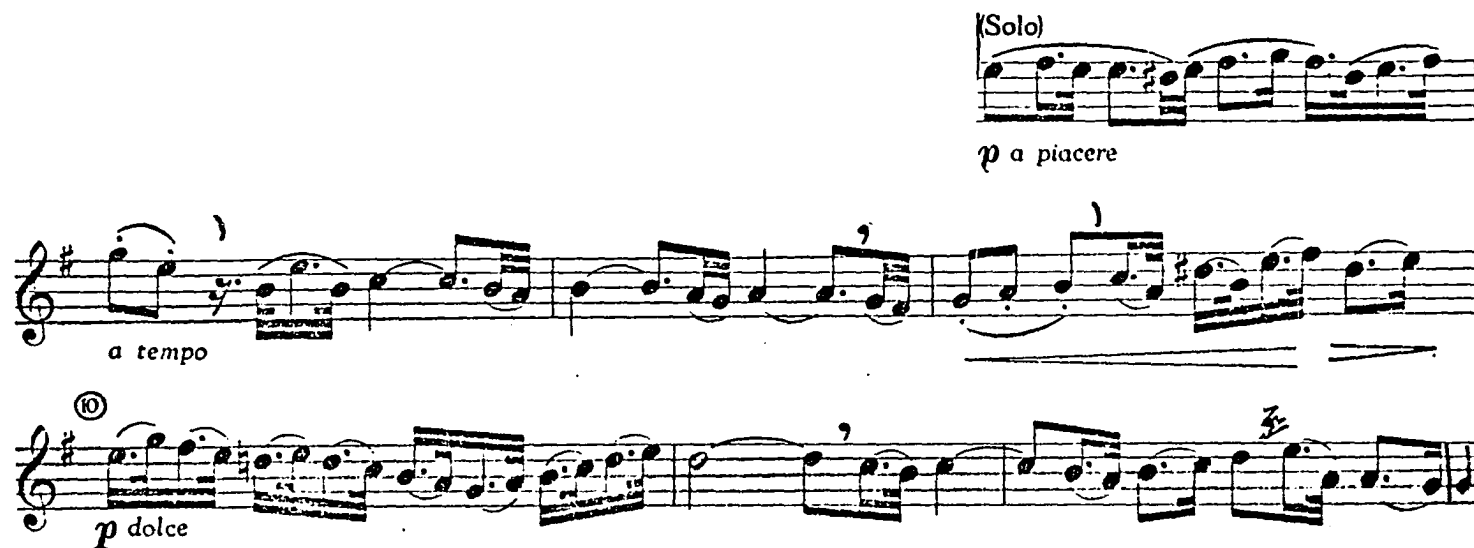


Figure 8.--Measures 6 to 12, Concerto for Trumpet, Grave,
by Handel, Copyright by Sam Fox, New York, reprinted by per-
mission.



Figure 9.--Measures 2 to 15, Concertino for Trumpet, Vivace,
by M. Mailman, Copyright by Mills Music, Inc., New York, re-
printed by permission.



Figure 10.--Measures 31 to 52, Concertino for Trumpet, Vivace,
by M. Mailman, Copyright by Mills Music, Inc., New York, reprinted
by permission.

Petite Piece Concertante ArticulationStep 1.--

You are now ready to begin your study of the articulation styles used by R. Burkart in his recording of Petite Piece. Listen to the recording a few times while following along on your copy of the music. Notice that the space between notes is somewhat different in the Marche, as compared to the section marked Modere.

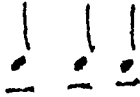
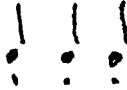
Step 2.--

Using the following code, indicate measure by measure the spacing between notes in the excerpts played by Burkart. Mark lightly with pencil on the music. Look on the next page for the number code.

Step 3.--

Practice the excerpts from Petite Piece. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

NUMBER CODE FOR ARTICULATION STYLES

DESCRIPTION	MOST COMMON NOTATION	CODE
No space (slurred)		0
No space, but tongued (legato tongued)		1
No space, but tongued (<u>tenuto</u>)		1
Normal spacing		2
More than normal spacing (Staccato)		3
Very short staccato (Must use the tongue to stop the note)		4

Note that the articulation for the first seventeen measures is primarily "0" and "1". At times you will find these to be interchangeable without any bad effect upon the style.

In the faster section (the Marche) the articulation for tongued notes is primarily "2" and "3". You will find the two spacings used extensively in faster, lighter, or more rhythmic sections.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Many times the volume level for recording is different than the level for listening. To get a satisfactory setting you might need the help of your director. Or, with some experimenting you probably can do this yourself. So long as you record only on the section of tape preceded by the white leader tape there is no danger of erasing the recorded excerpts.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) R. Burkart's performance
- 3) White leader tape
- 4) Your performance
- 5) Red leader tape
- 6) R. Burkart's performance

The repetition of the artist's performance after your recorded excerpt will give you a good opportunity for comparing your playing with that of a professional without having to think about re-winding the tape. Try to note the differences between your articulation and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of R. Burkart's style. To demonstrate to yourself the importance of a suitable choice of articulation, play the excerpts using articulation "0" or "1" in place of "2" and "3" and vice-versa ("2" or "3" in place of "0" and "1"). Record

a version with the articulation obviously performed wrong and note the different musical effect created by this one change. Double check to see that the section of tape on which you are recording is preceded by white leader tape.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Concerto by Haydn, ArticulationStep 1.--

Listen to the recording of this piece by Maurice Andre while following along on your copy of the music.

Step 2.--

Using the articulation code with which you marked your music for Petite Piece, mark your copy of the Haydn Concerto for note spacing.

Step 3.--

Practice the excerpts from the Haydn Concerto. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Notice that in the first and third excerpts (the faster sections) the articulations for notes that are not slurred are "2" and "3", while in the slower section (the Andante) the articulations are "1" and "0". The use of these spacings in similar sections was also noted in Petite Piece.

If you have listened carefully you will be aware that M. Andre must be using a different edition of the music than the one you have been furnished. He slurs in places where your music indicates tonguing and vice versa. See how many of these places you can find where he plays with a different articulation than your music indicates.

Even though there is a difference of opinion here (between editors perhaps), notice that the articulation still falls into the pairs mentioned above ("0" and "1" for slow, smooth sections; "2" and "3" for the tongued notes in faster or more rhythmic sections).

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) M. Andre's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) M. Andre's performance

Try to note the differences between your articulation and Andre's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of M. Andre's style. Experiment with a mixture of articulations in one of the sections (including "0", "1", "2", and "3"). Note that this destroys the general style of a section, in the same way as using the articulations which are obviously the reverse of those heard on the recordings (which you experimented with at step 6 of Petite Piece).

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and that of M. Andre's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Sonata VIII Articulation

(Allemande, Sarabande)

Step 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music.

Step 2.--

Using the articulation code, mark your copy of Sonata VIII for note spacing. Again, note that in the slower movement (the Sarabande) the articulations are "1" and "0"; in the Allemande they are "2" and "3" for notes not slurred. Remember that "0" and "1" can be used almost interchangeably: there is no space between the notes; the breath is not stopped for an instant between notes, even at the end of a slur.

Step 3.--

Practice the excerpts from Sonata VIII. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.
Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) John Haynie's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) John Haynie's performance

Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of J. Haynie's style. Note that we have not encountered an articulation which can properly be labelled #4. That is, there are no note-endings which sound as if they were made with the tongue.

A way of demonstrating this type of release, or note-ending, to yourself is to say, or sing (without the instrument) the syllable "Tut". If you normally stop notes with the tongue you should try to correct this. To get the idea of a correct release (a breath release, rather than a tongued release) sing some short notes on any pitch, using the syllable "Tu". No matter how short you desire to make the notes you probably will not feel the need to say "Tut", and the same breath process for singing these short notes is used to play them.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Articulation

Handel, Concerto for TrumpetMailman, Concertino for Trumpet

Before listening to the tape recording, look at the music to see if you can anticipate what the articulation styles will be by recalling the step-by-step procedures followed in the study of Petite Piece, Haydn Concerto, and Sonata VIII.

1) Remember! The articulation for faster or more rhythmic sections (at least for tongued notes in succession) will probably be "2" and "3";

2) The articulation in slower, sustained, or more melodic sections will probably be "0" and "1";

3) There probably will be no articulation which could be labelled #4.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Dynamics and Phrasing

Petite Piece Concertante

Rewind the tape to the first selection (Petite Piece Concertante by Richard Burkart). You will use basically the same procedures for analyzing the recordings and taping your own playing as you did in the study for articulation styles. Use the same copies of the music as before. If you are careful you can add the new markings without having to erase the articulation numbers, but if necessary it would be all right to erase these since you probably have this part of the study under control by now.

Step 1.--

Listen to the recording a few times (while following along on your copy of the music). Try to notice if the general volume level is that which is indicated in the music. If not, indicate on your copy of the music what you think the volume level actually is. Use the following markings for this:

pp	(<u>pianissimo</u>)	very soft
p	(<u>piano</u>)	soft
mp	(<u>mezzopiano</u>)	moderately soft
mf	(<u>mezzoforte</u>)	moderately loud
f	(<u>forte</u>)	loud
ff	(<u>fortissimo</u>)	very loud

Step 2.--

Using the following markings, indicate the changes from the general volume level:

> slightly more weight on a note

⊗ a heavy accent

 gradually louder

 gradually softer

You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time.

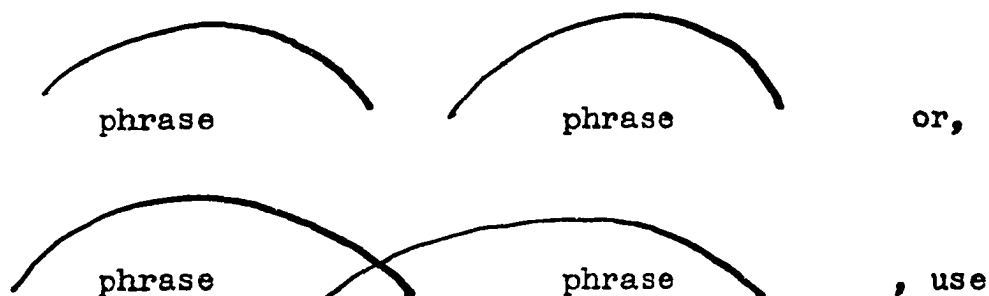
Step 3.--

Practice the excerpts from Petite Piece. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Notice how the music is divided into four-measure phrases (musical ideas, or musical sentences, which seem to belong together). With pencil mark the phrases in the following manner:



the latter if two phrases seem to depend upon one another for the completion of a musical idea.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume between your performance and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Burkart's style. As in the experiment with using the obviously wrong articulation styles, try using volume in the same way: such as accenting different notes; decrescendo where you hear a crescendo in the artist's performance, and vice versa.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Dynamics and Phrasing
Haydn, Concerto for Trumpet

Step 1.--

Listen to the recording of this piece by Maurice Andre while following along on your copy of the music. Mark on the music the general volume levels you hear if they are different than in the printed score.

Step 2.--

Using the volume change markings (> , , , ) indicate the changes from this general volume level. You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time. Mark the phrases (, , or ,).

Step 3.--

Practice the excerpts from Concerto for Trumpet. Try to use the general volume levels, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

As in Petite Piece notice how this solo is divided into four-measure phrases. Notice how Andre diminishes the last few notes of every phrase in the Andante.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Andre's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Andre's style. Tape yourself, as an experiment, using two-measure phrases (use a slight space after each two measures) instead of four. It should become apparent at once that doing so causes a very un-musical effect.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Have you noticed the difference in the accented notes of the Andante as compared to those in the Allegro. The softer kind of stress you hear in the Andante is caused by a less vigorous tongue and breath action than that which is used in the Allegro--more of a "push" with the air rather than a "strike" with the tongue. Note also that the accent is usually not a great deal different in volume as compared to eight other notes in the same passage. Usually it is a note which is slightly stressed.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Andre's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Sonata VIII Dynamics and Phrasing

Step 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music.

Step 2.--

Using the volume change markings ($>$, $\otimes$, $<$, $\rhd$) indicate the changes from this general volume level which you hear in the recording. Some are printed in the music and some are added by Haynie.

Notice the rather restrained accents that Haynie uses in the Allemande. These are apparently the same as described for the Andante of the Haydn Concerto: more a "push" with the breath than a "strike" with the tongue.

Always try to keep accented notes at the same general volume level of the notes before and after it--just a slight increase in the amount of breath will usually provide the most musical effect. The accented note should not be suddenly ff in a mp passage; at times an mf would do to provide the emphasis desired.

Step 3.--

Practice the excerpts from Sonata VIII. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis

you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analyses you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Note the regularity of four-measure phrases in the Sarabande. The phrasing of the Allemande is apparently in two-measure segments, basically. Mark the phrasing, then turn to my analysis of it for comparison.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style.

Notice where the stressed notes fall most often. These are important points of a phrase, and while they do not always have enough extra volume to be called an accent they are usually stressed in some way.

These stressed notes are usually on the down-beat (syncopation, or accent on the up-beat, is not nearly so common), and very often will have a note, or group of notes, which lead into them rhythmically. For example, in the fifth measure of Petite Piece the three eighth notes lead strongly into the dotted-quarter of the next measure. Thus, the dotted quarter is accented slightly. In the Marche section of Petite Piece the sixteenth notes of the sixth and seventh measures lead strongly to the following dotted eighth.

There is extensive use of syncopation in the Allemande (first two lines). Note that in each case the accented quarter note (on the up-beat) is preceded by a note of shorter duration. The only exception to this is in the sixth measure, where the accented note on the up-beat is an eighth note and the preceding note is an eighth also. However, the accented note is followed by a rest which has the effect of extending the note's value.

Very often the stressed note of a phrase is the highest in pitch.

