

RUBANK

INTERMEDIATE

Method

E \flat OR BB \flat BASS

J. E. SKORNICKA and E. G. BOLTZ

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

RUBANK[®]



HAL•LEONARD[®]

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INTERMEDIATE

Method

Somerset

E_b OR BB_b BASS

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**HAL LEONARD
CORPORATION**

7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53213

FINGERING CHART for E♭ and B♭ Bass, Tuba and Sousaphone

Wherever fingerings are indicated, those below the note will apply to the B♭ instruments and the fingerings above the note to the E♭ instruments.

This method of indicating fingerings will apply throughout the book.

When only one set of fingering is used, it is an indication that such tones are out of the range of the E♭ instruments.

NATURAL TONES

Two staves of musical notation in bass clef showing fingerings for natural tones. The first staff contains notes E, F, G, A, B, C, D, E, F, G, A, B. The second staff contains notes C, D, E, F, G, A, B, C, D, E, F. Fingerings are indicated by numbers 1, 2, 3 above or below the notes. For example, E has 1, 2, 3 below it; F has 1, 3 below it; G has 1, 2 below it; A has 2 below it; B has 1, 2, 3 below it; C has 1, 3 below it; D has 1, 2 below it; E has 2 below it; F has 0 below it; G has 1, 2 below it; A has 2 below it; B has 1, 2 below it. The second staff shows C with 1, 2 above it; D with 2 above it; E with 1, 2 above it; F with 1 above it; G with 0 above it; A with 2 above it; B with 1, 2, 3 above it; C with 1, 2 above it; D with 2 above it; E with 1, 2 above it; F with 1 above it.

FLATS

Two staves of musical notation in bass clef showing fingerings for flat notes. The first staff contains notes B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭. The second staff contains notes B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭, B♭. Fingerings are indicated by numbers 1, 2, 3 above or below the notes. For example, B♭ has 1, 2, 3 below it; B♭ has 2, 3 below it; B♭ has 1 below it; B♭ has 0 below it; B♭ has 1, 2, 3 below it; B♭ has 2, 3 below it; B♭ has 1 below it; B♭ has 0 below it; B♭ has 1, 2, 3 below it; B♭ has 2, 3 below it; B♭ has 1 below it. The second staff shows B♭ with 0 below it; B♭ with 1, 2 below it; B♭ with 1 below it; B♭ with 0 below it; B♭ with 1, 2 below it; B♭ with 2, 3 below it; B♭ with 1 below it; B♭ with 0 below it; B♭ with 1, 2 below it; B♭ with 2 below it; B♭ with 1 below it.

SHARPS

Two staves of musical notation in bass clef showing fingerings for sharp notes. The first staff contains notes C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯. The second staff contains notes C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯, C♯. Fingerings are indicated by numbers 1, 2, 3 above or below the notes. For example, C♯ has 1, 2, 3 below it; C♯ has 2, 3 below it; C♯ has 1 below it; C♯ has 0 below it; C♯ has 1, 2, 3 below it; C♯ has 2, 3 below it; C♯ has 1 below it; C♯ has 0 below it; C♯ has 1, 2, 3 below it; C♯ has 2, 3 below it; C♯ has 1 below it. The second staff shows C♯ with 0 below it; C♯ with 1, 2 below it; C♯ with 1 below it; C♯ with 0 below it; C♯ with 1, 2 below it; C♯ with 2, 3 below it; C♯ with 1 below it; C♯ with 0 below it; C♯ with 1, 2 below it; C♯ with 2 below it; C♯ with 1 below it.

ESSENTIAL PRINCIPLES

of

Good Instrumental Performance

GOOD TONE is necessary in order that one's playing be pleasing to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with the correct type of mouthpiece and played with the correct embouchure.

INTONATION: When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative 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 written notes.

BREATHING AND PHRASING: Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it soon becomes evident to all players that in order to get good musical phrasing, it is necessary to breathe properly and in the proper places of a composition. It will be to the pupil's advantage to spend much time and effort on this phase of playing and take seriously all suggestions given by the teacher.

EXPRESSION MARKS: Expression marks in music are considered just as important as punctuation in prose and poetry. Good phrasing 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 and relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body and the hands assuming a restful position on the instrument.

SUFFICIENT TIME FOR PRACTICE: Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes 1½ or 2 hours." The accomplishment of a task is far more important than the time that it consumes.

