

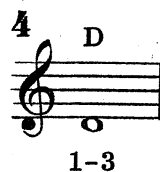
# AN OPTIONAL FIRST LESSON

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

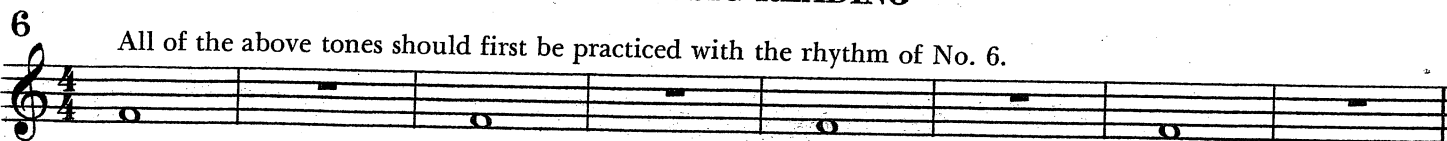
(To be learned in any order)



When you have learned a tone, you will —

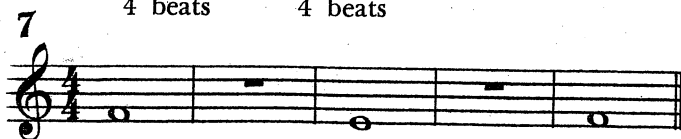
- (a) know its letter name
- (b) know the position of the note on the staff
- (c) know its fingering
- (d) be able to produce the tone with a nice sound

## FIRST MUSIC READING

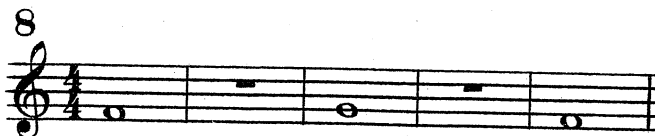


Whole note    Whole rest  
4 beats       4 beats

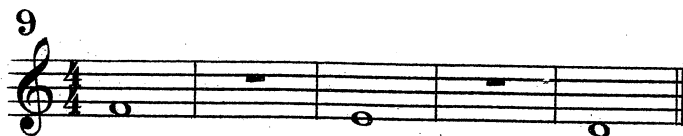
Notice that the whole rest hangs under a line.



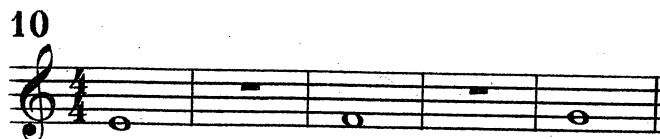
Name and finger the notes before you play.



Should the 2nd tone sound higher, or lower?



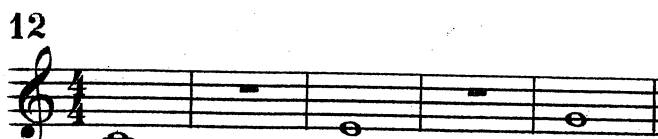
Prepare the fingering during the rest.



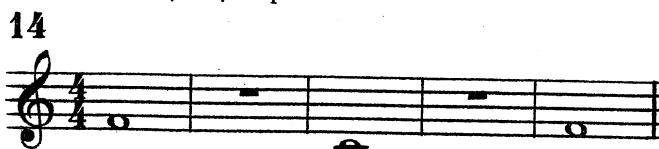
Be sure that you tongue to start the tone.



Good position of the hands is important.



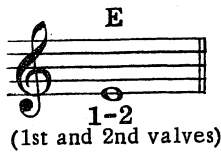
Always try to produce a clear tone.



Quarter notes  
1 beat each

Play the 4 quarter notes in one breath.

# LESSON 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

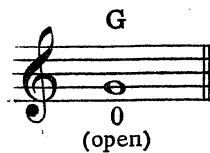
7

8

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.

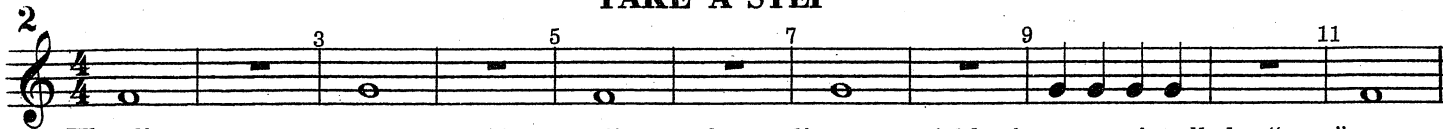
# LESSON 2



## A NEW TONE

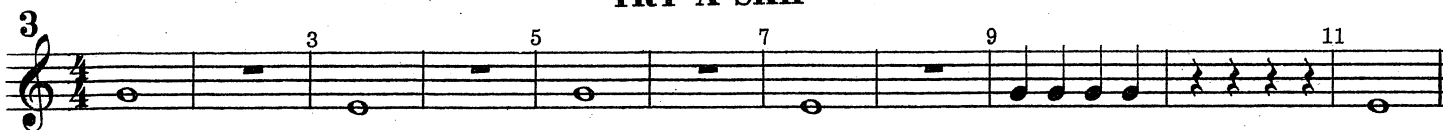


## TAKE A STEP



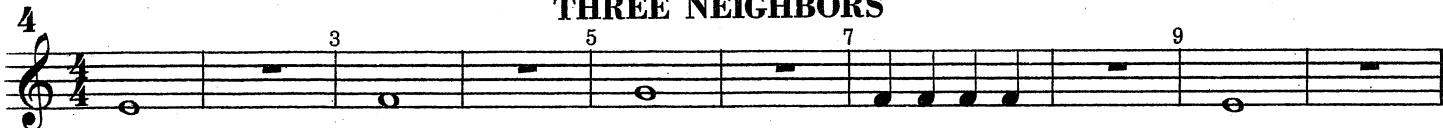
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

## TRY A SKIP



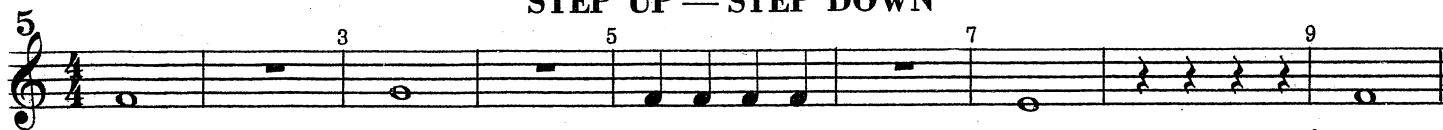
Any distance greater than a step is known as a "skip."

## THREE NEIGHBORS



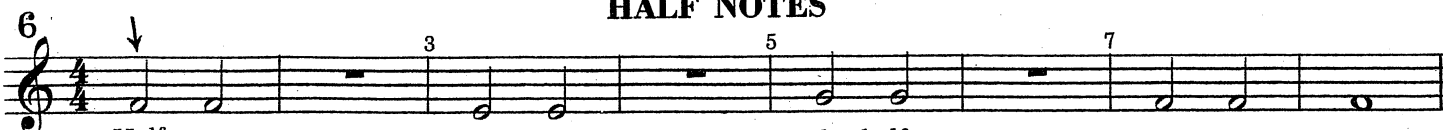
Name and finger the notes before you play.

## STEP UP — STEP DOWN



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

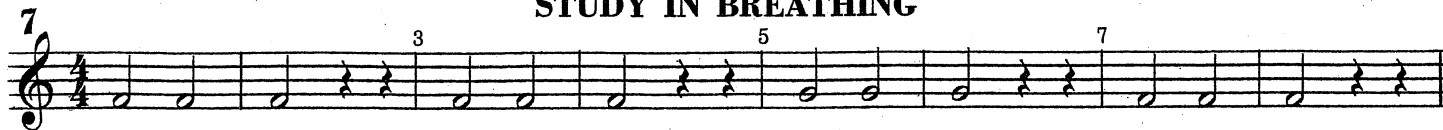
## HALF NOTES



Half notes  
2 beats

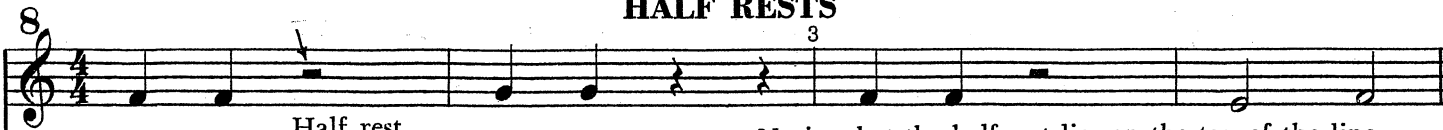
Do not take a breath between the half notes.

## 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.

# LESSON 3

## DOTTED HALF NOTES

1

Dotted half note  
3 beats

2

Compare No. 1 with No. 2.

## BREATH CONTROL

3

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

## EYE CONTROL

4

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

## THE RACE

5

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

## SOLOIST TRYOUT

6

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

## LET'S HARMONIZE

7

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

8

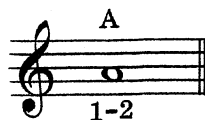
## MAKE UP YOUR MIND

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

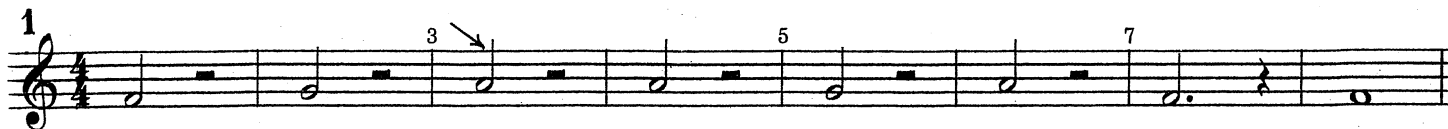
9

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

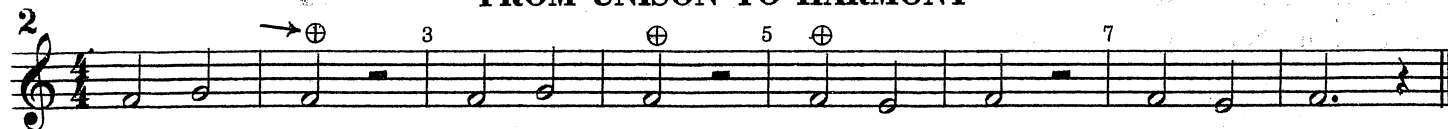
# LESSON 4



## A NEW TONE

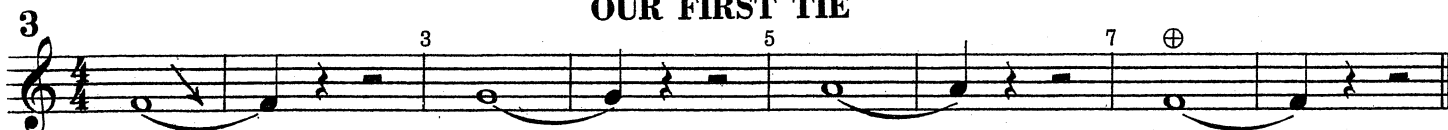


## FROM UNISON TO HARMONY



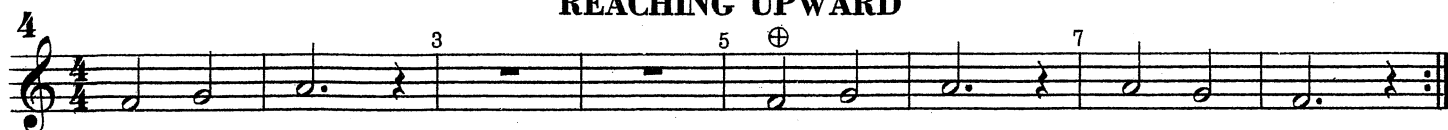
The sign ⊕ is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

## OUR FIRST TIE

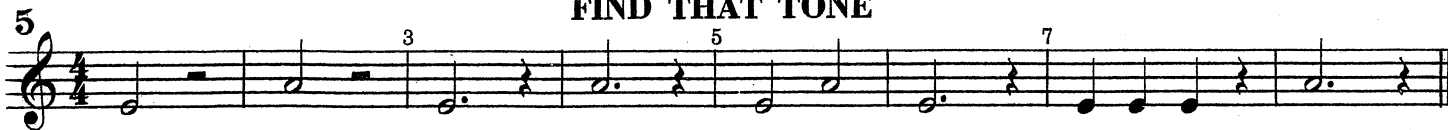


The curved line (tie) tells you to carry the sound over into the second note. Do not tongue the second note. Keep your breath steady throughout the tie.

