

ALLEN VIZZUTTI

TRUMPET METHOD

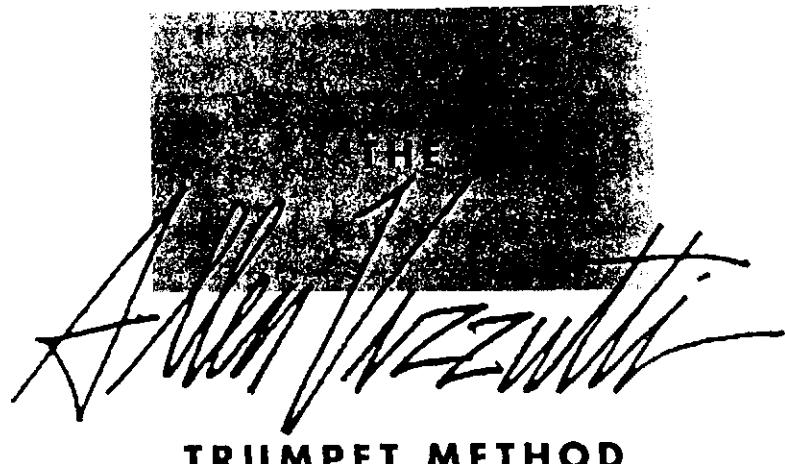
BOOK 2

HARMONIC STUDIES

An
Intermediate/Advanced
Method

Allen Vizzutti





TRUMPET METHOD

BOOK 2

HARMONIC STUDIES

An Intermediate/Advanced Method in Three Books

Allen Vizzutti

BOOK 1

TECHNICAL STUDIES

- Practicing
- The Warm Up
- Performance Anxiety
- Song Tones
- Finger Flexibilities
- Technical Studies
- Finger Flexibilities
- Bringing
- Single and "K" Double
- Triple
- Odd Groupings
- Up & Register and Endurance

BOOK 2

HARMONIC STUDIES

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MELODIC STUDIES

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- Performance Anxiety
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- Low Note Etudes
- Rhythmic Etudes
- Articulation Etudes
- Advanced Etudes

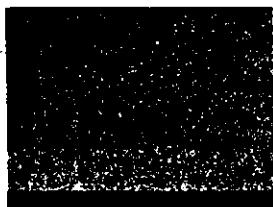


INTRODUCTION TO BOOK 2

THE SPECIFIC STUDY of intervals, chords and scales will directly affect your ability to make music on ~~the~~ trumpet. With a solid foundation in all keys, the performer will seldom run across music that is not based on harmonic material already somewhat familiar. This high level of competency is the medium in which music is made. Gradual advancement through all of the material will result in great success over the long term. ~~Be~~ patient. Be persistent.

Please note that the many chord types in the Chordal Studies section have been named. Understanding what notes are represented by a chord symbol is very useful, especially for those interested in jazz improvisation.

As always, trumpet players should warm up thoroughly as detailed on the next two pages before playing anything demanding. The performance techniques developed in Books 1 and 2 of this method are presented in Book 3 in a purely musical setting.



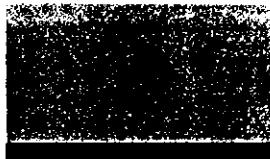
PRACTICING

MUSIC HAS THE POWER to enable anyone to feel good. Trumpet is one of the most versatile of instruments, an instrument that is capable of crossing any stylistic or cultural boundary. The gifts of studying music include:

- ① Creative problem solving
- ② Controlled concentration
- ③ Developed motor skills
- ④ Greater emotional expression
- ⑤ Acquired skills in the art of self-discipline
- ⑥ Raised social status
- ⑦ Creative interaction with other people
- ⑧ Raised awareness of art, beauty and more

These skills are as basic and useful as any other skills taught in school. The freedom and enjoyment available in music can be had through daily practice.

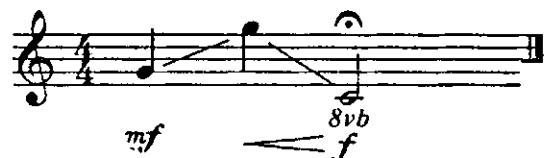
The more organized your practicing is, the more fruitful it will be. Here, then, is a suggestion. Practice in three 15- to 30-minute segments, resting where necessary. Segment one is the warm up, segment two is technical study and segment three is playing music material such as solos, etudes, orchestral literature, etc. Vary the material to avoid forming bad habits, boredom and to learn new things each day. You must be your own best teacher. Listen with honest ears. Always try to improve. When problems occur, refer back to fundamental thoughts on breathing and sound. Most problems will correct themselves. Best wishes and good luck.



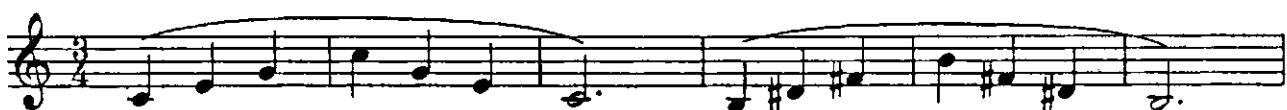
THE WARM UP

IN ORDER TO ENSURE consistent improvement through practice, it is absolutely essential to warm up. Preparation is required, not only to meet the physical demands of trumpet playing, but also to initiate the mental focus and concentration necessary for making music. The following is a warm-up routine in four parts with variations for each day of the week. Remember to concentrate on the basic fundamentals from the first note of each new practice day (i.e., beauty of tone and utilizing large volumes of air when inhaling and when blowing through the horn). Finally, prepare mentally to approach whatever exercise or piece of music you are about to play in the most musical and artistic way possible.

- ① Buzz the mouthpiece in the approximate range indicated. The sound should be "fat," full and without gaps as you slide downward. Keep repeating until there are no gaps. Buzz anywhere from a few seconds to a few minutes. Be aggressive and demanding of yourself. It is possible to improve your trumpet sound almost immediately by working on the mouthpiece.



For extended buzzing, use the following triads. Check pitches at the piano while buzzing whenever possible. Be sure you are producing a fat, forte tone.



② Approach the following exercises mentally as if playing one long note. Articulate heavily. Make the legato notes very long and the marcato notes fat and spaced—no breathing allowed in the middle of a line. This method is an excellent tool for relaxing the lips and warming down as well.

For additional "loosening up," repeat the preceding exercise 8va, resting wherever necessary.

③ Play long tone exercise #1, 3 or 4 with as beautiful a sound as possible.

Start each playing day with the three steps above. Some days may require more warming up than others due to the playing demands of the previous day or your biorhythmic cycle, but warming up well never hurts, it only helps.

Finally, play the technical studies found in Book 1 that are indicated for each appropriate day. In this way you can vary your warm up, maintain interest and learn new scales and fingering patterns quickly. Work gradually day to day through all of the keys until you can play each study with a minimum of technical "hang-ups." It is *not* necessary to play the studies higher than third space "C" in your warm up, though advanced players may wish to do so. Ideal warm-up time should eventually be 15–20 minutes.

④ Monday	Book 1, Technical Study #1
Tuesday	Book 1, Technical Study #2
Wednesday	Book 1, Technical Study #3
Thursday	Book 1, Technical Study #4
Friday	Book 1, Technical Study #6
Saturday	Book 1, Technical Study #7
Sunday	Book 1, Technical Study #8

In my opinion, lip slurs (except in the lowest seven partials) are not a particularly good warm up. They are physically demanding and, therefore, useful later in your practice time. Lip strength (more accurately, the strength of the muscle structure around the lips) as a goal is greatly overemphasized. Although strength is important to a degree, range, endurance, a beautiful sound and advanced technique as a complete package are based on efficiency of breath control, not brute strength.



PERFORMANCE ANXIETY

PERFORMANCE ANXIETY (i.e., nervousness) is a common and natural thing. Players at all levels of competency experience butterflies, dryness and other symptoms of nervousness before a performance. The goal one should pursue is not to be totally relaxed, but to maintain sufficient mental and physical control in order to enjoy playing music and play well. Experience is the real key. The more often one performs, the easier it gets. Take every possible opportunity to perform. Play for friends and family. Casual settings can be great help when done frequently. As a useful by-product, the more one performs and is heard, the more likely one will be asked to participate in other musical settings. That is the process through which one rises to the top of the music community, no matter how large or small the community.

