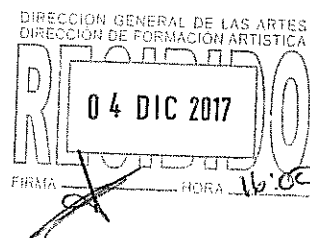


Guatemala, 30 de noviembre de 2017

Licenciado
José Roberto Zúñiga Ruíz
Director General de las Artes
Ministerio de Cultura y Deportes



Licenciado Zúñiga:

De la manera más atenta me dirijo a usted con el propósito de presentarle el informe de actividades conforme a lo estipulado en el Contrato Administrativo por Servicios Técnicos número 1970-2017, aprobado mediante la resolución número 39A-2017, correspondiente al sexto producto.

Actividades realizadas:

- ***Duetos***
 - Romance
 - Red Face
 - 12 duets

- ***Repertorio de obras***
 - Himno a la Alegria
 - Noche de Paz
 - Vals de música clásica

- ***Material didáctico***
 - Método de trompeta
 - Método de trombón
 - Método de flauta

- Método de lectura rítmica
- Método de lectura melódica

Resultados Obtenidos:

• **Duetos**

- Ejecuta la melodía Romance con buena técnica
- Ejecuta la melodía Red Face con buena técnica
- Ejecuta el dueto número 12 de Mozart con buena técnica

• **Repertorio de obras**

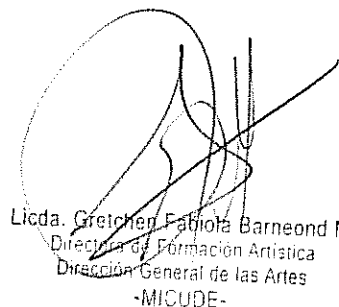
- Reconoce la estructura rítmica del Himno a la Alegría
- Reconoce la estructura melódica del Himno a la Alegría
- Reconoce la estructura rítmica de la melodía Noche de Paz
- Reconoce la estructura melódica de la melodía Noche de Paz
- Reconoce la estructura rítmica de la melodía vals
- Reconoce la estructura melódica de la melodía vals

• **Material didáctico**

- Ejecuta ejercicios de trompeta
- Ejecuta ejercicios de trombón
- Ejecuta ejercicios de flauta
- Ejecuta ejercicios de lectura rítmica
- Ejecuta ejercicios de lectura melódica



Cesar Virgilio Pirir Pirir

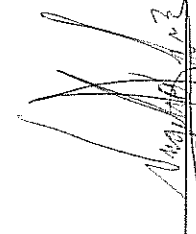


Licda. Gretchen Fabiola Barneond M.
Directora de Formación Artística
Dirección General de las Artes
-MICUDE-

CICLO ESCOLAR 2017

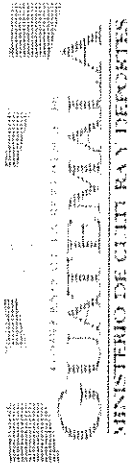
Correspondiente al sexto producto e informe
Nombre del Capacitador: César Virgilio Pirir Pirir
Especialidad: Música

Cursos	Contenidos	Duetos	Práctica de duetos	Autoevaluación	Requisitos
Noviembre	<ul style="list-style-type: none"> ✓ Ejecuta ejercicios de duetos ✓ Practica repertorio ✓ Práctica diferentes materiales didácticos musicales ✓ Realiza ejercicios con buena técnica. 	<ul style="list-style-type: none"> ✓ Duetos ✓ Repertorio ✓ Material didáctico ✓ Evaluación de contenidos 	<ul style="list-style-type: none"> ✓ Práctica de duetos ✓ Práctica de repertorio ✓ Entrega de material didáctico ✓ Evaluación de contenidos 	<ul style="list-style-type: none"> ✓ Autoevaluación ✓ Coevaluación. 	<ul style="list-style-type: none"> ✓ Lapiz ✓ Flauta ✓ Trompeta ✓ Redoblante ✓ Pizarra


 César Virgilio Pirir Pirir



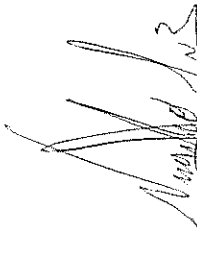
David Estuardo González Torres
 Coordinador de Orquestas Juveniles
 Dirección de Formación Artística
 Dirección General de las Artes
 -MICUDE-




CRONOGRAMA DE ACTIVIDADES

Nombre del Capacitador: Cesar Virgilio Pirir Pirir
Especialidad: Música

ACTIVIDADES	NOVIEMBRE																													
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Duetos						X	X	X								X	X													
Repertorio								X															X	X						
Material didáctico	X	X	X									X	X	X					X	X										
Evaluación de contenidos																											X	X	X	X


 Cesar Virgilio Pirir Pirir


 David Estuardo González Torres
 Coordinador de Orquestas Juveniles
 Dirección de Formación Artística
 Dirección General de las Artes
 -MICUDE-



ACTIVIDAD DESARROLLADA
Duetos realizada el día 06 de noviembre de 2017.

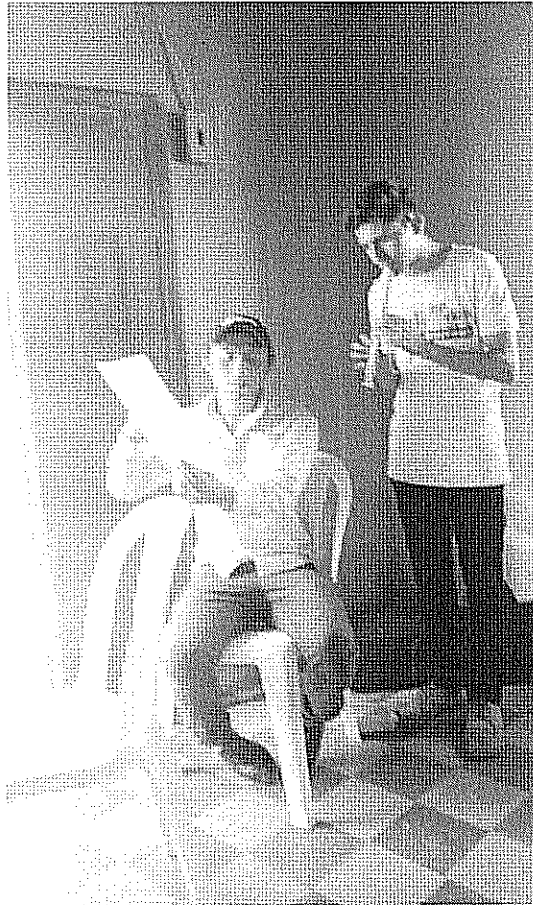


ACTIVIDAD DESARROLLADA
Repertorio, realizada el día 09 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Repertorio, realizada el día 10 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Duetos, realizada el día 16 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Duetos, realizada el día 17 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Repertorio, realizada el día 24 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Evaluación de contenidos realizada el día 27 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Evaluación de contenidos realizada el día 30 de noviembre de 2017.

*METODO PARA EL ESTUDIO
DE LA FLAUTA DULCE SOPRANO*

PROLOGO

Escribir un libro, es una noble tarea; pero cuando se escribe un libro didáctico que agrega a su contenido un mensaje musical del conocimiento del Arte expresivo de las notas, la tarea además de rasgos de nobleza, encierra la sublimidad de elevar los espíritus de los educandos de todas las edades.

"El método: Para el estudio de la flauta dulce soprano.

Del maestro Filarmónico y Educador Ramón Francisco Guerra Baños, viene a enriquecer la Didáctica del aprendizaje de la Flauta Dulce, con una sencillez armónica que facilita la ejercitación, la secuencia de lecciones y el gusto por aprender a ejecutar un instrumento de fácil acceso para los educandos.

Pero este aprendizaje no solamente introduce al alumno al mundo del sonido, sino además (y muy significativamente) conlleva paralelo, el aprendizaje del Solfeo con fluidez y en forma sencilla. Un acucioso trabajo de varios años, como el realizado por el maestro Guerra Baños, es merecedor de nuestro apoyo decidido, ya que estará coadyuvando al enriquecimiento del arte musical de Guatemala y a la introducción de nuestra niñez y juventud al maravilloso mundo de la disciplina más alta del espíritu. la música.

Lic. Luis Ortega H.
Director Educación Estética

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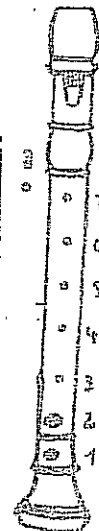
INICIACION PARA EL APRENDIZAJE DE LA FLAUTA DULCE

- a) Relajamiento corporal
- b) Cabeza y cuerpo bien rectos
- c) Respiración buena y natural
- d) Tapar completamente los orificios en todas las posiciones, con la yema de los dedos.
- e) Colocar la boquilla en los labios, sin hacer presión con los dientes.
- f) Ataque del sonido para la emisión. Hacerlo con la sílaba "DU"
- g) No soplar muy fuerte y menos en los sonidos graves
- h) Soplar en forma natural (ni fuerte ni suave para evitar desafinación en los sonidos).
- i) Para las notas graves, el golpe de lengua debe ser mas liviana (suave), y al soplar hacerlo en forma natural.
- j) Las notas agudas deben ser. el golpe y el soplo más enérgico, e introducir un poco la boquilla entre los labios.

LA FLAUTA DULCE DE OCHO ORIFICIOS SE COLOCA EN LA SIGUIENTE FORMA:

MANO IZQUIERDA:	Pulgar: cierra el orificio único de atrás	8-7 DO
	Indice: primer orificio.....	7 SI
	Medio: segundo orificio.....	6 LA
	Anular: tercer orificio.....	5 SOL

MANO DERECHA:	Indice: cuarto orificio.....	4 FA
	Medio: quinto orificio.....	3 MI
	Anular: sexto orificio.....	2 RE
	Meñique: séptimo orificio.....	1 DO






EL MEÑIQUE DE LA MANO IZQUIERDA Y EL PULGAR DE LA MANO DERECHA, NO TIENEN NINGUNA FUNCION, MAS SI OBSERVAMOS, EL PULGAR NOS SIRVE PARA SOSTENER LA FLAUTA EN LOS SONIDOS EN DONDE NO HAY APOYO EN LA MANO DERECHA.

PRIMERA. PARTE

COMO DIJIMOS ANTERIORMENTE, EL SONIDO SE OBTIENE CUANDO EL GOLPE DE LENGUA UTILIZANDO LA SILABA "DU" CON UN SOPLO NATURAL.

LA COMITA (') SOBRE EL PENTAGRAMA INDICA EL MOMENTO JUSTO PARA RESPIRAR.

CADA EJERCICIO DEBERA SER REPETIDO HASTA QUE SE OBTENGA: SEGURIDAD-CLARIDAD Y CALIDAD EN EL SONIDO.

- Orificio Abierto 
- Orificio Cerrado 
- Orificio Semi y abierto 

PRIMER COMPAS A ESTUDIAR:

Es el de cuatro cuartos = $\frac{4}{4}$ = $\frac{4}{4}$ = C


CLAVE DE SOL:

La clave le da nombre, colocación y altura a las notas.

