

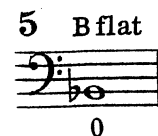
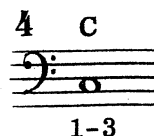
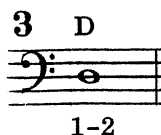
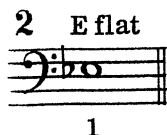
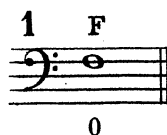
Some teachers like to separate the instruments when teaching the first tones. This page is intended for that use; it may also supplement the work of the early lessons. The various instruments cannot all play together on this page, nor are the tones necessarily those used in the early lessons. (See Conductor's Book for more information.)

Any one of these tones may be learned first; as soon as it can be produced with confidence, other tones should be added until all can be played and read.

Bartone

FIVE BEGINNING TONES

(To be learned in any order)

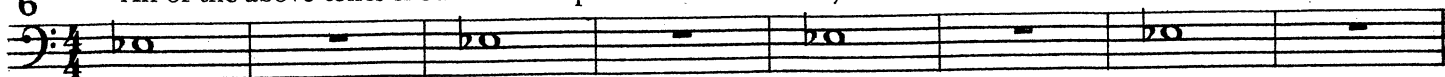


When you have learned a tone, you will —

- (a) know its letter name
- (b) know the position of the note on the staff
- (c) know its fingering
- (d) be able to produce the tone with a nice sound

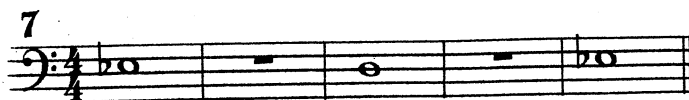
FIRST MUSIC READING

6 All of the above tones should first be practiced with the rhythm of No. 6.

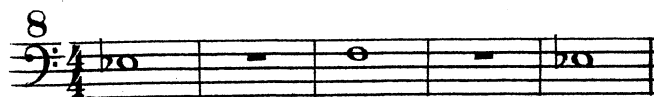


Whole note 4 beats Whole rest 4 beats

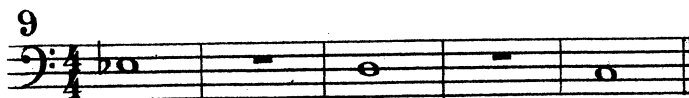
Notice that the whole rest hangs under a line.



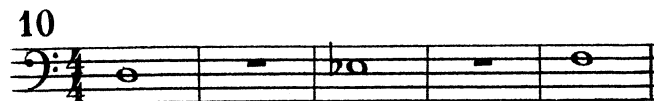
Name and finger the notes before you play.



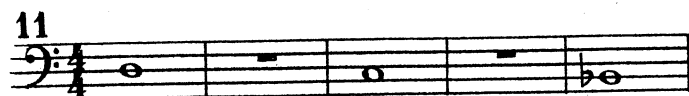
Should the 2nd tone sound higher, or lower?



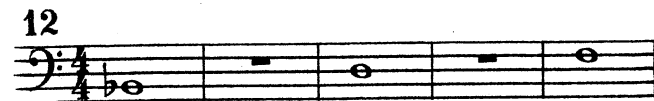
Prepare the fingering during the rest.



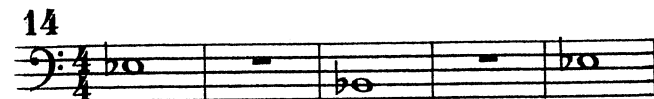
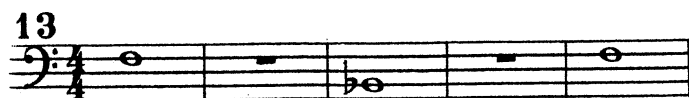
Be sure that you tongue to start the tone.



Good position of the hands is important.

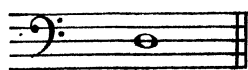


Always try to produce a clear tone.



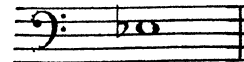
Quarter notes 1 beat each

Play the 4 quarter notes in one breath.



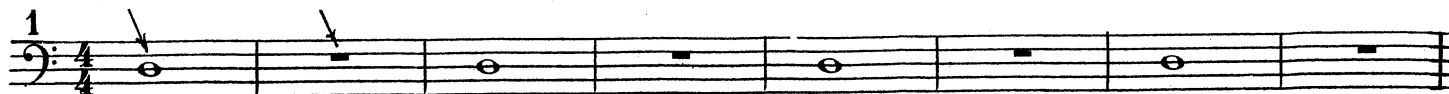
1-2
(1st and 2nd valves)

1



1
(1st valve)

OUR FIRST TONE

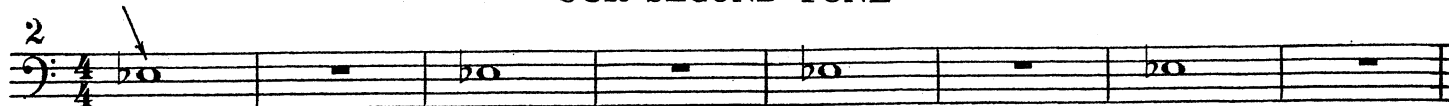


Whole note
4 beats

Whole rest
4 beats

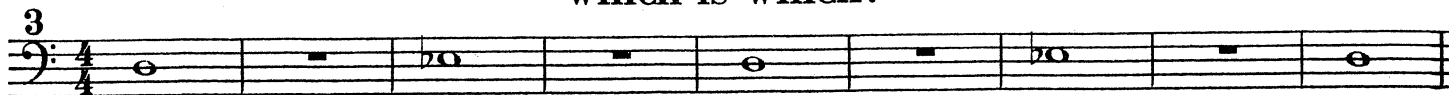
Notice that the whole rest hangs under the line.

OUR SECOND TONE



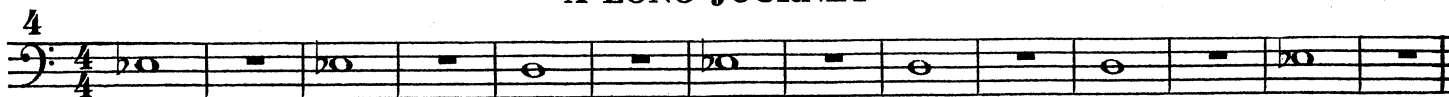
Memorize the names and fingerings of notes when they are first used.

WHICH IS WHICH?



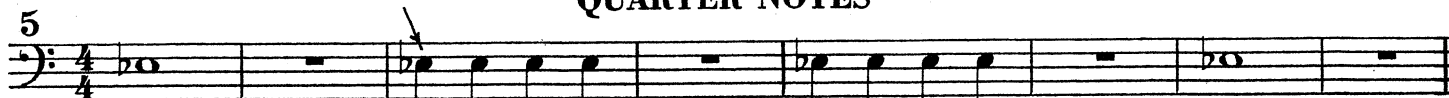
Be sure that you "tongue" to start each tone.

A LONG JOURNEY



The bars drawn through the staff are used to divide the music into measures. How many measures are there in No. 4? A double bar is placed after the last measure.

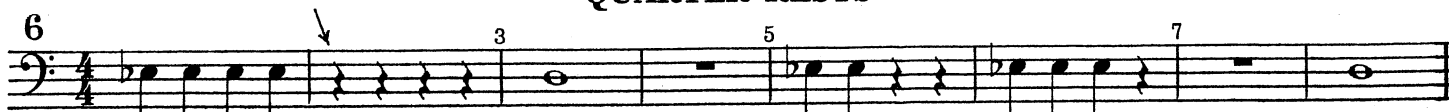
QUARTER NOTES



Quarter notes
1 beat each

Play the four quarter notes in one breath.

QUARTER RESTS



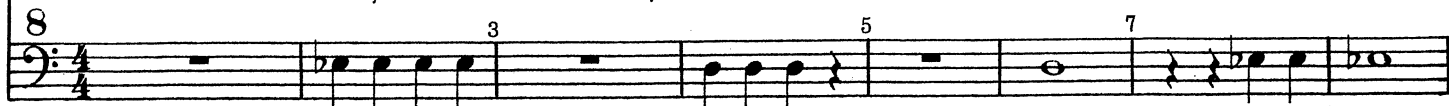
Quarter rests
1 beat each

The small numbers above the staff help find measures quickly.

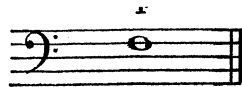
TAKE YOUR TURN



Always count rests carefully.



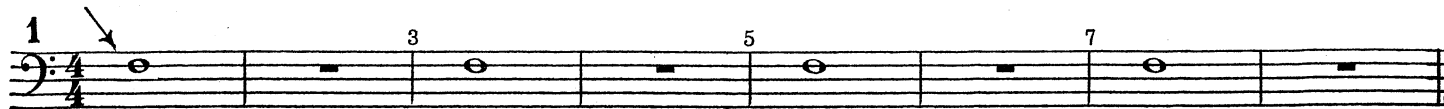
Practice both No. 7 and No. 8; then let some of the class play No. 7 while others play No. 8. The heavy line connecting No. 7 and No. 8 shows that they may be played together.



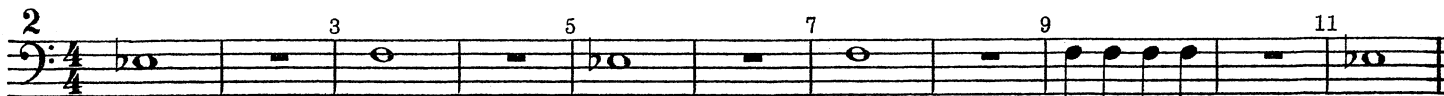
0
(open)

2

A NEW TONE

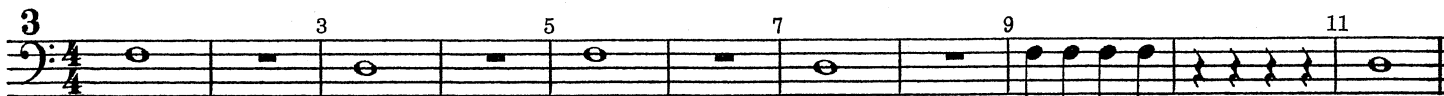


TAKE A STEP



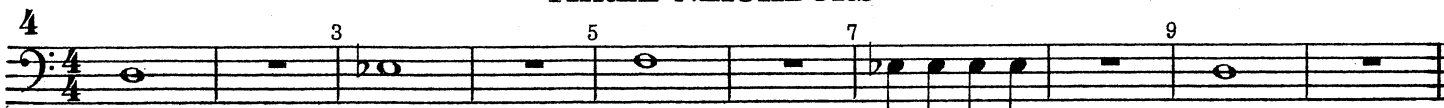
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

TRY A SKIP



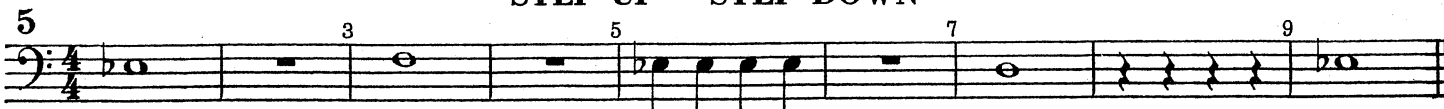
Any distance greater than a step is known as a "skip."

THREE NEIGHBORS



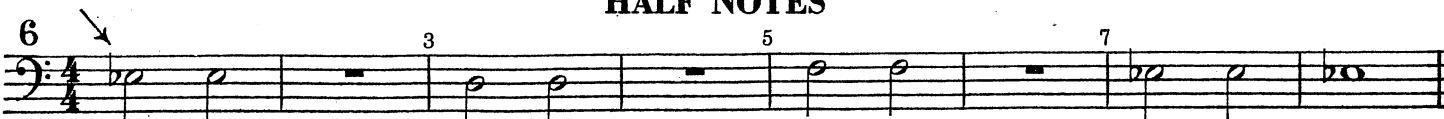
Name and finger the notes before you play.

STEP UP — STEP DOWN



Name the highest note in this tune. Name the lowest note. What are the notes in the 5th measure?

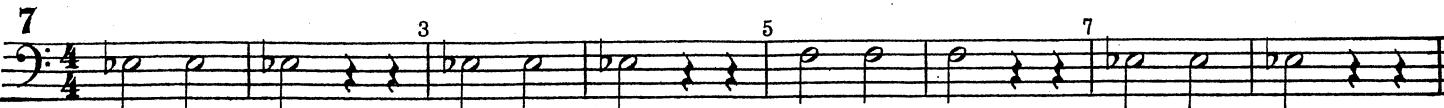
HALF NOTES



Half notes
2 beats

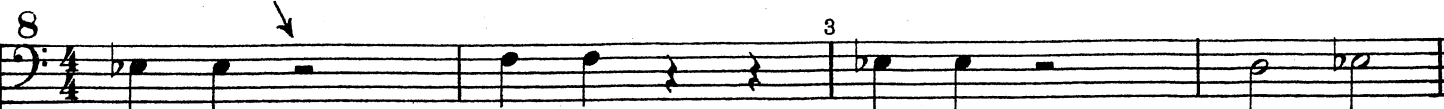
Do not take a breath between the half notes.

STUDY IN BREATHING



Correct breathing habits should be formed now. Your teacher will show how breath should be taken when playing your instrument.

HALF RESTS



Half rest
2 beats

Notice that the half rest lies on the top of the line.



After No. 8 and No. 9 can be played correctly, divide the class and try them together.

3 DOTTED HALF NOTES

1

Dotted half note
3 beats

2

Compare No. 1 with No. 2.

BREATH CONTROL

3

Repeat sign

Try to play the three half notes in one breath. How should breath be taken when playing your instrument?

