

The Complete Arban Scales

Tuba

Eric Bolvin

C

1.



2.



3.



The Complete Arban Scales

2

4.

Exercise 4 is a bass clef piece in 2/4 time. It consists of four staves of music. The first staff begins with a box containing the number '4'. The piece is composed of eighth and sixteenth notes, often beamed together. It includes various articulations such as slurs, accents, and slurs with accents. The piece concludes with a double bar line.

5.

Exercise 5 is a bass clef piece in 4/4 time. It consists of three staves of music. The first staff begins with a box containing the number '5'. The piece is composed of eighth and sixteenth notes, often beamed together. It includes various articulations such as slurs, accents, and slurs with accents. The piece concludes with a double bar line.

6.

Exercise 6 is a bass clef piece in 3/4 time. It consists of two staves of music. The first staff begins with a box containing the number '6'. The piece is composed of eighth and sixteenth notes, often beamed together. It includes various articulations such as slurs, accents, and slurs with accents. The piece concludes with a double bar line.

7.   Exercise 7 is written in bass clef with a 3/4 time signature. The first system consists of two measures of eighth-note patterns. The second system consists of two measures of eighth-note patterns, ending with a double bar line and a repeat sign.

8.   Exercise 8 is written in bass clef with a 4/4 time signature. The first system consists of two measures of eighth-note patterns. The second system consists of two measures of eighth-note patterns, ending with a double bar line and a repeat sign.

9.    Exercise 9 is written in bass clef with a 4/4 time signature. The first system consists of two measures of eighth-note patterns. The second system consists of two measures of eighth-note patterns. The third system consists of two measures of eighth-note patterns, ending with a double bar line and a repeat sign.

10.    Exercise 10 is written in bass clef with a 4/4 time signature. The first system consists of two measures of eighth-note patterns. The second system consists of two measures of eighth-note patterns. The third system consists of two measures of eighth-note patterns, ending with a double bar line and a repeat sign.

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4

11.

Exercise 11: Bass clef, 4/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains five measures of eighth-note patterns. The third staff contains five measures of eighth-note patterns. The exercise concludes with a double bar line.

12.

Exercise 12: Bass clef, 4/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains five measures of eighth-note patterns. The third staff contains five measures of eighth-note patterns. The exercise concludes with a double bar line.

13.

Exercise 13: Bass clef, 3/4 time signature. The exercise consists of two staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The exercise concludes with a double bar line.

14.

Exercise 14: Bass clef, 3/4 time signature. The exercise consists of two staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The exercise concludes with a double bar line.

15.

Exercise 15 is a bass clef piece in 3/4 time. It consists of three staves of music. The first staff contains four measures of eighth-note runs. The second staff contains four measures, with a half-note rest in the second measure. The third staff contains four measures, ending with a half-note rest in the final measure.

16.

Exercise 16 is a bass clef piece in 2/4 time. It consists of eight staves of music. The first staff has four measures of eighth-note runs. The second staff has four measures of eighth-note runs. The third staff has four measures of eighth-note runs. The fourth staff has four measures of eighth-note runs. The fifth staff has four measures of eighth-note runs. The sixth staff has four measures of eighth-note runs. The seventh staff has four measures of eighth-note runs. The eighth staff has four measures of eighth-note runs, ending with a half-note rest in the final measure.

Db

1. 





2. 







3. 



4.

Exercise 4 is a bass clef scale in 2/4 time, key of B-flat major. It consists of four staves of music. The first staff contains the first two measures, the second staff the next two, the third staff the next two, and the fourth staff the final two measures ending with a double bar line.

5.

Exercise 5 is a bass clef scale in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff contains the first two measures, the second staff the next two, and the third staff the final two measures ending with a double bar line.

6.

Exercise 6 is a bass clef scale in 3/4 time, key of B-flat major. It consists of two staves of music. The first staff contains the first two measures, and the second staff the final two measures ending with a double bar line.

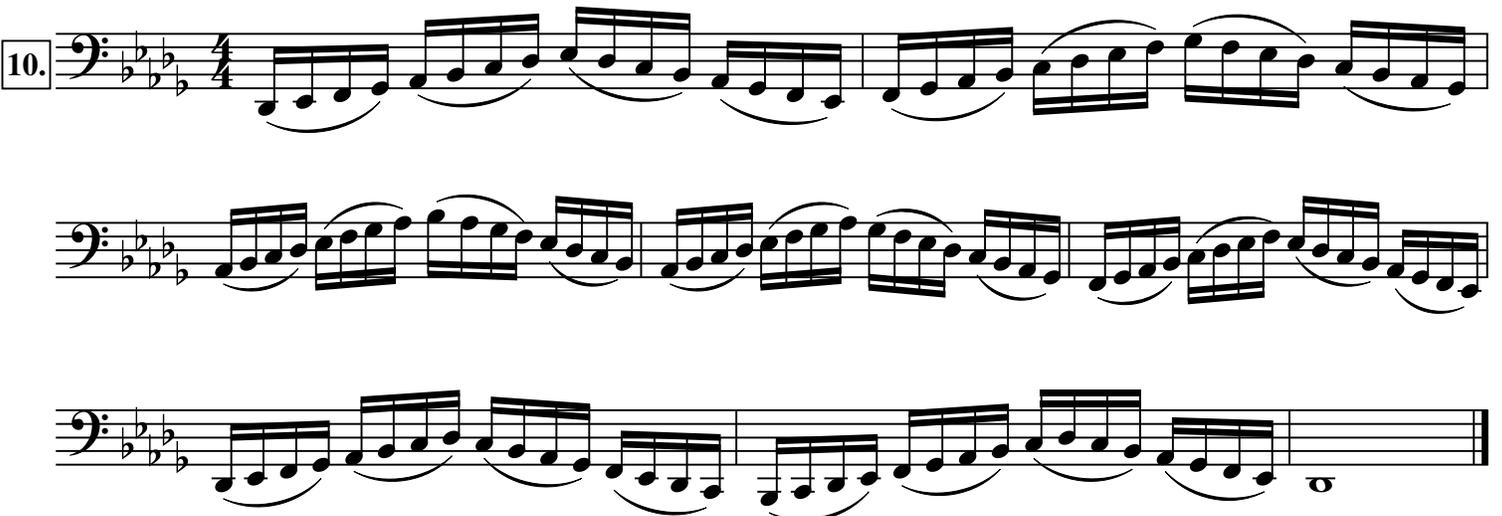
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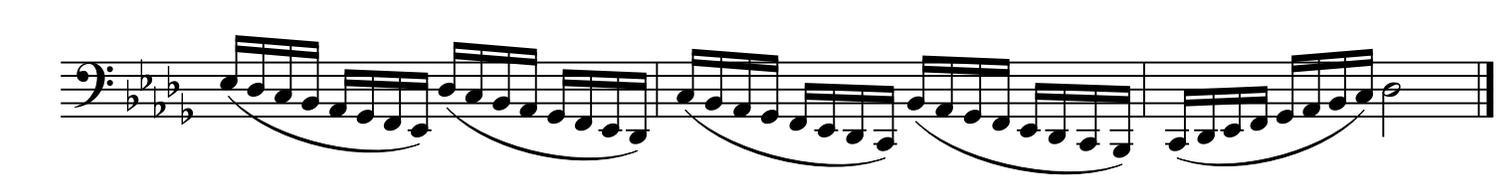
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7. 

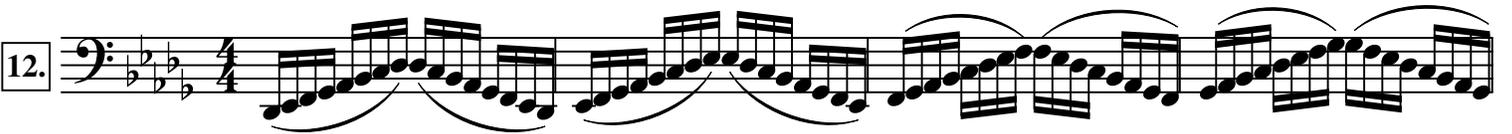
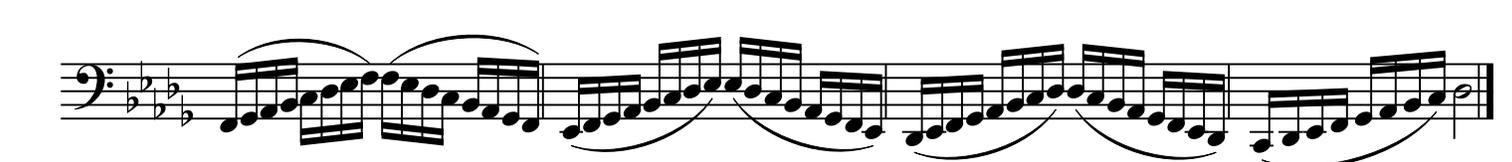
8. 

9. 

10. 

11.   

Exercise 11 is a bass clef piece in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system has two staves, the second has two staves, and the third has one staff. The music features eighth-note patterns with slurs and ties.

12.   

Exercise 12 is a bass clef piece in 4/4 time with a key signature of three flats. It consists of three systems of music. The first system has two staves, the second has two staves, and the third has one staff. The music features eighth-note patterns with slurs and ties.

13.   

Exercise 13 is a bass clef piece in 3/4 time with a key signature of three flats. It consists of three systems of music. The first system has two staves, the second has two staves, and the third has one staff. The music features eighth-note patterns with slurs and ties.

14.  

Exercise 14 is a bass clef piece in 3/4 time with a key signature of three flats. It consists of three systems of music. The first system has two staves, the second has two staves, and the third has one staff. The music features eighth-note patterns with slurs and ties.

