

In this lesson, for sake of practice, the accent should be more strongly pronounced than in ordinary playing, and the same suggestion applies to the rhythm or swing of the various movements.

**Strongest accent on 1.** One beat to each half note or two quarter notes.

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and 2/2 time (indicated by '2'). It features a treble clef and a key signature of one sharp. The lyrics 'The Star-Spangled Banner' are written below the notes. The bottom staff is also in common time (C) and 2/2 time (2). It features a treble clef and a key signature of one sharp.

**Accent 1** strongly, 3 less so, 2 and 4 lightly.

The image shows the second page of a piano sheet music. The tempo is marked as 116 BPM. The key signature is common C. Measure 1 starts with a forte dynamic. Measures 2 through 10 show a continuous pattern of eighth-note chords and sixteenth-note figures. Measure 10 ends with a half note followed by a repeat sign and a double bar line.

The strongest accent is on 1; 2 and 3 very light, 4 a little heavier, but less so than 1; 5 and 6 very light.

Moderato  $\text{♩} = 132$

3

Sheet music for piano, page 3, measures 13-14. The music is in common time (indicated by the '3' at the beginning of the first measure). The key signature changes from C major to G major (one sharp) at the start of measure 14. Measure 13 consists of six eighth-note chords (C, D, E, F, G, A) followed by a sixteenth-note rest. Measure 14 begins with a sixteenth-note rest, followed by a series of eighth-note chords (G, A, B, C, D, E) with various grace notes and slurs.

1<sup>st</sup> beat strong, second beat light, except when specially marked.

Accent 1 moderately, 2 and 3 less so.

Moderato  $\text{♩} = 100$

5

Measure 5: The melody begins with eighth-note pairs (B, A) and (G, F). Measures 6-7: The melody continues with eighth-note pairs (E, D), (C, B), (A, G), and (F, E). Measure 8: The melody consists of eighth-note pairs (D, C), (B, A), (G, F), and (E, D). Measure 9: The melody consists of eighth-note pairs (C, B), (A, G), (F, E), and (D, C). Measure 10: The melody concludes with eighth-note pairs (B, A) and (G, F).

**Accent 1** only, with waltz swing.

Handwritten musical score for three staves, labeled "Waltz d=76". The score consists of three staves, each with a treble clef and a key signature of one flat. The tempo is marked as d=76. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes.

Accent 1 and 3  
Schottische

$\text{♩} = 138$

7

Principal accent on 1, secondary accent on 2

Fox-trot

$\text{♩} = 80$

8

Accent 1 strongly, 2 lightly

Polka

$\text{♩} = 96$

9

Accent 1

Galop

$\text{♩} = 126$

10

Accent on 1, except where specially marked.

Cracovienne. (Polish.)

11 

Primary accent on 1, secondary accent on 2.

British Grenadiers. (English.)

12 

Primary accent on 1; accent on 3 almost as strong.

Rowld Soger Boy. (Irish.)

13 

Accent all 4 beats; a little stronger than the rest.

Roy's Wife of Aldivalloch. (Scotch.)

14 

Accent on 1 and 2: both strong.

Pirates' Chorus from "Pirates of Penzance."

15 

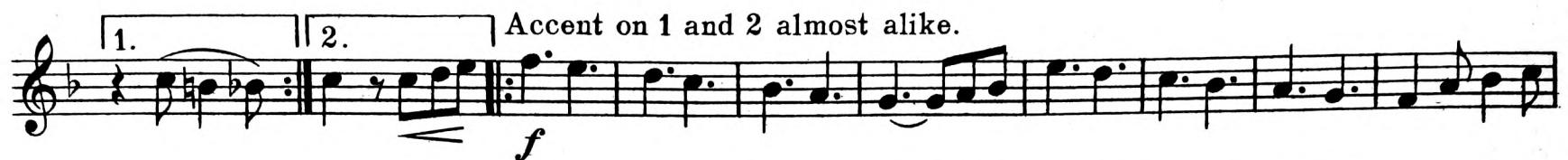
Primary accent on 1, light secondary accent on 3.

Kingdom Comin'. (American.)

Allegro

16 

March. Accent on 1.



Groups of 4. Primary accent on 1, secondary on 2. Must be played perfectly smooth and even.



Six metronome ticks to the measure. Accent noticeably the first note of each measure. Attack every note exactly alike.

$\text{♪} = 208$

19

20

21

22

23

24

25

26

27

Three metronome ticks to the measure, two notes to each tick. Accent on first note of each measure.  
Watch your attack.

$\text{J} = 104$

28

$\text{J} = 104$

29

$\text{J} = 104$

30

$\text{J} = 104$

31

$\text{J} = 104$

32

$\text{J} = 104$

33

$\text{J} = 104$

34

$\text{J} = 104$

35

$\text{J} = 104$

36

$\text{J} = 104$

37

Three metronome ticks to the measure, three notes to each tick. Accent on first note.

$\text{J} = 88$

38

## Eight Exercises on Accent

Mark the accent for each exercise, then practice each exercise carefully, with special reference to the accent. Remember that the style of attack is the same on both long and short notes.

39 

40 

41 

42 







*d. = 66*

43

Play slowly until the fingering is learned

*d. = 88*

44

*d. = 92*

45

*d. = 96*

46

Medley Overture  
Aksensha

45

INTROD.

