

แบบฝึกหัด B $\flat$ CLARINET

(EASY STEPS TO THE BAND)

งานดนตรี และนันทนาการ
กองส่งเสริมศิลปวัฒนธรรม
มหาวิทยาลัยแม่โจ้



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**  
**E<sub>b</sub> CLARINET**  
**B<sub>b</sub> CLARINET**  
**OBOE**  
**BASSOON**  
**E<sub>b</sub> SAXOPHONE**  
**B<sub>b</sub> SAXOPHONE**

**CORNET or TRUMPET**  
**E<sub>b</sub> ALTO or MELLOPHONE**  
**FRENCH HORN in F**  
**TROMBONE and BARITONE (♯)**  
**TROMBONE and BARITONE (♭)**  
**BASSES**  
**DRUMS**



# POSITION AND FINGERING CHART

1

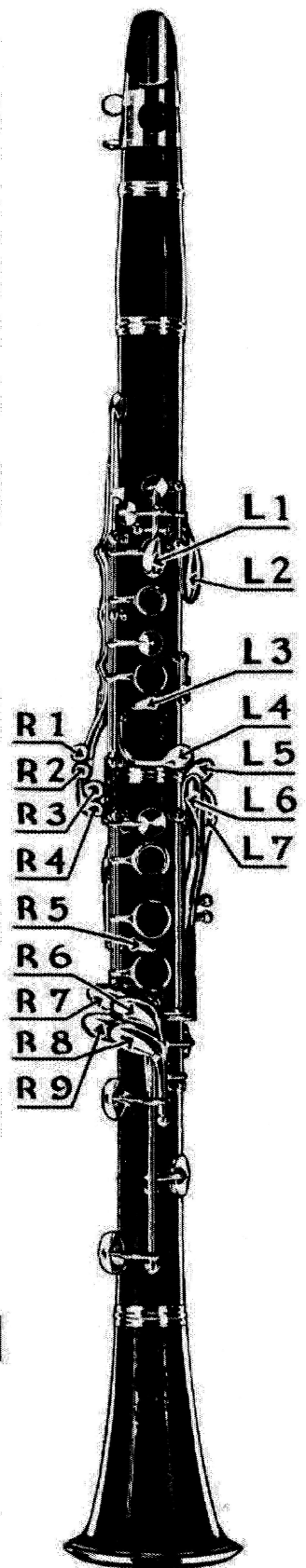


Study the picture on the left for correct position of lips and fingers.

Learn to use the fingering chart on this page. The row of circles or dots under the notes shows whether the finger holes should be open or closed. The circle or dot at the left is for the thumb hole. The letter "R" or "L" in connection with a number indicates what 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 key should be used. If two fingerings are shown for a note learn the one on the left first.

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

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| E  | F  | F# | Gb | G  | G# | Ab | A  | A# | Bb | B  | C  | C# | Db |
| R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 | R8 |
| L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 | L6 |
| D  | D# | Eb | E  | F  | F# | Gb | G  | G# | Ab | A  | A# | Bb | B  |
| R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 | R4 |
| L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 | L3 |
| C  | C# | Db | D  | D# | Eb | E  | F  | F# | Gb | G  | G# | Ab | A  |
| T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  |
| L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 | L5 |
| A# | Bb | B  | C  | C# | Db | D  | D# | Eb | E  | F  | F# | Gb | G  |
| T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  | T  |
| L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 | L4 |



The use of R6 on high tones varies with different makes of instruments. Experiment for correct intonation.

70205

## LESSON 1



## WHOLE NOTES AND RESTS

①



②



③



④

## HALF NOTES



⑤



⑥

## HALF RESTS



⑦



⑧

## QUARTER NOTES



⑨



## 3



②

③

④

⑤

⑥

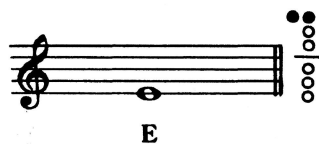
⑦

⑧

⑨

70205

## LESSON 3



①

## A LOWER TONE

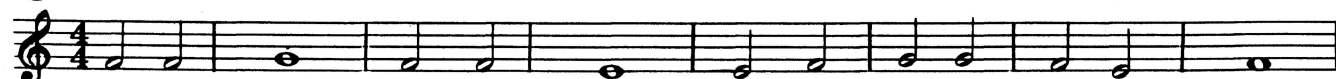


②



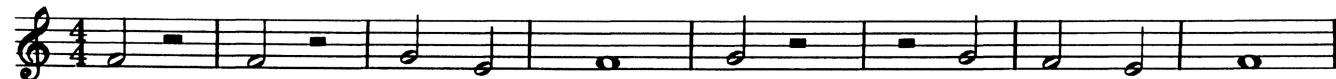
Are you sitting and holding your instrument correctly?

③



Can you name these notes?

④



Count carefully.

⑤

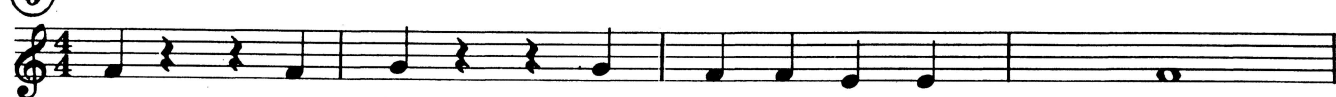
## QUARTER RESTS



Quarter rest 1 count.