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10

15. 



16. 



D

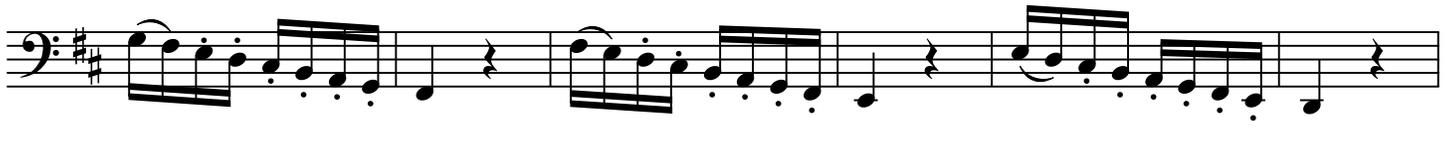
1. 

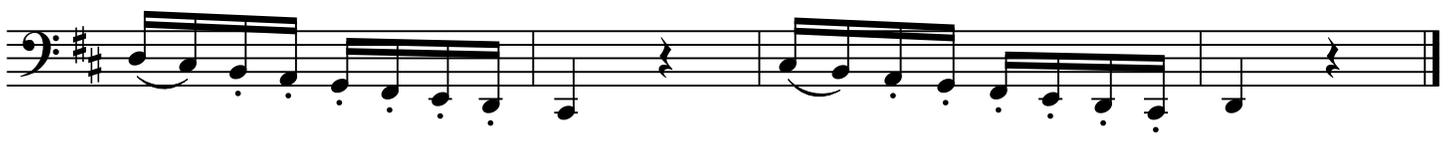




2. 







3. 



4.

Exercise 4 is a bass clef piece in D major (two sharps) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature change to D major. The piece features a series of eighth-note patterns, including ascending and descending runs, and some slurred eighth-note pairs.

5.

Exercise 5 is a bass clef piece in D major (two sharps) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature change to D major. The piece features a series of eighth-note patterns, including ascending and descending runs, and some slurred eighth-note pairs.

6.

Exercise 6 is a bass clef piece in D major (two sharps) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature change to D major. The piece features a series of eighth-note patterns, including ascending and descending runs, and some slurred eighth-note pairs.

7.

Exercise 7 consists of two staves of music in bass clef, key of D major (two sharps), and 3/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and two rests.

8.

Exercise 8 consists of two staves of music in bass clef, key of D major (two sharps), and 4/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and a whole note.

9.

Exercise 9 consists of two staves of music in bass clef, key of D major (two sharps), and 4/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line and a whole note.

10.

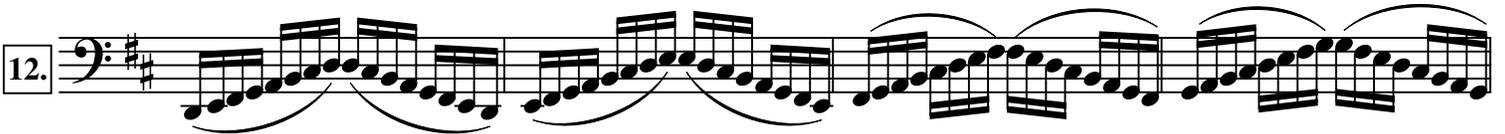
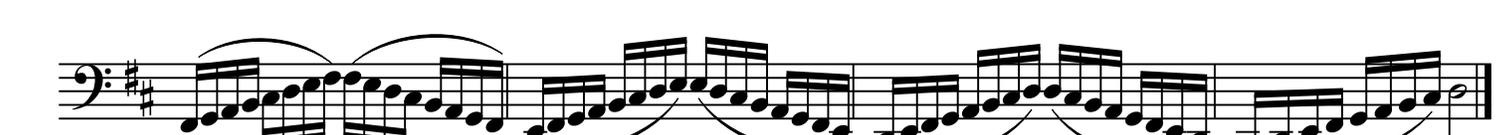
Exercise 10 consists of two staves of music in bass clef, key of D major (two sharps), and 4/4 time signature. The first staff contains four measures of eighth-note patterns with slurs. The second staff contains four measures of eighth-note patterns with slurs, ending with a double bar line and a whole note.

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14

11.   

Exercise 11 is a bass clef piece in D major (two sharps). It consists of three systems of music. The first system has four measures with eighth-note patterns. The second system has six measures with eighth-note patterns. The third system has four measures with eighth-note patterns, ending with a double bar line.

12.   

Exercise 12 is a bass clef piece in D major (two sharps). It consists of three systems of music. The first system has four measures with eighth-note patterns. The second system has six measures with eighth-note patterns. The third system has four measures with eighth-note patterns, ending with a double bar line.

13.  

13. 

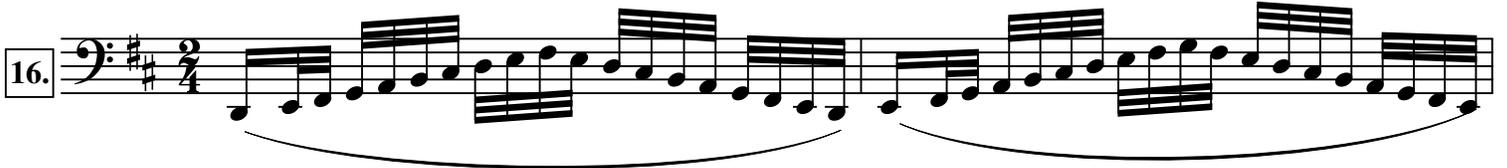
Exercise 13 is a bass clef piece in D major (two sharps) in 3/4 time. It consists of three systems of music. The first system has four measures with eighth-note patterns. The second system has four measures with eighth-note patterns. The third system has four measures with eighth-note patterns, ending with a double bar line.

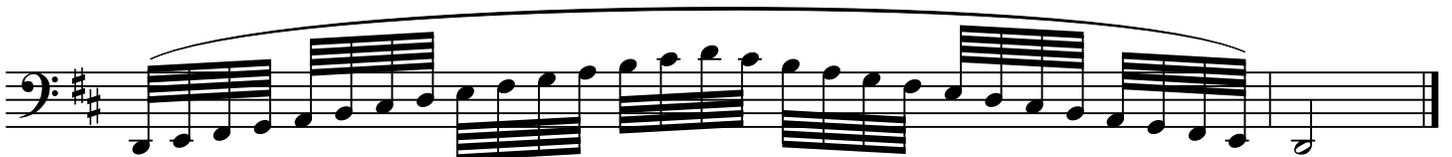
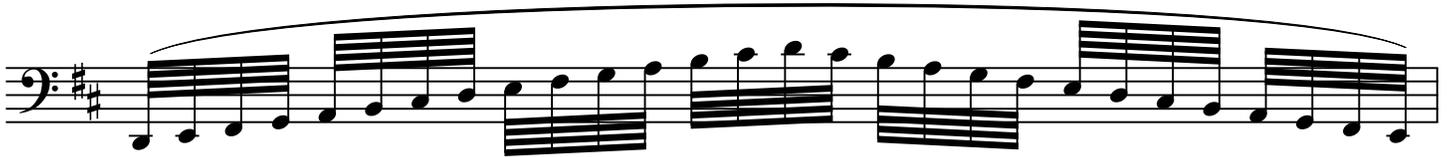
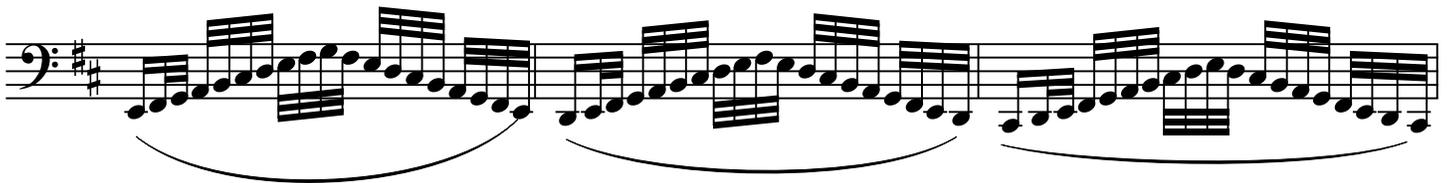
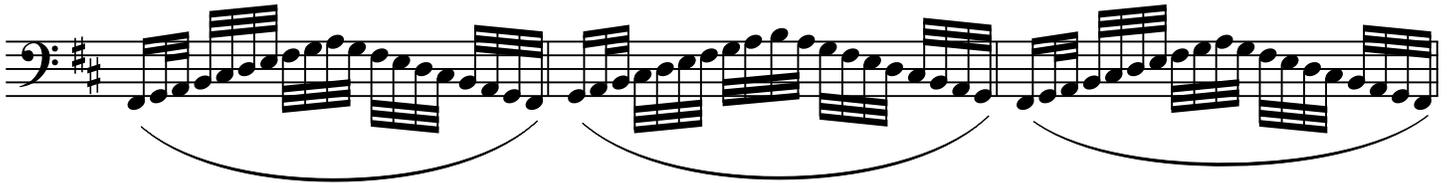
14.  

Exercise 14 is a bass clef piece in D major (two sharps). It consists of two systems of music. The first system has four measures with eighth-note patterns. The second system has four measures with eighth-note patterns, ending with a double bar line.

15. 



16. 



16 **E_b**

1. 

2. 

3. 

4. 

5. 

6. 

