

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.

French Horn

FIVE BEGINNING TONES

(To be learned in any order)



F hn. 1
Bb hn. 0
Dbl. hn. 1



F hn. 2
Bb hn. 1
Dbl. hn. 2



F hn. 1
Bb hn. 3
Dbl. hn. 1



F hn. 0
Bb hn. 0
Dbl. hn. 0



F hn. 1
Bb hn. 1
Dbl. hn. 1

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 Whole rest
4 beats 4 beats

Notice that the whole rest hangs under a line.

7

Name and finger the notes before you play.

8

Do the tones move upward, or downward?

9

Prepare the fingering during the rest.

10

Be sure that you tongue to start the tone.

11

Good position of the hands is important.

12

Always try to produce a clear tone.

13

14

15

Quarter notes
1 beat each

Play the 4 quarter notes in one breath.

F hn. 1-2
Bb hn. 1-2
Dbl. hn. 1-2

F hn. 1-2
Bb hn. 3 or 1-2
Dbl. hn. T-3 or T-1-2

FH 1

F hn. 1
Bb hn. 1
Dbl. hn. 1

F hn. 1
Bb hn. 1
Dbl. hn. T-1

Fingerings are given in this book for the F horn, the B \flat horn, and the double horn. These instruments all play from F horn music. (See page 2 for an explanation of the double horn.)

Upper and lower notes have been written in Lessons 1, 2, and 3 because some beginners, at first, find the high tones easier than the low ones. However, the low notes should not be neglected.

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

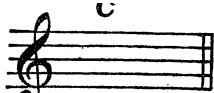
Quarter rests 1 beat each

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.



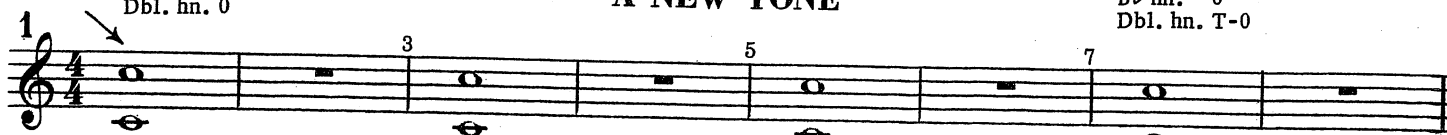
F hn. 0
Bb hn. 0
Dbl. hn. 0

FH 2

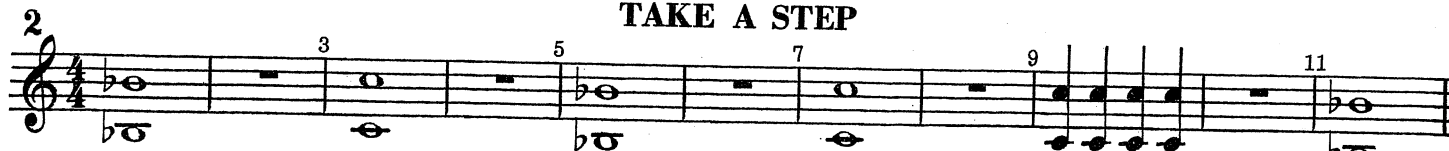


F hn. 0
Bb hn. 0
Dbl. hn. T-0

A NEW TONE

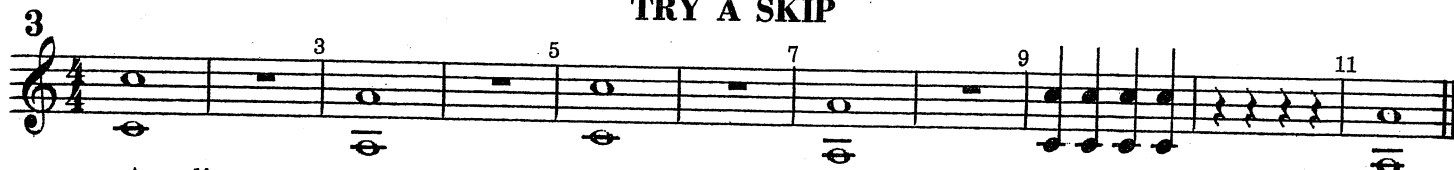


TAKE A STEP



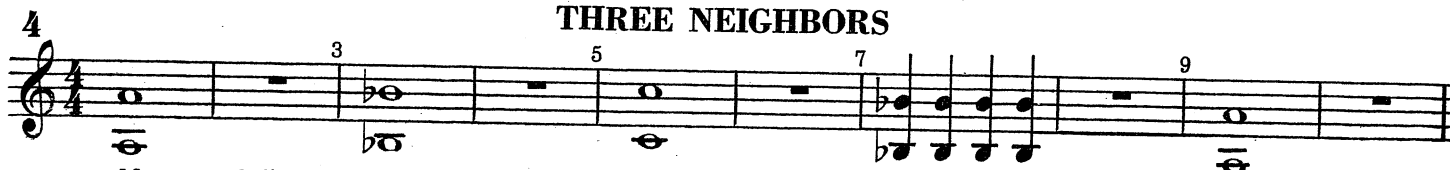
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

TRY A SKIP



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

THREE NEIGHBORS



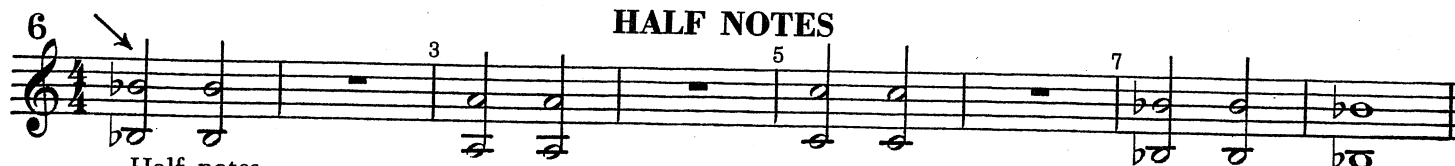
Name and finger the notes before you play.

STEP UP — STEP DOWN



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

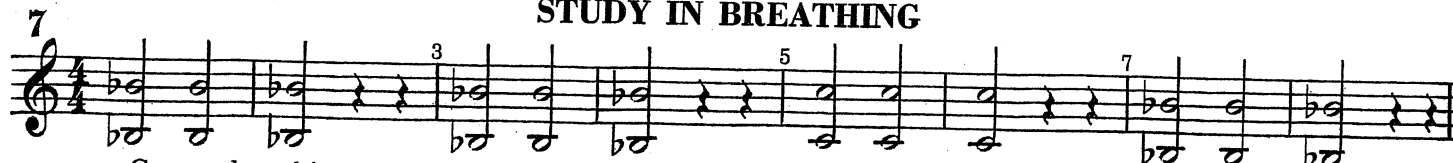
HALF NOTES



Half notes
2 beats

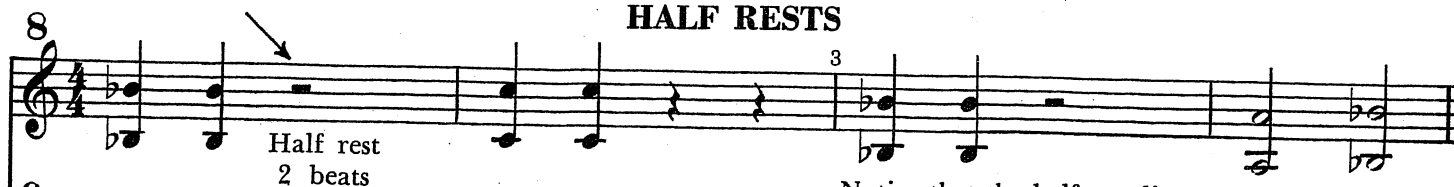
Do not take a breath between the half notes.

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

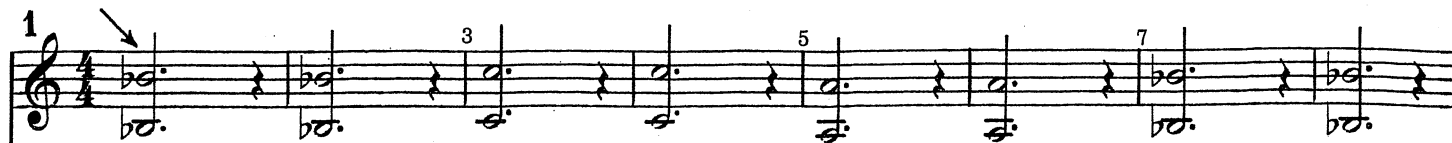
Notice that the half rest lies on the top of the line.

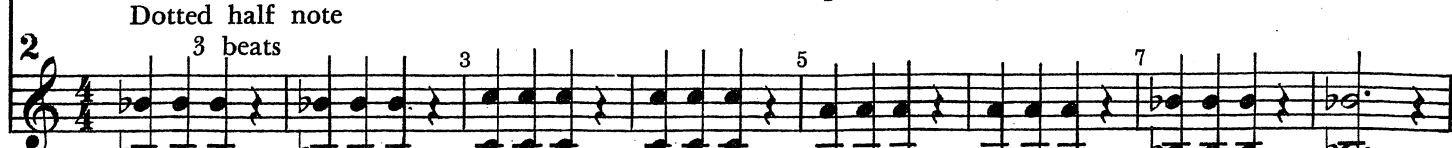


After No. 8 and No. 9 can be played correctly, divide the class and try them together.

FH 3

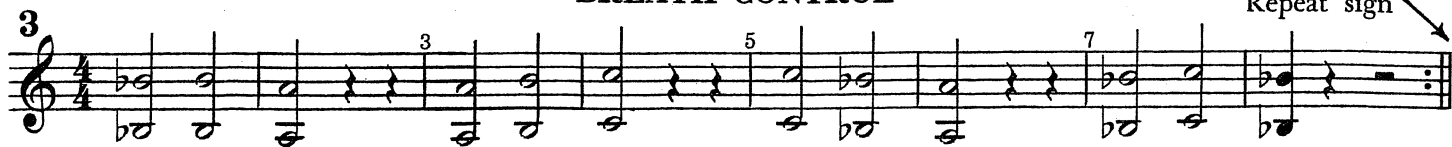
DOTTED HALF NOTES

1  Dotted half note

2  3 beats

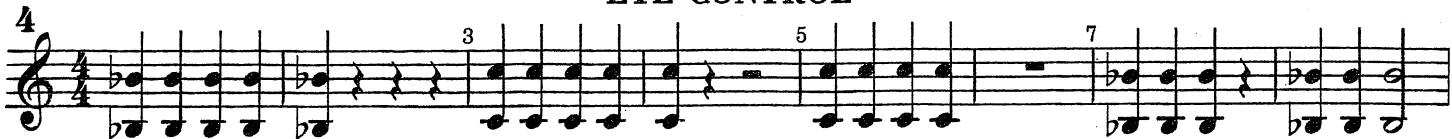
Compare No. 1 with No. 2.

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 

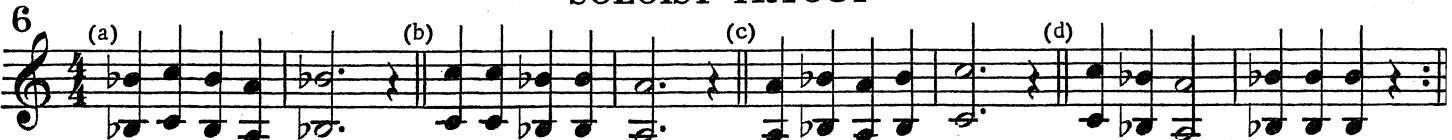
To keep your place in the music, look at each note or rest as you count it.

THE RACE

5 

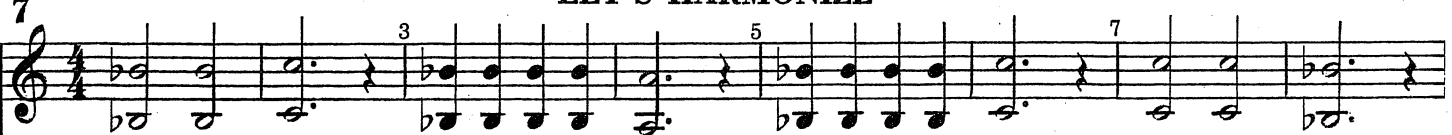
Practice this tune slowly until it becomes easy, then see how fast you can go.

SOLOIST TRYOUT

6  (a) (b) (c) (d)

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

LET'S HARMONIZE

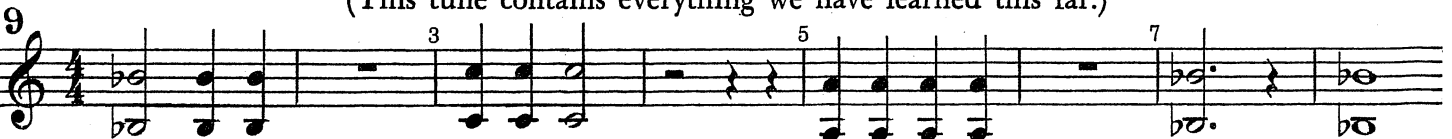
7 

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.

