

Guide to Practicing

Amount of practice:

Advanced players: two to four hours a day

Two hours per day: perfect for maintaining and improving

More than two hours: when preparing for a recital or audition

Less than two hours: only for maintaining, not enough for improvement

Daily practice patterns:

60% scales and drills

30% long tones, slurs, flexibility, tonguing exercises

30% scales and etudes

40% musicianship -

20% etudes

20% solos, excerpts, duets

Practice in 45 minute segments with at least a 15 minute break in between. Practicing is really only playing a passage right several times in a row to form a good habit. In order to do this you should start practicing very slow. DON'T PRACTICE MISTAKES! Always have a goal in mind that you want to achieve with each exercise, or the exercise is meaningless. Do a portion of an exercise, evaluate, then do it over but better the next time.

Goals of daily practice: Touch on each of these areas in each of your practice sessions:

1. **Musicianship** - Solos, vocalizes, and etudes (Blazhevich, Bordogni)
2. **Tone Quality** - Sustained long tones, articulation, sustain, release
3. **Air Production** - Arnold Jacobs exercises, vocalises
4. **Embouchure** - Caruso exercises, lip slurs, long tones, mirror
5. **Flexibility** - Remington harmonic series slurs, Arban's
6. **Scales** - Slide technique, valve technique, tonguing, and musicianship
7. **Tonguing** - Tonguing on a line, chromatic scales, diatonic scales
8. **Slide Technique** - Scales, Remington long tones, Clarkes
9. **Valve Technique** - Clarke Technical Studies, Arban's scales.
10. **High Range** - Remington slurs, Marcellus exercises
11. **Low Range** - Sustained long tones, Bordogni down on octave
12. **Dynamic Range** - Louds and softs, Vernon swell exercise

Practice tools:

Metronome - Use this every day to solidify rhythm and internalize time

Tuner: Do not bend pitches to the tuner. Tune first, then look at the tuner to train your ear. Use your ears, not your eyes!

Tape recorder - Use every day to increase your ears and awareness of intonation, rhythm, sound etc.

Mirror - For correct embouchure placement and breathing

Some special practice techniques:

Buzzing - Spend much of your practice session "singing with the lips."
Work with a piano for exact pitch placement.

Free buzzing - Use this technique sparingly for improving accuracy and efficiency of embouchure.

Octave displacement - Play every vocalise and etude that you play in a different octave or clef. Teach your high register with your low register and visa versa.

Singing - It is vital that you are able to sing all the music that you play for expression, intonation, and correct pitch placement.

Playing tunes - Play familiar tunes, favorite melodies, etc. from memory to foster natural musicianship. Buzz your favorite tunes on your mouthpiece, then play/sing with the same ease and concept.

A good practicer:

Knows how not get discouraged

Knows how to not practice mistakes

Does attempt to get it the first time

Has a purpose for every exercise

Sets goals, long term and short term

Finds where the hard stuff is

Practices the hard stuff

Wants to get better at doing the hard stuff

Practices without the instrument

Practices the breath

Thinks about and sings the music whilst not practicing

Looks at the piano/orchestral score for insight

Lets colleagues listen in for comments

Is not afraid to play for people

Listens to recordings

Sings, dances and conducts themselves during practicing

Records and listens to their practice

Uses a metronome in creative ways

Uses a tuner in creative ways

Knows that perfect practice makes perfect

Feels physically good when playing

Figures out the musical path

Finds new innovative ways of altering the rhythm and phrase to find the Music

Knows when it's time to stop

Knows when it's time to start up again

Breathing Exercises

These are new physical skills. If you try to do them with the instrument, it will take you forever. If you put the instrument away and start this self programming, you will progress quickly. Challenge proceeds development, be patient with development. As you develop the skill, you may use sustained notes on the instrument. Remember when doing these exercises, take breaks when feeling dizzy to avoid hyperventilation. For visual reinforcement, do these in front of a mirror. Although these studies will seem to be mastered in a week, a year of practice is necessary for the full integration into your playing. Learn about the fast breath from slow ones.

To open oral cavity:

In a regular pulse, say "ah., oh, oo, oh, ah, oh" then inhale. (Inhale in time.)
Discover the sensation of inhaling through a large oral cavity.

To eliminate pressurization:

Take a full breath with the gesture of surprise, keep the throat open
With a resonating voice say "one," pause with throat open,
Say "two," pause with throat open,
Say "three," ... continue.
If you are not used to taking a full breath, you may be tempted to close the throat and pressurize.

Exercise of slow full breath:

Slowly move arm towards the body while breathing in until a full breath is taken.
Next, move arm away from body while exhaling.
Use the arm as a measuring device, when half the breath is exhaled, the arm should be half way.

Study of slow breath in thirds:

Use arm motion, moving arm at elbow towards mouth to give visual aid of moving air in and out while imagining the quantity moving in thirds. When you order your breath, do not focus on velocity as the primary factor, focus on quantity.