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7. Musical notation for exercise 7, first staff. Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 7, second staff. Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

8. Musical notation for exercise 8, first staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 8, second staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

9. Musical notation for exercise 9, first staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 9, second staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 9, third staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

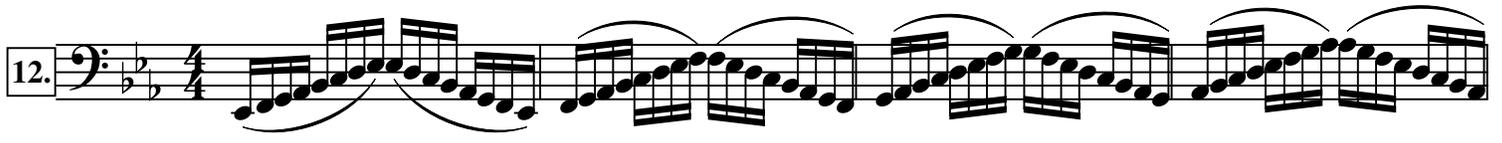
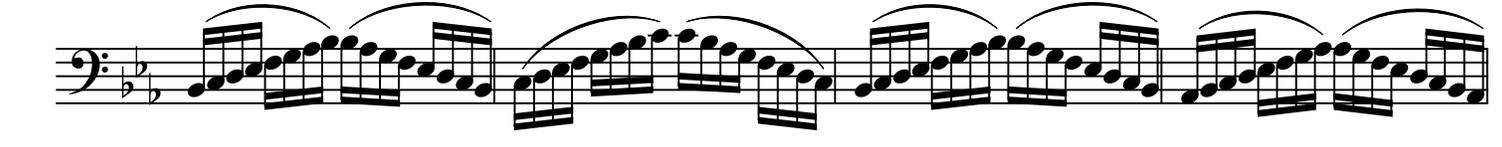
10. Musical notation for exercise 10, first staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 10, second staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

Musical notation for exercise 10, third staff. Bass clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a half note G2 and ending with a half note G2.

11.   

Exercise 11 is a bass clef scale in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system starts with a treble clef and a 4/4 time signature, followed by a bass clef. The scale is written in eighth notes with slurs. The second system continues the scale with slurs. The third system concludes the scale with a double bar line.

12.   

Exercise 12 is a bass clef scale in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system starts with a treble clef and a 4/4 time signature, followed by a bass clef. The scale is written in eighth notes with slurs. The second system continues the scale with slurs. The third system concludes the scale with a double bar line.

13.  

Exercise 13 is a bass clef scale in B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system starts with a treble clef and a 3/4 time signature, followed by a bass clef. The scale is written in eighth notes with slurs. The second system concludes the scale with a double bar line.

14.  

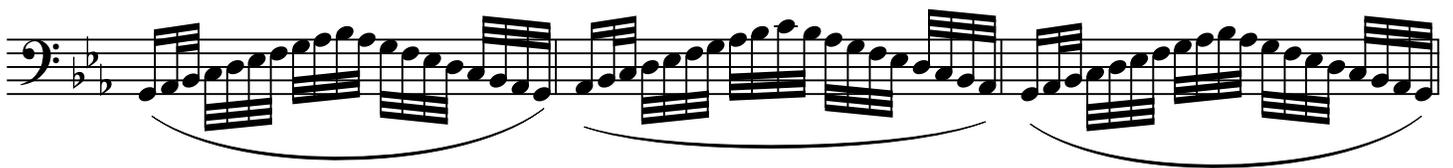
Exercise 14 is a bass clef scale in B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system starts with a treble clef and a 3/4 time signature, followed by a bass clef. The scale is written in eighth notes with slurs. The second system concludes the scale with a double bar line.

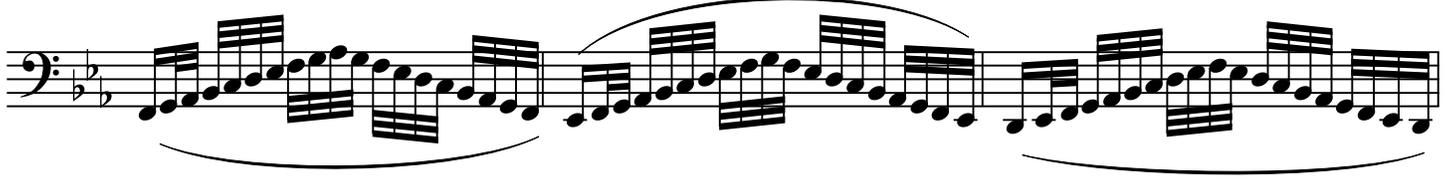
15. 





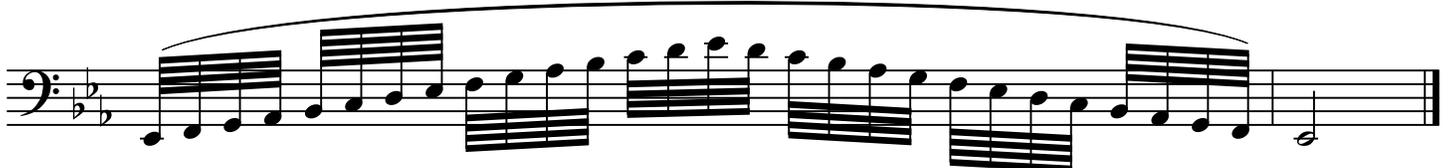
16. 











4.

Exercise 4 is a bass clef piece in 2/4 time, key of D major (two sharps). It consists of four staves of music. The first staff begins with a treble clef and a 4-measure rest, then continues in the bass clef. The piece features a mix of eighth and sixteenth notes, with some slurs and accents. The final measure of the fourth staff ends with a double bar line.

5.

Exercise 5 is a bass clef piece in 4/4 time, key of D major (two sharps). It consists of three staves of music. The first staff begins with a treble clef and a 4-measure rest, then continues in the bass clef. The piece is characterized by a steady eighth-note pattern with some slurs and accents. The final measure of the third staff ends with a double bar line.

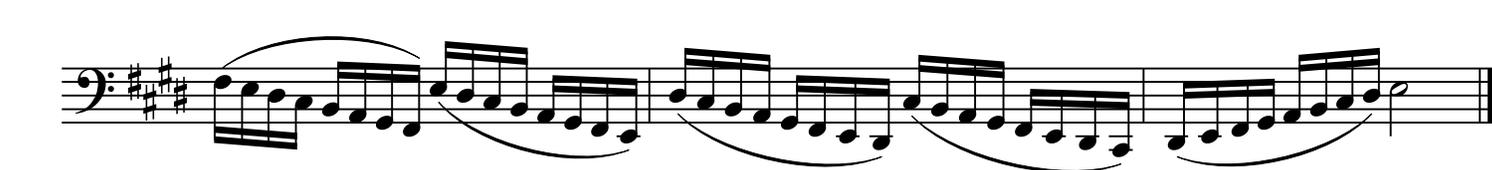
6.

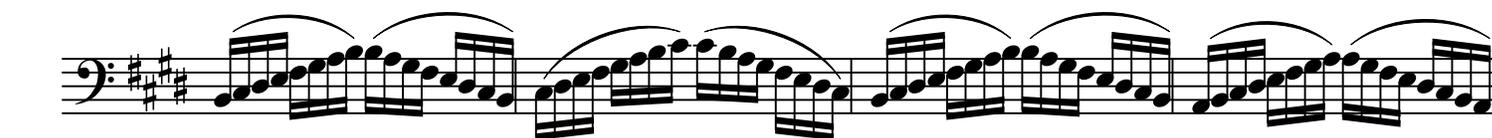
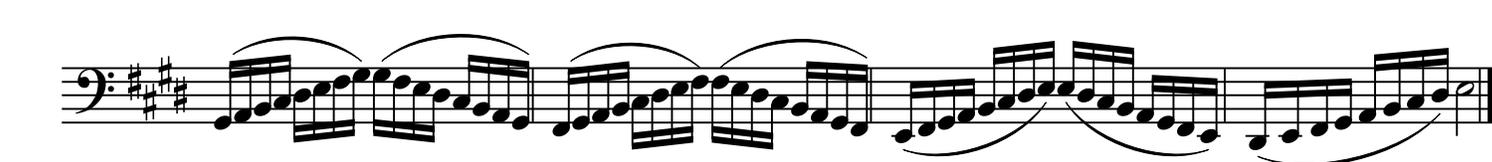
Exercise 6 is a bass clef piece in 3/4 time, key of D major (two sharps). It consists of two staves of music. The first staff begins with a treble clef and a 4-measure rest, then continues in the bass clef. The piece features a mix of eighth and sixteenth notes with slurs and accents. The final measure of the second staff ends with a double bar line.

7.

9.

10.

11.    Exercise 11 is a bass clef piece in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system has four measures, the second has six measures, and the third has four measures. The piece features eighth-note patterns with various phrasing and articulation marks.

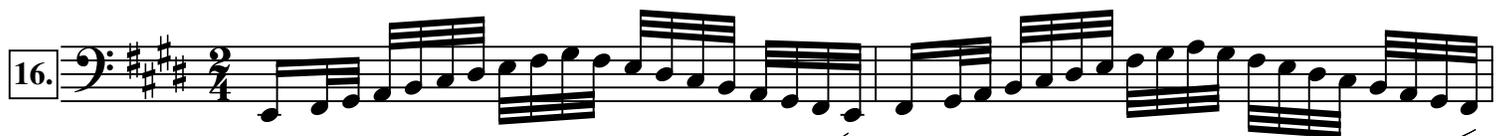
12.    Exercise 12 is a bass clef piece in 4/4 time with a key signature of three sharps. It consists of three systems of music. The first system has four measures, the second has six measures, and the third has four measures. The piece features eighth-note patterns with various phrasing and articulation marks.

