

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.

FIVE BEGINNING TONES

(To be learned in any order)

Clarinet

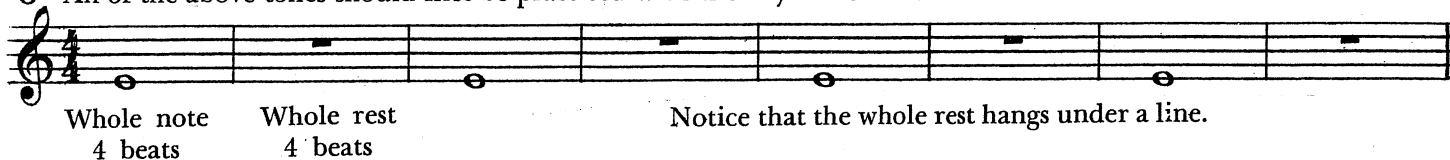


When you have learned a tone, you will —

- (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.



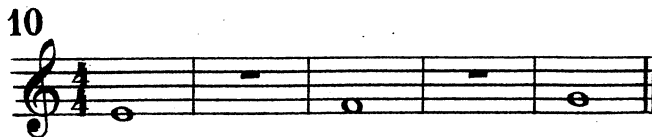
Name and finger the notes before you play.



Keep correct hand position on the "F."



Place finger pads squarely over tone holes.



Support the clarinet with the right thumb and lips.



Prepare the fingering during the rest.



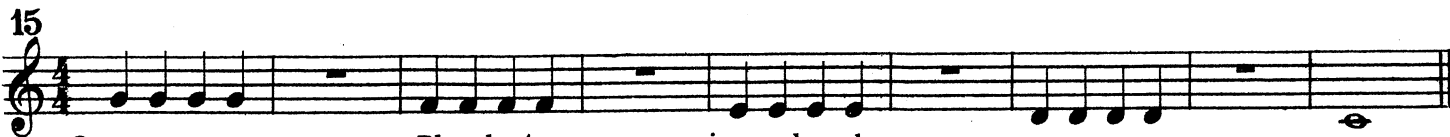
Always keep a good hand position.



Always try to produce a clear tone.



Be sure that you tongue to start the tone.



Quarter notes
1 beat each

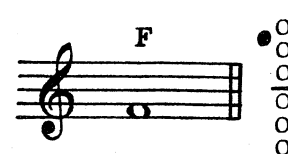
Play the 4 quarter notes in one breath.

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C 1 1



OUR FIRST TONE

1

Whole note 4 beats Whole rest 4 beats

Notice that the whole rest hangs under the line.

OUR SECOND TONE

2

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

WHICH IS WHICH?

3

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

A LONG JOURNEY

4

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

5

Quarter notes 1 beat each

Play the four quarter notes in one breath.

QUARTER RESTS

6

Quarter rests 1 beat each

The small numbers above the staff help find measures quickly.

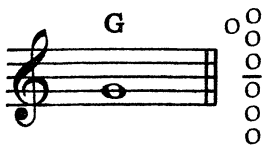
TAKE YOUR TURN

7

Always count rests carefully.

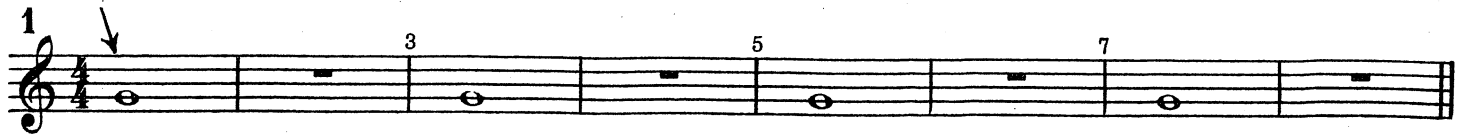
8

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.

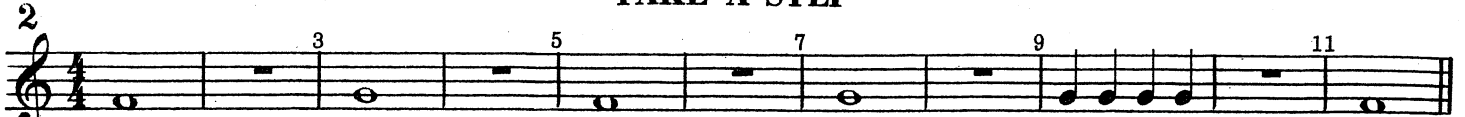


C1 2

A NEW TONE

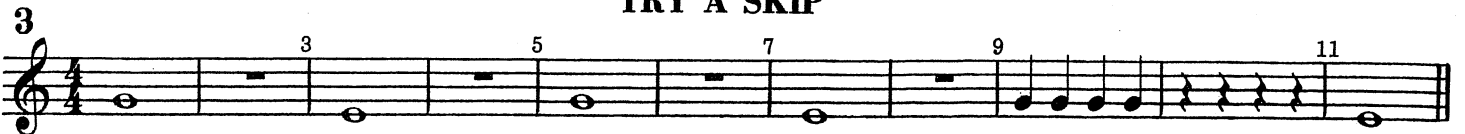


TAKE A STEP



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

TRY A SKIP



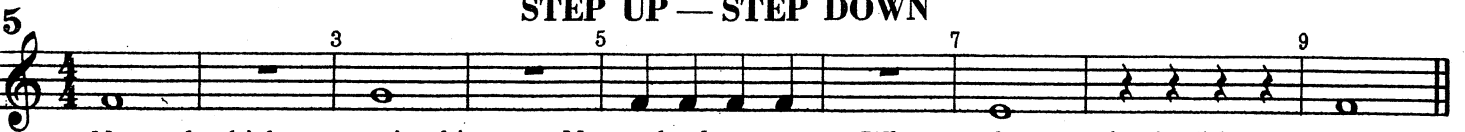
Any distance greater than a step is known as a "skip."

THREE NEIGHBORS



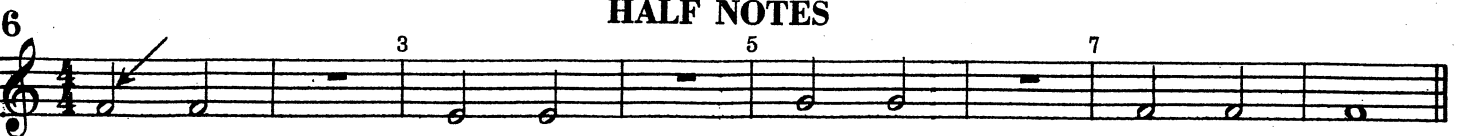
Name and finger the notes before you play.

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.

CL 3

DOTTED HALF NOTES

1

Dotted half note
3 beats

2

Compare No. 1 with No. 2.

BREATH CONTROL

Repeat sign

3

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 1st 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.

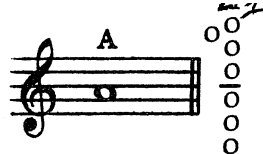
8

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!

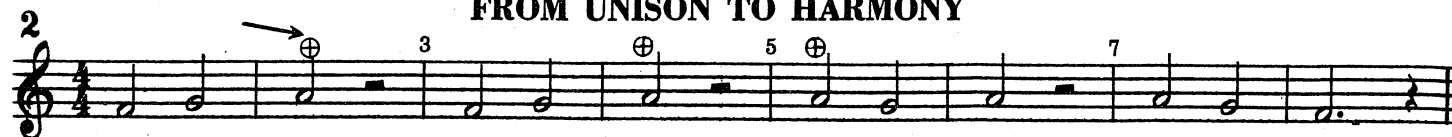


CL 4

A NEW TONE

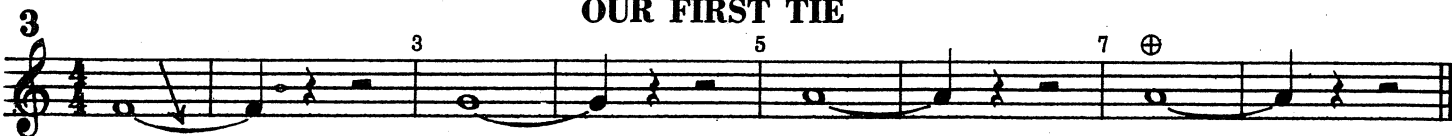


FROM UNISON TO HARMONY



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

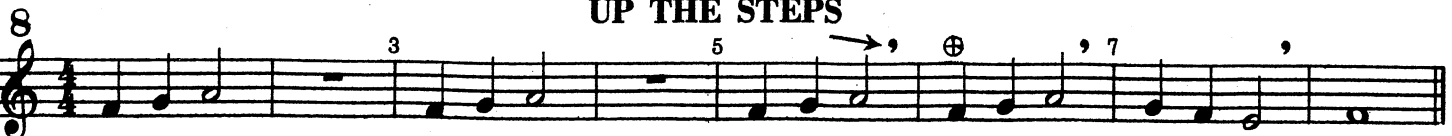


OUR SOLOISTS



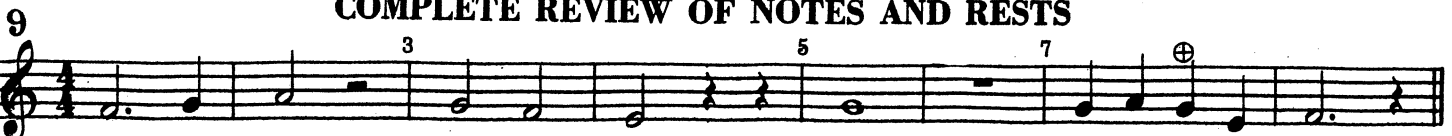
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

UP THE STEPS



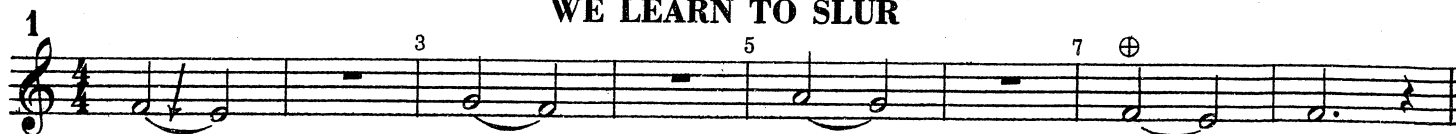
A comma calls for a quick breath.

