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ABSTRACT

GRADES OR AGES: Grades 7-12. SUBJECT MATTER: Instrumental music. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into four sections, one each for grades 7-9, 10, 11, and 12. Each section contains units on strings, woodwinds and brass, percussion, and specific instrumental problems. The guide is straight text extensively illustrated with pieces of music. It is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: General objectives for instrumental study are outlined in an introductory chapter. Specific activities for each instrument are listed in each section in the appropriate subunit. The unit on specific instrumental problems contains hints on teaching methods. INSTRUCTIONAL MATERIALS: The guide itself is illustrated with pieces of music that can be used for practice. In addition the final unit in each of the four sections contains a bibliography and a list of musical selections suitable for that level. STUDENT ASSESSMENT: No provision. (RT)



ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM I AND S 16B

EDO 48221

# INTERMEDIATE AND SENIOR DIVISIONS INSTRUMENTAL MUSIC

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# INTERMEDIATE DIVISION GRADES 7, 8, AND 9

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## FOREWORD

### MUSIC EDUCATION IN THE SCHOOL

The fundamental aim of the school music course is to educate students culturally, intellectually, creatively, socially, and spiritually through the study of music. In order to achieve these purposes at the Intermediate and Senior levels of our school system, an intimate and enjoyable association with the musical literature of the past and the present must be encouraged. Indeed, as in any of the creative arts, this association must go beyond the passive stage. Opportunities for active participation must be provided so that pupils may experience music as a truly spiritual and social force. Technical facility must be developed in order to provide a medium for personal expression in this universal art. Only through the acquisition of skills in singing, in playing, in listening, in reading, and in analysing the structure of music can an understanding of the musical culture of our civilization be gained and its continuity made possible. Intelligent choice of materials and high standards of performance will not only develop the students' musical capacities, but also develop discriminating taste and provide lasting enjoyment.

#### SPECIFIC OBJECTIVES

- to develop an effective individual technique (vocal or instrumental)
- to develop the ability to read the language of music
- to provide opportunities for joining with others in the performance of music
- to develop appreciation and discrimination
- to prepare the student for intelligent and enjoyable use of leisure time

## THE BALANCED MUSIC PROGRAM

A balance within each of the two following categories is essential in a total music program.

### 1. PERFORMING AND NON-PERFORMING ASPECTS

Performance provides first-hand experience; the language of music provides the technical tools; from intelligent and discriminating listening comes an appreciation of the structure of music, the evolution of style, and the general history of the art.

A combination and a blending of performing and non-performing activities result in a complete understanding of the great literature of music. Both offer reciprocal benefits; each is incomplete without the other.

### 2. VOCAL AND INSTRUMENTAL ASPECTS

Every effort should be made to ensure that every secondary school offers instruction in both vocal and instrumental music at each grade level. Most secondary schools now have sufficient registration, and can provide facilities and staff to enable all three performing classes – choir, orchestra, and band – to operate successfully.

These are basic requirements for fulfilling the ideals of music education.

## SPECIAL NOTE FOR GRADES 7 AND 8

The courses prescribed for Grades 9 and 10 may be used in Grades 7 and 8 with the following modifications:

### *Strings*

At the Grade 7 and 8 level, it is advisable to use half-size basses and  $\frac{5}{8}$  cellos.

Full-size violins and violas are satisfactory. Where string classes begin as low as Grade 5 (a common starting point in some systems), it is suggested that the violins be  $\frac{3}{4}$  size, violas  $\frac{3}{4}$  size, cello  $\frac{5}{8}$ , and basses  $\frac{1}{4}$  size.

### *Basses and Woods*

The tuba should be the single B flat instrument.

Trombones should be fitted with an extension to make the playing in the sixth and seventh positions easier.

Double reeds should not be introduced before Grade 7. The bassoon is too big an instrument, and the oboe will probably be assigned to a successful clarinet player at a higher level.

### *Ranges*

Playing ranges should be modified by a minor third at both ends of the playing range.

### *General Comments*

In the early grades a chordal approach should be stressed. Children should learn to play in harmony at an early age. For this purpose, chorales and hymns should be used. The emphasis should definitely be placed on ensemble playing. The quickest way to dampen enthusiasm is to isolate children. It is possible that some practicing of scales may be sacrificed.

### *Bibliography*

The Bornoff books on finger patterns and exercises are uniformly excellent. The series known as *A Tune a Day* by the Mills Publishing Company is also recommended. Books 1, 2, and 3 are suitable for the first classes on instruments. These books are scored for all instruments.

## GENERAL ORGANIZATION OF THE CLASS

1. Demonstration of the musical instruments available to the class with a brief explanation of the basic principles of producing a sound.
2. Testing for choice of instrument on the basis of:
  - a) Information available from previous school records.
  - b) A simple ear test devised by the teacher based upon pitch and rhythm; e.g., matching tones after sounding them on a piano or other suitable instrument in the following sequence:
    - single tone in suitable range
    - broken major triad
    - broken minor triad
    - broken dominant seventh chord
    - broken diminished seventh chord
    - rhythm test: repeat a number of simple rhythm examples which the teacher taps out or plays upon the piano
  - c) Previous musical experience.
  - d) Physical features.

3. In conjunction with the Guidance Department, recognized objective tests may be administered.

### 4. ASSIGNMENT OF INSTRUMENT:

Consideration should be given to the student's choice of instrument; however, musical and physical capabilities should be carefully considered, and it is recommended that the instrumentation of a class represent a balanced ensemble.

The student should be expected to use the same instrument for each lesson in class and for practice at home. A seating plan should be established.

5. SUGGESTED INSTRUMENTATION FOR A CLASS OF 30:

a) *Brass, woodwind, and percussion*

Flutes 3  
Oboes 2  
Clarinets in B flat 8  
Bassoon 1  
French horns 3  
Cornets/Trumpets in B flat 4  
Trombones 3  
Baritones 2  
Tubas 2  
Percussion 2

b) *Strings*

Violins 15  
Violas 6  
Cellos 6  
Basses 3

NOTE: If a string class should total more than 30, add violins and violas first.

6. CARE IN HANDLING INSTRUMENTS

- a) It is important that students be taught the correct way to assemble the instrument and to exercise care in its handling. Cleanliness and hygiene should be stressed.
- b) String instrument beginners should receive detailed instruction in:
- removal of the instrument and bow from the case
  - replacement of the instrument and bow in the case
  - the proper tightening and loosening of the bow hair
  - the cleaning of the instrument
- c) The teacher should consult the recommended reference books for detailed instructions regarding the care and handling of all instruments.

## PERFORMANCE

Students enrol in an instrumental music class primarily to learn to play an instrument and to make music. The teacher should, therefore, emphasize the development of sound, tone, accurate pitch, and melody, and should not become involved in theoretical and technical matters that are not directly related to playing the instrument. However, performance should not be limited to the classroom. Every opportunity should be taken to move toward the development of a school orchestra, band, soloists, and ensemble groups that can attain a standard suitable for public performance at school assemblies, concerts, and music festivals.

The teacher should move around the room working with and helping each student as the class is playing. When a teacher observes excellent work he should be generous in praise. Adverse criticism should be administered sparingly.

# I. STRINGS

## A. TECHNIQUE

At the starting level the immediate aim should be the establishment of a firm tone. Attention should be directed toward tone production and accurate pitch.

Much of the teacher's early instruction should be done by rote, because playing difficulties are mainly physical, and the student can concentrate better on these problems when playing by rote.

### 1. POSTURE

- a) bow grip (placement of thumb and fingers on the stick)
- b) proper holding position of the instrument
  - when at rest
  - while playing
  - position of the instrument in relation to the body
  - position of the left hand on the neck of the instrument
  - left- and right-arm position

### 2. PRODUCING A TONE

- a) On the open string: bow placement on the string (distance from bridge, stick parallel to bridge, stick slightly tilted away from bridge)
- b) Drawing the bow:
  - arm weight and speed of bow stroke
  - bow stroke parallel to bridge
  - use of full bow
  - division of bow stroke
- c) Pizzicato: proper holding of bow; placement of thumb on fingerboard; finger used to pluck strings; where string is plucked

### 3. POSITION OF THE LEFT HAND

- a) proper positioning of shoulder, upper arm, elbow, wrist, hand, thumb, and fingers
- b) establishing control of spatial relationship between fingers through playing of the basic finger patterns on each string
- c) shifting

## B. MINIMUM ATTAINMENTS (first year)

### FALL TERM

Open string cycle and finger patterns as given below are to be introduced through the rote approach. The purpose of these exercises is, primarily:

- the development of bow control on each string
- the development of a full tone in all parts of the bow stroke
- the development of a feel for the spatial relationship of fingers on each string
- the development of accurate pitch
- the development of co-ordination of fingering and bowing

### 1. OPEN STRING CYCLE

Repeated notes - starting with quarter note MM♩ = 76), increasing the tempo as the stroke is shortened.

- a) full bow, full tone
- b) upper half, lower half, middle half of bow, full tone
- c) stopped bow stroke (2, 3, 4, 6, 8 repeated notes in one bow)
- d) bouncing bows in lower half (in quadruplets, in triplets)
- e) slurred string (crossing between adjacent strings)

### 2. FINGER PATTERNS

All finger patterns should be introduced by having the class sing them to the tonic sol-fa syllables and then play them.

- a) Four basic patterns of five notes each beginning on the open string.
- b) Begin patterns by establishing the correct placement of the first finger a whole tone above the open string.
- c) Pizzicato as well as arco is recommended.
- d) Encourage the development of firm, positive and flexible finger action.
- e) Bowing variants for the open string cycle are to be applied to the finger patterns.

1.

Violin  
0 1 2 3 4

Viola  
0 1 2 3 4

Cello  
0 1 2 4 (D string)  
1

Bass  
(0 1 2 ext. 1 3)  
(0 1 1 2 4)

0 1 2 1 4

2.

Violin  
0 1 2 3 4

Viola  
0 1 2 3 4

Cello  
0 1 3 4 (D string)  
1

Bass  
(0 1 3 1 3)  
(0 1 1 2 4)

0 1 4 1 4

3.

Violin  
0 1 2 3 4

Viola  
0 1 2 3 4

Cello  
0 1 ext. 2 4 (D string)  
1

Bass  
(0 1 1 3 4)  
(0 1 1 3 1 4)

0 1 4 (1 2)  
(2 4)

4.

Violin  
0 1 2 3 4

Viola  
0 1 2 3 4

Cello  
0 1 ext. 2 4 (D string)  
1

Bass  
(0 1 3 1 ext. 1 3)  
(0 1 1 3 1 4)

0 1 4 1 4

### 3. SCALES AND ARPEGGIOS

One Octave: (Major) C, G, and D at a moderate tempo with a full firm tone. The following bowings are to be applied:

#### Scales

1.

WB HB ..... WB HB ..... WB

2.

WB WB WB



3. 

4. 

**Arpeggios**

1. 

2. 

3. 

4. 

**4. REPERTOIRE**

a) Solo (Unison Melody)

The class should play at least one tune by the end of second week of lessons and at least five simple tunes should be learned by rote and memorized before the end of the first term. Bowing and rhythmic variations should be applied on these tunes.

b) Reading

Start reading after students have adequate control of two-finger patterns with a few bowing variants, and can play some pieces from memory. (See list of suggested string class methods.)

c) Ensemble (Harmony)

A minimum of three pieces in four-part harmony should be learned during this term.

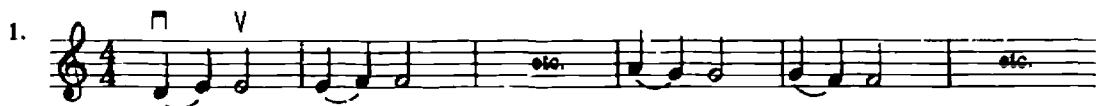
**WINTER TERM**

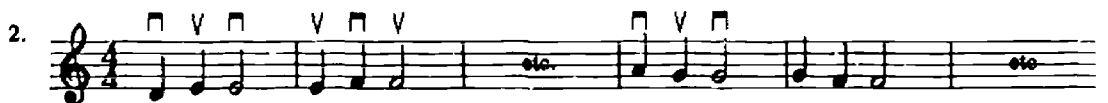
**1. OPEN STRING CYCLE**


Introduce double stops by playing two open strings simultaneously. Apply bowing and rhythmic variants as in first term.

