

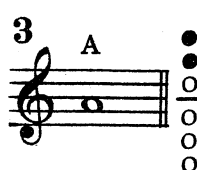
Some teachers like to separate the instruments when teaching the first tones. This page is intended for that use; it may also supplement the work of the early lessons. The various instruments cannot all play together on this page, nor are the tones necessarily those used in the early lessons. (See Conductor's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

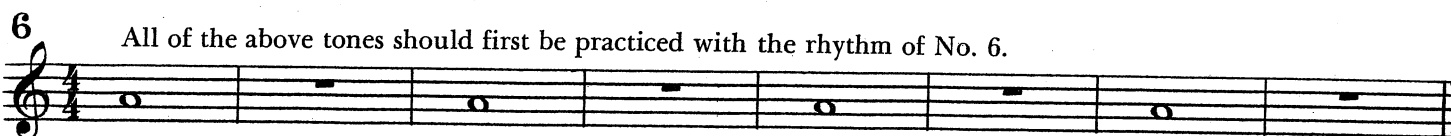
Tenor Sax



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

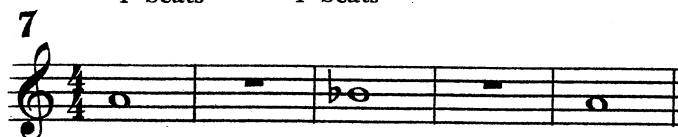
FIRST MUSIC READING



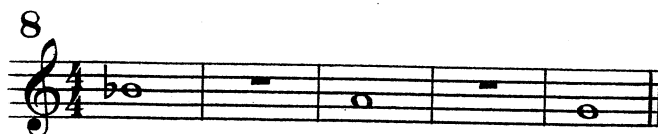
All of the above tones should first be practiced with the rhythm of No. 6.

Whole note 4 beats Whole rest 4 beats

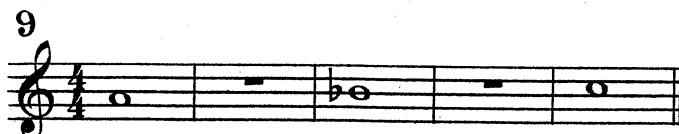
Notice that the whole rest hangs under a line.



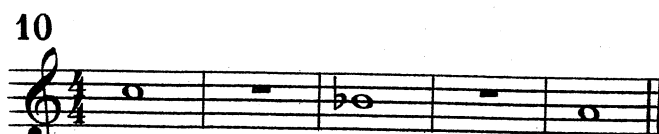
Name and finger the notes before you play.



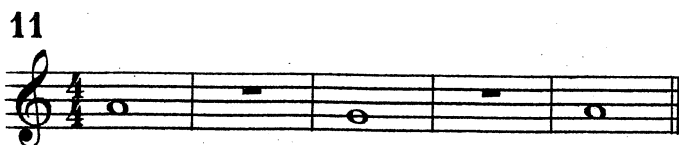
Prepare the fingering during the rest.



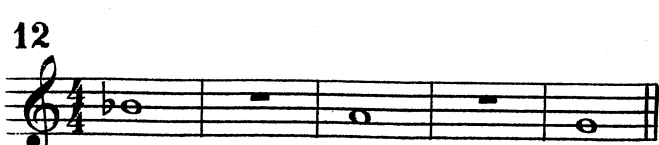
Always try to produce a clear tone.



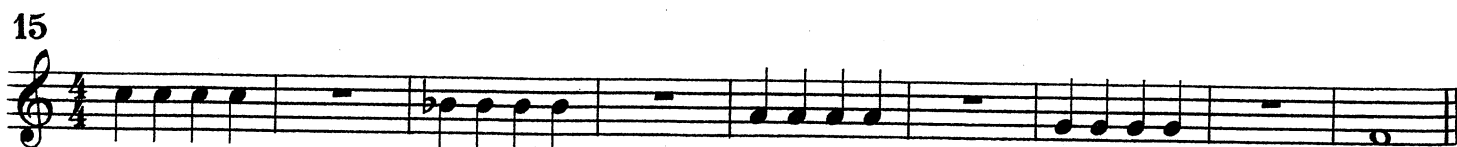
Be sure that you tongue to start the tone.



Good position of the hands is important.

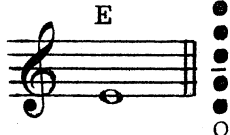


Adjust the neck strap so the head is erect.



Quarter notes
1 beat each

Play the 4 quarter notes in one breath.



T Sax 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

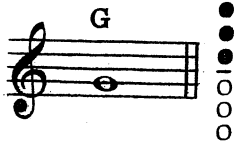
Always count rests carefully.

8

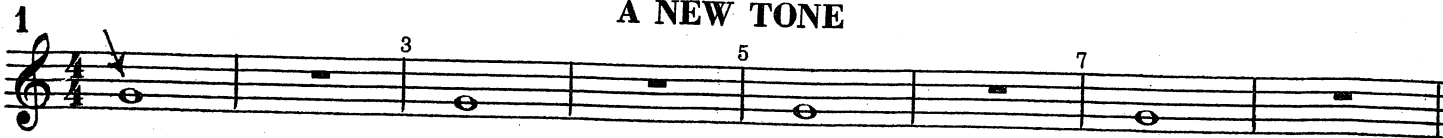
Practice both No. 7 and No. 8; then let some of the class play No. 7 while others play No. 8. The heavy line connecting No. 7 and No. 8 shows that they may be played together.

LESSON 2

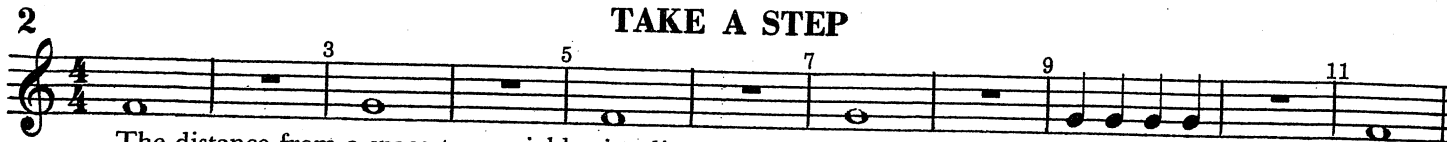
T Sax 2



A NEW TONE

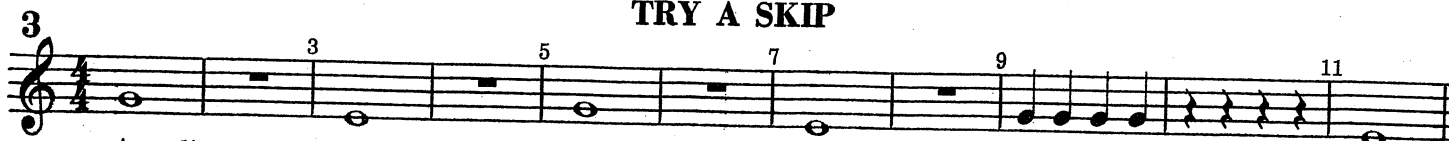


TAKE A STEP



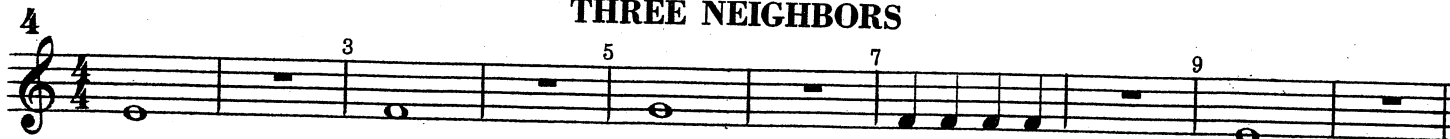
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

TRY A SKIP



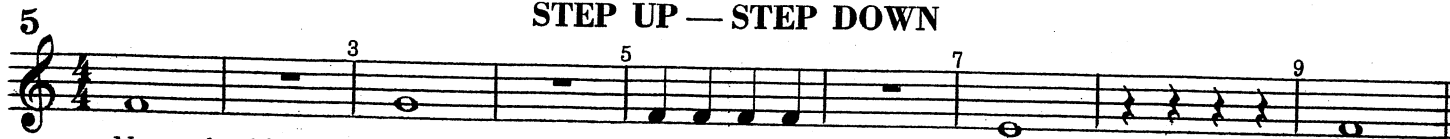
Any distance greater than a step is known as a "skip."

THREE NEIGHBORS



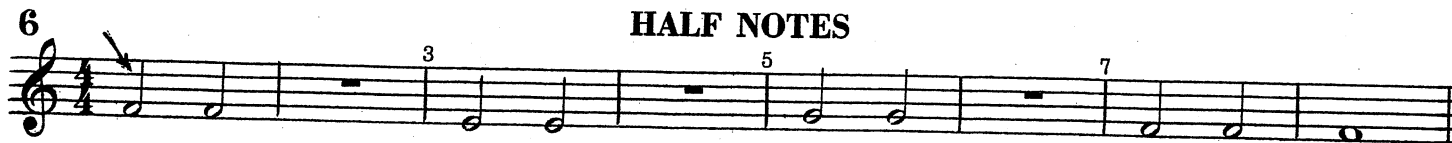
Name and finger the notes before you play.

STEP UP — STEP DOWN



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

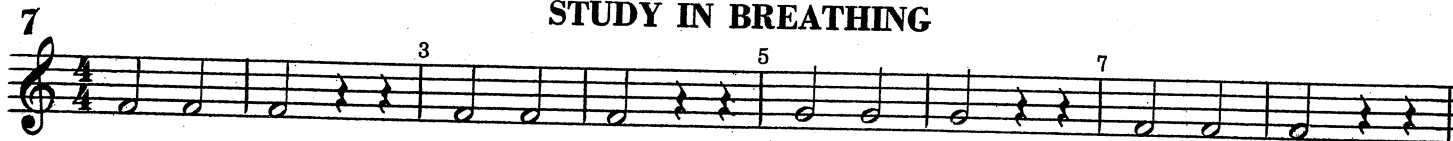
HALF NOTES



Half notes
2 beats

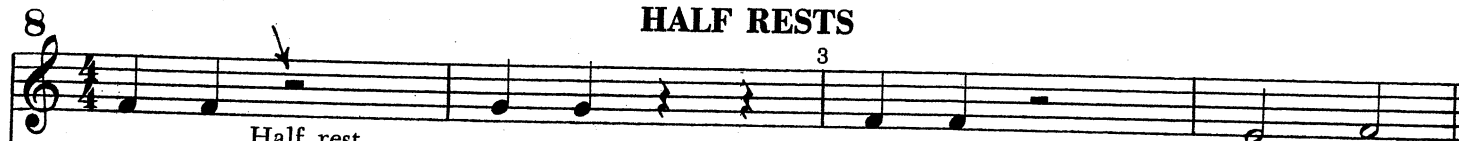
Do not take a breath between the half notes.

