

AN OPTIONAL FIRST LESSON

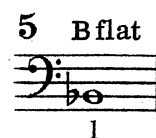
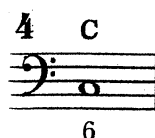
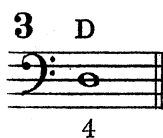
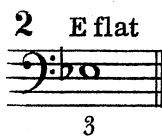
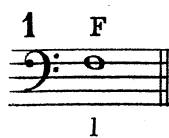
Some teachers like to separate the instruments when teaching the first tones. This page is intended for that use; it may also supplement the work of the early lessons. The various instruments cannot all play together on this page, nor are the tones necessarily those used in the early lessons. (See Conductor's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

Trombone

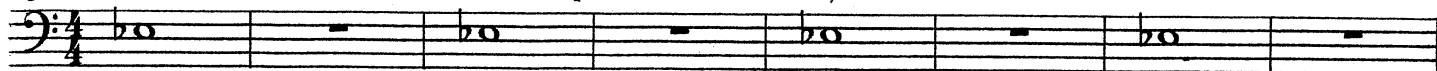


When you have learned a tone, you will —

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

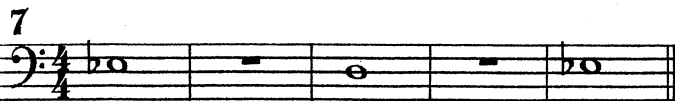
FIRST MUSIC READING

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

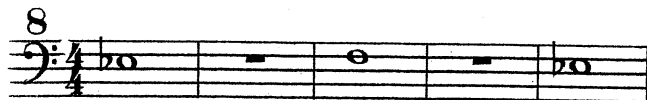


Whole note Whole rest
4 beats 4 beats

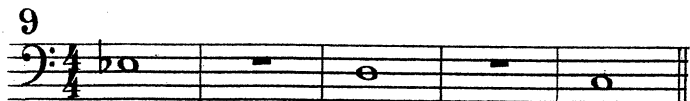
Notice that the whole rest hangs under a line.



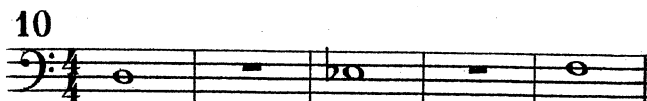
Name the notes and show the slide positions.



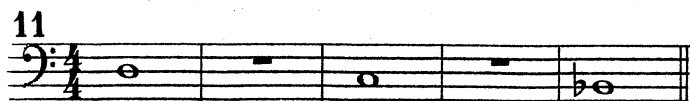
Should the 2nd tone sound higher, or lower?



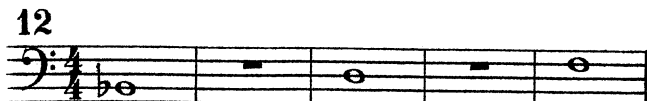
Prepare the slide position during the rest.



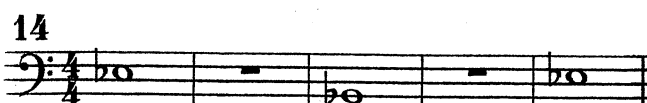
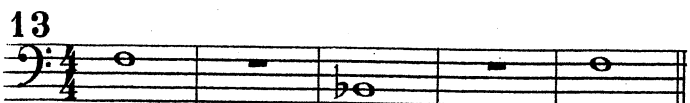
Be sure that you tongue to start the tone.



Good position of the hands is important.



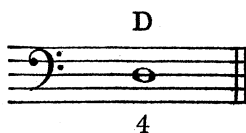
Always try to produce a clear tone.



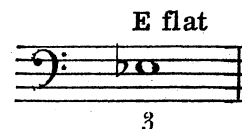
Quarter notes
1 beat each

Play the 4 quarter notes in one breath.

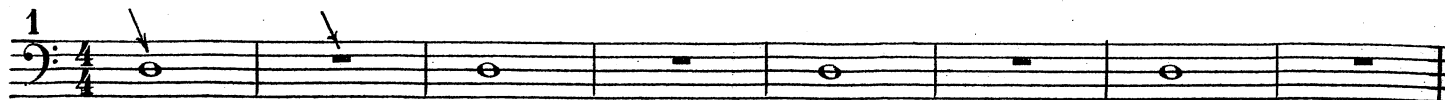
LESSON 1



TB 1



OUR FIRST TONE

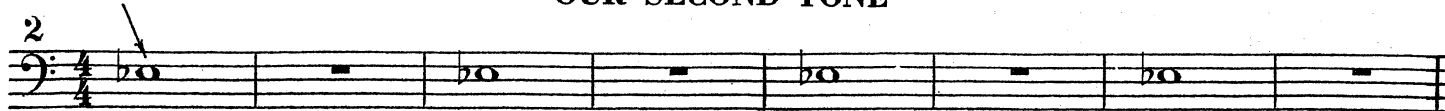


Whole note
4 beats

Whole rest
4 beats

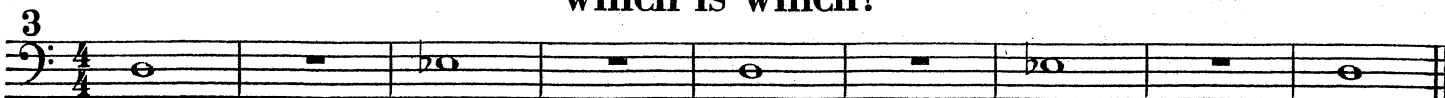
Notice that the whole rest hangs under the line.

OUR SECOND TONE



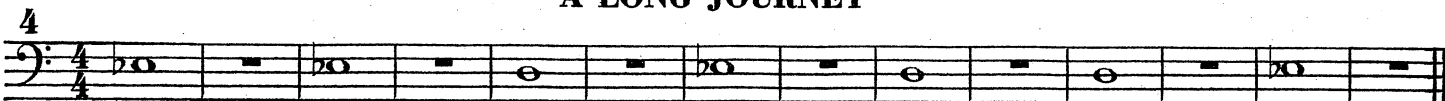
Memorize the names and slide positions of notes when they are first used.

WHICH IS WHICH?



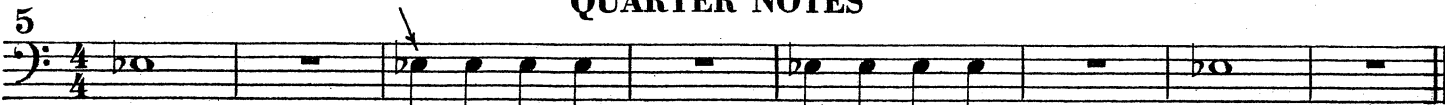
Be sure that you "tongue" to start each tone.

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.

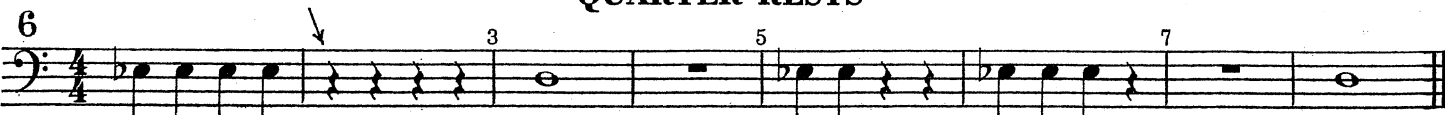
QUARTER NOTES



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.



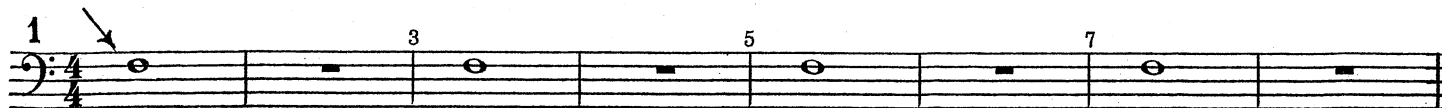
Practice both No. 7 and No. 8; then let some of the class play No. 7 while others play No. 8. The heavy line connecting No. 7 and No. 8 shows that they may be played together.

LESSON 2

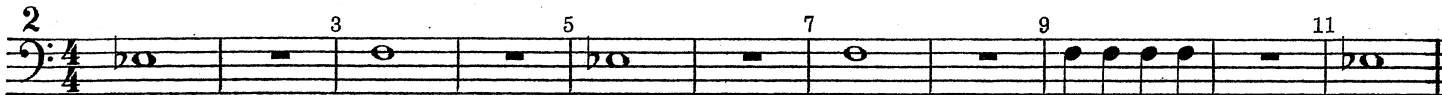
TB 2



A NEW TONE

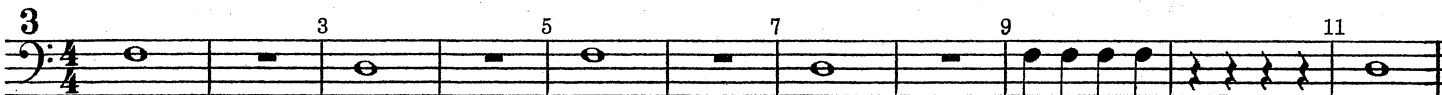


TAKE A STEP



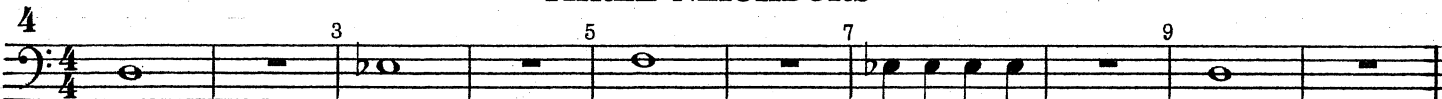
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

TRY A SKIP



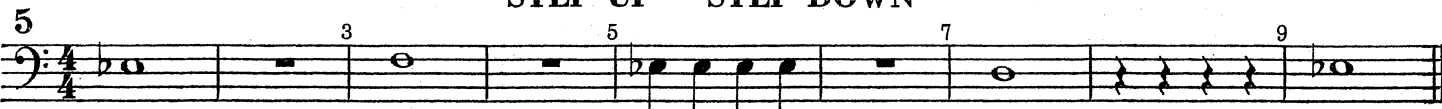
Any distance greater than a step is known as a "skip."

THREE NEIGHBORS



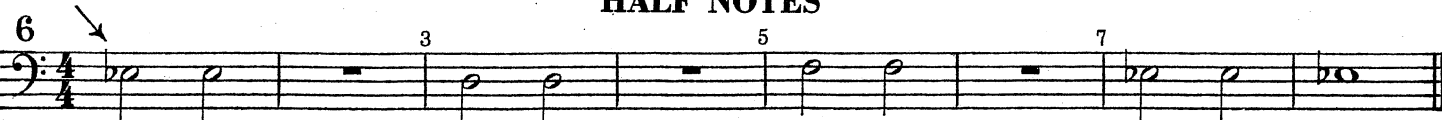
Name and show the slide position of the notes before you play.

STEP UP — STEP DOWN



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

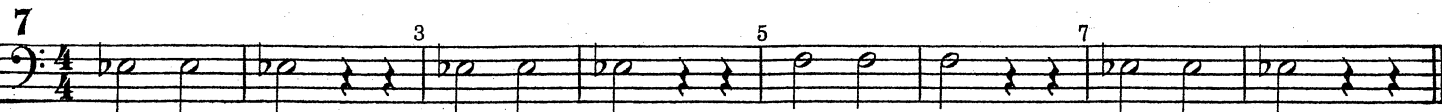
HALF NOTES



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.

