

A Tune a Day

A First Book

for

Flute Instruction

By

C. PAUL HERFURTH

and

HUGH M. STUART

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BOSTON MUSIC COMPANY

BOSTON, MASS.

PUPIL'S DAILY PRACTICE RECORD

Pupil fills in number of minutes of daily practice.

Parent signs initials in space designated as certification of pupil's record for the week.

Teacher fills in grade for quality of each week's work as shown by the lesson.
Teacher signs initials.

E - Excellent; G - Good; M - Medium, Distinctly Above Passing;
L - Low, Lack of Effort; F - Failing.

FIRST SEMESTER										SECOND SEMESTER									
Week	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.	Parent's Initials	Weekly Grade	Teacher's Initials	Week	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.	Parent's Initials	Weekly Grade	Teacher's Initials
1										1									
2										2									
3										3									
4										4									
5										5									
1st TEST GRADE										5th TEST GRADE									
										6									
										7									
										8									
										9									
										10									
2nd TEST GRADE										6th TEST GRADE									
										11									
										12									
										13									
										14									
										15									
3rd TEST GRADE										7th TEST GRADE									
										16									
										17									
										18									
										19									
										20									
4th TEST GRADE										FINAL GRADE									

Name	Address
School	Grade

FOREWORD TO TEACHERS

IN compiling this course the objective has intentionally been not to cover too much ground, but rather to concentrate on the acquisition of a thorough musical background on a solid foundation in good flute playing. These two requisites are inseparable.

A brief section is devoted to the simpler rudiments of music which should be thoroughly understood as the need arises.

The learning of the positions and fingerings as introduced should be insisted upon.

Cultivate in the pupil the habit of careful listening.

The familiar hymns and folk-songs have been selected because of the melodic interest as pieces, and because, in addition, each one offers some technical point to be mastered.

The value of learning to "think count" from the very beginning cannot be over-estimated. Only in this way can pupil sense rhythm. Rhythm, one of the most essential elements of music, and usually conspicuous by its absence in amateur ensemble playing, is emphasized throughout.

Many teachers do the thinking for their pupils, instead of helping them to think for themselves. Insisting upon the mastery of each point will not dull their interest.

What greater gratification can there be for a pupil, whether he be a child or adult, than for him to recognize his increasing achievement.

Lessons marked "Supplementary Material" may be given as a reward for well-prepared work.

Class teaching should be a combination of individual instruction and ensemble playing. At every lesson there should be individual playing so that all the necessary corrections can be made. Never allow a pupil's mistakes to go unnoticed, since only in constant correction will he develop the habit of careful thinking and playing.

A decided advantage of group-teaching is that it provides experience in ensemble playing and gives every pupil the opportunity of listening to the others, of observing their mistakes, and of hearing the corrections.

Classes should be regraded whenever necessary so as not to retard the progress of the brighter students, nor to discourage the slower ones. This procedure also acts as an incentive for greater effort on the part of the pupils.

Lessons marked "Fingering", "Scales and Arpeggios", and "Important Assignment" should be used whenever necessary, according to the individual student's requirements.

The tests, following each five lessons, are given as a definite check on the pupil's progress of knowledge and accomplishment. These tests are most important and should not be omitted.

The eventual success of each pupil depends on the regular and careful home practice, according to directions.

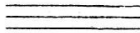
If possible, it would be well for the teacher to keep in touch with the parents.


This course provides one lesson a week for a school year.

C. PAUL HERFURTH
HUGH M. STUART

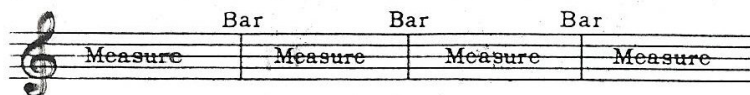
RUDIMENTS OF MUSIC

Music is represented on paper by a combination of characters and signs; it is necessary to learn all of these in order to play the flute intelligently.

Characters called notes are written upon and between five lines,  called the staff.

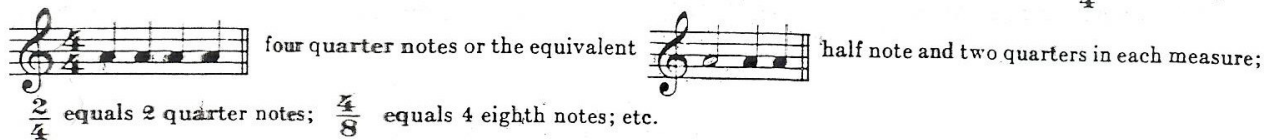
The character  placed at the beginning of the staff is called the treble or G clef.

The staff is divided by bars into measures as follows:

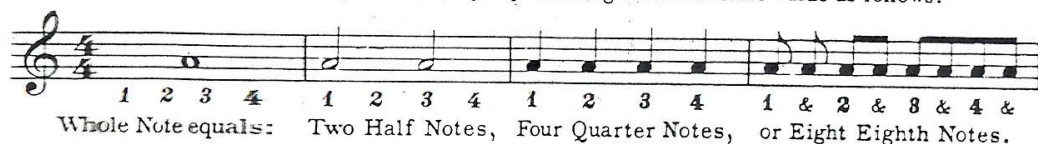


These measures, in turn, are equal in time value, according to the fractional numbers (Time signature) placed at the beginning of each piece.

The time signature indicates the number of notes of equal value in each measure. The upper figure gives the number of beats or counts in a measure, and the lower figure indicates what kind of a note has one beat, such as $\frac{4}{4}$ or C equals




There are different kinds of notes, each variety representing a certain time value as follows:



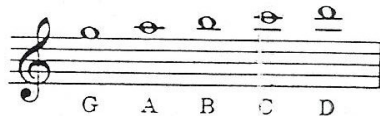
The count for the above would be: four to the whole note; two to each half note; one to each quarter note, and one to each group of two eighth notes.

The notes are named after the first seven letters of the alphabet, i.e., a, b, c, d, e, f, g, according to the line on, or space in which they are placed.

The G clef  which encircles the second line, establishes the note G on this line, from which the other lines and spaces are named as follows:

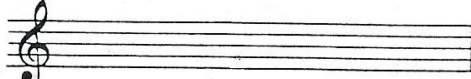


In addition notes are written upon and between short lines above and below the staff. These lines are called ledger lines.

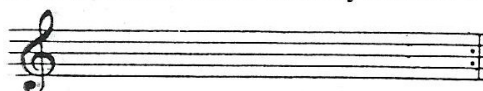


A rest indicates a pause or silence for the value of the note after which it is named, such as



The end of the piece is indicated by a light and heavy line: 

When a section or part of a piece is to be repeated it will be shown by a double bar with two dots:



FOREWORD TO STUDENTS

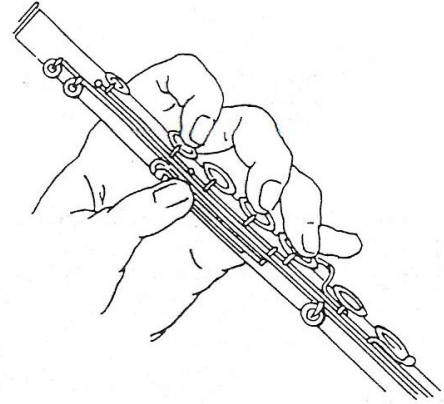
No student should attempt the study of an instrument without the aid of a competent instructor for that particular instrument.

Due to the variations of mouth, teeth, and lip formations of different individuals, I believe the all important questions as to position of mouthpiece, breathing, tongueing, and lip control should be decided by your teacher for your particular case.

TECHNICS

The most important technics for wind instrument players are as follows:

- (1) Developing and strengthening the lip muscles.
(Process) Playing of long sustained tones.
- (2) Developing clarity and precision in attacks.
(Process) Proper use of the tongue.
- (3) Developing a fine quality of tone.
(Process) A combination of No. 1 and careful listening.
- (4) Developing fluency in fingering.
(Process) Playing of scales and arpeggios in various keys.
- (5) Developing a mastery of the entire range of the instrument.
(Process) A combination of all of the above.



Left Hand Thumb Position

CORRECT POSITION (POSTURE)

When playing the flute always stand or sit erect with head up. Arms, hands, and fingers should be completely relaxed and held in a natural position. Any stiffness of the body will be reflected in the quality of your playing. Fig. 1. When practicing, it is better to play in a standing position as this will help you to breathe properly.

HOLDING AND FINGERING THE FLUTE

The flute is balanced and supported by the first joint of the RIGHT thumb, which should press against the under side of the flute directly beneath the second finger of the RIGHT hand. The palm should be turned away from the player and the little finger should press key RC. The first finger of the LEFT hand, while curved to press key R1, should be pressed firmly at its first phalanx against the body of the flute. The palm should be toward the player. After these fingers are in place, the remaining fingers should fall into place easily if curved slightly.

CARE OF THE INSTRUMENT

Be sure to ask your teacher about caring for your instrument. A well cared-for instrument will play more easily.

PHRASING

The breathing marks (") in addition to indicating the proper places to breathe, also serve as an introduction to the feeling of proper phrasing of melodies. This is important as it is that which gives meaning to music.

HOW TO PRACTICE

The most important part of your practicing is in being able to think out the problems at hand: fingering, tongueing, phrasing, etc. **WHAT YOU CAN'T THINK YOU CAN'T PLAY.** Be sure to do a good piece of work on lesson 1 before attempting lesson 2, and so on with each succeeding lesson. Play slowly at first and think carefully the rhythm (note values), phrasing, tone, fingering, and attack (tongueing). **YOU** are your own best teacher. Learn to intelligently criticise your own playing. I believe you know when you have done a good job and when you haven't. Don't be satisfied with a lesson half done, you are only fooling yourself. A good student is one who practices regularly every day. **O YOU?**

HEAD JOINT

E D C O I T

RIGHT HAND

LEFT HAND

FOOT JOINT

R-A

R-B

R-C

D

E

L-A

L-B

L-C

L-D

L-E

C	C#	Db	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A	A#	Bb	B	C	C#	Db	D	D						
																		LEFT HAND THUMB				NO THUMB		NO THUMB			
T1		T1		T1		T1		T1		T1		T1		T1		T1		T1		T1							
1		1		1		1		1		1		1		1		1		1		1							
																		FIRST FINGER									
2		2		2		2		2		2		2		2		2		2		2							
																		THIRD FINGER									
3		3		3		3		3		3		3		3		3		3		3							
																		LEFT HAND FOURTH OR LITTLE FINGER									
																		LX									
																		RIGHT HAND FIRST FINGER									
1		1		1		1		1		1		1		1		1		1		1							
																		SECOND FINGER									
2		2		2		2		2		2		2		2		2		2		2							
																		THIRD FINGER									
3		3		3		3		3		3		3		3		3		3		3							
																		RIGHT HAND FOURTH OR LITTLE FINGER									
RD		RE		RD		RC		RC		RC		RC		RC		RC		RC		RC							
<p>L. MEANS LEFT HAND R. MEANS RIGHT HAND</p>																											

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Take the head piece of the flute in your hands, with the open end to the right. Close the lips and extend the corners of the mouth slightly as when smiling. Place the inner edge of the hole against your lower lip so that the rim of the hole can be felt on the red part of the lip, just above the white. Be sure the hole is at the center of the lip. Place the tip of the tongue at the upper edge of the upper teeth. Take a good breath, withdraw the tongue slightly, and direct the air in a steady stream against the outer edge of the hole. The opening between the lips should be quite small in order to direct the stream of air against the rim of the hole without waste of air. (See picture below.)