⑥

## TIME OUT

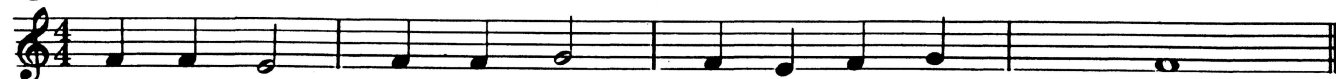


⑦

## THE MERRY - GO - ROUND



⑧



⑨

## DOTS



Dotted half note 3 counts



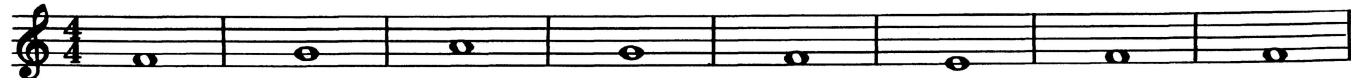
# LESSON 4

5



①

## GOING HIGHER

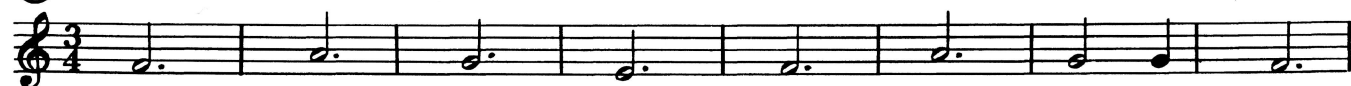


②



③

## SCHOOL BELLS



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

④

## THE SWAN



Try naming the notes.

⑤

## LULLABY



⑥

## STEPS



⑦

## COASTING



⑧

## SKIPS



⑨

## WATCH YOUR STEP



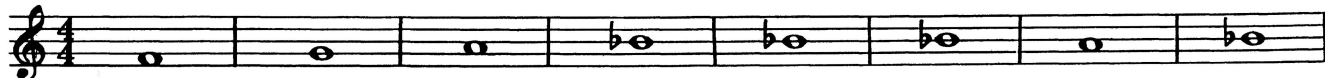
Count each note and rest carefully.

## LESSON 5



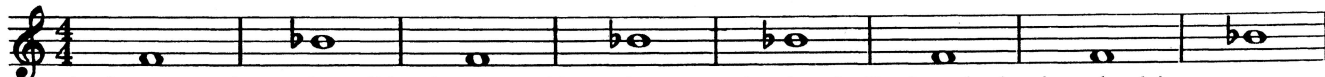
①

## OUR NEW TONE



②

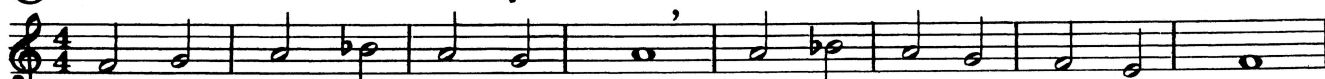
## A BIG JUMP



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

③

## QUESTION AND ANSWER



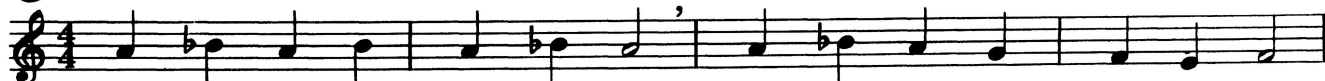
A comma means to take a breath. It is best to breathe at the end of a phrase. Your teacher will tell you more about musical phrases.

④



⑤

## AT THE TOP



⑥

## JACK RABBIT



⑦

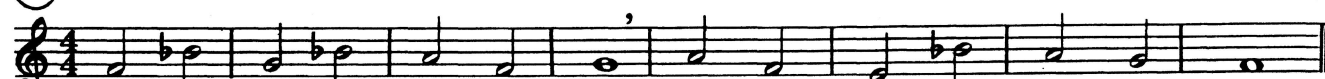
## SPINNING WHEEL



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

⑧

## TWILIGHT



Try naming the notes.

⑨

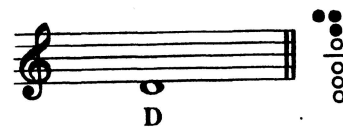
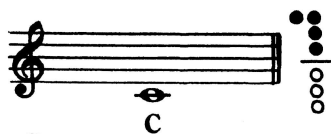
## HYMN TUNE

Lowell Mason



# LESSON 6

7



①

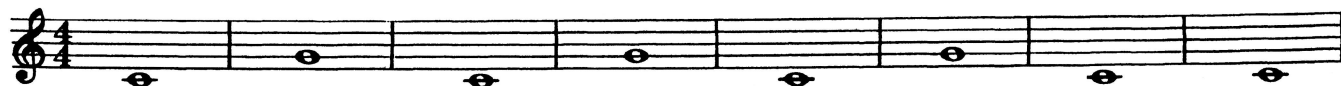
## A NEW TONE



What are the names of these tones?

②

## HIGH JUMP



③

## ANOTHER NEW TONE



Name the new tones

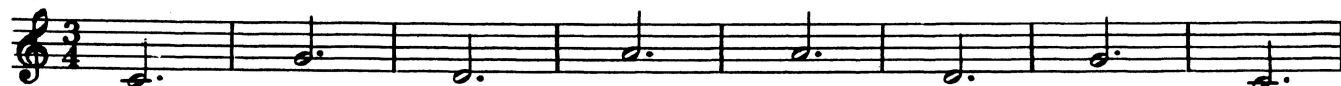
④

## THE DIVER



Are you breathing through the corners of your mouth?

⑤



⑥

## THE CHURN



Are your fingers in good position?

⑦

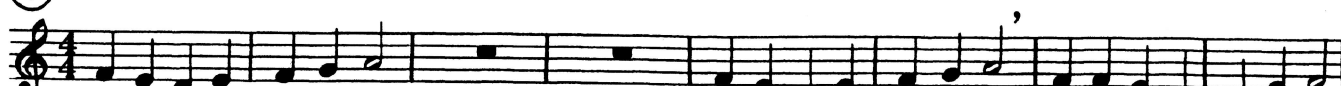
## HERE AND THERE



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 B $\flat$  clarinet part to No. 10 can be played with all instruments except B $\flat$  saxophones, oboes, and horns.