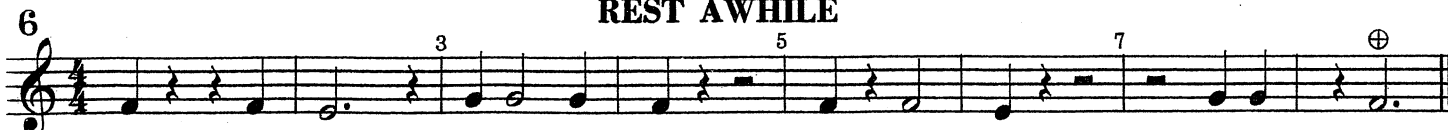
## REACHING UPWARD



## FIND THAT TONE



## REST AWHILE

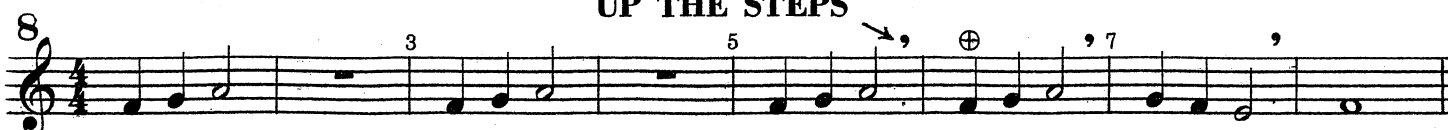


## OUR SOLOISTS



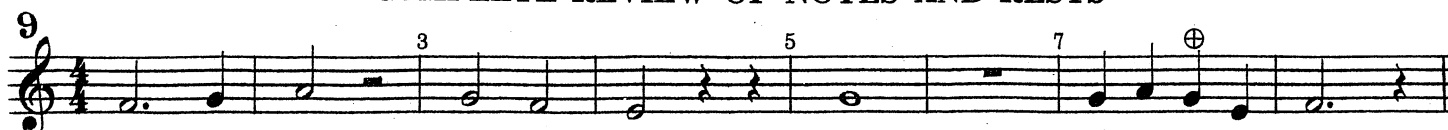
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

## UP THE STEPS



A comma calls for a quick breath.

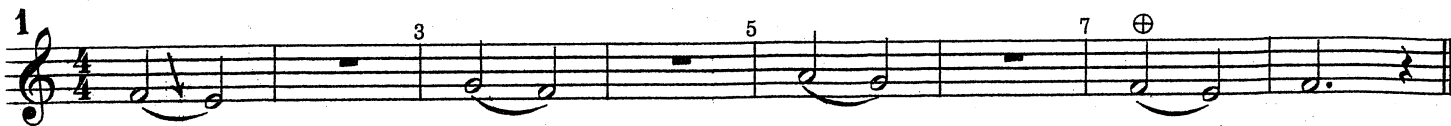
## COMPLETE REVIEW OF NOTES AND RESTS



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.

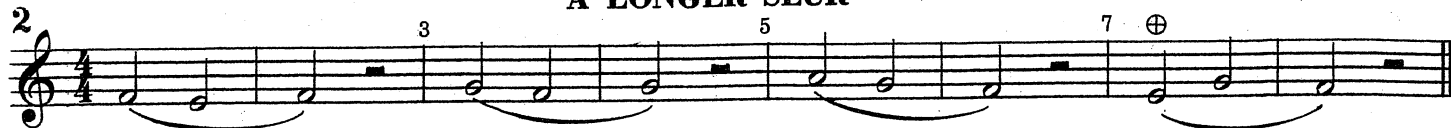
# LESSON 5

## WE LEARN TO SLUR



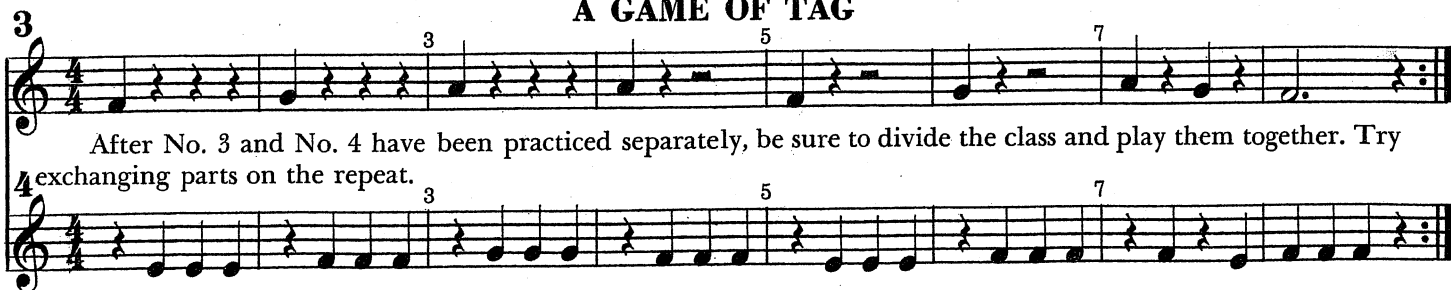
The slur is a curved line connecting notes of different pitch. Tongue only the first note. Keep the breath steady throughout the slur.

## A LONGER SLUR



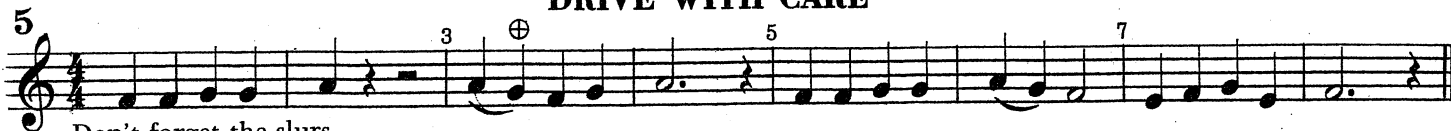
Take enough breath to complete the slur with a full tone.

## A GAME OF TAG



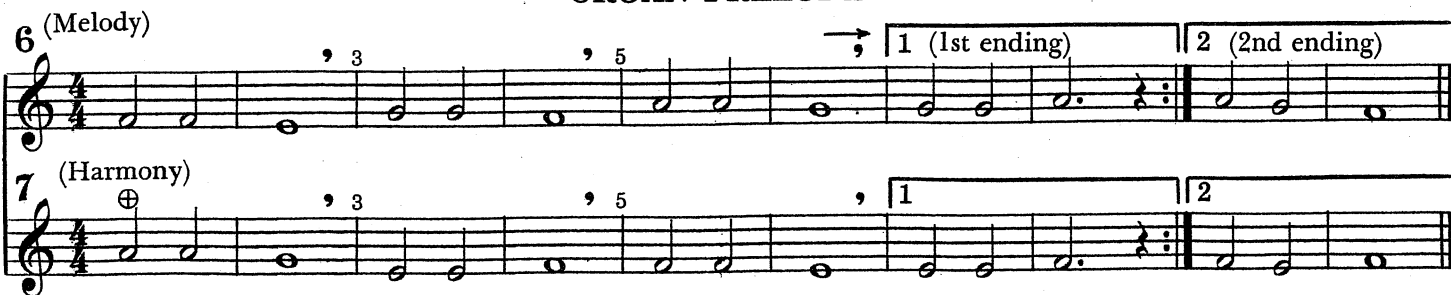
After No. 3 and No. 4 have been practiced separately, be sure to divide the class and play them together. Try exchanging parts on the repeat.

## DRIVE WITH CARE



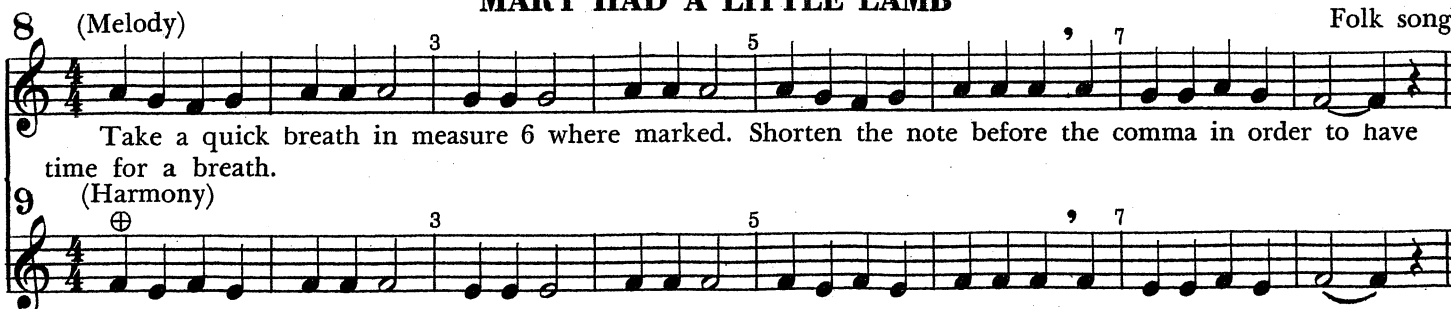
Don't forget the slurs.

## ORGAN PRELUDE



## MARY HAD A LITTLE LAMB

Folk song

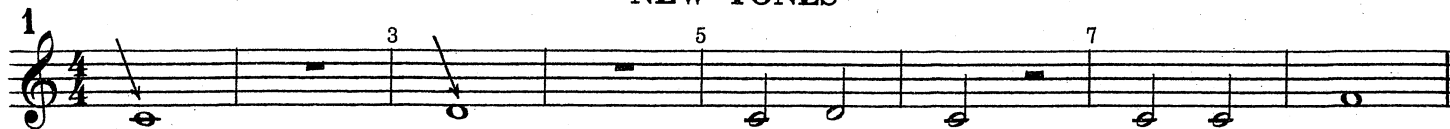


Take a quick breath in measure 6 where marked. Shorten the note before the comma in order to have time for a breath.

