แบบฝึกหัด
FLUTE/PICCOLO
(EASY STEPS TO THE BAND)

งานดนตรี และนันทนาการ
กองส่งเสริมศิลปวัฒนธรรม
มหาวิทยาลัยแม่โจ้

Kattaleeya .p

EASY STEPS
to the
BAND

BY

MAURICE D. TAYLOR

A beginner's method which recognizes the problems of the band student and takes him through them in interesting and logical steps. Register development has been given careful consideration so that although much of the material is unison, no instrument is taken out of a beginner's range. Clarinet players conquer the break, and cornet players work up to the higher tones, without the usual discouragements.

All material is melodious, with many songs included. Exercises are short and to the point, so that definite assignments may be made and many players heard individually in a few minutes. Scheduling is made easy, since any combination of instruments may be taught in the same class with satisfactory results.

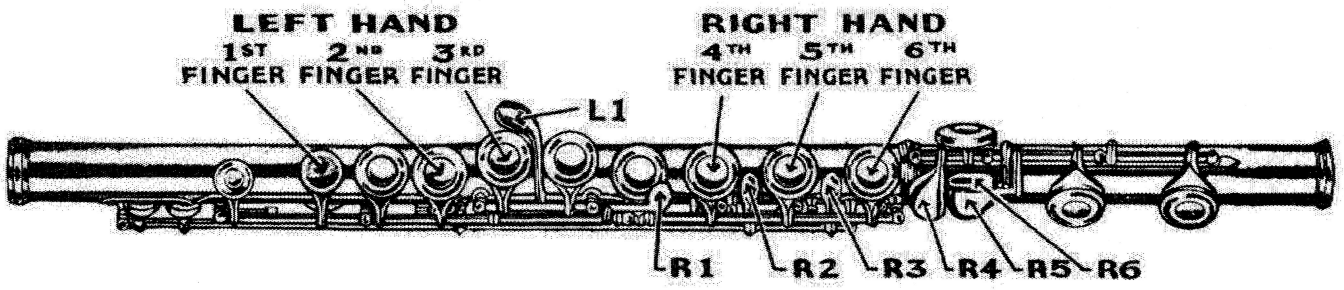
The supplement of marches, etc., at the back of the book gives an ideal approach to the playing of regular band numbers and makes possible a concert, if anything like a full band is available.

PUBLISHED FOR

CONDUCTOR'S SCORE and MANUAL

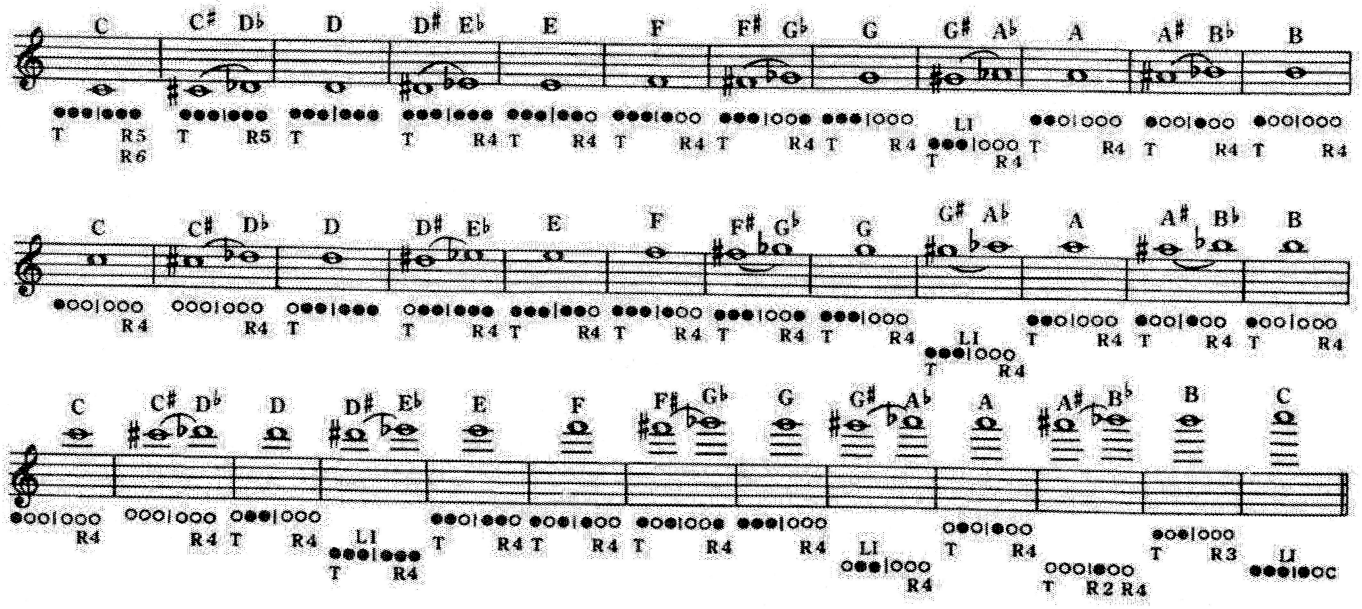
C FLUTE	CORNET or TRUMPET
E♭ CLARINET	E♭ ALTO or MELLOPHONE
B♭ CLARINET	FRENCH HORN in F
OBOE	TROMBONE and BARITONE (𝄞)
BASSOON	TROMBONE and BARITONE (𝄢)
E♭ SAXOPHONE	BASSES
B♭ SAXOPHONE	DRUMS

POSITION AND FINGERING CHART



Study the pictures above for correct position of lips and fingers. Also learn to use the fingering chart on this page. A black dot indicates the corresponding key is to be closed, and a circle that it is to be open. The letters "R" or "L" in connection with a number show what additional key or keys should be used, and whether the key is operated by a right or left hand finger. The letter "T" means the thumb should be placed on the right of the two thumb keys.

When you have finished this book, you should secure a complete flute chart, which will show additional fingerings.



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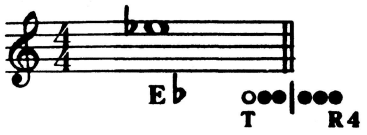
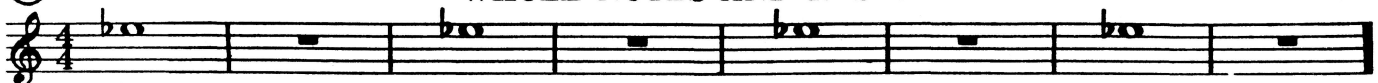
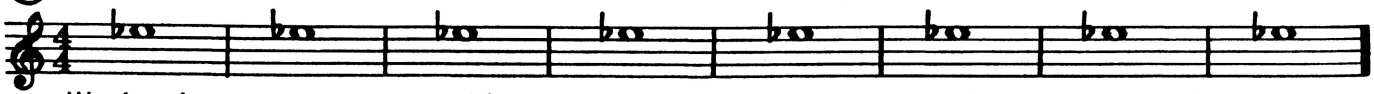
LESSON 1



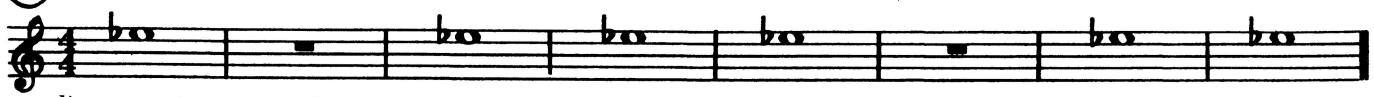
WHOLE NOTES AND RESTS



Whole note 4 counts. Whole rest 4 counts. Notice the whole rest hangs under the line.

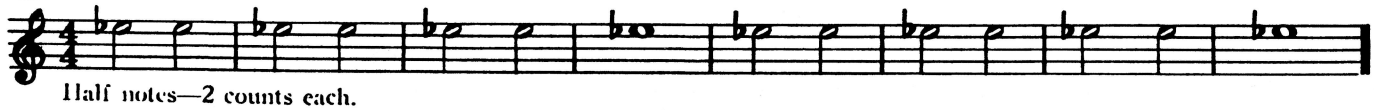


Watch each note or rest as you count it.

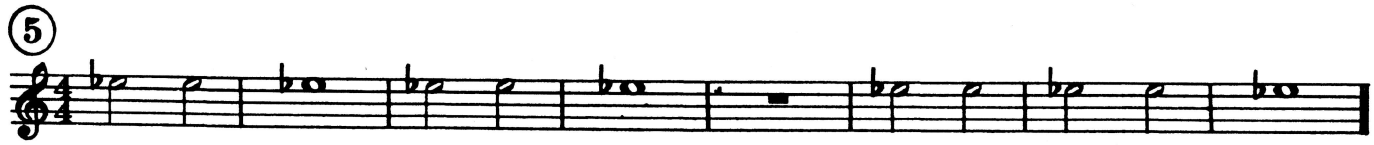


Be sure you tongue each note.

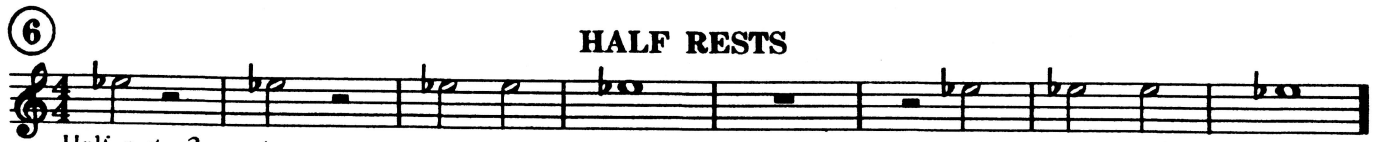
HALF NOTES



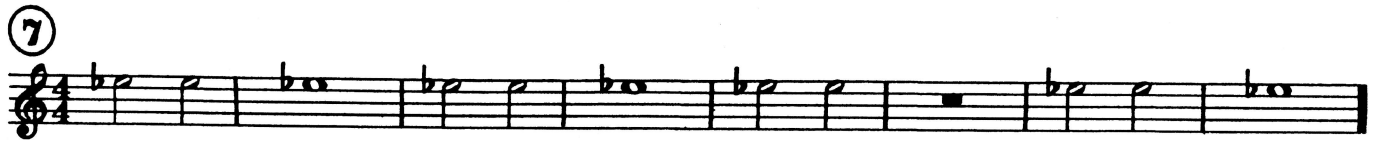
Half notes—2 counts each.



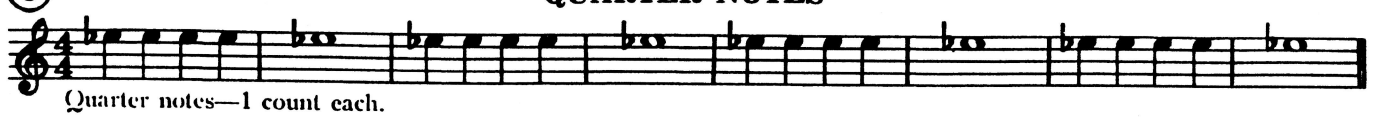
HALF RESTS



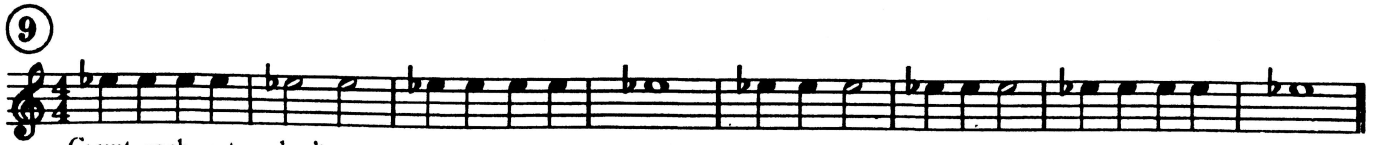
Half rest—2 counts. Notice the half rest lies above the line.



QUARTER NOTES

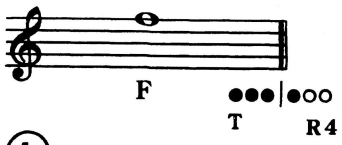


Quarter notes—1 count each.



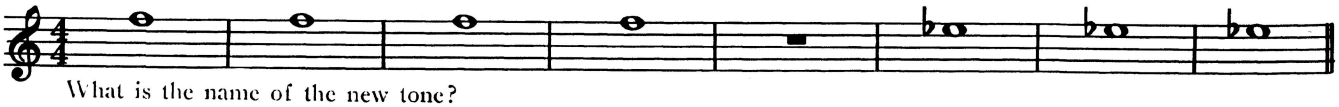
Count each note—don't guess.

LESSON 2



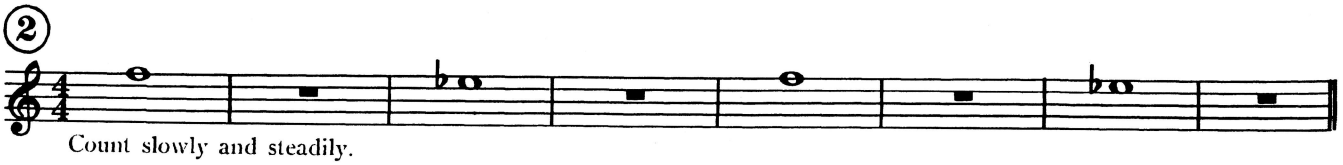
1

A HIGHER TONE



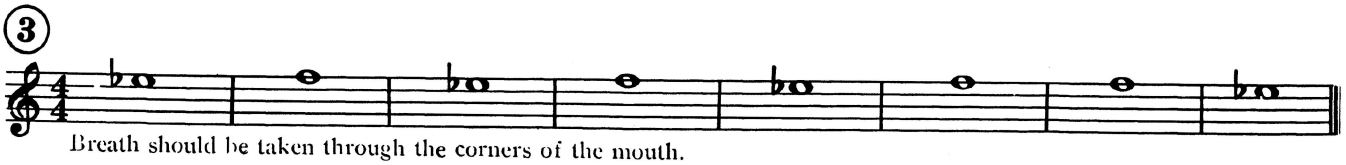
What is the name of the new tone?

2



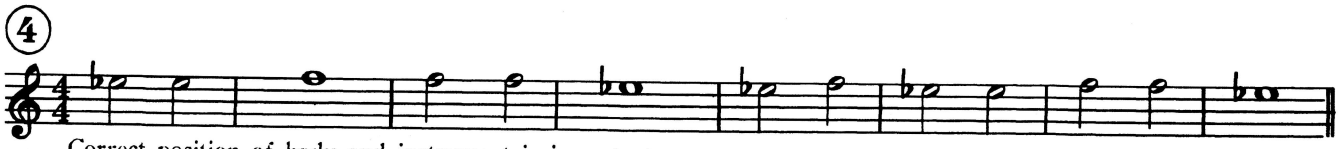
Count slowly and steadily.

3



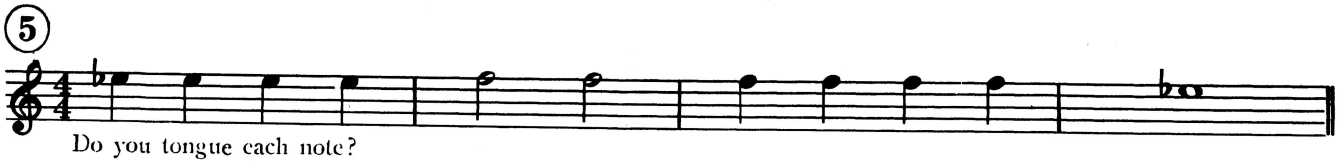
Breath should be taken through the corners of the mouth.

4



Correct position of body and instrument is important.

5

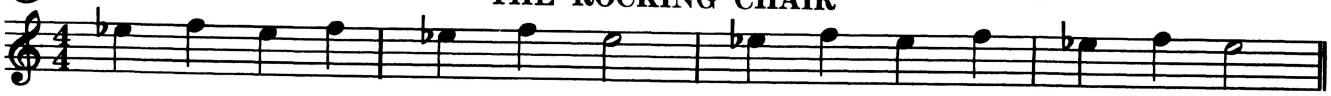


Do you tongue each note?

6

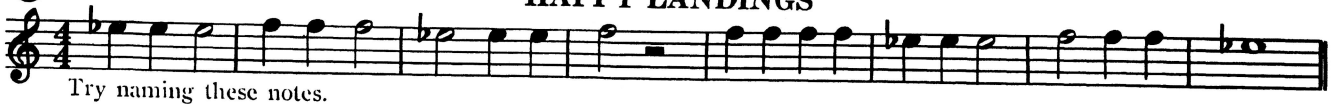
7

THE ROCKING CHAIR



8

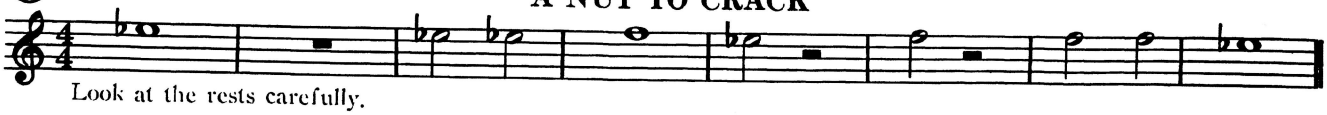
HAPPY LANDINGS



Try naming these notes.

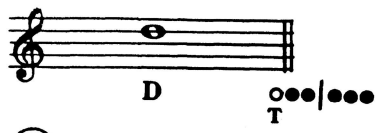
9

A NUT TO CRACK



Look at the rests carefully.

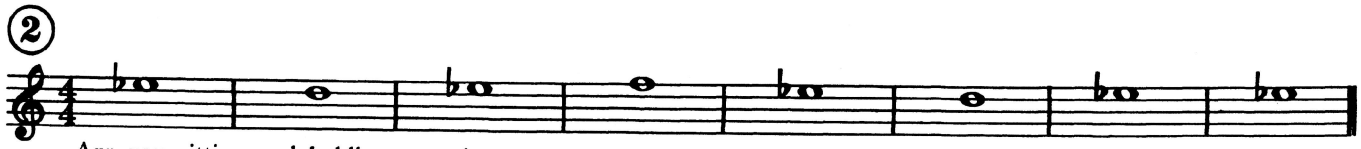
LESSON 3



1

A LOWER TONE

2

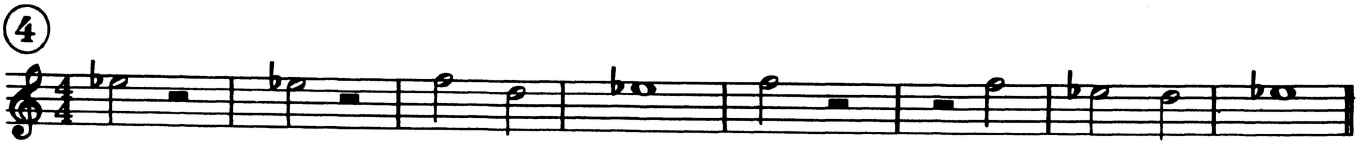


Are you sitting and holding your instrument correctly?

3

Can you name these notes?

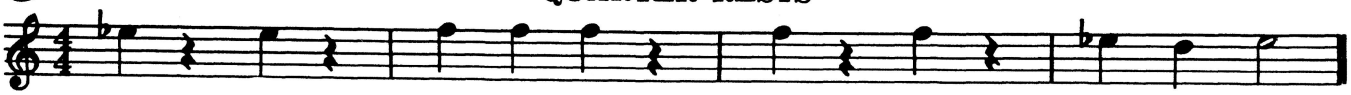
4



Count carefully.

5

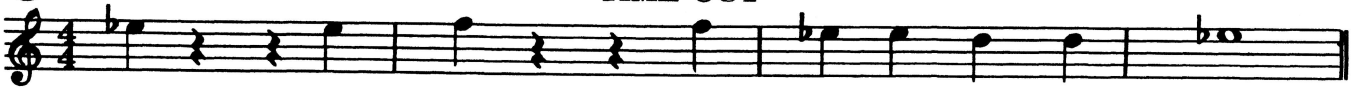
QUARTER RESTS



Quarter rest—1 count.

6

TIME OUT



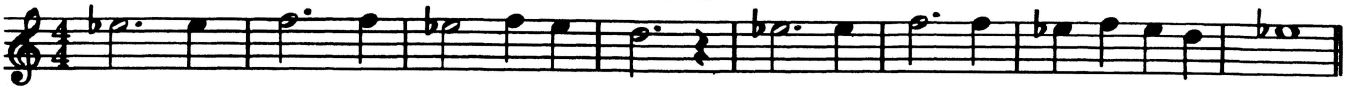
7

THE MERRY - GO - ROUND

8

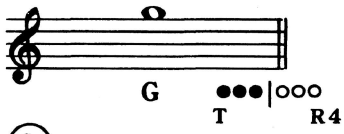
9

DOTS

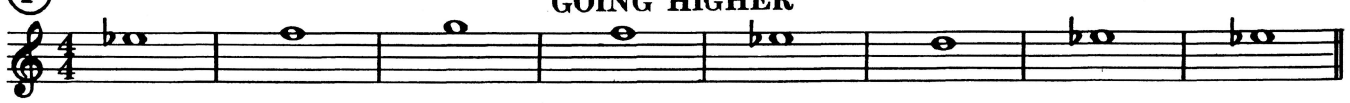


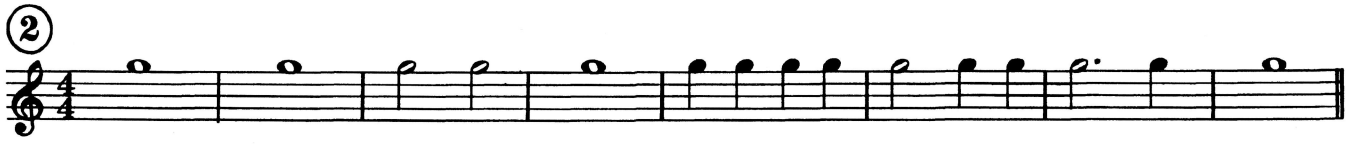
Dotted half note—3 counts

LESSON 4

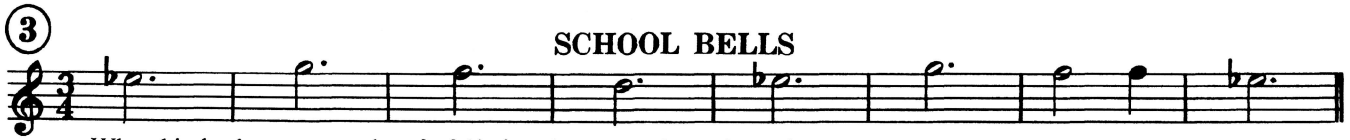


GOING HIGHER



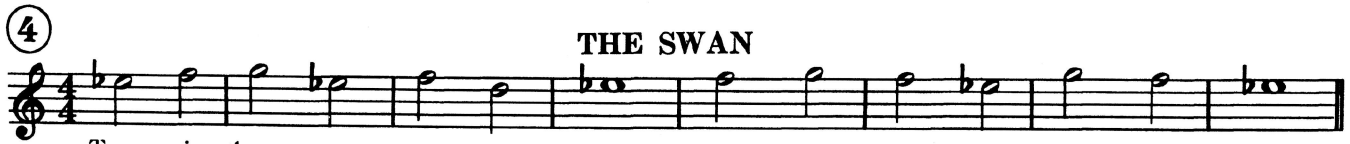


SCHOOL BELLS



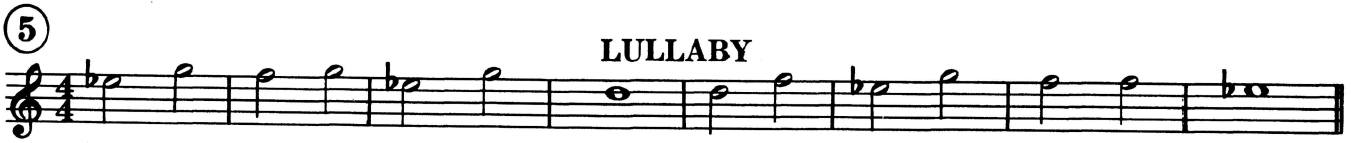
What kind of notes are these? 3/4 time has three beats in each measure.