PROPER CARE OF THE INSTRUMENT: Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The instrument must be handled carefully and when a disorder is discovered, have it remedied immediately. Constant attention as to the condition of an instrument will pay dividends in the end.

MENTAL ATTITUDE OF TEACHER AND PUPIL: In order that the musical results be satisfactory, both the pupil and 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 pupil so that the pupil in turn will get the type and amount of instruction that he will understand and be able to master.

J. E. S.

NOTE AND REST VALUES

1. The instrument should be in good mechanical condition, namely, slides loosened, and valves well lubricated. The condition of the instrument determines to a great extent the success or failure of the young player.
2. One of the important essentials in correct musical performance is a sound rhythmic conception. When this conception is established, correct playing will become an established habit.
3. Rhythms in succeeding lessons are fundamental, and their mastery will make playing fluent and comprehensive.
4. In playing the succeeding studies, special attention must be placed on the establishment of a correct embouchure. Although the general principle is the same, each individual player must discover the variation that will produce the best and easiest results.

B♭ MAJOR

Moderato



E♭ MAJOR

Moderato



F MAJOR

Moderato



Andante



Review Lesson

Observe breath marks.



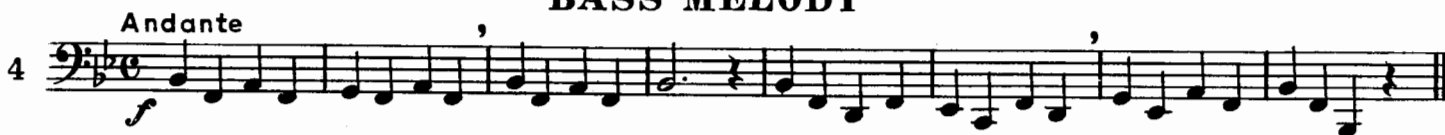
Bb MAJOR SCALE



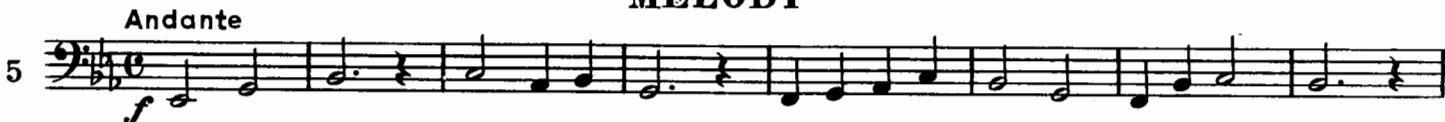
STUDY in Thirds



BASS MELODY



MELODY



Eb MAJOR SCALE ETUDE





Bb MAJOR SCALE ETUDE



The care of the instrument is an important factor in the success or failure of a young player. Handle it with care and you will reduce the number of dents to a minimum. Dents contribute to faulty intonation as well as expensive repairs, to say nothing about the appearance in concert or on parade. Do not permit others to blow on your instrument, it is not only unsanitary but contributes to the size of a repair bill.

