

## PREFACE

*Quickstart 2003* is the result of years of field study by William McNeiland, Professor of Music at Jacksonville University and member of the double bass section of the Jacksonville Symphony Orchestra. This manual is intended to cover the same material as “Book 1” of a typical band method, and a detailed explanation follows in the Introduction.

After completion of *Quickstart 2003*, students should proceed to “Book 2” of a standard band method to continue study in a comprehensive manner. *First Book of Hymn Tunes* (USA Central) and *Basic Brass, Winds & Percussion* (USA East) are excellent resources of tunes for young bands. *Quickstart* is coordinated with these two books, and we thank the publishers for their kind permission to reprint selections here. The *American Instrumental Ensemble Series*, with graded levels 1-4, is also a valuable resource of band arrangements.

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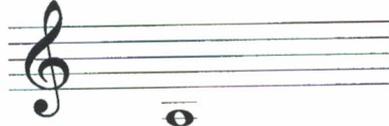
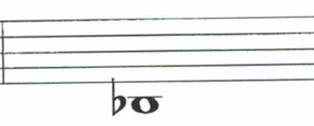
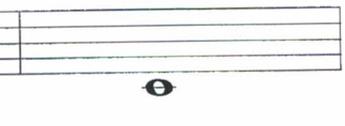
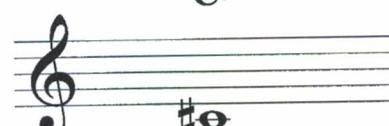
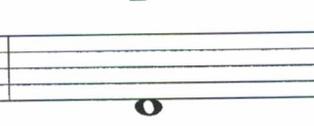
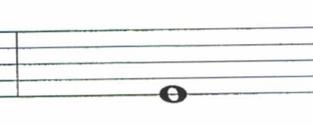
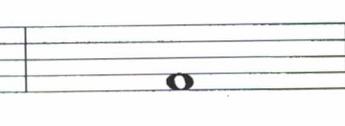
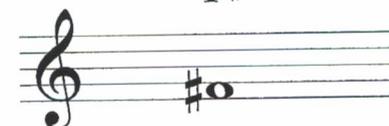
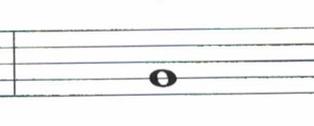
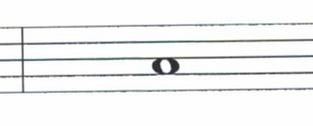
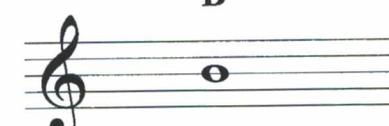
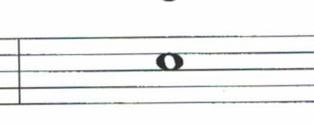
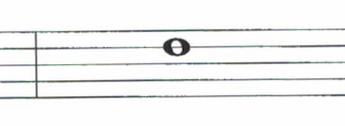
*Quickstart 2003* is published in a complete set with teacher’s manual and student book bound together. The student pages are designed as “masters,” and the instructor is hereby granted permission to copy only enough parts for the instrumentation of the class of beginners.

This manual includes four copies of the accompanying two-CD set. It is intended that each student in the class should have a copy of the CD’s for listening and practice. If more CD’s are required, permission is granted to copy only enough CD’s for the instrumentation of the class.

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# QUICKSTART 2003

## Fingering Chart

<p><b>A</b></p>  <p>1 - 2 ●●○</p>	<p><b>B<sup>b</sup></b></p>  <p>1 ●○○</p>	<p><b>B</b></p>  <p>2 ○○○</p>	<p><b>C</b></p>  <p>0 ○○○</p>
<p><b>C<sup>#</sup></b></p>  <p>1 - 2 - 3 ●●●</p>	<p><b>D</b></p>  <p>1 - 3 ●○○</p>	<p><b>E</b></p>  <p>1 - 2 ●●○</p>	<p><b>F</b></p>  <p>1 ●○○</p>
<p><b>F<sup>#</sup></b></p>  <p>2 ○○○</p>	<p><b>G</b></p>  <p>0 ○○○</p>	<p><b>A</b></p>  <p>1 - 2 ●●○</p>	<p><b>B<sup>b</sup></b></p>  <p>1 ●○○</p>
<p><b>B</b></p>  <p>2 ○○○</p>	<p><b>C</b></p>  <p>0 ○○○</p>	<p><b>C<sup>#</sup></b></p>  <p>1 - 2 ●●○</p>	<p><b>D</b></p>  <p>1 ●○○</p>

# Introduction

*Quickstart* 2003 is a complete band method book, which covers the same material as "Book 1" of a standard band method book. Unlike books intended for use in the public schools, *Quickstart* is designed specifically for Salvation Army bands.

**Every Tune in *Quickstart* is a chorus, praise song, or hymn tune.**

*Quickstart* also has some other unique features:

- **The beginner band plays its first tune after they learn just one note** (see page 3)
- **The students have their own "Tune Book"**
- **Strong emphasis on rhythm, using "Rap, Clap, and Tap" techniques** (pages 1 & 2)
- **Uses "Listen & Play"** - Students imitate what they hear on the CD (page 3)
- **There are no unfamiliar tunes** - Students hear every tune on the CD before they play it
- **Students learn over 40 tunes**
- **"Sing before you play" and "Play it the way you sang it"** (see page 5) - Students generally sing better than they play. They can imitate their own singing, to learn good style, breathing, and phrasing. Many tunes have the words printed under the notes.
- **Active Theory** (see "Music in Motion" on page 7) - This is "theory" that you sing and play; theory that actually helps you play better.
- **Playing "by ear"** (see page 19) - Learn the tune by hearing it many times (on the CD). Sing the tune. Play the tune "by ear" (or from memory), without the music.
- *Quickstart* 2003 is coordinated with the **First Book of Hymn Tunes** by William Himes and with **Basic Brass, Winds & Percussion** by Thomas Scheibner. This means that, as soon as your students have sufficient technique, *Quickstart* tells you which tunes in these two books they are ready to play (see pages 22 and 25).

***Quickstart* is designed for a class made up of Cornets and Baritones.**

This is part of the "accelerated" program. Cornets and Baritones are "3-valved, B-flat instruments" that are very similar. Most of your instructions will apply to everyone. Every time you add a dissimilar instrument, it slows the class down.

- **What about E-flat altos?** We suggest that you start everyone on cornet or baritone. Later you can switch some students to altos. If you want to (or have to) start beginners on altos, keep them in a separate class, using the regular *Quickstart* book. In the appendix there is a booklet called "E-flat Options" that will help you combine altos with the other instruments as soon as possible. There is a *Quickstart* Tune Book for the E-flat instruments.
- **What about trombone?** Its technique is too specialized, and the second note we learn (D) is in the difficult-to-reach sixth position. Switch some baritones to trombones later, or teach the trombones in a separate class.

- **What about drums?** Their technique is very specialized, and young drummers are usually bored when you spend most of your time with the brass instruments. We suggest that would-be drummers study piano and work on bells (glockenspiel) first. They can learn drums later, perhaps in a private lesson, and they will quickly catch up with the rest of the band.

## The Accelerated Beginning Band

Many beginners' classes progress so slowly that the best students get bored and drop out. *Quickstart* helps by getting to the "fun" part (playing real tunes in public) right away, but there is much more that the leader can do. It is difficult to develop any momentum with the typical once-a-week band practice. Instead, we suggest:

### Start with a Mini-Conservatory

Ideally, this would be a week-long session, scheduled just before Music Camp or Conservatory. If a whole week cannot be scheduled, try for a "long-weekend," when there is a school holiday on Friday or Monday (or both). Here is a sample schedule:

First Day: (Friday?)	9-10 a.m.	First Class - Do pages 1 and 2 in <i>Quickstart</i> . Perform "Jesus Loves Me" (rhythm duet) for an "audience": parents, senior citizens, the Home League, the office staff, etc.
	10-10:30	Refreshments & Recreation
	10:30 - 11:30	Second Class - Do page 3. Perform "Jesus Loves Me" Variation A for an "audience". Go to them, or they come to your classroom.
	11:30	Lunch & Recreation
	1 - 2 p.m.	Third Class - Do pages 4 and 5. Perform "God is So Good" for an "audience". Students could sing it and play it.
Second Day: (Saturday?)	9-10 a.m.	Fourth Class - Review "Rhythm Warmups" (pp. 1 & 4) and play "Jesus Loves Me" and "God is So Good". Do page 6. Play "Easter Time" for an "audience". Sing it, too.
	10-10:30	Refreshments & Recreation
	10:30-11:30	Fifth Class - Do page 7. Play "Kind Hands" (and other tunes?) for an "audience". Students could also sing the tunes.
	11:30	Lunch & Recreation
	1 - 2 p.m.	Sixth Class - Do page 8. Maybe stop before doing new note "F". Play "Boston" and "Lamb of God" (maybe "Joyful, Joyful"). Try on "uniforms" (a colorful T-shirt?). Decide what tunes to play on Sunday. Practice these on the platform.
Sunday	The beginner band plays in Sunday School or Holiness Meeting (maybe both?). After the services, the new bandsmen, with their teachers and parents, are honored at a lunch-banquet (and the band could perform again). This could also serve as a "send-off" to Camp or Conservatory.	

With this "mini-conservatory," the students learn a lot in a few days, including a "repertoire" of several familiar tunes. They also get the recognition and satisfaction of performing in public. Then they go to Camp or Conservatory for a week or ten days of intensive rehearsals.

### Keep Your Band Accelerated!

1. **Try to schedule at least two rehearsals per week.** Once-a-week is never enough. Perhaps you could add a Sunday afternoon or evening band practice to the typical midweek practice.
2. **Encourage the students to join their school band,** where they will be playing for an additional 3-5 days a week.

### Getting Started

1. **Breathing** - When we play a brass instrument, we breathe in a special way.  
Note: We will avoid a complicated discussion of diaphragm, etc.
  - **We breathe in quickly** (take a quick, deep breath, as if you were going to jump into cold water).
  - **We blow out slowly** (softly, in steady stream, not all at once).
    - Use soda straws to help "focus" breathing in and blowing out.
    - Keep your lips on the straw, and breathe in through the corners of your mouth.  
Exercise 1 - Breathe in quickly on count "4". Blow out for four counts.  
Count "1 - 2 - 3 - **breathe in**; Blow - 2 - 3 - 4 (repeat several times)  
Exercise 2 - Blowing out for 8 counts  
Count "1 - 2 - 3 - **breathe in**; Blow - 2 - 3 - 4 - 5 - 6 - 7 - 8 (repeat)
2. **Buzzing the Lips** (without the mouthpiece). Pass out paper towels.
  - Make a "motorboat" sound (a low, blubbery buzz).
  - Make a "busy bee" buzz (a high buzzing sound). Make your lips thin and firm.
  - Start the buzz with a spitting sound (like spitting an eyelash off your lip).
  - Do Exercises 1 & 2 (above) but "Buzz" (instead of blowing).Notes:
  1. Some teachers object to "spitting." Use this only to get the buzz started. Once we buzz on mouthpieces we will say "Your tongue stays behind your teeth. It must not go between your lips."
  2. Some students may be unable to buzz their lips without the mouthpiece.

3. **Buzzing the Lips** (with the mouthpiece). Pass out paper towels.

- Be careful not to drop the mouthpiece.
- Say "too" to help start the buzz. Be sure your tongue stays behind your teeth. It must not go between your lips.
- Do Exercises 1 & 2 (above), buzzing on the mouthpiece.

Note: Spanish-speaking students naturally have a softer "too" sound. This is OK, but nobody should use a "doo, loo, foo, or thoo" attack. For now, it's better to have a fairly explosive attack. We can refine it as we go along.

4. **Holding the Instrument**

- Keep the bell up, but the leadpipe should be slanted down somewhat. Don't let the instrument "droop"; the bell should not rest on your knee.

Note: Young students may find the instrument heavy, so give them frequent rest-breaks.

- All three fingertips should stay on the valve-tops all the time. Don't let the fingers hang over the valves. It's slow, it's sloppy, and sometimes causes the valves to stick (because you are pushing them down sideways).
- Cornets: The little finger should rest **on top** of the hook or ring; not in it. This often stretches small hands too much and leads to fatigue and poor hand position.
- You may want to teach students a "rest position," where everyone holds his instrument the same way when not playing. This will look better when they are on the platform.

Note: Before they play, check to see that the tuning slide is pulled out about 1/2 inch. This is so they won't learn to play sharp. Leave the slide there (unless the instrument won't fit in the case with the slide out).

5. **Posture**

- Sit up straight in your chair. Sit on the front edge of the chair, so your back doesn't touch the back of the chair. Both feet should be flat on the floor (be sure the chair is not too high for the student).
- Sit **up**, not down. Keep your back straight and your shoulders back, like a soldier "at attention". Give students frequent rest-breaks, so they can relax and sit back.
- Sitting up is not just to look good. This posture also helps you to breathe correctly.
- Play standing some of the time. Posture is almost always better when we stand. We will usually play standing up when we play in public.

