

แบบฝึกหัด B $\flat$ TENOR SAX. B $\flat$ SOPRANO SAX.

(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**

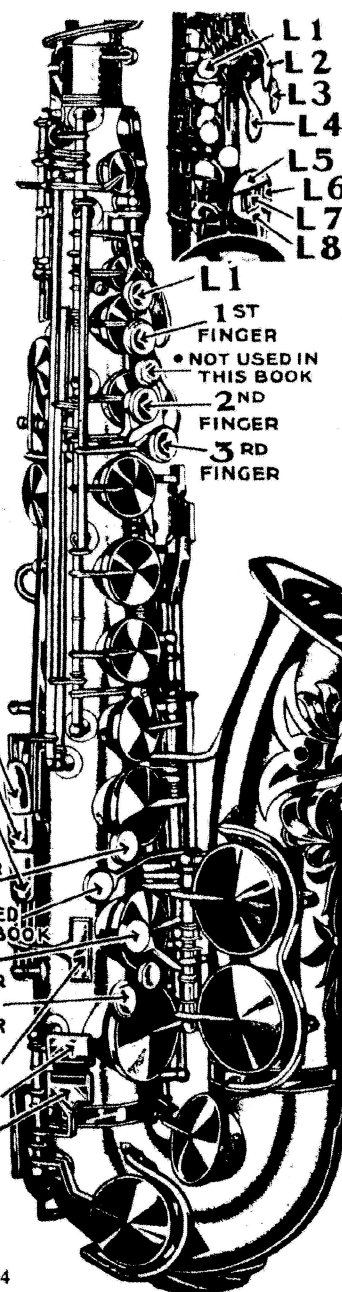


# POSITION AND FINGERING CHART

1



Study the picture at the left for correct position of lips and fingers. Also learn to use the fingering chart on this page. The row of circles or dots under the notes shows whether the regular finger keys should be open or closed. The letter "T" means the thumb key should be used. The letter "R" or "L" in connection with a number indicates what additional key should be used and whether the key is operated by a right or left hand finger. If two fingerings are shown for a note, learn the one on the left first.



70209

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## LESSON 1



①

## WHOLE NOTES AND RESTS

Whole note  
4 counts.Whole rest  
4 counts.

Notice the whole rest hangs under the line.

②



Watch each note or rest as you count it.

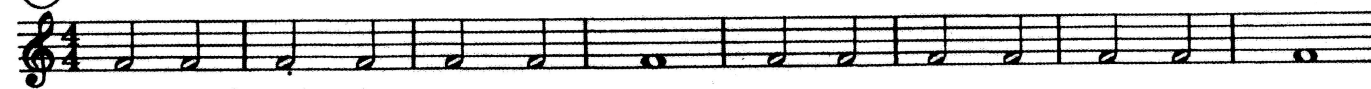
③



Be sure you tongue each note.

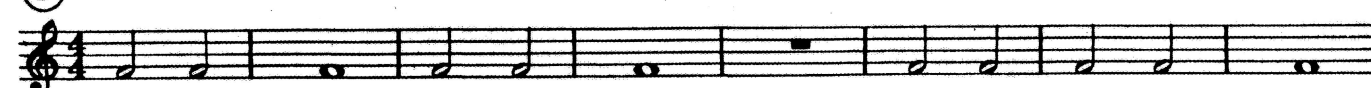
④

## HALF NOTES



Half notes—2 counts each.

⑤



⑥

## HALF RESTS



Half rest—2 counts.

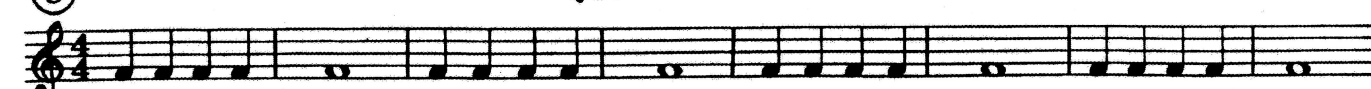
Notice the half rest lies above the line.

⑦



⑧

## QUARTER NOTES



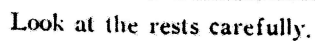
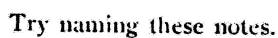
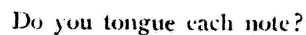
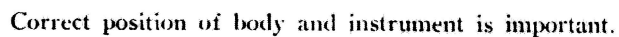
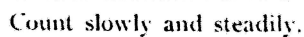
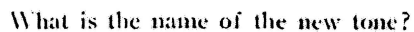
Quarter notes—1 count each.

⑨



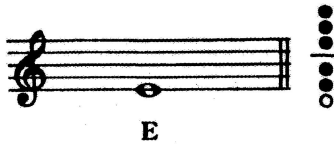
Count each note—don't guess.

•





## LESSON 3

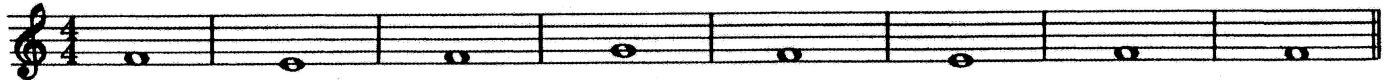


①

## A LOWER TONE

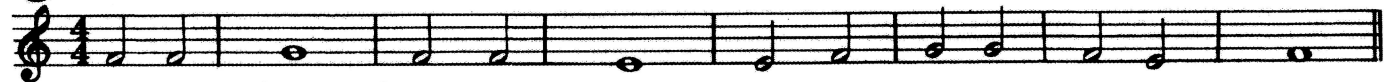


②



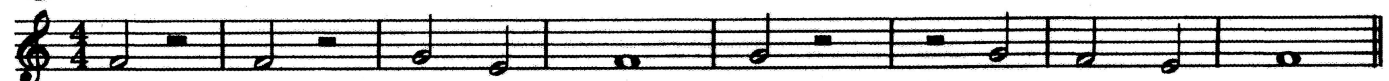
Are you sitting and holding your instrument correctly?

③



Can you name these notes?

④



Count carefully.

⑤

## QUARTER RESTS



Quarter rest--1 count.

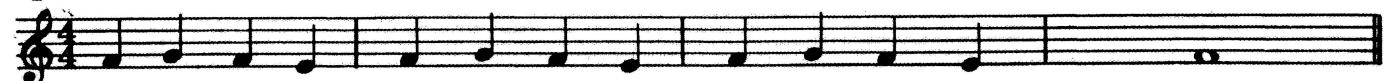
⑥

## TIME OUT

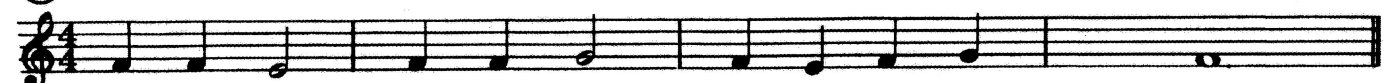


⑦

## THE MERRY - GO - ROUND



⑧



⑨

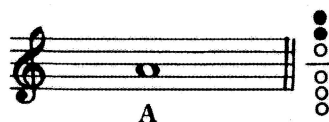
## DOTS



Dotted half note--3 counts

# LESSON 4

5



①

## GOING HIGHER

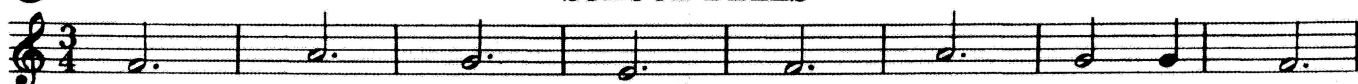


②



③

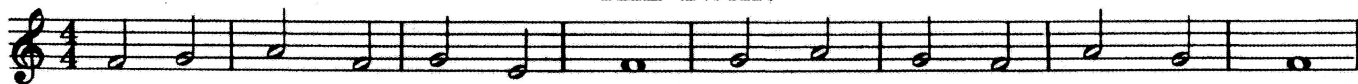
## SCHOOL BELLS



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

④

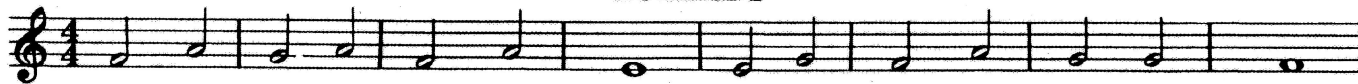
## THE SWAN



Try naming the notes.