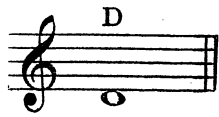
8 

MAKE UP YOUR MIND

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

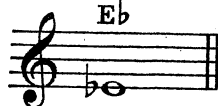
9 

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

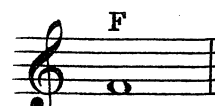


F hn. 1
Bb hn. 3
Dbl. hn. 1

FH 4



F hn. 2
Bb hn. 1
Dbl. hn. 2

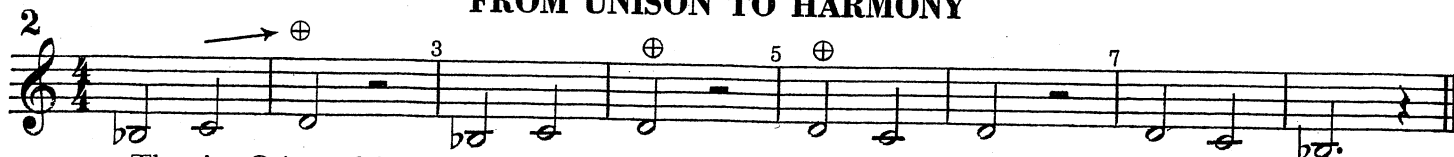


F hn. 1
Bb hn. 0
Dbl. hn. 1

A NEW TONE

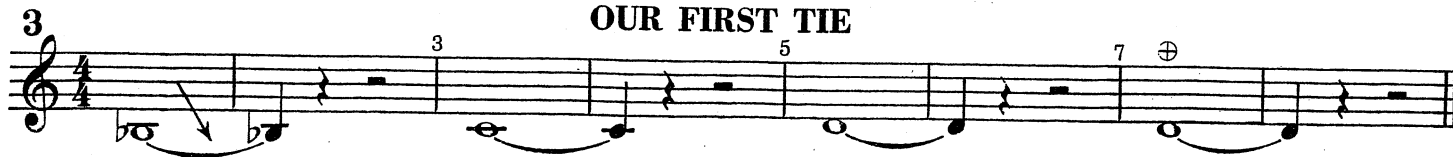


FROM UNISON TO HARMONY



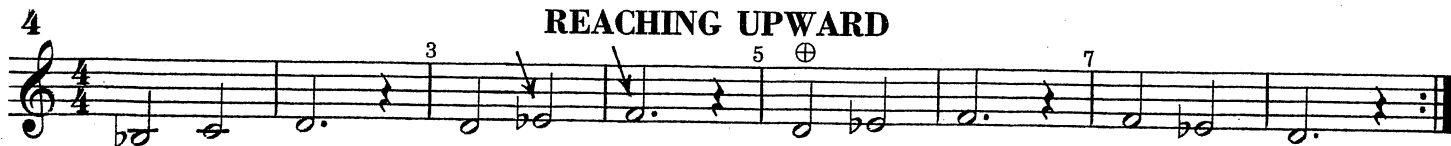
The sign ⊕ is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

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.

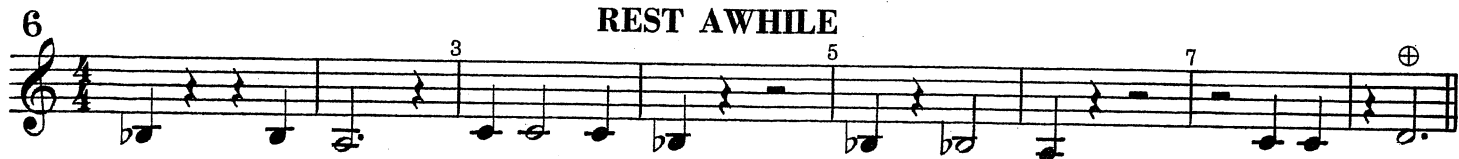
REACHING UPWARD



FIND THAT TONE



REST AWHILE

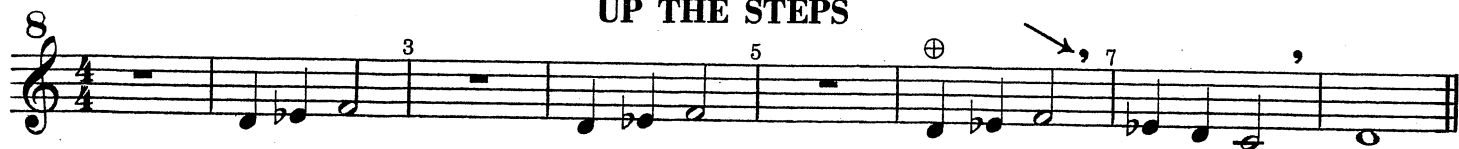


OUR SOLOISTS



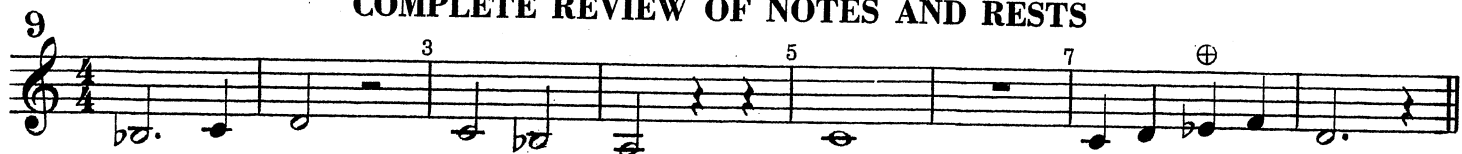
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

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. (This is not a complete review for basses and horns.)

FH 5

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.

exchanging parts on the repeat.

DRIVE WITH CARE

Don't forget the slurs.

ORGAN PRELUDE

1 (1st ending)	2 (2nd ending)
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MARY HAD A LITTLE LAMB

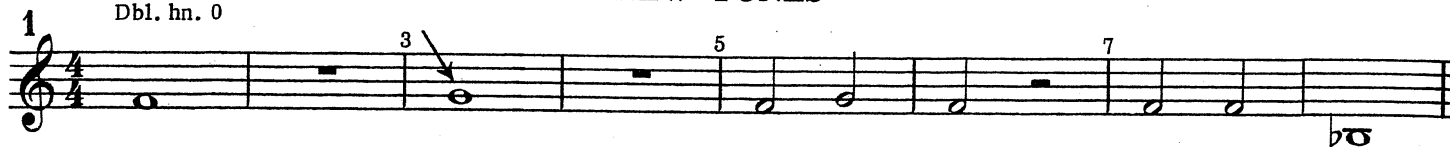
⊕
(Harmony)



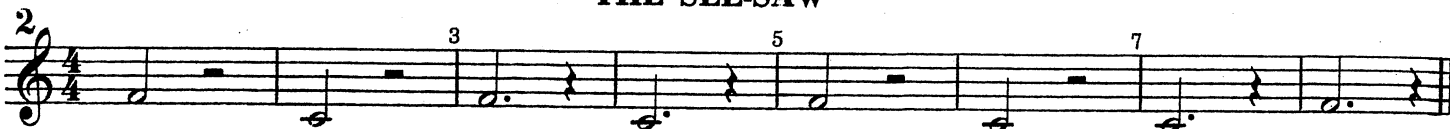
F hn. 0
Bb hn. 1
Dbl. hn. 0

FH6

NEW TONES



THE SEE-SAW

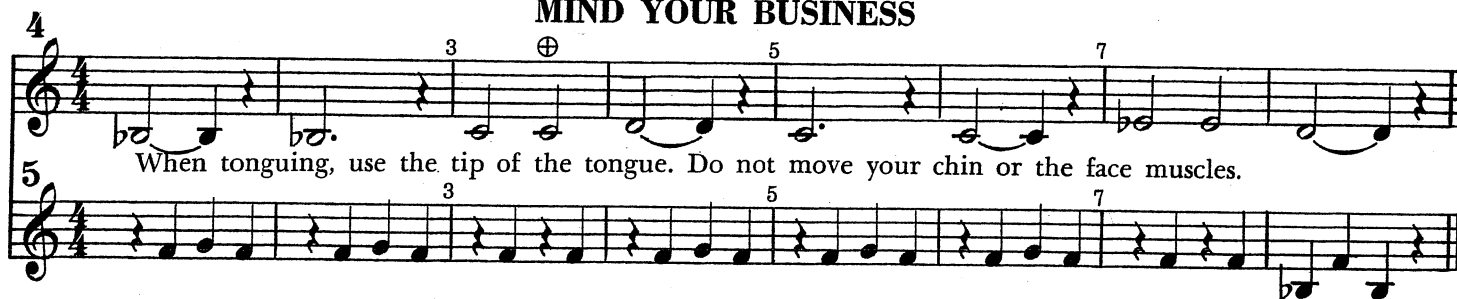


SLURS



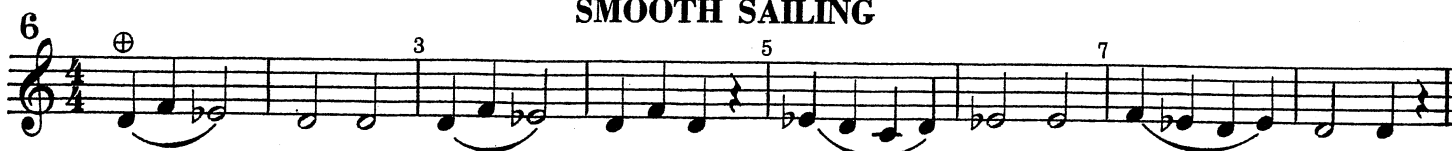
Notice the slurs. What do you find in the last measure?

MIND YOUR BUSINESS



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

SMOOTH SAILING



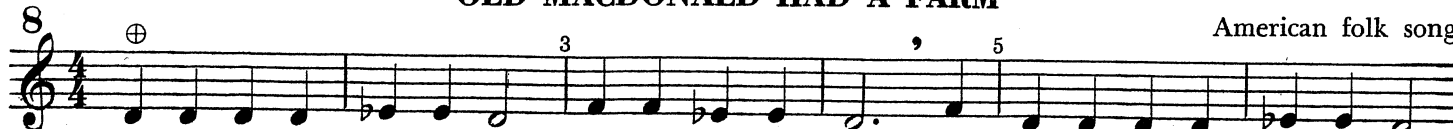
THE AUTO HORN



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

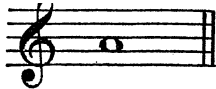


Observe breath marks.



Always count rests carefully.

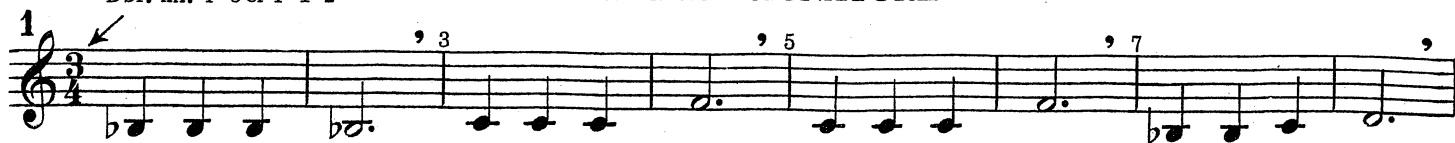




F hn. 1-2
Bb hn. 3 or 1-2
Dbl. hn. T-3 or T-1-2

FH 7

A NEW TIME SIGNATURE



Three-four time — also known as 3/4 measure, or 3/4 meter. Each measure will contain the equal of 3 quarter notes.

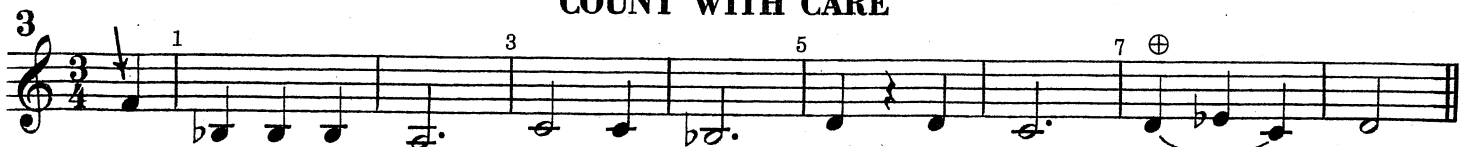


AN EASY WALTZ



The "A" in the 3rd measure will be a new tone if you played the lower notes in the early lessons.