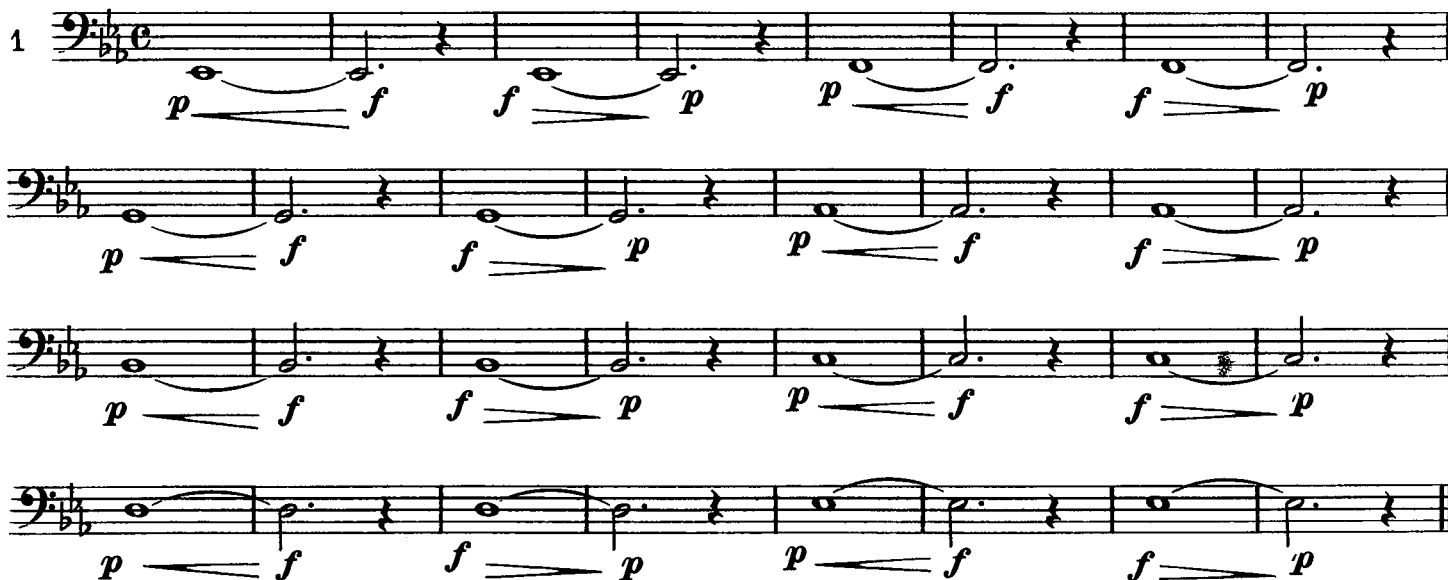
MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO *pp* Very soft
 PIANO *p* Soft
 MEZZO PIANO *mp* Medium soft
 CRESCENDO  Gradually louder

FORTISSIMO *ff* Very loud
 FORTE *f* Loud
 MEZZO FORTE *mf* Medium loud
 DECRESCENDO  Gradually softer

In playing a crescendo or decrescendo the pitch of the tone should not change. ONLY THE VOLUME SHOULD CHANGE.

1



Play the following exercises daily at the beginning of each practice period. Think in terms of a big round tone and do not give up until that objective has been achieved.

Andante

2



3



The careful observance of expression marks is the usual indication that the player has been correctly taught and results in fine solo as well as band and orchestra playing.

All scales in succeeding lessons should be memorized. The good player always knows his scales and is usually selected for special assignments such as solo playing.

Expression Etudes

Andante

1

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

p *f* *p* *f* *p* *ff* *p*

Allegro

2

ETUDE

Andante

3

mf *f* *mf*

p *f*

p *f* *mf* *f* *mf*

f

E♭ MAJOR SCALE

4

C MINOR SCALE (*Harmonic*)

5

C MINOR SCALE (*Melodic*)

6

Slurs

Andante

1 *mf*

Moderato

2 *f*

Allegro

3 *mf*

WALTZ

Moderato

4 *mf*

STUDIES IN EXPRESSION

When playing either loud or soft, the quality of tone should not be affected. A common fault of the young player is playing sharp in *pp* passages and flat on *ff* passages. Special attention should be applied to this phase of playing.

Crescendo (cresc.) Gradually louder. Decrescendo (decresc.) or Diminuendo (dim.) Gradually softer.

Neither pitch nor quality of tones should be affected in the playing of the sound graduations, namely, cresc., decresc., or dim.

1

2

When a note is followed by a shorter note, the shorter one is played with less volume than the first. There are exceptions to this rule, however, players interested in solo playing will find this rule a great aid in properly interpreting music.

3

4

Using lines 3 and 4 as patterns, write in below each note the required volumes. This will acquaint the player with the sound graduations necessary in the playing of simple songs. When we hear players who play "with feeling" it is only a case of the player knowing and utilizing the proper volumes required by each note. This type of playing develops correct phrasing which in turn is the important phase of musicianship.

BLUE BELLS OF SCOTLAND

Moderato Folk Song

5

A^b Major Chord Studies

Andante

1 *mf*

Allegro

2 *f*

ETUDE ESPRESSIVO

Andante

3

p *mf* *mf* *f* *mf* *f*

mp *mf* *mf*

mf *if* *mp*

f *mf* *f* *mp* *f* *mf* *f*

f *p* *mf* *p* *f* *mf*

f *mf* *f* *mp*

A♭ Major Studies

CHORD

Andante

1

SCALE

Moderato

2

A♭ MAJOR SCALE

3

F MINOR (*Harmonic*)

4

F MINOR (*Melodic*)

5

MELODY

Allegro

6

LEGATO ETUDE

Andante

7

Accents

The rinforzando (>) is placed over a note for the purpose of bringing out that particular tone more than the other tones in the same sequence. The accent (>) punctuates the important notes of a measure or phrase.



