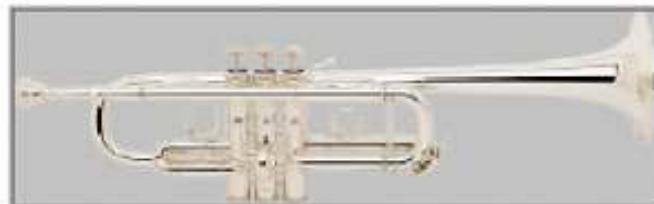


ESTUDIOS COMPLEMENTARIOS PARA TROMPETA



MARCOS A. URBAY



COMPLEMENTARY STUDIES FOR TRUMPET

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MARCOS A. URBAY

Nace en Caibarién el 21 de octubre de 1928; trompetista y director de orquesta, comenzó tocando en el jazz band *Hermanos Farach*, de su ciudad natal, luego fue integrante de la *Orquesta Riverside*.

Fue director de la *Banda Municipal de Conciertos de Caibarién* y destacado instrumentista (primer trompeta desde 1949 a 1990), en 1960 funda la *Orquesta Sinfónica Nacional* y se mantiene en esta institución hasta su jubilación en febrero de 1990; durante muchos años fue trompetista de dicha *Orquesta Sinfónica*.

Fundador de la *Escuela Nacional de Arte* (ENA), impartiendo clases de nivel elemental y medio en la especialidad de trompeta donde ha contribuido a la formación de muy buenos ejecutantes, ha dirigido varias bandas, desde la que fundó en la ENA, hasta la *Banda Nacional de Concierto*, pasando por las provinciales de *Santa Clara* y *Holguín*, y las municipales de *Sagua La Grande* y *Remedios*.

Desde 1995 y hasta la actualidad, es el *Director Titular de la Banda Municipal de Conciertos de Caibarién*, con un destacado trabajo de retretas, conciertos, desfiles, conciertos didácticos con alumnos de distintas escuelas, encuentros provinciales de bandas y todo tipo de actividad político-cultural, lo que le ha permitido ganar el reconocimiento y la identificación del pueblo con esta labor importante tradición de su tierra natal.

Uno de sus principales aportes ha sido la creación de diversos métodos y materiales didácticos para la enseñanza de la trompeta en el nivel elemental y medio. Miembro de la UNEAC y de la *Comisión Nacional de Evaluación*. Ha recibido múltiples reconocimientos y condecoraciones de carácter provincial y nacional, entre las que se encuentran la *Medalla Alejo Carpentier*, *Miembro de Mérito de la UNEAC*, *Diploma Especial* por su talento y aporte a la música cubana, *Distinción por la Cultura Cubana*. Padre del pianista Roberto Urbay y hermano del director de orquesta José Ramón Urbay.

He is born in Caibarién October 21 - 1928; trumpet player and orchestra's director, began playing in the jazz band *Hermanos Farach*, of their native city, then it was integral of the *Orquesta Riverside*, of Havana.

It was managing of the *Municipal Band of Concerts of Caibarién* and outstanding instrumentalist (first trumpet from 1949 at 1990), in 1960 case the *National Symphonic Orchestra* and he stays in this institution until their jubilation in February of 1990; during many years it was trumpet player of this *Symphonic Orchestra*.

Founder of the *National School of Art* (ENA), imparting classes of elementary and half level in the trumpet specialty where it has contributed to the formation of very good performers, it has directed several bands, from which was founded in the ENA, until the *National Band of Concert*, going by the provincial of *Santa Clara* and *Holguín*, and the municipal of *Sagua La Grande* and *Remedios*.

From 1995 and until the present time, he is the *Regular Director of the Municipal Band of Concerts of Caibarién*, with an outstanding work, concerts, parades, didactic concerts with students of different schools, provincial encounters of bands and all type of political-cultural activity, what has allowed him to win the recognition and the identification of the town with this work important tradition of their native town.

One of their main contributions has been the creation of diverse methods and didactic materials for the teaching of the trumpet in the elementary and half level. Member of the UNEAC and of the *National Commission of Evaluation*. He has received multiple recognitions and badges of provincial and national character, among those that are the *Medal Alejo Carpentier*, *Member of Merit of the UNEAC*, *Special Diploma* for their talent and contribution to the Cuban music, *Distinction for the Cuban Culture*.

