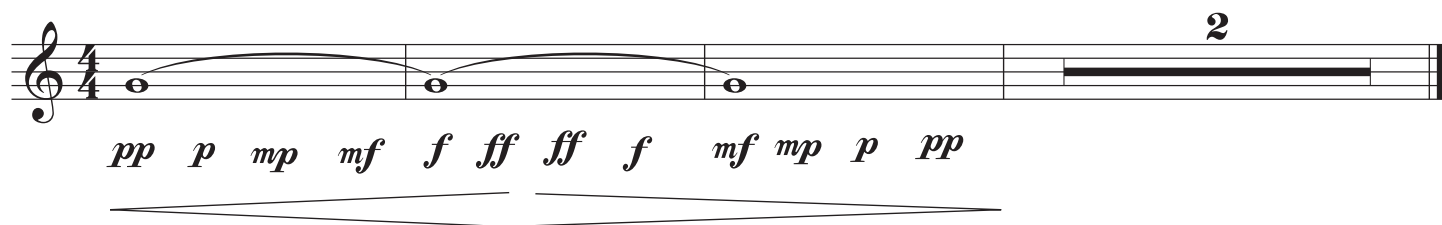
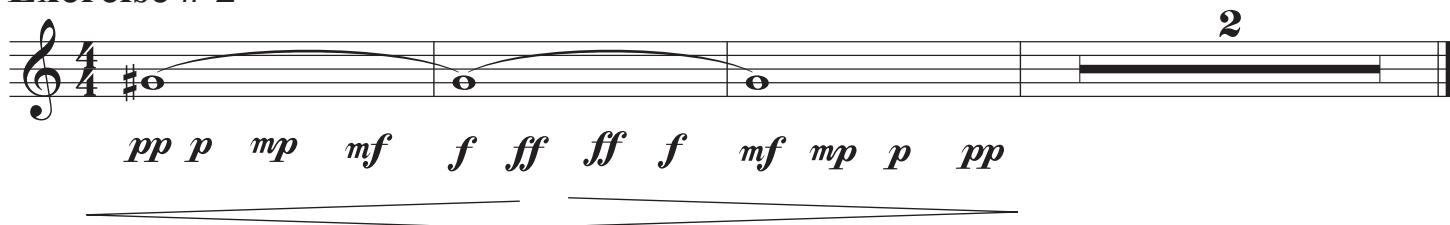


Exercise # 1 ♩ = 60



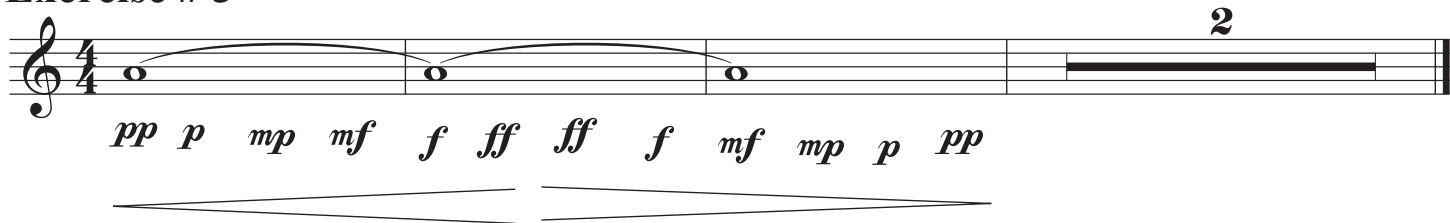
Exercise # 1 is written in 4/4 time with a tempo of ♩ = 60. The notation consists of a single staff with a treble clef. The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are G4, A4, B4, and C5. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 2



Exercise # 2 is written in 4/4 time. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are A4, B4, C5, and D5. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 3