PRIMERA FIGURA:

La negra: la tomaremos como "pulso". A cada negra le colocaremos la palabra "VOY" (por ser esta de una sola sílaba). La Negra equivale a un tiempo.

EJEMPLO:

VOY = 

PRIMER NOTA:

La nota Do: utilizando también la barra de separación y barra de repetición.

LA BARRA DE REPETICION:

Son dos barras con dos puntos que indican el retorno en donde se encuentran; en caso de no encontrarse los puntos, se regresa al inicio de la pieza musical.

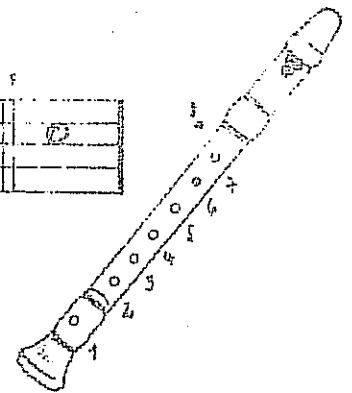
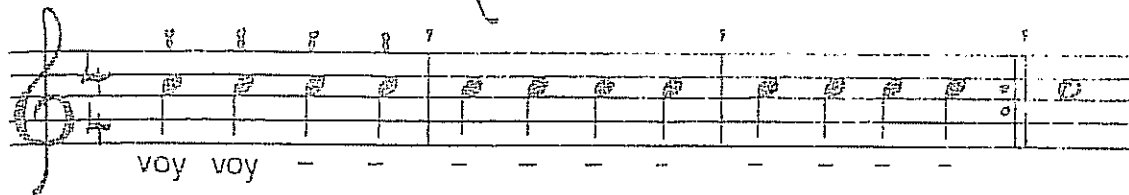
LA BARRA DE SEPARACION: Es la que como su nombre lo indica, sirve para separar los compases, cualquiera que estos fueren.

EJERCICIOS

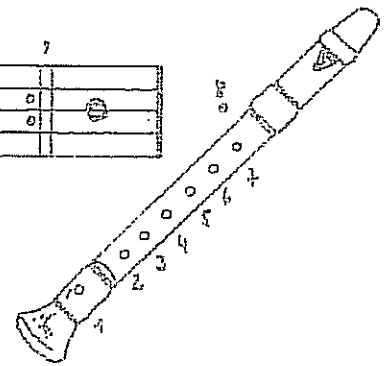
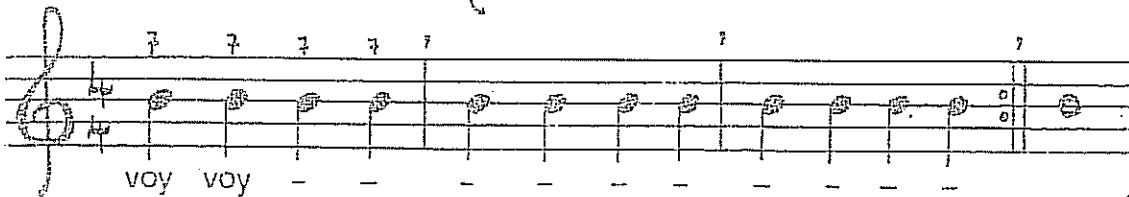
Hay que tener en cuenta y cuidado en la coordinación de los dedos con el golpe (o ataque) de la lengua en todas las posiciones.
No olvidar que la emisión del sonido es con la (sílabla) "OU",

DE
ES-
D-

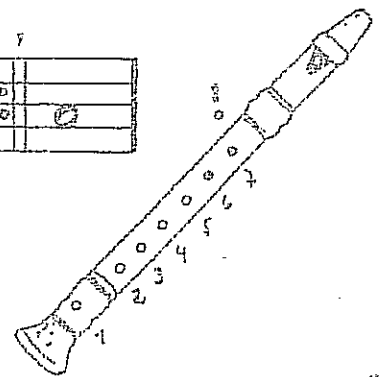
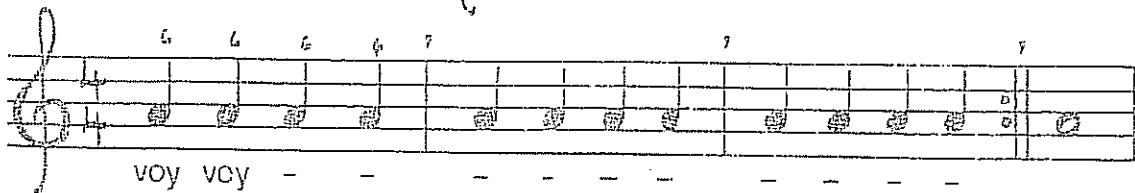
Nota "Do"



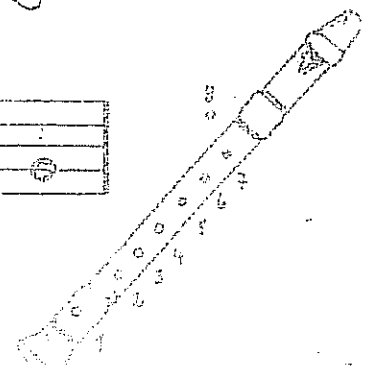
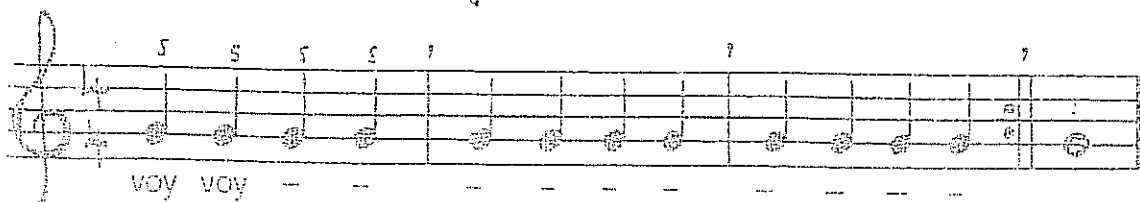
Nota "Si"



Nota "La"



Nota "Sol"

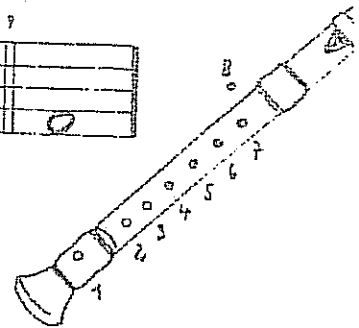


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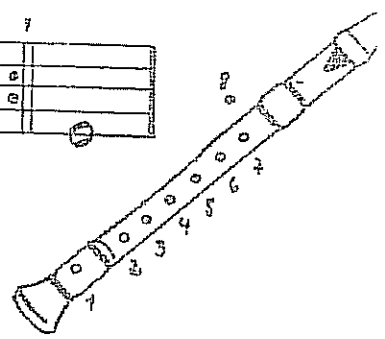
Nota "Fa"

VOY - - - - -



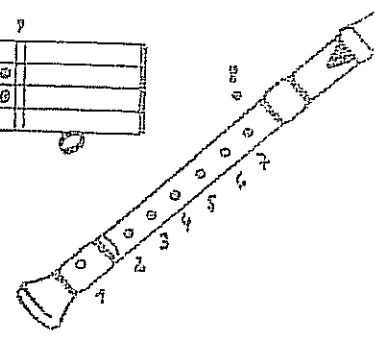
Nota "Mi"

VOY - - - - -



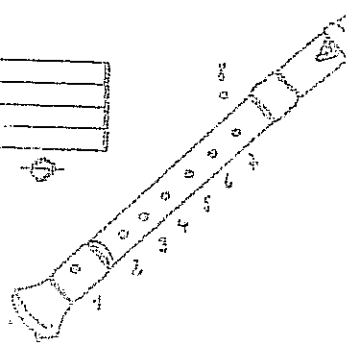
Nota "Re"

VOY - - - - -



Nota "Do"

VOY - - - - -



En los ejercicios de las notas MI-RE-DO, soplar suave para lograr los sonidos correctos.

ENSEÑANZA DE LA FIGURA DE BLANCA, SIEMPRE EN EL COMPAS DE 4

En esta figura utilizaremos la sílaba "TAA" (con prolongación de la letra . . . A) .
La Blanca equivale a dos tiempos. Entran dos en cada compás y una en dos tiempos.

Nota "Do"

Musical staff for the note "Do" in 4/4 time. The staff shows a whole note on the first line (C4) and a half note on the second line (G3). Fingering numbers 1-2 are shown for the whole note, and 1-2-3 for the half note. A recorder is shown to the right.

Nota "Si"

Musical staff for the note "Si" in 4/4 time. The staff shows a whole note on the second line (B3) and a half note on the third line (D4). Fingering numbers 1-2-3 are shown for the whole note, and 1-2-3-4 for the half note. A recorder is shown to the right.

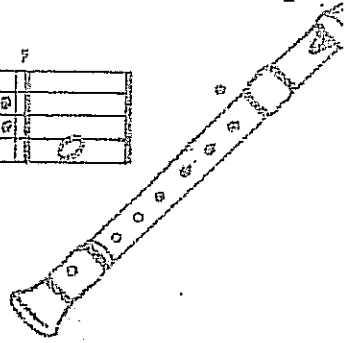
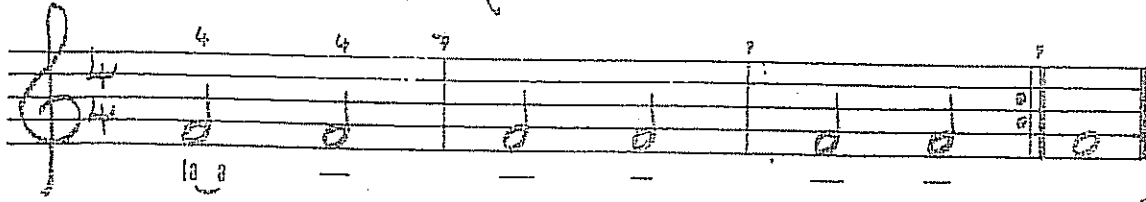
Nota "La"

Musical staff for the note "La" in 4/4 time. The staff shows a whole note on the second space (A3) and a half note on the third space (E4). Fingering numbers 1-2-3-4 are shown for the whole note, and 1-2-3-4-5 for the half note. A recorder is shown to the right.

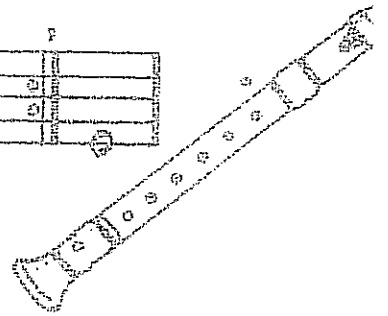
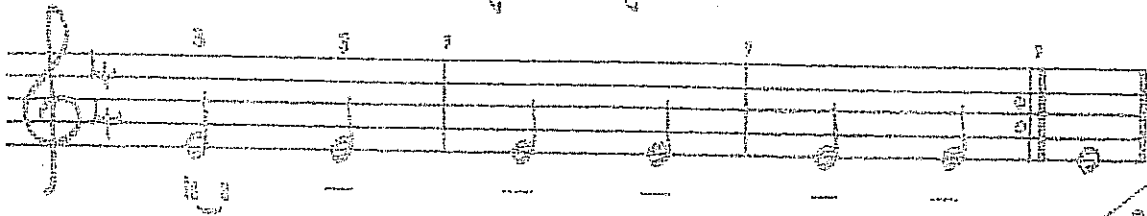
Nota "Sol"

Musical staff for the note "Sol" in 4/4 time. The staff shows a whole note on the third space (G3) and a half note on the fourth space (F4). Fingering numbers 1-2-3-4 are shown for the whole note, and 1-2-3-4-5-6 for the half note. A recorder is shown to the right.