EYE CONTROL

4

To keep your place in the music, look at each note or rest as you count it.

THE RACE

5

Practice this tune slowly until it becomes easy, then see how fast you can go.

SOLOIST TRYOUT

6

Choose a different soloist or group to play each of these little tunes, then all play on the repeat.

LET'S HARMONIZE

7

When Nos. 7 and 8 are played together, the first measure will be in unison and the second harmonized. Why? What about the other measures? Listen for the sound of unison and harmony as you play.

8

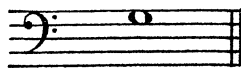
Think before you play—Think as you play—Don't guess!

MAKE UP YOUR MIND

(This tune contains everything we have learned this far.)

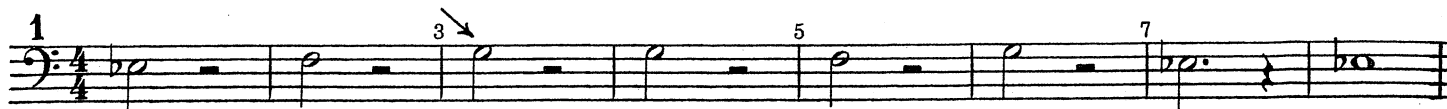
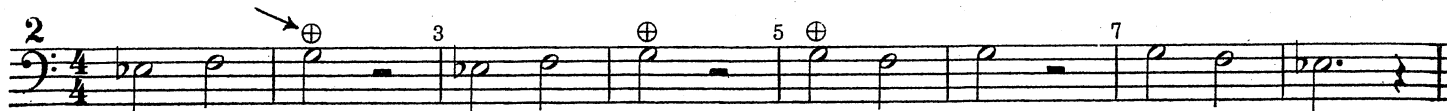
9

Think before you play—Think as you play—Don't guess!

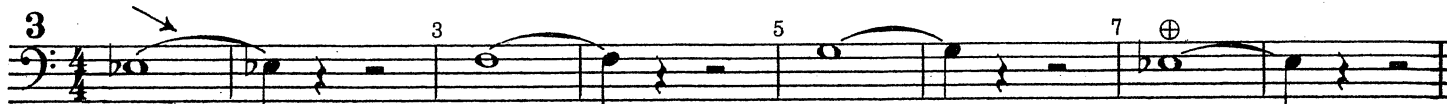


1-2

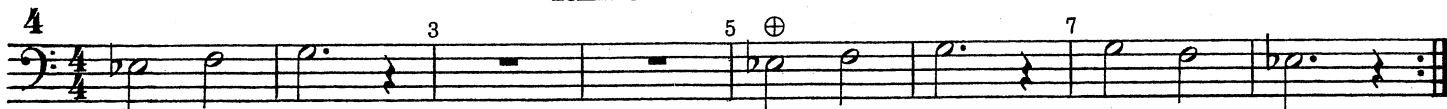
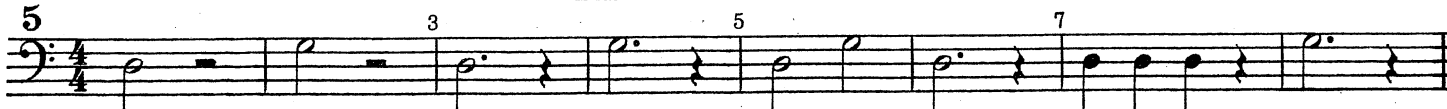
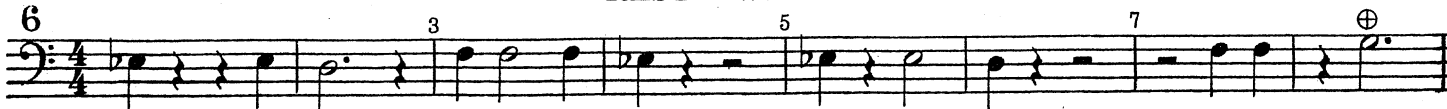
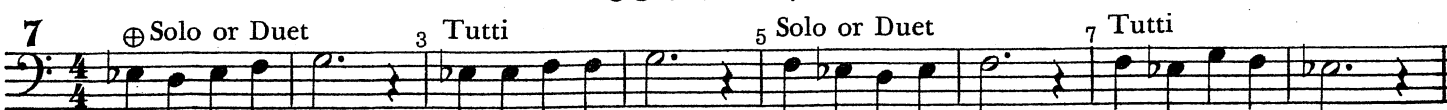
4

A NEW TONE**FROM UNISON TO HARMONY**

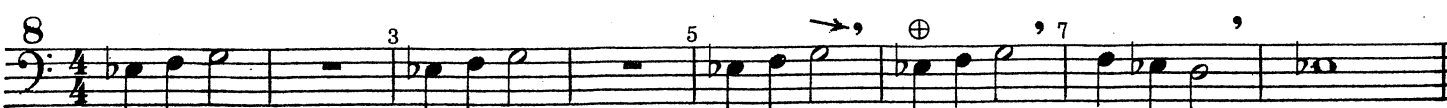
The sign ⊕ is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

OUR FIRST TIE

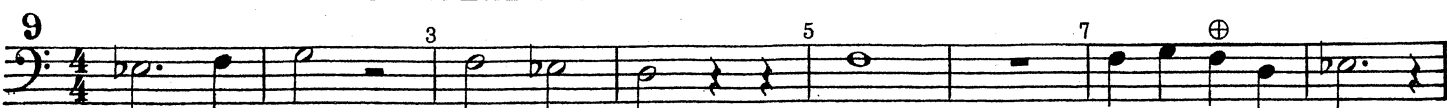
The curved line (tie) tells you to carry the sound over into the second note. Do not tongue the second note. Keep your breath steady throughout the tie.

REACHING UPWARD**FIND THAT TONE****REST AWHILE****OUR SOLOISTS**

Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

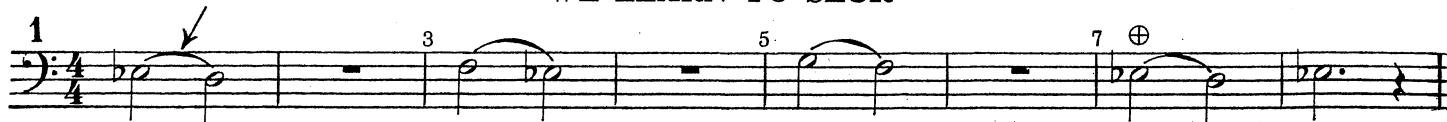
UP THE STEPS

A comma calls for a quick breath.

COMPLETE REVIEW OF NOTES AND RESTS

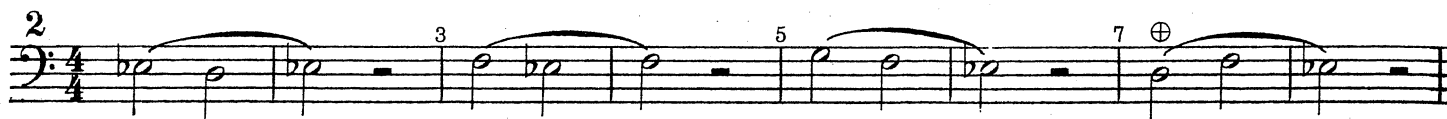
Give the value name of each note and rest, and the number of beats it receives. Next, give the letter name and show the fingering. Then, try to play this review without a mistake.

WE LEARN TO SLUR



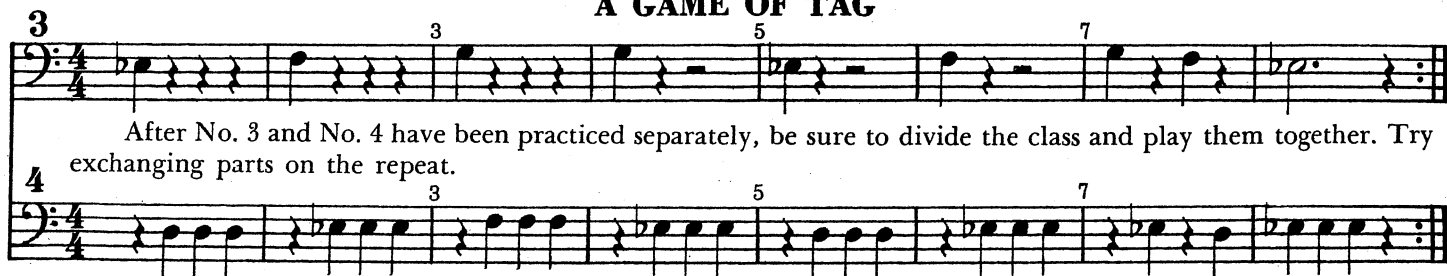
The slur is a curved line connecting notes of different pitch. Tongue only the first note. Keep the breath steady throughout the slur.

A LONGER SLUR



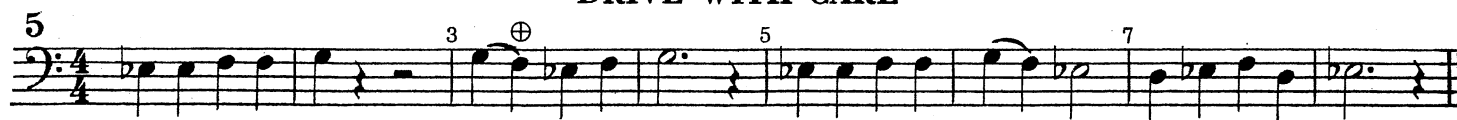
Take enough breath to complete the slur with a full tone.

A GAME OF TAG



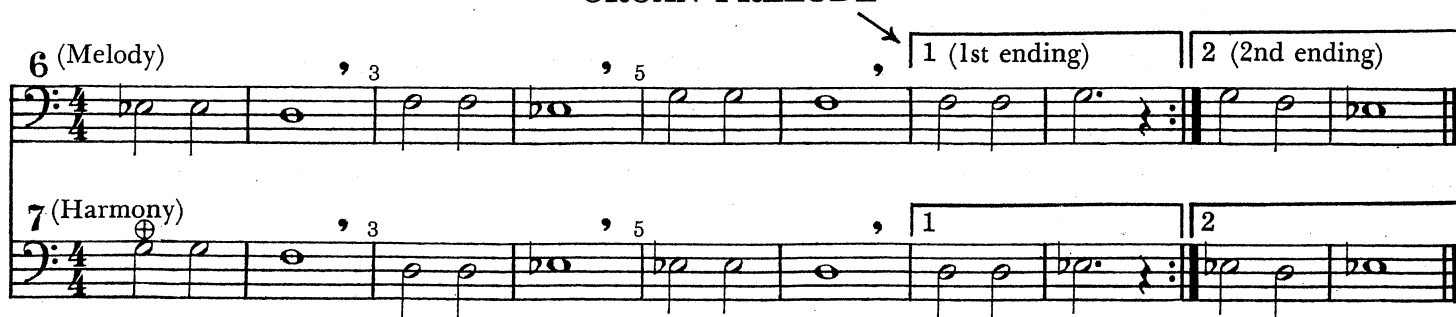
After No. 3 and No. 4 have been practiced separately, be sure to divide the class and play them together. Try exchanging parts on the repeat.

DRIVE WITH CARE



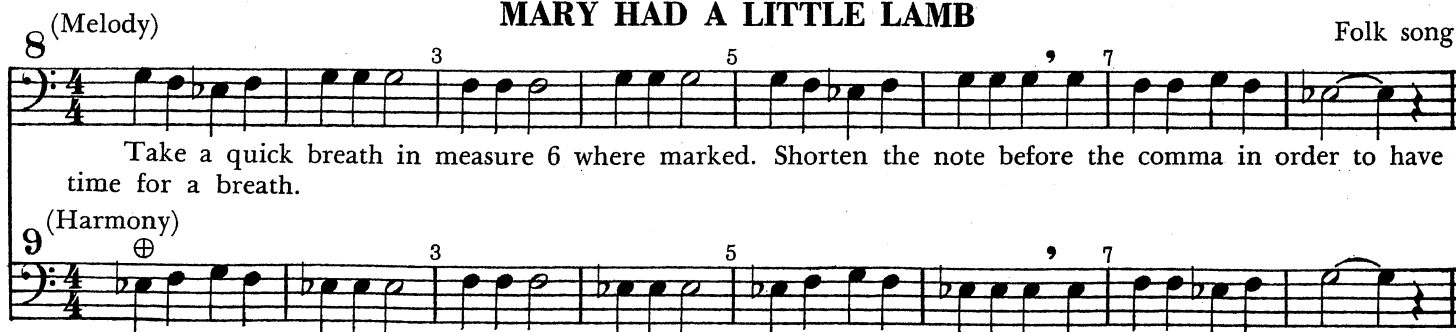
Don't forget the slurs.

ORGAN PRELUDE



MARY HAD A LITTLE LAMB

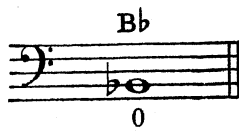
Folk song



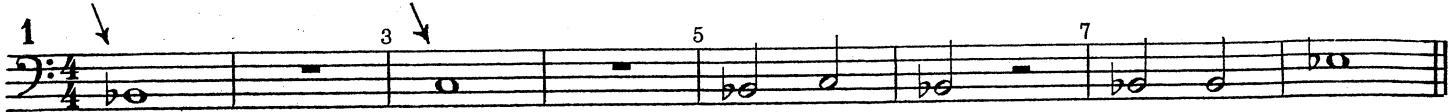
Take a quick breath in measure 6 where marked. Shorten the note before the comma in order to have time for a breath.

