

The habit of playing with acceptable style can be firmly established if the following suggestions are applied to the simplest of exercises, including the scale and chord studies which are contained in this book.

Adagio

written: 

1

played: 

Adagio

Horn in D

Horn in F

p

p


3

3

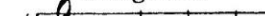
3

3

Allegretto

written: 

2

played: 

written: 

played: 



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Scale and Chord Patterns

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All scales and chords appearing in this book should be practiced according to the various patterns given below in C Major. In addition to the detached half, quarter, eighth and sixteenth notes, it is important for the sake of flexibility that **ALL SCALES AND CHORDS BE PRACTICED SLURRED**. All scales and chords should be memorized.

Note: Play all scale exercises written in half notes in a broad style, but with a good clean attack.

7 The C Major scale

These marks (>) indicate a good attack.

8

9

10

11 The C Major chord

12

13

14

15



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A Tone Study

All "Tone Studies" should be practiced as slowly as possible, for tone development, soft tonguing, phrasing & breath control.

Adagio

16 *mf*

Etude

Andantino

17 *p* *mf*

A Staccato Exercise

Allegro

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

Ed. I.



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*A - (dash) indicates that the note should be held full value, still some composers, Rachmaninoff for instance, calls for a slight marcato by such marking.

Adagio

92

Allegretto

93

Moderato - later Allegro

94

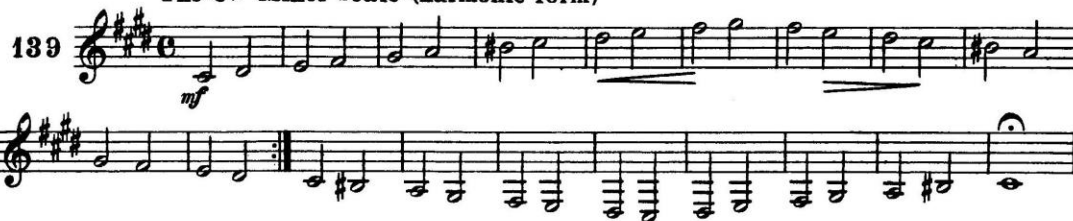
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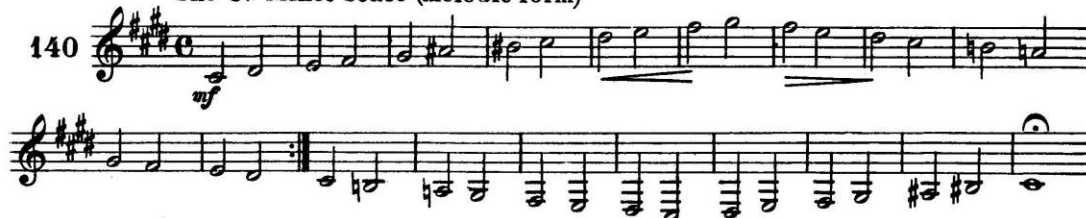
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The C# Minor scale (harmonic form)



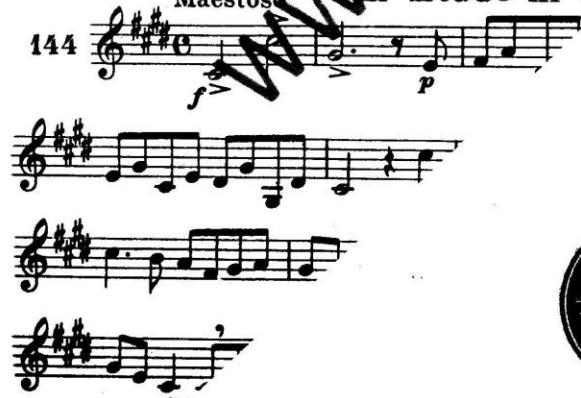
The C# Minor scale (melodic form)



The C# Minor Chord



Maestoso in Etude in C#



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Embellishments

Embellishments have the purpose of enchancing or intensifying a simple note, to add grace to a singing but otherwise simple line of melody, or to imply humor, elegance, or capriciousness. They are divided into two groups:

- A. Those which are written out in small print, including:
 1. The short grace note or Acciaccatura
 2. The long grace note or Appoggiatura
 3. Two or more grace notes
- B. Those which are implied and which are indicated by signs, including:
 1. The Trill
 2. The Shake or Mordent
 3. The Turn or Gruppetto

The Short Grace Note (Acciaccatura)

A dash through the stem of a grace note identifies it as the short variety. It derives its value from the preceding beat and is light, unaccented, and usually slurred to the following principal note.



The Long Grace Note (Appoggiatura)

The long grace note has no dash through its stem. Contrary to the short, the beat. Its duration is generally half the time value of the following note. The appoggiatura precedes a dotted note and receives two-thirds the time



Two Or More

These should take their time value for the beat, they must be written out



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