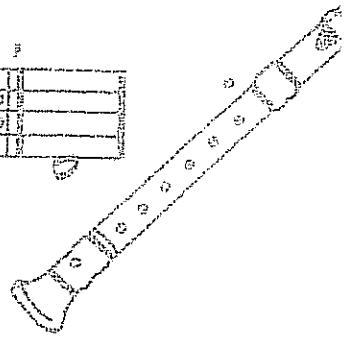
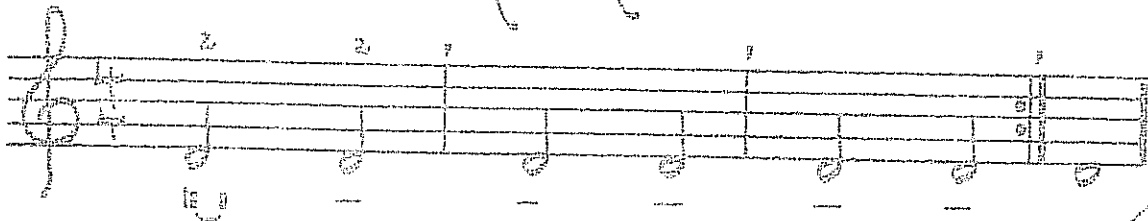
Nota "Fa"



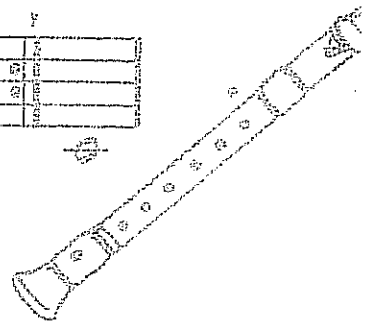
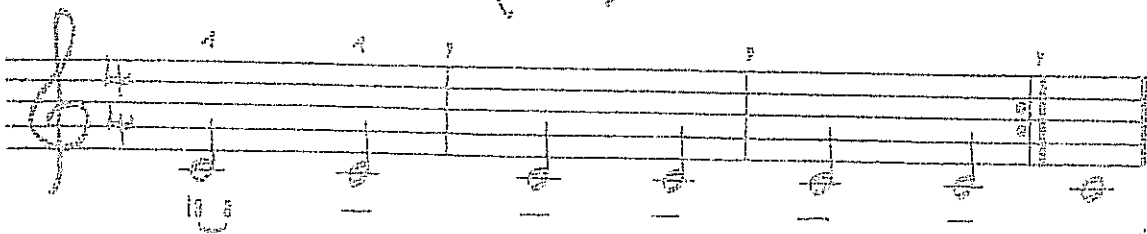
Nota "Mi"



Nota "Re"



Nota "Do"



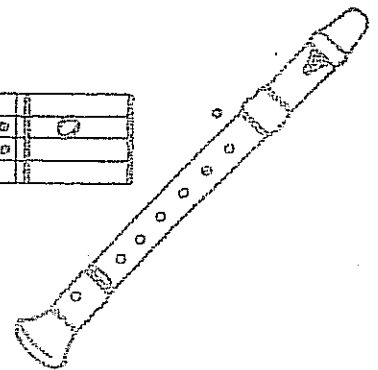
ENSEÑANZA DE LA FIGURA "CORCHEA" EN EL COMPAS DE 4

4

En esta figura utilizaremos la palabra "CORRO". La corchea equivale a medio tiempo, entrando en cada tiempo y ocho en cada compás.

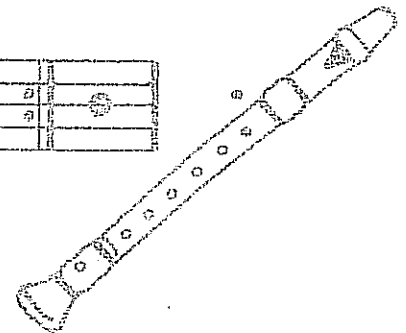
Nota: "Do"

A musical staff in 4/4 time showing a sequence of eighth notes (corcheas) on the line 'Do'. The notes are grouped in pairs across four measures. Below the staff, the rhythmic notation 'CO TFO CO TFO' is written, indicating the placement of notes in each measure.



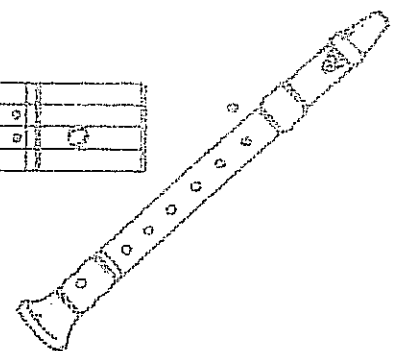
Nota: "Si"

A musical staff in 4/4 time showing a sequence of eighth notes (corcheas) on the line 'Si'. The notes are grouped in pairs across four measures. Below the staff, the rhythmic notation 'CO TFO' is written, indicating the placement of notes in each measure.



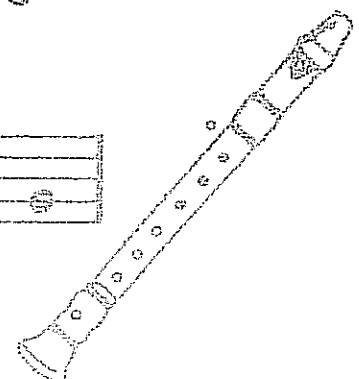
Nota: "La"

A musical staff in 4/4 time showing a sequence of eighth notes (corcheas) on the line 'La'. The notes are grouped in pairs across four measures. Below the staff, the rhythmic notation 'CO TFO' is written, indicating the placement of notes in each measure.



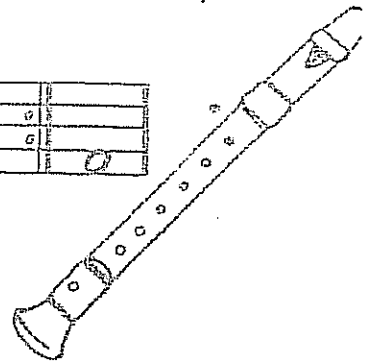
Nota: "Sol"

A musical staff in 4/4 time showing a sequence of eighth notes (corcheas) on the line 'Sol'. The notes are grouped in pairs across four measures. Below the staff, the rhythmic notation 'CO TFO' is written, indicating the placement of notes in each measure.



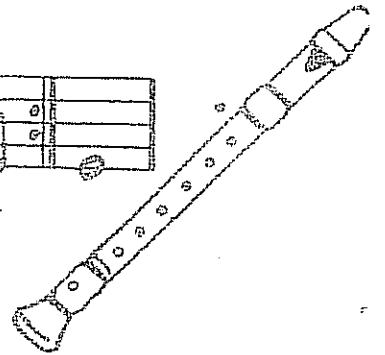
Nota "Fa"

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, the number '4' is written above each note. Below the staff, the numbers '60' and '110' are written under the first two notes. A dashed line is drawn below the staff.



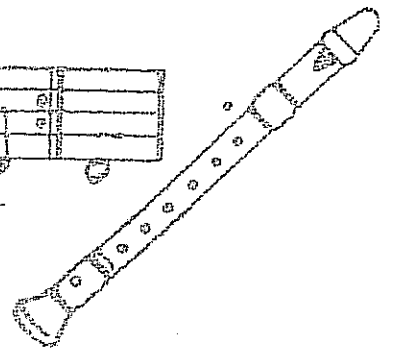
Nota "Mi"

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, the number '3' is written above each note. Below the staff, the numbers '60' and '110' are written under the first two notes. A dashed line is drawn below the staff.



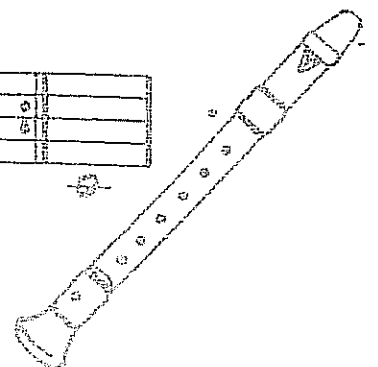
Nota "Re"

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, the number '2' is written above each note. Below the staff, the numbers '60' and '110' are written under the first two notes. A dashed line is drawn below the staff.



Nota "Do"

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, the number '1' is written above each note. Below the staff, the numbers '60' and '110' are written under the first two notes. A dashed line is drawn below the staff.

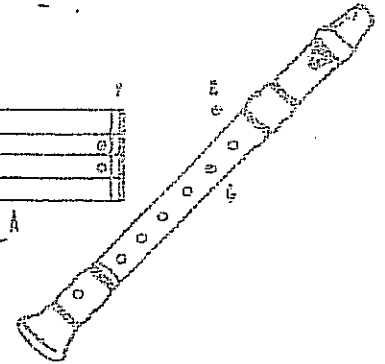


ENSEÑANZA DE LA FIGURA DE REDONDA: COMO UNIDAD DEL COMPAS DE 4

En el compás de $\frac{4}{4}$ utilizaremos la palabra "TAAAA" con prolongación en la letra A. En este compás la Redonda equivale a cuatro tiempos y entra una redonda en cada compás.

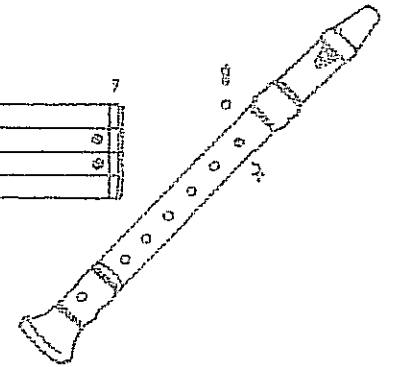
Nota "Do"

T A A A A T A A A A T A A A A



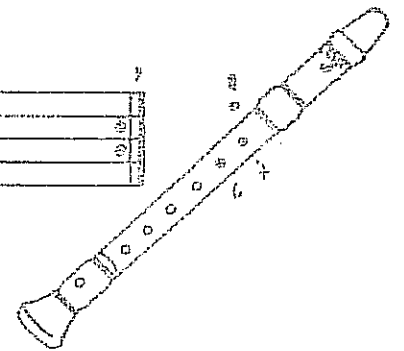
Nota "Si"

T A A A A T A A A A T A A A A



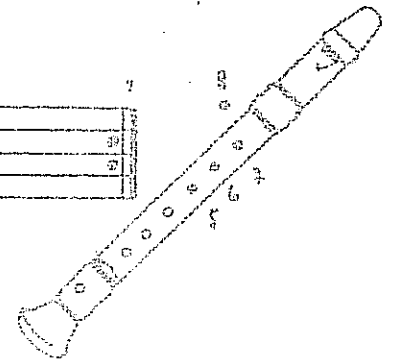
Nota "La"

T A A A A T A A A A T A A A A



Nota "Sol"

T A A A A T A A A A T A A A A



Escucha y escribe



ta



ti - ti



tu_a



sil



si_il

A series of ten musical staves for writing practice. Each staff consists of a solid top line and a dashed bottom line. The notes and rests are placed on the lines and in the spaces between them, corresponding to the syllables defined at the top of the page. The sequence of notes and rests across the staves is as follows:

- Staff 1: Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 2: Quarter note, Quarter note, Beamed eighth notes, Quarter note, Beamed eighth notes, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 3: Beamed eighth notes, Beamed eighth notes, Beamed eighth notes, Quarter note, Beamed eighth notes, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 4: Quarter note, Quarter note, Quarter rest, Quarter note, Quarter note, Quarter rest, Beamed eighth notes, Quarter note, Quarter note, Quarter note.
- Staff 5: Beamed eighth notes, Quarter note, Beamed eighth notes, Quarter note, Beamed eighth notes, Quarter note, Quarter rest, Quarter note, Quarter note, Quarter note.
- Staff 6: Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 7: Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 8: Beamed eighth notes, Quarter note, Beamed eighth notes, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 9: Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter note, Quarter rest, Quarter note, Quarter note, Quarter note.
- Staff 10: Beamed eighth notes, Quarter rest, Quarter note, Quarter rest, Beamed eighth notes, Quarter rest, Quarter note, Quarter rest, Quarter note, Quarter rest.