THE SWAN

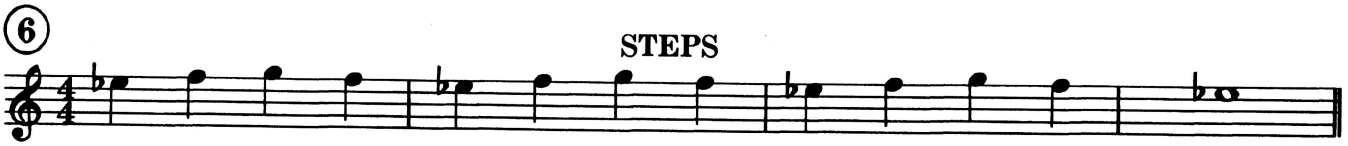


Try naming the notes.

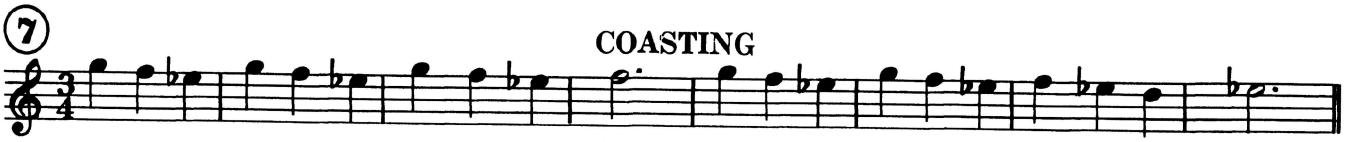
LULLABY



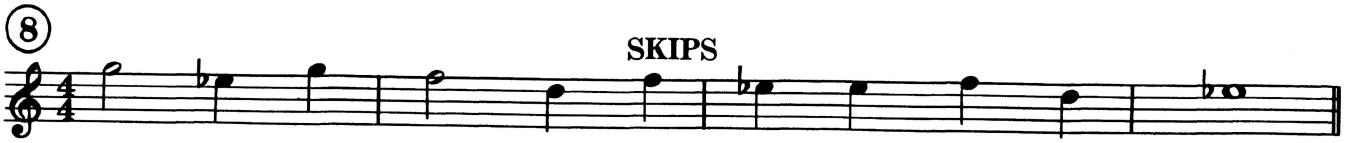
STEPS



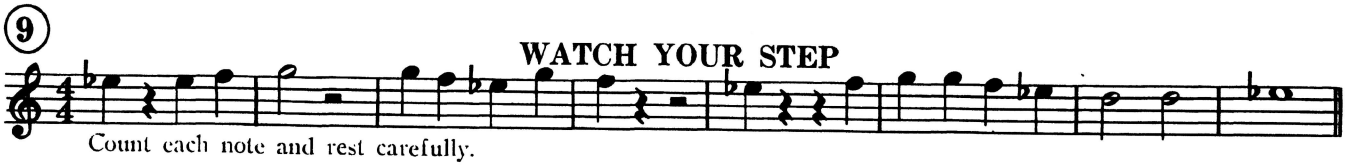
COASTING



SKIPS

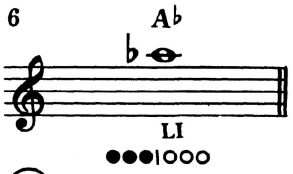


WATCH YOUR STEP

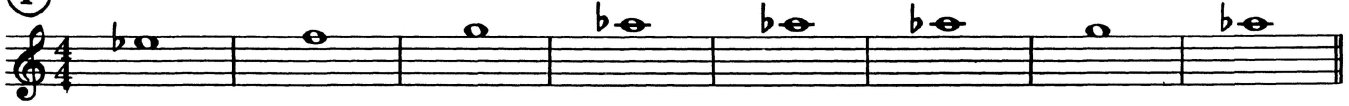


Count each note and rest carefully.

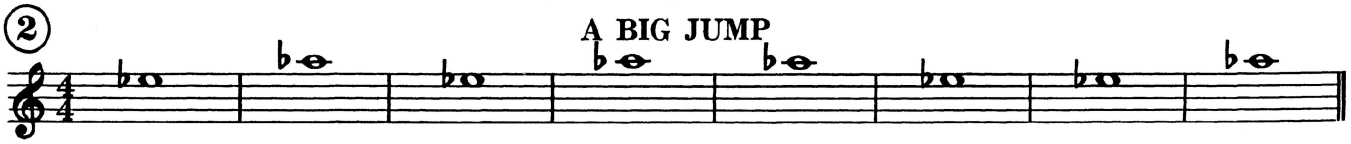
LESSON 5



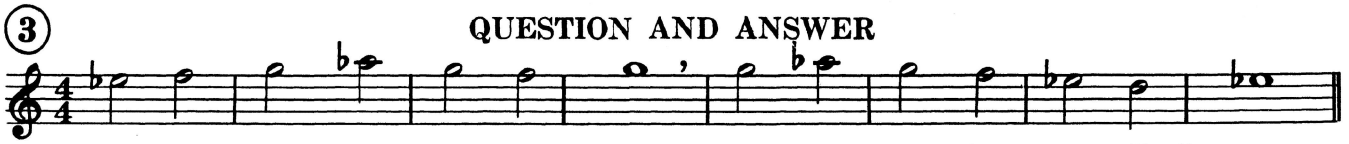
1 OUR NEW TONE



2 A BIG JUMP

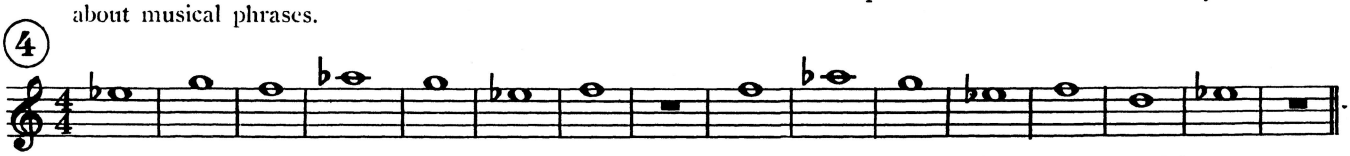


3 QUESTION AND ANSWER



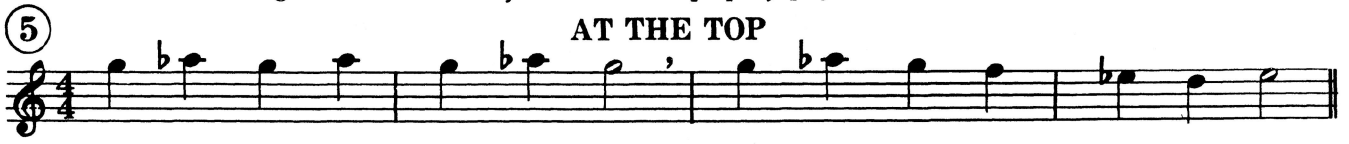
A comma means to take a breath. It is best to breathe at the end of a phrase. Your teacher will tell you more about musical phrases.

4

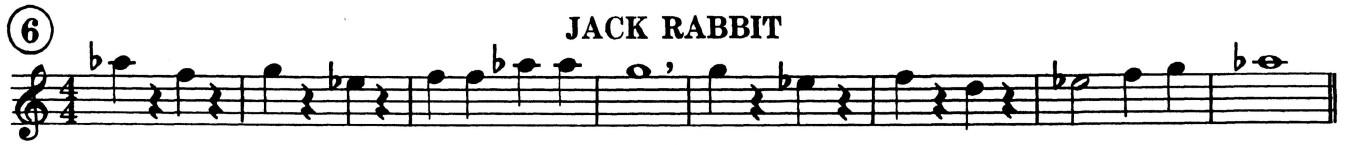


An instrument in good condition is easy to blow when properly played. Don't make hard work of it.

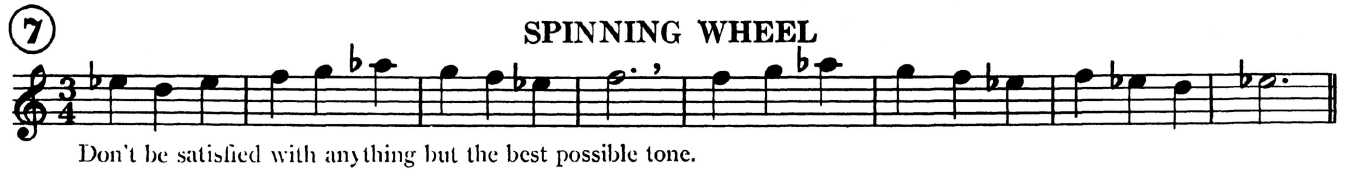
5 AT THE TOP



6 JACK RABBIT

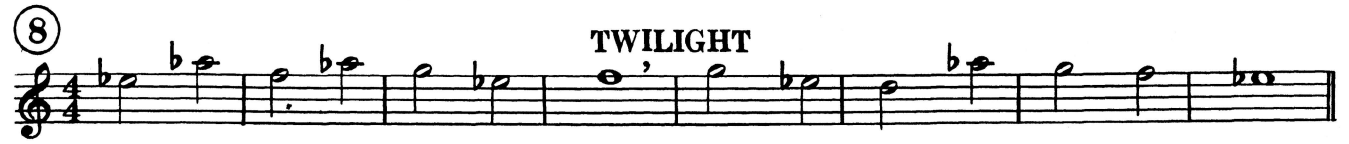


7 SPINNING WHEEL



Don't be satisfied with anything but the best possible tone.

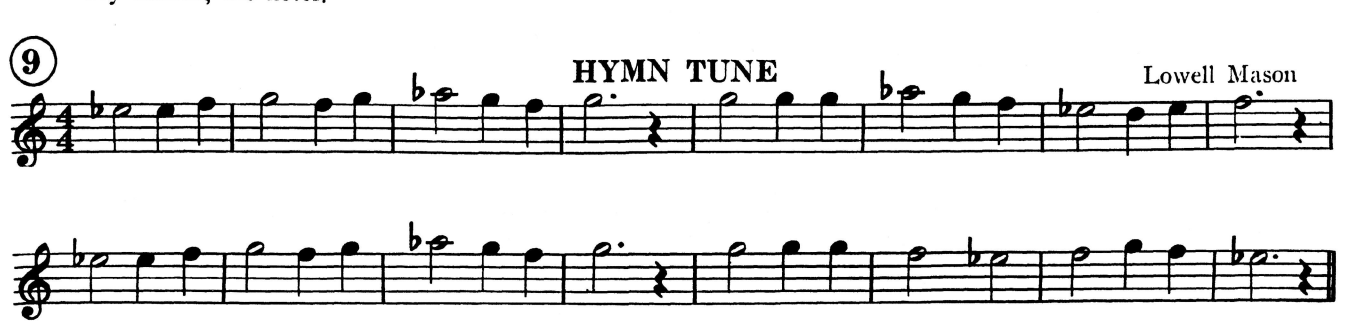
8 TWILIGHT



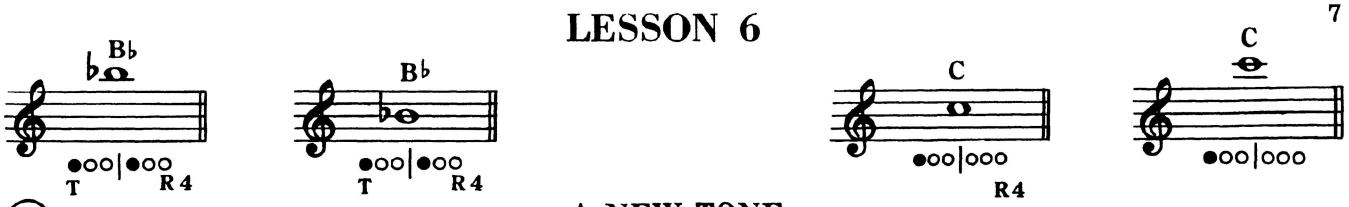
Try naming the notes.

9 HYMN TUNE

Lowell Mason



LESSON 6



1 A NEW TONE

What are the names of these tones?

2 HIGH JUMP

3 ANOTHER NEW TONE

Name the new tones.

4 THE DIVER

Are you breathing through the corners of your mouth?

5

6 THE CHURN

Are your fingers in good position?

7 HERE AND THERE

Name these notes.

8 TEAMWORK

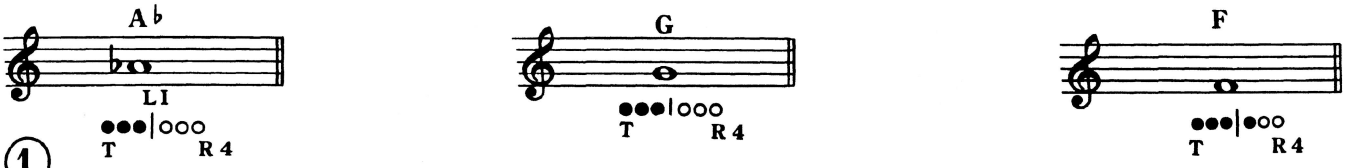
9 ON THE MARCH

Be sure you are right, then work for speed.

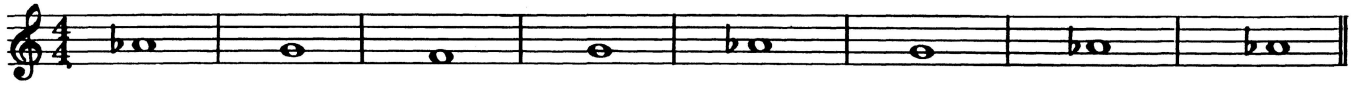
10 MARY HAD A LITTLE LAMB

The flute part to No. 10 can be played with all instruments except B♭ saxophones, oboes, and horns.

LESSON 7



1



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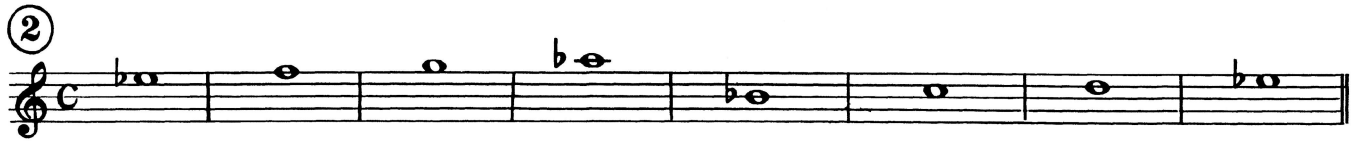
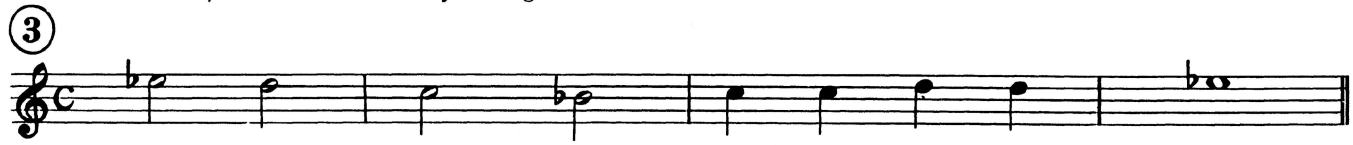


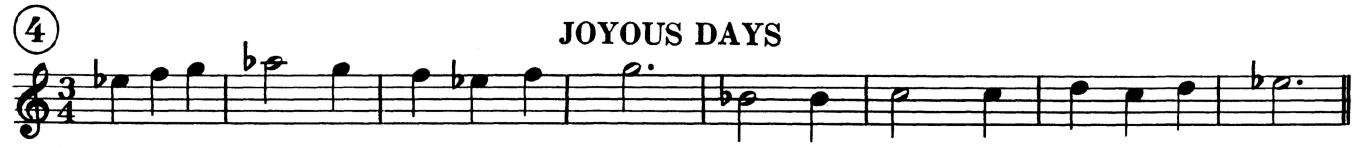
Sometimes 4/4 time is indicated by the sign C.

3



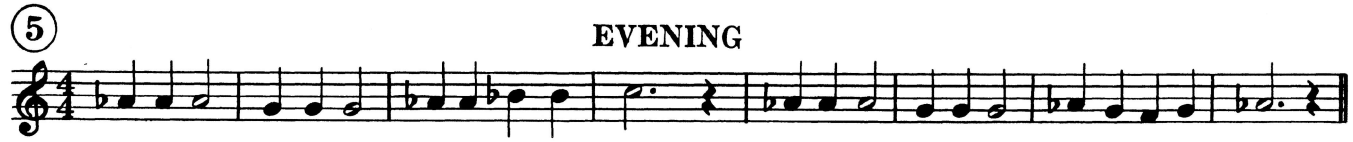
4

JOYOUS DAYS



5

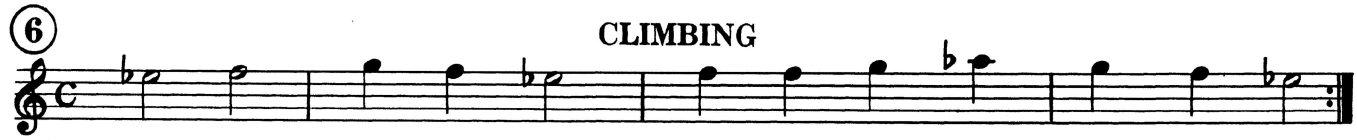
EVENING



In measures 3 and 4 some instruments have a different part.

6

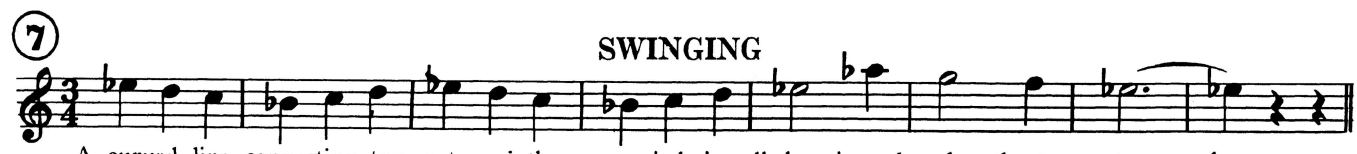
CLIMBING



Two dots before a double bar means to repeat.

7

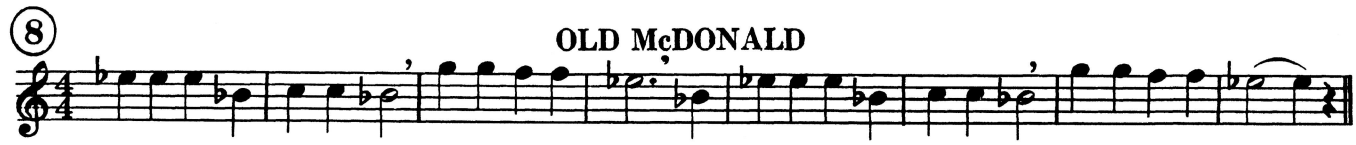
SWINGING



A curved line connecting two notes of the same pitch is called a tie and makes the two notes sound as one.

8

OLD McDONALD



The flute part to Nos. 8 and 9 can be played with all instruments except oboes, B♭ saxophones, horns, and basses.

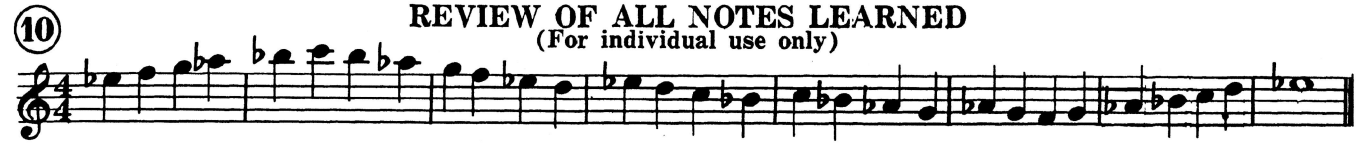
9

OLD RUSSIAN SONG

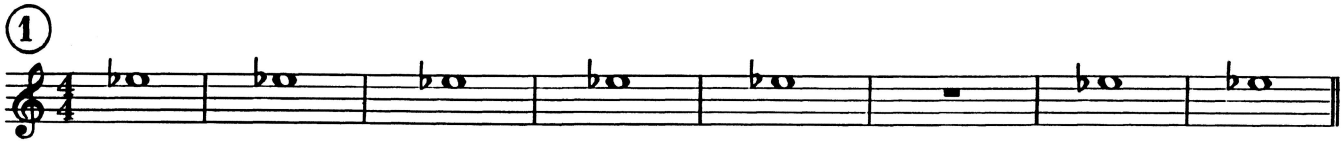
10

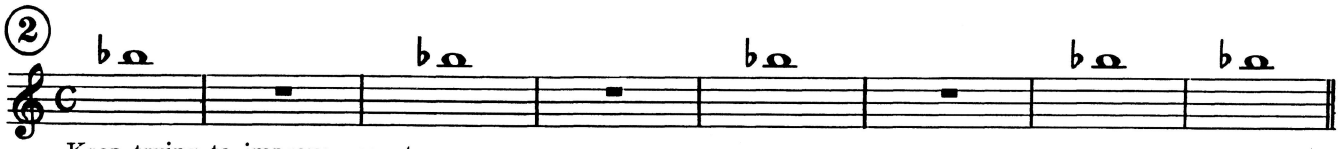
REVIEW OF ALL NOTES LEARNED

(For individual use only)



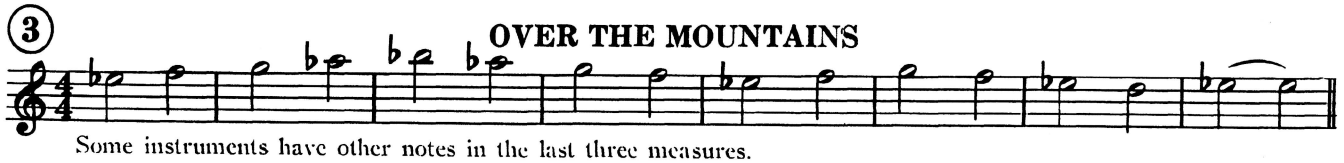
LESSON 8



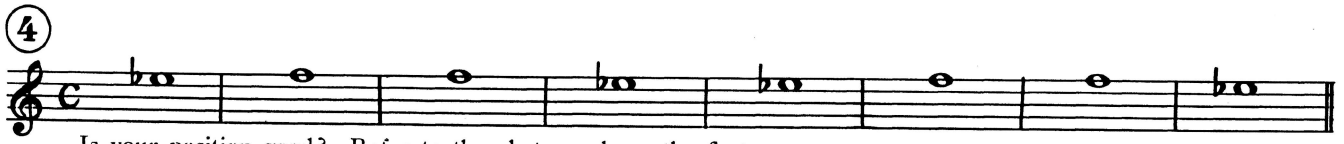


Keep trying to improve your tone.