LESSON 3

TB 3

DOTTED HALF NOTES

1

Dotted half note
3 beats

2

Compare No. 1 with No. 2.

BREATH CONTROL

3

Repeat sign

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

EYE CONTROL

4

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

THE RACE

5

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

SOLOIST TRYOUT

6

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

LET'S HARMONIZE

7

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

8

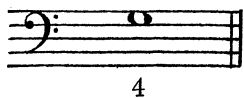
Think before you play—Think as you play—Don't guess!

MAKE UP YOUR MIND

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

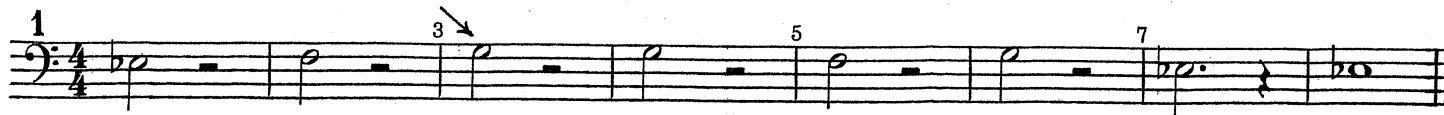
9

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

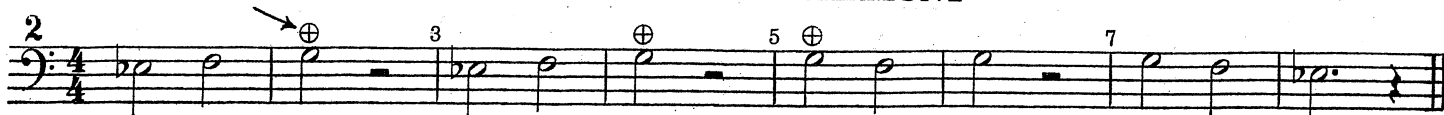


TB 4

A NEW TONE

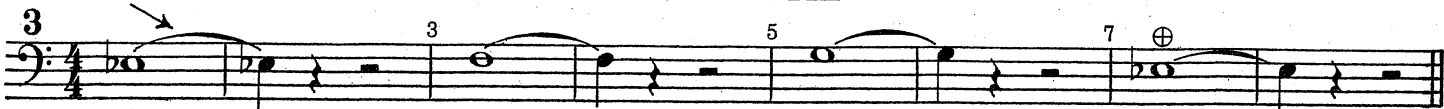


FROM UNISON TO HARMONY



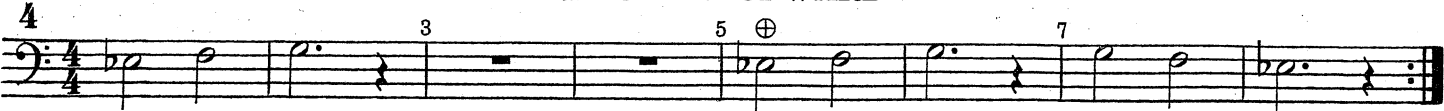
The sign ⊕ is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

OUR FIRST TIE

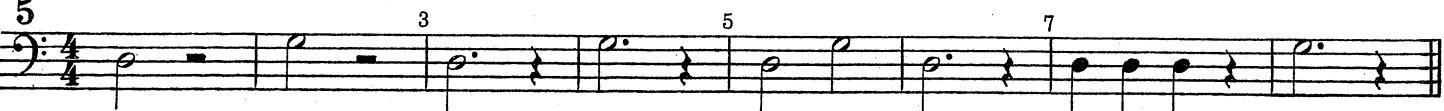


The curved line (tie) tells you to carry the sound over into the second note. Do not tongue the second note. Keep your breath steady throughout the tie.

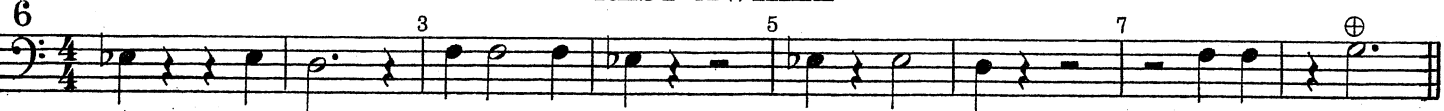
REACHING UPWARD



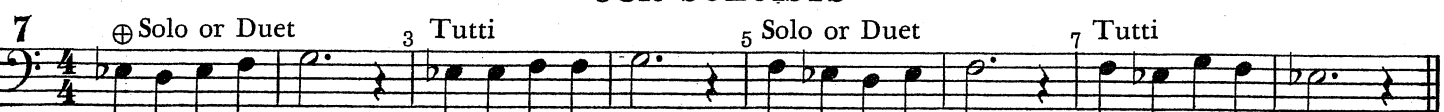
FIND THAT TONE



REST AWHILE

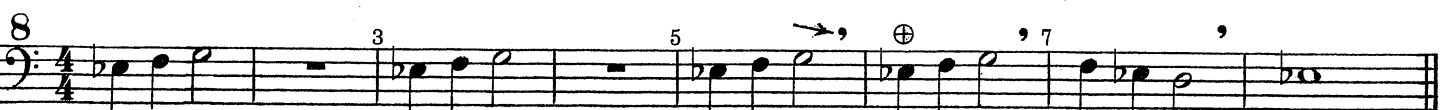


OUR SOLOISTS



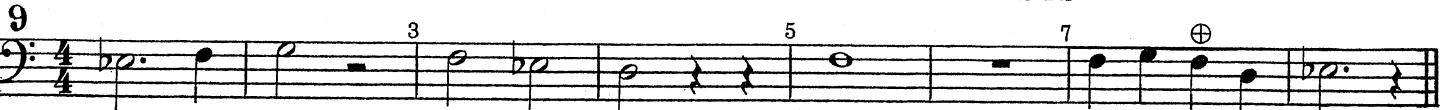
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

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 slide position. Then, try to play this review without a mistake.

IMPORTANT

785

The slide trombone player will not, at first, make the slur in the same manner as other instruments, but will use "soft tonguing" (legato tonguing). This "soft tonguing" is produced by a lightly whispered "du" instead of the stronger "tu." There may be little difference in the sound at first, but careful practice will lead to gradual improvement. Before going to No. 1, try these exercises, repeating each many times. Review them often.

(a) tu du (b) tu du (c) tu du du (d) tu du tu

WE LEARN TO SLUR

1 tu du 3 tu du 5 tu du 7 tu du tu

The slur is a curved line connecting notes of different pitch. Keep the breath steady throughout the slur. Try to avoid a sliding tone (glissando); move the slide quickly.

A LONGER SLUR

2 tu du du 3 tu du du 5 7 tu du tu

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

A GAME OF TAG

3 3 5 7

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.

4 3 5 7

DRIVE WITH CARE

5 3 5 7

Don't forget the slurs.

ORGAN PRELUDE

6 (Melody) 3 5 1 (1st ending) 2 (2nd ending)

7 (Harmony) 3 5 1 2

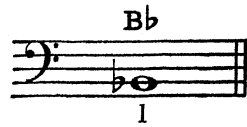
MARY HAD A LITTLE LAMB

Folk song

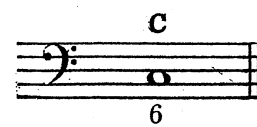
8 (Melody) 3 5 7

9 (Harmony) 3 5 7

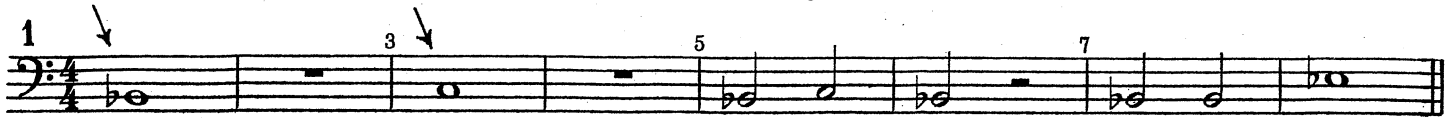
Take a quick breath in measure 6 where marked. Shorten the note before the comma in order to have time for a breath.



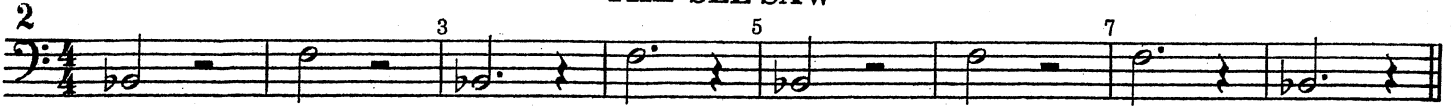
LESSON 6
TB 6



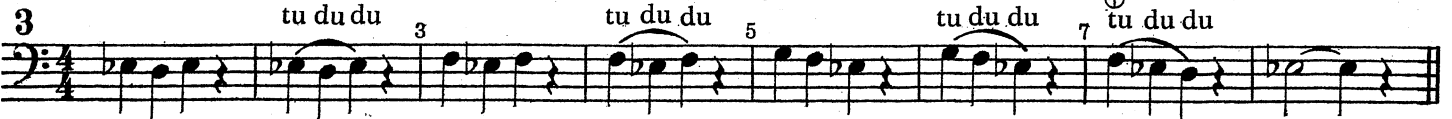
NEW TONES



THE SEE-SAW

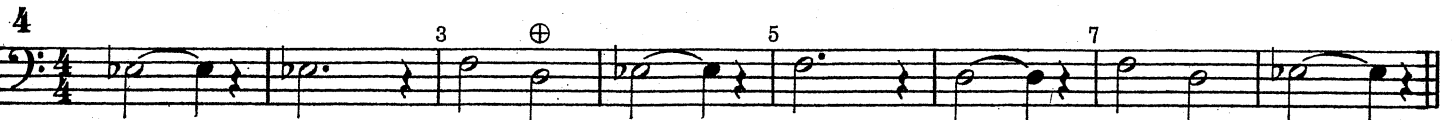


SLURS



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

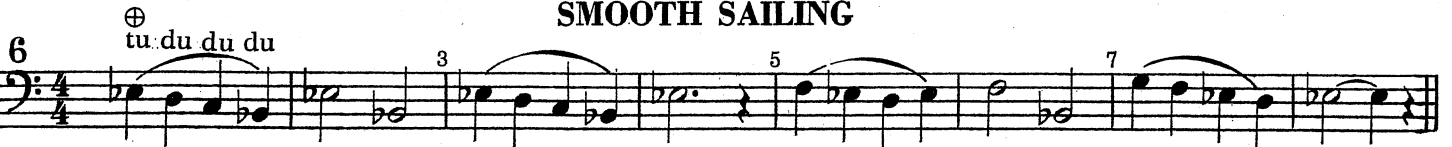
MIND YOUR BUSINESS



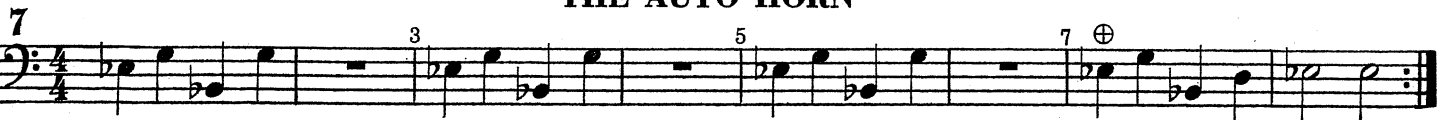
When tonguing, use the tip of the tongue. Do not move your chin or the face muscles.