## LESSON 7

1 B $\flat$       2 A      3 G

2

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 B $\flat$  clarinet part to Nos. 8 and 9 can be played with all instruments except oboes, B $\flat$  saxophones, horns, and basses.

9

OLD RUSSIAN SONG

10

REVIEW OF ALL NOTES LEARNED  
(For individual use only)

# LESSON 8

9

**1**

F

**2**

Keep trying to improve your tone.

**3**

**OVER THE MOUNTAINS**

**4**

Some instruments have other notes in the last three measures.

**5**

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

This is good practice—try it often.

**6**

**JUMPING JACK**

**7**

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.

**8**

**YANKEE DOODLE**

Early American Song

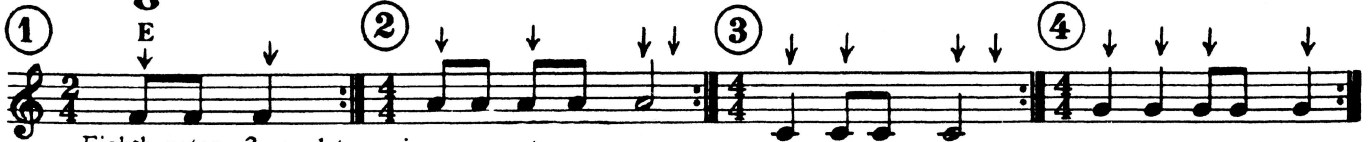
**9**

**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

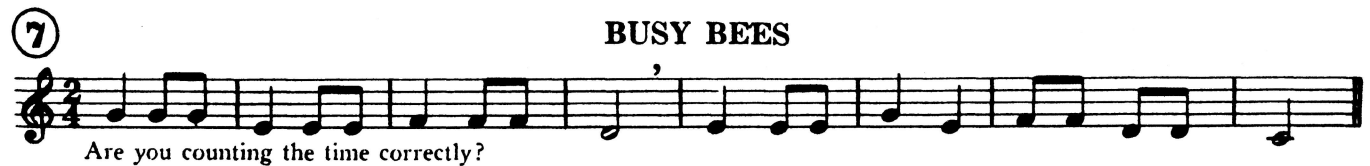


Eighth notes—2 equal tones in one count.



Tongue the notes lightly.

2/4 time has two counts in each measure.



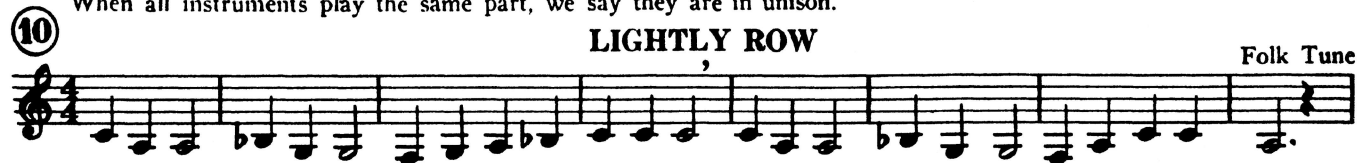
## BUSY BEES

Are you counting the time correctly?



## UNISON

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



## LIGHTLY ROW

Folk Tune



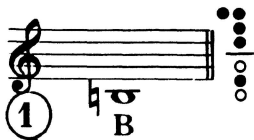
## HARMONY

Different parts sounding well together make what is called harmony.



## WINTER SONG

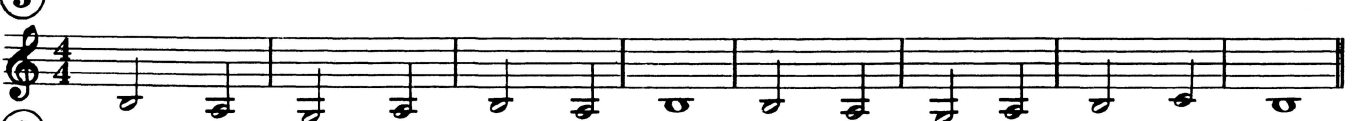




② A flat (b) lowers a tone  $\frac{1}{2}$  step. A sharp (#) raises a tone  $\frac{1}{2}$  step. A natural (♮) means the tone is not to be sharpened or flattened.



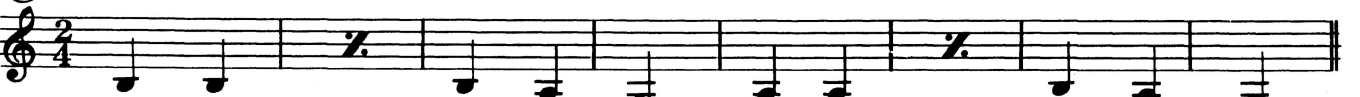
③ Sharps or flats placed at the beginning of a piece should be used all through the piece. They are known as the "key signature." In the future always look for it before you begin to play.



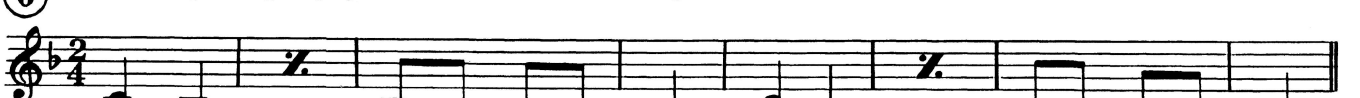
④ Did you look at the signature?



⑤ Name the notes.



⑥ Measure repeat sign—play the measure before over again.



