EAST AURORA HIGH SCHOOL BAND

Warm Up Book

Bassoon

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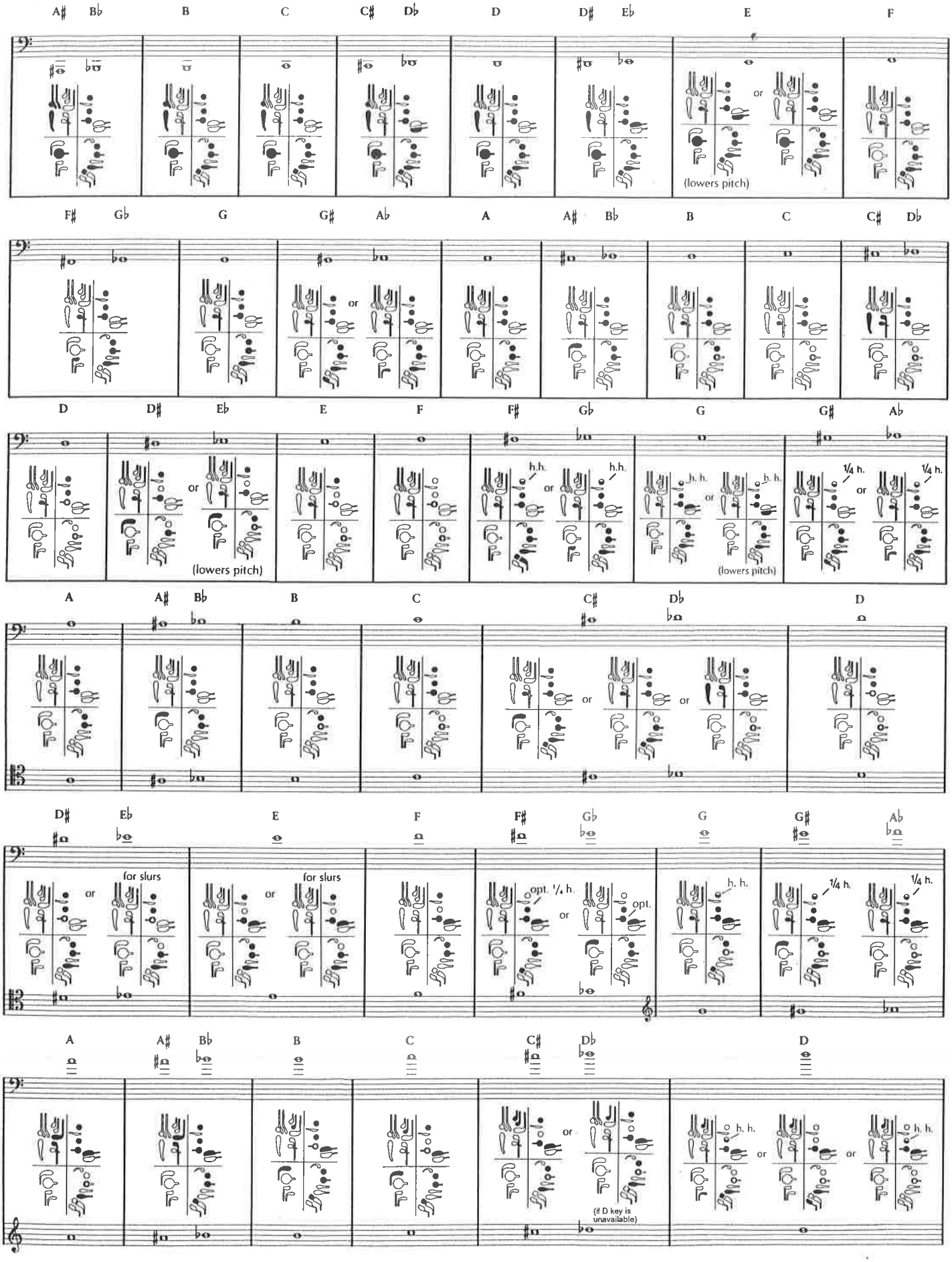
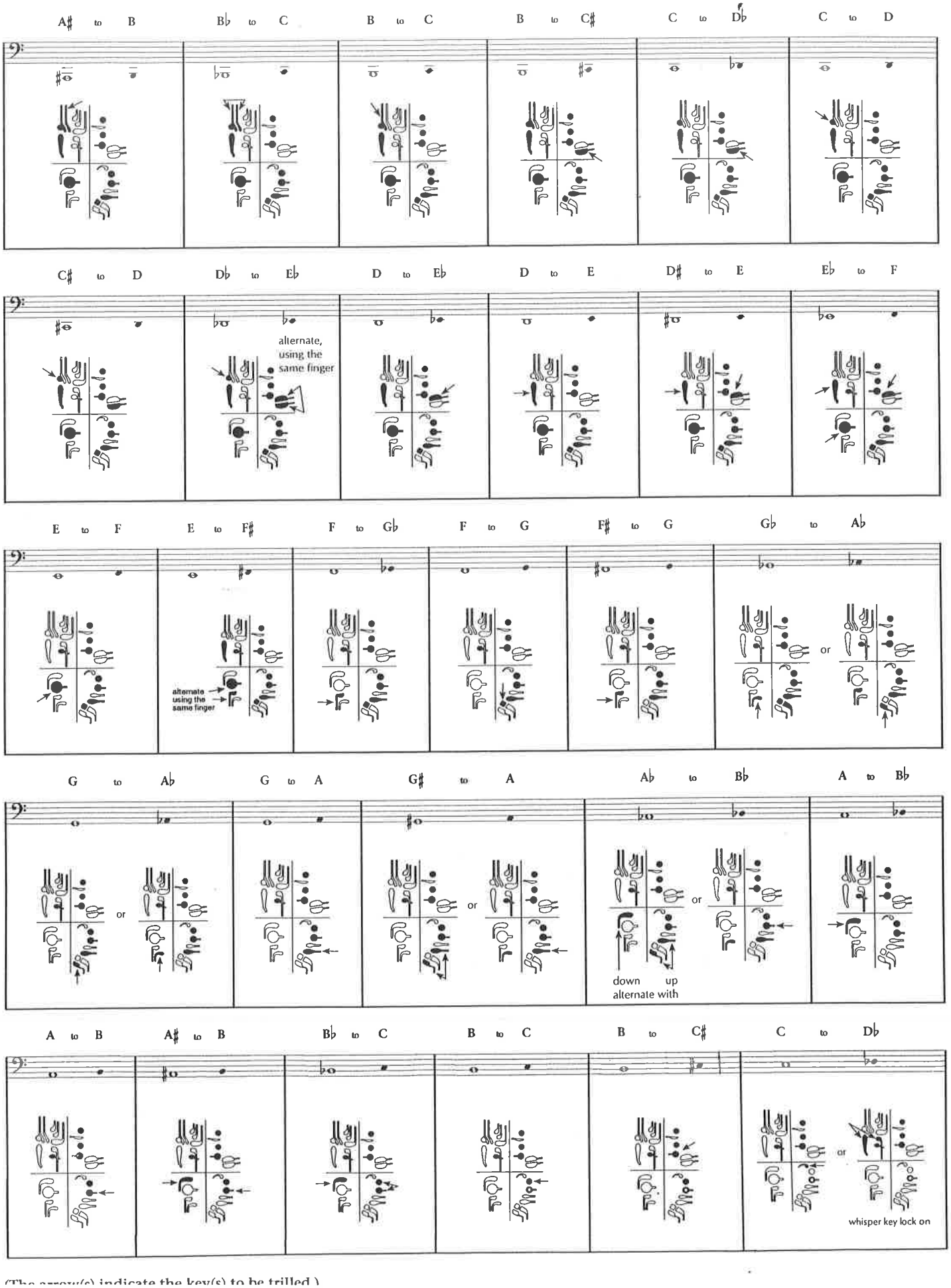
Function Chorales ..... End

Bassoon Fingering Chart

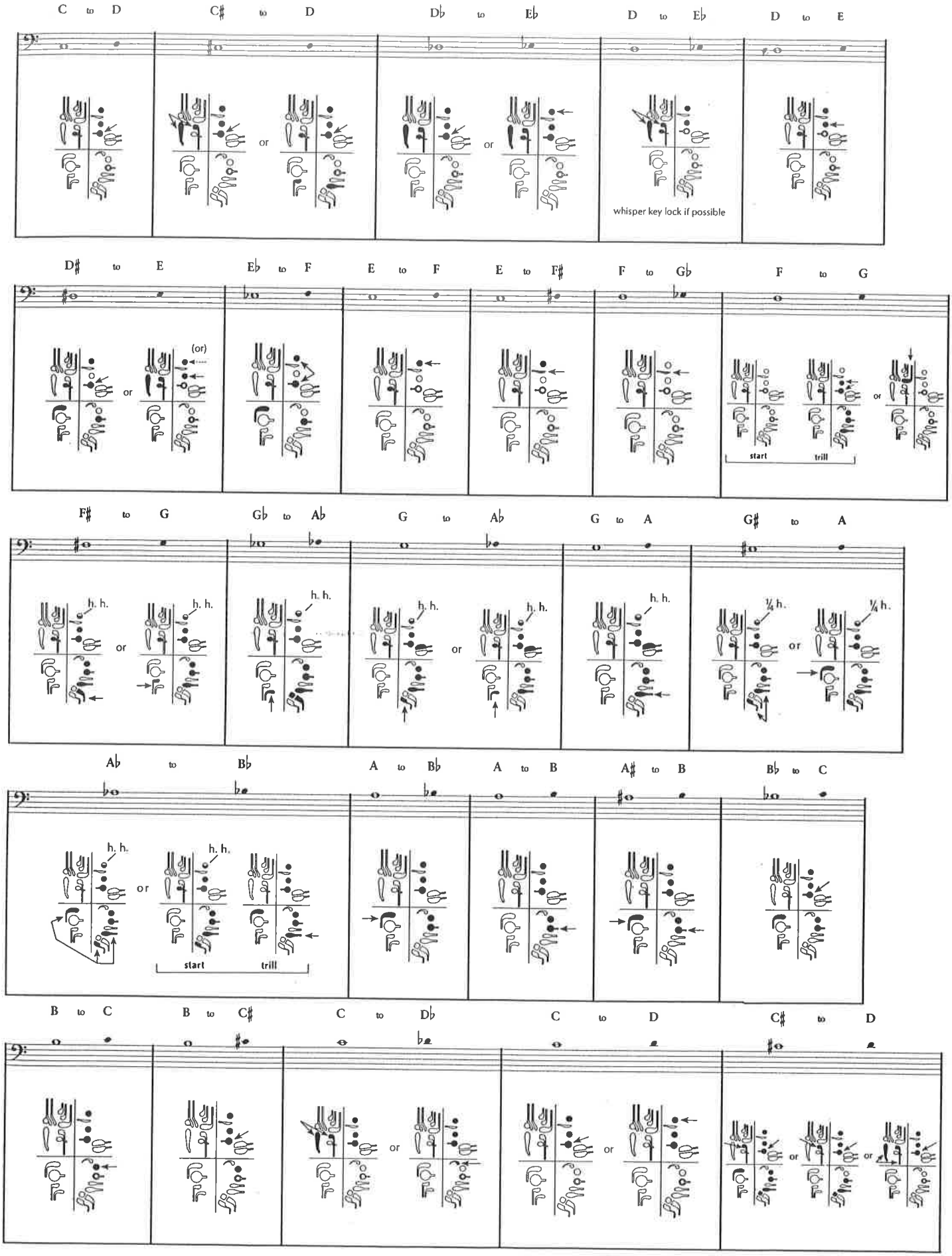


(When more than one fingering is shown, the first is the most common.)

Bassoon Trill Fingering Chart



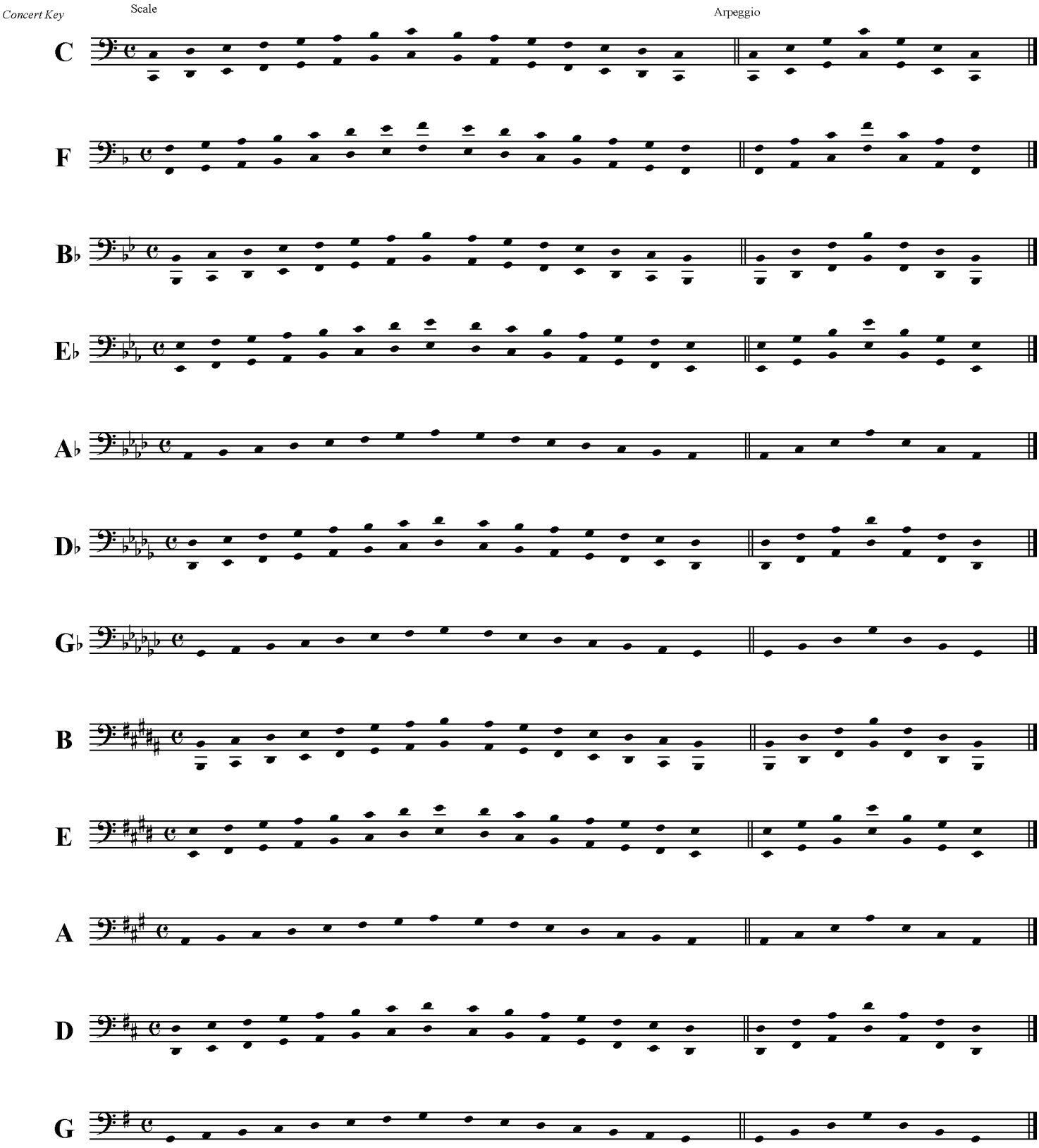
(The arrow(s) indicate the key(s) to be trilled.)



(When more than one fingering is shown, the first is the most common.)

Bassoon

12 Major Scales and Arpeggios

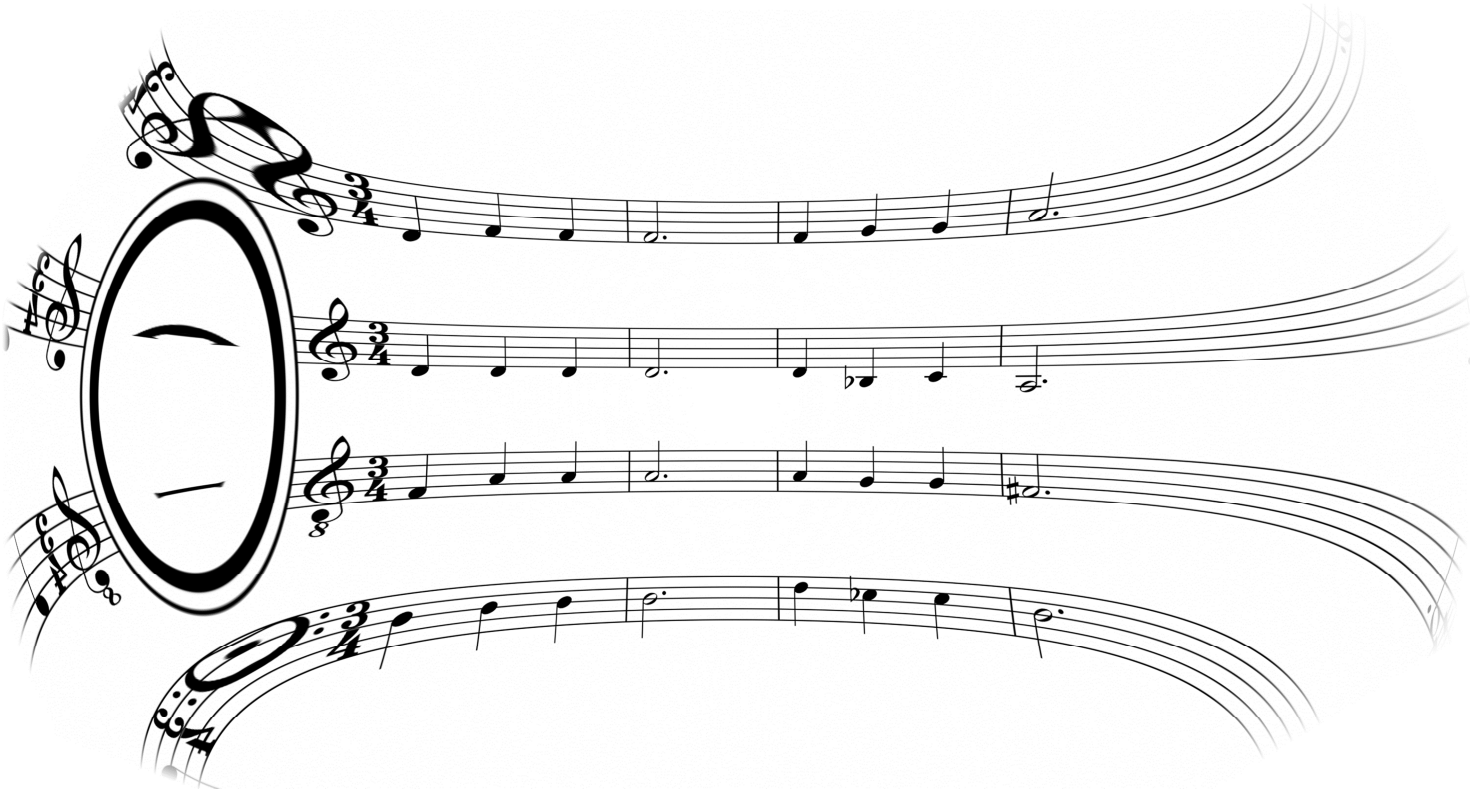


Bassoon

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

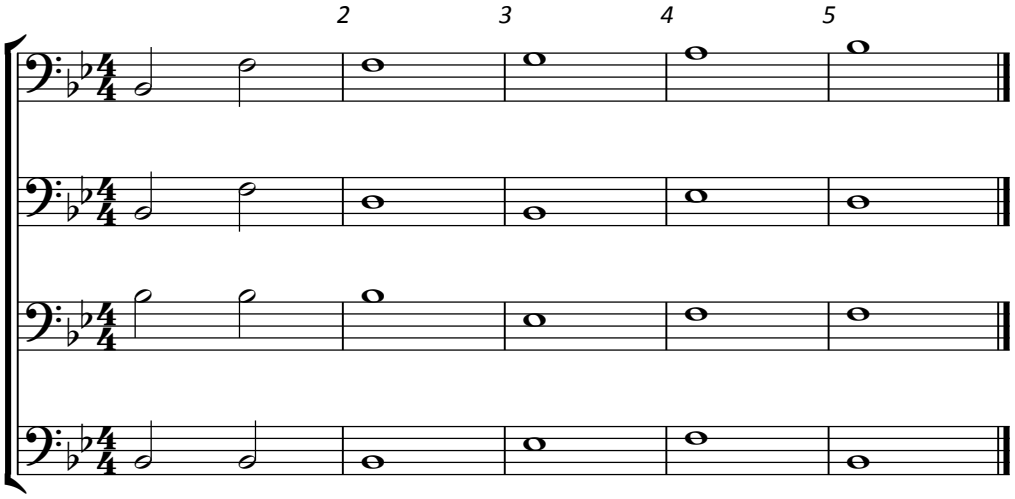
For bassoon players

1. The **TENOR** and **BASS** parts are your main parts
    a. Sometimes, the bass part is provided in two different octaves (high and low). It is your choice.
2. The **SOPRANO** and **ALTO** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

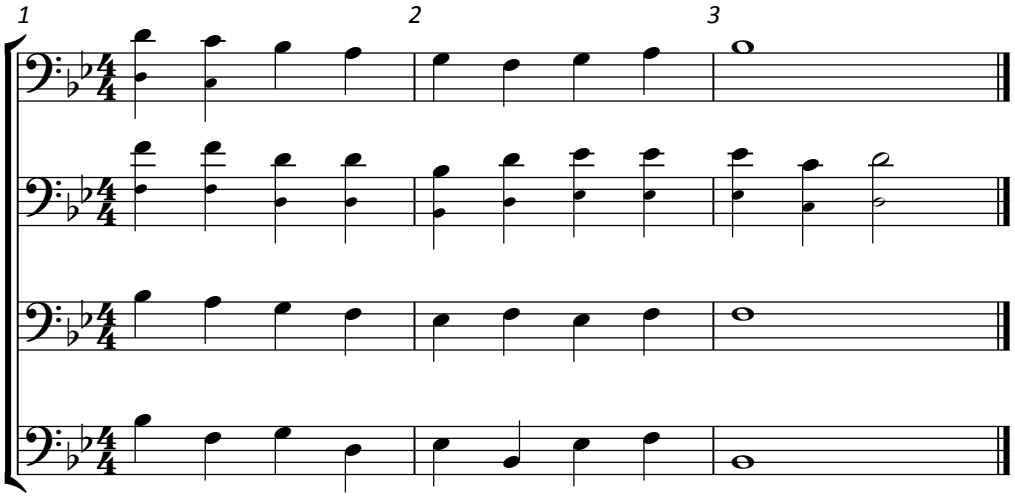
A simple chord progression



2

Canon in D
by
Johann Pachelbel

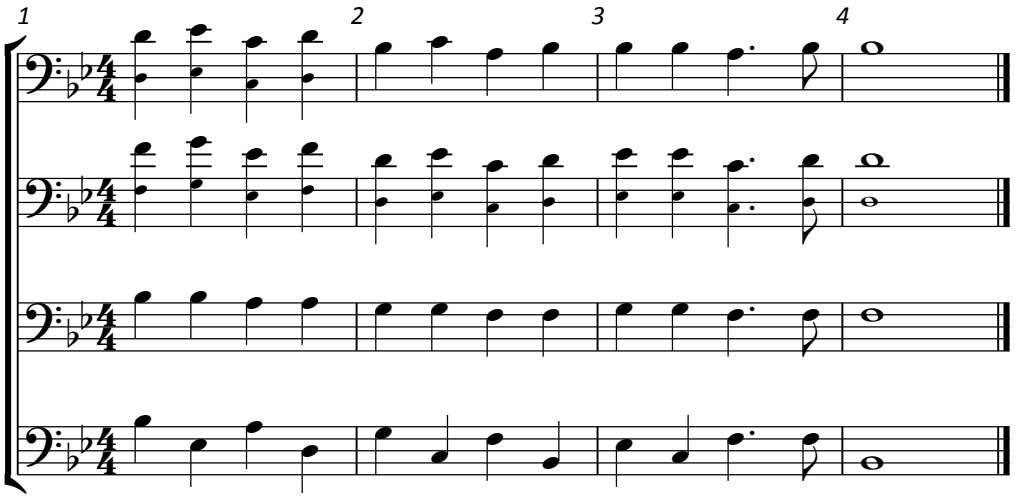
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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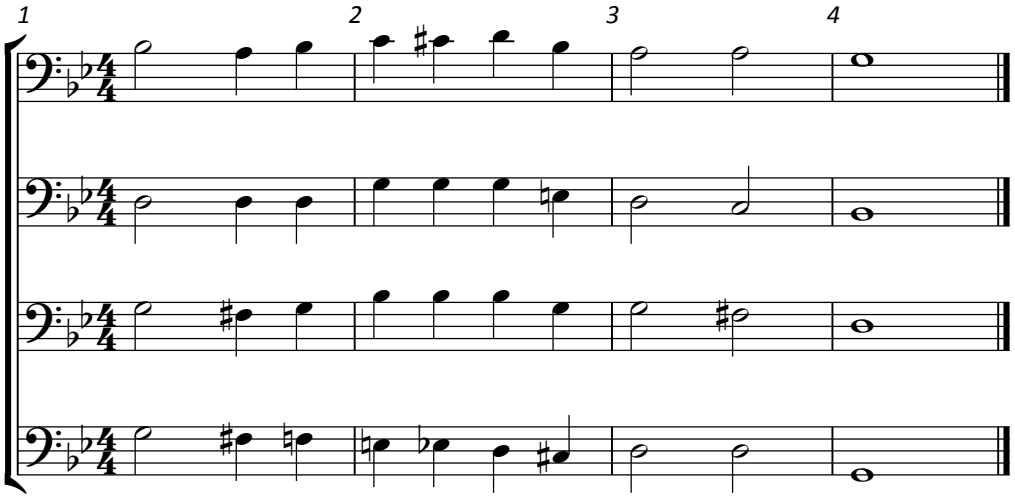
4

Augmented 6th Cadence

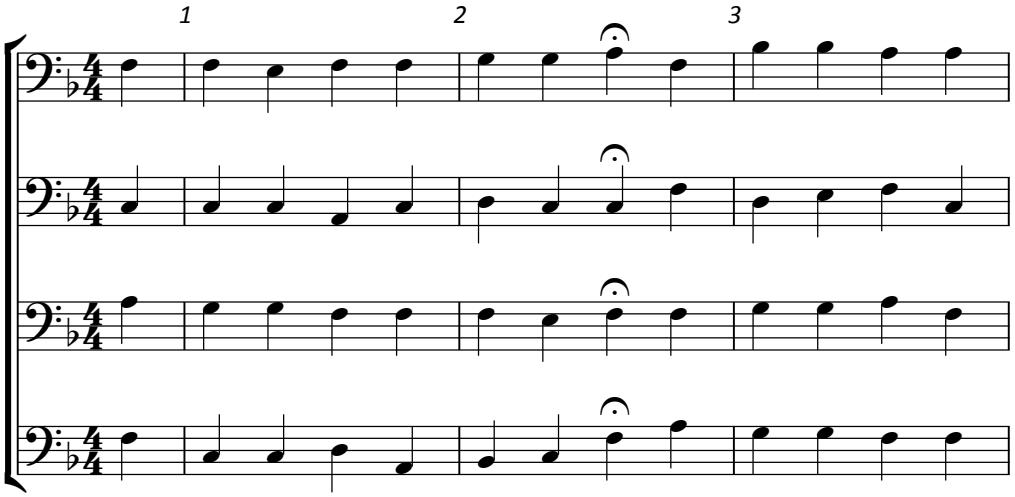
A special type of cadence

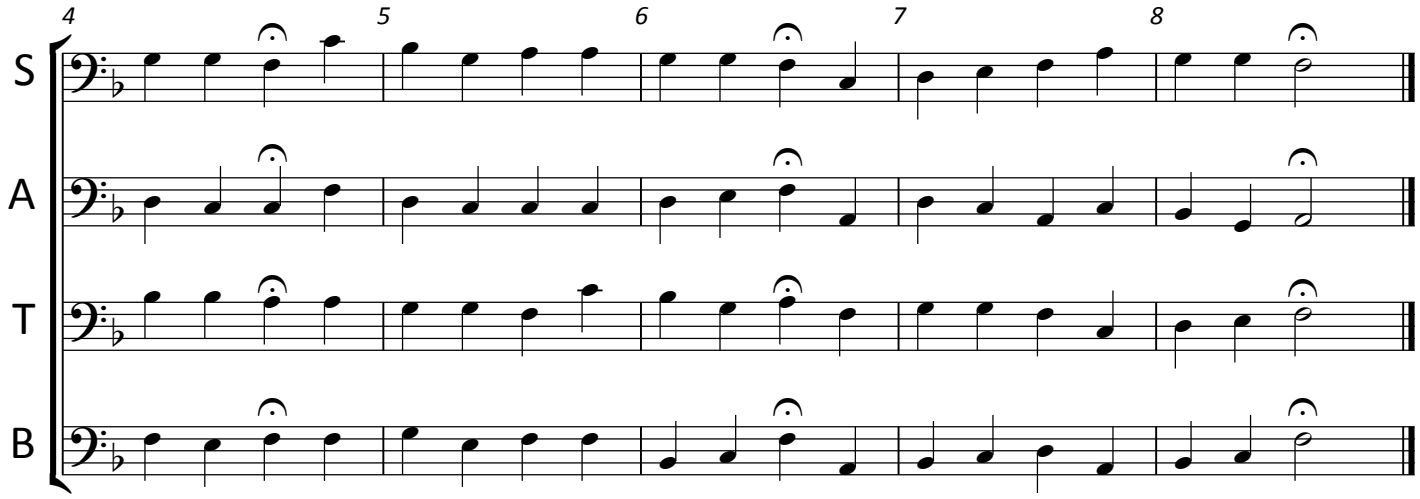


5

Tallis Canon by Thomas Tallis

(ca. 1560)

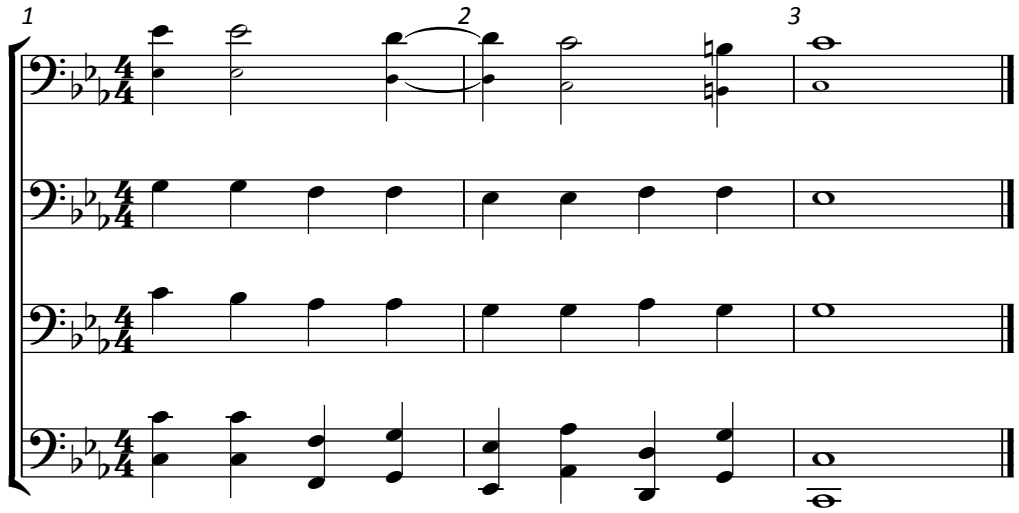




6

Suspensions

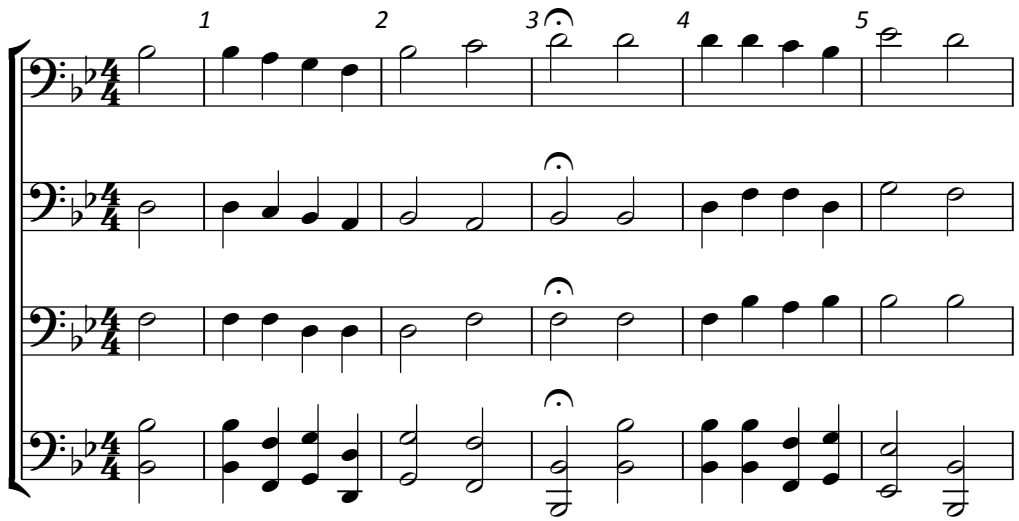
(Preparation
Suspension
Resolution)

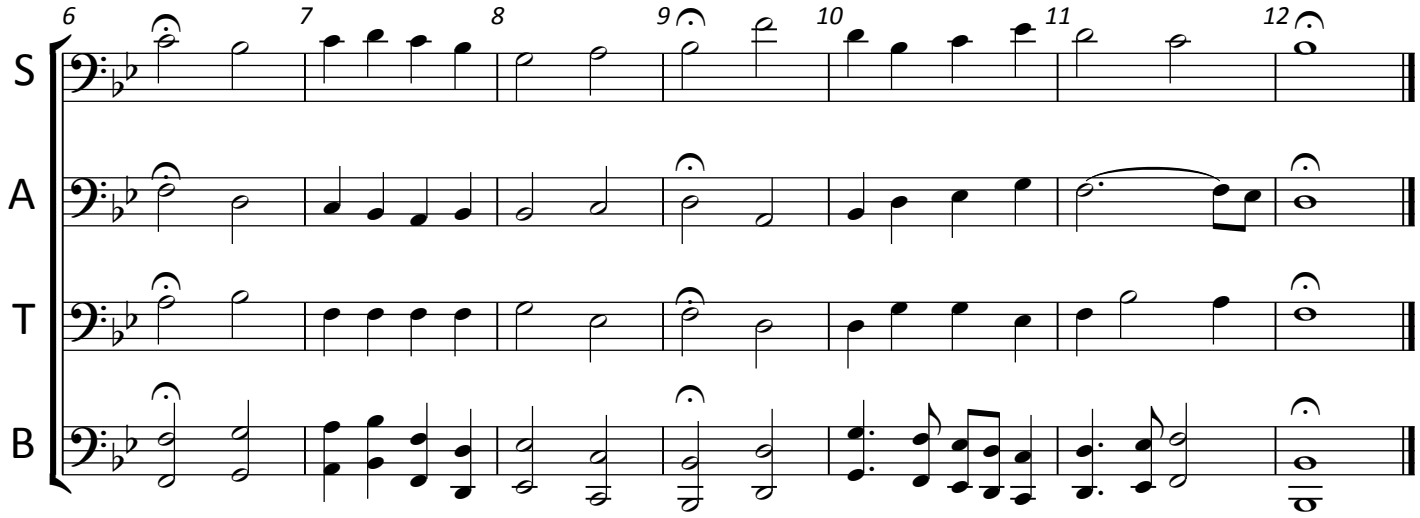


7

Old Hundredth
by
Loys Bourgeois

(1551)

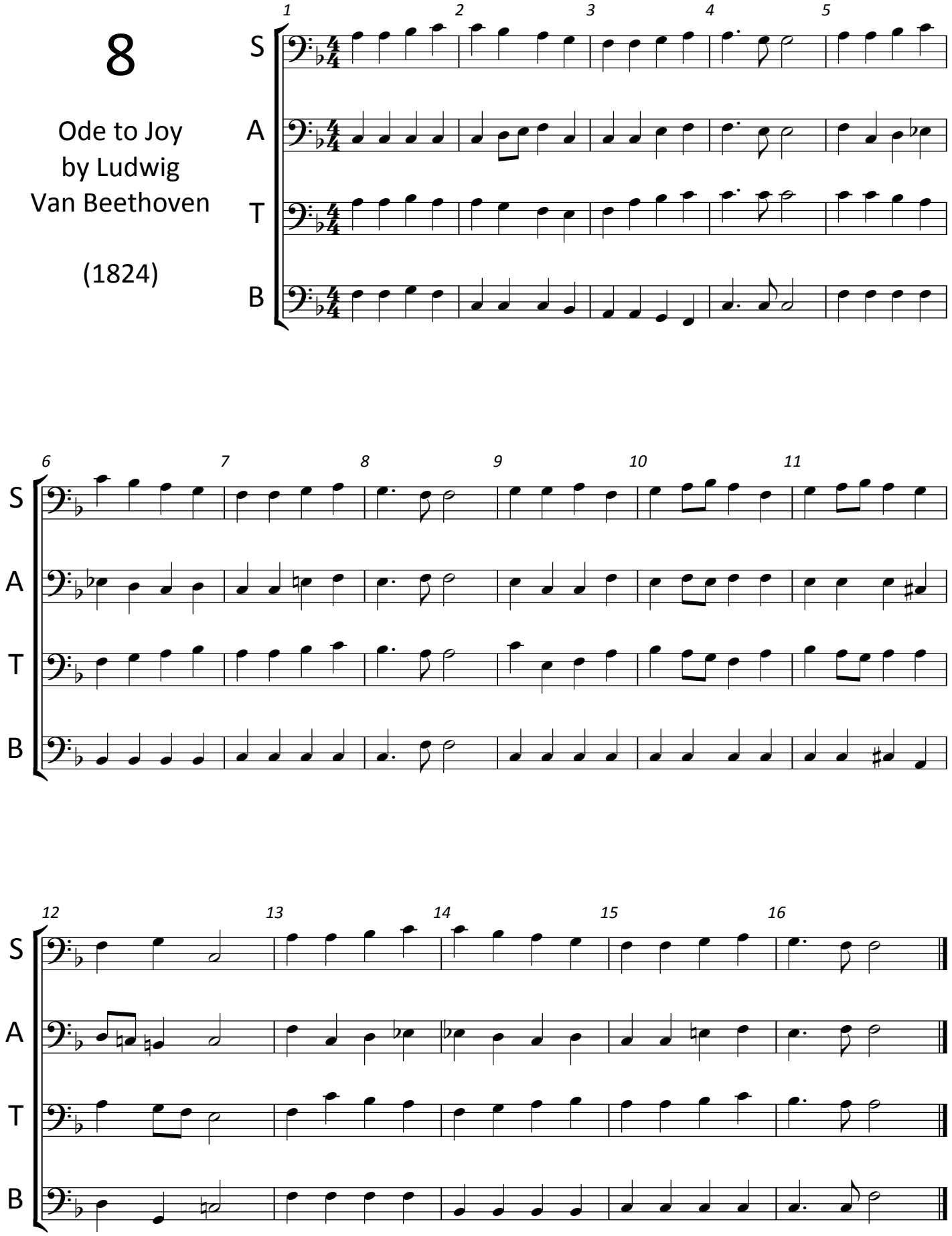




8

Ode to Joy
by Ludwig
Van Beethoven

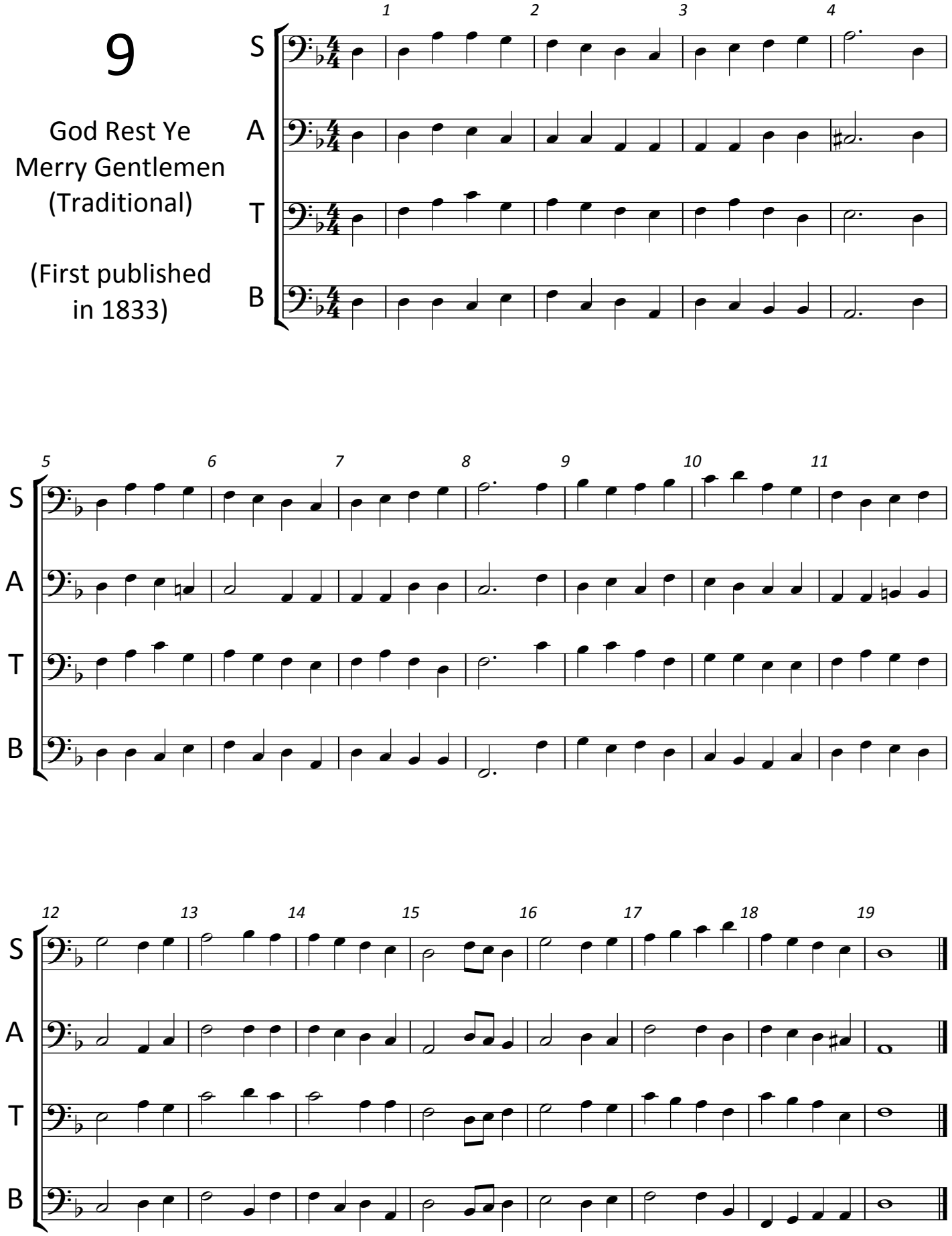
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

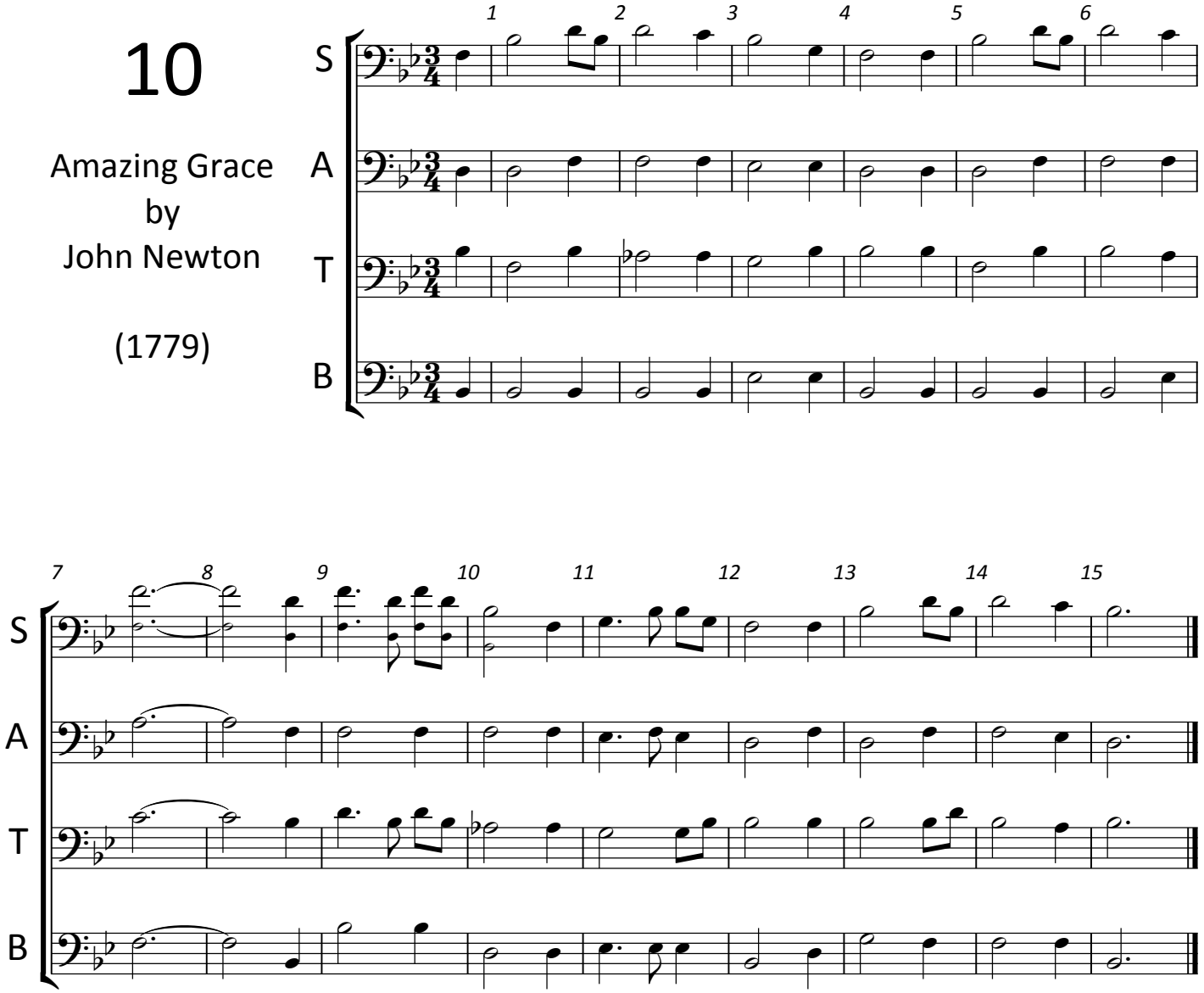
(First published
in 1833)



10

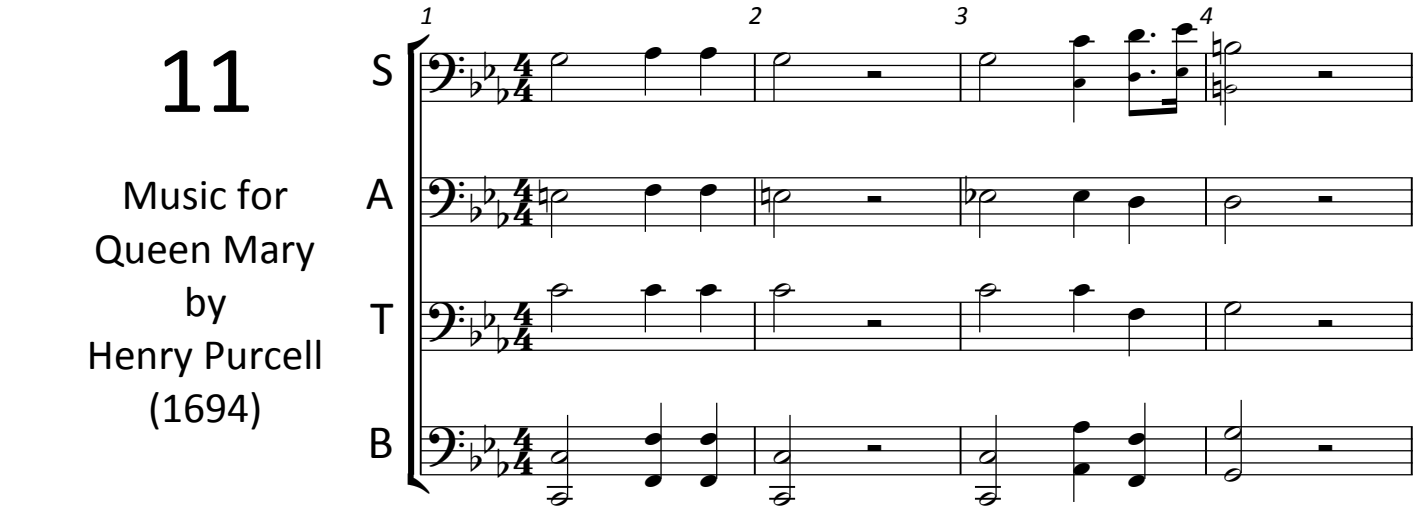
Amazing Grace
by
John Newton

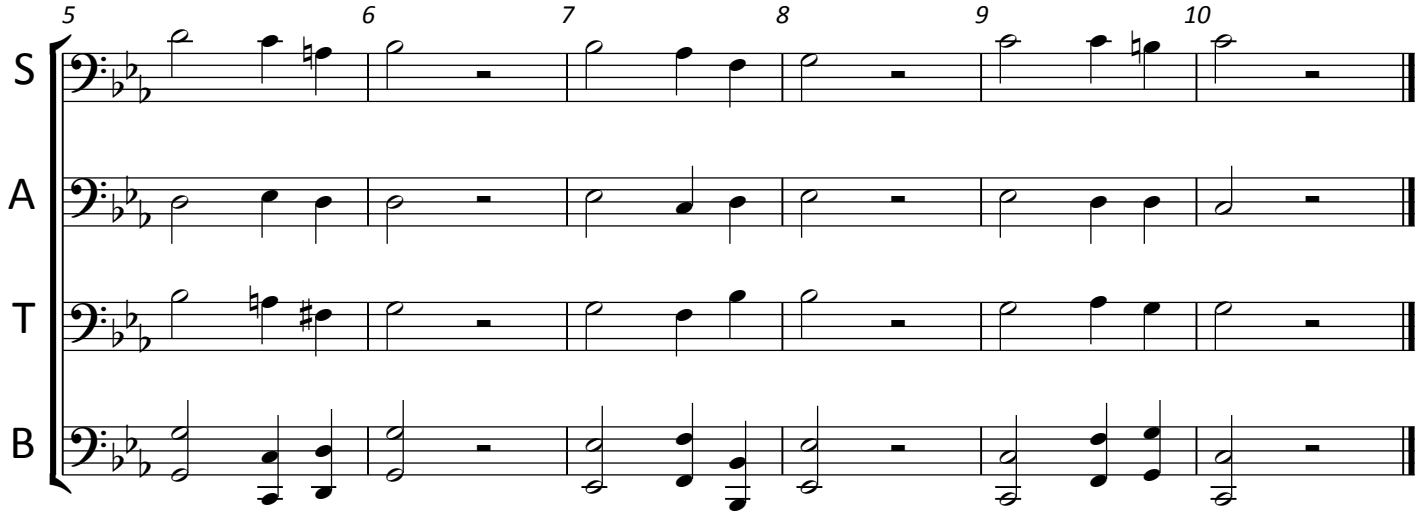
(1779)



11

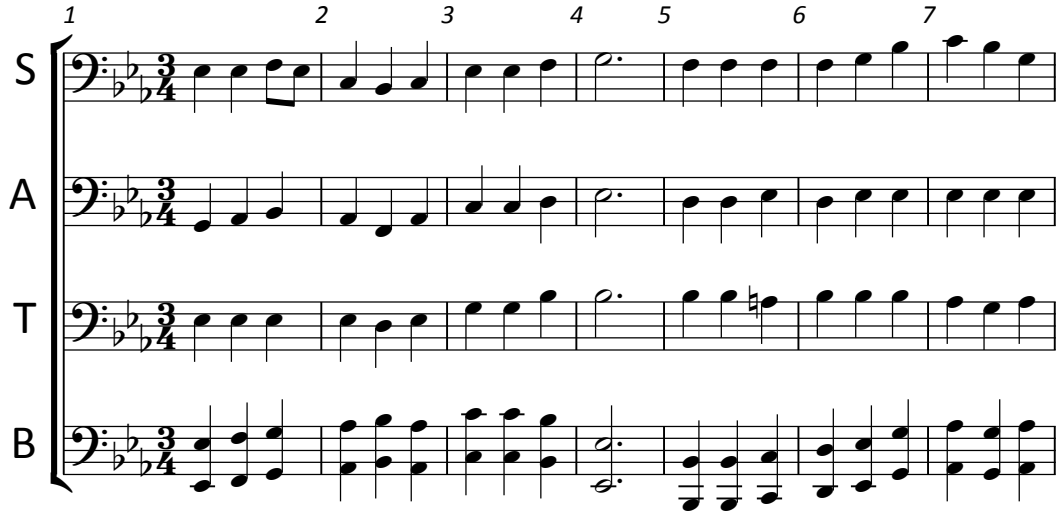
Music for
Queen Mary
by
Henry Purcell
(1694)

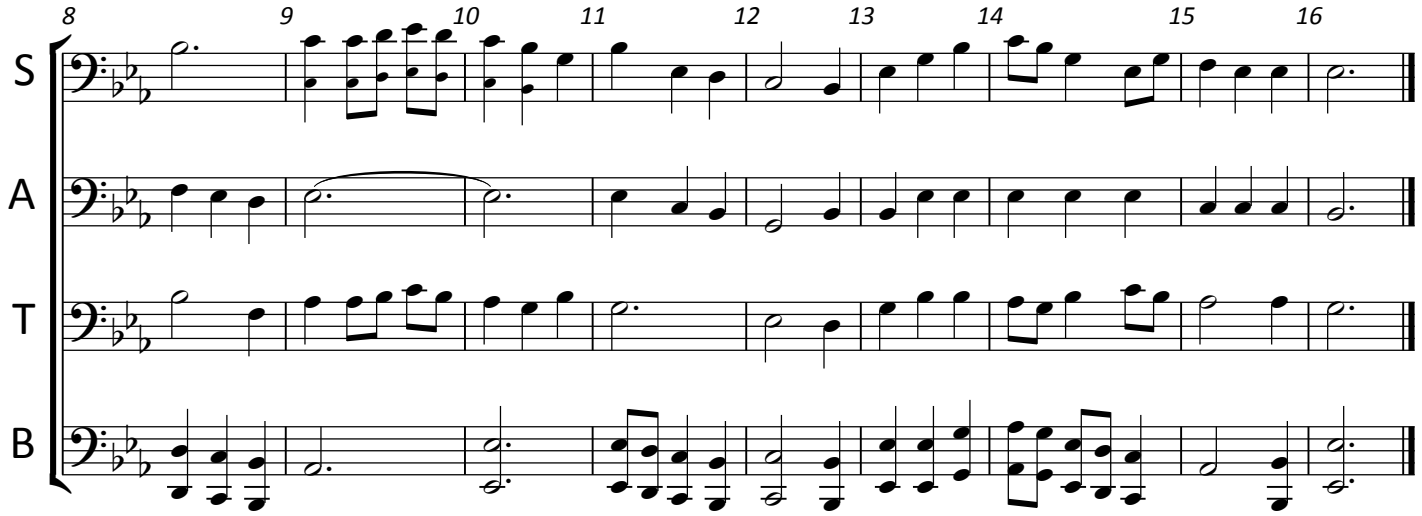




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

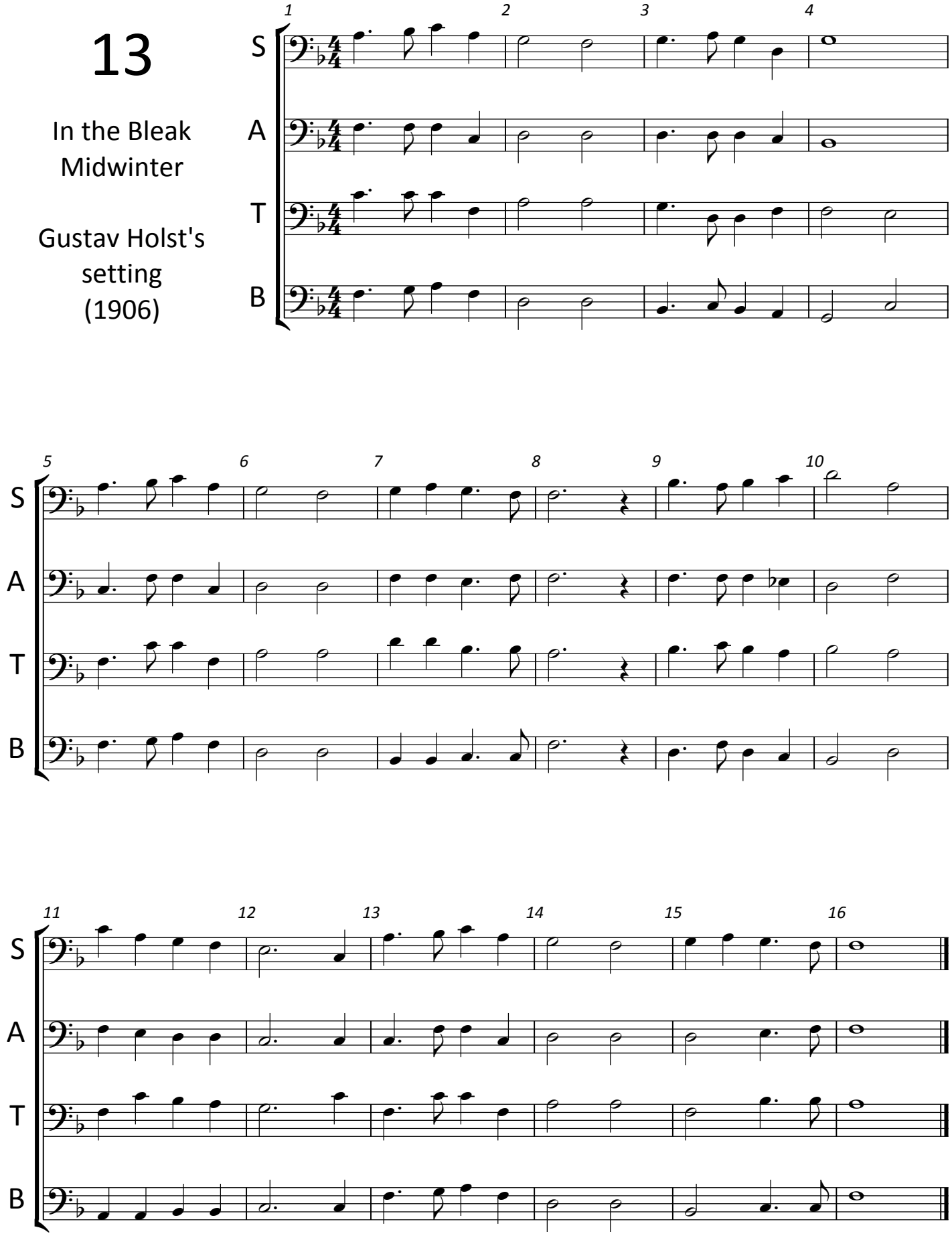




13

In the Bleak Midwinter

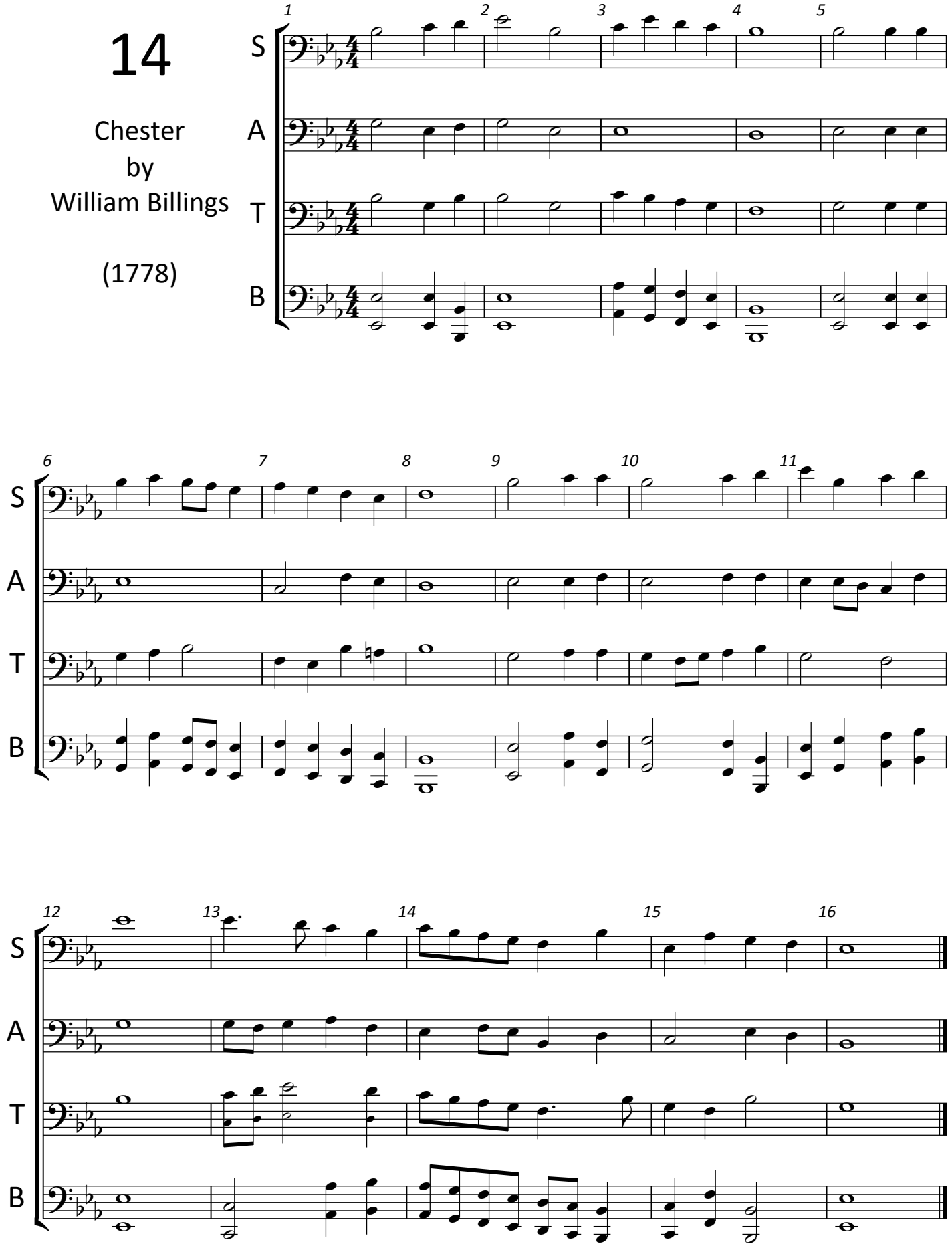
Gustav Holst's setting (1906)



14

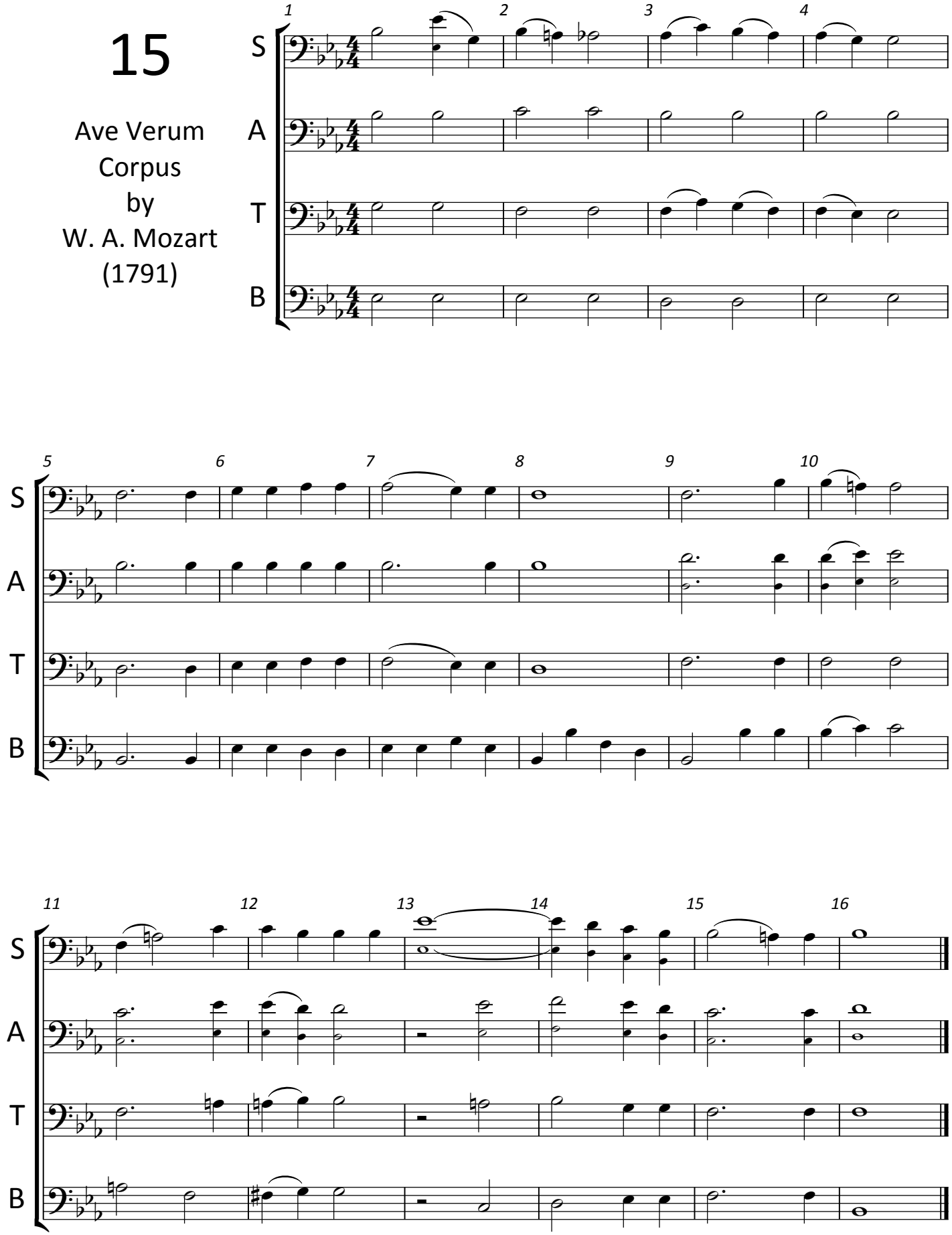
Chester
by
William Billings

(1778)