Pianist's Roberto Urbay father and orchestra's director's brother José Ramón Urbay.

PREFACIO

No siempre se es justo cuando se emiten criterios, en muchos casos se hace sin tener pleno dominio del asunto a tratar, hoy no pretendo emitir criterios, solo me limitaré a comentar algunos aspectos sobre el siguiente material pues de él se han emitido abundantes criterios completamente falsos y mal fundamentados, más que todo quiero hacer un acto de justicia.

El estudio de la trompeta es complicado, sobre todo por la cantidad de materiales a utilizar, cuestión que, en muchos casos, es un serio problema y más aún cuando la técnica, (*tanto del instrumento como de la manera de tocarlo y estudiarlo*) siempre marcha muy rápido.

En este libro *Marcos Urbay* nos brinda un trabajo que tiene el fin de consolidar en un solo cuaderno buena cantidad de *estudios complementarios*, de esta manera se suplirá la necesidad de tener muchos libros, recordemos que fué editado en un momento de grandes necesidades editoriales.

Si bien es verdad que es una recopilación de varios autores, no se debe quitar ningún valor a la autoría de *Marcos Urbay*, aquí está toda la experiencia de un *gran pedagogo*, sobre todo cuando indica en qué momento usar cada estudio, esto solo puede hacerlo de manera correcta un *verdadero maestro*.

FOREWORD

It is not always exactly when approaches are emitted, in many cases until they are emitted without having full domain of the matter to try, in this case I seek to not emit approaches, alone I will limit myself to comment some aspects on the following material because of him totally false approaches have been emitted.

The study of the trumpet is complicated, mainly for the quantity of materials to have in all, question that is practically a serious problem in many cases and stiller when the technique, so much of the instrument as in the way of always playing it very quick march.

In this case *Marcos Urbay* it offers us a work that has the end of consolidating in a single book good quantity of *complementary studies*, this way the necessity it will be replaced of using many books.

If it is true that is a summary of several authors, any value it should not be removed to *Marcos Urbay's* responsibility, here all the experience of a great educator is, mainly when it indicates in what moment to use each one of these studies, this alone he can make it in a correct way a true teacher.

Tiene en sus manos un material de gran valor, poco usual en este tipo de literatura, generalmente cada autor expone su propio método, **Marcos Urbay** también, solo que su método es *tomar de cada uno lo mejor y más conveniente* para lograr un mejor progreso.

Nunca debe olvidar que se trata de un método de "*Estudios Complementarios*", muy útil, te saca de la rutina diaria de forma muy amena y te obliga a tener nivel para poder trabajar con él, asumalo de esta manera y verá los buenos resultados.

El editor

Has in their hands a material of great value, not very usual in this literature type, each author generally exposes also his own method, **Marcos Urbay**, alone that his method is to take of each one the best and more convenient thing to achieve a better progress.

Should never forget that it is a method of *Complementary Studies*, very useful, it takes you out of the daily routine in a very interesting way and he puts under an obligation to have level to be able to work with him, assume it this way and he will see the good results.

The editor

MARCOS A. URBAY

1

Estudios complementarios para trompeta PRIMER CURSO - NIVEL ELEMENTAL

Estudios Preliminares.

1 LENTO

Trompeta

G. Pares

Emitir el sonido por medio de la sílaba =TU= sosteniéndola todo el tiempo posible y sin articular la negra ligada con la redonda.

2

b

3

b

4

4

Este signo (>) indica que después de haber sido emitida la nota por el golpe de lengua = TU=, ha de disminuirse progresivamente el sonido como el de una campana.

NOTA:- Respirar después de cada nota en los cuatro pentagramas que siguen.

LENTO

5

0

6

2 2 2 2 2 2 2 2

7

1 1 1 1 1 1 1 1

8

1 1 1 1 1 1 1 1

(,) Este signo significa respirar donde se encuentre colocado.

LENTO

9

Estudiar el ejercicio (10) con un movimiento ligeramente más vivo, respirar solamente en los puntos indicados.

10



EJERCICIOS CROMÁTICOS

Tenga presente que las armaduras de claves y alteraciones mantienen su efecto hasta tanto no se genere un cambio dentro de la lección o compás.

5

En B mayor.

13

> > > > , > > > > > ,

> > , > > > > > > ,

> > > > , > > > > > ,

> > > > , > > > > > > ,

El alumno debe repetir estos ejercicios tantas veces sea necesario hasta dominarlos completamente, no
6 pasará al siguiente hasta que no domine el estudio anterior, (1) Fb nota armonica de E.