Here are a couple of practical pointers to help you defeat performance anxiety:

- ① Warm up well several hours before performance time to ensure lip suppleness and good response.
- ② When the butterflies come, don't resist them. Resistance causes tension. Tension causes playing problems. Let the wave pass through your body. Observe the feeling as it happens. Don't panic.
- ③ Scrape your tongue lightly across your top teeth to cause saliva to flow. The less you concentrate on your mouth, the sooner moisture will return.
- ④ Let go of the inevitable mistakes. Do not dwell on them. There is always time to think about that later.
- ⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your confidence faltering.
- ⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice an entire piece for the sake of a high note or a tricky passage. Make the note or phrase you are playing as beautiful as possible. The rest will fall into place. Present time is the key to performing from memory without slipping well.

Interval Studies

Use your ears to play intervals accurately. Listen for the pitch of the "next" note. Do not consciously adjust your embouchure. It will adjust naturally if you stay out of the way. Remember many large intervals that look difficult on paper are not difficult acoustically on the trumpet. Play with confidence!

Pause and rest during this exercise whenever necessary.

1

The musical score consists of eight staves of eight measures each. Staff 1: Measures 1-4 start in C major (no sharps or flats). Measure 5 begins in G major (one sharp). Staff 2: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 3: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 4: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 5: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 6: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 7: Measures 1-4 start in C major. Measure 5 begins in G major. Staff 8: Measures 1-4 start in C major. Measure 5 begins in G major.

8 Interval Studies

Six staves of musical notation for interval studies. Each staff consists of a treble clef, a blank key signature, and four measures of sixteenth-note patterns. The patterns involve various intervals such as major thirds, minor thirds, and perfect fourths.

2

mf

Five staves of musical notation for interval studies, marked with a '2' and dynamic 'mf'. Each staff begins with a treble clef and a blank key signature. The first staff has a '3' under the first measure. The subsequent staves have '3' under the first two measures, then a '3' under the third measure, and finally a '3' under the fourth measure. Measures 1-3 consist of eighth-note pairs followed by a sixteenth note. Measure 4 consists of eighth-note pairs followed by a sixteenth note, with a fermata over the sixteenth note.

The image displays a series of musical staves designed for interval studies. The first six staves consist of single-line staffs with a treble clef, each containing a sequence of eighth notes. Above each note is a small number indicating the interval: '3' for most notes and '2' for one note in the fourth staff. The second section consists of six staves with a treble clef, each featuring a continuous stream of eighth notes connected by slurs. The first staff in this section includes a dynamic marking 'mf' (mezzo-forte) centered below the staff.

10 Interval Studies

The musical score consists of nine staves of music, each featuring a treble clef and common time. The music is composed of eighth notes connected by slurs, creating continuous melodic lines. The key signature varies from one staff to the next, including flats, sharps, and naturals. The first eight staves are in 8/8 time, while the ninth staff is in 12/8 time.

- Staff 1: Treble clef, common time, key signature of B-flat major (two flats). Pattern: B-flat, A, G, F-sharp, E, D, C, B-flat.
- Staff 2: Treble clef, common time, key signature of A-flat major (one flat). Pattern: A-flat, G, F, E, D, C, B-flat, A.
- Staff 3: Treble clef, common time, key signature of E major (no sharps or flats). Pattern: E, D, C, B-flat, A, G, F-sharp, E.
- Staff 4: Treble clef, common time, key signature of B-flat major (two flats). Pattern: B-flat, A, G, F-sharp, E, D, C, B-flat.
- Staff 5: Treble clef, common time, key signature of A major (no sharps or flats). Pattern: A, G, F-sharp, E, D, C, B-flat, A.
- Staff 6: Treble clef, common time, key signature of E major (no sharps or flats). Pattern: E, D, C, B-flat, A, G, F-sharp, E.
- Staff 7: Treble clef, common time, key signature of B-flat major (two flats). Pattern: B-flat, A, G, F-sharp, E, D, C, B-flat.
- Staff 8: Treble clef, common time, key signature of A major (no sharps or flats). Pattern: A, G, F-sharp, E, D, C, B-flat, A.
- Staff 9: Treble clef, 12/8 time, key signature of E major (no sharps or flats). Pattern: E, D, C, B-flat, A, G, F-sharp, E, D, C, B-flat.

The Perfect Fourth

4 *mf*

The score consists of ten staves of music, each starting with a treble clef. The dynamics are indicated by 'mf' in the first staff. The key signatures and time signatures change for each staff:

- Staff 1: Common time, no sharps or flats.
- Staff 2: Common time, one sharp (F major).
- Staff 3: Common time, no sharps or flats.
- Staff 4: Common time, two sharps (D major).
- Staff 5: Common time, one sharp (G major).
- Staff 6: Common time, no sharps or flats.
- Staff 7: Common time, two sharps (A major).
- Staff 8: Common time, no sharps or flats.
- Staff 9: Common time, two flats (B-flat major).
- Staff 10: Common time, one sharp (E major).

The music features eighth-note patterns that form intervals of a perfect fourth. The patterns are primarily eighth-note chords or eighth-note pairs. The score is designed for study of interval recognition.

12 Interval Studies

The Perfect Fifth

5



Tri-Tone

6



Perfect Fourths & Fifths

7

The score consists of ten staves of music for a single melodic line. The key signature changes from staff to staff, starting with one sharp in the first staff and alternating between one sharp and one flat in each subsequent staff. The time signature is 4/4 throughout. The dynamic marking 'mf' is present in the first staff. The music features eighth-note patterns and occasional sixteenth-note grace notes.

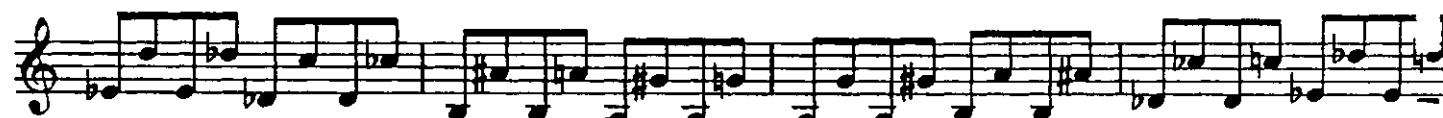
14 Interval Studies



Major & Minor Sevenths

8

mf

A musical staff in G clef with eight measures. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-4 show eighth-note pairs. Measures 5-8 show eighth-note pairs followed by eighth-note triplets.

Major Seventh

Musical score for piano, page 9, featuring eight staves of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1 starts with a dynamic of *mf*. Measures 1 through 8 show a continuous pattern of eighth-note chords and sixteenth-note figures, primarily in the right hand, with some bass notes in the left hand. Measure 9 begins with a dynamic of *f*.

Minor Seventh

16 Interval Studies

Octave

11

mf

Octave

mf

12

mf

simile

Octave

mf

simile

Six staves of musical notation in G clef, common time. The music consists of eighth and sixteenth notes, with various intervals and accidentals (sharps and flats) throughout the staves.

13

mf

Five staves of musical notation in G clef, common time. The music consists of eighth-note patterns, primarily slurs and grace notes, with a dynamic marking of *mf*.

18 Interval Studies



Intervallic Etude

$\text{♩} = 160$

14

mf

p

cresc.

mf

f

mf

Chordal Studies

Triads

Major ($\text{♩} = 120$)

The sheet music consists of nine staves of musical notation for a single instrument. The key signature is major, indicated by a 'G' clef and no sharps or flats. The time signature is 3/4. The tempo is marked as $\text{♩} = 120$. The dynamic instruction 'mf' (mezzo-forte) is placed above the first staff. Each staff contains a series of eighth-note chords, primarily triads, with some secondary chords and accidentals like flats and sharps. The notes are connected by horizontal beams, and each measure begins with a vertical bar line. The music is divided into measures by vertical bar lines, and each staff concludes with a vertical bar line and a repeat sign.

20 Chordal Studies

Minor ($\text{♩} = 120$)

2

mf

Rest wherever necessary during this lengthy exercise.