SMOOTH SAILING



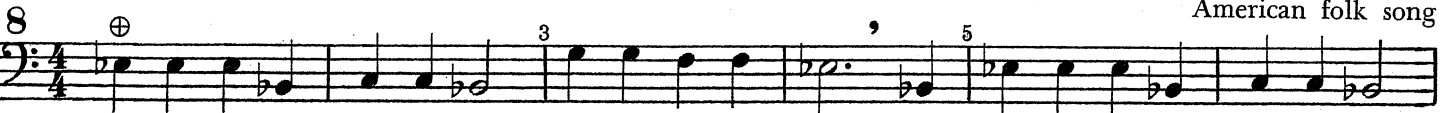
THE AUTO HORN



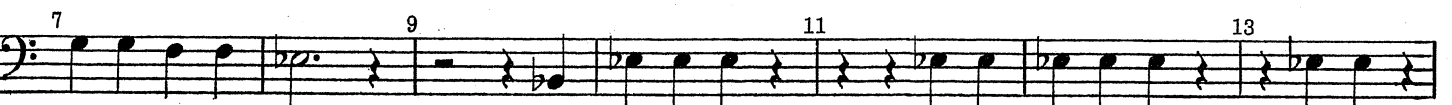
Years ago some automobile horns played little tunes; the tune of the 1st measure was often heard.

OLD MACDONALD HAD A FARM

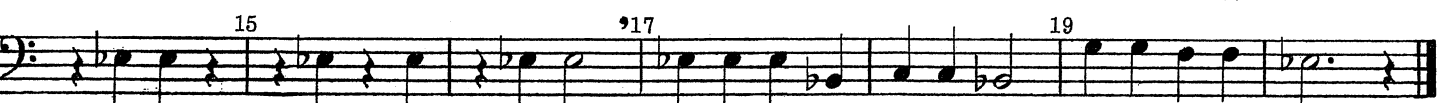
American folk song



Observe breath marks.

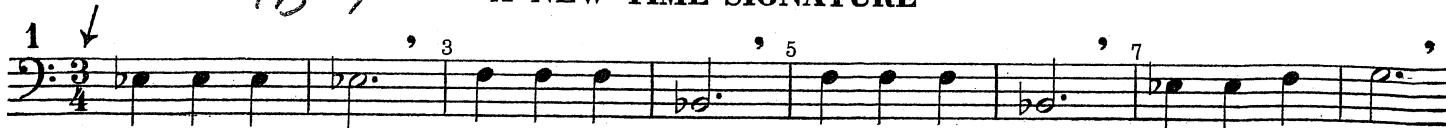


Always count rests carefully.

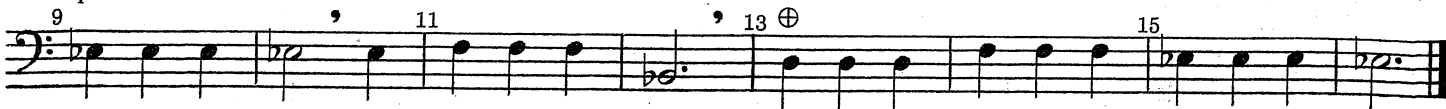


TB 7

A NEW TIME SIGNATURE



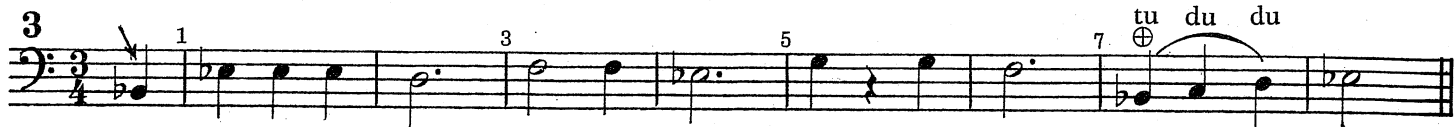
Three-four time — also known as 3/4 measure, or 3/4 meter. Each measure will contain the equal of 3 quarter notes.



AN EASY WALTZ

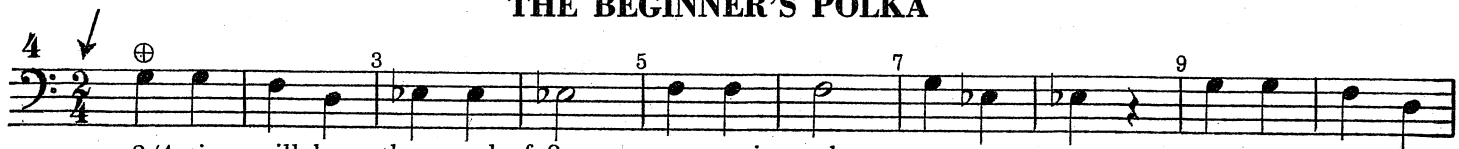


COUNT WITH CARE

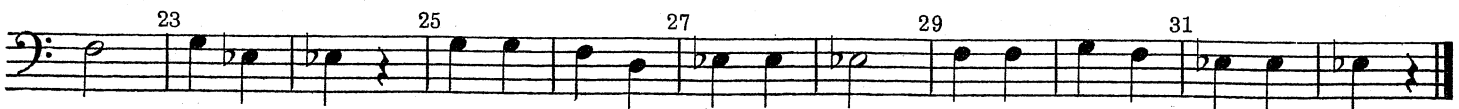
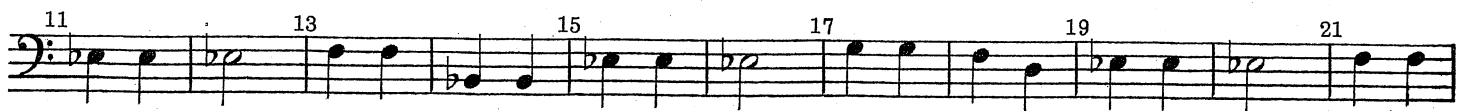


The first note is called a "pick-up" note; it was borrowed from the last measure. At the beginning and at the end we have "incomplete measures."

THE BEGINNER'S POLKA

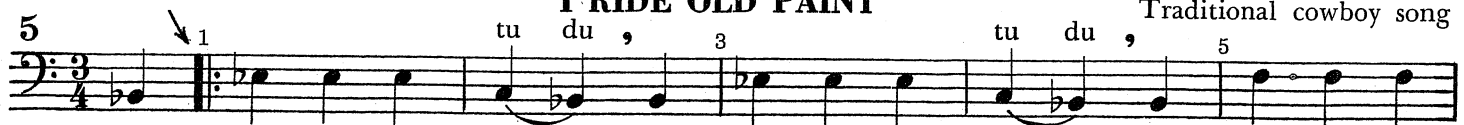


2/4 time will have the equal of 2 quarter notes in each measure.

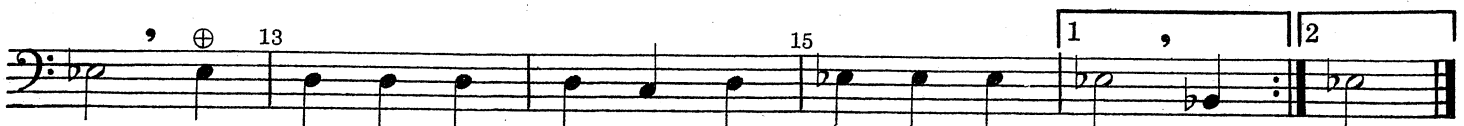
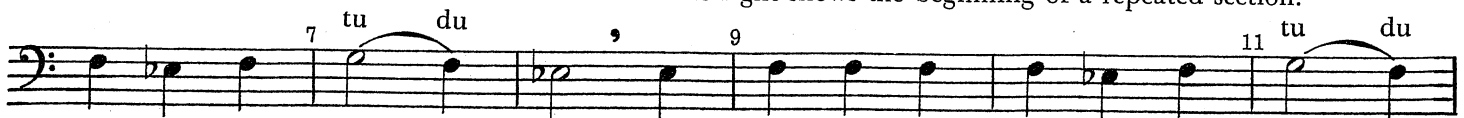


I RIDE OLD PAINT

Traditional cowboy song



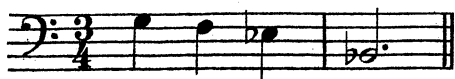
Watch for the slurs. A double bar with dots at the right shows the beginning of a repeated section.



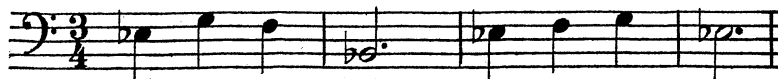
OUR GRANDFATHER'S CLOCK

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



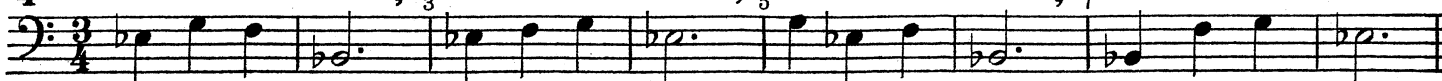
2 30 minutes past the hour



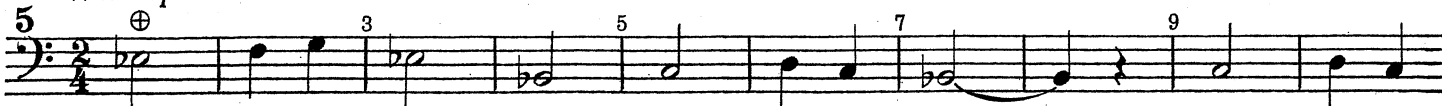
3 45 minutes past the hour



4 The new hour

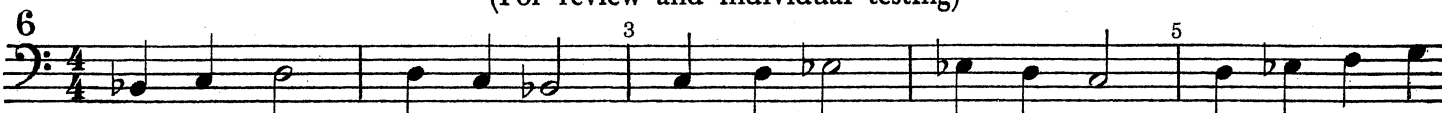
*With spirit*

INDEPENDENCE MARCH

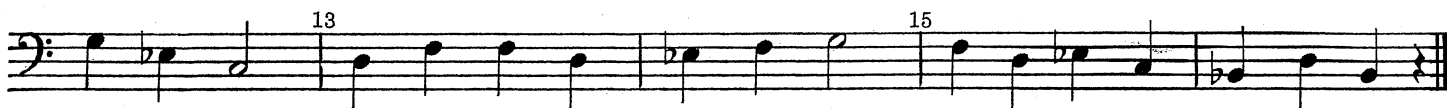
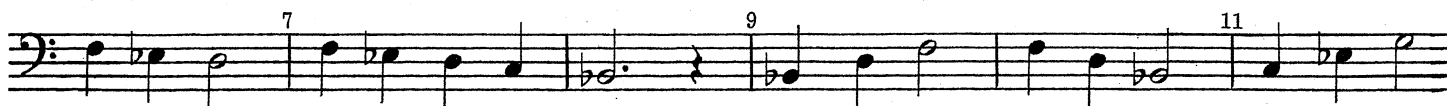


REVIEW OF ALL TONES LEARNED

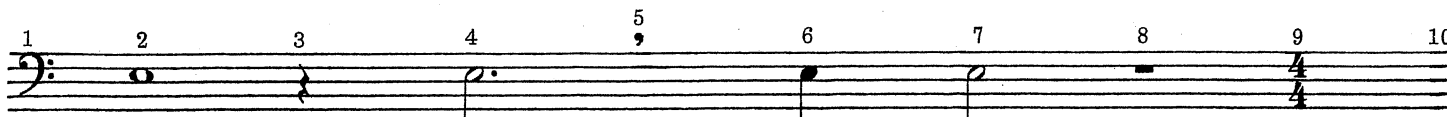
(For review and individual testing)



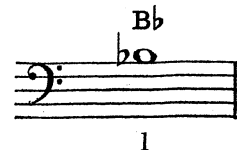
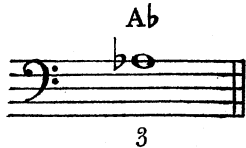
This part may be played together by flutes, bassoons, B \flat clarinets, cornets, trumpets, trombones, and baritone.



