

Heart Mind Bell ©

By JC Heisler

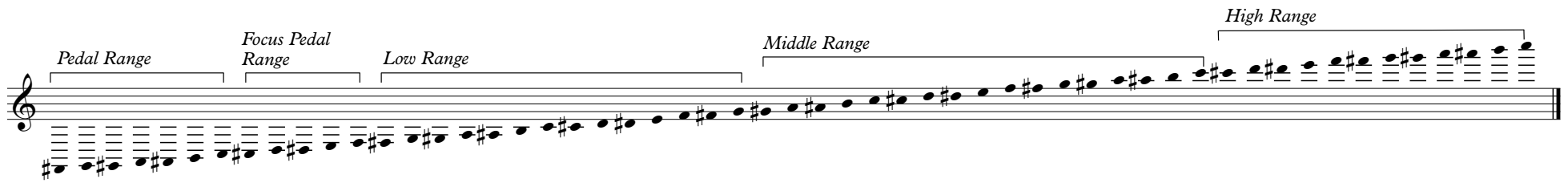
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www.trumpetdiatonics/contact.com

Trumpet Diatonics

Trumpet Ranges



Heart Mind Bell©

The Seven Bugles & The Harmonic Series

JC Heisler

These Seven Tiers of Heart Mind Bell© are defined by the valve combinations that reflect the acoustical properties of the trumpet and their corresponding pitches. The Tiers are repetitive as each covers a specific range of notes. For example, Tier Two is comprised of all seven valve combinations that produce actual notes on the trumpet 0, 2, 1, 12, 23, 13, 123. These produce the notes: Low C, B, (Bb/A#), A, (Ab/G#), G, (Gb/F#). The ease and centering of resonance over the entire range of the trumpet is dependent on the accurate execution of these lowest notes in Tier Two. This is why Heart Mind Bell© connects all of the following Tiers with this Tier Two.

Tier Three makes up the same fingerings 0, 2, 1, 12, 23, 13, 123. However, the corresponding pitches are: Middle G, (Gb/F#), F, E, (Eb/D#), D, (Db/C#). Tier Four is expressed with the valve combinations 0, 2, 1, 12, 23, or pitches: Middle High C, B, (Bb/A#), A, (Ab/G#). *See Below...*

The thorough coordination of tone production and flexibility attained within each Tier presents a clear and graded framework for accurate and comfortable skill building.

The image displays musical notation for the Seven Bugles and the Harmonic Series. The top staff shows Tiers 2 through 7, each with a set of notes and corresponding valve combinations. The bottom staff shows the Harmonic Series with ratios 2:1 through 8:1.

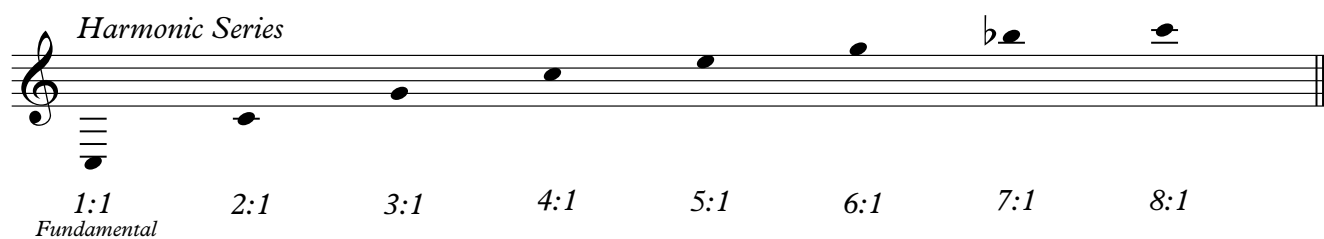
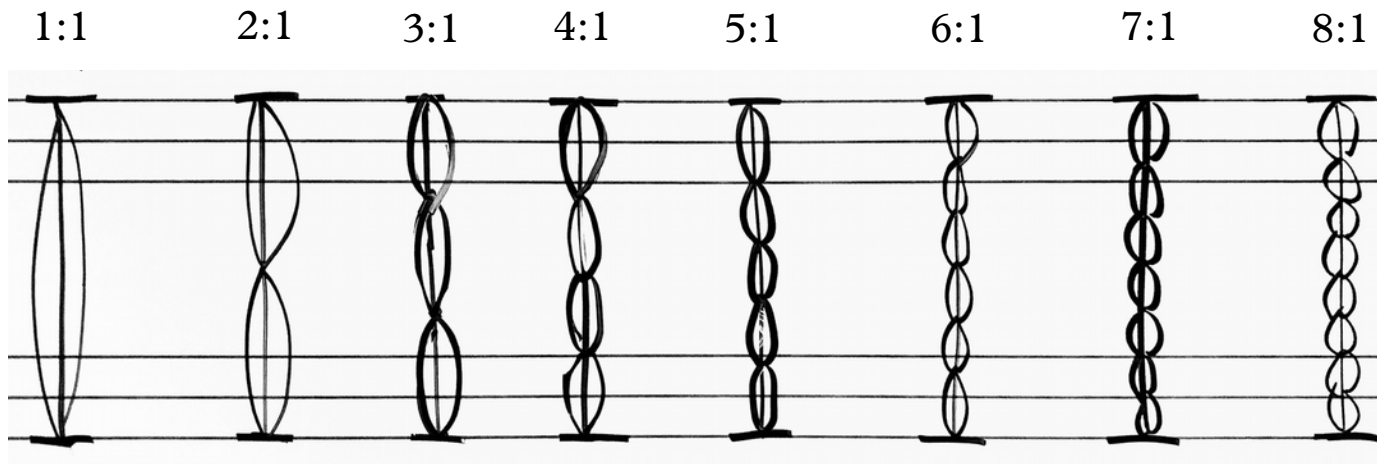
Tier	Notes	Valve Combinations
Tier 2	C, B, Bb, A, Ab, G, F#	0, 2, 1, 12, 23, 13, 123
Tier 3	G, F#, F, E, Eb, D, C#	0, 2, 1, 12, 23, 13, 123
Tier 4	C, B, Bb, A, Ab	0, 2, 1, 12, 23
Tier 5	E, Eb, D, C#	0, 2, 1, 12
Tier 6	G, F#, F	0, 2, 1
Tier 7	C, B, Bb, A, Ab	0, 2, 1, 12, 23

Ratio	Notes	Valve Combinations
2:1	C, G	0, 123
3:1	G, C#	0, 123
4:1	C, G	0, 123
5:1	C, Bb	0, 123
6:1	C, F#	0, 123
8:1	C, C#	0, 123

Trumpet Diatonics

Harmonic Series

JC Heisler



Chromatic Range of Harmonic Series Ratios

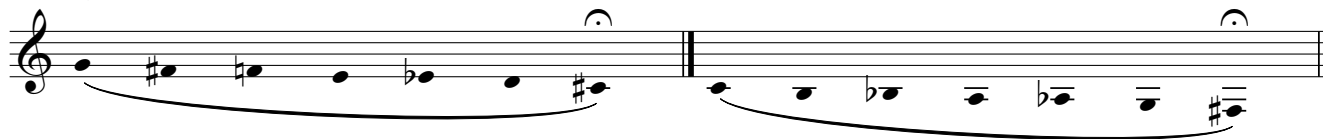


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Heart Mind Bell: 7 Bugles

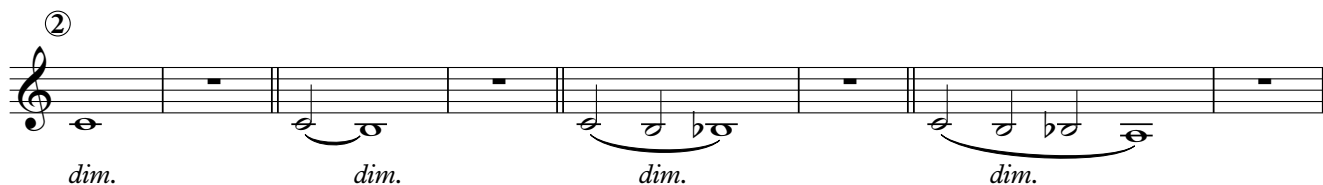
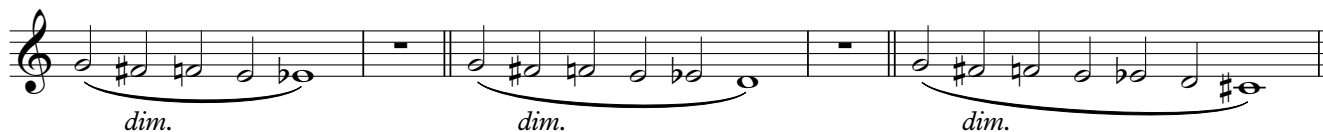
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7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



① C or C♯ 60-70



4

dim. cresc. *p* cresc. *p* cresc. *p*

5

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

6

mf p mf *mf p mf* *mf p mf* *mf p mf* *mf p mf* *mf p mf*

7

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

8

mf p mf *mf p mf* *mf p mf* *mf p mf* *mf p mf* *mf p mf*

⑨

cresc. *p* *cresc.* *p* *cresc.* *p*

cresc. *p* *cresc.* *p* *cresc.* *p* *p*

⑩

cresc. *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.*

⑪

cresc. *p* *cresc.* *p* *cresc.* *p*

cresc. *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

⑫

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

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.* *mf dim.*

⑬ C or C 60-70



14

Exercise 14, measures 1-3. The first staff shows a melodic line starting on C4, moving up stepwise to G4, then down stepwise to C4. The second staff shows a similar line starting on C4, moving up stepwise to F4, then down stepwise to C4. The third staff shows a line starting on C4, moving up stepwise to E4, then down stepwise to C4. Each staff has a crescendo (cresc.) and decrescendo (dim.) marking under the first half of the measure.

15

Exercise 15, measures 1-3. The first staff shows a melodic line starting on C4, moving up stepwise to G4, then down stepwise to C4. The second staff shows a similar line starting on C4, moving up stepwise to F4, then down stepwise to C4. The third staff shows a line starting on C4, moving up stepwise to E4, then down stepwise to C4. Each staff has a crescendo (cresc.) and decrescendo (dim.) marking under the first half of the measure.

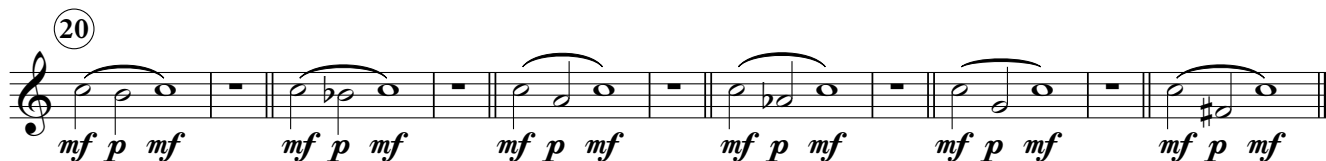
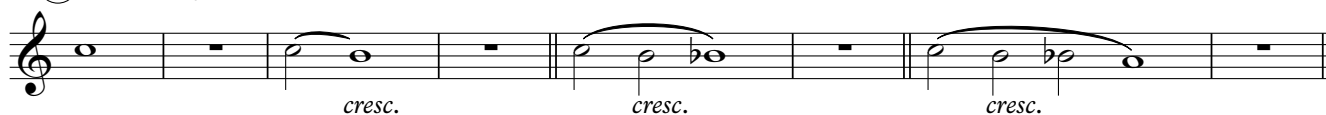
16

Exercise 16, measures 1-3. The first staff shows a melodic line starting on C4, moving up stepwise to G4, then down stepwise to C4. The second staff shows a similar line starting on C4, moving up stepwise to F4, then down stepwise to C4. The third staff shows a line starting on C4, moving up stepwise to E4, then down stepwise to C4. Each staff has a crescendo (cresc.) and decrescendo (dim.) marking under the first half of the measure.

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



17 C or C 60-70



21

cresc.

cresc.

22

cresc.

cresc.

23

cresc.

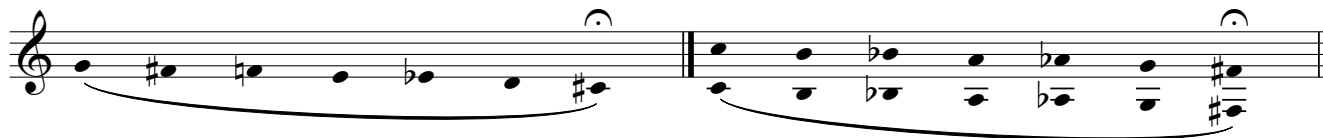
cresc.

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7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

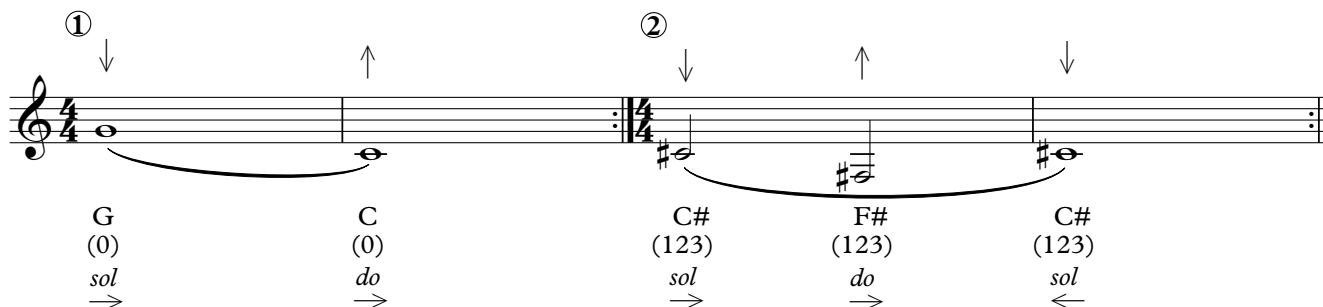
7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



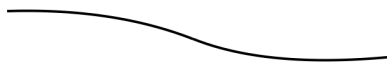
* C or C

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



*Lip Tones,
Whistles,
&
MP Melodies*

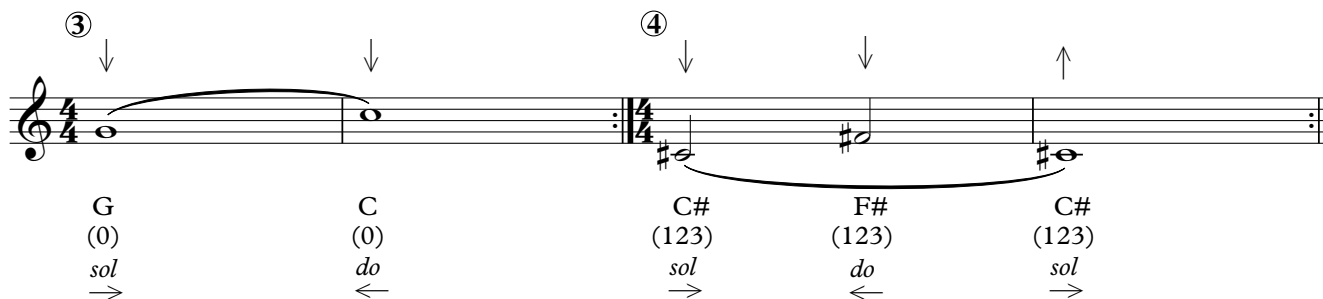


Trumpet



7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

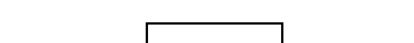
7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



*Lip Tones,
Whistles,
&
MP Melodies*



Trumpet



* May Whistle and/or Lip Tone depending on aperture comfort, ease, and need.

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

⑤

G (0) sol → C (0) do ← G (0) sol → C (0) do →

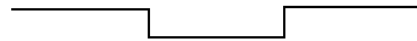
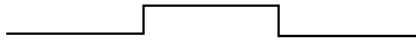
⑥

C# (123) sol → F# (123) do → C# (123) sol ← F# (123) do ←

*Lip Tones,
Whistles,
&
MP Melodies*



Trumpet



7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

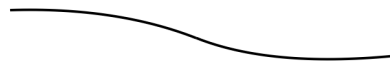
⑦

C (0) do → G (0) sol → C (0) do →

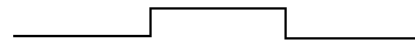
⑧

F# (123) do → C# (123) sol ← F# (123) do ← C# (123) sol → F# (123) do →

*Lip Tones,
Whistles,
&
MP Melodies*



Trumpet



7 Bugles Down: (0) (2) (1) (12) (23) (13) (123) 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

⑨

G (0) sol →
C (0) do ←
E (0) mi ←

Lip Tones,
Whistles,
&
MP Melodies

Trumpet

⑩

C# (123) sol →
F# (123) do ←
A# (123) mi ←
F# (123) do →

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

⑪

C (0) do →
E (0) mi ←
C (0) do →
G (0) sol →
C (0) do ←

Lip Tones,
Whistles,
&
MP Melodies

Trumpet

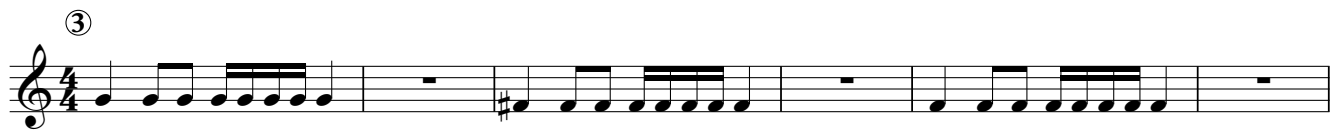
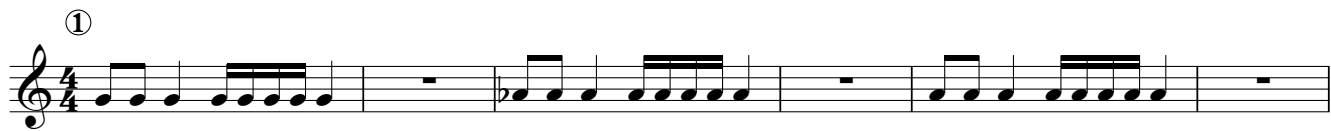
⑫

F# (123) do →
A# (123) mi ←
C# (123) sol ←

Articulation & Rhythm

1. Say Tu
2. Release, Air Rhythm
3. Lip Tone
4. Mouthpiece Song
5. Play

- Play All Tempi
- Play All Styles
(----/..../>>>>/^^^)
- Play All Dynamics



⑤



⑥



⑦



⑧



7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

①

C (0) do →

E (0) mi ←

Whistles
&
MP Melodies

Trumpet

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

③

④

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

⑤

⑥

7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

⑦

⑧

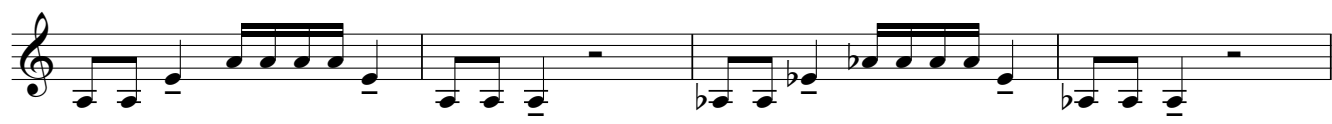
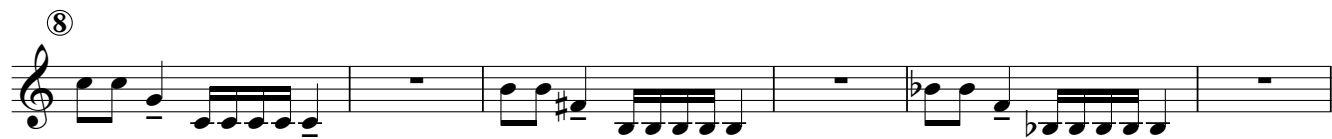
7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

⑨

⑩





11



12



13

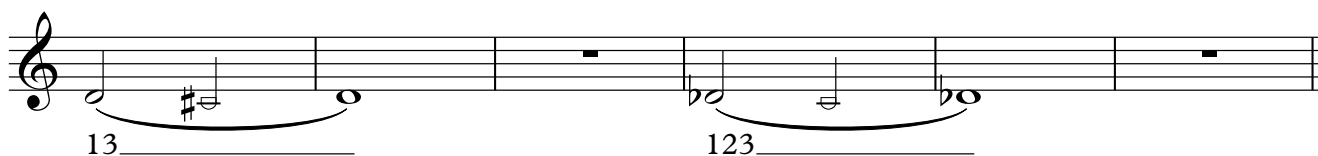
This musical exercise, numbered 13, is written for four staves in 4/4 time. The first three staves are in G major, while the fourth staff is in D major. The exercise consists of 16 measures in total. The first three staves each contain 12 measures, and the fourth staff contains 4 measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also begin with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of two sharps (F# and C#). The exercise concludes with a double bar line.

Heart Mind Bell

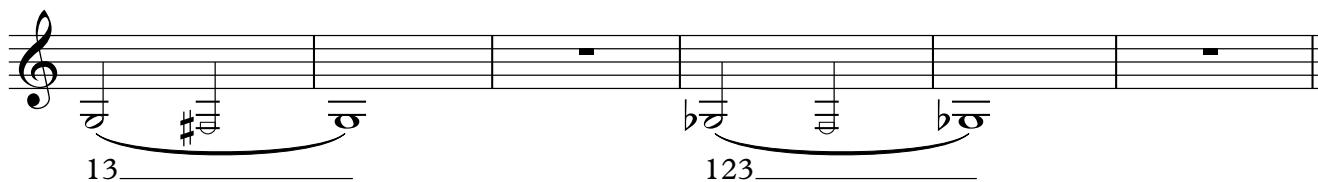
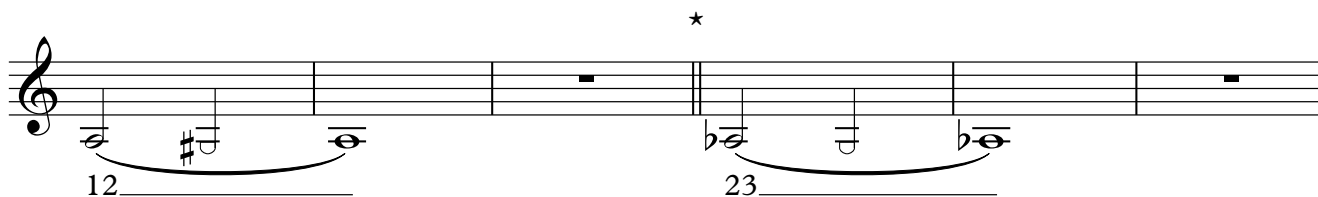
Embouchure to Aperture Skills

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①



②



③

0 23 12

1 2 0

④

0 2 1

12 23

13 123

⑤

0 2 1

12 1

13 123

⑥

23

⑦

The first system of the musical score is written on a single five-line staff with a treble clef. It begins with a whole note chord consisting of a G4 (first line) and a B4 (second line). This is followed by a slur over two eighth notes: an A4 (second space) and a B4 (second line). The piece then continues with a series of eighth notes, grouped into four sets of four. The notes are: G4 (first line), A4 (second space), B4 (second line), and C5 (third line). The system concludes with a whole note chord of G4 (first line) and B4 (second line). The number '13' is printed below the first measure.

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Buoying

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①



②



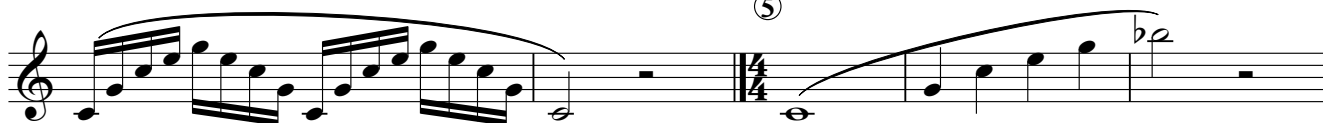
③



④

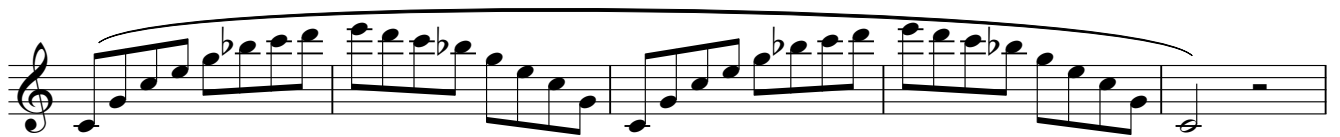
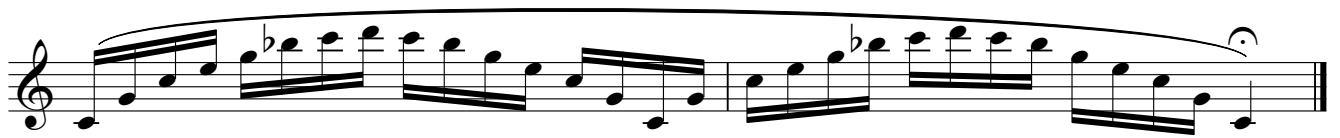
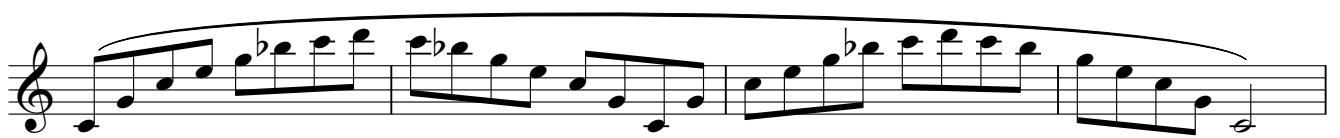
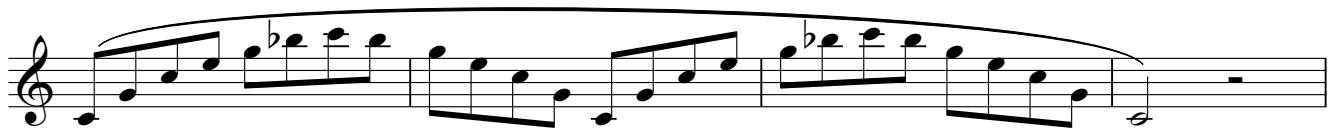


⑤



⑥





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Flexibilities

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①

2x's slurred
2x's tongued

②

2x's slurred
2x's tongued

③

1x slurred
1x tongued

④

1x slurred
1x tongued

⑤

1x slurred
1x tongued

⑥

1x slurred
1x tongued

⑧

Exercise 8 consists of three staves of music, each containing four measures. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line with eighth and quarter notes. The second staff continues the melody, introducing a flat (B-flat) in the third measure. The third staff concludes the exercise, featuring a key signature change to one flat (B-flat) and ending with a double bar line.

The second system of the exercise, measures 10-13, continues the melodic line. Measure 10 starts with a circled '10' and a slur over the first two notes (F4, G4). Measure 11 has a slur over the last two notes (F4, E4). Measure 12 has a slur over the last two notes (F4, E4). Measure 13 has a slur over the last two notes (F4, E4). The system concludes with a double bar line.