Major ($\text{♩} = 132$)

3

Augmented

Minor

b5

♩ = 120

22 Chordal Studies

The musical score consists of ten staves of music, each containing four measures. The measures are grouped by measure numbers (1, 2, 3, 4) under each staff. Measure numbers are circled with a '3'. The music is in common time and treble clef. Key signatures change frequently, indicated by sharp and flat symbols.

Measure 1: Treble clef, key signature of one sharp (F#). Measures 1-4: Circled '3' over each measure.

Measure 2: Treble clef, key signature of one sharp (F#). Measures 2-4: Circled '3' over each measure.

Measure 3: Treble clef, key signature of one sharp (F#). Measures 3-4: Circled '3' over each measure.

Measure 4: Treble clef, key signature of one sharp (F#). Measures 4-4: Circled '3' over each measure.

Measure 5: Treble clef, key signature of one sharp (F#). Measures 5-4: Circled '3' over each measure.

Measure 6: Treble clef, key signature of one sharp (F#). Measures 6-4: Circled '3' over each measure.

Measure 7: Treble clef, key signature of one sharp (F#). Measures 7-4: Circled '3' over each measure.

Measure 8: Treble clef, key signature of one sharp (F#). Measures 8-4: Circled '3' over each measure.

Measure 9: Treble clef, key signature of one sharp (F#). Measures 9-4: Circled '3' over each measure.

Measure 10: Treble clef, key signature of one sharp (F#). Measures 10-4: Circled '3' over each measure.

Chordal Etude

$\text{J.} = 84$

4

mf

f

p

mf

f

rit.

24 Chordal Studies

Play the upper notes of the following series as lightly as possible.

Play only the exercises in which the upper notes come easily.

Major Triads ($\text{♩} = 138$)

5

The sheet music consists of ten staves of musical notation. Staff 1 starts with a treble clef, a common time signature, and a dynamic marking of *mf*. It features a series of eighth-note chords. Staff 2 begins with a similar pattern but includes a tempo instruction *simile* above the staff. Subsequent staves continue this pattern of eighth-note chords, with some variations in key signature (e.g., one staff has a single flat, another has two sharps). The music is set against a background of eighth-note patterns in the bass and middle voices.

Minor Triads ($\text{♩} = 138$)

6

simile

26 Chordal Studies

Augmented Triads ($\text{♩} = 138$)

7

mf

simile

The sheet music consists of 12 staves of piano music. Staff 1 starts with a treble clef, 4/4 time, and a key signature of one sharp. It features eighth-note patterns of augmented triads. Staff 2 begins with a bass clef and a key signature of one flat, with a tempo marking of $\text{♩} = 138$. The music continues with various key signatures (one sharp, one flat, two sharps, two flats) and dynamic markings like *mf* and *simile*. The patterns involve eighth-note chords and sixteenth-note figures.

Chordal Etude

$\text{♩} = 168$

8

f

sempre staccato

mf

f

mf

p

cresc. *cresc.* *f*

mf

f

The music is composed of ten staves of sixteenth-note patterns. The first staff starts with a forte dynamic (f) and a instruction 'sempre staccato'. The second staff begins with a mezzo-forte dynamic (mf). The third staff has a forte dynamic (f) underlined. The fourth staff has a mezzo-forte dynamic (mf). The fifth staff has a piano dynamic (p). The sixth staff has a crescendo dynamic (cresc.) followed by a mezzo-forte dynamic (mf). The seventh staff has a forte dynamic (f) with a diagonal line through it. The eighth staff has a forte dynamic (f). The ninth staff has a forte dynamic (f). The tenth staff ends with a forte dynamic (f) with a diagonal line through it.

28 Chordal Studies

This series of exercises should also be tongued.

Dominant 7 ($\text{♩} = 132$)

9
mf

The image displays eight horizontal staves of music, each consisting of five lines and four spaces. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (indicated by a '4'). The tempo is marked as $\text{♩} = 132$. Measure 1 starts with a quarter note followed by a sixteenth-note pattern: (E, G, B, D). Measures 2 through 8 continue this pattern, with slight variations in the harmonic context. Measure 2 starts with a quarter note followed by (E, G, B, D). Measure 3 starts with a quarter note followed by (D, F#, A, C#). Measure 4 starts with a quarter note followed by (G, B, D, E). Measure 5 starts with a quarter note followed by (C, E, G, B). Measure 6 starts with a quarter note followed by (F, A, C, E). Measure 7 starts with a quarter note followed by (B, D, F#, A). Measure 8 starts with a quarter note followed by (E, G, B, D). Each measure concludes with a vertical bar line and a repeat sign, indicating a return to the beginning of the cycle.

mf

Major 7 (♩ = 132)

10

mf

30 Chordal Studies

Six staves of musical notation for Chordal Studies 30. Each staff consists of five horizontal lines. The notation is primarily composed of eighth and sixteenth notes, often grouped by vertical stems or brackets. The first three staves are in a key signature of one flat (B-flat), while the last three are in a key signature of one sharp (F-sharp). Measures are separated by vertical bar lines.

Major 7 (#5) $\text{♩} = 132$

11

Four staves of musical notation for Chordal Studies 30, starting at measure 11. The key signature changes to Major 7 (F#5). The tempo is indicated as $\text{♩} = 132$. The dynamics are marked as *mf* (mezzo-forte). The notation continues the pattern of eighth and sixteenth notes across four staves.



Half Diminished 7 ($\text{♩} = 132$)

12

mf

Eight staves of musical notation in Half Diminished 7 (two flats). The tempo is indicated as $\text{♩} = 132$ and the dynamic is *mf*. The notation consists of eighth-note patterns with grace notes, primarily using the treble clef. The patterns are divided by vertical bar lines and include various note heads and stems.

32 Chordal Studies



Major (also play 8va) $\text{♩} = 120$



Minor (also play 8va)



\sharp 5 (also play 8va)



\flat 5 (also play 8va)



Chordal Etude

Slowly ($\text{♩} = 80$)

14

Sheet music for 'Chordal Etude' showing ten staves of musical notation. The music is in common time with a treble clef. Measure 14 starts with a dynamic 'p'. The music consists of eighth-note chords and sixteenth-note patterns, with various dynamics (mf, f, mp, p) and key changes indicated by sharps and flats.

34 Chordal Studies

Major Triad ($\text{♩} = 126$)

Minor Triad

15

mf

b_5

$\sharp 5$

measures 1 through 8 of the Major Triad study, starting with a treble clef, common time, and a key signature of one sharp (F#). Measures 1-4: Dynamics *mf*. Measure 1: Treble clef, common time, one sharp (F#). Measure 2: Treble clef, common time, one sharp (F#). Measure 3: Treble clef, common time, one sharp (F#). Measure 4: Treble clef, common time, one sharp (F#). Measures 5-8: Dynamics *b5*. Measure 5: Treble clef, common time, one sharp (F#). Measure 6: Treble clef, common time, one sharp (F#). Measure 7: Treble clef, common time, one sharp (F#). Measure 8: Treble clef, common time, one sharp (F#).

measures 1 through 8 of the Minor Triad study, starting with a treble clef, common time, and a key signature of one flat (B-flat). Measures 1-4: Dynamics '#5'. Measure 1: Treble clef, common time, one flat (B-flat). Measure 2: Treble clef, common time, one flat (B-flat). Measure 3: Treble clef, common time, one flat (B-flat). Measure 4: Treble clef, common time, one flat (B-flat). Measures 5-8: Dynamics '#5'. Measure 5: Treble clef, common time, one flat (B-flat). Measure 6: Treble clef, common time, one flat (B-flat). Measure 7: Treble clef, common time, one flat (B-flat). Measure 8: Treble clef, common time, one flat (B-flat).

Chordal Studies



$\text{♩.} = 92$

16



36 Chordal Studies

A series of ten staves of musical notation, each consisting of two measures. The staves are in common time and treble clef. The key signature changes frequently, starting with one sharp, then alternating between one sharp and one flat. The music consists of eighth-note chords and sixteenth-note patterns.

♩ = 108

17

mf

Three staves of musical notation for a piece numbered 17. The first staff starts with a dynamic marking 'mf'. The music is in common time and treble clef, featuring eighth-note chords and sixteenth-note patterns. The key signature is consistently one sharp throughout the three staves.