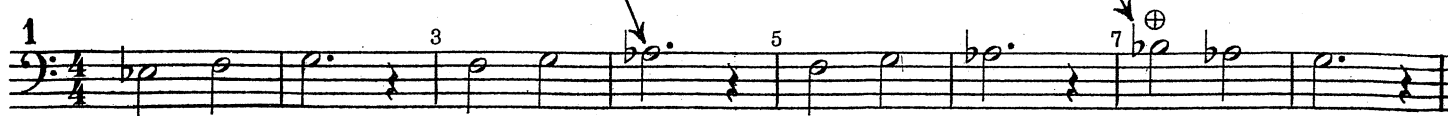
TEST OF NOTATION USED



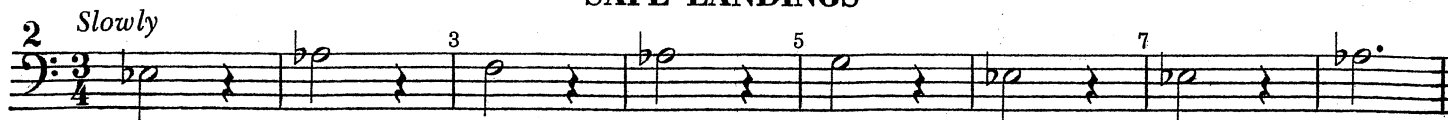
_____ Whole note	_____ Dotted half note	_____ Breath mark	_____ Slur	_____ 2 quarters
_____ Whole rest	_____ Quarter note	_____ Double bar	_____ Tie	_____ in a measure
_____ Half note	_____ Quarter rest	_____ Clef sign	_____ Repeat	_____ 3 quarters
_____ Half rest	_____ Single bar		_____ Endings	_____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



GOING UP

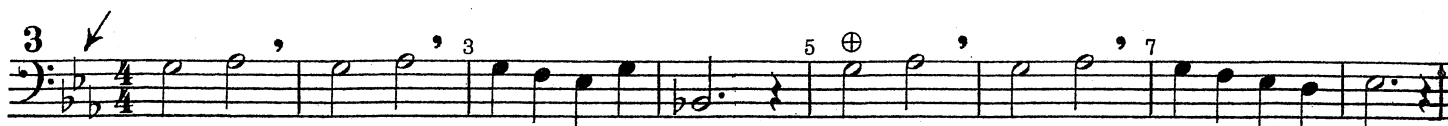


SAFE LANDINGS



Try for a clean start on each tone.

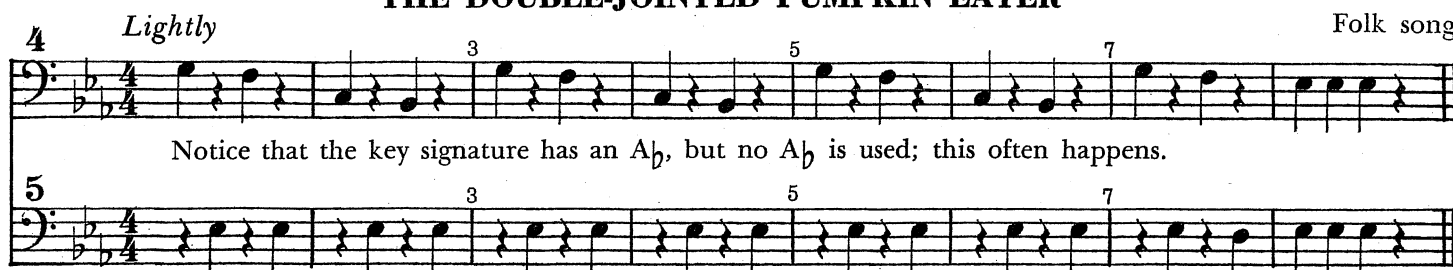
OUR FIRST KEY SIGNATURE



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

Folk song

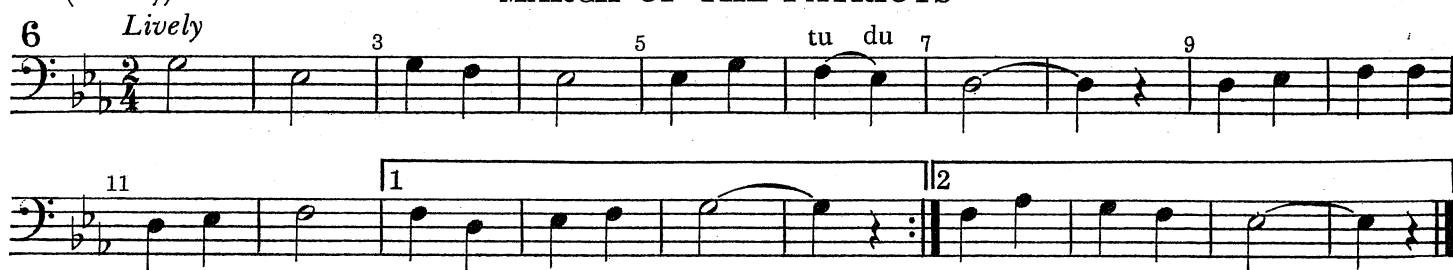


Notice that the key signature has an A \flat , but no A \flat is used; this often happens.

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

(Melody)

MARCH OF THE PATRIOTS

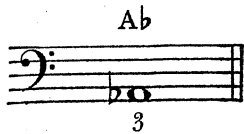


(Harmony)
Lively

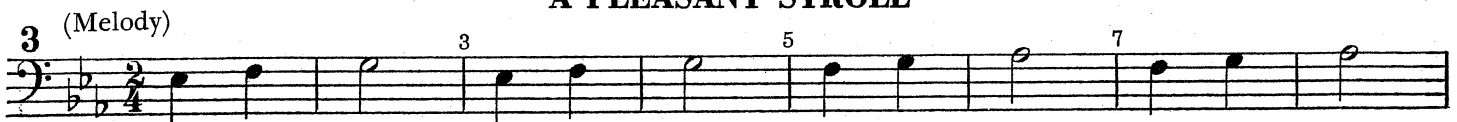
MARCH OF THE PATRIOTS



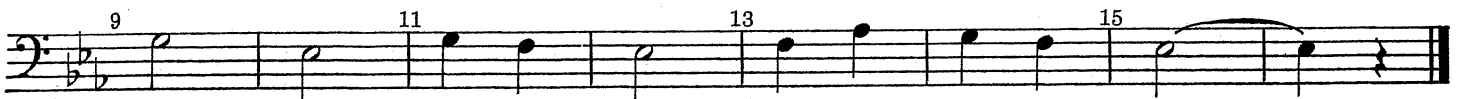
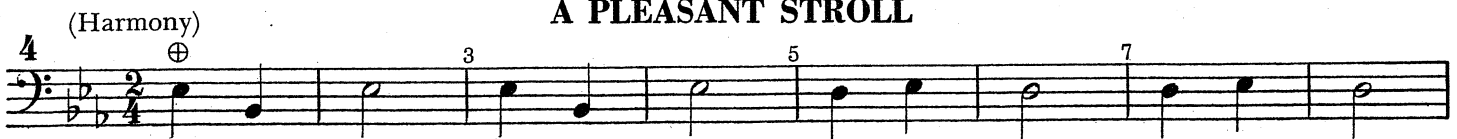
TB 10

**MELODY IN MINOR**

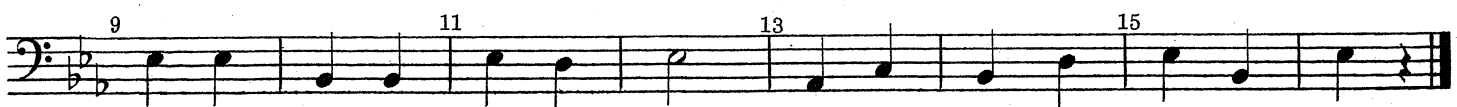
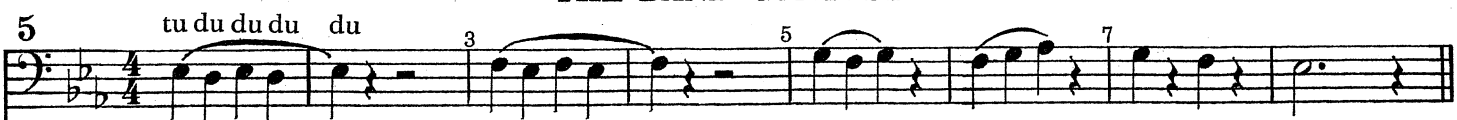
It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

MELODY IN MAJOR**A PLEASANT STROLL**

Name the notes before you play.

**A PLEASANT STROLL**

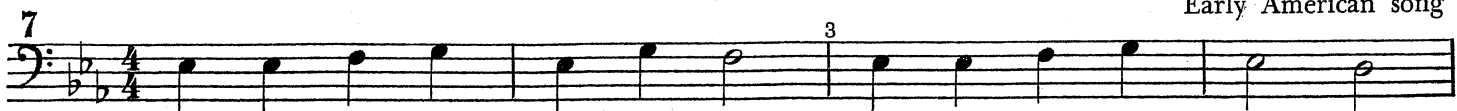
Name the notes before you play.

**THE BAND CONTEST**

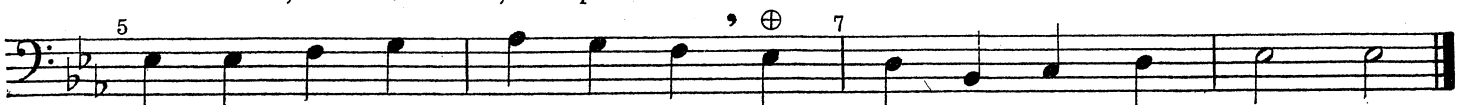
Observe the slurs carefully.

**YANKEE DOODLE**

Early American song

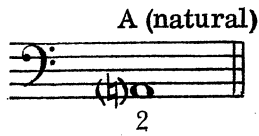


Go slowly at first, then try for speed.

