






## Part 6: Module 1 pg.1 of 1


1. 


2. 

3. 

4. 

5. 



6. 

7. 

## Part 6: Module 2 pg.1 of 2

1.  

Exercise 1 consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with a repeat sign at the beginning. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly descending, with a repeat sign at the end.

2.  

Exercise 2 consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with a repeat sign at the beginning. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly descending, with a repeat sign at the end.

3.  

Exercise 3 consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly ascending, with a repeat sign at the beginning. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a sequence of eighth and sixteenth notes, mostly descending, with a repeat sign at the end.

## Part 6: Module 2 pg.2 of 2

4.   Exercise 4 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some chromatic movement. The second staff continues the sequence, featuring more chromaticism and ending with a double bar line and repeat dots.

5.   Exercise 5 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some chromatic movement. The second staff continues the sequence, featuring more chromaticism and ending with a double bar line and repeat dots.

6.   Exercise 6 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some chromatic movement. The second staff continues the sequence, featuring more chromaticism and ending with a double bar line and repeat dots.

7.   Exercise 7 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. It contains a sequence of eighth and sixteenth notes, mostly ascending, with some chromatic movement. The second staff continues the sequence, featuring more chromaticism and ending with a double bar line and repeat dots.

## Part 6: Module 3 pg.1 of 1



2. Transpose this pattern up by semitones as high as is comfortable