Major ($\text{♩} = 96$)

Minor

18

mf

Half Diminished 7

Major

$\sharp 5$

38 Chordal Studies

The image displays ten staves of musical notation, each consisting of five horizontal lines. The notation is primarily composed of eighth notes and sixteenth notes, often grouped by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of two sharps (G#). The third staff begins with a treble clef and a key signature of one flat (Bflat). The fourth staff begins with a treble clef and a key signature of two flats (Dflat). The fifth staff begins with a treble clef and a key signature of three sharps (C#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one flat (Bflat). The eighth staff begins with a treble clef and a key signature of two sharps (G#). The ninth staff begins with a treble clef and a key signature of one flat (Bflat). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines, and the notes are connected by horizontal stems.

The musical score consists of ten staves of piano music. Each staff begins with a treble clef. The music is divided into measures by vertical bar lines. The notes are represented by short vertical strokes or stems. The first two staves are in B-flat major (two flats). The third and fourth staves are in G major (one sharp). The fifth and sixth staves are in D major (one sharp). The seventh and eighth staves are in A major (no sharps or flats). The ninth and tenth staves are in E-flat major (two flats). The notation uses quarter notes and eighth notes, with some notes having stems pointing up and others down. Measures often begin with a note followed by a chord, indicated by a thicker stem.

40 Chordal Studies

A series of eight staves of musical notation, each consisting of two measures. The notation is primarily eighth-note patterns with occasional sixteenth-note grace notes. The key signature changes from staff to staff, starting with one sharp and gradually becoming more complex with additional sharps and flats.

Dominant 7 ($\text{♩} = 96$)

19

A series of four staves of musical notation, each consisting of two measures. The notation is eighth-note patterns with occasional sixteenth-note grace notes. The key signature changes from staff to staff, starting with one sharp and gradually becoming more complex with additional sharps and flats. The tempo is marked as Dominant 7 ($\text{♩} = 96$).

Minor 7

Sheet music for Minor 7 chordal studies. The music is in G clef and consists of four staves of eight measures each. The first staff starts with a B-flat note. The second staff starts with a D-sharp note. The third staff starts with an A-flat note. The fourth staff starts with a C note. Measures are grouped by large parentheses.

Major 7

Sheet music for Major 7 chordal studies. The music is in G clef and consists of four staves of eight measures each. The first staff starts with a D note. The second staff starts with a G-sharp note. The third staff starts with a C note. The fourth staff starts with an F-sharp note. Measures are grouped by large parentheses.

Major 7 (#5)

Sheet music for Major 7 (#5) chordal studies. The music is in G clef and consists of four staves of eight measures each. The first staff starts with a D note. The second staff starts with a G-sharp note. The third staff starts with a C note. The fourth staff starts with an F-sharp note. Measures are grouped by large parentheses.

42 Chordal Studies

Major 7 ($\sharp 5$) / Dominant 7 ($\flat 5$)

20

The musical score consists of eight staves of music. Staff 1 starts with a quarter note followed by eighth-note pairs. Staff 2 starts with eighth-note pairs. Staff 3 starts with eighth-note pairs. Staff 4 starts with eighth-note pairs. Staff 5 starts with eighth-note pairs. Staff 6 starts with eighth-note pairs. Staff 7 starts with eighth-note pairs. Staff 8 starts with eighth-note pairs.

Major 7 ($\text{♩} = 104$)

Dominant 7



Minor 7

Major 7 (#5)



Half Diminished 7

Diminished 7



44 Chordal Studies

The musical score consists of ten staves of music, each featuring a single melodic line. The staves are arranged vertically, separated by bar lines. Each staff begins with a clef (G, F, or C) and a key signature. The music includes various note heads and stems, with some having small numbers or letters (e.g., 'b', 'b1', 'b2') indicating specific fingerings or techniques.

Chordal EtudeStrictly ($\text{♩} = 100$)

22

mf

f

ff

mf

f

mf

f

mf

f

46 Chordal Studies

Major 13 (#11) $\text{♩} = 112$

23

Minor 11 (13) $\text{♩} = 112$

24



Diminished 7 ($\text{♩} = 100$)

25

mf

Three staves of musical notation for exercise 25. The music is in 4/4 time and consists of three measures. The first measure starts with a half note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs.

$\text{♩} = 100$

26

mf

Three staves of musical notation for exercise 26. The music is in 4/4 time and consists of three measures. The first measure starts with a half note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs.

Three staves of musical notation for exercise 26, continuing from the previous page. The music is in 4/4 time and consists of three measures. The first measure starts with a half note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs.

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27

$\text{♩} = 120$

mf

A musical staff in G clef with a tempo of 120 BPM and a dynamic of *mf*. The staff shows a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

A continuation of the musical staff from exercise 27, showing a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

A continuation of the musical staff from exercise 27, showing a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

A continuation of the musical staff from exercise 27, showing a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

A continuation of the musical staff from exercise 27, showing a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

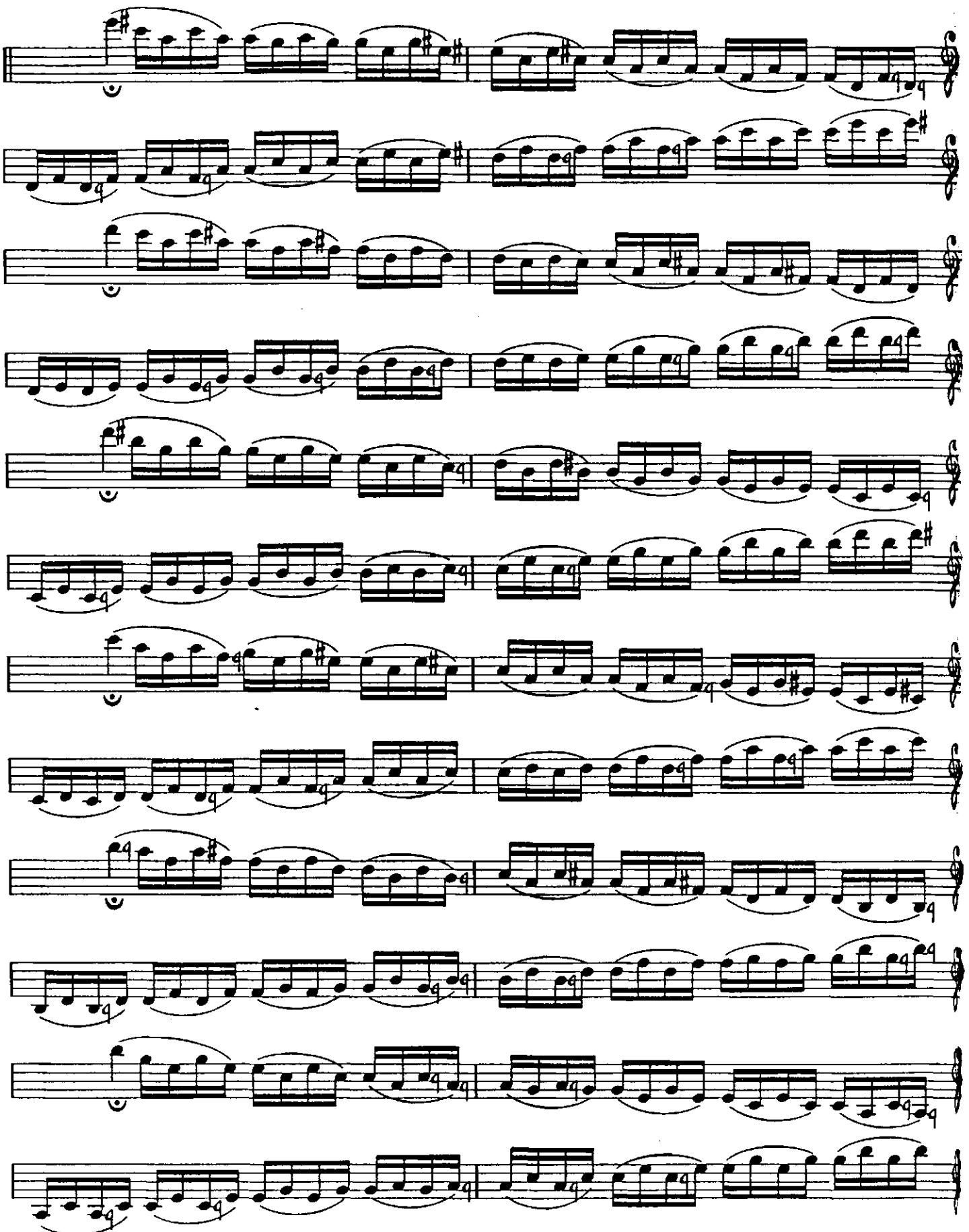
28

$\text{♩} = 132$

mf

A musical staff in G clef with a tempo of 132 BPM and a dynamic of *mf*. The staff shows a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.