Move air in one third of total.
Pause (2 or 3 seconds) and reflect on how much air you have and how much room you have left for air. Take a period of silence to judge the quantity of air.
Move air in a second third, Pause and reflect.
Move air in the final third, Pause and reflect.
Move air out one third, Pause and reflect.
Move air out two thirds
Move air in three thirds
Move air out two thirds
Move air in one third

Repeat using various combinations, one third, two thirds, three thirds.

Study of slow breath:

Stand with arms at your sides, palms down.
While inhaling, raise arms to encourage the rib cage to elevate and snap fingers while counting to 5.
On beat 5 - your hands should be above your head and your lungs should be absolutely full. When you hold your breath, do not close your throat. Keep the airways

open.

Drop hands to sides while continuing to hold your breath. notice just how full of air you are and how expanded you are from the bottom of your lungs to the base of your neck.

Exhale over 5 counts.
Repeat several times.

Study of fast breath:

Establish a steady, rather slow beat, about mm $Q = 60$

In 5/4 time: blow out for counts 1 through 4, breathe in on count 5

(5) X 1 2 3 4 (5) X 1 2 3 4 (5) X 1 2 3 4 (5) X etc. (Inhale on beat
(5))

In 4/4 time: blow out for 3 1/2 counts, breathe in for 1/2 count

4 + X 1 2 3 4 + X 1 2 3 4 + X 1 2 3 4 + X 1 etc. (Inhale on the
(+) of beat 4)

In 8/8 time: Blow out on beats 1 through 7, breath in on count 8

8 X 1 2 3 4 5 6 7 (8) X 1 2 3 4 5 6 7 (8) X 1 2 3 4 5 6 7 (8)
X 1 etc. (Inhale on beat 8)

In the various meters above, use different tempi.

Standard Orchestral Excerpts List for Euphonium:

Moussorgsky/Ravel Pictures at an Exhibition *By d/b*

Mahler Symphony No. 7

Strauss Don Quixote

Strauss Ein Heldenleben

~~Holst~~ Planets

Standard Orchestral Excerpts List for Trombone:

Ravel - Bolero

Brahms - Symphony 1

Mozart - Requiem (Tuba Mirum) (2nd part)

R. Strauss - Till Eulenspiegel

Berlioz - Hungarian March (2nd part)

Rossini - William Tell Overture

Wagner - Ride of Die Walkure

Wagner - Tannhauser Overture

Rimsky-Korsakov - Scheherazade (2nd part)

R. Schumann - Symphony 3 ("Rhenish")

Hindemith - Symphonic Metamorphosis

Mahler - Symphony 3

Rimsky-Korsakov - Russian Easter Overture (2nd part)

Rossini - La Gazza Ladra Overture

St. Saens - Symphony 3 ("Organ")

Standard Orchestral Excerpts List for Tuba:

Moussorgsky/Ravel Pictures at an Exhibition

Prokofiev Romeo and Juliet

Berlioz Hungarian March

Prokofiev Symphony No. 5

Berlioz Romeo et Juliet

Respighi Fountains of Rome

Berlioz Symphonie Fantastique

Bruckner Symphony No. 7

Strauss Ein Heldenleben

Hindemith Symphonic Metamorphosis

Stravinsky Petrouchka

Holst The Planets

Mahler Symphony No. 1

Wagner Prelude Act III, Lohengrin

Wagner Die Meistersinger

Wagner Ride of the Valkyries

Leonard Falcone International Euphonium and Tuba Festival
SEMI-FINAL ROUND ADJUDICATION SCORE SHEET

Contestant ID _____ Contestant Category _____ Judge Name _____

Unaccompanied ___ Accompanied ___ (check one)

Award points from 0 (low) to 10 (high) in each of the following five categories. Combine for a total score.

Musical Interpretation	Musical Skills	Tone Quality	Technical Skills	Metric Skills	TOTAL SCORE
A. Musicianship	A. Dynamics	A. Beauty	A. Tonguing	A. Tempo	(50 points max)
B. Artistry	B. Style	B. Stability	B. Slurring	B. Rhythm	
C. Expression	C. Tradition	C. Vibrato	C. Accuracy	C. Precision	
D. Phrasing	D. Leadership	D. Intonation	D. Breath Mechanics	D. Accents	
SCORE	SCORE	SCORE	SCORE	SCORE	

Long Tones

Long tones: Work for the best possible sound that you can imagine and a quality articulation, sustain, and release. Strive for fullness of sound and steadiness. In creating an even tone with no shakes or inconsistencies, you are strengthening the embouchure, making your wind apparatus more efficient, and creating "muscle memory" for each tone.