Step 7.--

Record yourself again (over your previous recording) performing in your best style.

Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

TAPE INDEX

(Class I)

Music Selection	Composer-Arranger	Recording Artist
Petite Piece Concertante	G. Balay	Richard Burkart
Blank Tape for recording your playing		
Petite Piece Concertante		
Concerto for Trumpet	Haydn	Maurice Andre
Blank Tape for recording your playing		
Concerto for Trumpet		
Sonata VIII	Corelli	John Haynie
Blank Tape for recording your playing		
Sonata VIII		
Concerto for Trumpet	Handel	Keith Amstutz
Blank Tape for recording your playing		
Concerto for Trumpet		
Concertino for Trumpet	M. Mailman	Mike Funderburk
Blank Tape for recording your playing		
Concertino for Trumpet		

Dynamics and Phrasing

Handel, Concerto for TrumpetMailman, Concertino for Trumpet

Before listening to the recording, look at the music to see if you can anticipate what the volume level, volume changes, and phrasing will be by recalling the step-by-step procedures followed in the study of Petite Piece, Haydn Concerto, and Sonata VIII.

Remember!

- 1) Phrases are usually four measures in length. Start on this basis and change only if it does not work out.
- 2) Some four-measure phrases sound better if connected to the next four-measure phrase

- 3) Each four-measure phrase has some changes in volume which tend to emphasize the most important note, or notes. Find these notes, build up the volume in approaching them and then let the phrase diminish.
- 4) Very often the important note of a phrase is the highest in pitch.

5) Some phrases have a continuous change of volume (louder or softer). Others have several changes. In the latter case it is better to make the changes less noticeable. A phrase must hang together! It cannot if there is too much variation in volume or styles of articulation. However, it will be monotonous if no changes are made.

6) Accents in the slower sections (where articulation numbers "0" and "1" predominate) tend to be done more with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (or "push" as it was called earlier) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

7) If the next to the last note of a phrase is a stressed note, make the last note lighter.

8) Pay particular attention to the last note of a phrase--to its volume and to its length. A note like this, just before a breath, is easy to overlook in looking ahead to the beginning of the next phrase. In the comparison of your tape and the artist's, listen to the excerpts once for this factor alone.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

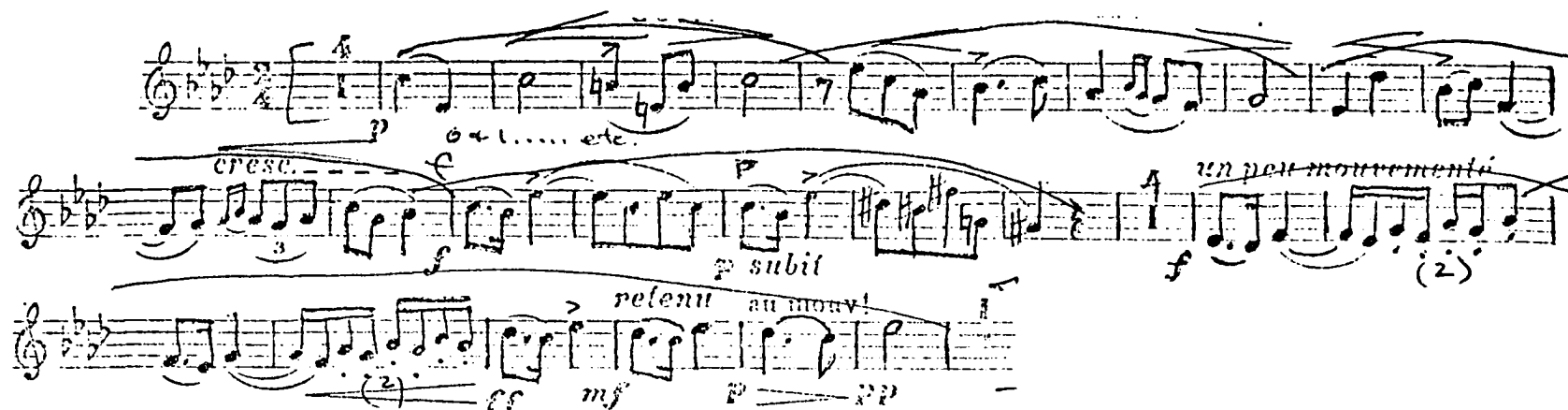


Figure 11.--Measures 5 to 33, Petite Piece Concertante, by Guillaume Balay, Copyright by Editions Salabert, Paris, reprinted by permission.

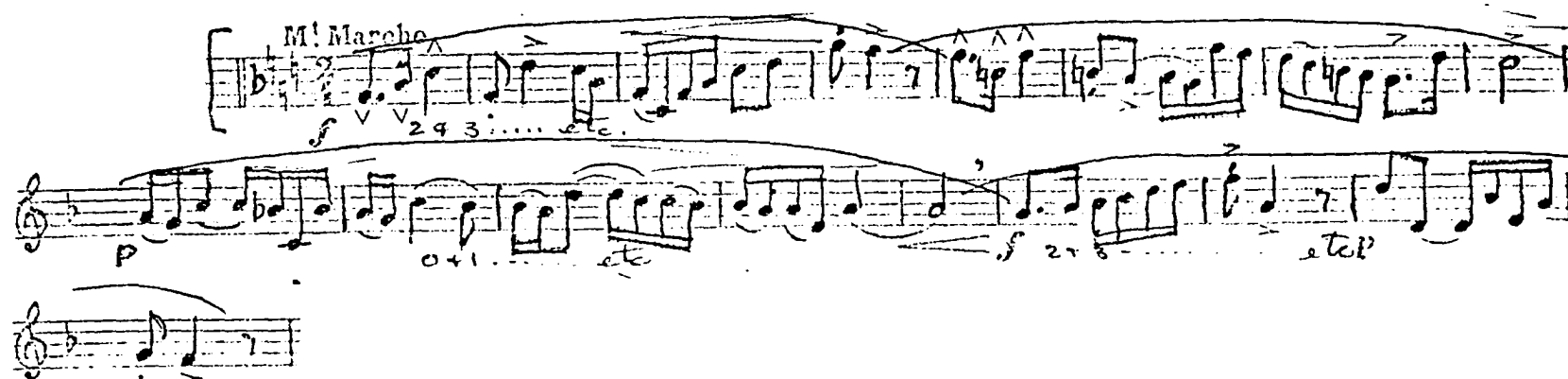


Figure 12.--Measures 66 to 82, Petite Piece Concertante, by Guillaume Balay, Copyright by Editions Salabert, Paris, reprinted by permission.

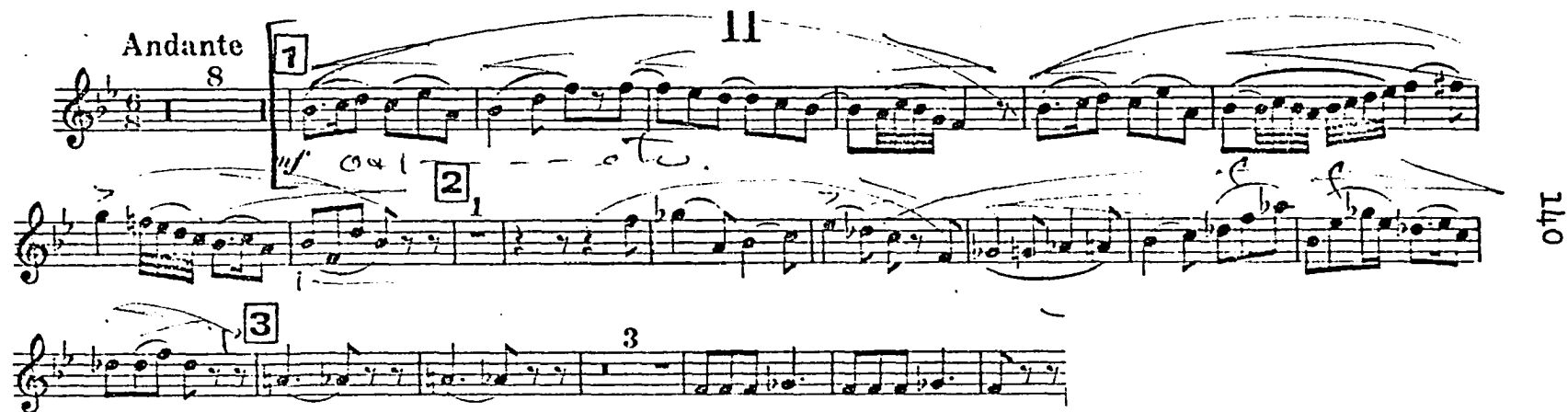


Figure 14.--Measures 9 to 31, Concerto for Trumpet, Second Movement, by Haydn, Copyright by Carl Fischer, New York, reprinted by permission.



Figure 15.--Measures 45 to 56, Concerto for Trumpet, Third Movement, by Haydn, Copyright by Carl Fischer, New York, reprinted by permission.

Dynamics & phrasing **Allemande**

Allegro

f marc. 3 - - - - - etc.

Articulation

6

cresc. **f** *(ad lib)* **mf**

Figure 16.--Measures 1 to 9, Sonata VIII, Allemande, by Corelli, Copyright by G. Ricordi and Company, New York, reprinted by permission.



Figure 17.--Measures 1 to 8, Sonata VIII, Sarabande, by Corelli, Copyright by G. Ricordi and Company, New York, reprinted by permission.

(Solo) *mp*

p a piacere O.T. I etc.

f *mf*

a tempo

p dolce

mf

f *mf*

Figure 18.--Measures 6 to 12, Concerto for Trumpet, Grave,
by Handel, Copyright by Sam Fox, New York, reprinted by per-
mission.



Figure 19.--Measures 2 to 15, Concertino for Trumpet, Vivace,
 by M. Mailman, Copyright by Mills Music, Inc., New York, re-
 printed by permission.



Figure 20.--Measures 31 to 52, Concertino for Trumpet, Vivace,
by M. Mailman, Copyright by Mills Music, Inc., New York, reprinted
by permission.

APPENDIX B

CORNET SOLO INTERPRETATION

These materials are designed to help you interpret five cornet solos on the University Interscholastic League (U I L) list (four from Class II and one from Class I). The selection of suitable dynamic levels and correct articulation styles are the two aspects of interpretation which will be presented to you. There are other interpretive techniques, such as the use of vibrato and tempo variation, which you will notice on the recordings. However, in order to limit the number of basic principles to be mastered in this two-week period you will be guided only in the selection of volume and articulation.

In this experiment you should proceed as follows:

- 1) Listen to the artist's performance;
- 2) Analyze what you hear in the artist's performance;
- 3) Record yourself playing the same excerpt;
- 4) Compare your performance with that of the artist;
- 5) Make adjustments in your performance.

Try to follow the step-by-step procedure and the directions for using the tape as exactly as you can. If you will do this the results of the experiment will be of great assistance in the improvement of these procedures.

Primarily, the basis for judging the results of the experiment will be your performance of music which is similar to that used in the booklet. However, the following would also be of some help in improving the booklet and the tape presentation:

- 1) After each week estimate the number of minutes you have practiced while using these materials.

- 2) As you practice make a note of anything about the tape or booklet which you especially like or dislike.

Directions For Using the Tape

Your tape recorder should be set to play a two-track tape at $7\frac{1}{2}$ inches per second. It should be furnished with a microphone so that you can record yourself playing excerpts from the solos for comparison with the artists' recordings. You should try to make your recording sound as much as possible like those on the tape, but do not be discouraged at this comparison. These players are performing artists, and the equipment used for their recording sessions undoubtedly was the finest available.

In order to record on the blank section press the "record" button on your tape recorder. Please ask your band director for help if you have not used a tape-recorder before. It might be wise to limit the recording you make of your own playing to one time through the excerpt as it appears in this booklet. While there is ample space for

this on the blank tape, there is not room to play some of the longer excerpts twice through. To do so would risk running over and erasing the artist's recording.

Following are indexes of the tape which accompanies this booklet. Please note that in all cases there are two pieces recorded together. This is followed immediately by a longer section of blank tape for recording your own playing. For example, if you are working on Andante et Allegro by Ropartz, you would have the following order on the tape: 1) John Haynie's recording of the solo; 2) your recording; 3) John Haynie's again. You will, therefore, be able to play this rather extended section of tape (making comparisons between your rendition of the excerpt and the artist's) without having to give any attention to re-winding the tape.

As a further aid in identifying these different sections of tape there is white or green leader tape preceding each section of blank tape and red leader tape preceding each section of tape which has a recording on it. Be sure to press the "play" button on your recorder for the sections preceded by the red leader tape. You do not want to erase these sections by recording over them.

TAPE INDEX

<u>Music Selection</u>	<u>Composer-Arranger</u>	<u>Recording Artist</u>
Song of the Pines	Earl D. Irons	John Haynie
Blank Tape for recording your playing		
Song of the Pines		
Conversation for Cornet	Clare Grundman	John Haynie
Blank Tape for recording your playing		
Conversation for Cornet		
Orientale	J. Ed. Barat	Keith Amstutz
Blank Tape for recording your playing		
Orientale		
Aria and Allegro	Tenaglia-Fitzgerald	John Haynie
Blank Tape for recording your playing		
Aria and Allegro		
Andante et Allegro	J. Guy Ropartz	John Haynie
Blank Tape for recording your playing		
Andante et Allegro		



Figure 21.--Measures 8 to 32, measures 49-58, and measures 67 to 74, Song of the Pines, by Earl D. Irons, Copyright by Chart Music Publishing House, Chicago, reprinted by permission.

Musical score for Cornet, measures 62 to 81. The score is written on five staves. The first staff is a short fragment. The second staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with accents. The third staff continues the melody with some triplets. The fourth staff has a *rit.* (ritardando) marking and then a *a tempo* marking. The fifth staff ends with a double bar line and a *2* below it, indicating a second ending. Above the fourth staff, the word *optional* is written, and above the fifth staff, *I Cantabile* is written in a circle.