13.   Exercise 13 is a bass clef piece in 3/4 time with a key signature of three sharps. It consists of two systems of music. The first system has four measures, and the second has four measures. The piece features eighth-note patterns with various phrasing and articulation marks.

14.   Exercise 14 is a bass clef piece in 3/4 time with a key signature of three sharps. It consists of two systems of music. The first system has four measures, and the second has four measures. The piece features eighth-note patterns with various phrasing and articulation marks.

15.   

Exercise 15 is a bass clef piece in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of musical notation. Each system contains two staves of music. The first system has four measures, the second has four measures, and the third has four measures. The music features eighth-note patterns with slurs and accents.

16.      

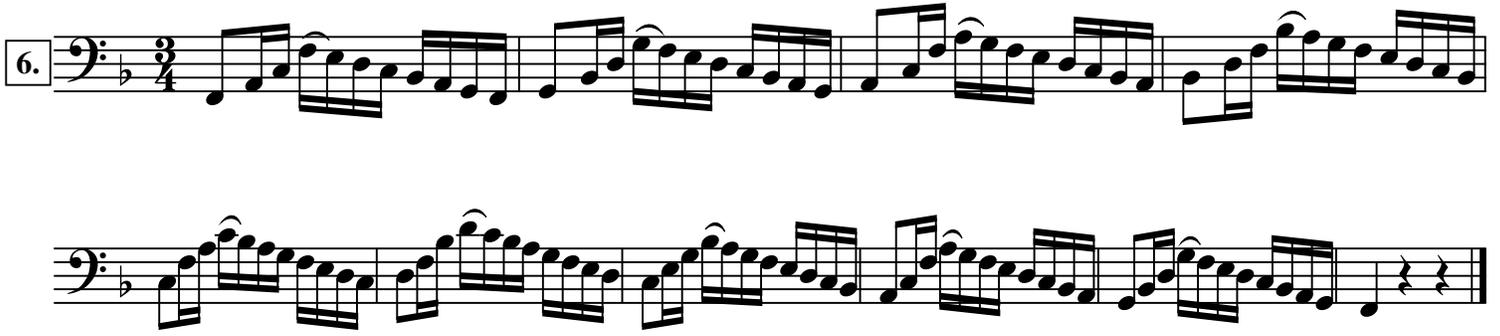
Exercise 16 is a bass clef piece in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of musical notation. Each system contains two staves of music. The first system has four measures, the second has four measures, the third has four measures, the fourth has four measures, the fifth has four measures, and the sixth has four measures. The music features sixteenth-note patterns with slurs and accents.

4. 

Scale 4 is written in bass clef with a 2/4 time signature and a B-flat key signature. It consists of 12 measures of eighth-note patterns. The first measure starts on G2, and the scale ascends and then descends. The notation includes various rhythmic values such as eighth notes, quarter notes, and eighth-note beams.

5. 

Scale 5 is written in bass clef with a 4/4 time signature and a B-flat key signature. It consists of 12 measures of eighth-note patterns. The first measure starts on G2, and the scale ascends and then descends. The notation includes various rhythmic values such as eighth notes, quarter notes, and eighth-note beams.

6. 

Scale 6 is written in bass clef with a 3/4 time signature and a B-flat key signature. It consists of 12 measures of eighth-note patterns. The first measure starts on G2, and the scale ascends and then descends. The notation includes various rhythmic values such as eighth notes, quarter notes, and eighth-note beams.

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7. 



9. 



10. 



11.

12.

13.

14.

15.   

Exercise 15 is a bass clef piece in 3/4 time with a key signature of one flat. It consists of three systems of musical notation. The first system contains four measures of eighth-note patterns, each with a slur. The second system contains four measures, with the first three having slurs and the fourth being a single quarter note. The third system contains four measures of eighth-note patterns, each with a slur, ending with a quarter note.

16.      

Exercise 16 is a bass clef piece in 2/4 time with a key signature of one flat. It consists of six systems of musical notation. The first system contains four measures of eighth-note patterns, each with a slur. The second system contains four measures of eighth-note patterns, each with a slur. The third system contains four measures of eighth-note patterns, each with a slur. The fourth system contains four measures of eighth-note patterns, each with a slur. The fifth system contains four measures of eighth-note patterns, each with a slur. The sixth system contains four measures of eighth-note patterns, each with a slur, ending with a quarter note.

F#

1.



Musical notation for exercise 1, first system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest. A hairpin crescendo is placed below the first two measures.



Musical notation for exercise 1, second system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest. A hairpin crescendo is placed below the last two measures.



Musical notation for exercise 1, third system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest.

2.



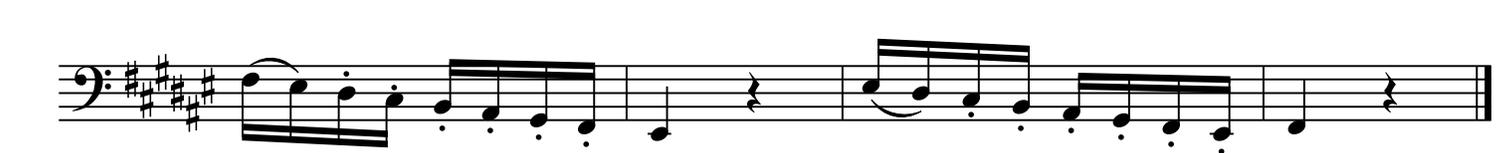
Musical notation for exercise 2, first system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest. A hairpin crescendo is placed below the first two measures.



Musical notation for exercise 2, second system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest. A hairpin crescendo is placed below the last two measures.



Musical notation for exercise 2, third system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest.



Musical notation for exercise 2, fourth system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 2/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest.

3.



Musical notation for exercise 3, first system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 3/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest. A hairpin crescendo is placed below the first two measures.



Musical notation for exercise 3, second system. Bass clef, key signature of F# (F#, C#, G#, D#, A#), 3/4 time signature. The first staff contains four measures of eighth-note ascending and descending runs, each followed by a quarter rest.

4.

Exercise 4 consists of four staves of music in bass clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The exercise features a sequence of eighth-note patterns with slurs and accents.

5.

Exercise 5 consists of three staves of music in bass clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The exercise features a sequence of eighth-note patterns with slurs and accents.

6.

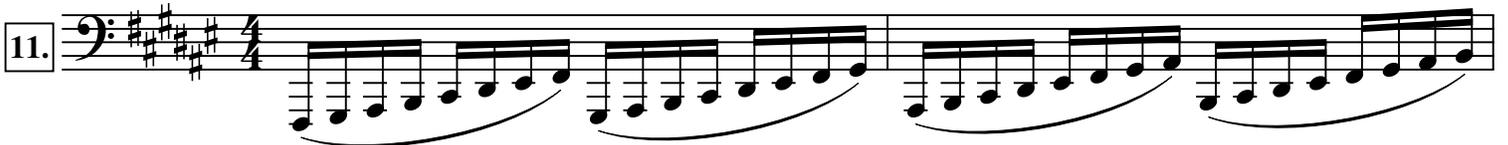
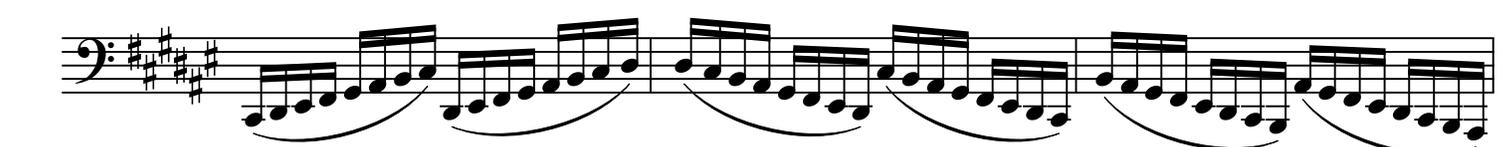
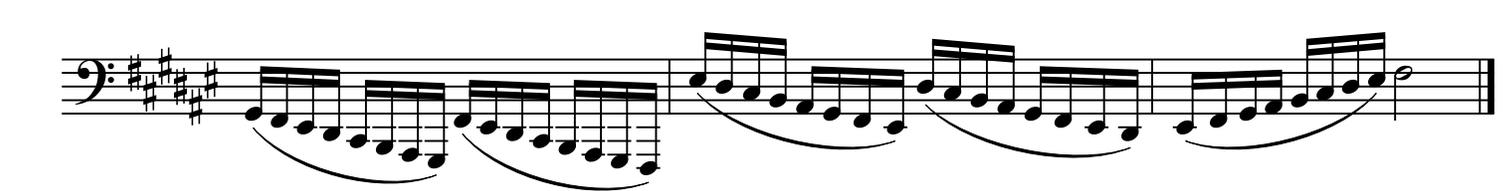
Exercise 6 consists of two staves of music in bass clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The exercise features a sequence of eighth-note patterns with slurs and accents.

7.   Exercise 7 is written in bass clef, key of D major (two sharps), and 3/4 time. It consists of two systems of music. The first system contains three measures of eighth-note patterns. The second system contains three measures of eighth-note patterns, with the final measure ending in a double bar line.