Moderato  $\text{J} = 108$

47

*p* 1 2 3 1 2 3

March

$\text{J} = 120$

*f* *mf* *f* *mf*

*ff*

Waltz

$\text{J} = 176$

*p* *p* *f*

*1* *2* *3* *1* *2* *3*

*1* *2* *3* *1* *2* *3*

*f* *1* *2* *3* *1* *2* *3*

SONG

Andante

$\text{J} = 80$

*p*

*3* *3* *3* *3* *mf*

*f* *3* *3* *3* *3* *ff*

*1.* *2.* *3.* *1.* *2.*

## Mazurka

$\text{J} = 126$

## Grand March

$\text{J} = 104$

## Galop

$\text{J} = 152-160$

## Duet

47

Allo marcia

 $\text{d} = 112 - 116$ 

48

Musical score for Duet, page 47, measures 48-92. The score consists of two staves of music for two performers. The key signature is one flat, and the time signature is common time. Measure 48 starts with a forte dynamic (f) in measure 48. Measures 49-52 show eighth-note patterns. Measure 53 begins with a dynamic of *mf*. Measures 54-57 continue the eighth-note patterns. Measures 58-61 show eighth-note patterns with dynamic markings. Measures 62-65 show eighth-note patterns. Measures 66-69 show eighth-note patterns. Measures 70-73 show eighth-note patterns. Measures 74-77 show eighth-note patterns. Measures 78-81 show eighth-note patterns. Measures 82-85 show eighth-note patterns. Measures 86-89 show eighth-note patterns. Measures 90-92 show eighth-note patterns.

LESSON IX  
Syncopation

The tying of a weak beat to the following strong beat, changing the accent. The marcato sign (>) means that you must attack the note with *reasonable force*.

1 

2 

Attack must be precise and exact.

3 

4 

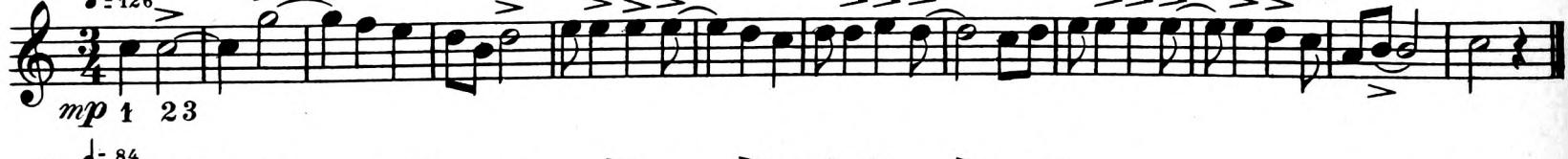
In strict unison with metronome tick.

5 

6 

7 

8 

9 

10 

11 

Pay attention to the marcato sign (>) but distinguish between > and ***ff***. In this exercise use *gentle stress* on the >

12

**p 1 2 3 4**

Here use *medium stress* on the >, a trifle stronger than in exercise 12.

13

In this exercise make the attack on the > with *force* and *vigor*.

14

Here make the attack on the > *loud* and *powerful*.

15

Make the > *loud and strong as possible*. The use of "too" will prevent blasting.

16

17  $\text{d} = 108$

17  $\text{d} = 108$

*f*

18 Allegro

$\text{d} = 120$

*mf*

19 Waltz

$\text{d} = 76$

*p*

*cresc.*

*rall.*

1. 2.

## Study

20  $\text{♩} = 112$

*f*

*p*

*cresc.*

*f*

*p*

*mf*

*f*

*mf*

*D.C.*

Synco  
Solo for Cornet

Andante moderato



## Duet

53

$\text{d}=80$

22 *mp*

*sostenuto* *p*

*D.C.*

This musical score is for a duet, page 53, featuring two staves of music. The tempo is marked as  $\text{d}=80$ . The piece begins at measure 22 with a dynamic *mp*. The music consists of two staves, each with a treble clef and a key signature of one sharp. Measure 22 ends with a half note. Measure 23 begins with a melodic line starting on the second note of the staff. Measures 24-25 show a continuation of the melodic line with various dynamics and articulations. Measure 26 features a sustained note with a dynamic *p*. Measures 27-28 conclude with a dynamic *D.C.* (Da Capo). The music is in 2/4 time and includes various note heads, stems, and rests.

LESSON X  
High Tones

Determination and stick-to-it-iveness are essential factors in developing the use of the breath and muscles of the embouchure, for the playing of High Tones. The lips must be held in an easy and natural formation and not stretched or distended across the teeth. The tongue must be used with discretion and should never pass between the lips.

Breathe deeply, play softly and repeat each exercise twenty to fifty times.