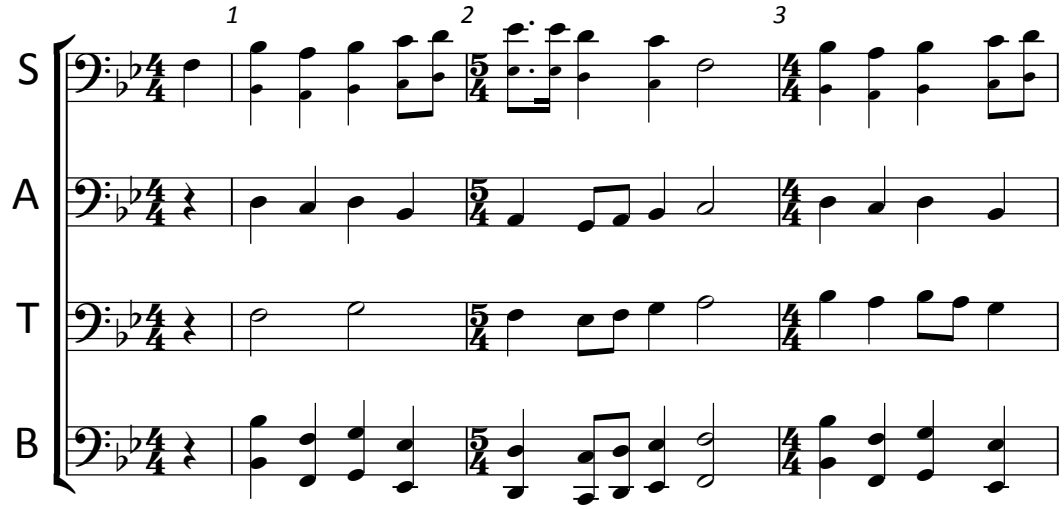
15

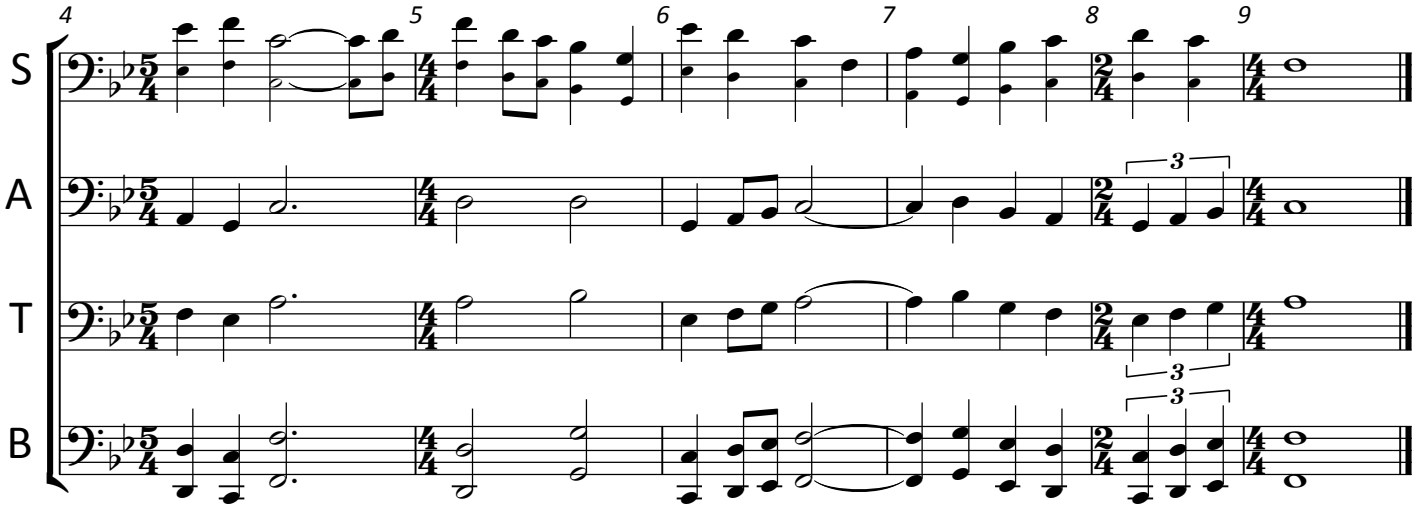
Ave Verum
Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)





Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

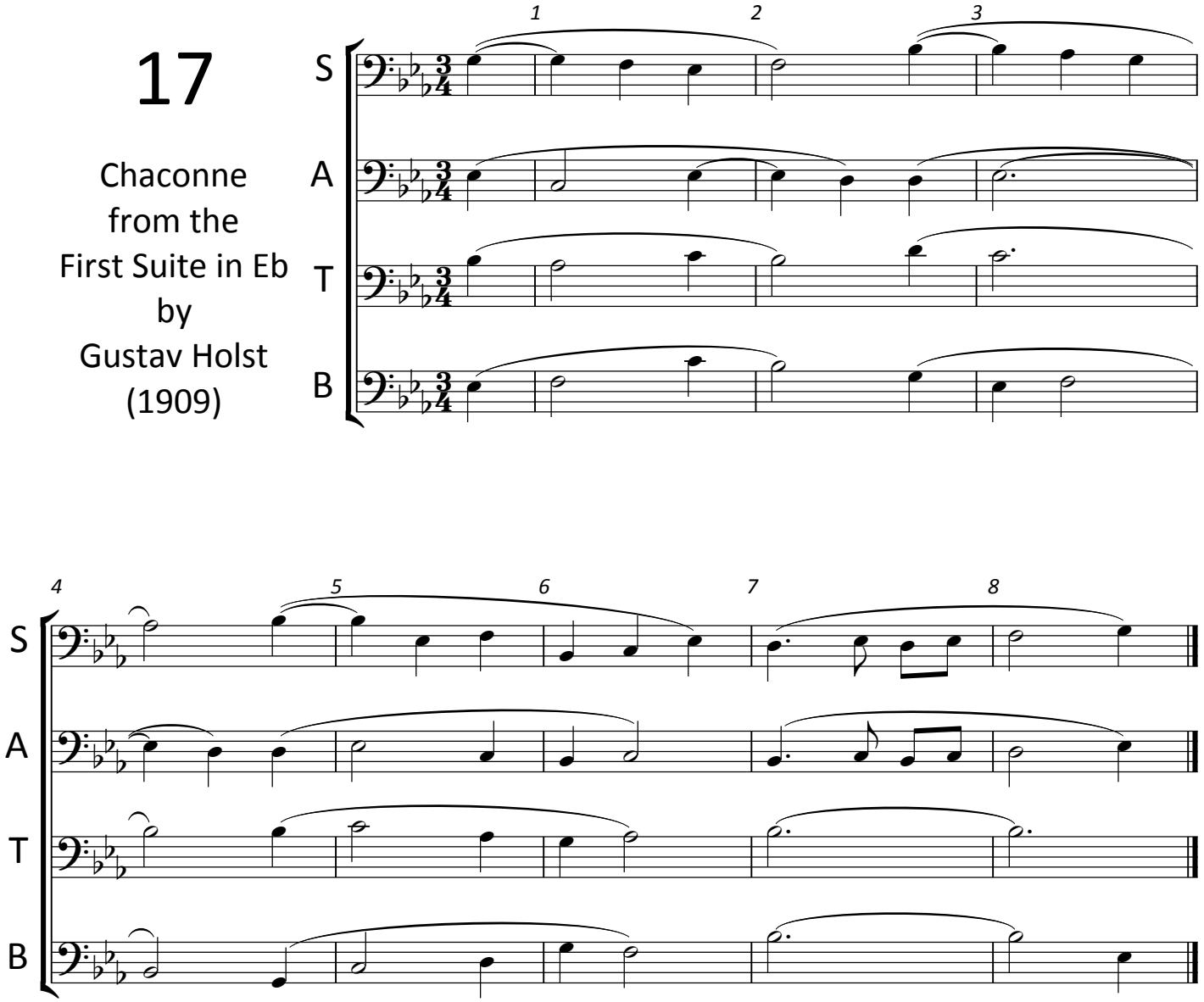
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

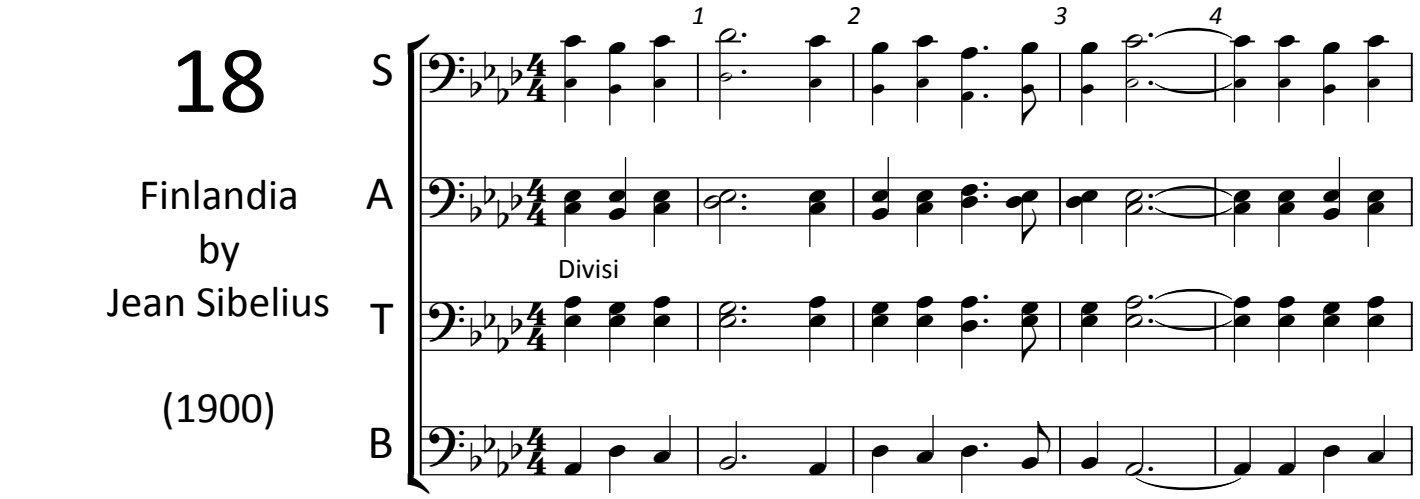
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

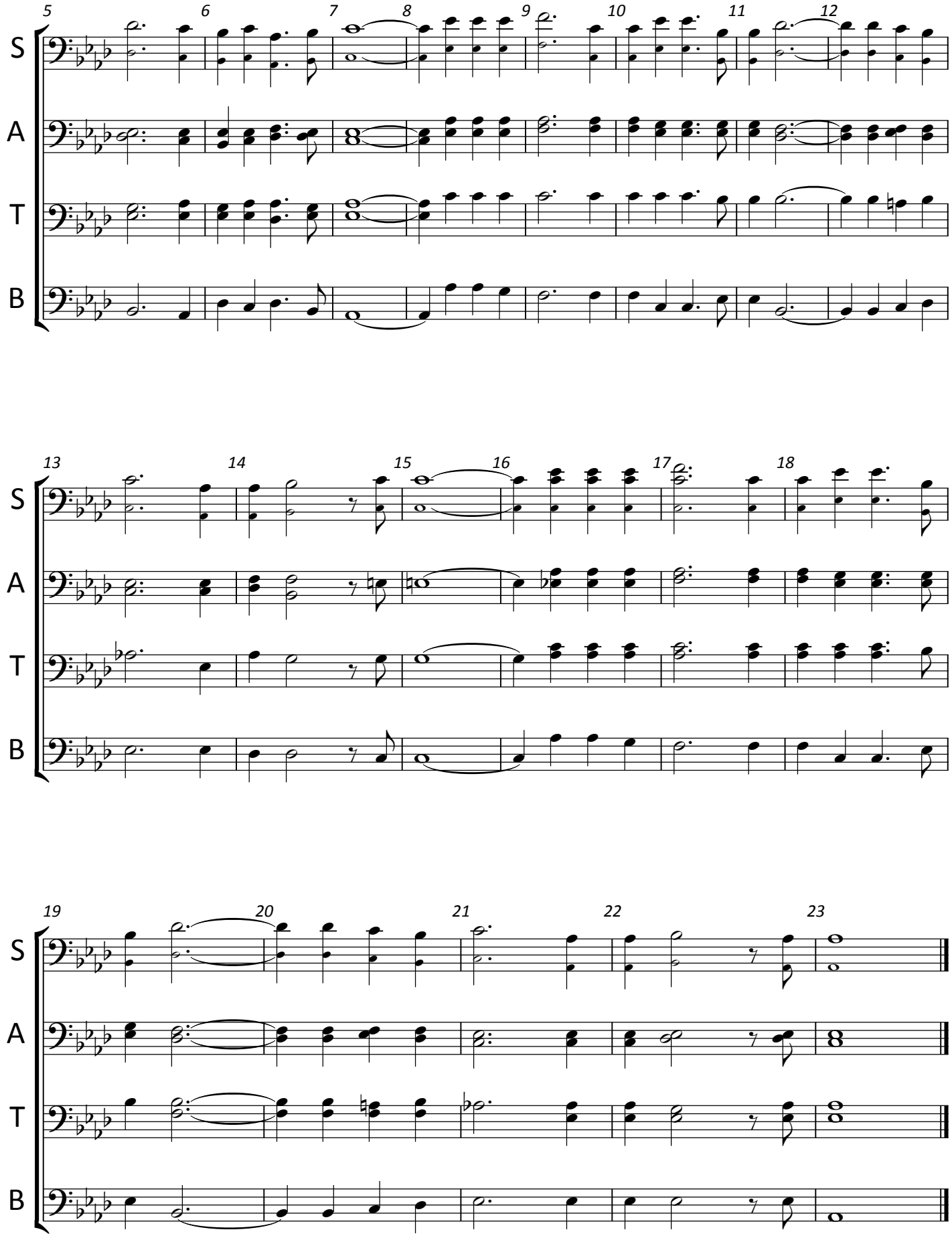


18

Finlandia
by
Jean Sibelius

(1900)

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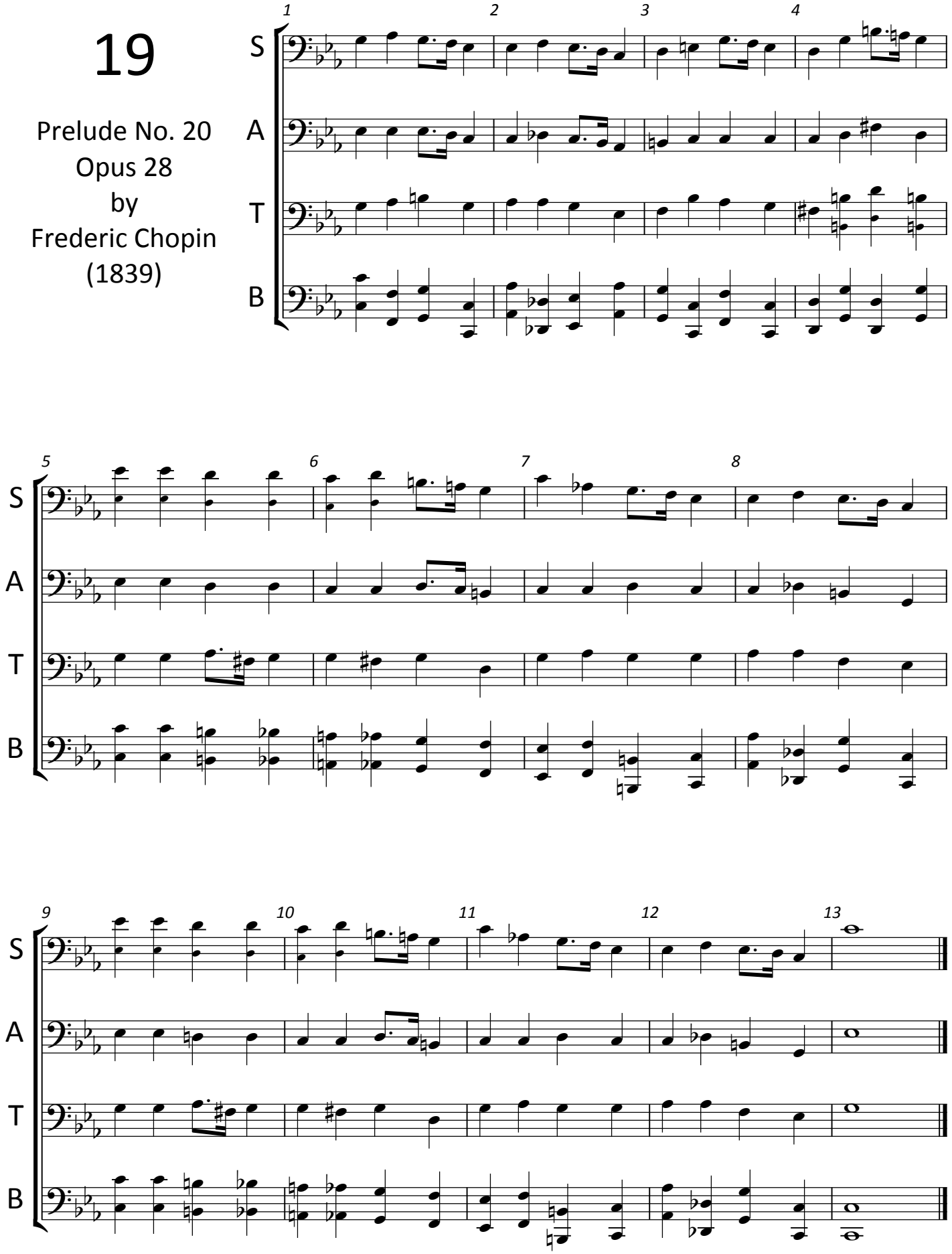
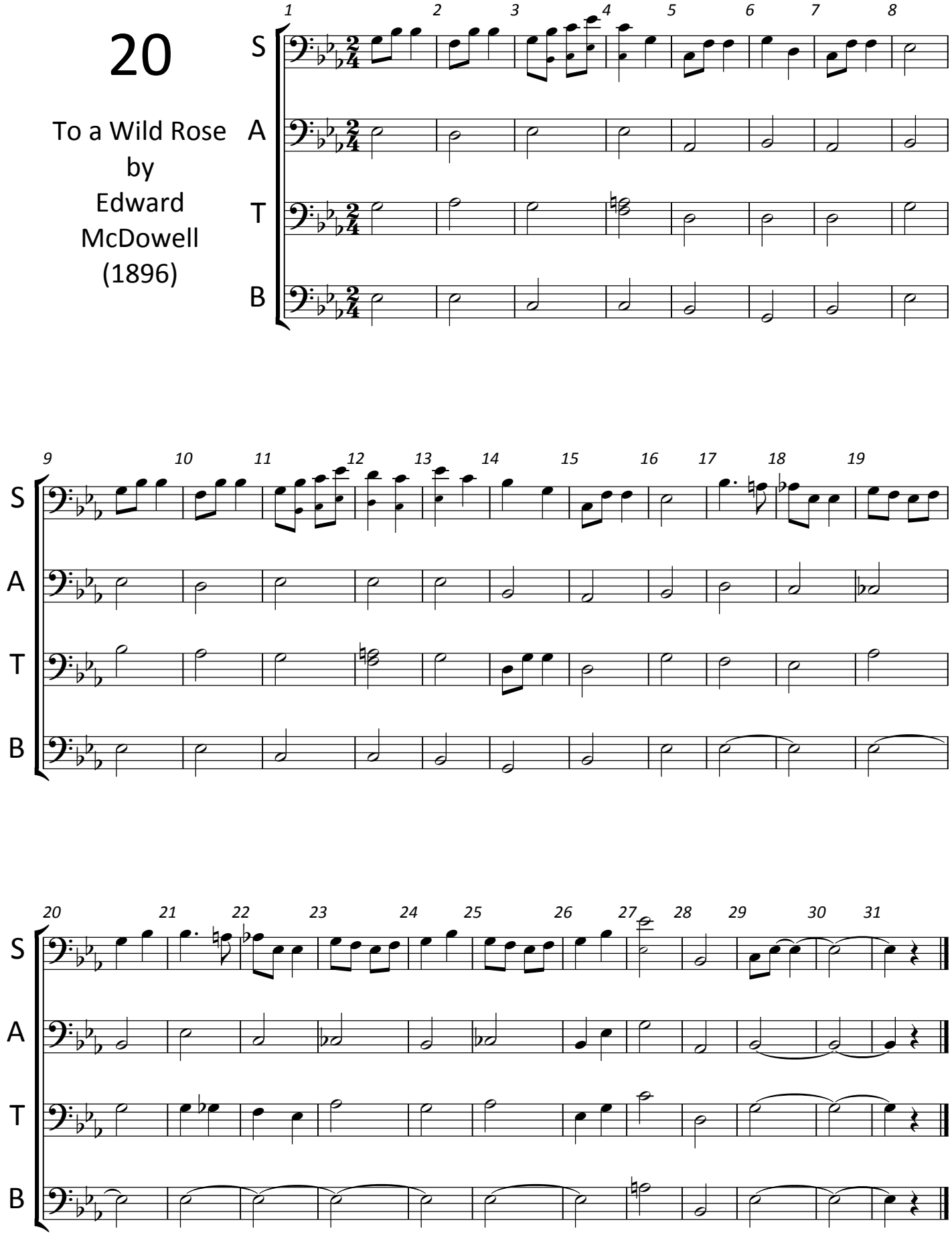
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



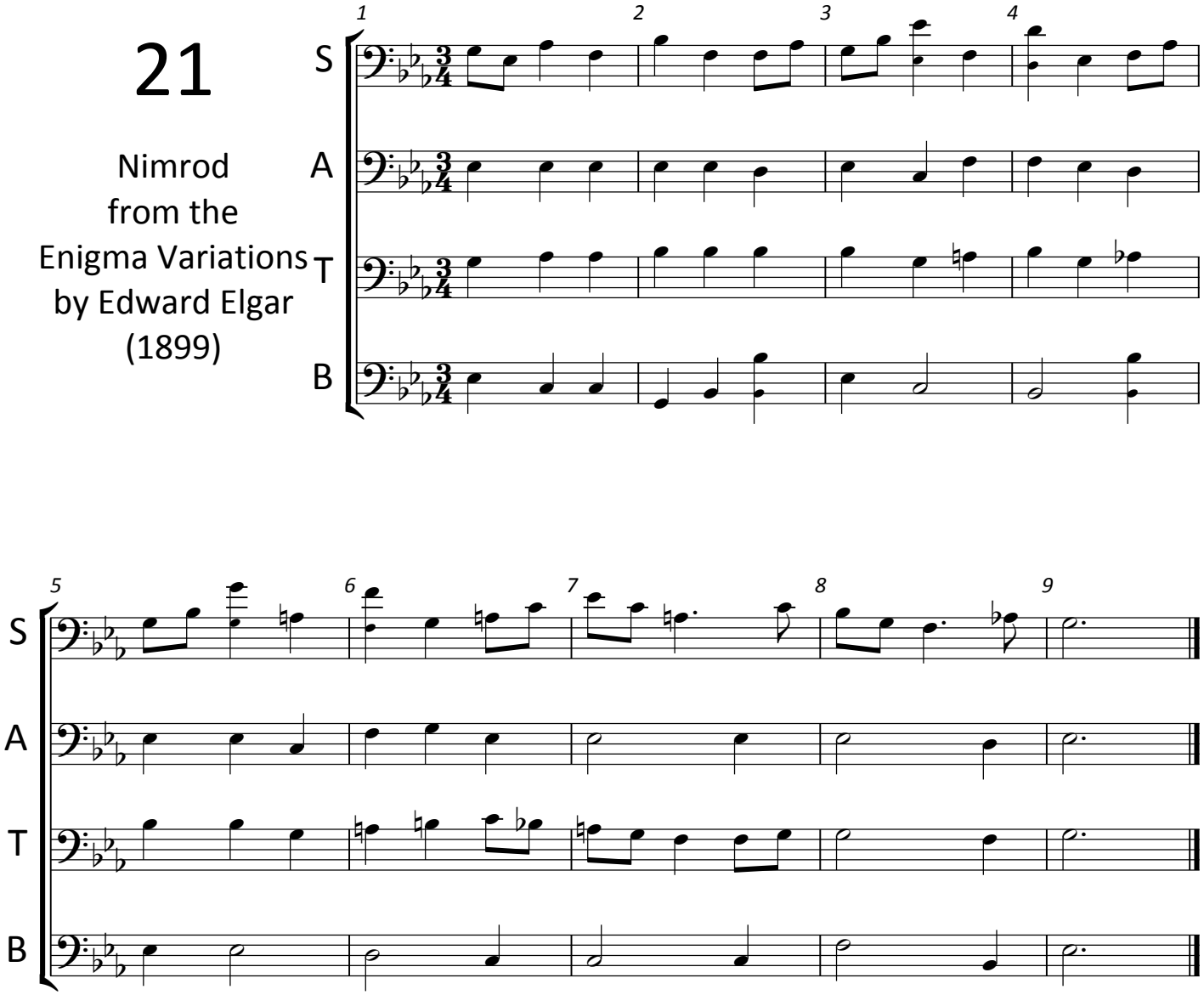
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

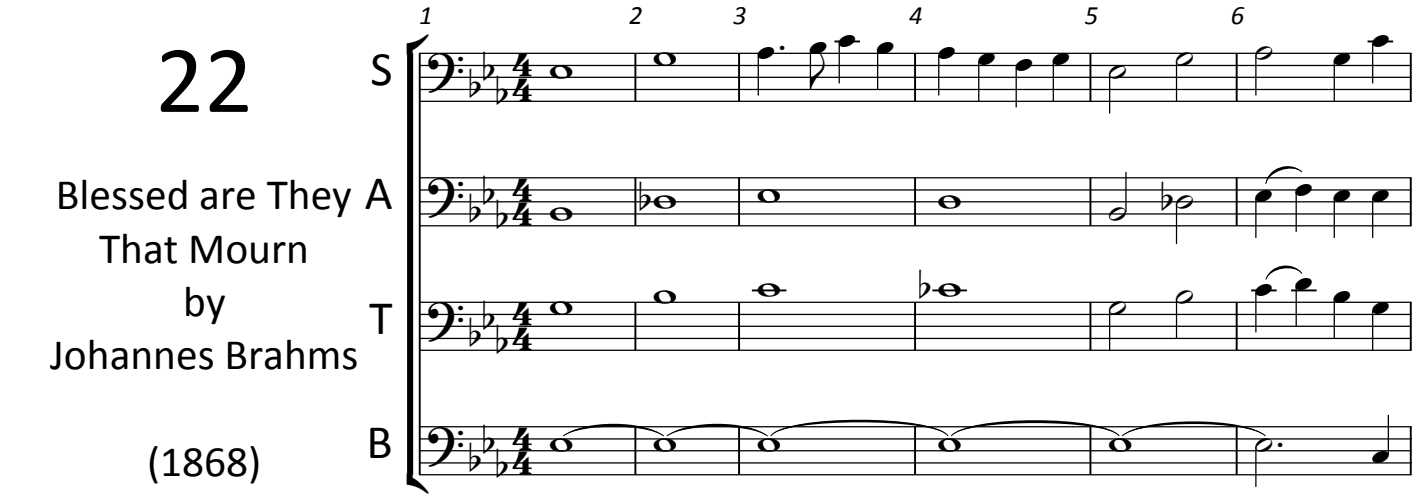
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

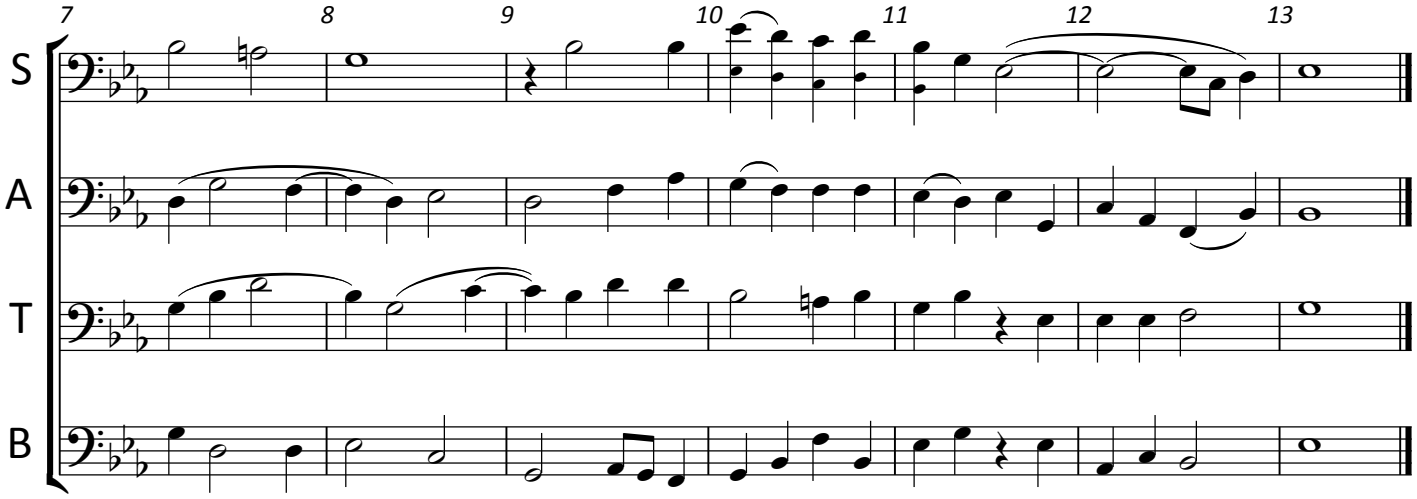


22

Blessed are They
That Mourn
by
Johannes Brahms

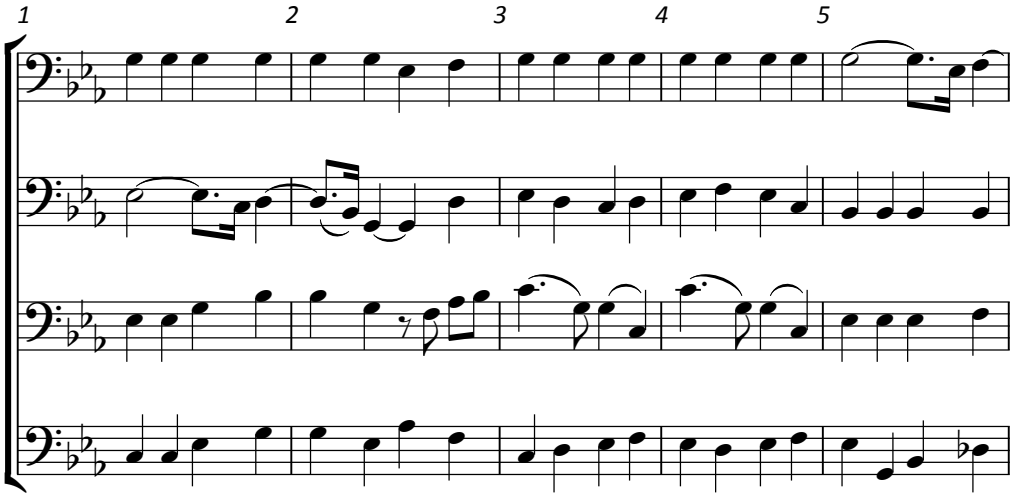
(1868)

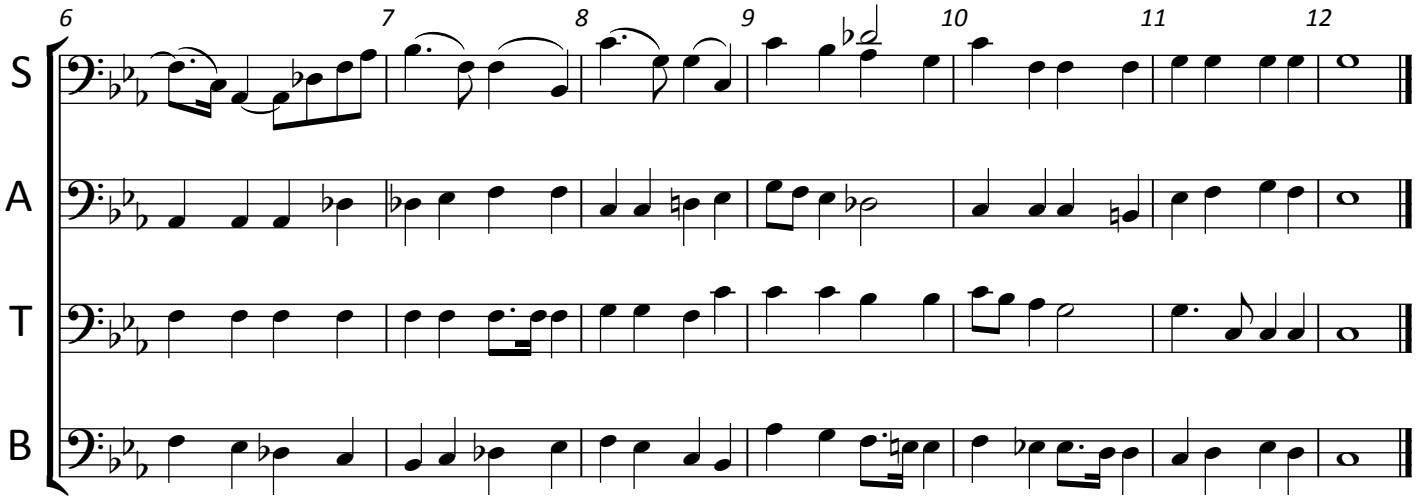




23

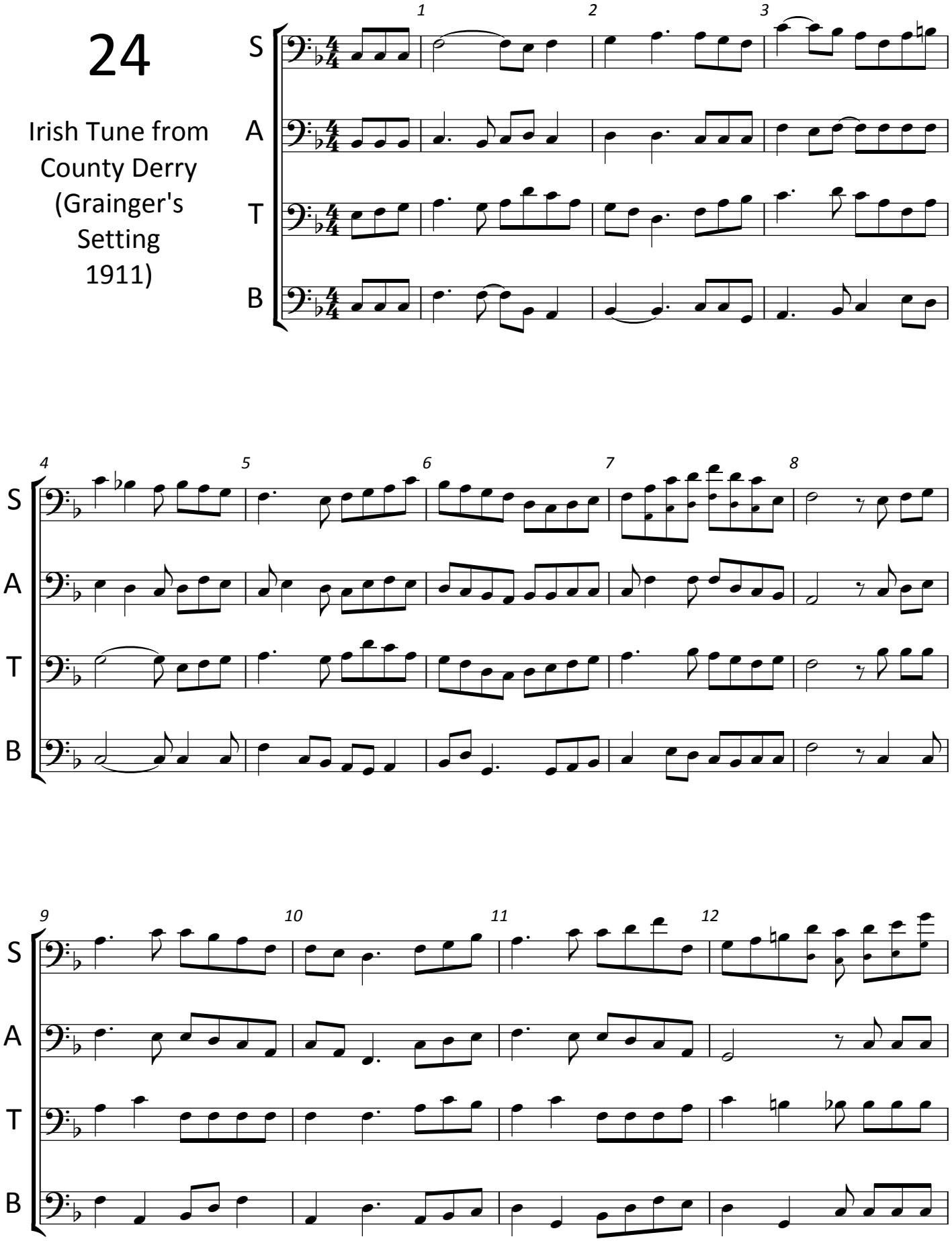
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

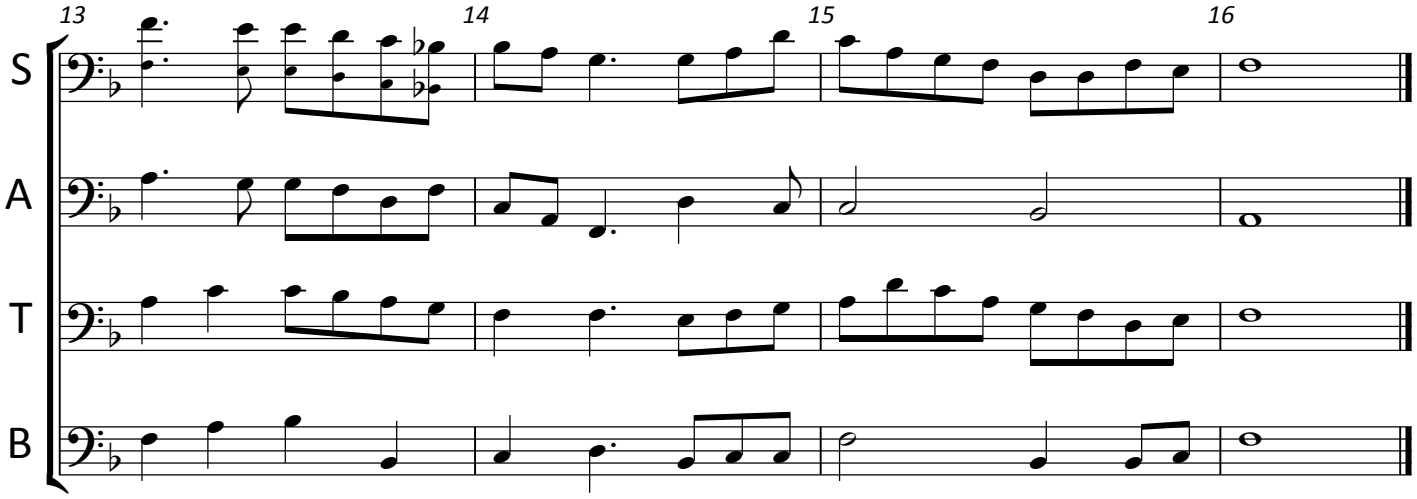




24

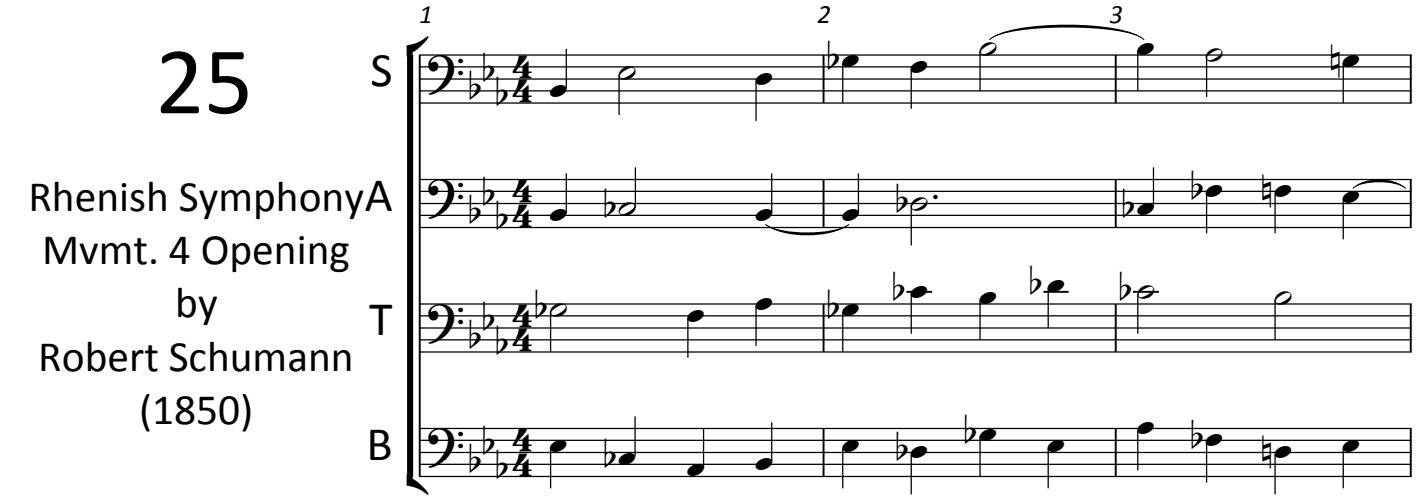
Irish Tune from County Derry (Grainger's Setting 1911)

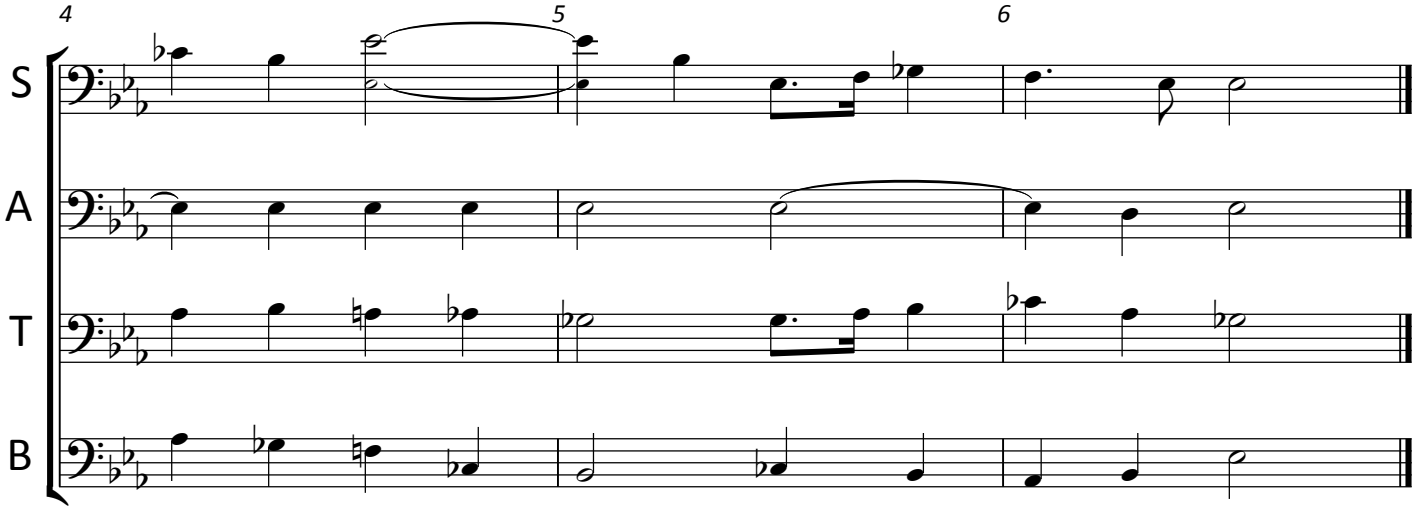




25

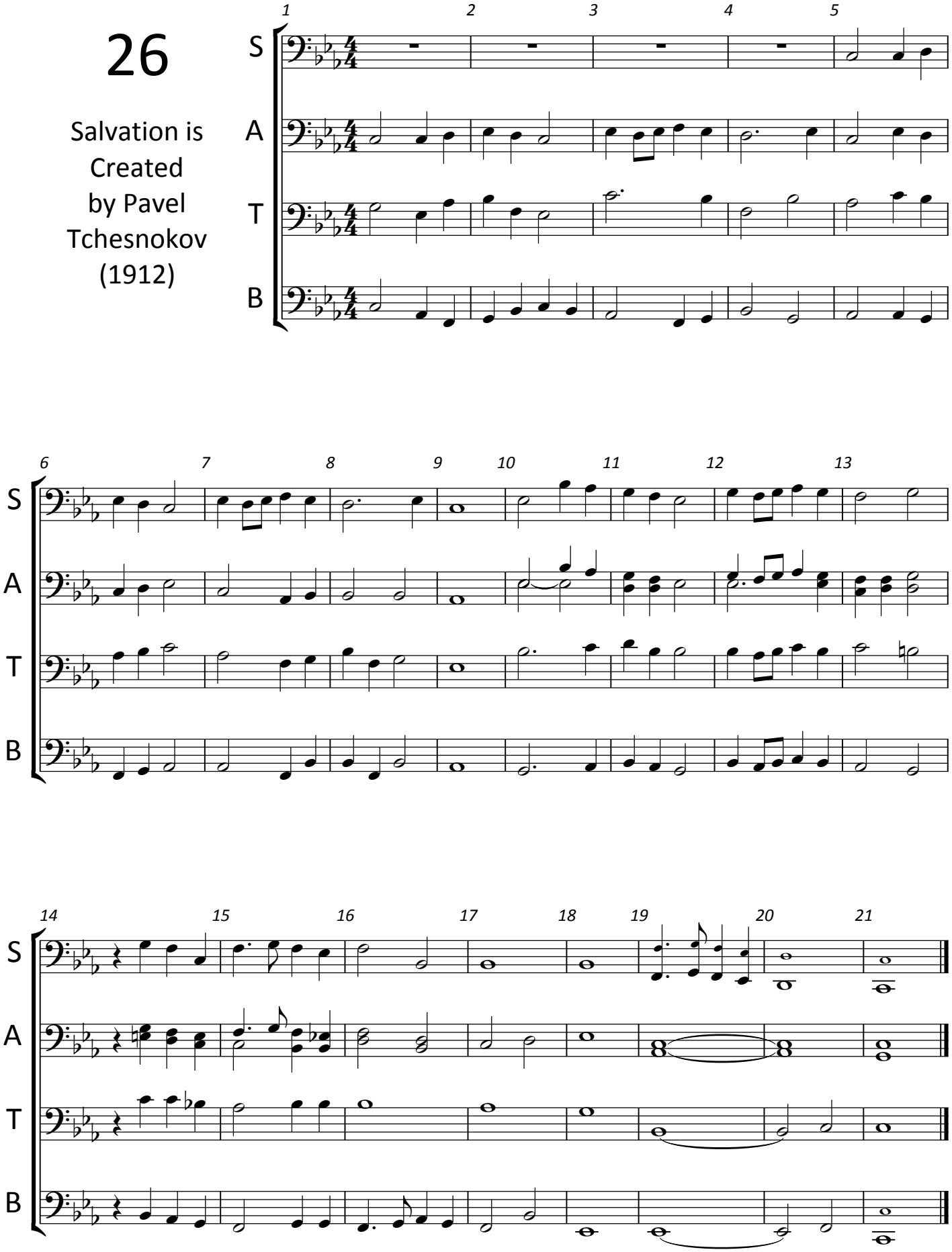
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





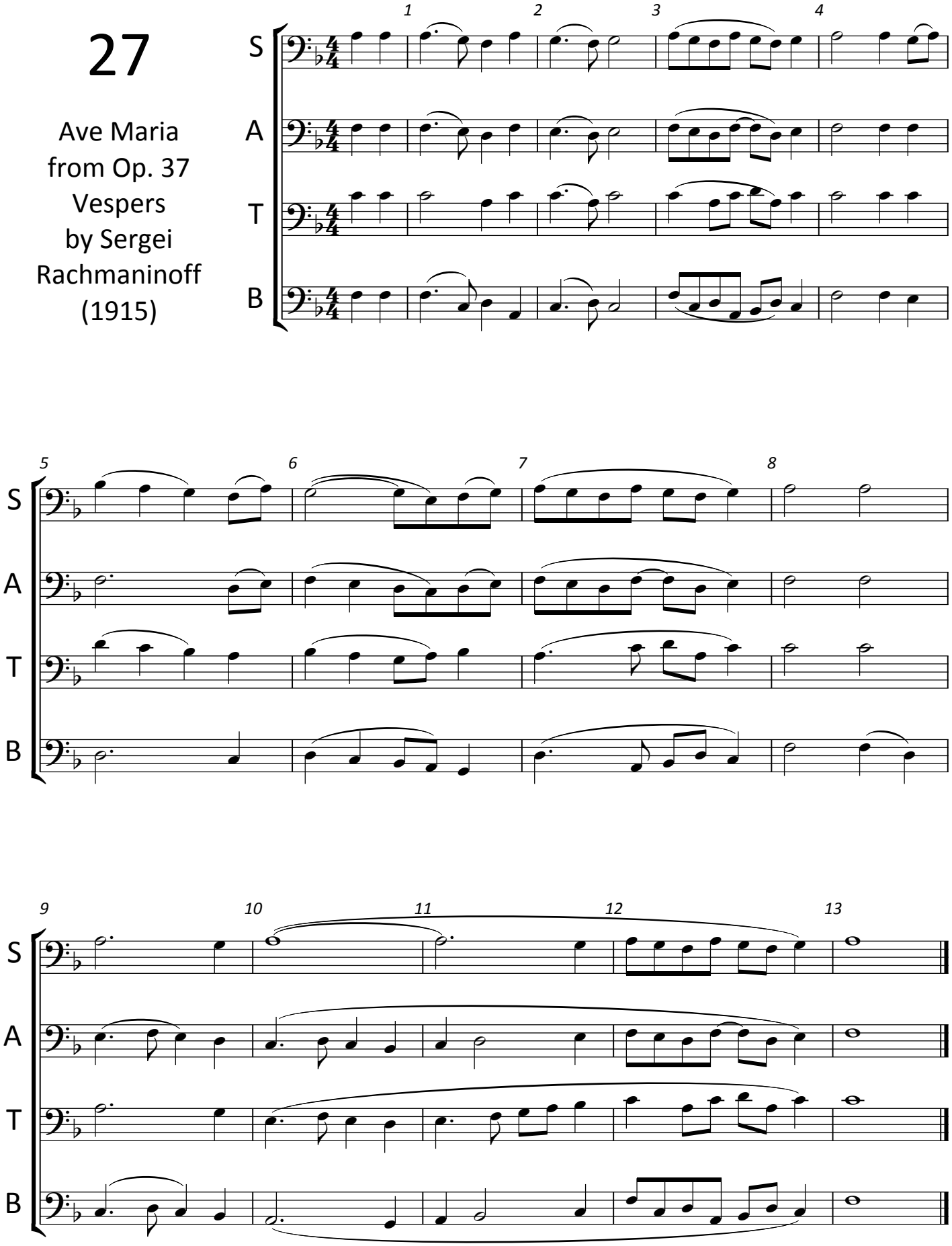
26

Salvation is Created by Pavel Tchesnokov (1912)



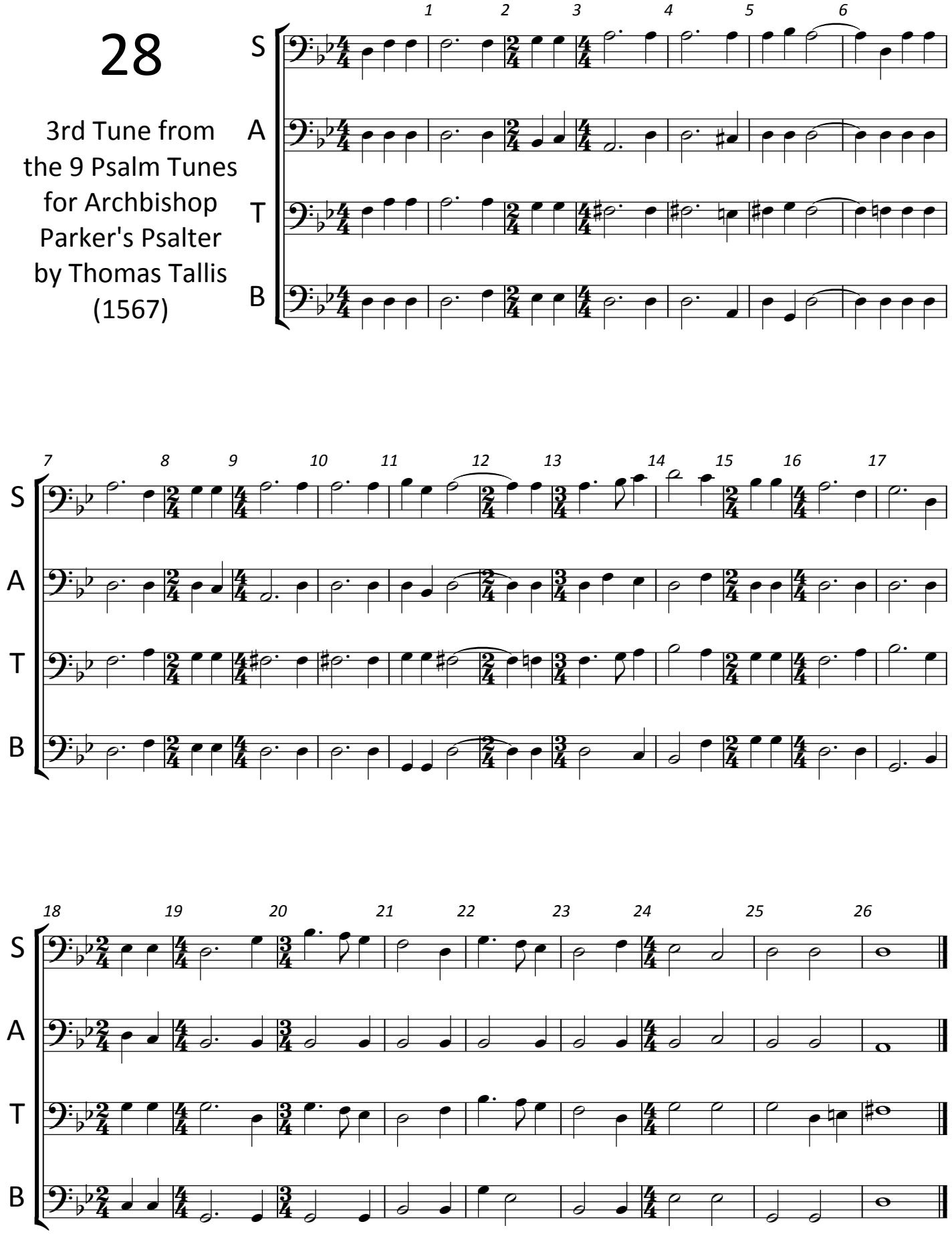
27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)



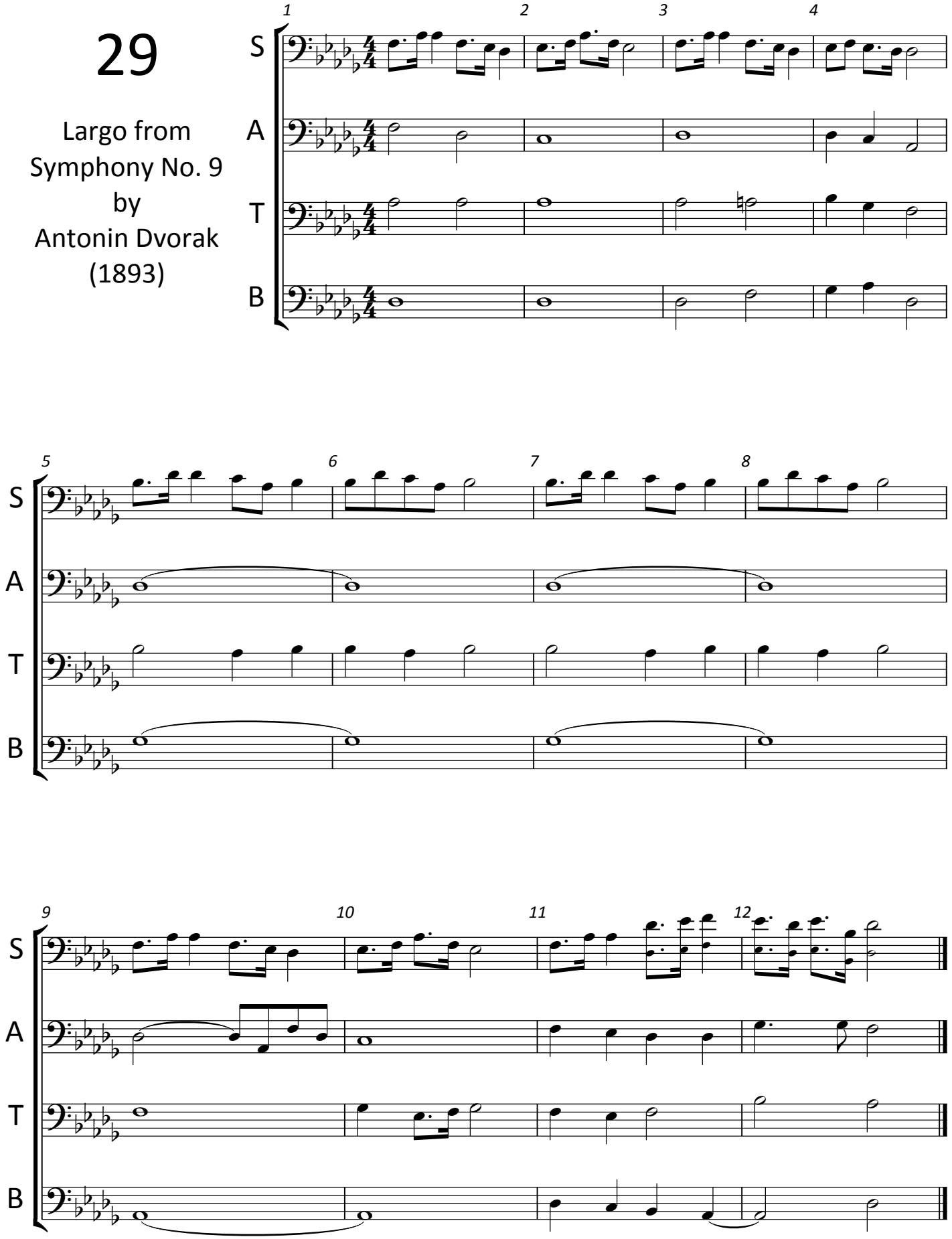
28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)



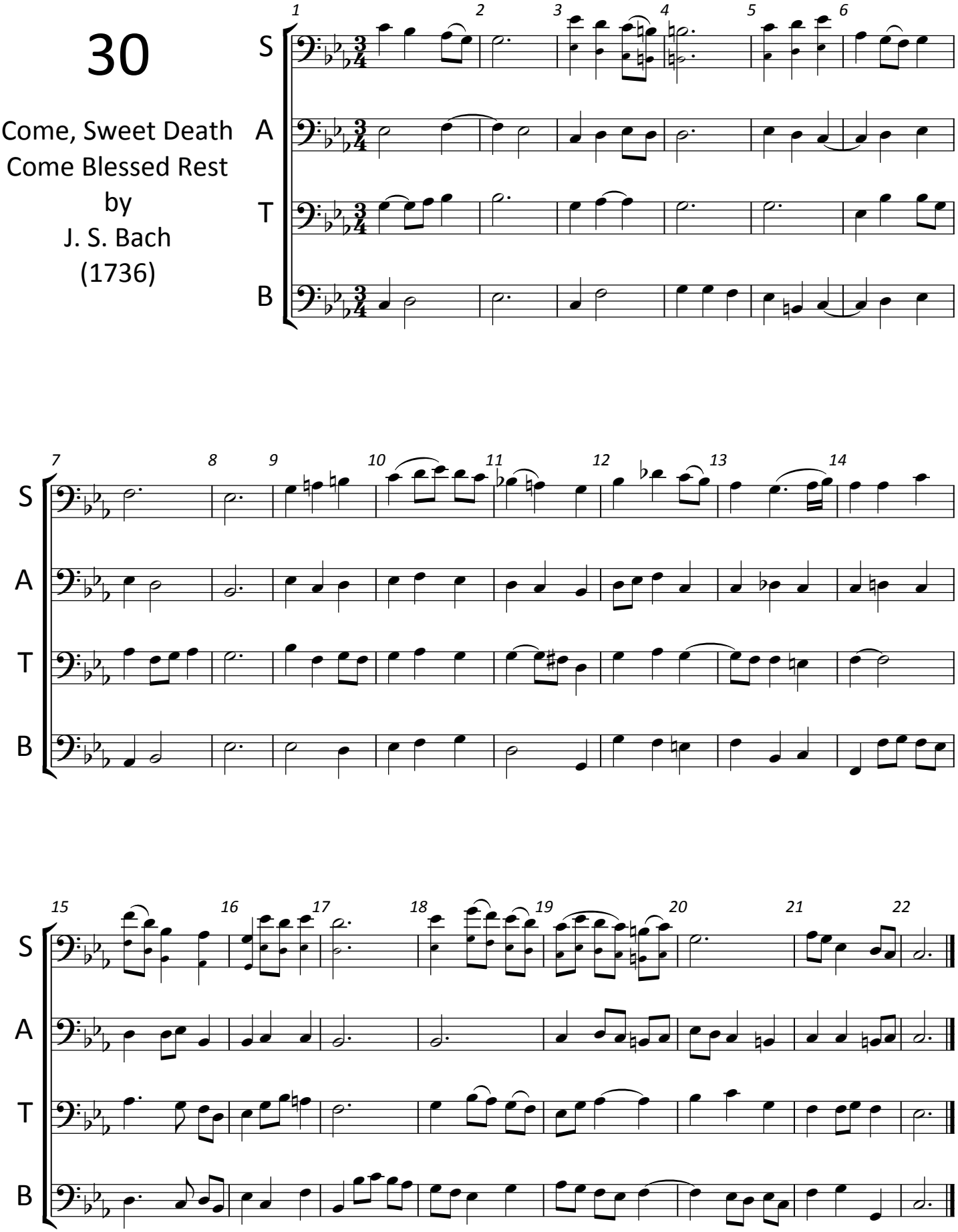
29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

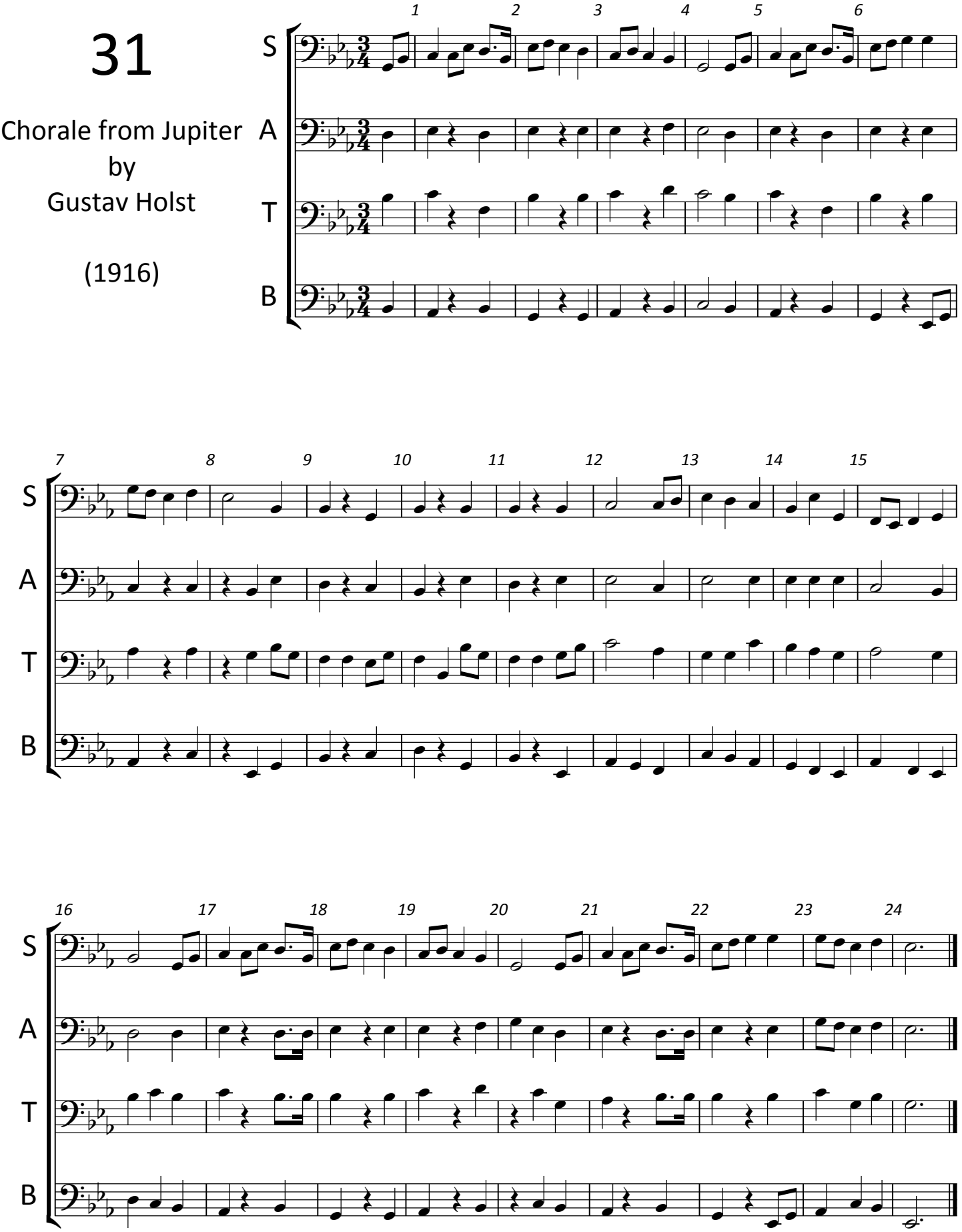
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

