

Summer 8-2006

## **An Overview of Gerald R. Prescott's 1935 "The Prescott Technic System" With Recommendations for a Contemporary Edition**

Carson Lee Vermillion  
*University of Southern Mississippi*

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Curriculum and Instruction Commons](#), [Educational Methods Commons](#), [Music Education Commons](#), and the [Music Pedagogy Commons](#)

---

### **Recommended Citation**

Vermillion, Carson Lee, "An Overview of Gerald R. Prescott's 1935 "The Prescott Technic System" With Recommendations for a Contemporary Edition" (2006). *Dissertations*. 1346.  
<https://aquila.usm.edu/dissertations/1346>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact [aquilastaff@usm.edu](mailto:aquilastaff@usm.edu).

The University of Southern Mississippi

AN OVERVIEW OF GERALD R. PRESCOTT'S 1935 "THE PRESCOTT TECHNIC  
SYSTEM" WITH RECOMMENDATIONS FOR A CONTEMPORARY EDITION

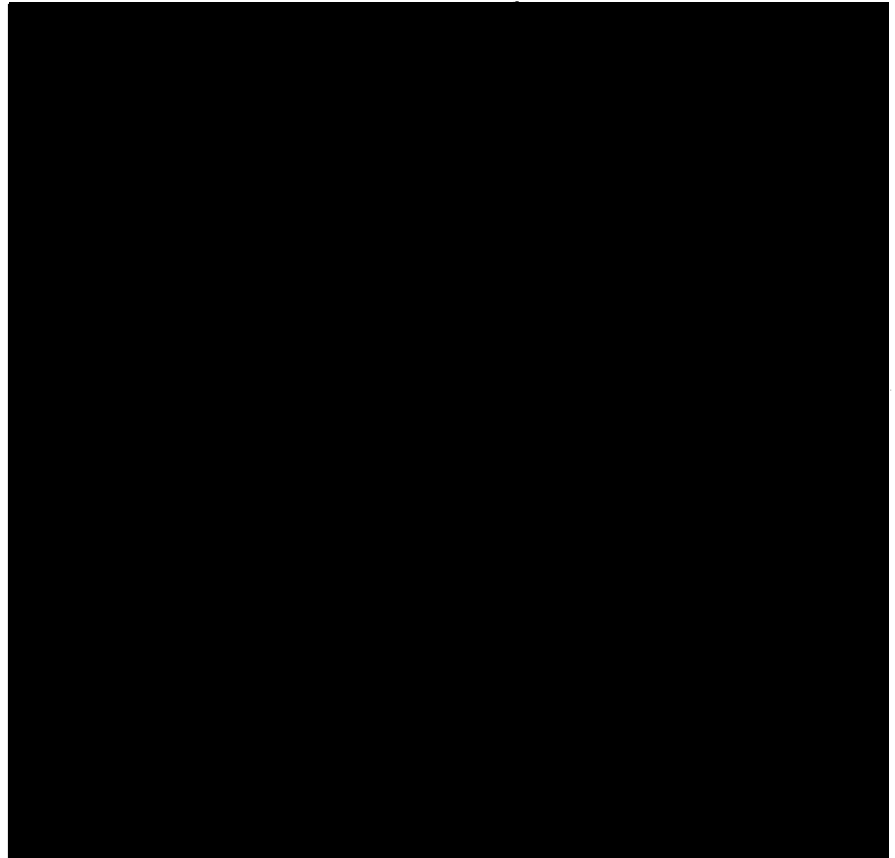
by

Carson Lee Vermillion

A Dissertation

Submitted to the Graduate Studies Office  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved:



August 2006

COPYRIGHT BY  
CARSON LEE VERMILLION  
2006

The University of Southern Mississippi

AN OVERVIEW OF GERALD R. PRESCOTT'S 1935 "THE PRESCOTT TECHNIC  
SYSTEM" WITH RECOMMENDATIONS FOR A CONTEMPORARY EDITION

by

Carson Lee Vermillion

Abstract of a Dissertation  
Submitted to the Graduate Studies Office  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

August 2006

## ABSTRACT

### AN OVERVIEW OF GERALD R. PRESCOTT'S 1935 "THE PRESCOTT TECHNIC SYSTEM" WITH RECOMMENDATIONS FOR A CONTEMPORARY EDITION

by Carson Lee Vermillion

August 2006

Gerald R. Prescott (1902-2005) served as the Director of Bands at Mason City (Iowa) High School from 1927-31. During his tenure, Prescott established himself as an outstanding band director and music educator. While serving as the Director of Bands at the University of Minnesota, Prescott published *The Prescott Technic System*; a band curriculum employing excerpts from conservatory methods to develop individual technique. The system encompassed fourteen years of study, from beginning band through graduate school.

Due to the performance expectations placed on today's instrumental music programs, little time remains for a sequenced individual course of study that adequately develops a high level of technique. Prescott's system, currently out of print, is virtually unknown by contemporary music educators. It is employed by only a select number of music programs in the United States. This system, if modernized to correlate to contemporary music curricula, could benefit instrumental music programs.

For this project, outline systems for the Arban and Klosé methods were analyzed, compared to modern full-ensemble band methods, and updated to create models for a contemporary edition of Prescott's system. Suggestions were outlined for the implementation of the system into today's band class. These contemporary editions

could serve as models for the development of contemporary systems for the remaining members of the wind band.

## DEDICATION

The writer would like to dedicate this document to a core of individuals that have been instrumental in my desire to better myself as a conductor, educator, musician, and person. To my primary and secondary school music teachers including Ed Whitner, James Graeber, Camilla Graeber, and Dennis Carswell; thank you for introducing me to instrumental music and your continued encouragement through my advanced studies. To my undergraduate and graduate instructors including Joe Phelps, Dr. William Gora, Dr. Jay Jackson, and Dr. Bill Harbinson; thank you for your dedication to music education and your belief in me as a musician. To my conducting instructors at the University of Southern Mississippi; thank you for your patience and dedication in helping me realize my potential as a conductor.

To my wife, Julie, and sons Grayson and Brady; thank you for your encouragement and understanding in all of my musical endeavors. Without your love and patience this process would not have been possible.

Finally, I would like to thank my parents, Marty and Connie, for giving me the encouragement to follow my dreams and the desire and work ethic to accomplish anything.

## ACKNOWLEDGEMENTS

The writer would like to thank Dr. Thomas V. Fraschillo, committee chairman, and the dissertation committee, Dr. Gary Adam, Dr. Joseph Brumbeloe, Dr. Christopher Goertzen, and Dr. Steven Moser for their time, patience, and support in the preparation and completion of this document. I would especially like to thank Dr. Thomas V. Fraschillo for his understanding and unending guidance as a conductor, teacher, and mentor.

All excerpts of *The Prescott Technic System* appear with the permission of Alfred Publishing. Excerpts from the *Arban Complete Method* and *H. Klosé Celebrated Method for the Clarinet* appear with the permission of Carl Fischer, LLC.



## TABLE OF CONTENTS

ABSTRACT.....	1
DEDICATION.....	ii
ACKNOWLEDGEMENTS.....	iii
CHAPTER	
I.    INTRODUCTION.....	1
Statement of the Problem and Purpose of the Study	
Editing and Analytical Procedures	
II.   REVIEW OF RELATED LITERATURE.....	6
Full-Ensemble Methods	
Curriculum Guides	
Learning Theories	
Research Documents	
III.  GERALD PRESCOTT AND THE PRESCOTT TECHNIC SYSTEM.....	16
Gerald Prescott	
The Prescott Technic System	
The Prescott Technic System for the Arban Method	
The Prescott Technic System for the Klosé Method	
IV.  RECOMMENDATIONS FOR CONTEMPORARY EDITION.....	47
The System for the Arban Method	
The System for the Klosé Method	
V.   IMPLEMENTATION OF CONTEMPORARY EDITION.....	72
APPENDIXES.....	80
REFERENCES.....	117

## CHAPTER I

### INTRODUCTION

Music education curricula today are primarily structured around performances of large ensembles: choirs, bands, and orchestras. Little time remains for a sequenced course of individual study. Many directors use full ensemble method books during the daily rehearsal; however, the majority of these method books are exclusively designed to meet the needs of large ensembles. The exercises seldom address the needs of individual instruments in the manner typical of traditional conservatory methods. Currently, courses of study that employ exercises as comprehensive as conservatory methods are not available for use by secondary music educators. A course answering these needs, however, was developed and published in 1934 by Gerald R. Prescott, Mus. D., entitled *The Prescott Advanced Technic [sic] System*.

Through the 1970s, a substantial number of band programs across the United States employed this system. High school band directors built technique outside of the daily music rehearsal through exercises designed for each individual instrument. According to Prescott and Lawrence Chidester, technique "...is the heart of the band curriculum, for it is in this phase of the training program that the student solves his individual problems."<sup>1</sup> Prescott's course of study according to these authors contained "... a systematic, graded program of study whereby the individual student can progress toward definite goals according to his ability and application."<sup>2</sup> This system, currently

---

<sup>1</sup> Gerald R. Prescott and Lawrence W. Chidester, *Getting Results with High School Bands* (New York: Carl Fischer, 1938), 46.

<sup>2</sup> Ibid.

out-of-print, is virtually unknown to contemporary music educators. A recent article documenting the history of Prescott's band program only made a passing reference to his system.<sup>3</sup>

I have learned through conversations with high school band directors across the southeastern United States that numerous performance expectations are placed on band directors and their students. The first semester of the school year includes a wide variety of marching performances including halftime shows, competitive marching events, and various holiday parades. Most school bands also perform a holiday concert at the conclusion of the first semester. The spring semester often begins with the preparation of three concert band pieces for a state-mandated concert festival. Additional end-of-the-year events may include a spring trip, solo and ensemble festival preparation, recruiting concerts, a spring concert, and graduation ceremonies. Such a hectic schedule may include preparations for the forthcoming marching season.

R. Jack Mercer published a research study in 1970 documenting the serious problems of school band performance in the United States. Over a four-month period Mercer traveled the United States interviewing 222 band directors about the performance demands of their programs.<sup>4</sup> Mercer discovered that the typical high school band performs an average of 15.4 large group performances per year, averaging 1.5 performances per month.<sup>5</sup> Mercer's study ultimately revealed that band directors lacked

---

<sup>3</sup> Andrew Mast, "A History of the Mason City School and Community Bands, 1920-1999," *Journal of Band Research* 37, no. 2 (Spring 2002): 1-23.

<sup>4</sup> R. Jack Mercer, *The Band Director's Brain Bank* (Evanston, Ill: The Instrumentalist Company, 1970), 1-11.

<sup>5</sup> *Ibid.*, 13.

the knowledge to create and incorporate a music curriculum. They relied solely on performance preparation to help students acquire technical competencies.<sup>6</sup>

A study on the role of bands in education conducted in 1981 by the American School Band Directors Association found similar evidence. The band directors surveyed stated that performance requirements were too demanding. The research indicated that yearly marching performances ranged from none to twenty-two, while total athletic performances ranged from none to thirty.<sup>7</sup>

Restoring Prescott's system to curricula is not a simple remedy for this situation, because the system possesses two basic limitations. *Part I* (Appendix A) of the *Prescott Advanced Technic System* is divided into "First Preparatory Exercises," "Second Preparatory Exercises," and four individual years of study. Each year consists of thirty-six weeks, corresponding to the traditional public school academic calendar. Ideally, the student would complete each week of the *Prescott Technic* during the corresponding academic week, resulting in the completion of Prescott's yearly requirements. Due to various factors<sup>8</sup>, this calendar is nearly impossible to maintain. Secondly, the first year of Prescott's system does not correlate with contemporary intermediate methods. It was designed to follow the sequence of concepts employed in band method books developed and published before WWII. Countless numbers of band methods were developed in the

---

<sup>6</sup> Mercer, 84.

<sup>7</sup> Paul R. Austin, "The Role of Bands in Education: A Research Report by a Committee of the American School Band Directors Association," *Journal of Band Research* 17, no. 1 (fall 1982): 44.

<sup>8</sup> These factors could include the addition of other musical requirements by the instructor (marching and/or concert music, solos, scales, etc.), lack of sufficient staff to hear students individually, or fewer school days due to inclement weather.

second half of the twentieth century that improved the organization and delivery of musical concepts. Many methods for full ensemble incorporate several technical exercises into prescribed units concentrating on a specific key. The subsequent repetition within each group of exercises reinforces the key. Under the Prescott model, the student could prepare exercises in four or five unrelated keys, losing the possibility to solidify a specific tonal center. By arranging the exercises in a more logical manner, the system could better benefit the student.

#### Statement of the Problem and Purpose of the Study

The need has existed for decades for a sequenced, comprehensive course of individual instruction for today's band student. The focus of this study was to research the premise behind Prescott's system, discover the sequencing of technical concepts, edit the system to correlate with modern full-ensemble method books, and impose a shorter schedule on the system so that it would fit the modern academic school calendar. *Part I of the Advanced Technic System* was edited to correspond with current teaching strategies. For this study, individual models were designed for the clarinet and brass instruments, excluding the horn. These will serve as guides for the eventual development of programs of study for the remaining instruments of the wind band.

#### Editing and Analytical Procedures

The contemporary edition consists of four years of instruction, divided into twenty-eight weekly assignments. The same amount of instruction is covered at an accelerated pace where applicable. The contemporary edition employs the same terminology used in the original system concerning the title of assignments as well as the studies included in the *Arban* and *Klosé* methods.

Through an analysis of the two technique systems (*The System for the Arban Method* and *The System for the Klosé Method*), a pedagogical sequence of technical material was discovered. This information, in conjunction with contemporary technique models, created an improved, sequenced course of study. This model will be manipulated for each of the remaining instruments of the wind band.

## CHAPTER II

### REVIEW OF LITERATURE

The review of literature is comprised of significant documents related to (a) full-ensemble methods, (b) curriculum guides, (c) learning theories, and (d) research documents pertaining to the development of individual instrumental technique.

#### Full-Ensemble Methods

Several full ensemble method books for band have been developed in an attempt to address various technical needs of individual students. *Foundations for Superior Performance* by Richard Williams and Jeff King includes technical studies in all twelve major and minor keys with considerations made for each individual instrument. These considerations include sound, range, flexibility, articulation, finger dexterity, and endurance development. The method is divided into four major sections: “Warm-Ups,” “Technique,” “Chorales and Tuning Exercises,” and “Appendix.” The first section, “Warm-Ups,” focuses on long tone and articulation exercises and includes four warm-up sets designed to incorporate instrument-specific techniques into the daily warm-up routine. These techniques include harmonic studies (flute), register studies (clarinets), octave slur studies (oboe, bassoon, saxophones), lip slur studies (brasses), and studies for the mallets and snare drum.<sup>1</sup> The “Technical Studies” section is organized into exercises that promote technical facility through the use of major/minor scales, scale patterns (e.g. scales in thirds), intervals, triads, and chord studies.<sup>2</sup> Williams presents all twelve major and minor keys with more emphasis placed on the primary band keys (Bb, F, C, G, Gb,

---

<sup>1</sup> Richard Williams and Jeff King, *Foundations for Superior Performance* (San Diego: Neil A Kjos Music Company, 1998), 44.

<sup>2</sup> *Ibid.*, 119.

Db, Ab, and Eb major). The “Chorales and Tuning Exercises” section uses interval tuning and chorale performance to develop aural skills and the ability to tune basic intervals including major/minor thirds, perfect fourths/fifths, and octaves.<sup>11</sup> Finally, the “Appendix” serves as an excellent reference for the director and includes topics such as rehearsal planning, instrument ranges, fingering charts, trill charts, brass harmonic series, and percussion rudiments.<sup>12</sup>

*Advanced Techniques for Bands*, by Nilo Hovey, blends various technical studies, etudes, and chorales into one of the most widely known method books of the twentieth-century. The book uses thirteen exercises/etudes in seven major key signatures (Bb, Eb, Ab, F, C, Db, G) to develop technique. In addition, the exercises include studies in the relative minor and a corresponding chorale for each major key while the etudes employ various time signatures and rhythmic patterns.<sup>13</sup> The method book is currently no longer printed but is still used throughout the United States.

Claude T. Smith’s *Symphonic Techniques for Band* uses five major keys (C, F, Bb, Eb, Ab) and their relative minor (A, D, G, C, F) to create one hundred and thirty-six technical studies in unison that incorporate various articulation and rhythmic patterns. These studies are constructed using major/minor scale patterns, usually in step-wise motion, with some use of major/minor third intervals. Simple, compound, and asymmetrical time signatures are used throughout the text to introduce and reinforce

---

<sup>11</sup> Williams and King, 249.

<sup>12</sup> Ibid.

<sup>13</sup> Nilo Hovey, *Advanced Techniques for Bands* (Chicago: M. M. Cole Publishing, 1980).



advanced rhythms. The method concludes with a chorale in each of the twelve major keys.<sup>14</sup>

*I Recommend*, by James D. Ployhar, is written "...to provide a complete source of warm-up and technical material for the student musician."<sup>15</sup> Ployhar divides his book into eleven units: "Tuning-WarmUp," "Lip Slurs," "Chorales," "Major Scales and Scale Studies," "Minor Scales," "Chromatic Scales," "Arpeggios," "Interval Studies," "Articulation and Dynamic Studies," "Rhythm Studies," and "Rudimental Review." The method includes all twelve major/minor keys in each of the basic technique exercises ("Major Scales and Scale Studies," "Minor Scales," "Chromatic Scales," "Arpeggios," "Interval Studies") and five chorales in various keys (F, Bb, Eb, Ab major, and C minor). An eighteen-week suggested outline divides each unit of the method into weekly assignments.

Raymond C. Fussell described his *Exercises for Ensemble Drill* as "A series of warming up exercises, technical studies and rhythm drills for daily practice by any group-large or small."<sup>16</sup> First published in 1934, this band or orchestra method is a hallmark in ensemble technique books and remains in use by many band programs in the United States. The book has three major sections: "Warming Up Exercises," "Technical Studies," and "Rhythm Drill." The "Technical Studies" include sections on major, minor, and chromatic scales, intervals, arpeggios, slurs, various scale pattern exercises (thirds, fourths, etc.), and incorporates all twelve major/minor keys. Fussell cleverly

---

<sup>14</sup> Claude T. Smith, *Symphonic Techniques for Band* (Milwaukee, WI: Hal Leonard, 1987).

<sup>15</sup> James D. Ployhar, *I Recommend* (Miami: Belwin, 1972).

<sup>16</sup> Raymond C. Fussell, *Exercises For Ensemble Drill* (Miami: Belwin, 1934).

designed the method so that each student reads from the same book regardless of the instrument. He clearly explained how to use the book by placing thorough instructions at the beginning of each section of exercises.

*Essential Technique 2000* serves as a continuation of the first two books in the *Essential Technique* series and is designed to be used in a full-ensemble setting or by the individual student as a supplement to the daily band class. The system centers around nine major keys signatures (Bb, Eb, F, Ab, C, Db, G, D, Gb) and their relative minor, incorporating scales, etudes, chorales, and familiar excerpts of traditional songs to reinforce each key.<sup>17</sup> Excellent fingering and trill charts are included as well as special exercises that teach instrument-specific techniques. All three books in the series are very popular and are used at all levels of instruction across the country.

#### Curriculum Guides

Gerald R. Prescott's *The Prescott Technic System: A Course of Study for Band and Orchestra Instruments, Outlining Music Study from Standard Texts with Merit Awards*, is a comprehensive individual curriculum for each member of the wind band.<sup>18</sup> Published in 1935, the system outlines a fourteen-year course of study, grouping excerpts from conservatory methods into weekly assignments. The system is intended to serve as a supplement to the daily band rehearsal requiring preparation of exercises outside the regularly scheduled band class. The system has two parts; the first encompassing the first

---

<sup>17</sup> Tim Lautzenheiser and others, *Essential Technique 2000* (Milwaukee, WI: Hal Leonard, 2001).

<sup>18</sup> Gerald R. Prescott, *The Prescott Technic System: A Course of Study for Band and Orchestra Instruments, Outlining Music Study from Standard Texts with Merit Awards* (New York: Carl Fischer, 1935).

six years of instruction while the second covers the final eight. The system is currently out-of-print and only *Part I* is available through the publisher's archives.

In *Getting Results with High School Bands*, Prescott and Lawrence Chidester outline their philosophies and recommended course of study for public school bands. This text circumscribes a comprehensive band program from primary through secondary schools, describing their course of study as "A Five-Point Band Curriculum."<sup>19</sup> The five points include (1) "Full Band Experience," (2) "Sectional Practice and Instruction," (3) "Technique Instruction," (4) "Solo Playing," and (5) "Chamber Music Playing."<sup>20</sup> The third point, "Technical Instruction," outlines the administering of *The Prescott Advanced Technic System* with pedagogical suggestions. Prescott thoroughly presents the implementation of this individual technique system, as well as models for employment, creating class schedules, and rationales for small group/individual instruction. Additional chapters focus on topics ranging from logistical matters, e.g., buying instruments and uniforms, to administrative tasks, e.g., building the band library and music programming.

*The Student Instrumental Course*, developed by Fred Weber, is an individual method book for each member of the wind band and is not intended for full-band settings. Although trumpets, trombones, euphoniums, and tubas use the same instructional material, the remaining members of the band use an individual method designed to instruct instrument-specific techniques.<sup>21</sup> The course is divided into three levels for each

---

<sup>19</sup> Gerald R. Prescott and Lawrence Chidester, *Getting Results with School Bands* (New York: Carl Fischer, 1938), 43.

<sup>20</sup> Ibid.

<sup>21</sup> Fred Weber, *Student Instrumental Course* (Miami: Belwin, 1971).

instrument: (1) elementary, (2) intermediate, and (3) advanced. This course can be incorporated from the beginning of instruction for each instrument or used as a supplement to a daily band class. Each book progresses from beginning exercises to advanced studies by incorporating etudes and familiar melodies to reinforce one specific key area per lesson.

Several significant documents have been contributed to the Music Educators National Conference (MENC) that outline general strategies and benchmarks for developing national standards in music. *Performance Standards for Music* suggests proficiencies expected of students.<sup>22</sup> Basic, proficient, and advanced competencies are specific to the general technique of performing on instruments for grades nine through twelve. *Teaching Wind & Percussion Instruments: A Course of Study* recommends a curricular guide that could be incorporated in conjunction with local and state curricula. The document includes skills and concepts required for mastery by each student in specific performance-based areas.<sup>23</sup>

Published by the American School Band Directors Association in 1973, *The ASBDA Curriculum Guide* serves as a benchmark for band directors concerning what a quality band program should provide for its students and community. The text includes guidelines for the director to employ concerning the goals, objectives, procedures, and

---

<sup>22</sup> *Performance Standards for Music: Strategies & Benchmarks for Assessing Progress Toward the National Standards, Grades Prek-12*, by Paul R. Lehman, chairman (Reston, VA: Music Educators National Conference, 1996).

<sup>23</sup> Donald L. Corbett, *Teaching Wind & Percussion Instruments: A Course of Study* (Reston, VA: Music Educators National Conference, 1991).

evaluation schemes for future band programs in the United States.<sup>24</sup> Based upon peer recommendations, the ASBDA selected one hundred band programs to participate in a research study to determine what constituted a well-rounded instrumental program. The results are compiled and organized into seventeen categories ranging from philosophy to budget and finance. The document states basic objectives for instrumental instruction through a four-year course of study with specific competencies that include suggested measurement devices for each competency. Research concerning the effect of a systematic approach of instruction on small group or individual learning is documented.

### Learning Theories

Stanley L. Schleuter discusses significant information pertaining to instrumental instruction in *A Sound Approach to Teaching Instrumentalist*. Schleuter presents a general overview of the history of instrumental music education along with thoughts on the process of music instruction. The works of influential educators and psychologist such as Johann Heinrich Pestalozzi, Lowell Mason, James L. Mursell, Jerome S. Bruner, Robert M. Gagné, Benjamin S. Bloom, and Howard Garner are summarized and related to contemporary music learning. Mursell's thoughts on a *cyclical sequence* of music instruction and Bruner's *spiral curriculum* are discussed in detail with recommendations given for practical instrumental music education applications.<sup>25</sup> Schleuter relates the two theories by stating;

---

<sup>24</sup> Donald W. McCabe, Paul R. Austin, Joe Graves, Harry H. Haines, Rollie Heltman, Fred Wiest, and J. Raymond Brandon, forward to *The ASBDA Curriculum Guide* (Pittsburgh: Volkwein Bros., Inc., 1976).

<sup>25</sup> Stanley L. Schleuter, *A Sound Approach to Teaching Instrumentalist* (New York: Schirmer Books, 1997), 22-5.

...*spiral curriculum* is used by Bruner to explain how fundamentals of a subject matter gradually expand in depth and complexity as the learner proceeds through various grade levels and continues to study and apply the same concepts. This is similar to Mursell's cyclical sequence. In order for the concept of readiness to be operational in a music curriculum, it would be essential for the content and the learning process to be carefully sequenced with continuity through all grade levels.<sup>26</sup>

Evidence is presented to emphasize the need for sequencing in music instruction as well as examples for applications in the beginning and advanced instrumental class. Many of these concepts should serve as valuable resources in the construction of any contemporary instrumental curriculum.

Leonard and House present the importance of the creation and implementation of a sequence of musical concepts that can be expanded upon after years of study.<sup>27</sup> This sequence is not arranged in importance according to musical skills, but in terms of the musical experiences students encounter. Most importantly, they encourage a curriculum that enables students to progress at different levels and pacing according to the ability level and interest of the individual. They state "...musical materials at the various levels of instruction should be progressively more complex and subtle, demanding ever finer perception and performance...the teaching methods must be designed to meet this challenge."<sup>28</sup> Many of their ideas concerning a sequenced curriculum are similar to

---

<sup>26</sup> Schleuter, 24.

<sup>27</sup> Charles Leonard and Robert W. House, *Foundations and Principles of Music Education* (New York: McGraw-Hill Publishing Company, 1972), 230-31.

<sup>28</sup> Leonard and House, 230.

Bruner's *spiral curriculum* with regard to the student's varying experiences of the same concepts over time increase his or her musical initiative and discrimination.<sup>29</sup>

John A. Sloboda discusses the importance of immediate individualized feedback to the student concerning musical learning and development. He states "Feedback is...essential...to prevent unsuccessful or potentially damaging productions being formed."<sup>30</sup> Similarly, Joseph A. Labuta states students "...must be informed on how well they are doing if learning is to progress."<sup>31</sup> Without any type of feedback from the instructor, students could associate poor performances with quality performances.<sup>32</sup>

#### Research Documents

R. Jack Mercer's 1970 study concerning the state of high school band programs is outlined in *The Band Director's Brain Bank*.<sup>33</sup> Mercer documents his findings while traveling the breadth of the continental United States over a four-month period interviewing high school band directors about their band programs. Mercer reports trends in attrition, promotion, educational urbanization, and performance. Mercer uncovered that directors spend a tremendous amount of time preparing for forthcoming performances and not on instructional activities specific to the individual needs of each student. This study is the first of its kind in establishing the absolute need for a comprehensive music program in secondary public schools.

---

<sup>29</sup> Leonard and House, 232.

<sup>30</sup> John A. Sloboda, *The Musical Mind* (Oxford: Clarendon Press, 1985), 225.

<sup>31</sup> Joseph A. Labuta, *Music Education Historical Contexts and Perspectives* (Upper Saddle River, NJ: Prentice Hall, 1997), 107.

<sup>32</sup> Sloboda, 226.

In his 1984 dissertation, "An Account of the Pedagogical Approaches Taken by Eight Midwestern Band Conductors During the Late 1920s and 1930s," Darryl Jachens interviewed six prominent Mid-Western conductors concerning their pedagogical experiences with high school bands. Jachens included an interview and discussion about the Mason City (Iowa) High School Band and their conductor, Gerald R. Prescott. Each conductor discussed various topics including tone, intonation, interpretation, and technique.<sup>34</sup> Prescott summarizes his individualized technique system and his rationale for its creation.

For his 2000 D.M.A. dissertation, "A History of the Mason City School and Community Bands, 1920-1999," Andrew Mast interviewed Gerald Prescott concerning his involvement with the Mason City (Iowa) High School Band. Prescott served as director from 1927 through 1931 and developed his technique system during his tenure. Prescott's comments on technique and his unique technique system are an invaluable resource in the pedagogical genesis of his curriculum.<sup>35</sup>

---

<sup>34</sup> Darryl Lee Jachens, "An Account of the Pedagogical Approaches Taken by Eight Midwestern Band Conductors During the Late 1920s and 1930s" (Ph. D. diss., Northwestern University, 1984).

<sup>35</sup> Andrew Mast, "A History of the Mason City (Iowa) High School and Community Bands, 1920-1999" (D.M.A. diss., University of Iowa, 2000).



## CHAPTER III

### GERALD PRESCOTT AND THE PRESCOTT TECHNIC SYSTEM

Gerald Prescott (1902-2005)

Gerald Prescott was born in Plymouth, Iowa, where his parents owned a general store. At eight, Prescott began taking organ lessons from a local keyboard teacher. His interest in the band developed after a musical family from Austria migrated to Plymouth and started a town band. Prescott ultimately "...wanted to be in on it so [he] started learning cornet, and finally made the band."<sup>1</sup> He continued his musical interests at Upper Iowa University, where he played cornet in the orchestra and band.<sup>2</sup>

Prescott originally planned to be a science teacher. In 1923, he accepted a position in Ida Grove, Iowa, teaching various science courses. For an additional stipend, Prescott agreed to teach the band and orchestra outside the regular school hours.<sup>3</sup> After developing a successful reputation as a bandleader, Prescott was lured away from Ida Grove to Mason City to teach music exclusively. Mason City was located close to his hometown, and the school's principal promised him that the professional musicians employed by the local theatre would serve as private instructors.<sup>4</sup> The summer before Prescott began his new position, movies with sound arrived in Mason City, and the theater's musicians (Prescott's private teachers) were forced into other lines of work.

---

<sup>1</sup> Frank Bencriscutto and Mike Gaffron, *Minnesota, Hats Off To Thee* (Minneapolis: The University of Minnesota, 1992), 41.

<sup>2</sup> Mast, 160.

<sup>3</sup> Ibid., 75.

<sup>4</sup> Ibid., 76.