1

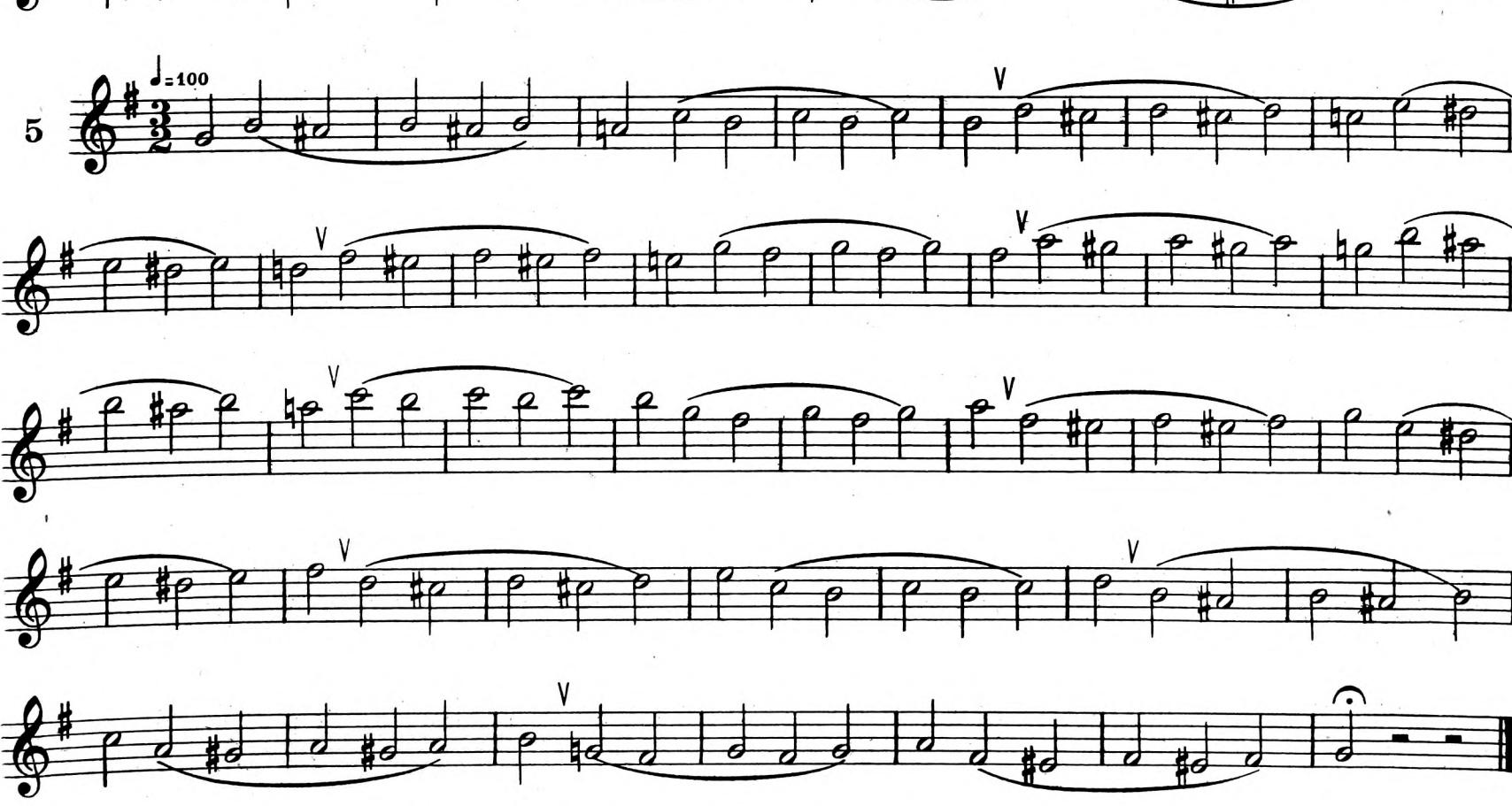
*p*

2

*p*

3 

4 

5 

$\text{♩} = 100$

6 





$\text{♩} = 100$

7 



$\text{♩} = 100$

8 

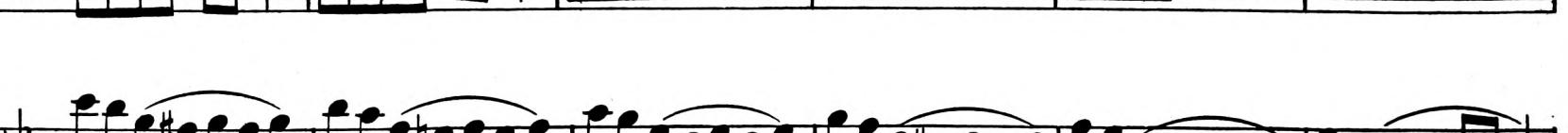






$\text{♩} = 100$

9 







Each line should be practised softly, should be played in one breath, and repeated twenty to fifty times.

10  $J=100$   
11  $J=100$   
12  $J=100$   
13  $J=100$   
14  $J=100$   
15  $J=100$   
16  $J=88$   
17  $J=88$   
18  $J=88$   
19  $J=88$   
20  $J=88$   
21  $J=88$

Do not open the lips or disturb the embouchure with the tongue, on the *low notes*.

22  The music consists of five staves of sixteenth-note exercises. Staff 1 starts with a dynamic 'p' and a tempo of quarter note = 100. The notes are grouped by measure with curved brackets. Staff 2 begins with a sixteenth-note pattern of (A-B-C-D) followed by (E-F-G-H). Staff 3 continues the pattern with (A-B-C-D) followed by (E-F-G-H). Staff 4 follows the same pattern. Staff 5 concludes the exercise.

23  The music consists of five staves of sixteenth-note exercises. Staff 1 starts with a dynamic 'p' and a tempo of quarter note = 100. The notes are grouped by measure with curved brackets. Staff 2 begins with a sixteenth-note pattern of (A-B-C-D) followed by (E-F-G-H). Staff 3 continues the pattern with (A-B-C-D) followed by (E-F-G-H). Staff 4 follows the same pattern. Staff 5 concludes the exercise.

On the low tones the mouthpiece should rest very lightly on the lips; but as you pass into the upper register, the mouthpiece is set more firmly against the embouchure, but should never be pressed so hard against the lips as to tire them.