1

6

11

25

35

47

61

Tonguing

Tonguing: Your first tonguing exercise of the day should be the Remington long tones. Later, practice repeated sixteenth studies. Do this throughout your entire range. The tongue should strike behind the teeth where the gum meets the upper teeth. Strive for quick, efficient tongue strokes, not long interruptive 'hits.' Gradually increase speed each day. Start at sixteenth equals 84 and move well beyond 120. Your goal with all tonguing exercises is to produce a good sounding attack, so always go for your best sound.



Harmonic Series

Every player must be aware of intonation deficiencies inherent in their instrument. Many partials are sharp or flat in relation to the fundamental (or 1st partial) of each series.

The B-flat Harmonic Series

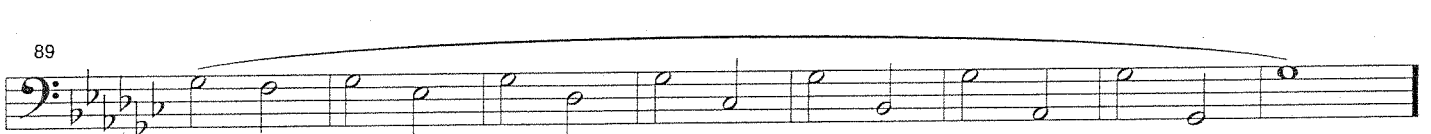
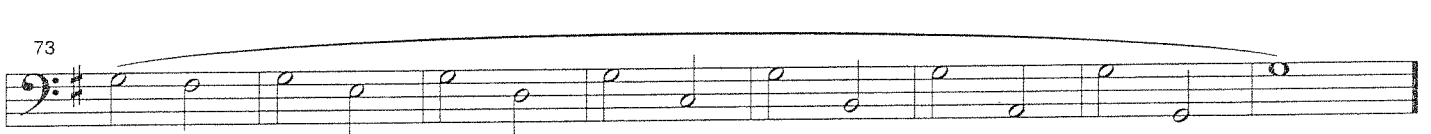
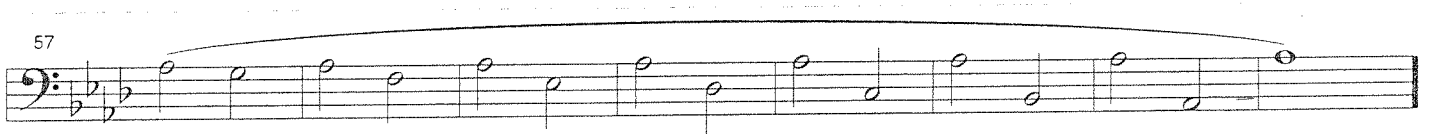
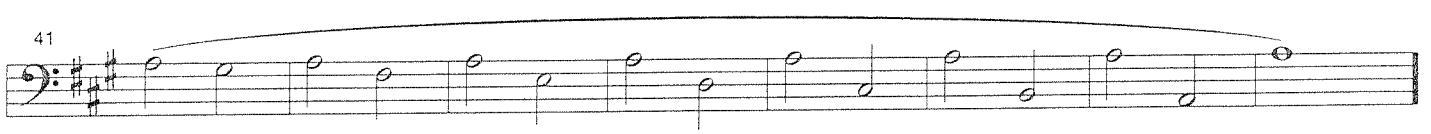
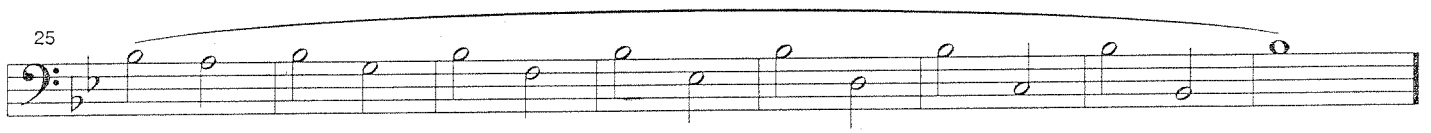
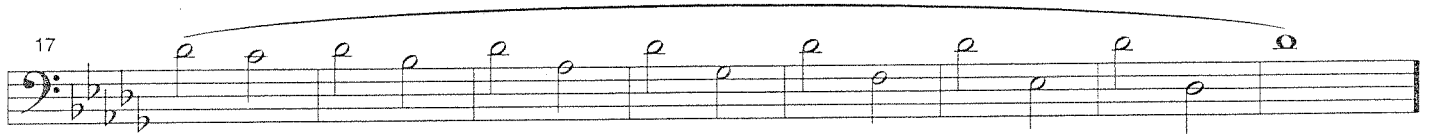
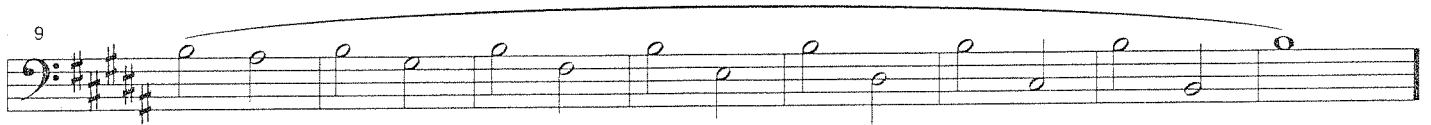
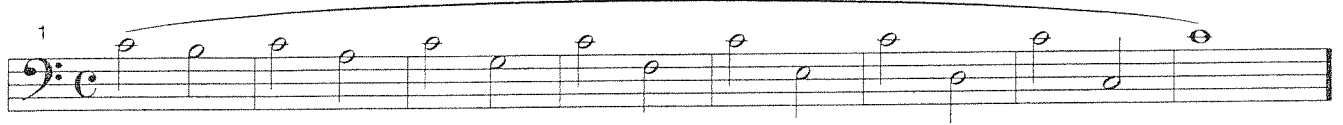
The diagram shows the B-flat Harmonic Series on a bass clef staff. The notes are: 1 (B-flat), 2 (B-flat), 3 (D), 4 (E-flat), 5 (F), 6 (F-sharp), 7 (G), 9 (A-flat), 10 (B), 11 (B-flat), 12 (C), and 13 (C-sharp). Each note is accompanied by a symbol indicating its intonation adjustment: a sharp sign (#) for partials 3, 6, 10, and 13; a flat sign (b) for partials 4, 7, 9, 11, and 12; and a natural sign (no symbol) for partials 1, 2, 5, and 8. The notes are written on a five-line staff with a bass clef and a common time signature (C). The notes are placed on the lines and spaces: 1 (B-flat, 2nd space), 2 (B-flat, 2nd space), 3 (D, 3rd line), 4 (E-flat, 3rd space), 5 (F, 4th line), 6 (F-sharp, 4th space), 7 (G, 5th line), 9 (A-flat, 1st space), 10 (B, 2nd line), 11 (B-flat, 2nd space), 12 (C, 3rd line), and 13 (C-sharp, 3rd space). Below the staff, the partial numbers 1 through 13 are listed, with the word 'Partial:' to the left of the first one.