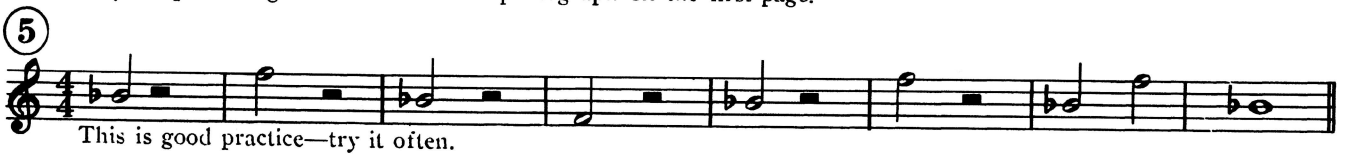
OVER THE MOUNTAINS



Some instruments have other notes in the last three measures.

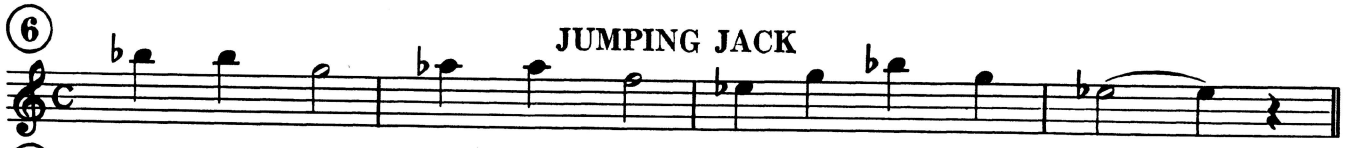


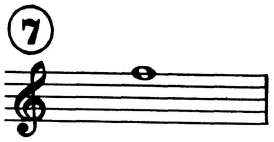
Is your position good? Refer to the photograph on the first page.



This is good practice—try it often.

JUMPING JACK

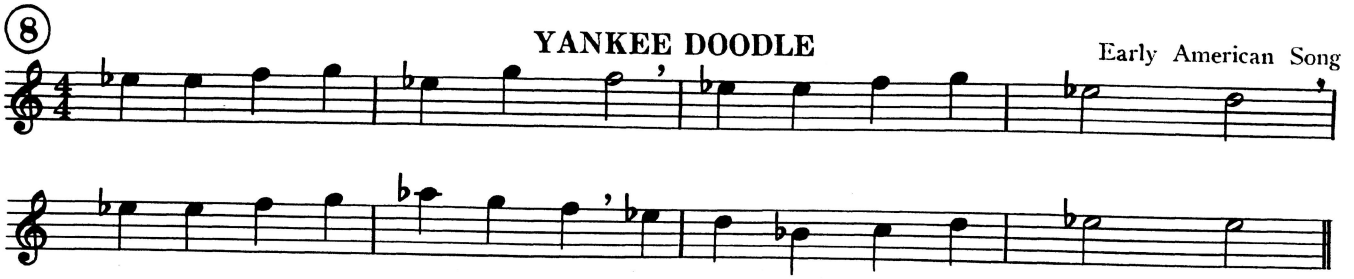




Often two equal tones must be played in one beat. Practice repeating two short tones to a beat until you can play them evenly. Let some of the class play one tone to a beat while the others play two tones to a beat. Finger the note in No. 7 so all can practice together.

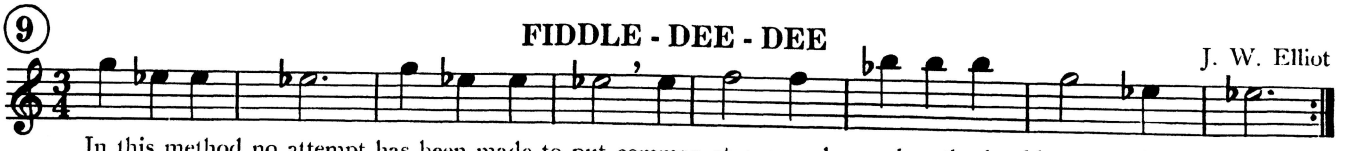
YANKEE DOODLE

Early American Song



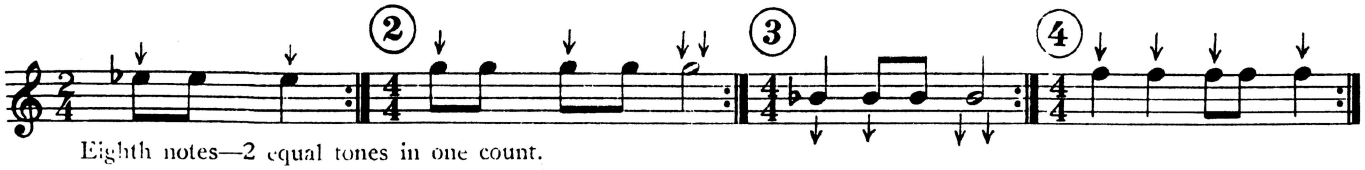
FIDDLE - DEE - DEE

J. W. Elliot

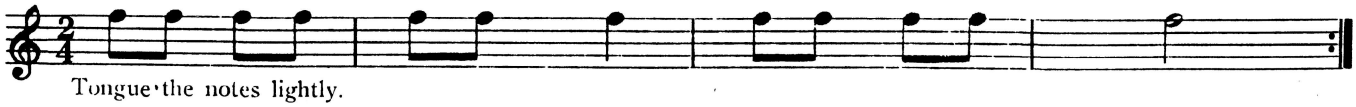


In this method no attempt has been made to put commas at every place a breath should or may be taken. Commas simply indicate that a breath taken at that point will help with the phrasing.

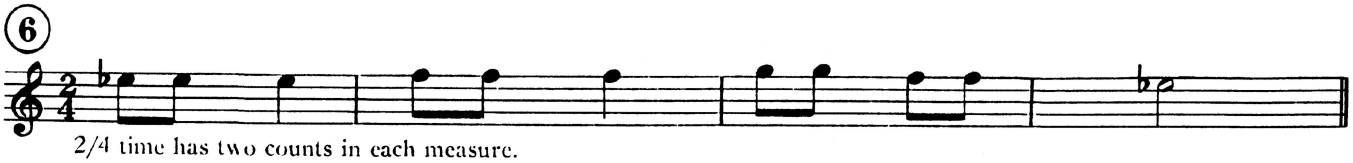
LESSON 9



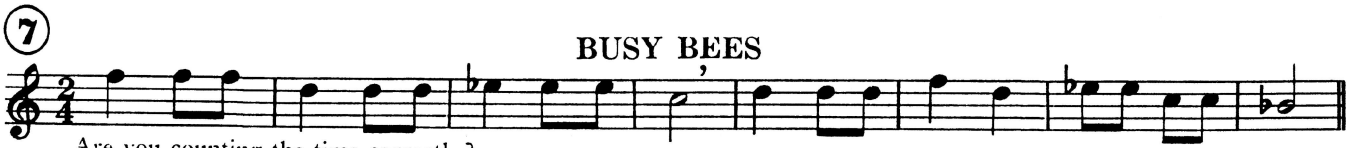
Eighth notes—2 equal tones in one count.



Tongue the notes lightly.

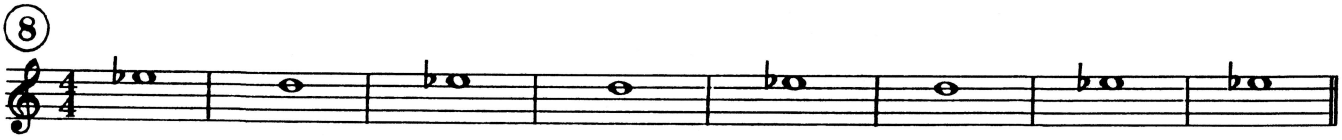


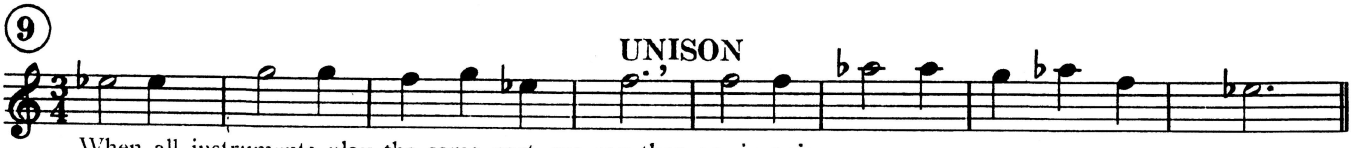
2/4 time has two counts in each measure.



BUSY BEES

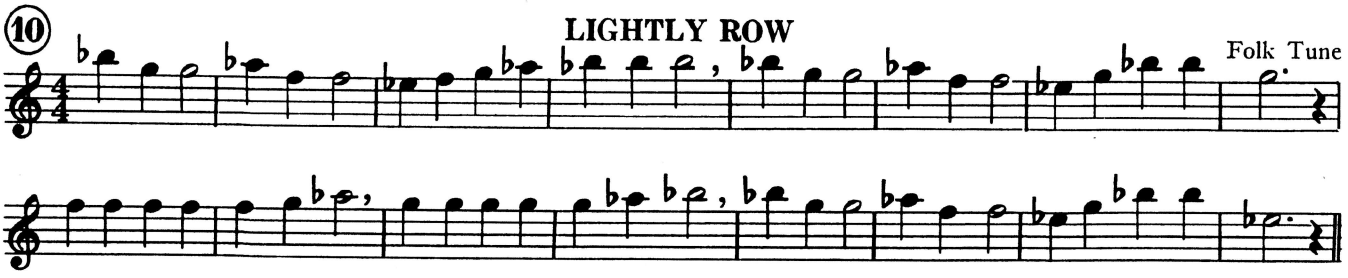
Are you counting the time correctly?





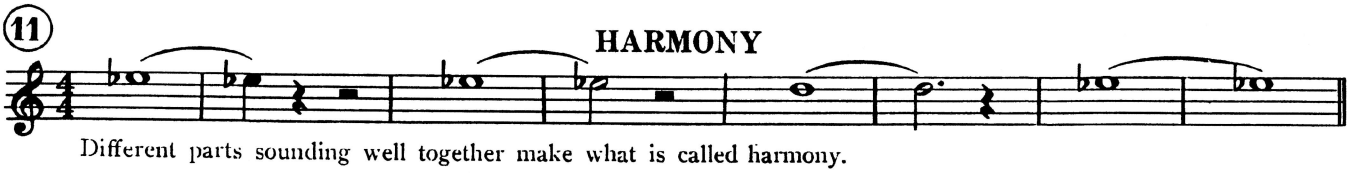
UNISON

When all instruments play the same part, we say they are in unison.



LIGHTLY ROW

Folk Tune

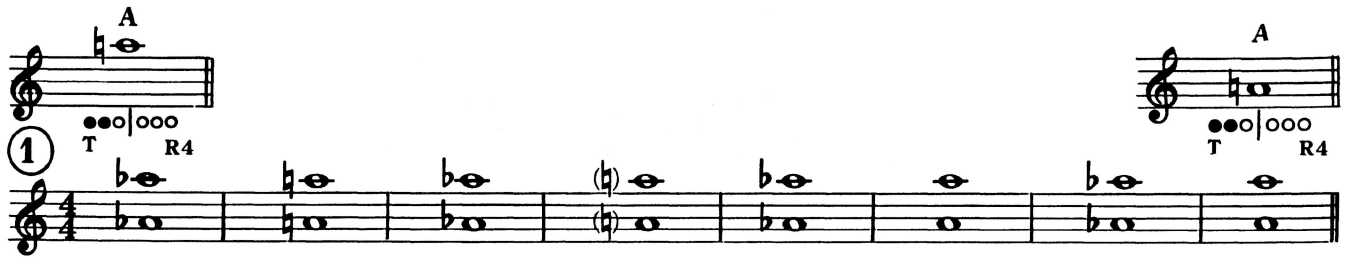


HARMONY

Different parts sounding well together make what is called harmony.

WINTER SONG

LESSON 10



A flat (♭) lowers a tone ½ step. A sharp (♯) raises a tone ½ step. A natural (♮) means the tone is not to be sharped or flatted.

Sharps or flats placed at the beginning of a piece should be used all through the piece. They are known as the "key signature." In the future always look for it before you begin to play.

Did you look at the signature?

Name the notes.

Measure repeat sign—play the measure before over again.

Nos. 6 and 7 may be used together as a duet.

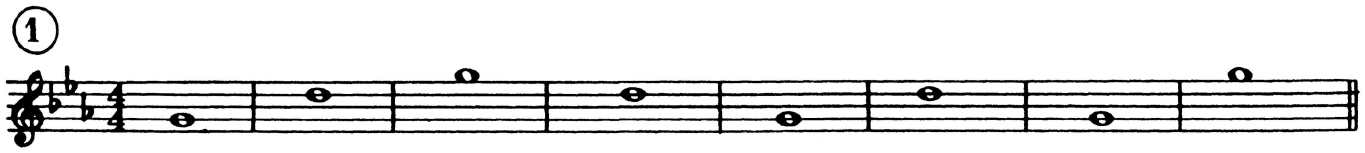
PLEYEL'S HYMN
(harmonized)

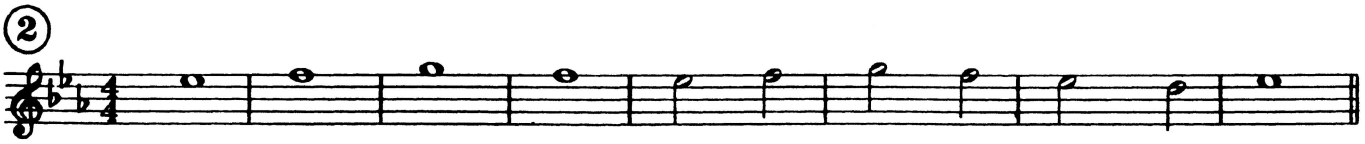
Ignace Pleyel

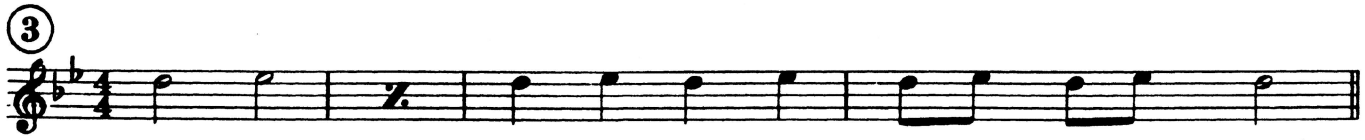
POLLY WOLLY DOODLE
(Adapted)

College Song

LESSON 11

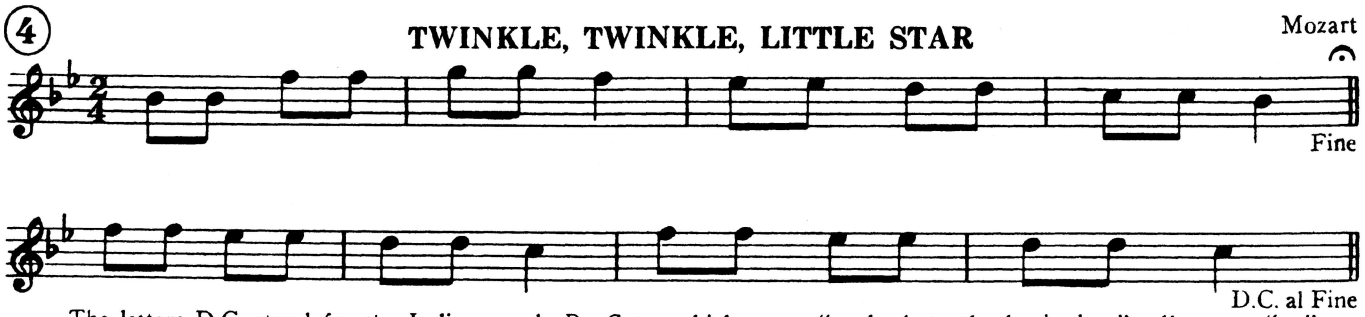






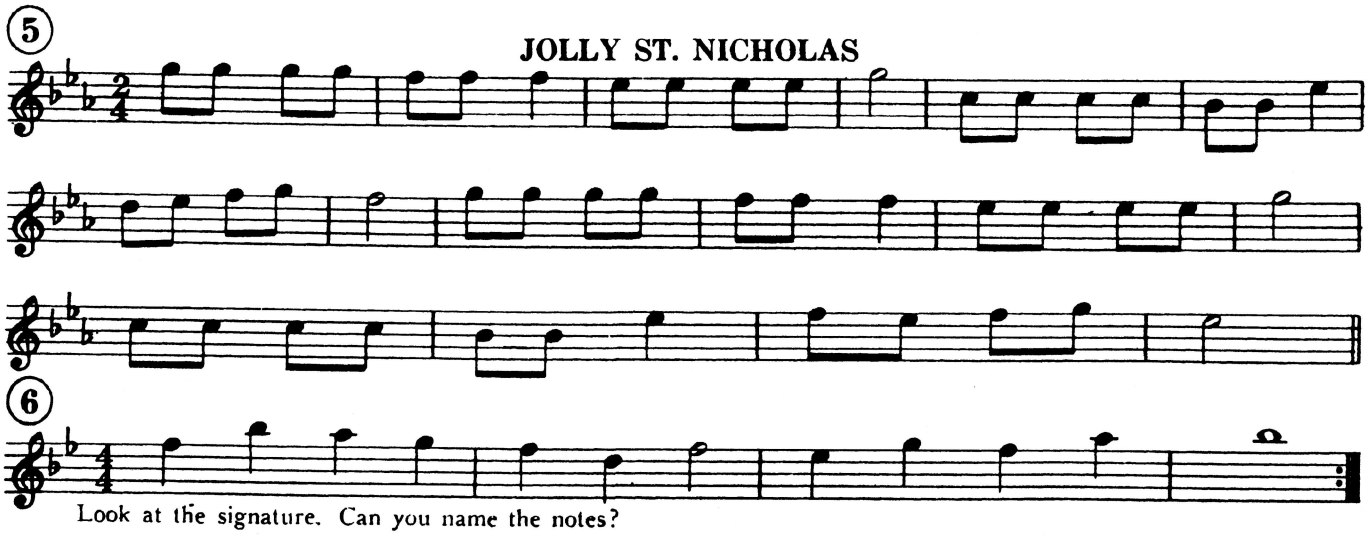
TWINKLE, TWINKLE, LITTLE STAR

Mozart



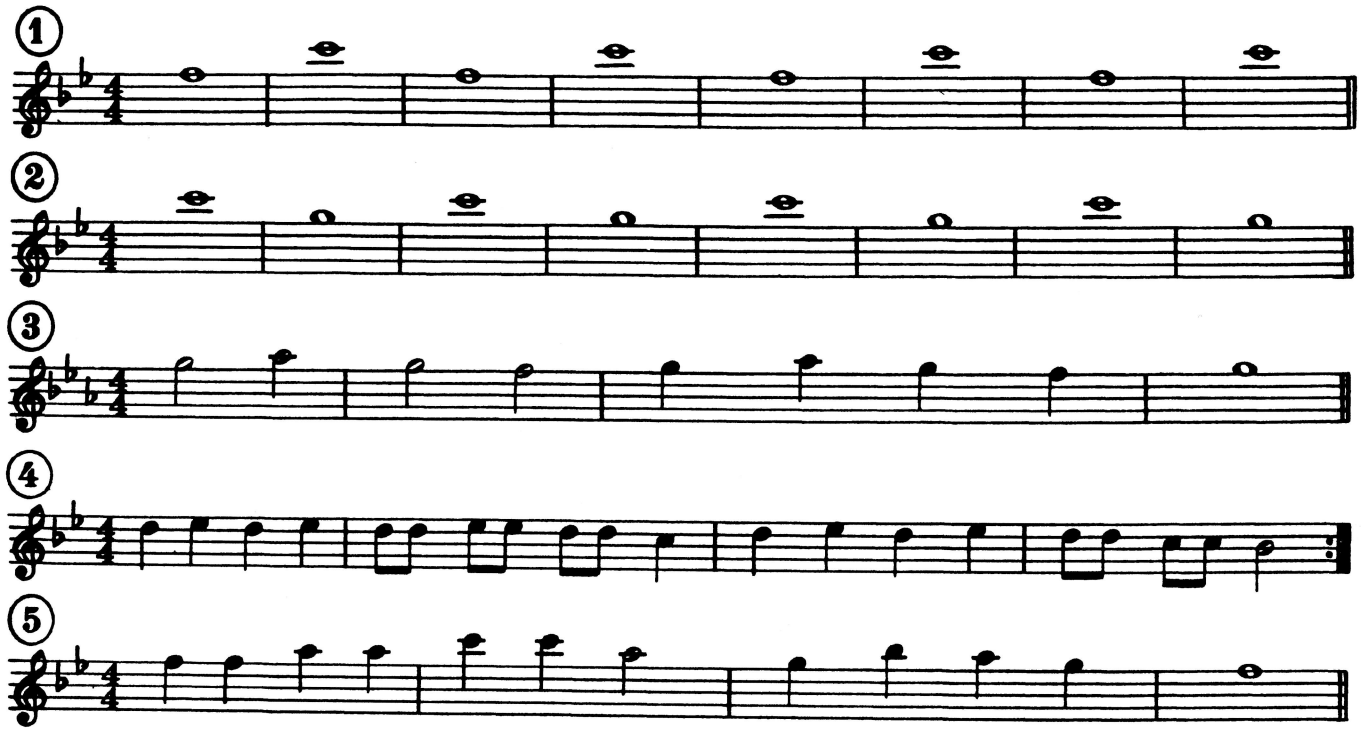
The letters D C. stand for the Italian words *Da Capo,* which mean "go back to the beginning." *Al* means "to." *Fine* is Italian for "Finish." Therefore, D.C. al Fine means "go back to the beginning and play to *Fine.*" 𝄐 placed over a double bar means the same as *Fine.*

JOLLY ST. NICHOLAS



Look at the signature. Can you name the notes?