24 

25 

26 

27 

Keep on hand a surplus of reserve breath. Play softly and repeat each exercise twenty to fifty times.

28  $\text{J} = 80$   
29  $\text{J} = 80$   
30  $\text{J} = 80$   
31  $\text{J} = 80$   
32  $\text{J} = 80$   
33  $\text{J} = 80$   
34  $\text{J} = 80$   
35  $\text{J} = 80$   
36  $\text{J} = 80$   
37  $\text{J} = 80$   
38  $\text{J} = 80$   
39  $\text{J} = 80$

Each of the following exercises should be played with a single breath, including repeat.

40  $\text{C}$   $p$   $mf$

41  $\text{C}$   $p$   $mf$

42  $\text{C}$   $p$   $mf$

43  $\text{C}$   $p$   $mf$

44  $\text{C}$   $p$   $mf$

45  $\text{C}$   $p$   $mf$

46  $\text{C}$   $p$   $mf$

47  $\text{C}$   $p$   $mf$

48  $\text{C}$   $p$   $mf$

49  $\text{C}$   $p$   $mf$

50  $\text{C}$   $p$   $mf$

51  $\text{C}$   $p$   $mf$

After the student has mastered exercises 52 and 53 at the given tempo, he should then increase the tempo and play each exercise as many times as possible in one breath.

The sheet music consists of ten staves of musical notation, each labeled with a number and tempo marking. The numbers correspond to exercises 52 through 57. The tempo markings are  $\text{♩} = 104$ ,  $\text{♩} = 144$ ,  $\text{♩} = 126$ , and  $\text{♩} = 126$ . The dynamics include *mp*, *p*, *mf*, and *mf* (at the end of staves 55, 56, 57, and 10). The music is written in common time (indicated by a 'C') and features various note values including eighth and sixteenth notes. The notation includes several sharps and flats, particularly in exercises 52 and 53. The music is divided into measures by vertical bar lines.

52  $\text{♩} = 104$   
53  $\text{♩} = 144$   
54  $\text{♩} = 126$   
55  $\text{♩} = 126$   
56  $\text{♩} = 126$   
57  $\text{♩} = 126$

58 *1st*  $\text{♩} = 80$

59 *2d*  $\text{♩} = 66$

60  $\text{♩} = 100$

61

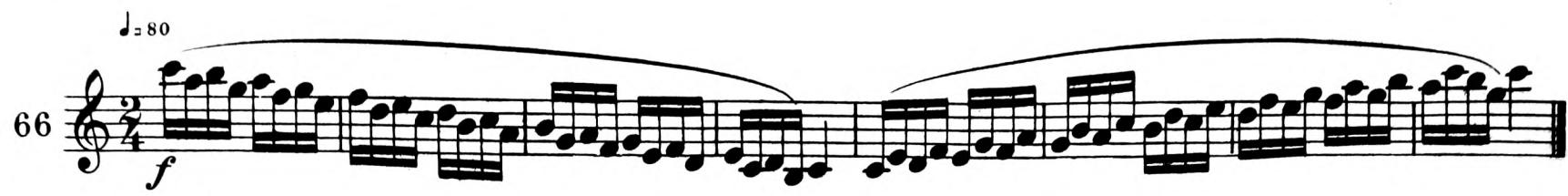
62

63

64 Look out for the accidentals  $\text{♩} = 88$

65  $\text{♩} = 100$

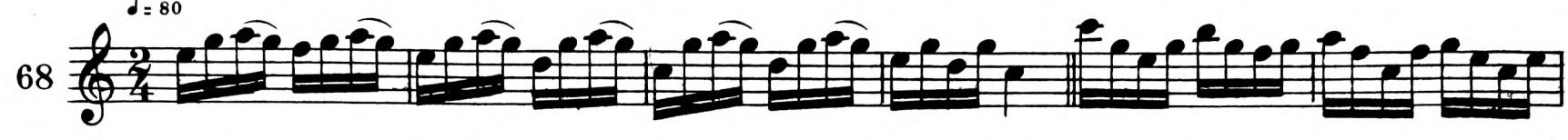
$\text{♩} = 80$

66  $\frac{2}{4}$  *f* 

$\text{♩} = 76$

67  $\frac{2}{4}$  

$\text{♩} = 80$

68  $\frac{2}{4}$  



$\text{♩} = 132$

69  $\frac{2}{4}$  



$\text{♩} = 132$

70  $\frac{2}{4}$  



$\text{♩} = 80$

71  $\frac{2}{4}$  

$\text{♩} = 80$

72  $\frac{2}{4}$  



## Study

73 *f*

*cresc.* - - - *f*      *dim.*      *mf*

*f*      *mf*      *f*

# Solo The Summit

Moderato  $\text{♩} = 96$

74

*mf*

*f*

*mf*

*f*

*mf*

TRIO.

*mf*

*f*

*mf*

*f*

*D.C.*

## Duet

67

Allegro  $\text{d} = 126$

75

Detailed description: The sheet music is for a duet, indicated by the title 'Duet' at the top center. The tempo is Allegro with a tempo marking of  $\text{d} = 126$ . The key signature is two sharps, indicating C major. The time signature is 2/4. There are eight staves of musical notation. Staff 1 starts with a forte dynamic (f). Staff 2 follows with eighth-note patterns. Staff 3 begins with sixteenth-note patterns. Staff 4 continues with sixteenth-note patterns. Staff 5 shows eighth-note patterns. Staff 6 features eighth-note patterns with dynamics 'mf' (mezzo-forte) and 'cresc.' (crescendo). Staff 7 includes dynamics 'poco a poco' (gradually) and 'f' (forte). Staff 8 concludes with eighth-note patterns.