A continuation of the musical staff from exercise 28, showing a continuous line of eighth-note chords: C major (C-E-G), F major (F-A-C), B-flat major (B-flat-D-F#), and E major (E-G-B). The measure ends with a fermata over the last note.



Chordal Etude

29  = 138
mp

mf

f *mf*

mf

f *mf*

mf

f

mf

Scales

Scale exercises should be practiced at a variety of tempos.

Major

1

**Natural Minor**

Five staves of musical notation, each consisting of eight measures. The key signatures are: staff 1 (F major), staff 2 (D major), staff 3 (B-flat major), staff 4 (G major), and staff 5 (E major). The notation consists of eighth and sixteenth notes.

Harmonic Minor

3

8 staves of Harmonic Minor scale in 3/4 time. The key signature changes every two measures. The first measure starts with a treble clef and a key signature of one sharp (F# major). The second measure starts with a bass clef and a key signature of one sharp (C# major). This pattern repeats for the entire section.

54 Scales

Six staves of musical notation, each consisting of five lines and four spaces. The first staff is in G major (no sharps or flats). The second staff is in A major (one sharp). The third staff is in E minor (two sharps). The fourth staff is in F# major (one sharp). The fifth staff is in C major (no sharps or flats). The sixth staff is in B major (two sharps).

Melodic Minor

4

Six staves of Melodic Minor scale patterns. The key signature changes every two staves. The first two staves are in G major (no sharps or flats). The next two staves are in A major (one sharp). The last two staves are in C major (no sharps or flats). The music includes dynamic markings "mf" and "f".

A series of eight musical staves showing major scale exercises. Each staff consists of a single line of music with various note heads and stems. The staves are arranged vertically, one above the other, with a small gap between them. The music is written in different key signatures, including B-flat major, C major, G major, D major, A major, E major, B-flat major, and F major.

Major Scale Exercises

5

mf

The musical score consists of four staves of music. The first staff begins with a treble clef, a common time signature, and 'mf' dynamics. It contains a series of eighth-note patterns. The subsequent three staves are identical, each starting with a treble clef and a common time signature, and contain a series of eighth-note patterns. These three staves likely represent a repeated section of the exercise.

56 Scales

The page contains 13 staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically. The first 12 staves represent different scales, each starting on a different note and featuring various note heads and stems. The 13th staff, labeled with the number 6 at its beginning, represents a different musical piece, likely a solo or a section of a larger work. This staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of three-quarters. It consists of six measures of music, with the third measure containing a dynamic marking "mf". The music is composed of eighth and sixteenth notes.

The musical score consists of ten staves of music, each containing a series of eighth-note patterns. The staves are arranged vertically, with each staff starting at a different pitch. The key signatures change with each staff, starting from C major (no sharps or flats) and moving through various sharps and flats. The patterns in each staff are identical, consisting of a sequence of eighth notes followed by a fermata and a dynamic marking.

58 Scales

7

The musical score consists of nine staves of music. Staff 1: Treble clef, one sharp (F#), 2/4 time. Dynamics: *mf*. Pattern: Descending eighth-note scale from A to C. Staff 2: Treble clef, one flat (Bb), 2/4 time. Pattern: Descending eighth-note scale from A to C. Staff 3: Treble clef, one sharp (F#), 2/4 time. Pattern: Ascending eighth-note scale from C to A. Staff 4: Treble clef, one flat (Bb), 2/4 time. Pattern: Ascending eighth-note scale from C to A. Staff 5: Treble clef, one sharp (F#), 2/4 time. Pattern: Descending eighth-note scale from A to C. Staff 6: Treble clef, one sharp (F#), 2/4 time. Pattern: Ascending eighth-note scale from C to A. Staff 7: Treble clef, one flat (Bb), 2/4 time. Pattern: Descending eighth-note scale from A to C. Staff 8: Treble clef, one sharp (F#), 2/4 time. Pattern: Ascending eighth-note scale from C to A. Staff 9: Treble clef, one flat (Bb), 2/4 time. Pattern: Descending eighth-note scale from A to C.

The musical score consists of ten staves of music. The first two staves are in G major (two sharps) and common time. The third staff is in 8/8 time with dynamic 'mf'. The remaining seven staves show various key signatures: F# major (one sharp), C major (no sharps or flats), B major (two sharps), E major (one sharp), A major (two sharps), D major (one sharp), and G major (two sharps). Each staff contains a series of eighth-note patterns connected by slurs.

60 Scales

Six staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically. The first staff has a treble clef, a key signature of four sharps, and a tempo marking of eighth note = 120. The second staff has a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The third staff has a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 120. The fourth staff has a treble clef, a key signature of two sharps, and a tempo marking of eighth note = 120. The fifth staff has a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 120. The sixth staff has a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 120.

Eight staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically. The first staff has a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The second staff has a treble clef, a key signature of one sharp. The third staff has a treble clef, a key signature of one sharp. The fourth staff has a treble clef, a key signature of one sharp. The fifth staff has a treble clef, a key signature of one sharp. The sixth staff has a treble clef, a key signature of one sharp. The seventh staff has a treble clef, a key signature of one sharp. The eighth staff has a treble clef, a key signature of one sharp.

A series of ten musical staves, each consisting of five horizontal lines. The staves are arranged vertically. The first nine staves are identical, featuring a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). Each staff contains a continuous sequence of eighth notes, some of which are grouped by vertical bar lines. The tenth staff begins with a treble clef, a key signature of one flat (B-flat), and a common time. It features a more complex pattern of eighth and sixteenth notes, with dynamic markings like 'mf' and 'p' (piano).

Four staves of musical notation, likely continuing from the previous section. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time. It consists of a series of eighth and sixteenth notes. The subsequent three staves follow a similar pattern, maintaining the same clef, key signature, and time signature. Each staff begins with a dynamic marking: 'mf' for the first, and 'p' for the second, third, and fourth.

62 Scales

The musical score contains ten staves of music, each representing a different scale. The scales are: G major (no sharps or flats), F major (one sharp, C#), A major (two sharps, D# and G#), E major (three sharps, A#, D#, and G#), B major (four sharps, E#, B#, D#, and G#), F# major (one sharp, C#), C major (no sharps or flats), G major (no sharps or flats), D major (one sharp, A#), and B major (four sharps, E#, B#, D#, and G#). The music is written in common time and features eighth-note patterns with slurs and grace notes.



12

p-f

A musical staff in G major (one sharp) with a common time signature. It features a single measure of sixteenth-note patterns. The notes are grouped into pairs, with slurs connecting the pairs. The dynamic marking "p-f" (pianissimo to forte) is placed below the staff.

13

p-f

A musical staff in A major (two sharps) with a common time signature. It features a single measure of sixteenth-note patterns. The notes are grouped into pairs, with slurs connecting the pairs. The dynamic marking "p-f" (pianissimo to forte) is placed below the staff.

64 Scales

14

p-f

15

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically. The first two staves begin with a treble clef, while the remaining eight staves begin with a bass clef. The first two staves are in a key signature of three flats (B-flat major or A minor), indicated by a B-flat symbol in the key signature. The subsequent staves transition through various key signatures: the third staff has one sharp (F-sharp major or E minor); the fourth staff has two sharps (D major or C minor); the fifth staff has three sharps (A major or G minor); the sixth staff has four sharps (E major or D minor); the seventh staff has one sharp (G major or F minor); the eighth staff has two sharps (D major or C minor); the ninth staff has three sharps (A major or G minor); and the tenth staff has four sharps (E major or D minor). Each staff contains a sequence of black notes and rests, forming a specific scale or pattern. The notes are primarily eighth notes, with some sixteenth notes and quarter notes interspersed. The rests are mostly half notes, with a few quarter and eighth note rests.