**2. FINGER PATTERNS**


Review bowing variants of the first term, and add slurs with pattern variants and extension fingering for cello students. Increase the tempo during this term.

1. 

2. 

3. 

4. 

5. 

Introduce one-finger shifting on the finger patterns and variants



### 3. SCALES AND ARPEGGIOS

One Octave: (Major) A, F, B flat, E flat, A flat. Bowing as in first term.

Two Octaves: (Major) C, G, and D. Bowing same as for one octave.

Scale of D major: detached bowing, one octave in broken thirds.

e.g.



### 4. REPERTOIRE

#### a) Solo (Unison Melody)

Memorize five more simple pieces (8 to 16 bars). Accurate pitch, tone quality, and musical phrasing should be stressed.

Pieces in the keys of the scales being studied should be selected.

#### b) Reading

Continue with reading daily from a standard string method book.

#### c) Ensemble (Harmony)

-National Anthem

-Several hymn tunes

-Five tunes for string orchestra

## SPRING TERM

### 1. FINGER PATTERNS

Apply new bowing and tonal sequence on the four-finger patterns.

### 2. BOWING AND TONAL SEQUENCES

Violin and viola

1.

Cello

Bass

(2 1 2 4 1 4)

Violin and viola

2.

Cello

Bass

(2 1 1)

Violin and viola

3.

Cello

Bass

(2 1 4 1 4 1)

4. Violin and viola

Musical score for Violin and Viola, Cello, and Bass. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff is for Violin and Viola, the middle for Cello, and the bottom for Bass. The Cello and Bass parts include fingering numbers (0-4) and bowing directions (up and down strokes).

3. BOWING VARIANTS

Bowings for 1) and 2):

Four musical examples (a, b, c, d) showing different bowing patterns for a four-note scale. Example a) shows a slur over the first two notes and a slur over the last two notes. Example b) shows a slur over the first two notes and a slur over the last two notes with a 'V' above the first note. Example c) shows a slur over the first two notes and a slur over the last two notes with 'sp.' below. Example d) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note and 'V' above the third note.

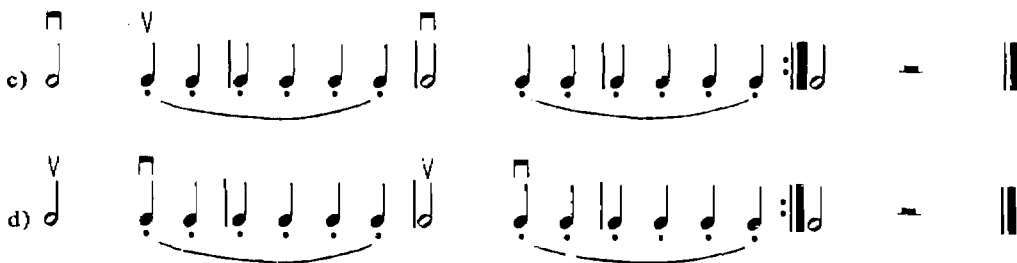
Bowings for 3) and 4):

Six musical examples (a, b, c, d, e, f) showing different bowing patterns for a four-note scale. Example a) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note. Example b) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note. Example c) shows a slur over the first two notes and a slur over the last two notes with 'sp.' below. Example d) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note. Example e) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note. Example f) shows a slur over the first two notes and a slur over the last two notes with 'V' above the first note and 'V' above the third note.

4. SCALES AND ARPEGGIOS

Review the *major scales* from the previous term, applying the following bowing variants:

Two musical examples (a, b) showing bowing variants for a major scale. Example a) shows a slur over the first two notes, a slur over the next two notes with 'V' above the first note, and a slur over the last two notes with 'V' above the first note. Example b) shows a slur over the first two notes, a slur over the next two notes with 'V' above the first note, and a slur over the last two notes with 'V' above the first note.



**Minor scales** (harmonic form, one octave): C minor, G minor, D minor  
**One-octave major scales** on one string, using one finger only.

### 5. DEVELOPMENT OF A VIBRATO

Suggested approach: Begin on the second finger in third or fourth position.

- a) four pulsations to a full bow stroke
- b) six pulsations to a full bow stroke
- c) eight pulsations to a full bow stroke
- d) nine pulsations to a full bow stroke

### 6. REPERTOIRE

- a) Solo (Unison Melody)  
 Review previous material, stressing a higher standard of performance. (Refine the phrasing, dynamics, pitch, attack, release, crescendos, decrescendos, tempo, tone.) Add two or three new pieces.
- b) Reading  
 Continue reading practice from standard *String Class Methods*.
- c) Ensemble (Harmony)  
 Review previous material, stressing accurate pitch, balance, dynamics, phrasing, attack, and release. Introduce two or three new hymn tunes, chorales, and string orchestra pieces.

### C. SUGGESTED LIST OF MATERIALS FOR STRINGS

#### 1. REPERTOIRE

- a) Technique  
*Finger Patterns for Strings*, G. BORNOFF, G. V. Thompson.  
*Scales for Strings*, S. APPLEBAUM, Belwin.  
*Elementary Scales and Bowings*, WHISTLER and HUMMEL, Rubank.  
*22 Studies for Strings*, WENDEL REESE, Belwin.  
*28 Studies for Strings*, MÜLLER, Belwin.
- b) String Methods (progressive reading material)  
*String Class Method, Book I*, MERLE, ISAAC, M. M. Cole.  
*Belwin String Builder, Part I*, S. APPLEBAUM, Belwin.  
*Bow and Strings, Book I*, HELEN HERMAN, Belwin.  
*Waller String Class Method, Book I*, Kjos.  
*Elementary Instrumental Course for Strings*, Boosey & Hawkes.  
*Work and Play String Method*, VASHOW and SMITH, Presser.

- c) Musical Literature (String Ensemble)  
*Fun For Fiddle Fingers*, BORNOFF, G. V. Thompson.  
*Songs for Strings*, GRETCHEN DALLY, Kjos.  
*Miniatures for Strings*, KLAUS, Pro Arte.  
*Pieces for Pleasure*, KLAUS, Pro Arte.  
*First String Ensemble*, JOHNSON, Bourne.  
*Fun with Strings*, MULLER and ELMQUIST, Bourne.  
*The Junior String Choir*, FINDLEY, Birchard.  
*Chorales for Strings*, MCLINN, Pro Arte.  
*String Masters, Book I*, GORING, Ludwig.  
*Activity Orchestra Folia*, ISAAC, Fischer.

#### 2. INDIVIDUAL STRING ORCHESTRA SCORES

- Polychordia String Library*, Stainer & Bell.  
 March in D, BACH, Remick.  
 Minuet in G, BEETHOVEN, Boosey & Hawkes.  
 Little Fugue, HANDEL, G. Schirmer.  
 Round Dance, SCHUBERT, Ricordi.  
 Minuet, HAYDN, Associated Publisher.

#### 3. FULL ORCHESTRA MATERIAL

- First Impressions for the Orchestra*, C. P. HURFURTH - H. STUART, C. Fischer.  
*Orchestra at Play*, E. WEBBER - MULLER, Belwin.  
*Activity Orchestra Folio*, M. ISAAC, C. Fischer.

#### 4. SUPPLEMENTARY STUDY MATERIAL FOR INDIVIDUAL USE (all string instruments)

- Fun for Fiddle Fingers*, BORNOFF, G. V. Thompson.  
*Songs for Strings*, GRETCHEN DALLY, Kjos.  
*Building Technique with Beautiful Music, Vol. 1*, APPLEBAUM, Belwin.  
*Twenty-Five Hymns - Solo or ensemble*, IRMA CLARKE, Boston Publishing.  
*Chorale Classics*, WHISTLER and HUMMEL.

#### a) Violin

- Violin Vistas*, Presser.  
*Zephyrs from Melodyland*, KROGMANN, Whaley Royce.  
*Wohlfahrt Foundation Studies, Book I*, Fischer.

#### b) Viola

- Practical Viola Method*, HANS SITT - AMBROSIO, Fischer.  
*Viola Music for Concert and Church*, J. BOETJE, Boston.  
*Six very easy pieces in the first position*, ELGAR - POPE, Bosworth.  
*Scale Studies for Viola*, CARLTON COOLEY, Elkan.

c) Cello

- Practical Method for Violoncello*, WERNER, Fischer.  
*Basic Method for Cello*, MARCELLI, Fischer.  
*The Young Cellist, Vol. 1*, GICIATTI, Oxford.  
*Classical Album of Early Grade Pieces, No. 12*, HERFURTH, Boston.  
*Four Strings and a Bow*, LOVELL and PAGE, Bosworth.

d) Bass

- New Method for the Double Bass*, SIMANDL, Fischer.  
*Bass Method*, HAGGART, Robbins.  
*Rubank Elementary Method for String Bass*, WARD, Rubank.

5. SUPPLEMENTARY REFERENCE MATERIAL

- The Art of Violin Playing*, C. FLESCH, Fischer.  
*Principles of Violin Playing and Teaching*, I. GALAMIAN, Prentice-Hall.  
*Teaching Stringed Instruments in Classes* (Foundation of Music Education Series), F. A. H. GREEN, Prentice-Hall.  
*Principles of String Class Teaching*, W. KUHN, Belwin.  
*Basic Principles of Cello Playing*, L. A. POTTER, SIP IX, Washington, D.C., MENC.  
*Basic Principles of Double Bass Playing*, SIP VIII, Washington, D.C., MENC.  
*Basic Principles of Violin Playing*, P. ROLLAND, SIP XX, Washington, D.C., MENC.  
*Violin Teaching in Class*, G. COLLINS, Oxford.  
*Orchestral Bowing*, E. GREEN, Ann Arbor.  
*The Violinists Guide to Orchestral Playing*, NOVEMAKIS, Fischer.  
*With the Artists*, S. APPLEBAUM, Belwin.  
*Vibrate*, G. WALLER.  
*Violin Teaching and Violin Study*, E. GRUENBERG, Fischer.  
*Motion Study and Violin Bowing*, P. HODGSON, ASTA 1958.  
*The Technique of Violoncello Playing*, D. ALEXANIAN, Fischer.  
*The Art of Cello Playing*, POTTER, Sammy Birchard.

It is recommended that the teacher check current lists of publications for new materials which may be suitable for his classes.

## II. WOODWINDS AND BRASS

### TECHNIQUE

1. Posture and correct holding positions
2. Producing a tone:
  - concept of a good tone
  - embouchure
  - breathing
  - starting a tone
3. Fingerings or slide positions for the first tone
4. How to read a fingering chart
5. Articulation:
  - normal tonguing
  - slurs and ties
  - staccato and legato styles
6. Scales and Arpeggios

Any six of the "Concert pitch" major scales stated below with their respective arpeggios played with varying articulation.

- Example:
- tongued or slurred
  - tongue two, slur two
  - slur two, tongue two
  - staccato style
  - legato style

Scales: C, F, B flat, E flat, A flat, G, and D (all major)  
Although the instrumental ranges will generally be limited to one octave during the Fall and Winter terms, they should, where possible, be extended to cover two octaves during the Spring term.

7. A general development of both tone quality and reading skills through scales, exercises, and ensemble playing.
8. Good intonation can only be attained by careful listening by both student and teacher.
9. Suggested instrumental ranges to be covered during the school year:

Flute

Oboe

Clarinet

Bassoon

French Horn

Trumpet/Cornet

Trombone/Baritone

Tuba (BB-flat)

### III. PERCUSSION

The beginning instrument for the study of Percussion will be the snare drum. It is understood that all percussionists will learn to play a keyboard instrument (glockenspiel, xylophone, or piano).