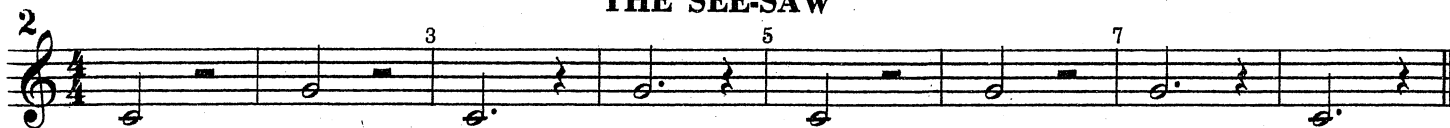
# LESSON 6



## NEW TONES



## THE SEE-SAW



## SLURS



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

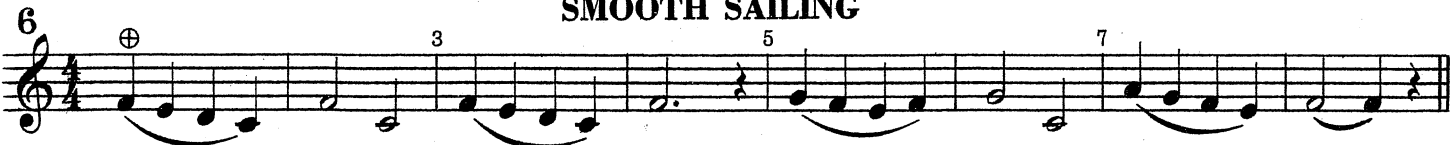
## MIND YOUR BUSINESS



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



## SMOOTH SAILING



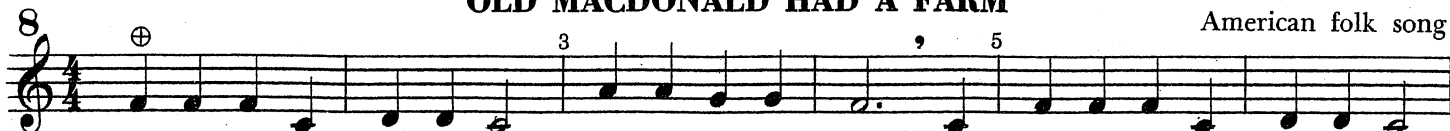
## THE AUTO HORN



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

## OLD MACDONALD HAD A FARM

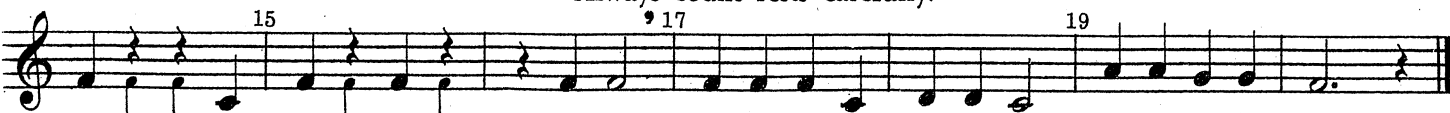
American folk song



Observe breath marks.



Always count rests carefully.



## A NEW TIME SIGNATURE

1

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

## AN EASY WALTZ

2

## COUNT WITH CARE

3

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

## THE BEGINNER'S POLKA

4

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

## I RIDE OLD PAINT

Traditional cowboy song

5

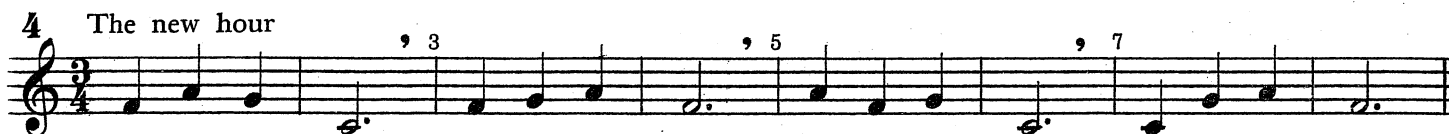
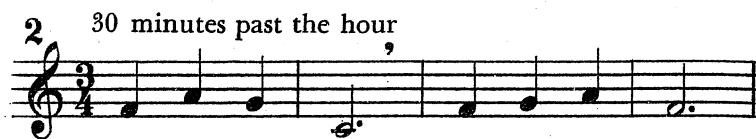
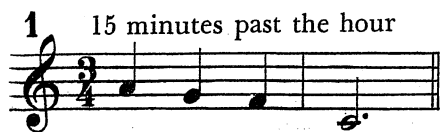
Watch for the slurs. A double bar with dots at the right shows the beginning of a repeated section.



# LESSON 8

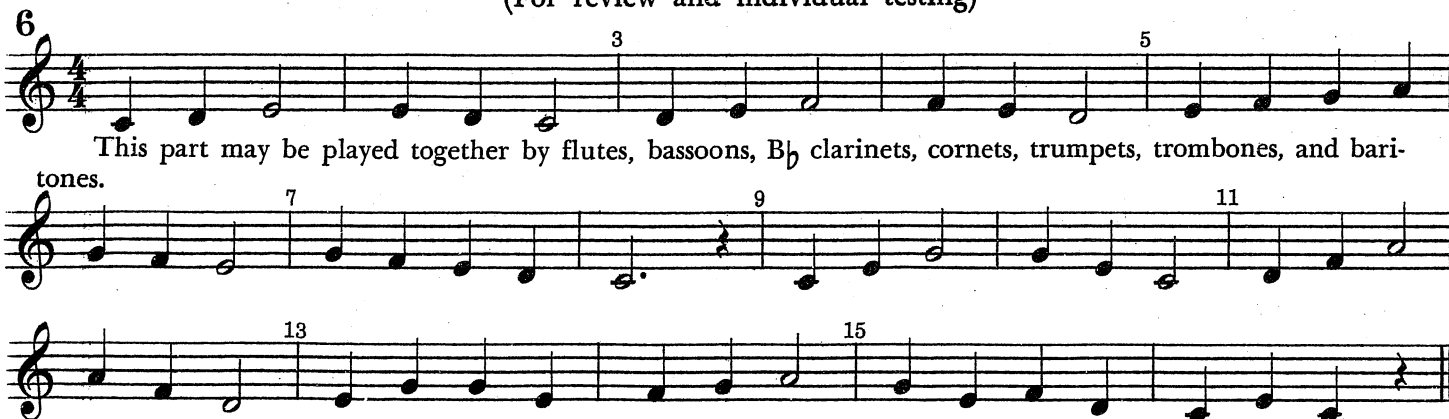
## OUR GRANDFATHER'S CLOCK

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.

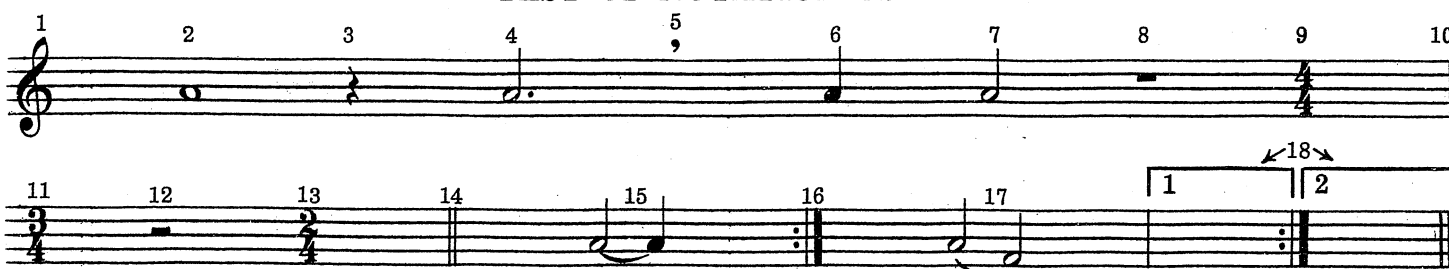


### REVIEW OF ALL TONES LEARNED

(For review and individual testing)

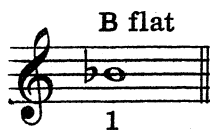


### TEST OF NOTATION USED



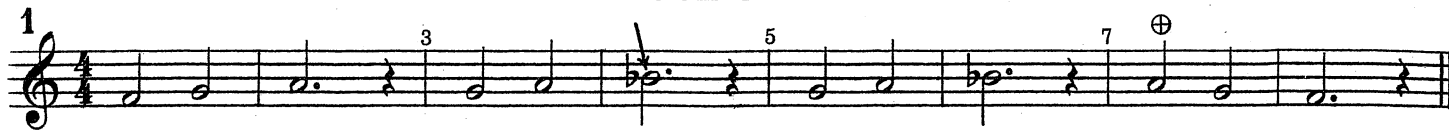
_____ Whole note	_____ Dotted half note	_____ Breath mark	_____ Slur	_____ 2 quarters
_____ Whole rest	_____ Quarter note	_____ Double bar	_____ Tie	_____ in a measure
_____ Half note	_____ Quarter rest	_____ Clef sign	_____ Repeat	_____ 3 quarters
_____ Half rest	_____ Single bar		_____ Endings	_____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

# LESSON 9



*perseverence*

## GOING UP

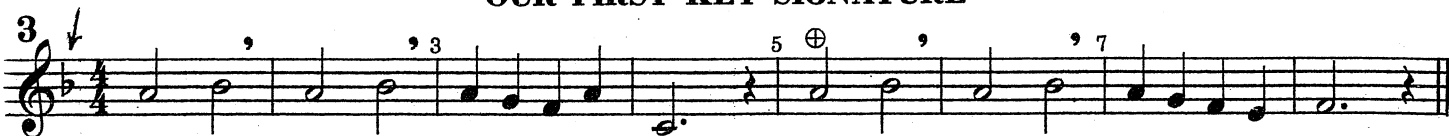


## SAFE LANDINGS



Try for a clean start on each tone.

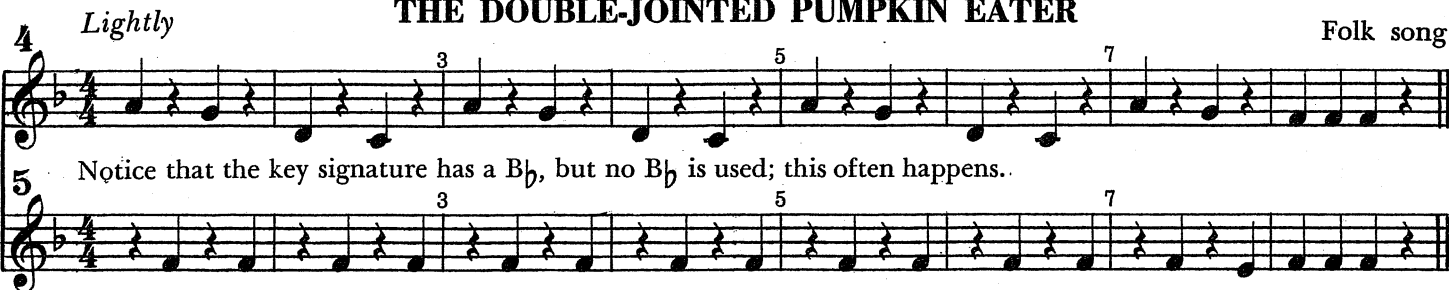
## OUR FIRST KEY SIGNATURE



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



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

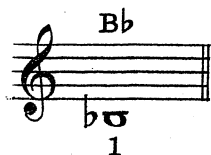
## MARCH OF THE PATRIOTS



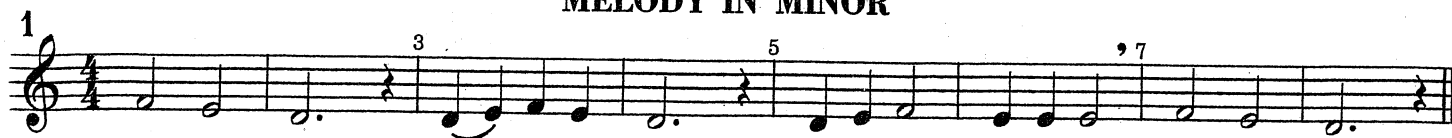
## MARCH OF THE PATRIOTS



# LESSON 10



## MELODY IN MINOR



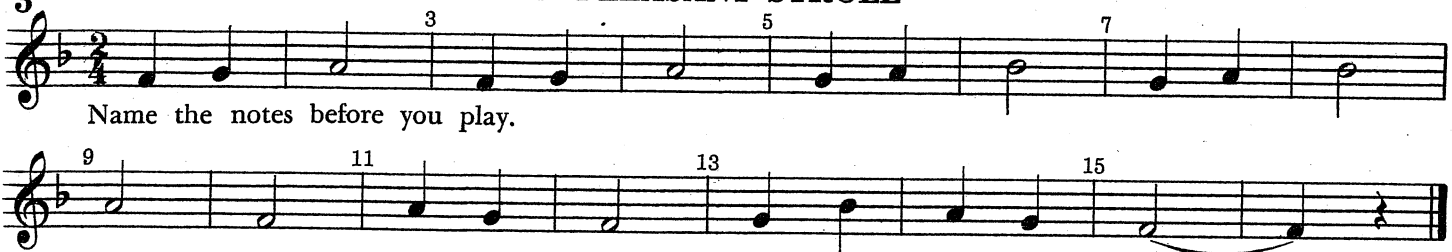
It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