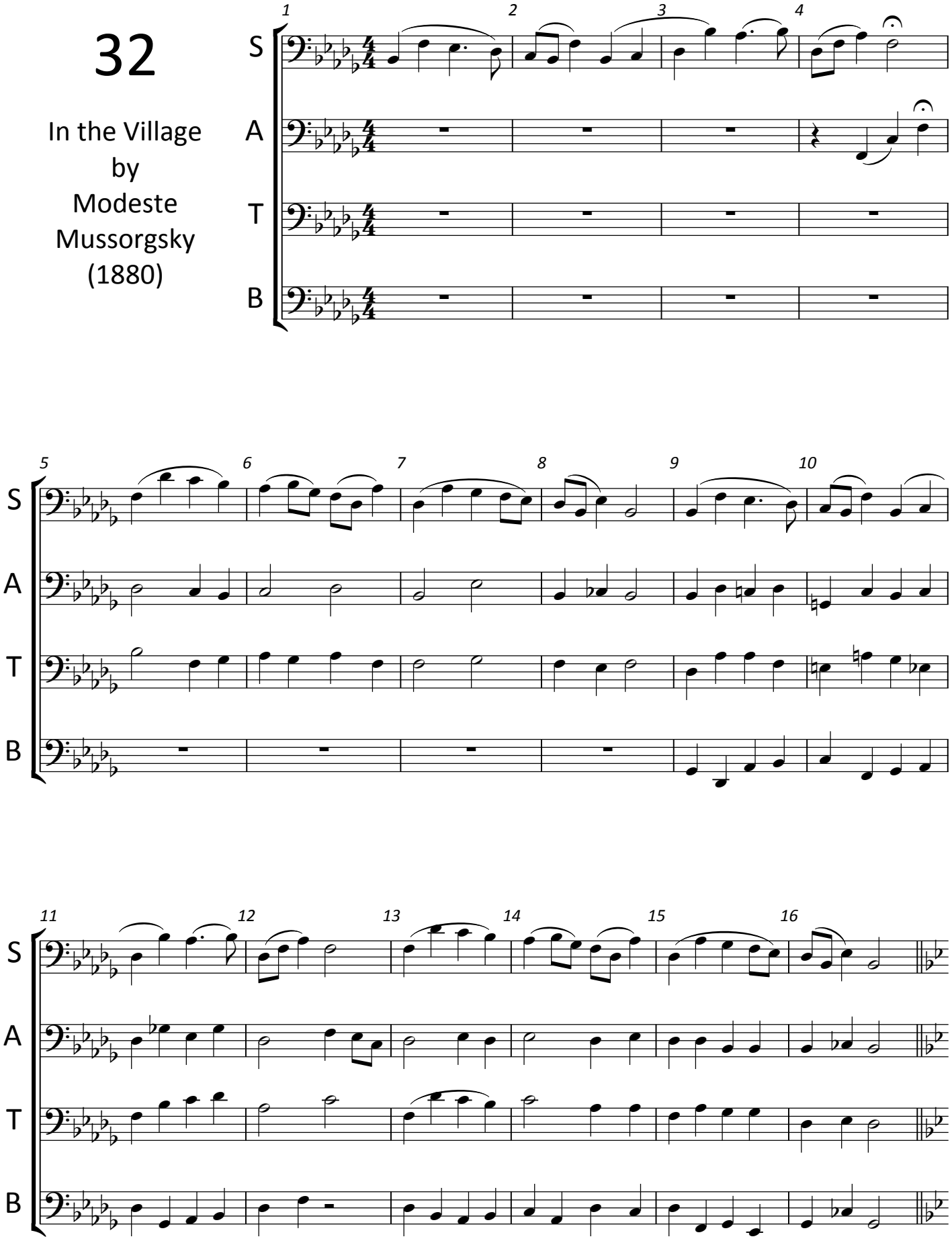
Chorale from Jupiter
by
Gustav Holst

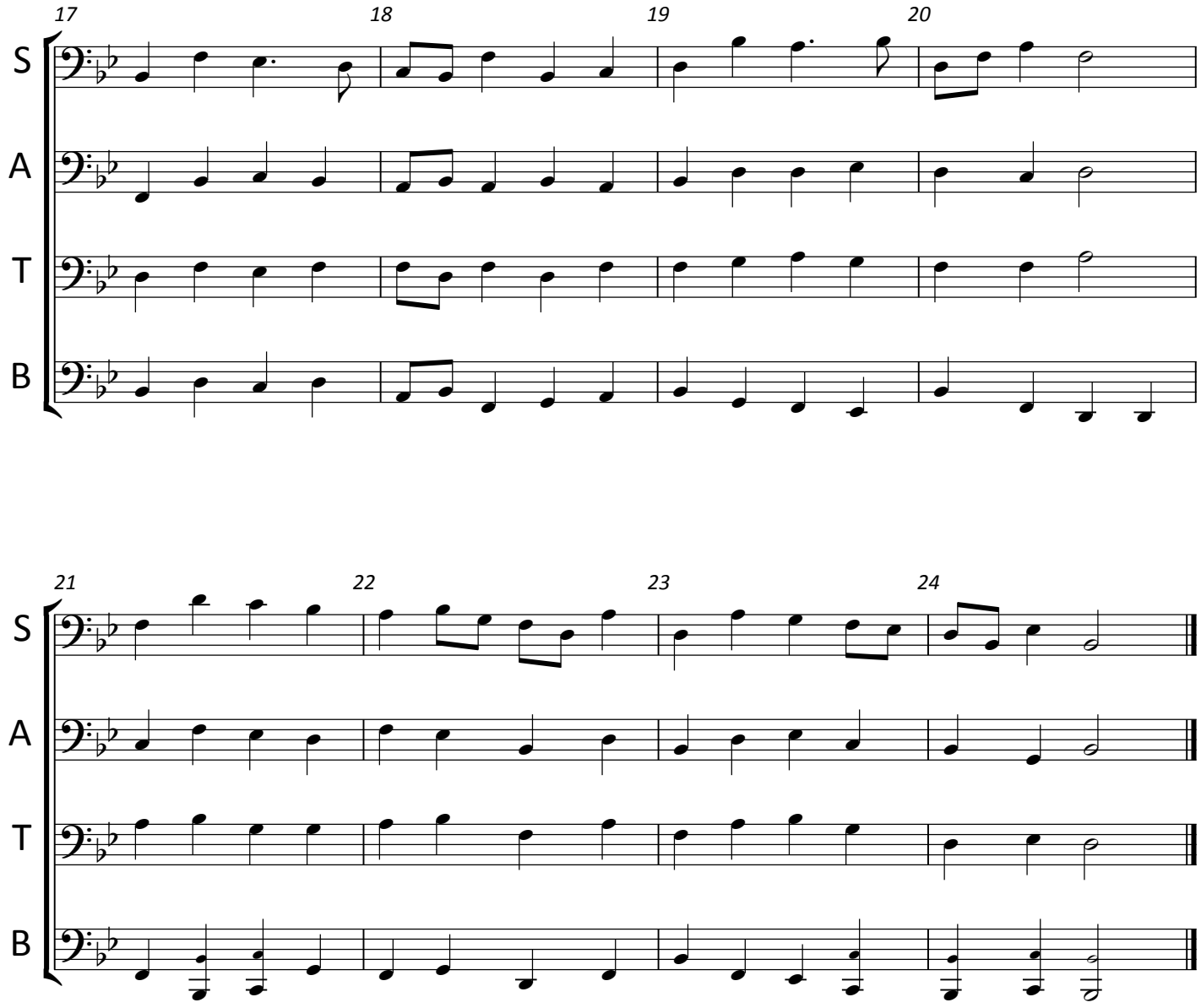
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

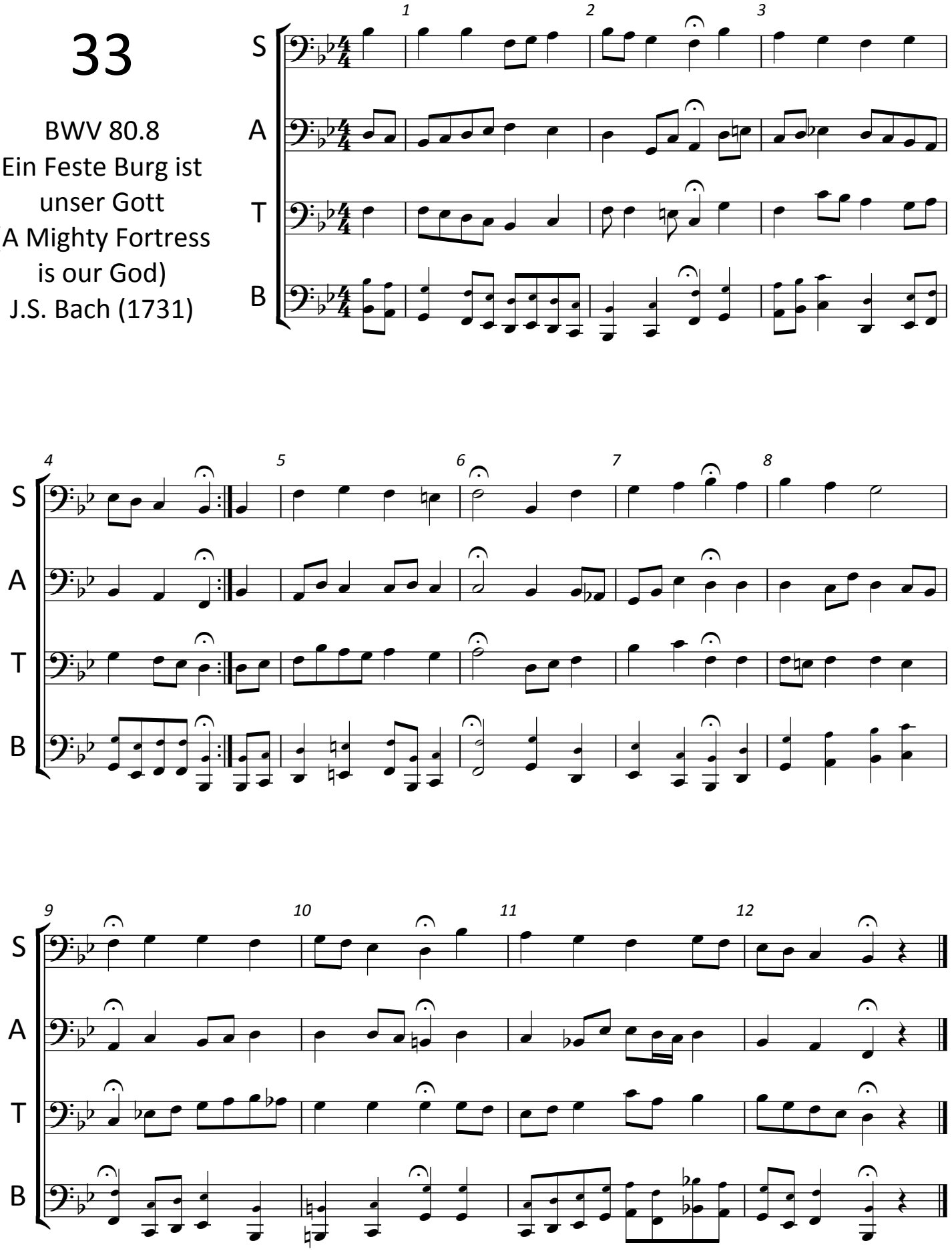



17
18
19
20
S
A
T
B

21
22
23
24
S
A
T
B

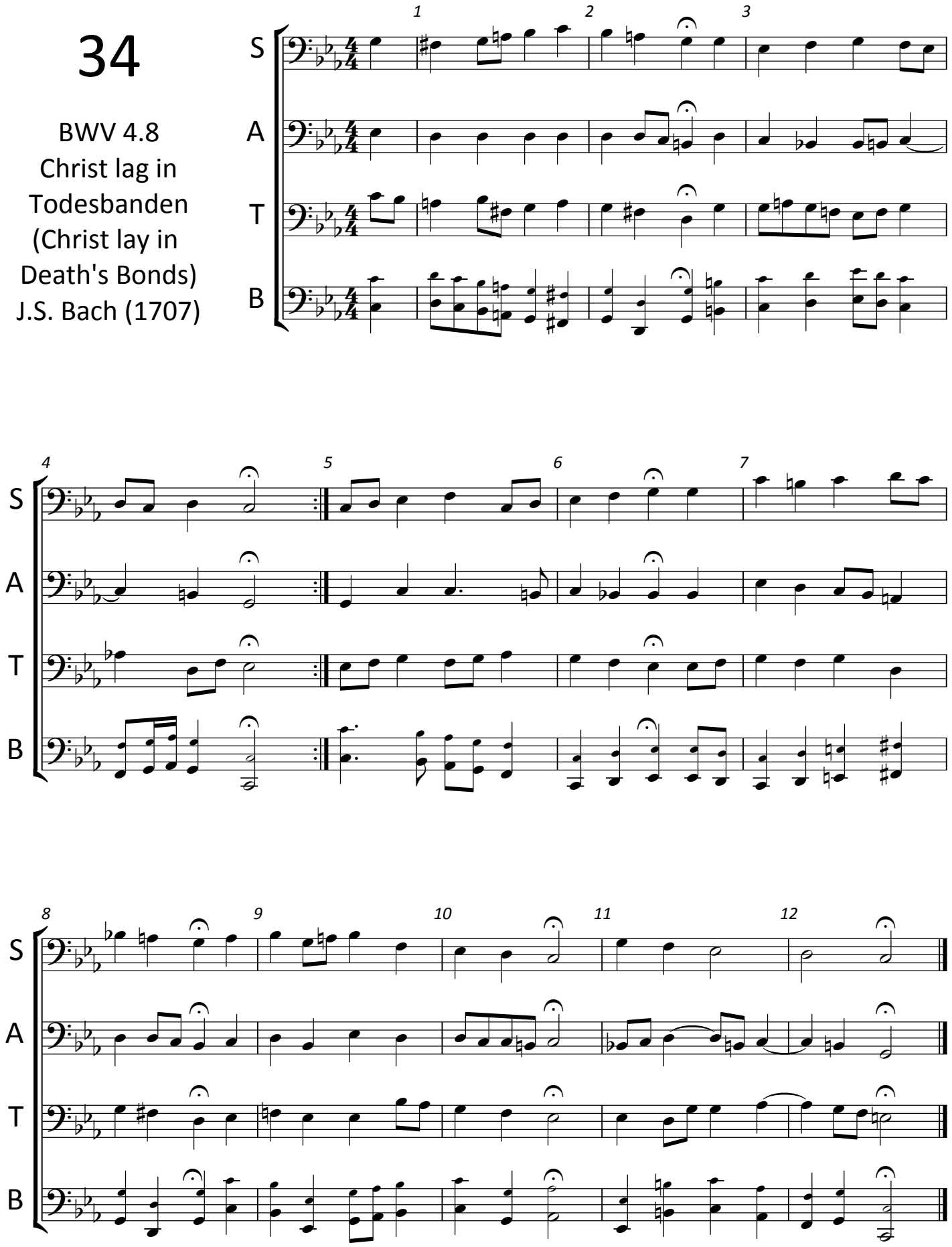
33

BWV 80.8
Ein Feste Burg ist
unser Gott
(A Mighty Fortress
is our God)
J.S. Bach (1731)



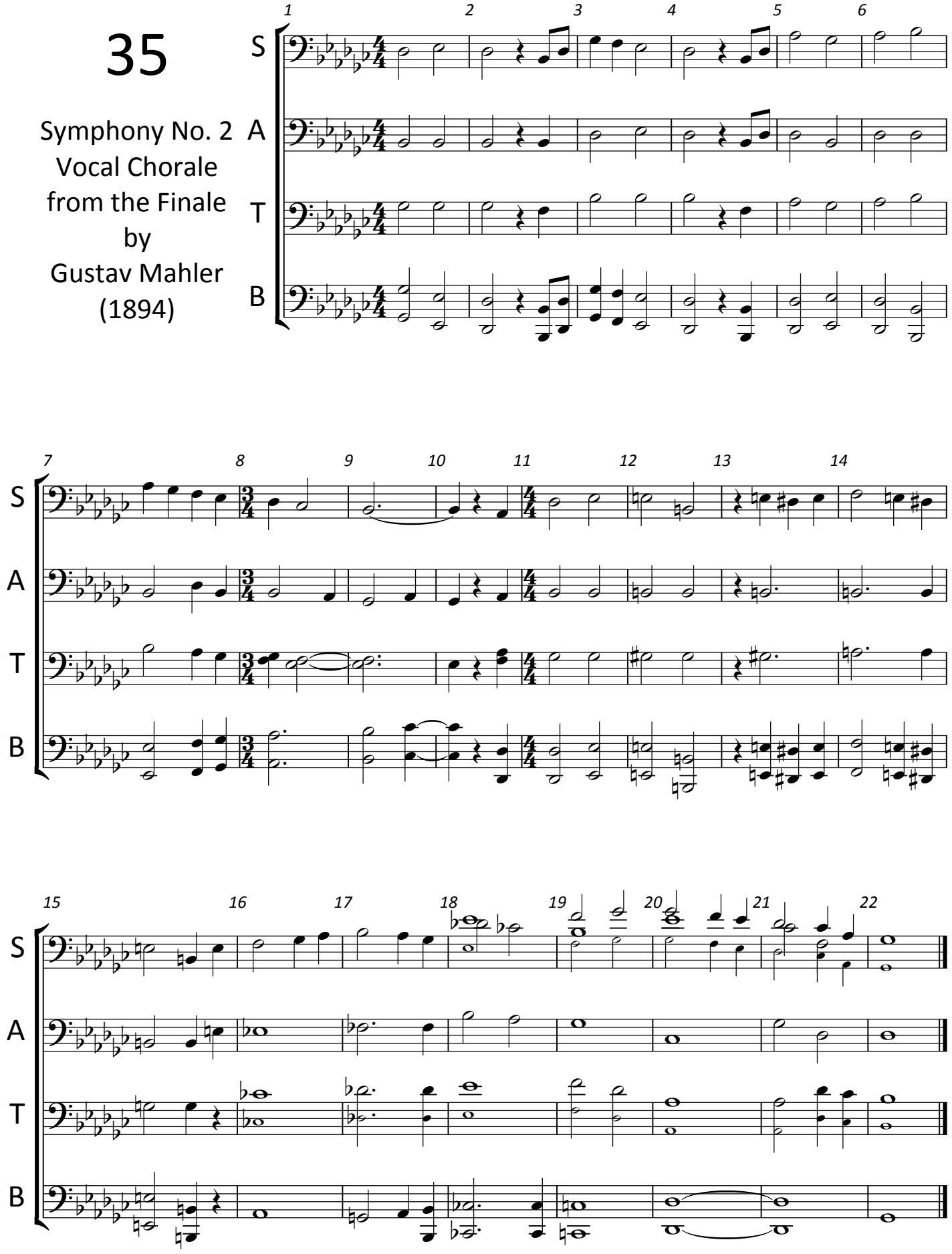
34

BWV 4.8
Christ lag in
Todesbanden
(Christ lay in
Death's Bonds)
J.S. Bach (1707)



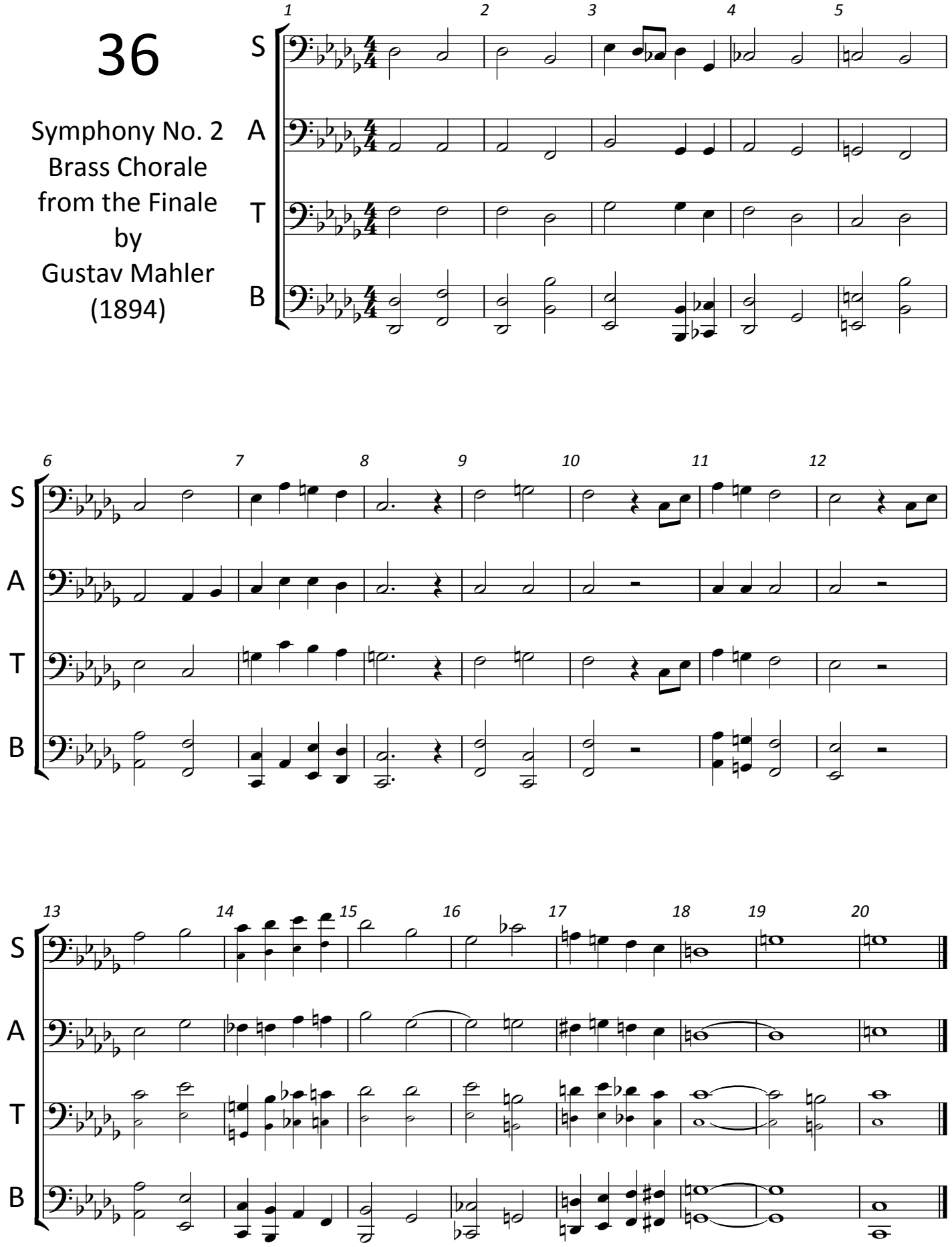
35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)



36

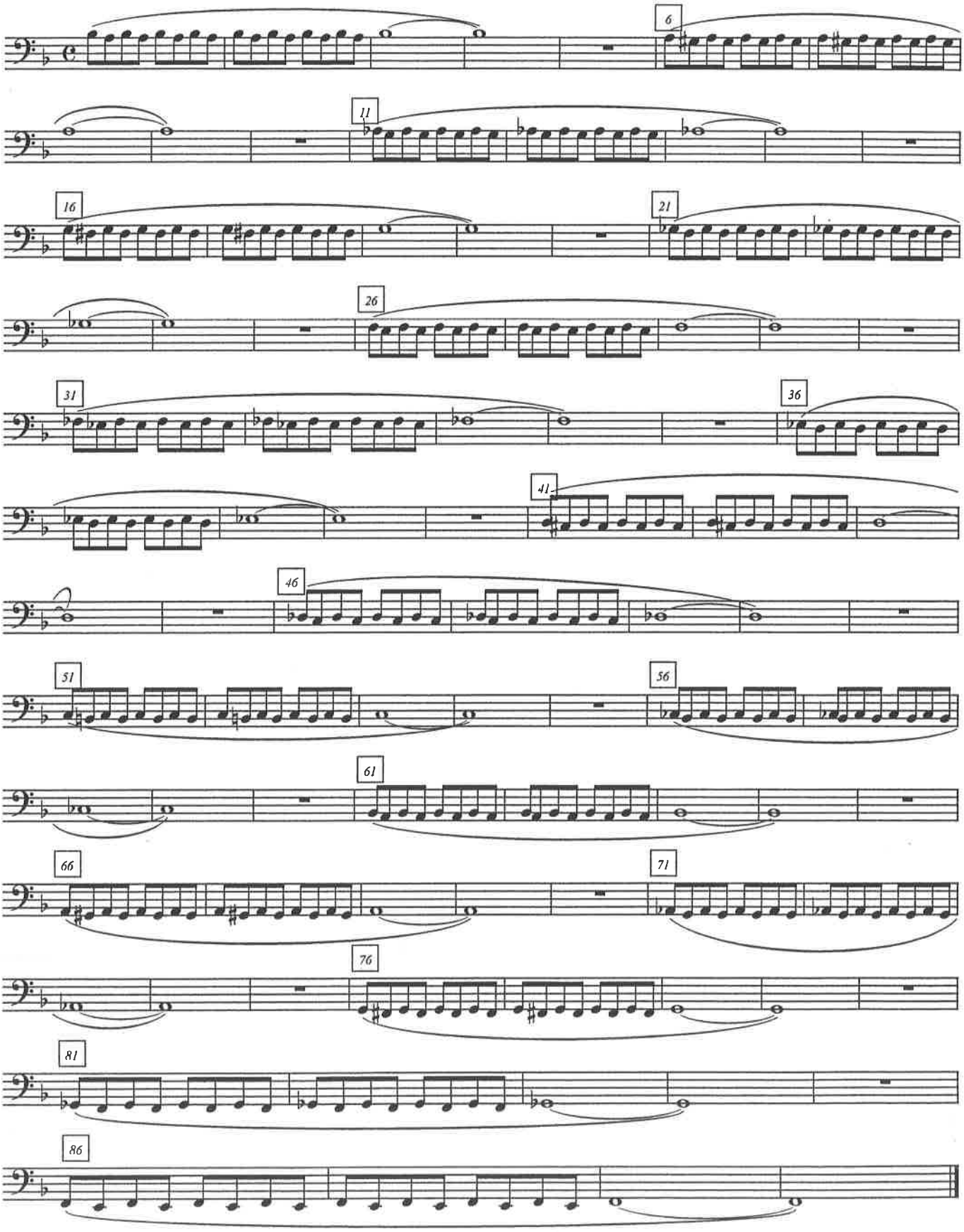
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)



Bassoon

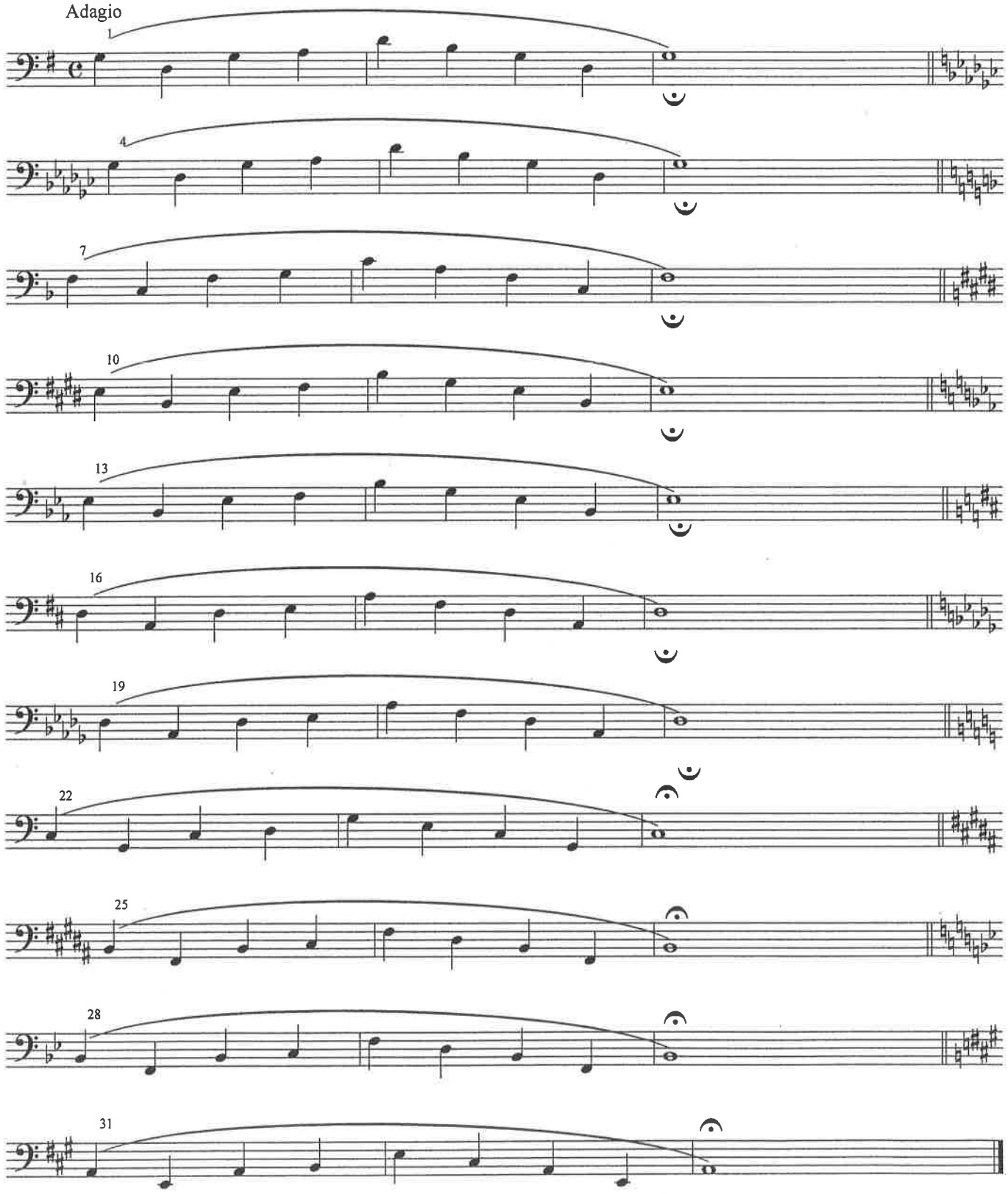
Whole Notes in Half Steps (Full Band)

Thomas Bough



Bassoon

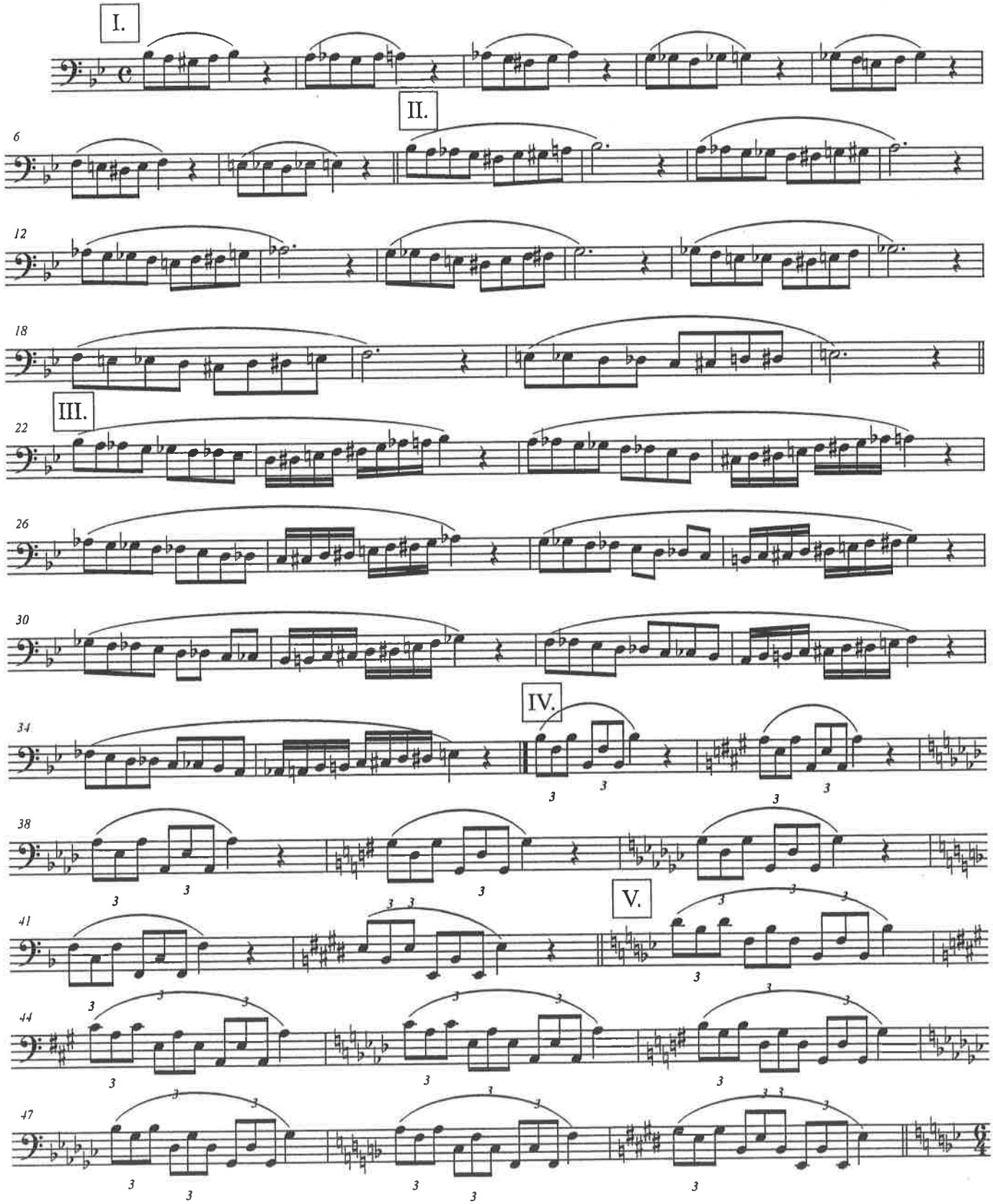
S.A.M. (Smooth Air Movement)



Bassoon

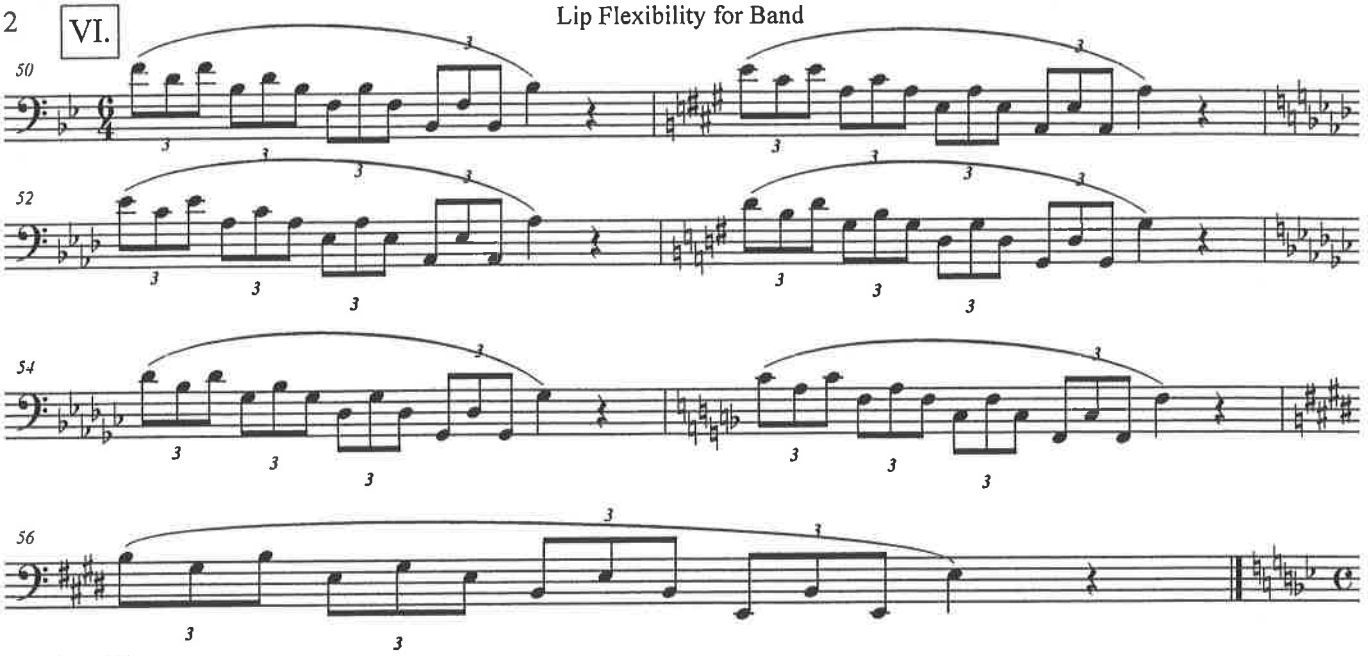
Flexibility for Band

Thomas Bough

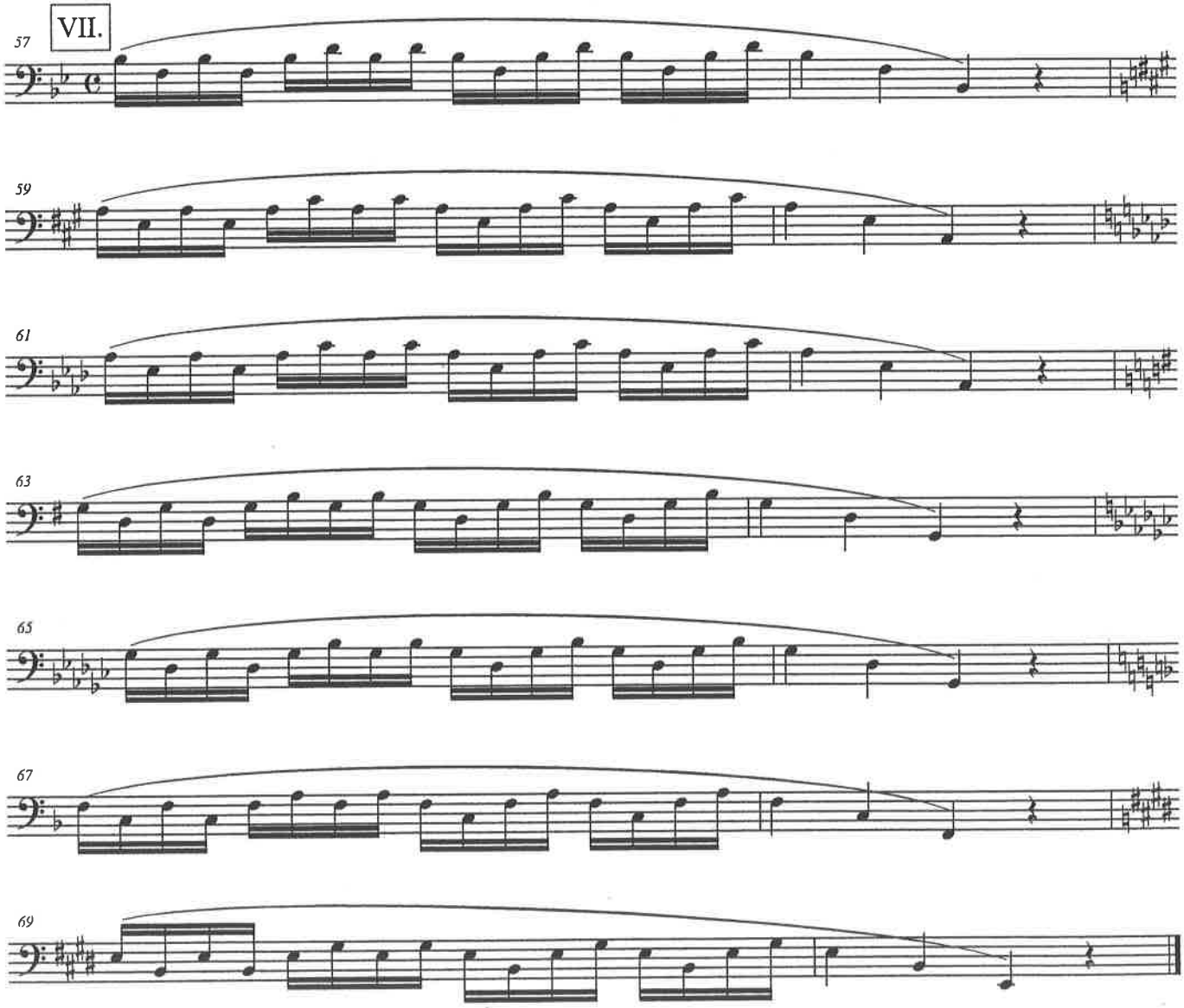


Lip Flexibility for Band

VI.



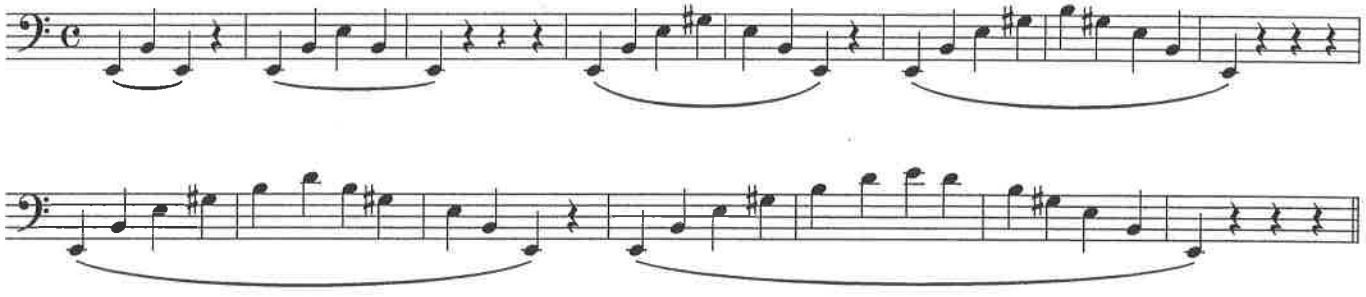
VII.



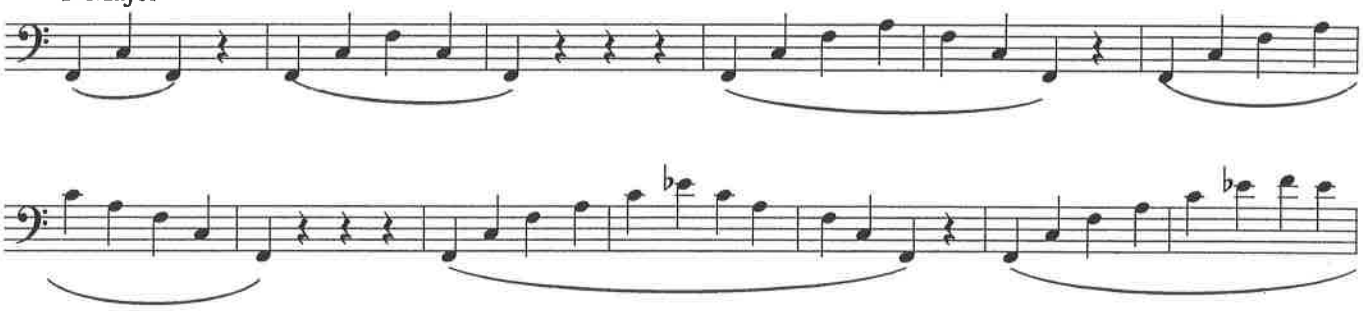
Bassoon

Natural Lip Slurs for Band

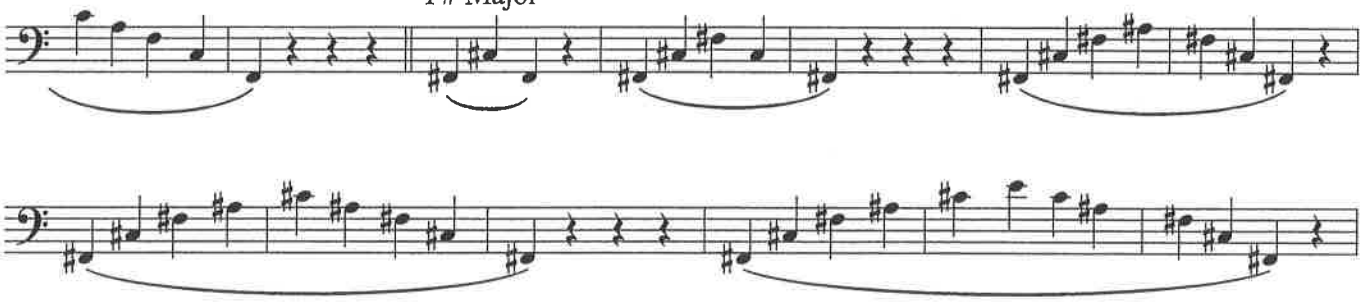
E Major



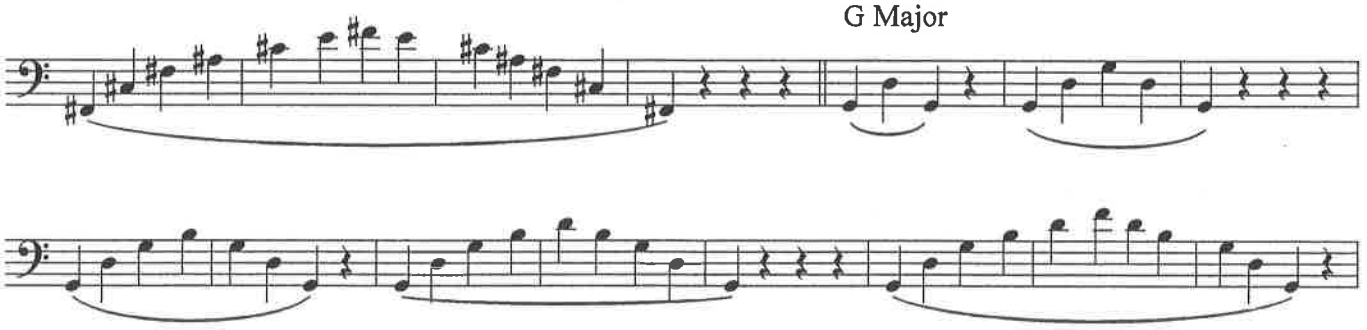
F Major



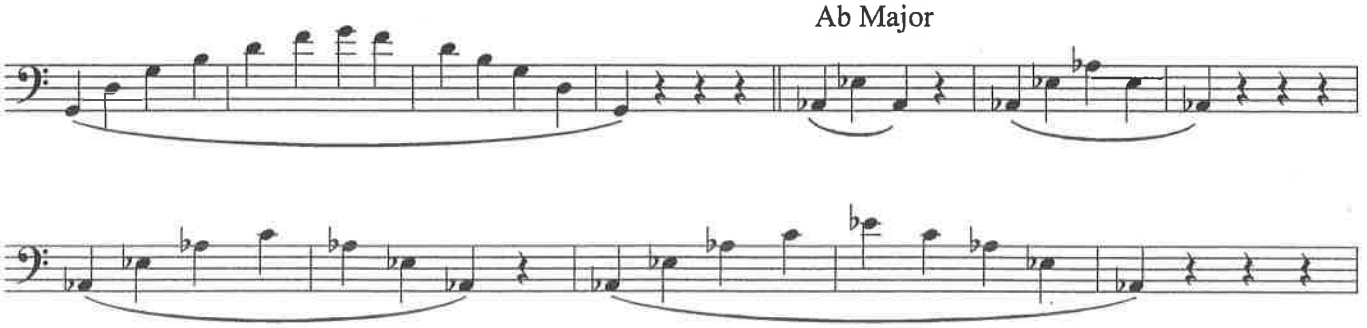
F# Major



G Major

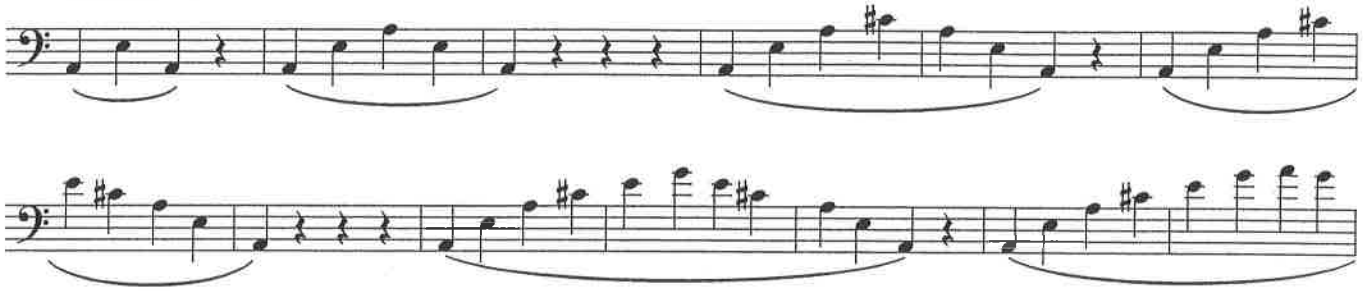


Ab Major

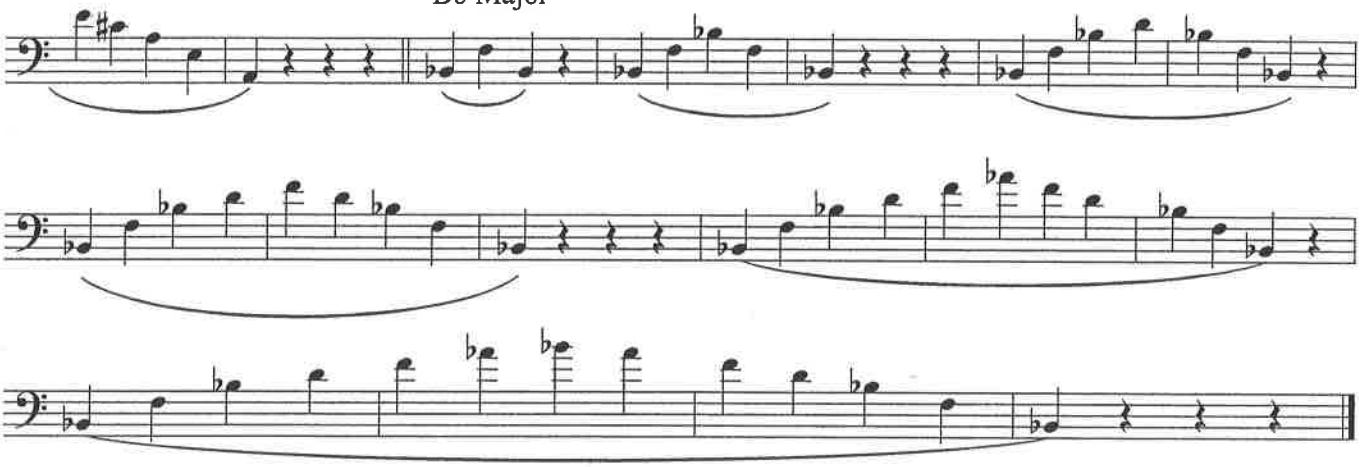


Natural Lip Slurs for Band

A Major



Bb Major



Bassoon

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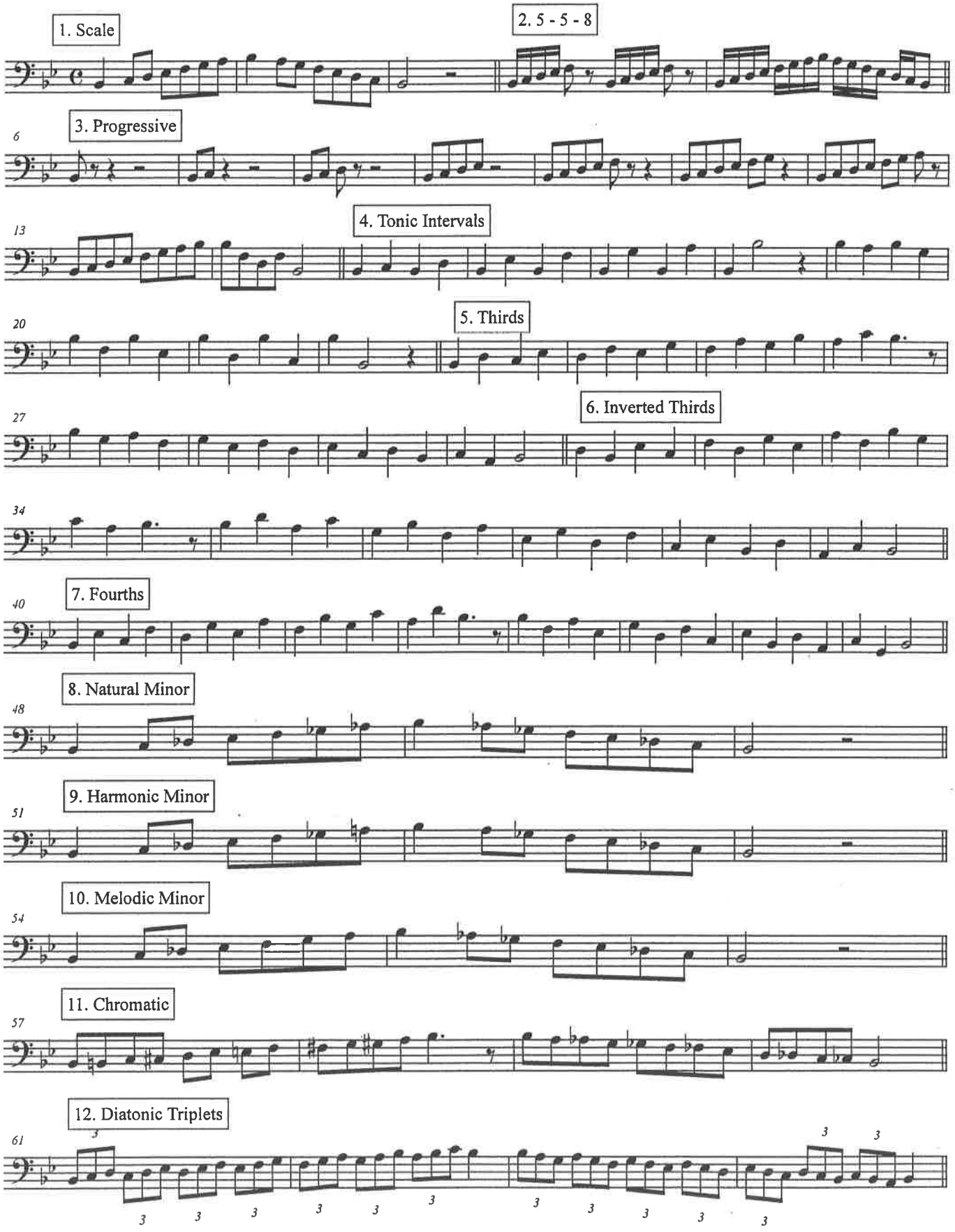
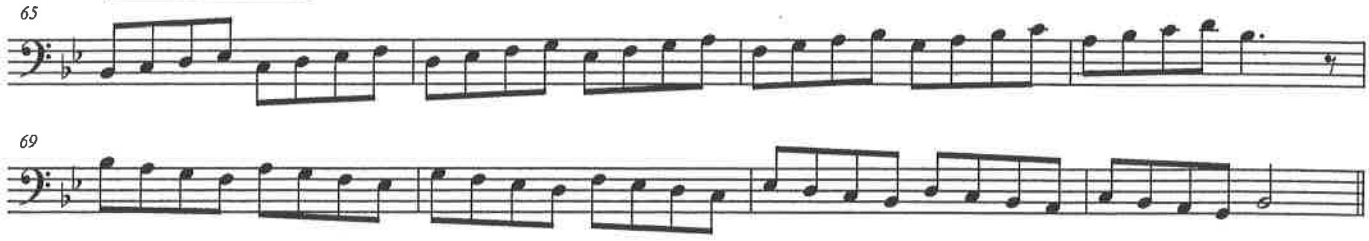
Bassoon

Scale Fluency in Bb Major

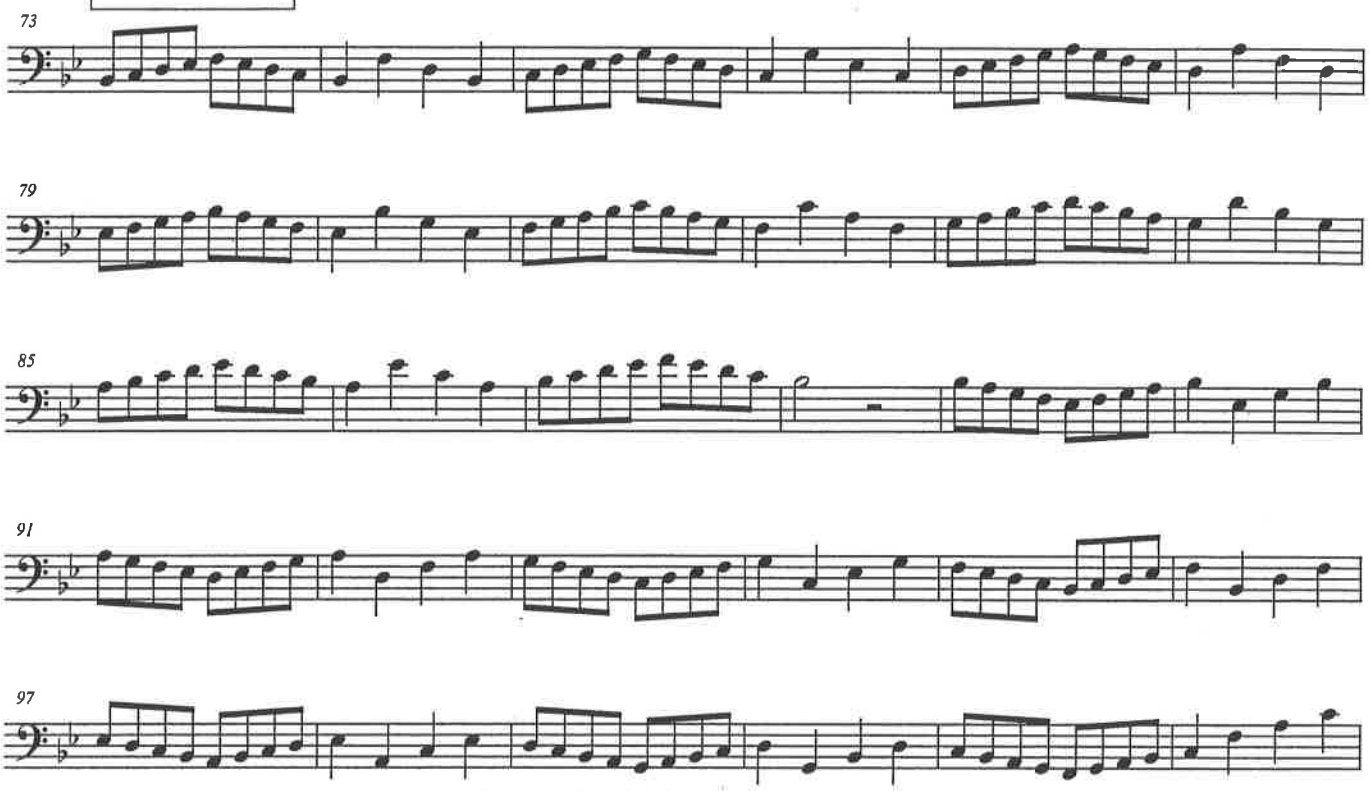
Thomas Bough



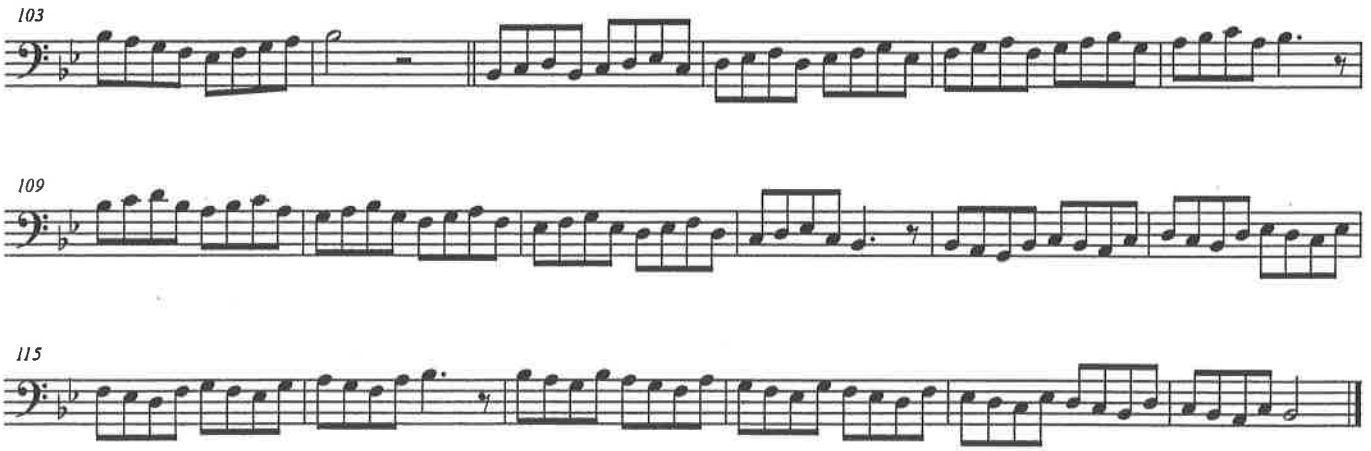
13. Diatonic Fours



14. Diatonic Fives



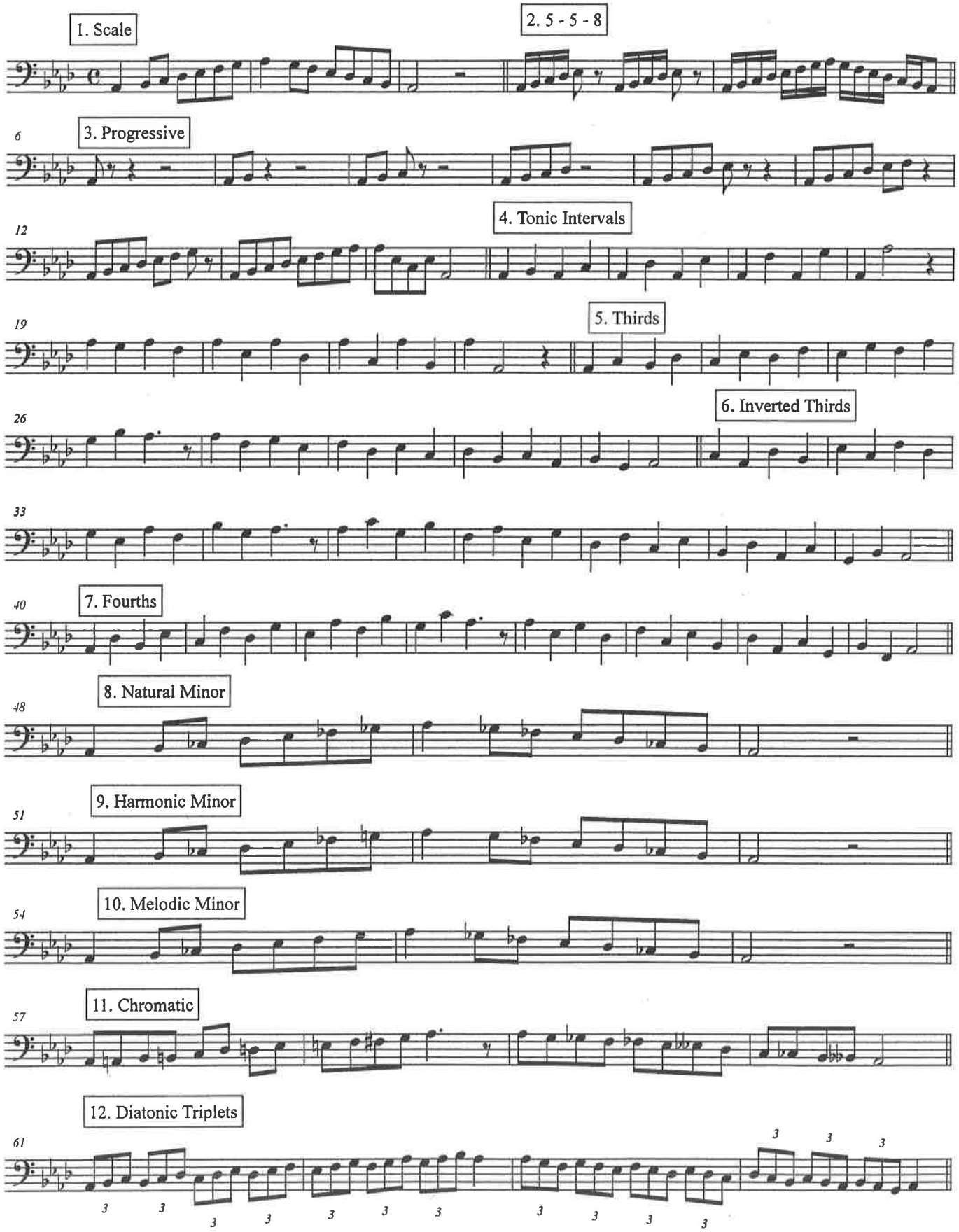
15. Clarke Extended



Bassoon

Scale Fluency in Ab Major

Thomas Bough



13. Diatonic Fours

Scale Fluency in Ab Major Bassoon

65

69

14. Diatonic Fives

73

79

85

91

97

15. Clarke Extended

103

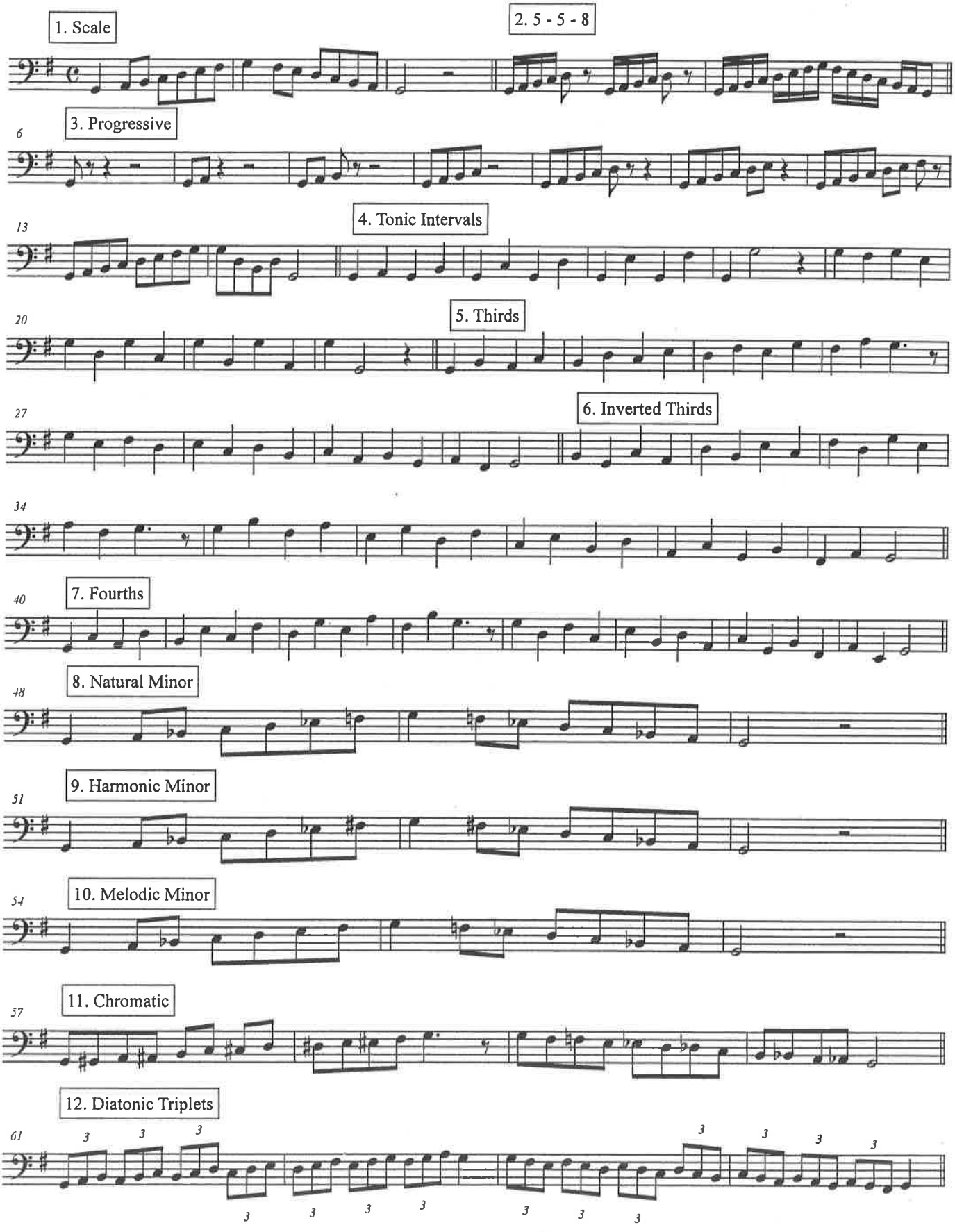
109

115

Bassoon

Scale Fluency in G Major

Thomas Bough



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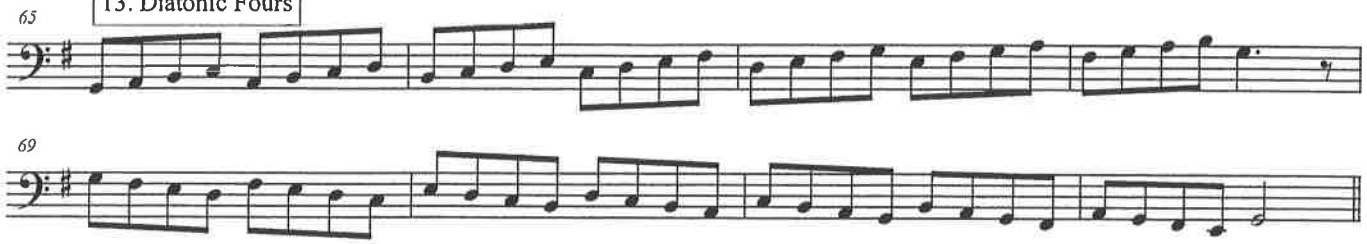
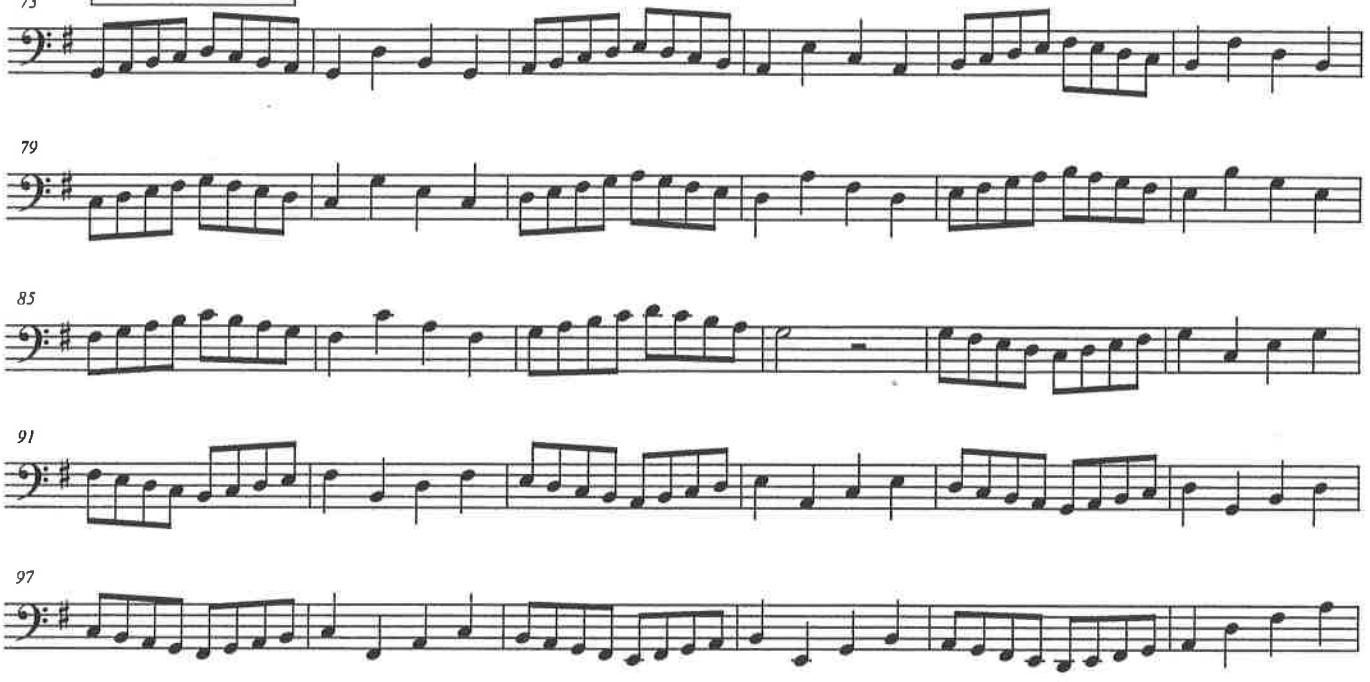


