

Expressive Tone 4

Explore your use of tone colour in this wistful melody. Let your sound reflect its yearning modal inflection and aim to carry the line right through its lingering four-bar phrases.

♩=70

00:00

A minor



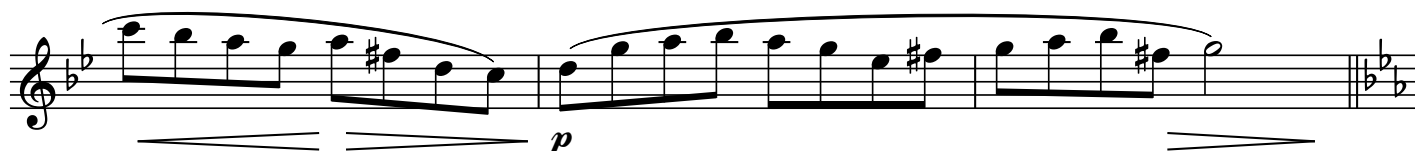
D minor

00:30



G minor

00:56



Faster Fingers 4

Repeated patterns in this micro-étude are designed to be a real workout for the 3rd and 4th fingers of both hands – especially RH4. Play them slowly and carefully to avoid "cheating"!

♩=(S)60-(M)80-(F)100 [Slow 00:00/Medium 00:00/Fast 00:00]

C major/
A minor

[S 00:36 / M 00:27 / F 00:21]

F major/
D minor

cont. 8va lower

Aiming High 5

For chromatic finger patterns in the top register. The keys in this micro-étude move up by semitone steps to take you gradually to the top, but you can leave out any keys you are not yet comfortable in .

♩=(S)50-(F)80 Slow 00:00/Fast 00:00

C major

S 00:21 / F 00:13

D $\flat$ major

Embouchure Flexibility 2

*Change the direction of the air to move smoothly over wide intervals.
Play each phrase legato and enjoy the shape of the melodic line.*

♩=54 00:00

C major

mf

p

F major 00:39

mp

mf

p

mp

Bb major 01:15

mf

p

mp

Artful Articulation 5

This micro-étude builds endurance and facility in double and triple tonguing by increasing the difficulty with each pattern change. Practice in sections but aim to play through without stopping.

♩=100-120 [Slow 00:00/Fast 00:00]

F major



♩=♩ [S 00:50 / F 00:42]



Chorales for Intonation 1

For thinking harmonically to improve your intonation. For solo practice, play any part against the accompaniment, listening carefully to the harmony and working actively on your intonation in each chord.

Aberystwyth (Joseph Parry)

arr. John Alley

$\text{♩} = 76$ E minor

The first system of the musical score consists of four staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide a harmonic accompaniment using a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests.

The second system of the musical score begins with a measure rest labeled '7' above the first staff. It continues with four staves of music, maintaining the same instrumental and harmonic structure as the first system. The notation includes various rhythmic values and rests, designed to facilitate intonation practice.

The third system of the musical score begins with a measure rest labeled '12' above the first staff. It concludes the piece with four staves of music. The notation includes various rhythmic values and rests, designed to facilitate intonation practice. The system ends with a double bar line.