Partial: 1 2 3 4 5 6 7 9 10 11 12 13

Partials 3, 6, and 9 may have to be lowered with the slide or lips, Partials 5 and 10 raised slightly and Partial 7 raised significantly. The intonation problems inherent in the Harmonic Series increase with the length of bore (longer positions or valve combinations). An excellent reference for this problem is Reginald Fink's "The Trombonist's Handbook."

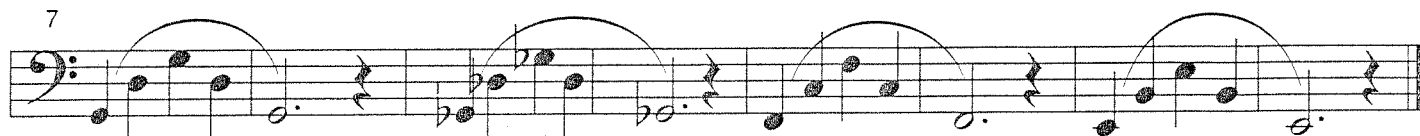
Intonation

Use these to work on intonation with a tuner sounding the tonic note in each key. Be careful to keep the embouchure steady.



Four Note Slur

Lip slurs: Lip slurs strengthen the embouchure as you change partials without breaking the air stream. Keep the corners firm throughout!! Try to minimize lip movement while maximizing sound quality and evenness of slurs. Never slur farther or faster than you can make quality sounds. Start small.



Six Note Slur

1

7

13

19

New Slur

1

9

18

27

37

45

54

61

69

78

The image displays a musical score for a piece titled "New Slur". The score is written in bass clef with a common time signature (C). It consists of ten staves of music, each beginning with a measure number: 1, 9, 18, 27, 37, 45, 54, 61, 69, and 78. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs that span across multiple measures. Some notes are marked with a fermata. The key signature is one flat (B-flat), and there are occasional sharps (F#) in the later staves. The score concludes with a double bar line at the end of the final staff.

Legato exercise

[Composer]

Trombone

6

12

18

24

Tenor Trombone

This musical score is for a Tenor Trombone part, spanning 20 measures. The music is written in bass clef with a common time signature (C). The key signature consists of two flats (B-flat and E-flat). The score is divided into eight systems, each containing three measures. Measures 1, 4, 7, 10, 13, 16, and 19 are marked with their respective measure numbers. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties used throughout the piece, indicating phrases and connections between notes across measures. The overall texture is dense and rhythmic, typical of a solo or ensemble piece in a classical or jazz-influenced style.

Crazy Slur

1

Musical staff 1: Bass clef, common time signature. A slur covers measures 1 through 8. The melody consists of eighth notes with various accidentals (flats and naturals). Measure 9 contains a whole note chord.