Experiment with the position of the head piece against the lips; turn the hole slightly in or out, covering a little more or less of the hole. Listen to yourself. A better tone will be your guide.

When you can produce a tone and sustain it for the duration of your breath, try the following exercises for the head piece, Lesson One.

A TUNE A DAY


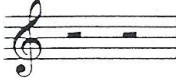
LESSON 1

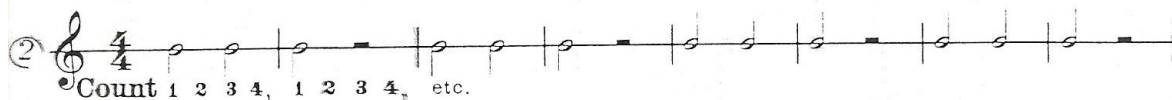
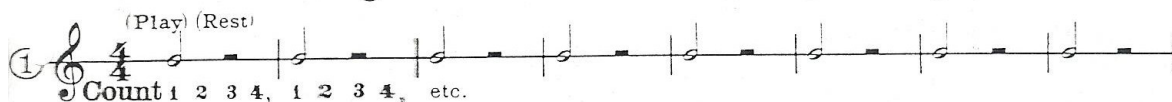
- OBJECTIVES: 1. To produce a tone on the head piece.
 2. Correct position of the lips against the embouchure hole.
 3. Correct use of the tongue.
 4. Breathing, and the production of tone.
 5. To learn the value of whole, half, and quarter notes and rests.
 6. To learn a meter (time) signature and what it does.



METER (time) SIGNATURE. $\frac{4}{4}$ MEANS { Four counts to a measure.
 A quarter note gets one count.

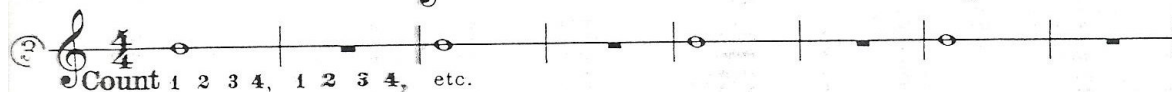
Exercises for Head Piece

Practice these exercises many times and devote a considerable amount of your practice time playing 1c 3 tones in front of a mirror where you can see the position of your lips.

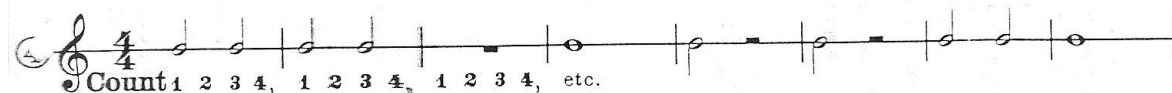
HALF (2count) NOTES  and HALF (2 count) RESTS 


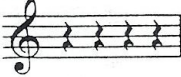


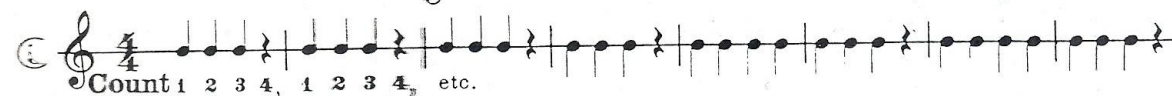
WHOLE (4count) NOTES  and WHOLE (4 count) RESTS 



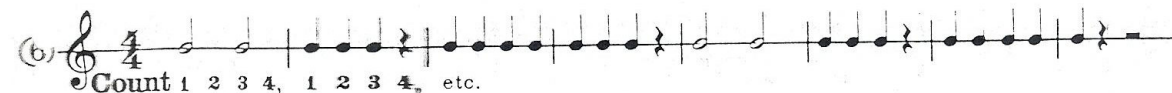
Whole Notes and Half Notes



QUARTER (1count) NOTES  and QUARTER (1count) RESTS 



Half Notes and Quarter Notes



When you can play a full round tone on the headpiece, and you understand how to count the above exercises, your teacher will show you how to assemble the flute and you will be ready to proceed to LESSON 1A.

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LESSON 1B

3

- OBJECTIVES: 1. Correct position and correct holding of flute.
2. To introduce second-space A.



Introducing 2nd-space A
T1 L1-2 (Key RC)



T1 ●
●
RC ○ ○ ○ ○

Play slowly

① This note is — ?

Think: Count 1 2 3 4 1 2 3 4

These are — notes and receive — counts? ④

③

Think: Count 1 2 3 4 1234 1234

B and A March (Duet)

C. P. H.

⑤

Pupil

Think: Count 1 2 3 4 1 2 3 4

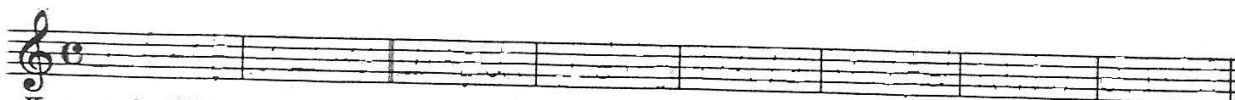
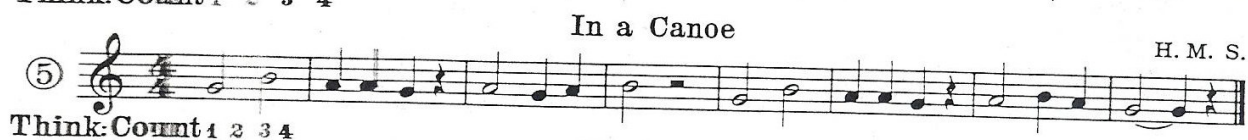
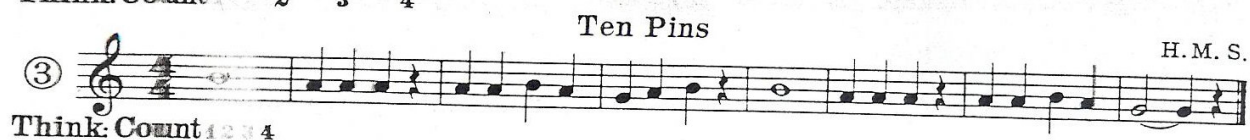
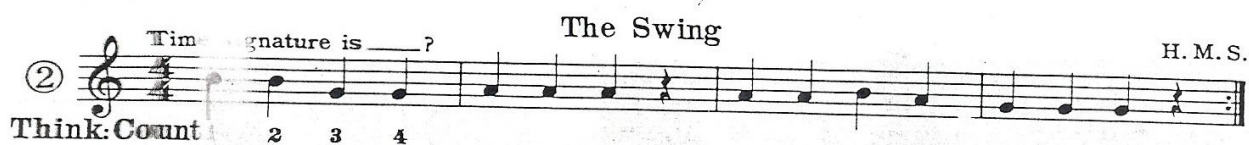
Teacher

LESSON 2

5

- OBJECTIVES: 1. To develop a fuller tone.
 2. Practice in the use of whole, half, and quarter notes and rests.
 3. Application of pre-knowledge.

Hold each note as long as possible.



Home work: Write a line of notes thus far studied, using half and quarter notes and rests.
 Mark the letter name (G-A-B) above each note.

2

B. P. S.

[illegible]

H. M. S.

(Duet)

H. M. S.

② Pupil

Teacher

1 2 3 4

(Duet)

[illegible]

(Duet)

(Duet)

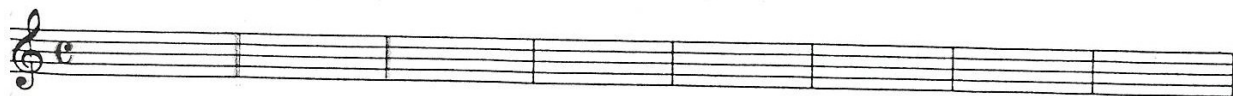
④
Pupil

1 2 3 4

Teacher

⑤

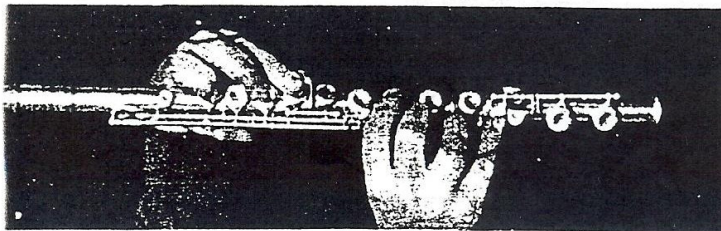
Handwritten musical notation for exercise 5. It is a single staff in 4/4 time, starting with a treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Each note has a half-circle above it, indicating a breath mark for a wind instrument.



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LESSON 4

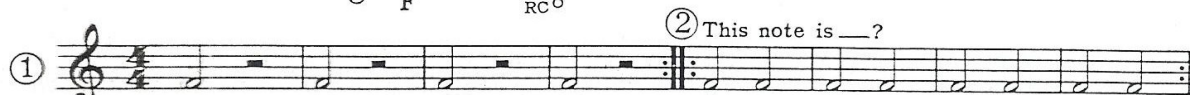
- OBJECTIVES: 1. To learn the name and fingering for first-space F.
 2. To develop a clearer tone by playing long tones.
 3. Emphasis on rhythm.