14. Diatonic Fives



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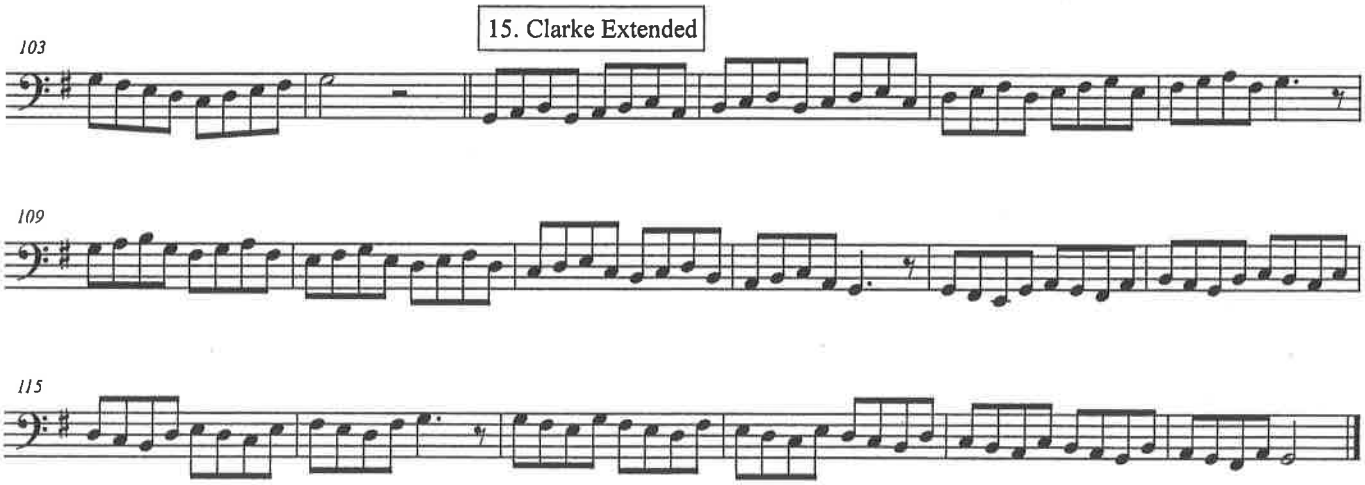
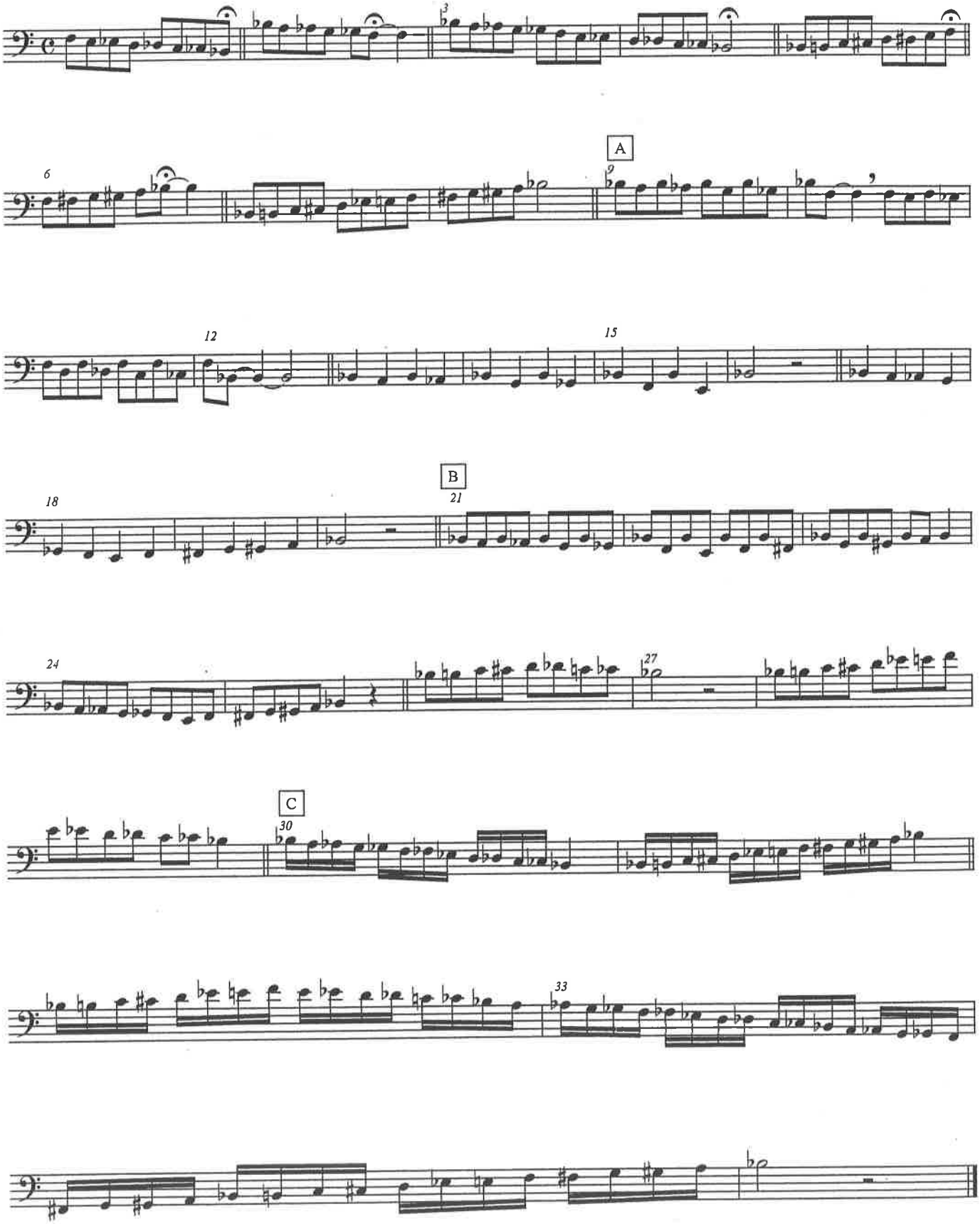


Bassoon

Chromatic Confidence

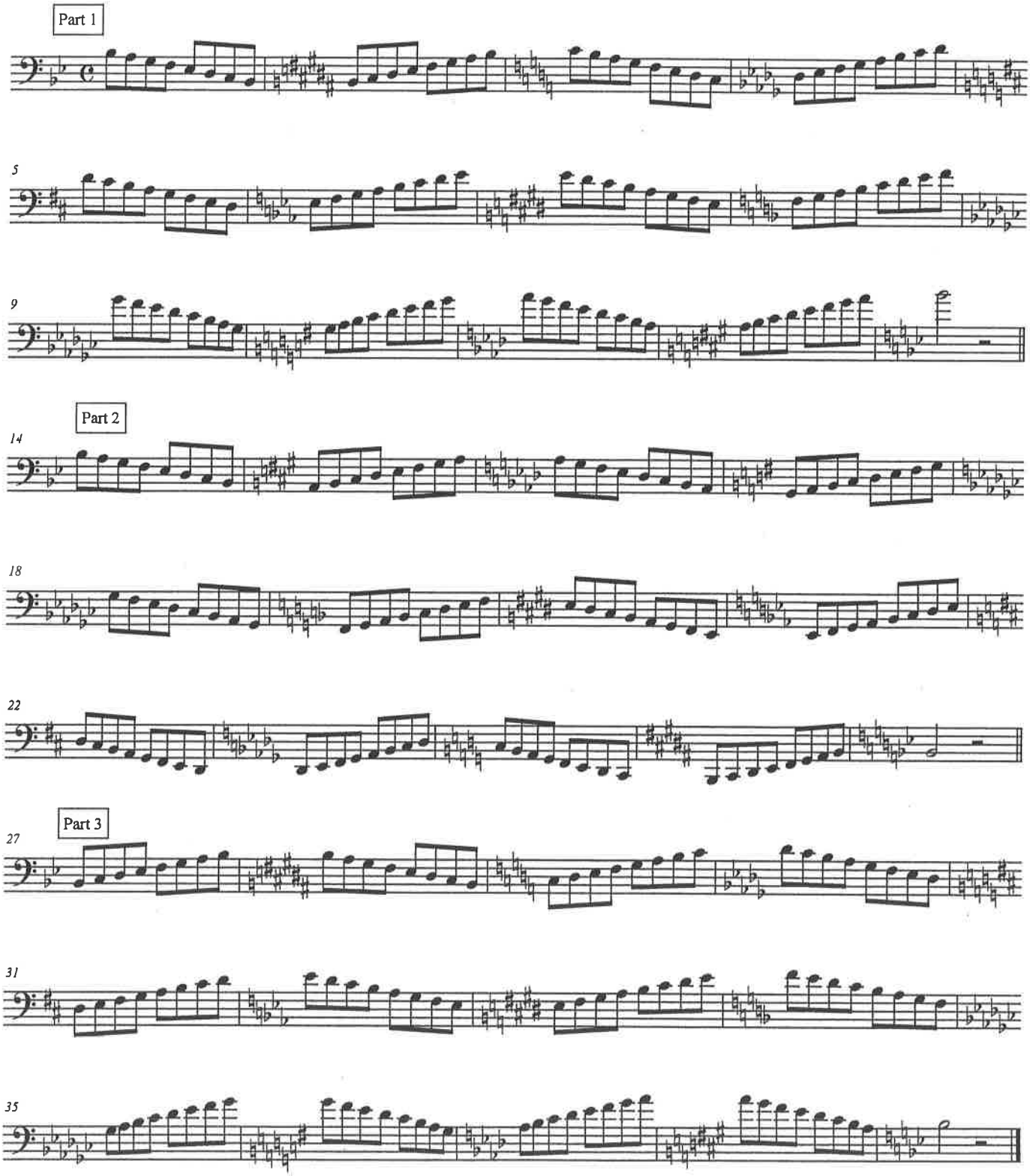
Thomas Bough



Bassoon

Major Scales: Chromatic Order

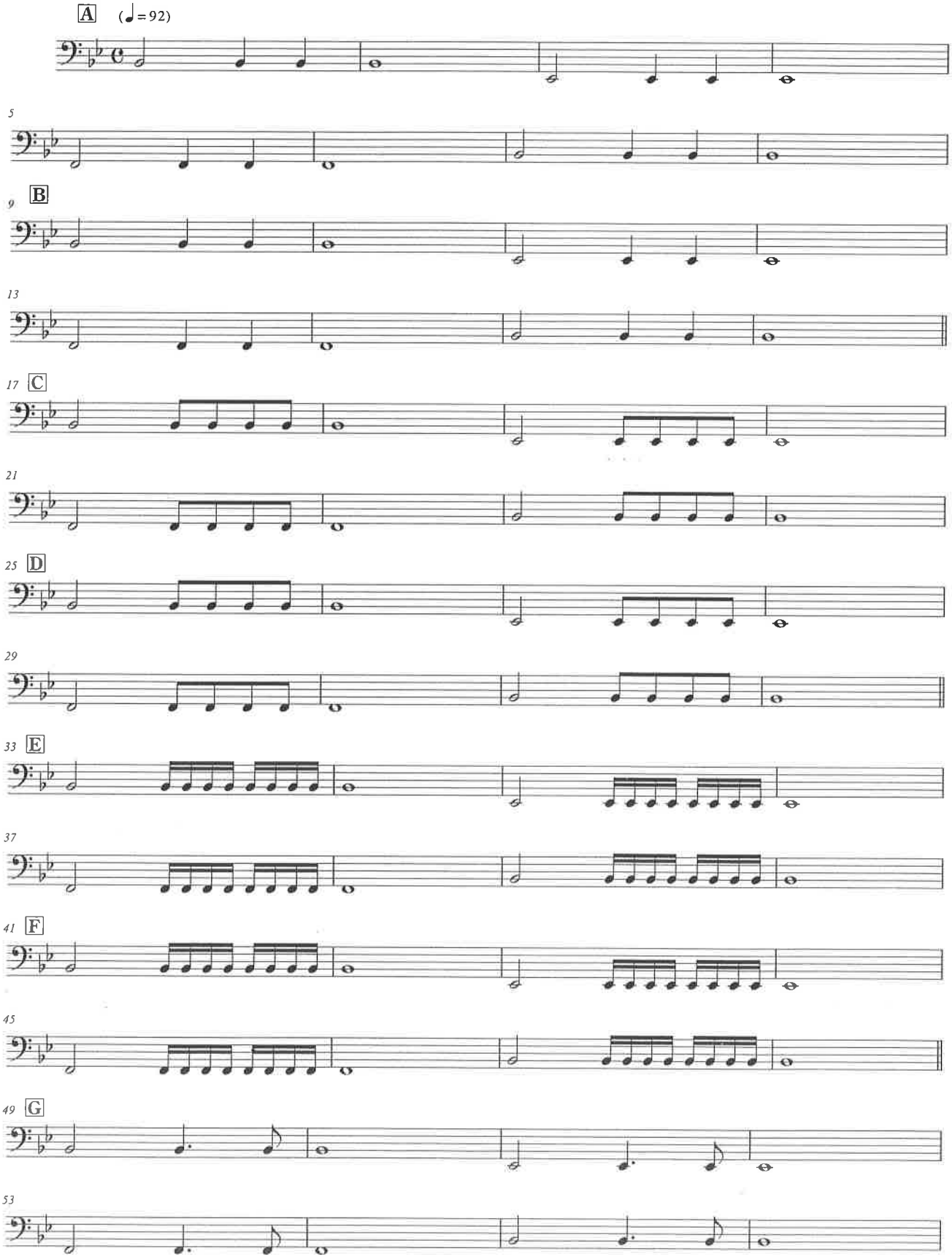
Thomas Bough



Bassoon

Rhythm Training in B-Flat Major

Each section of rhythm training focuses on a specific rhythm. Rhythms in this exercise may be used indivisually, or the band may use mutliple rhythms at the same time (i.e. quarter notes and quarter note triplets). This exercise may also be used to develop consistent articulation within the ensemble.



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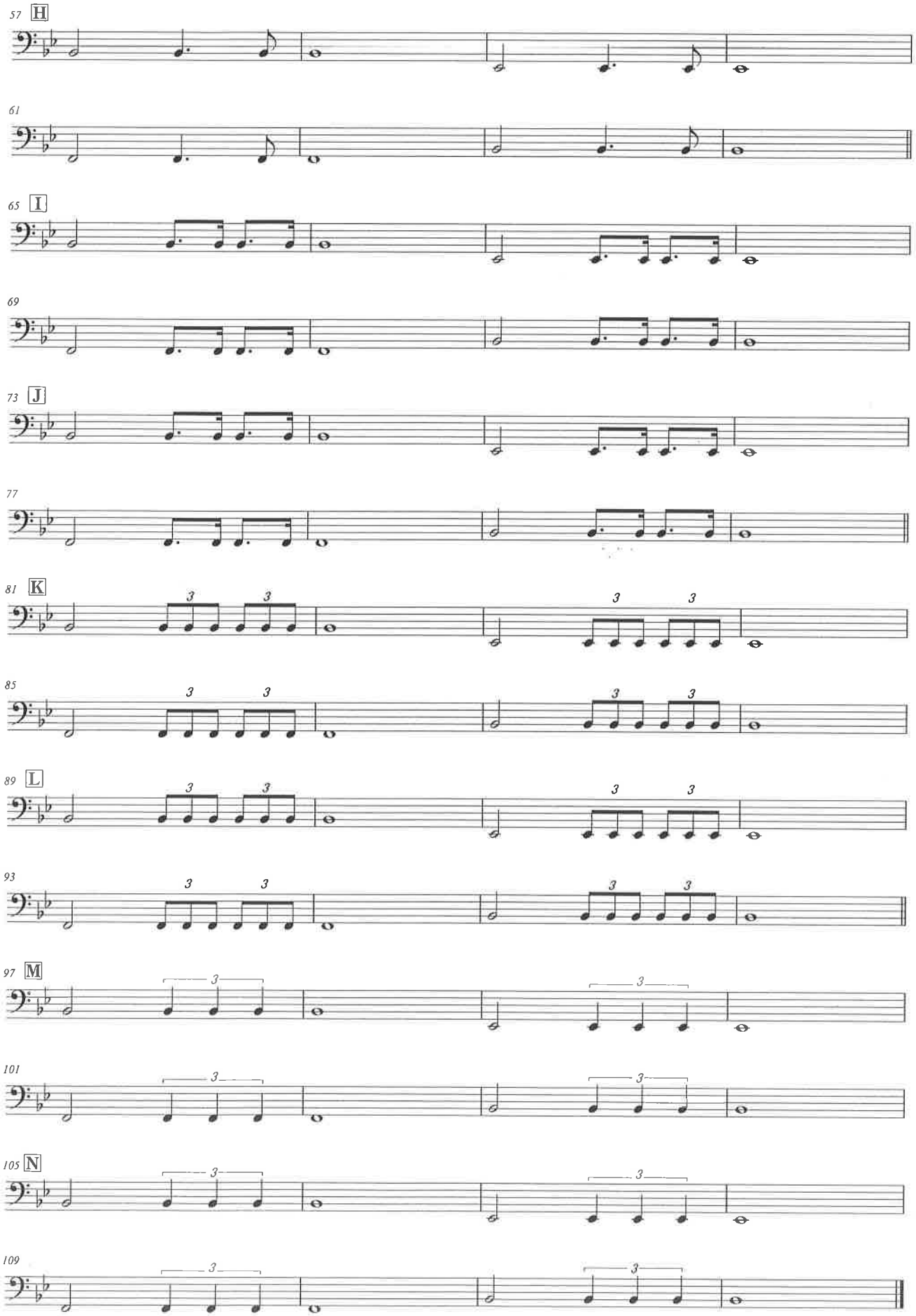
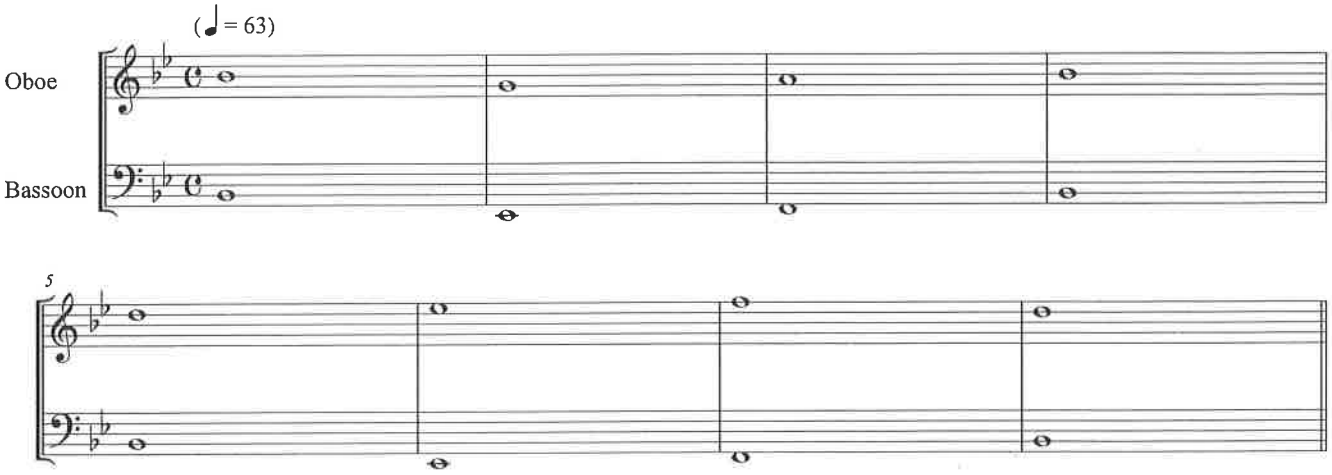
Rhythm Training in B-Flat Major



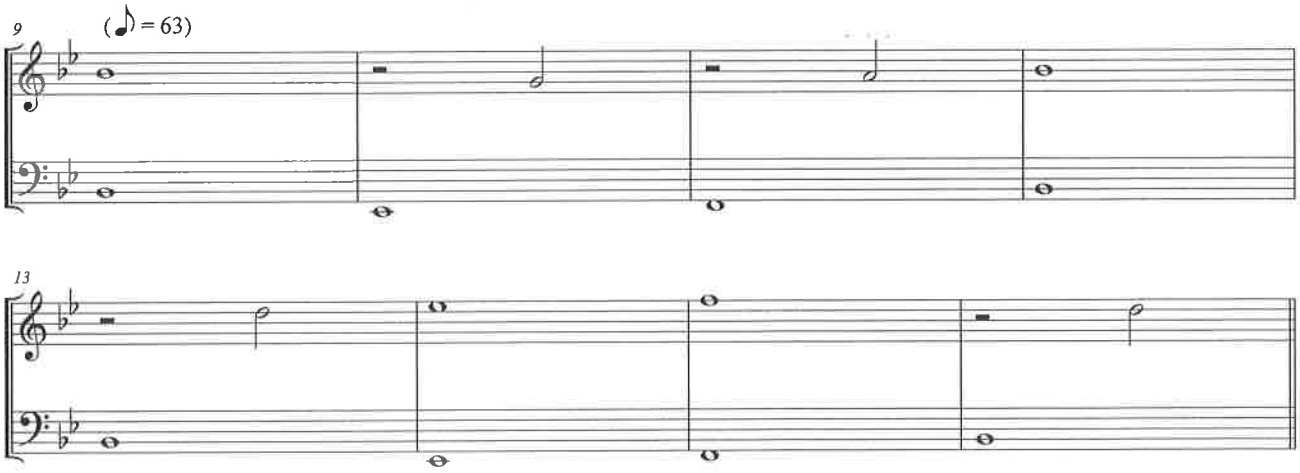
Oboe
Bassoon

Harmony Training in B-flat

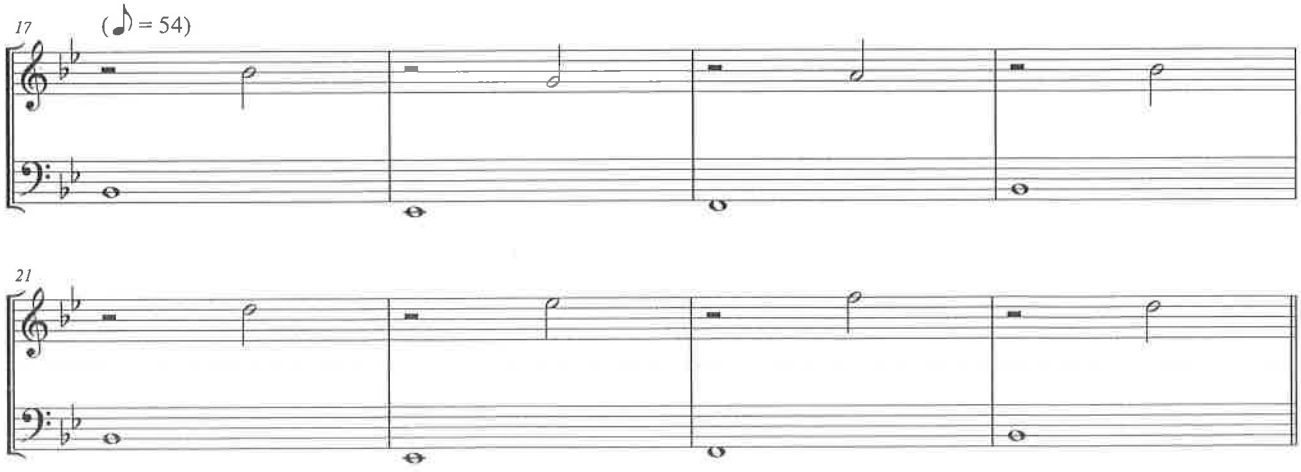
Harmony Training #1 harmonizes in block chords to emphasize balancing Harmony. Make sure the order of balance priority is Root, Fifth, Third, and Seventh.



Harmony Training #2 introduces each note of the chord in balance order (Root, Fifth, Third, Seventh)



Harmony Training #3 introduces each instrument in balance order according to how its color contributes to ensemble sound.



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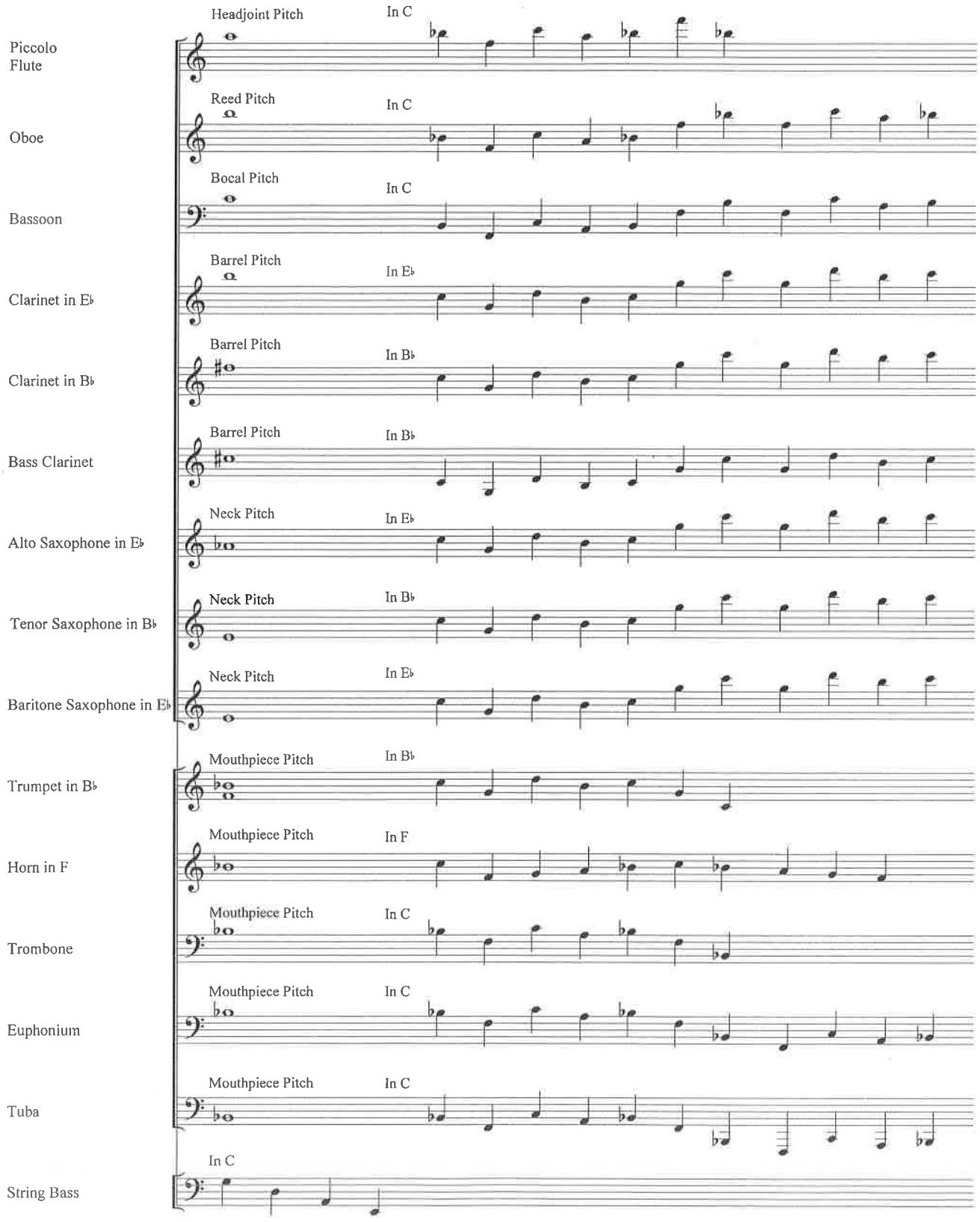
Tuning for each instrument

When tuning the instrument, first check the pitch of the headjoint, reed, mouthpiece, neck, barrel, or bocal as mentioned. The whole notes are in concert pitch. The key for the tuning exercise with the instrument is listed above the quarter notes. If using the Harmony Director, make sure it is set to the correct key.



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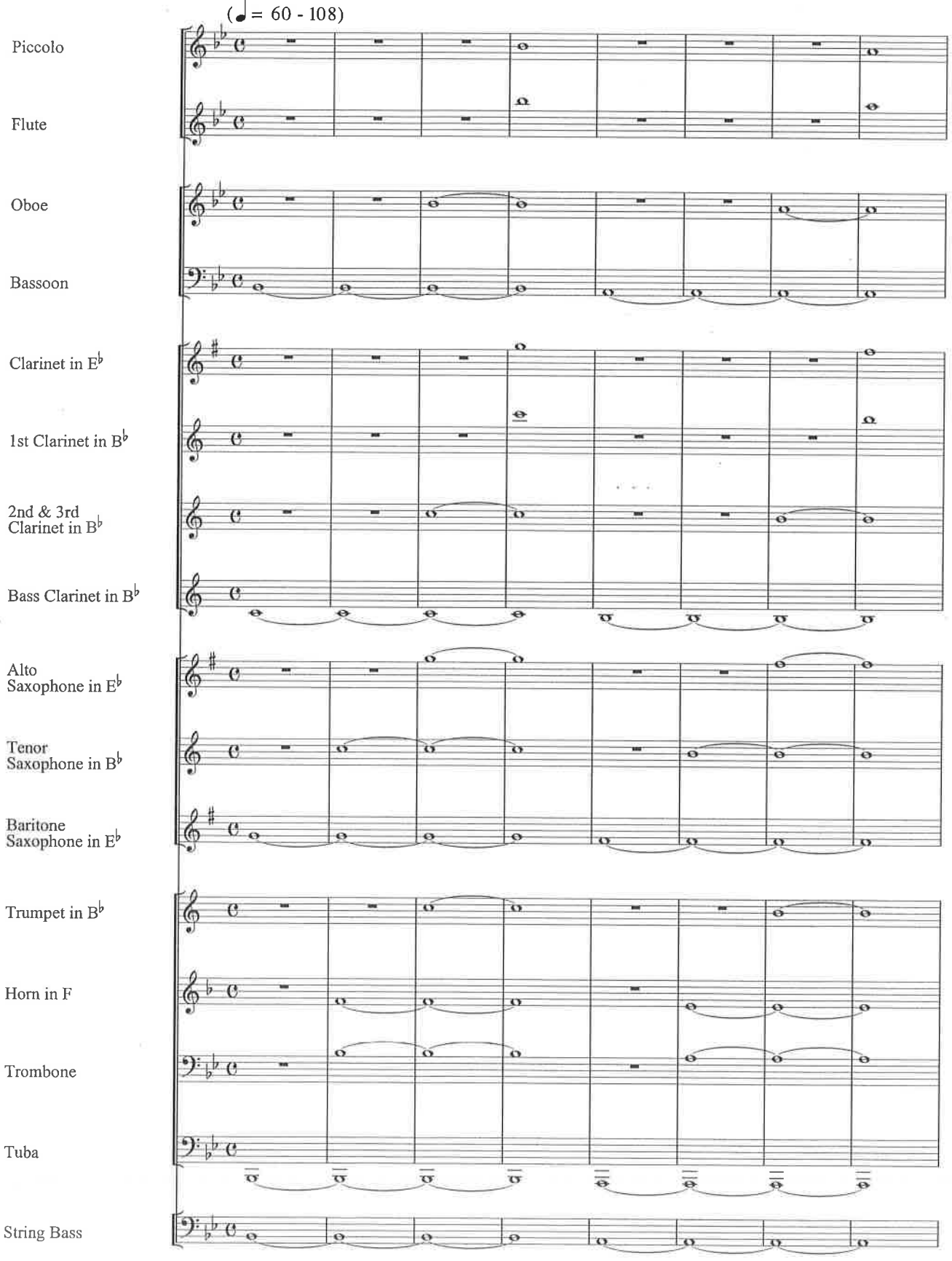
Balance Training

For this exercise, make certain that as each group enters, they blend their sound with the sound preceding them. The idea is for students to understand the layers of the ensemble's sound and practice fitting the sounds together.

(♩= 60 - 108)



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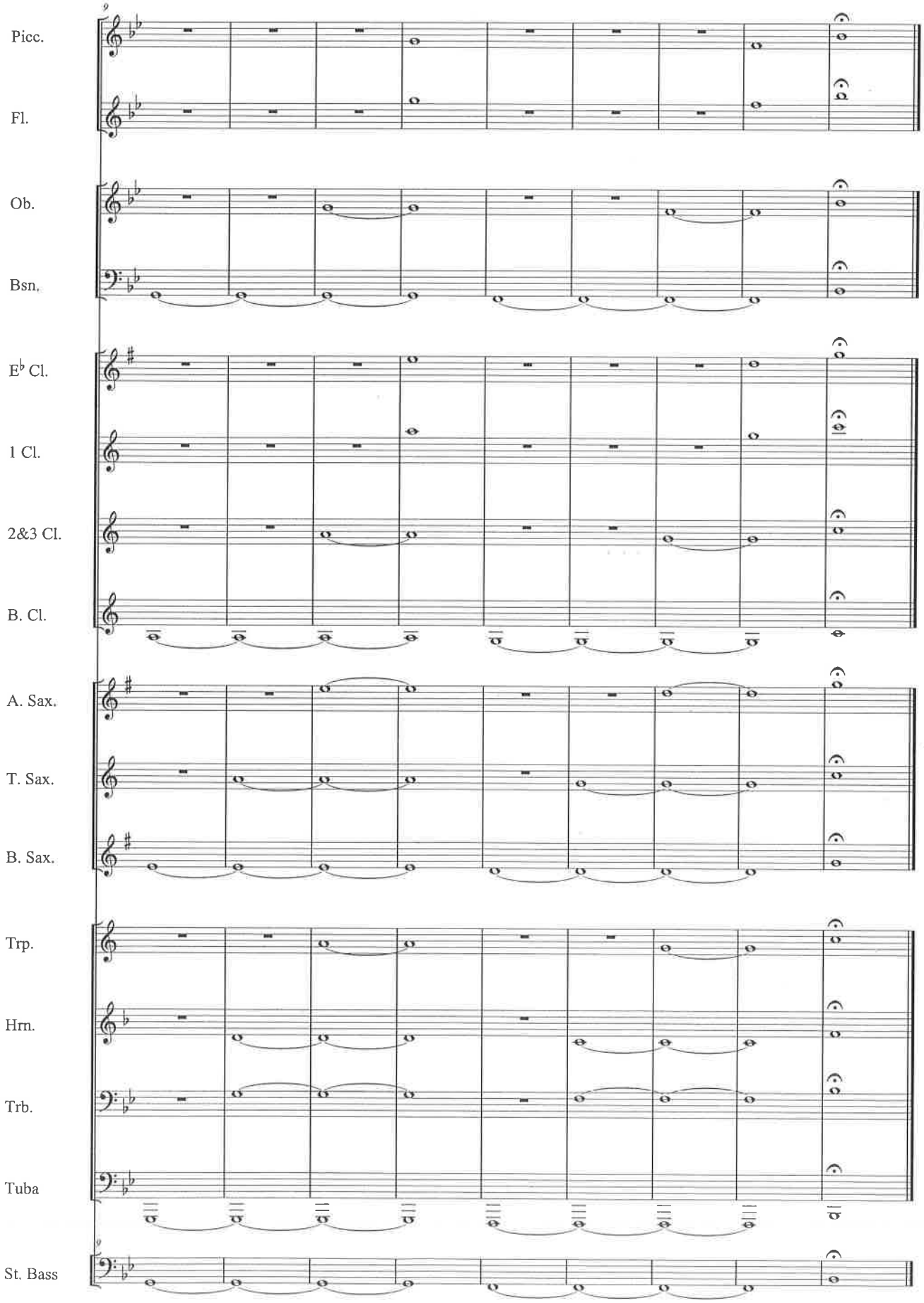
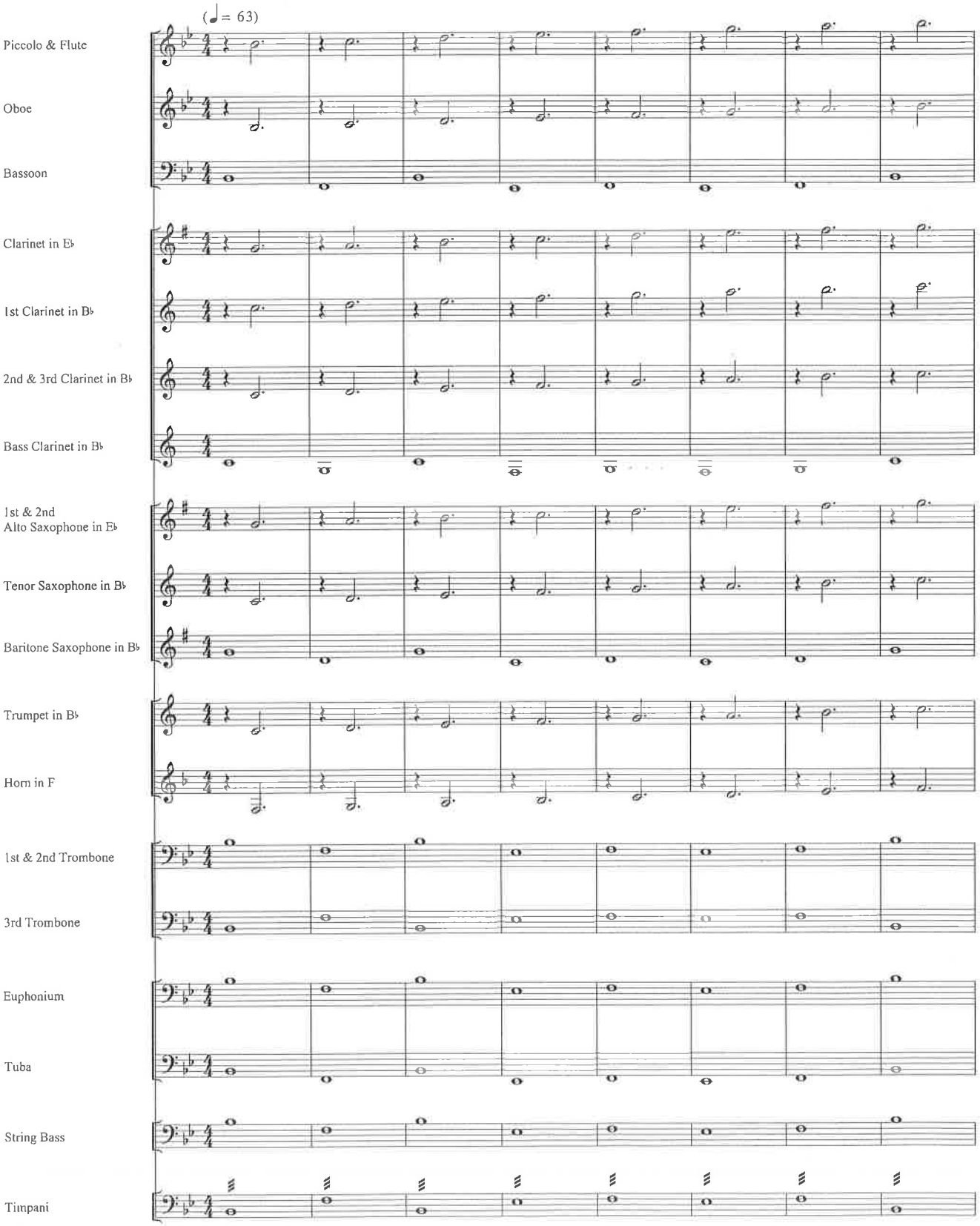
Balance Training



Scale Training

Be sure to play the scale as if it is a melody, and make certain the concert D, G, and A are played with good tone and intonation.



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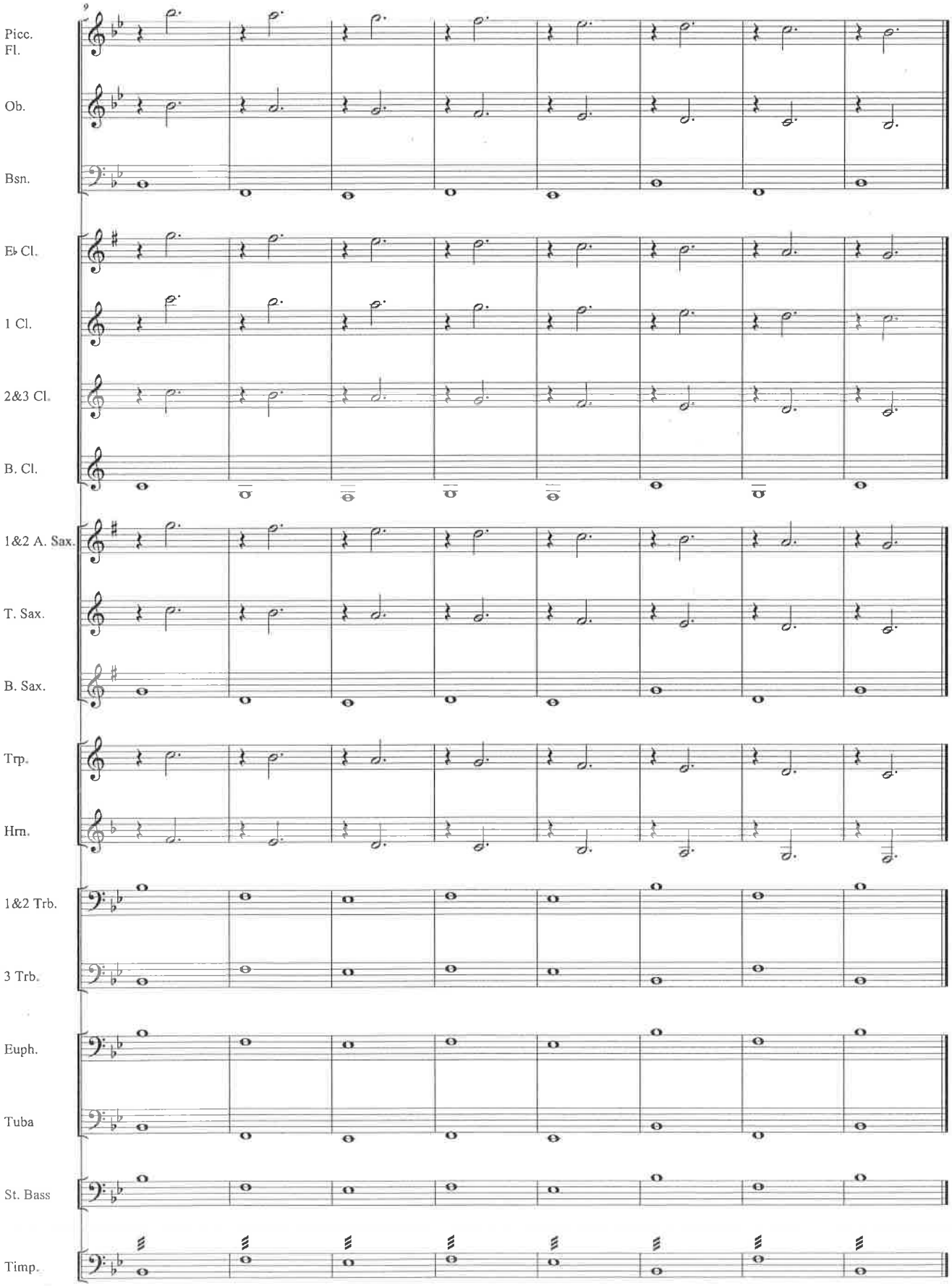
Scale Training



Concert 15 Selections

Trombone • Baritone B.C. • Bassoon

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BEGINNING BAND BOOK No.1

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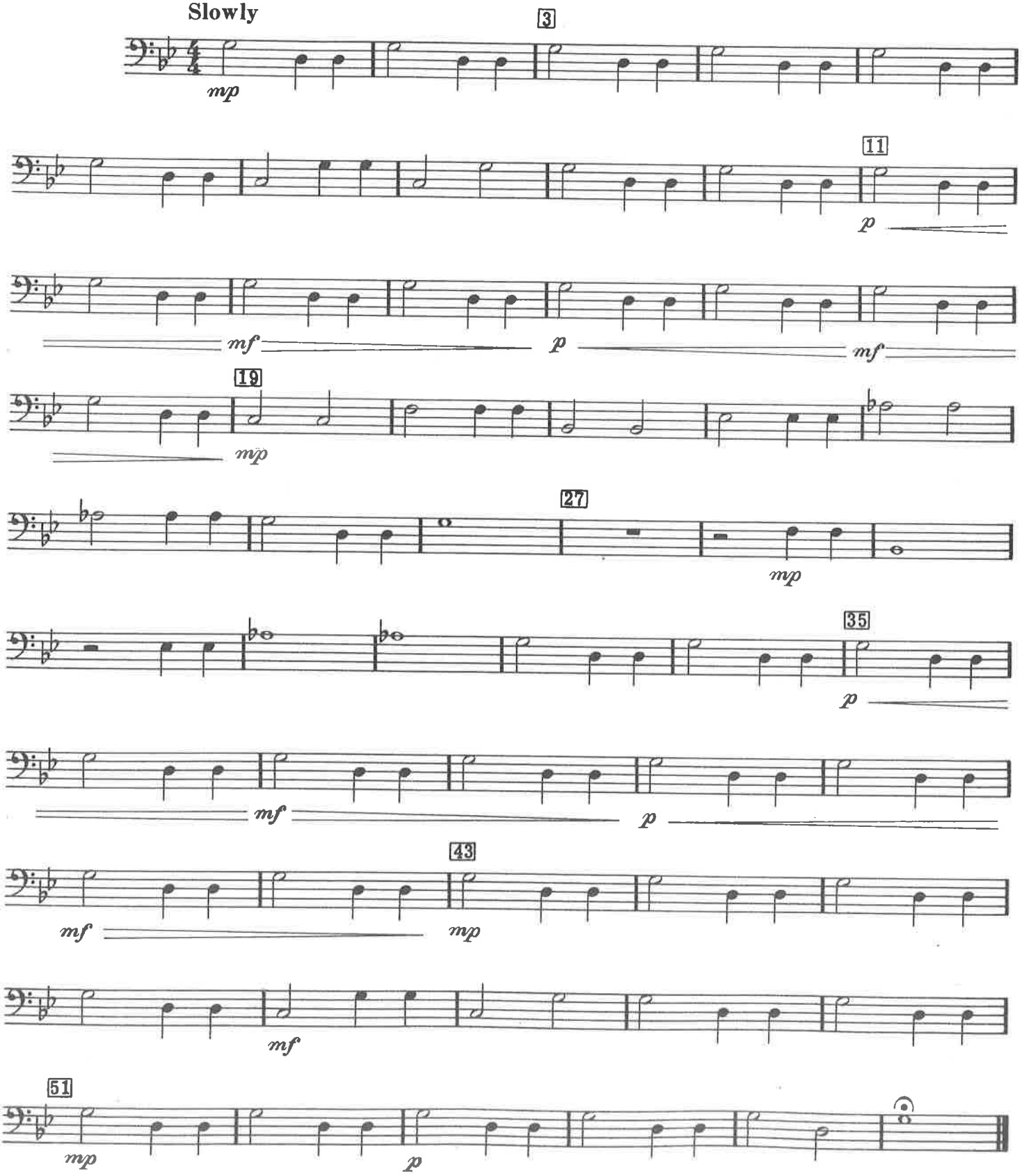

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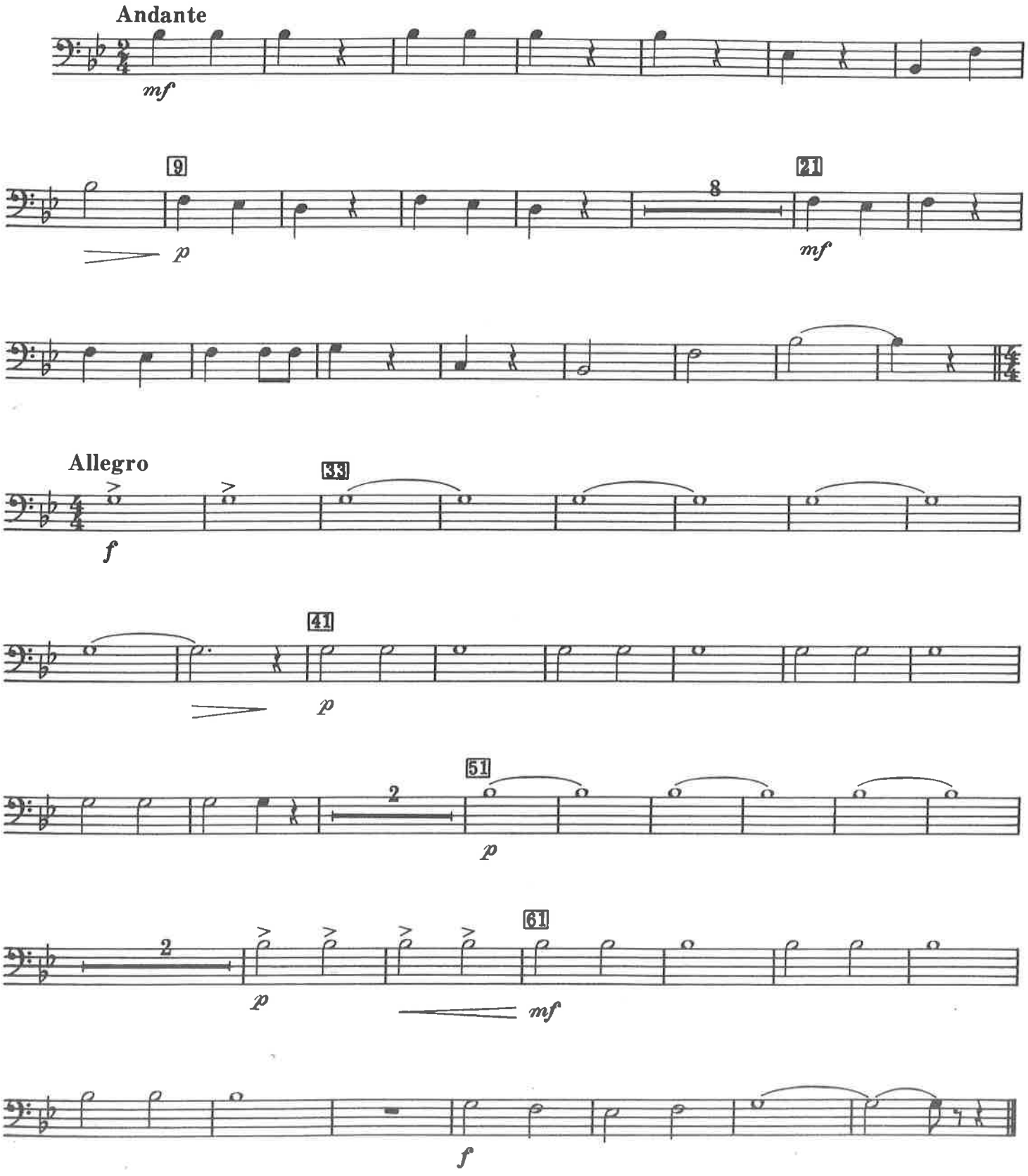

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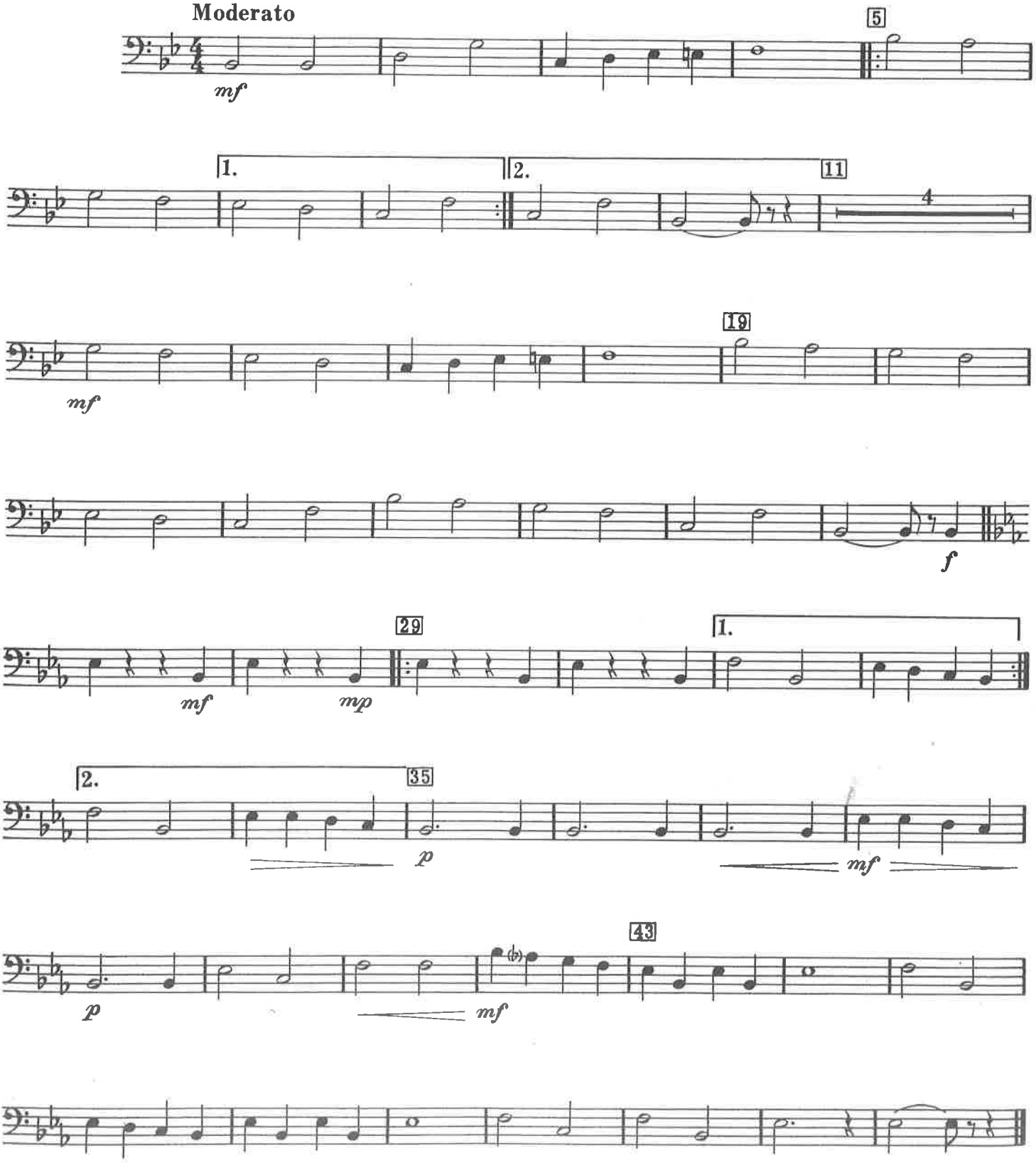

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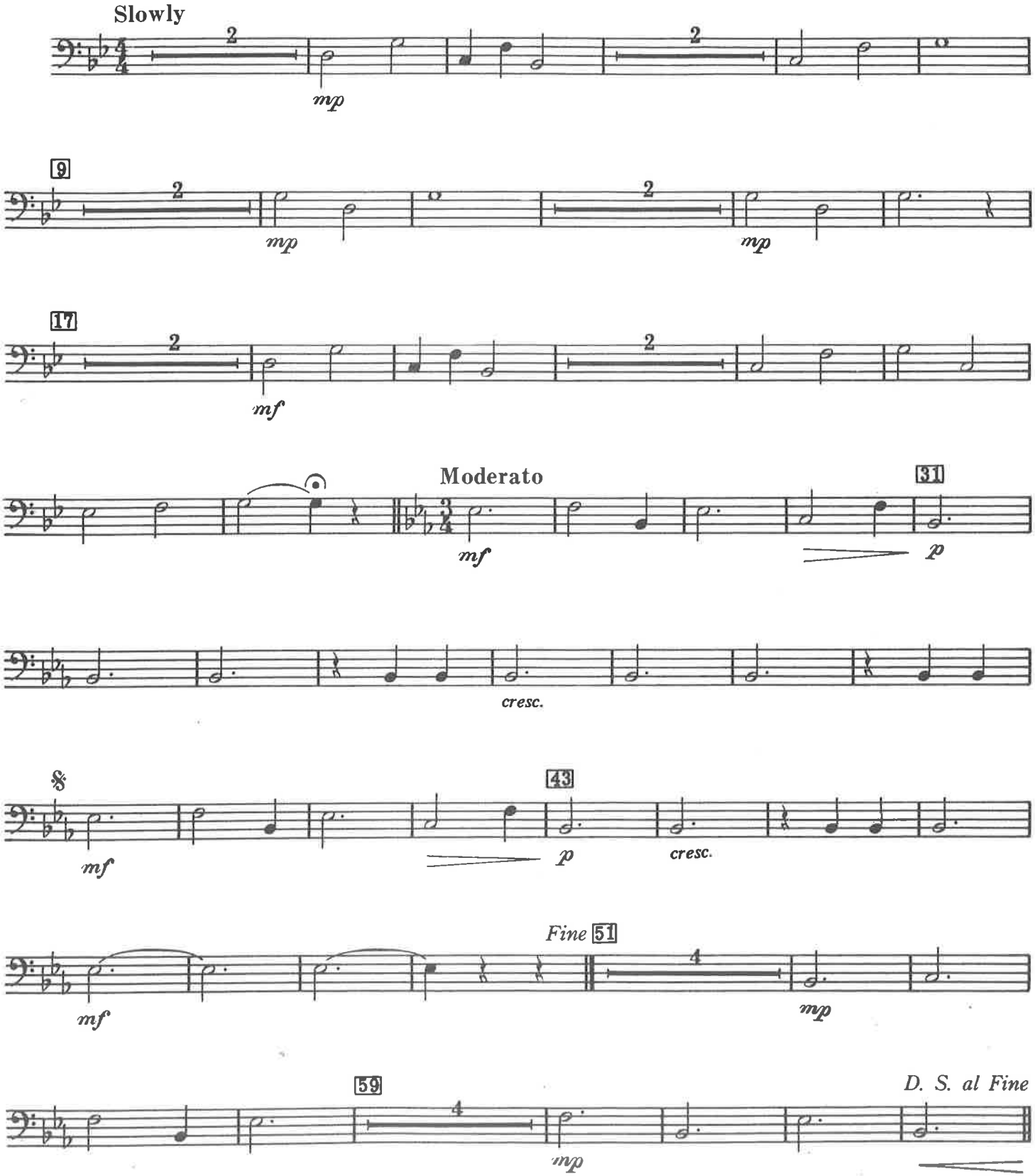