Moderato



MARCH



ACCENT ETUDE

Moderato



Dotted Quarter Notes

1

Exercise 1: Three staves in 3/4 time, key of B-flat major (two flats). The first staff contains eighth notes, the second staff contains dotted quarter notes, and the third staff contains eighth notes. Vertical dotted lines connect corresponding notes across the staves.

AULD LANG SYNE

Scotch

2

Exercise 2: Three staves in 3/4 time, key of B-flat major (two flats). The first staff contains dotted quarter notes, the second staff contains eighth notes, and the third staff contains eighth notes.

IN THE GLOAMING

3

Exercise 3: Three staves in 3/4 time, key of B-flat major (two flats). The first staff contains dotted quarter notes, the second staff contains eighth notes, and the third staff contains eighth notes.

ETUDE

4

Exercise 4: Three staves in 3/4 time, key of B-flat major (two flats). The first staff contains dotted quarter notes, the second staff contains eighth notes, and the third staff contains eighth notes.

F Major Studies

CHORD (F Major)

1



SCALE (F Major)

2



INTERVAL STUDY

3



MELODY IN F

4



D MINOR SCALES

5



Staccato Studies

As written

1

As played



STACCATO ETUDE

Allegro

2

mf



STACCATO MELODY

Moderato

3

f



MINUET

4

a tempo

rit



Interval Studies

Andante

1



F MAJOR STUDY IN THIRDS

Moderato

2



Eb MAJOR STUDY IN THIRDS

Moderato

3



ETUDE

Moderato

4



Syncopation Studies

1

Exercise 1: Four staves of music in 6/8 time, key of B-flat major. The first three staves are in 6/8 time, and the fourth is in 3/4 time. The exercise consists of eighth and sixteenth note patterns with syncopation, indicated by dotted vertical lines across the staves.

♩ SYNCOPATION

Moderato

2

Exercise 2: Two staves of music in 6/8 time, key of B-flat major. The tempo is Moderato. The exercise consists of eighth and sixteenth note patterns with accents and syncopation.

2/4 SYNCOPATION

3

Exercise 3: Two staves of music in 2/4 time, key of B-flat major. The exercise consists of eighth and sixteenth note patterns with syncopation, indicated by "1 & 2 &" markings below the notes.

ETUDE

Allegro

4

Exercise 4: Four staves of music in 2/4 time, key of B-flat major. The tempo is Allegro. The exercise consists of eighth and sixteenth note patterns with syncopation and accents. The word "simile" is written below the third staff.

C Major Studies

CHORD

[illegible]

SCALE

2 **SCALE**

The image shows a musical score for a scale exercise. It consists of two staves in bass clef, 6/8 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is written in a single voice, featuring eighth and sixteenth notes with various slurs and ties. The key signature is one flat (B-flat).

INTERVAL ETUDE

Moderato

3

f

2
5
1
2

3

SWANEE RIVER

Andante

FOSTER

4 

STACCATO ETUDE

Allegro

5

mf

Three staves of music in bass clef, 2/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music consists of eighth and sixteenth notes, with accents and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final note and a double bar line.

B \flat Major Studies

CHORD

1

mf *f* *mf* *f*

SCALE

2

f

TONGUEING ETUDE

Allegro

3

f

STUDY IN THIRDS

4

f

G MINOR SCALES

5

Harmonic *Melodic*

2/3

Die Meistersinger

Moderato

WAGNER



RUSTIC WEDDING SYMPHONY

Moderato molto

GOLDMARK



THE VOLGA BOATMAN

Andante

Russian Folk Song



Lip Slurs

When two successive notes of different pitch are slurred without the change of valves, it is called a Lip Slur. Lip slurs will appear in many succeeding lessons and are considered the most effective way of strengthening lip and face muscles. At first the muscles of the face will tire quickly but with daily practice will soon become strong and flexible. Flexibility of the lips should not be hindered by excessive pressure against the mouthpiece.