En B mayor.

14

B major, 4/4 time signature. The first measure consists of four quarter notes, each with a greater-than sign ($>$) above it. The second measure consists of two half notes, each with a flat sign (\flat) below it. The third measure consists of four quarter notes, each with a greater-than sign ($>$) above it. The fourth measure consists of two half notes, each with a flat sign (\flat) below it.

The staff continues the pattern established in staff 14, consisting of alternating half notes with flat signs below them and quarter notes with greater-than signs above them.

The staff continues the pattern established in staff 14, consisting of alternating half notes with flat signs below them and quarter notes with greater-than signs above them.

The staff concludes with a half note with a flat sign below it, followed by a quarter note with a greater-than sign above it, a half note with a flat sign below it, a quarter note with a greater-than sign above it, a half note with a flat sign below it, a quarter note with a greater-than sign above it, a half note with a flat sign below it, a quarter note with a greater-than sign above it, and a half note with a flat sign below it.

LECCIÓN PARA EL USO DE LAS NOTAS GRAVES

7

En G mayor

15

Music staff 15: G major. Measures 1-3: eighth notes. Measure 4: sixteenth notes. All notes have a > symbol above them.

Music staff 16: G major. Measures 1-3: eighth notes. Measure 4: sixteenth notes. All notes have a > symbol above them.

En C mayor

16

Music staff 16: C major. Measures 1-3: eighth notes. Measure 4: sixteenth notes. All notes have a > symbol above them.

Music staff 17: C major. Measures 1-3: eighth notes. Measure 4: sixteenth notes. All notes have a > symbol above them.

PRIMER CURSO (2do semestre)

PICADO

W. Ebys

8 $J = 84$ (Todos los pentagramas)

The musical score consists of 12 staves of music for a single instrument, likely a guitar or similar stringed instrument. The music is in common time (indicated by a '4' at the end of each staff). The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The first staff begins with a single eighth note followed by a series of eighth-note pairs. Subsequent staves continue this pattern, with variations in note grouping and dynamics. The music is divided into measures by vertical bar lines.

SEGUNDO CURSO (1ER SEMESTRE)

Para la ejecución del ligado, se acentúa la primera nota pasando gradualmente el sonido sobre la segunda, afectándola ligeramente

LIGADO

G. Pares

9

1 Intervalos de 2da menor.

Musical staff 1 consists of four measures of music in common time (indicated by the 'C' at the beginning). The key signature is C major (no sharps or flats). The first measure shows a half note 'c' followed by a quarter note 'b' with a ligature. The second measure shows a half note 'b' followed by a quarter note 'a'. The third measure shows a half note 'a' followed by a quarter note 'g'. The fourth measure shows a half note 'g' followed by a quarter note 'f'. Each note has a horizontal line underneath it, indicating the direction of the ligature.

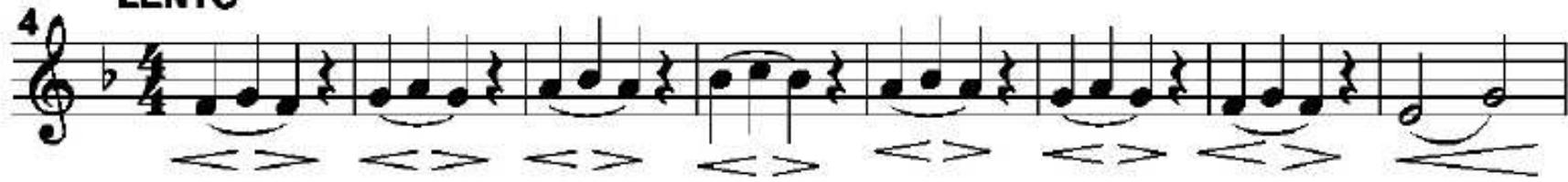
Intervalos de 2da mayor.

Musical staff 2 consists of two measures of music in common time (indicated by the 'C' at the beginning). The key signature is A major (one sharp). The first measure shows a half note 'd' followed by a quarter note 'c'. The second measure shows a half note 'c' followed by a quarter note 'b'. Each note has a horizontal line underneath it, indicating the direction of the ligature.

Intervalos de 3ra.