## Note Groups

Musical notation, in all its forms, consists of combinations of *note groups*, and the musician who is on familiar terms with the different kinds of note groups, and able to play, as well as recognize them, at a glance, will be enthused with the extent of the musical field which this accomplishment opens up to him.

### MOST USED 3-NOTE GROUPS

Learn the swing of the 3-note group.

1 

2 

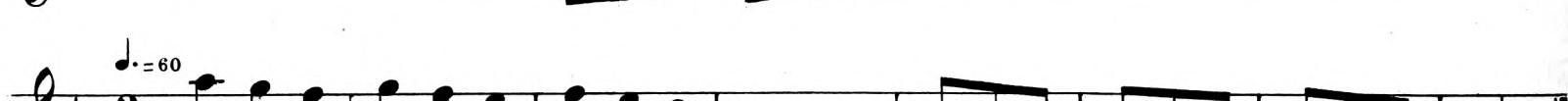
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4 

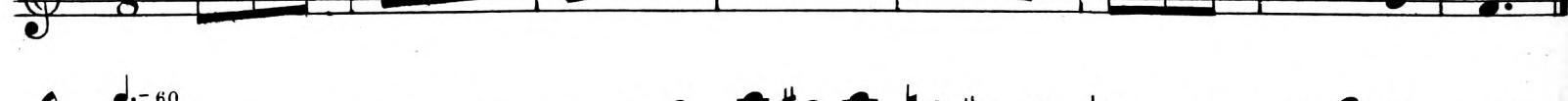
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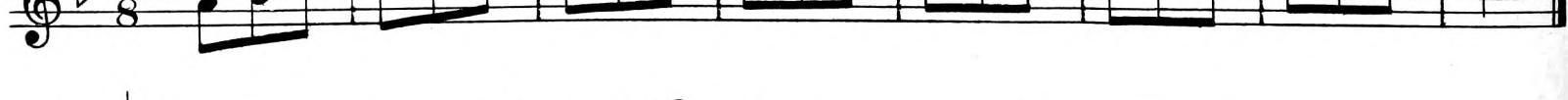
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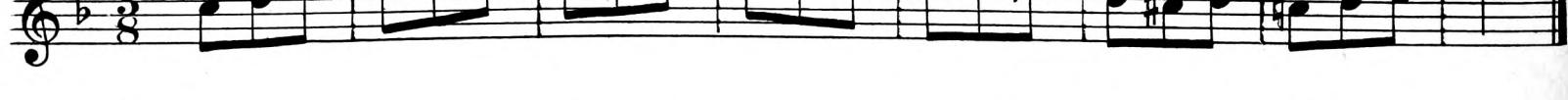
7 

8 

9 

10 

11 

12 

## Exercises on 3-Note Groups

13 

14 

15 

16 

17 

18 

19 

20 

21 

22 

23 

24 

## Study on 3-Note Groups

♩ = 76

25

1. 2.

## Most used 4-note groups

71

Get the rhythm of the 4-note group. (See the lesson on *accent*.)