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.

BREATH CONTROL

EYE CONTROL

THE RACE

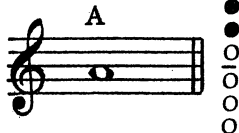
SOLOIST TRYOUT

LET'S HARMONIZE

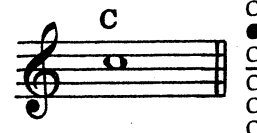
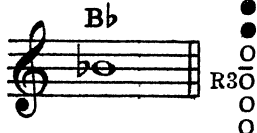
MAKE UP YOUR MIND

9

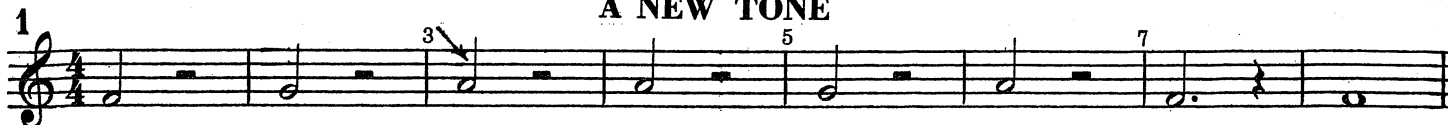
 Think before you play—Think as you play—Don't guess!



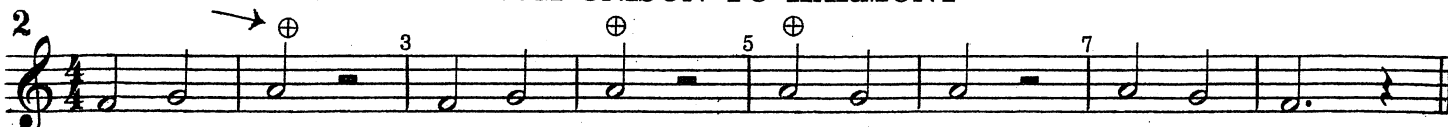
T Sax
4



A NEW TONE

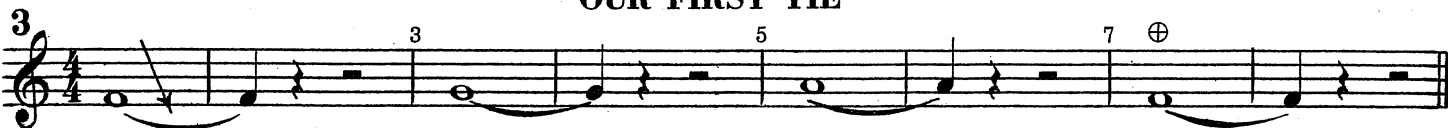


FROM UNISON TO HARMONY



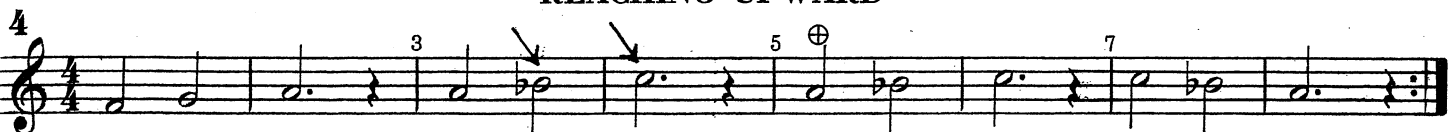
The sign ⊕ is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

OUR FIRST TIE

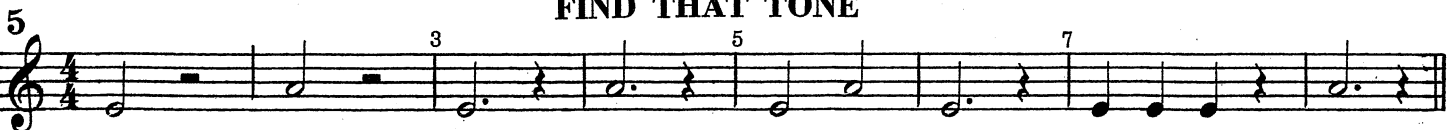


The curved line (tie) tells you to carry the sound over into the second note. Do not tongue the second note. Keep your breath steady throughout the tie.

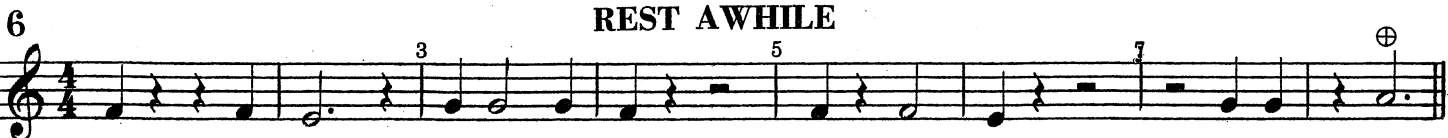
REACHING UPWARD



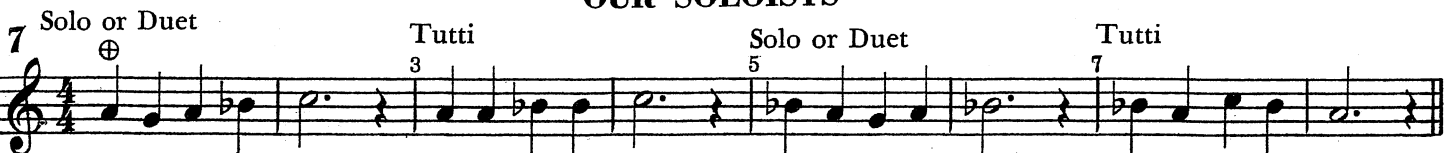
FIND THAT TONE



REST AWHILE

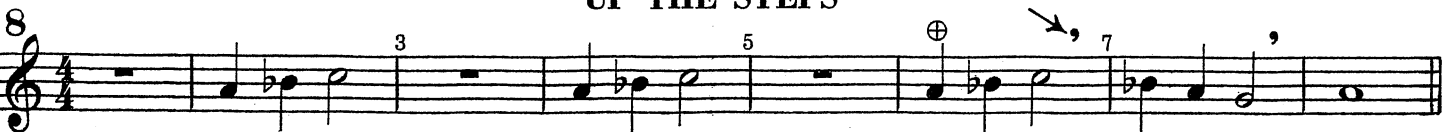


OUR SOLOISTS



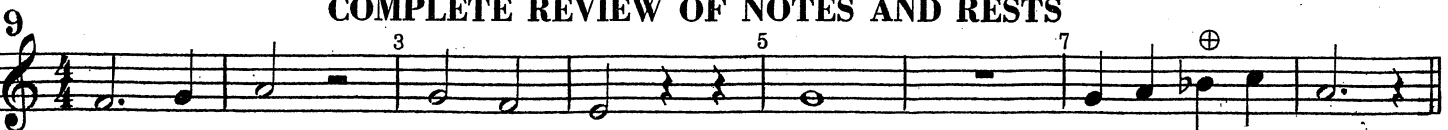
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

UP THE STEPS



A comma calls for a quick breath.

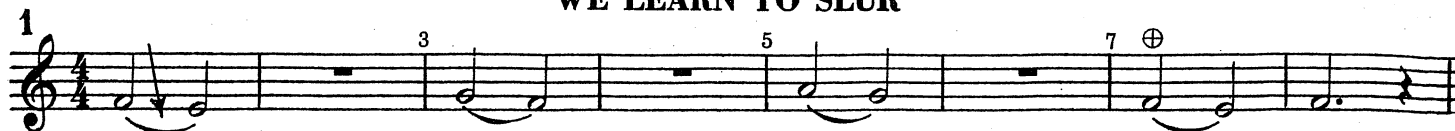
COMPLETE REVIEW OF NOTES AND RESTS



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.

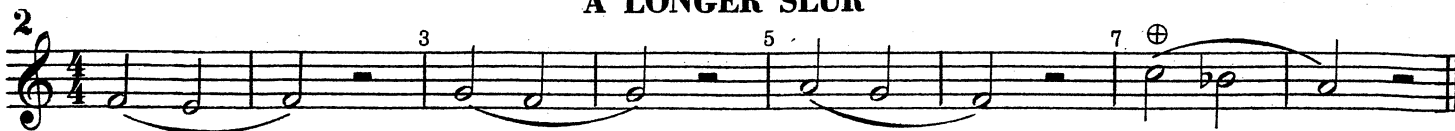
T Sax 5

WE LEARN TO SLUR



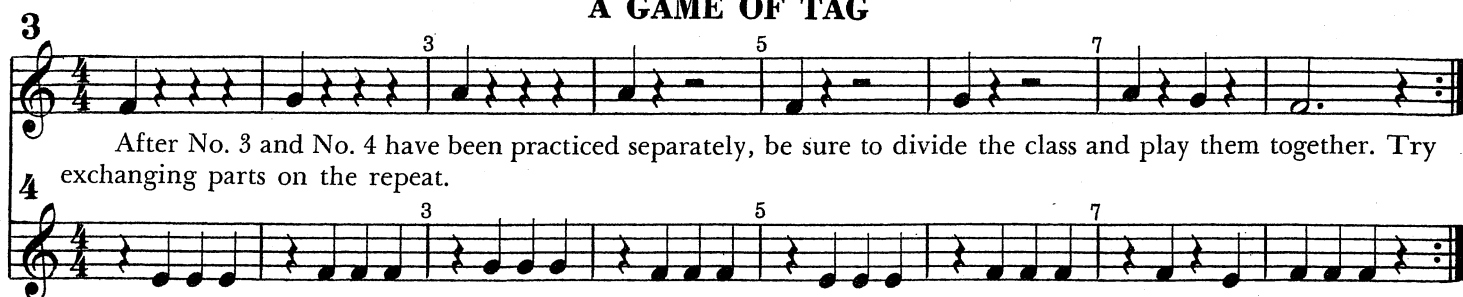
The slur is a curved line connecting notes of different pitch. Tongue only the first note. Keep the breath steady throughout the slur.

A LONGER SLUR



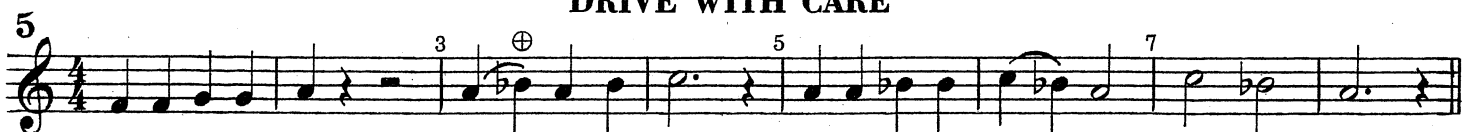
Take enough breath to complete the slur with a full tone.