COMPLETE REVIEW OF NOTES AND RESTS



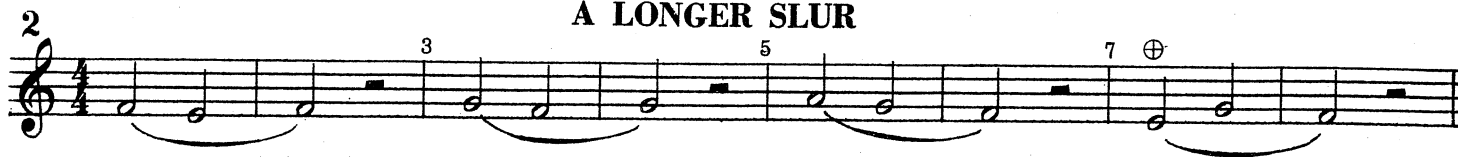
Give the value name of each note and rest, and the number of beats it receives. Next, give the letter name and show the fingering. Then, try to play this review without a mistake.

WE LEARN TO SLUR



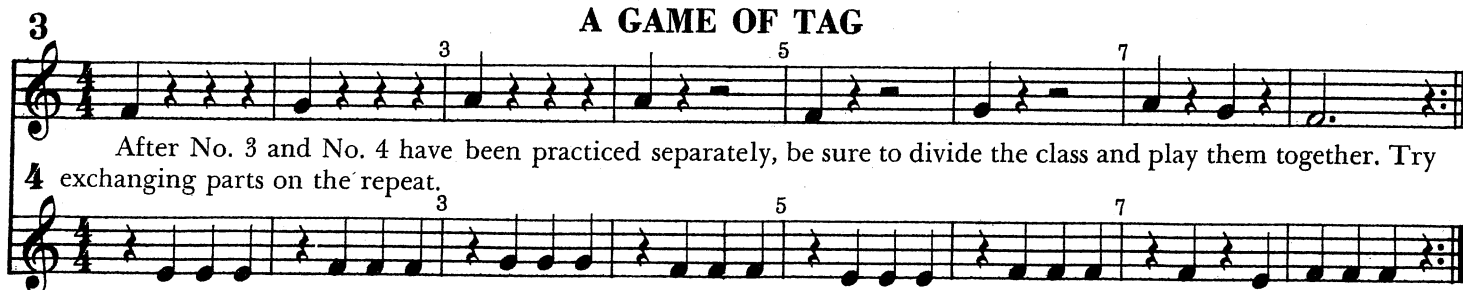
The slur is a curved line connecting notes of different pitch. Tongue only the first note. Keep the breath steady throughout the slur.

A LONGER SLUR



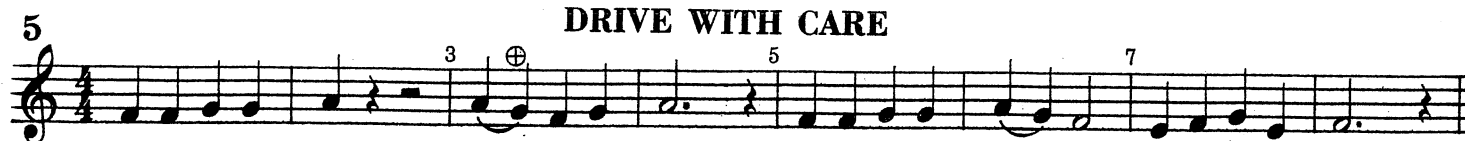
Take enough breath to complete the slur with a full tone.

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



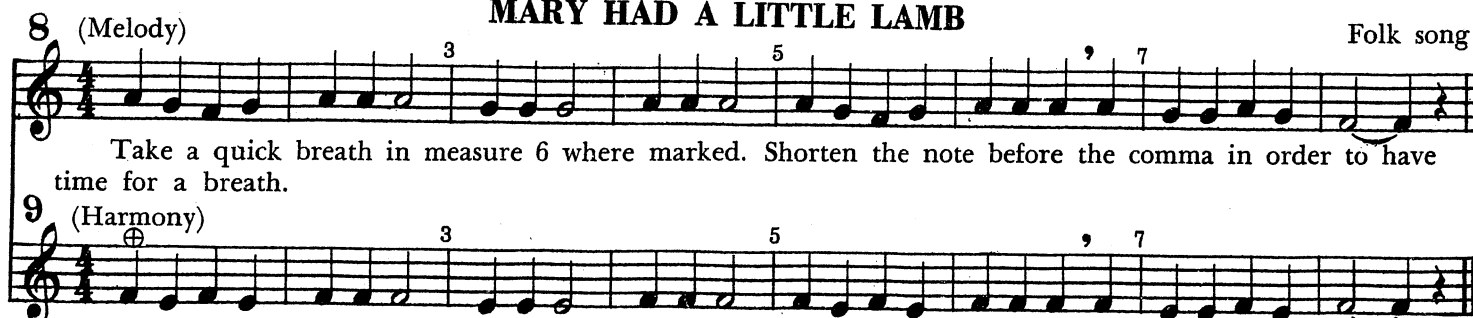
Don't forget the slurs.

ORGAN PRELUDE

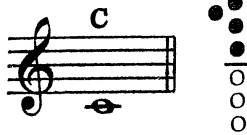


MARY HAD A LITTLE LAMB

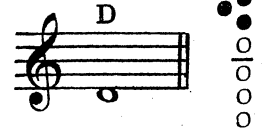
Folk song



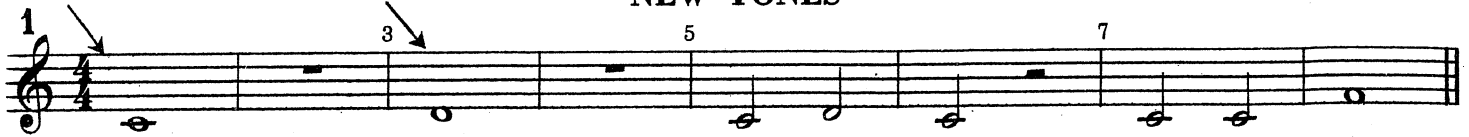
Take a quick breath in measure 6 where marked. Shorten the note before the comma in order to have time for a breath.



CL 6



NEW TONES



THE SEE-SAW

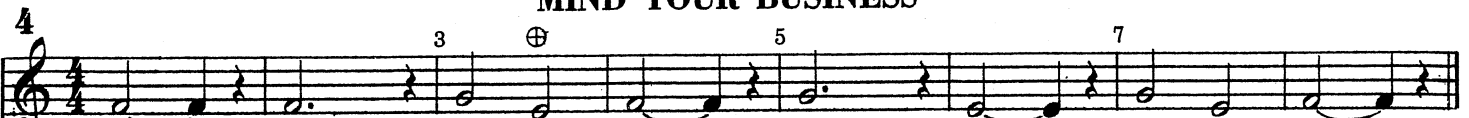


SLURS

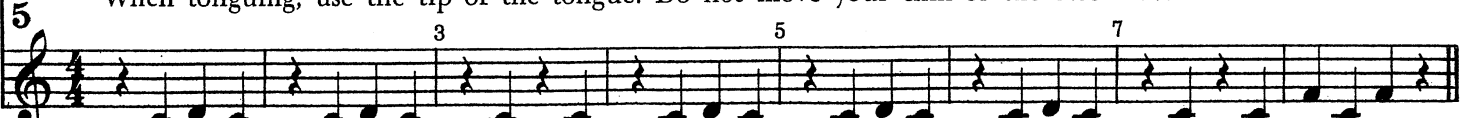


Notice the slurs. What do you find in the last measure?

MIND YOUR BUSINESS



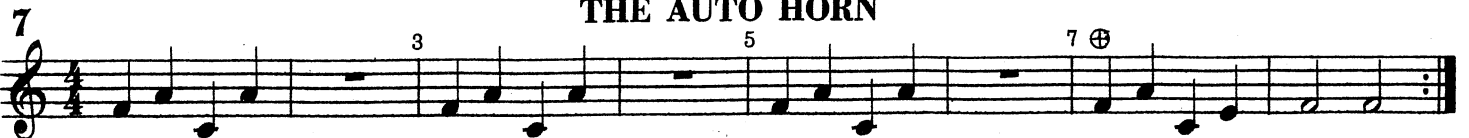
When tonguing, use the tip of the tongue. Do not move your chin or the face muscles.



SMOOTH SAILING



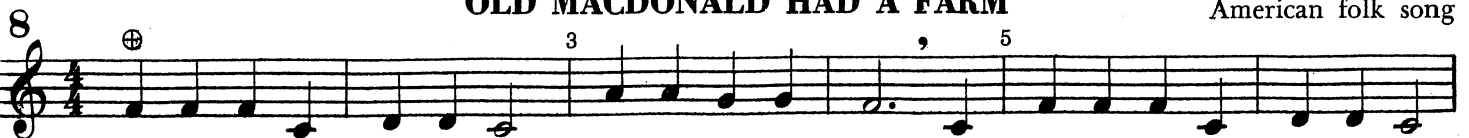
THE AUTO HORN



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.