COUNT WITH CARE

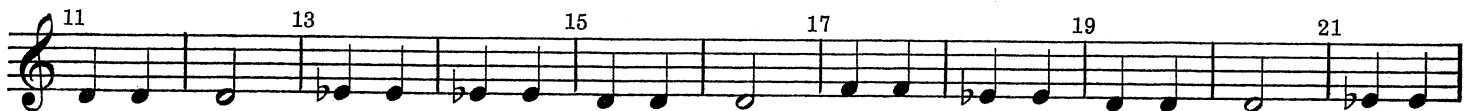


The first note is called a "pick-up" note; it was borrowed from the last measure. At the beginning and at the end we have "incomplete measures."

THE BEGINNER'S POLKA

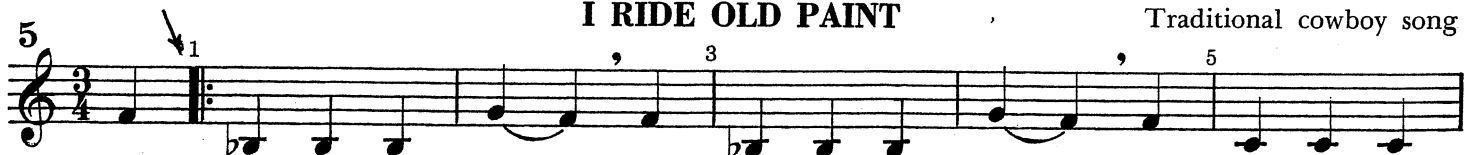


2/4 time will have the equal of 2 quarter notes in each measure.



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.



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.

1 15 minutes past the hour



2 30 minutes past the hour ,

45 minutes past the hour

A musical staff in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of eighth notes and dotted quarter notes. Above the staff, there are three triplet markings: a '3' over the first measure, a '3' over the fourth measure, and a '5' over the seventh measure.

3

3

5

4 The new hour



3 5 7

5 *With spirit* **INDEPENDENCE MARCH**

2/4

5 3 5 7 9

11 1 2

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

[illegible]

This part may be played together by oboes, tenor saxophones, horns, and basses.

The second system of the musical score, measures 7 through 15. It continues the melody on a single treble clef staff. Measure 7 starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. Measure 8 has a quarter rest, followed by eighth notes B4, A4, G4, and F#4. Measure 9 begins with a quarter note G4, followed by eighth notes F#4, E4, D4, and C4. Measure 10 has a quarter note B3, followed by eighth notes A3, G3, and F#3. Measure 11 starts with a quarter note E3, followed by eighth notes D3, C3, and B2. Measure 12 has a quarter note A2, followed by eighth notes G2, F#2, and E2. Measure 13 begins with a quarter note D2, followed by eighth notes C2, B1, and A1. Measure 14 has a quarter note G1, followed by eighth notes F#1, E1, and D1. Measure 15 starts with a quarter note C1, followed by eighth notes B1, A1, and G1. The system concludes with a final quarter note G1.

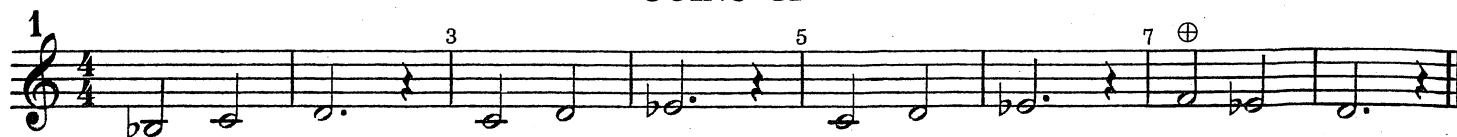
TEST OF NOTATION USED

The musical score for 'The Rose Tree' is presented on two staves. The first staff, in treble clef, contains measures 1 through 10. Measures 1-4 are in 2/4 time, measure 5 is a whole rest, and measures 6-10 are in 4/4 time. The second staff, in bass clef, contains measures 11 through 18. Measures 11-12 are in 3/4 time, measure 13 is a whole rest, and measures 14-18 are in 4/4 time. The piece concludes with a double bar line after measure 18.

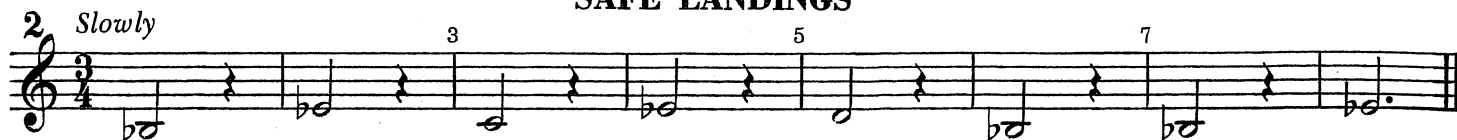
_____ Whole note	_____ Dotted half note	_____ Breath mark	_____ Slur	_____ 2 quarters
_____ Whole rest	_____ Quarter note	_____ Double bar	_____ Tie	_____ in a measure
_____ Half note	_____ Quarter rest	_____ Clef sign	_____ Repeat	_____ 3 quarters
_____ Half rest	_____ Single bar		_____ Endings	_____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

FH 9

GOING UP

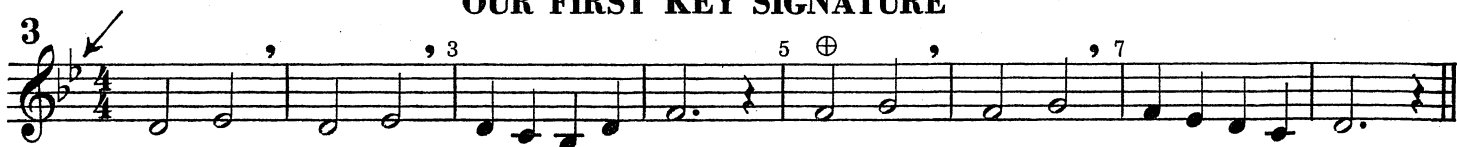


SAFE LANDINGS



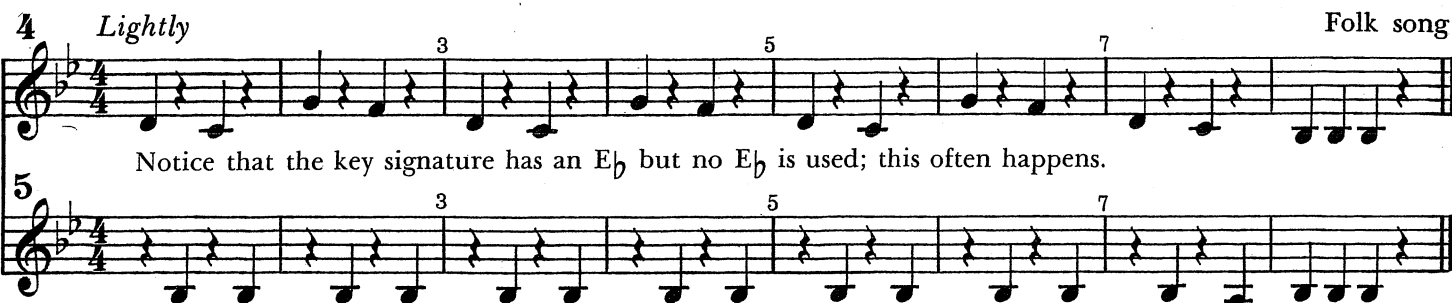
Try for a clean start on each tone.

OUR FIRST KEY SIGNATURE



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



Notice that the key signature has an E_b but no E_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



MARCH OF THE PATRIOTS

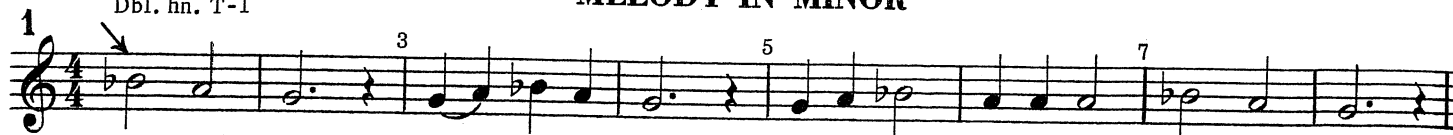




F hn. 1
Bb hn. 1
Dbl. hn. T-1

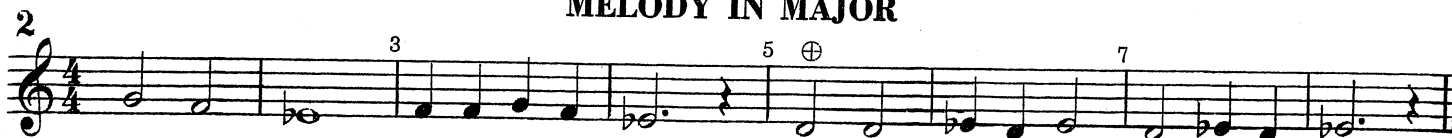
FH 10

MELODY IN MINOR



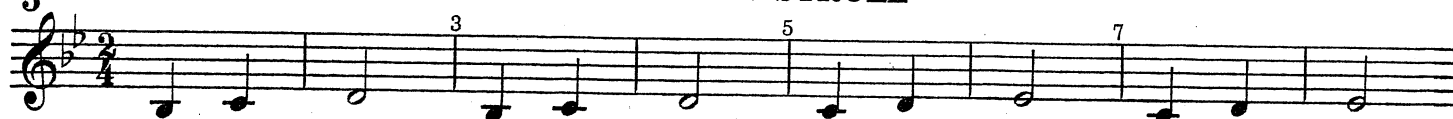
It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

MELODY IN MAJOR



3 (Melody)

A PLEASANT STROLL

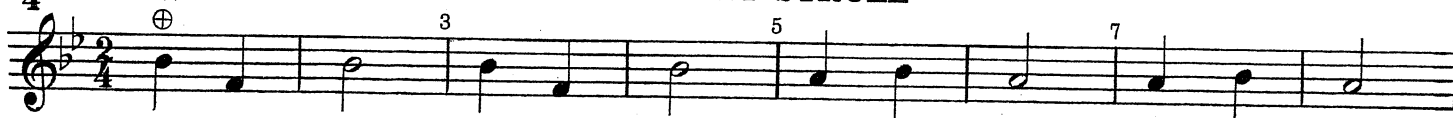


Name the notes before you play.



4 (Harmony)

A PLEASANT STROLL



Name the notes before you play.



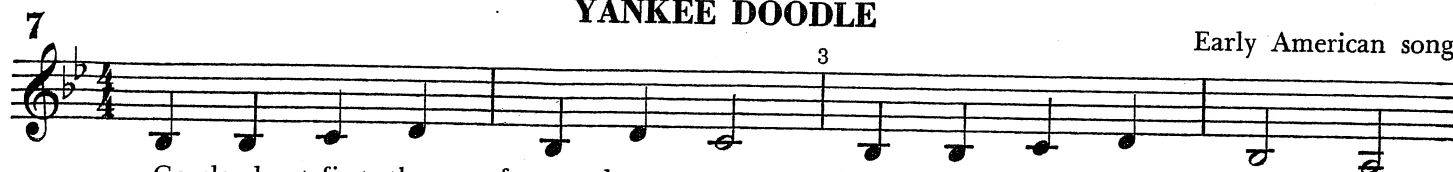
THE BAND CONTEST



Observe the slurs carefully.

YANKEE DOODLE

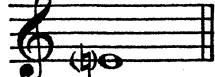
Early American song



Go slowly at first, then try for speed.

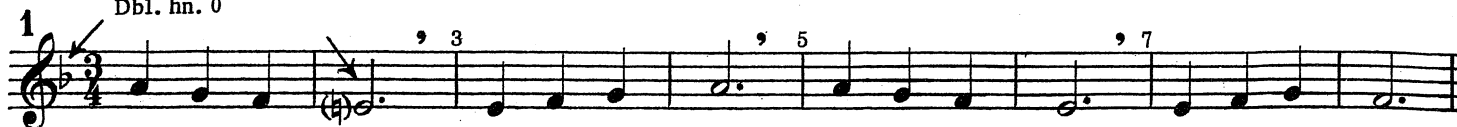


E (natural)



F hn. 0
Bb hn. 2
Dbl. hn. 0

A NEW TONE

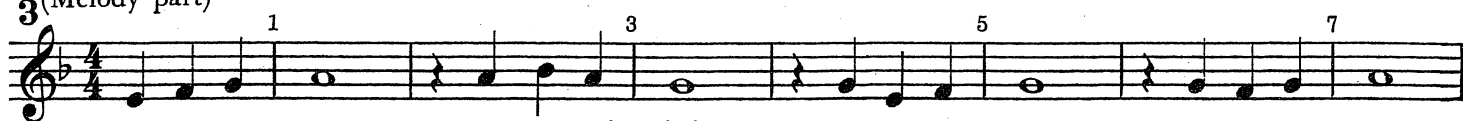


What does the key signature call for? The time signature? Name the new tone.

