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RUBANK *700*
INTERMEDIATE
Method

SAXOPHONE

J. E. SKORNICKA

A FOLLOW UP COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

RUBANK[®]

 **HAL•LEONARD**[®]
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ESSENTIAL PRINCIPLES

of

Good Saxophone Playing

GOOD TONE is necessary in order that one's playing be a pleasure to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with a good mouth-piece and reed, and played with a correct embouchure.

INTONATION. When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, in relation to the interval being played.

TUNE. The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.

NOTE VALUES. The player must develop a rhythmic sense so as to give proper value to tones as represented by the printed notes.

BREATHING AND PHRASING. Usually one depends on the other. Since teachers differ on the methods of breathing, no special method is advocated, but it is evident to all musicians that in order to get good phrasing, it is necessary to breathe properly. It is always to the advantage of the pupil to spend much time and effort on this phase of saxophone playing, and take seriously, all suggestions given by the teacher.

EXPRESSION MARKS. Expression marks are considered as valuable to the playing of music as punctuation marks are to the reading of prose and poetry. Good phrasing in the playing of music is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed, will produce satisfying musical effects.

RELAXATION AND PROPER POSITION OF BODY AND HANDS. Whether playing in standing or sitting position, it is necessary that the body be erect but relaxed. Relaxation is the secret to the accomplishment of success in almost all other fields of endeavor. The arms must be relaxed, the elbows away from the body, and the hands assuming a restful position on the body of the saxophone.

SUFFICIENT TIME FOR PRACTICE. Since different pupils require different types and lengths of practice periods, all pupils should consider the accomplishment of a task far more important than the time that it consumes. A pupil should say to himself or herself, "I WILL MASTER THE ASSIGNMENT WHETHER IT TAKES 1/2 HOUR OR 2 HOURS." That kind of practice will insure success on any instrument.

PROPER CARE OF INSTRUMENT. Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to become a good player if the instrument is in poor playing condition. All players should have extra reeds handy and when a disorder is discovered on the instrument, have it remedied immediately. Constant attention to the condition of the instrument will pay dividends in the end.

MENTAL ATTITUDE OF TEACHER AND PUPIL. In order that the results be satisfactory, both the pupil and the teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupils so that the pupils in turn will get the type and amount of instruction that they will understand and be able to master.

J. E. S.

RHYTHMIC REVIEW

a. The instrument should be in good mechanical condition, and the proper lay on the mouthpiece so that a round and full tone will result.

b. One of the important essentials in the playing of an instrument is a rhythmic conception at sight, and a correct evaluation of note and rest values.

c. In playing the succeeding studies, special attention should be placed on the proper arrangement of embouchure, also body and hand position.

d. All pupils beginning work in this book, should be able to read at sight, all the studies on this page.

e. Pupils should be supplied with music note books for the purpose of writing rhythms and melodies that the teacher may request.

Andante (keep the tempo steady)

1 



2 



3 



4 



5 



MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO..... <i>pp</i>Very soft	FORTISSIMO..... <i>ff</i>Very loud
PIANO..... <i>p</i>Soft	FORTE..... <i>f</i>Loud
MEZZO PIANO..... <i>mp</i>Medium soft	MEZZO FORTE..... <i>mf</i>Medium loud

mf or mezzo forte is considered the normal tone on the saxophone.

In playing a tone on the saxophone, (unless otherwise marked) the tone should be held at the same level of volume, without increasing or diminishing the volume. This type of tone in the succeeding studies will be indicated by means of parallel lines, thus:

The distance between the parallel lines will indicate the comparative difference in volume to be used.

pp *p* *mp* *mf* *f* *ff*

OCTAVES

1

HARMONY

2

Play smoothly.

BREATH CONTROL

3

4

STUDIES IN EXPRESSION

Sound Graduations

Crescendo (cresc.) Gradually louder.

Decrescendo (decresc.) Gradually softer.
Also, Diminuendo (dim.) Gradually softer.

When playing either a crescendo or diminuendo, the pitch of the tone or tones must not change. The saxophone, like many other instruments, has a tendency to sound flat when played loud and sharp when played softly. This must be controlled by the player.

When the sound graduations or nuances are correctly played, the quality of tone does not change, only the volume of the tone is affected.