CL 7

A NEW TIME SIGNATURE

1

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

2

COUNT WITH CARE

3

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

4

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

I RIDE OLD PAINT

Traditional cowboy song

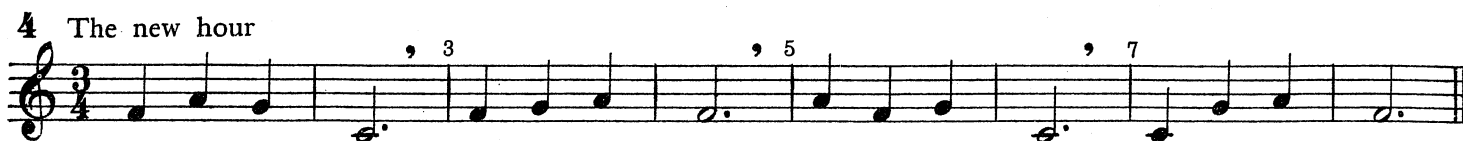
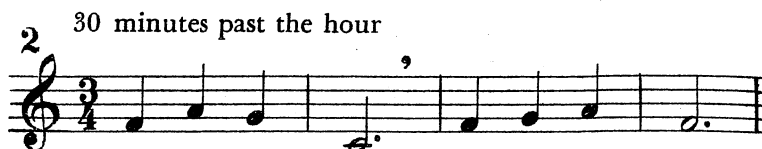
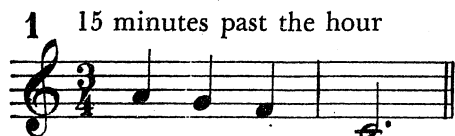
5

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

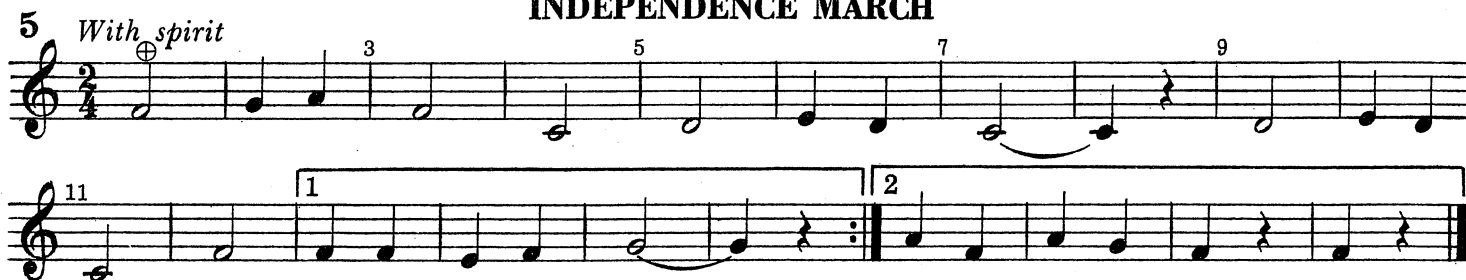
OUR GRANDFATHER'S CLOCK

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.

CL 8

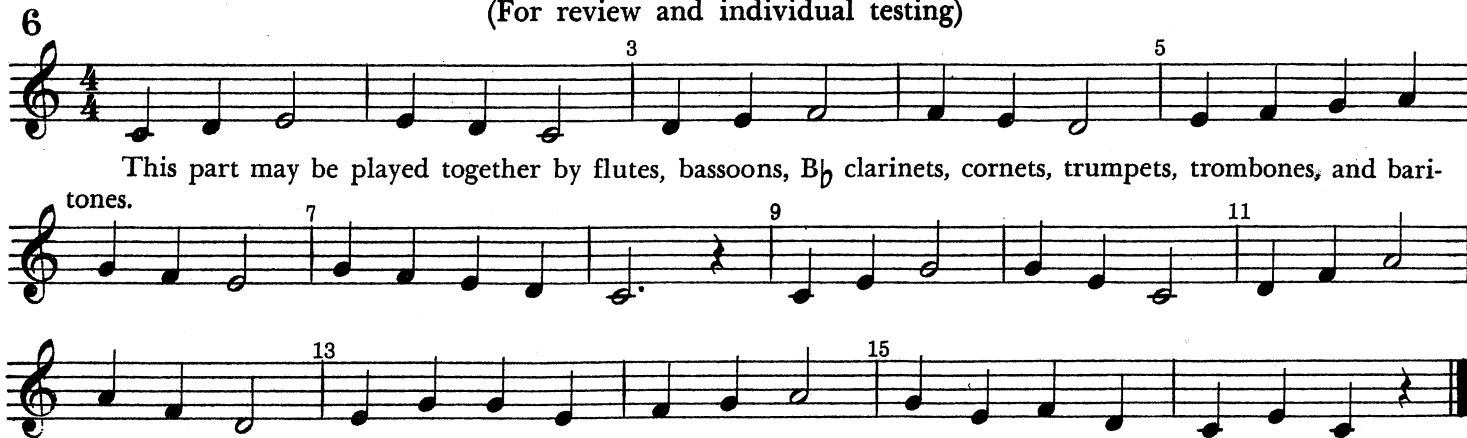


INDEPENDENCE MARCH



REVIEW OF ALL TONES LEARNED

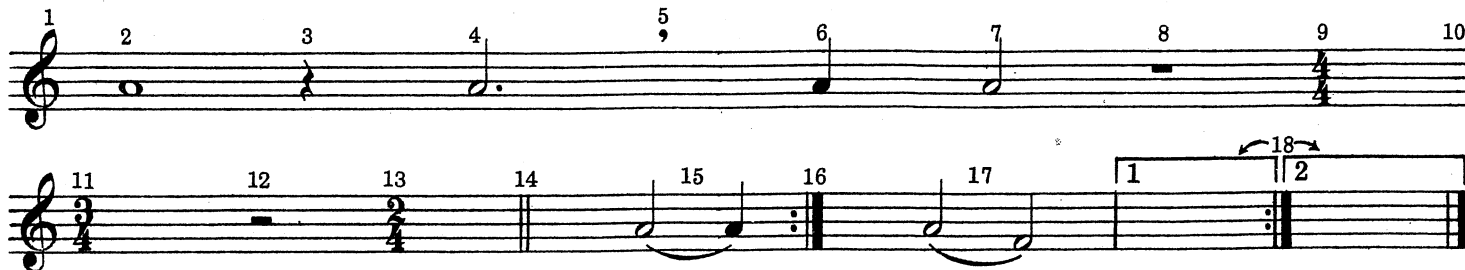
(For review and individual testing)



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



TEST OF NOTATION USED



_____ Whole note	_____ Dotted half note	_____ Breath mark	_____ Slur	_____ 2 quarters
_____ Whole rest	_____ Quarter note	_____ Double bar	_____ Tie	_____ in a measure
_____ Half note	_____ Quarter rest	_____ Clef sign	_____ Repeat	_____ 3 quarters
_____ Half rest	_____ Single bar	_____ Endings	_____ Endings	_____ in a measure
				_____ 4 quarters
				_____ in a measure

B (natural)

CL 9

1 **A NEW TONE**

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

2 *Quietly* **LAZY LOU**

3 (Melody part) **THE LONESOME COWBOY**

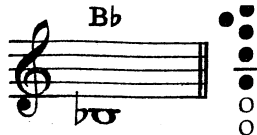
The 1st measure is incomplete. What is missing?

4 (Harmony part) **THE LONESOME COWBOY**

5 *With pep* **NIMBLE JACK**

6 **GOODBYE, MY LOVER, GOODBYE** Old college song

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



CL 10

1 MELODY IN MINOR

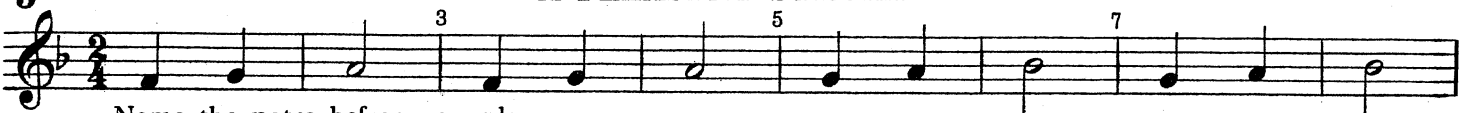


It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

2 MELODY IN MAJOR



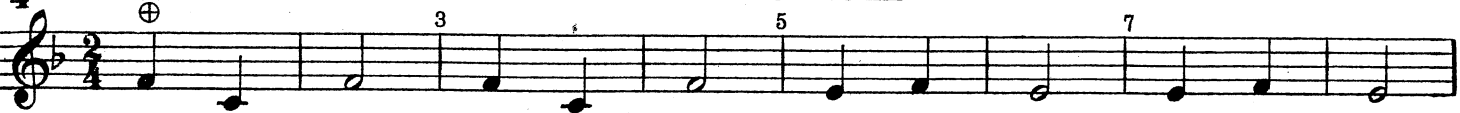
3 (Melody) A PLEASANT STROLL



Name the notes before you play.



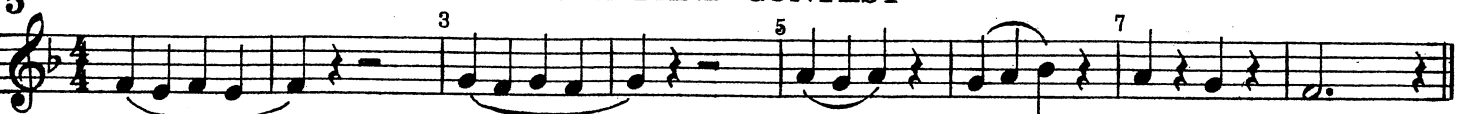
4 (Harmony) A PLEASANT STROLL



Name the notes before you play.



5 THE BAND CONTEST

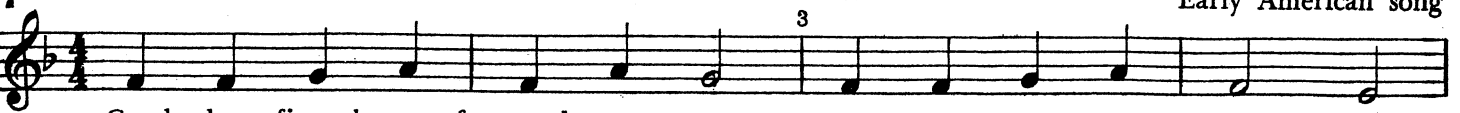


Observe the slurs carefully.

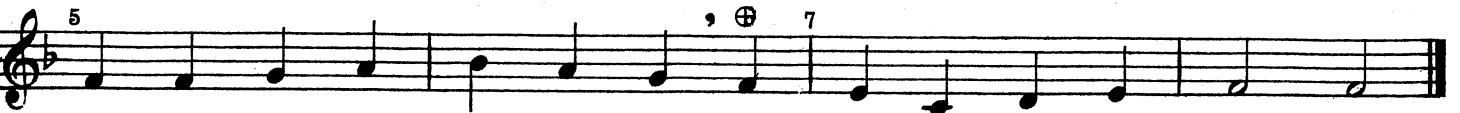


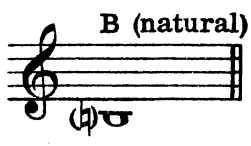
7 YANKEE DOODLE

Early American song



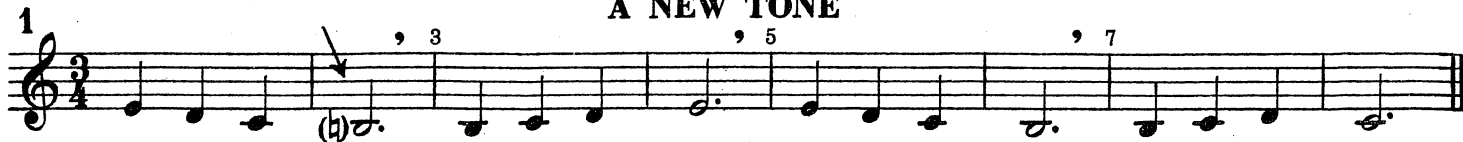
Go slowly at first, then try for speed.





