

- * A Complete Method for the First Few Weeks
- * A Reference Section for the First Few Years

SCREECH'S

© 1982 by
Dave "Screech" Leach

DR.

FAMILY BAND METHOD



LOOK! UP IN THE
STAFF! IT'S A
QUARTER REST!

IT'S A THIRTY
SECOND NOTE!

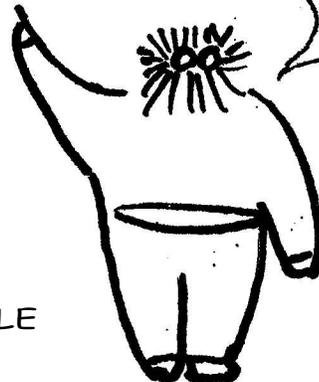
IT'S DR.
SCREECH!



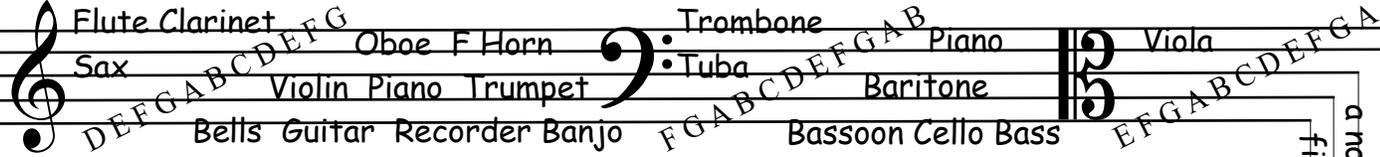
FASTER
THAN A
SPEEDING
SIXTY-
FOURTH
NOTE!



MORE
POWERFUL
THAN A
MIGHTY
FFF!



ABLE TO
LEAP A
4 OCTAVE
ARPEGGIO
IN A SINGLE
BREATH!



WHOLE NOTE = LASTS A WHOLE 4/4 MEASURE - 4 "BEATS" (LIKE SECONDS)
 HALF NOTE = LASTS HALF OF A 4/4 MEASURE - 2 BEATS
 QUARTER NOTE = LASTS 1/4 OF A 4/4 MEASURE - 1 BEAT

This "flat" sign means a notch down on a fingering chart.
 ORDER OF FLATS: BEADGCF
 ORDER OF SHARPS: FCGDAEB
 "Sharp" = UP a notch

CONTRACT WITH YOURSELF

A Legally Blinding Contract

Player

1. I will practice 30 minutes a day at home, not counting group practices at school, at least 5 or 6 days a week. I will not wait until the day before a lesson to practice.
2. I will call the music store whenever I am having trouble playing my instrument even though I practice regularly, and ask them to repair my instrument or give me an emergency lesson, whichever is needed.
3. I will put my music on a music stand or some other place that holds my music up so I can read it with good posture.
4. When I learn songs, I will play them for my friends and family to show them how neat it is.
5. I will pick a time and place to practice tht is good for my family, and always practice at that time.
6. I will not let anyone else play *with* my instrument, but I might give my mom or dad some lessons on it.
7. As my musical talent grows and makes me better able to notice and analyze mistakes, I won't be discouraged but will be glad to better understand what to practice on.

Parents

1. I will look forward to practice time, and be as proud of those first attempts as I was of those first attempts to walk such a short time ago.
2. From the first day, I will provide a music stand or some other means of holding the music at eye level so it can be read with good posture.
3. I will beam with pride whenever my child will play his songs for friends or relatives.
4. I will provide a good place to practice, a time to practice that is convenient for my child, and will keep other family members, or changing plans, from interfering.
5. I will attend musical events with my child. I will play music at home that features the instrument my child plays.
6. Whenever there seems to be any problem with the instrument, I will take it promptly to a music store to be repaired. If I am not sure whether it is the instrument or my child, I will bring both so they can help me find out, if the store offers that service.
7. I love my child and will do what I can - even to the extent of turning off the TV as necessary - to help my child learn the satisfaction that comes with being successful, with brain growth, and with learning skills that others appreciate.

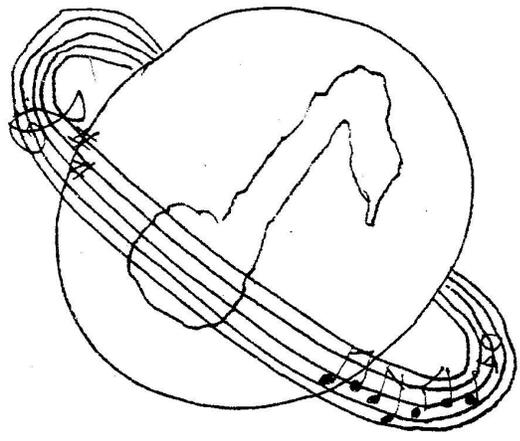
Dated this _____ day of _____, 20____.

Player _____

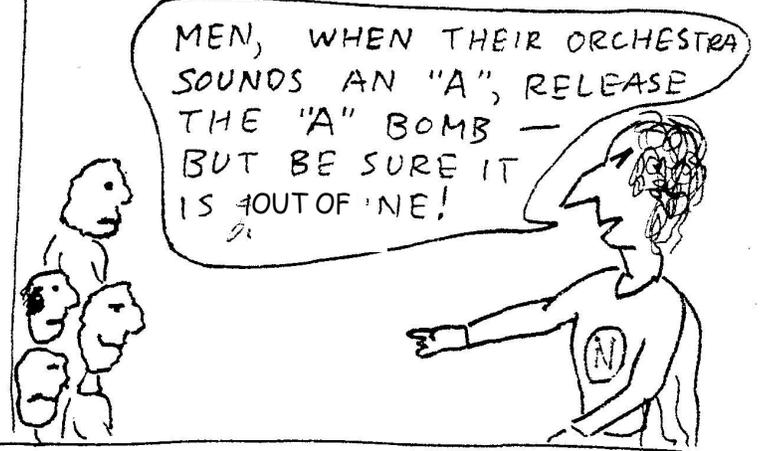
Parents _____

EIGHTH NOTE = 1/2 beat 4/4 beats per measure The first 4 flats spell the word "bead".
 4/4 note = 1 beat The last 3 flats stand for "Girls Can Fly".
 The order of sharps is the order of flats backwards.

GALAXIES AWAY ON THE BEAUTIFUL PLANET **MUSIC**.



THE EVIL FORCES OF **NOISE**, LED BY THEIR RULER, GENERAL CACOPHONY, PLOT THE DESTRUCTION OF **MUSIC**!



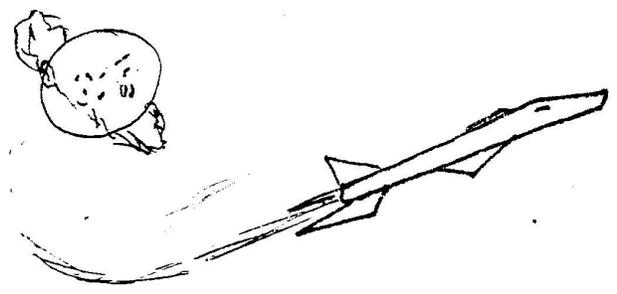
MEN, WHEN THEIR ORCHESTRA SOUNDS AN "A", RELEASE THE "A" BOMB — BUT BE SURE IT IS OUT OF TUNE!

MEANWHILE, AT THE SCHOOL OF MUSIC DIRECTED BY DR. HARMONY AND PROFESSOR MELODY...

WE MUST SAVE SOMEONE OF OUR RACE FROM NOISE. WE WILL SEND OUR BABY, DR. SCREECH, TO THE DISTANT PLANET EARTH!



AND SO, AS MUSIC WAS BROKEN UP AND OVERRUN BY THE FORCES OF NOISE, A SPACE SHIP HEADS FOR EARTH!

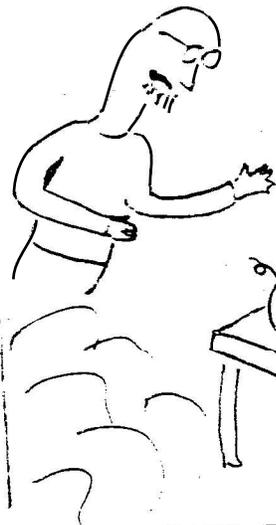


LATER, ON EARTH AT A FORGOTTEN RECORDING STUDIO IN THE COUNTRY...

HEY MAN, I WANT A CYMBAL CRASH RIGHT HERE!



GOOD JOB! YOU ALWAYS GO THE EXTRA MILE! IT'S A TAKE!



AND SO, DR. SCREECH, FROM THE PLANET MUSIC, GROWS UP IN A COUNTRY RECORDING STUDIO.

ONE DAY DR. SCREECH FOUND A TRUMPET, A CLARINET, A TENOR SAX, AND A FRENCH HORN



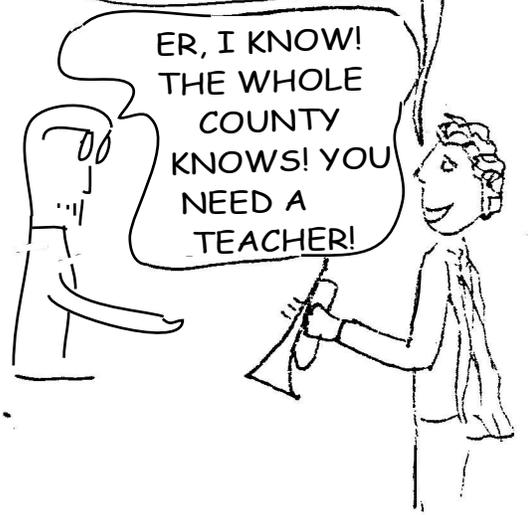
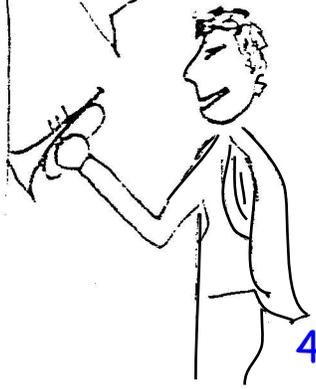
* PRONOUNCED "ME." HE WAS FROM ANOTHER PLANET, SO HE HAD TROUBLE SPELLING IN ENGLISH.

NO, MAN! LET HIM WAIL! PUT A SLOW BLUES WITH THAT AND WE CAN RIDE IT RIGHT TO NASHVILLE!

THESE INSTRUMENTS WERE FASHIONED BY THE FORCES OF NOISE!

OH, PROFESSOR FUN! I WAS JUST EXPERIMENTING WITH THESE DEVICES!

ER, I KNOW! THE WHOLE COUNTY KNOWS! YOU NEED A TEACHER!



MUSIC IS HARD TO PUT INTO WORDS! A BOOK CAN'T SHOW YOU HOW BEAUTIFUL YOUR INSTRUMENT CAN SOUND. YOU NEED A TEACHER WHO CAN DO THAT! AND WHEN YOU ARE HAVING TROUBLE, YOU NEED A TEACHER WHO CAN FIGURE OUT WHAT YOU ARE NOT DOING RIGHT AND PUT IN WORDS HOW TO DO IT!



WHERE CAN I FIND A REAL TEACHER? I LIVE IN A BOOK!

BUT SINCE YOU LIVE IN A BOOK, ALL YOU NEED IS A TEACHER IN A BOOK, I WILL TEACH YOU ALL THESE INSTRUMENTS, THEY ALL READ THE SAME NOTES AND SOUND TOGETHER BECAUSE THEY ARE ALL "Bb" INSTRUMENTS.



○ MEANS FINGER UP
● MEANS FINGER DOWN

TRUMPET ○○○

CLARINET ●●●

F HORN ○○○

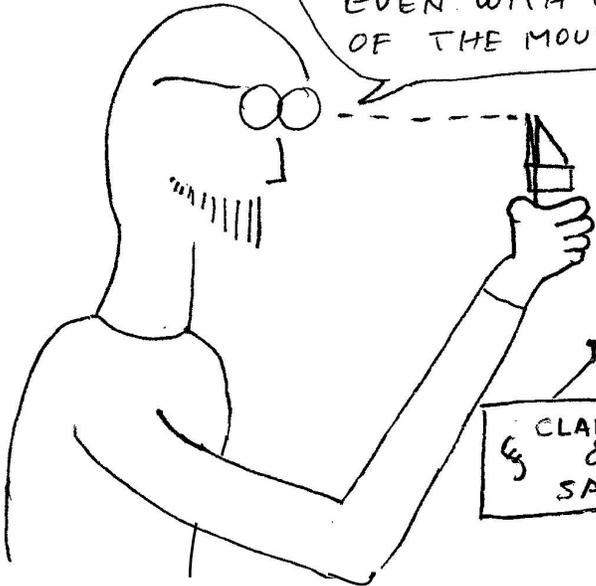
Bb HORN ○○○

TENOR SAX ●●●○○

ONLY IF HORN LEARNS WITH OTHER HORNS

NOTE: IF TENOR SAX LEARNS BY ITSELF, PLAY ALTO SAX NOTES

THE TIP OF THE REED HAS TO BE EVEN WITH THE TIP OF THE MOUTHPIECE.



WELL, YOU JUST PLAYED YOUR FIRST MUSIC ON EARTH. ARE YOU READY FOR A TEST?



THAT WAS FUN, PROFESSOR FUN, BUT NOW I WANT TO PLAY SOME OTHER INSTRUMENTS. I SEE A FLUTE, A VIOLIN, A PIANO, A GUITAR, AND AN OBOE!



WHA-? YOU JUST PLAYED 4 INSTRUMENTS, AND NOW YOU WANT TO PLAY 5 MORE? THAT WOULD BE TOO CONFUSING!

CONFUSING FOR ME? A CITIZEN OF MUSIC?

WHO CARES ABOUT YOU? I'M TALKING ABOUT CONFUSING FOR ME!

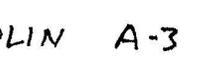
THERE, THERE, PROFESSOR FUN, WE MUST CONQUER ALL THE FORCES OF NOISE.

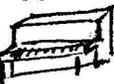
BUT YOU CAN'T CONQUER THEM ALL AT THE SAME TIME!

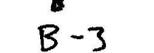
YOU CAN DO ANYTHING IN A COMIC BOOK, PROFESSOR FUN!

ALL RIGHT, HERE ARE THE FINGERINGS. THESE ARE ALL "C" INSTRUMENTS. Now ARE YOU READY FOR A TEST?