## MELODY IN MAJOR



3 (Melody)

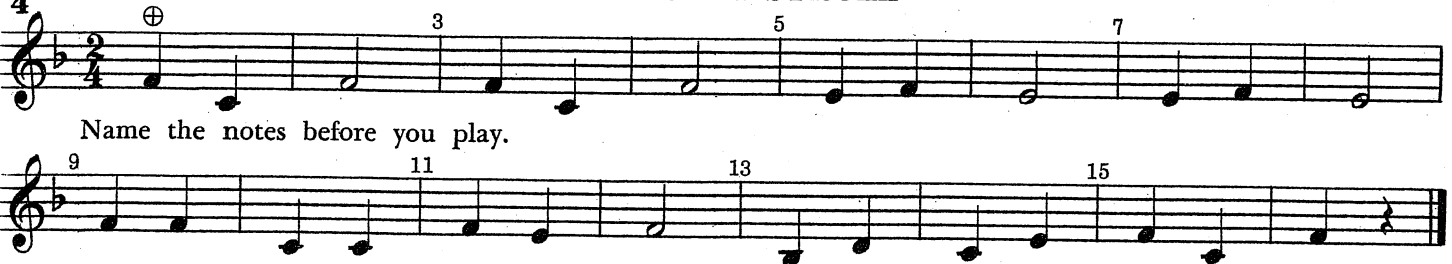
## A PLEASANT STROLL



Name the notes before you play.

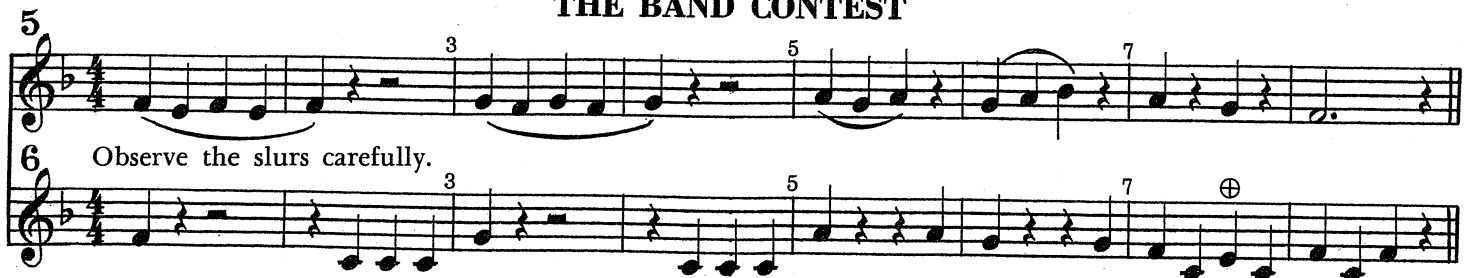
4 (Harmony)

## A PLEASANT STROLL



Name the notes before you play.

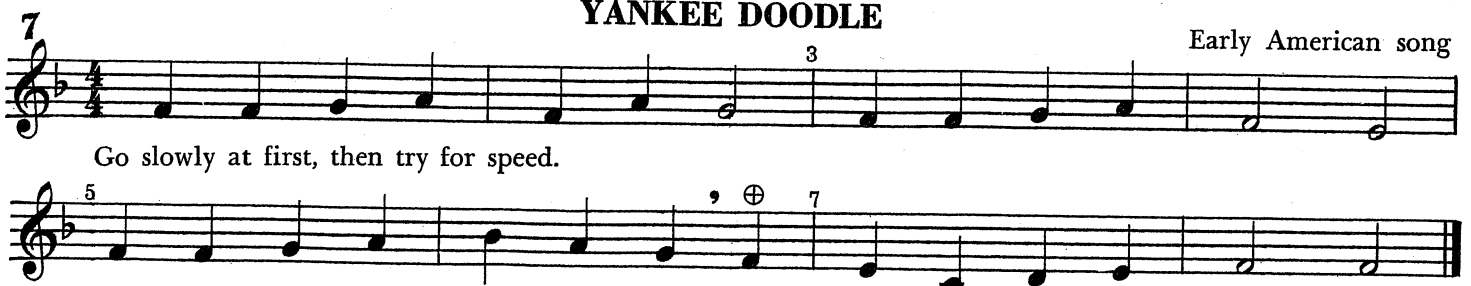
## THE BAND CONTEST



6 Observe the slurs carefully.

## YANKEE DOODLE

Early American song

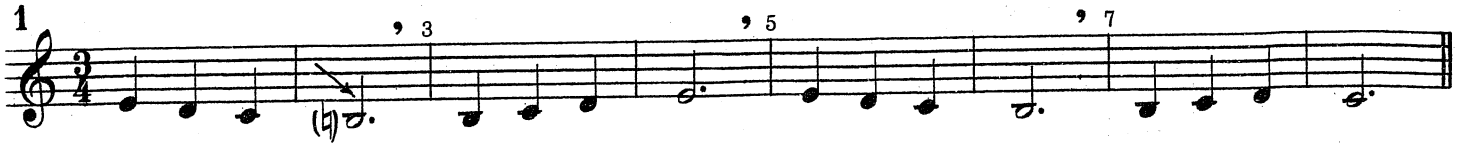


Go slowly at first, then try for speed.

# LESSON 11

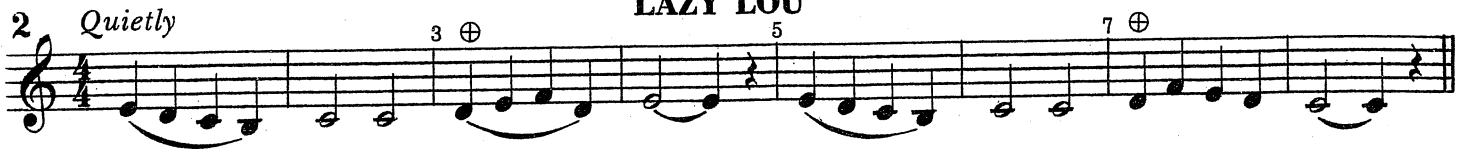


## A NEW TONE

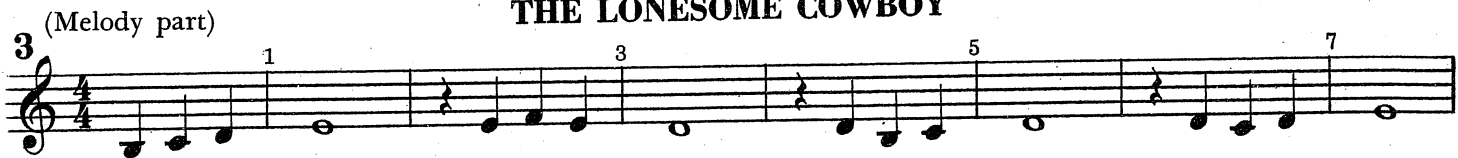


What does the key signature call for? The time signature? Name the new tone.

## LAZY LOU



## THE LONESOME COWBOY

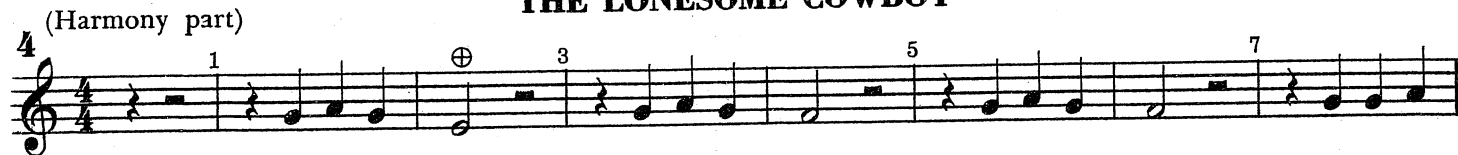


The 1st measure is incomplete. What is missing?

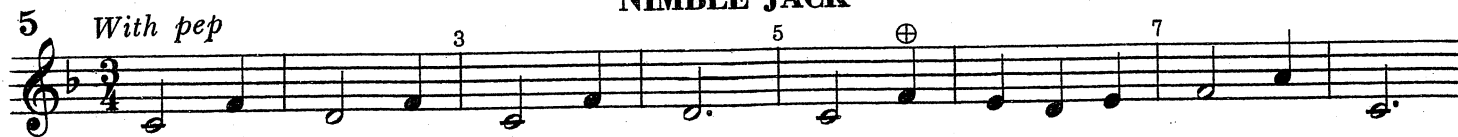
Fermata - pause - hold - bird's eye



## THE LONESOME COWBOY

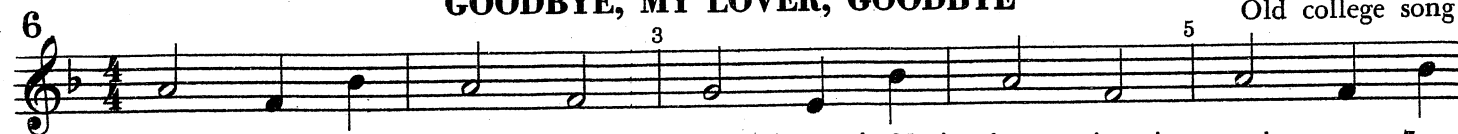


## NIMBLE JACK



## 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.



# LESSON 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

→ D.S. al Fine

## A TISKET, A TASKET

2 Folk song

7 9 11

13 15 17

## GOODBYE, MY LOVER, GOODBYE

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

3 3 5

7 9 11

## THE BEAR WENT OVER THE MOUNTAIN

4 Folk song

9 11 13 15 Fine

17 19 21 23

D.S. al Fine

## REVIEW OF ALL TONES LEARNED

(For review and individual testing)

5 3 5 7

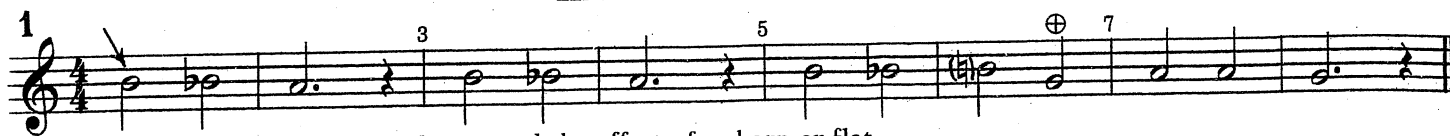
This part may be played together by flutes, piccolos, B $\flat$  clarinets, cornets, and trumpets.