1 *p mp mf f f mf mp p p pm mf f ff f mf mp*

p mp mf f ff f mf mp f mf mp p pp

2 *f mf mp p p mp mf f f mf mp p pp p mp mf*

f mf mp p pp p mp mf f mf mp p pp

When a note is followed by one or more shorter notes, the latter are played with about one half the volume of the larger note. There are exceptions to this rule, but it is a good policy to learn to play all phrases in that manner, since the great majority of music played in this way will be properly performed. Any player especially interested in the playing of solos will be greatly aided through adherence to this rule

3 *ff f mf mp etc. f mf p mp f p f mf mp f mf*

BLUE BELLS OF SCOTLAND

4 *Moderato mf Scotch*

NOTE: Refer to line 3 for patterns used in the above song. Write in the volumes namely, *mf-f-mp* etc., in all the measures of this song.

STUDIES IN ACCENTS AND EXPRESSION MARKS

The *rinforzando* (>) is placed over or under a note for the purpose of emphasizing that note more strongly than the other notes in the same sequence and is commonly known as an ACCENT. The accent punctuates the important notes of a measure or a sequence.

MELODY

Give each note and rest full value.

1

WOODEN SHOE DANCE

Moderato

2

LEGATO ETUDE

Andante

3

ARTICULATION AND EXPRESSION

Moderato

1

mf

Play the above study with each of the following articulations. (Observe accents)

(a) (b) (c) (d)

ARTICULATION ETUDE

Moderato

2

mf

EXPRESSION ETUDE

Allegro

3

mp

p

DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

The studies on this page are intended for daily home practice. These studies, if practiced diligently, will develop a clean and fluent technic. Most of the awkward intervals in the key of C major are included and every finger gets the opportunity to develop independence of action.

Play each study with a steady tempo, slowly at first, but increase the tempo each day until every study on this page can be played fast or allegro.

Allegro (Play faster with each repetition.)

1 *f*

2 **Allegro**
f

3 **Allegro**
mf

4 **Allegro**
f

5

LEFT HAND DEVELOPMENT

6 **Allegro**
mp

Legato Duet

Andante

mf

A

Fine

Fine

B

f

rit. D.C.

rit. D.C.

* In all of the duets and trios included throughout this method, the lower part contains small (cued) notes as well as the regular rotation. By having the B \flat Saxophones play these small notes, mixed combinations of E \flat and B \flat Saxophones can play these ensembles together.

Staccato Studies

As written B

As played

F MAJOR STACCATO ETUDE

Moderato

1 *mf* *simile*

G MAJOR ARTICULATION ETUDE

Allegro

2 *f*

Syncopation

1

tie. A B C D

SYNCOPATED MELODY

2

Allegro

mf *simile*

FOLK SONG

3

Allegro

Bohemian

G Major Studies

G MAJOR CHORD

1

Exercise 1: G Major Chord. Two staves of music in G major (one sharp) and 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with slurs, ascending and then descending. The second staff continues the exercise with similar phrasing.

G MAJOR SCALE

2

Exercise 2: G Major Scale. Two staves of music in G major (one sharp) and 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with slurs, ascending and then descending. The second staff continues the exercise with similar phrasing.

DAILY STUDY

3

Exercise 3: Daily Study. Two staves of music in G major (one sharp) and common time (C). The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with slurs, ascending and then descending. The second staff continues the exercise with similar phrasing.

LOWER REGISTER DEVELOPMENT

4

Exercise 4: Lower Register Development. Two staves of music in G major (one sharp) and common time (C). The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with slurs, ascending and then descending. The second staff continues the exercise with similar phrasing.

G MAJOR ARTICULATION STUDY

5

Moderato

Exercise 5: G Major Articulation Study. Four staves of music in G major (one sharp) and 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with slurs, ascending and then descending. The second staff continues the exercise with similar phrasing. The third staff continues the exercise with similar phrasing. The fourth staff continues the exercise with similar phrasing.

F Major Studies

CHORD

1

Musical notation for exercise 1, labeled 'CHORD'. It consists of two staves of music in F major, 2/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The exercise features a sequence of eighth-note chords and dyads, primarily focusing on the F major triad and its inversions.