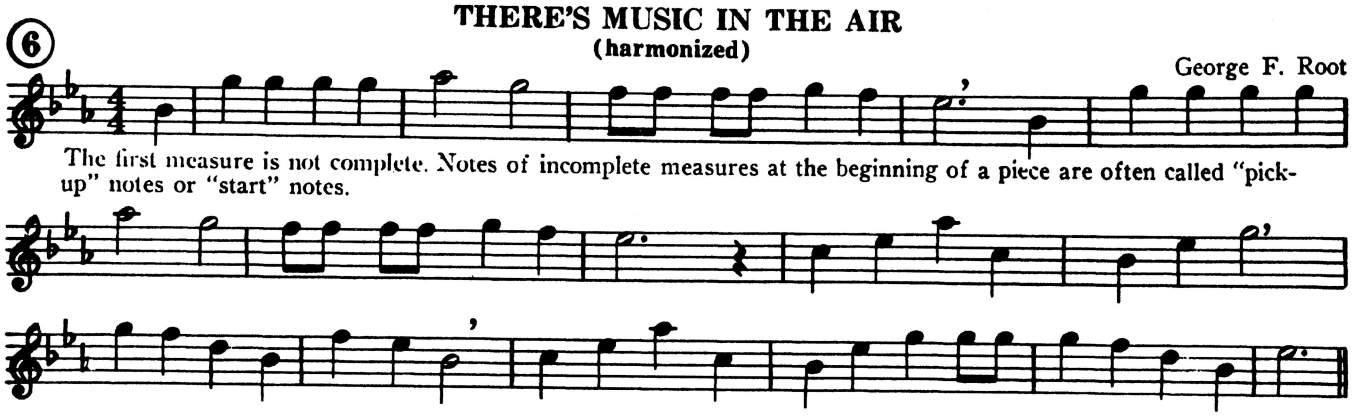
LESSON 12



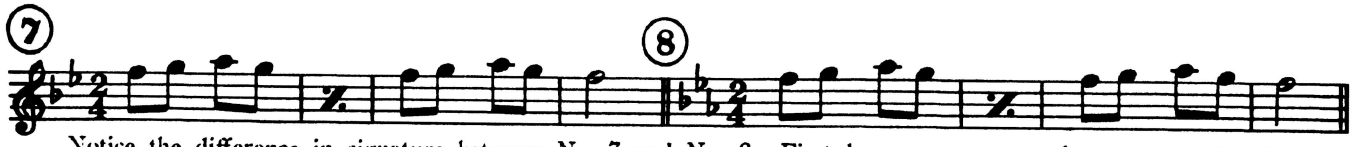
THERE'S MUSIC IN THE AIR

(harmonized)

George F. Root



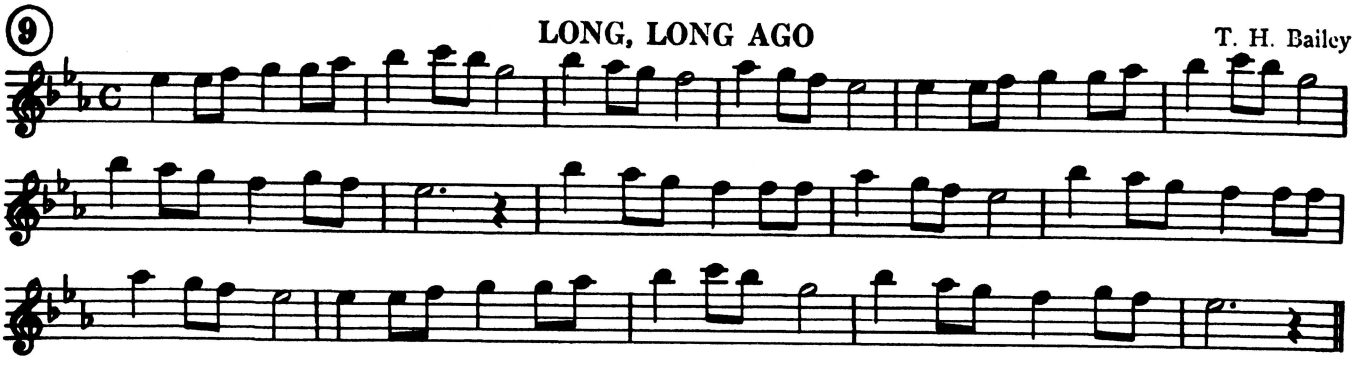
The first measure is not complete. Notes of incomplete measures at the beginning of a piece are often called "pick-up" notes or "start" notes.



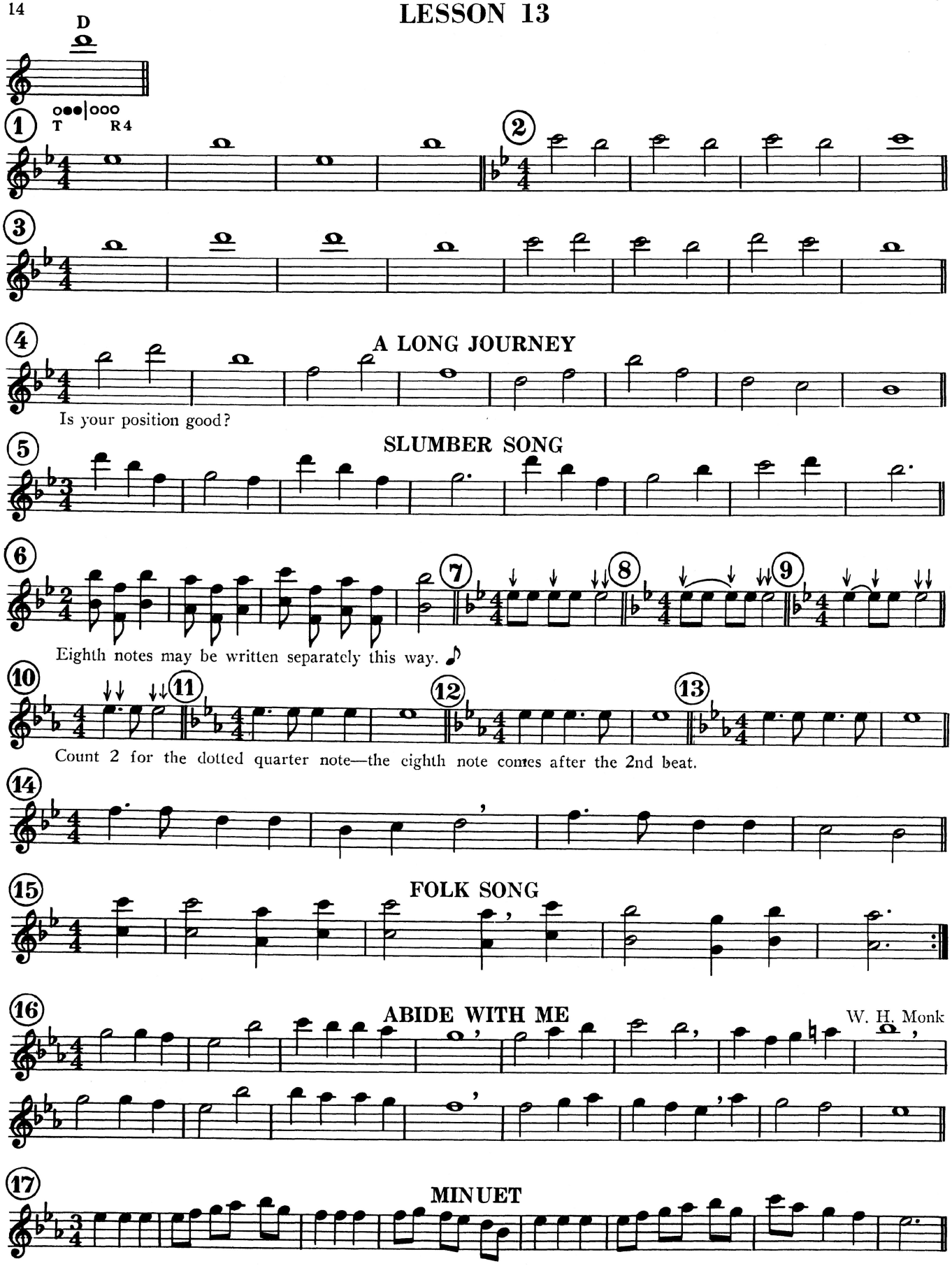
Notice the difference in signature between No. 7 and No. 8. First be sure you are playing correctly, then work for speed.

LONG, LONG AGO

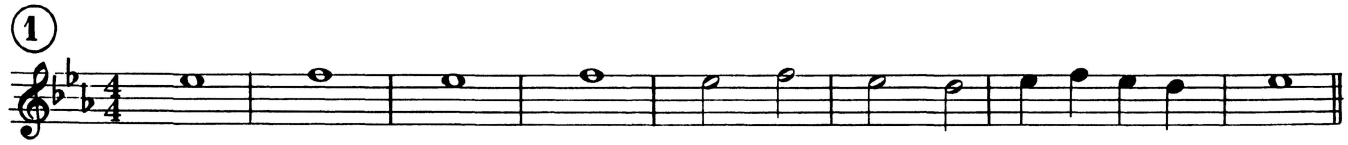
T. H. Bailey

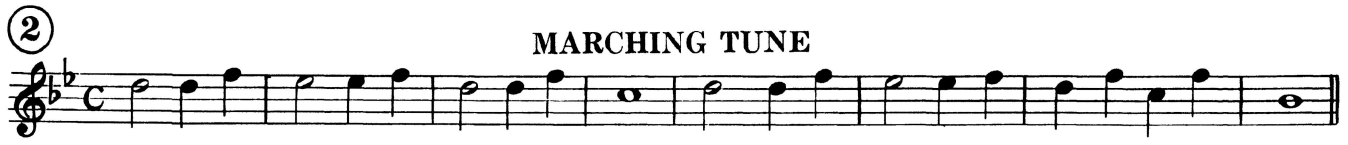


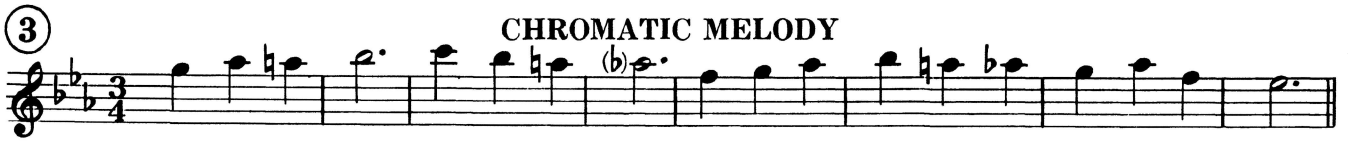
LESSON 13

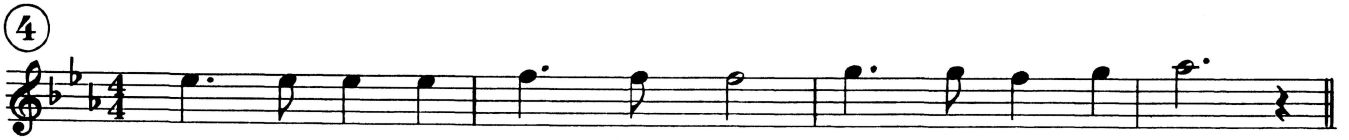

D
T
R4
A LONG JOURNEY
Is your position good?
SLUMBER SONG
Eighth notes may be written separately this way.
Count 2 for the dotted quarter note—the eighth note comes after the 2nd beat.
FOLK SONG
ABIDE WITH ME
W. H. Monk
MINUET

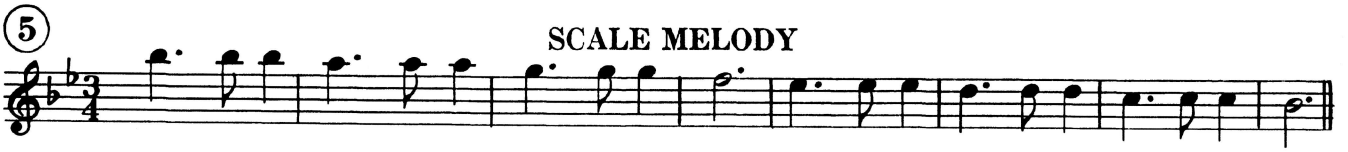
LESSON 14

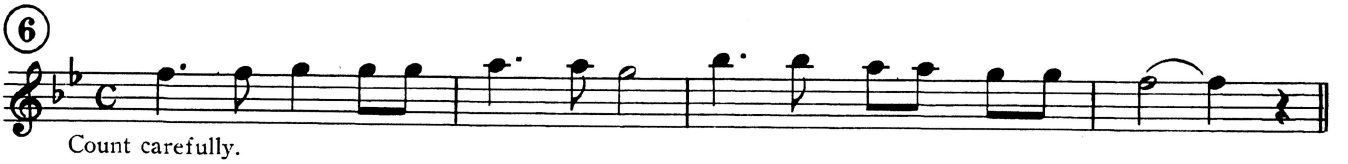




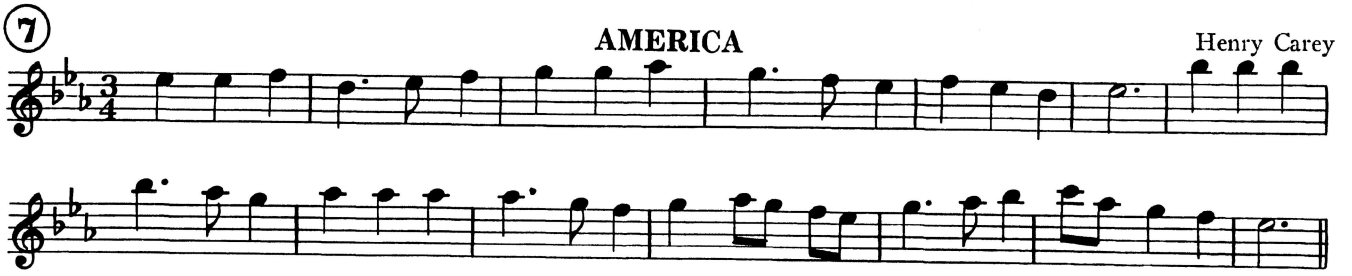


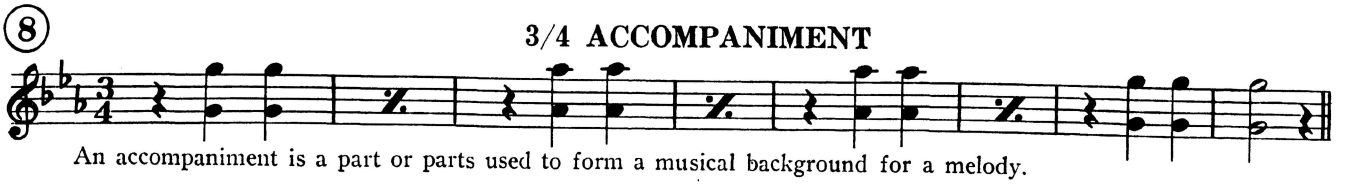




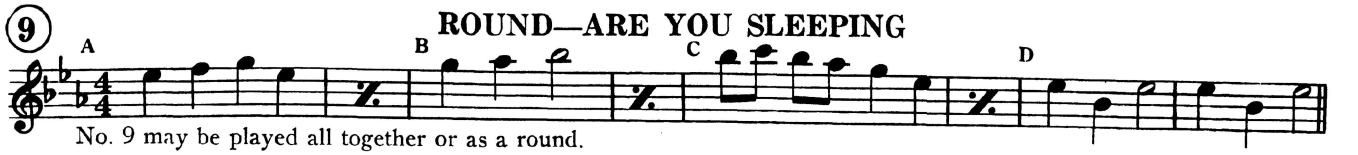


Count carefully.





An accompaniment is a part or parts used to form a musical background for a melody.

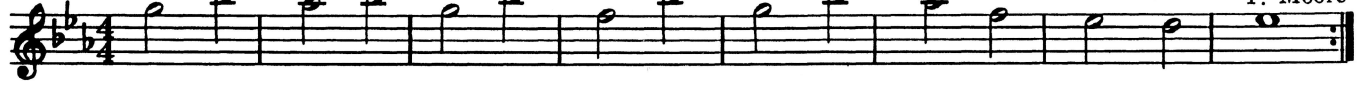


No. 9 may be played all together or as a round.

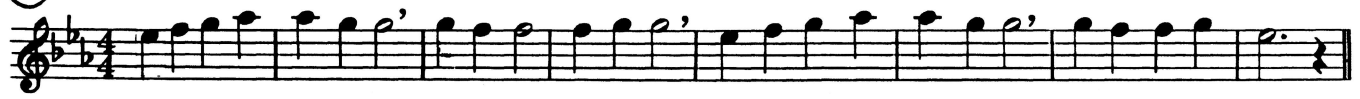
LESSON 15

① VESPER HYMN

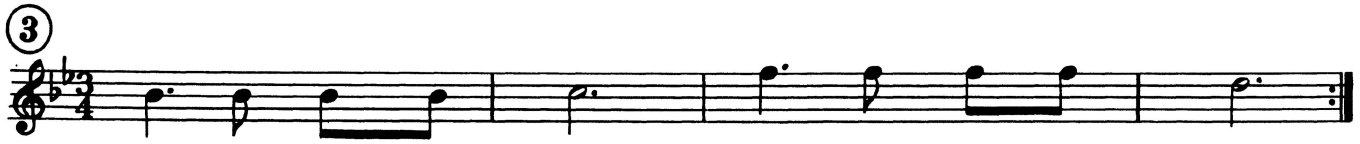
T. Moore



② THE SUNSHINE SONG



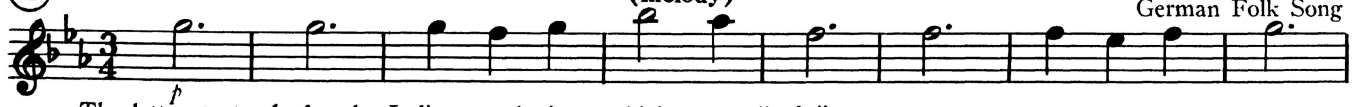
③



Count carefully.

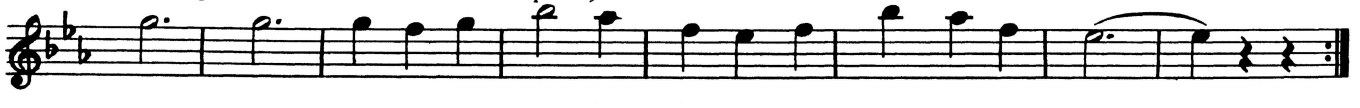
④ GERMAN WALTZ
(melody)

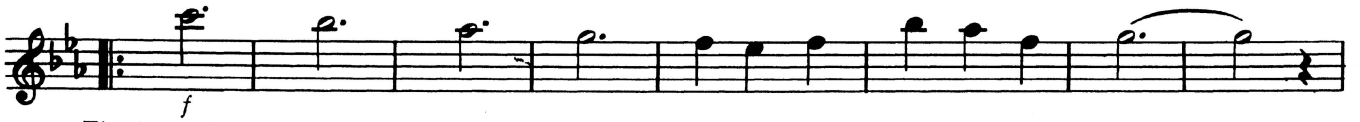
German Folk Song



p

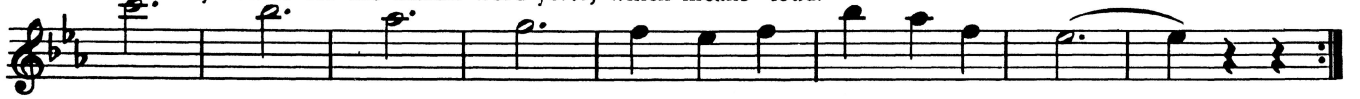
The letter *p* stands for the Italian word *piano,* which means "soft."





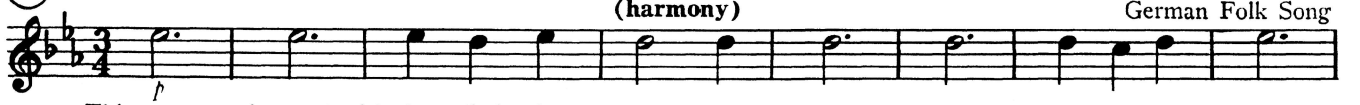
f

The letter *f* stands for the Italian word *forte,* which means "loud."



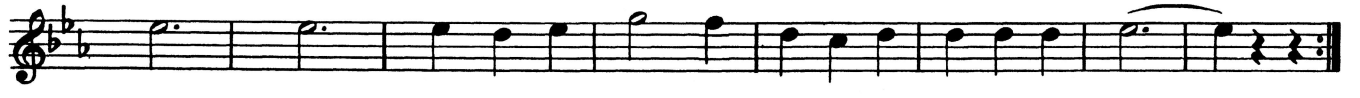
⑤ GERMAN WALTZ
(harmony)

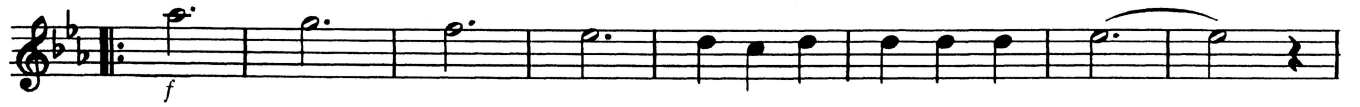
German Folk Song



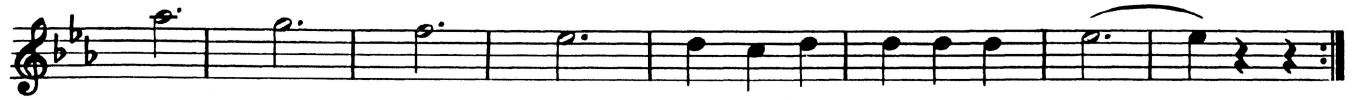
p

This part may be used with the melody above.