Musical staff 3 consists of three measures of music in common time (indicated by the 'C' at the beginning). The key signature is C major (no sharps or flats). The first measure shows a half note 'e' followed by a quarter note 'd'. The second measure shows a half note 'd' followed by a quarter note 'c'. The third measure shows a half note 'c' followed by a quarter note 'b'. Each note has a horizontal line underneath it, indicating the direction of the ligature.

10

LENTO

No acortar la segunda nota ligada, debe darle todo su valor.



A medida que los intervalos aumentan, las dificultades también aumentarán y se ha de tener mucho cuidado, no se puede generar ningún otro sonido entre las dos notas que forman el intervalo designado.

11

Intervalo de 5ta.



Muy moderado.



Lento



Intervalos de 6ta.



(2do SEMESTRE)

Intervalos de 7ma.

12 Lento

11

12

13

Moderado

12

12

12

Intervalos de 8va

13

13

13

14 Moderado

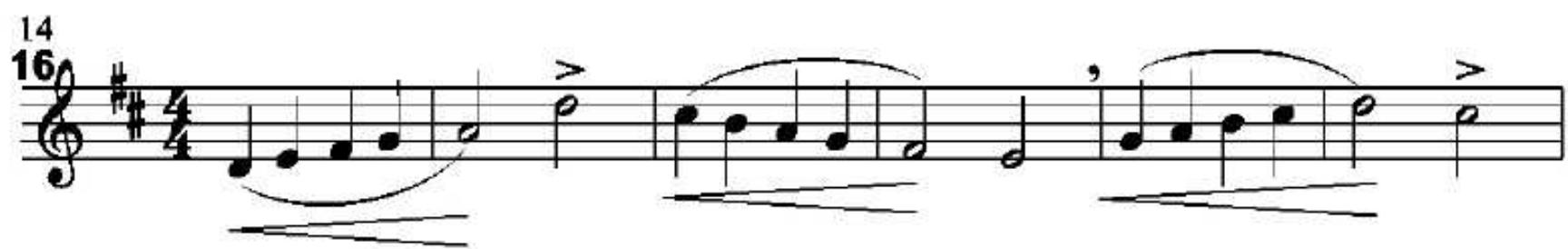
13

Musical score for measures 14-15. The score consists of five staves of music for a single instrument. Measure 14 starts with a treble clef, two sharps, and a common time signature (indicated by a '4'). The tempo is 'Moderado'. The music features eighth-note patterns with slurs and grace notes. Measure 15 begins with a 'C' (Coda) symbol and a common time signature (indicated by a '1'). The music continues with eighth-note patterns and slurs.

Moderado

15

Musical score for the coda of measure 15. The score consists of five staves of music for a single instrument. The tempo is 'Moderado'. The music features eighth-note patterns with slurs and grace notes. The score concludes with a common time signature (indicated by a '1').





TERCER CURSO
1er Semestre
PICADO

16

Estos ejercicios se deben tocar diariamente, no cambiar la posición de la boquilla.

G. Pares

1 Lento

>' above them. Measure 2 has eighth notes with '">>' above them. The key signature is G major (no sharps or flats). The tempo is Lento."/>

16 **Lento**

1 G major

2 > > > > > > > > >

3 > > > > > > > > >

4 > > > > > > > > >

5 > > > > > > > > >

6 > > > > > > > > >

2 Lento

>' above them. Measure 2 has eighth notes with '">>' above them. The key signature is G major (no sharps or flats). The tempo is Lento."/>

2 > > > > > > > > > >

3 Lento

>' above them. Measure 2 has eighth notes with '">>' above them. The key signature is G major (no sharps or flats). The tempo is Lento."/>

3 > > > > > > > > > >

4 Lento

>' above them. Measure 2 has eighth notes with '">>' above them. The key signature is G major (no sharps or flats). The tempo is Lento."/>

