

Liberty University

**A Content Analysis and Comparison of Beginning Band Methods and Beginning Studio
Methods for Euphonium**

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the Faculty of the School of Music in Candidacy for the Degree of
Doctor of Music Education

by
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ABSTRACT

Twenty-three beginning band method books are available in America, yet little pedagogical agreement exists concerning musical and technical elements. These variables emanate from the large ensemble design for each method. Certain starting pitches may enhance the overall beginning band experience while leaving the beginning euphonium student frustrated. These methods contain little substantive pedagogical framework that offers a thorough approach to musical growth. Many methods require the performance of pitches higher than the first partial. This requirement may cause embouchure malformation, negatively affecting their future flexibility and endurance. This qualitative study will codify the first pitches, pitch sequences, exercise ranges, rhythm sequences, articulations, and dynamics of these beginning band methods. The collection of this data may reveal similarities and differences between methods, leading to the possible pairing of beginning studio methods for euphonium. Before this pairing occurs, the study will examine seven beginning studio methods with the same criteria as the band methods. This pairing of select beginning band and euphonium methods may build consistency and musical growth of the beginning euphonium student. This study may encourage the future pairing of beginning band methods with other brass beginning studio methods, thus broadening student development. The conclusions of this study may result in designing a companion band method guide for use with specific studio methods, creating a supplemental, integrated studio method for use with band methods, or creating a new beginning studio method for the euphonium.

Keywords: Beginning Methods, Band, Euphonium

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CHAPTER ONE: INTRODUCTION

Overview

The mid-nineteenth century experienced the development and standardization of the American concert band by bandmaster Patrick Sarsfield Gilmore. Gilmore expanded the traditional brass band instrumentation to include flutes, clarinets, bassoons, and saxophones, adding more tonal color to the ensemble. Soon after, John Philip Sousa founded his concert band and augmented the woodwind instrumentation to strike a better balance with the brass section. Edwin Franco Goldman chose to expand the scope of his concert band by focusing on music education and introducing new works for the genre. These three conductors helped lay a firm foundation that influenced the beginning of the public school band movement.

Background

Before the mid-twentieth century, beginning band directors taught enough basic skills which enabled students to perform easy band arrangements. No comprehensive methods in the early twentieth century offered beginning students' excellent instruction in a full band setting. During the 1922 Music Supervisors' National Conference, Benjamin F. Stuber said:

Splendid as many of our present day methods are in private teaching, they are almost useless in efficient class teaching. Though several class methods have been published the right trail has not yet been struck when compared with the very splendid courses in use in the regular music study in public schools. This condition must naturally prevail until sufficient practical experience has paved the way for truly useful class methods worthy to be placed beside the best product in other studies.¹

¹ Benjamin F. Stuber, "Instrumental Music Classes in Public Schools," in *Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors' National Conference* (Ann Arbor: Music Supervisors' National Conference, 1922, 123, quoted in Phillip M. Hash, "The Universal Teacher, by JE Maddy and TP Giddings (1923)," *Journal of Research in Music Education* 58, no. 4 (2011): 389.

Stuber's statement precipitated the development of the first widely accepted beginning band method by Joseph Edgar Maddy and Thaddeus Philander Giddings, entitled the *Universal Teacher*.² The *Universal Teacher* utilized public domain melodies without the incorporation of technical exercises. This absence of technical exercises in the *Universal Teacher* forced band directors to teach their students techniques through accessible concert band music. Consequently, the future development of beginning band methods incorporated various pedagogical elements, including technique. Elements included starting pitches, pitch sequences, and rhythmic sequences. This lack of pedagogical agreement between beginning band methods resulted in a lack of standardization between different county and district band programs. Since pedagogical differences occur between beginning band methods, this study sought to identify the similarities and differences.

Little discussion has occurred in the music education community concerning the importance of beginning method books. In her dissertation, "A Historical and Analytical Investigation of the Beginning Band Method Book," Merry Elizabeth Texter submits, "Little more than passing reference to method books is made by the authors of the major histories of music education."³ Hence, band directors must take it upon themselves to clarify essential fundamentals before investigating the various pedagogical approaches of beginning methods. The director should explore which beginning methods utilize essential fundamentals and whether they provide a logical educational sequence. Some beginning methods use aural training, which may significantly benefit euphonium students. Aural training increases the likelihood of

² Phillip M. Hash, "The Universal Teacher, by JE Maddy and TP Giddings (1923)," *Journal of Research in Music Education* 58, no. 4 (2011): 389-390.

³ Merry Elizabeth Texter, "A Historical and Analytical Investigation of the Beginning Band Method Book," The Ohio State University, 1975, 10.

beginning euphonium students hearing pitches before performing them. Warren Haston confirms that beginners taught the sound-before-sight approach consistently performed at a higher level than those taught with sight before sound.⁴ Sound-before-sight does not acutely affect beginning woodwind players as much as brass players due to the woodwinds ability to produce correct notes using standard fingerings. Without sound-before-sight instruction, beginning euphonium players will likely produce incorrect partials while employing correct fingerings. Regularly performing wrong partials may eventually lead to confusion and frustration.

If beginning euphonium students are required to play too high early in their training, they may experience frustration and lack confidence. According to Chad West, "The student may be well aware of how to read notation and know the fingering for the correct note; the problem may be that the student was aurally unaware that the note was incorrect in the first place."⁵ The beginning band director must consider what performance range the beginning method requires of the euphonium student. If the student cannot hear F³, the first beginning pitch in many beginning methods, frustration may occur. When the beginning euphonium student cannot hear, much less perform F³, they need to begin lower to guarantee success. According to Edwin E. Gordon, "When instruction is adapted to students' individual musical differences, less capable students do not become frustrated quickly, nor do more capable students become bored easily. All students experience success at their own level of potential."⁶ The band director must consider the best pedagogical approach to provide their students with accessible opportunities for optimal musical

⁴ Warren Haston, "Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches," *Contributions to Music Education* 37, no. 2 (2010): 9–28.

⁵ Chad West, "Developing Internal Musicianship in Beginning Band by Teaching the 'Big 5,'" *Music Educators Journal* 101, no. 3 (2015): 102.

⁶ Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. (Chicago: GIA Publications, Inc, 2012), 281.

growth. Not only is the selection of the best beginning method for the band and the euphonium student important, but this selection also drastically affects the studio euphonium teacher's success.

The studio euphonium teacher may or may not be familiar with the content or pedagogy of the student's beginning band method. The studio euphonium teacher typically selects a specific beginning studio method for private lessons. Challenges arise when the beginning euphonium method introduces concepts that the beginning band method does not address. These differing concepts incorporate practical range, hearing and producing correct pitches, and rhythmic understanding. Beginning euphonium students learn the correct fingerings for pitches but have no knowledge or understanding of the partial series. Also, beginning trumpet students have the same challenge with aural skills. In his dissertation, "Brass in Color: A New Curriculum Design for Brass Pedagogy," Sean Burdette writes, "The trumpet requires a stronger foundation in aural skills compared to other instruments because its construction is based on the harmonic series. This means one valve combination can play many different notes, and a student must be able to audiate (to hear musical pitches internally) the correct pitch if they are to have success in playing the instrument."⁷ If the beginning band director does not address the partial series early, the beginning euphonium student will not develop pitch accuracy quickly. If the beginning euphonium student studies privately, their studio teacher will introduce them to the partial series. Without understanding the pedagogical methodology of the student's beginning band method, the studio teacher may experience frustration in developing a parallel teaching approach that benefits the student.

⁷ Sean Burdette, "Brass in Color: A New Curriculum Design for Brass Pedagogy," PhD diss., Indiana University, 2021.

The gap in the literature necessitates annotating every technique presented within modern beginning band and studio methods. This study identified differences in pedagogical approaches between both types of methods. Many beginning band methods focus on developing technical skills, with scant attention to audiation. Edwin E. Gordon declares, "It is rare for comprehensive audiation to be acquired by simply learning to play an instrument or by learning to read notation."⁸ Additionally, beginning euphonium methods offer students technical skill development that complements specific beginning band methods. The annotation of techniques presented in beginning band and studio euphonium methods is critical to the student's success. When studio euphonium teachers understand the pedagogical sequence of a particular beginning band method, they will teach from the position of knowledge. The studio euphonium teacher must identify musical or technical gaps in the beginning band method so that the student can develop comprehensive musicianship. A final consideration demands an exploration of the compatibility or incompatibility of beginning studio euphonium methods with similar beginning band methods.

Statement of the Problem

The availability of twenty-three beginning band methods places band directors in a precarious position. They face the challenge of selecting the most comprehensive pedagogical method for their programs. Directors often lack confidence in their chosen beginning method due to the number of various pedagogical approaches offered. In her article, "Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals," Laura Singletary

⁸ Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. (Chicago: GIA Publications, Inc, 2012), 30.

contends, "While there is evidence showing some consensus regarding what should be emphasized in beginning band as seen through rehearsal targets, research, and method book content, the degree to which these skills and concepts are considered fundamental to beginning instrumental instruction is not clear."⁹ Additionally, the lack of scholarly literature concerning various pedagogical approaches within these beginning methods adds to the director's challenging dilemma. If literature were available, directors would gain the knowledge needed to select and incorporate the best method.

Moreover, the lack of scholarly literature based on the pedagogical approaches of beginning studio methods for the euphonium leaves the studio teacher at a disadvantage. Often, beginning euphonium studio methods introduce pedagogical approaches that may not complement beginning band methods. The lack of standardization confuses beginning students and frustrates the studio euphonium teacher. The beginning band director and studio euphonium teacher should offer a seamless, well-rounded pedagogy for the beginning euphonium student.

Since there is little agreement on pedagogy between beginning band methods or beginning euphonium methods, band directors and studio teachers must seek the most comprehensive methods available. The method the beginning band director selects may take an entirely different approach than beginning euphonium methods. Therefore, developing a consensus between the pedagogies of the beginning band method and beginning euphonium studio method is of utmost importance to the student's success. The beginning director and studio euphonium teacher should base their method book selection on the National Standards of Music. According to the National Standards of Music, beginning methods should encapsulate "creating,

⁹ Laura Singletary, "Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals," *Journal of Band Research* 54, no. 1 (2018): 51.

performing, responding, and connecting."¹⁰ Sadly, today's school band movement's¹¹ approach and goals lie squarely on technical performances in preparation for competitions. For significant musical improvements to take place in the school band movement, a paradigm shift is needed.

Statement of the Purpose

This study investigates the musical and technical concepts outlined in beginning band and studio methods for the euphonium. The concepts studied are beginning pitch, pitch sequences, exercise ranges, range expansion, rhythmic sequences, articulations, dynamics, phrasing, and aural skills. The discovery of identical concepts and techniques is interpreted and collated during this study. This information determines which specific beginning methods utilize and organize a sequential learning pedagogy. Additionally, this study notates all outdated pedagogical approaches. The historical aspect of this study investigates beginning band and studio euphonium methods in chronological order. Additionally, this study focuses on content analysis, primary documents, and secondary resources.

The threefold goal of this study is: to identify the most comprehensive beginning band method, the most comprehensive beginning studio method for euphonium, and the proper pairing of one or more beginning band methods and beginning studio methods for euphonium. The absence of scholarly writing that aims to help both the beginning band director and beginning studio euphonium teacher demonstrates the need for a study such as this. Beginning band directors and studio euphonium teachers must forge strong partnerships to help students attain

¹⁰ National Association for Music Education, "2014 Music Standards (Ensemble)," accessed June 6, 2022, <https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>.

¹¹ The term "School Band Movement" refers to the establishment and growth of the concert band (wind band) in the American public school system.

elements of comprehensive musicianship. This study's view of comprehensive musicianship aligns with Chad West's "Big Five Skills of Modern Musicianship."¹² West's "Big Five" skill groups include executive, notation, rhythmic, tonal, and creativity.¹³ West divides these five skill groups into two main divisions: external (executive and notation) and internal (rhythmic, tonal, and creativity).¹⁴ Too often, methods focus on the external skill groups at the expense of the internal. The internal skill groups greatly rely on aural awareness and understanding through performance. This study focuses on incorporating external and internal skill groups within each method.

Incorporating specific skills found within the National Standards for Music Education and Robert Garofalo's *Blueprint for Band: A Guide to Teaching Comprehensive Musicianship Through Band Performance* informs this study's definition of comprehensive musicianship. James Austin compares these two significant documents supporting this study's concept of comprehensive musicianship.¹⁵ Beginning band and studio methods should include these three documents, which offer substantial performance-based methodologies. The striking comparison between the National Standards for Music Education and Garofalo's *Blueprint for Band* helps define the parameters of comprehensive musicianship. The National Standards for Music Education's list of nine standards that coincide with this study's definition of comprehensive music are: "performing on instruments, alone and with others; a varied repertoire of music;

¹² Christopher Sutton, "The 'Big 5' Skills of Modern Musicianship," interview with Dr. Chad West, Musical U, <https://www.musical-u.com/learn/big-5-skills-modern-musicianship-chad-west-interview/>.

¹³ Sutton, "The 'Big 5.'"

¹⁴ Ibid.

¹⁵ James R. Austin, "Comprehensive Musicianship Research: Implications for Addressing the National Standards in Music Ensemble Classes." *Update: Applications of Research in Music Education* 17, no. 1 (1998): 26.

improvising melodies, variations, and accompaniments; and reading and notation music.¹⁶ These four standards and Garofalo's approach to band performance offer a solid framework for comprehensive musicianship. Garofalo posits, "The repertoire selected should help to develop the musical skills of each bandsman. Skills development should always be thought of in terms of a three-fold sense-orientation as outlined in the Blueprint Objectives: aural (hearing), dexterous (tactile), and translatable (visual)."¹⁷ These documents and their standards underscore the importance of aural training in both the classroom and studio.

Since the beginning of the school band movement in America, band directors have focused chiefly on sight before sound instruction. Most music educators would agree that sight-based instruction has validity in the music classroom. Directors and studio teachers regularly use sight-based pedagogy for beginner instruction such as pitch, rhythm, articulations, and dynamics. Warren Haston contends, "Teaching with an aural emphasis is not the most common approach to beginning with instrument instruction. The majority of instruction is with a visual emphasis."¹⁸

The missing aspect in the former list is that students successfully perform these four informational concepts from the aural perspective. Students need to hear correct pitches, rhythms, articulations, and dynamics. These techniques cannot exist outside of the aural but complement and complete the visual aspects of musical performance. What many beginning band directors have overlooked is sound-before-sight instruction. Music is not a visual art, but many teach it as if it were. Since music is an aural art, beginning band directors and beginning

¹⁶ National Standards for Music Education, "National Standards Archives," Accessed September 16, 2022, <https://nafme.org/my-classroom/standards/national-standards-archives/>.

¹⁷ Robert Joseph Garofalo, *Blueprint for Band: A Guide to Teaching Comprehensive Musicianship Through School Band Performance*, Hal Leonard Corporation, 1983, 29.

¹⁸ Warren Haston, "Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches," *Contributions to Music Education* (2010): 10.

studio euphonium teachers should base as much instruction as possible on aural approaches.

David J. Elliot offers a powerful statement concerning what should encompass a well-rounded music education:

I suggest that achieving the aims of music education depends on developing the musicianship and listenership of all music students, through engaging students in: performing-and-listening, improvising-and-listening, composing-and-listening, arranging-and-listening, conducting-and-listening, and listening to recordings and live performances. I emphasize that music making of all kinds—and, of course, the rich kind of music listening required to make music well—should be at the center of the music curriculum.¹⁹

The diversity and similarities of pedagogical concepts found within these two types of methods resulted in the development of two primary and one sub research question for this study.

Research Questions

This qualitative historical research study employs two central questions and one sub-question. The study answers the following questions:

RQ 1: What pedagogical approaches are common between select beginning band methods for euphonium?

RQ 2: What pedagogical approaches are common between select beginning band methods and select beginning studio methods for euphonium?

RSQ 1: What beginning select band methods complement select beginning studio methods for euphonium?

¹⁹ David J. Elliot, *Praxial Music Education: Reflections and Dialogues* (Oxford University Press, 2003),

Conceptual Framework

The two core concepts investigated in this study are comprehensive musicianship and integrating select beginning band and studio methods for euphonium. John P. Robinson writes, "Because a band director's time is limited, the pupil must have access to appropriate information, and have clear instruction within the chosen beginning method books."²⁰ The band director should select a method that offers a well-rounded, detailed, pedagogical approach that is technical, yet accessible for the successful independent study of the student. Tracey Lee Heavner expresses that, "Comprehensive musicianship training incorporates conceptual knowledge with technical skills to develop the capacity to experience fully and the ability to communicate the content of a musical work."²¹ Band directors may select beginning methods used within their district or by their colleagues instead of critically investigating pedagogical approaches.

Often, band directors do not select beginning methods that incorporate a pedagogical methodology that enables beginning students to connect technique, style, and phrasing comprehensively. The band director should seek the most comprehensive beginning method available and supplement any missing concepts. The band director and studio euphonium teacher should ensure that no exclusion of concepts or techniques occurs. Deficiencies in technique, style, and phrasing will hinder the beginning euphonium student's artistic growth. The studio euphonium teacher must do more than merely teach a system passed down from prior generations. They should seek to develop their beginning students into musicians, not technicians. Providing the beginning euphonium student with a comprehensive pedagogy will

²⁰ John P. Robinson, "An Annotated Bibliography of Oboe Books from Beginning Band Methods," PhD diss., The Florida State University, 2013, ix.

²¹ Tracey Lee Heavner, "An Analysis of Beginning Band Method Books for Principles of Comprehensive Musicianship." University of Northern Colorado, Greeley, CO, 1995, 15.

ensure they enjoy future musical success. A detailed investigation and annotation of concepts have led to integrating comprehensive musicianship and studio methods. The overall focus of this study contained what Chad West calls the Big 5: "Rhythmic ability, tonal ability, executive skills, notation-reading ability, and creativity."²² The investigation of each beginning band and beginning studio method indicated strengths, weaknesses, or the absence of these essential skills. The results of this study demand the development of pacing guides between select beginning band and beginning studio euphonium methods.

Significance of Study

Research must seek to fill the gap in the literature concerning tabulating pedagogical techniques in beginning band and studio euphonium methods. This research ensures the musical success of future beginning euphonium students. This study addresses issues such as introducing the partial series, musical phrasing, rhythmic sequences, and aural training. Many beginning band methods do not address the definition and importance of the partial series in brass performance. Wayne Bailey et al. assert, "With some experimentation the beginning brass player soon finds out that, without engaging any valves or moving the slide (with the instrument in its open position), many different pitches can be produced."²³

Understanding the partial series is foundational to the student's aural concept of playing the euphonium. Playing higher notes in the partial series may cause the malformation of the

²² Chad West, "Developing Internal Musicianship in Beginning Band by Teaching the 'Big 5,'" *Music Educators Journal* 101, no. 3 (2015): 102.

²³ Wayne Bailey, Patrick Miles, Alan Siebert, William Stanley, and Thomas Stein, *Teaching Brass: A Resource Manual* (New York: McGraw Hill, 1992), 1.

beginning euphonium student's embouchure.²⁴ Philip Farkas speaking on embouchure malformation, declares, "One of the most discouraging aspects of brass playing is the fact that the slightest deviation from the correct method can cause complete chaos in the functioning of the embouchure."²⁵ Beginning directors must keep beginning euphonium students from playing above the first partial to allow for embouchure strengthening and development. The additional benefit that beginning euphonium students gain by understanding the partial series serves as an excellent introduction to intonation. The studio euphonium teacher should teach the beginning euphonium student the pitch tendencies of each partial. If the beginning student is taught about intonation early in their study, they will understand which notes in the partial series are flat or sharp on their instrument. At that point, they can learn how to bend pitches with their lips or utilize alternate fingerings to improve intonation. The student will enjoy tremendous musical success if the beginning director and studio euphonium teacher introduce these methods of pitch alterations early.

Significance of Approach

The incorporation of musical phrasing, rhythmic sequences, aural skill development, and improvisation defines the significance of the approach in this study. Without such techniques, the beginning euphonium student's music education will fall short of comprehensive musicianship. Moreover, students who are not taught musical phrasing as beginners will struggle with interpretation later in their playing careers. The philosopher Leonard B. Meyer offers great

²⁴ Malformation encompasses too much upper or lower lip on the rim or a smile embouchure. Additionally, this malformation can cause the player to re-set their embouchure for the upper register.

²⁵ Philip Farkas, *The Art of Brass Playing* (Atlanta: Wind Music, 1989), 19.

wisdom concerning the meaning and power of music: "Composers and performers of all cultures, theorists of diverse schools and styles, aestheticians and critics of many different persuasions are all agreed that music has meaning and that this meaning is somehow communicated to both participants and listeners."²⁶ Some would say that musical meaning arises from the performance of exciting technical passages. Musical meaning originates and develops through an artist's or ensemble's musical phrasing. Musical phrasing can powerfully capture the hearts of listeners. Teaching musical phrasing is quite challenging, but students will begin to understand, retain, and employ this technique over time.

According to Brenda Brenner and Katherine Strand, "When teaching performance means teaching instrumental or vocal performance technique and helping students to memorize repertoire, read notation, and acclimate to an audience, encouraging expressiveness can become a challenge."²⁷ Traditionally, beginning band directors introduce individual notes but fail to teach students how to group notes effectively. Introducing notes as groups, or micro phrases, helps the beginning euphonium student become aware of direction and movement in their music. Marcel Tabuteau, who served as the Principal Oboe with the Philadelphia Orchestra and as a faculty member of the Curtis Institute of Music, developed an innovative approach to musical phrasing. His system included numbering systems for micro and macro phrases and dynamic contrast. Tabuteau's teaching on phrasing proved that musical expression results from logically identifying groups of notes (micro) and infusing direction into them. David McGill claims, "The most important element of musical phrasing can be summed up in a single word: proportion."²⁸ This

²⁶ Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 1.

²⁷ Brenda Brenner and Katherine Strand, "A Case Study of Teaching Musical Expression to Young Performers," *Journal of Research in Music Education* 61, no. 1 (2013): 81.

²⁸ David McGill, *Sound in Motion: A Performer's Guide to Greater Musical Expression* (Bloomington: Indiana University Press, 2007), 78.

lack of teaching beginning euphonium students' proportion in music becomes one of the most significant deficiencies in their future performance endeavors.

Tabuteau's numeric approach to dynamics is also revolutionary in musical expression. If the band director teaches beginning euphonium students the numbering of dynamics and crescendos and decrescendos, they will develop better control of their dynamic range. Between note grouping and the numbering of dynamics, the beginning euphonium student will musically excel quicker than those who are not taught this phrasing method.

Patrik N. Juslin offers five aspects of musical expression: "generative rules, emotional expression, random fluctuations, motion principles, and stylistic unexpectedness."²⁹ Juslin provides a deeper explanation of the elements of musical phrasing, enhancing the overall understanding of musical expression. These approaches to musical expression lay a solid foundation for the development of the beginning euphonium student. The teaching of musical phrasing is of utmost importance for the beginning euphonium student once they understand and can control the production of basic partials of the overtone series. If beginning band directors and studio teachers only impart technique, they perform a great disservice to music education and students alike. At some point, both band directors and studio teachers must choose to teach musical phrasing over technical prowess.

Rhythmic sequences vary from method to method; therefore, this study determines the best pedagogical approaches to rhythmic sequences. Many band directors identify rhythmic instruction as foundational in educating beginner students. It is the order and organization of rhythms that cause movement in music. W. Otto Miessner declares, "Be it remembered that

²⁹ Patrik N. Juslin, "Five Facets of Musical Expression: A Psychologist's Perspective on Music Performance," *Psychology of Music* 31, no. 3 (2003): 281-283.

rhythm is ordered motion, the flow, the life-blood of music."³⁰ As students explore rhythms, this ordered motion is necessary for the beginning band program. Students tend to understand whole, half, and quarter notes, but the understanding and performance of micro beats become frustrating.

In *Learning Sequences in Music: A Contemporary Music Learning Theory*, Edwin E. Gordon argues, "Traditional beginning instrumental books emphasize technical skill at the expense of audiation skill. The books begin by presenting one note at a time instead of patterns of notes."³¹ Audiation skills are critical to the understanding of the musical language. The development of audiation skills increases the internalization of pitches as well as hearing intonation and harmony. Joshua Matthew Davis offers a comprehensive definition of intonation: "Intonation is not a single skill but rather a construct of multiple, related skills, including: pitch discrimination, pitch matching, and instrument tuning."³² Comprehensive music education must achieve an equal balance of audiation skills (aural skills) and technique.

The beginning band director and studio euphonium teacher must introduce the idea of pitch matching, which will help the beginning euphonium student understand the multi-layered concept of intonation. Through this process, the beginning euphonium student will cultivate an ear-horn connection that will keep them from merely depressing correct valve combinations in performance. An additional aspect of developing good intonation concerns the physiology of the beginning euphonium student. Davis asserts, "The physiology of an individual musician may be

³⁰ W. Otto Miessner, "How to Think Rhythms," *Music Educators Journal* 49, no. 6 (1963): 37-40.

³¹ Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. (Chicago: GIA Publications, Inc, 2012), 298.

³² Joshua Matthew Davis, "Expert Middle School Band Directors' Pedagogical Approaches to Intonation Instruction," PhD diss., University of Florida, 2019, 12.

a major source of variation in both pitch discrimination and intonation performance."³³ The physiology of the beginning euphonium student's oral cavity determines intonation. Frank Gabriel Campos writes:

In a story told by Reynold Schilke, Arnold Jacobs and a tubist from Japan were trying out a new tuba in front of an electronic tuner. After Jacobs played, the tubist from Japan found he had to pull the tuning slide considerably farther out than Jacobs to play in tune. Schilke was curious about why the same length instrument would not play in tune for both men. After some investigation, he determined that Jacobs's oral cavity was much larger than that of the Japanese tubist, and that the vibrating air column created by each player originated within the oral cavity at the back of the throat, rather than at the mouthpiece. In this case, the air column was longer for Jacobs due to his larger oral cavity and shorter for the Japanese tubist, and this required a change in the length of the instrument to match the tuner.³⁴

The beginning band director and studio euphonium teacher must consider individual physiology in their pedagogical approach. If the beginning director cannot address the physiology of the student, they must rely on the assistance of either the studio teacher or another subject matter expert. This study closely examined and compared concepts of rhythmic sequences, musical phrasing, and intonation within these beginning band and studio euphonium methods.

Since 1946, the development and publication of twenty beginning methods have occurred. The most recent beginning studio methods contain various sequential learning approaches, and this study identified common pedagogical sequences within beginning band methods for euphonium. This study identifies select beginning band methods that employ aural and creative skills, such as improvisation. Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody said, "Children first engage in creative processes and then have to acquire the idea of an

³³ Davis, "Expert Middle School Band Directors," 14.

³⁴ Frank Gabriel Campos, *Trumpet Technique* (Oxford University Press, 2004), 85.

'aesthetic product' through formal training."³⁵ This development of aural skills enhances the success of the beginning euphonium student. Helping the beginning euphonium student understand aural training and awareness improves their overall musical performance. Undoubtedly, introducing improvisation in the early stages of development of the euphonium student may help them understand the combinations of pitch and rhythm that may improve their musicianship. Encouraging the beginning euphonium student to play without printed notes will help them create important connections between technique and sound.

Many studio euphonium teachers do not understand foundational improvisational techniques since the instrument is not a part of the jazz band instrumentation. This lack of understanding may cause studio euphonium teachers to focus solely on classically based techniques, not techniques that improve the beginning student's aural awareness. H. Christian Bernhard, writing about tonal awareness, said, "Melodic ear playing and sight reading are closely related abilities. The successful performance of either skill in music of Western culture requires performers to perceive and understand tonal pitch relationships."³⁶ Bernard highlights a critical aspect of a student's sightreading ability: the understanding of tonal pitch relationships. All too often, beginning euphonium students trust that depressing the correct valve combinations will ensure the performance of correct pitches. This lack of aural awareness may negatively contribute to the euphonium student's overall musicianship. Bernard continues by saying, "Students may not learn the sensitivity to tonal relationships necessary for successful ear playing and sightreading performance, and may fail to develop independent musicianship to any extent

³⁵ Andreas C. Lehmann, John A. Sloboda, Robert H. Woody, and Oxford Scholarship Online. *Psychology for Musicians: Understanding and Acquiring the Skills* (New York: Oxford University Press, 2007), 128.

³⁶ H. Christian Bernhard, "The Effects of Tonal Training on the Melodic Ear Playing and Sight Reading Achievement of Beginning Wind Instrumentalists," *Contributions to Music Education* (2004): 92.

of effectiveness."³⁷ The beginning studio euphonium teacher must develop aural awareness in the beginning euphonium student in whatever manner possible. The beginning euphonium student must gain a firm understanding of the relationship between the ear and valve combinations. Developing this relationship between the ear, valve combinations, and partials can easily occur by teaching students harmonic progressions. Although the beginning student may not understand the concept of improvisation, they will begin hearing the underlying harmony in different songs and scales. The above pedagogical techniques demand the discovery of compatible beginning band and studio euphonium methods. This identification will ensure that no gaps in pedagogy occur either in the classroom or private studio.

The goal of seeking the compatibility between select beginning band and studio methods for euphonium ensures the most significant artistic success of the student. Amanda K. Mitchell writes, "Although specific approaches may suit the context of the book in which they appear, a dichotomy is present between the instructional techniques presented in the method books used by large, heterogeneous ensembles and those in private lessons."³⁸ Although no single beginning band method is entirely compatible with a single beginning studio method, common concepts became evident. This partial compatibility between methods greatly informs the studio teacher's pedagogical approach. This study investigates the following concepts: first pitches, pitch sequences, exercise ranges, rhythmic sequences, articulations, meters, dynamics, aural skills, and improvisation. The results of this study may inspire the development and use of a companion guide between specific beginning band and studio euphonium methods. This companion guide

³⁷ Bernhard, "The Effects of Tonal," 93.

³⁸ Amanda K. Mitchell, *Teaching Rhythm: A Comparative Study of Beginning Band and Solo Flute Method Books*, The University of North Carolina at Greensboro, 2017, 1.

will enhance concepts taught in the beginning band method and logically introduce missing pedagogical concepts, when implemented will increase the student's musical growth. This companion guide will benefit both the beginning band director and the studio euphonium teacher in the future.

Definition of Terms

Comprehensive Musicianship: musicianship that addresses techniques, phrasing, and aural skills.

Octave Designations (Figure 1)

Harmonic Series: referenced as partials (Figure 2)

Figure 1: Octave Designations

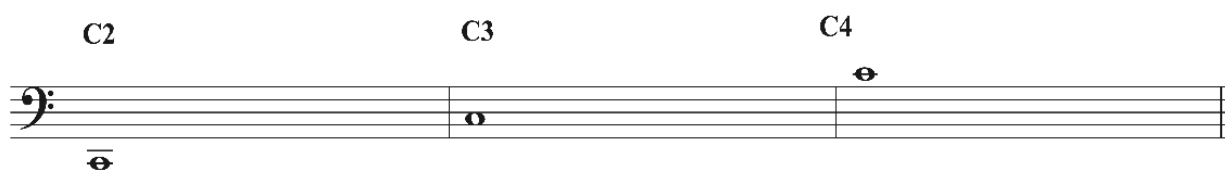
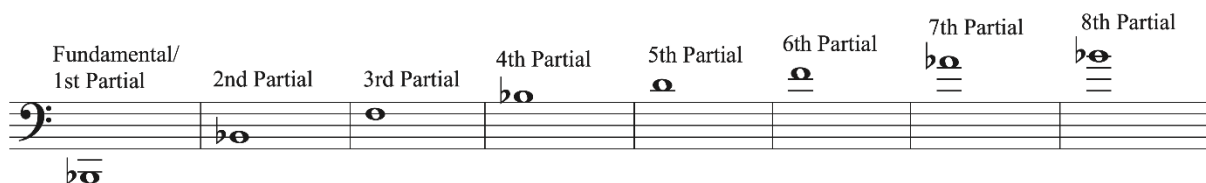


Figure 2: Partial Series Designations



Chapter Summary

Although the current availability of beginning band methods is plentiful, each varies in pedagogical approaches compared to beginning studio euphonium methods. This general lack of pedagogical agreement between available beginning band methods contributes to the musical disparity between districts and schools across America. Not only does this disparity occur in school band programs, but it also occurs in the private beginning euphonium studio. Unless the private studio euphonium teacher knows which beginning band method is used in the classroom and has a copy of the syllabus, they will face unnecessary challenges. The twenty-first century should have introduced pedagogical innovations and agreement instead of pedagogical differences. The band community should develop a standardized, comprehensive beginning band curriculum that enhances musical learning of beginning euphonium students.

Beginning band students who are not offered a comprehensive music education develop deficiencies that can potentially last a lifetime. These overarching deficiencies include rhythmic understanding, musical phrasing, and aural skills. Many freshman music majors enter the university and display no solid understanding of rhythm, phrasing, performance practice, or other concepts which limits their artistry. These concepts should have been addressed in the beginning band experience, if not by high school. Because of these deficiencies, university applied professors become responsible for teaching the foundations of artistic musicianship that should have occurred years prior. This study identified similarities and disparities between beginning band and beginning studio methods for euphonium. The significance of identifying similarities and dissimilarities within beginning methods lays the foundation for possible future partnerships between beginning band directors and studio euphonium teachers. This study incorporates a two-fold approach: the identification of a comprehensive pedagogical framework that develops

artistic beginning euphonium students; and the possible creation of companion guides that enables seamless pedagogical practices in the classroom and private studio.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

The review of literature consisting of beginning band and studio methods for the euphonium provided the context for this study. The development of the euphonium occurred in the mid-1840s, which placed it at a disadvantage concerning ensemble and solo repertoire availability. It was not and is not classified as an orchestral instrument, thereby lessening its importance and relevance in the larger musical community. Although not considered an orchestral instrument, eighteen works employ the baritone, euphonium, or tenor tuba (sometimes called the French tuba) from composers such as Barber, Bartok, Harris, Holst, Janacek, Mahler, Mussorgsky, Respighi, Schumann, Shostakovich, Strauss, and Woods.¹ Since the euphonium had a limited presence in orchestral literature, it became a powerful force within the concert band genre. The bands of John Philip Sousa (1854-1932) and Arthur Pryor (1869-1942) featured euphonium soloists regularly in concert performances. Soon, the euphonium became a recognizable and accepted instrument within both professional and school concert bands.

This study investigated the euphonium and its place in beginning band and studio pedagogy through the early history of the school band movement. The school band movement in America began over a century ago, offering new pedagogical approaches designed for group music education. At this point in music education history, minute understanding concerning group pedagogical instruction existed. These early pedagogical approaches would soon initiate divergent but related approaches throughout succeeding decades. Moreover, introducing a brief history of early beginning band methods informs the basis for this study. To fully understand the various pedagogical approaches offered through beginning band and studio methods, and

¹ Ken Shifrin, *Orchestral Excerpts: Euphonium and Bass Trumpet*, ed. Ken Hanlon (Birmingham, ENG: Virgo Music Pub., 1997), 1.

examination of euphonium instructional materials, audiation, sound-before-sight instruction, and musical phrasing culminating in comprehensive musicianship enhances the setting for this study.

Overview of the Early History of the School Band Movement

Lowell Mason (1792-1872) initiated the introduction of music education into the American public school system in 1838. Mason began his music education journey teaching vocal music in the church, focusing on vocal training and the performance of young children.² Not only was his goal to improve the church's music, but also to introduce music education into the schools.³ Mason's popularity within the Boston area provided him the needed influence to successfully persuade the Boston public school system to incorporate music education into the school curriculum. Mason became the Father of Music Education in America through great pedagogical foresight.

The educational forerunner of the American school band movement began in Britain in the form of string instruction. The J.G. Murdoch and Company developed the Maidstone School Orchestra Association (MSOA) in 1897. This association was responsible for the growth of string study in Britain for over forty years. MSOA orchestras mainly utilized the same repertoire, which loosely resembled the future Suzuki pedagogical approach. This pedagogy helped bridge the gap between private instruction and community orchestras. The Maidstone pedagogy offered students the performance experience needed to become more valued and productive orchestra members.

² Carol Ann Pemberton, "Lowell Mason: His Life and Work," University of Minnesota, 1971.

³ Michael L. Mark and Patrice Madura, *Contemporary Music Education*. Boston: Schirmer, 2014.

In 1911, Albert G. Mitchell (1850-1933), the assistant director of music in the Boston public schools, gained permission to travel to Britain to observe Maidstone specialists. Mitchell aimed to introduce the Maidstone string pedagogy into the Boston public schools.⁴ Although the Maidstone Movement had no direct effect on the school band movement, it did lay the foundation for expanded instrumental education across America. Robin K. Deverich said, "Numerous music education historians consider the Maidstone Movement to be a catalyst in developing public school instrumental classes in the United States."⁵ Once again, Boston continued as the epicenter of music education in America.

American military bands were a second development that influenced the beginning of the school band movement. The existence of these military bands and the regional influence they enjoyed became the foundation of the school band movement. American military bands shaped the school band movement through three distinct avenues. First, following World War I, many military bands were decommissioned due to reduced military personnel. This decommissioning left many former military musicians unemployed and seeking whatever employment they could secure in the music field. This new influx of unemployed musicians precipitated the development of music education training schools.⁶ These schools took the first significant step in beginning the school band movement. Before instrumental programs in schools, music classes were general in design, resembling a music appreciation pedagogy. Students were taught basic music reading and history but were offered no instrumental performance opportunities. Before the school band

⁴ Robin K. Deverich, "The Maidstone Movement—Influential British Precursor of American Public School Instrumental Classes," *Journal of Research in Music Education* 35, no. 1 (1987): 39-56.

⁵ Deverich, "The Maidstone Movement," 51.

⁶ Joshua D. Gailey, "Beginning Bands: Progressive Reform and the Birth of the American School-Band Industry, 1907-1940," PhD diss., Yale University, 2019, 36-37.

movement began, young persons studied piano or gained instrumental experience performing with a town band. Single teachers in their studies mentored both piano students and instrumentalists. The development of the school band movement would significantly change the landscape of music education for the next century.

The American military band's second influence on the school band movement concerned the wearing of uniforms for performances. The public had become accustomed to viewing military bands in uniform during each performance, so school bands acknowledged and continued this tradition. The idea of band members dressing alike offered visual uniformity and unity for each school band. Additionally, during the early 1900s, the public saw no distinction between marching or concert bands. They assumed every band functioned as a marching unit, not a seated performing ensemble.

The third and final influence of school bands by American military bands was classifying and standardizing concert band instrumentation. Military bands up until the 1920s required twenty-five individual parts within each ensemble.⁷ This instrumentation allowed bands to perform a great deal of literature even with this number of musicians. The primary challenge of these early school concert bands was blend and balance. None of the early school bands had a perfect balance between the various brass and woodwind sections; therefore, increasing the sizes for each section alleviated a great deal of imbalance. The standardization of concert band instrumentation occurred in 1920 under the leadership of Joseph E. Maddy (1892-1966) and the National Instrumental Committee of the Music Supervisor's National Conference.⁸ Maddy's

⁷ Joshua D. Gailey, "Beginning Bands: Progressive Reform and the Birth of the American School-Band Industry, 1907-1940," PhD diss., Yale University, 2019, 209.

⁸ Joseph Edward Maddy, "School Bands, How They May Be Developed," (New York: National Bureau for the Advancement of Music, 1920), 9-11.

leadership in the development of standardized instrumentation ensured the success of the school band movement for decades to come.

The development of three organizations between 1876 and 1907 affected the school band movement and its mission.⁹ First, in 1876, the Music Teacher's National Association was founded, which focused solely on school music education. In 1883, the National Education Association created the Department of Music Education. Finally, in 1907 the Music Supervisor's National Conference was established to help instrumental music education become a viable and accepted aspect of the American education system. Music supervisors became the individuals responsible for the success and growth of instrumental music education in America. These early music supervisors disseminated music education funds freely as they saw fit. Not only were they influential concerning finances, but they were also influential in the music education community. The most significant music supervisor in band music history was Joseph Maddy. Not only did he oversee the development of the standard band instrumentation, but he also became the founder of the Interlochen Academy of the Arts, which to this day continues offering world-class arts education to the most talented visual and performing student artists in America.

Patrick Conway Military Band School

Patrick Conway (1865-1929) became a pioneer of the beginning of the school band movement because of his early musical training and professional musical associations. As a young man, Conway's primary musical influences were Patrick S. Gilmore (1829-1892) and John Philip Sousa (1854-1932). He became impressed with the Gilmore and Sousa bands' success, artistry, and popularity, which eventually inspired him to form his own band. Once he

⁹ Gailey, 36-37.

assumed directorship of the Ithaca Band, he led the band on concert tours. Soon, Sousa suggested that he change the name to the Conway Band. Although Gilmore was known for introducing the saxophone into the concert band, Conway chose to employ a more extensive woodwind section in his band. Conway's use of an enlarged woodwind section produced a texture and timbre resembling the sound of a symphony orchestra.¹⁰ His experience leading his own band and service with the Army Air Corps during World War I provided him with additional band experience. During Conway's service with the Army Air Corps, he developed a vision for school band programs. Howard said:

Capt. Conway was noted for his innovative ideas and nowhere is that more evident than in his analysis of the band picture of that day. In his mind, he felt that the professional band would soon become history and that bands from the educational field would replace them. He also realized that there would be a gap between the disappearing professional band and the emerging school band movement. At that time, most band directors in the educational field had limited musicianship while the artist performers in the professional bands had limited teaching experience.¹¹

In 1922, he founded the Conway Military Band School at Ithaca Conservatory, which offered a comprehensive music education for future school band directors. Historians suggest that the Conway Military Band School was the first professional training school for band directors in the United States.¹² His objective was for students to become well-rounded musicians who could effectively lead school bands after graduation. The school curriculum included theory, ear training, and private and instrumental class lessons. His incredible insight in requiring students to learn woodwind, brass, and percussion instruments was revolutionary and

¹⁰ George S. Howard, "Patrick Conway," *Journal of Band Research* 17, no. 1 (1981): 51.

¹¹ Howard, "Patrick Conway," 53.

¹² Mark Fonder, "The Patrick Conway Military Band School, 1922–1929," *Journal of Research in Music Education* 40, no. 1 (1992): 62-79.66.

continues as the foundation of instrumental music education today. Conway's vision for music education helped expedite the future development of beginning band and euphonium studio methods.

A Brief History of Beginning Band Methods

Once the school band movement began, the publication of method books such as C.L. Barnhouse's *The Music Educator* and H.O. Wheeler's *Jenkins' Beginner's Book and Instructor* occurred. Hash said that these two methods "provided exercises and scales ordered by increasing difficulty for all band and orchestra instruments, followed by a number of compositions for full ensemble."¹³ Although this pedagogical approach had great potential, some educators believed that young students were only interested in performing songs, not technical drills. Soon, Joseph E. Maddy (1892-1966) and Thaddeus P. Giddings (1868-1954) became acquainted during their participation in a summer music camp. Giddings shared his music education pedagogy with Maddy. Giddings' approach to music education was based solely on melody. Since he was a vocalist by profession, Giddings saw no need to include technical drills in his teaching. This collaboration between Maddy and Giddings resulted in the 1923 publication of the *Universal Teacher*. Maddy revealed Giddings' flawed pedagogy by saying:

In taking up a musical instrument, a pupil is impelled by many motives of which the principal one is the desire to make music on his instrument as soon as possible. Actual experience has proved that the music he wishes to bring forth from his instrument is the song that is familiar to him, the song his friends and neighbors know and like to hear. Certain songs have a universal appeal and are almost universally heard. These have been selected as the material in the *Universal Teacher*. This choice follows the child's natural desire and in consequence he learns rapidly. Grown people sometimes have the mistaken impression that if the pupil plays certain exercises instead of tunes or songs, he will learn

¹³ Phillip M. Hash, "The Universal Teacher, by JE Maddy and TP Giddings (1923)," *Journal of Research in Music Education* 58, no. 4 (2011): 385.

to play his instrument more quickly, but the child thinks differently and without his interest it is very difficult to get him to do anything.¹⁴

Giddings' belief that students learn more quickly by performing melodies was short-sighted.

Although it is easier for beginning students to perform melodies early in their training, they need the introduction of other concepts such as musical phrasing, aural training, and technique. If

Maddy and Giddings had incorporated both melody and technique, they would have laid a solid foundation for comprehensive musicianship. Undoubtedly, Maddy's and Giddings' seminal work for the school band prompted the development of numerous beginning band methods throughout the twentieth and twenty-first centuries.

Euphonium Instructional Literature

Pedagogical Bibliographies

Although the euphonium is relatively young within the brass family, a myriad of method books have become available since the early 1900s. Currently, less than ten dedicated euphonium method books are available for purchase. Moreover, euphonium teachers frequently utilized methods initially written for trumpet, trombone, and tuba. Over the last century, euphonium teachers have adapted and integrated these methods into euphonium pedagogy. No euphonium literature bibliography of any kind was published before 1978. Euphonium teachers and performers relied on colleagues to become acquainted with the available literature.

¹⁴ Joseph E. Maddy and Thaddeus P. Giddings, *Instrumental Class Teaching* (Cincinnati: The Willis Music Company, 1928), 5, quoted in Merry Elizabeth Texter, "A Historical and Analytical Investigation of the Beginning Band Method Book," The Ohio State University, 1975.

Denis Winter published the *Euphonium Music Guide* in 1978 which included all available solo and chamber ensemble works for euphonium.¹⁵ Now performers and educators had access to this exhaustive bibliography of euphonium music. Winter listed four euphonium methods referenced as "Euphonium Method Books of Special Interest."¹⁶ Of the four methods, two were appropriate for advanced euphoniumists, and one was a method for transitioning from treble clef to bass clef. Winter's preliminary research regarding euphonium methods continued to leave the euphonium community needing a published bibliography.

The preeminent euphonium soloist and pedagogue Brian Bowman became the purveyor and performer of contemporary euphonium literature in the twentieth century. Throughout his thirty-eight-year career, he was a meticulous collector of euphonium literature and willingly shared his knowledge with other performers and educators. No past euphonium soloist or educator influenced the euphonium to the magnitude of Brian Bowman. David Miles, one of Bowman's early students, became a pioneer of bibliographical research for euphonium literature beginning with his doctoral dissertation.¹⁷ Through Miles' dissertation findings, he developed the first text on contemporary euphonium solo literature.¹⁸ Miles' investigation and systematization of American euphonium solo literature was an admirable beginning to closing the literature gap, which paved the way for developing more extensive pedagogical bibliographies in the future.

¹⁵ Denis Winter, *Euphonium Music Guide*, Quaker Hill: Whaling Music Publishers, 1978.

¹⁶ Denis Winter, *Euphonium Music Guide*, 11.

¹⁷ David Royal Miles, "An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers," Order No. 9205159, University of Maryland, College Park, 1991.

¹⁸ David Royal Miles, *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*, U.S: Tuba Press, 1992.

The 2007 publication of the *Guide to the Euphonium Repertoire: The Euphonium Source Book* became the most significant bibliography of euphonium literature of the twentieth century. Lloyd E. Bone et al. improved on the prior bibliographies by including every possible use of the euphonium in all forms of accompaniment.¹⁹ This guide contains the information neglected in the Winter and Miles bibliographies: an exhaustive listing of euphonium methods. Throughout the text, the term "method book" serves as a generic term that focuses on incremental pedagogy, techniques, or etudes. Bone enlisted the assistance of Brian Bowman, who classified one hundred-nineteen methods for euphonium study. These methods are available for purchase except for thirteen, but some still exist in personal libraries, institutional libraries, or the Library of Congress. Of the one hundred and six available methods listed, fifty-two are euphonium specific, while sixteen are pedagogical in scope and not part of a beginning band series. The *Guide to the Euphonium Repertoire* became the definitive resource for euphonium teachers and performers alike. The information found in these bibliographies provides foundational and substantial information for use in the educational setting.

Notable Brass Techniques Texts

Instrumental music education students must learn enough pedagogical and bibliographical information within the university system to ensure future success. Music schools task brass professors with teaching students this crucial pedagogical knowledge. One method professors employ in educating university students is using brass techniques texts. These texts cover most general topics in developing the beginning brass section within a school setting.

¹⁹ Lloyd E. Bone, Eric Paull, and R. Winston Morris, *Guide to the Euphonium Repertoire: The Euphonium Source Book*, Bloomington: Indiana University Press, 2007.

Typically, instructors use these texts in conjunction with brass methods classes where students spend weeks learning to perform on each brass instrument. This pairing of knowledge with playing experience ensures that these future band directors gain the basic knowledge needed for their band programs.

While a few brass technique texts exist for training future music educators, university brass methods professors have used one text since 2008. Wayne Baily et al. developed a brass pedagogy text that offers detailed information and pedagogical approaches for foundational beginning instruction on brass instruments.²⁰ *Teaching Brass: A Resource Manual* provides a functional overview for developing beginning brass students. This text offers preservice music educator's an understanding of the fundamental issues surrounding learning brass instruments effectively.

Bailey et al. correctly begin their introduction of brass pedagogy by addressing the overtone series and its effect on intonation. They encourage future band directors to thoroughly study the overtone series and how each instrument is pitched relative to the series. This information is crucial to assisting beginning brass students in understanding how the overtone series affects their accuracy and intonation. Within this section, the authors recommend learning the overtone series so that the beginning director can teach their brass students the basic tendencies of the overtone series. Bailey et al. point out that certain partials are flat or sharp, which will help their students understand their instrument's intonation tendencies and how to address faulty intonation.

²⁰ Wayne Bailey, Patrick John Miles, Alan Siebert, William James Stanley, and Thomas G. Stein. *Teaching Brass: A Resource Manual*, McGraw-Hill Humanities Social, 2008.

Next, the authors focus on addressing the physical mechanics of proper embouchure formation in beginning students. Bailey et al. list various aspects of correct embouchure placement, including how high or low the mouthpiece should rest on the lips. Additionally, They discuss various embouchure malformation issues affecting range, endurance, and intonation while omitting suggestions for instituting embouchure changes due to improper lip or corner formation. Band directors and private teachers often attempt student embouchure changes, typically resulting in duress, lack of range and endurance. When a student is identified as someone utilizing a malformed embouchure, the director or studio teacher should not entertain an embouchure change. Many professional brass performers have enjoyed great success despite embouchure malformation.

Bailey et al. address the importance of articulation and the consonants that produce clarity in performance by suggesting that beginners use "ta" for precision in attacks. Moreover, the authors explain using various vowel sounds in conjunction with the "t." These vowel sounds improve resonance in the middle and low registers and allow for accuracy in the upper register. Additionally, they explain the mechanics of both double and triple tonguing. These techniques will benefit intermediate and advanced brass students.

The writers offer more detailed information concerning embouchure, articulation, and intonation for each brass instrument, including the euphonium. They provide a reasonable explanation for defining the differences between the baritone and euphonium. Bailey et al. point out the main differences in the number of valves and the differences in bore sizes. The euphonium traditionally has four valves, while the baritone has three valves. Concerning the bore, the euphonium is conical (the tubing progressively grows larger between the leadpipe and

the valve section). In contrast, the baritone is cylindrical (the tubing stays the same size between the leadpipe and the valve section).

Bailey et al. introduce a critical aspect of euphonium performance dealing with intonation by referencing that the euphonium has no systems or parts of the instrument that will aid the performer in tuning. Compensating euphoniums allow the performer to play the 1-3 and 1-2-3 valve combinations in tune by utilizing the fourth valve. The French horn can adjust pitch using the right hand in the bell. The trombone slide positions can be adjusted since the instrument is a large tuning slide. The trumpet and tuba can manipulate slides to compensate for intonation problems. Bailey et al. suggest that the euphonium student becomes knowledgeable about the overtone series and the inherent intonation tendencies of their instrument.

Completing their discourse on the euphonium, Bailey et al. offer a general bibliography of method books and solo literature for the euphonium. The three beginning methods they recommend are not meant for the beginner at all.²¹ Additionally, the recommended intermediate methods are advanced in their approach. Bailey, Miles, Siebert, Standley, Thomas, and Stein's neglect to list proper intermediate methods, including methods, leaves the band director in a precarious position. Bailey et al. do, however, include a general solo repertoire bibliography which is helpful. Presently, musicians rarely perform many of these listed solos due to the composition of newer pieces.

Brian Weidner's *Brass Techniques and Pedagogy* is a second brass technique text offering a more modern and comprehensive approach.²² His introduction reminds the reader of two critical pedagogical approaches that must occur when teaching beginning brass students.

²¹ Bailey, *Teaching Brass*, 95.

²² Brian Weidner, *Brass Techniques and Pedagogy*, 2020.

First, students must learn to breathe deeply and consistently. Second, the teacher should seek the identification of any tension within the student as they play. Weidner believes that breathing ultimately affects the student's tension or lack thereof.

Next, Weidner points to proper playing posture, which helps students succeed early in their studies. Slouching or arching the back causes undue tension and must be avoided. The author posits that encouraging students to employ the proper shoulder position enhances overall posture and unimpeded airflow.

Through the focus on performance body mechanics, Weidner discusses proper hand, wrist, and arm positions and how these positions positively or negatively impact a student's performance. Once again, Weidner supposes that a student using poor ergonomics will suffer from unneeded tension while performing which can potentially cause repetitive motion disorders later in life. Additionally, an improper wrist angle will not only cause later injury but will significantly affect the student's finger dexterity in the long term.

Weidner's comprehensive focus on mouthpiece buzzing stands in contrast to Bailey et al. He advocates mouthpiece buzzing well before students attempt their first notes on their instrument. This buzzing encourages the proper embouchure setup without the inherent back pressure of the instrument. He stresses the importance of the ideal mouthpiece placement on the embouchure and offers information concerning certain embouchure malformations and their remediation. His use of embedded videos provides the band director with much-needed information on the embouchure as well as the proper tone of the buzzed mouthpiece.

The author stresses the importance of developing the beginner's tone through mouthpiece buzzing and cautions against the overuse of the mouthpiece without proper rest. Since the mouthpiece produces no backpressure, the embouchure will experience fatigue quickly without

periodic rest. Weidner encourages students to practice long tones and perform easy tunes with limited ranges to develop the embouchure. Moreover, he encourages directors to have their students experiment with various mouthpiece placements while buzzing. Weidner believes this experimentation will help students understand what a good buzz sounds like once they hear the multiple iterations of tone caused by various mouthpiece placements. Additionally, this experimentation by the students will ensure they develop strong, focused embouchures before they begin playing their instruments.

Weidner offers a general introduction to the overtone series with the intonation tendencies of each partial and believes this information on tendencies becomes crucial to the student's future success. The author explains that since the euphonium cannot easily be tuned by moving slides during a performance, the embouchure must make the necessary adjustments. Weidner claims that the tone becomes brighter when players tighten the embouchure to raise the pitch. Conversely, the tone becomes darker when the musician loosens the embouchure to lower the pitch. He understands that students must learn to keep their tone even while bending pitches for intonation.

Weidner presents a helpful and detailed comparison between conical and cylindrical bore instruments. He explains that the cylindrical bore tubing remains the same diameter from the leadpipe through the bell flair. Conical bore tubing gradually increases in diameter from the leadpipe through the bell flair. Since the conical tubing gradually increases, Weidner says that the performer on a conical instrument experiences perceived backpressure and suggests alleviating it by forming a looser embouchure setup.

The author proposes helpful information concerning lip flexibility and the associated vowel sounds, which aid in slurring. Weidner explains the three vowel sounds required in

performing in the instrument's low, middle, and upper register. He understands that these vowel sounds help the young player produce a solid tone in these registers but also guard the player from unneeded tension. Weidner informs the teacher about air pressure and airspeed relating to slurring and transitioning through different registers. Additionally, the author understands the importance of tongue position within the oral cavity in slurring and transitioning between registers.

Weidner encourages the teacher to utilize improvisation early in the beginning band experience and surmises that offering beginners freedom of performance increases their creativity. He suggests employing call-and-response sessions and free improvisation within the beginning band class. Moreover, Weidner suggests encouraging students to either replicate a three or four-note pattern or improvise with those notes. The author contends that this creativity fosters interest in the student's new instrumental journey. He almost suggests the implementing sound-before-sight pedagogy without following through with helpful material for the beginning band director.

Weidner explores proper and improper articulation on brass instruments through informative details and video links on improper articulation which are valuable to the band director. The author desires that beginning brass students be given the proper articulation instruction so they will not experience frustration in their later years of performance. Weidner's text is revolutionary in that it is a living document that can continually share updates as pedagogy changes in the future. This text's online presence and the ability to incorporate regular informational updates will continue as an excellent source for pre-service and in-service band directors.

Notable Brass Pedagogy Texts

The importance of understanding and implementing a robust brass pedagogy must rely solely on texts written by the greatest brass performers of the twentieth century. Philip Farkas' (1914-1992) *The Art of Brass Playing*²³ was the first comprehensive text addressing every aspect of brass performance. Although many have contributed to brass pedagogy since *The Art of Brass Playing* was published in 1962, it still serves as a foundation for brass pedagogy worldwide. While Farkas was a French hornist, he approached each pedagogical topic in a fashion that related to the performance of all brass instruments.

Farkas begins his treatise focusing on the embouchure and believes that the ideal embouchure can smoothly transition between all registers of the instrument with ease. Farkas said, "A good definition of the brass player's embouchure might be this: The mouth, lip, chin and cheek muscles, tensed and shaped in a precise and cooperative manner, and then blown through for the purpose of setting the air column into vibration when these lips are placed upon the mouthpiece of a brass instrument."²⁴ This definition rings true with all brass pedagogues and serves as an outline the author follows in his text. Farkas continues by referencing the jaw position as an essential aspect of embouchure formation and strength.

According to Farkas, producing an air stream either downward or upward causes embouchure problems. He believes that not only should the upper and lower lips form equally as the embouchure, but the lower jaw must ensure that the mouthpiece and embouchure create a straight line, thus allowing maximum airflow and pressure. To achieve this balance, Farkas says that the lower jaw must align the upper and lower lips equally, thus achieving embouchure

²³ Philip Farkas, *The Art of Brass Playing*, Atlanta: Wind Music, 1989.

²⁴ Farkas, *The Art of Brass Playing*, 5.

efficiency. He encourages the performer to view their embouchure setup in a mirror to diagnose where the jaw needs positioning. Farkas does discourage the embouchure that produces a downward angle of the mouthpiece but admits that downstream players are abundant. He insinuates that although embouchure variations exist, he advocates for the ideal setup.

Another aspect of the embouchure Farkas addresses is the importance of the chin. At this point, his focus on the chin seems to relate mainly to French hornists. Chin position is significant in the French horn embouchure, more so than in the rest of the brass family. Farkas submits that the chin position enhances embouchure effectiveness, creating a U shape under the lower lip.²⁵ Conversely, when a player employs a smile embouchure, he says that the chin muscles are forced up towards the lower lip, thus creating an embouchure with little endurance.

Farkas continues by discussing various embouchures which are problematic. The author describes what he calls a duckbill embouchure, where both the upper and lower lips protrude inside the rim. This embouchure produces a misshapen aperture that will neither create a full tone nor offer accuracy. Farkas also references the embouchure formed by rolling the upper and lower lips over the teeth. Again, this embouchure will not allow for a working aperture, and players must void rolling the lips over the teeth.

The use of a wet or dry approach to embouchure formation intrigues Farkas. He believes that most professional brass players are wet lip performers, although he admits that he has encountered successful dry lip performers. Farkas said that dry lip performers could experience negative effects while performing in hot environments that cause sweat which invades the embouchure. The author notes that dry embouchure players sometimes develop sores on their upper lip caused by this tight seal, while a wet embouchure mitigates this issue. Moreover,

²⁵ Farkas, *The Art of Brass Playing*, 19.

Farkas believes that players with a dry-lip approach do not possess the muscle development of wet-lip players and supposes that successful brass performance lies in utilizing the wet embouchure.

Farkas focuses on efficient embouchure vibration which is affected by the proper shape of the aperture. A lack of vibration will occur during soft performance if an aperture is too narrow or wide. Farkas said, "Remember that the opening must change in size for the various ranges in pitch and volume, but it must not change in shape."²⁶ He suggests using ascending and descending diatonic exercises, which help regulate the brass player's embouchure.

Farkas believes that the player must primarily seek the development of a fast single tongue. The player can accomplish speed by keeping the tongue from making large movements within the oral cavity. The author also encourages the player to develop a fast enough single tongue so that they rarely need to employ multiple tonguing. Farkas cautions against overly relying on multiple tonguing at the expense of single tonguing. He suggests that the player's multiple and single-tonguing speeds must overlap, which ensures complete tonguing control.

Farkas completes his text with a general discourse on breathing related to brass performance by advocating for regular deep inhalation and references the importance of the Glottis²⁷ in this process. When the glottis is partially closed during inhalation, the performer cannot fill their lungs quickly or to capacity. Moreover, Farkas believes the glottis affects the resistance needed in performing softer passages. He postulates that the glottis opens completely while playing loud passages and closes considerably while playing softer passages. The author views the glottis as a pressure valve that regulates the air pressure leaving the lungs and

²⁶ Farkas, *The Art of Brass Playing*, 42.

²⁷ The Glottis is the opening between the vocal cord folds which regulates air flow.

proceeding through the lips. His main point concerning the glottis is the awareness of how it functions during both inhalation and exhalation.

Brian Frederiksen's *Arnold Jacobs: Song and Wind* is the pioneering brass pedagogy text of the twentieth century.²⁸ Although Arnold Jacobs (1915-1998) was still living during the writing of *Song and Wind*, he gave his student, Brian Frederiksen, permission to write this text. The author says that Jacobs studied musical phrasing with Marcel Tabuteau at the Curtis Institute of Music. Tabuteau's teaching of musical phrasing was so dynamic that Jacobs repeated this class each year of his study at Curtis. Tabuteau's pedagogy developed Jacobs' belief in the primacy of teaching musical phrasing over technique. Frederiksen claims that Jacobs thought that he taught musicians, not instrumentalists. Jacobs' approach was a revolutionary and refreshing in the realm of brass pedagogy.

Frederiksen writes that Jacobs approaches "song" entirely through musical phrasing. He contends that Jacobs encourages the development of the student's sound concept first, affecting their interpretation and performance of song. Frederiksen says that Jacobs believes that many mistakes arise from the performer not developing a clear sound concept. Jacobs postulates that these mistakes are caused by students not knowing what they should sound like as they perform.

Jacobs believes the performer's brain can disrupt a performance due to overthinking. He supports the idea of playing music and keeping the brain from negatively affecting performance. Although Jacobs spent much of his professional life studying the respiratory system related to brass performance, he also recognized that the brain could help or hinder performance. Frederiksen notes that Jacobs learned through his studies with Tabuteau that the brain is far more

²⁸ Brian Frederiksen, Edited by John Taylor, *Arnold Jacobs: Song and Wind*, Gurnee, IL: Windsong Press Limited, 1996.

involved in musical phrasing than many people understand. Jacobs maintains, "A musician must refine the skill of converting printed notes into music."²⁹

Jacobs quickly diagnoses problem areas of a student's playing through their use of wind. He could tell if the student was improperly using their air based on their breathing, attacks, or core tone quality. Moreover, Frederiksen contends that Jacobs rarely considers changing a student's embouchure. Jacobs believes that the player's use of wind, or thick air, improves the embouchure. Jacobs believes most embouchures will work properly if the player uses wind properly.

Jacobs refers to exhalation problems by closing off the air with the throat (Valsalva Maneuver) or with the tongue. Both approaches cause undue air pressure and are not conducive to clear and controlled attacks. Frederiksen includes Jacobs' research on the respiratory system concerning brass performance and submits that Jacobs believes optimal inhalation is achieved without focusing on the diaphragm. Jacobs taught that the diaphragm moves within the inhalation and exhalation process, but the performer has no control over it in respiration. Frederiksen maintains that Jacobs regularly addresses the overall act of breathing by explaining that filling the lungs to capacity while staying as relaxed as possible is the correct approach in brass performance. Jacobs found that individuals possess their largest vital capacity (lung capacity) by age twenty-one. After twenty-one, the vital capacity diminishes yearly, with an average loss of forty percent through age eighty. He advocates for improving one's lung elasticity through increased expansion. Frederiksen insists that Jacobs encouraged his students to play with great breath support and not focus on breathing mechanics while performing. Jacobs surmises that performers who concentrate on breathing mechanics focus entirely on air pressure,

²⁹ Frederiksen, *Arnold Jacobs*, 140.

not wind. Frederiksen says that Jacobs regularly differentiated between the concept of air pressure versus wind. Jacobs argues, "With wind there is always air pressure. With air pressure, there is not always wind."³⁰

Kristian Steenstrup's *Teaching Brass* provides additional insights from the writings of Farkas and Jacobs. Moreover, Steenstrup's text serves as a pedagogical bridge between Bailey et al., Weidner, and other similar brass techniques texts by presenting detailed information, including mouthpiece buzzing, the embouchure, breathing, and tone.³¹ The author begins his treatise on the importance of utilizing solfege in brass pedagogy. Steenstrup believes that supplying students solfeggio training ensures they will develop a better command of their instrument. He believes that students' musicality and accuracy reflect their comfort with solmization and seems to support the use of fixed Do solfege better develops the student's aural acuity.

Steenstrup spends a great deal of time comparing the vocal cords of singers with the buzzing of the brass player's lips. His fascination with how the brain synchronizes with the vocal cords to match pitches engages the reader in his in-depth study of comparing the vocal cords and the brass performer's aperture. Steenstrup said, "With mouthpiece playing, the brass player not only practices having sufficient strength in the lips for them to vibrate autonomously, but also trains his brain (popularly named his "ear") to be very precise in generating the desired pitch, with the lips as closely connected via the central nervous system as a singer's brain is to her

³⁰ Frederiksen, *Arnold Jacobs*, 119.

³¹ Kristian Steenstrup, *Teaching Brass*, Aarhus: The Royal Academy of Music, 2007.

vocal cords."³² The author explains how the performer's airstream and the air inside the instrument affect the speed of the buzz of the lips.

Moreover, Steenstrup cautions against free buzzing because additional facial muscles are employed that are not used during mouthpiece buzzing. He maintains that the air inside an instrument affects the perceived resistance and accuracy. Furthermore, Steenstrup believes that the fundamental partials of an instrument are not only the easiest to produce but also the most resonant. This explanation answers why certain pitches do not center easily when a brass performer works through different registers on their instrument.

The author's position on embouchure formation differs from Farkas' approach. Farkas focused on the general outward shape and appearance of the embouchure on the mouthpiece and where the mouthpiece rests on the lips. Additionally, Steenstrup referenced what appeared to be less-than-perfect embouchure setups by focusing on the inner workings of the embouchure within the mouthpiece rim. He believes that efficiency, flexibility, and strength originate exclusively within the confines of the mouthpiece rim. This information informs the teacher as they assess the student's embouchure setup. Steenstrup said,

Therefore, the educator who teaches the student the "correct" embouchure may be trying to treat the symptoms, or the effect, of inefficient playing rather than the cause of the problems, and the focus of the student on using the "correct" embouchure deprives him of the concentration of mentally singing the correct notes in the correct rhythm (in other words, thinking musically) and blowing "wind" at the lips, the two initiating thoughts that secure control over the level of stiffness and tension in the lips for each individual pitch, as well as guaranteeing the aerodynamic conditions that are necessary for the lips to vibrate.³³

³² Steenstrup, *Teaching Brass*, 15.

³³ Steenstrup, *Teaching Brass*, 30-31.

He advises against the educator experimenting with what may resemble either an imperfectly placed mouthpiece or an imperfectly formed embouchure.

Moreover, Steenstrup criticizes various pedagogies that attempt to control these muscles/muscle groups which causes frustration for the student. The author surmises that initiating an embouchure change will create different complications for the student. Instead, he suggests focusing on proper breathing and breath control.

Steenstrup credits private study with Arnold Jacobs for his detailed knowledge and explanation of breath control. He continues by referencing many studies that show the brass player controls very few muscles or muscle groups and describes specific pedagogies that expressly encourage using muscles the performer cannot control. These flawed pedagogical approaches encourage the performer to employ the diaphragm during the act of inhalation. Steenstrup references physiological tests that demonstrate that if a performer were able to expand or contract muscles during the breathing process, it in no way would improve the act of inhalation or exhalation in brass performance. Steenstrup advises that brass players engage in deep breathing during each inhalation and allow the muscles involved in respiration to work as they should. The author recommends that the performer focus on Jacobs' pedagogy of *Song and Wind* to enhance and improve breath control.³⁴

A problematic breathing approach called the Valsalva Maneuver sometimes occurs in some inexperienced brass players. This breathing abnormality is termed the Valsalva Maneuver. The muscles used in the Valsalva Maneuver are employed during childbirth and in defecation. The Valsalva Maneuver utilizes some abdominal muscles involved in the suspension and exhalation of air in brass playing. Steenstrup said that the act of bearing down has no place in the

³⁴ Brian Frederiksen, Edited by John Taylor, *Arnold Jacobs: Song and Wind*, Gurnee, IL: Windsong Press Limited, 1996.

suspension or exhalation process of the brass player due to the resulting buildup of air pressure behind a closed larynx. This forced suspension from the closed larynx will cause articulation problems for the brass player. Steenstrup recommends that the player practice making the transition between inhalation and exhalation seamless, thus keeping the Valsalva Maneuver from negatively affecting the breathing process.

