

# DYNAMICS

Here is another new dynamic mark used in music. Again, notated in Italian, the term is *fortissimo* (*ff*) which means to play very loud. Your teacher may add this mark to this book to help develop your musical expression.



Count: 1 & 2 & a 3 & a 4 e &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

13.

14.

15.

16.

## SOLO 29

*ff*

space of the last sixteenth note. In fast tempos, it will not be necessary to count all four sixteenth notes but simply count 1 e &. Here are both methods of counting:

1 e &(a) 1 e &

Count: 1 e &(a) 2 & 3 e & a 4 &

85.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

86.

87.

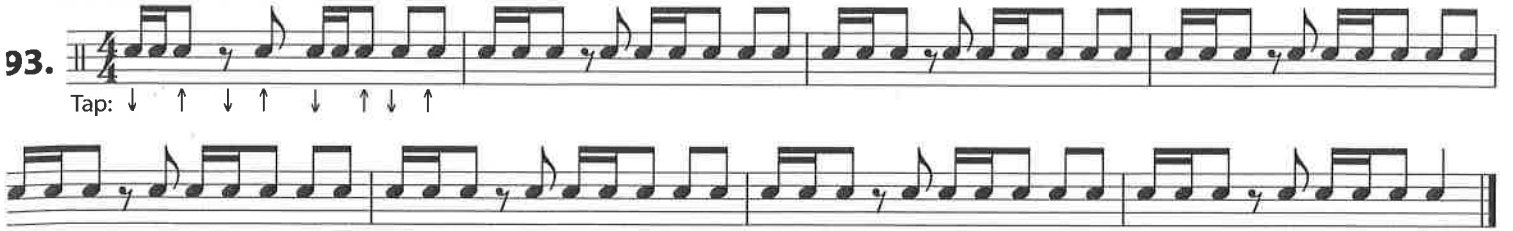
88.

### SOLO 22

Repeat the music written between the signs. If only one sign appears :|| as you learned earlier, repeat from the beginning.

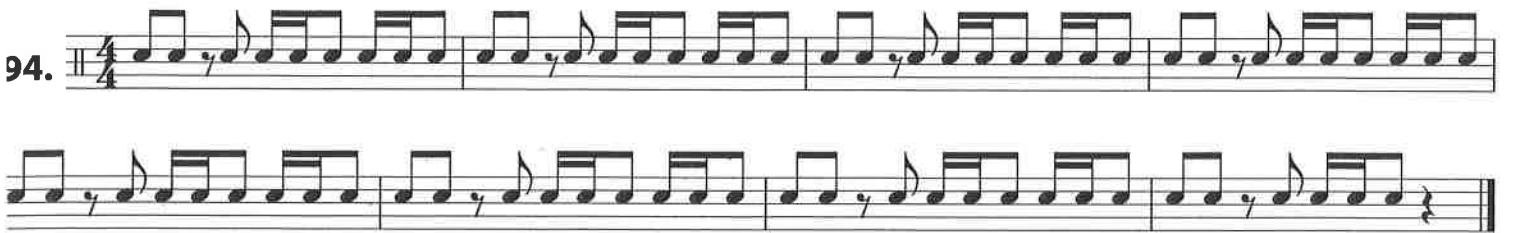
Count: 1 e & 2 & 3 e & 4 &

93. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑



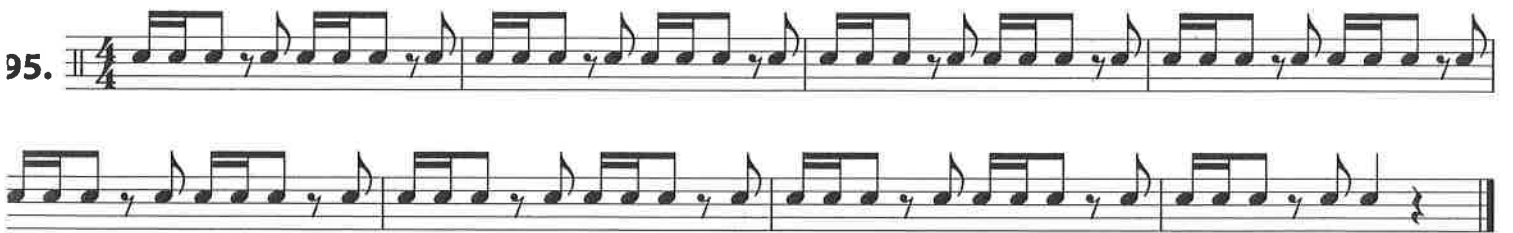
Exercise 93 consists of two staves of music in 4/4 time. The first staff includes a count '1 e & 2 & 3 e & 4 &' and tap instructions 'Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑' below the notes. The notes are eighth notes, with rests on the 'e' and '&' beats of each measure. The second staff continues the pattern.