A GAME OF TAG



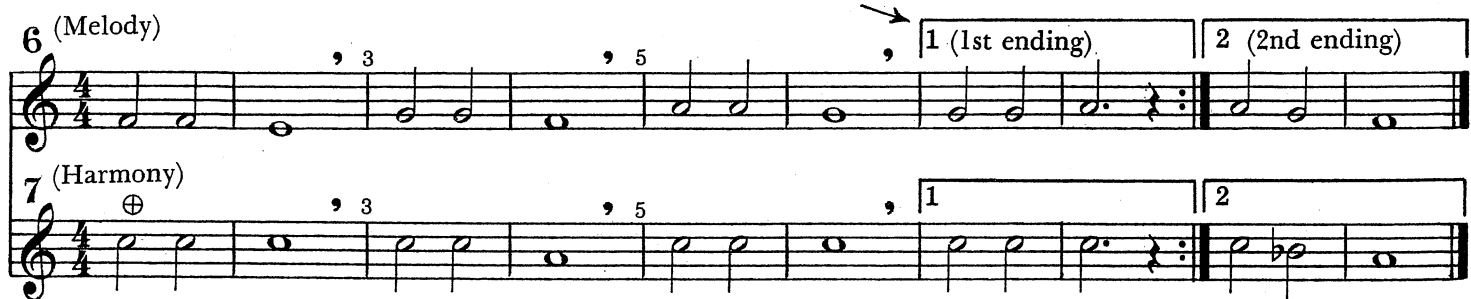
After No. 3 and No. 4 have been practiced separately, be sure to divide the class and play them together. Try exchanging parts on the repeat.

DRIVE WITH CARE



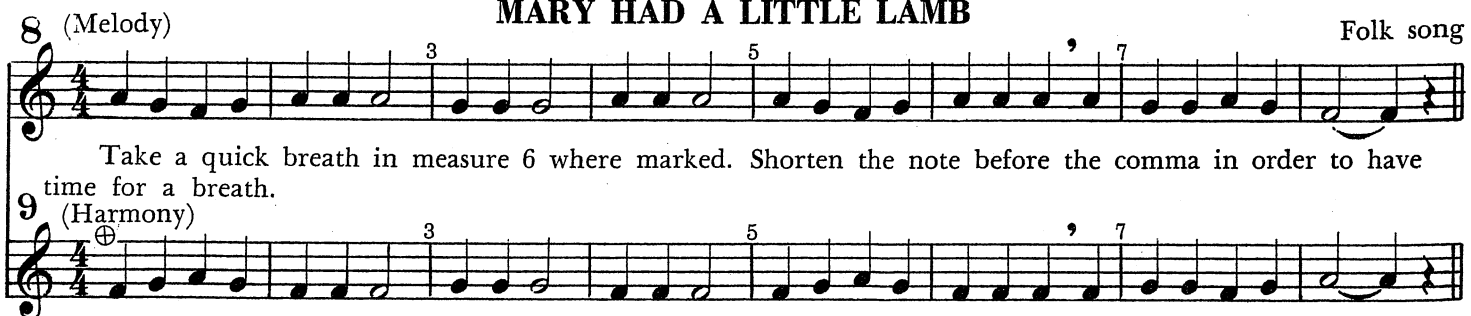
Don't forget the slurs.

ORGAN PRELUDE

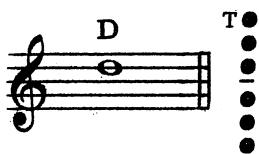


MARY HAD A LITTLE LAMB

Folk song

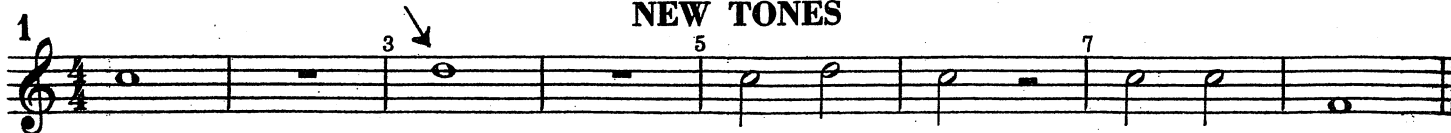


Take a quick breath in measure 6 where marked. Shorten the note before the comma in order to have time for a breath.

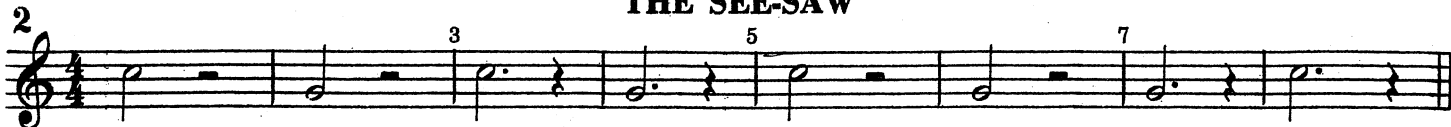


T Sax 6

NEW TONES



THE SEE-SAW

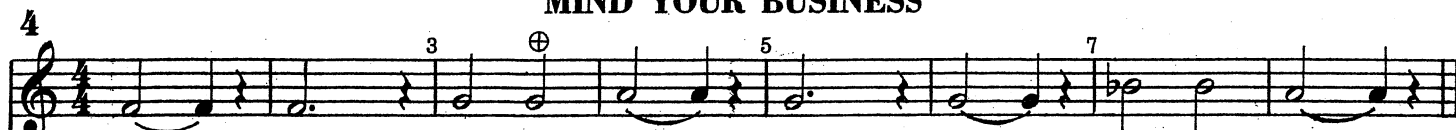


SLURS

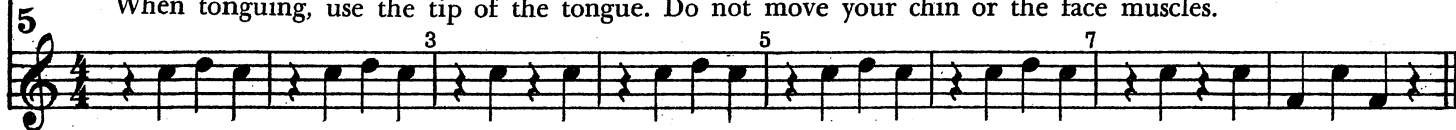


Notice the slurs. What do you find in the last measure?

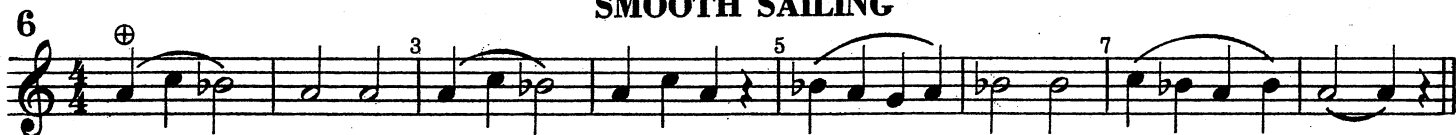
MIND YOUR BUSINESS



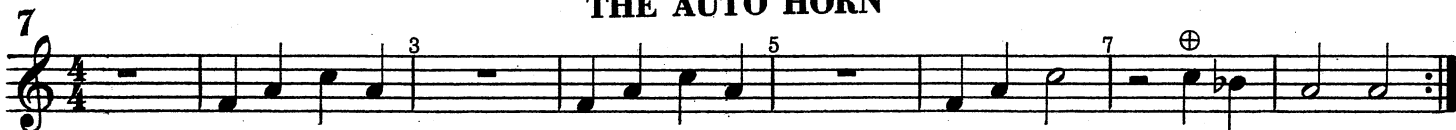
When tonguing, use the tip of the tongue. Do not move your chin or the face muscles.



SMOOTH SAILING



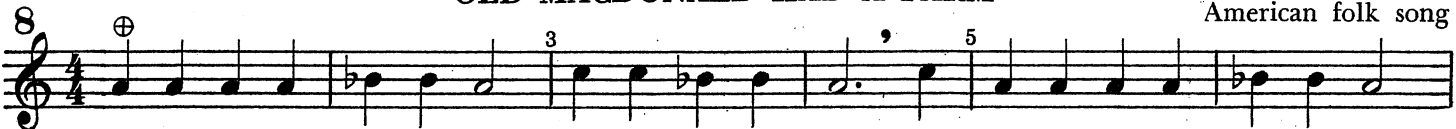
THE AUTO HORN



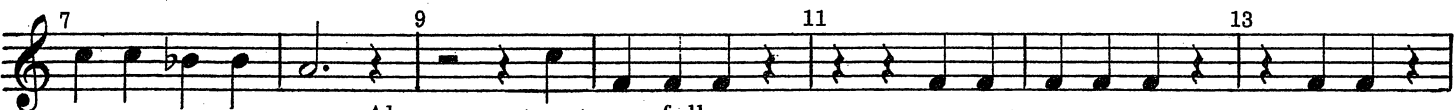
Years ago some automobile horns played little tunes; the tune of the 1st measure was often heard.

OLD MACDONALD HAD A FARM

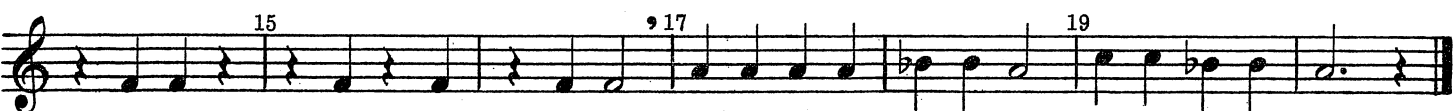
American folk song



Observe breath marks.



Always count rests carefully.





T Sax 7

A NEW TIME SIGNATURE

1

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

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

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.

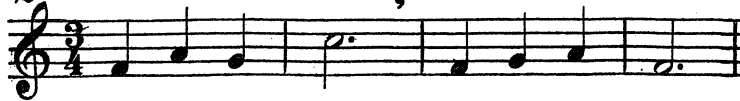
OUR GRANDFATHER'S CLOCK

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.