Additionally, Jacobs' pedagogy influences Steenstrup's views of tone production. Steenstrup references the three types of sound (timbre) produced by brass players: sound with predominant lower overtones, sound with predominant upper overtones, and the airy tone, which contains few upper or lower overtones. He explains that tone qualities with more upper overtones will sound brighter, while those with lower overtones will sound darker. Steenstrup advocates tone production that balances both upper and lower overtones.

Steenstrup focuses the remainder of his treatise on dynamic contrast and intensity by referencing Jacobs' use of Marcel Tabuteau's (1887-1966) numbering system in the explanation of contrast and intensity through dynamics. Tabuteau's numbering system enhances the performer's ability to measure dynamics concretely. Steenstrup said that Jacobs integrated Tabuteau's numbering system into his pedagogy. Jacobs' system ranged from one to five (or higher), and he left these designations to his students. A number one designated the softest dynamic mark of a passage, while the highest number designated the loudest dynamic mark. Steenstrup said that with the numbering system, the performer would have better control and variation of their dynamics.

Comprehensive Musicianship

Audiation

The creation of the term audiation by Edwin E. Gordon (1927-2015) in the 1970s drastically changed music education pedagogy for generations to come. Through Gordon's research and writing, music educators better understand how and when children learn music best. Gordon declares, "Audiation is the process of assimilating and comprehending (not simply rehearsing) music momentarily heard performed or heard sometime in the past. We also audiate when we assimilate and comprehend in our minds music we may or may not have heard but are reading in notation or composing or improvising."³⁵ He alleges that audiation is an internal occurrence that results in an individual's music performance.

According to Gordon, everyone is born with some degree of musical aptitude. It is not hereditary but a developed skill through nurture and teaching. Gordon makes the distinction between talent and aptitude and does not subscribe to what many term talent. Gordon asserts that as a child's aptitude flourishes, they develop as musicians and that there is no correlation between musical aptitude and intelligence. He insists that students rarely achieve high scores in musical aptitude and intelligence tests.

Gordon suggests that students become immersed in audiation well before undertaking instrumental study. He exhibits concern over musicians who rely more on performing correct instrumental fingerings instead of audiating their music internally and performing it externally. Gordon advocates that musicians rely solely on audiation, not technique or sheer memorization. Gordon continues by saying, "To use correct fingers, valves, or keys on an instrument when one

³⁵ Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. Chicago: GIA Publications, Inc, 2012, 3.

reads music notation is simply a matter of following directions. The act is related to general intelligence, not music aptitude."³⁶

Next, Gordon differentiates between what he calls keyality and tonality. He surmises that keyality is a key signature-based approach to music performance where the musician performs what is visual (key signature). Gordon states that tonality is an aural approach where the musician hears and understands the tonality while performing. He asserts that a tonal approach to performance offers the musician accuracy and a solid musical foundation that a keyality based performance cannot.

Gordon refers to the importance of solmization in audiation, which enables the musician to hear intervallic relationships internally. This audiation offers a level of confidence that a visual performance of notation cannot produce. He believes that the moveable Do system of Solfege is the most useful for students which assists in establishing not only the keyality but the tonality as well. Although Gordon references the strengths of immovable Do, he believes fixed Do is the finest system for audiation. His research on audiation paved the way for the development of sound-before-sight pedagogy.

Rhythmic Notation Pedagogy

Edwin Gordon continues his focus on audiation through rhythmic notation pedagogy. Gordon advocates the importance of rhythmic understanding in students. He maintains that people learn rhythm primarily through audiation. Gordon contends that singing rhythmic patterns using a form of syllabic organization (counting macro and microbeats) allows for the

³⁶ Gordon, *Learning Sequences in Music*, 36.

internalization of rhythm by students. These strong and weak beats become the building blocks of all rhythms.

Gordon alleges that teaching rhythms must occur aurally before introducing music reading. Gordon insists, "Three components that define rhythm are macrobeats, microbeats, and rhythm patterns."³⁷ He maintains that macro and microbeats enable the deciphering of all rhythms by students. Gordon submits that his simplistic view of rhythm offers students rhythmic understanding that transcends visual learning alone.

Gordon classifies rhythms into two main categories: usual and unusual. Usual rhythms constitute what many reference as simple or compound time. Unusual rhythms constitute irregular time (an unequal length of macrobeats). He utilizes these two descriptions to classify rhythmic divisions. Gordon's rhythmic classification reduces much of the mental anguish young students experience using various counting methods without audiation. He asserts that this approach helps students understand the sound of rhythms before introducing the visual aspect of rhythms.

Gordon introduces familiar terminology that encompasses musical phrasing ramifications when appropriately interpreted. He submits three terms that affect rhythm and musical phrasing: anacrusis (pick-up note/notes), crasis (downbeats), and metacrusis (notes that connect anacruses and cruses). Gordon proclaims, "The essence of music expression, a driving force in forward movement of music phrasing, is usually found between macrobeats (microbeats and divisions of microbeats) within and among rhythm patterns as they embrace anacruses, cruses, and metacruses."³⁸ His explanation of the anacrusis offers a solid musical phrasing approach where

³⁷ Gordon, *Learning Sequences in Music*, 174.

³⁸ *Ibid.*, 187.

the anacrusis leads into the subsequent beat (crusis). This movement utilizing the anacrusis affords motion and direction within phrase groups and more extensive phrases.

Gordon asserts that rhythm contains four essential elements: "time, space, weight, and flow."³⁹ He explains that time, space, weight, and flow comprise what many view as rhythm. Gordon refers to weight as an aspect of musical phrasing that the musician creates, offering variety and expression. Gordon believes musical shape results from proper weight approaching and departing from the crusis, and flow consists of musical styles that require either rigidity or freedom in performance. He believes that understanding flow within musical styles provides the musician great artistic freedom in performance. His position on rhythmic pedagogy offers students a depth of understanding not available through traditional visual pedagogies.

Gordon postulates that instrumentalists who rely on counting rhythms experience a significant disadvantage in rhythmic performance. He ventures that those who count rhythms become hyper-focused on execution, thus marginalizing space, weight, and flow. Gordon alleges that some students become confused by rhythmic notation's visual and mathematical characteristics. He believes a rhythm can be written differently in different meters. Gordon defines identical rhythms written in different meters as enrhythmic. Enrhythmics function in rhythm like enharmonicity functions in pitch. Gordon's idea displays the limited rhythmic variety available in Western music. His idea of enrhythmic rhythm patterns proves that combinations of whole, half, quarter, eighth, sixteenth, thirty-second, and sixty-fourth notes sound identical when audiated or performed. Gordon's rhythmic pedagogy through audiation ensures students understand rhythms before the introduction of notation occurs.

³⁹ Gordon, *Learning Sequences in Music*, 188.

Dalby agrees with Gordon's rhythmic pedagogy by insisting that educators not consider notational reading as preeminent. He submits that notation becomes quite confusing even within like meters. He cautions against rhythmic pedagogy's mathematical approaches because it differs dramatically from audiating rhythms. Dalby writes, "Intellectual understanding of the arithmetic behind rhythm durations is no guarantee of the ability to perform rhythms correctly."⁴⁰ His insistence that educators must use a comprehensive rhythm-syllable system that enriches students understanding of rhythms.

Dalby posits that students learn rhythms more effectively using syllables rather than merely counting. He maintains that rhythmic counting systems deprive students of a comprehensive understanding of rhythms. His recommendation to educators is to perform rhythms for students using a coherent syllable system separate from a visual approach. He relays that educators must separate the audible from the visual when learning rhythms. Dalby advocates that rhythmic pedagogy must include microbeats, macrobeats, and macrobeat groups but cautions against introducing the concept of macrobeat groups too early in instruction. He stands by his belief that most students understand microbeats and macrobeats easier during the beginning stages of music learning.

Dalby continues his agreement with Gordon by saying that enrhythmic reading skills enhance student understanding and success. He references *Alla Breve* time and how it confuses many students due to their understanding of rhythmic and notational rules of simple meter. Dalby posits that students confronted by *Alla Breve* become paralyzed and struggle to decipher and perform these rhythms. He postulates that an enrhythmic pedagogical approach best curtails

⁴⁰ Bruce Dalby, "Toward an Effective Pedagogy for Teaching Rhythm: Gordon and Beyond," *Music Educators Journal* 92, no. 1 (2005): 54.

Dalby contends that students learn enrhythmics best through a syllable system which offers students a solid foundation for rhythmic learning. He submits that various syllable systems exist and recommends that educators select one and incorporate it regularly in their pedagogy. His position is that counting systems confuse students because of their mathematical approaches. Students are best able to audiate rhythms through a robust syllable system.

Dalby suggests a progressive pedagogy from audiation through enrhythmic drills that ensure complete rhythmic understanding. He advocates introducing rhythms through call-and-response drills using a neutral syllable. His approach lays an audiation foundation that potentially affects future rhythmic learning. Next, he maintains fusing the aural sound of a rhythm with a syllable system offers students greater understanding. Dalby encourages the combination of a syllable system with printed notation. He submits that the final step of rhythmic learning concerns the implementation of enrhythmic reading. Dalby insists that this pedagogical approach provides students with a comprehensive understanding of rhythm. He mirrors Gordon's pedagogical approach to rhythm, which resembles how children learn to speak before learning to read and write a language.

Jensina Oliver takes a different approach to rhythmic understanding than Gordon and Dalby. Oliver bases her position on rhythmic pedagogy firmly on meter and note values. She references the rhythmic pedagogy of Orff, Dalcroze, and Kodály and encourages the incorporation of movement when performing rhythms. Oliver alleges that many educators teach quarter notes incorrectly while working with beginners leading them to believe that quarter notes always receive one beat. She contends that this pedagogy confuses students because a quarter

note does not always receive one beat.⁴² Oliver postulates that this faulty pedagogy lays a negative foundation and negatively affects students throughout their musical studies.

Oliver submits another aspect of poor rhythmic pedagogy that focuses on a dotted quarter note receiving one and one-half beats. She advocates for teaching that a dotted quarter note equals three eighth notes, which helps students understand its underlying subdivision. Moreover, Oliver argues that educators must teach simple and compound meters simultaneously. She posits that this approach ensures students understand that all notes contain subdivisions and meter dictates which note values receive one beat within a measure.

Oliver alleges that students must develop a sense of pulse that coincides with a meter. She suggests that without a solid sense of pulse, students develop habits of holding longer note values too long or not correctly observing rests. Oliver believes that students who learn a combination of conducting, chanting, and counting develop a strong inner pulse. She ventures that when students conduct while intoning rhythms, the likelihood that they hold notes or rests too long becomes minimized.

Oliver adduces that encouraging students to analyze poetic meter in simple poems or nursery rhymes increases their awareness of strong and weak beats in music. She encourages the incorporation of labeling the strong and weak beats in poetry and translating this information into meter and rhythms. Oliver maintains that when students analyze simple poetry for the strong and weak beats, it increases their grasp of strong and weak beats in music. Her method of poetic analysis helps students connect the aural and visual components of rhythm, thus improving their musicianship.

⁴² Jensina Victoria Oliver, "A Practical Method of Rhythmic Reading to Improve Comprehension and Performance," (D.M.A. diss., University of Washington, 2014).

Sound-Before-Sight Pedagogical Studies

Since Edwin E. Gordon's research on audiation, studies have been undertaken exploring sound-before-sight pedagogy. Music educators have learned that sight-before-sound pedagogy produces inherent weaknesses in musicians.

H. Christian Bernhard developed a study investigating whether tonal training influenced playing by ear and sight reading.⁴³ Bernhard's study followed two beginning instrumental classes, each containing twenty-one students. He selected one class as the control group and the other as the experimental group. Before Bernhard began the study, each student was questioned concerning their vocal, piano, or other instrumental experience. His study referenced near numerical equality between those with or without prior instrumental experience.

Bernhard ensured that the control group was taught by sight only with no aural training sessions. Bernhard's test group experienced a comprehensive aural pedagogy. The test group first listened to melodies sung on a neutral vowel. Next, the students sang it back on the same neutral vowel. The tester then sang the melody with Solfege for the students, and the students sang it with Solfege. Then, the students performed the melody on their instruments by ear and finally by reading the music. Bernhard found that the test group excelled in playing by ear but sightread no better than the control group.

Robert Woody offers a detailed investigation of the act of playing by ear in his article, "Playing by Ear: Foundation or Frill?"⁴⁴ Woody explains that much of world music is learned aurally from one generation to the next. He claims that before the invention of the printing press,

⁴³ H. Christian Bernhard II, "The Effects of Tonal Training on the Melodic Ear Playing and Sight Reading Achievement of Beginning Wind Instrumentalists," *Contributions to Music Education* 31, no. 1 (2004): 91-107.

⁴⁴ Robert H. Woody, "Playing by Ear: Foundation or Frill?" *Music Educators Journal* 99, no. 2 (2012): 82-88.

music was almost exclusively an aural art. Woody asserts that some members of the music education community believe a sound-before-sight pedagogy hinders students from becoming competent in music reading. Woody counters this position by proclaiming, "Music pedagogues have described ear playing as a necessary developmental precursor to becoming a truly fluent music reader."⁴⁵

Woody references James Mainwaring's study of aural music performance and found that aural training before notation training was the best pedagogical approach. He found that Mainwaring believed wholeheartedly in a sound-before-sight pedagogy. Woody submits that the pedagogy of Shinichi Suzuki and his comparison of learning language to learning music agrees with the sound-before-sight approach. He posits that if children learn to speak a language before learning to read and write, they also have the innate ability to perform music aurally before learning notation. Woody submits, "Empirical research has provided evidence that ear-based musicianship is a facilitator—and not an obstacle—to other performance skills that are traditionally valued in school music programs."⁴⁶ Moreover, Woody maintains that when a sight-based performer sees printed pitches, they only think of fingerings, not the sounds they generate. He contends that sight-based performers are not well-rounded and tries to prove his position through research.

Woody and Andreas C. Lehmann studied the aural abilities of twenty-four instrumental college music majors.⁴⁷ One-half of the students were what Woody and Lehmann termed "vernacular" musicians who had experience playing by ear. They found that the vernacular

⁴⁵ Woody, "Playing by Ear," 82.

⁴⁶ Ibid., 84.

⁴⁷ Robert H. Woody and Andreas C. Lehmann, "Student Musicians' Ear-Playing Ability as a Function of Vernacular Music Experiences," *Journal of Research in Music Education* 58, no. 2 (2010): 101-115.

musicians consistently sang simple melodies back to Woody and Lehman more accurately than sight-based musicians. Additionally, Woody and Lehman found that the vernacular musicians were highly successful in performing melodies by ear on their instruments. The sight-based musicians had difficulty performing the melodies by ear and only focused on fingerings. They postulate that playing by sound is far superior to playing by sight as it pertains to overall musicianship.

Maria Varvarigou led a study called the Ear-Playing Project, which involved fifty-four private lesson teachers and three hundred-forty instrumental students.⁴⁸ Lucy Green's study of playing by ear using popular music influenced the participant's aural development.⁴⁹ Green's study involved four teachers and fifteen students. Green's study results influenced additional research projects based on playing by ear.

Varvarigou's study used three styles of melodies: pop, classical, and a style of the student's choosing. Her teachers played a recording of the pop tune for the students and asked them to listen closely to it. The teachers played it a second time, and the students were asked to focus on the bass line and attempt to play it on their instrument. The students were free to explore without the fear of making mistakes. Vargarigou found that this freedom of experimentation vastly improved the student's aural skills. Both Green and Vargarigou believe that instrumental students who develop aural skills early are more likely to stay engaged in their musical studies.

⁴⁸ Maria Varvarigou, "'Play it by Ear'—Teachers' Responses to Ear-Playing Tasks During One-to-One Instrumental Lessons," *Music Education Research* 16, no. 4 (2014): 471-484.

⁴⁹ Lucy Green, "Informal Learning and Aural Learning in the Instrumental Music Lesson: A Research-and-Development Pilot Project," Cambridge Scholars Publishing, 2012.

Musical Phrasing

The concept of musical phrasing has caused much misunderstanding and misinformation over the past century. At its basic level, phrasing is understood as the grouping of two, four, or eight measures together where musicians breathe collectively. Some composers include phrasing marks (traditionally resembling a long slur) in their compositions to inform musicians when to breathe. Although this information helps instrumental sections or entire ensembles gauge breathing, it falls short of what actual musical phrasing entails. Marcel Tabuteau, who served as Principal Oboe of the Philadelphia Orchestra from 1915 until 1954 and taught at the Curtis Institute of music from 1925 until 1954, developed a system of musical phrasing that would impact generations to come.

Today, David McGill serves as one of the foremost authorities on the pedagogy of Marcel Tabuteau. McGill codifies Tabuteau's musical phrasing pedagogy in his text, *Sound In Motion: A Performer's Guide to Greater Musical Expression*. He asserts that on the surface, Tabuteau's approach to musical phrasing appears intellectual and formulaic. According to McGill, true musical phrasing requires detailed study and planning by the performer. McGill writes, "Rather than simply feeling your way around the music, successful communication of the music's content depends on having a plan for natural phrasing formulated through analysis of the music's natural structure – phrase by phrase."⁵⁰ He postulates that many musicians do not understand how to analyze musical structure, which results in musical phrasing. McGill contends that some believe that natural talent or ability offers an advantage over those who do not possess this "talent." McGill negates this notion of inborn talent or ability and posits that everyone is

⁵⁰ David McGill, *Sound in Motion: A Performer's Guide to Greater Musical Expression*, Bloomington: Indiana University Press, (2007), 17.

born with the ability to express themselves musically. He believes that the expression portrayed by a musician who has refined this ability through study and struggle develops musical phrasing, which infuses life and motion into their performances.

McGill encourages the artist to understand the “grammar” of music as part of preparation.⁵¹ He references John de Lancie's comparison of English grammar to musical phrasing, which helps the reader understand the similarities between the two.⁵² This comparison outlines how individual notes and passages relate to one another coupled with the underlying harmonic landscape. De Lancie alleges that although functional grammar identifies parts of speech, these parts of speech ensure proper phrase structure. De Lancie contends that a grammatically correct sentence read out loud must include inflection that offers additional meaning and emotion. McGill shares, "Music is not notes. Music is what the notes *do*."⁵³ This "doing" is what McGill references as sound in motion.

McGill says that correctly interpreted music sounds like forward motion. This motion strings multiple notes together that would not otherwise experience this pairing. He insists that all too often, musicians perform notes vertically instead of horizontally. McGill maintains that a musician performing individual notes without horizontal context cannot produce beautiful musical phrasing. He points out that Tabuteau's note-grouping pedagogy creates musical motion by the interior notes leading to stronger metrical beats.

McGill explains that Tabuteau's numbering system exemplifies the act of note grouping. He says that Tabuteau's phrasing system sounds natural to the listener due to audible tension and

⁵¹ McGill, *Sound in Motion*, 26.

⁵² *Ibid.*, 132.

⁵³ *Ibid.*, 29.

release. McGill submits that this tension and release contribute to the perception of music expressing motion. He explains that Tabuteau developed a numbering system that helped him clearly teach musical phrasing. Tabuteau encouraged the use of numbering in four different aspects of interpretation: scaling numbers (dynamic contrasts), motion numbers (giving more emphasis and growth to the interior notes or weaker parts of the beat), rhythmic numbers (phrasing odd-numbered grouping of notes), and phrasing numbers (mapping out the larger phrase).⁵⁴

McGill explains Tabuteau's numbering system to dispel any confusion the reader may experience. He states that Tabuteau's scaling numbers allow for wider dynamic contrasts because more dynamic shading is possible compared to the six standard dynamic markings found in music between pianissimo and fortissimo (Figure 5).



Figure 5. Scaling Numbers

⁵⁴ McGill, *Sound in Motion*, 72-77.

McGill encourages the musician to incorporate dynamic levels between numbers one through twelve, which affords more control over their dynamic range (Figure 6).

1 = <i>pp</i>	2 = <i>pp+</i>	3 = <i>p</i>	4 = <i>p+</i>	5 = <i>mp</i>	6 = <i>mp+</i>
7 = <i>mf</i>	8 = <i>mf+</i>	9 = <i>f</i>	10 = <i>f+</i>	11 = <i>ff</i>	12 = <i>fff</i>

Figure 6. Dynamic Shading and Range

McGill proposes that Tabuteau's motion numbering adds an additional depth of phrasing visually. Tabuteau's motion numbering always begins with the number one and proceeds through note groups. He says that Tabuteau would identify the next note grouping by beginning at number one (Figure 7).

Figure 7. Motion Numbering

McGill suggests, "The first note of a phrase or composition that begins on a downbeat can also be thought of as a stepping-stone from which to begin the musical journey forward, a standing

position prior to taking the first step."⁵⁵ He insists that this numbering system offers the musician a visual picture of how a particular phrase should sound. Tabuteau suggested that as numbers increase, so does the intensity or dynamic. McGill postulates that this system causes a musical line to portray motion and movement artistically. He cautions that some may dismiss note grouping as merely a visual and not a musical exercise. McGill shows that this form of note grouping offers the musician a reliable method of musical phrasing. He points out that the interior notes must lead into what is usually considered stronger metrical beats, creating proper musical motion.

McGill writes that Tabuteau's rhythmic numbering improves the musician's phrasing of note groupings between quarter notes and septuplets (Figure 8).



Figure 8. Rhythmic Numbering

In each series of odd or even groupings, McGill maintains that each grouping leads to the following note or grouping of notes. This motion strings multiple notes together that would not

⁵⁵ McGill, *Sound in Motion*, 80.

otherwise experience this pairing. He claims that the final product will portray motion if a musician slowly practices rhythmic numbering (grouping) at the onset of preparing a piece.

McGill argues that the musician should never separate technique from musicality during practice. He postulates that if a musician focuses on technique at the expense of musicality, the prepared music will never result in a truly musical performance. McGill advocates for practicing phrasing throughout technical passages, which assists the musician's work through difficult leaps in music. Moreover, he submits that awkward or challenging intervallic leaps are often best approached through proper note grouping. McGill says that often, the note preceding the large leap is the final note of a grouping and the leaping note is the beginning of a new note grouping. He maintains that this method of note grouping enables the musician to experience far fewer technical challenges due to proper note grouping and phrasing.

Summary

When beginning band and studio euphonium teachers employ modern pedagogical techniques resulting in comprehensive musicianship, students will enjoy many years of musical enjoyment. Brass techniques texts equip the beginning director with the needed knowledge and skills to help beginning euphonium students excel in their musical studies. These texts will help the beginning director understand, diagnose, and address critical pedagogical and physical elements of beginning euphonium performance.

Pedagogical bibliographies enhance the beginning studio euphonium teacher's knowledge of level-specific approaches in teaching. This knowledge enables them to offer a graded repertoire which will enhance the young euphonium student's musical knowledge and performance. Studio beginning euphonium teachers should also consult both trombone and tuba

pedagogical bibliographies to select useful repertoire. Pedagogical texts should become regular resources of the beginning studio euphonium teacher. These texts will help the teacher analyze habits that may need attention while the student is young and has little performing experience. The texts, *The Art of Brass Playing*, *Song and Wind*, and *Teaching Brass* offer the beginning studio euphonium teacher a complete library of every aspect of brass pedagogy needed for success. Steenstrup's *Teaching Brass* contains pedagogical information from Arnold Jacobs and Marcel Tabuteau's teachings which making it a valuable, independent text for the beginning studio euphonium teacher. This text alone enables the beginning studio euphonium teacher a complete overview of modern brass pedagogy. A companion to these three pedagogical texts is David McGill's *Sound in Motion: A Performer's Guide to Musical Expression*, which enhances brass pedagogy by enabling the beginning euphonium student to learn musical phrasing. The beginning band and studio euphonium teacher would do well in incorporating musical phrasing pedagogy as early as possible.

A final aspect of comprehensive musicianship lies in developing aural skills in the beginning euphonium student. Edwin E. Gordon championed the idea of audiation and its place in music education. Beginning band and studio methods should contain more of Gordon's pedagogy and how to apply it in the classroom and studio. Young students must understand how music sounds by audiating before performing on their instruments. This idea of sound-before-sight pedagogy should become an integral part of both the beginning band and studio experiences. Gordon's term, enrhythmics must be included in beginning euphonium pedagogy in both the band and private studio. Enrhythmics enhance the beginning euphonium student's understanding of how identical rhythmic sounds can look different. Incorporating both the aural

and visual aspects of music will enhance the musical growth of the beginning euphonium student, thus achieving comprehensive musicianship.

CHAPTER THREE: METHODOLOGY

Introduction

The goal of this study required the analysis and comparison of beginning band and beginning studio methods for the euphonium. Currently, no scholarship exists comparing or integrating these beginning band and studio methods. Moreover, no companion guides between select beginning band and studio euphonium methods exist. This pedagogical gap in the euphonium literature has affected generations of beginning students since the beginning of the school band movement. The studio teacher cannot expect steady improvements from their beginning students without designing a pedagogical bridge between the two methods. The results of this study assisted the production of one sample companion guide but did not address the creation of additional guides.

Design

Based on the writing of Creswell and Creswell, this study assumed a qualitative, historical approach. Creswell and Creswell state, "Purposeful sampling, collection of open-ended data, analysis of text or images (e.g., pictures), representation of information in figures and tables, and personal interpretation of the findings all inform qualitative methods."¹ This qualitative historical methodology demands a chronological treatment of each method, which reveals various pedagogical approaches and innovations throughout the history of the school band movement. Gall et al. submit, "Historical research as a process of systematically searching for data to answer questions about a past phenomenon for the purpose of gaining a better

¹ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Fifth ed. Thousand Oaks, California: SAGE Publications, Inc, 2018.

understanding of present institutions, practices, trends, and issues in education."² This study encapsulates Gall, Gall, and Borg's definition of historical research by tracing the pedagogical innovations of beginning band and studio euphonium methods. The analysis of each beginning band and studio method occurred under this study's three main concepts of comprehensive musicianship: techniques, phrasing, and aural skills. Gall, Gall, and Borg's historical views of practices, trends, and issues in education drew attention to each detail found in these methods.

Research Questions

Research Question One: What pedagogical approaches are common between select beginning band methods for euphonium?

Research Question Two: What pedagogical approaches are common between select beginning band methods and select beginning studio methods for euphonium?

Research Sub Question One: What select beginning band methods complement select beginning studio methods for euphonium?

Analysis of Beginning Band and Studio Methods for the Euphonium

Beginning Band Methods for the Euphonium

The analysis and comparison of twenty-three beginning band methods in this study were:

The Universal Teacher, Easy Steps to the Band, Belwin Elementary Band Method, First Division Band Method, Band Plus, Ed Sueta Band Method, Band Today, Best in Class: Comprehensive Band Method, Yamaha Band Student: A Band Method, Sounds Spectacular Band Course,

² Meredith D. Gall, Joyce P. Gall, and Walter R. Borg. *Educational Research: An Introduction*. Seventh ed. Boston: Pearson/Allyn & Bacon, 2003, 514.

Standard of Excellence, 21st Century Band Method, Accent on Achievement, Do It! Play in Band: A World of Musical Enjoyment at Your Fingertips, The Yamaha Advantage, The Yamaha Advantage Primer, Band Expressions, Essential Elements, Band Fundamentals, Measures of Success: A Comprehensive Musicianship Band Method, Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians, Tradition of Excellence, and Habits of a Successful Beginner Band Musician.

Beginning Studio Methods for Euphonium

The ten beginning studio methods for euphonium chronologically analyzed and compared in this study were: *Rubank Elementary Method for Trombone or Baritone, Walter Beeler Method for the Baritone, Breeze-Easy Method: Trombone or Baritone, Baritone (B.C.) Student: A Method for Individual Instruction, Learn to Play the Baritone B.C.!, Look, Listen & Learn, The Boosey Brass Method, Learn from a Pro: Trombone and Baritone (Euphonium), Starter Studies: 65 Studies for Baritone or Euphonium (TC & BC), and Brass in Color: Euphonium/Baritone.* The collected data from these methods encompassed an extensive examination of all possible pedagogical approaches in the twentieth and twenty-first centuries. These results will inform the beginning band director and the beginning studio euphonium teacher in forging an effective strategy for combining pedagogy.

Procedures

The researcher evaluated and analyzed all texts using various Microsoft spreadsheets, which facilitated data collection to answer research questions one, two, and sub-question one. The use of spreadsheets delineated distinct pedagogical approaches, which offered the researcher

clarity in the usefulness and possible integration of each method. This study was exclusively text-based and involved no human sampling or interviews. Moreover, this study did not require Institutional Review Board approval before gathering information.

Data Collection and Tabulation Tools

The researcher developed a detailed spreadsheet that codified all bibliographical and pedagogical methodologies for each type of beginning method. The creation of additional spreadsheets compared the introduction of techniques, compatibility between methods, pedagogical compatibility between beginning band and studio methods, and possible pedagogical approaches linking beginning band and studio methods. A Method Contents Spreadsheet Template served as this study's primary data collection tool (Appendix A). This spreadsheet allowed for gathering detailed information from each method, thus identifying strengths and weaknesses. This Method Contents Spreadsheet Template offered the researcher great flexibility in collecting pedagogical data. This flexibility allowed for included and excluded pedagogical techniques.

The Method Contents Spreadsheet Template collected the following pedagogical techniques: introductory material (publication information, use of technology, introductory material, and total pages), sound-before-sight, intonation, creativity, technique (scales, arpeggios, key signatures), small ensemble skills, simple meter, compound meter, syncopation, enrhythmics, articulations, dynamics, and musical phrasing. The three overarching pedagogical principles investigated were aural (audiation and creativity), technique (note sequences, scales, rhythms, and ensemble skills), and musical phrasing.

Data Analysis

The research questions within this study served as a foundation for collecting and sharing information, resulting in a historical, qualitative study based on content analysis. Without detailed analysis, no levels of compatibility between beginning band and studio euphonium methods would emerge. Additional spreadsheets display the three main pedagogical principles and sub-categories in each method. A short overview of each method accompanies its spreadsheet in Chapter Four.

Summary

This study investigated the strengths of each beginning band and studio method for the euphonium. This study also sought the identification of compatibility between beginning band and studio methods for the euphonium. Moreover, the creation of one companion guide between one beginning band and studio method for the euphonium occurred. Additionally, the results of this study offer future beginning band and studio teachers a foundation to develop additional companion guides filling the pedagogical gap between methods.

CHAPTER FOUR: RESULTS

The Universal Teacher (1923)

The Universal Teacher was the first beginning band method written explicitly for the school band movement in America (Figure 9). Maddy and Giddings wrote this method hoping that beginning students would enjoy performing the melodies contained therein. The two main strengths of this method are melodic and chamber performance. The authors believed that asking students to practice technical exercises would cause them great disinterest in playing their instruments. *The Universal Teacher* offered beginning euphonium students a solid melodic foundation that private studio teachers could incorporate with their pedagogies. The greatest strength of melodic playing is that it develops the beginning euphonium student's overall tone quality because they are not distracted by challenging rhythms or techniques.

Of the eighty-three total exercises, forty are trios (Note: rounded percentages found in the pie charts result from Microsoft's formulas). Trios encompass 48.19% of the total exercises in this method. The implementation of trios sets this method apart from others as its greatest strength. Maddy and Giddings chose not to format these trios in three stacked staves, which keeps the student from distraction and disorientation during performance. The authors are brilliant in formatting these trios on single staves. Learning to perform chamber ensembles in this manner prepares the student for more difficult chamber music that does not include a score. One of the challenges for both the beginning band director and studio euphonium teacher is approaching and teaching small chamber ensemble performance with these young students. This approach mitigates the challenge of performing chamber ensemble music at a young age.

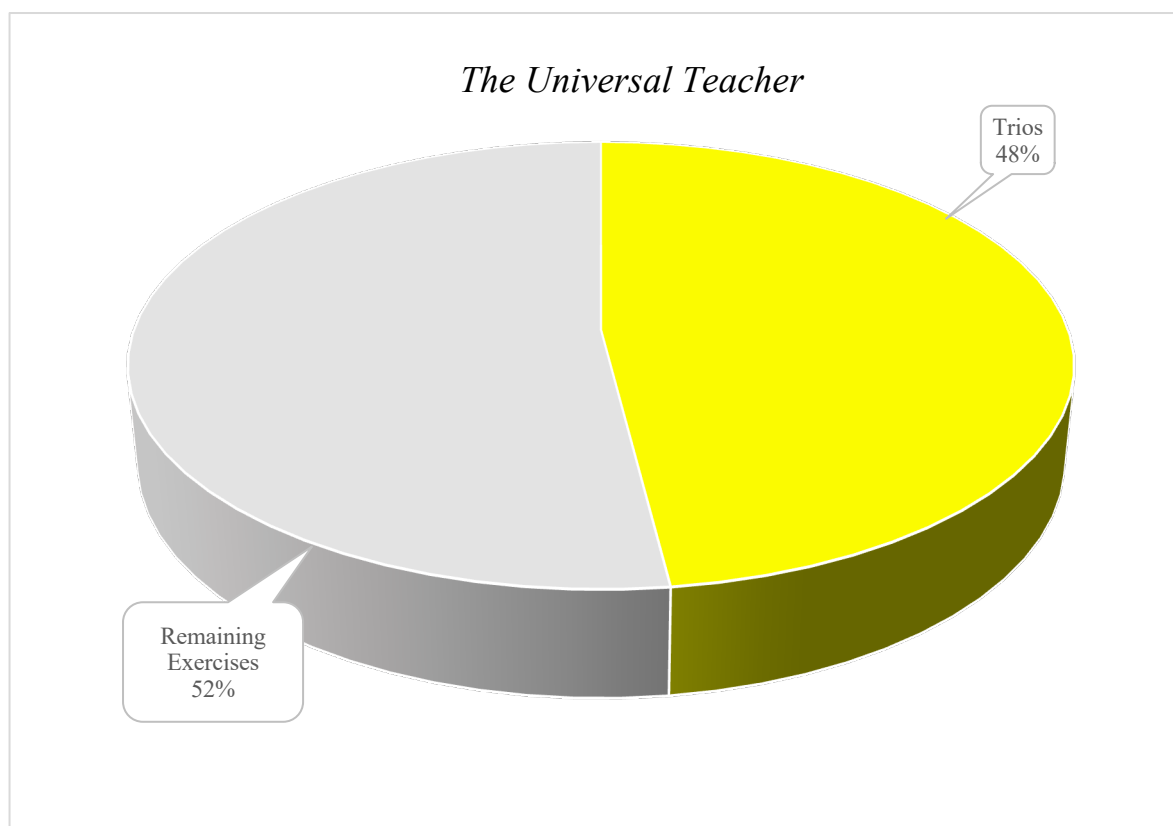


Figure 9. *The Universal Teacher* Trios

Easy Steps to the Band (1940)

Easy Steps to the Band comprises 286 exercises that introduce new concepts not found in *The Universal Teacher* (Figure 10). However, none of the concepts contain significant percentages, they are, in fact quite important in the musical development of beginning euphonium students. Maurice Taylor introduces duets which is different than *The Universal Teacher* approach. Taylor offers three duets, a small percentage of this methods total number of exercises (2.10%). He uses a single staff with the parts stacked, which becomes the second step in introducing how to become comfortable reading separate staves.

The author incorporates major scales as a second concept. Taylor introduces seven scales (2.45%), thus enabling the beginning euphonium student the technical skills needed to perform in the keys of B^b, E^b, A^b, D^b, G^b, G, and C major. This new aspect of euphonium pedagogy begins filling the technical gap for beginning euphonium students.

The third and most important pedagogical element in *Easy Steps to the Band* is the introduction of twelve enrhythmic exercises (4.20%). Taylor's pedagogical approach helps beginning euphonium students understand the sounds of rhythms compared to the visual aspects of rhythms. These exercises lay the foundation for a sight-before-sound approach that can revolutionize rhythmic learning for beginning euphonium students.

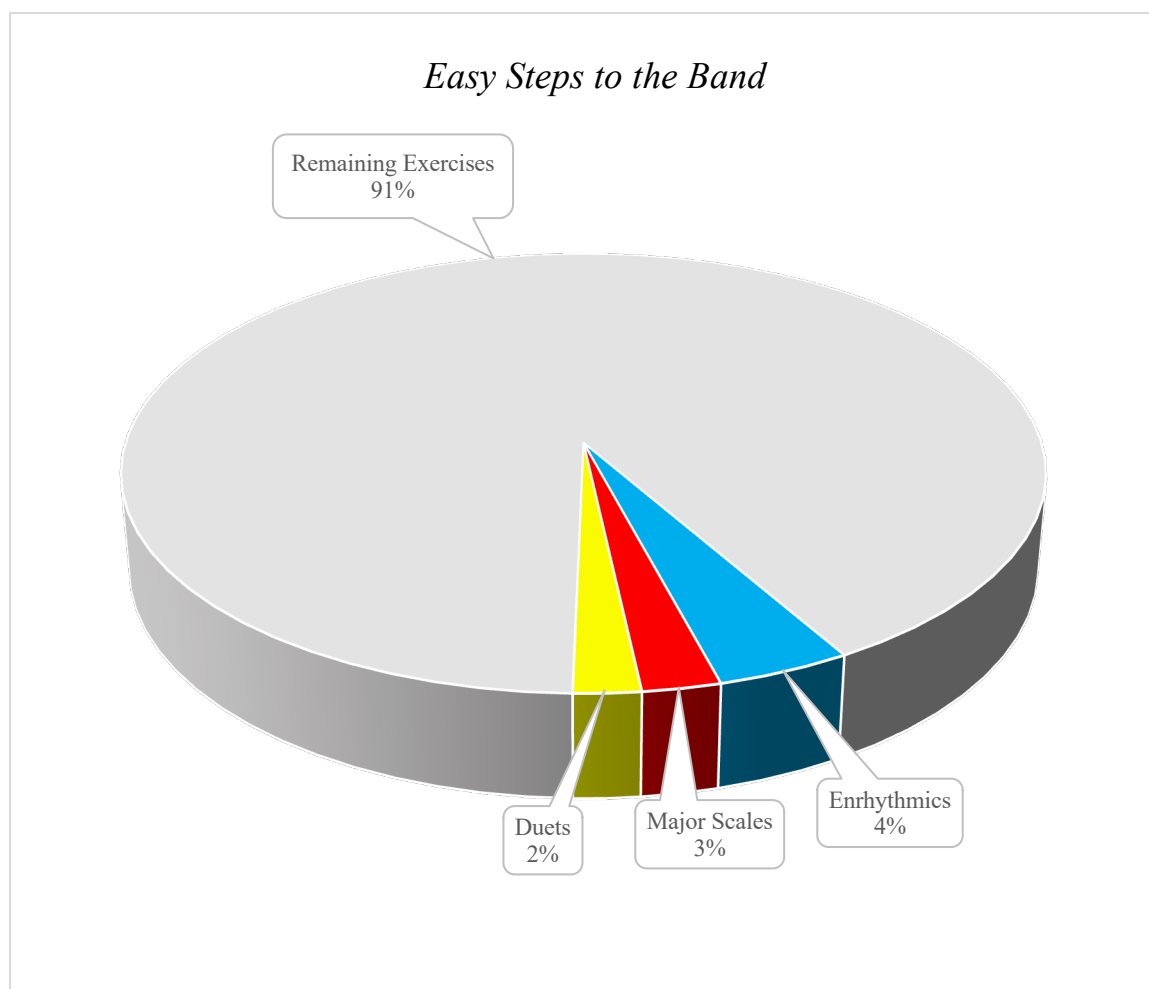


Figure 10. *Easy Steps to the Band* Enrhythmics, Major Scales, and Duets

***Belwin Elementary Band Method* (1945)**

The *Belwin Elementary Band Method* contains 231 exercises and offers the beginning euphonium student three pedagogical aspects, two of which are provided in *Easy Steps to the Band* (Figure 11). The introduction of one solo with piano accompaniment (.43%) becomes the hallmark feature of this method. Fred Weber understands the value of offering the beginning euphonium student an opportunity for solo performance, even at such an early stage of musical development. Encouraging the beginning euphonium student to perform this solo will help them better understand chamber music performance.

Weber integrates four duets (3.46%) in which two of them use two staves, and two include both parts on one staff. The author may have chosen to print these four duets differently for the euphonium student's visual understanding. Now that the student has performed duets in a two-staff and a single-staff version, they become equipped for future successful duet and trio performances.

Including four enrhythmic exercises (1.73%) again affords the beginning euphonium student the needed aural understanding of rhythms. Once they understand the different notation of rhythms in various meters, they will achieve success in rhythmic performance in the future.

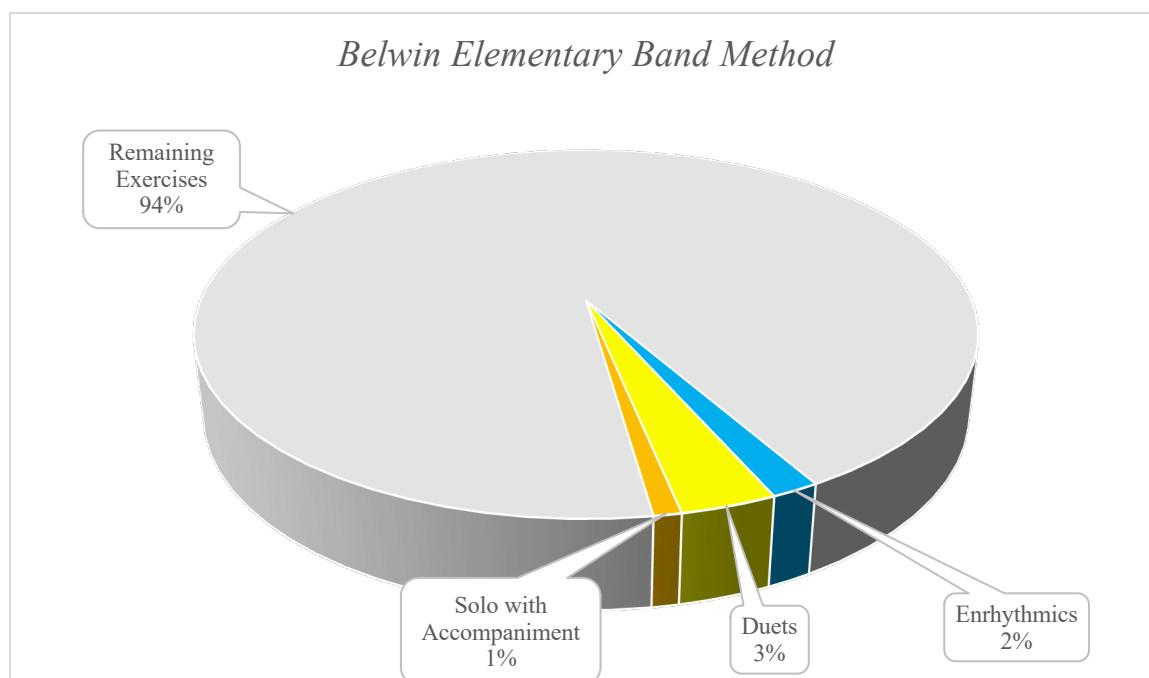


Figure 11. *Belwin Elementary Band Method* Enrhythmics, Duets, and Solo

***First Division Band Method* (1962)**

Fred Weber's *First Division Band Method* contains a sound pedagogical approach concerning developing comfort in performing whole, dotted half, half, and quarter note rhythms almost exclusively (Figure 12). The introduction of eighth note rhythms does not occur until later in the method, thus solidifying the beginning euphonium student's understanding of simple rhythms.

Weber includes thirteen duets (15.85%) which provide the beginning euphonium student more experience than the previous methods. The author's formatting approach to introducing the first duet enables the beginning euphonium student a clear, visual representation of duets in the remainder of the method. Weber connects the two staves on the left side with dashed lines, which prepares the student for reading success.

Alla Breve (13.64%) becomes a second pedagogical strength of Weber's method. He introduces *Alla Breve* within the context of $\frac{4}{4}$ meter thus facilitating the beginning euphonium student's understanding of this meter. Although his comparison of $\frac{4}{4}$ meter with *Alla Breve* may be helpful to the beginning euphonium student, a side-by-side comparison showing the enrhythmic connection between the two meters would have been ideal. Weber seems to leave this type of instruction to the beginning band director.

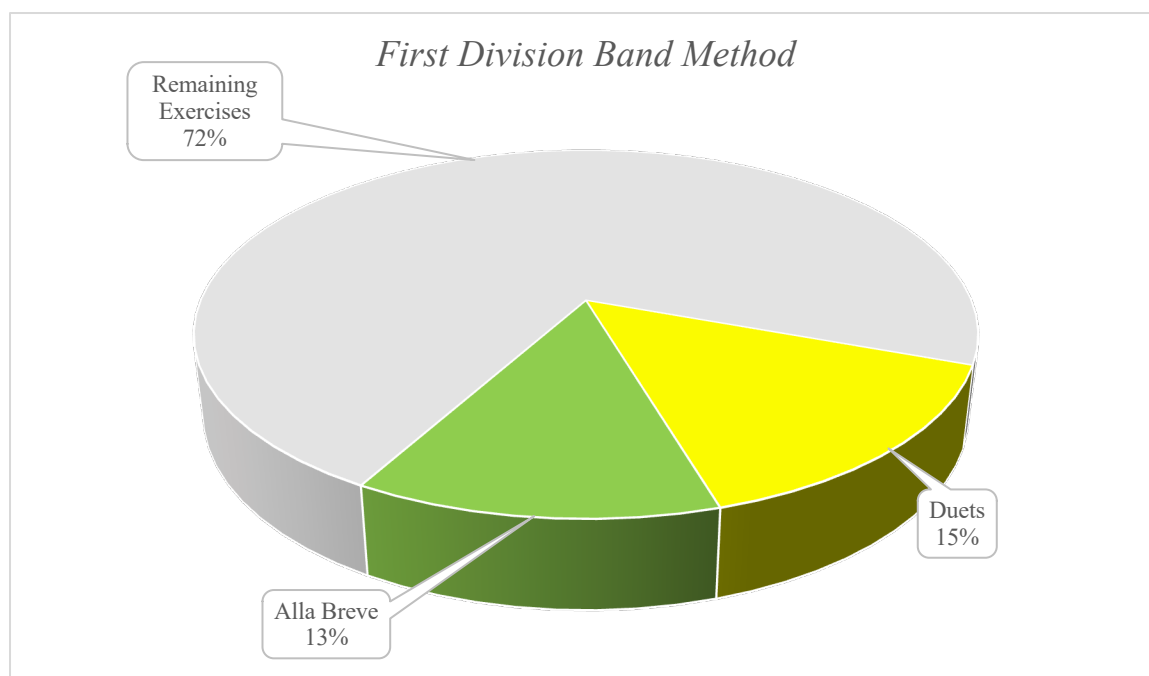


Figure 12. *First Division Band Method* Duets and *Alla Breve*

Band Plus (1974)

James Swearingen's and Barbara Buehlman's *Band Plus* offers the beginning euphonium student an array of techniques not found in earlier methods (Figures 13 and 14). Their incorporation of $\frac{6}{4}$ and $\frac{5}{4}$ meters offers the beginning euphonium player a sound metrical foundation. Using these meters was groundbreaking in the realm of beginning band instruction. *Band Plus* also incorporates non-pitch rhythmic exercises that enrich the beginning student's understanding of rhythm while not being concerned with pitches. Swearingen's and Buehlman's method was the first to introduce non-pitch rhythmic exercises for the beginning band.

Moreover, *Band Plus* contains dynamics in almost half of the exercises. Dynamics are incredibly challenging for the beginning euphonium student. This amount of dynamic requirements enables students to lay a foundation for future musical phrasing. Another addition to the beginning band approach was the incorporation of tempo markings. Tempo markings help the beginning director teach tempo differences that are displayed by composers.

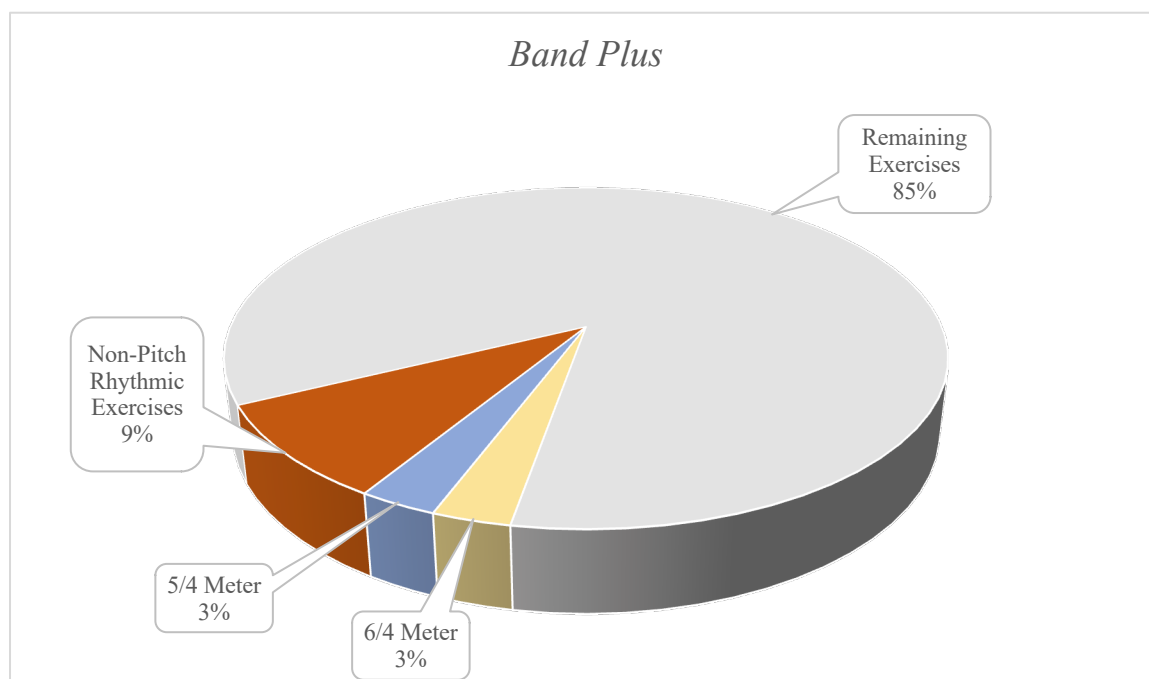


Figure 13. *Band Plus* Non-Pitch Rhythmic Exercises, $\frac{5}{4}$ and $\frac{6}{4}$ Meters

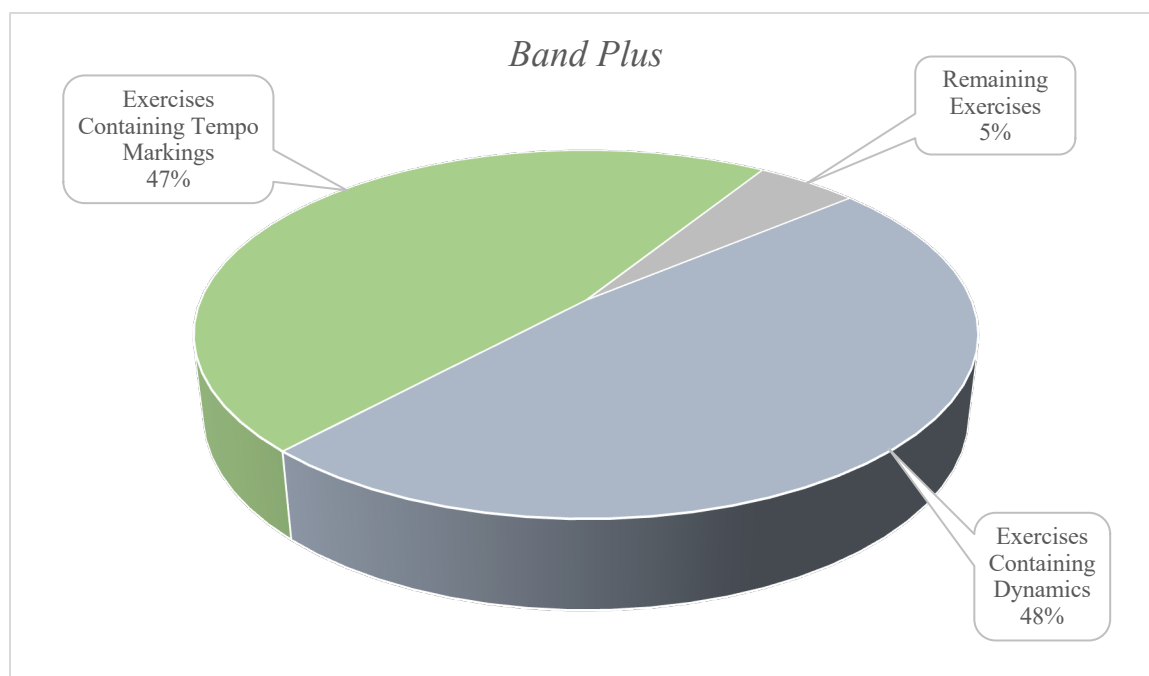


Figure 14. *Band Plus* Tempo and Dynamics

Ed Sueta Band Method (1974)

The *Ed Sueta Band Method* revolutionized beginning music education by incorporating one hundred-one non-pitch rhythmic exercises (Figure 15). Including these exercises offers the beginning euphonium student a wealth of practice in identifying and performing various rhythmic patterns. This method's range spans between G^2 and E^{b4} which enables the beginning euphonium student the opportunity to develop their lower and upper registers. Also, Sueta included seven major scales (B^b , E^b , C, F, G, D, and A) and six chromatic scale exercises. Additionally, *The Ed Sueta Band Method* familiarizes the beginning euphonium student with the flat keys of B^b , F, E^b , and A^b , as well as the sharp keys of G, D, and A. This wealth of keys builds the student's confidence in flat keys, as well as developing the needed dexterity in sharp keys.

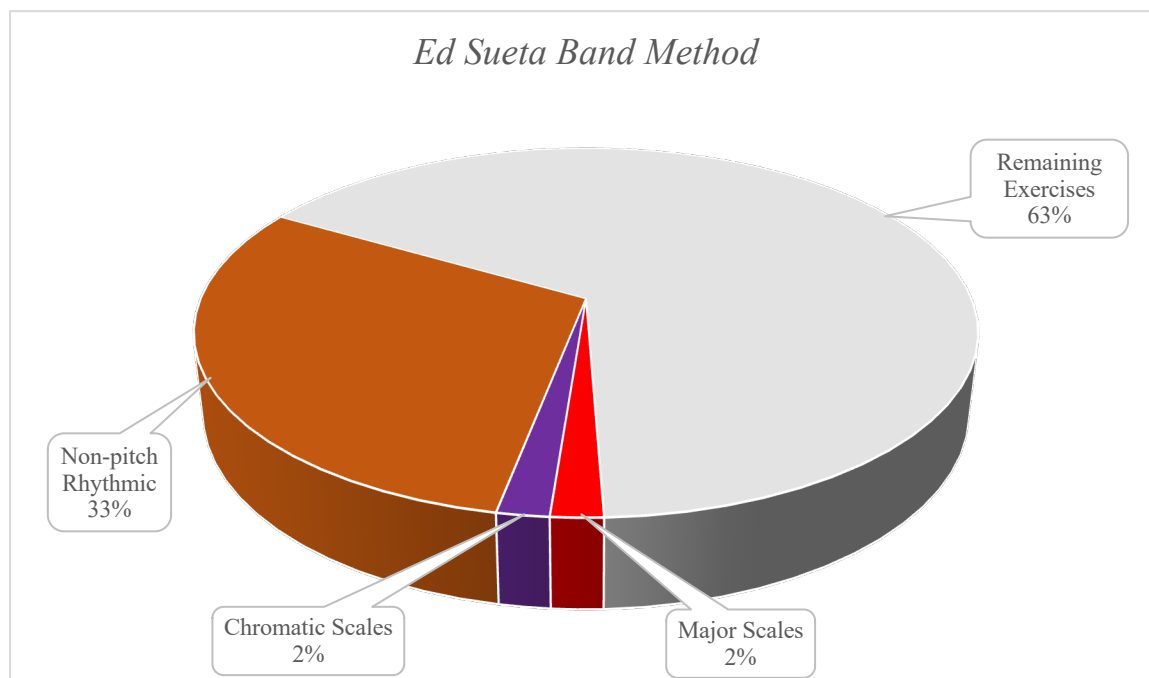


Figure 15. *Ed Sueta Band Method* Non-Pitch Rhythmic Exercises, Chromatic, and Major Scales

Band Today (1977)

James D. Ployhar's *Band Today* encompasses an overall range between A² and E^{b4} which enables the beginning euphonium to build a controlled lower and upper register. James D. Ployhar's method offers forty-three technical exercises, including major scales, arpeggios, and slurs (Figure 16). Ployhar focuses a great deal on valve and lip slurs, thus developing the beginning euphonium student's flexibility. Additionally, *Band Today* incorporates nineteen duets (20.43%) with various techniques, from part independence to part integration. Finally, Ployhar offers the beginning euphonium student experience performing *Alla Breve* meter. The author employs individual exercises in *Alla Breve* and exercises that he suggests performing in Common Time or *Alla Breve*.

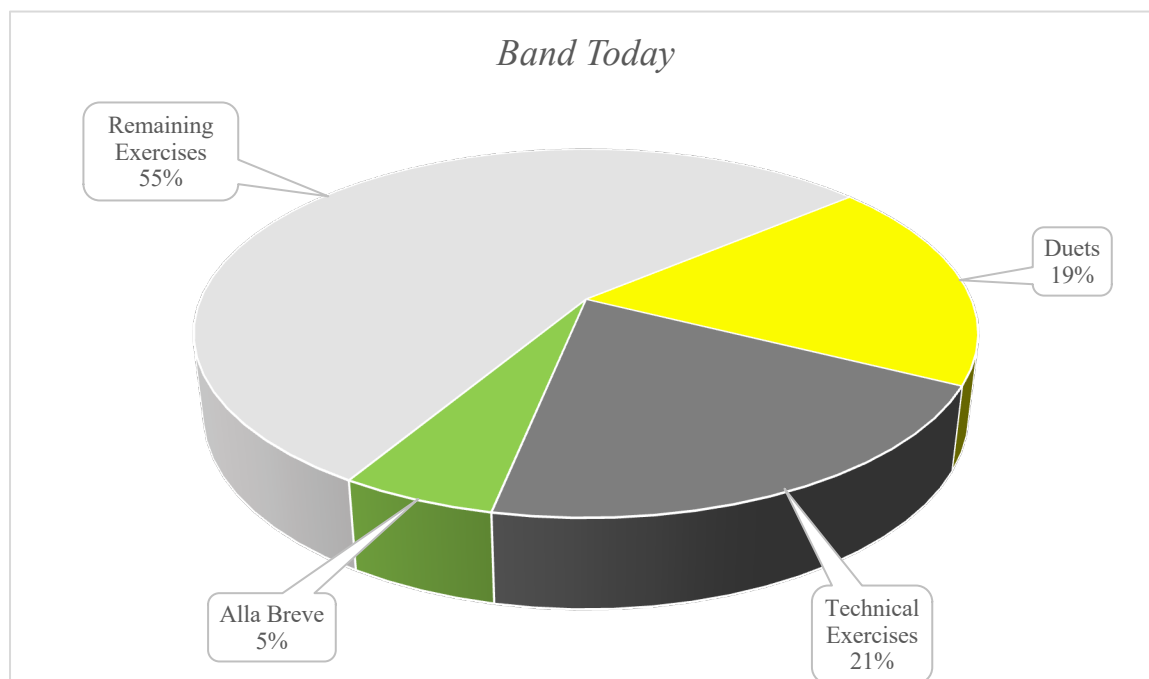


Figure 16. *Band Today* Technical Exercises, *Alla Breve* Exercises, and Duets

Best in Class: Comprehensive Band Method (1982)

Best in Class: Comprehensive Band Method was conceived and written by Bruce Pearson with contributions by Gerald Anderson and Charles Forque (Figure 17). The main strength of this method lies in the required limited performance range between A^{b3} and C⁴. This allows the beginning euphonium student to gain control and strength in the low to mid-range before moving to another method. A second strength is Pearson's use of forty-five technical exercises comprising a little more than twenty-two percent of the total exercises contained in this method. Including two exercises divided into three independent parts allows beginning euphonium students to perform rhythms while clapping, knee-slapping, and foot stomping. Additionally, Pearson provides nine duets (4.62%) which help develop the beginning euphonium student's chamber music performance skills (Figure 17).

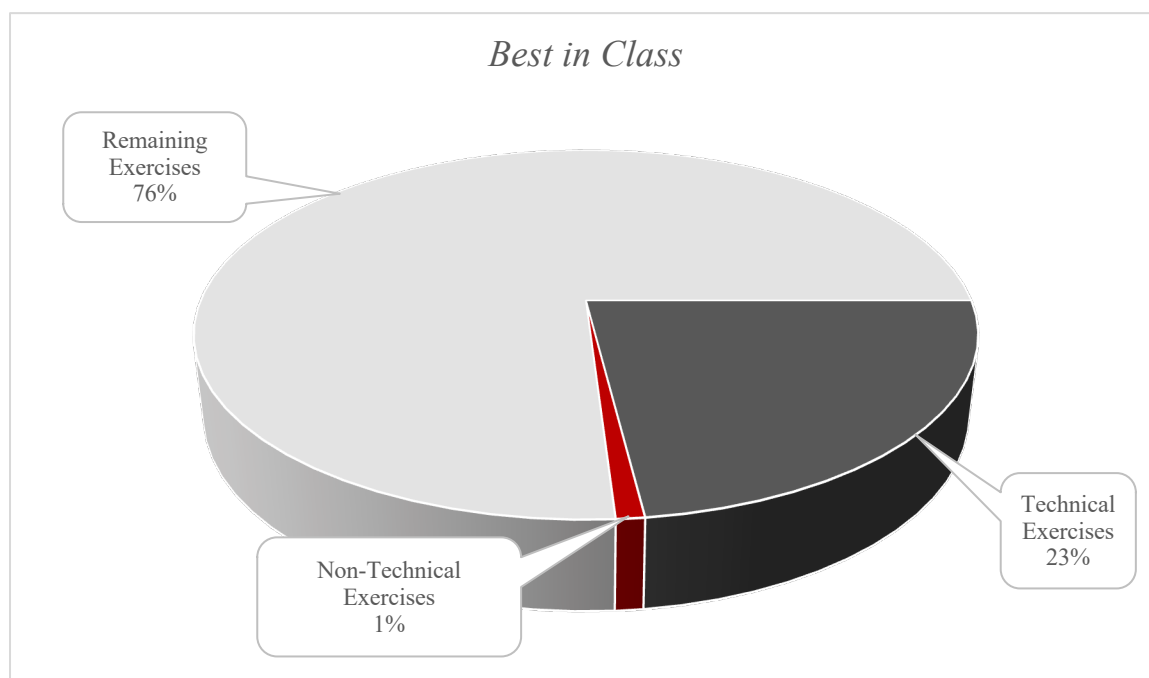


Figure 17. *Best in Class: Comprehensive Band Method* Technical Exercises, Non-Technical Exercises, and Duets

Yamaha Band Student (1988)

Sandy Feldstein's and John O'Reilly's *Yamaha Band Student* offers the beginning euphonium student an opportunity to develop a solid low through middle register foundation (Figure 18). This method requires the beginning euphonium student to play between A^{b2} and D⁴. A second strength of this method lies in the number of exercises containing slurs. These forty-nine exercises help develop the euphonium student's lyricism and smoothness in their sound. Additionally, the *Yamaha Band Student* introduces the concept of duet performance (21.28%) by utilizing dotted measure lines between staves, preventing the student from suffering from visual distraction. Feldstein and O'Reilly include three "Clap and Play" duets that enable the student to process two parts performing simultaneously. These and other non-pitch rhythmic exercises, continue building the student's sense of rhythmic understanding.

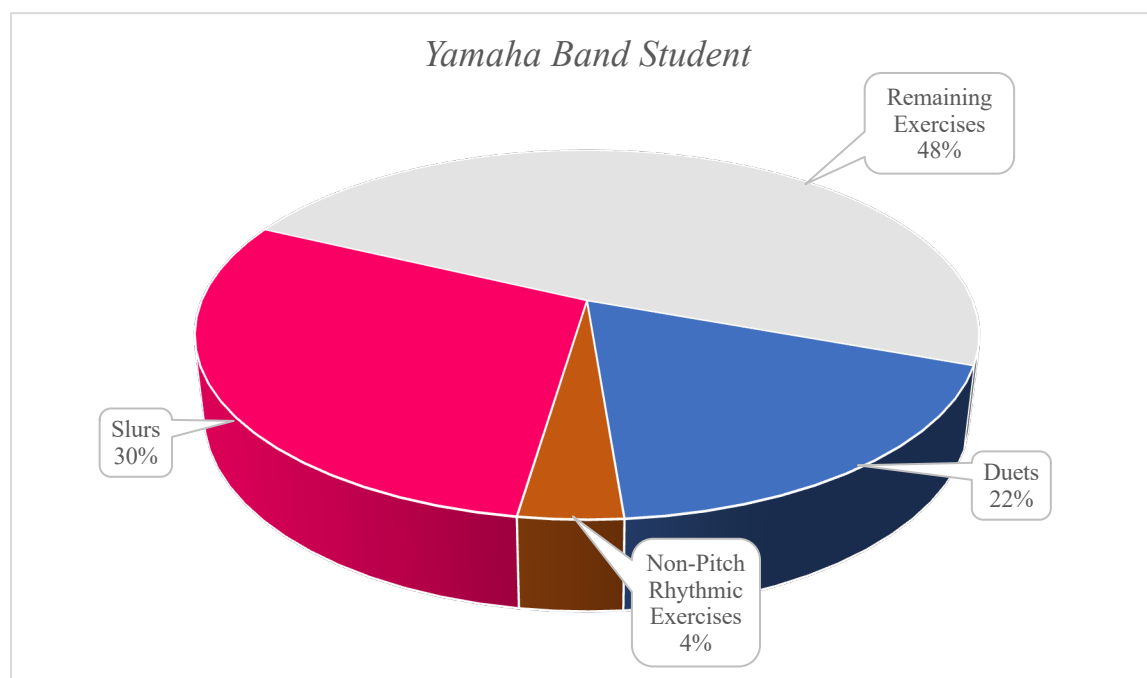


Figure 18. *Yamaha Band Student* Slurs, Duets, and Non-Pitch Rhythmic Exercises

Sounds Spectacular Band Course (1991)

Andrew Balent's *Sounds Spectacular Band Course* offers the beginning euphonium student an overall range spanning from A^{b2} through E^{b4}. Balent utilizes technical and musical exercises which increase the student's overall musicianship (Figures 19 and 20). The first technical area addressed is the implementation of slurs (22.75%). The *Sounds Spectacular Band Course* contains both valve and lip slurs enabling the beginning euphonium student to develop lip flexibility. The second technical area addresses the implementation of tempo markings (43.39%). The incorporation of tempo provides the student continued growth as a young musician. The musical concept Balent offers in his method concerns the implementation of dynamics (27.51%). This dynamic contrast enables the student to begin developing musical phrasing ideas throughout this method. Finally, the *Sounds Spectacular Band Course* employs the B^b, F, and E^b major scales (1.59%), which prepare the beginning euphonium student for further scale studies (Figure 20).