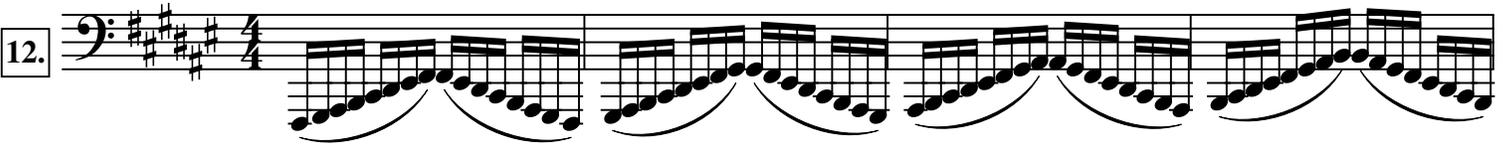
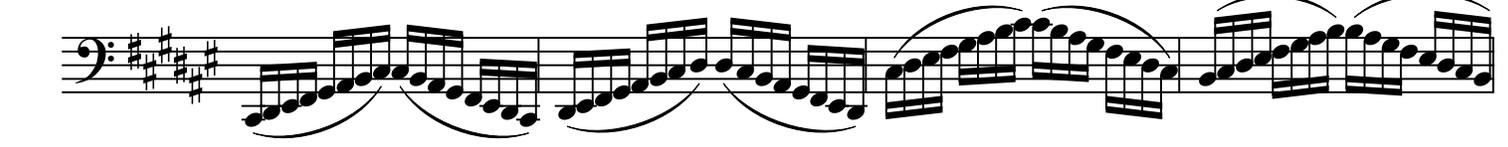
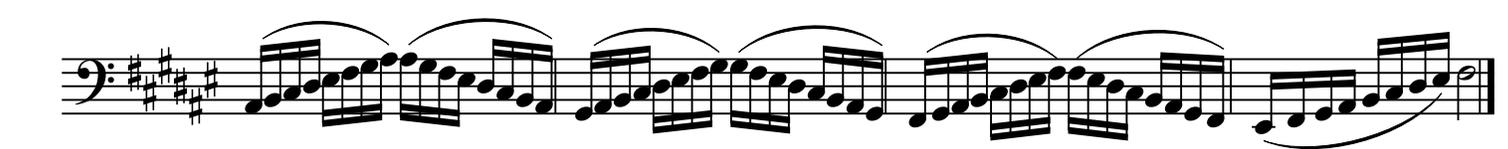
8.   Exercise 8 is written in bass clef, key of D major (two sharps), and 4/4 time. It consists of two systems of music. The first system contains four measures of eighth-note patterns. The second system contains four measures of eighth-note patterns, with the final measure ending in a double bar line.

9.    Exercise 9 is written in bass clef, key of D major (two sharps), and 4/4 time. It consists of three systems of music. The first system contains four measures of eighth-note patterns. The second system contains four measures of eighth-note patterns. The third system contains four measures of eighth-note patterns, with the final measure ending in a double bar line.

10.    Exercise 10 is written in bass clef, key of D major (two sharps), and 4/4 time. It consists of three systems of music. The first system contains four measures of eighth-note patterns. The second system contains four measures of eighth-note patterns. The third system contains four measures of eighth-note patterns, with the final measure ending in a double bar line.

11.   

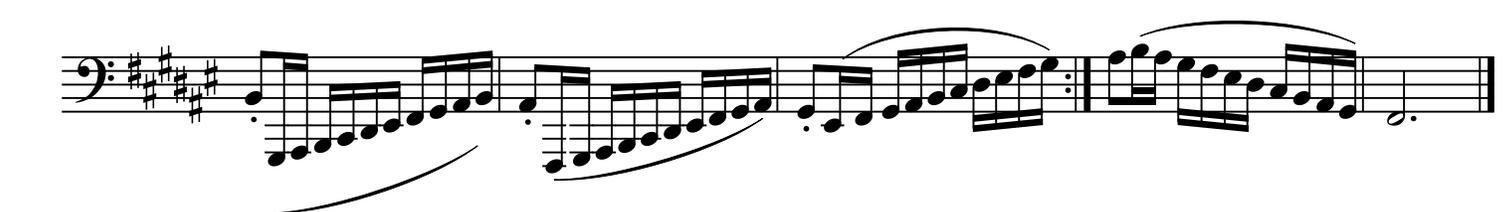
Exercise 11 is a bass clef piece in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system contains two staves of music. The first system has four measures, the second has five measures, and the third has five measures. The music features eighth-note patterns with slurs and ties.

12.   

Exercise 12 is a bass clef piece in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system contains two staves of music. The first system has four measures, the second has five measures, and the third has five measures. The music features eighth-note patterns with slurs and ties, showing a more complex rhythmic structure than exercise 11.

13.  

Exercise 13 is a bass clef piece in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. Each system contains two staves of music. The first system has five measures, and the second has four measures. The music features eighth-note patterns with slurs and ties.

14.  

Exercise 14 is a bass clef piece in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. Each system contains two staves of music. The first system has five measures, and the second has four measures. The music features eighth-note patterns with slurs and ties.

15.

Exercise 15 is written in bass clef with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The exercise consists of three staves of music. The first staff begins with a quarter rest followed by a series of eighth notes, with a slur over the first two measures. The second staff continues the eighth-note pattern, featuring a dotted quarter note at the end of the first measure. The third staff concludes the exercise with a final dotted quarter note.

16.

Exercise 16 is written in bass clef with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). The exercise consists of seven staves of music. The first staff begins with a quarter rest followed by a series of eighth notes, with a slur over the first two measures. The second and third staves continue the eighth-note pattern. The fourth staff features a series of eighth notes with a slur over the first two measures. The fifth, sixth, and seventh staves continue the eighth-note pattern, with the seventh staff ending with a final dotted quarter note.

The Complete Arban Scales

36 **G**

1.

Musical notation for exercise 1, first system. Bass clef, G major key signature, 2/4 time signature. The first staff contains a descending eighth-note scale from G2 to G1, followed by a quarter rest, an ascending eighth-note scale from G1 to G2, a quarter rest, a descending eighth-note scale from G2 to G1, a quarter rest, and an ascending eighth-note scale from G1 to G2. A hairpin crescendo is placed under the first two measures.

2.

Musical notation for exercise 2, first system. Bass clef, G major key signature, 2/4 time signature. The first staff contains a descending eighth-note scale from G2 to G1, followed by a quarter rest, an ascending eighth-note scale from G1 to G2, a quarter rest, a descending eighth-note scale from G2 to G1, a quarter rest, and an ascending eighth-note scale from G1 to G2. A hairpin crescendo is placed under the first two measures.

3.

Musical notation for exercise 3, first system. Bass clef, G major key signature, 3/4 time signature. The first staff contains a descending eighth-note scale from G2 to G1, followed by a quarter rest, an ascending eighth-note scale from G1 to G2, a quarter rest, a descending eighth-note scale from G2 to G1, a quarter rest, and an ascending eighth-note scale from G1 to G2. A hairpin crescendo is placed under the first two measures.

4. 







5. 





6. 



7. 

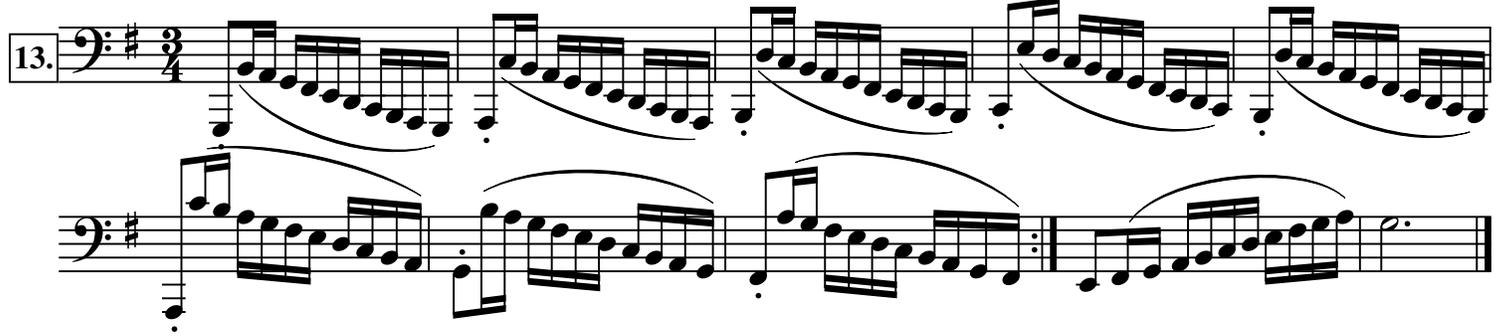
8. 

9. 

10. 

11. 

12. 

13. 

14. 

The Complete Arban Scales

40

15.

Exercise 15 is written in bass clef, 3/4 time, and the key of D major (one sharp). It consists of three staves of music. The first staff contains four measures of eighth-note runs, each measure containing a pair of beamed eighth notes. The second staff contains four measures, with a whole rest in the second measure. The third staff contains four measures, ending with a quarter rest.

16.

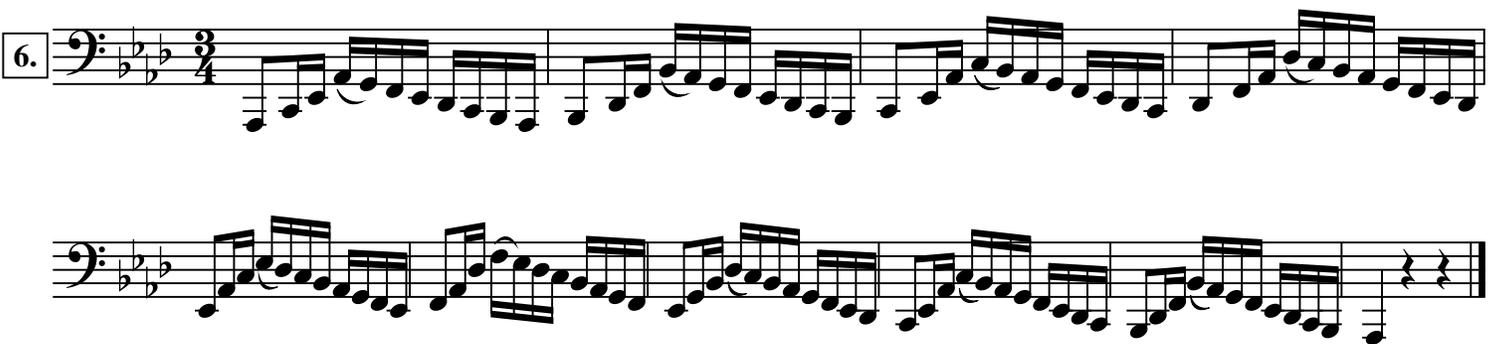
Exercise 16 is written in bass clef, 2/4 time, and the key of D major (one sharp). It consists of seven staves of music. The first three staves show eighth-note runs. The last four staves show sixteenth-note runs with a large slur over the entire section.