CL 11

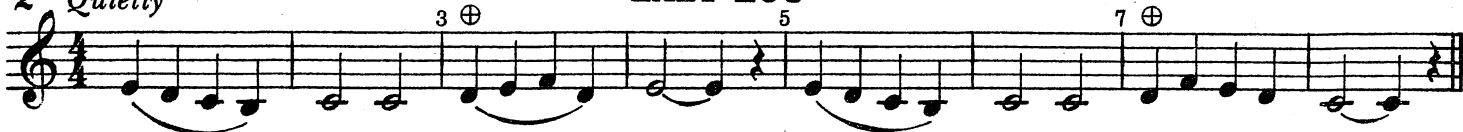
A NEW TONE



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

2 *Quietly*

LAZY LOU

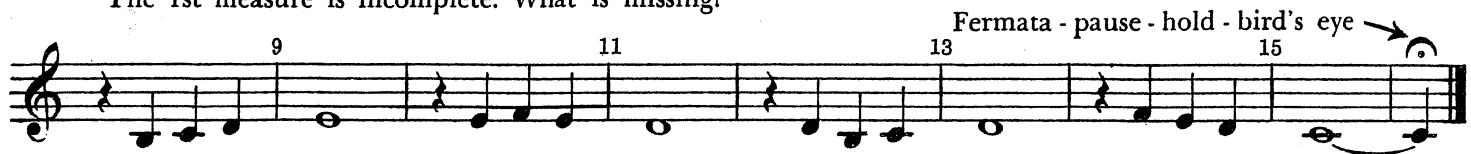


3 (Melody part)

THE LONESOME COWBOY



The 1st measure is incomplete. What is missing?



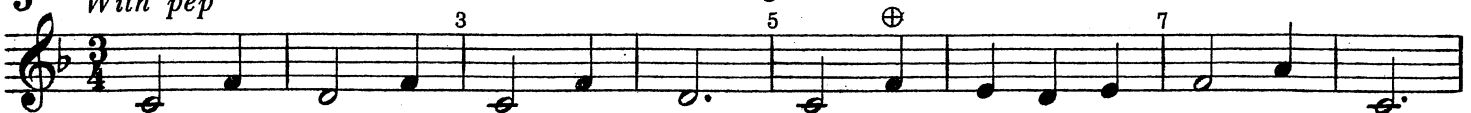
4 (Harmony part)

THE LONESOME COWBOY



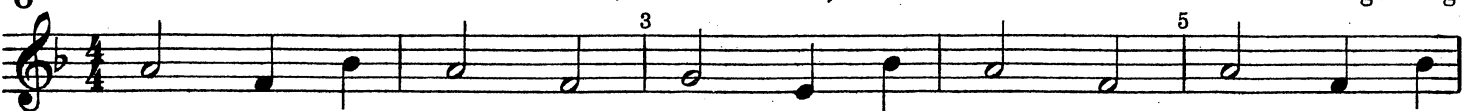
5 *With pep*

NIMBLE JACK

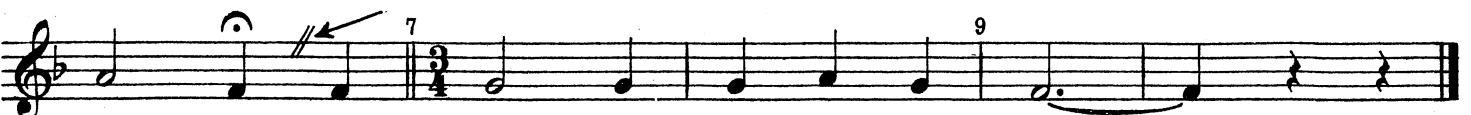


GOODBYE, MY LOVER, GOODBYE

Old college song



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



→ ✂

[illegible]

→ *D.S. al Fine*

Folk song

2 **A TASKET, A TASKET** Folk song

1 3 5 7 9 11 13 15

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

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

3 5 7 9

Folk song

THE BEAR WENT OVER THE MOUNTAIN Folk song

The musical score is written on three staves in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 1 through 7. Measure 1 includes a common time signature (C) and a first ending bracket. The second staff contains measures 9 through 15, ending with a double bar line and the word 'Fine'. The third staff contains measures 17 through 23, ending with a double bar line and the instruction 'D.S. al Fine'. The melody is simple and folk-like, using mostly quarter and eighth notes.

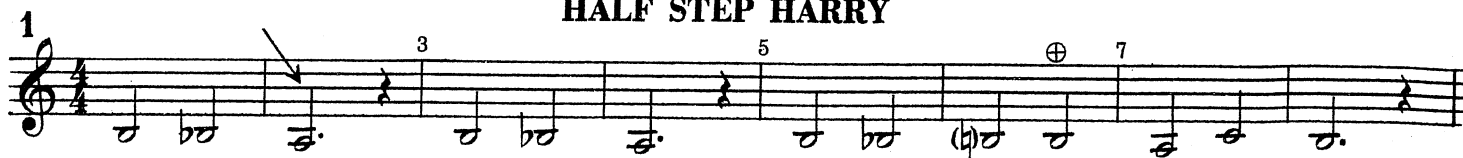
The first staff of music is in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes. Above the staff, there are fingerings: a '5' at the beginning, a '3' above a dotted quarter note, a '5' above a quarter note, and a '7' above a quarter note. The staff ends with a double bar line.

9 11 13 15



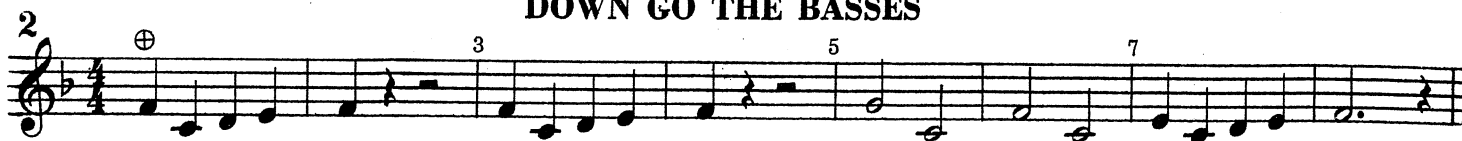
CL 13

HALF STEP HARRY



A natural sign (n) 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.

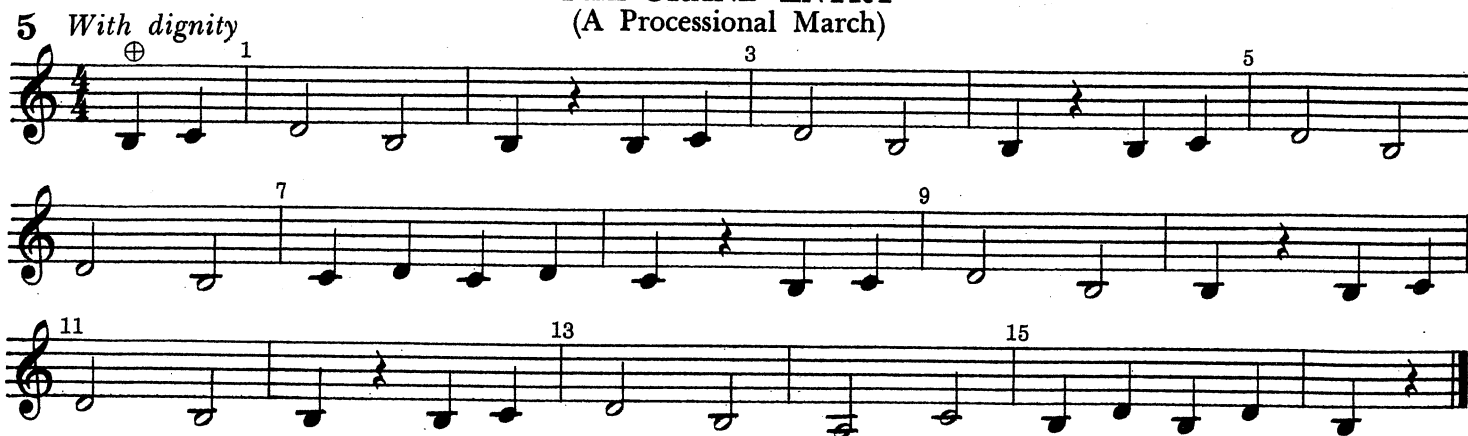
AN AUTUMN DAY



SLUR STUDY



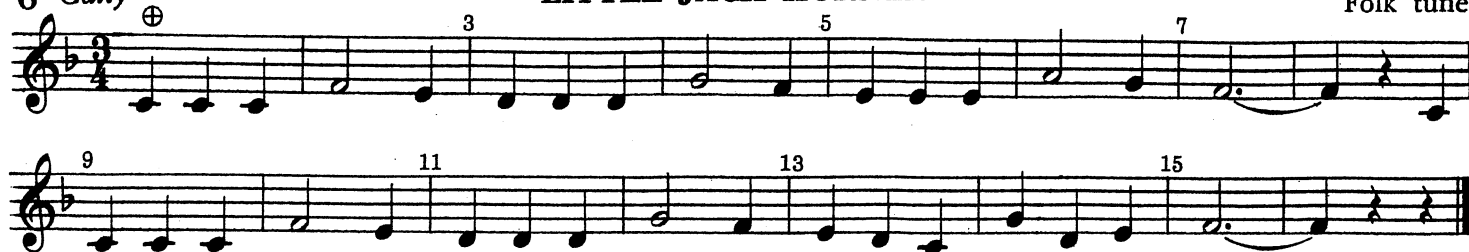
THE GRAND ENTRY (A Processional March)



