

# **SIXTY THREE MELODIC EXERCISES FOR THE JAW HARP**



**MARK GROWDEN**

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## MARK GROWDEN

<https://markgrowden.org/>

Catalog No. MGM-017

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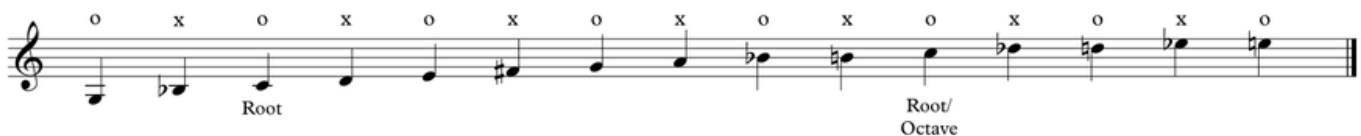
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The notes used in this exercise book:

o = open glottis, x = closed glottis



1.

Musical score for exercise 1, consisting of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes. The second staff continues the melody with a key signature change to one flat (Bb). The third staff continues the melody with a key signature change to two flats (Bb, Eb). The fourth staff continues the melody with a key signature change to two sharps (F#, C#). The fifth staff continues the melody with a key signature change to one sharp (F#). The sixth staff continues the melody with a key signature change to one flat (Bb). The seventh staff concludes the exercise with a double bar line and repeat dots.

2.

Musical score for exercise 2, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes. The second staff continues the melody with a key signature change to one flat (Bb). The third staff concludes the exercise with a double bar line and repeat dots.

3.

Musical score for exercise 3, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes. The second staff continues the melody with a key signature change to one flat (Bb). The third staff concludes the exercise with a double bar line and repeat dots.

4. 

5. 

6. 

7. 

8. 

9. 

Exercise 9 consists of two staves of music. The first staff contains a sequence of eighth notes with various accidentals (sharps, flats, and naturals). The second staff continues the sequence, ending with a double bar line and repeat dots.

10. 

Exercise 10 consists of three staves of music. The first staff contains a sequence of eighth notes with various accidentals. The second and third staves continue the sequence, ending with a double bar line and repeat dots.

11. 

Exercise 11 consists of seven staves of music. The first six staves feature eighth notes with triplets (indicated by a '3' above the notes) and various accidentals. The seventh staff concludes the exercise with a double bar line and repeat dots.

12.

The image shows a musical score for exercise 12, consisting of seven staves. The first staff is in treble clef and contains a sequence of eighth notes, followed by groups of eighth notes and sixteenth notes, and finally four groups of eighth notes marked with a '3' for triplet. The subsequent six staves are in bass clef and follow a similar pattern, starting with eighth notes and progressing to more complex rhythmic figures, including groups of eighth notes and sixteenth notes, and ending with four groups of eighth notes marked with a '3' for triplet. The score concludes with a double bar line and repeat dots.





13.

A musical score consisting of 13 staves. The first seven staves are in treble clef, and the last six are in bass clef. The key signature has one flat (B-flat). The music features a sequence of eighth notes, followed by groups of eighth notes beamed together, and then groups of eighth notes beamed together with a '3' above them, indicating triplets. The score ends with a double bar line and repeat dots.



14.

Musical score for exercise 14, consisting of nine staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note B-flat, followed by quarter notes A, G, and F. The second staff continues with quarter notes E, D, C, and B. The third staff features eighth notes and includes a triplet of eighth notes (G, F, E) marked with a '3'. The fourth staff continues with eighth notes and another triplet (D, C, B) marked with a '3'. The fifth staff has a key signature change to two flats (B-flat, E-flat) and includes a triplet (D, C, B) marked with a '3'. The sixth staff continues with eighth notes and a triplet (A, G, F) marked with a '3'. The seventh staff has a key signature change to one flat (B-flat) and includes a triplet (G, F, E) marked with a '3'. The eighth staff continues with eighth notes and a triplet (D, C, B) marked with a '3'. The ninth staff concludes with a triplet (A, G, F) marked with a '3' and a double bar line.

15.

Musical score for exercise 15, consisting of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note B-flat, followed by quarter notes A, G, and F. The second staff continues with quarter notes E, D, C, and B. The third staff features eighth notes and includes a triplet of eighth notes (G, F, E) marked with a '3'. The fourth staff continues with eighth notes and another triplet (D, C, B) marked with a '3'. The fifth staff has a key signature change to two flats (B-flat, E-flat) and includes a triplet (D, C, B) marked with a '3'. The sixth staff continues with eighth notes and a triplet (A, G, F) marked with a '3'. The seventh staff has a key signature change to one flat (B-flat) and includes a triplet (G, F, E) marked with a '3'. The eighth staff concludes with a triplet (D, C, B) marked with a '3' and a double bar line.