LESSON 6

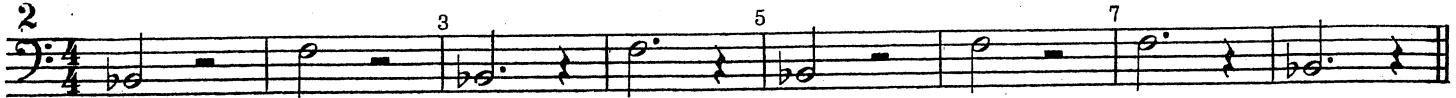
6



NEW TONES



THE SEE-SAW



SLURS



Notice the slurs. What do you find in the last measure?

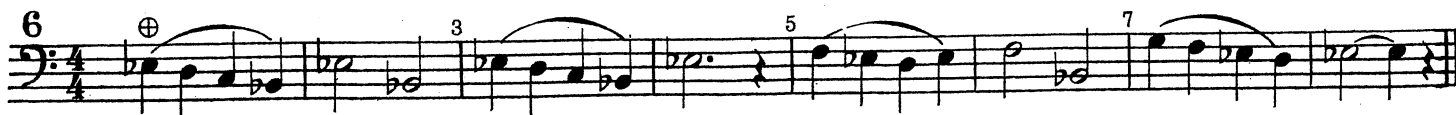
MIND YOUR BUSINESS



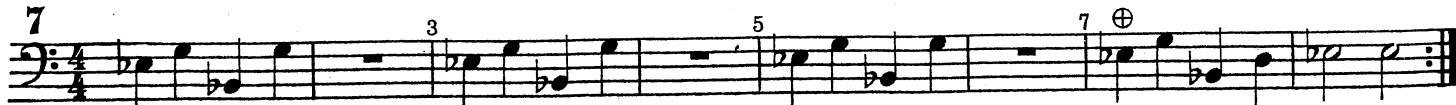
When tonguing, use the tip of the tongue. Do not move your chin or the face muscles.



SMOOTH SAILING



THE AUTO HORN



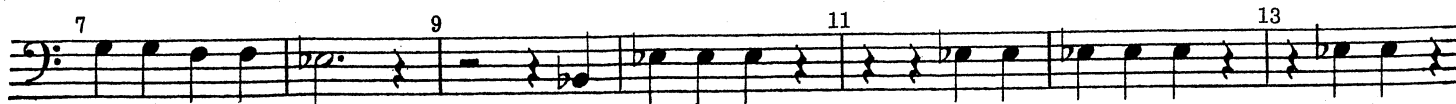
Years ago some automobile horns played little tunes; the tune of the 1st measure was often heard.

OLD MACDONALD HAD A FARM

American folk song



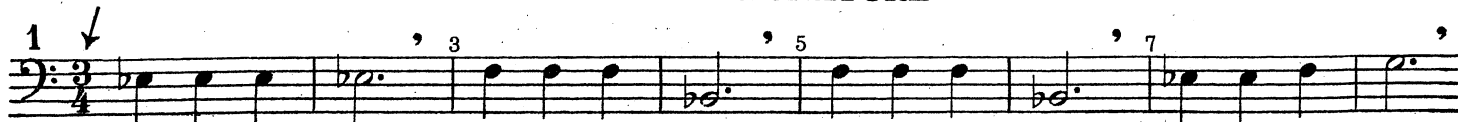
Observe breath marks.



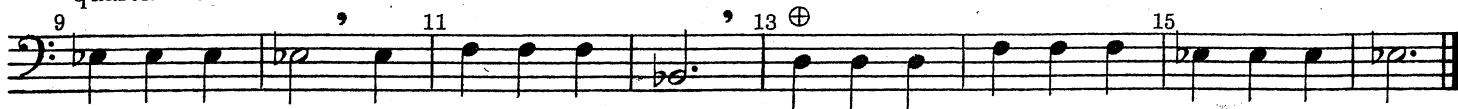
Always count rests carefully.



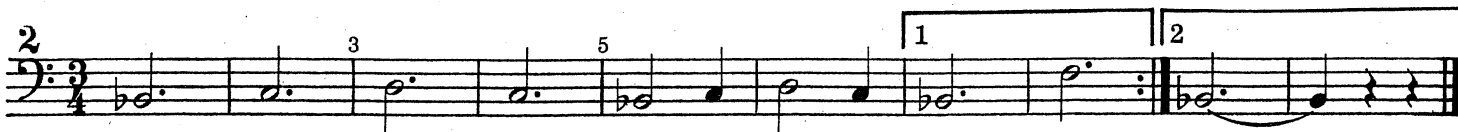
A NEW TIME SIGNATURE



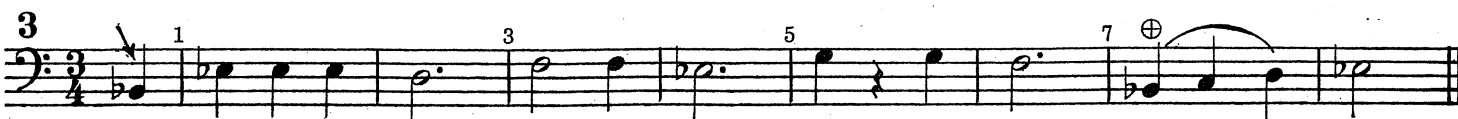
Three-four time — also known as $\frac{3}{4}$ measure, or $\frac{3}{4}$ meter. Each measure will contain the equal of 3 quarter notes.



AN EASY WALTZ

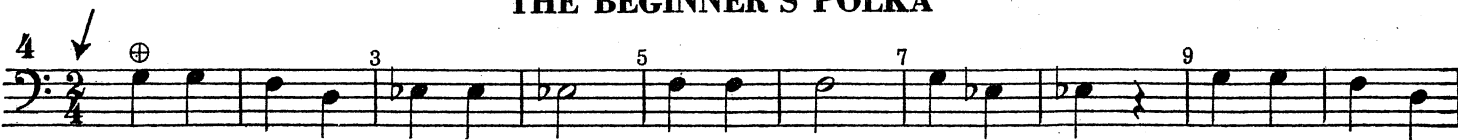


COUNT WITH CARE

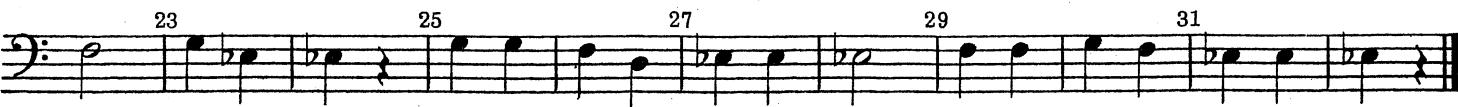
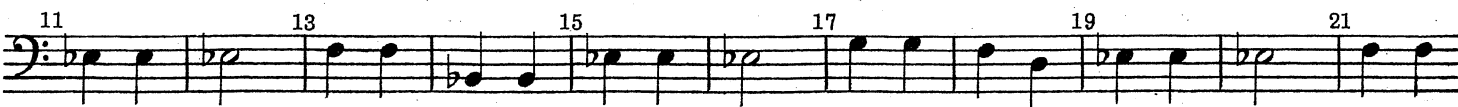


The first note is called a “pick-up” note; it was borrowed from the last measure. At the beginning and at the end we have “incomplete measures.”

THE BEGINNER'S POLKA

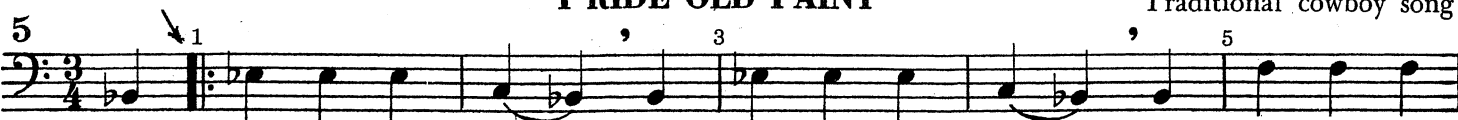


$\frac{2}{4}$ time will have the equal of 2 quarter notes in each measure.

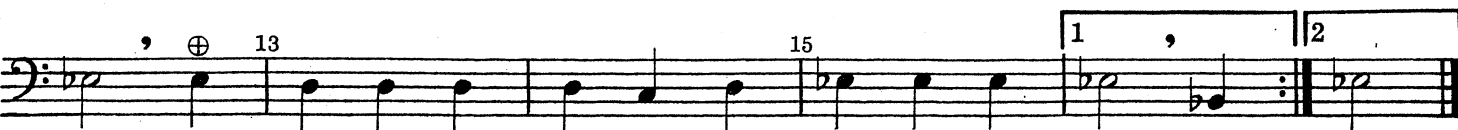


I RIDE OLD PAINT

Traditional cowboy song



Watch for the slurs. A double bar with dots at the right shows the beginning of a repeated section.



LESSON 8

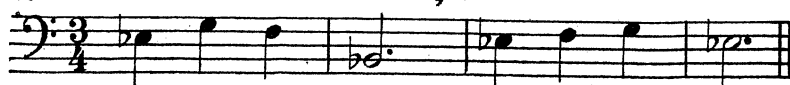
OUR GRANDFATHER'S CLOCK 8

Many homes and public buildings have clocks which play a chime melody every 15 minutes — the melody becomes longer as the hour passes. Grandfather's clocks usually play the melodies given here. Try to imagine the sound of chimes as you play.

1 15 minutes past the hour



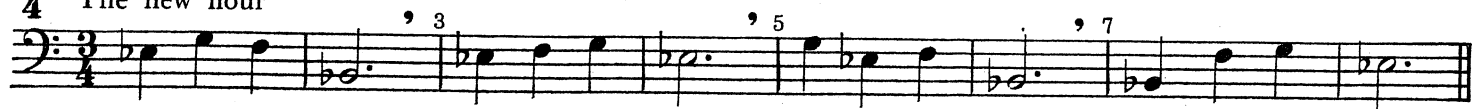
2 30 minutes past the hour



3 45 minutes past the hour

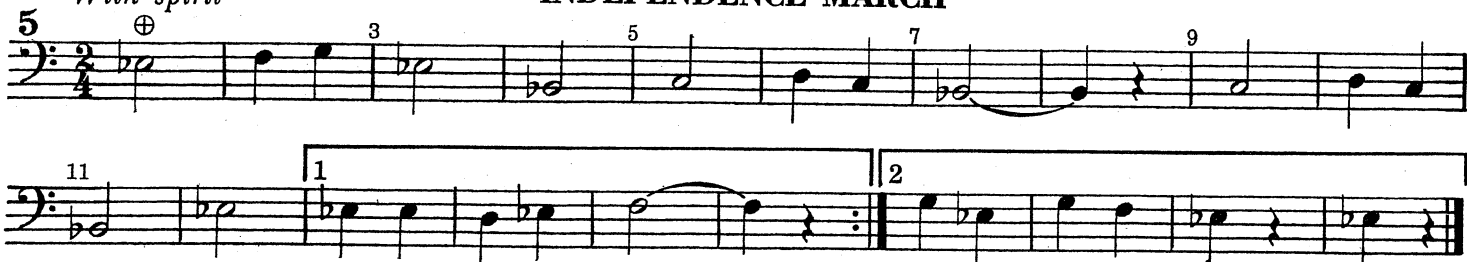


4 The new hour



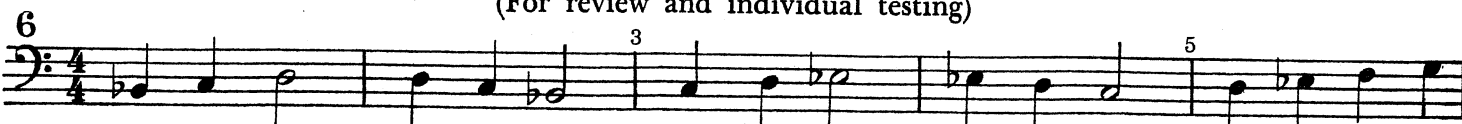
With spirit

INDEPENDENCE MARCH



REVIEW OF ALL TONES LEARNED

(For review and individual testing)



This part may be played together by flutes, bassoons, B \flat clarinets, cornets, trumpets, trombones, and baritone.



TEST OF NOTATION USED



Whole note
Whole rest
Half note
Half rest

Dotted half note
Quarter note
Quarter rest
Single bar

Breath mark
Double bar
Clef sign

Slur
Tie
Repeat
Endings

2 quarters
in a measure
3 quarters
in a measure
4 quarters
in a measure

GOING UP

SAFE LANDINGS

2 *Slowly*

Try for a clean start on each tone.


OUR FIRST KEY SIGNATURE

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody starts with a treble clef and a key signature of one flat. The bass line starts with a bass clef and a key signature of one flat. The melody is written on a single staff, and the bass line is written on a single staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The melody and bass line are written in a simple, folk-like style. The melody starts with a treble clef and a key signature of one flat. The bass line starts with a bass clef and a key signature of one flat. The melody is written on a single staff, and the bass line is written on a single staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The melody and bass line are written in a simple, folk-like style.

Flats or sharps placed at the beginning apply to all notes in the piece. Name the notes carefully before you play.

THE DOUBLE-JOINTED PUMPKIN EATER

4 *Lightly* THE DOUBLEJOINTED TOMKIN LATER Folk song



4 3 5 7

Notice that the key signature has an A_b , but no A_b is used; this often happens.

Both No. 4 and No. 5 must be played in order to hear the melody. Also, try playing both parts at once.