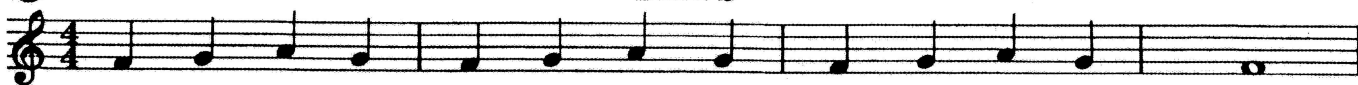
⑤

## LULLABY



⑥

## STEPS



⑦

## COASTING



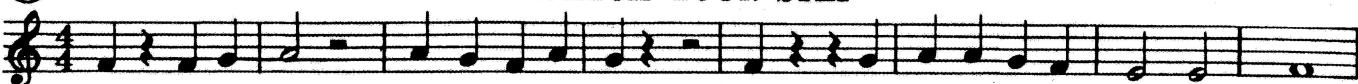
⑧

## SKIPS



⑨

## WATCH YOUR STEP



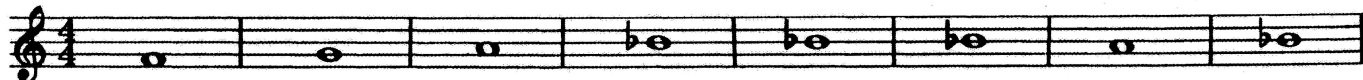
Count each note and rest carefully.

## LESSON 5



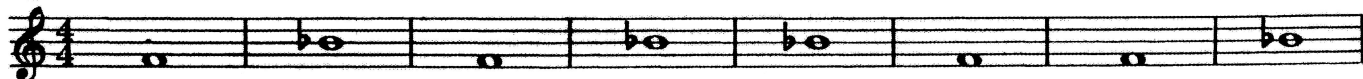
①

## OUR NEW TONE



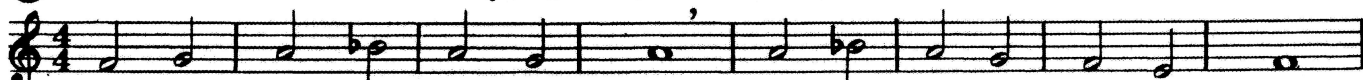
②

## A BIG JUMP



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.

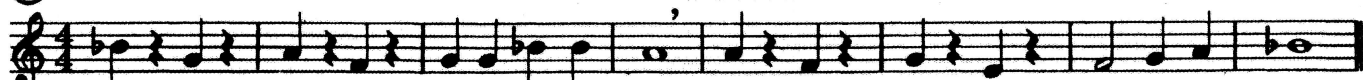
⑤

## AT THE TOP



⑥

## JACK RABBIT



⑦

## SPINNING WHEEL



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

⑧

## TWILIGHT

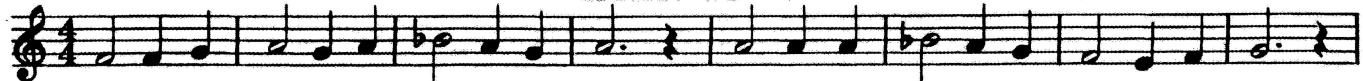


Try naming the notes.

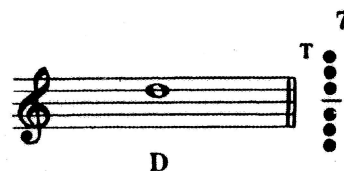
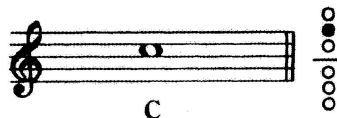
⑨

## HYMN TUNE

Lowell Mason

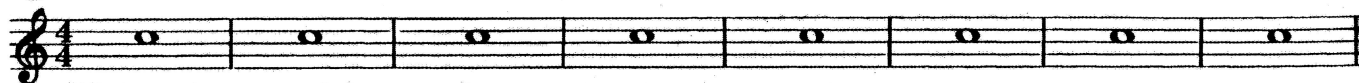


# LESSON 6



①

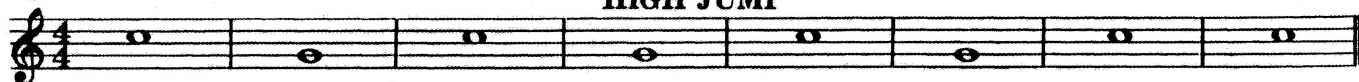
## A NEW TONE



What are the names of these tones?

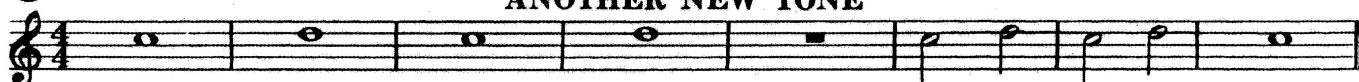
②

## HIGH JUMP



③

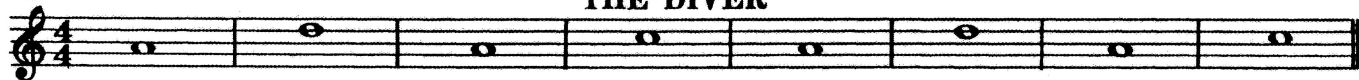
## ANOTHER NEW TONE



Name the new tones.

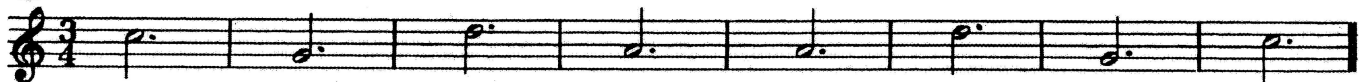
④

## THE DIVER



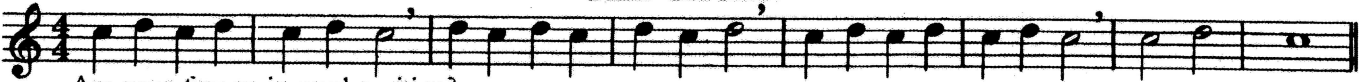
Are you breathing through the corners of your mouth?

⑤



⑥

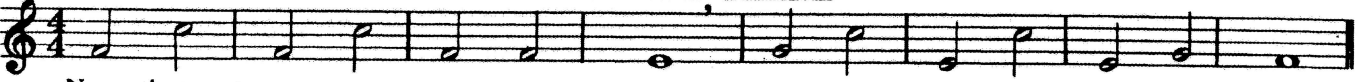
## THE CHURN



Are your fingers in good position?

⑦

## HERE AND THERE



Name these notes.

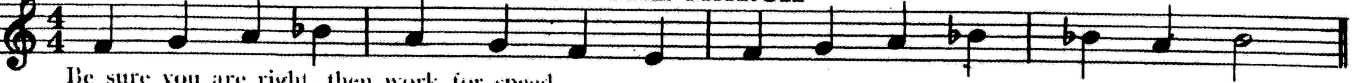
⑧

## TEAMWORK



⑨

## ON THE MARCH



Be sure you are right, then work for speed.

⑩

## MARY HAD A LITTLE LAMB

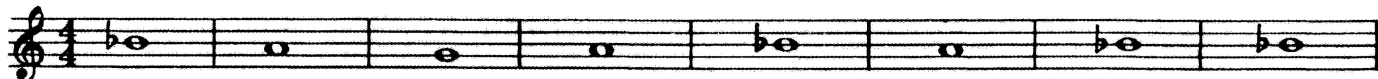


The Bb saxophone part to No. 10 can be played only with horns and oboes.