#### TECHNIQUE

1. Correct playing position
2. Use of the practice pad
3. Adjustments of the heads and snares of the drum
4. Percussion notation
5. The Bass Drum and Cymbals
6. The basic techniques of drumming:
  - the single-stroke leading to the long roll
  - the flam
  - the five-, nine-, and seventeen-stroke rolls
7. *Instruments of definite pitch* – scales and arpeggios as specified for woodwinds and brasses

## IV. SPECIFIC INSTRUMENTAL PROBLEMS

Many of the problems associated with beginners can be more easily overcome if the instruments are kept in good working order.

### 1. THE WOODWINDS

#### a) Reeds

Because of the considerable degree of variation in the strength of both double and single reeds, no one type is likely to suit all students.

Double reeds, for oboe and bassoon, more often than not require some preparation before they become suitable for players.

Single reeds for clarinets (graded according to strength) are obtainable from the manufacturers. Grading usually takes the form of a numbered series; e.g., 1½, 2, 2½, 3, 3½, etc. A reed graded as 1½ is considered a soft reed and very easy for the player to blow. The other grades indicate stronger reeds suitable for more developed embouchure. Tool kits for making reed adjustments are obtainable from most music dealers.

**Alternate Fingerings.** As a general rule, the basic fingerings indicated in most Band Methods provide all that is necessary during the first year of study. However, in the case of the flute, oboe, and clarinet, the alternate fingerings which follow should be noted.

#### b) Flute

Textbooks differ as to the basic fingering of the note B flat. The following fingering is recommended as first choice:

Flute

T ● ● ● ● | ● ● ● X

#### c) Oboe

In addition to the basic fingering for the note F, it is essential that the student be taught the use of the alternate fingering known as the "Forked F". Correctly employed, this fingering facilitates movement between many of the notes moving to and from F.

#### Oboe Basic Fingering

X ● (F)      X ● (F)

#### Oboe Forked F fingering

(Eb)      (Eb)



Example Oboe "Long Long Ago"

The image shows two staves of musical notation for the piece "Long Long Ago" for Oboe. The top staff is marked with "Basic" and "Awkward" in dotted boxes. The bottom staff is marked with "Forked F" and "Smooth" in dotted boxes.

d) Clarinet

The mechanism of the clarinet provides a number of excellent alternate fingerings to be introduced as a student advances in technical proficiency. The alternate fingerings indicated below provide all that is necessary for the first year of study.

Clarinet

The image shows musical notation for Clarinet with fingerings for F and F#. The F fingering is marked with an 'X' and '(F)'. The F# fingering is marked with an 'X' and '(F#)'. The word "Basic" is written below the notation.

Clarinet

The image shows musical notation for Clarinet with fingerings for C and C#. The C fingering is marked with an 'X' and '(C)'. The C# fingering is marked with an 'X' and '(C#)'. The word "Basic" is written below the notation.

Examples

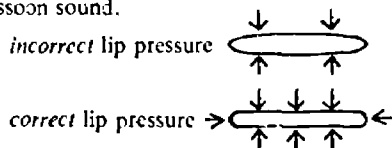
1. Moderate

The image shows musical notation for Example 1, Moderate, in 2/4 time. It features a triplet of eighth notes marked with a '3' and a fermata. The notes are labeled 'L' and 'R'.

2. Moderate

The image shows musical notation for Example 2, Moderate, in 2/4 time. It features a triplet of eighth notes marked with a '3' and a fermata. The notes are labeled 'L' and 'R'.

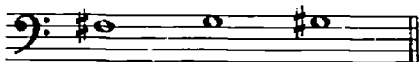
**Embouchure:** Emphasis should be placed on a relaxed position of the lower jaw and on pursing the lips to ensure an even pressure being applied to the reed in all directions, not just at the top and bottom. Satisfactory application of a correct embouchure will result in a freely produced characteristic bassoon sound.



**Leg strap:** The use of the leg strap is recommended for greater freedom of the fingers and for a comfortable posture. This device will take the place of the right hand crutch, which some players find awkward.

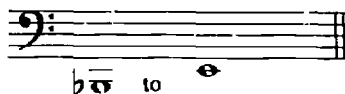
**Half-hole notes:** The notes indicated below require half-hole fingering in order to produce them at the proper pitch. The correct half-hole technique is accomplished by a rolling motion of the first finger, left hand, in a downward direction.

### Half-hole notes



The whisper key. The proper use of the whisper key is essential.

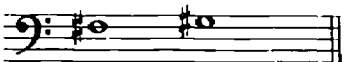
This key functions automatically in this range:



Its use is essential in this range:



and optional for these notes:



### e) Characteristic Problems

**Flute:** Beginners sometimes complain of dizziness — a condition caused by wastage of air. When the student develops the proper embouchure by reducing the aperture, the problem will cease to exist. In the meantime, allow the student to rest for a few minutes when this condition occurs.

**Oboe:** Excessive strain in producing a sound may be caused by a poor reed. The reed needs to be prepared so that it will blow easily and at the same time retain the correct pitch of the notes.

**Clarinet:** It is not uncommon for students when first learning the notes of the Clarinet register to produce a hard percussive sound instead of the proper tone. This may be because the student's embouchure is too tight or because he does not have the proper pitch concept. Long-tone exercises in the Clarinet register should correct these defects.

**Vibrato:** Vibrato correctly used is a desirable achievement in flute, clarinet and oboe playing, but it is usually considered advanced technique.

## 2. BRASSES

The player's physical features will dictate for the most part the assignment of brass instruments. By attention to this point many problems associated with beginners can be avoided.

Extremely uneven or protruding teeth would suggest that a student should not be assigned to a brass instrument.

Thick lips are generally not suited to the trumpet or french horn. Students with this characteristic might be more successful on the trombone, euphonium, or tuba.

**Embouchure:** Proper placement of mouthpiece on the lips, and correct use of facial muscles are essential to good playing.

**Articulation:** The correct use of the tongue is necessary. Check the student who tongues between the teeth, or stops the sound with the tongue.

**Breathing:** Brass players inhale through the corners of the mouth. Do not permit a student to breathe through the nostrils. Drills to relax the corners of the mouth for inhalation are a great help in developing good breathing habits for playing.

**Vibrato:** Vibrato is best considered as part of advanced technical development. Unless a student has learned to play in tune, and has a very good control of the tonal range of the instrument, it is doubtful if vibrato can be used successfully.

### a) Exercises Common to All Brass Instruments

**Sustained Tones:** Beginners invariably have difficulty in maintaining constant pitch when required to play sustained notes. Simple, long-note exercises with variation in dynamics, and unforced tone, will be of great help in this problem.

**Tuning:** The students should be made aware of the necessity of playing in tune. Of special importance to the trumpet, cornet, trombone, euphonium, and tuba are the concert pitch notes C and B. They are in frequent use and are often played out of tune. Modern trumpets with a trigger device related to the third valve can now be purchased. Judicious use of this mechanism can be helpful in tuning this instrument.

**Intervals:** The playing of easy intervals is an aid in training the beginner to listen to sounds at their correct pitch.

**Lip Slurs:** Providing they are restricted to a register of the instrument that will not overtax the player, lip slurs should be introduced at an early stage of learning. Once the basic patterns have been taught, students should be encouraged to devise their own exercises.

The following patterns are set for the trumpet in B flat. They can be adapted for all brass instruments.



b) *Characteristic Problems*

*French Horn:* The teacher must be aware of the different types of french horns; e.g., single horn in F, single in B flat, and the double horn in B flat and F. Depending upon the type used, students should be taught the characteristic features of the mechanism and its application to french horn notation.

The correct basic position for the right hand is an essential part of french horn technique. The teacher should take care that the student does not neglect this feature.

*Trombone:* Trombone players must be encouraged to listen carefully to each note they play.

The use of the seventh position demands that the player's arm be long enough to manage it properly.

Using too long a second position on the trombone slide, thereby playing the notes A and E flat (see below), is a common fault with beginners.



*Tuba:* This is an important though often neglected member of the brass family, employed usually in producing a limited range of brass notes. However, one may play melodies varying from slow to fast tempos on it, provided it is skilfully handled.

c) *General Remarks*

Constant repetition and review are required in teaching the fundamentals of tone production, breathing, embouchure, and tonguing.

Almost on a daily basis the teacher must make sure that these fundamentals are being applied by each member of the class and, where necessary, remedial work should be carried out.

## BIBLIOGRAPHY AND REPERTOIRE

### SUPPLEMENTARY MATERIAL FOR STUDENTS

#### 1. WOODWINDS

- \**Langey Flute Method*, C. Fischer.
- \**Langey Flute Method*, Boosey & Hawkes.
- Elementary Flute Method*, A. C. PETERSON, Rubank.
- \**Barrett Oboe Method*, Boosey & Hawkes.
- Elementary Oboe Method*, HOVEY, Rubank.
- \**Complete Klose Method*, BELLISON, C. Fischer.
- \**Langey Clarinet Method*, C. Fischer.
- \**Langey Clarinet Method*, Boosey & Hawkes.
- First Book for Clarinetists*, HOVEY, Belwin.
- Supplementary Practice Studies for the Clarinet*,  
ENDRESEN, Rubank.
- \**The Thurston Tutor for the Clarinet*,  
Boosey & Hawkes.
- Crossing the Register*, PERGLOVE, Belwin.
- \**Bassoon Dailies*, GORNETON – MUSER, Kjos.
- \**Practical Method for the Bassoon*, WEISSENBORN,  
C. Fischer.

#### 2. BRASS

- Primary Studies for French Horn*, A. HORNER,  
Elken-Vogel.
- \**Maxine Alphonse French Horn Studies*, Leduc.
- Supplementary Studies for the French Horn*,  
ENDRESEN, Rubank.
- \**Complete Arban Method for Trumpet*,  
Boosey & Hawkes.
- \**Complete Arban Method for Trumpet*, C. Fischer.
- 40 Progressive Studies for Trumpet*, HERING,  
C. Fischer.
- \**Langey Method for Baritone and Trombone*,  
Boosey & Hawkes.
- \**Langey Method for Baritone and Trombone*,  
C. Fischer.
- \**Complete Arban Method Baritone-Trombone*,  
Boosey & Hawkes.
- \**Complete Arban Method Baritone-Trombone*,  
C. Fischer.
- \**Foundation for Tuba Playing*, BELL, C. Fischer.
- Vandercook Etudes for the Tuba*, Rubank.
- Supplementary Studies for Tuba*, ENDRESEN, Rubank.
- \*Suitable for all grades from 9 to 12.

#### 3. PERCUSSION

- Gardiner Snare Drum Method, Book 1*, C. Fischer.
- Drum Method for Orchestra and Band*,  
H. W. HARR, M. M. Cole.
- Reviewing the Rudiments*, WHISTLER, Rubank.
- Breeze Easy Method for Snare Drum*, KINYON,  
Witmark.

#### REFERENCE TEXTS FOR TEACHERS

- The Whestphal Guide to Teaching the Woodwinds*,  
Wm. C. Brown.
- The Art of Brass Playing*, FARKAS, Summy-Birchard.
- The Whestphal Guide to Teaching the Percussion*,  
Wm. C. Brown.
- Handy Manual Fingering Charts*, HENDRICKSON,  
C. Fischer.
- Flute Technique*, CHAPMAN – SPENKLE and LEDET,  
UN Press.
- The Art of Oboe Playing*, Summy-Birchard.
- Oboe Technique*, E. ROTHWELL, Oxford.
- The Art of Clarinet Playing*, STEIN, Summy-Birchard.
- The Art of Bassoon Playing*, SPENCER,  
Summy-Birchard.
- Bassoon Technique*, CAMPDEN, Oxford.
- The Art of Saxophone Playing*, TEAL,  
Summy-Birchard.
- The Art of French Horn Playing*, FARKAS,  
Summy-Birchard.