Introducing 1st-space F
 T1 (L1-2-3) (R1) Key RC



R1 •
 RC ○



Think: Count 1 2 3 4

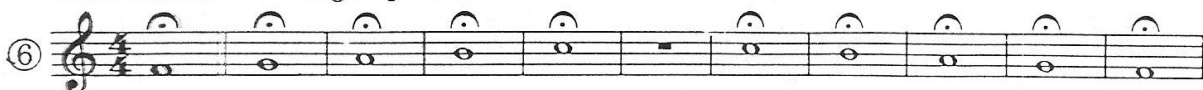


Think: Count 1 2 3 4

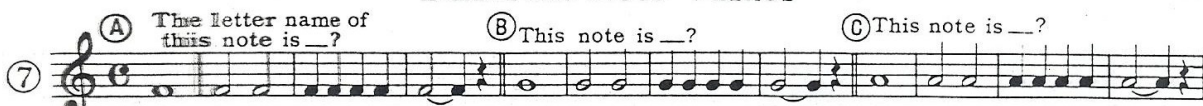
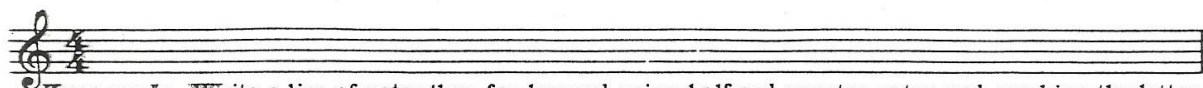


Think: Count 1 2 3 4

Hold each note as long as possible.




Different Note Values

Folk-Song
(Duet)

Home work: Write a line of notes thus far learned, using half and quarter notes and marking the letter names above the notes.

9.

①  This note is ___? ②
Think: Count 1 2 3 4 1 2 3 4

③ 
Think: Count 1 2 3 4

[illegible]

The flat (~~b~~) placed on the 3rd line of the staff just after the clef sign, affects every B throughout the piece, except when temporarily cancelled by a natural (~~b~~) sign. NOTICE KEY SIGNATURES, AND FINGER ACCORDINGLY.

⑥ F Major — One flat Duet

Pupil

Think: Count 1 2 3 4

Pupil



⑦ Pupil *Think: Count 1 2 3 4* THINK This note is ____?

Teacher

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LESSON 5A

- OBJECTIVES: 1. To introduce the slur.
 2. To practice using the notes previously learned.
 3. Further use of the key of F.

This sign — placed over or below two or more notes, indicates that they are to be played in one breath, and that only the first note in each group should be tongued.

① TONGUE TONGUE THINK

Think: Count 1 2 3 4

② TONGUE TONGUE

Think: Count 1 2 3 4

③ THINK

Think: Count 1 2 3 4

④

Think: Count 1 2 3 4

⑤ Lightly Row German Folk-Song

Follow slur carefully

Pupil

Think: Count 1 2 3 4

Teacher

P.

T.

Jingle Bells J. Pierpont

⑥ THINK

Think: Count 1 2 3 4

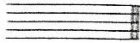
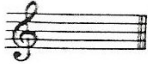




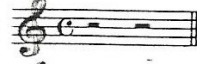
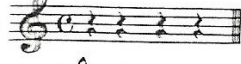

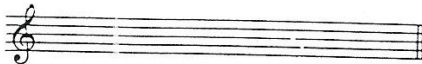


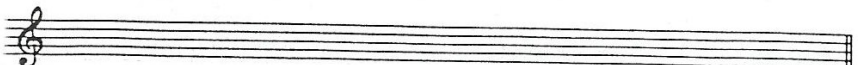
1 2 3 4

TEST QUESTIONS THROUGH LESSON 5A

11

Questions from this and following test-sheets will be given as a check on your home study of the preceding lessons.

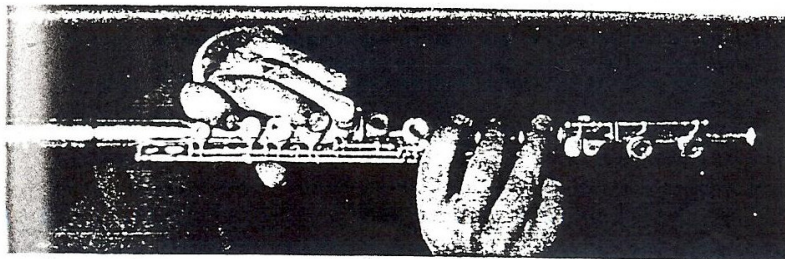
REMEMBER: The more you know and understand about the signs and symbols used in music-writing, the easier it will be for you to learn to play well.

	Points	Your score
1. This  is called _____.	5	.....
2. This symbol  is called _____.	5	.....
3. The staff is divided by bar-lines into _____.	5	.....
4. Fractions at the beginning of music are called _____ signatures.	5	.....
5. This  is a _____ note and has _____ counts.	4	.....
6. These  are _____ notes and have _____ counts each.	4	.....
7. These  are _____ notes and have _____ count each.	4	.....
8. Lines and spaces are named after the first _____ letters of the alphabet.	5	.....
9. This  is a _____ rest.	4	.....
10. These  are _____ rests.	4	.....
11. These  are _____ rests.	4	.....
12. This sign  means _____ counts to each measure.	5	.....
13. Name the notes thus far studied: _____	6	.....
14. Write (notate) the notes thus far studied: 	6	.....
15. Write the letter names above the following notes. 	6	.....
16. Divide the following into measures. 	6	.....
17. Inspection of instrument.	10	.....
18. Sight reading. 	12 100	.....

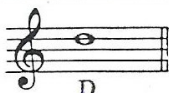
TEACHER: Write line of notes thus far studied, using whole, half, and quarter notes as a sight reading test.

LESSON 6

- OBJECTIVES: 1. To learn the name and fingering for fourth-line D.
2. Practice in changing registers through C, B, and A.



Introducing 4th-line D
T1 (L 2-3) (R 1-2-3)



① Play slowly

Think: Count 1 2 3 4

③

Think: Count 1 2 3 4

⑤

Keep fingers close to keys

Think: Count 1 2 3 4

⑥

* Practice silently first

Think: Count 1 2 3 4

⑦

Think: Count 1 2 3 4

Upidee (One flat: Bb)
(Duet)

⑧

THINK

Pupil

Think: Count 1 2 3 4

THINK

Pupil

Upidee (No sharps or flats)
(Duet)

⑨

Pupil

Think: Count 1 2 3 4

Pupil

* Silent Practice on page 13 may be introduced here if desired.
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LESSON 6A

1

- OBJECTIVES: 1. To attain more facility in changing registers.
2. Application of pre-knowledge.

Silent Practice

In a sitting position rest the flute comfortably with mouthpiece on the left shoulder, the opposite end on your lap, and practice the register change from C to D or B to D many times until you can do easily and reasonably rapidly.



① Time signature is ___? Jingle Bells J. Pierpon

Think: Count 1 2 3 4

② Twinkle, Twinkle, Little Star

Think: Count 1 2 3 4

③ Harvest Time C. P. H.

Think: Count 1 2 3 4 1 2 3 4

④ Key with ___ flat is ___? (Duet) Folk-Song

Pupil Think: Count 1 2 3 4

Teacher

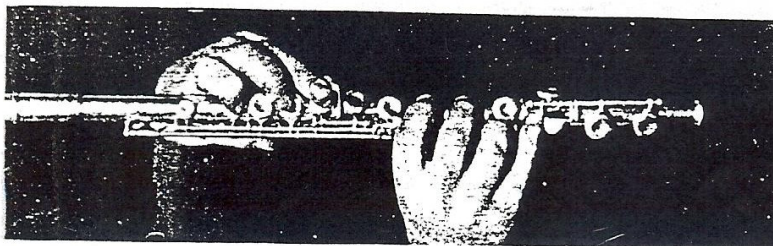
⑤ Oats and Beans (Duet)

Pupil Think: Count 1 2 3 4

Teacher

LESSON 7

- OBJECTIVES: 1. To learn the name and fingering for first-line E.
 2. To learn the name and fingering for fourth-space E.
 3. Practical application of these notes.



Introducing 1st-line E
 T1 (L1-2-3) (R1-2) Key RC



T1
 RC

Introducing 4th-space E
 T1 (L1-2-3) (R1-2) Key RC



T1
 RC

① This note is ____? ② This note is ____?

Think-Count 1 2 3 4

③ ④

Think-Count 1 2 3 4

⑤ Key of ____? ⑥ Key of ____?

Think-Count 1 2 3 4

Melody THINK Hymn

⑦

Think-Count 1 2 3 4

Abide with Me W. H. Monk THINK

⑧

Think-Count 1 2 3 4

Folk-Song (Duet)

⑨ Pupil

Think-Count 1 2 3 4

Teacher

Home work: Write a line of notes thus far studied.
 W. H. Co. 11532 Use half and quarter notes and divide

LESSON 8

- OBJECTIVES: 1. To learn the name and fingering for fifth-line F.
2. Further practice using notes previously learned.
3. Further use of the key of F.

Introducing 5th-line F
T1 (L1-2-3) (R1) Key RC



T1
RC

See picture on page

①
Think: Count 1 2 3 4

③
Think: Count 1 2 3 4

⑤
Hold each note as long as possible.

⑥
Scale of F Major
Think: Count 1 2 3 4

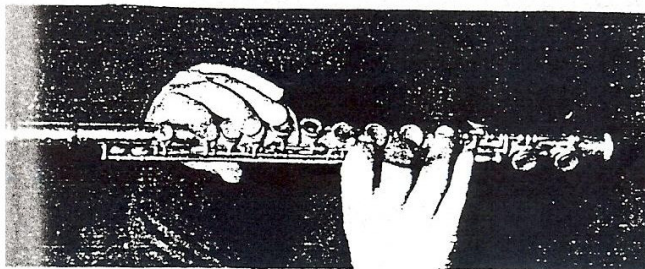
⑦
Up and Down
Trauts
Think: Count 1 2 3 4

⑧
Slowly
Song of the Volga Boatmen
Folk-Song
Think: Count 1 2 3 4

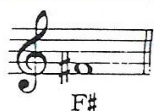
⑨
Slowly
Evening Song
Robert Schumann
Think: Count 1 2 3 4

LESSON 9

- OBJECTIVES: 1. To learn the name and fingering for first-space F-sharp.
 2. To learn the name and fingering for fifth-line F-sharp.
 3. To learn the meaning of the sharp (#).
 4. Practical application of these notes



Introducing 1st-space F#
 T1 (L1-2-3) (R3) Key RC



Introducing 5th-line F#
 T1 (L1-2-3) (R3) Key RC



T1
 RC

A SHARP (#) RAISES THE NOTE TO WHICH IT APPLIES BY ONE HALF STEP.

① This note is ____?

②

③

④

⑤

Au Clair de la Lune

This mark (b) indicates the breathing places.