26 

27 

28 

29 

30 

31 

32 

33 

34 

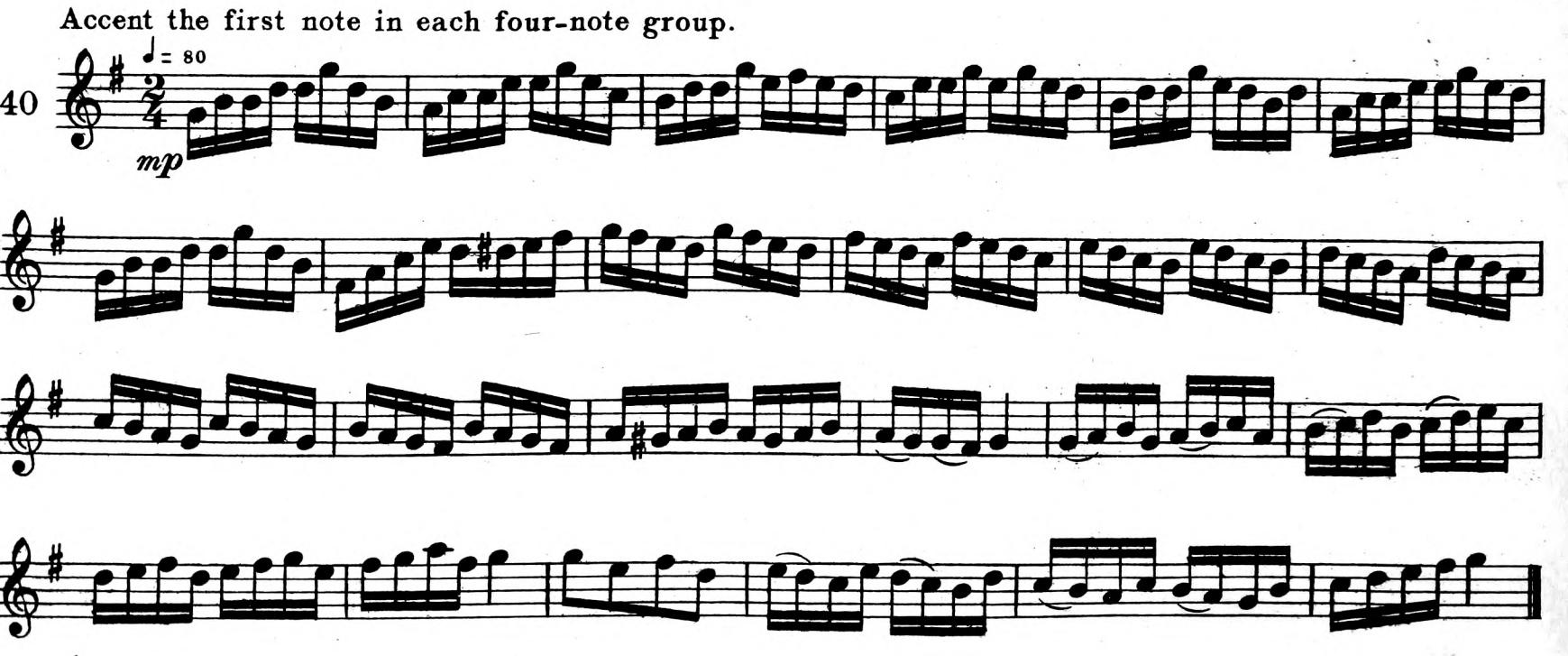
35 

36 

37 

## Exercises on 4-note Groups

38 

39 

Accent the first note in each four-note group.

40 

## Exercises on 4 note Groups—continued

Do not forget the accent and rhythm. Strive for a clean attack.

41 

42 

43 

44 



## Study on 4-note groups

Allegro  $\text{♩} = 112$

45  $f$

$p$   $mf$

$mf$

$f$

$mf$

Vivace  $\text{♩} = 138$

$f$

## Most used 6-note groups

75

Get the rhythm of the 6-note group. Try to make each note clean and distinct.

46 

47 

48 

49 

50 

51 

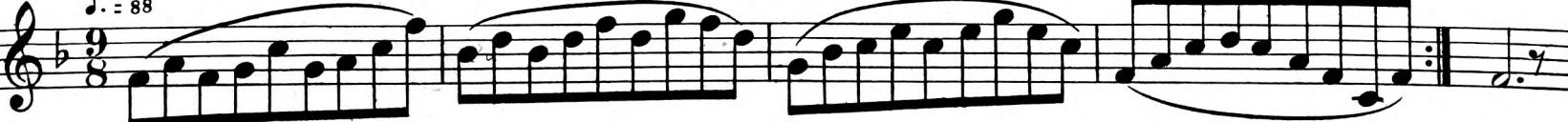
52 

53 

54 

The nine-note group is a combination of the three-note and six-note groups.

55 

56 

One metronome tick to the measure. Accent first note of each measure and strive to acquire the rhythm of the six-note group.

57

*d. = 52*

57

D.S.

## Exercise on 6-note Groups

Correct accent on the first note of each group, will help to get the rhythm.

58

Keep in unison with the metronome.

59

Every group *even* and *uniform*.

60

## Studies on the 6-note Group

61 

62 

63 

## Sextolet Study

64 

Solo  
The Hazel Dell  
Air Varie

W. LEWIS

**THEME**  $\text{♩} = 92$

Moderato

65

*rall.* 1. , 2.

**VAR. 1**

Allegro  $\text{♩} = 132$

**VAR. 2**

Allegro  $\text{♩} = 120$

**VAR. 3**

Allegro  $\text{♩} = 100$

## Duet

81

The sheet music consists of two staves of musical notation for a duet. The top staff is in common time (indicated by '8') and the bottom staff is in 2/4 time. The key signature changes throughout the piece, indicated by various sharps and flats. The tempo is marked as  $\text{J.} = 56$  at the beginning of the first section,  $\text{J.} = 66$  in the middle section, and  $\text{J.} = 88$  in the final section. The music features eighth-note patterns, sixteenth-note patterns, and various rhythmic figures. The dynamic 'f' (fortissimo) is marked on the second staff in the middle section. The piece concludes with a final section in 3/8 time.

## LESSON XII

## Triplets

Give each of the three notes in the triplet, equal time value.

A common fault is to play the third note of the triplet *too short*, thus (♩♩♩) instead of (♩♩♩).

Count mentally, *one, two, three*, to each triplet in exercise 1.

$\text{J} = 88$

1

Thinking of the syllables in the word *beau-ti-ful*, will help to play the triplets evenly.

$\text{J} = 88$

2

$\text{J} = 100$

3

Listen for the triplet rhythm.

$\text{♩} = 104$



$\text{♩} = 116$



$\text{♩} = 116$



7  $\text{♩}=100$

8  $\text{♩}=100$

9  $\text{♩}=100$

10  $\text{♩}=100$

11  $\text{♩}=100$

12  $\text{♩}=100$

13  $\text{♩}=100$

14  $\text{♩}=100$

15  $\text{♩}=100$

16  $\text{♩}=100$

17  $\text{♩}=100$

18  $\text{♩}=100$

A page of musical notation consisting of ten staves, each containing a single line of music. The music is in 6/4 time and has a tempo of quarter note = 100. The staves are numbered 19 through 30. The notation uses black notes on a five-line staff, with some stems and heads being longer than others. Measures are separated by vertical bar lines, and measures 29 and 30 end with a repeat sign and a double bar line.