Figure 22.--Measures 62 to 81, Conversation for Cornet, by Grundman, Copyright by Boosey and Hawkes, New York, reprinted by permission.

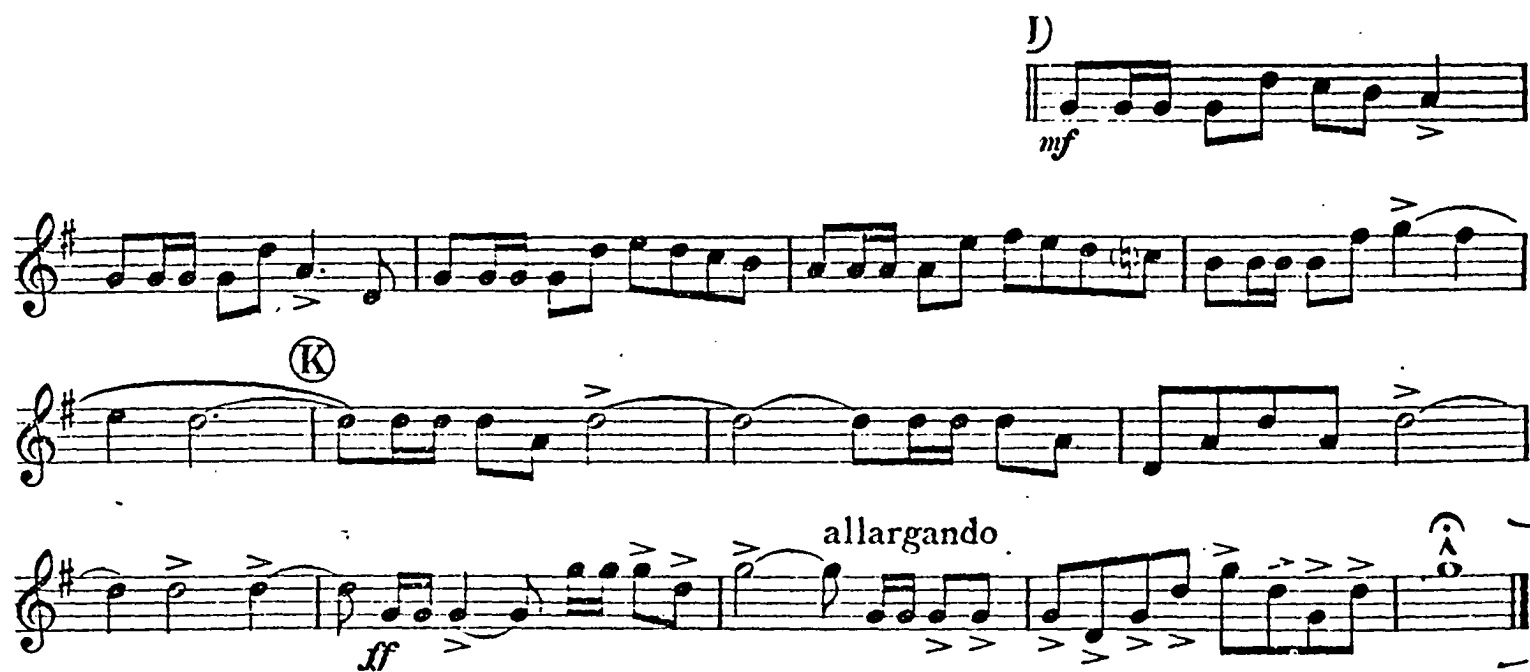


Figure 23.--Measures 82 to 95, Conversation for Cornet, by Grundman, Copyright by Boosey and Hawkes, New York, reprinted by permission.

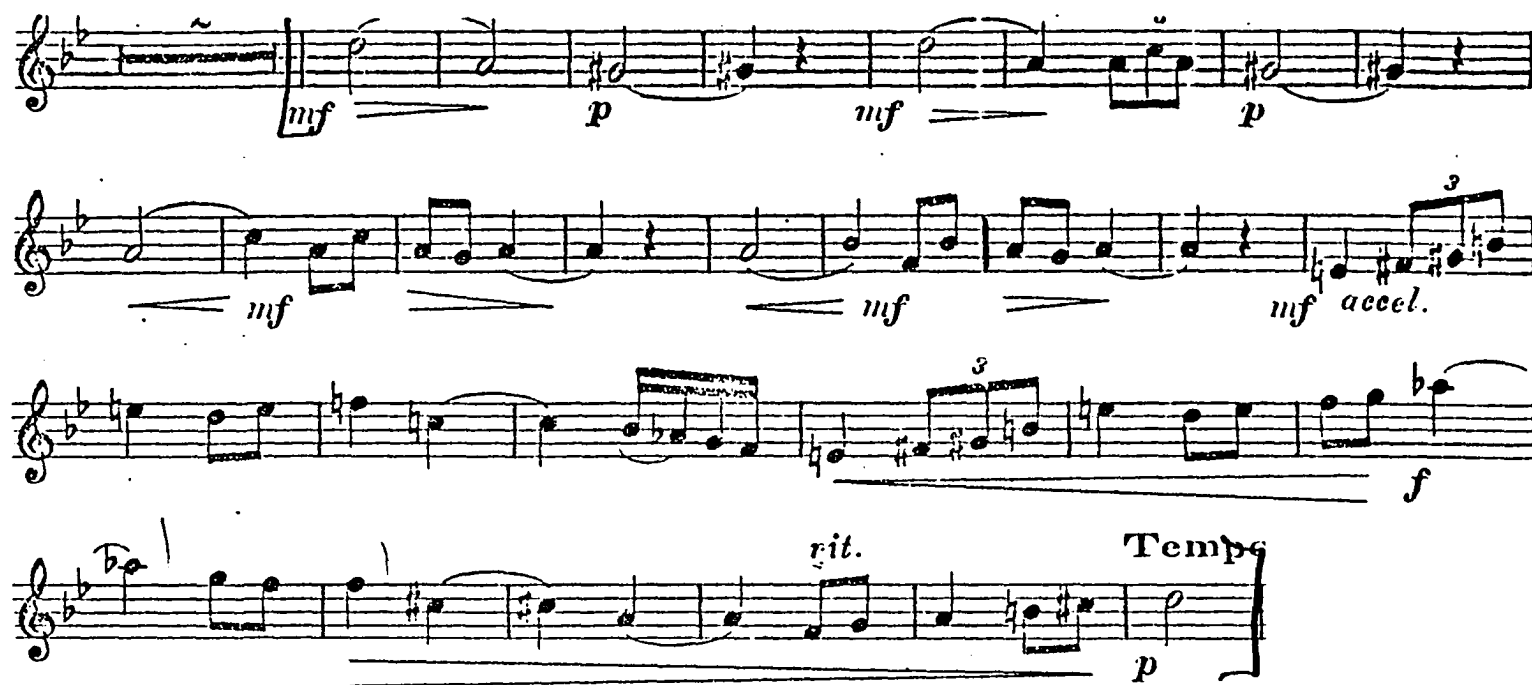


Figure 24.--Measures 3 to 31, *Orientale*, by Barat, Copyright by Alphonse Leduc and Company, Paris, reprinted by permission.



Figure 25.--Measures 53 to 78, *Orientale*, by Barat, Copyright by Alphonse Leduc and Company, Paris, reprinted by permission.



Figure 26.--Measures 6 to 18, *Aria* by Tenaglia and Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.

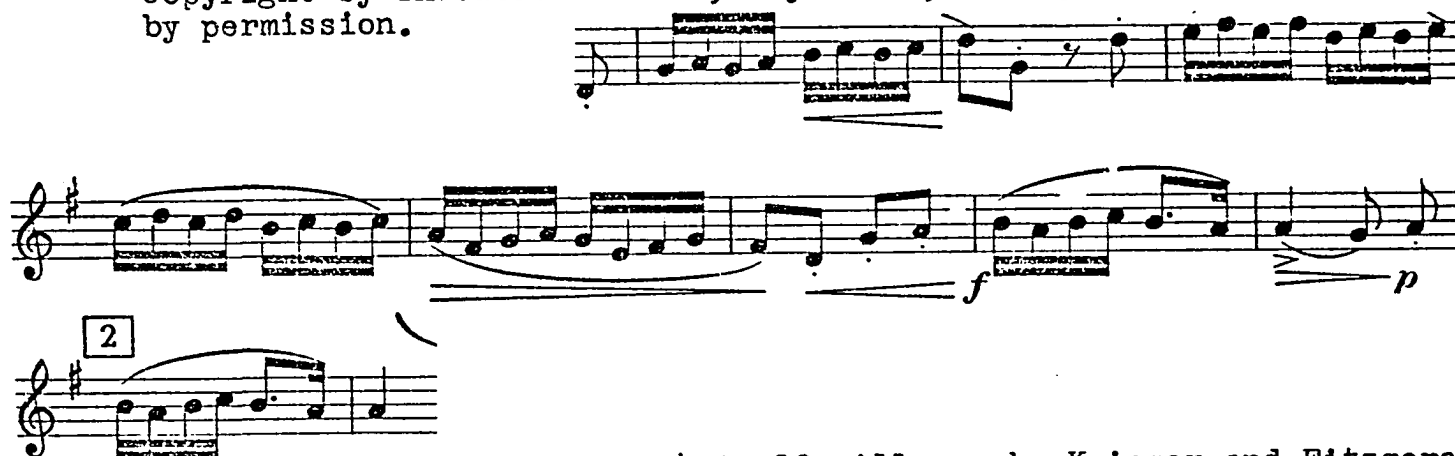


Figure 27.--Measures 4 to 13, *Allegro* by Krieger and Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.



Figure 28.--Measures 17 to 34, Andante et Allegro, Andante,
by Guy Ropartz, Copyright by Southern Music Company, San Antonio,
reprinted by permission.



Figure 29.--Measures 5 to 33, Andante et Allegro, Allegro,
by Guy Ropartz, Copyright by Southern Music Company, San Antonio,
reprinted by permission.

Articulation

Song of the PinesStep 1.--

You are now ready to begin your study of the articulation styles used by John Haynie in his recording of Song of the Pines. Listen to the recording a few times while following along on your copy of the music. Notice that there is a change in the space between notes when the tempo changes (more space in the sections marked "bold" and Allegro ma non troppo; less space in the sections marked "slower" and Andante).

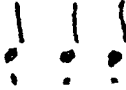
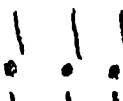
Step 2.--

Using the following code, indicate measure by measure the spacing between notes in the excerpts played by Haynie. Mark lightly with pencil on the music. Look on the next page for the number code.

Step 3.--

Practice the excerpts from Song of the Pines. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

NUMBER CODE FOR ARTICULATION STYLES

DESCRIPTION	MOST COMMON NOTATION	CODE
No space (slurred)		0
No space, but tongued (legato tongued)		1
No space, but tongued (<u>tenuto</u>)		1
Normal spacing		2
More than normal spacing (Staccato)		3
Very short staccato (Must use the tongue to stop the note)		4

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Many times the volume level for recording is different than the level for listening. To get a satisfactory setting you might need the help of your director. Or, with some experimenting you probably can do this yourself. So long as you record only on the section of tape preceded by the white leader tape there is no danger of erasing the recorded excerpts.

Note that the articulation for the slower sections (marked "slower" and "Andante") is primarily "0" and "1". At times you will find these to be interchangeable without any bad effect upon the style.

In the faster sections (marked "bold" and "Allegro ma non troppo") the articulation for notes which are not slurred is primarily code #3 (or, staccato). You will find that articulation numbers 2 and 3 are used extensively in faster, lighter, or more rhythmic sections.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) John Haynie's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) John Haynie's performance

The repetition of the artist's performance after your recorded excerpt will give you a good opportunity for comparing your playing with that of a professional without having to think about re-winding the tape. Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of J. Haynie's style. To demonstrate to yourself the importance of a suitable choice for articulation, play the excerpts using articulation "0" or "1" in place of "2" and "3" and vice versa ("2" or "3" in place of "0" and "1"). Record a version with the articulation obviously performed wrong

and note the different musical effect created by this one change. Double check to see that the section of tape on which you are recording is preceded by white or green leader tape.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Conversation for Cornet, ArticulationStep 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music. Note that the tape begins at **F** and that your excerpt for preparation begins at **H**.

Step 2.--

Using the articulation code with which you marked your music for Song of the Pines, mark your copy of Conversation for Cornet for note spacing.

You will notice the same difference in spacing between rhythmic and more melodic sections as you did in Song of the Pines: at **H** the articulations are "2" and "3"; at **I** the articulations are primarily "0" and "1".

Step 3.--

Practice the excerpts from Conversation For Cornet. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpt.

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) John Haynie's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) John Haynie's performance

Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. Experiment with a mixture of articulations in one of the sections (including "0", "1", "2", and "3"). Note that this destroys the general style of a section, in the same way as using the articulations which are obviously the

reverse of those heard on the recordings (which you experimented with at step 6 of the study of Song of the Pines).

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and that of John Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Orientale, ArticulationStep 1.--

Listen to the recording of this piece by Keith Amstutz while following along on your copy of the music.

Step 2.--

Using the articulation code, mark your copy of Orientale for note spacing. Note that most of the articulation of tongued notes tends to be spaced.