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



## ⑧ PLEYEL'S HYMN (harmonized)

Ignace Pleyel

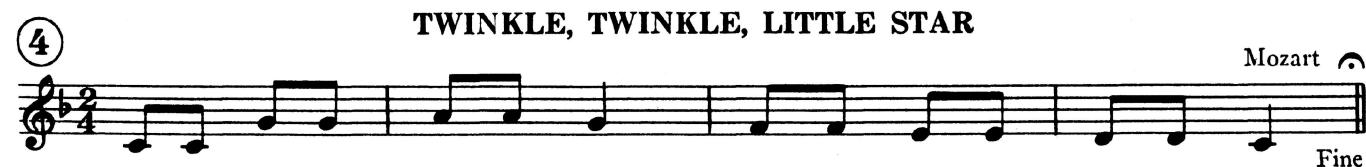
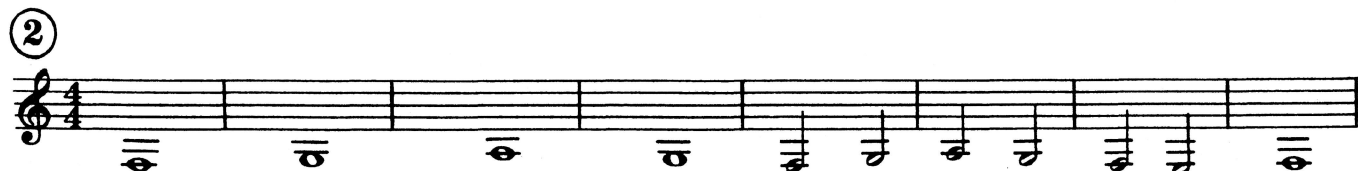
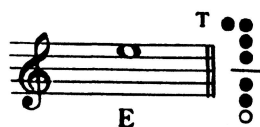


## ⑨ POLLY WOLLY DOODLE (Adapted)

College Song

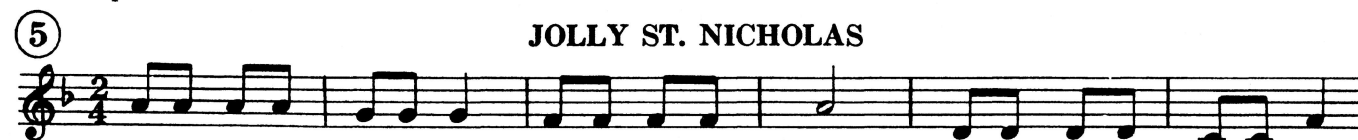


## LESSON 11



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*.



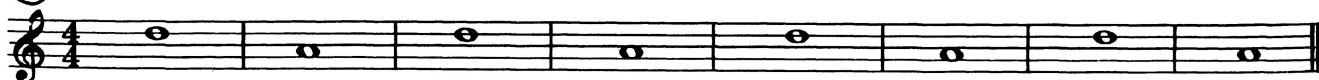
Look at the signature. Can you name the notes?



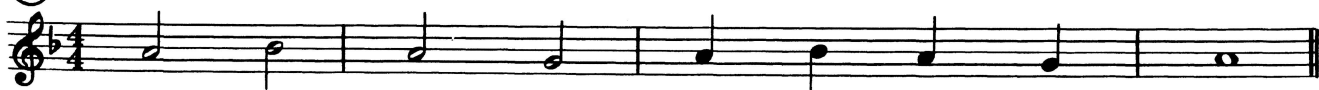
①



②



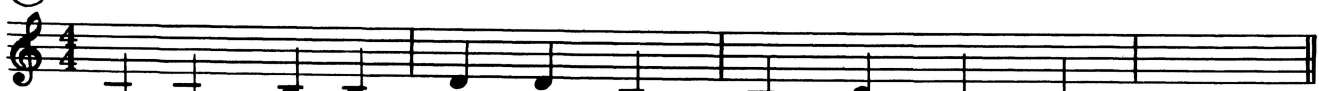
③



④



⑤



⑥

## 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.

⑦



⑧



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

⑨

## LONG, LONG AGO

T. H. Bailey



## LESSON 13



① C R H

②

③

④ **A LONG JOURNEY**

Is your position good?

⑤ **SLUMBER SONG**

⑥

⑦

⑧

⑨

Eighth notes may be written separately this way.

⑩

⑪

⑫

⑬

⑭ Count 2 for the dotted quarter note—the eighth note comes after the 2nd beat.

⑮ **FOLK SONG**

⑯ **ABIDE WITH ME** W. H. Monk

⑰ **MINUET**



①



②

## MARCHING TUNE



③

## CHROMATIC MELODY



④



⑤

## SCALE MELODY



⑥



⑦

Count carefully.

## AMERICA

Henry Carey



⑧

## 3/4 ACCOMPANIMENT



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

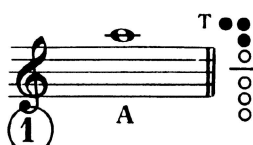
⑨

## ROUND—ARE YOU SLEEPING

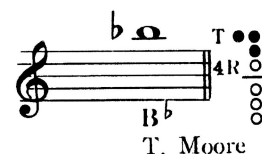


No. 9 may be played all together or as a round.