4 > > > > > > > > > >

5 Lento

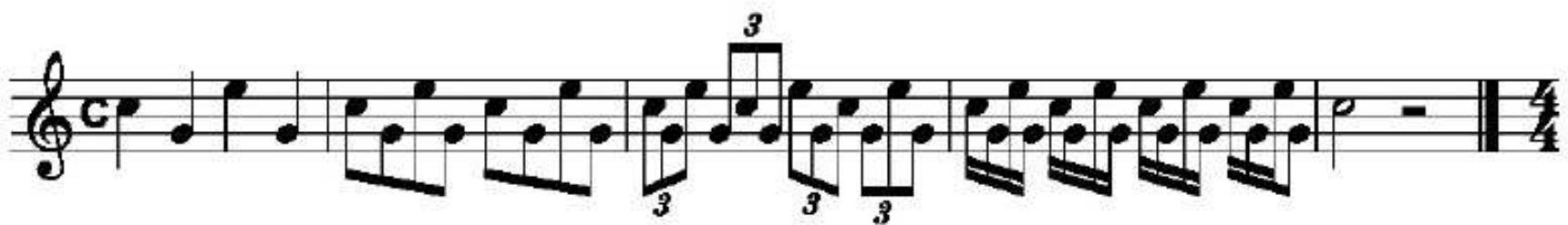
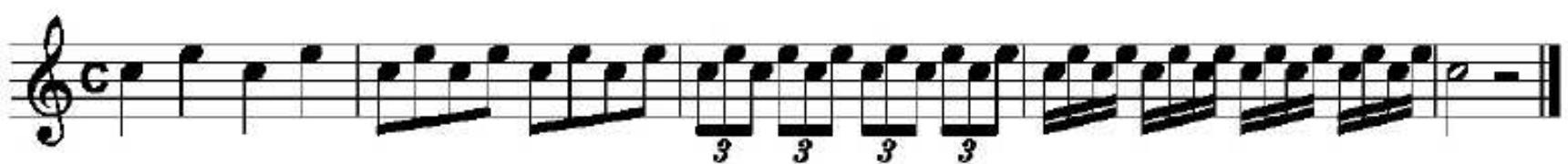
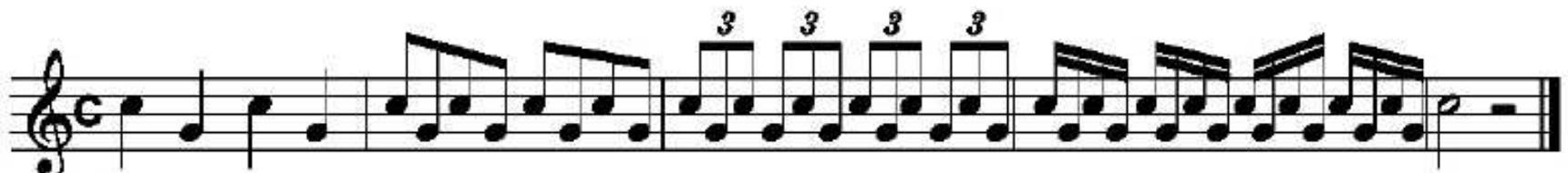
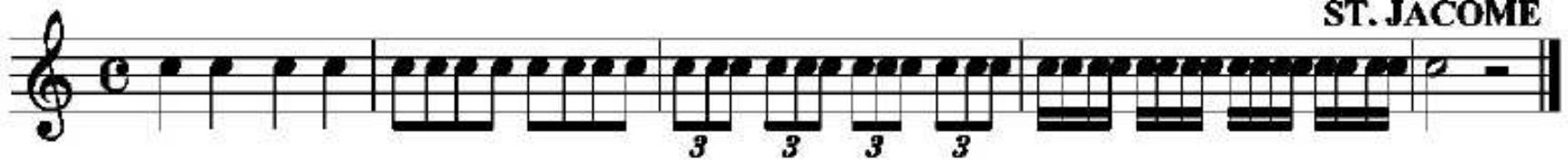
5 v v v v v v v v v v

6 Lento

>' above them. Measure 2 has eighth notes with '">>' above them. The key signature is G major (no sharps or flats). The tempo is Lento."/>

6 > > > > > > > > > >

ST. JACOME



CUARTO CURSO
1ro - 2do Semestres
PICADOS

18

Arpegios

The page contains eight staves of musical notation for guitar picados exercises. Each staff begins with a treble clef, a time signature of 4/4, and a key signature. The first staff starts in C major (no sharps or flats). The second staff starts in G major (one sharp). The third staff starts in A major (two sharps). The fourth staff starts in B major (three sharps). The fifth staff starts in D major (one sharp). The sixth staff starts in F# minor (one sharp). The seventh staff starts in C minor (no sharps or flats). The eighth staff starts in E minor (two sharps). Each staff consists of two measures of picado patterns followed by a measure of single notes. The patterns involve slurs and grace notes. The notation is on five-line staff paper.