Step 3.--

Practice the excerpts from Orientale. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape: Amstutz' performance; your performance; Amstutz' again. Try to note any differences between your articulation and Amstutz' and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of K. Amstutz' style. Note that we have not encountered an articulation which can properly be labelled #4. That is, there are no note-endings which sound as if they were made with the tongue. A way of demonstrating this type of release, or note-ending, to yourself is to say or sing (without the instrument) the syllable "Tut." If you normally stop notes with the tongue you should try to correct this. To get the idea of a correct release (a breath release, rather than a tongued release) sing some short notes on any pitch, using the syllable "Tu." No matter how short you desire to make the notes you probably will not feel the need to say "Tut," and at the same breath process for singing these short notes is used to play them.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Amstutz'.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Aria and Allegro, Articulation

Before listening to the tape recording, look at the music to see if you can anticipate what the articulation styles will be by recalling the step-by-step procedures followed in the study of Song of the Pines, Conversation for Cornet, and Orientale.

1) Remember! The articulation for faster or more rhythmic sections (at least for tongued notes in succession) will probably be "2" and "3";

2) The articulation in slower, sustained, or more melodic sections will probably be "0" and "1";

3) There probably will be no articulation which could be labelled #4.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Andante et Allegro, Articulation

As for the last solo (Aria and Allegro), before listening to the tape recording look at the music to see if you can anticipate what the articulation styles will be.

Then, follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding solos.

Song of the Pines, Dynamics and Phrasing

Rewind the tape to the first selection. You will use basically the same procedures for analyzing the recordings and taping your own playing as you did in the study for articulation styles. Use the same copies of the music as before. If you are careful you can add the new markings without having to erase the articulation numbers, but if necessary it would be all right to erase these since you probably have this part of the study under control by now.

Step 1.---

Listen to the recording a few times (while following along on your copy of the music). Try to notice if the general volume level is that which is indicated in the music. If not, indicate on your copy of the music what you think the volume level actually is. Use the following markings for this:

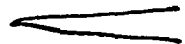
pp	(<u>pianissimo</u>)	very soft
p	(<u>piano</u>)	soft
mp	(<u>mezzopiano</u>)	moderately soft
mf	(<u>mezzoforte</u>)	moderately loud
f	(<u>forte</u>)	<u>forte</u> or loud
ff	(<u>fortissimo</u>)	very loud

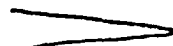
Step 2.--

Using the following markings, indicate the changes from the general volume level:

> slightly more weight on a note

⊗ a heavy accent

 gradually louder

 gradually softer

You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time.

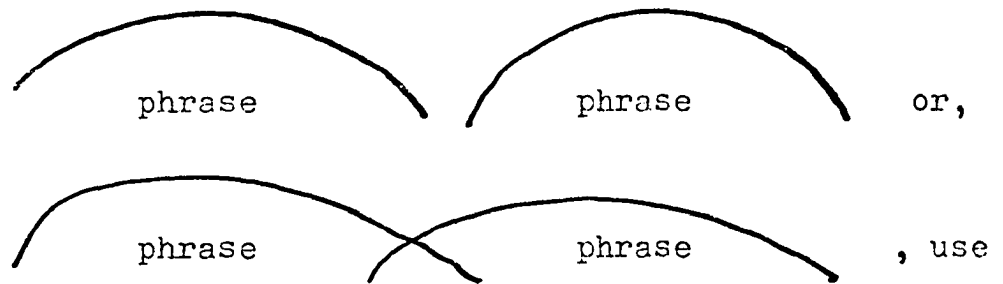
Step 3.--

Practice the excerpts from Song of the Pines. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Notice how the music is divided into four-measure phrases (musical ideas, or musical sentences, which seem to belong together). With pencil mark the phrases in the following manner:



the latter if two phrases seem to depend upon one another for the completion of a musical idea.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. As in the experiment with using the obviously wrong articulation styles, try using volume in the same way: such as accenting different notes; decrescendo where you hear a crescendo in the artist's performance, and vice versa.

Step 7.--

Record yourself again (over your previous recording) performing in your best style.

Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

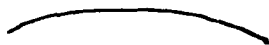
Compare your analysis with mine which follows.

Dynamics and Phrasing

Conversation for CornetStep 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music. Mark on the music the general volume levels you hear if they are different than in the printed score.

Step 2.--

Using the volume change markings ($>$, $\otimes$, $\triangleleft$, $\triangleright$) indicate the changes from this general volume level. You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time. Mark the phrases ( or ).

Step 3.--

Practice the excerpts from Conversation for Cornet. Try to use the general volume levels, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

As in Song of the Pines notice how this excerpt is divided into four-measure phrases, and that Haynie uses less space between bars 1 and 2, 3 and 4, 5 and 6 in order to connect the parts of the phrase more than the general style of spacing (#3) would allow. If he did not do this the allegro would be chopped up into one-measure segments.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. Tape yourself, as an experiment, using one-measure phrases at H and two-measure phrases at I rather than four-measure phrases. It should be apparent that doing so causes a very unmusical effect.

Step 7.--

Record yourself again (over your previous recording), performing in your best style. Try to play each measure as part of a connected four-measure phrase. To do this will require a #2 space between measures within the phrase at H ; and, a #1 space between measures within the phrase at I .

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Orientale, Dynamics and PhrasingStep 1.--

Listen to the recording of this piece by Keith Amstutz while following along on your copy of the music.

Step 2.--

Using the volume change markings ($>$, $\textcircled{>}$, $<$, $\textcircled{<}$) indicate the changes from this general volume level which you hear in the recording. Some are printed in the music and some are added by Amstutz.

Notice the regularity of the four-measure phrases, and the fact that each four-measure phrase seems to depend on another four-measure phrase for the completion of the musical idea (or, sentence). Mark the phrasing, then turn to my analysis for comparison.

Step 3.--

Practice the excerpts from Orientale. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analyses you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Amstutz' and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Amstutz' style.

Notice where the stressed notes fall most often.

These are important points of a phrase, and while they do not always have enough extra volume to be called an accent they are usually stressed in some way.

These stressed notes are usually on the down-beat (syncopation, or accent on the up-beat, is not nearly so common), and very often will have a note, or group of notes, which lead into them rhythmically. For example, in the sixth measure of your excerpt the triplet leads into the next measure rather strongly. Thus, the following half-note G# is accented. Also, the triplet in the last measure of the second line leads into the following quarter note E ♯. Thus, the E ♯ is accented. In

Conversation for Cornet at [H] : each measure has two eighth notes which lead rhythmically into a quarter note, which is thus accented.

Very often the note of a phrase which has the most stress is the highest note in pitch.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Amstutz'.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Aria and Allegro Dynamics and Phrasing

Before listening to the recording, look at the music to see if you can anticipate what the volume level, volume changes, and phrasing will be by recalling the step-by-step procedures followed in the study of Song of the Pines, Conversation for Cornet, and Orientale.

Remember!

- 1) Phrases are usually four measures in length. Start on this basis and change only if it does not work out.
- 2) Some four-measure phrases sound better if connected to the next four-measure phrase ().
- 3) Each four-measure phrase has some changes in volume which tend to emphasize the most important note, or notes. Find these notes, build up the volume in approaching them and then let the phrase diminish.
- 4) Very often the important note of a phrase is the highest in pitch.
- 5) Some phrases have a continuous change of volume (louder or softer). Others have several changes. In the latter case it is better to make the changes less noticeable. A phrase must hang together! It cannot if there is too much variation in volume or styles of articulation. However, it will be monotonous if no changes are made.

6) Accents in the slower sections (where articulation numbers "0" and "1" predominate) tend to be done more with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (or "push" as it was called earlier) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

7) If the next to the last note of a phrase is a stressed note, make the last note lighter.

8) Pay particular attention to the last note of a phrase--to its volume and to its length. A note like this, just before a breath, is easy to overlook in looking ahead to the beginning of the next phrase. In the comparison of your tape and the artist's, listen to the excerpts once for this factor alone.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Andante et Allegro

Dynamics and Phrasing

Before listening to the recording, look at the music to see if you can anticipate what the volume level, volume changes, and phrasing will be by recalling the step-by-step procedures followed in the study of the preceding solos.

Notice that the accents in slower, more melodic sections (where articulation numbers "0" and "1" predominate) tend to be done more with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (actually a "push" with the breath) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding solos.

Solo
f bold 3
etc.
slower Met. ♩.: 88
p
Allegro ma non troppo Met. ♩.: 100
mp
Andante Met. ♩.: 88
p
etc.

Figure 30.--Measures 8 to 32, measures 49 to 58, and measures 67 to 74, *Song of the Pines*, by Earl D. Irons, Copyright by Chart Music Publishing House, Chicago, reprinted by permission.

H Allegro moderato

I Cantabile

rit.

a tempo

Figure 31.--Measures 62 to 81, Conversation for Cornet by Grundman, Copyright by Boosey and Hawkes, New York, reprinted by permission.

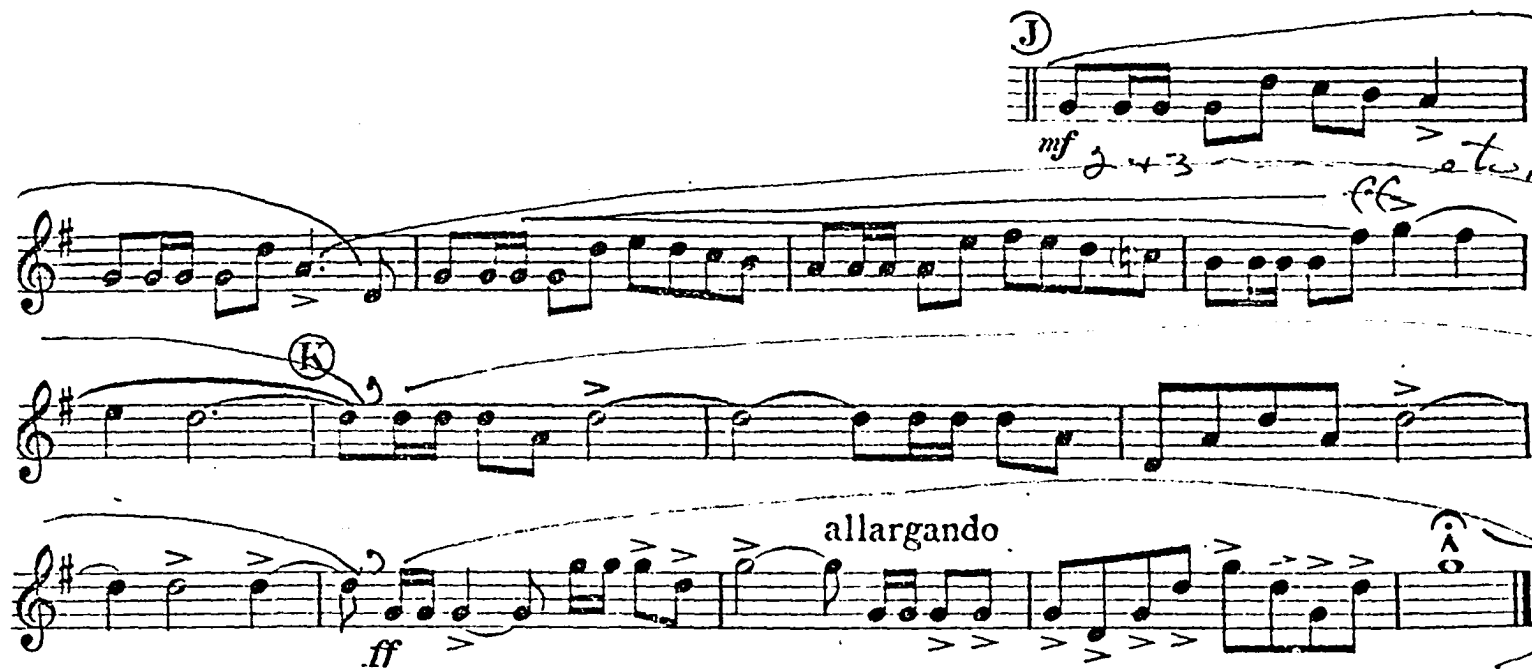


Figure 32.--Measures 82 to 95, Conversation for Cornet by Grundman, Copyright by Boosey and Hawkes, New York, reprinted by permission.