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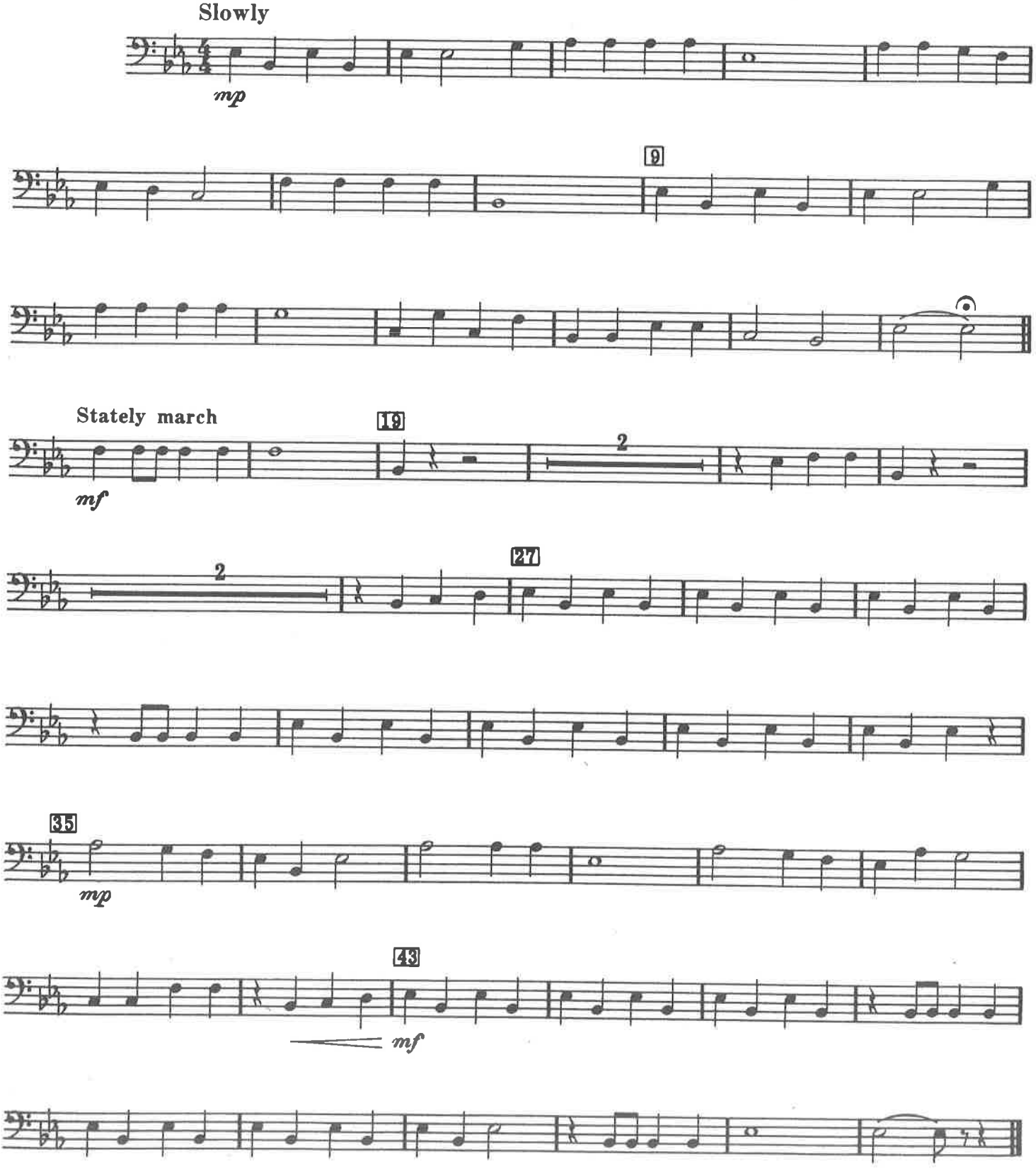

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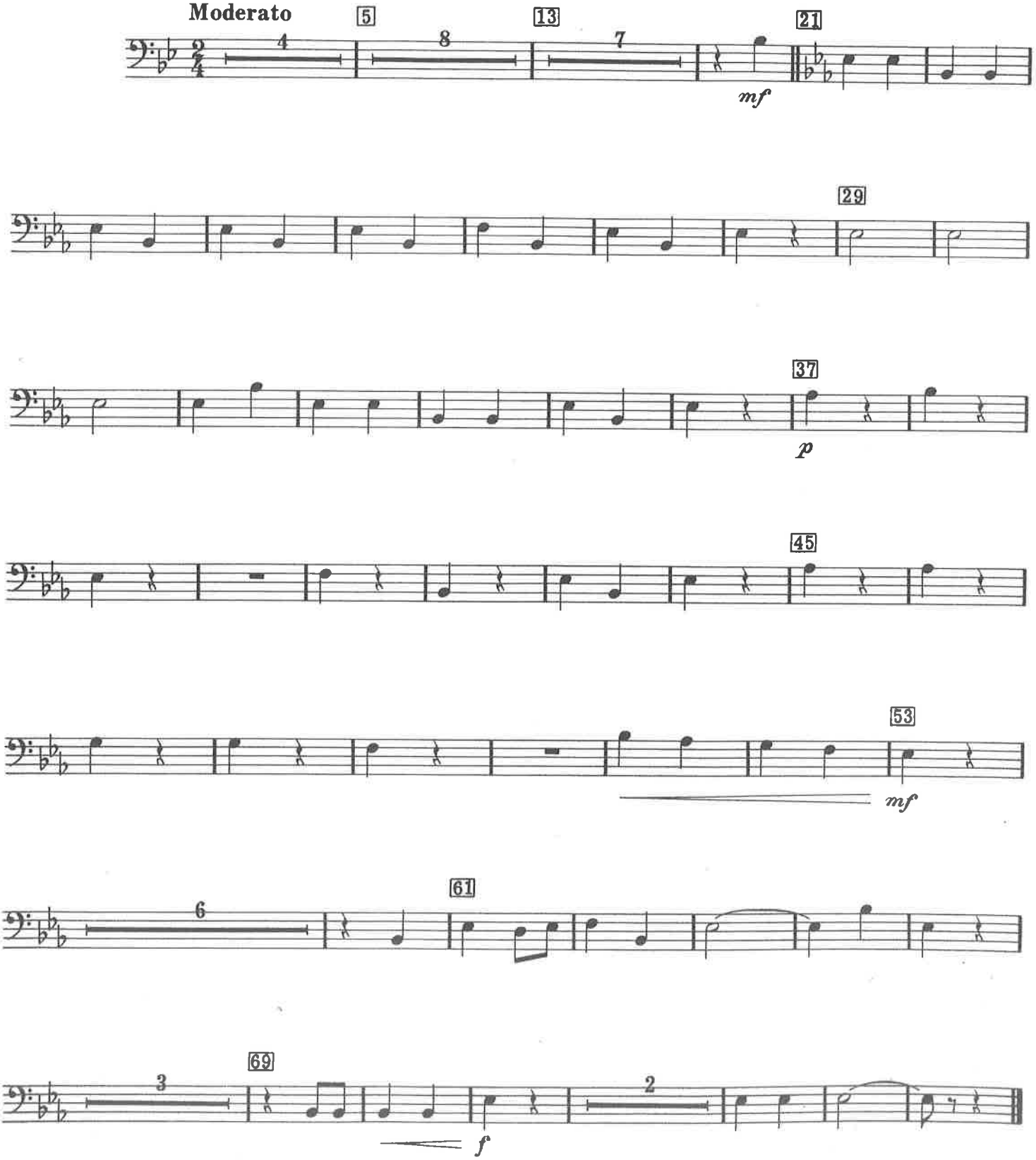

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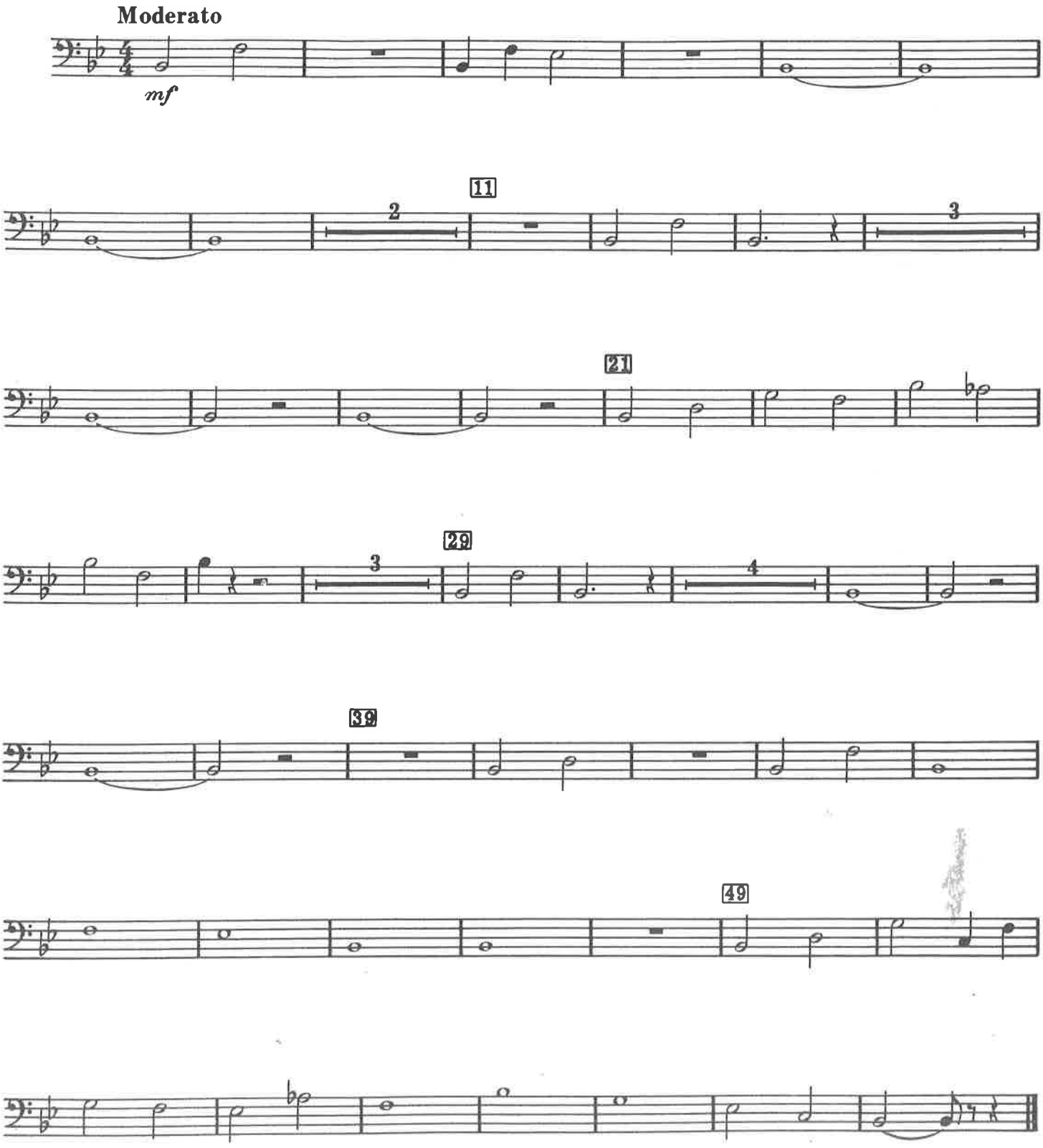

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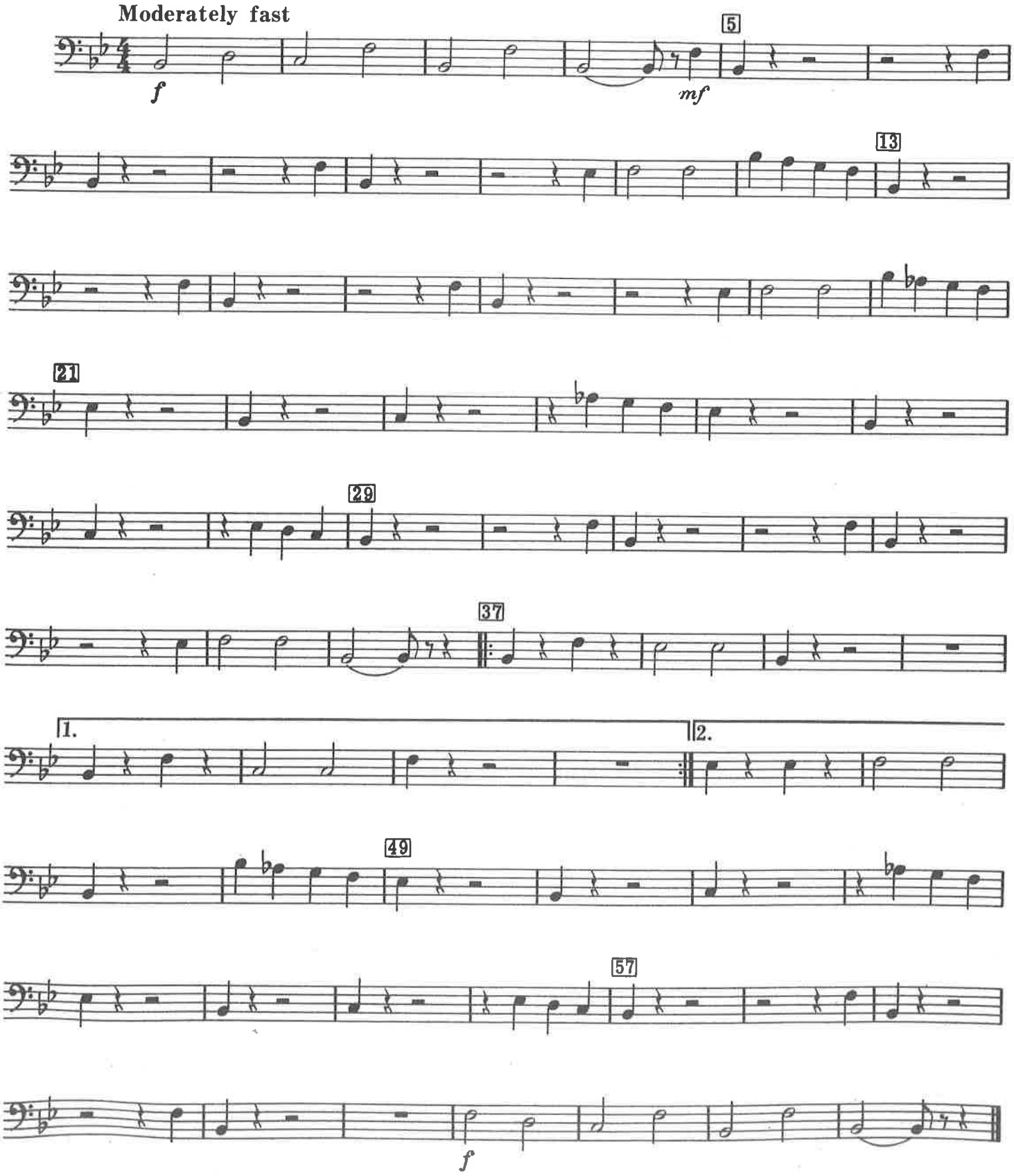

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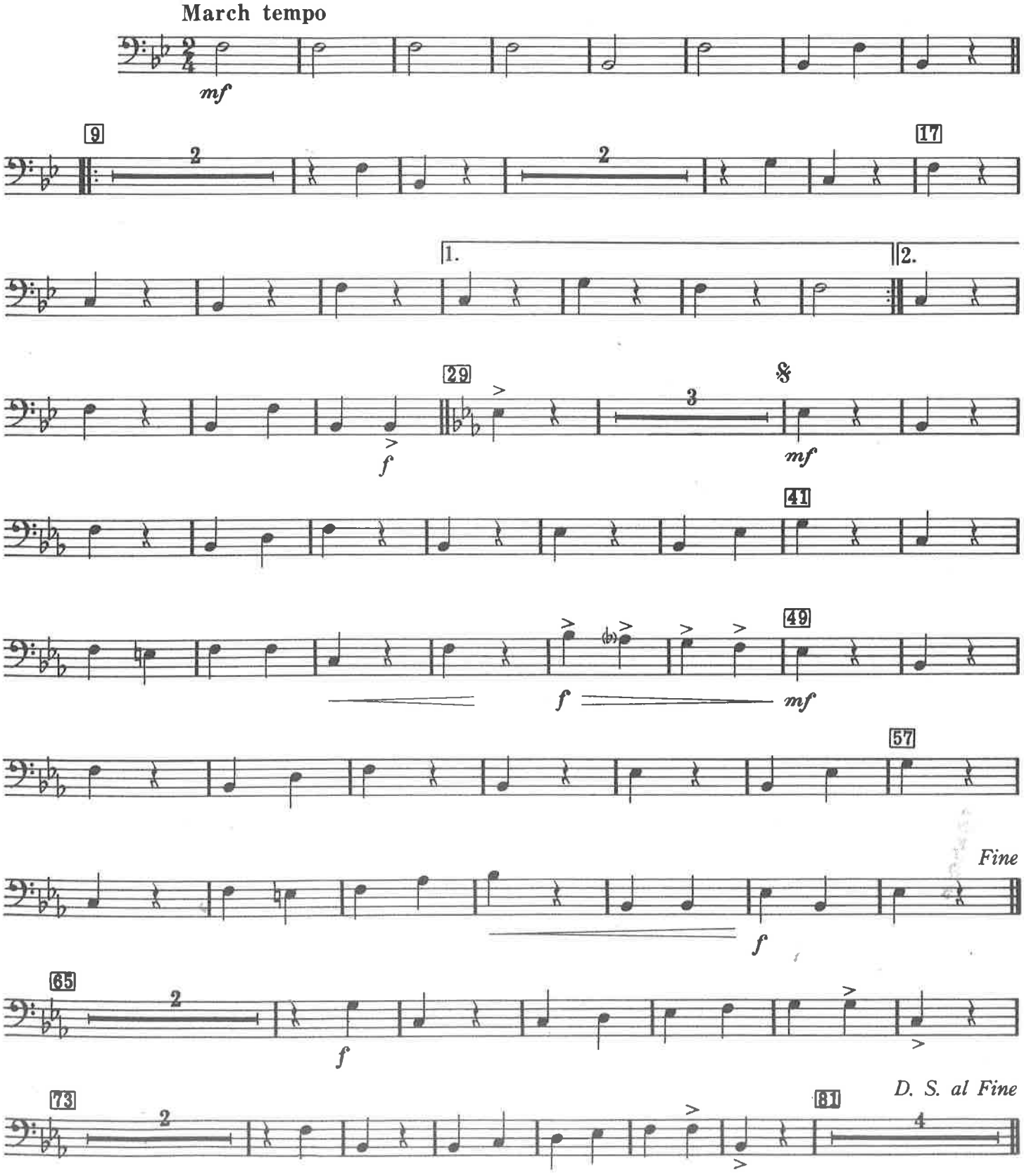

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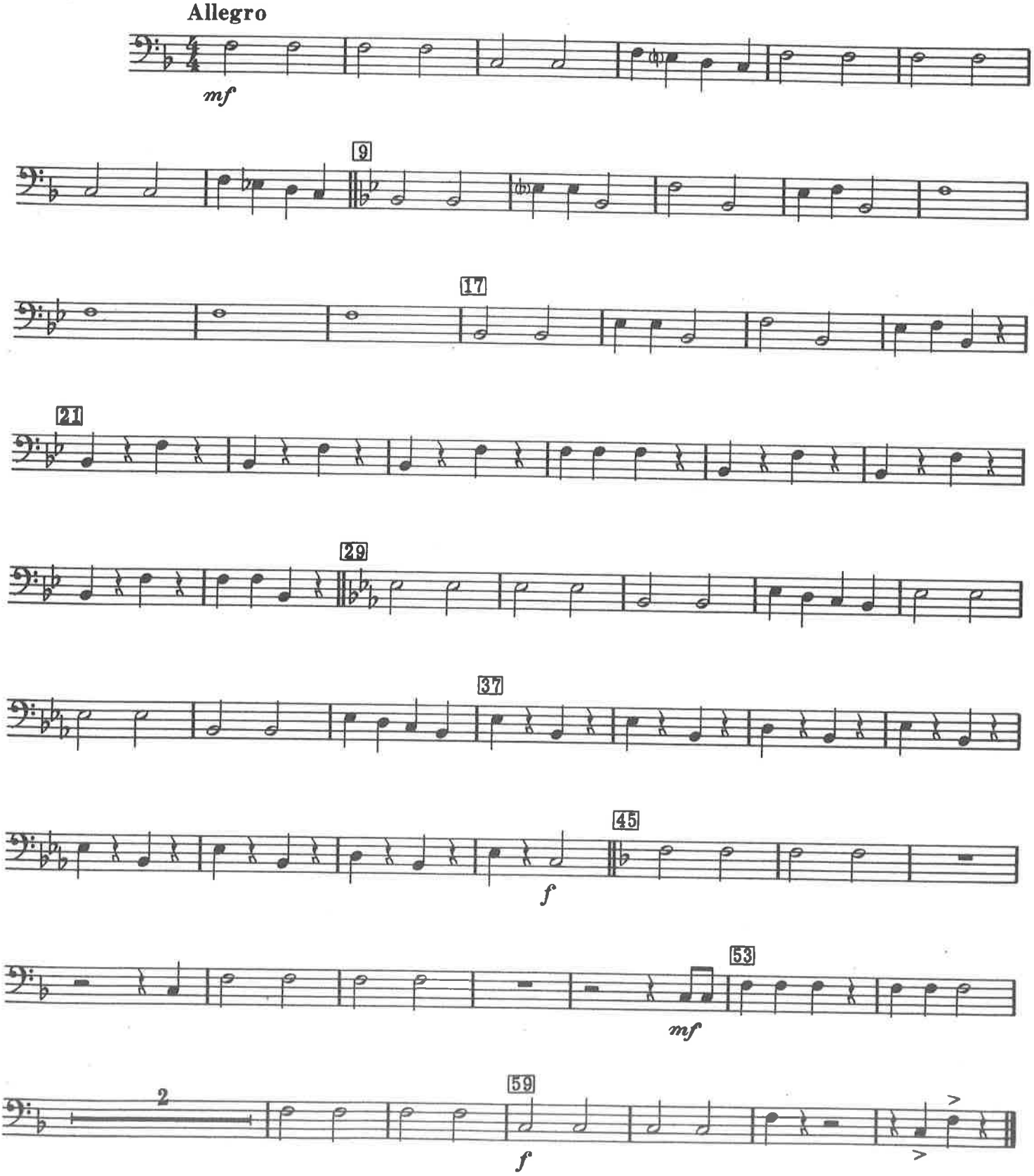

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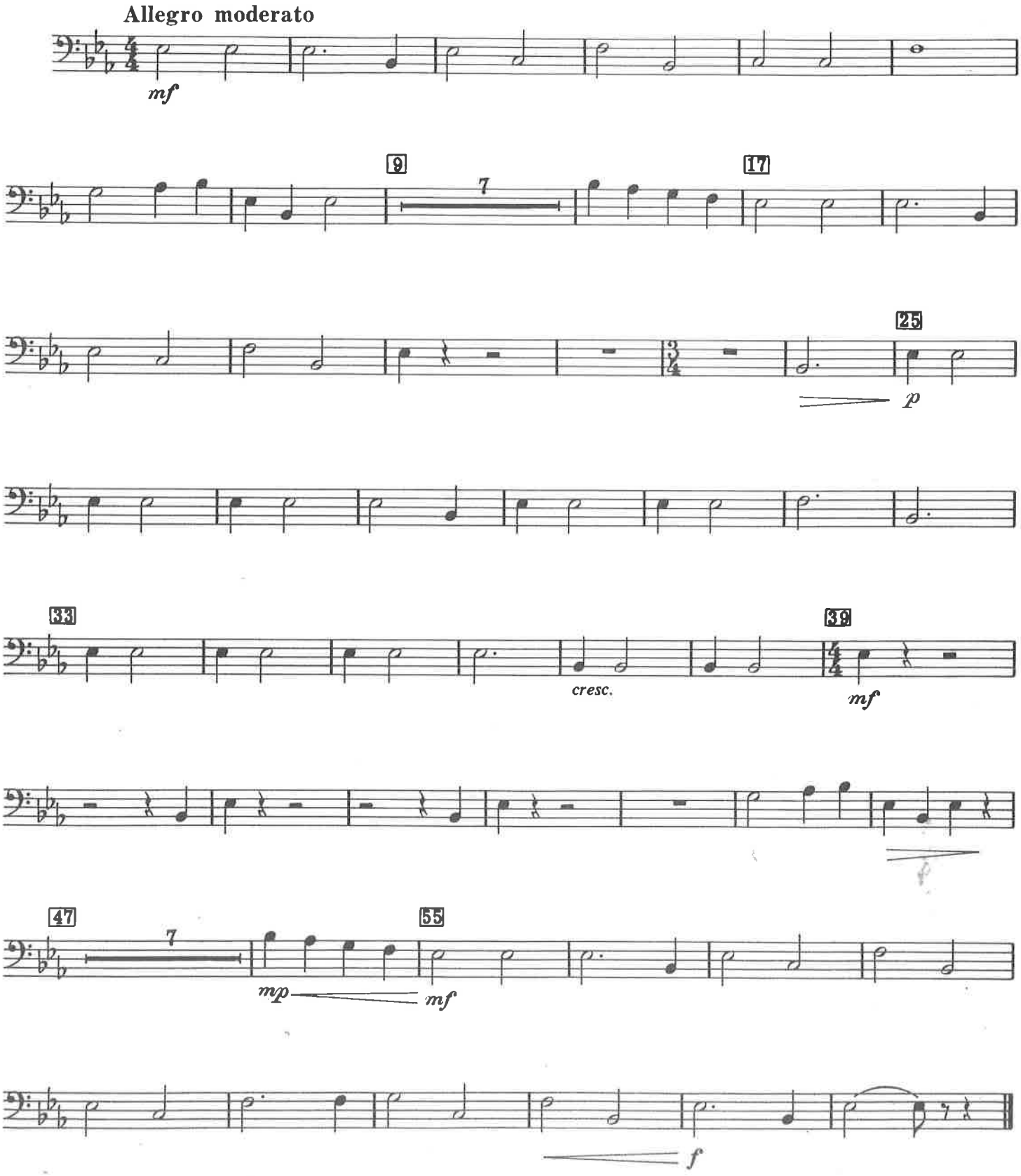

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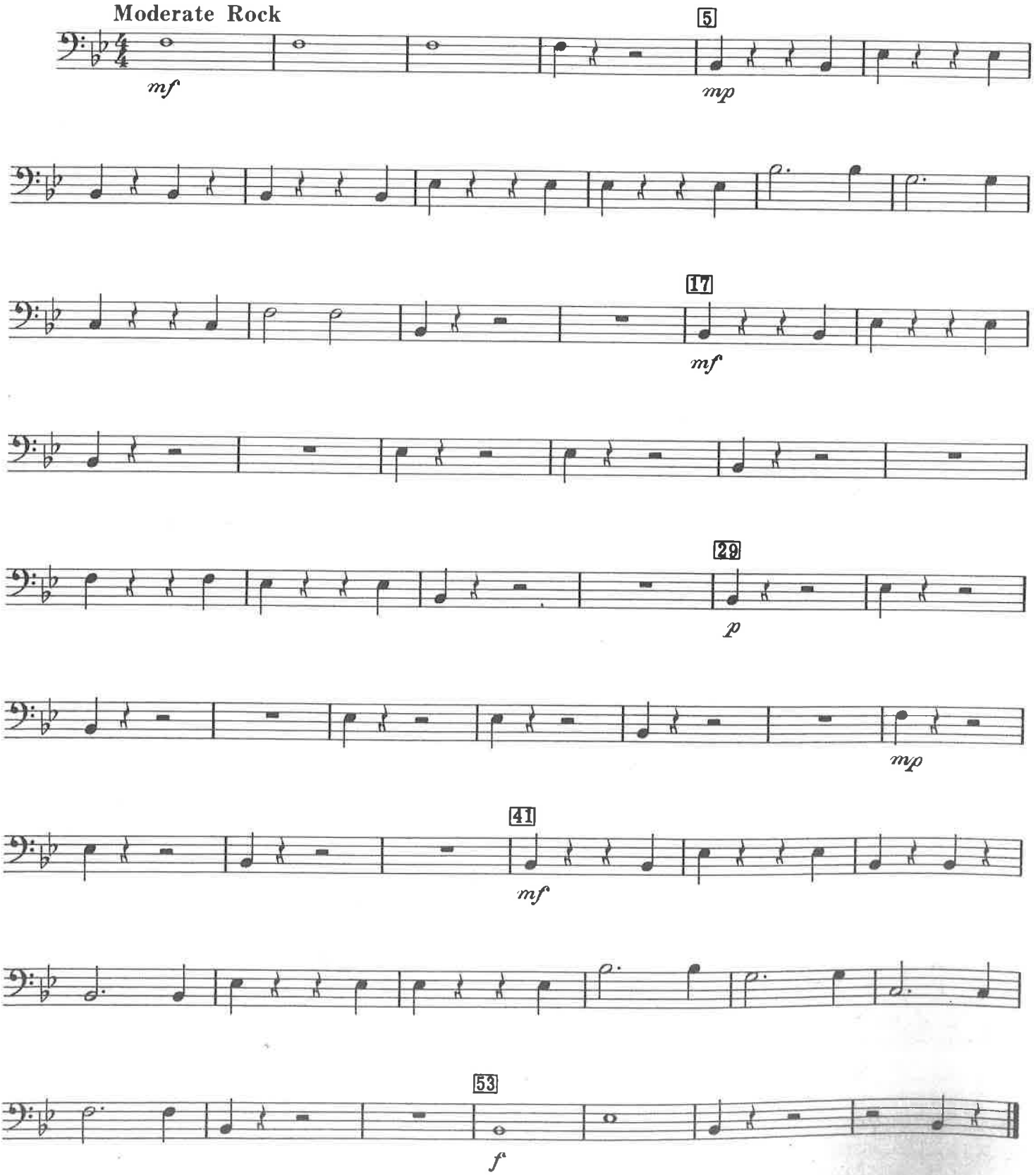

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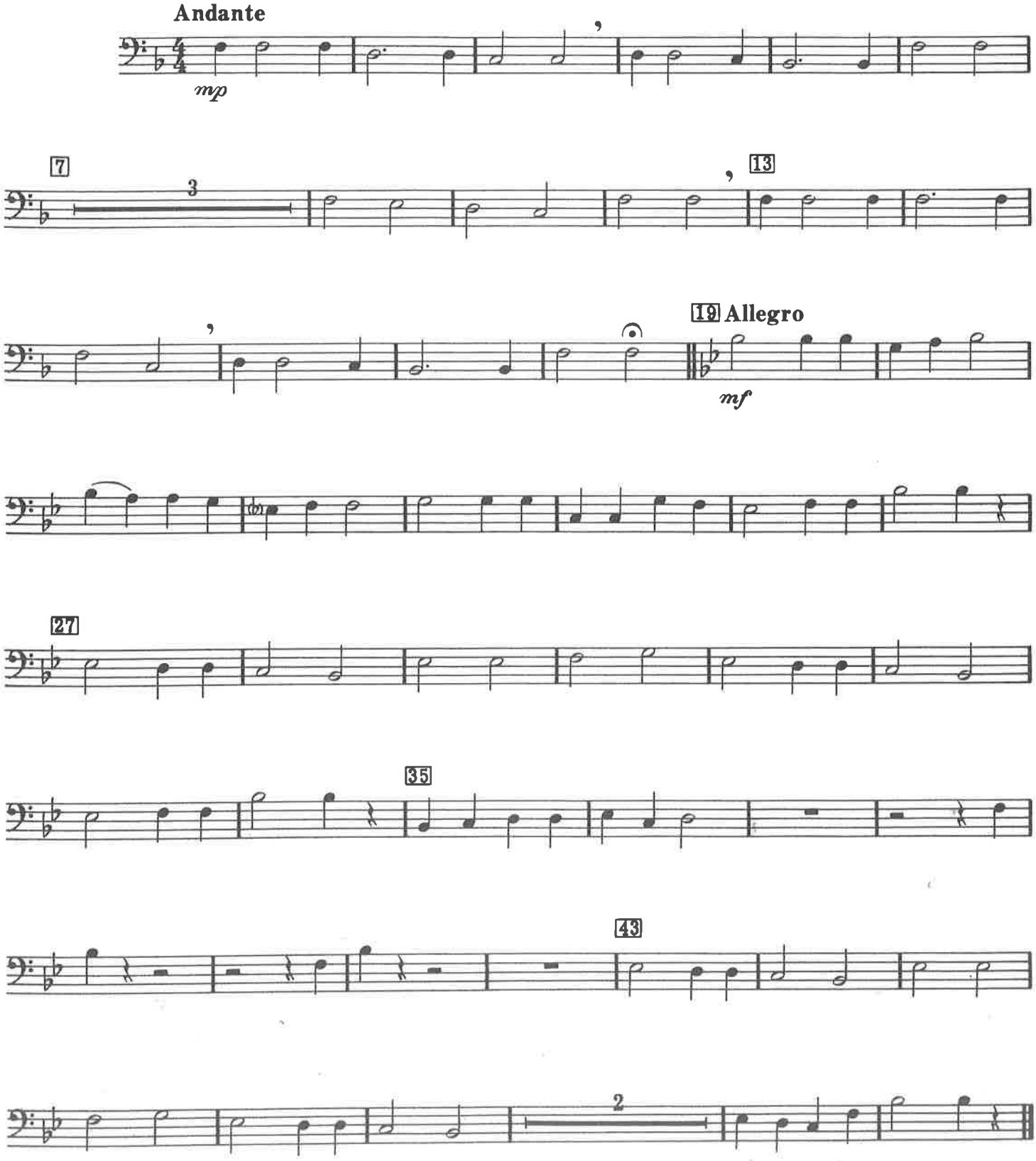

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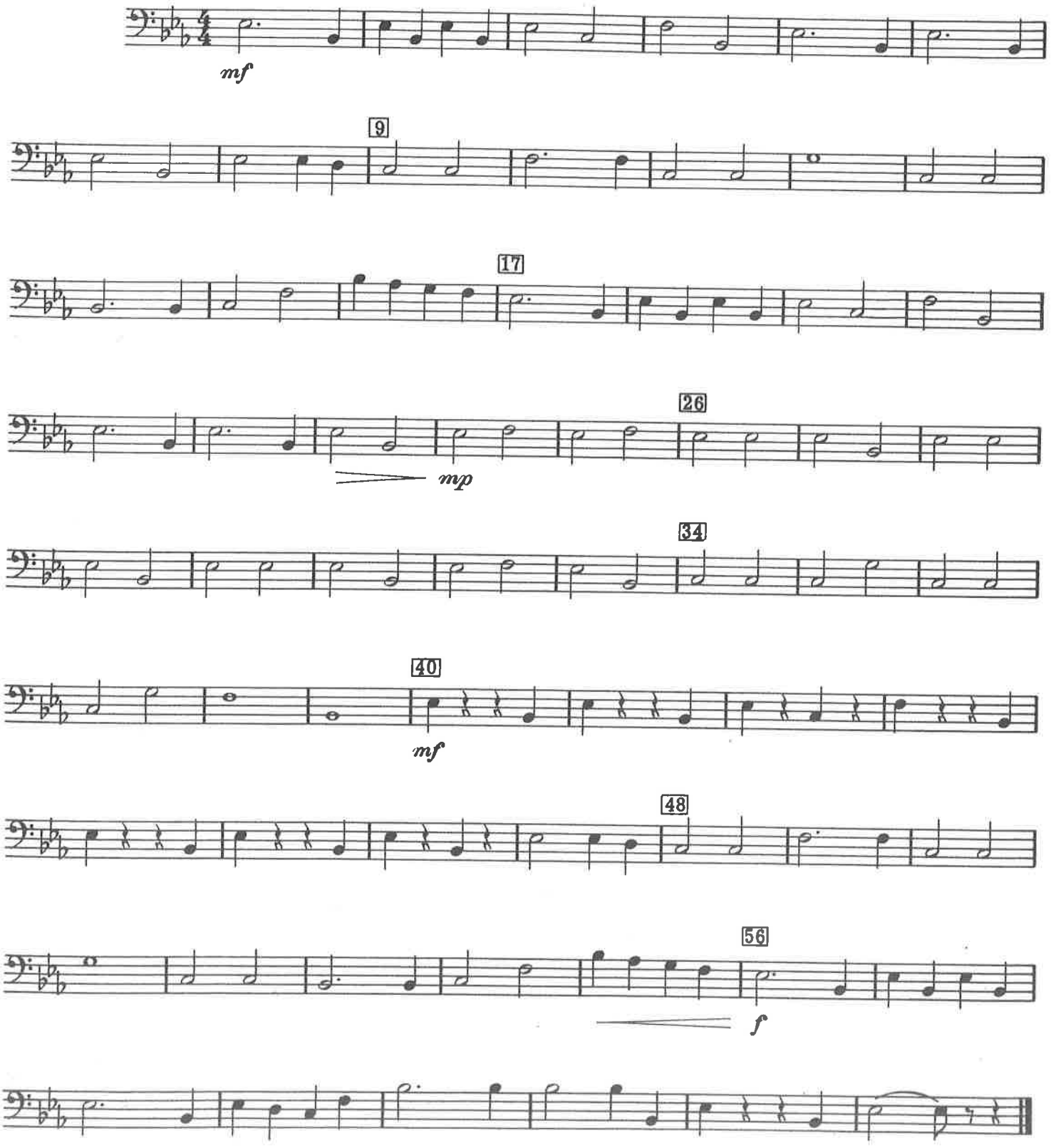

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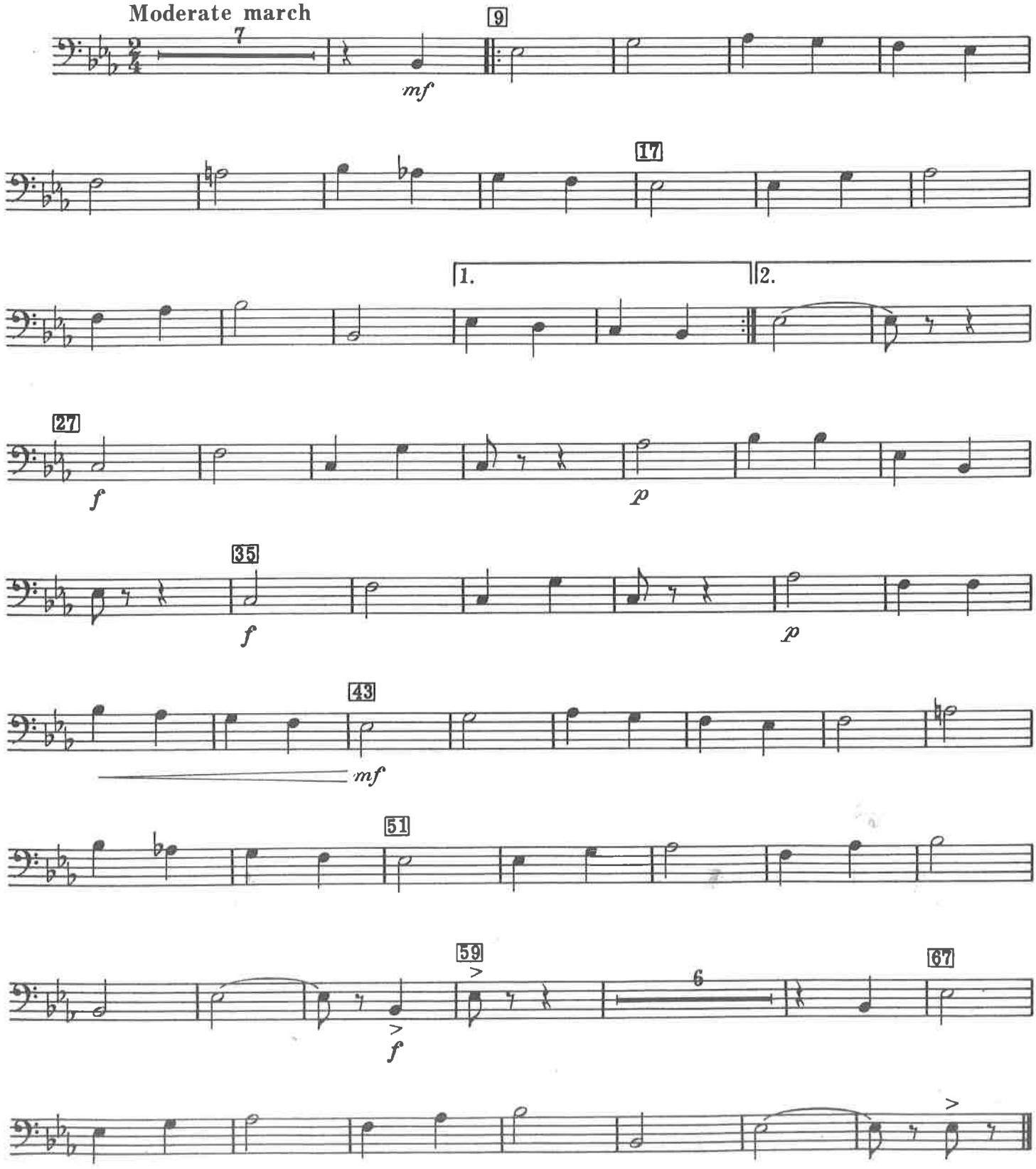

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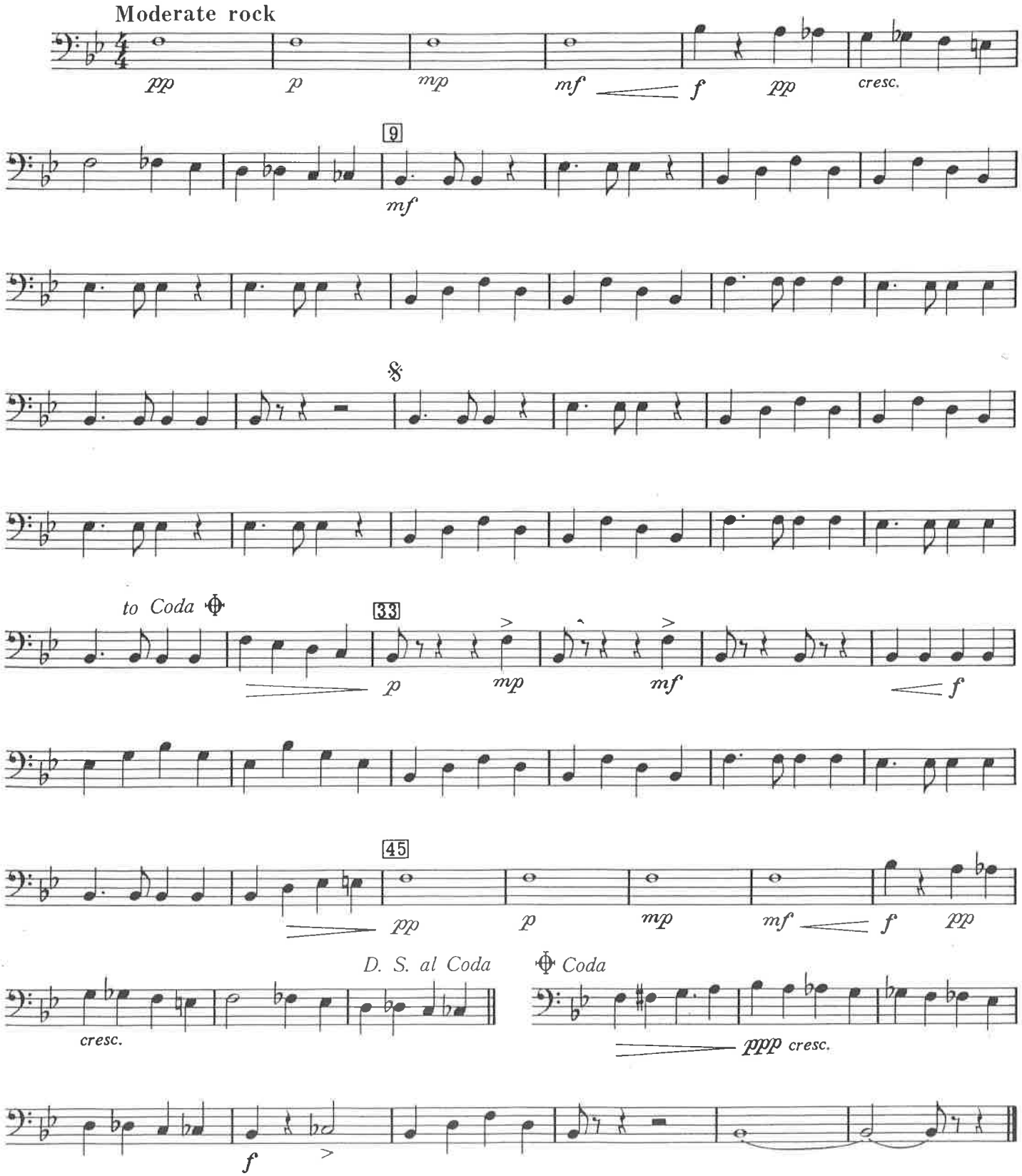

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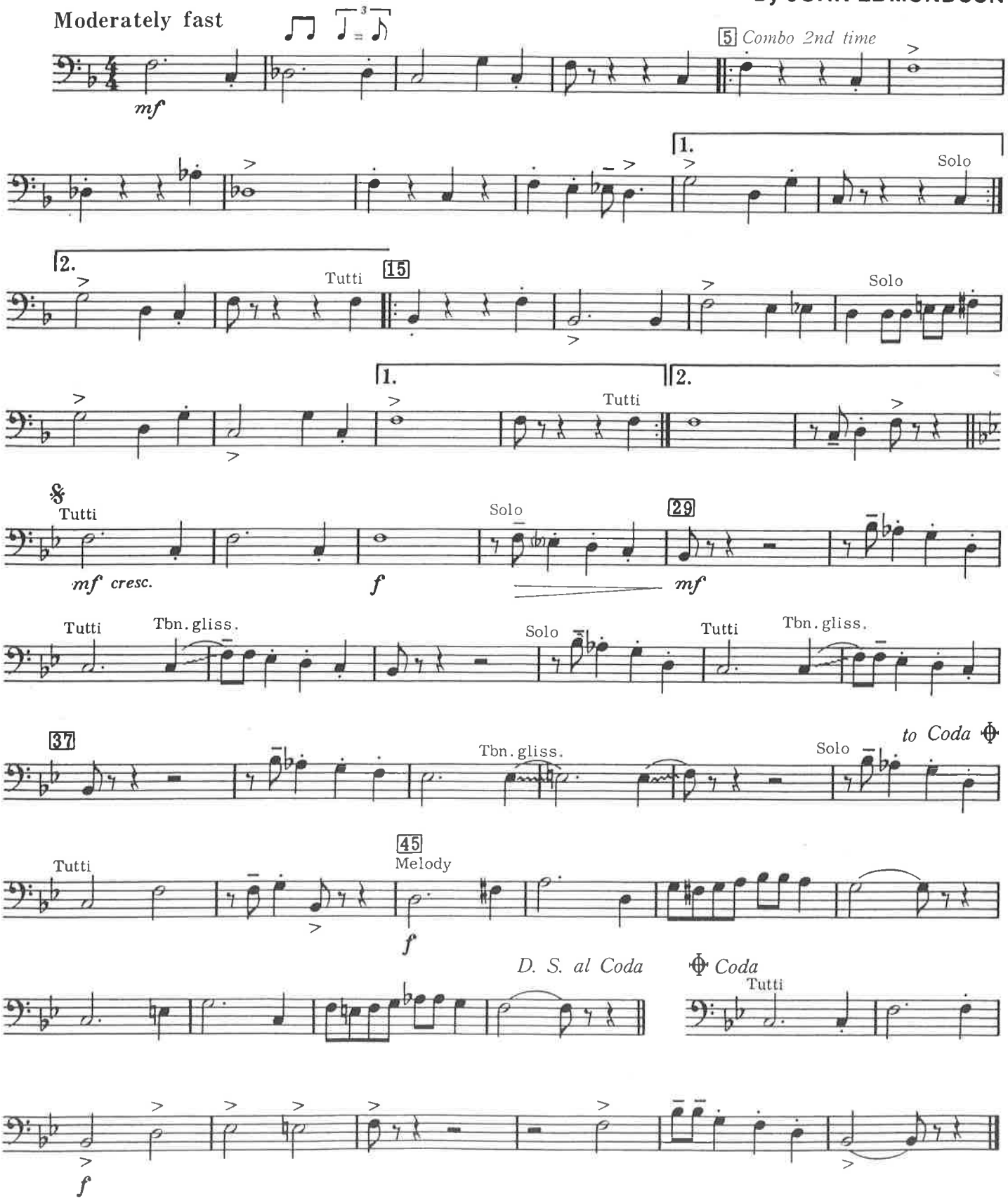

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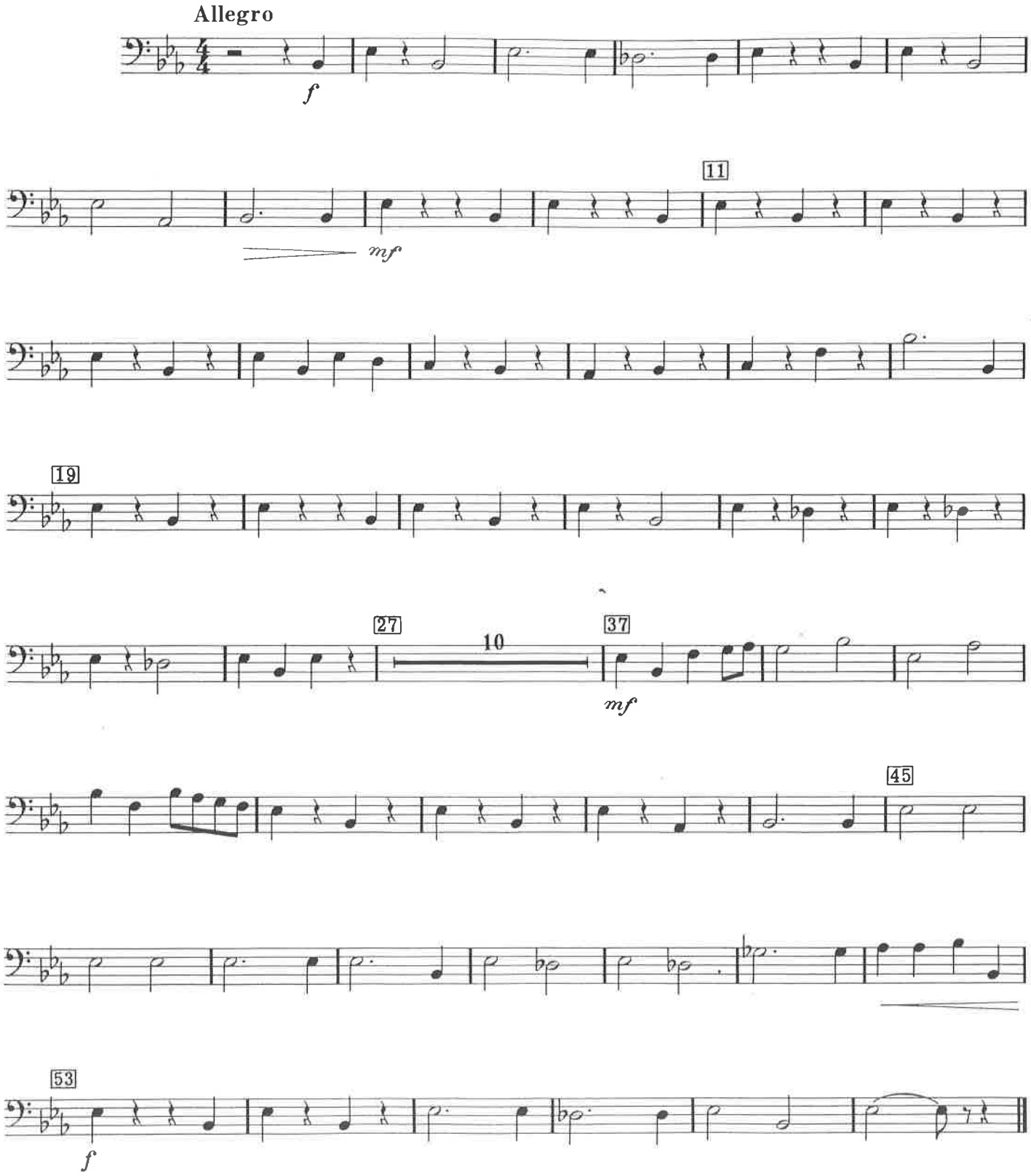

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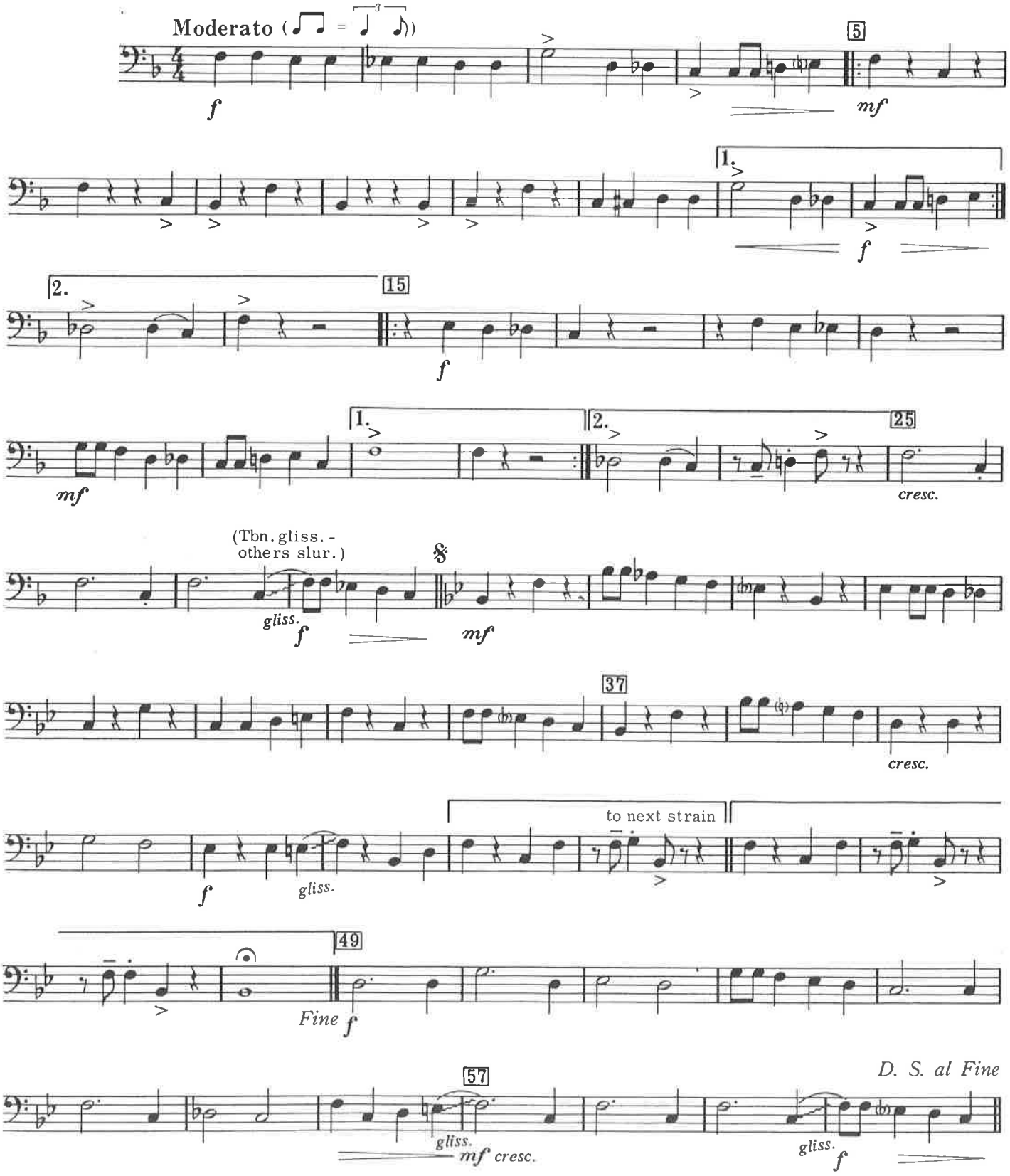

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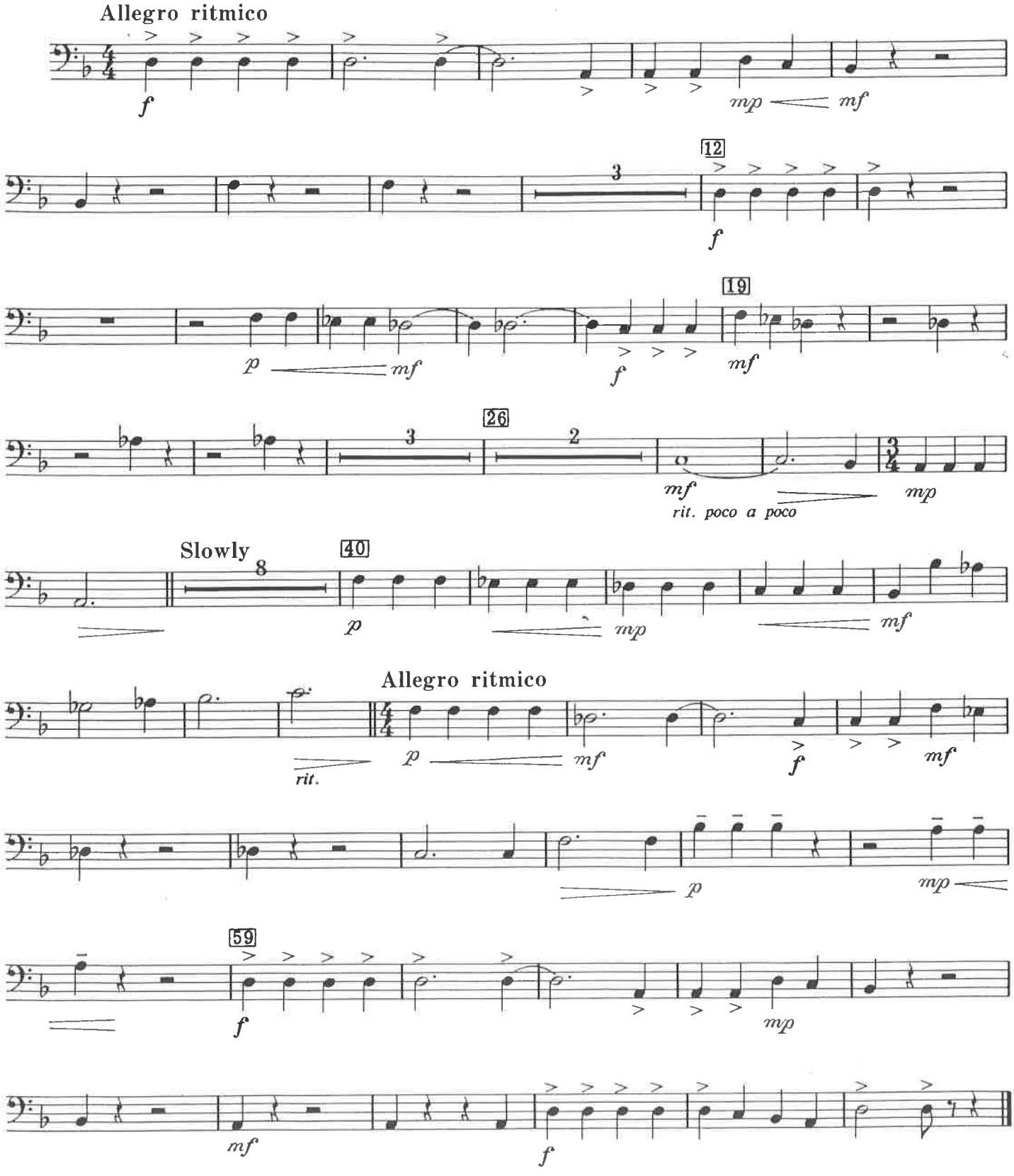

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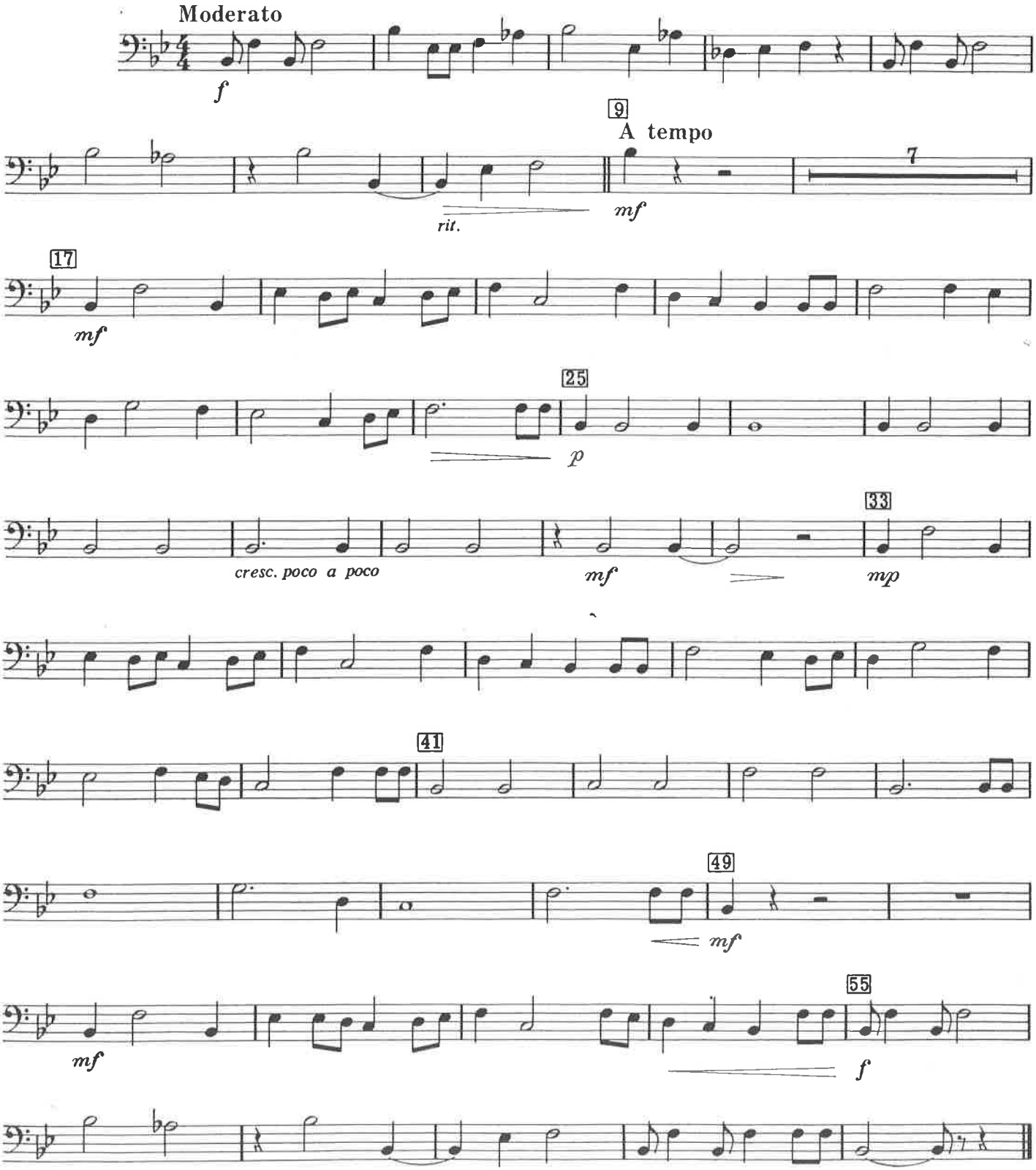