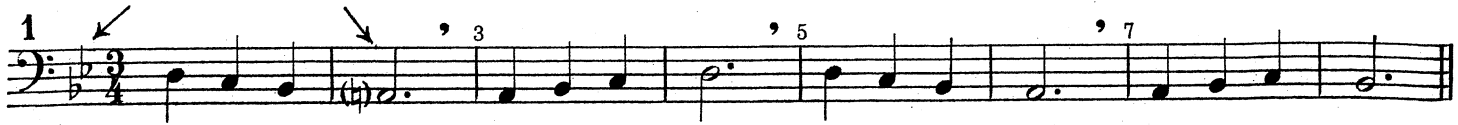


LESSON 11

TB 11



A NEW TONE



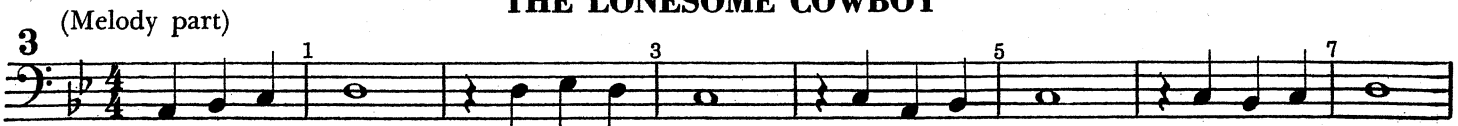
What does the key signature call for? The time signature? Name the new tone.

Quietly

LAZY LOU

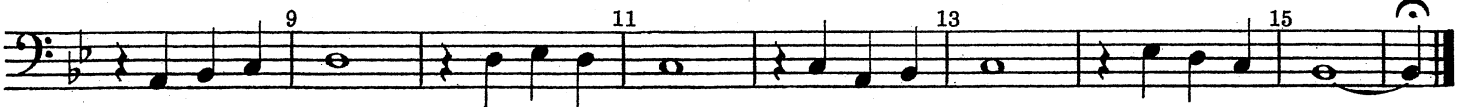


THE LONESOME COWBOY

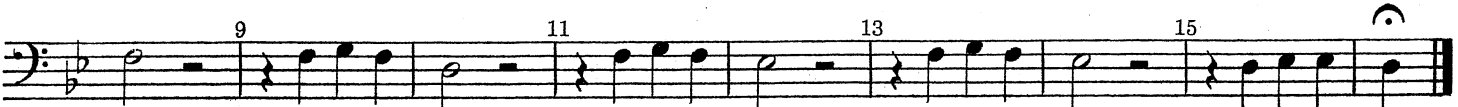
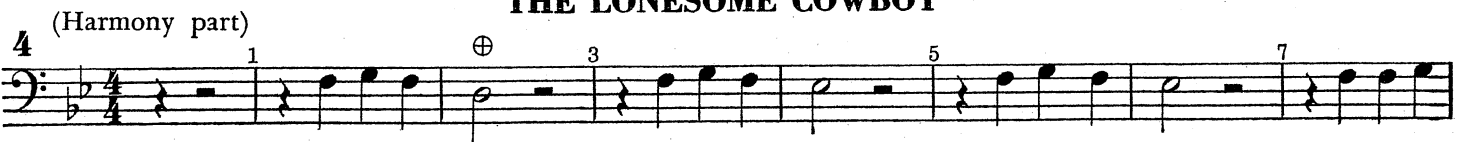


The 1st measure is incomplete. What is missing?

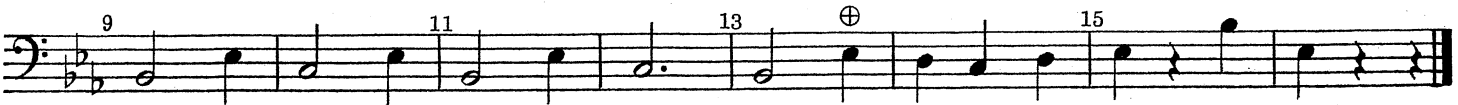
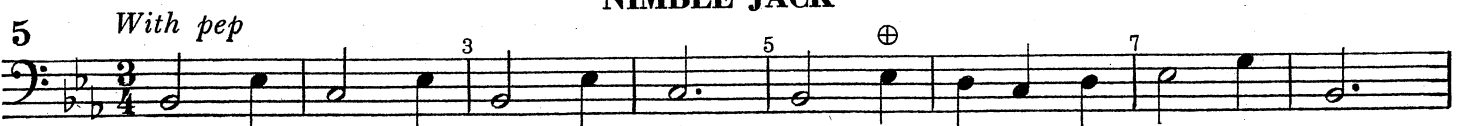
Fermata - pause - hold - bird's eye



THE LONESOME COWBOY

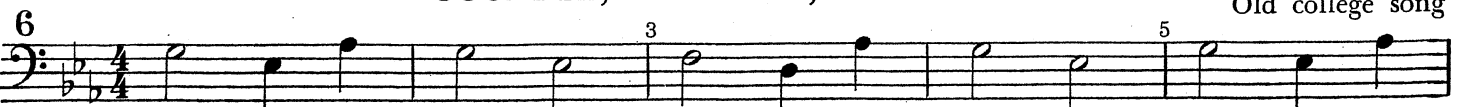


NIMBLE JACK



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.



1812

AT PIERROT'S DOOR → %

Folk song

1

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

7 → Fine 9 11

→ D.S. al Fine

A TISKET, A TASKET

Folk song

2

1 3 5 7 9 11 13 15

GOODBYE, MY LOVER, GOODBYE

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

3

1 3 5 7 9

THE BEAR WENT OVER THE MOUNTAIN

Folk song

4

1 3 5 7 9 11 13 15 17 19 21 23

Fine

D.S. al Fine

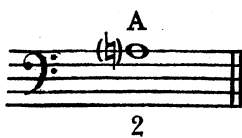
REVIEW OF ALL TONES LEARNED

(For review and individual testing)

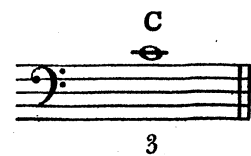
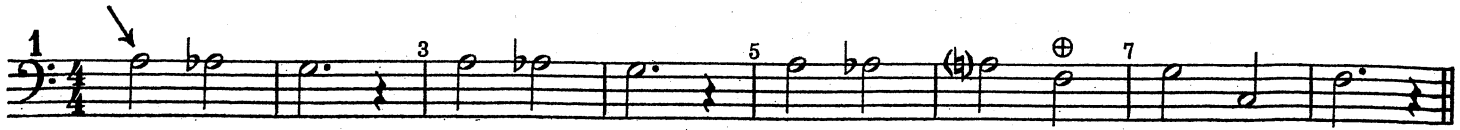
5

1 3 5 7 9 11 13 15

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



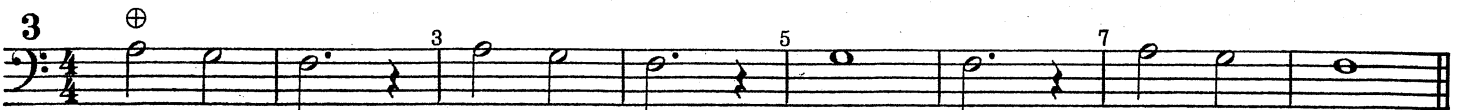
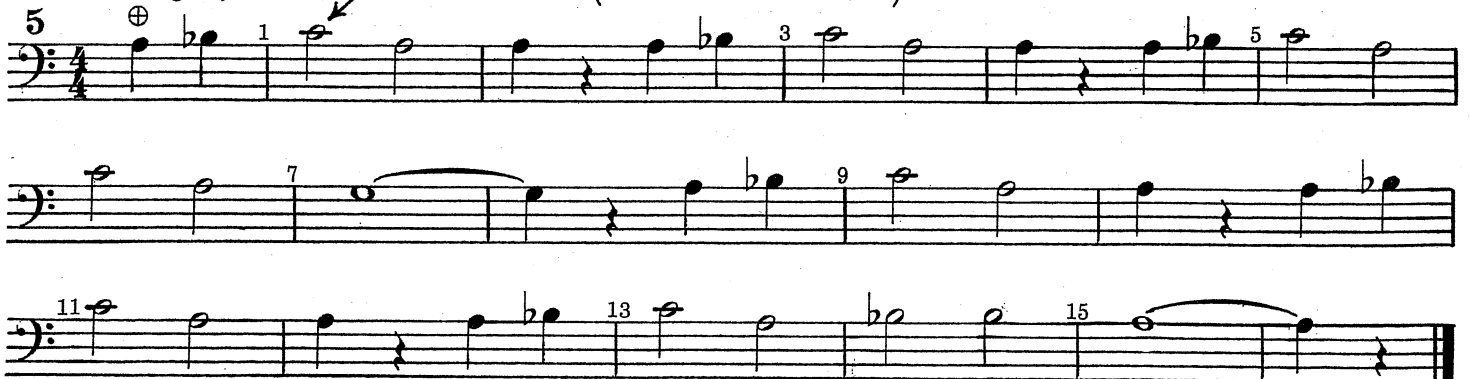
TB 13

**HALF STEP HARRY**

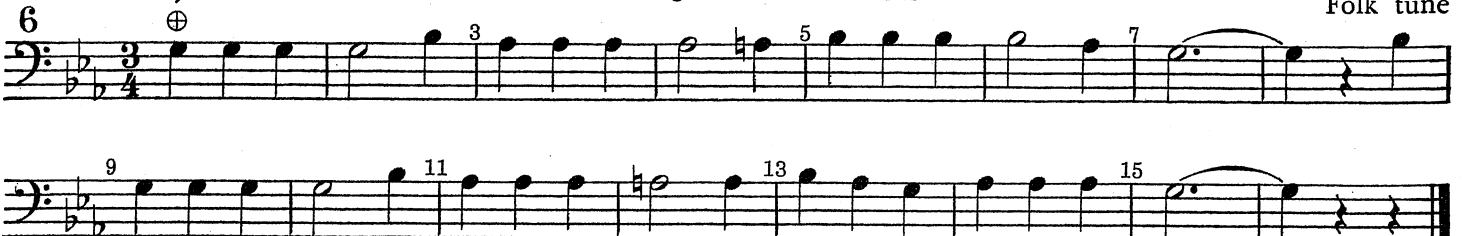
A natural sign (♮) is used to cancel the effect of a sharp or flat.

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

Folk tune



75 14

- Many tones can be made in more than one position; these "alternate positions" often help in slurring. In future lessons, alternate positions may be marked over a note — use and learn these positions. The letters "sl" will be used to show that the slur is to be made without the help of soft tonguing.

1 *tu sl tu 3 tu sl tu 5 tu sl tu sl 7*

4 *Quietly*

3 5 7

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a soprano clef. The piano accompaniment is written in a bass clef. The score includes a key signature change from B-flat to A-flat (one sharp) at the end of the first line. The melody is written in a soprano clef. The piano accompaniment is written in a bass clef. The score includes a key signature change from B-flat to A-flat (one sharp) at the end of the first line. The melody is written in a soprano clef. The piano accompaniment is written in a bass clef. The score includes a key signature change from B-flat to A-flat (one sharp) at the end of the first line.

6 *In a jolly manner* (Some folks like to sing) Stephen Foster

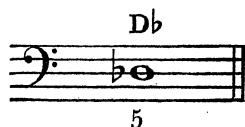
The first line of the musical score is written on a bass staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. This is followed by a dotted half note D3. Then, there is a quarter rest, followed by a triplet of quarter notes E3, F3, and G3. Next is a quarter note A3, followed by a half note B3. Then, there is a quarter rest, followed by a triplet of quarter notes C4, D4, and E4. This is followed by a quarter note F4, then a half note G4. Finally, there is a quarter rest, followed by a quarter note A4, then a half note B4, and a quarter note C5. The line ends with a quarter rest.