**Rhythm First!** - Rhythm is "Job 1" for the beginning band.

**Rap - Rhythm is Words**, not numbers. We "Rap" on rhythm syllables (no counting, for now).

**Clap- Rhythm is Motion** not Math. We "Clap" using large muscle motions.

We "Shake" on the rests, so we can "mark" every beat with a large motion.

**Tap - We're all drummers!** - *Quickstart* has no drum book. We believe that everyone should begin on a brass instrument, but sometimes we can all do some drumming. As an optional activity, give each student **one** stick (a regular snare drum stick, a "rhythm stick" (found in rhythm band instruments), or make your own (from 3/8 inch dowel, cut into 12-inch lengths).

**Procedure for Exercises 1 - 4** (using the CD for a "background beat") (I:1-7)

- **Rap** the exercise. Say "too" for each note, and whisper "rest" on each rest.
- **Clap** the exercise. Clap on the notes, and shake hands (hands apart) on each rest.
- **Rap & Clap** at the same time.

Note: **Everyone** must do **all** the Rap syllables and the **Clapping** motions, even if they feel silly. The syllables and motions are very important. Also, when you are a member of a group (such as a band) you have to do what the group is doing, even if it seems silly.

Optional, with Rhythm Sticks:

- **Tap** the exercise. Tap on the note; shake stick in the air on each rest.

**Duets** - Students can learn good "ensemble" skills by playing duets. Divide the class into two groups. One group plays Exercise 1, while the other group plays Exercise 2. Switch parts and play it again. Do the same thing with Exercises 3 and 4.

### Teach the Terms and Signs

- Ask, "In Exercise 1, how many quarter notes are there? How many quarter rests? How many bar lines (count the double-bar)? How many measures?"
- Do the same verbal quiz with each Exercise to check their understanding of all the terms and signs.

### Teach good "musician skills"

Even before you give the students their instruments, you can establish and practice these skills: Playing together (at the right time). Starting and stopping together. Playing at the correct "tempo" (speed); not rushing; not dragging. Looking at every note and rest as you play it. Those who are guessing or copying usually keep clapping after the exercise is over. Point the place for them. Have students point for each other.

**Are they ready for beginning band?** You can use these exercises as a "screening" process to find out which students are really ready to join the beginners' band. Those who cannot follow instructions, concentrate, look at the music, and develop the "musician skills" listed above are not ready to play instruments.

# RHYTHM WARMUP



**Quarter Note**  
(gets one beat)



**Quarter Rest**  
(one silent beat)

**RAP:**

too (rest) too (rest) Whisper "rest."



**CLAP:**

Clap (shake) Clap (shake) Shake with hands apart.

**TAP:**

Tap (shake) Tap (shake) Shake stick in the air.

## Rhythms to Rap, Clap, and Tap

Rap: (I:1) Clap: (I:2) Rap & Clap: (I:3)



Rap: (I:4)

Rap & Clap: (I:5)



Do examples 1 and 2 as a duet.

**Time Signature (Meter)** (I:6)



(I:7)



Do examples 3 and 4 as a duet.

**Now play "Jesus Loves Me" - Rhythm Duet.**  
It's on the next page of this book.

\* Rhythm Syllables by Ed Sueta. Used by permission.

## Jesus Loves Me - Rhythm Duet I:8-9

- Everyone should learn Part B first, using "Rap and Clap" techniques (optional "Tap" with rhythm sticks). Be sure they "shake" their hands or the stick on the rests!
- Explain where to go after they finish measure 6. It will help to write in "A" and "B" at the beginning of measure 7 (and again at measure 13).
- Everyone should then learn Part A, with "Rap and Clap" (optional "Tap"). When you start this, say "1, 2, Ready, Go." If you say "1, 2, Ready, **Play**," they will probably clap on the rest.
- For the accompaniment, you can use the CD (the introduction is actually 4 measures). Play the CD for them, so they can catch the "tempo." Use the word "tempo" and explain that it means the "speed" of the piece.
- You could have a more advanced student play the melody. You could also have a brass trio play, using "The First Book of Hymn Tunes" by William Himes.
- The class could perform this for parents, for Sunday School, or even for Holiness meeting. In the Appendix you will find suggestions for "Performing in Public."



For rhythm work (pages 1 and 2) we learn quarter notes and rests first.  
For playing, we start with whole notes because it is easier to play longer notes at first.

You may want to review Posture, Holding the Instrument, Breathing, and Tonguing (in the Introduction).

**Teach these terms and symbols:**

**Whole Note, Whole Rest** (it's always shown on a staff)

**Staff** (we identify it as a "staff," but we don't teach the names of the lines and spaces now. It's better to learn each note-name, one at a time).

**New Note "C"** - All valves are up, but all three fingertips should be on the valve buttons.

**Explain the procedure for "Listen and Play."**

You can use the CD or give a "live" demonstration yourself.

During the "Listen" measure, they will hear the correct pitch played with good tone.

On the "Play" measure, they will try to imitate the pitch, tone, volume, and tonguing they just heard.

**Play Exercise 1** (I:10)

**Play "Jesus Loves Me" - Variation A** (I:11)

The complete score for this and the Cue Card are in the Appendix at the back of this teacher's manual. You will also find other suggestions for "Playing in Public."

**Teach Treble Clef**

**New Note "D"**

Many students have trouble pressing the 3rd valve all the way down. Check the little finger; should it be **in** the hook, or resting **on top** of the hook? Second finger should stay on top of 2nd valve.

If they play "G" when they try for "D," tell them to blow more softly, with softer lips, and think of the syllable "Toe."

**Play Exercise 2** (I:12)

Either keep the valves down during the rests, or press them down before you play the next note.

**Play Exercise 3** (I:13)

Name the notes. Press 1-3 for "D" before you tongue the note.

**Quiz No. 1** - (in the Appendix) - This is a "matching quiz" which covers all the signs and terms and the "new notes" on pages 1 - 3.

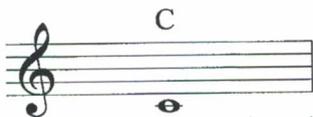
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by William McNeiland

**Whole Note**  
(gets four beats)



**Whole Rest**  
(four silent beats)



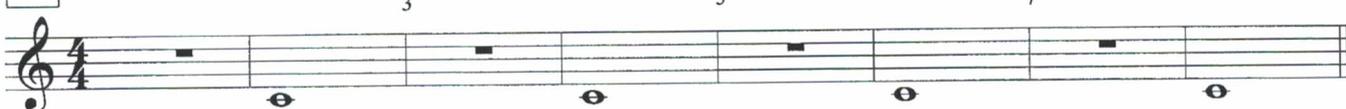
(open)  
0 All Valves up



Staff (5 lines and 4 spaces)

I:10

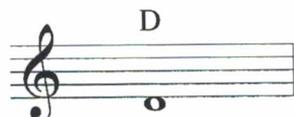
1 Listen Play



Now play "Jesus Loves Me", Variation A. I:11  
Your teacher will show you how.



Treble Clef



Press 1st and 3rd valves all the way down.  
1 - 3 Leave 2nd valve all the way up.

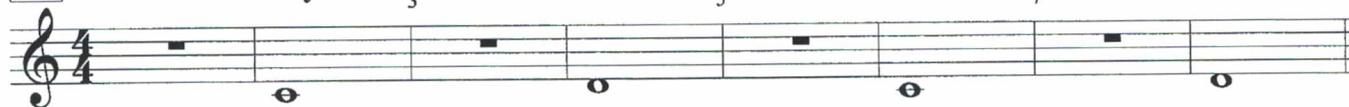
I:12

2 Listen Play



I:13 Name the notes before you play this.

3 Listen Play



**Teach:**

**Half Note** - Ask them "How is the half note different from a whole note? How is it different from a quarter note?"

**Half Rest** - This is always shown **on the staff**. Ask them "How is the half rest different from the whole rest?" Half rest sits on top of 3rd line (counting from the bottom line). The Whole rest hangs down from the 4th line.

**"Rap" for Half Note** is "Too-oo" (we pulse the second beat). Students (especially older ones) may resist doing this because it sounds silly or "dumb." Tell them that music majors in colleges all over the U.S. say it, and they do it because it works!

**"Clap" For Half Note** - The "dip" motion is crucial. We are "marking" the second beat with a large motion.

**Remember:** Rhythm is **motion** in your body, in your muscles. It's not just "mental" (in your head). It's not enough to **know about** rhythm. You gotta feel it!

**Exercises 1 - 5**

I:14-18

- Do each exercise with "Rap"; then "Clap"; then "Rap & Clap" together.
- Don't use stick-tapping on half notes.
- **Always take the repeat!** If you don't, you are teaching them to ignore repeats.
- Do Exercises 1 and 2 together, as a duet. Switch parts, so that everyone does both exercises this way. Have the class "count off" by two's. Ask the "Ones" to do Exercise 1, while the "Two's" do Exercise 2. This way, each student has someone next to him, playing a different part. This helps concentration and independence.
- Do Exercises 3 and 4 together, as a duet. Switch parts and do it again.

# RHYTHM WARMUP



**Half Note**  
(gets two beats)



**Half Rest**  
(two silent beats)

**RAP:**

too-oo

(whisper)  
(rest - 2)



**CLAP:**

clap - dip

(shake - shake)

(Dip with hands together) (shake with hands apart)

**Rap and Clap these exercises.**

1 (I:14)



2 (I:15)



Do exercises 1 and 2 together, as a duet.

3 (I:16)



4 (I:17)



Do exercises 3 and 4 together, as a duet.

5 (I:18)



\* Rhythm Syllables by Ed Sueta. Used by permission.

**Exercise 6**

1:19

Take a quick, full breath after each note. They will actually be playing a dotted half note, and breathing during a quarter rest on the 4th beat. Be sure they tongue every note. It's OK for the attack to be fairly explosive for now. Don't try to make it too smooth. Definitely use a "Too" sound, not a "Doo."

**Exercise 7**

1:20

This is the same as Exercise 6, but we play two notes in one breath. Be certain that they tongue the 2nd note clearly. The tone will actually stop briefly, when the tongue touches the back of the teeth. For some students, it is difficult to tongue the second note (when they don't also take a breath). If they tend to run out of air, ask them to take a bigger (deeper) breath. Also, try a little faster tempo.

**Exercise 8**

1:21

Playing two half notes **smoothly** on one breath. They must listen carefully to the CD to hear how to tongue the second note cleanly, without making the notes short or rough. Be sure the two notes are equal in length; don't let them play the second note shorter.

**Exercise 9**

1:22

Changing fingerings quickly. Keep fingertips on the valve-tops. Don't let the fingers hang over (may cause valves to stick), and don't take fingertips off the valves.

**Rap & Clap No. 3** (on page 4) - This is similar to the rhythms they will use in Exercise 10. Play it on "C and "D."

**Sing "God is So Good"** - Melody and words are on page 12 (Exercise 27) if they need them.

Singing the song first will help them play the correct rhythms. Singing also helps set the "style" or "mood" of the song.

We sing the song smoothly because it's a devotional, prayer chorus. When we play the song (even a "harmony part") we should try to play it the same way we sang it.

**Exercise 10**

1:23

This is a "harmony part." The **rhythms** are the same as the melody, but the **pitches** are different. Playing harmony parts is an important skill for young players, because that's what they usually do when they join the senior band.

- Clap & Rap this. Breathe only on the commas.
- "Mime" the fingerings in rhythm, in playing position, while hearing the CD.
- In measure 3, watch to see that no one "pumps" the valves on repeated "D's."
- Play Exercise 10, with the CD.

**Now play "Jesus Loves Me" - Variation D**

1:24

This is our first time to use the *Quickstart* Tune Book.

Please refer to the **Teacher's Edition** of the *Quickstart* Tune Book for more detailed notes on teaching this selection.

6 Lip Builder (I:19) Breath mark ( Take a quick, full breath)

Musical staff with treble clef and 4/4 time signature. Handwritten notes 'Do', 'RE', 'Do', 'RE' are written below the staff. There are three breath marks (circles with a comma) above the staff.

7 Air Power (I:20) (no breath)

Musical staff with treble clef and 4/4 time signature. Handwritten note 'RESPIRARE' is written above the staff. Below the staff, it says 'Play two notes on one breath'.

8 Two Smooth Notes (I:21)

Musical staff with treble clef and 4/4 time signature. It includes 'Listen' and 'Play' sections. Handwritten numbers 3, 5, and 7 are written above the staff. There are some scribbles above the staff.

9 Fast Fingers (I:22)

Musical staff with treble clef and 4/4 time signature. It includes 'Listen' and 'Play' sections. Handwritten numbers 3, 5, and 7 are written above the staff.

Rap and Clap No. 3 on page 4. Play it on one note.  
Sing "God is So Good" (melody is on page 12).  
When you play this song, play it smoothly, the way you sang it.

10 God is So Good (harmony part) (I:23)

Two musical staves with treble clef and 4/4 time signature. Handwritten notes 'Tu-u' and 'TU TU TU-u-u' are written below the staves. There are some handwritten numbers and marks above the staves.

The melody is No. 27, on page 12.

Now play "Jesus Loves Me" - Variation D (I:24)  
It's No. 1 in the Quickstart Tune Book

**Teach: Whole Note** - We played them on page 3, but now we will "Rap & Clap" them. The "Too-oo-oo-oo" and the "Clap-dip-dip-dip" may sound and feel silly, but they help insure that we give the whole note exactly four beats in the correct tempo.