5

Musical staff 2: Bass clef, common time signature. A slur covers measures 5 through 12. The melody continues with eighth notes and accidentals. Measure 13 contains a whole note chord.

9

Musical staff 3: Bass clef, common time signature. A slur covers measures 9 through 16. The melody continues with eighth notes and accidentals. Measure 17 contains a whole note chord.

13

Musical staff 4: Bass clef, common time signature. A slur covers measures 13 through 20. The melody continues with eighth notes and accidentals. Measure 21 contains a whole note chord.

17

Musical staff 5: Bass clef, common time signature. A slur covers measures 17 through 24. The melody continues with eighth notes and accidentals. Measure 25 contains a whole note chord.

21

Musical staff 6: Bass clef, common time signature. A slur covers measures 21 through 28. The melody continues with eighth notes and accidentals. Measure 29 contains a whole note chord.

25

Musical staff 7: Bass clef, common time signature. A slur covers measures 25 through 32. The melody continues with eighth notes and accidentals. Measure 33 contains a whole note chord.

Major Arpeggios

legato

This musical score is for Major Arpeggios in the bass clef, spanning 25 measures. The tempo/mood is marked 'legato'. The piece is organized into two columns of staves. The first column contains measures 1, 5, 9, 13, 17, 21, and 25. The second column contains measures 2, 6, 10, 14, 18, 22, and 26. Each measure is a half-note arpeggio, consisting of a half-note followed by a triplet of eighth notes. The notes are grouped by a bracket with the number '3' above it. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 9, and then to three flats (B-flat, E-flat, and A-flat) at measure 17. The final measure, 26, ends with a double bar line.

Flips: Try to get all of the partials in between the notes, blow constant air. Raise the back of the tongue to go higher, but not excessively. Firm corners, solid support. Take it slow, repeat, Relax!

The image shows two staves of musical notation for a 'Flips' exercise. The first staff is in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Above the notes, dashed lines indicate the tongue's position, forming a series of peaks that rise and then fall between notes. A small '1' is written above the first note. The second staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Similar dashed lines show the tongue's path. A small '5' is written above the first note. The notation includes stems, beams, and slurs, and the staves are divided into measures by bar lines.

Upper Register Extensions

♩44 - 60

7 7 3 7 7 5 2 5 7 7 5 5 2 2 +3 3 +3 2 5 7 7 6 6 2 6 6 +4 1 +4 6 6 +4 +4 1 1 +2 2 +2 1 +4 6 6 5 5 1 5 5 +3 5 5 +3 +3 3 -3 3 +3 5 5 5 7 7 3 7 7 5 5 4 6 6 2 6 6 4 4 +2 +2 4 4 4 4 6 6 4 2 +2 4

Dynamics: 1x=f>p; 2x=p<f; 3x=f; 4x=p - pp

Stamps

Do these throughout your range with constant air and as little tension as possible. Make *little* changes with your lips, allow a slight pivot, and use the gliss down to open before the high note.

Trombone

The musical score consists of five staves of music in bass clef with a common time signature (C). The notes are connected by long, sweeping slurs, indicating a continuous melodic line. The key signature changes from one flat (B-flat) to one sharp (F#) between the second and third staves. The first staff starts with a B-flat and ends with a B-flat. The second staff starts with a B-flat and ends with a B-flat. The third staff starts with an F# and ends with an F#. The fourth staff starts with an F# and ends with a B-flat. The fifth staff starts with an F# and ends with a B-flat. The word "Gliss." is written above the notes in the fifth staff, indicating a glissando effect. The score is numbered 7, 13, 19, and 25 at the beginning of each staff.

3 5 5 1 5 5 3 3 5 7

7 5 3 3

3 5 7 3 1 1 3

2 4 6 6 2 6 6 4 2 2 4

4 2 2

1 +4 6 1 1 3 5 1 5 3 3 3 +3 3 3 1

1 1 6 1 -4 1 +5 1

B

-5 4 2 +2 +3 +2 -5 4 2 6 -7 3 1 2 +4 -4 -2 6 -7 3 1 5 7 2 2 1 3 +3 1 5 7 2 2

Dynamics: 1x= $f > p$; 2x= $p < f$; 3x= f ; 4x= $p - pp$

89 E Major

Musical staff for E Major, measures 89-96. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. A fermata is placed over the final note, C5.

97 F Major

Musical staff for F Major, measures 97-104. The staff is in bass clef with a key signature of one flat (Bb). It contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, Ab3, Bb3, C4, D4, E4, F4, G4, Ab4, Bb4, C5. A fermata is placed over the final note, C5.

Crack Tones

1

9

17

25

33

41

49

57

65

73

81

89

97

Diatonic Scales

1

Staff 1: Bass clef, C major scale, measure 1-4. The scale starts on C2 and ascends to G4.