Learn to use a fairly fast beat for this song.

8

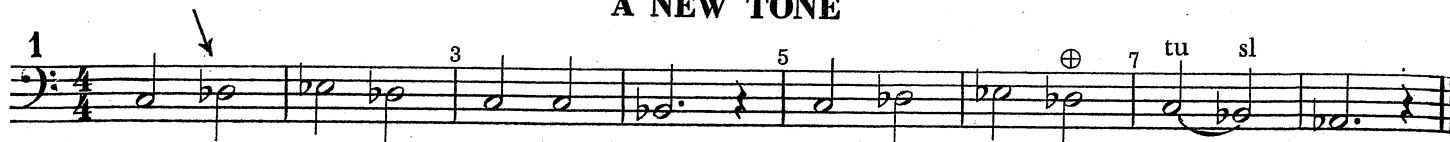
Measure repeat sign.

3 6 5 7



TB 15

A NEW TONE

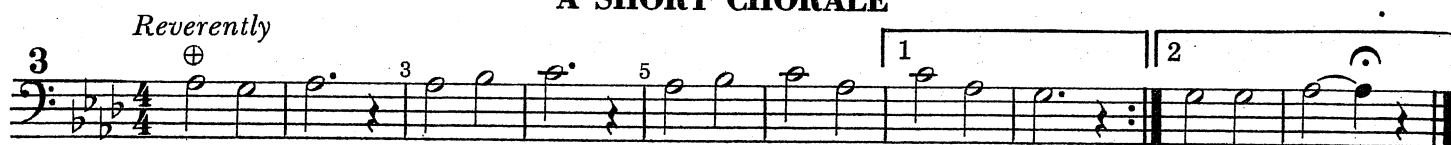


A NEW KEY SIGNATURE



Name the notes before you play. Roll the lips inward to help the slur in measure 8.

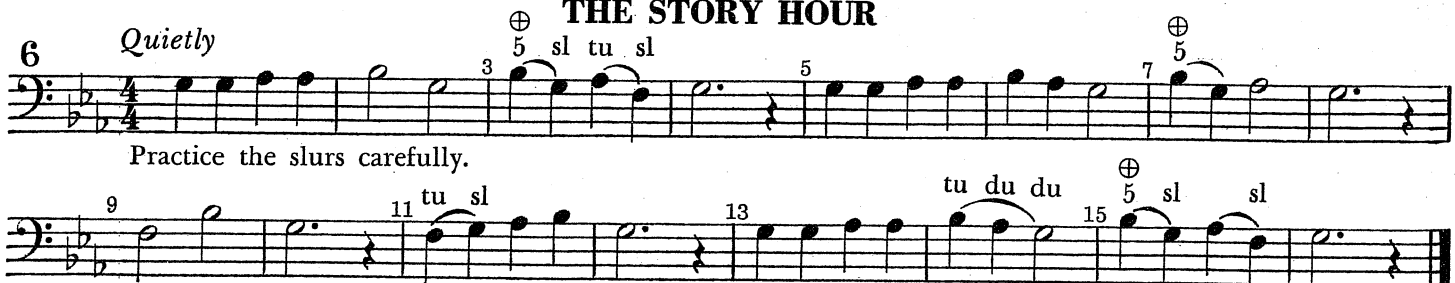
A SHORT CHORALE



THE BELL CHORUS

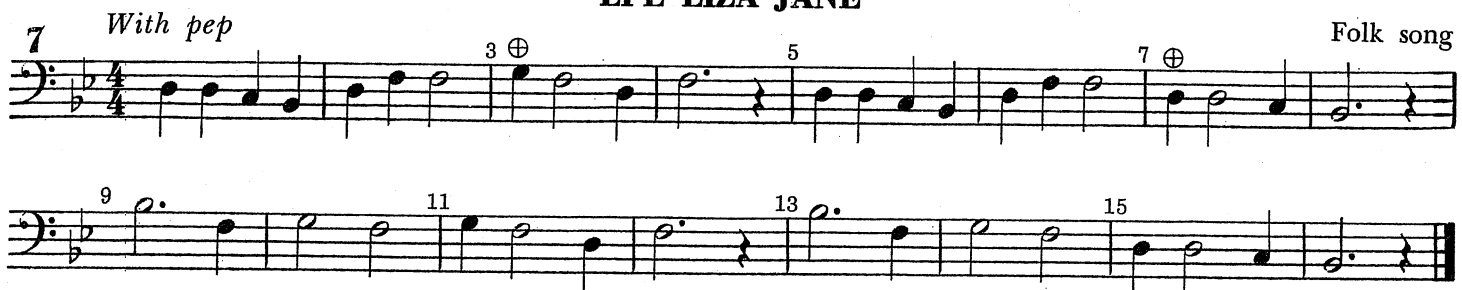


THE STORY HOUR



Practice the slurs carefully.

LIZ LIZA JANE



TB16

ROUND: SWEETLY SINGS THE DONKEY

Traditional

1 *Quickly*

(a) (b) (c)

DIZZY DONKEY

Adapted

2 *In fun*

Learn to play this tune rapidly without mistakes.

gradually slower and louder

A DUTCH DANCE

Waltz

3

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

Fine

→ D.C. al Fine

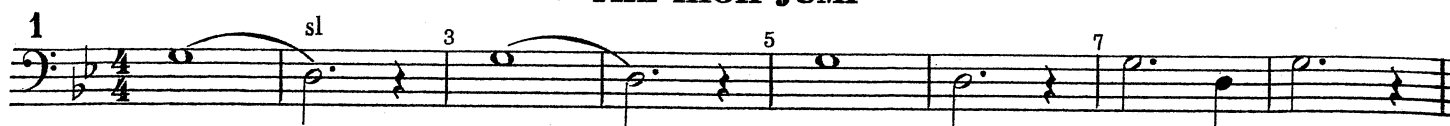
REVIEW OF ALL TONES LEARNED

(For review and individual testing)

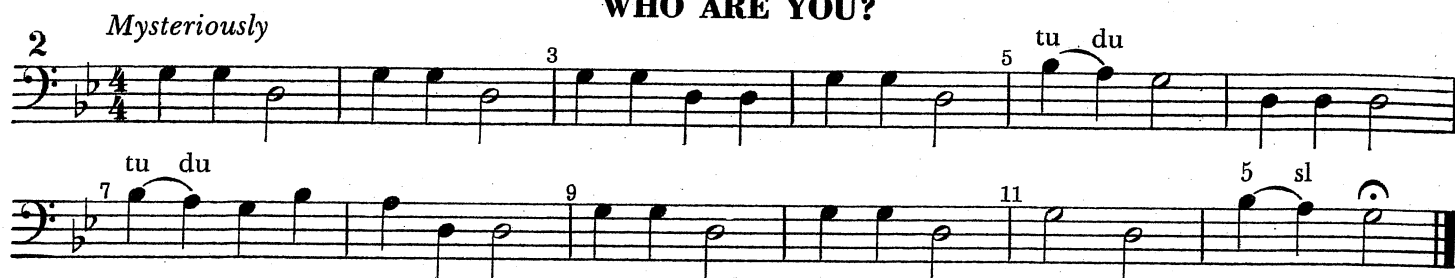
4

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

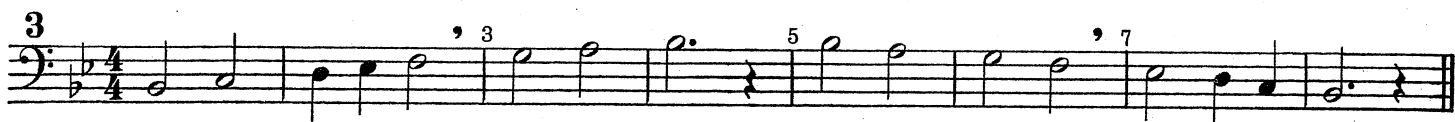
TB 17 THE HIGH JUMP



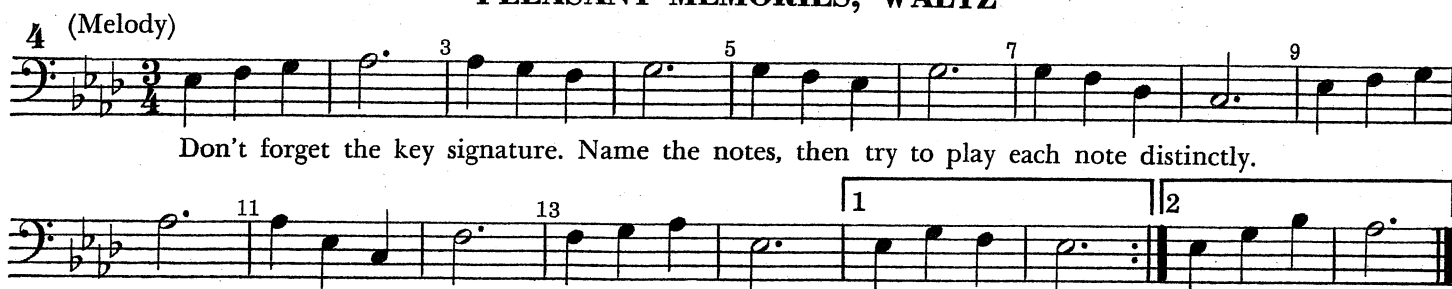
WHO ARE YOU?



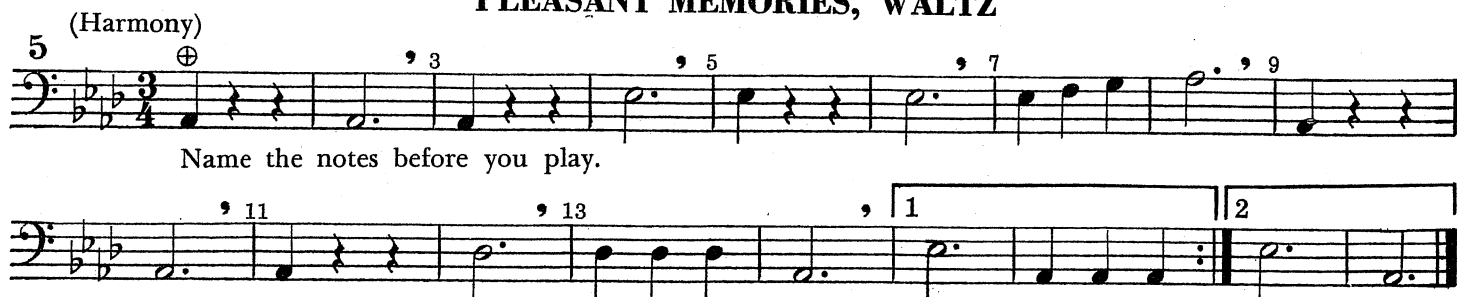
A SCALE MELODY



PLEASANT MEMORIES, WALTZ

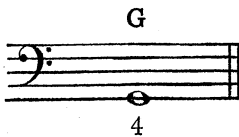


PLEASANT MEMORIES, WALTZ



HEI-LI, HEI-LO





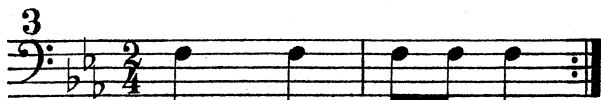
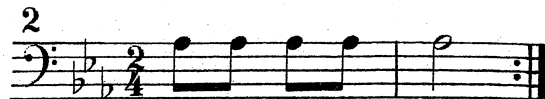
TB 18

INTRODUCTION TO EIGHTH NOTES

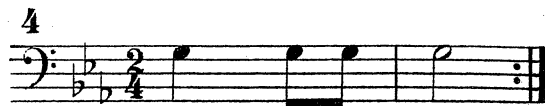
Two eighth notes are played in the time of a quarter note. The eighth notes must be equal in length with the first one sounding exactly on the beat. Learn these four studies thoroughly and review them often. Also, play all four without any pause between them—omit the repeats.