94.



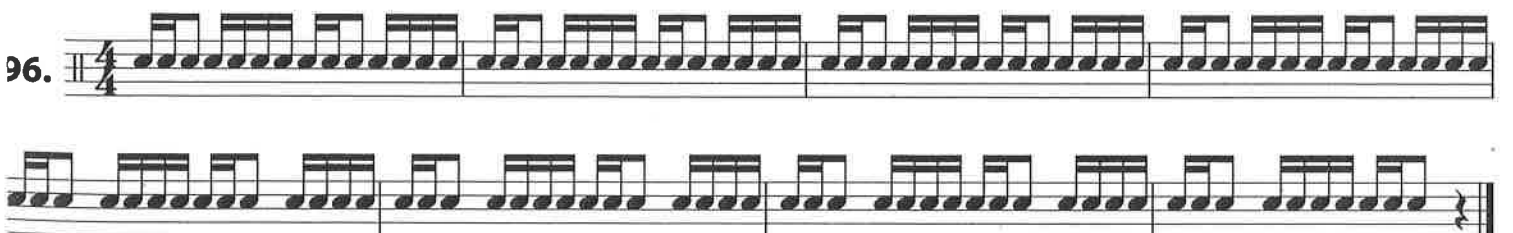
Exercise 94 consists of two staves of music in 4/4 time. The notes are eighth notes with rests on the 'e' and '&' beats of each measure.

95.



Exercise 95 consists of two staves of music in 4/4 time. The notes are eighth notes with rests on the 'e' and '&' beats of each measure.

96.



Exercise 96 consists of two staves of music in 4/4 time. The notes are sixteenth notes, forming a continuous stream of eighth-note pairs.

### SOLO 24



SOLO 24 consists of four staves of music in 3/4 time. The notes are eighth notes with rests on the 'e' and '&' beats of each measure.

# ONE EIGHTH NOTE and TWO SIXTEENTHS

Again, as you remember, sixteenth notes are counted 1 e & a (pronounced: one ee and a). Use the same counting when playing this rhythm but the second sixteenth note is silent since the eighth note takes the space of the second sixteenth note. In fast tempos, it will not be necessary to count all four sixteenth notes but simply count 1 & a. Here are both methods of counting:



Count: 1 & a 2 & 3 e & a 4 &

97.

98.

99.

100.

## SOLO 25

D.S.  $\text{\textcircled{S}}$  al CODA  $\Phi$

*Dal Segno al Coda* (from the sign to the coda). Repeat the music from the sign  $\text{\textcircled{S}}$ .

When you reach the first  $\Phi$  skip to the coda ( $\Phi$ ) which is a short concluding section.

Count: 1 & a 2 & 3 & a 4 &

105.

Musical notation for exercise 105, measures 1-4. The notation is in 4/4 time and features eighth-note patterns. Below the staff is a tap rhythm diagram: Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑.

106.

Musical notation for exercise 106, measures 1-4. The notation is in 4/4 time and features eighth-note patterns.

107.

Musical notation for exercise 107, measures 1-4. The notation is in 4/4 time and features eighth-note patterns.

108.

Musical notation for exercise 108, measures 1-4. The notation is in 4/4 time and features sixteenth-note patterns.

SOLO 27

Musical notation for Solo 27, measures 1-4. The notation is in 3/4 time and features eighth-note patterns. A Segno sign ( $\text{\textcircled{S}}$ ) is placed above the staff at the end of measure 2, and a Coda sign ( $\Phi$ ) is placed above the staff at the beginning of measure 3.

D.S. al Coda

$\Phi$  Coda

Musical notation for the D.S. al Coda and Coda signs, showing the specific rhythmic patterns for each.

*pp*

Count: 1 & a 2 e & 3 e & a 4 &

109.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

110.