5

Staff 2: Bass clef, C major scale, measure 5-8. The scale continues from G4 to C5.

9

Staff 3: Bass clef, C major scale, measure 9-12. The scale continues from C5 to G5.

13

Staff 4: Bass clef, C major scale, measure 13-17. The scale continues from G5 to C6.

18

Staff 5: Bass clef, C major scale, measure 18-21. The scale continues from C6 to G6.

22

Staff 6: Bass clef, C major scale, measure 22-25. The scale continues from G6 to C7.

26

Staff 7: Bass clef, C major scale, measure 26-29. The scale continues from C7 to G7.

30

Staff 8: Bass clef, C major scale, measure 30-34. The scale continues from G7 to C8.

35

Staff 9: Bass clef, C major scale, measure 35-38. The scale continues from C8 to G8.

39

Staff 10: Bass clef, C major scale, measure 39-42. The scale continues from G8 to C9.

43

Staff 11: Bass clef, C major scale, measure 43-46. The scale continues from C9 to G9.

47

Staff 12: Bass clef, C major scale, measure 47-51. The scale continues from G9 to C10.

52

56

60

64

69

73

77

81

86

90

94

98

103

107

111

115

120

124

128

132

137

141

145

149

154

158

162

166

171

175

179

183

188

192

196

200

Chromatic Exercise

1

repeat three times

4

7

10

13

16

19

22

25

28

31

34

Clarke Study

Start this study very slowly concentrating on a steady air stream and an even beat. Gradually increase in speed as you develop the ability to play these well. You will improve finger technique and control of the airstream only if you practice these diligently.

1

C major

6

Db major

11

D major

16

Eb major

21

E major

26

F major

31

Gb major

36

G major

41

Ab major

46

A major

51

Bb major

1

C major

6

Db major

11

D major

16

Eb major

21

E major

26

F major

31

Gb major

36

G major

41

Ab major

46

A major

51

Bb major

"The Essential Arban's"

These page numbers correspond to the Arban's Famous Method. Please mark these exercises and learn them over the year.

"First Studies" - Attacks, p. 20-29

Suggested exercises: #23, 24, 25

"Studies in Dotted eighth and sixteenth notes" p. 33-44

#14, 16, and 19 for tonguing

"Studies for the Slur," p. 44-61

#16, 17, 22

"General Instructions for Position and Movement of the Slide," p. 62

"Major Scales," p. 63-78

#4, 19, 25, 31, 38, 42, 43, 44, 47, 53, 59, 65

"Chromatic Scales," p. 80

#1, 2, 5 and 10

"Preparatory Studies for the Gruppetto," p. 93

"Intervals," p. 126-134

#1 and 3

"Octaves," p. 135

#8 and 9

"Studies for sixteenth notes," p. 143

#28 and 29

"Multiple Tonguing"

Double, p. 185; #77, 78, 80, 85, 86, 88, 89

Triple, p. 162; #1, 2, 4, 5, 6, 8, 12

"Chords"

Major triad, p. 151; #48

Dominant 7th, p. 156; #53

Diminished 7th; p. 158, #55

1

Musical staff 1: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G2 and ascending to G3. The final note is a half note G3.

9

Musical staff 2: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G3 and ascending to G4. The final note is a half note G4.

17

Musical staff 3: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G4 and ascending to G5. The final note is a half note G5.

1

Musical staff 1: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G2 and ascending to G3, followed by a whole note G3.

9

Musical staff 2: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G3 and ascending to G4, followed by a whole note G4.

17

Musical staff 3: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes starting on G4 and ascending to G5, followed by a whole note G5.

1

Musical staff 1: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes ascending from G2 to G3, followed by a whole note G3.

9

Musical staff 2: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes ascending from G2 to G3, followed by a whole note G3.

17

Musical staff 3: Bass clef, common time signature. The staff contains a sequence of 16 eighth notes ascending from G2 to G3, followed by a whole note G3.

#19

The image shows a musical score for exercise #19, consisting of three staves of bass clef notation in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The music features a series of eighth-note patterns, often grouped in pairs or fours, with some measures containing rests. The second staff continues the pattern, and the third staff concludes the exercise with a double bar line. The notation includes various rhythmic values and articulation marks.

1

8

15

22

29

36

43

50

57

64

71

78

85

This musical score is written for a bass clef instrument in common time (C). It consists of 15 measures, with measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 indicated at the beginning of their respective lines. The key signature has two flats (B-flat and E-flat). The notation includes a variety of rhythmic values: quarter notes, eighth notes, and sixteenth notes, often grouped in beams. There are also some triplet markings. The piece concludes with a double bar line at the end of measure 15.