With no private instructors available, Prescott taught private lessons for each instrument. The principal promised Prescott that students could be pulled out of the last half of an academic class each week for sectional rehearsals and a technique class.<sup>40</sup> Prescott, given the freedom to group the students in ability levels, arranged the schedule to avoid students missing the same class in consecutive weeks.<sup>41</sup>

While at Mason City, Prescott took lessons on the various band instruments from local musicians. He spent his summers in Chicago, studying with H. A. Vandercook, Frederick Neil Innes (trombone virtuoso from Patrick Gilmore's band), and Victor Gabel further developing his skills on all the wind and percussion instruments.<sup>42</sup> During Prescott's tenure, the Mason City band earned a reputation as one of the finest in the nation, placing first in the state contest from 1929-1931 and second in the 1931 national contest.<sup>43</sup>

Prescott left Mason City in 1931 to pursue a master's degree at the University of Iowa. After one year of study, he was offered the Director of Bands position at the University of Minnesota in Minneapolis.<sup>44</sup> With the exception of a four-year tour of duty with the armed forces from 1941-45 and a sabbatical in 1950-51, Prescott remained at Minnesota until his retirement in 1967. During this time, Prescott was inducted into the

---

<sup>40</sup> Mast, 162.

<sup>41</sup> Ibid., 76.

<sup>42</sup> Bencriscutto and Gaffron, 41.

<sup>43</sup> Mast, 81.

<sup>44</sup> Bencriscutto and Gaffron, 41.

prestigious American Bandmasters Association (1936), earned a master's degree at the University of Iowa (1938), and completed the course work for a Ph. D. at the University of Colorado (1950-51).<sup>45</sup> The doctorate was never completed due to disagreements that he had with faculty concerning his thesis topic.<sup>46</sup> Prescott received an honorary doctorate from Upper Iowa University in 1972.<sup>47</sup> After his initial 1967 retirement from Minnesota, Prescott began teaching instrumental music education courses at South Florida University, a position he held until his mandatory retirement at age seventy in 1972.<sup>48</sup> Prescott continued to live in Tampa, Florida with his wife until his death in November 2005.

#### The Prescott Technic System

Gerald R. Prescott developed *The Prescott Technic System* while serving as band director of the Mason City (Iowa) High School Band between 1927 and 1931. Prescott believed that the majority of band methods lacked the instructional material needed to develop a high degree of individual technique. By developing a technique curriculum that used conservatory methods, Prescott felt "...a superior band would be inevitable every year."<sup>49</sup>

---

<sup>45</sup> Mast, 87, 193.

<sup>46</sup> Bencriscutto and Gaffron, 41.

<sup>47</sup> Mast, 193.

<sup>48</sup> Bencriscutto and Gaffron, 62.

<sup>49</sup> Gerald Prescott, "The Technic System for Band Instruments," *Educational Music Magazine*, September-October 1934, 26.

Prescott's system adopted excerpts from conservatory methods including: Wagner's *Foundation To Flute Playing*, Niemann's *Method For The Oboe*, Weissenborn's *Practical Bassoon School*, De Ville's *Universal Method For The Saxophone*, Arban's *Complete Conservatory Method For Trumpet (Cornet)*, Hauser's *Foundation To French Horn Playing*, and Gardner's *Progressive Studies*, Ludwig-Moeller's *Instructor*, and Prescott's *The Snare Drum* (three individual percussion texts).<sup>50</sup> Prescott organized these excerpts into weekly assignments. The difficulty level progressed with each subsequent week, utilizing scale, arpeggio, and instrument-specific techniques; e.g., double tonguing, to provide an inclusive variety of pedagogical tools. Upon the urging of a Minneapolis publishing company, Prescott began arranging the system into a publishable format. While at Mason City, Prescott finished the clarinet and B-flat brass portions of his system. The remaining portions were completed while teaching at the University of Minnesota, and were published by Schmitt, Hall and McCreary of Minneapolis.<sup>51</sup>

The system is designed as a "...course of study by which the student can progress toward definite goals according to his own achievements."<sup>52</sup> The curriculum comprises four individual parts; (1) *First Preparatory Exercises*, (2) *Second Preparatory Exercises*, (3) *Advanced Technic Part I*, and (4) *Advanced Technic Part II*. The *First Preparatory Exercises* and *Second Preparatory Exercises* consist of competencies required by each

---

<sup>50</sup> Gerald R. Prescott, *The Prescott Technic System* (New York: Carl Fischer, Inc., 1935).

<sup>51</sup> Mast, 83.

<sup>52</sup> Prescott and Chidester, 43.

student for advancement into the preceding level of instruction. *Advanced Technic Part I* is designed for use between the first and fourth year of assignments while *Advanced Technic Part II* (Appendix B) includes the fifth through twelfth year. The *First Preparatory Exercises* and *Second Preparatory Exercises* are published together with *Advanced Technic Part I*.<sup>53</sup> Through correspondence with the publisher, no hardcopy or facsimile of *Part II* of *The Prescott Advanced Technic System* exists in the company's archives.

The *First Preparatory Exercises* include assigned accomplishments that must be completed by the student during the first year of band instruction before promotion into the *Second Preparatory Exercises*. The exercises include the mastery of material presented in the adopted beginning band book as well as such fundamentals as posture, tuning, breathing, time signatures, breath control, scale and interval recognition, articulation, musical terms, solo and chamber music, and other proficiencies. The assignments are designed to be evenly dispersed and completed throughout the course of the year.<sup>54</sup>

Beginning with the second year of study, the *Second Preparatory Exercises* are required to be completed by the student before promotion into the first band.<sup>55</sup> Many of the assignments serve as extensions of the *First Preparatory Exercises* with significant emphasis placed on the performance of musical selections. The student must be able to

---

<sup>53</sup> Prescott, *The Prescott Technic System*, 3.

<sup>54</sup> Prescott and Chidester, 57.

<sup>55</sup> Prescott encouraged the use of three levels of band: a beginning band, a second band, and a first band. The second band began after the completion of the beginning band and could consist of students in the second, third, or fourth year of instruction.

adequately sight-read grade II music, prepare grade III music, and perform two solo and chamber works in recital. Additional fundamentals include transposition, breathing, tuning, time signatures, chromatic scale construction, vocabulary, major and minor scale construction, fingering chart construction, demonstrated understanding of conducting basic patterns, written themes on instrument care and rehearsal procedures, key signatures, articulations, and other proficiencies.<sup>56</sup>

The *Prescott System of Advanced Technic* is divided into twelve years of instruction; the first four years encompass *Part I* while *Part II* includes years five through twelve. The example below demonstrates the first twelve weeks of the *First Year Advanced Technic* for the Arban Method.

Type of Studies Taken From Arbans Complete Method - Carl Fischer Edition	Starting Page		Assign- ments by	FIRST TWELVE WEEKS ASSIGNMENTS											
	Bass Clef	Treble Clef		1 <sup>st</sup> Week	2 <sup>nd</sup> Week	3 <sup>rd</sup> Week	4 <sup>th</sup> Week	5 <sup>th</sup> Week	6 <sup>th</sup> Week	7 <sup>th</sup> Week	8 <sup>th</sup> Week	9 <sup>th</sup> Week	10 <sup>th</sup> Week	11 <sup>th</sup> Week	12 <sup>th</sup> Week
FIRST STUDIES	17	11	Exercise & Line	9-1	9-2	9-3	9-4	9-5	9-6	10-1	10-2	10-3	10-4	10-5	10-6
SYNCOPIATION 8THS & 16THS	30	23	Exercise & Line	1-1	1-1	1-2	1-3	1-3	19-1	19-1	19-2	19-2	19-3	19-3	19-4
SLURS	45	39	Exercise & Line	4-1	4-1	4-1	4-1	4-1	4-1	4-2	4-2	4-2	4-2	4-2	4-2
MAJOR SCALES	63	59	Exercise	23	23	1	1	63	63	29	29	57	57	17	17
CHROMATICS	80	76	Exercise & Line	1-1	1-1	1-1	1-1	1-3	1-3	1-3	1-3	1-1	1-1	1-3	1-3
EMBELLISHMENTS	93	91	Exercise & Line	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1
TRIPLETS AND 16THS	136	132	Exercise & Line	13-1	13-1	13-1	13-1	13-2	13-2	13-2	13-2	13-3	13-3	13-3	13-3
MAJOR & MINOR CHORDS	151	142	Exercise & Line	48-3	48-3	48-3	50-1	50-1	50-1	48-3	48-3	48-3	50-1	50-1	50-1

During each week, the student prepares several unique, technical studies from the method. The first column describes the type of exercises performed by the student, e.g. first studies, syncopation, slurs, and major scales. The second and third columns indicate

<sup>56</sup> Prescott, *The Prescott Technic System*, 4-5.

the beginning page numbers for each exercise. Bass clef instruments<sup>57</sup> (trombone, baritone, tuba) use the second column while treble clef instruments (trumpet, cornet) use the third column. The fourth column describes each assignment. For example, the first assignment for week-one in the “First Studies” section for trumpet or cornet begins on page eleven, and includes the first line of the ninth exercise.

### Week 1 Assignments:

#### First Studies – Page 11, exercise 9, line 1



#### Syncopation 8ths and 16ths – Page 23, exercise 1, line 1



<sup>57</sup> The bass clef instruments perform from an exact transposed edition.

## Slurs – Page 39, exercise 4, line 1



## Major Scales – Page 59, exercise 23

Musical notation for exercise 23, consisting of four staves in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The exercise is a major scale starting on B-flat. The first staff shows the first four measures with slurs under the eighth-note runs. The second staff starts at measure 7, the third at measure 13, and the fourth at measure 19, each continuing the scale with slurs under the eighth-note runs.

## Chromatics – Page 76, exercise 1, line 1

Musical notation for exercise 1, line 1. It consists of a single staff in treble clef with a 2/4 time signature. The melody is written in a series of eighth notes, with slurs placed over groups of four notes: the first four, the next four, and the final two notes. The notes include chromatic alterations (sharps and naturals).



## Embellishments – Page 91, exercise 1, line 1

Two staves of musical notation in treble clef, common time (C). The first staff contains six measures of music, each starting with an accent (>) over the first eighth note. The notes are: G4, A4, B4, C5, B4, A4, G4. The second staff starts with a measure rest (4) and then continues with the same six-note pattern for six measures, also with accents over the first eighth notes.

## Triplets and 16ths – Page 132, exercise 13, line 1

One staff of musical notation in treble clef, common time (C). The piece consists of eight measures. The first six measures feature eighth-note triplets, with a '3' above each group. The notes in these triplets are: G4, A4, B4; G4, A4, B4; C5, B4, A4; C5, B4, A4; G4, A4, B4; G4, A4, B4. The last two measures feature sixteenth-note triplets, with a '3' below each group. The notes in these triplets are: G4, A4, B4; G4, A4, B4.

## Major and Minor Chords – Page 142, exercise 48, line 3

One staff of musical notation in treble clef, 6/8 time. The key signature has two flats (Bb and Eb). The piece consists of eight measures. The first four measures feature eighth-note chords: G4-Bb4-Eb5, G4-Bb4-Eb5, G4-Bb4-Eb5, G4-Bb4-Eb5. The last four measures feature eighth-note chords: G4-Bb4-Eb5, G4-Bb4-Eb5, G4-Bb4-Eb5, G4-Bb4-Eb5.

For the thirteenth through the twenty-fourth week, additional studies are added including “Minor Scales,” “Intervals,” and “7<sup>th</sup> Chords.”

Type of Studies Taken From Arbans Complete Method - Carl Fischer Edition	Starting Page		Assignments by	SECOND TWELVE WEEKS ASSIGNMENTS											
	Bass Clef	Treble Clef		13th Week	14th Week	15th Week	16th Week	17 <sup>th</sup> Week	18th Week	19th Week	20th Week	21st Week	22nd Week	23rd Week	24th Week
FIRST STUDIES	17	11	Exercise & Line	11-1	11-2	12-1	12-1	12-2	12-2	13-1	13-1	13-2	13-2	14-1	14-1
SYNCOPE AND 8THS & 16THS	30	23	Exercise & Line	13-1	13-1	13-2	13-2	13-3	13-3	20-1	20-1	20-2	20-2	20-3	20-3
SLURS	45	39	Exercise & Line	6-1	6-1	6-1	6-2	6-2	6-2	10-1	10-1	10-1	10-2	10-2	10-2
MAJOR SCALES	63	59	Exercise	36	23	30	17	2	63	24	29	64	36	3	57
MINOR SCALES	79	75	Line	1	1	1	1	1	1	4	4	4	4	4	4
CHROMATICS	80	76	Exercise & Line	2-1	2-1	2-1	2-3	2-3	2-3	1-2	1-2	1-2	1-1	1-2	1-3
EMBELLISHMENTS	93	91	Exercise & Line	1-4	1-4	1-4	1-4	1-4	1-4	1-6	1-6	1-6	1-6	1-6	1-6
INTERVALS	126	125	Exercise & Line	2-1	2-1	2-1	1-4	1-4	1-4	2-1	2-1	2-1	1-4	1-4	1-4
TRIPLETS AND 16THS	136	132	Exercise & Line	14-1	14-1	14-2	14-3	14-3	14-4	28-1	28-1	28-2	28-3	28-3	28-4
MAJOR & MINOR CHORDS	151	142	Exercise & Line	49-10	49-10	49-10	49-10	50-3	50-3	50-3	50-3	48-1	48-1	48-1	48-1
7 <sup>TH</sup> CHORDS	156	147	Exercise & Line	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2

For the twenty-fifth through thirty-sixth week, “Double and Triple Tongue” studies are added.

Type of Studies Taken From Arbans Complete Method - Carl Fischer Edition	Starting Page		Assignments by	THIRD TWELVE WEEKS ASSIGNMENTS											
	Bass Clef	Treble Clef		25th Week	26th Week	27th Week	28th Week	29 <sup>th</sup> Week	30th Week	31 <sup>st</sup> Week	32nd Week	33rd Week	34th Week	35th Week	36th Week
FIRST STUDIES	17	11	Exercise & Line	15-1	15-2	16-1	16-2	16-3	17-1	17-2	17-3	18-1	18-2	18-2	18-3
SYNCOPE AND 8THS & 16THS	30	23	Exercise & Line	2-1	2-1	2-2	2-2	21-1	21-1	21-3	21-3	21-4	3-1	3-2	3-2
SLURS	45	39	Exercise & Line	7-1	7-1	7-1	7-2	7-2	7-2	3-1	3-1	3-1	3-2	3-2	3-2
MAJOR SCALES	63	59	Exercise	30	58	64	18	45	37	52	2	46	4	24	25
MINOR SCALES	79	75	Line	2	2	2	2	2	2	2	3	3	3	3	3
CHROMATICS	80	76	Exercise & Line	2-2	2-2	2-2	3-1	3-1	3-1	3-2	3-2	3-2	2-1	2-2	2-2
EMBELLISHMENTS	93	91	Exercise & Line	1-8	1-8	1-8	1-8	1-10	1-10	1-10	1-10	1-2	1-2	1-2	1-2
INTERVALS	126	125	Exercise & Line	3-1	3-1	3-1	3-1	5-1	5-1	5-1	5-1	2-3	2-3	2-3	2-3
TRIPLETS AND 16THS	136	132	Exercise & Line	15-1	15-2	15-2	15-3	15-3	15-4	29-1	29-1	29-2	29-2	29-2	29-3
MAJOR & MINOR CHORDS	151	142	Exercise & Line	50-5	50-5	50-5	50-5	48-13	48-13	48-13	48-13	48-4	48-4	48-4	48-4
7 <sup>TH</sup> CHORDS	156	147	Exercise & Line	53-13	53-13	53-13	53-3	53-3	53-3	53-3	53-13	53-13	53-13	53-3	53-3
DOUBLE & TRIPLE TONGUE	162	155	Exercise	77	77	77	77	77	77	115	115	115	115	115	115

No additional studies are added to the second, third, or fourth years.<sup>58</sup> As the student

<sup>58</sup> This applies to the Arban method only. Other systems include additional exercises in years two, three, and four.

advances through the system, the exercises become progressively more difficult, resulting in an increase of technical ability.

Each year of Prescott's original system easily divides into three twelve-week units (thirty-six weeks). Within each twelve-week unit, most studies are divided into three or four week segments. This division within the system makes it easier to group the studies into weekly assignments. This grouping system easily corresponds to the traditional school calendar of thirty-six weeks. Unfortunately, this creates one of several deficiencies in Prescott's system; deficiencies that could be eliminated in order to make the entire curriculum more productive.

#### The Prescott Technic System for the Arban Methods

Since its first publication in 1859, Joseph Jean Baptise Laurent Arban's *Complete Conservatory Method for the Trumpet (Cornet)* remains one of the most influential brass pedagogy texts in the world.<sup>59</sup> Performers on trumpet, cornet, euphonium, trombone, and tuba<sup>60</sup> throughout the world use this method to develop and build technique. Prescott's system uses the Arban method for all of the brass outlines except horn. Several editions remain in circulation, but the overall design remains unchanged and continues to correlate with Prescott's original outlines. The most significant problems with Prescott's outline for the Arban include: (1) the tonal relationship between the studies assigned each

---

<sup>59</sup> Charles R. Gates, "An Examination of Jean Maire's Edition of J.B. Arban's *Grande méthode complète pour cornet à pistons et de saxhorn* (c. 1859) and its Contribution to Modern Trumpet Pedagogy, with Suggested Augmentations Based on Identification of Requisite Technical Skills Inherent in Trumpet Performance" (D. M. A. diss., Ohio State University, 1992), 1.

<sup>60</sup> The bass clef instruments perform from an exact transposed edition.

week; (2) the lack of a consistent review of all the lines included in many of the studies; and (3) the amount of weeks needed to complete each year of the system.

Contemporary full ensemble method books introduce keys in different but arguably logical manners. Several examples including Smith,<sup>61</sup> Fussell,<sup>62</sup> and Williams<sup>63</sup> introduce keys through a circle of fifths (Bb, Eb, Ab, Db, etc.). Smith and Williams begin with concert Bb while Fussell uses concert C. Other methods including Ployhar<sup>64</sup> and Lautzenheiser<sup>65</sup> begin with Bb but move to other keys through a modified circle of fifths movement (Bb, Eb, F, Ab, C, Db/C#, Gb/F#, G, D, A, E, B/Cb).<sup>66</sup>

Prescott's system for the Arban method introduces key centers in an unrelated manner. The major scale studies of the first year begin with concert Ab and continue through Bb, F, Db, C, Eb, Gb, G, and D major. The followings chart outlines key centers for the remaining studies of the first year.

---

<sup>61</sup> Claude T. Smith, *Symphonic Techniques for Band*. Milwaukee: Hal Leonard, 1987.

<sup>62</sup> Raymond C. Fussell, *Exercises for Ensemble Drill*. Miami: Warner Brothers, 1939.

<sup>63</sup> Richard Williams, and Jeff King. *Foundations for Superior Performance: Warm-ups and Technique for Band*. San Diego: Neil A. Kjos Publishing, 1998.

<sup>64</sup> James D. Ployhar, *I Recommend*. Miami: Warner Brothers, 1972.

<sup>65</sup> Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, and Don Dierschenk. *Essential Technique 2000*. Milwaukee: Hal Leonard, 2001.

<sup>66</sup> Lautzenheiser does not include the keys of A, E, and B major.

Study	Key					
Embellishments	Bb	Db	Eb	F	G	Cb
Intervals	Eb	Dd	F			
Major and Minor Chords	Ab	Bb	g	Gb	Db	
7 <sup>th</sup> Chords	Eb	Bb	Ab			

One possible explanation for this sequencing of keys may have been the range of each exercise. These studies generally remain in the low to middle range of the brass instrument. Prescott, however, states under the first twelve weeks assignments "...certain exercises will be assigned which contain measures beyond the embouchure range of some students. The Instructor will decide whether to omit these measures or have the pupil play them an octave lower."<sup>67</sup> It may have been Prescott's intention not to extend the student's range during the initial weeks of the system.

The problem therein lies with the key relationship within each week's assignments. Contemporary full ensemble band methods by Fussell, Lautzenheiser, Ployhar, and Williams present various technical studies within the same key. Each exercise performed reinforces one specific key. These technical studies are then transposed for performance in additional keys. Weekly technique studies that Prescott outlines (Major Scales, Minor Scales, Intervals, Major and Minor Chords, 7<sup>th</sup> Chords) do not correspond to one specific key. For example, week twenty from the *First Year Advanced Technique* uses four unrelated key areas within four separate exercises (Db major, G minor, Eb and Ab major).

The following charts outline the use of unrelated keys in selected weeks taken from each year of Prescott's *Advanced Technic, Part I*.

---

<sup>67</sup> Prescott, 6.

*First Year Advanced Technic*

Study	Week 1	Week 7	Week 13	Week 19	Week 25	Week 31
Major Scales	Ab	Db	Gb	Ab	Db	G
Minor Scales			g	b-flat	c	f
Embellishments	<b>Bb</b>	<b>Bb</b>	<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>G</b>
Intervals			<b>Eb</b>	<b>Eb</b>	<b>Eb</b>	<b>Eb</b>
Major and Minor Chords	Ab	<b>Ab</b>	g	Ab	<b>Gb</b>	<b>Bb</b>
7 <sup>th</sup> Chords			Eb	Eb	<b>Bb</b>	Bb

Unrelated keys are in bold

*Second Year Advanced Technic*

Study	Week 1	Week 7	Week 13	Week 19	Week 25	Week 31
Major Scales	Bb	Eb	Db	Gb	C	Gb
Minor Scales	a	a	e-flat	b	D	a
Embellishments	D	Gb	b-flat	Db	C	f
Intervals	Bb	<b>F</b>	<b>Eb</b>	<b>Bb</b>	<b>Gb</b>	<b>C*</b>
Major and Minor Chords	Gb	Eb	d	A	g	b-flat
7 <sup>th</sup> Chords	Bb	<b>Bb</b>	<b>Bb</b>	Bb	Db	Db**

\*Related to A minor scale study

\*\*Related to Bb minor chord study

*Third Year Advanced Technic*

Study	Week 1	Week 7	Week 13	Week 19	Week 25	Week 31
Major Scales*	Ab & Cb	Bb & E	G & A	Bb & A	G & Cb	Eb & Cb
Minor Scales	g	g**	c	c	b-flat	f
Embellishments	g	c	F	G	d-flat	Ab***
Intervals	F	Ab	Db	g	Bb	Gb
Major and Minor Chords	Db	D	Eb	C	a	e-flat^
7 <sup>th</sup> Chords	Eb	D	F	C	B	A

\*Beginning with the third year, two major scale studies are required.

\*\*Related to Bb major scale study

\*\*\*Related to F minor scale study

^Related to Gb interval study

*Fourth Year Advanced Technic*

Study	Week 1	Week 7	Week 13	Week 19	Week 25	Week 31
<b>Major Scales*</b>	Db & A	Db, Gb A	Bb & B	Eb, Bb E	D, Ab A	Gb, Ab B
<b>Minor Scales</b>	<b>e-flat</b>	<b>d</b>	<b>a</b>	<b>b</b>	<b>g</b>	<b>b-flat</b>
<b>Embellishments</b>	<b>E</b>	<b>Bb</b>	<b>A</b>	<b>f#</b>	<b>E</b>	<b>Bb</b>
<b>Intervals</b>	Gb**	Cb	G	a	a-flat	f^^
<b>Major and Minor Chords</b>	e	b-flat^	F	b-flat	Ab	d
<b>7<sup>th</sup> Chords</b>	G***	C	E	Bb	Eb	A

\*Beginning with the fourth year, selected weeks require three major scale studies.

\*\*Related to Eb minor scale study

\*\*\*Related to E minor chord study

^Related to Db major scale study

^^Related to Ab major scale study

The above charts demonstrate the use of unrelated keys within each weekly assignment. After the initial six weeks of the system, it is not uncommon to perform studies in four to six unrelated keys. Lowell Mason applied many of Pestalozzi's ideas on education to music education in the 1830s. Two of his concepts, "To teach but one thing at a time..." and "To practice each step of these divisions, until he is a master of it, before passing to the next," further justify the need for a sequenced course of study.<sup>68</sup> Mursell advocated that music be taught in a cyclical sequence. He stated "In a cyclical sequence, the various items that need to be presented do not occur once for all at some predetermined time. They appear again and again, always in new settings, always with added meanings."<sup>69</sup> Bruner's description of education as a "spiral curriculum" also legitimizes the concept of sequencing in music education.<sup>70</sup> In short, Prescott's outline lacks organization in reinforcing one specific key per week.

---

<sup>68</sup> Schleuter, 27.

<sup>69</sup> Ibid., 23.

<sup>70</sup> Ibid., 24.

Arban's method dedicates only one page for the study of minor scales. The harmonic form is the single form employed, and only nine keys are presented. Due to Prescott's assignment of the minor scale studies, corresponding major and minor scale studies are not related. Contemporary full-ensemble band methods by Fussell, Lautzenheiser, and Ployhar introduce minor scales through the relative major employing the natural form of the minor first.<sup>71</sup> Prescott's minor scale assignments are therefore difficult to prepare due to the lack of relevance to a major key and the initial establishment of the natural form of the minor.

Other studies from the system including the "First studies," "Syncopation 8ths and 16ths," "Slurs," "Chromatics," "Triplets and 16ths," and "Double and Triple Tonguing" follow a more progressive sequence. The assignments start with the beginning of each study and progress, in sequential order, from one exercise to the next. As the student advances through the system, these studies become gradually more difficult. For example, starting with week-one of the "First Studies" assignments, the requirements proceed numerically with few exceptions from one exercise to the next until completion in the thirty-third week of the fourth year. The other studies follow the same procedure until the end of the fourth year.

---

<sup>71</sup> Williams does not introduce the minor scale in the relation to the relative major but does introduce the natural form of the minor scale first.



## First Studies, First Year Advanced Technic

First Studies	1 <sup>st</sup> Week	2 <sup>nd</sup> Week	3 <sup>rd</sup> Week	4 <sup>th</sup> Week	5 <sup>th</sup> Week	6 <sup>th</sup> Week	7 <sup>th</sup> Week	8 <sup>th</sup> Week	9 <sup>th</sup> Week	10 <sup>th</sup> Week	11 <sup>th</sup> Week	12 <sup>th</sup> Week
	9-1	9-2	9-3	9-4	9-5	9-6	10-1	10-2	10-3	10-4	10-5	10-6
	13 <sup>th</sup> Week	14 <sup>th</sup> Week	15 <sup>th</sup> Week	16 <sup>th</sup> Week	17 <sup>th</sup> Week	18 <sup>th</sup> Week	19 <sup>th</sup> Week	20 <sup>th</sup> Week	21 <sup>st</sup> Week	22 <sup>nd</sup> Week	23 <sup>rd</sup> Week	24 <sup>th</sup> Week
	11-1	11-2	12-1	12-1	12-2	12-2	13-1	13-1	13-2	13-2	14-1	14-1
	25 <sup>th</sup> Week	26 <sup>th</sup> Week	27 <sup>th</sup> Week	28 <sup>th</sup> Week	29 <sup>th</sup> Week	30 <sup>th</sup> Week	31 <sup>st</sup> Week	32 <sup>nd</sup> Week	33 <sup>rd</sup> Week	34 <sup>th</sup> Week	35 <sup>th</sup> Week	36 <sup>th</sup> Week
	15-1	15-2	16-1	16-2	16-3	17-1	17-2	17-3	18-1	18-2	18-2	18-3

The problem with this progressive sequence is the lack of review of material from any of the previous weeks. Similarly, the “Syncopation 8ths and 16ths” assignments progress with repetition but lack a culminating performance. The same is true for the “Chromatics” and “Triplets and 16ths” studies (initially the triplet studies are repeated for three weeks). The student could benefit from one final assignment that requires a performance of the entire exercise from the beginning. For example, the first twelve assignments from the “Triplet and 16ths” studies cover the three lines from exercise thirteen.

Triplet & 16ths	1 <sup>st</sup> Week	2 <sup>nd</sup> Week	3 <sup>rd</sup> Week	4 <sup>th</sup> Week	5 <sup>th</sup> Week	6 <sup>th</sup> Week	7 <sup>th</sup> Week	8 <sup>th</sup> Week	9 <sup>th</sup> Week	10 <sup>th</sup> Week	11 <sup>th</sup> Week	12 <sup>th</sup> Week
	13-1	13-1	13-1	13-1	13-2	13-2	13-2	13-2	13-3	13-3	13-3	13-3

By the time the student reaches the end of the twelfth week, eight weeks have lapsed since a required performance of the first line. The “Chromatics” study from the second year exemplifies the use of this treatment throughout the remaining years of the system.

Chromatics	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>
	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week
	13-1	13-1	13-1	13-1	13-2	13-2	13-2	13-2	13-3	13-3	13-3	13-3

The “Embellishment” studies, however, initially progress at a much slower pace than other corresponding assignments. The first twelve weeks are devoted to the same exercise and line.

Embellishments	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>
	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week
	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1

Weeks thirteen through twenty-four contain two embellishment exercises.

Embellishments	13th	14th	15th	16th	17 <sup>th</sup>	18th	19th	20th	21st	22nd	23rd	24th
	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week
	1-4	1-4	1-4	1-4	1-4	1-4	1-4	1-6	1-6	1-6	1-6	1-6

In week twenty-five, the embellishment exercises begin to vary, alternating every four weeks.

Embellishments	25th	26th	27th	28th	29 <sup>th</sup>	30th	31 <sup>st</sup>	32nd	33rd	34th	35th	36th
	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week	Week
	1-8	1-8	1-8	1-8	1-10	1-10	1-10	1-10	1-2	1-2	1-2	1-2

During the third and fourth year of the system, the exercises alternate every three weeks.

## Embellishments, Third Year Advanced Technic

Embellish- ments	1 <sup>st</sup> Week	2 <sup>nd</sup> Week	3 <sup>rd</sup> Week	4 <sup>th</sup> Week	5 <sup>th</sup> Week	6 <sup>th</sup> Week	7 <sup>th</sup> Week	8 <sup>th</sup> Week	9 <sup>th</sup> Week	10 <sup>th</sup> Week	11 <sup>th</sup> Week	12 <sup>th</sup> Week
	3-10	3-10	3-10	2-3	2-3	2-3	3-3	3-3	3-3	2-2	2-2	2-2
	13th Week	14th Week	15th Week	16th Week	17 <sup>th</sup> Week	18th Week	19th Week	20th Week	21st Week	22nd Week	23rd Week	24th Week
	2-8	2-8	2-8	3-6	3-6	3-6	2-10	2-10	2-10	3-2	3-2	3-2
	25th Week	26th Week	27th Week	28th Week	29 <sup>th</sup> Week	30th Week	31 <sup>st</sup> Week	32nd Week	33rd Week	34th Week	35th Week	36th Week
	3-4	3-4	3-4	1-11	1-11	1-11	2-11	2-11	2-11	3-7	3-7	3-7

The system is designed around the traditional thirty-six week school year. In theory, if each weekly assignment is completed during the corresponding week, the first year should be completed by the end of the school year. If a student follows this model for four years, the system could be completed. Due to a number of factors, this schedule is nearly impossible to follow and maintain. Combined with the slow moving pace and the sheer magnitude of the system, each year could be improved by reducing the included number of weeks. A shorter time frame, while maintaining the same amount of content may increase the amount of technical ability attained by the student.