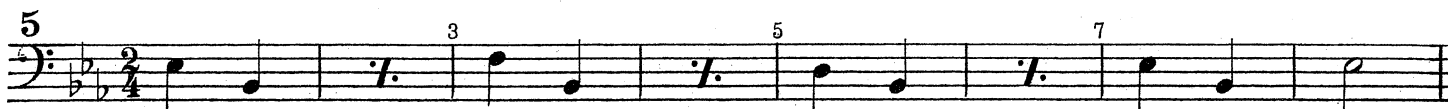
Repeat many times



Repeat many times



THE TIMEKEEPER

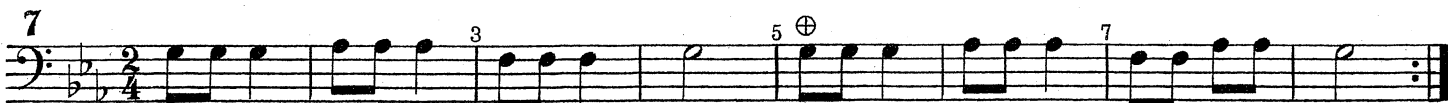


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

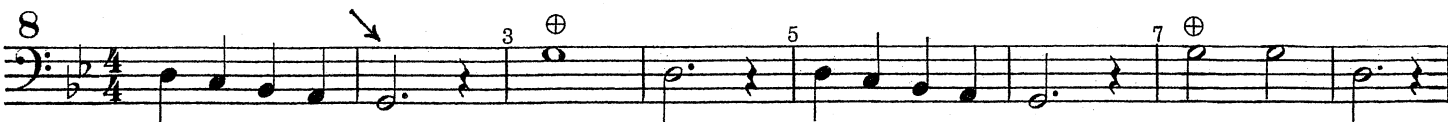


AN EIGHTH NOTE MELODY



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

LEGEND OF THE GHOSTS

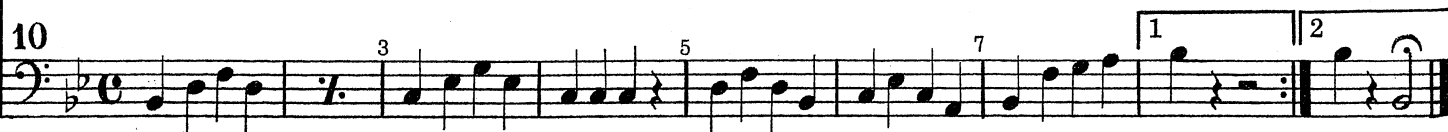


Fade away

A BUSY HIGHWAY



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





THE CHIMES RING OUT

Majestically

1

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.

9

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

4

9

3/4 ACCOMPANIMENT

5 Bass part

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

9

BAA! BAA! BLACK SHEEP

6

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

11

Traditional

TB 20

FAITH OF OUR FATHERS

H. F. Hemy

1 Melody

du

sl

du

sl

2 Harmony

du

du

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

3

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

With a slow, steady beat

TB 21

VESPER BELLS

1

Play with a full tone.

SLUR MELODY

2

tu du du sl sl-5 tu du tu du du du tu du du

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.

Harmony part

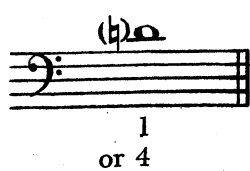
HAPPY HOLIDAY

5

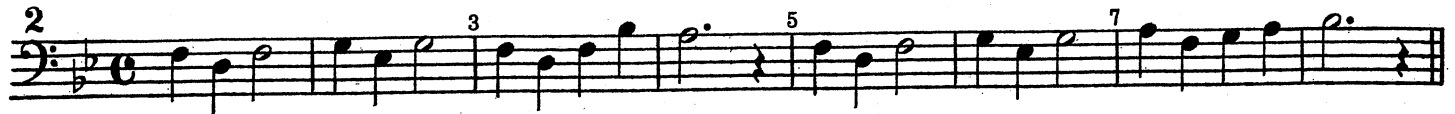
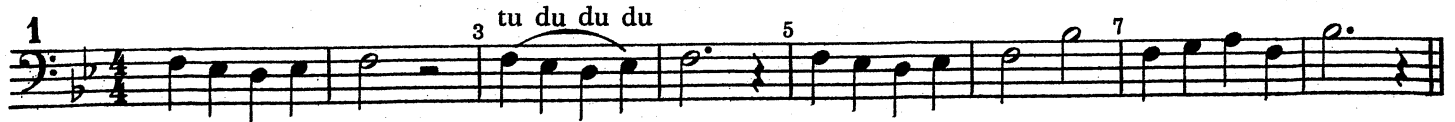
COURTLY PROMENADE*With dignity, but not too slow*

6

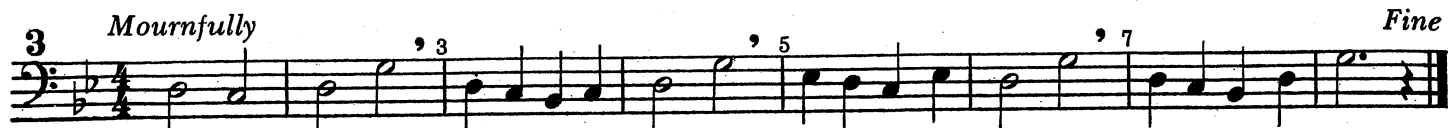
Tongue each note well and separate it from its neighbors.



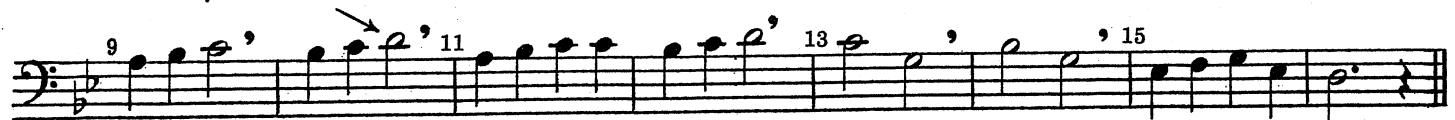
TB 22



CHANT OF THE GALLEY SLAVES

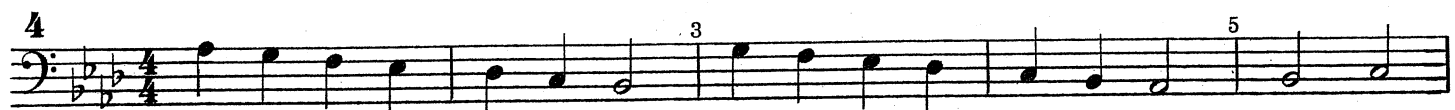


Play with a full, clear tone. Observe the commas for breath.

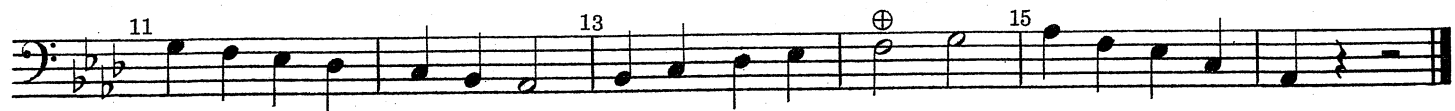
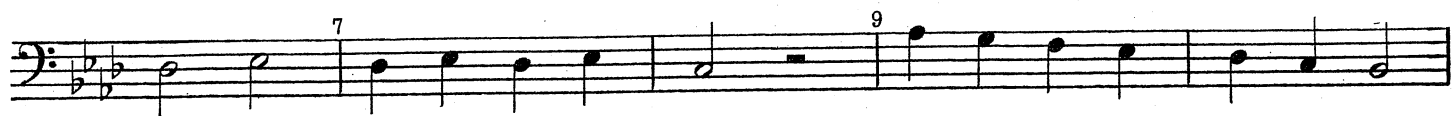


D.C. al Fine

THE DEEP-SEA DIVER



Name and show the slide position of the notes before you play.



THERE'S MUSIC IN THE AIR

George F. Root



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

CADETS ON PARADE, MARCH

TEN LITTLE INDIANS

[illegible]

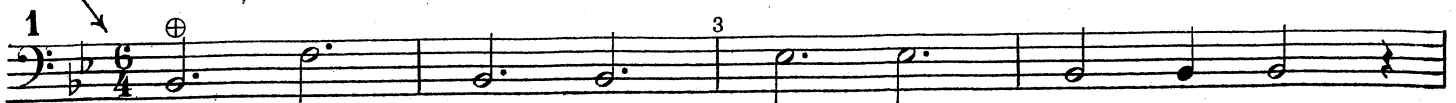
TB 24

LESSON 24

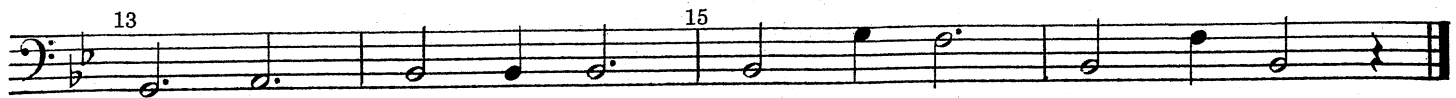
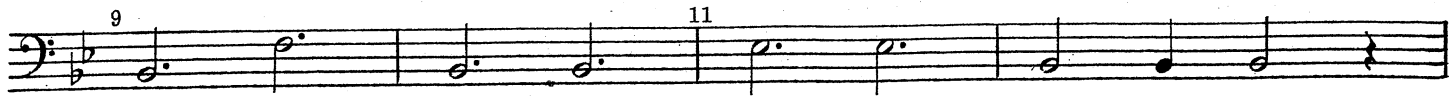
TB 24

OVER THE RIVER AND THROUGH THE WOODS

Traditional

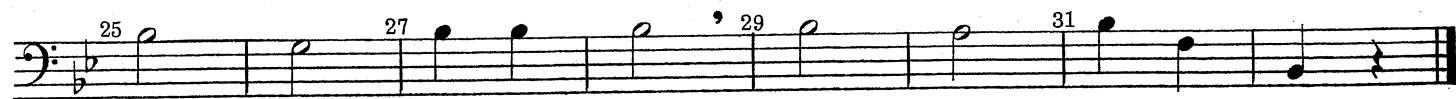
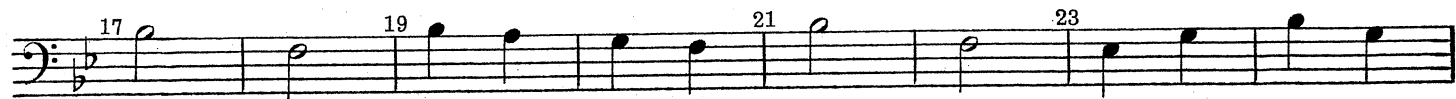
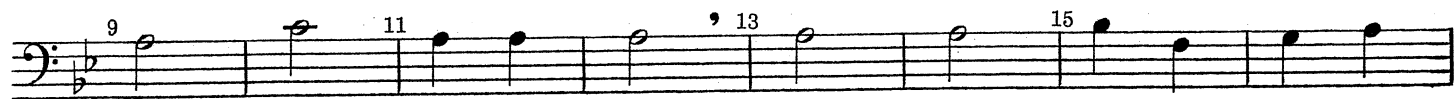
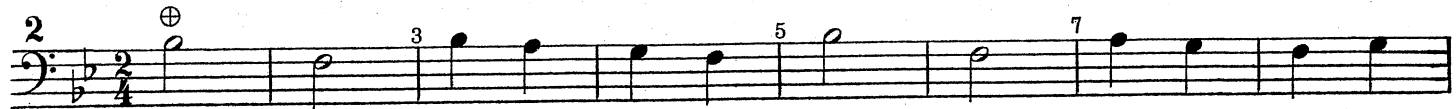


Notice the 6/4 time; you will now have six beats in each measure.