SCALE

2

Musical notation for exercise 2, labeled 'SCALE'. It consists of two staves of music in F major, 2/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The exercise is a scale exercise, likely covering the F major scale in both ascending and descending directions.

DAILY STUDIES

3

Musical notation for exercise 3, labeled 'DAILY STUDIES'. It consists of two staves of music in F major, 2/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The exercise features a sequence of eighth-note chords and dyads, primarily focusing on the F major triad and its inversions.

4

Musical notation for exercise 4, labeled 'DAILY STUDIES'. It consists of two staves of music in F major, 2/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The exercise features a sequence of eighth-note chords and dyads, primarily focusing on the F major triad and its inversions.

F MAJOR ETUDE

5

Moderato

mf

Musical notation for exercise 5, labeled 'F MAJOR ETUDE'. It consists of four staves of music in F major, 2/4 time. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. The exercise is a moderate-paced etude featuring a sequence of eighth-note chords and dyads, primarily focusing on the F major triad and its inversions. The first measure includes a dynamic marking of *mf*.

Lullaby

BRAHMS

Andante (*Legato*)

mp

p

rit.

CRUSADERS HYMN

Traditional

Andante

mp

f

mf

f

mf

f

rit.

rit.

6/8 Rhythm

1

1 - 2 - 3 -

1 - - - 2 - - -

1 2 & 3 & 1-2-3

1 2 - - 1-2-

ETUDE IN 6/8 TEMPO

2

Moderato

f

MELODY

3

Allegro

f

MULBERRY BUSH

4

Moderato

mf

16th Note Rhythm Studies

Moderato

1

This study consists of three staves of music in 2/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature. The music features a series of rhythmic patterns involving sixteenth notes and eighth notes, with some slurs and accents.

Allegro

SCALE ETUDE

2

This study consists of three staves of music in 2/4 time with a key signature of one flat (Bb). The music is a scale etude, featuring a continuous sequence of eighth and sixteenth notes across the three staves, with various articulations and slurs.

Play the above etude with each of the following articulations.

This block shows four different articulation examples for the scale etude, labeled A, B, C, and D. Each example is a single staff of music in 2/4 time with a key signature of one flat (Bb). Example A shows a series of eighth notes with accents (>) and slurs. Example B shows eighth notes with slurs and accents. Example C shows eighth notes with slurs and accents, including a dotted eighth note. Example D shows eighth notes with slurs and accents, including a dotted eighth note.

RHYTHMIC PATTERNS FOR DAILY STUDY

3

4

5

6

This section contains six rhythmic patterns for daily study, each on a single staff in 2/4 time with a key signature of one sharp (F#). Pattern 3 features eighth notes with slurs and accents. Pattern 4 features eighth notes with slurs and accents. Pattern 5 features eighth notes with slurs and accents. Pattern 6 features eighth notes with slurs and accents.

Hunters Chorus

From "Der Freischütz"

WEBER

Allegro

mf

f

mp

f

D Major Studies

D MAJOR CHORD

1

D MAJOR SCALE

2

DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

3

4

D MAJOR ETUDE

Moderato

5

Daily Technical Study

Moderato

1

Exercise 1 consists of two staves of music in G major, 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Both staves feature eighth-note patterns with slurs, moving in a stepwise fashion across the piece.

ETUDE IN THIRDS

2

Exercise 2 consists of two staves of music in G major, 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Both staves feature eighth-note patterns with slurs, moving in a stepwise fashion across the piece.

SMOOTHLY GLIDING

In swinging style

Waltz

J. E. S.

3

Exercise 3 consists of two staves of music in G major, 3/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Both staves feature quarter-note patterns with slurs, moving in a stepwise fashion across the piece. The tempo is marked 'In swinging style' and the dynamics are 'mf'.

Continuation of exercise 3, showing the final measures of the piece. The melody and accompaniment both end with a 'rit.' (ritardando) marking.

Continuation of exercise 3, showing the final measures of the piece. The melody and accompaniment both end with a 'rit.' (ritardando) marking.

Continuation of exercise 3, showing the final measures of the piece. The melody and accompaniment both end with a 'rit.' (ritardando) marking.