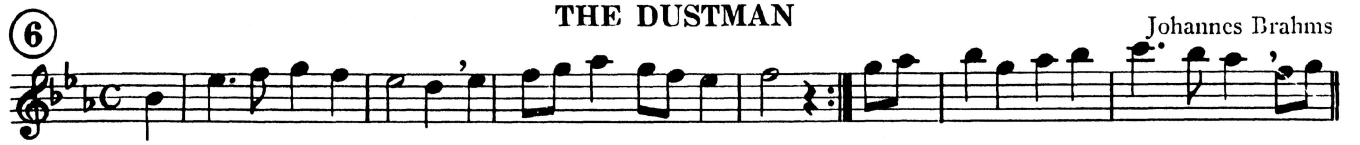


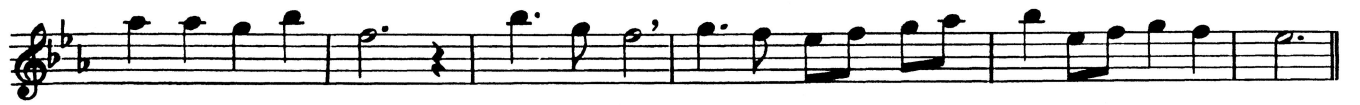
f



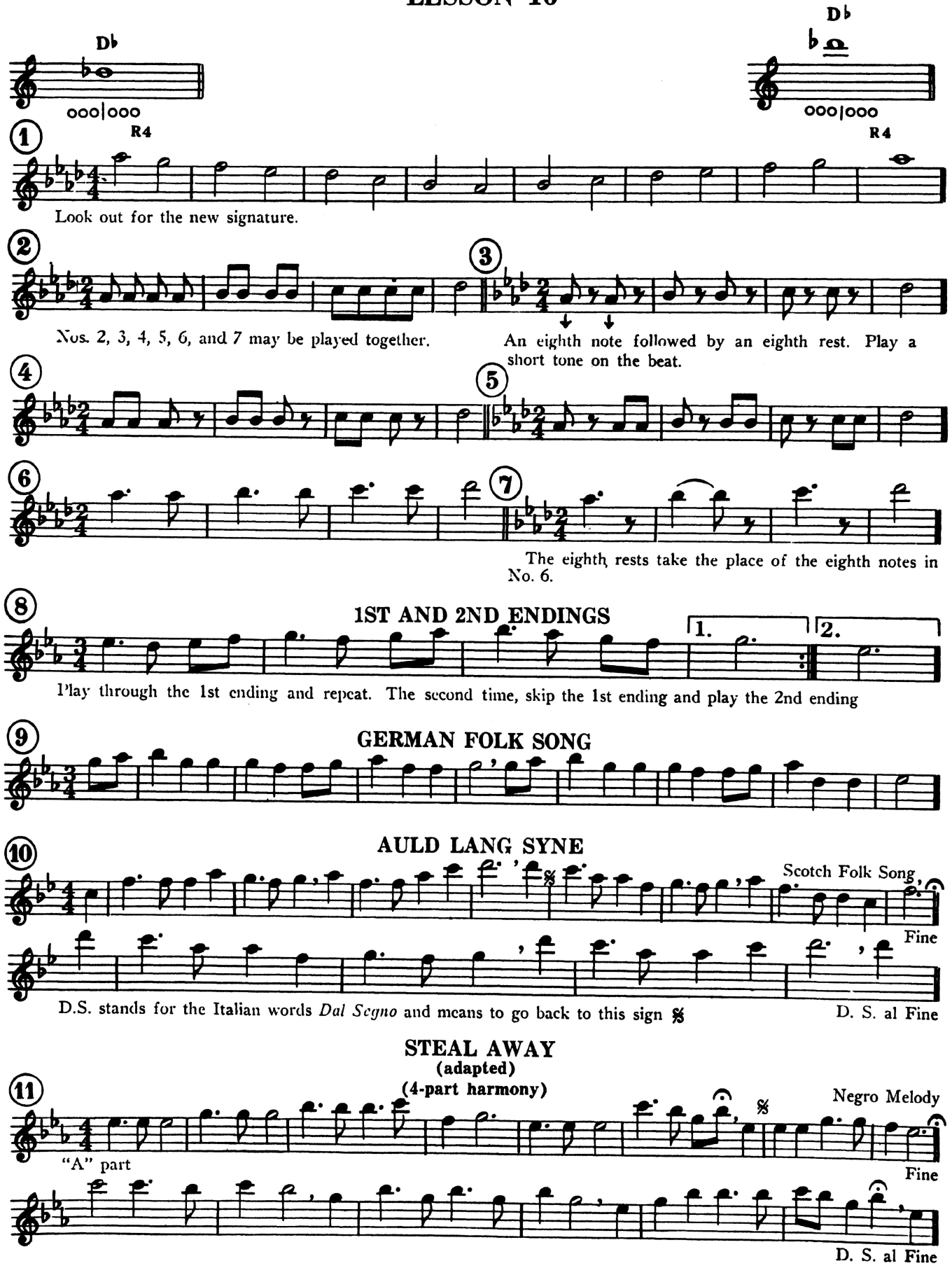
⑥ THE DUSTMAN

Johannes Brahms

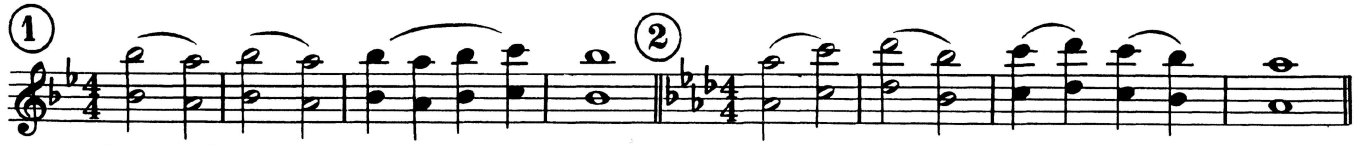




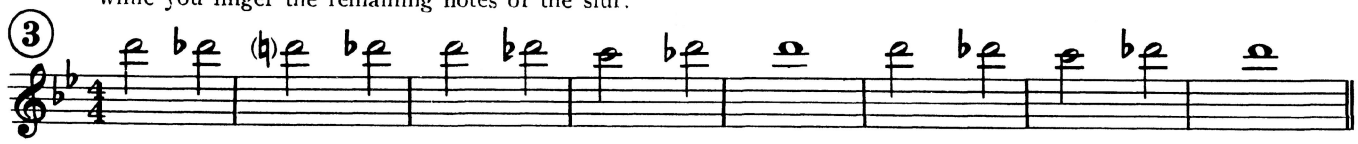
LESSON 16

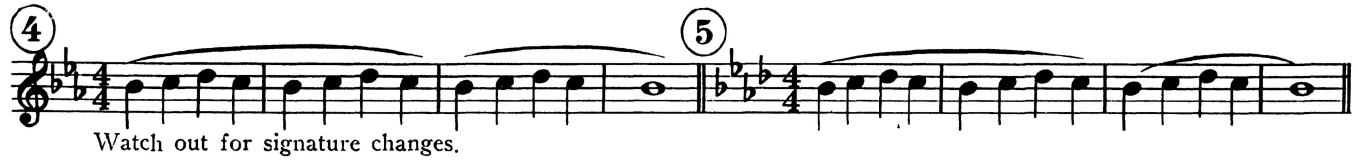

D♭
000|000
R4
D♭
000|000
R4
1
Look out for the new signature.
2
Nos. 2, 3, 4, 5, 6, and 7 may be played together.
3
An eighth note followed by an eighth rest. Play a short tone on the beat.
4
5
6
7
The eighth rests take the place of the eighth notes in No. 6.
8
1ST AND 2ND ENDINGS
1.
2.
Play through the 1st ending and repeat. The second time, skip the 1st ending and play the 2nd ending
9
GERMAN FOLK SONG
10
AULD LANG SYNE
Scotch Folk Song
Fine
D.S. stands for the Italian words *Dal Segno* and means to go back to this sign 𝄋
D. S. al Fine
STEAL AWAY
(adapted)
(4-part harmony)
11
Negro Melody
"A" part
Fine
D. S. al Fine

LESSON 17

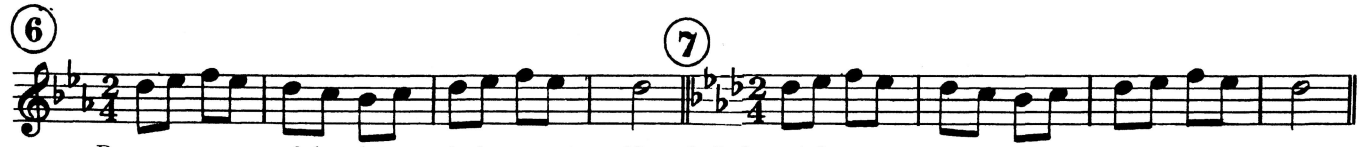


A curved line connecting notes of different pitch is called a "slur." Tongue the first note and continue blowing while you finger the remaining notes of the slur.

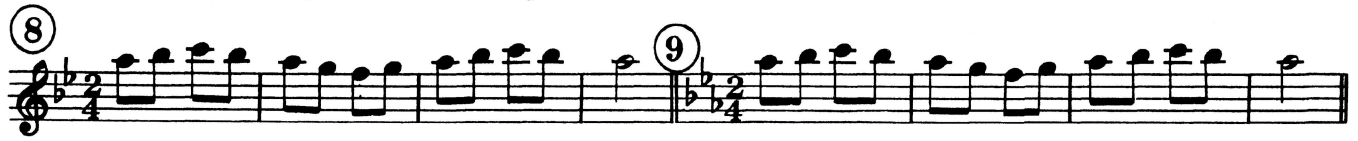


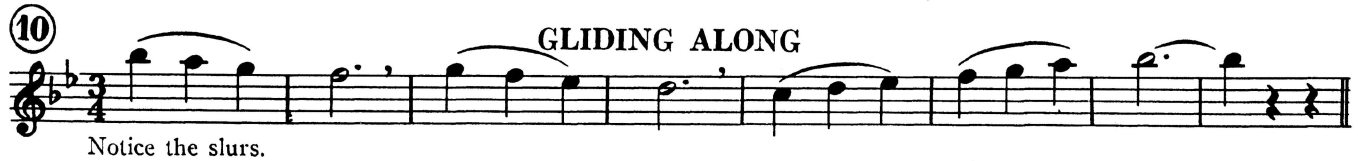


Watch out for signature changes.



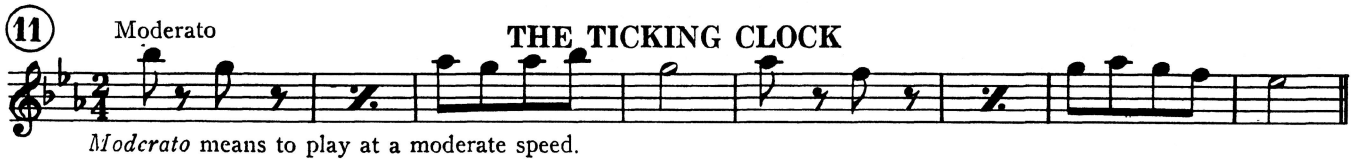
Be sure you are right, then work for speed on Nos. 6, 7, 8, and 9.





GLIDING ALONG

Notice the slurs.



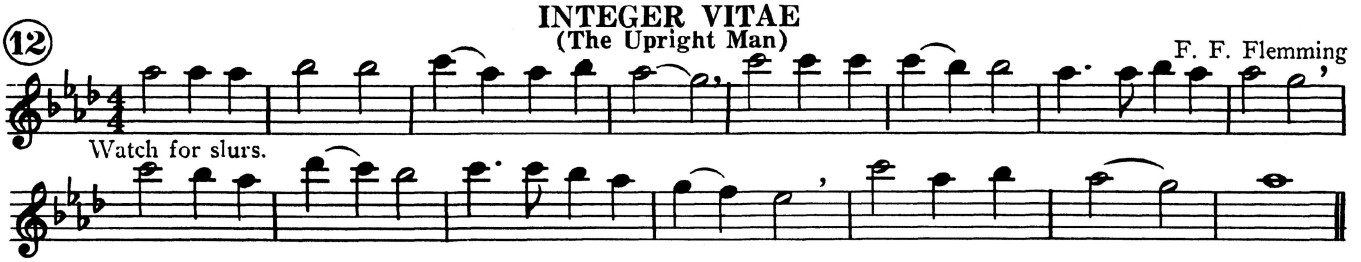
Moderato

THE TICKING CLOCK

Modcrato means to play at a moderate speed.

INTEGER VITAE
(The Upright Man)

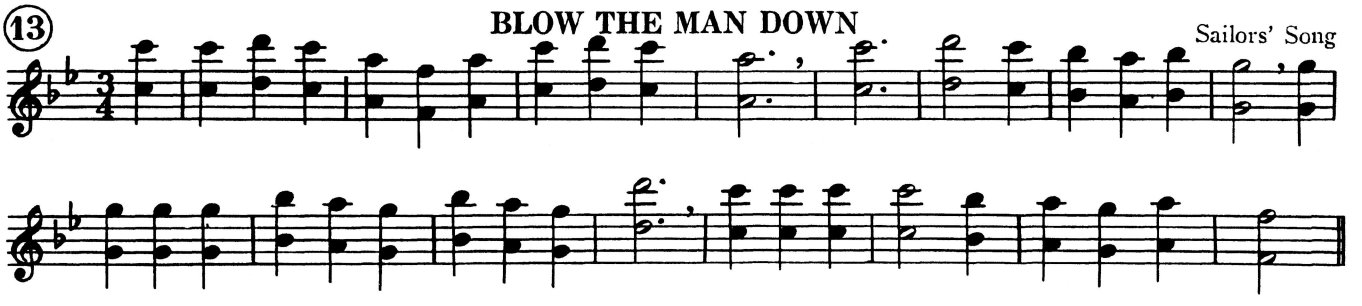
F. F. Flemming



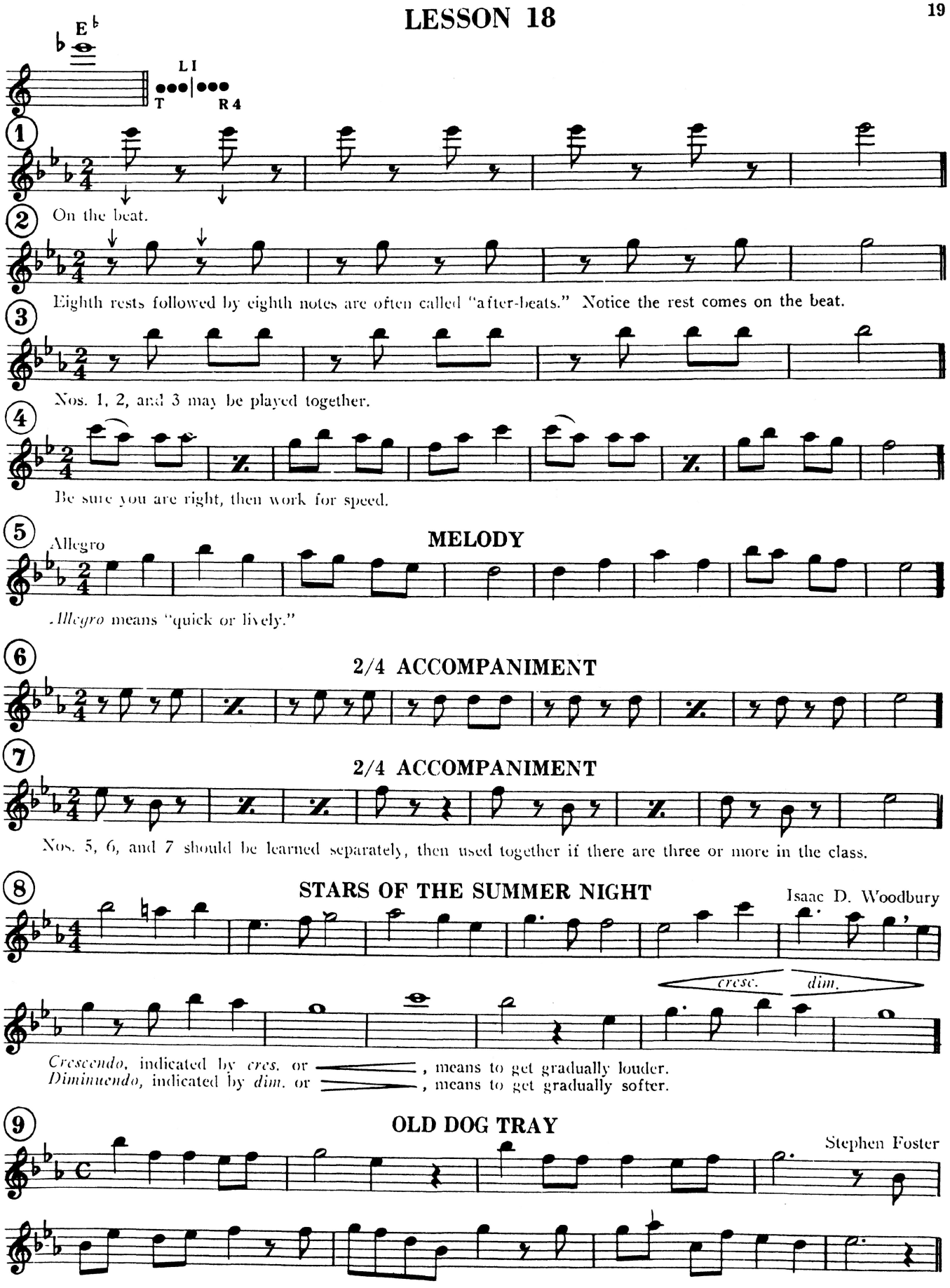
Watch for slurs.

BLOW THE MAN DOWN

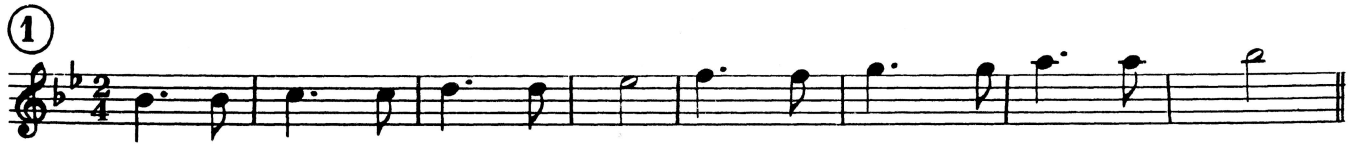
Sailors' Song

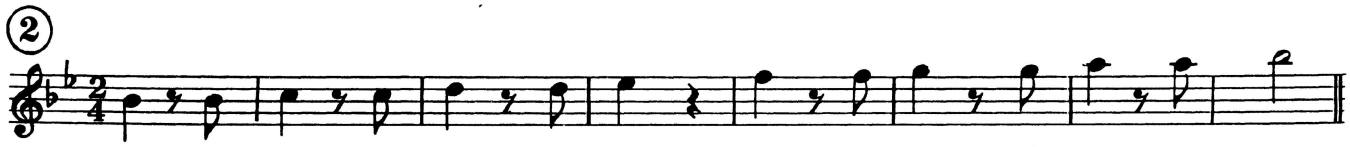


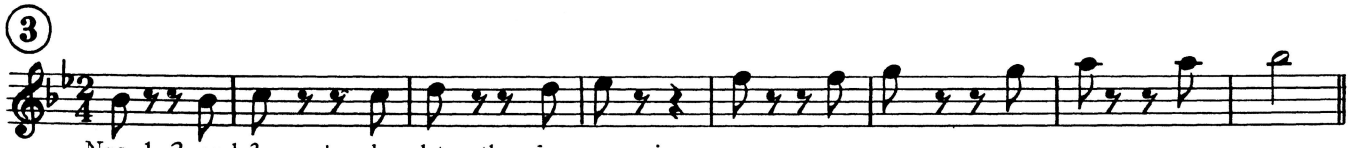
LESSON 18


E♭
LI
T
R 4
1
2
On the beat.
Eighth rests followed by eighth notes are often called "after-beats." Notice the rest comes on the beat.
3
Nos. 1, 2, and 3 may be played together.
4
Be sure you are right, then work for speed.
5
Allegro
MELODY
Allegro means "quick or lively."
6
2/4 ACCOMPANIMENT
7
2/4 ACCOMPANIMENT
Nos. 5, 6, and 7 should be learned separately, then used together if there are three or more in the class.
8
STARS OF THE SUMMER NIGHT
Isaac D. Woodbury
cresc.
dim.
Crescendo, indicated by cres. or , means to get gradually louder.
Diminuendo, indicated by dim. or , means to get gradually softer.
9
OLD DOG TRAY
Stephen Foster

LESSON 19

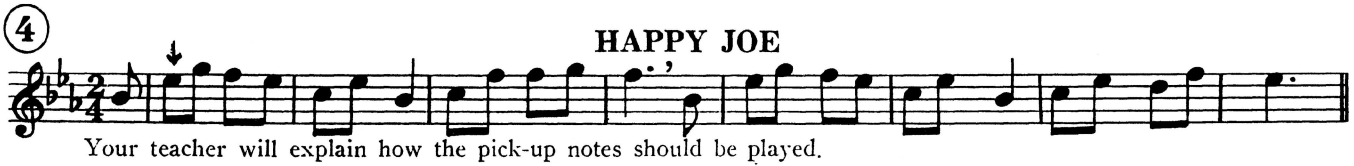




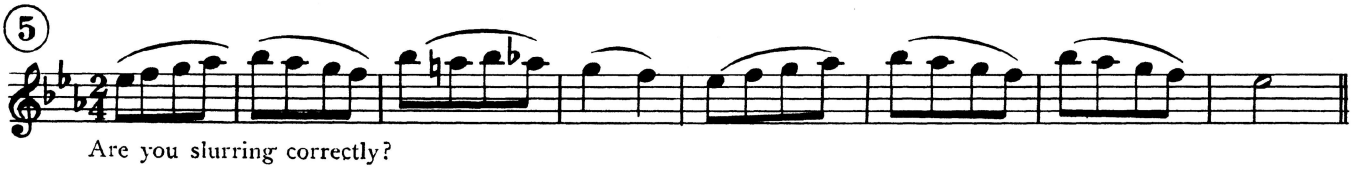


Nos. 1, 2, and 3 may be played together for comparison.

HAPPY JOE



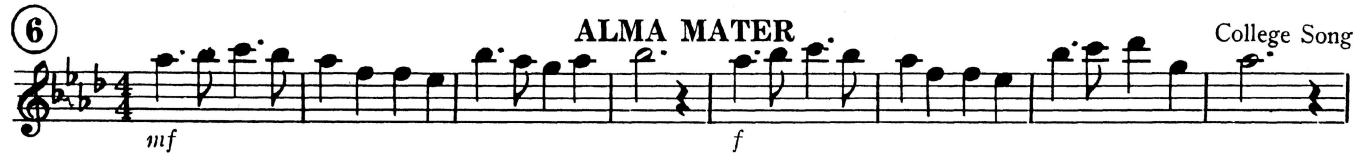
Your teacher will explain how the pick-up notes should be played.