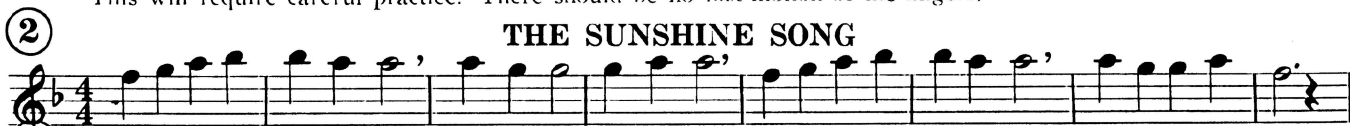
## LESSON 15



## VESPER HYMN



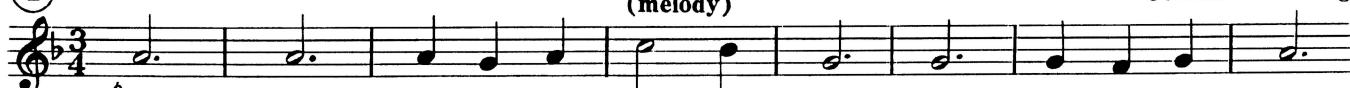
This will require careful practice. There should be no lost motion of the fingers.



Count carefully.

GERMAN WALTZ  
(melody)

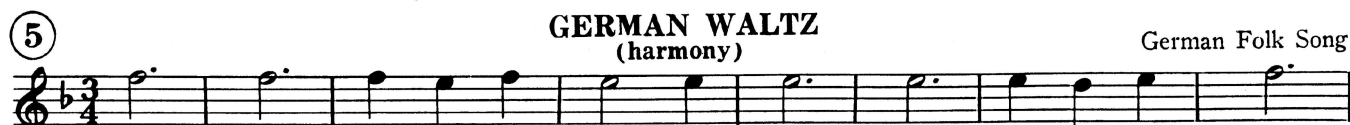
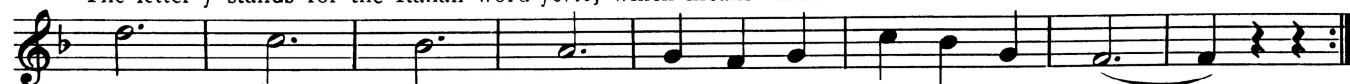
German Folk Song



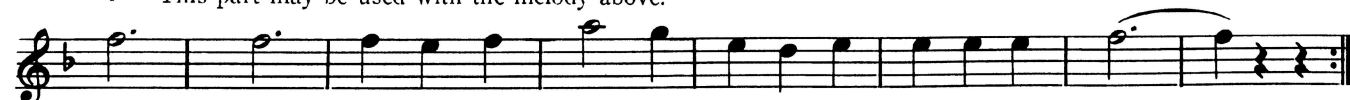
The letter *p* stands for the Italian word *piano*, which means "soft."



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

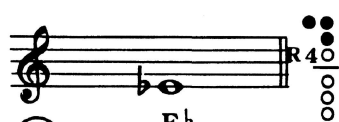


This part may be used with the melody above.

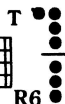
THE DUSTMAN  
(2-part harmony)

Johannes Brahms

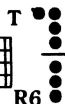




1


E<sup>b</sup>

B<sup>b</sup>

L6



Look out for the new signature.

Nos. 2, 3, 4, 5, 6, and 7 may be played together.

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

Fine

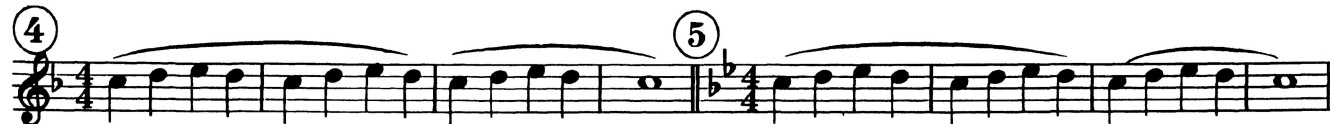
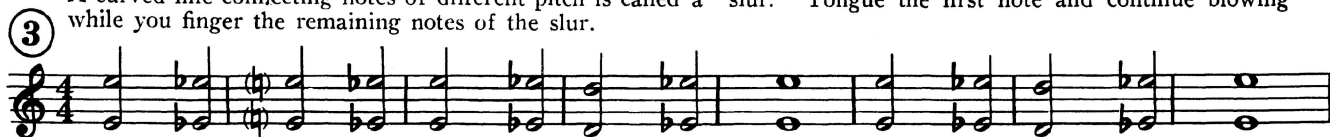
Upper notes "A" part—lower notes "B" part.



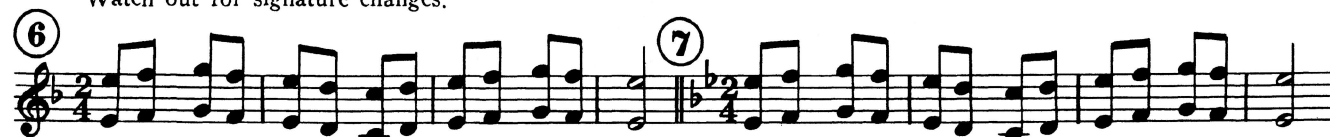
## LESSON 17



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.



Notice the slurs.



Moderato

*Moderato* means to play at a moderate speed.



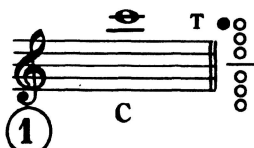
F. F. Flemming

Watch for slurs.



Sailors' Song





② On the beat.



③ Eighth rests followed by eighth notes are often called "after-beats." Notice the rest comes on the beat.



④ Nos. 1, 2, and 3 may be played together.



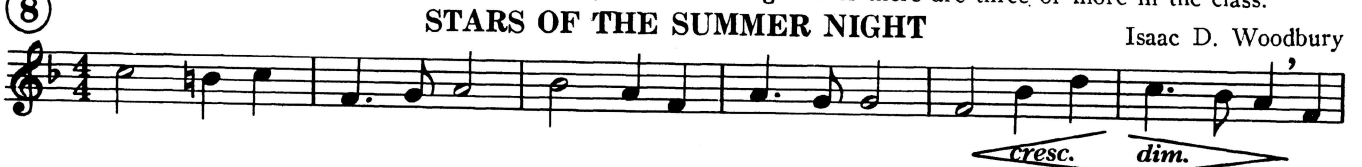
Be sure you are right, then work for speed.