1 15 minutes past the hour



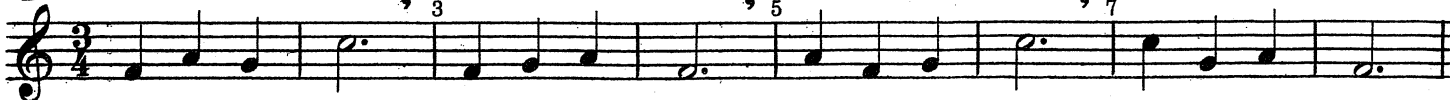
2 30 minutes past the hour,



3 45 minutes past the hour

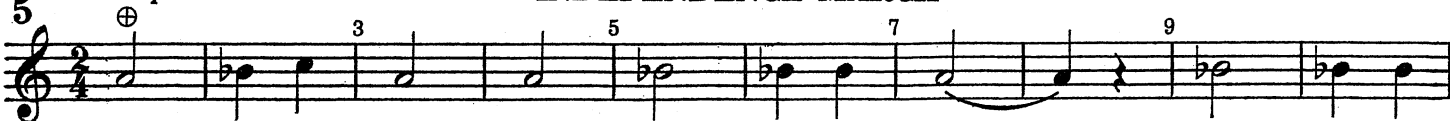


4 The new hour



With spirit

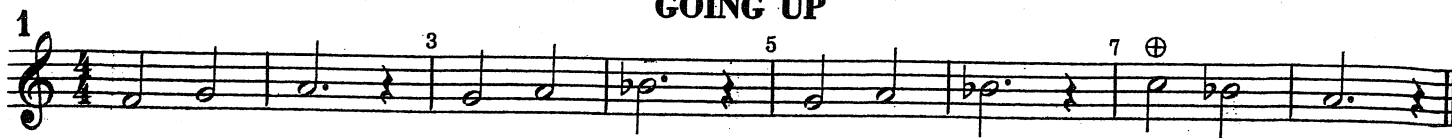
INDEPENDENCE MARCH



LESSON 9

T Sax 9

GOING UP

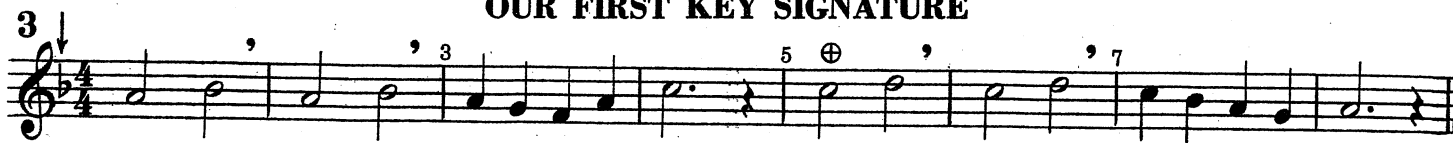


SAFE LANDINGS



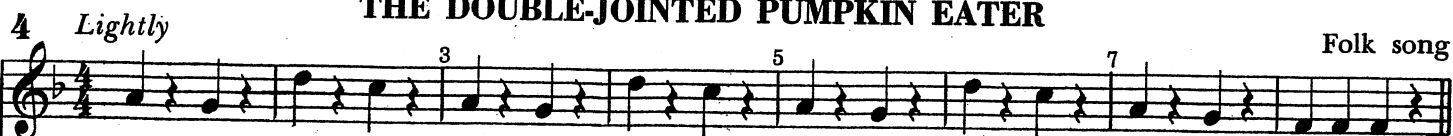
Try for a clean start on each tone.

OUR FIRST KEY SIGNATURE

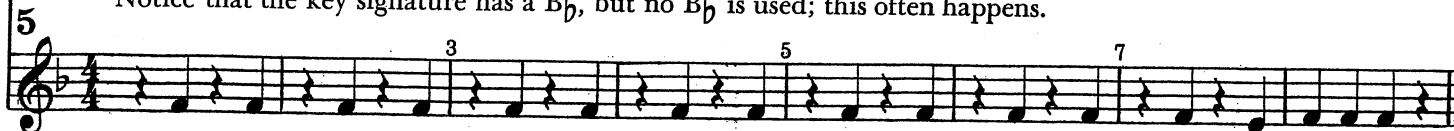


Flats or sharps placed at the beginning apply to all notes in the piece. Name the notes carefully before you play.

THE DOUBLE-JOINTED PUMPKIN EATER

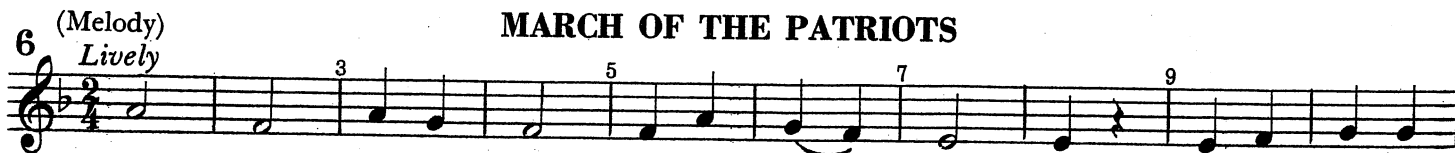


Notice that the key signature has a Bb, but no Bb is used; this often happens.

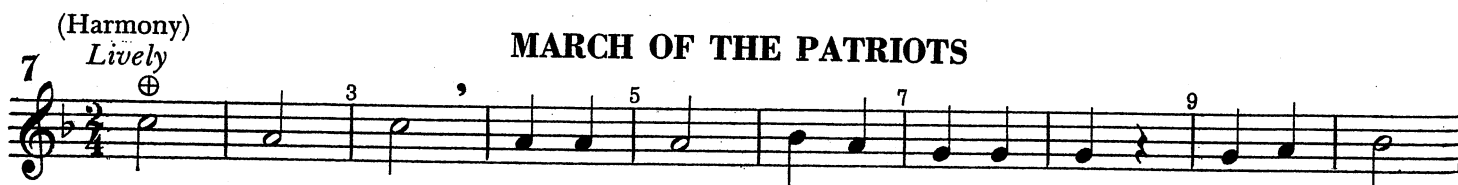


Both No. 4 and No. 5 must be played in order to hear the melody. Also, try playing both parts at once.

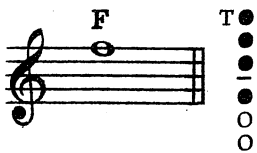
MARCH OF THE PATRIOTS



MARCH OF THE PATRIOTS



LESSON 10



T 5x10

MELODY IN MINOR

1 **MELODY IN MINOR**

4/4

1 3 5 7

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

MELODY IN MAJOR

A PLEASANT STROLL

3 Melody **A PLEASANT STROLL**

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eight measures. Above the staff, fingerings are indicated by numbers 3, 5, and 7 above specific notes. Below the staff, the lyrics "Nodding head" are written under the first four measures.

Name the notes before you play.

A PLEASANT STROLL

[illegible]

Name the notes before you play.

THE BAND CONTEST

[illegible]

Observe the slurs carefully.

6 Observe the slurs carefully.

3 5 7 ⊕

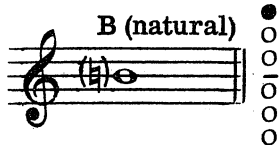
YANKEE DOODLE

Early American song

7 **YANKEE DOODLE** Early American song

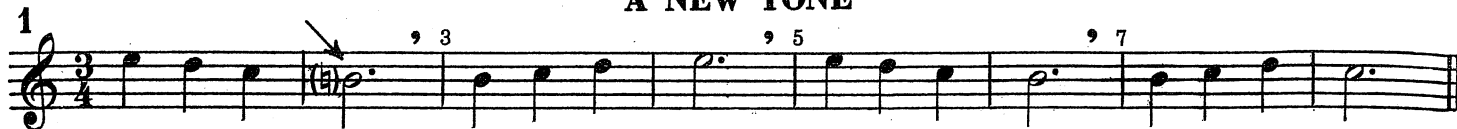
C o l o r a d o

Go slowly at first, then try for speed.



T Sax 11

A NEW TONE



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

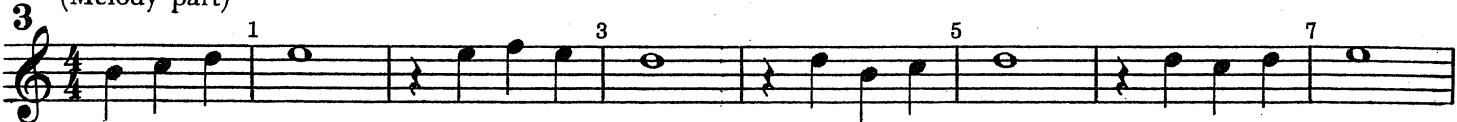
2 *Quietly*

LAZY LOU



3 (Melody part)

THE LONESOME COWBOY



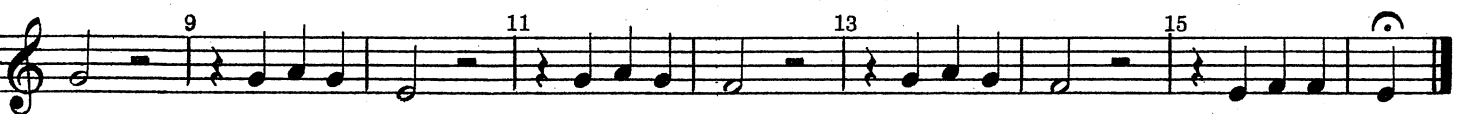
The 1st measure is incomplete. What is missing?

Fermata - pause - hold - bird's eye



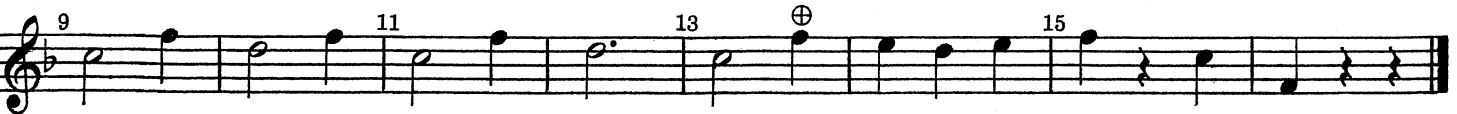
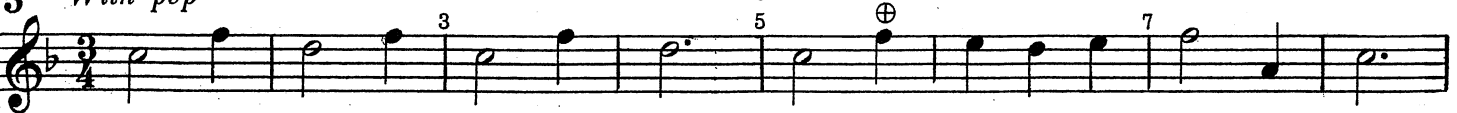
4 (Harmony part)

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.



T Sax 12 AT PIERROT'S DOOR

1 Folk song

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

Fine 9 11 D.S. al Fine

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

GOODBYE, MY LOVER, GOODBYE

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

4 **THE BEAR WENT OVER THE MOUNTAIN** Folk song

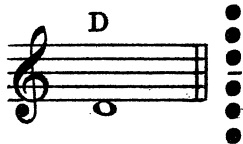
Fine

D.S. al Fine

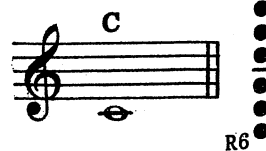
REVIEW OF ALL TONES LEARNED
(For review and individual testing)

5

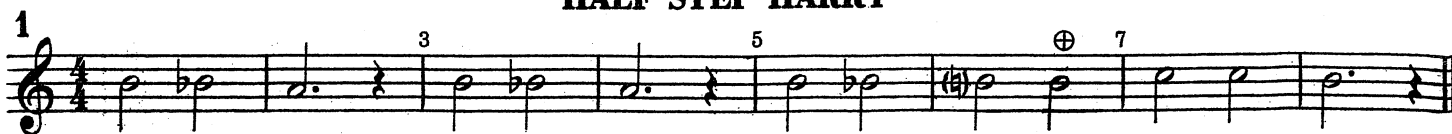
This part may be played together by oboes, tenor saxophones, and horns.