9 11 13 15

# LESSON 13

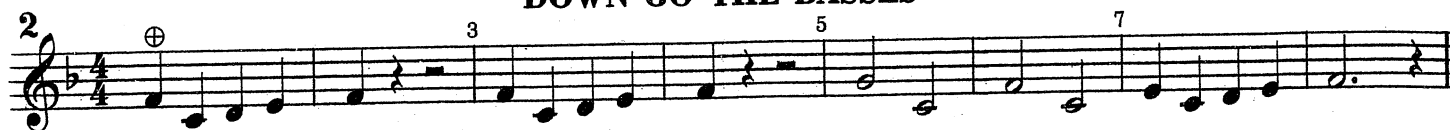


## HALF STEP HARRY



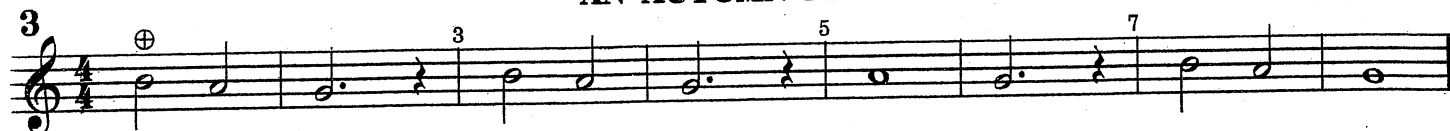
A natural sign (b) is used to cancel the effect of a sharp or flat.

## DOWN GO THE BASSES

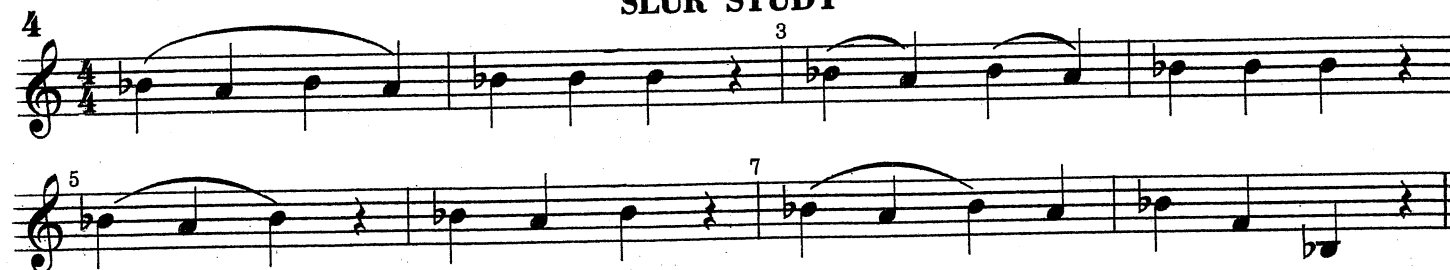


The word "basses" sometimes applies to the bass horns; at other times it refers to all the low instruments.

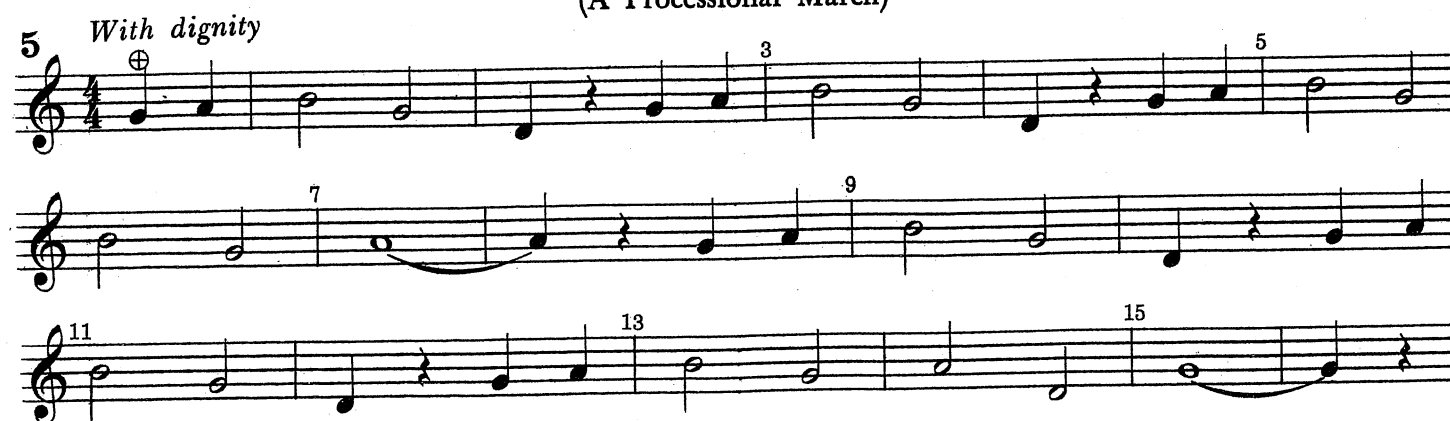
## AN AUTUMN DAY



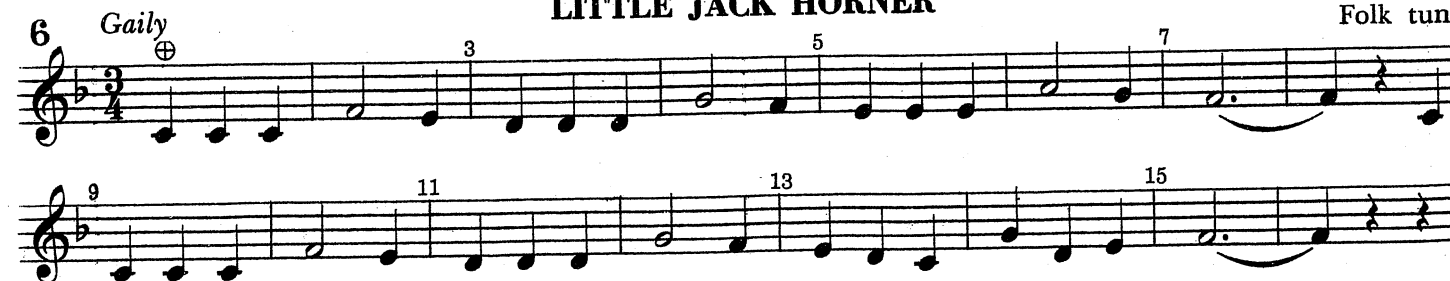
## SLUR STUDY



## THE GRAND ENTRY (A Processional March)

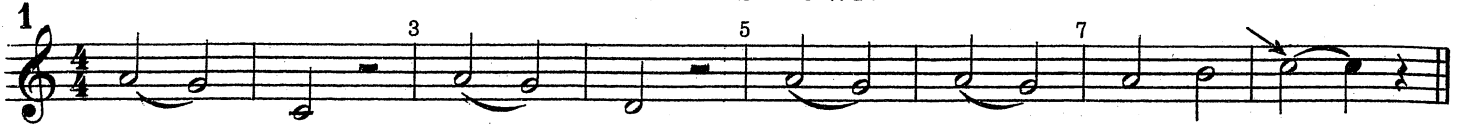


## LITTLE JACK HORNER

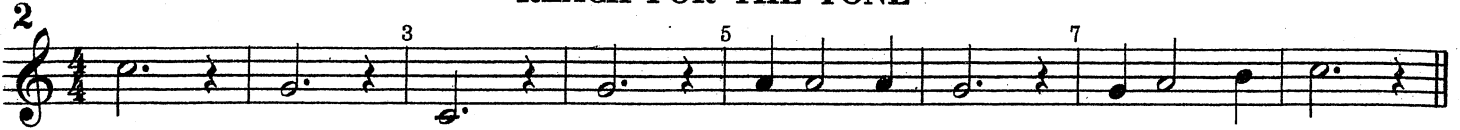




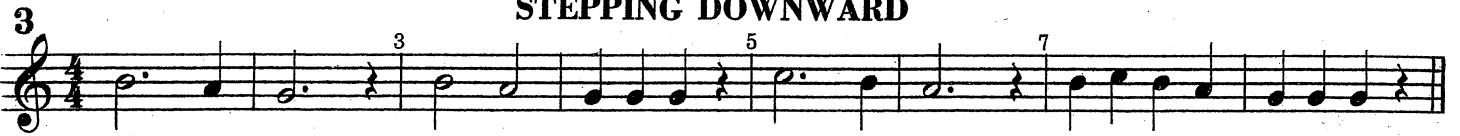
### CLARINETS DOWN



### REACH FOR THE TONE



### STEPPING DOWNWARD



### NIGHTFALL

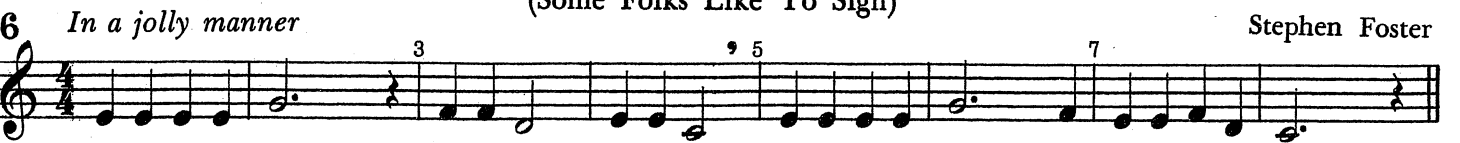


### SERENADE



### SOME FOLKS DO (Some Folks Like To Sigh)

Stephen Foster

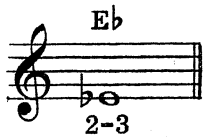


Learn to use a fairly fast beat for this song.

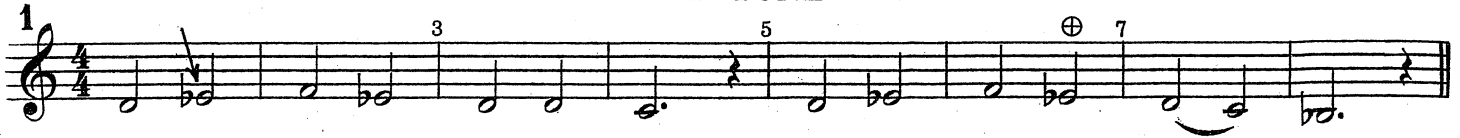


Measure repeat sign.





### A NEW TONE

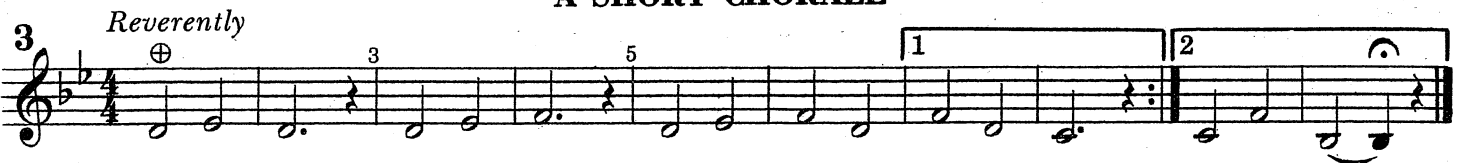


### A NEW KEY SIGNATURE

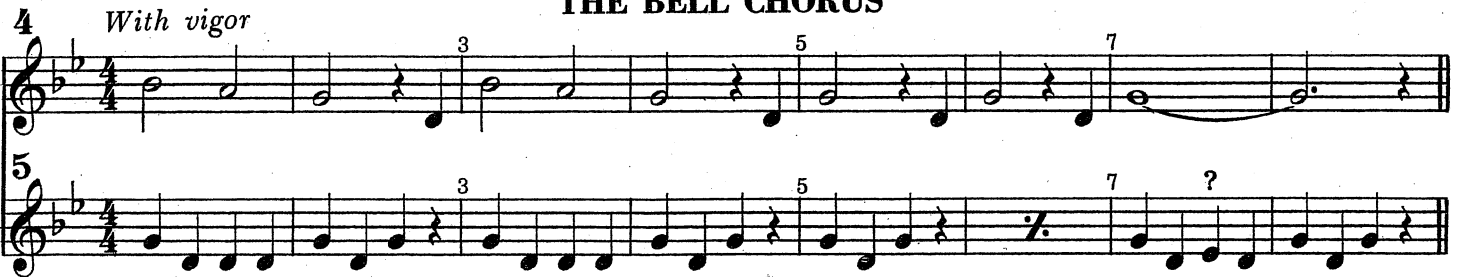


Name the notes before you play.