Heart Mind Bell

Trumpet Practice

Lesson 1

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Lesson 1 musical notation for Trumpet Practice, measures 1-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written on a single staff with a treble clef. Measures 1-3 are grouped together, measures 4-6 are grouped together, measures 7-9 are grouped together, and measures 10-12 are grouped together. Each group is separated by a double bar line. The notes are as follows:

- Measure 1: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter)
- Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter)
- Measure 3: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter)
- Measure 4: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 5: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 6: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)
- Measure 7: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 8: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 9: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)
- Measure 10: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 11: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 12: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)

Lesson 2

Lesson 2 musical notation for Trumpet Practice, measures 1-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written on a single staff with a treble clef. Measures 1-3 are grouped together, measures 4-6 are grouped together, measures 7-9 are grouped together, and measures 10-12 are grouped together. Each group is separated by a double bar line. The notes are as follows:

- Measure 1: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter)
- Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter)
- Measure 3: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter)
- Measure 4: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 5: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 6: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)
- Measure 7: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 8: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 9: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)
- Measure 10: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter)
- Measure 11: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter)
- Measure 12: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter)

Lesson 3

Lesson 3 consists of 12 measures of music, organized into six pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12). Each pair is separated by a double bar line. The notation is in treble clef with a key signature of one sharp (F#). Measures 1-4 contain eighth and quarter notes with various accidentals. Measures 5-12 feature longer note values (half and whole notes) with slurs indicating phrasing across the measures. The sequence of notes and accidentals is as follows:

- Measure 1: F#4, G#4, A4, B4 (quarter notes)
- Measure 2: C5, B4, A4, G#4 (quarter notes)
- Measure 3: F#4, E4, D4, C4 (quarter notes)
- Measure 4: B3, A3, G3, F#3 (quarter notes)
- Measure 5: F#4, G#4, A4, B4 (half note)
- Measure 6: C5, B4, A4, G#4 (half note)
- Measure 7: F#4, E4, D4, C4 (half note)
- Measure 8: B3, A3, G3, F#3 (half note)
- Measure 9: F#4, G#4, A4, B4 (half note)
- Measure 10: C5, B4, A4, G#4 (half note)
- Measure 11: F#4, E4, D4, C4 (half note)
- Measure 12: B3, A3, G3, F#3 (half note)

Lesson 4

Lesson 4 consists of 12 measures of music, organized into six pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12). Each pair is separated by a double bar line. The notation is in treble clef with a key signature of one sharp (F#). Measures 1-4 contain eighth and quarter notes with various accidentals. Measures 5-12 feature longer note values (half and whole notes) with slurs indicating phrasing across the measures. The sequence of notes and accidentals is as follows:

- Measure 1: F#4, G#4, A4, B4 (quarter notes)
- Measure 2: C5, B4, A4, G#4 (quarter notes)
- Measure 3: F#4, E4, D4, C4 (quarter notes)
- Measure 4: B3, A3, G3, F#3 (quarter notes)
- Measure 5: F#4, G#4, A4, B4 (half note)
- Measure 6: C5, B4, A4, G#4 (half note)
- Measure 7: F#4, E4, D4, C4 (half note)
- Measure 8: B3, A3, G3, F#3 (half note)
- Measure 9: F#4, G#4, A4, B4 (half note)
- Measure 10: C5, B4, A4, G#4 (half note)
- Measure 11: F#4, E4, D4, C4 (half note)
- Measure 12: B3, A3, G3, F#3 (half note)

Play Evenly
Remove Mouthpiece.
Count the Notes as you Play.
--> --> / <-- <-- etc.

Heart Mind Bell

Pooh Practice

(Abridged)

JC Heisler

①

1 1 2 1 2 3 1 2 3 4 1 2 3 4 5

1 2 3 4 5 6 etc.

②

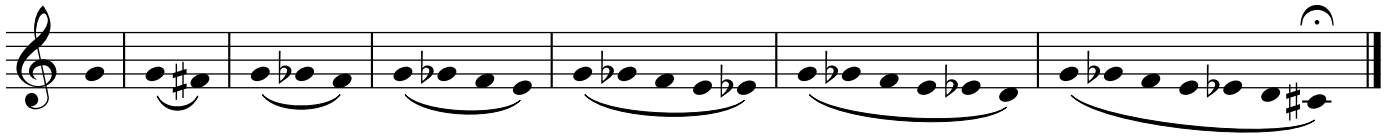
Heart Mind Bell

Chromatic Logic

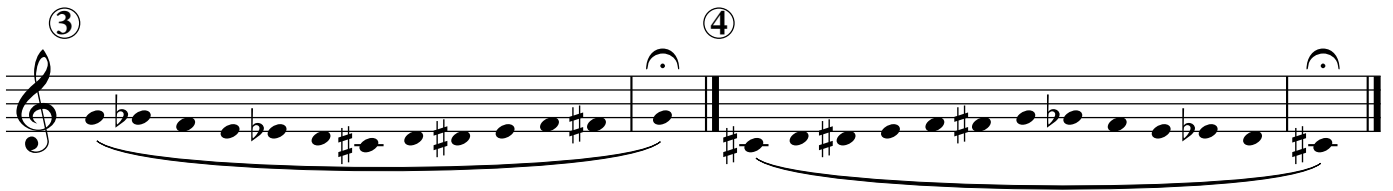
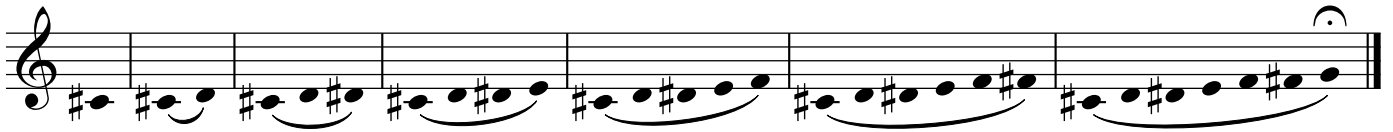
Practice 1 *Play Evenly*

JC Heisler

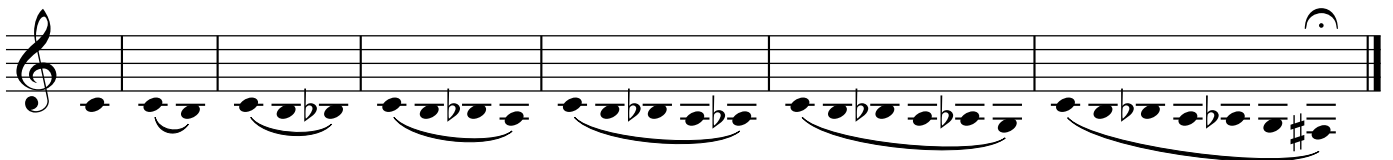
① T3 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



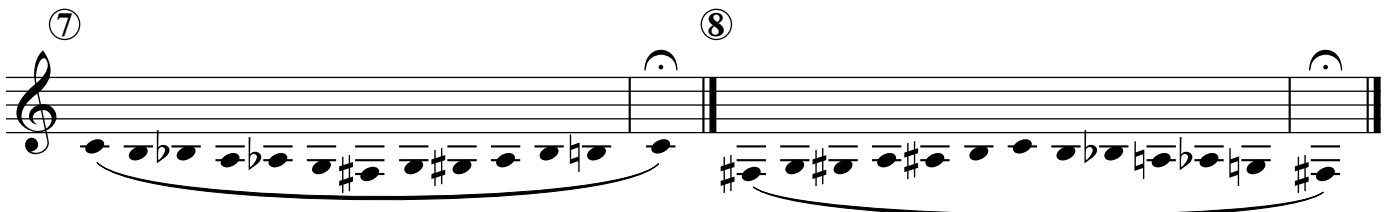
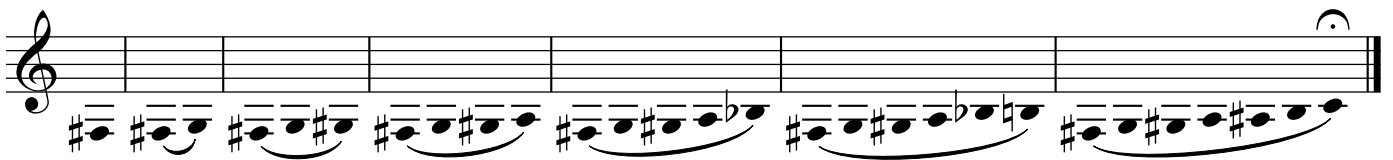
② T3 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



⑤ T2 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



⑥ T2 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



① **Practice 2** *Play Evenly*

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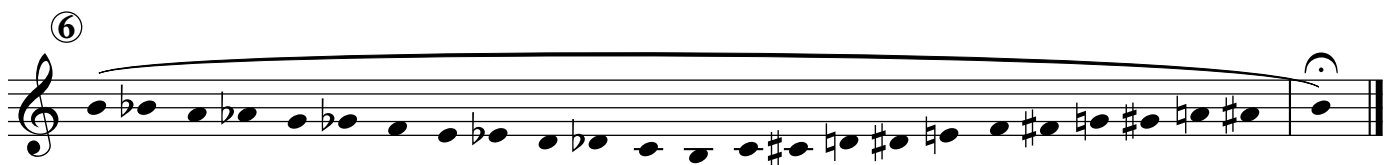
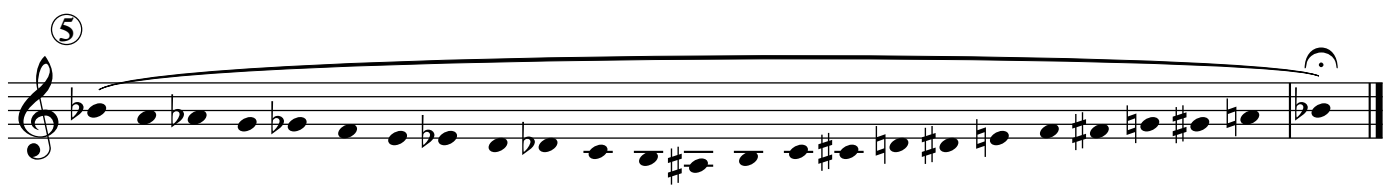
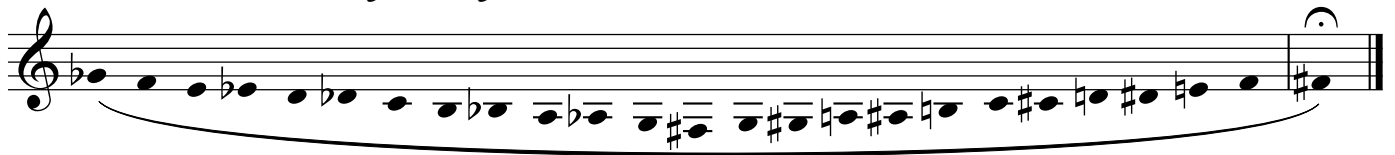
⑫

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① **Practice 3** *Play Evenly*



[illegible]

11

A musical staff in treble clef showing a sequence of notes with various accidentals (sharps, naturals, flats) and a final double bar line.

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13

Exercise 13 is a single staff piece in treble clef with a key signature of one sharp (F#). The melody consists of 16 eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, B5, A5, G#4, F#4. The piece ends with a double bar line and a repeat sign.

14

Heart Mind Bell

Beginning Studies

Lesson 1

Play Evenly

JC Heisler

① **T3** 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



② **T2** 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)

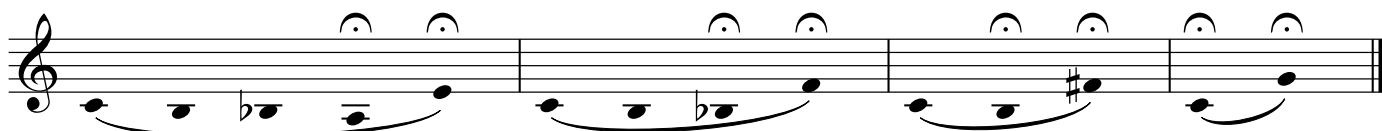
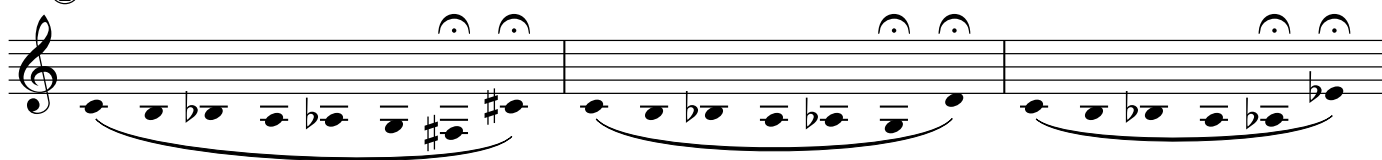


③ **T4** 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



Lesson 2

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Exercise 3 consists of four measures. The first measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The second measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The third measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The fourth measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together.

④

Exercise 4 consists of four measures. The first measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The second measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The third measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The fourth measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together.

⑤

Exercise 5 consists of four measures. The first measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The second measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The third measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The fourth measure contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together.

Lesson 3

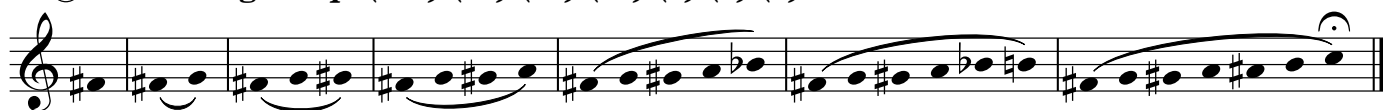
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② T2 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

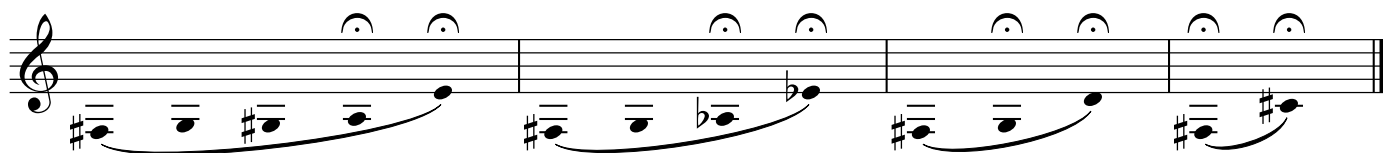


③ T4 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)

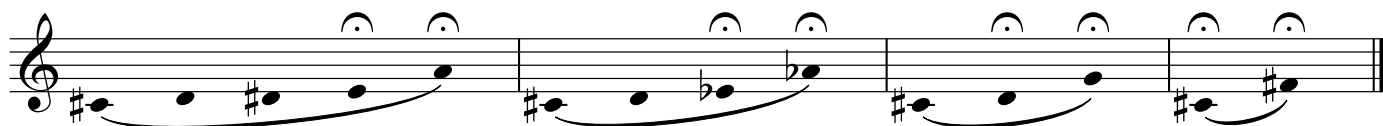


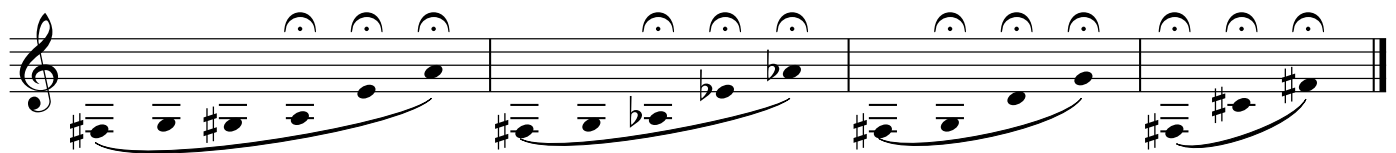
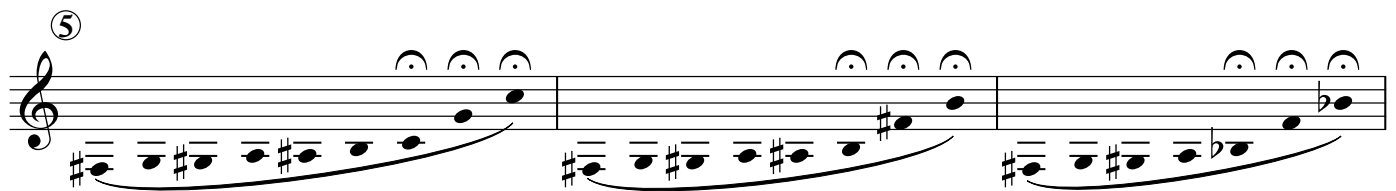
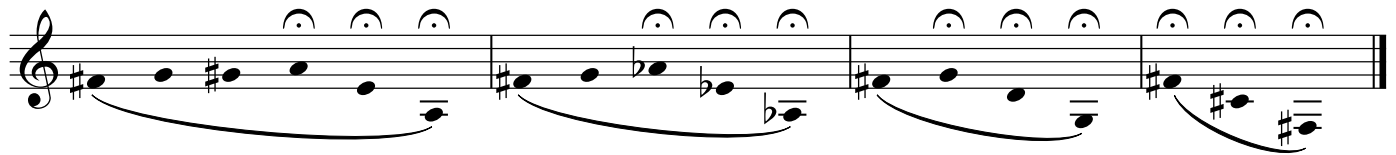
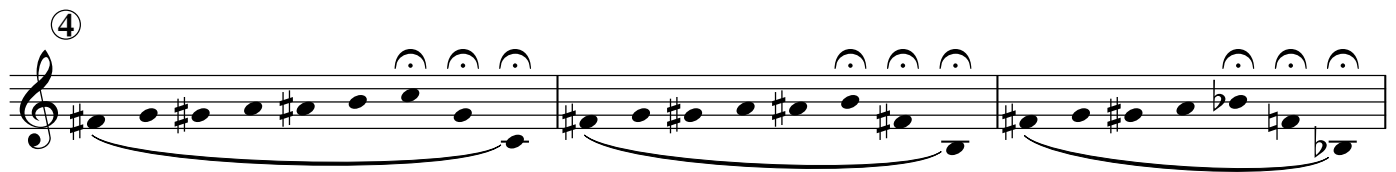
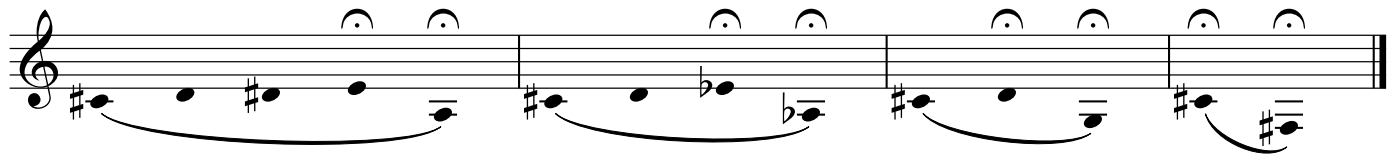
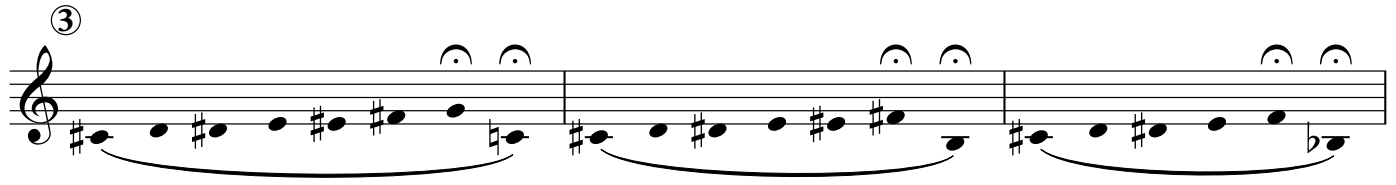
Lesson 4

①

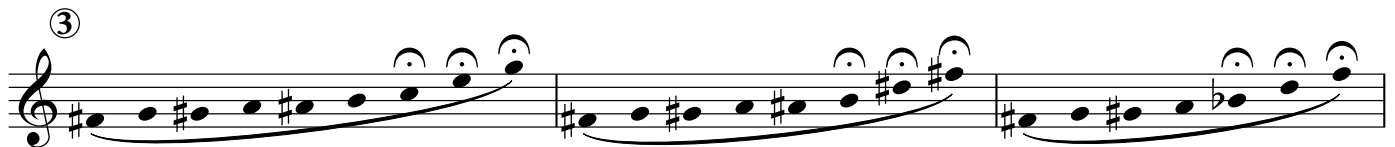
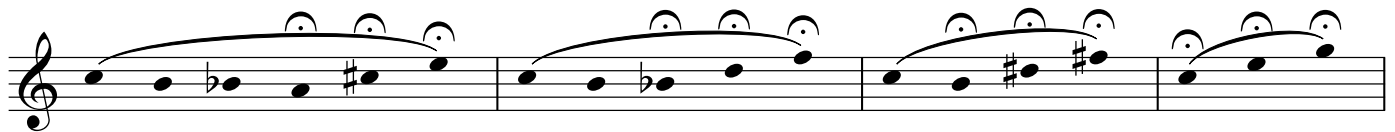
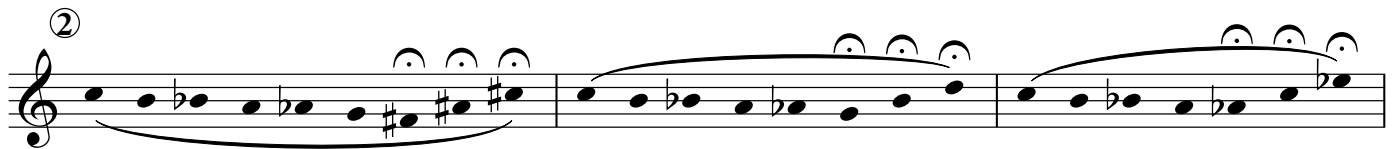
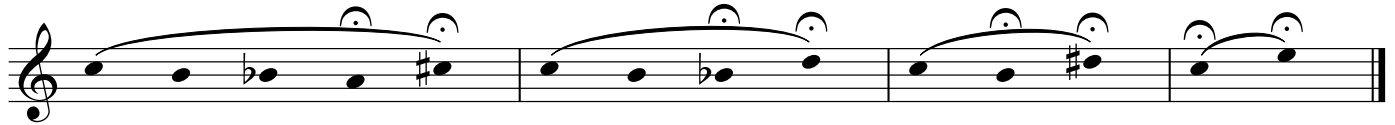
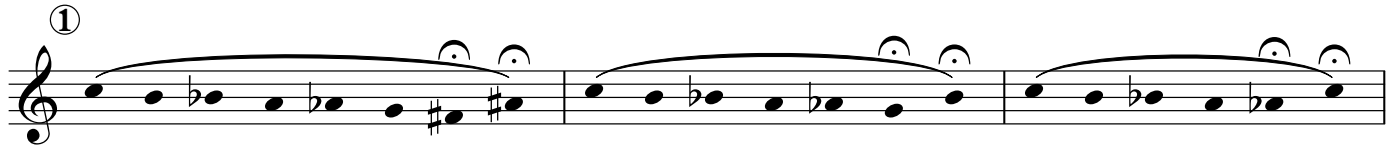


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Lesson 5



Heart Mind Bell

Second Studies

Lesson 1

JC Heisler

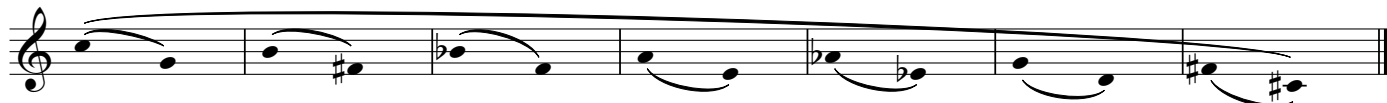
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② 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



③ 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



④ 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



Lesson 2

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Lesson 3

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Lesson 4

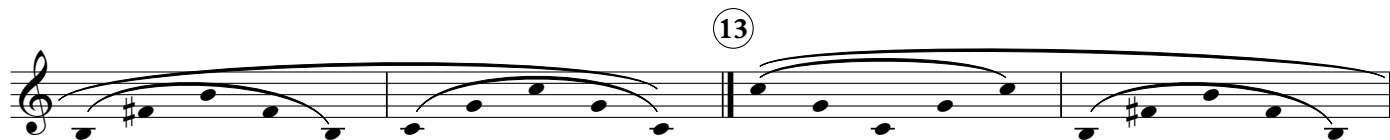
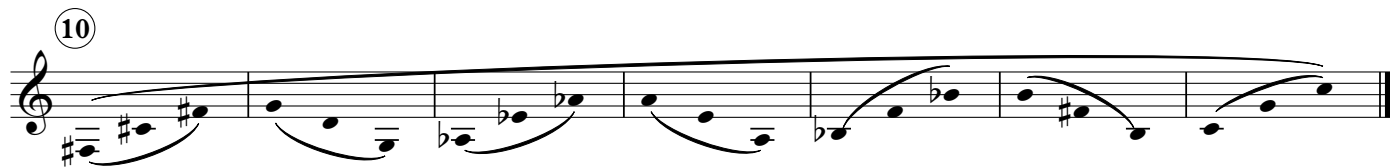
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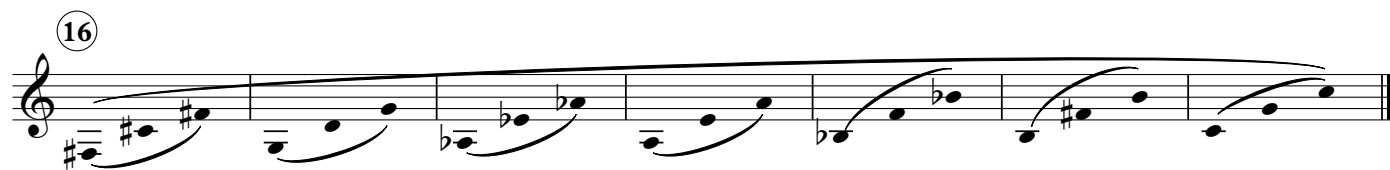
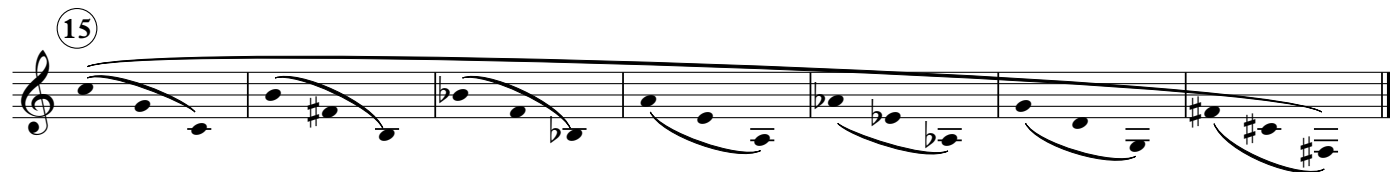
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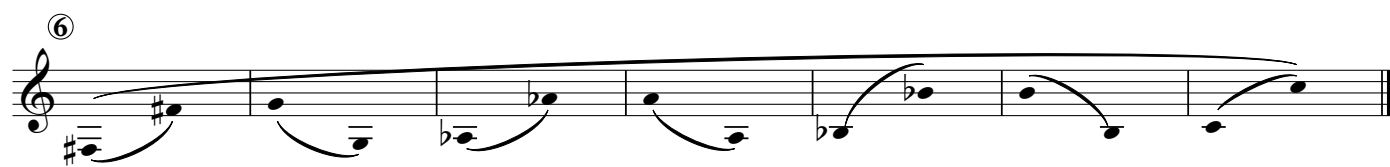
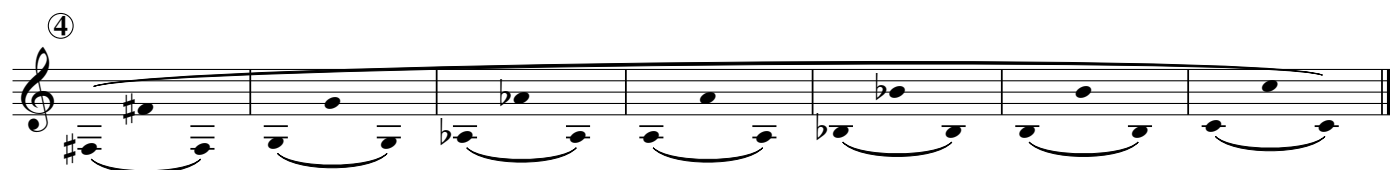
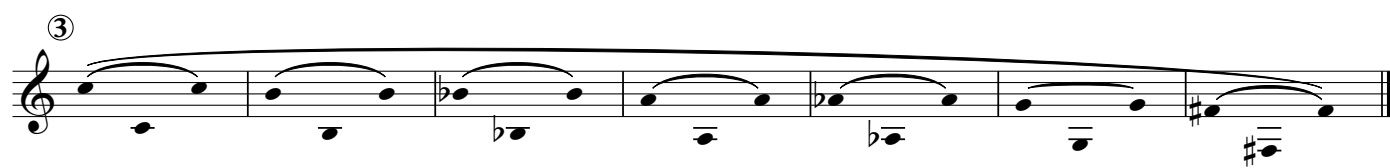
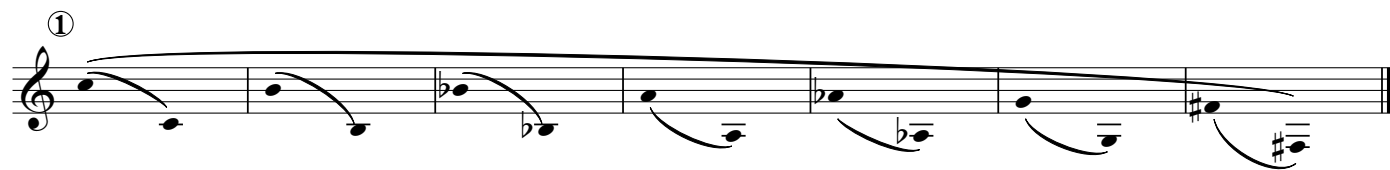
④

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Lesson 5



⑦

Exercise 7 consists of seven measures. The first measure has a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, and then to B4. The bass line has a whole note G3. The second measure has a treble clef and a key signature of one sharp (F#). The melody starts on A4, moves to B4, and then to C5. The bass line has a whole note G3. The third measure has a treble clef and a key signature of one sharp (F#). The melody starts on B4, moves to C5, and then to D5. The bass line has a whole note G3. The fourth measure has a treble clef and a key signature of one sharp (F#). The melody starts on C5, moves to D5, and then to E5. The bass line has a whole note G3. The fifth measure has a treble clef and a key signature of one sharp (F#). The melody starts on D5, moves to E5, and then to F#5. The bass line has a whole note G3. The sixth measure has a treble clef and a key signature of one sharp (F#). The melody starts on E5, moves to F#5, and then to G#5. The bass line has a whole note G3. The seventh measure has a treble clef and a key signature of one sharp (F#). The melody starts on F#5, moves to G#5, and then to A#5. The bass line has a whole note G3.