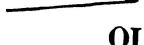


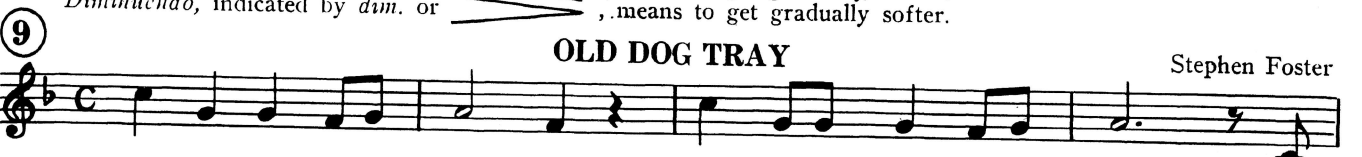
*Allegro* means "quick or lively."



Nos. 5, 6, and 7 should be learned separately, then used together if there are three or more in the class.



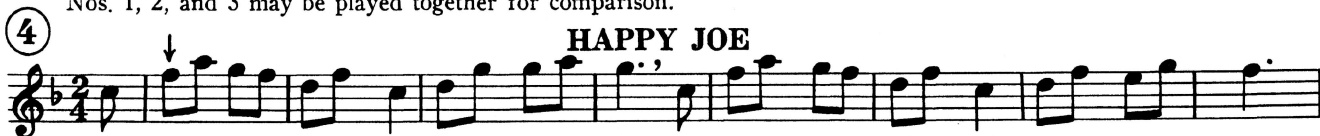
*Crescendo*, indicated by *cresc.* or , means to get gradually louder.  
*Diminuendo*, indicated by *dim.* or , means to get gradually softer.



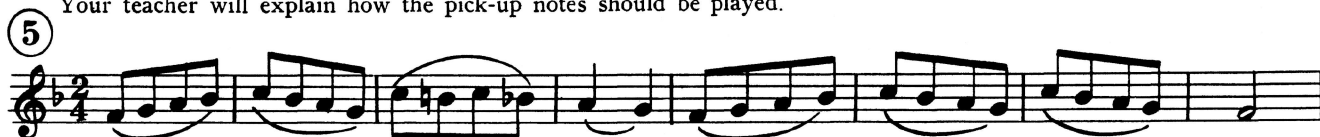
## LESSON 19



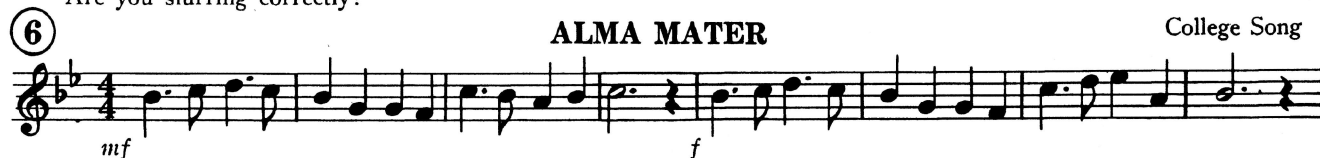
Nos. 1, 2, and 3 may be played together for comparison.



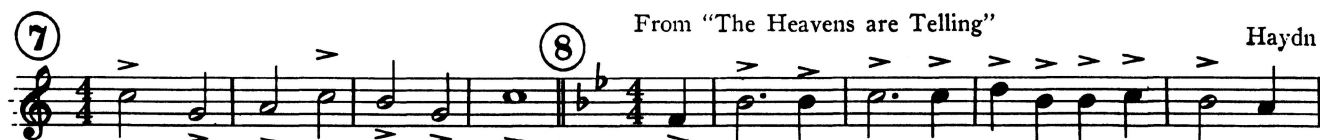
Your teacher will explain how the pick-up notes should be played.



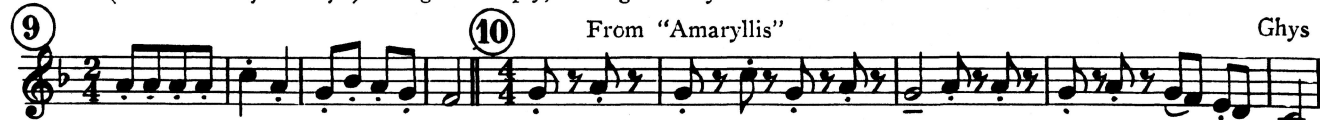
Are you slurring correctly?



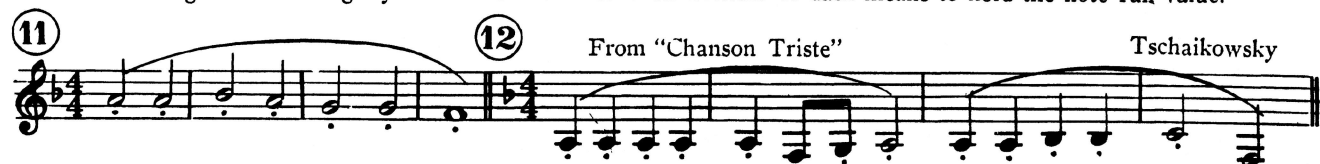
*mf* is for *mezzo forte*, which means "medium volume." *ff* is for *fortissimo*, which means "very loud."



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



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



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

①

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

②

③

④

⑤

⑥

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.