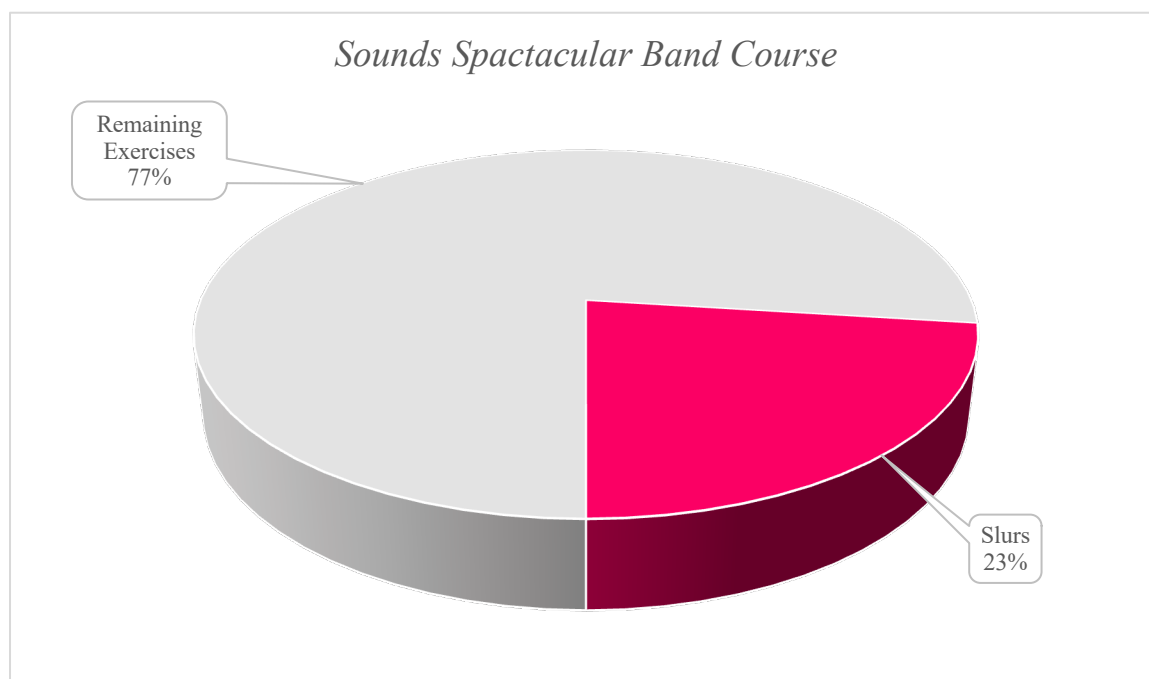


Figure 19. *Sounds Spectacular Band Course* Slurs

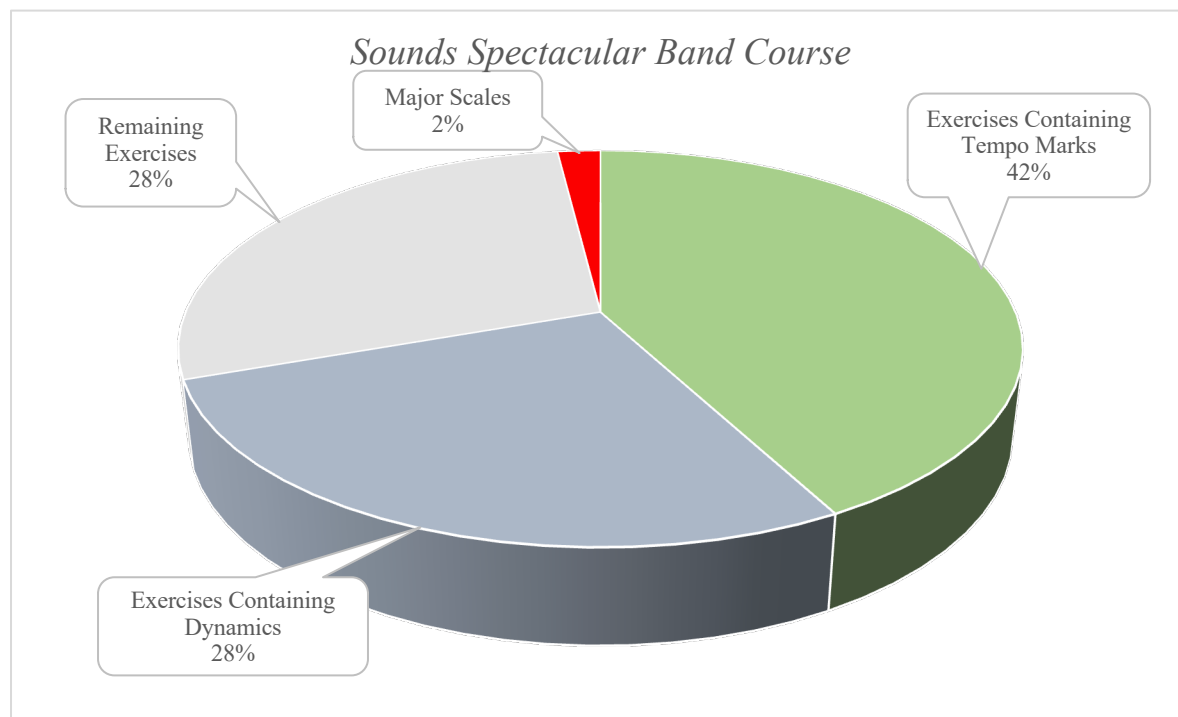


Figure 20. *Sounds Spectacular Band Course* Tempo Marks, Dynamics, and Major Scales

Standard of Excellence (1993)

Bruce Pearson's *Standard of Excellence* offers the beginning student a security performing in the low and middle ranges of the euphonium (Figures 21 and 22). Pearson's starting pitch is B^{b2} and then introduces C³ and D³ as the next pitches enabling accurate partial performance. The overall range is from A^{b2} through C⁴, although D⁴ and E^{b4} occur in the Scale Studies portion of the method. *Standard of Excellence* provides the beginning euphonium student with sixty-one non-pitch rhythmic exercises (24.40%), which will give them an understanding of various rhythms. Pearson provides the student with fifty-nine technical exercises (23.60%), twenty-three (9.20%) of which are found in the "Excellerators" section dealing specifically with techniques for the euphonium student.

Additionally, *Standard of Excellence* offers seventy-three (29.20%) slur exercises developing the student's flexibility and fluidity. Finally, Pearson includes one hundred twenty-three exercises incorporating dynamics (49.20%) and twenty-nine that contain tempo marks (11.60%). The beginning euphonium student will begin understanding the building blocks of musical phrasing as they understand the impact of dynamics within phrases.

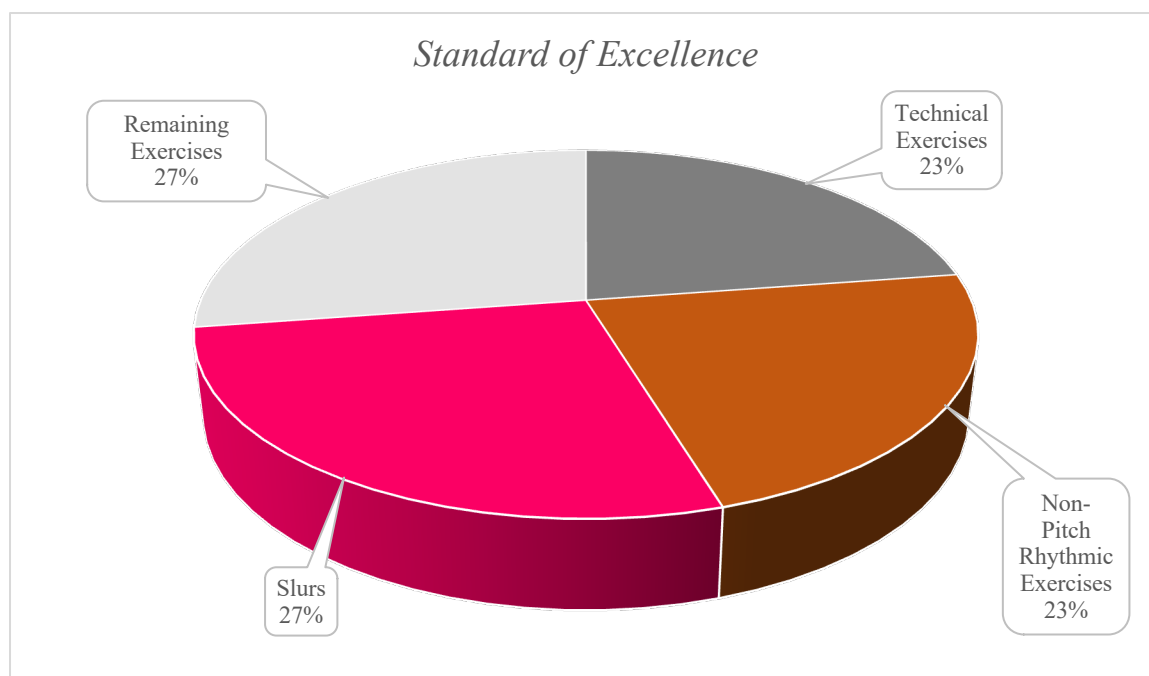


Figure 21. *Standard of Excellence* Technical Material, Non-Pitch Rhythmic Exercises, and Slurs

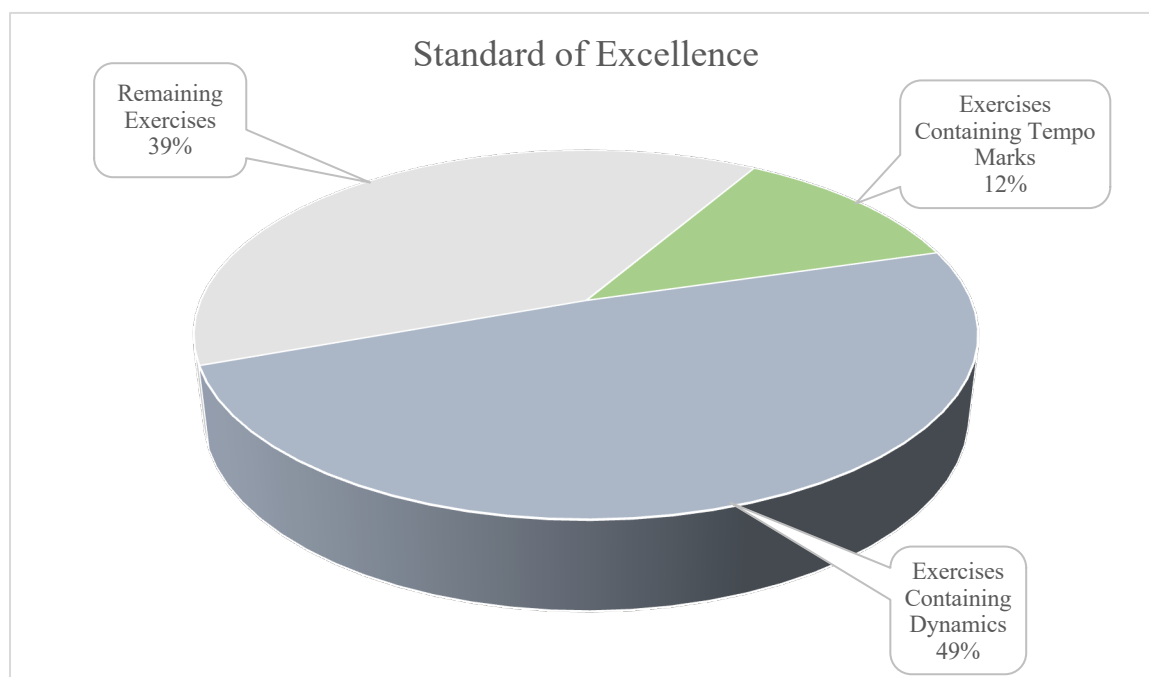


Figure 22. *Standard of Excellence* Dynamics and Tempo Marks

21st Century Band Method (1996)

The *21st Century Band Method* (1996) offers the beginning euphonium student the opportunity to build a solid low and middle register spanning from A^{b2} through C⁴. Jack Bullock and Anthony Maiello introduce duets by asking the student to learn both parts separately before performing them with another student. These eleven duets (14.67%) help the beginning euphonium student develop the ability to perform chamber music (Figure 23). This method offers thirty-two technical exercises (21.33%), which enable the student to understand technique as it relates to the euphonium (Table 15). Incorporating thirty-two exercises containing dynamics and tempo markings enables the student the required understanding of two important aspects of music (Figure 24).

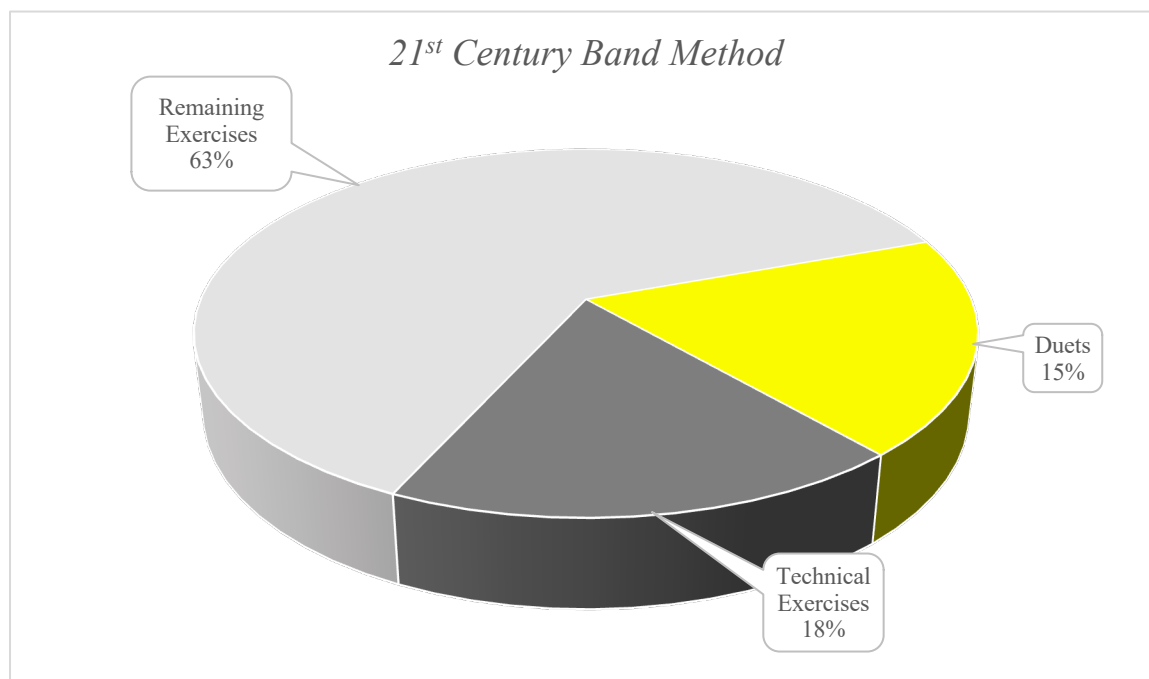


Figure 23. *21st Century Band Method* Duets and Technical Material Exercises

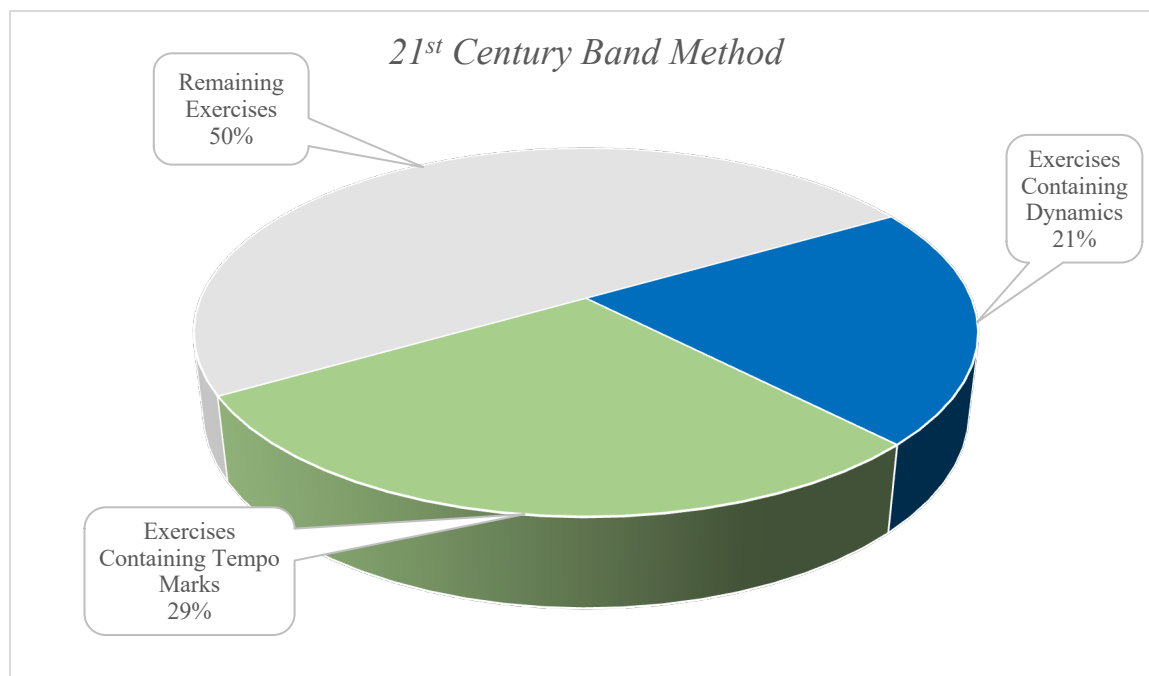


Figure 24. *21st Century Band Method* Exercises Containing Dynamics and Tempo Marks

Accent on Achievement (1997)

Accent on Achievement (1997) offers the beginning euphonium student an array of techniques to help them mature musically. The range within this method is quite limited and helpful in developing an appropriate embouchure (A^{b2} through C⁴). John O'Reilly and Mark Williams include three basic improvisation exercises (1.52%), which open a realm of musical possibilities for the beginning euphonium student (Figure 25). Other positive features of *Accent on Achievement* lies in the explanation and incorporation of thirteen syncopation exercises (6.60%) as well as twenty non-pitch rhythmic exercises (10.15%) which help lay a firm rhythmic understanding (Table 17). Also, *Accent on Achievement* integrates eighty-eight exercises with dynamics (44.67%), seventy exercises containing tempo marks (35.53%), and fifteen duets (15.23%) which all improve the overall musicianship of the beginning euphonium student (Figure 26).

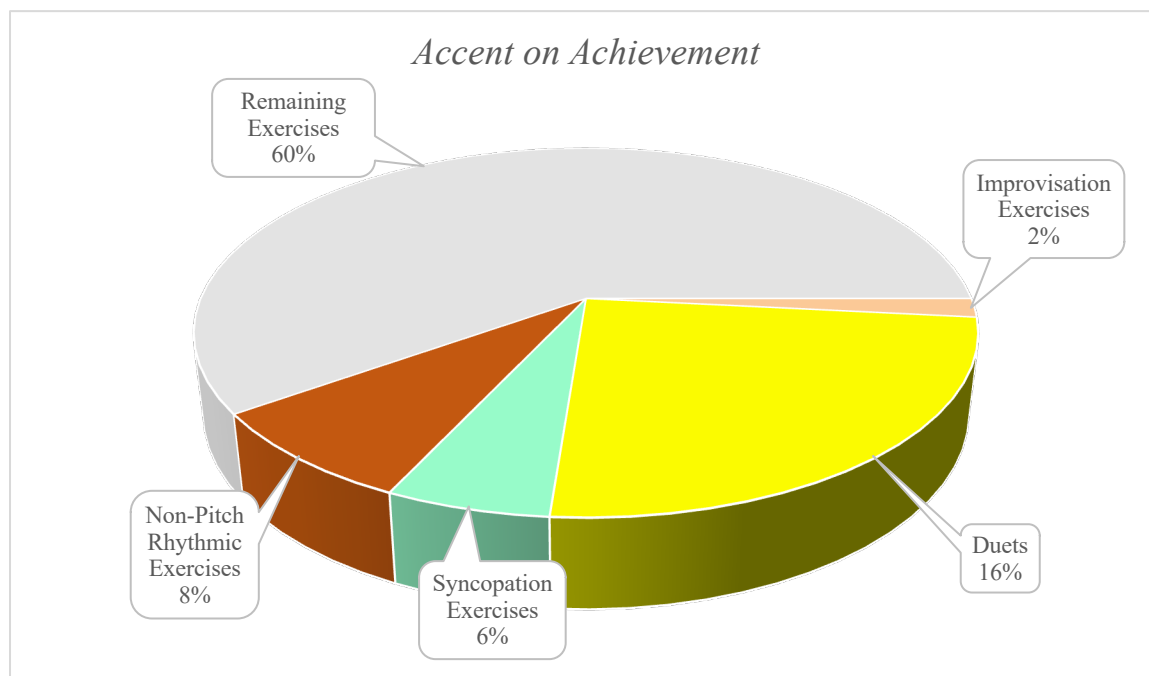


Figure 25. *Accent on Achievement* Improvisation, Syncopation, Non-Pitch Rhythmic Exercises, and Duets

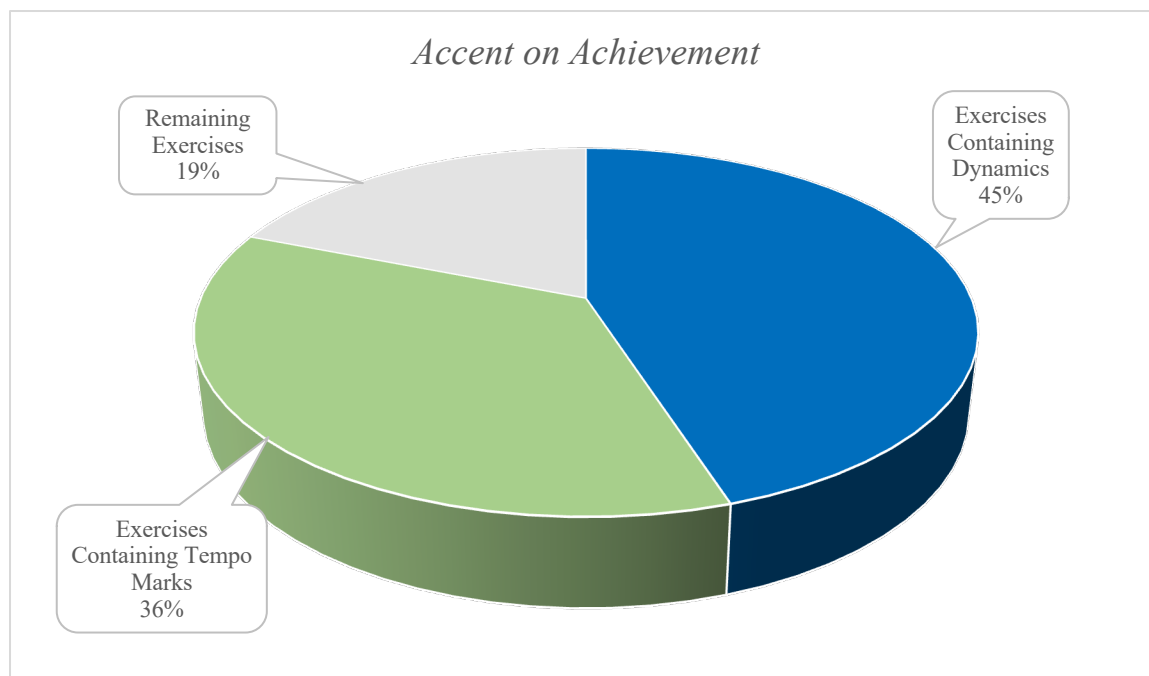


Figure 26. *Accent on Achievement* Exercises Containing Dynamics and Tempo Marks

***Do It! Play in Band: A World of Enjoyment at Your Fingertips* (1997)**

James O. Froseth, Marguerite Wilder, and Molly A. Weaver offer an intriguing method for the beginning euphonium student. *Do It! Play in Band: A World of Enjoyment at Your Fingertips* contains aural training exercises (Figure 27), which develops the ear of the beginning student by presenting twenty-seven improvisation exercises (15.43%). These exercises span various styles of backing tracks, including Reggae, Swing, New Orleans Jazz, Blues, Blues Rock, and Gospel. These improvisations require the beginning euphonium student to utilize rhythmic improvisation and call and response. Additionally, this method utilizes thirteen duets (14.86%) which encompass a very comfortable range of F² through C⁴ (Figure 27).

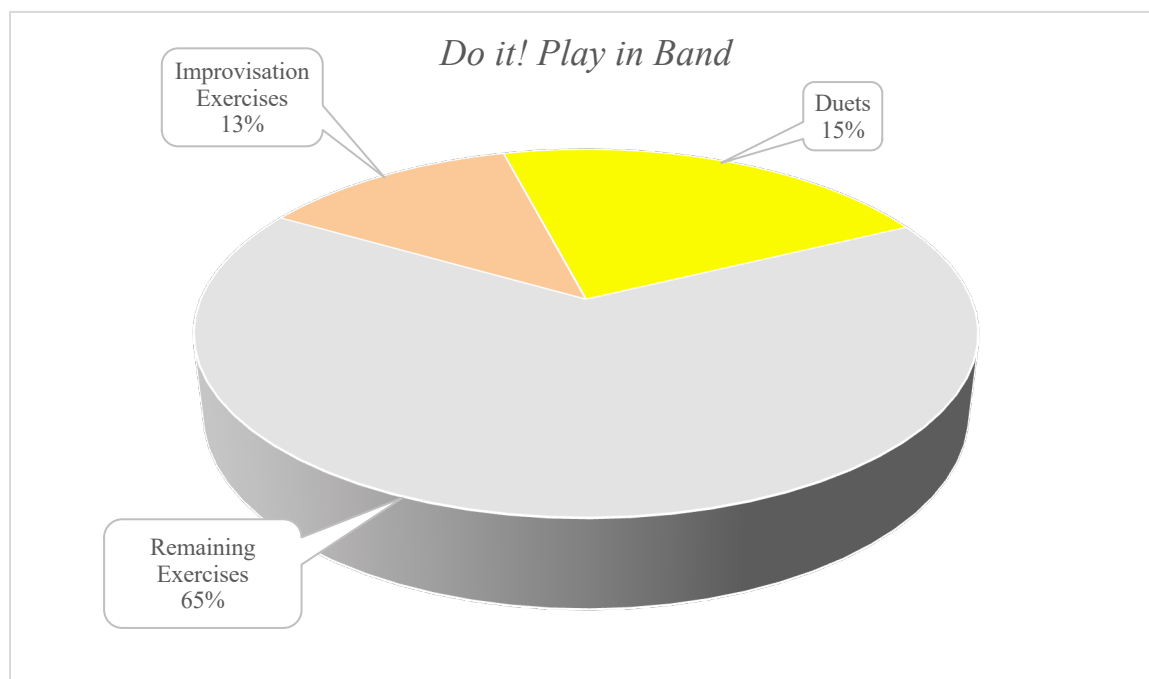


Figure 27. *Do It! Play in Band: A World of Enjoyment at Your Fingertips* Duets and Improvisation Exercises

The Yamaha Advantage (2001)

Sandy Feldstein's and Larry Clark's *The Yamaha Advantage* provides the beginning euphonium student an accessible overall range from E² through G⁴. This method enables the student to gain control and confidence while performing in the low and middle registers. Feldstein's and Clark's method incorporates sixteen duets (13.11%) which develops the beginning student's chamber ensemble skills (Table 20). *The Yamaha Advantage* contains a total of ninety-six exercises (Figure 28) employing both valve and lip slurs, seven of which (1.64%) focus solely on lip slurs and one hundred fifty-five exercises (Figure 29), including dynamics (63.52%).

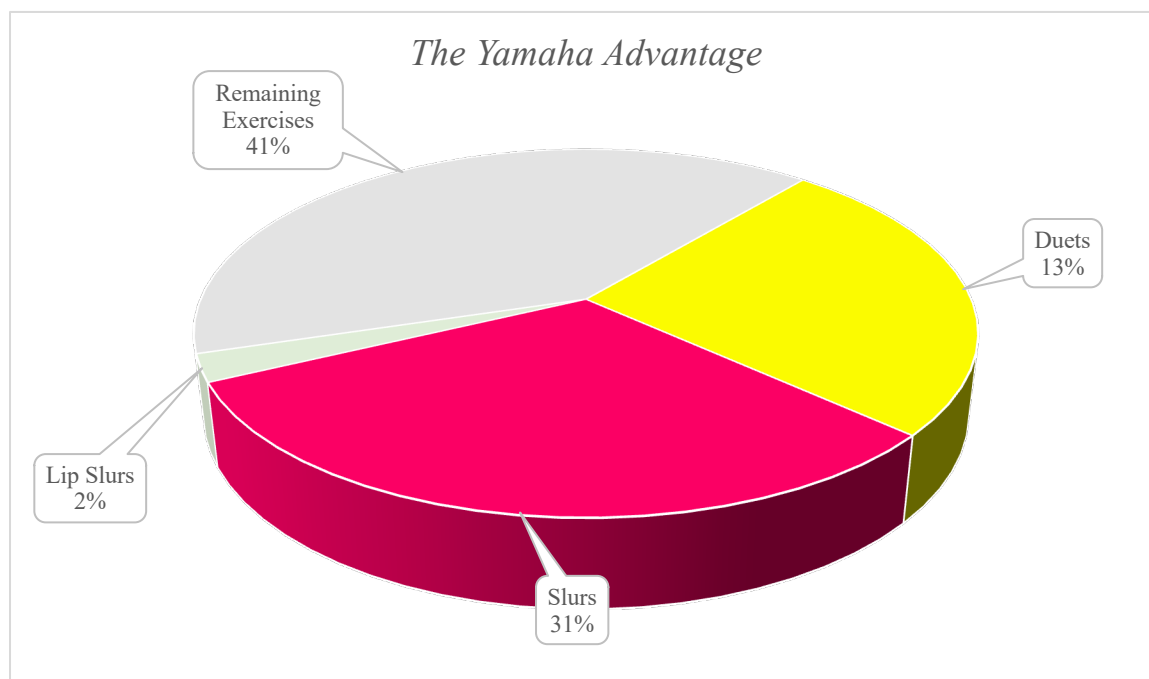


Figure 28. *The Yamaha Advantage* Duets, Slurs, and Lip Slurs

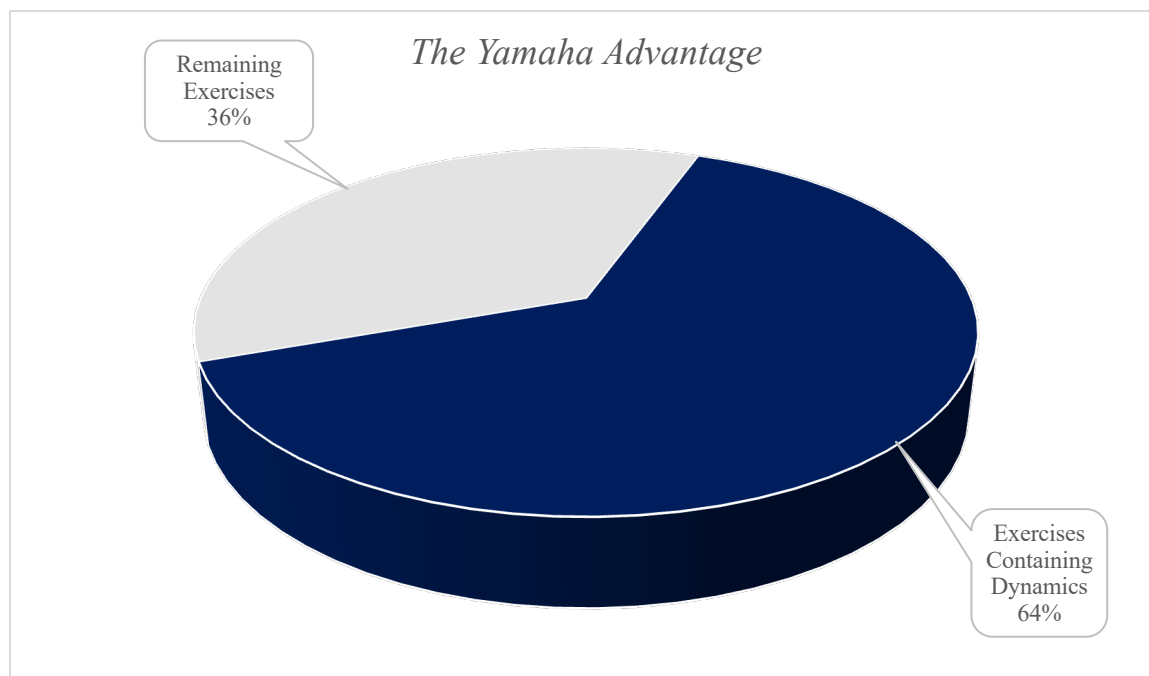


Figure 29. *The Yamaha Advantage* Dynamics

The Yamaha Advantage Primer (2002)

Sandy Feldstein's and Larry Clark's *The Yamaha Advantage Primer* is a concise method for preparing the beginning euphonium student for *The Yamaha Advantage* method. Although limited in scope, this primer offers the beginning student the most restricted range thus far (B^{b2} through F³). The incorporation of twelve sound-before-sight exercises (20.69%) becomes the most substantial concept of *The Yamaha Advantage Primer*. These sound-before-sight exercises greatly develop the beginning euphonium student's aural awareness. Finally, the inclusion of thirty-nine technical exercises (67.24%) extensively prepares the beginning euphonium student for study in *The Yamaha Advantage* method (Figure 30).

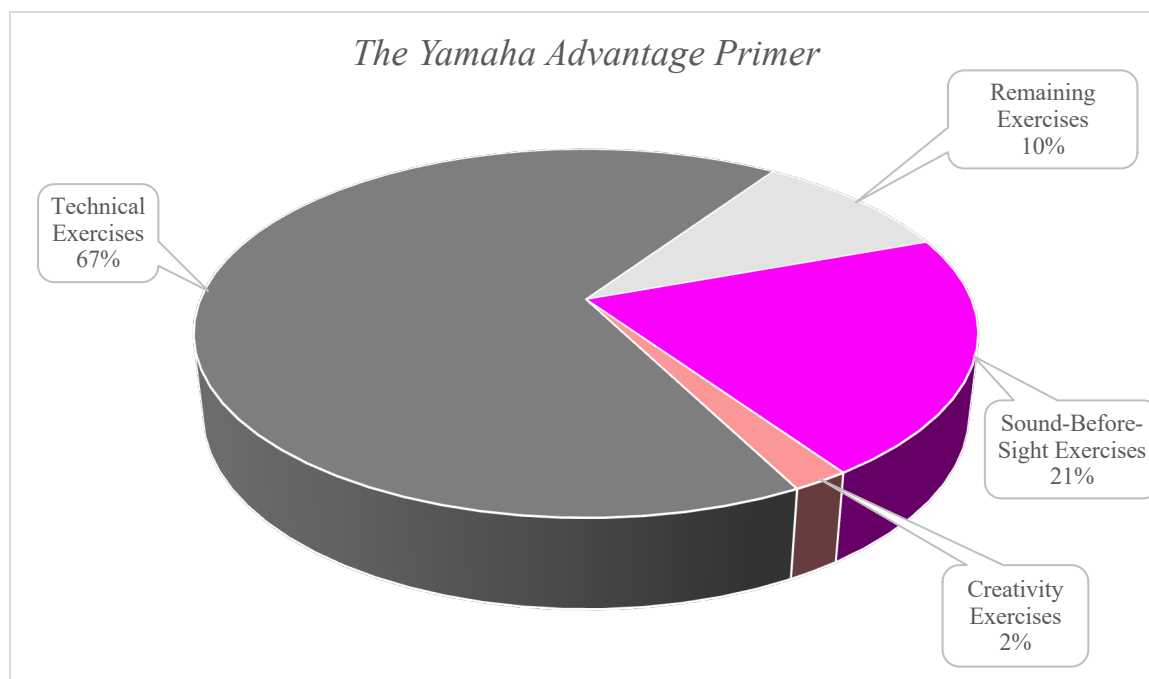


Figure 30. *The Yamaha Advantage Primer* Technical Exercises, Sound-Before-Sight Exercises, and Creativity Exercises

Band Expressions (2003)

Band Expressions offers an array of techniques that potentially can improve the beginning euphonium student's musical ability. This method contains an accompaniment CD which contains many of the included exercises. One of the primary positive approaches by Robert W. Smith et al. lies in the limited range of this method. The range spans from A^{b2} through C⁴, enabling the student the ability to develop a solid foundation in the low and middle registers of the euphonium. Additionally, the introduction of D⁴, E^{b4}, and E⁴ only appear in the scale section of the method.

A second positive technique concerns the implementation of eight improvisational exercises (3.57%). These exercises introduce the beginning euphonium student to the concept of playing by ear (Figure 31). *Band Expressions* offers thirteen syncopation exercises (5.80%) adding to the concept of the dotted quarter followed by the eighth note rhythm introduced four pages prior (Figure 31). Additionally, *Band Expressions* contains seventy-one exercises that utilize slurs (31.70%), which will improve the overall smoothness and fluidity of the student (Figure 31).

Robert W. Smith et al. offer dynamic markings in one hundred and forty-five exercises which paves the way for building a solid foundation for the beginning euphonium student's future musical phrasing exploits (Figure 32).

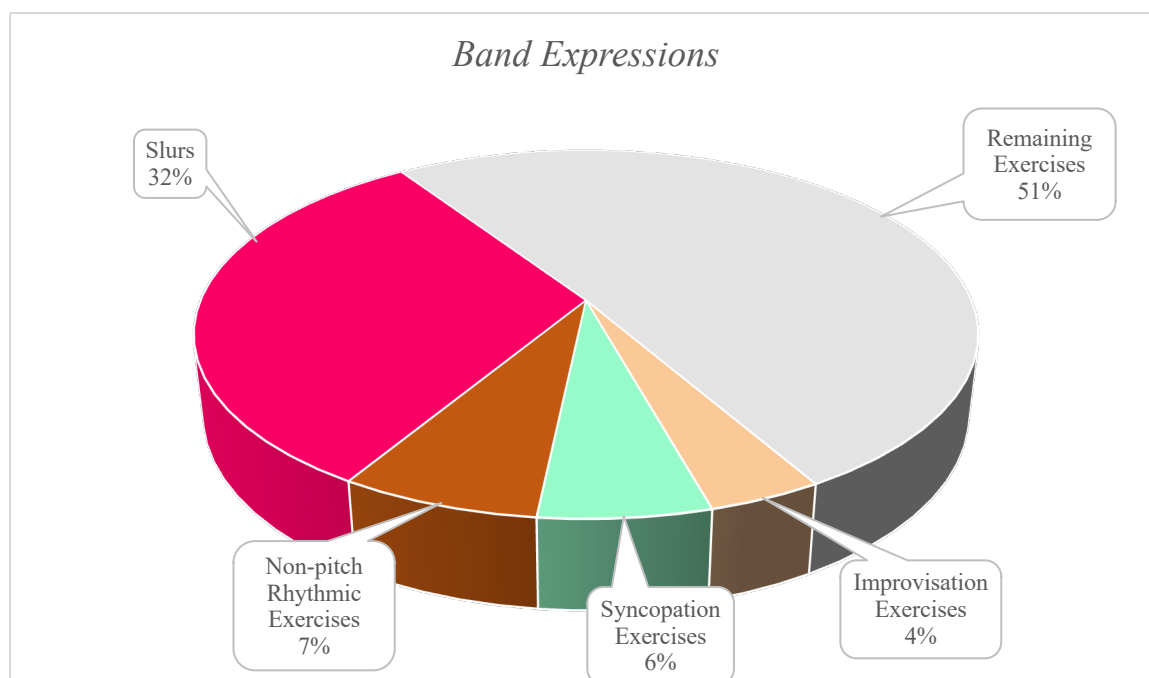


Figure 31. *Band Expressions* Improvisation, Syncopation, Non-Pitch Rhythmic Exercises, and Slurs

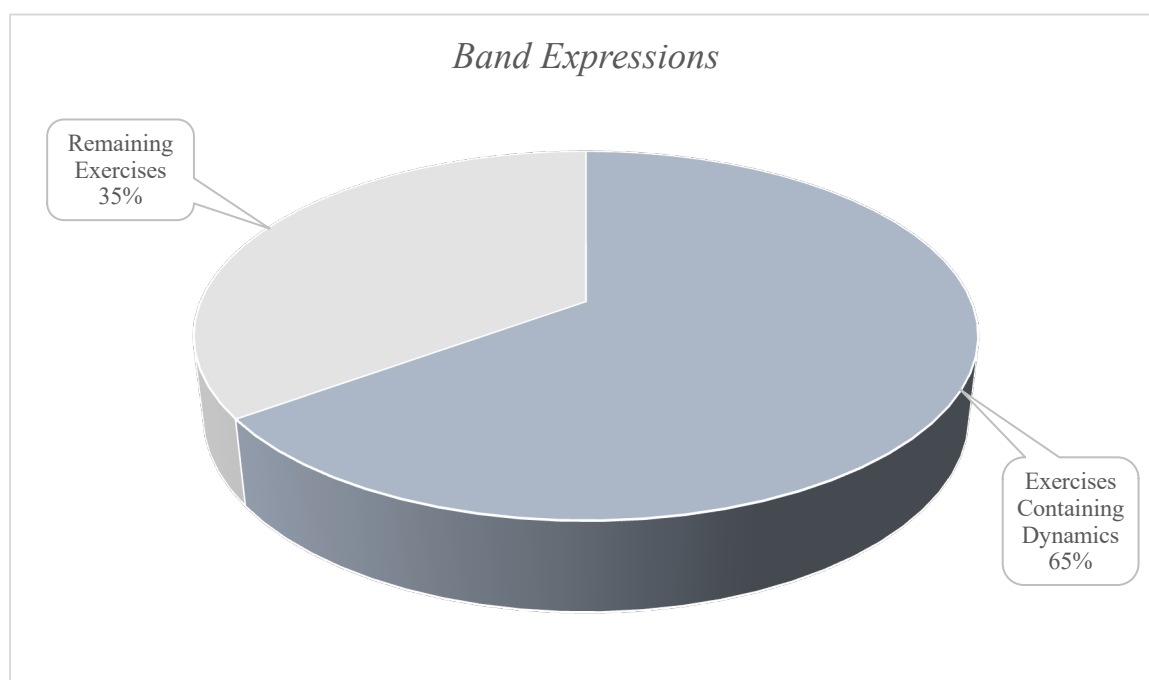


Figure 32. *Band Expressions* Exercises Containing Dynamics

Essential Elements (2004)

Essential Elements strength lies in the overall range of A^{b2} through C⁴. The sixty-one exercises (26.29%) containing slurs help the student to understand the differences between valve and lip slurs (Figure 33). *Essential Elements* presents nine duets (7.76%) and one trio (1.29%), which help expand the student's chamber ensemble skills (Figure 33). Additionally, Tim Lautzenheiser et al. include the B^b, F, E^b, and A^b major scales (2.16%) which begin to improve the student's technical abilities (Figure 33). Finally, this method employs three creativity exercises (1.29%) that help develop the beginning euphonium student's aural skills (Figure 33).

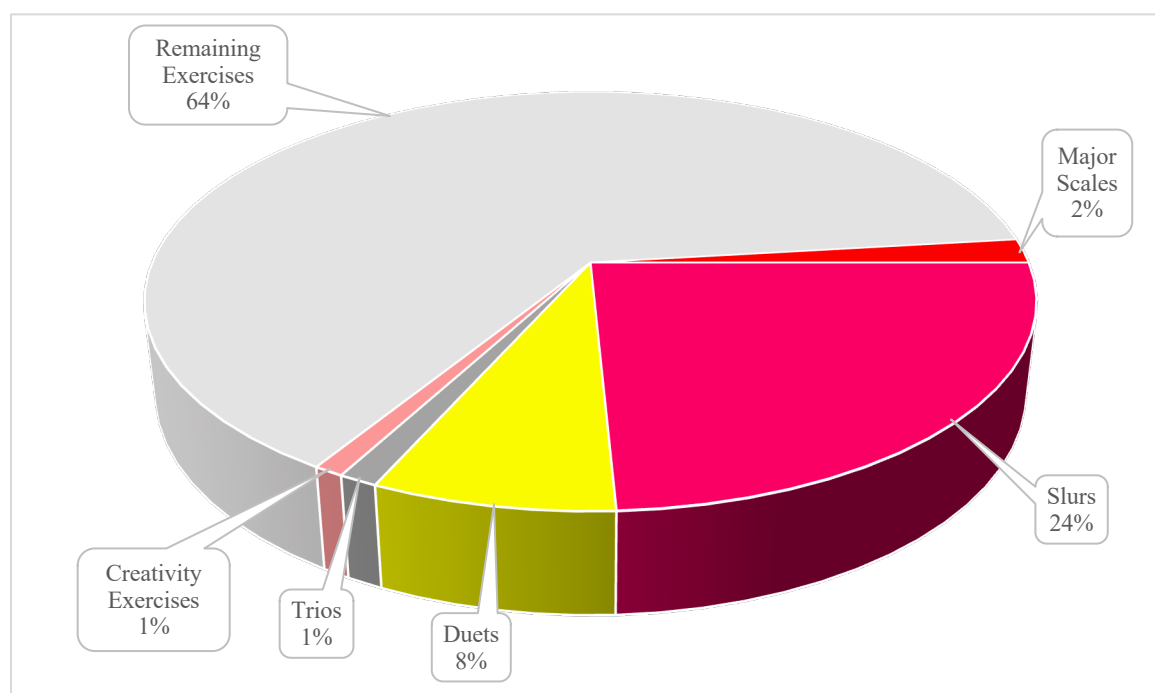


Figure 33. *Essential Elements* Slurs, Duets, Trios, Major Scales, and Creativity Exercises

***Band Fundamentals* (2008)**

Band Fundamentals offers the beginning euphonium student an attainable range between F^2 and B^{b3} . The most important aspect of this method concerns the thirty exercises (10.95%) containing dotted quarter followed by eighth note rhythms (Figure 34). This approach enhances the beginning euphonium student's rhythmic comprehension and growth. Steve Hedrick utilizes only $\frac{4}{4}$ and $\frac{3}{4}$ which enables the student to develop a mastery of simple meters.

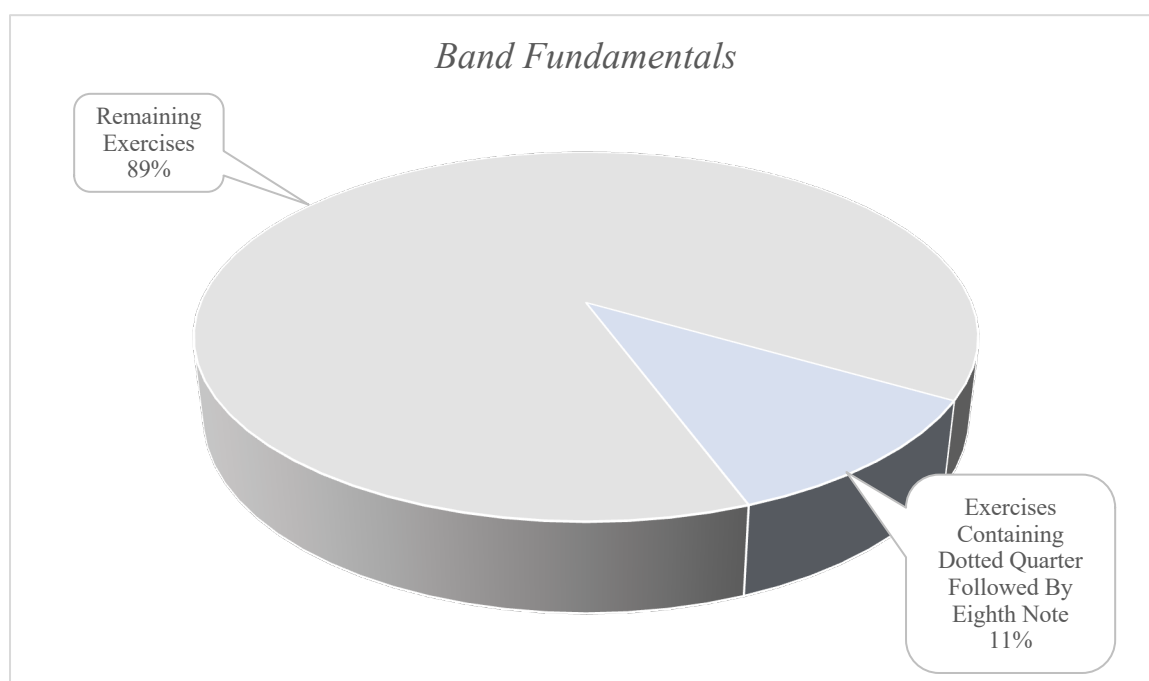


Figure 34. *Band Fundamentals* Exercises Containing Dotted Quarter Followed by Eighth Note Rhythms

Measures of Success (2010)

Measures of Success by Deborah A. Sheldon et al. supplies the beginning euphonium student with a comfortable range of A^{b2} through C⁴. This method contains forty-seven slurring exercises (20.43%), which improves the student's flexibility and fluidity (Figure 35). *Measures of Success* introduces twelve duets (10.43%) which builds and strengthens the student's chamber ensemble skills (Table 27). *Measures of Success* presents a strong rhythmic pedagogy by including sixteen (6.96%) syncopation exercises and thirty-four (14.78%) non-pitch rhythmic exercises (Figure 35). Finally, this method enables the beginning euphonium student to begin developing their musical phrasing through one hundred twenty-two exercises (53.04%), including dynamics and fifty exercises (21.74%) containing agogic accents (Figure 35).

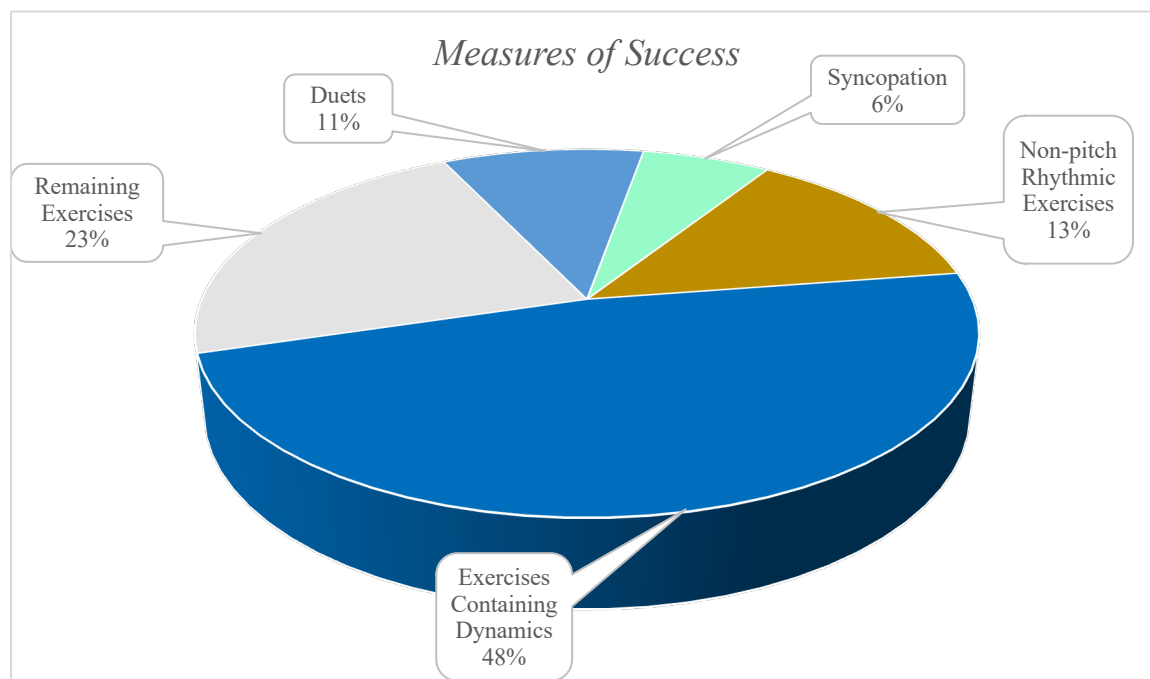


Figure 35. *Measures of Success* Dynamics, Non-Pitch Rhythmic Exercises, Duets, and Syncopation

Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians

(2010)

Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips offer a method that encompasses an accessible range from A^{b2} through C⁴. Although the method includes one chromatic scale, it spans a full octave ascending and descending. The chromatic scale allows the student to see how sharps are notated ascending and flats are notated descending. *Sound Innovations for Concert Band* features sixty-seven slurring exercises (33.17%), which develops the beginning euphonium student's lyrical quality (Figure 36). This method presents forty-four exercises applying tempo marks which help the beginning euphonium student recognize the importance of tempo and style (Figure 37). Sheldon et al. present the student with eighty-two exercises containing dynamics (40.59%) that help the student understand the foundational aspects of musical phrasing (Figure 37).

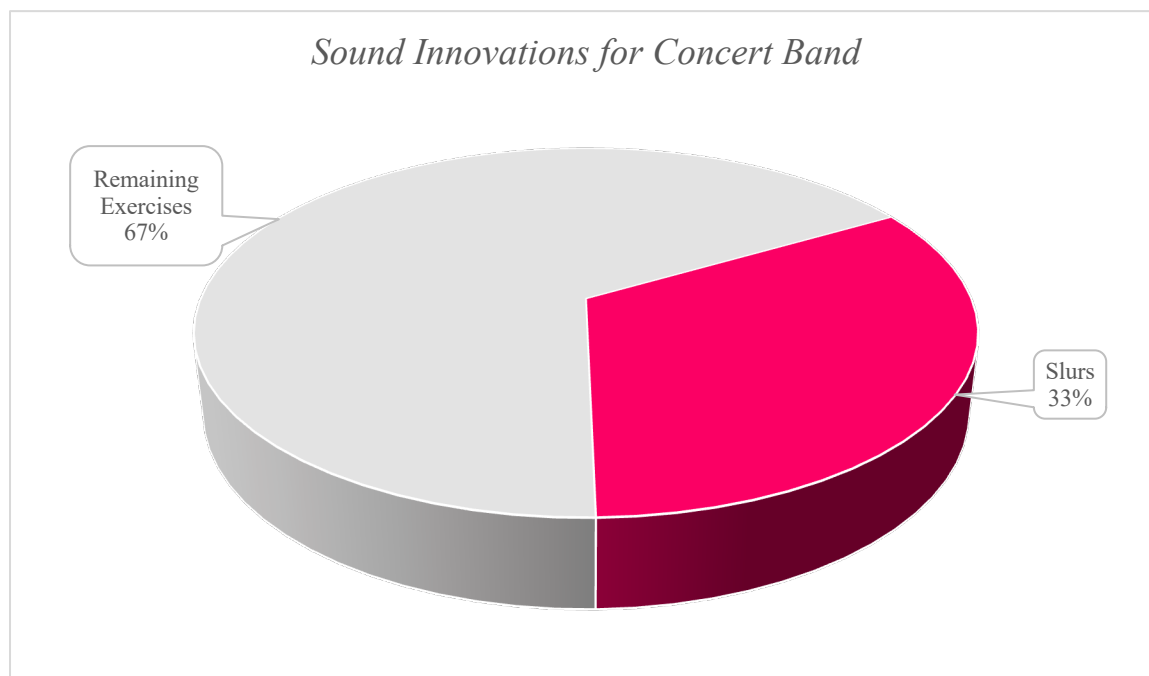


Figure 36. *Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians* Slur Exercises

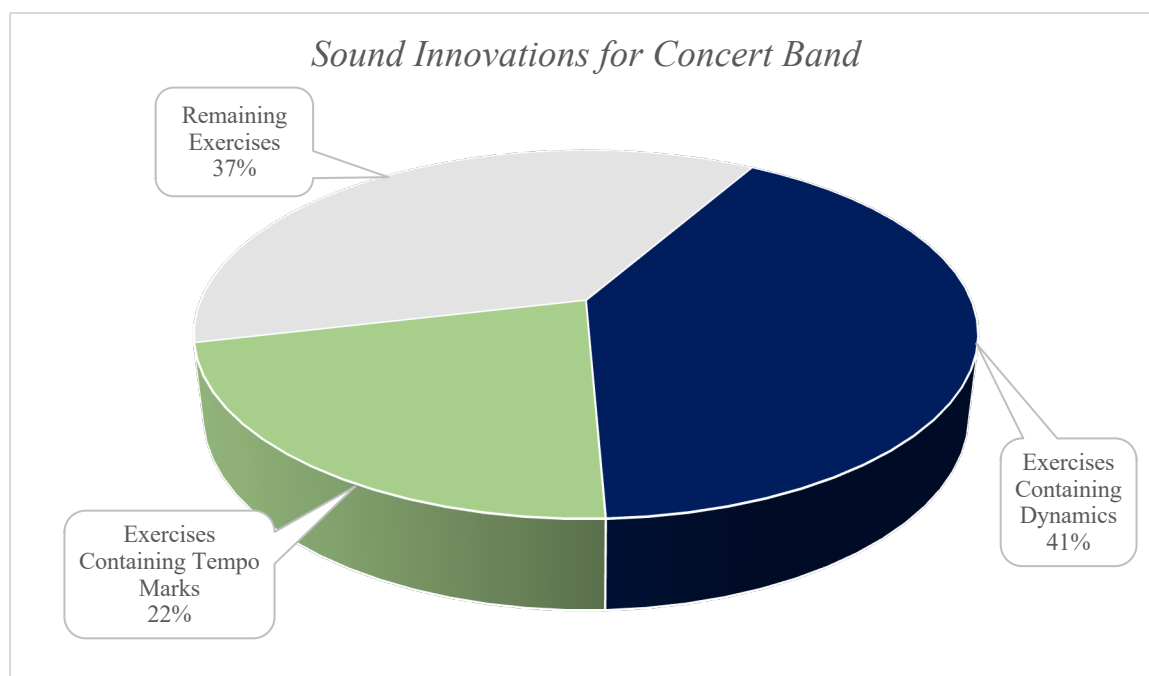


Figure 37. *Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians* Dynamics and Tempo Marks

***Tradition of Excellence* (2010)**

Tradition of Excellence by Bruce Pearson and Ryan Nowlin present the beginning euphonium student with an accessible range between A^{b2} and C⁴. This method applies many performance techniques within this limited range giving the student confidence and musical growth. Figure 38 introduces the important feature of four intonation exercises (1.45%), enabling the beginning student to grasp the concept of tuning their instrument. Pearson and Nowlin include thirteen arpeggiated exercises (4.71%) which develops the student's awareness of partials. *Tradition of Excellence* contains twelve duets (8.70%) and five trios (5.43%) which cultivates the student's chamber ensemble skills. Figure 38 reflects the sixty-six non-pitch rhythmic exercises that develop students' rhythmic awareness and understanding. Pearson and Nowlin provide ninety-eight exercises containing both valve and lip slurs (35.51%) which help develop the beginning euphonium student's flexibility and fluidity. Finally, *Tradition of Excellence* incorporates seventy-eight exercises containing dynamics (28.26%), offering the student the basic knowledge needed to expand their understanding of musical phrasing (Figure 39).

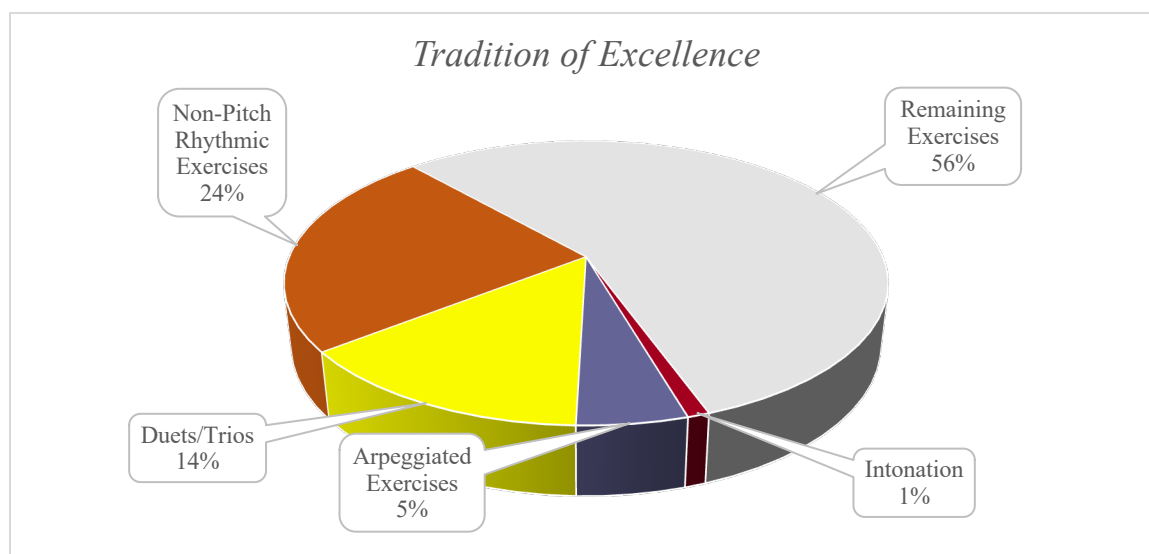


Figure 38. *Tradition of Excellence* Intonation, Arpeggios, Duets, Trios, and Non-Pitch Rhythmic Exercises

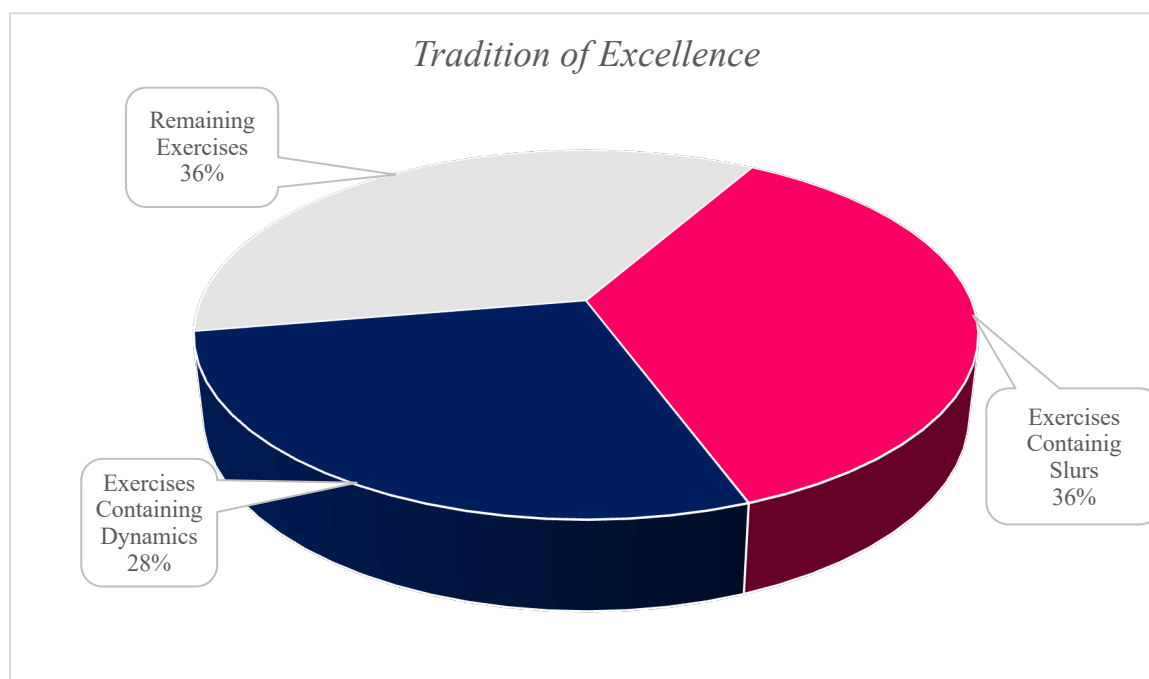


Figure 39. *Tradition of Excellence* Exercises Containing Slurs and Dynamics

***Habits of a Successful Beginner Band Musician* (2020)**

Scott Rush and Jeff Scott offer a new and exciting method for the beginning euphonium student. The range spans from E^{b2} through B^{b4}, which enables the student to develop a solid low and middle range. *Habits of a Successful Beginner Band Musician* introduces twelve sound-before-sight exercises (4.33%), allowing the student to internalize the sounds of their first pitches (Table 32). Rush and Scott introduce forty non-pitch rhythmic exercises (14.44%), enhancing the students' rhythmic cognition (Figure 40). Another feature of this method concerns the implementation of nine major scales (3.25%) as well as seven chromatic scale exercises (2.53%) which give the beginning euphonium student a solid grasp scale performance (Figure 40). Additionally, the method integrates four $\frac{6}{4}$ meter exercises (1.44%) which provide the student additional comprehension of simple meter (Figure 40). This method employs seventy-three (26.35%) slur exercises, nine of which are lip slurs (3.25%) which improve the beginning euphonium student's flexibility (Figure 41). Finally, Rush and Scott incorporate one hundred-eight exercises with dynamic contrast (38.99%), which develops a solid foundation for learning musical phrasing (Figure 41).

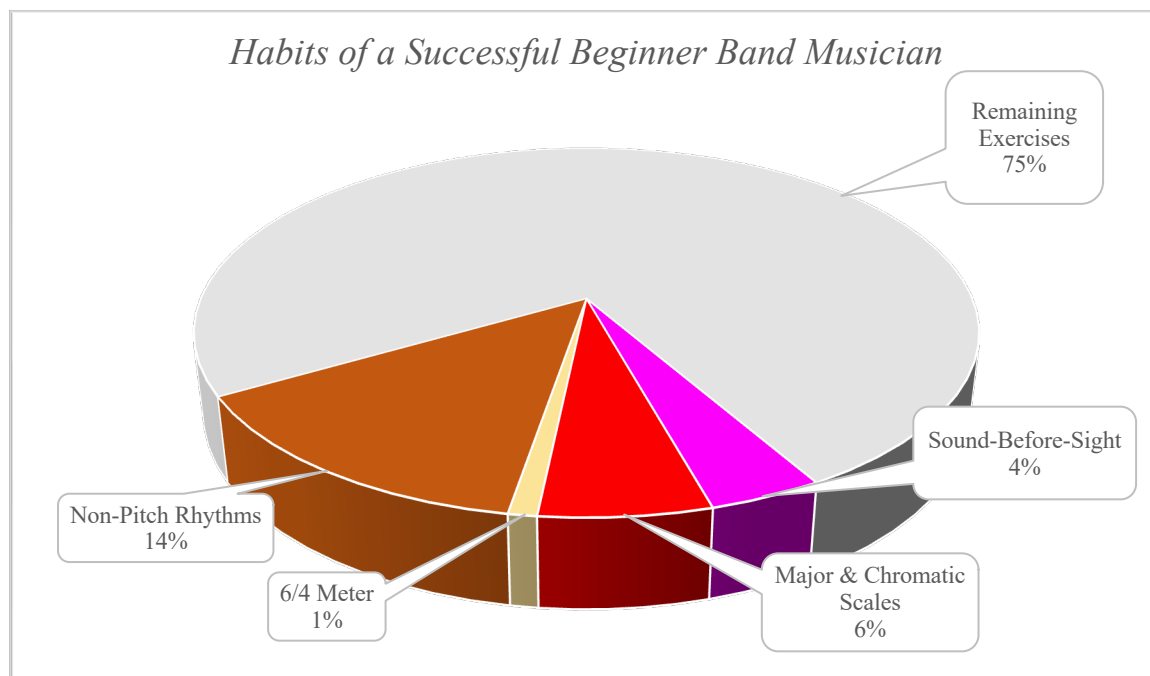


Figure 40. *Habits of a Successful Beginner Band Musician* Sound-Before-Sight, Scales, $\frac{6}{4}$ Meter, and Non-Pitch Rhythmic Exercises

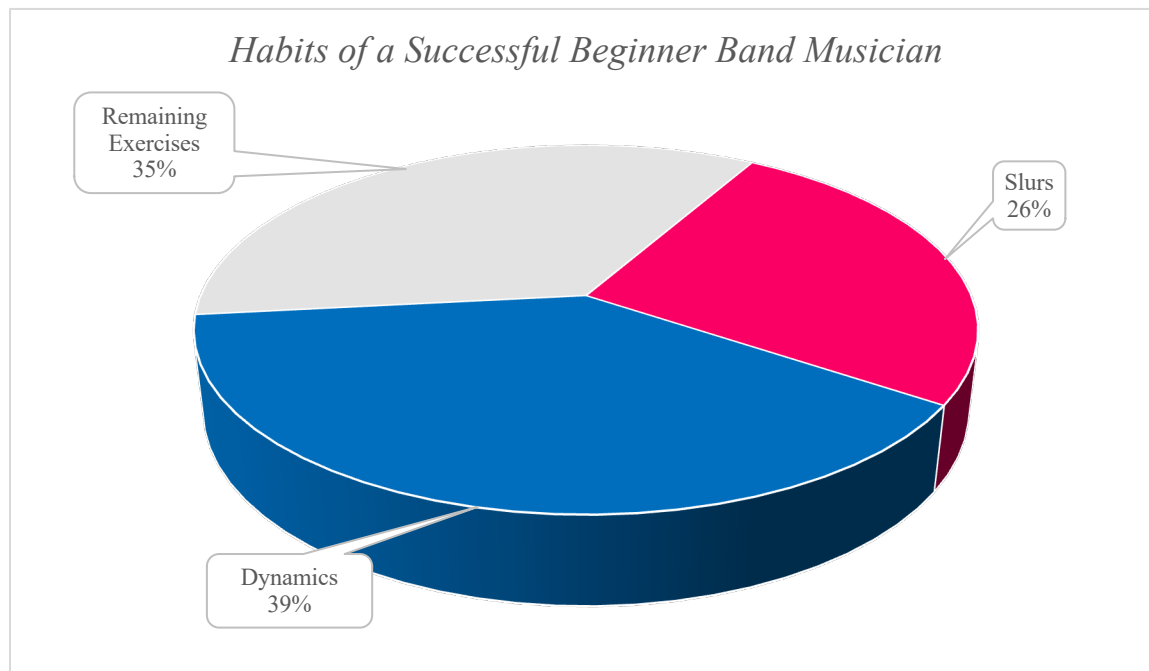


Figure 41. *Habits of a Successful Beginner Band Musician* Slurs and Dynamics

***Rubank Elementary Method for Trombone or Baritone* (1934)**

The Rubank Method for Trombone and Baritone offers the beginning euphonium student a wide array of techniques. The total range of this method encompasses F³ through B^{b4} and will develop the student's command and endurance. Figure 42 presents chamber ensemble pieces through ten duets (6.67%), one trio (1%), and four quartets (5.33%). These pieces offer the beginning euphonium student the needed knowledge to successfully perform in smaller ensembles versus the full band. Another two techniques *The Rubank Method for Trombone and Baritone* incorporates are thirty-one (10.33%) compound meter exercises ($\frac{12}{8}$, $\frac{9}{8}$, and $\frac{6}{8}$) which help the beginning euphonium student develop an awareness that various notes receive different values in other meters (Figure 42). Although this method employs eighteen (6%) syncopation exercises, they enable the student to grasp the challenging nature of these rhythms (Table 33). The fifty-two (17.33%) slur exercises help the beginning euphonium student develop a smooth and lyrical performance style (Figure 43). Finally, *The Rubank Method for Trombone and Baritone* exhibits seventy (23.33%) exercises containing dynamics, which will lay a firm foundation for the student's development of musical phrasing (Figure 43).