16.

This image displays a page of musical notation for a guitar exercise. The notation is arranged in 14 horizontal staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves alternate between a key signature of one sharp and one flat (Bb). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and complex runs of sixteenth notes. Several staves contain triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line and repeat dots (||).

17.

This musical exercise consists of a melody and a triplet accompaniment. The melody is written on a single staff and begins with a treble clef and a key signature of one flat (B-flat). The accompaniment is written on a second staff, also with a treble clef and one flat, and features a continuous triplet eighth-note pattern. The melody includes various intervals, including a tritone (F-sharp to C), and concludes with a double bar line and repeat dots. The accompaniment provides a steady rhythmic foundation throughout the piece.

18.

This musical exercise consists of seven staves. The first six staves are in treble clef, and the seventh is in bass clef. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, often beamed in pairs. The exercise concludes with a double bar line and repeat dots on the seventh staff.

19.

This musical exercise consists of five staves, all in treble clef. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, often beamed in pairs. The exercise concludes with a double bar line and repeat dots on the fifth staff.

20.

This musical exercise consists of six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The exercise concludes with a double bar line and repeat dots.

21.

This musical exercise consists of nine staves, all in treble clef. It is written in a key with one flat (B-flat) and a 2/4 time signature. The exercise is characterized by rapid sixteenth-note passages, often spanning multiple staves. It includes several measures with rests, providing a contrast to the fast-moving lines. The piece ends with a double bar line and repeat dots.

22.  Musical notation for exercise 22, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.

23.  Musical notation for exercise 23, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.

24.  Musical notation for exercise 24, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.


25.  Musical notation for exercise 25, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.


26.  Musical notation for exercise 26, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.


27.  Musical notation for exercise 27, measures 1-8. The first staff contains measures 1-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.


28.  Musical notation for exercise 28, measures 1-8. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#) and one flat (Bb). The exercise ends with a double bar line and repeat dots.





38. 


39. 


40. 


41. 


42. 



43. 

44. 

45. 

46. 

47. 

48.   




49. Musical notation for exercise 49, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals (sharps and flats). The second staff continues the melody, ending with a double bar line and repeat dots.

50. Musical notation for exercise 50, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line and repeat dots.

51. Musical notation for exercise 51, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line and repeat dots.

52. Musical notation for exercise 52, consisting of a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals, ending with a double bar line and repeat dots.

53. Musical notation for exercise 53, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line and repeat dots.

54. Musical notation for exercise 54, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line and repeat dots.

55. Musical notation for exercise 55, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody, ending with a double bar line and repeat dots.

56. 

57. 

58. 

59. 

60. 

61. 

Exercise 61 consists of two staves of music. The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The second staff contains a sequence of eighth notes: Bb5, A5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, ending with a double bar line.

62. 

Exercise 62 consists of two staves of music. The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The second staff contains a sequence of eighth notes: Bb5, A5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, ending with a double bar line.

63. 

Exercise 63 consists of seven staves of music. Each staff contains a sequence of eighth notes. The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The second staff contains a sequence of eighth notes: Bb5, A5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, ending with a double bar line. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The fourth staff contains a sequence of eighth notes: Bb5, A5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, ending with a double bar line. The fifth staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The sixth staff contains a sequence of eighth notes: Bb5, A5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, ending with a double bar line. The seventh staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.

Mark Growden is an American composer, multi-instrumentalist, singer, music educator, conductor, and visual artist. He is the founder and Artistic Director of The Calling All Choir, The Chromatic Community Music Center, SF SingFest, and The SF Jaw Harp Choir in San Francisco, CA. He was the founding Artistic Director of the Marigny Opera House in New Orleans and is the co-founder of the New Orleans Dance Festival. He is mentored by Vance George, Director Emeritus San Francisco Symphony Chorus; is an Alice Parker Composers Workshop Fellow; and has also studied with Michael Kaulkin, Joseph Stillwell, and Remy Charlip. He has released several critically acclaimed albums and has toured extensively. He has composed original musical scores for dozens of dance and theater companies and scored several films.

Mark Growden has devoted his life to making music for other people and to helping people make music for themselves.

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