B \flat Major Studies

CHORD

1

Two staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. It contains a scale of eighth notes with various slurs and accents. The second staff continues the scale with similar markings, including 'x4' above some notes and a '2.' below a final note.

SCALE

2

Two staves of music. The first staff contains a scale of eighth notes with slurs and accents. The second staff continues the scale with similar markings, including 'x4' above some notes and a '2.' below a final note.

FROM VIOLIN ETUDE

WOLFHART

3

Moderato

mf

Three staves of music. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a scale of eighth notes with slurs and accents. The second staff continues the scale with similar markings, including 'x4' above some notes and a '2.' below a final note. The third staff continues the scale with similar markings, including 'x4' above some notes and a '2.' below a final note.

B \flat MAJOR ETUDE

4

Moderato

f

Four staves of music. The first staff starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It contains a scale of eighth notes with slurs and accents. The second staff continues the scale with similar markings. The third staff continues the scale with similar markings. The fourth staff continues the scale with similar markings.

Dotted Eighth Note Studies

1

A B C

MELODY

2

Allegro

mf

MELODY

3

Moderato

mf

4

5

Andante

THEME

HAYDN

mp *cresc.* *dim.* *mp* *cresc.*

dim. *p* *cresc.* *mf* *f* *p*

cresc. *ff* *ff* *dim.* *mp*

Triplet Studies

1

MELODY IN 6/8 AND 2/4

2

Moderato

TRIPLET ETUDE

3

Allegro

ETUDE IN 3/4 TEMPO

4

Andante

mp

rit.

RHYTHM PATTERNS

5

1-2 1 - - 2 - -

1-2-3 1 - 2 - 3 -

Syncopation Etude

Allegro (observe accents)

1

mf *simile*

TWO-STEP DUET

Allegro

J. E. S.

2

mf *cresc.*

1 2

E \flat Major Studies

CHORD

1



CHORD STUDY

2

Moderato

f



SCALE

3

mf



C MINOR SCALES

HARMONIC

4



MELODIC

5



C MINOR ETUDE

6

Moderato

mf



E \flat Major Scale Etude

1 **Allegro**
f

POLKA

J. E. S.

2 **Allegro**
f

simile

simile

Fine *ff*

D.C.

D.C.

Grace Notes

There are two kinds of single grace notes, SHORT and LONG. The long grace note assumes $\frac{1}{2}$ the length of the note which it precedes. It is seldom used since it is more practical to write out the two notes of equal length. *The Short Grace Note* is the one most commonly used. It may be played either before or on the beat, just as the composition may require. There are also *Double and Triple Grace Notes* which are played quickly either on or before the beat, this also being determined by the type of composition being played.

LONG GRACE NOTE

As written

SHORT GRACE NOTE

1 As played

As written

2 As played (Ahead of the beat)

(On the beat)

DEVELOPING QUICK FINGER ACTION

3

THREE SHORT GRACE NOTE ETUDES

4 *Andante*
f

5 *Andante*
mf

6 *Moderato*
mf

Grace Note Etudes

Andante

SINGLE GRACE NOTES

1

Andante

DOUBLE GRACE NOTES

2

TRIPLE GRACE NOTE ETUDE

Andante - Play very legato

WOHLFAHRT

3

mf dolce

Andante

GLUCK

First system of the musical score, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The first two staves are marked with *mp* (mezzo-piano). The music features flowing eighth-note patterns in the upper staves and a steady accompaniment in the lower staff.

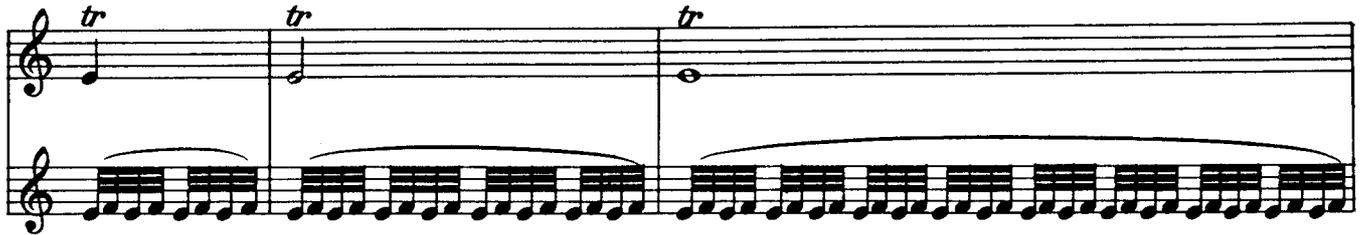
Second system of the musical score, consisting of three staves. It begins with a repeat sign. The first two staves are marked with *f* (forte), and the bottom staff is also marked with *f*. The dynamics change to *mf* (mezzo-forte) in the latter part of the system. The music continues with similar eighth-note textures.