2/4

♪ ♪ ♫ ♮ ♯

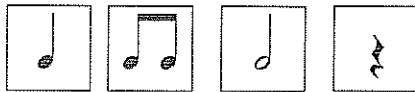
2/4

Compos

3/4

4/4

Polifonías



2/4

3/4

4/4

4/4

Escuela Primaria



$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$



2/4

3/4

4/4

4/4

ti - - ti

2/4 | | | | ||

| | | ||

| | | ||

3/4 | | | | ||

| | | ||

| | | ||

4/4 | | | | ||

| | | ||

| | | ||

Artística



2/4

Musical notation for 2/4 time signature, first system. It consists of four staves. The first staff starts with a quarter rest followed by a quarter note. The second staff has a quarter note followed by two eighth notes. The third staff has a quarter note followed by two eighth notes. The fourth staff has a quarter note followed by two eighth notes. Each staff ends with a fermata.

3/4

Musical notation for 3/4 time signature, second system. It consists of three staves. The first staff starts with a quarter note followed by two eighth notes. The second staff has a quarter note followed by two eighth notes. The third staff has a quarter note followed by two eighth notes. Each staff ends with a fermata.

4/4

Musical notation for 4/4 time signature, third system. It consists of three staves. The first staff starts with a quarter note followed by three eighth notes. The second staff has a quarter note followed by three eighth notes. The third staff has a quarter note followed by three eighth notes. Each staff ends with a fermata.



 tai	 tai ti	 tii ti
---------	------------	------------

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | |

$\frac{3}{4}$ | | | | | | |



- tai	taí ti	tii ti
----------	-----------	-----------

2/4

3/4

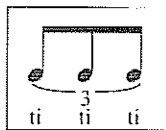
4/4

4/4

	
ta ta_a ta	ti ta ti
sin - co - pa	sin-co-pa

2/4

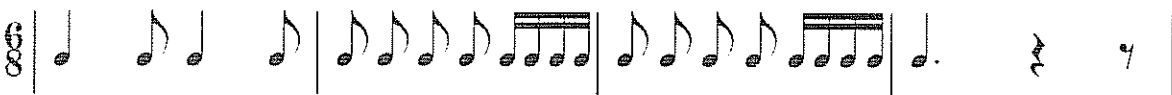
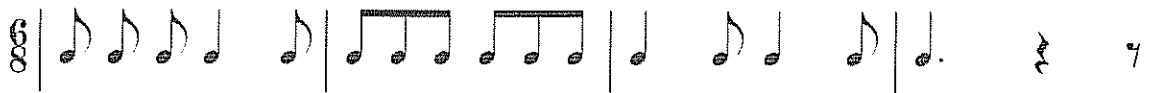
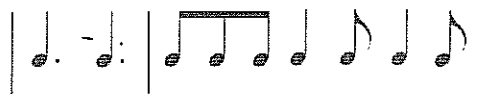
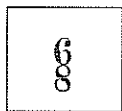
4/4



2/4

3/4

4/4





Música

Contiene diversos ejercicios para desarrollar la lectura musical desde los puntos de vista rítmico, melódico y melódico-rítmico. Las actividades están secuenciadas en función de la dificultad.

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ESO

Música

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Alhambra

LECTURA MUSICAL



ta



ti - ti



ta_a



sil



sil

Handwriting practice grid for musical notation. The grid consists of 12 rows of musical staves. Each staff has a solid top line and a dashed bottom line. The notes and rests are placed on the top line and between the lines. The first row contains the following notes: quarter note, quarter note, quarter note, quarter note, eighth note pair, eighth note pair, eighth note pair, quarter note. The second row contains: quarter note, quarter note, eighth note pair, quarter note, eighth note pair, quarter note, quarter note, quarter note. The third row contains: eighth note pair, eighth note pair, eighth note pair, quarter note, eighth note pair, quarter note, quarter note, quarter rest. The fourth row contains: quarter note, quarter note, quarter rest, quarter note, quarter note, quarter rest, eighth note pair, quarter note. The fifth row contains: eighth note pair, quarter note, eighth note pair, quarter note, eighth note pair, quarter note, quarter rest, quarter note. The sixth row contains: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The seventh row contains: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The eighth row contains: eighth note pair, quarter note, eighth note pair, quarter note, quarter note, quarter note, quarter rest, quarter note. The ninth row contains: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter rest, quarter note. The tenth row contains: eighth note pair, quarter note, quarter note, quarter rest, eighth note pair, quarter note, quarter note, quarter rest. The eleventh row contains: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The twelfth row contains: eighth note pair, quarter note, quarter note, quarter rest, eighth note pair, quarter note, quarter note, quarter rest.

2/4

♪ ♪ ♩ ♫ ♮

2/4

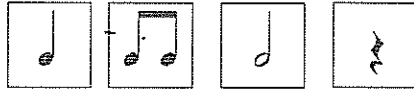
$\frac{3}{4}$



3/4

$\frac{4}{4}$

4/4

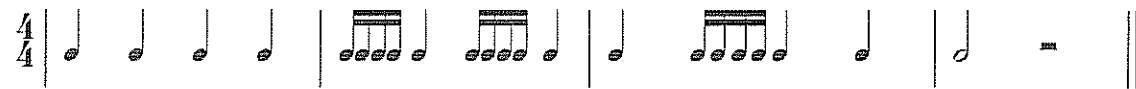
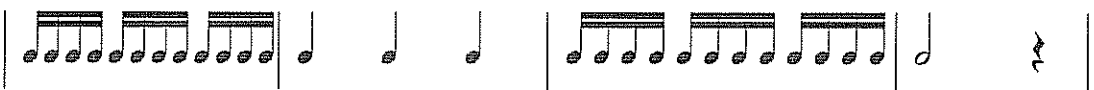
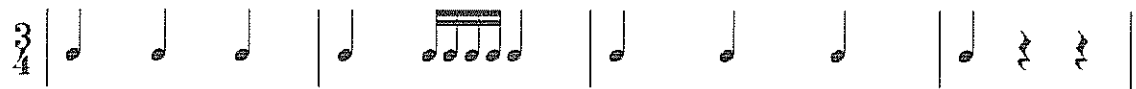
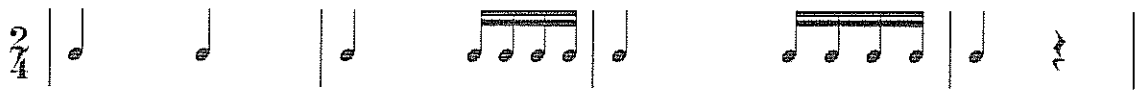


2/4

3/4

4/4

4/4



EXERCISES

2/4

Musical notation for a 2/4 time signature exercise, consisting of four measures. The first measure has a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment consists of quarter notes: G3, B2, D3, E3, F3, G3. The second measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The third measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The fourth measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The exercise ends with a double bar line.

3/4

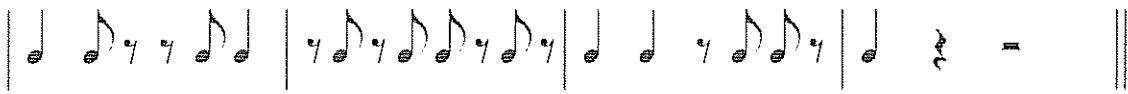
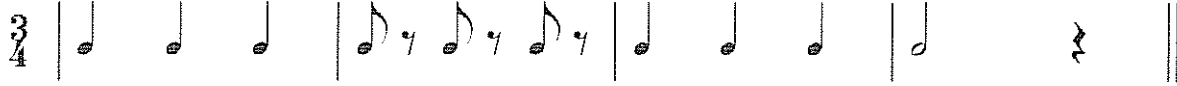
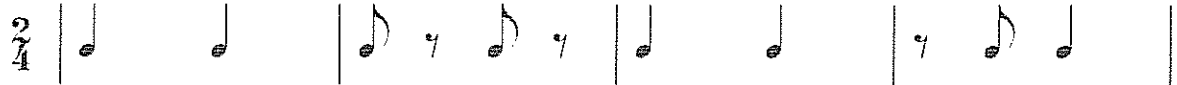
Musical notation for a 3/4 time signature exercise, consisting of four measures. The first measure has a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment consists of quarter notes: G3, B2, D3, E3, F3, G3. The second measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The third measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The fourth measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The exercise ends with a double bar line.

4/4

Musical notation for a 4/4 time signature exercise, consisting of four measures. The first measure has a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment consists of quarter notes: G3, B2, D3, E3, F3, G3. The second measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The third measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The fourth measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The exercise ends with a double bar line.

4/4

Musical notation for a 4/4 time signature exercise, consisting of four measures. The first measure has a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment consists of quarter notes: G3, B2, D3, E3, F3, G3. The second measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The third measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The fourth measure continues the melody: A4, Bb4, C5, D5, E5, F5, G5. The bass clef accompaniment continues: G3, B2, D3, E3, F3, G3. The exercise ends with a double bar line.



Actividad 1



2/4

Musical notation for 2/4 time signature, consisting of four staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with lyrics 'ti ti-ri ti-ri ti' written below the notes. The piece concludes with a double bar line.

3/4





Musical notation for 3/4 time signature, consisting of three staves. The first staff begins with a treble clef and a 3/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with lyrics 'ti ti-ri ti-ri ti' written below the notes. The piece concludes with a double bar line.