*Summary*

Prescott's Advanced Technic System for the Arban Method was one of two (along with the Klosé Method) lesson plan books he completed for publication while in Mason City.<sup>72</sup> The system utilizes many sections of the method but lacks a logical presentation of correlating studies. The system may be more useful to the student by designing the weekly assignments to correlate to one specific key (where applicable),

---

<sup>72</sup> Mast, 83.

reinforcing previous material by consistent, calculated review, and a more compact time frame for completion.

#### The Prescott Technic System for Klosé Method

French clarinetist Hyacinthe Eleonore Klosé (1808-80) served as clarinet instructor at the Paris Conservatory from 1838 to 1868. He published his historical clarinet method, *Méthode pour servir à l'enseignement de la clarinette à anneaux mobiles*, in 1843.<sup>73</sup> This text holds a significant place in the historical development of the modern clarinet. Along with the German instrument maker, Theobald Boehm, Klosé adapted Boehm's ring-key construction of the flute to the clarinet. This system has virtually remained unchanged since the mid-nineteenth century and is used extensively in the construction of the modern clarinet.<sup>74</sup> Klosé's method incorporated exercises, solos, and etudes that developed technique for the Boehm system clarinet. A revised version by Simeon Bellison, published in 1946, is the most recent edition.<sup>75</sup> Prescott's system uses the Klosé method for all of the members of the clarinet family that are included in the instrumentation of the modern concert band (Eb clarinet, Bb clarinet, alto clarinet, bass clarinet, Bb and Eb contrabass clarinet).

Before Prescott left Mason City for the University of Minnesota, he completed the clarinet and Arban version in a publishable format; it is not known which system he completed first. After carefully analyzing both systems, it is evident that the clarinet

---

<sup>73</sup> Colin Lawson, Ed. *The Cambridge Companion to the Clarinet* (New York: Cambridge University Press, 1995), 220.

<sup>74</sup> Jack Brymer, *Clarinet* (New York: Schirmer Books, 1977), 46.

<sup>75</sup> Hyacinthe Eleonore Klosé, *Celebrated Method for the Clarinet*, ed. Simeon Bellison, New York, Carl Fischer, 1946.

system is as organized and logical as the Arban system is unorganized and illogical.

Similar problems, however, exist in terms of the presentation of keys and the amount of time needed to complete the system.

Prescott organized the clarinet system using exercises from selected divisions of studies within Klosé's method including: "Mechanisms," "Duets," "Practical Exercises," "Scales and Exercises," "Scales," "Chromatics," "Thirds," "Chords," "Broken Chords," "Octaves," "Seventh Chords," "Sixths," "Low Tones," "Register Changes," "Characteristic Studies," and "Grand Etudes." Several of the studies are key specific; these include "Scales," "Chromatics," "Thirds," "Chords," "Broken Chords," and "Octaves." The remaining exercises progress in a sequential fashion similar to studies found in the system for the Arban method (as the studies progress, so does the level of difficulty).

Contrary to the Arban system, the clarinet system is systematically organized by the inclusion of several exercises employing the same key on a weekly basis. The key-specific studies for the first week incorporate the key of C major (concert Bb) in all of the assignments, therefore reinforcing one specific key each week.

Prescott's sequence of major and minor key introduction corresponds similarly to contemporary band methods.<sup>76</sup> After a major key is introduced, the relative minor is introduced next. After the completion of the first six-weeks of the third year, the Prescott System follows the above by using a modified circle of fifths to introduce all twelve major and relative minor keys. The following charts outline the sequence of key introduction through the end of the second year.

---

<sup>76</sup> See chapter four for further information concerning the key introducing of contemporary band methods.

## First year

Year 1	Week 1	Week 7	Week 13	Week 16	Week 19	Week 22	Week 25	Week 28	Week 31	Week 34
Key	Bb	g	Eb	c	F	d	Ab	f	C	a

## Second year

Year 2	Week 1	Week 4	Week 7	Week 10	Week 13	Week 16	Week 19	Week 22	Week 25	Week 28	Week 31	Week 34
Key	Db	b-flat	G	e	Gb	e-flat	D	b	Cb	a-flat	A	f#

The first six-weeks of the third year introduce the last major and minor key, Fb major and Db minor. Beginning with the seventh-week of the third year, the sequence repeats itself, ending with F major and Db minor encompassing the last six weeks of the fourth year.

Although this sequencing of keys relates to contemporary band methods, it has deficiencies similar to the Arban system in regards to the lack of a calculated review of previously studied material. Under Prescott's original system, two years will have passed before the student performs any of the initial keys again. The following charts outline the key introduction for the third and fourth years.

## Third year

Year 3	Week 1	Week 4	Week 7	Week 10	Week 13	Week 16	Week 19	Week 22	Week 25	Week 28	Week 31	Week 34
Key	Fb	d-flat	Eb	c	F	d	Ab	f	C	a	Db	b-flat

## Fourth year

Year 4	Week 1	Week 4	Week 7	Week 10	Week 13	Week 16	Week 19	Week 22	Week 25	Week 28	Week 31
Key	G	e	Gb	e-flat	D	b	Cb	a-flat	A	f#	Fb

Beginning with the thirteenth-week of the first year, the “Seventh Chord” studies become inconsistent in their relationship to the other key specific studies. This presents a similar problem to the Arban system’s lack of correlation between the keys in each week’s assignments. The following chart outlines discrepancies between the main key studied each week and the key of the “Seventh Chord” studies during the first year.

<b>Week</b>	<b>13</b>	<b>16</b>	<b>25</b>	<b>28</b>
<b>Weekly Key</b>	F	d	Ab	f
<b>Seventh Chord Key</b>	Bb	Bb	F	F

During the second year of the system, the discrepancies occur more frequently.

<b>Week</b>	<b>1</b>	<b>4</b>	<b>7</b>	<b>10</b>	<b>13</b>	<b>16</b>	<b>19</b>	<b>22</b>	<b>25</b>	<b>28</b>	<b>34</b>
<b>Weekly Key</b>	Db	b-flat	G	e	Gb	e-flat	D	B	Cb	a-flat	f#
<b>Seventh Chord Key</b>	Ab	G	Bb	Bb	Bb	F	Db	D	D	D	A

Throughout the remaining two years of the system, the “Seventh Chord” studies consistently remain unrelated to the specific key studied in each of the key specific exercises.

The treatment of the minor scale studies is similar to the Arban system in that the prescribed scale in the harmonic form is introduced before the natural form. Although the relationship of the minor scale studies to the former major scale studies is logically presented, i.e. introduced as relative minor, the introduction to the minor scale in the harmonic form is suspect. Unlike the Arban method, where major scale studies included

in the method can be manipulated for a performance of a prescribed minor scale in the natural form, the Klosé method's scale studies do not afford this opportunity.<sup>77</sup>

Other studies in the system including "Mechanisms," "Duets," "Practical Exercises," "Scales and Exercises," "Low Tones," and "Register Changes" progress in a sequential fashion from beginning to advanced studies. For example, the "Mechanisms" studies begin in week-one of the first year and progress numerically, skipping selected exercises, until its completion in the thirty-sixth week of the first year. The other non-key specific studies advance in this manner throughout the entire four-year system.

Several problems arise by employing this type of organization to progress through the system. A calculated review of previous material, similar to the Arban system, is not present. Before advancing to the next exercise, the mechanisms studies are only required once and are never reviewed throughout the remainder of the system. In addition, skipping selected exercises from the "Mechanisms" studies causes this particular study to be completed by the end of the first year. These studies are very significant to the development of finger dexterity for the clarinetist and warrant more exposure than the system affords.

Along with the thirty-six week requirement, the abundance of studies required each year in the clarinet system makes completion nearly impossible. The clarinet version, when compared to the systems for other instruments, is much more thorough in its inclusion of technical exercises, as well as duets, etudes, and characteristic studies.<sup>78</sup>

---

<sup>77</sup> The treatment of the minor scale studies for the Arban system is discussed in chapter four.

<sup>78</sup> The system for the flute requires no more than nine assignments each week throughout the entire four-year period; the horn method requires no more than ten.



Prescott's original band curriculum incorporated technique classes for each instrument with students of similar playing ability. These students would progress at or near the same pace in the system and perform similar assignments. The technique classes were ideally fifty minutes in length and would afford the instructor the opportunity to hear, if desired, students perform in groups or individually.<sup>79</sup> The contemporary instrumental music education curricula design lacks, even in ideal situations, the time for this type of instruction. Due to these restraints, advancement in the clarinet system for the average student is problematic. The first year of study includes thirteen or fourteen weekly assignments while the third year includes fifteen. Several of the assignments, namely "Duets," "Practical Studies," "Scales and Exercises," and "Low tones," are extensive in length, often encompassing four or five staves of music for completion. The following musical examples, taken from the twenty-fifth week of the first year, illustrate the amount of preparation needed on a weekly basis.

Mechanisms, line 42



---

<sup>79</sup> Prescott and Chidester, 124.

## Duets, line 10

To slur the three first notes and detach the fourth

10.

Musical notation for measures 10-18. The piece is in C major and 2/4 time. The right hand plays a melody of eighth notes with slurs over groups of three notes. The left hand plays a bass line of eighth notes, also with slurs over groups of three notes. Measure 10 is the first measure of this system.

9

Musical notation for measures 9-18. The piece is in C major and 2/4 time. The right hand plays a melody of eighth notes with slurs over groups of three notes. The left hand plays a bass line of eighth notes, also with slurs over groups of three notes. Measure 9 is the first measure of this system.

19

Musical notation for measures 19-28. The piece is in C major and 2/4 time. The right hand plays a melody of eighth notes with slurs over groups of three notes. The left hand plays a bass line of eighth notes, also with slurs over groups of three notes. Measure 19 is the first measure of this system.

29

Musical notation for measures 29-38. The piece is in C major and 2/4 time. The right hand plays a melody of eighth notes with slurs over groups of three notes. The left hand plays a bass line of eighth notes, also with slurs over groups of three notes. Measure 29 is the first measure of this system.

## Practical Exercises, line 26



## Scales and Exercises, line 8

## C Major

1.

Two systems of musical notation for a piano exercise in C Major. The first system shows the first eight measures. The right hand plays a simple scale of quarter notes (C4 to C5). The left hand plays a more complex eighth-note pattern with slurs and accents (> and <>). The second system shows measures 9 through 16, continuing the right-hand scale and the left-hand eighth-note pattern.

## Scales, Bb

A single staff of music in treble clef with a common time signature (C). The melody is a scale of eighth notes starting on a B-flat and moving up stepwise to a G. A large slur encompasses the entire line, indicating a single breath or bow stroke.

## Chromatics, Bb



Two staves of musical notation in 3/4 time, featuring chromatic lines. The first staff shows a melodic line with a slur over the first six measures, followed by a more complex rhythmic pattern. The second staff begins with a triplet of eighth notes and continues with a similar chromatic pattern.

## Thirds, Bb



Two staves of musical notation in 3/4 time, featuring thirds. The first staff shows a melodic line with a slur over the first six measures, followed by a more complex rhythmic pattern. The second staff begins with a triplet of eighth notes and continues with a similar chromatic pattern.

## Chords, Bb



A single staff of musical notation in 3/4 time, featuring chords. The notation shows a series of chords with accents (>) and slurs, indicating a rhythmic pattern.

## Broken Chords, Bb



## Octaves, Bb

7<sup>th</sup> Chords, exercise 6, line 3

## Sixths, exercise 13

Musical score for 'Sixths, exercise 13' in C major, 4/4 time. The exercise consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with the second and fourth notes of each pair beamed together. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line.

## Low Tones, exercise 6

Musical score for 'Low Tones, exercise 6' in D major, 4/4 time. The exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is composed of eighth notes, with the second and fourth notes of each pair beamed together. The second staff starts at measure 4, and the third at measure 7. The piece concludes with a double bar line.

## Register Changes, exercise 3, line 1



Several minutes are needed for the instructor to hear all of the excerpts played in their entirety if performed perfectly; more will be required if the student's performance warrants corrections and recommendations for improvement.

*Summary*

As a whole, the system for the clarinet is well organized when compared to the Arban system with most of the exercises correlating through the use of one common key for the weekly assignments. Significant problem areas include the amount of completed weeks needed before the introduction of review material, the overall length of the system (thirty-six weeks per year), and the overwhelming amount of studies required for each week's assignments. If these areas could be improved upon, the system could be more beneficial to the individual student and potentially create a higher level of technical ability for the average clarinet student.

## CHAPTER IV

### RECOMMENDATIONS FOR CONTEMPORARY EDITION

The first step in re-organizing Prescott's system focuses on adopting a logical sequence of keys to determine the weekly assignments in each year and to further organize the assignments around one key per week. The contemporary edition follows the sequencing of keys in the same manner as these full ensemble method books by Ployhar and Lautzenheiser. These texts use a key sequence that resembles a modified circle of fifths, beginning with Bb major, the most common band key, and continuing through Eb, F, Ab, C, Db, G, Gb, and D major.<sup>1</sup> Key centers from earlier weeks interrupt the sequence for review purposes. The chart below demonstrates the key sequence (in bold) with intermittent review keys.

<b>Bb</b>	<b>Eb</b>	<b>F</b>	Eb	<b>Ab</b>	F	<b>C</b>	Ab	<b>Db</b>	Eb	<b>G</b>	Bb	<b>Gb</b>	C	<b>D</b>	Db	G	Gb	D
-----------	-----------	----------	----	-----------	---	----------	----	-----------	----	----------	----	-----------	---	----------	----	---	----	---

By assigning eight of the keys three times and one key four times, a twenty-eight week year is created.<sup>2</sup> After the initial sequence ends with four review keys (Db, G, Gb, D), the sequence repeats from the beginning with new technical material in the following year. This sequence is repeated to create the second, third, and fourth years. By organizing the system in a twenty-eight week format, the student progresses through the

---

<sup>1</sup> The keys of A, E, and B major are not covered in their methods. Prescott's original system, as well as the new edition, introduces these keys during the third year but they do not correlate with any other studies.

<sup>2</sup>The one key repeated four times, Eb, was chosen serendipitously.



assignments at an accelerated pace, while covering a significant amount of the original content.

### The System for the Arban Method

Each weekly assignment for the key specific studies (“Major Scales,” “Intervals,” “Major and Minor Chords,” “7<sup>th</sup> Chords”) is determined by the key sequence. All of the assignments are in the same key so that each exercise reinforces the weekly key. The following charts outline the use of related keys in each week from the first year of Prescott’s edited *Advanced Technic, Part I*.

Edited *First Year Advanced Technic*, week one through seven

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>Major Scales</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Embellishments</b>	Bb	Bb	Bb	Bb	Bb	Bb	Eb
<b>Major and Minor Chords</b>	Bb	Bb	Bb	Bb	d	d	Bb

Similar to Prescott’s original version, the “Minor scales,” “Intervals,” and “7<sup>th</sup> Chords” are not initially introduced. The first embellishment study is repeated six times to reinforce the required technique for proper execution of the study. The major and minor chord studies utilize the same key but change exercises, e.g., week one is exercise forty-eight, line one – week three is exercise fifty, line one. Each new key and exercise is repeated once until the seventh week, when the first intermittent review is introduced (Eb).

Edited *First Year Advanced Technic*, weeks eight through fourteen

Study	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
<b>Major Scales</b>	Ab	Ab	F	C	C	Ab	Db
<b>Embellishments</b>	Eb	Eb	F	F	F	F	Db
<b>Intervals</b>							Db
<b>Major and Minor Chords</b>	Ab	Ab	d	a	a	Ab	Db
<b>7<sup>th</sup> Chords</b>	Ab	Ab	Ab	C	C	Ab	Db

The embellishment exercises have accelerated but still incorporate more accessible keys until the fourteenth week in which they begin to alternate consistently with the major scale key signature.

Edited *First Year Advanced Technic*, weeks fifteen through twenty-one

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>Major Scales</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>Embellishments</b>	Db	Db	G	G	G	Gb	Gb
<b>Intervals</b>	Db	Eb	Eb	Eb	Bb	Bb	Bb
<b>Major and Minor Chords</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>7<sup>th</sup> Chords</b>	Db	Db	G	G	G	Gb	Gb

Edited *First Year Advanced Technic*, weeks twenty-two through twenty-eight

Study	Week 22	Week 23	Week 24	Week 25	Week 26	Week 27	Week 28
<b>Major Scales</b>	C	D	D	Db	G	Gb	D
<b>Embellishments</b>	Eb	D	D	Db	G	Gb	D
<b>Intervals</b>	C	C	C	Db	Eb	Bb	C
<b>Major and Minor Chords</b>	C	D	D	Db	G	Gb	D
<b>7<sup>th</sup> Chords</b>	C	D	D	Db	G	Gb	D

Unlike Prescott's original edition, the minor scale studies are introduced during the second year. The double tonguing studies are introduced earlier in the edited edition (week eight) than Prescott's original (week twenty-five). The lack of the minor scale studies in the first year facilitates the early appearance of the double tonguing. Furthermore, double tonguing is a very necessary, but difficult technique to master and is used quite extensively in more advanced band, orchestral, and solo literature. The early introduction of this study will lead to a better understanding of the technique. Prescott's exact sequence of assignments is used in the new edition with only slight variations in the number of repetitions for each exercise.

Throughout the first year of the edited edition, the weekly assignments contain the same key for the majority, if not all, of the studies. Some of the exercises require more repetition due to technical demands of the study. These exercises also help the student become more acclimated to the system as a whole. At the beginning of the second year, each weekly assignment contains the same key for all of the key-specific studies.

*Edited Second Year Advanced Technic*

<b>Study</b>	<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>	<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>
<b>Major Scales</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Minor Scales</b>	g	g	c	c	d	d	c
<b>Embellishments</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Intervals</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Major and Minor Chords</b>	g	g	Eb	Eb	F	F	Eb
<b>7<sup>th</sup> Chords</b>	Bb	Bb	Eb	Eb	F	F	Eb

The minor scale studies are introduced beginning with the second year. The first assignment uses the key signature of the first minor scale study (line seventy, A minor)

with the scale pattern of a G major scale study. This way the student learns first the pure/natural form of the minor scale. The other forms of the minor scale are introduced during later weeks.

Edited *Second Year Advanced Technic*, continued

Study	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
<b>Major Scales</b>	Ab	Ab	F	C	C	Ab	Db
<b>Minor Scales</b>	f	f	d	a	a	f	b-flat
<b>Embellishments</b>	Ab	Ab	F	C	C	Ab	Db
<b>Intervals</b>	Ab	Ab	F	C	C	Ab	Db
<b>Major and Minor Chords</b>	Ab	Ab	F	C	C	Ab	Db
<b>7<sup>th</sup> Chords</b>	Ab	Ab	F	C	C	Ab	Db

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>Major Scales</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>Minor Scales</b>	b-flat	c	e	e	g	e-flat	e-flat
<b>Embellishments</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>Intervals</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>Major and Minor Chords</b>	Db	Eb	G	G	g	Gb	Gb
<b>7<sup>th</sup> Chords</b>	Db	Eb	G	G	Bb	Gb	Gb

Study	Week 22	Week 23	Week 24	Week 25	Week 26	Week 27	Week 28
<b>Major Scales</b>	C	D	D	Db	G	Gb	D
<b>Minor Scales</b>	a	b	b	b-flat	e	e-flat	b
<b>Embellishments</b>	C	D	D	Db	G	Gb	D
<b>Intervals</b>	C	D	D	Db	G	Gb	D
<b>Major and Minor Chords</b>	C	b	b	Db	G	Gb	b
<b>7<sup>th</sup> Chords</b>	C	D	D	Db	G	Gb	D

Beginning with the third year, the system introduces the remaining keys in the major scale studies. The Arban method presents these keys (Cb/B, Fb/E, Bbb/A) as enharmonic scale studies. The study is divided into two staves with the enharmonic spelling of each on the top or bottom staff. Only one study is presented for each key. These studies stand alone, lacking any relation to the other weekly assignments.

*Edited Third Year Advanced Technic*

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>Major Scales</b>	Bb Cb	Bb Cb	Eb Cb	Eb Fb	F Fb	F Fb	Eb Bbb
<b>Minor Scales</b>	g	g	c	c	d	d	c
<b>Embellishments</b>	g	g	c	c	d	d	c
<b>Intervals</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Major and Minor Chords</b>	g	g	Eb	Eb	f	F	Eb
<b>7<sup>th</sup> Chords</b>	Bb	Bb	Eb	Eb	F	F	Eb

Study	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
<b>Major Scales</b>	Ab Bbb	Ab Bbb	F B	C B	C B	Ab E	Db E
<b>Minor Scales</b>	f	f	d	a	a	f	b-flat
<b>Embellishments</b>	f	f	d	a	a	f	b-flat
<b>Intervals</b>	Ab	Ab	F	C	C	Ab	Db
<b>Major and Minor Chords</b>	Ab	Ab	F	C	C	Ab	Db
<b>7<sup>th</sup> Chords</b>	Ab	Ab	F	C	C	Ab	Db

Edited *Third Year Advanced Technic*, continued

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>Major Scales</b>	Db E	Eb A	G A	G A	Bb Cb	Gb Cb	Gb Cb
<b>Minor Scales</b>	b-flat	c	e	e	g	e-flat	e-flat
<b>Embellishments</b>	b-flat	Eb	e	e	g	e-flat	e-flat
<b>Intervals</b>	Db	Eb	G	G	Bb	Gb	Gb
<b>Major and Minor Chords</b>	Db	Eb	G	G	g	Gb	Gb
<b>7<sup>th</sup> Chords</b>	Db	Eb	G	G	Bb	Gb	Gb

Study	Week 22	Week 23	Week 24	Week 25	Week 26	Week 27	Week 28
<b>Major Scales</b>	C Fb	D Bbb	D Bbb	Db B	G B	Gb E	D E
<b>Minor Scales</b>	a	b	b	b-flat	e	e-flat	b
<b>Embellishments</b>	a	b	b	b-flat	e	e-flat	b
<b>Intervals</b>	C	D	D	Db	G	Gb	D
<b>Major and Minor Chords</b>	C	b	b	Db	G	Gb	b
<b>7<sup>th</sup> Chords</b>	C	D	D	Db	G	Gb	D

At the beginning of the fourth year, the second major scale assignment calls for the key signature of one exercise to be used in performing another major scale. For example, the key signature for scale forty-two (Cb) is used to perform scale three (C). The minor scale assignments are taken from the original minor scale studies. These studies use the harmonic form of the minor key. Finally, the keys of the second scale assignments are applied to selected exercises in order to reinforce the technique in those advanced keys.

Edited *Fourth Year Advanced Technic*

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>Major Scales</b>	Bb A	Bb A	Eb A	Eb A	F B	F B	Eb Fb
<b>Minor Scales</b>	g	g	c	c	d	d	c
<b>Embellishments</b>	Bb	Bb	Eb	Eb	F	F	c
<b>Intervals</b>	Bb	Bb	Eb	Eb	F	F	Eb
<b>Major and Minor Chords</b>	A	A	c	c	F	F	Eb
<b>7<sup>th</sup> Chords</b>	Bb	Bb	c	c	F	F	Eb

Study	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
<b>Major Scales</b>	Ab Fb	Ab Fb	F A	C A	C A	Ab Cb	Db Cb
<b>Minor Scales</b>	f	f	d	a	a	f	b-flat
<b>Embellishments</b>	Ab	Ab	d	C	C	f	Db
<b>Intervals</b>	f	f	F	A	A	f	Cb
<b>Major and Minor Chords</b>	f	f	F#	a	a	f	b-flat
<b>7<sup>th</sup> Chords</b>	Ab	Ab	F	A	A	f	Db

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>Major Scales</b>	Db Cb	Eb E	G E	G E	Bb Bbb	Gb Bbb	Gb Cb
<b>Minor Scales</b>	b-flat	c	e	e	g	e-flat	e-flat
<b>Embellishments</b>	Db	Eb	G	G	g	Gb	Gb
<b>Intervals</b>	Cb	Eb	G	G	Bb	Gb	Gb
<b>Major and Minor Chords</b>	b-flat	c	E	E	Bbb	Bbb	Cb
<b>7<sup>th</sup> Chords</b>	Db	Eb	E	E	Bb	Gb	Gb

Edited *Fourth Year Advanced Technic*, continued

<b>Study</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Major Scales</b>	C Cb	D Fb	D Fb	Db A	G A	Gb Cb	D Cb
<b>Minor Scales</b>	a	b	b	b-flat	e	e-flat	b
<b>Embellishments</b>	a	D	D	b-flat	e	e-flat	b
<b>Intervals</b>	a	Fb	Fb	A	A	Cb	Cb
<b>Major and Minor Chords</b>	a-flat	Fb	Fb	A	f#	Cb	Cb
<b>7<sup>th</sup> Chords</b>	C	Fb	Fb	A	G	Gb	D

The remaining studies from Prescott's original outline ("First Studies," "Syncopation 8ths and 16ths," "Slurs," "Chromatics," "Triplets and 16ths," and "Double and Triple Tongue") are included in the new edition. These studies generally progress through the system in numerical order. However, the new edition incorporates culminating reviews of each exercise when completed by the student. For example, the first six weeks of the "Triplet and 16ths" assignments include exercise thirteen, line one, two, and three, and conclude with a performance of all three lines of the exercise. In Prescott's original system, no culminating performance is required. By requiring one final performance of the entire exercise, the student reinforces the previous week's preparation.



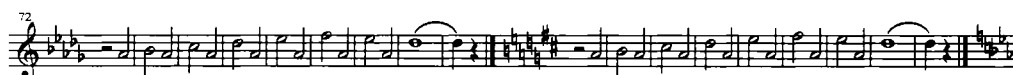
Edited *First Year Advanced Technic*, week one through seven

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>First Studies</b>	11-1	11-2	<b>11</b>	12-1	12-2	<b>12</b>	13-1
<b>Syncopation 8ths &amp; 16ths</b>	2-1	2-1	<b>2</b>	3-1	3-2	<b>3</b>	19-1
<b>Slurs</b>	4-1	4-2	<b>4</b>	6-1	6-2	<b>6</b>	3-1
<b>Chromatic</b>	1-1	1-1	1-2	1-2	1-3	1-3	<b>1</b>
<b>Triplets and 16ths</b>	13-1	13-1	13-2	13-2	13-3	13	14-1

Complete exercise performances are in bold

Prescott's original outlining of each study remains unchanged in the new edition with two exceptions. The initial ten exercises from the first studies assignments are omitted.

These exercises serve only as a review of basic fingerings/positions that are labeled under each note. Through the author's experience with the system, most students look at the corresponding fingering/position, failing to observe the key signature of each exercise.





The first assignment in the “Syncopation 8ths and 16ths” study begins with exercise two. The first exercise may be too difficult due to the use of accidentals and wide intervallic leaps that prevents the exercise from fulfilling its pedagogical purpose, i.e., to teach syncopation. The second exercise uses a diatonic scale in thirds with the range a major second higher than the first.



The double and triple tongue assignments begin in week eight of the first year, as compared to week twenty-five of the original. Due to the initial difficulty of this technique, early exposure benefits student progress. The number of repetitions has been reduced to accommodate the shortened yearly time frame (twenty-eight weeks). As the student progresses through the system, the amount of repetitions reduced from seven to three or four.

*Edited First Year Advanced Technic*

<b>Study</b>	<b>Week 8</b>	<b>Week 9</b>	<b>Week 10</b>	<b>Week 11</b>	<b>Week 12</b>	<b>Week 13</b>	<b>Week 14</b>
<b>Double &amp; Triple Tongue</b>	77	77	77	77	77	77	77

<b>Study</b>	<b>Week 15</b>	<b>Week 16</b>	<b>Week 17</b>	<b>Week 18</b>	<b>Week 19</b>	<b>Week 20</b>	<b>Week 21</b>
<b>Double &amp; Triple Tongue</b>	115	115	115	115	115	115	115

<b>Study</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Double &amp; Triple Tongue</b>	78	78	78	78	78	78	78

The following charts of selected weeks demonstrate the pacing and review of the aforementioned exercises through the four-year system.

Edited *First Year Advanced Technic*, weeks eight through fourteen

<b>Study</b>	<b>Week 8</b>	<b>Week 9</b>	<b>Week 10</b>	<b>Week 11</b>	<b>Week 12</b>	<b>Week 13</b>	<b>Week 14</b>
<b>First Studies</b>	13-2	<b>13</b>	14-1	14-2	<b>14</b>	15-1	15-2
<b>Syncopation 8ths &amp; 16ths</b>	19-2	19-3	19-4	<b>19</b>	13-1	13-2	13-3
<b>Slurs</b>	3-2	<b>3</b>	5-1	5-2	<b>5</b>	16-1	16-2
<b>Chromatic</b>	2-1	2-1	2-2	2-2	2-3	2-3	<b>2</b>
<b>Triplets and 16ths</b>	14-1	14-2	14-2	14-3	14-3	14-4	<b>14</b>
<b>Double &amp; Triple Tongue</b>	77	77	77	77	77	77	77

Edited *First Year Advanced Technic*, weeks twenty-two through twenty-eight

<b>Study</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>First Studies</b>	18-1	18-2	<b>18</b>	19-1	19-2	<b>19</b>	20-1
<b>Syncopation 8ths &amp; 16ths</b>	<b>4</b>	14-1	14-2	14-3	14-4	14-5	<b>14</b>
<b>Slurs</b>	18-2	18-2	18-3	18-3	18-4	18-4	7-1
<b>Chromatic</b>	3-4	3-5	3-5	3-6	3-6	<b>3</b>	4-1
<b>Triplets and 16ths</b>	<b>28</b>	15-1	15-1	15-2	15-2	15-3	15-3
<b>Double &amp; Triple Tongue</b>	78	78	78	78	116	116	116

Selected exercises taken from the slurs studies have purposefully neglected the culminating performance. This is due to the fact that these exercises contain several individual lines and would consume too much time to perform for the instructor. The technique of lip slurring is advanced, as this performance skill is unassociated with the development of finger dexterity.