Repita cada ejercicio mucha veces apresurando el movimiento

1 Allegro G. Pares 19

2

3

4

5

6

7

8

9

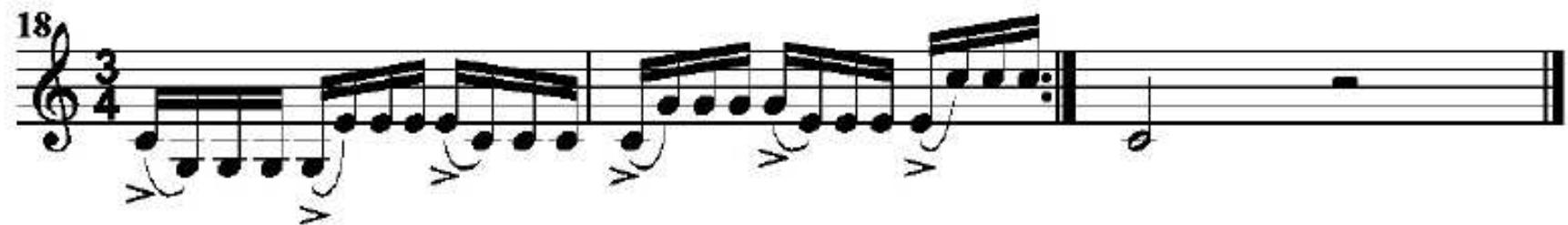
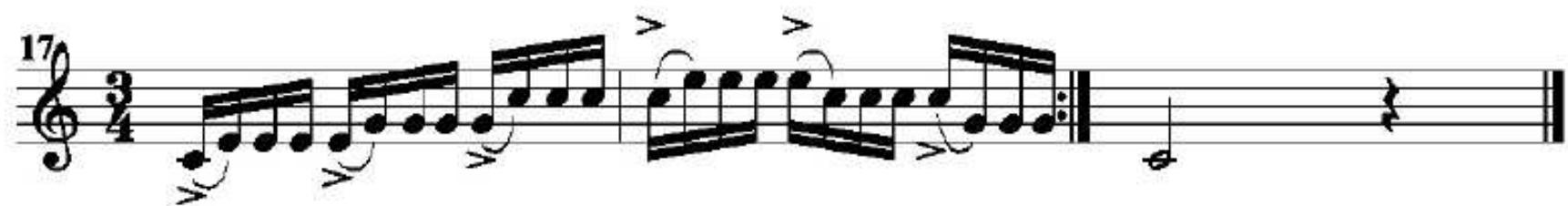
10

11

12

The musical exercise consists of 12 numbered measures. Each measure contains a single staff in 4/4 time with a treble clef. Measure 1 starts with a quarter note followed by an eighth-note pattern. Measures 2-6 continue this eighth-note pattern with slight variations. Measures 7-12 transition to a faster sixteenth-note pattern, with some measures featuring triplet markings (indicated by a '3' above the notes). The exercise concludes with a final measure ending on a half note.

20



ST. Jacome



MARCOS A. URBAY

LIBRO - II

Estudios complementarios para trompeta

NIVEL MEDIO - PRELUDIOS

1

ST. Jacome

J = 132

ST. Jacome

Rit. por 2da vez

D.C.

2

$J = 126$

2

3

4

5

6

7

♩ = 112 to 132

The sheet music consists of eight staves of musical notation for piano. The first seven staves are in common time (4/4), indicated by a '4' in the top right corner of each staff. The key signature is common (no sharps or flats). The tempo is marked as ♩ = 112 to 132. The music features eighth-note patterns with various slurs and grace notes. The eighth staff begins in common time (4/4) and transitions to 2/4 time at the end, indicated by a '2' in the top right corner. The notation includes black note heads and stems, with some notes having small vertical dashes below them.

2do Semestre

4

$\text{♩} = 120 \text{ to } 144$

1.,2.

D.C.

Andante non troppo 50

$\text{♩} = 104$

Legato

tr

6

 $\text{♩} = 120 \text{ to } 126$ 

Picado

7

ST. Jacome



SEXTO CURSO
1ro - Semestre
ESTUDIOS CROMATICOS

H . Clarke

$\text{♩} = 160 \text{ to } \text{♩} = 112$

1
2
3
10
4
5
6
7
8
9

H. Clarke

J. = 160 to J. = 112

The sheet music consists of ten staves of piano music. The key signature changes from G major (three sharps) to F# major (one sharp). Measure 11 starts with a dynamic of *pp*. Measures 12 through 20 also start with *pp*. The music features eighth-note patterns and includes a section where the tempo slows down from *J. = 160* to *J. = 112*.

