

Dishinger Beginner's Band Method Book (12 Weeks)

Designed for full band,like instrument classes or individual instruction

by Ronald C. Dishinger

Preface

When I started to teach beginning students of instrumental music back in 1960 I started to devise my own methods to fill in the gaps of what was missing or not thorough enough from other method books i was using. I found that if a child had a 10 minute private lesson on school time with me every week I could get the student to be able to play one page in his or her method book I had devised plus the explanation for the next week's lesson. I had lessons per school hour everyday, five days a week and that covered some 75 students. Yes I had to have the agreement with the school officials to use my two hours plus my free hour each day to teach this way but it was a very productive time. The student was expected to practice a minimum of thirty minutes each day on the new material. That is 210 minutes practice. The results were outstanding and I continued to teach that way for years. Many times I would get calls from parents about what such and such meant for their child to practice. This book is my devised method I used.

All the material in this book can be covered and understood and played by the student in twelve weeks. Then the student goes on to more advanced individual books such as the Arbans book for trumpet,Klose book for clarinet, etc for each instrument. The student still continued to have the ten minutes lessons of the new book until they graduated from middle school. By the times they left middle school many if not all students could play a Mozart horn concerto, the Haydn trumpet concerto or the like because of their training in the basics in the beginning book and the continued training in the more advanced books.

The list of second books after the student had finished my book. I used the following : FLUTE,Boehm Method Book. OBOE, Barret Oboe Method.BASSOON, Weissenborn Basson Method.CLARINET, Klose Clarinet Method.ALTO SAX-TENOR SAX-BARITONE SAX, Sigurd Rasher Sax Method.HORN,Jean Phillipe Arbans,Complete Conservatory Method for Trumpet(Horn) and Kopprasch Etudes. TRUMPET, Jean Phillipe Arbans,Complete Conservatory Method for Trumpet. TROMBONE-BARITONE HORN, Jean Phillipe Arbans,Complete Conservatory Method for Trumpet(Trombone). TUBA, Jean Phillipe Arbans,Complete Conservatory Method for Trumpet (Tuba). The Jean Phillipe Arbans,Complete Conservatory Method for Trumpet has 261 pages ,not the abridged edited version.

I have seen many of the present books on the market now and many have very good explanations and music but again I find the same dilemma I was faced with in 1960. The method books even now do not have what I feel a music student needs and thus I brought out my 1960 copy of my book to fill that gap. If for some reason you can not do it in twelve weeks it is certain it will not take more than six months regardless of the circumstances, not a year as is the case now. Students must always be challenged and checked on their progress. All new materials for that page are at the top of each page. There is also a four lesson update to the teacher on the things the student should have accomplished during those four lessons such range development, rhythmic studies, embouchure control, meters,dynamics,key signatures, tempos, air control development, fingerings,new notes, new articulations,solo and section tryouts,note spellers, counting spellers, and many more individual aspects pertinent to only specific instruments. A special feature is the two.three-part scoring from the very beginning of th book which allows the student to develop independent reading and the importance of all parts.

In 1983 I was planning on producing the book and even had the Symphonic Wind Ensemble at Western Washington University record it in its completed version. Then as life sends each of us different directions I had other publications to do and put this book back for future use. Now is the time for that use. A few people have used parts of it from time to time, especially students of mine who now teach music. I hope but know you will be pleased with this book and more importantly your students will benefit from it.

Each book is enclosed with 2 CD recordings. Each track has first the rhythmic line, then the individual instrument,then with sectionals (such as all woodwinds or brass or all

percussion), and finally the full band. Between each exercise is a one measure rest as an aid to not be confused when an exercise starts. The director's CD recordings have all plus additional tracks and information minus the individual instruments.

Ronald C. Dishinger, 1/20/2011

Director's Guide to Dishinger Band Method

In 1960 Mr Dishinger wrote his book which he used for years to teach young beginning students. In 1983 it was scheduled for publication but for various reasons was not published. Now in 2011 it will finally be made available. This guide is to tell you what is in the book and the continuity of the book's contents.

The Dishinger Band Method is divided into 12 lessons and each of these twelve are further divided. There are always specific things to a specific page as well as a carryover of materials throughout the book. In each book at the top of each page is the explanation of what is to be covered in that page.