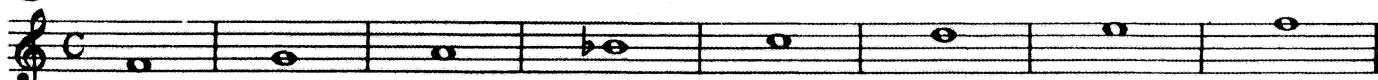
## LESSON 7



①

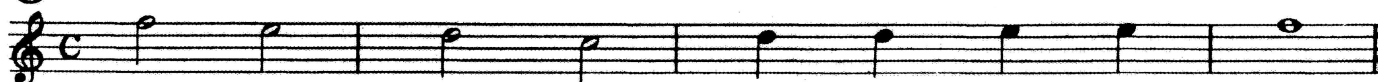


②



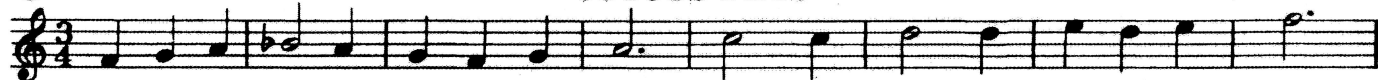
Sometimes 4/4 time is indicated by the sign C.

③



④

## JOYOUS DAYS



⑤

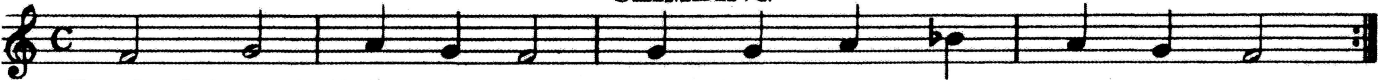
## EVENING



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

⑥

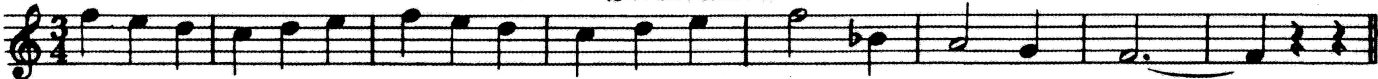
## CLIMBING



Two dots before a double bar means to repeat.

⑦

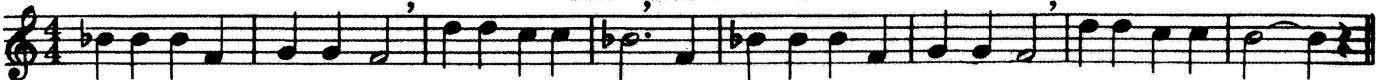
## SWINGING



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 Bb saxophone part to Nos. 8 and 9 can be played only with oboes, horns, and basses.

⑨

## OLD RUSSIAN SONG



## REVIEW OF ALL NOTES LEARNED

(For individual use only)

⑩





# LESSON 8

9

①

G

②

Keep trying to improve your tone.

③

## OVER THE MOUNTAINS

Some instruments have other notes in the last three measures.

④

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

⑤

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

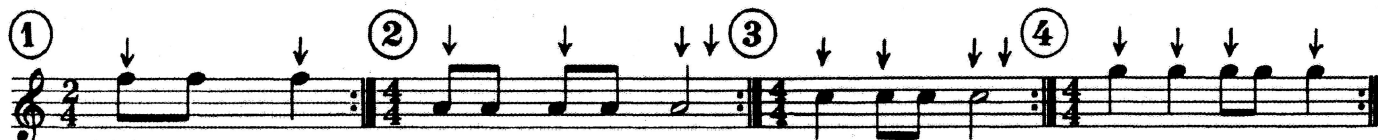
⑨

## 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



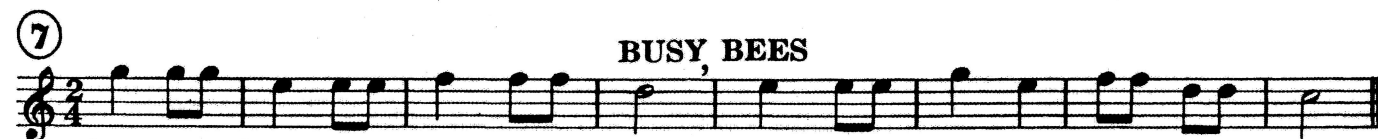
Eighth notes—2 equal tones in one count.



Tongue the notes lightly.



2/4 time has two counts in each measure.



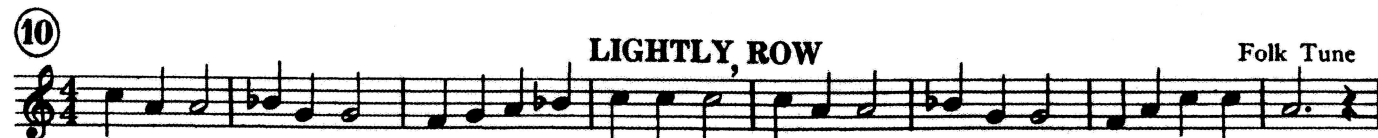
### BUSY, BEES

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

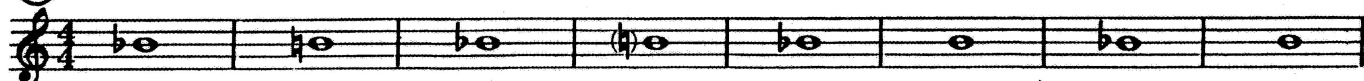
Different parts sounding well together make what is called harmony.



### WINTER SONG

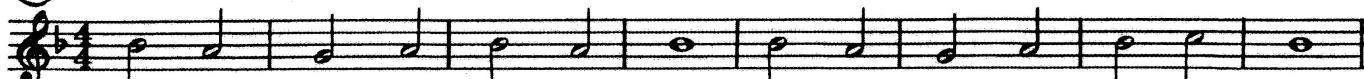


①



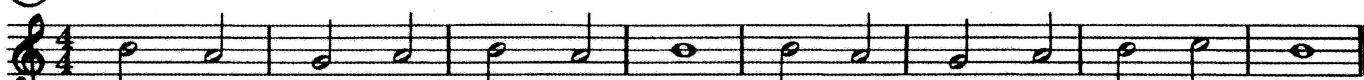
A flat (b) lowers a tone  $\frac{1}{2}$  step. A sharp (#) raises a tone  $\frac{1}{2}$  step. A natural (n) means the tone is not to be sharpened or flattened.

②



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.

③



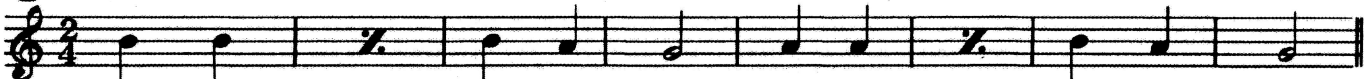
Did you look at the signature?

④



Name the notes.

⑤



Measure repeat sign—play the measure before over again.

⑥



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

⑦



⑧

## PLEYEL'S HYMN (harmonized)

Ignace Pleyel



⑨

## POLLY WOLLY DOODLE (Adapted)

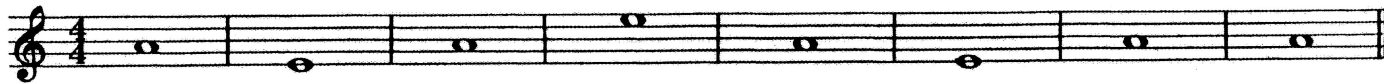
College Song



## LESSON 11



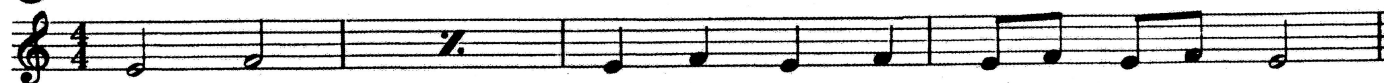
①



②



③



④

## TWINKLE, TWINKLE, LITTLE STAR



D.C. al Fine

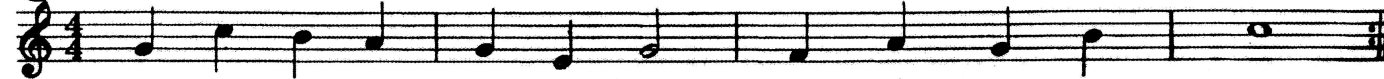
The letters D.C. stand for the Italian words *Da Capo*, which mean "go back to the beginning." *Al* means "to." *Fine* is Italian for "Finish." Therefore, D.C. al Fine means "go back to the beginning and play to *Fine*."  
 ♪ placed over a double bar means the same as *Fine*.