MARCH OF THE PATRIOTS

(Melody)

MARCH OF THE PATRIOTS

6 *Lively*

3 5 7 9

11 1 2

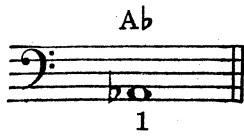
MARCH OF THE PATRIOTS

(Harmony)
Lively

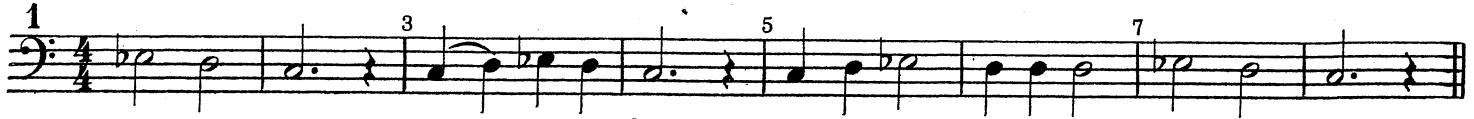
MARCH OF THE PATRIOTS

7 3 5 7 9 11 1 2

LESSON 10

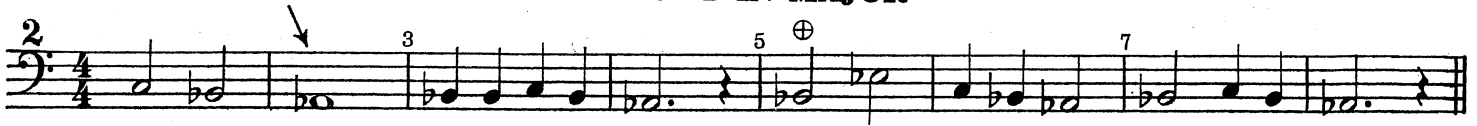


MELODY IN MINOR

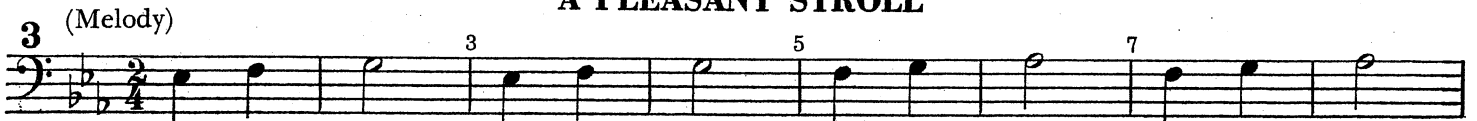


It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

MELODY IN MAJOR



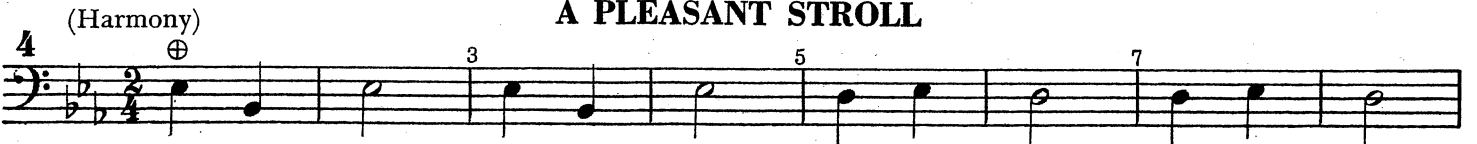
A PLEASANT STROLL



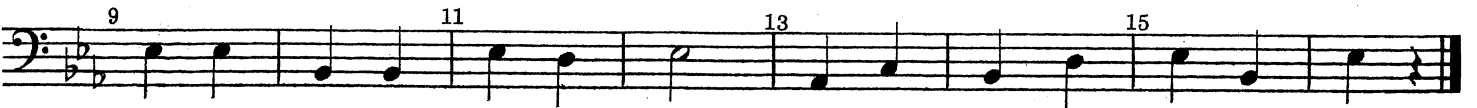
Name the notes before you play.



A PLEASANT STROLL



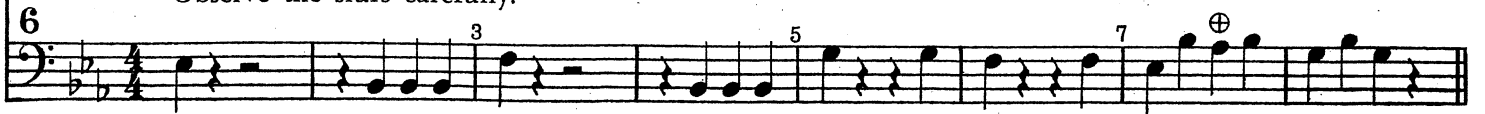
Name the notes before you play.



THE BAND CONTEST

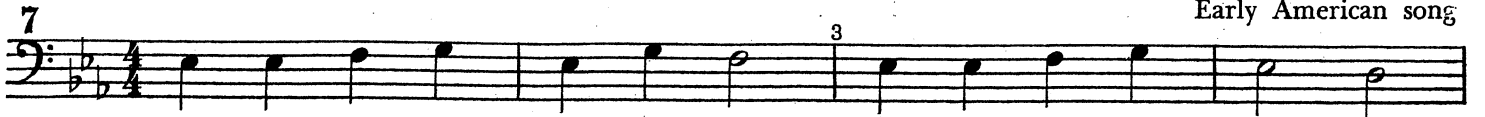


Observe the slurs carefully.

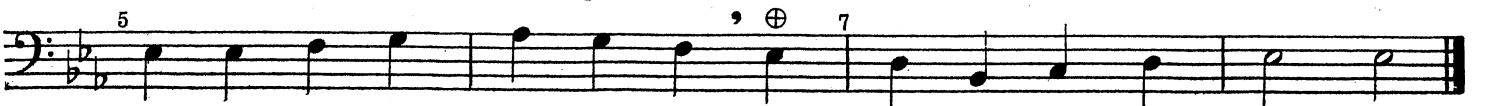


YANKEE DOODLE

Early American song

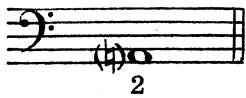


Go slowly at first, then try for speed.

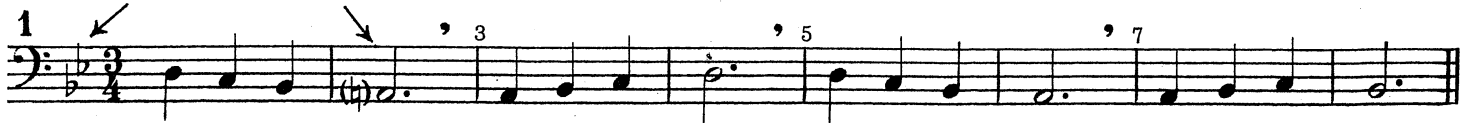


LESSON 11

A (natural)

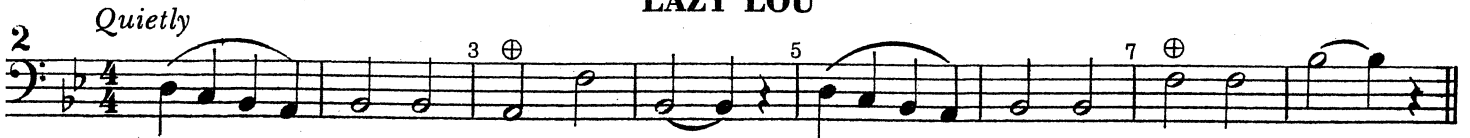


A NEW TONE

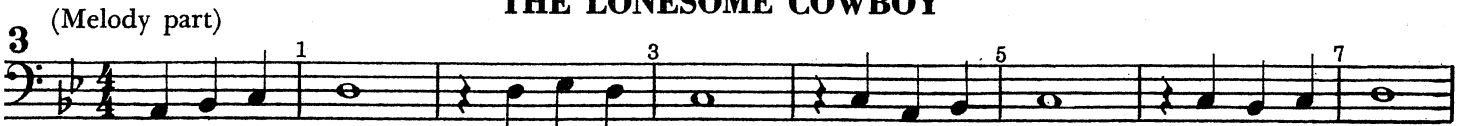


What does the key signature call for? The time signature? Name the new tone.

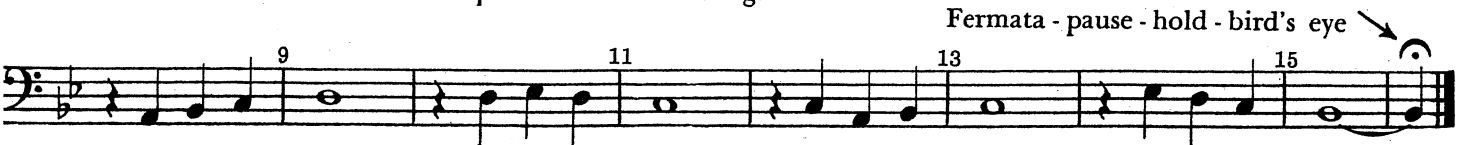
LAZY LOU



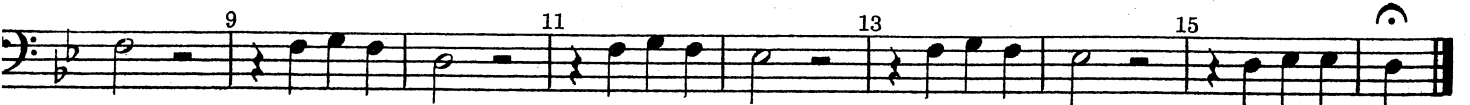
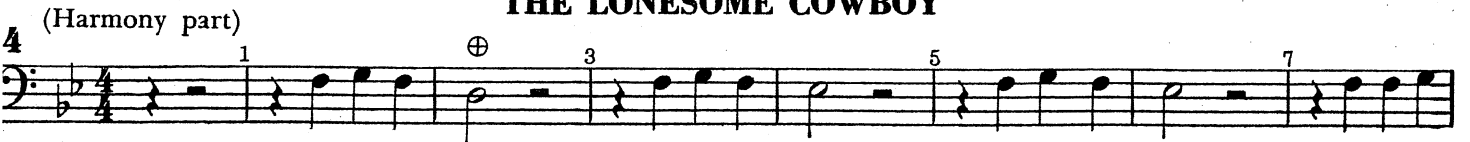
THE LONESOME COWBOY



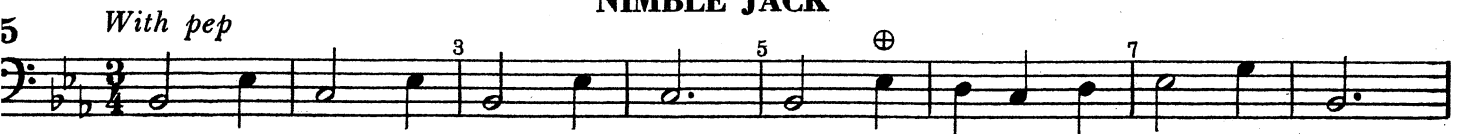
The 1st measure is incomplete. What is missing?



THE LONESOME COWBOY



NIMBLE JACK



GOODBYE, MY LOVER, GOODBYE



The "cut" (//) in measure 6 calls for a short break in the music. Notice the new time signature in measure 7.



AT PIERROT'S DOOR → %

12

Folk song

1 ⊕ 3 5

"D.S. al Fine" means go back to the sign (%) and play to "Fine," which means "finish."

7 → Fine 9 11

→ D.S. al Fine

A TISKET, A TASKET

Folk song

2 ⊕ 1 3 5

7 9

11 13 15

GOODBYE, MY LOVER, GOODBYE

This is a harmony part for use with the melody in Lesson 11.

3 ⊕ 3 5

7 9

THE BEAR WENT OVER THE MOUNTAIN

Folk song

4 % ⊕ 1 3 5 7

9 11 13 15 Fine

17 19 21 23

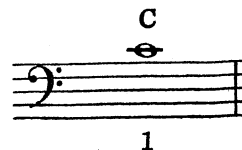
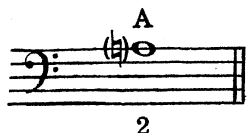
D.S. al Fine

REVIEW OF ALL TONES LEARNED (For review and individual testing)

5 3 5 7

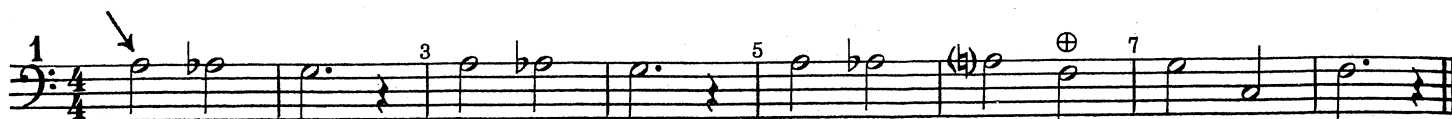
9 11 13 15

This part may be played together only by bassoons, trombones, and baritones.



13

HALF STEP HARRY



A natural sign (h) is used to cancel the effect of a sharp or flat.

DOWN GO THE BASSES

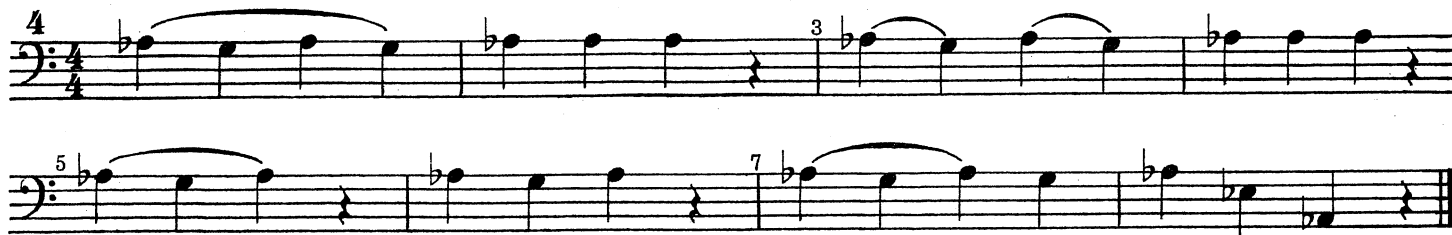


The word "basses" sometimes applies to the bass horns; at other times it refers to all the low instruments.