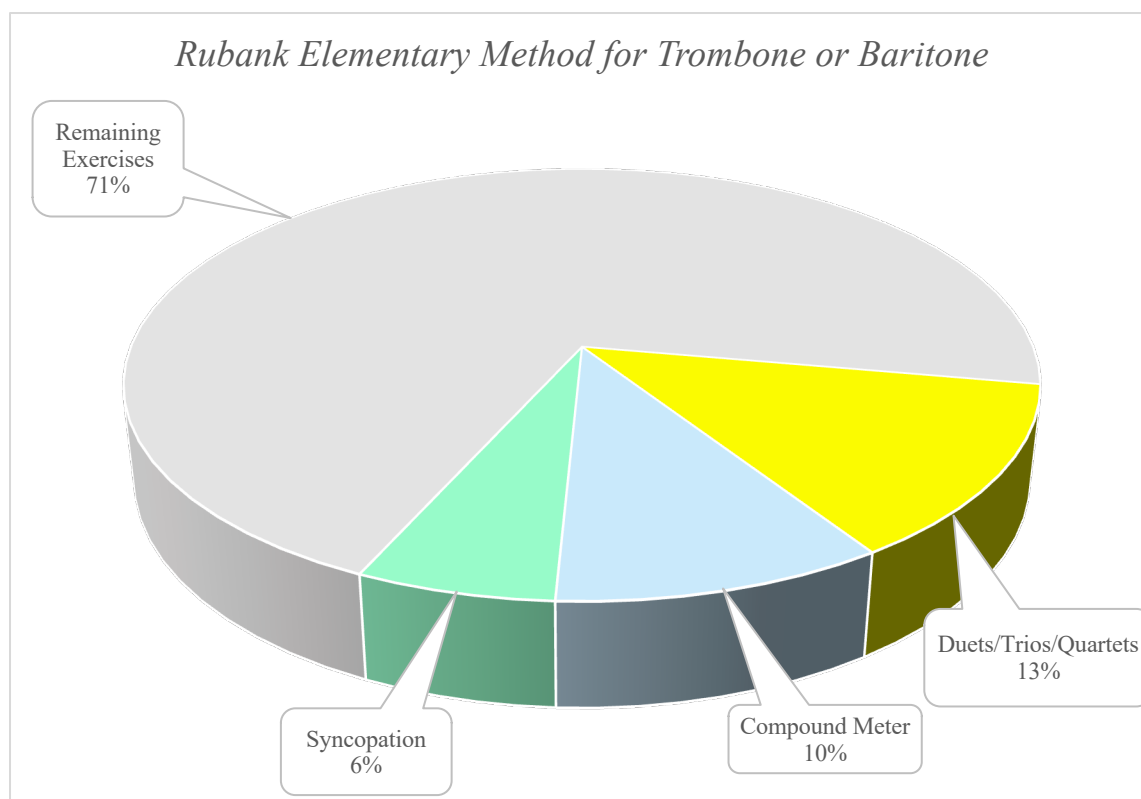


Figure 42. *Rubank Elementary Method for Trombone or Baritone* Duets, Trios, Syncopation, and Compound Meter Exercises

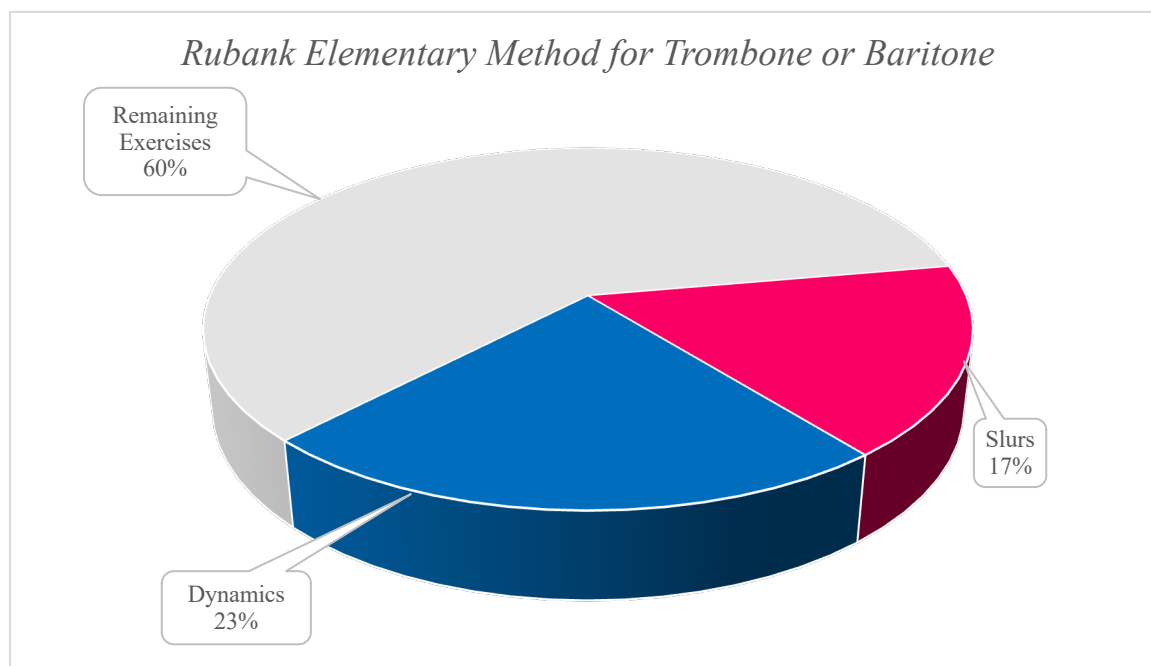


Figure 43. *Rubank Elementary Method for Trombone or Baritone* Slurs and Dynamics

Walter Beeler Method for the Baritone (1946)

The *Walter Beeler Method for the Baritone* utilizes a range from F² through G⁴, which enables the beginning euphonium student to build a comfortable and confident mid and upper range. Beeler submits nine major (2.20%), six minor (1.47%), and six chromatic scales (5.14%), which provides the student with several keys and tonalities (Figure 44). Additionally, this method contains fifty-nine compound meter exercises (14.43%), including $\frac{4}{8}$ and $\frac{3}{8}$ meters (Figure 44). Moreover, *The Walter Beeler Method for the Baritone* features twenty-four duets of varying difficulty levels developing the beginning euphonium student's chamber music skills.

Beeler contributes one hundred twenty-seven slur exercises (31.05%) which contains fifteen (3.67%) increasingly difficult lip slurs (Figure 44). This method involves two hundred-thirteen exercises (52.08%) with various dynamics, thus equipping the beginning euphonium student with the needed tools to develop musical phrasing (Figure 45). Finally, Beeler offers one hundred-eleven (27.14%) exercises with diverse tempo marks (Figure 45).

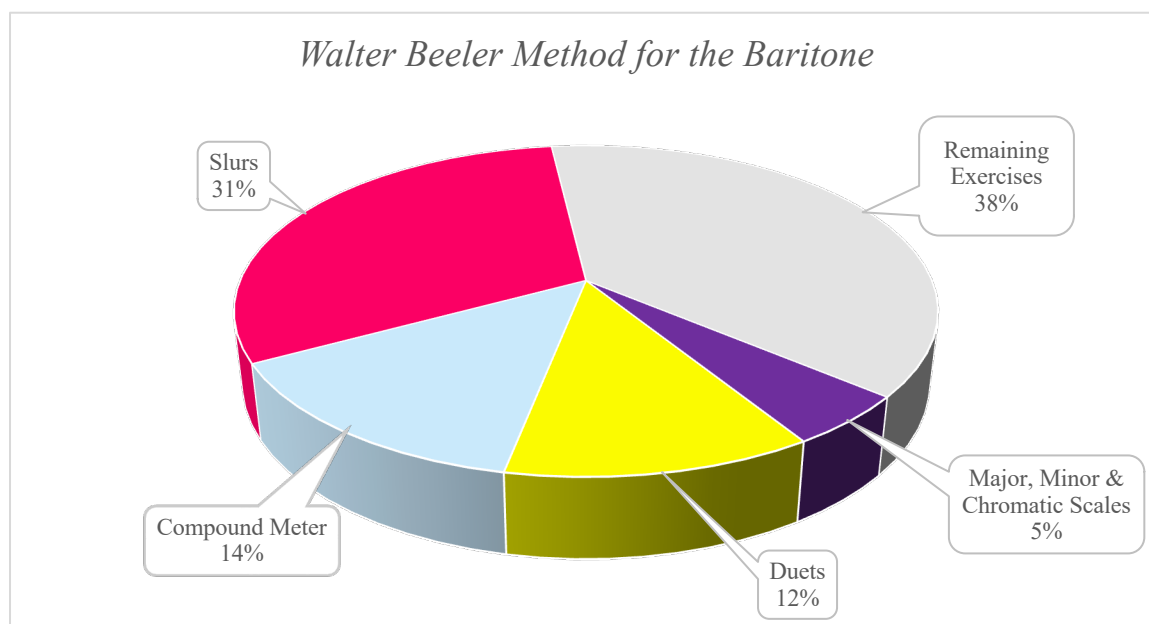


Figure 44. *Walter Beeler Method for the Baritone* Scales, Duets, Compound Meter Exercises, and Slurs

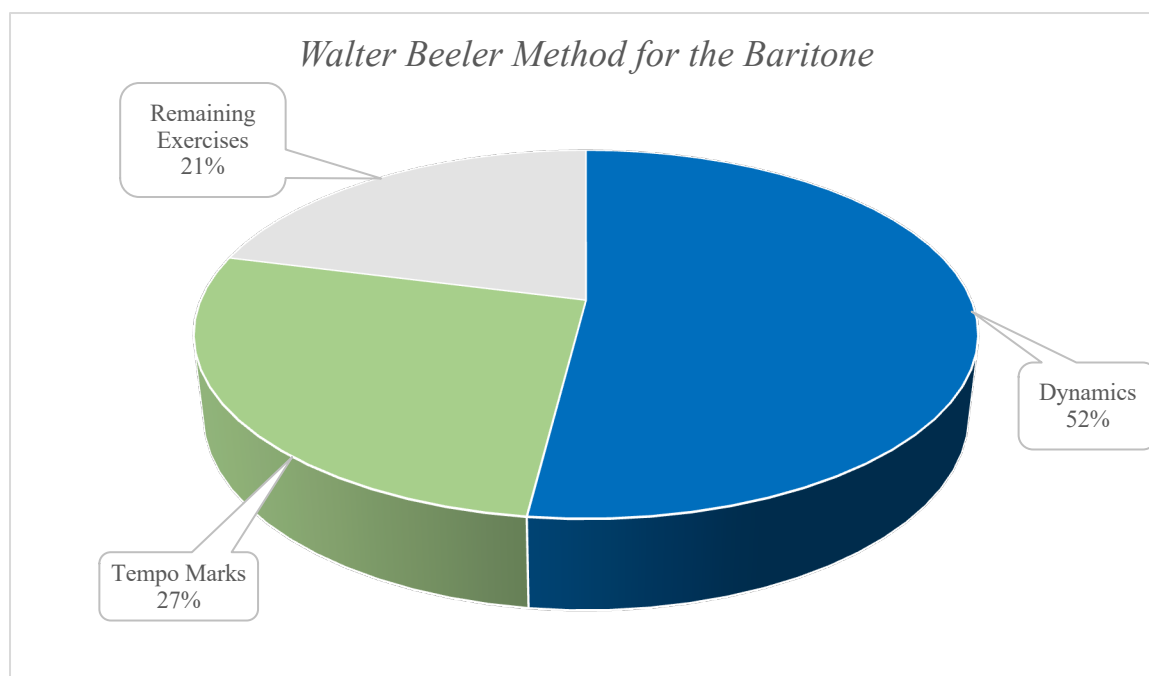


Figure 45. *Walter Beeler Method for the Baritone* Dynamics and Tempo Marks

***Breeze-Easy Method for Trombone* (1958)**

John Kinyon's *Breeze-Easy Method for Trombone* was written with the beginning euphonium student in mind. The method presents a position and fingering chart for both instruments. The range within this method spans from A^{b2} through C⁴, which provides the beginning studio euphonium teacher with a great number of exercises that greatly improves the student's low and middle registers. The *Breeze-Easy Method for Trombone* includes fourteen duets (14.43%) and one trio (1.52%) which assists the student in building their chamber music skills alongside their teacher (Figure 46). Although Kinyon contains twenty-five slur exercises (12.89%), he only offers four (2.06%) lip slur exercises (Figure 46). This method encompasses fifty-three dynamic levels (27.32%) which facilitates the student's comprehension of various dynamic contrasts within music (Figure 46). Finally, the *Breeze-Easy Method for Trombone* involves twenty tempo marks (10.31%) which teach the student the various tempi that can occur in music (Figure 46).

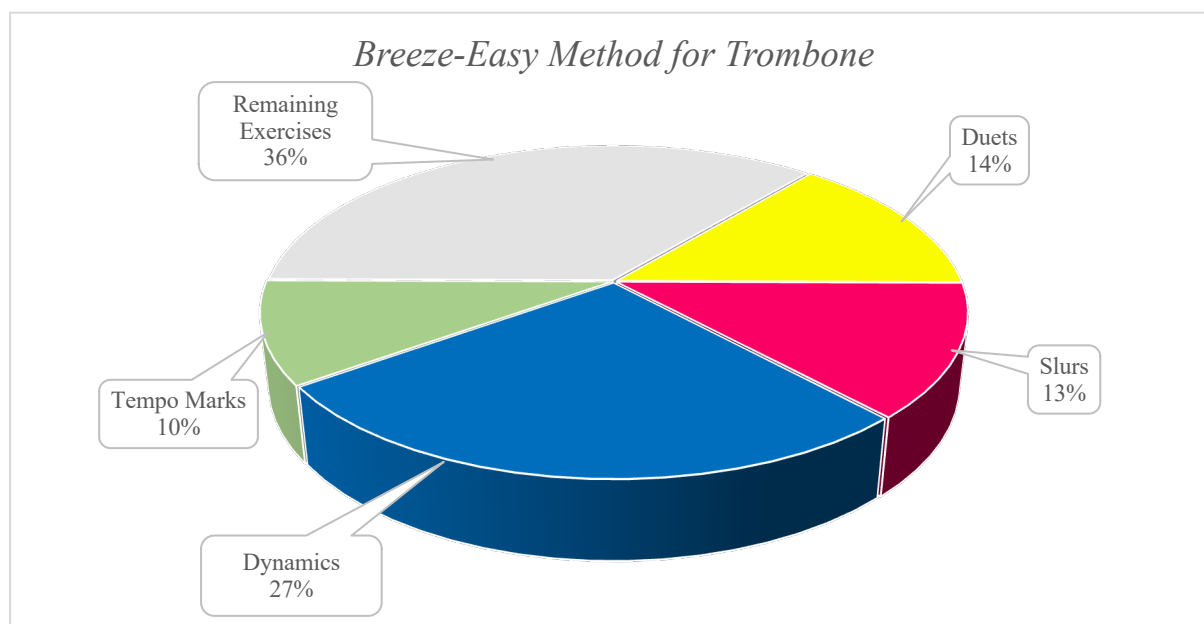


Figure 46. *First Book of Practical Studies for Trombone* Duets, Slurs, Dynamics, and Tempo Marks

***Baritone (B.C.) Student: A Method for Individual Instruction* (1969)**

Fred Weber's *Baritone (B.C.) Student: A Method for Individual Instruction* employs a range from A^{b2} through F⁴, which extends the upper range of the beginning euphonium student to a level that prepares them for future intermediate study. Weber introduces the C, F, B^b, E^b, A^b, D^b, and G major scales (2.36%) as well as eighteen (6.08%) scale exercises which enrich the beginning student's technique (Figure 47). His use of five duets (3.38%) gives the beginning euphonium student an opportunity to perform alongside their teacher (Figure 47). Of the seven compound meter exercises (2.36%), four of them are written in $\frac{3}{8}$ meter (1.35%). Weber introduces $\frac{3}{8}$ meter enrhythmically (.34%) by comparing it to $\frac{3}{4}$ meter (Figure 47) which is helpful for the student's understanding of this meter. Additionally, he introduces *Alla Breve* enrhythmically (.34%) by comparing it to $\frac{2}{4}$ meter (Figure 47).

The *Baritone (B.C.) Student: A Method for Individual Instruction* engages the beginning euphonium student through fifty-six (18.92%) exercises utilizing slurs and seven of which (2.36%) are dedicated lip slurs (Figure 48). Weber presents nineteen exercises with dynamics (6.42%) which prepares the student for understanding musical phrasing (Figure 48). Finally, this method contains fifty-five (18.58%) technical exercises that the beginning studio teacher can use to the student's advantage in building facility on the euphonium (Figure 48).

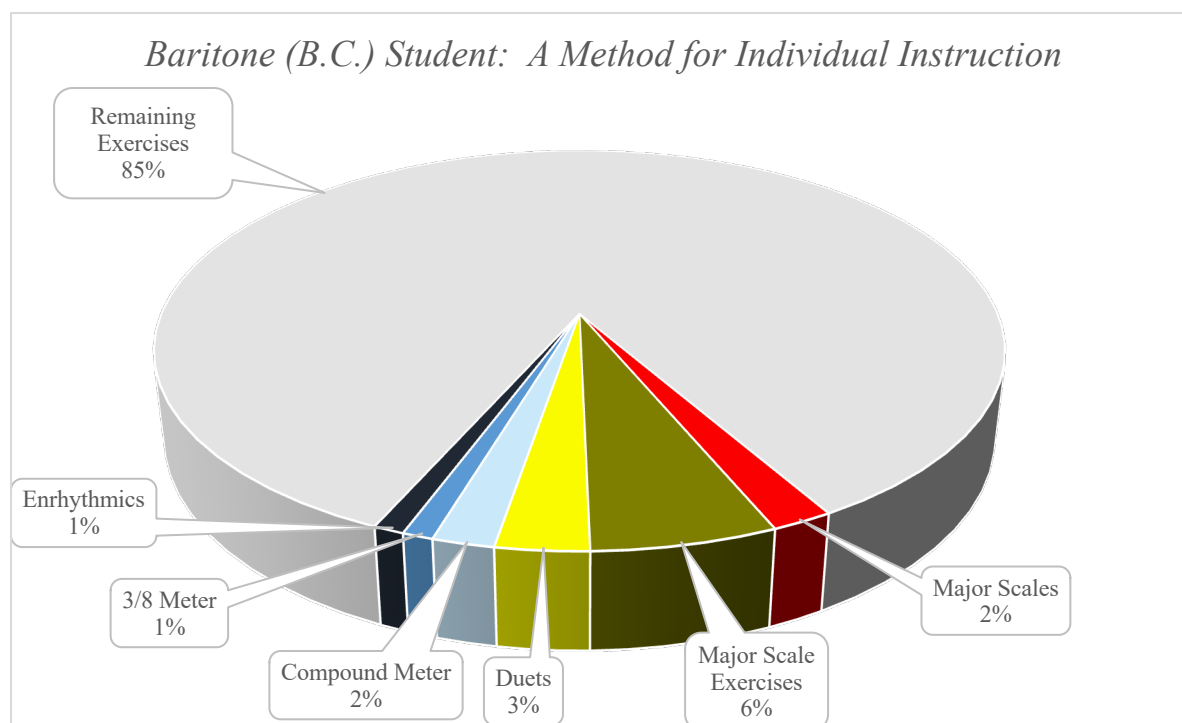


Figure 47. *Baritone (B.C.) Student: A Method for Individual Instruction* Major Scales, Duets, Compound Meter, $\frac{3}{8}$ Meter, and Enrhythmics

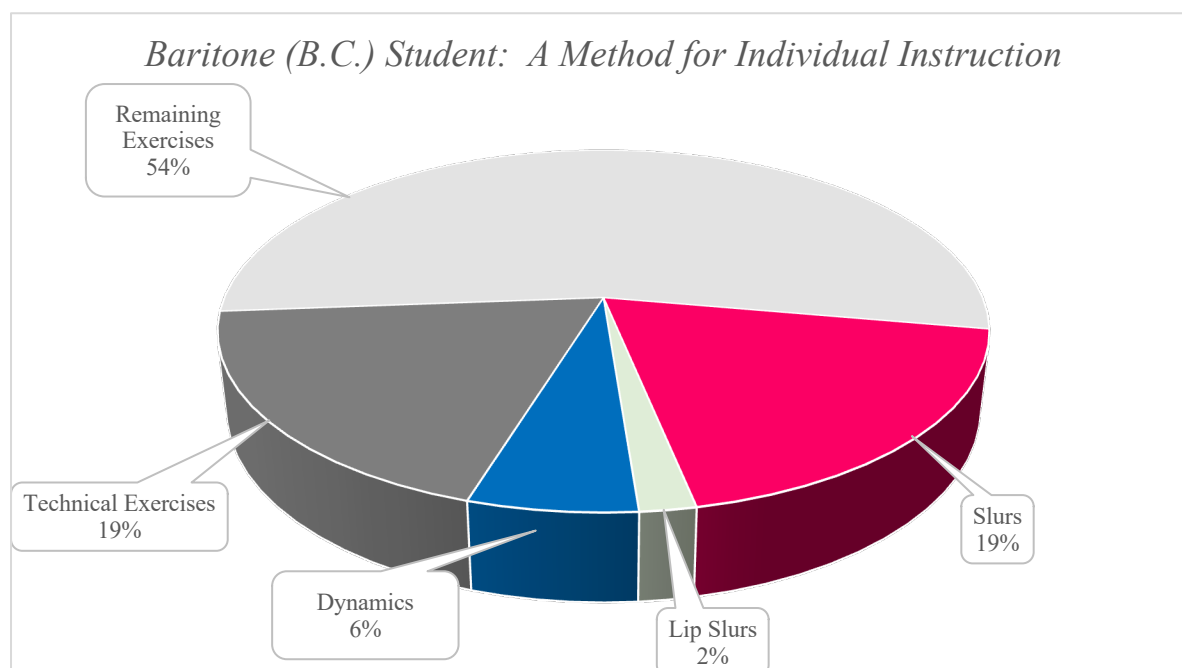


Figure 48. *Baritone (B.C.) Student: A Method for Individual Instruction* Technical Exercises, Slurs, Lip Slurs, and Dynamics

***Learn to Play the Baritone B.C.!* (1969)**

Learn to Play the Baritone B.C.! encompasses a range spanning from G² through F⁴, which helps the beginning euphonium student develop a good low to upper register command. Charles F. Gouse presents fourteen major scale exercises (4.56%) which lay a firm technical foundation for the student (Figure 49). Another positive feature of this method concerns the thirty duets (19.54%) that contain both single and double staff formatting (Figure 49). Gouse furnishes seventy-three slur exercises (23.78%) and eight dedicated lip slurs (2.61%) that develop the student's overall flexibility (Figure 49). Also, this method incorporates one enrhythmic exercise comparing $\frac{2}{4}$ meter with *Alla Breve* meter (.33%). Although more enrhythmic exercises could have been included, Gouse included this critical pedagogy to develop the beginning euphonium student's perception of *Alla Breve* meter (Figure 49).

Additionally, *Learn to Play the Baritone B.C.!* features eighty three exercises containing dynamics (27.04%), enabling the student to develop and discern emotion in music (Figure 50). Moreover, Gouse included fifty tempo marks (16.29%) which facilitate the student's awareness of various tempi within music. Finally, this method submits thirty-five technical exercises (11.40%) which allows the student to concentrate on a great number of lyrical exercises (88.60%) which will develop not only their tone but their musicality (Figure 50).

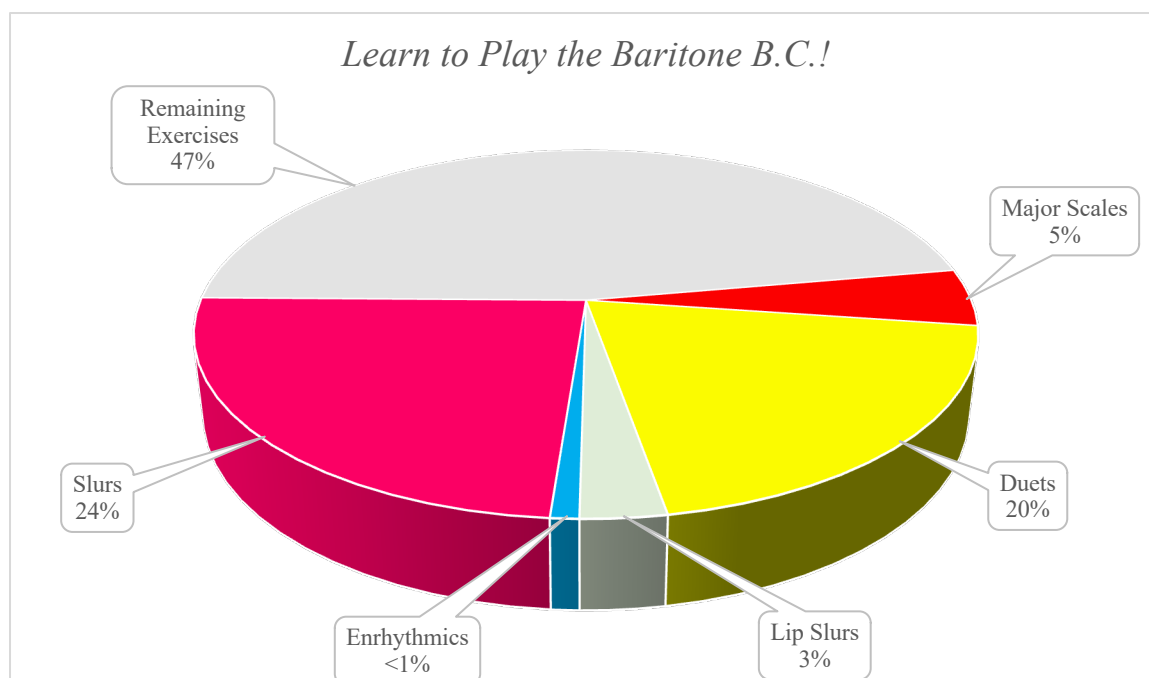


Figure 49. *Learn to Play the Baritone B.C.!* Major Scales, Duets, Slurs, Lip Slurs, and Enrhythmic Exercises

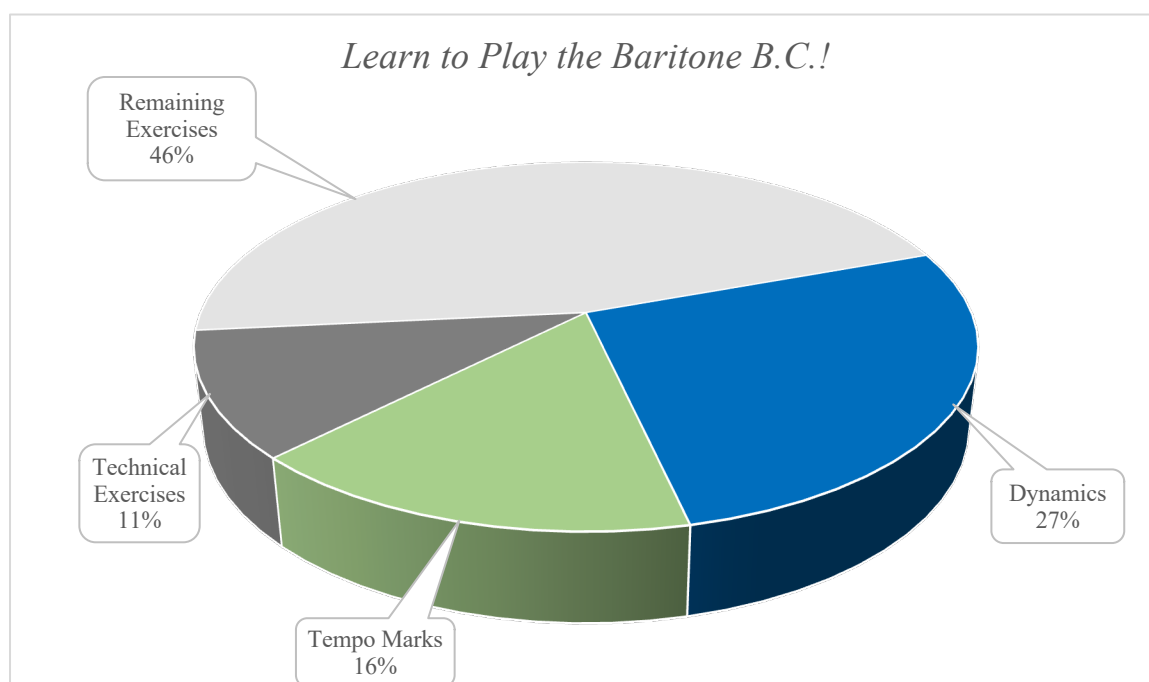


Figure 50. *Learn to Play the Baritone B.C.!* Dynamics, Tempo Marks, and Technical Exercises

***Look, Listen & Learn* (2001)**

Look, Listen & Learn offers an accessible and attainable range spanning between F² through D⁴. This limited range allows the beginning euphonium student to develop a stable low to mid register. The eighteen duets (15.86%) encompass this limited range allowing the student ample opportunities to perform with their teacher (Figure 51). Since this method has a limited range, it allows for teaching the beginning euphonium student how to play by ear and improvise. Tijmen Botma and Jaap Kastelein include twenty-one creativity and improvisation exercises (9.25%) which will aid in the development of the student's aural awareness and confidence (Figure 51). *Look, Listen & Learn* integrates forty-four non-pitch rhythmic exercises (19.38%) which improves the student's rhythmic understanding and recognition (Figure 51).

Botma and Kastelien include fifty-four slur exercises (23.79%) and four dedicated lip slurs (1.76%) which will begin increasing the beginning euphonium student's flexibility (Figure 52). Additionally, this method offers forty-seven exercises containing dynamics (20.70%) which serves as an introduction to the many shades of colors dynamics offer the listener (Figure 52).

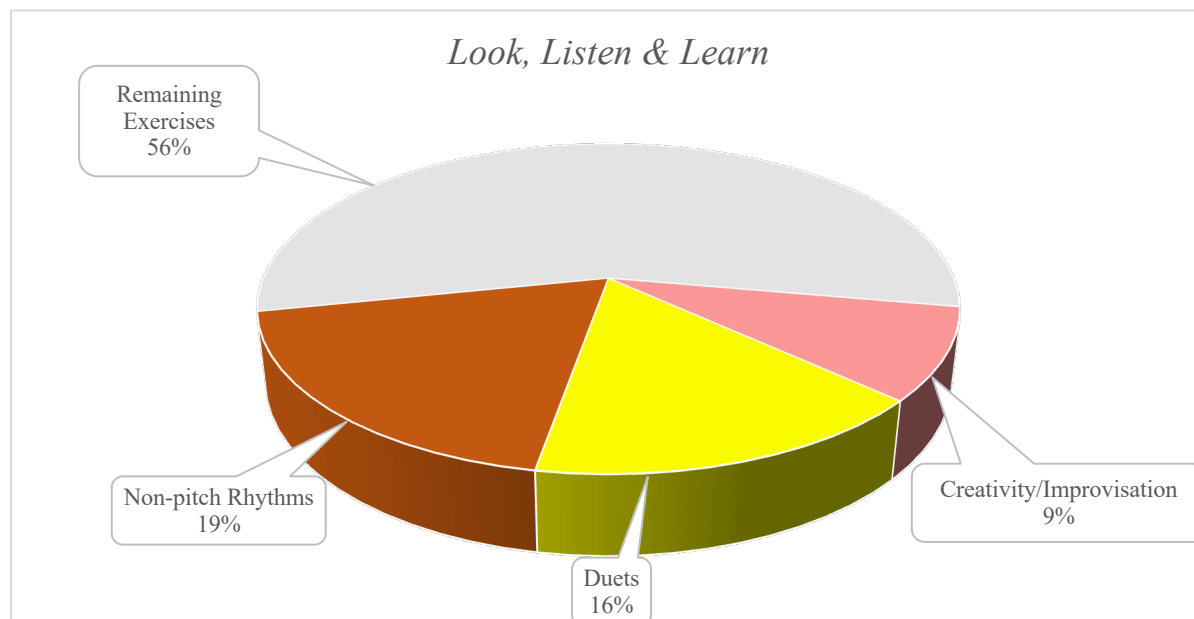


Figure 51. *Look, Listen & Learn* Duets, Creativity/Improvisation, and Non-Pitch Rhythmic Exercises

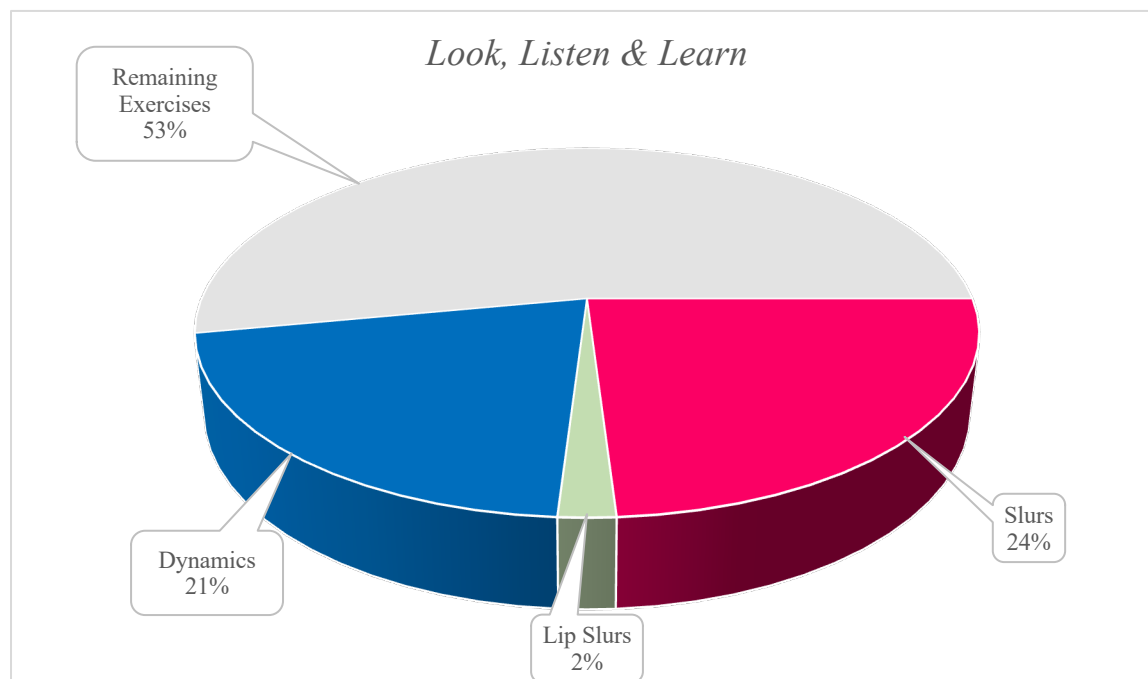


Figure 52. *Look, Listen & Learn* Slurs and Dynamics

***The Boosey Brass Method* (2003)**

The Boosey Brass Method offers a very accessible range from A^{b2} through C⁴, which develops the beginning euphonium student's low and middle range. The first of the two greatest features of Chris Morgan's method are one hundred and ninety-six lyrical exercises (85.22%). The number of lyrical exercises and melodies allow the student to develop a singing style before moving into the technical realm of performance (Figure 53). The second great feature of *The Boosey Brass Method* concerns the thirty-three (14.35%) creativity/improvisation exercises (Figure 54). These exercises encourage the beginning euphonium student to explore the technique of improvisation and playing by ear.

Morgan presents twelve duets (10.43%) and one trio (.87%) for the student's chamber music development (Figure 54). The first two duets are meant for the student and teacher due to the teacher's part being more rhythmically difficult. An additional feature is the inclusion of thirty-four (14.78%) non-pitch rhythmic exercises (Figure 54). These exercises were designed for chanting, clapping, and performing on instruments to develop the student's rhythmic understanding. Finally, the method integrates fifty-five exercises utilizing valve slurs (23.91%) which will enable the student to understand the differences in articulations (Figure 54).

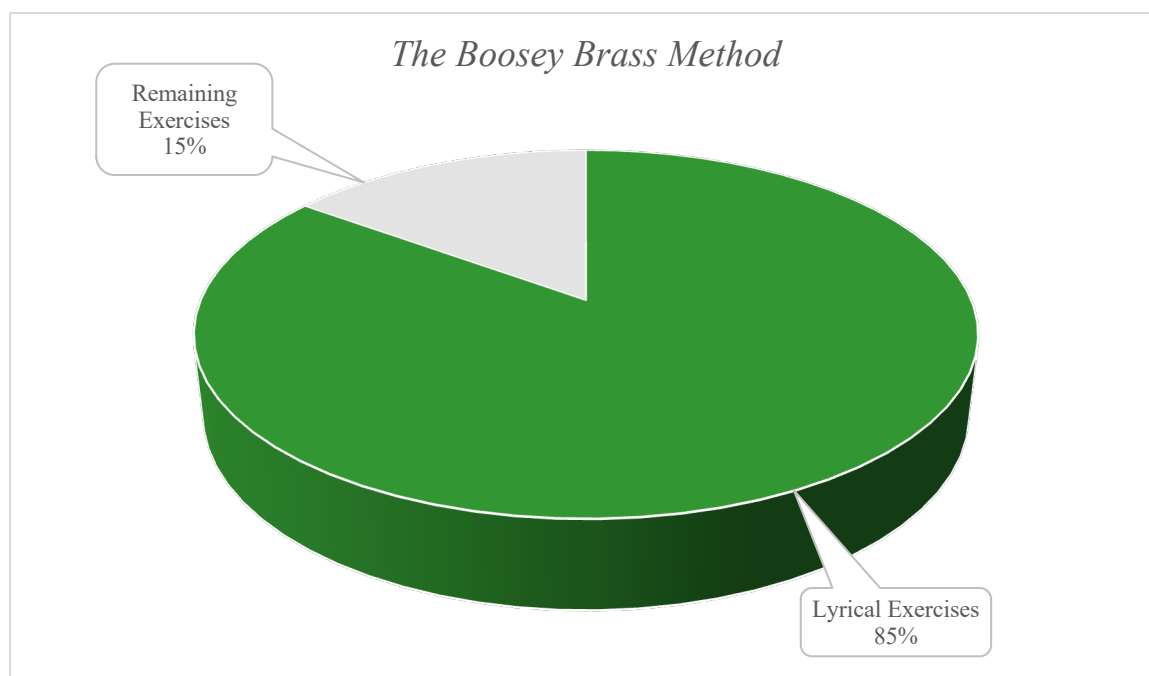


Figure 53. *The Boosey Brass Method* Lyrical Exercises

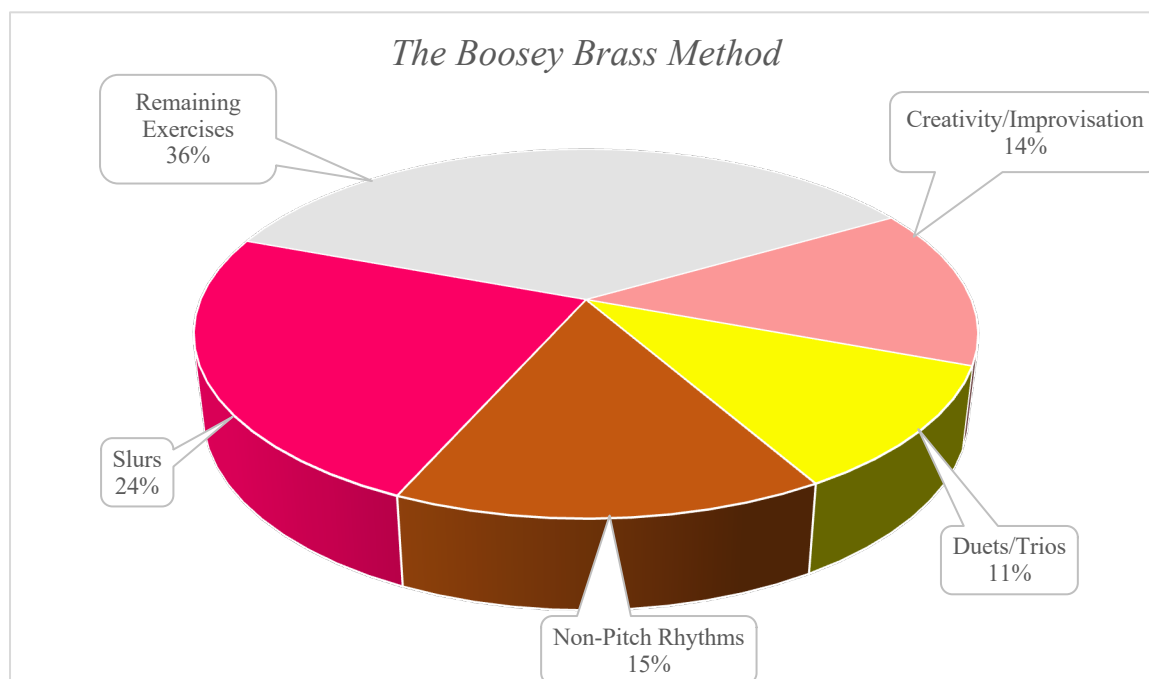


Figure 54. *The Boosey Brass Method* Slurs, Non-Pitch Rhythmic Exercises, Creativity/Improvisation, Duets, and Trios

Learn from a Pro (2003)

Learn from a Pro is a basic beginning method for the euphonium and trombone. The overall range spans from G² through D⁴ which allows the beginning euphonium student to build a confident and strong lower and middle register. This method incorporates six (5.77%) non-pitch rhythmic exercises as a prelude to performing the first pitch (Figure 55). Denise A. Gendron offers ten valve slur exercises (9.62%) which assists the beginning euphonium student to develop a fluid style of performance (Figure 55). Additionally, *Learn from a Pro* introduces the student with thirteen exercises (12.50%) employing dynamics (Figure 55).

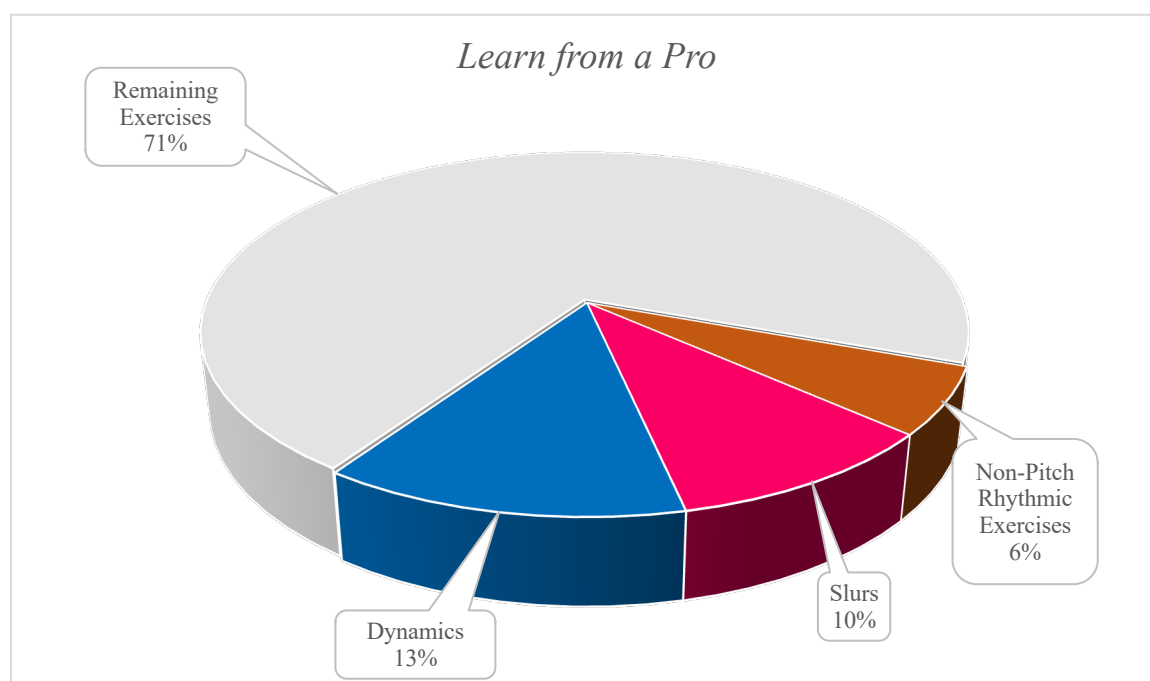


Figure 55. *Learn from a Pro* Non-Pitch Rhythmic Exercises, Slurs, and Dynamics

Starter Studies: 65 Progressive Studies (2004)

The range covered in *Starter Studies: 65 Progressive Studies* encompasses A² through D⁴. Philip Sparke offers three major scales (4.23%) and the three relative minor scales (4.23%) which gives the beginning euphonium student an aural and visual understanding of major and minor tonalities (Figure 56). This method contains twenty-four exercises (33.80%) incorporating valve slurs that can develop their fluidity between notes (Figure 56). Moreover, Sparke presents twelve exercises containing dynamics (16.90%) which helps the beginning euphonium student to understand emotion in music. Finally, the greatest quality of *Starter Studies* is the sixty-one lyrical exercises (85.92%) that enables the student to develop a singing euphonium sound (Figure 57).

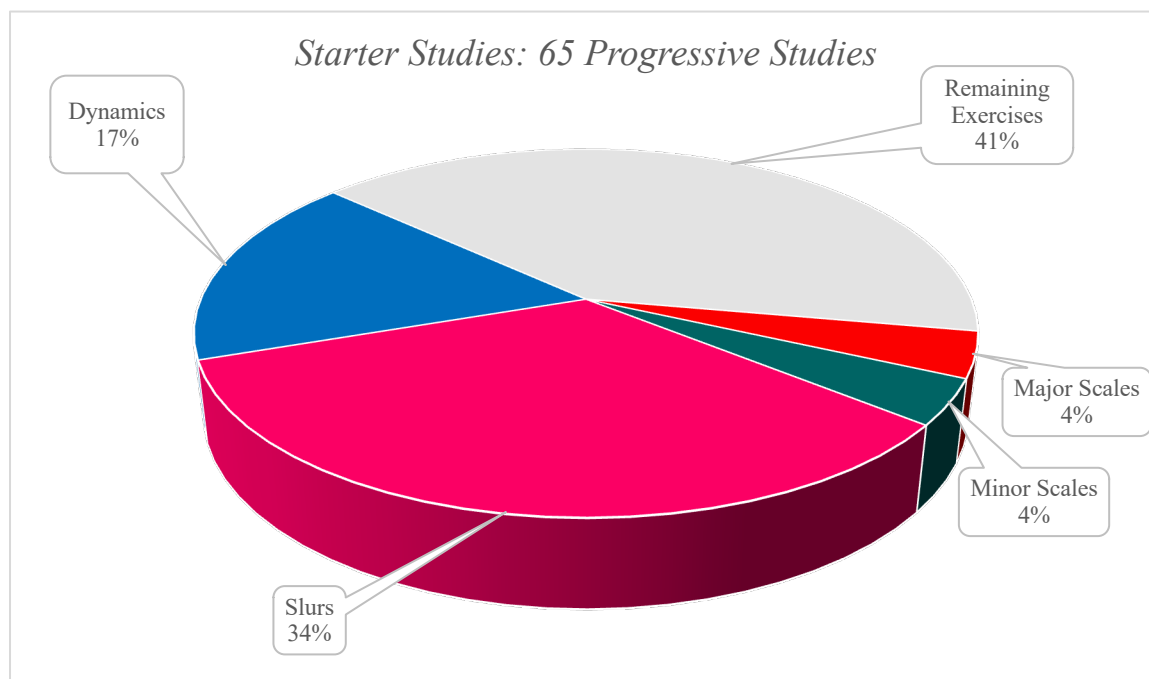


Figure 56. *Starter Studies: 65 Progressive Studies* Major Scales, Minor Scales, Slurs, and Dynamics

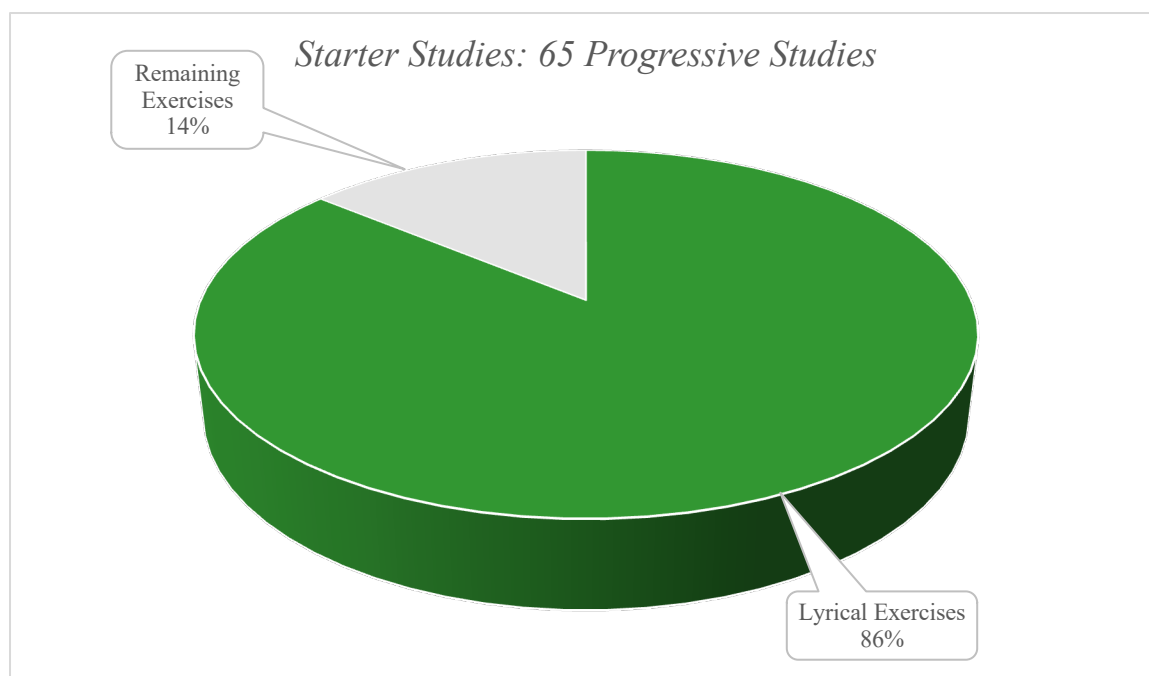


Figure 57. *Starter Studies: 65 Progressive Studies* Lyrical Exercises

Brass in Color (2018)

Brass in Color offers a new approach for the beginning studio euphonium teacher. This method contains a very accessible range between A² and F³ which develops the beginning euphonium students low and middle registers. Sean Burdette developed this method using dedicated colors for each of the seven fingering combinations on the euphonium. His approach of adding color-coding should help many beginning students easily remember their fingerings. Additionally, Burdette uses fifty-eight sound-before-sight exercises (50%) which allow the beginning euphonium student to develop their aural skills (Figure 58). Finally, Burdette uses only whole, dotted half, half, and quarter note rhythms in 4/4 meter which enables the student to focus solely on basic rhythms while developing their sound.

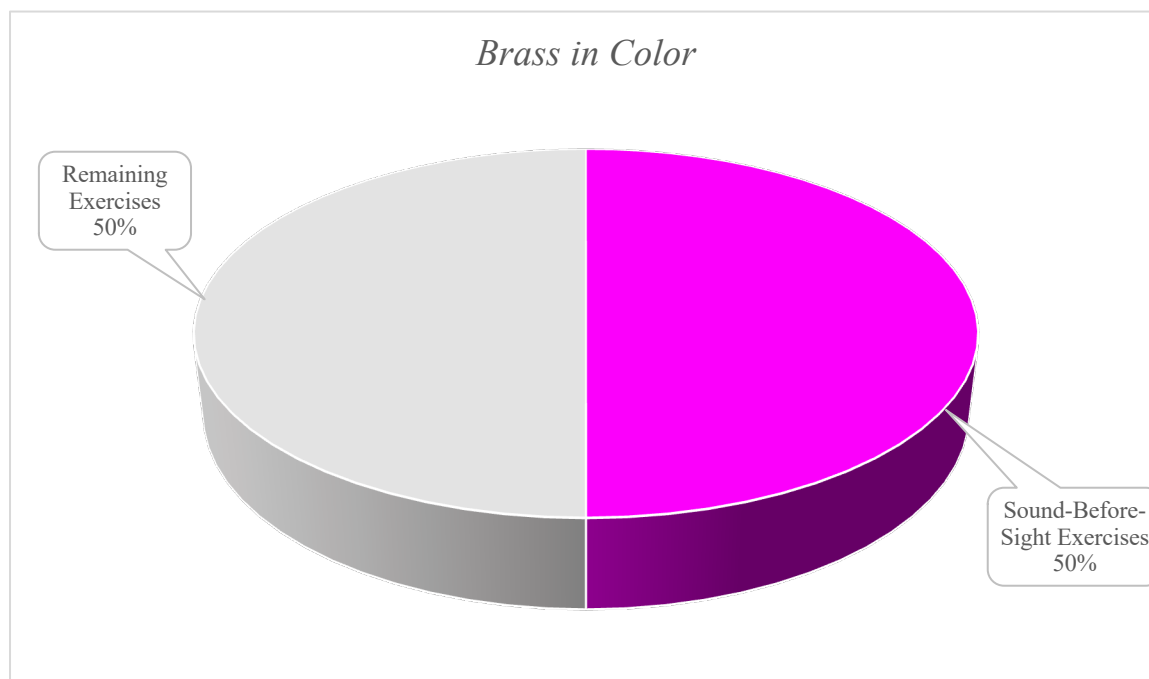


Figure 58. *Brass in Color* Sound-Before-Sight Exercises

CHAPTER FIVE: CONCLUSION

Introduction

The research of twenty-three beginning band methods and ten beginning studio methods for euphonium undertaken in this study have offered a great deal of pedagogical information. The amount of information gleaned in this study was substantial between the beginning band and studio methods for the euphonium and offered the researcher overall pedagogical clarity. This study verified that no single beginning band or studio method for euphonium contains every pedagogical concept needed to produce comprehensive musicianship. The summary of this study includes the pedagogical strengths, weaknesses, and the best method for each pedagogical concept.

Summary of Study

Strongest Pedagogical Concepts for Beginning Band Methods for Euphonium

Chapter Four offered an overview of the strongest pedagogical concepts in each of the beginning band and beginning studio euphonium methods. Table 1 reveals the strongest pedagogical concepts for each beginning method. *Tradition of Excellence* has the most concepts of any band methods. It contains the most exercises with intonation skills, major scales, *Alla Breve* meter, and slur exercises. *Tradition of Excellence* is the only beginning method that included intonation skills, which was surprising.

Easy Steps to the Band tied the *Ed Sueta Band Method* with three pedagogical concepts. *Easy Steps to the Band* included the highest number of flat keys, the most $\frac{6}{8}$ meter exercises, as well as the most enrhythmic exercises. Surprisingly, only the *Belwin Elementary Band Method*, the *Ed Sueta Band Method*, and *Sounds Spectacular Band Course* included enrhythmic exercises.

The *Ed Sueta Band Method* involves the highest number of sharp keys, the most $\frac{3}{4}$ meter exercises, and the most non-pitch rhythmic exercises of any beginning band method. Sharp keys have always been challenging for not only beginning euphonium students but also more experienced performers as well. This method takes this pedagogical need and provides sharp key immersion early in the beginning study process.

Do It! Play in Band contains the most exercises featuring creativity/improvisation. These twenty-seven exercises enable the beginning euphonium student to integrate aural perception into their performance. *Do It! Play in Band* features the most $\frac{2}{4}$ meter exercises and aural material.

Habits of a Successful Beginner Band Musician contains the most total aural skills exercises (tied w/*The Yamaha Advantage Primer*). *Habits of a Successful Beginner Band Musician* and *The Yamaha Advantage Primer* are the only beginning band methods that approach aural skills excluding improvisation. The combination of aural skills with creativity/improvisation must become the new norm in developing new beginning band methods. *Habits of a Successful Beginner Band Musician* contains the most chromatic scale exercises which improves the beginning euphonium student's finger dexterity.

As stated above, *The Yamaha Advantage Primer* tied with *Habits of a Successful Beginner Band Musician* for including the most total aural skills exercises. These methods uniquely involve sound-before-sight pedagogy. *The Yamaha Advantage Primer* finally set the standard for displaying this crucial pedagogical concept.

Band Plus presents both $\frac{6}{4}$ and $\frac{5}{4}$ meters which offers the beginning euphonium student metrical understanding. Any introduction and assimilation of various meters can only improve the beginning euphonium student's overall musicianship.

Band Fundamentals contains the highest number of $\frac{4}{4}$ meter exercises and *Measures of Success* contains the largest number syncopation exercises. Syncopation, among other rhythms consistently causes problems in both beginning and intermediate students.

Strongest Pedagogical Concepts: Beginning Band Methods for Euphonium	
Concept	Method
Aural Skills Exercises	<i>The Yamaha Advantage Primer</i> <i>Habits of a Successful Beginner Band Musician</i>
Sound-Before-Sight	<i>The Yamaha Advantage Primer</i>
Creativity/Improvisation	<i>Do It! Play in Band</i>
Intonation Skills	<i>Tradition of Excellence</i>
Major Scales	<i>Tradition of Excellence</i>
Minor Scales	<i>Habits of a Successful Beginner Band Musician</i>
Chromatic Scales	<i>Habits of a Successful Beginner Band Musician</i>
Highest Number of Flat Keys	<i>Easy Steps to the Band</i>
Highest Number of Sharp Keys	<i>Ed Sueta Band Method</i>
$\frac{6}{4}$ Meter	<i>Band Plus</i>
$\frac{5}{4}$ Meter	<i>Band Plus</i>
$\frac{4}{4}$ Meter	<i>Band Fundamentals</i>
$\frac{3}{4}$ Meter	<i>Ed Sueta Band Method</i>
$\frac{2}{4}$ Meter	<i>Do It! Play in Band: A World of Musical Enjoyment at Your Fingertips</i>
<i>Alla Breve</i> Meter	<i>Tradition of Excellence</i>
$\frac{12}{8}$ Meter	
$\frac{9}{8}$ Meter	
$\frac{6}{8}$ Meter	<i>Easy Steps to the Band</i>
$\frac{4}{8}$ Meter	
$\frac{3}{8}$ Meter	<i>Belwin Elementary Band Method</i>
$\frac{2}{8}$ Meter	
Syncopation	<i>Measures of Success</i>
Non-Pitch Rhythmic Exercises	<i>Ed Sueta Band Method</i>
Enrhythmic Exercises	<i>Easy Steps to the Band</i>
Accent Exercises	<i>Measures of Success</i>
Staccato Exercises	<i>The Yamaha Advantage</i>
Legato Exercises	<i>Band Expressions</i>
Slur Exercises	<i>Tradition of Excellence</i>
Exercises Utilizing Dynamics	<i>The Yamaha Advantage</i>
Exercises Utilizing Tempo Marks	<i>Band Plus</i>

Strongest Pedagogical Concepts: Beginning Band Methods for Euphonium	
Concept	Method
Exercises Utilizing Tempo Fluctuations	<i>Accent on Achievement</i>
Total Technical Material	<i>Standard of Excellence</i>
Total Aural Material	<i>Do It! Play in Band: A World of Musical Enjoyment at Your Fingertips</i>
Total Lyrical Material	<i>Easy Steps to the Band</i>

Table 1. Strongest Pedagogical Concepts: Beginning Band Methods

Beginning Band Methods for Euphonium Pedagogical Weaknesses

The first pedagogical weakness that causes alarm concerns the beginning pitch in each method (Appendix HHH). When considering the partial series, requiring a beginning euphonium student to produce an F³ as the starting pitch is misguided at best. If the beginning euphonium student has no aural awareness, they will encounter frustration attempting to perform this pitch consistently. Moreover, requiring a beginning euphonium student to perform this partial may cause either unneeded embouchure tension or malformation. Embouchure mechanics aside, the beginning euphonium student's frustration in attempting to produce F³ consistently is counterproductive in their musical growth. The *Belwin Elementary Band Method, First Division Band Method, Band Plus, Band Today, Best in Class: Comprehensive Band Method, Sounds Spectacular Band Course, Band Expressions, Essential Elements, and Habits of a Successful Beginner Band Musician* all use F³ as their starting pitch.

Ideally, the beginning euphonium student's starting pitch should be the second partial B^{b2} because the student will have a higher rate of accuracy performing the lowest practical note they can play with no valves depressed. Only *The Universal Teacher, Standard of Excellence, The Yamaha Advantage, and Tradition of Excellence* begin on B^{b2}. *Easy Steps to the Band* takes a different approach by starting on E^{b3}. A secondary alternative to beginning on B^{b2} is D³, which is

an acceptable compromise. The *Ed Sueta Band Method*, *Yamaha Band Student*, *21st Century Band Method*, *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage Primer*, *Band Fundamentals*, *Measures of Success*, and *Sound Innovations for Concert Band* begins on D³.

A general weakness concerns the performance of the highest pitch (Appendix III). Ideally, the beginning euphonium student should only perform as high as B^{b3} or C⁴ so their embouchure can develop correctly and without unneeded tension. The *Belwin Elementary Band Method* requires the beginning euphonium student to perform F⁴, which is unreasonable at this stage of embouchure development. *Easy Steps to the Band*, *First Division Band Method*, *Band Plus*, *Ed Sueta Band Method*, *Band Today*, *Sounds Spectacular Band Course*, *Standard of Excellence*, and *Habits of a Successful Beginner Band Musician* all require the student to perform E^{b4}. *The Universal Teacher*, *Best in Class: Comprehensive Band Method*, *21st Century Band Method*, *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage*, *Band Expressions*, *Essential Elements*, *Measures of Success*, *Sound Innovations for Concert Band*, and *Tradition of Excellence* all contain their upper range to C⁴.

A second pedagogical weakness concerns the lack of aural skills, sound-before-sight skills, creativity, odd meter exercises, and musical phrasing/interpretation (Appendices C, D, E, R, and DD). Only *The Yamaha Advantage Primer* and *Habits of a Successful Beginner Band Musician* contain aural skills exercises (Appendix C). Only *The Yamaha Advantage Primer* incorporates sound-before-sight exercises (Appendix D). *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, *Band Expressions*, *Essential Elements*, *Measures of Success*, *Tradition of Excellence*, and *Habits of a Successful Beginner Band Musician* offered creativity skills (Appendix E). Odd meter exercises, specifically

compound odd meter exercises, were not integrated in any beginning band or studio method for the euphonium (Appendices R and UU). Finally, no beginning band or studio method for euphonium involved musical phrasing and interpretation exercises (Appendices DD and GGG).

If a comprehensive beginning band method exists, it should contain the following pedagogical concepts: intonation, major scales, minor scales, chromatic scales, duets, trios, *Alla Breve* meter, compound meter, syncopation, non-pitch rhythmic exercises, enrhythmic exercises, accents (including agogic and martellato), staccato, legato, slurs (valve and lip), and dynamics (Appendices F, G, H, I, L, M, P, Q, S, T, U, V, W, X, Y, Z, and AA).

Intonation skills were presented only in *Tradition of Excellence* (Appendix F). Methods that omitted major scale exercises are *The Universal Teacher*, *First Division Band Method*, *Do It! Play in Band*, and *The Yamaha Advantage Primer* (Appendix G). The only method that implements minor scales is *Habits of a Successful Beginner Band Musician* (Appendix H). *The Universal Teacher*, *First Division Band Method*, *Band Today*, *Best in Class*, *The Yamaha Band Student*, *Sounds Spectacular Band Course*, *Standard of Excellence*, *21st Century Band Method*, *Do It! Play in Band*, *The Yamaha Advantage Primer*, and *Band Expressions* omitted chromatic scale exercises (Appendix I).

Methods that omitted duets are *The Universal Teacher*, *Ed Sueta Band Method*, and *Band Fundamentals* (Appendix L). Methods that omitted trios are *Belwin Elementary Band Method*, *First Division Band Method*, *Band Plus*, *Ed Sueta Band Method*, *Band Today*, *The Yamaha Band Student*, *Standard of Excellence*, *21st Century Band Method*, *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, *Band Expressions*, *Band Fundamentals*, *Measures of Success*, and *Sound Innovations for Concert Band* (Appendix M).

Methods that omitted *Alla Breve* meter are *Band Plus*, *Ed Sueta Band Method*, *Best in Class*, *Yamaha Band Student*, *Standard of Excellence*, *21st Century Band Method*, *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, *Band Expressions*, *Essential Elements*, *Band Fundamentals*, *Measures of Success*, *Sound Innovations for Concert Band*, and *Tradition of Excellence* (Appendix P).

Methods that omitted compound meter exercises are *First Division Band Method*, *Band Plus*, *Ed Sueta Band Method*, *Band Today*, *Best in Class*, *The Yamaha Band Student*, *Sounds Spectacular Band Course*, *Standard of Excellence*, *21st Century Band Method*, *Accent on Achievement*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, *Band Expressions*, *Essential Elements*, *Band Fundamentals*, *Measures of Success*, *Sound Innovations for Concert Band*, *Tradition of Excellence*, and *Habits of a Successful Beginner Band Musician* (Appendix Q).

Methods that omitted syncopation exercises are *Band Plus*, *Ed Sueta Band Method*, *Best in Class*, *The Yamaha Band Student*, *Sounds Spectacular Band Course*, *Do It! Play in Band*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, and *Essential Elements* (Appendix S).

Methods that omitted non-pitch rhythmic exercises are *The Universal Teacher*, *Easy Steps to the Band*, *Belwin Elementary Band Method*, *First Division Band Method*, *Band Today*, *Best in Class*, *21st Century Band Method*, *Do It! Play in Band*, and *Band Fundamentals* (Appendix T).

Methods that omitted enrhythmic exercises are *The Universal Teacher*, *First Division Band Method*, *Band Plus*, *Band Today*, *Best in Class*, *The Yamaha Band Student*, *Standard of Excellence*, *21st Century Band Method*, *Accent on Achievement*, *Do It! Play in Band*, *The Yamaha Advantage*, *The Yamaha Advantage Primer*, *Band Expressions*, *Essential Elements*,

Band Fundamentals, Measures of Success, Sound Innovations for Concert Band, Tradition of Excellence and *Habits of a Successful Beginner Band Musician* (Appendix U).

Methods that omitted agogic accents are *The Universal Teacher, First Division Band Method, Band Plus, Best in Class, 21st Century Band Method, The Yamaha Advantage Primer*, and *Band Fundamentals* (Appendix V). All beginning methods omitted the martellato accent (Appendix W).