⑥

Think: Count 1 2 3 4

Lully

Merrily We Roll Along

⑦

Think: Count 1 2 3 4

Folk-Song

⑧

Think: Count 1 2 3 4

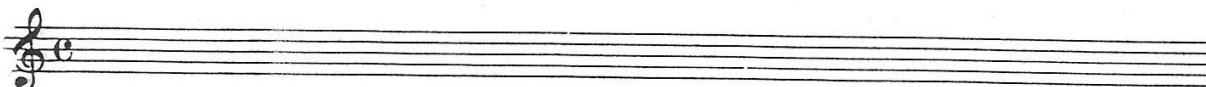
German

Melody

⑨

Think: Count 1 2 3 4

C. P. H.



Home work: Write a line of the notes thus far studied.
 L.M. Co. 11932

LESSON 10

11

- OBJECTIVES:** 1. To learn the name and fingering for G, first space above the staff.
2. To introduce the key of G, one sharp.
3. Application of pre-knowledge.

Introducing G,
1st space above the staff
T1 (L1-2-3) Key RC



T1
RC

See picture page 4.

①

Play slowly, sustaining each note with equal volume.

③

The Key of G Major

The sharp (#) placed on the top line of the staff, just after the clef sign, affects every F throughout the piece, except when temporarily cancelled by a natural (b) sign.
NOTICE KEY SIGNATURES, AND FINGER ACCORDINGLY.

Scale of G Major

④

⑤

Beneath Thy Guiding Hand

J. Hatton

⑥

Think: Count 1 2 3 4

THINK

Theme from the Second Symphony


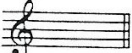


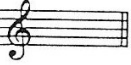

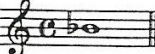

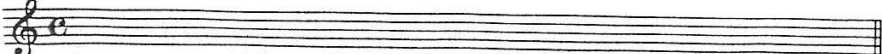
F. J. Haydn

⑦

Key of _?

Think: Count 1 2 3 4

TEST QUESTIONS THROUGH LESSON 10

	Points	Your score
1. This  means _____.	4	.....
2. This (b) is a _____.	4	.....
3. How does a (b) affect a note? _____	4	.....
4. This (4) is a _____.	4	.....
5. How does a (4) affect a note? _____	4	.....
6. Name the following lines and spaces of the staff:	8	.....
1st space _____		
2nd space _____		
3rd space _____		
1st line _____		
3rd line _____		
2nd line _____		
4th space _____		
1st space below staff _____		
7. The key of (1b) is _____.	4	.....
8. Write (notate) the key signature of (1b). 	4	.....
9. This sign  connecting two notes of the same pitch is called? _____.	4	.....
10. What is a slur? _____.	6	.....
11. Write (notate) the G major scale. 	8	.....
12. The key of (1#) is _____.	4	.....
13. Notate the key signature of (1#). 	4	.....
14. This note  is _____.	4	.....
15. This note  is _____.	4	.....
16. This note  is _____.	4	.....
17. Music written for two flutes is called _____.	6	.....
18. Inspection of instrument.	10	.....
19. Sight reading.	10	.....
	100	.....

TEACHER: Write line of notes thus far studied, using slurs.

LESSON 11

19

- OBJECTIVES**
1. To learn the name and fingering for A, first line above the staff.
 2. To learn the value of the eighth note.
 3. To learn the use of rhythms involving 8th notes in $\frac{4}{4}$ and $\frac{2}{4}$ time.
 4. To learn the meaning of *D.S. (Dal Segno)*.

Introducing A,
1st line above the staff
T1 (L12) Key RC



T1
RC

See picture page 3.

Eighth Notes

An eighth note (♩) is equal to one half the value of a quarter note. Two eighth notes (♩♩) equal one quarter note, four eighth notes (♩♩♩♩) a half note, and eight eighths (♩♩♩♩♩♩♩♩) a whole note. An eighth rest (♩̣) is equal to the value of an eighth note.

$\frac{2}{4}$ TIME MEANS { Two counts to a measure.
A quarter note gets one count.

COMPARISON OF $\frac{4}{4}$ TIME WITH $\frac{2}{4}$ TIME

① One measure of $\frac{4}{4}$ time equals two measures of $\frac{2}{4}$ time.

This 1 2 & 3 4 & 1 2 & 3 4 & 1 & 2 & 3 4 1 2 & 3 4 1 2 3 & 4 &

Equals This 1 2 & 1 2 & 1 2 & 1 & 2 1 & 2 & 1 2 1 & 2 1 2 1 2 1 & 2 &

Long, Long Ago.

Key off ____? Time signature is ____? This note is ____? Bayly

② 1 2 & 3 4 & Fine D.S. (S) to Fine*

Think: Count 1 2 & 3 4 &

Gaily The Troubadour

Key off ____? Bayly

③ 1 2 & 1 & 2

Think: Count 1 2 & 1 & 2

Yankee Doodle

Time signature is ____? Traditional

④ 1 & 2 & 1 & 2

Think: Count 1 & 2 & 1 & 2

Hold each note as long as possible.

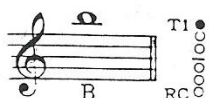
⑤ 1 2 3 4 5 6 7 8 9 10

*D.S.-(*Dal Segno*)= go back to this sign S and play to Fine (End).

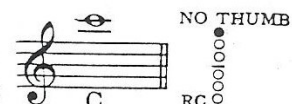
LESSON 12

- OBJECTIVES: 1. To learn the names and fingerings for B¹ and C above the staff.
 2. Further practice using eighth notes.
 3. Further practice using $\frac{2}{4}$ time.

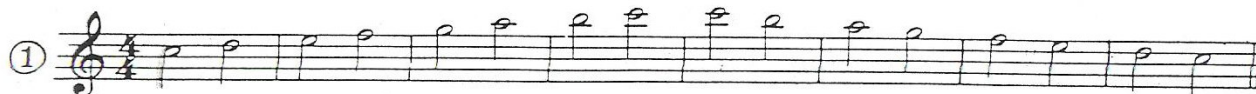
Introducing B,
 2nd space above the staff
 T1 (L1) Key RC



Introducing C,
 2nd line above the staff
 (NO THUMB) (L1) Key RC



Scale of C Major

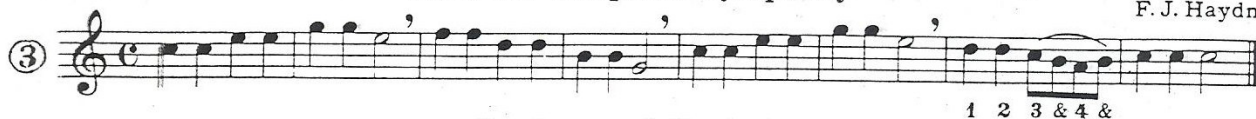


Slurred Octaves



Andante
 from the Surprise Symphony

F. J. Haydn



Reuben and Rachel

Allegretto (briskly)



Minka

Moderato (moderately)



Wearing of the Green

Irish Air

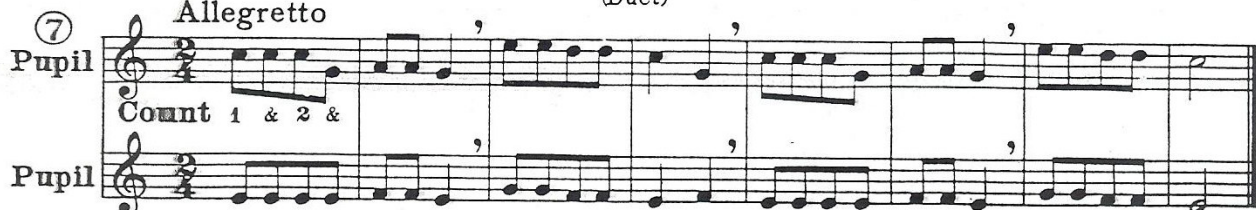
Allegro (with spirit)



Old MacDonald

(Duet)

Allegretto



Home work: Learn to play the C Major scale from memory.

B.M. Co. 11832

SUPPLEMENTARY MATERIAL THROUGH LESSON 12

There's Music in the Air

Allegretto
UP-BEAT *

①

Count: 1 2 3 4 1 & 2 & 3 4

Musical notation for 'There's Music in the Air' in 4/4 time, starting with an up-beat. The piece is marked 'Allegretto' and 'UP-BEAT *'. The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with an up-beat (half note) followed by a series of eighth and sixteenth notes.

G. Root

Are You Sleeping?

Key of — sharp is — ? (Round)

②

③

④

French Air

Musical notation for 'Are You Sleeping?' in 4/4 time, marked 'French Air'. The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The piece is marked '(Round)'. The notation includes four measures, each starting with a circled number (1, 2, 3, 4) indicating a different starting point for the melody.

Little Brown Jug

Allegretto

③

Musical notation for 'Little Brown Jug' in 2/4 time, marked 'Allegretto'. The notation shows a single staff with a treble clef and a key signature of one flat (Bb). The melody begins with a half note followed by a series of eighth notes.

Passing By

Andante (slowly)
(Duet)

④

Pupil

Think: Count 1 2 &

Teacher

Edward Purcell

Musical notation for 'Passing By' in 2/4 time, marked 'Andante (slowly)' and '(Duet)'. The notation shows two staves, one for the Pupil and one for the Teacher. The key signature is one sharp (F#). The Pupil's part begins with a half note, and the Teacher's part begins with a half note. The notation includes a 'Think: Count 1 2 &' instruction for the Pupil's part.

Continuation of the musical notation for 'Passing By', showing the Pupil and Teacher parts. The notation includes a 'Think: Count 1 2 &' instruction for the Pupil's part.

Evening Song

Moderato
UP-BEAT

⑤

Pupil

Think: Count 4 1 2 3 4 & 1 2 & 3 4

Teacher

Robert Schumann

Musical notation for 'Evening Song' in 4/4 time, marked 'Moderato' and 'UP-BEAT'. The notation shows two staves, one for the Pupil and one for the Teacher. The key signature is one sharp (F#). The Pupil's part begins with a half note, and the Teacher's part begins with a half note. The notation includes a 'Think: Count 4 1 2 3 4 & 1 2 & 3 4' instruction for the Pupil's part.

* Many pieces begin with an incomplete measure, usually starting with the last beat or fraction thereof. This is called an up-beat. The ending always completes the measure of the up-beat.

LESSON 13

- OBJECTIVES: 1. To learn a new time signature — $\frac{3}{4}$ time — with emphasis on rhythm drills (A-B-C, etc.)
 2. To learn the value and use of dotted quarter and dotted half notes.

The Dotted Half Note and the Dotted Quarter Note

A dot is equal to one half the value of the note it follows. A dotted half note equals 3 beats, a dotted quarter note equals $1\frac{1}{2}$ beats.



Rhythm Drills

DRILL: Count aloud each variation while clapping hands once for each note. Repeat several times until you feel the rhythm before playing. Variation F is the most difficult and should be thoroughly understood.