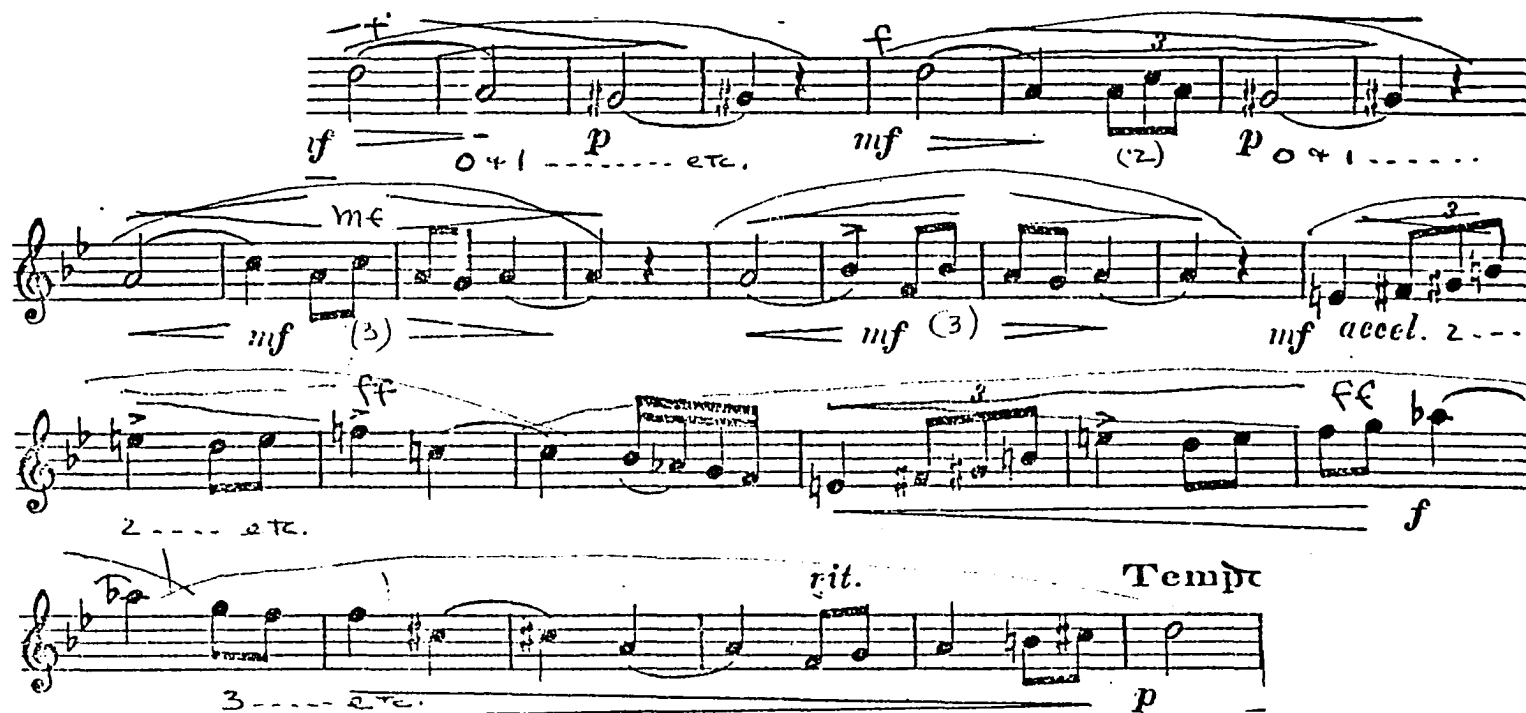


Figure 33.--Measures 3 to 31, *Orientale*, by Barat, Copyright by Alphonse Leduc and Company, Paris, reprinted by permission

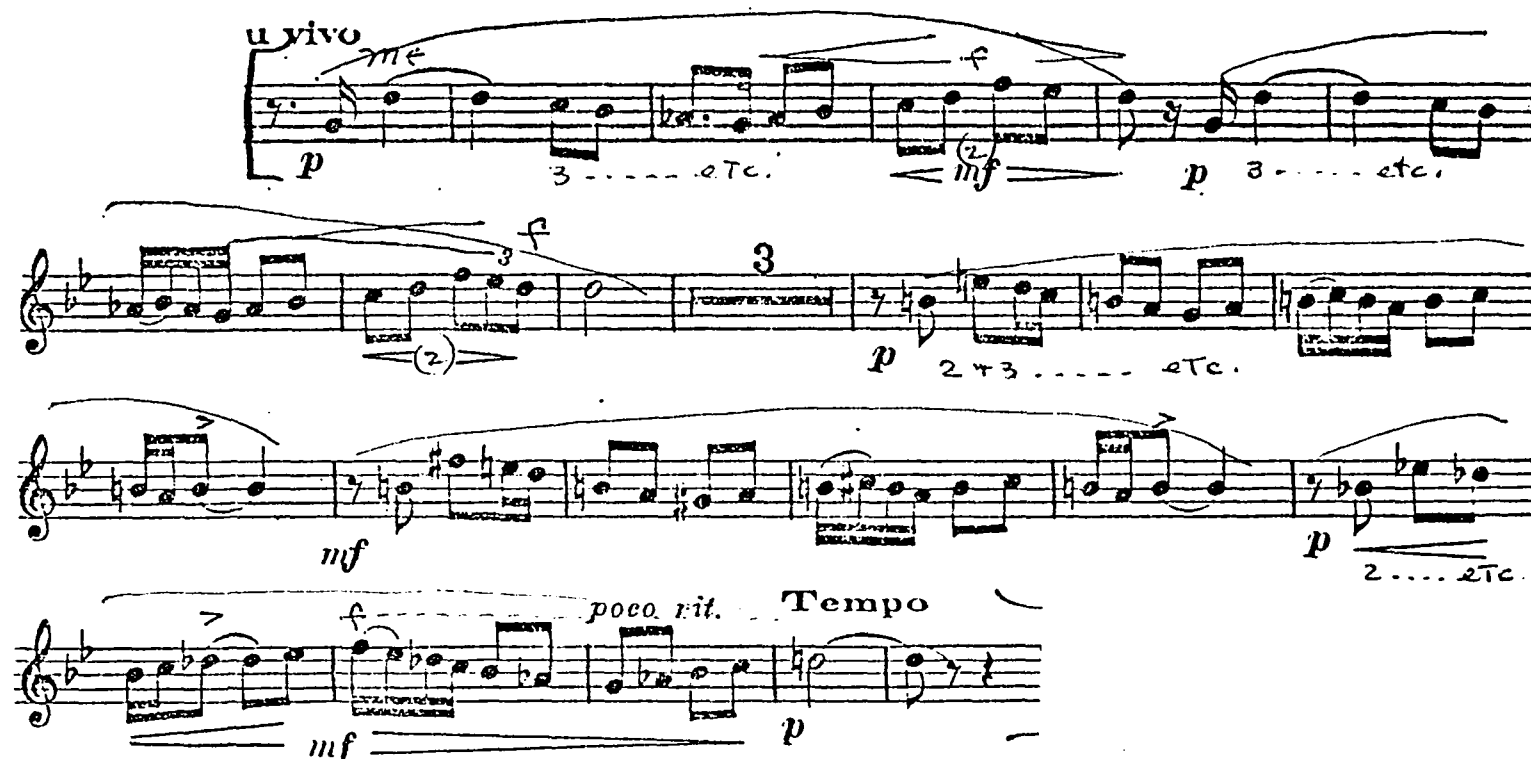


Figure 34.--Measures 53 to 78, Orientale, by Barat, Copyright by Alphonse Leduc and Company, Paris, reprinted by permission.



Figure 35.--Measures 6 to 18, Aria by Tenaglia and Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.

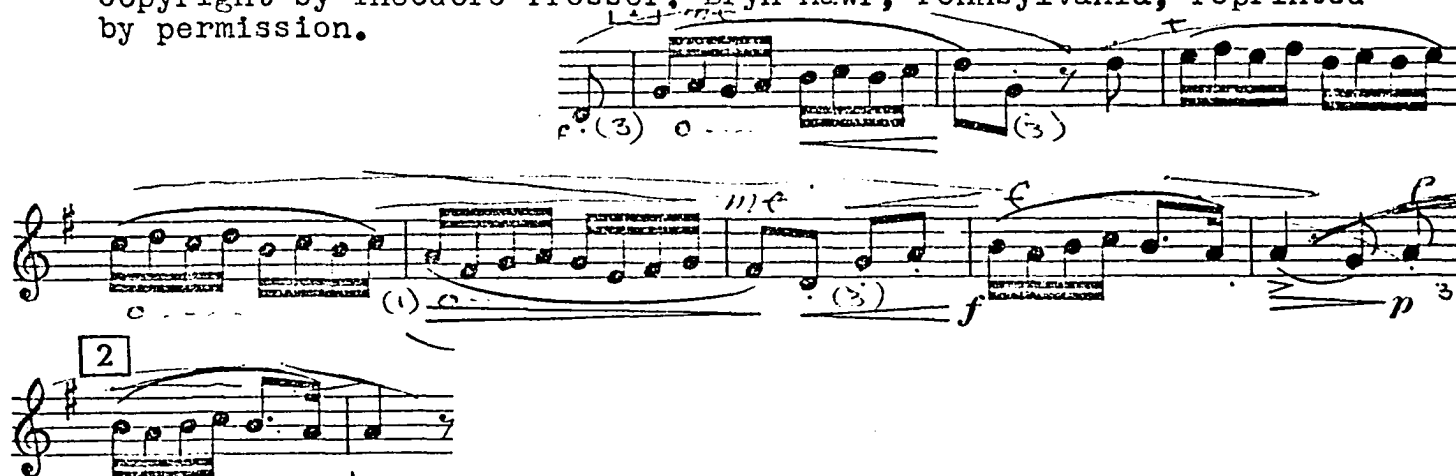


Figure 36.--Measures 4 to 13, Allegro by Krieger and Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.



Figure 37.--Measures 17 to 34, Andante et Allegro, Andante, by Guy Ropartz, Copyright by Southern Music Company, San Antonio, reprinted by permission.



Figure 38.--Measures 5 to 33, Andante et Allegro, Allegro,
by Guy Ropartz, Copyright by Southern Music Company, San Antonio,
reprinted by permission.

APPENDIX C

CORNET SOLO INTERPRETATION

These materials are designed to help you interpret four cornet solos on the Class III University Interscholastic League (U I L) list. The selection of suitable dynamic levels and correct articulation styles are the two aspects of interpretation which will be presented to you. There are other interpretive techniques, such as the use of vibrato and tempo variation, which you will notice on the recordings. However, in order to limit the number of basic principles to be mastered in this two-week period you will be guided only in the selection of volume and articulation.

In this experiment you should proceed as follows:

- 1) Listen to the artist's performance;
- 2) Analyze what you hear in the artist's performance;
- 3) Record yourself playing the same excerpt;
- 4) Compare your performance with that of the artist;
- 5) Make adjustments in your performance.

Try to follow the step-by-step procedure and the directions for using the tape as exactly as you can. If you will do this the results of the experiment will be of great assistance in the improvement of these procedures.

Primarily, the basis for judging the results of the experiment will be your performance of music which is similar to that used in the booklet. However, the following would also be of some help in improving the booklet and the tape presentation:

1) After each week estimate the number of minutes you have practiced while using these materials.

2) As you practice make a note of anything about the tape or booklet which you especially like or dislike.

Directions For Using the Tape

Your tape recorder should be set to play a two-track tape at $7\frac{1}{2}$ inches per second. It should be furnished with a microphone so that you can record yourself playing excerpts from the solos for comparison with the artists' recordings. You should try to make your recording sound as much as possible like those on the tape, but do not be discouraged at this comparison. These players are performing artists, and the equipment used for their recording sessions undoubtedly was the finest available.

In order to record on the blank section press the "record" button on your tape recorder. Please ask your band director for help if you have not used a tape-recorder before. It might be wise to limit the recording you make of your own playing to one time through the excerpt as it appears in this booklet. While there is ample space for

this on the blank tape, there is not room to play some of the longer excerpts twice through. To do so would risk running over and erasing the artist's recording.

Following are indexes of the tapes for the Class III solos. Please note that in all cases there are two pieces recorded together. This is followed immediately by a longer section of blank tape for recording your own playing. For example, if you are working on Fox Hunt by R. M. Endresen you would have this order on the tape: 1) John Haynie's recording of the solo; 2) your recording; 3) John Haynie's again. You will, therefore, be able to play this rather extended section of tape (making comparisons between your rendition of the excerpt and the artist's) without having to give any attention to re-winding the tape.

As a further aid in identifying these different sections of tape there is white or green leader tape preceding each section of blank tape and red leader tape preceding each section of tape which has a recording on it. Be sure to press the "play" button on your recorder for the sections preceded by the red leader tape. You do not want to erase these sections by recording over them.

TAPE INDEX # 1

(Class III)

Music Selection	Composer-Arranger	Recording Artist
El Torero	S. Thomas	R. Burkart
Blank Tape for recording your playing		
El Torero		
English Suite "Begone Dull Care"	B. Fitzgerald	J. Haynie
Blank Tape for recording your playing		
English Suite "Begone Dull Care"		
Aria and Bourree	G. F. Handel	K. Amstutz
Blank Tape for recording your playing		
Aria and Bourree		
Fox Hunt	R. M. Endresen	J. Haynie
Blank Tape for recording your playing		
Fox Hunt		

1 2 3 cad. 4

37 38 39 40 41

mp

42 43 44 (F) Allegretto 45 46 47

mf

48 49 50 51 52

53 54 55 56

cresc. poco rit. f

Figure 39.--Measures 1 to 4 and measures 37 to 56, *El Torero* by S. Thomas, Copyright by Schmitt Publications, Inc., Minneapolis, Minnesota, reprinted by permission.



Figure 40.--Measures 4 to 12 and measures 24 to 32, English Suite, "Begone Dull Care" by B. Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.



Figure 41.--Measures 1 to 11, Aria and Bourree, Aria, by Handel and measures 1 to 22, Aria and Bourree, Bourree, by Handel, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.

Figure 42.--Measures 1 to 16 and measures 37 to 68,
Fox Hunt by R. M. Endresen, Copyright by Rubank Inc., Chicago,
 reprinted by permission.

Articulation

Step 1.--

You are now ready to begin your study of the articulation styles used by R. Burkart in his recording of El Torero. Listen to the recording a few time while following along on your copy of the music. Notice that there is a change in the space between notes when the tempo changes from Lento to Allegretto (measure 45).

Step 2.--

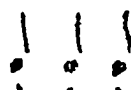
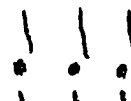
Using the following code, indicate measure by measure the spacing between notes in the excerpt played by Burkart. Mark lightly with pencil on the music. Look on the next page for the number code.

Step 3.--

Practice the excerpts from El Torero. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Note that the articulation for the slow section at E is primarily "0" and "1". At times you will find these to be interchangeable without any bad effect upon the style.