11

12

13

14

15

16

17

18

19

20

10

 $\text{J.} = 160 \text{ to } \text{J.} = 112$

H. Clarke

21

22

23

24

25

ESTUDIO - I

H. Clarke

 $\text{J.} = 120$

A musical score page featuring five staves of music. The staves are arranged vertically, each starting with a treble clef. The first four staves begin with a key signature of one flat (B-flat), while the fifth staff begins with a key signature of one sharp (F-sharp). The music consists of eighth-note patterns. The first four staves have a common time signature, indicated by a 'C' at the start of the first staff. The fifth staff has a 2/4 time signature, indicated by a '2' at the start of the staff. The music concludes with a final measure ending on a half note.

1ro - 2do Semestres
ESCALAS PICADAS

12

W. Ebys

A

B

C

D

E



Sheet music for section E. The score consists of six staves of music for a single instrument. The first staff starts with a whole note followed by eighth notes. The second staff features eighth-note pairs and sixteenth-note patterns. The third staff continues with eighth-note pairs and sixteenth-note patterns. The fourth staff begins with a whole note followed by eighth notes. The fifth staff shows eighth-note pairs and sixteenth-note patterns. The sixth staff concludes with a whole note followed by eighth notes.

F

Sheet music for section F. The score consists of six staves of music for a single instrument. The first staff starts with a whole note followed by eighth notes. The second staff features eighth-note pairs and sixteenth-note patterns. The third staff continues with eighth-note pairs and sixteenth-note patterns. The fourth staff begins with a whole note followed by eighth notes. The fifth staff shows eighth-note pairs and sixteenth-note patterns. The sixth staff concludes with a whole note followed by eighth notes.

G

Sheet music for section G. The score consists of six staves of music for a single instrument. The first staff starts with a whole note followed by eighth notes. The second staff features eighth-note pairs and sixteenth-note patterns. The third staff continues with eighth-note pairs and sixteenth-note patterns. The fourth staff begins with a whole note followed by eighth notes. The fifth staff shows eighth-note pairs and sixteenth-note patterns. The sixth staff concludes with a whole note followed by eighth notes.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The first column (measures 1-4) starts in G major (two sharps) and transitions to F major (one sharp). The second column (measures 5-8) starts in C major (no sharps or flats) and transitions to E major (two sharps). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs.

K

L

M

c

1er Semestre
PRELUDIOS

S.T Jacome

16 $\text{J} = 132 \text{ to } 152$ &

The musical score consists of ten staves of piano music. The key signature is one sharp (F#). The tempo is indicated as $\text{J} = 132 \text{ to } 152$ with a 16th note head. The music features continuous eighth-note patterns, primarily using slurs and grace notes to create a flowing, melodic line. The piece ends with a final measure in 4/4 time.

2do SEMESTRE

S.T Jacome

17

12 $\text{♩} = 108$

1.,2.



MARCOS A. URBAY
LIBRO - III - Septimo Curso
Estudios del registro agudo

1

E. Williams

1A *mf*

B *mf*

C *mf*

2A *mf* 2

B *mf*

C *mf*

2

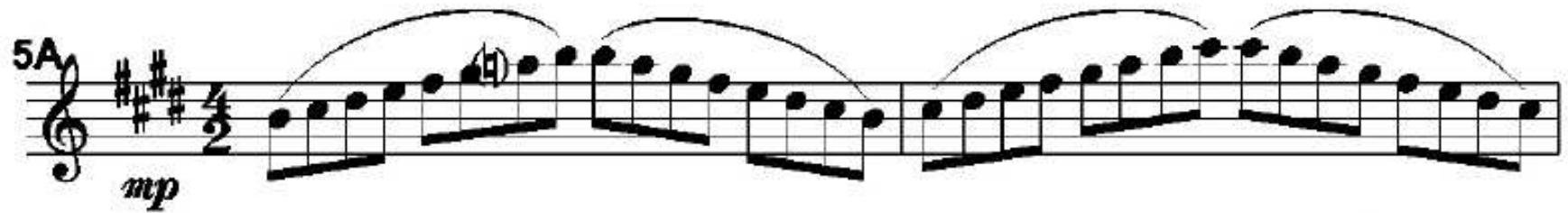
3A

B

C

4A

4B





1er Semestre
Estudios Diarios
Estudio No 1

5

Modelos de articulaciones para hacer diariamente.