111.

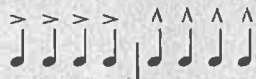
112.

### SOLO 28

*pp*



There are two commonly used accents illustrated here:



Count: 1 & 2 e & 3 & 4 & a

117. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

118.

119.

120.

### SOLO 30

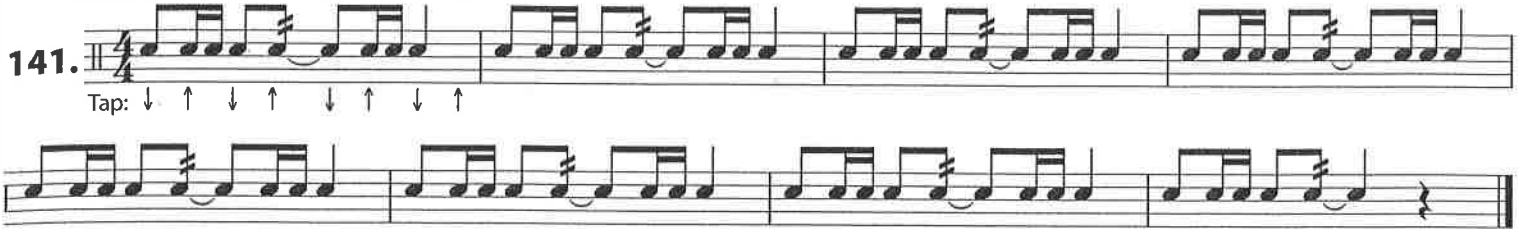
The SOLO 30 section consists of four staves of music. Each staff contains eighth notes with accents (>) placed above them. The first staff has accents on the first and second notes of each pair. The second staff has accents on the first and second notes of each pair. The third staff has accents on the first and second notes of each pair. The fourth staff has accents on the first and second notes of each pair.