⑧

Exercise 8 consists of seven measures. The first measure has a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, and then to B4. The bass line has a whole note G3. The second measure has a treble clef and a key signature of one sharp (F#). The melody starts on A4, moves to B4, and then to C5. The bass line has a whole note G3. The third measure has a treble clef and a key signature of one sharp (F#). The melody starts on B4, moves to C5, and then to D5. The bass line has a whole note G3. The fourth measure has a treble clef and a key signature of one sharp (F#). The melody starts on C5, moves to D5, and then to E5. The bass line has a whole note G3. The fifth measure has a treble clef and a key signature of one sharp (F#). The melody starts on D5, moves to E5, and then to F#5. The bass line has a whole note G3. The sixth measure has a treble clef and a key signature of one sharp (F#). The melody starts on E5, moves to F#5, and then to G#5. The bass line has a whole note G3. The seventh measure has a treble clef and a key signature of one sharp (F#). The melody starts on F#5, moves to G#5, and then to A#5. The bass line has a whole note G3.

Heart Mind Bell

T3 First Studies

Play Evenly

JC Heisler

① 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



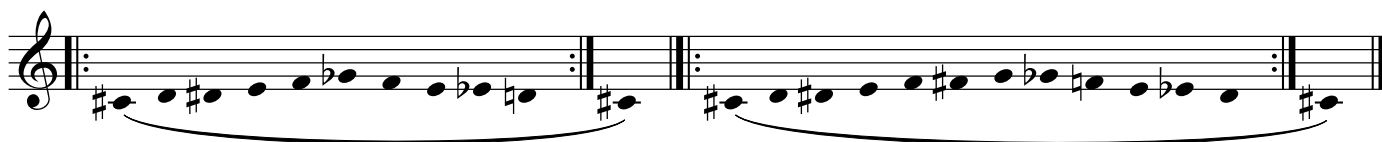
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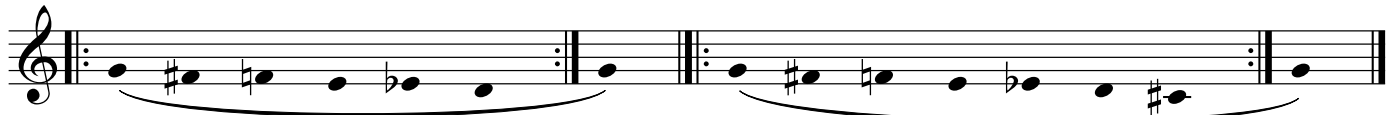
③



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⑤ *Interval Measurements*



⑥



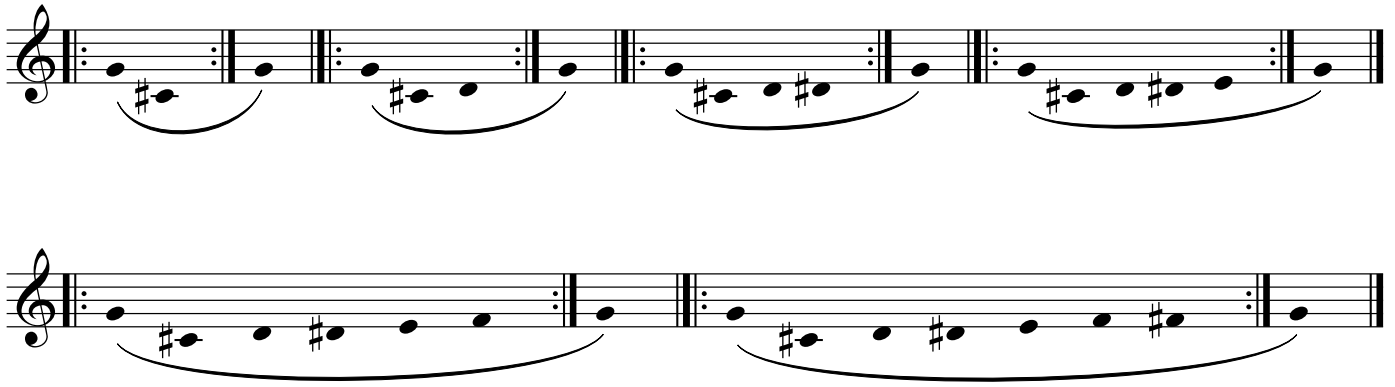
⑦



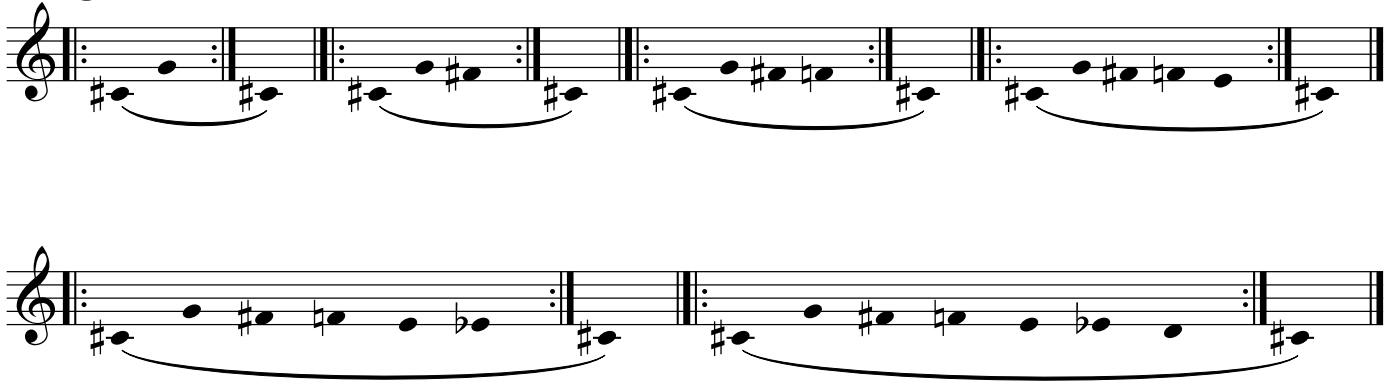
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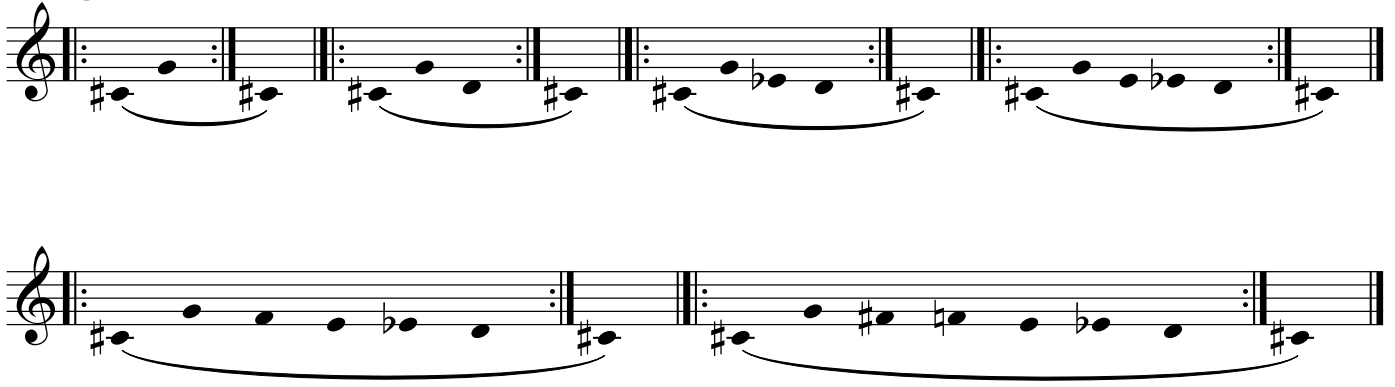
10



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23 *Lacing*

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27 *Oblique Measurements*

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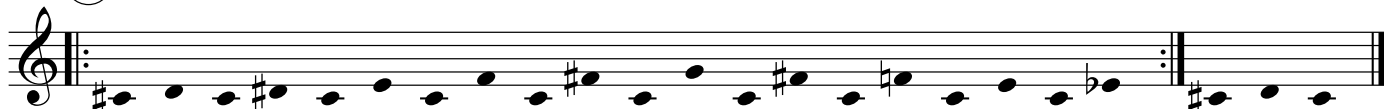
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35 *Contrary Measurements*



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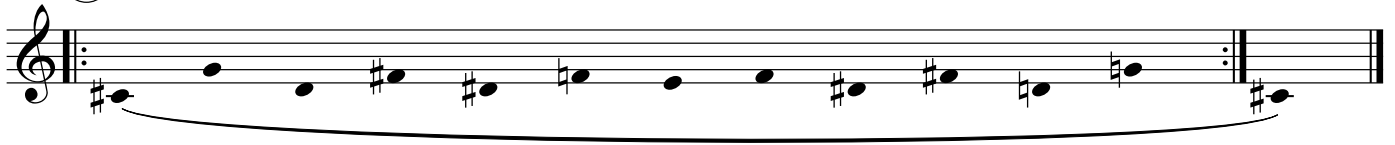
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41

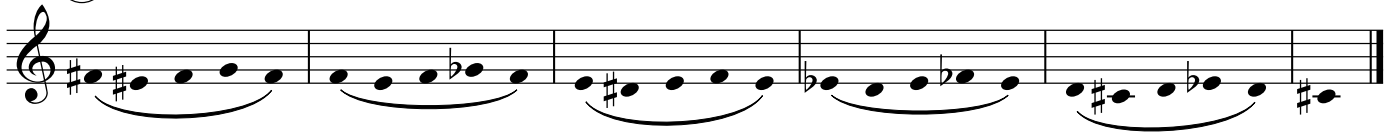


42



43

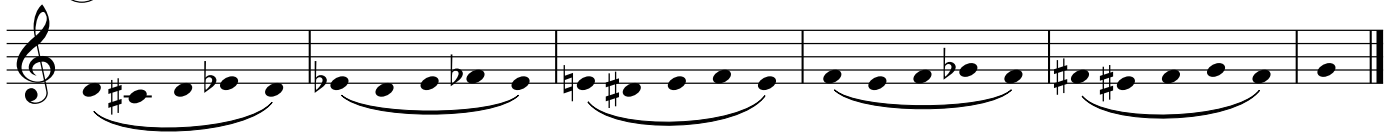
Turning



44



45



46



47

Articulations

48



49



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52



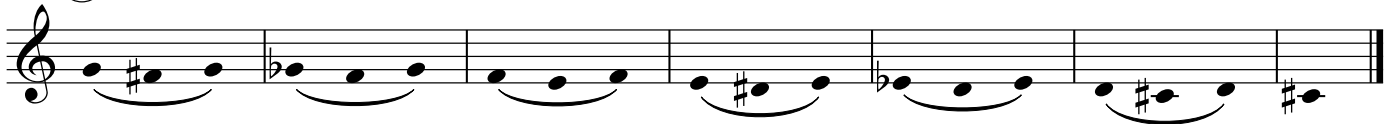
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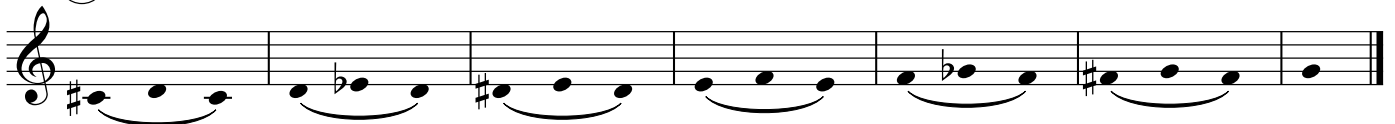
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60



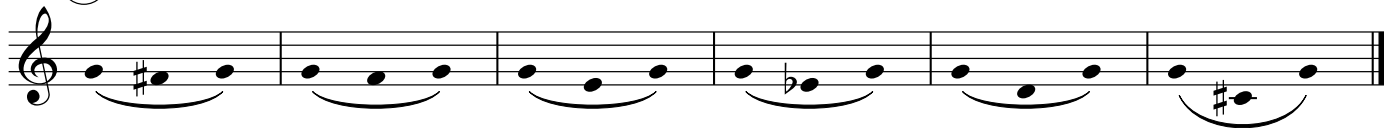
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62



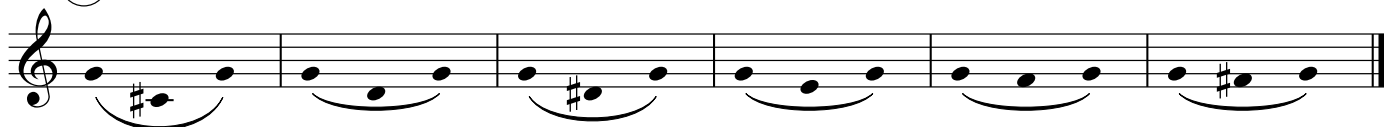
63



64



65



66



67 63+65



68 63+64



69 63+66



70 64+63



71 64+65



72 64+66



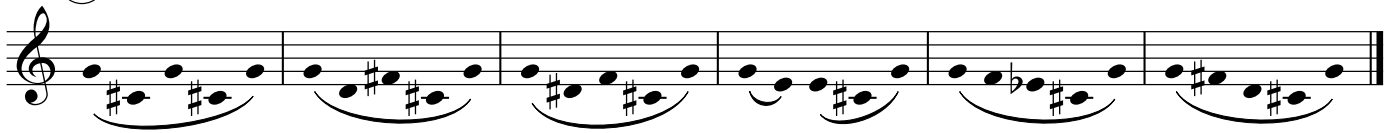
73 65+63



74 65+64



75 65+66



76 66+63



77 66+64



78 66+65



79 Flow

80



Heart Mind Bell

T2 First Studies

Play Evenly

JC Heisler

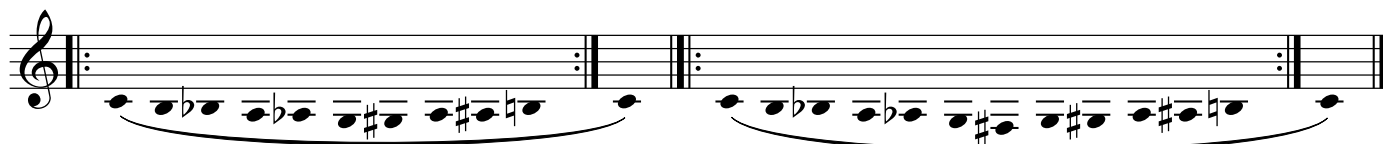
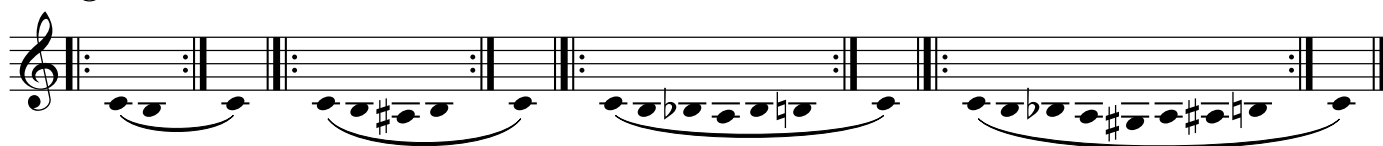
① **7 Bugles Down:** (0) (2) (1) (12) (23) (13) (123)



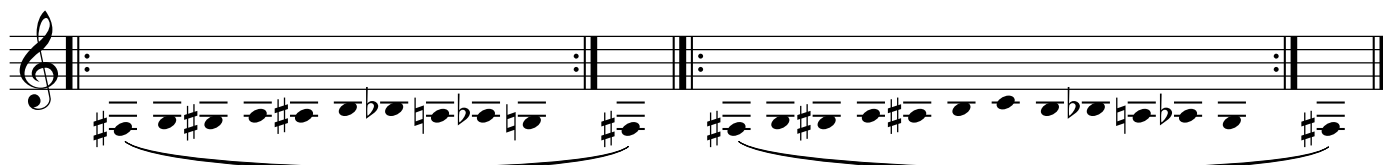
② *7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)*



③



④



⑤ *Interval Measurements*

Exercise 5, Interval Measurements, consists of two staves of music. The first staff contains four measures of eighth-note pairs with various accidentals (natural, sharp, flat) and slurs. The second staff contains two measures of eighth-note pairs with various accidentals and slurs.

⑥

Exercise 6 consists of two staves of music. The first staff contains four measures of eighth-note pairs with various accidentals (natural, sharp, flat) and slurs. The second staff contains two measures of eighth-note pairs with various accidentals and slurs.

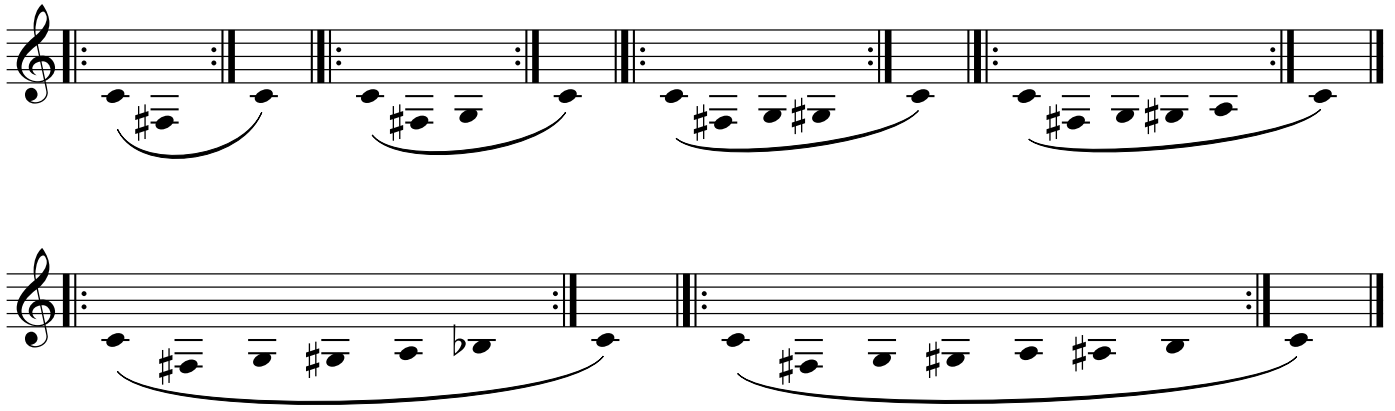
⑦

Exercise 7 consists of two staves of music. The first staff contains four measures of eighth-note pairs with various accidentals (natural, sharp, flat) and slurs. The second staff contains two measures of eighth-note pairs with various accidentals and slurs.

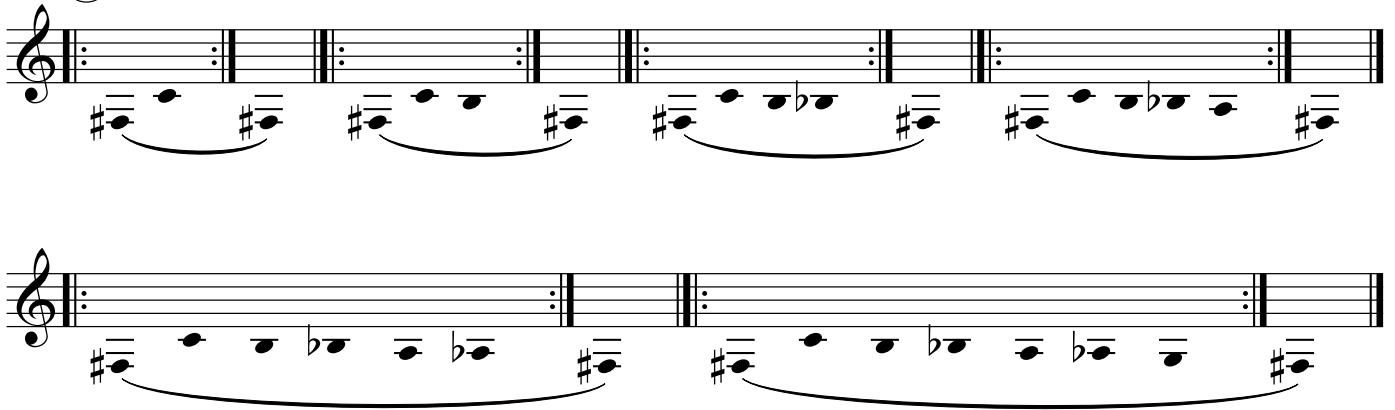
⑧

Exercise 8 consists of two staves of music. The first staff contains four measures of eighth-note pairs with various accidentals (natural, sharp, flat) and slurs. The second staff contains two measures of eighth-note pairs with various accidentals and slurs.

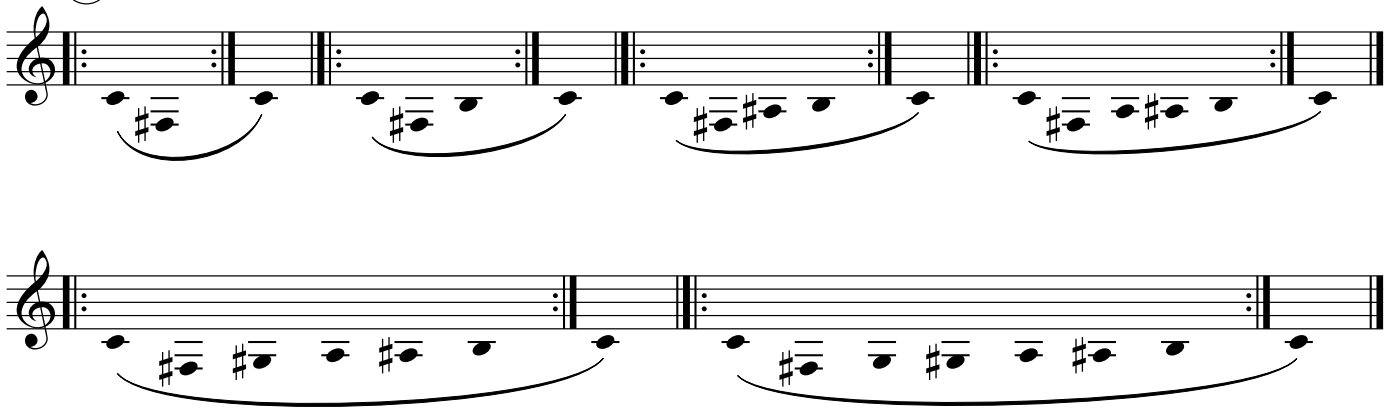
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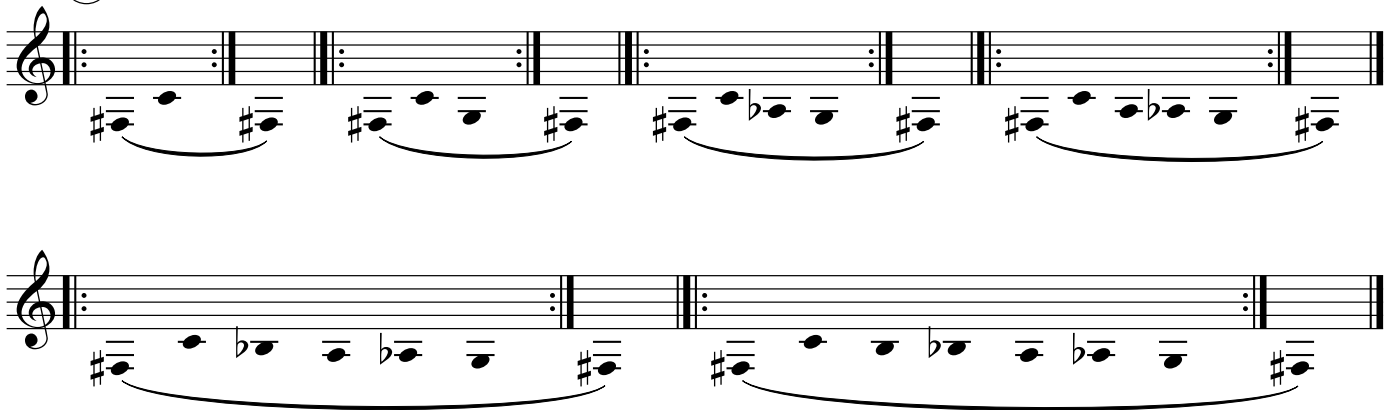
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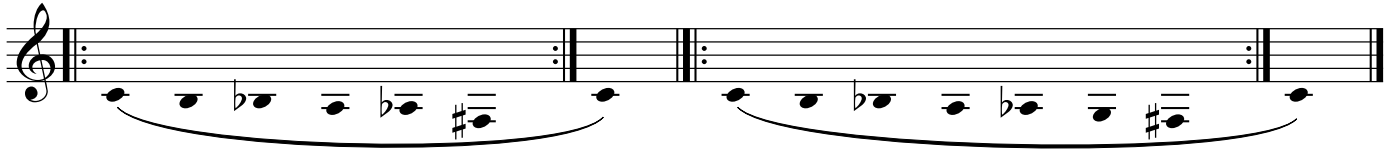
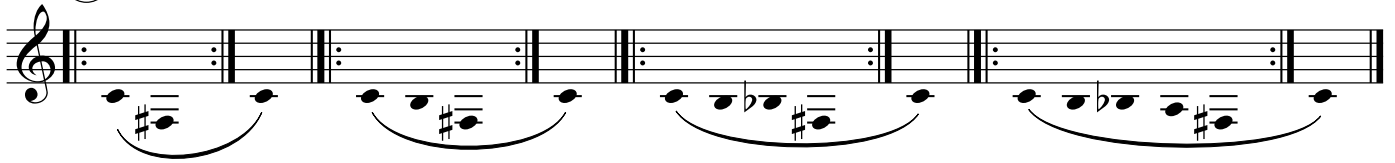
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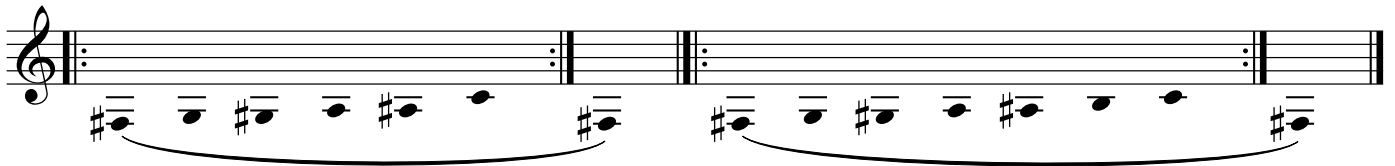
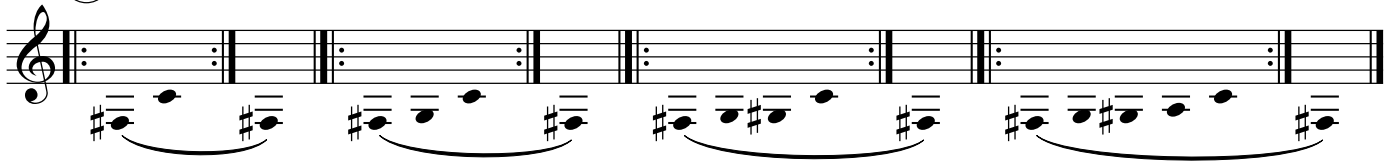
12



13



14



15 *Interval Measurements*



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23 *Lacing* 24

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27 *Oblique Measurements* 28

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32

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34

35 *Contrary Measurements* 36

37 38

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40

41

The musical score consists of eleven measures, numbered 31 through 41. Measures 31, 32, 33, and 34 are single-line exercises on a treble clef staff. Measures 35 and 36 are 'Contrary Measurements' exercises, split across two staves. Measures 37, 38, 39, 40, and 41 are single-line exercises on a treble clef staff. The exercises involve various intervals and accidentals, with some measures featuring repeat signs and first/second endings.