**Whole Rest** - It's always shown on the staff. When we're clapping, the shaking of the hands is very important because we are using these motions to "mark" the passing beats, in tempo.

**New Note "E"** Some students tend to press the 3rd valve down slightly.

**Exercise 11** (I:25)

Listen carefully to the CD. Imitate the exact pitch (no low "A's" here).

**Exercise 12** (I:26)

Many students will lift 1st finger when they go from "D" to "E." Try this silent fingering exercise, demonstrating that they should **keep 1st finger down**.

1-3, 1-2, 1-3, 1-2, 1-3, 1-2

Tell them that all really good players do this, because it helps them play fast music.

**Exercise 13** (I:27)

It's very important that they play these notes smoothly. Don't shorten any note. Don't breathe between them. **Do tongue** each note clearly. **Take the repeat!**

The tongue is like a little hammer, striking a bell. The note should start with a definite "ping."

**Exercise 14** (I:28)

This is our first "real" melody. The **song** (the words) is "Easter Time." We sing this song to the **tune** of "Hot Cross-Buns." Notice the hyphen in "cross-buns."

Sometimes students snicker, because "buns" can also refer to a part of the human anatomy (as in "Buns of Steel"). They may not have seen them before, but cross-buns are actually a sweet pastry, with the icing in a cross-shape, and they are popular at Easter time (hence the title).

- Sing the song, using the words or letter-names of the notes.
- Mime the fingerings (silently) in playing position, while you sing it again.
- Play it smoothly, the way you sang it. The quarter notes must not be too short, nor "choppy."

**Quiz No. 2** - In the Appendix you will find a matching quiz, which covers all terms, signs and "new notes" used on pages 4 - 6.

**Listen to "Boston" on the CD** (I:32)

This tune may not be familiar to many students. They can learn hymn-tunes the same way they learn pop or rock tunes - by hearing them repeatedly.

○ Whole Note  
(gets four beats)



Whole Rest  
(four silent beats)

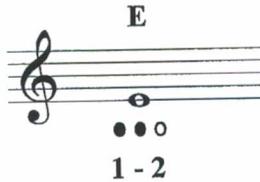
RAP:

too - oo - oo - oo (whisper)  
(rest - 2 - 3 - 4)



CLAP:

clap - dip - dip - dip (shake, shake, shake, shake)  
(dip with hands together) (shake with hands apart)



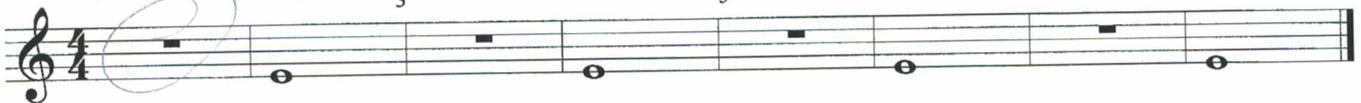
Press 1st and 2nd valves all the way down.  
Leave 3rd valve all the way up.

11

I:25

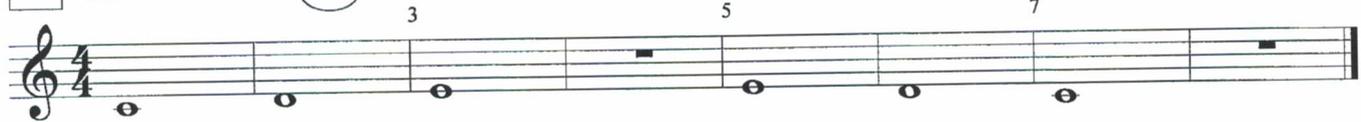
Listen

Play



12

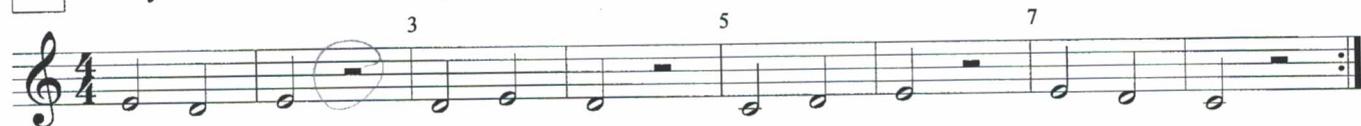
Three in a Row I:26



13

I:27

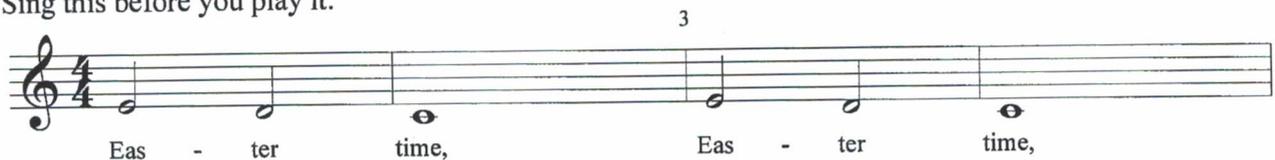
Play all three notes smoothly, on one breath.



14

Easter Time (Tune: Hot cross-buns) I:28

Sing this before you play it.



\* Rhythm Syllables by Ed Sueta. Used by permission.

**Exercise 16**

1:29

Ask students to listen very carefully to the CD. Notice how smoothly the quarter notes are played. "Imitate that smoothness when **you** play." Some students play quarters much too short and choppy.

**Exercise 17**

1:30

Sing it before you play it. Take the repeat!  
Sing it again, and mime the fingerings, in playing position.  
Now play it. **Take the repeat!**

**Music in Motion**

It's really "theory," but we don't use that word. This is interactive, applied theory. It's practical theory; theory that actually helps you play better. There's nothing "theoretical" about it. It's "for real."

Notice that we sing and play this "theory." We don't do theory with a pencil!

Notice that Examples A, B, and C are drawn from Exercise 17, "Kind Hands."

**Ex. D** - Sing this with numbers, and again with letters.

**Ex. E**

1:31

Sing this with letters and (at the same time) mime the fingerings in playing position. Then play it.

**Listen to "Boston" again on the CD**

1:32

You may want to listen to these tunes when the students need a break or a "change of pace." Be sure they listen carefully, without talking. This is not "background" music.

Listening skills are very important for musicians. You can learn a great deal if you listen a lot. It's very difficult to learn (or even listen) if you are talking.

16 Smooth Quarters (1:29)

Listen Play

17 Kind Hands (Tune: Au Claire de la Lune) (1:30)

Sing this before you play it.

MUSIC IN MOTION

When music moves smoothly it is called "stepwise motion." It can move stepwise **up** (Ex.A) or **down** (Ex. B).

(A) (B)

Sometimes the music skips a note ( Ex. C ).

(C) (skips "D")  
C E  
do - ing good

These skips are called "intervals." The interval on the word "do-ing" is called a "third" because, if you count the notes (C,D,E), "E" is the third note you come to ( Ex. D ).

(D) 1 2 3 1 3  
C D E C E

(I:31) Intervals can go up or down. Sing **Example E** with numbers and letters before you play it.

(E) 1 2 3 1 3 3 2 1 3 1  
C D E C E E D C E C

**Boston** No. 2 in the *Quickstart* Tune Book. Be sure students have heard this tune (on the CD) a few times before they attempt to play it. Refer to the Teacher's Edition of the *Quickstart* Tune Book for more detailed notes on teaching this tune.

**Exercise 18** (I:33)

Follow these important steps:

1. Name the notes.
2. Rap the rhythms.
3. "Mime" the fingerings in playing position. ("mime" is silent action).
4. Play the piece, and **take the repeat!**

**Exercise 19** (I:34)

Sing this before you play it.

Sing it again, and "mime" the fingerings in playing position.

Play it smoothly, the way you sang it.

**Joyful, Joyful, We Adore Thee** (harmony part) - (I:35) No. 3 in the *Quickstart* Tune Book. See the Teacher's Edition for more notes on teaching this tune.

**New Note "F"** - This will require more air and a firmer lip; otherwise, they may play low B-flat.

**Exercise 20** (I:36)

Name the notes. Rap the rhythms. Mime the fingerings.

Now play it, and **take the repeat!**

When they go from "E" to "F," be sure they keep first finger down.

**Teach "Common Time"**

Actually, this is not the letter "C" at all. In medieval times, when monks were inventing notation, triple meter (associated with the Trinity) was considered "perfect." Perfect meter was indicated by a full, "perfect" circle (no beginning; no end).

Duple meter was considered "imperfect," and was indicated by a broken circle. It is this broken circle that we "commonly" call a "C."

**Listen to "Duke Street" on the CD** (I:51)



**Exercise 21**

I:37

Uses the "C" for "Common Time."

This is the real melody, but it is abridged (shortened).

**Ex. A**

I:38

Some more "real-life" theory. D-to-F is a "minor 3rd," but for now we will simply call it a "third."

Sing this with numbers and letters. Sing it again, and "mime" the fingering. Now play it, and **take the repeat!**

**Efficient fingering** - When you play D-to-F, keep first finger down.

**Ex. B**

I:39

"Mime" the fingerings before you play this. It's tricky!

**Jesus Loves Me - Variation F**

I:40

- No. 4 in the *Quickstart* Tune Book.

See the Teacher's Edition of the *Quickstart* Tune Book for ideas on how to teach this tune.

**Ex. C**

I:41

You might mention that the Greek language was very important in making the Scriptures available to a large number of Christians in ancient times.

Try to play at least two measures without breathing.

**Endurance and Lip-Strength**

Did you know that most exercises and tunes beginners play last 30 seconds, or less? One reason many beginners have trouble with "high" notes (even this "F"! ) is that they rarely play long enough to build strong lip muscles.

You can use Ex. C to help build strength and endurance. Have your students play it twice, without stopping. Then have them play it three times in row. Now they will have played continuously for one whole minute, and they may find it exhausting.

The real purpose of asking them to be sure to practice at home every day is to build these lip (embouchure) muscles. It really doesn't matter so much **what** they play (easy tunes; their "favorites," etc.). The important thing is that they **do play, every day**.

As part of their private practicing at home, ask them to occasionally play "three tunes in a row, without stopping" and **take all repeats!** You can also do "3 in a row" during each class. Bring a stopwatch, and time them.

**Ex. D**

I:42

Try to play two measures without breathing.

**Listen to "Duke Street" on the CD**

I:51

21 When I Survey the Wondrous Cross (excerpt) (I:37)

INTERVALS: A Third (D - F) (I:38)

A

Parade of Thirds (I:39)

B

Now play "Jesus Loves Me" - Variation F. (I:40)  
It's No. 4 in the *Quickstart Tune Book*.

**Tetrachord!** A video-game monster? No, it's a Greek word meaning "a four note scale."

C The TETRACHORD (I:41)

Play Ex. C twice, without stopping. Then play it three times, without stopping.  
This will help you build up lip strength and endurance.

D TETRACHORD in Half Notes (I:42)

*Quickstart* introduces 8th notes fairly early. It's not difficult, especially if you have established good "rhythm habits" by doing a lot of clapping, rapping, and tapping (this might be a good time to bring out the "rhythm sticks" again).

Notice that we pronounce "ta" as "tuh" (not "tah").

If you want to use traditional counting too, we suggest that you say "an" (not "and"). We want to save the "d" for 16th notes, when we will count "1 - e - an - da." This will also be much better for the all-important dotted 8th and 16th rhythm. It's much better to count "1 - da 2" than "1 - a 2."

Notice that the line across the top of the stems is a "beam," not a "bar."

**Ex. 1-4**

I:43-46

Rap and Clap each exercise, **taking all repeats**. Students might enjoy "playing" these with the rhythm sticks.

Try playing the same exercises on the brass instruments (on a pitch of your choice). Be sure they don't play the 8ths too short. Eighths are faster notes, but they don't have to be short.

**Listen to "Duke Street" on the CD**

I:51

# RHYTHM WARMUP



8th Notes

8th notes are connected by a "beam."



## Rhythms to Rap, Tap, and Clap

You can do any two of these exercises together, as a duet.

ta = tuh (not "tah")

**1** too too ta ta too (I:43)

too - oo ta ta too

**2** too too too ta ta (I:44)

**3** too ta ta too too (I:45)

**4** ta ta too too too (I:46)

Try **playing** these exercises on your instrument.  
Your teacher will tell you what note to play.

### Parts of a Note



\* Rhythm Syllables by Ed Sueta. Used by permission.

Ex. A

I:47

Repeat this several times (for endurance) and at different tempos (for fingering dexterity).

Ex. B

I:48

Sing this before you play it. Sing it once with numbers, and again, with letters.

Fourths are very important for brass players. This is an easy fourth.

To "pre-hear" (or "audiate") fourths, it helps to use "Tune Tags," familiar melodies that begin with the interval of a fourth. Some examples:

Hark the Herald Angels Sing

Amazing Grace

Exercise 22

I:49

**Alleluia** is much more complicated than tunes we played before. We hope the tune is so familiar that we can use our "ear" to help us solve the problems.

We'll use many important techniques to learn how to play it.