1 $\frac{1}{3}$

2 $\frac{1}{3}$

3 $\frac{1}{3}$

4 $\frac{1}{3}$

5 $\frac{1}{3}$

6 $\frac{1}{3}$

FLEXIBLE LIPS

7 $\frac{1}{3}$

8 $\frac{1}{3}$

Sixteenth Note Studies

Moderato

1 


Moderato

2 




HUNTERS CHORUS

Moderato

3 




B \flat MAJOR STUDY

Moderato

4 


Dotted Eighth Note Studies



MELODY

Moderato



O TANNENBAUM

Folk Song

Andante



INTERVAL ETUDE

Moderato



6/8 Rhythmic Studies

1

1-2

ETUDE IN 6/8 TIME

2

Allegro

f *simile*

VIVE L'AMOUR

3

Moderato

College Song

mf

LIP SLUR MELODY

4

Andante

mf

Triplet Studies

1

Exercise 1 consists of two staves. The right staff is in 6/8 time with a key signature of two flats (Bb, Eb). It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

MELODY IN 6/8 RHYTHM

Moderato

2

Exercise 2 consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes, starting with a forte (*f*) dynamic. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

(b)

Exercise 2 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

3

Exercise 3 consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes, starting with a forte (*f*) dynamic. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

(b)

Exercise 3 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

4

Exercise 4 consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

(b)

Exercise 4 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

LONGING

Andante

J.E.S.

5

Exercise 5 consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes, starting with a piano (*p*) dynamic. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes. The exercise includes dynamic markings: *p*, *cresc.*, and *f*.

(b)

Exercise 5 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes. The exercise includes dynamic markings: *p* and *f*.

(b)

Exercise 5 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes. The exercise includes dynamic markings: *p* and *rit*.

(b)

Exercise 5 (b) consists of two staves. The right staff is in 6/8 time with a key signature of two flats. It contains a melody of eighth notes. The left staff is in 2/4 time with the same key signature and contains triplets of eighth notes.

Chromatic Studies

ENHARMONIC CHART

(Same Tones)

Familiar

1

New

CHROMATIC SCALE IN C

2

CHROMATIC SCALE IN B \flat

3

CHROMATIC SCALE IN F

4

CHROMATIC MELODY IN B \flat MAJOR

5

Allegro

f

CHROMATIC MELODY IN C MAJOR

6

Allegro

f

CHROMATIC MELODY IN A \flat

7

Allegro

f

G Major Studies

CHORD

CHORD

1

mf

2

2

2

0

1/2

SCALE

SCALE

SCALE

2

FOR BB \flat BASS ONLY

INTERVAL MELODY

INTERVAL MELODY

Moderato

4 *mf*

The musical score is written for a single melodic line in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato' and the dynamics are 'mf'. The score consists of three staves. The first staff begins with a 4-measure rest, then the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The second staff continues the melody with a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The third staff continues with a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The melody is composed of eighth and quarter notes, with some beamed sixteenth notes. The first staff has a 4-measure rest at the beginning. The second and third staves continue the melody. The third staff ends with a double bar line.

GRANDFATHER'S CLOCK

WORK

Allegretto

GRANDFATHER'S CLOCK

WORK

5

Rhythmic Development

1

1 2 1 2 1 2 1 2 1 2 1 2

1 2 3 1 2 3 1 2 & 3 & 1 2 3 1 2 3 1 2 & 3

SAME MELODY IN 6/8 & 3/4

2

1 2

1 2 3

3

LEGATO MELODY

Allegretto

4

TECHNICAL ETUDE

Allegro

5

mf 1 2 3

Interval Etude

Andante

1

mf

CHROMATIC ETUDE

Andante

2

mf

mf *mf* *mf*

f

RHYTHMIC ETUDE

Moderato

3

f

D_b Major Studies

CHORD

1 CHORD

2 3

SCALE

SCALE

2

2 3

2 3

TECHNICAL ETUDE

Moderato

The image shows a musical score for the song 'The Rose Tree'. It consists of four staves of music, all in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first staff begins with a '3' above the staff, indicating a triplet. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and ties throughout the piece. The fourth staff ends with a double bar line. The overall style is that of a traditional folk song transcription.