4/4

Musical notation for 4/4 time signature, consisting of three staves. The first staff begins with a treble clef and a 4/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with lyrics 'ti ti-ri ti-ri ti' written below the notes. The piece concludes with a double bar line.




 tai	 tai ti	 tí ti
--	---	---



$\frac{3}{4}$ |  |  |  |  |





$\frac{3}{4}$ |  |  |  |  |

$\frac{3}{4}$ |  |  |  |  |

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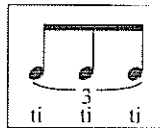
$\frac{3}{4}$ |  |  |  |  |

$\frac{3}{4}$ |  |  |  |  |

ta ta_a ta	ti ta ti
sin - co - pa	sin-co-pa

2/4

4/4

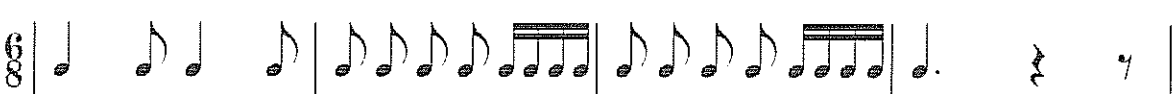
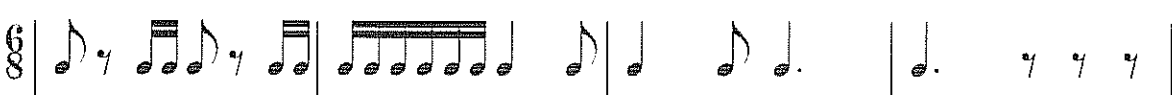
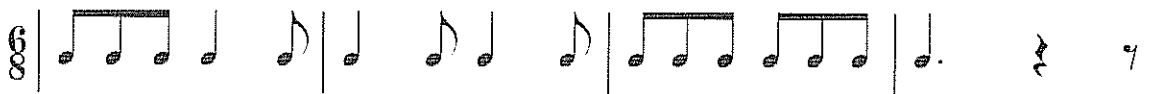
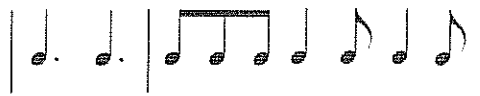


2/4

3/4

4/4

The page contains three sets of musical exercises, each in a different time signature: 2/4, 3/4, and 4/4. Each set consists of three staves. The exercises involve playing triads (groups of three notes) and other rhythmic patterns. The 2/4 section has four measures per staff. The 3/4 section has four measures per staff. The 4/4 section has four measures per staff. The exercises are designed to practice the coordination of the hands and feet while playing triads.





V. CORNETTE

Method for Trombone

Revised by
Jerome N. Procter

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
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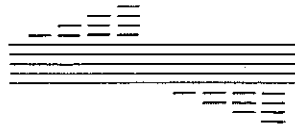
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Rudiments of Music.

The student must first acquaint himself with the rudiments of music, studying them carefully. He must learn the time value of the notes, how they are written, named and placed, in order to make the different tones. The division of the notes is a mathematical problem. For example; we start with a whole note of four beats duration, the longest note, and show by the following diagram the method of dividing the same into notes of shorter duration.

THE STAFF  is composed of five horizontal parallel lines and the intervening spaces. The notes are placed on the lines or in the spaces as required. When notes are needed higher or lower than can be placed on the staff, short lines, called Ledger lines, are used.



Time.

1 whole tone
(or semibreve)
equals

2 half tones
(minims)
or

4 quarter notes
(crochets)
or

8 eighth notes
(quavers)
or

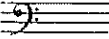
16 sixteenth notes
(semi-quavers)
or

32 Thirty second notes
demi-semi-quavers.

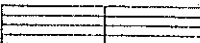
The Clef.

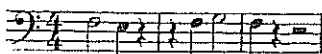
5

While there are several Clefs, Baritone and Trombone music is usually written in the For Bass Clef.

We will therefore only refer to that Clef in this method. 

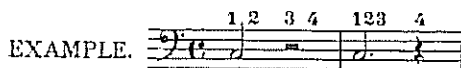
Bars.

Bars are vertical lines drawn through the staff, marking off the measures. 

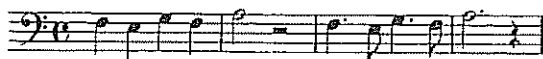


In this example, written in $\frac{4}{4}$ or common time, each measure or bar is composed of four beats, one beat to each quarter of a bar; Therefore each bar must contain notes or rests to its full value. It is absolutely necessary that every measure be complete, but the measures may be filled with notes and rests in any proportion. You will thus see the importance of becoming familiar with the rests in order to read correctly.

A dot placed after a note or rest increases its value one half.



In the first measure the half note is equal to two quarters or two beats; in the second measure the dot after the note makes it equal to three quarters or three beats.



In the above the first measure is composed of four quarters; in the third measure the dots after the quarters make them each one beat and a half duration.

Each note is known by a letter, seven only being used, A., B., C., D., E., F., G.; After ascending or descending beyond these seven tones the eighth becomes the same sound an octave higher or lower from the first tone and they thenceforth repeat themselves: see the following example.



Sharps and Flats.

A sharp (#) before a note raises it one half tone.

A double sharp (x) before a note raises it two half tones.

A flat (b) before a note lowers it one half tone.

A double flat (bb) before a note lowers it two half tones.

A Natural (n) before a note restores it to its natural pitch after being affected by a # or b.

A flat or sharp before a note affects it to the entire measure unless contradicted by a natural.

Scales and their formation.

The system of musical sounds is composed of 12 notes or semitones; when they follow each other in regular order without interruption they form the Chromatic Scale as follows:

Chromatic Scale as follows.

C Sharp.
 C C[♯] D D[♯] E F F[♯] G G[♯] A A[♯] B C B B[♭] A A[♭] G G[♭] F E E[♭] D D[♭] A

All other notes which may be written higher or lower are repetitions of these sounds in other octaves. From these 12 sounds are composed all scales, the principal one being the

Diatonic Scale formed as follows.
 SCALE OF C MAJOR.

ascending. descending.

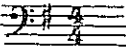
In the above Scale the fundamental or key note is C and as the diatonic scale is constructed of only 7 sounds out of the 12, five must be omitted. The above example shows that in the Key of C all sharped or flatted notes are left out. In the diatonic scale, ascending, the note following the key note must be one whole tone higher than the preceding one; the 3^d note 1 tone above the 2^d; the 4th note $\frac{1}{2}$ tone; 5th note 1 tone; 6th note 1 tone; 7th note 1 tone and the 8th, or octave, (a repetition of the key note,) $\frac{1}{2}$ a tone above its predecessor as shown in the above example.

Each of the 12 sounds, notes or semitones, can be used as a fundamental note and a diatonic scale built upon it by using the same rule.

The Diatonic Scale in the Key of G Major.

G A B C D E F[♯] G F[♯] E D C B A G

In order to build the above scale according to the rule and to maintain the $\frac{1}{2}$ tone intervals between the 4th and 5th and 7th and 8th notes the note F natural is omitted and the F[♯] substituted.

When it is decided that G be the Key note and that F# must be used it is nearly always indicated at the beginning of the staff as follows:  This is called the signature and denotes which sharpened or flatted notes are to be used in any given Key.

Signatures of Major Keys.




These Scales are each written out in full, beginning at page 24.

Minor Scales are described on page 11.

The Slur.



When this line  is drawn over a group of notes it is the Slur, and means the notes must be held together in one phrase, sustained as smoothly as possible. A dot over or under a note as shown in the second measure indicates that those notes be made staccato or short, each note separated.

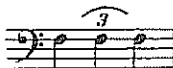
EXAMPLE.

As written. 

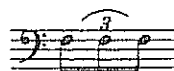
As played. 

In order to obtain certain rhythms we sometimes want notes played in threes, called triplets: written always with a small figure over the group.

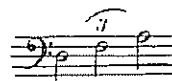
When written in this way they are played in the same time as two quarters.

EXAMPLE. 

In the time of two eighths.

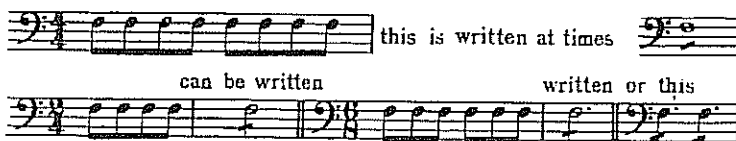


In the time of two halves.



Abbreviations.

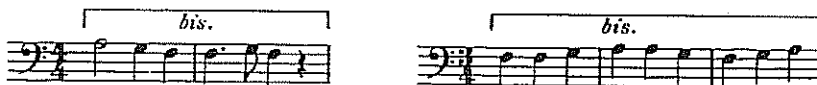
In order to save space music characters are frequently abbreviated in the following manner



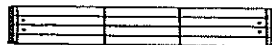
The last three measures are all written in a different manner, but they are all played the same. The sign Z is also used, indicating that the previous measure is to be repeated.



Another character "bis" is used to indicate the repeat of a few measures



This "bis" is used where a small number of measures are to be repeated, If a large number of measures are to be repeated, it is usually indicated by a double bar with dots as follows.



A repeated strain is sometimes made to end differently each time by the following means.



The first time it is played the measure marked No. 1 is taken, then when the strain is repeated the first ending is left out and the second ending substituted, proceeding without interruption to the end of the piece.

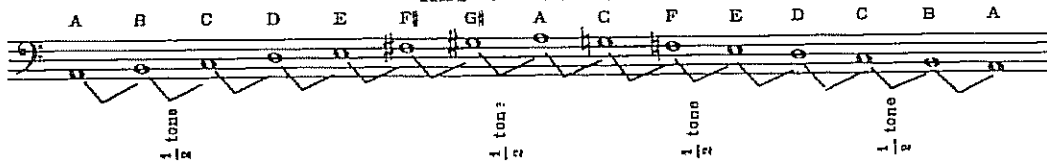
THE CODA SIGN (Φ) is used to indicate that the piece should be ended by playing the last measures, which are marked with the similar sign, continuing from the first sign to its duplicate without interruption. The Leader of this organization usually signifies when the Coda sign is to be observed.

THE PAUSE; (\odot) this sign, above or below, signifies that the note can be held as long as the player or conductor wishes.

Minor Scales.

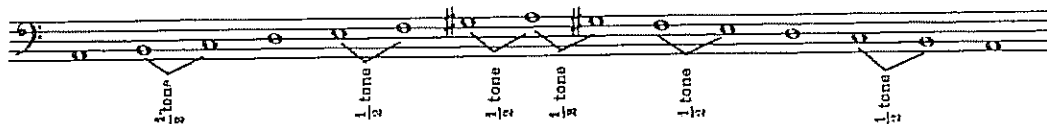
Every major scale has its relative minor, the key note of which is found in the 6th degree of the ascending Major Scale. Both scales bear the same signature; they are both constructed with seven notes only, in the melodic minor, however, the half-tone intervals are placed between the 2nd and 3rd and 7th and 8th degrees when ascending and between the 3rd and 4th and 6th and 7th when descending, as shown in the following example.

The Melodic Minor. KEY OF A MINOR.

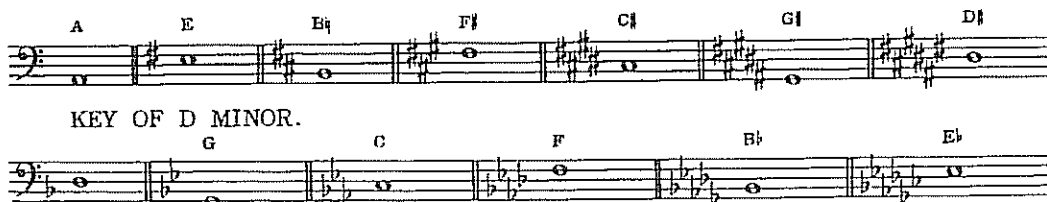


The Harmonic Minor differs from the above scale in having the half tone intervals between the 2^d and 3^d, 5th and 6th, 7th and 8th degrees both in ascending and descending, as shown below:

The Harmonic Minor. KEY OF A.