Ab

1.

4. 

5. 

6. 

7. 



8. 



9. 

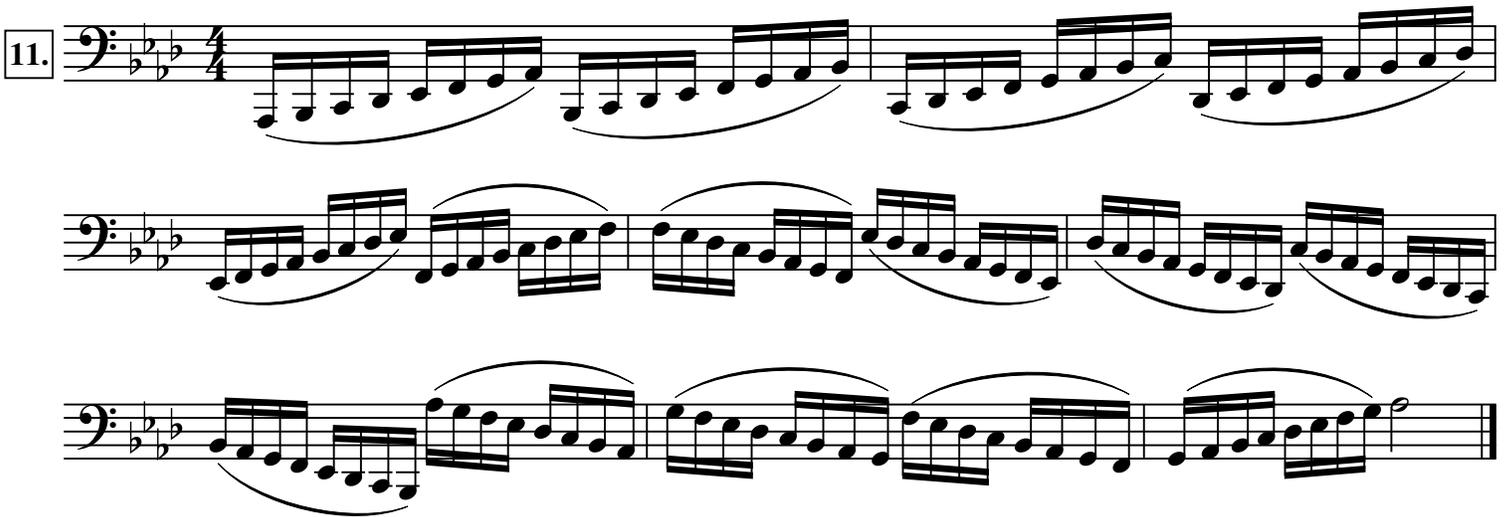


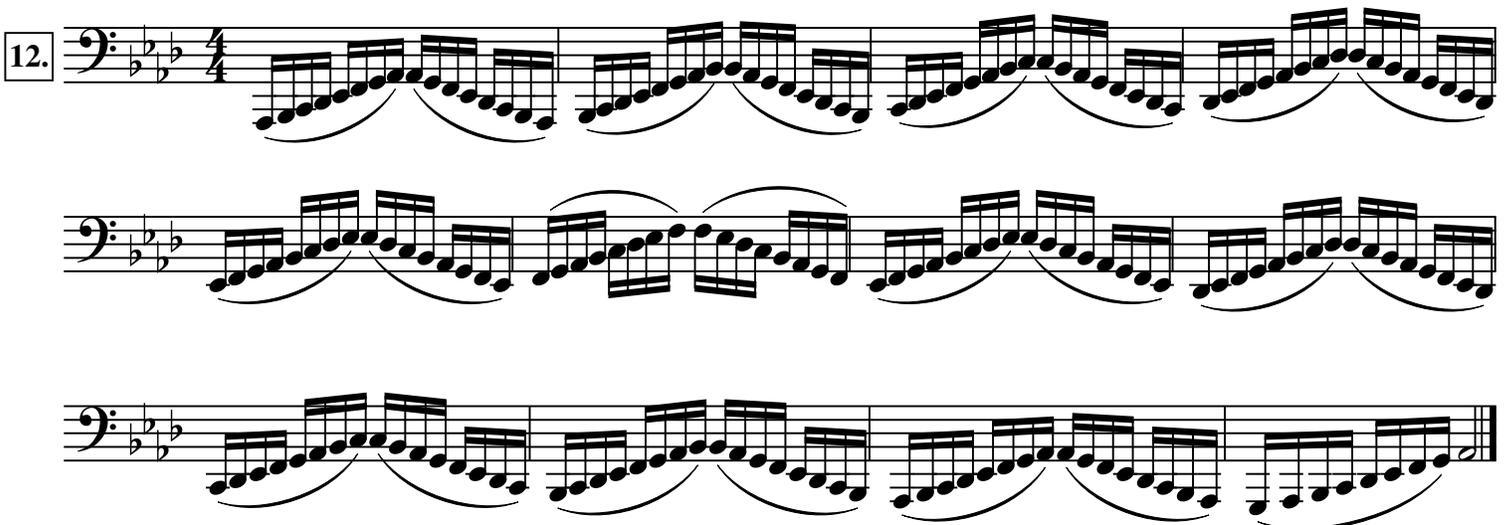


10. 

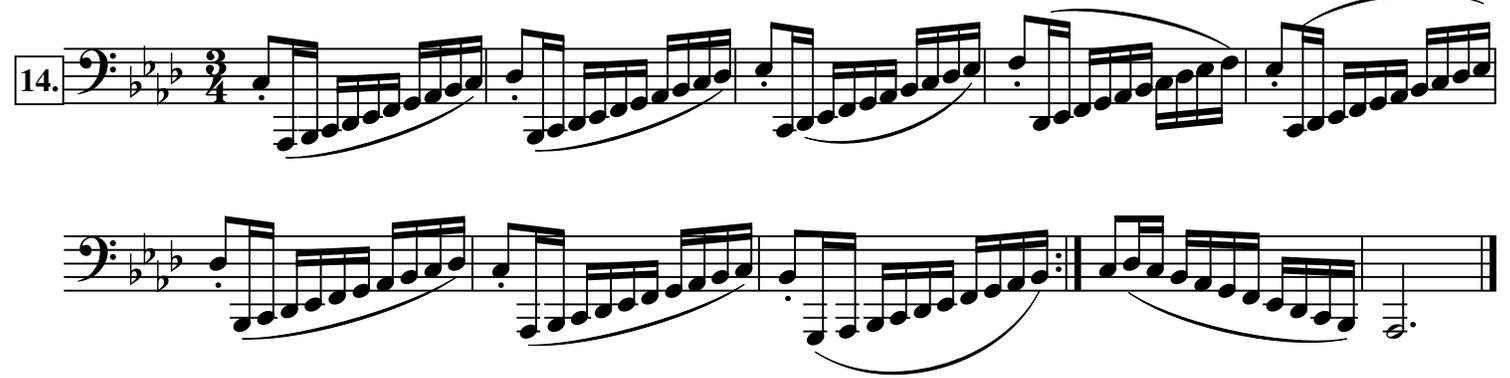




11. 

12. 

13. 

14. 

15.

Exercise 15 is written in bass clef, 3/4 time, and the key of B-flat major (two flats). It consists of three staves of music. The first staff contains four measures of eighth-note runs, each measure starting with a quarter rest followed by an eighth-note run. The second staff contains three measures, with the first measure being a quarter rest and the following two measures being eighth-note runs. The third staff contains three measures of eighth-note runs.

16.

Exercise 16 is written in bass clef, 2/4 time, and the key of B-flat major (two flats). It consists of seven staves of music. The first staff contains four measures of eighth-note runs. The second and third staves each contain four measures of eighth-note runs. The fourth, fifth, sixth, and seventh staves each contain four measures of eighth-note runs, with slurs indicating phrasing across the measures.

The Complete Arban Scales

46

A

1.



Musical notation for exercise 1, first system. Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. The first staff contains a series of eighth-note chords starting on G2, moving up stepwise to G3, with a crescendo hairpin. The second staff continues the sequence, moving up to G4, with a decrescendo hairpin.



Musical notation for exercise 1, second system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff continues the sequence from G4 to G5, with a decrescendo hairpin. The second staff continues from G5 to G6, with a decrescendo hairpin.



Musical notation for exercise 1, third system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff continues the sequence from G6 to G7, with a decrescendo hairpin. The second staff continues from G7 to G8, with a decrescendo hairpin.

2.



Musical notation for exercise 2, first system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff contains a series of eighth-note chords starting on G2, moving up stepwise to G3, with a crescendo hairpin. The second staff continues the sequence, moving up to G4, with a decrescendo hairpin.