6 Gaily

LITTLE JACK HORNER

Folk tune



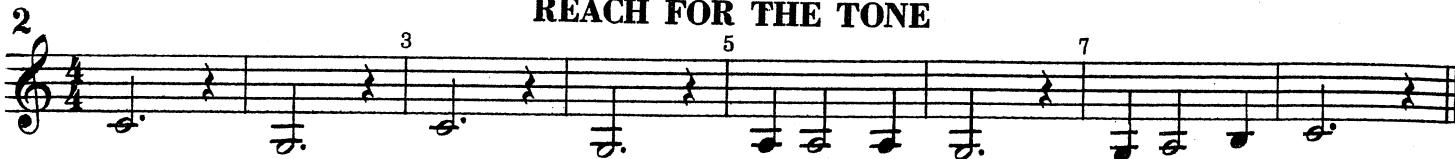


CL 14

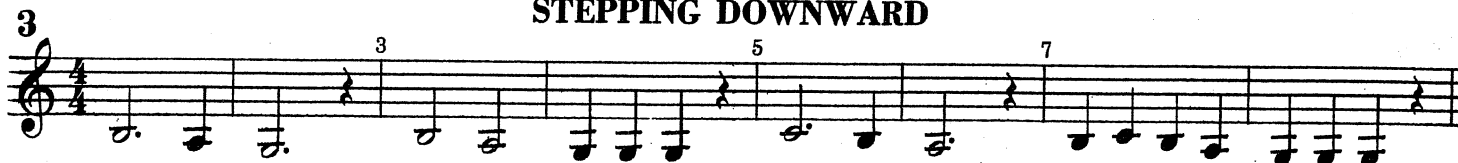
CLARINETS DOWN



REACH FOR THE TONE



STEPPING DOWNWARD



NIGHTFALL



SERENADE

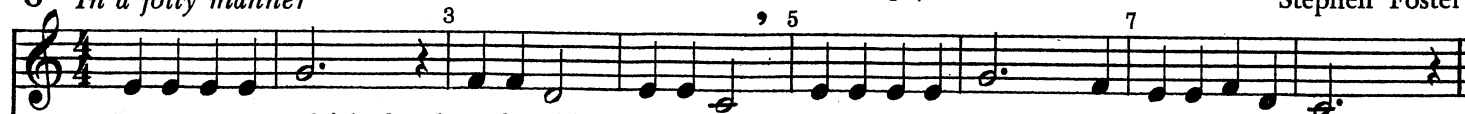


SOME FOLKS DO

(Some Folks Like To Sigh)

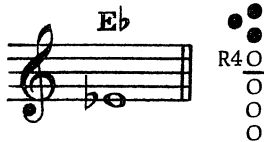
Stephen Foster

6 *In a jolly manner*



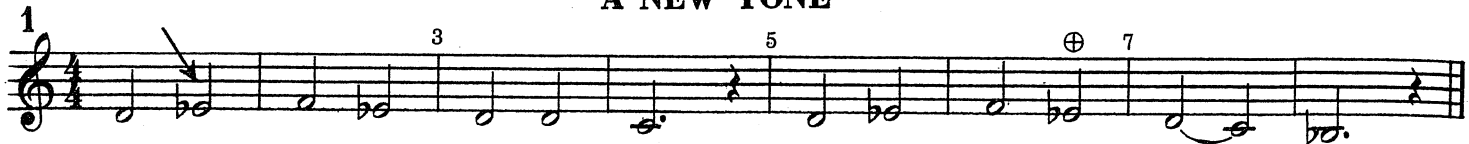
Learn to use a fairly fast beat for this song.





CL 15

A NEW TONE

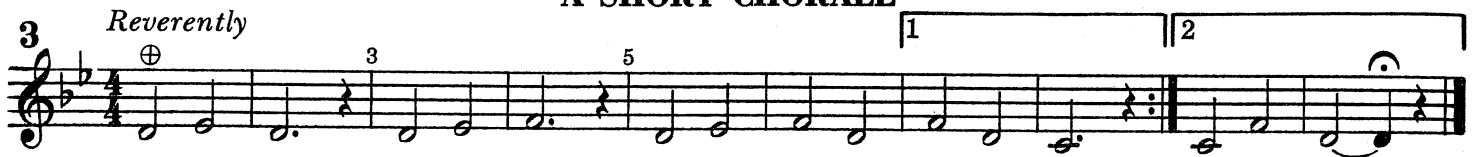


A NEW KEY SIGNATURE



Name the notes before you play.

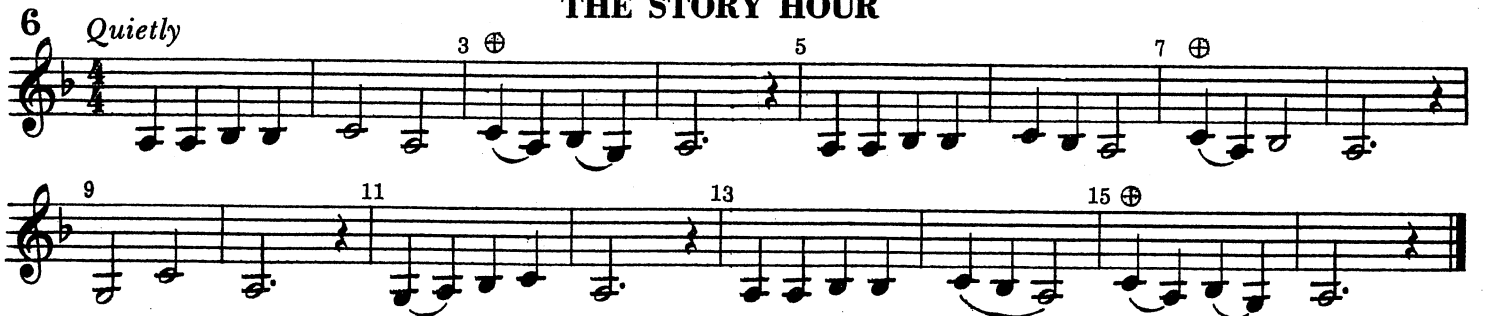
A SHORT CHORALE



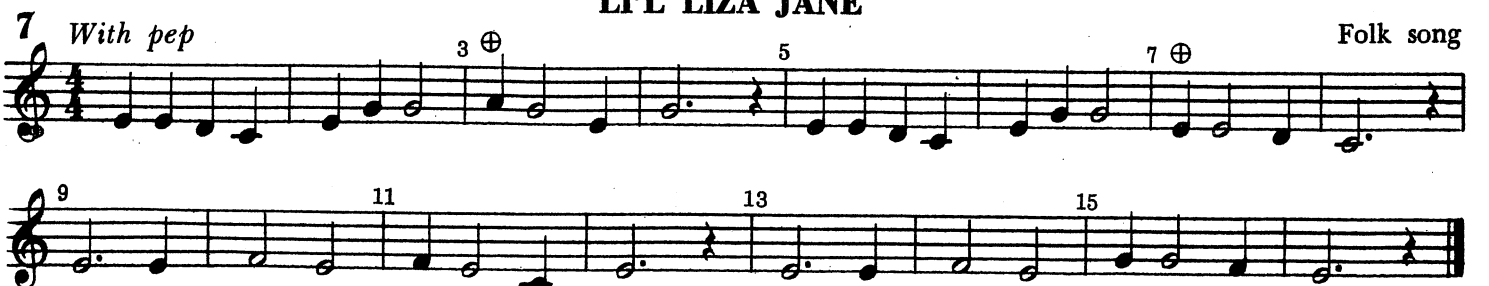
THE BELL CHORUS



THE STORY HOUR



L'L LIZA JANE



CL 16 ROUND: SWEETLY SINGS THE DONKEY Traditional

1 *Quickly*

DIZZY DONKEY Adapted

2 *In fun*

Learn to play this tune rapidly without mistakes.

gradually slower and louder

A DUTCH DANCE

3 *Waltz* ⊕

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

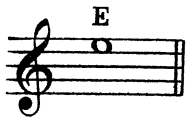
Fine

D.C. al Fine

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

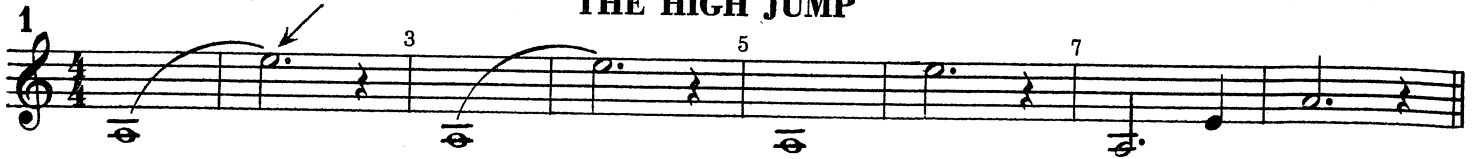
4

This part cannot be played with other instruments.



CL 17

THE HIGH JUMP



WHO ARE YOU?

2 *Mysteriously*

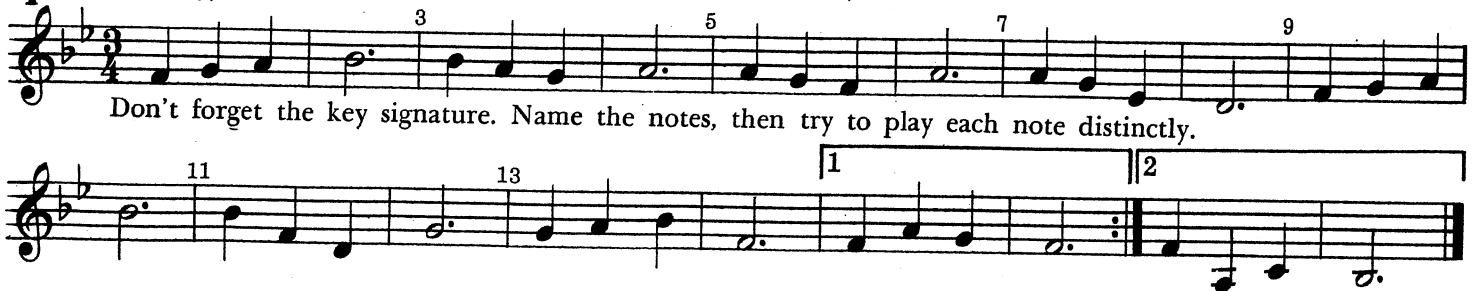


A SCALE MELODY



PLEASANT MEMORIES, WALTZ

4 (Melody)

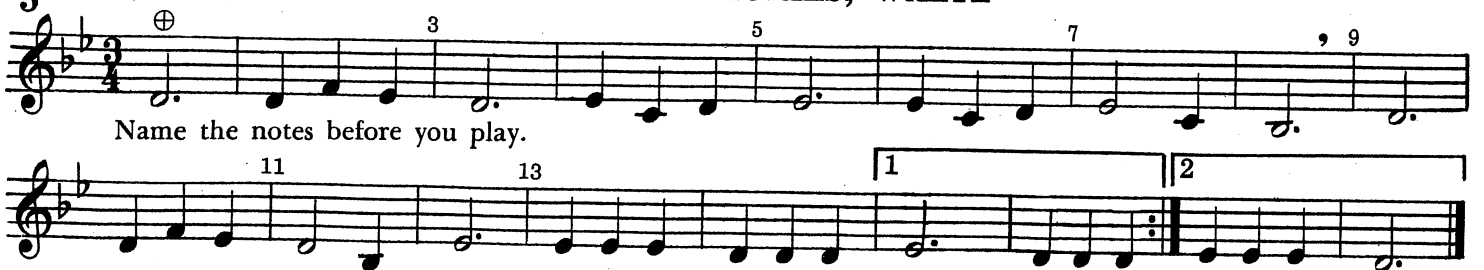


Don't forget the key signature. Name the notes, then try to play each note distinctly.