1. Rap and Clap the rhythms: ta ta too too-oo (remember the "clap-dip" on the half note). The same four-note pattern is repeated many times.
2. Sing the song, while you clap the rhythms. We sing this smoothly, because it is a devotional song (a prayer chorus).
3. When you play it, **be certain to play the 8th notes smoothly**, the same way you sang it.
4. It may be helpful to play each 4-note "Alleluia" sequence several times (to work out the fingerings) before trying the entire tune.
5. The repeat (back to measure 3) is new. The 1st and 2nd endings are new. Discuss these, and maybe have the students mark arrows (in pencil) to remind themselves where to go.

Exercise 23

**Slurring**

I:50

Notice the statement "don't tongue the second note." This may be difficult for some students.

Ask them to listen very carefully to the recording, to hear how the slurs sound.

Notice the "articulation syllables" above the notes (not the same as the "rhythm syllables").

Explain that you **must** tongue the first note, but you **do not tongue** the second note.

Listen to "Duke Street" on the CD

I:51

**TETRACHORD (in quarter notes) I:47**

3

A

**A Larger Interval: A Fourth (C - F) I:48**

B

Rap and Clap the rhythm of "Alleluia."  
Sing "Alleluia" before you play it.

"Alleluia" begins with the interval of a 4th.

The 8th notes are faster, but not short.  
Play them smoothly, the way you sang them.

**22 ALLELUIA I:49**

Introduction

Notice that you repeat back to measure 3 (not to the beginning).  
On the second time, skip the 1st ending, and play the 2nd ending instead.

**Slur -** When a curved line connects two notes,  
don't tongue the second note.

**23 Slurring I:50**

Listen

Play

**Duke Street** Be sure students have heard this tune on the CD several times.  
See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

### New Note "G"

Remember, for higher notes, a firm lip and faster air. It may help to think of C, D, and E as "low" notes, while F and G are "higher" notes. They must understand that just pushing the right valves will not make the right note come out. It's OK to play louder on the higher notes.

### Exercise 24 (1:52)

More air for the "F," and even **more air** for the "G." **Take the repeat!**  
If you don't really need to hear it a second time, let them take the repeat, then stop them after they have played the first measure.

### Exercise 25 (1:53)

Keep the tempo slow. Sing it first. Also, clap and rap the rhythms.  
Some "tune tags" for fifths:

Twinkle, Twinkle, Little Star  
God Rest Ye Merry Gentlemen

### Intervals for Brass Players

Ask them to read this. Discuss the ideas, and ask for comments or questions.

### Exercise 26 (1:54)

The syllables "tah" and "tee" will help change the oral cavity (or "the space inside your mouth"). The "tah" flattens the tongue and gives a large cavity, making low notes rounder and fuller. The "tee" arches the tongue and helps speed up the airflow for higher notes.

In the first two measures, the rests allow time to adjust lips and air for the next note. The half notes (measures 3 and 4) call for much quicker adjustments.

### Exercise 27 God is So Good (the actual melody) (1:55)

Sing it first. Play it smoothly, the way you sang it.  
This can be played as a duet, with Exercise 10 on page 5.

**Interval Search** - This is the real point of "active theory" - finding the intervals, checking for tricky fingerings, and "pre-hearing" the interval (especially for larger intervals, like 4th and 5ths).

Listen to "Crusader's Hymn" (1:57) and "Abide With Me" (1:59) on the CD

### Written Quiz No. 3 - (in the Appendix)

Covers all signs, terms, and "new notes" on pages 7 - 12.

Now play "Duke Street" (harmony part). I:51  
 It's No. 5 in the *Quickstart Tune Book*.

G

Four 8th notes can be beamed together.

24 I:52

25 **A Large Interval: C - G is a FIFTH** I:53

Sing this before you play it.

### Intervals for Brass Players

The larger intervals (4ths and 5ths) are very important for brass players. The two notes are far apart, so you must adjust your lips or *embouchure* (**ahm**-boo-sure) and the speed of the air stream. Thinking of different syllables ("tah" or "tee") will also help.

Sometimes the two notes of a large interval have exactly the same fingering. That's the case with the 5th: C - G. It takes a lot of practice to be able to hit exactly the note you are "aiming" for.

26 I:54

27 **God is So Good** I:55

**Interval Search** - There are four 3rds in this song. Can you find them?

Listen to "Crusader's Hymn" (I:57) and "Abide With Me" (I:59) on the CD

**Lip Slurs** In Exercise 26 (page 12) we used the syllables "tee" for high notes, and "tah" for low notes. Now we will use "tee-ah" to lip-slur down, and "tah-ee" to lip-slur up. Let students discover that slurring up is harder. Why? What can we do about it?

**Exercise 28** (I:56)

Do this with a steady beat (metronome or CD) so that they learn to change the note quickly and "on time." Don't "wait" for the second note to come out. It's better to play the slurs a little roughly, at this point. We can smooth them out later.

Ask "What interval is G-to-C?" "What about C-to-G?"

**Crusader's Hymn** (I:57)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

**Triad and Arpeggio**

"Arpeggio" comes from the Italian word "arpa," meaning "harp." Since the angels play harps, maybe we should strive to make our arpeggios sound "angelic."

Remember, this is "active theory." Knowing this information may be interesting, but the real point is "How does it sound when I play a triad? How does it feel?"

The song "Kum Ba Yah" starts with an upward arpeggio.

"The Star-Spangled Banner" begins with a downward arpeggio.

**Exercise 29** (I:58)

**Abide With Me** (I:59)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

**New Note "A"**

**Exercise 30** (I:60)

"A" is higher, so it needs a lot more air (in addition to a firmer lip).

**Take the repeat!**

**Exercise 31** (I:61)

Use the syllables to help play this large interval. Name the interval.

**D. C. al Fine**

In addition to learning the **definitions** of these terms, we want our students to **pronounce** these Italian words correctly. Be sure you always demonstrate good Italian pronunciation, yourself.

**Why do we use Italian words?** In the Middle Ages, the Church in Rome was the center of all education, including music education. Young musicians from all over the world went to Rome to learn how to sing, play, and compose. Everybody there spoke Italian, so all the students learned Italian, and Italian became the "international language" of music.

**Lip-Slur** - When slurred notes have the same fingering, you must play the second note by adjusting your lip (and the air-stream).

28 I:56

Tee - ah Tah - ee Tee - ah Tah - ee

What interval is this?

Now you can play "Crusader's Hymn" (Fairest Lord Jesus). I:57  
It's No. 6 in the *Quickstart Tune Book*.

**Triad** - A 3-note Chord

**Arpeggio** - The notes of a chord played melodically (like a melody)

**Triad**                      **Arpeggio**

29 Sing this before you play it. I:58

1 3 5 5 3 1 1 3 5 3 5 3 1

Now you can play "Abide With Me."  
It's No. 7 in the *Quickstart Tune Book*. I:59

A

1 - 2

**D. C. al Fine** - Da Capo al Fine  
Go back to the beginning, and stop at the *Fine*.

This is Italian. Say "Dah Cah-poh ahl Fee-neh."

30 I:60

More air!

31 I:61

Tah Tee Tee Tah Tah Tee Tee Tah

What interval is this?

Listen to "Joyful, Joyful, We Adore Thee" on the CD (1:66)

Exercise 32 (1:62)

**Kind Hands** - This is the complete song, in a different (higher) key. Discuss the *D.C. al Fine*. When you do all the repeats, this is a fairly long song.

**Push Up** - Tell them to "push up" for the "A's." We don't want to play "E's" here. Pitch, like water, always "runs downhill." If you're playing "F" and you press valves 1-2, you will get an "E" (downhill). If you want an "A," you have to "push up" with the air.

Do the "interval search."

Exercise 33 (1:63)

More lip slurs. Use the syllables, and change the pitch "on time" (don't wait for the note to change). Identify the interval. **Take the repeat!**

**Mega-Interval - A Sixth**

Exercise 34 (1:64)

Sing it first, with numbers and letter-names of the notes. Mime the fingerings. In measure 2, use "tee-tah-tee" syllables. Try to avoid playing "G" on the way down, or "E" on the way up. **Take the repeat!**

Tune tags for a sixth:

Jingle Bells (the verse: "Dashing through the snow")

It Came Upon the Midnight Clear

Exercise 35 (1:65)

This is in preparation for playing "Joyful, Joyful," which has a very tricky slurring pattern in measures 10 and 11.

- Play measure 1 and stop.
- Look at measure 2. How is it different from measure 1? Notice the "tonguing syllables" above the notes). Play measure 2 and stop.
- Look at measure 3. How is it different from measure 2? Notice the syllables. Play measure 3 and stop. Measure 4 should be fairly easy now.
- Listen carefully to the CD, and notice the different "articulations" (when to tongue, when to slur). Try to imitate what you hear.

**Joyful, Joyful, We Adore Thee** (1:66)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

Listen to "When I Survey the Wondrous Cross" on the CD (1:71)

**32 Kind Hands (complete, in the Key of F) I:62**

*Fine*

Je - sus' hands are kind hands, do - ing good to all;  
 heal - ing, bless - ing, teach - ing, sav - ing those who fall;

**Interval Search:** Can you find one 3rd and two 4ths in this song?

**33 Lip Slurs I:63**

Tee - ah Tah - ee Tee - ah Tah - ee

What interval is this?

**34 Mega-Interval - A SIXTH**

Sing this before you play it.

1 2 3 4 5 6 6 1 6 6 5 4 3 2 1 1 6 1

**35 "Joyful" Slurs I:65**

Tu Tu Tu Tu Tu Tu Tu Tu Tu

Now you can play "Joyful, Joyful, We Adore Thee" (melody part). I:66  
 It's No. 8 in the *Quickstart Tune Book*.

Listen to "When I Survey the Wondrous Cross" on the CD (I:71)

**New: 2-4 Time** - It's easy. The measures are shorter.

**Tie** - How is it different from a slur? Notice: "Don't tongue the second note."

**Exercise 36** "This is the Day" (I:67)

Demonstrate this tune at a fairly fast tempo; otherwise, many students won't recognize it.

Ask them to try to point to the notes as you play the tune. Then play the CD, and **you** point to the notes for each pair of students. This way, they can see how the ties "work" while they hear the familiar tune.

Notice the *fermata* at the end. It's OK to call this a "hold," but "birds-eye" is too silly.

**Jolly Old Saint Nicholas** (I:68)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

**New Note - Low "B"**

**Exercise 37** (I:69)

Low B is usually a very easy note, so we add slurs. Notice the tonguing syllables.

**Take the repeat!**

**Exercise 38** (I:70)

Some students find this "cross-fingering" difficult (lifting one finger, while pushing down two other fingers). Mime the fingerings (in playing position) before you play this. Identify the interval. **Take the repeat!**

"When I Survey the Wondrous Cross" (I:71)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

Listen to "O How I Love Jesus" on the CD (I:74)

**2** - 2 beats per measure  
**4** - ♪ or ♫ gets one beat.

**Tie** - Combines two notes of the same pitch.  
 Don't tongue the 2nd note.

**36 This is the Day (excerpt) (I:67)**

5  
 This is (tie) the day (tie) this is the day  
 9 13 **Fermata (Hold)**  
 that the Lord has made. Hold the note.  
 Watch for cut-off.

Now you can play "Jolly Old St. Nicholas." (I:68)  
 It's No. 9 in the *Quickstart Tune Book*.

**B**  
 2  
 1 2 3

**37 (I:69)**

Tu Tu Tu Tu Tu

**38 Tricky Fingering (I:70)**

What interval is this?

Now play "When I Survey the Wondrous Cross." (I:71)  
 It's No. 10 in the *Quickstart Tune Book*.

**Listen to "O How I Love Jesus" on the CD** (I:74)

**New:** 3-4 Time A trick question: In 3-4 time, what comes after beat 3?  
Answer: Beat 1, of the next measure.

Be sure students don't hesitate after beat 3 (they are actually adding a beat, so that it still "feels" like 4-4 time).

**Dotted Half Note** - We just say that it "gets 3 beats." We don't go into an explanation of how the dot "adds one-half the value of the note."

**Ex. A**

(I:72)

On the dotted half note, the "Rap" (too-oo-oo) and the "Clap" (clap-dip-dip) are very important. The students need to say and physically "mark" the three beats on this note. It's not enough to **understand** that a dotted half note gets three beats. We really need to **speak it and feel it**.

**Exercise 39**

(I:73)

Uses exactly the same rhythms we just clapped in Ex. A. You may want to mime the fingerings (in playing position) while you play the CD.

**O How I Love Jesus**

(I:74)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

**Listen to "Sun Of My Soul" on the CD**

(I:76)

**Dynamics**

*Forte* - Ask the students to say "four-teh," not "four-tay."

*Piano* - They should say "pee-ah-noh," not "pee-ann-noe."

**Exercise 40**

(I:75)

Eighth notes in 3-4 time are new. Once they can clap the rhythms, ask them to clap the dynamics (for *piano*, try clapping softly, with just the fingertips). **Take the repeat!**

**Sun of My Soul**

(I:76)

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

**Exercise 41**

(I:77)

**3-Note Slurs** - Listen carefully to the tonguing on the CD, and notice the "articulation syllables."

**Exercise 42**

(I:78)

This is more difficult for most students (they often play this the same as the 3-note slurs in Exercise 41). Ask them to say the syllables, while they mime the fingerings (in playing position).