T Sax 13

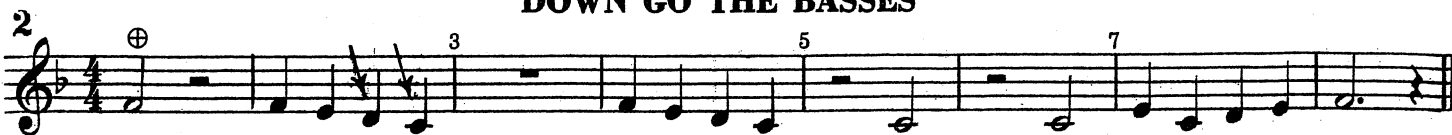


HALF STEP HARRY



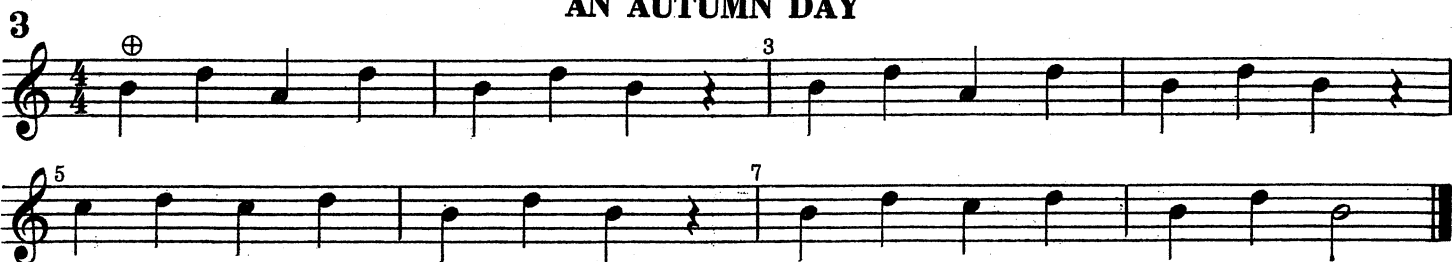
A natural sign (♮) is used to cancel the effect of a sharp or flat.

DOWN GO THE BASSES

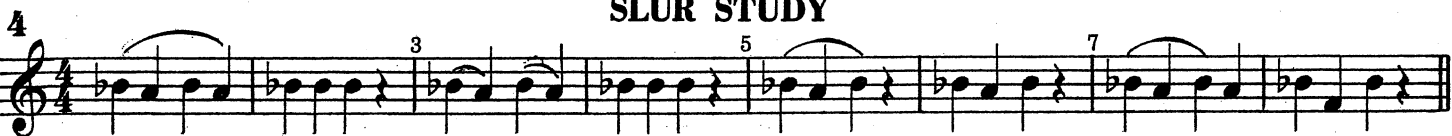


The word "basses" sometimes applies to the bass horns; at other times it refers to all the low instruments.

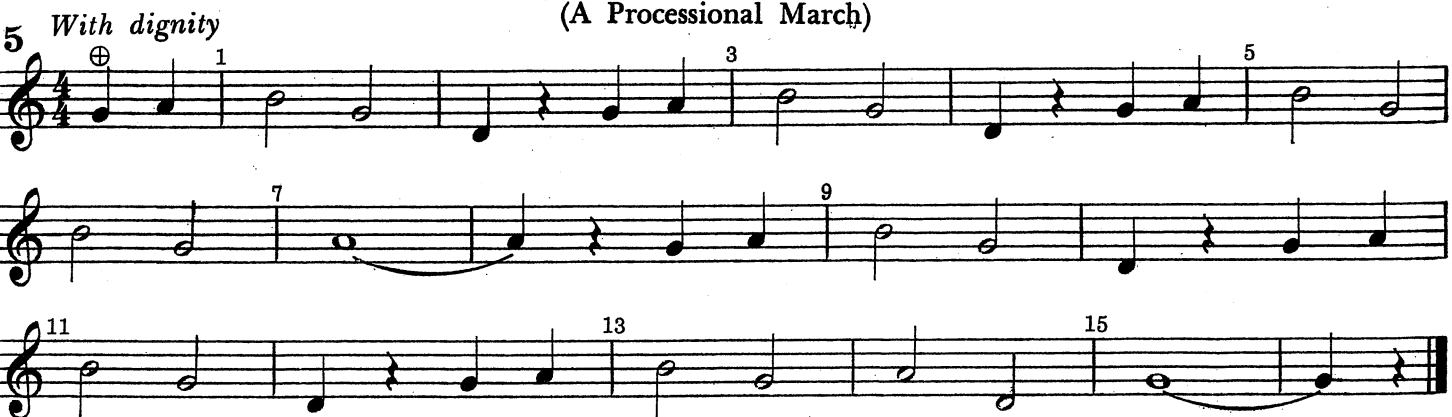
AN AUTUMN DAY



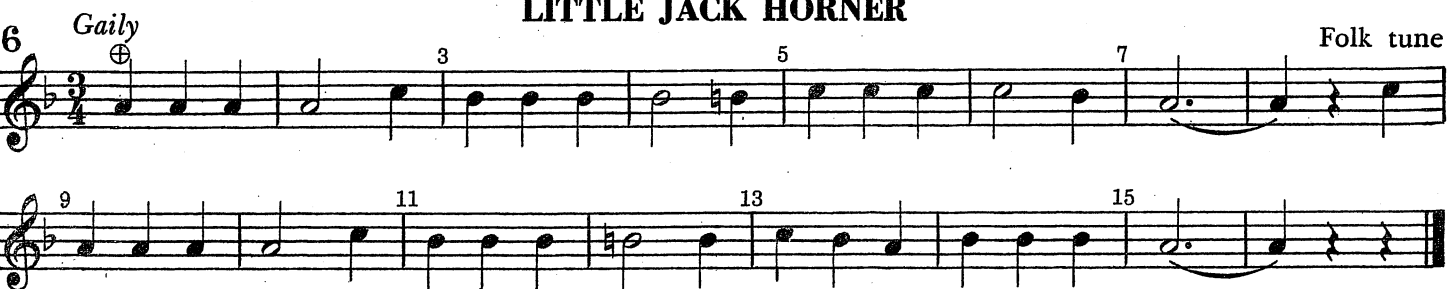
SLUR STUDY



THE GRAND ENTRY (A Processional March)



LITTLE JACK HORNER



T Sax 14

CLARINETS DOWN

REACH FOR THE TONE

REACH FOR THE TONE

A musical staff in treble clef, 4/4 time signature. The melody consists of eighth notes and quarter notes. Fingerings are indicated by numbers 2, 3, 5, and 7 above specific notes. The piece ends with a double bar line.

2 3 5 7

STEPPING DOWNWARD

STEPPING DOWNWARD

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of quarter notes descending from G4 to D4, followed by eighth notes ascending back up to G4. Fingerings are indicated by numbers 3, 5, and 7 above specific notes. The piece ends with a double bar line.

3 5 7

NIGHTFALL

4 *Quietly* **NIGHTFALL**

SERENADE

5 **SERENADE**

1 3 5 7 9 11 13 15

SOME FOLKS DO
(Some Folks Like To Sigh)

(Some Folks Like To Sigh)

Stephen Foster

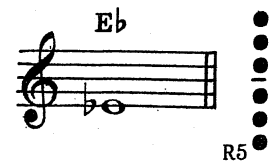
[illegible]

Learn to use a fairly fast beat for this song.

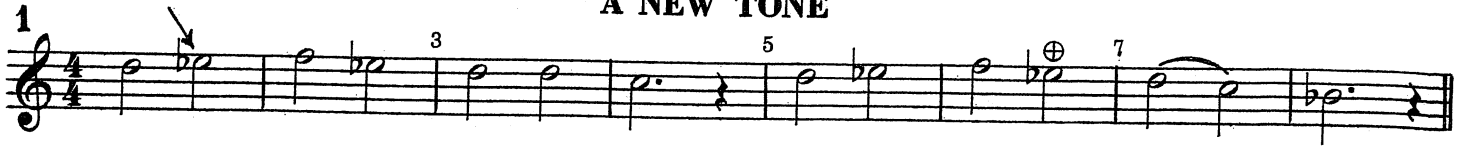
Measure repeat sign.