66 Scales

The image displays ten horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically. Each staff begins with a clef (G-clef, F-clef, or C-clef), followed by a key signature indicating the number of sharps or flats, and a tempo marking like '♩ = 120'. The notes are represented by short vertical strokes, and some are grouped by curved brackets above the staff. The patterns vary from simple note sequences to more complex eighth-note and sixteenth-note figures.

15

p-f

The music consists of eight staves, each with a treble clef and a key signature. The first staff has no sharps or flats. The second staff has one sharp (F#). The third staff has two sharps (C# and G#). The fourth staff has three sharps (B#, F#, and C#). The fifth staff has one flat (B-flat). The sixth staff has one sharp (F#). The seventh staff has no sharps or flats. The eighth staff has two flats (D-flat and A-flat). Each staff contains a melodic line of eighth notes, starting with pairs of notes followed by a single note, then continuing with a repeating eighth-note pattern. The dynamics 'p-f' are indicated at the beginning of the first staff.

68 Scales



16

A musical staff in A major (two sharps) with sixteenth-note patterns. The dynamic is *p-f*. The first measure shows a descending scale: C-B-A-G-F#-E-D-C. The second measure shows an ascending scale: D-C-B-A-G-F#-E-D. Measures three and four show descending scales: E-D-C-B-A-G-F#-E and G-F#-E-D-C-B-A-G.



The image displays a vertical stack of nine musical staves, each consisting of five horizontal lines. The staves are arranged from top to bottom. The first four staves begin with a treble clef, while the remaining five staves begin with a bass clef. The first two staves have a key signature of one sharp (F#), the next two have a key signature of two sharps (G#), the next two have a key signature of one flat (Bflat), the next two have a key signature of two sharps (G#), and the final two staves have a key signature of three sharps (C#). Each staff contains a sequence of black note heads connected by vertical stems, forming a specific scale or pattern. The notes are primarily eighth notes, with some sixteenth-note figures and occasional quarter notes. The patterns vary slightly from staff to staff, suggesting different scales or exercises.

17

p-f

18

p-f

72 **Scales**

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically. The first five staves are in treble clef (G-clef) and have two sharps (F# and C#) indicated above the staff. The last five staves are also in treble clef but have two flats (B-flat and E-flat) indicated above the staff. Each staff contains a sequence of eighth notes, primarily in a descending pattern, with some variations in the later staves. The music is written in common time (indicated by a 'C' at the beginning of each staff).

Major Scale Etude

Presto ($\text{d} = 132$)

19 *mf*

The music is a continuous sequence of eighth-note patterns across eight staves. The first staff starts in common time with a treble clef and no key signature. The second staff begins with a key signature of one flat. The third staff begins with a key signature of two flats. The fourth staff begins with a key signature of one flat. The fifth staff begins with a key signature of one flat. The sixth staff begins with a key signature of one sharp. The seventh staff begins with a key signature of one sharp. The eighth staff begins with a key signature of two sharps. The tempo is marked as Presto ($\text{d} = 132$) and the dynamic is *mf*. The music is divided into measures by vertical bar lines and contains various slurs and grace notes.

74 Scales

The image displays ten horizontal musical staves, each featuring a different scale or pattern. The staves are arranged vertically, with each staff starting at a different measure. The first staff begins with a forte dynamic (f), while the second staff begins with a mezzo-forte dynamic (mf). The third staff begins with a piano dynamic (p), and the fourth staff begins with a mezzo-forte dynamic (mf). The fifth staff begins with a forte dynamic (f), and the sixth staff begins with a mezzo-forte dynamic (mf). The seventh staff continues the pattern established in the previous staves. The eighth staff begins with a forte dynamic (f), and the ninth staff begins with a mezzo-forte dynamic (mf). The tenth staff concludes the sequence with a forte dynamic (f) and a crescendo mark (>).

Natural Minor

20

The sheet music consists of eight staves of musical notation for a single instrument. The first staff is in G clef, B-flat key signature, and 4/4 time. It starts with a whole note followed by eighth-note pairs. Subsequent staves change key signatures and time signatures: D major (F#) in 2/4, A major (C#) in 2/4, E major (G#) in 2/4, B major (D#) in 2/4, F major (A#) in 2/4, C major (E#) in 2/4, and finally G major (B#) in 2/4. Each staff contains a melodic line with eighth and sixteenth notes, separated by measure lines and bar lines.

76 Scales

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (G-clef for the top four, F-clef for the bottom), followed by a key signature indicating the number of sharps or flats, and a time signature of 2/4. The music is composed of eighth-note patterns. The first three staves are in G major (no sharps or flats). The next three staves are in A minor (one flat). The final four staves are in D major (two sharps).

21

p-f

The score consists of nine staves of music, each starting with a treble clef. The key signatures and time signatures change every two measures. The dynamics are marked as *p-f*.

Measure 1: Treble clef, F# (one sharp), Common Time. Measures 1-2: Eighth notes followed by grace note pairs.

Measure 3: Treble clef, B-flat (one flat), Common Time. Measures 3-4: Eighth notes followed by grace note pairs.

Measure 5: Treble clef, D# (two sharps), Common Time. Measures 5-6: Eighth notes followed by grace note pairs.

Measure 7: Treble clef, E-flat (two flats), Common Time. Measures 7-8: Eighth notes followed by grace note pairs.

Measure 9: Treble clef, F# (one sharp), Common Time. Measures 9-10: Eighth notes followed by grace note pairs.

Melodic Minor**22****G clef****p-f**

The sheet music consists of 12 staves of musical notation. The first staff is in G clef, A clef, and F clef. The subsequent staves alternate between G clef and F clef. The key signature changes every two staves, starting with two flats (F major), followed by one sharp (G major), one flat (A minor), one sharp (B major), one flat (C major), one sharp (D major), one flat (E minor), one sharp (F# major), one flat (G major), one sharp (A major), one flat (B minor), and one sharp (C# major). The time signature is 4/4 throughout. The dynamic marking 'p-f' is placed above the first staff.

The image displays eight horizontal staves of musical notation, each consisting of five lines. The staves represent different scales or modes, likely major and harmonic minor scales, in various key signatures. The first four staves are in keys with one or more flats (B-flat, E-flat, A-flat, D-flat), while the last four are in keys with one or more sharps (F-sharp, C-sharp, G-sharp, D-sharp). Each staff begins with a clef (G or F), followed by a key signature, and concludes with a double bar line and repeat dots. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration.

Harmonic Minor

23

A musical score for the Harmonic Minor scale, labeled "23". The score is in common time (indicated by a "C") and uses a treble clef. The key signature is one sharp (F#). The dynamic marking "p-f" (pianissimo to forte) is placed below the staff. The music consists of two measures of sixteenth-note patterns. Measure 1 starts with a half note (F#) followed by a sixteenth-note pattern. Measure 2 starts with a half note (D#) followed by a sixteenth-note pattern. The score ends with a single eighth note (A#).

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically. Each staff begins with a clef (G-clef for the top four, F-clef for the bottom one), followed by a key signature indicating the number of sharps or flats. The notes are represented by short vertical lines with small diagonal dashes, and they are connected by horizontal stems. The scales shown include major scales (G major, C major, D major, E major, A major) and minor scales (F minor, C minor, G minor, D minor, A minor). The patterns of note intervals and rests are varied across the staves.

24

p-f

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

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36

37

38

39

40

41

42

43

44

25

p-f

The musical score consists of ten staves of 16th-note scales. The key signature and time signature change with each staff:

- Staff 1: G major (1 sharp), 12/8 time
- Staff 2: F major (1 flat), 12/8 time
- Staff 3: E major (no sharps or flats), 12/8 time
- Staff 4: D major (1 sharp), 12/8 time
- Staff 5: C major (no sharps or flats), 12/8 time
- Staff 6: B major (2 sharps), 12/8 time
- Staff 7: A major (1 sharp), 12/8 time
- Staff 8: G major (1 sharp), 12/8 time
- Staff 9: F major (1 flat), 12/8 time
- Staff 10: E major (no sharps or flats), 12/8 time

Each staff begins with a sixteenth note followed by a sixteenth rest.