Musical notation for exercise 2, second system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff continues the sequence from G4 to G5, with a decrescendo hairpin. The second staff continues from G5 to G6, with a decrescendo hairpin.



Musical notation for exercise 2, third system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff continues the sequence from G6 to G7, with a decrescendo hairpin. The second staff continues from G7 to G8, with a decrescendo hairpin.



Musical notation for exercise 2, fourth system. Bass clef, key signature of two sharps, 2/4 time signature. The first staff continues the sequence from G8 to G9, with a decrescendo hairpin. The second staff continues from G9 to G10, with a decrescendo hairpin.

3.



Musical notation for exercise 3, first system. Bass clef, key signature of two sharps, 3/4 time signature. The first staff contains a series of eighth-note chords starting on G2, moving up stepwise to G3, with a crescendo hairpin. The second staff continues the sequence, moving up to G4, with a decrescendo hairpin.



Musical notation for exercise 3, second system. Bass clef, key signature of two sharps, 3/4 time signature. The first staff continues the sequence from G4 to G5, with a decrescendo hairpin. The second staff continues from G5 to G6, with a decrescendo hairpin.

4.

Exercise 4 is written in bass clef, key of D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff begins with a quarter rest followed by a series of eighth notes. The second staff continues with eighth notes and includes a slur over a group of notes. The third staff features eighth notes with slurs. The fourth staff concludes with eighth notes and a final quarter rest.

5.

Exercise 5 is written in bass clef, key of D major (two sharps), and 4/4 time. It consists of three staves of music. The first staff begins with a quarter rest followed by eighth notes. The second staff continues with eighth notes and includes a slur. The third staff concludes with eighth notes and a final quarter rest.

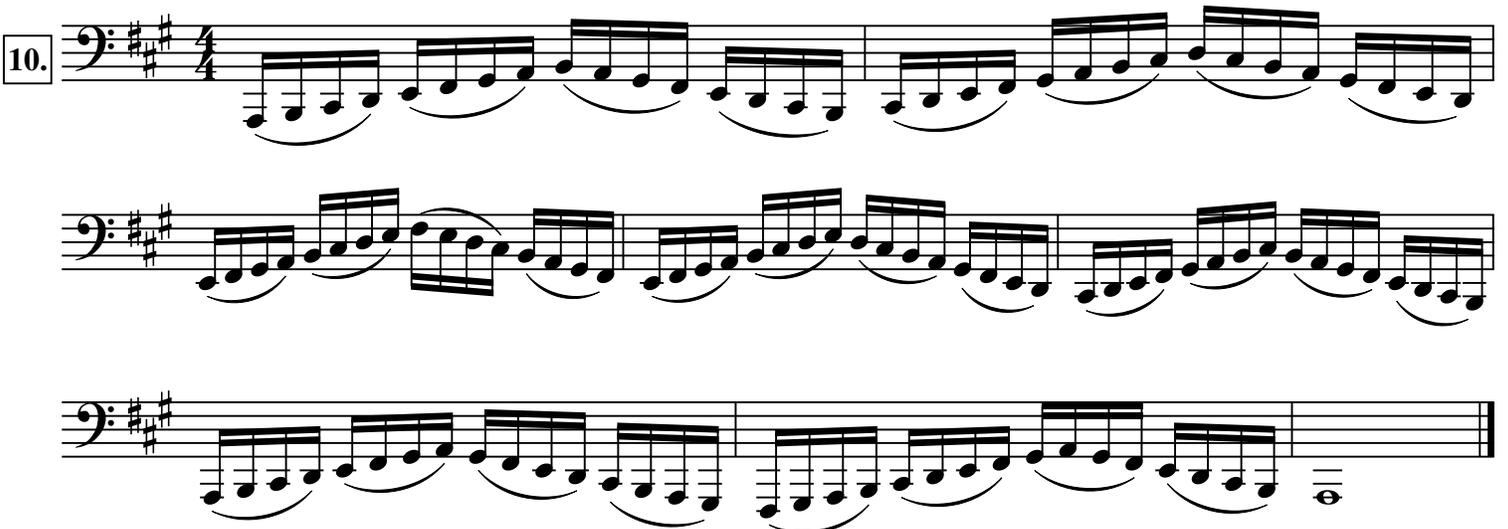
6.

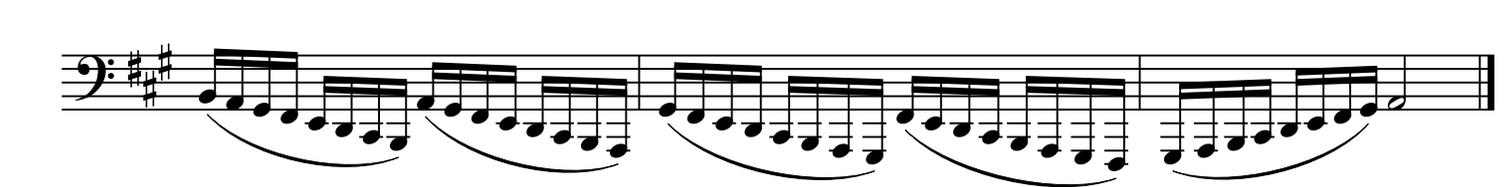
Exercise 6 is written in bass clef, key of D major (two sharps), and 3/4 time. It consists of two staves of music. The first staff begins with a quarter rest followed by eighth notes. The second staff continues with eighth notes and includes a slur. The exercise concludes with a final quarter rest.

7. 

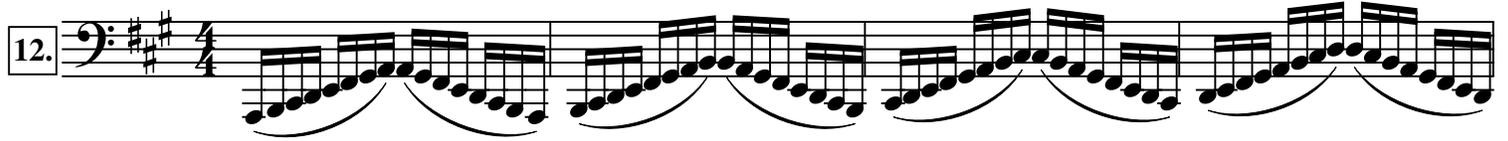
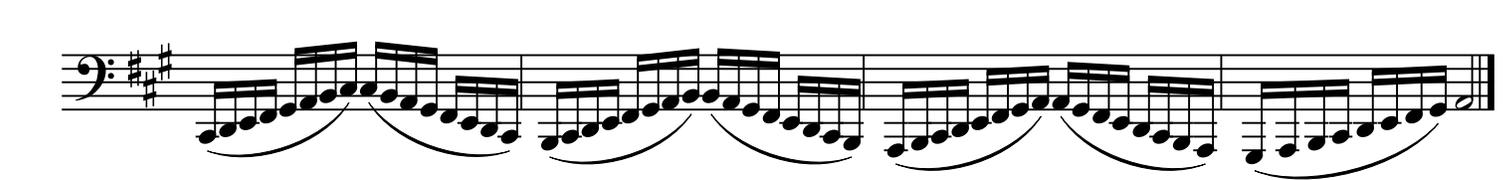
8. 

9. 

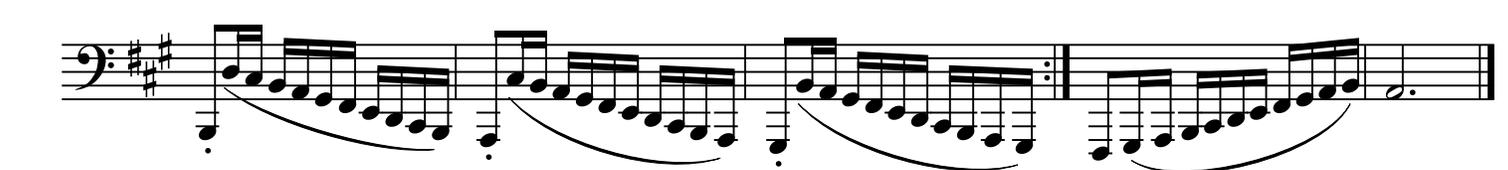
10. 

11.   

Exercise 11 consists of three systems of musical notation in bass clef, key of D major (two sharps), and 4/4 time. The first system contains two measures of eighth-note runs. The second system contains two measures of eighth-note runs. The third system contains two measures of eighth-note runs.

12.   

Exercise 12 consists of three systems of musical notation in bass clef, key of D major (two sharps), and 4/4 time. The first system contains two measures of eighth-note runs. The second system contains two measures of eighth-note runs. The third system contains two measures of eighth-note runs.

13.  

Exercise 13 consists of two systems of musical notation in bass clef, key of D major (two sharps), and 3/4 time. The first system contains two measures of eighth-note runs. The second system contains two measures of eighth-note runs.

14.  

Exercise 14 consists of two systems of musical notation in bass clef, key of D major (two sharps), and 3/4 time. The first system contains two measures of eighth-note runs. The second system contains two measures of eighth-note runs.

15.

Exercise 15 is a bass clef piece in D major (two sharps) and 3/4 time. It consists of three staves of music. The first staff contains four measures of eighth-note runs, with slurs under the first and third measures. The second staff contains four measures, with a quarter rest in the second measure. The third staff contains four measures, ending with a quarter rest.

16.

Exercise 16 is a bass clef piece in D major (two sharps) and 2/4 time. It consists of seven staves of music. The first staff contains four measures of eighth-note runs with slurs under the first and third measures. The second and third staves each contain four measures, also with slurs under the first and third measures. The fourth, fifth, sixth, and seventh staves each contain four measures, with long slurs spanning across multiple measures.