⑦

⑧

⑨

⑩

⑪

Andante

GAUDEAMUS

Old College Song

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

LITTLE BROWN CHURCH IN THE VALE

(2-part harmony)

⑫

A

B

## LESSON 21

Exercise 1

1

2

4 CHROMATIC



No. 4 is part of the chromatic scale. A chromatic scale moves by half steps.

5 No. 4 is part of the chromatic scale. A chromatic scale moves by half steps.

Sixteenth notes—play 4 equal tones to a count.

Sixteenth notes—play 4 equal tones to a count.

⑥

The musical notation shows eight measures on a single staff. Measures 1 through 7 contain sixteenth-note patterns as described in the preceding exercises. Measure 8 contains two first endings, each consisting of a quarter note followed by a half note, leading back to the beginning of the piece.

Musical notation for measures 7 and 8. Measure 7 is marked with a circled '7' and measure 8 with a circled '8'. Both measures are in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Nos. 7 and 8 must *not* sound alike.

[illegible]

# MARYLAND, MY MARYLAND

**10** **MARYLAND, MY MARYLAND**

Musical notation for the song 'MARYLAND, MY MARYLAND'. It is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth and quarter notes, with some beamed eighth notes. The notes are: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-10

## LISTEN TO THE MOCKING BIRD

A. Hawthorne

**11** LISTEN TO THE MOCKING BIRD A. Hawthorn

4/4

1. 2.

1 2 3 4 5 6 7

8 An eighth note and 2 sixteenth notes make one count.

9 Tongue the notes lightly.

10 Is your tone constantly improving?

11 Don't neglect this one.

12 Compare this with No. 10.

13 Play every note distinctly with a firm tone.

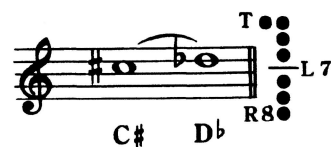
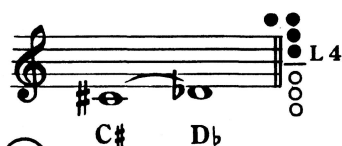
**JINGLE BELLS** Pierpont

**RAKES OF MALLO** Irish Jig

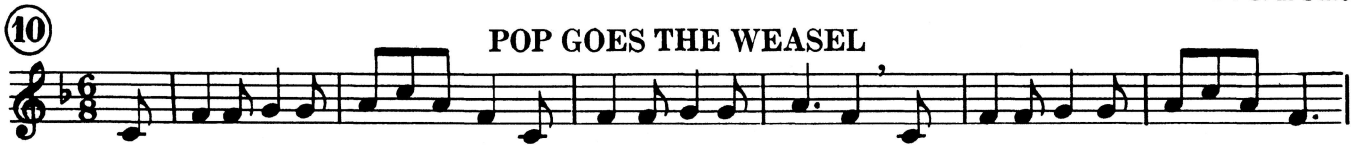
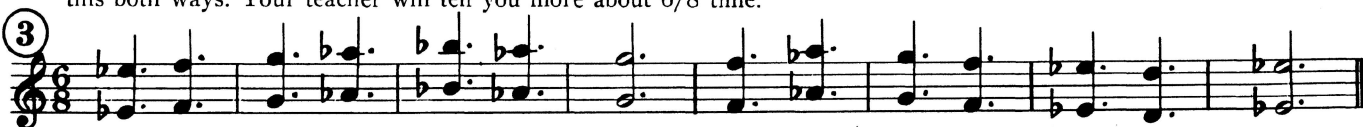
*mf*

*f*

## LESSON 23



6/8 time may be counted in 2 ways. In slow music,  $\text{♩}$  usually gets 1 beat; in fast music,  $\text{♩}$  gets 1 beat. Practice this both ways. Your teacher will tell you more about 6/8 time.





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

⑰

OUT THE WINDOW HE MUST GO

⑰

THE GIRL I LEFT BEHIND ME

⑰ Irish Jig

## LESSON 25



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



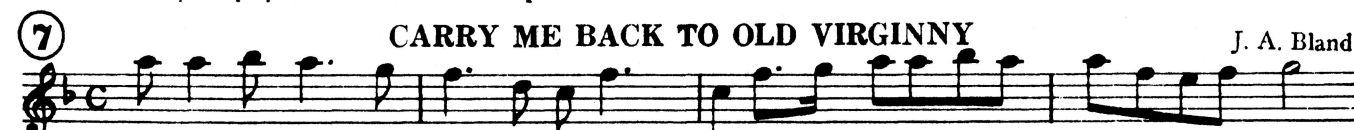
Syncopation.



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



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

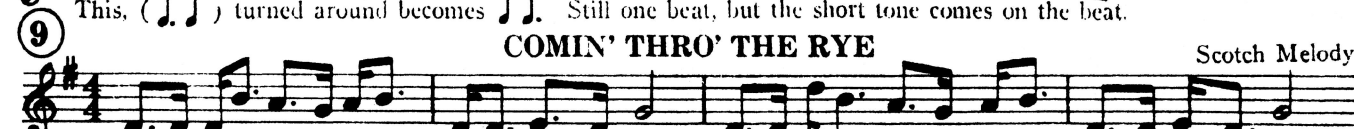


## CARRY ME BACK TO OLD VIRGINNY

J. A. Bland



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



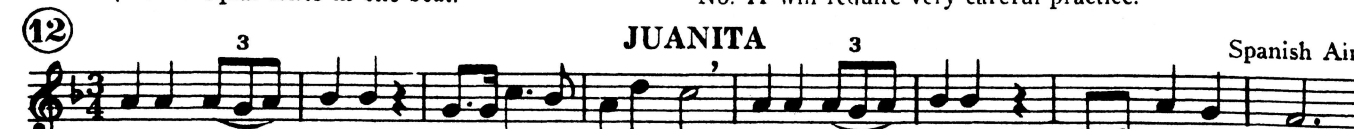
## COMIN' THRO' THE RYE

Scotch Melody



Triplet - 3 equal tones in one beat.