Methods that omitted staccatos are *First Division Band Method, Band Plus, Band Today, Best in Class, Standard of Excellence, 21st Century Band Method, The Yamaha Advantage Primer, Essential Elements*, and *Band Fundamentals* (Appendix X).

Methods that omitted legatos are *The Universal Teacher, Easy Steps to the Band, Belwin Elementary Band Method, First Division Band Method, Band Plus, Ed Sueta Band Method, Band Today, Best in Class, The Yamaha Band Student, Sounds Spectacular Band Course, Standard of Excellence, 21st Century Band Method, Accent on Achievement, The Yamaha Advantage Primer, Essential Elements, Band Fundamentals*, and *Tradition of Excellence* (Appendix Y).

Methods that omitted slurs are *The Universal Teacher* and *The Yamaha Advantage Primer* (Appendix Z). *The Universal Teacher, The Yamaha Advantage Primer*, and *Band Fundamentals* are the methods that omitted exercises utilizing dynamics (Appendix AA).

Pedagogical Concepts for Beginning Studio Methods for Euphonium

Table 2 presents the strongest pedagogical concepts within beginning studio methods for euphonium. *Brass in Color* offers the highest amount of aural skills exercises of any studio method for euphonium. Exactly one-half of the exercises are aural-based, which trains the

beginning euphonium student to use their ears with their eyes while playing. Additionally, *Brass in Color* exceeds the total aural material exercises of any method.

The *Rubank Elementary Method for Trombone or Baritone* encompasses the highest number of $\frac{4}{4}$, and $\frac{12}{8}$ meter exercises. Using $\frac{12}{8}$ meter widens the beginning euphonium student's understanding of compound meter. Finally, this method contains the most exercises employing accents. The earlier the beginning euphonium student can add the agogic accent to their articulation palette, the better.

The Boosey Brass Method exceeds the number of creativity/improvisation exercises of any method. These thirty-three exercises enable the beginning euphonium student to build their aural awareness, significantly developing their total musicianship. Additionally, *The Boosey Brass Method* also integrates the highest number of $\frac{5}{4}$ meter exercises. *The Boosey Brass Method* includes only five, $\frac{5}{4}$ meter exercises, but they offer the beginning euphonium student metrical awareness and understanding.

The *Baritone (B.C.) Student: A Method for Individual Instruction* features seven major scales and eighteen major scale exercises. Using these major scales offers the beginning euphonium student a solid understanding of keyality. This method contains two enrhythmic exercises, which help develop the student's rhythmic understanding.

Look, Listen & Learn contains forty-four non-pitch rhythmic exercises which allows the beginning euphonium student to learn rhythms by counting, clapping, or performing them on a single pitch.

Strongest Pedagogical Concepts: Beginning Studio Methods for Euphonium	
Concept	Method
Aural Skills Exercises	<i>Brass in Color</i>
Sound-Before-Sight	<i>Brass in Color</i>

Strongest Pedagogical Concepts: Beginning Studio Methods for Euphonium	
Concept	Method
Creativity/Improvisation	<i>The Boosey Brass Method</i>
Intonation Skills	
Major Scales	<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>
Minor Scales	<i>Walter Beeler Method for the Baritone</i>
Chromatic Scales	<i>Walter Beeler Method for the Baritone</i>
Highest Number of Flat Keys	<i>Walter Beeler Method for the Baritone</i>
Highest Number of Sharp Keys	<i>Walter Beeler Method for the Baritone</i>
$\frac{6}{4}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{5}{4}$ Meter	<i>The Boosey Brass Method</i>
$\frac{4}{4}$ Meter	<i>Rubank Elementary Method for Trombone or Baritone</i>
$\frac{3}{4}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{2}{4}$ Meter	<i>Walter Beeler Method for the Baritone</i>
<i>Alla Breve</i> Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{12}{8}$ Meter	<i>Rubank Elementary Method for Trombone or Baritone</i>
$\frac{9}{8}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{6}{8}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{4}{8}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{3}{8}$ Meter	<i>Walter Beeler Method for the Baritone</i>
$\frac{2}{8}$ Meter	
Syncopation	<i>Rubank Elementary Method for the Trombone or Baritone</i>
Non-Pitch Rhythmic Exercises	<i>Look, Listen & Learn</i>
Enrhythmic Exercises	<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>
Accent Exercises	<i>Rubank Elementary Method for the Trombone or Baritone</i>
Staccato Exercises	<i>Walter Beeler Method for the Baritone</i>
Legato Exercises	<i>Walter Beeler Method for the Baritone</i>
Slur Exercises	<i>Walter Beeler Method for the Baritone</i>
Exercises Utilizing Dynamics	<i>Walter Beeler Method for the Baritone</i>
Exercises Utilizing Tempo Marks	<i>Walter Beeler Method for the Baritone</i>
Exercises Utilizing Tempo Fluctuations	<i>Walter Beeler Method for the Baritone</i>
Total Technical Material	<i>Walter Beeler Method for the Baritone</i>
Total Aural Material	<i>Brass in Color</i>
Total Lyrical Material	<i>Walter Beeler Method for the Baritone</i>

Table 2. Strongest Pedagogical Concepts: Beginning Studio Methods for Euphonium

Beginning Studio Methods for Euphonium Pedagogical Weaknesses

The first pedagogical weakness concerns the beginning pitch (Appendix JJJ). All the methods begin on F³ except *Look, Listen & Learn*, which begins on C³. The *Walter Beeler Method for the Baritone* offers a divisi option in the first two exercises allowing the beginning euphonium student to begin on a more accessible partial. The beginning euphonium student should not begin on the third partial because the average student does not know how high it is, much less how to produce it without undue tension.

An additional pedagogical element which draws attention to the beginning studio euphonium teacher concerns the highest pitch (Appendix KKK). The *Rubank Elementary Method* utilizes B^{b4} as the highest note of all beginning studio euphonium methods. The *Walter Beeler Method for the Baritone* employs G⁴ as the highest note. The *Baritone (B.C.) Student: A Method for Individual Instruction* and *Learn to Play the Baritone B.C.!* incorporate F⁴ as the highest pitch. *Look, Listen & Learn*, *Learn from a Pro*, *Starter Studies: 65 Studies for Baritone or Euphonium* incorporate D⁴ as their highest pitch. *Breeze-Easy Method for Trombone or Baritone* and *The Boosey Brass Method* incorporates C⁴ as their highest pitch. Finally, *Brass in Color* features F³ as its highest pitch. This method is designed for possibly the first few months of euphonium study by the beginner.

Additional pedagogical weaknesses resulted in the omission of total aural skills, sound-before-sight, creativity skills, intonation, major scales, minor scales, chromatic scales, duets, trios, *Alla Breve* meter, compound meter, odd meter, syncopation, non-pitch rhythmic exercises, enrrhythmic exercises, staccatos, agogic accents, martellato accents, legatos, slurs, dynamics, and phrasing/interpretation (Appendices FF, GG, HH, II, JJ, KK, LL, OO, PP, SS, TT, UU, VV, WW, XX, YY, ZZ, AAA, BBB, CCC, DDD, and GGG).

Studio methods that omitted aural skills are *Rubank Elementary Method*, *Walter Beeler Method for the Baritone*, *Breeze-Easy Method for Trombone or Baritone*, *Baritone (B.C.) Student: A Method for Individual Instruction*, *Learn to Play the Baritone B.C.!*, *Look, Listen & Learn*, *Learn from a Pro*, and *Starter Studies: 65 Studies for Baritone or Euphonium* (Appendix FF).

Studio methods that omitted sound-before-sight exercises are *Rubank Elementary Method*, *Walter Beeler Method for the Baritone*, *Breeze-Easy Method for Trombone or Baritone*, *Baritone (B.C.) Student: A Method for Individual Instruction*, *Learn to Play the Baritone B.C.!*, *Look, Listen & Learn*, *Learn from a Pro*, and *Starter Studies: 65 Studies for Baritone or Euphonium* (Appendix GG).

Studio methods that omitted creativity skills are *Rubank Elementary Method*, *Walter Beeler Method for the Baritone*, *Breeze-Easy Method for Trombone or Baritone*, *Baritone (B.C.) Student: A Method for Individual Instruction*, *Learn to Play the Baritone B.C.!*, *Learn from a Pro*, *Starter Studies: 65 Studies for Baritone or Euphonium* and *Brass in Color* (Appendix HH).

Studio methods that omitted major scales are *Rubank Elementary Method*, *The Boosey Brass Method*, and *Brass in Color* (Appendix HH). Studio methods that omitted minor scales are *Rubank Elementary Method*, *Breeze-Easy Method for Trombone or Baritone*, *Baritone (B.C.) Student: A Method for Individual Instruction*, *Learn to Play the Baritone B.C.!*, *Look, Listen & Learn*, *The Boosey Brass Method*, *Learn from a Pro*, and *Brass in Color* (Appendix JJ). Studio methods that omitted chromatic scales are *Look, Listen & Learn*, *The Boosey Brass Method*, *Learn from a Pro*, *Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix LL).

Studio methods that omitted duets are *Learn from a Pro, Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix OO). Studio methods that omitted trios are *Walter Beeler Method for the Baritone, Baritone (B.C.) Student: A Method for Individual Instruction, Learn to Play the Baritone B.C.!*, *Look, Listen & Learn, Learn from a Pro, Starter Studies: 65 Studies for Baritone or Euphonium* and *Brass in Color* (Appendix PP).

Studio methods that omitted *Alla Breve* exercises are *Breeze-Easy Method for Trombone or Baritone, Look, Listen & Learn, The Boosey Brass Method, Learn from a Pro, Starter Studies: 65 Studies for the Baritone or Euphonium*, and *Brass in Color* (Appendix SS).

Studio methods that omitted compound meter exercises are *Breeze-Easy Method for Trombone or Baritone, Look, Listen & Learn, Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix TT). All methods omitted odd meter exercises (Appendix UU).

Studio methods that omitted syncopation exercises are *Baritone (B.C.) Student: A Method for Individual Instruction, Learn from a Pro* and *Brass in Color* (Appendix VV). Studio methods that omitted non-pitch rhythm exercises are *Rubank Elementary Method, Walter Beeler Method for the Baritone, Breeze-Easy Method for Trombone or Baritone, Baritone (B.C.) Student: A Method for Individual Instruction, Learn to Play the Baritone B.C.!*, *Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix WW).

Studio methods that omitted enrhythmic exercises are *Rubank Elementary Method, Walter Beeler Method for the Baritone, Breeze-Easy Method for Trombone or Baritone, Look, Listen & Learn, The Boosey Brass Method, Learn from a Pro, Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix XX).

Studio methods that omitted staccato exercises are *Starter Studies: 65 Studies for Baritone or Euphonium* and *Brass in Color* (Appendix YY). Studio methods that omitted agogic accent exercises are *Look, Listen & Learn*, *The Boosey Brass Method*, *Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix ZZ). All studio methods omitted martellato accents (Appendix AAA). Studio methods that omitted legato exercises are *Look, Listen & Learn*, *The Boosey Brass Method*, *Learn from a Pro*, *Starter Studies: 65 Studies for Baritone or Euphonium*, and *Brass in Color* (Appendix BBB). The studio method that omitted slur exercises (Appendix CCC) and dynamic exercises (Appendix DDD) is *Brass in Color*. All studio methods omitted phrasing and interpretation exercises (Appendix GGG).

Conclusion

This study found that although pedagogical commonalities exist between beginning studio methods for the euphonium, no one method is entirely comprehensive. Table 7 offers a visual representation of the major pedagogical concepts present in these methods. A quick examination shows that common pedagogical concepts are scales, duets, simple meter dotted quarter notes followed by an eighth note, compound meter, syncopation, articulations, and dynamics.

Table 7 reveals that *The Boosey Brass Method* contains ten total concepts, the *Rubank Elementary Method for Trombone or Baritone* presents nine total concepts, and the *Walter Beeler Method for the Baritone* offers eight total concepts. Of the three methods, the *Walter Beeler Method for Baritone* utilizes six flat keys (F, B^b, E^b, A^b, D^b, and G^b) and five sharp keys (G, D, A, E, and B), where the *Rubank Elementary Method for Trombone or Baritone* only utilizes five flats and one sharp key (Table 3). Both the *Rubank* and *Beeler* methods offer more

$\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ meter exercises than *The Boosey Brass Method* (Table 3). The *Rubank* and *Beeler* methods also utilize *Alla Breve* and compound meters, while *The Boosey Brass Method* does not. Finally, the *Rubank* and *Beeler* methods offer more tempo marks, tempo fluctuations, total technical, and total lyrical exercises than *The Boosey Brass Method* (Table 4). The only advantage of *The Boosey Brass Method* concerns its use of sound-before-sight and creativity/improvisation exercises. Therefore, the most comprehensive beginning studio method for the euphonium is *The Walter Beeler Method for the Baritone*.

Beginning Studio Euphonium Methods: Keys and Meters															
Name	Flats	Sharps	Minor	$\frac{6}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	<i>Alla Breve</i>	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{6}{8}$	$\frac{4}{8}$	$\frac{3}{8}$	$\frac{2}{8}$
<i>Rubank Elementary Method for Trombone or Baritone</i>	5	1				179	45	30	16	3	2	26			
<i>Walter Beeler Method for the Baritone</i>	6	5	4	3		156	64	98	29	2	3	41	1	12	
<i>Breeze-Easy Method for Trombone or Baritone</i>	4					120	34	40							
<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	5	1				208	44	33	4			3		4	
<i>Learn to Play the Baritone B.C.!</i>	4					158	41	61	19			27			
<i>Look, Listen & Learn</i>	5					149	53	27							
<i>The Boosey Brass Method</i>	3				5	130	27	25				10			
<i>Learn from a Pro: Trombone and Baritone</i>	3	1				72	14	15				3			
<i>Starter Studies: 65</i>	3					30	23	18							

Beginning Studio Euphonium Methods: Keys and Meters															
Name	Flats	Sharps	Minor	$\frac{6}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	<i>Alla Breve</i>	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{6}{8}$	$\frac{4}{8}$	$\frac{3}{8}$	$\frac{2}{8}$
<i>Studies for Baritone or Euphonium</i>															
<i>Brass in Color</i>						58									

Table 3. Beginning Studio Euphonium Methods: Keys and Meters

Beginning Studio Euphonium Methods: Tempo Marks, Tempo Fluctuations, Technical, Aural, and Lyrical					
Name	Tempo Marks	Tempo Fluctuations	Total Technical	Total Aural	Total Lyrical
<i>Rubank Elementary Method for Trombone or Baritone</i>	13	6	35	0	265
<i>Walter Beeler Method for the Baritone, Book 1</i>	111	10	46	0	363
<i>Breeze-Easy Method: Trombone or Baritone</i>	20	3	6	0	188
<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	0	0	55	0	241
<i>Learn to Play the Baritone B.C.!</i>	50	7	35	0	272
<i>Look, Listen & Learn</i>	15	0	10	21	196
<i>The Boosey Brass Method</i>	1	5	1	33	196
<i>Learn from a Pro: Trombone and Baritone (Euphonium)</i>	7	0	20	0	84
<i>Starter Studies: 65 Studies for Baritone or Euphonium (TC & BC)</i>	0	0	10	0	61
<i>Brass in Color: Euphonium/Baritone</i>	0	0	0	58	58

Table 4. Beginning Studio Euphonium Methods: Tempo Marks, Tempo Fluctuations, Technical, Aural, and Lyrical

Summary of Purpose

The three purposes of this study were to identify the most comprehensive beginning band method, the most comprehensive beginning studio method for euphonium, and pairing of one beginning band method with one beginning studio method for euphonium. To identify the most comprehensive methods, great care, and attention were given to the following concepts: aural, sound-before-sight, the partial series, intonation, creativity/improvisation, pitch sequences, overall range, major scales, minor scales, chromatic scales, arpeggios, accidentals, flat keys, sharp keys, duets, trios, simple meters (including *Alla Breve*), compound meters, odd meters, simple meter notation from whole notes through four sixteenth notes, compound meter notation from dotted half notes through six sixteenth notes, syncopation, non-pitch rhythmic, enrhythmic, agogic accents, martellato accents, staccato, legato, slurs, dynamics, tempo marks, tempo fluctuations, phrasing marks, musical phrasing, and interpretation.

Discussion of Research Question One

What pedagogical approaches are common between select beginning band methods for euphonium?

Common pedagogical approaches (concepts) between beginning band methods for euphonium are major scales, duets, dotted quarter followed by eighth note rhythms, syncopation, accents, staccatos, legatos, slurs, non-pitch rhythmic, and dynamics. A closer examination reveals that three beginning methods include nine of the above pedagogical concepts: *Easy Steps to the Band*, *Tradition of Excellence*, and *Habits of a Successful Beginner Band Musician* (Table 5). The two concepts that set themselves apart from *Easy Steps to the Band* are

creativity/improvisation (*Tradition of Excellence*) and sound-before-sight (*Habits of a Successful Beginner Band Musician*).

Identifying the most comprehensive beginning band method for euphonium requires further examination. Special consideration was given to the total: exercises, flat keys, sharp keys, $\frac{6}{4}$ meter, $\frac{5}{4}$ meter, $\frac{4}{4}$ meter, $\frac{3}{4}$ meter, $\frac{2}{4}$ meter, *Alla Breve*, enrhythmics, agogic accents, staccato, legato, dynamics, and tempo fluctuations (Table 6). Both methods incorporate the same number of flat keys, while *Habits of a Successful Beginner Band Musician* contains one sharp key. *Habits of a Successful Beginner Band Musician* offers four $\frac{6}{4}$ meter exercises, while *Tradition of Excellence* does not. Although *Habits of a Successful Beginner Band Musician* offers a higher number and percentage of $\frac{4}{4}$ meter exercises, *Tradition of Excellence* offers higher numbers and percentages of $\frac{3}{4}$ and $\frac{2}{4}$ meters. *Habits of a Successful Beginner Band Musician* presents one *Alla Breve* meter exercise, while *Tradition of Excellence* contains none.

Tradition of Excellence incorporates more agogic accent exercises, while *Habits of a Successful Beginner Band Musician* provided more staccato and legato exercises. *Tradition of Excellence* incorporated more slur exercises, while *Habits of a Successful Beginner Band Musician* offers more dynamics and tempo fluctuations. When considering the total percentages between the two methods, *Tradition of Excellence* has 5.79% more total exercises than *Habits of a Successful Beginner Band Musician*; therefore, *Tradition of Excellence* is the most comprehensive beginning band method for the euphonium.

Common Pedagogical Approaches (Concepts) Between Beginning Band Methods for Euphonium													
Method	Aural Skills	Sound-Before-Sight	Creativity/ Improvisation	Scales	Duets	Trios	Simple Meter: Dotted Quarter Followed by Eighth	Simple Meter: Dotted Eighth Followed by Sixteenth	Compound Meter	Syncopation	Articulations	Non-Pitch Rhythmic	Dynamics
<i>The Universal Teacher</i>													
<i>Easy Steps to the Band</i>													
<i>Belwin Elementary Band Method</i>													
<i>First Division Band Method</i>													
<i>Band Plus</i>													
<i>Ed Sueta Band Method</i>													
<i>Band Today</i>													
<i>Best in Class: Comprehensive Band Method</i>													
<i>Yamaha Band Student: A Band Method</i>													
<i>Sounds Spectacular Band Course</i>													
<i>Standard of Excellence</i>													
<i>21st Century Band Method</i>													
<i>Accent on Achievement</i>													
<i>Do It! Play in Band: A World of Musical Enjoyment at Your Fingertips</i>													
<i>The Yamaha Advantage</i>													
<i>The Yamaha Advantage Primer</i>													
<i>Band Expressions</i>													
<i>Essential Elements</i>													
<i>Band Fundamentals</i>													
<i>Measures of Success: A Comprehensive Musicianship Band Method</i>													
<i>Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians</i>													
<i>Tradition of Excellence</i>													
<i>Habits of a Successful Beginner Band Musician</i>													

Table 5. Common Pedagogical Approaches/Concepts Between Beginning Band Methods for the Euphonium

Detailed Comparison of <i>Tradition of Excellence</i> and <i>Habits of a Successful Beginner Band Musician</i> Pedagogical Concepts in Totals and Percentages										
Method	Total Exercises	Total Flat Keys	Total Sharp Keys	Total $\frac{6}{4}$ Meter	Total $\frac{5}{4}$ Meter	Total $\frac{4}{4}$ Meter	Total $\frac{3}{4}$ Meter	Total $\frac{2}{4}$ Meter	Total <i>Alla Breve</i>	Total Simple Meter Percentage
<i>Tradition of Excellence</i>	276	4	0	0	0	205 (74.28%)	38 (13.77%)	33 (11.96%)	0	100.01%
<i>Habits of a Successful Beginner Band Musician</i>	277	4	1	4 (1.44%)	0	219 (79.06%)	31 (11.19%)	11 (3.97%)	1 (.36%)	94.22%
Method	Total Enrhythms	Total Agogic Accents	Total Staccato	Total Legato	Total Articulations	Total Slurs	Total Dynamics	Total Tempo Fluctuations	Total Percentages	
<i>Tradition of Excellence</i>	0	24 (8.70%)	11 (3.99%)	0	12.69%	98 (35.51%)	78 (28.26%)	2 (.72%)	177.19%	
<i>Habits of a Successful Beginner Band Musician</i>	0	6 (2.17%)	21 (7.58%)	7 (2.53%)	12.28%	73 (26.35%)	108 (38.99%)	8 (2.89%)	176.17%	

Table 6. Detailed Comparison of *Tradition of Excellence* and *Habits of a Successful Beginner Band Musician* Pedagogical Concepts in Totals and Percentages

Common Pedagogical Approaches (Concepts) Between Beginning Studio Methods for Euphonium													
Method	Aural Skills	Sound-Before-Sight	Creativity/ Improvisation	Scales	Duets	Trios	Simple Meter: Dotted Quarter Followed by Eighth	Simple Meter: Dotted Eighth Followed by Sixteenth	Compound Meter	Syncopation	Articulations	Non-Pitch Rhythmic	Dynamics
<i>The Boosey Brass Method</i>													
<i>Learn from a Pro: Trombone and Baritone (Euphonium)</i>													
<i>Starter Studies: 65 Studies for Baritone or Euphonium (TC & BC)</i>													
<i>Brass in Color: Euphonium/Baritone</i>													

Table 7. Common Pedagogical Approaches/Concepts Between Beginning Studio Methods for the Euphonium

Discussion of Research Sub-Question One

What select beginning band methods complement select beginning studio methods for euphonium?

Selecting complementary beginning band and beginning studio methods for euphonium became quite clear referencing Tables 5 and 7. Table 8 displays the resulting pairings of methods. *The Universal Teacher* complements *Look, Listen & Learn* by offering simple meter dotted quarter note followed by one eighth note rhythms and compound meter exercises.

Easy Steps to the Band complements *The Boosey Brass Method* by including scales and simple meter dotted eighth note followed by one sixteenth note rhythms. The *Belwin Elementary Band Method* complements *The Boosey Brass Method* by utilizing scales and the dotted eighth note followed by one sixteenth note rhythms. The *First Division Band Method* complements

Learn from a Pro by employing duets. *Band Plus* complements *Learn to Play the Baritone B.C.!* by using non-pitch rhythmic exercises. The *Ed Sueta Band Method* complements the *Rubank Elementary Method for Trombone or Baritone* by containing non-pitch rhythmic exercises. *Band Today* complements *The Boosey Brass Method* by offering scale exercises.

Best in Class: Comprehensive Band Method complements the *Rubank Elementary Method for Trombone or Baritone* by involving the use non-pitch rhythmic exercises. *The Yamaha Band Student* complements the *Rubank Elementary Method for Trombone or Baritone* by containing non-pitch rhythmic exercises. *Sounds Spectacular Band Course* complements the *Walter Beeler Method for the Baritone* by presenting trios and non-pitch rhythmic exercises. *Standard of Excellence* complements the *Rubank Elementary Method for Trombone or Baritone* by offering non-pitch rhythmic exercises.

The *21st Century Band Method* complements *The Boosey Brass Method* by containing scale exercises. *Accent on Achievement* complements the *Rubank Elementary Method for Trombone or Baritone* by incorporating non-pitch rhythmic exercises. *Do It! Play in Band* complements the *Rubank Elementary Method for Trombone or Baritone* by integrating creativity/improvisation exercises. *The Yamaha Advantage* complements the *Rubank Elementary Method for Trombone or Baritone* by containing creativity/improvisation and non-pitch rhythmic exercises. *The Yamaha Advantage Primer* complements the *Rubank Elementary Method for Trombone or Baritone* by including sound-before-sight, creativity/improvisation, and non-pitch rhythmic exercises.

Band Expressions complements the *Rubank Elementary Method for Trombone or Baritone* by offering creativity/improvisation and non-pitch rhythmic exercises. *Essential Elements* complements the *Rubank Elementary Method for Trombone or Baritone* by

incorporating creativity/improvisation and non-pitch rhythmic exercises. *Band Fundamentals* complements *The Boosey Brass Method* by including scale exercises. *Measures of Success: A Comprehensive Musicianship Band Method* complements the *Rubank Elementary Method for Trombone or Baritone* by offering creativity/improvisation and non-pitch rhythmic exercises.

Sound Innovations for the Concert Band complements the *Rubank Elementary Method for Trombone or Baritone* by presenting scale exercises. *Tradition of Excellence* complements the *Walter Beeler Method for the Baritone* by offering creativity/improvisation, trios, and non-pitch rhythmic exercises. *Habits of a Successful Beginner Band Musician* complements *Learn to Play the Baritone B.C.!* by incorporating sound-before-sight exercises, trios, and non-pitch rhythmic exercises.

Complementary Beginning Band and Studio Methods for Euphonium	
Beginning Band Methods for Euphonium	Beginning Studio Methods for Euphonium
<i>The Universal Teacher</i>	<i>Look, Listen & Learn</i>
<i>Easy Steps to the Band</i>	<i>The Boosey Brass Method</i>
<i>Belwin Elementary Band Method</i>	<i>The Boosey Brass Method</i>
<i>First Division Band Method</i>	<i>Learn from a Pro</i>
<i>Band Plus</i>	<i>Learn to Play the Baritone B.C.!</i>
<i>Ed Sueta Band Method</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Band Today</i>	<i>The Boosey Brass Method</i>
<i>Best in Class: Comprehensive Band Method</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>The Yamaha Band Student</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Sounds Spectacular Band Course</i>	<i>Walter Beeler Method for the Baritone</i>
<i>Standard of Excellence</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>21st Century Band Method</i>	<i>The Boosey Brass Method</i>
<i>Accent on Achievement</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Do It! Play in Band</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>The Yamaha Advantage</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>

Complementary Beginning Band and Studio Methods for Euphonium	
Beginning Band Methods for Euphonium	Beginning Studio Methods for Euphonium
<i>The Yamaha Advantage Primer</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Band Expressions</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Essential Elements</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Band Fundamentals</i>	<i>The Boosey Brass Method</i>
<i>Measures of Success: A Comprehensive Musicianship Band Method</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Sound Innovations for the Concert Band</i>	<i>Rubank Elementary Method for Trombone or Baritone</i>
<i>Tradition of Excellence</i>	<i>Walter Beeler Method for the Baritone</i>
<i>Habits of a Successful Beginner Band Musician</i>	<i>Learn to Play the Baritone B.C.!</i>

Table 8. Complementary Beginning Band and Studio Methods for the Euphonium

Implications

The detailed nature of this study revealed many implications. Table 9 uses twenty-one pedagogical concepts and indicates each concept's most effective beginning band and studio method for euphonium. The most effective beginning band method for the euphonium is *Tradition of Excellence* based on the pedagogical concepts of intonation skills, major scales, and slurs. The following methods totaled two pedagogical concepts: *Habits of a Successful Beginner Band Musician*, the *Ed Sueta Band Method*, *Easy Steps to the Band*, *Measures of Success*, and *The Yamaha Advantage*. *Accent on Achievement*, *Band Expressions*, *Band Plus*, *Do It! Play in Band*, *Band Today*, *Best in Class*, the *First Division Band Method*, and *The Universal Teacher* totaled single pedagogical concepts.

The most effective beginning studio method for the euphonium is the *Walter Beeler Method for the Baritone* based on the twelve concepts of minor scales, chromatic scales, solos

with accompaniment, simple meter exercises, *Alla Breve* exercises, compound meter exercises, staccato, legato, slurs, dynamics, tempo marks, and tempo fluctuations. The *Baritone (B.C.) Student: A Method for Individual Instruction* and the *Rubank Elementary Method* totaled three pedagogical concepts. *The Boosey Brass Method* totaled two pedagogical concepts while the *Breeze-Easy Method for Trombone or Baritone*, *Learn to Play the Baritone B.C.!*, and *Look, Listen & Learn* totaled single pedagogical concepts.

Comparison of the Most Effective Beginning Band and Studio Methods for Euphonium Per Pedagogical Concept			
Musical Concept	Effective Band Method	Effective Euphonium Method	Rationale/Comparison
Aural and Improvisation Skills	<i>Do It! Play in Band</i>	<i>The Boosey Brass Method</i>	<i>Do It! Play in Band</i> : twenty-seven total creativity/improvisation exercises. <i>The Boosey Brass Method</i> : thirty-three total aural skills exercises
Intonation Skill	<i>Tradition of Excellence</i>		<i>Tradition of Excellence</i> : four total intonation exercises. No studio method contained intonation skills.
Major Scales	<i>Tradition of Excellence</i>	<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	<i>Tradition of Excellence</i> : ten total major scale exercises. <i>Baritone (B.C.) Student: A Method for Individual Instruction</i> : eighteen total major scale exercises.
Minor Scales	<i>Habits of a Successful Beginner Band Musician</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Habits of a Successful Beginner Band Musician</i> : nine total minor scale exercises. <i>Walter Beeler Method for the Baritone</i> : six total minor scale exercises.
Chromatic Scales	<i>Habits of a Successful Beginner Band Musician</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Habits of a Successful Beginner Band Musician</i> : seven total chromatic scale exercises. <i>Walter Beeler Method for the Baritone</i> : six total chromatic scale exercises.
Duets	<i>Band Today</i>	<i>Learn to Play the Baritone B.C.!</i>	<i>Band Today</i> : nineteen total duets.

Comparison of the Most Effective Beginning Band and Studio Methods for Euphonium Per Pedagogical Concept			
Musical Concept	Effective Band Method	Effective Euphonium Method	Rationale/Comparison
			<i>Learn to Play the Baritone B.C.!</i> : thirty total duets.
Trios	<i>The Universal Teacher</i>	<i>Rubank Elementary Method, Breeze-Easy Method for Trombone or Baritone, and The Boosey Brass Method</i>	<i>The Universal Teacher</i> : forty total trios. <i>Rubank Elementary Method, Breeze-Easy Method for Trombone or Baritone, and The Boosey Brass Method</i> : total of one trio each.
Solos with Accompaniment	<i>Best in Class</i>	<i>Walter Beeler Method for the Baritone and Baritone (B.C.) Student: A Method for Individual Instruction</i>	<i>Best in Class</i> : seven total solos. <i>Walter Beeler Method for the Baritone and Baritone (B.C.) Student: A Method for Individual Instruction</i> : total of one solo each.
Simple Meter	<i>Ed Sueta Band Method</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Ed Sueta Band Method</i> : two hundred ninety-one total simple meter exercises. <i>Walter Beeler Method for the Baritone</i> : three hundred forty-seven total simple meter exercises.
<i>Alla Breve</i>	<i>First Division Band Method</i>	<i>Walter Beeler Method for the Baritone</i>	<i>First Division Band Method</i> : twenty-four total <i>Alla Breve</i> meter exercises. <i>Walter Beeler Method for the Baritone</i> : twenty-nine total <i>Alla Breve</i> meter exercises.
Compound Meter	<i>Easy Steps to the Band</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Easy Steps to the Band</i> : ten total compound meter exercises. <i>Walter Beeler Method for the Baritone</i> : fifty-nine total compound meter exercises.
Syncopation	<i>Measures of Success</i>	<i>Rubank Elementary Method</i>	<i>Measures of Success</i> : sixteen total syncopation exercises. <i>Rubank Elementary Method</i> : eighteen total syncopation exercises.
Non-Pitch Rhythmic	<i>Ed Sueta Band Method</i>	<i>Look, Listen & Learn</i>	<i>Ed Sueta Band Method</i> : one hundred-one total non-pitch rhythmic exercises. <i>Look, Listen & Learn</i> : forty-four total non-pitch rhythmic exercises.
Enrhythms	<i>Easy Steps to the Band</i>	<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	<i>Easy Steps to the Band</i> : twelve total enrhythmic exercises. <i>Baritone (B.C.) Student: A Method for Individual Instruction</i> : two total enrhythmic exercises.

Comparison of the Most Effective Beginning Band and Studio Methods for Euphonium Per Pedagogical Concept			
Musical Concept	Effective Band Method	Effective Euphonium Method	Rationale/Comparison
Agogic Accents	<i>Measures of Success</i>	<i>Rubank Elementary Method</i>	<i>Measures of Success</i> : fifty total exercises using agogic accents. <i>Rubank Elementary Method</i> : twenty-eight total exercises using agogic accents.
Staccato	<i>The Yamaha Advantage</i>	<i>Walter Beeler Method for the Baritone</i>	<i>The Yamaha Advantage</i> : twenty-four total exercises using staccatos. <i>Walter Beeler Method for the Baritone</i> : forty-nine total exercises using staccatos.
Legato	<i>Band Expressions</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Band Expressions</i> : eleven total exercises using legatos. <i>Walter Beeler Method for the Baritone</i> : twenty-eight total exercises using legatos.
Slurs	<i>Tradition of Excellence</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Tradition of Excellence</i> : ninety-eight total exercises using slurs. <i>Walter Beeler Method for the Baritone</i> : one hundred twenty-seven total exercises using slurs.
Dynamics	<i>The Yamaha Advantage</i>	<i>Walter Beeler Method for the Baritone</i>	<i>The Yamaha Advantage</i> : one hundred fifty-five total exercises using dynamics. <i>Walter Beeler Method for the Baritone</i> : two hundred-thirteen total exercises using dynamics.
Tempo Marks	<i>Band Plus</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Band Plus</i> : ninety-one total exercises using tempo marks. <i>Walter Beeler Method for the Baritone</i> : one hundred-eleven total exercises using tempo marks.
Tempo Fluctuations	<i>Accent on Achievement</i>	<i>Walter Beeler Method for the Baritone</i>	<i>Accent on Achievement</i> : seventeen total exercises using tempo fluctuations. <i>Walter Beeler Method for the Baritone</i> : ten total exercises using tempo fluctuations.

Table 9. Comparison of the Most Effective Beginning Band and Studio Methods for Euphonium
Per Pedagogical Concept

Underutilized and Missing Pedagogical Concepts within Beginning Band and Beginning Studio

Methods for the Euphonium

Table 9 establishes the fact that no comprehensive beginning band or beginning studio method for the euphonium exists. This information reflects the overall general state of euphonium music education in America. Methods that do not address a comprehensive pedagogical approach, may inhibit the musical growth of euphonium students. Euphonium students deserve a comprehensive music education that neither type of method provides. Currently, either the beginning band director or the beginning studio euphonium teacher must fill in the underutilized or missing pedagogical concepts to cultivate musical growth.

A main area of concern lies in the underutilization and omission of aural skills both in beginning band and studio methods for the euphonium. None of the beginning band or studio methods include aural training which could run the gamut between the private studio teacher performing intervals on the euphonium (or listening to recorded intervals), sound-before-sight performances with the teacher and student, to including creativity and improvisation exercises.

The concept of sound-before-sight performance is relatively unknown in today's beginning band classrooms. Educators feel that they must keep a strict teaching schedule which ultimately results in a sight-before-sound pedagogy. Including sound-before-sight pedagogy within the beginning band and studio lessons builds an ear/horn connection in the euphonium student. This type of pedagogy enables the beginning euphonium student to associate pitches with fingerings, instead on associating fingerings with notes on a printed page.

Although *Accent on Achievement* was the first method incorporating creativity/improvisation, beginning methods for the euphonium have not given enough emphasis

on this important pedagogical concept. The concept of creativity within beginning band methods includes actions such as reordering small motifs or adding dynamic contrast to an exercise. The only beginning studio methods that include sound-before-sight and creativity/improvisation exercises are *Look, Listen & Learn*, *The Boosey Brass Method*, and *Brass in Color*.

The most pedagogically sound beginning studio methods for the euphonium (*Rubank Elementary Method for Trombone or Baritone* and the *Walter Beeler Method for the Baritone*) do not include any form of aural skills. Therefore, since these methods do not employ aural skills, beginning band methods that contain aural skills must supplement private studio lessons. This supplemental pedagogy must occur if the student is to develop a solid aural awareness.

Another important underutilized pedagogical concept in both beginning band and studio methods for euphonium are enrhythmic exercises. Enrhythmic exercises visually demonstrate the sound of rhythms compared to how they are printed. Enrhythmic exercises appear unimportant in the overall beginning euphonium pedagogy. Introducing the dotted quarter followed by one eighth note rhythm enrhythmically as the dotted half note followed by one quarter note will demystify this challenging rhythm. Additionally, the enrhythmic equivalent of the dotted quarter note followed by one eighth note rhythm becomes a quarter note tied to one eighth note followed by one eighth note. The beginning euphonium student needs reinforcement of enrhythmics from both the beginning band and studio euphonium experiences. Finally, the majority of beginning studio methods for euphonium lack non-pitch rhythmic exercises. These exercises should and can be incorporated into enrhythmics to ensure total rhythmic awareness and understanding.

The pedagogical concept of syncopation appears in most of the beginning band and studio methods for the euphonium. The addition of more syncopation exercises will enhance the beginning euphonium student's rhythmic confidence. Since either the beat or part of a beat

becomes displaced, beginning euphonium students do not understand how syncopation sounds, much less how to count these rhythms. Special care must be given to the simpler syncopation rhythms, namely one quarter note followed by one half note followed by one quarter note. An enrhythmic comparison to the eighth note followed by a quarter note followed by an eighth note rhythm reveals the aural similarity of these rhythms. The beginning band director and studio euphonium teacher should ensure that the student becomes completely comfortable and competent with syncopation before transitioning into a new pedagogical concept.

Beginning band methods for the euphonium have mostly omitted *Alla Breve* meter. *Alla Breve* meter is an important pedagogical concept that occurs regularly in band literature. In order to help the beginning euphonium student grasp the concept of *Alla Breve*, teachers must use enrhythmics. Beginning band directors and studio teachers must incorporate *Alla Breve* meter into their pedagogy as early as possible for the student's benefit.

Compound meter is another pedagogical concept that is not considered important in beginning band and studio methods. Beginning euphonium students must gain a solid understanding of compound meters early in their studies so they can differentiate between simple and compound. Beginning euphonium students must learn that various notes serve as the unit of beat in different meters. They need to know when to give the dotted quarter note one beat versus three beats in compound meter. Once the beginning euphonium student learns the basics of compound meter well, they will have great success in their practicing and performances.

Compound odd meters were completely omitted from beginning band and studio methods for the euphonium. Compound odd meters consistently cause doubt and confusion in more experienced euphonium players, much less beginners. Beginning euphonium students need to understand that the division of odd meters occurs in groups of twos and threes. This concept

alone should cause the beginning band and studio teachers to incorporate this concept as early as possible.

Another pedagogical concept omitted in all methods is the martellato accent. This accent, although articulated more forcefully and shorter in duration, needs attention in both the beginning band classroom and the private euphonium studio. This type of accent should not be introduced to the beginning euphonium student until after they have developed a solid tone and clear articulation. Its introduction should coincide with the introduction of the staccato, due to the shortness of the martellato.

The final, and most glaring omitted pedagogical concept concerns musical phrasing and interpretation. The researcher believes that not including this pedagogical concept in beginning methods is the greatest disservice to the band community at large. A major component of musical phrasing concerns dynamic contrast. This is the idea that every phrase requires some sort of direction through either growth or decay. Beginning band directors and studio euphonium teachers can mitigate this problem by teaching dynamics from the first week of beginning study. When a beginning euphonium student is not taught dynamics early, it becomes difficult for them to incorporate them later. The main pedagogical idea rests in demanding dynamic contrast regularly so the beginning euphonium student adds this dimension to their performance. Once a student becomes aware of the possibilities of dynamic contrast, they will soon learn how to identify where to place crescendos and decrescendos within phrases.

Another major component of musical phrasing relates to note grouping. The beginning euphonium student must learn how certain beats lead to subsequent beats within a musical phrase. Normally, the last beat of a measure (or division of the beat) leads into the downbeat of the next. Also, the weak beats of both simple and compound meters lead into the strong beats. At

the very basic level of note grouping, the beginning euphonium student needs to learn that the anacrusis leads to the downbeat of the following measure. The idea of note grouping allows the beginning euphonium student to create movement or motion in their phrasing. The concept of note grouping occurs using crescendos which make phrases not only come alive but also create continuity and beauty.

Limitations

Limitations included the following:

1. Since numbering of measures, exercises, meters, articulations (agogic accents, staccato, legato, and slurs) were undertaken by a human, numbering mistakes may have occurred.
2. The labeling of technical versus lyrical exercises was based solely on the researcher's decisions and may cause disagreement by other researchers.
3. The researcher limited this study to available and historical methods which may have resulted in unintentional omissions of other available methods the researcher did not discover.

Recommendations for Future Study

This study revealed that no comprehensive beginning band or studio method for euphonium exists. Although two beginning band methods include comprehensive in their titles, this is misleading to the beginning band director at best. Since this study collected every pedagogical concept contained in each method, music educators must use these results and develop a truly comprehensive beginning band method. This endeavor would require a team

approach of subject matter experts of each instrument. The subject matter experts would ensure that beginning students learn their instruments in a sound and sequential manner, especially dealing with beginning pitches and overall ranges of brass students. Until the possibility of a comprehensive beginning band method materializes, beginning band directors must supplement the weaker pedagogical areas of the methods they use in their bands. These supplements may indeed become the nexus of a comprehensive method in the future.

Additionally, the development of a comprehensive beginning studio method for the euphonium must occur. The music education community may not see the need for developing a truly comprehensive beginning band method, but a euphonium subject matter expert would have more freedom in creating a comprehensive beginning method for the euphonium. Developing a comprehensive beginning euphonium method through a small group of euphonium pedagogues may become the best solution going forward. Until a possible new comprehensive beginning euphonium method is developed, private studio teachers must supplement neglected or sparsely covered pedagogical concepts thus ensuring musical growth in their students. A final short-term solution concerns the development of companion guides by beginning studio euphonium teachers that supplement what beginning band methods omit (Appendix NNN).

Summary

The goal of every beginning band and studio euphonium teacher is to provide their students with the most comprehensive music education possible. Although many pedagogical concepts are present in newer beginning band and studio methods for euphonium, omitted concepts must be integrated as well as reinforcing others. The omitted pedagogical concepts of aural skills, sound-before-sight, creativity/improvisation, and musical phrasing must become a

regular aspect of weekly lesson plans. Additionally, reinforcing rhythmic concepts must occur with special emphasis on simple meter dotted rhythms and syncopation. *A Content Analysis and Comparison of Beginning Band Methods and Beginning Studio Methods for Euphonium* is a historical, qualitative study designed to understand the pedagogical similarities and differences found in these methods. This study identifies the need for either the pairing of methods, or developing new methods that fulfill the goal of comprehensive musicianship.

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Appendix A

Method Contents Spreadsheet Template

INTRODUCTORY MATERIAL		
Title		
Author		
Copyright		
Publisher		
Method currently in print?		
Technology (CD, Smartmusic®, or cloud-based)		
Additional supplementary materials or recommended supplementary materials		
Fingering chart		
Total Introductory Material Pages		
Total measures		
Total exercises		
Total Pages		
AURAL SKILLS		
Audiation	Total	Percent
Exercises containing audiation skills		
Exercises containing sound-before-sight pedagogy		
	Total	Percent
Total Sound-Before-Sight Exercises		
	Page	Percent
Introduction of the partial series		
Total partial series exercises		
Introduction of intonation		
Exercises containing intonation skills		
	Total	Percent
Total Intonation Exercises		
Creativity/Improvisation	Page	Percent
Introduction to creativity (improvisation)		
Exercises containing creativity (improvisation) exercises		
TECHNIQUE		
Pitches	Pitch	Page
First pitch		

Second pitch		
Third pitch		
Fourth pitch		
Fifth pitch		
Sixth pitch		
Seventh pitch		
Eighth pitch		
Ninth pitch		
Tenth pitch		
Eleventh pitch		
Twelfth pitch		
Thirteenth pitch		
Fourteenth pitch		
Fifteenth pitch		
Sixteenth pitch		
Seventeenth pitch		
Eighteenth pitch		
Nineteenth pitch		
Twentieth pitch		
Twenty-first pitch		
Twenty-second pitch		
Twenty-third pitch		
Twenty-fourth pitch		
Twenty-fifth pitch		
Range (lowest note)		
Range (highest note)		
Scales		
<i>Major Scales</i>	Scale	Page
Introduction and explanation of the major scale		
Implementation of the first major scale		
Introduction of the second major scale		
Implementation of the second major scale		
Introduction of the third major scale		
Implementation of the third major scale		
	Total	Percent
<i>Total Major Scale Exercises</i>		
<i>Chromatic Scales</i>	Scale	Page
Introduction of the chromatic scale		
Implementation of the first chromatic scale		
Introduction of the second additional chromatic scale beginning on other pitches		
Implementation of the second chromatic scale beginning on other pitches		

Introduction of the third additional chromatic scale beginning on other pitches		
Implementation of the third chromatic scale beginning on other pitches		
	Total	Percent
Total Chromatic Scale Exercises		
Minor Scales	Scale	Page
Introduction and explanation of the minor scale		
Implementation of the first minor scale		
Introduction of the second minor scale		
Implementation of the second minor scale		
Introduction of the third minor scale		
Implementation of the third minor scale		
	Total	Percent
Total Minor Scale Exercises		
Arpeggios	Page	Percent
Introduction of arpeggios		
Implementation of arpeggios		
	Total	Percent
Total Arpeggiated Exercises		
Key Signatures	Key	
Initial Key		
Accidentals	Page	
Introduction and explanation of flats		
Introduction and explanation of naturals		
Introduction and explanation of sharps		
Introduction and explanation of accidentals		
	# of Measures	Percent
Flat Accidentals		
Natural Accidentals		
Sharp Accidentals		
Total Measures Using Accidentals		
	Total	Key
Total Exercises in Initial Key Signature		Percent
Flat Keys	Page	Key
Introduction of first flat key		

	Total	Percent	
<i>Total Exercises in First Flat Key</i>			
	Page	Key	
Introduction of the second flat key			
	Total	Percent	
<i>Total Exercises in Second Flat Key</i>			
	Page	Key	
Introduction of third flat key			
	Total	Percent	
<i>Total Exercises in Third Flat Key</i>			
	Page	Key	
Introduction of fourth flat key			
	Total	Percent	
<i>Total Exercises in Fourth Flat Key</i>			
	Page	Key	
Introduction of fifth flat key			
	Total	Percent	
<i>Total Exercises in Fifth Flat Key</i>			
	Page	Key	
<i>Most Advanced Flat Key Signature</i>			
	Total	Percent	
<i>Total Flat Key Exercises</i>			
<i>Sharp Keys</i>	Page	Key	
Introduction of first sharp key			
	Total	Percent	
<i>Total Exercises in First Sharp Key</i>			
	Page	Key	
Introduction of second sharp key			
	Total	Percent	
<i>Total Exercises in Second Sharp Key</i>			
	Page	Key	
Introduction of third sharp key			
	Total	Percent	
<i>Total Exercises in Third Sharp Key</i>			
	Page	Key	
Introduction of fourth sharp key			
	Total	Percent	
<i>Total Exercises in Fourth Sharp Key</i>			
	Page	Key	

Most advanced sharp key signature		
	Total	Percent
<i>Total Sharp Key Exercises</i>		
Ensemble Skills		
<i>Duets</i>		
First duet		
Concept/Concepts of first duet		
Second duet		
Concept/Concepts of second duet		
Third duet		
Concept/Concepts of third duet		
Fourth duet		
Concept/Concepts of fourth duet		
Fifth duet		
Concept/Concepts of fifth duet		
Sixth duet		
Concept/Concepts of sixth duet		
Seventh duet		
Concept/Concepts of seventh duet		
Eighth duet		
Concept/Concepts of eighth duet		
Ninth duet		
Concept/Concepts of ninth duet		
Tenth duet		
Concept/Concepts of tenth duet		
Eleventh duet		
Concept/Concepts of eleventh duet		
Twelfth duet		
Concept/Concepts of twelfth duet		
Thirteenth duet		
Concept/Concepts of thirteenth duet		
Fourteenth duet		
Concept/Concepts of fourteenth duet		
Fifteenth duet		
Concept/Concepts of fifteenth duet		
Sixteenth duet		
Concept/Concepts of sixteenth duet		
Seventeenth duet		
Concept/Concepts of seventeenth duet		
Eighteenth duet		
Concept/Concepts of eighteenth duet		
Nineteenth duet		
Concept/Concepts of nineteenth duet		

Twentieth duet	
Concept/Concepts of twentieth duet	
Twenty-first duet	
Concept/Concepts of twenty-first duet	
Twenty-second duet	
Concept/Concepts of twenty-second duet	
Twenty-third duet	
Concept/Concepts of twenty-third duet	
Twenty-fourth duet	
Concept/Concepts of twenty-fourth duet	
Twenty-fifth duet	
Concept/Concepts of twenty-fifth duet	
	Total
	Percent
Total Duets	
Trios	
First trio	
Concept/Concepts of first trio	
Second trio	
Concept/Concepts of second trio	
Third trio	
Concept/Concepts of third trio	
Fourth trio	
Concept/Concepts of fourth trio	
Fifth trio	
Concept/Concepts of fifth trio	
Sixth trio	
Concept/Concepts of sixth trio	
Seventh trio	
Concept/Concepts of seventh trio	
Eighth trio	
Concept/Concepts of eighth trio	
Ninth trio	
Concept/Concepts of ninth trio	
Tenth trio	
Concept/Concepts of tenth trio	
	Total
	Percent
Total Trios	
Quartets or Larger	
First small ensemble	
Concept/Concepts of first small ensemble	
Second small ensemble	

Concept/Concepts of second small ensemble		
Third small ensemble		
Concept/Concepts of third small ensemble		
Fourth small ensemble		
Concept/Concepts of fourth small ensemble		
Fifth small ensemble		
Concept/Concepts of fifth small ensemble		
	Total	Percent
<i>Total Quartets or Larger</i>		
<i>Solos with Accompaniment</i>	Page	
First solo with piano accompaniment		
Second solo with piano accompaniment		
Third solo with piano accompaniment		
Fourth solo with piano accompaniment		
Fifth solo with piano accompaniment		
	Total	
<i>Total Solos with Piano Accompaniment</i>		
<i>Solos with Backing Track Accompaniment</i>	Page	
First solo with backing track accompaniment		
Second solo with backing track accompaniment		
Third solo with backing track accompaniment		
Fourth solo with backing track accompaniment		
Fifth solo with backing track accompaniment		
	Total	
<i>Total Solos with Backing Track Accompaniment</i>		
TECHNIQUE		
Meter		
Introduction and explanation of meter		
Beginning meter		
<i>Introduction of Simple Meter</i>		
Introduction of $\frac{4}{4}$ meter		
Detailed explanation of $\frac{4}{4}$ meter?		

	Total	Percent
<i>Total $\frac{4}{4}$ Meter Exercises</i>		
Introduction of $\frac{3}{4}$ meter		
Detailed explanation of $\frac{3}{4}$ meter?		
	Total	Percent
<i>Total $\frac{3}{4}$ Meter Exercises</i>		
Introduction of $\frac{2}{4}$ meter		
Detailed explanation of $\frac{2}{4}$ meter?		
	Total	Percent
<i>Total $\frac{2}{4}$ Meter Exercises</i>		
Introduction of <i>Alla Breve</i> meter		
Detailed explanation of <i>Alla Breve</i> meter?		
	Total	Percent
<i>Total Alla Breve Meter Exercises</i>		
	Total	Percent
<i>Total Simple Meter Exercises</i>		
<i>Introduction of Compound Meter</i>		
Introduction of $\frac{12}{8}$ meter		
Detailed explanation of $\frac{12}{8}$ meter?		
	Total	Percent
<i>Total $\frac{12}{8}$ Meter Exercises</i>		
Introduction of $\frac{9}{8}$ meter		
Detailed explanation of $\frac{9}{8}$ meter?		
	Total	Percent
<i>Total $\frac{9}{8}$ Meter Exercises</i>		
Introduction of $\frac{7}{8}$ meter		
Detailed explanation of $\frac{7}{8}$ meter?		
	Total	Percent
<i>Total $\frac{7}{8}$ Meter Exercises</i>		
Introduction of $\frac{6}{8}$ meter		

Detailed explanation of $\frac{6}{8}$ meter		
	Total	Percent
Total $\frac{6}{8}$ Meter Exercises		
Introduction of $\frac{5}{8}$ meter		
Detailed explanation of $\frac{5}{8}$ meter		
	Total	Percent
Total $\frac{5}{8}$ Meter Exercises		
Introduction of $\frac{4}{8}$ meter		
Detailed explanation of $\frac{4}{8}$ meter		
	Total	Percent
Total $\frac{4}{8}$ Meter Exercises		
Introduction of $\frac{3}{8}$ meter		
Detailed explanation of $\frac{3}{8}$ meter		
	Total	Percent
Total $\frac{3}{8}$ Meter Exercises		
	Total	Percent
Total Compound Meter Exercises		
Total Odd Meter Exercises		
Simple Meter Notation	Total	Percent
Introduction of unmetered long tone		
Exercises containing unmetered long tone rhythms		
Introduction and explanation of the whole note		
Exercises containing whole note rhythms		
Introduction and explanation of the dotted half note		
Exercises containing dotted half note rhythms		
Introduction and explanation of the half note		
Exercises containing half note rhythms		
Introduction and explanation of the dotted quarter note		
Exercises containing dotted quarter note rhythms		

Introduction and explanation of exercises containing dotted quarter followed by eighth note rhythms		
Exercises containing dotted quarter followed by eighth note rhythms		
Introduction of the eighth note followed by the dotted quarter note		
Exercises containing the eighth note followed by dotted quarter note rhythms		
Introduction and explanation of the quarter note		
Exercises containing quarter note rhythms		
Introduction and explanation of the eighth note		
Exercises containing eighth note rhythms		
Introduction and explanation of eighth note triplet		
Exercises containing eighth note triplet rhythms		
Introduction and explanation of dotted eighth note followed by sixteenth note		
Exercises containing dotted eighth note followed by sixteenth note rhythms		
Introduction and explanation of quarter note triplets		
Exercises containing quarter note triplet rhythms		
Introduction and explanation of the sixteenth note		
Introduction and explanation of four sixteenth note rhythms		
Exercises containing four sixteenth note patterns		
Introduction and explanation of three sixteenth notes followed by one sixteenth note rest		
Exercises containing three sixteenth notes followed by one sixteenth note rest		
Introduction and explanation of one sixteenth note rest followed by three sixteenth notes		
Exercises containing one sixteenth note rest followed by three sixteenth notes		

Introduction and explanation of one sixteenth note followed by two sixteenth note rests followed by one sixteenth note		
Exercises containing one sixteenth note followed by two sixteenth note rests followed by one sixteenth note		
Introduction and explanation of two sixteenths followed by one eighth note rest (or two sixteenth rests)		
Exercises containing two sixteenths followed by one eighth note rest		
Introduction and explanation of two sixteenth notes followed by one eighth note		
Exercises containing two sixteenth notes followed by one eighth note		
Introduction and explanation of one eighth note followed by two sixteenths		
Exercises containing one eighth note followed by two sixteenths		
Introduction and explanation of one sixteenth note followed by a dotted eighth rest (or other rest values)		
Exercises containing one sixteenth note followed by a dotted eighth rest (or other rest values)		
<i>Compound Meter Notation</i>	Total	Percent
Introduction and explanation of compound meter		
Introduction of and explanation dotted half note rhythms		
Exercises containing dotted half note rhythms		
Introduction and explanation of dotted quarter note rhythms		
Exercises containing dotted quarter note rhythms		
Introduction and explanation of quarter note rhythms		
Exercises containing quarter note rhythms		
Introduction and explanation of eighth note rhythms		
Exercises containing eighth note rhythms		
Introduction and explanation of quarter note followed by eighth note rhythms		

Exercises containing quarter note followed by eighth note rhythms		
Introduction and explanation of eighth note followed by quarter note rhythms		
Exercises containing eighth note followed by quarter note rhythms		
Introduction and explanation of six sixteenth notes beamed together		
Exercises containing six sixteenth note rhythms		
Introduction and explanation of two sixteenth notes followed by two eighth note rhythms		
Exercises containing two sixteenth notes followed by two eighth note rhythms		
Introduction and explanation of two eighth notes followed by two sixteenth note rhythms		
Exercises containing two eighth notes followed by two sixteenth note rhythms		
Introduction and explanation of one eighth note followed by two sixteenth notes followed by one eighth note rhythms		
Exercises containing one eighth note followed by two sixteenth notes followed by one eighth note rhythms		
Introduction and explanation of one eighth note followed by four sixteenth note rhythms		
Exercises containing one eighth one eighth note followed by four sixteenth note rhythms		
Introduction and explanation of four sixteenth notes followed by one eighth note rhythms		
Exercises containing four sixteenth notes followed by one eighth note rhythms		
Introduction and explanation of dotted eighth note followed by one sixteenth note followed by one eighth note rhythms		
Exercises containing dotted eighth note followed by one sixteenth note followed by one eighth note rhythms		
Introduction and explanation of eighth note followed by one dotted eighth note followed by one sixteenth note rhythms		

Exercises containing eighth note followed by one dotted eighth note followed by one sixteenth note rhythms		
<i>Syncopation</i>	Total	Percent
Introduction and explanation syncopation?		
Quarter note/half note/quarter note syncopation pattern		
Eighth note/quarter note/eighth note syncopation pattern		
Eighth note/quarter note/quarter note/eighth note pattern		
Sixteenth note/eighth note/sixteenth note syncopation pattern		
	Total	Percent
<i>Total Syncopation Exercises</i>		
<i>Non-Pitch Rhythmic Exercises</i>	Total	Percent
Exercises containing half note non-pitch rhythms		
Exercises containing quarter note non-pitch rhythms		
Exercises containing quarter and half note non-pitch rhythms		
Exercises containing eighth note non-pitch rhythms		
Exercises containing quarter note followed by eighth note non-pitch rhythms		
	Total	Percent
<i>Total Non-Pitch Rhythmic Exercises</i>		
	Total	Percent
Introduction of enrhythmic rhythms		
Detailed explanation of enrhythmics		
Exercises containing enrhythmics		
	Total	Percent
<i>Total Enrhythmic Exercises</i>		
MUSICAL PHRASING		
Articulation	Pages	Percent
Introduction to articulation		
Explanation of articulation (ta, tu, da, du)		
Accents	Total	Percent

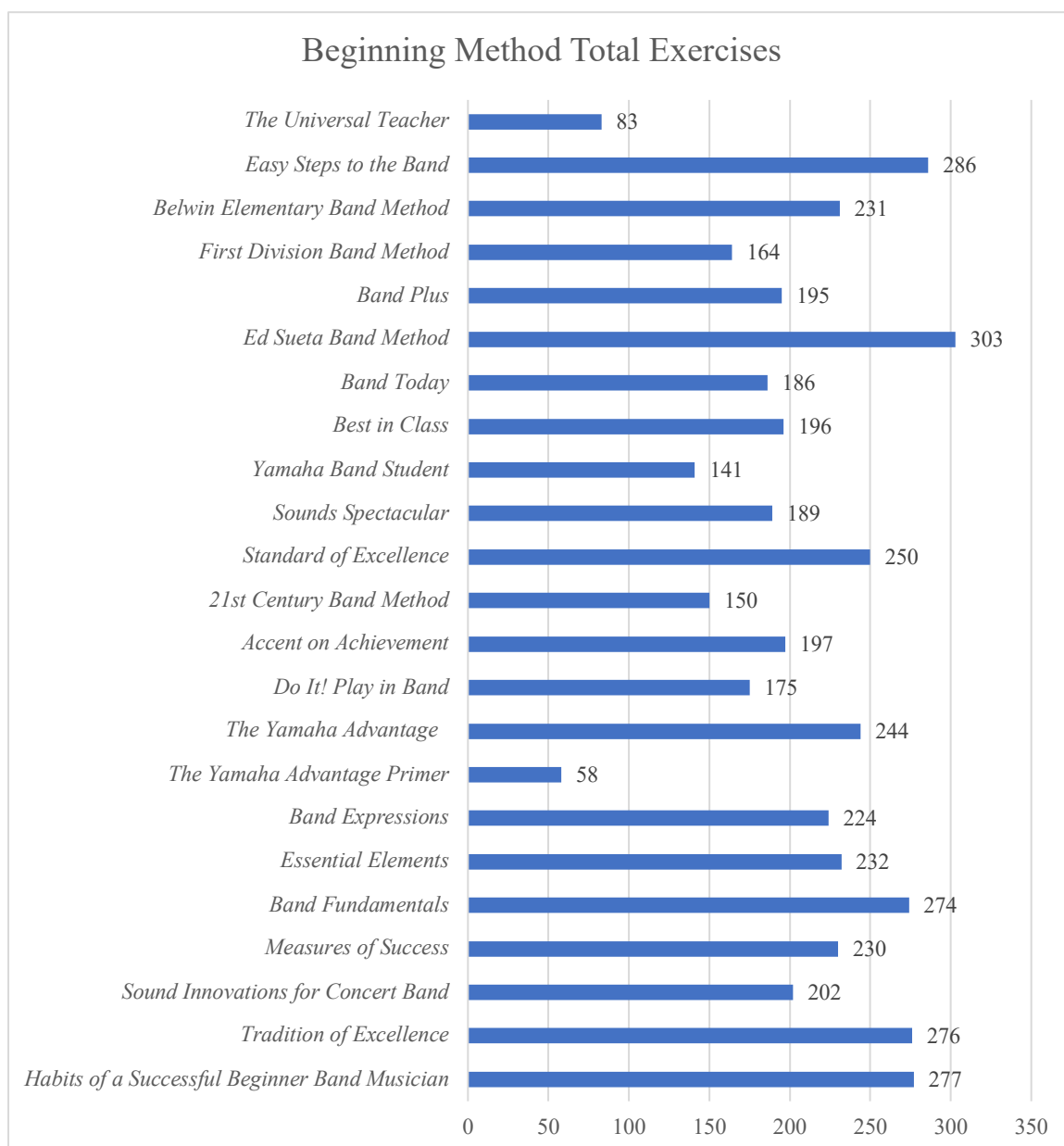
Introduction and explanation of the agogic accent		
Exercises containing agogic accents		
Introduction and explanation of the martellato accent		
Exercises containing martellato accents		
	Total	Percent
<i>Total Exercises Containing Accents</i>		
<i>Staccatos</i>	Total	Percent
Introduction and explanation of the staccato		
Exercises containing staccato		
<i>Legato</i>	Total	Percent
Introduction and explanation of legato		
Exercises containing legato		
<i>Slurs</i>	Total	Percent
Introduction and explanation of the slur		
Exercises containing slurs		
	Total	Percent
<i>Total Exercises Containing Staccato</i>		
	Total	Percent
<i>Total Exercises Containing Legato</i>		
	Total	Percent
<i>Total Exercises Containing Slurs</i>		
<i>Dynamics</i>	Total	Percent
Introduction to dynamics		
<i>Pianissimo</i>		
<i>Piano</i>		
<i>Mezzo piano</i>		
<i>Mezzo forte</i>		
<i>Forte</i>		
<i>Fortissimo</i>		
Crescendo		
Decrescendo		
	Total	Percent
<i>Total Exercises Containing Dynamics</i>		
<i>Tempo Marks</i>	Total	Percent

Introduction and explanation of tempo marks		
<i>Adagio</i>		
<i>Largo</i>		
<i>Lento</i>		
<i>Andante</i>		
<i>Moderato</i>		
<i>Allegretto</i>		
<i>Maestoso</i>		
<i>Allegro</i>		
<i>Presto</i>		
<i>Vivace</i>		
<i>Vivo</i>		
	Total	Percent
Total Exercises Containing Tempo Marks		
Tempo Fluctuations	Total	Percent
Introduction and explanation of tempo fluctuations		
<i>Ritard</i>		
<i>Poco ritard</i>		
<i>Allargando</i>		
<i>Rallentando</i>		
<i>Poco rallentando</i>		
<i>Con moto</i>		
<i>Accelerando</i>		
<i>Stringendo</i>		
<i>Meno mosso</i>		
<i>Più mosso</i>		
<i>Poco più mosso</i>		
<i>A tempo</i>		
<i>Rubato</i>		
	Total	Percent
Total Exercises Containing Tempo Fluctuations		
Phrasing Marks		
Introduction and explanation of the phrase mark		
Explanation of the difference between slurs and phrase marks		
	Total	Percent
Total Exercises Containing Phrase Marks		
Phrasing and Interpretation		

Introduction and explanation of phrasing and interpretation		
	Total	Percent
<i>Total Exercises Containing Phrasing and Interpretation Material</i>		
	Total	Percent
<i>Total Lyrical Material</i>		
<i>Total Aural Skills Material</i>		
<i>Total Technical Material</i>		