①

Count 1 2 3

②

Count 1 2 3

③

Count 1 2 3

④

Count 1 2 3 &

⑤

Count 1 & 2 3

⑥

Count 1 2 & 3

⑦

Count 1 2 & 3

⑧

Count 1 2 3

Combination of Rhythms in $\frac{3}{4}$ time

②

LESSON 14

23

OBJECTIVE: Application of $\frac{2}{4}$ and $\frac{3}{4}$ rhythms in familiar melodies of different keys.

French Folk-Song

Allegretto

①

Think: Count 1 2 3

America

Time signature is ___?

②

Think: Count 1 2 3 12 & 3

Carey

Melody

Key with ___ sharp is ___?

③

Think: Count 1 2 3

L. van Beethoven

College Song

Moderato

④

Think: Count 12 & 12 &

Traditional

Home work: Write eight measures of notes thus far studied, using different rhythms in $\frac{3}{4}$ time. Mark beats and name notes.

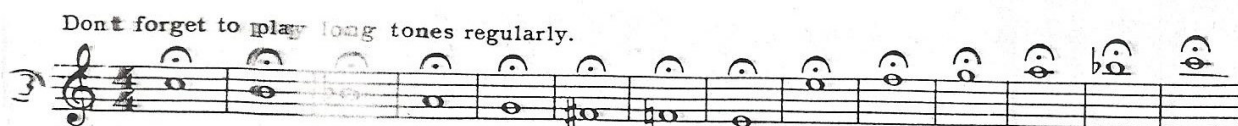
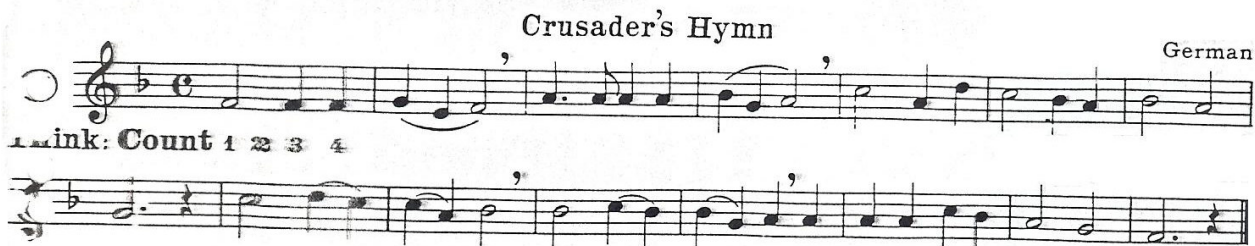
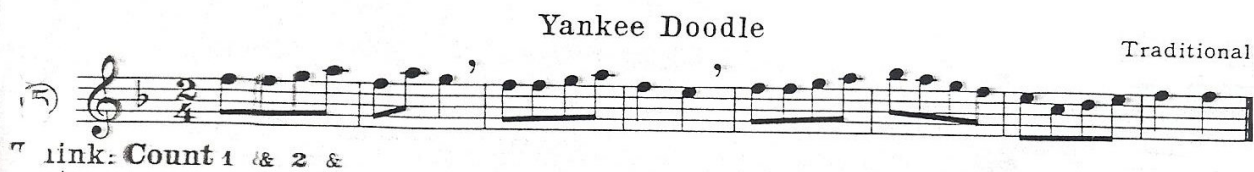
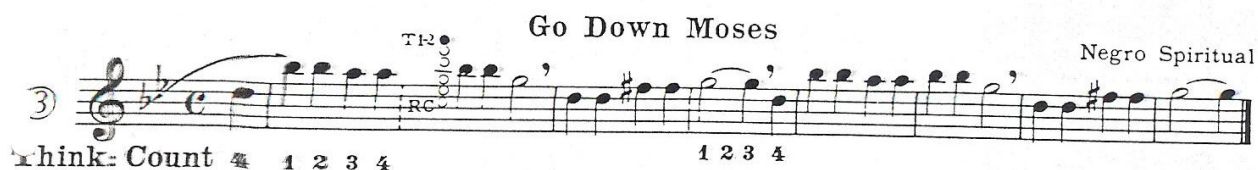
LESSON 15

- OBJECTIVES: 1. To learn the name and fingering for B-flat above the staff.
 2. Application of pre-knowledge by playing familiar melodies.

Introducing B \flat ,
 2nd space above the staff
 T1 (L1) (R1) Key RC
 or
 T1-2 (L1) Key RC



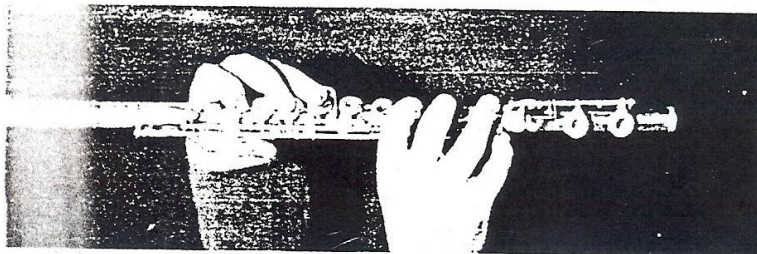
T1 $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ or T1-2 $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$
 RC $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ or RC $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ *



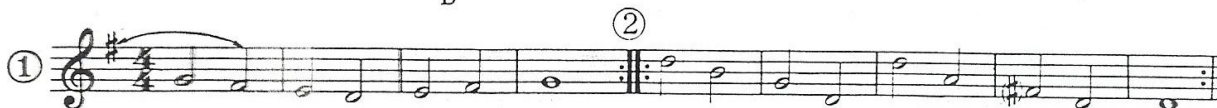
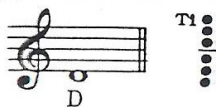
This fingering for B \flat is used primarily when B \flat is approached from G.

LESSON 16

- OBJECTIVES: 1. To learn the name and fingering for low D.
 2. Knowledge of first and second endings.
 3. Practice in playing in the low register.



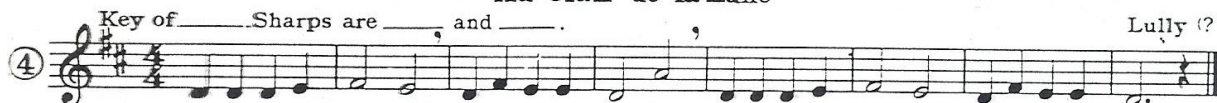
Introducing D,
 1st space below the staff
 T1 (L1-2-3) (R1-2-3)



Folk-Song



Au Clair de la Lune



Lully (?)

First and Second Ending

The term 1st and 2nd ending applies to one or more measures in brackets at a double bar: 1. 2. Thus, when the strain is repeated, the first ending is omitted and the second ending played instead.

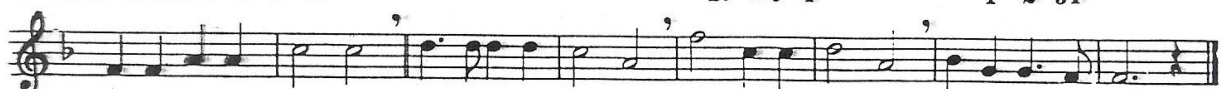
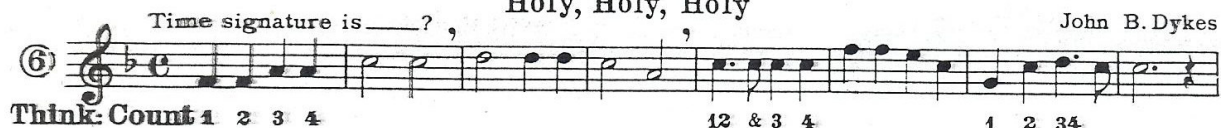
Home on the Range

Cowboy Song



Holy, Holy, Holy

John B. Dykes



LESSON 17

27

- OBJECTIVES:**
1. To learn the name and fingering for third-space C-sharp.
 2. To learn the name and fingering for C-sharp above the staff.
 3. To learn the meaning of the key of D Major.



Introducing 3rd-space C#.
Key RC (no other fingers)



No fingers
Key RC

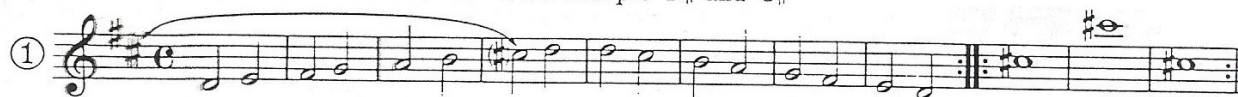
Introducing C#,
2nd line above the staff.
Key RC



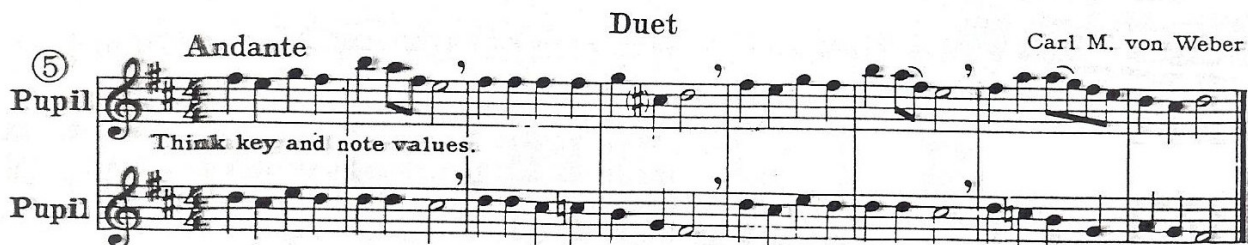
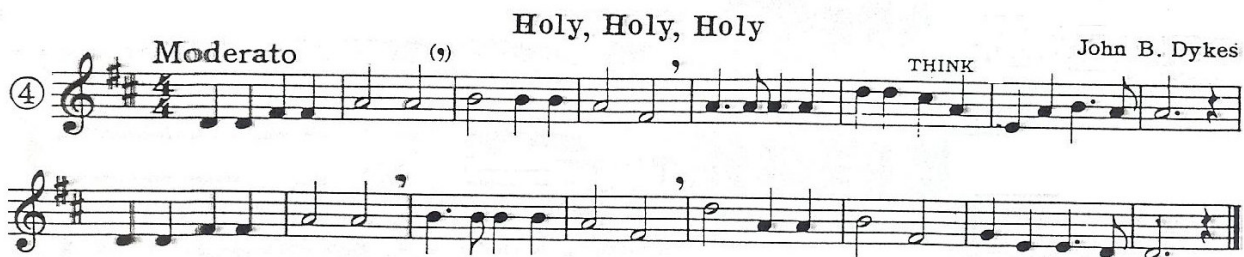
(Same as lower C#)

Key of D Major

Two sharps: F# and C#



Think: Count 4 123 4



LESSON 18

- OBJECTIVES: 1. To review the keys and fingerings presented in previous lessons.
 2. To review the various rhythms presented in previous lessons.
 3. Further practice of long tones and slurred octaves.