LESSON 15

T Sax 15



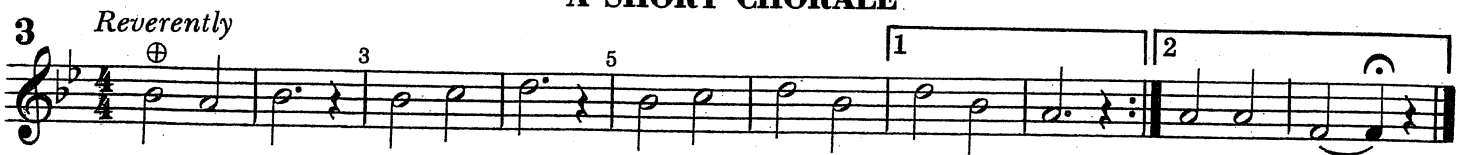
A NEW TONE



A NEW KEY SIGNATURE



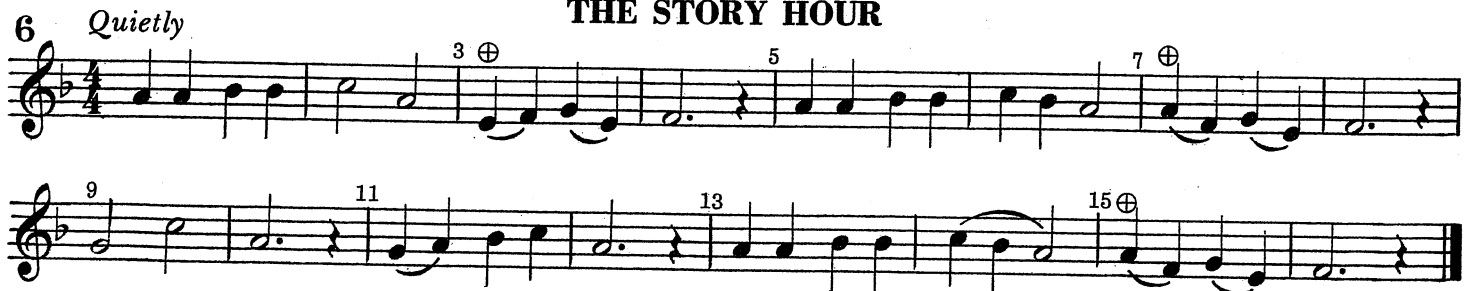
A SHORT CHORALE



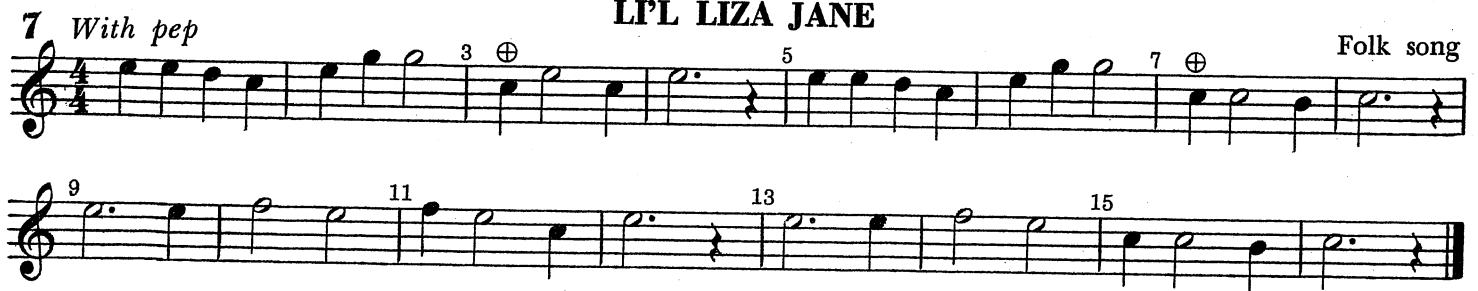
THE BELL CHORUS



THE STORY HOUR



LPL LIZA JANE

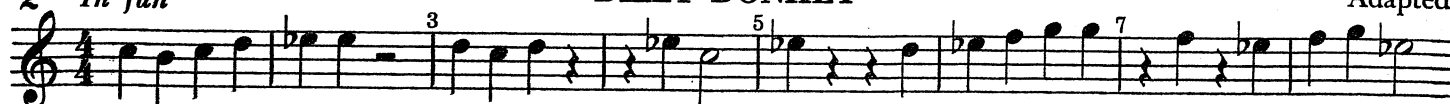


1 *Quickly***ROUND: SWEETLY SINGS THE DONKEY**

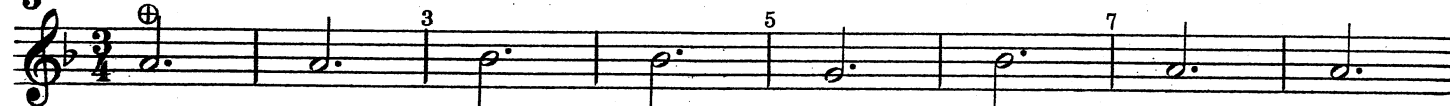
Traditional

2 *In fun***DIZZY DONKEY**

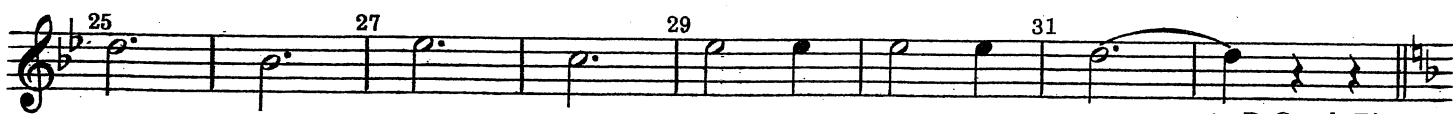
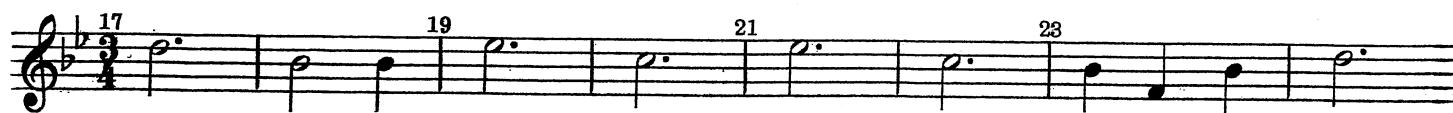
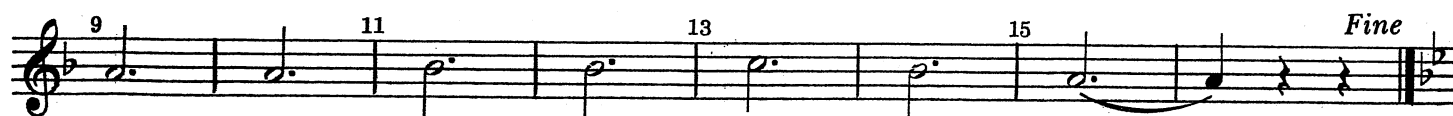
Adapted



Learn to play this tune rapidly without mistakes.

*gradually slower and louder*3 *Waltz***A DUTCH DANCE**

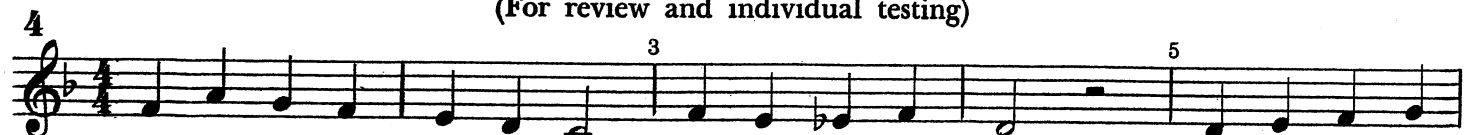
"D.C. al Fine" — go back to the beginning and play to "Fine."



→ D.C. al Fine

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

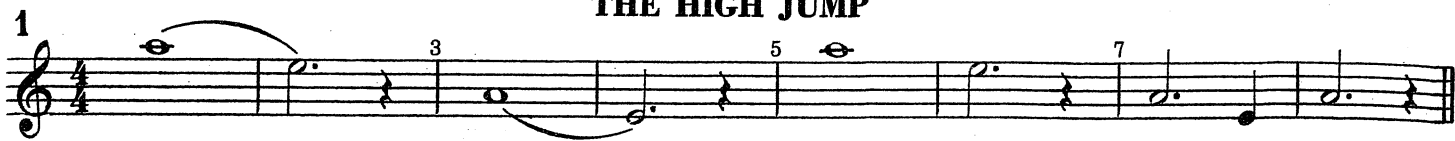


This part cannot be played with other instruments.

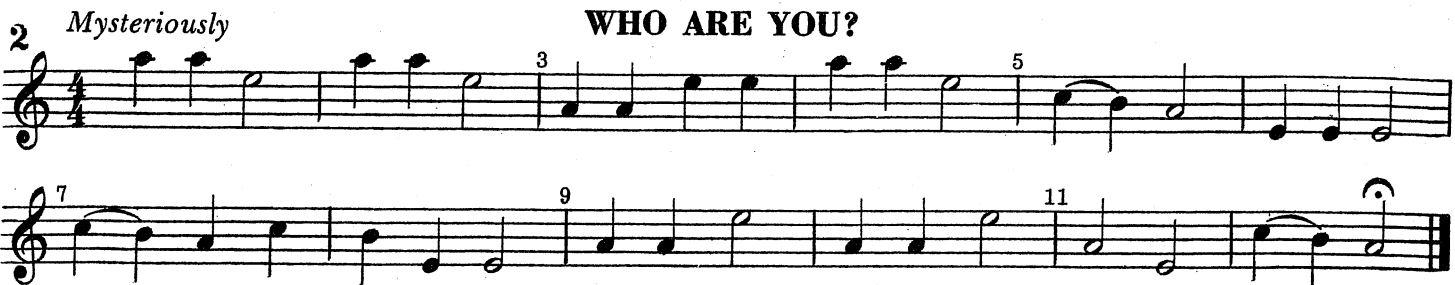


T Box 17

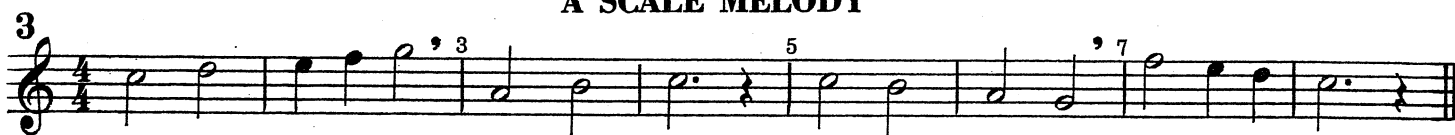
THE HIGH JUMP



WHO ARE YOU?



A SCALE MELODY



PLEASANT MEMORIES, WALTZ



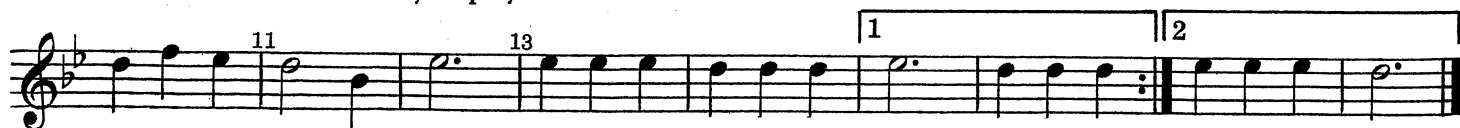
Don't forget the key signature. Name the notes, then try to play each note distinctly.



PLEASANT MEMORIES, WALTZ

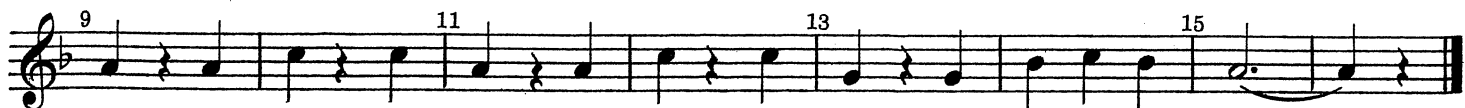


Name the notes before you play.



HE-LLI, HE-LO

Folk tune



LESSON 18

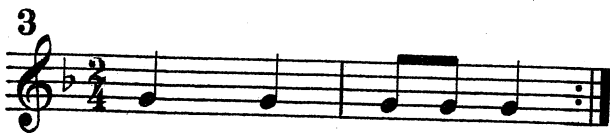
T Sax

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.