NUMBER CODE FOR ARTICULATION STYLES

DESCRIPTION	MOST COMMON NOTATION	CODE
No space (slurred)		0
No space, but tongued (legato tongued)		1
No space, but tongued (<u>tenuto</u>)		1
Normal spacing		2
More than normal spacing (Staccato)		3
Very short staccato (Must use the tongue to stop the note)		4

Likewise, in the faster section at F the articulation for notes which are not slurred is primarily code #3 (or, staccato). You will find that articulation numbers 2 and 3 are used extensively in faster, lighter, or more rhythmic sections.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Many times the volume level for recording is different than the level for listening. To get a satisfactory setting you might need the help of your director. Or, with some experimenting you probably can do this yourself. So long as you record only on the section of tape preceded by the white leader tape there is no danger of erasing the recorded excerpts.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) R. Burkart's performance
- 3) White leader tape
- 4) Your performance
- 5) Red leader tape
- 6) R. Burkart's performance

The repetition of the artist's performance after your recorded excerpt will give you a good opportunity for comparing your playing with that of a professional without having to think about re-winding the tape. Try to note the differences between your articulation and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of R. Burkart's style. To demonstrate to yourself the importance of a suitable choice of articulation, play the excerpts using articulation "0" or "1" in place of "2" and "3" and vice-versa ("2" or "3" in place of "0" and "1"). Record a version with the articulation obviously performed wrong and note the different musical effect created by this one change. Double check to see that the section of tape on which you are recording is preceded by white leader tape.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

English Suite V ArticulationEnglish Suite V (Finale, "Begone Dull Care").Step 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music.

Step 2.--

Using the articulation code with which you marked your music for El Torero, mark your copy of English Suite V for note spacing.

Notice that in the Allegro the articulations for notes that are not slurred are "2" and "3", while in the slower section (marked meno mosso, or less motion and legato, or smoothly) the articulations are "1" and "0". This uniformity of articulation was also to be noticed in El Torero.

Step 3.--

Practice the excerpts from English Suite V. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) John Haynie's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) John Haynie's performance

Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of John Haynie's style. Experiment with a mixture of articulations in one of the sections (including 0, 1, 2, and 3). Note that this destroys the general style of a section, in the same way as using the articulations which are obviously the reverse of those

heard on the recordings (which you experimented with at Step 6 of the study of El Torero).

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and that of John Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Aria and Bouree ArticulationStep 1.--

Listen to the recording of this piece by Keith Amstutz while following along on your copy of the music.

Step 2.--

Using the articulation code, mark your copy of Aria and Bouree for note spacing. Again, note that in the slower movement (the Aria) the articulations are "1" and "0"; in the Bouree they are uniformly "2" and "3" for notes not slurred. Remember that "0" and "1" can be used almost interchangeably: there is no space between the notes; the breath is not stopped for an instant between notes, even at the end of a slur.

Step 3.--

Practice the excerpts from Aria and Bouree. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) Keith Amstutz' performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) Keith Amstutz' performance

Try to note the differences between your articulation and Amstutz' and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of K. Amstutz' style. Note that we have not encountered an articulation which can properly be labelled #4. That is, there are no note-endings which sound as if they were made with the tongue. A way of demonstrating this type of release, or

note-ending, to yourself is to say, or sing (without the instrument) the syllable "tut". If you normally stop notes with the tongue you should try to correct this. To get the idea of a correct release (a breath release, rather than a tongued release) sing some short notes on any pitch, using the syllable "Tu". No matter how short you desire to make the notes you probably will not feel the need to say "Tut," and the same breath process for singing these short notes is used to play them.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Amstutz'.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Fox Hunt Articulation

Before listening to the tape recording, look at the music to see if you can anticipate what the articulation styles will be by recalling the step-by-step procedures followed in the study of El Torero, The English Suite, and Aria and Bouree.

1) Remember! The articulation for faster or more rhythmic sections (at least for tongued notes in succession) will probably be "2" and "3";

2) The articulation in slower, sustained, or more melodic sections will probably be "0" and "1";

3) There probably will be no articulation which could be labelled #4.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Dynamics and Phrasing

El Torero

Rewind the tape to the first selection (El Torero, recorded by Richard Burkart). You will use basically the same procedures for analyzing the recordings and taping your own playing as you did in the study for articulation styles. Use the same copies of the music as before. If you are careful you can add the new markings without having to erase the articulation numbers, but if necessary it would be all right to erase these since you probably have this part of the study under control by now.

Step 1.--

Listen to the recording a few times (while following along on your copy of the music). Try to notice if the general volume level is that which is indicated in the music. If not, indicate on your copy of the music what you think the volume level actually is. Use the following markings for this:

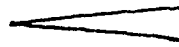
pp	(<u>pianissimo</u>)	very soft
p	(<u>piano</u>)	soft
mp	(<u>mezzopiano</u>)	moderately soft
mf	(<u>mezzoforte</u>)	moderately loud
f	(<u>forte</u>)	loud
ff	(<u>fortissimo</u>)	very loud

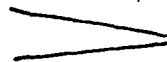
Step 2.--

Using the following markings, indicate the changes from the general volume level:

> slightly more weight on a note

⊗ a heavy accent

 gradually louder

 gradually softer

You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time.

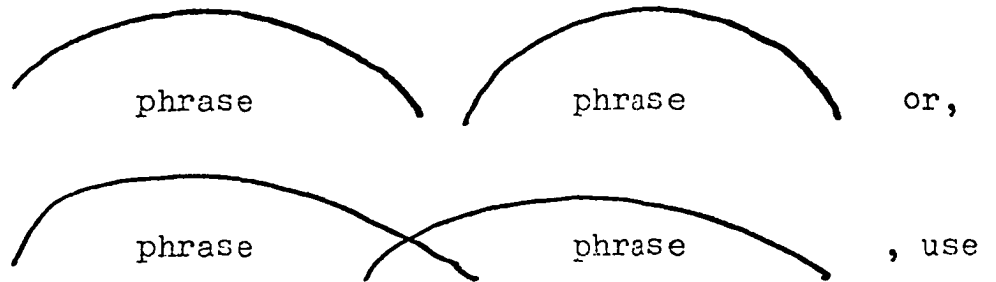
Step 3.--

Practice the excerpts from El Torero. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Notice how the music is divided into four-measure phrases (musical ideas, or musical sentences, which seem to belong together). With pencil mark the phrases in the following manner:



the latter if two phrases seem to depend upon one another for the completion of a musical idea.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. As in the experiment with using the obviously wrong articulation styles, try using volume in the same way: such as accenting different notes; decrescendo where you hear a crescendo in the artist's performance, and vice versa.

Step 7.--

Record yourself again (over your previous recording) performing in your best style.

Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Dynamics and Phrasing

English Suite V (Finale, "Begone Dull Care")Step 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music. Mark on the music the general volume levels you hear if they are different than in the printed score.

Step 2.--

Using the volume change markings ($>$, $\otimes$, $\triangleleft$, $\triangleright$) indicate the changes from this general volume level. You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time. Mark the phrases (  or ).

Step 3.--

Practice the excerpts from English Suite. Try to use the general volume levels, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

As in El Torero notice how this solo is divided into four-measure phrases, and that in order to separate them Haynie uses a #3 spacing after the two tied notes in the fourth measure of [1]. Perhaps more noticeable is the #3 spacing after the first phrase at [3], since it occurs in a passage which utilizes "0" and "1" spacing.

Notice also that to connect the third and fourth measures of [1] to the first and second measures (thus, forming the regular four-measure phrase) Haynie uses a #2 spacing between the fifth and sixth notes, whereas, before this, the spacing has been greater (#3).

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Burkart's style. Tape yourself, as an experiment, using two-measure phrases at [3] rather than four-measure phrases. It should become apparent that doing so causes a very unmusical effect.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Have you noticed that Haynie accents the quarter notes at [3]? The difference in sound between these accents and the ones used at [1] probably is caused by: 1) the #3 spacing used at [1] compared to a #1 spacing used at [3]; 2) a less vigorous tongue and breath action is used at [3] ---the accent here utilizes more of a "push" with the breath; 3) more air pressure is back of the tongue for the accent at [1].

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

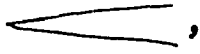
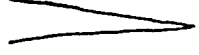
Aria and Bouree

Dynamics and Phrasing

Step 1.--

Listen to the recording of this piece by Keith Amstutz (while following along on your copy of the music).

Step 2.--

Using the volume change markings (> ,  ,  , ) indicate the changes from this general volume level which you hear in the recording. Some are printed in the music and some are added by Amstutz.

As in the English Suite, note the kind of accents Amstutz uses in the Bouree as compared to the one he uses in the B♭ in the second measure of the Aria (the latter being more of a "push" with the breath).

Step 3.--

Practice the excerpts from Aria and Bouree. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again

(several times if necessary). Make any changes in the analyses you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Have you noticed that the phrases are not as regular as those of the previous two solos. Basically, there is still the division of each section into four-measure phrases (and two-measure phrases), but at times there are a few extra notes. However, the phrasing is relatively easy to analyze. Mark the phrasing, then turn to my analysis of it for comparison.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Amstutz' and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Amstutz' style.

Notice where the stressed notes fall most often. These are important points of a phrase, and while they

do not always have enough extra volume to be called an accent they are usually stressed in some way.

These stressed notes are usually on the down-beat (syncopation, or accent on the up-beat, is not nearly so common), and very often will have a note, or group of notes, which lead into them rhythmically. For example, in English Suite V the eighth note before [1] leads into the first note of [1]; the third measure of [1] leads into the fourth measure; and, each of the eighth notes at [3] leads into the following quarter note.

Very often the stressed note of a phrase is the highest note in pitch.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Notice that the longer notes in the slow section (the Aria) tend to change volume. They are not held without change very often. Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Amstutz'.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Fox Hunt Dynamics and Phrasing

Before listening to the recording, look at the music to see if you can anticipate what the volume level, volume changes, and phrasing will be by recalling the step-by-step procedures followed in the study of El Torero, English Suite V, and Aria and Bouree.

Remember!

- 1) Phrases are usually four measures in length. Start on this basis and change only if it does not work out.
- 2) Some four-measure phrases sound better if connected to the next four-measure phrase
().
- 3) Each four-measure phrase has some changes in volume which tend to emphasize the most important note, or notes. Find these notes, build up the volume in approaching them and then let the phrase diminish.
- 4) Very often the important note of a phrase is the highest in pitch.
- 5) Some phrases have a continuous change of volume (louder or softer). Others have several changes. In the latter case it is better to make

the changes less noticeable. A phrase must hang together!

It cannot if there is too much variation in volume or styles of articulation. However, it will be monotonous if no changes are made.

6) Accents in the slower section (where articulation numbers "0" and "1" predominate) tend to be done more with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (or "push" as it was called earlier) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

7) If the next to the last note of a phrase is a stressed note, make the last note lighter.

8) Pay particular attention to the last note of a phrase--to its volume and to its length. A note like this, just before a breath, is easy to overlook in looking ahead to the beginning of the next phrase. In the comparison of your tape and the artist's, listen to the excerpts once for this factor alone.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Dynamics Intrada di bravura
 Phrasing (Solo) 1 2 3 cad. 4
 Articulation *mf* allegretto 3 accel. 2
 (E) Lento ad lib. 37 38 39 40 41
 - *mp* 1 2 1
 (F) Allegretto 42 43 44 45 46 47
 2 *mf* 3
 48 49 50 51 52
 53 54 55 56
 cresc. poco rit. *f*

Figure 43.--Measures 1 to 4 and measures 37 to 56, *El Torero*
 by S. Thomas, Copyright by Schmitt Publications, Inc., Minneapolis,
 Minnesota, reprinted by permission.

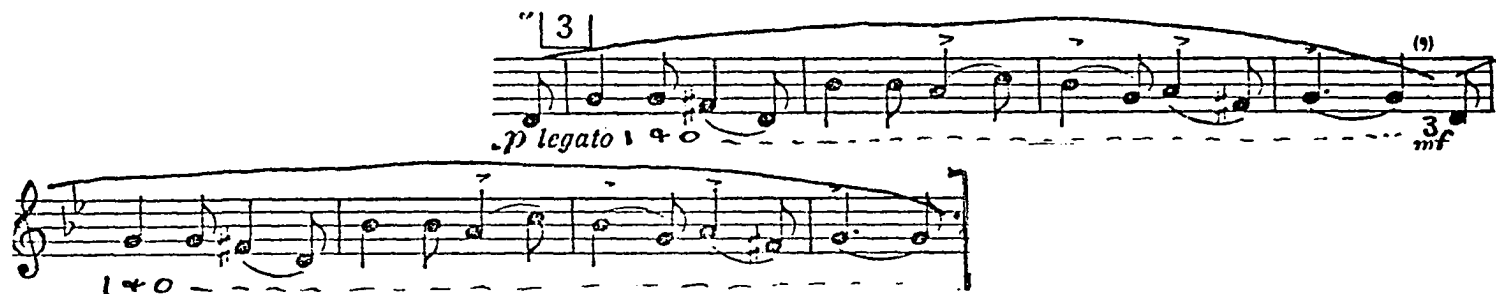
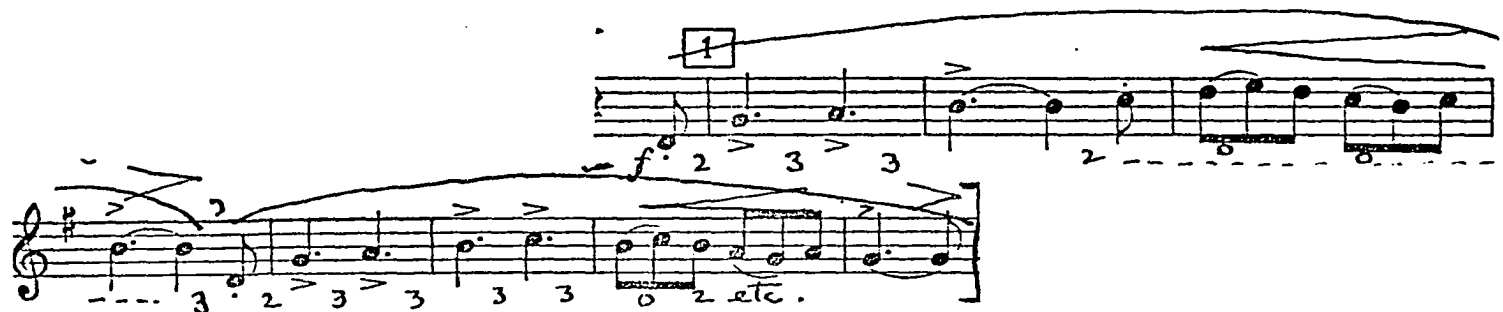


Figure 44.--Measures 4 to 12 and measures 24 to 32, English Suite, "Begone Dull Care" by B. Fitzgerald, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.