4.

Exercise 4 is a bass clef piece in 2/4 time with a key signature of one flat (B-flat major). It consists of four staves of music. The first staff begins with a box containing the number '4.'. The music features eighth and sixteenth notes, slurs, and ties, forming a continuous scale-like pattern.

5.

Exercise 5 is a bass clef piece in 4/4 time with a key signature of one flat (B-flat major). It consists of three staves of music. The first staff begins with a box containing the number '5.'. The music features eighth and sixteenth notes, slurs, and ties, forming a continuous scale-like pattern.

6.

Exercise 6 is a bass clef piece in 3/4 time with a key signature of one flat (B-flat major). It consists of two staves of music. The first staff begins with a box containing the number '6.'. The music features eighth and sixteenth notes, slurs, and ties, forming a continuous scale-like pattern.

7. 



8. 



9. 

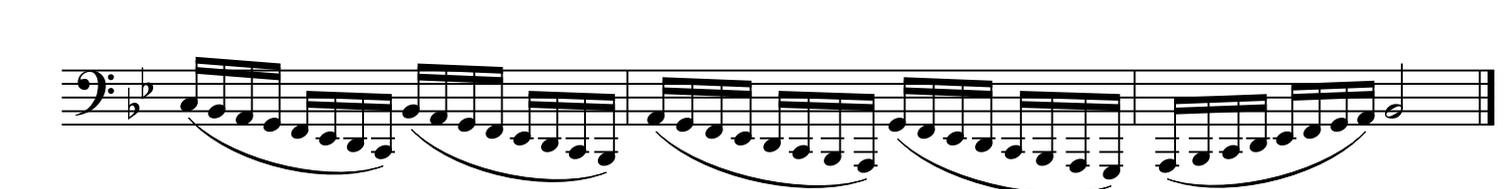




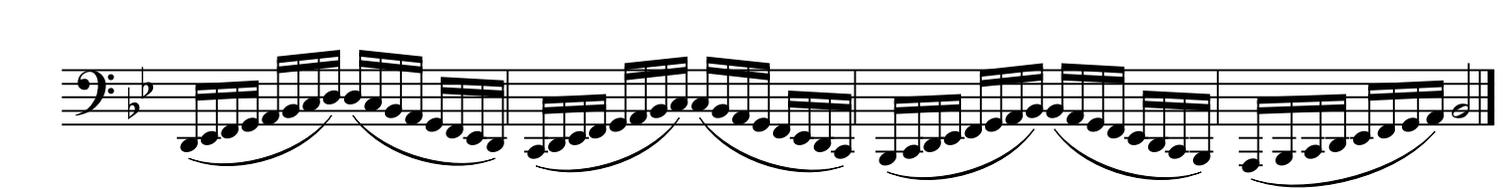
10. 





11.   

Exercise 11 is a bass clef piece in 4/4 time with a key signature of one flat. It consists of three systems of music. Each system contains two staves of music. The first system has four measures, the second has five, and the third has five. The music features eighth-note patterns with slurs and ties.

12.   

Exercise 12 is a bass clef piece in 4/4 time with a key signature of one flat. It consists of three systems of music. Each system contains two staves of music. The first system has four measures, the second has five, and the third has five. The music features eighth-note patterns with slurs and ties.

13.  

Exercise 13 is a bass clef piece in 3/4 time with a key signature of one flat. It consists of two systems of music. Each system contains two staves of music. The first system has four measures, and the second has four. The music features eighth-note patterns with slurs and ties.

14.  

Exercise 14 is a bass clef piece in 3/4 time with a key signature of one flat. It consists of two systems of music. Each system contains two staves of music. The first system has four measures, and the second has four. The music features eighth-note patterns with slurs and ties.

15.

Exercise 15 is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a box containing the number '15.'. The music features eighth-note patterns, with the first two staves containing slurs over groups of notes. The third staff concludes with a final note and a fermata.

16.

Exercise 16 is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a box containing the number '16.'. The music features sixteenth-note patterns, with the first two staves containing slurs over groups of notes. The eighth staff concludes with a final note and a fermata.

4.

Exercise 4 is a bass clef piece in 2/4 time, key of D major (two sharps). It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is a continuous eighth-note scale: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5. The second staff continues the scale with slurs and accents. The third staff continues with slurs and accents. The fourth staff concludes the exercise with a final D5 note and a double bar line.

5.

Exercise 5 is a bass clef piece in 4/4 time, key of D major (two sharps). It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is a continuous eighth-note scale: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5. The second staff continues the scale with slurs and accents. The third staff concludes the exercise with a final D5 note and a double bar line.

6.

Exercise 6 is a bass clef piece in 3/4 time, key of D major (two sharps). It consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is a continuous eighth-note scale: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5. The second staff continues the scale with slurs and accents, concluding with a final D5 note and a double bar line.

7. 



8. 



9. 

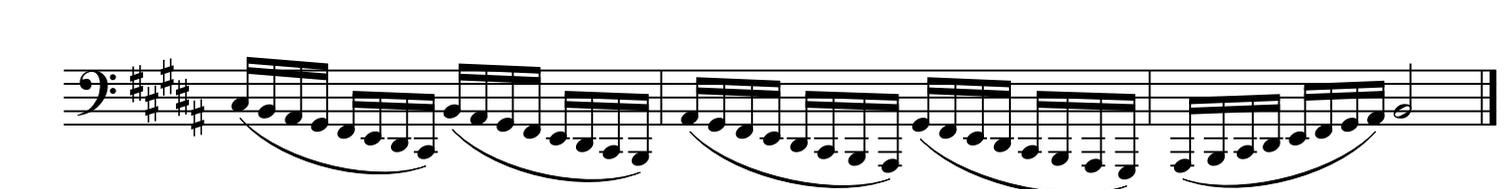




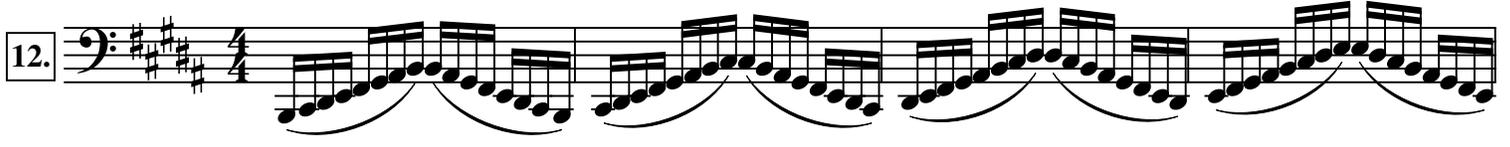
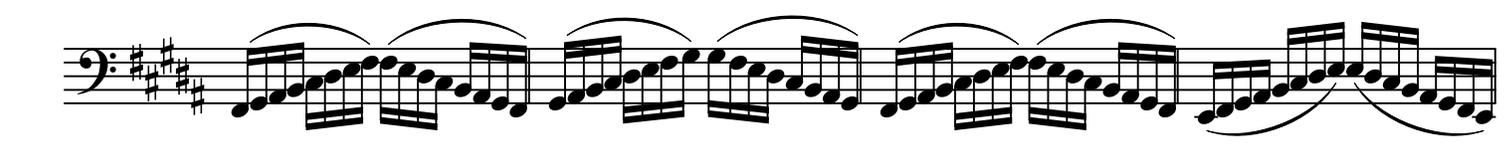
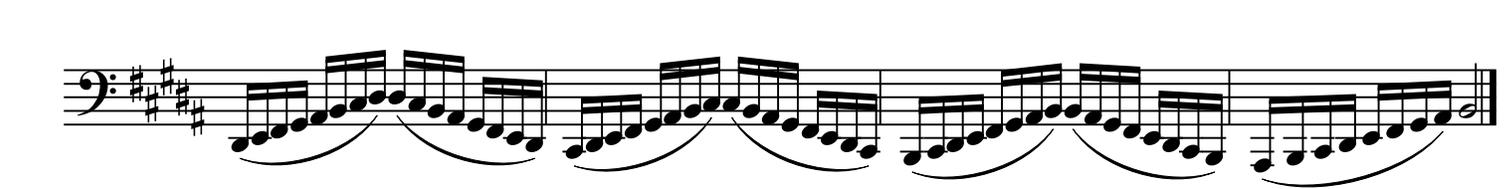
10. 





11.   

Exercise 11 is a bass clef piece in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system has four measures of eighth-note patterns. The second system has four measures of eighth-note patterns. The third system has five measures of eighth-note patterns, ending with a double bar line.

12.   

Exercise 12 is a bass clef piece in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system has four measures of eighth-note patterns. The second system has four measures of eighth-note patterns. The third system has five measures of eighth-note patterns, ending with a double bar line.

13.  

Exercise 13 is a bass clef piece in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. The first system has four measures of eighth-note patterns. The second system has four measures of eighth-note patterns, ending with a double bar line.

14.  

Exercise 14 is a bass clef piece in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. The first system has four measures of eighth-note patterns. The second system has four measures of eighth-note patterns, ending with a double bar line.

15.

Exercise 15 is written in bass clef, 3/4 time, and the key of D major (indicated by two sharps). It consists of three staves of music. The first staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The second staff contains four measures, with the first measure being a whole note rest and the following three measures continuing the eighth-note patterns. The third staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur.

16.

Exercise 16 is written in bass clef, 2/4 time, and the key of D major (indicated by two sharps). It consists of seven staves of music. The first staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The second staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The third staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The fourth staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The fifth staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The sixth staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur. The seventh staff contains four measures of eighth-note patterns, with the first two measures grouped by a slur.