**Listen to "Faith of Our Fathers" on the CD**

(II:5)

**Written Quiz No. 4** - (In the Appendix) - Covers all signs, terms, and "new notes" on pages 13 - 16.



**New Note "B-flat"** It really looks like "flat-B." The flat and the note are one thing; like the name "Mary Ann." The "flat" sign itself is new. It looks something like the letter "b," so this can be confusing.

**Exercise 43** II:1

This is our highest note so far. It needs a very firm lip and very fast air. Be sure this B-flat is **higher** than "A." Don't let the pitch slip down to "F."

**Exercise 44** II:2

Using the "tah" and "tee" to select "F" or "B-flat." **Take the repeat!**

**Listen to "Faith of our Fathers" on the CD** II:5

**Exercise 45** II:3

Using "tee-ah" to lip-slur down and "tah-ee" to lip-slur up, play this with the CD and make the notes change on time.

**Exercise 46 Chester** II:4

This was a marching-song, sung by soldiers in the American Revolution. This is our first piece with the "key signature of one flat." We will call it that, instead of "the Key of F."\* This key signature means "Play **all B's as B-flats.**"

From now on, we will always ask "What key is this"? Students must learn that they must never start playing a piece without first checking the key signature.

Name the notes (being sure they say "B-flat") and mime the fingerings, in playing position.

This song has some large intervals. Find them and name them.

Notice the dynamics, especially where we play softer (in measure 5).

**Faith of our Fathers** II:5

See the Teacher's Edition of the *Quickstart* Tune Book for suggestions on how to teach this tune.

\*There are several things we can learn about key signatures:

- The definition (what it is). This key signature is "one flat."
- The name. The name of this key signature is "Key of F."
- What it means. This key signature means "Play **all B's as B-flats.**"

We think that knowing what it means is the most important thing to remember. The name is actually confusing. The "Key of F" is not about "F's," it's about "B-flats."

**B<sup>b</sup>**

**b** = Flat

1

We call this note "B-flat"  
but it looks like "flat-B."

**Key Signature**  
Play all B's as B<sup>b</sup>'s

For higher notes, use a **firm lip** and a fast **air-stream**.

B-flat may have its stem up or down.

43 II:1

(stem up) (stem down)

44 II:2

Tah Tee Tee Tah Tah Tee Tee Tah

What interval is this?

45 Lip Slurs II:3

Tee - ah Tah - ee Tee - ah Tah - ee

46 CHESTER (Early American Hymn) II:4

Check the key signature. Name the notes.

*f* *p* *f*

3 5 7

Find the intervals. Name them.

Now play "Faith of Our Fathers." II:5  
It's No. 16 in the *Quickstart* Tune Book.

**New Note - Low B-flat** - This should be an easy note to play. Say "toe" to help you get a nice, round sound.

**Exercise 47** II:6

**Check the key signature!** Remember, it means "Play all B's as B-flats." Of course, this includes the low B's, and we already know "regular low B" (or B natural). The key signature tells us whether to use 1st or 2nd finger.

You may want to demonstrate how it sounds when low B and low B-flat are played at the same time (pretty awful!). That's what will happen if anyone plays without checking the key signature first.

Notice the dynamics. Be sure they (and you) say "met-so", not "mez-zo."

**Exercise 48** II:7

For low notes in lip-slurs, we use the "oh" (or "toe") syllable. This makes a large space inside the mouth and gives the low notes a dark, rich sound. Play this with the CD and be sure the notes sound on time. **Take the repeat!**

**Exercise 49** II:8

Now we play over a wide range, using syllables to help us "target" each pitch - low, medium, and high. Name the intervals.

**Exercise 50** II:9

In this exercise, we play lip-slurs over a wide range, using syllables. Change pitches quickly and "in tempo," using the CD. Lip-slurring up can be difficult. Remember to increase the air, in addition to using the syllables.

Name the intervals. Fourths and fifths are very important for brass instruments.

B $\flat$

1

### Dynamics

*mp* *mezzo piano* (medium soft)  
(say "met-so pee-ah-noh")

*mf* *mezzo forte* (medium loud)  
(say "met-so four-teh")

#### 47 Easter Time II:6

Check the key signature. All B's are now B-flats. (like an echo)

*mf* *mp*

*mf*

#### 48 Low Lip Slurs II:7

Tah - oh Toe - ah Tah - oh Toe - ah

#### 49 Wide Ranger II:8

Toe Tah Tee Tee Tah Toe

Name these intervals.

5

#### 50 Wide-Ranging Lip Slurs II:9

Tee - ah - oh Toe - ah - ee

Name these intervals.

### Playing "by ear" (or from memory)

We have used our "ear" a lot so far, listening to tunes before we play them, and listening to the CD to learn small details, such as tonguing and slurring. The students can probably already play some of the earliest tunes they learned "from memory," without the music.

**Exercise 51** Follow the instructions "How to Play By Ear" on Student Book page 19. On "Kind Hands" they may have difficulty in measure 3, on the word "do-ing," since it involves an interval (or skip). Try the following to help them:

- Tell them "This tune has only three notes. Try all three notes, until you play the one that sounds right."
- Ask them: "When you sing this, is it all stepwise motion, or do you hear a skip (or an interval)? With these three notes, what would that interval be?"
- If one student can play the tune, ask him/her to play a "solo," so the rest of the group can see how he/she does it.

**Natural sign** - Some students want to call it a "neutral."

### Exercise 52

What key is this? (Key of one flat) What does it mean? (Play all B's as B-flats)  
Name the notes with (?) over them:

Meas. 1, 2nd note: What is it? (B-flat) Why? (Because of the key signature)

Meas. 3, 4th note: What is it? (B-natural). Why? (The natural sign on the 2nd note remains in effect.)

Meas. 4, 2nd note: What is it? (B-flat) Why? (Key signature)

**Key of C - The "Stealth Key"** - The oval reminds us of what is not there. When there is no flat, we "play **all B's as B-naturals.**"

### Exercise 53

When you ask "What key is this?," someone may answer "There is no key." Yes, it is a key (Key of C), with no flat. We must play **all B's as B-naturals.** Are there any B's in this tune? Where? What's the fingering?

"Bright Crowns" begins with a "pickup note." What beat is this? (4) In measure 8, be careful to give the half notes two full beats. Sometimes they play slurred notes too fast. The count-off will be "1-2-3," or "One, Ready, Play."

**The Flat sign** (as an "accidental"). It remains in effect for the rest of the measure.

### Exercise 54

What key is this? (Key of C). What does it mean? (All B's are B-naturals).  
Name the notes with (?) over them.

Meas. 1, 2nd note: What is it? (B-natural) Why? (Key signature)

Meas. 3, 4th note: What is it? (B-flat) Why? (The flat, 2 notes)



**Exercise 55 Lamb of God** II:13

You might want to skip this for now, and use it as a "break" while they are working on the next "new note."

**New Note "B"** (B-natural)

This will take a very firm lip. Remind them that strong lip muscles come from daily practice. That is the **only way** to do it. Hoping, wishing, trying real hard (once a week?) or "I really want to" won't work for high notes.

Since we're dealing with muscles, you might compare this to someone who wanted to be able to lift (or bench-press) 100 pounds. Everyone knows that you'll never accomplish this by hoping, wishing, trying (once a week) or "really wanting to." What you do is work steadily at it every day, gradually building up to your goal.

The embouchure is made up of muscles. These muscles work the same way all of your muscles work. They get stronger and better with **regular, daily** exercise.

**Exercise 56** II:14

What key is this? (Key of C) What does it mean? (Play all B's as B-naturals) **Take the repeat!** Embouchure strength and endurance come from playing for longer times.

**Exercise 57** II:15

What key is this? They may get tired of hearing this, but please don't get tired of asking. Now that they know how to play B-flat and B-natural in both octaves, they must understand that they have to know the **meaning** of the key signature **before** they play those B's.

Demonstrate (again) how it sounds when one person plays B-flat at the same time another person plays B-natural. That's what happens when someone plays a "B" carelessly, without knowing the meaning of the key signature.

**Exercise 58** Another tune to finish by ear. Keep asking "What key is this?" and "What does it mean?" Don't let them play until they can answer these important questions.

**Listen to "Duke Street" on the CD** II:23

Earlier, we played this tune with three notes.  
Here it is, the way most people sing it, with "G's" in measure 4.

**55 Lamb of God** (II:13)

Je - sus is the Lamb of God, Lamb of God, Lamb of God,

Je - sus is the Lamb of God, He takes our sins a - way.

**B**

This is **B-natural** (not B-flat).

**56** For higher notes, use a **firm lip** and a **fast air-stream**. (II:14)

What key is this?

**57 Kind Hands** (II:15)

What key is this?

**58 Easter Time** (finish it "by ear")

Eas - ter time, Eas - ter time,

Al - le - lu - ia, He is ris - en. Eas - ter time.

**New Note "C"** - Requires a firm lip and very fast air stream. Try to avoid excessive pressure of the mouthpiece against the lips. This restricts blood-flow to the lip muscles and leads to fatigue.

**Exercise 59** II:16

What key is this? (Key of C) What does it mean? (Play all B's as B-naturals)

**Exercise 60** II:17

What interval is this? Notice the syllables. **Take the repeat!**

**Exercise 61** II:18

Use the syllables and adjust air-flow to make the notes "speak" on time and in tempo (with the CD).

**Tempo Markings** Pronounce them correctly yourself, and insist that the students do likewise. Notice the definitions. *Allegro* does **not** mean "fast." Tempo markings give us an idea of the mood or style of the piece.

**Jesus Loves Me** II:19

This is our first tune in the "First Book of Hymn Tunes" by William Himes. See the Teacher's Guide to the "First Book of Hymn Tunes" (in the Appendix).

### **Dynamics**

**Exercise 62** II:20

Try to make a smooth, gradual increase and decrease of volume while clapping.

**Note:** The "regular" Salvation Army Tune Book uses *diminuendo* rather than *decrescendo*.

**Listen to "Duke Street" II:23 and "Above the Rest" II:26 on the CD**

**Quiz No. 6** (In the Appendix) - Covers signs, terms, and "new notes" on pages 20 & 21.



Listen to "Duke Street" II:23 and "Above the Rest" II:26 on the CD

Exercise 63 II:21

Use syllables to "target" pitches over a wide range. Name the intervals.

Exercise 64 II:22

The syllables help accuracy on wide-ranging lip slurs. Name the intervals. **Take the repeat!**

Duke Street II:23

See the Teacher's Guide to "First Book of Hymn Tunes" for suggestions.

Exercise 65 II:24

What key is this? (Key of one-flat) What does it mean? (Play all B's as B-flats) Name the notes with (?) over them.

Meas. 1, 2nd note: What is it? (B-flat) Why? (Key signature)

Meas. 3, 4th note: What is it? (B-natural) Why? (The natural, 2 notes earlier, remains in effect.)

Meas. 4, 2nd note: What is it? (B-flat) Why? (Key signature)

Exercise 66 II:25

What key is this? (Key of C) What does it mean? (Play all B's as B-naturals) Name the notes with (?) over them.

Meas. 1, 2nd note: What is it? (B-natural) Why? (Key signature)

Meas. 3, 4th note. What is it? (B-flat) Why? (The flat, 2 notes earlier, remains in effect.)

Meas. 4, 2nd note: What is it? (B-natural) Why? (Key signature)

Above the Rest II:26

See the Teacher's Guide to "First Book of Hymn Tunes" for suggestions.

Exercise 67 II:27

A very large interval. In measure 2, be sure to get all the way up to "B" (don't stop at F-sharp).

Another "tune tag" for a sixth: My Bonnie Lies Over the Ocean

Listen to "Boston" II:31 and "Saint Agnes" II:34 on the CD

63 II:21  
 Toe Tah Tee Tee Tah Toe

Name these intervals.

64 II:22  
 Toe - ah - ee  
 Tee - ah - oh

Now play "Duke Street". II:23  
 It's No. 6 in First Book of Hymn Tunes (in the appendix).

65 "B" Mysteries II:24  
 Check the key signature. Name the notes with (?) over them.

66 More "B" Mysteries II:25  
 Check the key signature. Name the notes with (?) over them.

Now play "Above The Rest." II:26  
 It's No. 13 in First Book of Hymn Tunes (in the appendix).

67 D - B: A SIXTH II:27

This is the musical "logo" of the National Broadcasting Company.

Listen to "Boston" II:31 and "Saint Agnes" II:34 on the CD

New Note - F# II:28

The "sharp" sign - looks something like "Tic-Tac-Toe."

Exercise 68 II:29

Notice the *Moderato*.

In measures 1 and 3, the sharp on the 2nd note "remains in effect..."

Exercise 69 II:29

Using syllables to "select" the correct pitches over a wide range. Name the intervals. **Take the repeat!**

Exercise 70 II:30

Using syllables for wide-ranging lip-slurs. Notice the dynamics.

Boston II:31

See the Teacher's Guide to "First Book of Hymn Tunes" for suggestions.

**The sharp sign as an "accidental"**

Exercise 71 II:32

The sharp remains in effect for the rest of the measure.

Ask them about the notes with (?) over them.

**The Key Signature of One Sharp** We could call this the "Key of G," but it's not about "G's"; it's about F-sharps.

Exercise 72 II:33

What key is this? (Key of one sharp) What does it mean? (Play all F's as F-sharps) Name the notes with (?) over them.