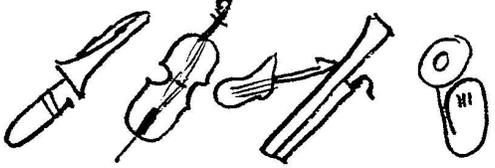
FLUTE   ○●●/●●●

VIOLIN   A-3

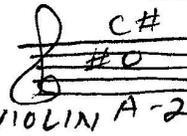
PIANO   C C C C C C C C C C

GUITAR   B-3

OBOE   T ●●●/●●●



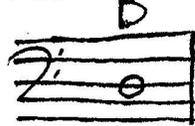
PROFESSOR FUN! LOOK! A TROMBONE, A CELLO, A STRING BASS, A BASS GUITAR, A BASSOON, AND A BARITONE!

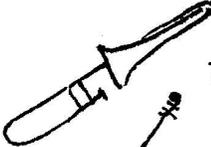
 C# #D
VIOLIN A-2
TRADITIONAL STARTING NOTES

○ MEANS FINGER UP
● MEANS FINGER DOWN

NO MORE FUN.



 D

TROMBONE  4

CELLO  D-0

STRING BASS  D-0

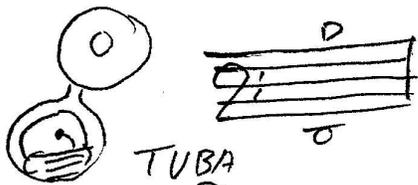
BASS GUITAR  D-0

BASSOON  ●●●/●●●

BARITONE  ●●●

HOW AM I GOING TO LEARN TO PLAY THIS TUBA AND VIOLA AND ALTO SAX?





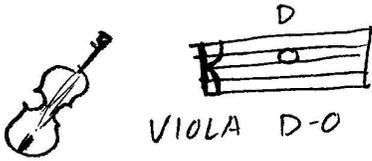
TUBA



ALTO SAX •00/000



OBOE •00/000 (IF ALONE)



VIOLA D-0

HI, DR. CONCENTRATION. WHY IS THERE NO MORE FUN?

FUN IS RIGHT AROUND THE CORNER. BUT FIRST, MAN, YOU NEED CONCENTRATION. YOU NEED TO CONCENTRATE ON ONE INSTRUMENT AT A TIME.

BUT I CAN'T DECIDE WHICH ONE TILL I PLAY THEM.

OH, YES, YOU'LL PLAY THEM. AND YOU'LL PLAY THEM RIGHT!

WHEN YOU PLAY A WIND INSTRUMENT, (AN INSTRUMENT THAT YOU BLOW) YOU WILL START EACH NOTE WITH YOUR TONGUE - JUST LIKE YOU START THE WORD "TONGUE" WITH YOUR TONGUE!

YOU WILL TAKE SUCH A BIG BREATH THAT YOU WILL HAVE TO BUY A BIGGER SHIRT. AND YOU WILL HOLD YOUR HANDS THE WAY YOUR TEACHER SAYS.

AND YOU WILL CONCENTRATE ON YOUR FIRST NOTE UNTIL IT SOUNDS GOOD.

BRASS

TRUMPET, FRENCH HORN, TROMBONE, BARITONE, TUBA: HIGH AND LOW: NOTE TOO LOW? TIGHTEN LIPS, BUT NOT JUST IN THE CENTER; BLOW HARDER. NOTE TOO HIGH? BARELY LET LIPS TOUCH YOUR MOUTHPIECE.

TONGUING: START EACH NOTE WITH YOUR TONGUE, JUST LIKE YOU DO WHEN YOU SAY "TONGUE". TONE: SEE HOW MANY SECONDS YOU CAN HOLD A NOTE. WHILE YOU ARE HOLDING IT, BECOME AWARE OF ALL YOUR LIP MUSCLES AND WHICH ONES ARE TIGHT, AND EXPERIMENT WITH HOW MUCH TO TIGHTEN THEM TO GET A BETTER TONE.

POSITION: HOLD YOUR HAND UP SO YOUR KNUCKLES ARE EVEN WITH THE MIDDLE OR TOP OF THE VALVES, TO AVOID DAMAGE TO YOUR VALVES. (NOT NECESSARY ON F HORN.)

WOODWIND

CLARINET, SAX, OBOE, BASSOON:

TONE: SQUEAKS? PUT LESS MOUTHPIECE IN YOUR MOUTH, OR CHECK FOR OTHER KEYS ACCIDENTALLY PRESSED. NO SOUND AT ALL? PUT MOUTHPIECE FARTHER IN YOUR MOUTH OR DON'T BITE SO HARD. THE HORN WILL BE IN TUNE AND HAVE THE BEST TONE WHEN YOU ARE BITING ALMOST HARD ENOUGH TO CHOKER THE TONE. TONGUING: START EACH NOTE WITH YOUR TONGUE, JUST LIKE YOU DO WHEN YOU SAY "TONGUE". EXCEPT THAT WHEN YOU SAY "TONGUE", YOUR TONGUE STARTS AT THE TOP OF YOUR UPPER TEETH AND COMES AWAY AS YOU START TO BLOW, STARTING YOUR WORD WITH A SHARP PUFF OF AIR. WHEN YOU "TONGUE" A REED MOUTHPIECE, YOUR TONGUE STARTS ON THE TOP QUARTER INCH OR SO OF THE REED.

FLUTE

TONE: TAKE A DEEP BREATH AND SEE HOW MANY SECONDS YOU CAN HOLD A NOTE. AS YOU HOLD IT MOVE THE TONE HOLE AROUND TO FIND WHERE YOUR TONE IS THE LONGEST AND LOUDEST. AT FIRST, MAYBE 2 SECONDS; MAKE 10 SECONDS YOUR GOAL. HIGH SCHOOL FLUTISTS CAN HOLD A NOTE 30-60 SECONDS. HIGH AND LOW: TO PLAY HIGH, POINT THE AIR HIGHER INTO THE HOLE. TO PLAY LOW, POINT THE AIR LOW. DIZZY: IF YOU START TO GET LIGHT HEADED, OR DIZZY, OR HEADACHY, THAT IS CAUSED BY TOO MANY DEEP BREATHS TOO QUICKLY; JUST STOP FOR A MINUTE AND BREATHE NORMALLY. TONGUING: START EACH NOTE WITH YOUR TONGUE, JUST LIKE YOU DO WHEN YOU SAY "TONGUE".

BOWED

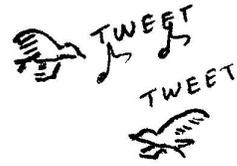
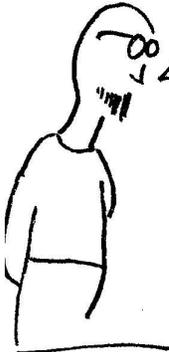
VIOLIN, VIOLA, CELLO, BASS: TONE: SQUEAKY? BOW IS TOO CLOSE TO BRIDGE OR BOW TOO FAST FOR AMOUNT OF BOW PRESSURE, OR NOT ENOUGH ROSIN. SCRATCHY OR FOGGY? BOW TOO FAR FROM BRIDGE. POSITION: SHOULD BE BETWEEN BRIDGE AND FINGERBOARD. OR TOO SLOW FOR AMOUNT OF BOW PRESSURE. BOW SHOULD BE IN LINE WITH BRIDGE. FINGERING CODE: A3 MEANS A STRING, 3rd FINGER ON 3rd MARK, etc.

FRETTE

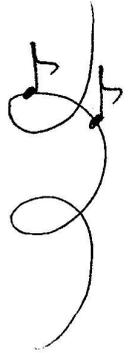
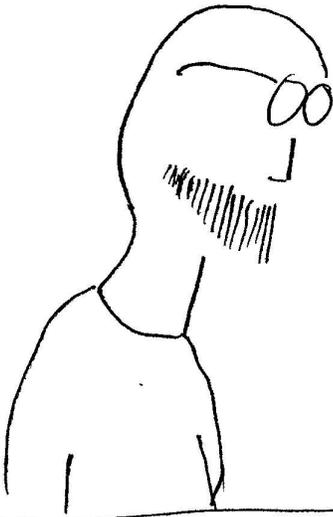
GUITAR, BASS GUITAR, BANJO:

TONE: MUFFLED TONE? FINGER HAS TO BE NEXT TO FRET ON THE PEGS SIDE OF THE FRET. FINGERING CODE: E1 MEANS E STRING, 1st FINGER ON 1st FRET, etc. ALWAYS, IN BEGINNING MUSIC, PLAY THE 1st FRET WITH YOUR 1st FINGER, 2nd with 2nd, etc.

YOU MAY NOT BELIEVE THIS,
BUT IF ALL THESE INSTRUMENTS
PLAYED ALL THOSE NOTES AT
THE SAME TIME, IT WOULD
SOUND LIKE THE SAME NOTE,
BUT IT WOULD BE **VERY LOUD.**

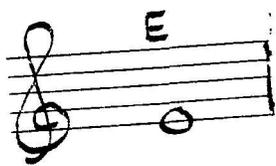


NOW ARE YOU READY
FOR A TEST?



WHEN YOU TURN THE PAGE YOU WILL
FIND THE SAME NOTE YOU JUST
PLAYED, BUT IT WON'T HAVE
THE FINGERING BELOW IT.
CAN YOU REMEMBER THE
FINGERING, AND PLAY IT
JUST AS GOOD AS YOU DID
BEFORE?





TRUMPET
CLARINET
F HORN*
Bb HORN*

"*" MEANS IF YOU
LEARN ALONE



TUBA



"+" MEANS "IF YOU LEARN
WITH DIFFERENT
INSTRUMENTS.



F HORN+
Bb HORN+



FLUTE
VIOLIN+
PIANO
GUITAR
OBOE*

MAKE IT SOUND
PRETTY.

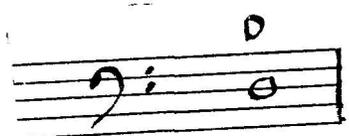


TENOR+
SAX

THE LETTER ON
TOP OF THE NOTE
IS THE NAME
OF THE NOTE.



VIOLA



TROMBONE
CELLO
STRING BASS
BASS GUITAR
BASSOON
BARITONE



HOW WOULD YOU LIKE
TO BE STUCK WITH
A NAME LIKE THAT?



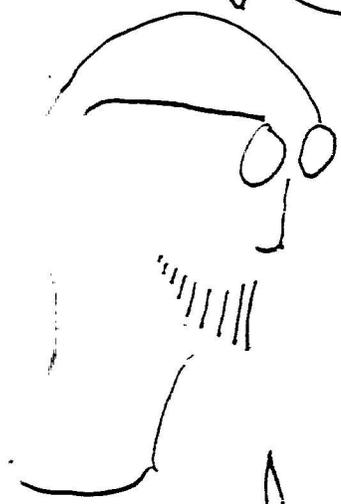
VIOLIN*



ALTO OR
TENOR*SAX

OBOE +

NOW ARE YOU READY FOR
A REAL HARD TEST? WHEN
YOU TURN THE PAGE, YOU WILL
FIND TWO NOTES THAT LOOK
ALMOST EXACTLY ALIKE. CAN
YOU TELL WHICH ONE IS THE
NOTE YOU HAVE ALREADY
LEARNED?

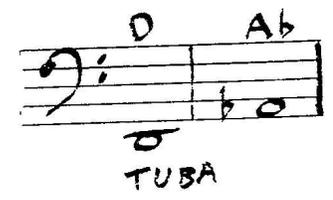


THIS TEST IS SO HARD
I SHOWED IT TO THE
ARMED FORCES CONGRESSIONAL
SUBCOMMITTEE AND IT TOOK
THEM TWO WEEKS TO
FIGURE IT OUT, AND EVEN
THEN IT WAS WRONG.

DON'T BE DISCOURAGED IF YOU
CAN'T DO THIS FOR A LONG
TIME! WHEN YOU ARE READY,
TURN THE PAGE!



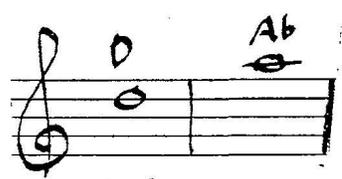
TRUMPET
CLARINET
F HORN^{A*}
Bb HORN^{A*}



TUBA



F HORN⁺
Bb HORN⁺

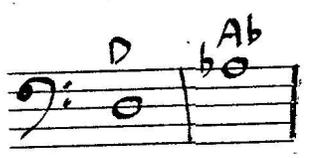


FLUTE
VIOLIN^{D+}
PIANO
GUITAR
OBOE⁺



TENOR
SAX

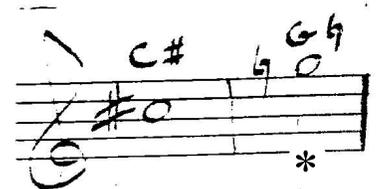
IF YOU CAN FIGURE
OUT WHICH ONE
IS THE NOTE YOU
HAVE ALREADY
LEARNED, PLAY
IT AGAIN.



TROMBONE
CELLO
STRING BASS
BASS GUITAR
BASSOON



VIOLA



VIOLIN^{*}



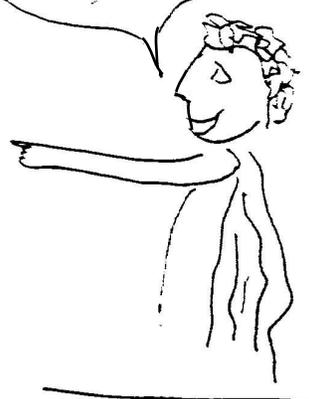
ALTO O^R
TENOR S^A
OBOE^A

I KNOW WHICH ONE IT IS! IT'S THE FIRST ONE!

HOW DID YOU FIGURE IT OUT SO FAST? -IT TOOK ME THREE MONTHS TO LEARN THE DIFFERENCE!

I COULD TELL BECAUSE THE OTHER NOTE HAD THAT FUNNY \$ or b SIGN IN FRONT OF IT.

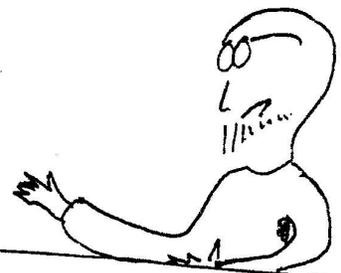
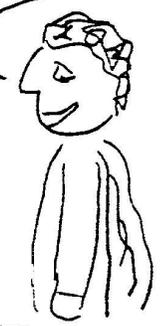
OH, I FORGOT! OF COURSE, IF IT WEREN'T FOR THAT FUNNY \$ OR b SIGN, THE TWO NOTES WOULD LOOK EXACTLY THE SAME, WOULDN'T THEY?



YES, THEY WOULD.

YES. HMM,

NO, THEY WOULDN'T!!