SYNCHRONISATION ETUDE

Allegro

Chromatic Etude

Moderato

1

f

LEGATO DUET

Andante

J. E. S.

2

mf

1 2

Tongueing Studies

Allegro

1 *mp* *simile*



Moderato

2 *mf* *simile*



Allegro

3 *p* *simile*



Huldigungsmarsch

GRIEG

Andante

1

WHEN YOU AND I WERE YOUNG, MAGGIE

BUTTERFIELD

Moderato

2

O TANNENBAUM

German Folk Song

Andante

3

G Major Chromatic Etude

Allegretto

1 *mf* > *simile*

1 0

E MINOR WALTZ

Moderato

2 *f*

#

E MINOR INTERVAL STUDY

Moderato

3 *ff*

#

E MINOR SCALES

Harmonic

Melodic

4

0 1 2 1 0 1 2 1 2 0 1 2

Articulation Studies

Allegro

1 *mf*

Exercise 1 is a six-staff musical piece in bass clef, 2/4 time, marked 'Allegro' and 'mf'. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in eighth and sixteenth notes, with slurs indicating phrasing. The piece concludes with a double bar line.

Allegro

2

Exercise 2 is a six-staff musical piece in bass clef, 2/4 time, marked 'Allegro'. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in eighth and sixteenth notes, with slurs indicating phrasing. The piece concludes with a double bar line.

Allegro

3

Exercise 3 is a two-staff musical piece in bass clef, 2/4 time, marked 'Allegro'. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in eighth and sixteenth notes, with slurs indicating phrasing. The piece concludes with a double bar line.

G♭ Major Studies

CHORD

CHORD

1

SCALE

SCALE

[illegible]

CHROMATIC ETUDE

Moderato

3 *Moderato*

The third system of the musical score for 'The Swan' by Camille Saint-Saëns. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The music is written in 3/4 time. The first staff starts with a treble clef and a key signature of three flats. The second staff continues the melody. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff continues the melody. The fifth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The sixth staff concludes the system with a double bar line.

E♭ MINOR SCALES

Harmonic

Melodic

4 *Harmonic* *Melodic*

G♭ Major Etude

Andante

1 *mp*

3

3

rit

3

3

GAVOTTE IN E♭ MINOR

Allegretto

2 *mf*

2/3

1/2

Theme and Variations

Andante

1



VARIATION I

Andante

2



VARIATION II

Moderato

3



Double Tongueing

For the playing of extremely rapid scale and chord passages, double tongueing is essential. Using the syllables tu and ku, practice the exercises in this lesson with care, VERY SLOWLY at first. After the tones produced with each syllable sound alike then begin to speed up the tongueing. A player on any brass instrument must practice this phase of playing diligently.