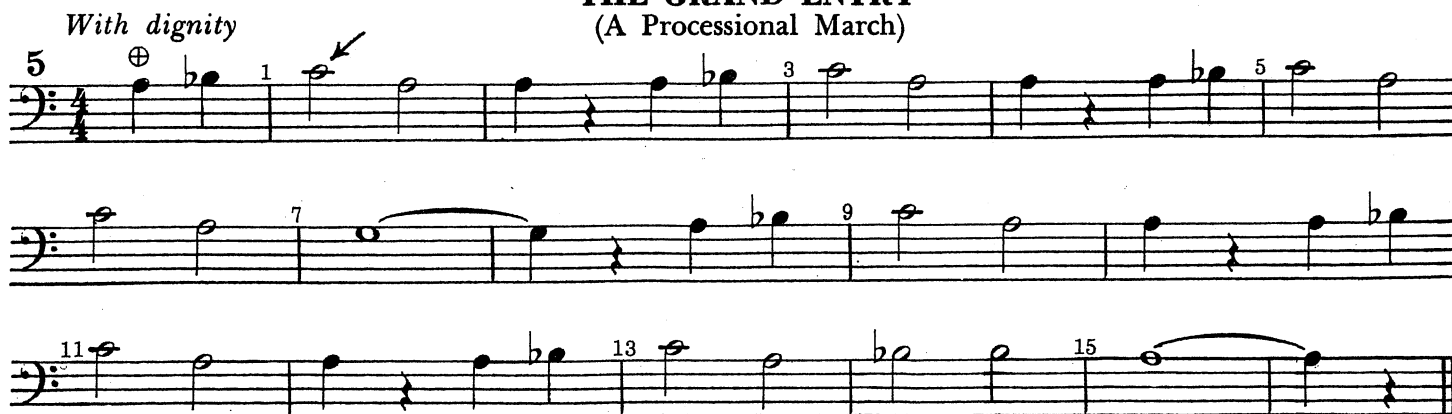
AN AUTUMN DAY



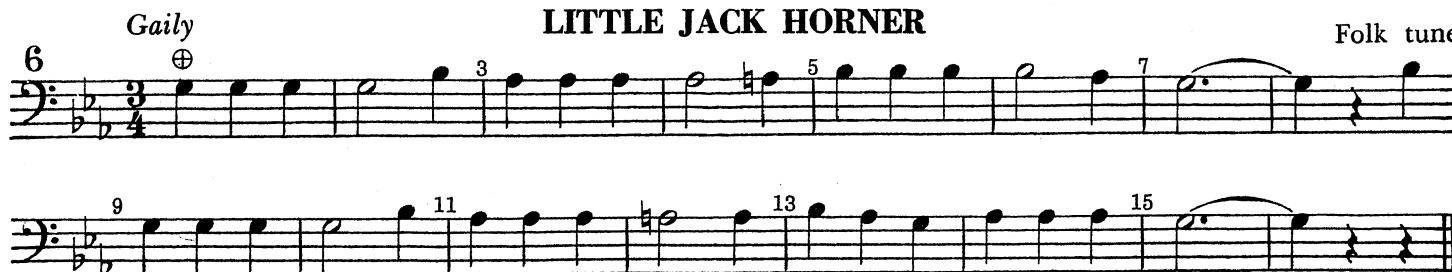
SLUR STUDY



THE GRAND ENTRY (A Processional March)

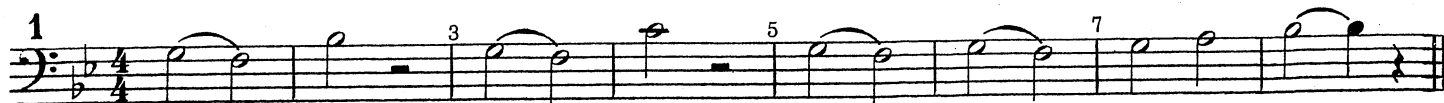


LITTLE JACK HORNER

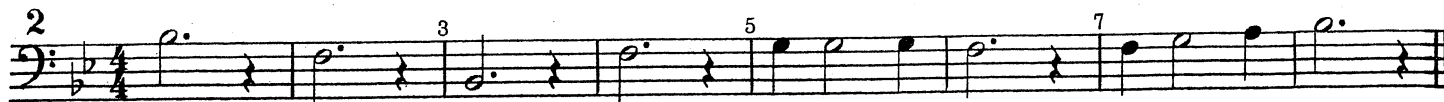


Folk tune

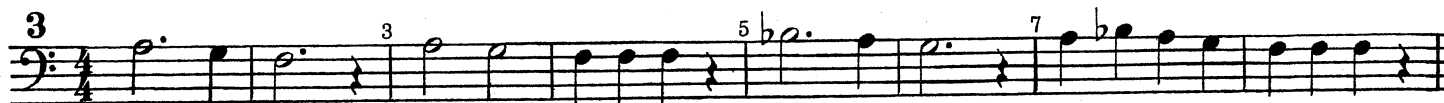
CLARINETS DOWN



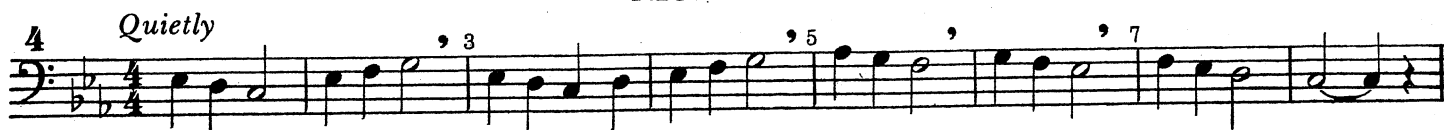
REACH FOR THE TONE



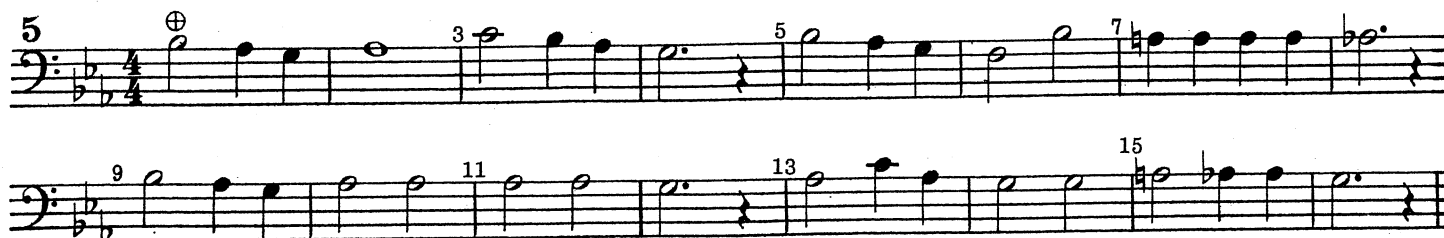
STEPPING DOWNWARD



NIGHTFALL

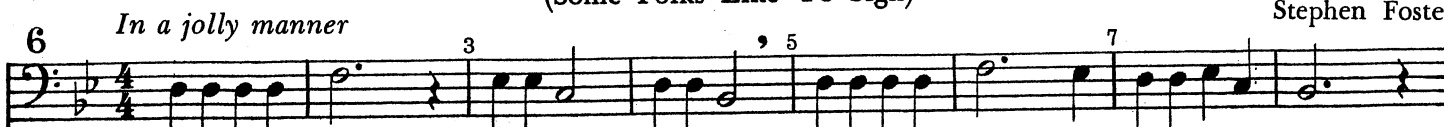


SERENADE

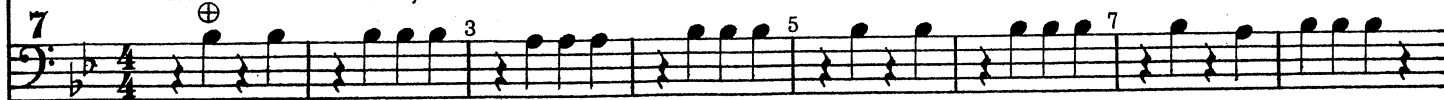


SOME FOLKS DO
(Some Folks Like To Sigh)

Stephen Foster

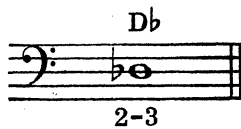


Learn to use a fairly fast beat for this song.

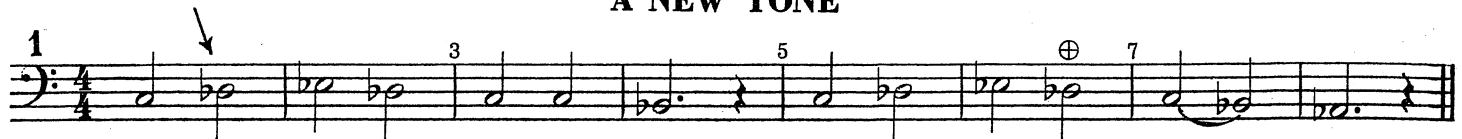


Measure repeat sign.

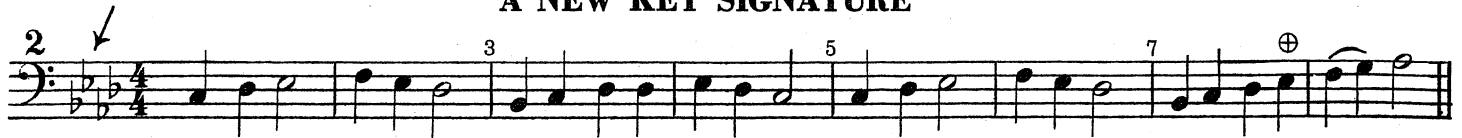




A NEW TONE

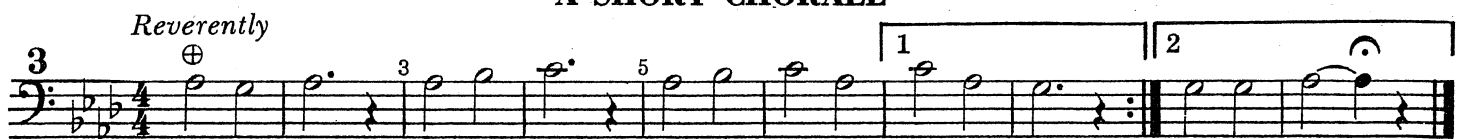


A NEW KEY SIGNATURE

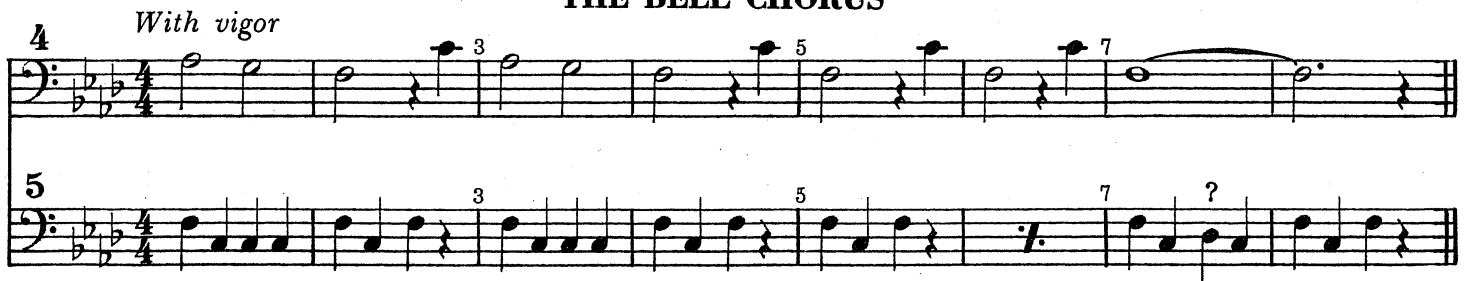


Name the notes before you play.

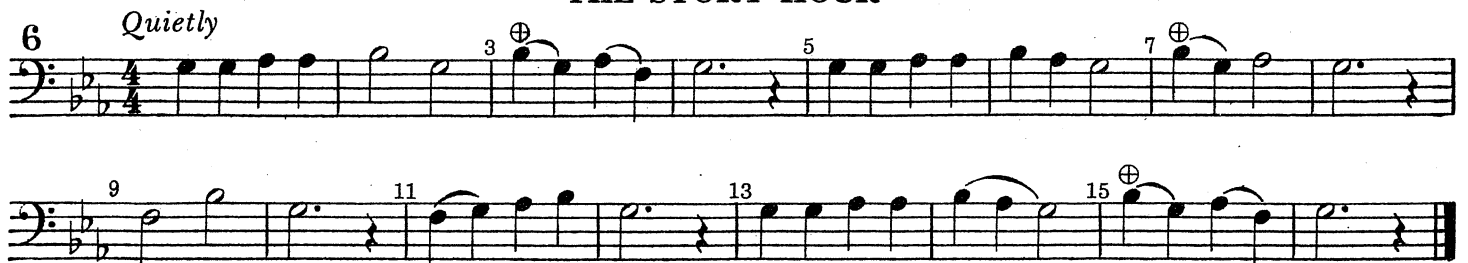
A SHORT CHORALE



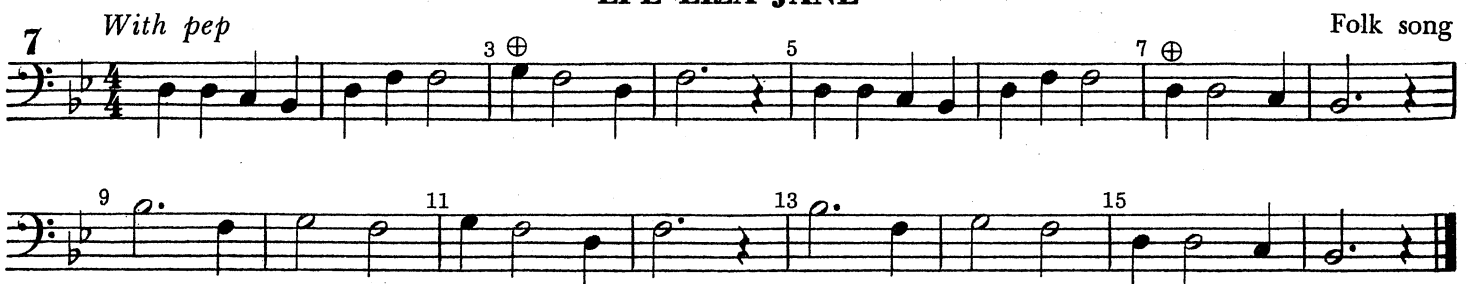
THE BELL CHORUS



THE STORY HOUR



L'L LIZA JANE



ROUND: SWEETLY SINGS THE DONKEY

Traditional

1 *Quickly*

(a) (b) (c)

DIZZY DONKEY

Adapted

2 *In fun*

Learn to play this tune rapidly without mistakes.

gradually slower and louder

A DUTCH DANCE

Waltz

3

"D.C. al Fine" — go back to the beginning and play to "Fine."