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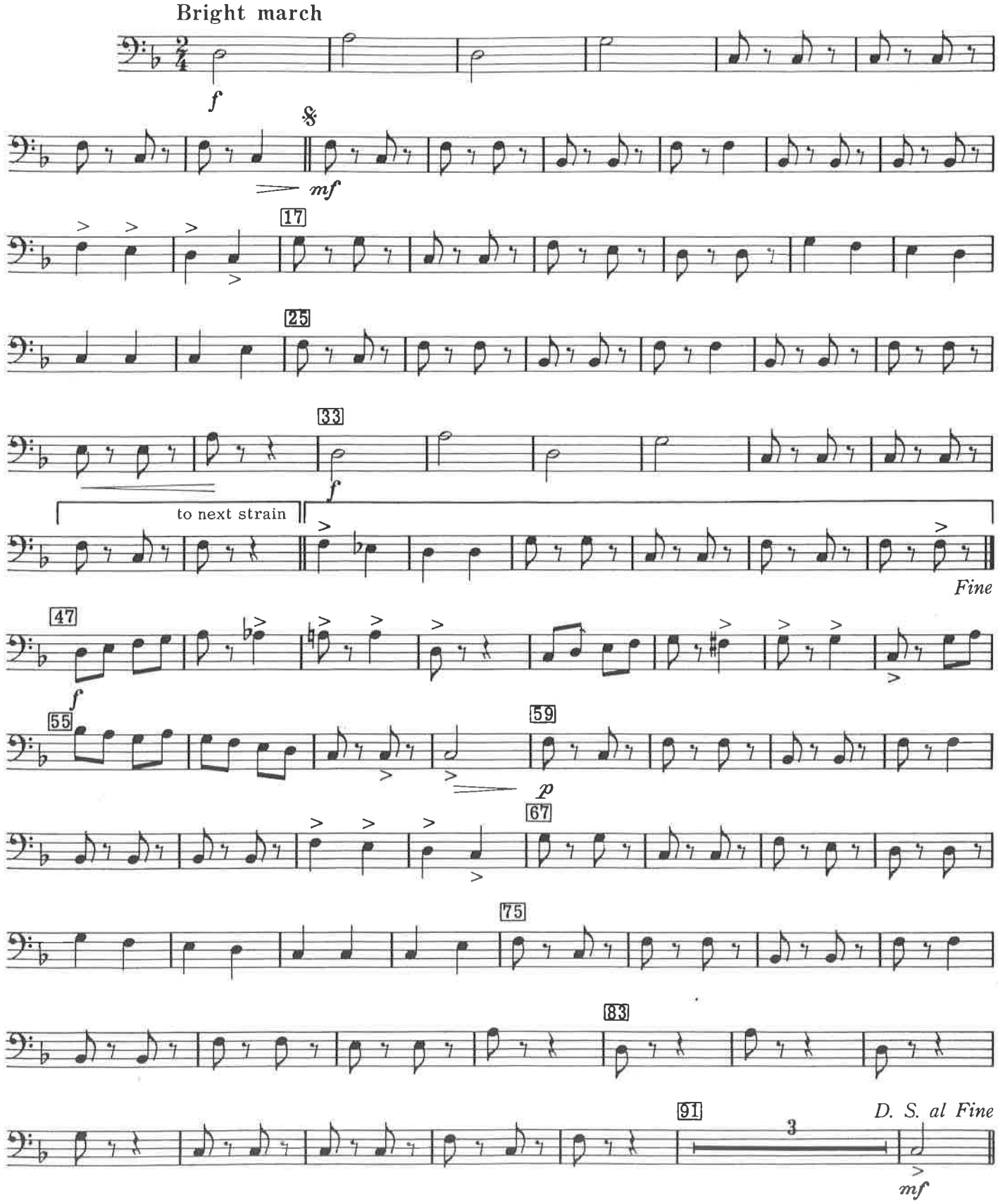

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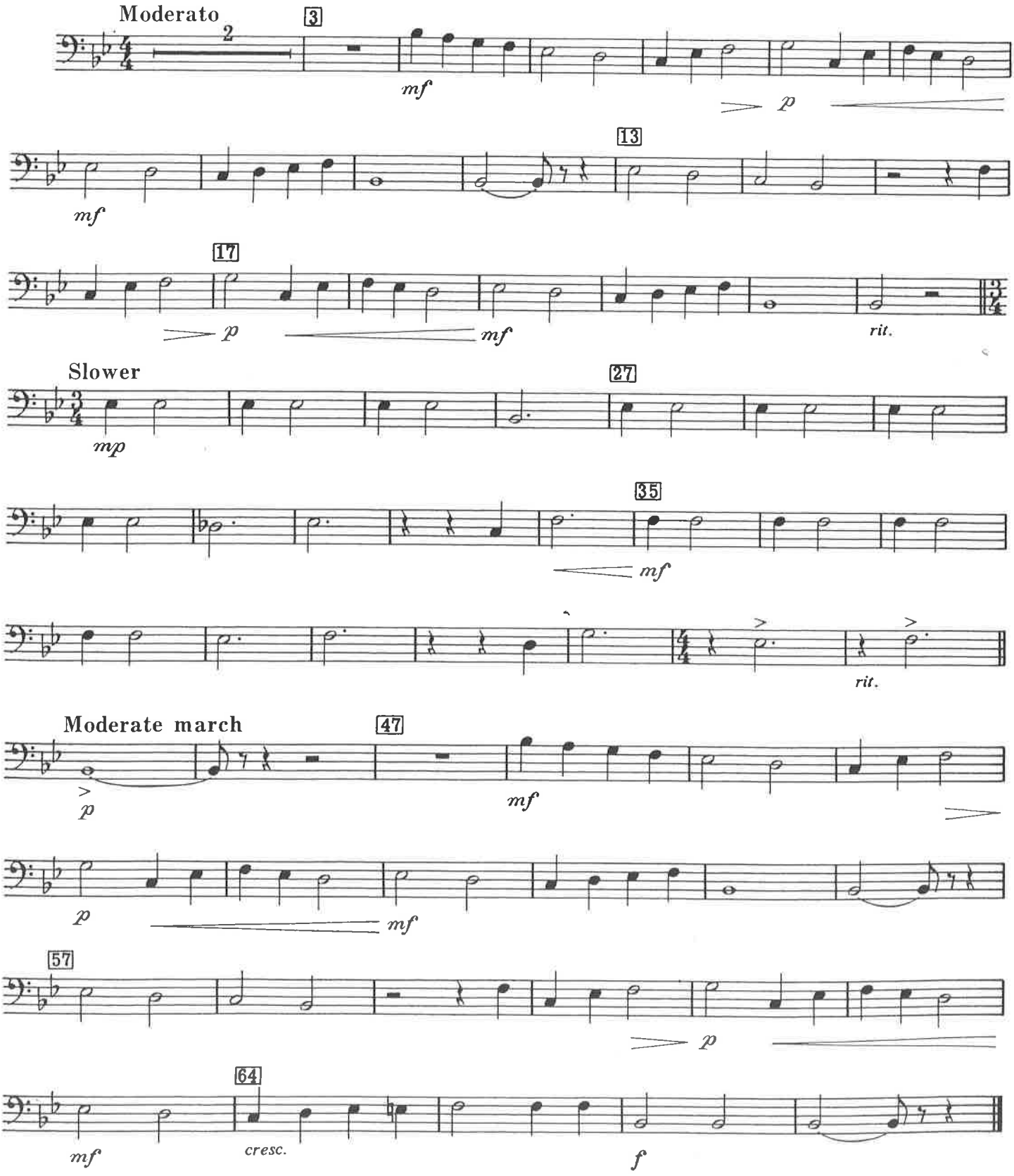

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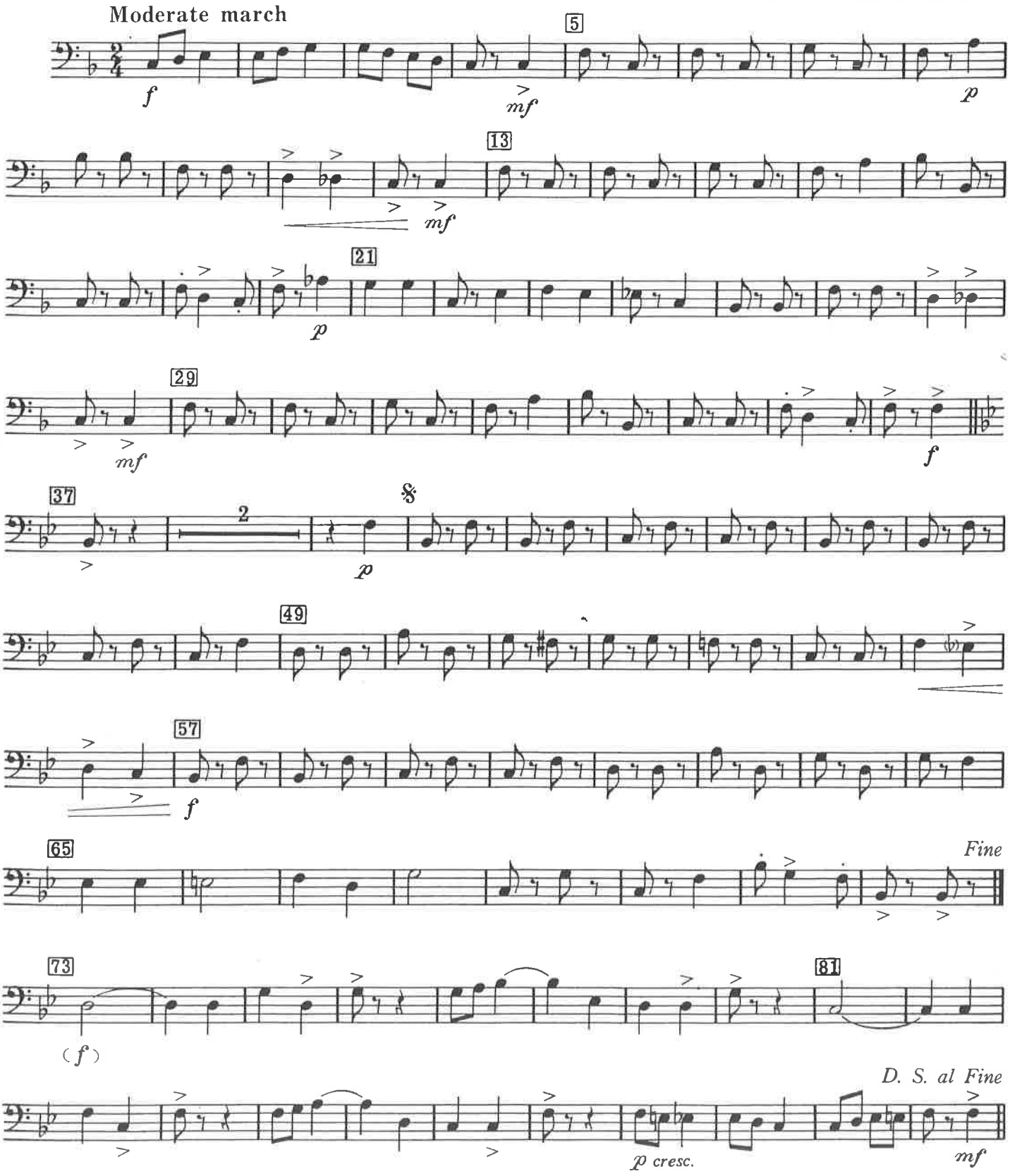

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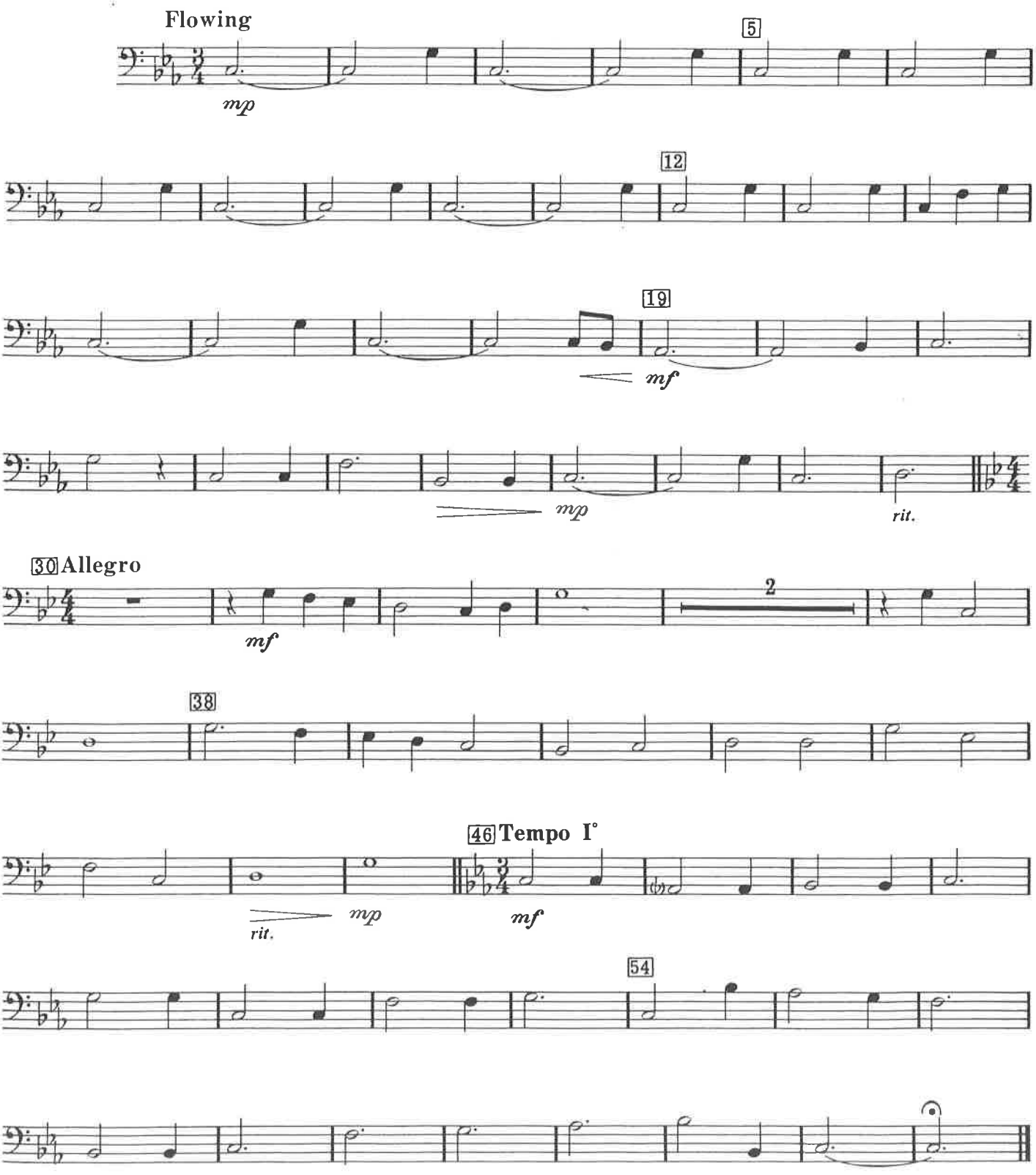

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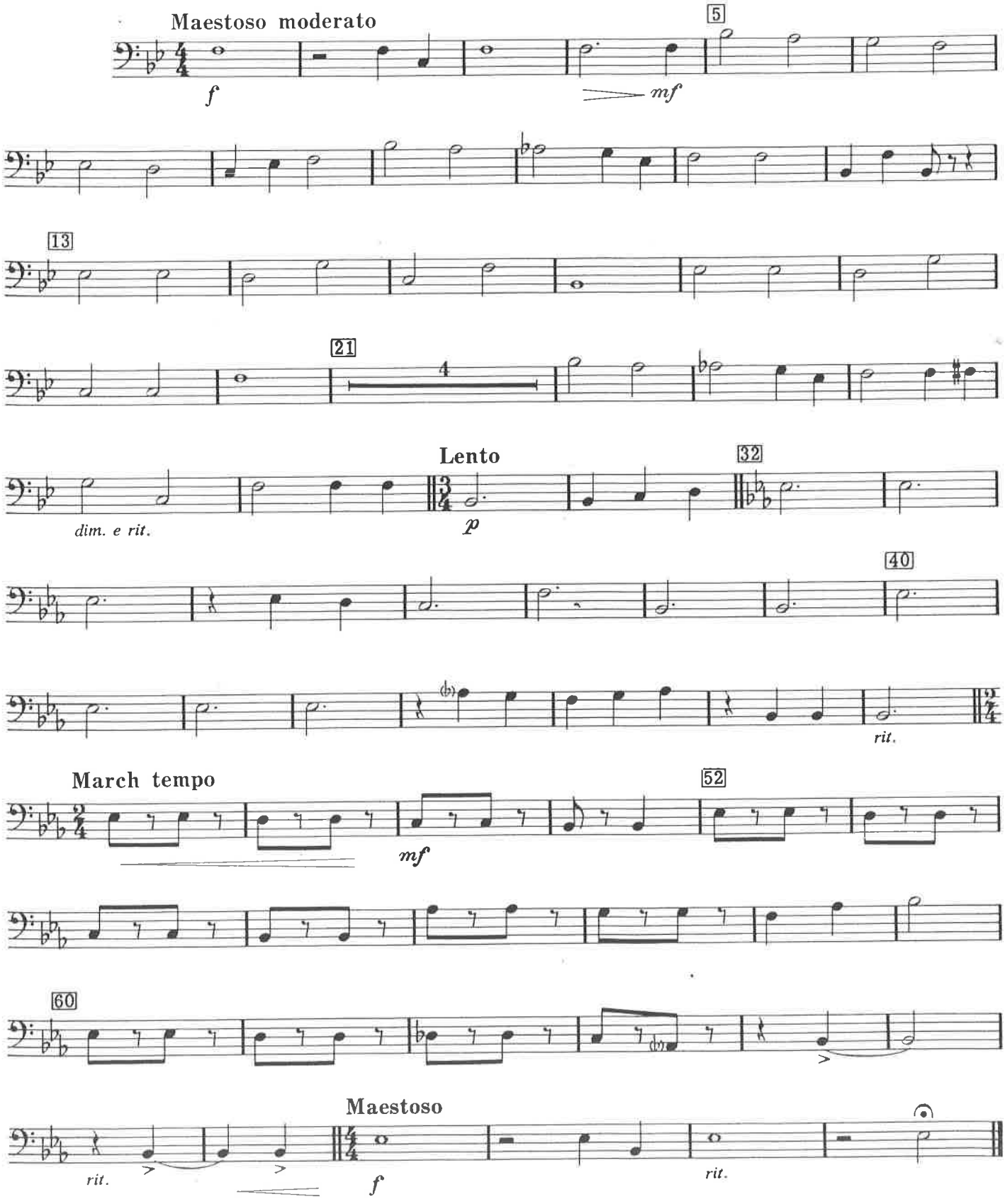

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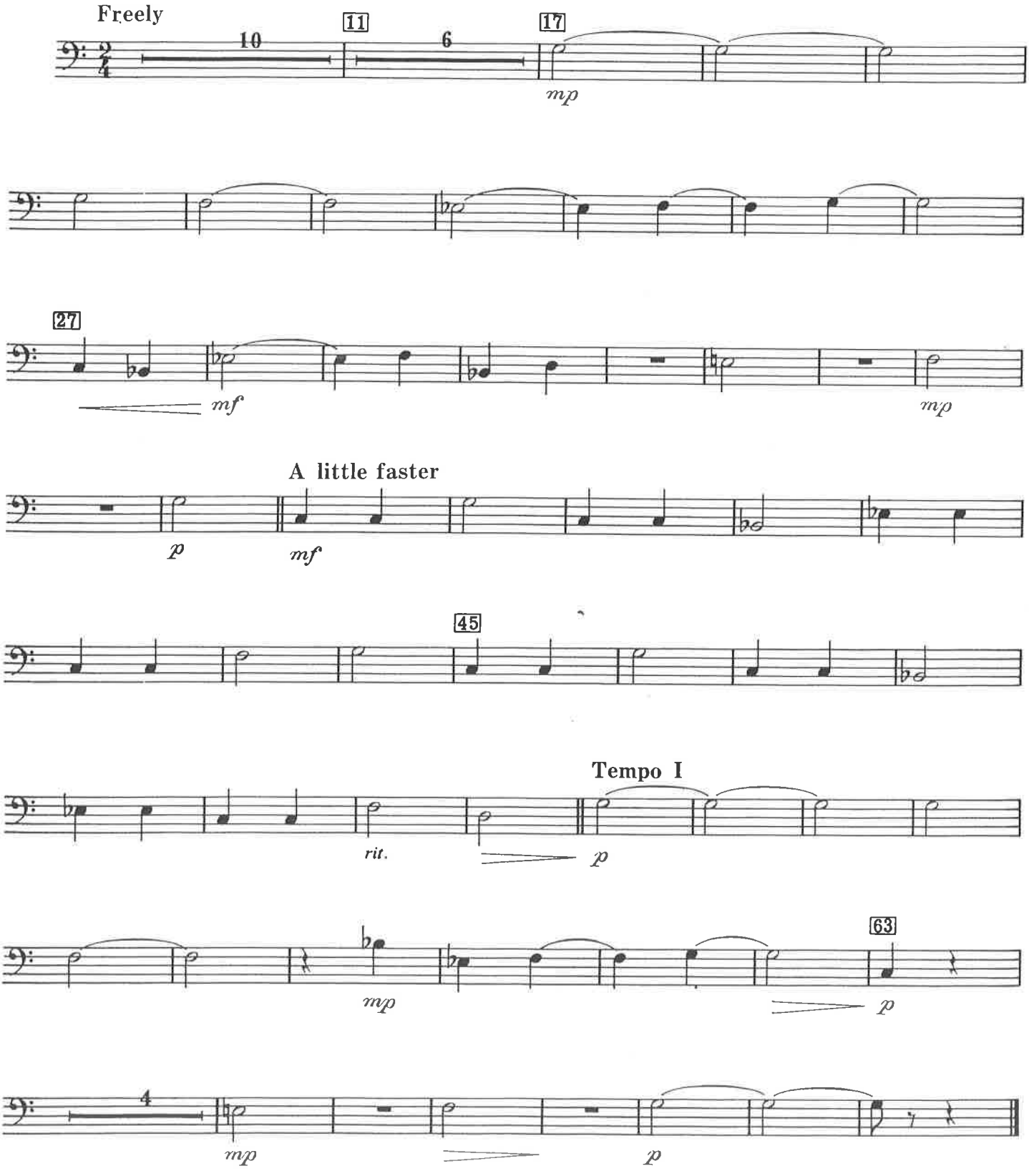

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Trombone/Baritone B.C./Bassoon

I-ABIDE WITH ME by William H. Monk

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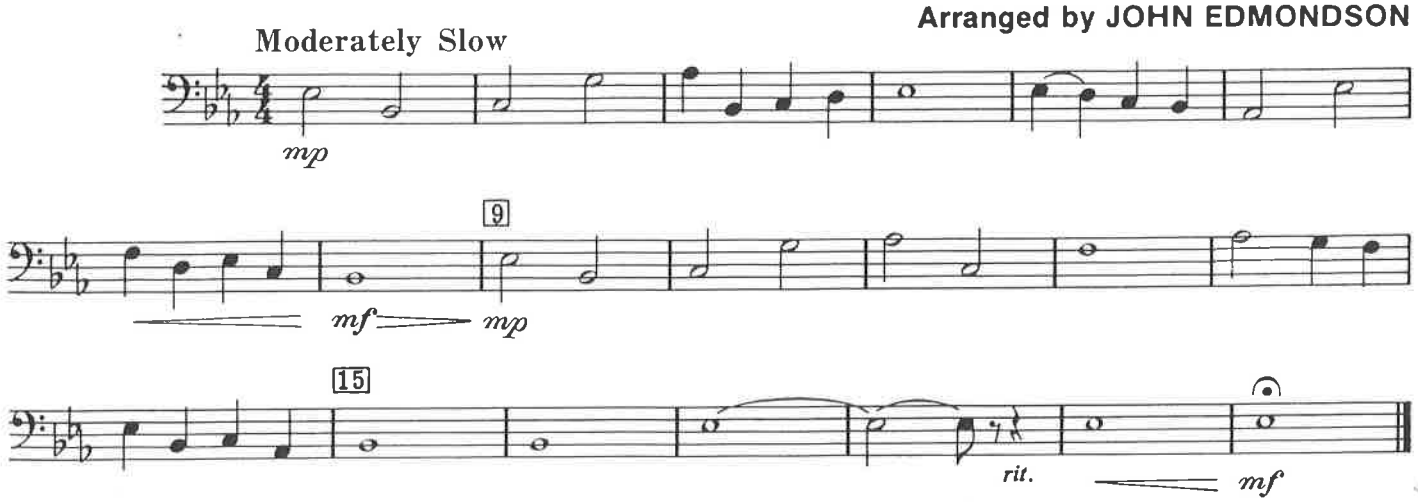
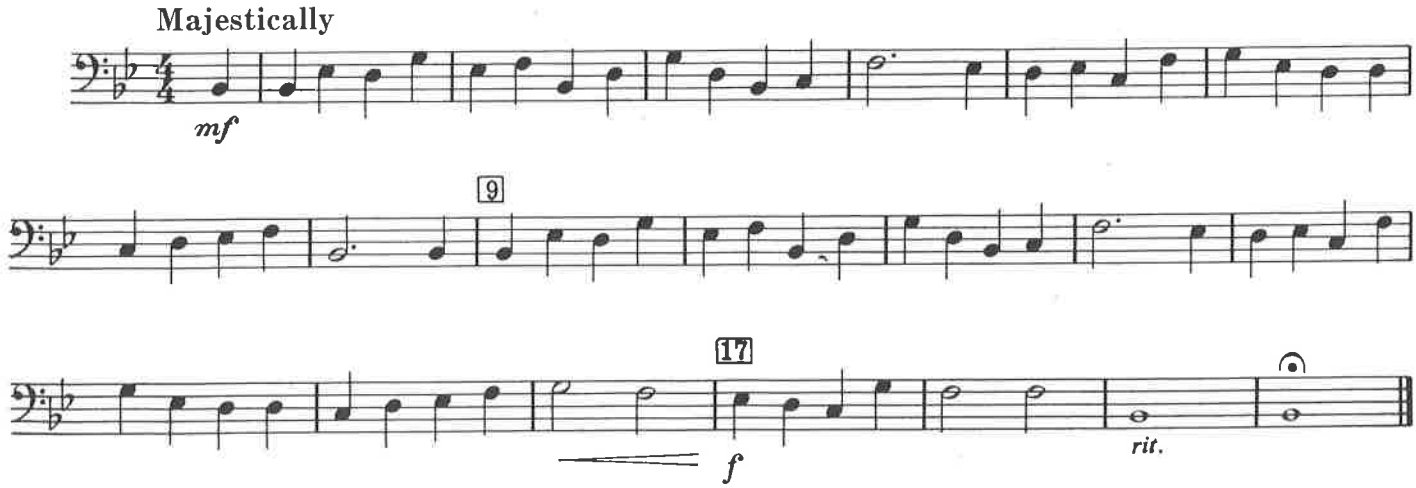
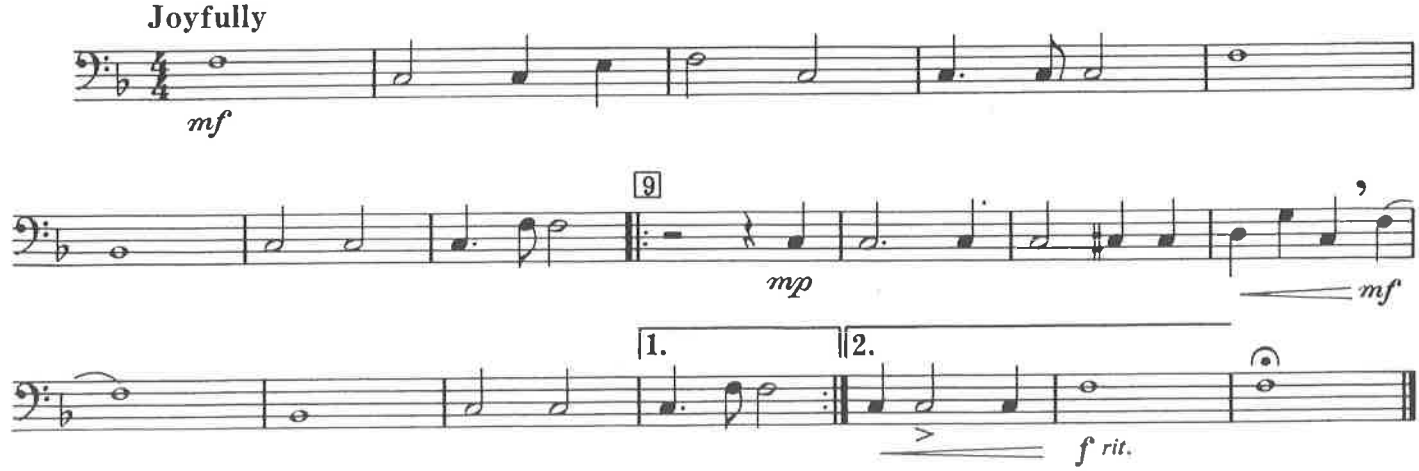


II-O, GOD OUR HELP IN AGES PAST by William Croft



III-ODE TO JOY by Ludwig Van Beethoven



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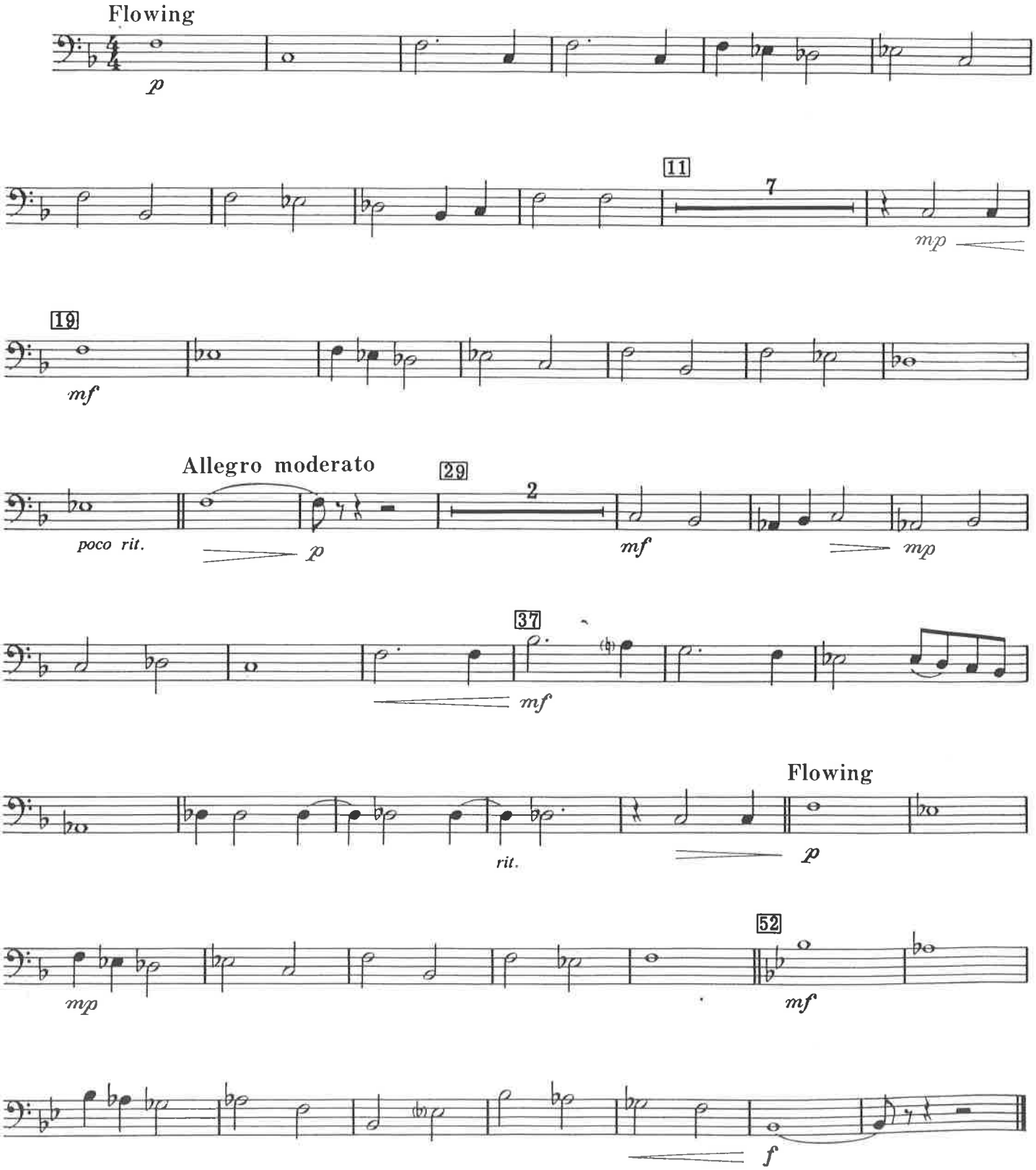

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Trombone/Baritone B.C./Bassoon

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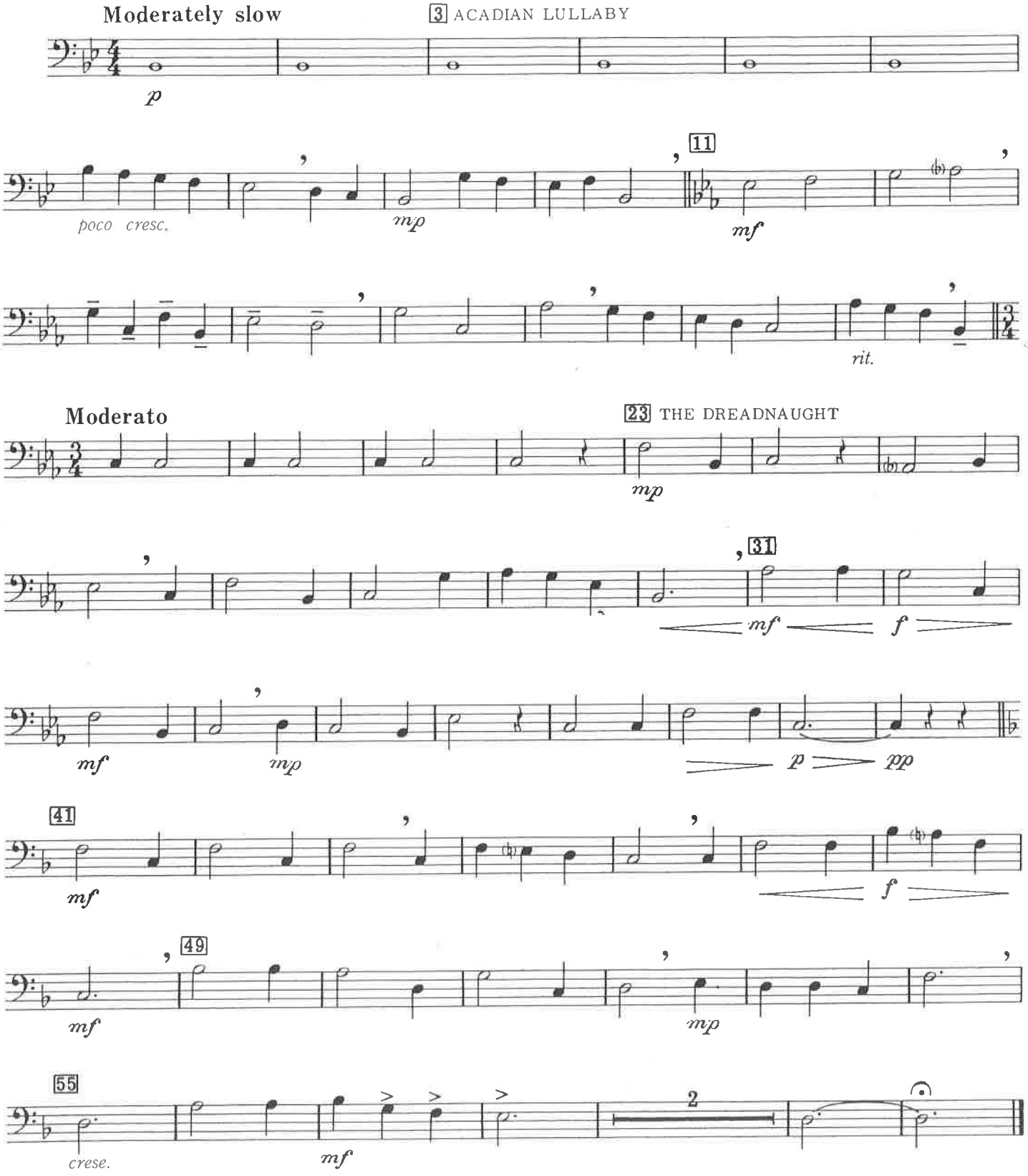

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SCALES

RHYTHMS

Welcome to ***Tradition of Excellence™: Technique & Musicianship***! Developing technical skill and artistic sensitivity on your instrument is an essential step toward becoming a well-rounded musician. The exercises in this book will help your progress—even scales can be played musically! Of particular importance are the *Musicianship Tips* shown on exercise 8 of each key study. They offer valuable advice and should be applied to the subsequent exercise, as well as the music you play outside of these lessons.

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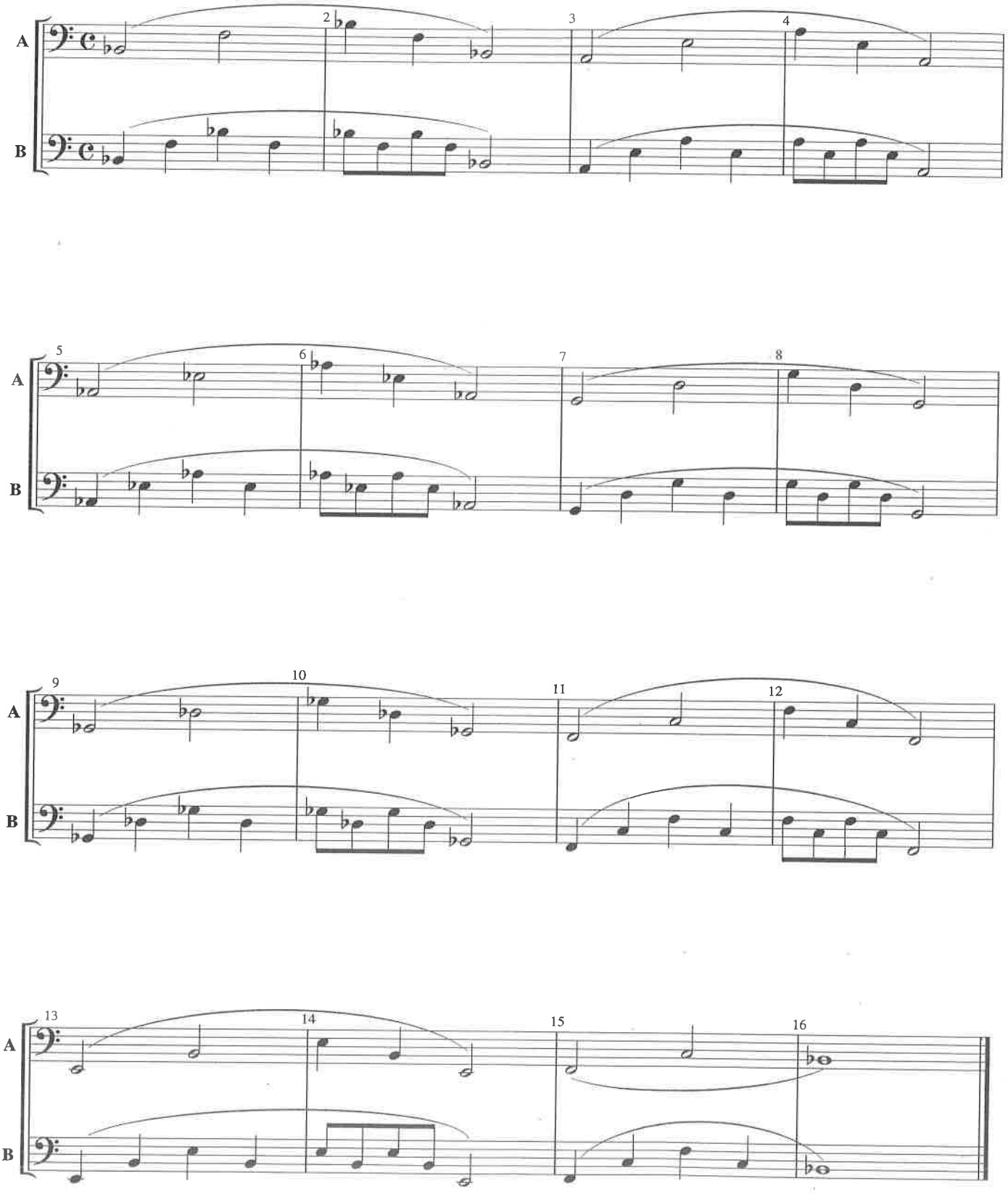
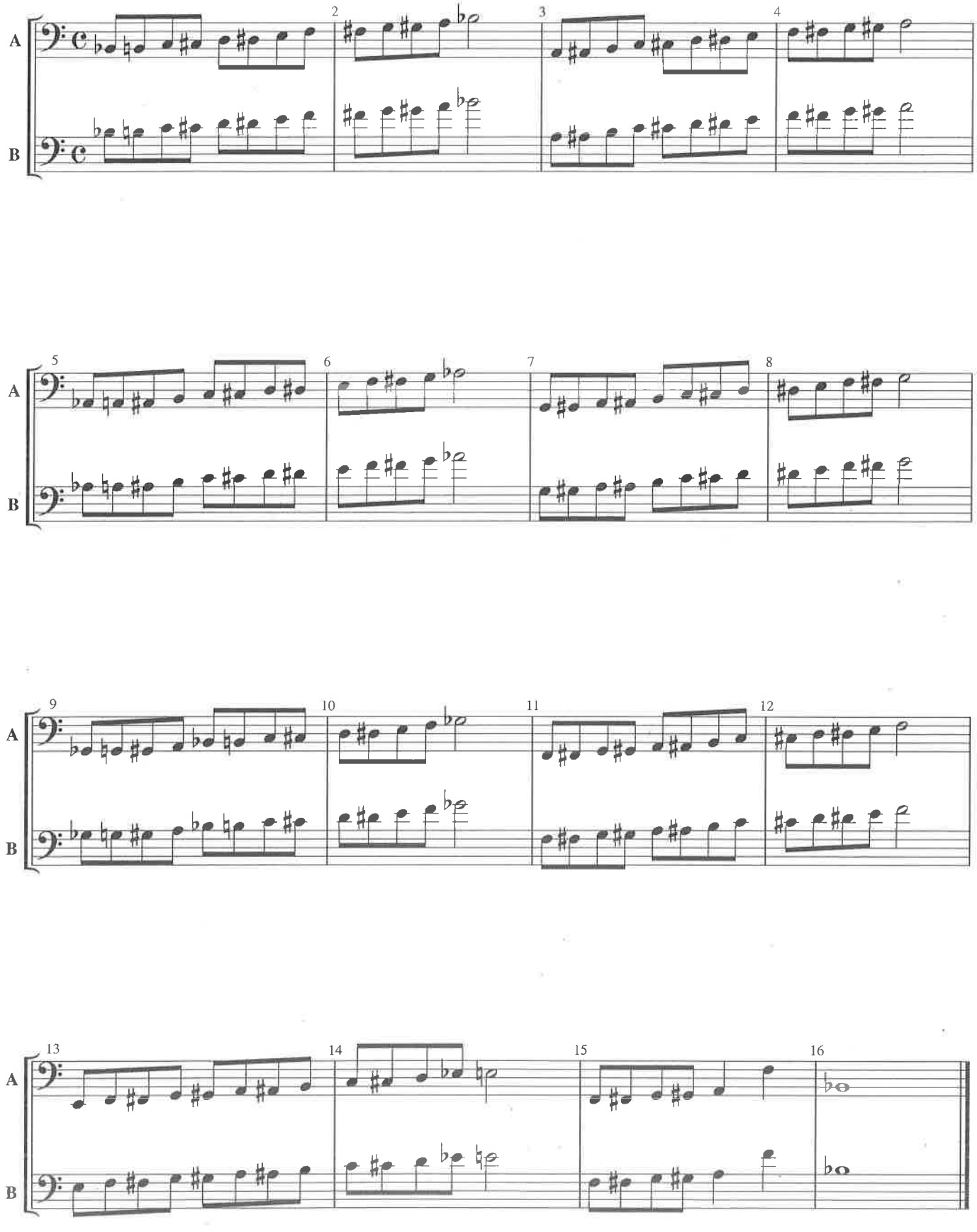
Slurs and Technique

1. Slurs and Lip Slurs

1. Slurs and Lip Slurs can be played simultaneously with **1. Technique Builder.**

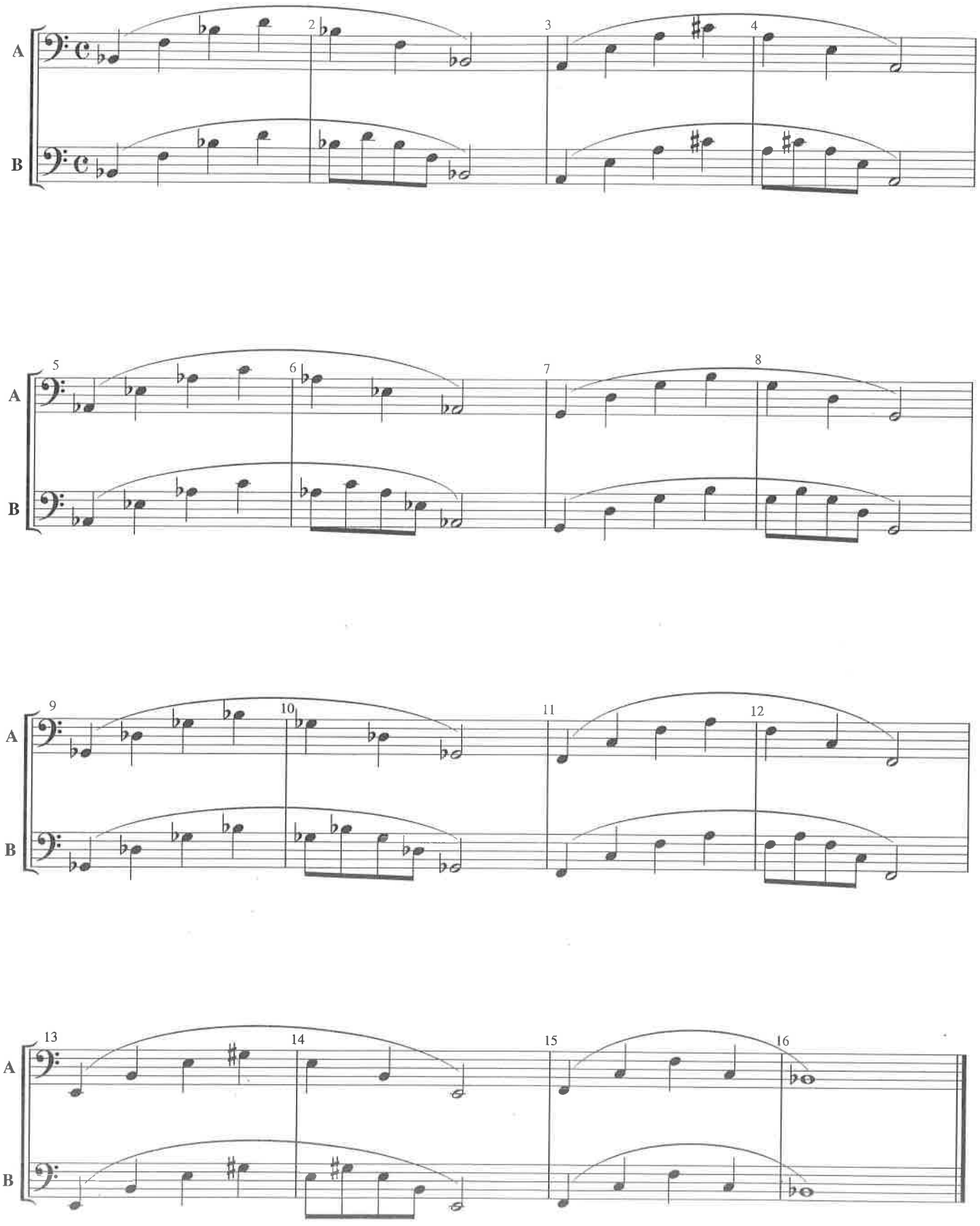


1. Technique Builder

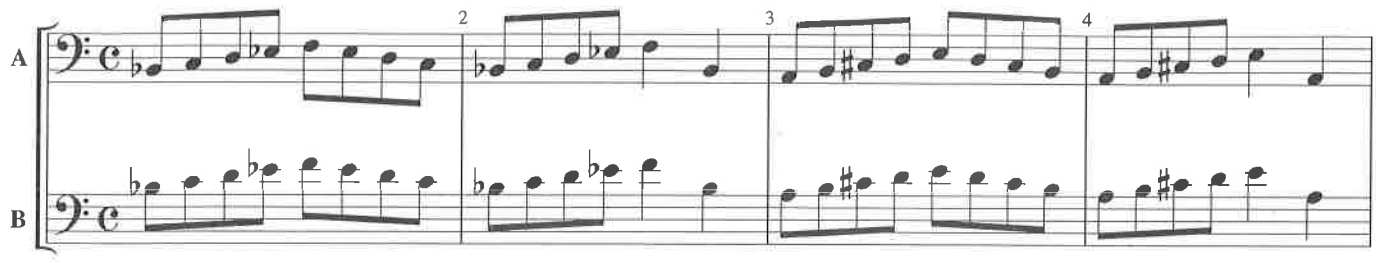


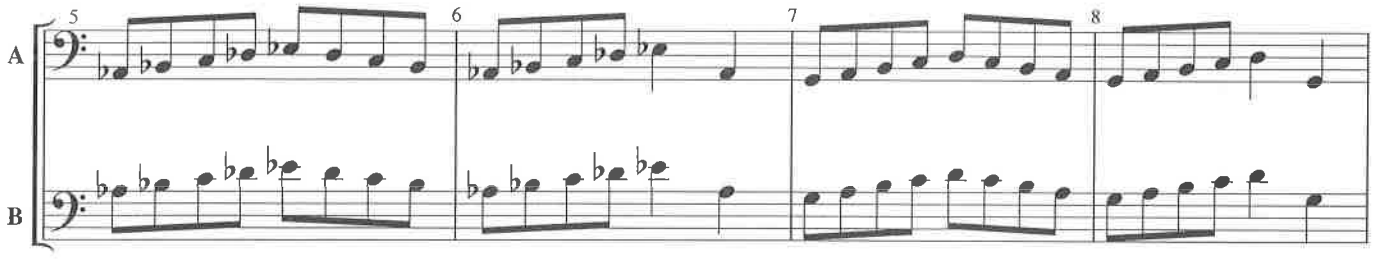
2. Slurs and Lip Slurs

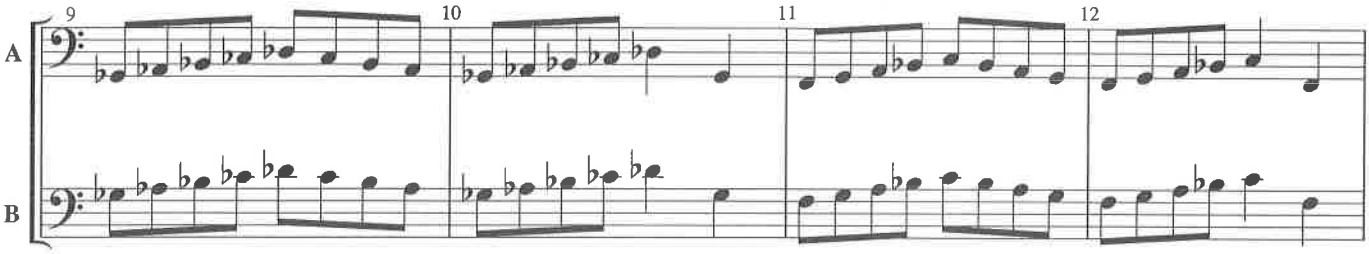
2. Slurs and Lip Slurs can be played simultaneously with **2. Technique Builder.**

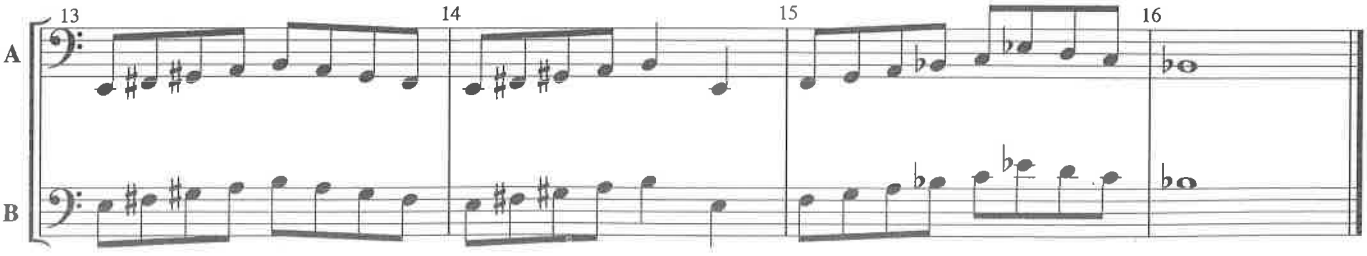


2. Technique Builder



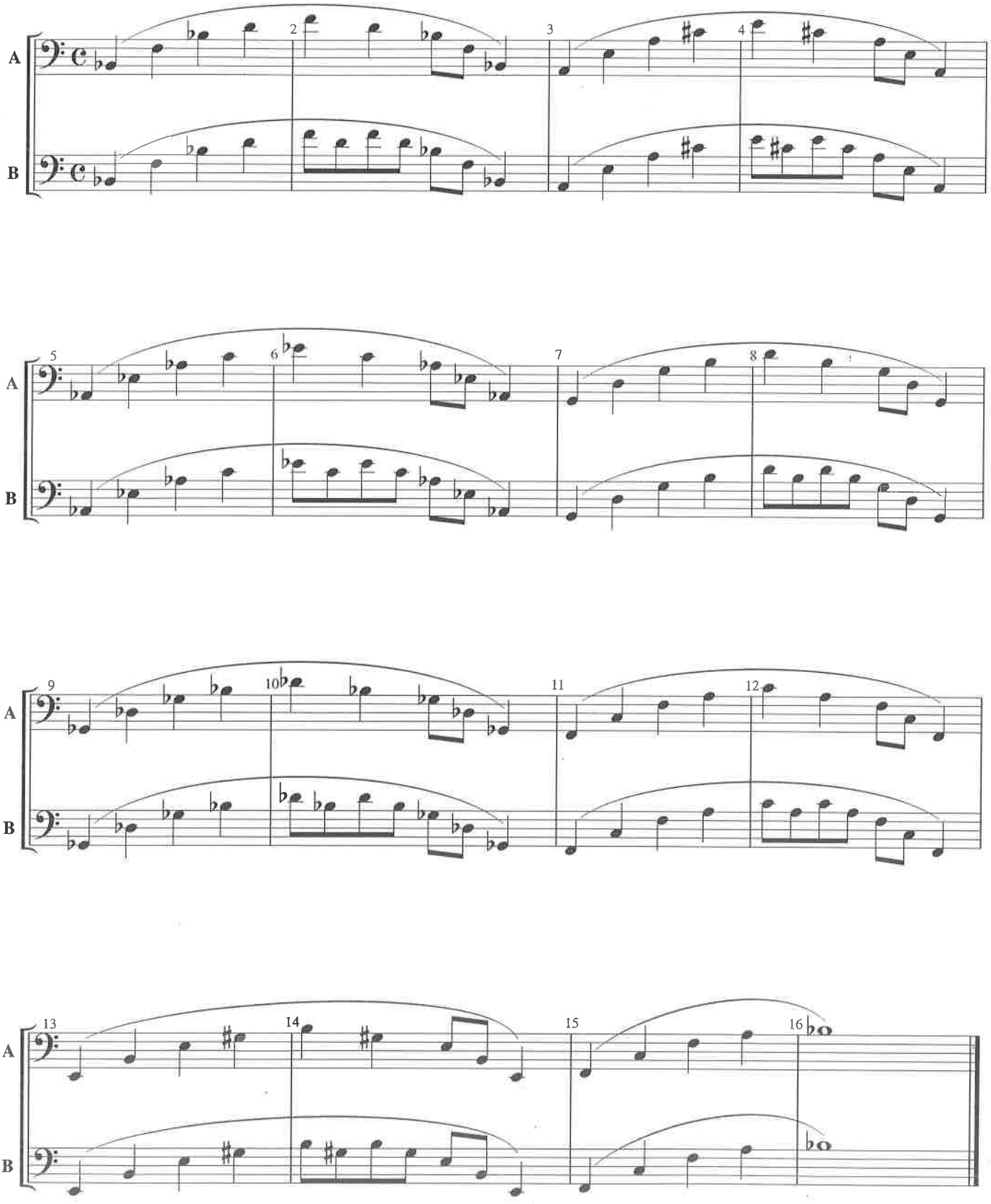




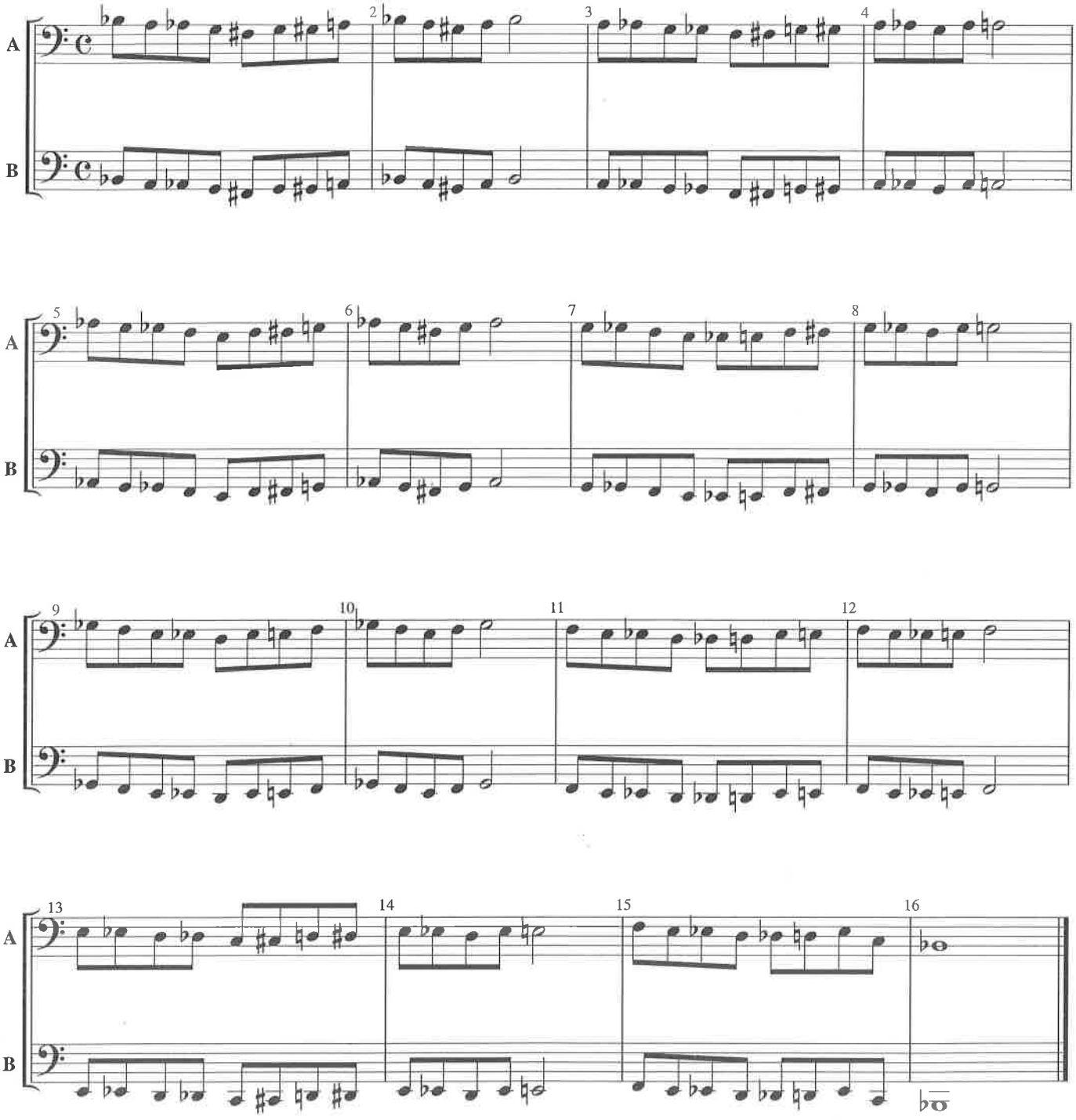


3. Slurs and Lip Slurs

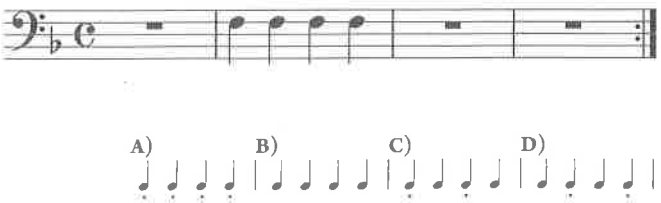
3. Slurs and Lip Slurs can be played simultaneously with **3. Technique Builder**.



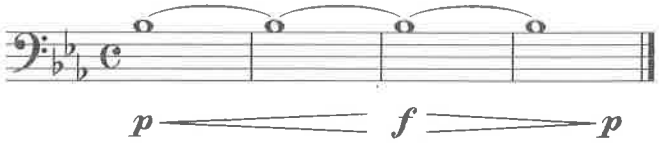
3. Technique Builder



4. Match and Pass That Note

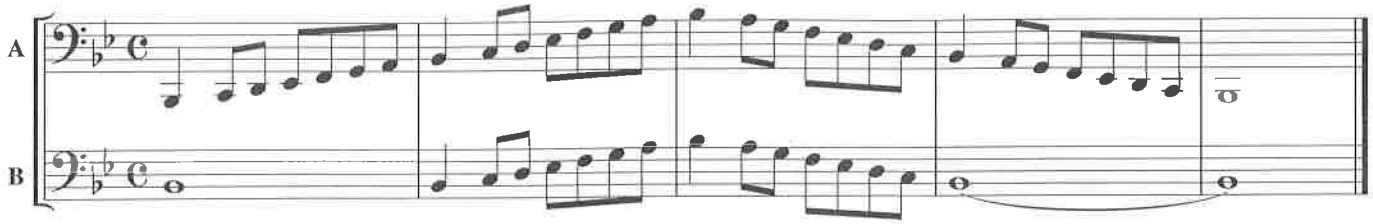


5. Dynamic Control



B♭ Major Studies (Concert B♭ Major)

1. B♭ Major Scale (Concert B♭ Major)

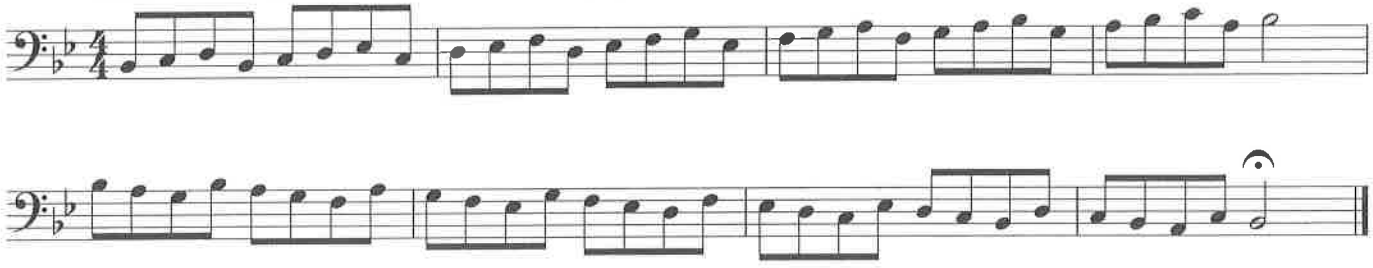


2. Thirds

3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

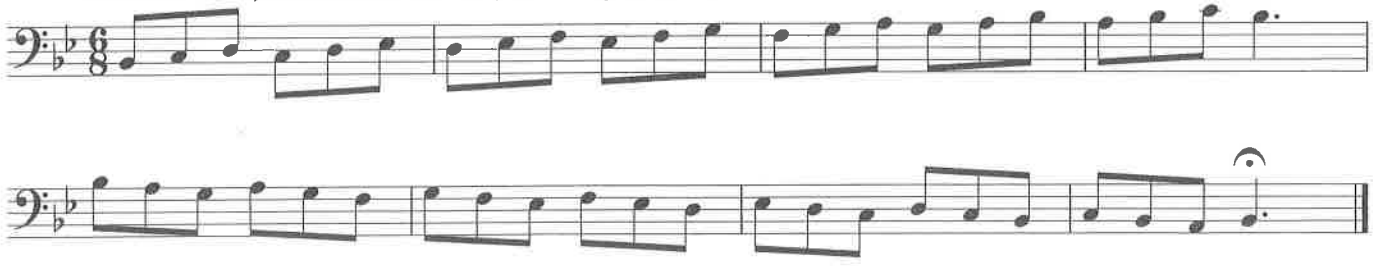
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



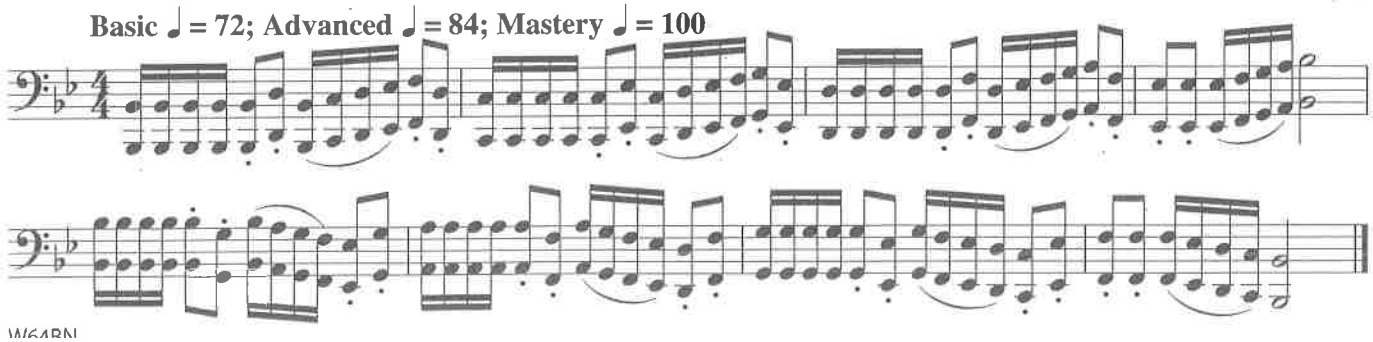
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120



6. Articulation and Technique Etude #3

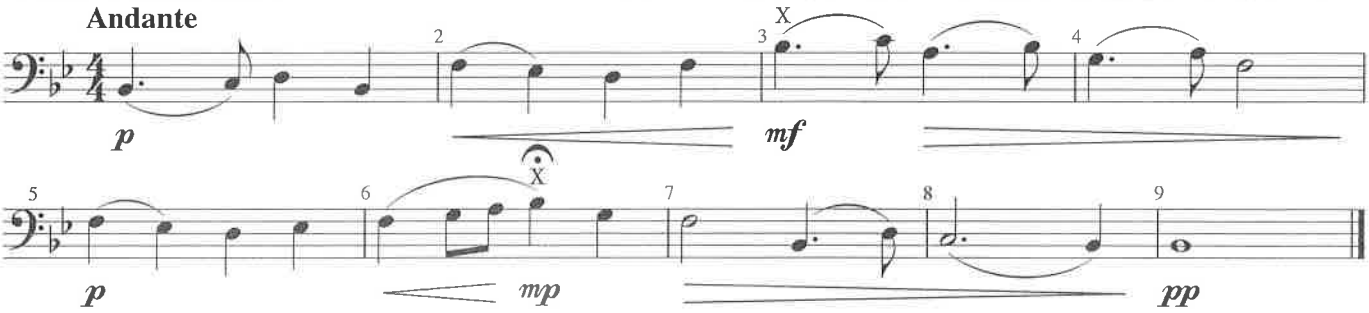
Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100



7. Interval and Tuning Etude

8. Melodious Etude

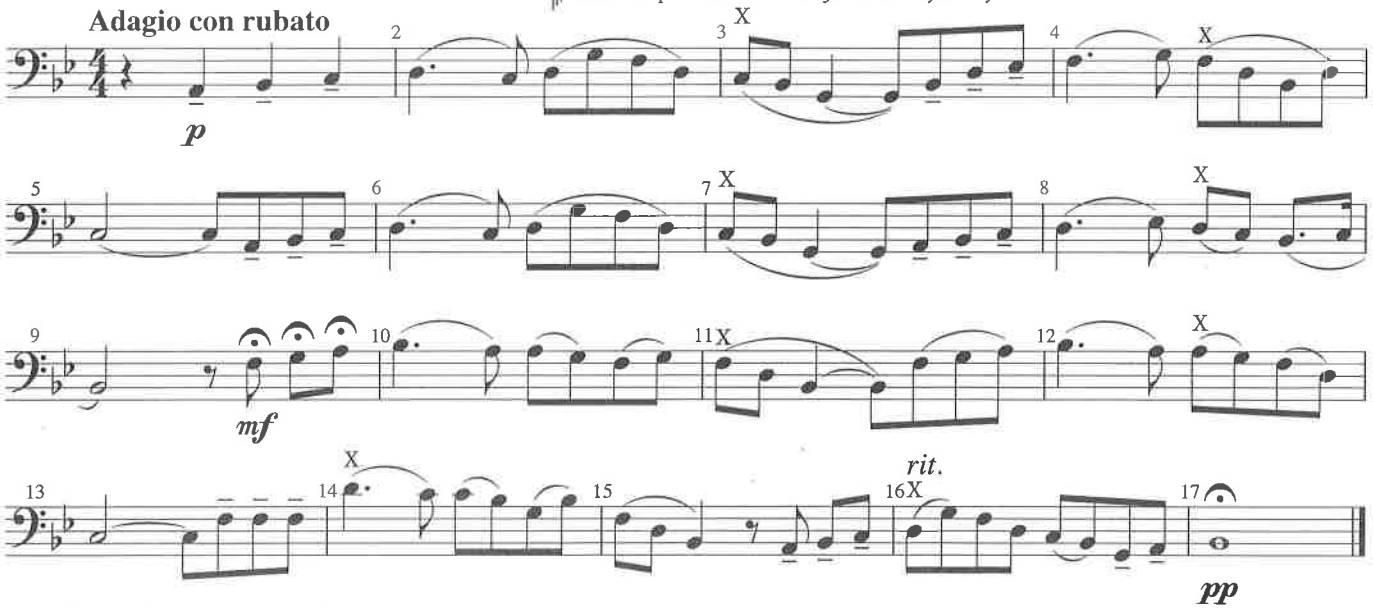
Musicianship Tip: The most important note in each phrase is indicated by an "X." Crescendo all notes leading to the most important note within each phrase. Decrescendo leading away from that note.