The page contains nine musical staves, each with a different articulation pattern. Staff 1 (measures 1-2) shows a sequence of eighth notes with slurs labeled A, B, C, D, and E. Staff 2 (measures 1-2) shows sixteenth-note patterns with slurs labeled 1 through 5. Staff 3 (measures 1-2) shows eighth-note patterns with slurs labeled 6 and 7. Staff 4 (measures 1-2) shows sixteenth-note patterns with slurs labeled 8 and 9. Staff 5 (measures 1-2) shows eighth-note patterns with slurs labeled 10 and 11. Staff 6 (measures 1-2) shows sixteenth-note patterns with slurs labeled 12 and 13. Staff 7 (measures 1-2) shows eighth-note patterns with slurs labeled 14 and 15. Staff 8 (measures 1-2) shows sixteenth-note patterns with slurs labeled 16 and 17. Staff 9 (measures 1-2) shows eighth-note patterns with slurs labeled 18 and 19. The key signature is one sharp throughout, and the time signature varies between common time and 3/4.

6

5 $\frac{4}{4}$

6 $\frac{3}{4}$ c

7 $\frac{2}{4}$ c 8 $\frac{3}{4}$ $\frac{3}{4}$

9 $\frac{3}{4}$ $\frac{3}{4}$

10 $\frac{3}{4}$ $\frac{3}{4}$

11 $\frac{3}{4}$ $\frac{3}{4}$ 12 $\frac{3}{4}$ $\frac{3}{4}$

13 $\frac{3}{4}$ $\frac{3}{4}$ 14 $\frac{3}{4}$ $\frac{3}{4}$

15 $\frac{3}{4}$ $\frac{3}{4}$

16 $\frac{3}{4}$

$\frac{3}{4}$ e

6

17

18

19

20

21 

26

27

28

29

10

A la breve.

A musical score for piano, page 30, featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by the number 30). The music consists of ten measures of sixteenth-note patterns. The bottom staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a vertical line and a 4). It also contains ten measures of sixteenth-note patterns. The music is divided into measures by vertical bar lines.

Segundo Semestre

Estudio No. IV

Hacer estos estudios con los mismos modelos de articulación brindados anteriormente.

11

H. Glantz

The sheet music consists of six staves of musical notation for piano, numbered 1 through 6. Staff 1 starts in 4/4 time with a treble clef, featuring eighth-note patterns and dynamic markings 3, 5, 6, 7, and 8. Staff 2 starts in common time (C) and continues the eighth-note patterns. Staff 3 starts in 3/4 time and concludes with a common time (C) signature. Staff 4 starts in common time (C) and continues the eighth-note patterns. Staff 5 starts in common time (C) and concludes with a 4/4 time signature. Staff 6 starts in common time (C) and concludes with a 4/4 time signature.

12

5 6 3
7
8
9 10
11 12 13
14
15 e e

Sheet music for piano, featuring a single melodic line. The music is divided into measures by vertical bar lines. Measure numbers 16, 17, 18, 19, and 20 are visible on the left side of each measure. Measure 16 starts with a common time signature (indicated by a 'C') and changes to a 3/4 time signature at the end. Measure 17 begins with a 3/4 time signature. Measure 18 begins with a 3/4 time signature. Measure 19 begins with a 3/4 time signature. Measure 20 begins with a 3/4 time signature. Measures 16, 17, and 18 are in common time (indicated by a 'C'). Measures 19 and 20 are in 3/4 time.

The music consists of eighth-note patterns. In measures 16-18, each eighth note has a small 'A' above it. In measures 19-20, each eighth note has a small '3' below it. Measures 16-18 have a treble clef. Measures 19-20 have a bass clef.

Measure 16: Common time (C), 8 notes per measure. Measure 17: 3/4 time, 8 notes per measure. Measure 18: 3/4 time, 8 notes per measure. Measure 19: 3/4 time, 8 notes per measure. Measure 20: 3/4 time, 8 notes per measure.

14

21

c

22

23

24

25