Practice long tones every day.



Slurred Octaves for daily practice

Play very slowly.



Andante from the Surprise Symphony

F. J. Haydn



Con moto (with motion) Deck the Hall

Old Welsh Air



Think-Count 1 2 & 3 4



Moderato Git Along, Little Dogies

Cowboy Song

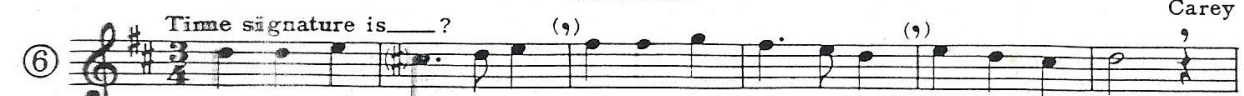


Think-Count 3 1 2 & 3



America

Carey



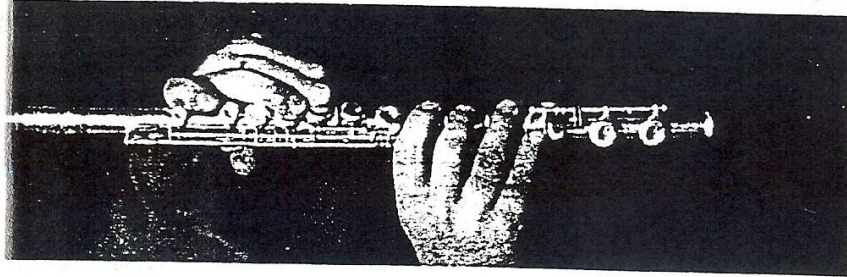
Think-Count 1 2 & 3



LESSON 19

29

- OBJECTIVES: 1. To learn the name and fingering for fourth-space E-flat.
 2. To learn the name and fingering for first-line E-flat.
 3. To learn the meaning of the key of B-flat Major.
 4. To play familiar melodies in the key of B-flat Major.



Introducing 4th-space E \flat
 T1 (L2-3) (R1-2-3) Key RC

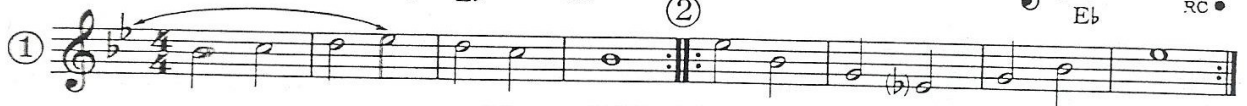


T1
 RC

Introducing 1st-line E \flat
 T1 (L1-2-3) (R1-2-3) Key RC



T1
 RC



Key of B \flat Major

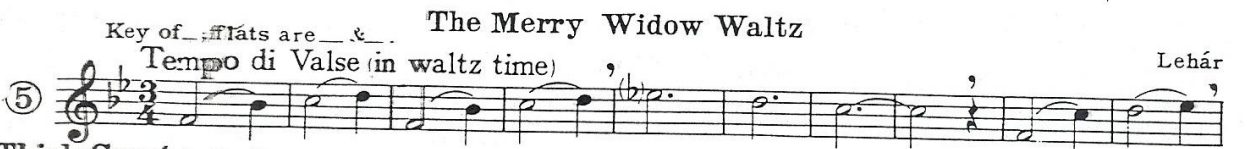
Two flats: B \flat and E \flat



Time signature is ?

Hymn

Think: Count 1 2 3



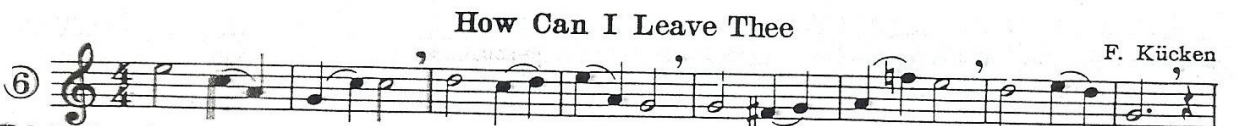
Key of flats are &

The Merry Widow Waltz

Tempo di Valse (in waltz time)

Lehár

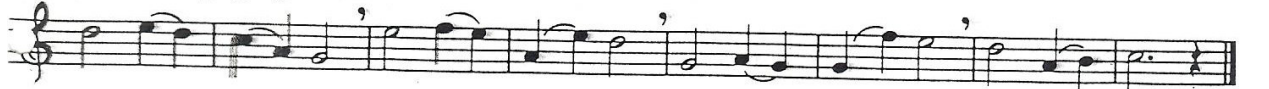
Think: Count 1 2 3



How Can I Leave Thee

F. Kücken

Think: Count 1 2 3 4



SUPPLEMENTARY MATERIAL—LESSONS 13 TO 19

Massa's in the Cold, Cold Ground
(Duet)

S. Foster

Andante

① Pupil

12 & 3 & 4 &

Pupil

The Blue Bells of Scotland

(Duet)

Old Scotch Air

Moderato

② Pupil

4 12 3 4 1 2 3 4 &

Pupil

Auld Lang Syne

(Duet)

Scotch Air

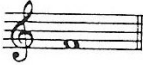
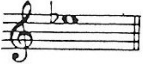

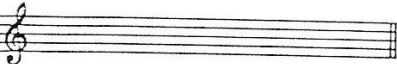



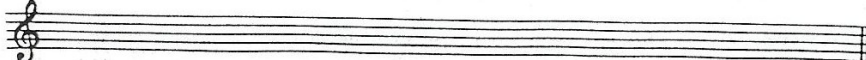
Moderato

③ Pupil

4 12 & 3 4

Pupil

ST QUESTIONS THROUGH LESSON 19

- | | Points | Your score |
|---|------------------|------------|
| 1. The letter name of this note  is _____. | 5 | ..... |
| 2. The letter name of this note  is _____. | 5 | ..... |
| 3. The letter name of this note  is _____. | 5 | ..... |
| 4. Write the letter names of the D major scale _____. | 5 | ..... |
| 5. Notate (write notes) of the D major scale.  | 10 | ..... |
| 6. Play the D major scale from memory. | 10 | ..... |
| 7. Write the letter names above the following notes.
 | 10 | |
| 8. Notate (write) notes below those in the above line that are an octave lower. | 10 | ..... |
| 9. What is meant by Moderato? _____ Con moto? _____ | 5 | ..... |
| 10. Write the letter names above the following notes.
 | 10 | |
| 11. Divide the following into measures.
 | 5 | |
| 12. Inspection of instrument. | 10 | ..... |
| 13. Sight reading.
 | $\frac{10}{100}$ | |

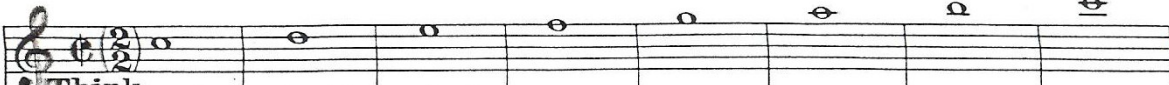
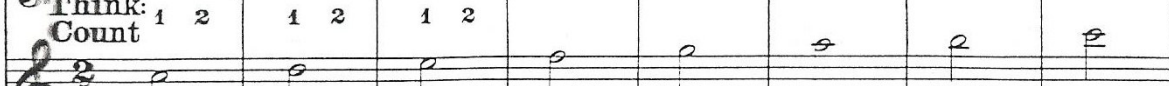

TEACHER: Write line of notes using both registers.

LESSON 20

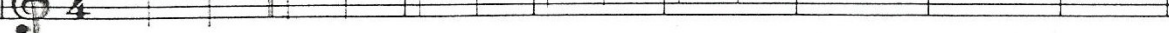
- OBJECTIVES: 1. To learn a new rhythm.
2. To understand *Alla breve* (cut time) ($\frac{2}{2}$ time).

Comparison of $\frac{2}{2}$ with $\frac{2}{4}$ time



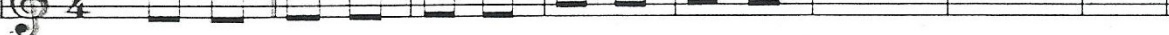
Alla breve ($\frac{2}{2}$) or cut time (C) is played the same as $\frac{2}{4}$ time. Each note has half the value as in $\frac{4}{4}$ time, a half note being the unit of a beat.

①
This 
Equals 
This 

Think: 1 2 1 2 1 2
Count

②
This 
Equals 
This 

Think: 1 2 1 2 1 2
Count

③
This 
Equals 
This 



Think: 1 & 2 & 1 & 2 & 1 & 2 &
Count

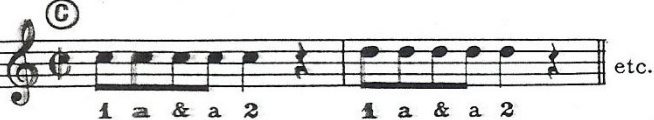

Rhythm Drills

Drill: Count aloud each pattern while clapping hands once for each note.

REMEMBER-Unless you feel the rhythm you cannot play it.

Play the C scale, using these patterns until the rhythms are memorized.

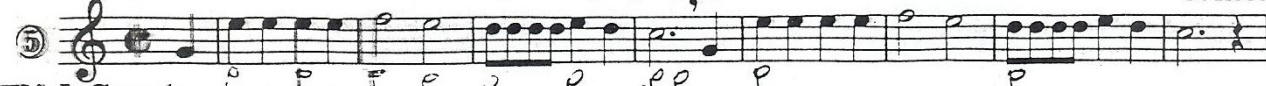
④  etc.  etc.


⑤  etc.  etc.

There's Music in the Air*

Compare the measures of this song with ①, ②, ③, ④ above.

G. Root

⑤ 
Think: Count & 1 & 2 & 1 2 1 2 1 2 1 2
Count



*Compare with the same song in $\frac{4}{4}$ time, Supplementary Exercises, page 21.

LESSON 22

OBJECTIVE: Further practice using cut time.

Marines' Hymn

Official Song of the
U. S. Marine Corps

Tempo di Marcia
UP-BEAT

① *mf* 2 &

1. *f* 2.

mf

Caisson Song

Maj. E. L. Gruber

Tempo di Marcia

② *mf* 1 & 2 &

1. 2.

La Cinquantaine

Gabriel-Marie

Allegretto

③ *mf* *

1. 2.

Home work: Write a line of notes in cut time, marking beats and naming notes.

* gradually louder; gradually softer.