PLEASANT MEMORIES, WALTZ

5 (Harmony)



Name the notes before you play.

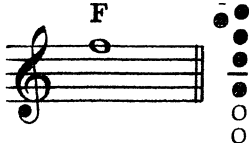


HE-LLI, HE-LO

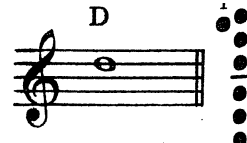
6 *Joyfully* 1 ⊕

Folk tune





CL 18

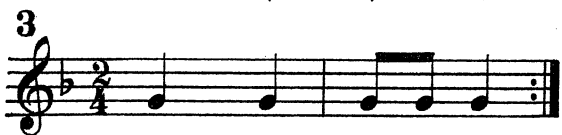


INTRODUCTION TO EIGHTH NOTES

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.



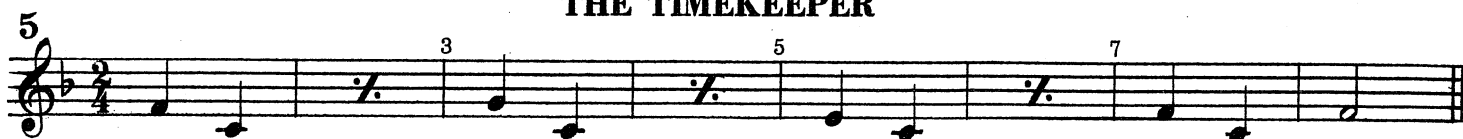
Repeat many times



Repeat many times



THE TIMEKEEPER

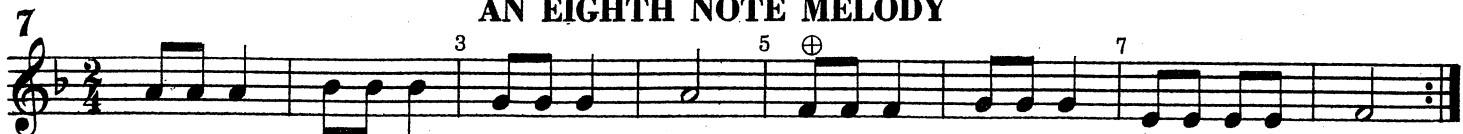


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

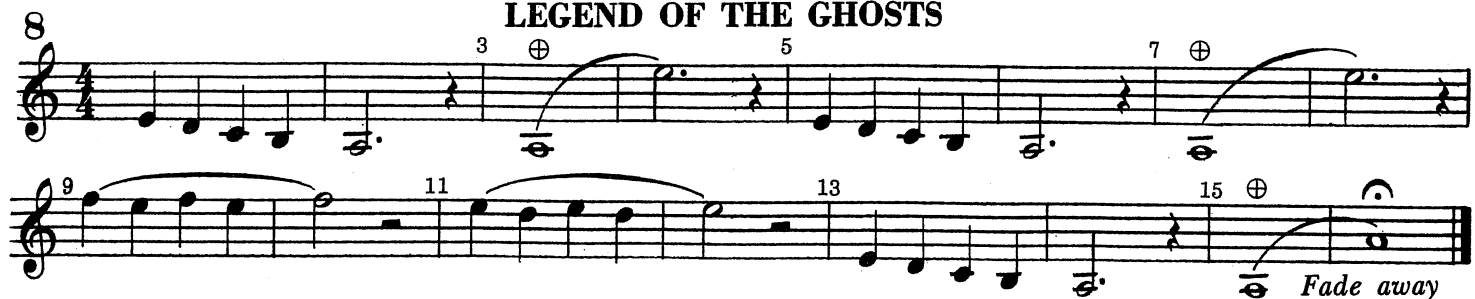


AN EIGHTH NOTE MELODY



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."





1 *Majestically*

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

Play smoothly, keeping the tones about equal in volume.

(May be used with "Hei-li, Hei-lo" in Lesson 17)

Play the lower notes unless your teacher gives you other instructions. Keep in mind that the first rest is the 3rd beat of an incomplete measure.

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

Traditional

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

1 Melody

FAITH OF OUR FATHERS

H. F. Hemy

Musical notation for the melody of 'Faith of Our Fathers' in 3/4 time, key of B-flat major. The melody consists of 23 measures, with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 indicated above the staff. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes.

2 Harmony

FAITH OF OUR FATHERS

Musical notation for the harmony of 'Faith of Our Fathers' in 3/4 time, key of B-flat major. The harmony consists of 23 measures, with measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 indicated above the staff. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes.

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

Musical notation for the review of all tones learned, in 3/4 time, key of B-flat major. The notation consists of 31 measures, with measure numbers 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31 indicated above the staff. The notes are written in a stylized, handwritten font. Below the staff, the notes are written in a sequence: F E D E A B E F A G F E D C B A G F. The sequence continues with F A C F G B D G A C B C F A C A G F, then F A F F E G E E D F D D C A G F E, and finally D F D B C F C A B D B G C G E F.

CL 21

1 *With a slow, steady beat*

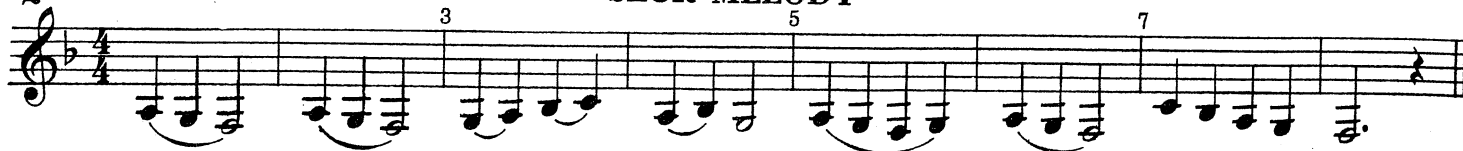
VESPER BELLS



Play with a full tone. Observe the slurs.

2

SLUR MELODY



3

HALF-STEP MEDITATION



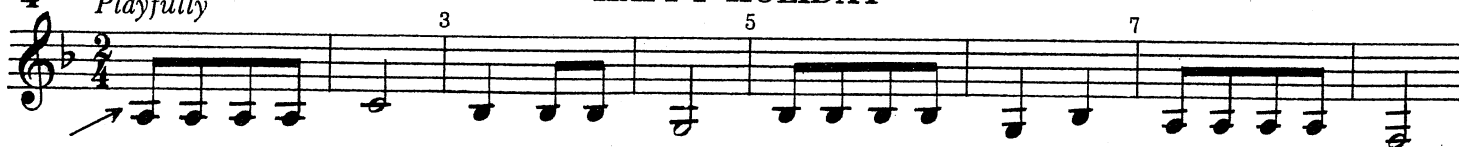
Name the notes before you play. Be careful with the first note in measures 2, 6, 10, and 14.



4

Melody part
Playfully

HAPPY HOLIDAY



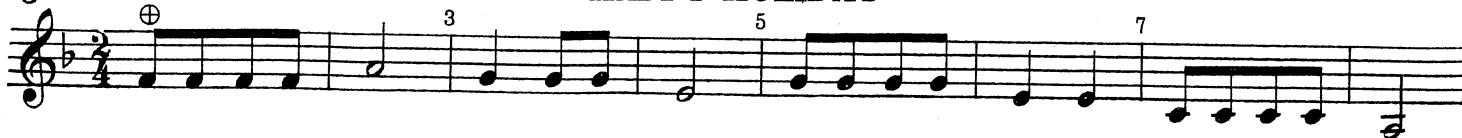
More than two 8th notes are often connected together as in the 1st measure. However, continue to think of 8th notes by two's.



5

Harmony part

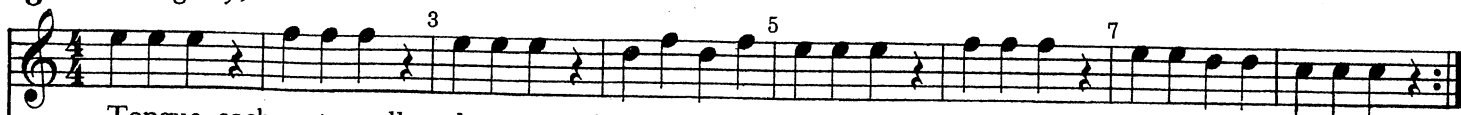
HAPPY HOLIDAY



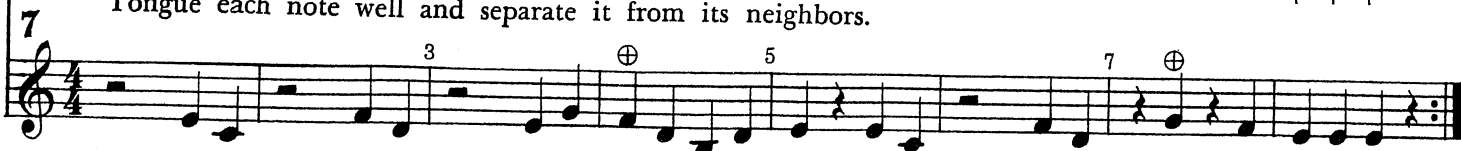
6

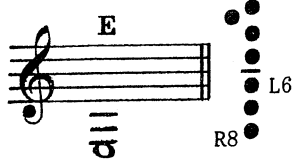
With dignity, but not too slow

COURTLY PROMENADE



Tongue each note well and separate it from its neighbors.