Meas. 1, 2nd note: What is it? (F sharp) Why? (Key signature)

Meas. 3, 4th note: What is it? (F natural) Why? (The natural, 2 notes earlier, remains in effect.)

Meas. 4, 2nd note: What is it? (F sharp) Why? (Key signature)

Saint Agnes II:34

See the Teacher's Guide to "First Book of Hymn Tunes" for suggestions.

F#

# = Sharp

**Key Signature**  
Play all F's as F#'s

68 II:28  
Moderato (still F#) (Another F#)

69 II:29  
Toe Tah Tee Tee Tah Toe  
cresc. dim.

Name these intervals.

70 II:30  
Toe - ah - ee Tee - ah - oh

Now play "Boston." II:31  
It's No. 3 in the First Book of Hymn Tunes (in the appendix).

# Sharp - As an "accidental," it remains in effect for the rest of the measure.

Check the key signature. Name the notes with (?) over them.

71 "F" or "F-sharp"? II:32

What key is this?

Check the key signature. Name the notes with (?) over them.

72 "F-sharp" or "F"? II:33

Now play "St. Agnes." II:34  
It's No. 8 in the First Book of Hymn Tunes (in the appendix).

### Dotted Quarter & 8th Note

We played this rhythm "by ear" in "Joyful, Joyful, We Adore Thee" (Nos. 3 and 8 in the *Quickstart* Tune Book). Now we will "officially" learn how to count this rhythm, which is often misunderstood and played incorrectly.

#### Exercise 73

II:35

Use Sueta syllables (above the notes) and traditional counting (below the notes) as you clap this exercise. Measures 2, 3, and 4 should sound the same. Be sure they clap the 8th note **exactly** on the "an" of "2."

#### Exercise 74

II:36

The same rhythms we just clapped. Mime the fingerings while you count the rhythms. Don't hurry the 8th note - it is not fast or short.

Try this: Divide the class in half. One group "Clap-Raps" Exercise 73, while the other group plays Exercise 74. Then the groups switch.

#### Exercise 75

II:37

What key is this? (Key of one sharp) What does it mean? (Play all F's as F-sharps) Be sure to **take the repeat!**

Clap and Rap this exercise before playing it. Measure 3 may be tricky, since the dotted figure is on beats 3 & 4.

It is important to emphasize that the dotted quarter note is equal to three 8th notes. We don't say that "the dotted quarter gets one-and-a-half beats" because it's not true (what about 6-8 Time?), and it's not very helpful.

#### Exercise 76

II:38

Divide the class, with one group playing "stems-up" and the other group playing "stems-down."

**The next three tunes** all feature the dotted quarter & 8th rhythm. You may want to start with "Kum Ba Yah," II:40 and "America" II:41 since they are more familiar than "Michael, Row the Boat Ashore." II:39

The Teacher's Edition of the *Quickstart* Tune Book has more suggestions on teaching these tunes.

**He is Lord** II:42 and **The B-I-B-L-E** II:43 are the first tunes we play in the "Basic Brass, Winds & Percussion" book. In the Appendix you will find a Teacher's Guide with suggestions for these tunes.



### Dotted Quarter & 8th Note

A single 8th note has a "flag" on its stem.



#### 73 Clap and Rap (II:35)

Too Ta TaToo (R) Too - (oo)TaToo (R) Too- (oo) TaToo (R)

1 2 an 3 (R) 1 (2) an 3 (R) 1 (2) an 3 (R)

#### 74 (II:36)

Clap & Rap before you play this.

#### 75 All Through the Night (II:37)

Welsh Folk Song

Andante

*p*



#### 76 A Clap and Rap Duet (II:38)

Too - (oo) Ta Too

Too - (oo) Ta Too

Now play these tunes in the *Quickstart Tune Book*:

13. Michael, Row the Boat Ashore (II:39)

14. Kum Ba Yah (II:40)

15. America (My Country, 'Tis of Thee) (II:41)

Now play these tunes in "Basic Brass, Winds & Percussion" (in the Appendix):

31. He is Lord (II:42)

33. The B - I - B - L - E (II:43)

**New Note "D"** - Remember, for high notes you need strong lip muscles. Strong lip muscles come from **daily practice**. There is no other way.

**Exercise 77** II:44

What key is this? (Key of C) What does it mean? (Play all B's as B-naturals)  
Notice the *mf* dynamic.

**Exercise 78** II:45

What key is this? (Key of one flat) What does it mean? (Play all B's as B-flats)  
Notice the *mp* dynamic. **Take the repeat!**

**Exercise 79** II:46

What key is this? (Key of one flat). What does it mean? (Play all B's as B-flats).  
All the notes have the same fingering. The different pitches must be "selected" by adjusting your lips and air-speed and by using your ears. Many students miss the B-flat after the high "D" (it's usually too low). Don't "relax" too much after the high "D." B-flat is still a fairly high note.

Notice *Allegro* and the *forte* dynamic.

**Jingle Bells** II:47

The final tune in the *Quickstart* Tune Book. See the Teacher's Edition for more suggestions on how to teach this tune.

Once your students can play the high "D," they can play many tunes in "First Book of Hymn Tunes" and "Basic Brass, Winds, & Percussion." There is a Teacher's Guide for both of these books, in which you will find many helpful suggestions.

D

• • •  
1

For higher notes, use a **firm lip** and a **fast air-stream**.

77 (II:44)

*mf*

78 Kind Hands (II:45)

*mp*

79 \*Reveille (excerpt) (II:46)

Allegro

*f*

What is this interval (F - to - D) ?

\* (rev-eh-lee) A "wake-up" bugle call.

Now play "Jingle Bells." (II:47)

It's No. 17 in the *Quickstart Tune Book*.

Now play these tunes in "First Book of Hymn Tunes":

2. Abide With Me (II:48)

14. Trust and Obey (II:52)

4. Good King Wenceslas (II:49)

15. Bright Crowns (II:53)

5. Near the Cross (II:50)

16. O Come, All Ye Faithful (II:54)

11. Dennis (II:51)

22. America (II:55)

Now play these tunes in "Basic Brass, Winds & Percussion":

3. Old Hundredth (II:56)

11. Passion Chorale (II:60)

5. Whitburn (II:57)

17. Europe (Joyful, Joyful) (II:61)

7. Amazing Grace (II:58)

26. Kum Ba Yah (II:62)

10. Darwalls (II:59)

34. Jesus Bids Us Shine (II:63)

## When the Saints Go Marching In II:64

This can be played as a solo, a duet, or (with the E-flat part) as a trio. Every student should learn both parts. It helps to use the CD, especially when everyone is learning Parts 2 and 3 (without the melody). The "off-beat" figures (in measures 7 & 8) are very difficult, unless they can hear a bass line, or a drum-beat.

Have them sing along with the CD, while they mime the fingerings. Notice especially what they sing in measures 10 and 13. Ask them to sing only the notes they see and only the printed rhythms.

### Part 1

- You must count carefully on the long, tied notes, and listen to Part 2 as it plays shorter notes (in measures 3 & 5).
- Be careful in measures 9 & 10. Students tend to miscount the whole note (with the tied quarter) or they skip the quarter rest. Some have learned this song with an extra note on the 2nd beat of measure 10. They sing "Oh Lord, I want to be in that number."
- There is a tricky rhythm in measure 13 (a kind of syncopation). Some students may "hear" two half notes here.
- Don't overdo the accents, especially on the final note. This must not become a "splat," or jump up an octave. This note may be called a "stinger," but it should not become a "stinker."

### Part 2

- You have a fanfare "solo" in the Introduction!
- Count all rests carefully, and notice how your part "fits" with the melody.
- Measures 10 and 11 are especially tricky.

### E-flat, Part 3

- You have a fanfare duet (with Part 2) in the Introduction.
- The rhythms are exactly the same as B-flat Part 2.
- Count all rests carefully, and notice how your part "fits" with the melody.
- Measures 10 and 11 are especially tricky.
- Notice the E-flat in measure 14 (the fingering is shown).

**Quiz No. 7** - (in the Appendix) - Covers all signs, terms, and "new notes" on pages 22 - 26.

# A Quickstart EXTRA

## B $\flat$ Parts 1 & 2

### When the Saints Go Marching In (II:64)

Musical score for B $\flat$  Parts 1 & 2. The score is in common time (C) and consists of two staves. The first staff (Part 1) begins with a rest, followed by a triplet of eighth notes, a half note, and a quarter note. The second staff (Part 2) begins with an 'Intro.' section consisting of a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The score includes measure numbers 3, 5, 7, 9, 11, 13, 15, and 17. An accent mark (>) is placed above the first note of the second staff, with an arrow pointing to it and the text 'Accent - Play this note a bit louder.' below it. The score ends with a double bar line and a repeat sign.

## E $\flat$ Part 3

### When the Saints Go Marching In

Musical score for E $\flat$  Part 3. The score is in common time (C) and consists of a single staff. It begins with an 'Intro.' section consisting of a quarter note, a quarter note, and a quarter note. The score includes measure numbers 3, 5, 7, 9, 11, 13, 15, and 17. An accent mark (>) is placed above the first note of the first staff, and another accent mark (>) is placed above the first note of the second staff. The score ends with a double bar line and a repeat sign. Below the staff, there are three dots (o o o) and the text '2 - 3'.

# *Quickstart 2003* Tune Book

## Teacher's Edition

### Introduction

Many of these tunes will be familiar to most of your students. Any tune can become "familiar" by repeated listening to the CD. The students can (and should) learn hymn tunes the same way they learn pop, rock, or country songs.

Ideally, the students should hear an unfamiliar tune such as "Boston" every day for about a week before they attempt to play it. Then they can use their "ear" and memory to guide them as they play.

### Accompaniments

- All of the tunes can be accompanied by the CD, which has the melody played by cornet and baritone, and the chords played by the piano.
- Numbers 1, 2, 4, 5, 6, and 7 match the music in "First Book of Hymn Tunes". You could have a more advanced player play the melody, or a brass trio (plus percussion?) could play all the parts.

### E-flat Instruments

They never have to go above 4th-line "D." In all *Quickstart* materials we have made certain that the E-flat instruments don't have to play any higher than the B-flat instruments play.

### How to Print and Bind your *Quickstart* Books

#### Tune Book Covers

## 1. Jesus Loves Me - Variation D

**B-flat Part:** This uses only two notes: C and D.  
The rhythms are the same as the melody.

Use the Preparatory Rhythm Exercise if you wish.  
Also discuss the "Tricky Spots".

You may want to teach this slowly, two measures at a time.

Then listen to the CD. Listen again, and "Rap & Clap" the rhythms, getting used to this tempo.

Listen a third time, and "mime" the fingerings, in playing position.  
At measure 4, count them in by saying "1 - 2- Ready - Play".

Now, play along with the recording.

At measure 14, some students have a tendency to play a long note, which is the way we sing it. We wanted to avoid the dotted half note, for now. Ask them to play the shorter quarter note. This will help to play measure 18 correctly.

**E-flat Part:** This uses only two notes: G and F-sharp.  
The rhythms are the same as the melody.

Teach this the same way you taught the B-flat Part.

1 Jesus Loves Me - Variation D (I:24)

B $\flat$

Introduction 2 3 4 5 Verse 6 7

8 9 10 11 12 13 Chorus 14

15 16 17 18 19 20

Preparatory Rhythm Exercise

too too too - oo too - oo too too

TRICKY SPOTS to practice and rehearse: Measures 5 & 6, 11 & 12, and 15 & 16.

1 Jesus Loves Me - Variation D (I:24)

E $\flat$

Introduction 2 3 4 5 Verse 6 7

8 9 10 11 12 13 Chorus 14

15 16 17 18 19 20

Preparatory Rhythm Exercise

too too too - oo too - oo too too

TRICKY SPOTS to practice and rehearse: Measures 5 & 6, 11 & 12, and 15 & 16.

## 2. **Boston** (When I Survey the Wondrous Cross)\*

This tune may not be familiar to many students. Be sure they listen to the CD several times before they try to play this.

**B-flat Part:** This uses only two notes: D and E.

The rhythms are the same as the melody **except** in measures 7 and 14, where they will have to count the half rest very carefully (there was no good harmony note available at these spots).

The E-flat instruments do play during these rests.

Notice the material on getting the "D" better in tune. It is never too early to deal with this problem. Many beginners' instruments do not have the 3rd valve slide ring. In this case, pull the slide (at least 1/4 inch) and leave it there.

At this point we won't dwell on "intonation," but we don't want them to "learn" (or accept) the sharpness of this "D."

"Rap & Clap" the rhythms while you listen to the CD (the "shaking" motions on the half rests are very important). If they do nothing on these rests, they get the idea that rests are "nothing," and many beginners do skip over the rests, or "estimate" their length. As a result, they play the next note early and get really mixed up.

Listen again, and mime the fingerings, in playing position.

Notice "the words are the same as for No. 10" (in this tune book). We think all bandsmen, at whatever age, should be aware of the words, which carry the all-important "message" of the song. When we play this tune, we hope the listener will think of these words, and be blessed by their message.

**E-flat Part:** This uses three notes: F-sharp, E, and D.  
The rhythms follow the melody exactly.

In measures 7 and 14, the E-flat instruments have "mini-solos," while the B-flat instruments rest.