LESSON 23

35

- OBJECTIVES: 1. To learn another new rhythm.
 2. Knowledge and use of the rhythm of $\frac{6}{8}$ time.
 3. Counting 6 to a measure and 2 to a measure.
 4. Application of new rhythm in familiar melodies.

① 

Think: Count $\left\{ \begin{array}{l} \text{Slow } 123456 \\ \text{Fast } 1-2- \end{array} \right.$

② 

Think: Count $\left\{ \begin{array}{l} \text{Slow } 1 \ 2 \ 3 \ 4 \ 5 \ 6 \\ \text{Fast } 1- \quad 2- \end{array} \right.$

③ 

Think: Count $\left\{ \begin{array}{l} \text{Slow } 1 \ 2 \ 3 \ 4 \ 5 \ 6 \\ \text{Fast } 1- \quad 2- \end{array} \right.$


④A 

Think: Count $\left\{ \begin{array}{l} \text{Slow } 1 \ 2 \ 3 \ 4 \ 5 \ 6 \\ \text{Fast } 1- \quad 2- \end{array} \right.$

④B 

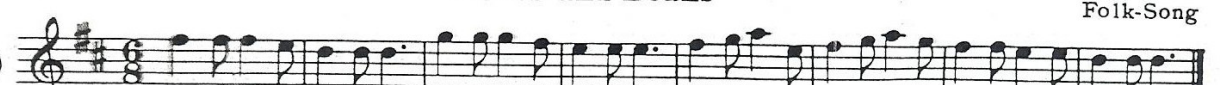
The above RHYTHM, when played in a fast tempo, is actually played as follows:

Allegro* **Row, Row, Row your Boat** Folk-Song
 Key of ____ Time signature is ____.

⑤ 

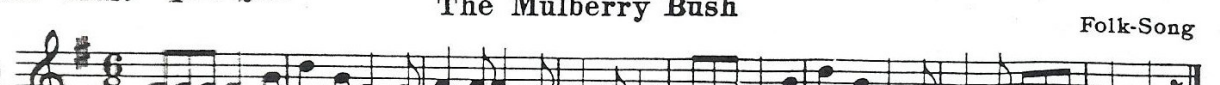
Think: $\left\{ \begin{array}{l} \text{Slow } 123 \ 456 \\ \text{Count } \text{Fast } 1- \ 2- \end{array} \right.$

Oats and Beans Folk-Song

⑥ 

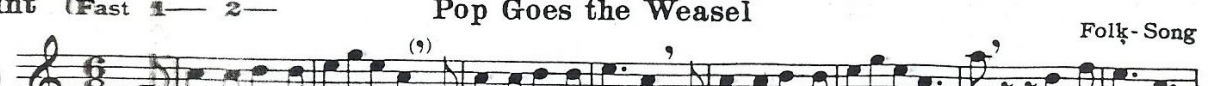
Think: $\left\{ \begin{array}{l} \text{Slow } 12 \ 3 \ 45 \ 6 \\ \text{Count } \text{Fast } 1- \ 2- \end{array} \right.$

The Mulberry Bush Folk-Song

⑦ 

Think: $\left\{ \begin{array}{l} \text{Slow } 1 \ 2 \ 3 \ 45 \ 6 \\ \text{Count } \text{Fast } 1- \ 2- \end{array} \right.$

Pop Goes the Weasel Folk-Song

⑧ 

Think: $\left\{ \begin{array}{l} \text{Slow } 6 \ 123 \ 45 \ 6 \\ \text{Count } \text{Fast } \& \ 1- \ 2- \end{array} \right.$

*Play slowly at first, counting six beats to each measure, and increase the speed as you are able, until fast enough to count two beats to each measure.
 RM. Co. 11932

LESSON 24

- OBJECTIVES: 1. Continuation of six-eight time (slow).
 2. Counting six beats to the measure.
 3. Application of pre-knowledge in familiar tunes.
 4. Playing a duet in six-eight time.

Moderato Barcarolle

J. Offenbach
(adapted)

Observe slurs carefully

① *p* 1 2 3 4 5 6

mf

Allegretto Folk-Song

② *mf* 1 2 3 4 5 6

Fine

D. C. a fine*

Drink to Me Only With Thine Eyes (Duet)

③ *Andante* *English Air*

Count 1 2 3 4 5 6 *mp (medium soft)*

mf *dim.* *rit.* *p*

D.C. (Da Capo) = go back to the beginning and play to *Fine*.

LESSON 25

37

- OBJECTIVES: 1. Continuation of six-eight time (fast).
2. Counting two beats to a measure (march time).
3. Application of previous knowledge in familiar tunes.

Funiculi-Funicula

(Duet)

Luigi Denza

Allegro

Pupil ① *f* 1 2 1 2 1 & 2 & 1 2

Pupil *mp* *f*

Progress March

Tempo di Marcia

C.P.H.

② *f* *mf* *

1. 2.

Trio *Note change of key*

p-f (Piano first time; Loudly second time)

1. 2. *f*

* See page 33

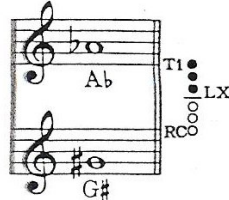
LESSON 26

- OBJECTIVES: 1. To learn the name and fingering for A-flat.
 2. To learn the name and fingering for G-sharp.
 3. Knowledge of enharmonic tones.

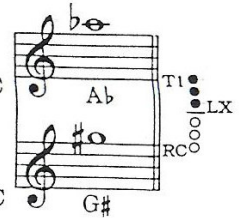
ENHARMONIC TONES are notes that sound the same though given different names because they are written on different degrees of the staff.

A \flat and G \sharp are ENHARMONIC TONES

Introducing A \flat ,
 2nd space in the staff
 T1 (L1-2-3 Key LX) Key RC



Introducing A \flat ,
 1st line above the staff
 T1 (L1-2-3 Key LX) Key RC

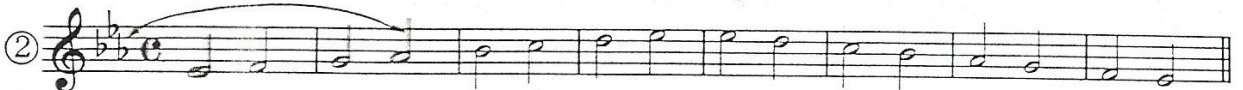


Introducing G \sharp ,
 2nd line in the staff
 T1 (L1-2-3 Key LX) Key RC

Introducing G \sharp ,
 1st space above the staff
 T1 (L1-2-3 Key LX) Key RC



Scale of E \flat Major



Moderato
 Key of ____?
 Crusader's Hymn
 German

3A

Moderato
 Key of ____; flats are ____?
 Crusader's Hymn
 German

3B

Andante
 Now the Day is Over
 J. Barnby

4A



4B



LESSON 27

39

OBJECTIVES: 1. To learn the use of sixteenth notes.
2. To learn to count sixteenth notes.

Sixteenth Notes

A sixteenth note () is equal to one half the value of an eighth note (.

Two sixteenth notes equal one eighth note () and four sixteenth notes equal one quarter note (.

Comparative table showing number of sixteenth notes to other notes studied thus far:



① Count 1 & 2 a & a

② 1 & a 2 & a

③ Count 1 a & 2 a &

④ 1 a & a 2 &

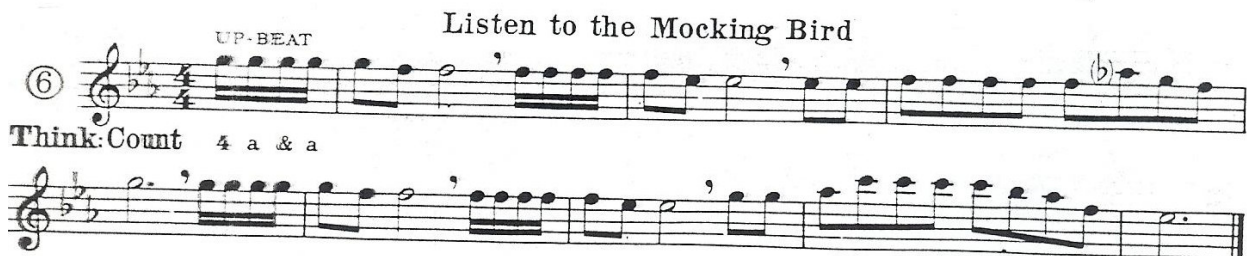
Allegro from A Midsummer Night's Dream Mendelssohn

⑤ Think: Count 1 a & a 2 &



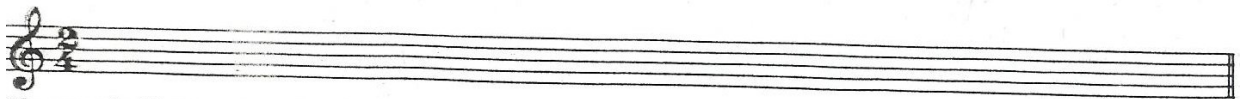
UP-BEAT Listen to the Mocking Bird

⑥ Think: Count 4 a & a



Kingdom Comin'

⑦ Think: Count & 1 & 2 &

Home work: Write a line of notes, using different groupings of sixteenth notes.
Memorize "Folk-Song" (lesson 24, number 2)

LESSON 28

- OBJECTIVES: 1. To introduce high D.
 2. To learn the D Major scale (two octaves).
 3. Practical application of the new note.

Introducing D, 3rd space
 above the staff
 T1 (L2-3) Key RC



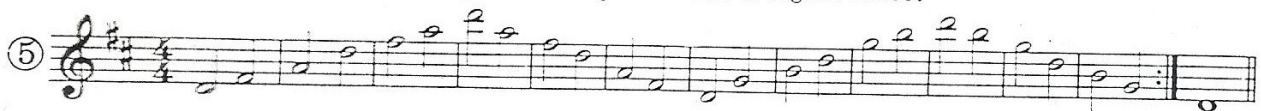
Scale of D Major



Scale of D Major (two octaves)



Play slowly at first and gradually increase speed to that of eighth notes.



LESSON 29

41

- OBJECTIVES: 1. To learn dotted eighth and sixteenth notes, *legato*.
2. To learn the correct division of each beat.
3. Application of new rhythm.

Dotted Eighth and Sixteenth Notes Legato (Connected)

This is one of the more difficult rhythms to learn. The dotted eighth note is equal to three sixteenth notes. Always feel a division of four on each beat when playing this rhythm, three on the dotted eighth, and one on the sixteenth.



BE SURE TO PLAY THE DOTTED EIGHTH NOTE LONG ENOUGH AND THE SIXTEENTH NOTE SHORT ENOUGH.