Dynamics and Phrasing

Grave ($\text{♩} = 42$)

Articulation *p molto legato e espressivo*

f *mp* *mf* *mf* *mf* *etc.*

Allegro deciso ($\text{♩} = 96$) *arr. by Bernard Fitzgerald*

f(p) *3* *etc.* *2*

ff *8va ossia* *f* *2* *3* *etc.* *mp*

f *f*

Figure 45.--Measures 1 to 11, Aria and Bourree, Aria, by Handel and measures 1 to 22, Aria and Bourree, Bourree, by Handel, Copyright by Theodore Presser, Bryn Mawr, Pennsylvania, reprinted by permission.

① *Moderato con spirito*

mp 0 9 3 - - - - - etc.

Articulation

mp *f*

③7 With expression

mp 1 4 0 - - - - - etc.

rit. *a tempo*

Figure 46.--Measures 1 to 16 and measures 37 to 68, Fox Hunt by R. M. Endresen, Copyright by Rubank Inc., Chicago, reprinted by permission

APPENDIX D

CORNET SOLO INTERPRETATION

These materials are designed to help you interpret four cornet solos on the Class III University Interscholastic League (U I L) list. The selection of suitable dynamic levels and correct articulation styles are the two aspects of interpretation which will be presented to you. There are other interpretive techniques, such as the use of vibrato and tempo variation, which you will notice on the recordings. However, in order to limit the number of basic principles to be mastered in this two-week period you will be guided only in the selection of volume and articulation.

In this experiment you should proceed as follows:

- 1) Listen to the artist's performance;
- 2) Analyze what you hear in the artist's performance;
- 3) Record yourself playing the same excerpt;
- 4) Compare your performance with that of the artist;
- 5) Make adjustments in your performance.

Try to follow the step-by-step procedure and the directions for using the tape as exactly as you can. If you will do this the results of the experiment will be of great assistance in the improvement of these procedures.

Primarily, the basis for judging the results of the experiment will be your performance of music which is similar to that used in the booklet. However, the following would also be of some help in improving the booklet and the tape presentation:

- 1) After each week estimate the number of minutes you have practiced while using these materials.
- 2) As you practice make a note of anything about the tape or booklet which you especially like or dislike.

Directions For Using the Tape

Your tape recorder should be set to play a two-track tape at $7\frac{1}{2}$ inches per second. It should be furnished with a microphone so that you can record yourself playing excerpts from the solos for comparison with the artists' recordings. You should try to make your recording sound as much as possible like those on the tape, but do not be discouraged at this comparison. These players are performing artists, and the equipment used for their recording sessions undoubtedly was the finest available.

In order to record on the blank section press the "record" button on your tape recorder. Please ask your band director for help if you have not used a tape-recorder before. It might be wise to limit the recording you make of your own playing to one time through the excerpt as it appears in this booklet. While there is ample space for

this on the blank tape, there is not room to play some of the longer excerpts twice through. To do so would risk running over and erasing the artist's recording.

Following are indexes of the tapes for the Class III solos. Please note that in all cases there are two pieces recorded together. This is followed immediately by a longer section of blank tape for recording your own playing. For example, if you are working on Norine by Herbert Clarke you would have this order on the tape: (1) John Haynie's recording of the solo; (2) your recording; (3) John Haynie's again. You will, therefore, be able to play this rather extended section of tape (making comparisons) between your rendition of the excerpt and the artist's) without having to give any attention to re-winding the tape.

As a further aid in identifying these different sections of tape there is white or green leader tape preceding each section of blank tape and red leader tape preceding each section of tape which has a recording on it. Be sure to press the "play" button on your recorder for the sections preceded by the red leader tape. You do not want to erase these sections by recording over them.

TAPE INDEX #2

(Class III)

<u>Music Selection</u>	<u>Composer-Arranger</u>	<u>Recording Artist</u>
Norine	H. Clarke	J. Haynie
Blank Tape for recording your playing		
Norine		
Mitena "Gavotte"	E. Williams	J. Haynie
Blank Tape for recording your playing		
Mitena "Gavotte"		
Two Classic Airs (#1) Gluck		R. Burkart
Blank Tape for recording your playing		
Two Classic Airs (#1) Gluck		
English Suite "My Lovely Celia"	B. Fitzgerald	J. Haynie
Blank Tape for recording your playing		
English Suite "My Lovely Celia"		

Lively
Piano

Solo
Cadenza

WALTZ (not too fast)
p

mf *f*

dim. first

Figure 47.--Measures 1 to 41, *Norine* by H. Clarke, Copyright by Carl Fischer, New York, reprinted by permission.



Figure 48.--Measures 3 to 11 and measures 24 to 30, Mitena, "Gavotte" by E. Williams, Copyright by Edwin Morris and Company, Inc., New York, reprinted by permission.



Figure 49.--Measures 6 to 14, Two Classic Airs, Che Farò Senza Euridice, by Gluck and Clark, Copyright by Edition Musicus, New York, reprinted by permission.



Figure 50.--Measures 4 to 20, *English Suite*, "My Lovely Celia," by B. Fitzgerald, Copyright by Theodore Presser Company, Bryn Mawr, Pennsylvania, reprinted by permission.

Articulation

NorineStep 1.--

You are now ready to begin your study of the articulation styles used by John Haynie in his recording of Norine. Listen to the recording a few times (while following along on your copy of the music). Notice the great difference in the space between notes when listening to the cadenza as compared to the Waltz section.

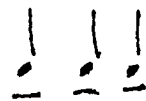
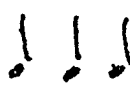
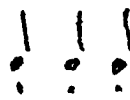
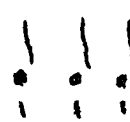
Step 2.--

Using the following code, indicate measure by measure the spacing between notes in the excerpt played by John Haynie. Mark lightly with pencil on the music. Look on the next page for the number code.

Step 3.--

Practice the excerpts from Norine. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on the printed music. If the analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

NUMBER CODE FOR ARTICULATION STYLES

DESCRIPTION	MOST COMMON NOTATION	CODE
No space (slurred)		0
No space, but tongued (legato tongued)		1
No space, but tongued (<u>tenuto</u>)		1
Normal spacing		2
More than normal spacing (Staccato)		3
Very short staccato (Must use the tongue to stop the note)		4

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Many times the volume level for recording is different than the level for listening. To get a satisfactory setting you might need the help of your band director. Or, with some experimenting you probably can do this yourself. So long as you record only on the section of tape preceded by the white leader tape there is no danger of erasing the recorded excerpts.

Note that the articulation for the Waltz section is primarily "0" and "1". At times you will find these to be interchangeable without any bad effect on the style. Likewise, in the faster tongued notes of the cadenza the articulation is primarily "3" (or staccato). You will find that articulation numbers "2" and "3" are used extensively in faster, lighter, or more rhythmic sections.

Step 5.--

Play the tape.. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) J. Haynie's performance
- 3) White leader tape
- 4) Your performance
- 5) Red leader tape
- 6) J. Haynie's performance

The repetition of the artist's performance after your recorded excerpt will give you a good opportunity for comparing your playing with that of a professional without having to think about re-winding the tape. Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of J. Haynie's style. To demonstrate to yourself the importance of a suitable choice of articulation, play the excerpts using articulations "0" or "1" in place of "2" and "3" and Vice-versa (2 or 3 instead of) and 1). Record a version with the articulation obviously performed wrong and note the different musical effect created by this one change. Double check to see that the section of tape on which you are recording is preceded by white leader tape.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Mitena, Gavotte ArticulationStep 1.--

Listen to the recording of this piece by John Haynie while following along on your copy of the music.

Step 2.--

Using the articulation code with which you marked your music for Norine, mark your copy of Mitena for note spacing. Notice that in the second section of the solo (after the second double bar) the articulation is primarily "0" and "1", while in the first section (where the notes are marked with dots--staccato) the articulation is primarily "3", with some "2's" after the tenuto quarters (↓).

Step 3.--

Practice the excerpts from Mitena. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Remember! This section of tape is preceded by white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) John Haynie's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) John Haynie's performance

Try to note the differences between your articulation and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of J. Haynie's style. Experiment with a mixture of articulations in one of the sections (including "0", "1", "2", and "3"). Note that this destroys the general style of a section in the

same way as using the articulations which are obviously the reverse of those heard on the recordings (which you experimented with at step 6 of the study of Norine).

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Che Faro... from Two Classic Airs
Articulation

Step 1.--

Listen to the recording of Che Faro by R. Burkart while following along on your copy of the music.

Step 2.--

Using the articulation code, mark your copy of the music for note spacing. Again, note that in this very melodic, rather slow movement (the indication "pensively" is also a key to the style; it means "thoughtfully") the articulations are "0" and "1". Remember that "0" and "1" can be used almost interchangeably: there is no space between the notes; the breath is not stopped for an instant between notes, even at the end of a slur.

Step 3.--

Practice the excerpts from Che Faro. Try to use the styles of articulation you heard on the recording. Use as a guide the analysis you made on your copy of the music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. The order of performances (and leader tape) should be as follows:

- 1) Red leader tape
- 2) R. Burkart's performance
- 3) White or green leader tape
- 4) Your performance
- 5) Red leader tape
- 6) R. Burkart's performance

Try to note the differences between your articulation and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Burkart's style. Note that we have not encountered an articulation which can properly be labelled #4. That is, there are no note-endings which sound as if they were made with the tongue.

A way of demonstrating this type of release, or note-ending to yourself is to say, or sing (without the instrument) the syllable "Tut." If you normally stop notes with the tongue you should try to correct this. To get the idea of a correct release (a breath release, rather than a tongued release) sing some short notes on any pitch, using the syllable "Tu." No matter how short you desire to make the notes you probably will not feel the need to say "Tut, and the same breath process for singing these short notes is used to play them.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again, as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

English Suite II Articulation
"My Lovely Celia"

Before listening to the tape recording, look at the music to see if you can anticipate what the articulation style for this piece will be by recalling the step-by-step procedures followed in the study of Norine, Mitena, and Che Faro.

Remember!

- 1) The articulation for faster or more rhythmic sections (for tongued notes in succession) will probably be "2" and "3".
- 2) The articulation in slower, sustained, or more melodic sections will probably be "0" and "1".
- 3) There probably will be no articulation which could be labelled #4.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

Norine Dynamics and Phrasing

Rewind the tape to the first selection (Norine, recorded by John Haynie). You will use basically the same procedures for analyzing the recordings and taping your own playing as you did in the study of articulation styles. Use the same copies of the music as before. If you are careful you can add the new markings without having to erase the articulation numbers, but if necessary it would be alright to do so since you probably have this part of the study under control by now.

Step 1.--

Listen to the recording a few times (while following along on your copy of the music). Try to notice if the general volume level is that which is indicated in the music. If not, indicate on your copy of the music what you think the volume level actually is. Use the following markings for this:

pp	(<u>pianissimo</u>)	very soft
p	(<u>piano</u>)	soft
mp	(<u>mezzopiano</u>)	moderately soft
mf	(<u>mezzoforte</u>)	moderately loud
f	(<u>forte</u>)	loud
ff	(<u>fortissimo</u>)	very loud

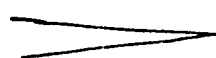
Step 2.--

Using the following markings, indicate the changes from the general volume level:

> slightly more weight on a note

(>) a heavy accent

 gradually louder (crescendo)

 gradually softer (decrescendo)

You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time.

Step 3.--

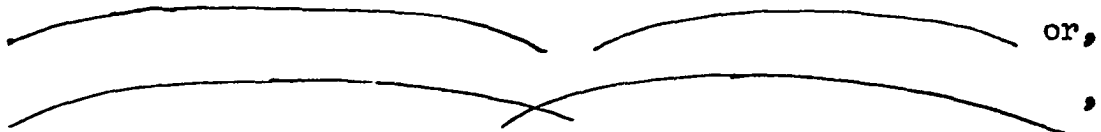
Practice the excerpts from Norine. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white

or green leader tape; do not record on any of the tape preceded by the red leader tape.

Notice how the music (after the cadenza) is divided into four-measure phrases (musical ideas, or sentences, which seem to belong together). With pencil mark the phrases in the following manner:



the latter if two phrases seem to depend upon one another for the completion of a musical idea.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. As in the experiment with using the obviously wrong articulation styles, try using volume in the same way: accenting different notes; decrescendo where you hear a crescendo in the artist's performance, and vice versa.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

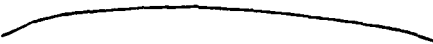
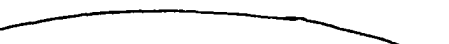
Step 10.--

Compare your analysis with mine which follows.

Mitena (Gavotte) Dynamics and PhrasingStep 1.--

Listen to the recording of this piece by John Haynie. Follow along on your copy of the music. Mark on the music the general volume levels you hear if they are different than in the printed score.

Step 2.--

Using the volume change markings ($>$, $\otimes$, $<$, ) indicate the changes from this general volume level. You will probably find it necessary to play the tape several times for this kind of analysis, listening for one of the above factors at a time. Mark the phrases ( ) or, ( ).

Step 3.--

Practice the excerpts from Mitena. Try to use the general volume levels, volume changes, and accents which you heard on the recording. Use as a guide the analysis you made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape. Remember! This section of tape is preceded by the white or green leader tape; do not record on any of the tape preceded by the red leader tape.