NOTE: The materials noted above apply for all grades  
from 9 to 12.

## REPERTOIRE

The success of the Course of Study depends to a large extent on the selection of a good Band Method, supplemented by material for applying the instrumental technique and the rudiments of music.

When sufficient progress has been made, it is recommended that a book, containing exercises in scales and arpeggios be introduced. A limited number of band pieces, selected from easy editions of standard repertoire, can be integrated with the listening program.

Teachers are urged to study as many methods and as much supplementary material as possible before committing themselves to a final choice. Intelligent use of rounds, hymns, chorales, carols, folk tunes, marches, waltzes, simple overtures, and suites will enable the teacher to maintain a proper balance between the student's mastery of instrumental techniques and his ability to read well.

The reference list of methods and supplementary material given below is by no means a complete list of what is available. Music dealers can provide many and varied methods, folios, and suitable compositions for beginning bands.

### a) Band Methods

*The Belwin Band Builder, Books 1 and 2*, Belwin.

*Boosey and Hawkes Band Method*, SKORNICKA - BERGEIM, BOOSEY & HAWKES.

*Easy Steps to Band*, TAYLOR, Mills.

*Smith-Yoder-Bachman Band Method*, Kjos.

*Step by Step*, DANIEL-MOORE, C. Fischer.

### b) Supplementary Technique

*Elements of Band Technique*, E. C. MOORE,

Summy-Birchard.

*101 Rest Patterns*, YAUS, Belwin.

*Scale Time*, BUCHEL, Kjos.

*The Treasury of Scales*, L. SMITH, Bandland.

### c) Musical Literature

#### Collections

*Band Reader*, FREEMAN - WHITNEY, Morris.

*First Performance*, PETERS, Kjos.

*Folk Songs and Ballads*, Rubank.

*First Class Band Folio*, KINYON, Remick.

*Hear the Band*, BUCHEL, Mills.

*John Kinyon Concert Band*, Remick.

*Time for a Concert*, BUCHEL, Kjos.

*Top Flight Band Folio*, HOLMES, Rubank.

#### Individual Band Scores

It is recommended that the teacher check current lists of publishers' catalogues and other graded music publications.

## THE LANGUAGE OF MUSIC

Points relating to theory should be explained to the student as he meets with them in the course of performance. Nearly 80% of his total time, distributed throughout the year, should be devoted to performance. Rarely should a whole period be taken up entirely with theory.

By the end of the year, the following points should be covered:

### 1. NOTATION

- a) The staff, letter names of lines and spaces, ledger lines, the clefs (treble, alto, and bass), and the grand staff
- b) -Note values and corresponding rests from the whole note up to and including the sixteenth note  
-The dotted half, quarter, and eighth notes

### 2. TIME

Time signature:  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , alla breve, and  $\frac{6}{8}$

### 3. KEY

- a) Piano keyboard: definition and recognition of tone and half-tone steps; sharps, flats, natural; two names for every black key.
- b) The construction of the major scales up to four flats and four sharps.

### 4. SIGNS AND TERMS

- a) Music terms and expressions encountered in the exercises and pieces being studied: tempo, style, and dynamics.
- b) Musical signs encountered in the exercises and pieces being studied, such as: slur, pause (fermata), repeats, staccato, legato, and enharmonic notation.
- c) Music signs applicable to the instruments of the string classes, such as: up bow, down bow, spiccato, and the stopped bowings, etc.

## THE LISTENING PROGRAM

The listening program should be related as closely as possible to the work being done in the performance section of the Course of Study. At the Grade 9 level, rarely should an entire period be used for a formal lesson in listening. Probably no more than 10% of class time can be devoted to listening. It is left to the discretion of the teacher to select suitable excerpts from the music suggested below.

Attendance at live performances should be actively encouraged. On occasion the teacher should attempt to organize student groups to attend musical events of outstanding merit. Some background and preparation for such events would make these performances more meaningful to the young listener. If suitable arrangements can be made, outstanding performing groups should also be presented within the school.

### FALL TERM

In the fall term it is most important that the student of instrumental music have a good concept of tone quality for his particular instrument. Therefore, it is recommended that the instruments of the orchestra be presented to the student using some of the following selections:

Excerpts from the standard orchestral concertos or other fine recordings; e.g.,

*French Horn Concerto*, MOZART.

*Trumpet Concerto*, HAYDN.

*Clarinet Concerto*, WEBER.

*Sonata for Trombone*, HINDEMITH.

*Young People's Guide to the Orchestra*, BRITTEN.

*Violin Sonata*, HANDEL.

*Viola Concerto*, HANDEL.

*Cello Concerto (No. 2)*, HAYDN.

*Wm. Kincaid Plays the Flute*, AWARD ARTISTS

SERIES

### WINTER TERM

As various musical forms are encountered in the performance section of the Course of Study, good examples should be presented in the listening program.

a) The March -- one of these:

*March from Symphony No. 6*, TSCHAIKOVSKY.

*Turkish March (The Ruins of Athens)*, BEETHOVEN.

*Turkish March*, MOZART.

b) The Waltz -- either of these:

*Sleeping Beauty Waltz*, TSCHAIKOVSKY.

*Waltz of the Flowers (Nutcracker Suite)*,

TSCHAIKOVSKY.

### SPRING TERM

A brief introduction to the suite form; either of these may be chosen for an example:

*Scheherazade*, RIMSKY-KORSAKOV.

*Masquerade*, KHATCHATURIAN.

### BIOGRAPHY

The life and contribution of at least one composer whose music has been chosen is to be studied each term.

### COPYRIGHT

Teachers are warned that mimeographing or reproducing music in any other way constitutes infringement of copyright. Curiously enough, the law stipulates not that the owner of the copyright shall prove his ownership, but that the person who infringes copyright must prove the music he has reproduced is in the public domain.

## CONCLUSION

As a student continues to study instrumental music, greater importance should be attached to the reading and performance of music literature, and less emphasis should be placed on technique. Each lesson should therefore be proportioned carefully to include some technical study, but the major part of the period should be devoted to repertoire of recognized value. A number of different types of lessons can be designed to achieve this desired balance. The following are two suggested lesson plans based on a 40-minute period:

### PLAN A

Assembly of instruments and warm-up exercises	7 min.
Technical study	10 min.
Sight-reading	5 min.
Repertoire	15 min.
Return of instruments	3 min.
	<hr/>
	40 min.

### PLAN B

Assembly of instruments and warm-up exercises	7 min.
Repertoire	15 min.
Listening and theory	15 min.
Return of instruments	3 min.
	<hr/>
	40 min.

In order to complete the requirements of the Course of Study, both Plans A and B (or appropriate alternates) will have to be used.

It cannot be over-emphasized that enjoyment of the class and ultimate progress in the music program can only be achieved by careful preparation on the part of the teacher. For this purpose, a specific, detailed plan is essential, and the above outline may serve as a guide and stimulus for planning varied and interesting lessons.

## INTERMEDIATE DIVISION GRADE 10

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# I. STRINGS

## A. TECHNIQUE

### 1. FINGER PATTERNS

Review the four patterns which were taught in Grade 9, and add the following pattern:

Violin and viola

Cello 0 1 2 4 1 D string

Bass 0 1 4 2 4 D string

5.

6.

Review the bowing variants which were taught in Grade 9, and add the following bowings:

1.

2.

nut of bow

3.

point of bow

4.

2. FINGER EXERCISES

Thirds:

Violin and viola 1 1 3 4 2 4

Cello 4 1 4 4 1 4

Bass 2 1 2 4 1 4

Octaves:

Violin and viola 3 4 4 4 4

Cello 0 2 3 3 3 3 3 3 3 3 3 3

Bass (E)(D) 1 4 1 4 1 4 1 4

(p = thumb)

3. CHROMATIC FINGER ACTION

1. Violin and viola 0 1 1 1

Cello 0 1 1 1

Bass 0 1 2 1

2. Violin and Viola 1 1 2 1

Cello 1 1 2 1

Bass 1 2 4 2

3. Violin and Viola 1 2 2 2

Cello 1 2 2 2

Bass 1 2 4 2

4. Viola and Viola 2 3 3 3

Cello 2 3 4 3

Bass 1 2 4 2

5. Violin and Viola 3 3 4 3

Cello 2 3 4 3

Bass 1 2 4 2

4. SCALES

a) One-octave major scales on one string

i) Using one finger – G, D, and A (all major)

Violin and viola

Cello and Bass

ii) Using two adjacent fingers on a tonal variation of the major scale – C, G, and D (all major)

Violin and Viola (on the G string)

Cello (on the G string)

Bass (on the A string)

(+ = thumb)

iii) Chromatic scales (one octave): G, A, F

iv) One octave scale passage beginning on the open D string, in quarter notes, full bow stroke, in these keys: C, G, D, F, B flat major

Cello fingering

D major	0	1	3	4	0	1	3	4	4	3	1	0	4	3	1	0
C major	0	1	2	4	0	1	2	4	4	2	1	0	4	2	1	0
G major	0	1	3	4	0	1	2	4	4	2	1	0	4	3	1	0
F major	0	1	2	4	0	1	2	4	4	2	1	0	4	2	1	0
B flat major	0	1	2	4	0	1	2	4	4	2	1	0	4	2	1	0
A major	0	1	2	4	0	1	3	4	4	3	1	0	4	2	1	0

(ext = extension)

Bass fingering

D major	0	1	4	0	1	4 shift 2	4	4	2 shift 4	1	0	4	1	0
C major	0	1	2	0	1	4 shift 1	4	4	1 shift 4	1	0	2	1	0
G major	0	1	4	0	1	4 shift 1	4	4	1 shift 4	1	0	4	1	0
F major	0	1	2	0	1	2 shift 1	4	4	1 shift 2	1	0	2	1	0
B flat major	0 1/2 pos 1	4	0	2	4 shift 1	4	4	1 shift 4 1/2 pos 2	0	4	1	0		
A major	0	1 shift 1	4	1	4 shift 2	4	4	2 shift 4	1	4	1 shift 1	0		

G string

D string

- b) Two-octave scales, arpeggios, and dominant sevenths  
 Major: C, G, D, A, B flat, F, E flat  
 Minor: (Melodic form) C, G, D  
 (Harmonic form) C, G, D, A, E, B

#### 5. NATURAL HARMONICS

Second partial (divide string length into two equal parts).

Third partial (divide string length into three equal parts).

Fourth partial (divide string length into four equal parts).

6. NOTE: Along with the above exercises, the student should practise the following techniques: tremolo bowing; left-hand trills, tremolo, and vibrato.

#### 7. READING AND REPERTOIRE

The students should play music in other than the first position. A list of materials for this purpose will be found in the two sections that follow.

The teacher should so plan his lessons that an entire period will not be devoted to technical drill. Each lesson should include some technical work, reading, review of pieces that have been learned, and a selection of what is in the learning stage.

When selecting music for the class, the teacher should consider the following points:

- Technical demands should not be beyond the technical capacity of the class.
- Interest—The music selected should be stimulating.
- The repertoire should include rounds, hymns, chorales, carols, folk tunes, marches, waltzes, overtures and suites.

Teachers are urged to evaluate as many methods and as much supplementary material as possible before committing themselves to a final choice.

### B. SUGGESTED LIST OF MATERIALS FOR STRINGS

#### 1. REPERTOIRE

- String Methods (progressive reading material)  
*String Class Method, Book II*, MERLE ISAAC, M. M. Cole.  
*Belwin String Builder, Books II and III*, APPLEBAUM, Belwin.  
*Bow and Strings, Books II and III*, HELEN HERMAN, Belwin.  
*47 Foundation Studies*, YAUS, Belwin.  
*Waller String Class Method, Book II, K's*.  
*Belwin Orchestra Builder, Part II*, MULLER and WEBER, Belwin.