9. Londonderry Air

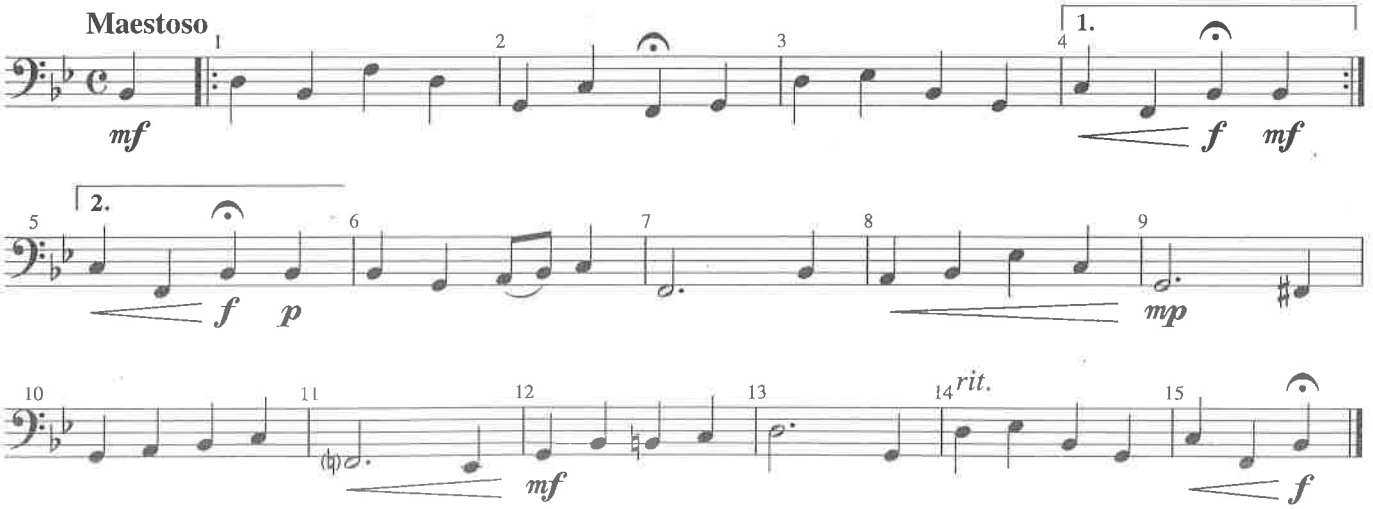
Australian composer Percy Grainger used this melody in his composition ***Irish Tune from County Derry.***

Irish Folk Song



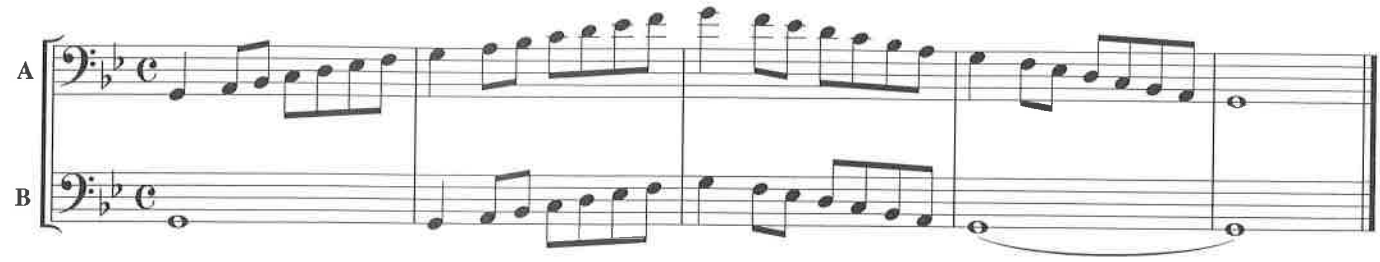
10. Chorale — Band Arrangement

Martin Luther (1483–1546)
German Composer
arr. Ryan Nowlin

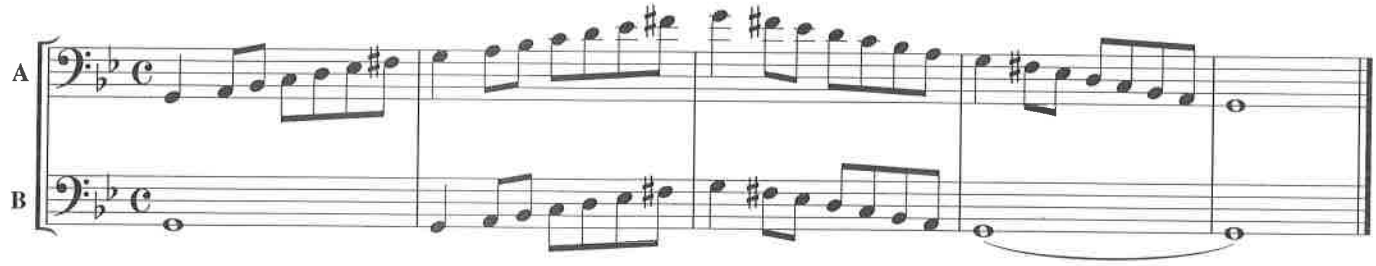


G Minor Studies (Concert G Minor)

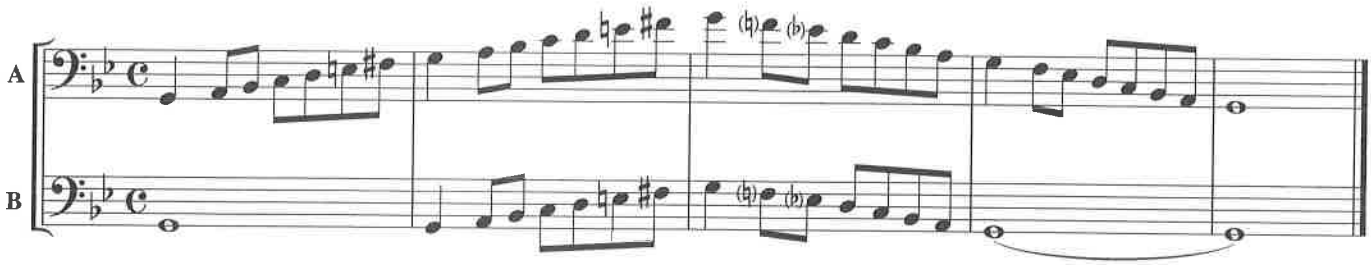
1. G Natural Minor Scale (Concert G Minor)



2. G Harmonic Minor Scale (Concert G Minor)



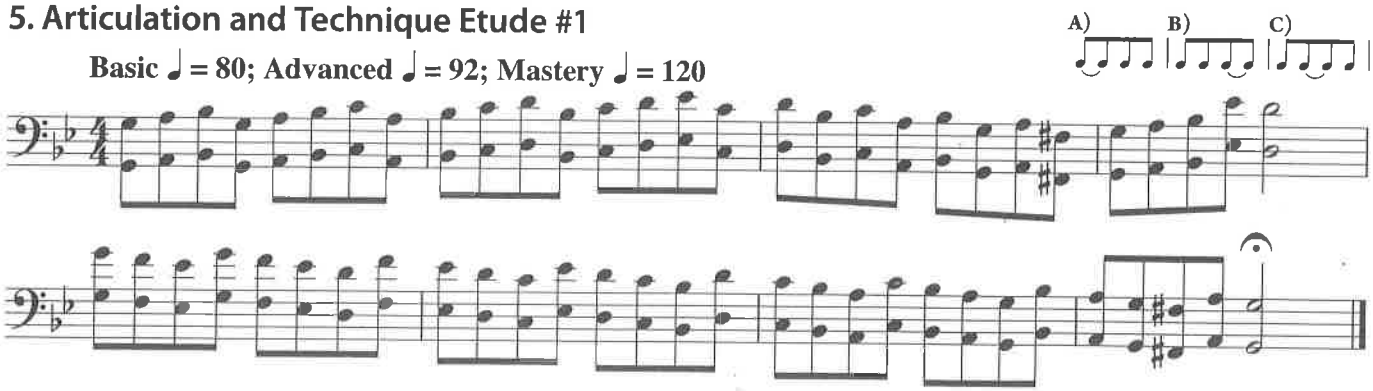
3. G Melodic Minor Scale (Concert G Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

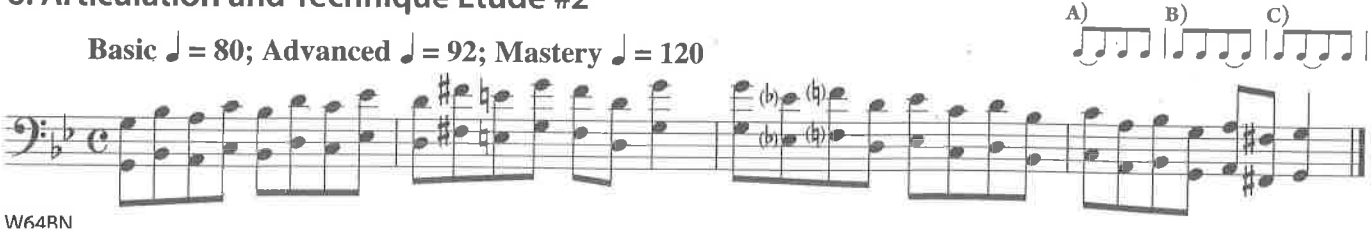
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



6. Articulation and Technique Etude #2

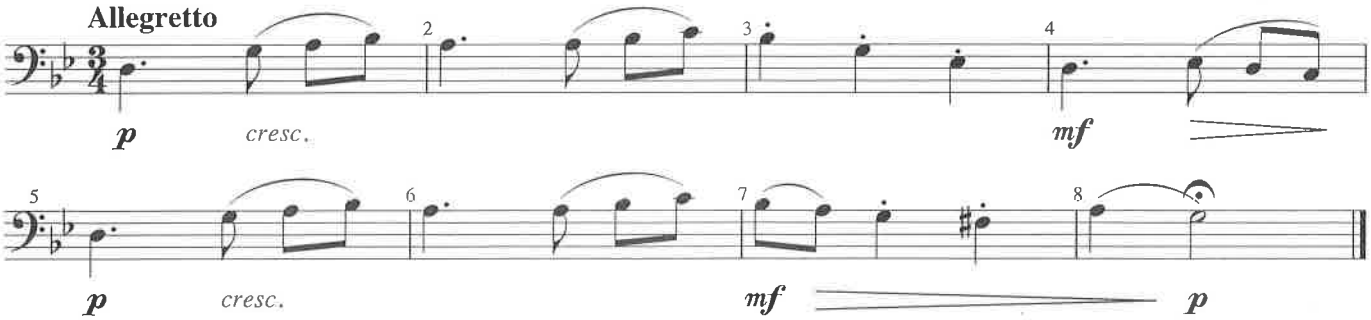
Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



7. Interval and Tuning Etude

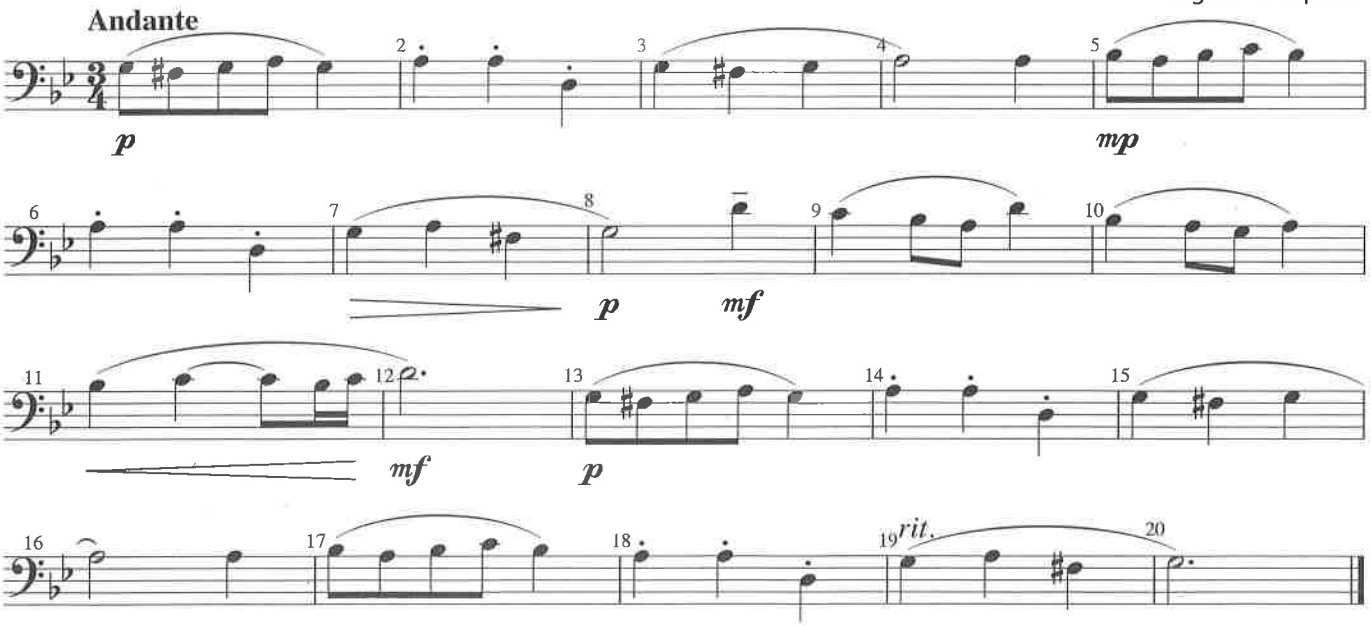
8. Melodious Etude

Musicianship Tip: Pay close attention to the staccato quarter notes while rehearsing this exercise. Good bands start notes together. GREAT bands also end notes together.



9. Minuet

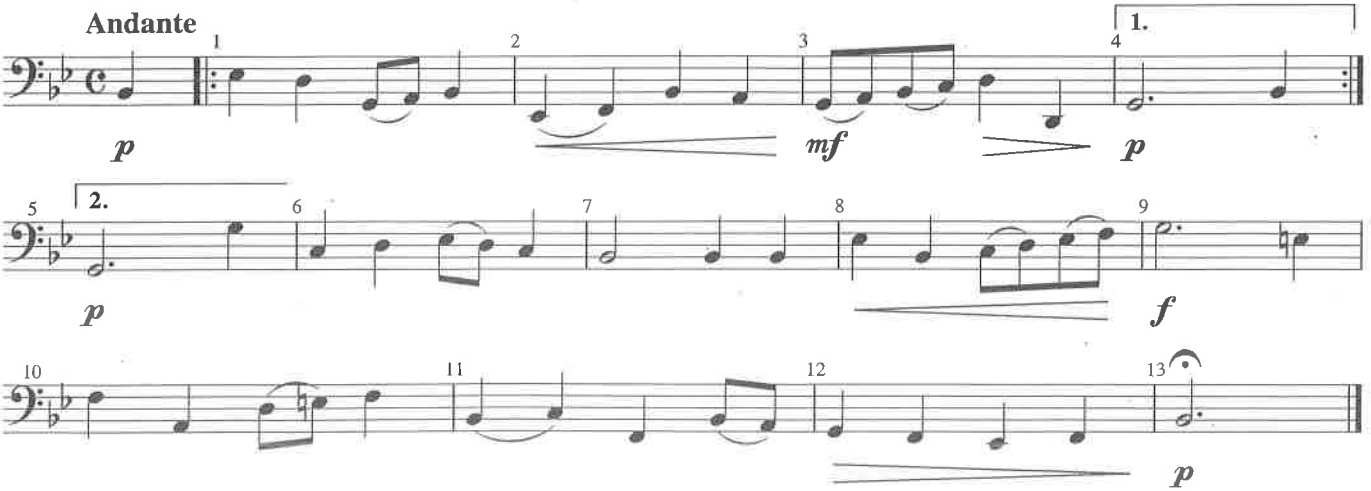
Henry Purcell (1659–1695)
English Composer



10. Chorale — Band Arrangement

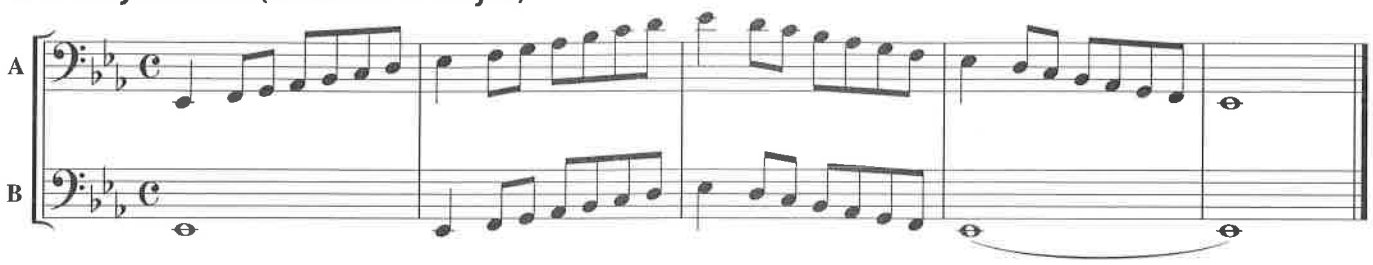
Bach adapted many popular hymns of his day for use in his own compositions.

Hans Leo Hassler (1564–1612)
harmonized by J.S. Bach (1685–1750)
arr. Ryan Nowlin

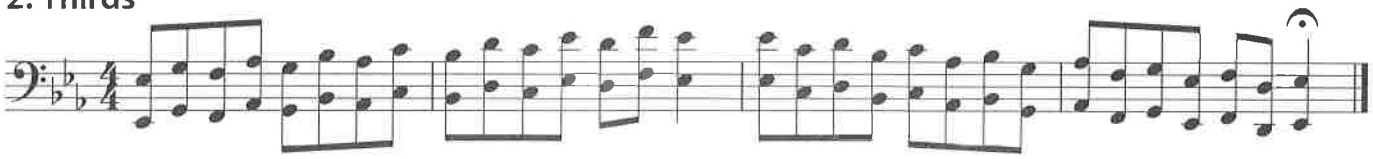


E♭ Major Studies (Concert E♭ Major)

1. E♭ Major Scale (Concert E♭ Major)



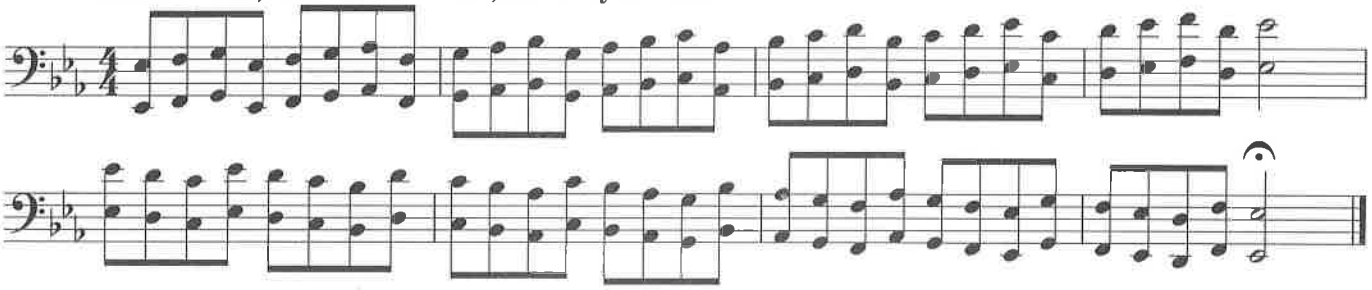
2. Thirds



3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

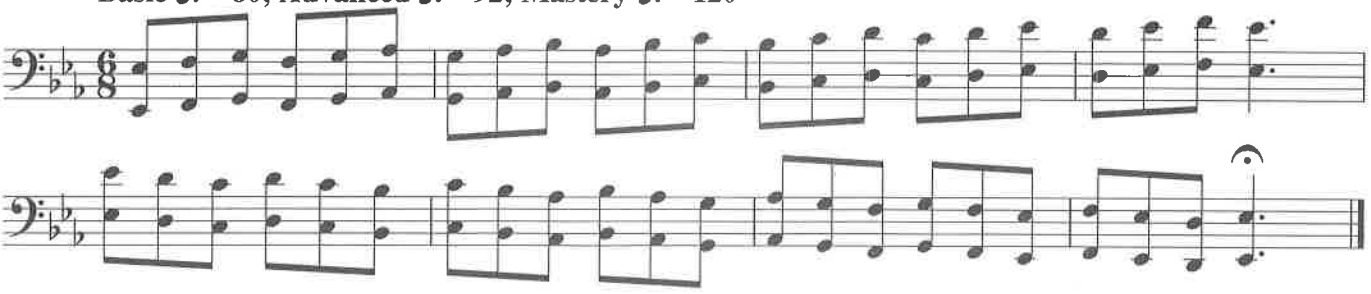
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



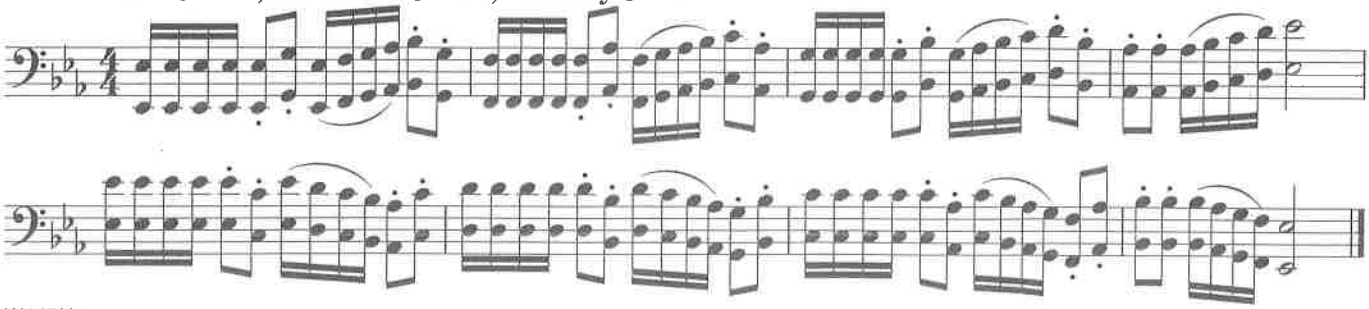
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120



6. Articulation and Technique Etude #3

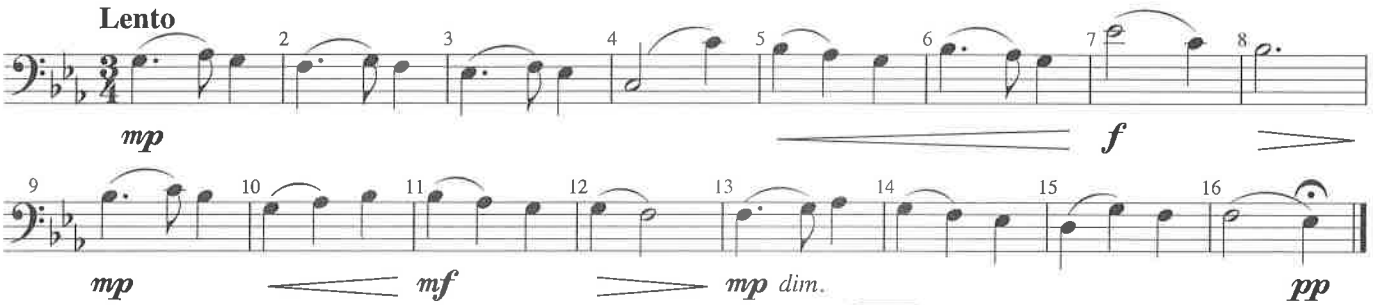
Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100



7. Interval and Tuning Etude

8. Melodious Etude

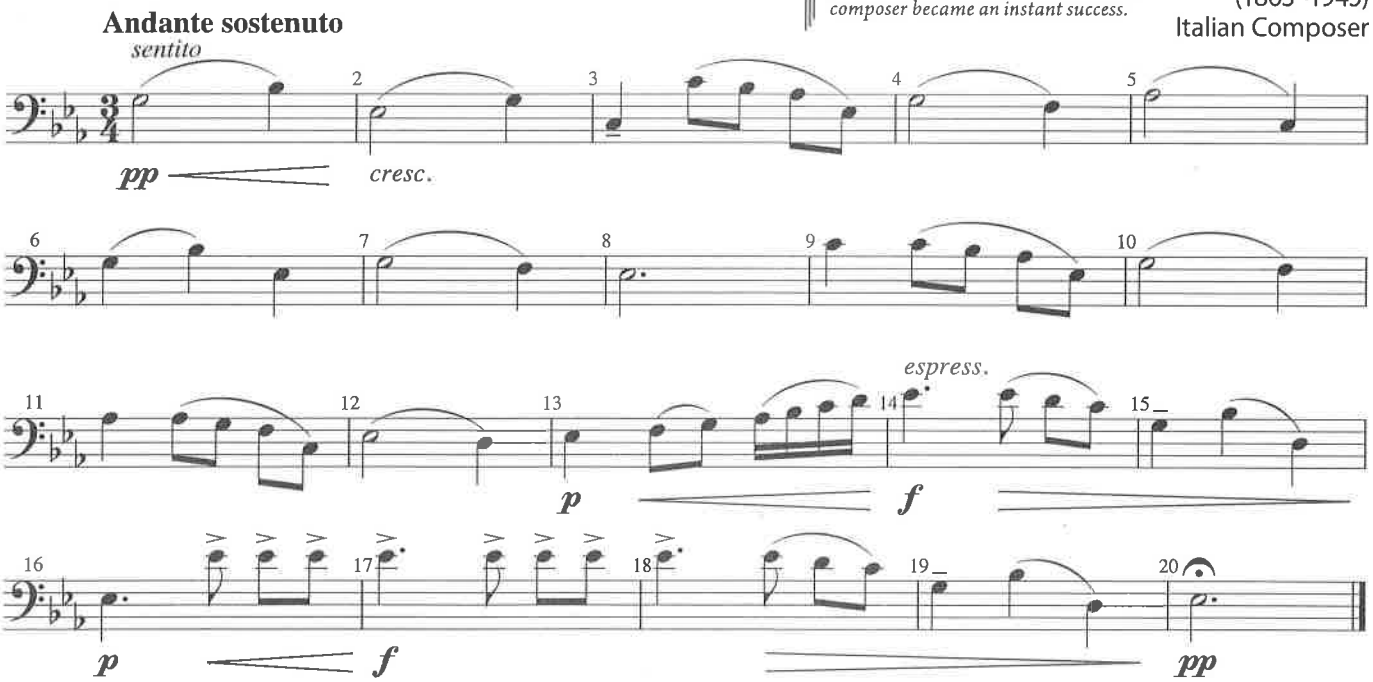
Musicianship Tip: When playing in $\frac{3}{4}$ time, the first note of each measure is often played slightly louder within the shape of each phrase.



9. Intermezzo Sinfonico (from Cavalleria Rusticana)

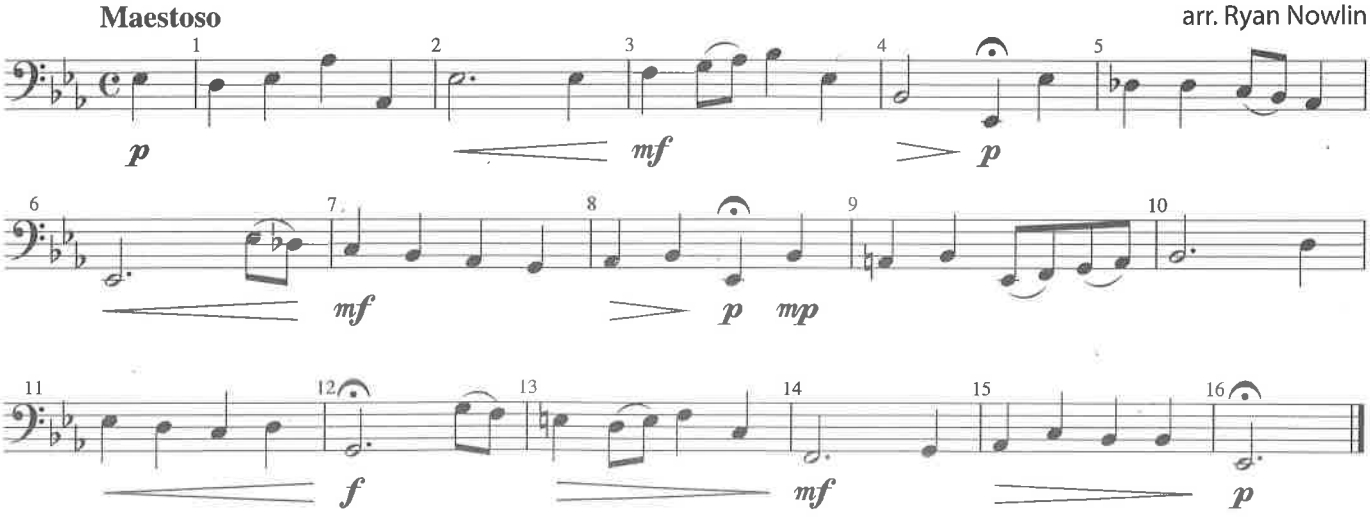
Cavalleria Rusticana won first prize in a composition contest and the composer became an instant success.

Pietro Mascagni
(1863–1945)
Italian Composer



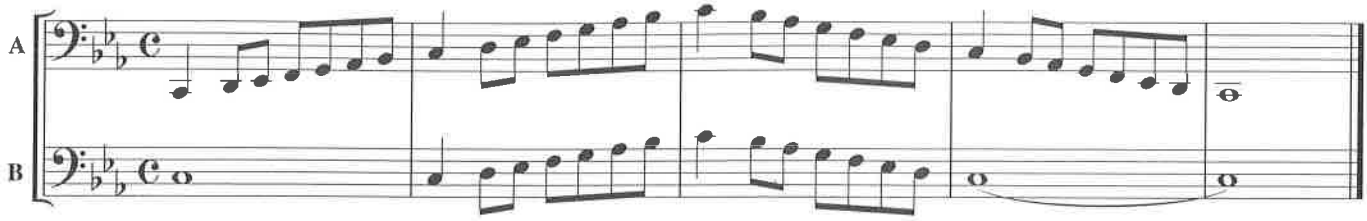
10. Chorale — Band Arrangement

Johann Crüger (1598–1662)
German Composer
arr. Ryan Nowlin

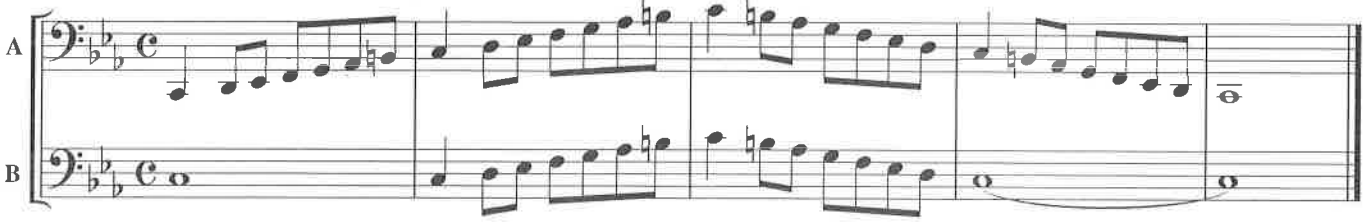


C Minor Studies (Concert C Minor)

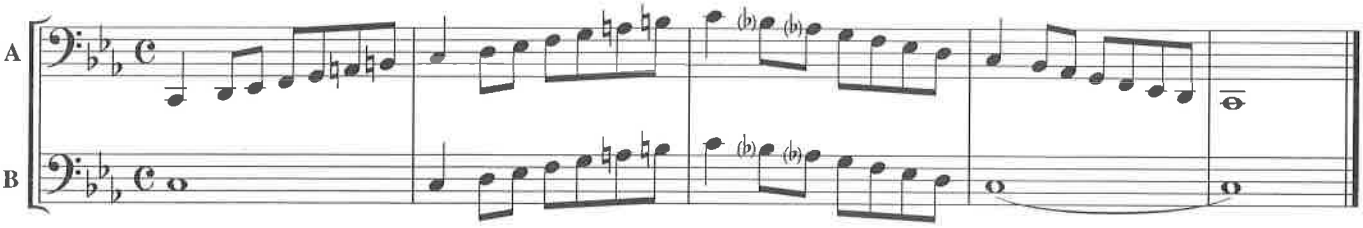
1. C Natural Minor Scale (Concert C Minor)



2. C Harmonic Minor Scale (Concert C Minor)



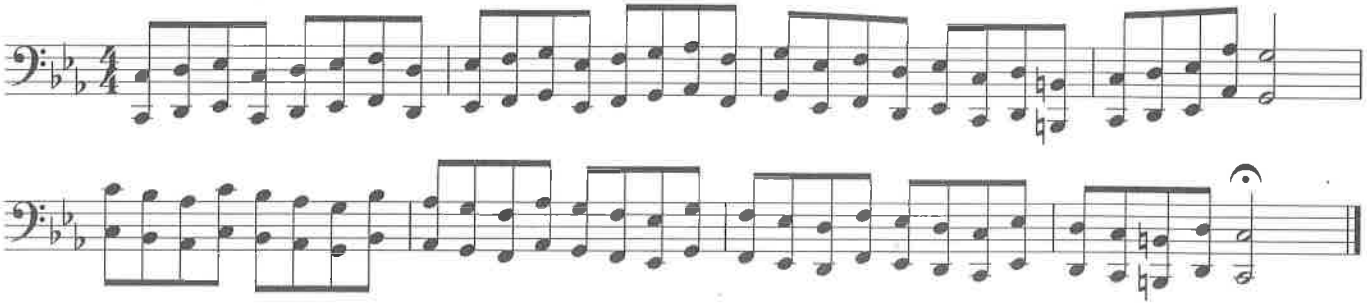
3. C Melodic Minor Scale (Concert C Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

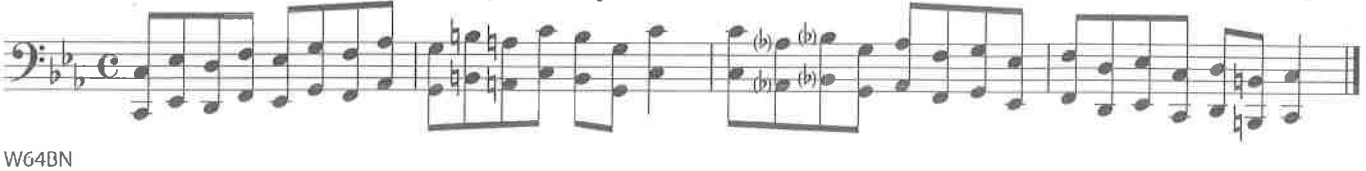
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

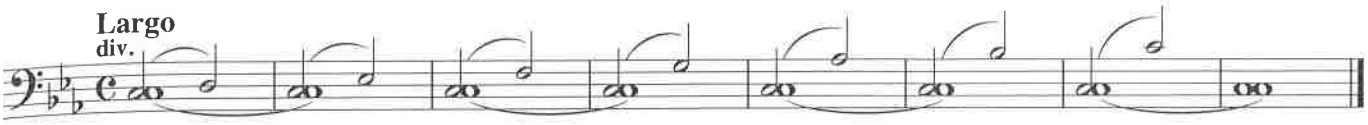


6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

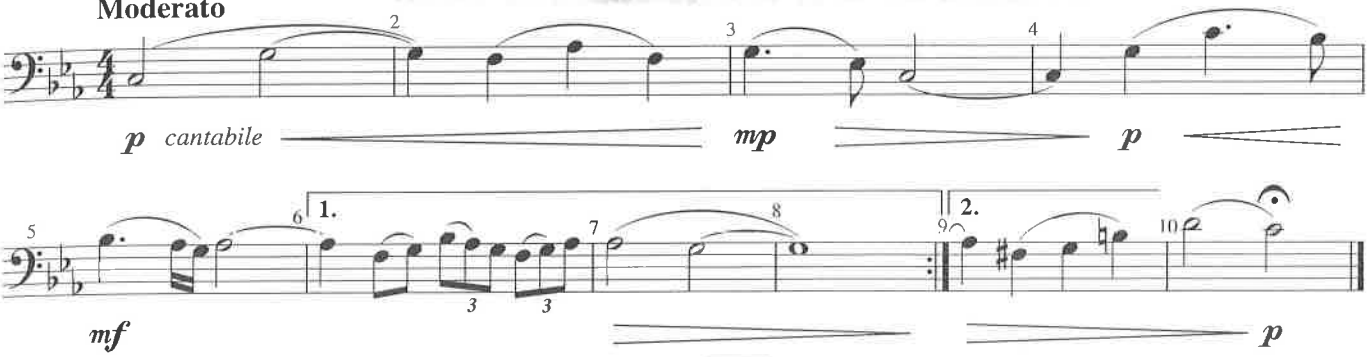


7. Interval and Tuning Etude



8. Melodious Etude

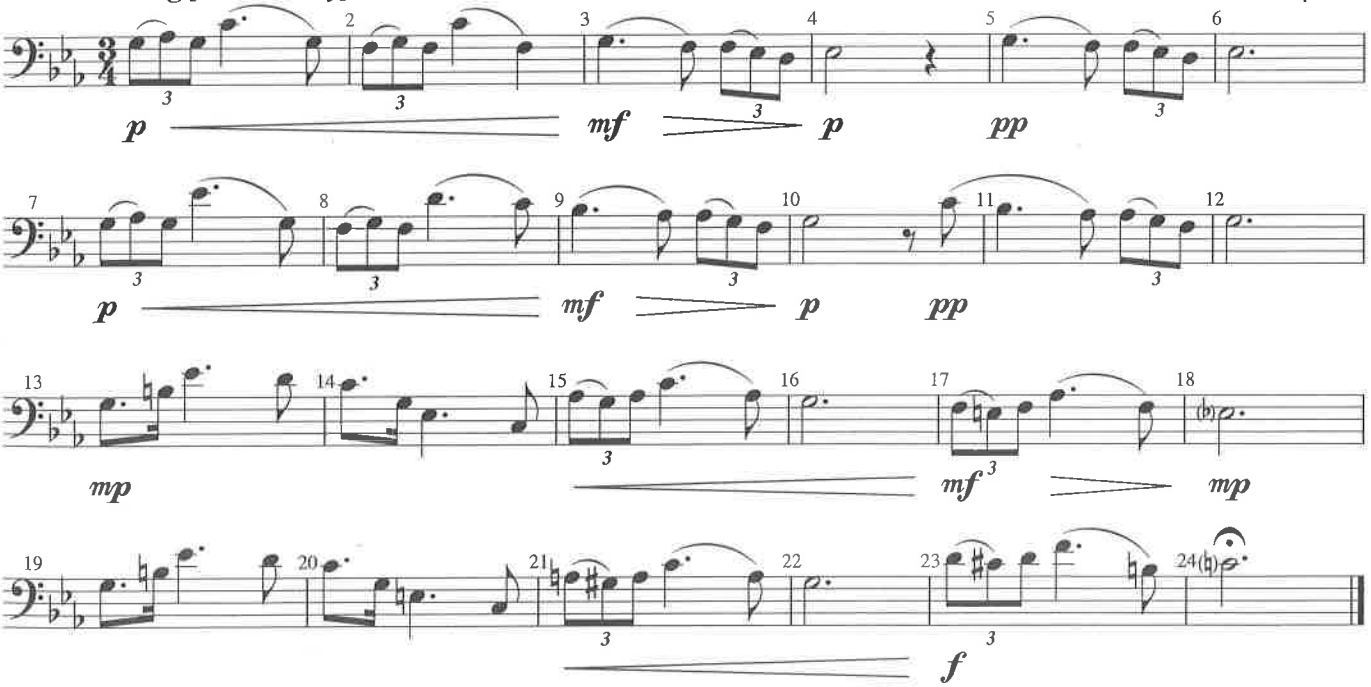
Musicianship Tip: When playing in a cantabile or singing style, the last note of a slur should be held for its full value.



9. Ständchen (from Schwanengesang)

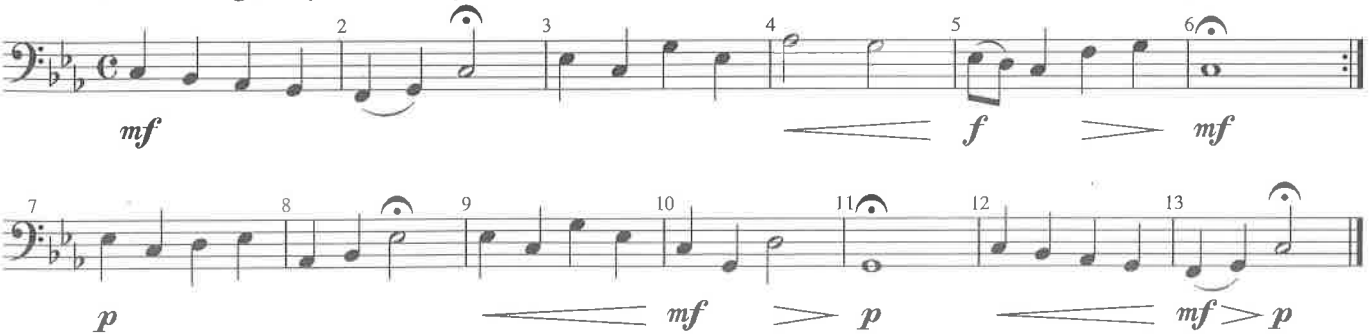
Ständchen means "serenade." In this song, the singer begs his love to return his feelings. The tempo marking is pronounced "maessick." The letter in the middle is called "eszett" or "double s."

Franz Schubert
(1797–1828)
Austrian Composer



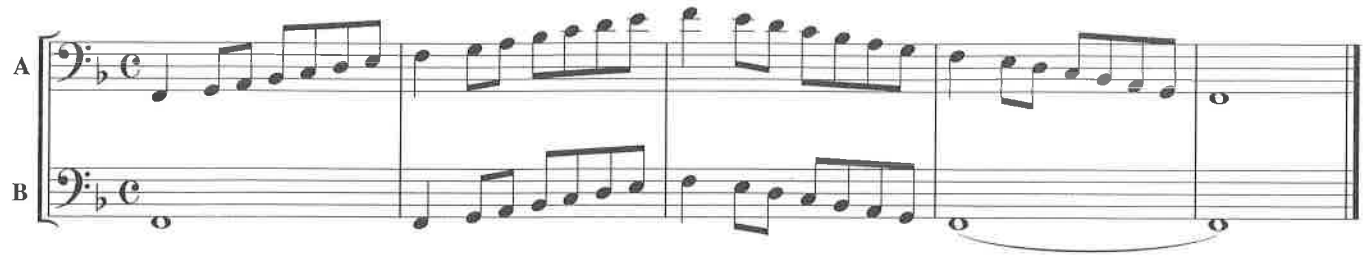
10. Chorale — Band Arrangement

Johann Crüger (1598–1662)
German Composer
arr. Ryan Nowlin

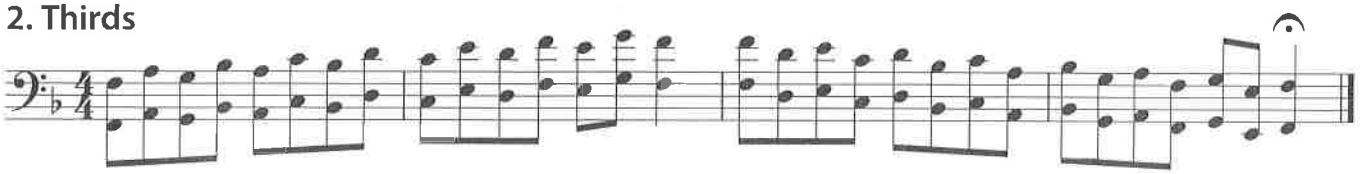


F Major Studies (Concert F Major)

1. F Major Scale (Concert F Major)



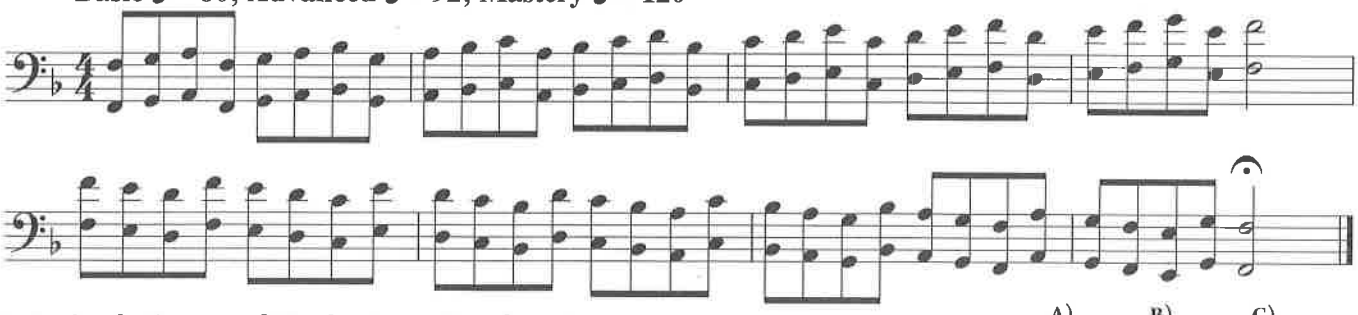
2. Thirds



3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

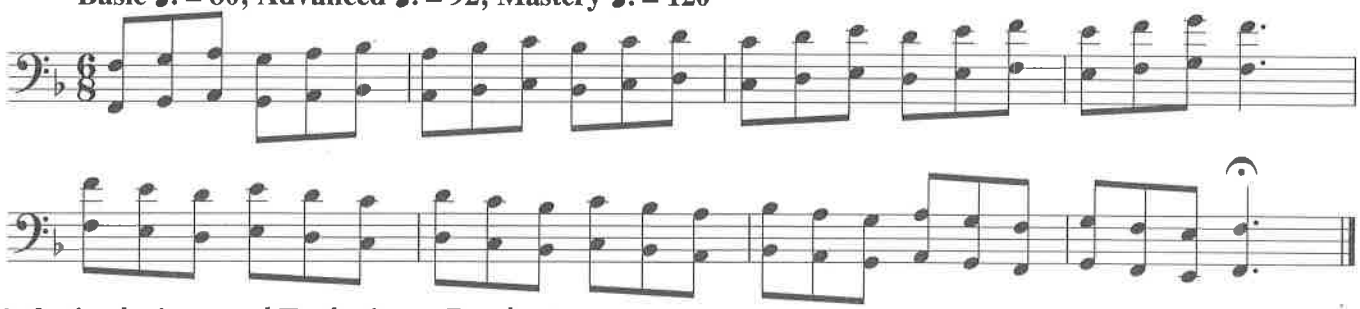
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



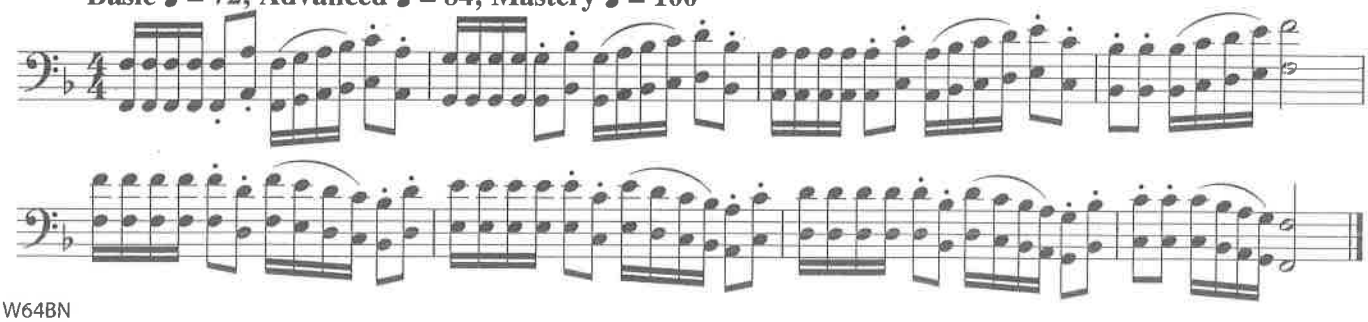
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120



6. Articulation and Technique Etude #3

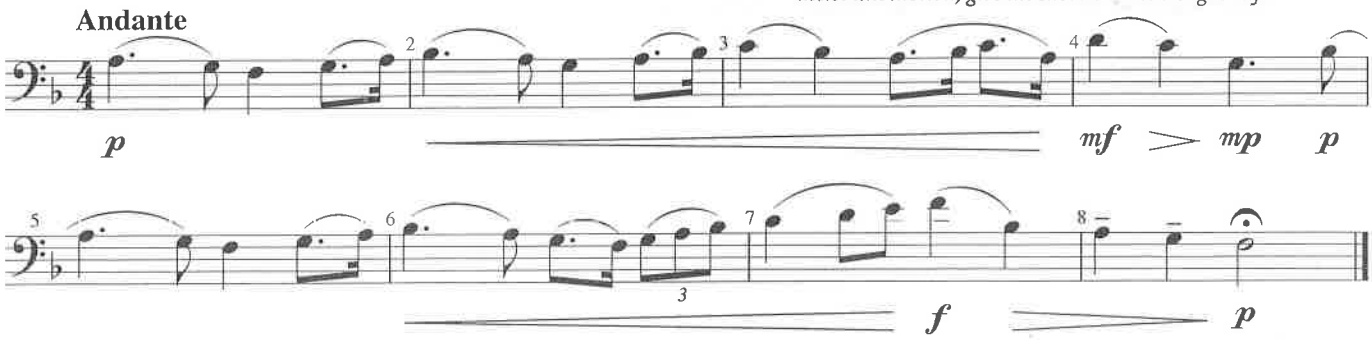
Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100



7. Interval and Tuning Etude

8. Melodious Etude

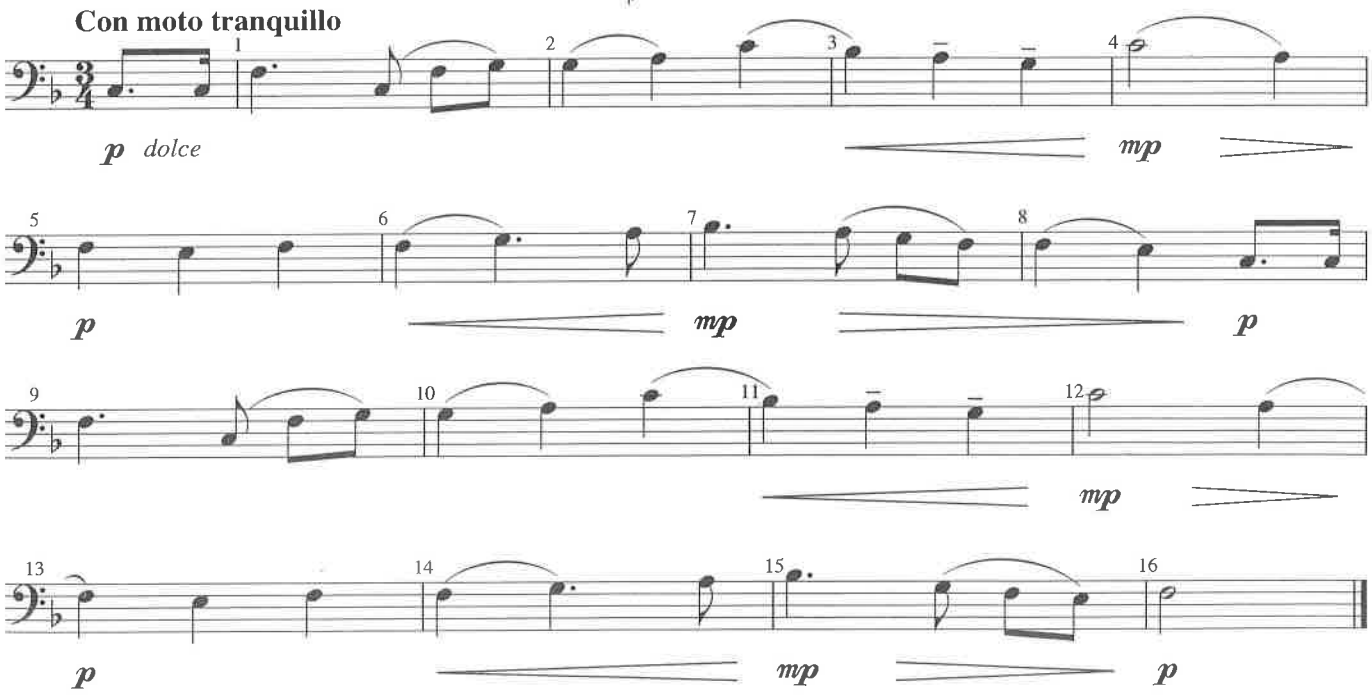
Musicianship Tip: Shorter notes tend to naturally lead to longer notes. To assist this motion, give the shorter notes a slight "lift."



9. Nocturne (from A Midsummer Night's Dream)

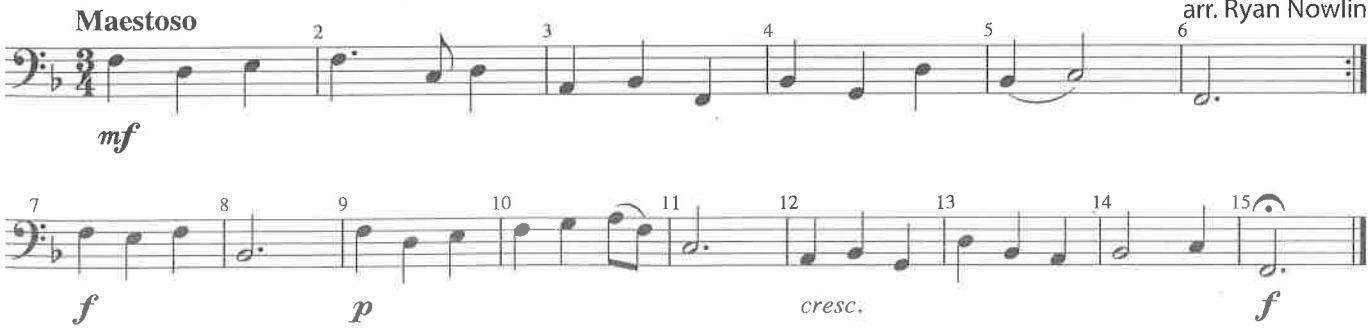
This music was written for a production of Shakespeare's play at the request of King William IV of Prussia.

Felix Mendelssohn (1809–1847)
German Composer



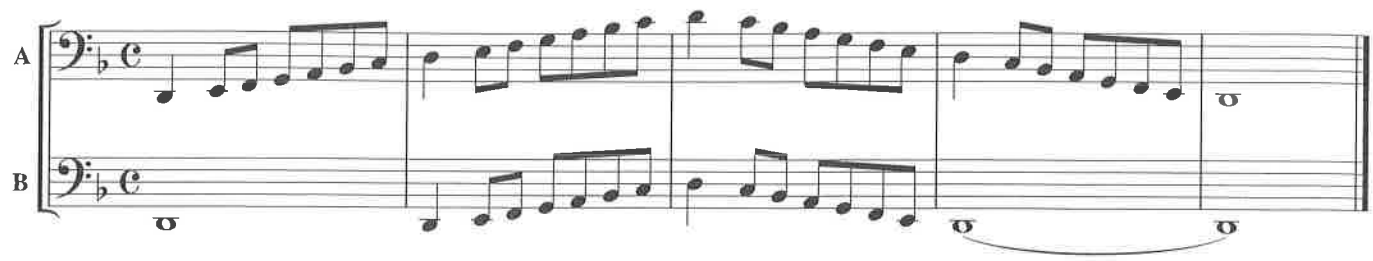
10. Chorale — Band Arrangement

from Stralsund Gesangbuch (1665)
arr. Ryan Nowlin

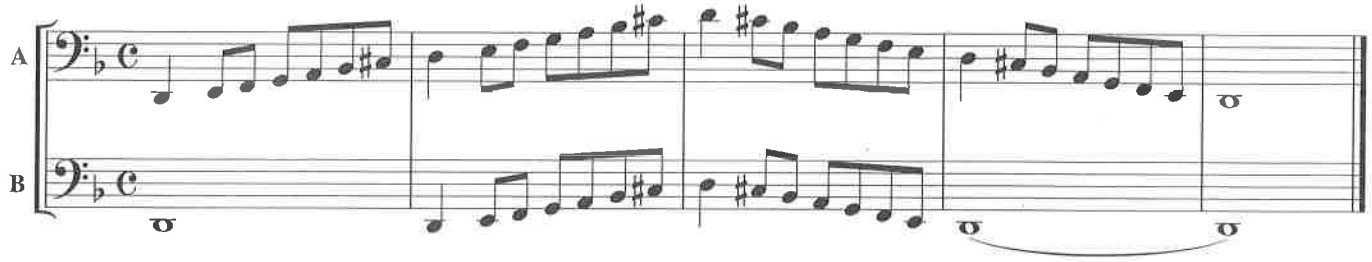


D Minor Studies (Concert D Minor)

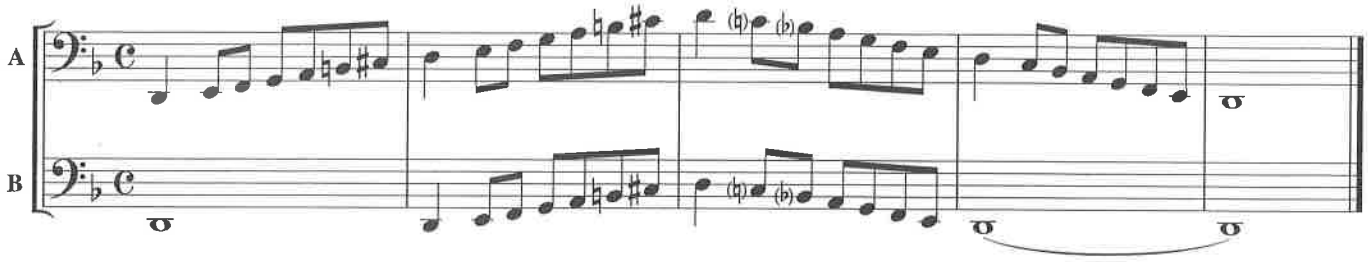
1. D Natural Minor Scale (Concert D Minor)



2. D Harmonic Minor Scale (Concert D Minor)



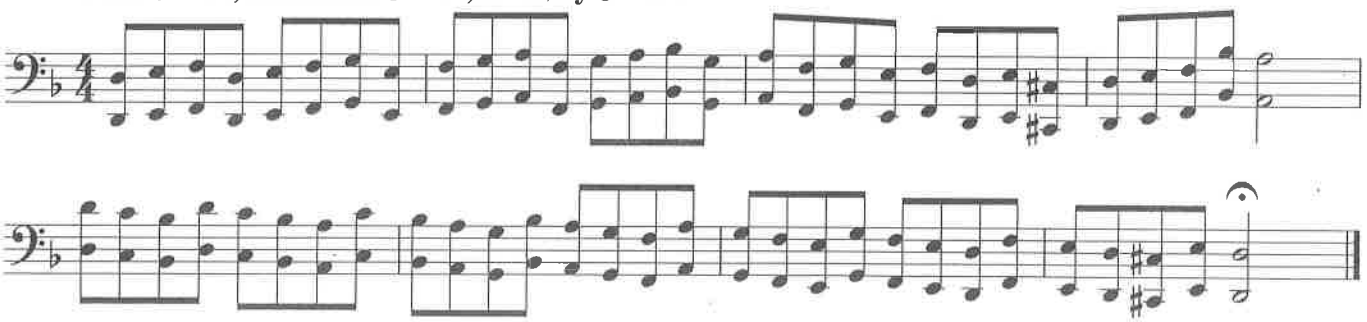
3. D Melodic Minor Scale (Concert D Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

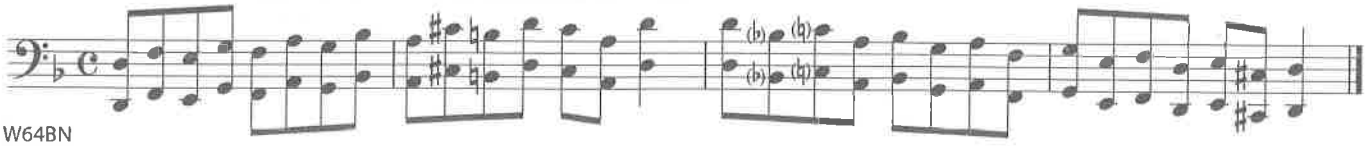
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

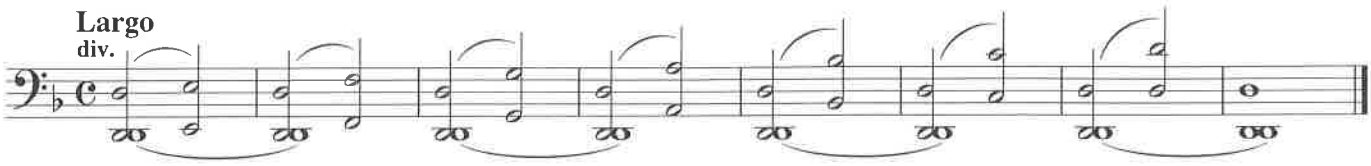


6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

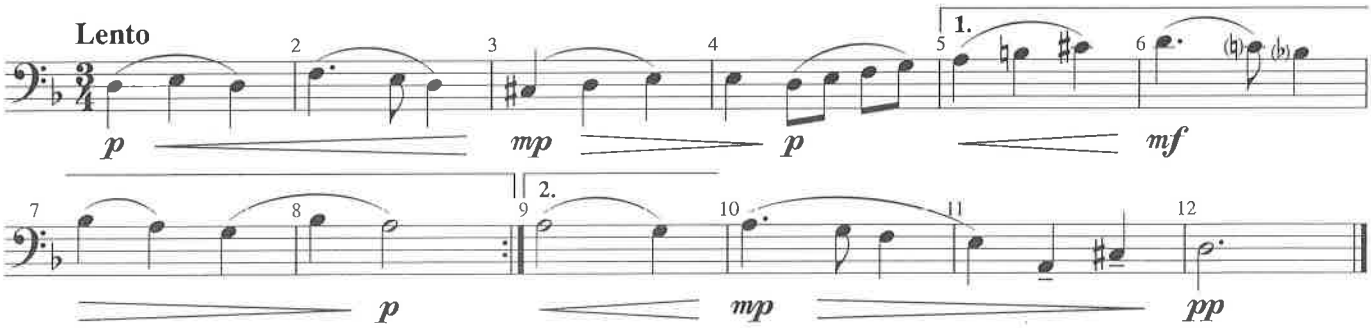


7. Interval and Tuning Etude



Musicianship Tip: Shorter ascending notes (as in measure 4, beats 2 & 3) create movement. Give these notes a slight crescendo.