The note "D" is sharp in pitch. Pull the 3rd valve slide a bit to compensate for this.

### \*Why are there two names here?

At some point (if not now) you may want to discuss the difference between "tune names" and "song names." Briefly, the "song" is the words. We often use the first line of the words to identify a song. The "tune" is the notes (the music). In the Salvation Army, we often sing several different songs to the same tune.

2 Boston (When I Survey the Wondrous Cross) 1:32

B $\flat$

The words are the same as for No. 10.

NOTE: This tune should be easy, since it only uses two notes.

The note "D" is usually out of tune (sharp in pitch) on most instruments.

If you can, you should pull the 3rd valve slide out about 1/2 inch while you are playing these "D's." Your teacher can tell you more about how to play better in tune.

Count the half rests carefully in measures 7 and 14.

2 Boston (When I Survey the Wondrous Cross) 1:32

E $\flat$

The words are the same as for No. 10.

### 3. Joyful, Joyful, We Adore Thee (harmony part)

**B-flat Part:** This uses three notes: C, D, and E.

We will play the dotted quarter & 8th note "by ear" (the same way we sing it).

- Ask them to sing the **melody** of the first line.
- Sing it again and clap the rhythms.
- Sing it a third time, and mime the fingerings, in playing position.
- Play the first line, repeating measures 3 and 4 if needed.
- Play the second line. Same rhythms, but different pitches, especially in measure 8.
- Measures 9-12 are easy, but count the rests carefully in measures 10 and 11.
- The last line (measures 13-16) are the same as the second line.
- Listen to the CD (to catch the tempo). Clap the rhythms. Mime the fingerings.
- Now play the entire tune, with the CD.

**E-flat Part:** This uses basically three notes: low B, C, and D. There is one F-sharp. Ask the students to find it, and to tell you the fingering.

We will play the dotted quarter & 8th note "by ear", the same way we sing it.

Teach this with the same steps you used to teach the B-flat Part.

Notice that in measures 9-11, the E-flat part has different rhythms than the B-flat part.

Emphasize that everyone is responsible for counting his/her own rhythms. Never copy the rhythms (or the fingerings) of someone else. Do your own work! Be independent!

**When you count carefully, you are almost always right.**

**When you copy or guess, you are almost always wrong.**

**3 Joyful, Joyful, We Adore Thee (harmony part)** I:35  
 "Ode to Joy" (theme from Beethoven's 9th Symphony)

B $\flat$

Joy - ful, joy - ful, we a - dore Thee, God of glo - ry Lord of love:

Sing the first line, and notice the rhythm in measure 4.  
 We will play this "by ear" (the way we sing it).  
 The rhythm is the same in measures 8 and 16.

The melody part is No. 8 in this book.

**3 Joyful, Joyful, We Adore Thee** I:35  
 "Ode to Joy" (theme from Beethoven's 9th Symphony)

E $\flat$

Joy - ful, joy - ful, we a - dore Thee, God of glo - ry Lord of love:

Sing the first line, and notice the rhythm in measure 4.  
 We will play this "by ear" (the way we sing it).  
 The rhythm is the same in measures 8 and 16.

#### 4. Jesus Loves Me - Variation F

**B-flat Part:** This uses four notes: C, D, E, and F.  
Rhythms are the same as the melody.

There are several "skips" or "intervals". Ask the students to find them and identify them.

**Chorus:** There are half notes in measures 14, 16, and 18. Count carefully.  
Measure 18 has a "syncopation".

Listen to the CD to catch the correct tempo.

**E-flat Part:** This uses four notes: D, E, F-sharp, and G.  
Rhythms are the same as the melody.

There are several "intervals". Ask the students to find them and identify them.

Do the Interval Exercise before you play the Chorus.

**Chorus:** In measures 13 and 17, be sure the last note (D) sounds lower than the "G". Some students may discover that you **can** play "G" with the 1-3 fingering. This is a fairly large interval (a fourth). Say "toe" for the lower note, and blow more softly.

Count all half notes carefully, especially in measure 18.



**5. Duke Street (Jesus Shall Reign)**

This tune may not be familiar. Be sure the students have heard it on the CD at least three times, before they try to play it.

**B-flat Part:** This uses four notes: C, D, E, and F.  
Rhythm is the same as the melody.

Count very carefully in measure 14.

Note: The rest is there so that we can avoid the dotted half note, for now.

Listen to the CD, and mime the fingerings, in playing position.

**E-flat Part:** This uses four notes: D, E, F-sharp, and G.  
Rhythms are the same as the melody.

Count very carefully in measure 14.

There are some large intervals (G-to-D; a fourth) in measures 1, 9, 10, and 15).

Be sure the "D" is lower than the "G". Say "toe" for the D, and blow more softly on the lower notes.

Listen to the CD, and mime the fingerings, in playing position.

5

## Duke Street ( Jesus Shall Reign) (I:51)

B $\flat$ 

Jesus shall reign where'er the sun  
 Doth his successive journeys run;  
 His kingdom stretch from shore to shore,  
 Till suns shall rise and set no more.

TRICKY SPOTS to practice and rehearse: Measures 2 and 13 (the intervals from F to D). Be sure to keep your third finger ready, on top of the third valve.

5

## Duke Street ( Jesus Shall Reign) (I:51)

E $\flat$ 

Jesus shall reign where'er the sun  
 Doth his successive journeys run;  
 His kingdom stretch from shore to shore,  
 Till suns shall rise and set no more.

NOTE: Look for large intervals in measures 7 - 12.

**6. Crusader's Hymn (Fairest Lord Jesus)**

This tune may not be familiar to many of your students. Be sure they have heard it on the CD at least three times before they try to play it.

**B-flat Part:** This uses four notes: D, E, F, and G.  
Rhythms are the same as the melody.

Do an "interval search". Name the intervals in measures 2, 3, 10, and 12.

In measure 10, the fourth is especially tricky. It's a larger interval, and it is possible to play the "G" with the 1-3 fingering.

**E-flat Part:** This uses six notes (low B, C, D, E, F, and G), so it is more challenging than the other tunes we've played so far.

Rhythms are the same as the melody.

Mime the fingering for measure 2.

This part contains much of the actual melody.

6 Crusader's Hymn (Fairest Lord Jesus)

I:57

B $\flat$

Fairest Lord Jesus,  
 Lord of all nature,  
 O thou of God and man the Son;  
 Thee will I cherish,  
 Thee will I honor,  
 Thou my soul's glory, joy and crown.

TRICKY SPOTS to practice and rehearse: Measures 10 has a large interval from D up to G.  
 Can you name this interval?

6 Crusader's Hymn (Fairest Lord Jesus)

I:57

E $\flat$

Fairest Lord Jesus,  
 Lord of all nature,  
 O thou of God and man the Son;  
 Thee will I cherish,  
 Thee will I honor,  
 Thou my soul's glory, joy and crown.

TRICKY SPOTS to practice and rehearse: Measure 2 of "Crusader's Hymn" has a tricky fingering (D to B).  
 Practice the fingerings silently for these notes.

## 7. Abide With Me

This tune may not be familiar to many of your students. Be sure they have heard it on the CD at least three times before they try to play it.

**B-flat Part:** This uses five notes: C, D, E, F, and G, plus one F-sharp.

The fingering for the F-sharp is shown, and there is a "reminder" fingering for the next "F" (in measure 13).

Count carefully, especially on the longer notes.

Long notes seem "easy", but many rhythm mistakes happen when students skip beats on longer notes. They may be estimating, or possibly not counting at all on these long notes.

Sometimes students who tap their foot will stop tapping when they get to a whole note.

**E-flat Part:** This uses five notes: C, D, E, F, and G, plus one F-sharp.

The fingering for the F-sharp is shown, and there is a "reminder" fingering for the next "F" (in measure 11).

This part contains some large intervals (in measures 2, 10, and 14).

Use the exercise at the bottom of the page to improve accuracy on these fourths and fifths.

This part has the actual melody from measure 7 to the end.

7 Abide With Me (I:59)

B $\flat$

Abide with me; fast falls the eventide;  
 The darkness deepens; Lord, with me abide!  
 When other helpers fail, and comforts flee,  
 Help of the helpless, O abide with me!

NOTE: This tune has one F# (sharp) in measure 11. Play it with 2nd finger.  
 F-sharp sounds a little *higher* than the regular F (or F natural).

7 Abide With Me (I:59)

E $\flat$

Abide with me; fast falls the eventide;  
 The darkness deepens; Lord, with me abide!  
 When other helpers fail, and comforts flee,  
 Help of the helpless, O abide with me!

This tune has some large intervals. Try this exercise, using the syllables.

tah            tee

## 8. Joyful, Joyful, We Adore Thee

This tune should be familiar. Some students may know that this is also called "Ode to Joy", and that it is a theme from Beethoven's Ninth Symphony.

**B-flat Part:** This uses five notes: C, D, E, F, and G.

This is the actual melody, and we are playing the dotted quarter & 8th note "by ear" (the same way we sing it).

As review, have them sing the first time, noticing especially the rhythm in measure 4. Play the first line, and play that rhythm the same way you sang it.

When you play the second line, you will find the same rhythm in measure 8.

Measures 10 and 11 contain a very tricky passage involving fast fingering and careful articulation. Exercise 35 (on page 14 of the *Quickstart* book) is a good preparation (or review) for this.

Listen to the CD, and mime the fingerings, in playing position.

**E-flat Part:** This part has a fairly wide range, from low C-sharp, up to "B".

Ask them: "What key is this?" (Key of one sharp).

"What does it mean" (All F's are now F-sharps).

This part has the 8th notes (with the B-flat Part) in measure 10, but not in measure 11. In measure 10, practice the fingerings and tonguing carefully.

In measure 12, the C-sharp fingering is marked. There is also an "optional" note (E), so you can avoid this tricky fingering if you wish. Because the "E" is small, it sometimes confuses students.

If you choose to play the C-sharp, have the students mime the fingerings for this measure many times. When you go from "E" to C-sharp, keep 1 & 2 down.

8 Joyful, Joyful We Adore Thee (Ode to Joy) I:66  
Theme from Symphony No. 9

B $\flat$

Beethoven

Joy - ful, joy - ful we a - dore Thee, God of glo - ry, Lord of love;  
Hearts un - fold like flowers be - fore Thee, Hail Thee as the sun a - bove.  
Melt the clouds of sin and sad - ness, Drive the clouds of doubt a - way;  
Giv - er of im - mor - tal glad - ness, Fill us with the light of day.

8 Joyful, Joyful We Adore Thee (Ode to Joy) I:66  
Theme from Symphony No. 9

E $\flat$

Beethoven

Joyful, joyful we adore Thee, God of glory, Lord of love;  
Hearts unfold like flowers before Thee, hail Thee as the sun above.  
Melt the clouds of sin and sadness, drive the clouds of doubt away;  
Giver of immortal gladness, fill us with the light of day.

Joyful, joyful we adore Thee, God of glory, Lord of love;  
Hearts unfold like flowers before Thee, hail Thee as the sun above.  
Melt the clouds of sin and sadness, drive the clouds of doubt away;  
Giver of immortal gladness, fill us with the light of day.

## 9. Jolly Old Saint Nicholas (duet)

**B-flat Part:** Everyone should learn the melody and the harmony before you try both parts together.

### **Melody:**

Starts on "A". Be sure they "push up" for "A" (don't play "E" by mistake).

Going from measure 3 to measure 4, "push up" again. Remember, pitch is like water; it will always "run downhill", unless you push it up.

In measures 4 and 5 there is a large interval. Get all the way down to "D".

Be sure they go to the right line when they finish measure 5.

In measure 6, some students may want to play "C-F-F" instead of what's printed.

First and second endings are always challenging.

### **Harmony**

In measures 1-5, this part is rhythmically very different from the melody, so count carefully, and be independent (don't guess, and don't copy).

**E-flat Part:** Everyone should learn both the melody and the harmony part before you try both parts together.

### **Melody**

This part has some "octave shifts" to keep it in a comfortable range. Some students may think it sounds strange, or "wrong".

There are some fairly large intervals: measures 4 & 5, measure 6.

Be sure you know where to go when you finish measure 5.

Watch out for the first and second endings.

### **Harmony**

This part is sometimes higher than the melody.

The rhythms in this part are often different from the melody. Count carefully, so that you can be independent (you don't have to guess or copy anybody).

9 Jolly Old Saint Nicholas I:68

B $\flat$

Melody

Harmony

9 Jolly Old Saint Nicholas I:68

E $\flat$

Melody

Harmony

## 10. When I Survey the Wondrous Cross (Tune: Boston)

We played a harmony part to "Boston" before (No. 2), but this is the melody, and in a different key.

**B-flat Part:** What key is this? (Key of C). What does it mean? (All B's are B-natural). Continue to stress that we never start to play a piece until we have checked the key signature and know what it means.

Are there any "B's" in this tune? Where? What's the fingering?

This is an easy tune, with all stepwise motion. Be careful with the slurs. Do tongue the first note. Don't tongue the second note. Do tongue the next note after the slur.

**E-flat Part:** There is a melody part and a harmony part. Everyone should learn both parts before you try the two parts together.

Be sure you know where to go when you finish measure 5 and measure 10.