The Signatures of the Minor Keys.



The Turn, or Grupetto.

The Turn, or Grupetto, is the name we give to a group of four small notes joined together its time value being taken from the note preceding it. See example.

as written. 

as played. 

Another manner of writing is to denote the turn by signs ∞ ∞ . When it is intended that the lowest or highest note in the turn should be raised or lowered contrary to the signature it is indicated as follows, $\overset{b}{\infty}$ $\overset{\sharp}{\infty}$: see examples.

 written.

 played.

 written.

 played.


The Grace Note.

The Grace Note is always placed before a larger note from which it takes its value of time; See example.

written 

played. 

The signs and their meaning.

Crescendo sign  to gradually increase the sound.

Decrescendo or diminuendo  to gradually diminish the sound.

pp Pianissimo, or very very soft

p Piano or soft.

mf Naturally, freely.

f Forte, loud

ff Fortissimo, very loud

fp Play the note at first loudly and immediately subside to piano

sfz or *fz* placed under a note; Strike the note with force.

> This over or under a note; to be accented.

- over a note; sustain to its full value.

D.C. (Da Capo) Go to the beginning.

D.S. $\text{\textcircled{S}}$ (Dal Segno) Go back to the duplicate sign.

The student will find a complete vocabulary of musical terms on the last page.

THE POSITIONS

There are seven positions on the Trombone.

The Student's ear should be sufficiently keen to enable him to distinguish the sound of a semitone or half tone. He has not the help of the valves or keys the same as is on the Cornet or Clarinet; but must determine the intervals between the notes solely by ear and sense of feeling as does a singer.

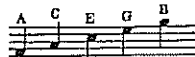
Beginners should commence by playing the notes in the first position, or open tone notes in the staff. When a writer wishes to make certain notes higher or lower, he places a sharp or flat in the signature or on the line or in the space at the beginning of the piece, and this affects that note all through that movement; except in cases of accidentals which affect the note in the immediate enclosure only, (see p. 7)

These first exercises have a signature of two flats. Observe where the flats are placed in the staff, and you will see that B and E are affected. In these exercises, they become a semitone lower, B \flat and E \flat . Always look at the signature before beginning a piece to see what notes are affected by sharps or flats.

The student should first study and memorize the names of the notes by letter. Then, learn the notes in the staff *on the lines*



and then the notes in the spaces



The ledger notes you will learn by octaves as you go on. The name of the note is at first here placed over it and the position on the slide where to get the note is placed underneath it. This, however, is only done on the first few exercises, as the student will memorize the name and position of the note after playing a few times.

1220-1



THE POSITION.

Instructions for Blowing.

Place the mouth-piece in the center of mouth, using as little pressure on the upper lip as possible. Keep the lower lip firm. Try to play the notes that are to be obtained without moving the slide, (called open tones). Do *not* blow in the instrument as you would in a lung-testing machine, but start each tone with a forward movement of the tongue. Place the mouth-piece on the lips, bring the tongue up to the teeth and move it quickly, blowing at the same time, exactly as you would in trying to dislodge any small particle from the tip of your tongue.

After you have obtained open tones, sustain them as long as your breath will allow, which at first will be very short; with steady daily practice, however, a beautiful long sustained singing tone will gradually result.

SCALE FOR THE TROMBONE in B \flat IN BASS CLEF.

21 17½ 10½ 3½ 17½ 10½ 7 10½ 3½ 7 7 10½ or 2½ 3½ X

E F G A B C D E F G A B C D E F G A B

The first position gives the natural sound of the instrument, with the Slide close up, and is represented by the sign X

The figures over the notes made at the remaining 6 Positions, denote the number of Inches the slide is to be pulled out from the Top or First Position.

The 7th position being deficient in quality and power of tone, it should be used only for

THE POSITIONS.

There are seven positions, advancing in half tones separated from one another about 3½ inches. Each position gives the Tonic. Fifth. Octave. Tenth and Twelfth and Fifteenth.

Comparing the different positions it will be discovered that a tone may be produced in different positions: Viz. in the 1st & 6th and in the 1st & 4th &c. &c.

It may be remarked that in all the positions, excepting the 1st, may be obtained the septime 7th of the Dominant, a little too low perhaps, but it is a simple matter to remedy this error by shortening the position slightly, thus:

may be obtained in the 2nd position

in the 3rd in the 4th

in the 5th and in the 6th

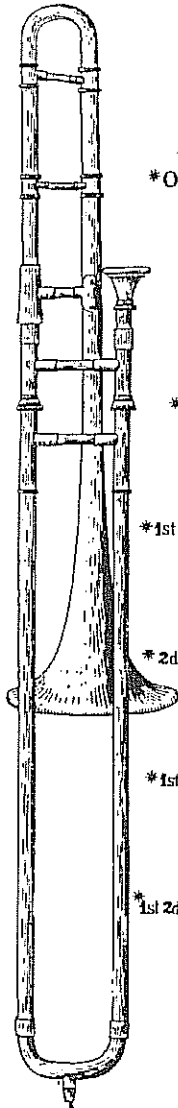


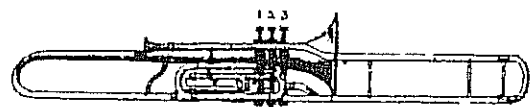
TABLE OF POSITIONS IN THE BASS CLEF.

1 st Position *Open tones	
2 ^d *2 ^d valve	3½ inches
3 rd *1 st Valve	7 inches
4 th *1 st & 2 ^d Valves	10½ inches
5 th *2 ^d & 3 ^d Valves	14 inches
6 th *1 st & 3 ^d Valves	17½ inches
7 th *1 st 2 ^d & 3 ^d Valves	21 inches
	* E B A

* These three notes are very convenient, independent of the regular positions.

Take notice of the 3rd 5th and 7th positions being doubled, as it will enable you to understand the relative positions of Flat, Sharp, and natural. * This refers to fingering on the Valve Trombone.

14 SCALES FOR VALVE TROMBONE OR BARITONE



MAJOR

MINOR

The figure under the note indicates the valve to be used.

C MAJOR

A MINOR

F MAJOR

D MINOR

Bb MAJOR

G MINOR

Eb MAJOR

C MINOR

Ab MAJOR

F MINOR

Db MAJOR

Bb MINOR

Gb MAJOR

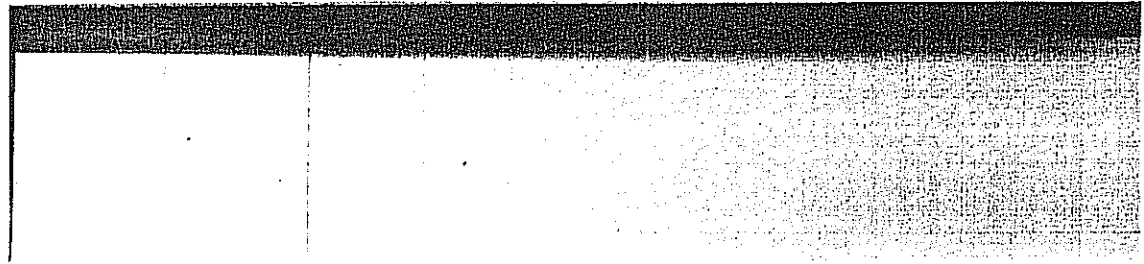
Eb MINOR

Cb MAJOR

Ab MINOR

G MAJOR

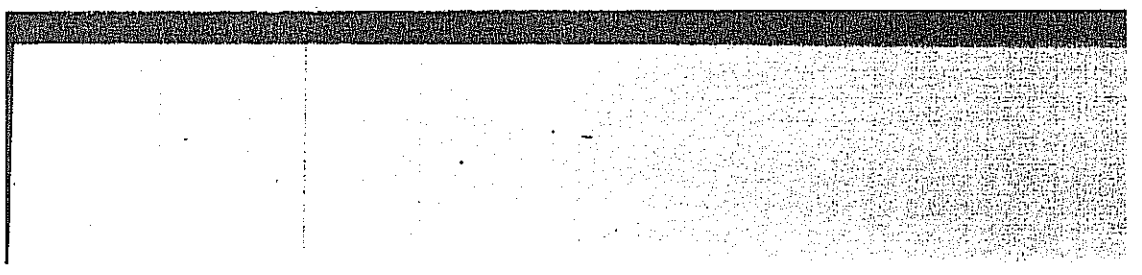
E MINOR



Three musical staves showing chromatic scales. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. Each staff contains a sequence of notes with fingerings (1-5) and slurs indicating the chromatic movement.

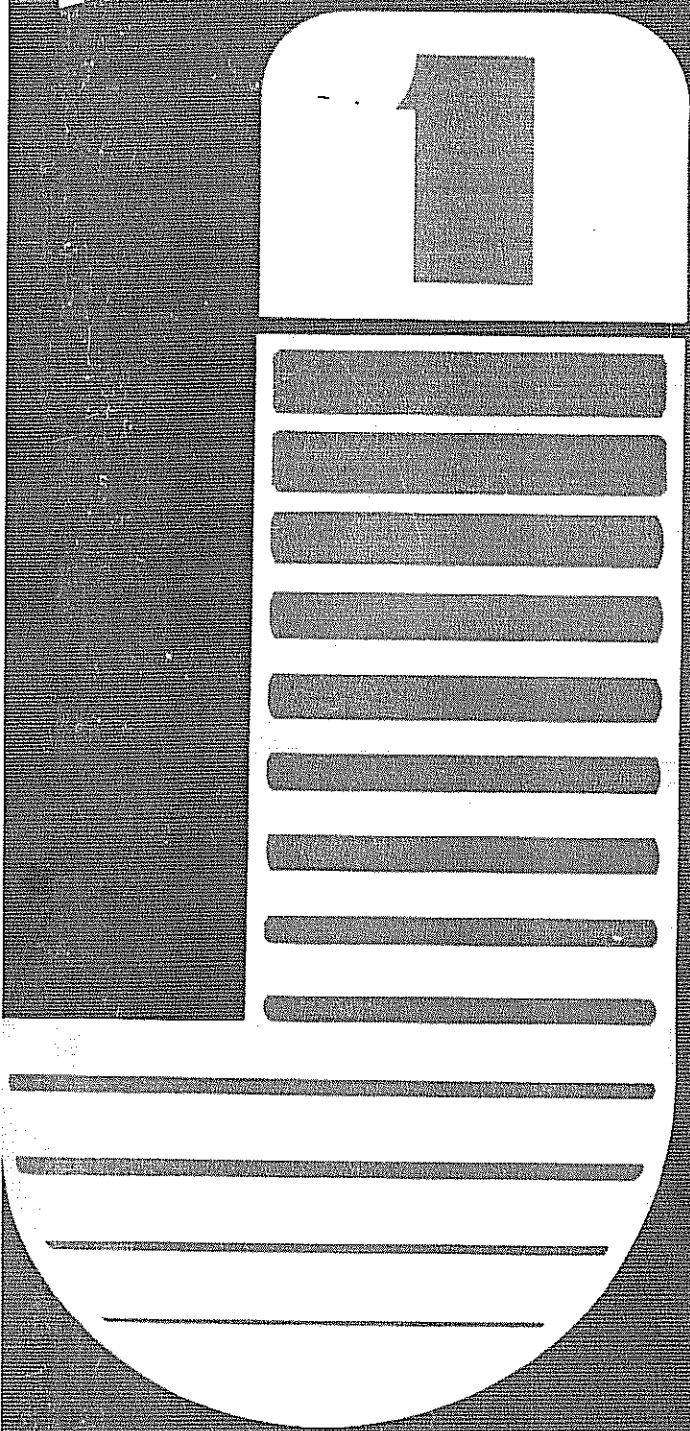
Chromatic Scale
Covering the full Compass of Instrument

A grid of 12 musical staves, each labeled with a major and minor key signature. The staves are arranged in two columns and six rows. The labels are: D MAJOR, D# MINOR, E MAJOR, E# MINOR, F MAJOR, F# MINOR, G MAJOR, G# MINOR, A MAJOR, A# MINOR, B MAJOR, and B# MINOR. Each staff shows a chromatic scale with fingerings and slurs.