Edited *Second Year Advanced Technic*, week one through seven

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>First Studies</b>	20-2	<b>20</b>	21-1	21-2	<b>21</b>	22-1	22-2
<b>Syncopation 8ths &amp; 16ths</b>	5-1	5-2	<b>5</b>	21-1	21-2	21-3	21-4
<b>Slurs</b>	7-2	<b>7</b>	9-1	9-2	<b>9</b>	18-1	18-2
<b>Chromatic</b>	4-1	4-2	4-2	4-3	4-3	4-4	4-4
<b>Triplets and 16ths</b>	15-4	<b>15</b>	29-1	29-1	29-2	29-2	29-3
<b>Double &amp; Triple Tongue</b>	79	79	79	80	80	80	80

Edited *Second Year Advanced Technic*, weeks fifteen through twenty-one

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>First Studies</b>	25-1	25-2	<b>25</b>	31-1	31-2	<b>31</b>	32-1
<b>Syncopation 8ths &amp; 16ths</b>	16-6	<b>16</b>	6-1	6-2	<b>6</b>	22-1	22-2
<b>Slurs</b>	<b>10</b>	19-1	19-1	19-2	19-2	19-3	19-3
<b>Chromatic</b>	5-2	5-2	5-3	5-3	5-4	5-4	5-5
<b>Triplets and 16ths</b>	16-4	16-4	16-5	<b>16</b>	30-1	30-1	30-2
<b>Double &amp; Triple Tongue</b>	82	82	82	83	83	83	83

Edited *Third Year Advanced Technic*, weeks fifteen through twenty-one

Study	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21
<b>First Studies</b>	46-1	46-2	46-3	<b>46</b> <b>1-3</b>	46-4	46-5	46-6
<b>Syncopation 8ths &amp; 16ths</b>	15-4	15-5	15-3	15-7	<b>15</b>	8-1	8-2
<b>Slurs</b>	20-4	14-1	14-2	14-3	14-4	14-5	43-1
<b>Chromatic</b>	26-2	26-2	26-3	26-3	26-4	26-4	26-5
<b>Triplets and 16ths</b>	31-1	31-2	31-3	<b>31</b>	18-1	18-1	18-2
<b>Double &amp; Triple Tongue</b>	1	1	2	2	3	3	4

Edited *Fourth Year Advanced Technic*, weeks twenty-two through twenty-eight

<b>Study</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>First Studies</b>	50-2	50-3	<b>50</b>	<b>47</b>	<b>48</b>	<b>49</b>	<b>50</b>
<b>Syncopation 8ths &amp; 16ths</b>	27-1	27-2	27-3	27-4	27-5	27-6	<b>27</b>
<b>Slurs</b>	<b>53</b>	48-1	48-2	<b>48</b>	54-1	54-2	<b>54</b>
<b>Chromatic</b>	<b>12</b>	19-1	19-1	19-2	19-2	19-3	<b>19</b>
<b>Triplets and 16ths</b>	27-3	27-3	<b>27</b>	42-1	42-1	42-2	<b>42</b>
<b>Double &amp; Triple Tongue</b>	13	126	126	94	94	14	127

The entire system is reduced by thirty-two weeks (eight each year). However, the content is comparable to the amount of material covered by the original. This can be demonstrated by comparing the last seven weeks of Prescott's original system to the last seven weeks of the new edition. The charts below compare each study in both editions.

#### First Studies

<b>First Studies</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	50-2	50-3	50	47	48	49	50
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 36</b>
<b>Original</b>	47-6	50-1	50-2	50-3	48-2	48-4	48-6

The first studies consist of fifty exercises; both editions include all exercises.

## Syncopation 8ths and 16ths

<b>Syncopation 8<sup>th</sup> and 16ths</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	27-1	27-2	27-3	27-4	27-5	27-6	27
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 36</b>
<b>Original</b>	31-1	31-2	31-3	31-3	31-4	31-5	31-6

The new edition does not include exercises twenty-eight through thirty-one. These studies have more exercises than most sections from Arban text, making the completion of these studies impossible within the abbreviated allotment of weeks. Prescott's original version does not assign the remaining exercises (thirty-two through thirty-eight) from these studies.

## Slurs

<b>Slurs</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	53	48-1	48-2	48	54-1	54-2	54
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 36</b>
<b>Original</b>	14-2	14-3	14-3	14-4	14-4	36-1	36-2

By assigning fewer repetitions than Prescott's original, the new edition consists of more advanced slur exercises. The new edition progresses further into the Arban slur studies; thus, allowing the student to perform more beneficial exercises.

## Chromatic

<b>Chromatic</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	12	19-1	19-1	19-2	19-2	19-3	19
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 3</b>
<b>Original</b>	27-4	27-5	27-5	27-5	12-1	12-1	12-1

The new edition advances further in chromatic studies than the original. The twenty-seventh and twelfth exercises are assigned between weeks five and twenty-two during the fourth year of the new edition.

## Triplets and 16ths

<b>Triplets and 16ths</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	27-3	27-3	27	42-1	42-1	42-2	42
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 36</b>
<b>Original</b>	21-4	21-5	37-1	37-1	37-2	37-2	37-2

The triplets and 16<sup>ths</sup> studies advance further in the new edition than the original. In the original, the assignments alternate between triplet and sixteenth-note exercises with repetitions of each exercise in consecutive weeks. In the revision, repetitions are omitted to allow the final performance of each exercise to serve as the culminating review. This practice allows the system to assign more advanced exercises.



## Double and Triple Tongue

<b>Double and Triple Tongue</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Contemporary Edition</b>	13	126	126	94	94	14	127
	<b>Week 30</b>	<b>Week 31</b>	<b>Week 32</b>	<b>Week 33</b>	<b>Week 34</b>	<b>Week 35</b>	<b>Week 36</b>
<b>Original</b>	127	18	97	97	128	128	128

The original version assigns an additional double tongue exercise (# one hundred fifty-eight) and four additional triple tongue exercises (exercise fifteen through eighteen).

### The System for the Klosé Method

As previously stated, the original Prescott System for the clarinet incorporates a key sequence similar to that used in contemporary method books. There is, however, one exception. All twelve of the major and minor keys are introduced within the first two years. The modern clarinet edition follows the same key sequence as the modern Arban edition, introducing nine major keys (Bb, Eb, F, Ab, C, Db, G, Gb, D) the first year and repeating them during the second year. The relative minor keys of the modern sequence are introduced during the third year with the advanced major and minor keys (Cb major/Ab minor, A major/F# minor, E major/C# minor) appearing during the fourth year.

Each week's assignments include key specific studies ("Scales," "Chromatics," "Thirds," "Chords," "Broken Chords," "Octaves," and "7<sup>th</sup> Chords") in one unifying key. This is similar to the original version with one exception. In the modern edition, the "7<sup>th</sup> Chords" studies remain in the same key as the rest of the key-specific studies. The key sequence repeats during the second year, reinforcing nine of the twelve major key areas. During the third year, minor scales are introduced through the use of the relative major/minor relationship used in Prescott's original system.

Edited *Third Year Advanced Technic*

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>Scales</b>	Bb	a	a	F	d	d	G
<b>Chromatics</b>	Bb	a	a	F	d	d	G
<b>Thirds</b>	Bb	a	a	F	d	d	G
<b>Chords</b>	Bb	a	a	F	d	d	G
<b>Broken Chords</b>	Bb	a	a	F	d	d	G
<b>Octaves</b>	Bb	a	a	F	d	d	G
<b>7<sup>th</sup> Chords</b>	Bb	a	a	F	d	d	G

Only one week in the major key is required while the minor studies are repeated an additional week. During the fourth year, the advanced major and minor scale studies (keys not included in the original key sequence) appear and are repeated in subsequent weeks.

Edited *Fourth Year Advanced Technic*

Study	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
<b>Scales</b>	Db	Db	b flat	b flat	B	B	g#
<b>Chromatics</b>	Db	Db	b flat	b flat	B	B	g#
<b>Thirds</b>	Db	Db	b flat	b flat	B	B	g#
<b>Chords</b>	Db	Db	b flat	b flat	B	B	g#
<b>Broken Chords</b>	Db	Db	b flat	b flat	B	B	g#
<b>Octaves</b>	Db	Db	b flat	b flat	B	B	g#
<b>7<sup>th</sup> Chords</b>	Db	Db	b flat	b flat	B	B	g#

<b>Study</b>	<b>Week 8</b>	<b>Week 9</b>	<b>Week 10</b>	<b>Week 11</b>	<b>Week 12</b>	<b>Week 13</b>	<b>Week 14</b>
<b>Scales</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>Chromatics</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>Thirds</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>Chords</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>Broken Chords</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>Octaves</b>	g#	Gb	Gb	e flat	e flat	C	a
<b>7<sup>th</sup> Chords</b>	g#	Gb	Gb	e flat	e flat	C	a

Beginning with the thirteenth week of the fourth year, the initial key sequence repeats alternating each week between the major and the minor studies.

*Edited Fourth Year Advanced Technic, continued*

<b>Study</b>	<b>Week 15</b>	<b>Week 16</b>	<b>Week 17</b>	<b>Week 18</b>	<b>Week 19</b>	<b>Week 20</b>	<b>Week 21</b>
<b>Scales</b>	F	d	G	e	Bb	g	D
<b>Chromatics</b>	F	d	G	e	Bb	g	D
<b>Thirds</b>	F	d	G	e	Bb	g	D
<b>Chords</b>	F	d	G	e	Bb	g	D
<b>Broken Chords</b>	F	d	G	e	Bb	g	D
<b>Octaves</b>	F	d	G	e	Bb	g	D
<b>7<sup>th</sup> Chords</b>	F	d	G	e	Bb	g	D

<b>Study</b>	<b>Week 22</b>	<b>Week 23</b>	<b>Week 24</b>	<b>Week 25</b>	<b>Week 26</b>	<b>Week 27</b>	<b>Week 28</b>
<b>Scales</b>	b	Eb	c	A	f#	Ab	f
<b>Chromatics</b>	b	Eb	c	A	f#	Ab	f
<b>Thirds</b>	b	Eb	c	A	f#	Ab	f
<b>Chords</b>	b	Eb	c	A	f#	Ab	f
<b>Broken Chords</b>	b	Eb	c	A	f#	Ab	f
<b>Octaves</b>	b	Eb	c	A	f#	Ab	f
<b>7<sup>th</sup> Chords</b>	b	Eb	c	A	f#	Ab	f

All of the original nine major keys and their relative minor repeat during the final year of the system except D major and B minor. By incorporating a system of consistently alternating keys, the student reviews previously performed material in a timely manner while each study reinforces one prescribed key per week.

Several of the studies progress in a manner similar to the Arban system, i.e., the studies become more difficult as the system advances. The “Mechanisms,” “Practical Exercises,” “Low Tones,” and “Register Changes”<sup>82</sup> begin with the first exercise in each study and progress numerically to more advanced exercises. The studies from the “Mechanisms” and “Practical Exercises” repeat the following week before moving to the next exercise. The “Low Tones” studies advance similarly to many of the studies in the Arban system, i.e., a culminating review of the entire exercise is presented before moving to the next.

---

<sup>82</sup> The “Register Changes” studies do not appear until the second year of the contemporary edition.

*Edited First Year Advanced Technic,*

<b>Study</b>	<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>	<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>
<b>Mechanisms</b>	1	1	2	2	3	3	4
<b>Practical Exercises</b>	1	1	2	2	3	3	4
<b>Low Tones</b>	1-1	1-2	1-3	1	2-1	2-2	2-3

Beginning with the second year, studies in “Register Changes” begin with the first week.

*Edited Second Year Advanced Technic,*

<b>Study</b>	<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>	<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>
<b>Mechanisms</b>	16	16	17	17	18	18	19
<b>Practical Exercises</b>	16	16	17	17	18	18	19
<b>Low Tones</b>	8-3	8-4	8-5	<b>8</b> <b>3-5</b>	9-1	9-2	<b>9</b>
<b>Register Changes</b>	1-1	1-2	1-3	<b>1</b> <b>1-3</b>	1-4	1-5	<b>1</b> <b>4-5</b>

In Prescott’s original, the “Mechanisms” studies conclude at the end of the first year; in the modern edition, they conclude in the last week of the fourth year. Prescott accelerates the completion by skipping several of the exercises in order to complete the studies by the end of the first year.<sup>83</sup> Beginning with the seventh-week of the fourth year, the “Mechanisms” assignments do not repeat; only a single performance is required in order to complete the sixty-eight exercises by the end of the system.

Due to the repeated performance required in the “Practical Exercises” studies, the modern edition only completes 86 of the 141 exercises. Prescott’s original version

---

<sup>83</sup> Note that the exercises taken from the mechanisms studies are significantly beneficial to the overall development of the clarinetist and warrant prolonged exposure throughout the entire four-year system.

requirement of a single performance enables completion of the entire study in the eighteenth-week of the fourth year.<sup>84</sup>

A similar impact on finger dexterity is accomplished through assignments of the “Low Tones” studies. The modern edition includes a culminating performance of each exercise before progressing to the next, a practice similar to the modern Arban edition. Completion of the entire study is accomplished by both versions in similar fashion; the original version concludes the study with the twelfth-week of the fourth year while the modern edition completes the study in the tenth-week of the fourth year.

In order to compact the system, thus making it a more manageable format to be practiced and performed on a weekly basis, several studies are excluded from the modern edition. These include the “Duets,” “Scales and Exercises,” “Sixths,” “Articulations,” “Characteristic Studies,” and “Grand Etudes.” While each of these studies is important in the development of the complete clarinet player, they serve the clarinetist in ways that could be attained through private study with a professional performer or instructor. The “Characteristic Studies,” introduced during the third year, are comprehensive etudes often performed on the collegiate level and require a significant amount of time to prepare. Prescott’s original system only includes the first two lines of the initial ten etudes. It is possible that Prescott incorporates the remaining etudes (in their entirety) in *Part II* of his system (encompassing years five through twelve); however, a copy of *Part II* is unavailable to the author at this time.

---

<sup>84</sup> Note that prolonged exposure at a slower rate would be more beneficial to the student due to the significant impact these studies have on finger dexterity and overall technique

The “Grand Etudes” appear in the first week of the fourth year. The 1946 edition of the Klosé method by Simeon Bellison excludes these etudes and replaces them with “Fifteen Grand Duets” by Klosé. Prescott makes reference to the 1946 edition in later clarinet system books, directing the student to play the duets in place of the etudes. These duets are described by Bellison as “Preliminary studies to more complicated concert pieces”<sup>85</sup> and are very extensive in scope, i.e., several are six or seven pages in length, and include a high level of technical difficulty. Prescott originally assigns only one line per week and never completes an entire duet. It is possible, again, that the entire study is assigned in its entirety in the aforementioned *Part II* of the system. These studies would serve as excellent assignments for solo and ensemble competitions for advanced clarinetist or studies assigned by a private instructor.

During the nineteenth-week of the fourth year, Prescott assigns studies from “45 Exercises Upon Different Combinations of Articulation with Studies of Sixths, Octaves, Etc.”<sup>86</sup> that he subtitled “Articulation Exercises.” These studies are beneficial to the clarinetist but are, again, lengthy in duration and only encompass the last eighteen weeks of Prescott’s original system. Articulation styles included in these exercises (tongue/slur combinations) should be assigned using other studies in the system at the discretion of the director or instructor.

The “Sixths” studies require an extensive amount of transpositions by the student in order to execute the assignments starting with the thirteenth-week of the second year. The Klosé method only includes seven exercises in this section but instructs the student

---

<sup>85</sup> Klosé, 136.

<sup>86</sup>Ibid., 76.

to transpose them into all keys.<sup>87</sup> The skill of transposing is not a characteristic technique for modern clarinet players and causes these studies to be difficult to prepare and perform in a timely manner.

The “Scales and Exercises” studies include three or four exercises in all twelve major keys and are in duet form. Many of the exercises require a major scale performance in the top stave with a chordal accompaniment in the bottom stave. These studies are time consuming, geared toward a duo performance, and insignificantly beneficial to the student.

The “Duets” studies are the final type of study not included in the modern edition. These studies require a duo performance, are relatively long, and teach basic skills geared toward the beginning or intermediate clarinetist. Many of the exercises teach basic concepts such as note and rest values, time signatures, articulations, and syncopation; all are associated with basic fundamentals and not advanced instrumental techniques.

### *Summary*

The contemporary editions of Prescott’s *Advanced Technic System* for the *Arban* and *Klosé* methods, by and large use the same exercises as the original but correlate the studies into a more logical presentation and a shorter time frame. By developing assignments according to a sequence of keys that closely relate to contemporary band methods, the number of weeks in each year is reduced and the weekly assignments are tonally related. Finally, the inclusion of a culminating performance furthers the development of the student through a systematic review of previously performed material.

---

<sup>87</sup> Klosé, 132.



## CHAPTER V

### IMPLEMENTATION OF CONTEMPORARY EDITION

Under Prescott's original curriculum, band students received technique instruction during an independent class period in addition to the regularly scheduled band rehearsal. Students attended a daily technique class that was determined by each student's schedule; some of the classes met during the student's study period while other students would leave an academic class early. The band director and the assistant director would teach each class, hearing the students play in groups and/or individually. More advanced band students would hear younger students play, reducing the number of classes each director taught.<sup>1</sup> This type of scheduling freedom is rarely possible in most school districts across the country and proposes problems of implementing the technique system according to Prescott's original curriculum.

Study or free periods are rare due to the educational reform seen in school districts during the last quarter century. Although still in use in some areas, pull-out<sup>2</sup> private lessons are uncommon. Even with the improvements suggested by the author, the system only will work if the band program has an instructional staff readily available to hear the student's assignments. Even if a staff is available, time must be allocated during the day to hear the students. Before the system can be implemented, these two obstacles must be addressed by the director, school, and district.

---

<sup>1</sup> Prescott and Chidester, 123.

<sup>2</sup> Pull-out lessons refer to students receiving a private lesson during an academic class. Students exit the academic class at a designated time and perform the lesson in another area.

Ideally, the band program will have an adequate music staff determined by the size of the school or band. Unfortunately, most band programs include one director for the high school and one director for the middle or junior high school (although some only provide one director for both programs). Whether or not the directors have the opportunity to team-teach is often determined by the schedules at each school. In an optimal situation, the directors would teach together in as many classes as possible, assisting one another in all aspects of the total band program, including hearing students perform assignments from the contemporary edition of the *Advanced Technic System*. Depending on each director's major instrument, he or she would be responsible for hearing assignments played by students on that same instrument. The remaining instruments would require additional staff to be hired to hear the assignments by those particular students. However, this plan relies heavily on the resources available to the band program in regards to instrumental staff to be hired. Rural communities may not have the necessary resources to implement this system compared to urban school systems.

If private instructors are available to be used as tutors during the school day, a commitment by the band, school, and/or district must be made to properly fund the system. A competitive amount of pay for each tutor must be determined to encourage highly qualified instructors to participate. Ultimately the size of the band program will determine the number of instructors and monetary investment needed to properly staff the system.

If an adequate staff is available, determining a schedule for passing-off assignments must be determined. Ideally, the students would pass-off the assignments

during the school day to keep conflicts with after school activities to a minimum. The amount of time allocated for the band rehearsal ultimately will determine when students will be expected to pass-off. Three types of schedules are commonly used by school systems in the United States today: (1) a year-long traditional schedule consisting of six or seven fifty to fifty-five minute class periods, (2) a semester-long traditional block schedule of four ninety minute classes, and (3) a year-long modified block schedule consisting of eight ninety minute classes alternating on a daily basis (A/B schedule). The type of schedule implemented by the school will determine how many days per week the services of the tutor will be needed. The block schedule system allows more students to be heard during the day, as opposed to the traditional schedule. Additionally, the size of the band program and the number of students within each section will also affect the amount the tutor is needed. If properly prepared by the student, each weekly assignment should take ten to thirteen minutes to complete. Using these times as a guide for each tutor, five students can be heard during the traditional schedule class and eight students during the block schedule class. The following charts demonstrate how the two schedules (traditional and block) can be used to adequately hear each student of an eighty-six-member band within one week.

## Traditional Schedule (fifty-five minute)

<b>Section</b>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
<b>Flutes (15)</b>	<b>5</b>		<b>5</b>		<b>5</b>
<b>Reeds (5)</b>		<b>5</b>			
<b>Clarinets (15)</b>	<b>5</b>		<b>5</b>	<b>5</b>	
<b>Saxophones (8)</b>		<b>4</b>		<b>4</b>	
<b>Trumpets (15)</b>		<b>5</b>	<b>5</b>	<b>5</b>	
<b>Horns (8)</b>	<b>4</b>		<b>4</b>		
<b>Low Brass (12)</b>	<b>4</b>		<b>4</b>		<b>4</b>
<b>Percussion (8)</b>		<b>4</b>		<b>4</b>	

The number of students passing-off is listed under each day.

## Block Schedule (ninety minutes)

<b>Section</b>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
<b>Flutes (15)</b>	<b>7</b>		<b>8</b>		
<b>Reeds (5)</b>		<b>5</b>			
<b>Clarinets (15)</b>	<b>7</b>		<b>8</b>		
<b>Saxophones (8)</b>		<b>8</b>			
<b>Trumpets (15)</b>		<b>8</b>		<b>7</b>	
<b>Horns (8)</b>	<b>8</b>				
<b>Low Brass (12)</b>	<b>8</b>		<b>6</b>		
<b>Percussion (8)</b>		<b>8</b>			

The number of student's passing off is listed under each day.

Students in each section will be assigned a specific day to pass-off. This schedule will remain in effect for the entire semester or year. Students will have a predetermined pass-off order and will exit and enter the classroom in an orderly fashion so as not to disturb the ongoing band rehearsal. If a student is absent on his or her specific day to pass-off, the student will have the opportunity to pass-off on the next day the tutor is present or to the director before or after school. Under this system, each student will have been heard

individually, given specific feedback, and recommendations for improvement by the end of each week.

After tutors and an adequate pass-off schedule have been determined, the director must make assignments at the beginning of the grading period. The number of pass-offs will be determined by the number of weeks in the grading period used by the school. Grading periods traditionally include either six or nine weeks; this schedule creates a six or four grading period school year. Each week the student will have a required assignment to pass-off to the tutor. These assignments could be a mixture of assignments from the *Advanced Technique System* and other assignments deemed important by the director(s). These assignments could include marching band music, all-state scales and solos, and or concert band music. Below is a suggested yearly pass-off schedule for a typical high school band employing the six-week grading period system.

1 <sup>st</sup> Six Weeks Assignments	
Week 1	School Fight Song
Week 2	National Anthem
Week 3	Alma Mater
Week 4	Marching Show Opener or Outline
Week 5	Production Number or Outline
Week 6	Closer or Outline

**2nd Six Weeks Assignments**

Week 1	Outline
Week 2	Outline
Week 3	Outline
Week 4	Outline
Week 5	Outline
Week 6	Make-up

**3rd Six Weeks Assignments**

Week 1	Outline
Week 2	Outline
Week 3	Outline
Week 4	Outline
Week 5	Outline
Week 6	Make-up

**4th Six Weeks Assignments**

Week 1	All-State Scales or Outline
Week 2	All-State Solo or Outline
Week 3	Outline
Week 4	Outline
Week 5	Outline
Week 6	Make-up

**5th Six Weeks Assignments**

Week 1	Contest March
Week 2	Contest Piece #1
Week 3	Contest Piece #2
Week 4	Outline
Week 5	Outline
Week 6	Make-up

6th Six Weeks Assignments	
Week 1	Outline
Week 2	Outline
Week 3	Outline
Week 4	Outline
Week 5	Outline
Week 6	Make-up

The make-up assignments are included to give students an additional week to complete any work that was not completed during the grading period.

The previous outlines serve as a suggestion to the implementation of a complete band program. Other facets, including theory, history, jazz, chamber and solo performance, should be included to complete a comprehensive music program. The main objective of an individualized instrumental curriculum should be to present material in a logical and sequenced manner, afford the student the opportunity to advance at an accelerated pace, and immediately provide feedback specific to the student's needs.



APPENDIX A  
PRESCOTT TECHNIC SYSTEM PART I

No. 9607

Price \$1.00

ARBAN'S METHOD: PART I

*The*  
**Prescott Technic System**

By GERALD R. PRESCOTT

A COURSE OF STUDY for band and orchestra instruments, outlining  
music study from standard texts with merit awards.

-----  
Cornet, Trumpet, Fluegelhorn, Trombone, Baritone  
Tuba, Alto, Mellophone  
-----

Bb Clarinet, Eb Clarinet, Alto Clarinet, Bass Clarinet

-----  
Oboe and English Horn  
-----

Flute and Piccolo

-----  
French Horn  
-----

Saxophone

-----  
Percussion  
-----

Bassoon

-----  
Violin

★

*This book contains*

**LESSON PLANS**

*for*

**THE ARBAN METHODS**

*for*

*Cornet - Trumpet - Fluegelhorn - Trombone - Baritone*

*Tuba - Alto - Mellophone*

PART I

First Preparatory Exercises  
Second Preparatory Exercises  
1st - 2nd - 3rd - 4th year Advanced Study

PART II

5th to 12th year  
PRICE \$1.00

CARL FISCHER, INC.  
*New York Boston Chicago*

Published Jointly by

SCHMITT, HALL & McCREARY CO.  
*Minneapolis*

0 2965

*The*  
**Prescott Technic System**  
**FOR THE ARBAN METHODS**

By **GERALD R. PRESCOTT**

**INSTRUCTIONS TO THE STUDENT**

**LESSON PLAN:**

The Prescott Technic System includes a five point course of study as follows:

- a. Daily full band or orchestra rehearsals
- b. Weekly sectional practises
- c. Individual solo playings
- d. Small ensemble experience
- e. Graded technical exercises

This lesson plan outlines the technical exercises for cornet, trumpet, fluegelhorn, alto, baritone, trombone, and tuba from the Arban Methods. A detailed explanation of the complete five point course of study may be found under Part II "SYSTEMATIZING THE CURRICULUM" in the text, "Getting Results with School Bands" Prescott-Chidester, published by Paul A. Schmitt Music Co., Minneapolis, Minnesota.

**HOW TO USE THIS LESSON PLAN:**

This course provides a *First* and *Second* set of *Preparatory* exercises, which must be considered a *prerequisite* for the four years of *Advanced Study*. You must first obtain a copy either of the *ARBAN'S METHOD COMPLETE*, Carl Fischer Edition, or the *ARBAN'S PRESCOTT EDITION* covering the first two years' assignments only. These books may be purchased from your local dealer or from Paul A. Schmitt Music Co., 88 South Tenth Street, Minneapolis, Minnesota. Prices:

Arban's Complete Treble Clef .....	\$5.00
Arban's Complete Bass Clef .....	5.00
Arban's Prescott Treble Clef or Bass Clef-each .....	1.25

It is important that you always have your Outline of Technic with your Arban's Method and we therefore suggest that you place the Outline inside the first few pages of the method and fix it there securely with paste or with linen tape as a hinge.

**HOW TO READ THE CHARTS:**

At the left in each chart is listed the type of studies taken from the Arban's Complete Method, viz.: First Studies, Slurs, etc.

To the right of the type of studies and below the heading "Starting page" is listed the opening page of each set of studies. Starting pages are listed for both the Bass and Treble clef editions, in separate columns.

To the right of the starting pages and below the heading "Assignments by" is listed the method by which the assignments are made. For example, the assignments taken from the First Studies start on page 11 and are assigned by exercise and line. The actual assignments are given under the weeks of each Twelve Weeks' assignments. For example, the first week of this course assigns the following: Line 1 of exercise 9 found under First Studies, which set of exercises opens on page 11; Line 1 of exercise 1 found under the Syncopation studies starting on page 23; Line 1 of exercise 4 under Slurs starting on page 45 in the Bass clef edition and on page 39 in the Treble clef edition, etc.

**PASSING THE EXERCISES:**

At each weekly technic lesson, your Instructor will listen to the studies you have been practicing. As soon as your Instructor accepts the playing of any study, it should be checked off your chart. After you have passed all the assignments of the First Preparatory Exercises you are entitled to wear Award A, as pictured on page 12. After assignments for the Second Preparatory Exercises are passed your Instructor will sign for this completed work, entitling you to Award B. The First Twelve Weeks Advanced Technic signature entitles you to Award C. Other awards follow as listed on page 12.

Copyright 1934 by Paul A. Schmitt Music Co.  
 Revised Edition, Copyright 1937 by Paul A. Schmitt Music Co., Minneapolis  
 Copyright Renewed 1962 by Gerald R. Prescott  
 Renewal Copyright Assigned 1962 to Schmitt, Hall & McCrea Company



**FIRST PREPARATORY EXERCISES**  
**Prescott Technic System for All Wind Instruments**

Page 3

Suggestions pertaining to the preparation and testing of all Preparatory exercises may be obtained in the book,  
 "Getting Results With School Bands," Prescott-Chidester, Chapters V and VI.

	Assigned Accomplishments for the Student	Instructor's Signatures for Assignments Completed
1	Demonstrate the ability to play all assigned exercises or lessons in your Beginning Method Book.	
2	Demonstrate the ability to play your assigned parts in two Chamber Music Ensembles.	
3	Demonstrate the ability to play two Elementary solos with Piano accompaniment, as selected by your director, and any 12 song book melodies.	
4	Demonstrate correct breathing as used in wind instrument playing.	
5	Demonstrate the ability to tune your instrument with any given concert tone within the easy playing register of your instrument.	
6	Receive a grade of 100% writing eight measures of 4/4 time, eight measures of 3/4 time, eight measures of 6/8, and eight measures of 2/4 time, with no two measures alike. Make use of the following kinds of notes and rests: Whole, Half, Quarter, Eighth Sixteenth, and Dotted Half.	
7	Sustain a tone 25 seconds on your instruments (15 seconds on Tubas and Flutes).	
8	Play from memory the following scales and tonic arpeggios in one octave, ascending and descending, slurred and articulated: C Major, Bb Major, Eb Major, F Major, G Major, D Major, A Minor, and Chromatic.	
9	Prepare eight chromatic fingering charts, showing only the common fingerings, covering the practical range of your instrument. Follow a schedule of at least one week between the making of each chart.	
10	Demonstrate the ability to recognize and name the following major key signatures: No flats or sharps, One flat, One sharp, Two flats, Two sharps, Three flats.	
11	Produce on your instrument a correct attack and release.	
12	Demonstrate the ability to recognize when seen and heard the following intervals: Unison, Major 3rd, Perfect 5th, Octave.	
13	Receive a grade of 100% on a written examination covering 25 common musical terms as listed by your director.	
14	Demonstrate the ability to perform 15 of the most elementary rhythm patterns as selected by your director.	
15	Illustrate the 3 band postures, "Concert Rest," "Attention," and "Playing."	
16	Commendable school and community citizenship.	<i>Principal's Signature</i> <i>Director's Signature</i>

PRACTICE FOR RESULTS—NOT FOR HOURS

No. 9607

COPYRIGHT 1937 BY PAUL A. SCHMITT MUSIC CO.