⑤

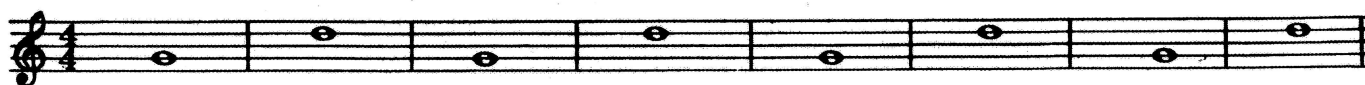
## JOLLY ST. NICHOLAS



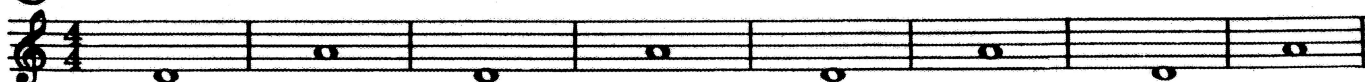
⑥



Look at the signature. Can you name the notes?



②



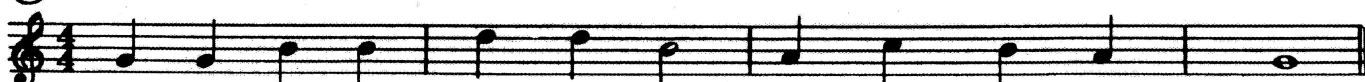
③



④



⑤

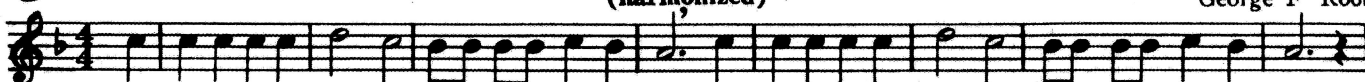


⑥

## THERE'S MUSIC IN THE AIR

(harmonized)

George F. Root



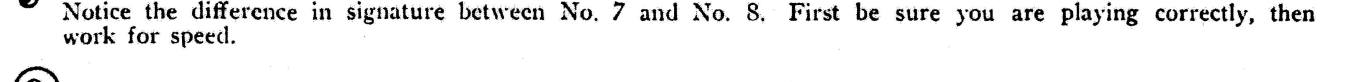
The first measure is not complete. Notes of incomplete measures at the beginning of a piece are often called "pick-up" notes or "start" notes.



⑦



⑧

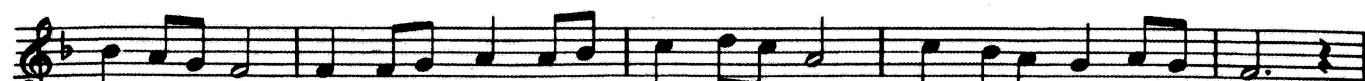
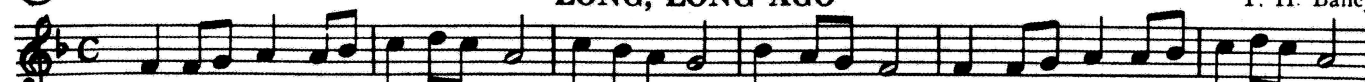


Notice the difference in signature between No. 7 and No. 8. First be sure you are playing correctly, then work for speed.

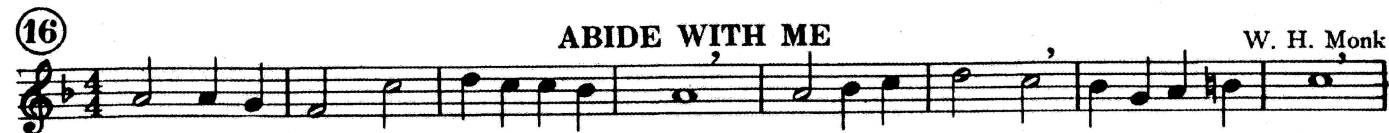
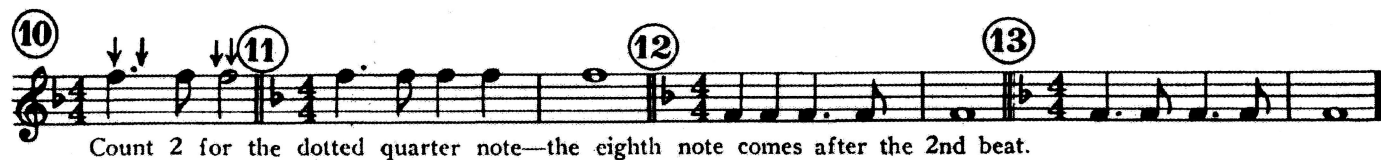
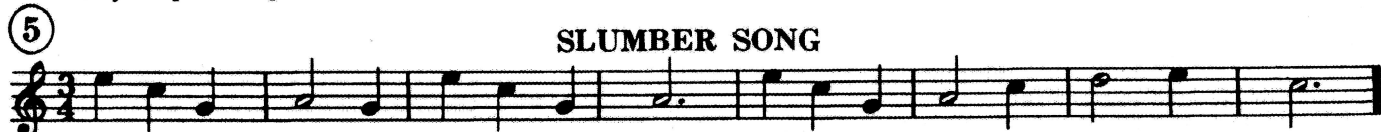
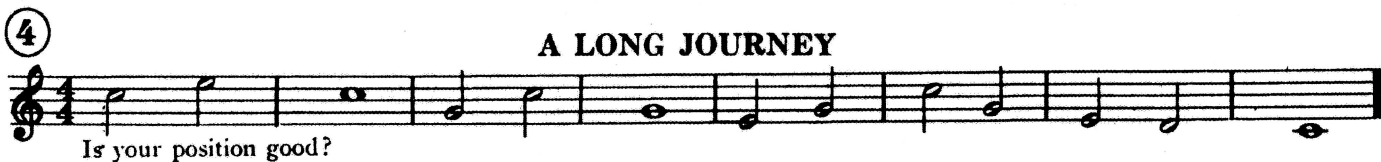
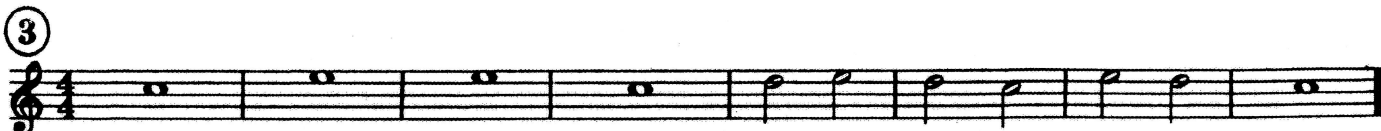
⑨

