

FOREWORD TO TEACHERS

IN compiling this course the objective has intentionally been not to cover too much ground; but rather to concentrate on the acquisition of a thorough musical background and a solid foundation in good trombone or euphonium (baritone) playing. These two requisites are inseparable.

A brief section is devoted to the simpler rudiments of music which should be thoroughly understood as the need arises.

The learning of the positions and fingerings as introduced should be insisted upon.

Cultivate in the pupil the habit of careful listening.

The familiar hymns and folk-songs have been selected because of their melodic interest as pieces, and because, in addition, in each appears some technical point to be mastered.

The value of learning to "think count" from the very beginning cannot be over-estimated. Only in this way can a pupil sense rhythm. Rhythm, one of the most essential elements of music, and usually conspicuous by its absence in amateur ensemble playing, is emphasized throughout.

Many teachers do the thinking for their pupils, instead of helping them to think for themselves. Insisting upon the mastery of each point will not dull their interest. What greater gratification can there be for a pupil, whether child or adult, than self-accomplishment in a set task?

Class teaching should be a combination of individual instruction and ensemble playing. At every lesson there should be individual playing so that all the necessary corrections can be made. Never allow pupils' mistakes to go unnoticed, since only by immediate correction will they develop the habit of careful thinking and playing.

A decided advantage of group-teaching is that it provides experience in ensemble playing and gives every pupil the opportunity of listening to the others, of observing their mistakes, and of profiting from the corrections.

For the best results each class should not be made up of more than six for a half-hour lesson, and twelve for an hour lesson. Irrespective of the numbers, the teacher must see to it that there is individual instruction as well as general class direction.

Classes should be regraded whenever necessary so as not to retard the progress of the more gifted students, or discourage the less musically endowed. This procedure also acts as an incentive for greater effort on the part of the pupils.

The lip slurs on page 32 should be used whenever necessary according to the individual student's requirements.

Eventual success in mastering the instrument depends on regular and careful application to its technical demands. Daily practice should not extend beyond the limits of the player's physical endurance—the aim should be the gradual development of lip and breath control alongside assured finger-work.

The material in this method is so written as to be usable with "A Tune A Day" for cornet or trumpet.

Pictures were posed by Fred Peterson (solo trombone), C. J. Scott, High School Band, East Orange, N. J.

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