

## Trapshooting Examples

### 1. Octaves, Major 2nds, DO, TI - DO, RE - DO (see 1, 2, & 3 on spreadsheet)

To - mor - row's an - oth - er day, I hope and

### 2. Part-pulling (see 13 on spreadsheet)

mine? My heart's beat - ing so and I've just got - ta know,

### 3. Trade-off (see 15 on spreadsheet)

day I'll wish up - on a star and wake up where the clouds are far be

### 4. Hand-off: lead to bass-meas. 4 (see 16 on spreadsheet)

nice Just don't talk at all my ad - vice, Hon-ey  
real - ly nice That's my ad - vice

**5. Cross-relationship (see 14 on spreadsheet)**

1  
ceas - es from now on,  
2  
I'm tel - lin' you,  
3

This musical score illustrates a cross-relationship between the treble and bass clefs. The treble clef part is in the key of B-flat major (two flats), and the bass clef part is in the key of D-flat major (three flats). Red arrows point from the treble clef notes to the bass clef notes, showing the relationship between the two parts.

4  
If you can't say an - y - thing real  
5

This musical score continues the cross-relationship between the treble and bass clefs. The treble clef part is in the key of B-flat major (two flats), and the bass clef part is in the key of D-flat major (three flats).

**6. Overt contrary motion (see 27 on spreadsheet)**

1 car - ry on  
2  
I car - ry on

This musical score illustrates overt contrary motion between the treble and bass clefs. The treble clef part is in the key of B-flat major (two flats), and the bass clef part is in the key of D-flat major (three flats). Red arrows point from the treble clef notes to the bass clef notes, showing the relationship between the two parts.

**7. "Hidden" contrary motion (see 27 on spreadsheet)**

1  
...then ya  
2  
bet - ter not talk  
3  
at all that's my ad

This musical score illustrates hidden contrary motion between the treble and bass clefs. The treble clef part is in the key of B-flat major (two flats), and the bass clef part is in the key of D-flat major (three flats). Red arrows point from the treble clef notes to the bass clef notes, showing the relationship between the two parts.

**8. Glide, vanish (see 19 on spreadsheet)**

1 2 3 4

Come on, \_\_\_\_\_ make your day! \_\_\_\_\_ Just

5 6 7 8

sing your trou - bles a - way! \_\_\_\_\_

**9. Lip consonants (see 33 on spreadsheet)**

1 2 3 4

If you're have nine sons in a row, \_\_\_\_\_  
If you're feel - ing lone - ly and sad, \_\_\_\_\_

5 6 7 8

Base - ball teams make mon - ey, you know! \_\_\_\_\_  
Har - mo - nize and then you'll be glad! \_\_\_\_\_

(Be hap - py)  
(Keep smi - lin')

**10. 1/2 - 1 step rock/move (see 12 on spreadsheet)**

1 2 3

We'll Meet A - gain, don't know where, don't know

4 5 6

when, but I know we'll meet a - gain some sun - ny

**11. Dumpage, "demented" notes/chords, R&L as vowels, notes with holes in them, ur/er/ir/or ("urge") (see 17, 21, 22, 24 and 30 on spreadsheet)**

1 2 3 4 5

Sit-ting On Top Of The World, long, roll-ing a -

6 7 8 9

long, just roll-ing a - long, I know I'm quit - ting the  
just

**12. Dumpage, chord squeeze (see 21 and 23 on spreadsheet)**

Where the morn - ing glo - ries Twine a-round the door,

**13. Jumpy vocal line, also trade-off (see 9 and 15 on spreadsheet)**

But - ter-flies all flut - ter up and kiss each lit - tle but - ter - cup at dawn, at the dawn -

**14. Moving "oo" against words, also notes with holes in them (see 31 on spreadsheet)**

Stroll - ing with my girl - ie when the dew is pearl - y ear - ly in the morn -  
ing, But - ter-flies all flut - ter up and kiss each lit - tle but - ter cup at

15. "Walking" vocal line (see 26 on spreadsheet)

song, Glo - ry Hal - le - lu - jah, I just phoned the  
par - son, Hey, par get read - y to call."  
Just like Hump - ty Dump - ty, I'm go - in' to  
fall, that's why I'm sit - ting on top of this

The musical score is presented in four systems, each with a vocal line and a piano accompaniment line. Red arrows are drawn across the vocal line to indicate phrasing and breath marks. The lyrics are written below the vocal line. The score includes measure numbers 1 through 12. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piano accompaniment consists of chords and single notes. The vocal line includes various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The lyrics are: "song, Glo - ry Hal - le - lu - jah, I just phoned the par - son, Hey, par get read - y to call." Just like Hump - ty Dump - ty, I'm go - in' to fall, that's why I'm sit - ting on top of this".