## LONG, LONG AGO

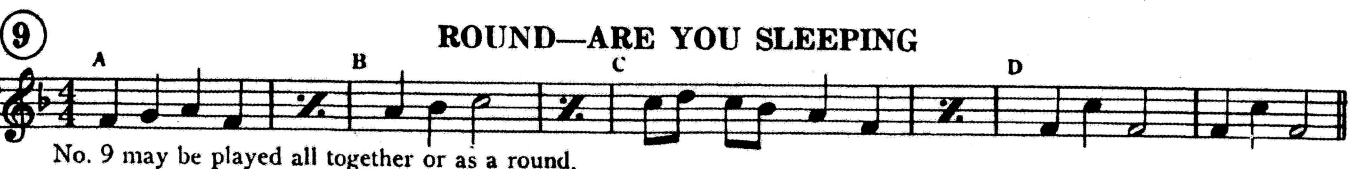
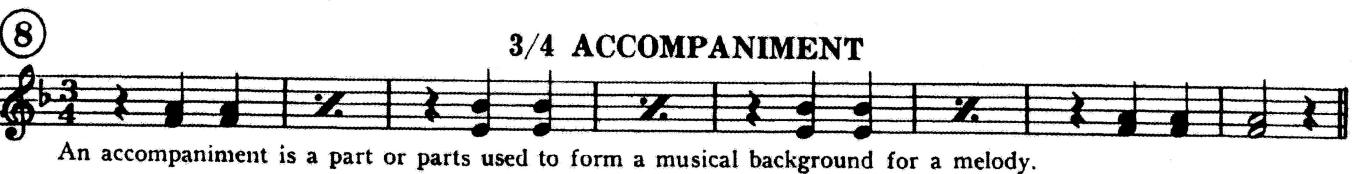
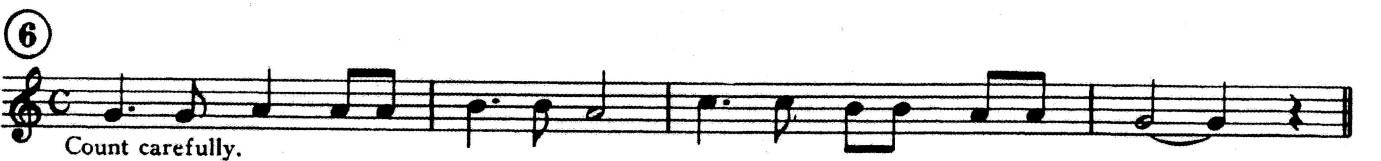
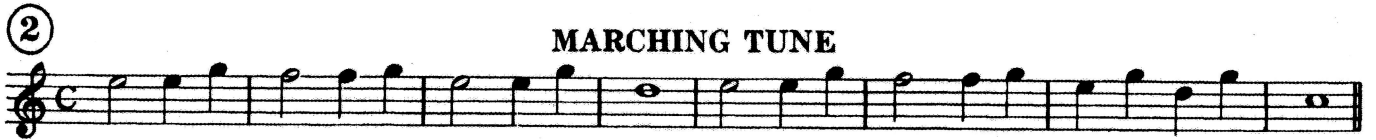
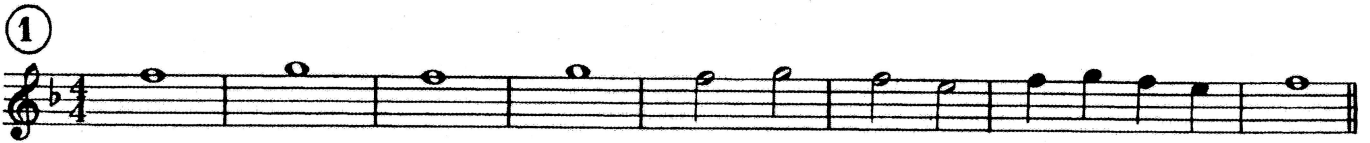
T. H. Bailey



## LESSON 13





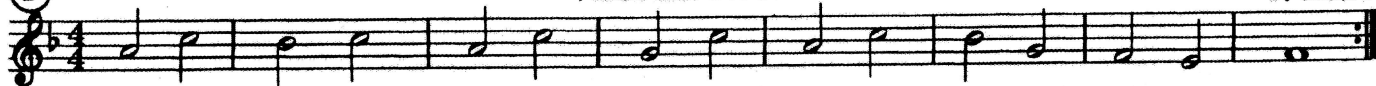


## LESSON 15

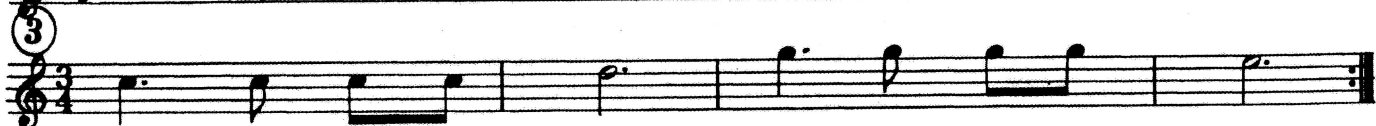
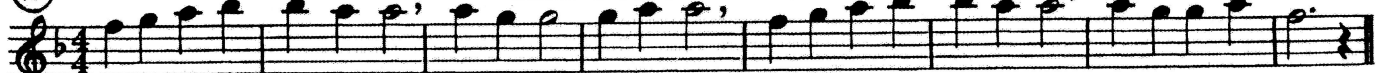


## VESPER HYMN

T. Moore



## THE SUNSHINE SONG



Count carefully.

## GERMAN WALTZ

(melody)

German Folk Song



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



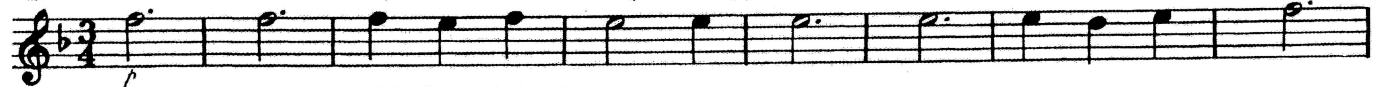
The letter *f* stands for the Italian word *forte*, which means "loud."



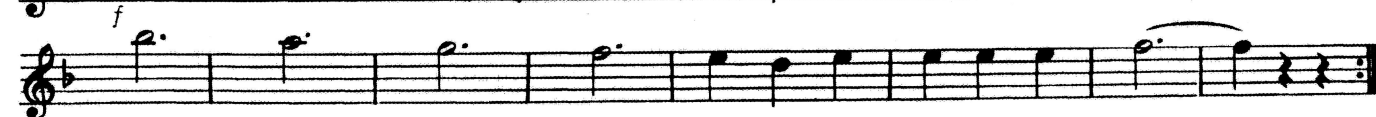
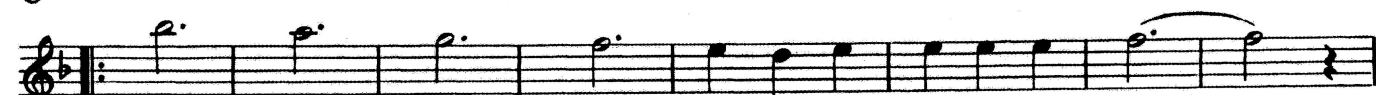
## GERMAN WALTZ

(harmony)

German Folk Song



This part may be used with the melody above.

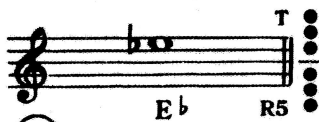


## THE DUSTMAN

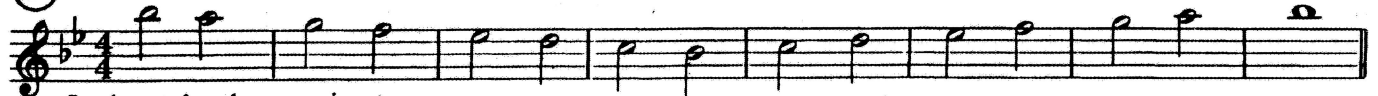
(2-part harmony)

Johannes Brahms



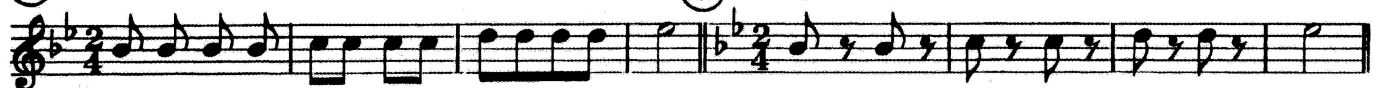


①



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



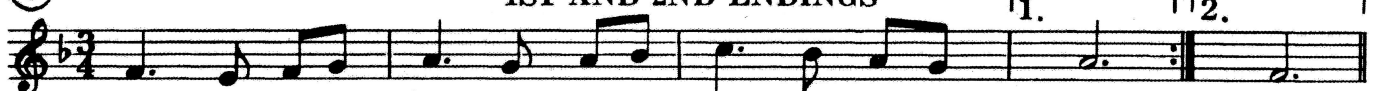
The eighth rests take the place of the eighth notes in No. 6.