#### b) Techniques

- 22 Studies for Strings*, WENDELL REESE, Belwin.  
*28 Studies for Strings*, F. MULLER, Belwin.  
*Techniques for Strings*, THOMAS WIKSTROM, Fischer.  
*String Positions*, BERGH, Summy-Birchard.  
*Third and Fifth Positions*, APPLEBAUM, Belwin.  
*Direct Approach to the Higher Positions*, PRESTON, Belwin.

*Introducing the Positions, Volumes I and II*, WHISTLER, Rubank.  
*Patterns in Positions*, BORNOFF, G. V. Thompson.

#### c) Musical Literature

- String Masters, Book II*, GONING, Ludwig.  
*Adventures in Strings*, BORNOFF, Fischer.  
*Junior Masterworks for Strings*, M. FISCHEL, Remick.  
*Twenty-five 16th and 17th Century Dance Tunes*, KUHN, Belwin.  
*Cremona String Ensemble Folio*, H. M. JOHNSON, Bourne.  
*Strings in Recital*, MERLE ISAAC, Belwin.  
*Calwood String Orchestra Folio, Pro Art*.  
*Belwin Orchestra Folio*, ISAAC, Belwin.  
*First Impressions for the Orchestra*, HERFURTH and STEWART, Fischer.  
*Achievement Orchestra Folio*, ISAAC, Fischer.  
*Concert for Orchestra (Music Through the Ages)*, arr. PHILIP GORDON, Bourne.  
*Masterworks of Bach-Avison-Purcell-Le Clair-Corelli for String Orchestra and Piano*, NORVAL L. CHURCH-PAUL GLASS, Leeds.  
*Period Pieces for Orchestra*, PHILIP GORDON, Mills.

#### 2. ORCHESTRA METHODS

- Orchestra Rehearsal Fundamentals*, ISAAC and WEBER, Belwin.  
*Rhythms and Rhythmic Bowing*, MULLER and RUSCH, Kjos.  
*68 Fares Studies*, MAGNELL, Belwin.  
*Easy Steps to the Orchestra, Book II*, M. KELLER, Mills.  
*Finger Families for Orchestra*, MATESKY and MCMASTERS, Highland.  
*Orchestral Sounds*, CARLIN, Carlin.  
*Orchestral Exercises, Books II and III*, Boosey and Hawkes.  
*Orchestra Performance, Books II and III*, MULLER-RUSCH, Kjos.

#### 3. INDIVIDUAL STRING ORCHESTRA SCORES

- Saraband, English Suite*, BACH, Schirmer.  
*Anna Magdalena Suite*, BACH-WHITTAKER, Oxford.  
*Five Short Pieces*, HANDEL-DUNHILL, Oxford.  
*Minuet, Opus 76, Number 4*, HAYDN, Elkan-Vogel.  
*War March of the Priests*, MENDELSSOHN, Remick.  
*Minuet from Sixth Suite*, RAMEAU-STOESSSEL, Fischer. AS-34.  
*Song of My Native Land*, PROKOFIEV, Russian-American.  
*Pizzicato Polka*, STRAUSS, Fischer. AS-3.  
*Barcarolle and Hunter's Chorus*, WEBER-WILSON, Remick.  
*Nina*, PERGOLESI-URBAN, Mills.  
*To a Wild Rose*, MACDOWELL-ANTONINI, Mills.

#### 4. SUPPLEMENTARY MATERIAL FOR STUDENTS

##### a) Violin

- Preparing for Kreuzer*, WHISTLER, Rubank.  
*Developing Double Stops*, WHISTLER, Rubank.  
*Kayser Studies for Violin, Book I*, Fischer.  
*The Violin Sings*, BORNOFF, Fischer.  
*Fiddler's Holiday*, BORNOFF, Fischer.

b) Viola

*Selected Pieces for Viola and Piano,*

FELIX BOROWSKI, Bosworth.

*Wohlfahrt Foundation Studies, Book II,* Fischer.

*Progressive Studies, Books II and III,* L. KRAUZ,  
Augner.

*The Violin Sings (for viola),* BORNOFF, Fischer.

*Fiddler's Holiday (for viola),* BORNOFF, Fischer.

*Old Masters for Viola,* MOFFAT – PALASCHKO,  
Schott.

c) Cello

*New School of Cello Studies, Book II,*

PERCY SUCH, Augner.

*Classical Album of Early Grade Pieces,* HERFURTH,  
Boston.

*The Violin Sings (for cello),* BORNOFF, Fischer.

*Fiddler's Holiday (for cello),* BORNOFF, Fischer.

*The Oxford Cello Method, Books I and II,*  
WM. E. BROCKWAY, Oxford.

d) Bass

*New Method for Double Bass,* SIMANDL, Fischer.

*The Violin Sings (for bass),* BORNOFF, Fischer.

*Fiddler's Holiday (for bass),* BORNOFF, Fischer.

## II. WOODWINDS AND BRASS

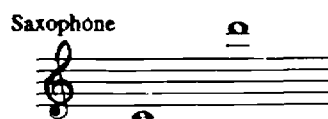
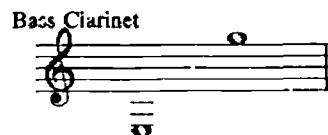
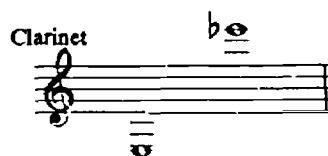
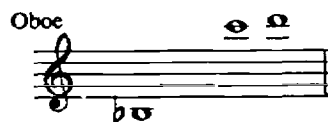
### GENERAL ORGANIZATION OF THE CLASS

The teacher should see that a well-balanced instrumentation is kept up as in Grade 9. Instruments not specified in the Grade 9 Course may be introduced at this stage: such as bass clarinet, saxophone, timpani.

### TECHNIQUE

#### 1. RANGES

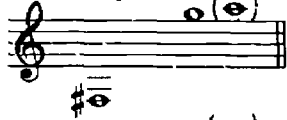
Suggested instrumental ranges to be covered during the school year:



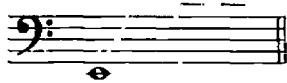
French Horn



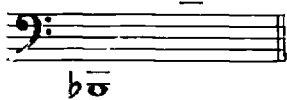
Cornet/Trumpet



Trombone/Baritone



Bassoon



Tuba



2. ARTICULATION

A good grounding in various articulations should be achieved through selected technical studies. (See lists of recommended reference material Grade 9 and 10.)

3. SCALES

a) The major scales and arpeggios recommended for the Grade 9 Course should be extended to cover two octaves within the limits of the instrumental ranges being taught. The following scale pattern is recommended:

Scales M.M. ♩ = 92



Arpeggios M.M. ♩ = 92



- b) The concert pitch minor scales (melodic and harmonic forms) of G, C, D, and A, together with their arpeggios.
- c) The concert pitch chromatic scales of B flat and F.

4. TONE AND INTONATION

Continue emphasis on good intonation and tonal quality, together with further development of technical skills.

### III. PERCUSSION

### IV. SPECIFIC INSTRUMENTAL PROBLEMS

#### ADVANCED DRUMMING TECHNIQUES:

##### 1. SNARE DRUM

Review . . . The 5-, 9-, and 17-stroke rolls, the flam and long roll

Introduction of the 13- and 7-stroke rolls, flam accents #1 and 2 flamacus, flamadiddle, ruff and paradiddle

##### 2. THE BASS DRUM AND CYMBALS

Use of the various bass drumsticks

Notation

Tension of bass drumheads

Silencing the sound

The roll

##### 3. OTHER PERCUSSION (TRIANGLE, TAMBOURINE, ETC.)

Notation

Playing

##### 4. TIMPANI

Use of the various timpani sticks

Timpani notation

Tuning – by hand

– by pedal

Single sticking

Silencing the sound

The long roll

##### 5. GLOCKENSPIEL AND OTHER KEYBOARD-TYPE INSTRUMENTS

Review of the major scales and arpeggios outlined in the Grade 9 Course of Study, together with the scales, etc., as outlined for this grade level in the section "Woodwind and Brass" above.

#### A. WOODWINDS

Students learning the flute, oboe, or bassoon may encounter difficulty in the playing of the notes in the extreme registers. It is recommended that the teacher assign carefully selected studies to provide sufficient practice in these registers.

Technical studies should be arranged for oboe students in the use of the first and second octave keys.

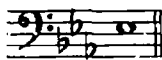
##### BASSOON

*Slurred Octaves:* Exercises involving slurred octaves are most valuable in correcting intonation in various registers. Practice enables the student to master necessary embouchure adjustments.



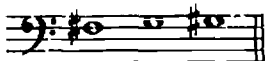
*Weak Notes:* Each bassoon will have its own peculiarities. However, all low register notes are inclined to be sharp. A diminishing of the lower jaw pressure will correct this.

**Example:**



The forked E flat , especially if sustained, can lack stability and must be given special attention (consult reference books).

*Half-Hole Notes:* The half-hole notes indicated below have a tendency to become sharp. To correct this, the player should reduce the lower jaw pressure on the reed.



*The Resonance Key* (low E flat, left hand little finger key): This key is helpful in producing better intonation in most of the upper register.

**Example:**



#### CLARINET

As students of the clarinet attain skill in the clarion and altissimo registers they tend to neglect the notes of the chalumeau. The teacher should use materials that include notes of the low register throughout the school year.

It is suggested that the alternate fingerings be taught for each of the following notes:





*Fingering of High Notes:* Similarity of finger patterns between certain notes of the chalumeau, clarion, and altissimo registers provides an aid toward the mastering of the fingerings in the upper register.

The following chart, which indicates these similarities, may prove helpful to the teacher.

Note the outline of the major triad formed by the notes of the chalumeau, clarion, and altissimo registers.

			These notes taught at grade 11 level		
$\#C$	$D$	$\#D$	$E$	$D$	$\#D$
	Xo (Eb)	Xo (Eb)	Xo (Eb)	Xo (Eb)	Xo (Eb)
		$\#C$		$\#C$	
				Xo (G#)	
				$\#C$	
				Xo (C#)	
				$\#C$	

R = Register key

## B. BRASSES

### FRENCH HORN

Review the proper use of the double horn. (Refer to reference texts suggested in the Grade 9 course of study.)

### TROMBONE

Special attention should be given to the teaching of legato playing and the use of the alternate slide positions.

### TUBA

Do not neglect the tuning of this instrument.

### Problems Common to Brass Instruments

1. Constant awareness of embouchure, involving the correct use of aperture, cheek muscles, tongue, and jaw, is most important.

2. In performing, avoid over-emphasizing the upper register. A fatigued player easily develops poor playing habits. One sign of fatigue is the changing position of the mouthpiece on the lips.

3. Encourage students to do breathing exercises with and without their instruments. This practice can be done at home as well as in the classroom.

4. Brass players must learn to play softly and avoid overblowing.

5. Encourage the students to use "daily warm-up" exercises based on long tones and intervals extending throughout the available range of the instrument.

6. Lip slurs should now be extended to cover the full range of each instrument suggested for the Grade 10 course of study.

The following patterns provide examples of suitable exercises:

**a) Trumpet/Cornet**

1.

Continue chromatically downward to

2.

Continue chromatically downward to

**b) The French Horn in F**

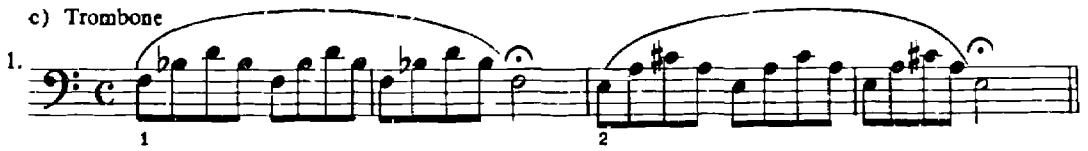
1.

Continue chromatically downward to the "G" series.

2.