Third system of the musical score, consisting of three staves. The first two staves are marked with *mp* (mezzo-piano). The music maintains the eighth-note rhythmic character with some melodic variation.

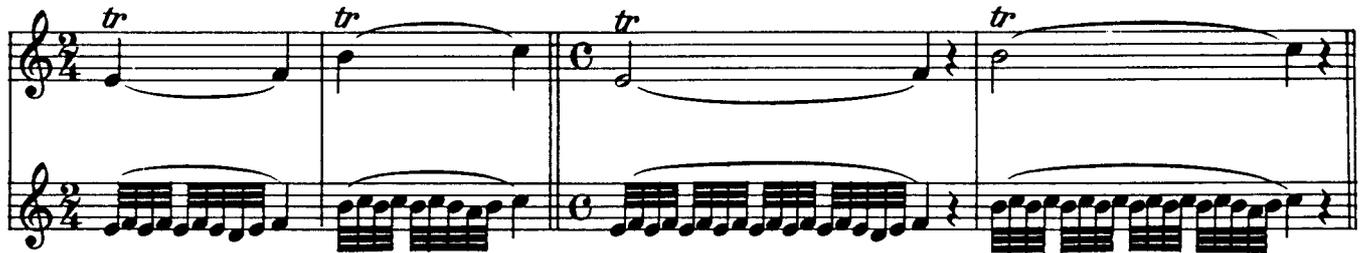
Fourth system of the musical score, consisting of three staves. The first two staves are marked with *rit.* (ritardando) and *ff* (fortissimo). The bottom staff is also marked with *rit.* and *ff*. The system concludes with a double bar line.

A trill is produced by alternating the given or written tone and the next scale tone above in rapid succession. As an example, if the given or written tone to be trilled is E and the key being played is the key of C major, the scale tone above will be F natural. If, however, the key being played is G major, the next scale tone above E will be F#. In the first instant, the trill will alternate between E and F natural and in the second instant, between E and F#.

The approximate number of notes usually played on a trilled tone is shown below. The same number of tones is not always played, because on long tones, the trill starts slowly and accelerates in rapidity to the end of that tone, however the examples below show the exact number of notes in a regular trill.



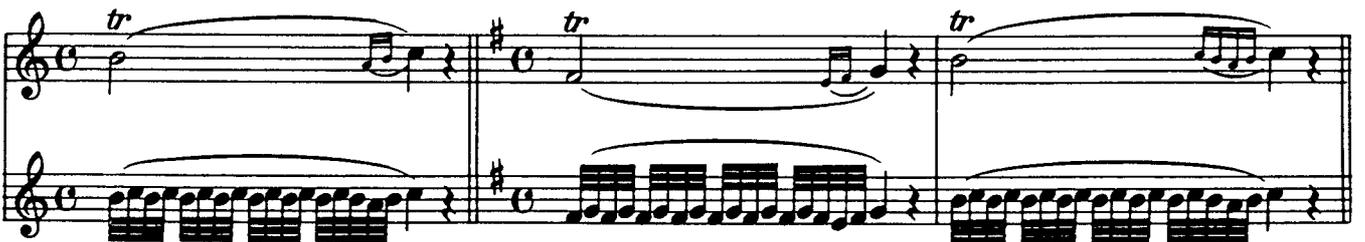
On long tones or tones of a slow passage a trill is usually closed with an additional tone which is the tone directly below the given or written tone. The closing tone is not usually used when playing a short trill or a trill in a fast passage.



Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating thus: (\sharp) (\flat) (\natural) . The key in which the trill appears, determines as to which one of the three symbols is to be used, however, the purpose of these symbols is the same, namely, to have the closing tone either a half step or whole step from the given or written tone. When the sharp, flat or the natural appear above the trill thus: (\sharp) (\flat) (\natural) , it is an indication that the tone above the given or written tone may have its pitch altered to fit the key or modulation intended in the music being performed.



When the closing tones of a trill are to be emphasized and ritarded, these two tones are usually written out to insure their playing. This is especially done on long tones or holds which end a phrase or a cadenza.



Trill Etude

1 *Andante*
mf

DUET

J. E. S.

2 *Allegretto*
mf

Sharpshooters March

Allegro

METALO

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mp-f*. The middle staff is also in treble clef with a key signature of one flat (Bb) and a 3/4 time signature, also starting with *mp-f*. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a rhythmic accompaniment of eighth notes and chords.

The second system of musical notation continues the three-staff arrangement. The top staff features a melodic line with slurs and accents. The middle staff continues the melodic line with similar phrasing. The bottom staff provides a steady rhythmic accompaniment with eighth notes and chords, including some dynamic markings like *mp-f*.

The third system of musical notation continues the three-staff arrangement. The top staff has a melodic line with slurs. The middle staff continues the melodic line. The bottom staff provides a rhythmic accompaniment with eighth notes and chords, including a key signature change to two sharps (F# and C#) in the final measure.

The fourth system of musical notation concludes the piece. It features a first ending (marked '1') and a second ending (marked '2'). The top staff has a melodic line with slurs. The middle staff continues the melodic line. The bottom staff provides a rhythmic accompaniment with eighth notes and chords, including a key signature change to two sharps (F# and C#) in the final measure.

Duet in E Major

J. E. S.

Andante

1

DUET IN C# MINOR

J. E. S.

Moderato

2

Loreley

SILCHER

Waltz tempo

The first system of musical notation for 'Loreley' consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The melody in the upper staff features a series of eighth and quarter notes, while the bass line provides a steady accompaniment of chords and single notes.

The second system of musical notation continues the piece. It maintains the same two-staff format and key signature. The melody in the upper staff continues with a similar rhythmic pattern, and the bass line provides harmonic support.

The third system of musical notation continues the piece. The dynamic marking changes to *f* (forte). The melody in the upper staff shows some variation in note values, and the bass line continues its accompaniment.

The fourth system of musical notation concludes the 'Loreley' section. The dynamic marking returns to *mf*. The melody in the upper staff ends with a final note, and the bass line provides a concluding accompaniment.

DUET IN F MINOR

J. E. S.

Andante

The first system of musical notation for 'Duet in F Minor' consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The melody in the upper staff is more melodic and flowing, while the bass line provides a steady accompaniment.

The second system of musical notation continues the 'Duet in F Minor' section. It maintains the same two-staff format and key signature. The melody in the upper staff continues with a similar rhythmic pattern, and the bass line provides harmonic support.

Articulation Etude

WOHLFAHRT

1 *Allegretto*
mf

Musical score for exercise 1, Wohlfahrt, Allegretto, *mf*. It consists of seven staves of music in G major, 2/4 time, featuring eighth-note patterns and slurs.

DANCE

2 *Allegro*
f

Musical score for exercise 2, Dance, Allegro, *f*. It consists of two staves of music in G major, 2/4 time, featuring sixteenth-note patterns and slurs. The first staff ends with a fermata and the word "Fine". The second staff ends with a repeat sign and "D. C."

COUNTRY DANCE

3 *Moderato*
f

Musical score for exercise 3, Country Dance, Moderato, *f*. It consists of three staves of music in G major, 2/4 time, featuring eighth-note patterns and slurs. The first staff has "simile" written below it. The second and third staves have "mf" markings with slurs.

Farewell

SILCHER

Andante

f

The first system of the musical score for 'Farewell' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The first measure of each staff begins with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes, with some rests.

The second system of the musical score continues the piece. It consists of three staves in the same clefs and key signature as the first system. The music continues with similar rhythmic patterns and melodic lines.

The third system of the musical score concludes the piece. It consists of three staves. The music ends with a final cadence in the bottom staff, marked with a double bar line and repeat dots.