LAZY LOU



3 (Melody part) THE LONESOME COWBOY



The 1st measure is incomplete. What is missing?

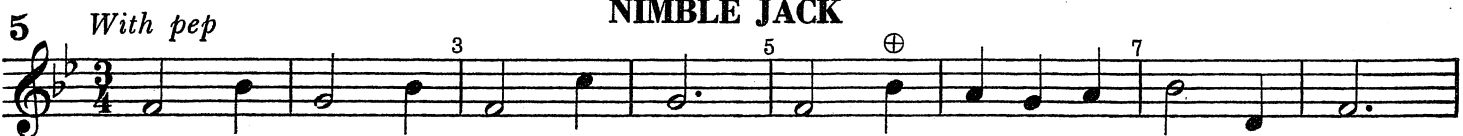
Fermata - pause - hold - bird's eye



4 (Harmony part) THE LONESOME COWBOY

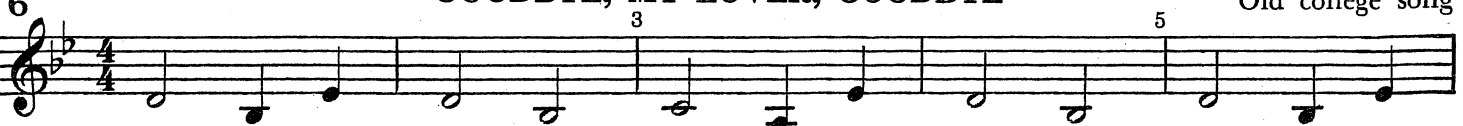


NIMBLE JACK



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.

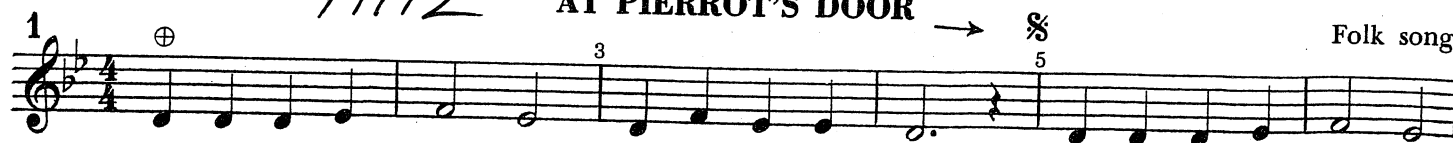


FH12

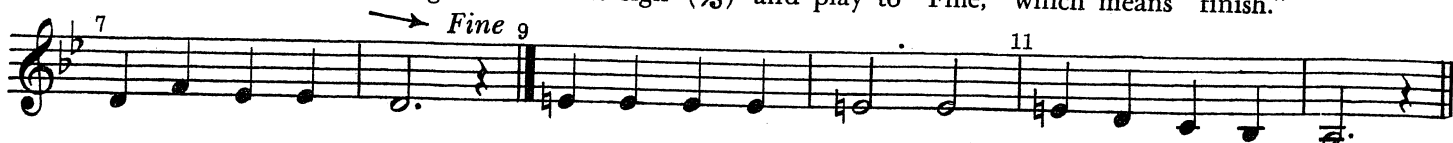
AT PIERROT'S DOOR

%

Folk song



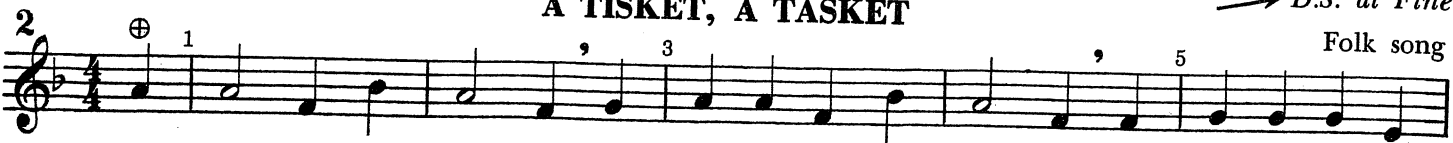
"D.S. al Fine" means go back to the sign (%) and play to "Fine," which means "finish."



A TISKET, A TASKET

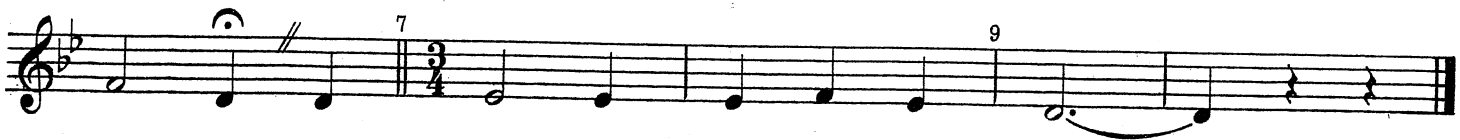
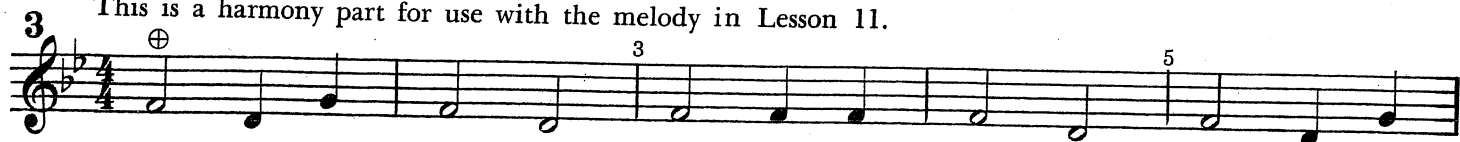
→ D.S. al Fine

Folk song



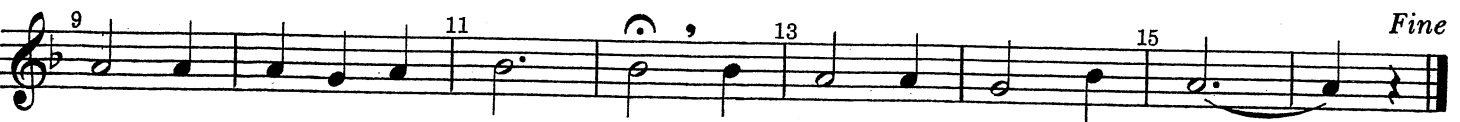
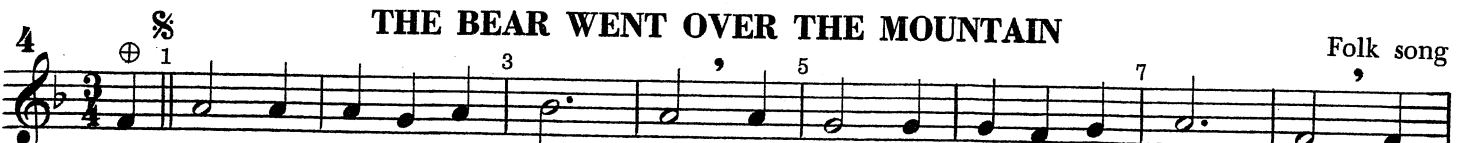
GOODBYE, MY LOVER, GOODBYE

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



THE BEAR WENT OVER THE MOUNTAIN

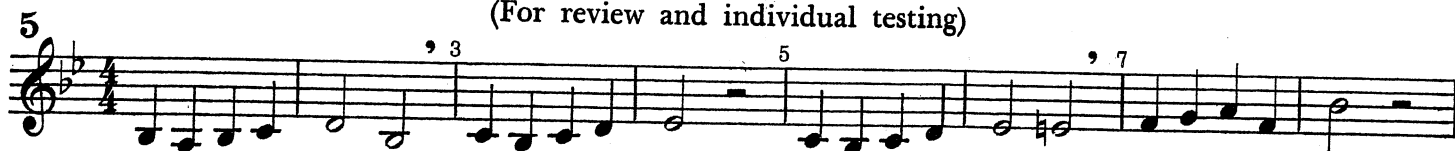
Folk song



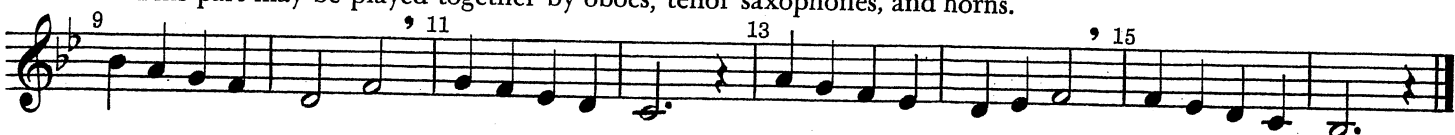
D.S. al Fine

REVIEW OF ALL TONES LEARNED

(For review and individual testing)



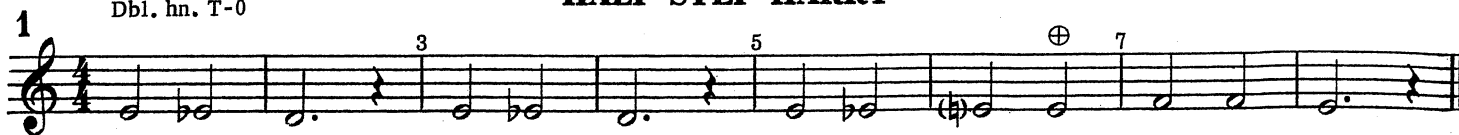
This part may be played together by oboes, tenor saxophones, and horns.



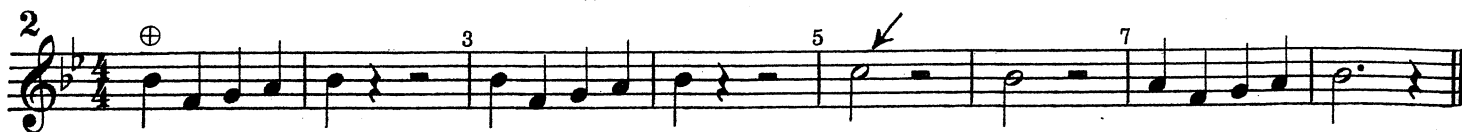
FH 13



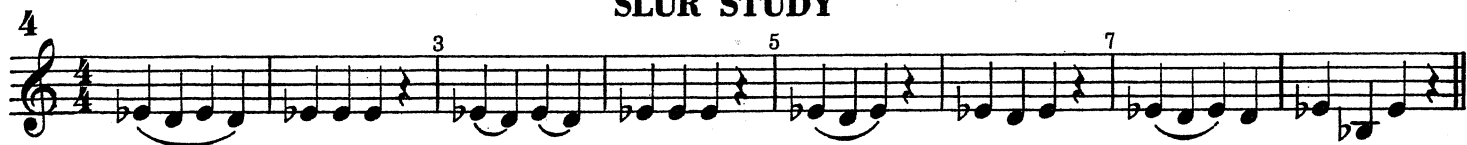
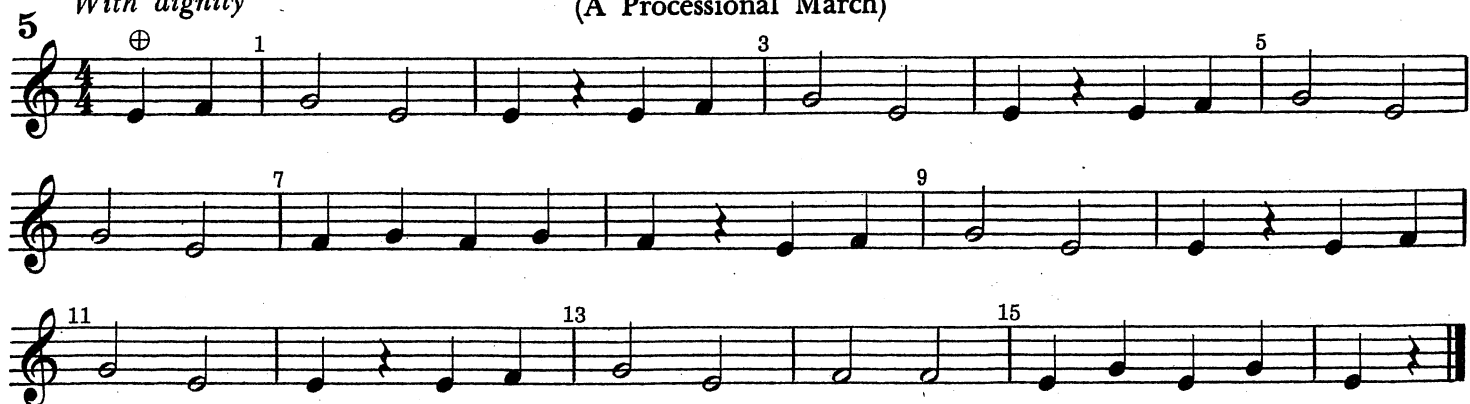
F hn. 0
Bb hn. 0
Dbl. hn. T-0

HALF STEP HARRY

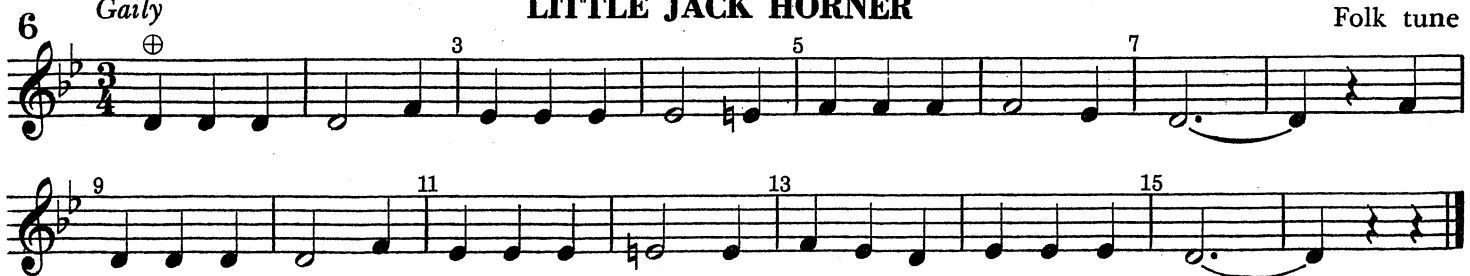
A natural sign (h) is used to cancel the effect of a sharp or flat.