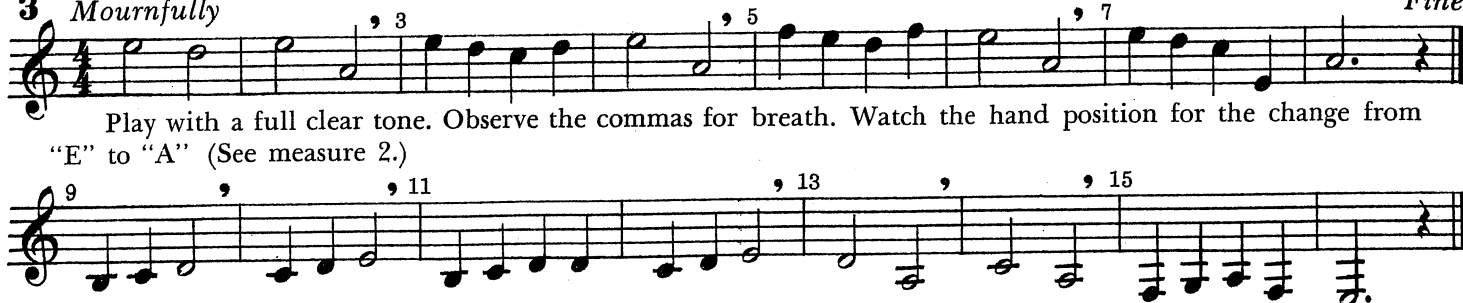
CL 22



CHANT OF THE GALLEY SLAVES

3 *Mournfully*

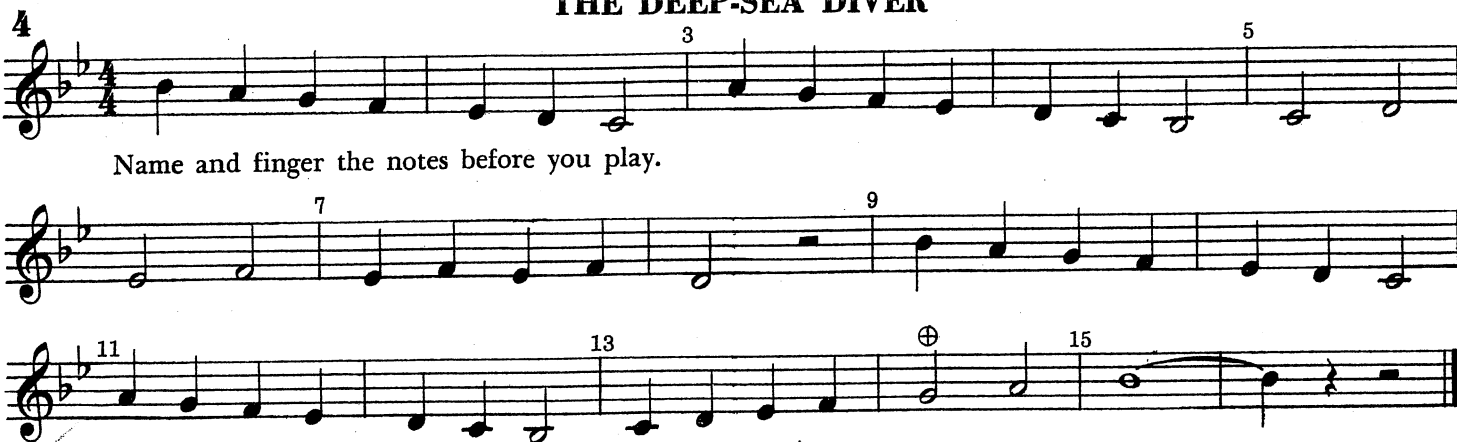
Fine



Play with a full clear tone. Observe the commas for breath. Watch the hand position for the change from "E" to "A" (See measure 2.)

D.C. al Fine

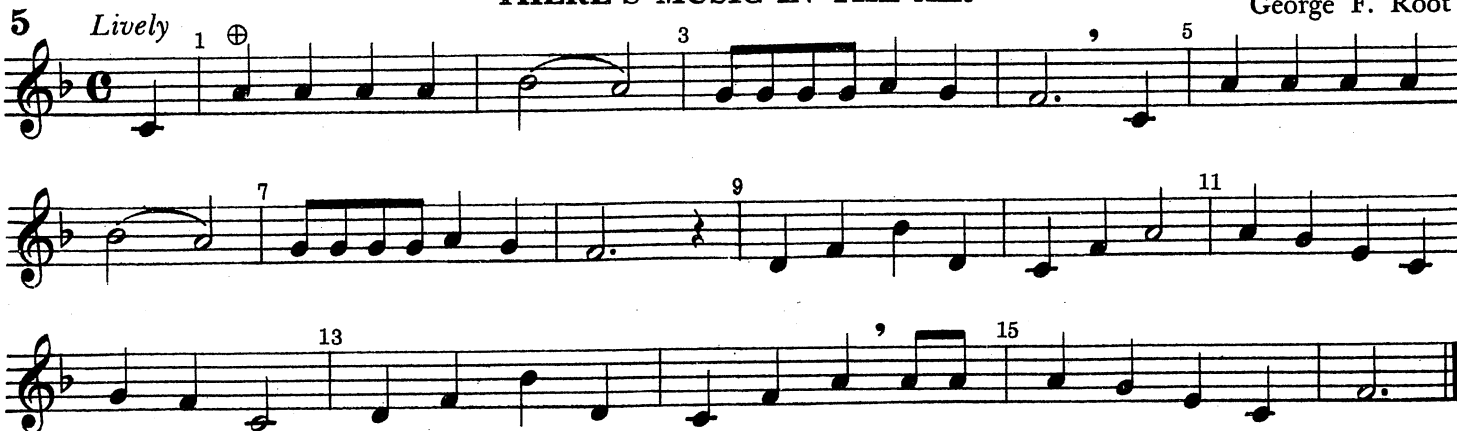
THE DEEP-SEA DIVER



Name and finger the notes before you play.

THERE'S MUSIC IN THE AIR

George F. Root



A musical staff with a treble clef. The G note is placed on the second line. To the right of the staff, there is a vertical line with five dots. The top dot is labeled 'T'.

A musical staff with a treble clef showing the note F# (first line, sharp sign). To the right, a vertical notation labeled 'T' with seven dots: the first dot is filled, the second is open, the third is filled, the fourth is open, the fifth is filled, the sixth is open, and the seventh is filled.

[illegible]

3 **A SCALE MELODY**

3 5 7

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

4 Melody part **CADETS ON PARADE, MARCH**

1 2 3 4 5 6 7 8 9

10 11 12

5 Harmony part

CADETS ON PARADE, MARCH

The image shows a musical score for a piece titled "CADETS ON PARADE, MARCH". The score is written for a "Harmony part" and is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, there are measure numbers 3, 5, 7, and 9. The score includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The piece concludes with a double bar line.

6 **TEN LITTLE INDIANS** Folk tune

The musical score for 'Ten Little Indians' is written for two voices on a grand staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and repetitive, consisting of eighth and quarter notes. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. The title 'TEN LITTLE INDIANS' is centered above the staffs, and 'Folk tune' is written to the right. The number '6' is in the top left corner, and the number '5' is in the bottom left corner. The number '3' is written above the first staff, and the number '7' is written above the second staff.

CL 24 OVER THE RIVER AND THROUGH THE WOODS

Traditional

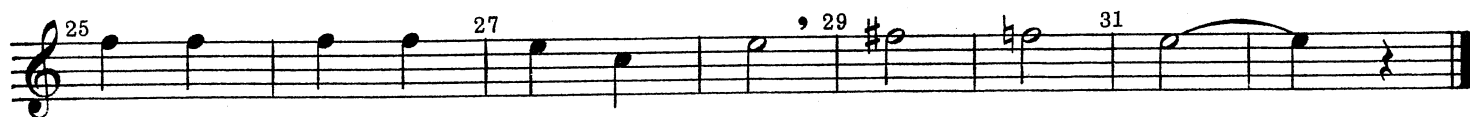
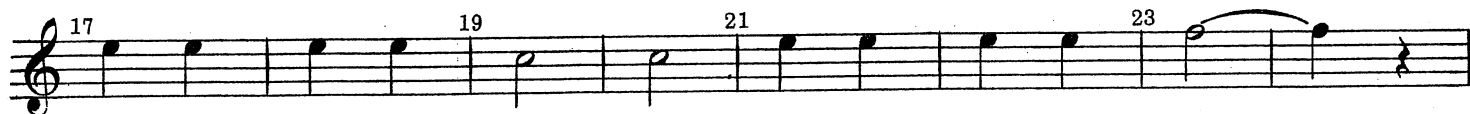
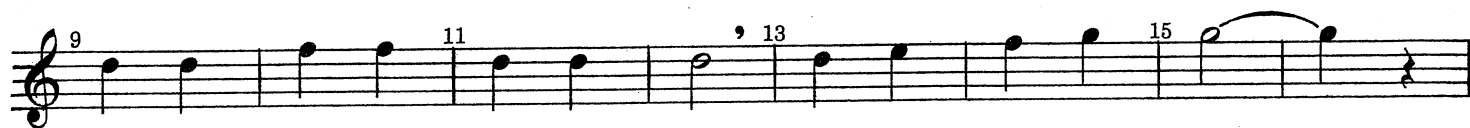
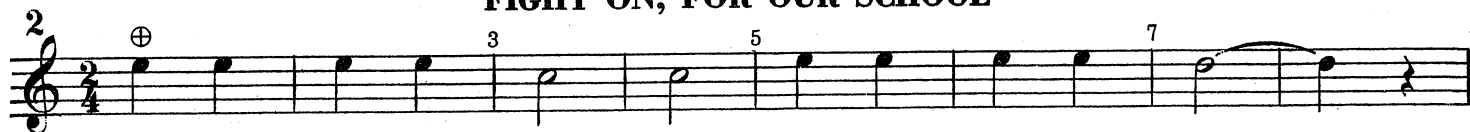


Notice the 6/4 time; you will now have six beats in each measure.