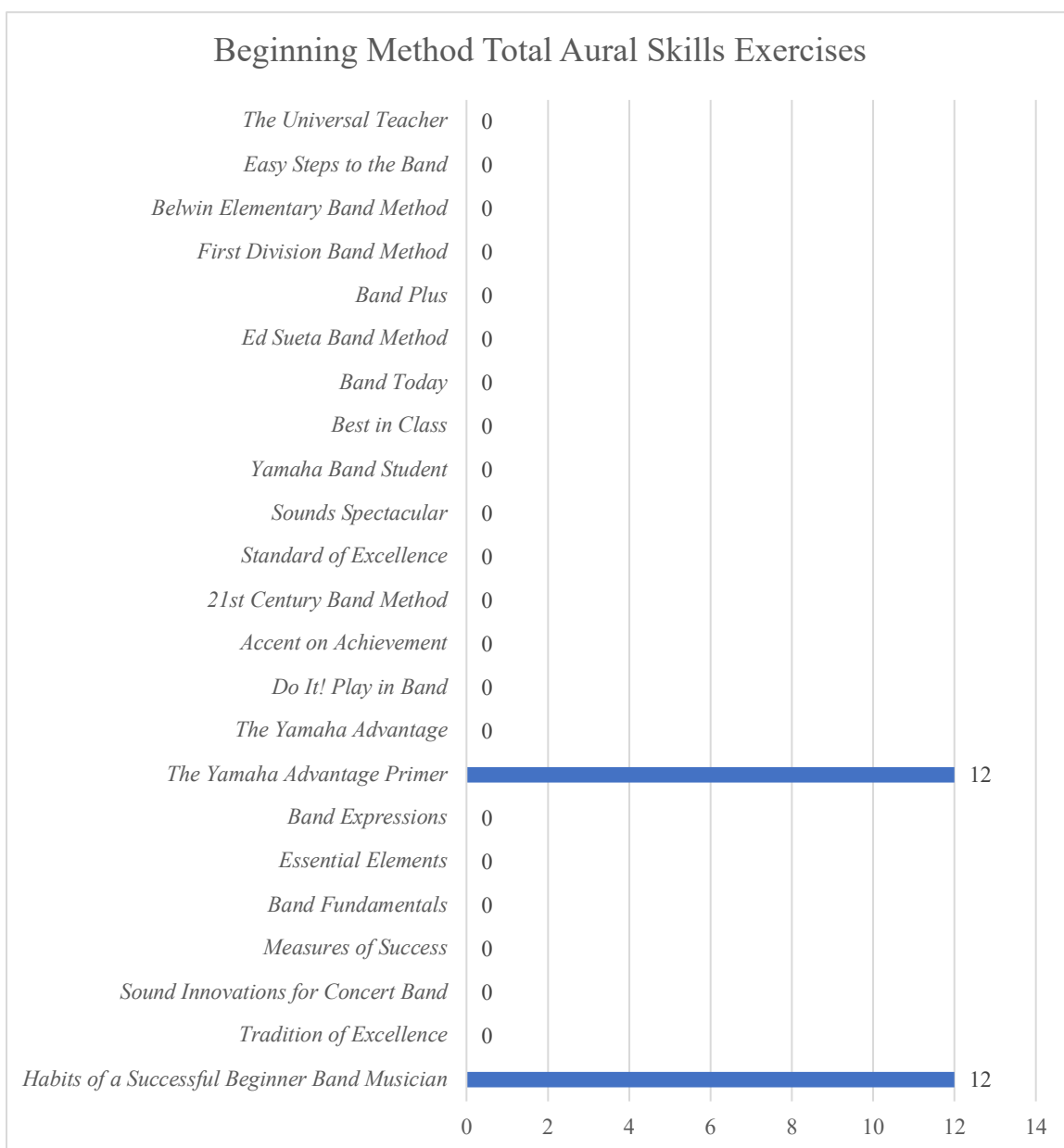
Appendix B

Beginning Method Total Exercises



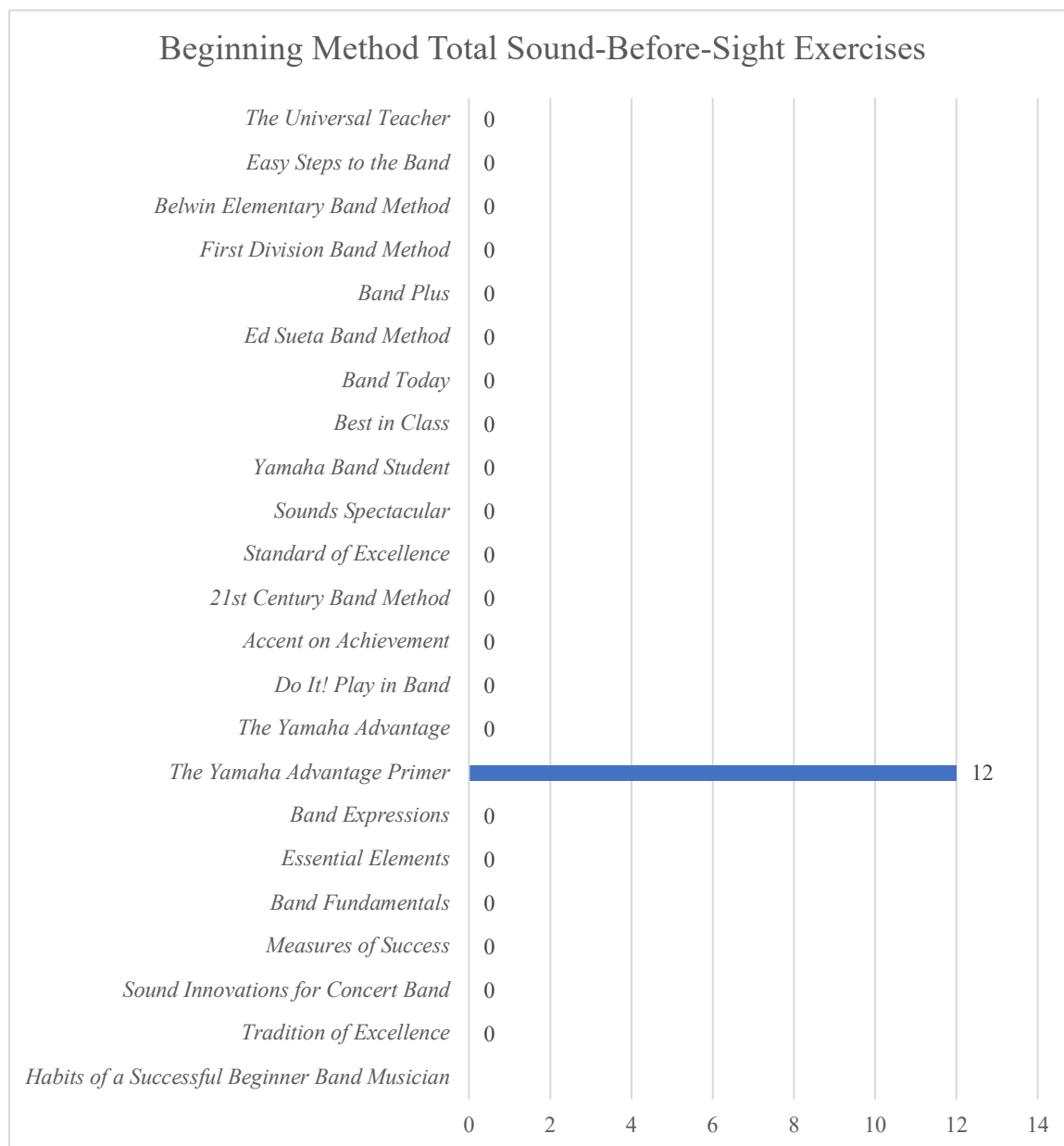
Appendix C

Beginning Method Total Aural Skills Exercises



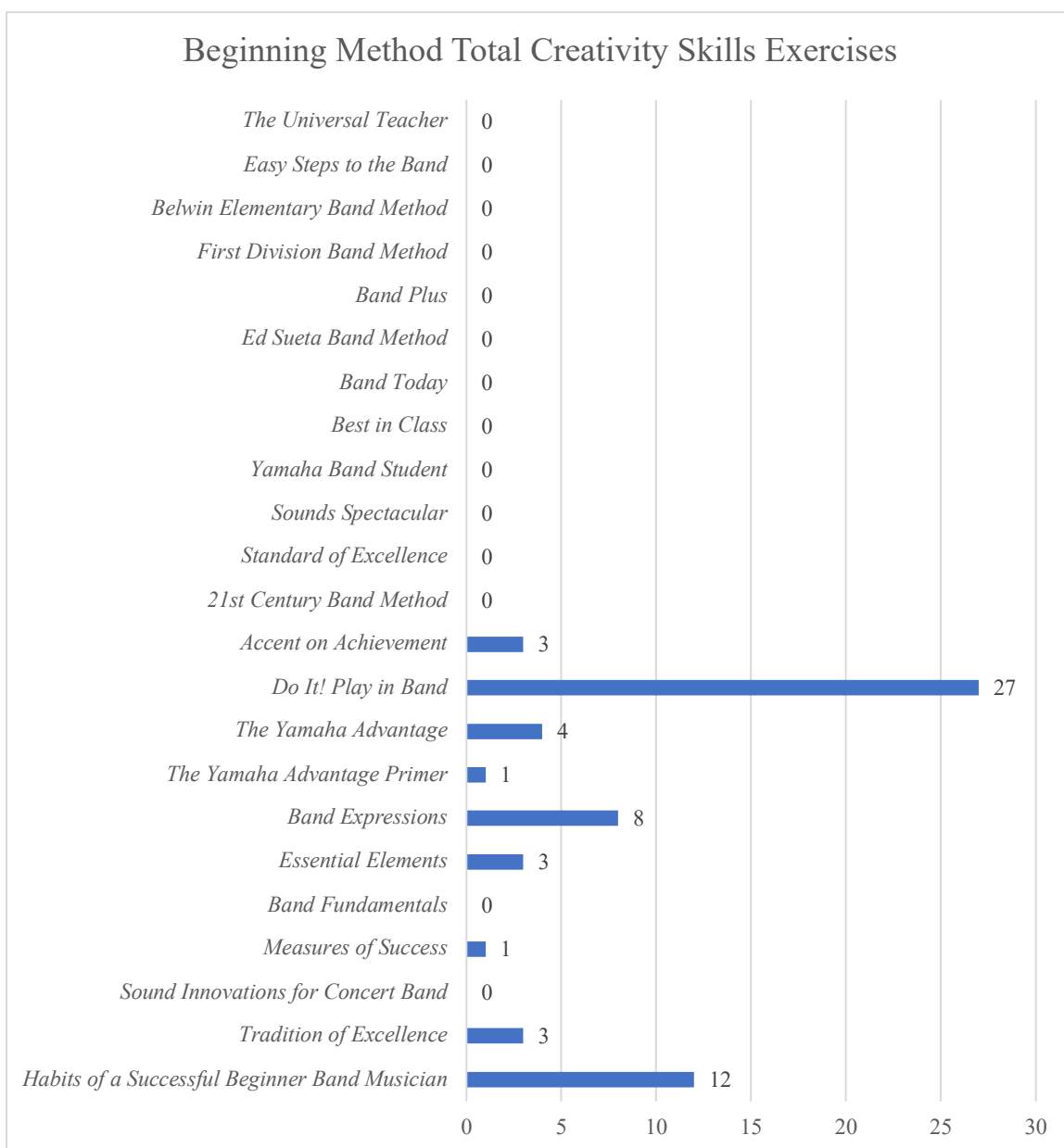
Appendix D

Beginning Method Sound-Before-Sight Exercises



Appendix E

Beginning Method Total Creativity Skills Exercises



Appendix F

Beginning Method Total Intonation Skills Exercises



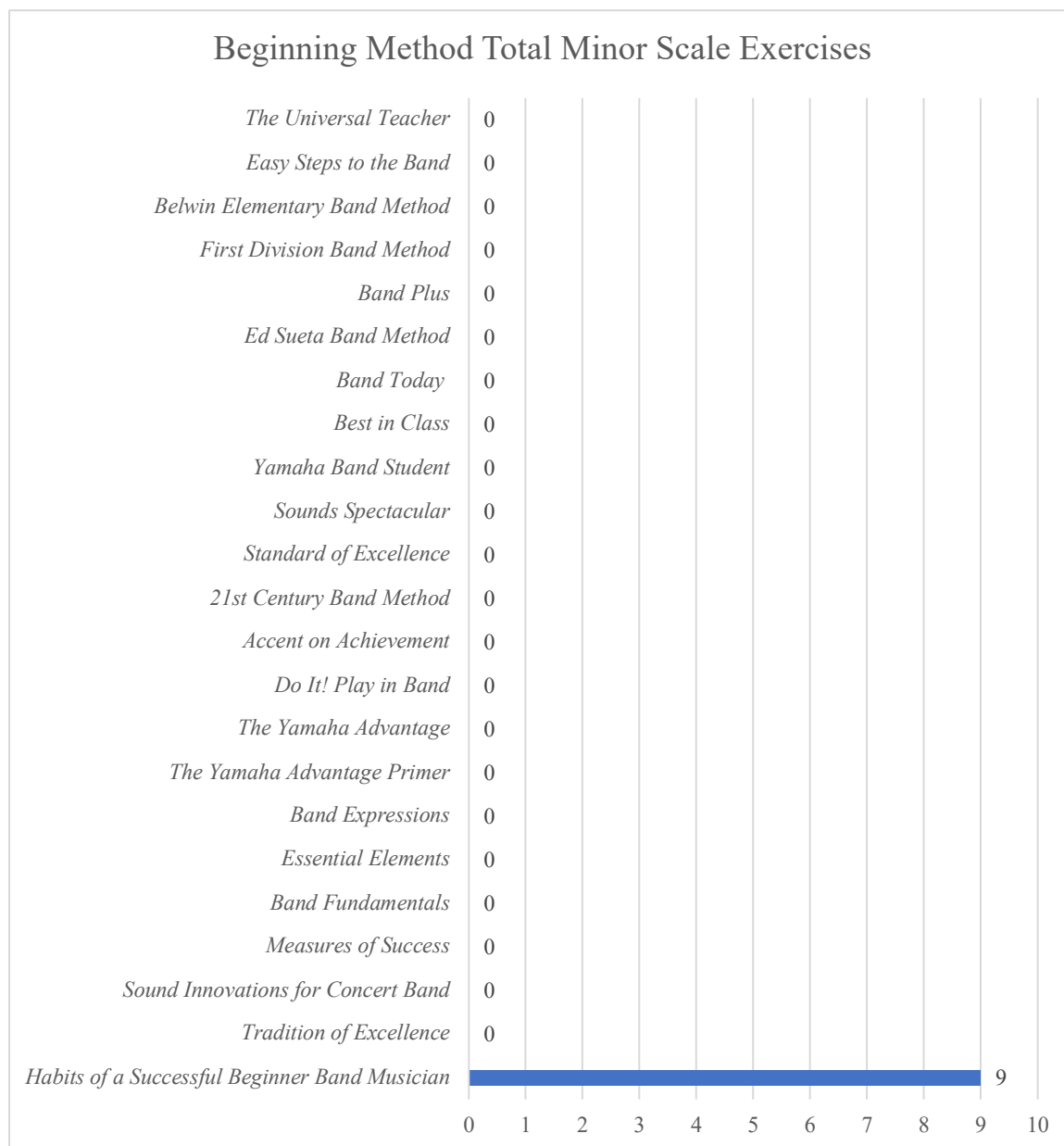
Appendix G

Beginning Method Total Major Scale Exercises



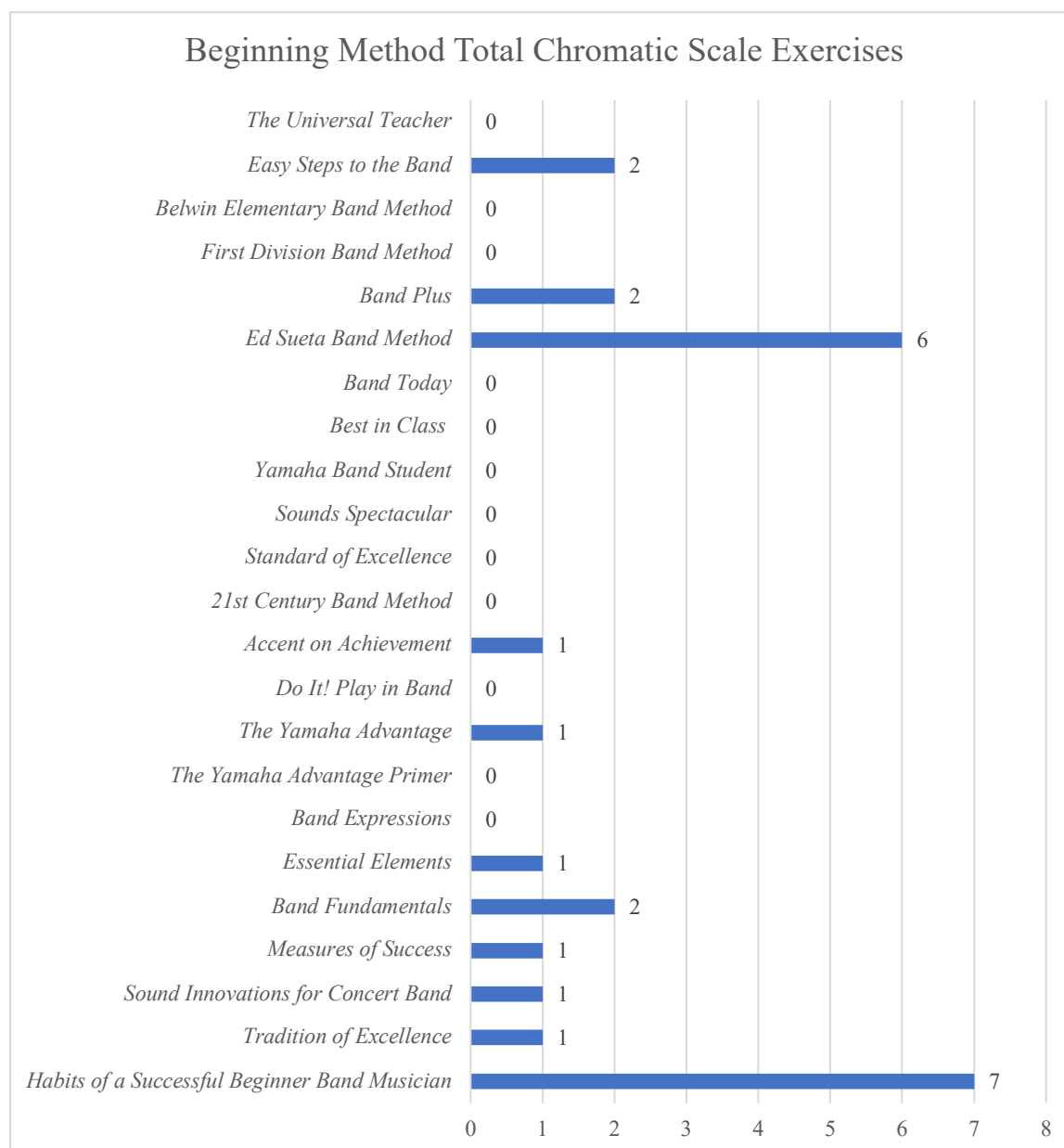
Appendices H

Beginning Method Total Minor Scale Exercises



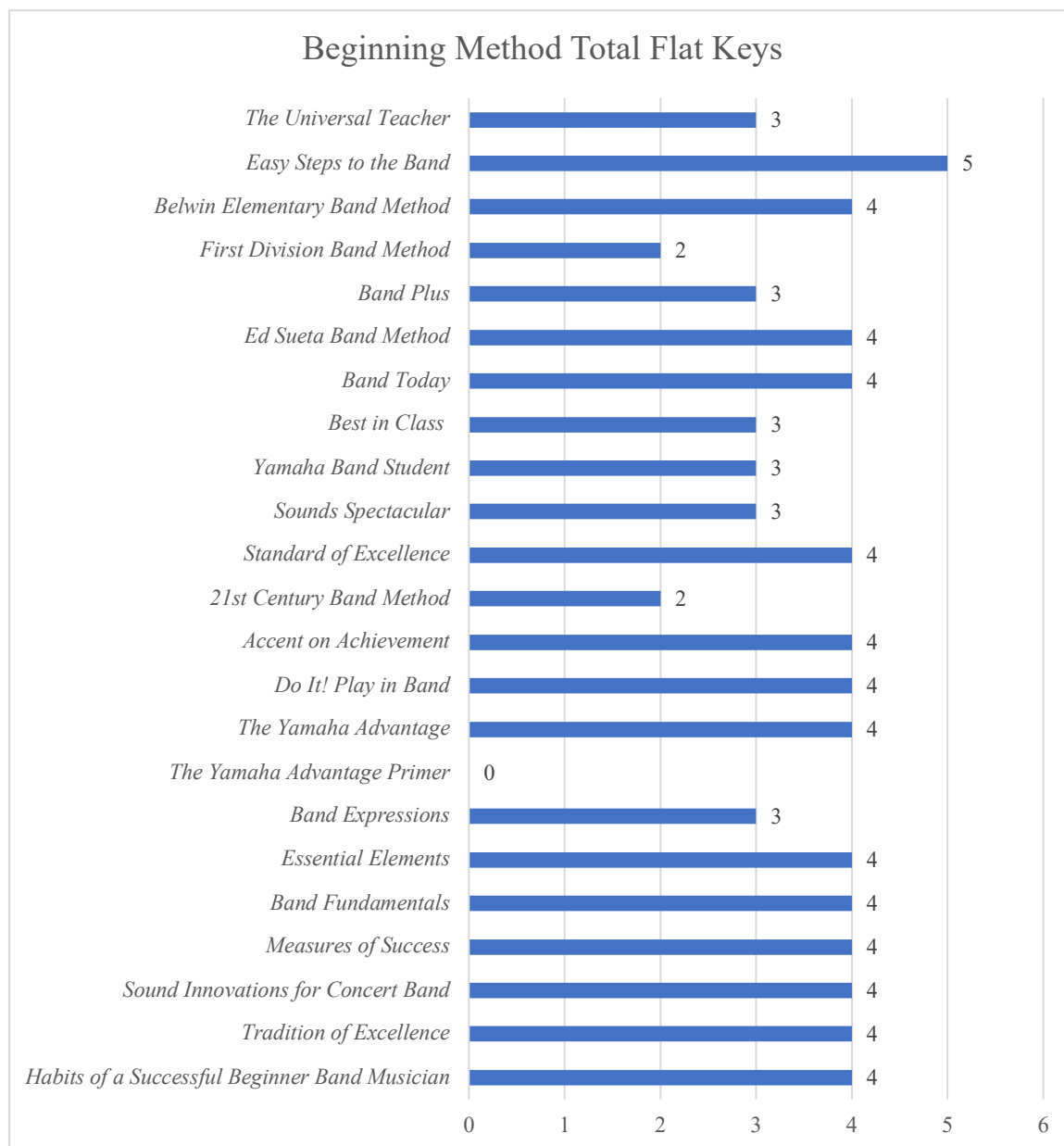
Appendices I

Beginning Method Total Chromatic Scale Exercises



Appendices J

Beginning Method Total Flat Keys



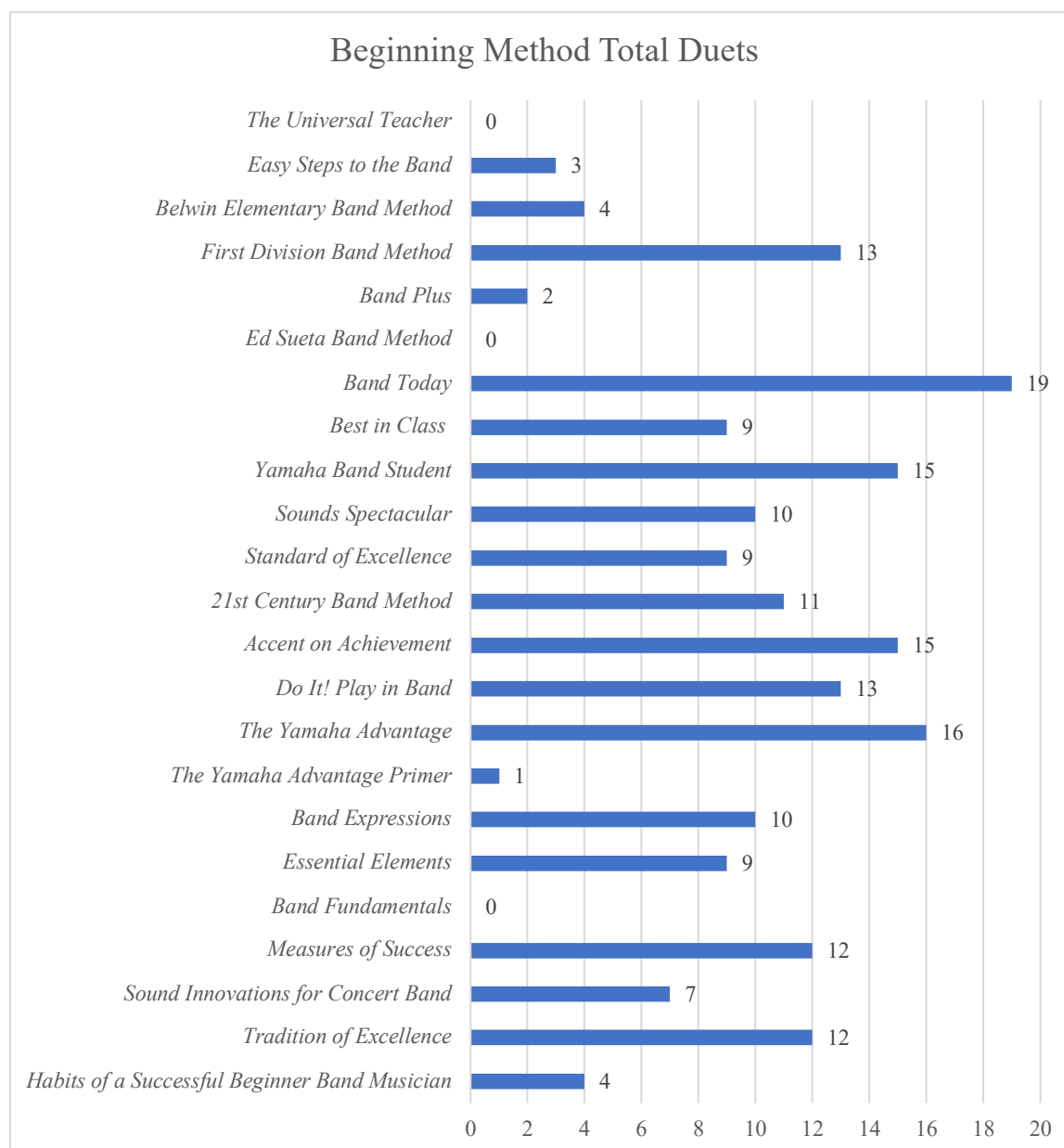
Appendices K

Beginning Method Total Sharp Keys



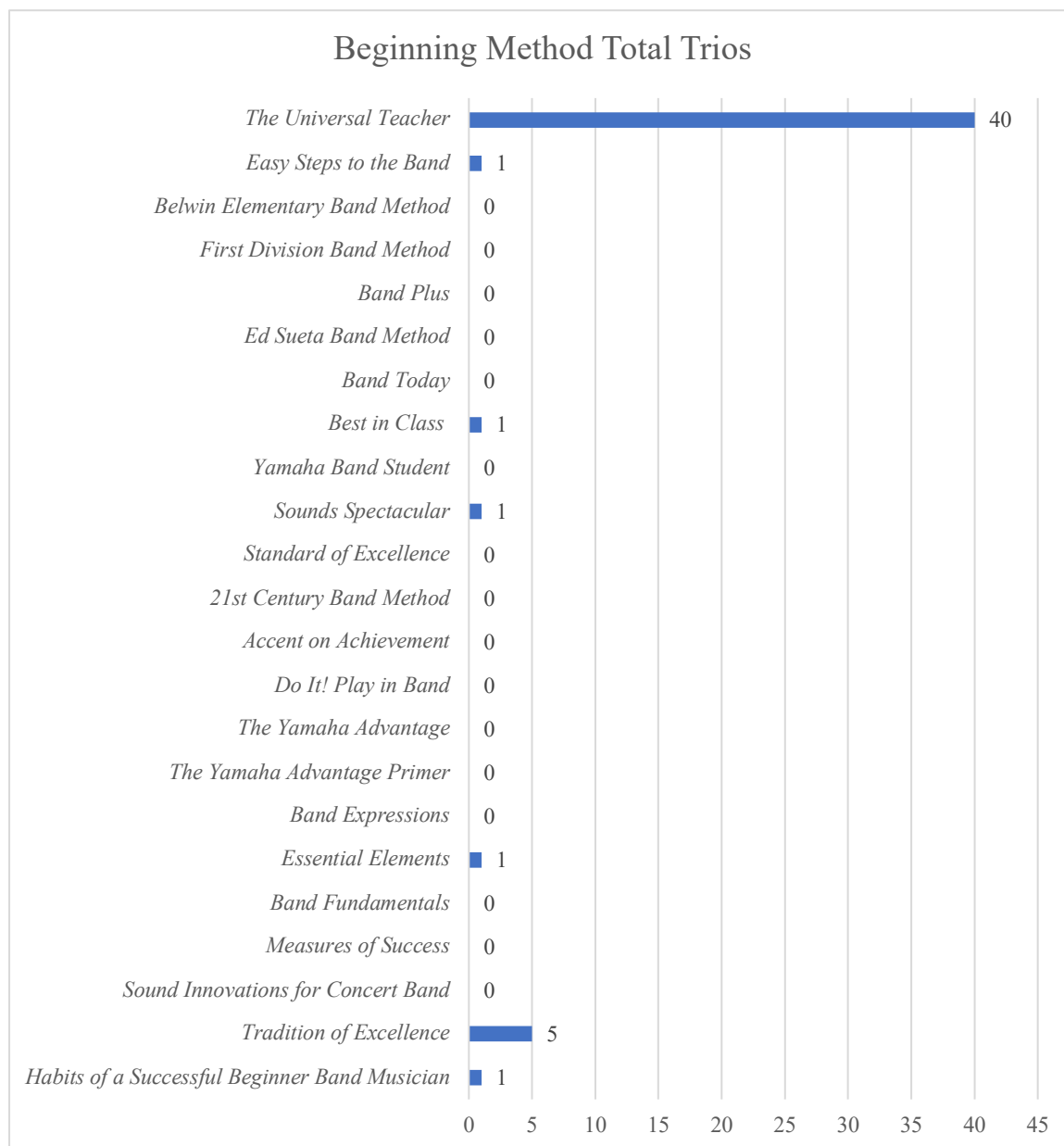
Appendices L

Beginning Method Total Duets



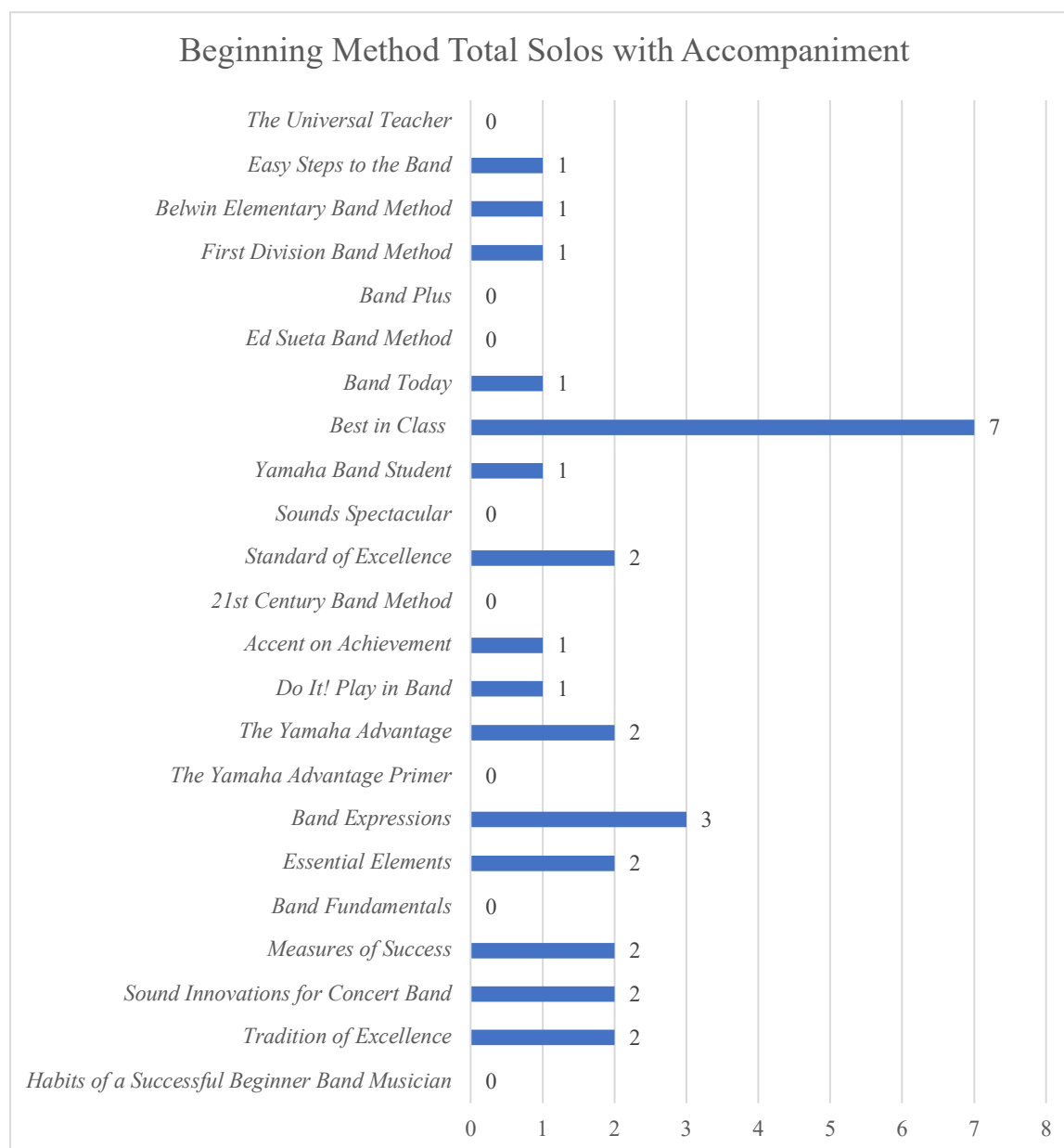
Appendices M

Beginning Method Total Trios



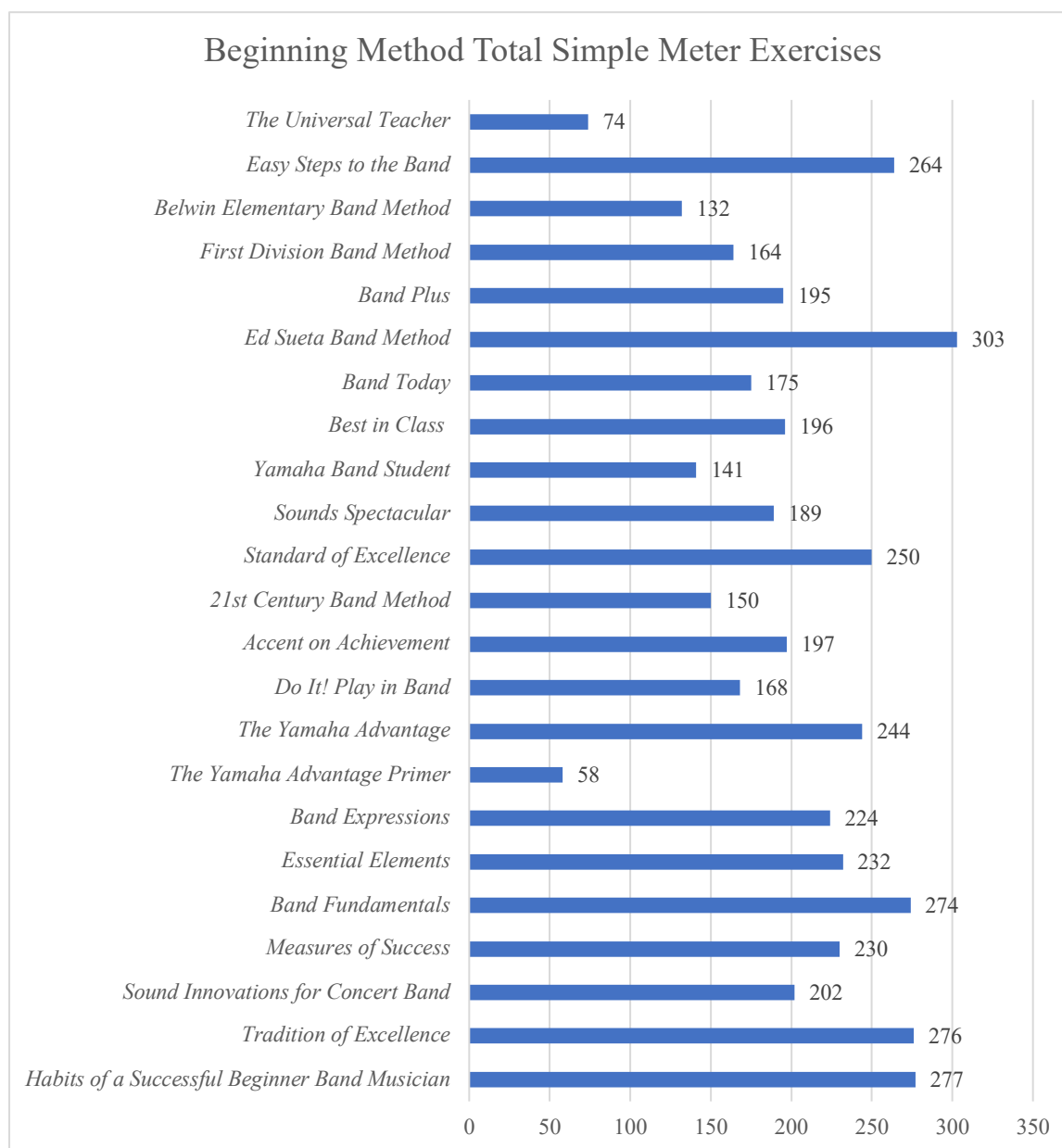
Appendices N

Beginning Method Total Solos with Accompaniment



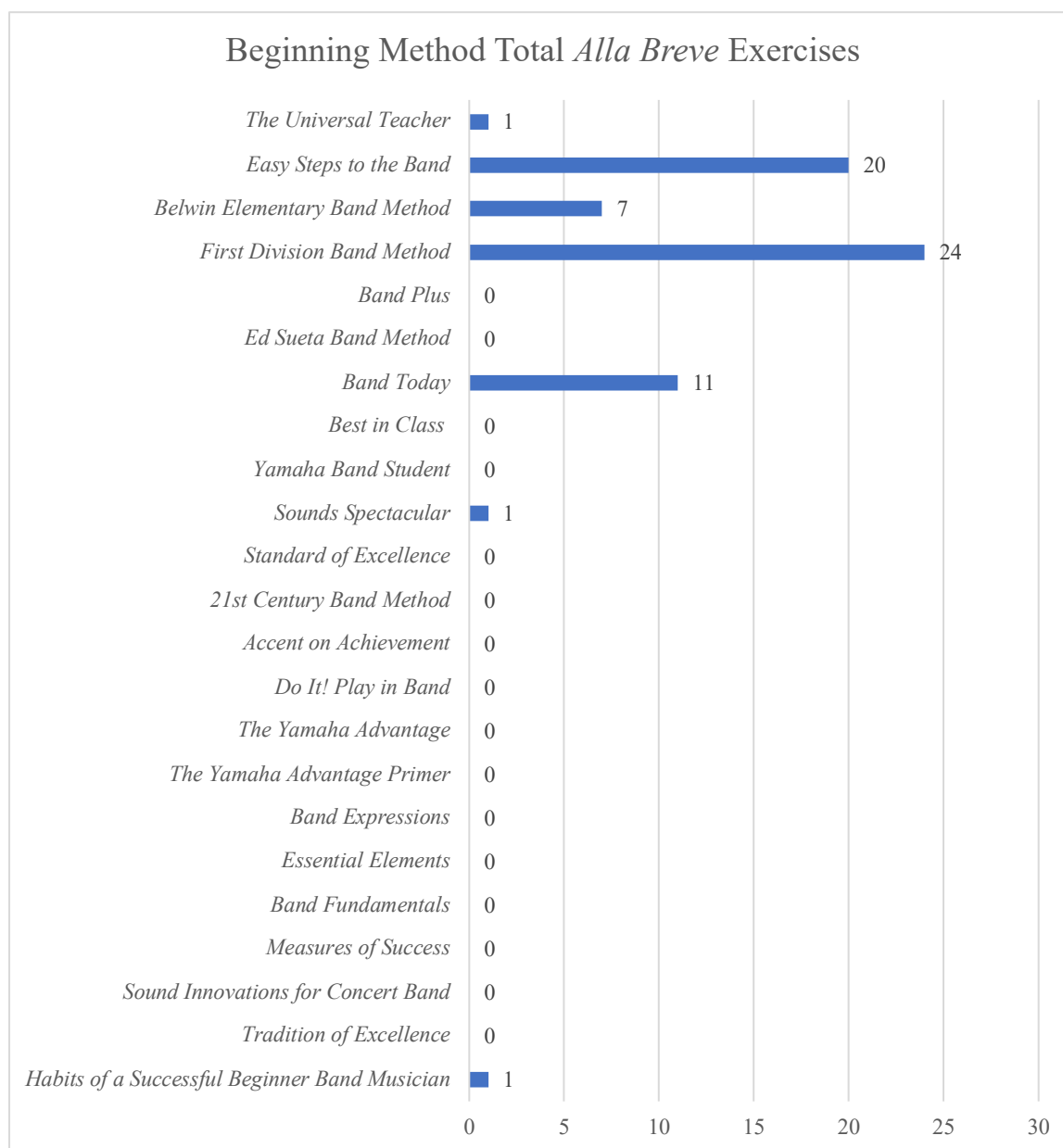
Appendices O

Beginning Method Total Simple Meter Exercises



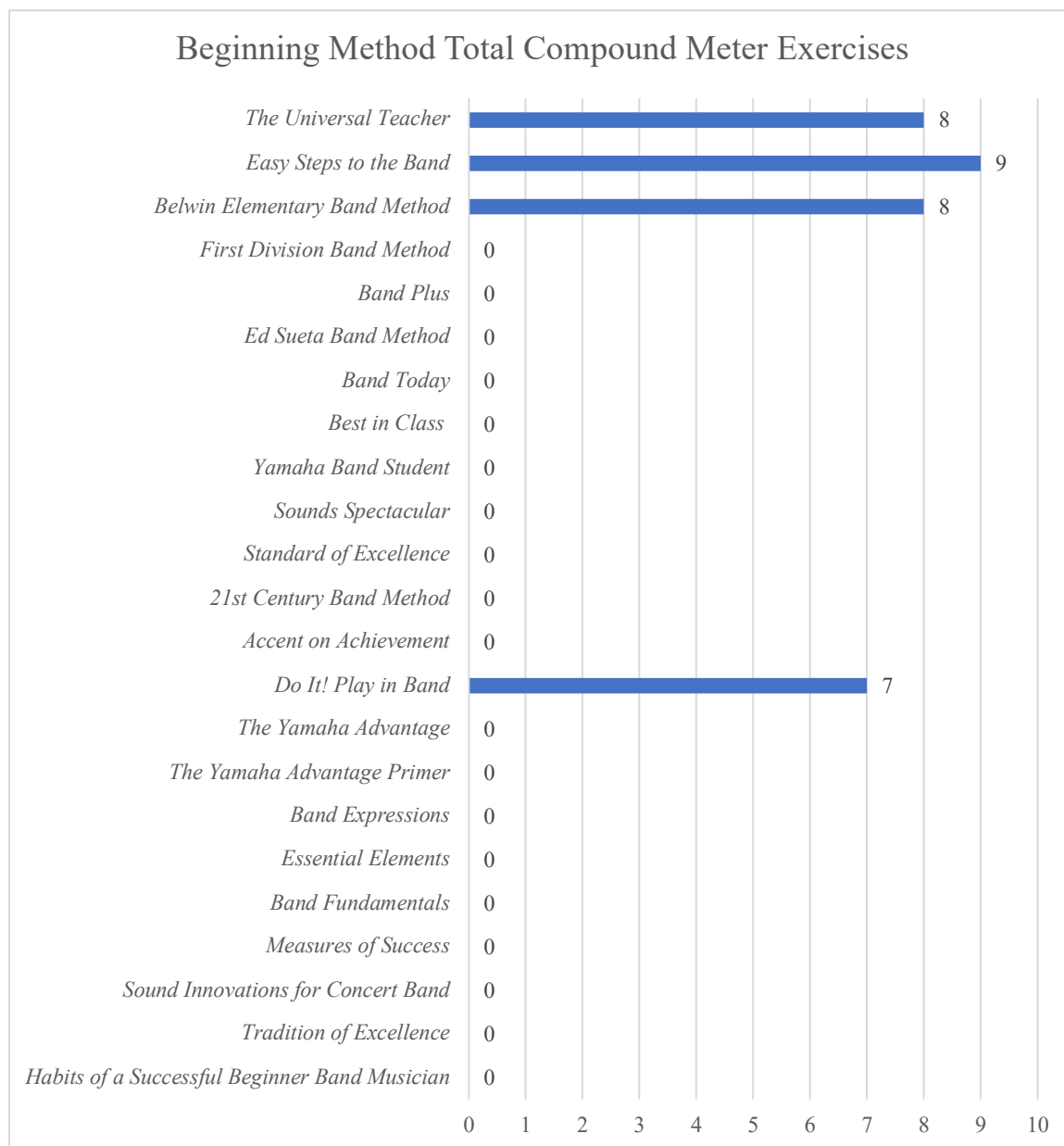
Appendices P

Beginning Method Total *Alla Breve* Exercises



Appendices Q

Beginning Method Total Compound Meter Exercises



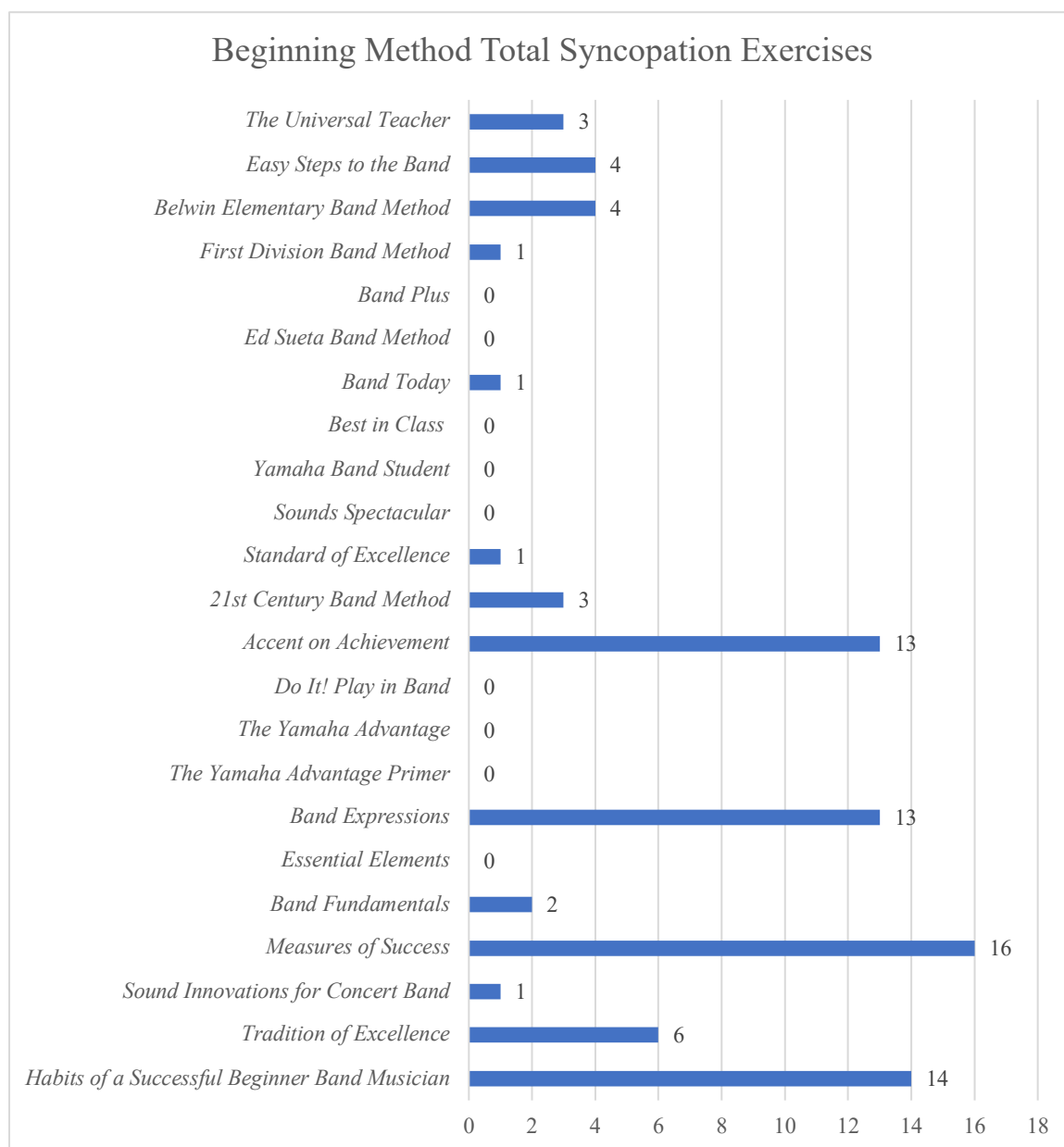
Appendices R

Beginning Method Total Odd Meter Exercises

Beginning Method Total Odd Meter Exercises											
<i>The Universal Teacher</i>	0										
<i>Easy Steps to the Band</i>	0										
<i>Belwin Elementary Band Method</i>	0										
<i>First Division Band Method</i>	0										
<i>Band Plus</i>	0										
<i>Ed Sueta Band Method</i>	0										
<i>Band Today</i>	0										
<i>Best in Class</i>	0										
<i>Yamaha Band Student</i>	0										
<i>Sounds Spectacular</i>	0										
<i>Standard of Excellence</i>	0										
<i>21st Century Band Method</i>	0										
<i>Accent on Achievement</i>	0										
<i>Do It! Play in Band</i>	0										
<i>The Yamaha Advantage</i>	0										
<i>The Yamaha Advantage Primer</i>	0										
<i>Band Expressions</i>	0										
<i>Essential Elements</i>	0										
<i>Band Fundamentals</i>	0										
<i>Measures of Success</i>	0										
<i>Sound Innovations for Concert Band</i>	0										
<i>Tradition of Excellence</i>	0										
<i>Habits of a Successful Beginner Band Musician</i>	0										
	0	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1