19

20

21

22

23

24

25

26

27

28

29

30

## The Perfect Chord in all Major Keys

31 

32 

33 

34 

35 

36 

37 

38 

39 

40 

41 

42 

Models    1.  2.  3. 

# The Perfect Chord in all Minor Keys

43 D. = 100

44 D. = 100

45 D. = 100

46 D. = 100

47 D. = 100

48 D. = 100

49 D. = 100

50 D. = 100

51 D. = 100

52 D. = 100

53 D. = 100

54 D. = 100

## Models

1

2

3



Presto

$\text{♩} = 144 - 160$

Sheet music for violin and piano, page 10, showing measures 55-57.

**Measure 55:** Violin part consists of sixteenth-note patterns. The piano part has eighth-note chords.

**Measure 56:** Violin dynamic *f*. Measure begins with eighth-note chords. Violin dynamics: *p*, *f*, *mf*, *ff*. Measure ends with eighth-note chords.

**Measure 57:** Violin dynamic *p*. Measure begins with eighth-note chords. Violin dynamics: *f*, *D.C.* (Da Capo).

58  $\text{♩} = 66$

59  $\text{♩} = 66$

Play in one breath.

60

## Study

61 

## Solo Triplette

Moderato  $\text{♩} = 108$

62

*p*

*Finale*

*f*

*p*

*f*

*p*

*p*

*D.C.*

*Finale*

The image shows a page of sheet music for piano, page 62, in 2/4 time. The tempo is indicated as "Moderato" with a quarter note equal to 108. The key signature changes throughout the page, starting with one sharp, then two sharps, then one sharp again, followed by a section in B-flat major (two flats), and finally back to one sharp. The dynamics include "p" (piano) and "f" (forte). The music consists of ten staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of two sharps. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp. The music concludes with a final section labeled "Finale".

Moderato

Duet

Musical score for two staves, Moderato tempo, 2/4 time, key signature of one sharp. The score consists of eight staves of music.

The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of  $\text{♩} = 72$ . It features sixteenth-note patterns with grace notes and slurs. Measure 63 starts with a single note followed by eighth-note pairs.

The second staff continues the sixteenth-note patterns with grace notes and slurs, maintaining the same key signature and tempo.

The third staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs.

The fourth staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs, ending with a repeat sign and a section labeled "D.C." (Da Capo).

The fifth staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs, labeled "TRIO".

The sixth staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs.

The seventh staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs.

The eighth staff begins with a treble clef and a key signature of one sharp. It features sixteenth-note patterns with grace notes and slurs, ending with a repeat sign and a section labeled "D.C." (Da Capo).

## Low Tones

For low tones, the action of the lower lip is important. On middle and high tones, the lower lip sets up snug to the upper lip, but in playing low tones, the lower lip drops down and away from the upper lip, the extent of separation depending upon the depth of the tone to be played. Further requisites for low tones, are ample breath and relaxed embouchure. Repeat every exercise many times.

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Do not play any faster than the given tempo, in order that each tone may be sounded full and strong.

13  $d = 100$   
14  $d = 100$   
15  $d = 100$   
16  $d = 80$   
17  $d = 80$   
18  $d = 80$   
19  $d = 56$   
20  $d = 112$