42

A single-measure rest in treble clef, indicated by a vertical line with a horizontal bar across it. The measure is enclosed in a box with a double bar line on the right. The number 42 is in a circle above the staff.

43 *Turning*



44

45

Exercise 45: A single staff with a treble clef and a key signature of one flat. The exercise consists of six measures of eighth-note patterns, each with a slur underneath. The notes are: Measure 1: G4, A4, Bb4, A4, G4; Measure 2: F4, E4, D4, C4, B3; Measure 3: B3, A3, G3, F#3, E3; Measure 4: D3, C3, B2, A2, G2; Measure 5: F2, E2, D2, C2, B1; Measure 6: A1, G1, F1, E1, D1. The piece ends with a double bar line.

46



④7 *Articulations* ④8

Musical notation for measures 47-52. Measure 47 contains six eighth notes: Bb, Ab, Gb, F#b, Eb, and D#b. Measure 48 contains six eighth notes: C#b, Bb, Ab, Gb, F#b, and Eb. Measures 49-52 contain six eighth notes each: C#b, Bb, Ab, Gb, F#b, and Eb. The notation is on a single staff with a treble clef and a key signature of one flat.

④7 *Articulations* ④8

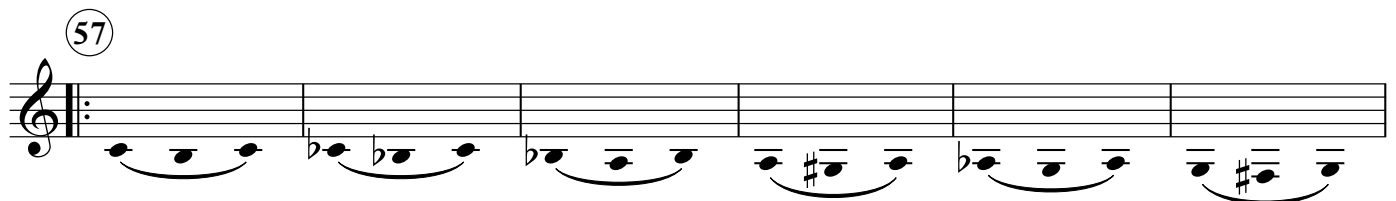
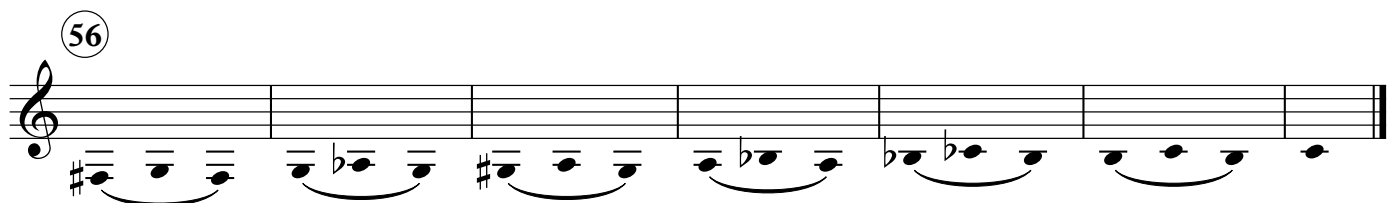
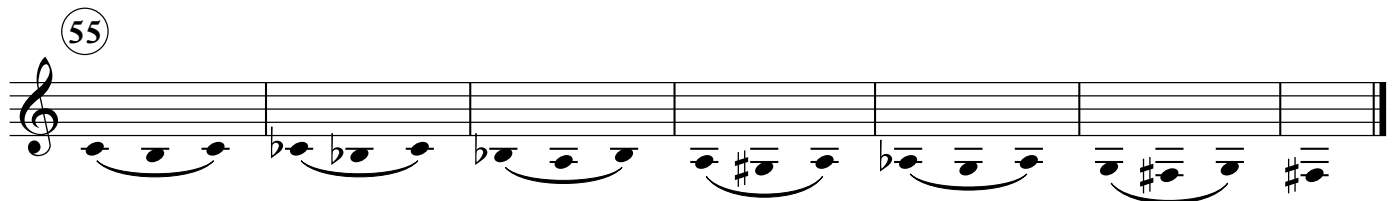
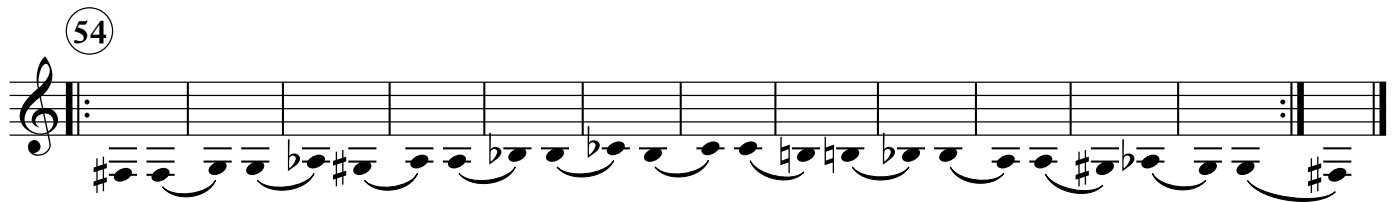
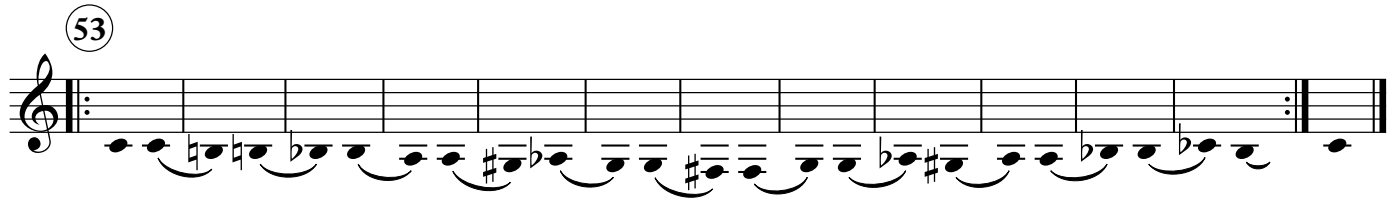
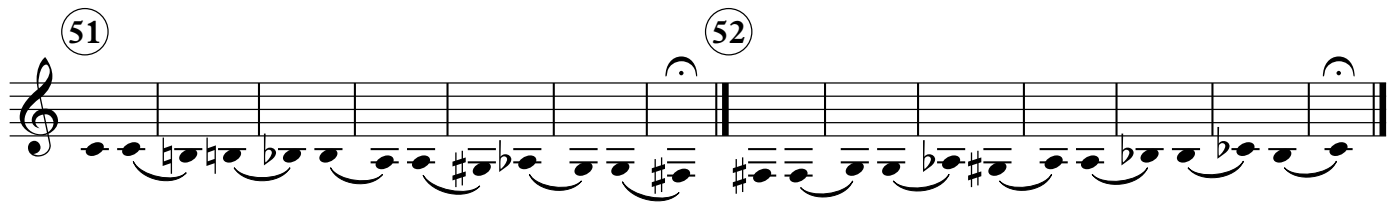
Musical notation for measures 47-52. Measure 47 contains six eighth notes: Bb, Ab, Gb, F#b, Eb, and D#b. Measure 48 contains six eighth notes: C#b, Bb, Ab, Gb, F#b, and Eb. Measures 49-52 contain six eighth notes each: C#b, Bb, Ab, Gb, F#b, and Eb. The notation is on a single staff with a treble clef and a key signature of one flat.

49

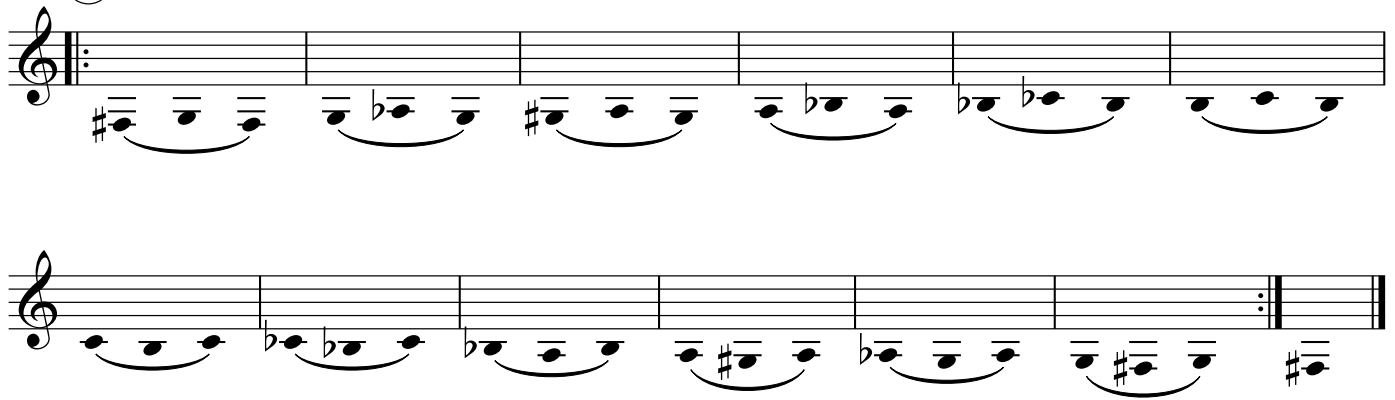


50

Exercise 50: Treble clef, 12 measures. The melody consists of eighth notes with various accidentals: F#4, Gb4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. The staff ends with a repeat sign.

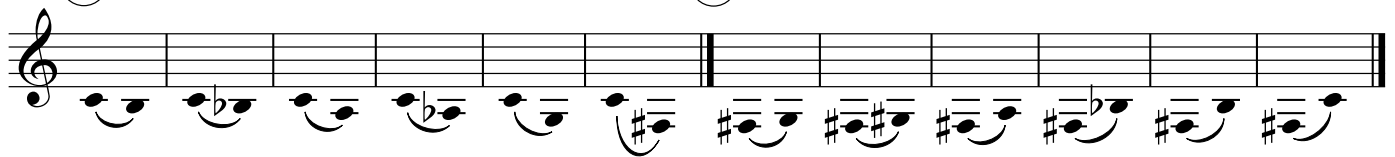


58



59

60

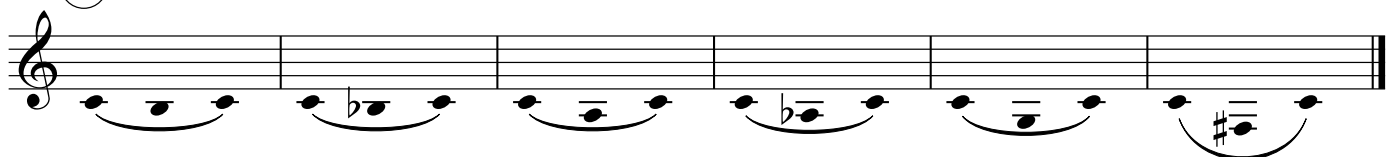


61

62



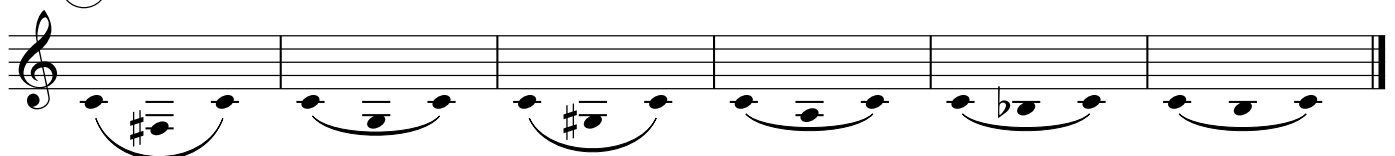
63



64



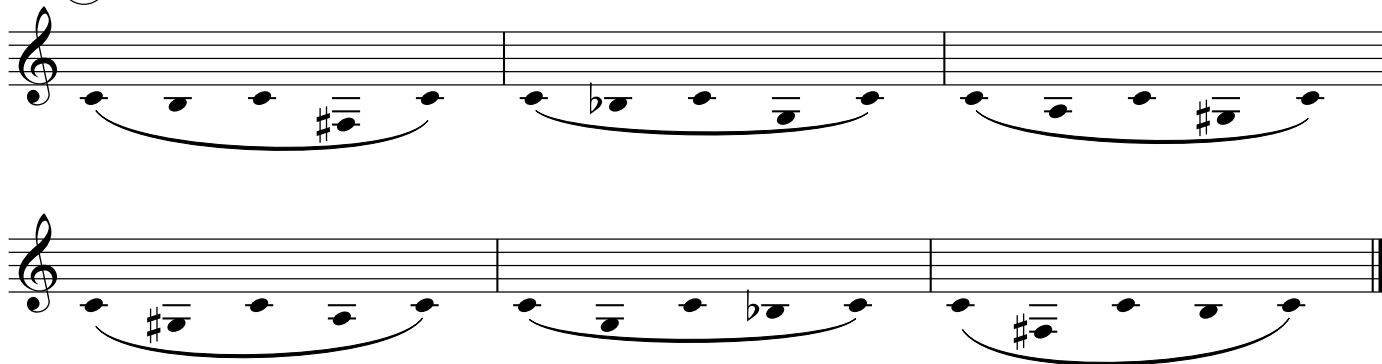
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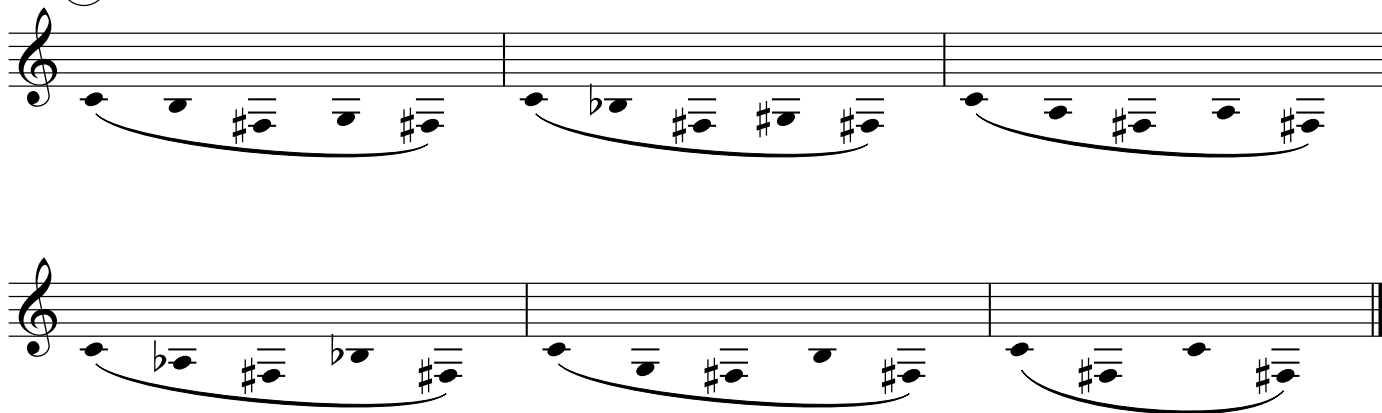
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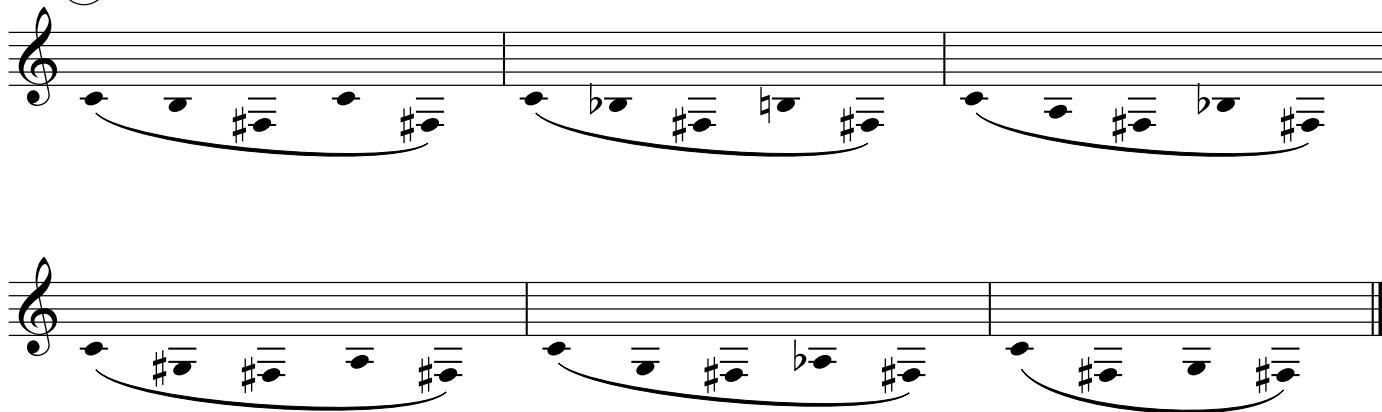
67 63+65



68 63+64



69 63+66



70 64+63



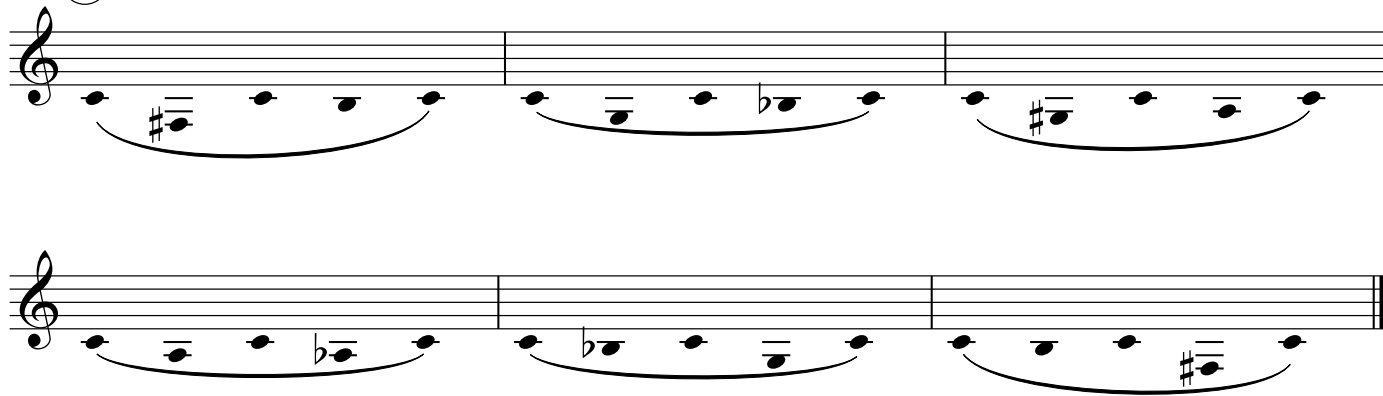
71 64+65



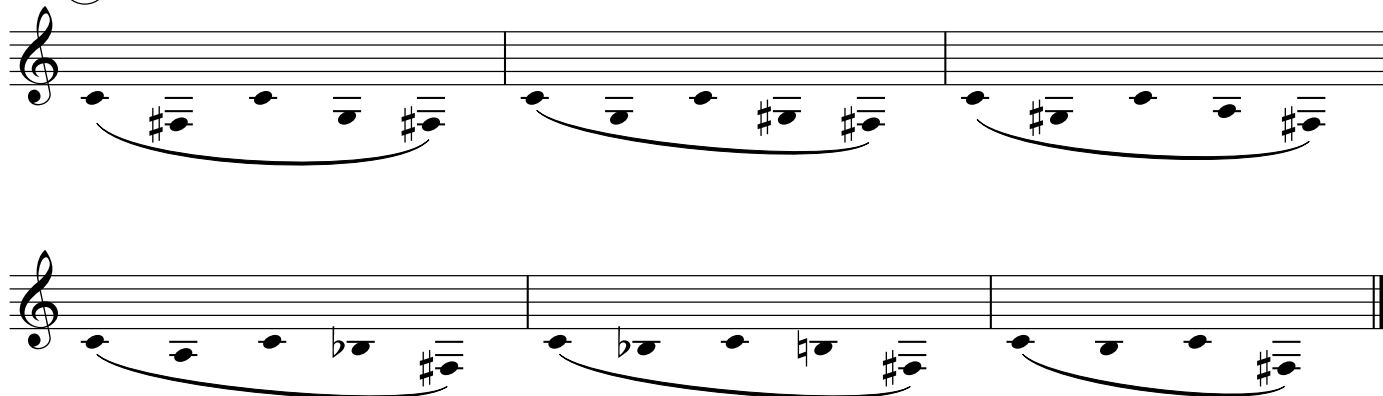
72 64+66



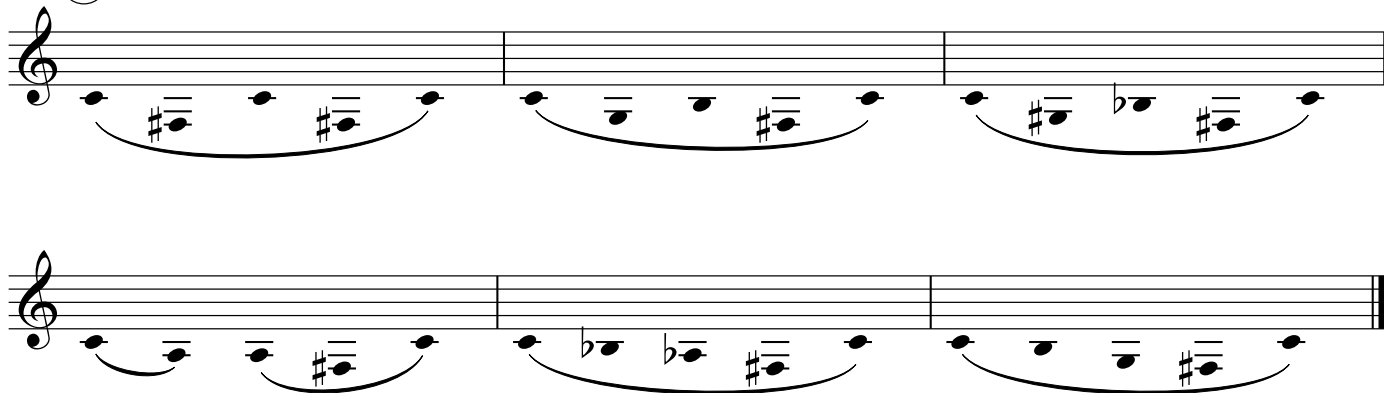
73 65+63



74 65+64



75 65+66



76 66+63



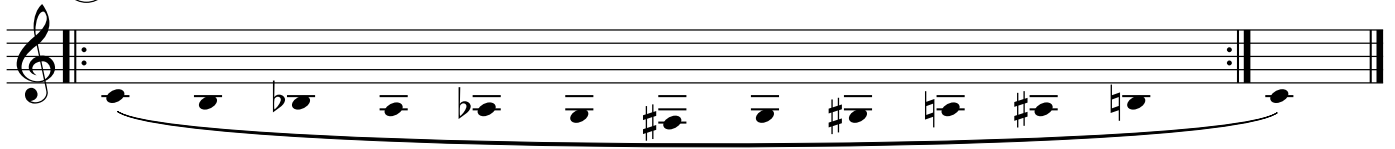
77 66+64



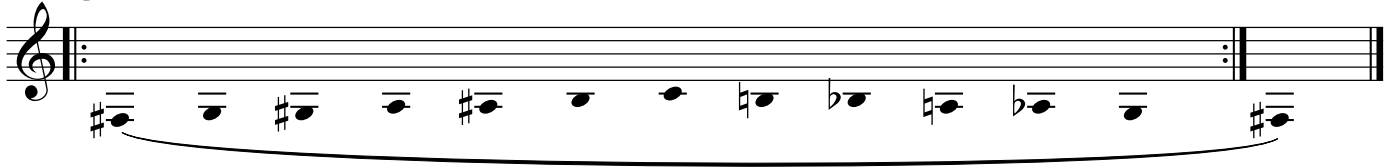
78 66+65



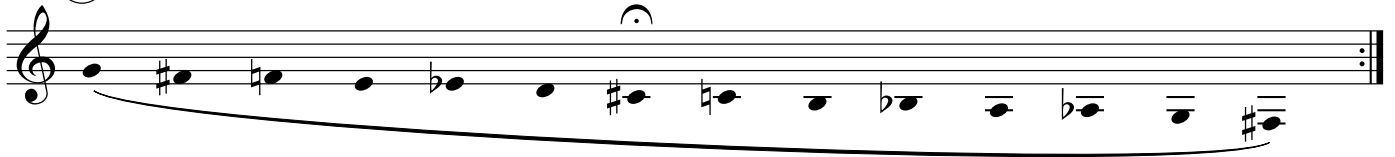
79 *Flow*



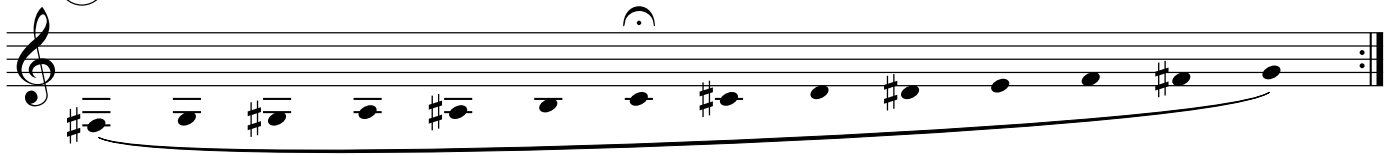
80



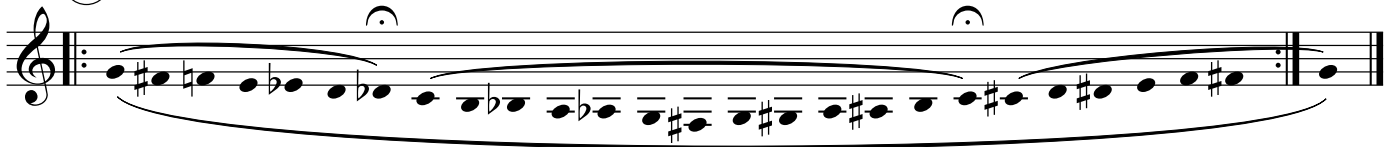
81 *T3 - T2*



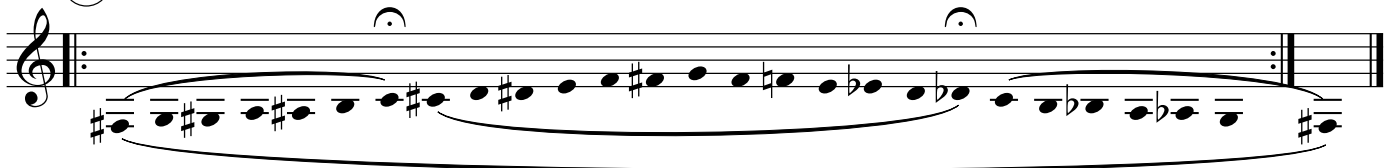
82 *T2 - T3*



83 *T3 - T2*



84 *T2 - T3*



[illegible]

(89) *T3 - T2*

A musical staff in treble clef showing a sequence of eighth notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The first measure contains the first seven notes (D4 to C5). The second measure contains the next seven notes (B4 to D4). The notes are grouped in pairs with slurs: (D4, E4), (F#4, G4), (A4, B4), (C5, B4), (A4, G4), (F#4, E4), and (D4, C5). There are also breath marks (curved lines with a dot) above the staff at the beginning of each measure and between the notes of each pair.