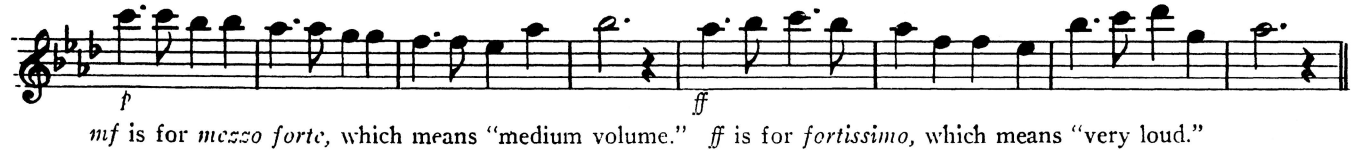


Are you slurring correctly?

ALMA MATER

College Song

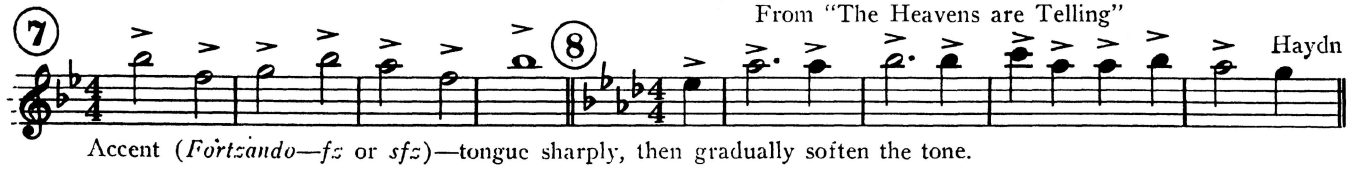




mf is for *mezzo forte,* which means "medium volume." *ff* is for *fortissimo,* which means "very loud."

From "The Heavens are Telling"

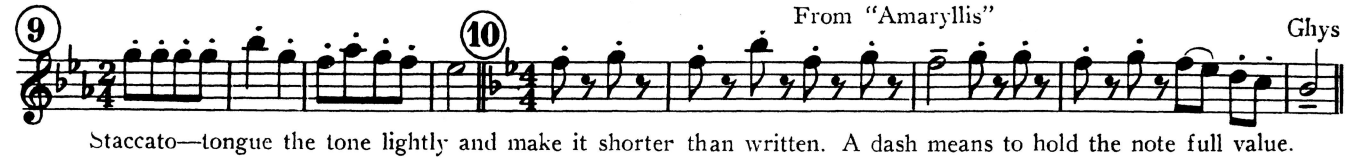
Haydn



Accent (*Fortzando—fz* or *sfz*)—tongue sharply, then gradually soften the tone.

From "Amaryllis"

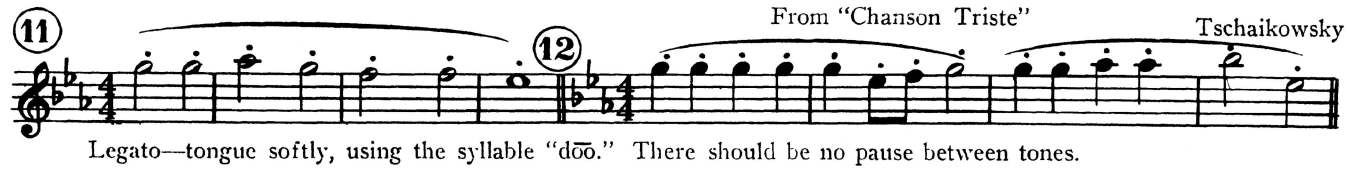
Ghys



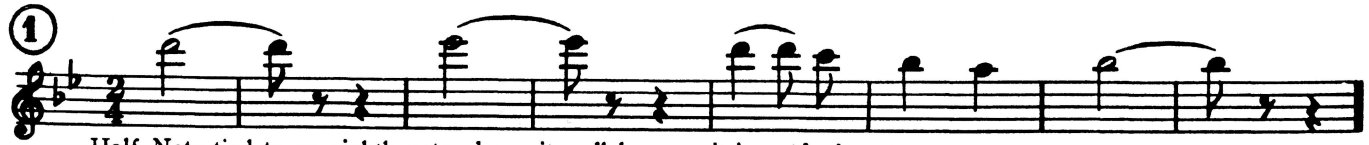
Staccato—tongue the tone lightly and make it shorter than written. A dash means to hold the note full value.

From "Chanson Triste"

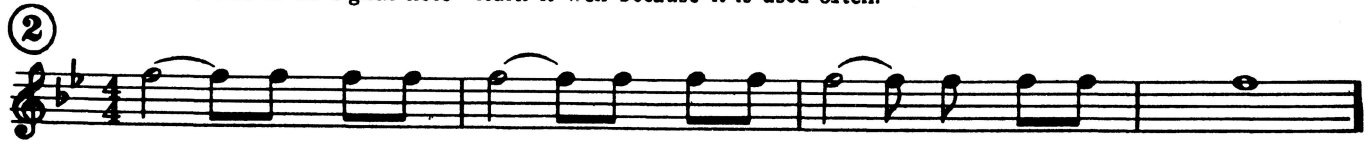
Tschaikowsky

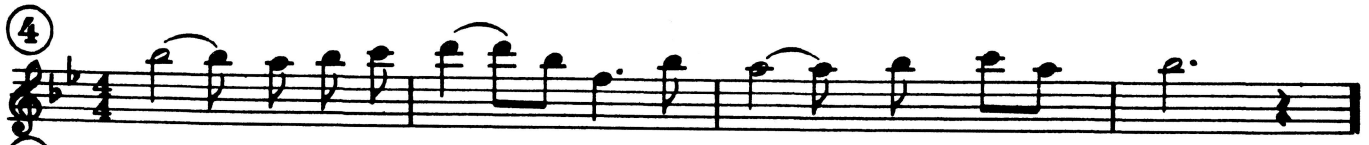


Legato—tongue softly, using the syllable "dōō." There should be no pause between tones.



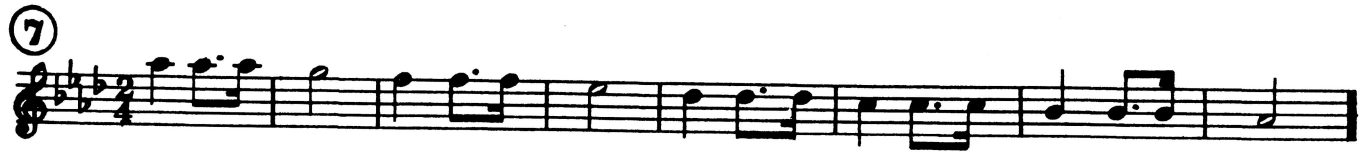
Half Note tied to an eighth note—learn it well because it is used often.





Dotted eighths followed by sixteenths—one beat for two notes with the first sounding much longer than the second.

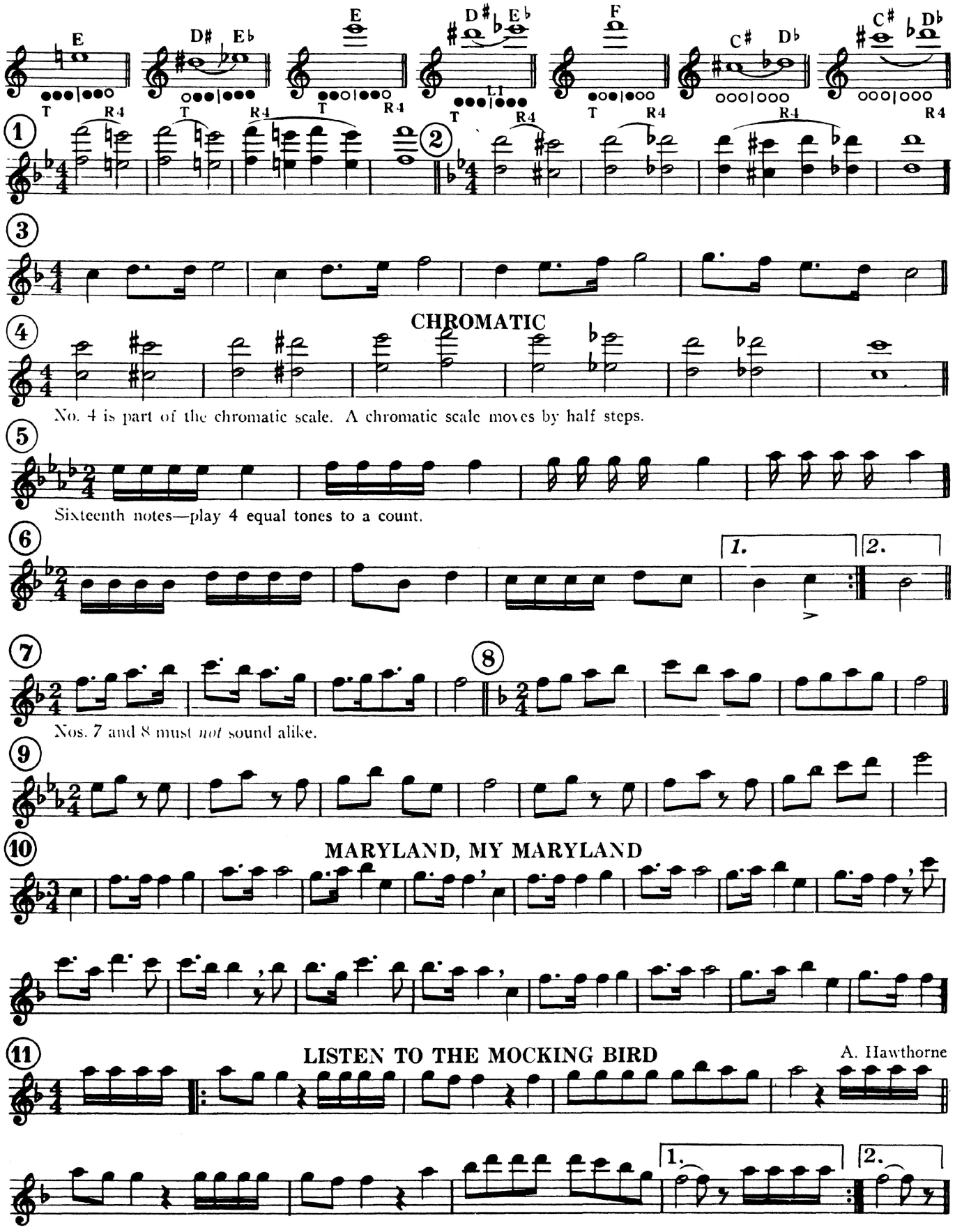
The difference between Nos. 5 and 6 should be clearly heard.



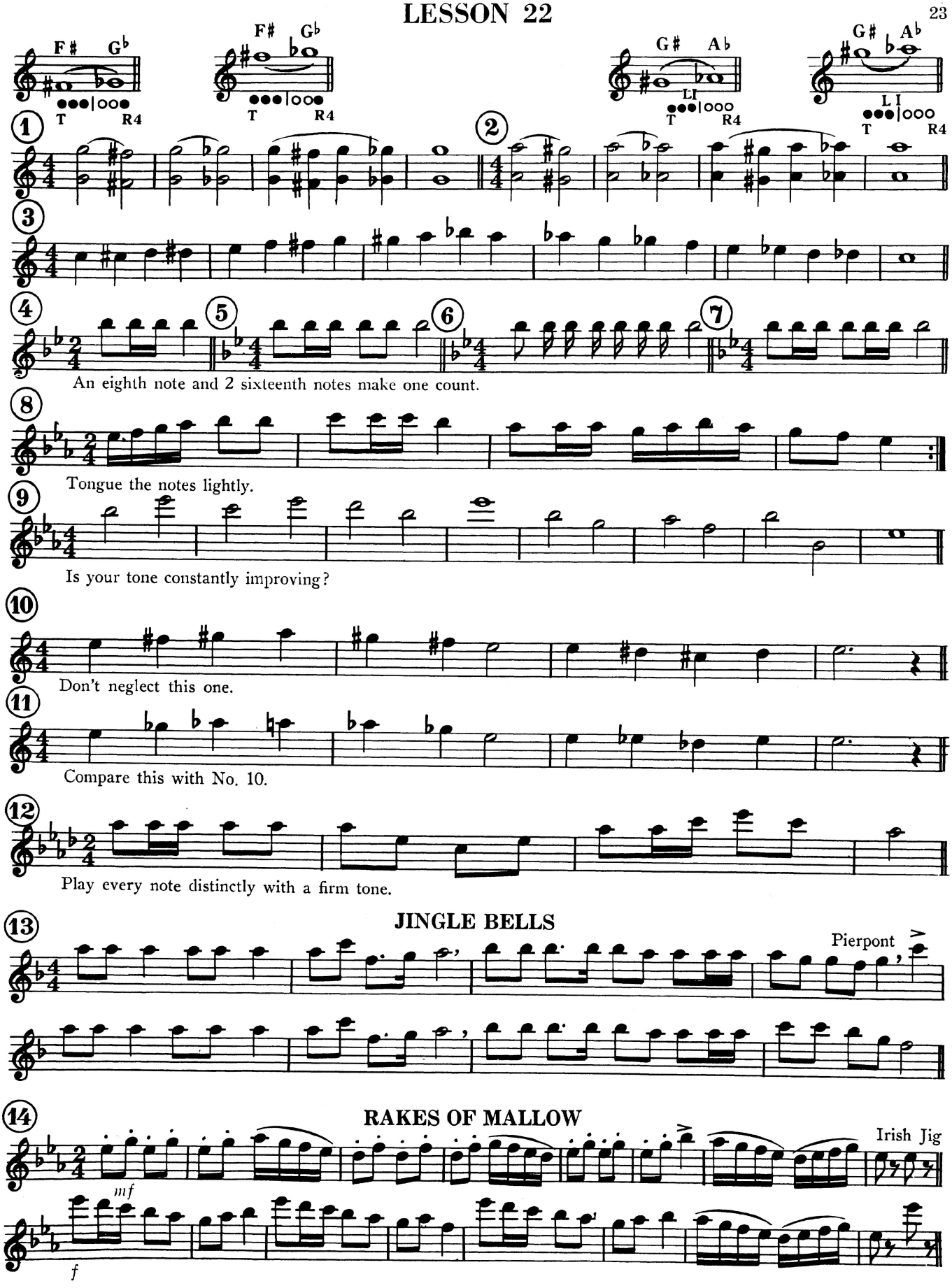
The word *Andante* indicates the piece is to be played a little slower than *Moderato.*

LITTLE BROWN CHURCH IN THE VALE
(2-part harmony)

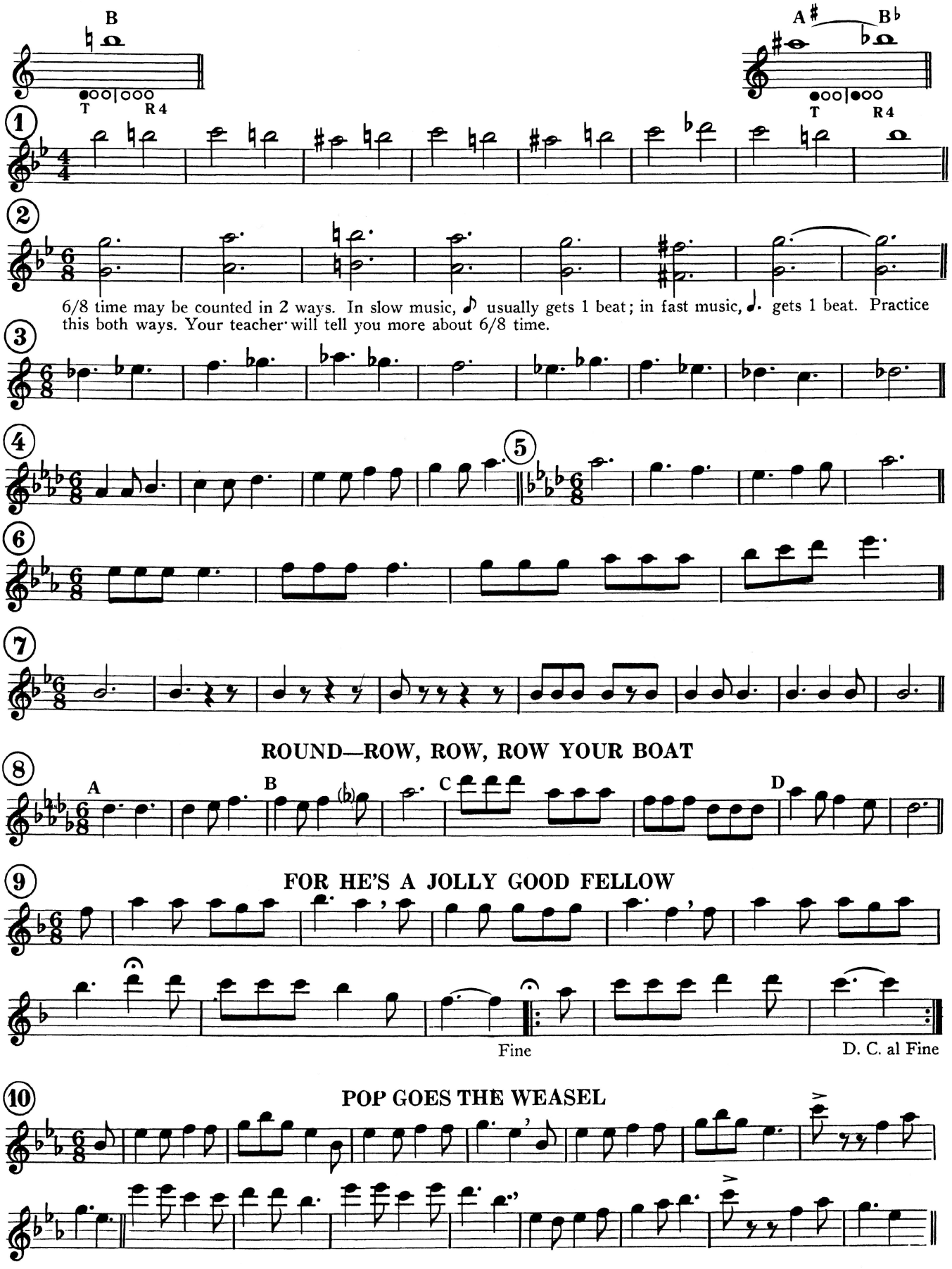
LESSON 21


E
D♯ E♭
E
D♯ E♭
F
C♯ D♭
C♯ D♭
T R4
L1
1
2
3
4
CHROMATIC
No. 4 is part of the chromatic scale. A chromatic scale moves by half steps.
5
Sixteenth notes—play 4 equal tones to a count.
6
1.
2.
7
8
Nos. 7 and 8 must *not* sound alike.
9
10
MARYLAND, MY MARYLAND
11
LISTEN TO THE MOCKING BIRD
A. Hawthorne
1.
2.

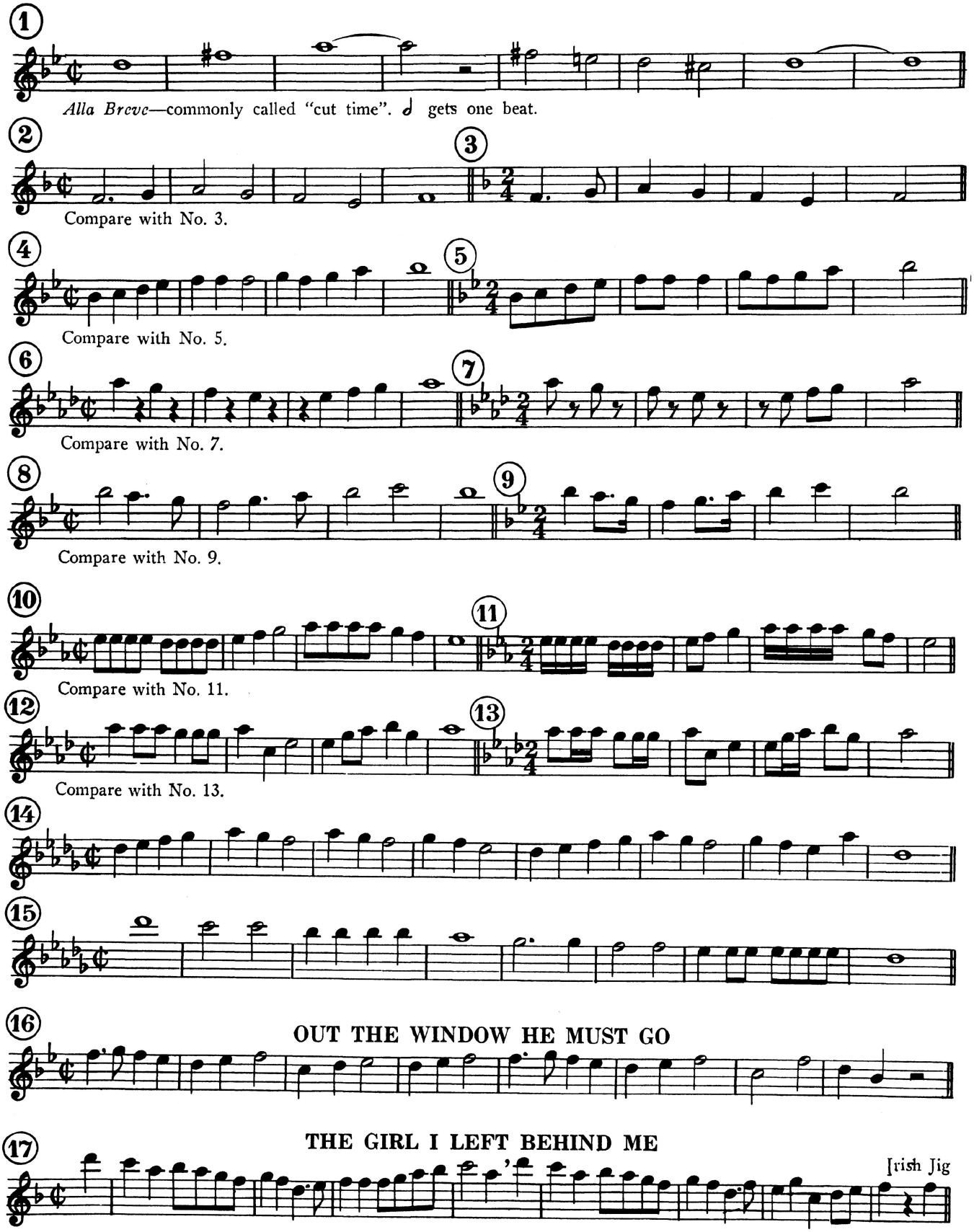
LESSON 22


F♯ G♭
T R4
F♯ G♭
T R4
G♯ A♭
LI
T R4
G♯ A♭
LI
T R4
1
2
3
4
5
6
7
An eighth note and 2 sixteenth notes make one count.
8
Tongue the notes lightly.
9
Is your tone constantly improving?
10
Don't neglect this one.
11
Compare this with No. 10.
12
Play every note distinctly with a firm tone.
13
JINGLE BELLS
Pierpont
14
RAKES OF MALLOW
Irish Jig
mf
f