⑦



⑧

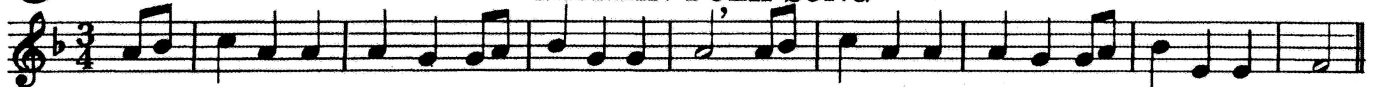
## 1ST AND 2ND ENDINGS



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

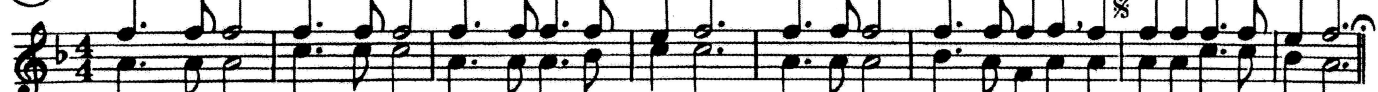
## STEAL AWAY

(adapted)

(4-part harmony)

Negro Melody

⑪



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

Fine

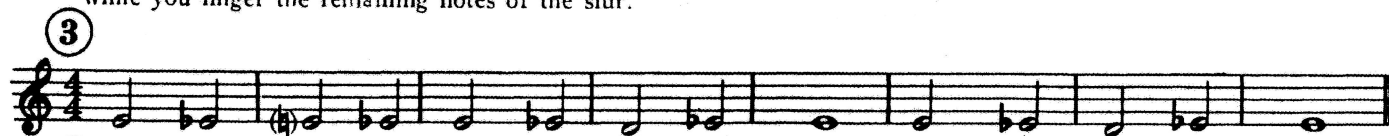


D. S. al Fine

## LESSON 17



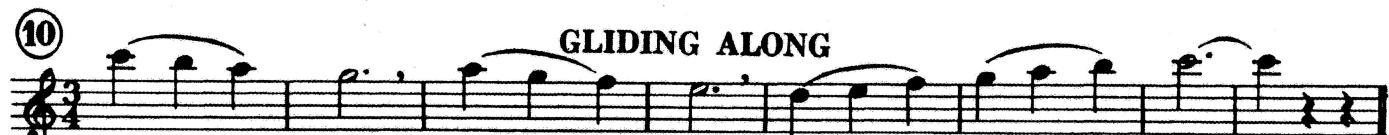
A curved line connecting notes of different pitch is called a "slur." Tongue the first note and continue blowing while you finger the remaining notes of the slur.



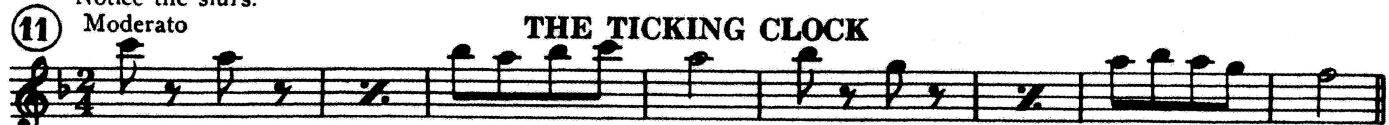
Watch out for signature changes.



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



Notice the slurs.



*Moderato* means to play at a moderate speed.



F. F. Flemming

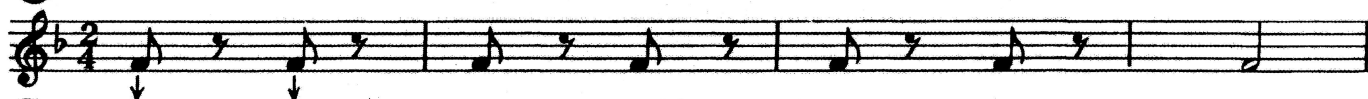
Watch for slurs.



Sailors' Song



①



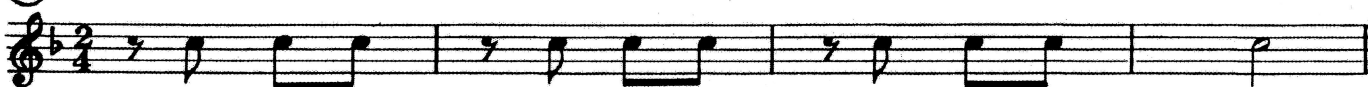
②

On the beat.



③

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



④

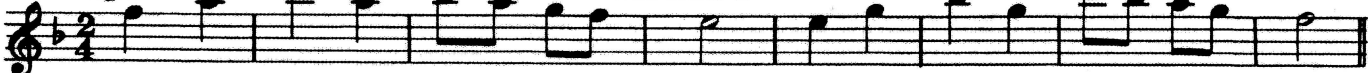
Nos. 1, 2, and 3 may be played together.



Be sure you are right, then work for speed.

⑤

Allegro

**MELODY***Allegro* means "quick or lively."

⑥

**2/4 ACCOMPANIMENT**

⑦

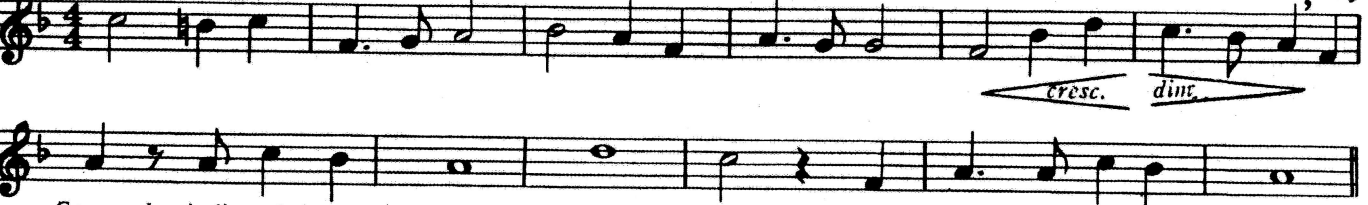
**2/4 ACCOMPANIMENT**

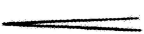
Nos. 5, 6, and 7 should be learned separately, then used together if there are three or more in the class.

⑧

**STARS OF THE SUMMER NIGHT**

Isaac D. Woodbury



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

⑨

**OLD DOG TRAY**

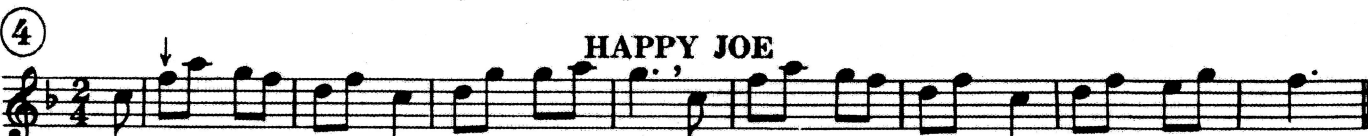
Stephen Foster



## LESSON 19



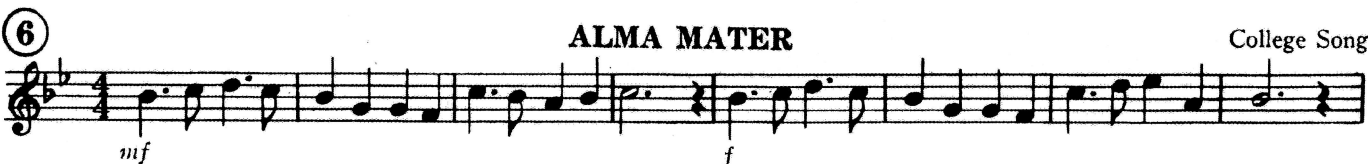
Nos. 1, 2, and 3 may be played together for comparison.



