

### A. LONG "DAH" NOTES

**TENUTO**  OR LONGER: ACCENT & HOLD AT FULL VOLUME. USE A TONGUE CUT-OFF IF A REST FOLLOWS.

### B. 8TH NOTE "DAHS"

USE LEGATO TONGUING WITH FULL VOLUME. DOWNBEAT NOTES ARE LONGER ( $\frac{2}{3}$ ) & UPBEATS ARE QUICKER ( $\frac{1}{3}$ ).

81 82

83 84

## C. "DOT" NOTES

SOLID ACCENT VOLUME WITH TONGUE CUT-OFF. ALWAYS 2/3 OF THE BEAT, AND PLAYED THE SAME WHETHER MARKED ACCENT OR MARCATO, OR COMPLETELY UNMARKED.

## D. "DAH-DOT" COMBINATIONS

"DAH" NOTES SOUND CONNECTED TO NOTES BEFORE AND AFTER THEM. REMEMBER THAT NO MARKING MEANS A  SHOULD BE PLAYED "DOT".

The image shows a musical score for the song "The Rose Tree". It consists of two staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff is labeled "25" and the second staff is labeled "29". The first staff contains two measures of music, each with a box labeled "01" and "02" above it. The second staff contains two measures of music, each with a box labeled "03" and "04" above it. The music is written in a simple, folk-like style with eighth and quarter notes. The first staff has a double bar line after the second measure, and the second staff has a double bar line after the second measure.

**E. "DOO" NOTES**

ANY  WHICH PRECEDES A "DOT", IS PLAYED AS A SOFTER "DOO".


**F. "DOO-WAH" NOTES**

WHENEVER A  PRECEDES A  OR LONGER NOTE, THEY ARE PLAYED "DOO-WAH".

THE "WAH" NOTE IS SLURRED INTO (NOT TONGUED) AND PLAYED WITH A HUGE BREATH ACCENT.


**G. EXTRA ACCENTS**

WHEN THEY ARE NOT "DOOS", ADD EMPHASIS TO 1) TOPS OF CONTOURS AND 2) OFFBEATS THAT DON'T SURROUND TOPS OF CONTOURS.


**H. SLURS BETWEEN 8TH NOTES**

IN 8TH NOTE RUNS, WHEN ACCENTS, "DOOS", AND "DOTS" DON'T INTERFERE, SLUR BETWEEN UPBEATS AND DOWNBEATS.