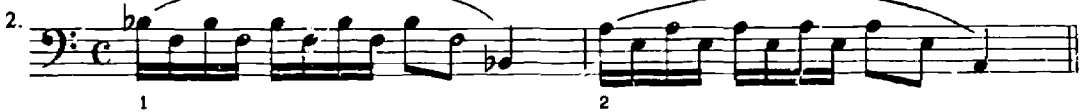
Continue chromatically downwards to

c) Trombone

1. 

Continue chromatically downward to




2. 

Continue chromatically downward to



d) Baritone

1. 

Continue chromatically downward to



2. 

Continue chromatically downward to



e) Tuba



Continue chromatically downward to



## BIBLIOGRAPHY AND REPERTOIRE

### SUPPLEMENTARY MATERIAL FOR STUDENTS

The following list should be used side by side with the "Supplementary Material for Students" given in the Grade 9 course of study.

#### 1. WOODWINDS

*Intermediate Method for Flute*, SKORNICKA – PETERSON, Rubank.

*Oboe*: see Grade 9 list.

*Studies for the Clarinet, Book 2*, HOVEY, Belwin.

*Bassoon*: see Grade 9 list.

\**Leugey Saxophone Method*, BOOSEY & HAWKES – FISCHER.

#### 2. BRASS

*Primary Studies for French Horn*, A. HORNER, Elkan-Vogel.

*Maxime Alphonse French Horn Studies, Book 2*, Leduc.

*32 Studies for the Cornet*, SIGMUND HERING, Fischer.

*Baritone/Trombone*: see Grade 9 list.

*Tuba*: see Grade 9 list.

#### 3. PERCUSSION

*Gardiner's Snare Drum Method, Book 2*, Fischer.

\**Saul Goodman's Method for Timpani*, Mills.

It is recommended that the teacher check current lists of publishers' catalogues and other graded publications.

\*Suitable for all grades from 9 to 12.

### REPERTOIRE

As the student of instrumental music gradually achieves mastery of his instrument, the choice of music by the teacher becomes more and more important. The following points deserve special attention:

- Range – as demanded by techniques.
- Interest – of appeal to the students, and related to the parts assigned to the various instruments in the class.
- Comprehensive survey and study of the historical periods and styles.
- Development of musical taste.

As the student progresses on the instrument, the balance between technical materials and musical literature should be shifted toward the latter.

#### a) Band Methods

*Belwin Intermediate Band Method*, F. WEBER, Belwin.

*The Boosey and Hawkes Band School*, SKORNICK, – BERGEM, BOOSEY & HAWKES.

*Belwin Progressive Band Studies*, F. WEBER, Belwin.

#### b) Supplementary Technique

*24 Arbon-Klose-Concone studies*, Belwin.

*25 Lazarus-Concone studies*, Belwin.

*20 Rhythmic studies*, YAUS, Belwin.

*Intermediate scales*, BUCHEL, Kjos.

#### c) Musical Literature

##### Collections

*Concert and Assembly Band Folio*, Rubank.

*Premier Concert Band Folio*, BUCHEL, Kjos.

*Festival Concert Folio*, JOHNSON – YODER, Rubank.

*Classical to Modern Concert Band Folio*, Rubank.

*Best in Concert Band Folio*, HERFURTH, Bourne.

*Cadet Concert Folio*, COFIELD – WALTERS, Rubank.

*Four Styles for Band*, ERICKSON, Bourne.

##### Individual Band Scores

In addition to reviewing the materials used for the Grade 9 course of study, the teacher should consult up-to-date catalogues and lists issued by music publishers and professional music organizations.

## THE LANGUAGE OF MUSIC

Points relating to theory should be explained to the student as he meets with them in the course of performance. Nearly 80% of his total time, distributed throughout the year, should be devoted to performance. Rarely should a whole period be entirely taken up with theory.

By the end of the year the following points should be covered:

### 1. TIME

- a) More complicated times, such as  $\frac{9}{8}$ ,  $\frac{3}{2}$ ,  $\frac{6}{4}$
- b) Conducting patterns corresponding to the meters being taught
- c) Changes in time signatures and tempo changes as indicated by terms in common use, such as *accelerando*, *stringendo*, etc.

### 2. SCALES

- a) All major scales
- b) Natural or ancient, melodic and harmonic minor scales in relation to the major scales
- c) Chromatic scales
- d) The technical names of the degrees of the scale (e.g. tonic, supertonic, etc.)

### 3. INTERVALS

All perfect, major, and minor intervals within the octave.

### 4. MUSICAL TERMS

At least 15 new musical terms, preferably as found in the exercises and pieces being played in the class, pertaining to tempo, dynamics, and style.

### 5. TRANSPOSITION - INSTRUMENTS

Transpose, from clef to clef, and key to key.

### 6. EAR-TRAINING

Simple melodic and rhythmic dictation (written and aural). See the Grade 10 Vocal course for examples.

## THE LISTENING PROGRAM

The Listening Program should be related as closely as possible to the musical forms met with in the course of performance.

Rarely should an entire period be used for a formal lesson in listening. Probably no more than 10% of class time can be devoted to listening. It is left to the discretion of the teacher to select suitable excerpts from the music suggested here.

Grade 10 classes should perform music in the following forms: overture, gavotte, bourée, gigue, and suite.

### FALL TERM

#### BAROQUE PERIOD

##### 1. *Suite*

Suite No. 3 in D major excluding the overture.

BACH.

Water Music Suite (any three movements).

HANDEL.

##### 2. *Oratorio*

*Messiah*, HANDEL.

Recitative Comfort ye my People

Aria Every Valley shall be Exalted

O Thou that Tellest

Chorus Hallelujah Chorus

And the Glory of the Lord

### WINTER TERM

PIANO MUSIC (two of the following)

Liebestraum, LISZT.

Prelude (Raindrop), CHOPIN.

Waltz in C sharp minor, CHOPIN.

Nocturne in E flat major, CHOPIN.

## SPRING TERM

### PROGRAM MUSIC

1. Tone Poem, *Finlandia*, SIBELIUS.
2. Overture. *Overture to a Midsummer Night's Dream* or *The Hebrides Overture*, MENDELSSOHN.

### BIOGRAPHY

The life and contribution of one of the composers whose music has been chosen is to be studied each term.

### COPYRIGHT

Teachers are warned that mimeographing or reproducing music in any other way constitutes infringement of copyright. Curiously enough, the law stipulates not that the owner of the copyright shall prove his ownership, but that the person charged with an infringement prove the music he has reproduced is in the public domain.

## SENIOR DIVISION GRADE 11

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# I. STRINGS

Lessons should be so planned that only 25% of the time allotted for performance is spent in developing technical skills. When working on skills, both student and teacher should keep the following especially in view: accuracy of pitch, tone quality, attack and release, dynamic range.

## A. TECHNIQUE

Students will continue to develop and refine left hand and right hand skills through the study of tonal patterns, scales, arpeggios, double stops, shifting from one position to another, extensions, harmonics, thumb positions, and vibrato.

### 1. TONAL PATTERNS

#### a) Interval of a 4th on each string

The musical score consists of four staves: Violin, Viola, Cello, and Bass. Each staff is in common time (C) and contains a sequence of notes with fingerings indicated above them. The patterns are as follows:

- Violin:** 0 3 3 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4
- Viola:** 0 3 3 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4
- Cello:** 0 4 4 1 1 1 3 3 3 4 4 4 1 0 0 4 4 4 3 3 3 1 1 1
- Bass:** 0 4 4 1 4 4 1 4 4 1 4 4 1 0 0 1 4 4 1 4 4 1 4 4

Play the above using the five tonal patterns.

Play the above applying the following variants:



Violin

1. 

2. 

3. 

4. 

b) Double Stops (Octaves)

Play the following example using the five patterns:

Violin 

Viola 

Cello 

Bass 

Play the above applying the following variants:

Violin



c) Thirds

Violin

Viola

Cello

Bass

Play the above using the following variant:

2. SCALES AND ARPEGGIOS

Two octaves, Major and Minor (harmonic form)  
 C, G, D, A, E, F, B flat, E flat, A flat

Play the above using the following bowing examples:

## B. STUDIES, REPERTOIRE, AND ENSEMBLES

The study material selected should be such as will help the students to develop various bowing styles, position playing, rhythms, and tone.

Every student should prepare at least one solo piece in his instrument during each term.

At least two string orchestra selections should be studied each term. The students should be encouraged to take an active part in ensemble groups such as duets, trios, quartets, quintets, and orchestras.

A list of suggested materials is given at the end of the Grade 12 section of this Course of Study. However, the teacher should feel free to use other materials which he feels would be more suitable for his class.

## II. WOODWINDS AND BRASS

### GENERAL ORGANIZATION

While instrumental technical problems will still arise and require specific study, the class should be guided toward musically performance of worthwhile repertoire.

The emphasis at this stage should be on practice based on a well chosen repertoire, problems of technique being tackled as they arise.

Where appropriate, encourage students to study an extra instrument of the woodwind family; e.g., piccolo, clarinet in A, and the English horn (Cor. Anglaise).

The E flat clarinet and the E flat alto clarinet can be successfully introduced at this stage.

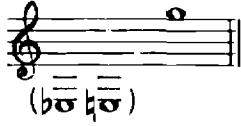
### PERFORMANCE - TECHNIQUE

#### 1. RANGES

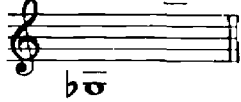
The diagram illustrates the ranges for various woodwind and brass instruments. Each instrument is represented by a musical staff with a treble or bass clef, a key signature, and a range of notes indicated by a bracket and a diamond symbol. The instruments and their ranges are:

- Flute:** Treble clef, C major key signature. Range from C4 to C6.
- Trumpet/Cornet:** Treble clef, C major key signature. Range from G3 to C6.
- Oboe:** Treble clef, C major key signature. Range from B2 to B4.
- Baritone/Trombone:** Bass clef, C major key signature. Range from B1 to B4.
- E flat Clarinet:** Treble clef, Bb major key signature. Range from Bb2 to Bb4.
- Piccolo:** Treble clef, C major key signature. Range from C4 to C6.
- E flat Alto Clarinet:** Treble clef, Bb major key signature. Range from Bb2 to Bb4.
- English Horn:** Treble clef, C major key signature. Range from G3 to G5.
- Saxophones:** Treble clef, C major key signature. Range from B2 to B4.
- Clarinet in A/B flat:** Treble clef, C major key signature. Range from B2 to B4.

**Bass Clarinet**



**Bassoon**



**French Horn**



**Tuba**



**2. ARTICULATION**

Further development of the various articulations, with emphasis on attaining skill in performance at fast tempo.

**3. SCALES**

Scales and arpeggios should cover the limits of the instrumental ranges being taught.

a) In addition to the scales set for Grades 9 and 10, the following should be taught:

All major scales. (These should also be played in thirds.)

Minor scales: (Concert pitch) both melodic and harmonic forms – E flat, E, B flat, B and F.

b) It is strongly recommended that scales be practised from other than the normal pattern of tonic to tonic.

Examples:

C major M.M. ♩ = 96



D major M.M. ♩ = 96



c) Two octave chromatic scales on selected key notes.

**4. TONE — INTONATION — INTERPRETATION**

Along with emphasis on intonation, tone, and the technical skills learned, stress the importance of interpretation, so that a truly artistic effect is achieved.

Stress the importance of interpretation over and above emphasizing intonation, tone and technical skills.

### III. PERCUSSION

#### 1. SNARE DRUM

- a) Introduce the remaining rudiments found in *14 Basic Drum Rudiments* (Ludwig).
- b) Introduce – the rim shot  
– the use of brushes

#### 2. TRIANGLE

Introduce the roll.

#### 3. CYMBAL

Further development of cymbal techniques.

#### 4. BELLS

The scales and arpeggios set for the wind instruments should apply to the keyboard work of the percussion section.

#### 5. TIMPANI

Further development of the techniques of timpani playing with special emphasis on  
–correct tuning,  
–rapid pitch change,  
–a well-developed roll.

### IV. SPECIFIC INSTRUMENTAL PROBLEMS

#### A. WOODWINDS

##### FLUTE

Encourage students to aim for a beautiful liquid quality of tone through the entire range of the instrument.