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)*With dignity***LITTLE JACK HORNER***Gaily*

Folk tune

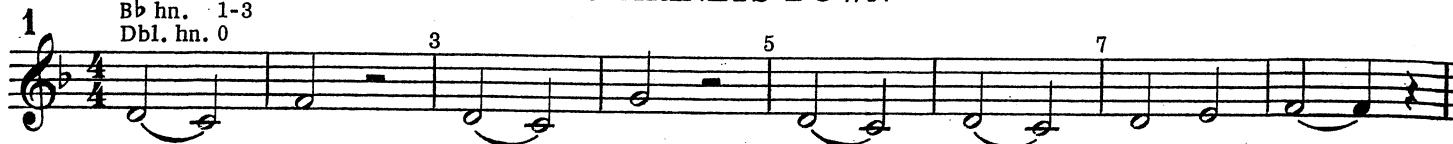




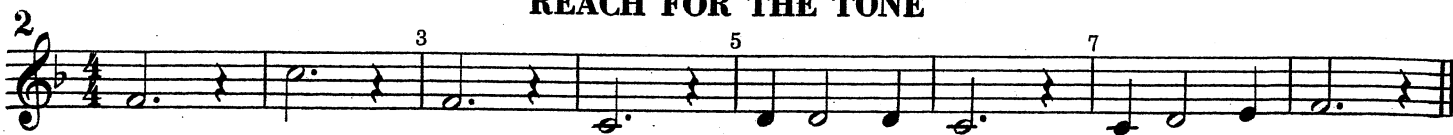
FH 14

F hn. 0
Bb hn. 1-3
Dbl. hn. 0

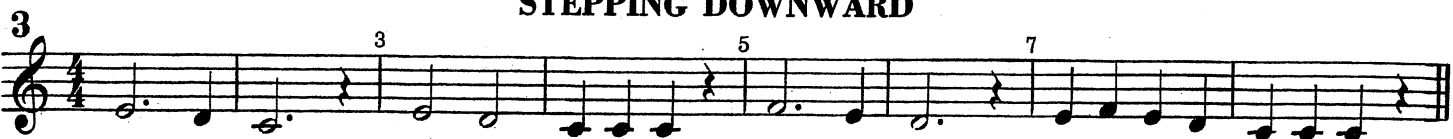
CLARINETS DOWN



REACH FOR THE TONE



STEPPING DOWNWARD



NIGHTFALL

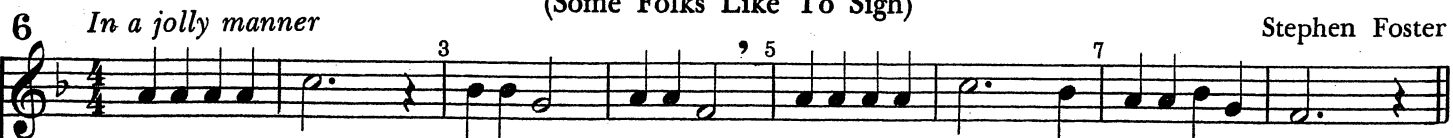


SERENADE



SOME FOLKS DO (Some Folks Like To Sigh)

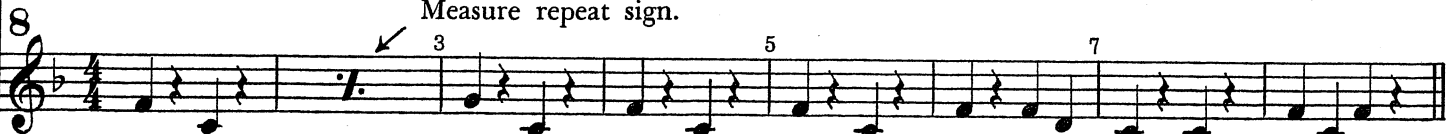
Stephen Foster

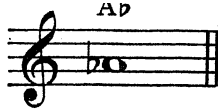


Learn to use a fairly fast beat for this song.



Measure repeat sign.

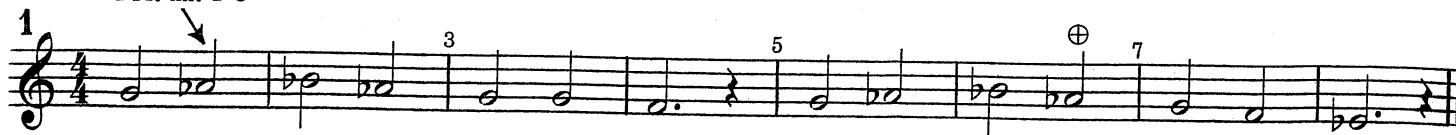




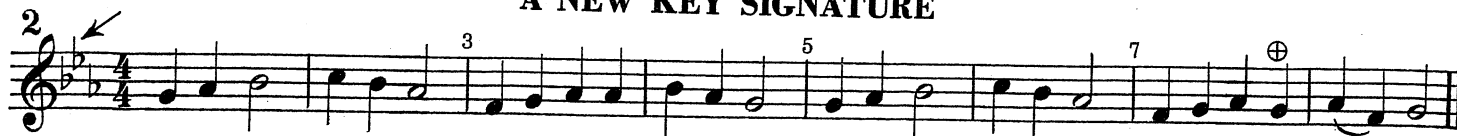
F hn. 2-3
Bb hn. 2-3
Dbl. hn. 2-3

FH 15

A NEW TONE

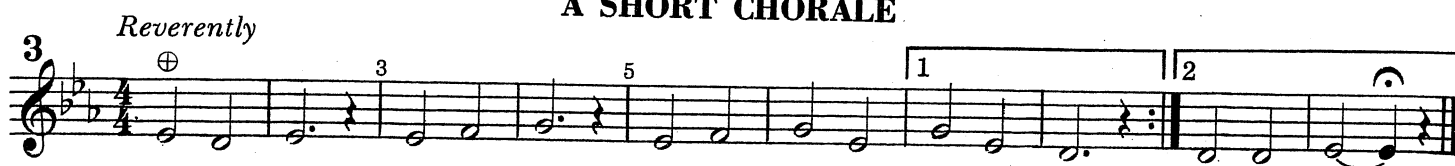


A NEW KEY SIGNATURE



Name the notes before you play.

A SHORT CHORALE



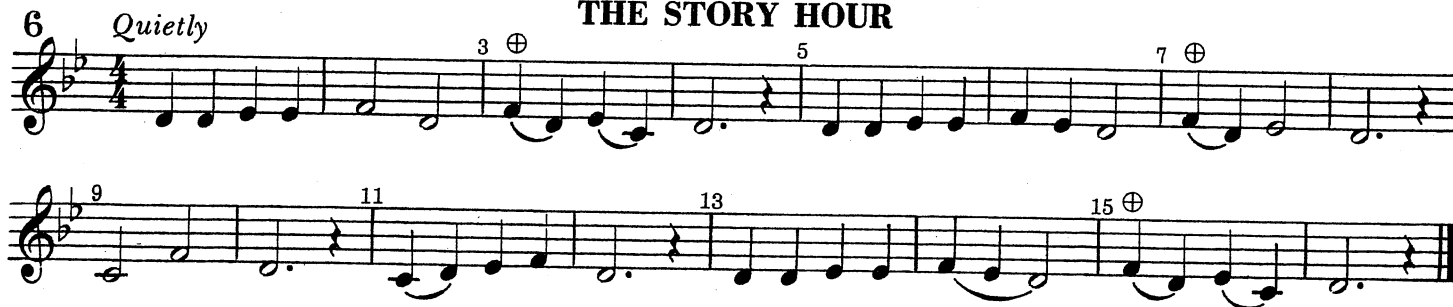
Reverently

THE BELL CHORUS



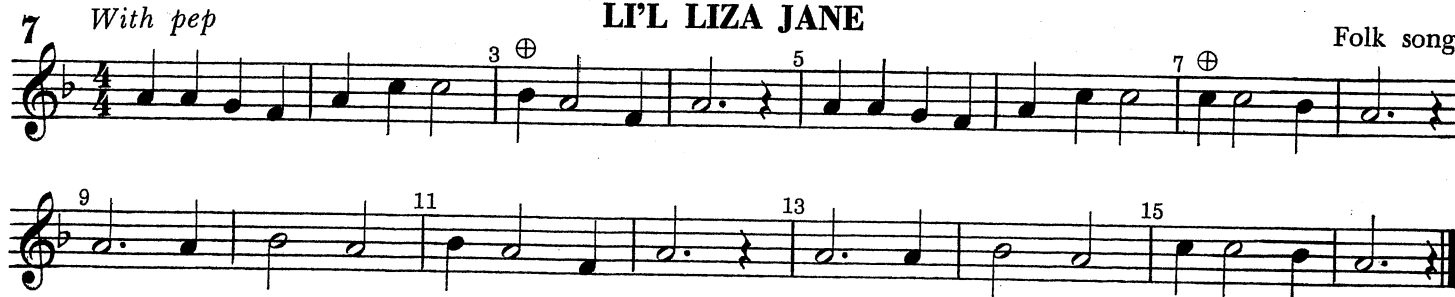
With vigor

THE STORY HOUR



Quietly

L'L LIZA JANE



With pep

Folk song

LESSON 16
ROUND: SWEETLY SINGS THE DONKEY

Traditional

1 *Quickly*

Musical notation for the first piece, 'ROUND: SWEETLY SINGS THE DONKEY'. It is in 4/4 time and B-flat major. The melody consists of eighth and quarter notes. Measure numbers 1, 3, 5, 7, 9, and 11 are indicated above the staff. The first measure is marked with a circled 'a', and the fifth measure with a circled 'b'. The third measure is marked with a circled 'c'. The piece ends with a double bar line and repeat dots.

DIZZY DONKEY

Adapted

2 *In fun*

Musical notation for the second piece, 'DIZZY DONKEY'. It is in 4/4 time and B-flat major. The melody consists of eighth and quarter notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, and 19 are indicated above the staff. The first measure is marked with a circled 'a'. The piece ends with a double bar line and repeat dots. Below the staff, the instruction 'gradually slower and louder' is written.

A DUTCH DANCE

Waltz

3

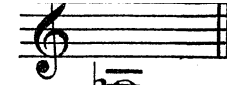
Musical notation for the third piece, 'A DUTCH DANCE'. It is in 3/4 time and B-flat major. The melody consists of quarter and eighth notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, and 33 are indicated above the staff. The first measure is marked with a circled 'a'. The piece ends with a double bar line and repeat dots. Below the staff, the instruction 'D.C. al Fine' is written with an arrow pointing to the end of the piece.

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

4

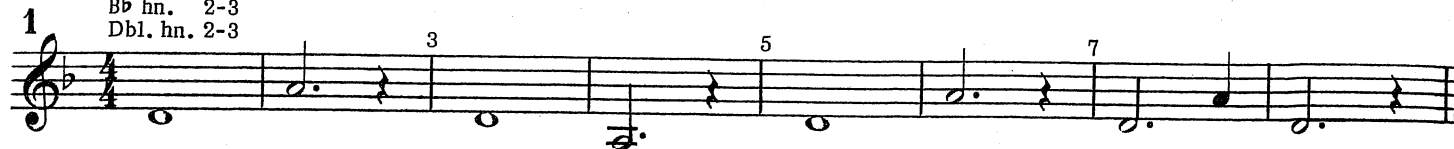
Musical notation for the fourth piece, 'REVIEW OF ALL TONES LEARNED'. It is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, and 101 are indicated above the staff. The first measure is marked with a circled 'a'. The piece ends with a double bar line and repeat dots.