Fine

D.C. al Fine

REVIEW OF ALL TONES LEARNED

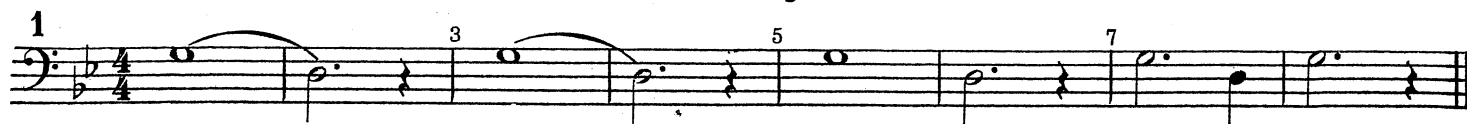
(For review and individual testing)

4

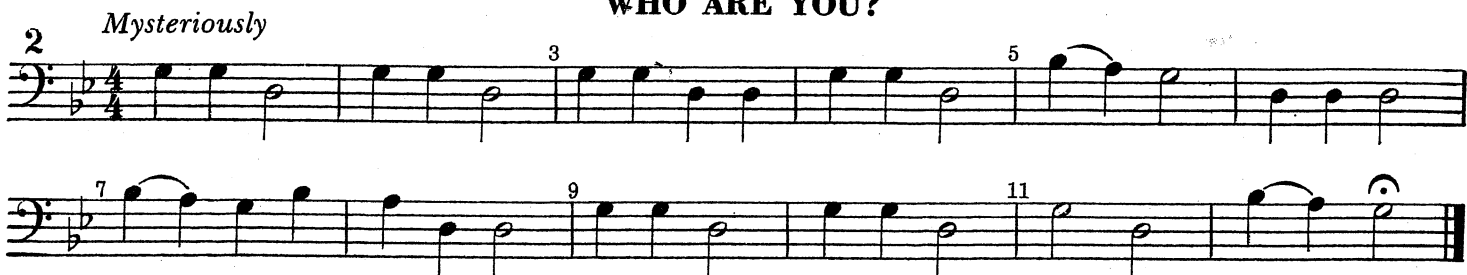
Only bassoons, trombones and baritones can play together on this review.

LESSON 17

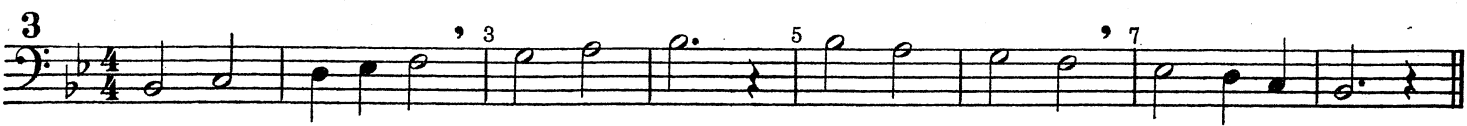
THE HIGH JUMP



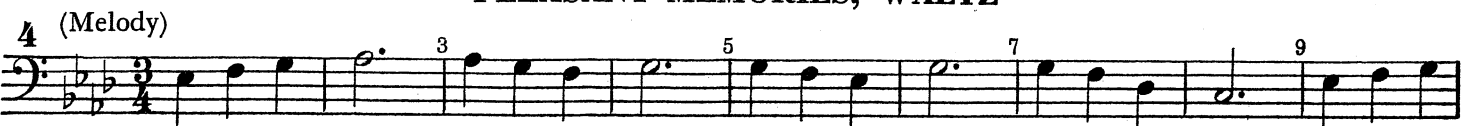
WHO ARE YOU?



A SCALE MELODY



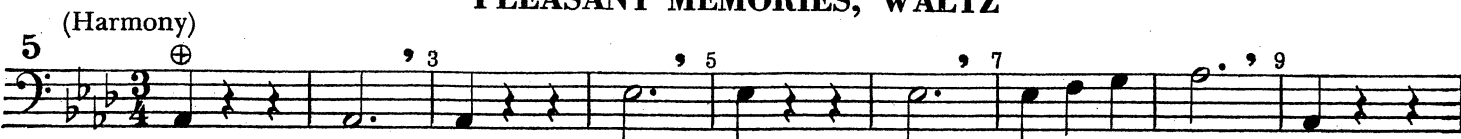
PLEASANT MEMORIES, WALTZ



Don't forget the key signature. Name the notes, then try to play each note distinctly.



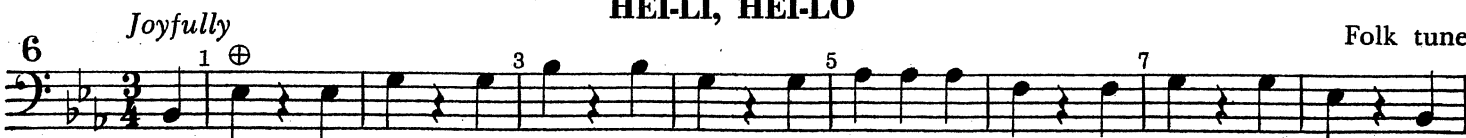
PLEASANT MEMORIES, WALTZ



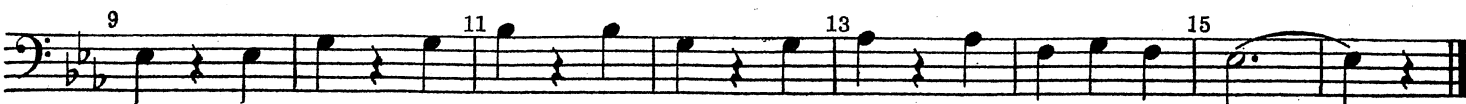
Name the notes before you play.



HEL-LI, HEL-LO



Folk tune

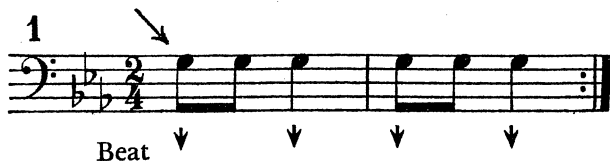




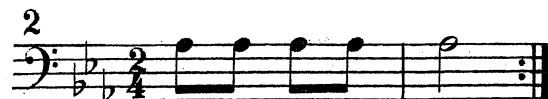
18

INTRODUCTION TO EIGHTH NOTES

Two eighth notes are played in the time of a quarter note. The eighth notes must be equal in length with the first one sounding exactly on the beat. Learn these four studies thoroughly and review them often. Also, play all four without any pause between them—omit the repeats.



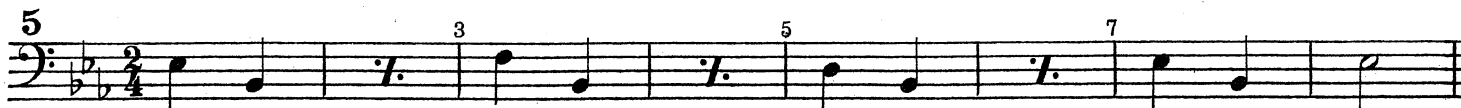
Repeat many times



Repeat many times

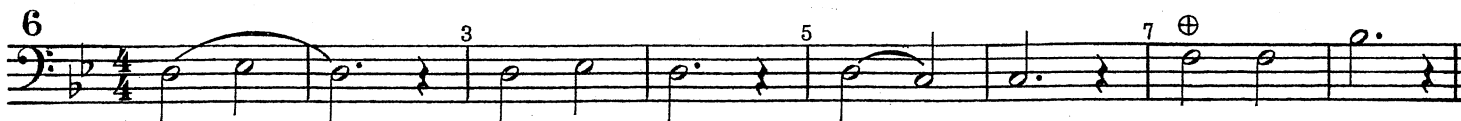


THE TIMEKEEPER

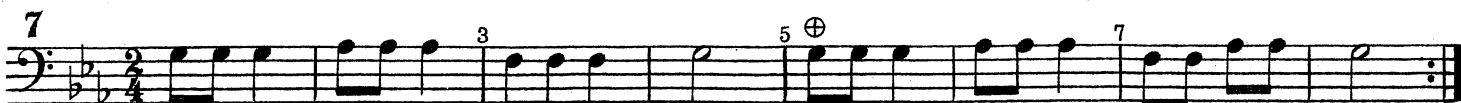


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

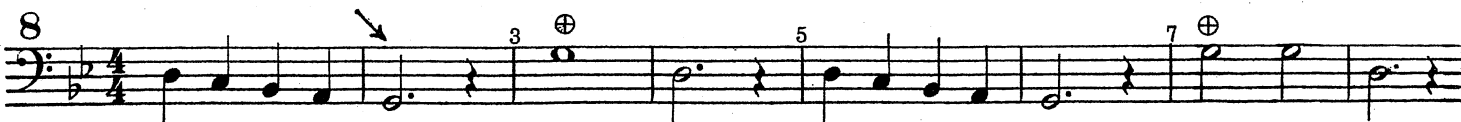


AN EIGHTH NOTE MELODY



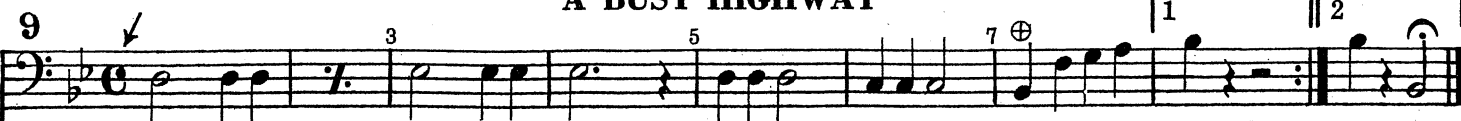
Point out where each beat will fall, then be sure you are right when you play.

LEGEND OF THE GHOSTS



Fade away

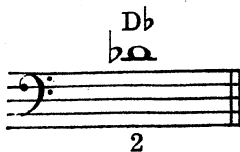
A BUSY HIGHWAY



A large "C" is often used to show 4/4 time. It is sometimes called "Common Time."



LESSON 19



THE CHIMES RING OUT

1 *Majestically*

Play with a full tone. Tongue each note well, then let it fade a little.

BY THE QUIET LAKE

3

Play smoothly, keeping the tones about equal in volume.

3/4 ACCOMPANIMENT (May be used with "Hei-li, Hei-lo" in Lesson 17)

4

3/4 ACCOMPANIMENT

5 Bass part

Nos. 4 and 5 are much harder than they look. Keep the beats steady.

BAA! BAA! BLACK SHEEP

6

Be sure to keep the beats steady when you come to the eighth notes.

Traditional

FAITH OF OUR FATHERS

H. F. Hemy

1 Melody

Handwritten musical score for the melody of 'Faith of Our Fathers'. It consists of three staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is marked with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. The piece ends with a double bar line at measure 23.

FAITH OF OUR FATHERS

2 Harmony

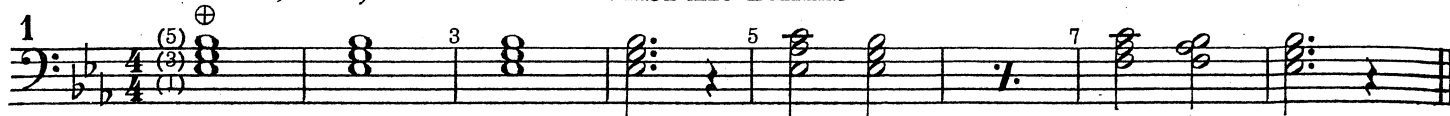
Handwritten musical score for the harmony of 'Faith of Our Fathers'. It consists of three staves of music in bass clef, 3/4 time, with a key signature of two flats. The harmony is marked with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. The piece ends with a double bar line at measure 23.

REVIEW OF ALL TONES LEARNED
 (For review and individual testing)

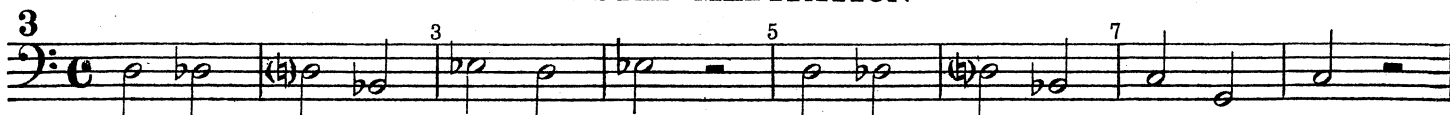
3

Handwritten musical score for the review of all tones learned. It consists of four staves of music in bass clef, 3/4 time, with a key signature of two flats. The review is marked with measure numbers 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31. The piece ends with a double bar line at measure 31.