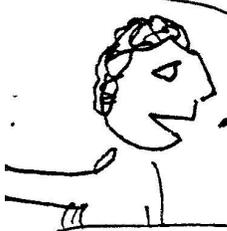


THE OTHER NOTE HAS A DIFFERENT LETTER ABOVE IT!

OH, THAT'S RIGHT! OF COURSE, IF THE LETTERS WEREN'T WRITTEN ABOVE THE NOTES, THEY WOULD LOOK EXACTLY THE SAME, WOULDN'T THEY?

YES, THEY WOULD.

YES. HMM

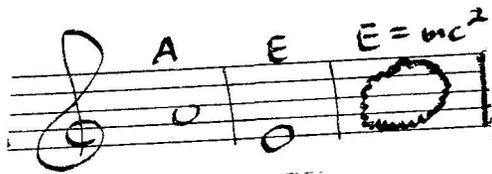


NO, THEY WOULDN'T!

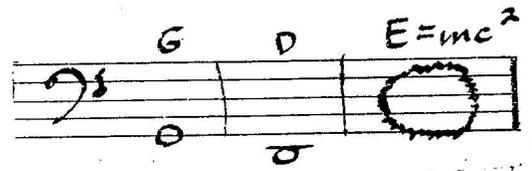
THE OTHER NOTE IS HIGHER THAN THE ONE I LEARNED!

I SEE I'M GOING TO HAVE TO GIVE YOU A HARDER TEST! THIS TIME I WILL SHOW YOU THREE NOTES THAT LOOK EXACTLY ALIKE; I BET YOU CAN'T TELL WHICH ONE IS THE ONE YOU LEARNED!

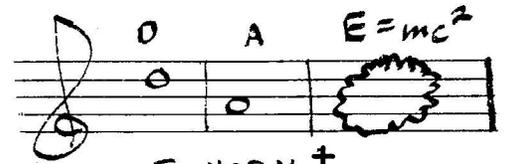




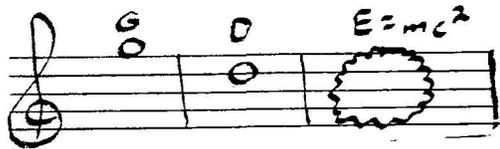
TRUMPET
CLARINET
F HORN*
Bb HORN*



TUBA



F HORN+
Bb HORN+

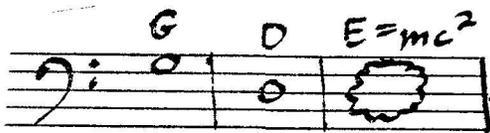


FLUTE
VIOLIN+
PIANO
GUITAR
OBOE+

THIS IS PROBABLY
TOO HARD FOR YOU.
I COULDN'T PASS
THIS TEST UNTIL
I WAS TWENTY.



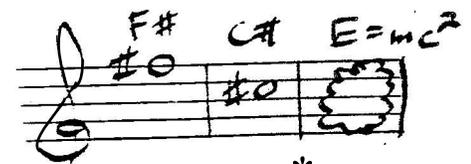
TENOR+
SAX



TROMBONE
CELLO
STRING BASS
BASS GUITAR
BASSOON
BARITONE



VIOLA



VIOLIN*

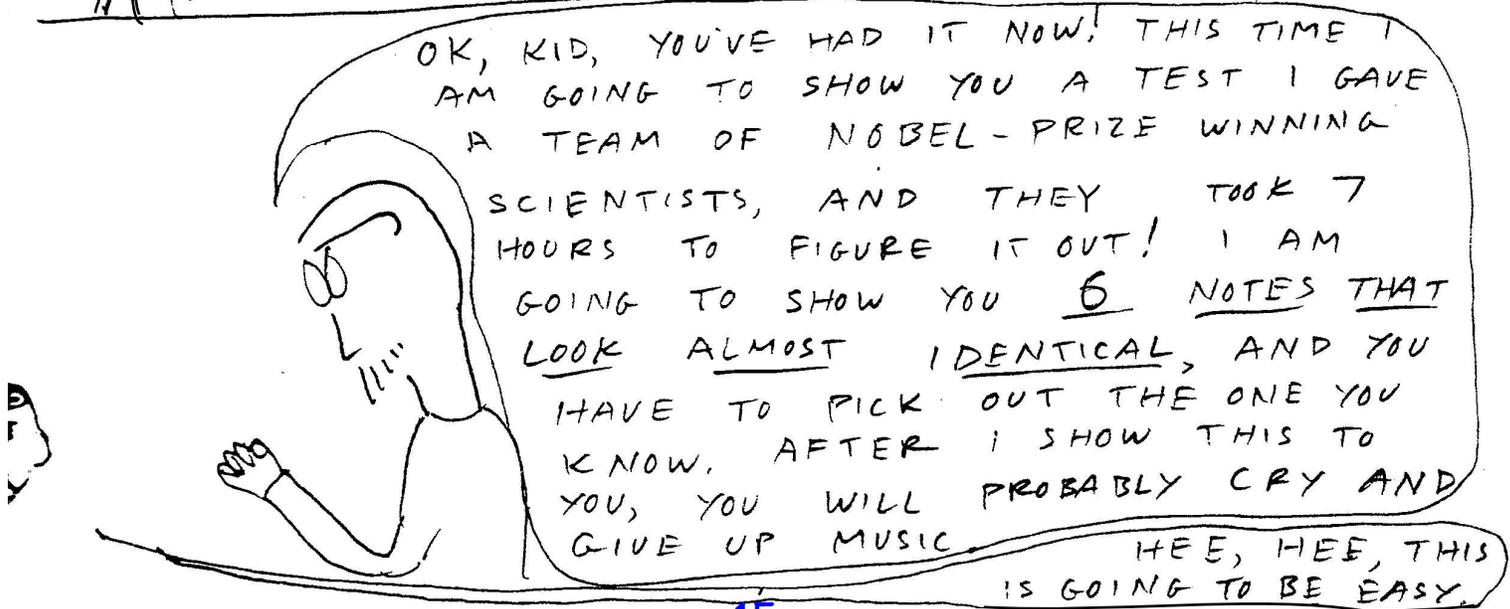
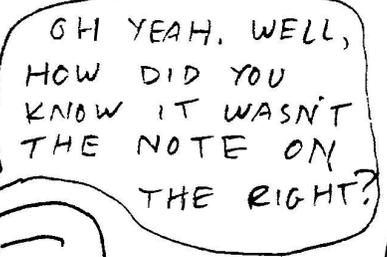
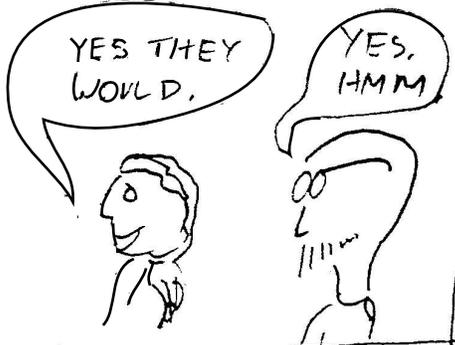
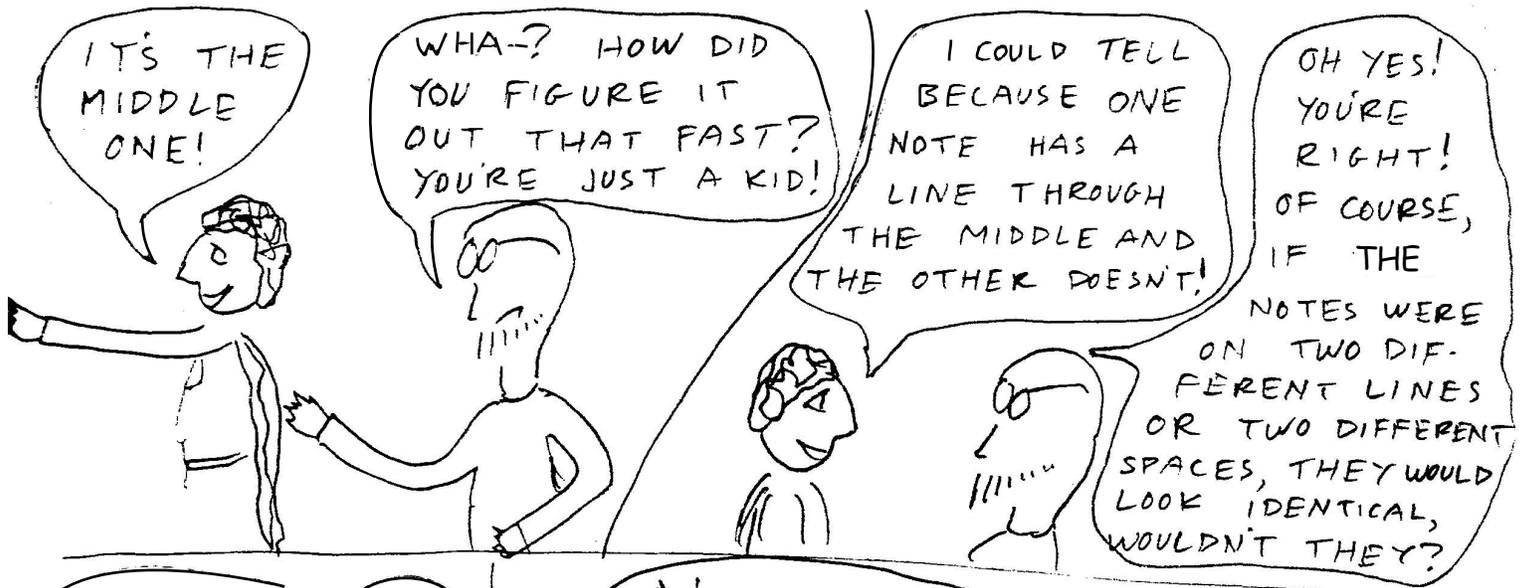


BUT IF, SOMEHOW,
YOU MANAGE TO FIGURE
OUT WHICH NOTE YOU
HAVE ALREADY LEARNED
PLAY IT AGAIN.

YOUR TEACHER WILL
SHOW YOU HOW TO MAKE
IT SOUND PRETTY.



ALTO OR
TENOR*SAX



C D E F G A

TRUMPET 000 000 000 000 000 000
 CLARINET 000 000 000 000 000 000
 F HORN* 000 000 000 000 000 000
 Bb HORN* 000 000 000 000 000 000

Bb C D Eb F G

TUBA 000 000 000 000 000 000

F G A Bb C D

F HORN+ 000 000 000 000 000 000
 Bb HORN+ 000 000 000 000 000 000

Bb C D Eb F G

FLUTE 000/000 000/000 000/000 000/000 000/000 000/000

VIOLIN* A1 A2 A3 A4 E1 E2
 PIANO

GUITAR G3 B1 B3 B4 E1 E3
 OBOE+

C D E F G A

TENOR+ SAX 000/000 000/000 000/000 000/000 000/000 000/000

Bb C D Eb F G

VIOLA G2 G3 D0 D1 D2 D3

Bb C D Eb F G

TROMBONE 1 6 4 3 1 4
 BARITONE 000 000 000 000 000 000
 CELLO G2 G3 D0 D1 D2 D3
 ST. BASS A1 A3 D0 D1 D3 G0
 BASS GUIT. A1 A3 D0 D1 D3 G0
 BASSOON 000/000 000/000 000/000 000/000 000/000 000/000

A B C# D E F#

VIOLIN* A0 A1 A2 A3 E0 E1

ALL RIGHT, SMARTY. SO YOU CAN TELL ONE NOTE FROM ANOTHER. SEE IF YOU CAN PLAY THESE NOTES.

YOUR TEACHER WILL HELP.

G A B C D E

ALTO OR TENOR+ SAX 000/000 000/000 000/000 000/000 000/000 000/000
 OBOE A 000/000 000/000 000/000 000/000 000/000 000/000

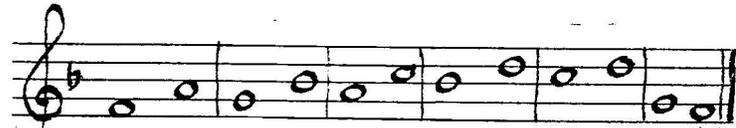
DRILL



TRUMPET, CLARINET, F HORN*, Bb HORN*



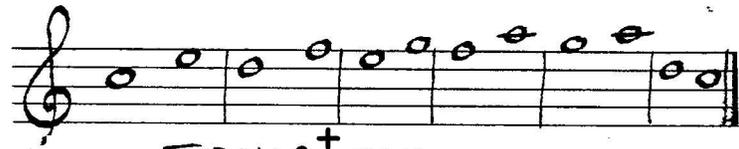
TUBA



F HORN+, Bb HORN+



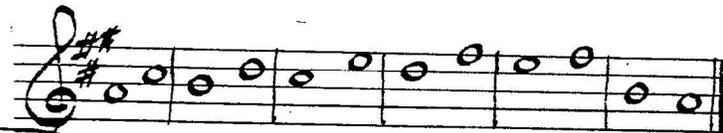
FLUTE, VIOLIN+, PIANO, GUITAR, OBOE+



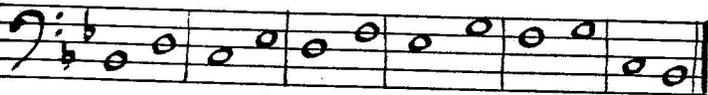
TENOR+ SAX



VIOLA



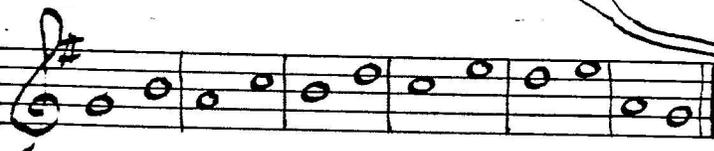
VIOLIN*



TROMBONE, CELLO, STRING BASS, BASS GUITAR, BASSOON, BARITONE

SOMETHING MUST HAVE HAPPENED TO HIM. HE'S MAKING FUNNY FACES AND JUMPING AROUND AND LAUGHING. I CALLED THE HOSPITAL.

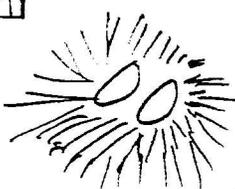
MEANWHILE, YOU ARE ALMOST READY FOR YOUR FIRST SONG. THE NOTES WILL BE VERY FAST, AND YOU WILL HAVE TO PLAY THEM AT JUST THE RIGHT TIME.