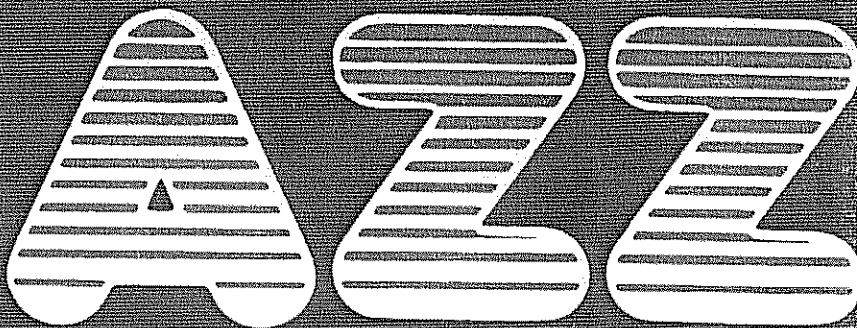


REVISED
SIXTH
EDITION

VOLUME 1



HOW TO PLAY



and

IMPROVISE

PLAY-A-LONG
Book & Recording Set
FOR ALL INSTRUMENTS

by Jamey Aebersold



Jazz has traditionally been passed down by listening and imitating those around us who play musical ideas we enjoy. The following exercises are merely examples most musicians have practiced at one time or another. Those of you who play a transposing instrument (Bb, Eb), and even bass clef, will look at the written example I have provided in this book and duplicate it on the transposed scale that you will be reading from. Since I have already transposed the scales and have darkened in the chord tones, most of your work has been done for you. Just be sure you start on the correct page if you play trumpet, tenor, alto, soprano, clarinet, baritone, trombone, or other bass clef instrument.

Resurrect the child singer inside yourself. Sing out loud when by yourself.
It's okay to laugh, too. Even at yourself!

*The first 20 exercises (Examples) use only the first track of the recording . Once you understand the principle of how to play exercises and improvise with the first track, you can apply what you learn to any of the other tracks on the recording or any other play-a-long track on other Aebersold volumes. **The principle is always the same...know the scales and chords to the harmony of each tune or musical track; keep your place and play from your musical mind when you improvise.***

HERE WE GO!

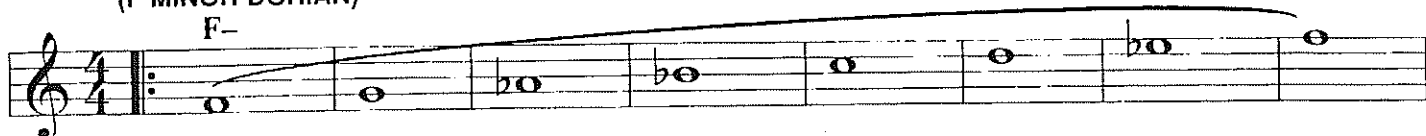
If you have not been playing your instrument very long you may want to begin by playing up the scale in *whole notes*. See **Example 1**. Slur or play very legato. Listen to the sound of the bass and cymbals keeping the time. Play the examples with them. Don't rush or drag the beat. After you hear my voice say "one, two, one two three four," begin playing.

The first 20 musical examples have been transposed. If you play a transposing instrument, such as trumpet, sax, clarinet, or a bass clef instrument, please see the appropriate section on page 9.

EXAMPLE 1

(F MINOR-DORIAN)

F-



(Eb MINOR-DORIAN)

Eb-



(D MINOR-DORIAN)

D-



Now play up and down the scale in *half notes*. See **Example 2**. A *chorus* means playing through the entire chord/scale progression one time. For instance, a chorus to Track 1 is 24 measures long. It is played a total of 4 times . . . 4 *choruses*. This is a total of 96 measures but don't count it this way. *Count in 2, 4 and 8 measure phrases*. Learn to think and HEAR music in phrases.

The goal is to **MAKE MUSIC!**

The next exercise uses the *first five notes* of each scale played in *half notes*. See Example 4. Small numbers under each note represent degrees of the scale.

EXAMPLE 4

F-

Eb-

D-

Detailed description: Example 4 shows three musical staves in 4/4 time. The first staff is for the F major scale, starting on F4. The notes are F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F. The first five notes (F, G, A, Bb, C) are played in half notes. The second staff is for the Eb major scale, starting on Eb3. The notes are Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb. The first five notes (Eb, F, G, Ab, Bb) are played in half notes. The third staff is for the D major scale, starting on D4. The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The first five notes (D, E, F#, G, A) are played in half notes. Small numbers (1-5) are placed under the first five notes of each scale.

The next exercise uses the *first five notes* played in *quarter notes*. See Example 5.

EXAMPLE 5

F-

Eb-

D-

Detailed description: Example 5 shows three musical staves in 4/4 time. The first staff is for the F major scale, starting on F4. The notes are F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F. The first five notes (F, G, A, Bb, C) are played in quarter notes. The second staff is for the Eb major scale, starting on Eb3. The notes are Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb. The first five notes (Eb, F, G, Ab, Bb) are played in quarter notes. The third staff is for the D major scale, starting on D4. The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The first five notes (D, E, F#, G, A) are played in quarter notes.

(By now, you should have these three scales memorized)

Let's see if you can now play the three scales in *thirds* in *half notes*. See Example 6. Notice these exercises use the *9th* note of the scale. Play legato not staccato. Blend your sound in with the recording.

EXAMPLE 6

F-

Eb-

D-

Detailed description: Example 6 shows three musical staves in 4/4 time. The first staff is for the F major scale, starting on F4. The notes are F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F. The first five notes (F, G, A, Bb, C) are played in half notes. The second staff is for the Eb major scale, starting on Eb3. The notes are Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb. The first five notes (Eb, F, G, Ab, Bb) are played in half notes. The third staff is for the D major scale, starting on D4. The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The first five notes (D, E, F#, G, A) are played in half notes. Small numbers (1-9) are placed under the notes, with the 9th note (F, C, D) marked with a circled 1 to indicate the first finger.

Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9**.

EXAMPLE 9

Example 9 consists of three staves of music. The first staff is for the F- triad, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 1, 5, 3, 1) and a repeat sign. The notes are: F- (F, A, C), Eb- (Eb, Gb, Bb), and D- (D, F, A).

Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord* (7th chord). See **Example 10**. Read the chapter on seventh chords - page 41.

EXAMPLE 10

(means repeat 2 preceding measures)

Example 10 consists of three staves of music. The first staff is for the F- seventh chord, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 7, 5, 3, 1) and a repeat sign with a '2' above it, indicating a repeat of the previous two measures. The notes are: F- (F, A, C, Eb), Eb- (Eb, Gb, Bb, D), and D- (D, F, A, C).

You can even extend the chord to include the 9th tone of the scale. This is called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same, just an octave apart. Play **Example 11**.


EXAMPLE 11


Example 11 consists of three staves of music. The first staff is for the F- ninth chord, the second for Eb-, and the third for D-. Each staff shows a sequence of notes with fingerings (1, 3, 5, 7, 9, 7, 5, 3, 1) and a repeat sign with a '4' above it, indicating a repeat of the previous four measures. The notes are: F- (F, A, C, Eb, G), Eb- (Eb, Gb, Bb, D, F), and D- (D, F, A, C, E).

Now you are ready to play the entire scale from the *root* to the *9th* using *eighth-notes*. See **Example 13**. Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

Example 13 consists of three staves of musical notation, each representing a different chord: F-, Eb-, and D-. Each staff shows an eighth-note scale starting from the root and ascending to the 9th. The notation includes a treble clef, a 4/4 time signature, and a repeat sign at the end of each staff. A '4' is written above the final measure of each staff, indicating the number of measures. The notes are grouped in pairs of eighth notes.

Several more exercises utilizing chord tones are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the recording first, then play along as it feels more comfortable. I have written the exercise using 

Be sure you play them like 

Don't clip the third note of each bar! See **Example 14**. *Triads in eighth-notes*.

EXAMPLE 14

Example 14 consists of three staves of musical notation, each representing a different chord: F-, Eb-, and D-. Each staff shows eighth-note triads. The notation includes a treble clef, a 4/4 time signature, and a repeat sign at the end of each staff. A '2' is written above the final measure of each staff, indicating the number of measures. The notes are grouped in pairs of eighth notes.

Patience works wonders. "Infinite boiling softens the stone." - Konkomba

Example 17 is a variation of Example 16.

EXAMPLE 17

Example 17 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. The music is divided into two measures by a double bar line, with a repeat sign at the end of each staff. The time signature '4' is indicated at the end of each staff.

Example 18 uses notes of the *ninth chord*, ascending and descending.

EXAMPLE 18

Example 18 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff shows an ascending and then a descending sequence of notes, with fingerings indicated below the notes (e.g., 1, 3, 5, 7, 9 for the F- staff). The music is divided into two measures by a double bar line, with a repeat sign at the end of each staff. The time signature '4' is indicated at the end of each staff.

Example 19 utilizes the *scale to the ninth* and the *ninth chord* notes.

EXAMPLE 19

Example 19 consists of three staves of music in 4/4 time. The first staff is for the F- chord, the second for Eb-, and the third for D-. Each staff shows a scale to the ninth followed by a descending sequence of notes, with fingerings indicated below the notes (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9 for the F- staff). The music is divided into two measures by a double bar line, with a repeat sign at the end of each staff. The time signature '4' is indicated at the end of each staff.

EXPANDING RANGE TO E

ascending from seventh position

Two staves of musical notation in treble clef, 4/4 time. The first staff contains two measures of music, each with a slur over a sequence of notes. The second staff contains two measures of music, also with slurs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, 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First musical staff with treble clef, key signature of one flat, and 4/4 time signature. It features a melodic line with slurs and accents, and a bass line with chords. A first ending bracket labeled '1' spans the final two measures.

Second musical staff, continuing the piece. It includes a first ending bracket labeled '2' over the final two measures.

Third musical staff, continuing the piece. It includes a first ending bracket labeled '2' over the final two measures.

Fourth musical staff, continuing the piece. It includes a first ending bracket labeled '2' over the final two measures.

Fifth musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

18

Sixth musical staff, starting with measure 18. It includes a first ending bracket labeled '1' over the final two measures.