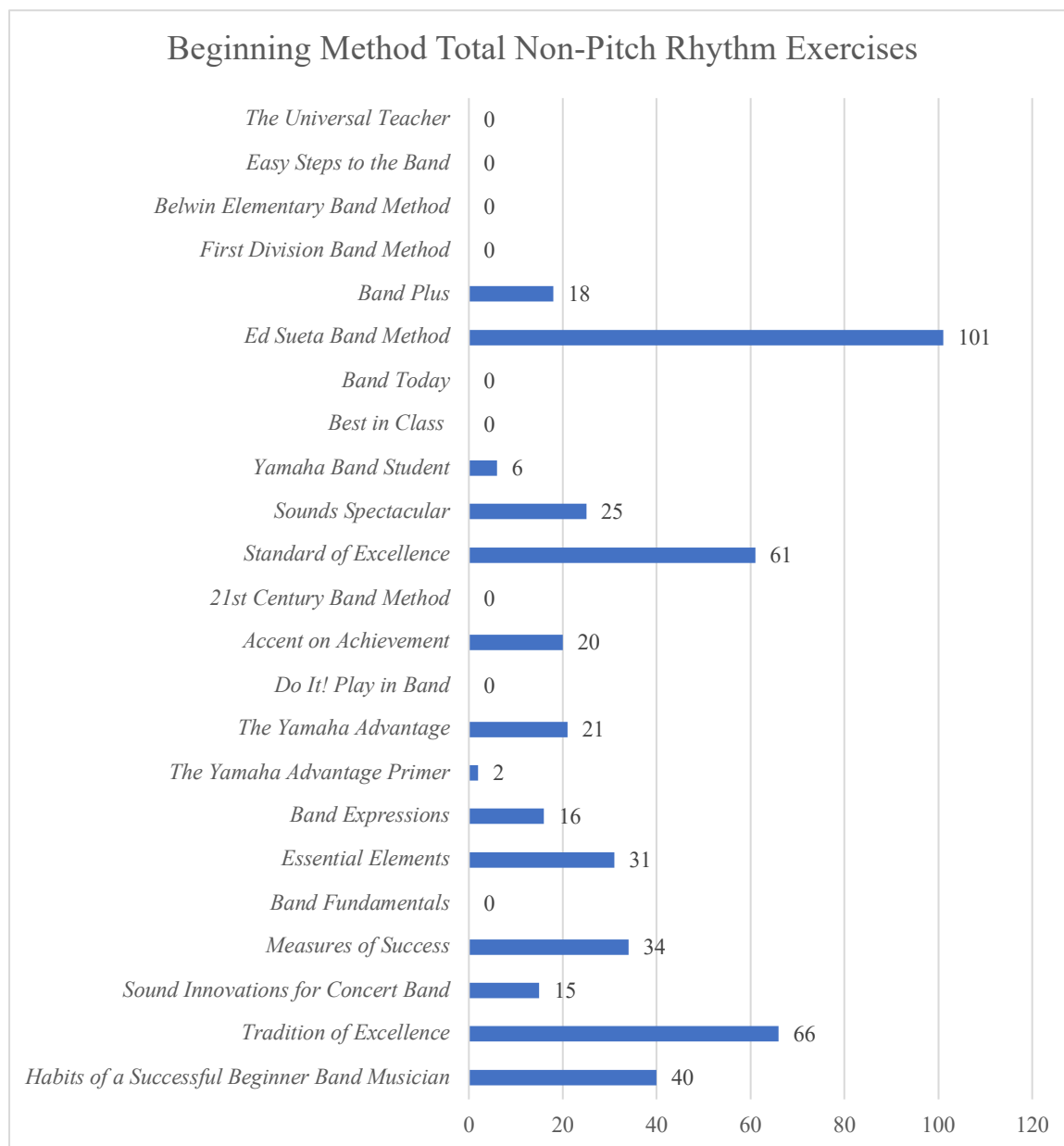
Appendices S

Beginning Method Total Syncopation Exercises



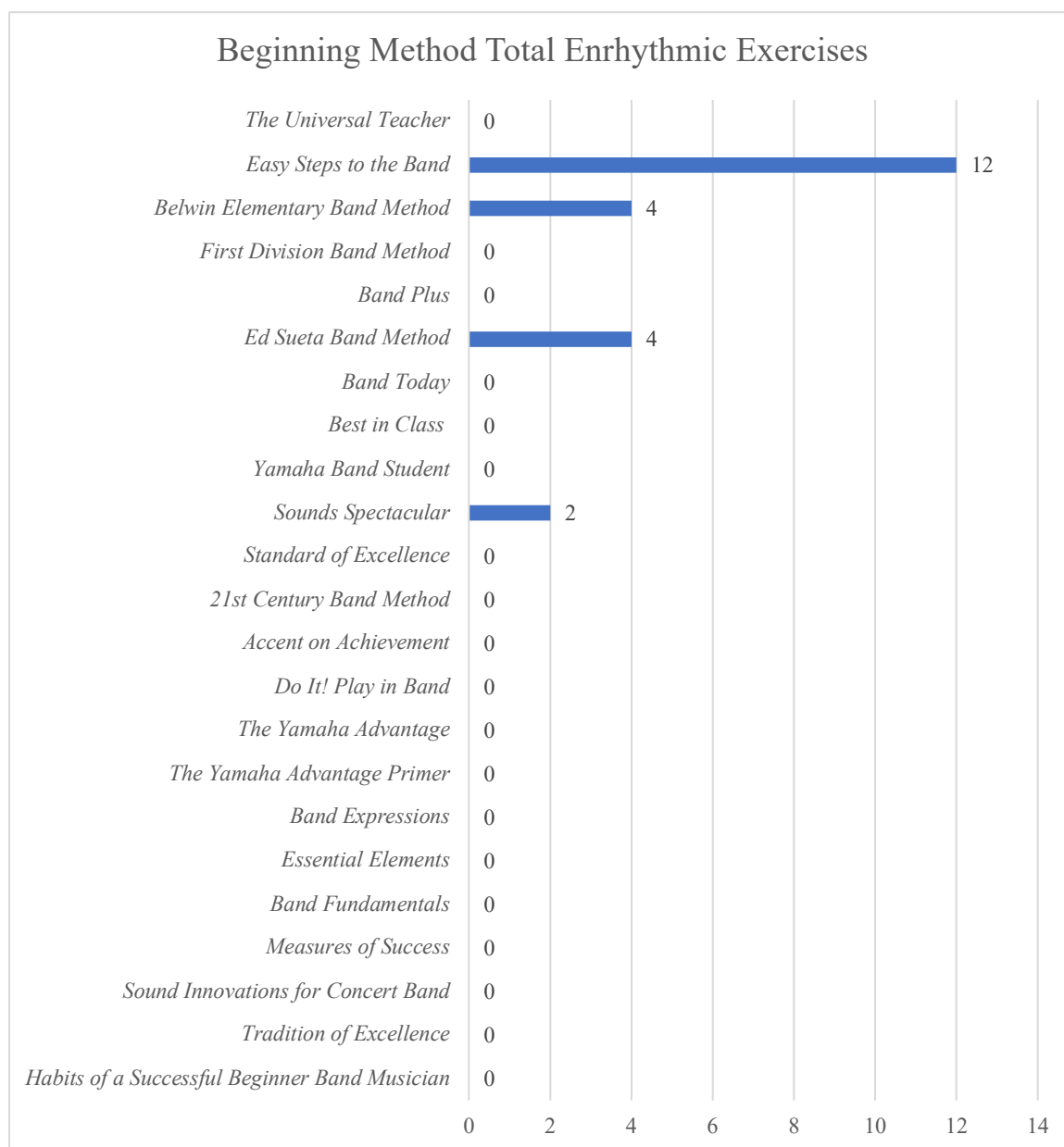
Appendices T

Beginning Method Total Non-Pitch Rhythm Exercises



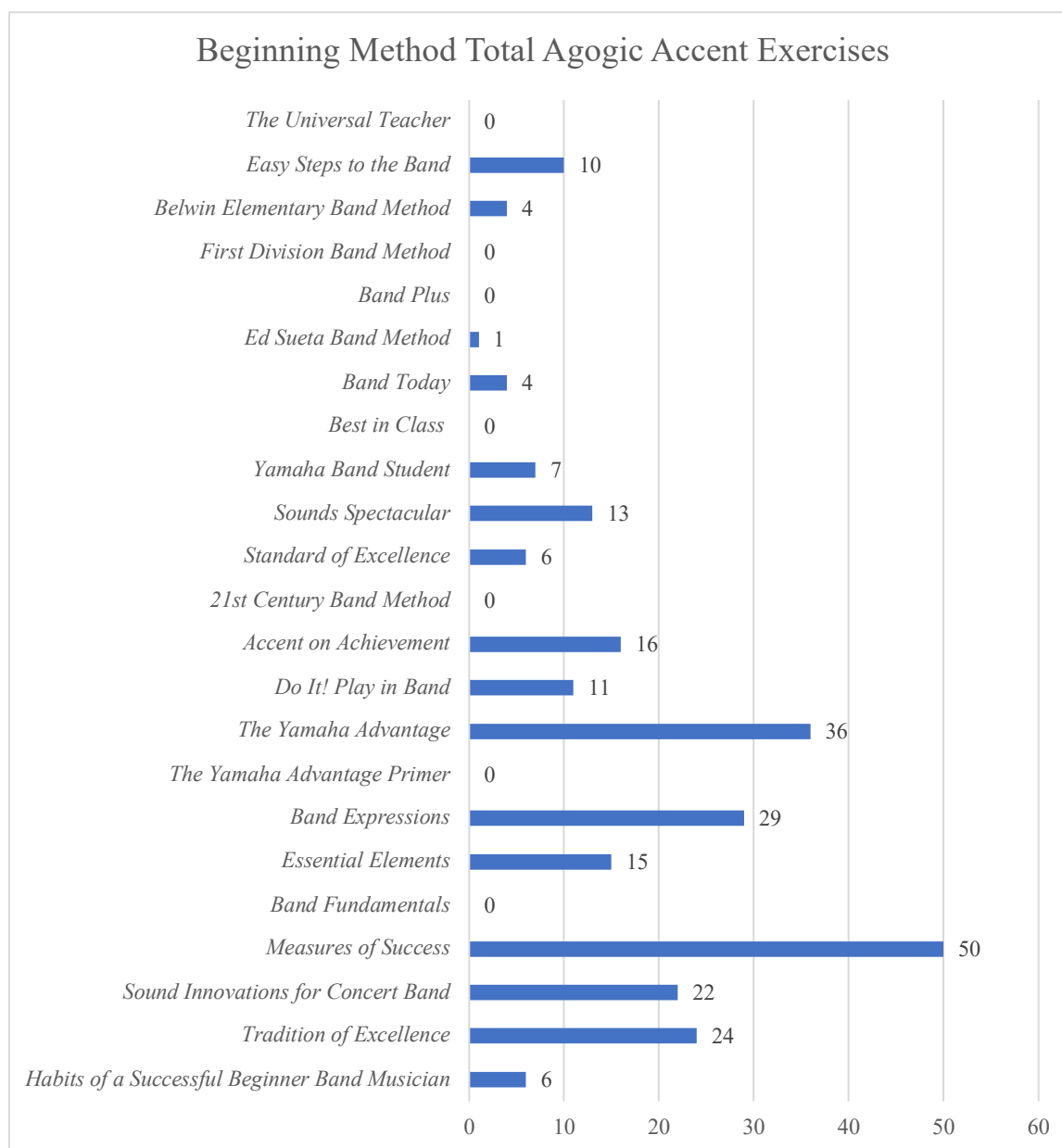
Appendices U

Beginning Method Total Enrhythmic Exercises



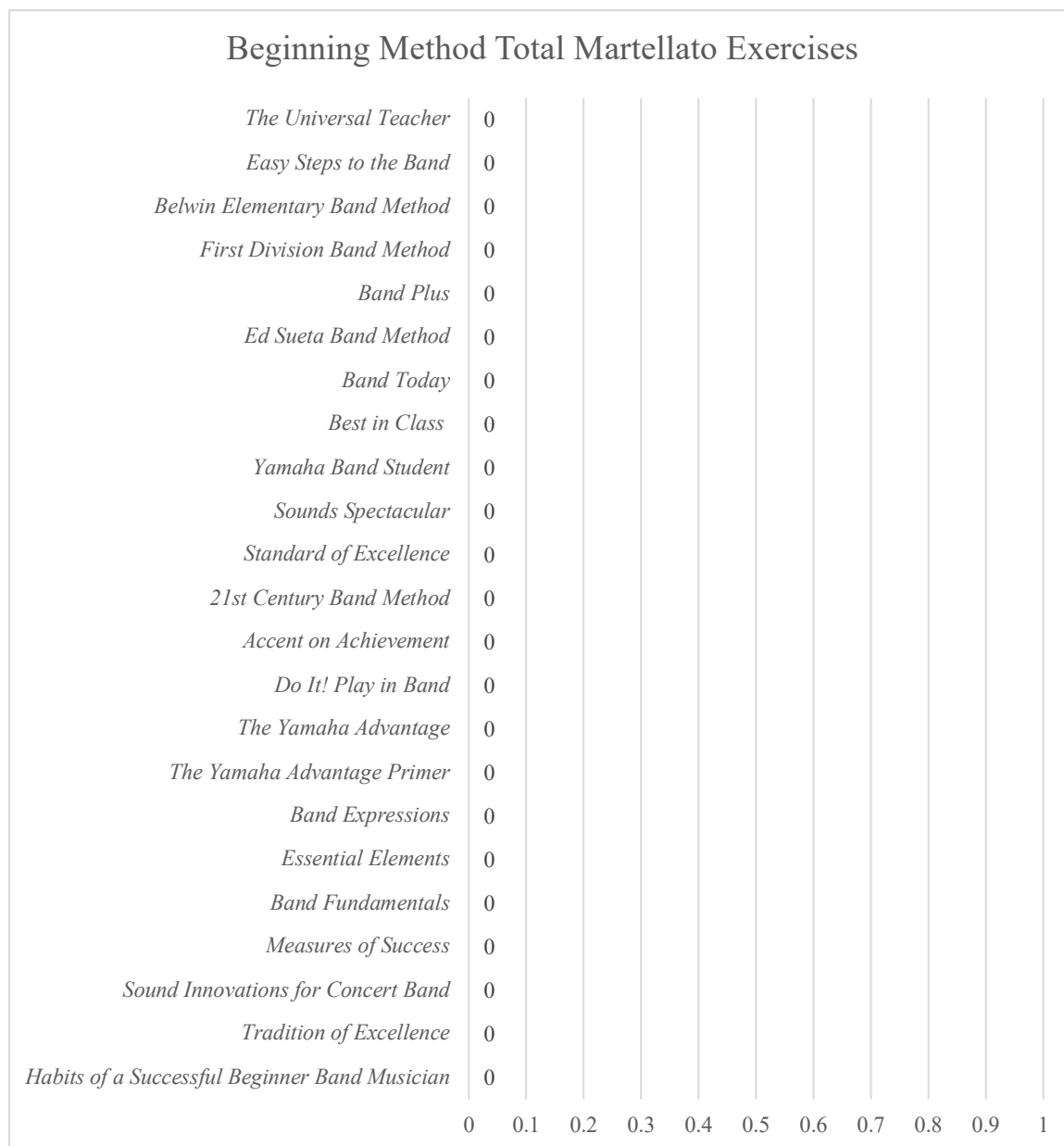
Appendices V

Beginning Method Total Agogic Accent Exercises



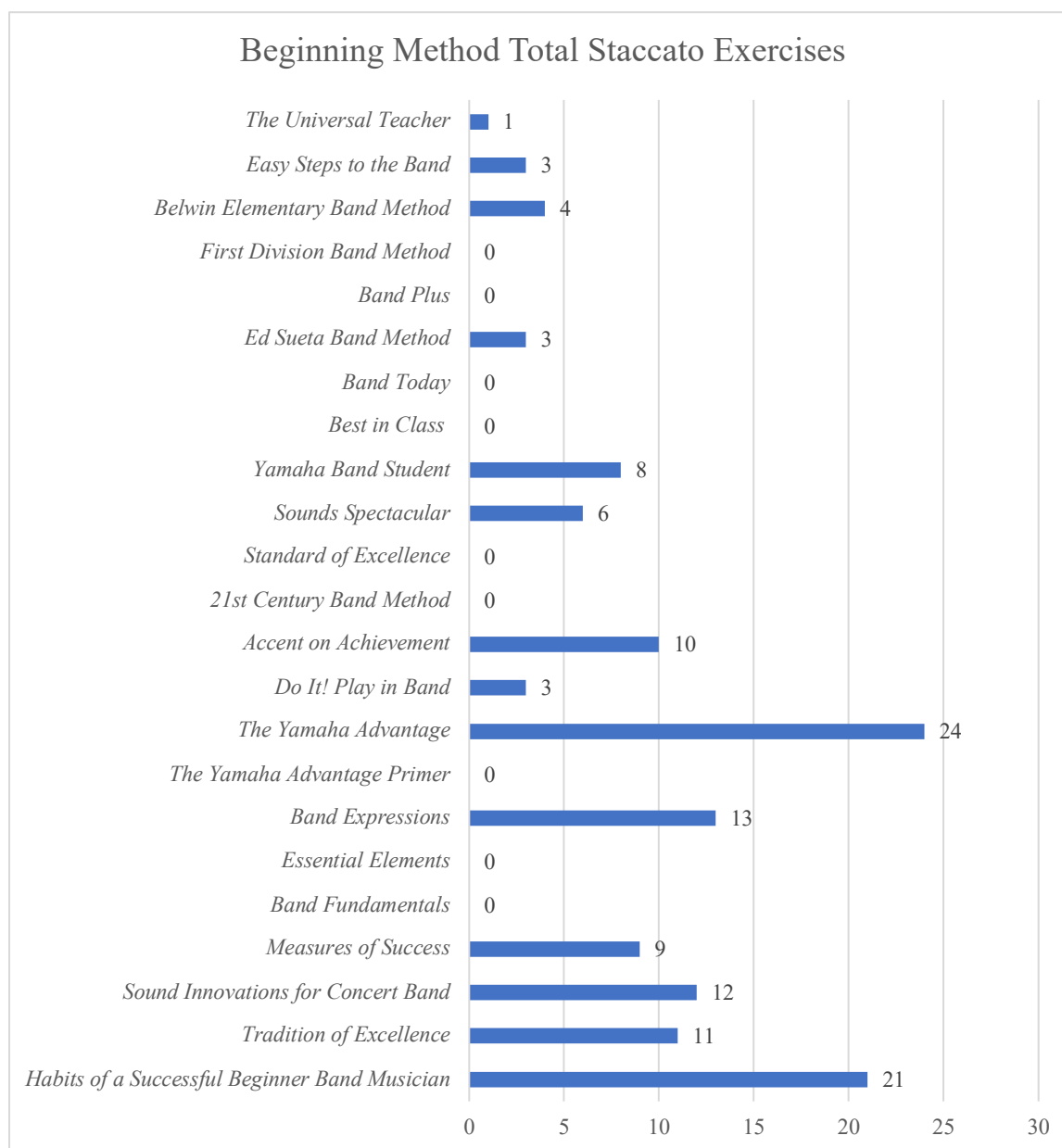
Appendices W

Beginning Method Total Martellato Exercises



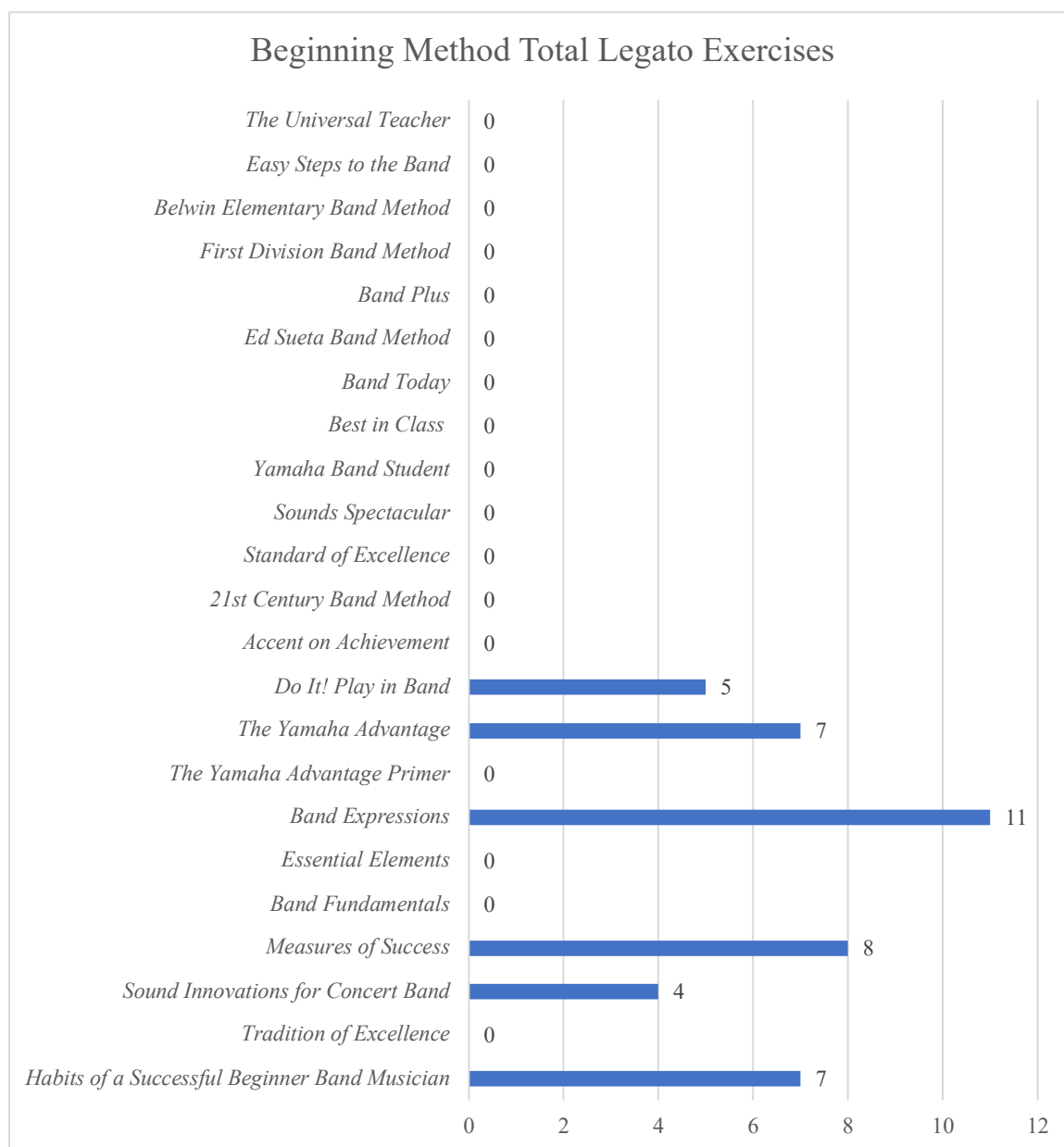
Appendices X

Beginning Method Total Staccato Exercises



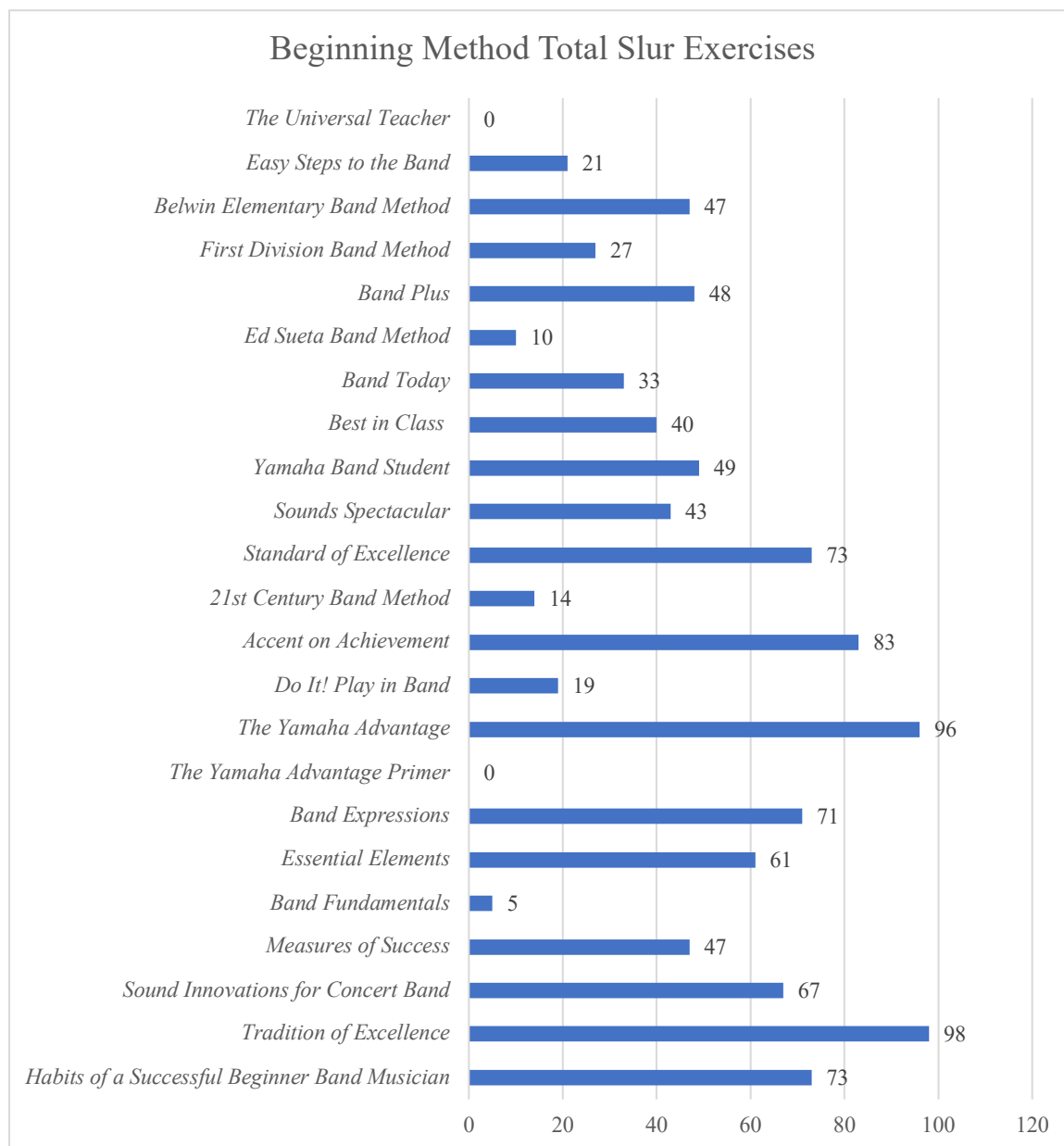
Appendices Y

Beginning Method Total Legato Exercises



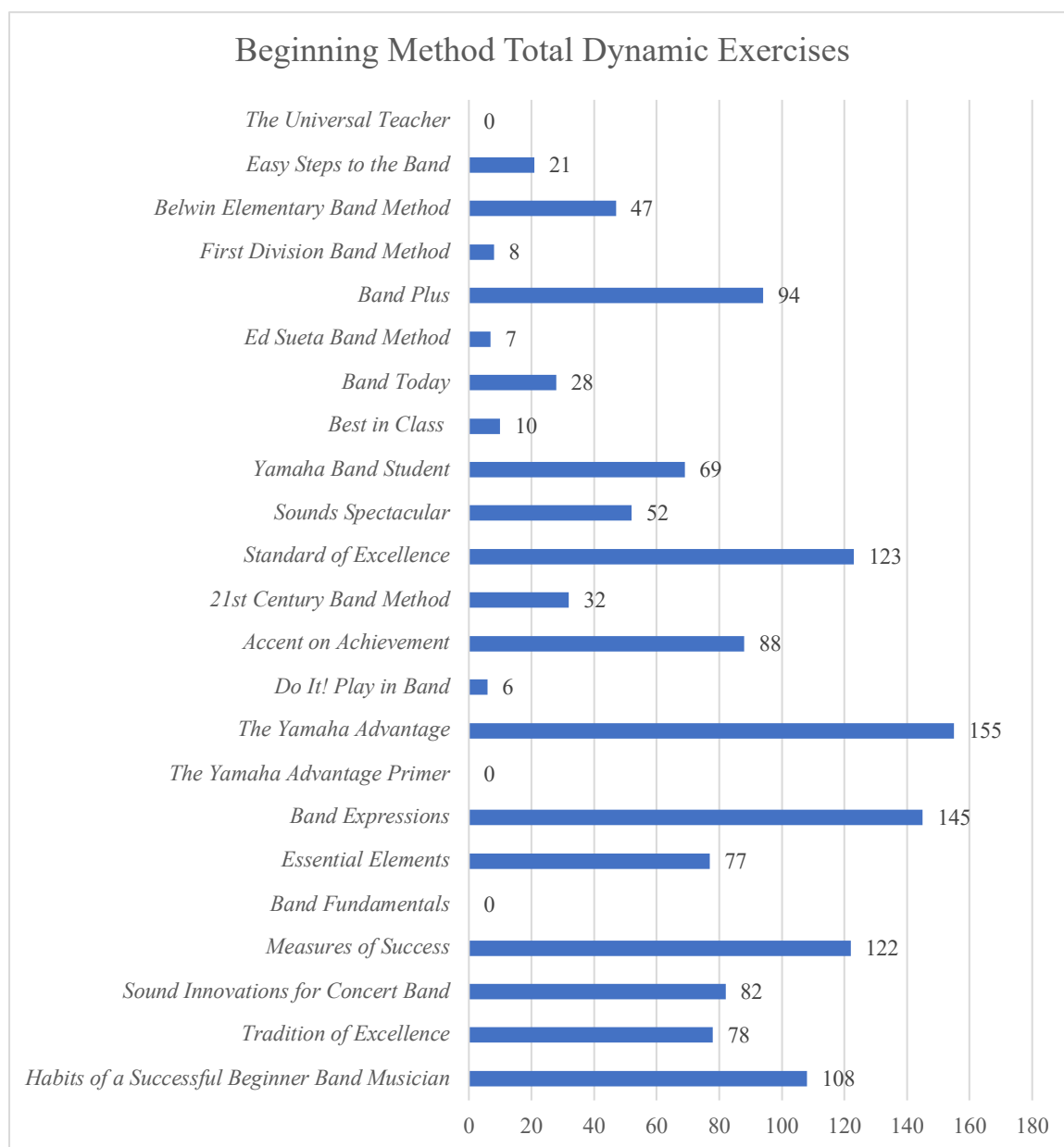
Appendices Z

Beginning Method Total Slur Exercises



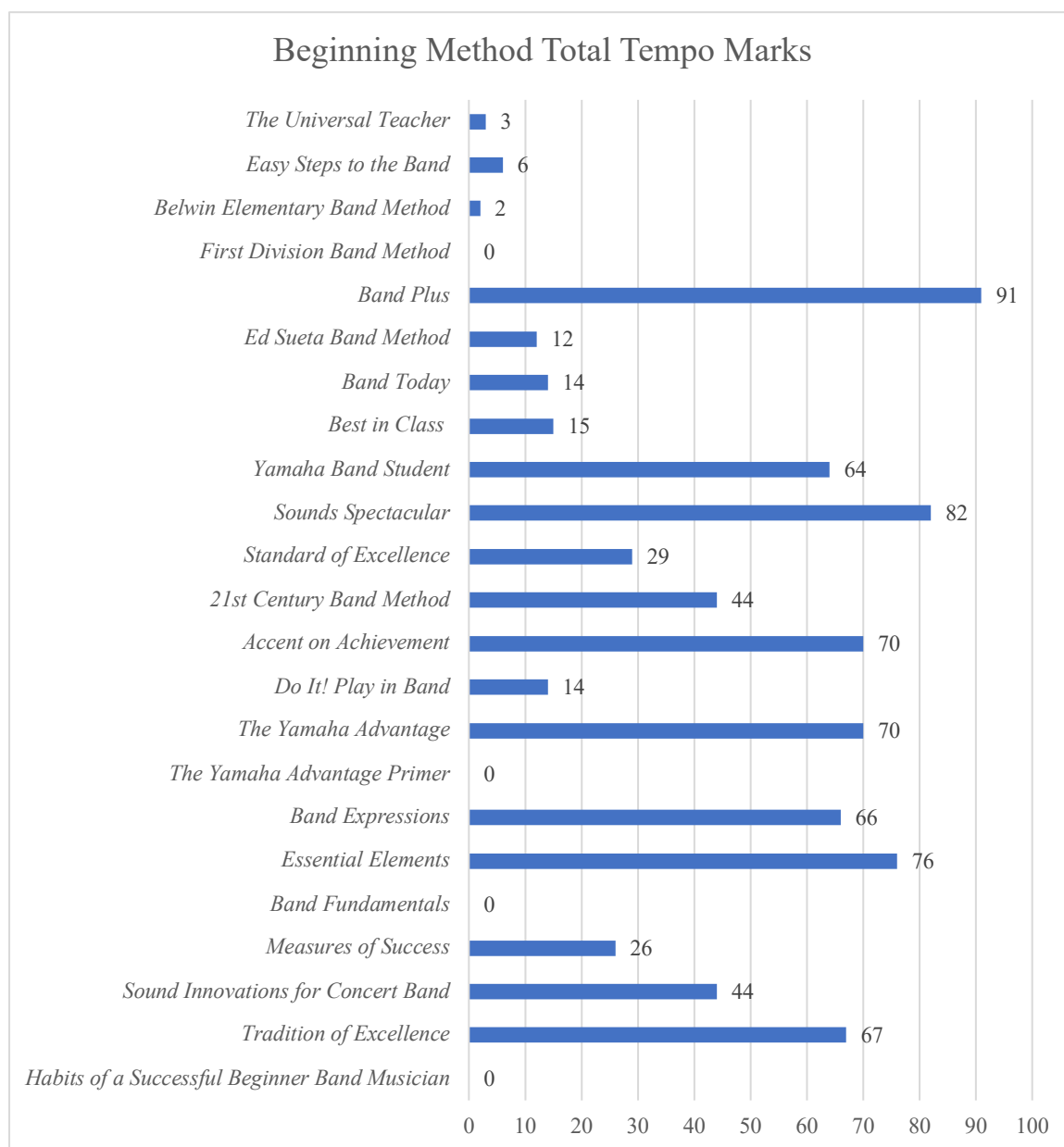
Appendices AA

Beginning Method Total Dynamic Exercises



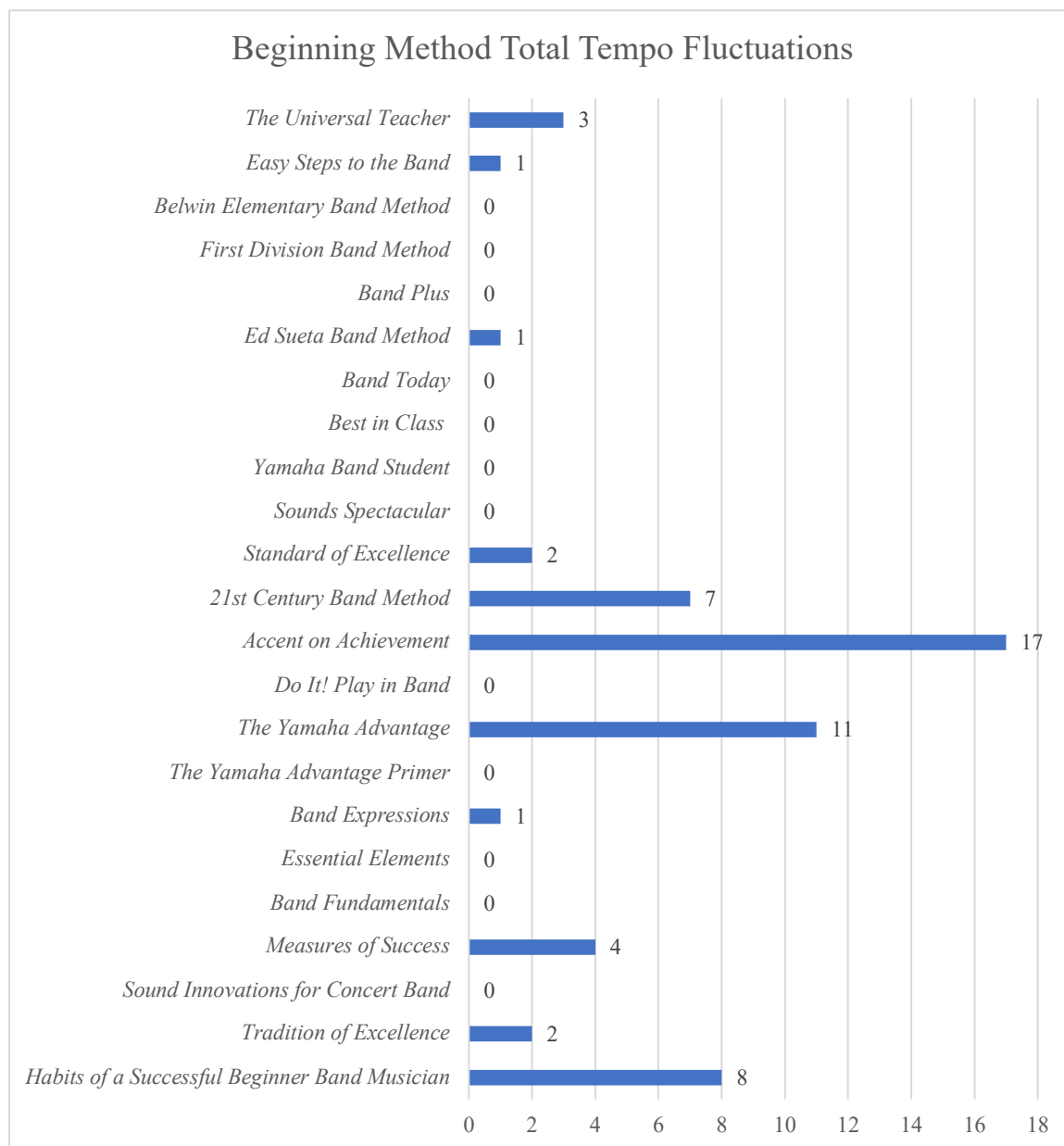
Appendices BB

Beginning Method Total Tempo Marks



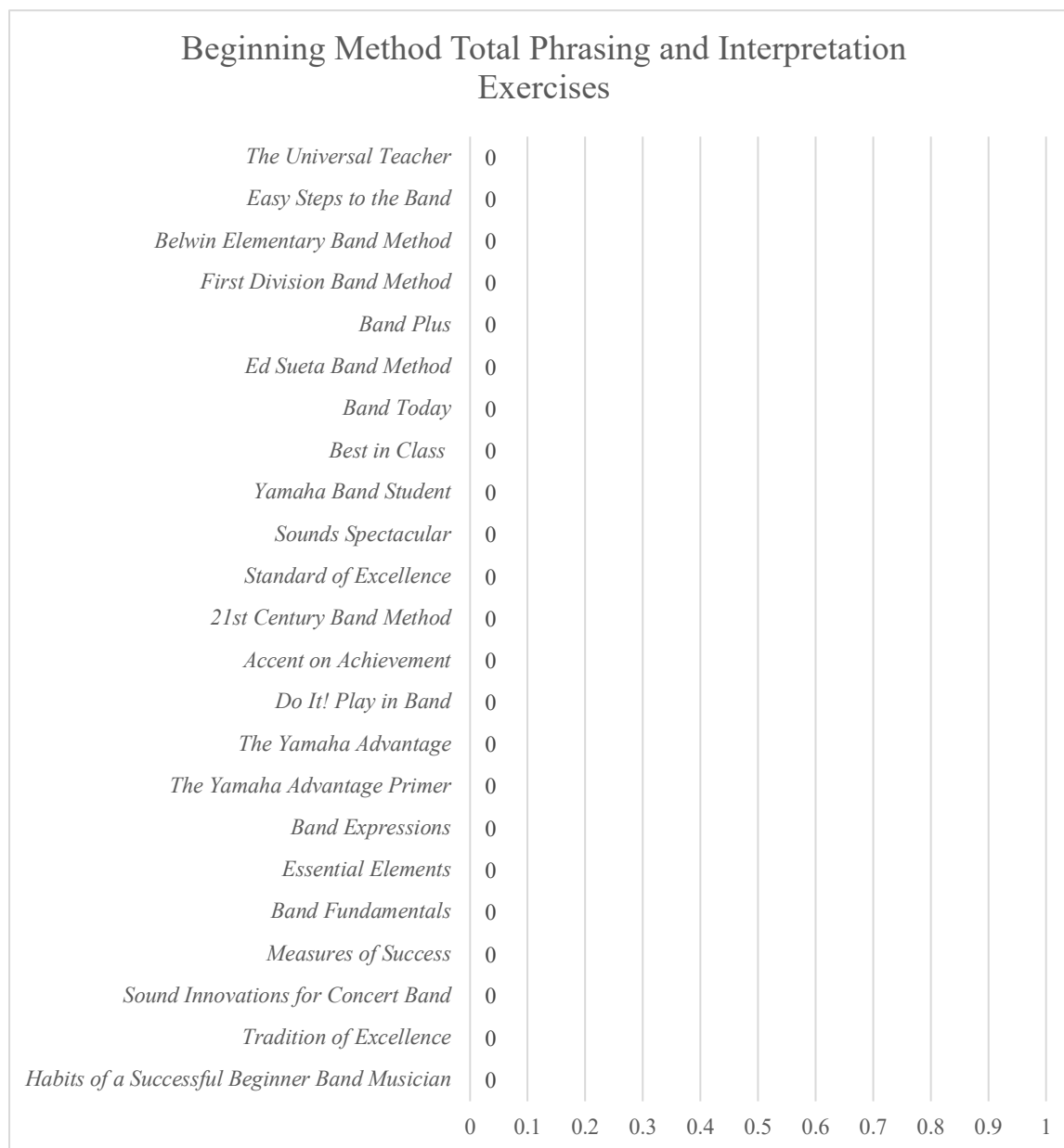
Appendices CC

Beginning Method Total Tempo Fluctuations



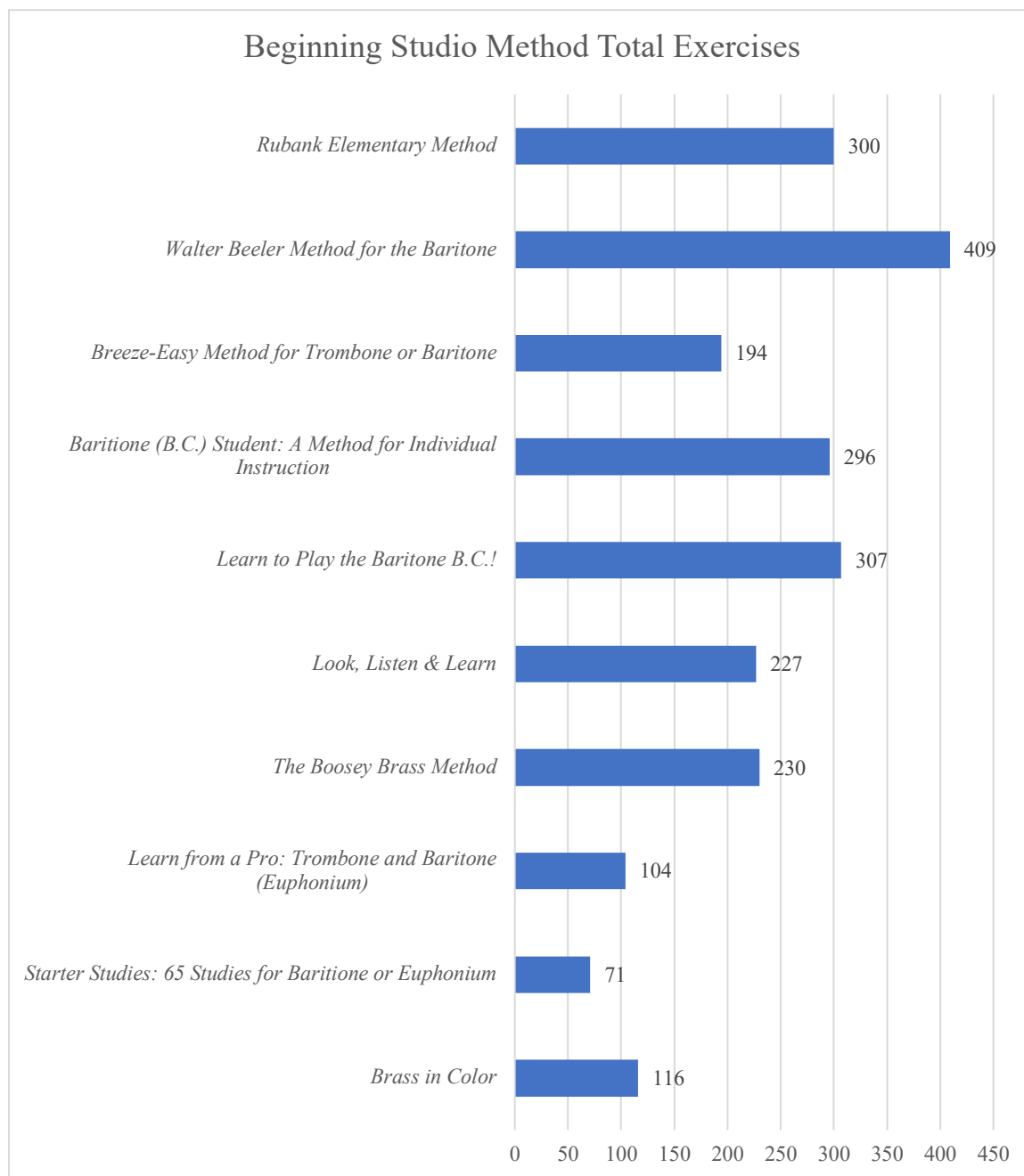
Appendices DD

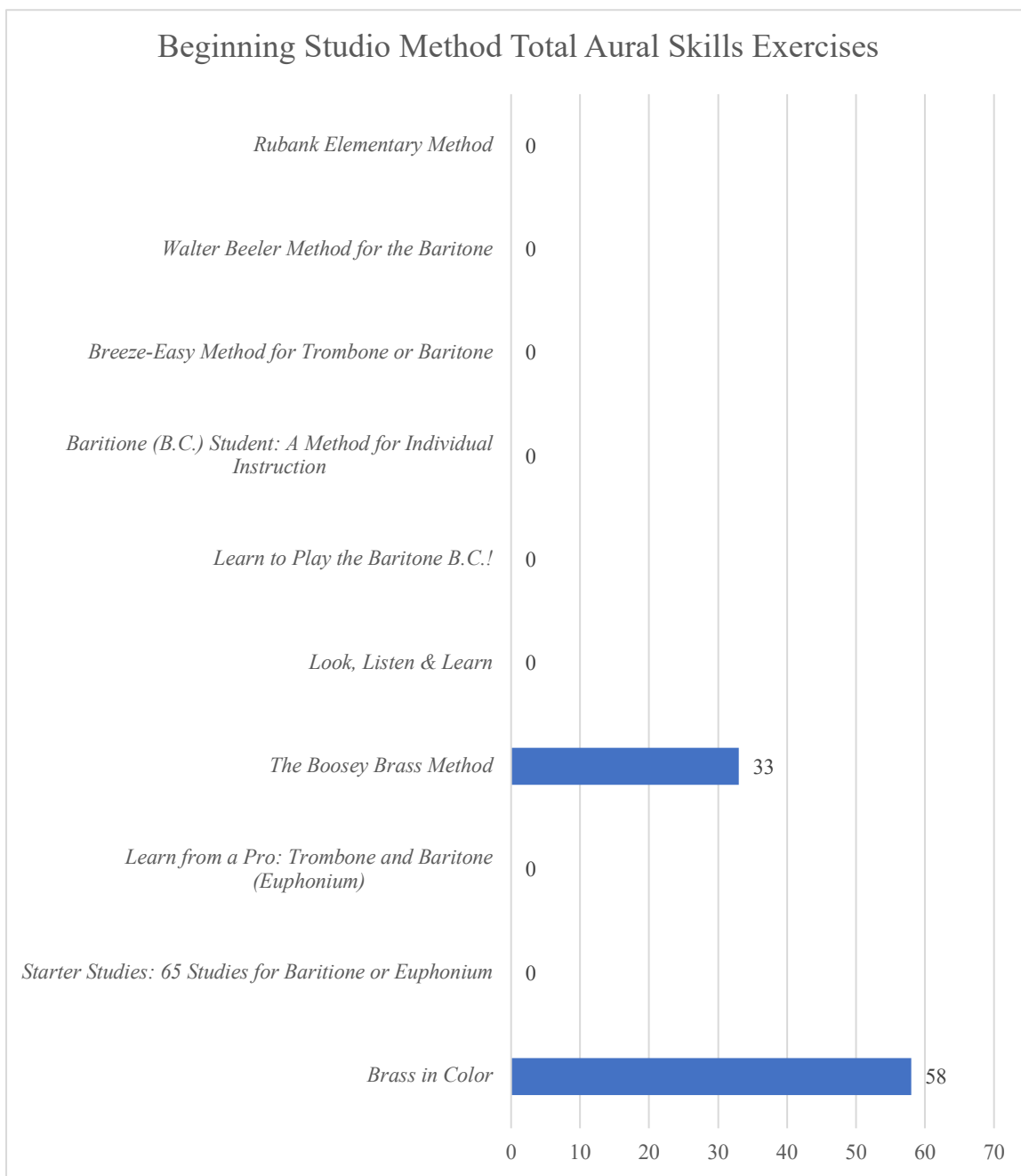
Beginning Method Total Phrasing and Interpretation Exercises