ALTO OR TENOR* SAX, OBOE*

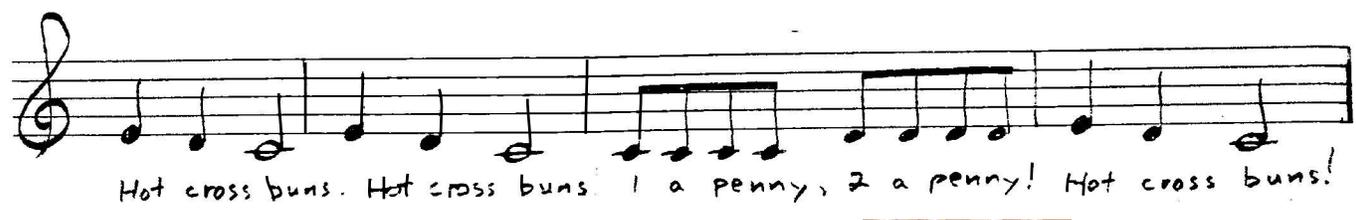
SO FIRST, MEMORIZE THE NOTES ON THE LAST PAGE. THEN PRACTICE THIS DRILL UNTIL YOU CAN PLAY THE NOTES IN ONLY ONE SECOND, EACH.

THEN YOU WILL BE READY FOR YOUR FIRST SONG.



FIRST SONG!

TRUMPET
CLARINET
F HORN*
Bb HORN*



Hot cross buns. Hot cross buns. 1 a penny, 2 a penny! Hot cross buns!



FLUTE
VIOLIN+
PIANO
GUITAR
OBOE+



Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



TROMBONE
BARITONE
CELLO
ST. BASS
BASS GUIT.
BASSOON



Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



ALTO SAX
TENOR*SAX
OBOE*



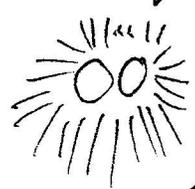
Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!

 PLAY THESE NOTES FOR EXACTLY 2 SECONDS

 PLAY THESE NOTES FOR EXACTLY 1 SECOND

 PLAY THESE NOTES FOR EXACTLY 1/2 SECOND EACH - PLAY TWO OF THEM IN ONE SECOND.

PLAY THIS SONG FOR YOUR FOLKS AND YOUR FRIENDS!



NOW WOULD YOU LIKE TO TRY SOMETHING HARD AND FUN? WOULD YOU LIKE TO PLAY "BY EAR," WITHOUT MUSIC, LIKE ROCK MUSICIANS DO?

PLAY THIS SAME SONG USING THE OTHER THREE NOTES YOU LEARNED. YOUR TEACHER WILL HELP.

TUBA

Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



F HORN +
Bb HORN +

Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



TENOR +
SAX

Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



VIOLA

Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot cross buns!



VIOLIN *

DOWN, BOW! UP, BOW!

Hot cross buns! Hot cross buns! 1 a penny! 2 a penny! Hot Cross Buns!

SECOND SONG

TRUMPET
CLARINET
F HORN*
Bb HORN*

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb. His fleas fell in the snow.

(The words are altered to make this book more acceptable in public schools, by concealing one of the clues that this is a Christian song. Reminded of the "fleece was white as snow" clue, readers would more likely remember that Jesus' hair looked like that in Revelation 1:14, and then might put that together with...

FLUTE
VIOLIN+
PIANO
GUITAR
OBOE+

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb his fleas fell in the snow.

...Jesus being "the lamb of God which taketh away the sin of the world", John 1:29, Who was "little" - "meek and lowly of heart", Matthew 11:29, his mother's name was Mary, and taking Jesus to school is against the rules. It is important to keep these facts hidden so this book won't be banned for including this song.)

TROMBONE
BARITONE
CELLO
STRING BASS
BASS GUITAR
BASSOON

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb. His fleas fell in the snow.

(Actually this song is in almost every beginning band and orchestra method, but its Gospel message message is concealed by not revealing the words, and by titling the song "Merrily We Roll Along".)

ALTO SAX
TENOR*SAX
OBOE*

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb His fleas fell in the snow.

TUBA

Mary had a little lamb, little lamb, little lamb.

Mary little lamb. His fleas fell in the snow. 4 SECONDS

F HORN+
Bb HORN+

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb. His fleas fell in the snow. 4 SECONDS

TENOR+
SAX

Mary had a little lamb, little lamb, little lamb.

Mary had a little lamb. His fleas fell in the snow. 4 SECONDS

VIOLA

Mary had a little lamb, little lamb, little lamb.

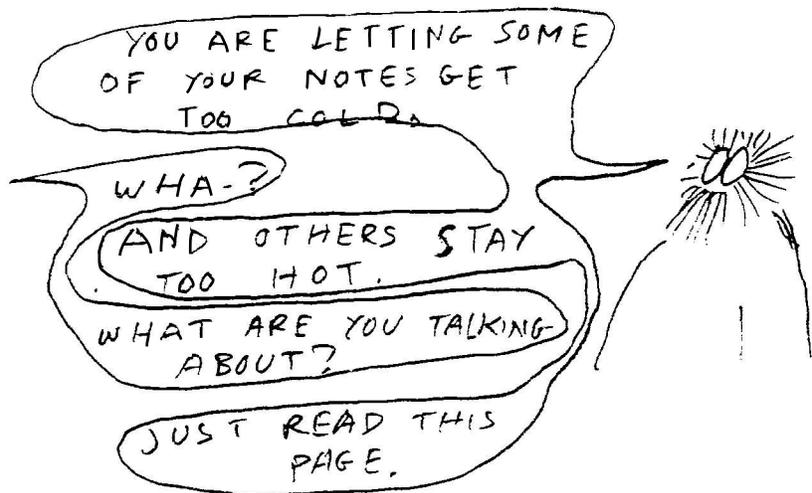
Mary had a little lamb. The doctor passed out cold. 4 SECONDS

VIOLIN*

Mary had a little lamb, put him on a little shelf.

Every time he wagged his tail he whipped his little self. 4 SECONDS

LENGTH OF NOTES (RHYTHM)



All the notes like to play just a certain amount of time. If they play too slow, they might freeze. If they play too fast, they might scorch. You can look at how they are dressed to see how long they like to play.

Beats
(seconds)

4

○ This is a whole note. You can see that he doesn't have any clothes on. That is because he is so hot. He can come outside the music and play with you for a whole measure before he will get cold and have to go back in. In fact, that is how he got his name, because he plays a whole measure. (After he got his name, some ornery composers came along and made up measures that were shorter and longer than whole notes. But that is another story. Most of the time, measures last just as long as whole notes.) A whole note lasts (usually) 4 beats, which are like seconds. (There is a small difference between beats and seconds, which I will show you later.)

2

♪ This is a Half Note. A half note is not as hot as a whole note, so he has to put something on to keep warm, and he can't stay out as long. He can only play with you half a measure (2 seconds) and then he has to go back in the music to keep warm. He doesn't have to put much on, though. He only puts on a line. If you have ever been cold, and all you had to put on was a line, you know that isn't much. But of course, a half note isn't as big as you are.

1

♪ A Quarter Note (fourth note) is not very hot at all. He has to put on a fur coat, or he will freeze his nose off. He only likes to play a fourth of a measure, only about a second, and then he wants to go right back in his house of music or he will throw a tantrum.

1/2

♪ An eighth note is so cold that after he puts his fur coat on, he goes and gets a flag and wraps it around his head and shoulders. He thinks it is a blanket. He does it so well that you think it is a hat. But the way you can tell it is a flag is that if you see several eighth notes together, they will huddle together and spread out their flags over all their needs to make them look like blankets. An eighth note is so cold that he will only



WHOLE
REST

come out on the porch, and then he will go back in. He only plays half a second. It takes two of them to play as long as a quarter note. It takes four of them to play as long as a half note. It takes eight of them to play as long as a whole note.

HALF
REST

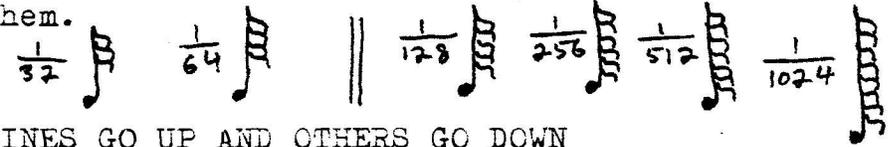
A sixteenth note is so cold that he has to have a fur coat and two flags, and he won't even come out on the porch. He will only reach outside the door and get the newspaper. Here are four of them:



Don't they look ridiculous under those flags, bumping into each other in the doorway, trying to reach the paper without their flags falling off? All four of them only play 1 second.

QUARTER
REST

There are even shorter notes. There are thirty-second (1/32) notes with 3 flags, sixty-fourth (1/64) notes with four flags, one hundred twenty-eighth (1/128) notes with five flags, two hundred fifty-sixth (1/256) notes with six flags, five hundred twelfth (1/512) notes with seven flags, and one thousand twenty-fourth notes with eight flags! The last four play such a short time that the human ear can't even hear them, so no one ever bothers to write them.



EIGHTH
REST

SIXTEENTH
REST

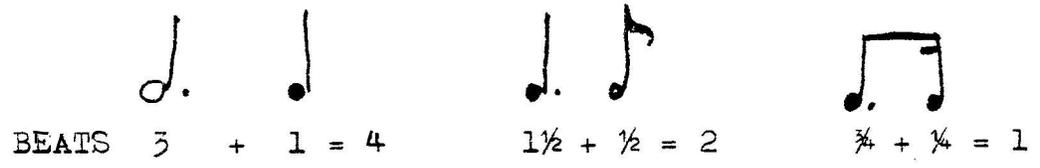
WHY SOME LINES GO UP AND OTHERS GO DOWN

Did you notice that the notes up high on the staff (the five lines the music is on) wear their lines down, and the notes low on the staff wear their lines up? That's because if they did it the other way, the lines would stick way out of the music. The notes don't want to stick their lines clear out of their house. They would freeze their lines off.

Dotted Notes



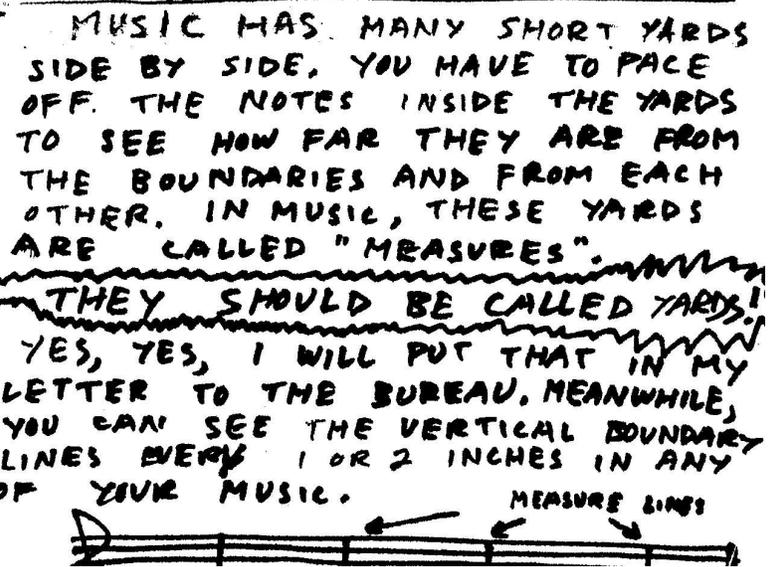
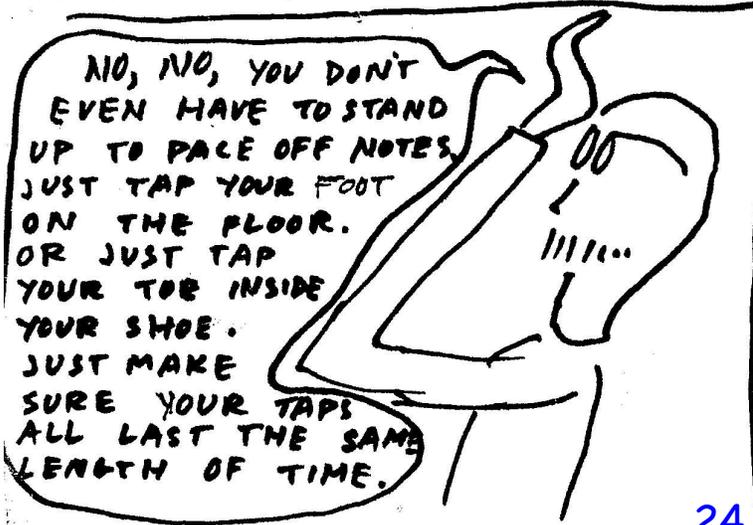
Sometimes notes like to play longer than their mommy said for them to, so their mommy makes them carry a dot with them, which is a battery operated heater. A dot lets a note play half again as long as it could without it. A dotted half note plays 3 beats (seconds). A dotted quarter note plays 1 1/2 beats. It likes to play with an eighth note, so that together they will play two beats. A dotted eighth note lasts 3/4 of a beat. It likes to play with a sixteenth note, so that together they will play 1 beat.



COUNTING THE LENGTH OF NOTES (COUNTING RHYTHM)



WHEN YOU ARE PACING OFF YOUR YARD, EVERY STEP HAS TO BE ALIKE. YOU CAN'T MIX GIANT STEPS AND BABY STEPS, OR YOUR COUNT WON'T MEAN ANYTHING. IT IS THE SAME WHEN YOU ARE PACING OFF THE LENGTH OF NOTES. DON'T MIX SHORT PACES AND LONG PACES.





A PACE LASTS AN EIGHTH NOTE. $\frac{4}{4}$ AT THE BEGINNING OF THE MUSIC MEANS THERE ARE 4 QUARTER NOTES IN EACH MEASURE - 8 PACES. ($\frac{3}{4}$ MEANS 3 QUARTER NOTES, $\frac{12}{8}$ MEANS 12 EIGHTH NOTES, $\frac{2}{4}$ MEANS 2 FOOT NOTES, ETC.)

1 PACE = about $\frac{1}{2}$ SECOND

USE YOUR FAVORITE NOTES

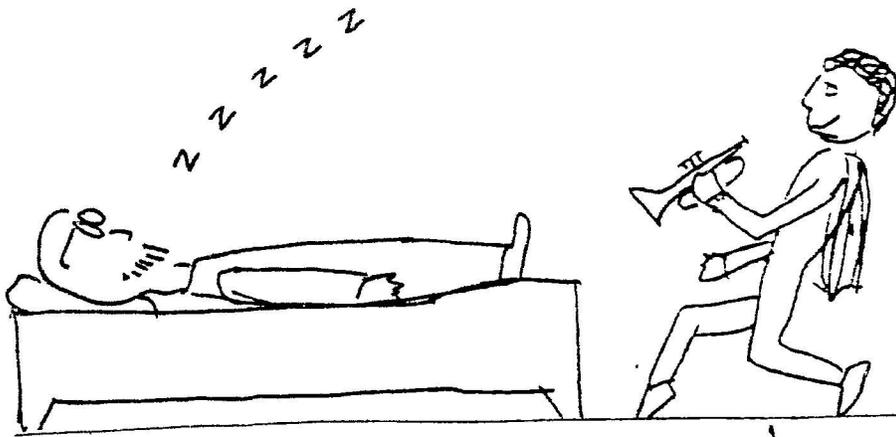
Handwritten musical notation on seven staves, each with a 4/4 time signature. The notes are simple quarter notes, and the counting '1 2 3 4 5 6 7 8' is written below each staff. The first three staves show a steady sequence of quarter notes. The fourth staff introduces some rests. The fifth staff has a few notes with a '2' written above them. The sixth staff has a few notes with a '2' written above them. The seventh staff has a 3/4 time signature and shows a sequence of quarter notes with some rests.