##### PICCOLO

Allow time for a student who changes from flute to piccolo to adjust to the new hand positions. Ensure that the student plays the instrument in a relaxed position with the elbow free of the body.

##### ENGLISH HORN

An oboe student will also take time to adjust to the characteristic tone of the instrument.

**CLARINETS**

The following alternate fingerings should be added to those already learned.

Clarinet

T ●	T ●	T ●	R ●	T ●	T ●
●	●	●	●	●	●
●	●	●	●	●	●
●	●	●	●	●	●
●	●	●	●	●	●
○	○	○	○	○	○

**SAXOPHONES**

This instrument, more than any other of the woodwind group tends to be out of tune because of the frequent variations in embouchure.

**B. BRASS**

1. Fatigue is the cause of many poor playing habits.
2. Continued awareness of embouchure is most important.
3. Overblowing always poses a problem.
4. Stress the value of "daily warm-up" exercises as indicated in the Grade 10 Course.
5. Good physical condition is important.
6. Lip slurs should be extended as indicated in the following examples.

a) Cornet/Trumpet, Trombone, Baritone, Tuba

1.

Continue chromatically downwards to G as shown below.

2.

Continue chromatically downwards to G as shown below.

Continue chromatically downwards to G as shown below.



Commence on G and continue upward through chromatic range back to C.



b) French Horn

1.

2.

NOTE:

- a) For all Brass instruments, further material on lip slurs may be found in the textbooks listed in the various Courses of Study under "Supplementary Study Material for Individual Use."
- b) The two examples set for French horn may also be applied to trumpet/cornet, trombone and tuba.
- c) For trumpet/cornet, baritone and tuba, the use of the third valve instead of the first and second valves used together is often an excellent alternative, provided care is taken in tuning the third valve slide.

C. PERCUSSION

1. Careful attention should be given to the various dynamic markings for all percussion instruments.
2. Interpretation must be emphasized. The percussion part should be performed in the style of the composition.
3. Timpani parts require special study of the dynamic markings and, where necessary, the use of various sticks for a suitable interpretation and style for each composition should be encouraged.

## BIBLIOGRAPHY AND REPERTOIRE

### SUPPLEMENTARY MATERIAL FOR STUDENTS

The following list should be used side by side with the similar lists given in the Courses for Grades 9 and 10.

#### 1. WOODWINDS

- Scales and arpeggios for the flute*, JOHN DAVIES, Boosey & Hawkes.  
*Melodious and progressive studies for the flute* (three volumes), CAVALLY, Southern Music.  
*Practical Studies for Oboe* (two volumes), K. GEKELER, Belwin.  
*40 Studies for Clarinet* (two volumes), ROSE, C. Fischer.  
*Classical Studies for Clarinet*, VOXMAN, Rubank.  
*Weissenborn Bassoon Studies, Vol. II*, WEISSENBORN, Cundy – Bettoney.  
*Supplementary Study for Saxophone*, ENDRESEN, Rubank.  
*Selected Studies for Saxophone*, VOXMAN, Rubank.

#### 2. BRASS

- French Horn passages* (two volumes), POTIAG, Belwin.  
*Maxine Alphonse Horn Studies, Books 1-3*, ALPHONSE, Leduc.  
Continue use of studies recommended for Grade 10 in trumpet/cornet.  
*Technical Exercises* (Book 1), MULLER, Cundy – Bettoney.  
*The Bell Method for Tuba*, C. Fischer.  
*Advanced Method for French Horn* (Vol. I), GOWER – VOXMAN, Rubank.  
*Thirty-two Etudes*, HERING, Fischer.  
*Advanced Trombone Studies*, HARVY, Belwin.  
*Advanced Method for Brass* (Vol. I), GOWER – VOXMAN, Rubank.

#### 3. PERCUSSION

- The Gardiner Method Percussion*, (Book III), C. Fischer.  
*The Saul Goodman Method for Timpani*, Mills.  
*Progressive Studies for the Snare Drum* (Book II), Fischer.  
*Gardiner Modern Method for the Timpani*, Fischer.

This list is by no means the only available material. consult up-to-date catalogues from the publishing houses.

### REPERTOIRE

The Grade 11 course of study should involve the student in musical literature with special emphasis on the Classical and Romantic periods which are included in the Grade 11 Listening Program. Therefore, the development of technique is not regarded as a primary objective unless it becomes necessary in the preparation of certain examples of the literature.

#### a) Band Methods and Supplementary Technique

- Belwin Progressive Band Studies*, F. WEBER, Belwin.  
*Unisonal Scales, Chords and Rhythmic Studies*, WHITE, C. Fischer.  
*55 Ensembles Studies*, RUSCH, Belwin.

#### b) Musical Literature

(Select five or six scores from the following list or Publishers' Catalogues.)

- Three Modern Chorales*, BRAHMS – WAGNER – FRANCK – GORDON, Bourne.  
*Alleluia*, MOZART – BARNES, Ludwig.  
*Themes from the Nutcracker Suite*, TSCHAIKOVSKY – JOHNSON, Belwin.  
*Asa's Tod*, GRIEG – TOLMAGI, Staff.  
*Die Meistersinger*, WAGNER – OSTERING, Ludwig.  
*Allerseelen*, STRAUSS – DAVIS, Ludwig.  
*Orlando Palandrino*, HAYDN – DERUBERTIS, Remick.  
*Zweignung*, STRAUSS – DAVIS, Ludwig.  
*Allegretto from Beethoven's 7th Symphony*, TOLMAGI, Staff.  
*Last Spring*, GRIEG – BARDEN, Kender.  
*Elsa's Procession to the Cathedral*, WAGNER – CALLETT, Remick.  
*2nd Symphony (Third Movement)*, BRAHMS – HIBBERT, Boosey & Hawkes.  
*Impresario Overture*, MOZART – BARNES, Ludwig.  
*March to the Scaffold*, BERLIOZ – GARDNER, Staff.  
*Till Eulenspiegel's Merry Pranks*, STRAUSS – WALTERS, Rubank.

NOTE: Chapters in "Language of Music" and "Listening Program" have been omitted because they are the same as for the Vocal section of the Music course.



## SENIOR DIVISION GRADE 12

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# I. STRINGS

Lessons should be so planned that 25% of the time allotted for performance is spent on the development of pure technique. During this portion of the lesson special attention should be given to accurate pitch, posture, bow grip, correct finger action, bow control, shifting, extensions, and tone quality. Exercises should be played with a full, free, and clear tone.

## A. TECHNIQUE

### 1. TONAL PATTERNS

Violin and viola play double stop unisons.

Cello – thumb position and harmonics.

Bass – tenor clef and thumb position.

(The following example should be played on the five-finger patterns.)

Violin  $\begin{matrix} G & D \\ 3 & 0 & 3 \end{matrix}$  4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4

Viola  $\begin{matrix} 3 & 0 & 3 \end{matrix}$  4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4

Cello  $\begin{matrix} 3 \\ 0 \end{matrix}$  3 0 etc. 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

Bass  $\begin{matrix} 3 \\ + \end{matrix}$  1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

(p = thumb for cello      + = thumb for bass)

### 2. SCALES

#### a) Double Stops (Octaves)

Major in one octave: G, D, A

-violins and violas play on two adjacent strings only.

-cello and bass play on one string only in single notes.

Violin 0 3 3 0 1 4 4

Viola 0 3 3 0 1 4 4 1 4 4

Cello (G string) 0 1 3 4 1 2 4 3 0 4

Bass 0 1 4 1 4 1 4 3 0 4

Apply the following variants on the above:

b) *Thirds (C major)*

- violins and violas play in broken thirds followed by a double stop.
- cellos and basses play in broken thirds, single stops only.

Violin 3 1 3 4 2 4 3 1 3 4 2 4 3 1 3 4 2 4 3 1 3 4 2 4 4 2 4 3 1 3

Viola 3 1 3 4 2 4 3 1 3 4 2 4 3 1 3 4 2 4 4 2 4 3 1 3

Cello 0 3 0 1 4 1 3 0 3 4 1 4 0 3 0 1 4 1 3 0 3 4 1 4

Bass 2 1 2 0 2 0 1 0 1 2 1 2 4 2 4 4 1 4 4 1 4 4 2 4

Play the above using the following variants:

c) *Single Notes*

- Two-octave – scales and arpeggios  
–Majors: C, G, D, A, E, B, F, B flat, E flat, A flat  
–Minors: Harmonic form C, G, D, A, F, B flat  
Melodic form C, G, D, A  
Three-octave – scales and arpeggios (major)  
–Violin – G, A, B flat, C, D  
–Viola – C, D, E flat, F  
–Cello – C, D, E flat, F

B. STUDIES, REPERTOIRE, ENSEMBLES

The teacher should choose study material with an eye to developing string-playing ability and general musicianship. He may freely select music from outside the suggested list if he feels it would serve the particular needs of his class better, provided it is of equivalent standard. Special attention should be given to accurate pitch, tone quality, fingering and bowing techniques, position playing, rhythms, sight-reading, dynamics and phrasing. Attention should also be given to composer, historical period, and musical form

At least one solo selection should be prepared by each student during each term.

Not less than two string-orchestra selections should be learned in each term.

Students should be encouraged to take an active part in ensembles and in the school orchestra.

C. SUGGESTED LIST OF MATERIALS FOR STRINGS (FOR GRADES 11 AND 12)

1. REPERTOIRE

a) Techniques

- Patterns in Positions*, G. BORNOFF, G. V. Thompson.  
*Treasury of Scales*, LEONARD B. SMITH,  
*Introducing the Positions, Vol. II*, WHISTLER, Rubank.  
*Techniques for Strings*, THOMAS WIKSTROM, C. Fischer.  
*Orchestra Warm-Ups*, PHILIP GORDON, C. Fischer.  
*Bornoff's Tonal Patterns in Melody*, G. BORNOFF, G. V. Thompson.

b) Ensemble Repertoire

- University String Orchestra Album*, ALBERT STOISSL, C. Fischer.  
*Masterworks of Bach-Avison-Purcell-Le Clair-Corelli for String and Piano*, NORVAL I. CHURCH – PAUL CLASS, Leeds Music.  
*Suite for Strings*, PURCELL – BARBIROLLI, Oxford.  
*Suite in D for Strings*, J. S. BACH, Peters.  
*Symphony No. 1*, WM. BOYCE, Oxford.  
*Simple Symphony*, B. BRITTEN, Oxford.  
*Last Spring*, F. GRIG, Peters.

2. FULL ORCHESTRA

- Great Themes for Orchestra*, PHILIP GORDON, Bourne.  
*Practical Orchestra Album of Great Moments in Music*, ROSARIO BOURDON, Leeds Music.  
*Our Famous Favorites for Orchestra*, PAUL HERFURTH, C. Fischer.  
*Carl Fischer Progressive Orchestra Folio, Vols. I, II, III, IV.*

*Period Pieces for Orchestra*, PHILIP GORDON,  
*Our Director Orchestra Folio*, PAUL HERFURTH, C. Fischer.

*Orchestral Transcriptions*, RICHARD WEAVER, Mills Music.