1
 Tu Ku Tu Ku Tu Tu Ku Tu Ku

Moderato

2
 Tu Ku Tu Ku Tu *simile*

Allegro

3
 f Tu Ku Tu Tu Tu Ku Tu Tu Tu *simile*

Allegro

4
 f Tu Tu Ku Tu Tu *simile*

Theme

E. G. B.

Moderato

1 *mf*

VARIATION I

Allegro

2 *mf* Tu Tu Ku Tu Tu *simile*

Tu Tu Ku Tu Tu

Tu Tu Ku

Tu Ku Tu Tu

VARIATION II

Allegro

3 *mf* Tu Tu Ku Tu Tu Ku

Tu Tu Ku Tu Ku

Tu Tu Ku Tu Ku Tu

VARIATION III

Allegro

4 *mf* Tu Ku Tu Ku Tu Tu

Tu Ku Tu Ku Tu Tu

D Major Studies

CHORD

1

2

SCALE

2

ARTICULATION ETUDE

Andante

3

MELODY

Andante

4

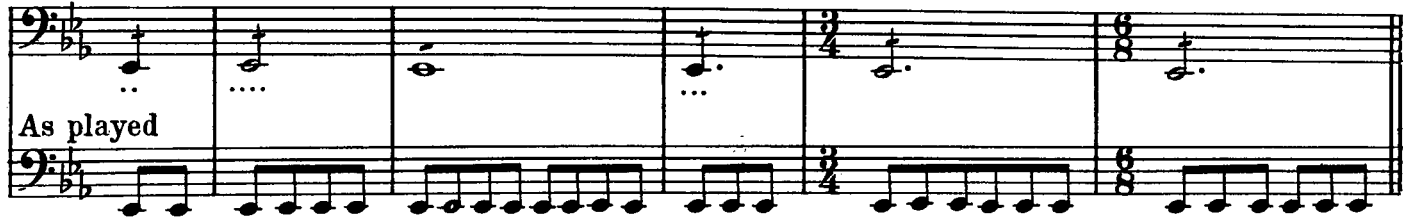
Abbreviations

EIGHTH NOTES

As written

1

As played



SIXTEENTH NOTES

As written

2

As played



As written

3

As played



As written

4

As played



THERE'S MUSIC IN THE AIR

Moderato

ROOT

5



POLKA

Allegro

6



Scale and Connecting Chord Etude

1 **Allegro** *mf* *simile*

This exercise is in 2/4 time, marked Allegro and mezzo-forte (mf). It features a series of eighth and sixteenth note patterns across four staves. The first staff begins with an accent (>) and a slur. The word 'simile' appears above the third staff, indicating a similar pattern. The piece concludes with a final note on the fourth staff.

LEGATO ETUDE

2 **Moderato** *mf*

This exercise is in 2/4 time, marked Moderato and mezzo-forte (mf). It consists of four staves of music, primarily using eighth and sixteenth notes connected by slurs to indicate a legato playing style. The key signature has two flats (B-flat and E-flat).

GIGUE

3 **Moderato**

This exercise is in 6/8 time, marked Moderato. It consists of five staves of music, featuring eighth and sixteenth note patterns. The key signature has two flats (B-flat and E-flat). The piece includes various slurs and accents, ending with a final note on the fifth staff.

Major Key Chord Patterns

Chords appear in Tonic—I, Subdominant—IV, and Dominant—V.

The tones that are the root of their respective chords are indicated by the addition of downward stems. The root of a chord indicates the step of the scale on which a chord is built.

I or Tonic means that “do” of the key is the root.

IV or Subdominant means that “fa” of the key is the root.

V or Dominant means that “sol” of the key is the root.

Frequent reference to and the practice of the chord patterns will develop a fluent technic and an intelligent musical conception.

The musical score consists of ten staves, each representing a different major key. The keys are labeled on the left: C, F, B \flat , E \flat , A \flat , D \flat , G \flat , G, D, and A. Above the staves, the chord patterns are indicated by Roman numerals: I, V, I, IV, IV, V, I, I. Each staff contains a sequence of chords, with the root of each chord indicated by a downward stem. The chords are played in a specific sequence: I, V, I, IV, IV, V, I, I. The score is divided into four measures by vertical dotted lines. The first measure contains the first four chords (I, V, I, IV), the second measure contains the next four chords (IV, V, I, I), and the third and fourth measures contain the remaining chords. The chords are played in a specific sequence: I, V, I, IV, IV, V, I, I.

Minor Key Chord Patterns

The first step of the minor scale is la or the 6th step of the relative major scale. Therefore VI of the major key is called I minor to simplify the recognition of chord progressions. By the same token IV minor than is II major and V minor is III major.

Major	VI - II - III - VI
or	
Minor	I - IV - V - I

Major or Minor	VI I	III V	VI I	II IV	II IV	III V	VI I
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The musical notation displays the minor key chord patterns for ten different keys, each in bass clef with a common time signature (C). The keys are A, D, G, C, F, B \flat , E \flat , E, B, and F \sharp . Each key's pattern is shown across four measures, with vertical dotted lines separating them. The patterns correspond to the Roman numeral sequences: VI-I, III-V, VI-I, II-IV, II-IV, III-V, and VI-I. The notation uses natural, sharp, and flat accidentals to represent the notes of each scale.

From
La Reine de Saba

Moderato maestoso

GOUNOD

1

ff

①

②

③

④

⑤

⑥

From
OVERTURE 1812

Moderato

TSCHAIKOWSKY

2

ff

Largo

Theme from
Les Preludes

Andante maestoso

LISZT

1

ff

From
WILLIAM TELL

ROSSINI

Allegro

2

ff

From
WILLIAM TELL

ROSSINI

Vivace

3

ff

From
Oberon

Allegro con fuoco

C. M. von WEBER

p *f* *ff* *p* *f* *ff*

From
SCHERZO OF 4th SYMPHONY

Allegro

TSCHAIKOWSKY

p *f* *f* *p* *p*

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