Lesson 1 page 4 explains what a staff is, a clef, a meter signs (what the top and bottom numbers mean), and measure, whole notes, whole note rests, half note, half note rest, quarter notes and quarter note rests, the footpat system, the rhythmic line, counting system, note names, breathing designations, dynamics, clef signs, and compose your own music from the materials on that page. All pages are designed to be played either in band rehearsal or in a private lesson setting in ten minutes. All exercise pages can be played in three minutes or less for the entire page which allows at least seven minutes to correct and explain what is coming up in the next page for individual practice. Lesson one utilizes only two different notes. Everything in lesson one as well as throughout the book must be understood from concepts and not specific things. For example, rhythm is explained from the footpat system, counting system, marking the music as a total concept. The rhythmic line will always have a tone attached to it so that latter in the book harmonies to work on balance and intonation is possible. When there are more than just two notes a new note for the rhythmic is assigned to each individual rhythmic line. Individual care of the instrument, assembly, reed adjustments, and the like will have to be done individually by the teacher with each individual student. So Lesson 1 is very compact, very extensive and a lot for the student to assimilate. **FROM LESSON ONE ON** :all percussion includes snare drum, bass drum, orchestral bells, xylophone, marimba throughout entire book.

Lesson 2-Part A page 5 (beginning week 2) explains ledger lines, the rule of the dot to a note, and what a sharp or flat does to a note. Plus the continuous aspects of lesson 1 as a the note changes in the rhythmic line, note combinations and rest combinations and a new note. The ledger line brings about playing in a octave range so expanding the range for one octave. This also allows for intonation practice of the octave. Each band room should be equipped with a tuning machine available to the students to check their various pitches to this point. Also the use of sectional playing such as brass, percussion or woodwinds and alternating between them. The teacher should also do individual checks within a section or subdivision of a section such as the clarinets in a woodwind section. This is a pre-tryouts check for individual playing ability which will be incorporated in later lessons. Compose your own music at first will be difficult for some and they simply copy some exercise from the page. Eventually it will be more creative when they have more things to choose from. It is paramount for the teacher to explain all new materials to be practiced on for the next lesson in details and even demonstrate on his or her own instrument. If a student practiced 30 minutes per day for seven days or until the next rehearsal then you want the student to practicing on them correctly and not wasting their time and your time when you have to correct it at rehearsal. **Lesson 2-Part B page**

6 is duets, note speller and counting exercises. Duets allow for development of individual responsibility of part playing as well as a check for balance and intonation. It is very important to have students learn very early to play their own part and be responsible for their part regardless of what some other player has as a part to play. You can ask a group of one type of instruments play part A another part B. These duets also teach breath control which is extended to four measures as well as long tone practice. Even a small physical structured student of the fifth grade can play a tone for 15-20 seconds when taught properly. So tonal quality is very important. There is one new note. So now we are up to 5 note, the 2 in lesson one, the two in lesson 2A and one in lesson 2B. There are no written rhythmic lines in the

books but can be devised by the teacher on the spot. Each student should be able to play any of the three parts.

Lesson 3 (beginning week 3) is divided into four pages. **Lesson 3-Part A page 7** new materials include fermata, slurs, musical conversations, charting their own progress, how to practice, woodwind and brass sectionals. Looking ahead in the music, practicing difficult measures, separating the problems by rhythmic line, counting, fingerings, lip tension, and articulations. **Lesson 3-Part B page 8** Longer slurs, place counting numbers, singing the exercise before you play it, singing the exercise after you play it, note speller, solo tryouts, three new notes and the first 3-part exercise. You can ask a group of one type of instruments play part A, another part B, and yet another part C all together. There are many possibilities for interchanging parts. **Lesson 3-Part C page 9** reading ahead in the music, three new notes, singing the exercise before you play it, singing the exercise after you play it, counting numbers, and solo tryouts. **Lesson 3-Part D page 10** continuous materials such as note speller, counting speller rhythmic lines, and three part training.

Lesson 4-Part A page 11 (beginning week 4) new meter and continuous rhythmic lines, repeat signs, note speller, solo tryouts, singing the exercise after you play it. Back to two part to concentrate on balance and intonation more specifically. Making chamber music assignments: give a number to each instrument, 1=flute, 2=oboe, 3=bassoon, 4=clarinet, 5=alto clarinet, 6=bass clarinet, 7=alto sax, 8=tenor sax, 9=baritone sax, 10=horn, 11=trumpet, 12=trombone, 13=baritone horn, 14=tuba and 15=percussion. Then call off numbers for measure one and two, say for example Group A instruments 1,4,7,9,12. Group B Measure 3-4 = 2,3,8,14 Group C Measure 5-6 = 6,11,15 Group D Measure 7-8 = 5,8,10,13. Then change the Groups to measure 1, 2,3,4 or to different group combinations. There are hundreds of possibilities. This will help a great deal with entrances into the music after rests. **Lesson 4-Part B page 12** difference in ties and slurs, new notes, sing this exercise before you play it, rhythmic lines counting numbers, expanding the range, and in two parts for balance and intonation checks. **Lesson 4-Part C page 13** each notes has five parts: kind of note, name of note, how many counts, fingering for that note and dynamics, dynamics work, placing counting numbers, note speller, sing this exercise before you play it, sing this exercise after you play it, solo tryouts and how to read ahead in music. **Lesson 4-Part D page 14** harmonies that are strange now but not later, place counting numbers, compose you own music, and sectional practice. **Lesson 4-Part E page 15** repeats signs, preparatory scale practice with various articulations, note speller and counting numbers and practice with rests. Start of building technique- fast playing on lessons 1 thru lesson 4.