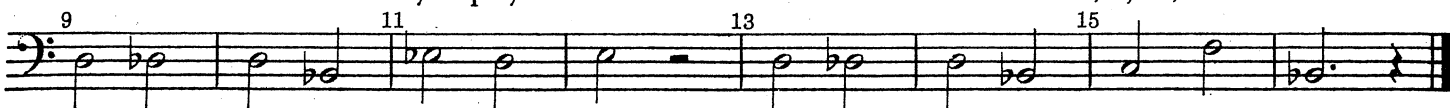
This part may be played together only by trombones and baritones.

*With a slow, steady beat***VESPER BELLS**

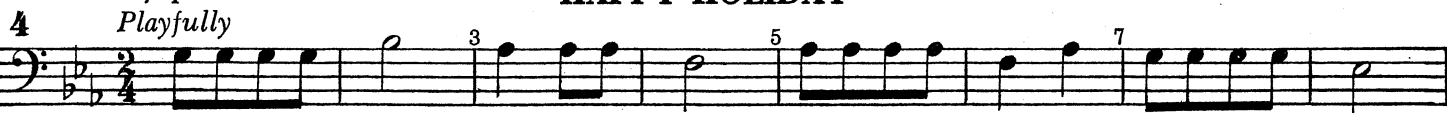
Play with a full tone.

SLUR MELODY**HALF-STEP MEDITATION**

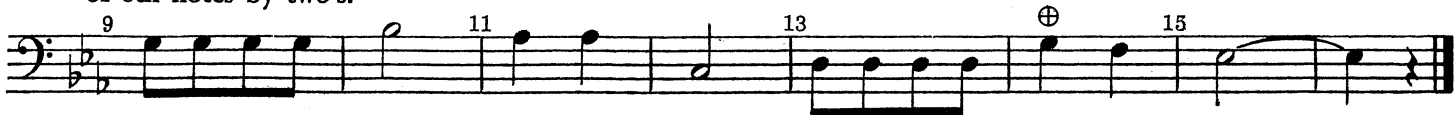
Name the notes before you play. Be careful with the first note in measures 2, 6, 10, and 14.



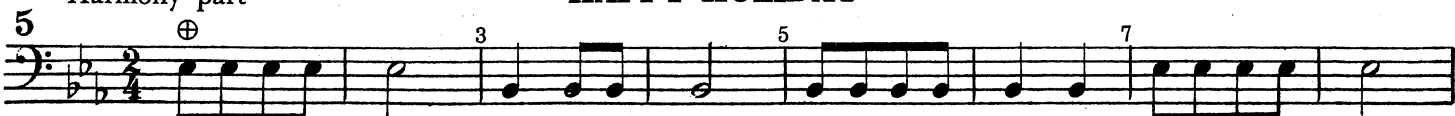
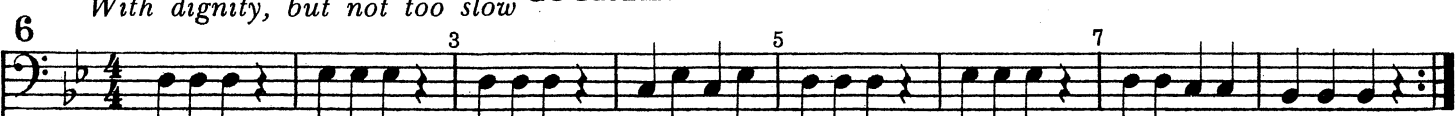
Melody part

HAPPY HOLIDAY

More than two 8th notes are often connected together as in the 1st measure. However, continue to think of 8th notes by two's.

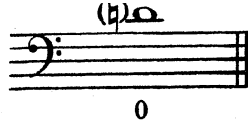


Harmony part

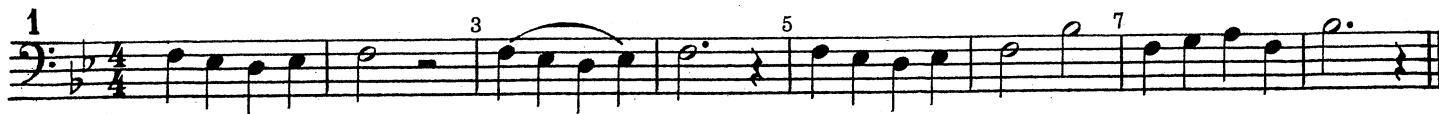
HAPPY HOLIDAY*With dignity, but not too slow***COURTLY PROMENADE**

Tongue each note well and separate it from its neighbors.

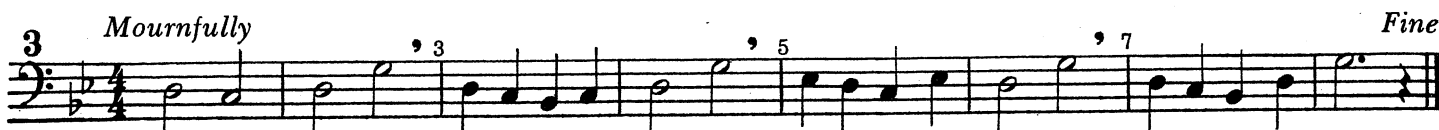




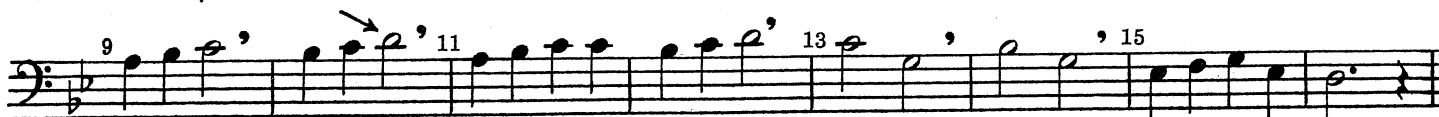
22



CHANT OF THE GALLEY SLAVES



Play with a full, clear tone. Observe the commas for breath.



D.C. al Fine

THE DEEP-SEA DIVER



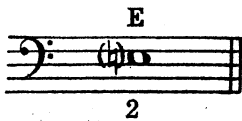
Name and finger the notes before you play.



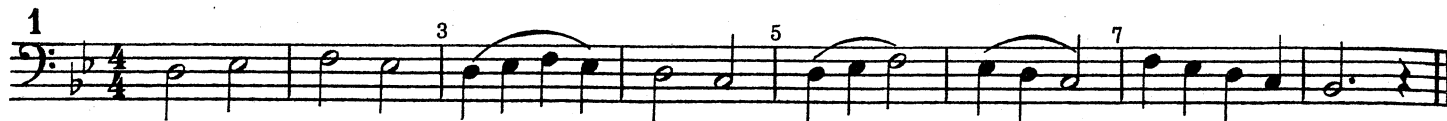
THERE'S MUSIC IN THE AIR

George F. Root

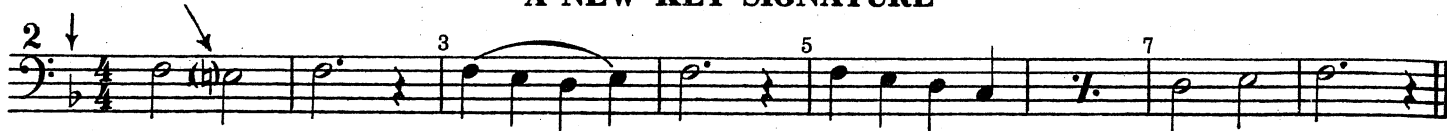




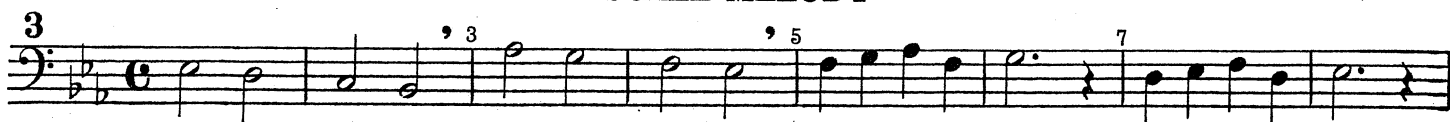
23



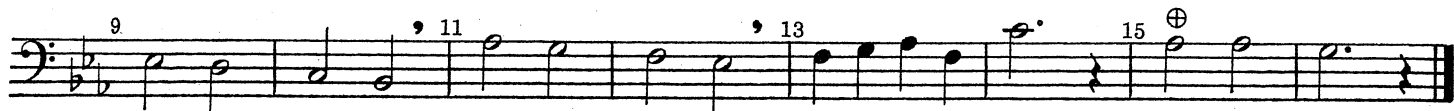
A NEW KEY SIGNATURE



A SCALE MELODY



Try to take your breath only at breath marks or during rests in this melody.



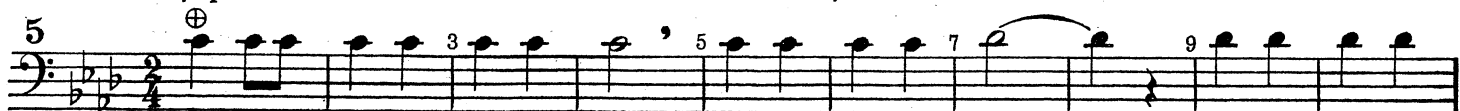
CADETS ON PARADE, MARCH

4 Melody part



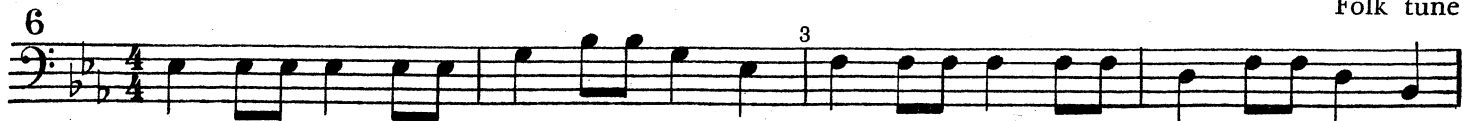
Harmony part

CADETS ON PARADE, MARCH



TEN LITTLE INDIANS

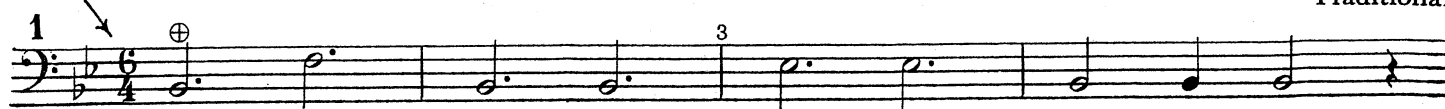
Folk tune



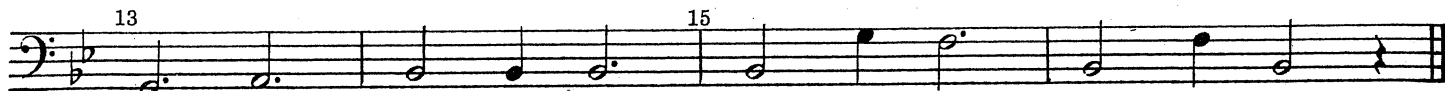
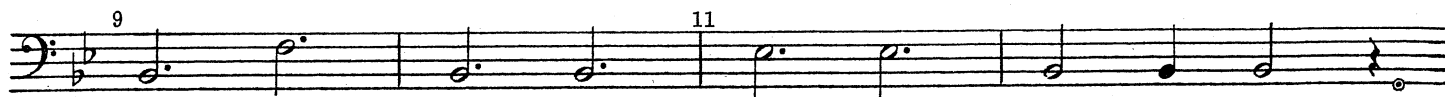
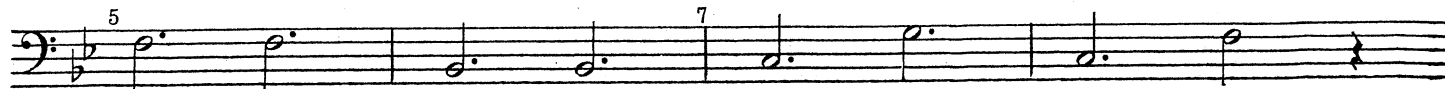
24

OVER THE RIVER AND THROUGH THE WOODS

Traditional

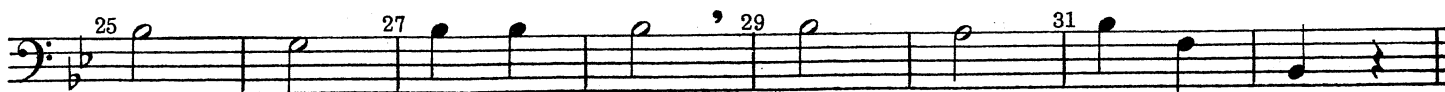
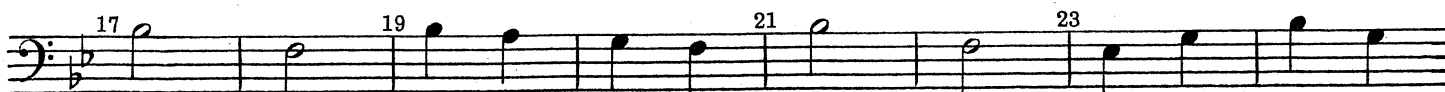
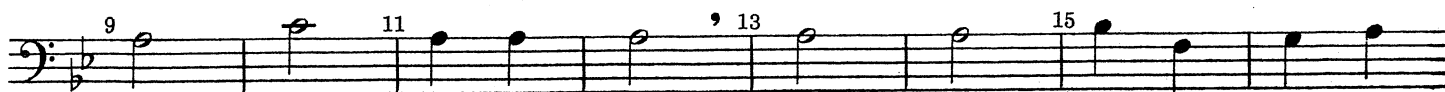


Notice the 6/4 time; you will now have six beats in each measure.



Pep Song

FIGHT ON, FOR OUR SCHOOL



REVIEW OF ALL TONES LEARNED

(For review and individual testing)



Only trombones and baritones can play together on this review.