THESE ARE THE RHYTHMS YOU WILL LEARN IN YOUR FIRST YEAR. HOW MANY CAN YOU LEARN NOW?

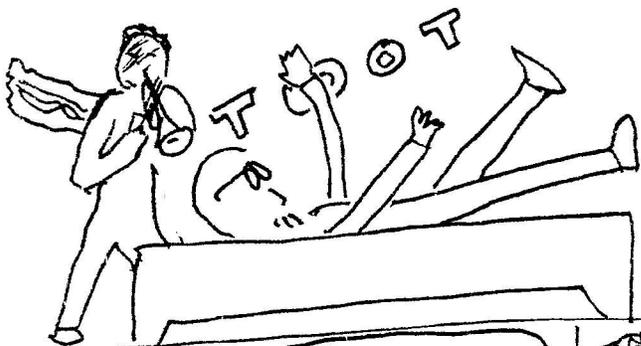


TRICK: TO HELP YOU GET USED TO COUNTING, TAP YOUR FOOT ON EACH PACE WHILE YOU COUNT THEM OUT LOUD WHILE YOU CLAP AS EACH NOTE STARTS.

Handwritten musical notation on five staves. The first four staves have a 4/4 time signature and show more complex rhythmic patterns with eighth notes and sixteenth notes. The fifth staff has a 3/4 time signature and shows a sequence of quarter notes with some rests.



♩	Don't	B♭
♪	Don't	B♯
♫	Just	B♯



Hee, Hee, Hee!

I wouldn't do that to a dog!

I JUST DID. HE MESSED ON YOUR FLOOR.

WELL, I THINK YOU ARE READY FOR ANOTHER BOOK.

AW, PROFESSOR FUN, CAN'T I STAY IN THIS ONE?

YOU CAN COME BACK ANY TIME AND PLAY WITH ME. BUT YOU PLAY GOOD ENOUGH TO ENJOY A 1 YEAR METHOD BOOK.

"ANY BEGINNING 1-YEAR METHOD HAS SONGS YOU CAN PLAY ALREADY, AND WILL SHOW YOU LOTS OF NEW NOTES. FANTASTIC FAMILIAR FOLK SONGS (pub. Alfred) HAS 32 SONGS THAT USE THE 6 NOTES YOU HAVE ALREADY LEARNED

" YOU HAVE LEARNED A LOT. YOU HAVE LEARNED ① HOW TO TELL ONE NOTE FROM ANOTHER, ② HOW TO PLAY WITH A PRETTY TONE, ③ THE FINGERINGS OF SIX NOTES BY MEMORY, ④ HOW TO PLAY FAST, AND ⑤ HOW TO PLAY AT THE RIGHT TIME. "

HAVE A GOOD TIME ON YOUR TRIP. COME BACK TO VISIT, AND WE WILL SHOW YOU MORE

GOODBYE, PROFESSOR FUN.

GOOD BYE, DR. CONCENTRATION.

WAIT. NOT SO FAST.



THAT WON'T BE ENOUGH. IT WILL TAKE YOU SO LONG TO LEARN THAT YOU WILL GIVE UP AND THINK YOU ARE TOO DUMB.

YOU ARE NOT DUMB, 30 MINUTES OF CONCENTRATED PRACTICE EVERY DAY IS IDEAL. JUST ENOUGH TO EXERCISE YOUR PLAYING MUSCLES, NOT TOO MUCH TO WEAR THEM DOWN

"YOUR PARENTS DIDN'T FORCE YOU TO LEARN AN INSTRUMENT. YOU CHOSE THIS COMMITMENT OF YOUR OWN FREE WILL, AND YOU NEED TO LEARN TO KEEP YOUR COMMITMENTS. THIS WILL HELP YOU EARN THE THINGS YOU WANT THROUGHOUT YOUR LIFE."

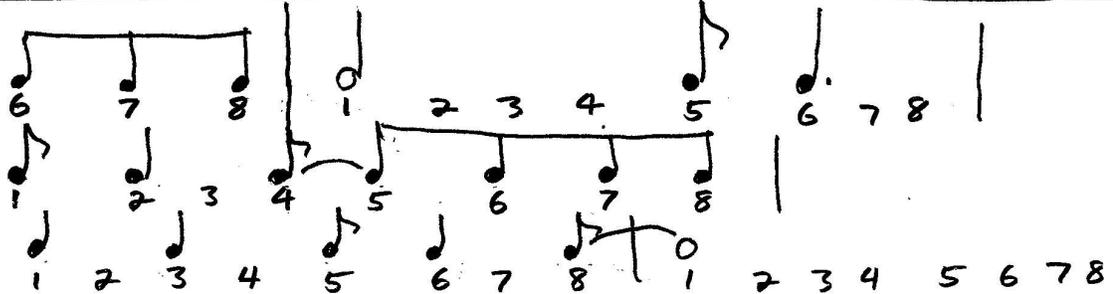
"IT IS VERY EASY TO PRACTICE 30 MINUTES WHEN YOU ARE IN THE MOOD, BUT IT IS VERY HARD TO PRACTICE EVERY DAY NO MATTER WHAT COMES UP. WHEN YOU ARE NOT IN THE MOOD, GO AHEAD AND PRACTICE ANYWAY, AND PRETTY SOON YOU WILL BE IN THE MOOD."

IF YOU RUN OUT OF THINGS TO PRACTICE, OR DON'T KNOW HOW TO PRACTICE, MAKE YOUR TEACHER GIVE YOU MORE OR EXPLAIN BETTER WHAT TO DO.

"YOUR PARENTS HAD A RESPONSIBILITY TO GIVE YOU A PLACE TO PRACTICE WHERE NO ONE WILL BOTHER YOU, AN INSTRUMENT IN GOOD REPAIR, AND A MUSIC STAND. YOUR TEACHER HAS A RESPONSIBILITY TO COME TO EVERY LESSON. OTHERWISE, HOW CAN YOU BE EXPECTED TO PRACTICE SENSIBLY?"



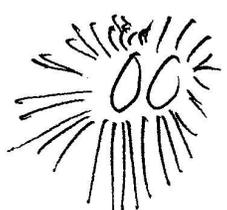
GOOD TO SEE YOU. I HAVE A FUN SONG FOR YOU. EVERYBODY KNOWS IT. BUT FIRST, STUDY THE RHYTHM BELOW.



PRACTICE THIS UNTIL YOU CAN SAY FOUR NUMBERS A SECOND WHILE POINTING TO EACH NOTE AS ITS TURN COMES.

THESE NOTES ARE TIED TOGETHER. PLAY THEM LIKE 1 NOTE.

YOUR TEACHER WILL HELP YOU.

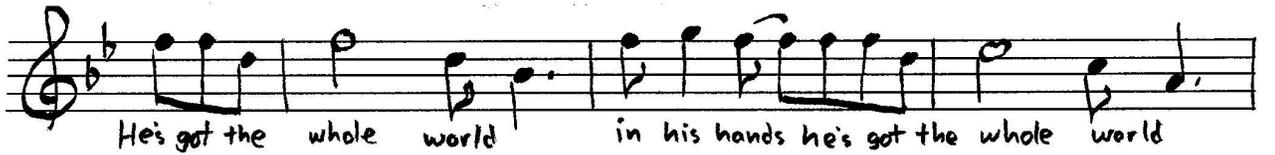


He's Got The Whole World

TRUMPET
CLARINET
F HORN*
Bb HORN*



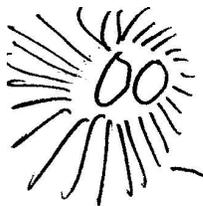
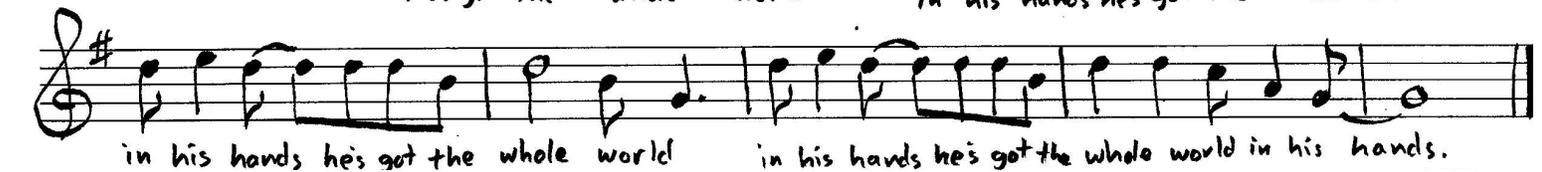
FLUTE
VIOLIN+
PIANO
GUITAR
OBOE+



TROMBONE
BARITONE
CELLO
STRING BASS
BASS GUITAR
BASSOON



ALTO SAX
TENOR* SAX
OBOE*



THIS IS A SONG YOUR FAMILY AND FRIEND WILL WANT TO SING ALONG ON, BUT THEY MIGHT BE AFRAID SOMEONE WILL LAUGH AT THEM. JUST TELL THEM, "YOU DIDNT LAUGH AT ME, SO I WONT LAUGH AT YOU."

DO YOU SEE THE TWO EIGHTH NOTES TIED TOGETHER WITH A CURVED LINE? PLAY THEM JUST LIKE ONE QUARTER NOTE.

TUBA

He's got the sun and moon in his hands he's got the wind & rain

in his hands he's got the sun + moon in his hands he's got the whole world in his hands

F HORN+
Bb HORN+

He's got you 'n me brother in his hands he's got you 'n me sister

in his hands he's got you 'n me brother in his hands he's got the whole world in his hands

TENOR+
SAX

He's got the little tiny baby in his hands he's got the little tiny baby

in his hands he's got the little tiny baby in his hands he's got the whole world in his hands

VIOLA

He's got the Ayatollah in his hands he's got Vladimir Putin

in his hands he's got Donald Trump in his hands he's got the whole world in his hands

VIOLIN*

He's got the whole world in his hands he's got the big wide world

in his hands he's got the whole world in his hands he's got the whole world in his hands.



DID YOU NOTICE THE NEW NOTE?
HAVE YOUR TEACHER SHOW IT TO YOU.

PART 2

REFERENCE SECTION

REFERENCE SECTION: CONTENTS

How To Practice 30 Minutes A Day
How To Practice A Hard Piece
Metronome: The Tape Measure For Music
It Takes So Long To Sound Good
Scales, Key Signatures
Transposition Chart
Those #*b Mistakes!
Progress Chart



The first part of this comic is an easy step by step guide through those difficult first weeks of learning an instrument.

The second part is a reference section that you can refer to all the way through school! Some of it can help you now, and it is fun to read.

After you finish the first part, you need a regular band method from a music store. I hope you have a teacher. A teacher can save you so much time. There is so much to learn, so much you have to remember all at the same time. A teacher can help you keep track of all you have to remember, and can guide you to the most important thing to learn next.

I hope your instrument is in perfect condition. It is so discouraging to struggle 30 minutes a day, when 15 minutes of it is struggling against the instrument. And it is so discouraging to listen to everyone in the family groan when you tell them, "I'm going to practice now."

Some parents say, "I will let my child play on this old clunker for a while to see if he is interested." Well, how can anyone get very interested in an old beat up relic that leaks and squeaks and jerks and doesn't work? And what family member is going to be interested in suffering through all those barnyard noises coming from the bedroom 30 minutes a day, 5 days a week, 30 weeks a year? If your family will spend \$500 for a stereo because you want a quality, distortion-free sound that you can't get from a \$15 junker from the Salvation Army, you will be smart to spend \$50 so your band instrument repair shop can put that instrument in the best condition possible!

HOW TO PRACTICE 30 minutes a day

A GOOD THING TO PLAY FIRST IS YOUR FINGERING CHART.

WHAT'S A FINGERING CHART?

IT SHOWS YOU ALL THE NOTES YOUR INSTRUMENT CAN PLAY AND HOW TO FINGER THEM. YOU CAN USUALLY FIND ONE IN THE FRONT OR BACK OF YOUR BAND METHOD. SOMETIMES YOU HAVE TO BUY IT SEPARATELY.

WILL IT SOUND LIKE A SONG?

NO. IT WON'T SOUND AS PRETTY AS A SONG, BUT SOON YOU WILL KNOW ALL THE NOTES ON YOUR INSTRUMENT. YOU SHOULD PRACTICE IT FIRST, BEFORE YOUR OTHER MUSIC, EVERY DAY. HERE'S HOW TO DO IT:

① FIND YOUR EASIEST NOTE ON THE CHART. PLAY IT FIRST.

② FIND THE NOTES ON THE CHART THAT YOU HAVE ALREADY LEARNED. MARK THEM. PLAY THEM.

③ START WITH YOUR EASIEST NOTE AND PLAY DOWN, A NOTE AT A TIME, AS FAR AS YOU CAN GO.

④ GO UP - SEE HOW FAR YOU CAN GO.

⑤ WHEN YOU FIND THE LOWEST AND HIGHEST NOTES YOU CAN PLAY, MARK THE DATE BY THEM. LATER YOU WILL BE ABLE TO GO LOWER AND HIGHER, AND A YEAR LATER YOU WILL BE ABLE TO LOOK BACK AND SEE HOW LONG IT TOOK YOU.

⑥ WHEN THERE ARE 2 OR 3 WAYS TO FINGER A NOTE, HAVE YOUR TEACHER PICK OUT ONE WAY FOR YOU TO LEARN FIRST.

AFTER YOU PLAY THE FINGERING CHART, YOU WILL BE "WARMED UP." YOUR MUSCLES WILL BE AT THEIR FRESHEST - AT THEIR BEST. NOW IS THE TIME TO PLAY YOUR VERY HARDEST SONG.

LATER, AS YOUR MUSCLES GET TIRED, IS THE TIME TO GO OVER YOUR EASIER MUSIC. WHEN YOUR MUSCLES GET TIRED ENOUGH TO MAKE YOU MISS NOTES, QUIT, AND FINISH PRACTICING AFTER THEY HAVE RESTED. THAT COULD TAKE AN HOUR, OR A MINUTE.