As in Norine notice how this solo is divided into four-measure phrases, and that Haynie connects the first two phrases. Thus, your phrase markings probably were as follows for the first eight measures:

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Haynie's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Haynie's style. Tape yourself, as an experiment, using two-measure phrases in the first section rather than four-measure phrases. It should become apparent, that doing so causes very unmusical effect.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Have you noticed the end of the first phrase of the second excerpt as compared to the end of the second phrase (the piano has the first half of each phrase)? Very often, as demonstrated by these two phrases, when a phrase ends on an up-beat or on a weak beat of the measure the last note is noticeably softer than the note before it. Thus, the ending of the first phrase here has a lighter last note than does the second phrase.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Haynie's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

Che Faro Senza Euridice

Dynamics and Phrasing

Step 1.--

Listen to the recording of this piece by Richard Burkart while following along on your copy of the music.

Step 2.--

Using the volume change markings ($>$, $\otimes$, $\leftarrow$, $\rightarrow$) indicate the changes from this general volume level which you hear in the recording. Some are printed in the music, and some are added by Burkart.

As in one of the phrases from the second excerpt of Mitena, note how the last notes of phrases always fall on the up-beat or on a weak beat of the measure (the second beat in the excerpt). Thus, they are played softer than the notes which precede them. To get even more of a musical effect from this kind of phrase ending you will find that very often performers will stress the strong beat before such an ending, so that the light last note will stand out even more in contrast to it.

Step 3.--

Practice the excerpt from Che Faro. Try to use the general volume level, volume changes, and accents which you heard on the recording. Use as a guide the analysis you

made on the printed music. If this analysis is not clear enough, play the taped performance again (several times if necessary). Make any changes in the analysis you feel are necessary and continue your practice of the excerpts.

Step 4.--

Record yourself on the blank section of tape.

Have you noticed that even though the phrases are divided at times by rests, that basically this piece also is in four-measure phrases? Mark the phrasing as you hear it in the recording, then turn to my analysis of it for comparison.

Step 5.--

Play the tape. Be sure that you do not have the "record" button down. Try to note the differences in volume and phrasing between your performance and Burkart's and make any changes in the analysis which might aid you in your practice.

Step 6.--

Practice for a closer duplication of Burkart's style.

Notice where the stressed notes fall most often. These are important points of a phrase, and while they do not always have enough extra volume to be called an accent they are usually stressed in some way.

These stressed notes are usually on the down-beat (syncopation, or accent on the up-beat, is not nearly so common) and very often will have a note, or group of notes, which lead into them rhythmically. For example, the 14th measure of Mitena leads rhythmically into the next measure (marked forte). Also in Mitena, Haynie uses an accent on the first quarter note of each of the first three measures. These are rather secondary accents with regard to the phrase, but they are accented because the two quarter notes preceding them in each case lead into them rhythmically. In Che Faro, third line, notice how the four eighth notes in the second measure lead into the c in the next measure. The c quarter note would have to be stressed slightly because of the rhythmic push given by the four eighths leading into it.

Very often the stressed note of a phrase is the highest note in pitch.

Step 7.--

Record yourself again (over your previous recording), performing in your best style.

Notice that many phrases get louder as they progress toward a mid-point, then begin getting softer. The last note of a phrase most often diminishes at the very end.

Step 8.--

Play the tape again as in step 5. Be sure that you do not have the "record" button down. Note any differences in style between your performance and Burkart's.

Step 9.--

Repeat steps 7 and 8 until you are satisfied with your performance. Make any changes in the analysis which now seem appropriate.

Step 10.--

Compare your analysis with mine which follows.

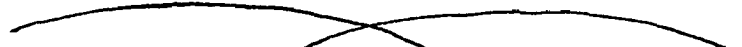
English Suite II Dynamics and Phrasing

Before listening to the recording, look at the music to see if you can anticipate what the volume level, volume changes, and phrasing will be by recalling the step-by-step procedures followed in the study of Norine, Mitena, and Che Faro.

Remember!

1) Phrases are usually four measures in length. Start on this basis and change only if it does not work out.

2) Some four-measure phrases sound better if connected to the next four-measure phrase

().

3) Each four-measure phrase has some changes in volume which tend to emphasize the most important note, or notes. Find these notes, build up the volume in approaching them and then let the phrase diminish.

4) Very often the important note of a phrase is the highest in pitch.

5) Some phrases have a continuous change of volume (louder or softer). Others have several changes.

In the latter case it is better to make the changes

less noticeable. A phrase must hang together! It cannot if there is too much variation in volume or styles of articulation. However, it will be monotonous if no changes are made.

6) Accents in the slower sections (where articulation numbers "0" and "1" predominate) tend to be done more with the breath than those in sections where articulation numbers "2" and "3" are used. This type of stress (or "push" as it was called earlier) will match the general smoothness of such sections more than would an accent done primarily with added tongue pressure and speed.

7) If the next to the last note of a phrase is a stressed note, make the last note lighter.

8) Pay particular attention to the last note of a phrase--to its volume and to its length. A note like this, just before a breath, is easy to overlook in looking ahead to the beginning of the next phrase. In the comparison of your tape and the artist's, listen to the excerpts once for this factor alone.

Follow the step-by-step procedure for taping, analysis, and listening which you used for the preceding three solos.

[illegible]

Figure 51.--Measures 1 to 41, Norine by H. Clarke, Copyright by Carl Fischer, New York, reprinted by permission.

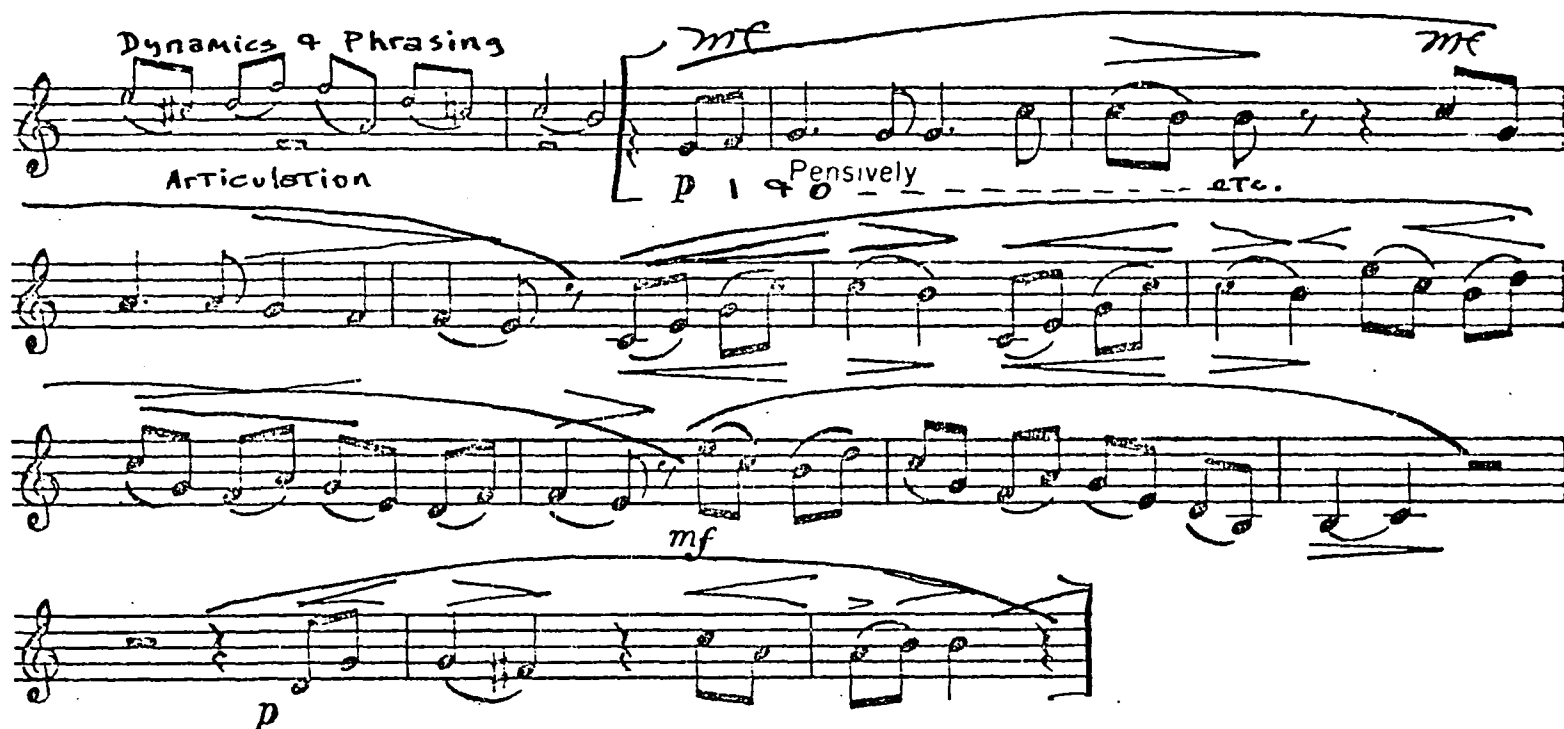


Figure 53.--Measures 6 to 14, Two Classic Airs, Che Farò
Senza Euridice, by Gluck and Clark, Copyright by Edition Musicus,
 New York, reprinted by permission.

Handwritten annotations on the score include:

- p* (piano) above the top staff.
- C. Mass* (Cello Mass) above the top staff.
- Articulation* with a bracket over the middle staff.
- p* (piano) above the middle staff.
- cresc.* (crescendo) below the middle staff.
- dim.* (diminuendo) below the bottom staff.
- poco rit.* (poco ritardando) below the bottom staff.
- mf* (mezzo-forte) below the middle staff.
- Fine* at the end of the bottom staff.

Figure 54.--Measures 4 to 20, English Suite, "My Lovely Celia," by B. Fitzgerald, Copyright by Theodore Presser Company, Bryn Mawr, Pennsylvania, reprinted by permission.

APPENDIX E

PERSONAL DATA FOR ALL VOLUNTEERS

Name_____. Age_____. Grade_____ School_____

Band Director_____. Member of which band ("A" "B" etc.)

How many years have you played your instrument?_____ In what

school did you begin band instruction?_____ Who was your beginning band teacher?_____

Was he a cornet or trumpet player?_____. If not, what instrument did he play best?_____

Have you ever taken private lessons?_____ If so, from whom?_____ For how long?_____

Were these teachers cornet or trumpet players?_____

If not, were they brass players?_____

If not, what did they play?_____

Does your band director give you individual help?_____

If so, estimate how many minutes per week, or how many minutes per two-week period?_____

Is your band director a cornet or trumpet player?_____

If not, what is his instrument?_____

Have you ever played a solo at contest?_____ If so, how many times?_____. What were your ratings?_____

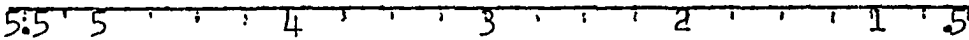
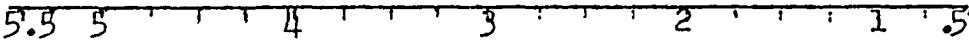
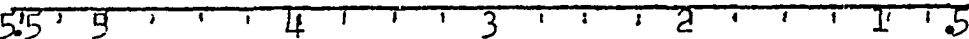
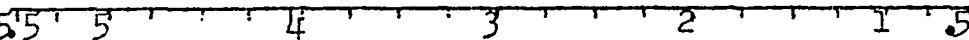
What UIL classification were these solos?_____

How many minutes per day (on the average) have you practiced during this school year?_____

As a participant in this experiment will you practice on the materials given to you a minimum of 30 minutes each day--or one hour every two days?_____

CORNET SOLO INTERPRETATION STUDY
PERFORMANCE RATING SHEET

Instructions: Rate each performer in two categories: 1) phrasing; 2) suitability of articulation. Check at any point along the graduated scale, using the following guide: 5--a poor performance; 4--a below-average performance; 3--an average performance; 2--a good performance; 1--an excellent performance.

No.	Rating	Category Scores	Composite Score
	Articulation		
			
	Phrasing		
			
	Articulation		
			
	Phrasing		
			

SUMMARY OF ADJUDICATORS' TRAINING
AND EXPERIENCE

James Croft

1. French Horn Major
2. Nineteen years public school teaching
3. Four years private teaching
4. Sixteen years contest judging experience

Robert Glidden

1. Woodwind Major
2. Eight years public school teaching
3. Six years University teaching
Five years private woodwind teaching
4. Ten years contest judging experience

Jim Hale

1. Trombone Major
2. Four years public school teaching
3. No other teaching experience
4. No contest judging experience

James Jarrell

1. Clarinet Major
2. Twelve years public school teaching
3. No other teaching experience
4. Three years contest judging experience

T. Marshall Jones

1. Trombone Major
2. Three years public school teaching
3. Six years College teaching
4. Five years contest judging experience

Lowell Lehman

1. Tuba Major
2. Thirteen years public school teaching
3. Four years College teaching
4. Four years contest judging experience

Gary Losh

1. Low Brass and Piano Major
2. Eight years public school teaching
3. No other teaching experience

Hugo Magliocco

1. Trombone Major
2. Two years public school teaching
3. Twelve years College teaching
4. Five years judging experience

Eugene McClellan

1. Tuba Major
2. Ten years public school teaching
3. Five years College teaching
4. Three years contest judging experience

Milton McCrary

1. Trombone Major
2. Five years public school teaching
3. No other teaching experience
4. No contest judging experience

Billy Nettles

1. Cornet Major
2. Four years public school teaching
3. No other teaching experience
4. Four years contest judging experience

Kenneth Ray

1. Alto Saxophone Major
2. One year public school teaching
3. No other teaching experience
4. No contest judging experience