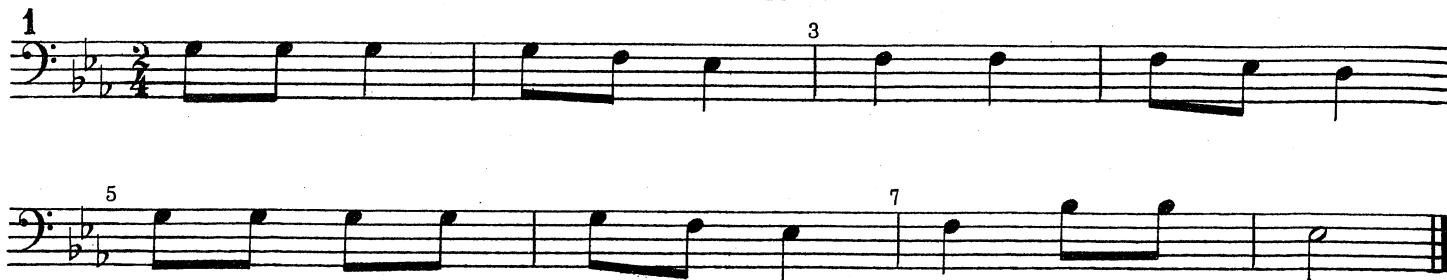


25 Three Tunes Using Moving Eighth Notes

In these tunes, the second eighth note often moves to a new fingering. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

These tunes show how it is possible to change a few notes when trying to improve a melody. Which melody do you like best? Can you make other changes and write your melody?

FIRST TUNE



SECOND TUNE



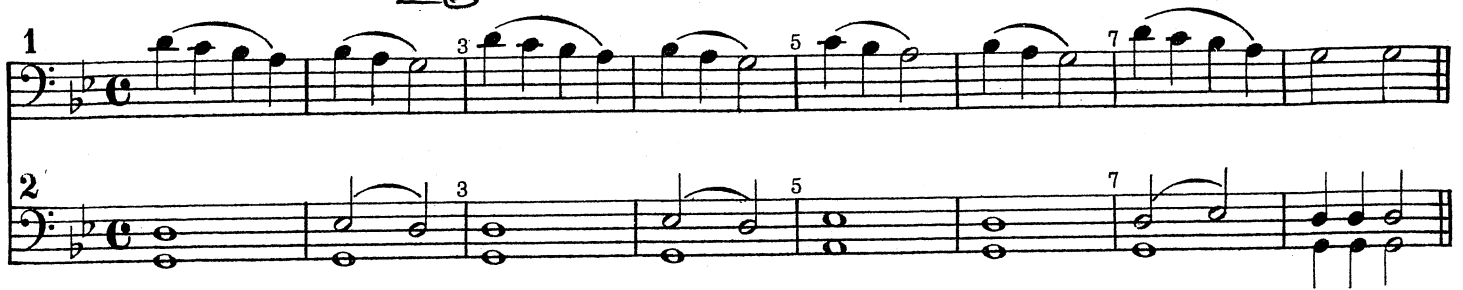
THIRD TUNE



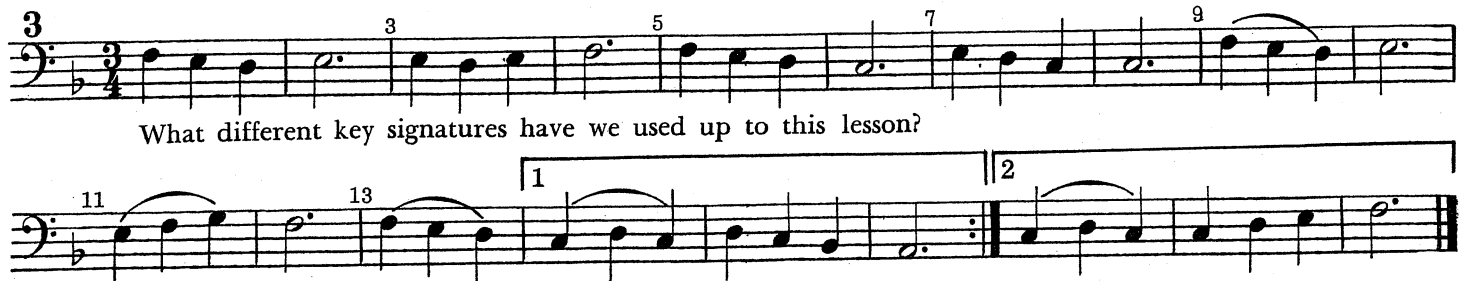
Sometimes notes are crowded together as in No. 3. When this is true, group them correctly with your eyes — you must not think of them as a jumble of notes.

ENCHANTED ISLE



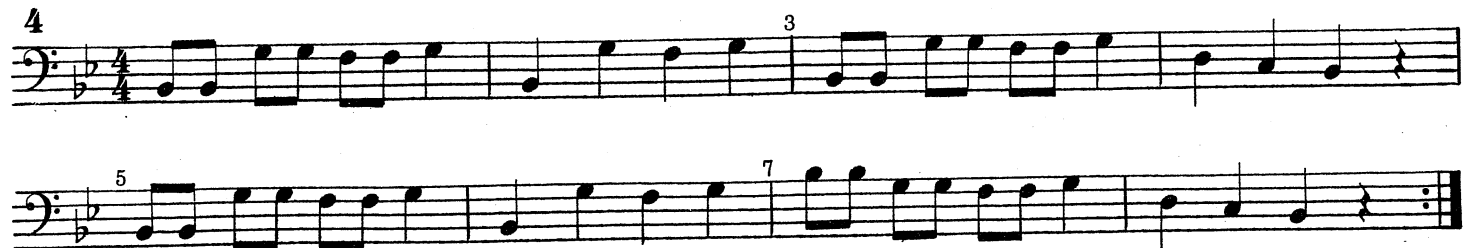


LIGHTEARTED YOUTH

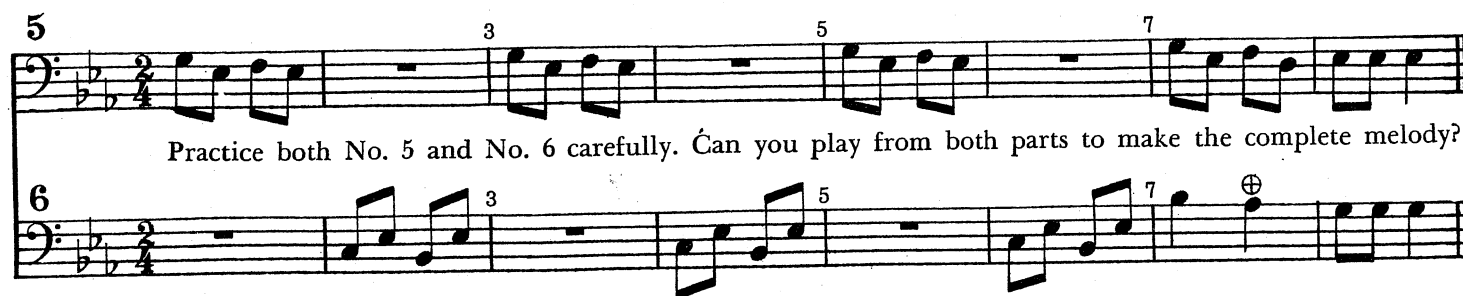


SHORTNIN' BREAD

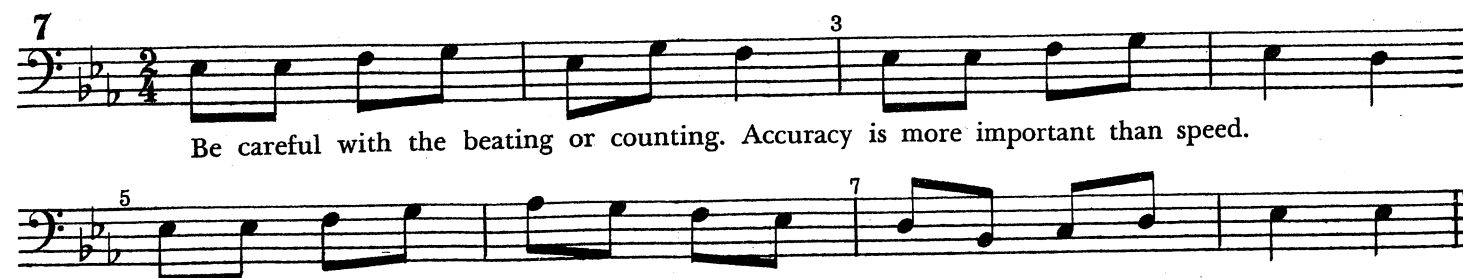
American folk song

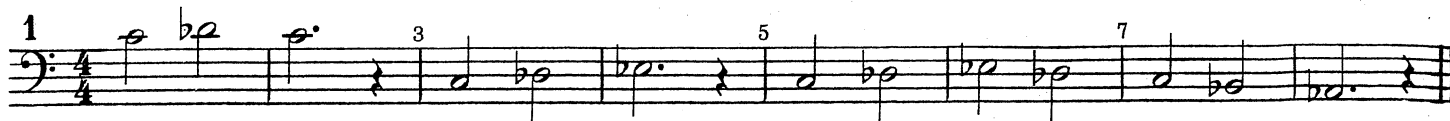


AN OLD FRIEND



YOU NAME IT

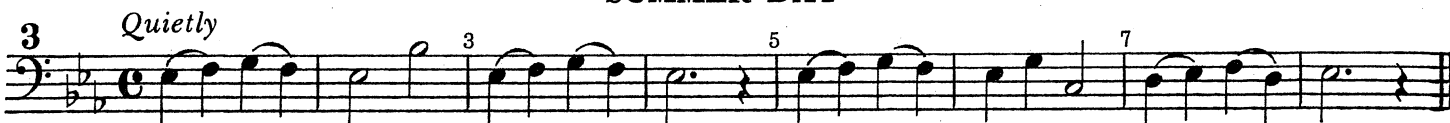




A NEW TONE FOR CORNETS AND TRUMPETS

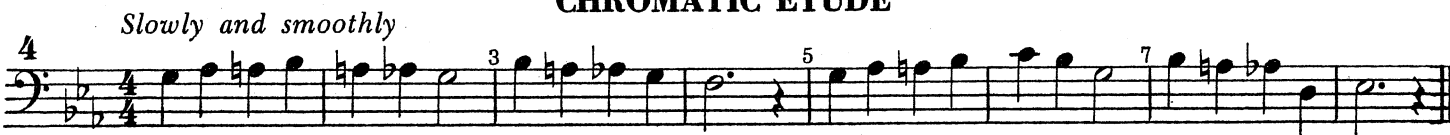


SUMMER DAY



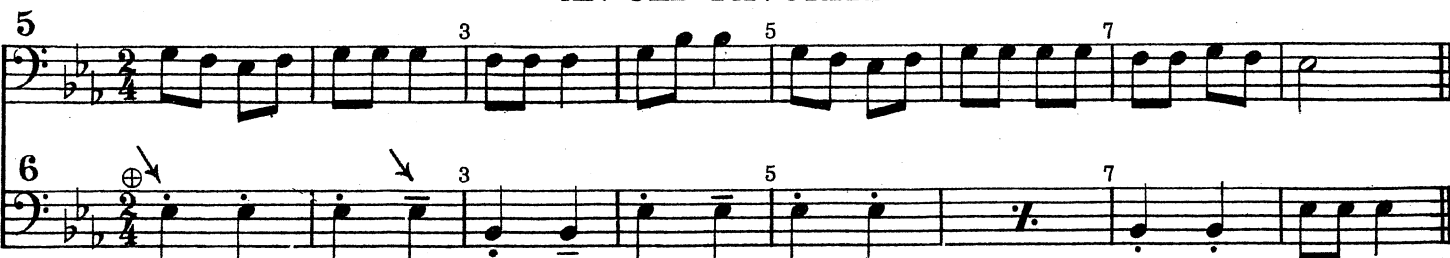
Be sure that you slur as written.

CHROMATIC ETUDE



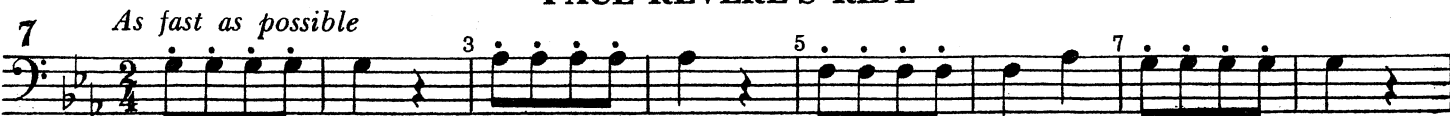
Name the notes before you play. Finger the notes as you name them.

AN OLD FAVORITE



A dot placed over or under a note tells you to make the tone shorter without changing the speed of the beat. A dash tells you to hold the tone to its full length.

PAUL REVERE'S RIDE



Tongue lightly, using a pointed tongue. Don't move your chin. An accompaniment for this melody is on page 32.



D.C. al Fine

1 ²⁸

SYNCOPIATED SCALE

2

FLOATING CLOUDS

3

gradually slower

HICKORY DICKORY DOCK

Traditional

4

MISS LUCY LONG

Melody part

Old minstrel song

5

MISS LUCY LONG

Bass part

6

The four melodies on this page make use of all notes and key signatures taught in the book. They are to be used for testing as well as review. Only like instruments may play together on these melodies.

MELODY IN F MAJOR

1 Concert key: F major

MELODY IN B \flat MAJOR

2 Concert key: B \flat major

MELODY IN E \flat MAJOR

3 Concert key: E \flat major

MELODY IN A \flat MAJOR

4 Concert key: A \flat major

PAUL REVERE'S RIDE

(An accompaniment part for use with the melody in Lesson 27)

5