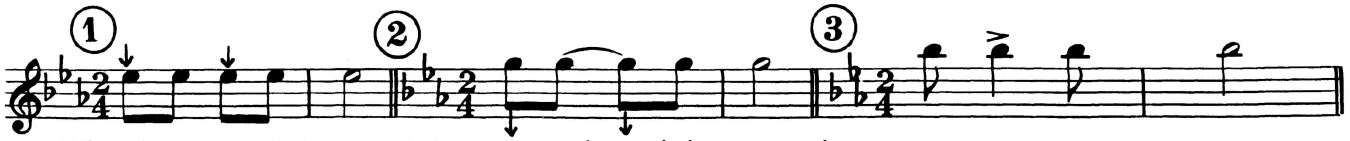
LESSON 23


B
T R4
A♯ B♭
T R4
1
2
6/8 time may be counted in 2 ways. In slow music, ♪ usually gets 1 beat; in fast music, ♩. gets 1 beat. Practice this both ways. Your teacher will tell you more about 6/8 time.
3
4
5
6
7
ROUND—ROW, ROW, ROW YOUR BOAT
8
A
B
C
D
FOR HE'S A JOLLY GOOD FELLOW
9
Fine
D. C. al Fine
POP GOES THE WEASEL
10

LESSON 24

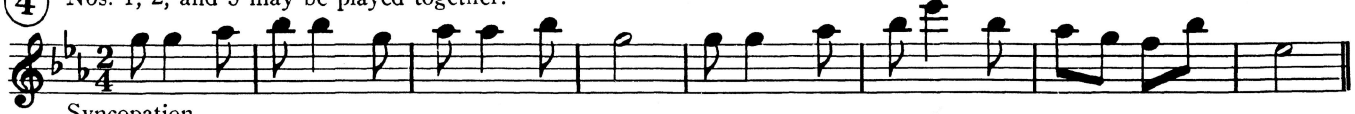

1
Alla Breve—commonly called "cut time". 𝅗𝅥 gets one beat.
2
3
Compare with No. 3.
4
5
Compare with No. 5.
6
7
Compare with No. 7.
8
9
Compare with No. 9.
10
11
Compare with No. 11.
12
13
Compare with No. 13.
14
15
16
OUT THE WINDOW HE MUST GO
17
THE GIRL I LEFT BEHIND ME
Irish Jig

LESSON 25

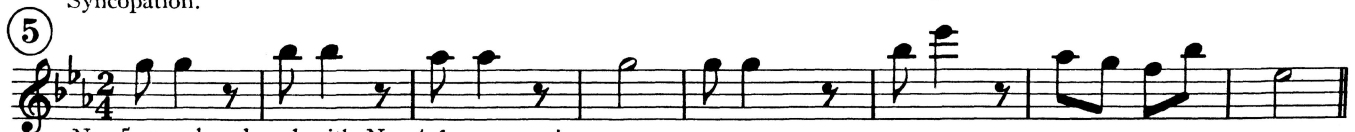


When the accent falls in unusual places, we say the music is syncopated.

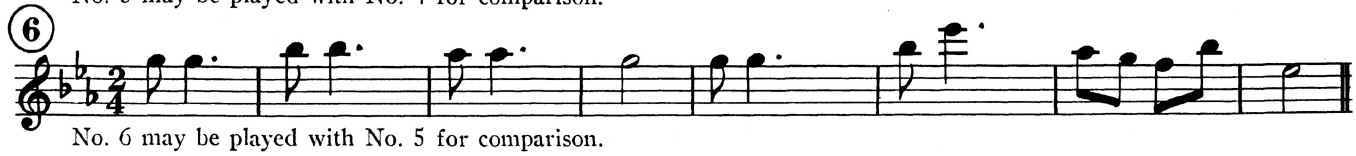
Nos. 1, 2, and 3 may be played together.



Syncopation.



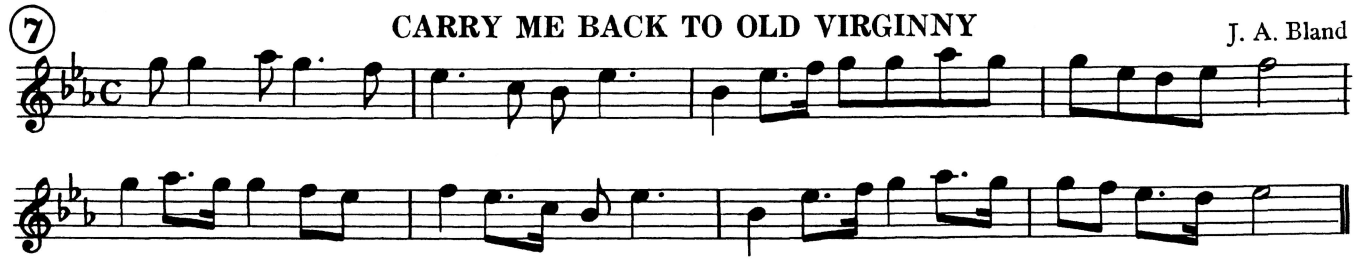
No. 5 may be played with No. 4 for comparison.

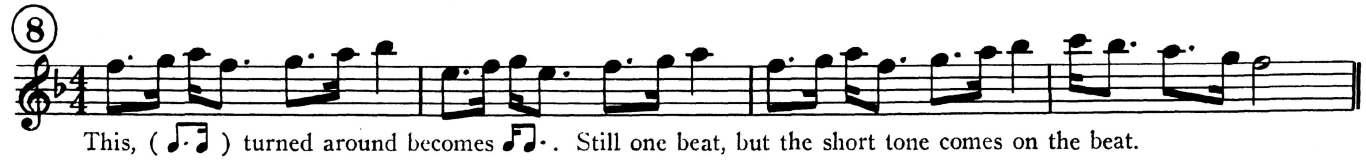


No. 6 may be played with No. 5 for comparison.

CARRY ME BACK TO OLD VIRGINNY

J. A. Bland

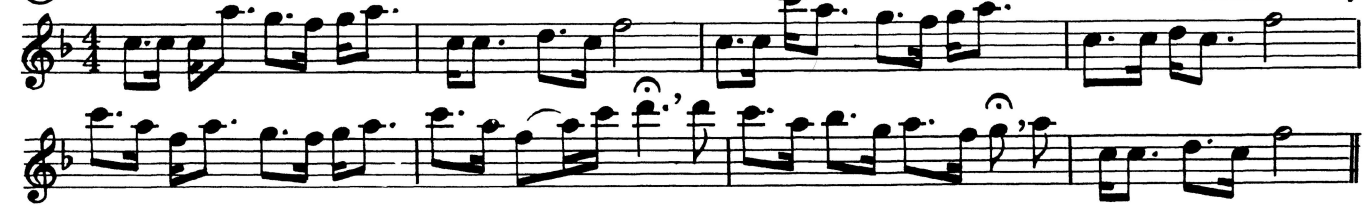


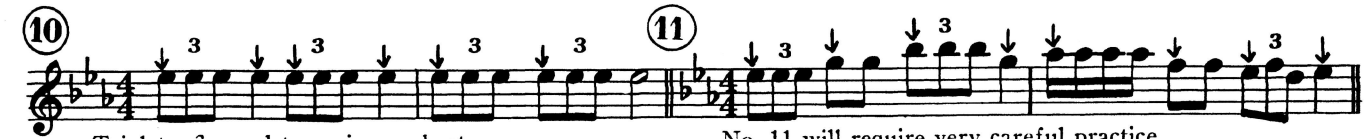


This, (♪·♪) turned around becomes ♪♪·. Still one beat, but the short tone comes on the beat.

COMIN' THRO' THE RYE

Scotch Melody



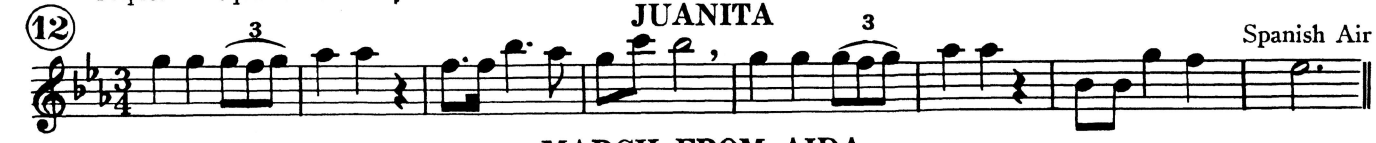


Triplet - 3 equal tones in one beat.

No. 11 will require very careful practice.