[illegible]

91 *T3 - T2*

91 *T3 - T2*

92 *T2 - T3*



93 T3 - T2 Play Evenly with No Fermatas

Exercise 93, T3 - T2, Play Evenly with No Fermatas, consists of three staves of music. Each staff contains two measures of music, each measure repeated twice. The notes are eighth notes, and the exercise is designed to be played evenly without fermatas.

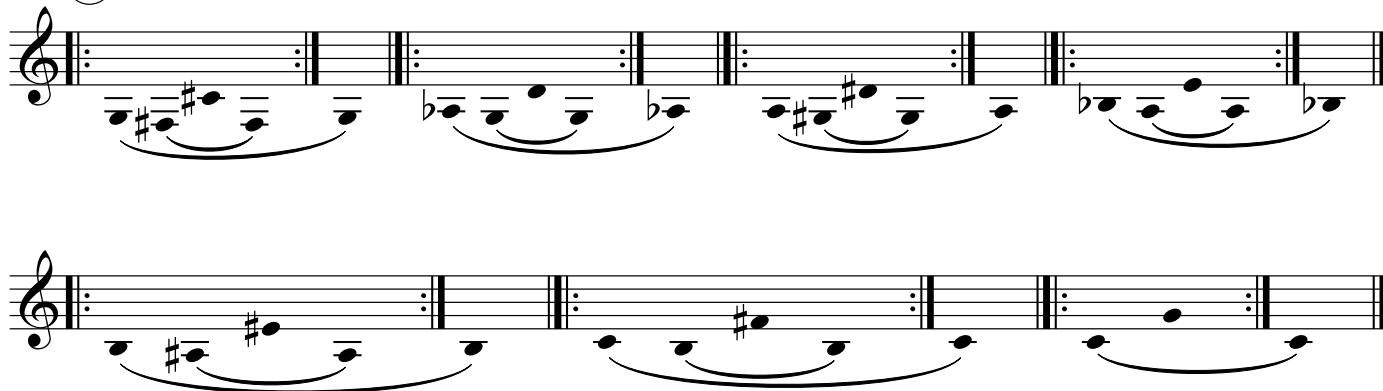
94

Exercise 94 consists of two staves of music. Each staff contains two measures of music, each measure repeated twice. The notes are eighth notes, and the exercise is designed to be played evenly without fermatas.

95 T2 - T3 Play Evenly with No Fermatas

Exercise 95, T2 - T3, Play Evenly with No Fermatas, consists of three staves of music. Each staff contains two measures of music, each measure repeated twice. The notes are eighth notes, and the exercise is designed to be played evenly without fermatas.

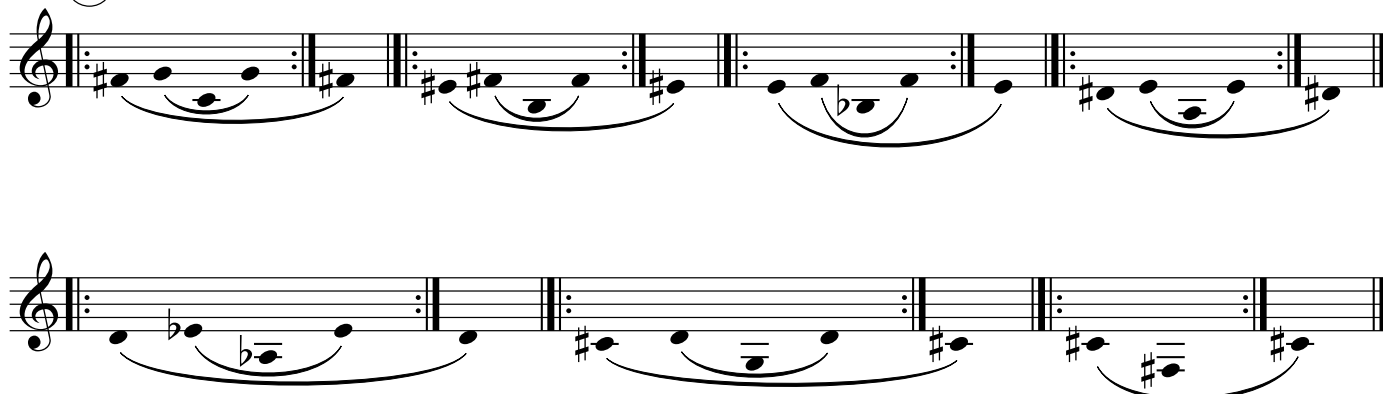
96



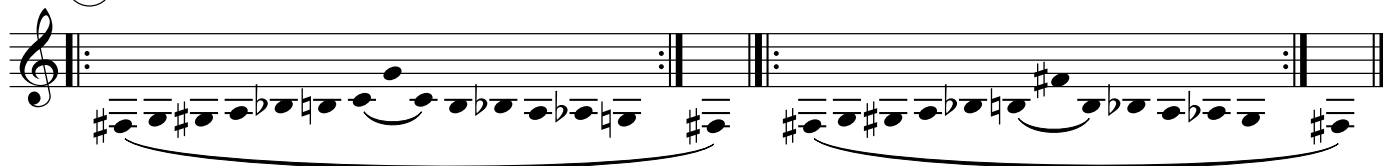
97 T3 - T2 Play Evenly with No Fermatas

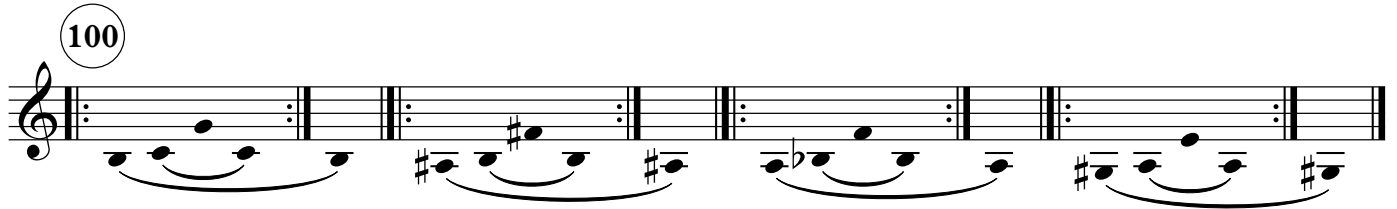
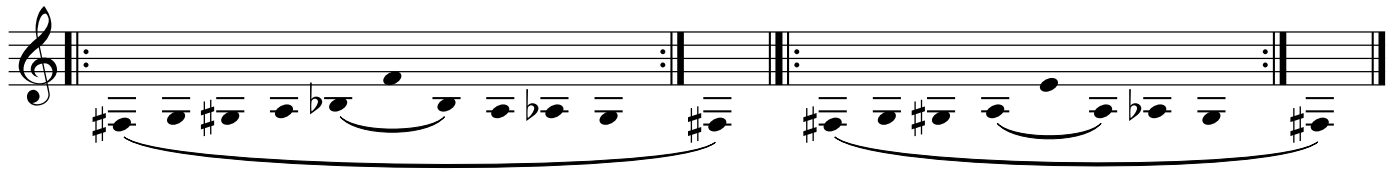


98



99 T2 - T3





100

Heart Mind Bell

T4 First Studies

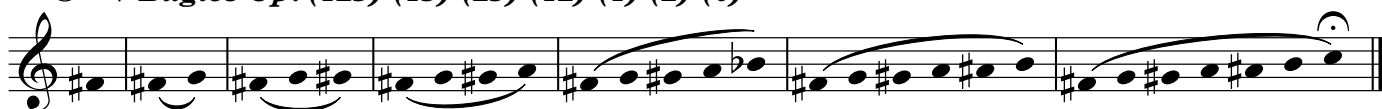
Play Evenly

JC Heisler

① 7 Bugles Down: (0) (2) (1) (12) (23) (13) (123)



② 7 Bugles Up: (123) (13) (23) (12) (1) (2) (0)



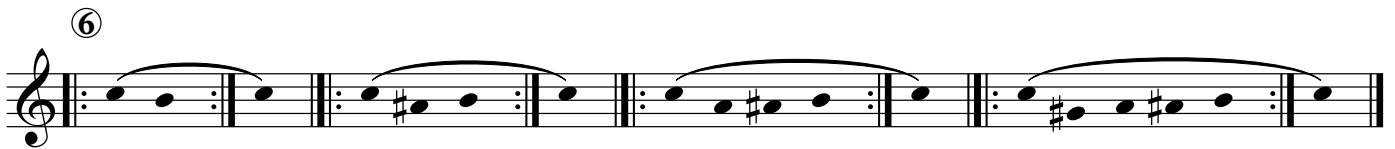
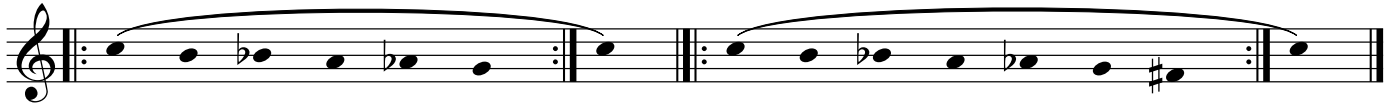
③

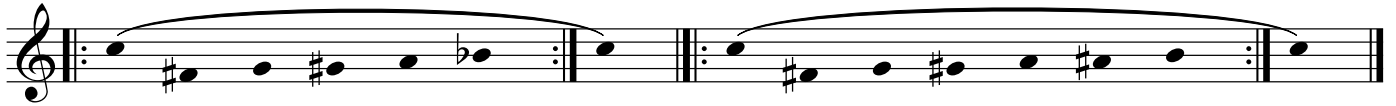


④



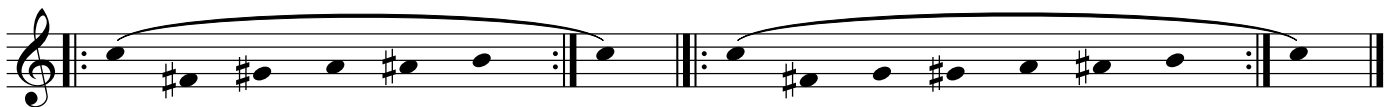
⑤ *Interval Measurements*



[illegible]

11

Exercise 11 is a single-line musical notation on a treble clef staff. It consists of a sequence of notes: a dotted quarter note (F#), an eighth note (G), a quarter note (A), and a half note (B). This sequence is repeated four times, with each repetition separated by a double bar line. The first and third repetitions are marked with a repeat sign (two dots). The notes are slurred together in pairs: the first two notes of each repetition are slurred together, and the last two notes are slurred together.

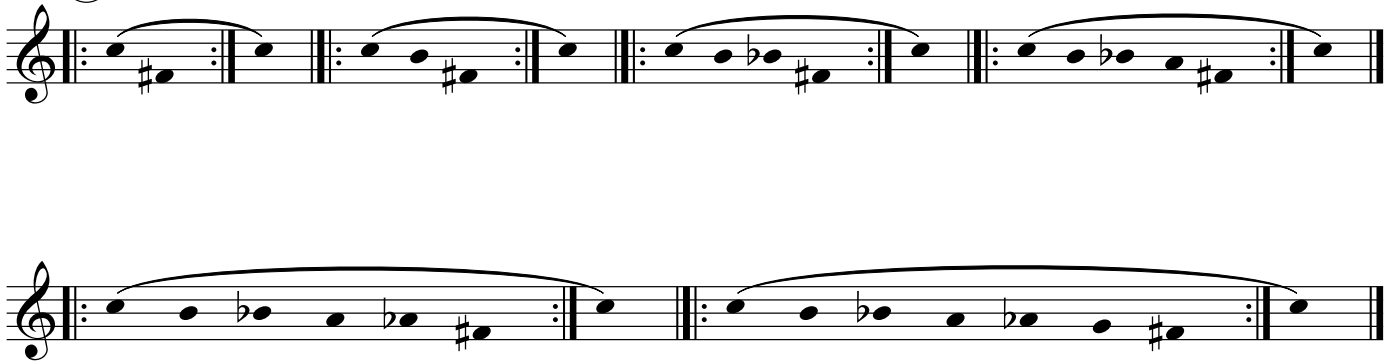


12

The musical notation for exercise 12 is written on a single staff with a treble clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of three measures, each containing a half note followed by a quarter note, with a repeat sign at the end of each measure.



13



14



15

Interval Measurements



16



17



18



[illegible]

21



Musical notation for exercise 21, a single staff with a treble clef, showing a melodic line with slurs and a final double bar line.

[illegible]

23 *Lacing* 24

The image shows two measures of music on a single staff. Measure 23 begins with a treble clef and a key signature of one flat (B-flat). The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A slur covers the first five notes. Measure 24 continues with: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half). A slur covers the first five notes. The key signature changes to one sharp (F-sharp) for measure 24, indicated by a sharp sign on the F line. The notes in measure 24 are: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (half). A slur covers the first five notes. The piece ends with a double bar line.

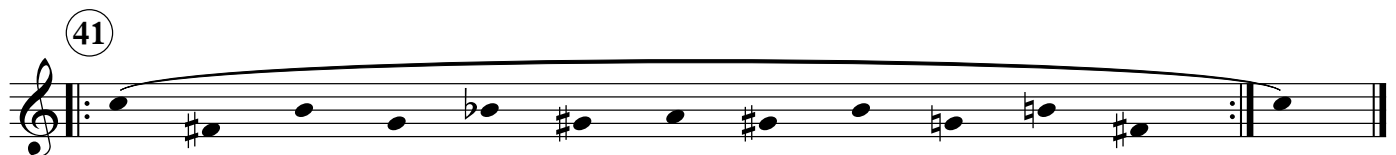
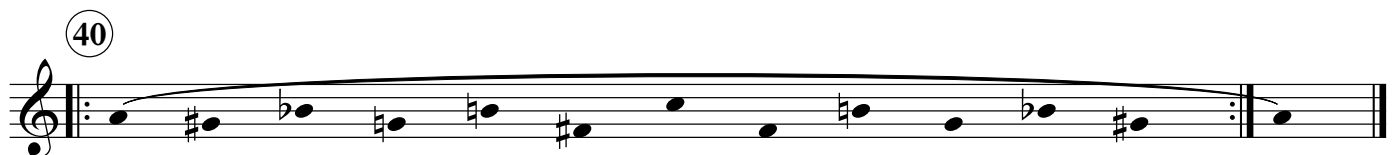
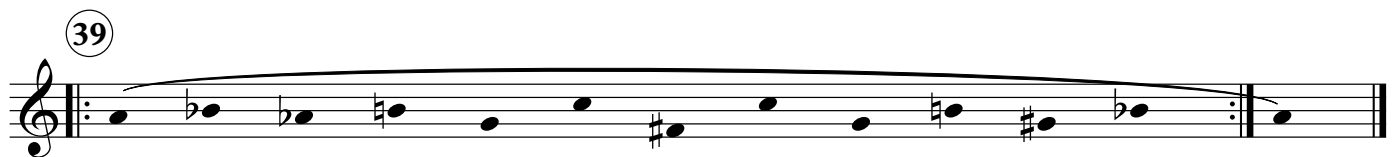
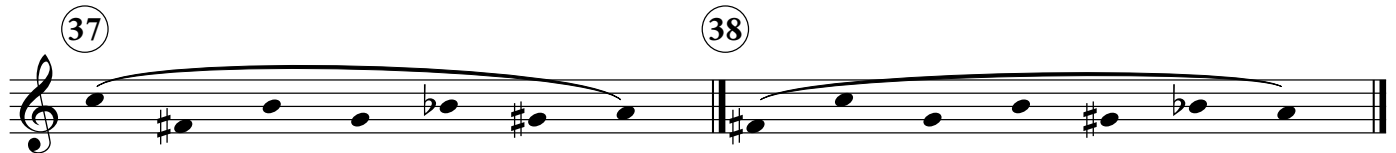
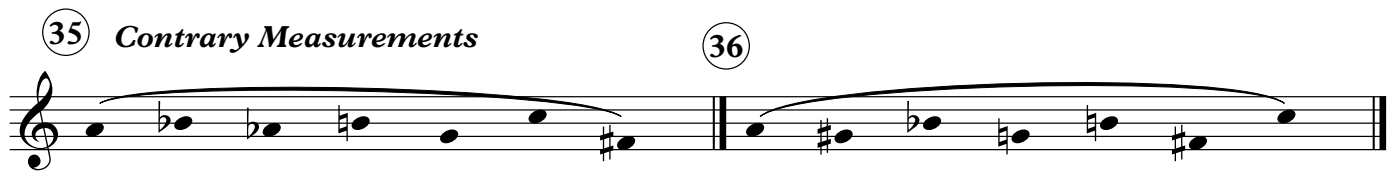
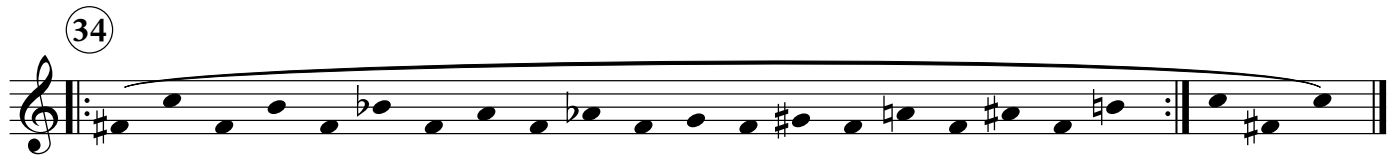
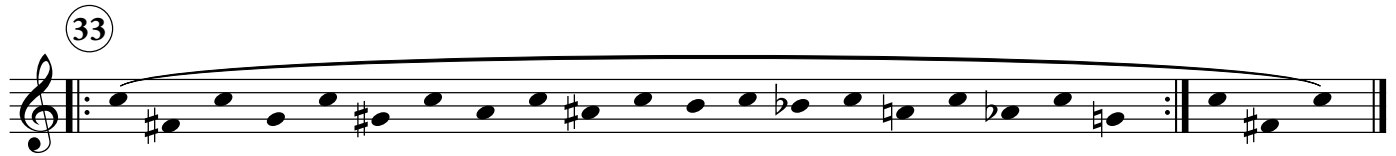
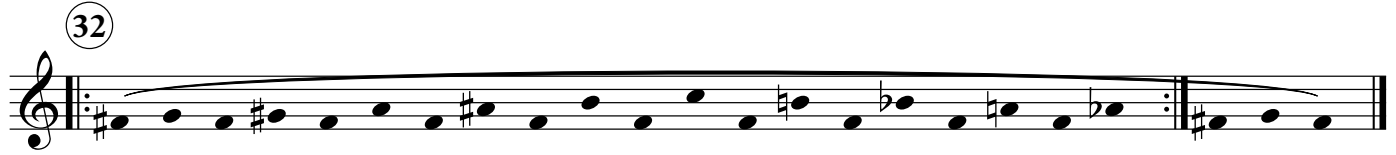
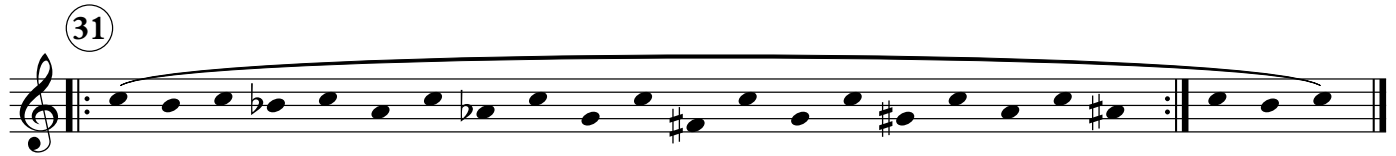
[illegible]

(26)

Musical notation for measure 26, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#. The measure concludes with a double bar line.

27 *Oblique Measurements* 28

A musical score for a single melodic line on a treble clef staff. The piece is titled 'Oblique Measurements' and is divided into two measures, numbered 27 and 28. Measure 27 contains a sequence of notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-



④2

Musical notation for exercise 42, featuring a single staff with a treble clef, key signature of one sharp (F#), and a series of eighth notes connected by a slur.

④3 *Turning*

Exercise 43, titled "Turning", is a single-staff piece in treble clef with a key signature of one sharp (F#). The melody consists of six measures, each containing a single whole note. The notes are G4, A4, B4, C5, B4, and A4, connected by a slur. The key signature is one sharp (F#).

[illegible]

45

Exercise 45: A single staff in treble clef with a key signature of one flat (Bb). The exercise consists of six measures. The first measure has a slur over the first three notes (G4, A4, Bb4). The second measure has a slur over the last three notes (Bb4, A4, G4). The third measure has a slur over the last three notes (F4, E4, D4). The fourth measure has a slur over the last three notes (C4, Bb3, A3). The fifth measure has a slur over the last three notes (G3, F3, E3). The sixth measure has a slur over the last three notes (D3, C3, B2). The exercise ends with a double bar line.

46



④7 *Articulations* ④8

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The exercise is titled 'Articulations' and spans measures 47 and 48. Measure 47 contains six eighth notes: B-flat, A, G, F, E, and D, each with a separate eighth rest above it. Measure 48 contains six eighth notes: C, B-flat, A, G, F, and E, each with a separate eighth rest above it. The notes are grouped in pairs with slurs, and the exercise ends with a double bar line.

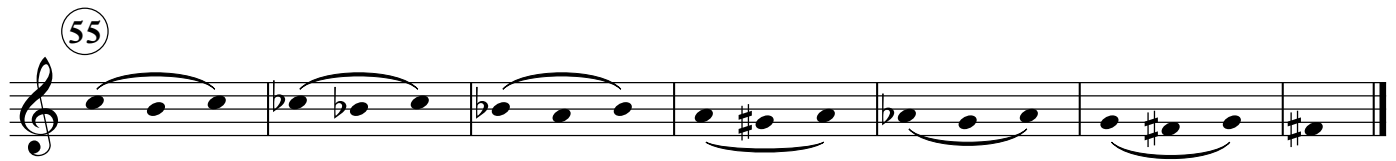
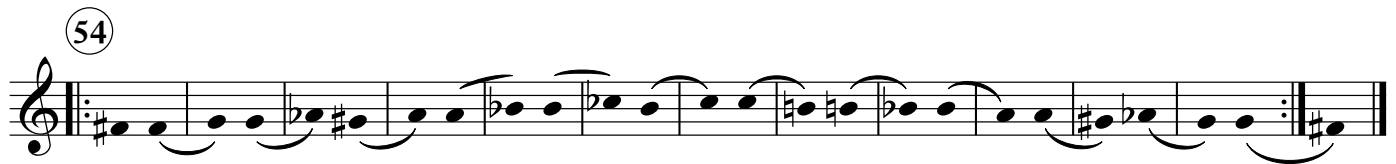
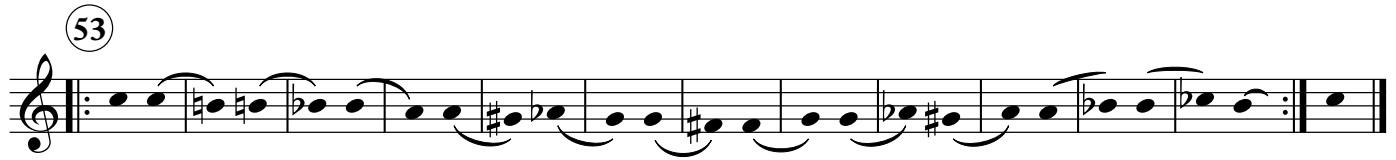
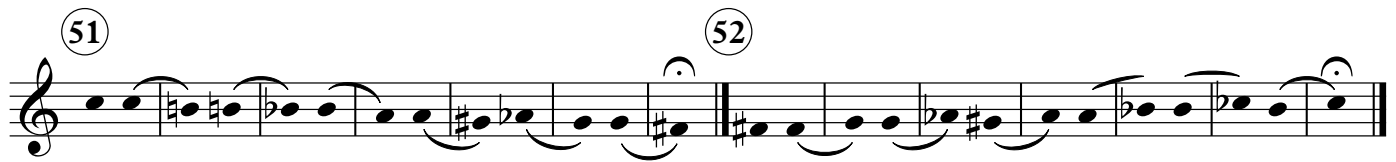
④7 *Articulations* ④8

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The exercise is titled 'Articulations' and spans measures 47 and 48. Measure 47 contains six eighth notes: B-flat, A, G, F, E, and D, each with a separate eighth rest above it. Measure 48 contains six eighth notes: C, B-flat, A, G, F, and E, each with a separate eighth rest above it. The notes are grouped in pairs with slurs, and the exercise ends with a double bar line.