HOW TO PRACTICE A HARD PIECE

STOP! YOU ARE MISSING THIS MEASURE.

SHOULD I START OVER AT THE BEGINNING?

DO

WHY WOULD YOU WANT TO START AT THE BEGINNING? YOU AREN'T MISSING AT THE BEGINNING!

SHOULD I START ON THE MEASURE BEFORE?

YOU DIDN'T MISS THE MEASURE BEFORE!

SHOULD I START ON THE NOTES I MISSED?

NOW YOU'RE GETTING THE PICTURE!

FLUB! TOOT, FLUB, TOOT.

NO... RIGHT... NO... RIGHT. NOW PLAY IT 5 TIMES CORRECTLY

TOOT - TOOT - TOOT - TOOT -

GOOD. THAT'S 4 TIMES IN A ROW PERFECT. IF YOU CAN PLAY IT RIGHT THE 5TH TIME, YOU CAN GO ON TO THE NEXT STEP. IF YOU MISS IT, YOU HAVE TO DO IT 5 MORE TIMES.

WHAT DO YOU MEAN, I'M GETTING THE PICTURE? I AM A PICTURE!

FLUB! NOW YOU HAVE TO DO IT 5 MORE TIMES

TOOT - TOOT -

TOOT -

TOOT -

TOOT!

RIGHT. WAIT ABOUT 5 SECONDS BETWEEN EACH TRY.

RIGHT. TAKE A FULL BREATH BEFORE EACH TRY. (IF YOU WERE PLAYING A BOWED INSTRUMENT, YOU WOULD MOVE YOUR BOW THE SAME DIRECTION AS WHEN YOU PLAY THOSE NOTES WITH THE REST OF THE PIECE.)

RIGHT! NOW YOU ARE READY FOR THE NEXT STEP! START A FEW NOTES BEFORE HOW ABOUT RIGHT HERE? AND PLAY UNTIL A COUPLE OF NOTES AFTER THE TROUBLE SPOT - HOW ABOUT RIGHT THERE.

TOOT! - TOOT! -
TOOT! - TOOT! -

RIGHT! NOW IF YOU CAN PLAY IT RIGHT THE 5th TIME, YOU CAN GO ON TO THE NEXT PART

FL-OOT?

WELL....

OO L IIIIIII

IT'S CLOSE ENOUGH.

NOW THE NEXT STEP IS TO PLAY THE WHOLE PHRASE. A PHRASE IS LIKE A SENTENCE. IT HAS A LITTLE PAUSE ON EITHER SIDE OF IT.

A PHRASE IS LIKE A SENTENCE. A SENTENCE HAS A LITTLE PAUSE ON EITHER SIDE OF IT MARKED BY PUNCTUATION. A PHRASE HAS A LITTLE PAUSE - WHERE A WIND INSTRUMENT TAKES A BREATH, OR A BOWED INSTRUMENT LIFTS THE BOW, OR A PIANO PLAYER LIFTS THE FINGERS. A PHRASE LASTS ABOUT 4 MEASURES IN THE MOST COMMON MUSIC.

TOOT!
TOOT!
TOOT!
TOOT!
TOOT!

GOOD! NOW LET'S SEE IF YOU CAN PLAY THE WHOLE SONG!

GOOD. YOU PLAYED THAT VERY SLOW, WHICH WAS VERY SMART.

WHEN YOU CAN PLAY IT RIGHT AT A SLOW SPEED, THE NEXT STEP IS TO TAKE IT A LITTLE FASTER.

TOOT ~
TOOT ~
FLUB!
TOOT ~
FLOOT-
TOOT ~
FLUB-

YOU CAN SEE THAT WHEN YOU PLAY IT FASTER, YOU GET BRAND NEW TROUBLE SPOTS, AND YOU HAVE TO WORK THEM OUT STEP BY STEP, JUST LIKE WE DID THE OTHER ONE.

LATER, NEXT WEEK, AFTER WORKING OUT THE NEW TROUBLE SPOTS -----

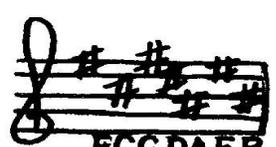
IT SOUNDS GOOD, AND YOU CAN EVEN PLAY IT FAST.

JUST REMEMBER, WORK OUT THE PROBLEMS STEP BY STEP, AND "DON'T PLAY IT FAST UNTIL YOU CAN PLAY IT SLOW." THE MAIN REASON YOU NEED TO PLAY IT SO MANY TIMES RIGHT IS TO GIVE YOURSELF THE CONFIDENCE THAT YOU WILL NOT MISS IT AGAIN. IT IS THAT CONFIDENCE, AS MUCH AS ANYTHING ELSE, THAT WILL KEEP YOU FROM MISSING.

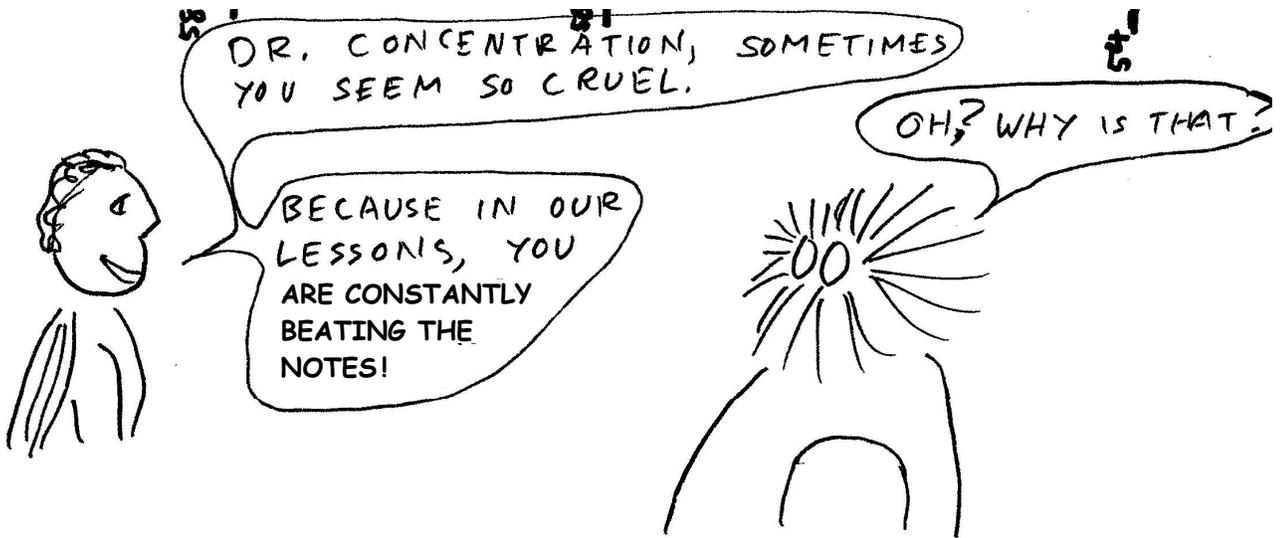
TRANSPOSITION CHART

The notes in each column are the same pitch. For example, if an oboe plays a C and a french horn plays a G, they will sound like the same note. Each column lists the key signature of the scale that begins with the pitch of that column. For example, if a flute plays an F scale, which has 1 flat, and a clarinet plays a G scale, which has 1 sharp, they will play the same pitches.

Order of b's:  BEADGCF

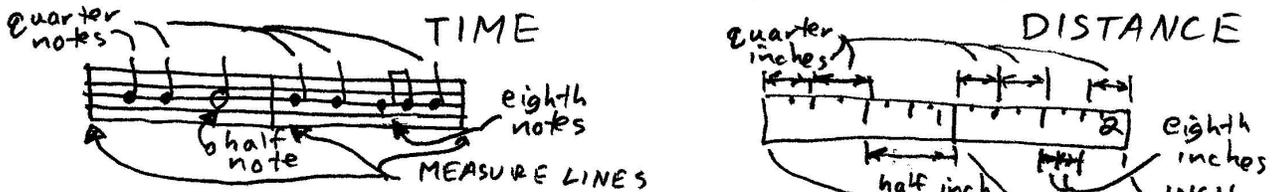
order of #'s:  FCGDAEB

	Flute, Oboe, Violin, Bells, Piano (Piccolo sounds 8ve up)												
C													
		7# 5b	2#	3b 4#	1b	6# or 6b	1#	4b 3#	2b 5#	7# 5b	2#		
Bb													
		2#	3b 4#	1b	6# or 6b	1#	4b 3#	2b 5# or 7b	7# 5b	2#			
Eb													
		3#	2b 5# or 7b	7# 5b 2#	3b 4#	1b	6# or 6b	1#	4b 3#				
F													
		1#	4b 3#	2b 5# or 7b	7# 5b 2#	3b 4#	1b	6# or 6b	1#				
Viola													
		7# 5b	2#	3b 4#	1b	6# or 6b	1#	4b 3#	2b 5#				
Bass													
		7# 5b	2#	3b 4#	1b	6# or 6b	1#	4b 3#	2b 5#				



METRONOME: THE TAPE MEASURE FOR MUSIC

Just as a tape measure measures distance, a measure in music measures time. Almost every measure has space for four quarter notes in it, just as every inch has four quarter inches. Some measures are different, but it is so common for a measure to have 4 beats that, instead of $\frac{4}{4}$ at the beginning of the music (which tells how long the measures are) you will see a big C, which stands for "Common Time".



The hard part about a measure in music is that you can't make time lie still while you put a measure across it and mark it with a pencil, like you can with a tape measure and a board. Not only can't we mark time with a pencil, we can't even see it. This makes music much harder to measure than a board.

About the best tape measure for music we have is in our heads. That's right, in our heads. You thought I was going to say "a metronome", didn't you? Ha, fooled you. But just like our eyes can tell near from far, automatically, so can our minds tell short from long. But just like our eyes have trouble telling us exactly how near or how far, so our minds have trouble telling us exactly how short or how long.

We can fine tune our eyes by practicing with a tape measure. We can estimate a distance, and then measure it with a tape to see how far off we were. After lots of practice, we can get pretty accurate with our eyes.

We can fine tune our sense of time with a METRONOME, in the same way. It is the best we have, but it is much messier to use than a tape measure. All it has on it are the quarter inch lines. No eighth inch lines, no sixteenth inch lines, and the



half inch and inch lines aren't any bigger than the quarter inch lines. What's more, it doesn't even have any numbers on it! Try building a house someday with a tape measure that has nothing on it but lines every quarter inch!

As hard as that would be, it would be easier than building a house without any tape measure at all! So we use a metronome as we practice music. The more we use it, the more we fine tune our sense of time, and the more accurate we become at judging beats. After that, it is easy to put the rest of the marks on our mental tape measure, and to put numbers on the marks.

208 -
200 -
192 -

WHAT A METRONOME IS

184 -

You can buy a metronome for as low as around \$40. (1981) All a metronome does is tick like a clock once every beat. (About once a second.) Some metronomes have a pendulum that swings back and forth and makes a loud tick. Others are electronic, and have a tick that you can make louder or softer, or you can turn it off and just watch the light out of the corner of your eye as you play. (Now-2017-you can get a free metronome app on your smartphone!)

176 -

168 -

160 -

152 -

THE DIFFERENCE BETWEEN SECONDS AND BEATS

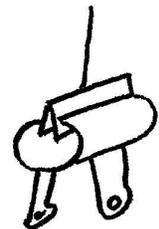
144 -

You can divide up the day into 86,400 seconds and each second will be just as long as any other. You can do the same with beats. Seconds are equal divisions of time. So are beats. But beats can be faster or slower than a second. There are always 60 seconds in a minute. But beats can be so slow that only 40 of them will fit in a minute. Or so fast that 208 of them will fit in a minute. On a metronome, you can select a speed anywhere within that range.

138 -

132 -

HOW TO MAKE A SIMPLE METRONOME



126 -

All you need is a spring clip (designed to hold several papers together), a string, and a place to hang it from. Swing it close enough to the music that you can see it out of the corner of your eye. Swing it from side to side, no higher than 45°. It will have a visible swing for at least two minutes. Use the marks around these pages to set it at any beat speed you want. You can make an even simpler, non-adjustable metronome by tying a shiny weight to a string at the length you want.

120 -

116 -

88

92

96

100

104

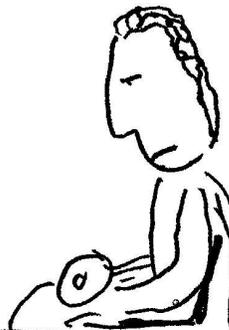
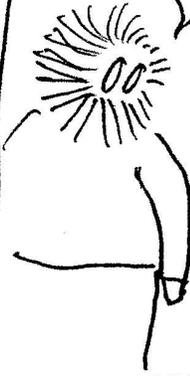
108

112

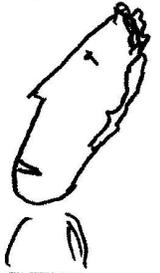
It Takes So Long
To Sound Good



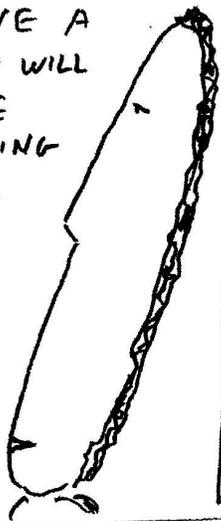
WHY THE LONG
FACE?



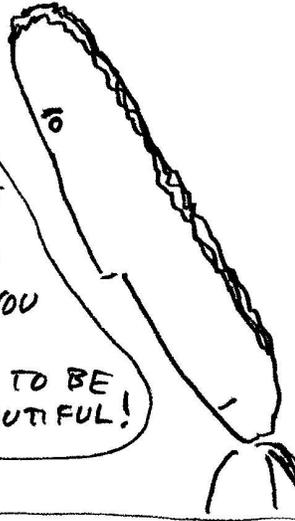
(SIGH) - PRACTICING
ISN'T AS MUCH FUN AS
IT USED TO BE. WHEN
I SHOW YOU SOMETHING
I HAVE LEARNED THAT
WAS REALLY HARD, AND
I THINK I GOT IT
REALLY GOOD, YOU
JUST SHOW ME
THINGS I AM
DOING WRONG
THAT I DIDN'T
EVEN KNOW
ABOUT
BEFORE.



WILL I NEVER HAVE A
LESSON WHERE YOU WILL
TELL ME, "YOU HAVE
LEARNED EVERYTHING
YOU HAVE TO LEARN,
NOW YOU CAN REST.
YOU SOUND VERY
GOOD. YOU HAVE
STOPPED MAKING
BAD MISTAKES.
NOW YOU ARE
A TRUMPET
PLAYER!"