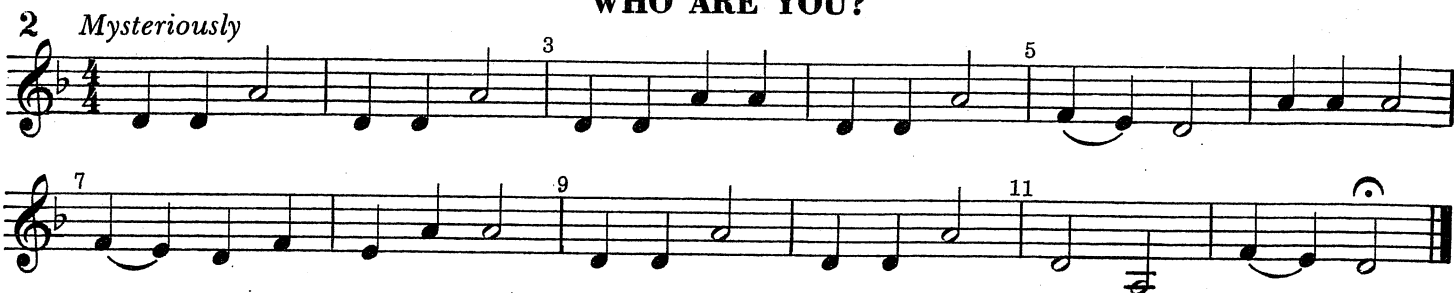
F hn. 2-3
Bb hn. 2-3
Dbl. hn. 2-3

FH 17

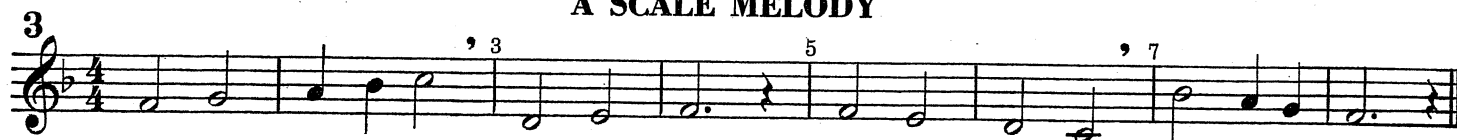
THE HIGH JUMP



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.



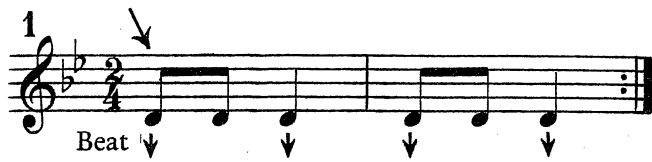
HELI, HELLO

Folk tune

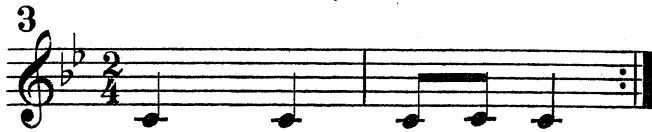


INTRODUCTION TO EIGHTH NOTES

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.



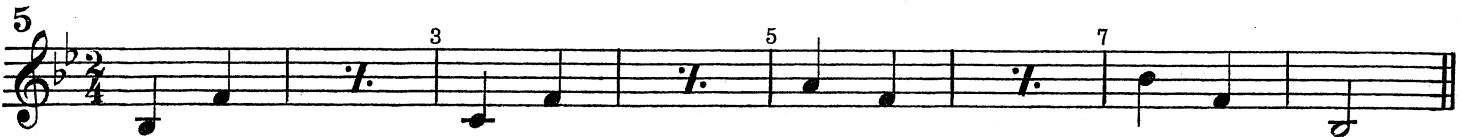
Repeat many times



Repeat many times

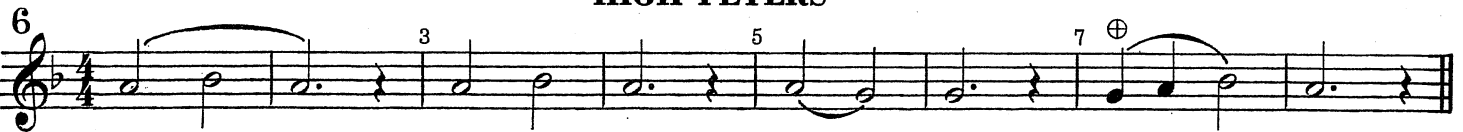


THE TIMEKEEPER

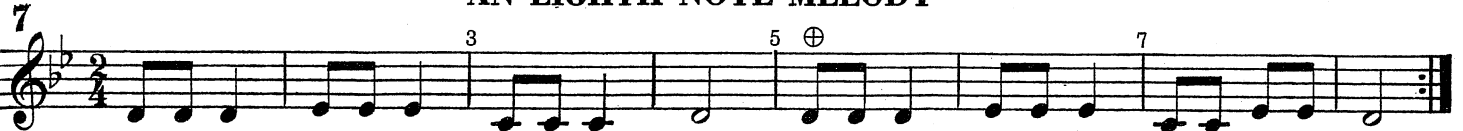


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

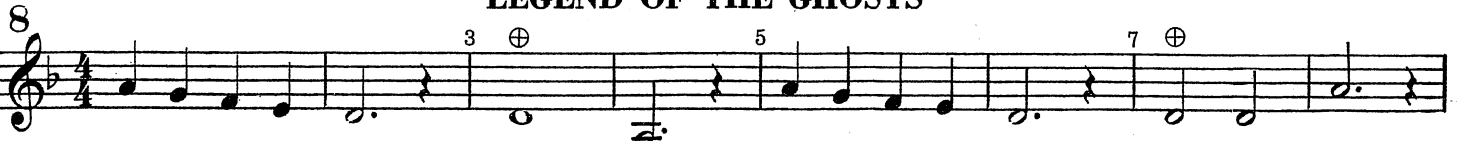


AN EIGHTH NOTE MELODY



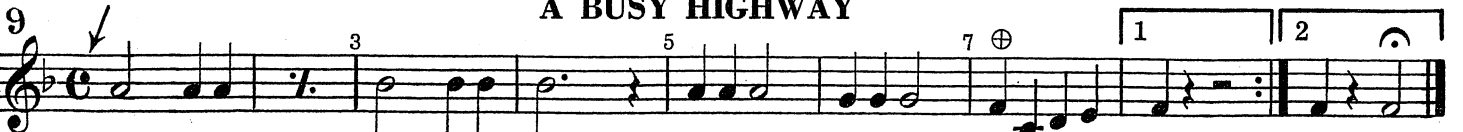
Point out where each beat will fall, then be sure you are right when you play.

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."



THE CHIMES RING OUT

1 *Majestically*

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

Musical notation for 'THE CHIMES RING OUT' in 4/4 time, key of B-flat major. The first staff shows measures 1-8 with fingerings 3, 5, 7 and a circled 7. The second staff shows measures 9-16 with fingerings 3, 5, 7 and a circled 7.

BY THE QUIET LAKE

3

Play smoothly, keeping the tones about equal in volume.

Musical notation for 'BY THE QUIET LAKE' in 4/4 time, key of B-flat major. The first staff shows measures 1-8 with fingerings 3, 5, 7. The second staff shows measures 9-16 with fingerings 9, 11, 13, 15 and a circled 15.

3/4 ACCOMPANIMENT

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

4

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.

Musical notation for 3/4 ACCOMPANIMENT in 3/4 time, key of B-flat major. The first staff shows measures 1-8 with fingerings 1, 3, 5, 7 and a circled 1. The second staff shows measures 9-16 with fingerings 9, 11, 13, 15.

3/4 ACCOMPANIMENT

Bass part

5

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

Musical notation for Bass part 3/4 ACCOMPANIMENT in 3/4 time, key of B-flat major. The first staff shows measures 1-8 with fingerings 1, 3, 5, 7. The second staff shows measures 9-16 with fingerings 9, 11, 13, 15.

BAA! BAA! BLACK SHEEP

Traditional

6

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

Musical notation for 'BAA! BAA! BLACK SHEEP' in 2/4 time, key of B-flat major. The first staff shows measures 1-8 with fingerings 3, 5, 7 and a circled 1. The second staff shows measures 9-16 with fingerings 11, 13, 15.

FH 20

FAITH OF OUR FATHERS

H. F. Hemy

1 Melody

The horns cannot play this melody with other instruments. Neither can this melody be used with the harmony part which follows.

Handwritten musical score for the melody of "Faith of Our Fathers". It consists of three staves of music in 3/4 time, key of B-flat major. The melody is written in treble clef. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the melody. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 are indicated above the staves.

FAITH OF OUR FATHERS

2 Harmony

The horns cannot play this harmony part with the above melody. It may be used with all other instruments as they play either their harmony or melody parts.

Handwritten musical score for the harmony of "Faith of Our Fathers". It consists of three staves of music in 3/4 time, key of B-flat major. The harmony is written in treble clef. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the harmony. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 are indicated above the staves.

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

Only horns can play together on this part.

Handwritten musical score for the review of all tones learned. It consists of four staves of music in 3/4 time, key of B-flat major. The review is written in treble clef. The first staff starts with a treble clef and a key signature of one flat. The second, third, and fourth staves continue the review. Measure numbers 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31 are indicated above the staves.

FH 21

With a slow, steady beat

VESPER BELLS

1

Play with a full tone.

SLUR MELODY

2

HALF-STEP MEDITATION

3

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

Melody part

HAPPY HOLIDAY

4 Playfully

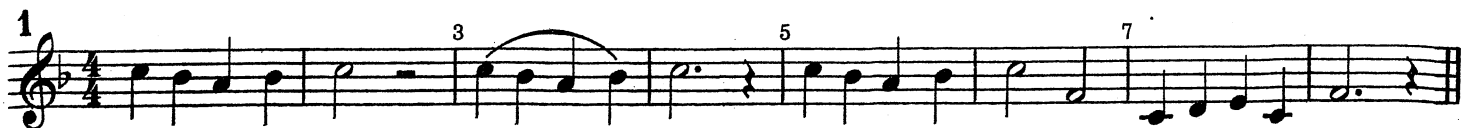
More than two 8th notes are often connected together as in the 1st measure. However, continue to think of 8th notes by two's.

5 Harmony part

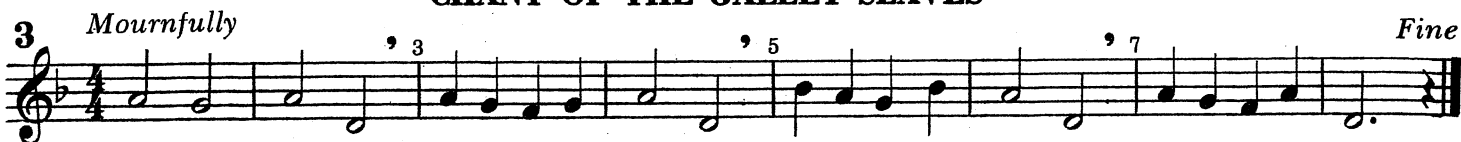
HAPPY HOLIDAY

6 With dignity, but not too slow COURTLY PROMENADE

Tongue each note well and separate it from its neighbors.



CHANT OF THE GALLEY SLAVES



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

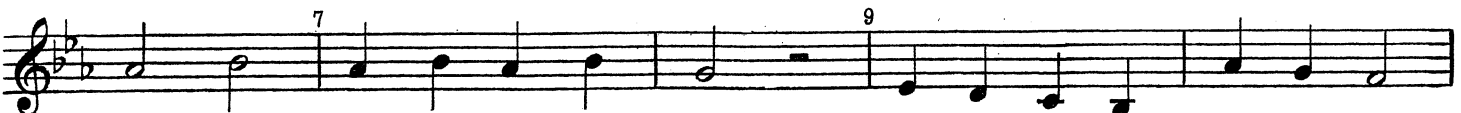


D.C. al Fine

THE DEEP-SEA DIVER

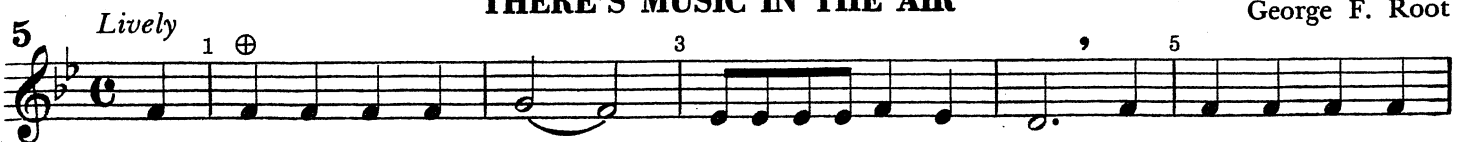


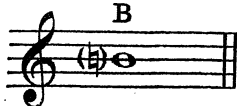
Name and finger the notes before you play.