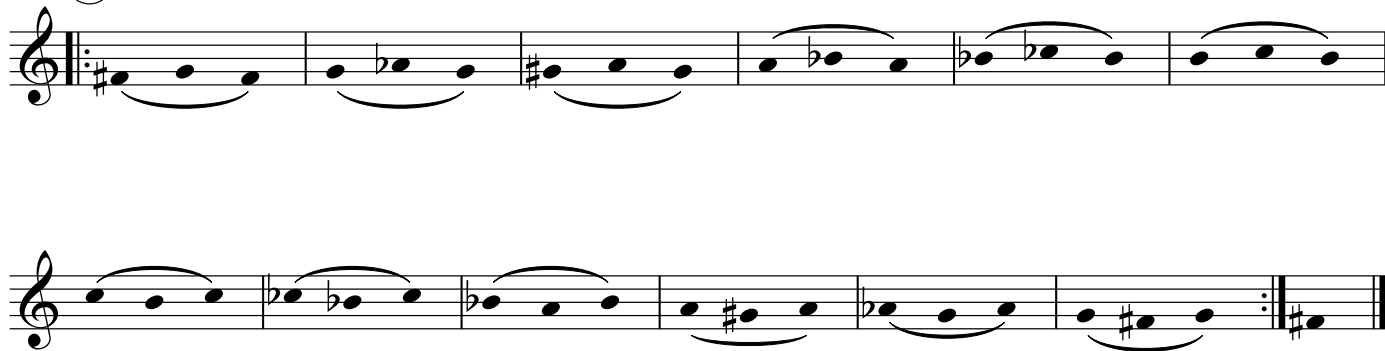
49

Exercise 49 is a single staff in treble clef with a key signature of one flat (B-flat). The exercise consists of 12 measures. Measures 1-4 are quarter notes: B4, A4, G4, F4. Measures 5-8 are quarter notes: E4, D4, C4, B3. Measures 9-12 are quarter notes: A3, G3, F3, E3. The piece ends with a double bar line.

50



58



59



60



61



62



63



64

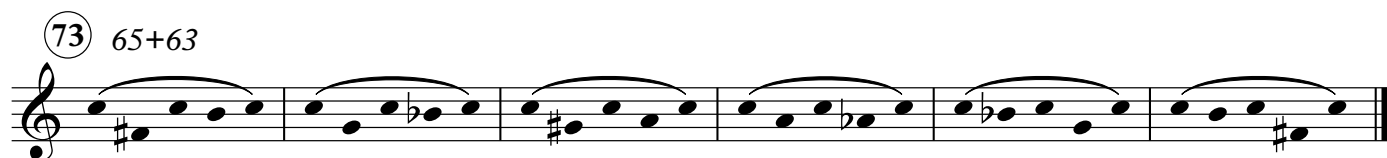
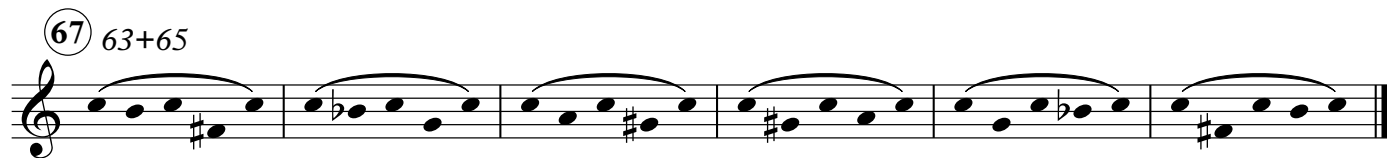


65



66





75 65+66



76 $66+63$



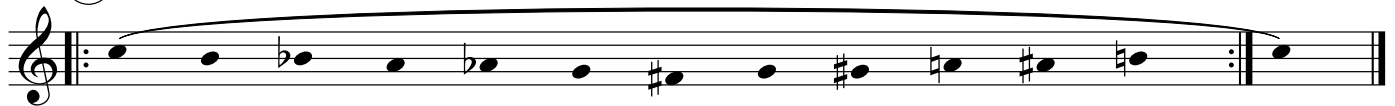
77 66+64



78 66+65



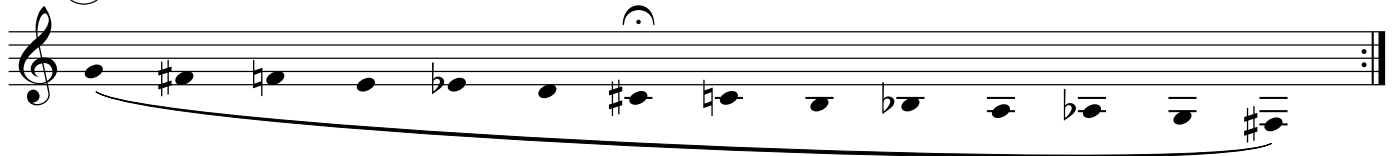
79 *Flow*



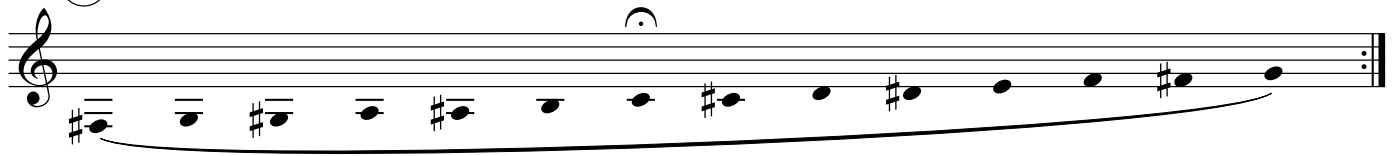
80



81 *T3 - T2*



82 *T2 - T3*



83 *T3 - T2*



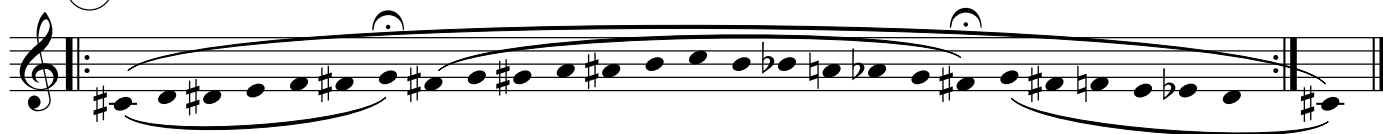
84 *T2 - T3*



85 *T4 - T3*



86 *T3 - T4*



87 *T3 - T4*



88 *T4 - T3*



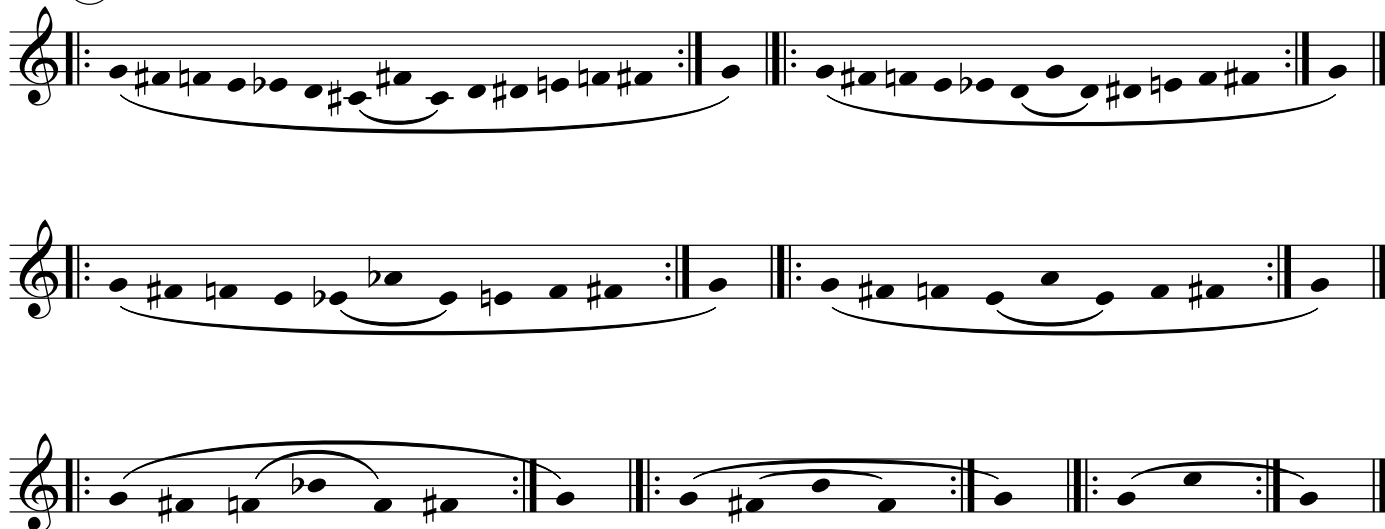
89 *T4 - T3*



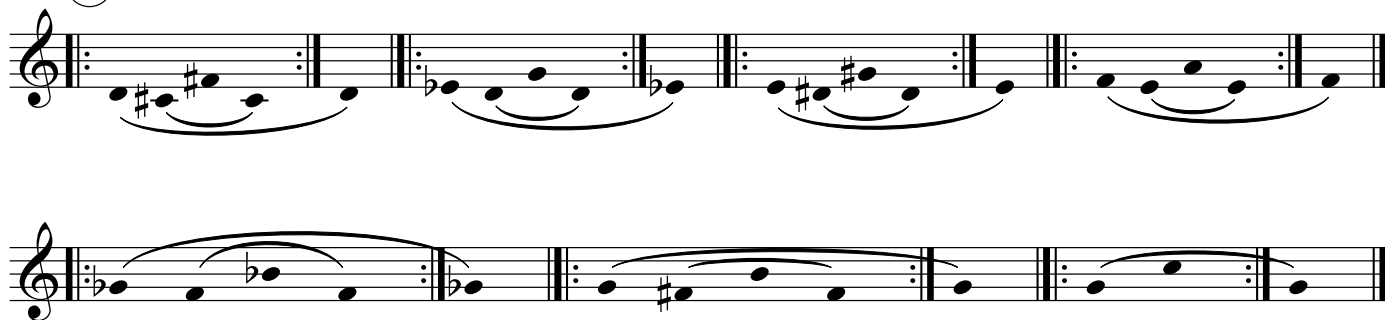
90 *T3 - T4*



91 *T3 - T4*



92



93 *T4 - T3*



94





95 *T4 - T3*



96



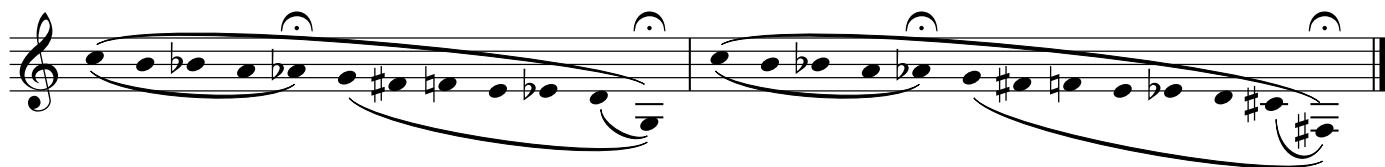
97 *T3 - T4*



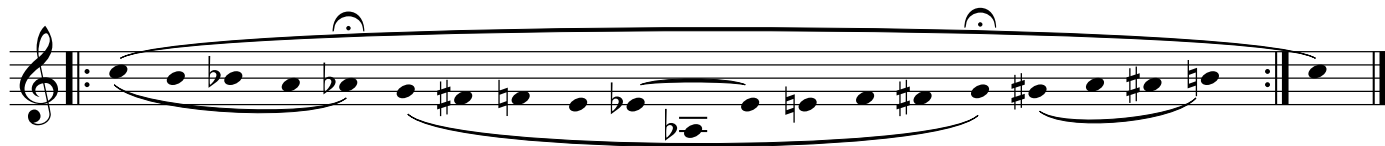
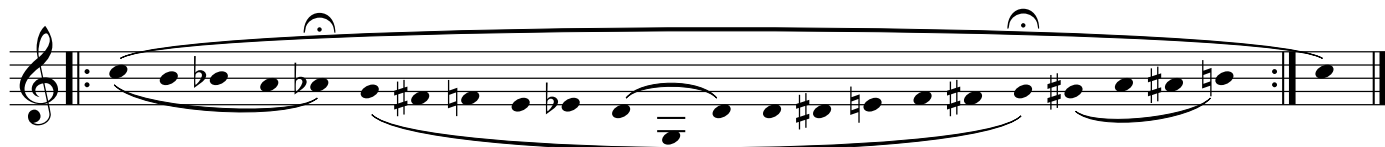
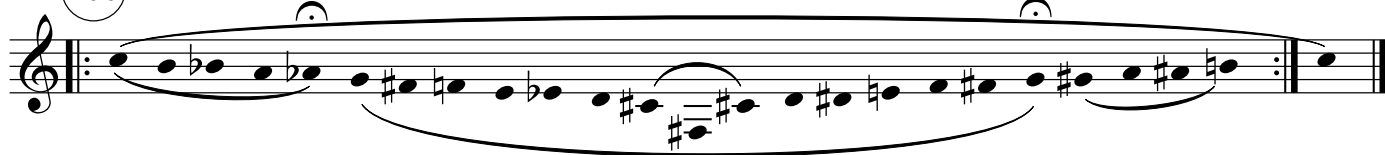
98

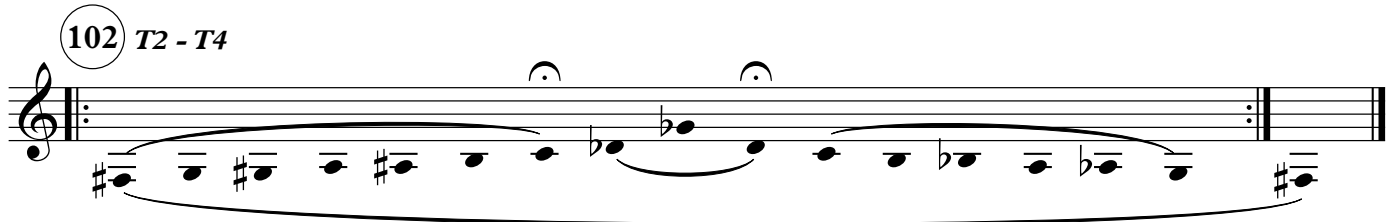
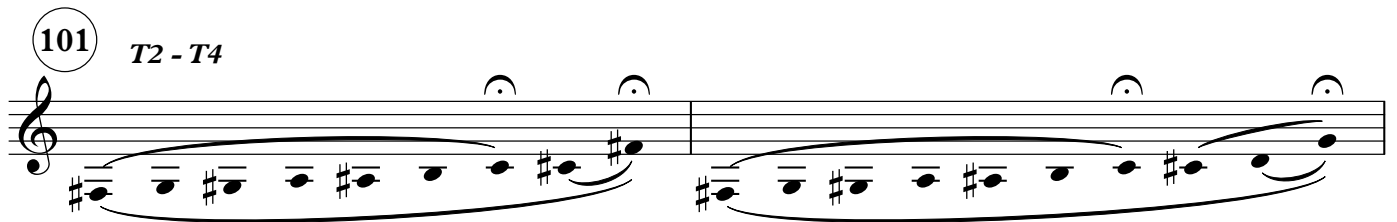
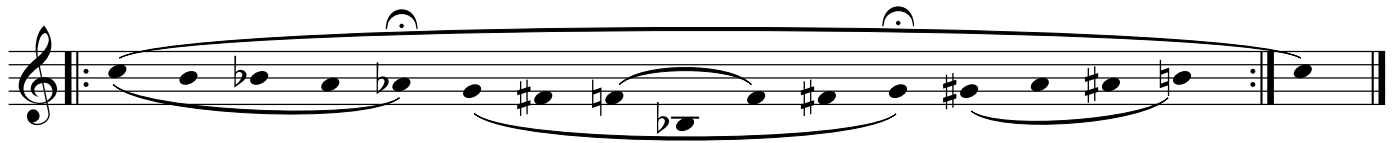
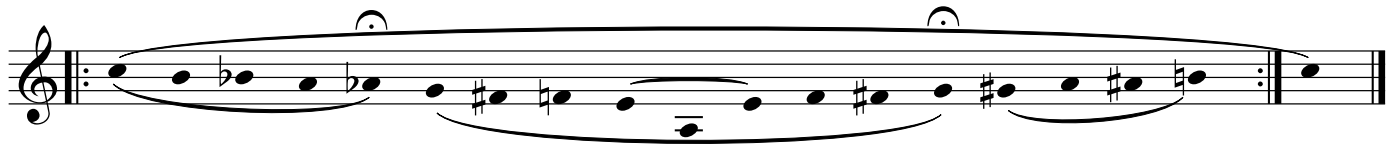


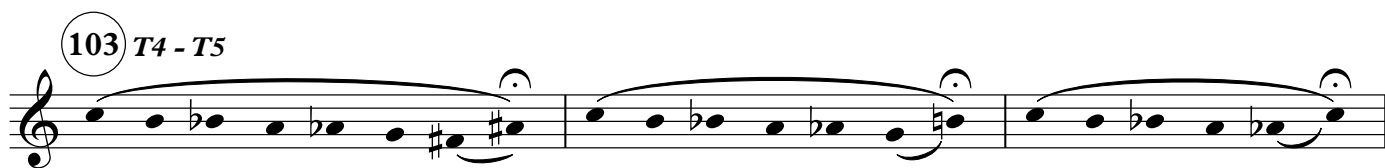
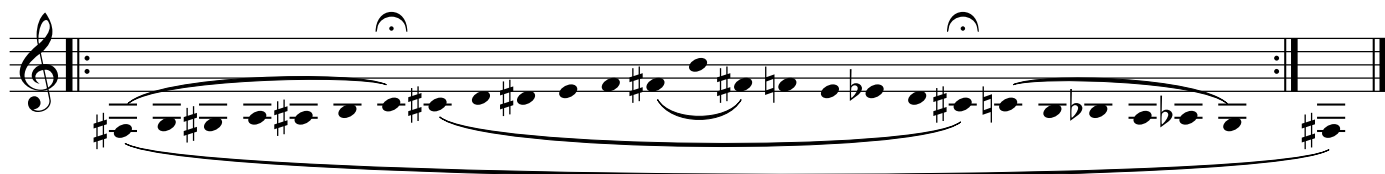
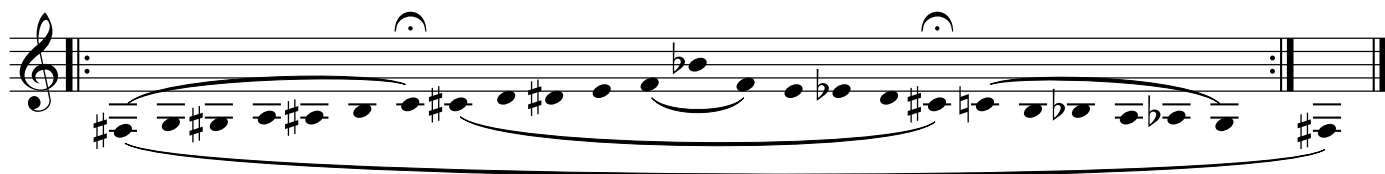
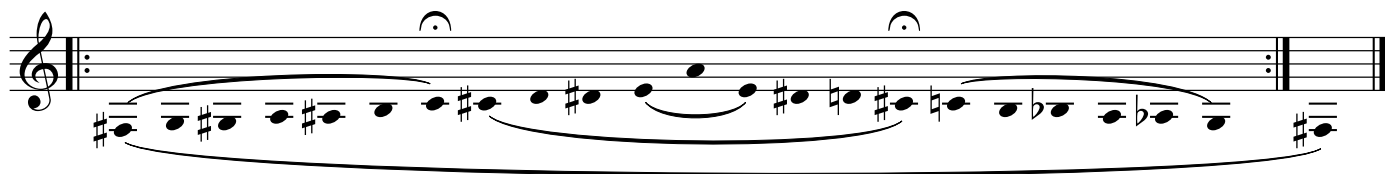
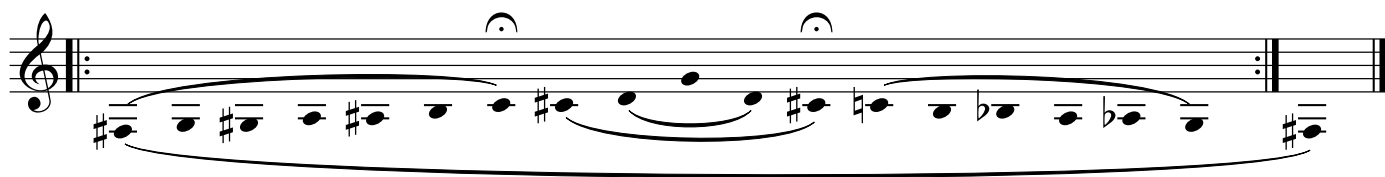
99 T4 - T2



100



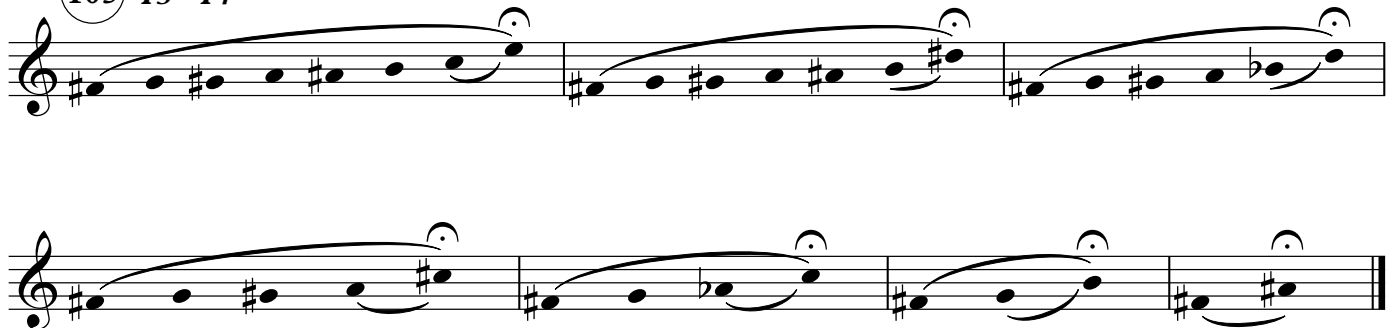




104



105 T3 - T4

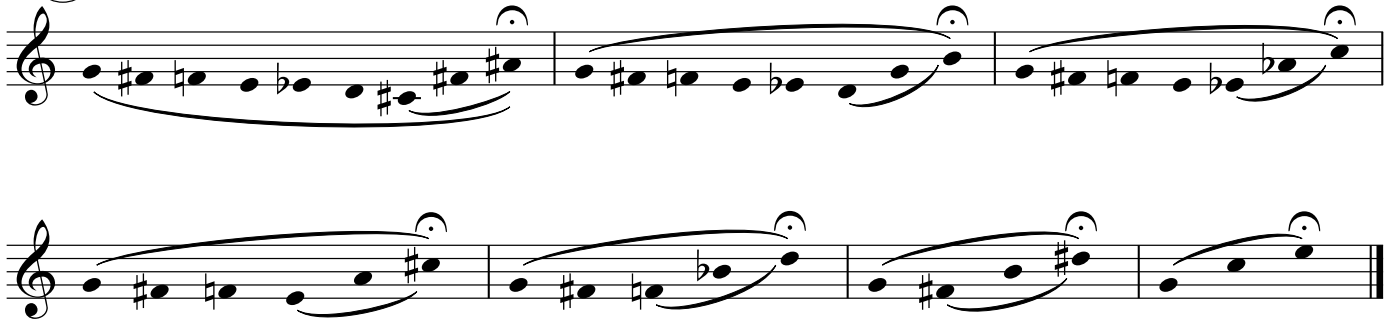


106 T3 - T4



107

T3 - T5



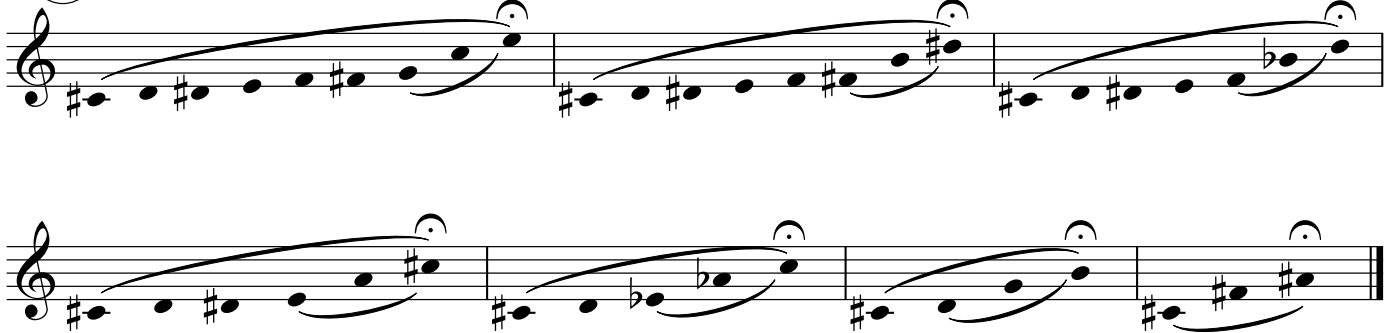
108

T3 - T5



109

T3 - T5



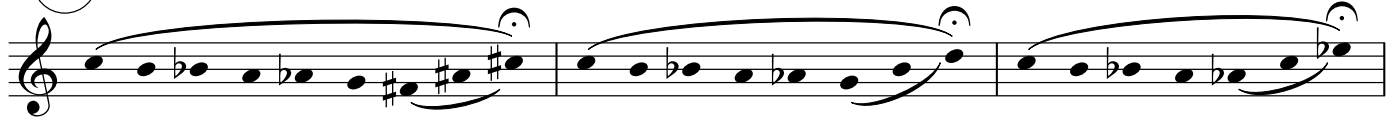
110

T3 - T5

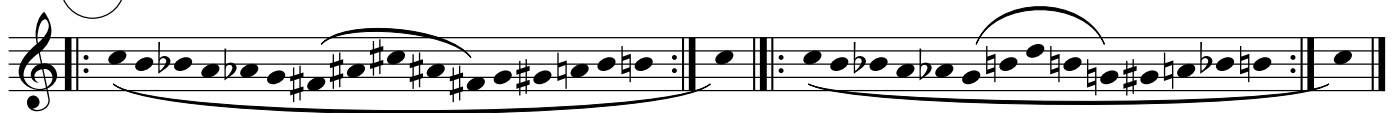




111 *T4 - T6*



112 *T4 - T6*



113 *T3 - T6*



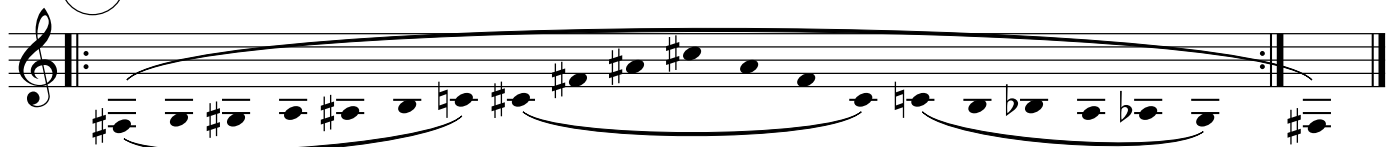
114 T3 - T6



115 T2 - T6



116 T2 - T6



117 T2 - T6

The musical score for 'T2 - T6' consists of two systems of staves. The first system contains six staves, each with a treble clef and a key signature of one sharp (F#). The notation is complex, featuring many accidentals (sharps and flats) and a large, continuous slur spanning the entire length of the system. The second system contains two staves, also with treble clefs and one sharp key signature. The notation continues with similar complexity, including many accidentals and a large slur. The score is presented in a clean, black-and-white format.