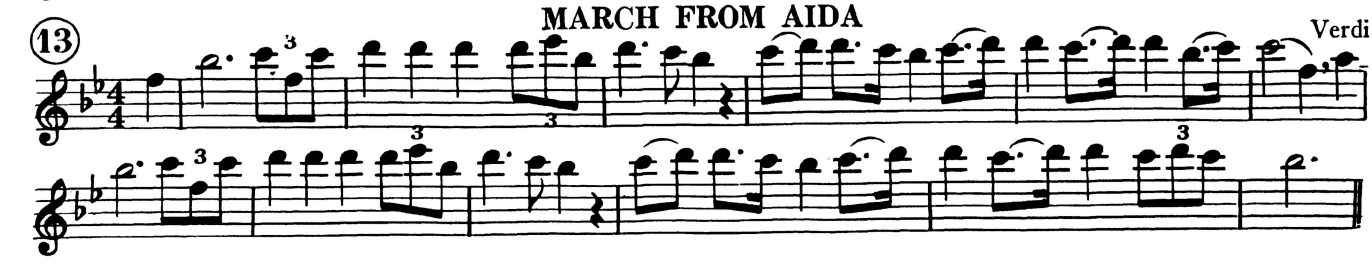
JUANITA

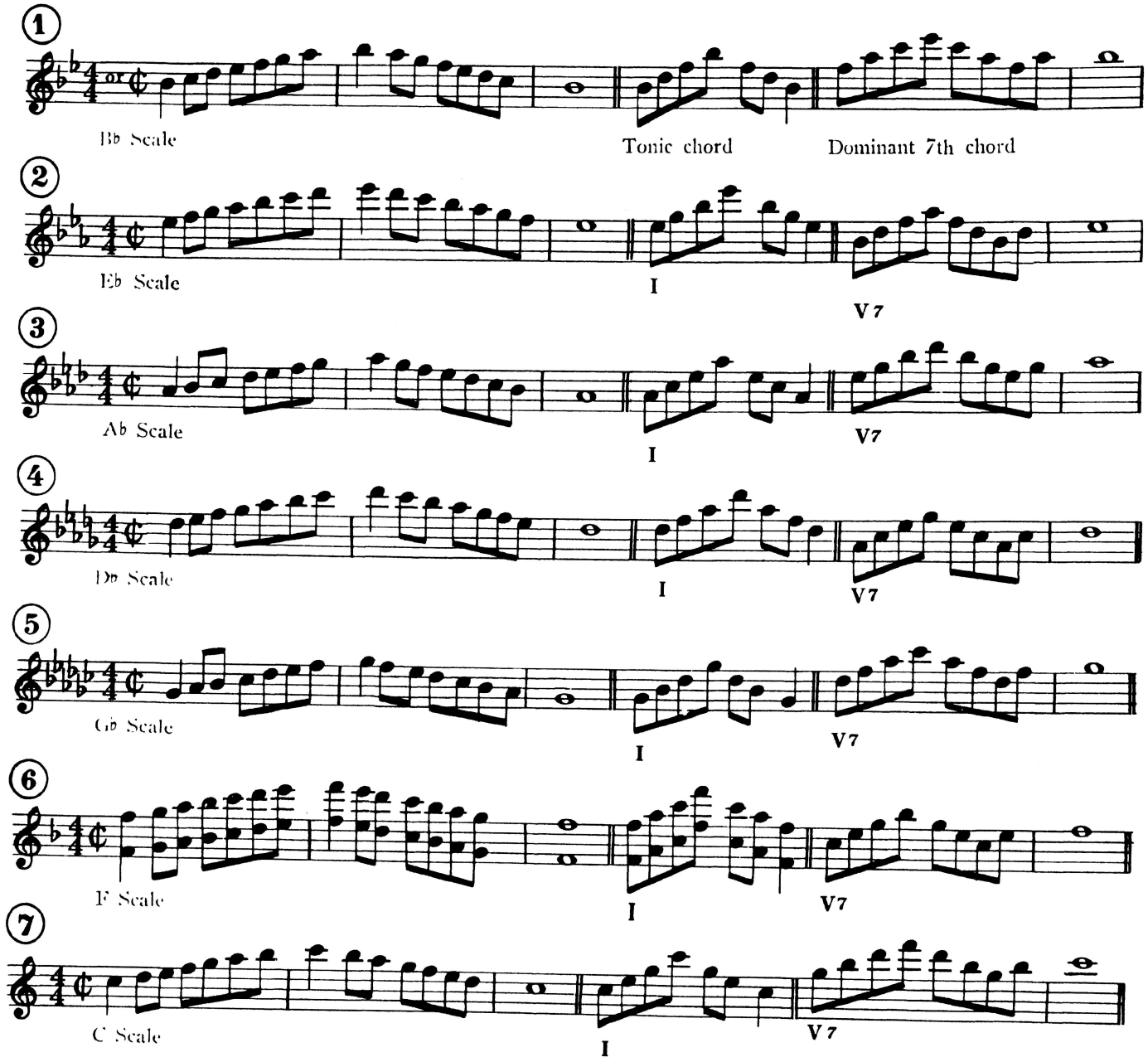
Spanish Air



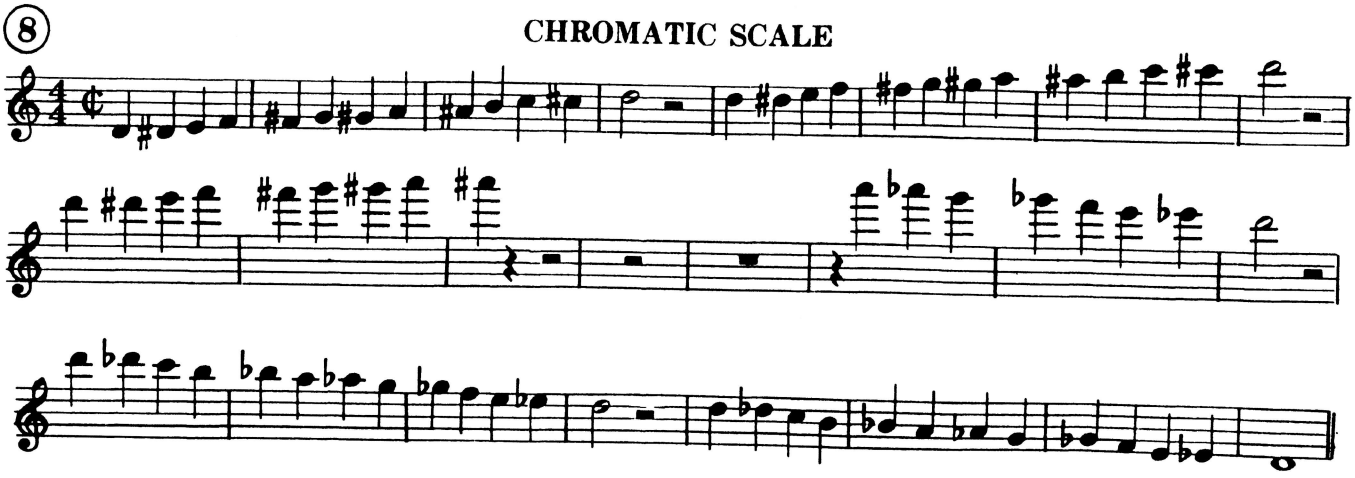
MARCH FROM AIDA

Verdi





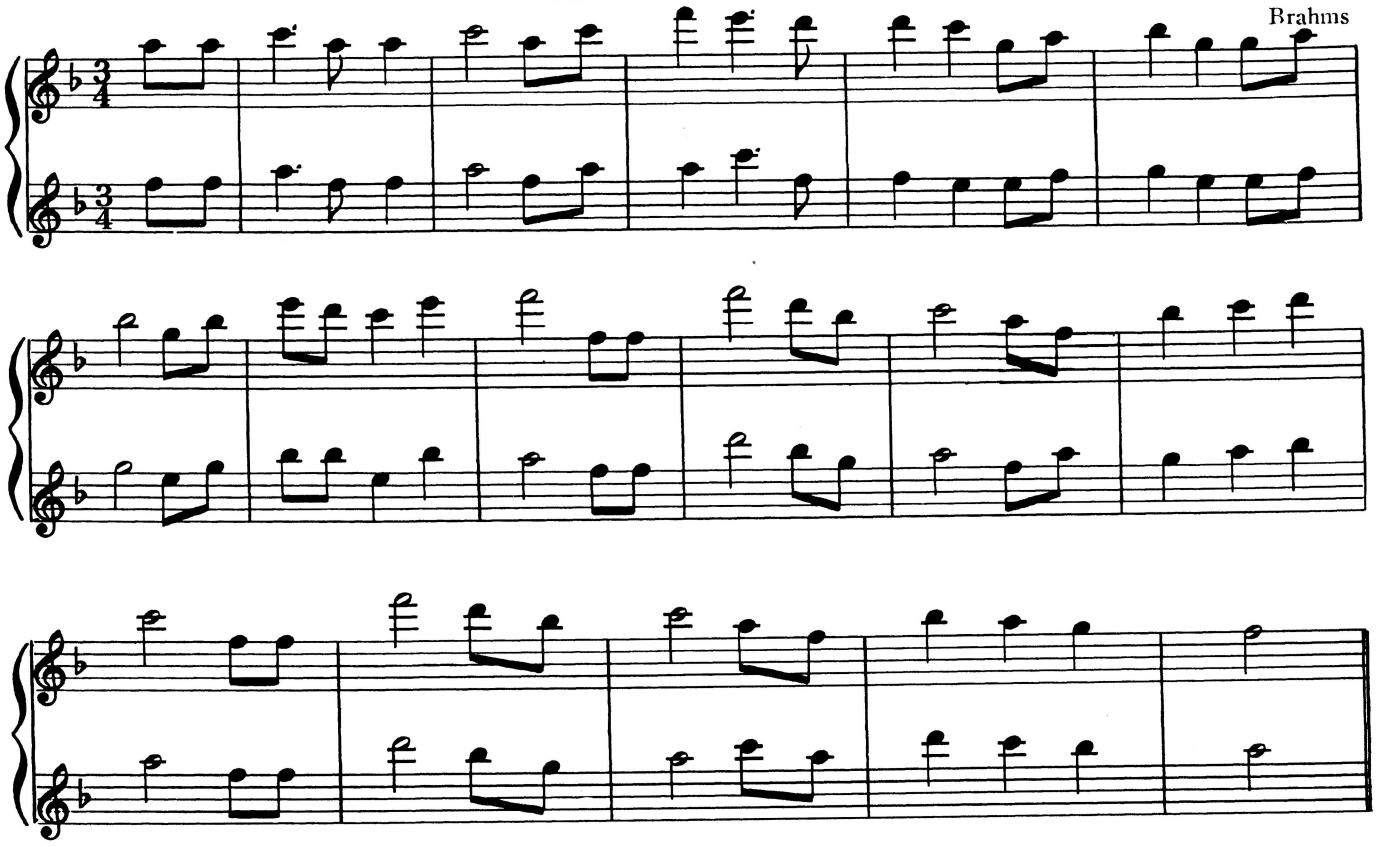
CHROMATIC SCALE



SPECIAL SOLOS AND DUETS

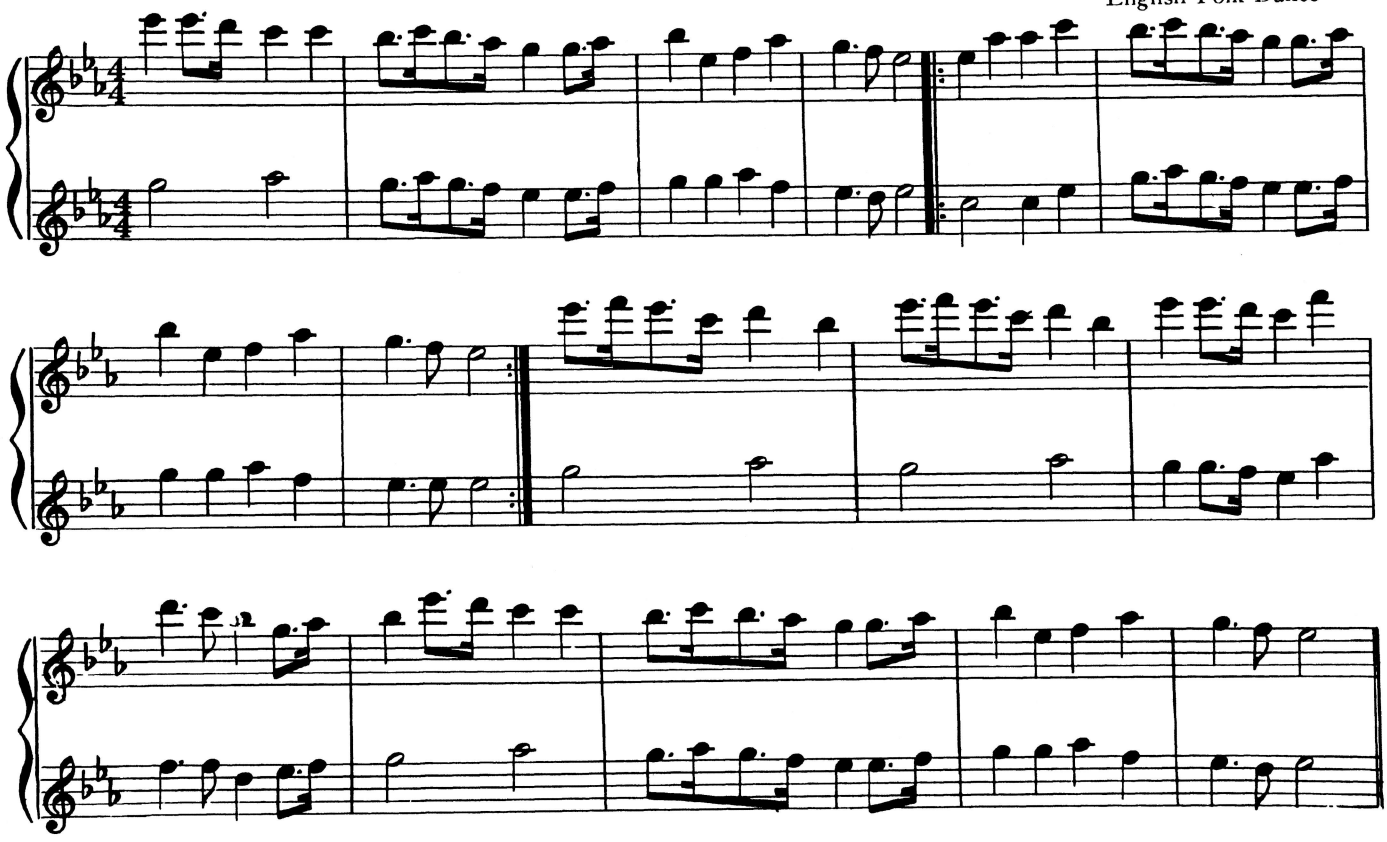
CRADLE SONG

Brahms



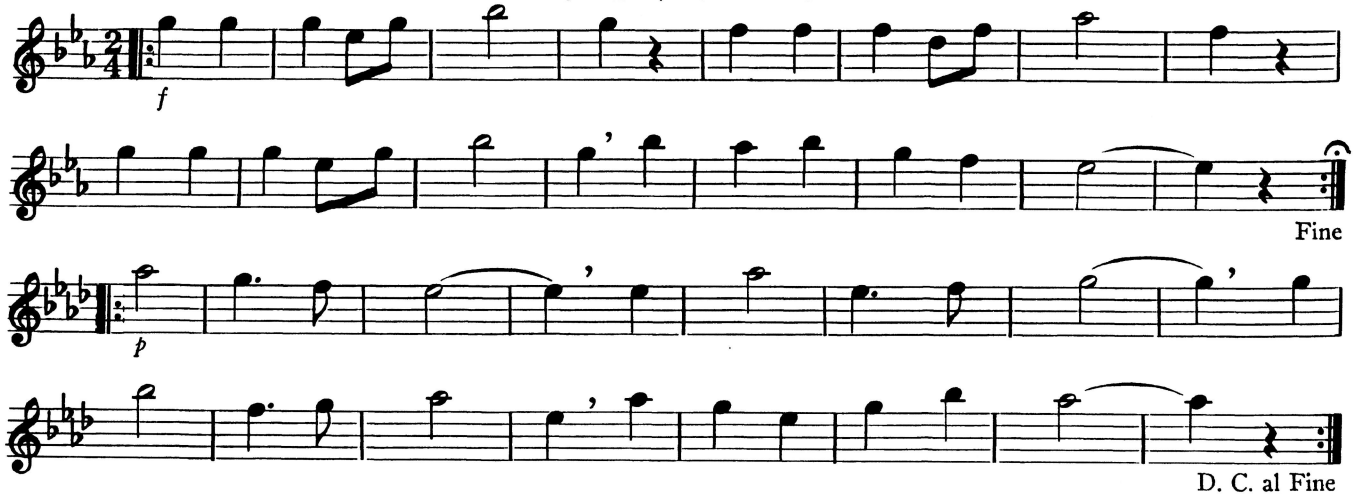
COUNTRY GARDENS

English Folk Dance



EASY HARMONIZED PIECES

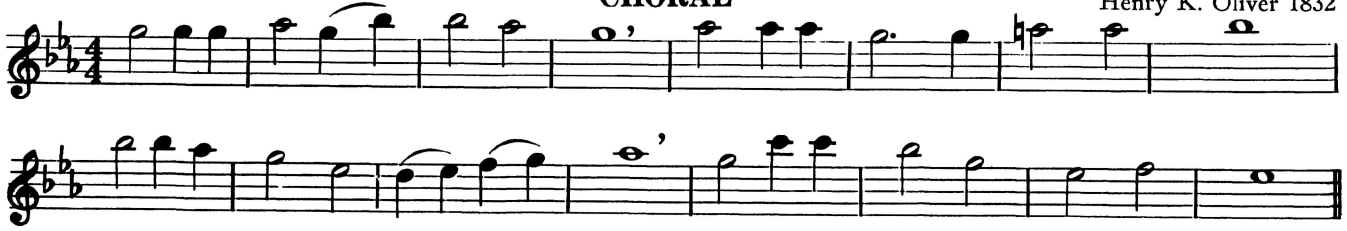
EASY STEPS MARCH



CHORAL

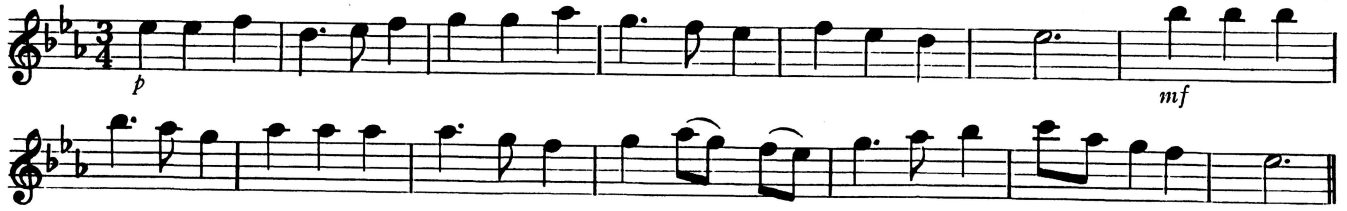
A

Henry K. Oliver 1832

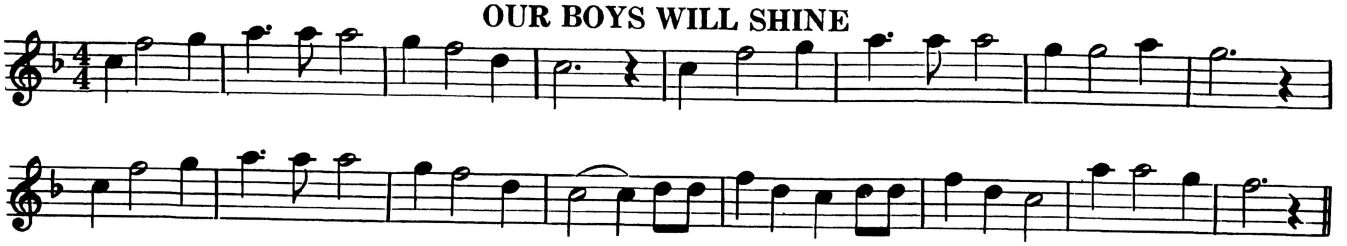


AMERICA

Henry Carey

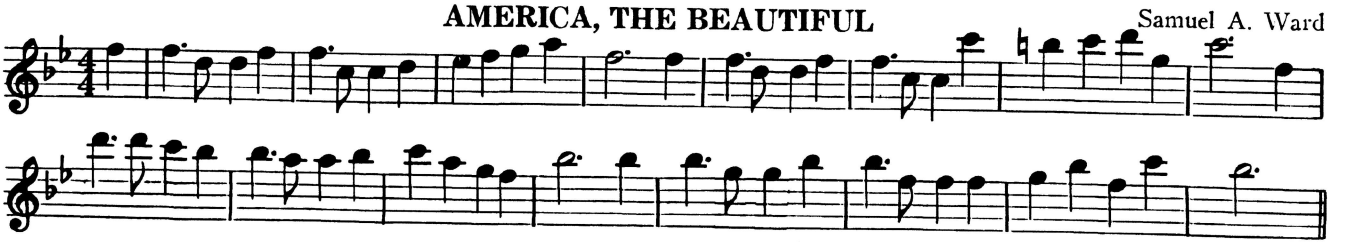


OUR BOYS WILL SHINE

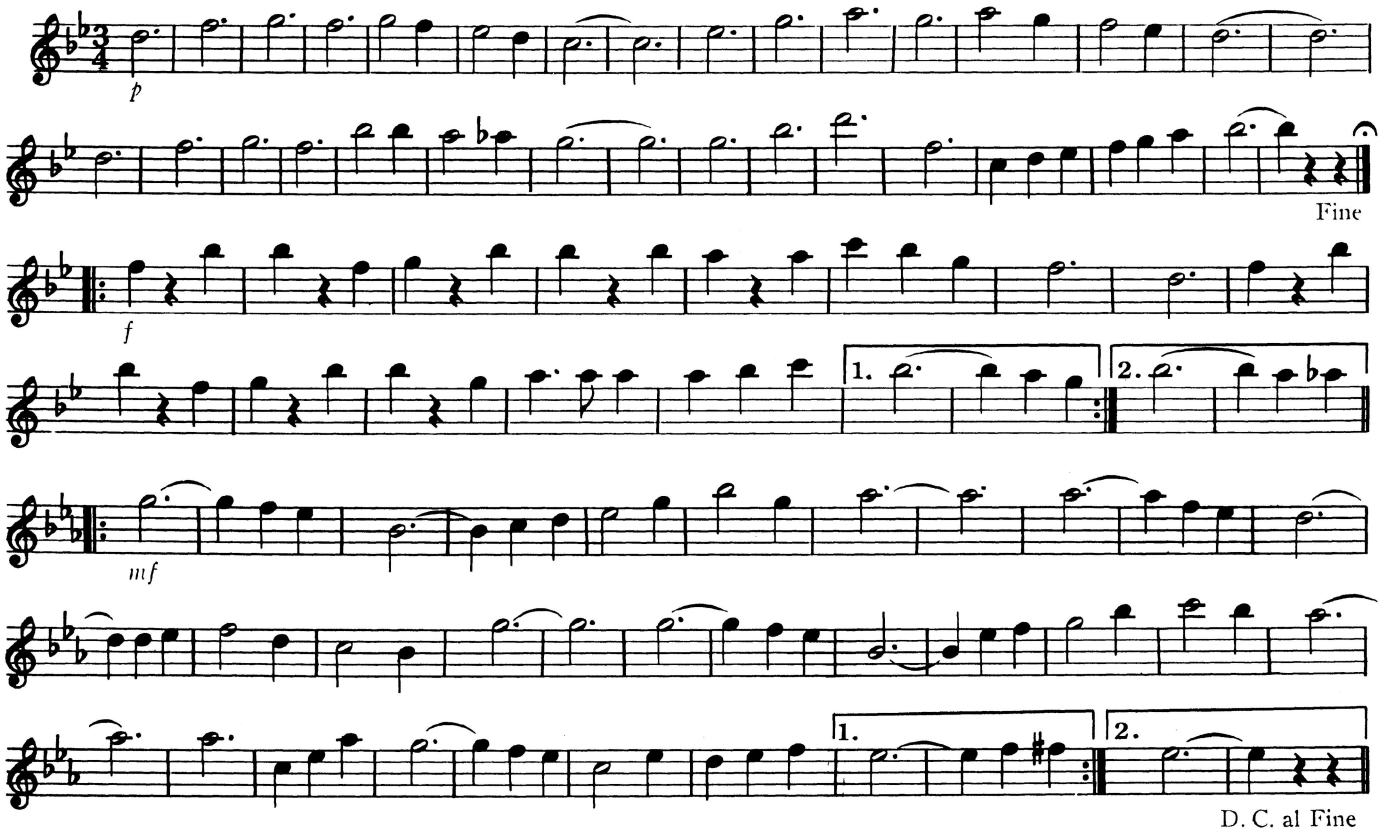


AMERICA, THE BEAUTIFUL

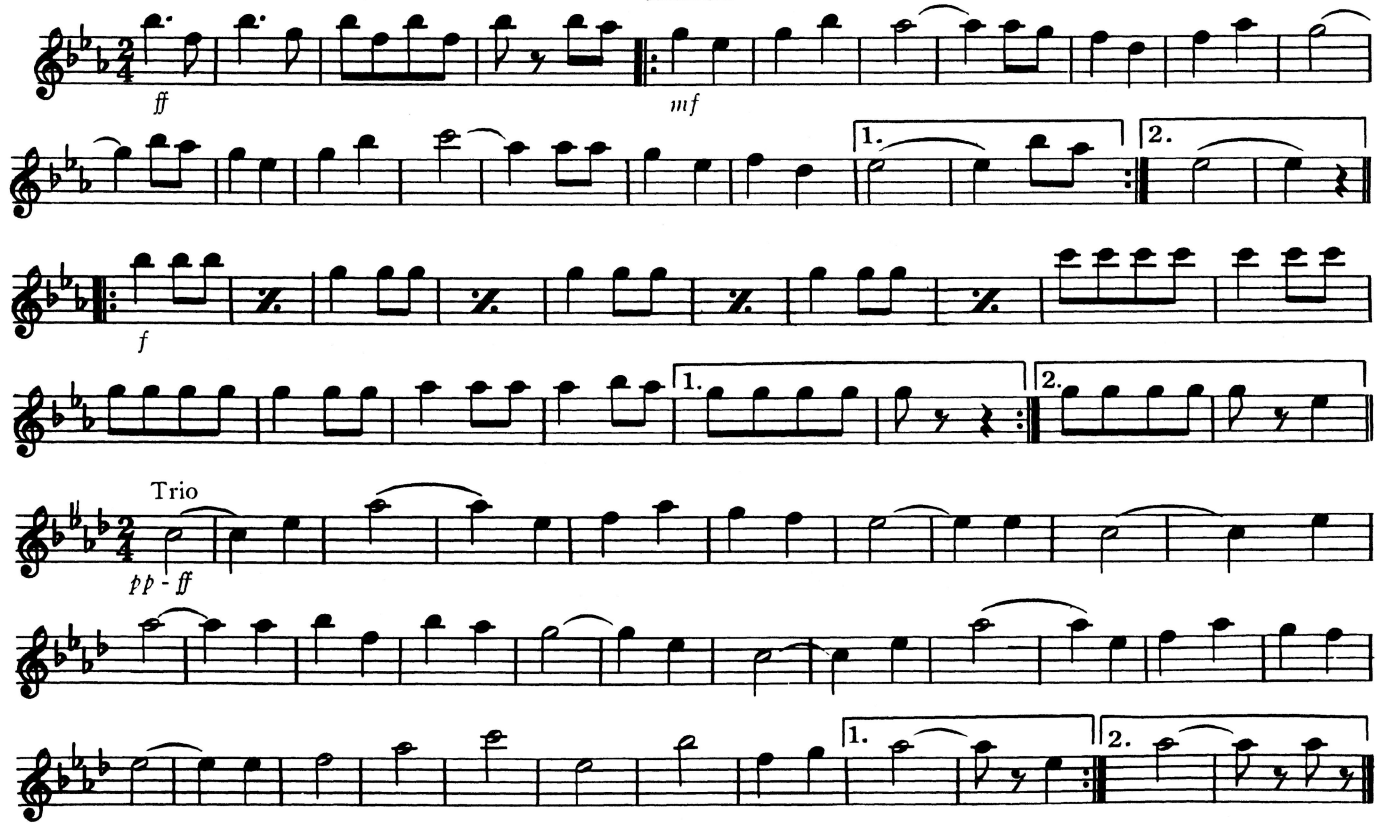
Samuel A. Ward



SHADOWLAND
Waltz

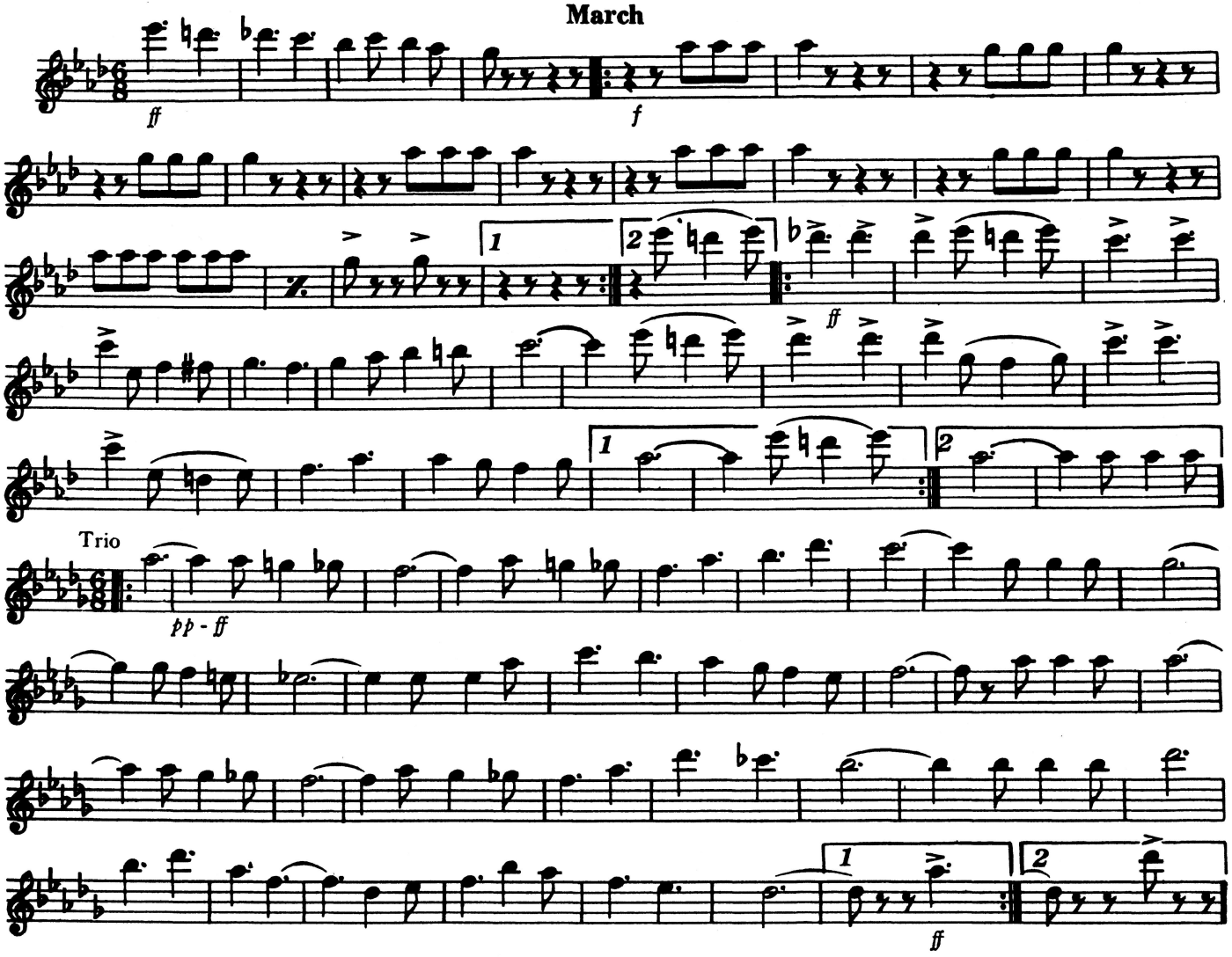


THE JUNIOR BAND
March



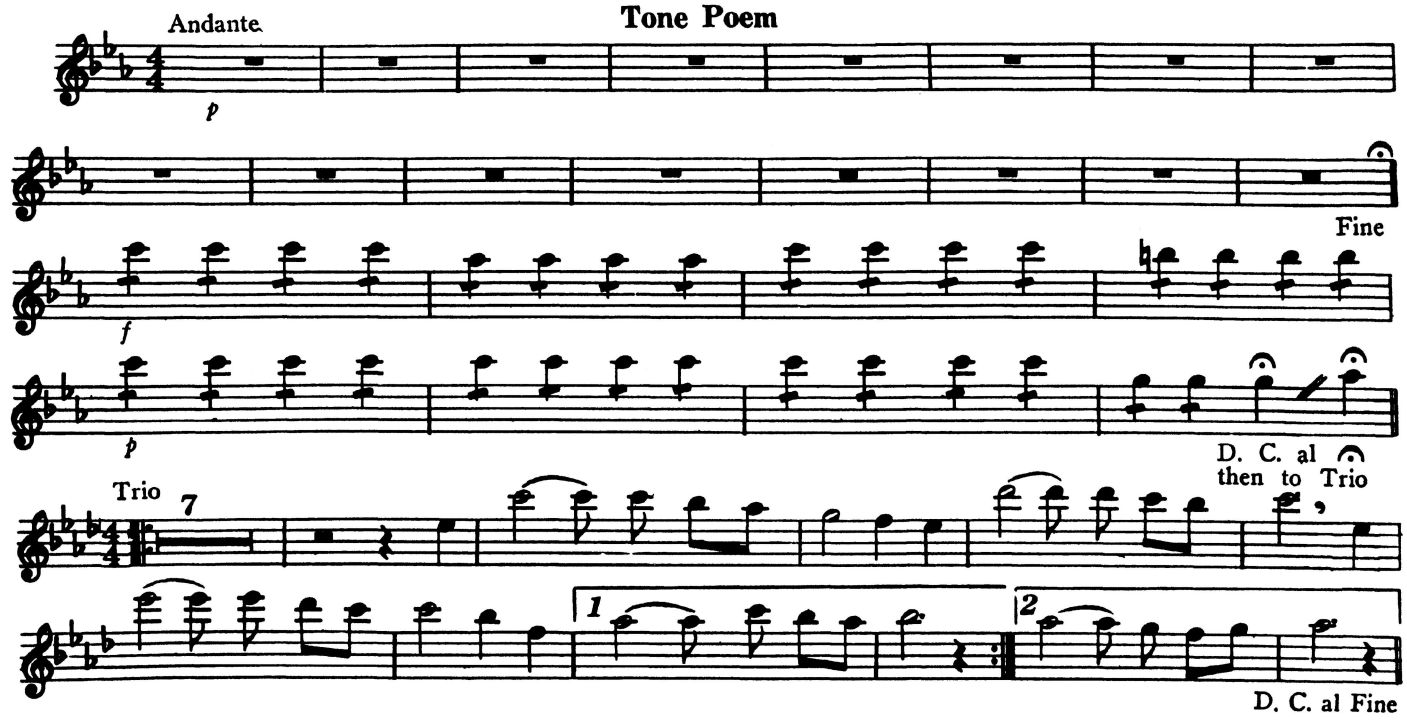
OUR SCHOOL

March



SUNSET MEDITATIONS

Tone Poem



CARNIVAL KING
Overture

Maestoso (majestic)

pp *pp*

Andante

mf *p*

Waltz

mf

Allegro

mf

ff *accelerando* (gradually faster)

THE SALUTE
March

ff *mf*

ff *mf*

f

Trio

pp *ff*

alfred.com