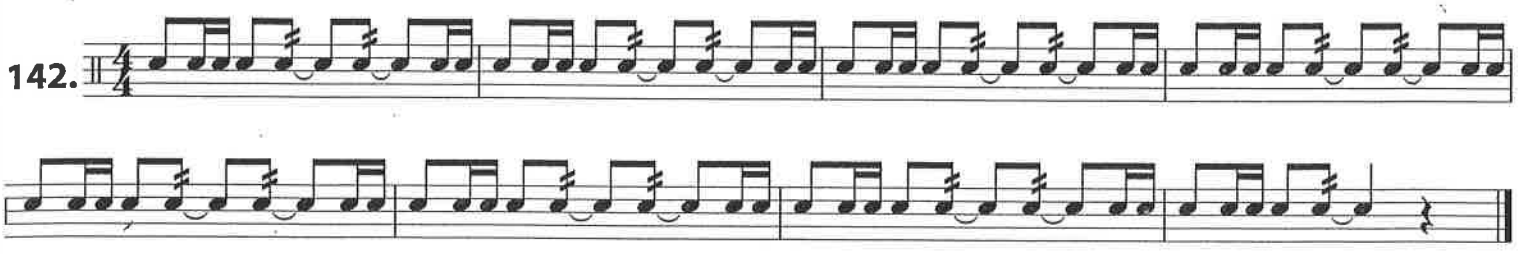


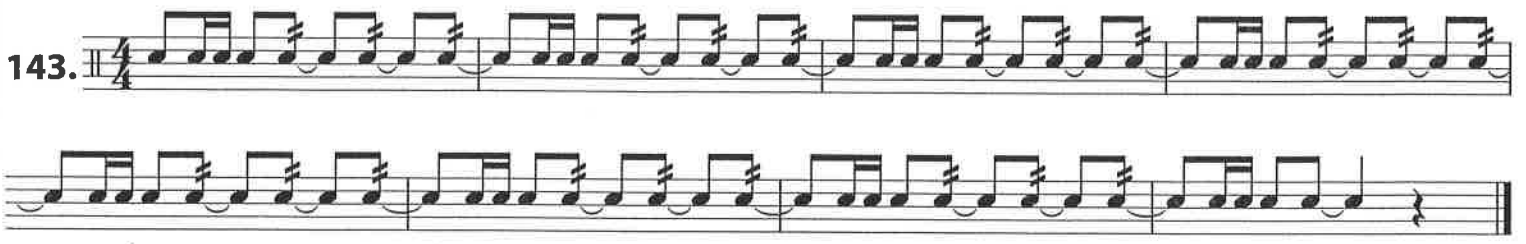


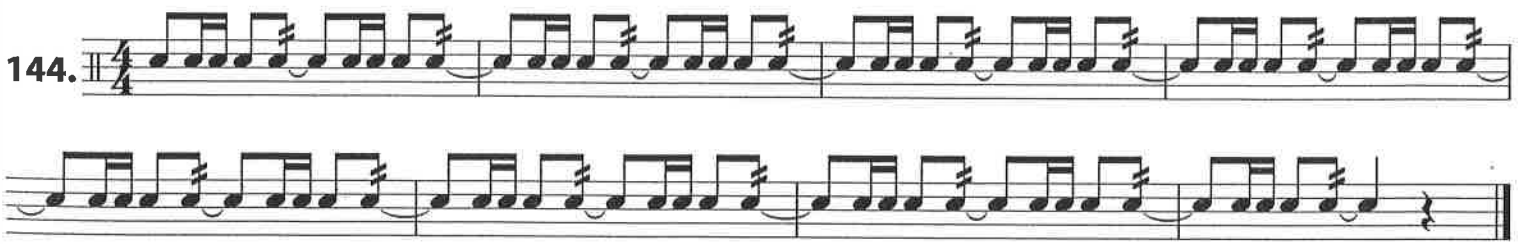
Andante – moderately slow, at a walking pace  
Moderato – a moderate tempo  
Allegro – cheerfully, a lively tempo

Count: 1 & a 2 & 3 & a 4 &

141.   
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

142. 

143. 

144. 

Moderato

**SOLO 36**



Here are some terms used to indicate increasing speed (getting faster):

*accelerando (accel.)* – gradually faster

*più mosso* – more motion, faster

*con motto* – with motion, keep the tempo (speed) moving forward

Count: 1 & 2 & 3 & 4 e &

145.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Musical notation for exercise 145, consisting of two staves. The first staff includes a count 'Count: 1 & 2 & 3 & 4 e &' and a tap rhythm 'Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑' indicated by arrows. The notation features eighth notes and quarter notes with slurs, primarily on a single staff.

146.

Musical notation for exercise 146, consisting of two staves. The notation features eighth notes and quarter notes with slurs, primarily on a single staff.

147.

Musical notation for exercise 147, consisting of two staves. The notation features eighth notes and quarter notes with slurs, primarily on a single staff.

148.

Musical notation for exercise 148, consisting of two staves. The notation features eighth notes and quarter notes with slurs, primarily on a single staff.

### SOLO 37

Musical notation for Solo 37, consisting of four staves. The notation features eighth notes and quarter notes with slurs, primarily on a single staff.

*accelerando*

### G.P. (Grand Pause)

G.P., an abbreviation for *Grand Pause* is used to indicate a great pause in the music, usually a measure of silence for the entire ensemble.

Count: 1 & 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

49.

50.

51.

152.

### SOLO 38

G.P.

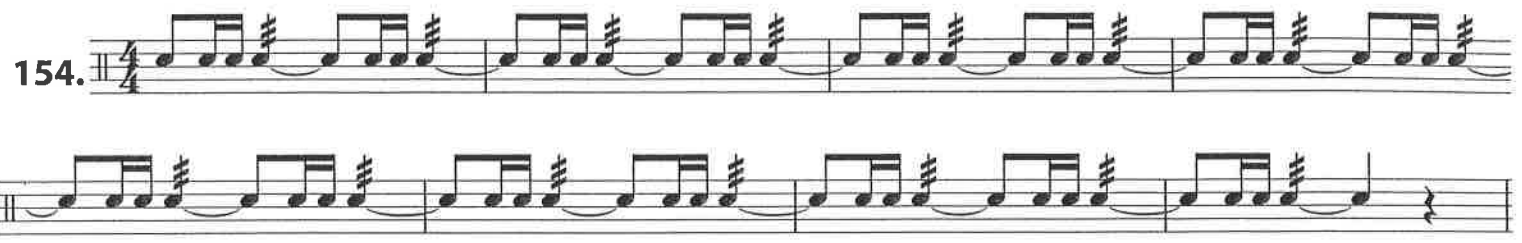
Here are some terms used to indicate decreasing speed (getting slower):  
*rallentando (rall.)* – gradually slower  
*ritardando (rit. or ritard.)* – gradually slower  
*meno mosso* – less motion, a little slower