Preparatory Studies for the Gruppetto

These studies easily present the best examples for *legato* playing back of the upper teeth, in this book. The student should refer to explanatory notes on page 44 which in turn refer to Examples 1 and 2 on page 44. This page in particular, will do much to prepare students for melody playing. Tone in these groups is continuous and the style is greatly improved if articulated. It is in bad taste if dependent upon the slide alone to change the note.

Also staccato; (see note on next page)

1

Kyrie XVII

This musical score consists of ten staves of music, all written in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The music is characterized by a continuous, flowing melodic line across all staves, with notes often beamed together in groups of four or six. The melody begins on the second line of the staff (F#) and generally moves in a stepwise fashion, with occasional leaps. The notation includes various note values, primarily quarter and eighth notes, and rests. The overall texture is that of a single melodic line, possibly representing a vocal part or a solo instrument. The score is presented on a white background with black ink.

Chant

The musical score is written in bass clef with a common time signature (C). It consists of two staves. The first staff begins with a measure number '1' and a dynamic marking 'mp'. The melody starts on a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, and G3. A slur covers the first seven notes. The eighth measure contains a quarter note G3. The melody continues with quarter notes A3, B3, C4, D4, E4, F4, and G4, all under a single slur. The second staff begins with a measure number '5'. The first measure contains a half note G3 with a slur above it. The second measure contains a quarter note A3, followed by quarter notes B3, C4, D4, E4, F4, and G4, all under a single slur. The piece concludes with a final measure containing a half note G3.

Andante cantabile

1

7

13

19

a tempo

rall.

25

31

a tempo

rall.

37

43

49

55

Andante cantabile

1

Musical staff 1: Bass clef, 3/8 time signature, starting with a dotted quarter note followed by eighth notes.

7

Musical staff 2: Continuation of the eighth-note pattern.

13

Musical staff 3: Continuation of the eighth-note pattern.

19

Musical staff 4: Continuation of the eighth-note pattern, ending with a fermata. *rall.* *a tempo*

25

Musical staff 5: Continuation of the eighth-note pattern.

31

Musical staff 6: Continuation of the eighth-note pattern, ending with a fermata. *rall.* *a tempo*

37

Musical staff 7: Continuation of the eighth-note pattern.

43

Musical staff 8: Continuation of the eighth-note pattern.

49

Musical staff 9: Continuation of the eighth-note pattern.

55

Musical staff 10: Continuation of the eighth-note pattern, ending with a fermata.

Andante cantabile

Marco Bordogni

1

mf

5

9

13

17

21

25

mf

29

33

37

Detailed description: This is a musical score for a bass clef instrument, likely a cello or double bass. The tempo is 'Andante cantabile' and the dynamic is 'mf' (mezzo-forte). The score consists of ten staves of music, each containing a measure number at the beginning. The music is written in a single system with a long slur over the entire piece. The key signature has one sharp (F#), and the time signature is 3/4. The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. The piece ends with a double bar line at measure 37.

14. Was Gott thut, das ist wohlgethan

What God Ordains Alone Is Right

Pachelbel (1690)

mf-p

f

f

13. Nun danket alle Gott

Now Thank We All Our God

Crüger (1648)

f-mf

f-mf

p *mf* *f*

ff

Allegretto (♩ = 104)

No. 3

p

f

mf

rall.

a tempo

p

f

f

p

f

f

f

f

f

rall.

Andante cantabile (♩ = 69)

No. 4

p

rall.

a tempo

p dolce

p

rall.

Moderato

67. *f pesante* *p*

Tempo I

c moll.
Andante con moto

68. *p dolce*

Moderato

57

f pesante

p

f

f

p

mp

f

f

p

f

f

f

f

f

f

Lento *g moll*
p dolce e sostenuto

poco rit. *poco*

string. *p*

rit. *a tempo* *f*

p

p

poco rall. *Tempo I* *p*

f *mp*

rit. *a tempo* *p* *mp*

rit.

F dur.

Lento

41.

f

mp *f*

mp *p* *f* *rit.*

Tempo *mp* *p*

mp *cresc.* *f*

Moderato.

42.

f

f *mp* **Lo stesso tempo.**

f

f

f

Tempo I

Three staves of musical notation in bass clef, one flat key signature, and 3/4 time signature. The music is marked with a piano (*p*) dynamic. The first staff ends with a *p* dynamic marking. The second and third staves also contain *p* markings.

E. Zeller

Allegretto

45.

f pesante

Ten staves of musical notation in bass clef, one flat key signature, and 3/4 time signature. The section begins with a forte (*f*) dynamic and the instruction *pesante*. The music includes various dynamics such as *mp* and *p* throughout. The piece concludes with a *f* dynamic marking on the final staff.