118 T2 - T6

The image displays seven staves of musical notation, each representing a different instrument part (T2 through T6) for exercise 118. Each staff begins with a treble clef and a repeat sign. The notation consists of a series of eighth notes, some with accidentals (sharps and flats), and a final double bar line. A large, curved line (a slur) is drawn over the notes on each staff, indicating a continuous melodic line. The notes are arranged in a way that suggests a specific intervallic relationship between the parts, likely a fifth or sixth, as indicated by the 'T2 - T6' label.

Heart Mind Bell

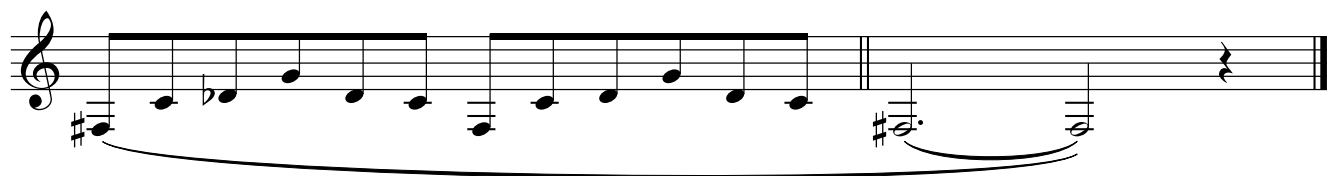
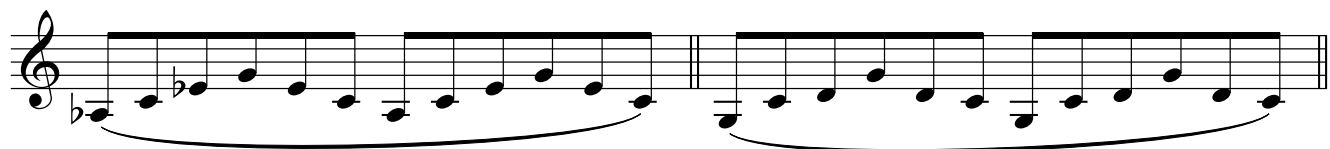
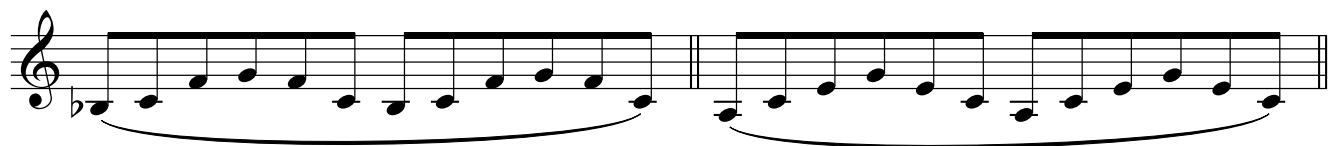
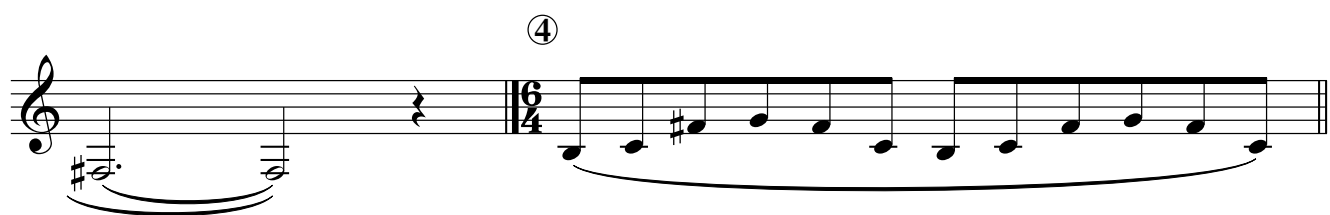
Main Melody One

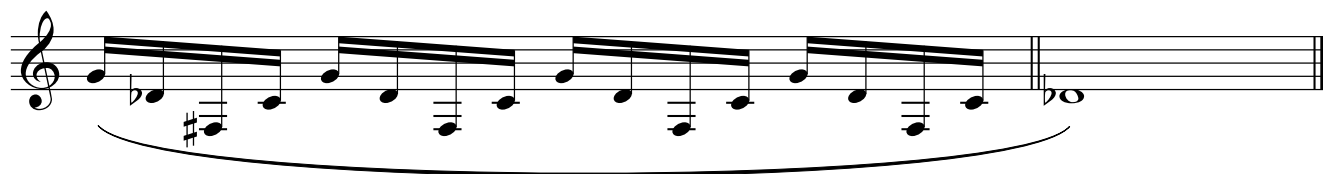
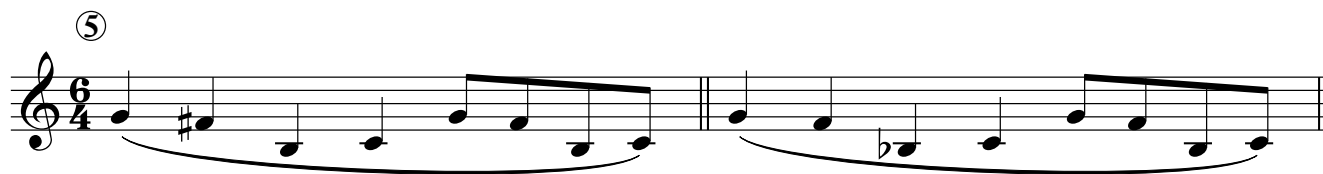
JC Heisler

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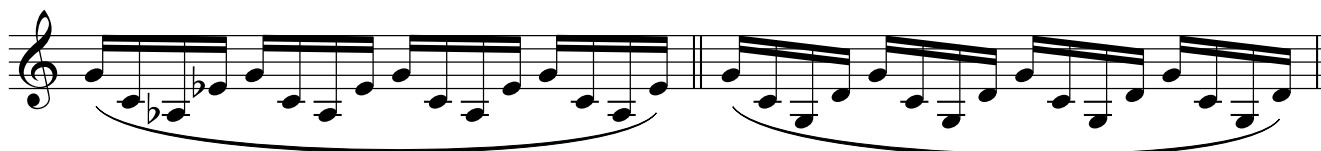
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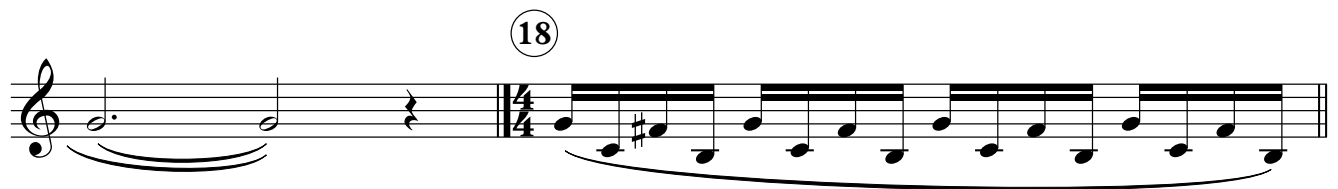


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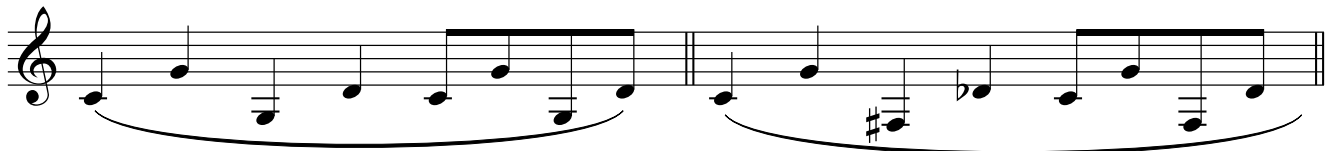
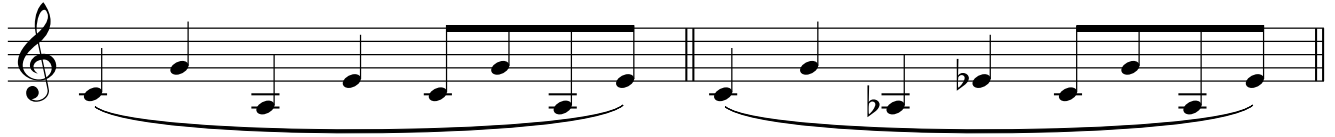
Exercise 15 consists of six measures of music in 6/4 time. The first three measures are in the key of D major (one sharp), and the last three measures are in the key of D minor (two flats). The melody is a continuous eighth-note line. Measures 1-2: D4, E4, F#4, G4, A4, B4. Measures 3-4: C5, B4, A4, G4, F#4, E4. Measures 5-6: D4, C4, B3, A3, G3, F3. The exercise is divided into two groups of three measures each by a double bar line.

⑯

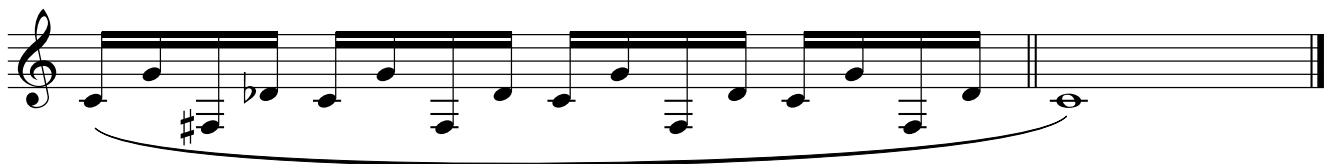
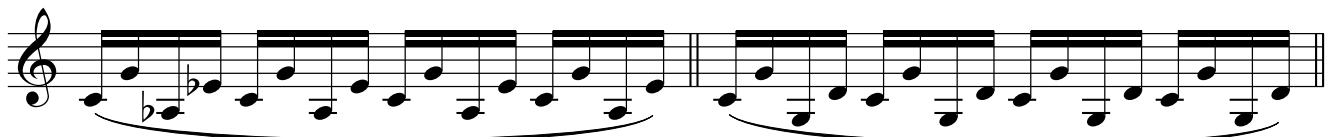
Exercise 16 consists of ten measures of music in 4/4 time. The first measure is a half note D4 with a sharp sign. The second measure is a whole rest. The third measure is a double bar line. The fourth measure is a half note D4 with a sharp sign. The fifth measure is a whole rest. The sixth measure is a double bar line. The seventh measure is a half note D4 with a sharp sign. The eighth measure is a whole rest. The ninth measure is a double bar line. The tenth measure is a half note D4 with a sharp sign. The exercise is divided into two groups of five measures each by a double bar line.



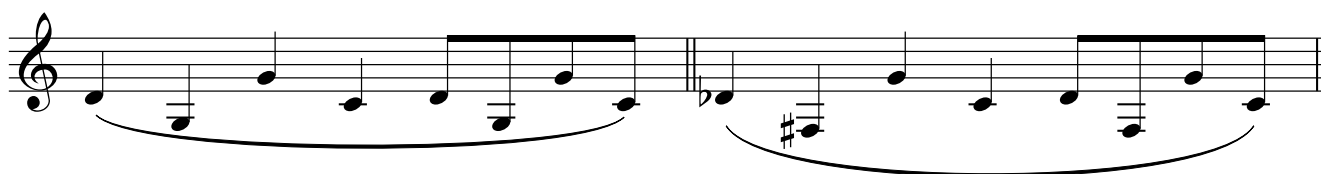
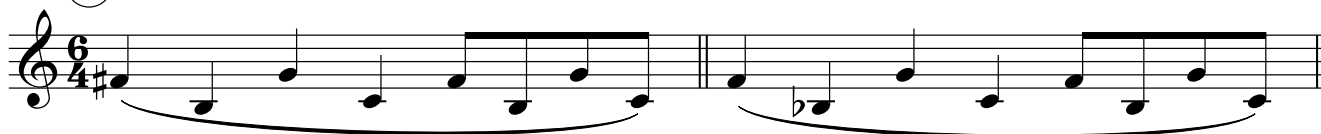
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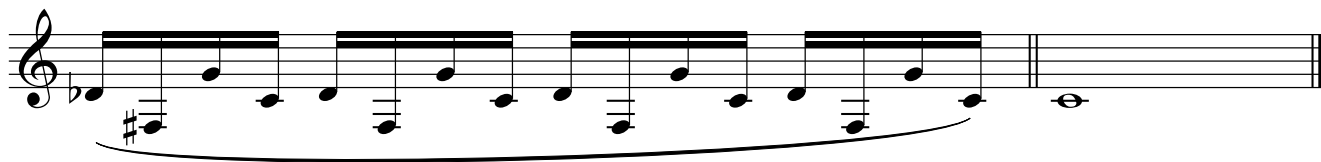
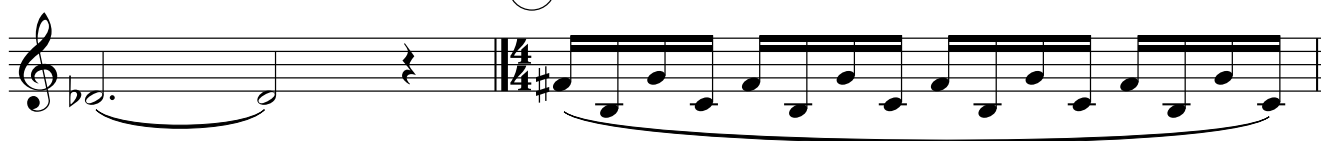
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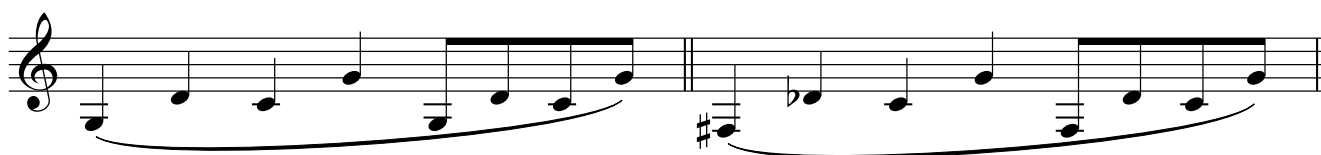
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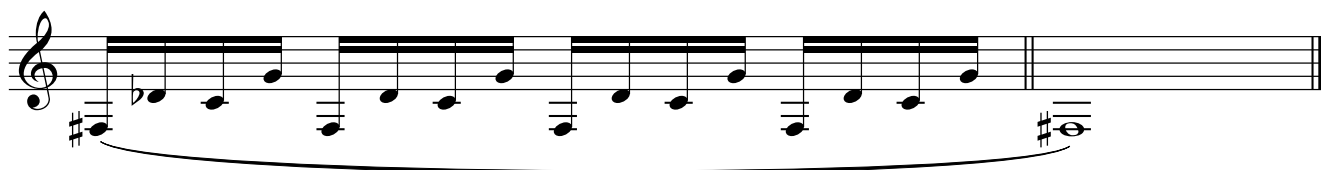
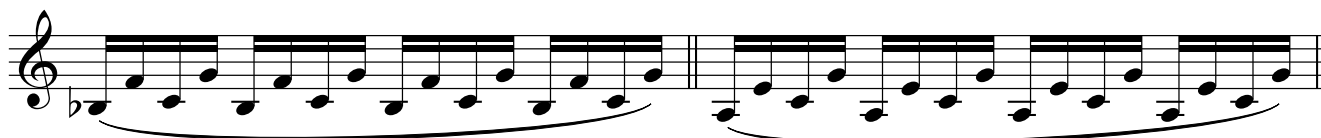
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Heart Mind Bell

Main Melody Two

JC Heisler

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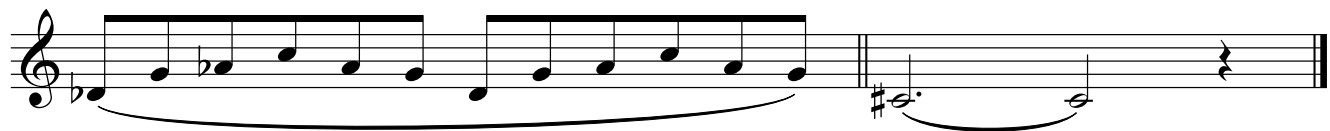
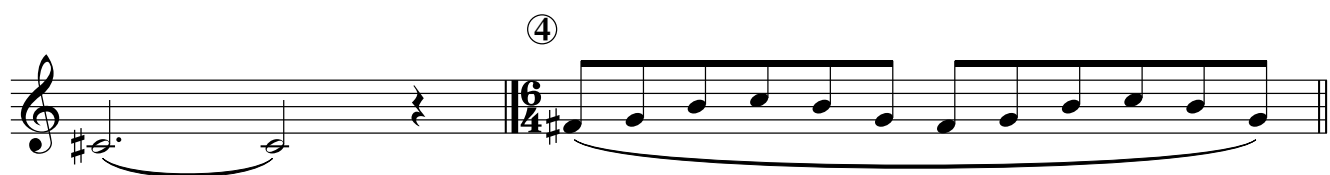
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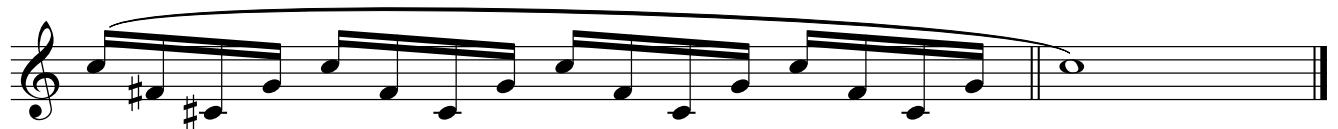
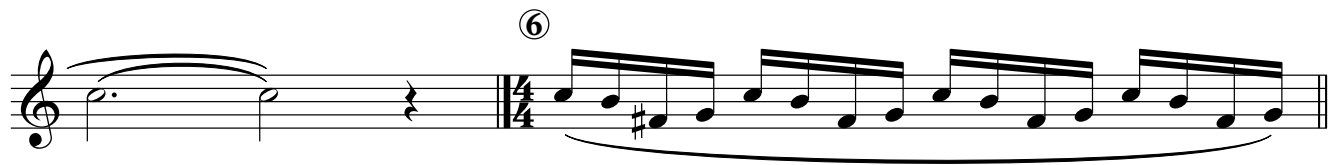
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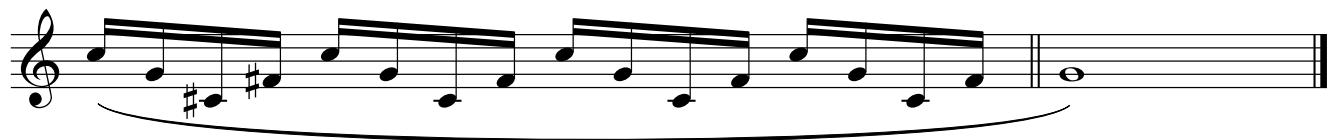
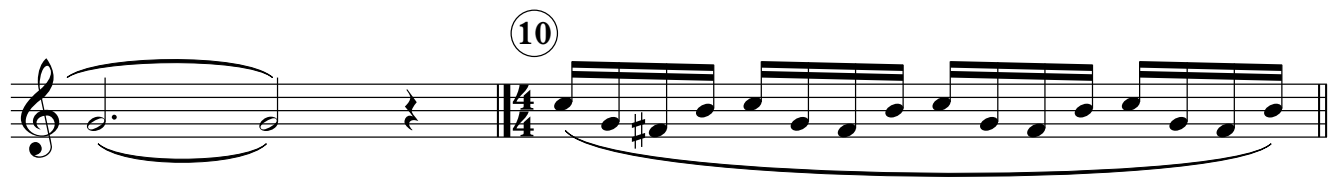
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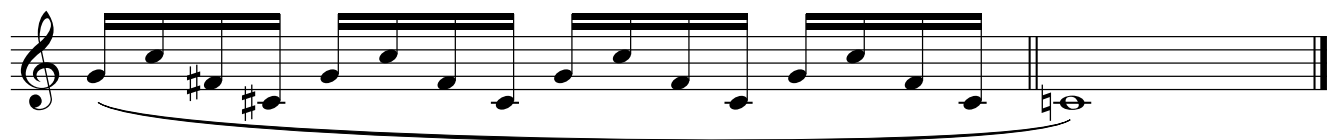
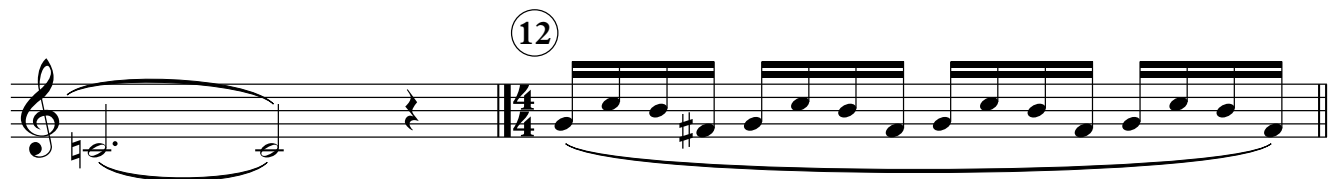
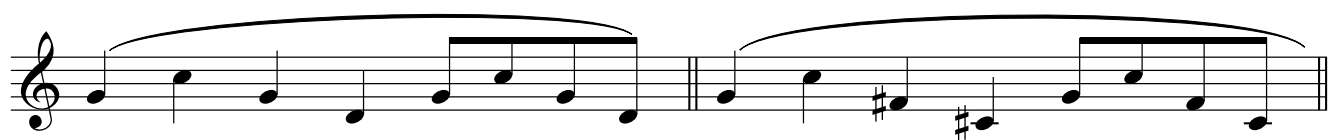
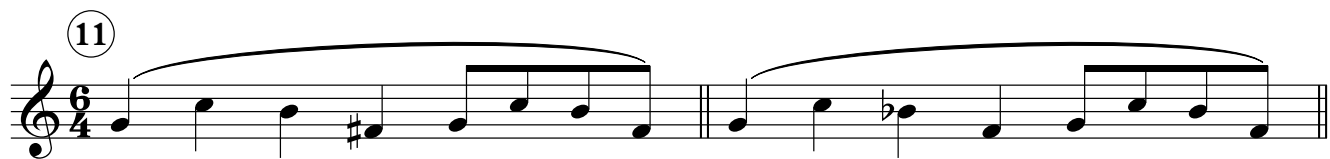
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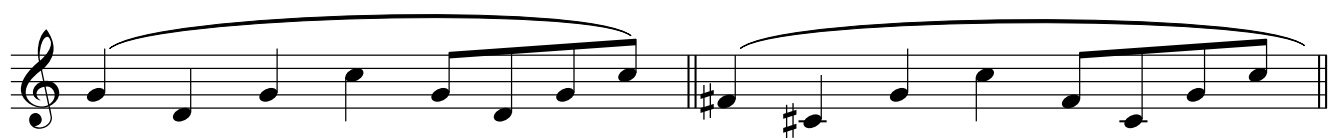


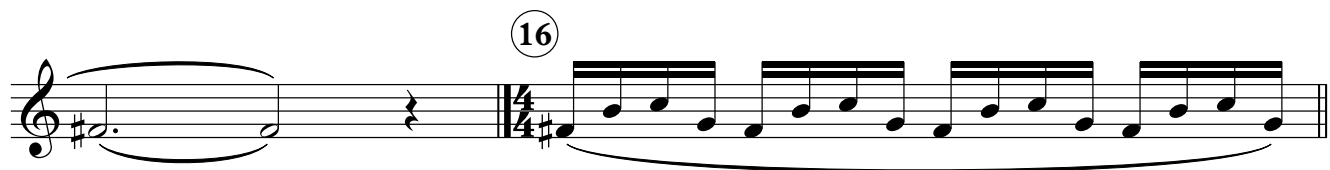
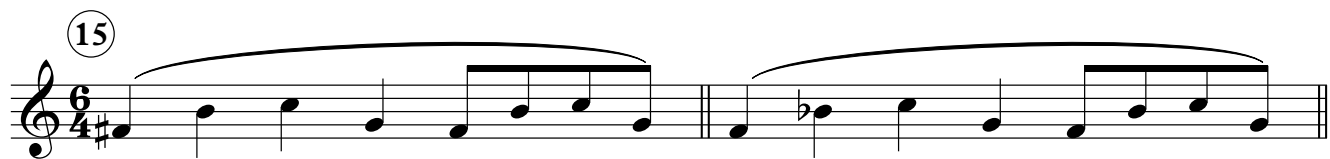


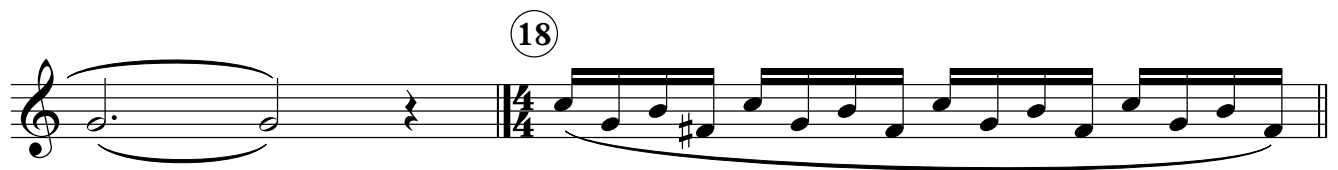
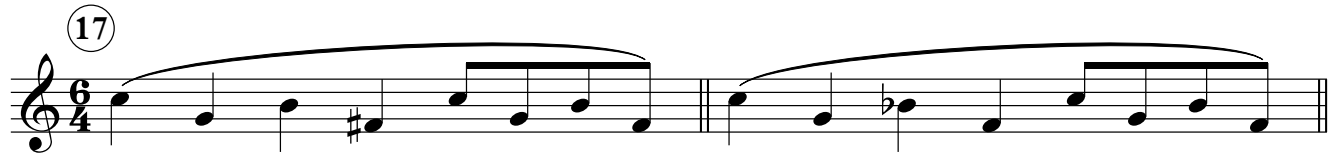


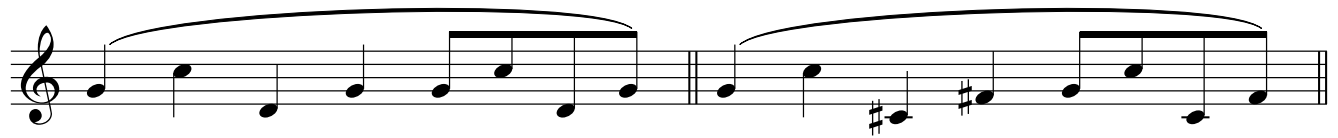
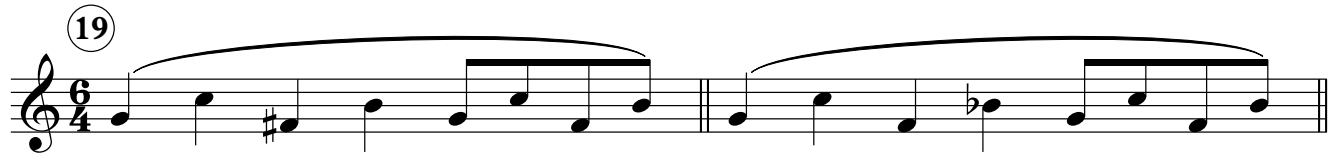