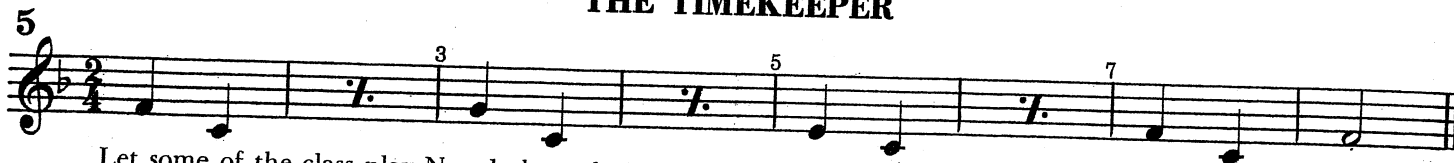
Repeat many times



Repeat many times



THE TIMEKEEPER

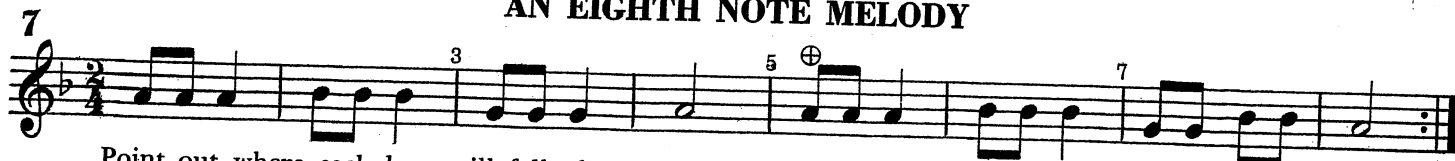


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

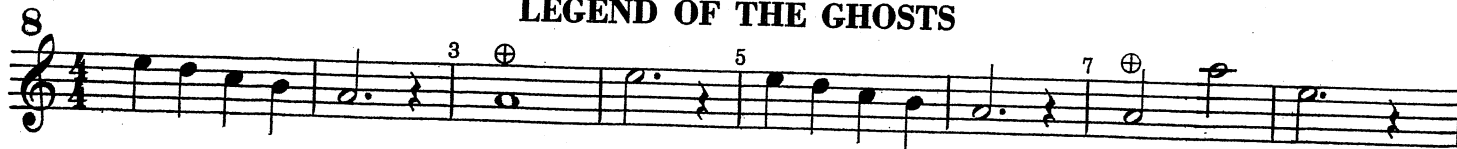


AN EIGHTH NOTE MELODY



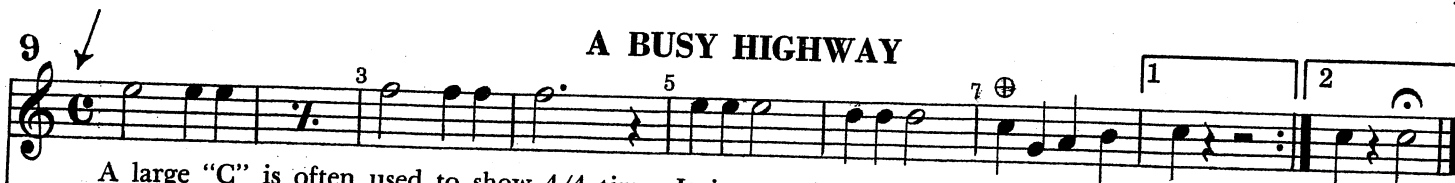
Point out where each beat will fall, then be sure you are right when you play.

LEGEND OF THE GHOSTS

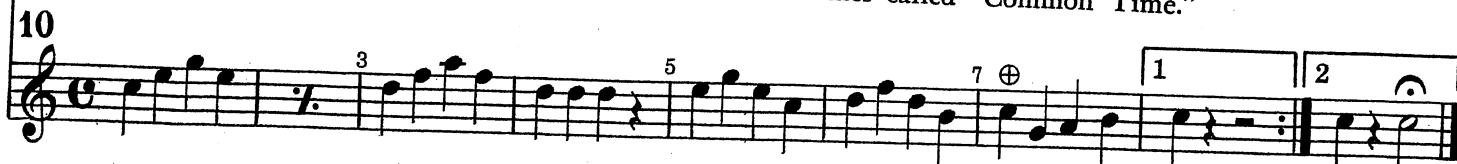


Fade away

A BUSY HIGHWAY



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



T Sax

THE CHIMES RING OUT

1 *Majestically*

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

2

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

Keep in mind that the first rest is the 3rd beat of an incomplete measure.

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 *Traditional*

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

T Sax

Melody

FAITH OF OUR FATHERS

A. F. Hemy

1

3 5 7 9 11 13 15 17 19 21 23

Detailed description: This block contains the first three staves of the melody for 'FAITH OF OUR FATHERS'. The music is written in 3/4 time with a key signature of one flat (Bb). The first staff starts with a treble clef and a key signature change to one flat. The melody consists of eighth and quarter notes, with some beamed eighth notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 are indicated above the staff.

Harmony

FAITH OF OUR FATHERS

2

3 5 7 9 11 13 15 17 19 21 23

Detailed description: This block contains the first three staves of the harmony for 'FAITH OF OUR FATHERS'. The music is written in 3/4 time with a key signature of one flat (Bb). The first staff starts with a treble clef and a key signature change to one flat, followed by a circled plus sign. The harmony consists of quarter and half notes. Measure numbers 2, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23 are indicated above the staff.

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

3

3 5 7

Detailed description: This block contains the first staff of the review section. The music is written in 3/4 time with a key signature of one flat (Bb). It starts with a treble clef and a key signature change to one flat. The melody consists of quarter and half notes. Measure numbers 3, 5, and 7 are indicated above the staff.

This part cannot be played with other instruments.

9 11 13 15

Detailed description: This block contains the second staff of the review section. The music is written in 3/4 time with a key signature of one flat (Bb). It continues the melody from the previous staff. Measure numbers 9, 11, 13, and 15 are indicated above the staff.

17 19 21 23

Detailed description: This block contains the third staff of the review section. The music is written in 3/4 time with a key signature of one flat (Bb). It continues the melody from the previous staff. Measure numbers 17, 19, 21, and 23 are indicated above the staff.

25 27 29 31

Detailed description: This block contains the fourth staff of the review section. The music is written in 3/4 time with a key signature of one flat (Bb). It continues the melody from the previous staff. Measure numbers 25, 27, 29, and 31 are indicated above the staff.

VESPER BELLS

With a slow, steady beat

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

Playfully

4

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

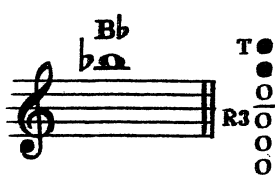
5

COURTLY PROMENADE

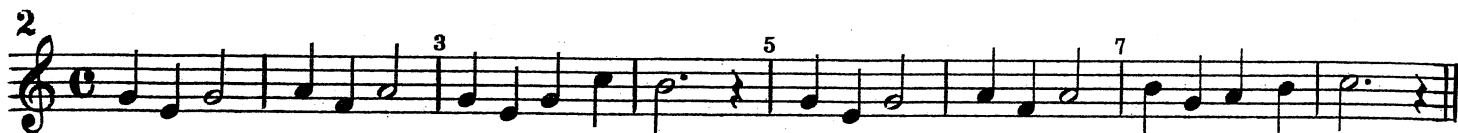
With dignity, but not too slow

6

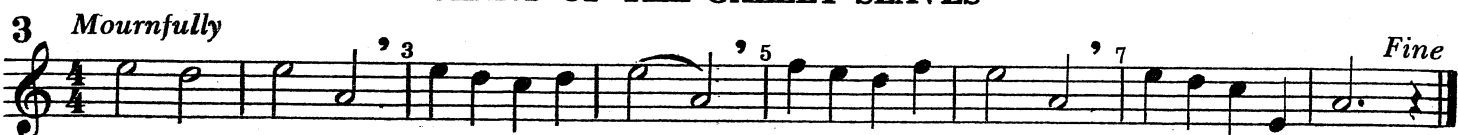
Tongue each note well and separate it from its neighbors.



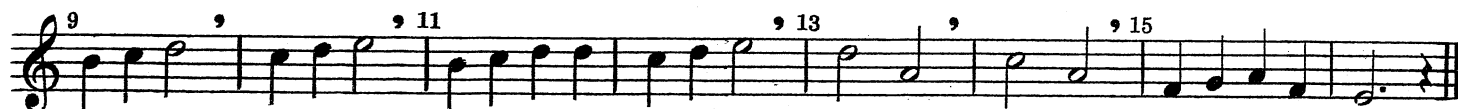
T Sux 22



CHANT OF THE GALLEY SLAVES

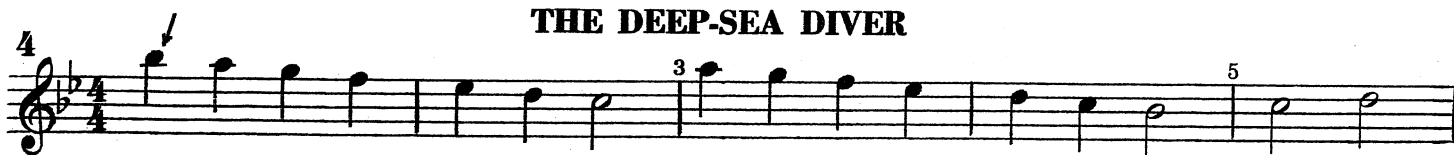


Play with a full, clear tone. Observe the commas for breath.



D.C. al Fine

THE DEEP-SEA DIVER

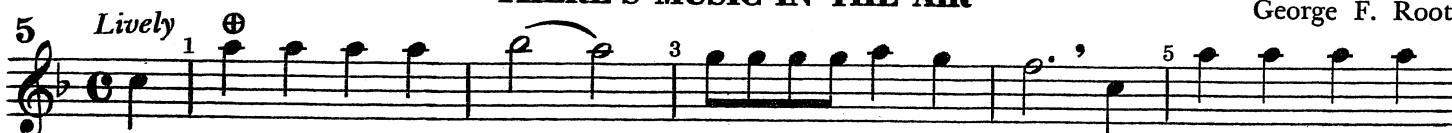


Name and finger the notes before you play.