THERE'S MUSIC IN THE AIR

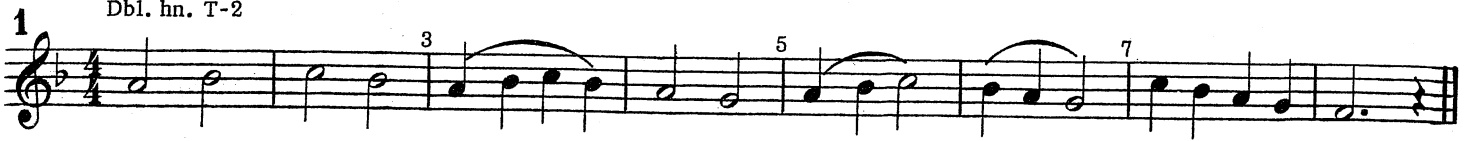
George F. Root



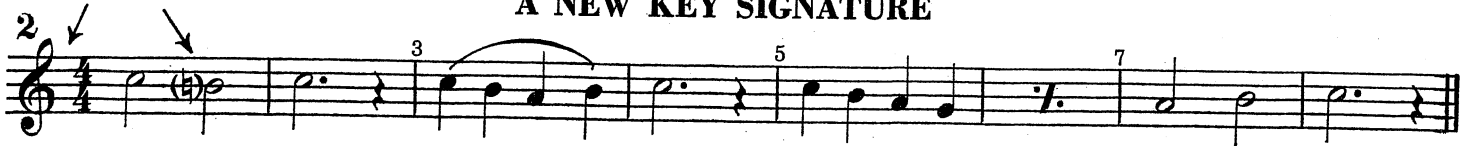


F hn. 2
Bb hn. 2
Dbl. hn. T-2

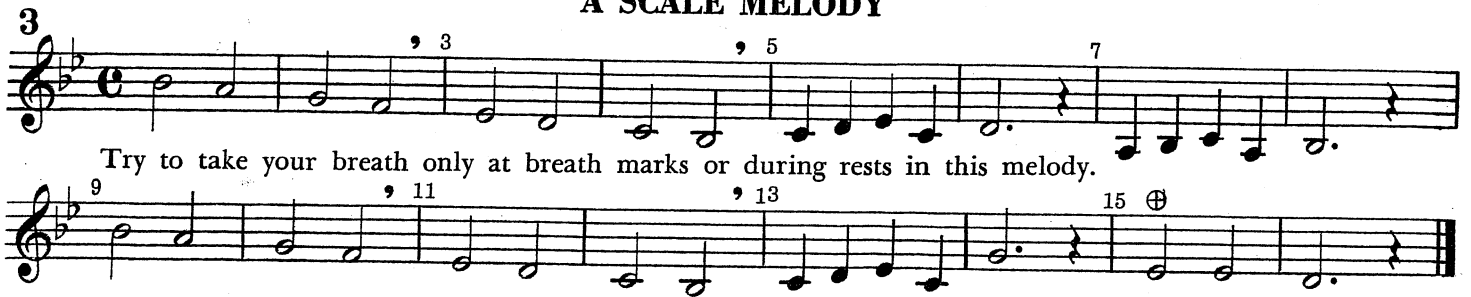
FH 23



A NEW KEY SIGNATURE



A SCALE MELODY



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

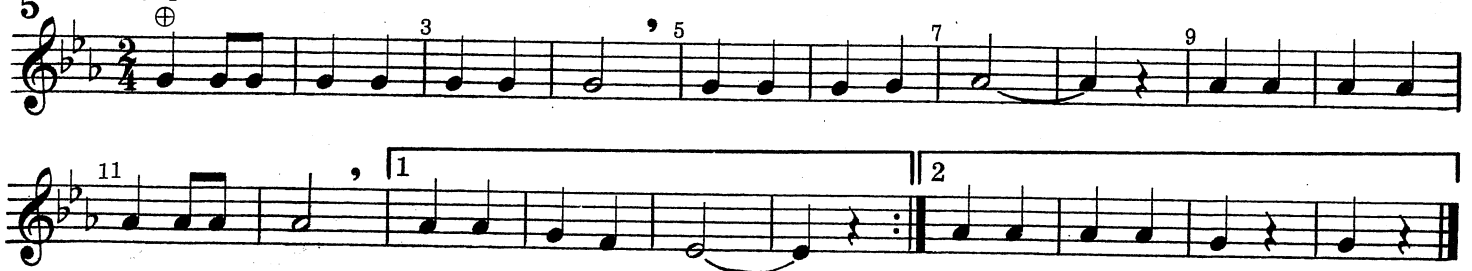
CADETS ON PARADE, MARCH

4 Melody part



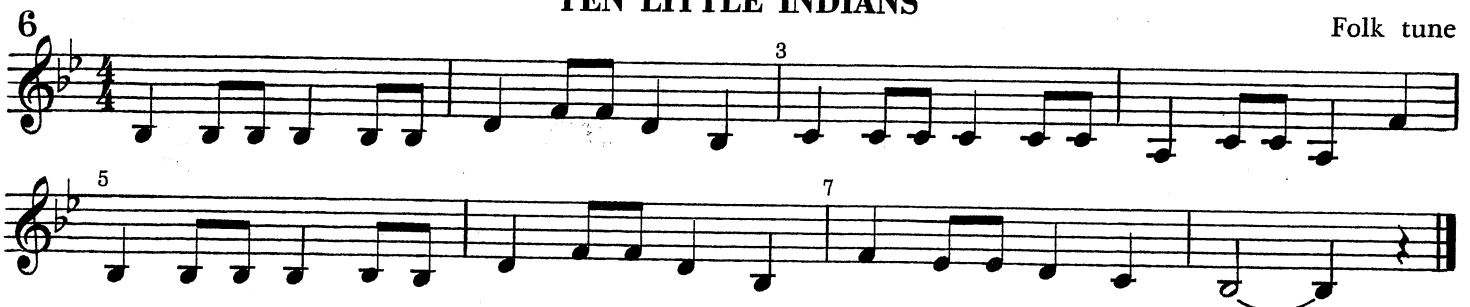
CADETS ON PARADE, MARCH

5 Harmony part



TEN LITTLE INDIANS

Folk tune



FH 24

OVER THE RIVER AND THROUGH THE WOODS

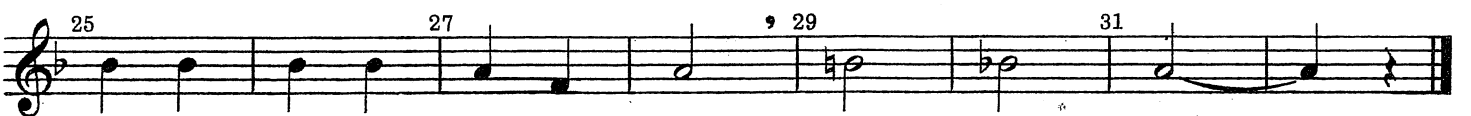
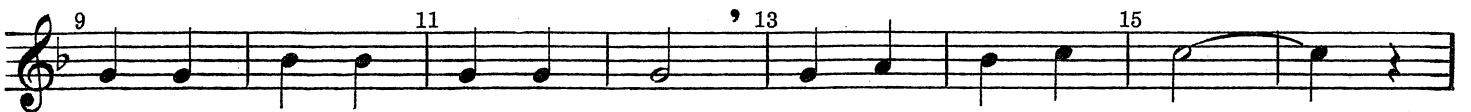


Notice the 6/4 time; you will now have six beats in each measure.



Pep Song

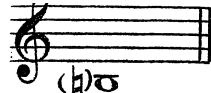
FIGHT ON, FOR OUR SCHOOL



REVIEW OF ALL TONES LEARNED

(For review and individual testing)





F hn. 2
Bb hn. 2
Dbl. hn. 2

FH 25

Three Tunes Using Moving Eighth Notes

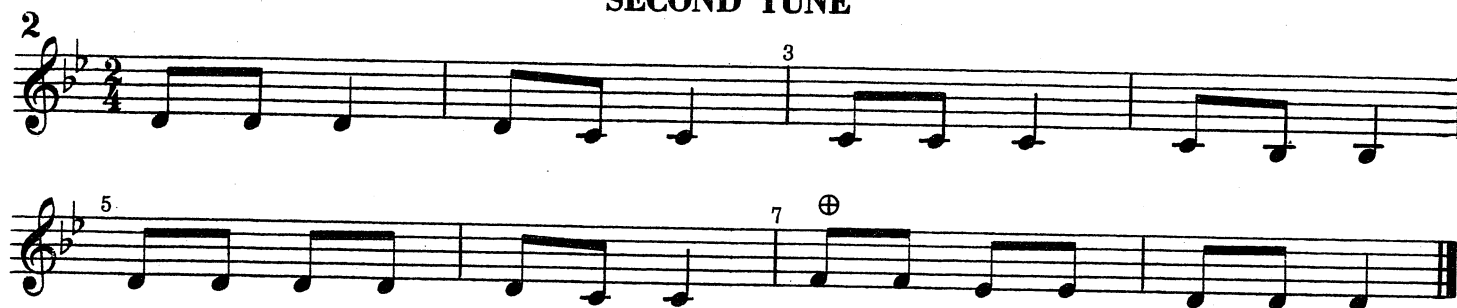
In these tunes, the second eighth note often moves to a new fingering. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

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



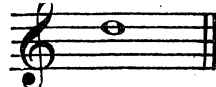
THIRD TUNE



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





F hn. 0
Bb hn. 1-2
Dbl. hn. T-1-2

FH 26

LAND OF MYSTERY

1

LIGHTHEARTED YOUTH

3

What different key signatures have we used up to this lesson?

11

SHORTNIN' BREAD

American folk song

4

AN OLD FRIEND

5

Practice both No. 5 and No. 6 carefully. Can you play from both parts to make the complete melody?

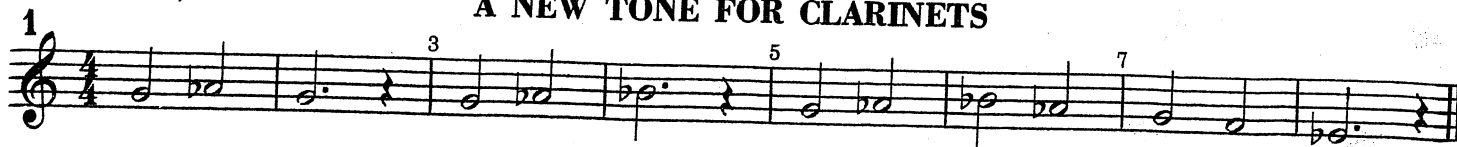
6

YOU NAME IT

7

Be careful with the beating or counting. Accuracy is more important than speed.

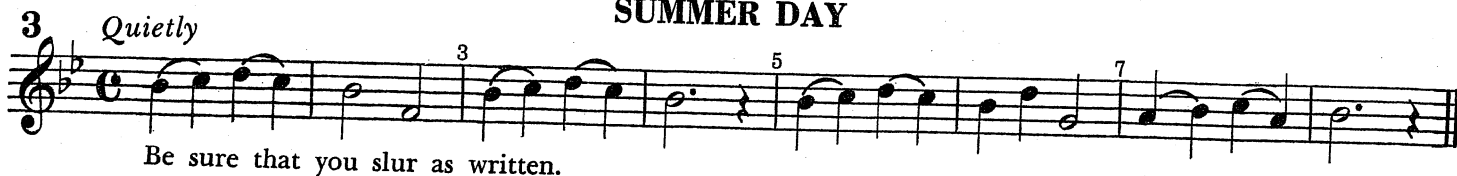
A NEW TONE FOR CLARINETS



A NEW TONE FOR CORNETS AND TRUMPETS



SUMMER DAY



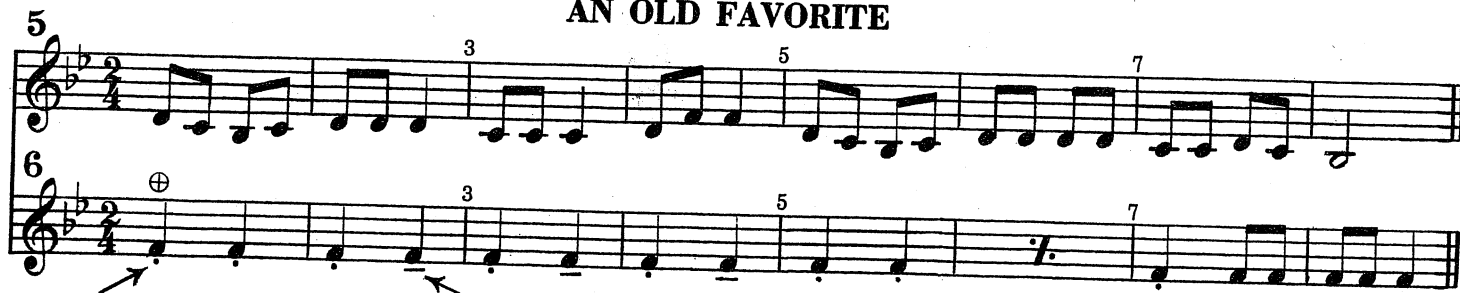
Be sure that you slur as written.