**SECOND PREPARATORY EXERCISES**  
**Prescott Technic System for All Wind Instruments**

	Assigned Accomplishments for the Student	Instructor's Signatures for Assignments Completed
1	Read at sight the various parts for your instrument to any <i>Second Grade Band Music</i> .	
2	Play the various parts for your instrument to any <i>Third Grade Band Music</i> .	
3	Using "Stars of the Summer Night" (Key of E <sub>b</sub> ), "Old Folks at Home" (Key of D), "My Old Kentucky Home" (Key of G), taken from a common song book, make written transpositions for your instrument of the Soprano, Alto, Tenor, and Bass parts. (Basses transpose only the melody and regular Bass parts.) Write these four transpositions and copy a double-lined piano part on a six-lined score as follows: 1st line—Soprano, 2nd line—Alto, 3rd line—Tenor, 4th line—Bass, 5th and 6th lines—copy Piano part from the song book.	
4	Breathe correctly while playing.	
5	Tune your instrument with any given concert tone.	
6	Receive a grade of 100% writing sixteen measures of 4/4 time, sixteen measures of 3/4 time, sixteen measures of 6/8, sixteen measures of 2/4, sixteen measures of 3/8, sixteen of 2/2, sixteen of 12/8, and sixteen of 6/4. No two measures are to be alike. Make use of the following kinds of notes and rests—Whole, Half, Quarter, 8th, 16th, Dotted Half, Dotted Quarter, Dotted 8th, Dotted 16th, and Double Dotted Quarter.	
7	Write the chromatic scale, ascending and descending, for the practical range of your instrument, with correct fingerings. Then play this scale from memory at a rate of "three-tones-a-second," half staccato and legato.	
8	Receive a grade of 100% on a written examination covering the "Principal words used in modern music." See <i>Arban or Klose</i> .	
9	Demonstrate on your instrument the principal words of Assignment 8 as selected by your director.	
10	Write each major scale and tonic arpeggio, ascending and descending, for the practical range of your instrument, with correct fingerings. Then play each scale and arpeggio from memory in phrasings and articulations specified by your director. Prepare also in the same manner three major scales in intervals of thirds.	
11	Write each minor scale with tonic arpeggios for the practical range of your instrument, with correct fingerings. Then play each scale and arpeggio from memory in phrasings and articulations specified by your director.	
12	Prepare 8 complete fingering charts, including all enharmonic notations for each note and listing all regular and alternate fingerings, covering the entire range of your instrument. Follow a schedule of at least one week between the making of each chart.	
13	After completing the requirements of Assignment 12, name and play all the tones within the practical playing register of your instrument with their regular and alternate fingerings, with examples of their applications.	

PRACTICE FOR RESULTS—NOT FOR HOURS

**SECOND PREPARATORY EXERCISES—Cont.**  
**Prescott Technic System for All Wind Instruments**

Page 5

	Assigned Accomplishments for the Student	Instructor's Signatures for Assignments Completed
14	Illustrate the following: 1. Conducting posture, 2. Holding of the Baton, 3. Preparatory beat, 4. The Stop, 5. The Hold or Fermata, 6. Ritard and Accelerando, 7. Crescendo and Diminuendo. Direct the following meters: 4/4, 3/4, 2/4, and 6/8.	
15	300 word theme on "Care of All Band Instruments."	
16	300 word theme on "How to Conduct a Successful Band Rehearsal."	
17	Name in progressive order ten common tempo markings, beginning with the slowest. Demonstrate with numbers you have played.	
18	Name and demonstrate six degrees of volume, starting with the softest.	
19	Given any key signature, name the major key and relative minor. Given any major or minor, name the sharps or flats.	
20	Produce on your instrument: 1. Correct attack and release. 2. Staccato articulations. 3. Legato articulations. 4. Double tongue. 5. Triple tongue. (Nos. 4 and 5 for flutes and cup mouthpieces only.)	
21	Distinguish between the following styles of musical performance: (1) Playing with expression as contrasted with playing in a Monotone. (2) Rubato playing as contrasted with strict tempo. (3) Playing in a song style as contrasted with march style. (4) A comparison of Primary and Secondary accents in the common times: 4/4, 3/4, 2/4, and 6/8. (5) Accompaniment playing as contrasted with solo playing. (6) The rules of emphasis as applied in the playing of the common rhythmic patterns.	
22	(a) Write in all major keys the following intervals. (b) Sing all of the following intervals from any given tonic. (c) Play on your instrument all of the following intervals from any given tonic. Unison Major 3rd Perfect 5th Minor 3rd Perfect Octave	
23	Prepare for public recital two solos selected by your director. Also any 36 song book melodies.	
24	Prepare for public recital your parts to two chamber music numbers selected by your director.	
25	Sustain a tone 45 seconds. (30 seconds for Tubas and Flutes.)	
26	Demonstrate your knowledge of the Marching Band Fundamentals.	
27	Illustrate the 3 band postures, "Concert Rest," "Attention," and "Playing."	
28	Perform all the fundamental rhythms as specified by your director.	
29	Write a solo for your instrument (accompaniment not required)	
30	Commendable school and community citizenship.	<i>Principal's Signature</i>
		<i>Director's Signature</i>

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1938 BY PAUL A. SCHMITT MUSIC CO.

## FIRST YEAR ADVANCED TECHNIC

Page 6

Prescott Technic System for the Arban Method

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	FIRST TWELVE WEEKS ASSIGNMENTS											
	BASS CLEF	TREBLE CLEF		1ST WEEK	2ND WEEK	3RD WEEK	4TH WEEK	5TH WEEK	6TH WEEK	7TH WEEK	8TH WEEK	9TH WEEK	10TH WEEK	11TH WEEK	12TH WEEK
FIRST STUDIES.....	17	11	Exercise and Line..	9-1	9-2	9-3	9-4	9-5	9-6	10-1	10-2	10-3	10-4	10-5	10-6
SYNCOPIATION 8ths and 16ths.....	30	23	Exercise and Line..	1-1	1-1	1-2	1-3	1-3	19-1	19-1	19-2	19-2	19-3	19-3	19-4
SLURS.....	45	39	Exercise and Line..	4-1	4-1	4-1	4-1	4-1	4-1	4-2	4-2	4-2	4-2	4-2	4-2
MAJOR SCALES.....	63	59	Exercise.....	23	23	1	1	63	63	29	29	57	57	17	17
CHROMATICS.....	80	76	Exercise and Line..	1-1	1-1	1-1	1-1	1-3	1-3	1-3	1-3	1-1	1-1	1-3	1-3
EMBELLSHMENTS.....	93	91	Exercise and Line..	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1	1-1
TRIPLETS and 16ths.....	136	132	Exercise and Line..	13-1	13-1	13-1	13-1	13-2	13-2	13-2	13-2	13-3	13-3	13-3	13-3
MAJOR and MINOR CHORDS.....	151	142	Exercise and Line..	48-3	48-3	48-3	50-1	50-1	50-1	48-3	48-3	48-3	50-1	50-1	50-1

A 9-1 notation indicates Exercise 9, Line 1. For example: the first week of major and minor chords calls for the 3rd line of Exercise 48, the notation being 48-3.  
 During the first few weeks of this course certain exercises will be assigned which contain measures beyond the embouchure range of some students. The Instructor will decide whether to omit these measures or have the pupil play them an octave lower.

INSTRUCTOR'S SIGNATURE FOR THE FIRST TWELVE WEEKS

## FIRST YEAR ADVANCED TECHNIC

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	SECOND TWELVE WEEKS ASSIGNMENTS													
	BASS CLEF	TREBLE CLEF		13TH WEEK	14TH WEEK	15TH WEEK	16TH WEEK	17TH WEEK	18TH WEEK	19TH WEEK	20TH WEEK	21ST WEEK	22ND WEEK	23RD WEEK	24TH WEEK		
FIRST STUDIES.....	17	11	Exercise and Line..	11-1	11-2	12-1	12-1	12-2	12-2	13-1	13-1	13-2	13-2	14-1	14-2		
SYNCOPIATION 8ths and 16ths.....	30	23	Exercise and Line..	13-1	13-1	13-2	13-2	13-3	13-3	20-1	20-1	20-2	20-2	20-3	20-3		
SLURS.....	45	39	Exercise and Line..	6-1	6-1	6-1	6-2	6-2	6-2	10-1	10-1	10-1	10-2	10-2	10-2		
MAJOR SCALES.....	63	59	Exercise.....	36	23	30	17	2	63	24	29	64	36	3	57		
MINOR SCALES.....	79	75	Line.....	1	1	1	1	1	1	4	4	4	4	4	4		
CHROMATICS.....	80	76	Exercise and Line..	2-1	2-1	2-1	2-3	2-3	2-3	1-2	1-2	1-2	1-1	1-2	1-3		
EMBELLSHMENTS.....	93	91	Exercise and Line..	1-4	1-4	1-4	1-4	1-4	1-4	1-6	1-6	1-6	1-6	1-6	1-6		
INTERVALS.....	126	125	Exercise and Line..	2-1	2-1	2-1	1-4	1-4	1-4	2-1	2-1	2-1	1-4	1-4	1-4		
TRIPLETS and 16ths.....	136	132	Exercise and Line..	14-1	14-1	14-2	14-3	14-3	14-4	28-1	28-1	28-2	28-3	28-3	28-4		
MAJOR and MINOR CHORDS.....	151	142	Exercise and Line..	49-10	49-10	49-10	49-10	50-3	50-3	50-3	50-3	48-1	48-1	48-1	48-1		
7th CHORDS.....	156	147	Exercise and Line..	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2	53-2		

Memorize all assignments under Minor Scales.  
 With all studies assigned by Exercise and Line the student should number each line to facilitate locating the assignments.

INSTRUCTOR'S SIGNATURE FOR THE SECOND TWELVE WEEKS

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1934 BY PAUL A. SCHMITT MUSIC CO.

## FIRST YEAR ADVANCED TECHNIC (Continued)

Page 7

### Prescott Technic System for the Arban Method

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	THIRD TWELVE WEEKS ASSIGNMENTS											
	BASS CLEF	TREBLE CLEF		25TH WEEK	26TH WEEK	27TH WEEK	28TH WEEK	29TH WEEK	30TH WEEK	31ST WEEK	32ND WEEK	33RD WEEK	34TH WEEK	35TH WEEK	36TH WEEK
FIRST STUDIES.....	17	11	Exercise and Line..	15-1	15-2	16-1	16-2	16-3	17-1	17-2	17-3	18-1	18-2	18-2	18-3
SYNCOPEATION 8ths and 16ths.....	30	23	Exercise and Line..	2-1	2-1	2-2	2-2	21-1	21-2	21-3	21-3	21-4	3-1	3-2	3-2
SLURS.....	45	39	Exercise and Line..	7-1	7-1	7-1	7-2	7-2	7-2	3-1	3-1	3-1	3-2	3-2	3-2
MAJOR SCALES.....	63	59	Exercise.....	30	58	64	18	45	37	52	2	46	4	24	25
MINOR SCALES.....	79	75	Line.....	2	2	2	2	2	2	3	3	3	3	3	3
CHROMATICS.....	80	76	Exercise and Line..	2-2	2-2	2-2	3-1	3-1	3-1	3-2	3-2	3-2	2-1	2-2	2-3
EMBELLSHMENTS.....	93	91	Exercise and Line..	1-8	1-8	1-8	1-8	1-10	1-10	1-10	1-10	1-2	1-2	1-2	1-2
INTERVALS.....	126	125	Exercise and Line..	3-1	3-1	3-1	3-1	5-1	5-1	5-1	5-1	2-3	2-3	2-3	2-3
TRIPLETS and 16ths.....	136	132	Exercise and Line..	15-1	15-2	15-2	15-3	15-3	15-4	29-1	29-1	29-2	29-2	29-2	29-3
MAJOR and MINOR CHORDS.....	151	142	Exercise and Line..	50-5	50-5	50-5	50-5	48-13	48-13	48-13	48-13	48-4	48-4	48-4	48-4
7th CHORDS.....	156	147	Exercise and Line..	53-13	53-13	53-13	53-3	53-3	53-3	53-13	53-13	53-13	53-3	53-3	53-3
DOUBLE & TRIPLE TONGUE ARBANS ABRIDGED EDITION	162 185	155 175	Exercise.....	77	77	77	77	77	77	115	115	115	115	115	115

All Major scale assignments should be prepared in a variety of articulations and phrasings as selected by the Instructor.

INSTRUCTOR'S SIGNATURE FOR THE THIRD TWELVE WEEKS

## SECOND YEAR ADVANCED TECHNIC

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	FIRST TWELVE WEEKS ASSIGNMENTS											
	BASS CLEF	TREBLE CLEF		1ST WEEK	2ND WEEK	3RD WEEK	4TH WEEK	5TH WEEK	6TH WEEK	7TH WEEK	8TH WEEK	9TH WEEK	10TH WEEK	11TH WEEK	12TH WEEK
FIRST STUDIES.....	17	11	Exercise and Line..	19-1	19-2	19-3	20-1	20-2	20-3	21-1	21-2	21-3	22-1	22-2	22-3
SYNCOPEATION 8ths and 16ths.....	30	23	Exercise and Lines.	14-2	14-4	14-5	22-1	22-2	22-3	22-4	23-1	23-2	23-3	23-4	23-5
SLURS.....	45	39	Exercise and Line..	9-1	9-1	9-1	9-2	9-2	9-2	16-1	16-1	16-1	16-2	16-2	16-2
MAJOR SCALES.....	63	59	Exercise.....	5	65	6	31	7	59	19	38	53	47	26	66
MINOR SCALES.....	79	75	Line.....	8	8	8	8	8	8	7	7	7	7	7	7
CHROMATICS.....	80	76	Exercise and Line..	3-3	3-3	3-3	3-4	3-4	3-4	3-5	3-5	3-5	3-6	3-6	3-6
EMBELLSHMENTS.....	93	91	Exercise and Line..	1-5	1-5	1-5	1-5	1-9	1-9	1-9	1-9	2-1	2-1	2-1	2-1
INTERVALS.....	126	125	Exercise and Line..	1-1	1-1	1-1	1-1	3-3	3-3	3-3	3-3	4-6	4-6	4-6	4-6
TRIPLETS and 16ths.....	136	132	Exercise and Line..	16-1	16-1	16-2	16-3	30-1	30-1	30-2	30-2	30-3	30-3	30-4	30-4
MAJOR and MINOR CHORDS.....	151	142	Exercise and Line..	48-5	48-5	48-5	48-5	50-2	50-2	50-2	50-2	48-4	48-4	48-4	48-4
7th CHORDS.....	156	147	Exercise and Line..	54-13	54-13	54-13	53-10	53-10	53-10	54-13	54-13	54-13	53-10	53-10	53-10
DOUBLE & TRIPLE TONGUE	162	155	Exercise.....	78	78	78	116	116	116	79	79	79	80	80	80

Beginning with the Second Year of this course several assignments are made by Exercise and Lines, instead of by Exercise and Line. This plural indication of the lines signifies that all lines of the exercise not previously assigned must be included.

INSTRUCTOR'S SIGNATURE FOR THE FIRST TWELVE WEEKS—SECOND YEAR

PRACTICE FOR RESULTS—NOT FOR HOURS  
COPYRIGHT 1934 BY PAUL A. SCHMITT MUSIC CO.

## SECOND YEAR ADVANCED TECHNIC (Continued)

Prescott Technic System for the Arban Method

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	SECOND TWELVE WEEKS ASSIGNMENTS											
	BASS CLEF	TREBLE CLEF		13TH WEEK	14TH WEEK	15TH WEEK	16TH WEEK	17TH WEEK	18TH WEEK	19TH WEEK	20TH WEEK	21ST WEEK	22ND WEEK	23RD WEEK	24TH WEEK
FIRST STUDIES .....	17	11	Exercise and Lines.	23-1	23-2	23-3	24-1	24-2	24-3	25-1	25-2	25-3	26-1	26-2	26-4
SYNCOPIATION 8ths and 16ths .....	30	23	Exercise and Lines.	4-1	4-2	4-2	24-1	24-2	24-2	24-3	24-3	24-4	24-4	24-5	24-5
SLURS .....	45	39	Exercise and Line.	16-3	1-1	1-1	1-1	1-2	1-2	1-2	1-3	1-3	1-3	17-1	17-1
MAJOR SCALES .....	63	59	Exercise .....	32	8	60	9	20	10	39	54	48	27	67	33
MINOR SCALES .....	79	75	Line .....	5	5	5	5	5	5	6	6	6	6	6	6
CHROMATICS .....	80	76	Exercise and Line..	4-1	4-1	4-2	4-2	4-3	4-3	4-3	4-4	4-4	4-4	4-5	4-5
EMBELLISHMENTS .....	93	91	Exercise and Line..	3-1	3-1	3-1	3-1	2-4	2-4	2-4	2-4	3-5	3-5	3-5	3-5
INTERVALS .....	126	125	Exercise and Line..	1-6	1-6	1-6	1-6	4-1	4-1	4-1	4-1	1-8	1-8	1-8	1-8
TRIPLETS and 16ths .....	136	132	Exercise and Line..	16-4	16-5	16-5	17-1	30-5	30-5	30-6	30-6	31-1	31-1	31-2	31-2
MAJOR and MINOR CHORDS .....	151	142	Exercise and Line..	49-9	49-9	49-9	49-9	50-8	50-8	50-8	50-8	49-13	49-13	49-13	49-13
7th CHORDS .....	156	147	Exercise and Line..	54-1	54-1	54-1	53-4	53-4	53-4	54-1	54-1	54-1	53-4	53-4	53-4
DOUBLE & TRIPLE TONGUE .....	162	155	Exercise .....	81	81	81	117	117	117	82	82	82	83	83	83

Beginning with this twelve weeks prepare all future assignments in as many articulations and phrasings as selected by the instructor.

INSTRUCTOR'S SIGNATURE FOR THE SECOND TWELVE WEEKS—SECOND YEAR

TYPE OF STUDIES TAKEN FROM ARBANS COMPLETE METHOD—CARL FISCHER EDITION	STARTING PAGE		ASSIGNMENTS BY	THIRD TWELVE WEEKS ASSIGNMENTS											
	BASS CLEF	TREBLE CLEF		25TH WEEK	26TH WEEK	27TH WEEK	28TH WEEK	29TH WEEK	30TH WEEK	31ST WEEK	32ND WEEK	33RD WEEK	34TH WEEK	35TH WEEK	36TH WEEK
FIRST STUDIES .....	17	11	Exercise and Lines.	27-1	27-2	27-3	28-1	28-2	29-2	29-3	30-1	30-2	31-1	31-2	31-3
SYNCOPIATION 8ths and 16ths .....	30	23	Exercise and Lines.	5-1	5-2	5-2	25-1	25-2	25-2	25-3	25-3	25-4	25-4	25-5	25-6
SLURS .....	45	39	Exercise and Line..	17-2	17-2	17-3	17-3	17-4	17-4	8-1	8-1	8-1	8-2	8-2	8-2
MAJOR SCALES .....	63	59	Exercise .....	61	46	11	21	12	37	40	13	54	35	14	55
MINOR SCALES .....	79	75	Line .....	9	9	9	2	2	2	8	8	8	5	5	5
CHROMATICS .....	80	76	Exercise and Line..	4-6	5-1	5-1	5-2	5-2	5-2	5-3	5-3	5-3	5-4	5-4	5-4
EMBELLISHMENTS .....	93	91	Exercise and Line..	1-3	1-3	1-3	1-3	3-8	3-8	3-8	3-8	3-8	2-6	2-6	2-6
INTERVALS .....	126	125	Exercise and Line..	2-4	2-4	2-4	2-4	1-3	1-3	1-3	1-3	1-3	2-6	2-6	2-6
TRIPLETS and 16ths .....	136	132	Exercise and Line..	17-2	17-3	17-4	17-5	17-5	31-3	31-3	32-1	32-1	32-2	32-2	32-3
MAJOR and MINOR CHORDS .....	151	142	Exercise and Line..	51-10	51-10	51-10	51-10	49-1	49-1	49-1	49-1	48-10	48-10	48-10	48-10
7th CHORDS .....	156	147	Exercise and Line..	54-4	54-4	54-4	53-12	53-12	53-12	54-4	54-4	54-4	53-12	53-12	53-12
DOUBLE & TRIPLE TONGUE .....	162	155	Exercise .....	118	118	118	84	84	85	85	85	119	119	119	86

A new form for assignments is used beginning with the 3rd year. Now is the time to study this new outline and question its reading.

INSTRUCTOR'S SIGNATURE FOR THE THIRD TWELVE WEEKS—SECOND YEAR

**PRACTICE FOR RESULTS—NOT FOR HOURS**  
COPYRIGHT 1934 BY PAUL A. SCHMITT MUSIC CO.



## THIRD YEAR ADVANCED TECHNIC

### Prescott Technic System for the Arban Method

Page 9

Start- ing Page	Treble	11	23	39	59	75	76	91	125	132	142	147	155	Type of Studies Taken From ARBAN'S COMPLETE METHOD CARL FISCHER EDITION	Completion of the Third Year Entitles the Pupil to Win Award Number 3
	Bass	17	30	45	63	79	80	93	126	136	151	156	162		
Assignments by	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Line and Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise	Instructor's Signature First Twelve Weeks—Third Year
1ST WEEK	32-2	26-1	17-4	24	42 A	1-36	5-5	3-10	6-1	18-1	50-4	54-2	120	Instructor's Signature First Twelve Weeks—Third Year	
2ND WEEK	32-3	26-2	17-4	31	42 A	1-36	5-5	3-10	6-1	18-2	50-4	54-2	120		
3RD WEEK	33-1	26-3	5-1	39	42 A	1-36	5-5	3-10	6-1	18-3	50-4	54-2	87		
4TH WEEK	33-2	26-4	5-1	7	42 A	1-36	5-5	2-3	6-1	18-3	50-4	54-2	87		
5TH WEEK	33-3	26-5	5-1	3	42 A	1-36	5-6	2-3	6-4	18-4	48-9	53-9	1		
6TH WEEK	34-1	26-6	5-2	38	42 A	1-36	5-6	2-3	6-4	18-4	48-9	53-9	1		
7TH WEEK	34-2	15-2	5-2	6	43 A	1-36	5-6	3-3	6-4	18-5	48-9	53-9	2		
8TH WEEK	35-1	15-3	5-2	61	43 A	1-36	5-6	3-3	6-4	18-6	48-9	53-9	2		
9TH WEEK	35-2	15-4	18-1	35	43 A	1-36	10-1	3-3	3-5	33-1	50-10	54-3	3		
10TH WEEK	36-1	15-5	18-1	37	43 A	1-36	10-1	2-2	3-5	33-1	50-10	54-3	3		
11TH WEEK	36-2	15-6	18-2	5	43 A	1-36	10-1	2-2	3-5	33-2	50-10	54-3	4		
12TH WEEK	36-3	15-7	18-2	60	43 A	1-36	10-1	2-2	3-5	33-2	50-10	54-3	4		
13TH WEEK	37-2	6-1	2-1	55	44 B	2-57	25-1	2-8	4-4	19-1	48-2	54-12	5		
14TH WEEK	37-3	6-2	2-1	8	44 B	2-57	25-1	2-8	4-4	19-1	48-2	54-12	5		
15TH WEEK	38-2	6-2	2-2	13	44 B	2-57	25-1	2-8	4-4	19-2	48-2	54-12	6		
16TH WEEK	38-3	27-1	2-2	59	44 B	2-57	25-2	3-6	4-4	19-2	48-2	54-12	6		
17TH WEEK	38-4	27-2	2-3	54	44 A	2-57	25-2	3-6	7-3	19-3	50-11	53-11	7		
18TH WEEK	38-5	27-2	2-3	67	44 A	2-57	25-2	3-6	7-3	19-3	50-11	53-11	7		
19TH WEEK	39-2	27-3	18-1	9	44 A	2-57	25-3	2-10	7-3	34-1	50-11	53-11	8		
20TH WEEK	39-3	27-3	18-1	58	44 A	2-57	25-3	2-10	7-3	34-1	50-11	53-11	8		
21ST WEEK	39-4	27-4	18-2	53	43 B	2-57	25-3	2-10	2-2	34-2	49-11	55-13	9		
22ND WEEK	40-2	27-4	18-2	66	43 B	2-57	10-2	3-2	2-2	34-2	49-11	55-13	9		
23RD WEEK	40-3	27-5	18-3	21	43 B	2-57	10-2	3-2	2-2	34-3	49-11	55-13	10		
24TH WEEK	40-4	27-6	18-3	10	43 B	2-57	10-2	3-2	2-2	34-3	49-11	55-13	10		
25TH WEEK	41	7-1	18-4	52	42 B	4-1	25-4	3-4	2-8	19-4	51-8	53-6	88		
26TH WEEK	41	7-2	18-4	65	42 B	4-1	25-4	3-4	2-8	19-4	51-8	53-6	88		
27TH WEEK	42	7-2	11-1	20	42 B	4-1	25-4	3-4	2-8	19-5	51-8	53-6	121		
28TH WEEK	42	7-3	11-1	49	42 B	4-1	26-1	1-11	2-8	19-5	51-8	53-6	121		
29TH WEEK	43	28-1	11-2	14	42 A	4-1	26-1	1-11	1-9	19-6	49-2	53-8	89		
30TH WEEK	43	28-2	11-2	64	42 A	4-1	26-1	1-11	1-9	19-6	49-2	53-8	89		
31ST WEEK	43	28-3	11-3	19	42 A	3-63	26-2	2-11	1-9	35-1	49-2	53-8	122		
32ND WEEK	44	28-3	11-3	48	42 A	3-63	26-2	2-11	1-9	35-1	49-2	53-8	122		
33RD WEEK	44	28-4	11-4	25	43 A	3-63	26-2	2-11	2-5	35-2	51-11	54-5	90		
34TH WEEK	44	28-4	11-5	18	43 A	3-63	10-3	3-7	2-5	35-2	51-11	54-5	90		
35TH WEEK	45	28-5	19-1	47	43 A	3-63	10-3	3-7	2-5	35-3	51-11	54-5	123		
36TH WEEK	45	28-6	19-1	26	43 A	3-63	10-3	3-7	2-5	35-3	51-11	54-5	123		

"A" after an exercise number indicates the upper line of a double staff. "B" after an exercise number indicates the lower line of the double staff. For example: 43 A, 43 B, etc.  
Beginning with the 1st week, all minor scale assignments are in major scale exercise forms. For example: the notation 1-36 (1st week for minor scales) indicates that exercise 36 under major scales should be played using the minor signature of line one in minor scales.

#### PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1934 BY PAUL A. SCHMITT MUSIC CO.

### FOURTH YEAR ADVANCED TECHNIC

Prescott Technic System for the Arban Method

Start- ing Page	Treble	11	23	39	59		75	76	91	125	132	142	147	155
	Bass	17	30	45	63		79	80	93	126	136	151	156	162
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION	FIRST STUDIES	SYNCOPIATION 8ths and 16ths	SLURS	MAJOR SCALES		MINOR SCALES	CHROMATIC	EMBELLISH- MENTS	INTERVALS	TRIPLETS and 16ths	Major and Minor Chords	7th CHORDS	Double and Triple Tongue	Completion of the Fourth Year Entitles the Pupil to Wear Award Number 4
Assignments by	Exercise and Lines	Exercise and Line	Exercise and Lines	Exercise	Exercise and Form	Line and Form	Exercise and Lines	Exercise and Lines	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise
1ST WEEK	46-2	16-1	19-2	33	32	44B -24	5-17	26-3	1-7	6-2	20-1	49-7	54-10	11
2ND WEEK	46-3	16-2	19-3	46		44B -24	5-17	26-3	1-7	6-2	20-1	49-7	54-10	11
3RD WEEK	46-4	16-3	19-3	27	40	44B -24	5-17	26-3	1-7	6-2	20-2	49-7	54-10	12
4TH WEEK	46-5	16-4	31-1	24		44B -24	5-17	26-4	2-5	2-7	20-2	49-7	53-5	12
5TH WEEK	46-6	16-5	31-2	31	39	44A -3	5-17	26-4	2-5	2-7	20-3	51-13	53-5	91
6TH WEEK	46-7	16-6	12-1	7		44A -3	5-17	26-5	2-5	2-7	20-3	51-13	53-5	91
7TH WEEK	46-8	29-1	12-1	30	38	44A -3	9-29	26-5	1-13	1-2	20-4	51-13	54-11	13
8TH WEEK	46-9	29-2	12-1	6		44A -3	9-29	11-1	1-13	1-2	20-5	51-13	54-11	13
9TH WEEK	46-10	29-3	12-2	61	35	43B -18	9-29	11-1	1-13	1-2	25-4	49-6	54-11	14
10TH WEEK	46-11	29-4	12-2	37		43B -18	9-29	11-2	3-11	4-3	35-4	49-6	54-13	14
11TH WEEK	46-12	29-5	32-1	5	60	43B -18	9-29	11-2	3-11	4-3	35-5	49-6	54-13	92
12TH WEEK	46-13	29-6	32-2	55		43B -18	9-29	11-2	3-11	4-3	35-5	49-6	54-13	92
13TH WEEK	47-1	8-1	19-4	8	13	42B -3	8-23	26-6	1-12	6-3	20-6	49-12	53-7	15
14TH WEEK	47-2	8-2	19-5	59		42B -3	8-23	26-6	1-12	6-3	20-6	49-12	53-7	93
15TH WEEK	47-3	8-2	19-5	54	67	42B -3	8-23	26-6	1-12	6-3	20-7	49-12	53-7	16
16TH WEEK	47-4	8-3	33-1	9		42A -59	8-23	27-1	2-9	5-2	20-7	49-12	54-6	16
17TH WEEK	47-5	30-1	33-2	58	53	42A -59	8-23	27-1	2-9	5-2	36-1	51-1	54-6	124
18TH WEEK	47-6	30-2	33-2	66		42A -59	8-23	27-1	2-9	5-2	36-1	51-1	54-6	124
19TH WEEK	48-1	30-2	13-1	21	10	43A -65	6-1	27-2	3-9	7-5	36-2	51-1	59-1	94
20TH WEEK	48-2	30-3	13-2	52		43A -65	6-1	27-2	3-9	7-5	36-2	51-1	59-1	125
21ST WEEK	48-3	30-4	13-3	65	20	43A -65	6-1	27-2	3-9	7-5	36-3	49-8	59-1	125
22ND WEEK	48-4	30-5	34-1	49		44B -25	6-1	11-3	3-12	7-2	36-3	49-8	54-1	95
23RD WEEK	48-5	30-5	34-2	14	64	44B -25	6-1	11-3	3-12	7-2	36-4	49-8	54-1	96
24TH WEEK	48-6	30-6	34-2	19		44B -25	6-1	11-3	3-12	7-2	36-4	49-8	54-1	96
25TH WEEK	49-1	9-1	20-1	48	25	44A -4	1-37	27-3	2-7	7-4	21-1	49-3	55-2	126
26TH WEEK	49-2	9-2	20-2	18		44A -4	1-37	27-3	2-7	7-4	21-2	49-3	55-2	126
27TH WEEK	49-3	9-3	35-1	47	26	44A -4	1-37	27-3	2-7	7-4	21-2	49-3	55-2	17
28TH WEEK	47-2	9-4	35-2	33		43B -19	1-37	27-4	2-12	5-5	21-3	49-3	55-4	17
29TH WEEK	47-4	9-4	14-1	32	46	43B -19	1-37	27-4	2-12	5-5	21-3	51-9	55-4	127
30TH WEEK	47-6	31-1	14-2	27		43B -19	1-37	27-4	2-12	5-5	21-4	51-9	55-4	127
31ST WEEK	50-1	31-2	14-3	40	24	42B -4	4-5	27-5	2-13	7-1	21-5	51-9	54-8	18
32ND WEEK	50-2	31-3	14-3	31		42B -4	4-5	27-5	2-13	7-1	37-1	51-9	54-8	97
33RD WEEK	50-3	31-3	14-4	39	7	42B -4	4-5	27-5	2-13	7-1	37-1	48-11	54-8	97
34TH WEEK	48-2	31-4	14-4	30		42A -60	4-5	12-1	3-13	5-3	37-2	48-11	54-4	128
35TH WEEK	48-4	31-5	36-1	38	6	42A -60	4-5	12-1	3-13	5-3	37-2	48-11	54-4	128
36TH WEEK	48-6	31-6	36-2	61		42A -60	4-5	12-1	3-13	5-3	37-2	48-11	54-4	128

Beginning with the 1st week of major scales several of the assignments call for certain major signatures to be used in playing other major exercises. For example: the notation 44B -24 calls for major scale exercise number 24 to be played with the signature of the lower line of Exercise 44.