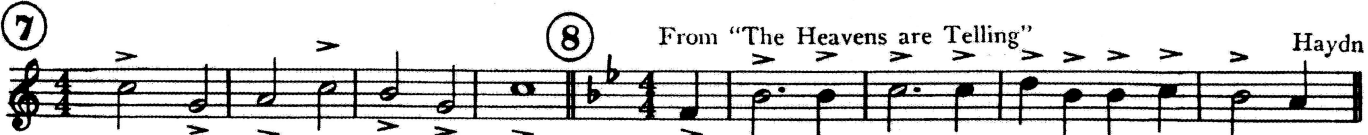
Your teacher will explain how the pick-up notes should be played.



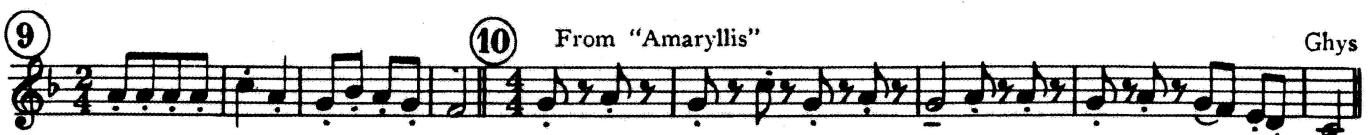
Are you slurring correctly?



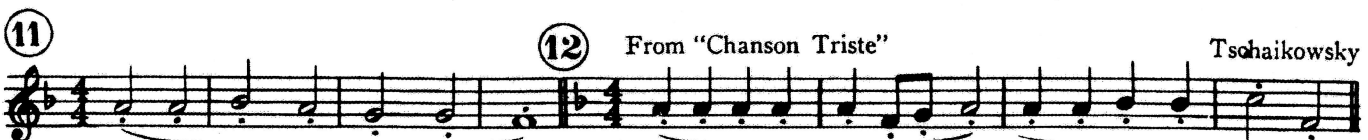
*mf* is for *mezzo forte*, which means "medium volume." *ff* is for *fortissimo*, which means "very loud."



Accent (*Fortzando*—*fs* 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.



# LESSON 20

21

①

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

②

③

1. 2.

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

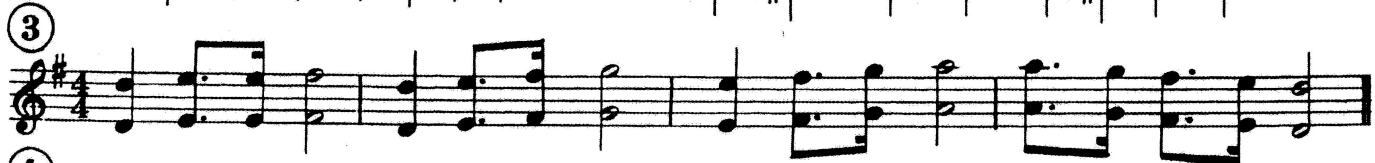
The word *Andante* indicates the piece is to be played a little slower than *Moderato*.

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

⑫

B  
A

## LESSON 21



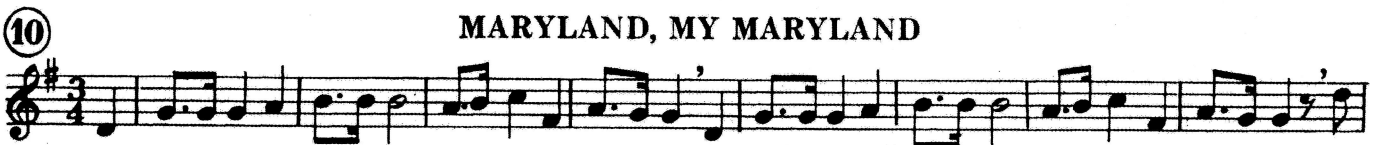
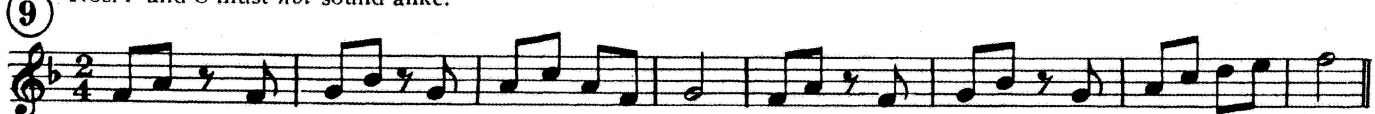
⑤ No. 4 is part of the chromatic scale. A chromatic scale moves by half steps.



⑥ Sixteenth notes—play 4 equal tones to a count.



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

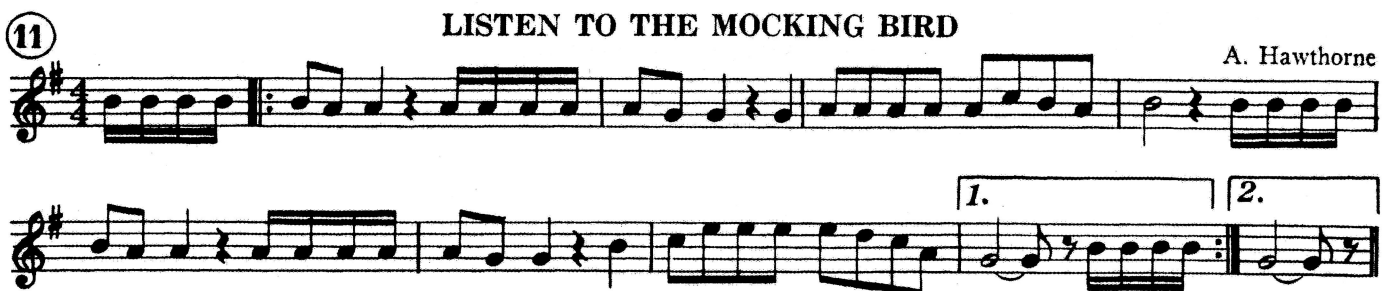


## MARYLAND, MY MARYLAND



## LISTEN TO THE MOCKING BIRD

A. Hawthorne



Four musical diagrams showing fingerings and breathings for notes G# and A#:

- Diagram 1: G# (L5), A# (L5)
- Diagram 2: G# (L5), A# (L5)
- Diagram 3: A# (L5), Bb (L5)
- Diagram 4: A# (L5), Bb (L5)

① ② ③ ④ ⑤ ⑥ ⑦

⑧ ⑨ ⑩ ⑪

⑫ ⑬ ⑭

⑮ ⑯

⑰ ⑱

⑲ ⑳

㉑ ㉒

㉓ ㉔

㉕ ㉖

㉗ ㉘

㉙ ㉚

㉛ ㉜

㉝ ㉞

㉟ ㊱

An eighth note and 2 sixteenth notes make one count.

Tongue the notes lightly.

Is your tone constantly improving?

Don't neglect this one.

Compare this with No. 10.

Play every note distinctly with a firm tone.