CHROMATIC ETUDE



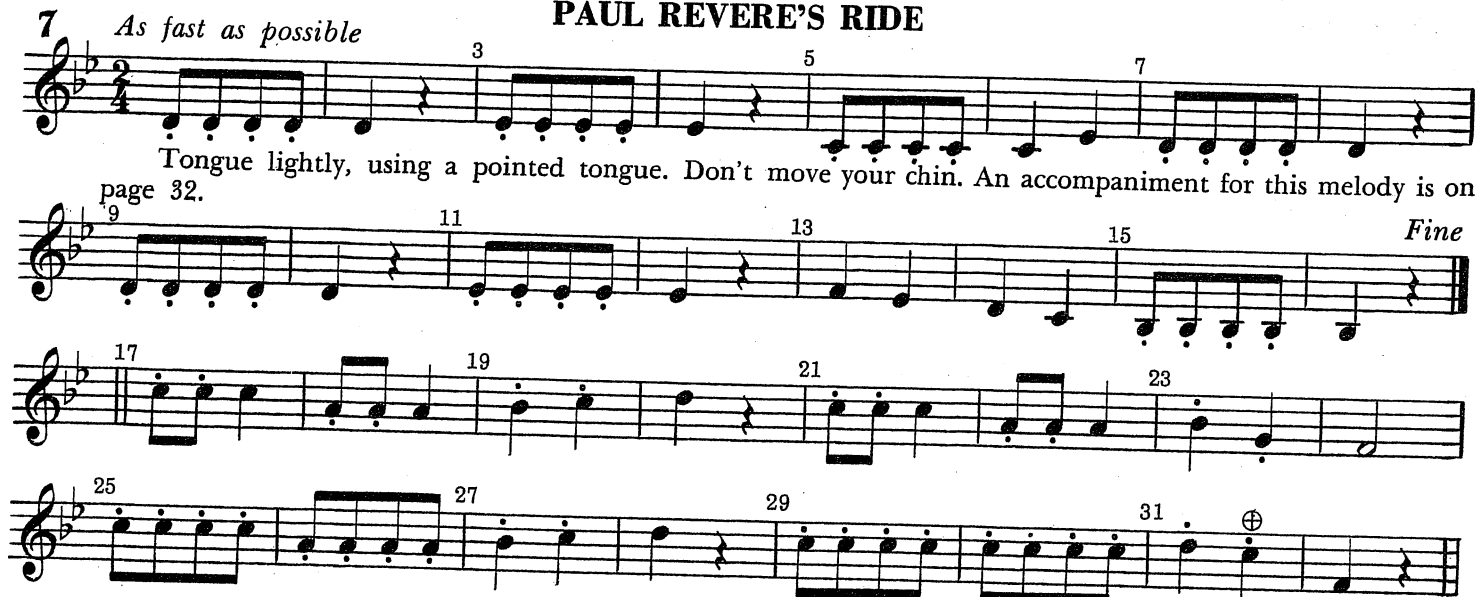
Name the notes before you play. Finger the notes as you name them.

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



D.C. al Fine

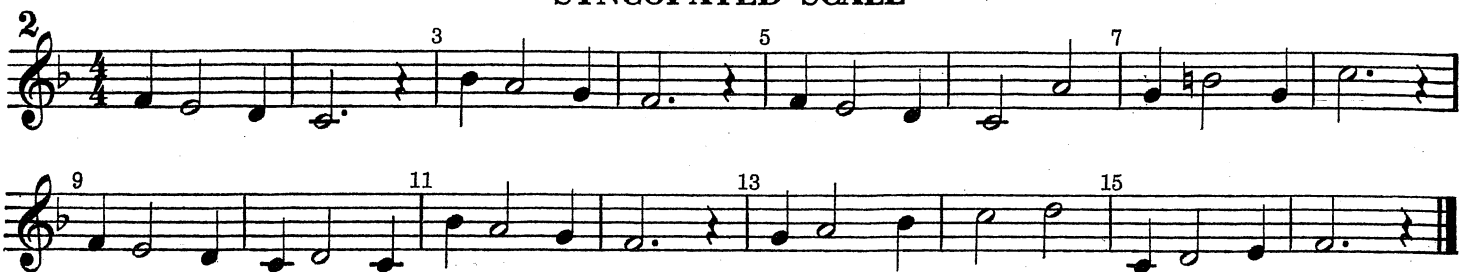


FH 28

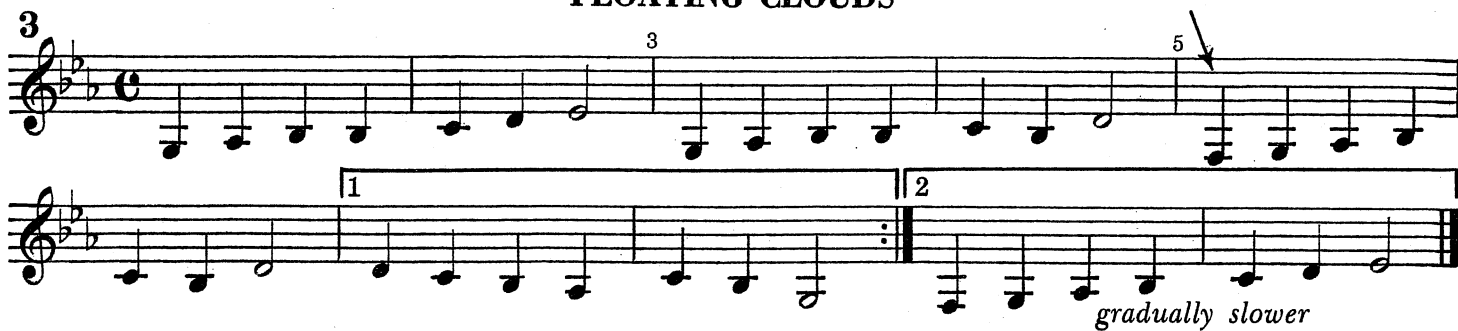
F hn. 1
Bb hn. 0
Dbl. hn. 1



SYNCOPATED SCALE



FLOATING CLOUDS



HICKORY DICKORY DOCK

Traditional



MISS LUCY LONG

Old minstrel song

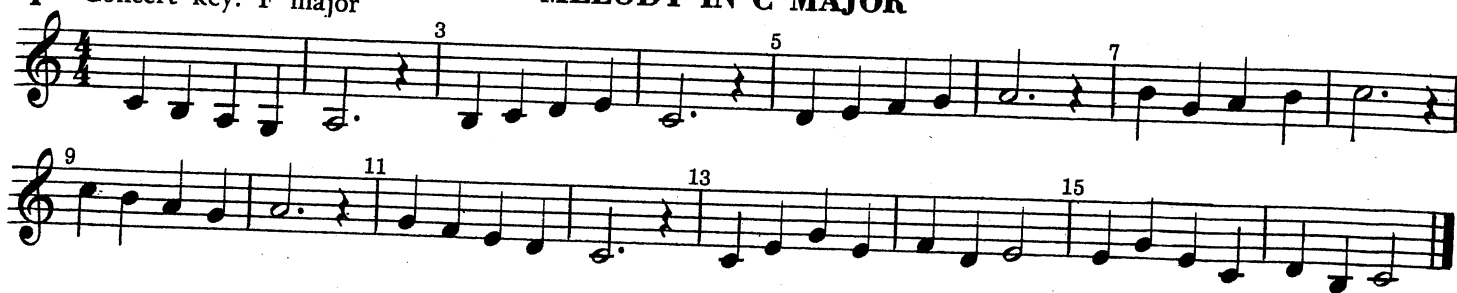


FH FINAL REVIEW

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.

1 Concert key: F major

MELODY IN C MAJOR



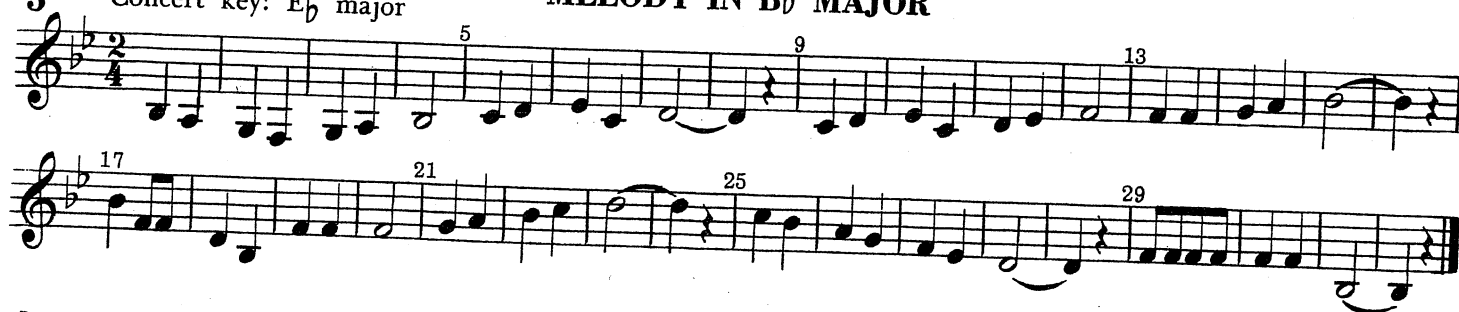
2 Concert key: B \flat major

MELODY IN F MAJOR



3 Concert key: E \flat major

MELODY IN B \flat MAJOR



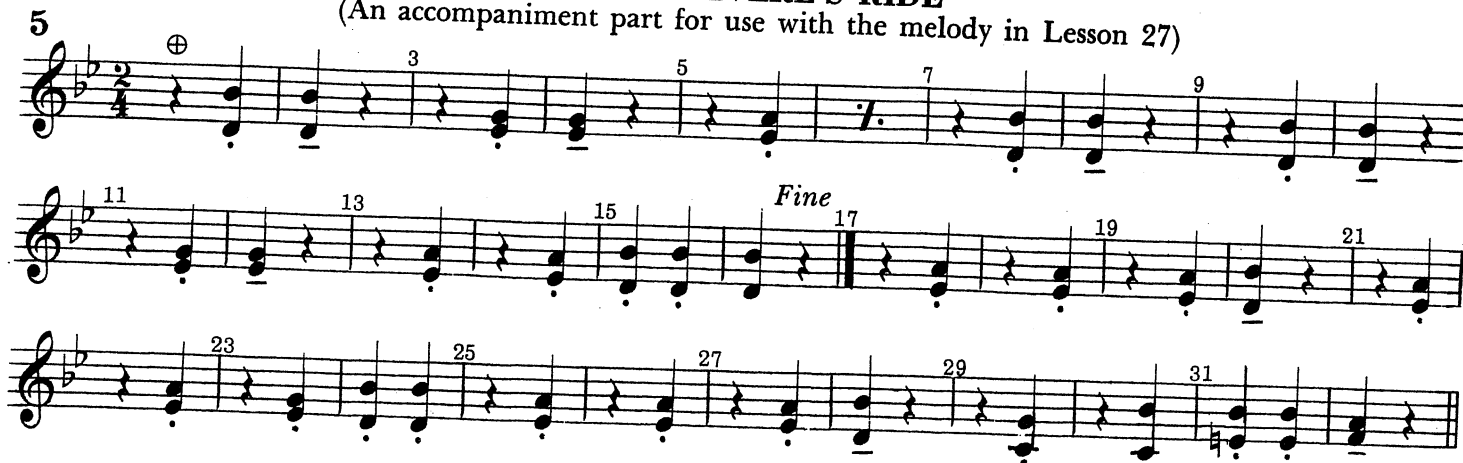
4 Concert key: A \flat major

MELODY IN E \flat MAJOR



PAUL REVERE'S RIDE

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



D.C. al Fina