No. 11 will require very careful practice.



## JUANITA

Spanish Air



## MARCH FROM AIDA

Verdi



① C Scale

Tonic chord Dominant 7th chord

② F Scale

I V<sup>7</sup>

③ Bb Scale

I V<sup>7</sup>

④ Eb Scale

I V<sup>7</sup>

⑤ Ab Scale

I V<sup>7</sup>

⑥ G Scale

I V<sup>7</sup>

⑦ D Scale

I V<sup>7</sup>

⑧ CHROMATIC SCALE

## SPECIAL SOLOS, DUETS, AND TRIOS

## HOME ON THE RANGE

Cowboy Song

Musical notation for the first system of 'Home on the Range'. It consists of two staves, A and B, in 3/4 time. Staff A starts with a treble clef and a key signature of one flat. Staff B starts with a bass clef and a key signature of one flat. The melody is written on staff A, and the accompaniment is on staff B. The piece ends with a 'Fine' marking.

Chorus.

Musical notation for the chorus of 'Home on the Range'. It consists of two staves, A and B, in 3/4 time. Staff A starts with a treble clef and a key signature of one flat. Staff B starts with a bass clef and a key signature of one flat. The melody is written on staff A, and the accompaniment is on staff B. The piece ends with a 'D. S. al Fine' marking.

Can be used as a duet by the following instruments in any combination; cornet, E $\flat$  and B $\flat$  clarinets, E $\flat$  and B $\flat$  saxophones, trombone, baritone, and bassoon.

## HOW CAN I LEAVE THEE?

Thuringian Folk Song

Musical notation for the first system of 'How Can I Leave Thee?'. It consists of three staves, A, B, and C, in 4/4 time. Staff A starts with a treble clef and a key signature of one flat. Staff B starts with a bass clef and a key signature of one flat. Staff C starts with a bass clef and a key signature of one flat. The melody is written on staff A, and the accompaniment is on staves B and C. The piece ends with a 'rit.' marking.

The above number can be used as a duet or trio by the following instruments in any combination: cornet, E $\flat$  and B $\flat$  clarinets, E $\flat$  and B $\flat$  saxophones, trombone, baritone, and bassoon. With some groups an octave transposition of one or more parts may improve the effect. Use parts A and B for duet.

## WE'RE TENTING TONIGHT

Walter Kittredge

Musical notation for the first system of 'We're Tenting Tonight'. It consists of two staves, A and B, in 4/4 time. Staff A starts with a treble clef and a key signature of one flat. Staff B starts with a bass clef and a key signature of one flat. The melody is written on staff A, and the accompaniment is on staff B. The piece ends with a 'Chorus' marking.

On the above number the cornet, E $\flat$  and B $\flat$  clarinets, E $\flat$  and B $\flat$  saxophones, trombone, baritone, bassoon, and F and E $\flat$  horns can play together.

# EASY HARMONIZED PIECES

29

## EASY STEPS MARCH

Two staves of music for 'Easy Steps March'. The first staff begins with a forte (*f*) dynamic. The second staff ends with a 'Fine' marking. The third staff begins with a piano (*p*) dynamic. The fourth staff ends with the instruction 'D. C. al Fine'.

## CHORAL

Henry K. Oliver 1832

Two staves of music for 'Choral'. The first staff has a 'B' above the first measure and an 'A' below the first measure. The second staff continues the melody.

## AMERICA

Henry Carey

Two staves of music for 'America'. The first staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff continues the melody.

## OUR BOYS WILL SHINE

Two staves of music for 'Our Boys Will Shine'. The first staff begins with a key signature change to one sharp (F#) and a 4/4 time signature. The second staff continues the melody.

## AMERICA, THE BEAUTIFUL

Samuel A. Ward

Two staves of music for 'America, The Beautiful'. The first staff begins with a key signature change to one sharp (F#) and a 4/4 time signature. The second staff continues the melody.

## SHADOWLAND

### Waltz

Musical score for "The Rose Tree" in 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked *p* (piano). The first staff ends with a repeat sign and a fermata. The second staff begins with a treble clef and a key signature of one flat, marked *f* (forte). The third staff begins with a treble clef and a key signature of one flat, marked *mf* (mezzo-forte). The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, beams, and repeat signs. The piece concludes with a double bar line and the instruction "D. C. al Fine".

# THE JUNIOR BAND

## March

The musical score is for a piece titled "March" in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) section. The second staff continues the melody with a first ending bracket and a repeat sign. The third staff features a forte (*f*) dynamic and includes a repeat sign with a double bar line. The fourth staff has a first ending bracket and a repeat sign. The fifth staff is marked "Trio" and begins with a piano (*pp*) dynamic, followed by a forte (*ff*) dynamic. The sixth staff continues the melody with a first ending bracket and a repeat sign. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and articulation symbols.



# OUR SCHOOL March

31

ff mf

1. 2.

ff

1. 2.

Trio

fp - ff

ff

# SUNSET MEDITATIONS Tone Poem

Andante

p

Fine

f

Trio

p

1. 2.

D. C. al Fine

D. C. al Fine



# CARNIVAL KING Overture

*Maestoso (majestic)*  
*ff*

*Andante*  
*mf* *p*

*Waltz*  
*p*

*Allegro*  
*mf*

*ff accelerando (gradually faster)*

## THE SALUTE March

*ff* *mf*

*f* *mf*

*Trio*  
*fp - ff*

 **Belwin**<sup>™</sup>



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