Lesson 5-Part A page 16 three parts, chromatics, expanding the range, place counting numbers, note speller, sing this exercise before you play it, solo tryouts, and 4/4 3/4 2/4. **Lesson 5-Part B page 17** 1/4, expanding your range, note speller, sing this exercise after you play it, crescendos, and in 3 parts. **Lesson 5-Part C page 18** questions and answers in music, sing this exercise after you play it, place counting numbers, and expanding the lower range.

Lesson 6-Part A page 19 eighth notes, eighth note rests in various combinations, the footpat explanations in detail, sing this exercise after you play it, eighth notes, eighth notes rests, quarter notes, half notes and dotted half notes, solo tryouts, balance and intonation in three parts, and learning to see eighth notes in groups. **Lesson 6-Part B page 20** eighth notes in various groupings, question and answers in music, dynamics practice, counting numbers, sing this exercise after you play it, dotted quarter and eighth, balance and intonation in three parts, and new note. **Lesson 6-Part C page 21** pickup notes, D.C. signs and repeats, flats in key signatures, crescendos, and reading ahead in your music. **Lesson 6-Part D page 22** a new note, expanding use of eighth notes, articulation stresses, counting numbers, note spellers, sing this exercise after you play it, balance and intonation in three parts, and solo tryouts. **Lesson 6-Part E page 23** a round and different musical entrances, dynamic practice, counting numbers, sing this exercise after you

play it, balance and intonation in three parts, and compose you own music. **Lesson 6-Part F page 24** articulation stresses, daynamics, more lengthh to exercises,note speller, balance and intonation in three parts, and counting in various meters. **Lesson 6-Part F page 25** first instrumental solo with piano accompaniment,J.P. Rameau, Rigaudon from Pieces de Clavecin. It has dynamics, repeats, and articulations,and repeat signs.

Lesson 7-Part A page 26 same pitches with different rhythms, measure repeat sign ,sharp key signatures, extended slurs and note speller. **Lesson 7-Part B page 27** natural strong beats in various meters,more dotted quarters and eighths, dynamic practice,note speller, balance and intonation in three parts ,and solo tryouts. **Lesson 7-Part C page 28** longer length exercises,legato playing and balance and intonation in three parts. **Lesson 7-Part D page 29** longer length works,counting numbers,and balance and intonation. **Lesson 7-Part E page 30** 6/8 slow time,ritards, solo tryouts, longer phrases,extensive explanation of how beats are changed from quarter note as value to other note values as the beat. **Lesson 7-Part F page 31** harmonic changes,6/8 (fast),repeated note explanation, and quick breaths. **Lesson 7-Part G page 32** 6/8 patterns an tripolets in meters of 4,and compose your own music.

Lesson 8-Part A page 33 scale practice and expression in music. **Lesson 8-Part B page 34** expression in music. **Lesson 8-Part A page 35** first full band work. More building technique- fast playing on lesons 5 thru lesson 8.

Lesson 9-Part A page 36 solo tryouts,D.C.sectional playing. **Lesson 9-Part A page 37** longer pieces,4/4 2/4 6/8 (fast). **Lesson 9-Part C page 38** more 6/8 (fast) more complicated patterns. **Lesson 9-Part D page 39** second band work.

Lesson 10-Part A page 40 2/4 and alla breve (cut time) ,scale practice. **Lesson 10-Part B page 41** more cut time and scale practice in melodic lines. **Lesson 10-Part C page 42** eighths, and sixteenths,solo tryouts and articulations. **Lesson 11-Part A page 43** more sixteenths.repeated measure sign,extending he range,and dynamics. **Lesson 11-Part B page 44** more sixteenths in various patterns and solo tryouts. **Lesson 11-Part C page 45** value of ties,phrasing, sixteenths and solo tryouts. **Lesson 11-Part D page 46** more sharps and flats,and lots of dots. **Lesson 12-Part A etc page 47-thru 52** scales, including full range chromatic do in various rhthmic, articulation patterns. This completes the entire book analysis.