3. INDIVIDUAL SOLO MATERIAL

a) Violin

- Allegro from D. Major Symphony (K95)*, MOZART-SONTOG-SHAPIRO-BERNSTEIN.  
*Adieu*, E. ELGAR-SZIGETHI, Sam Fox.  
*Air*, GEORGE GOUTT, Frederick Harris.  
*Six Air Variees*, CHAS. DANCLA.  
*Petite Air Variee*, CHAS. DANCLA OP. 123 (SAENGER EDITION), C. Fischer.  
*Adoration*, F. BOROWSKI, Theodore Presser.  
*Angel's Serenade*, G. BRAGA (A. P. SAENGER), C. Fischer.  
*Bouree*, J. B. HENRY, Laudy.  
*La Cinquantaine*, GABRIEL MARIE, C. Fischer.  
*Madrigale*, SIMONETTI-BUCHTEL, Kjos.  
*Moto perpetuo*, C. BOHM, A. Lengneck.  
*Violin Concerto #1*, MOZART-ROKAS, Bosworth.  
*Serenade*, TOSFELLI, Boston Music.  
*Sarabande and Giga*, CORELLI, Bosworth.

b) Viola

- Chanson Triste (Op. 40 #2)*, TSCHAIKOVSKY, C. Fischer.  
"It Is Finished" from *St. John Passion*, J. S. BACH, J. Spratt Music Co.  
*A Book of Classical Pieces, Viola and Piano*, transcribed by WATSON FORBES, Oxford.  
*Transcriptions for Viola and Piano*, WATSON FORBES AND ALAN RICHARDSON, Oxford.  
*Country Dances*, B.E. HOOVEN.  
*Sonata Da Camera*, CORELLI.  
*Sonata in G Minor*, PURCELL.  
*Sonata in A*, HANDEL.  
*Suite of Three Dances*, RAMEAU.  
*Five Irish Folk Tunes*, HOWARD FERGUSON, ed. WATSON FORBES, Oxford.

c) Cello

- La Cinquantaine*, GABRIEL MARIE-BUCHTEL, Kjos.  
*The Swan*, SAINT SAENS, C. Fischer.  
*Suite #3*, J. S. BACH, Peters.  
*Kjos Library of Solos for Violin, Viola, Cello and String Bass.*

d) Bass

- Sarabande*, CORELLI, Zimmerman, C. Fischer.  
*Gavotte*, J. S. BACH, Zimmerman, C. Fischer.  
*Tre Gioini*, PERGOLESI, Zimmerman, C. Fischer.  
*Prelude from Sonata VII (tenor clef)*, CORELLI, Sterling.  
*Kjos Library of Solos for Violin, Viola, Cello and String Bass.*

## II. WOODWINDS AND BRASS

As in Grade 11, emphasis in performance will be on repertoire rather than on the study of technique. As a general rule, the class should be taught and directed as one of the following groups:

- a) string orchestra
- b) symphony orchestra
- c) concert band

This should not exclude the retention of smaller ensembles within the structure of the class.

### PERFORMANCE – TECHNIQUE

#### 1. RANGES

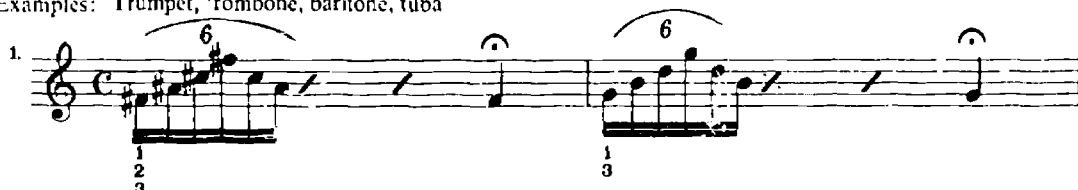
<p>Flute</p>	<p>Piccolo</p>
<p>Oboe</p>	<p>Clarinet</p>
<p>Saxophone</p>	<p>Bassoon</p>
<p>Trumpet</p>	<p>French Horn</p>
<p>Trombone/Baritone</p>	<p>Tuba</p>

#### 2. ARTICULATION

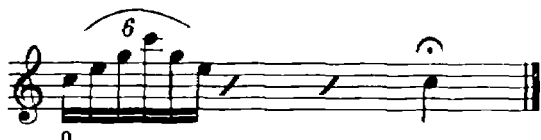
- a) Stress correct articulation in performance on the common ornaments.
- b) Introduce double and triple tonguing to the advanced players of the instruments suited to these techniques (see suitable reference books for information).
- c) A careful selection of solo material should be made with a view to providing performance in varied styles of articulation.

d) Lip slurs for the brass instruments should be reviewed, and extended to the limits of the instrumental ranges being taught at the time.

Examples: Trumpet, trombone, baritone, tuba

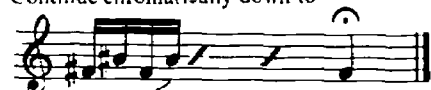
1. 

Continue chromatically up to



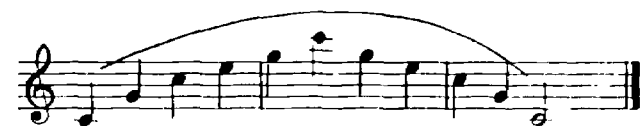
2. 

Continue chromatically down to



3. 

Continue chromatically up to



French Horn

1. 

2. 

### 3. SCALES

To cover the limits of the instrumental ranges being taught:

- All major and minor scales (harmonic and melodic forms).
- Chromatic scales on selected key notes played with various articulations.

b) Many problems of tone and intonation can be overcome by adjustments of fingering and embouchure. Advanced players should be encouraged to employ these devices in the weak registers of their instruments.

Such techniques are rarely found in textbooks, but are learned through association with experienced performers.

- Musicianship performances should be the goal.

### III. PERCUSSION

1. By the end of the Grade 12 Course of Study, a drummer student should have developed sufficient skill to perform solo drum literature.
2. Review all the rudiments.
3. Review the techniques proper to the following:  
Cymbals – Gong – Castanets  
Triangle – Woodblock  
Tambourine (with special attention to the roll)  
Bells and other available keyboard instruments of the percussion section.
4. Introduce the techniques for double drumming and foot cymbal.
5. Timpani players should be introduced to the techniques of crossing of hands and damping.
6. Review use of various sticks to coincide with a suitable interpretation and style for each composition.

### IV. SPECIFIC INSTRUMENTAL PROBLEMS

#### REEDS

Oboe and bassoon students should be instructed in the use of the tools used for making and adjusting their reeds.

#### CLARINET (SLIDING THE LITTLE FINGERS)

Passages occur when even the best choice of alternate fingering will not eliminate the necessity for sliding a little finger from one key to another *for consecutive notes*.

Examples:

The image contains three musical staves illustrating sliding techniques for the clarinet. Each staff shows a sequence of notes with a bracket labeled 'slide' over the final two notes. Below the notes, specific fingerings are indicated: R R L R for the first example, R L L R for the second, and R R L R for the third.

When a choice is possible, students usually find that it is better to make the slides with the right little finger, since the keys on the right are better arranged for this purpose than those on the left side of the instrument.

#### MULTIPLE TONGUING TECHNIQUES

Double tonguing, triple tonguing, and flutter tonguing are considered correct articulations for the flute. Multiple tonguings, however, are not so easy for reed instruments and, as a general rule, except for double tonguing, they are rarely effective. It might be well to remember that, especially with flutter tonguing, the device can be kept under excellent control by a good flautist. The same device on the clarinet or saxophone more often than not produces bad intonation and poor tone.

## BASSOON

### a) Reed adjustment

The student should be encouraged to make minor adjustments to the blades of the reed by using the two adjusting wires to regulate the opening at the tip of the reed. A third wire at the base of the reed is covered with binding and is not adjustable.

Pressing wire No. 1 from side to side closes the opening at the tip of the reed and is said to "darken" the tone. Pressing wire No. 2 from side to side acts inversely and closes the tip of the reed. Pressing both wires No. 1 and 2 from top to bottom of the reed has a completely different effect on the reed and for this reason teachers and students are urged to consult a good reference book for full information on regulating the reed.

*Teacher's Guide to the Bassoon* by Homer Pence (H. & A. Selmer) is an excellent reference book.

### b) Resonance keys - intonation

When the student has mastered the use of the whisper key and the half hole techniques he should then be encouraged to use the various resonance keys, (e.g. low E flat), to improve the intonation and tone quality of notes in certain registers. (See reference books for full information on the resonance keys.)

### c) Flicking

This technique involves the use of the third and fourth left thumb keys (situated immediately above the whisper key) when moving from a lower to a high register.



In negotiating the above slurs successfully it may be necessary to touch momentarily the A-B flat resonance key (i.e. second key from the top) as the upper note is being attacked. The resonance key is not depressed completely, nor is it held down for the length of the note. Similarly the B-G resonance key (i.e. the top key) may be used in the following passage:



## BIBLIOGRAPHY AND REPERTOIRE

### SUPPLEMENTARY STUDY MATERIAL FOR INDIVIDUAL USE

The following list should be used side by side with the supplementary study material for individual use given in the Grade 11 Course.

#### 1. WOODWINDS

- Scale Exercises for the Flute*, VIVIAN RUDALL, Carte.
- Modern Flutist*, ANDRAUD, Southern Music.
- 48 Studies for Oboe*, FERLING, Southern Music.
- Orchestral Studies* (difficult passages for Oboe and Cor. Anglaise), ROTHWELL, Boosey & Hawkes.
- 32 Studies for the Clarinet*, ROSE, C. Fischer.
- Passage Studies, Vol. II*, THURSTON, Boosey & Hawkes.
- 48 Studies for Saxophone* (Leduc Edition), FERLING, Leduc.
- Bassoon Studies*, COLLINS, Belwin.

#### 2. BRASS

- 305 Melodious and Technical Studies*, POTAGE-ANDRAUD, Southern Music.
- Maxine Alphonse, Vols. 4-6*, ALPHONSE, Leduc.
- French Horn Passages, Vol. 3*, POTAGE, Belwin.
- French Horn Studies*, MARY VANDER WOUDE, Sunny-Birehard.
- Contemporary Studies for Trumpet*, CLARK, Henry Adler.
- Bandman's Trumpet Repertoire, Vols. I and II*, BANDMAN, C. Fischer.
- Nine Progressive Studies*, DI'IPPO, Cundy Bettoney.
- 60 Studies*, KOPPRASCH, Cundy Bettoney.
- Advanced Method for French Horn, Vol. II*, GOWER - VOXMAN, Rubank.
- 24 Advanced Etudes*, HFRING, C. Fischer.
- Melodious Etudes, Book I*, ROUCHSI, C. Fischer.
- Advanced Method for Bass, Vol. II*, GOWER - VOXMAN, Rubank.

#### 3. PERCUSSION

- Progressive Studies for the Snare Drum, Book III*, C. Fischer.

NOTE: Continue study of the Bell Method, the Gardiner Method, and the Saul Goodman Method from Grade 11.



## REPERTOIRE

### 1. BAND METHODS AND SUPPLEMENTARY TECHNIQUE

For material see Grade 11.

### 2. MUSIC LITERATURE

(Select five or six scores from the following list or Publisher's Catalogues.)

*Four Pieces for Band*, BARTOK – SUCHOFF, Sam Fox.

*Soir à la Campagne*, BARTOK – GARDNER, Staff.

*So Pure the Star*, PERSICHELLI, Elkan – Vogel.

*Folk Song Suite*, VAUGHAN WILLIAMS,

Boosey & Hawkes.

*Pavane*, RAVEL – FOGELBERG, Marks.

*Afternoon of a Faun*, DEBUSSY – WALLERS, Rubank.

*First Suite in E flat*, HOLST, Boosey & Hawkes.

*Three Chorale Preludes*, LATHEAM, Summy-Birchard.

*Pageant*, PERSICHELLI, C. Fischer.

*Second Suite in F*, HOLST, Boosey & Hawkes.

*Coronation Scene from Boris Godounov*,

MOUSSORGSKY – LEIDZEN, Fischer.

*Toccata*, FRESCOBALDI – SLOCUM, Mills.

*Finale from New World Symphony*, DVORAK –

LEIDZEN, C. Fischer.

*An Outdoor Overture*, COPLAND, Boosey & Hawkes.

*Chorale and Alleluia*, HANSON, C. Fischer.

*Eight Russian Folk Songs*, LIADOV, Mills.

*Suite from the Water Music*, HANDEL – HARTY,

Chappell.

NOTE: The Grade 12 Music Literature list includes works from the periods.

NOTE: Chapters in "Language of Music" and "Listening Program" have been omitted because they are the same as for the Vocal section of the Music course.