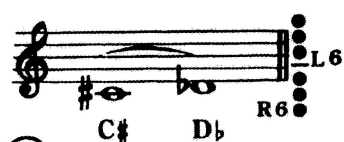
## JINGLE BELLS

Pierpont

## RAKES OF MALLOW

Irish Jig

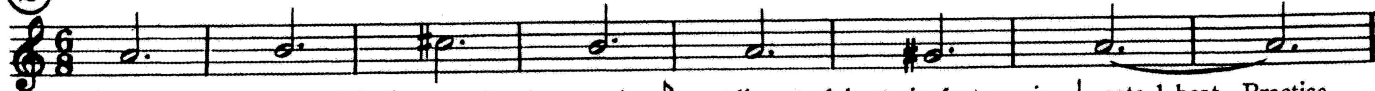
## LESSON 23



①

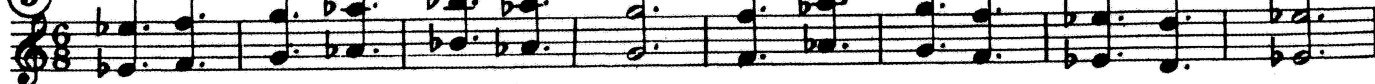


②



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

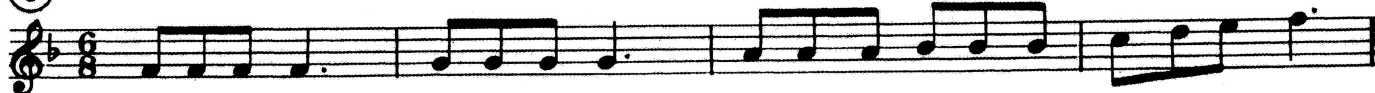


④

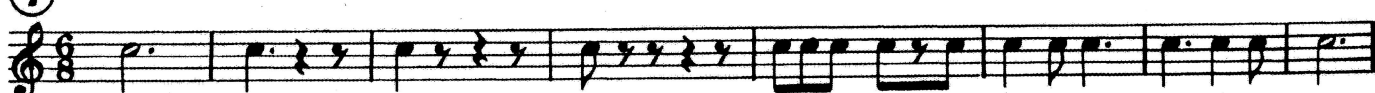


⑤

⑥



⑦



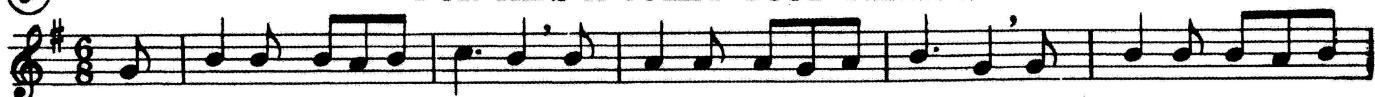
⑧

## ROUND—ROW, ROW, ROW YOUR BOAT



⑨

## FOR HE'S A JOLLY GOOD FELLOW

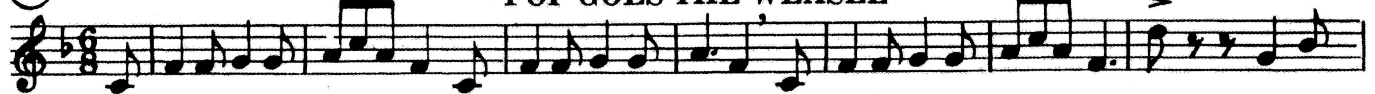


Fine

D. C. al Fine

⑩

## POP GOES THE WEASEL



# LESSON 24

25

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

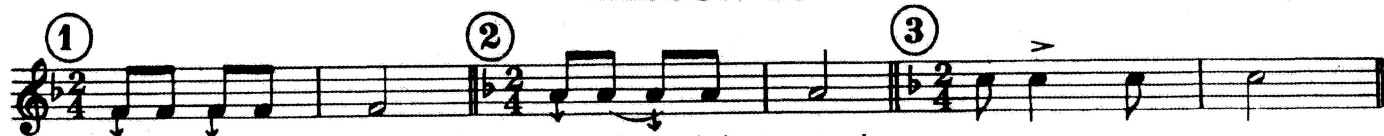
⑮

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.

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



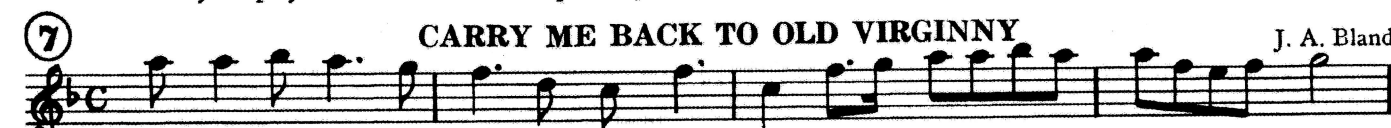
Syncopation.



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



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

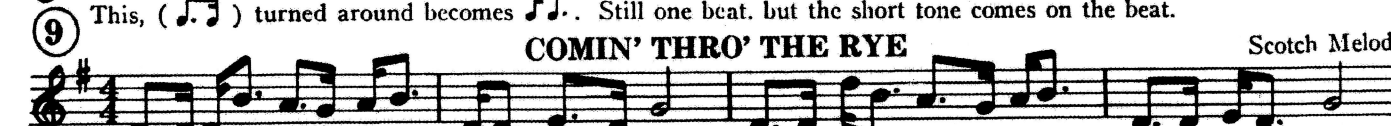


## CARRY ME BACK TO OLD VIRGINNY

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





### C Scale

**Tonic chord**

### Dominant 7th chord

### F Scale

I

V 7

### Bb Scale

## I

**V7**

**E♭ Scale**

I

V7

### Ab Scale

I

V7

### G Scale

I

V7

### D Scale

I

V 7

## CHROMATIC SCALE

## SPECIAL SOLOS, DUETS, AND TRIOS

**B** **HOME ON THE RANGE** *Cowboy Song*

**A** **Fine**

**Chorus**

Can be used as a duet by the following instruments in any combination; cornet, Eb and Bb clarinets, Eb and Bb saxophone, trombone, and baritone. **D. S. al Fine**

**HOW CAN I LEAVE THEE?** *Thuringian Folk Song*

**B** **A** **C** **rit.**

The above number can be used as a duet or trio by the following instruments in any combination: cornet, Eb and Bb clarinets, Eb and Bb 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.

**C** **WE'RE TENTING TONIGHT** *Walter Kittredge*

**Chorus**

On the above number the cornet, Eb and Bb clarinets, Eb and Bb saxophones, trombone, bassoon, baritone, and Eb and F horns can play together.

# EASY HARMONIZED PIECES

29

## EASY STEPS MARCH

Four staves of music for 'Easy Steps March' in 2/4 time, key of B-flat major. 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 a 'D. C. al Fine' marking.

## CHORAL

Henry K. Oliver 1832

Two staves of music for 'Choral' in 4/4 time, key of B-flat major. The first staff includes a 'C' (Crescendo) and 'D' (Diminuendo) marking. The second staff ends with a final chord.

## AMERICA

Henry Carey

Two staves of music for 'America' in 3/4 time, key of B-flat major. 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' in 4/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp.

## AMERICA, THE BEAUTIFUL

Samuel A. Ward

Two staves of music for 'America, The Beautiful' in 4/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp.

# SHADOWLAND

## Waltz

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff ends with the word "Fine". The third staff begins with a treble clef and a key signature of one sharp. The fourth staff includes first and second endings. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff includes first and second endings. The seventh staff ends with the instruction "D. C. al Fine".

# THE JUNIOR BAND

## March

Musical score for "The Rose Tree" in 2/4 time, featuring a piano and a vocal line. The key signature has two flats (B-flat and E-flat). The piano part includes dynamics *ff* (fortissimo), *mf* (mezzo-forte), and *pp ff* (pianissimo fortissimo). The vocal line includes first and second endings. The score is divided into sections by repeat signs.

# OUR SCHOOL March

ff

ff

1 2

ff

1 2

Trio

pp - ff

ff

## SUNSET MEDITATIONS Tone Poem

Andante

p

Fine

ff

Trio

p

f

1 2

D. C. al Fine

D. C. al  $\text{trill}$  then to Trio



# CARNIVAL KING Overture

Maestoso (majestic)

The Overture section consists of several staves of music. It begins with a **Maestoso (majestic)** tempo, marked with *ff* (fortissimo) and *pp* (pianissimo) dynamics. This is followed by an **Andante** section with a *f* (forte) dynamic. The tempo then changes to a **Waltz** in 3/4 time, marked with a *p* (piano) dynamic. The section concludes with an **Allegro** section in 2/4 time, marked with *ff* and *mf* dynamics, featuring first and second endings.

*ff* *pp* *f* *mf* *p* *ff* *mf* *ff* *accelerando* (gradually faster)

## THE SALUTE March

The Salute March section includes a **Trio** section. The music is characterized by strong contrasts between *ff* (fortissimo) and *mf* (mezzo-forte) dynamics. It features first and second endings, with the Trio section marked with *pp - ff* dynamics.

*ff* *mf* *ff* *mf* *pp - ff*



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