Appendices EE

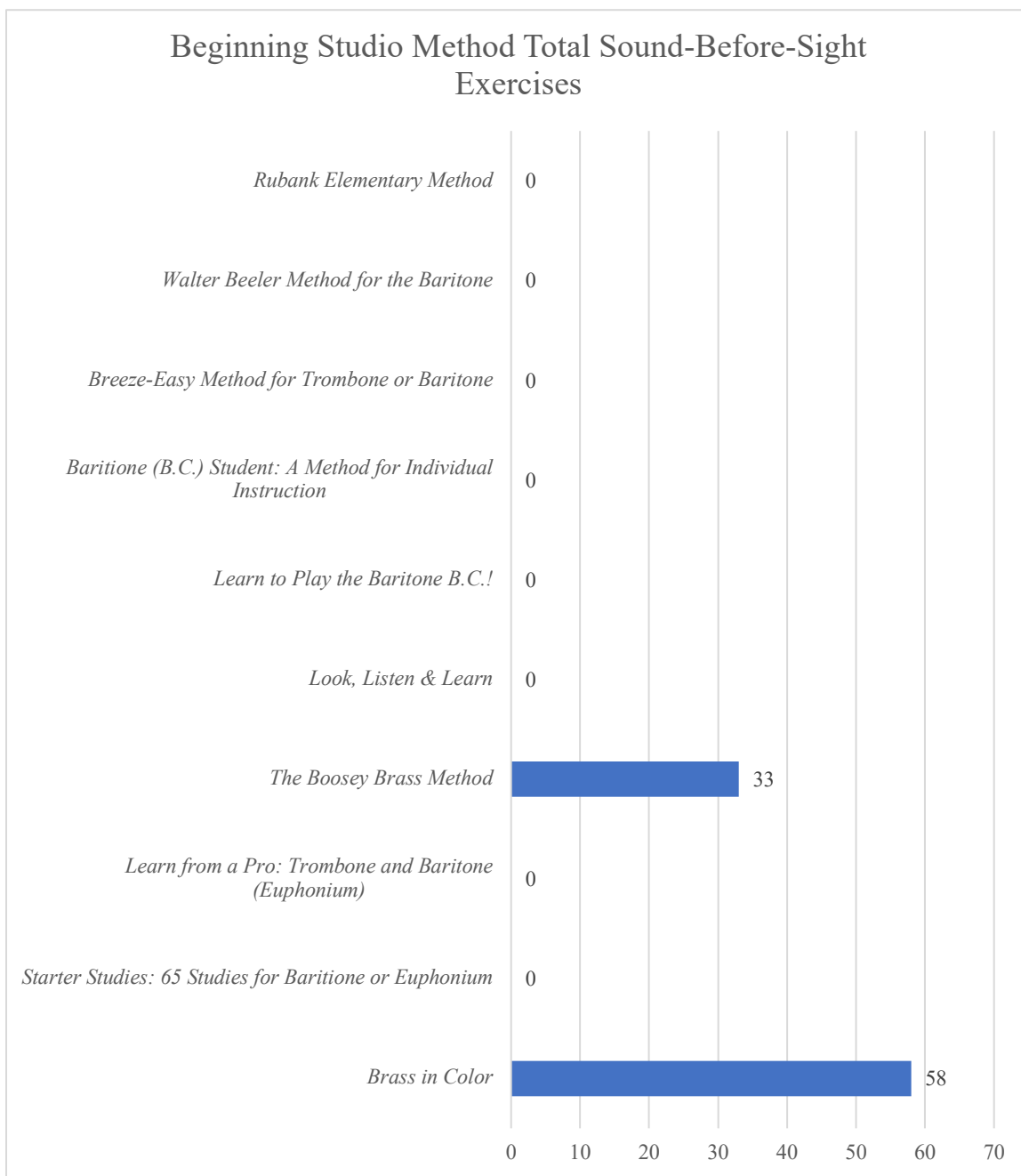
Beginning Studio Method Total Exercises



Appendices FF**Beginning Studio Method Total Aural Skills Exercises**

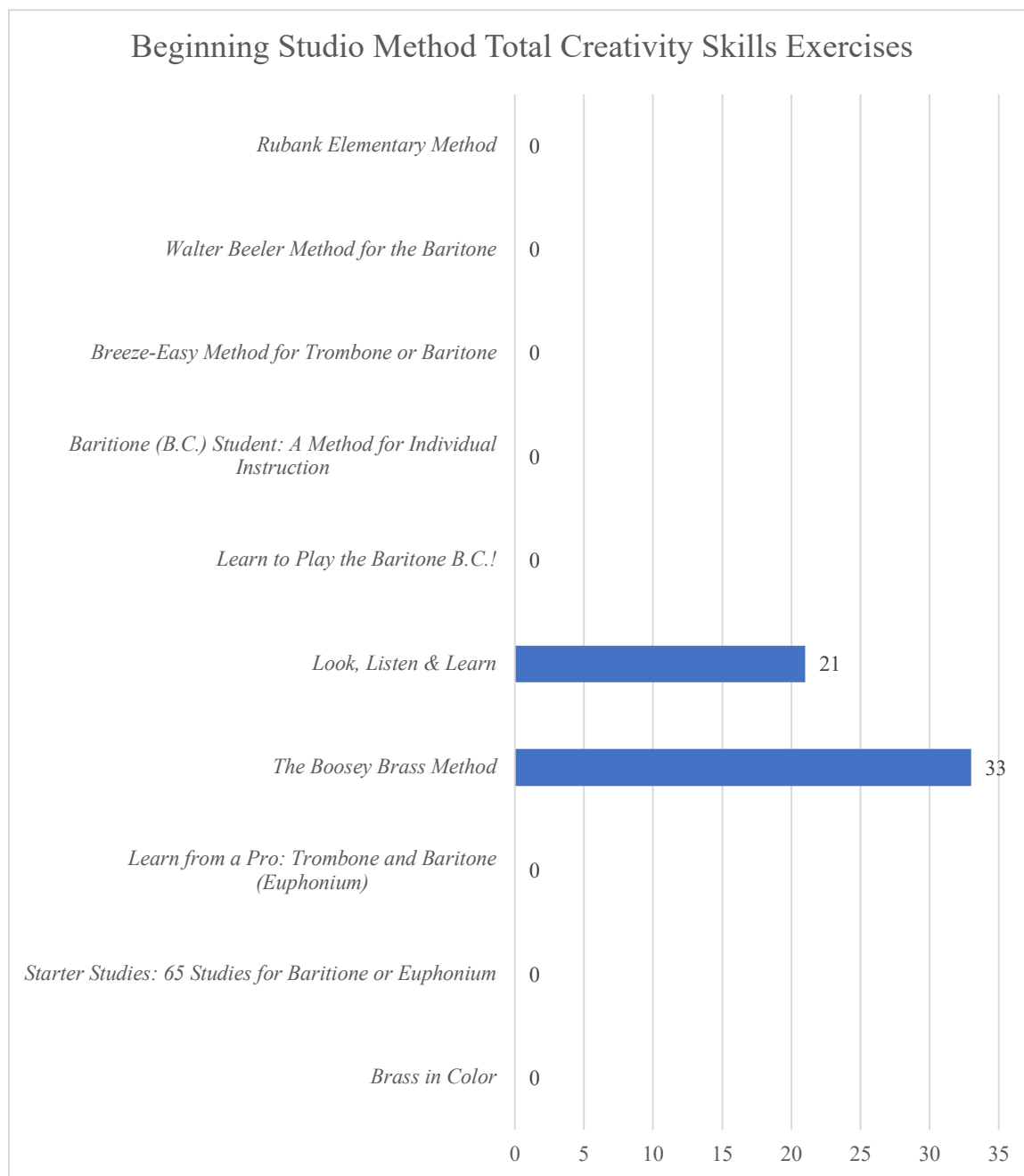
Appendices GG

Beginning Studio Method Total Sound-Before-Sight Exercises



Appendices HH

Beginning Studio Method Total Creativity Skills Exercises



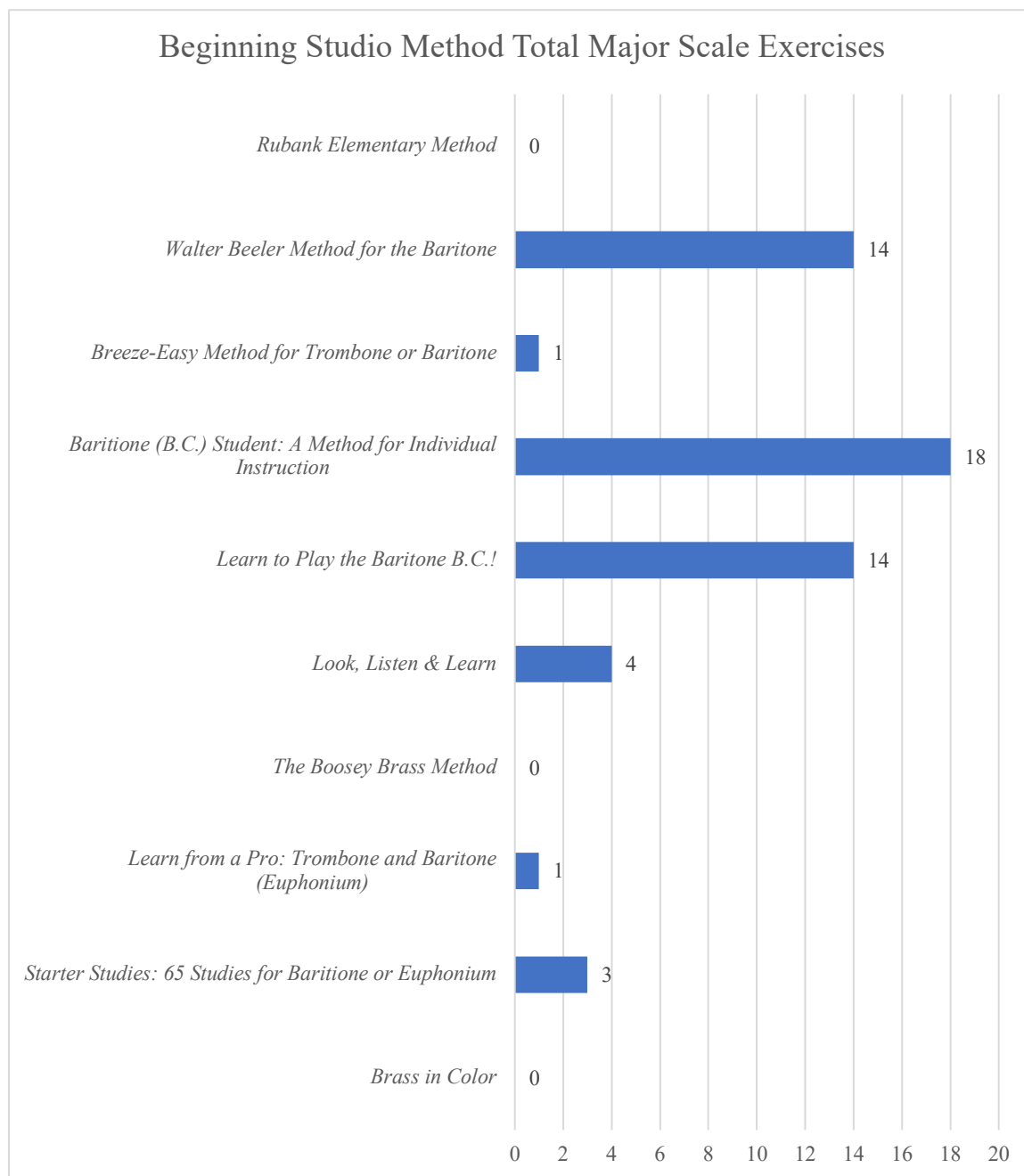
Appendices II

Beginning Studio Method Total Intonation Skills Exercises



Appendices JJ

Beginning Studio Method Total Major Scale Exercises



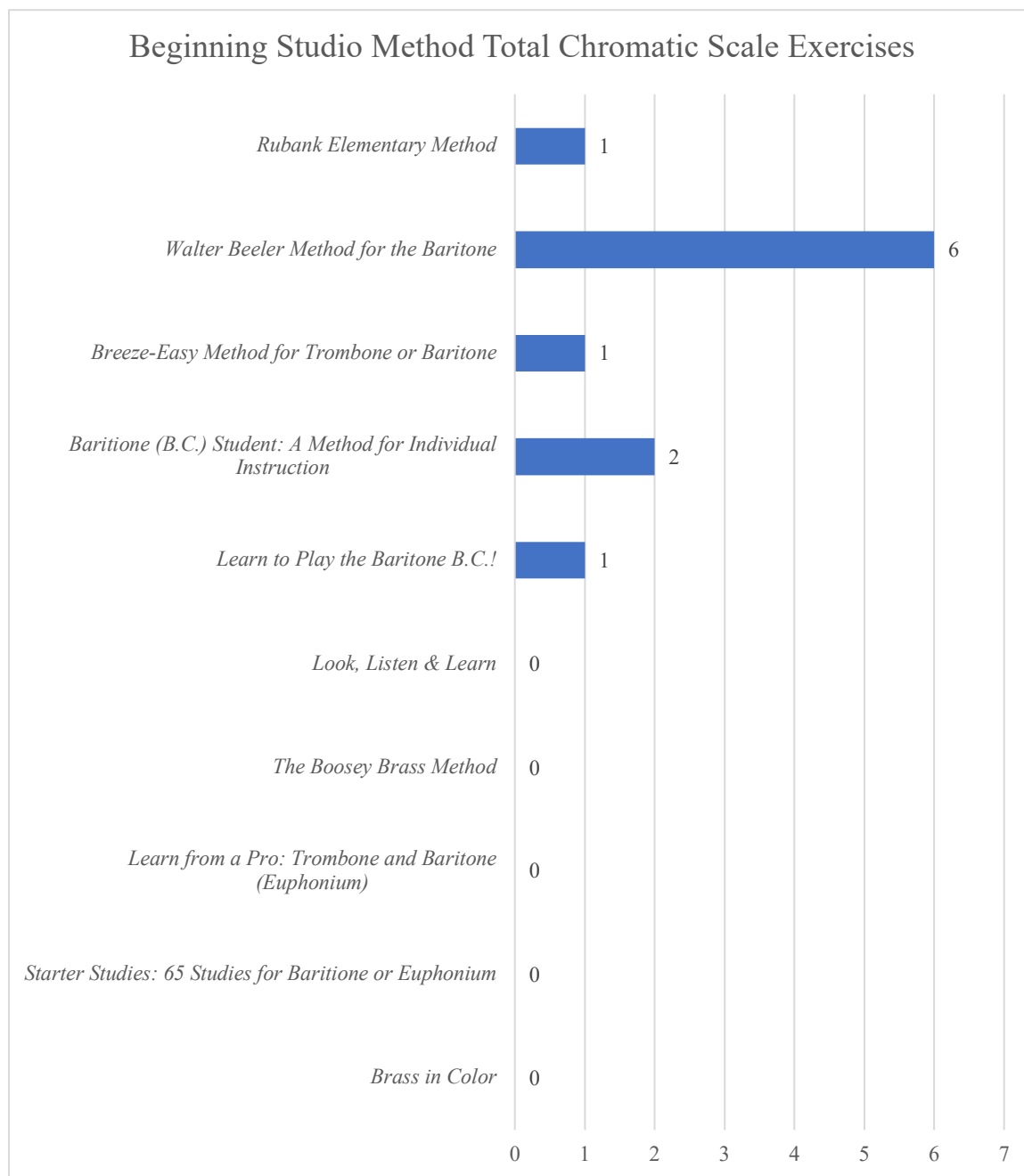
Appendices KK

Beginning Studio Method Total Minor Scale Exercises



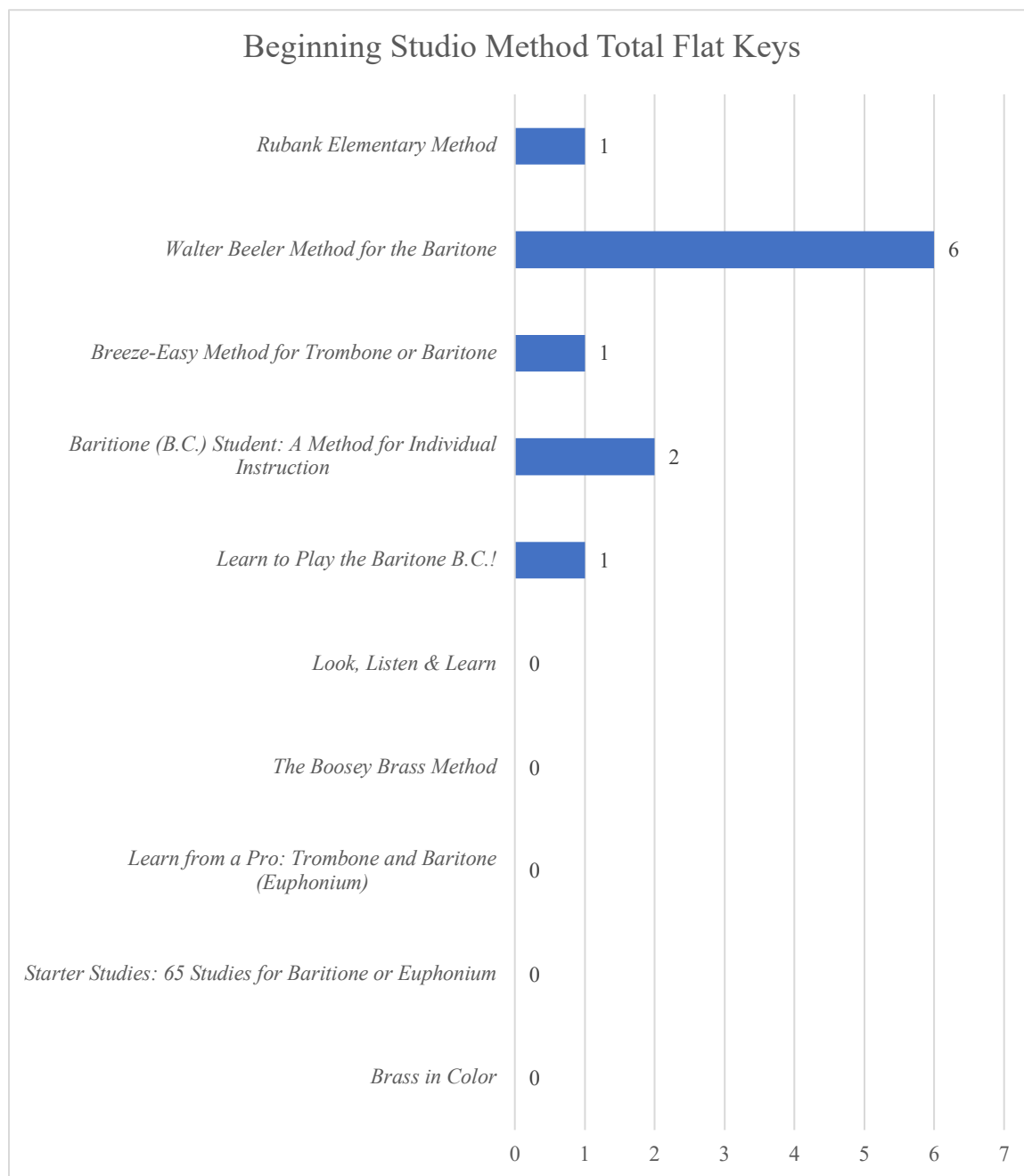
Appendices LL

Beginning Studio Method Total Chromatic Scale Exercises



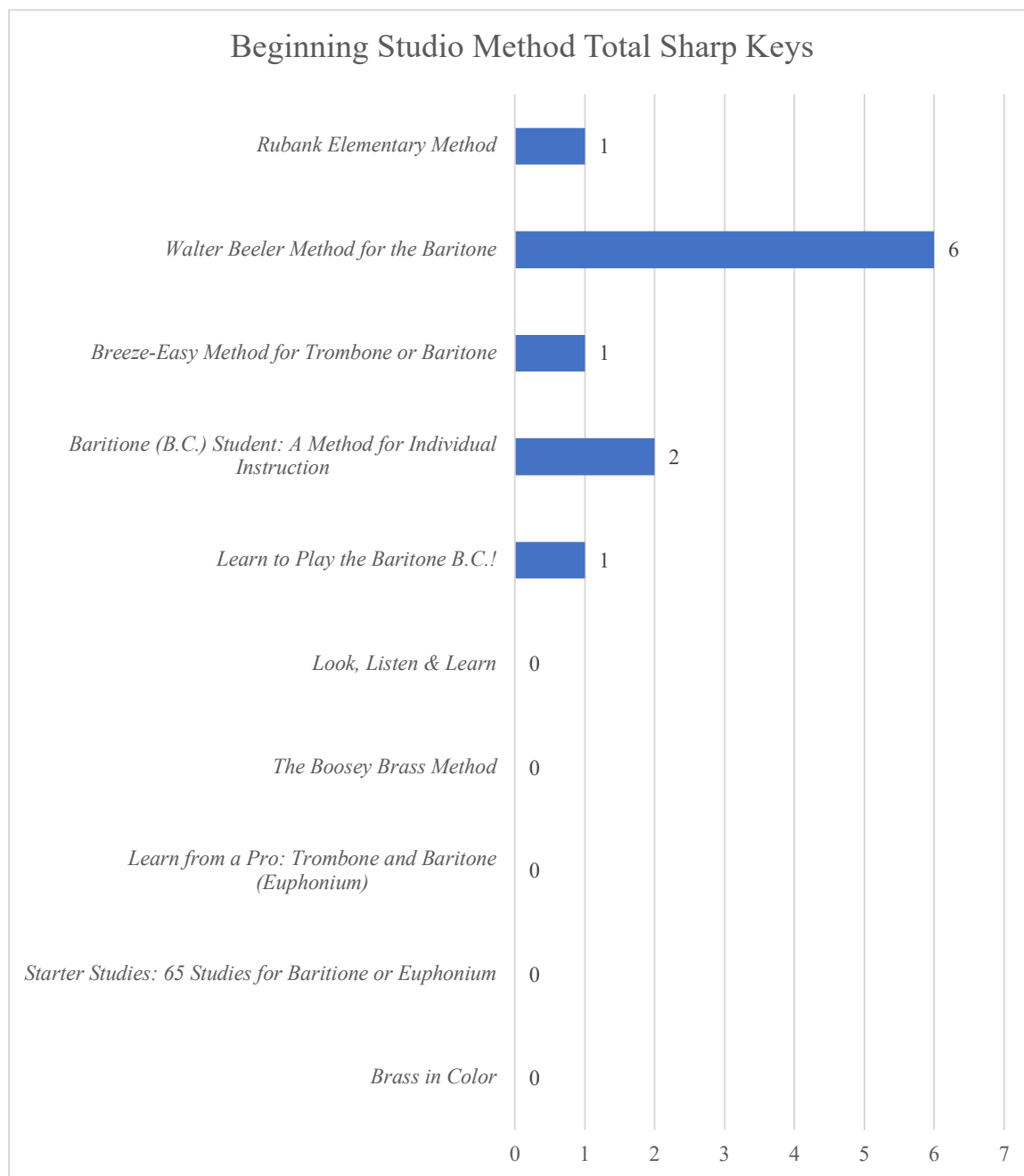
Appendices MM

Beginning Studio Method Total Flat Keys



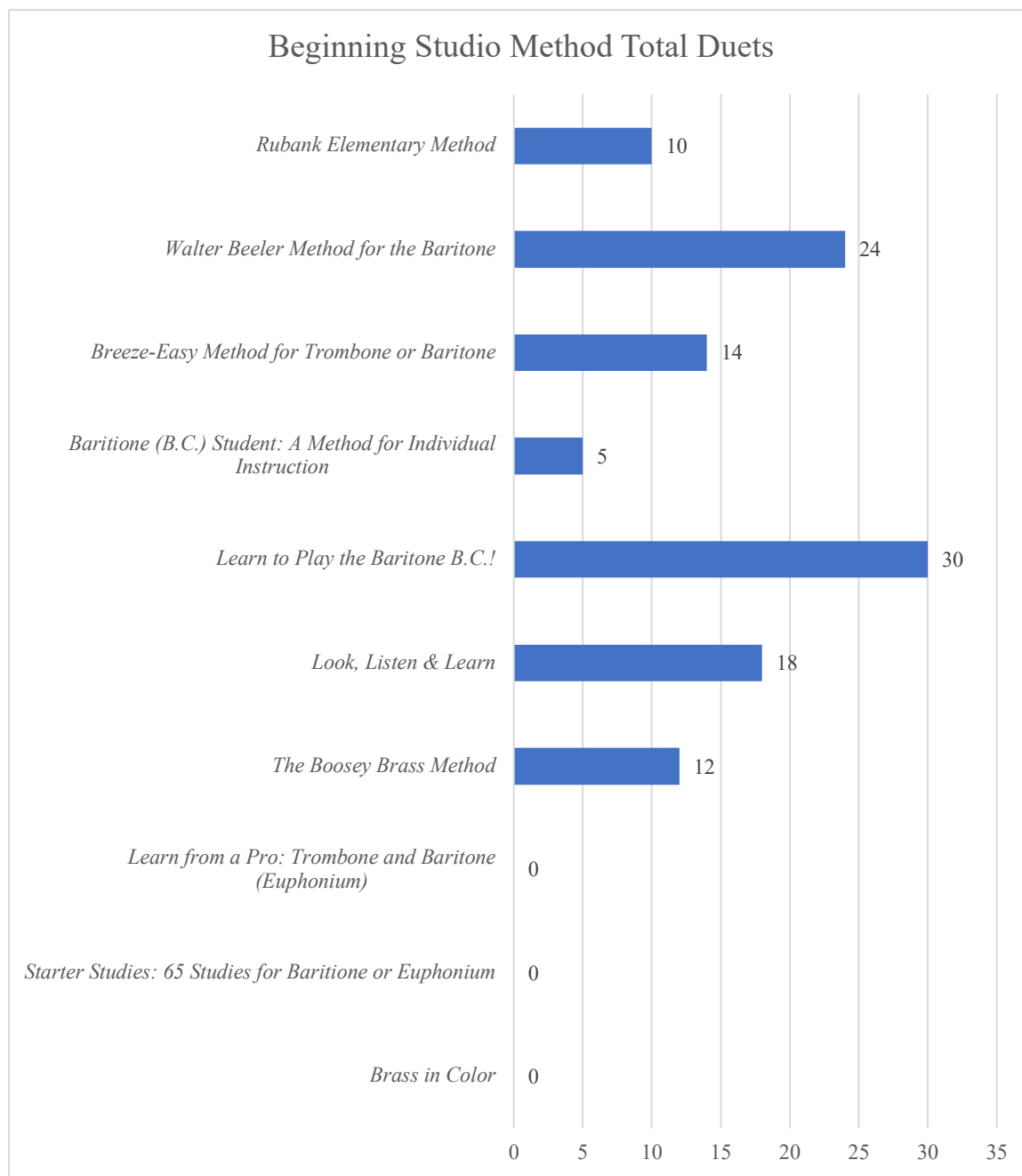
Appendices NN

Beginning Studio Method Total Sharp Keys



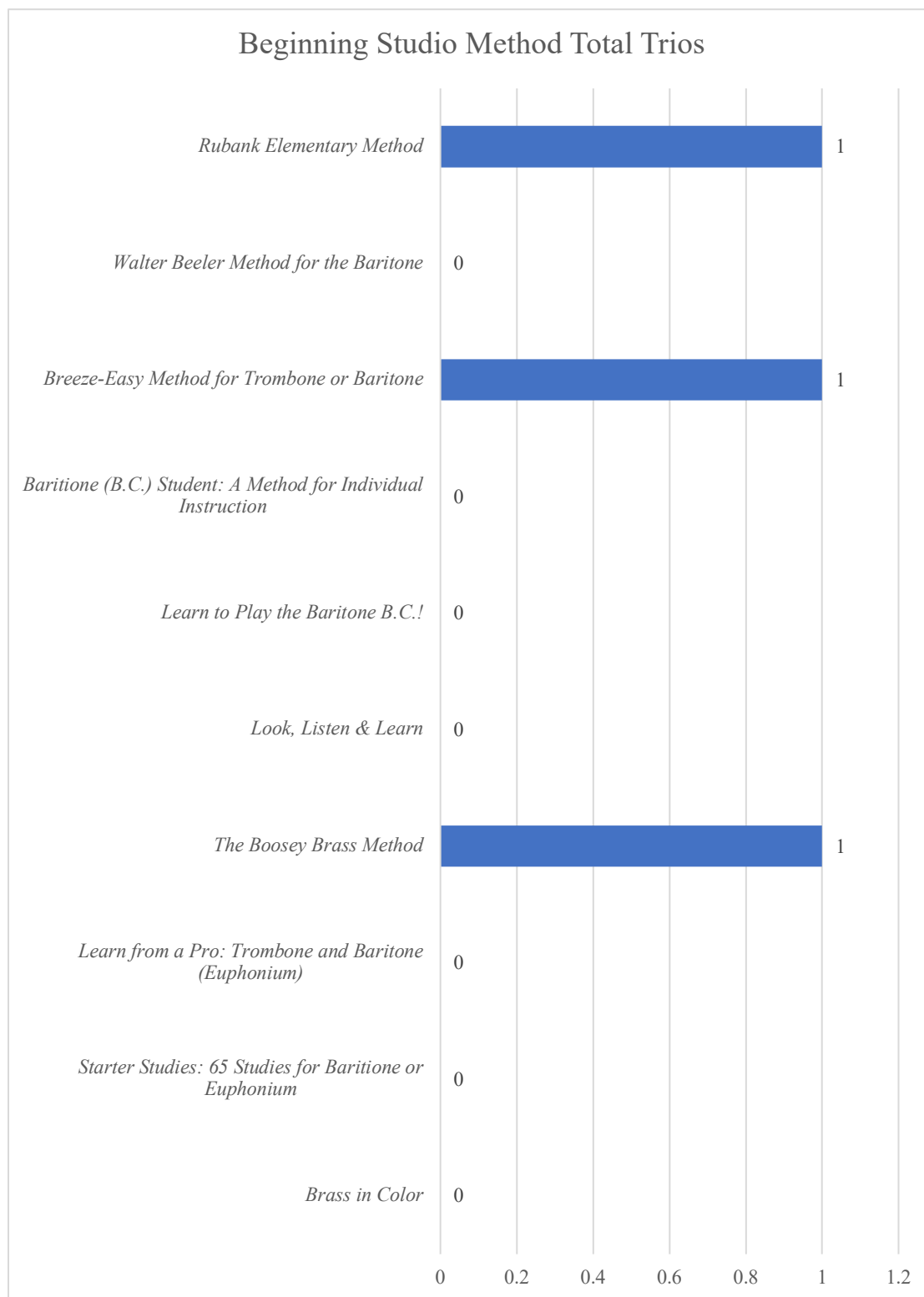
Appendices OO

Beginning Studio Method Total Duets



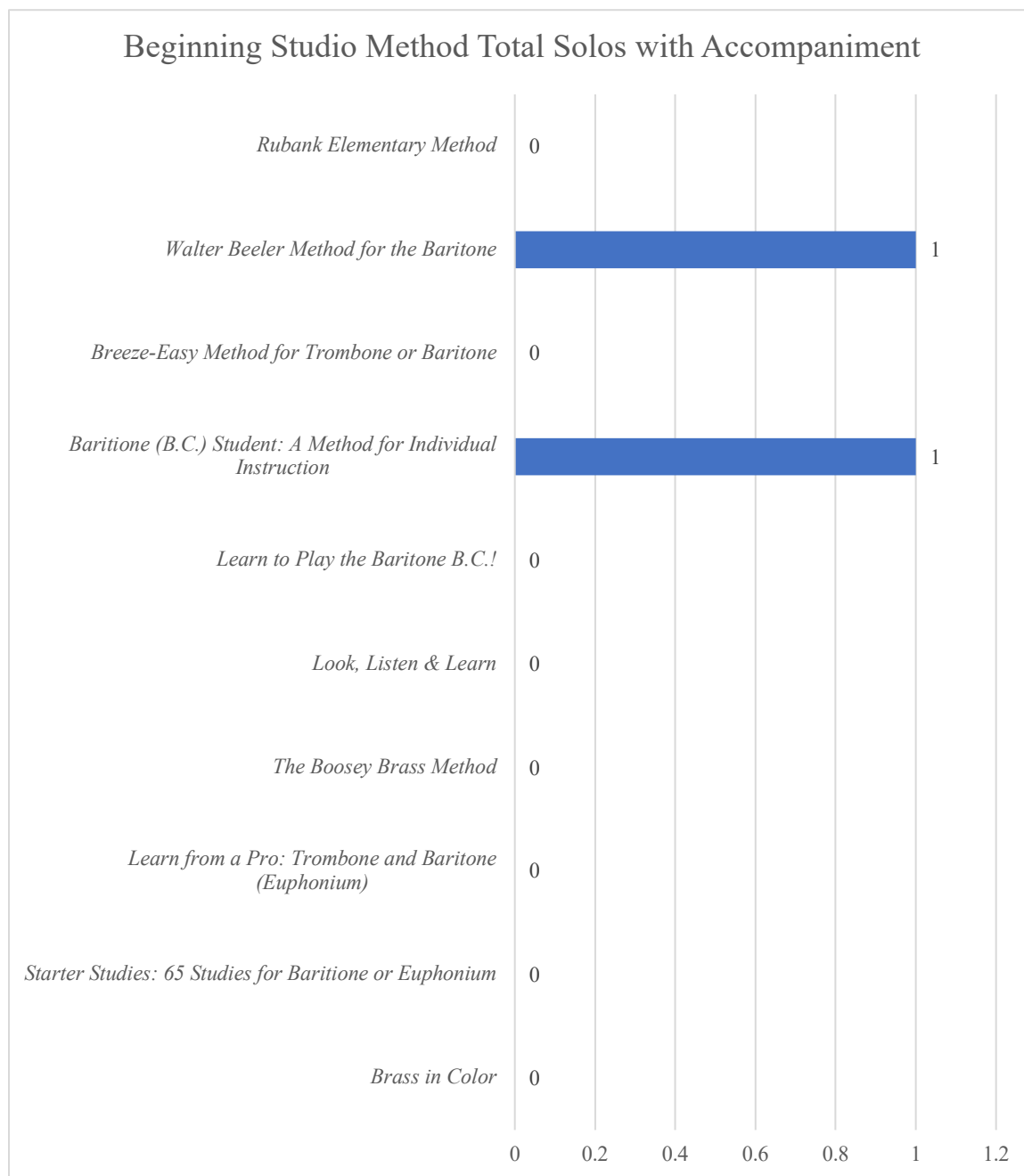
Appendices PP

Beginning Studio Method Total Trios



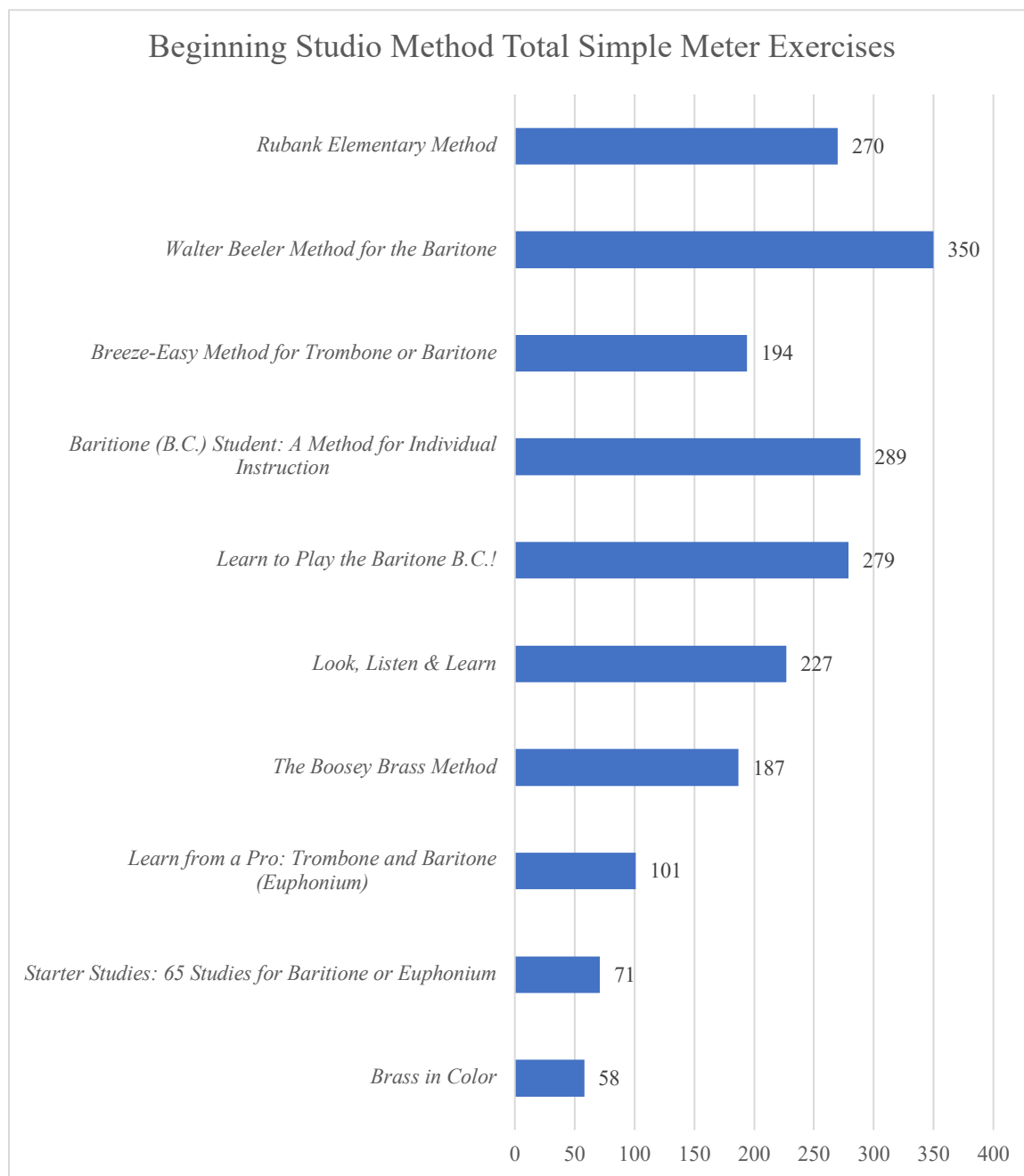
Appendices QQ

Beginning Studio Method Total Solos with Accompaniment



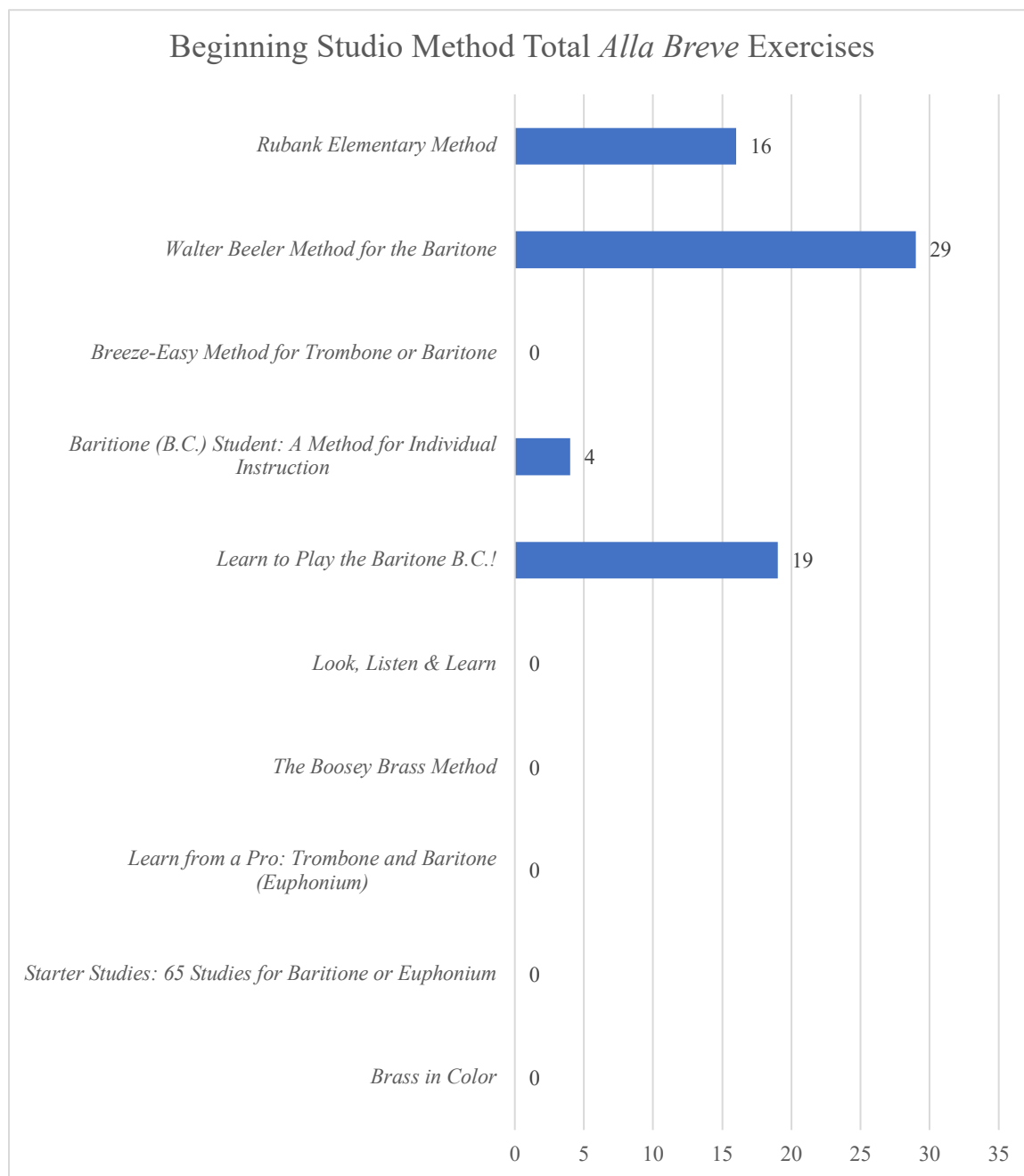
Appendices RR

Beginning Studio Method Total Simple Meter Exercises



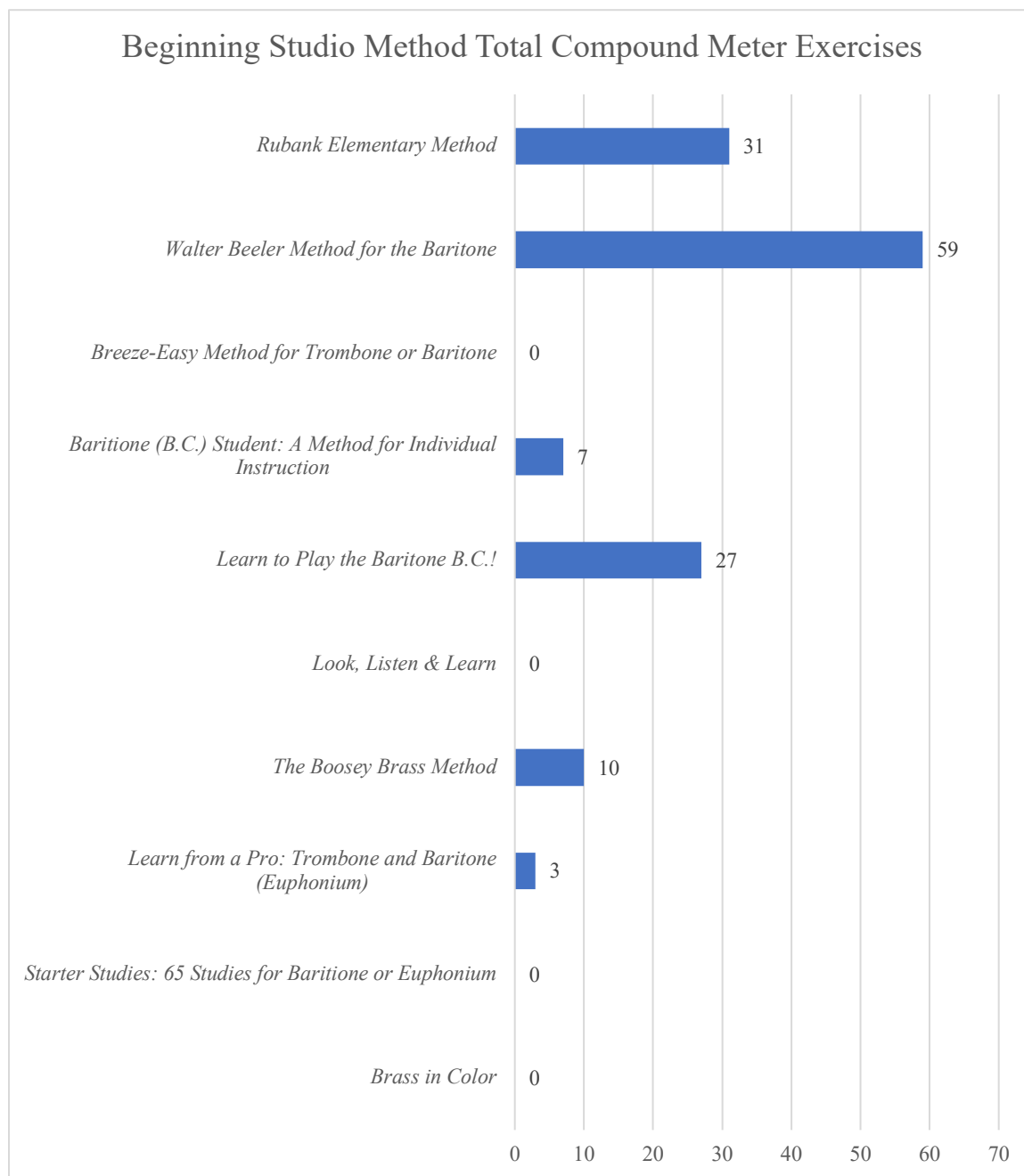
Appendices SS

Beginning Studio Method Total *Alla Breve* Exercises



Appendices TT

Beginning Studio Method Total Compound Meter Exercises



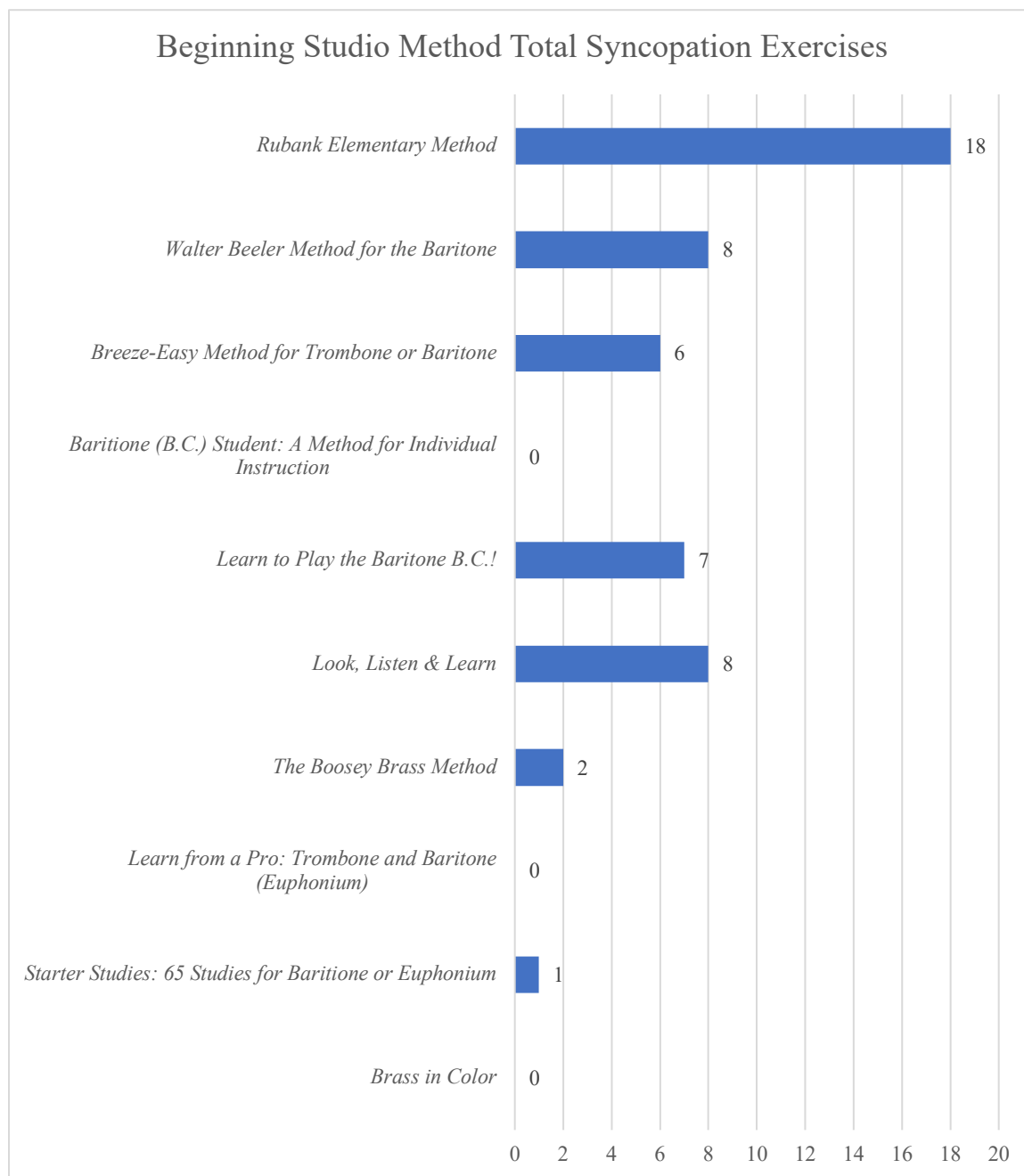
Appendices UU

Beginning Studio Method Total Odd Meter Exercises



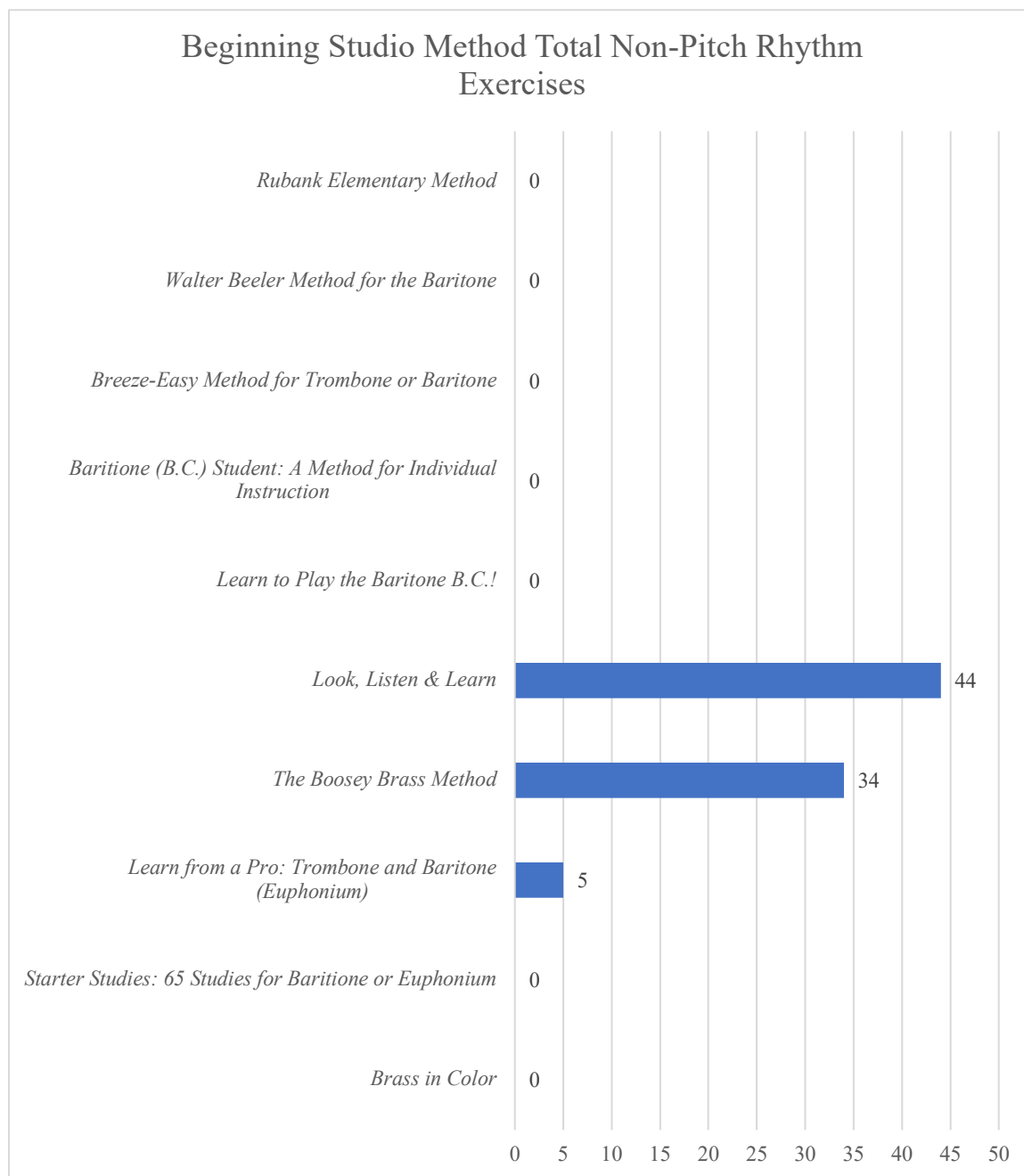
Appendices VV

Beginning Studio Method Total Syncopation Exercises



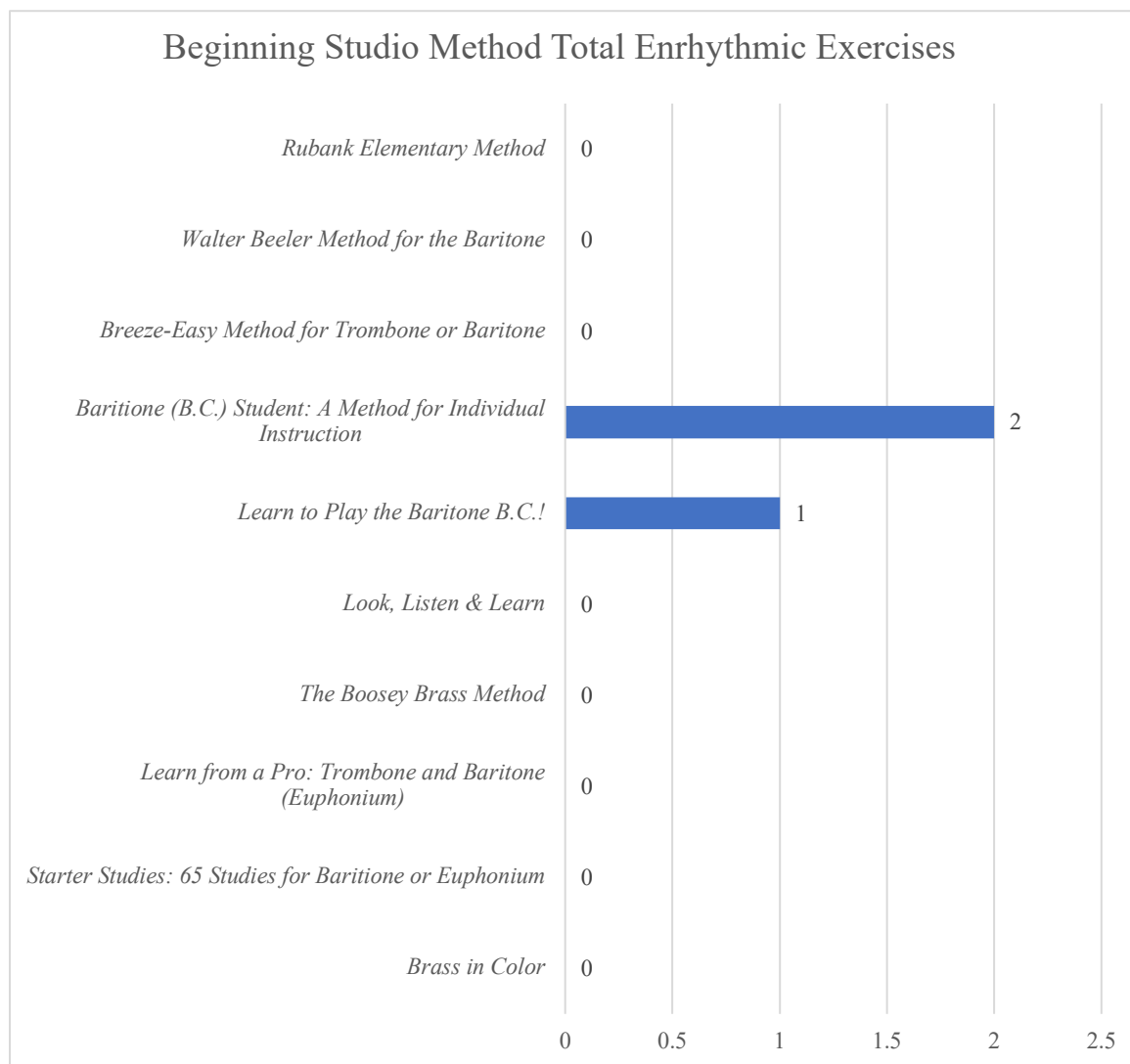
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Beginning Studio Method Total Non-Pitch Rhythm Exercises



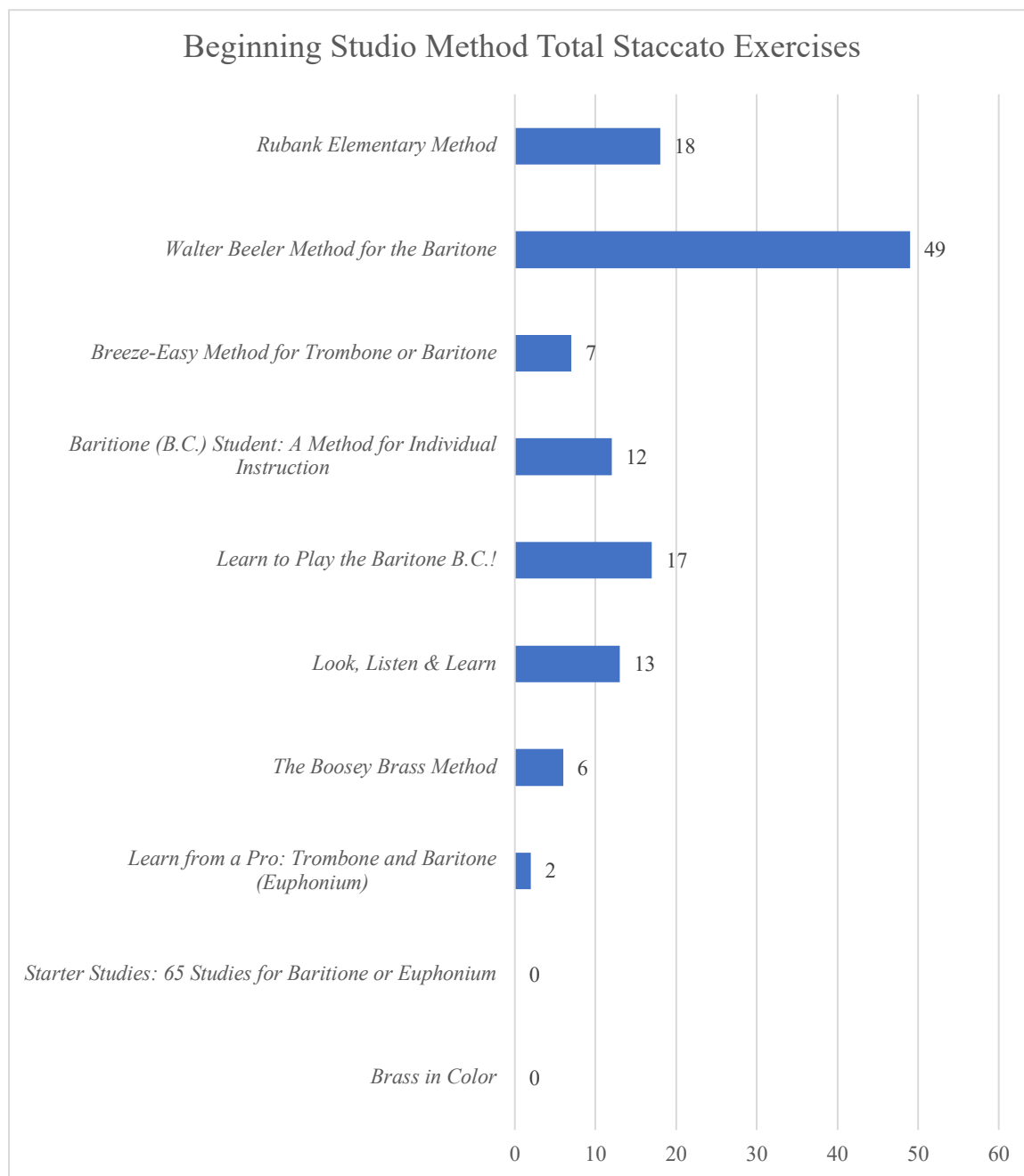
Appendices XX

Beginning Studio Method Total Enrhythmic Exercises



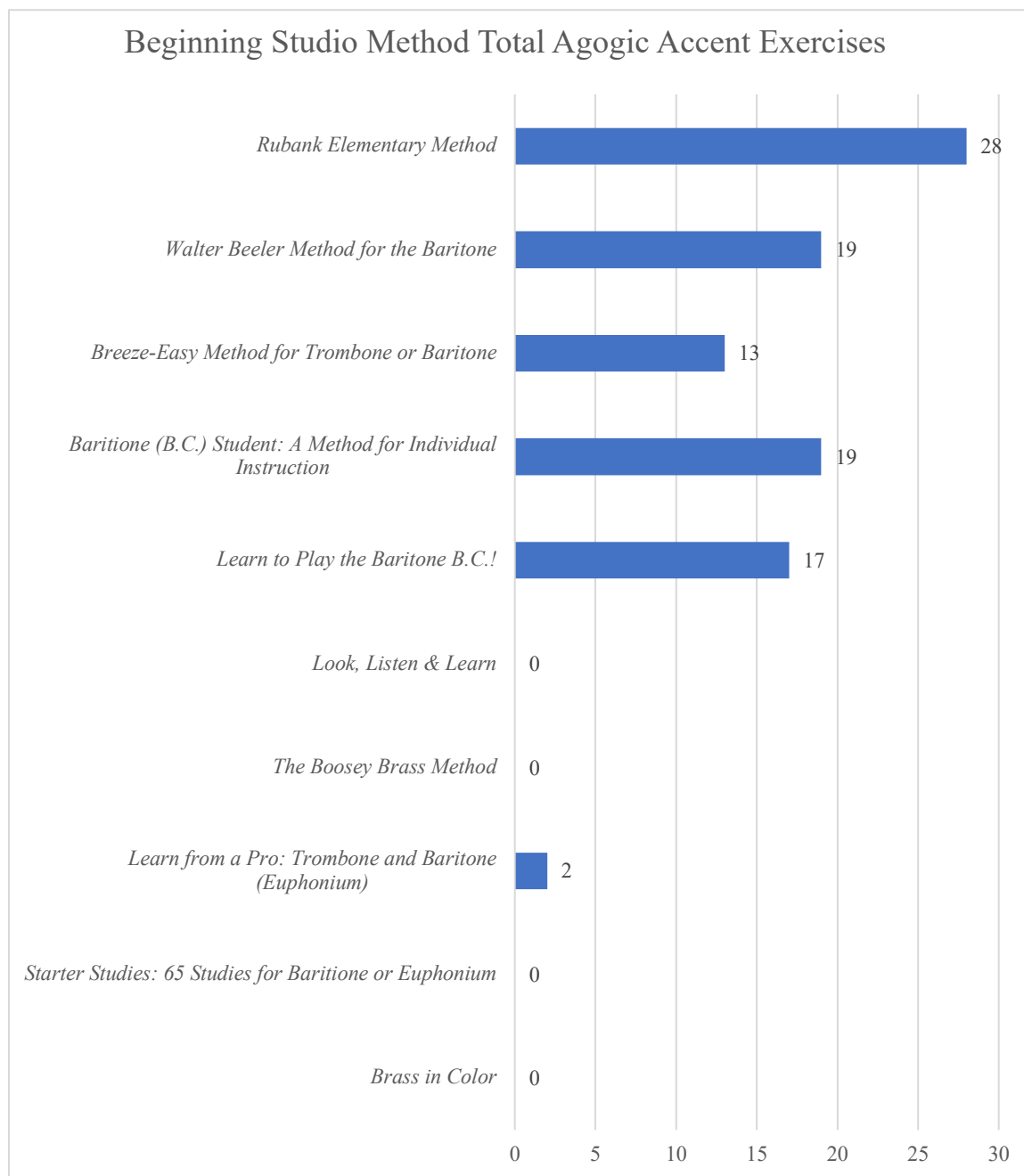
Appendices YY

Beginning Studio Method Total Staccato Exercises



Appendices ZZ

Beginning Studio Method Total Agogic Accent Exercises



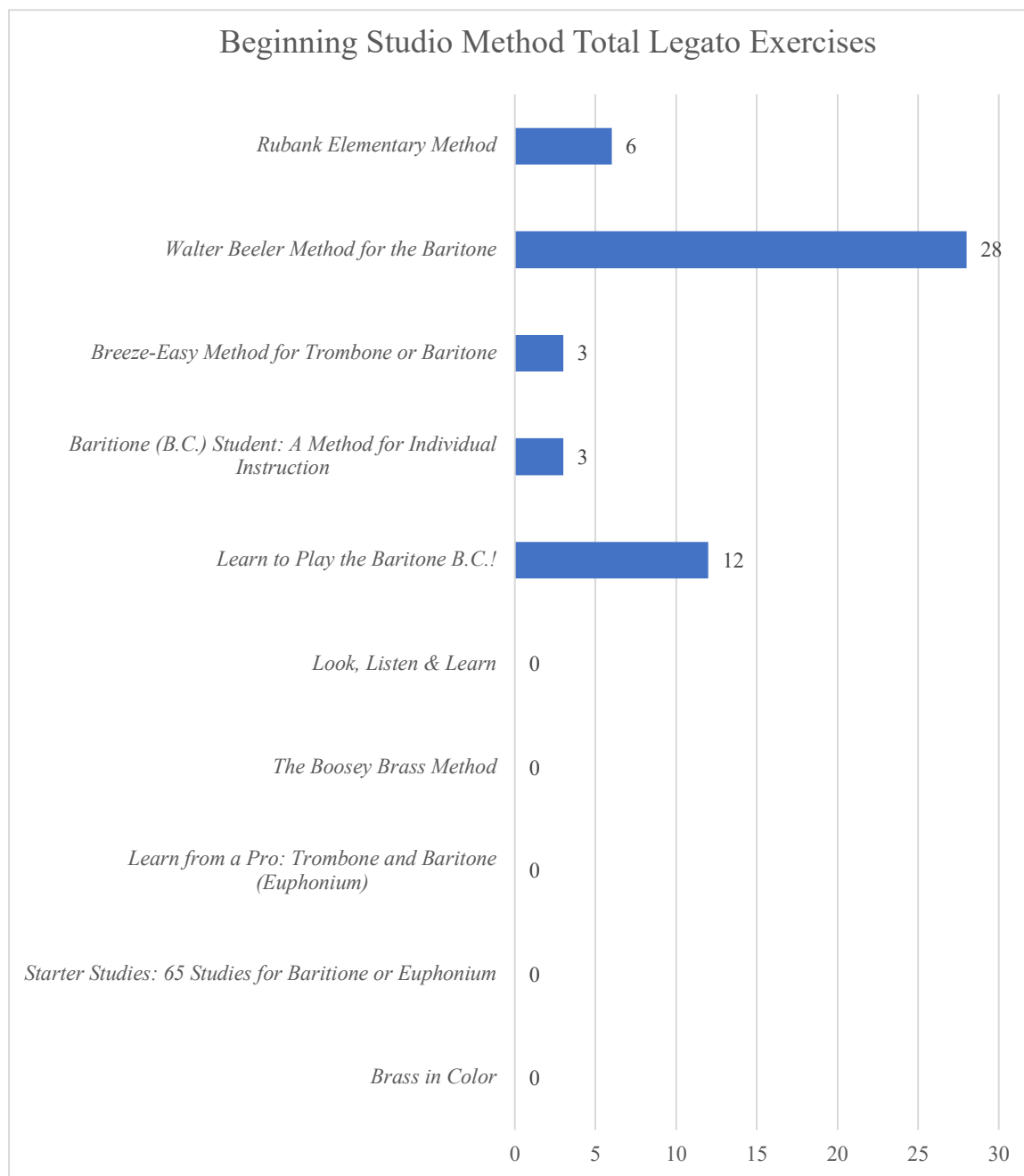
Appendices AAA

Beginning Studio Method Total Martellato Exercises



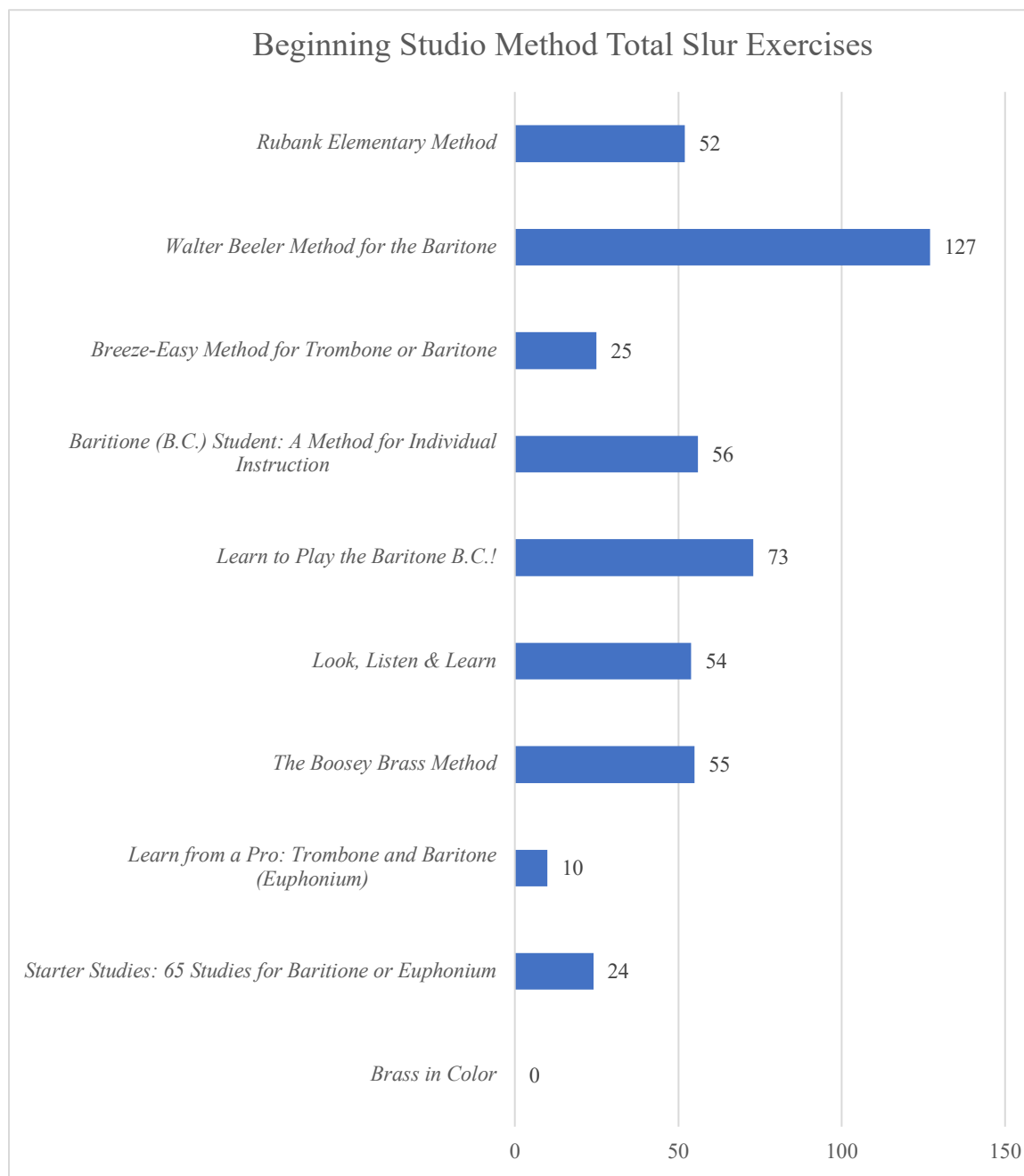
Appendices BBB

Beginning Studio Method Total Legato Exercises



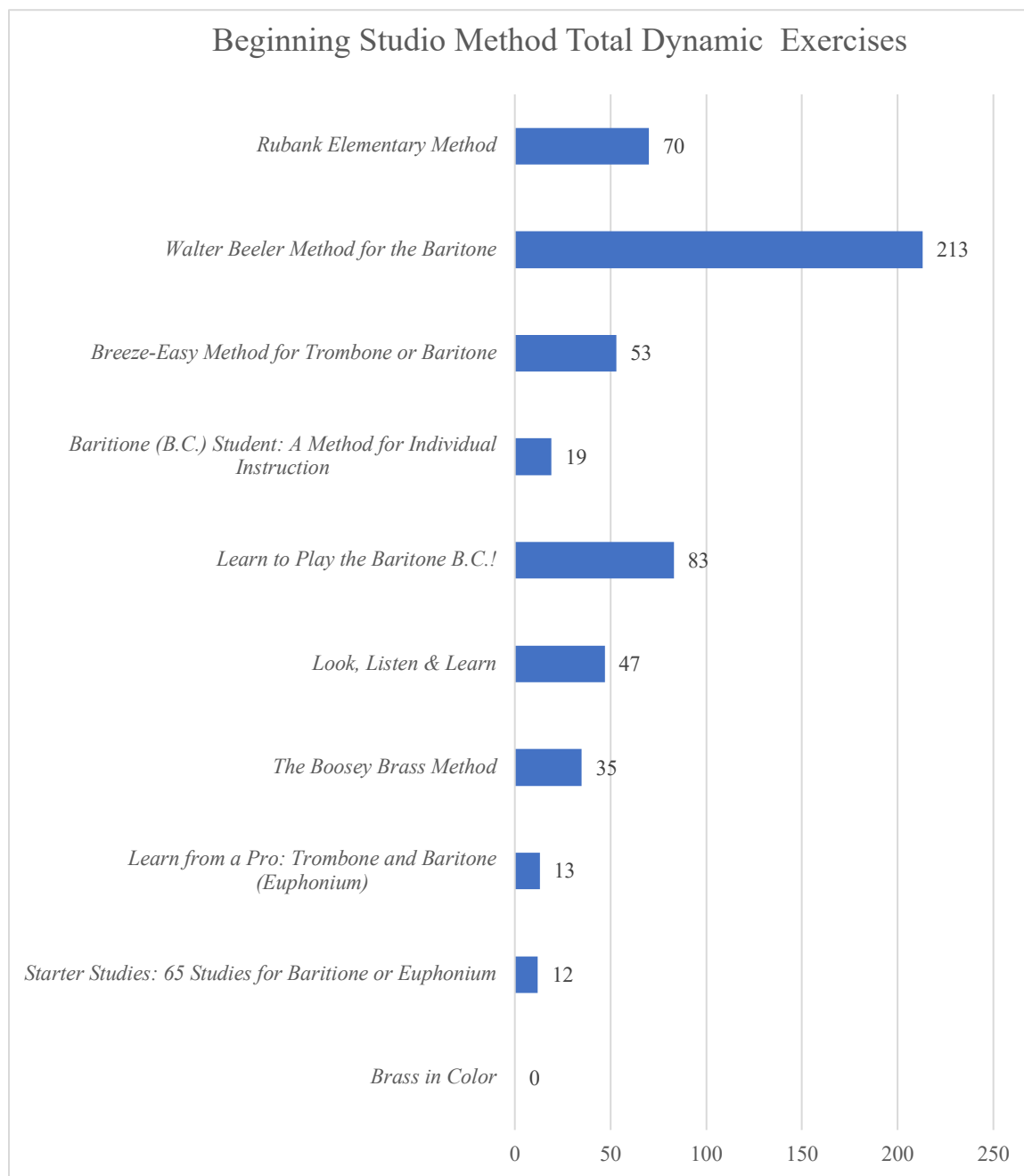
Appendices CCC

Beginning Studio Method Total Slur Exercises



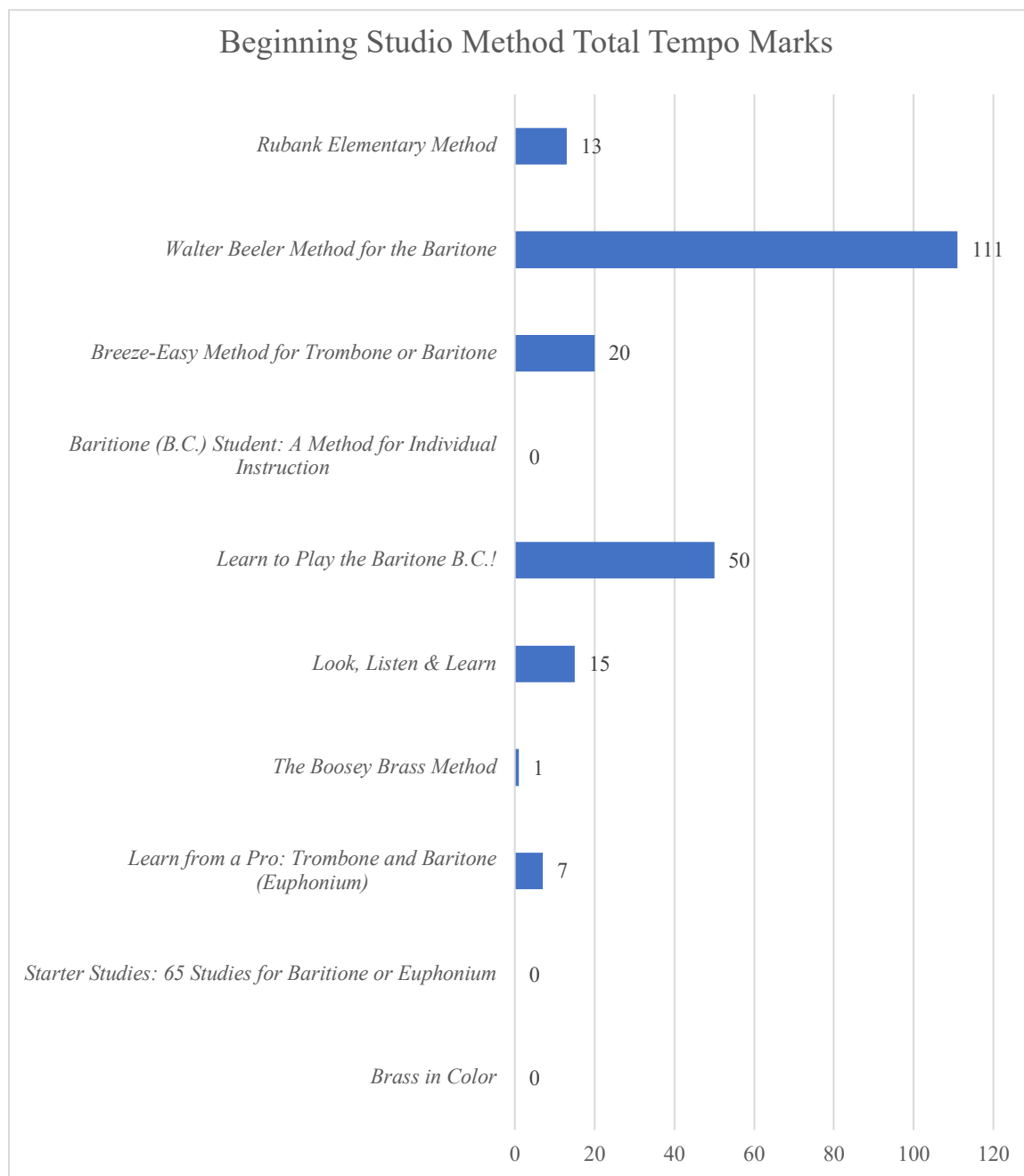
Appendices DDD

Beginning Studio Method Total Dynamic Exercises



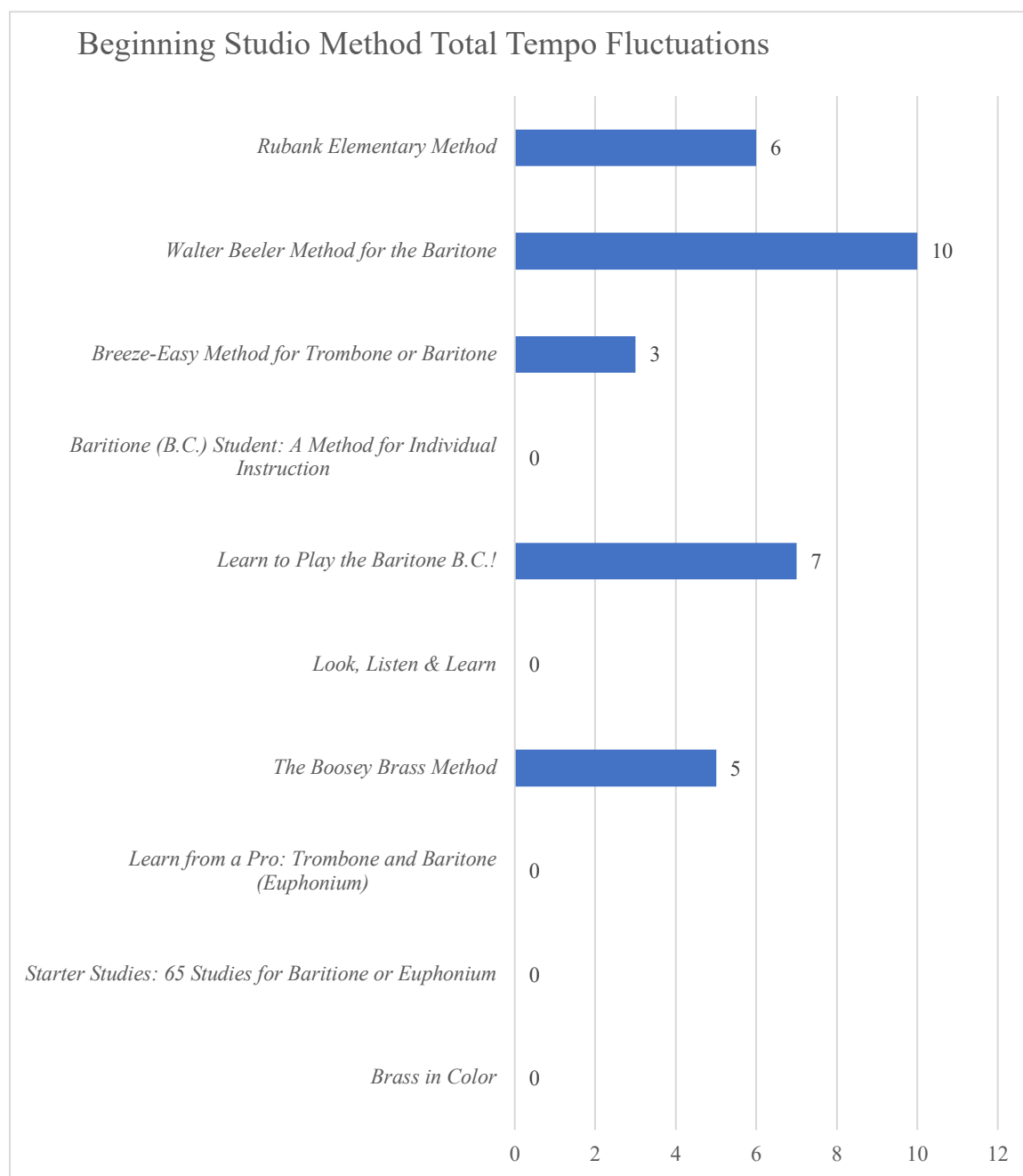
Appendices EEE

Beginning Studio Method Total Tempo Marks



Appendices FFF

Beginning Studio Method Total Tempo Fluctuations



Appendices GGG

Beginning Studio Method Total Phrasing and Interpretation Exercises



Appendix HHH

Beginning Band Method First Pitch

Beginning Band Method First Pitch	
<i>The Universal Teacher</i>	B ^{b2}
<i>Easy Steps to the Band</i>	E ^{b3}
<i>Belwin Elementary Band Method</i>	F ³
<i>First Division Band Method</i>	F ³
<i>Band Plus</i>	F ³
<i>Ed Sueta Band Method</i>	D ³
<i>Band Today</i>	F ³
<i>Best in Class: Comprehensive Band Method</i>	F ³
<i>Yamaha Band Student</i>	D ³
<i>Sounds Spectacular Band Course</i>	F ³
<i>Standard of Excellence</i>	B ^{b2}
<i>21st Century Band Method</i>	D ³
<i>Accent on Achievement</i>	D ³
<i>Do It! Play in Band</i>	D ³
<i>The Yamaha Advantage</i>	B ^{b2}
<i>The Yamaha Advantage Primer</i>	D ³
<i>Band Expressions</i>	F ³
<i>Essential Elements</i>	F ³
<i>Band Fundamentals</i>	D ³
<i>Measures of Success</i>	D ³
<i>Sound Innovations for Concert Band</i>	D ³
<i>Tradition of Excellence</i>	B ^{b2}
<i>Habits of a Successful Beginner Band Musician</i>	F ³

Appendix III

Beginning Band Method Overall Range

Beginning Band Method Overall Range		
	Lowest	Highest
<i>The Universal Teacher</i>	F ²	C ⁴
<i>Easy Steps to the Band</i>	A ^{b2}	E ^{b4}
<i>Belwin Elementary Band Method</i>	A ^{b2}	F ⁴
<i>First Division Band Method</i>	A ²	E ^{b4}
<i>Band Plus</i>	A ^{b2}	E ^{b4}
<i>Ed Sueta Band Method</i>	G ²	E ^{b4}
<i>Band Today</i>	A ²	E ^{b4}
<i>Best in Class: Comprehensive Band Method</i>	A ^{b2}	C ⁴
<i>Yamaha Band Student</i>	A ^{b2}	D ⁴
<i>Sounds Spectacular Band Course</i>	A ^{b2}	E ^{b4}
<i>Standard of Excellence</i>	A ^{b2}	E ^{b4}
<i>21st Century Band Method</i>	A ^{b2}	C ⁴
<i>Accent on Achievement</i>	A ^{B2}	C ⁴
<i>Do It! Play in Band</i>	F ²	C ⁴
<i>The Yamaha Advantage</i>	A ^{b2}	C ⁴
<i>The Yamaha Advantage Primer</i>	B ^{b2}	F ³
<i>Band Expressions</i>	A ^{b2}	C ⁴
<i>Essential Elements</i>	A ^{b2}	C ⁴
<i>Band Fundamentals</i>	F ²	B ^{b3}
<i>Measures of Success</i>	A ^{b2}	C ⁴
<i>Sound Innovations for Concert Band</i>	A ^{b2}	C ⁴
<i>Tradition of Excellence</i>	A ^{b2}	C ⁴
<i>Habits of a Successful Beginner Band Musician</i>	F ²	E ^{b4}

Appendix JJJ

Beginning Studio Method First Pitch

Beginning Studio Method First Pitch	
<i>Rubank Elementary Method</i>	F ³
<i>Walter Beeler Method for the Baritone</i>	F ³
<i>Breeze-Easy Method for Trombone or Baritone</i>	F ³
<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	F ³
<i>Learn to Play the Baritone B.C.!</i>	F ³
<i>Look, Listen & Learn</i>	C ³
<i>The Boosey Brass Method</i>	F ³
<i>Learn from a Pro: Trombone and Baritone (Euphonium)</i>	F ³
<i>Starter Studies: 65 Studies for Baritone or Euphonium</i>	F ³
<i>Brass in Color</i>	F ³

Appendix KKK

Beginning Studio Method Overall Range

Beginning Studio Method Overall Range		
	Lowest	Highest
<i>Rubank Elementary Method</i>	E ²	B ^{b4}
<i>Walter Beeler Method for the Baritone</i>	F ²	G ⁴
<i>Breeze-Easy Method for Trombone or Baritone</i>	A ^{b2}	C ⁴
<i>Baritone (B.C.) Student: A Method for Individual Instruction</i>	A ^{b2}	F ⁴
<i>Learn to Play the Baritone B.C.!</i>	G ²	F ⁴
<i>Look, Listen & Learn</i>	F ²	D ⁴
<i>The Boosey Brass Method</i>	A ^{b2}	C ⁴
<i>Learn from a Pro: Trombone and Baritone (Euphonium)</i>	G ²	D ⁴
<i>Starter Studies: 65 Studies for Baritone or Euphonium</i>	A ²	D ⁴
<i>Brass in Color</i>	A ²	F ³

[illegible]

Omitted Concepts/Content: Beginning Studio Methods	Rubank Elementary Method	Walter Beeler Method for the Baritone	Breeze-Easy Method	Baritone (B.C.) Student	Learn to Play the Baritone B.C.!	Look, Listen & Learn	The Boosey Brass Method	Learn from a Pro: Trombone and Baritone (Euphonium)	Starter Studies: 65 Studies for Baritone or Euphonium	Brass in Color
Technology (CD, Smartmusic, or Cloud Based)	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	No
Supplementary Materials	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Fingering Chart	No	No	No	No	No	No	Yes	No	Yes	No
Audiation Skills	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No
Sound-Before-Sight Pedagogy	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No
Exercises Containing the Partial Series	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Exercises Containing Intonation Skills	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
Exercises Containing Creativity (Improvisation)	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes
Exercises Containing Major Scales	Yes	No	No	No	No	No	Yes	No	No	Yes
Exercises Containing Chromatic Scales	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes

Appendix NNN**Sample Companion Guide**

A Sample Pedagogical Companion Guide for Tradition of Excellence

and

Walter Beeler Method for the Baritone,

Book 1

By Donald Palmire

Forward

The purpose of this companion guide is to offer teaching guidance for both the beginning band director and studio euphonium teacher in a middle school setting. The concept is to enable the private studio euphonium teacher to supplement and complement the *Tradition of Excellence* using the *Walter Beeler Method for the Baritone, Book I*. The intent is to incorporate extra exercises for concepts that may need more attention, which will help the beginning euphonium student progress musically. This companion guide is not meant to place either method at odds with the other, but to truly complement each other.

The conceptual layout of this guide allows quick referencing of pedagogical concepts, page numbers, and exercise numbers in each method. The intent of this guide is to include all exercises in each method in a pedagogical sequential order based on the *Tradition of Excellence*.

NOTE: the recommended week numbers and concepts may be adjusted according to the beginning band director's lesson plans. The private studio teacher should ask for the beginning band directors lesson plans to better coordinate this guide with *Tradition of Excellence*.

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Pedagogical Concept and Assignment Matrix

Tradition of Excellence				Beeler Method	
Pages	Exercise Numbers	Aural Skills, Sound-Before-Sight, and Creativity/Improvisation	Supplemental Materials	Pages	Exercise Numbers
		WEEK ONE: Whole Notes, Playing by Ear, and the Low Register			
p. 4	#s 1-5	Perform pitches for student and have them produce them without seeing your fingerings	Additional whole note exercises to develop the lower register.	p. 2	#s 1-11
p. 5	#s 1-5				
p. 6	#s 1-6	WEEK TWO: Whole Notes and Playing by Ear Continued			
p. 7	# 7	WEEK THREE: Half Notes and Playing by Ear			
p. 7	#s 8-13	Perform pitches within the student's range and have them produce them. Attempt to see if they can play "Row, Row, Row Your Boat" in the key of B ^b by ear.	Additional half note exercises enabling the student a better understanding of half note rhythms	p. 3	#s 1-7
				p. 4	#s 8-10
p. 8	#s 14-21	WEEK FOUR: Quarter Notes and Playing by Ear			
p. 9	#s 22-28	Perform "Row, Row, Row Your Boat" in the key of C and have the student play it by ear.		p. 4	#s 1-2
				p. 5	#s 3-9
p. 10	#s 29-35	WEEK FIVE: Quarter Notes, Playing by Ear Continued, and Lip Flexibilities			
p. 11	#s 36-41	Have the student perform "Row, Row, Row Your Boat" in the keys of B ^b and C. Continue performing Random pitches between B ^{b2} and F ³ and ask the student to repeat them without seeing your fingerings	Additional descending lip slur exercise	p. 6	#s 10-13; 1-2
				p. 7	#s 3-9
				p. 10	#s 5-7 and 1-2

Tradition of Excellence		Beeler Method			
Pages	Exercise Numbers	Aural Skills, Sound-Before-Sight, and Creativity/Improvisation	Supplemental Materials	Pages	Exercise Numbers
		WEEK FIVE: Quarter Notes, Playing by Ear Continued, and Lip Flexibilities			
pp. 12-13	Jingle Bells, Jolly Old St. Nicholas, The Dreidel Song, and Kwanza Celebration				
		WEEK SIX: Eighth Notes, Playing by Ear, and Enrhythmic Exercises			
p. 14	#s 42-48	Perform "Row, Row, Row Your Boat" in the key of D ^b and have the student play it by ear.	Additional eighth note exercises enabling a better understanding of eighth note rhythms. Include enrhythmic examples. Introduce other simple meters	p. 11	#s 1-7
p. 15	#s 49-55			p. 12	#s 9-16
		WEEK SEVEN: Eighth Notes, Playing by Ear, and Enrhythmic Exercises Continued			
p. 16	#s 56-60	Have the student perform "Row, Row, Row Your Boat" in the keys of B ^b , C, and D ^b by ear. Continue performing random pitches for the student to replicate	Continue reviewing exercises 25-35 as needed	p. 13	#s 17-19, and 23
		WEEK EIGHT: Dotted Half Notes, Playing by Ear, and Dynamics			

p. 17	#s 61-66		Perform "Row, Row, Row Your Boat" in the key of D and have the student play it by ear. Introduce playing "The Wheels on the Bus" in the key of E ^b	Introduce dynamic marks (including crescendos and decrescendos) and include additional exercises with dynamics		p. 9 p. 10	#s 1-3 # 5
			WEEK NINE: Agogic Accents and Playing by Ear				
p. 18	#s 67-73		Perform "The Wheels on the Bus" in the key of E and have the student play it by ear.	Introduce the agogic accent and supplement with additional exercises		p. 10	#s 4-5
p. 19	"The Good Life"					p. 10	# 2

Contents

Week One: Whole Notes, Playing by Ear, and the Low Register

Week Two: Whole Notes and Playing by Ear Continued

Week Three: Half Notes and Playing by Ear

Week Four: Quarter Notes and Playing by Ear

Week Five: Quarter Notes, Playing by Ear Continued, and Lip Flexibilities

Week Six: Eighth Notes, Playing by Ear, and Enrhythmic Exercises

Week Seven: Eighth Notes, Playing by Ear, and Enrhythmic Exercises Continued

Week Eight: Dynamic Marks, Dotted Half Notes, and Playing by Ear

Week Nine: Agogic Accents and Playing by Ear

WEEK ONE:**Whole Notes, Playing by Ear, and the Low Register****Tradition of Excellence:**

Page 4: Exercises 1-5

Page 5: Exercises 1-5

Aural Skills:

Perform B^{b2} through F³ randomly without the student seeing your fingerings. Focus mostly on B^{b2}, C³, and D³.

Beeler Method:

Page 2: Exercises 1-11

Additional Exercises:

Whole Note Exercises: 1-15

Student Handout Number 1

Whole Notes

1. 

0 0 0
2. 

4 (1-3) 4 (1-3) 4 (1-3)
3. 

0 4 (1-3)
4. 
5. 

1-2 1-2
6. 

1-2
7. 

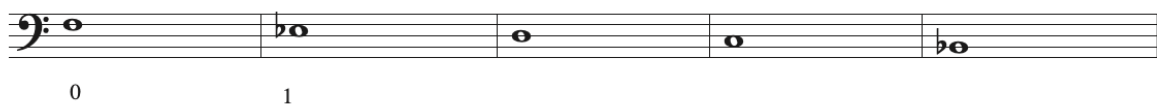
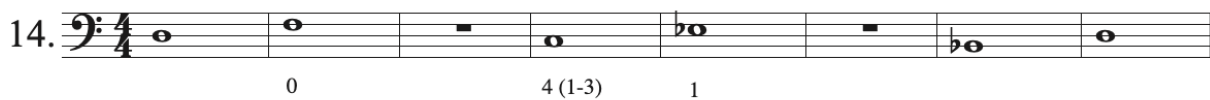
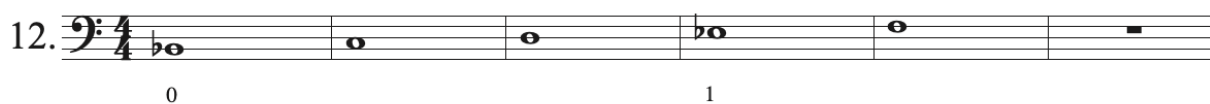
4 (1-3) 1-2
8. 

Student Handout Number 1 Continued

Whole Notes (Continued)



E Natural



WEEK TWO:**Whole Notes and Playing by Ear Continued****Tradition of Excellence:**

Page 6: Exercises 1-6

Page 7: Exercise 7

Aural Skills:

Continue performing B^{b2}, C³, and D³. If the student's embouchure looks strong and symmetrical, introduce E^{b3}, E³, and F³. Ensure that pitches are randomized to force the student to use their ears.

Beeler Method:

Continue working through the additional whole note exercises as well as Page 2: Exercises 1-11.

Additional Exercises:

Continue reviewing Whole Note Exercises: 1-15

WEEK THREE:**Half Notes and Playing by Ear****Tradition of Excellence:**

Page 7: Exercises 8-13

Aural Skills:

Perform pitches within the student's range (B^{b2} through F^3 if they are able) and have them produce them. Ask them to attempt to perform "Row, Row, Row Your Boat" by ear in the key of B^b .

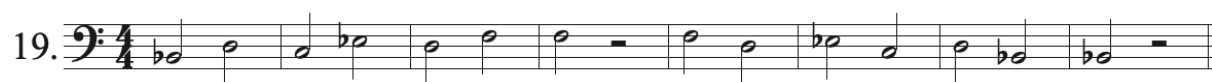
Beeler Method:

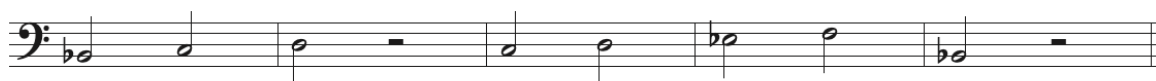
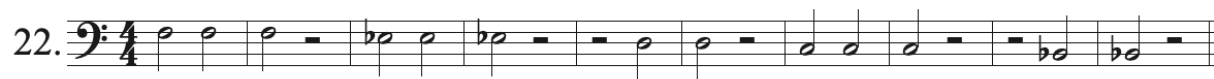
Page 3: Exercises 1-7

Additional Exercises:

Half Note Exercises: 16-23

Half Notes



Half Notes (Continued)

WEEK FOUR:**Quarter Notes and Playing by Ear****Tradition of Excellence:**

Page 8: Exercises 14-21

Page 9: Exercises 22-28

:

Aural Skills:

Perform "Row, Row, Row Your Boat" in the key of C and have the student play it by ear.

Beeler Method:

Page 4: Exercises 1-2

Page 5 Exercises 3-9

Additional Exercises:

None

WEEK FIVE:**Quarter Notes, Playing by Ear Continued, and Lip Flexibilities****Tradition of Excellence:**

Page 10: Exercises 29-35

Page 11: Exercises 36-41

Pages 12-13: "Jingle Bells," Jolly Old St. Nicholas," The Dreidel Song," and "Kwanza Celebration"

Aural Skills:

Have the student perform "Row, Row, Row Your Boat" in the keys of B^b and C. Continue performing random pitches between B^{b2} and F³ and ask the student to repeat them without seeing your fingerings

Beeler Method:

Page 6: Exercises 10-13 and 1-2

Page 7: Exercises 3-9

Page 10: Exercises 5-7 and 1-2

Additional Exercises:

Lip Slur Exercise: 24

Lip Slurs



2



1



1-2



2-3



4 (1-3)



2-4 (1-2-3)

WEEK SIX:**Eighth Notes, Playing by Ear, and Enrhythmic Exercises****Tradition of Excellence:**

Page 14: Exercises 42-48

Page 15: Exercises 49-55

Page 16: Exercises 56-60

Aural Skills:

Have the student perform "Row, Row, Row Your Boat" in the key of D^b. Continue performing random pitches between B^{b2} and F³ and ask the student to repeat them without seeing your fingerings

Beeler Method:

Page 11: Exercises 1-7

Page 12: Exercises 9-16

Additional Exercises:

Quarter Note/Eighth Note Enrhythmic Exercises: 25-27

Eighth Note Exercises in $\frac{3}{4}$ and $\frac{2}{4}$ meters: 28-35

Quarter Note and Eighth Note Rhythmic Comparisons


Eighth notes receive one-half of a beat in 4/4 time (meter). This means that quarter notes are twice as long as eighth notes.

The example below compares quarter note rhythms with eighth note rhythms. The top staff rhythms SOUND the same as the rhythms on the bottom staff, but look different.


Compare these examples and ask your teacher to perform them individually so you can hear the similarities.

Other simple time (meter) signatures are 3/4 and 2/4. In these meters, the quarter note receives one beat as in 4/4 meter.

25.



26.

Quarter Note and Eighth Note Rhythmic Comparisons (Continued)

27.

Exercise 27 consists of two staves. The top staff is in 4/4 time with a bass clef, and the bottom staff is in 2/4 time with a bass clef. Both staves contain a sequence of quarter and eighth notes. The top staff has a total of 16 measures, and the bottom staff has a total of 16 measures. The notes are as follows: Staff 1 (4/4): G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Staff 2 (2/4): G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

28.

Exercise 28 consists of a single staff in 4/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

29.

Exercise 29 consists of a single staff in 4/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 29 continues with a single staff in 4/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

30.

Exercise 30 consists of a single staff in 4/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Exercise 30 continues with a single staff in 4/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

31.

Exercise 31 consists of a single staff in 3/4 time with a bass clef. The staff contains a sequence of quarter and eighth notes. The notes are as follows: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Student Handout Number 4 Continued

Quarter Note and Eighth Note Rhythmic Comparisons (Continued)

32.

WEEK SEVEN:**Eighth Notes, Playing by Ear, and Enrhythmic Exercises Continued****Tradition of Excellence:**

Page 16: Exercises 56-60

Aural Skills:

Have the student perform "Row, Row, Row Your Boat" in the keys of B^b, C, and D^b. Continue performing random pitches for the student to replicate.

Beeler Method:

Page 13: Exercises 17-19 and 23

Additional Exercises:

Continue reviewing exercises 25-35 as needed

WEEK EIGHT:**Dotted Half Notes, Playing by Ear, and Dynamics****Tradition of Excellence:**

Page 17: Exercises 61-66

Aural Skills:

Perform "Row, Row, Row Your Boat" in the key of D and have the student play it by ear.
Introduce playing "The Wheels on the Bus" in the key of E^b

Beeler Method:

Page 9: Exercises 1-13

Page 10: Exercise 5

Additional Exercises:

Dynamic Mark Exercises: 36-39

Dynamic Marks and Dotted Half Notes

Dynamic marks range from very soft to very loud:

Pianissimo (very soft): *pp*

Piano (soft): *p*

Mezzo Piano (medium soft): *mp*


Mezzo Forte (medium loud): *mf*

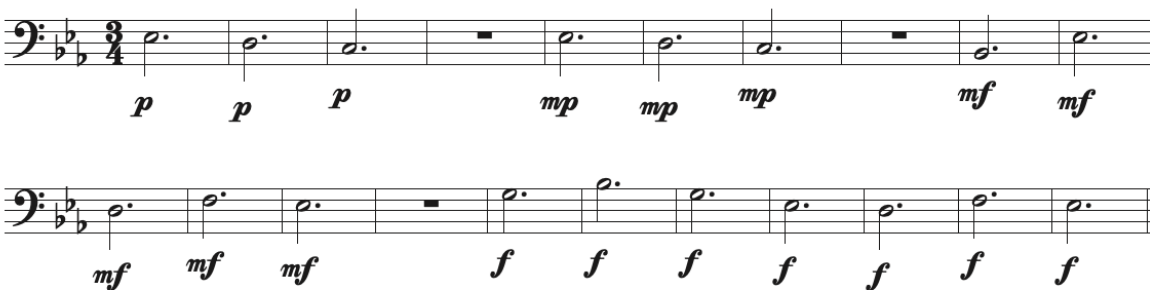
Forte (loud): *f*

Fortissimo (very loud): *ff*

The use of dynamics gives notes and passages emotional energy and makes the music sound like it is alive. This emotional energy can be improved with the use of *crescendos* (*cresc.*) and *decrescendos*. A crescendo is where the player gets progressively louder and a decrescendo becomes progressively softer.

Crescendo: 

Decrescendo: 

36. 

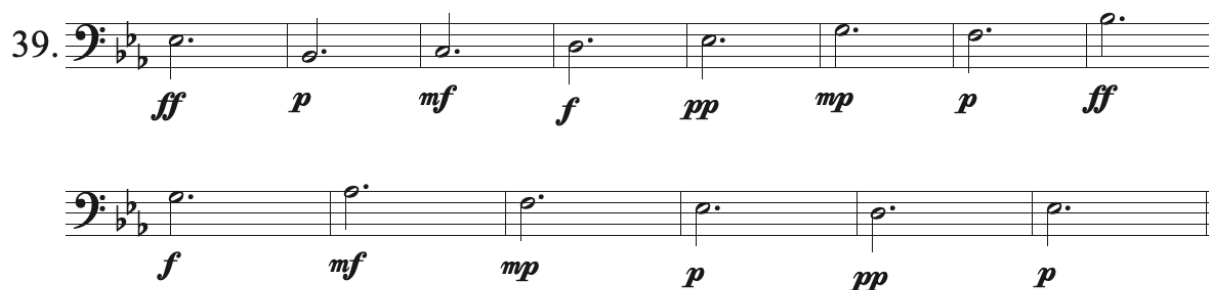
NOTE: The above example shows that the dynamics stay the same in each series of notes. Exercise 37 shows how a dynamic is included and the following notes stay the same dynamic level until otherwise noted.

37. 

Dynamic Marks and Dotted Half Notes (Continued)

38. 

Another possibility with dynamics is a sudden dynamic change (called a *subito*) which requires both breath and embouchure control.

39. 

WEEK NINE:**Agogic Accents and Playing by Ear****Tradition of Excellence:**

Page 18: Exercises 67-73
Page 19: "The Good Life"

Aural Skills:

Perform "The Wheels on the Bus" in the key of E and have the student play it by ear

Beeler Method:

Page 10: Exercises 4-5
Page 10: Exercise 2 (under Lesson 8)

Additional Exercises:

Agogic Accent Exercises: 40-43

Agogic Accents

The first type of accent, and the most used in music is called the Agogic Accent. This type of accent is produced by using a strong attack with either the syllables "Tō/Tu/Ta/Tee" or "Dō/Du/Da/Dee." The vowels that follow the "T" and "D" have to do with different registers. The "ō, u, a, and ee" correspond to the low, mid low, middle, and upper registers. If you are performing a march-like piece of music, you will normally articulate the agogic accents with "Tō/Tu/Ta/Tee." If you perform a smoother piece, you will use "Dō/Du/Da/Dee."

The main idea of accents in general has to do with the actual "weight" of the attack. In order to produce the required weight for an agogic accent, make sure you articulate with more force than without accents.

40. 

41. 

42. 

43. 

44. 

45. 