THERE'S MUSIC IN THE AIR

George F. Root



F sharp T

T Sax 23

1

A NEW KEY SIGNATURE

2

A SCALE MELODY

3

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

Melody part

CADETS ON PARADE, MARCH

4

Harmony part

CADETS ON PARADE, MARCH

5

TEN LITTLE INDIANS

Folk tune

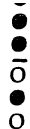
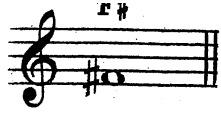
6

T Sax 24

OVER THE RIVER AND THROUGH THE WOODS

Traditional





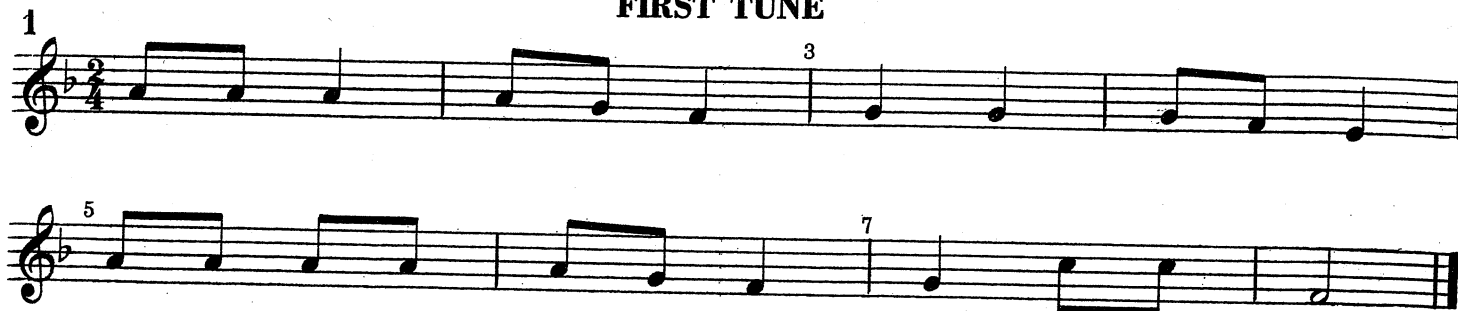
Three Tunes Using Moving Eighth Notes

T Sax 25

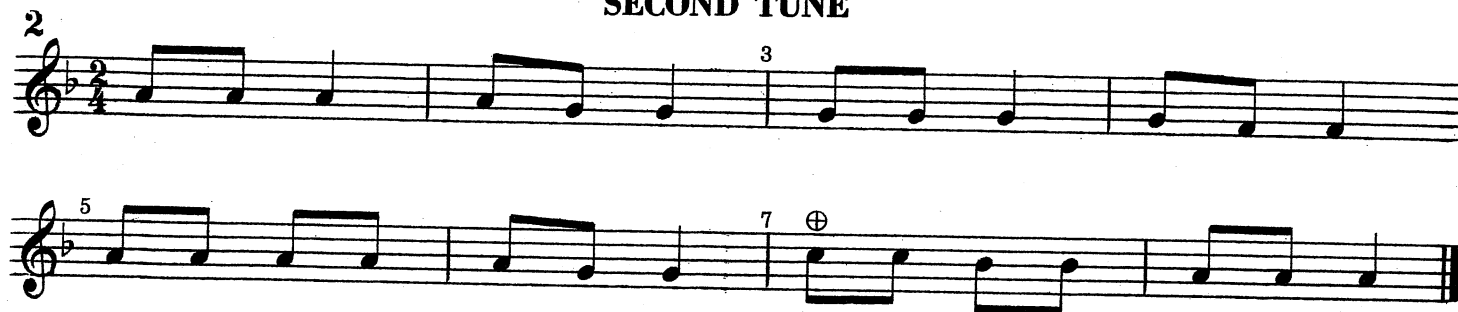
In these tunes, the second eighth note often moves to a new fingering. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

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





A musical score for the song 'The Rose Tree'. It consists of two staves, numbered 1 and 2. Both staves are in the key of C major and 6/8 time. Staff 1 contains a melody with eighth and sixteenth notes, often beamed together in groups of three. Staff 2 provides a harmonic accompaniment using chords, primarily consisting of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a common time signature of 6/8. The music is written for a single melodic line and a single accompaniment line.

3

EXHAUSTED FOUR

3 5 7 9

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains measures 11, 13, and a first ending. Measure 11 starts with a treble clef and a sharp sign, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 13 starts with a quarter rest, followed by a quarter note C5, an eighth note D5, and a quarter note E5. The first ending consists of two measures: the first measure has a quarter note F#4, an eighth note G4, and a quarter note A4; the second measure has a quarter note B4, an eighth note C5, and a quarter note D5. The first ending is marked with a double bar line and a repeat sign.

SHORTENED BREAD American folk song

The musical score is written on two staves in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A measure rest of 3 measures is indicated above the staff. The second staff continues the melody, starting with a measure rest of 5 measures, followed by a measure rest of 7 measures with an upward-pointing arrow above the staff. The piece concludes with a double bar line and repeat dots.

American folk song

5

AN OLD FRIEND

3 5 7

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

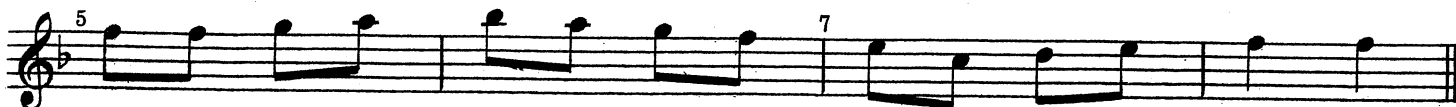
6

3 5 7 ⊕

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

[illegible]

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



A NEW TONE FOR CLARINETS

1

A NEW TONE FOR CORNETS AND TRUMPETS

2

SUMMER DAY

3

Quietly

Be sure that you slur as written.

CHROMATIC ETUDE

4

Slowly and smoothly

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

AN OLD FAVORITE

5

6

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

7

As fast as possible

9

17

25

Fine

D.C. al Fine



SINCOPIATED SCALE

The musical score is written for a single melodic line in 4/4 time. It consists of two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The scale starts on G4 and ends on G5. The melody features syncopation with dotted rhythms and eighth-note patterns. Measure numbers 2, 3, 5, 7, 9, 11, 13, and 15 are indicated above the notes. The key signature has one sharp (F#), and the time signature is 4/4.

FLOATING CLOUDS

3

3

5

1 2

gradually slower

HICKORY DICKORY DOCK Traditional

4 3 5 7 9 11 13 15

5 MISS LUCY LONG Old minstrel song

1 3 5

7 9 11

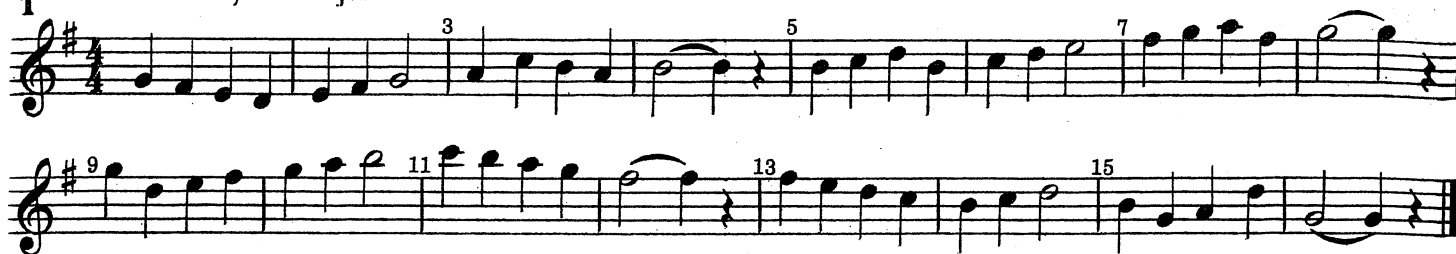
13 15

T 5 x

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.

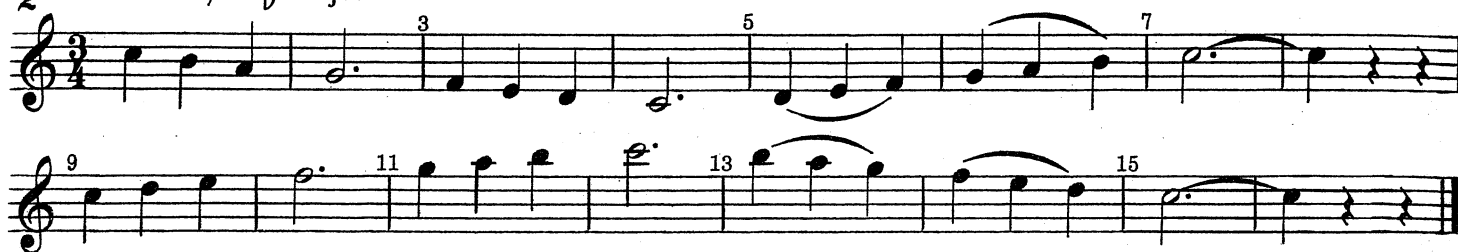
1 Concert key: F major

MELODY IN G MAJOR



2 Concert key: B \flat major

MELODY IN C MAJOR



3 Concert key: E \flat major

MELODY IN F MAJOR



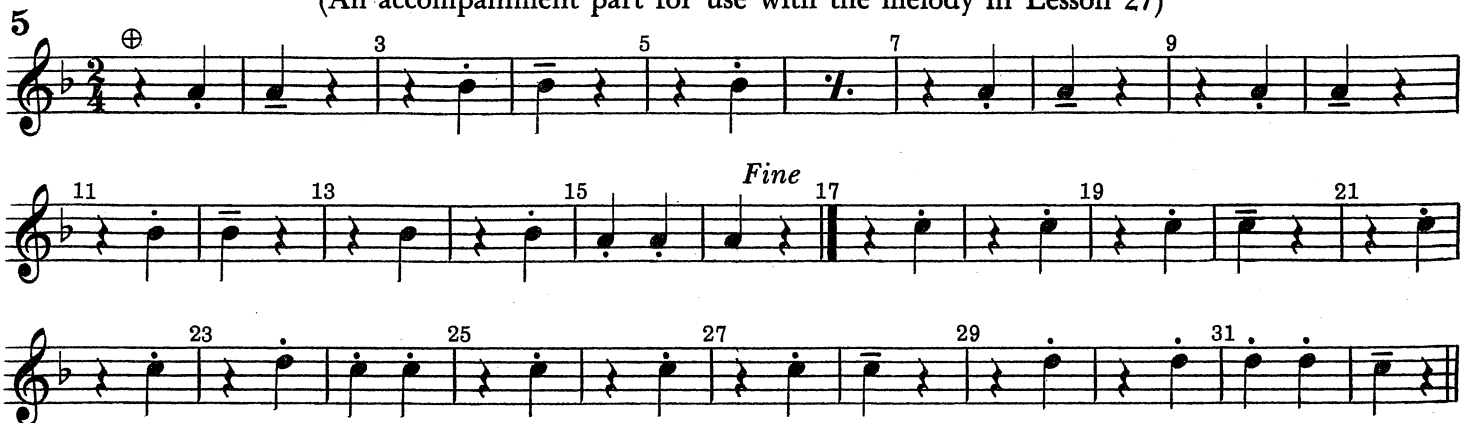
4 Concert key: A \flat major

MELODY IN B \flat MAJOR



PAUL REVERE'S RIDE

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



D.C. al Fine