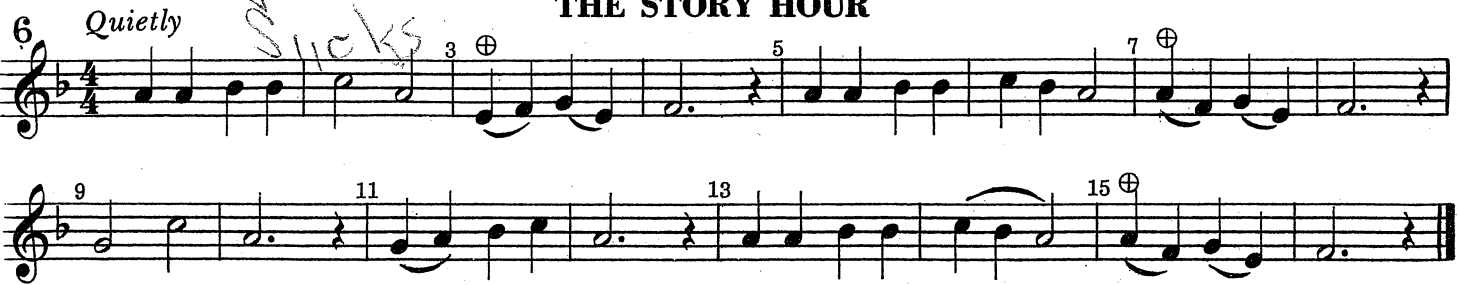
### A SHORT CHORALE



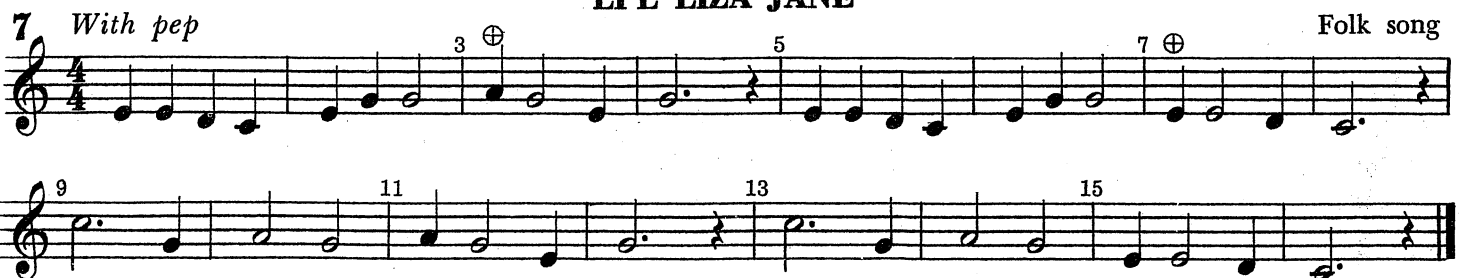
### THE BELL CHORUS



### THE STORY HOUR



### LPL LIZA JANE



Folk song



**ROUND: SWEETLY SINGS THE DONKEY**

Traditional

1 *Quickly*

Two staves of music in 4/4 time. The first staff contains measures 1 through 6, with measure numbers 1, 3, and 5 written above. The second staff contains measures 7 through 12, with measure numbers 7, 9, and 11 written above. Measure 1 is marked with a circled 'a', measure 6 with a circled 'b', and measure 9 with a circled 'c'. The piece ends with a double bar line and repeat dots.

**DIZZY DONKEY**

Adapted

2 *In fun*

Two staves of music in 4/4 time. The first staff contains measures 1 through 8, with measure numbers 3, 5, and 7 written above. The second staff contains measures 9 through 17, with measure numbers 9, 11, 13, 15, and 17 written above. Measure 13 is marked with a circled 'c'. The piece ends with a double bar line and repeat dots. Below the second staff, the text 'gradually slower and louder' is written with a curved arrow pointing from measure 15 to measure 17.

*Waltz***A DUTCH DANCE**

3

Three staves of music in 3/4 time. The first staff contains measures 1 through 8, with measure numbers 3, 5, and 7 written above. The second staff contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 written above. The third staff contains measures 17 through 32, with measure numbers 17, 19, 21, 23, 25, 27, 29, and 31 written above. Measure 1 is marked with a circled 'c'. The piece ends with a double bar line and repeat dots. Below the third staff, the text 'D.C. al Fine' is written with an arrow pointing to the end of the piece. The word 'Fine' is written above the final measure of the second staff.

**REVIEW OF ALL TONES LEARNED**

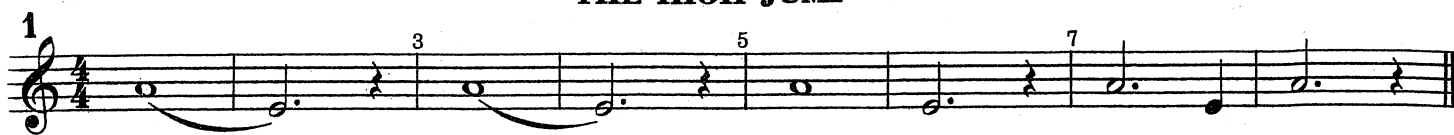
(For review and individual testing)

4

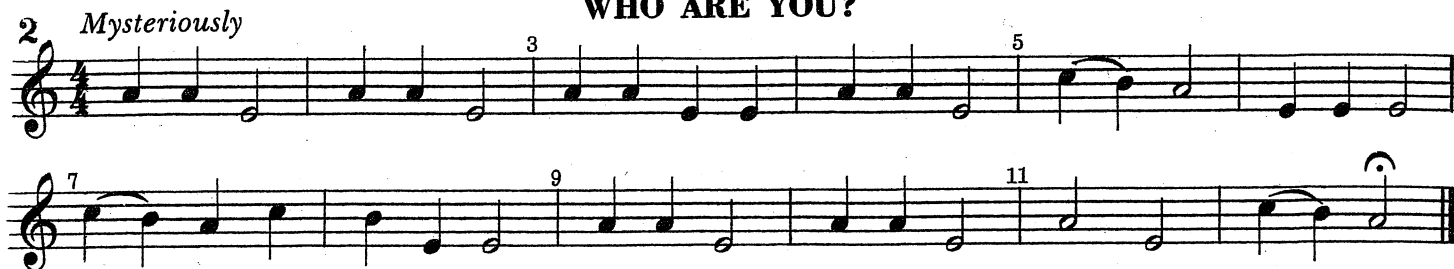
Three staves of music in 4/4 time. The first staff contains measures 1 through 6, with measure numbers 3 and 5 written above. The second staff contains measures 7 through 12, with measure numbers 7, 9, and 11 written above. The third staff contains measures 13 through 16, with measure numbers 13 and 15 written above. The piece ends with a double bar line and repeat dots.

This part cannot be played with other instruments.

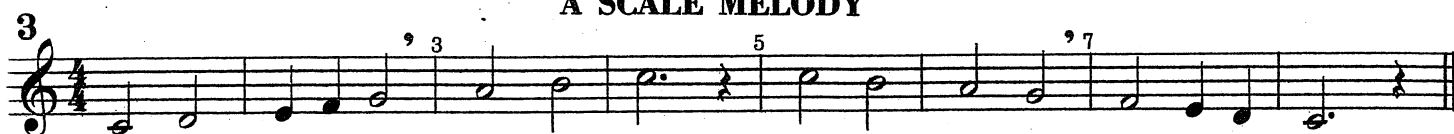
# THE HIGH JUMP



# WHO ARE YOU?



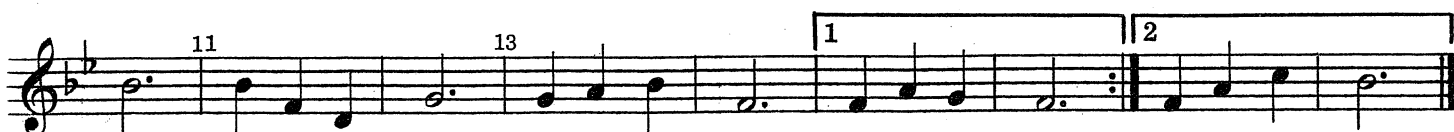
# A SCALE MELODY



# PLEASANT MEMORIES, WALTZ



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



# PLEASANT MEMORIES, WALTZ

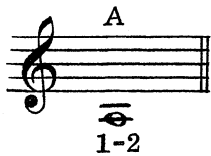


Name the notes before you play.