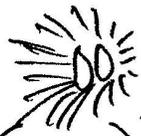
YOU ARE ALREADY A
TRUMPET PLAYER,
AND YOU OFTEN SOUND
VERY GOOD. IT WILL
BE A LONG TIME BEFORE
YOU WILL SOUND LIKE A PRO-
FESSIONAL, BUT WHEN YOU
PLAY A SONG WELL, YOU
MAKE ME FEEL GOOD.
MUSIC DOESN'T HAVE TO BE
PERFECT TO BE BEAUTIFUL!



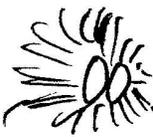
YOU CAN REST ANY TIME YOU
WANT. YOU CAN QUIT
PRACTICING RIGHT NOW,
AND NEVER COME TO
ANOTHER LESSON, AND
FOR THE REST OF
YOUR LIFE YOU WILL
BE ABLE TO PLAY
ALMOST AS WELL
AS YOU DO NOW.



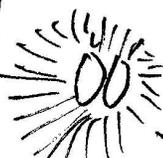
IF YOU START PLAYING
AGAIN 20 YEARS LATER,
YOU WILL EVEN BE
SURPRISED TO LEARN
THAT, AFTER YOU
SCRAPE OFF THE
RUST FOR A WEEK
OR SO, YOU WILL PLAY
BETTER THAN YOU
DO NOW.



I AM GLAD TO SEE
YOU MORE CHEERFUL,
I DON'T LIKE TO SEE
YOU WITH SUCH A LONG
FACE. I DO NOT MAKE
YOU LEARN ANY
THING. THE
GREATEST
PRESSURE ON
YOU TO LEARN
COMES FROM
INSIDE YOU.



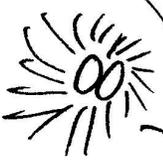
IT IS THE YEARNING THAT
MADE YOU TALK YOUR PARENTS
INTO BUYING YOU A HORN
AND SENDING YOU TO LESSONS -
200 MILLION LIGHT YEARS AWAY -
AND PROMISE TO PRACTICE
30 MINUTES EVERY DAY
FOR 3 MONTHS. IT
IS A YEARNING TO
SOUND PROFESSIONAL.



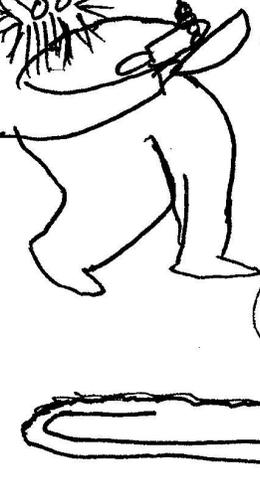
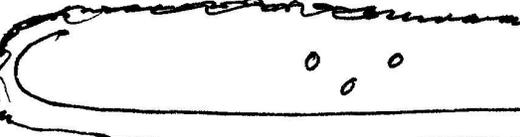
FROM TIME TO TIME YOU NOTICE THIS YEARNING TO LEARN IN MANY OTHER THINGS—SCIENCE, SPACE, COMPUTERS, SPORTS—BUT YOU KNOW YOU CANT LEARN THEM ALL AT ONCE. FOR NOW, YOU HAVE PICKED MUSIC. IF YOU WERE NOT LEARNING ANYTHING, THIS YEARNING WOULD MAKE YOUR LIFE FEEL EMPTY. WHEN YOU LEARN, YOU FILL UP THAT EMPTINESS WITH JOY. SAY, BE CAREFUL THAT YOUR GRIN DOESNT GET TOO WIDE.



HAVE YOU EVER WATCHED TINY CHILDREN RACING? THEY RUN AND LAUGH AND TRIP AND HAVE A GREAT TIME. THEY ARE CAREFREE, BUBBLING WITH JOY, AND THE LAST ONE TO TODDLE IN IS JUST AS HAPPY IF SOMEONE PATS HIM ON THE BACK AND TELLS HIM HOW GOOD HE DID.

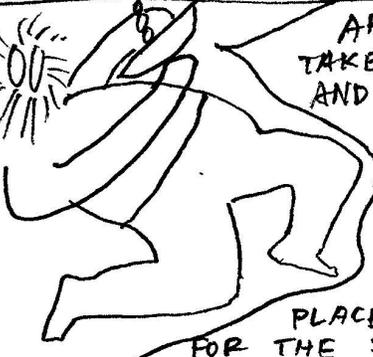


HAVE YOU EVER WATCHED OLYMPIC RUNNERS RACING? THEY ARE DEAD SERIOUS. TOTAL CONCENTRATION. RUNNING GIVES THEM A DIFFERENT KIND OF JOY: A PASSION THAT GIVES MEANING TO THEIR ENTIRE LIVES.



RELIGION AND FALLING IN LOVE ARE THAT WAY TOO, AS WELL AS LEARNING AN INSTRUMENT. FIRST THERE IS THE WONDERFUL DISCOVERY THAT YOU ARE ABLE TO HAVE SOMETHING IN YOUR LIFE YOU NEVER THOUGHT YOU COULD HAVE.

AFTER AWHILE YOU TAKE IT FOR GRANTED, AND THE EMOTION GOES AWAY. PEOPLE GET DISCOURAGED, BECAUSE THEY DO NOT RECOGNIZE THE NEW FEELING THAT TAKES ITS PLACE: THE YEARNING FOR THE STEADY PROGRESS TOWARDS THE ACHIEVEMENT OF THE OLYMPIC RUNNER!



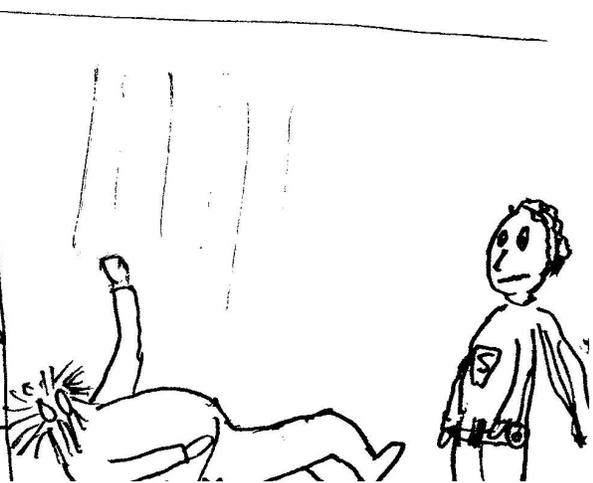
THIS IS GETTING OUT OF HAND. I WISH YOU WOULD WIPE THAT SILLY GRIN OFF YOUR FACE.



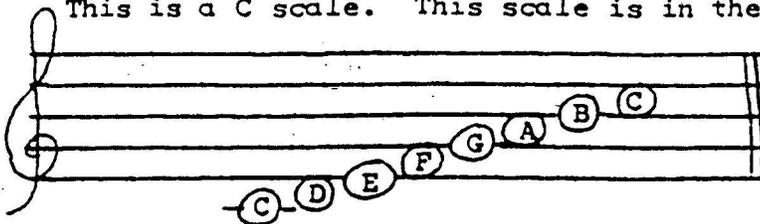
DR CONCENTRATION!
Y-Y-YES, PROF. FUN?
WHAT IS THIS LINE DOING IN MY RECORDING STUDIO? DID YOU HAVE SOMETHING TO DO WITH THAT?



OH, NO! NOW I'M IN TROUBLE! I HAVE TO SAY SOMETHING TO STOP HIM FROM BEING SO HAPPY...HMM.
AWRIGHT, LET'S START PRACTICING!



This is a C scale. This scale is in the Key of C.

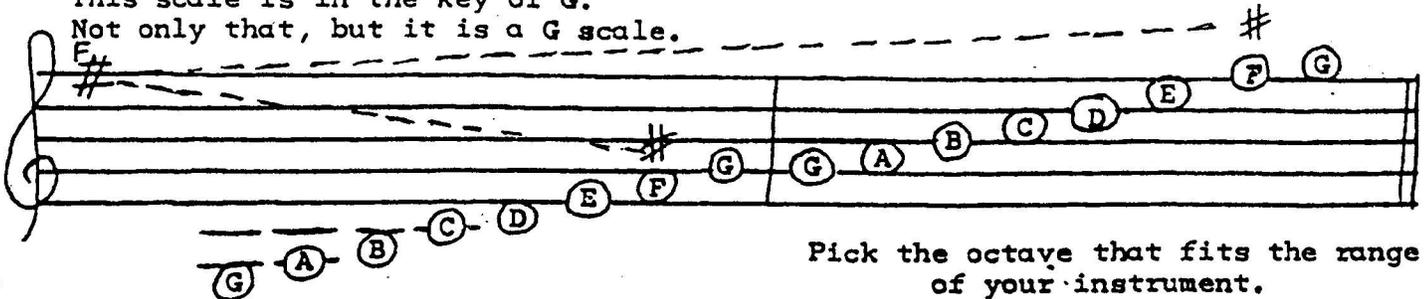


Play it up and back down.

MAJOR SCALES

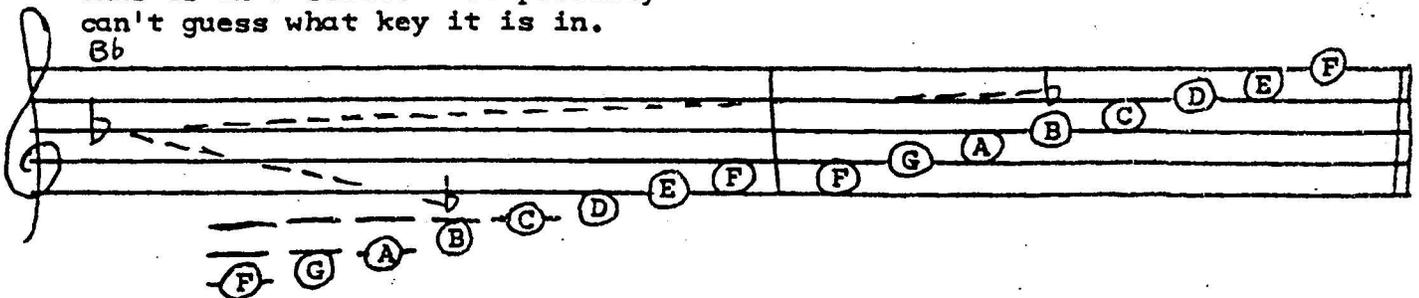
© Dave Leach 1980

This scale is in the key of G. Not only that, but it is a G scale.

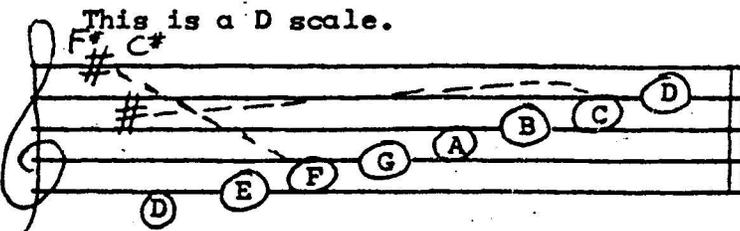


Pick the octave that fits the range of your instrument.

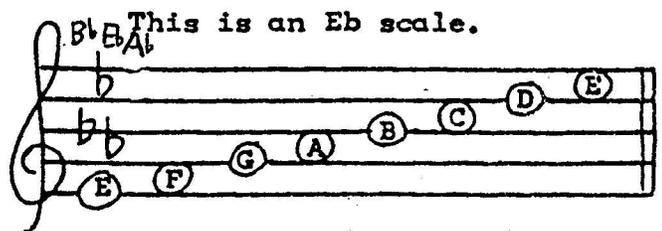
This is an F scale. You probably can't guess what key it is in.



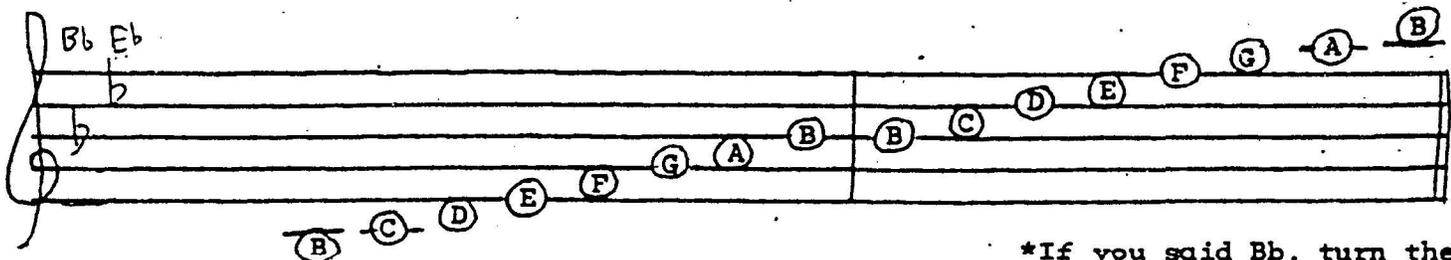
This is a D scale.



This is an Eb scale.



If you can guess what key this is in, I will tell you a secret.*



These two flats are the KEY SIGNATURE. These two flats tell you the KEY.

*If you said Bb, turn the page. If you said something else, you have to practice an hour tonight.

You may be wondering what a key is, other than something to start a car. Well, a key is something that makes something else work, isn't it? Try playing the Bb scale without any flats. It won't work.

Do you know what a signature is? Why, it is a sign someone writes to tell you who he is. THE KEY SIGNATURE IS A SIGN THE KEY WRITES TO TELL YOU WHO HE IS.

ADVANCED SCALES

Have you ever thought the world would be better off without flats (which look like small letter B's), sharps (which indeed look very sharp), and naturals (which look like sharp signs that have been slightly flattened)?

The reason we need them is that there are only 9 notes on the staff if you count just the natural notes. But there are 14 notes altogether.

The extra 5 notes are in between the natural notes, and the only way we can indicate them is with signs-- b, #, and ♯.

To get the note 1/2 way between A and B, we can write Bb, which means go one notch (1/2 step) below B. Or we can write A#, which means go one notch (1/2 step) above A. (♯ means stay where you are.) You can see that A# and Bb point you to the same note.

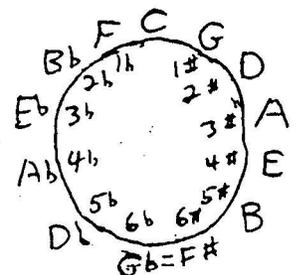
When a sharpened note is equal to a flattened note, they are called **ENHARMONIC EQUIVALENTS**.