What key is this? (Key of one sharp). What does it mean? (All F's are F-sharps). Never begin playing a piece until you know what the key signature means.

### Melody

Smooth, stepwise motion. Be careful with the slurs. Do tongue the first note. Don't tongue the second note. Do tongue the next note after the slur.

### Harmony

This has the same rhythms as the melody. Mostly stepwise motion, with a few small intervals. Play the slurs carefully. Be sure you know which notes to tongue.

10 When I Survey the Wondrous Cross (Tune: Boston) I:71

B $\flat$

When I sur - vey the won - drous cross On which the Prince of  
 Glo - ry died; My rich - est gain I count but loss,  
 And pour con - tempt on all my pride.

10 When I Survey The Wondrous Cross (Tune: Boston) I:71

E $\flat$

Melody  
 When I sur - vey the won - drous cross On which the  
 Harmony  
 Prince of Glo - ry died; My rich - est gain I  
 count but loss, And pour con - tempt on all my pride.

Note: We have played very little in 3-4 Time. Listen to the CD of these two tunes, and "Clap and Rap" the rhythms. Listen again, and mime the fingerings, in playing position.

**B-flat Part:**

**11. O How I Love Jesus**

The rhythm in measure 8 may be difficult, even without the slur.  
Measures 12 and 14 have the same rhythm.  
In measure 13, be sure to tongue the 1st and 3rd notes.

**12. Sun of My Soul**

What key is this? (Key of C). What does it mean? (All B's are B-naturals).  
In measures 2 and 3, be sure the 1st and 3rd notes are tongued. Similar problem in measures 6 & 7 and 14 & 15.  
Measures 8 - 11 have the rhythm that many students find difficult.

**E-flat Part:**

**11. O How I Love Jesus**

The rhythm in measure 8 may be difficult, even without the slur. The "alternate" note (B) may actually be confusing.  
Measures 12 and 14 have the same rhythm.  
In measure 13, be sure to tongue the 1st and 3rd notes.

**12. Sun of My Soul**

What key is this? (Key of one sharp). What does it mean? (All F's are F-sharps).  
In measures 2 and 3, be sure the 1st and 3rd notes are tongued. Similar problem in measures 6 & 7 and 14 & 15.  
Measures 8 - 11 have the rhythm that many students find difficult.  
In measures 13-16, we have the classic problem for the E-flats:

The "E's" in measure 13 may be too high. If we take the lower notes, we will have to go all the way down to low G!

We could start out low, and then switch to high, but when we switch it will be a huge interval (a 7th or more)!

Try this: At measure 13, play the low E's and the low D in measure 14. Then go for the high "C" (don't try to slur it) and play the upper notes to the end.

11 O How I Love Jesus (I:74)

B $\flat$

O how I love Jesus, O how I love Jesus,  
O how I love Jesus, because He first loved me.

12 Sun of My Soul (Tune: Hursley) (I:76)

Sun of my soul, thou Savior dear,  
It is not night if thou be near;  
O may no earth-bound cloud arise  
To hide thee from thy servant's eyes!

11 O How I Love Jesus (I:74)

E $\flat$

O how I love Jesus, O how I love Jesus,  
O how I love Jesus, because He first loved me.

12 Sun of My Soul (Tune: Hursley) (I:76)

Sun of my soul, thou Savior dear,  
It is not night if thou be near;  
O may no earth-bound cloud arise  
To hide thee from thy servant's eyes!

In the South, students probably know "Kum Ba Yah" very well, but "Michael, Row" is less familiar. In other places, "Michael, Row" might be more familiar. By using the CD for repeated hearings, any tune can be made more familiar.

**B-flat Part:**

**13. Michael, Row the Boat Ashore**

This starts on beat 3, so adjust your "count-off" accordingly.

Mention that it starts with a "triad".

"Clap & Rap" to the CD, giving special attention to the dotted quarter & 8th note.

**14. Kum Ba Yah**

This tune also starts on beat 3, with a "triad", and features dotted quarter & 8th note rhythms. "Clap & Rap" to the CD.

There are many versions of this tune, in which the longer notes vary in length. This is just one version; not necessarily the "correct" one.

If anyone intends to play the lower "harmony" notes in measure 14, they must first check the key signature. B-natural will sound good. B-flat will give it a "modal" effect. B-flat and B-natural at the same time will sound horrible!

**E-flat Part:**

**13. Michael, Row the Boat Ashore\***

The first four measures are "harmony" notes; then it's melody.

The tune starts on beat 3, so adjust your "count-off" accordingly.

Mention that it starts with a "triad".

"Clap & Rap" to the CD, giving special attention to the dotted quarter & 8th note.

**14. Kum Ba Yah\***

This tune also starts on beat 3, with a "triad", and features dotted quarter & 8th note rhythms. "Clap & Rap" to the CD.

There are many versions of this tune, in which the longer notes vary in length. This is just one version; not necessarily the "correct" one.

There are "alternate" notes, which you can use to avoid the high "D" and "E" (or simply to add some harmony). Students often have difficulty sorting this out.

\* You can ask about the key signature, but, as it happens, neither of these tunes uses the note "F". It's still the "Key of one sharp", and there probably are some F-sharps in the piano accompaniment.

13 Michael, Row the Boat Ashore (II:39)

B $\flat$

Musical notation for 'Michael, Row the Boat Ashore' in B-flat major, measures 1-8. The melody is written on a single treble clef staff in common time. Measure numbers 1, 3, 5, and 7 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

Michael, row the boat ashore, Hallelujah!  
Michael, row the boat ashore, Hallelujah!

14 Kum Ba Yah (II:40)

African Folk Song

Musical notation for 'Kum Ba Yah' in C major, measures 1-16. The melody is written on a single treble clef staff in common time. The tempo is marked 'Largo' and the dynamics 'p'. Measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

Kum ba yah, my Lord, Kum ba yah (3 times)  
My Lord, Kum ba yah.

13 Michael, Row the Boat Ashore (II:39)

E $\flat$

Musical notation for 'Michael, Row the Boat Ashore' in E-flat major, measures 1-8. The melody is written on a single treble clef staff in common time. Measure numbers 1, 3, 5, and 7 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

Michael, row the boat ashore, Hallelujah!  
Michael, row the boat ashore, Hallelujah!

14 Kum Ba Yah (II:40)

African Folk Song

Musical notation for 'Kum Ba Yah' in E-flat major, measures 1-16. The melody is written on a single treble clef staff in common time. The tempo is marked 'Largo' and the dynamics 'p'. Measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

Kum ba yah, my Lord, Kum ba yah (3 times)  
My Lord, Kum ba yah.

More practice playing in 3-4 Time, using two familiar tunes.

**B-flat Part:**

**15. America**

The dotted rhythm in 3-4 Time is often difficult, but it should present no problem with a tune this well-known.

Careful with the large interval (measure 6-7). The last four measures are really challenging. Try singing this phrase slowly, miming the fingerings (in playing position).

**16. Faith of our Fathers**

What key is this? (Key of one flat). What does it mean? (All B's are B-flats). Notice the dynamics. Be sure the first note is "A" (not "E").

The slur (measure 3) can be tricky. Say "tah-oh" to help get the "D" to "speak" on time. Big intervals in measures 14 and 16-17. Name them. Sing them before you play them. Try to "pre-hear" them. That's what all really good players do.

**E-flat Part:**

**15. America**

What key is this? (Key of one sharp). What does it mean? (All F's are F-sharps).

The dotted rhythm in 3-4 Time is often difficult, but it should present no problem with a tune this well-known.

Careful with the large interval (measures 6-7). The last four measures are really challenging. Try singing this phrase slowly, miming the fingerings (in playing position).

The "alternate" notes help avoid very high notes, but they may be difficult for the students to read quickly.

**16. Faith of our Fathers**

What key is this? (Key of C). What does it mean? (All F's and B's are naturals). It may seem odd to students that B-natural is 2nd valve, but F-natural is 1st valve. Odd, maybe, but definitely true!

Notice the dynamics. The F-sharp in measure 7 is easy, but watch out for the F-natural in measure 10.

The first 16 measures are "harmony". From measure 17 to the end, we have a choice of Melody or Harmony, and there are "alternate" notes in the last three measures of the Melody part.

15 America (My Country, 'Tis of Thee) II:41

B $\flat$

My coun-try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my  
 fa - thers died, Land of the pil - grim's pride, From ev' ry moun - tain side let free - dom ring!

16 Faith of Our Fathers (Tune: St. Catherine) II:5

Andante

Faith of our fath - ers! Liv - ing still In spite of dun - geon, fire, and sword;  
 O how our hearts beat high with joy, When - e'er we hear that glo - rious word!  
 Faith of our fath - ers, ho - ly faith! We would be true to thee till death

15 America (My Country, 'Tis of Thee) II:41

E $\flat$

My coun - try 'tis of thee, sweet land of lib - er - ty, of thee I sing; Land where my  
 fa - thers died, land of the pil - grim's pride, from ev' ry moun - tain side let free - dom ring!

16 Faith of Our Fathers (Tune: St. Catherine) II:5

Andante

Faith of our fa - thers! Liv - ing still, In spite of dun - geon, fire and sword;  
 O how our hearts beat high with joy, When - e'er we hear that glo - rious word!  
 Faith of our fa - thers, ho - ly faith! We would be true to thee till death.

## 17. Jingle Bells

This tune has many large intervals. Do an "interval search" with your students. Find all the intervals. Name them and sing them. This will help them to "pre-hear" the intervals when they play the tune.

This is written in "Common Time". As you play it faster, it will feel more like "Cut-Time".

**B-flat Part:** What key is this? (Key of one flat). What does it mean? (All B's are B-flats).

It starts off with a 6th. Play "A" for the second note (not "E"). There are 6ths in measures 3, 5, 6-7, 9, 11, and 13. There is a 5th in measure 19, and a 4th (lip-slur) in measure 24.

Some students may tend to play quarter notes instead of the dotted figure in measures 19 and 21.

**E-flat Part:** The lower notes are easier to play, but the upper notes sound more like the "real" melody, especially in the "verse" (at the beginning). The high "E's" are difficult, the high "F" in measure 5 is even more difficult.

If you play the upper notes, there are many large intervals, especially 6ths. If you play the lower notes, these intervals are only 3rds.

In the Chorus, you have a 5th (measure 19) and a 4th (lip-slur) in measure 24.

Play the dotted rhythms carefully in measures 19 and 21.

17 Jingle Bells II:47

B $\flat$

Allegro

Musical score for the first system of 'Jingle Bells' in B-flat major. The score is written on a single treble clef staff in common time (C). It consists of four lines of music. The first line contains measures 1 through 5, with measure numbers 3 and 5 indicated above. The second line contains measures 6 through 13, with measure numbers 7, 9, 11, and 13 indicated above. The third line contains measures 14 through 19, with measure numbers 15, 17 Chorus, and 19 indicated above. A double bar line with repeat dots is placed before measure 17. The fourth line contains measures 20 through 24, with measure numbers 21, 1, and 2 indicated above. A double bar line with repeat dots is placed before measure 21. The key signature has one flat (B-flat).

17 Jingle Bells II:47

E $\flat$

Allegro

Musical score for the second system of 'Jingle Bells' in E-flat major. The score is written on a single treble clef staff in common time (C). It consists of four lines of music. The first line contains measures 1 through 7, with measure numbers 3, 5, and 7 indicated above. The second line contains measures 8 through 13, with measure numbers 9, 11, and 13 indicated above. The third line contains measures 14 through 19, with measure numbers 15, 17 Chorus, and 19 indicated above. A double bar line with repeat dots is placed before measure 17. The fourth line contains measures 20 through 24, with measure numbers 21, 1, and 2 indicated above. A double bar line with repeat dots is placed before measure 21. The key signature has two flats (E-flat and B-flat).

## How to Print and Bind your *Quickstart* Books

### The textbook

1. Photocopy the title-page, back-to-back with the Fingering Chart, on heavy “cover-stock” paper in a bright color. Use the same weight paper for the back cover.
2. Photocopy pages 1-26 on 24-pound paper suitable for printing on both sides.
3. Bind with plastic “comb,” or punch for 3-ring binder (notebook).
4. Adding a clear plastic sheet to the front and back will make the books look shiny and last longer.

### The tune book

1. Photocopy the title-page on heavy “cover-stock” paper (we use bright red, for a “Return of the Red Tune Book”). Use the same paper for the back cover.
2. Photocopy the pages on 24-pound paper suitable for printing on both sides.
3. Cut the title-pages and all other pages in half.
4. Bind with plastic ‘comb,’ or punch carefully, so that the tune book will have two holes, to match the bottom two rings in a 3-ring binder.

Note: In preview-tests, the kids thought it was really “cool” to have their own tune books, separate from the text-book.

Most 3-ring binders have pockets inside the covers. These pockets are ideal for holding the separately-bound tune book, and a pencil.

5. Add clear plastic half-sheets as outside front and back covers, to make the tune books look sharp and last longer.

Please send your comments and ideas on how to print and bind the books to:

William McNeiland  
5440 Oliver St. North  
Jacksonville, FL 32211  
(904) 743-5674

# *Quickstart* Tune Book

The Salvation Army



B<sup>b</sup> Instruments

# *Quickstart* Tune Book

The Salvation Army



E<sup>b</sup> Instruments