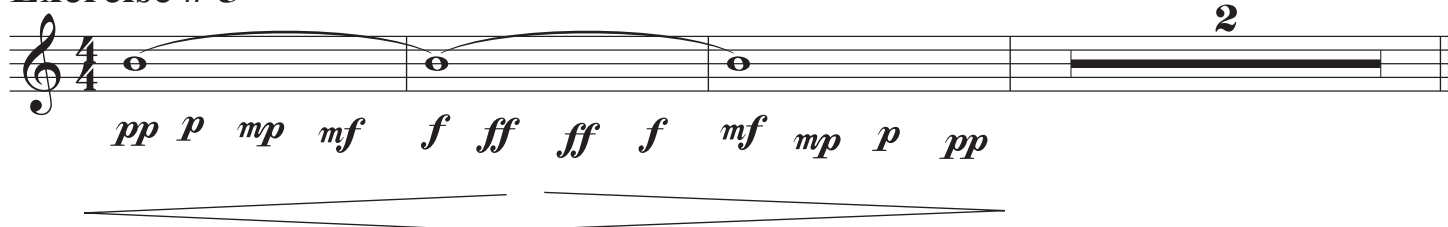
Exercise # 3 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are G4, A4, B4, and C5. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 4



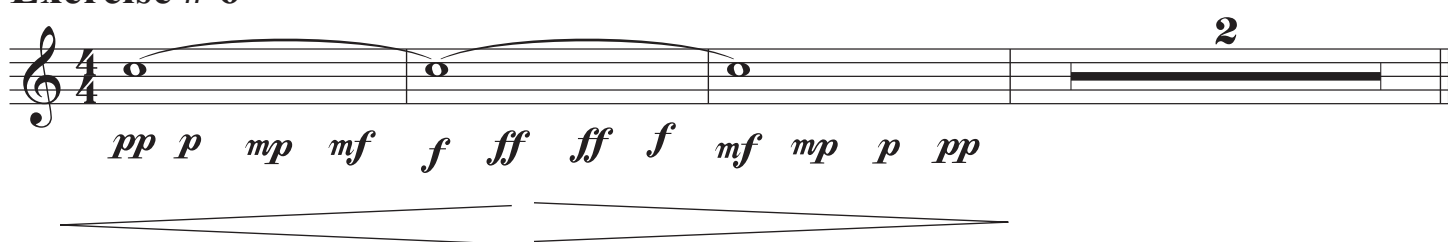
Exercise # 4 is written in 4/4 time. The notation consists of a single staff with a treble clef and a key signature of one flat (Bb). The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are F4, G4, A4, and Bb4. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 5



Exercise # 5 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are G4, A4, B4, and C5. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 6



Exercise # 6 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures each contain a half note, and the fourth measure contains a whole note. The notes are G4, A4, B4, and C5. The dynamics are marked below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole note in the fourth measure, with a '2' above it indicating a two-measure rest.

Exercise # 7 $\text{♩} = 60$ 


Exercise # 7 is written in 4/4 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.

Exercise # 8



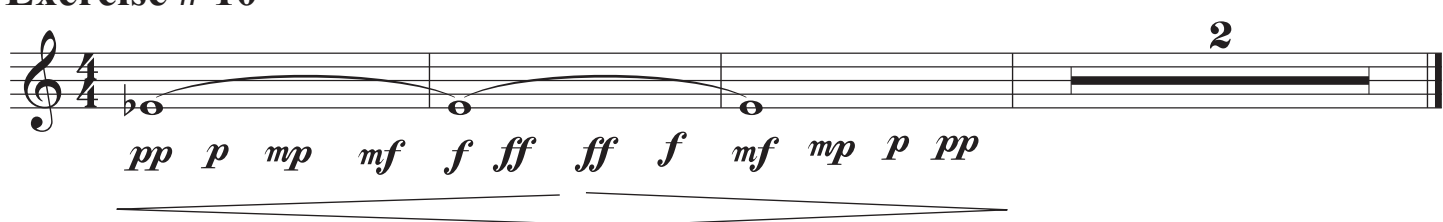
Exercise # 8 is written in 4/4 time. The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.

Exercise # 9



Exercise # 9 is written in 4/4 time. The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.

Exercise # 10



Exercise # 10 is written in 4/4 time. The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.

Exercise # 11



Exercise # 11 is written in 4/4 time. The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.

Exercise # 12



Exercise # 12 is written in 4/4 time with a key signature of one sharp (F#). The notation consists of a single staff with a treble clef. It features a series of half notes, each tied to the next, creating a continuous line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin is shown under the first six notes, and a diminuendo hairpin is shown under the last six notes. A double bar line with a repeat sign is placed after the eighth note, and a second staff with a double bar line and a repeat sign is placed after the tenth note, both marked with a '2' above them.