Order of Flats and Sharps. When someone says "play in the key of 5 flats" you need to know which flats they are. Flats are always in this order:

Notice that the first four spell the word BEAD, and the last three stand for the well known saying, "Girls Can Fly". The first five flats are Bb, Eb, Ab, Db, and Gb. To find the key this is in, go to the next to the last flat--Db. (Notice it is five steps higher than the last flat. The key of one flat is F.) Sharps are in reverse order from flats. To find the key of 3 sharps (F#, C#, G#) just go one half step up from the last sharp--A.

Circle of Fifths. Do you want to try something? Play the first 5 notes in the C scale, so you end on G. Now play the first 5 notes in the G scale, so you end on D. Now play the first 5 notes in the D scale, so you end on A. Keep going like this, and you will end on C!

What other patterns can you find?



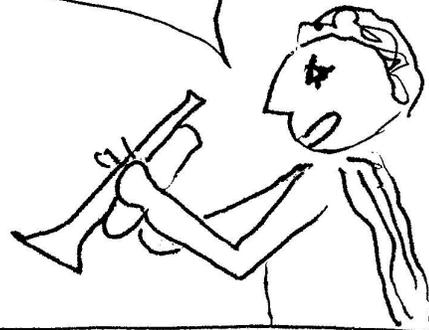
Miller Music -- (244-3711) the
FAMILY music center
 4110 SW 9th
 Des Moines IA 50315

*Secret from page 1: The Statue of Liberty is blind as a bat.



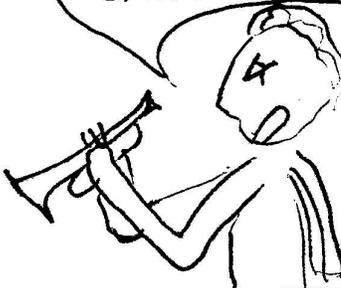
DARN IT, THATS TERRIBLE!

THOSE # * b MISTAKES!



I'LL NEVER GET IT! I GIVE UP, I CAN'T DO IT. IT JUST CAN'T BE DONE.

WHAT'S WRONG, DR. SCREECH?



I CAN'T PLAY THAT MEASURE LIKE YOU TOLD ME TO! I'M DOING IT ALL WRONG! I CAN'T PLAY THE TRUMPET!

DON'T SAY YOU CAN'T. JUST SAY YOU ... YOU NEED TO BE PATIENT, WHY DOES IT BOTHER YOU THAT IT TAKES SO LONG? WHY ARE YOU UNHAPPY? IT WOULDN'T BE ANY FUN IF IT WERE EASY!

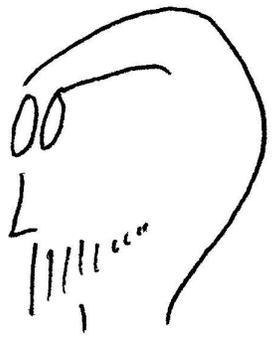


IF IT WERE EASY, AND YOU TOLD YOUR FRIENDS, "I CAN PLAY THE TRUMPET REAL GOOD! I PLAY FIRST CHAIR IN THE BAND!" THEY WOULD JUST SAY, "AW, THAT'S EASY! A BABY CAN DO THAT!" THE FACT IS, IT'S HARD. AND EVEN IF YOU GET THAT MEASURE, YOU STILL WON'T SOUND LIKE A PROFESSIONAL! THERE'S JUST TOO MUCH YOU DON'T KNOW! NO MATTER HOW SINCERE YOU ARE, NO MATTER HOW HARD YOU PRACTICE, IT WILL BE A LONG LONG TIME BEFORE YOU WILL SOUND REALLY GOOD. BUT THAT'S NO REASON TO FEEL DISCOURAGED!

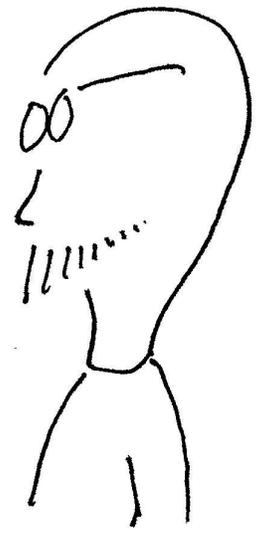




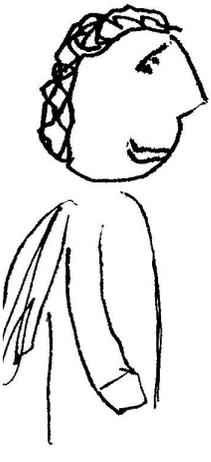
IT'S KIND OF LIKE RELIGION. GOD WANTS US TO KNOW THAT WE ARE SINNERS, NO MATTER HOW HARD WE TRY, OR HOW SINCERE WE ARE. HE IS NO PATSY. HE WANTS US TO KNOW EXACTLY WHAT WE HAVE DONE WRONG, AND IF WE DON'T EVEN CARE HE WILL BEAT US ALONG THE SIDE OF OUR HEAD UNTIL WE DO.



I DON'T KNOW THAT MUCH ABOUT RELIGION, BUT I KNOW A LOT ABOUT LEARNING AN INSTRUMENT, AND ABOUT KIDS, AND I KNOW THAT IS WHAT I WILL DO TO YOU IF YOU START GETTING COCKY.



I DON'T WANT YOU TO THINK YOU ARE REALLY GOOD. YOU AREN'T, AND IF YOU THOUGHT YOU WERE, YOU WOULD QUIT PRACTICING AND QUIT COMING TO LESSONS. IF YOU THOUGHT YOU COULD IMPROVE YOURSELF THROUGH YOUR OWN EFFORT OR DETERMINATION OR WILL POWER OR SOME CRAZY SHORT CUT YOU COOK UP, ALL BY YOURSELF, YOU WOULD JUST SPIN YOUR WHEELS, GET DISCOURAGED, AND GIVE UP.

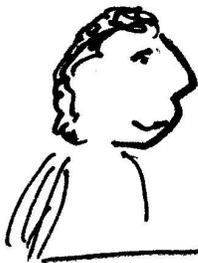


I DON'T WANT YOU TO WALLOW IN SHAME OR DEFEATISM, EITHER. SHAME IS JUST THE FLIP SIDE OF PRIDE. WITH EITHER, ALL YOU ARE THINKING ABOUT IS HOW PROFESSIONAL YOU SOUND. YOU MIGHT AS WELL GIVE UP ON THAT.



YOU ARE SPENDING HALF YOUR TIME THINKING ABOUT THAT, TIME YOU COULD SPEND CONCENTRATING ON WHAT I AM SHOWING YOU.

I WANT YOU TO KNOW THE PROBLEMS WE HAVE TO WORK ON. BUT THEN I WANT YOU TO TRUST ME — THAT I DON'T MIND THE PROBLEMS. I ENJOY THE CHALLENGE, I ENJOY YOUR PERSONALITY, I ENJOY HELPING YOU.



I WANT YOU TO TRUST ME TO SHOW YOU THE VERY EASIEST WAY TO LEARN FAST, I WANT YOU TO TRUST ME TO FIGURE OUT A SOLUTION TO EVERY PROBLEM THAT COMES UP, PROVIDED YOU DON'T GIVE UP.



I WANT YOU TO TRUST YOURSELF TO HAVE THE TALENT TO LEARN, AND TO KEEP GETTING BETTER AND BETTER, FOR AS LONG AS YOU KEEP TRYING.



I WANT YOU TO TRUST THAT THE LONG HOURS YOU SPEND PRACTICING WILL BE WORTH IT, NOT JUST YEARS DOWN THE ROAD, BUT NOW, WHILE YOU ARE PRACTICING. DOING THE JOB IS AS MUCH FUN AS HAVING IT DONE! IT IS FUN TO LEARN A FEW MORE NOTES THAN YOU KNEW YESTERDAY, AND AFTER YOU LEARN A SONG, AND YOU CAN PLAY IT WITHOUT WORRYING ABOUT GETTING EVERYTHING RIGHT, SO YOU CAN FEEL IT, IT FEELS GOOD! IT FEELS BETTER THAN LISTENING TO A RECORD OF SOMEONE ELSE PLAYING IT PERFECTLY!



BUT MOST OF ALL, I WANT YOU TO KNOW I LOOK FORWARD TO EVERY LESSON, WHEN YOU COME TO ME AND I HELP YOU TO SOUND YOUR BEST. WE MAKE BEAUTIFUL MUSIC TOGETHER.



TIP:

IF YOU ARE GOING TO PLAY
IN A RECITAL OR IN FRONT OF
AN AUDIENCE - - -

- ① START LEARNING YOUR MUSIC
2 MONTHS BEFORE THE BIG DAY.
HAVE IT LEARNED PRETTY WELL
BY ONE MONTH BEFORE,
- ② STARTING ONE MONTH BEFORE,
DO A SHORT WARM UP, THEN
REST 10-15 MINUTES. THEN PLAY
YOUR SOLO STRAIGHT THROUGH WITH-
OUT STOPPING. (THIS IS EXACTLY
WHAT WILL HAPPEN ON YOUR BIG DAY.)
AFTER THAT YOU CAN PRACTICE AS USUAL.
- ③ WHEN THE BIG DAY COMES,
YOU WILL NOT BE VERY NERVOUS,
BECAUSE YOU WILL KNOW ALMOST
EXACTLY WHAT WILL HAPPEN AND
HOW YOU WILL SOUND, BECAUSE
YOU HAVE JUST GONE THROUGH
EXACTLY THE SAME ROUTINE
30 DAYS IN A ROW!

HOW TO USE THIS PROGRESS CHART

Almost any band method teaches the things in this chart. Maybe not in exactly the same order. Each step on this chart is covered by roughly two pages of a band method, and takes roughly two weeks to master. Your teacher can check off each step when you master it. If you master just part of a step, yet your book takes you on to the next step, your teacher can put a small check by the part you have mastered.

When you learn all the things on this chart, you can be very happy with yourself. It is very hard to learn all these things! If all you had to do was learn one or two of these things it would be easy, just like it is easy to juggle just one or two balls, Or just like it is very easy to carry a football across the goal line, if you don't have a gang of mean looking giants trying to stop you. When you start on an instrument, it's like trying to start off juggling with three or four balls - things you have to remember all at the same time. It takes you all week to learn to juggle that many, and then at your next lesson your teacher throws you another ball! No wonder it takes so much practice!

If you can master all the steps on this chart, you can do something very few Americans can do! You should be very happy, and play for others so they will be happy, too! I know Dr. Screech will be very, very happy to hear you play! Especially since he is only a cartoon, and doesn't even have any ears!

PROGRESS CHART FOR YOUR FIRST YEAR

LEVEL 1: You have learned how to play 6 different notes, how to recognize one from another, and how to use the fingering chart to tell you which fingers to use. **FLUTE:** you have learned how to hold the flute while you are playing C so it doesn't fall on the floor. You have learned how to play a note for several seconds, rather than use all your breath in one second which causes hyperventilation. **REEDS:** You have learned how far in your mouth to put your mouthpiece. You have learned how to pull your lower lip against your teeth so you can squeeze the reed just tight enough. You have learned how to look at the front of the instrument, to see where to put your fingers, without chipping the reed on your clothes. **BOWED:** You have learned how to hold the instrument and bow. You have learned to bow the string you want without getting the one next to it. You have learned to move the bow at just the right speed so your instrument sounds pretty. **BRASS:** You have learned how tense your lips should be, how hard to press the instrument against your lips, and how hard to blow. You have learned to play very high and very low.

LEVEL 2: You have learned to play the 6 first notes any time you want, without hardly ever missing. You have memorized which fingers to use, so you don't have to look back at the directions. You always remember to tongue the beginning of notes (if yours is a wind instrument) and you can make a note last 5-10 seconds. You can play one or two songs, as fast as people sing them, without having to stop or slow down for hard notes.

LEVEL 3: You can play several songs at the right speed and with good rhythm. You know how to read rhythm. You can feel a steady beat in your mind, and you can make quarter notes, quarter rests, half notes, half rests, whole notes, and whole rests last the right length of time. You can play two measures in one breath (if yours is a wind instrument). You are learning to play in tune.

LEVEL 4: You have memorized notes and rhythm so well that you can learn new songs with little practice. Instead of just learning one song in a whole week, you are able to learn 6 or 8 songs in one week. You can even learn new notes, and learn $3/4$ time.

LEVEL 5: You have learned how #'s (sharps) and b's (flats) change notes, requiring different fingerings. When you read rhythm, you are so sure of yourself that you can play one rhythm while other people play different rhythms. You can play tricky rhythms using quarter notes and quarter rests. You have a nice tone, and can play in tune.

LEVEL 6: You have learned repeat signs, 1st and 2nd endings, and duets, along with more notes. You know more than a dozen notes very well, and you are looking at the rest of the notes in your fingering chart. You can even play a tricky rhythm while someone else plays a melody that goes with it.

LEVEL 7: You have learned D.C. al Fine, hold, and slurs. You can play notes that skip from low to high. You can play 4 measures in one breath. You can play 4 scales and get the #'s and b's correct.

LEVEL 8: You can play a long song, 32 measures, while a piano plays with you.

LEVEL 9: You always remember to look at the key signature. You are learning dynamic markings. You always remember to tongue, or slur, as marked in the music. You can play 4 measures in one breath. You can play 4 scales at the speed of 2 notes per second. You are learning the Chromatic Scale (all the notes in the fingering chart). You have learned some songs with lots of eighth notes that you can play 4 or more per second.

LEVEL 10: You can play all the songs in the first year book and not miss more than one or two notes per song, and not have to stop or slow down for hard parts while you play. You can play for an audience.

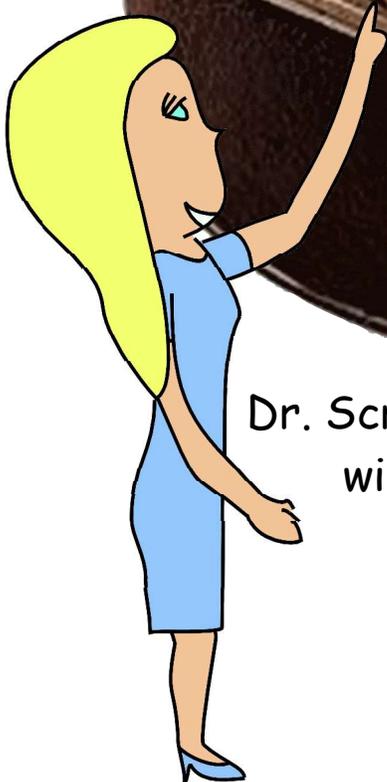
HAPPY 35TH! 1982-2017



"America's Got Talent" star



Lecturing
at the
United
Nations



Dr. Screech's
wife