**PRACTICE FOR RESULTS—NOT FOR HOURS**

COPYRIGHT 1934 BY PAUL A. SCHMITT MUSIC CO.

**LISTING OF SOLOS**

**Suggestions May Be Obtained from Your Instructor or Your Music Dealer.**

\*VALSE BRILLIANT—SOLO FOR CORNET with Piano accompaniment by Austyn R. Edwards . . . \$1.00

.....  
.....  
.....  
.....  
.....  
.....  
.....

**LISTING OF ENSEMBLE MATERIAL**

**Duets, Trios, Quartets, Sextets, and Octets.**

\*PLAYWELL TRIO AND QUARTET FOLIO *arr. by E. G. Uggen* for three or four Cornets or Trombone  
Trio with ad lib Bass part. Per book . . . 75c ; Piano book . . . . . 75c

.....  
.....  
.....  
.....  
.....  
.....  
.....

\* For additional suggestions, see your instructor or your music dealer.

## MERIT AWARDS

*for*

### Prescott Technic System

The individual student will qualify for the preparatory button with one star (Award A), upon the instructor's acceptance of the work outlined for the first Preparatory Exercises and the schedule of awards for Advanced Technic has been prepared to indicate the progress of average instrumental classes meeting once a week during a school year of 36 weeks. However, the ambitious student may proceed according to his ability and will become entitled to awards according to his or her progress regardless of the length of time required. See page 2 for additional information.



1st Preparatory Exercises  
2nd Preparatory Exercises  
1st 12 weeks Advanced Technic

Preparatory button with One star	Award A
Preparatory button with Two stars	Award B
Preparatory button with Three stars	Award C



1st year Advanced Technic  
2nd year Advanced Technic  
3rd year Advanced Technic

Bronze pin with One star	Award No. 1
Bronze pin with Two stars	Award No. 2
Bronze pin with Three stars	Award No. 3



4th year Advanced Technic  
5th Year Advanced Technic  
6th year Advanced Technic

Silver pin with One star	Award No. 4
Silver pin with Two stars	Award No. 5
Silver pin with Three stars	Award No. 6



7th year Advanced Technic  
8th year Advanced Technic  
9th year Advanced Technic

Gold pin with One star	Award No. 7
Gold pin with Two stars	Award No. 8
Gold pin with Three stars	Award No. 9

Samples and prices may be obtained from  
SCHMITT, HALL & McCREARY COMPANY  
*Minneapolis*

COPYRIGHT 1927 BY PAUL A. SCHMITT MUSIC CO.

APPENDIX B  
THE PRESCOTT TECHNIC SYSTEM PART II

NO. 9608

ARBAN'S METHOD: PART II

*The*  
**Prescott Technic System**

By GERALD R. PRESCOTT

A COURSE OF STUDY for band and orchestra instruments, outlining  
music study from standard texts with merit awards.

-----  
Cornet, Trumpet, Fluegelhorn, Trombone, Baritone  
Tuba, Alto, Mellophone  
-----

Bb Clarinet, Eb Clarinet, Alto Clarinet, Bass Clarinet

-----  
Oboe and English Horn  
-----

Flute and Piccolo

-----  
French Horn  
-----

Saxophone

-----  
Percussion  
-----

Bassoon

-----  
Violin  
-----

*This book contains*

**LESSON PLANS**

*for*

**THE ARBAN METHODS**

*for*

*Cornet - Trumpet - Fluegelhorn - Trombone - Baritone*

*Tuba - Alto - Mellophone*

PART I

First Preparatory Exercises

Second Preparatory Exercises

1st - 2nd - 3rd - 4th year Advanced Study

PRICE 60c

PART II

5th to 12th year

PRICE THE MUSIC CENTER

\$1.50

CARL FISCHER, INC.  
New York Boston Chicago

Published jointly by

SCHMITT, HALL & MCCREARY COMPANY  
Minneapolis

9608

# FIFTH YEAR

## Prescott Technic System for the Arban Method

Starting Page	Treble	23	39	59	75	76	91	125	132	142	147	155	285
	Bass	30	45	63	79	80	93	126	136	151	156	162	204
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION		SYNCOPE 8ths and 16ths	SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISH- MENTS	INTERVALS	TRIPLETS and 16ths	Major and Minor Chords	7th CHORDS	Double and Triple Tongue	CHARACTER- ISTIC STUDIES
Assignments by	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line
1st Week	17-1	20-3	35 37	43A-66	9-30	27-6	1-1	3-2	22-1	51-12	54-9	129	1-1
2nd Week	17-2	20-4	5 60	43A-66	9-30	27-6	1-1	3-2	22-2	51-12	54-9	98	1-2
3rd Week	17-2	20-4	55 8	43A-66	9-30	27-6	1-1	3-2	22-3	51-12	54-9	98	1-3
4th Week	17-3	37-1	13 59	44B-26	9-30	6-1	2-4	4-8	22-3	51-12	56-1	130	1-4
5th Week	17-4	37-2	54 67	44B-26	9-30	6-1	2-4	4-8	22-4	48-12	56-1	131	1-5
6th Week	32-1	15-1	9 58	44B-26	9-30	6-1	2-4	4-8	22-4	48-12	56-1	132	1-6
7th Week	32-2	15-2	53 66	44A-11	2-58	6-2	3-6	1-7	22-5	48-12	55-12	132	1-7
8th Week	32-3	15-3	21 10	44A-11	2-58	6-2	3-6	1-7	37-3	48-12	55-12	133	1-8
9th Week	32-4	15-4	52 65	44A-11	2-58	6-2	3-6	1-7	37-3	51-3	55-12	99	1-9
10th Week	32-5	15-4	20 49	43B-20	2-58	12-2	3-11	1-5	37-3	51-3	53-10	100	1-10
11th Week	32-6	38-1	14 64	43B-20	2-58	12-2	3-11	1-5	37-4	51-3	53-10	134	1-12
12th Week	32-7	38-2	19 48	43B-20	2-58	12-2	3-11	1-5	37-4	51-3	53-10	134	1-13
13th Week	10-2	21-1	25 18	42B-20	3-64	6-3	1-4	6-6	23-1	50-12	58-4	101	2-1
14th Week	10-3	21-2	47 26	42B-20	3-64	6-3	1-4	6-6	23-1	50-12	58-4	102	2-1
15th Week	10-4	39-1	33 32	42A-61	3-64	6-3	1-4	6-6	23-2	50-12	58-4	102	2-2
16th Week	10-5	39-1	46 27	42A-61	3-64	6-4	3-5	1-10	23-2	50-12	55-6	135	2-3
17th Week	33-1	39-2	40 24	43A-67	3-64	6-4	3-5	1-10	23-3	48-7	55-6	19	2-4
18th Week	33-2	39-2	31 39	43A-67	3-64	6-4	3-5	1-10	23-3	48-7	55-6	19	2-5
19th Week	33-3	21-1	7 30	44B-27	8-24	6-5	2-10	4-5	23-4	48-7	53-4	136	2-6
20th Week	33-4	21-2	38 6	44B-27	8-24	6-5	2-10	4-5	23-4	48-7	53-4	136	2-7
21st Week	34-1	40-1	61 35	44A-12	8-24	6-5	2-10	4-5	38-1	51-4	53-4	103	2-8
22nd Week	34-2	40-1	37 5	44A-12	8-24	12-3	1-12	3-8	38-1	51-4	58-5	103	2-9
23rd Week	34-3	40-2	60 55	43B-21	8-24	12-3	1-12	3-8	38-2	51-4	58-5	137	2-10
24th Week	34-4	40-2	8 13	43B-21	8-24	12-3	1-12	3-8	38-2	51-4	58-5	137	2-11
25th Week	18-1	21-1	59 54	42B-12	7-18	6-6	1-6	3-6	24-1	48-6	58-2	20	3-1
26th Week	18-1	21-2	67 9	42B-12	7-18	6-6	1-6	3-6	24-1	48-6	58-2	20	3-3
27th Week	18-2	41-1	58 53	42A-58	7-18	6-6	1-6	3-6	24-2	48-6	58-2	104	3-4
28th Week	18-3	41-1	66 21	42A-58	7-18	6-7	1-3	9-1	24-2	48-6	55-3	22	3-5
29th Week	18-4	41-2	10 52	44B-25	7-18	6-7	1-3	9-1	24-3	49-5	55-3	22	3-6
30th Week	18-5	41-2	65 20	44B-25	7-18	6-8	1-3	9-1	24-3	49-5	55-3	105	3-7
31st Week	18-6	21-1	49 14	43B-20	5-18	13-1	3-2	4-7	24-3	49-5	57-5	105	3-9
32nd Week	18-6	21-2	64 19	43B-20	5-18	13-1	3-2	4-7	38-3	49-5	57-5	23	3-10
33rd Week	35-1	42-1	48 25	43A-67	5-18	13-1	3-2	4-7	38-3	50-6	57-5	106	3-11
34th Week	35-2	42-1	18 47	43A-67	5-18	13-2	2-9	10-3	38-3	50-6	53-12	106	3-12
35th Week	35-3	42-2	26 33	44B-24	5-18	13-2	2-9	10-3	38-4	50-6	53-12	24	3-13
36th Week	35-4	42-2	32 46	44B-24	5-18	13-2	2-9	10-3	38-4	50-6	53-12	107	3-14

Completion of the Fifth Year Entitles the Pupil to Wear the Fifth Award  
  
 Instructor's Signature  
 First Twelve Weeks—Fifth Year  
  
 Instructor's Signature  
 Second Twelve Weeks—Fifth Year  
  
 Instructor's Signature  
 Third Twelve Weeks—Fifth Year

In the assignments under Major Scales, those which are assigned according to "Exercise Form" call for certain major signatures to be used in playing other major exercises. For example, the notation 43A-66 calls for the major scale, exercise 66, to be played with the signature of the upper line of exercise 43.

**PRACTICE FOR RESULTS—NOT FOR HOURS**  
 COPYRIGHT 1933 BY PAUL A. SCHMITT MUSIC CO.



Copyright Renewed 1963 by Gerald R. Prescott  
 Renewal Copyright Assigned 1963 to Schmitt, Hall & McCreary Company.

## SIXTH YEAR

PAGE 4

Prescott Technic System for the Arban Method

Start- ing Page	Treble		39		59		75		76		91		125		132		142		147		155		285	
	Bass	30	45	63		79		80		93		126		136		151		156		162		204		
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION	SYNCOPIATION 8ths and 16ths	SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISH- MENTS	INTERVALS	TRIPLETS and 16ths	Major and Minor Chords	7th CHORDS	Double and Triple Tongue	CHARAC- TERISTIC STUDIES	Completion of the Sixth Year Entitles the Pupil to the Sixth Award											
Assignments by	Exercise and Line	Exercise and Line	Exercise	Exercise and Form	Score	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line												
1st Week	11-1	21-3	24 31	42A-58	6-3	7-1	1-8	9-3	25-1	51-2	56-3	25	4-1											
2nd Week	11-2	21-4	39 7	44B-25	6-3	7-1	1-8	9-3	25-1	51-2	56-3	26	4-2											
3rd Week	11-3	43-1	30 38	44B-25	6-3	7-1	1-8	9-3	25-2	51-2	56-3	27	4-4											
4th Week	11-4	43-1	6 61	43B-20	6-3	7-2	3-8	7-6	25-2	51-2	55-5	27	4-5											
5th Week	36-1	43-2	35 37	43B-20	1-38	7-2	3-8	7-6	25-3	51-7	55-5	108	4-6											
6th Week	36-2	43-2	5 60	43A-67	1-38	7-2	3-8	7-6	25-3	51-7	55-5	28	4-8											
7th Week	36-3	21-3	55 8	44B-24	1-38	7-3	3-4	11-2	25-4	51-7	57-2	109	4-9											
8th Week	36-4	21-4	13 59	43B-19	1-38	7-3	3-4	11-2	25-4	51-7	57-2	109	4-10											
9th Week	36-5	44-1	54 67	43B-19	4-6	7-3	3-4	11-2	39-1	49-4	57-2	110	4-12											
10th Week	36-6	44-1	9 58	43A-66	4-6	13-3	3-9	5-8	39-1	49-4	54-2	30	4-14											
11th Week	36-6	44-2	53 66	44A-7	4-6	13-3	3-9	5-8	39-2	49-4	54-2	30	4-15											
12th Week	36-7	44-2	21 10	44A-7	4-6	13-3	3-9	5-8	39-2	49-4	54-2	111	4-16											
13th Week	12-1	22-1	10 52	43B-18	9-31	7-4	1-10	8-1	26-1	51-6	55-10	31	5-1											
14th Week	12-2	22-2	65 20	43B-18	9-31	7-4	1-10	8-1	26-1	51-6	55-10	31	5-2											
15th Week	12-3	22-3	49 14	43A-65	9-31	7-4	2-6	8-1	26-2	51-6	55-10	138	5-3											
16th Week	12-4	22-3	64 19	23-2	9-31	7-5	2-6	5-6	26-2	50-7	57-3	138	5-4											
17th Week	12-5	45-1	48 25	44A-6	2-59	7-5	1-11	5-6	26-2	50-7	57-3	32	5-5											
18th Week	12-5	45-1	18 47	42B-7	2-59	7-5	1-11	5-6	26-3	50-7	57-3	32	5-6											
19th Week	37-1	45-2	26 33	42B-7	2-59	14-1	3-12	12-1	26-3	51-5	55-11	139	5-7											
20th Week	37-2	45-2	32 46	43A-64	2-59	14-1	3-12	12-1	39-3	51-5	55-11	139	5-8											
21st Week	37-3	46-1	27 40	44A-5	3-65	14-1	4-1	12-1	39-3	51-5	55-11	33	5-9											
22nd Week	37-4	46-1	24 31	63-3	3-65	14-2	4-2	1-12	39-3	50-9	54-12	33	5-10											
23rd Week	37-5	46-2	39 7	42B-6	3-65	14-2	4-3	1-12	39-4	50-9	54-12	140	5-12											
24th Week	37-6	46-2	30 48	42A-59	3-65	14-2	4-3	1-12	39-4	50-9	54-12	140	5-13											
25th Week	38-1	22-4	6 61	42A-13	8-25	8-1	1-2	8-2	27-1	52-1	57-1	34	6-1											
26th Week	38-1	22-5	35 37	29-4	8-25	8-1	3-10	8-2	27-2	52-1	57-1	34	6-2											
27th Week	38-2	22-6	5 60	42B-5	8-25	8-1	3-10	8-2	27-3	48-4	57-1	35	6-3											
28th Week	38-2	22-6	55 8	42A-60	7-19	8-2	2-11	5-4	27-4	48-4	61-6	35	6-4											
29th Week	38-3	47-1	13 59	57-5	7-19	8-2	2-11	5-4	27-4	51-1	61-6	35	6-5											
30th Week	38-3	47-1	54 67	44-27	7-19	8-2	2-7	5-4	40-1	51-1	61-6	141	6-6											
31st Week	38-4	47-2	9 58	42A-61	5-19	8-3	5-1	12-2	40-1	48-3	58-1	141	6-7											
32nd Week	38-4	47-2	53 66	23-3	5-19	8-3	5-2	12-2	40-2	48-3	58-1	36	6-9											
33rd Week	38-5	48-1	21 10	42B-13	5-19	8-3	5-3	12-2	40-2	48-2	58-1	36	6-10											
34th Week	38-5	48-1	52 65	44B-26	6-4	14-3	5-4	10-4	40-3	48-2	53-6	37	6-11											
35th Week	38-6	48-2	20 49	63-4	6-4	14-3	5-5	10-4	40-3	51-4	53-6	38	6-12											
36th Week	38-6	48-2	54 67	43B-67	6-4	14-3	5-5	10-4	40-4	51-4	53-6	38	6-13											

Beginning with the 16th week, occasional major scale assignments will ask for the use of the key signature of one exercise in improvising a scale study modeled after another exercise. For example, the notation 23-2 (16th week of major scales) calls for the construction of a scale study having the key signature and tonic of Exercise 23, and the rhythmic and interval pattern of Exercise 2.

**PRACTICE FOR RESULTS—NOT FOR HOURS**

Copyright 1922 by PAUL A. SCHMITT Music Co.

## SEVENTH YEAR

Prescott Technic System for the Arban Method

PAGE 5

Start- ing Page	Treble	39	59	75	76	91	125	132	142	147	152	155	285	Completion of the Seventh Year Entitles the Pupil to the Seventh Award
	Base	45	63	79	80	93	126	136	151	156	161	162	204	
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION		SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISH- MENTS	INTERVALS	TRIPLETS and 16ths	Major and Minor Chords	7th CHORDS	CADENCES	Double and Triple Tongue	CHARAC- TERISTIC STUDIES	
Assignments by	Exercise and Line	Exercise	Exercise and Form	Exercise and Form	Exercise and Line	Exercise and Lines	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Score	Exercise	Exercise and Lines	
1st Week	49-1	19 48	42A-58	1-39	8-4	1-5	5-10	41-1	52-2	61-5		142	7-1	Instructor's Signature First Twelve Weeks—Seventh Year
2nd Week	49-1	25 18	43B-20	1-39	8-4	2-3	5-10	41-1	52-2	61-5		143	7-2	
3rd Week	49-2	47 26	44B-24	1-39	8-4	2-3	4-9	41-1	49-9	61-1		39	7-3	
4th Week	49-2	33 32	29-5	4-7	8-5	3-7	4-9	41-2	49-9	61-1		39	7-4	
5th Week	22-7	46 32	57-2	4-7	8-5	3-7	11-1	41-2	49-8	60-3		112	7-5	
6th Week	22-7	27 40	23-4	4-7	8-5	2-12	11-1	41-3	49-8	60-3		112	7-7	
7th Week	22-8	24 31	44B-25	9-32	8-6	2-12	1-11	41-3	50-1	53-9		40	7-8	
8th Week	22-9	39 7	63-5	9-32	8-6	6-1	1-11	42-1	50-1	53-9		40	7-9	
9th Week	50-1	30 38	43A-67	9-32	8-6	6-2	10-2	42-1	48-6	53-7		41	7-10	
10th Week	50-1	6 61	29-2	2-60	15-1	6-3	10-2	42-1	48-6	53-7		41	7-11	
11th Week	50-2	35 37	43B-19	2-60	15-1	6-4	10-1	42-2	50-11	54-9		144	7-12	
12th Week	50-2	5 37	57-3	2-60	15-1	6-5	10-1	42-2	50-11	54-9		144	7-13	
13th Week	51-1	60 50	43A-66	3-66	9-1	1-9	3-4	43-1	52-3	60-4	7	42	8-1	Instructor's Signature Second Twelve Weeks—Seventh Year
14th Week	51-1	8 50	23-5	3-66	9-1	1-9	3-4	43-2	52-3	60-4	7	43	8-2	
15th Week	51-2	13 59	43B-18	3-66	9-1	3-3	9-2	43-2	49-10	59-2	7	145	8-3	
16th Week	51-2	54 67	63-2	8-26	9-2	3-3	9-2	43-3	49-10	59-2	7	145	8-4	
17th Week	22-10	9 67	44A-10	8-26	9-2	1-7	5-9	44-1	50-8	71-3	7	44	8-5	
18th Week	22-11	58 53	29-3	8-26	9-2	1-7	5-9	44-2	50-8	61-3	7	44	8-8	
19th Week	22-12	66 21	44A-14	7-20	9-3	2-13	5-7	44-3	49-11	56-1	7	45	8-9	
20th Week	22-12	10 52	57-4	7-20	9-3	2-13	5-7	44-3	49-11	56-1	7	45	8-11	
21st Week	52-1	65 52	43A-65	7-20	9-3	7-1	4-13	44-4	49-3	53-11	7	113	8-12	
22nd Week	52-1	20 49	23-6	5-20	15-2	7-2	4-13	45-1	49-3	53-11	7	46	8-13	
23rd Week	52-2	14 49	42B-14	5-20	15-2	7-3	4-11	45-2	49-5	55-2	7	46	8-14	
24th Week	52-2	64 19	63-7	5-20	15-2	7-4	4-11	45-2	49-5	55-2	7	46	8-15	
25th Week	53-1	48 25	43A-64	6-11	15-3	2-1	4-10	46-1	52-12	56-2	10	47	9-1	Instructor's Signature Third Twelve Weeks—Seventh Year
26th Week	53-1	18 47	29-8	6-11	15-3	2-1	4-10	46-2	52-12	56-2	10	114	9-2	
27th Week	53-2	26 33	42B-10	6-11	9-4	2-2	1-13	46-3	51-8	59-3	10	114	9-3	
28th Week	53-2	32 33	57-9	1-40	9-4	2-2	1-13	46-3	51-8	59-3	12	48	9-4	
29th Week	23-1	46 28	44A-8	1-40	9-5	2-5	6-5	47-1	49-13	56-4	12	49	9-5	
30th Week	23-1	40 28	23-7	1-40	9-5	2-5	6-5	47-1	49-13	56-4	12	49	9-6	
31st Week	23-2	24 31	63-8	4-8	9-6	3-13	3-9	47-2	50-3	53-8	10	50	9-7	
32nd Week	23-2	39 37	44A-9	4-8	9-6	3-13	3-9	47-2	50-3	53-8	10	50	9-9	
33rd Week	54-1	30 38	29-9	4-8	9-6	8-1	2-10	47-3	51-9	55-12	10	51	9-10	
34th Week	54-1	16 61	42A-59	9-33	16-1	8-2	2-10	47-4	51-9	55-12	12	51	9-11	
35th Week	54-2	35 61	57-6	9-33	16-1	8-3	5-13	47-5	50-6	54-16	12	52	9-12	
36th Week	54-2	37 61	23-8	9-33	16-1	8-3	5-13	47-5	50-6	54-16	12	52	9-13	

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1922 BY PAUL A. SCHMITZ MUSIC CO.



## EIGHTH YEAR

PAGE 6

Prescott Technic System for the Arban Method

Starting Page	Treble	39	59	75	76	91	99	125	142	147	152	155	285	Completion of the Eighth Year Entitles the Pupil to the Eighth Award
	Bass	45	63	79	80	93	101	126	151	156	161	162	204	
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION	SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISHMENTS	EMBELLISHMENTS	INTERVALS	Major and Minor Chords	7th CHORDS	CADENCES	Double and Triple Tongue	CHARACTERISTIC STUDIES		
Assignments by	Exercise and Line	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Score	Exercise and Line	Exercise and Line	
1st Week	55-1	60	42B-9	2-61	28-1	3-1	24-1	3-7	52-4	55-7	14	53	10-1	
2nd Week	55-2	60	63-9	2-61	28-1	3-1	24-2	3-7	52-4	55-7	14	53	10-2	
3rd Week	55-3	55	29-6	2-61	28-2	2-8	24-3	5-11	51-10	57-4	14	54	10-3	
4th Week	55-3	8	42A-60	3-67	28-2	2-8	25-1	5-11	51-10	57-4	13	54	10-4	
5th Week	56-1	8	57-7	3-67	28-3	1-13	25-2	5-12	48-1	55-9	13	54	10-5	
6th Week	56-1	16	23-9	3-67	28-3	1-13	25-3	5-12	48-1	55-9	13	93	10-7	
7th Week	24-1	16	44B-27	8-27	28-3	3-12	26-1	2-13	49-2	54-3	14	55	10-8	
8th Week	24-1	13	63-6	8-27	16-2	3-12	26-2	2-13	49-2	54-3	14	55	10-9	
9th Week	24-2	59	29-	8-27	16-2	9-1	26-3	4-12	51-2	55-4	14	94	10-10	
10th Week	24-2	59	42A-61	7-21	16-2	9-2	27-1	4-12	51-2	55-4	13	56	10-11	
11th Week	24-3	54	57-8	7-21	16-3	9-3	27-2	2-11	48-11	53-10	13	56	10-12	
12th Week	24-3	67	17-2	7-21	16-3	9-4	27-4	2-11	48-11	53-10	13	56	10-13	
13th Week	56-2	9	42B-19	5-21	28-4	1-1	28-1	2-12	52-11	60-2	11	95	11-1	
14th Week	56-2	9	36-3	5-21	28-4	2-1	28-2	2-12	52-11	60-2	11	57	11-2	
15th Week	56-3	53	51-4	5-21	28-4	2-3	28-3	2-9	50-5	54-7	11	57	11-3	
16th Week	56-3	66	44B-26	6-12	28-5	2-3	29-1	2-9	50-5	54-7	11	96	11-5	
17th Week	57-1	66	45-5	6-12	28-5	1-11	29-2	3-10	49-1	59-4	9	58	11-6	
18th Week	57-1	21	17-3	6-12	28-5	1-11	29-4	3-10	49-1	59-4	9	97	11-7	
19th Week	57-2	10	43B-21	1-37	28-6	2-9	30-2	3-11	51-11	55-13	9	59	11-8	
20th Week	57-2	10	36-4	1-37	28-6	2-9	30-3	3-11	51-11	55-13	9	98	11-9	
21st Week	24-4	52	51-5	1-37	28-6	10-1	30-4	3-12	51-12	59-1	4	60	11-11	
22nd Week	24-4	65	45-2	2-59	17-1	10-2	31-1	3-12	51-12	59-1	4	60	11-12	
23rd Week	24-5	65	17-4	2-59	17-1	10-3	31-3	3-13	51-7	58-4	4	60	11-13	
24th Week	24-5	66	36-5	2-59	17-1	10-4	31-4	3-13	51-7	58-4	4	60	11-14	
25th Week	57-3	22	44B-25	7-20	28-7	1-4	32-2	4-4	52-5	55-8	3	99	12-1	
26th Week	58-1	22	51-3	7-20	28-7	3-1	32-3	1-12	52-5	55-8	3	61	12-2	
27th Week	58-1	49	43B-20	7-20	28-7	3-3	32-4	6-2	48-13	58-3	3	61	12-3	
28th Week	58-2	14	45-4	4-14	29-1	3-3	33-1	4-9	48-13	58-3	3	100	12-4	
29th Week	58-3	14	23-2	4-14	29-1	2-11	33-3	7-4	48-10	61-4	1	62	12-5	
30th Week	25-1	64	17-6	4-14	29-1	2-11	33-5	9-2	48-10	61-4	1	62	12-6	
31st Week	25-1	19	43A-67	2-58	17-2	3-9	34-1	5-5	49-7	54-5	1	101	12-7	
32nd Week	25-2	19	45-3	2-58	17-2	3-9	34-3	1-13	49-7	54-5	1	63	12-8	
33rd Week	25-2	48	57-5	2-58	17-2	11-1	34-5	4-8	48-12	54-8	2	63	12-9	
34th Week	25-3	25	44B-24	7-19	17-3	11-2	35-1	5-11	48-12	54-8	2	102	12-10	
35th Week	25-3	25	17-5	7-19	17-3	11-3	35-3	3-8	49-4	55-6	2	64	12-11	
36th Week	25-3	18	36-2	7-19	17-3	11-3	35-4	7-6	49-4	55-6	2	64	12-12	

Instructor's Signature  
First Twelve Weeks—Eighth Year

Instructor's Signature  
Second Twelve Weeks—Eighth Year

Instructor's Signature  
Third Twelve Weeks—Eighth Year

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1928 BY PAUL A. SCHMITT MUSIC CO.