Seventh musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

19

Eighth musical staff, starting with measure 19. It includes a first ending bracket labeled '1' over the final two measures.

Ninth musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

Tenth musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

Eleventh musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

Twelfth musical staff, continuing the piece. It includes a first ending bracket labeled '1' over the final two measures.

Descending from first (open) position

ascending from seventh position

Descending from first (open) position

ascending from seventh position

LIP TRILLING TO E

Descending from first (open) position

Musical score for measures 15 and 16. The score consists of two systems of staves. The first system contains measures 15 and 16, and the second system contains measures 17 through 22. The music is written in treble clef with a key signature of one flat (B-flat). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Numerous accents (marked with a triangle symbol) are placed above the notes. The piece includes first and second endings, indicated by bracketed lines and repeat signs. Measure numbers 15, 16, 17, 18, 19, 20, 21, and 22 are clearly marked at the beginning of their respective staves.

ETUDE No. V

Musical score for measures 17 and 18, labeled as 'ETUDE No. V'. The score consists of two systems of staves. The first system contains measures 17 and 18, and the second system contains measures 19 through 22. The music is written in treble clef with a key signature of one flat (B-flat). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Numerous accents (marked with a triangle symbol) are placed above the notes. The piece includes first and second endings, indicated by bracketed lines and repeat signs. Measure numbers 17, 18, 19, 20, 21, and 22 are clearly marked at the beginning of their respective staves.

Musical score for Etude No. VI, measures 1-20. The score is written on ten staves, with the first five staves containing measures 1-10 and the last five staves containing measures 11-20. The music is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many slurs and accents. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20 are clearly marked. The notation includes various rhythmic values, accidentals, and dynamic markings.

ETUDE No. VI To be played in one breath

Musical score for Etude No. VI, measures 21-30. The score is written on four staves, with the first staff containing measures 21-25 and the subsequent three staves containing measures 26-30. The music continues the complex melodic line from the previous section, maintaining the same key signature and notation style. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are clearly marked.

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A large slur covers the entire staff, indicating it should be played in one breath. There are several accents (^) placed above notes throughout the staff.

Complete exercise to be played in one breath

The second staff continues the exercise, maintaining the same key signature and melodic structure. It includes a first ending bracket labeled '1' and a second ending bracket labeled '3'. Accents (^) are present above various notes.

The third staff continues the exercise. It features a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The fourth staff continues the exercise. It includes a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The fifth staff continues the exercise. It features a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The sixth staff continues the exercise. It includes a first ending bracket labeled '2' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The seventh staff continues the exercise. It features a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The eighth staff continues the exercise. It includes a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

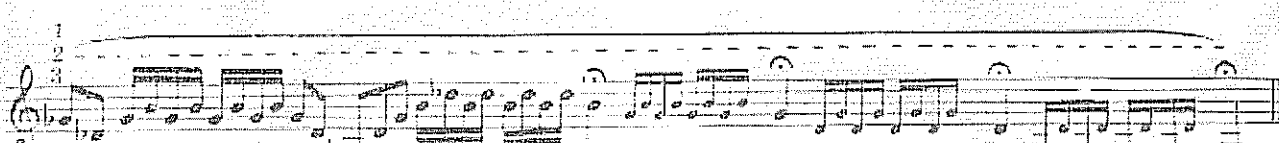
The ninth staff continues the exercise. It features a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The tenth staff continues the exercise. It includes a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line continues with eighth and sixteenth notes, and accents (^) are placed above notes.

The eleventh and final staff of the exercise. It features a first ending bracket labeled '1' and a second ending bracket labeled '3'. The melodic line concludes with eighth and sixteenth notes, and accents (^) are placed above notes.

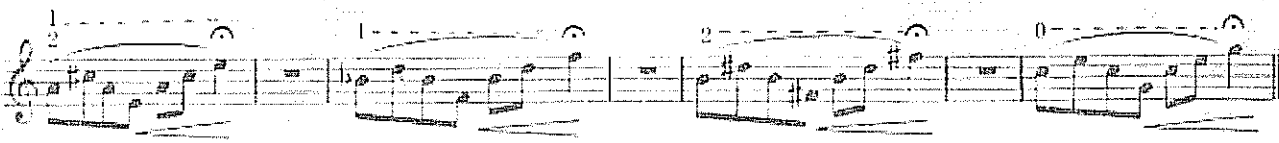
LIP TRILLING TO G

Descending from first (open) position



RANGE TO EXPANDING G

ascending from seventh position



For uninterrupted progress for tangible development before attempting any of the more difficult exercises, please refer to text in both LIP FLEXIBILITIES VOL. 1 and VITAL BRASS NOTES.

SPREADING INTERVALS TO G

Descending from first (open) position

This section contains four staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first two staves are divided into two measures each, with a dashed line above the first measure. The notes are written in a descending sequence, with various intervals indicated by 'V' and 'v' above the notes. The third and fourth staves continue this pattern, with the fourth staff ending with a double bar line.

EXPANDING RANGE TO B^b

ascending from seventh position

This section contains four staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are written in an ascending sequence, with various intervals indicated by 'V' and 'v' above the notes. The first three staves are divided into two measures each, with a dashed line above the first measure. The fourth staff continues the pattern and ends with a double bar line.

For uninterrupted progress for tangible development before attempting any of the more difficult exercise please refer to text in both LIP FLEXIBILITIES VOL 1 and VITAL BRASS NOTES

EXPANDING RANGE TO B_b

ascending from seventh position

This section contains four staves of musical notation. Each staff shows a sequence of notes with fingerings indicated by numbers 1, 2, and 3. The notes are connected by slurs, and dashed lines above the staves indicate the range of the exercise. The first staff starts with a double bar line and a first finger (1) above the first note. The second staff starts with a double bar line and fingerings 2 and 3 above the first two notes. The third staff starts with a double bar line and a first finger (1) above the first note. The fourth staff starts with a double bar line and a first finger (1) above the first note.

SPREADING INTERVALS TO B_b

Descending from first (open) position

This section contains four staves of musical notation. Each staff shows a sequence of notes with fingerings indicated by numbers 1, 2, and 3. The notes are connected by slurs, and dashed lines above the staves indicate the range of the exercise. The first staff starts with a double bar line and a first finger (1) above the first note. The second staff starts with a double bar line and fingerings 1 and 2 above the first two notes. The third staff starts with a double bar line and a first finger (1) above the first note. The fourth staff starts with a double bar line and a first finger (1) above the first note.

LIP TRILLING TO HIGH C

Descending from first (open) position

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill starting on a high note, descending through several intervals. The lower staff is in bass clef and contains a supporting bass line with a similar descending pattern. Both staves feature numerous slurs and accents to indicate phrasing and articulation.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic trill, while the lower staff provides harmonic support. The notation includes various rhythmic values and dynamic markings.

The third system of musical notation shows further development of the trill exercise. The upper staff's melodic line becomes more complex with faster passages, while the lower staff continues its descending bass line.

The fourth system of musical notation continues the descending trill exercise. The upper staff features intricate melodic patterns, and the lower staff provides a steady bass accompaniment.

The fifth system of musical notation shows the trill exercise progressing further. The upper staff's melodic line is highly technical, while the lower staff maintains the descending bass line.

The sixth system of musical notation continues the piece. The upper staff features a melodic line with a trill, and the lower staff provides a supporting bass line.

The seventh system of musical notation concludes the piece. The upper staff features a melodic line with a trill, and the lower staff provides a supporting bass line. The notation includes various slurs and accents.

EXPANDING RANGE TO HIGH C

ascending from seventh position

This section contains four staves of musical notation, each with a dashed line indicating the starting position. The first staff is labeled '1' and shows an ascending scale starting from the seventh fret. The second staff is labeled '2' and shows an ascending scale starting from the sixth fret. The third staff is labeled '1' and shows an ascending scale starting from the fifth fret. The fourth staff is labeled '2' and shows an ascending scale starting from the fourth fret. Each staff contains two measures of music, with notes and fingerings (indicated by 'V' and numbers) clearly marked.

EXPANDING INTERVALS TO HIGH C

Descending from first (open) position

This section contains seven staves of musical notation, each with a dashed line indicating the starting position. The first staff is labeled '0' and shows a descending interval exercise starting from the first (open) position. The second staff is labeled '1' and shows a descending interval exercise starting from the first fret. The third staff is labeled '2' and shows a descending interval exercise starting from the second fret. The fourth staff is labeled '3' and shows a descending interval exercise starting from the third fret. The fifth staff is labeled '1' and shows a descending interval exercise starting from the first fret. The sixth staff is labeled '2' and shows a descending interval exercise starting from the second fret. The seventh staff is labeled '3' and shows a descending interval exercise starting from the third fret. Each staff contains two measures of music, with notes and fingerings (indicated by 'V' and numbers) clearly marked.

LIP TRILLING TO D ABOVE HIGH C

Descending from first (open) position

This musical score is a lip trilling exercise for the trumpet, consisting of 11 measures. Each measure is presented as a pair of staves: the upper staff is in treble clef and the lower staff is in bass clef. The exercise begins in the first (open) position and descends through the instrument's range. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The exercise concludes with a final note on the lower staff of the eleventh measure.

EXPANDING RANGE TO D ABOVE HIGH C

ascending from seventh position

1
Musical staff 1: Treble clef, key signature of one flat (Bb), starting on G4. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 2: Treble clef, key signature of one flat (Bb), starting on A4. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 3: Treble clef, key signature of one flat (Bb), starting on B4. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 4: Treble clef, key signature of one flat (Bb), starting on C5. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 5: Treble clef, key signature of one flat (Bb), starting on D5. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 6: Treble clef, key signature of one flat (Bb), starting on E5. Ascending scale with a dashed line above. Ends with a circled C5.

1
Musical staff 7: Treble clef, key signature of one flat (Bb), starting on F5. Ascending scale with a dashed line above. Ends with a circled C5.

E ABOVE HIGH C

EXPANDING RANGE TO E ABOVE HIGH C

ascending from seventh position

The image displays seven staves of musical notation for trumpet exercises. Each staff begins with a '1' and a '3' above the staff, indicating fingerings. The exercises are arranged vertically, showing ascending and descending scales in various keys. A dashed line above each staff indicates the 'E ABOVE HIGH C' range. The exercises include scales in C major, B-flat major, and D major. Each staff concludes with a 'TP' marking, likely indicating the end of the exercise or a specific technique.

For uninterrupted progress for tangible development before attempting any of the more difficult exercises, please refer to text in both LIP FLEXIBILITIES VOL. 1 and VITAL BRASS NOTES.

LIP TRILLING TO E ABOVE HIGH C

Descending from first (open) position

The image displays a musical score for a lip trilling exercise, organized into four systems. Each system consists of three staves. The first staff of each system contains the melodic line with trill markings (vertical lines with dots) above the notes. The second and third staves provide accompaniment, with the second staff often featuring slurs and the third staff showing a more rhythmic or harmonic accompaniment. The systems are numbered 1, 2, 3, and 4, indicating different stages or variations of the exercise. The notation includes treble clefs, various note values (eighth and sixteenth notes), and trill markings. The exercise is titled 'LIP TRILLING TO E ABOVE HIGH C' and is described as 'Descending from first (open) position'.