FUNDAMENTAL RHYTHMS

This sheet of music, titled "FUNDAMENTAL RHYTHMS", contains 78 numbered rhythmic exercises on a single staff in common time (C). The exercises are arranged in a grid-like fashion, with 6 exercises per row and 13 rows in total. Each exercise is a short musical phrase, typically 4 or 8 measures long, demonstrating various rhythmic patterns. The exercises progress from simple quarter and eighth note patterns to more complex rhythms involving sixteenth notes, triplets, and rests. The notation includes stems, beams, and various note heads to represent the rhythmic values. The exercises are numbered 1 through 78, with the final exercise (78) ending with a double bar line.

FUNDAMENTAL RHYTHMS

79 $\frac{3}{4}$

80 81 82 83 84

85 86 87 88 89 90

91 92 93 94 95 96

97 98 99 100 101 102

103 104 105 106 107 108

109 110 111 112 113 114

115 116 117 118 119 120

121 122 123 124 125 126

127 128 129 130 131₃ 132₃

133 134 135 136 137 138

139 140 141 142 143 144

145 146 147 148 149 150

151 152 153 154 155 156

100 d = 53

arranged + transcribed

The image displays a sequence of 12 musical staves, each containing a rhythmic exercise. The exercises are numbered 1 through 12. Exercises 1-4 are quarter notes, 5-8 are eighth notes, 9-12 are sixteenth notes. Exercises 3, 5, 6, 7, 8, 9, 10, 11, and 12 include triplets or sextuplets. Each exercise is repeated four times with an accent mark (>) above the first note.

- Exercise 1: Quarter notes, 4 measures.
- Exercise 2: Quarter notes, 4 measures.
- Exercise 3: Quarter notes, 4 measures, with triplets.
- Exercise 4: Quarter notes, 4 measures.
- Exercise 5: Eighth notes, 4 measures, with triplets.
- Exercise 6: Eighth notes, 4 measures, with triplets.
- Exercise 7: Eighth notes, 4 measures, with triplets.
- Exercise 8: Eighth notes, 4 measures, with triplets.
- Exercise 9: Sixteenth notes, 4 measures, with triplets.
- Exercise 10: Sixteenth notes, 4 measures, with sextuplets.
- Exercise 11: Sixteenth notes, 4 measures, with sextuplets.
- Exercise 12: Sixteenth notes, 4 measures, with sextuplets.

Rhythm Game

1. A. B. C. D.

2. A. B. C. D.

3. A. B. C. D.

4.

4. A. B. C.

5. A. B. C.

6. A. B.

EXERCISE 1

SYNCOPIATION

This musical exercise is written in 4/4 time and consists of ten staves. The notation is primarily in bass clef, with a few instances of treble clef. The exercise focuses on syncopation, featuring various rhythmic patterns such as dotted rhythms, eighth-note syncopations, and off-beat accents. The first staff begins with a bass clef and a 4/4 time signature. The music is composed of eighth and quarter notes, often with accents or dots that create syncopated rhythms. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

INCUBUS

Part 3

Andy See

Barlow

$\bullet = 100$ unison

Sim

Vibraphone

mp

gradual crescendo to bar 2

f diminuendo

mf

30

36

42 *sub. mf*

48 *mf*

Ein' feste Burg ist unser Gott

Musical score for the hymn "Ein' feste Burg ist unser Gott". The score is written in bass clef with a common time signature (C). It consists of two systems of four staves each. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music features a complex texture with multiple voices and instruments, including a prominent bass line and various melodic lines. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Danket dem Herren, denn er ist sehr freundlich

Musical score for the hymn "Danket dem Herren, denn er ist sehr freundlich". The score is written in bass clef with a common time signature (C). It consists of four staves. The music features a complex texture with multiple voices and instruments, including a prominent bass line and various melodic lines. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Freuet euch, ihr Christen

This musical score is for the hymn "Freuet euch, ihr Christen" (Rejoice, O Christians). It is written in a common time signature (C) and a key signature of two flats (B-flat major or D-flat minor). The score is organized into three systems, each containing four staves. The first system starts at measure 1, the second at measure 7, and the third at measure 14. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and phrasing slurs. The piece concludes with a double bar line at the end of the third system.

Freuet euch, ihr Christen

This musical score is for the hymn "Freuet euch, ihr Christen" (Rejoice, O Christians). It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in the key of B-flat major (two flats) and 4/4 time. It consists of 14 measures. The piano part features a steady bass line in the left hand and a more active melody in the right hand. The vocal parts enter in the first measure and follow a similar melodic line, with some variations in the lower parts. The score is divided into three systems, with measure numbers 1, 7, and 14 indicated at the beginning of each system. The final measure (14) ends with a double bar line.

Die Nacht ist kommen

This musical score is for the piece "Die Nacht ist kommen". It is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of four systems, each containing two staves. The first system begins with a measure number '1' and a first ending bracket. The second system also starts with a measure number '1' and a first ending bracket. The third system begins with a measure number '9' and a first ending bracket. The fourth system also starts with a measure number '9' and a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano). The piece concludes with a double bar line and a final note in the bottom staff of the fourth system.