# NINTH YEAR

## Prescott Technic System for the Arban Method

PAGE 7

Starting Page	Treble Bass	39	59	75	76	91	99	125	142	147	155	285	301	
		45	63	79	80	93	101	126	151	156	162	204	225	
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER Edition		SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISHMENTS	EMBELLISHMENTS	INTERVALS	Major and Minor Chords	7th CHORDS	Double and Triple Tongue	CHARACTERISTIC STUDIES	12 FANTASIES AIMS VARIE	
Assignments by	Exercise and Line	Exercise	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	
1st Week	59-1	47	42A-58	36-7	4-13	29-2	1-6	36-1	7-3	52-10	61-2	103	13-1	1
2nd Week	59-1	47	43B-19	36-7	4-13	29-2	2-4	36-2	8-2	52-10	61-2	65	13-2	1
3rd Week	59-2	28	43A-66	51-8	4-13	29-2	2-4	36-4	2-7	48-8	60-1	65	13-3	1
4th Week	59-2	33	51-2	51-8	3-67	29-3	2-2	37-2	11-1	48-8	60-1	104	13-4	1
5th Week	59-3	33	44A-7	43B-18	3-67	29-3	2-2	37-3	7-1	50-4	61-6	66	13-5	1
6th Week	59-3	32	45-9	43B-18	3-67	29-3	3-7	37-4	5-9	50-4	61-6	66	13-6	1
7th Week	25-4	46	64-4	17-7	7-18	29-4	3-7	38-2	1-7	51-13	54-10	105	13-7	1
8th Week	25-4	46	17-8	17-7	7-18	29-4	3-12	38-3	6-5	51-13	54-10	67	13-8	1
9th Week	25-5	27	29-4	36-8	7-18	29-4	3-12	38-4	3-6	51-3	54-1	67	13-10	1
10th Week	25-5	27	23-4	36-8	4-10	18-1	12-1	39-1	5-12	51-3	54-1	106	13-11	1
11th Week	25-6	40	51-9	57-4	4-10	18-1	12-2	39-3	11-2	50-7	58-5	68	13-12	1
12th Week	60-1	24	45-6	29-3	4-10	18-1	12-3	39-4	3-10	50-7	58-5	68	13-13	1
13th Week	60-2	34	43A-65	63-2	3-66	29-5	1-8	40-2	2-2	52-6	53-2	107	14-1	2
14th Week	60-2	39	36-9	63-2	3-66	29-5	1-8	40-3	5-4	52-6	53-2	69	14-2	2
15th Week	60-3	39	44A-6	23-5	3-66	29-5	1-7	40-4	1-2	48-9	53-9	69	14-3	2
16th Week	60-3	7	51-6	23-5	5-21	30-1	1-7	41-1	1-11	48-9	53-9	108	14-4	2
17th Week	26-1	30	51-6	57-3	5-21	30-1	3-5	41-3	4-3	50-12	53-5	70	14-5	2
18th Week	26-2	30	45-7	57-3	5-21	30-1	3-5	41-5	5-7	50-12	53-5	70	14-6	2
19th Week	26-2	38	45-7	43B-7	4-9	30-2	2-8	42-1	1-5	48-5	58-4	109	14-7	2
20th Week	26-3	6	17-9	43B-7	4-9	30-2	2-8	42-2	3-9	48-5	58-4	71	14-8	2
21st Week	26-3	6	23-6	36-6	4-9	30-2	2-7	42-3	9-1	49-6	55-11	71	14-9	2
22nd Week	61-1	61	43A-64	36-6	3-65	18-2	13-1	43-1	2-13	49-6	55-11	110	14-10	2
23rd Week	61-2	35	63-7	51-7	3-65	18-2	13-2	43-2	5-8	51-6	59-3	72	14-11	2
24th Week	61-2	35	29-8	51-7	3-65	18-2	13-3	43-4	3-11	51-6	59-3	72	14-12	2
25th Week	62-1	5	44A-5	51-7	5-20	18-3	1-10	44-1	2-8	52-9	53-13	73	14-13	3
26th Week	62-1	5	45-8	57-9	5-20	18-3	1-10	44-2	12-2	52-9	53-13	73	14-14	3
27th Week	62-2	60	29-10	57-9	5-20	30-3	1-3	44-4	6-3	50-2	54-3	74	14-15	3
28th Week	62-2	55	43B-6	63-11	9-33	30-3	1-3	45-1	10-2	50-2	54-3	74	14-16	3
29th Week	27-1	55	23-8	63-11	9-33	30-4	2-5	45-3	7-2	50-10	54-11	74	14-17	3
30th Week	27-1	41	23-8	29-12	9-33	30-4	3-6	45-4	4-13	50-10	54-11	75	14-18	3
31st Week	27-2	8	29-6	29-12	3-64	19-1	3-6	46-2	6-6	49-12	55-6	75	14-19	3
32nd Week	27-2	8	29-6	57-13	3-64	19-1	2-12	46-3	2-10	49-12	55-6	75	14-20	3
33rd Week	63-1	13	42A-59	57-13	3-64	19-1	2-12	47-1	4-7	48-7	57-1	76	14-21	3
34th Week	63-1	59	23-11	63-6	5-19	19-2	14-1	47-3	4-12	48-7	57-1	76	14-22	3
35th Week	63-2	59	29-13	63-6	5-19	19-2	14-2	47-5	8-1	50-9	56-4	76	14-23	3
36th Week	63-2	54	44A-13	63-12	5-19	19-2	14-3	47-7	5-12	50-9	56-4	76	14-24	3

Completion of the Ninth Year Entitles the Pupil to the Ninth Award

Instructor's Signature  
First Twelve Weeks—Ninth Year

Instructor's Signature  
Second Twelve Weeks—Ninth Year

Instructor's Signature  
Third Twelve Weeks—Ninth Year

**PRACTICE FOR RESULTS—NOT FOR HOURS**

Copyright 1936 by PAUL A. SCHMITZ MUSIC CO.

## TENTH YEAR

PAGE 8

### Prescott Technic System for the Arban Method

Start- ing Page	Treble	39	59	75	76	91	99	125	142	147	152	301	Completion of the Tenth Year Entitles the Pupil to the Tenth Award
	Bass	45	63	79	80	93	101	126	151	156	161	225	
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION	SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISHMENTS	EMBELLISHMENTS	INTERVALS	Major and Minor Chords	7th CHORDS	CADENCES	12 FANTASIES AIRS VARIES		
Assignments by	Exercise and Line	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Score	Exercise		
1st Week	27-3	68	57-10	9-32	31-1	1-2	48-1	1-9	52-7	54-12	8	4	Instructor's Signature First Twelve Weeks—Tenth Year
2nd Week	27-3	23-12	66	9-32	31-1	3-8	48-2	10-4	52-7	54-6	8	4	
3rd Week	27-4	9	29-10	5-18	31-1	3-8	48-3	5-2	48-3	58-5	8	4	
4th Week	27-5	57-11	21	5-18	31-2	2-10	49-1	10-1	48-8	61-6	8	4	
5th Week	27-5	58	36-3	8-26	31-2	2-10	49-3	5-3	48-8	55-7	6	4	
6th Week	63-3	51-4	42A-60	8-26	31-2	1-13	49-5	4-11	51-10	55-7	6	4	
7th Week	63-4	53	36-5	8-27	19-3	1-13	50-2	1-10	51-11	53	6	4	
8th Week	63-5	42A-61	57-9	8-27	19-3	2-13	50-4	5-13	49-6	53	6	4	
9th Week	63-5	23-8	42B-5	9-31	19-3	2-13	50-5	10-3	48-7	53	5	4	
10th Week	63-6	63-13	44B-27	9-31	20-1	15-1	51-1	2-11	48-7	53	5	4	
11th Week	63-7	17-2	10	6-12	20-1	15-2	51-3	5-6	49-4	53	5	4	
12th Week	63-7	45-5	52	6-12	20-1	15-3	51-4	3-13	49-4	53	5	4	
13th Week	27-6	65	23-13	9-30	31-3	1-5	52-2	2-5	52-8	55-13	7	5	Instructor's Signature Second Twelve Weeks—Tenth Year
14th Week	27-6	20	42B-13	9-30	31-3	1-5	52-3	5-10	52-8	53-7	7	5	
15th Week	27-7	63-10	49	8-25	31-3	2-6	52-4	7-5	50-1	58-2	7	5	
16th Week	27-7	29-11	19	8-25	31-4	2-6	53-1	3-4	48-5	58-1	7	5	
17th Week	64-1	43B-21	57-12	6-11	31-4	3-2	53-2	3-2	48-5	57-4	10	5	
18th Week	64-1	14	29-6	6-11	31-4	3-11	53-3	4-10	49-1	54	10	5	
19th Week	64-2	44B-26	63-6	1-38	20-2	3-13	54-1	4-5	49-11	54	10	5	
20th Week	64-2	64	51-2	1-38	20-2	3-13	54-2	3-7	49-11	54	10	5	
21st Week	64-3	17-5	25	8-24	20-2	16-1	54-3	9-3	49-12	54	12	5	
22nd Week	64-3	46-2	42A-58	8-24	20-3	16-2	55-1	2-12	51-4	54	12	5	
23rd Week	64-4	45-9	50	6-4	20-3	16-3	55-2	12-1	50-6	54	12	5	
24th Week	64-4	17-7	36-8	6-4	20-3	16-3	55-3	3-5	50-6	54	12	5	
25th Week	27-8	18	17-10	6-3	31-5	1-9	56-1	12-1	52-11	53-3	14	6	Instructor's Signature Third Twelve Weeks—Tenth Year
26th Week	27-8	47	36-11	6-3	31-5	1-9	56-2	10-4	52-11	54-12	14	6	
27th Week	27-7	44B-25	51-12	2-61	31-5	3-10	56-3	3-4	49-10	59-1	14	6	
28th Week	27-7	26	45-13	2-61	31-6	3-10	57-2	4-10	50-2	57-5	14	6	
29th Week	65-1	33	17-11	7-21	31-6	3-4	57-3	3-7	48-10	61-5	13	6	
30th Week	65-1	43A-67	51-9	7-21	31-6	3-4	57-4	2-11	48-10	60-2	13	6	
31st Week	65-2	32	45-6	1-37	31-7	1-12	58-1	1	51-8	55	13	6	
32nd Week	65-2	43B-20	17-8	1-37	31-7	1-12	58-2	1	51-8	55	13	6	
33rd Week	66-1	46	36-9	5-21	31-7	3-12	58-3	1	51-1	55	11	6	
34th Week	66-1	27	51-6	5-21	21-1	3-12	59-1	1	48-6	55	11	6	
35th Week	66-2	44B-24	45-7	6-12	21-2	17-1	59-3	1	48-6	55	11	6	
36th Week	66-2	41	17-9	6-12	21-2	17-2	59-5	1	51-2	55	11	6	

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1932 BY PAUL A. SCHMITT MUSIC CO.

# ELEVENTH YEAR

Prescott Technic System for the Arban Method

PAGE 9

Start- ing Page	Treble	39	59	75	76	91	99	125	142	147	152	301	Completion of the Eleventh Year Entitles the Pupil to the Eleventh Award	
	Base	45	63	79	80	93	101	126	151	156	161	225		
Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION		SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISH- MENTS	EMBELLISH- MENTS	INTERVALS	Major and Minor Chords	7th CHORDS	CADENCES	12 FANTASIES AIRS VARIES		
Assignments by	Exercise and Line	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Lines	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Score	Exercise		
1st Week	27-10	43B-19	1-40	27-3	1	60-1	1-12	52-5	54-13	9	7		Instructor's Signature First Twelve Weeks—Eleventh Year	
2nd Week	27-10	36-12	1-40	27-3	1	60-3	5-10	52-5	53-11	9	7			
3rd Week	27-11	51-13	2-60	27-3	1	60-4	9-2	50-3	55-2	9	7			
4th Week	27-11	44A-14	2-60	27-6	1	61-2	5-11	48-4	55-3	9	7			
5th Week	67-1	45-10	7-19	27-6	1	61-3	2-12	48-4	61-1	4	7			
6th Week	67-1	17-12	7-19	27-6	1	61-4	1-13	49-2	55-9	4	7			
7th Week	67-2	43A-66	4-9	22-1	18-1	62-1	3	50-4	56	4	7			
8th Week	67-2	36-6	4-9	22-1	18-2	62-2	3	50-4	56	4	7			
9th Week	67-3	51-7	7-20	22-1	18-3	62-3	3	51-12	56	3	7			
10th Week	67-3	43B-18	7-20	21-3	18-3	62-4	3	51-7	56	3	7			
11th Week	67-4	45-8	4-10	21-3	18-4	63-1	3	51-7	56	3	7			
12th Week	67-4	23-10	4-10	21-3	18-4	63-3	3	49-8	56	3	7			
13th Week	28-1	43A-65	2-61	26-3	2	64-1	8-2	52-10	53-10	1	8			
14th Week	28-1	36-13	2-61	26-3	2	64-2	4-9	52-10	55-13	1	8			
15th Week	28-2	51-10	3-64	26-3	2	64-3	5-9	48	55-4	1	8			
16th Week	28-2	42B-14	3-64	26-6	2	65-2	6-5	48	56-3	1	8			
17th Week	28-3	45-11	7-18	26-6	2	65-4	5-12	48	60-3	2	8			
18th Week	67-5	17-13	7-18	26-6	2	66-1	3-9	48	54-7	2	8			
19th Week	67-5	44A-10	4-13	22-2	19-1	66-3	2	48	57	2	8			
20th Week	67-6	36-10	4-13	22-2	19-1	66-5	2	48	57	2	8			
21st Week	67-6	63-11	3-65	22-2	19-1	67-1	2	48	57	8	8			
22nd Week	67-7	43A-64	3-65	22-3	19-2	67-3	2	48	57	8	8			
23rd Week	67-7	29-12	5-18	22-3	19-2	67-4	2	48	57	8	8			
24th Week	67-8	57-13	5-18	22-3	19-2	67-5	2	48	57	8	8			
25th Week	28-4	44A-9	4-14	6-4	3	68-2	5-4	52-6	54-1	6	9			
26th Week	28-5	51-11	4-14	6-4	3	68-3	11-1	52-6	53-6	6	9			
27th Week	28-5	45-12	3-66	6-4	3	69-1	5-7	49	54-8	6	9			
28th Week	68-1	42A-59	3-66	6-5	3	69-3	2-9	49	55-5	6	9			
29th Week	68-1	23-14	5-19	6-5	3	70-2	2-13	49	60-4	5	9			
30th Week	68-2	63-15	5-19	6-5	3	70-3	3-10	49	59-4	5	9			
31st Week	68-2	42B-10	9-30	23-1	20-1	71-1	4	49	58	5	9			
32nd Week	68-3	23-11	9-30	23-1	20-1	71-3	4	49	58	5	9			
33rd Week	68-3	63-12	3-67	23-1	20-2	72-2	4	49	58	7	9			
34th Week	68-4	44A-8	3-67	23-2	20-2	72-3	4	49	58	7	9			
35th Week	68-4	29-13	5-20	23-2	20-3	73-2	4	49	58	7	9			
36th Week	68-5	57-10	5-20	23-2	20-3	73-4	4	49	58	7	9			
													Instructor's Signature Third Twelve Weeks—Eleventh Year	

PRACTICE FOR RESULTS—NOT FOR HOURS

Copyright 1932 by Paul A. Schmitt Music Co.

## TWELFTH YEAR

PAGE 10

Prescott Technic System for the Arban Method

Starting Page	Treble	39	59	75	76	91	99	125	142	147	152	301	Type of Studies Taken From ARBANS COMPLETE METHOD CARL FISCHER EDITION	Assignments by	Exercise and Line	Exercise and Form	Score and Major Form	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Exercise and Line	Score	Exercise	Completion of the Twelfth Year Particulars the Pupil to the Twelfth Award
	Bass	45	63	79	80	93	101	126	151	156	161	225															
		SLURS	MAJOR SCALES	MINOR SCALES	CHROMATICS	EMBELLISHMENTS	EMBELLISHMENTS	INTERVALS	Major and Minor Chords	7th CHORDS	CADENCES	12 FANTASIES AIRS VARIE															
1st Week	69-1	42B-9	5-20	7-2	1	74-2	12-2	52-9	53-4	10	10																
2nd Week	69-2	29-14	5-20	7-2	1	74-4	1-11	52-9	53-8	10	10																
3rd Week	69-3	57-15	8-24	7-2	1	74-6	4-13	50	54-9	10	10																
4th Week	69-3	44B-27	8-24	7-5	1	75-2	2-10	50	57-2	12	10																
5th Week	69-4	23-15	9-32	7-5	1	75-4	4-12	50	61-3	12	10																
6th Week	69-4	63-14	9-32	7-5	1	76-2	3-11	50	55-8	12	10																
7th Week	29-1	42A-60	9-31	23-3	21-1	76-5	5	50	59	14	10																
8th Week	29-1	29-15	9-31	23-3	21-1	77-1	5	50	59	14	10																
9th Week	29-2	23-12	5-21	23-3	21-1	77-3	5	50	59	14	10																
10th Week	29-3	42A-61	5-21	23-4	21-3	77-6	5	50	59	13	10																
11th Week	69-4	63-13	6-3	23-4	21-2	78-2	5	50	59	13	10																
12th Week	29-4	29-10	6-3	23-4	21-2	78-3	5	50	59	13	10																
13th Week	69-5	42B-9	8-25	8-3	2	79-2	10-2	52-7	53-12	11	11																
14th Week	69-5	57-14	8-25	8-3	2	79-4	4-11	52-7	54-5	11	11																
15th Week	69-6	17-14	4-9	8-3	2	79-6	10-1	51	56-1	11	11																
16th Week	69-6	43B-21	4-9	8-6	2	79-8	5-13	51	55-10	9	11																
17th Week	69-7	36-15	5-20	8-6	2	79-10	3-12	51	59-2	9	11																
18th Week	69-7	51-14	5-20	8-6	2	80-2	3-13	51	58-3	9	11																
19th Week	69-8	44B-26	9-33	24-1	22-1	80-5	6	51	60	4	11																
20th Week	69-8	57-11	9-33	24-1	22-1	81-1	6	51	60	4	11																
21st Week	29-5	23-13	8-27	24-2	22-2	81-3	6	51	60	4	11																
22nd Week	29-6	63-10	8-27	24-2	22-2	82-2	7	51	60	3	11																
23rd Week	30-1	42A-58	6-12	24-3	22-3	82-3	7	51	60	3	11																
24th Week	30-2	29-11	6-12	24-3	22-3	83-2	7	51	60	3	11																
25th Week	69-9	44B-25	4-10	9-1	3	84-2	5-10	52	61-4	1	12																
26th Week	69-9	45-15	4-10	9-2	3	84-3	5-10	52	54-2	2	12																
27th Week	69-10	17-15	5-21	9-3	3	84-4	8	52	54-10	8	12																
28th Week	69-10	43B-20	5-21	9-4	3	85-2	8	52	55-12	6	12																
29th Week	69-11	36-14	9-32	9-5	3	85-4	9	52	57-3	5	12																
30th Week	69-12	51-15	9-32	9-6	3	86-2	9	52	56-2	9	12																
31st Week	69-13	43A-67	8-25	31-1	23-1	86-4	10	52	61	14	12																
32nd Week	30-3	45-14	8-25	31-2	23-2	87-2	10	52	61	12	12																
33rd Week	30-4	57-12	6-3	31-3	23-3	87-4	11	52	61	13	12																
34th Week	30-5	44B-24	6-3	31-4	23-4	88-2	11	52	61	10	12																
35th Week	30-5	17-10	3-66	31-5	23-5	88-3	12	52	61	3	12																
36th Week	30-6	36-11	3-66	31-6	23-5	88-4	12	52	61	4	12																

PRACTICE FOR RESULTS—NOT FOR HOURS

COPYRIGHT 1922 BY PAUL A. SCHMITZ MUSIC CO.

APPENDIX C  
CONTEMPORARY EDITION OF THE PRESCOTT TECHNIC SYSTEM PART I  
THE KLOSE METHOD

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
			WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>MECHANISMS</b>	16	Exercise	1	1	2	2	3	3	4
<b>PRACTICAL EXERCISES</b>	44	Exercise	1	1	2	2	3	3	4
<b>SCALES</b>	123	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>CHROMATICS</b>	124	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>THIRDS</b>	126	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>CHORDS</b>	128	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>BROKEN CHORDS</b>	129	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>OCTAVES</b>	134	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-C	6-C	6-F	6-F	6-G	6-G	6-F
<b>LOW TONES</b>	203	Exercise	1-1	1-2	1-3	1	2-1	2-2	2-3

A 6-1 notation indicates Exercise 6, first line. The student will notice in all assignments by "key" that the study begins with C Major followed by F Major followed by G Major, etc. Your instructor will indicate the portion covered by each key assignment and you should mark your Klose Method accordingly.

Beginning with the 3<sup>rd</sup> week of the Low Tones, the student is required to perform the entire exercise (lines 1, 2, & 3).

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
			WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>MECHANISMS</b>	16	Exercise	5	5	6	6	7	7	8
<b>PRACTICAL EXERCISES</b>	44	Exercise	5	5	6	6	7	7	8
<b>SCALES</b>	123	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>CHROMATICS</b>	124	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>THIRDS</b>	126	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>CHORDS</b>	128	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>BROKEN CHORDS</b>	129	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>OCTAVES</b>	134	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-Bb	6-Bb	6-G	6-D	6-D	6-Bb	6-Eb
<b>LOW TONES</b>	203	Exercise	2-4	2-5	2	3-1	3-2	3-3	3-4

## First Year, Continued

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
			WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>MECHANISMS</b>	16	Exercise	9	9	10	10	11	11	12
<b>PRACTICAL EXERCISES</b>	44	Exercise	9	9	10	10	11	11	12
<b>SCALES</b>	123	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>CHROMATICS</b>	124	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>THIRDS</b>	126	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>CHORDS</b>	128	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>BROKEN CHORDS</b>	129	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>OCTAVES</b>	134	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-Eb	6-F	6-A	6-A	6-C	6-Ab	6-Ab
<b>LOW TONES</b>	203	Exercise	3-5	3	4-1	4-2	4-3	4	6-1

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
			WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>MECHANISMS</b>	16	Exercise	12	13	13	14	14	15	15
<b>PRACTICAL EXERCISES</b>	44	Exercise	12	13	13	14	14	15	15
<b>SCALES</b>	123	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>CHROMATICS</b>	124	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>THIRDS</b>	126	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>CHORDS</b>	128	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>BROKEN CHORDS</b>	129	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>OCTAVES</b>	134	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-D	6-E	6-E	6-Eb	6-A	6-Ab	6-E
<b>LOW TONES</b>	203	Exercise	6-2	6	7-1	7-1	8-1	8-2	8 1-2

## Second Year

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start-ing Page	Assign-ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
			WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>MECHANISMS</b>	16	Exercise	16	16	17	17	18	18	19
<b>PRACTICAL EXERCISES</b>	44	Exercise	16	16	17	17	18	18	19
<b>SCALES</b>	123	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>CHROMATICS</b>	124	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>THIRDS</b>	126	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>CHORDS</b>	128	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>BROKEN CHORDS</b>	129	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>OCTAVES</b>	134	Key of:	C Maj.	C Maj.	F Maj.	F Maj.	G Maj.	G Maj.	F Maj.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	7-C	7-C	7-F	7-F	7-G	7-G	7-F
<b>LOW TONES</b>	203	Exercise	8-3	8-4	8-5	8 3-5	9-1	9-2	9
<b>REGISTER CHANGES</b>	208	Exercise	1-1	1-2	1-3	1 1-3	1-4	1-5	1 4-5

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start-ing Page	Assign-ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
			WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>MECHANISMS</b>	16	Exercise	19	20	20	21	22	22	23
<b>PRACTICAL EXERCISES</b>	44	Exercise	19	20	20	21	22	22	23
<b>SCALES</b>	123	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>CHROMATICS</b>	124	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>THIRDS</b>	126	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>CHORDS</b>	128	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>BROKEN CHORDS</b>	129	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>OCTAVES</b>	134	Key of:	Bb Ma.	Bb Ma.	G Ma.	D Ma.	D Ma.	Bb Ma.	Eb Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	7-Bb	7-Bb	7-G	7-G	7-D	7-Bb	7-D#
<b>LOW TONES</b>	203	Exercise	9-1 in F	9-2 in F	9 in F	10-1	10-2	10-3	10
<b>REGISTER CHANGES</b>	208	Exercise	2-1	2-2	2-3	2 1-3	2-4	2-5	2-6



## Second Year, Continued

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
			WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>MECHANISMS</b>	16	Exercise	23	23	24	24	25	25	26
<b>PRACTICAL EXERCISES</b>	44	Exercise	23	23	24	24	25	25	26
<b>SCALES</b>	123	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>CHROMATICS</b>	124	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>THIRDS</b>	126	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>CHORDS</b>	128	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>BROKEN CHORDS</b>	129	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>OCTAVES</b>	134	Key of:	Eb Ma.	F Ma.	A Ma.	A Ma.	C Ma.	Ab Ma.	Ab Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	7-D#	7-F	7-A	7-A	7-C	7-Ab	7-Ab
<b>LOW TONES</b>	203	Exercise	11-1	11-2	11	12-1	12-2	12-3	12
<b>REGISTER CHANGES</b>	208	Exercise	2 4-6	3-1	3-2	3-3	3-4	3 1-4	3-5

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
			WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>MECHANISMS</b>	16	Exercise	26	27	27	28	28	29	29
<b>PRACTICAL EXERCISES</b>	44	Exercise	26	27	27	28	28	29	30
<b>SCALES</b>	123	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>CHROMATICS</b>	124	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>THIRDS</b>	126	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>CHORDS</b>	128	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>BROKEN CHORDS</b>	129	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>OCTAVES</b>	134	Key of:	D Ma.	E Ma.	E. Ma.	Eb Ma.	A Ma.	Ab Ma.	E Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	7-D	7-E	7-E	7-Eb	7-A	7-Ab	7-E
<b>LOW TONES</b>	203	Exercise	13-1	13-2	13	14-1	14-2	14	15-1
<b>REGISTER CHANGES</b>	208	Exercise	3-6	3-7	3 5-7	3-8	3-9	3 8-9	4-1

## Third Year

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start-ing Page	Assign-ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
			WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>MECHANISMS</b>	16	Exercise	30	30	31	31	32	32	33
<b>PRACTICAL EXERCISES</b>	44	Exercise	31	32	33	34	35	36	37
<b>SCALES</b>	123	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>CHROMATICS</b>	124	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>THIRDS</b>	126	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>CHORDS</b>	128	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>BROKEN CHORDS</b>	129	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>OCTAVES</b>	134	Key of:	C Ma.	A Min.	A Min.	F Ma.	D Min.	D Min.	G Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-C	8-A	8-A	6-F	7-D_	7-D_	6-G
<b>LOW TONES</b>	203	Exercise	15-2	15-3	15 1-3	15-4	15-5	15-6	15 4-6
<b>REGISTER CHANGES</b>	208	Exercise	4-2	4-3	4 1-3	4-4	4-5	4-6	4 4-6

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start-ing Page	Assign-ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
			WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>MECHANISMS</b>	16	Exercise	33	34	34	35	35	36	36
<b>PRACTICAL EXERCISES</b>	44	Exercise	38	39	40	41	42	43	44
<b>SCALES</b>	123	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>CHROMATICS</b>	124	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>THIRDS</b>	126	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>CHORDS</b>	128	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>BROKEN CHORDS</b>	129	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>OCTAVES</b>	134	Key of:	E Min.	E Min.	Bb Ma.	G Mi.	G Mi.	D Ma.	B Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	8-E	8-E	6-Bb	8-G	8-G	6-D	8-B
<b>LOW TONES</b>	203	Exercise	16-1	16-2	16	17-1	17-2	17-3	17
<b>REGISTER CHANGES</b>	208	Exercise	4-7	4-8	4-9	4 7-9	5-1	5-2	5-3

## Third Year, Continued

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
			WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>MECHANISMS</b>	16	Exercise	37	37	38	38	39	39	40
<b>PRACTICAL EXERCISES</b>	44	Exercise	45	46	47	48	49	50	51
<b>SCALES</b>	123	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>CHROMATICS</b>	124	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>THIRDS</b>	126	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>CHORDS</b>	128	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>BROKEN CHORDS</b>	129	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>OCTAVES</b>	134	Key of:	B Mi.	Eb Ma.	C Mi.	C Mi.	A Ma.	F# Mi.	F# Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	8-B	6-Eb	7-C	7-C	6-A	8-F#	8-F#
<b>LOW TONES</b>	203	Exercise	18-1	18-2	18 1-2	18-3	18-4	18-5	18 3-5
<b>REGISTER CHANGES</b>	208	Exercise	5 1-3	5-4	5-5	5-6	5 4-6	5-7	5-8

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
			WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>MECHANISMS</b>	16	Exercise	40	41	41	42	42	43	43
<b>PRACTICAL EXERCISES</b>	44	Exercise	52	53	54	55	56	57	58
<b>SCALES</b>	123	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>CHROMATICS</b>	124	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>THIRDS</b>	126	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>CHORDS</b>	128	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>BROKEN CHORDS</b>	129	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>OCTAVES</b>	134	Key of:	Ab Ma.	F Mi.	F Mi.	E Ma.	C# Mi.	C# Mi.	Db Ma.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-Ab	8-F	8-F	6-E	7-C#	7-C#	6-Db
<b>LOW TONES</b>	203	Exercise	19-1	19-2	19-3	19	20-1	20-2	20
<b>REGISTER CHANGES</b>	208	Exercise	5 7-8	6-1	6-2	6-3	6 1-3	6-4	6-5

## Fourth Year

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Starting Page	Assignments by	FIRST SEVEN WEEKS ASSIGNMENTS						
			WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>MECHANISMS</b>	16	Exercise	44	44	45	45	46	46	47
<b>PRACTICAL EXERCISES</b>	44	Exercise	59	60	61	62	63	64	65
<b>SCALES</b>	123	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>CHROMATICS</b>	124	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>THIRDS</b>	126	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>CHORDS</b>	128	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>BROKEN CHORDS</b>	129	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>OCTAVES</b>	134	Key of:	Db Ma.	Db Ma.	Bb Mi.	Bb Mi.	B Ma.	B Ma.	G# Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	6-Db	7-C#	8-Bb	8-Bb	6-B	6-B	8-G#
<b>LOW TONES</b>	203	Exercise	21-1	21-2	21 1-2	21-3	21-4	21 3-4	22-1
<b>REGISTER CHANGES</b>	208	Exercise	6-6	6-7	6 4-7	7-1	7-2	7-3	7 1-3

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Starting Page	Assignments by	SECOND SEVEN WEEKS ASSIGNMENTS						
			WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>MECHANISMS</b>	16	Exercise	48	49	50	51	52	53	54
<b>PRACTICAL EXERCISES</b>	44	Exercise	66	67	68	69	70	71	72
<b>SCALES</b>	123	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>CHROMATICS</b>	124	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>THIRDS</b>	126	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>CHORDS</b>	128	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>BROKEN CHORDS</b>	129	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>OCTAVES</b>	134	Key of:	G# Mi.	Gb Ma.	Gb Ma.	Eb Mi.	Eb Mi.	C Ma.	A Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	8-G#	6-Gb	7-Gb	6-Eb	7-D#	7-C	8-A
<b>LOW TONES</b>	203	Exercise	22-2	22-3	22				
<b>REGISTER CHANGES</b>	208	Exercise	7-4	7-5	7-6	7 4-6	7-7	7-8	7-9

## Fourth Year, Continued

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
			WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>MECHANISMS</b>	16	Exercise	55	56	57	58	59	60	61
<b>PRACTICAL EXERCISES</b>	44	Exercise	80	81	82	83	84	85	86
<b>SCALES</b>	123	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>CHROMATICS</b>	124	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>THIRDS</b>	126	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>CHORDS</b>	128	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>BROKEN CHORDS</b>	129	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>OCTAVES</b>	134	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	9-F	7-D	9-G	9-E	7-Bb	9-G*	7-D
<b>REGISTER CHANGES</b>	208	Exercise	7 7-9	7-10	7-11	7-12	7-13	7 10-13	8-1

\*The 7<sup>th</sup> Chord Exercise for the 20<sup>th</sup> week should be played ascending.