TECHNICAL STUDY

mf

The 'TECHNICAL STUDY' section consists of three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked with a dynamic of *mf* (mezzo-forte). It features a continuous sequence of eighth-note patterns, often beamed together, with various accidentals (sharps and naturals) and slurs across the notes.

4 Etudes for the Development of Technic

1 **Allegro**

2 **Moderato**

3 **Allegro**

4 **CHROMATIC SCALE IN F MAJOR**

Duet Brilliant

J. E. S.

Allegro

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains a melodic line starting with a forte (*f*) dynamic. The lower staff begins with a bass clef and contains a bass line. A *simile* marking is placed above the lower staff in the second measure. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A mezzo-forte (*mf*) dynamic marking is placed above the lower staff in the first measure. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A *rit.* (ritardando) marking is placed above the lower staff in the third measure, followed by a *f* (forte) dynamic marking in the fourth measure. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The system concludes with a double bar line.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The system concludes with a double bar line.

Major Scales on Steps of the Diatonic Scale

BUECH

1

This section contains five staves of musical notation, each representing a major scale starting on a different step of the diatonic scale. The scales are: C major (C-D-E-F-G-A-B), D major (D-E-F-G-A-B-C), E major (E-F-G-A-B-C), B major (B-C-D-E-F-G), and B minor (B-C-D-E-F-G). The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes. Chord symbols (C, D, E, F, G, A, B) are placed above the notes to indicate the starting pitch and key signature.

MAJOR CHORDS ON STEPS OF THE DIATONIC SCALE

2

This section contains five staves of musical notation, each representing a major chord on a different step of the diatonic scale. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), B major (B-D-F), and B minor (B-D-F). The notation includes treble clefs and a common time signature. The chords are presented in a sequence, with each chord's notes clearly visible across the staves.

Memories

Waltz

J. E. S.

In swinging style

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a treble clef and a key signature of two sharps. The first staff has a dynamic marking of *mf*. The second staff also has a dynamic marking of *mf*. The third staff contains a bass line with chords and some melodic fragments.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues from the first system. The top staff has a dynamic marking of *mf*. The middle and bottom staves also have a dynamic marking of *mf*. The bottom staff contains a bass line with chords and some melodic fragments. The word *rubato* is written above the middle staff and below the bottom staff towards the end of the system.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues from the second system. The top staff has a dynamic marking of *a tempo*. The middle and bottom staves also have a dynamic marking of *a tempo*. The bottom staff contains a bass line with chords and some melodic fragments.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues from the third system. The top staff has a dynamic marking of *a tempo*. The middle and bottom staves also have a dynamic marking of *a tempo*. The bottom staff contains a bass line with chords and some melodic fragments. The word *rubato* is written above the middle staff and below the bottom staff towards the end of the system.

Abbreviations

As written

1 As played

As written

2 As played

ABBREVIATION STUDIES

3

simile

4

5

6

7

THERE'S MUSIC IN THE AIR

8

Moderato

mf

Major Chords and Scales on Steps of Diatonic Scale

Play daily for sound technical development.

BUECH

1 **Moderato**

Musical notation for Major Chords and Scales on Steps of Diatonic Scale, exercise 1. It consists of seven staves of music in treble clef, 2/4 time. The first staff is marked 'Moderato'. The exercise features a sequence of major chords and scales on each step of the diatonic scale, with triplets indicated by a '3' above the notes.

MINOR CHORDS ON STEPS OF DIATONIC SCALE

2

Musical notation for Minor Chords on Steps of Diatonic Scale, exercise 2. It consists of two staves of music in treble clef, 2/4 time. The exercise features a sequence of minor chords and scales on each step of the diatonic scale.

DOMINANT 7th CHORDS ON STEPS OF DIATONIC SCALE

3

Musical notation for Dominant 7th Chords on Steps of Diatonic Scale, exercise 3. It consists of three staves of music in treble clef, 2/4 time. The exercise features a sequence of dominant 7th chords and scales on each step of the diatonic scale.

Interval Studies with Articulations

THIRDS



THIRDS

(a) (b) (c) (d) (e)

FOURTHS



FOURTHS

(a) (b) (c) (d)

SIXTHS



SIXTHS

(a) (b) (c) (d)

OCTAVES



OCTAVES

(a) (b) (c)