Minor Scale Etude

Gently ($\text{♩} = 112$)

26

The music is composed of ten staves of musical notation for a single instrument. The key signature starts at two flats (B-flat major), then changes to one sharp (A major), and finally back to two flats (B-flat major). The tempo is marked "Gently ($\text{♩} = 112$)". The dynamics include p , mp , mf , and f . The first staff begins with a dynamic p . The second staff ends with mp . The third staff ends with mf . The fourth staff ends with mf . The fifth staff ends with p . The sixth staff ends with mf . The seventh staff ends with p . The eighth staff ends with mf . The ninth staff ends with f . The tenth staff ends with f and $rit.$.

Chromatic

27

Sheet music for exercise 27. The music is in 4/4 time, treble clef, and consists of six staves of music. The first staff starts with a dynamic of *p-f*. The music is a continuous chromatic scale, starting at a low pitch and moving up through all twelve notes of the chromatic scale (A, A#, B, C, C#, D, D#, E, E#, F, F#, G, G#) before returning to the original pitch. The scale is played in eighth-note patterns.

28

Sheet music for exercise 28. The music is in 2/4 time, treble clef, and consists of four staves of music. The first staff starts with a dynamic of *p-f*. The music is a continuous chromatic scale, starting at a low pitch and moving up through all twelve notes of the chromatic scale (A, A#, B, C, C#, D, D#, E, E#, F, F#, G, G#) before returning to the original pitch. The scale is played in eighth-note patterns. The second staff continues the scale, and the third staff concludes it. The fourth staff provides a repeat sign and a ending section.

The image displays ten horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically. Each staff begins with a clef (G-clef for the top seven staves, F-clef for the eighth, and C-clef for the bottom three), followed by a key signature, and a time signature of common time (indicated by a 'C'). The music is composed of sixteenth-note patterns. The first nine staves feature a variety of key signatures: one sharp (F#), two sharps (B and E), one flat (B-flat), two flats (E-flat and A-flat), one double sharp (F# and C#), one double flat (B-flat and E-flat), one sharp (F#), one double sharp (F# and C#), and one double flat (B-flat and E-flat). The tenth staff, labeled '29' at the beginning and 'p f' below the clef, starts with a key signature of one sharp (F#) and a time signature of 4/4. It continues the sixteenth-note pattern established in the previous staves.

86 Scales



30

A musical staff in common time (indicated by a 'C') with a key signature of one sharp. The dynamic marking 'p-f' is placed below the staff. The music consists of eighth-note pairs and quarter notes, grouped by large, curved brackets.



The image displays ten horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically. Each staff begins with a clef (G-clef), followed by a key signature of one flat (B-flat). The first nine staves feature a continuous sequence of eighth notes, primarily in the B-flat major scale, with occasional sharps and flats appearing as accidentals. The first staff uses a single bracket underneath the notes. Subsequent staves introduce brackets above the notes, creating a pattern of two-note pairs. The tenth staff concludes with a bracket underneath the notes and a circled '(b)' symbol at the end.



Chromatic Etude

31 $\text{♩} = 84$

mf 5 5 5 5 5 5

5 5 5 5 5 5 5

p 3 3 3 3 5 5 5

mf 3 3 3 3 f 3 3 3 3

mf 5 5 5 5 5 5 5

5 5 5 5 f 3 3 dim. 3 3 mf

5 5 5 5 5 5 5 5 5 5

mf

This page contains ten staves of musical notation for a chromatic etude. The tempo is indicated as $\text{♩} = 84$. Measure 31 begins with a dynamic of *mf*. The first measure consists of six eighth notes grouped by a brace, with the number "5" written above each group. Measures 2 through 6 follow a similar pattern of six eighth notes per measure, also grouped by braces and labeled with "5". Measure 7 starts with a dynamic of *p*, followed by four measures of six eighth notes each, grouped by braces and labeled with "3". Measure 8 begins with *mf*, followed by four measures of six eighth notes each, grouped by braces and labeled with "3". Measures 9 and 10 consist of six eighth notes per measure, grouped by braces and labeled with "5". Measures 11 through 14 are identical, featuring six eighth notes per measure, grouped by braces and labeled with "5". Measure 15 concludes with a dynamic of *mf*.

Whole Tone

32

p-f

A musical score for a Whole Tone scale exercise. Measure 1 starts with a treble clef, a common time signature, and dynamic *p-f*. The first six notes form a whole tone interval (two semitones) starting on A: A-B-C#-D-E-F#.

The second measure continues the whole tone pattern, starting on B: B-C#-D-E-F#-G#.

The third measure continues the pattern, starting on C#: C#-D-E-F#-G#-A.

The fourth measure continues the pattern, starting on D: D-E-F#-G#-A-B.

The fifth measure continues the pattern, starting on E: E-F#-G#-A-B-C#.

The sixth measure continues the pattern, starting on F#: F#-G#-A-B-C#-D.

The seventh measure continues the pattern, starting on G#: G#-A-B-C#-D-E.

The eighth measure continues the pattern, starting on A: A-B-C#-D-E-F#.

The ninth measure continues the pattern, starting on B: B-C#-D-E-F#-G#.

The tenth measure continues the pattern, starting on C#: C#-D-E-F#-G#-A.

The eleventh measure continues the pattern, starting on D: D-E-F#-G#-A-B.

The twelfth measure continues the pattern, starting on E: E-F#-G#-A-B-C#.

33

p-f

33 34 35 36 37 38 39 40 41 42

34

p-f

35

p-f

The musical score consists of ten staves of piano music. The key signature alternates between one sharp (F#) and one flat (B-flat) every two staves. The tempo is marked as *p-f*. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes on the stems.

36

mf



Whole Tone Etude

37 *d. = 120*
mf

12/8 time signature. The music consists of four staves of whole tone scale exercises. The first staff starts with a whole note, followed by eighth-note pairs. The second staff begins with a half note. The third staff starts with a whole note. The fourth staff ends with a dynamic *f*.

A page of musical notation for scales, featuring ten staves of music. The notation includes various dynamics such as *mf*, *f*, *p*, *cresc.*, and *rit.*. Time signatures change frequently, including 4/4, 3/4, 16/8, and 12/8. The music consists primarily of eighth and sixteenth note patterns, with some sixteenth-note grace notes indicated by diagonal strokes. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note. The fourth staff starts with a sixteenth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff starts with a sixteenth-note pattern. The seventh staff begins with a sixteenth-note pattern. The eighth staff starts with a sixteenth-note pattern. The ninth staff begins with a sixteenth-note pattern. The tenth staff begins with a sixteenth-note pattern.

Diminished (Whole Step—Half Step / Half Step—Whole Step)

38

The sheet music consists of ten staves of musical notation for a single melodic line. Each staff begins with a treble clef and a common time signature (indicated by a 'C'). The first staff starts with a whole step (two notes) followed by a half step (one note). Subsequent staves follow a repeating pattern of whole steps and half steps, creating a diminished scale. The music is performed with eighth-note strokes. Measure numbers 1 through 10 are placed at the beginning of each staff. The dynamics 'mf' (mezzo-forte) are indicated at the start of the first staff.

39

mf

40

mf



42

mf

43

The musical score consists of ten staves of music. The key signature changes throughout the piece. Measure 1 starts with a descending scale from G to B-flat. Measures 2 through 10 show various patterns of eighth and sixteenth notes, often with grace notes or slurs. The key signature changes between measures, including flats and sharps.

Diminished Scale Etude

Jazzy (♩ = 132)

44

p

f

mf

mp

p

mf

mp

cresc.

f

mf

fz

Musical score consisting of five staves of music. The first staff is in G major (one sharp) and 4/4 time, marked *mf*. The subsequent staves switch between various key signatures and time signatures, including A minor (no sharps or flats), E major (two sharps), D major (one sharp), and C major (no sharps or flats). Each staff contains a series of eighth-note patterns connected by slurs.