21 

22 

23 

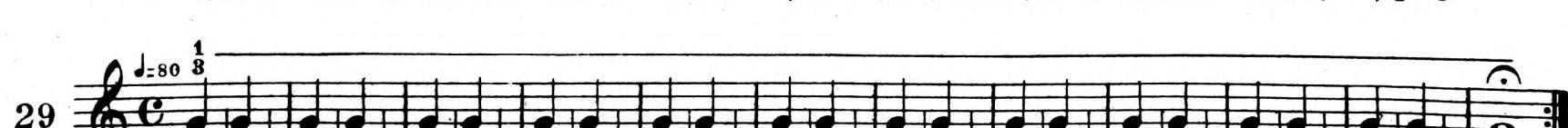
24 

25 

26 

27 

28 

29 

30 

## Study

Allegro moderato  $\text{J} = 96$ 

31

*rit.* *a tempo*

Vivace  $\text{J} = 112 \text{ to } 132$ 

*rall.*

*a tempo*

*ff*

Solo  
The Lone Star Polka

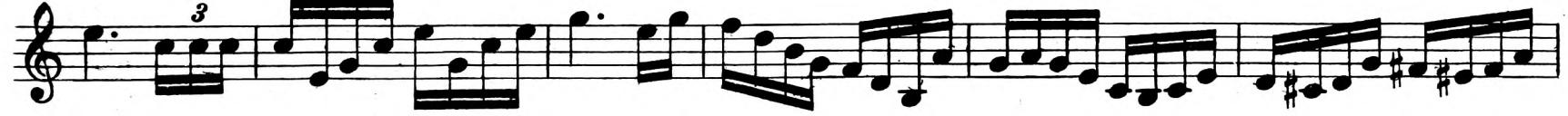
97

Andante  $\text{♩} = 92$

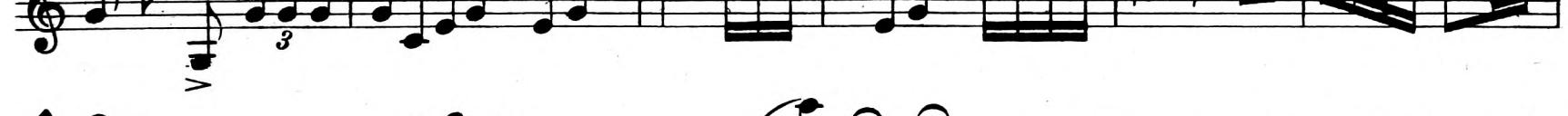
32 

**POLKA**  $\text{♩} = 96 \text{ to } 112$

*f* 

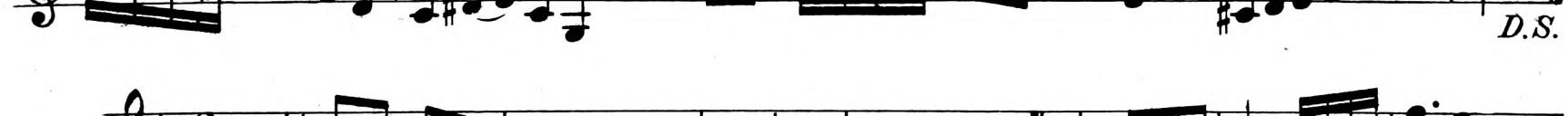
*mf* 



*rall.* *a tempo* 

*v. pizz.* 

*f* 

*D.S.* 

**TRIO**  $\text{♩} = 72$

*f* 

*p* 



  
*D.C. Polka*

## Duet

Andante  $\text{♩} = 80$

33

morendo *ppp*

LESSON XIV  
Scale Studies

99

Major Scale

Three important requisites for the playing of scales are clean *attack*, intelligent *grouping* and proper *accent*. Observe that the first note of each scale is a *sixteenth* note and that the last note of each scale is a *quarter* note.

Never leave a scale until you can play it artistically and in strict unison with the metronome.

1

2

3

4

5

6

7

8

9

10

11

This image shows three staves of musical notation for a piano. The top two staves are in common time (indicated by 'c') and the bottom staff is in 2/4 time (indicated by '2'). The notation consists of black note heads on five-line staves, with some notes having vertical stems and others having horizontal stems. Measures 11 and 12 are identical, featuring eighth-note patterns with grace notes and slurs. Measure 13 begins with a different pattern, starting with a quarter note followed by eighth-note pairs.

12

13

This image shows three staves of musical notation for a piano. The top two staves are in common time (indicated by 'c') and the bottom staff is in 2/4 time (indicated by '2'). The notation consists of black note heads on five-line staves, with some notes having vertical stems and others having horizontal stems. Measures 11 and 12 are identical, featuring eighth-note patterns with grace notes and slurs. Measure 13 begins with a different pattern, starting with a quarter note followed by eighth-note pairs.

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 3/4 throughout. The music is divided into measures by vertical bar lines. Measures 14-17 feature eighth-note patterns with grace notes and slurs. Measures 18-21 show eighth-note patterns with grace notes and slurs. Measures 22-23 also feature eighth-note patterns with grace notes and slurs.

17

18

19

20

21

22

23

24

25

26

27

Sheet music for violin, page 107, featuring six staves of music. The music is in common time (indicated by '2') and uses a treble clef. Measure 28 consists of two slurs of eighth notes. Measure 29 begins with a change in key signature to one flat (indicated by 'C'). Measures 30 and 31 continue in this key signature.

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

This sheet music page contains six staves of musical notation for violin or cello. The music is in common time and uses a treble clef. The key signature is A major, indicated by three sharp signs. The notes are mostly eighth and sixteenth notes, with some sixteenth-note patterns grouped by vertical bar lines. Measures 45-47 show a continuous pattern of eighth and sixteenth notes. Measures 48-49 show measures of eighth and sixteenth notes with slurs and grace notes.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time (indicated by '2' in the key signature) and uses a treble clef. The key signature changes from two sharps (F major) to one sharp (G major) at measure 51. Measures 50 through 54 are shown, with measure 50 starting in F major and measures 51 through 54 starting in G major. The music features various note patterns, including eighth and sixteenth notes, and includes slurs and grace notes. Measure 50 consists of two measures of eighth-note pairs followed by two measures of sixteenth-note pairs. Measures 51-54 show a more complex pattern of eighth and sixteenth notes with slurs and grace notes.

Sheet music for piano, page 114, featuring four staves of musical notation. The music is in 3/4 time, with a key signature of two sharps. Measure 55 consists of six measures of eighth-note patterns. Measure 56 consists of five measures of eighth-note patterns. Measure 57 consists of five measures of sixteenth-note patterns. Measure 58 consists of five measures of eighth-note patterns.

59

60

61

62

63

64

65

66

67

68

69

## 70. Melodic Minor Scales

The Melodic Minor Scale, in ascending has its 6<sup>th</sup> and 7<sup>th</sup> degrees raised one-half tone. In descending they resume their original positions.

$\text{♩} = 100$

C minor

D minor

E♭ minor

E minor

F minor

F♯ minor

G minor

G♯ minor

A minor

B♭ minor

B minor

## 71. Harmonic Minor Scale

In the Harmonic Minor Scale, only the 7th degree is raised by an accidental, which remains whether ascending or descending.

C minor

D minor

E♭ minor

E minor

F minor

F♯ minor

G minor

G♯ minor

A minor

B♭ minor

B minor

## Study

Allegretto  
 $J = 104$

72

*f*

*mf*

*ff*

*mf*

*f*

*ff*      *dim.*

< >

> >

Solo  
The Scalopus

March  $\text{J} = 104$

73

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

## Duet

74

1.

2.

1.

2.

1.

2.

1.

2.