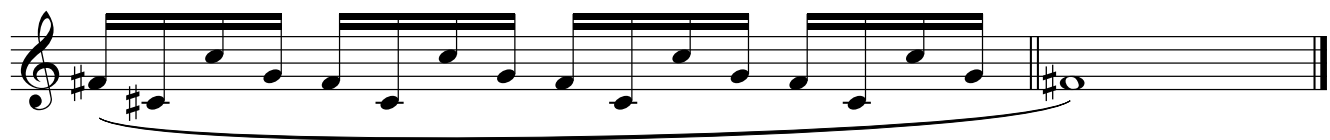
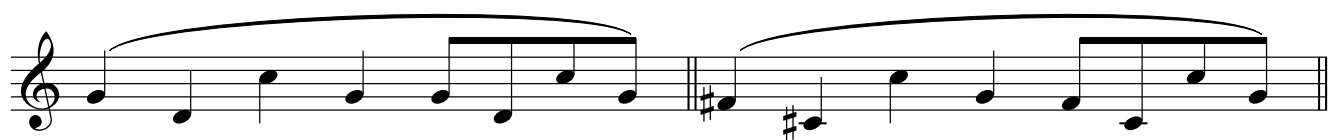


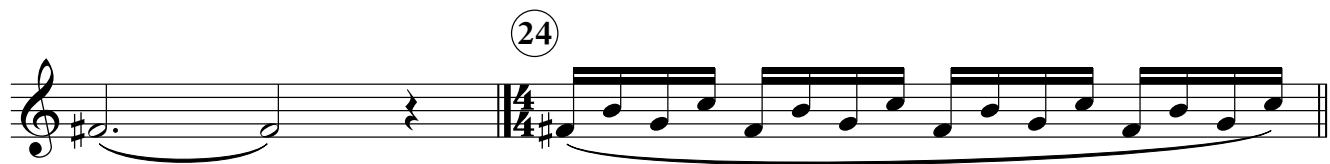
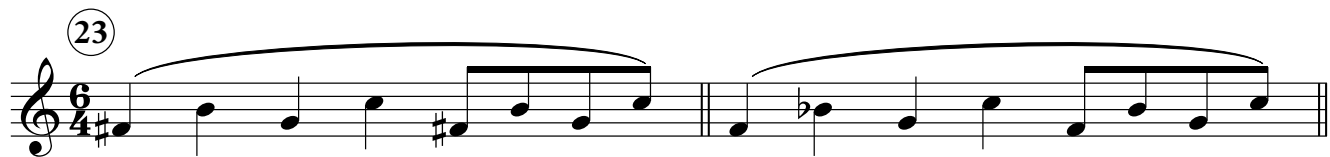












Heart Mind Bell

Main Melody Three

JC Heisler

①

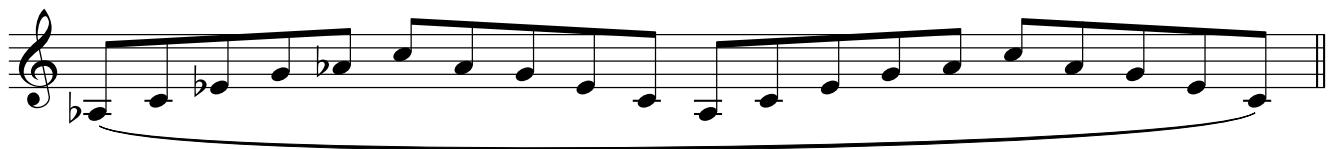
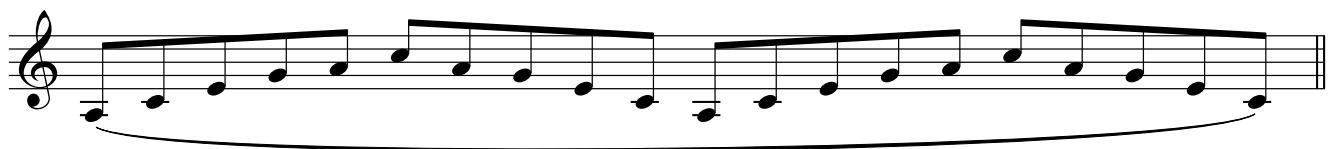
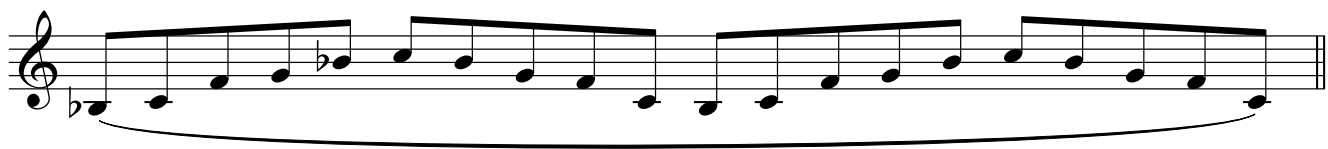
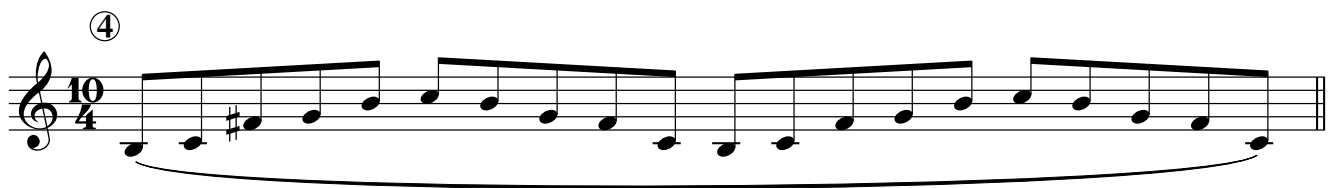
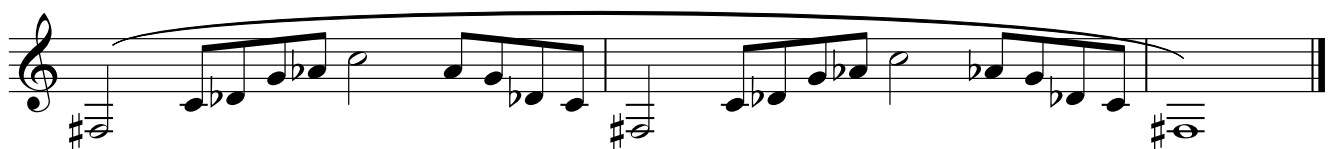
The musical score consists of six staves of music, each containing a melodic line with a long slur over it. The first staff is marked with a circled '1' and a treble clef, with a time signature of 8/4. The melody is written in a key with one sharp (F#). The subsequent staves show variations in the melody, with some staves using a key signature of one flat (Bb) and others returning to one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and rests. The final staff ends with a double bar line.

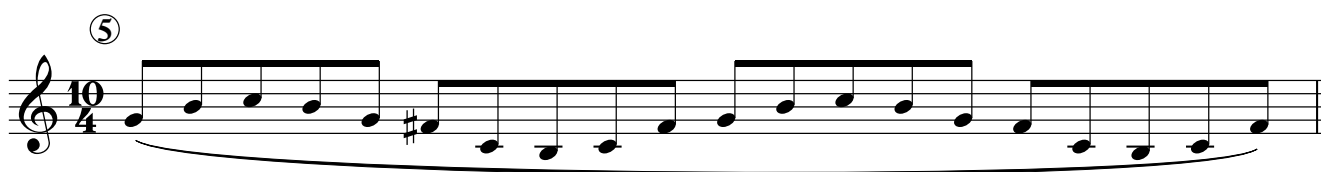
②

This musical exercise consists of two staves, each containing ten measures of music. The first staff is in treble clef with a 10/4 time signature. The second staff is in treble clef. Both staves feature a continuous eighth-note scale that starts on a whole note and gradually ascends over the ten measures. The first staff includes a sharp sign (#) on the fourth measure and a flat sign (b) on the eighth measure. The second staff includes a flat sign (b) on the second measure and a sharp sign (#) on the eighth measure. The exercise concludes with a double bar line.

③

This musical exercise consists of two staves, each containing four measures of music. The first staff is in treble clef with an 8/4 time signature. The second staff is in treble clef. Both staves feature a continuous eighth-note scale that starts on a whole note and gradually ascends over the four measures. The first staff includes a sharp sign (#) on the second measure and a flat sign (b) on the fourth measure. The second staff includes a flat sign (b) on the second measure and a sharp sign (#) on the fourth measure. The exercise concludes with a double bar line.





⑥

This image displays six staves of musical notation for a brass exercise. The notation is written in treble clef with a 10/4 time signature. The exercise is divided into six measures, each containing a melodic line and a corresponding bass line. The notes are primarily eighth and quarter notes, with some measures featuring a half note. The key signature is one flat (B-flat). The exercise is marked with a circled number 6. The notation includes various accidentals (sharps, flats, and naturals) and a large slur spanning the entire exercise.

Heart Mind Bell

JC Heisler

①

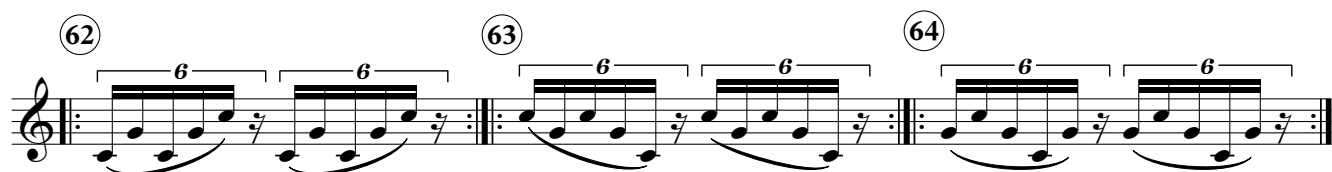
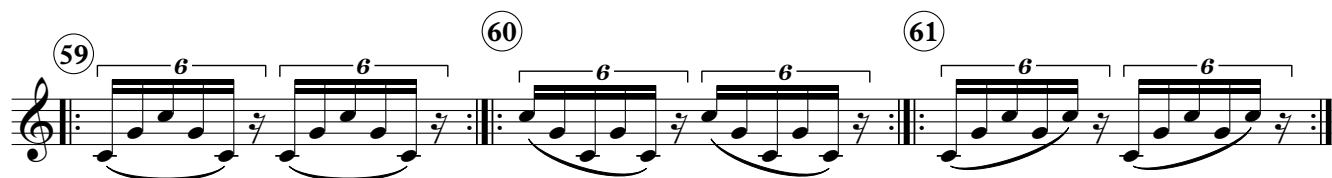
Exercise 1, measures 1-4. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4 or common time (C). The first measure is marked with a circled '1' and 'or C'. The melody consists of eighth notes and quarter notes, with a final quarter note in each measure. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, 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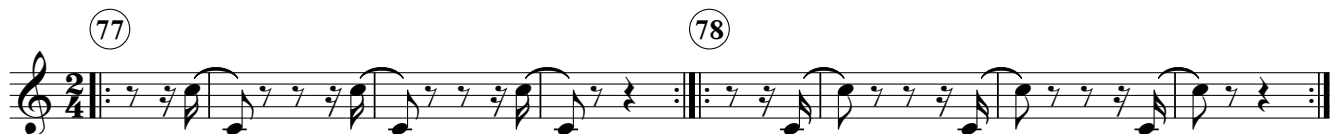
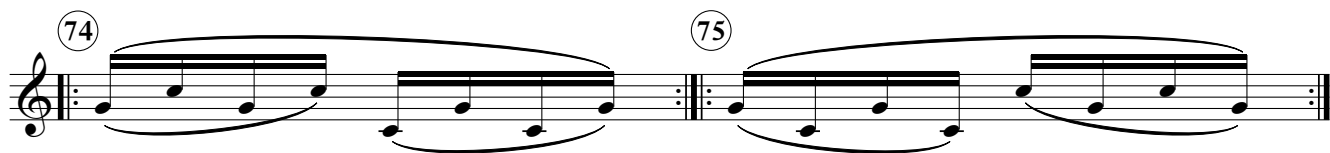
Musical notation for measures 12 and 13. Measure 12 contains four eighth notes: G4, A4, B4, and C5. Measure 13 contains four eighth notes: D5, E5, F#5, and G5.

[illegible]

Measures 16-19 of the piece. The notation continues with eighth and sixteenth notes, including rests and repeat signs. Measure 16: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 17: Treble clef, 2/4 time. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 18: Treble clef, 2/4 time. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Measure 19: Treble clef, 2/4 time. Notes: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter). The piece ends with a double bar line.



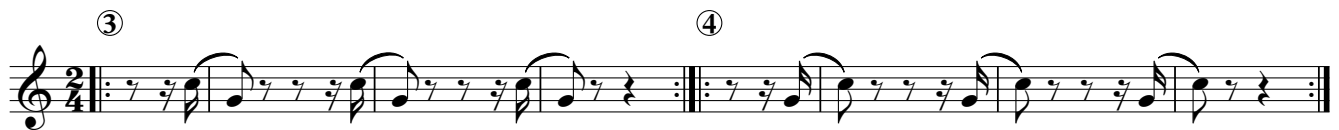




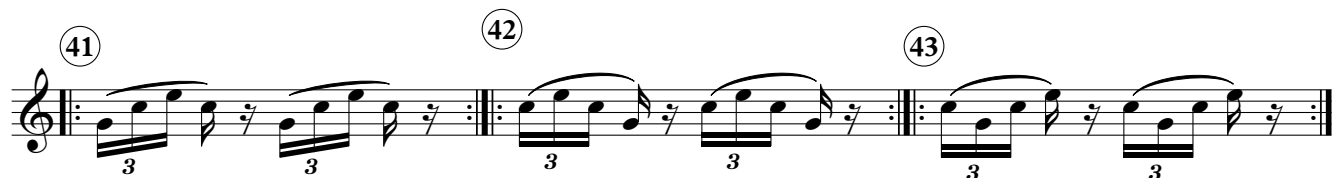
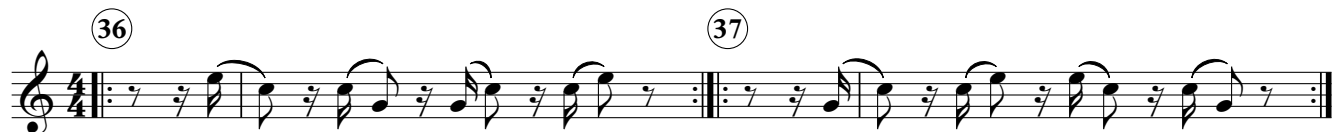
Heart Mind Bell

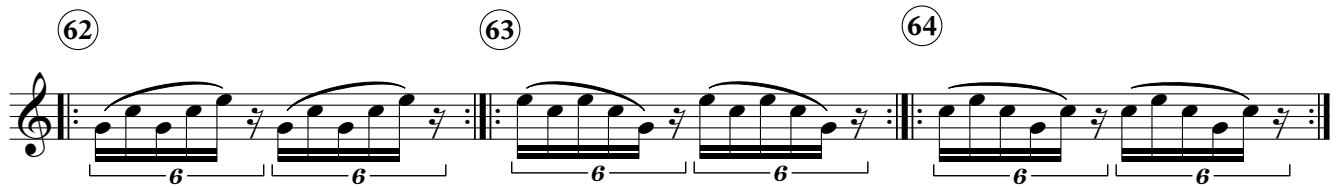
Practice No. 2

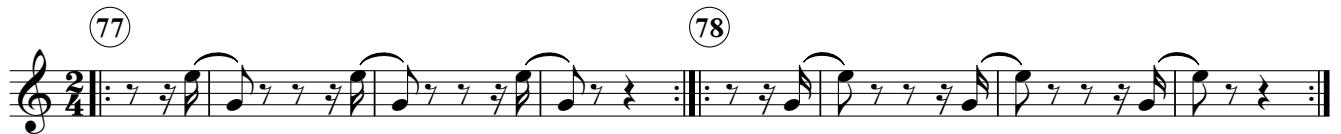
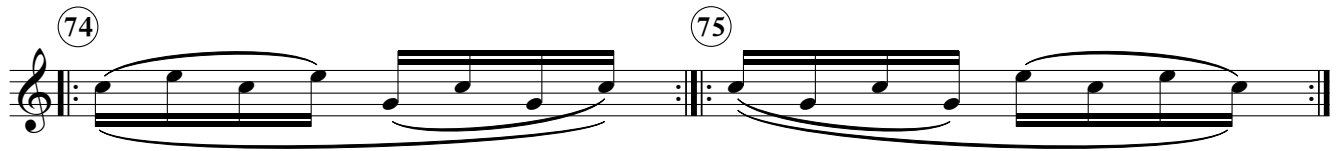
JC Heisler











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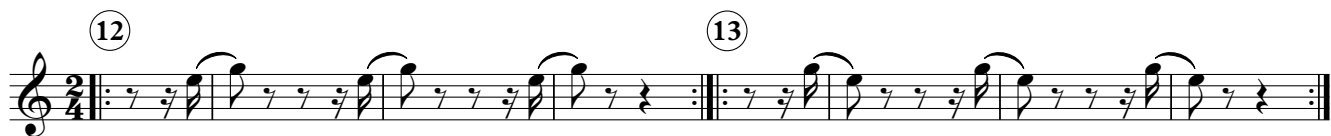


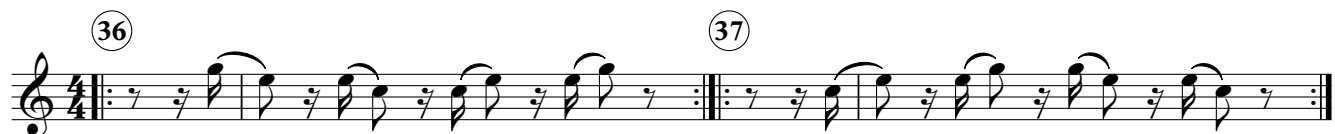
The second system of the exercise consists of measures 5 and 6. Measure 5 is marked with a circled '5' and contains the notes: quarter rest, eighth note G4, eighth note A4, quarter note B4, eighth note A4, eighth note G4, quarter note F#4, eighth note E4, eighth note D4, quarter note C4. Measure 6 is marked with a circled '6' and contains the notes: quarter note B4, eighth note A4, eighth note G4, quarter note F#4, eighth note E4, eighth note D4, quarter note C4, quarter rest.

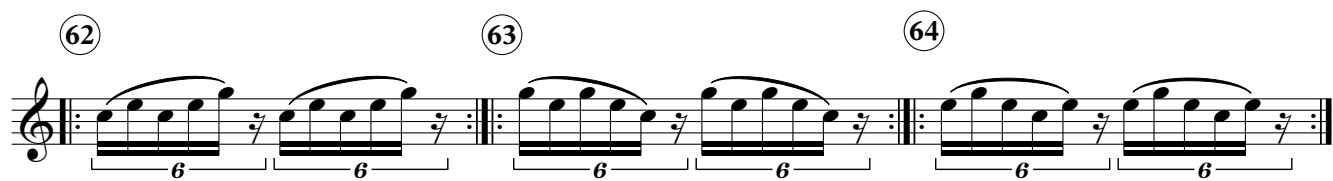
Measures 7-10 of the melody. Measure 7: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Measure 8: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). Measure 9: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). Measure 10: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The melody is in 2/4 time and ends with a double bar line.

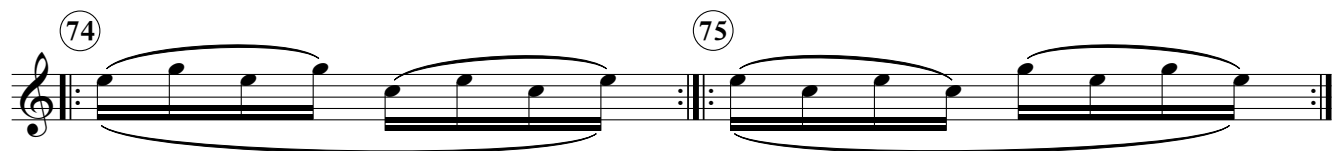
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②

Musical notation for the second ending of 'The Rose Tree'. It is in 6/16 time and key of D major. The notation consists of two measures of eighth notes, followed by a quarter rest, then two measures of eighth notes, followed by a quarter rest, and finally two measures of eighth notes, followed by a quarter rest. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A13

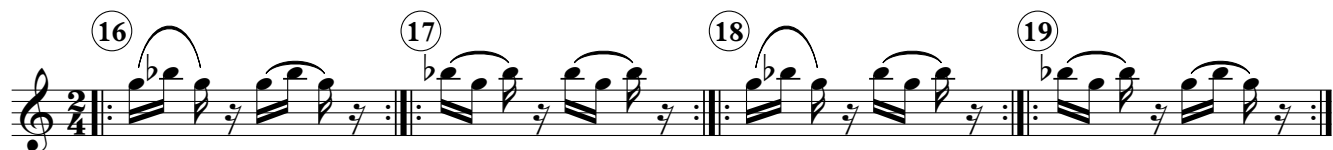
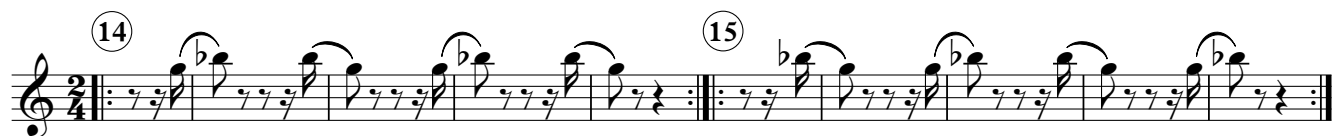
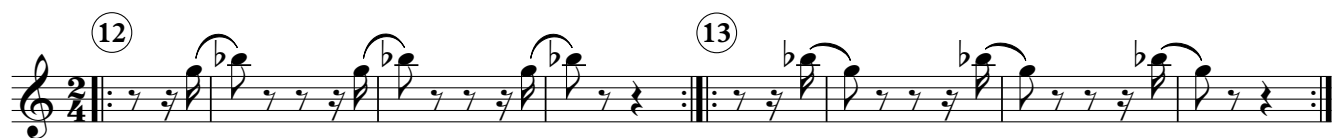
③

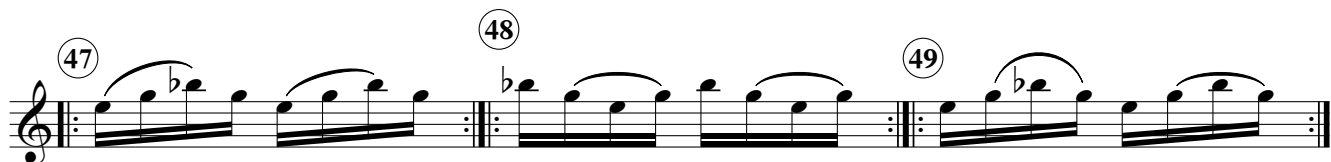
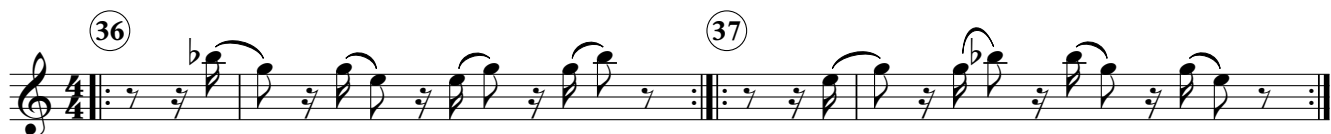
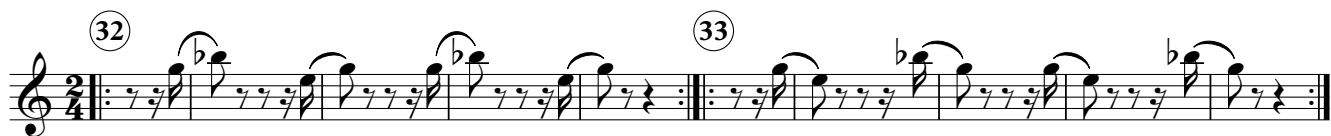
④

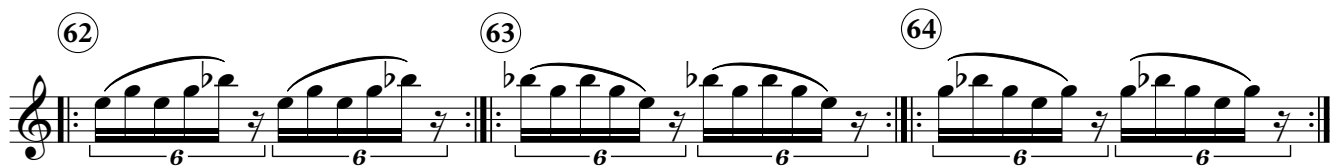
The second system of the exercise, measures 5 and 6, is shown in 2/4 time. Measure 5 (labeled with a circled 5) contains the notes: quarter rest, eighth note G, eighth note A, quarter note B, eighth note A, eighth note G, quarter note F, eighth note E, eighth note D, quarter note C. Measure 6 (labeled with a circled 6) contains the notes: quarter note C, eighth note D, eighth note E, quarter note F, eighth note G, eighth note A, quarter note B, eighth note A, eighth note G, quarter note F. Both measures end with a double bar line.

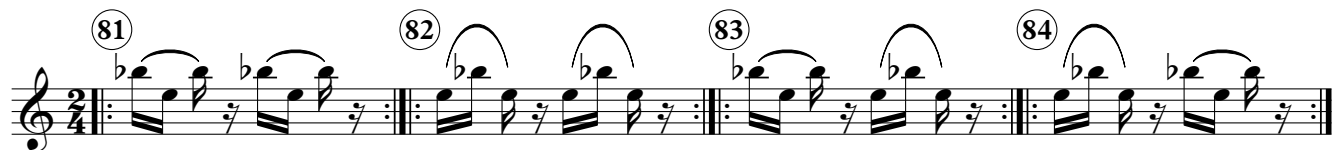
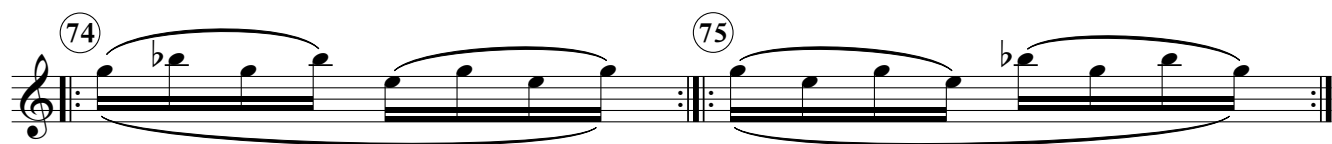
Measures 7-10 of the melody. Measure 7: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). Measure 8: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). Measure 9: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). Measure 10: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). The key signature has one sharp (F#) and the time signature is 2/4.

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. It begins with a repeat sign. The first measure contains a half note G4 (one flat), followed by a half note F#4 (one sharp). The second measure contains a half note E4 (one flat), followed by a half note D4 (one flat). The third measure contains a half note C4 (one flat), followed by a half note B3 (one flat). The fourth measure contains a half note A3 (one flat), followed by a half note G3 (one flat). The fifth measure contains a half note F#3 (one sharp), followed by a half note E3 (one flat). The sixth measure contains a half note D3 (one flat), followed by a half note C3 (one flat). The seventh measure contains a half note B2 (one flat), followed by a half note A2 (one flat). The eighth measure contains a half note G2 (one flat), followed by a half note F#2 (one sharp). The ninth measure contains a half note E2 (one flat), followed by a half note D2 (one flat). The tenth measure contains a half note C2 (one flat), followed by a half note B1 (one flat). The system ends with a repeat sign.









①

(poooh)

The musical notation shows the 3rd and 4th measures of the exercise. The 3rd measure is marked with a circled '3' and contains a quarter rest, followed by an eighth rest, and then a dotted quarter note with a flat (B-flat). The 4th measure is marked with a circled '4' and contains a quarter rest, followed by an eighth rest, and then a dotted quarter note with a flat (B-flat). The notation is in 2/4 time and uses a treble clef.

⑦ ⑧ ⑨ ⑩