Count: 1 & 2 & a 3 & 4 & a

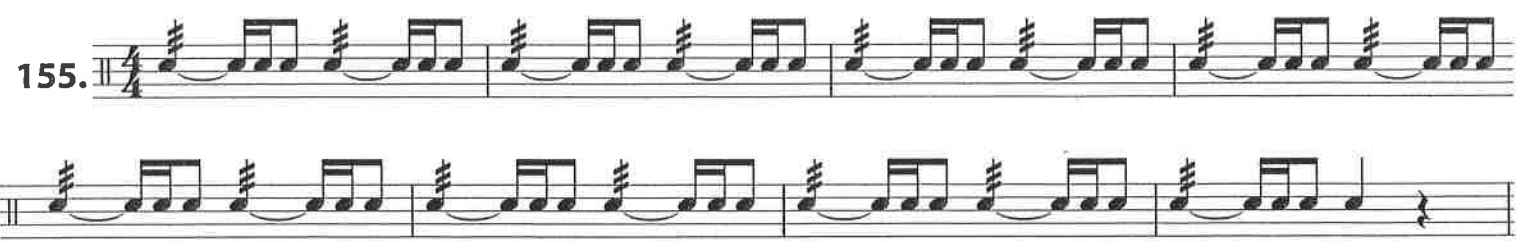
153. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↑



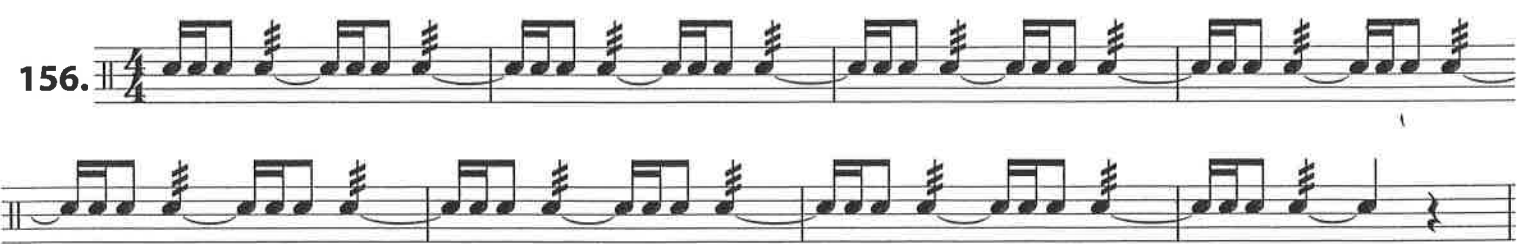
154.



155.



156.



### SOLO 39



*ritardando*

A fermata is placed above a note or rest and is used to indicate that the note or rest is to be held longer than its printed value. In the solo below, there is a fermata on the fourth beat of the next to last measure. Hold the roll longer than the normal quarter note.

Count: 1 & 2 & 3 & 4 &

157.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Musical notation for exercise 157, measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The notation consists of two staves. The first staff shows the melody with eighth notes and rests. The second staff shows the bass line with eighth notes and rests. Above the first staff, the count '1 & 2 & 3 & 4 &' is written. Below the first staff, the tap pattern 'Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑' is written.

158.

Musical notation for exercise 158, measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The notation consists of two staves. The first staff shows the melody with eighth notes and rests. The second staff shows the bass line with eighth notes and rests.

159.

Musical notation for exercise 159, measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The notation consists of two staves. The first staff shows the melody with eighth notes and rests. The second staff shows the bass line with eighth notes and rests.

160.

Musical notation for exercise 160, measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The notation consists of two staves. The first staff shows the melody with eighth notes and rests. The second staff shows the bass line with eighth notes and rests.

### Solo 40

Musical notation for Solo 40, measures 1-4. The key signature has one sharp (F#) and the time signature is 3/4. The notation consists of two staves. The first staff shows the melody with eighth notes and rests. The second staff shows the bass line with eighth notes and rests. A fermata is placed above the note on the fourth beat of the second measure.