Very slow (Largo)

① Think: 12 & 34 & 12 & 34 & 12 & 34 & 56 & 78 &
Count 12 & 34 & 56 & 78 &
1& a 2& a 3& a 4& a

② 12 & 34 & 56 & 78 &
1& a 2& a 3& a 4& a

Largo from the "New World" Symphony

Largo (Duet) A. Dvořák

③ Pupil *p*
Count 12 & 34 56 & 78
Pupil *p*

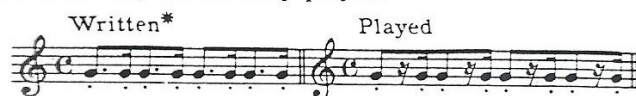
cresc. *f* **dim.* *p* COUNT *pp*
(see page 33) COUNT

**dim.* (*diminuendo*) = gradually softer.

- OBJECTIVES: 1. To learn dotted eighth and sixteenth notes, *staccato*.
 2. Application of this difficult rhythm in familiar melodies, using $\frac{3}{4}$ and $\frac{1}{4}$ time.

Dotted Eighth and Sixteenth Notes Staccato (Detached)

Dotted eighth and sixteenth notes played *staccato* (detached) are separated by a short pause. Notice how these notes are written and how they are actually played.



①

Think: Count 1 2 3 4

②

Joy to the World

Allegretto

(Duet)

G. F. Handel

④ Pupil

Pupil

Battle Hymn of the Republic

Allegretto

Time signature is —?

Steffe

⑤

Think: Count 4 1 & a 2 & a 3 & a 4 & a

* A dot (·) above or below a note indicates that the note is to be played short. This is called *staccato*.

LESSON 31

43

OBJECTIVE: Continued application of dotted eighth and sixteenth notes in $\frac{3}{4}$ and $\frac{6}{8}$ time.

Maryland, My Maryland

(Duet)

German Folk-Song

Moderato
Key is ____? Time signature is ____?

① Pupil *mf*
Think: Count 3 1 & a 2 3

Pupil *mf*

mp

mf *rit.*

Silent Night, Holy Night

(Duet)

F. Gruber

Andante
Time signature is ____?

② Pupil *p*
Think: Count 1 2 & 3 4 5 6

Pupil *p*

mf *dim.*


LESSON 32


- OBJECTIVES: 1. To understand and play chromatics.
 2. To learn more about enharmonic tones.
 3. To learn new fingerings.


Chromatics

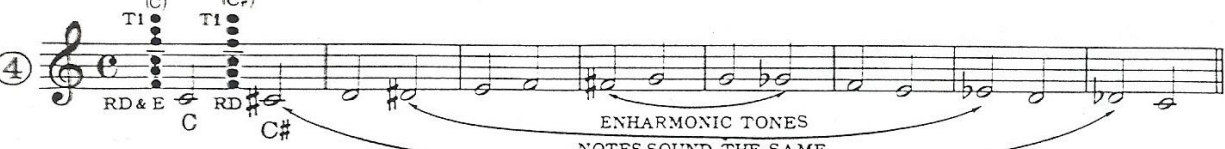
The word "chromatic" means moving by half steps. A chromatic scale is one that ascends or descends by half steps. Enharmonic tones sound the same even though they are notated on different degrees of the staff.

BE SURE TO LEARN THE PROPER NAMES AND FINGERINGS FOR BOTH ASCENDING AND DESCENDING CHROMATIC SCALES.

① 

② 

③ 

④ 

Chromatic Scale of C in Two Octaves

Play slowly at first, and gradually increase speed.

⑤ 

Chromatic Etude




Fr. Wohlfahrt

⑥ 

LESSON 33

45

Triplets

Triplets are groups of three notes played in the time of two notes of the same value. They are indicated by a figure 3 and a slur placed over or under a group of three notes. A triplet of eighth notes  is equal to two eighth notes  or one quarter note .

A measure of $\frac{2}{4}$ containing two triplets $\frac{2}{4}$   is the same as a measure of $\frac{6}{8}$ in march time .

Allegro

① This  Equals  This 

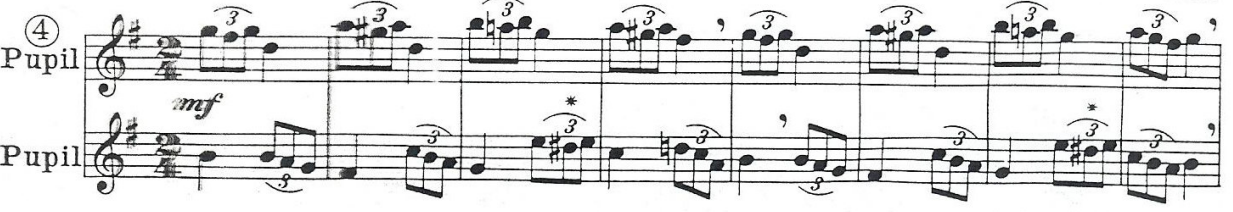

Note time signature.


② 


③ 

④ 

Moderato **Triplet Etude** **Klose**

④ Pupil  Pupil 





* D# fingered like E.

SUPPLEMENTARY MATERIAL THROUGH LESSON 33

Santa Lucia

Andantino * Neapolitan Boat Song

① Pupil

** *p*

Pupil

Country Gardens Folk-Song

Allegretto

② *mf* *f*

Dixie D. Emmet

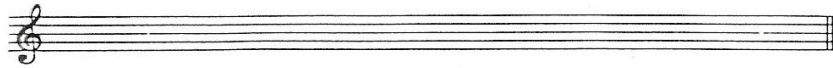


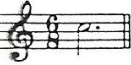
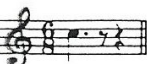
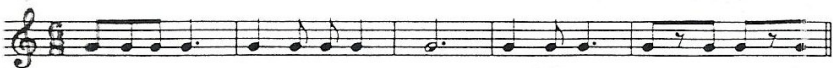


Allegretto

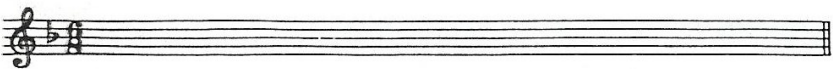
③

* *Andantino*—Not quite as slow as *Andante*.

**In three-eighth time the eighth note is the unit of a beat (♩).

TEST QUESTIONS THROUGH LESSON 33

	Points	Your score
1. Notate (write) the upper octave of the C major scale.	10	.....
		
2. What is the meaning of (<i>f</i>)? _____ (<i>p</i>)? _____ (<i>mf</i>)? _____	5	.....
3. What are enharmonic tones? _____	5	.....
4. Write the enharmonic tones of the following notes.	5	.....
		
5. What is meant by chromatic? _____	5	.....
6. This sign  means _____.	5	.....
7. A half note in (C) time receives _____ count.	5	.....
8. What is meant by six-eight ($\frac{6}{8}$) time? _____	5	.....
9. This note  in slow $\frac{6}{8}$ time has _____ counts.	5	.....
10. The above note in fast $\frac{6}{8}$ time has _____ counts.	5	.....
11. This note  in slow $\frac{6}{8}$ time has _____ counts. In fast time it has _____.	5	.....
12. Mark the count under the following. Slow tempo.	5	.....
		
13. Divide the following into measures (note time signature).	5	.....
		
14. This sign  means _____.	5	.....
15. In $\frac{6}{8}$ march time (fast) the count is _____ beats to each measure.	5	.....
16. Inspection of instrument.	10	.....
17. Sight reading.	<u>10</u>	.....
	100	.....



TEACHER: Write line of notes in slow six-eight time in the key of C.

Scales and Arpeggios (Chords)

The material on this page may be assigned whenever the teacher feels the need for scale and chord studies. Play the following scales and chords as indicated; also play as follows:



ALWAYS NOTICE THE KEY SIGNATURE; IT IS A GUIDE FOR PROPER FINGERING:

C Major—upper octave



C Major—lower octave



G Major—one sharp: F#



D Major—two sharps: F# & C#—lower octave



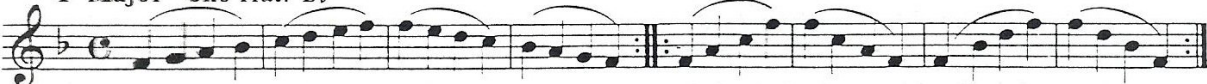
D Major—upper octave



A Major—three sharps: F#, C# & G#



F Major—one flat: Bb



Bb Major—two flats: Bb & Eb



Eb Major—three flats: Bb, Eb & Ab



Chromatic Scale



Onward, Christian Soldiers
(Trio)

Sir Arthur Sullivan

Moderato

Pupil *mf*

Pupil *mf*

Pupil *mf*

cresc.

cresc.

f

f

rit.

rit.

Vesper Hymn

(Trio)

Folk Melody

Andante

Pupil *mf*

Pupil *mf*

Pupil *mf*

Deck the Hall

(Trio)

Welsh Air

Brightly

Pupil *mf*

Pupil *mf*

Pupil *mf*

O Little Town of Bethlehem
(Trio)

51

L. Redner

Moderato

Pupil *mp*

Pupil *mp*

Pupil

The musical score for 'O Little Town of Bethlehem' is written for three pupils. It is in 3/4 time and has a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first system consists of three staves, each labeled 'Pupil'. The first staff has a dynamic marking of *mp*. The second system continues the melody and accompaniment. The third system shows the end of the piece with a double bar line.

Silent Night
(Trio)

Franz Gruber

Andante

Pupil *p*

Pupil *p*

Pupil

The musical score for 'Silent Night' is written for three pupils. It is in 6/8 time and has a key signature of one sharp (F-sharp). The tempo is marked 'Andante'. The first system consists of three staves, each labeled 'Pupil'. The first staff has a dynamic marking of *p*. The second system continues the melody and accompaniment. The third system shows the end of the piece with a double bar line.

Hark! The Herald Angels Sing

(Trio)

Felix Mendelssohn-Bartholdy

Con moto (With motion)

Pupil

mf

Pupil

mf

Pupil

The first system of musical notation consists of three staves, each labeled 'Pupil' on the left. The music is written in a single system with a common time signature 'C' and a key signature of one flat (B-flat). The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The first two staves have a dynamic marking of *mf* (mezzo-forte) at the beginning. The notation includes various note values, rests, and slurs across the measures.

f

f

The second system of musical notation continues the piece with three staves. The first staff has a treble clef, the second an alto clef, and the third a bass clef. Dynamic markings of *f* (forte) are present on the second and third staves. The notation includes various note values, rests, and slurs across the measures.

rit.

rit.

The third system of musical notation concludes the piece with three staves. The first staff has a treble clef, the second an alto clef, and the third a bass clef. Dynamic markings of *rit.* (ritardando) are present on the second and third staves. The notation includes various note values, rests, and slurs across the measures.