# HELLI, HELLO





## INTRODUCTION TO EIGHTH NOTES

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



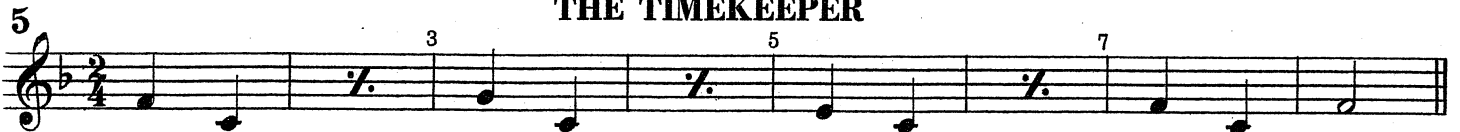
Repeat many times



Repeat many times



## THE TIMEKEEPER

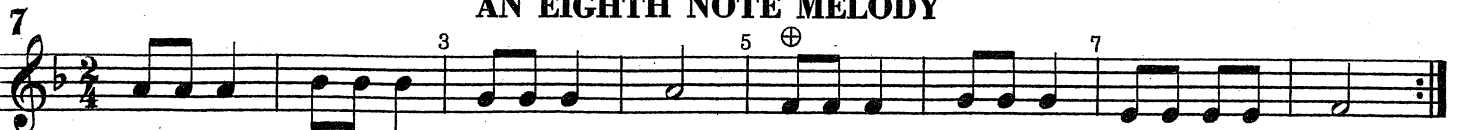


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

## HIGH FLYERS

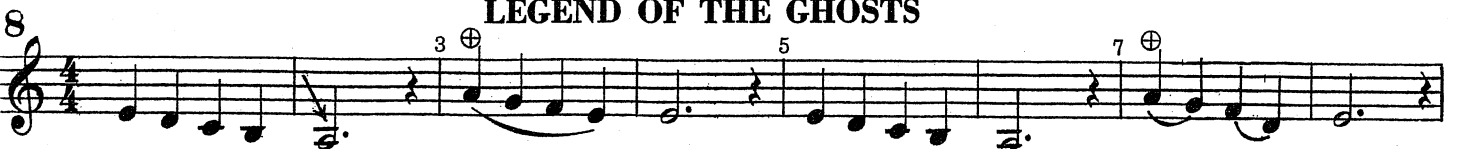


## AN EIGHTH NOTE MELODY



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

## LEGEND OF THE GHOSTS

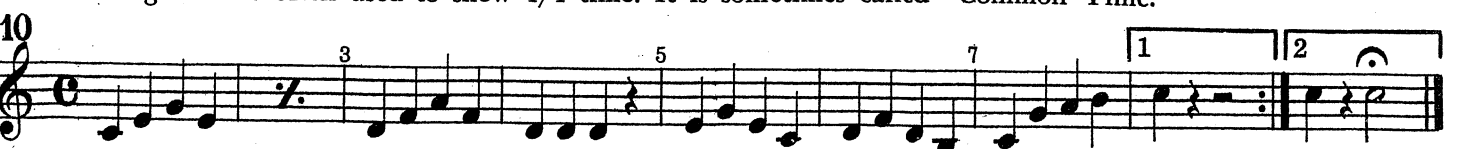


*Fade away*

## A BUSY HIGHWAY



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



## THE CHIMES RING OUT

1 *Majestically*

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

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

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

## 3/4 ACCOMPANIMENT

5 Bass part

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

## BAA! BAA! BLACK SHEEP

Traditional

6

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

## FAITH OF OUR FATHERS

H. F. Hemy

## 1 Melody



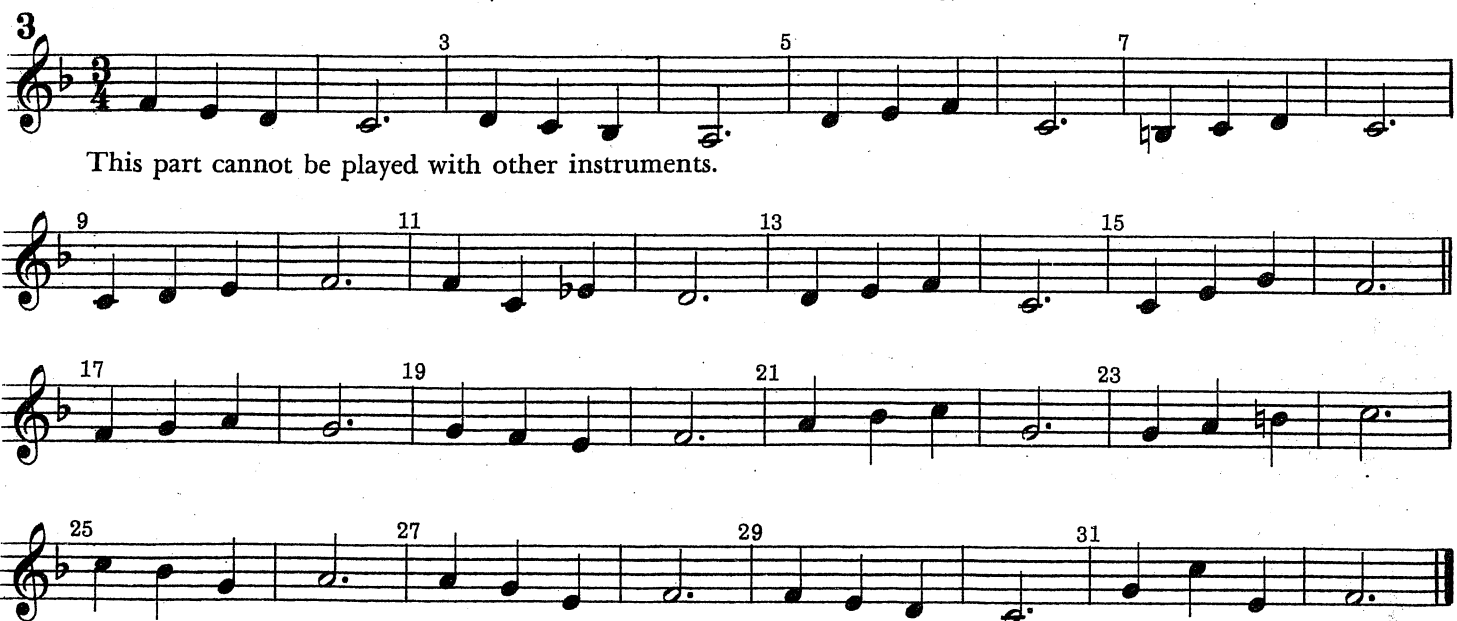
## FAITH OF OUR FATHERS

## 2 Harmony

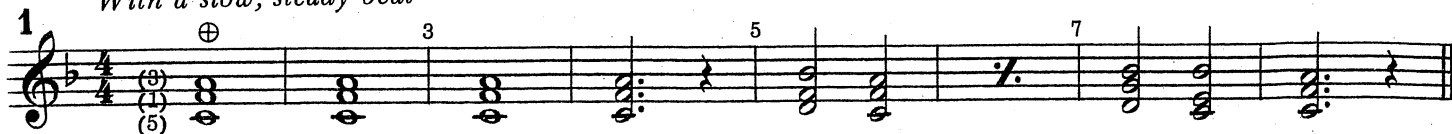


## REVIEW OF ALL TONES LEARNED

(For review and individual testing)



## VESPER BELLS

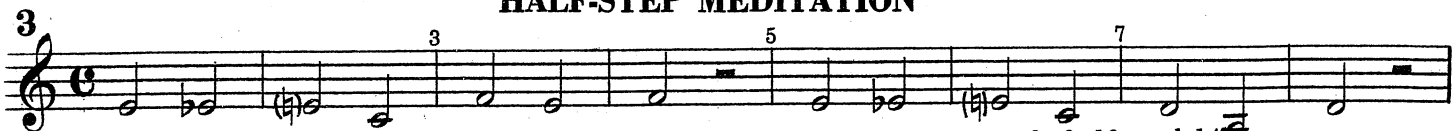
*With a slow, steady beat*

Play with a full tone.

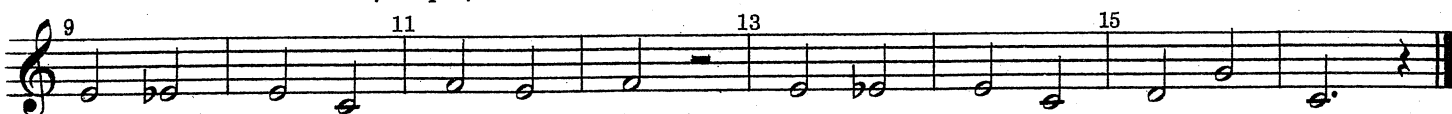
## SLUR MELODY



## HALF-STEP MEDITATION

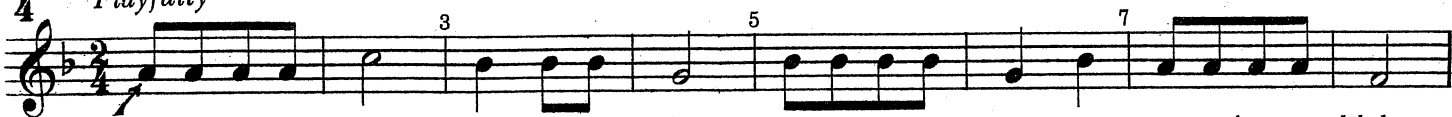


Name the notes before you play. Be careful with the first note in measures 2, 6, 10, and 14.



Melody part

## HAPPY HOLIDAY

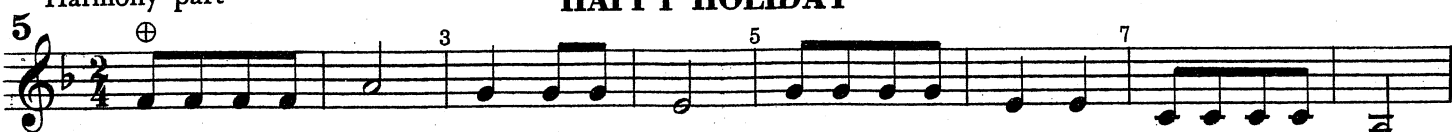
*Playfully*

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

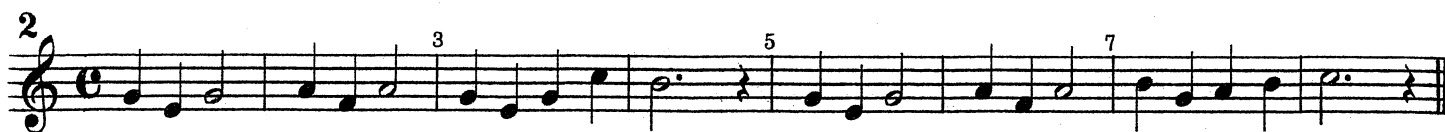


## COURTLY PROMENADE

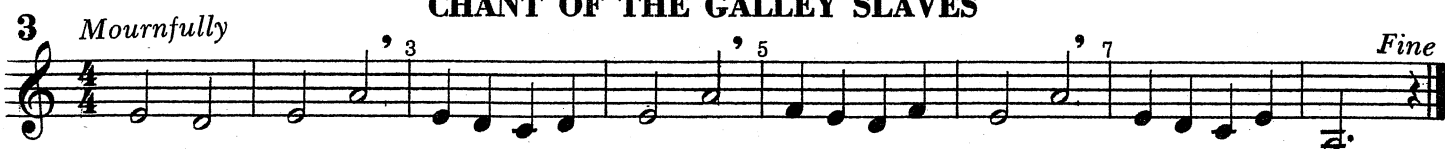
*With dignity, but not too slow*

Tongue each note well and separate it from its neighbors.





### CHANT OF THE GALLEY SLAVES



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

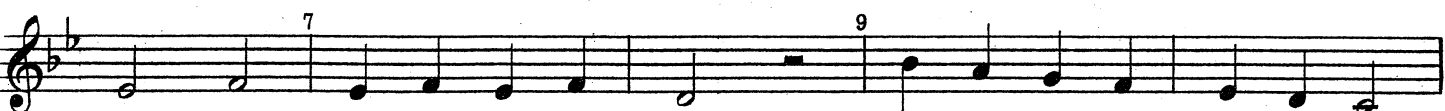


*D.C. al Fine*

### THE DEEP-SEA DIVER

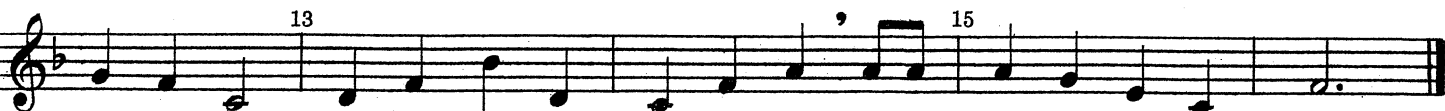
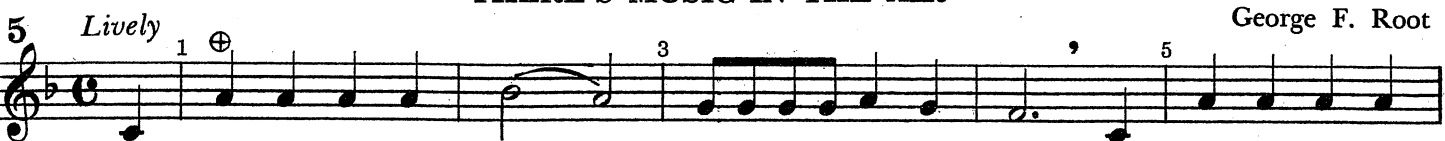


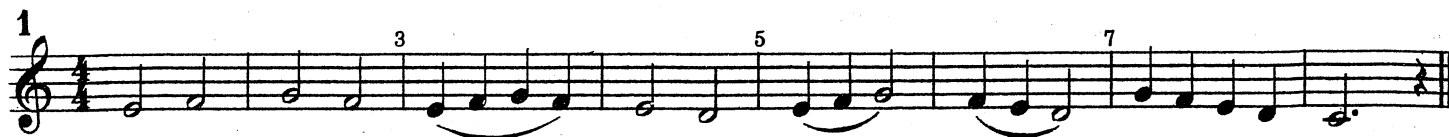
Name and finger the notes before you play.