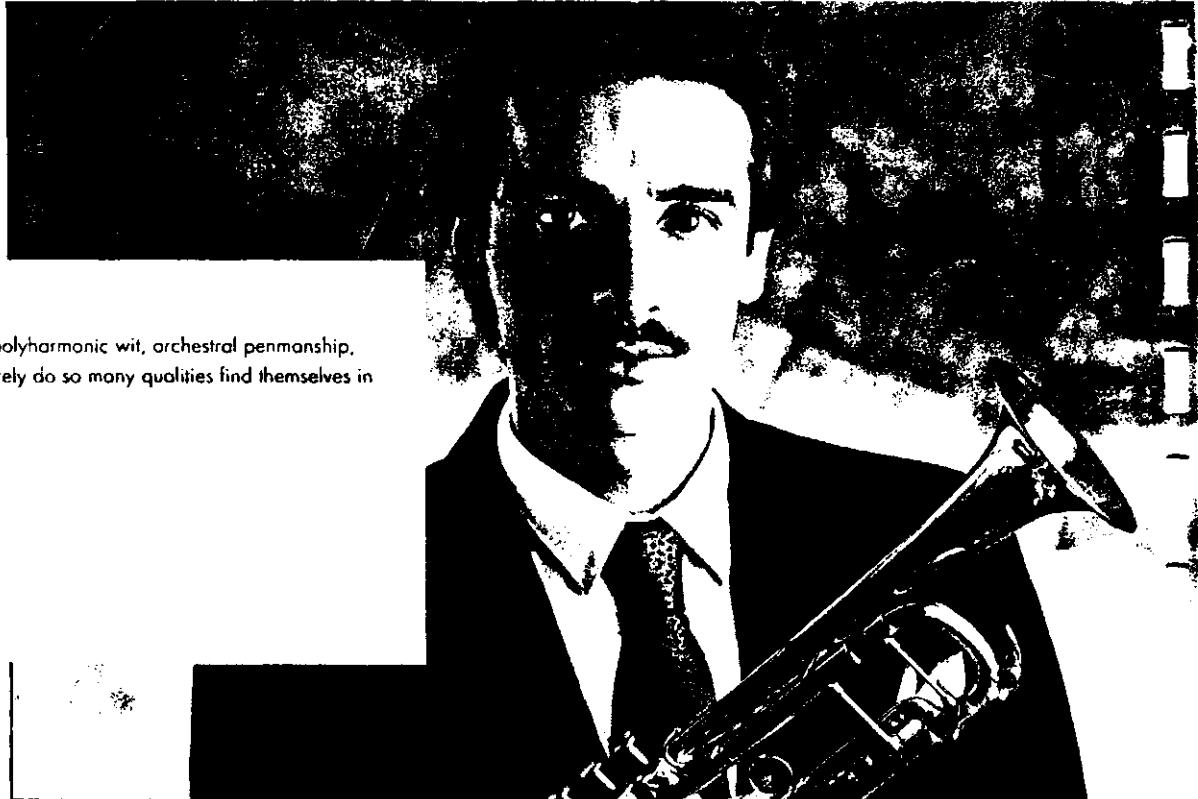
Scale Etude

46 $\text{♩} = 120$

Musical score for a scale etude, starting at measure 46. The tempo is indicated as $\text{♩} = 120$. The music consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and 4/4 time, marked *mf*. Subsequent staves change key signatures and time signatures, including A minor (no sharps or flats), E major (two sharps), D major (one sharp), and C major (no sharps or flats). Each staff features eighth-note patterns with slurs.

104 Scales

The musical score consists of ten staves of music, each containing a single melodic line on a treble clef staff. The patterns are composed of eighth and sixteenth notes, connected by various slurs and grace notes. The key signature changes frequently across the staves, starting with a mix of sharps and flats. The first five staves begin with a mix of sharps and flats, while the subsequent five staves begin with a mix of flats and sharps. The patterns are designed to demonstrate different scales and fingerings. The score concludes with dynamic markings: a forte dynamic (f) followed by a decrescendo dynamic (v).



Finely tuned wind, easy control, polyharmonic wit, orchestral penmanship, punctuated spiritual warmth... Rarely do so many qualities find themselves in one musician.

Chick Corea

Hitch your wagon to a star...

Doc Severinsen

While growing up in Montana, Allen Vizzutti was guided by his father, a self-taught musician and trumpet player, to performances of virtuoso literature, such as the Haydn and Hummel concertos, the Carnival of Venice and Hungarian Dance No. 5. By the age of 16, Allen won the concerto competition and was awarded first chair in the World Youth Symphony Orchestra at Interlochen, Michigan.

Allen earned a B.A., M.M. and a Performer's Certificate from the famed Eastman School of Music in Rochester, New York. He was the only wind or percussion player to have been awarded the coveted "Artist's Diploma" in the school's history. As first trumpet with the Eastman Jazz Ensemble, he was chosen "Best Trumpet Soloist" at the Notre Dame Collegiate Jazz Festival. By his sophomore year, he was a regular member of the Rochester Philharmonic, the Rochester Chamber Orchestra, the Chuck Mangione Orchestra and the only student in the Eastman Brass Quintet faculty touring ensemble.

Equally at home in a multitude of musical idioms, Allen has visited 30 countries to perform with a rainbow of artists and ensembles, including Chuck Mangione, Woody Herman, Chick Corea, the NBC Tonight Show Band and North American orchestras in Phoenix, Rochester, Buffalo, St. Louis, Milwaukee, Edmonton and Honolulu, to name a few.

People in Germany, Poland, England, Sweden, Brazil, Canada, Japan and the United States have all heard his brilliant sound over the airwaves of national television. Allen's growing status as an artist has led to solo performances at the Aspen Music Festival, Banff Center for the Performing Arts, Israel Music Festival, Vancouver's EXPO '86, Montreaux Jazz Festival, "Live Under the Sky" in Japan, Telon Music Festival, International Trumpet Guild, the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, National MFNC, TBA and IAJE.

While living in Los Angeles, he performed on 100 motion picture soundtracks (such as *Back to the Future*, *Star Trek*, *The Black Stallion*, *Rocky II*, *Poltergeist II*, *Fire Fox*, *Sudden Impact*, *10*, *Under the Cherry Moon*, *Broadcast News*, *The Electric Horseman* and *1941*), and countless television shows, commercials and record albums, with such stars as Frank Sinatra, Barbra Streisand, Prince, Neil Diamond, the Crusaders, the Tonight Show Band, four albums with Woody Herman and three albums with Chick Corea.

Allen's solo jazz recordings include Allen Vizzutti (K-Tel/Head First), *Red Metal* (available on the Bainbridge label), *Live in Montreaux with the Eastman Jazz Ensemble*, *Rainbow* (released in Japan and Sweden) and *Double Focus*, a classical/jazz mixture (released in Japan). His classical solo recordings include *The Versatility of Allen Vizzutti* (Golden Crest Records) and *Baroque and Beyond* (CBS/Sony Records in Japan).

His latest recording, *High Class Brass*, is a unique classical/jazz mixture coproduced, written and performed with Jeff Tyzik and the 90-piece national repertoire orchestra of the Keystone Music Festival (available from Prophecy Records, 102 Westland Avenue, Rochester, New York, 14618).

Allen's love of expression through composition has led to world premieres by the Los Angeles Philharmonic, Phoenix Symphony, Rochester Philharmonic, New York Philharmonic and the Tonight Show Orchestra, as well as recorded works by the Royal Philharmonic of London, the Woody Herman Band, the Summit Brass and the London Symphony Orchestra. In fact, the Tonight Show Band album (featuring Doc Severinsen), coproduced by Allen and fellow trumpet artist Jeff Tyzik, won the Grammy Award for the "Best Big Band Recording" of 1986.

Allen's continued interest in education on the value of music in daily life has led to an extensive schedule of concerts and clinics at universities throughout the United States, Canada and Japan, in both jazz and classical idioms.

Allen Vizzutti performs exclusively on the Yamaha Bellat, C, D, E flat and piccolo trumpets.



Alfred Publishing Company
1000 Broadway • New York, NY 10018
Telephone 212/541-0600 • Telex 236-2222
FAX 212/541-0606 • E-mail: info@alfred.com



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