Pep Song

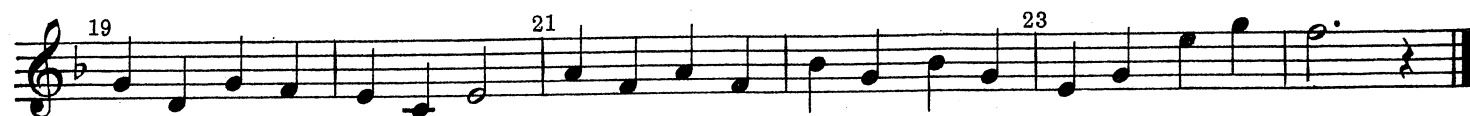
FIGHT ON, FOR OUR SCHOOL

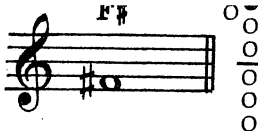


REVIEW OF ALL TONES LEARNED (For review and individual testing)



This part cannot be played with other instruments.





CL 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



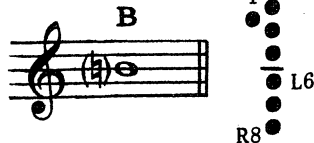
THIRD TUNE



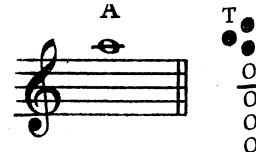
Sometimes notes are crowded together as in No. 3. When this is true, group them correctly with your eyes — you must not think of them as a jumble of notes.

ENCHANTED ISLE

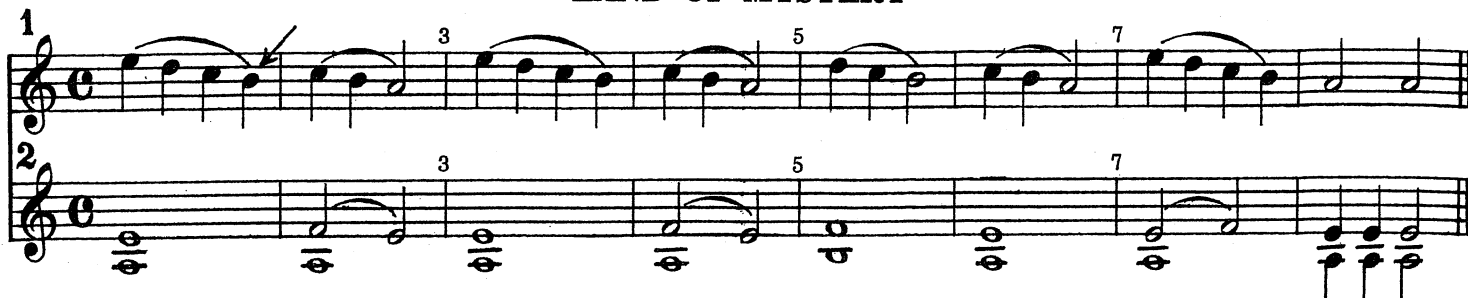




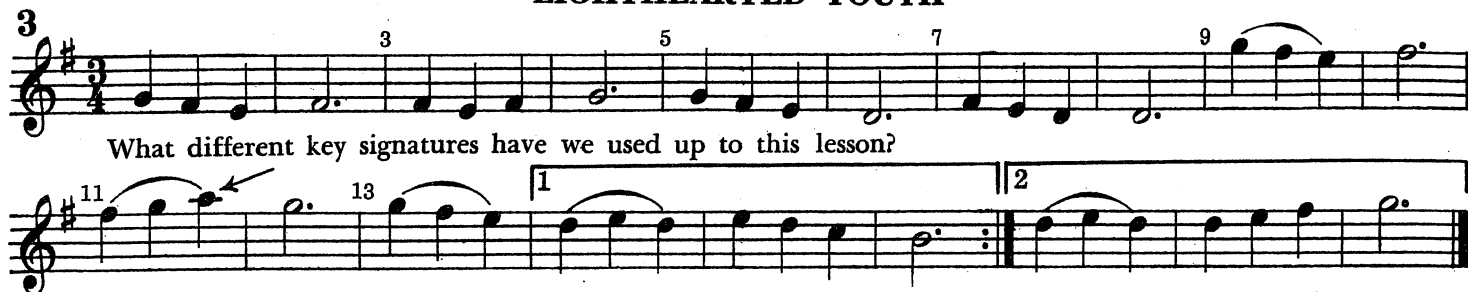
CL 26



LAND OF MYSTERY



LIGHTHEARTED YOUTH

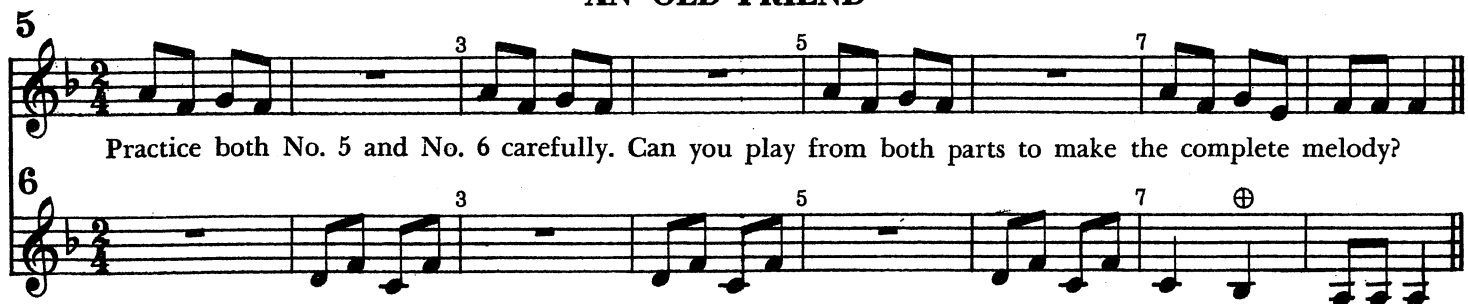


SHORTNIN' BREAD

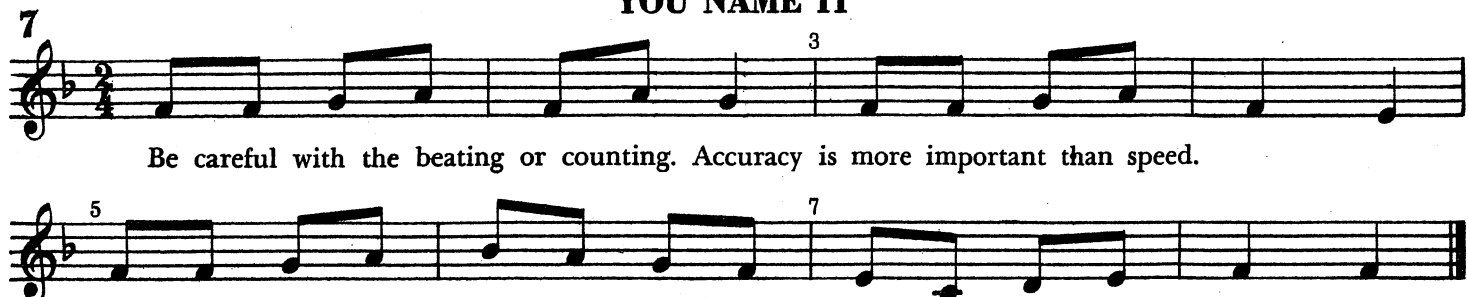
American folk song

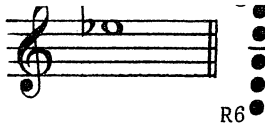


AN OLD FRIEND



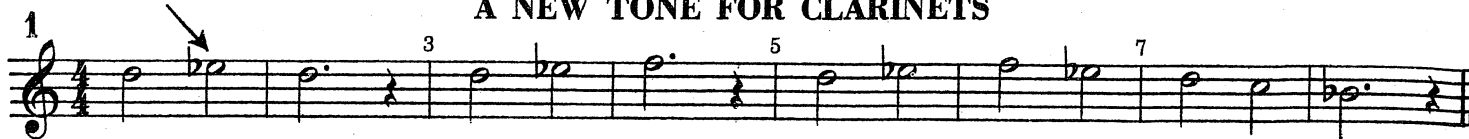
YOU NAME IT





CL 27

A NEW TONE FOR CLARINETS



A NEW TONE FOR CORNETS AND TRUMPETS



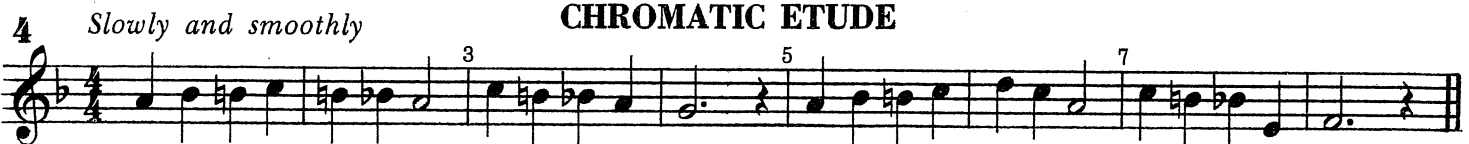
The change from B \flat to C in the 1st measure will need careful attention.

SUMMER DAY



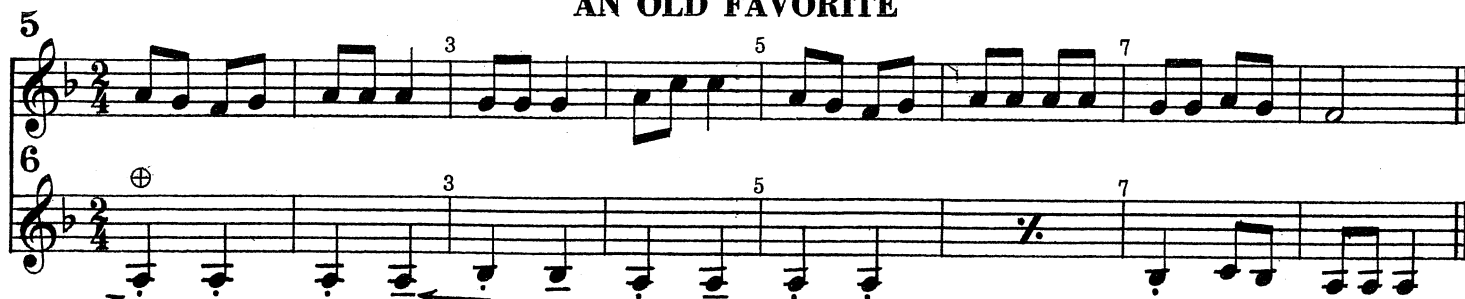
Be sure that you slur as written.

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