### THERE'S MUSIC IN THE AIR

George F. Root





### A NEW KEY SIGNATURE



### A SCALE MELODY

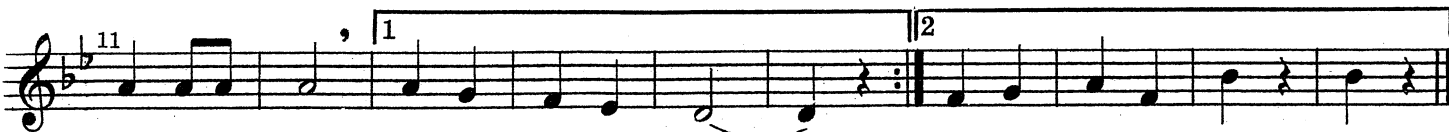
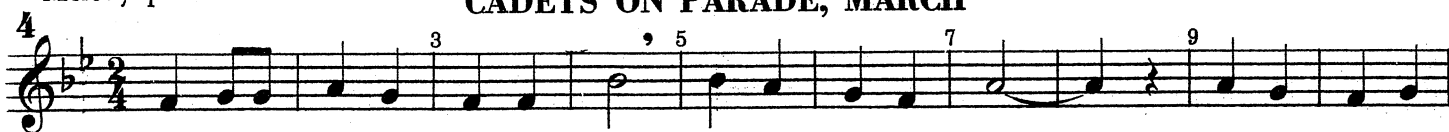


Try to take your breath only at breath marks or during rests in this melody.



Melody part

### CADETS ON PARADE, MARCH



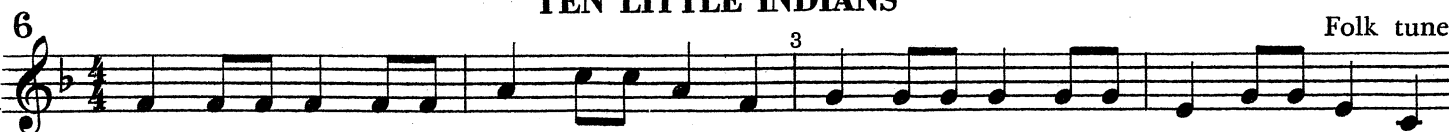
Harmony part

### CADETS ON PARADE, MARCH



### TEN LITTLE INDIANS

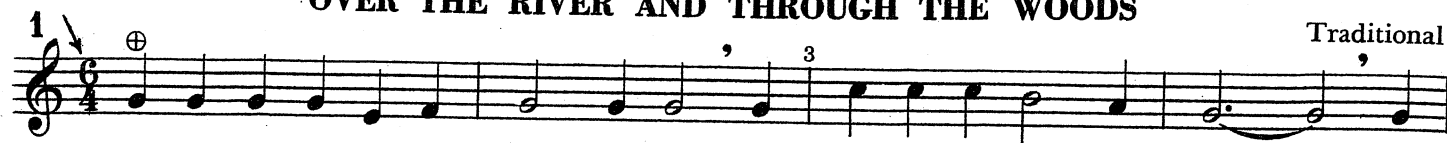
Folk tune





# OVER THE RIVER AND THROUGH THE WOODS

Traditional



# Three Tunes Using Moving Eighth Notes

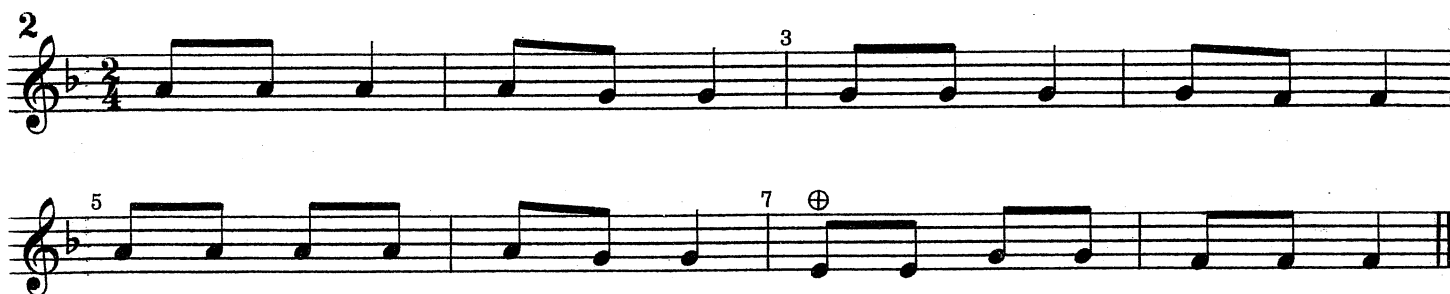
In these tunes, the second eighth note often moves to a new fingering. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

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

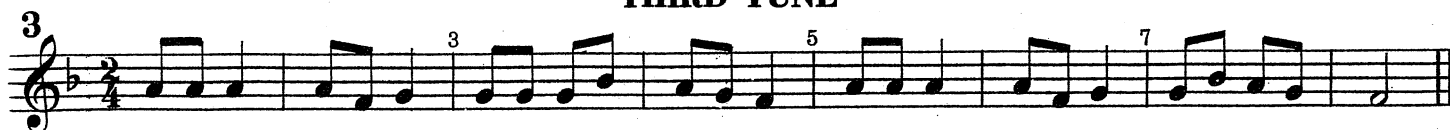
## FIRST TUNE



## SECOND TUNE



## THIRD TUNE



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

## ENCHANTED ISLE



# LESSON 26

## LAND OF MYSTERY

1

Two staves of music in C major, 4/4 time. The first staff has a treble clef and the second has a bass clef. Both staves have a common time signature 'C'. The melody is written in the first staff, and the bass line is in the second. Fingering numbers 3, 5, and 7 are indicated above the first staff. The piece ends with a double bar line.

## LIGHTHEARTED YOUTH

3

Two staves of music in D major, 3/4 time. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The melody is in the first staff, and the bass line is in the second. Fingering numbers 3, 5, 7, and 9 are indicated above the first staff. Below the first staff, the text 'What different key signatures have we used up to this lesson?' is written. The piece ends with a double bar line.

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

11 13

Continuation of the previous piece. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps. The melody is in the first staff, and the bass line is in the second. Fingering numbers 11 and 13 are indicated above the first staff. The piece ends with a double bar line.

## SHORTNIN' BREAD

4

Two staves of music in D major, 4/4 time. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps. The melody is in the first staff, and the bass line is in the second. Fingering numbers 3 and 7 are indicated above the first staff. The text 'American folk song' is written to the right of the first staff. The piece ends with a double bar line.

American folk song

## AN OLD FRIEND

5

Two staves of music in D major, 2/4 time. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps. The melody is in the first staff, and the bass line is in the second. Fingering numbers 3, 5, and 7 are indicated above the first staff. The piece ends with a double bar line.

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

6

Continuation of the previous piece. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps. The melody is in the first staff, and the bass line is in the second. Fingering numbers 3, 5, and 7 are indicated above the first staff. The piece ends with a double bar line.

## YOU NAME IT

7

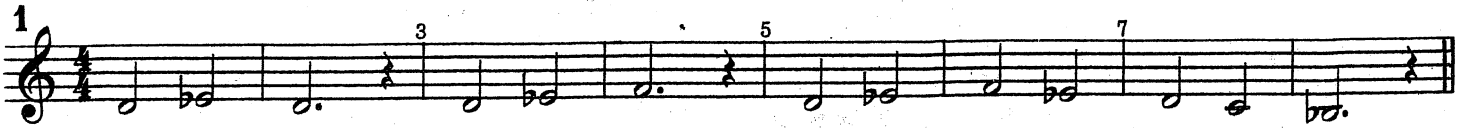
Two staves of music in D major, 2/4 time. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps. The melody is in the first staff, and the bass line is in the second. Fingering numbers 3, 5, and 7 are indicated above the first staff. The piece ends with a double bar line.

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

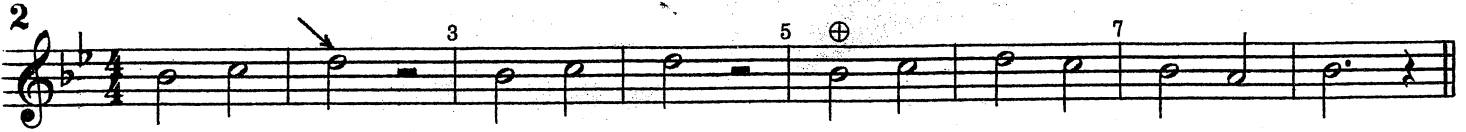
# LESSON 27



## A NEW TONE FOR CLARINETS



## A NEW TONE FOR CORNETS AND TRUMPETS



3 *Quietly*

## SUMMER DAY



Be sure that you slur as written.

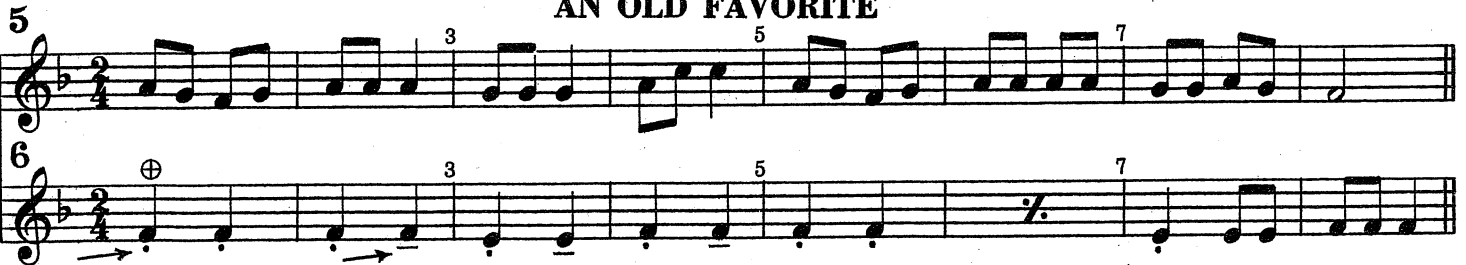
## CHROMATIC ETUDE

4 *Slowly and smoothly*



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

## AN OLD FAVORITE



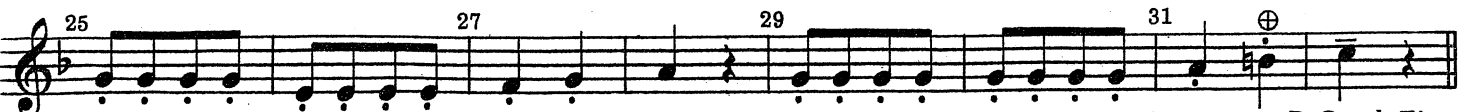
A dot placed over or under a note tells you to make the tone shorter without changing the speed of the beat. A dash tells you to hold the tone to its full length.

## PAUL REVERE'S RIDE

7 *As fast as possible*



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



D.C. al Fine