Type of Studies Taken From KLOSE COMPLETE METHOD-Carl Fischer Edition	Start- ing Page	Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
			WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>MECHANISMS</b>	16	Exercise	62	63	64	65	66	67	68
<b>PRACTICAL EXERCISES</b>	44	Exercise	80	81	82	83	84	85	86
<b>SCALES</b>	123	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>CHROMATICS</b>	124	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>THIRDS</b>	126	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>CHORDS</b>	128	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>BROKEN CHORDS</b>	129	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>OCTAVES</b>	134	Key of:	B Mi.	Eb Ma.	C Mi.	A Ma.	F# Mi.	Ab Ma.	F Mi.
<b>7<sup>TH</sup> CHORDS</b>	130	Exercise and Key	9-B	7-D#	6-C	8-A	9-F#	9-G#	9-F
<b>REGISTER CHANGES</b>	208	Exercise	8-2	8-3	8 1-3	8-4	8-5	8-6	8 4-6

\*The 7<sup>th</sup> Chord Exercise for the 20<sup>th</sup> week should be played ascending.

**APPENDIX D**  
**CONTEMPORARY EDITION OF THE PRESCOTT TECHNIC SYSTEM PART I**  
**THE ARBAN METHOD**

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>FIRST STUDIES</b>	17	11	Exercise & Line	11-1	11-2	11	12-1	12-2	12	13-1
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	2-1	2-2	2	3-1	3-2	3	19-1
<b>SLURS</b>	45	39	Exercise & Line	4-1	4-2	4	6-1	6-2	6	3-1
<b>MAJOR SCALES</b>	63	59	Exercise	1	1	17	17	63	63	17
<b>CHROMATICS</b>	80	76	Exercise & Line	1-1	1-1	1-2	1-2	1-3	1-3	1
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-1	1-1	1-1	1-1	1-1	1-1	1-6
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	13-1	13-1	13-2	13-2	13-3	13	14-1
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	48-1	48-1	50-1	50-1	49-9	49-9	50-1

A 9-1 notation indicates Exercise 9, line 1. For example: the first week of major and minor chords calls for the 3<sup>rd</sup> line of Exercise 48, the notation being 48-3.

Beginning with the 3<sup>rd</sup> week of the First Studies, the student is required to perform the entire exercise (lines 1 & 2).

During the first few weeks of this course certain exercises will be assigned which contain measures beyond the embouchure range of some students. The Instructor will decide whether to omit these measures or have the pupil play them an octave lower.

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>FIRST STUDIES</b>	17	11	Exercise & Line	13-2	13	14-1	14-2	14	15-1	15-2
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	19-2	19-3	19-4	19	13-1	13-2	13-3
<b>SLURS</b>	45	39	Exercise & Line	3-2	3	5-1	5-2	5	16-1	16-2
<b>MAJOR SCALES</b>	63	59	Exercise	23	23	63	57	57	23	29
<b>CHROMATICS</b>	80	76	Exercise & Line	2-1	2-1	2-2	2-2	2-3	2-3	2
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-6	1-6	1-8	1-8	1-8	1-8	1-4
<b>INTERVALS</b>	126	125	Exercise & Line							1-4
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	14-1	14-2	14-2	14-3	14-3	14-4	14
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	48-3	48-3	49-9	49-8	49-8	48-3	48-4
<b>7TH CHORDS</b>	156	147	Exercise & Line	53-3	53-3	53-3	53-11	53-11	53-3	53-4
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	77	77	77	77	77	77	77

With all studies assigned by Exercise and Line the student should number each line to facilitate locating the assignments.

## First Year, Continued

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>FIRST STUDIES</b>	17	11	Exercise & Line	15	16-1	16-2	16	17-1	17-2	17
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	13	20-1	20-2	20-3	20	4-1	4-2
<b>SLURS</b>	45	39	Exercise & Line	16-3	17-1	17-2	17-3	17-4	18-1	18-1
<b>MAJOR SCALES</b>	63	59	Exercise	29	17	51	51	1	36	36
<b>CHROMATICS</b>	80	76	Exercise & Line	3-1	3-1	3-2	3-2	3-3	3-3	3-4
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-4	1-4	1-10	1-10	1-10	1-9	1-9
<b>INTERVALS</b>	126	125	Exercise & Line	1-4	1-6	1-6	1-6	1-1	1-1	1-1
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	28-1	28-1	28-2	28-2	28-3	28-3	28-4
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	48-4	50-1	50-10	50-10	48-1	48-5	48-5
<b>7TH CHORDS</b>	156	147	Exercise & Line	53-4	53-4	53-10	53-10	53-10	53-5	53-5
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	115	115	115	115	115	115	115

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>FIRST STUDIES</b>	17	11	Exercise & Line	18-1	18-2	18	19-1	19-2	19	20-1
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	4	14-1	14-2	14-3	14-4	14-5	14
<b>SLURS</b>	45	39	Exercise & Line	18-2	18-2	18-3	18-3	18-4	18-4	7-1
<b>MAJOR SCALES</b>	63	59	Exercise	57	45	45	29	51	36	45
<b>CHROMATICS</b>	80	76	Exercise & Line	3-4	3-5	3-5	3-6	3-6	3	4-1
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-9	1-5	1-5	1-5	1-10	1-9	1-5
<b>INTERVALS</b>	126	125	Exercise & Line	1-3	1-3	1-3	1-4	1-6	1-1	1-3
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	28	15-1	15-1	15-2	15-2	15-3	15-3
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	49-8	49-9	48-9	48-4	50-10	48-5	48-9
<b>7TH CHORDS</b>	156	147	Exercise & Line	53-11	53-9	53-9	53-4	53-10	53-5	53-9
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	78	78	78	78	116	116	116

## Second Year

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>FIRST STUDIES</b>	17	11	Exercise & Line	20-2	20	21-1	21-2	21	22-1	22-2
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	5-1	5-2	5	21-1	21-2	21-3	21-4
<b>SLURS</b>	45	39	Exercise & Line	7-2	7	9-1	9-2	9	18-1	18-2
<b>MAJOR SCALES</b>	63	59	Exercise	2	3	18	19	64	65	18
<b>MINOR SCALES</b>	79	75	Line & Form	36-70	36-70	57-71	57-71	45-78	45-78	57-71
<b>CHROMATICS</b>	80	76	Exercise & Line	4-1	4-2	4-2	4-3	4-3	4-4	4-4
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	2-1	2-1	2-6	2-6	2-8	2-8	2-6
<b>INTERVALS</b>	126	125	Exercise & Line	4-1	4-1	2-1	2-1	2-3	2-3	2-1
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	15-4	15	29-1	29-1	29-2	29-2	29-3
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	51-10	51-10	48-2	48-2	51-9	51-9	48-2
<b>7TH CHORDS</b>	156	147	Exercise & Line	53-1	53-1	53-2	53-2	53-12	53-12	53-2
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	79	79	79	80	80	80	80

Beginning with the 1<sup>st</sup> week, all minor scale assignments are in major scale exercise forms. For example: the notation 36-70 (1<sup>st</sup> week for minor scales) indicates that exercise 36 under major scales should be played using the minor signature of line one in minor scales.

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>FIRST STUDIES</b>	17	11	Exercise & Line	22	23-1	23-2	23	24-1	24-2	24
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	21	16-1	16-2	16-3	16,1-3	16-4	16-5
<b>SLURS</b>	45	39	Exercise & Line	18-3	18-4	8-1	8-2	8	10-1	10-2
<b>MAJOR SCALES</b>	63	59	Exercise	24	25	64	58	59	24	30
<b>MINOR SCALES</b>	79	75	Line & Form	57-71	63-72	45-78	23-77	23-77	63-72	63-72
<b>CHROMATICS</b>	80	76	Exercise & Line	4-5	4-5	4-6	4-6	4	5-1	5-1
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	2-11	2-11	2-8	2-3	2-3	211	2-4
<b>INTERVALS</b>	126	125	Exercise & Line	2-6	2-6	2-3	4-3	4-3	2-6	1-4
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	29	16-1	16-1	16-2	16-2	16-3	16-3
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	50-3	50-3	51-9	50-11	50-11	50-3	50-4
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-3	54-3	53-12	54-11	54-11	54-3	54-4
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	81	81	81	81	117	117	117



## Second Year, Continued

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>FIRST STUDIES</b>	17	11	Exercise & Line	25-1	25-2	25	31-1	31-2	31	32-1
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	16-6	16	6-1	6-2	6	22-1	22-2
<b>SLURS</b>	45	39	Exercise & Line	10	19-1	19-1	19-2	19-2	19-3	19-3
<b>MAJOR SCALES</b>	63	59	Exercise	31	18	52	53	4	37	38
<b>MINOR SCALES</b>	79	75	Line & Form	1-73	57-71	17-76	17-76	36-70	17-74	17-74
<b>CHROMATICS</b>	80	76	Exercise & Line	5-2	5-2	5-3	5-3	5-4	5-4	5-5
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	2-4	2-6	2-10	2-10	2-1	2-9	2-9
<b>INTERVALS</b>	126	125	Exercise & Line	1-4	3-1	2-5	2-5	4-1	2-4	2-4
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	16-4	16-4	16-5	16	30-1	30-1	30-2
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	50-4	48-2	48-10	48-10	51-10	50-5	50-5
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-4	53-2	54-10	54-10	53-1	54-5	54-5
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	82	82	82	83	83	83	83

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>FIRST STUDIES</b>	17	11	Exercise & Line	32-2	32	33-1	33-2	33	34-1	34-2
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	22-3	22-4	22	17-1	17-2	17-3	17-4
<b>SLURS</b>	45	39	Exercise & Line	19-4	19-4	19-5	19-5	11-1	11-2	11-3
<b>MAJOR SCALES</b>	63	59	Exercise	58	46	47	30	52	37	46
<b>MINOR SCALES</b>	79	75	Line & Form	23-77	2-75	2-75	3-73	17-76	17-74	1-75
<b>CHROMATICS</b>	80	76	Exercise & Line	5-6	5-6	5	25-1	25-1	25-2	25-2
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	2-3	2-5	2-5	2-2	2-10	2-9	2-5
<b>INTERVALS</b>	126	125	Exercise & Line	4-3	1-5	1-5	4-4	2-5	2-4	1-5
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	30-2	30-3	30-3	30-4	30-4	30-5	30-5
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	50-11	49-6	49-6	50-4	48-10	50-5	49-6
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-11	54-9	54-9	54-4	54-10	54-5	54-9
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	118	118	118	118	84	84	84

## Third Year

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>FIRST STUDIES</b>	17	11	Exercise & Line	34	35-1	35-2	35	41	41	42
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	17	7-1	7-2	7-3	7	24-1	24-2
<b>SLURS</b>	45	39	Exercise & Line	11-4	11-5	12-1	12-2	12-3	13-1	13-2
<b>MAJOR SCALES</b>	63	59	Exercise	5	6	19	20	65	66	19
<b>MAJOR SCALES</b>	63	59	Exercise	42 A	42 A	42 A	43 A	43 A	43 A	44 A
<b>MINOR SCALES</b>	79	75	Line & Form	37-70	37-70	58-71	58-71	46-78	46-78	58-71
<b>CHROMATICS</b>	80	76	Exercise & Line	25-3	25-3	25-4	25-4	25	10-1	10-1
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	3-10	3-10	3-3	3-3	3-5	3-5	3-3
<b>INTERVALS</b>	126	125	Exercise & Line	2-8	2-8	3-1	3-1	5-3	5-3	3-1
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	30-6	30	17-1	17-1	17-2	17-2	17-3
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	49-1	49-1	50-2	50-2	48-12	48-12	50-2
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-1	54-1	54-2	54-2	54-12	54-12	54-2
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	85	85	85	119	119	119	119

“A” after an exercise number indicates the upper line of a double staff. “B” after an exercise indicates the lower line of the double staff. For example: 34 A, 43 B, etc.

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>FIRST STUDIES</b>	17	11	Exercise & Line	42	43	43	44	44	45	45
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	24-3	24-4	24-5	24	15-1	15-2	15-3
<b>SLURS</b>	45	39	Exercise & Line	13-3	20-1	20-2	20-2	20-3	20-3	20-4
<b>MAJOR SCALES</b>	63	59	Exercise	25	26	65	59	60	26	31
<b>MAJOR SCALES</b>	63	59	Exercise	44 A	44 A	42 B	42 B	42 B	43 B	43 B
<b>MINOR SCALES</b>	79	75	Line & Form	64-72	64-72	46-78	24-77	24-77	64-72	2-73
<b>CHROMATICS</b>	80	76	Exercise & Line	10-2	10-2	10-3	10-3	10	26-1	26-1
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	3-8	3-8	3-5	3-12	3-12	3-8	3-1
<b>INTERVALS</b>	126	125	Exercise & Line	6-4	6-4	5-3	7-5	7-5	6-4	4-4
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	17-3	17-4	17-4	17-5	17	31-1	31-1
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	49-2	49-2	48-12	48-11	48-11	49-2	49-1
<b>7TH CHORDS</b>	156	147	Exercise & Line	55-3	55-3	54-13	53-6	53-6	55-3	55-4
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	86	120	120	87	87	88	88

## Third Year, Continued

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>FIRST STUDIES</b>	17	11	Exercise & Line	46-1	46-2	46-3	46 1-3	46-4	46-5	46-6
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	15-4	15-5	15-6	15-7	15	8-1	8-2
<b>SLURS</b>	45	39	Exercise & Line	20-4	14-1	14-2	14-3	14-4	14-5	43-1
<b>MAJOR SCALES</b>	63	59	Exercise	32	20	53	54	7	38	39
<b>MAJOR SCALES</b>	63	59	Exercise	43 B	44 B	44 B	44 B	42 A	42 A	43 A
<b>MINOR SCALES</b>	79	75	Line & Form	2-73	58-71	18-76	18-76	37-70	18-74	18-74
<b>CHROMATICS</b>	80	76	Exercise & Line	26-2	26-2	26-3	26-3	26-4	26-4	26-5
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	3-1	3-3	3-7	3-7	3-10	3-6	3-6
<b>INTERVALS</b>	126	125	Exercise & Line	4-4	4-6	3-5	3-5	2-8	3-4	3-4
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	31-2	31-2	31-3	31	18-1	18-1	18-2
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	49-1	50-2	49-9	49-9	49-1	49-2	49-2
<b>7TH CHORDS</b>	156	147	Exercise & Line	55-4	55-4	53-8	53-8	54-1	53-5	53-5
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	1	1	2	2	3	3	4

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>FIRST STUDIES</b>	17	11	Exercise & Line	46 1-6	46-7	46-8	46 7-9	46-10	46-11	46-12
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	8-3	8	25-1	25-2	25-3	25-4	25-5
<b>SLURS</b>	45	39	Exercise & Line	43-2	43	49-1	49-2	49	44-1	44-2
<b>MAJOR SCALES</b>	63	59	Exercise	59	47	48	31	53	38	47
<b>MAJOR SCALES</b>	63	59	Exercise	43 A	44 A	44 A	42 B	42 B	43 B	43 B
<b>MINOR SCALES</b>	79	75	Line & Form	24-77	4-75	4-75	5-73	18-76	18-74	6-75
<b>CHROMATICS</b>	80	76	Exercise & Line	26-5	26-6	26-6	26	11-1	11-1	11-2
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	3-12	3-2	3-2	3-1	3-7	3-6	3-2
<b>INTERVALS</b>	126	125	Exercise & Line	7-5	4-5	4-5	1-4	3-5	3-4	4-5
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	18-2	18-3	18-3	18-4	18-5	18-5	18-6
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	48-11	50-9	50-9	49-1	49-9	49-2	50-9
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-11	53-9	53-9	53-6	53-6	53-7	53-7
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	4	5	5	6	6	7	7

## Fourth Year

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FIRST SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
<b>FIRST STUDIES</b>	17	11	Exercise & Line	46 9-12	46	47-1	47-2	47-3	47-4	47-5
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	25-6	25	9-1	9-2	9-3	9-4	9
<b>SLURS</b>	45	39	Exercise & Line	44	50-1	50-2	50	45-1	45-2	45
<b>MAJOR SCALES</b>	63	59	Exercise	8	9	20	21	66	67	21
<b>MAJOR SCALES</b>	63	59	Exercise & Form	44 B 23	44 B 23	44 B 23	42 B 3	42 B 3	42 B 3	43 A 64
<b>MINOR SCALES</b>	79	75	Line	70	70	71	71	78	78	71
<b>CHROMATICS</b>	80	76	Exercise & Line	11-2	11-3	11-3	11	27-1	27-1	27-2
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-1	2-1	1-6	2-6	1-8	2-8	3-3
<b>INTERVALS</b>	126	125	Exercise & Line	3-8	3-8	4-6	4-6	6-1	6-1	4-6
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	18	33-1	33-1	33-2	33	23-1	23-1
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	48-8	48-8	51-11	51-11	50-12	50-12	51-11
<b>7TH CHORDS</b>	156	147	Exercise & Line	55-1	55-1	55-2	55-2	54-6	54-6	55-2
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	8	8	9	9	10	10	88

Beginning with the 1<sup>st</sup> week, several major scale assignments call for certain major signatures to be used in playing other major exercises. For example: the notation 44 B – 23 calls for major scale exercise number 23 to be played with the signature of the lower line of Exercise 44.

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	SECOND SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 8	WEEK 9	WEEK 10	WEEK 11	WEEK 12	WEEK 13	WEEK 14
<b>FIRST STUDIES</b>	17	11	Exercise & Line	47-6	47	48-1	48-2	48-3	48-4	48-5
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	26-1	26-2	26-3	26-4	26-5	26-6	26
<b>SLURS</b>	45	39	Exercise & Line	51-1	51-2	51	46-1	46-2	46	52-1
<b>MAJOR SCALES</b>	63	59	Exercise	26	27	67	60	61	27	32
<b>MAJOR SCALES</b>	63	59	Exercise & Form	43 A 64	43 A 64	44 B 24	44 B 24	44 B 24	42 A 59	42 A 59
<b>MINOR SCALES</b>	79	75	Line	72	72	78	77	77	72	73
<b>CHROMATICS</b>	80	76	Exercise & Line	27-2	27-3	27-3	27-4	27-4	27-5	27-5
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	1-11	2-11	3-5	1-3	2-3	3-8	1-4
<b>INTERVALS</b>	126	125	Exercise & Line	7-1	7-1	6-1	2-7	2-7	7-1	1-2
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	23-2	23-2	23-3	23-3	23	34-1	34-1
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	51-12	51-12	49-5	51-8	51-8	51-12	51-1
<b>7TH CHORDS</b>	156	147	Exercise & Line	47-7	54-7	53-12	54-8	54-8	55-3	53-4
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	121	121	89	89	122	122	90

## Fourth Year, Continued

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	THIRD SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 15	WEEK 16	WEEK 17	WEEK 18	WEEK 19	WEEK 20	WEEK 21
<b>FIRST STUDIES</b>	17	11	Exercise & Line	48-6	48	49-1	49-2	49-3	49	50-1
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	18-1	18-2	18-3	18-4	18-5	18-6	18
<b>SLURS</b>	45	39	Exercise & Line	52-2	52	47-1	47-2	47	53-1	53-2
<b>MAJOR SCALES</b>	63	59	Exercise	33	21	54	55	10	39	40
<b>MINOR SCALES</b>	79	75	Exercise & Form	42 A 59	43 B 18	43 B 18	43 B 18	44 A 4	44 A 4	42 A 60
<b>MINOR SCALES</b>	79	75	Line	73	71	76	76	70	74	74
<b>CHROMATICS</b>	80	76	Exercise & Line	27-6	27-6	12-1	12-1	12-2	12-2	12-3
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	2-4	1-6	1-10	2-10	1-10	1-9	2-9
<b>INTERVALS</b>	126	125	Exercise & Line	1-2	5-1	6-3	6-3	3-8	6-2	6-2
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	34-2	34-2	34	27-1	27-1	27-2	27-2
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	51-1	51-11	48-7	48-7	48-8	50-8	48-6
<b>7TH CHORDS</b>	156	147	Exercise & Line	53-4	53-2	54-5	54-5	55-1	53-5	53-5
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	90	11	11	12	12	93	93

Type of Studies Taken From ARBANS COMPLETE METHOD- Carl Fischer Edition	Starting Page		Assign- ments by	FOURTH SEVEN WEEKS ASSIGNMENTS						
	Bass Clef	Treble Clef		WEEK 22	WEEK 23	WEEK 24	WEEK 25	WEEK 26	WEEK 27	WEEK 28
<b>FIRST STUDIES</b>	17	11	Exercise & Line	50-2	50-3	50	47	48	49	50
<b>SYNCOPIATION 8THS &amp; 16THS</b>	30	23	Exercise & Line	27-1	27-2	27-3	27-4	27-5	27-6	27
<b>SLURS</b>	45	39	Exercise & Line	53	48-1	48-2	48	54-1	54-2	54
<b>MAJOR SCALES</b>	63	59	Exercise	61	48	49	33	55	40	49
<b>MAJOR SCALES</b>	63	59	Exercise & Form	42 A 60	43 A 65	43 A 65	44 B 25	44 B 25	42 A 61	42 A 61
<b>MINOR SCALES</b>	79	75	Line	77	75	75	73	76	74	75
<b>CHROMATICS</b>	80	76	Exercise & Line	12	19-1	19-1	19-2	19-2	19-3	19
<b>EMBELLISHMENTS</b>	93	91	Exercise & Line	3-12	1-5	2-5	3-13	3-7	3-6	3-10
<b>INTERVALS</b>	126	125	Exercise & Line	7-5	5-2	5-2	6-5	6-5	4-2	4-2
<b>TRIPLETS AND 16THS</b>	136	132	Exercise & Line	27-3	27-3	27	42-1	42-1	42-2	42
<b>MAJOR &amp; MINOR CHORDS</b>	151	142	Exercise & Line	49-3	50-7	50-7	50-8	49-5	48-6	50-6
<b>7TH CHORDS</b>	156	147	Exercise & Line	54-11	53-7	53-7	53-8	53-8	54-5	54-9
<b>DOUBLE AND TRIPLE TONGUE</b>	162	155	Exercise	13	126	126	94	94	14	127

## REFERENCES

- Anderson, Warren, et al. "Education in Music," in *The New Grove Dictionary of Music and Musicians*, 1980 ed., Vol. 6, pp. 1-58.
- Arban, Jean B. Edited by Edwin F. Goldman. *Complete Conservatory Method for the Trumpet (Cornet or Eb Alto, Bb Tenor, Baritone, Euphonium and Bb Bass in Treble Clef)*. New York: Carl Fischer, 1982.
- \_\_\_\_\_. Edited by Charles L. Randall and Simone Mantia. *Arban's Famous Method for Slide and Valve Trombone and Baritone*. New York: Carl Fischer, 1936.
- Austin, Paul R., "The Role of Bands in Education: A Research Report by a Committee of the American School Band Directors Association," *Journal of Band Research* 17, no. 1 (fall 1982): 27-46.
- Bailey, Wayne, Patrick Miles, Alan Siebert, William Stanley, and Thomas Stein. *Teaching Brass: A Resource Manual*. New York: McGraw Hill, 1992.
- Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Dover Publications, 1993.
- \_\_\_\_\_. *Woodwind Instruments and Their History*. New York: Dover Publications, 1991.
- Bencriscutto, Frank and Hal Freese. *Total Musicianship*. San Diego: Kjos West, 1987.
- Bencriscutto, Frank and Mike Gaffron. *Minnesota, Hats Off To Thee*. Minneapolis: The University of Minnesota, 1992.
- Birge, Edward Bailey. *History of Public School Music in the United States*. Washington, D.C.: Music Educators National Conference, 1966.
- Bollinger, Donald E. *Band Director's Complete Handbook*. West Nyack, New York: Parker Publishing, 1979.
- Borroff, Edith. *Music Melting Round*. New York: Ardsley House, 1995.
- Brymer, Jack. *Clarinet*. New York: Schirmer Books, 1977.
- Christianson, Edward R. "A Course of Study for the High School Band." D. E. diss., University of North Dakota, 1982.
- Colwell, Richard, "Education in Music," in *The New Grove Dictionary of American Music*, Vol. 2, pp. 11-16.

- Colwell, Richard J. and Thomas W. Goolsby. *The Teaching of Instrumental Music*. 3rd ed. New Jersey: Prentice Hall, 2001.
- Corbett, Donald L. *Teaching Wind and Percussion Instruments: A Course of Study*. Reston, VA: Music Educators National Conference, 1991.
- Duerksen, George L. *Teaching Instrumental Music*. Washington, D.C.: Music Educators National Conference, 1972.
- Fussell, Raymond C. *Exercises for Ensemble Drill*. Miami: Warner Brothers, 1939.
- Gates, Charles R. "An Examination of Jean Maire's Edition of J.B. Arban's Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859) and its Contribution to Modern Trumpet Pedagogy, with Suggested Augmentations Based on Identification of Requisite Technical Skills Inherent in Trumpet Performance," D. M. A. diss., Ohio State University, 1992.
- Gates, J. Terry, ed. *Music Education in the United States: Contemporary Issues*. Tuscaloosa: The University of Alabama Press, 1988.
- Gordon, Edwin E. *Learning Sequences in Music*. 1997 ed. Chicago: GIA Publications, 1980.
- Hafner, James T. "A History of the Mason City (Iowa) Public High School Concert Band (1931-1971)." M.M. thesis, Northeast Missouri State University, 1973.
- Herbert, Trevor, and John Wallace, eds. *The Cambridge Companion to Brass Instruments*. Cambridge: Cambridge Press, 1997.
- Hoffer, Charles R. *Teaching Music in the Secondary Schools*. 2nd ed. Belmont, CA: Wadsworth Publishing, 1989.
- Hovey, Nilo. *Advanced Techniques for Band*. Chicago: M. M. Cole Publishing, 1980.
- The Instrumentalist Company, ed. *The Instrumentalist Anthology Series*, 7 vols. Northfield, IL: The Instrumentalist Company, 1993.
- Jachens, Darryl Lee. "An Account of the Pedagogical Approaches Taken by Eight Midwestern Band Conductors During the Late 1920s and 1930s." Ph.D. diss., Northwestern University, 1984.
- Keene, James A. *A History of Music Education in the United States*. Hanover: University Press of New England, 1982.
- Klosé, Hyacinthe. *Celebrated Method for the Clarinet*. Edited by Simeon Bellison. New York: Carl Fischer, 1946.

- Labuta, Joseph A. *Music Education Historical Contexts and Perspectives*. Upper Saddle River, NJ: Prentice Hall, 1997.
- \_\_\_\_\_. *Teaching Musicianship in the High School Band*. West Nyack, NY: Parker Publishing Company, Inc. 1972.
- Labuta, Joseph A. and Deborah A. Smith. *Music Education: Historical Contexts and Perspectives*. New Jersey: Prentice Hall, 1997.
- Lautzenheiser, Tim, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, and Don Dierschenk. *Essential Technique 2000*. Milwaukee: Hal Leonard, 2001.
- Lawson, Colin. *The Cambridge Companion to the Clarinet*. New York: Cambridge University Press, 1995.
- Leonhard, Charles and Robert House. *Foundations and Principles of Music Education*. New York: McGraw-Hill, 1972.
- Mark, Michael L. and Charles L. Gary. *A History of American Music Education*. New York: Schirmer, 1992.
- Mast, Andrew. "A History of the Mason City School and Community Bands, 1920-1999." D.M.A diss., University of Iowa, 2000.
- Maxwell, Roger. *Fourteen Weeks to a Better Band: Senior High Edition*. Oskaloosa, Iowa: C. L. Barnhouse, 1973.
- \_\_\_\_\_. *Fourteen Weeks to a Better Band: Junior High Edition*. Oskaloosa, Iowa: C. L. Barnhouse, 1974.
- McCabe, Donald W., Paul R. Austin, Joe Graves, Harry H. Haines, Rollie Heltman, Fred Wiest, and J. Raymond Brandon. *The ASBDA Curriculum Guide*. Pittsburgh: Volkwein Bros., 1973.
- McCall, Harlo E. *Instructional Guide for Instrumental Teachers*. San Antonio: Southern Music Company, 1953.
- Mercer, R. Jack. *The Band Director's Brain Bank*. Evanston, IL: The Instrumentalist Co., 1970.
- Mursell, James L. *Music in American Schools*. New York: Silver Burdett Company, 1943.
- Mursell, James L., and Mabelle Glenn. *The Psychology of School Music Teaching*. New York: Silver Burdett and Company, 1931.



- Neidig, Kenneth L. *The Band Director's Guide*. Englewood Cliffs, NJ: Prentice-Hall, 1964.
- Performance Standards for Music: Strategies & Benchmarks for Assessing Progress Toward the National Standards, Grades PreK-12*. By Paul R. Lehman, chairman. Reston, VA: Music Educators National Conference, 1996.
- Pino, David. *The Clarinet and Clarinet Playing*. Mineola, New York: Dover Publications, 1998.
- Ployhar, James D. *I Recommend*. Miami: Warner Brothers, 1972.
- Prescott, Gerald R. *The Prescott Technic System: A Course of Study for Band and Orchestra Instruments, Outlining Music Study from Standard Texts with Merit Awards*. New York: Carl Fischer, 1935.
- \_\_\_\_\_. "The Technic System for Band Instruments." *Educational Music Magazine*, September-October 1934, 26.
- Prescott, Gerald R., and Lawrence W. Chidester. *Getting Results with High School Band*. New York: Carl Fischer, 1938.
- Radocy, Rudolf E., and J. David Boyle. *Psychological Foundations of Musical Behavior*. 2nd ed. Springfield, IL: Charles C. Thomas, 1988.
- Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalist*. 2nd ed. New York: Schirmer Books, 1997.
- Sloboda, John A. *The Musical Mind*. Oxford: Clarendon Press, 1985.
- Smith, Claude T. *Symphonic Techniques for Band*. Milwaukee: Hal Leonard, 1987.
- Sunderman, Lloyd Frederick. *Historical Foundations of Music Education in the United States*. Metuchen, NJ: The Scarecrow Press, 1971.
- Sunderman, Lloyd Frederick. *New Dimensions in Music Education*. Metuchen, NJ: The Scarecrow Press, 1972.
- Tellstrom, A. Theodore. *Music in American Education Past and Present*. New York: Holt, Rinehart and Winston, 1971.
- Weber, Fred. *Student Instrumental Course*. Miami: Belwin, 1971.
- Williams, Richard and Jeff King. *Foundations for Superior Performance: Warm-ups and Technique for Band*. San Diego: Neil A. Kjos Publishing, 1998.