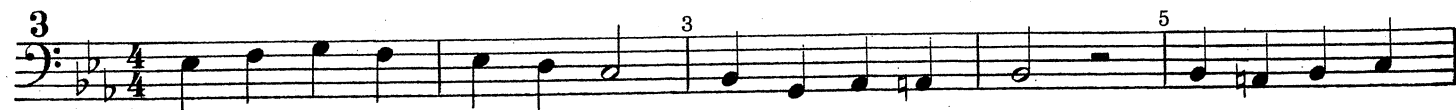
Pep Song

FIGHT ON, FOR OUR SCHOOL

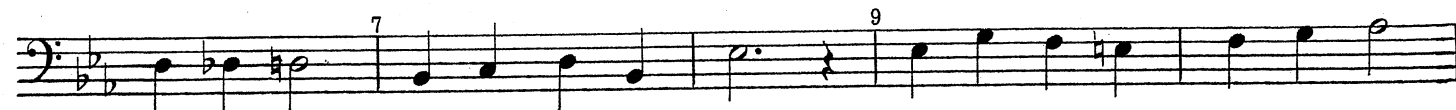


REVIEW OF ALL TONES LEARNED

(For review and individual testing)



Only trombones and baritones can play together on this review.



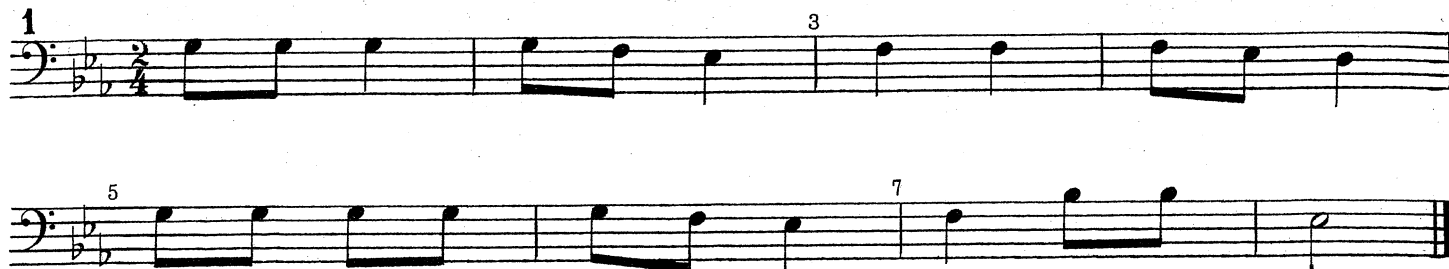
LESSON 25

TB 25 Three Tunes Using Moving Eighth Notes

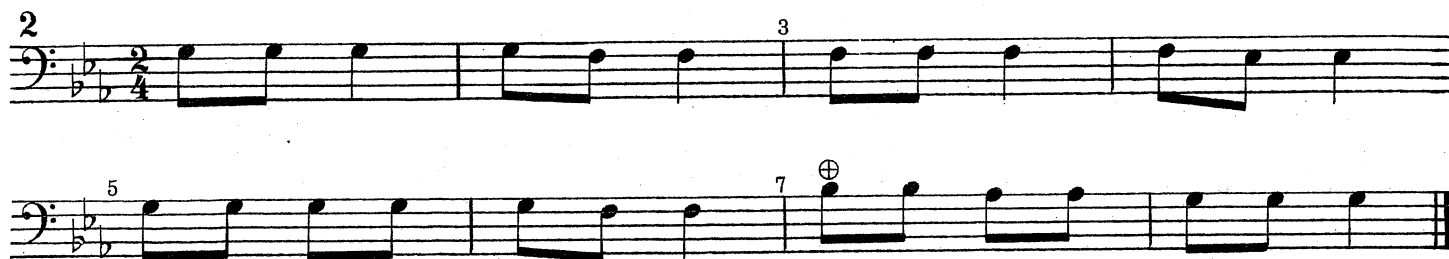
In these tunes, the second eighth note often moves to a new position. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

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



LESSON 26

TB 26 LAND OF MYSTERY

1 tu du du du tu du du 3 sl du du du sl-4 sl sl du

2 du 3 5 7 du

LIGHTHEARTED YOUTH

3 du du 3 5 7 9 du du

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

11 du du 13 du du 1 du du 2 du du

SHORTNIN' BREAD

American folk song

4 6 1 3 6

5 6 1 7 5

AN OLD FRIEND

5 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 ⊕

YOU NAME IT

7 3

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

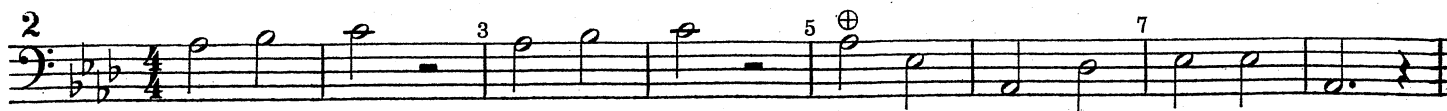
5 7

LESSON 27

27 A NEW TONE FOR CLARINETS



A NEW TONE FOR CORNETS AND TRUMPETS



Quietly

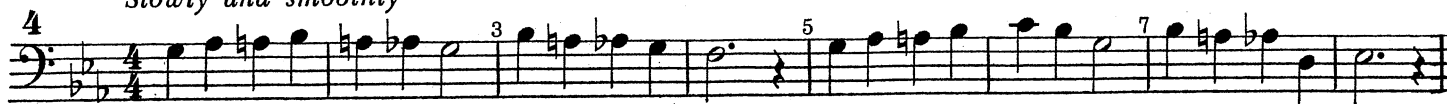
SUMMER DAY



Be sure that you slur as written.

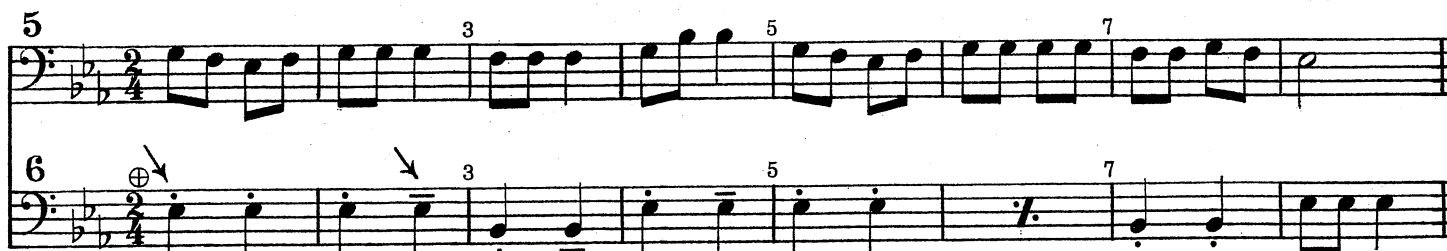
CHROMATIC ETUDE

Slowly and smoothly



Show the slide position of 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

As fast as possible



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

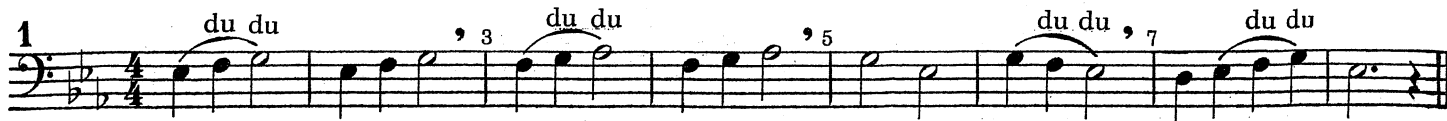


Fine

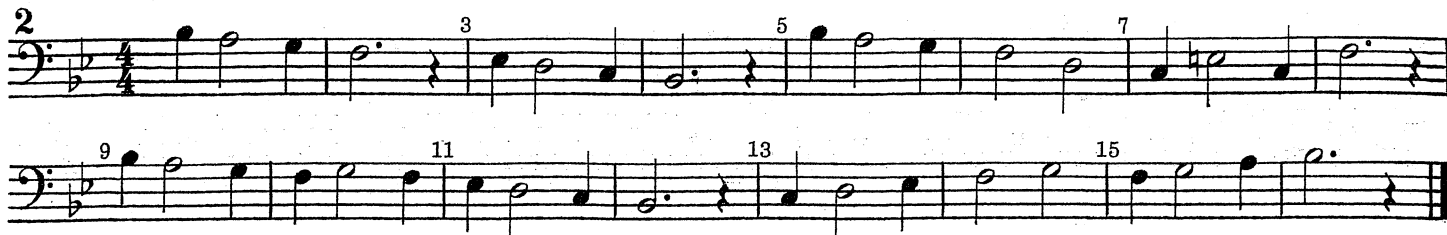


D.C. al Fine

7828



SYNCOPATED SCALE

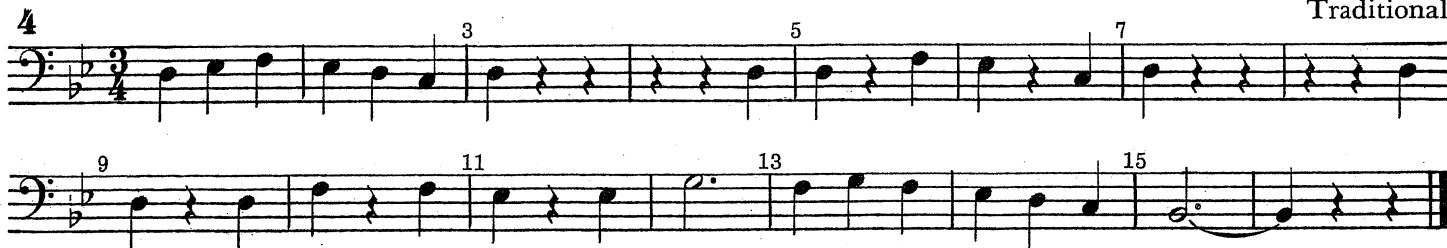


FLOATING CLOUDS



HICKORY DICKORY DOCK

Traditional



MISS LUCY LONG

Old minstrel song



MISS LUCY LONG

Bass part