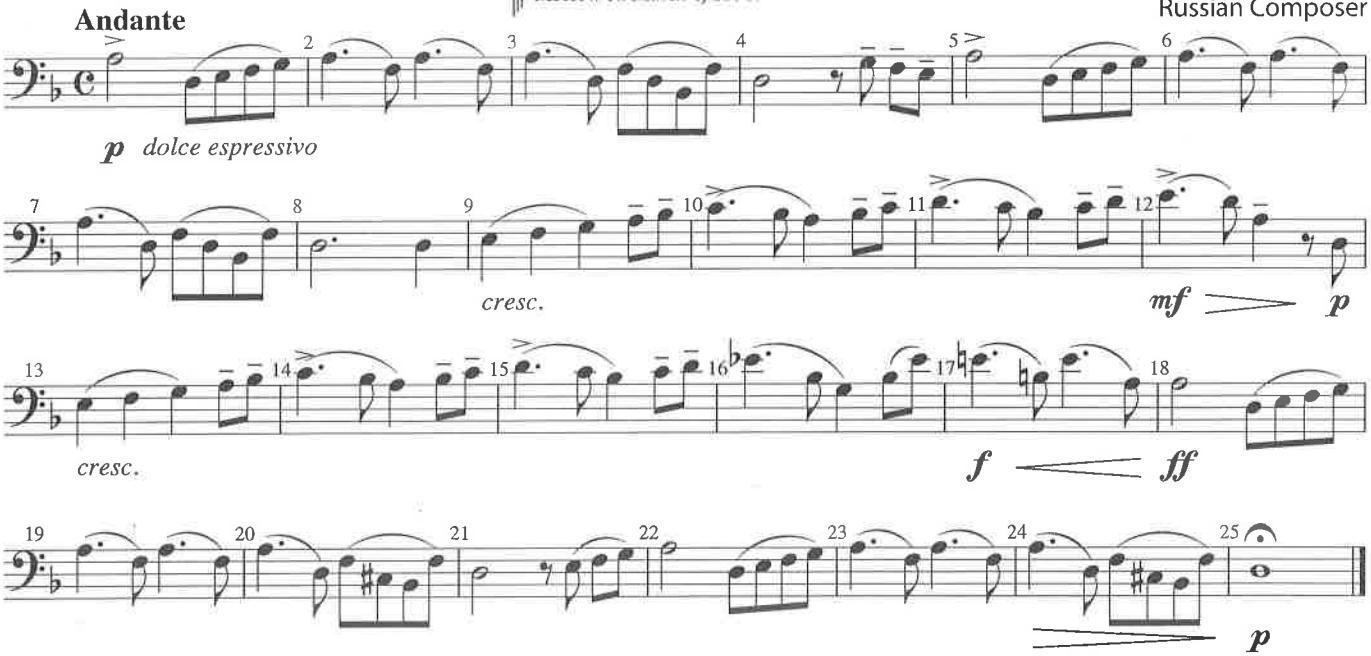
8. Melodious Etude



9. Theme from Swan Lake

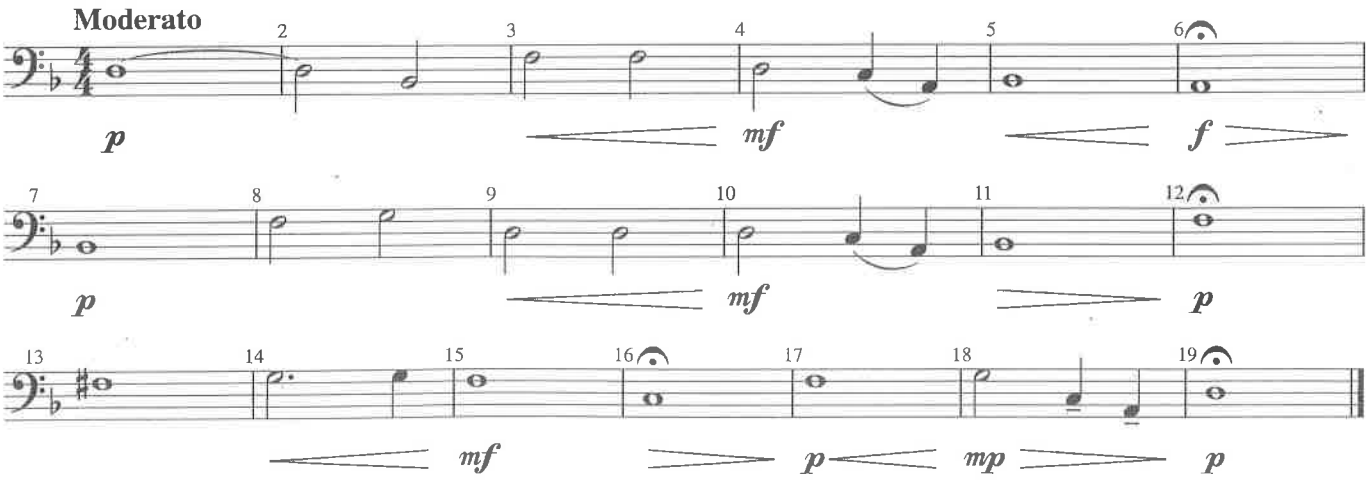
This ballet was premiered in Moscow on March 4, 1876.

Peter Ilyich Tchaikovsky (1840–1893)
Russian Composer



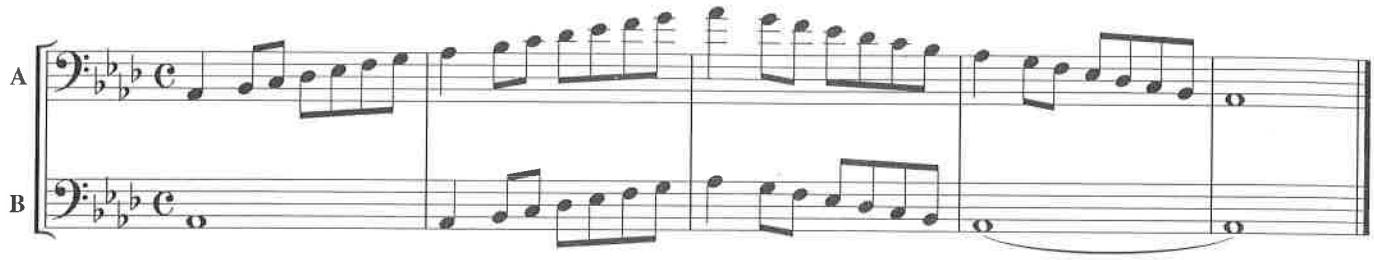
10. Chorale — Band Arrangement

Traditional French Melody
harmonized by Ralph Vaughn Williams (1906)
arr. Ryan Nowlin

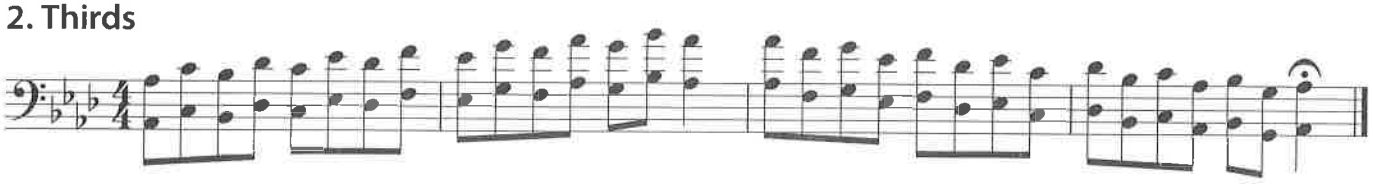


A♭ Major Studies (Concert A♭ Major)

1. A♭ Major Scale (Concert A♭ Major)



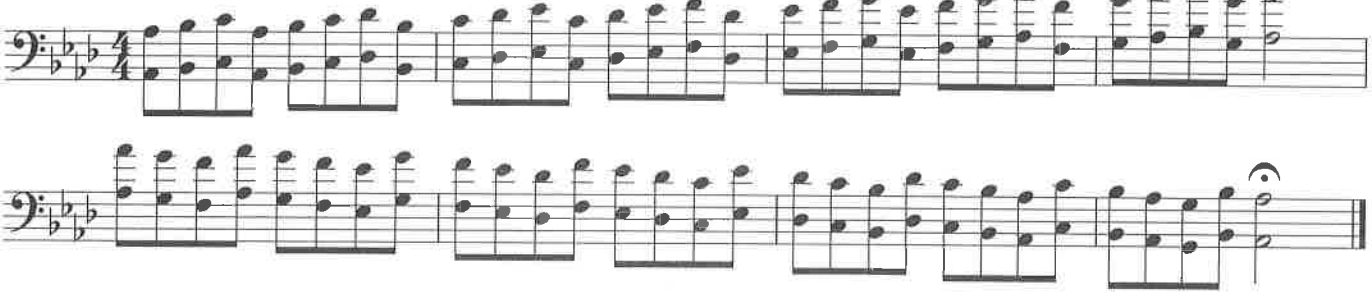
2. Thirds



3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

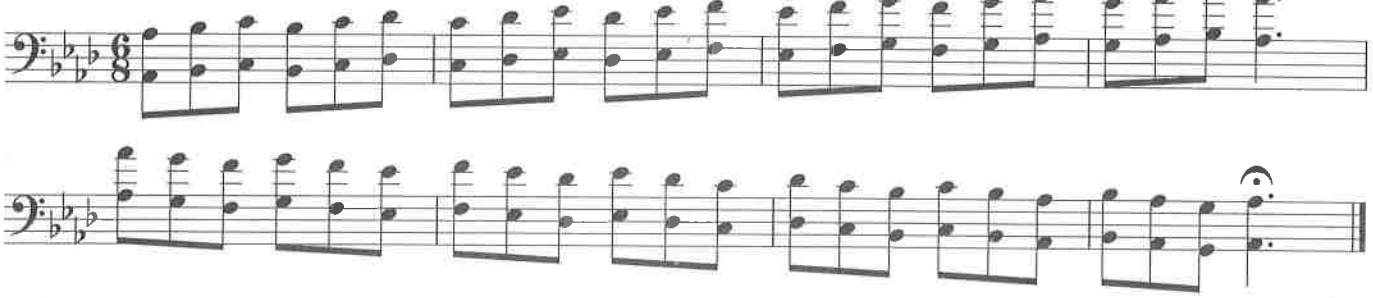
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



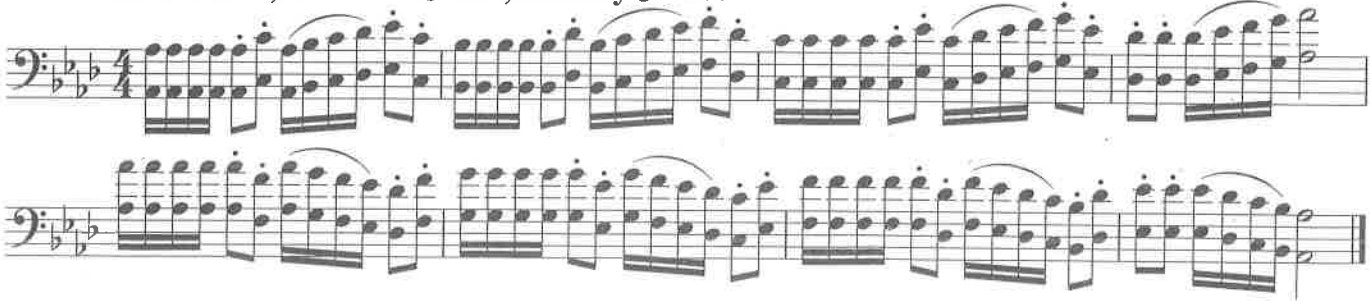
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120



6. Articulation and Technique Etude #3

Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100



7. Interval and Tuning Etude

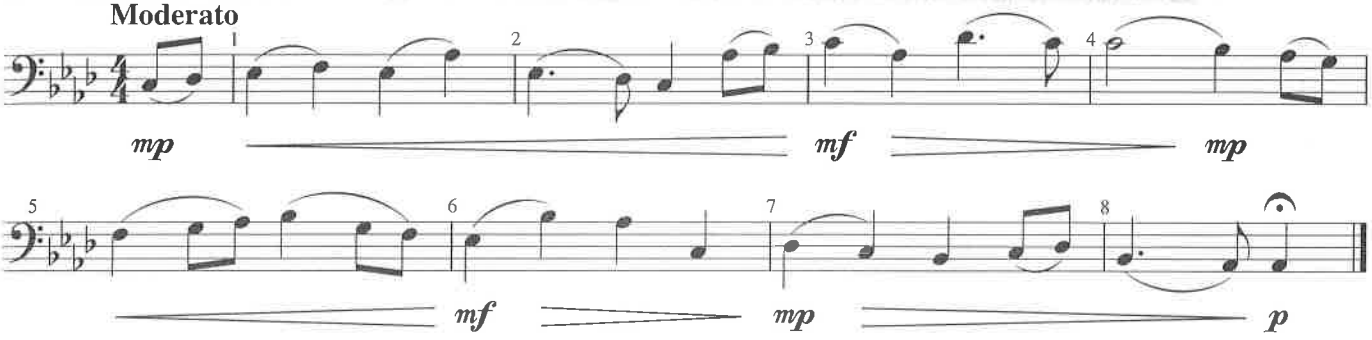
Largo

div.

Musicianship Tip: When two notes are slurred, the first note is often played with more weight and is tapered, giving the second note less volume than the first.

8. Melodious Etude

Moderato

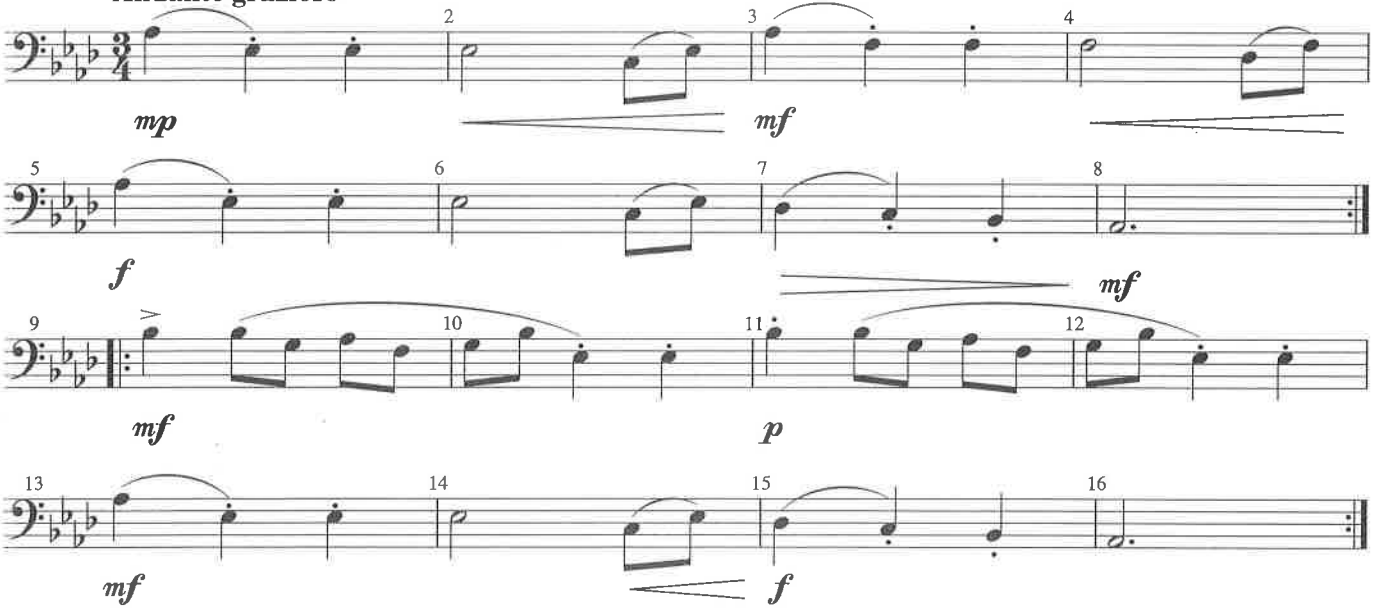


9. Minuet

Leopold was Wolfgang Amadeus Mozart's father.

Leopold Mozart (1719–1787)
Austrian Composer

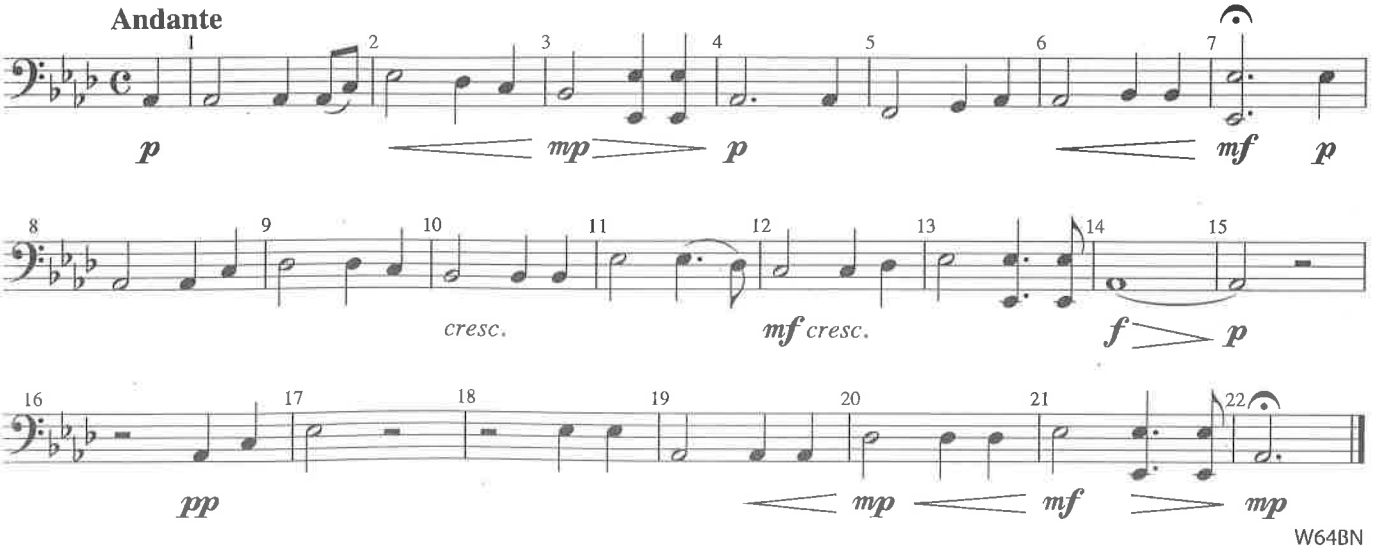
Andante grazioso



10. Chorale — Band Arrangement

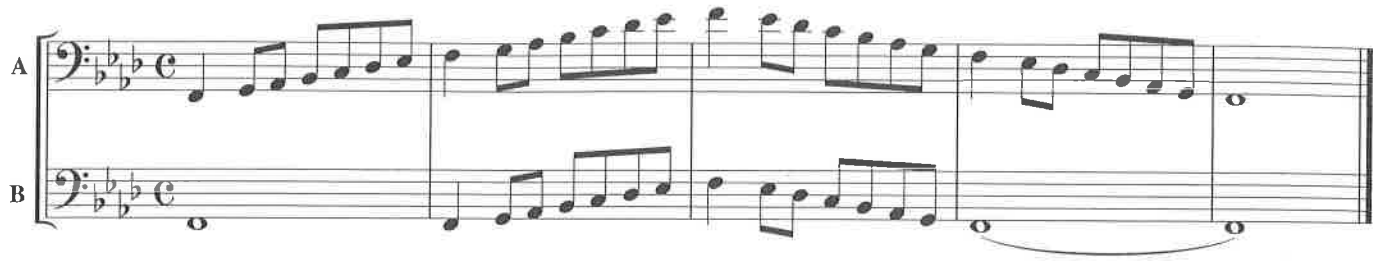
Philip Bliss (1838–1876)
American Composer
arr. Ryan Nowlin

Andante

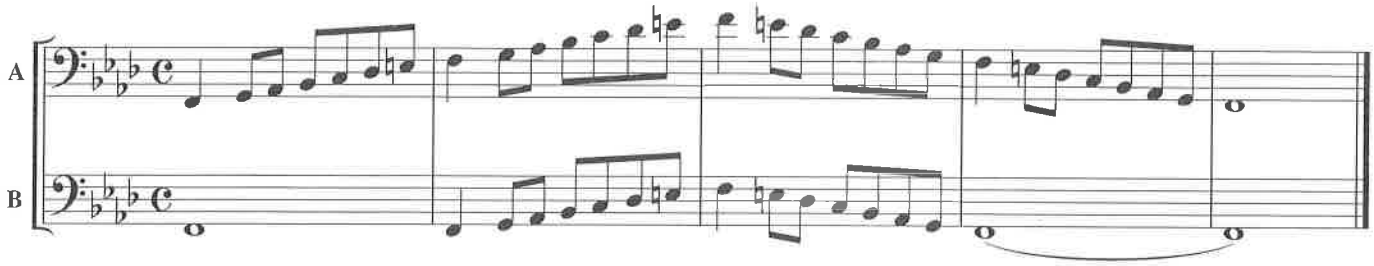


F Minor Studies (Concert F Minor)

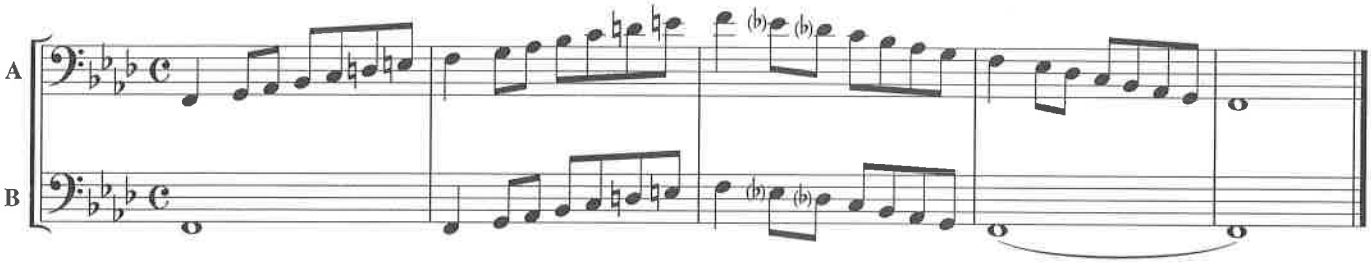
1. F Natural Minor Scale (Concert F Minor)



2. F Harmonic Minor Scale (Concert F Minor)



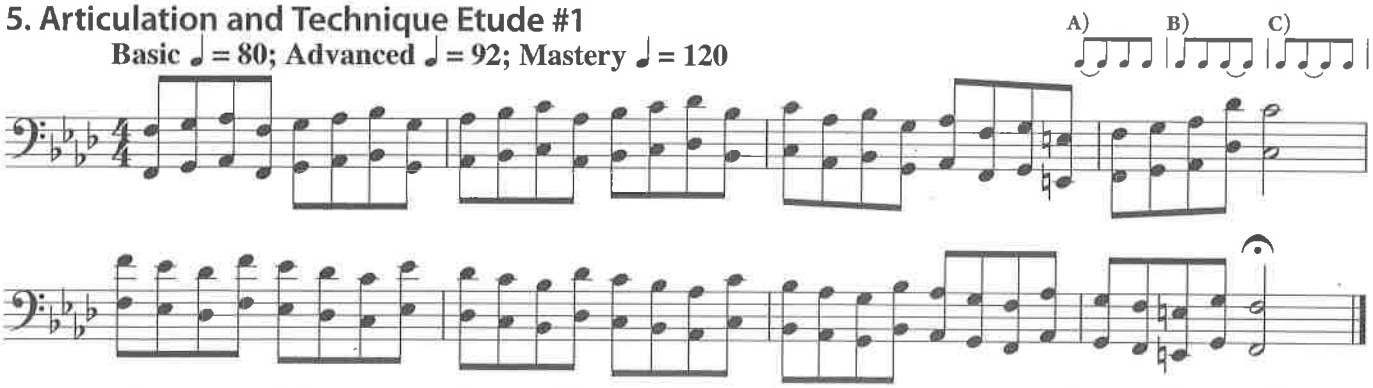
3. F Melodic Minor Scale (Concert F Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

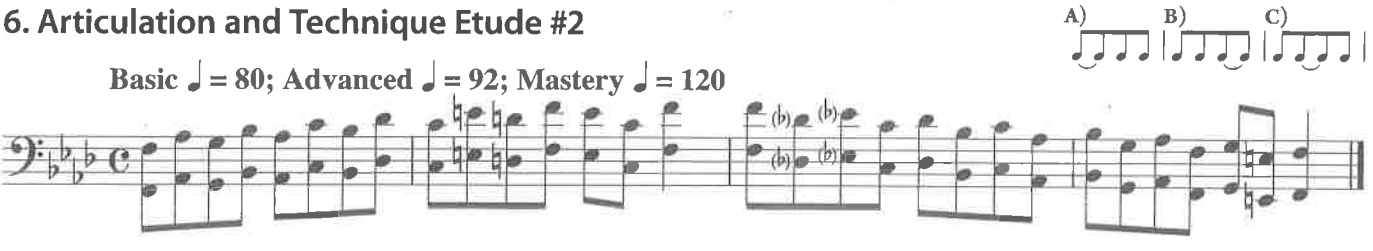
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

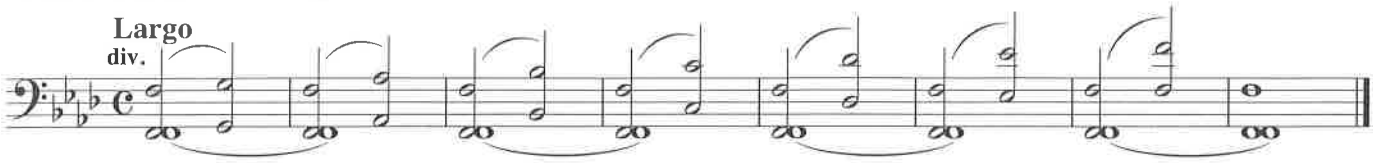


6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

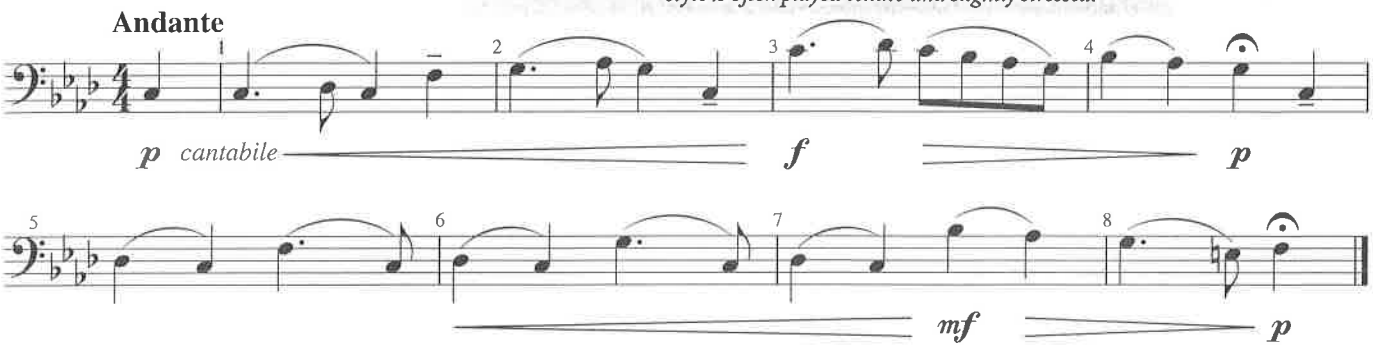


7. Interval and Tuning Etude



8. Melodious Etude

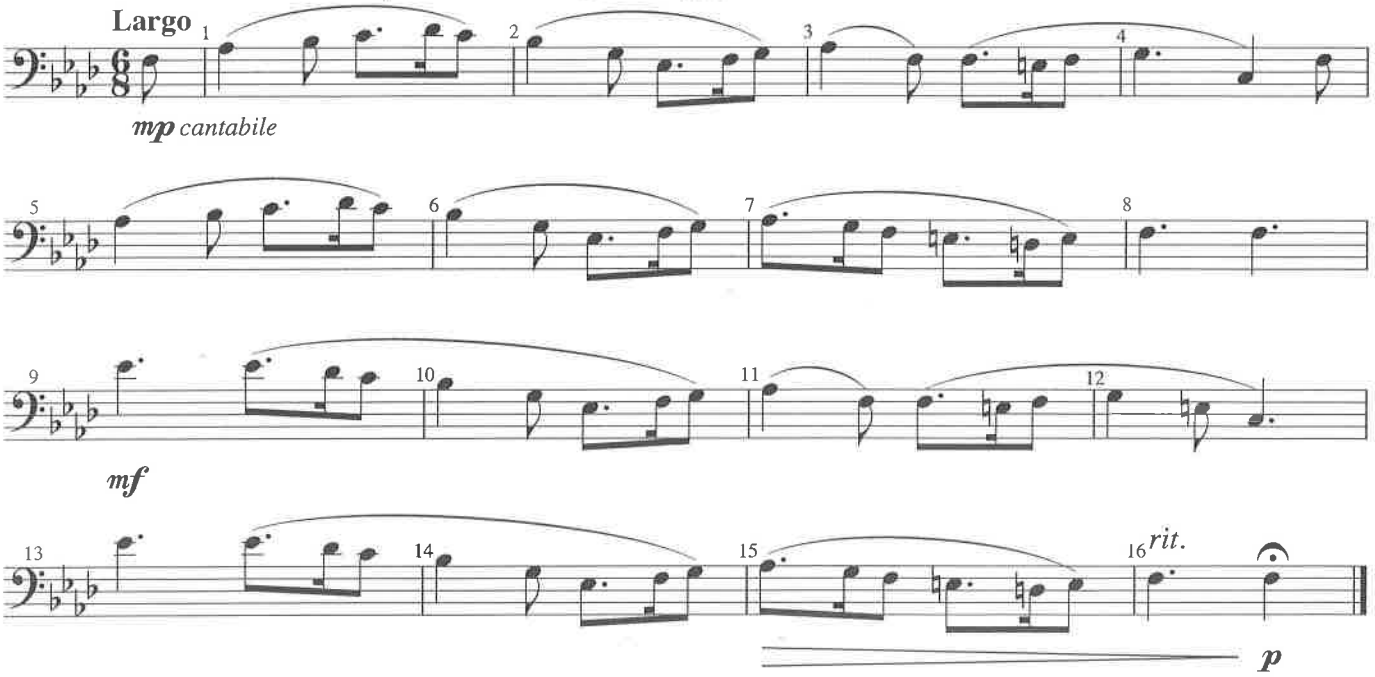
Musicianship Tip: An anacrusis (pickup note) in a cantabile (singing) style is often played tenuto and slightly stressed.



9. Greensleeves

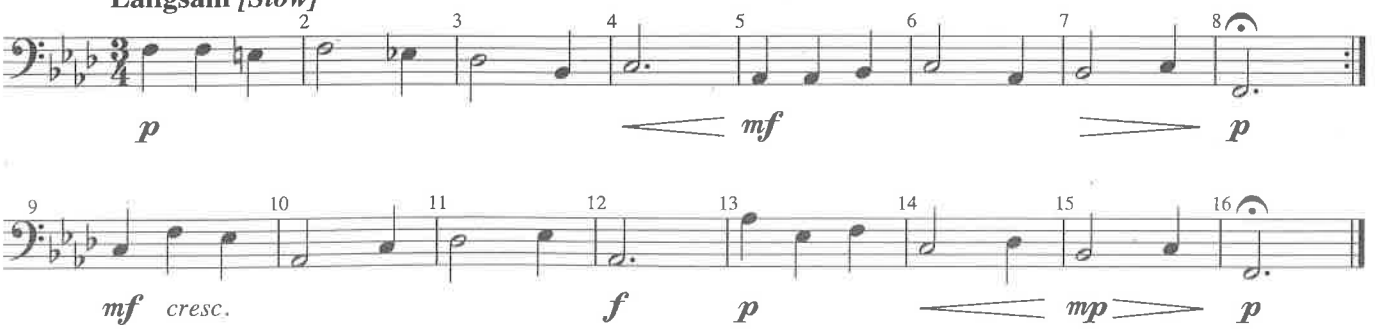
English Folk Song

*The earliest known source of this song dates back to 1580. Shakespeare mentioned **Greensleeves** in his play "The Merry Wives of Windsor," which indicates that the song became very popular.*



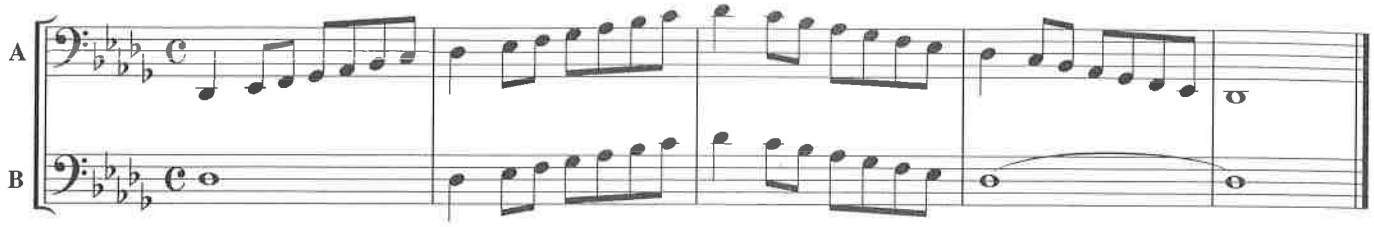
10. Chorale — Band Arrangement

Georg Neumark (1621–1681)
German Composer
arr. Ryan Nowlin



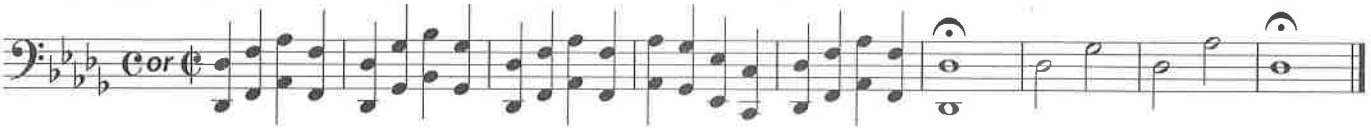
D♭ Major Studies (Concert D♭ Major)

1. D♭ Major Scale (Concert D♭ Major)



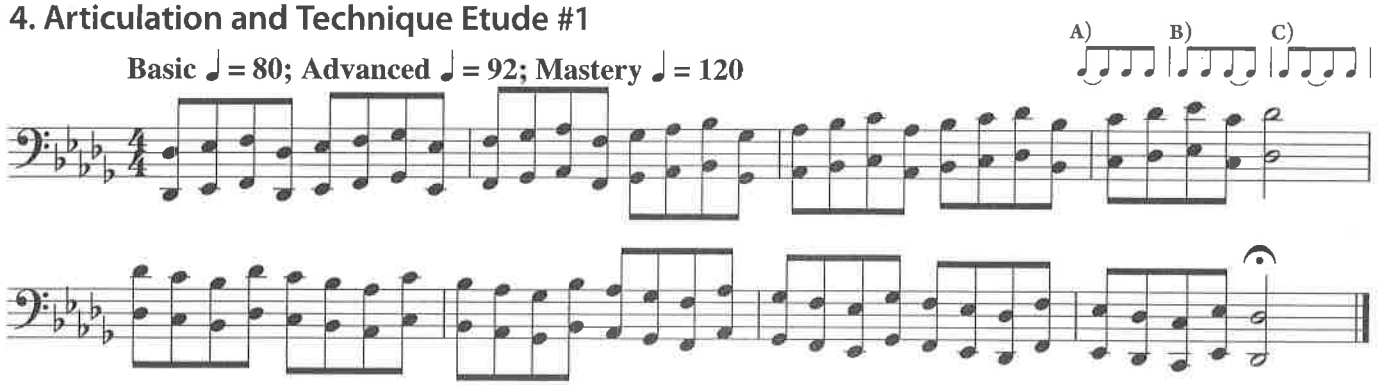
2. Thirds

3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]



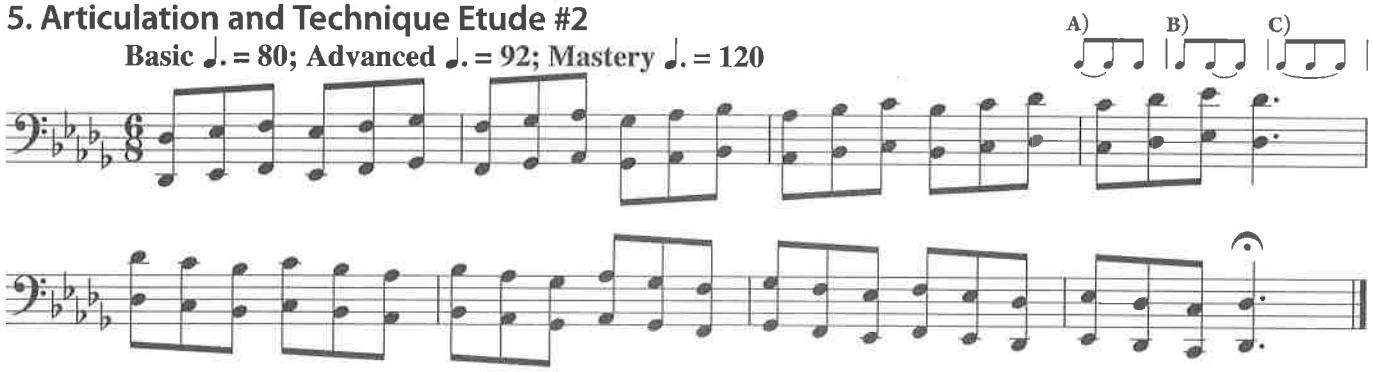
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



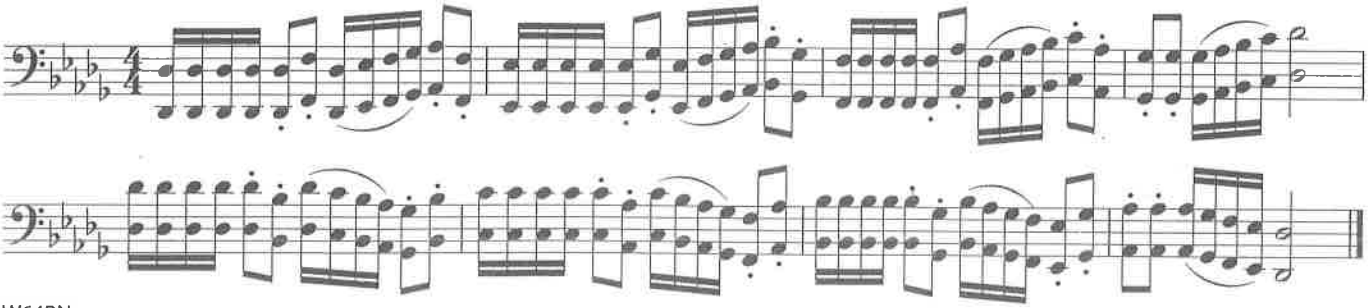
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120

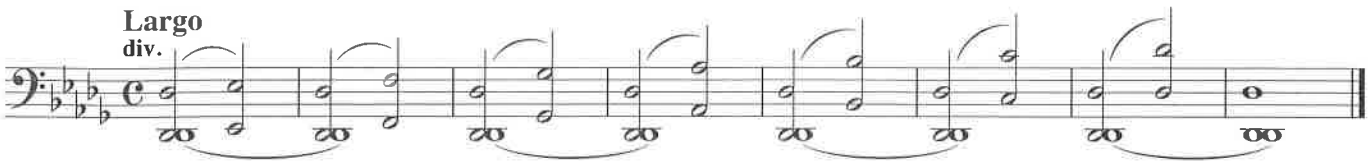


6. Articulation and Technique Etude #3

Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100

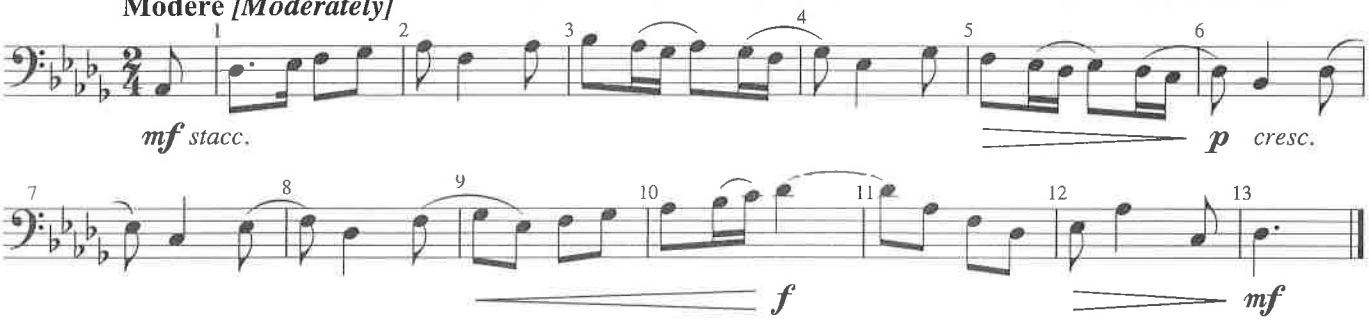


7. Interval and Tuning Etude



8. Melodious Etude

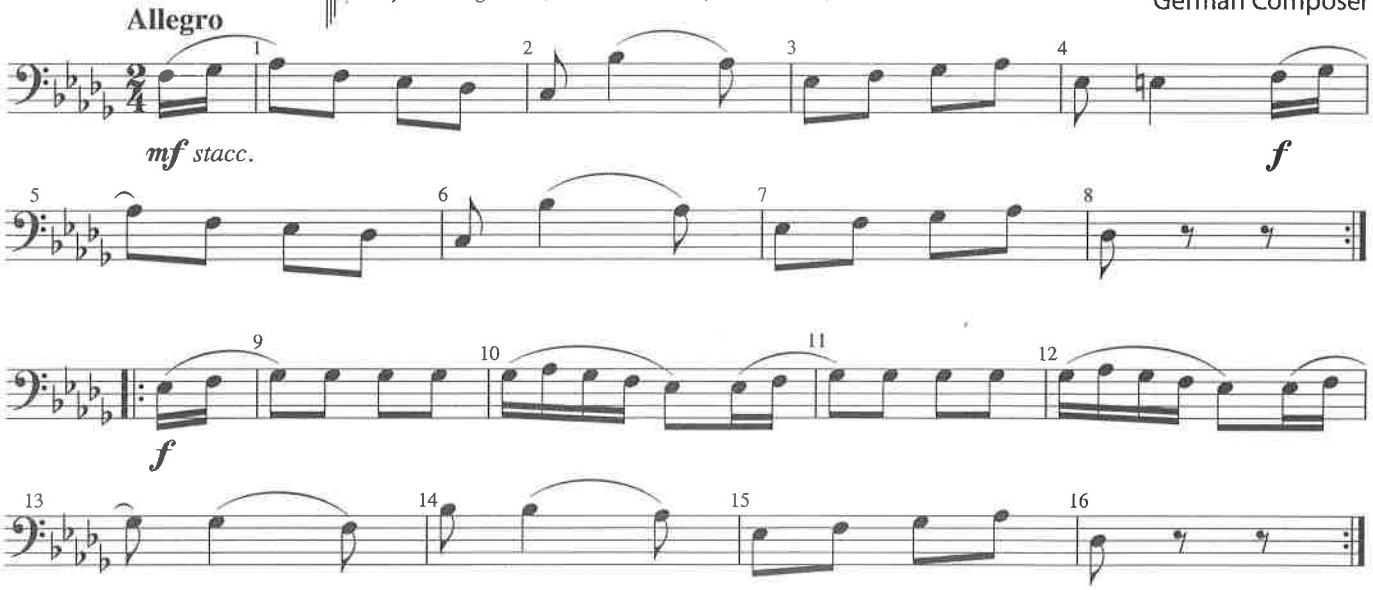
Musicianship Tip: The note preceding a syncopated note should be played shorter and slightly softer than the syncopated note. The syncopated note should be played full length and slightly louder than the notes surrounding it.



9. Ecossaise

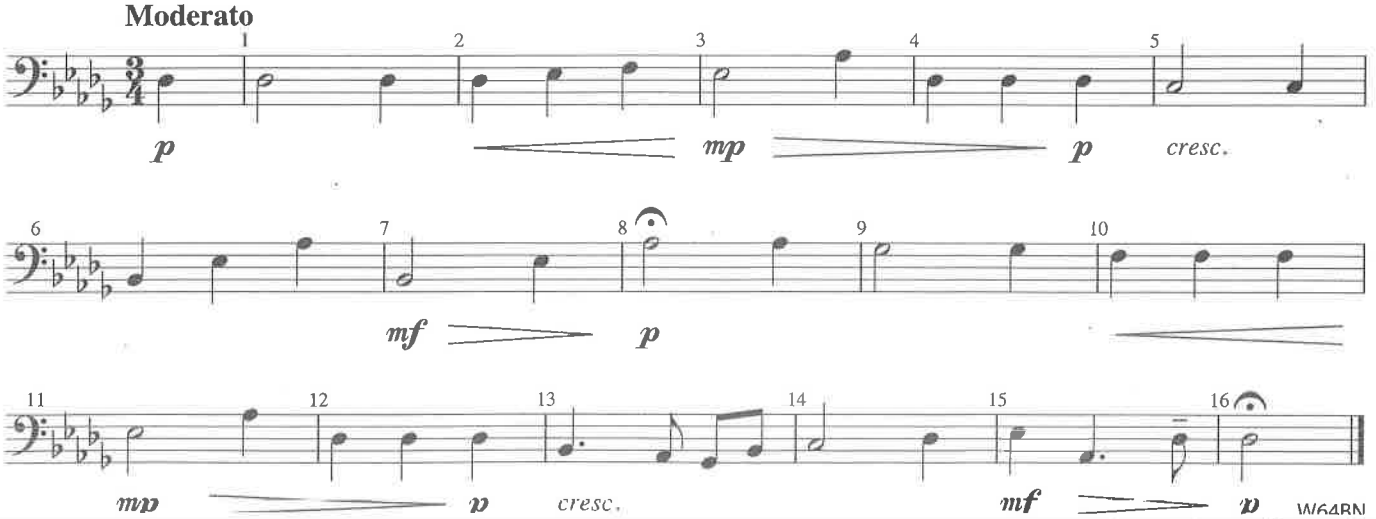
In addition to his nine famous symphonies, Beethoven wrote many charming dances, like this ecossaise (Scottish dance).

Ludwig van Beethoven (1770–1827)
German Composer



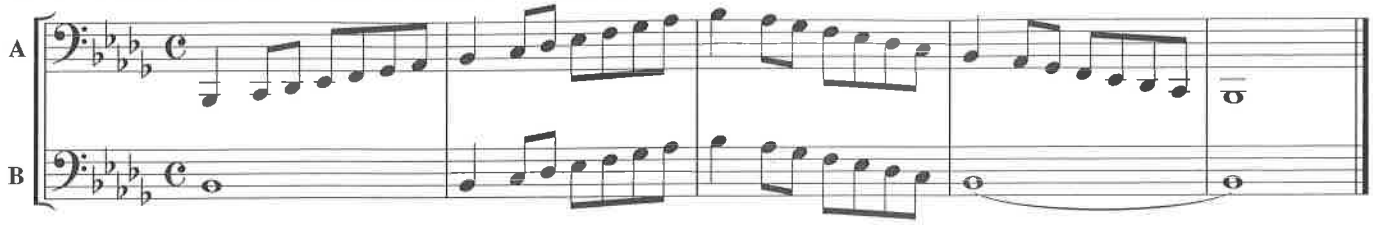
10. Chorale — Band Arrangement

Netherlands Hymn
arr. Ryan Nowlin

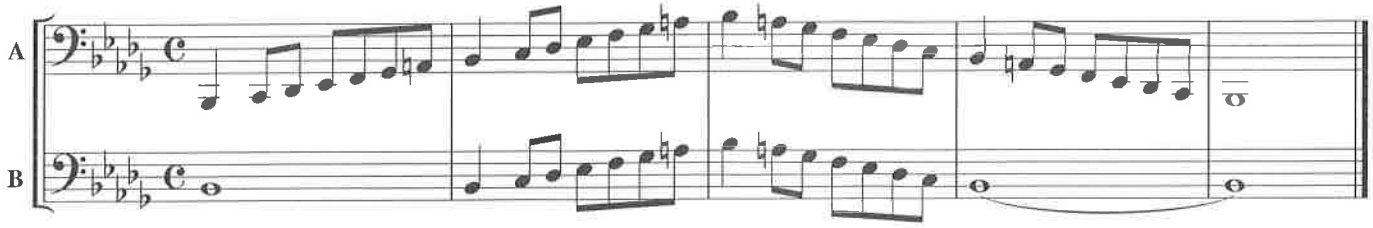


B♭ Minor Studies (Concert B♭ Minor)

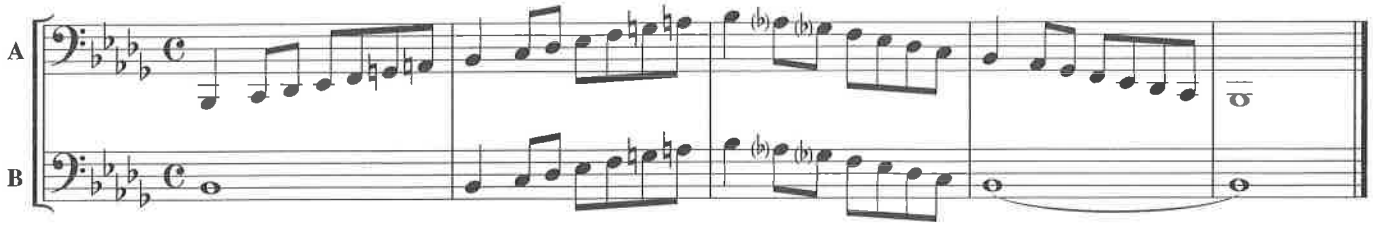
1. B♭ Natural Minor Scale (Concert B♭ Minor)



2. B♭ Harmonic Minor Scale (Concert B♭ Minor)



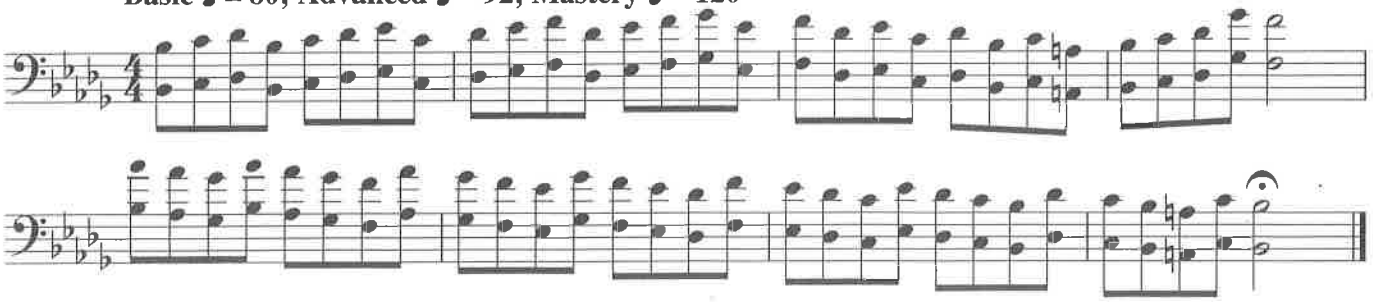
3. B♭ Melodic Minor Scale (Concert B♭ Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



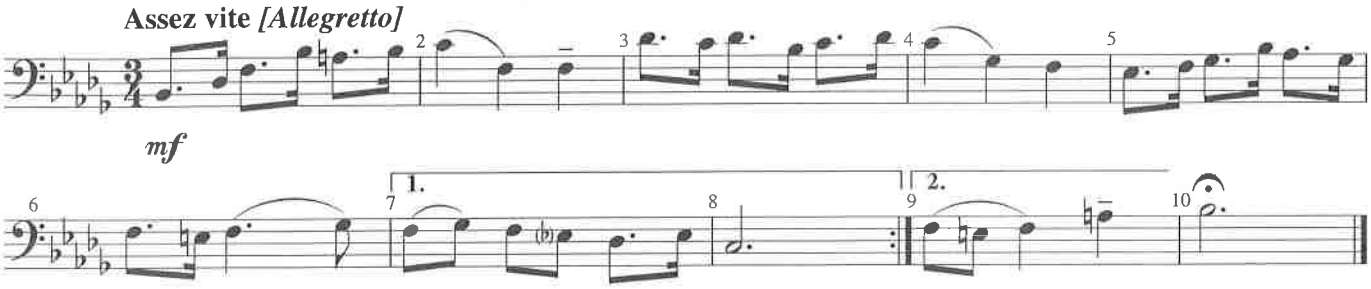
6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

7. Interval and Tuning Etude

Musicianship Tip: When playing dotted eighth and sixteenth note rhythms, the sixteenth note tends to lead to the following dotted eighth note. Assist this motion by giving the sixteenth note a slight "lift." Avoid a triplet feel.

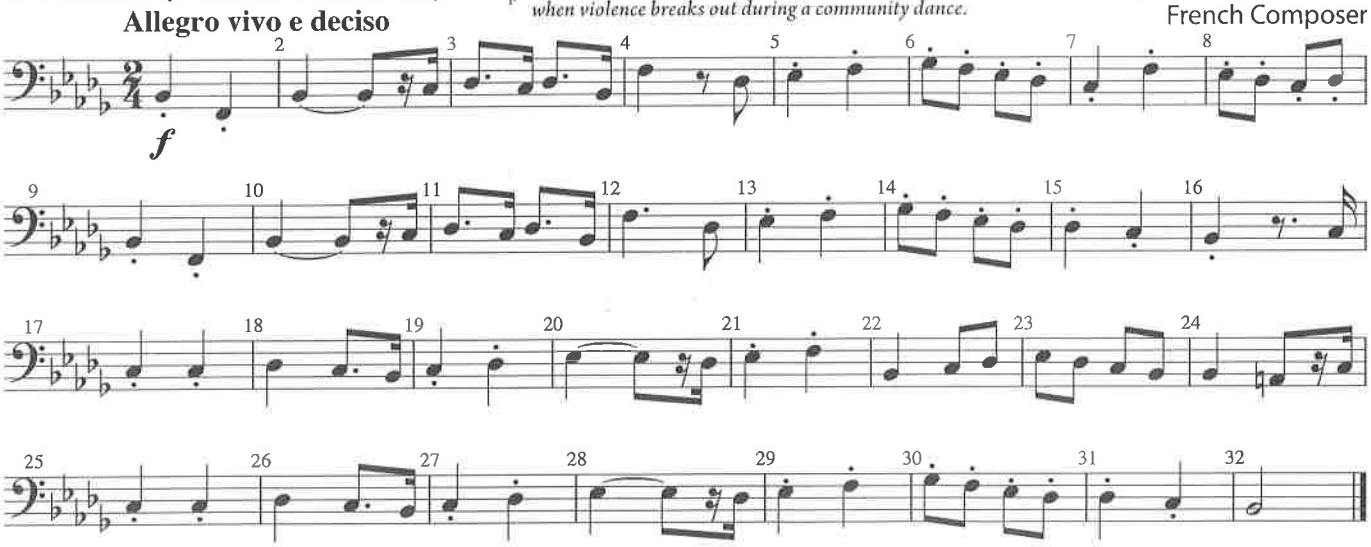
8. Melodious Etude



Bizet uses this theme throughout his music for the play "L'Arlésienne" [The Girl from Arles]. Most notably, this theme recurs in the famous "Farandole" when violence breaks out during a community dance.

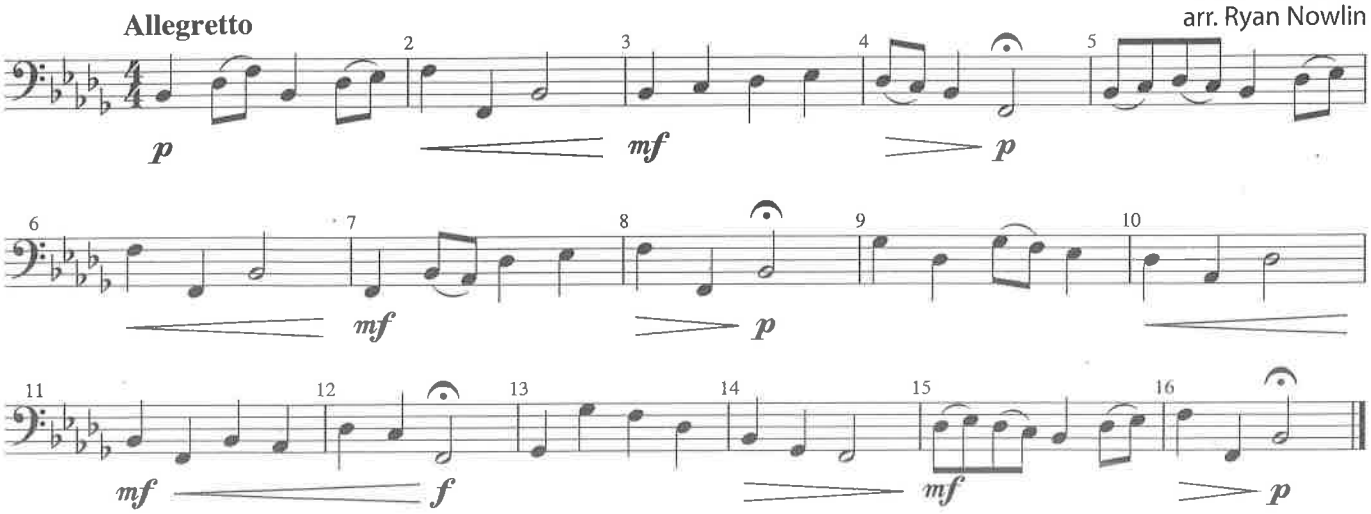
9. Prélude (from L'Arlésienne)

Georges Bizet (1838–1875)
French Composer



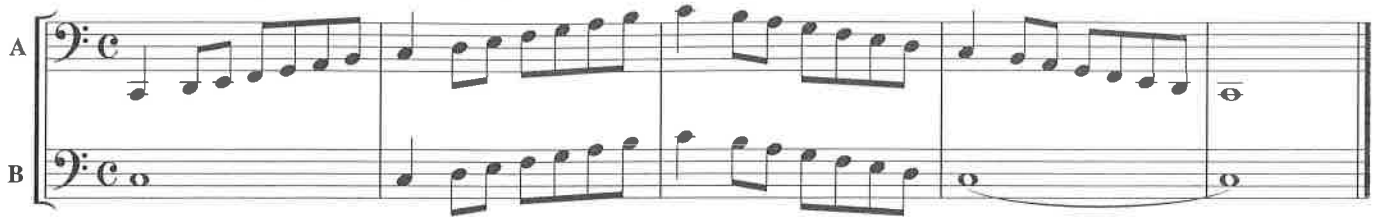
10. Chorale — Band Arrangement

Joseph Parry (1841–1903)
Welsh Composer
arr. Ryan Nowlin



C Major Studies (Concert C Major)

1. C Major Scale (Concert C Major)

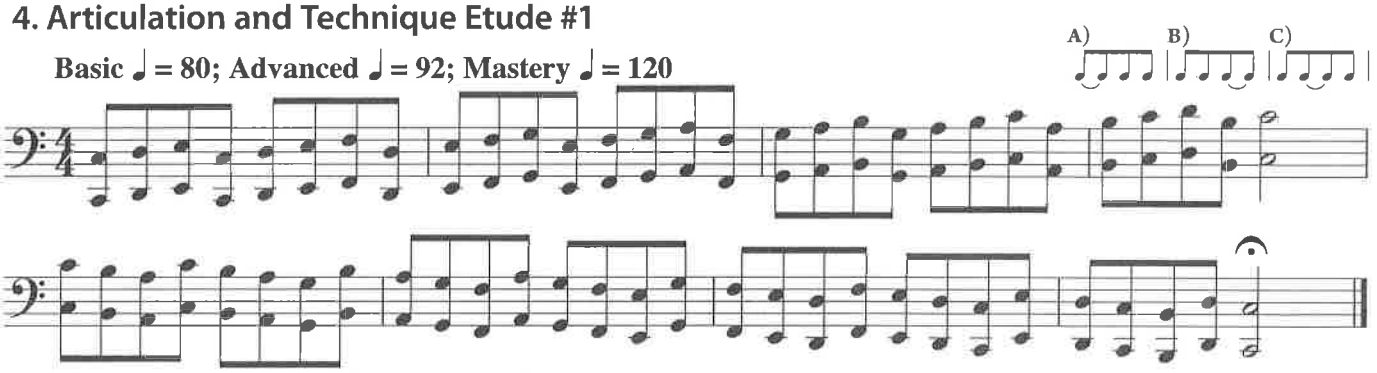


2. Thirds

3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

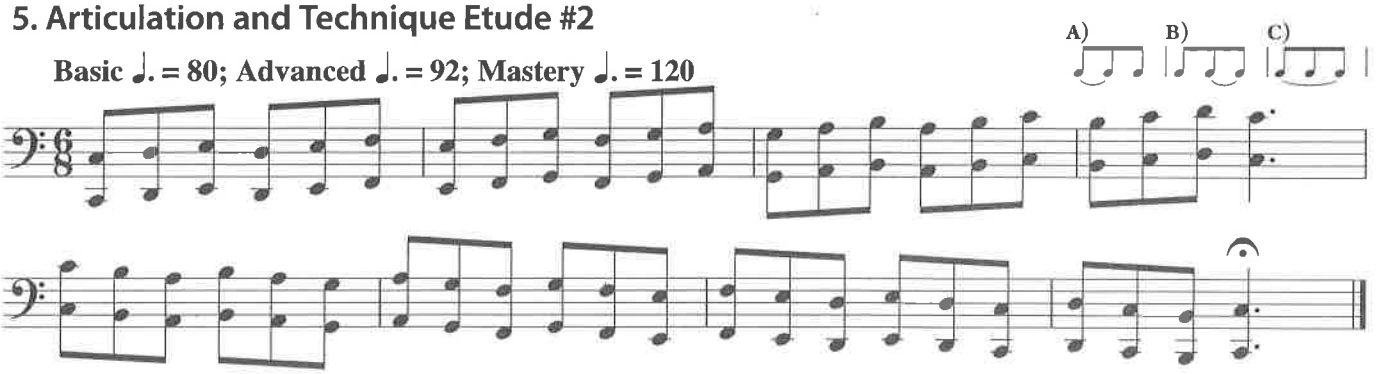
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



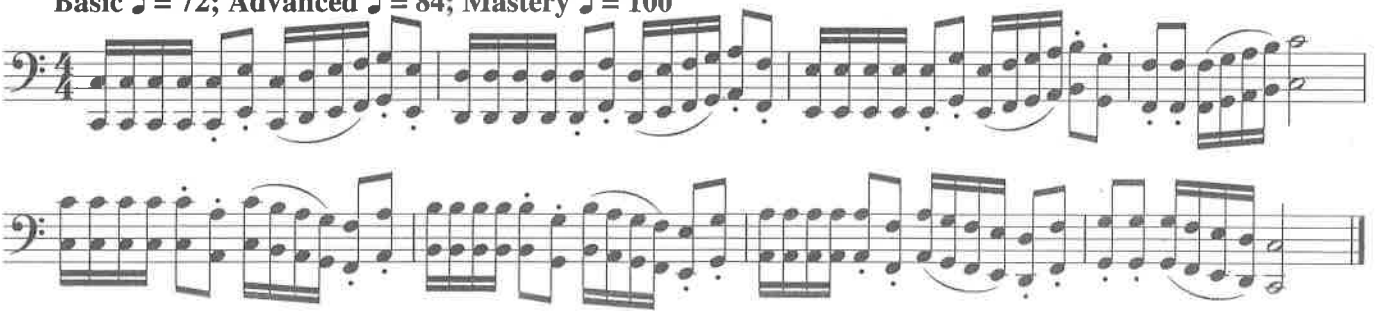
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120

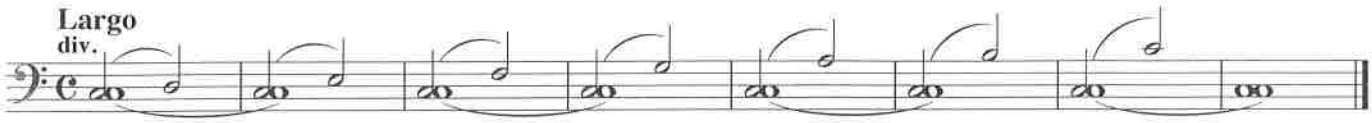


6. Articulation and Technique Etude #3

Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100

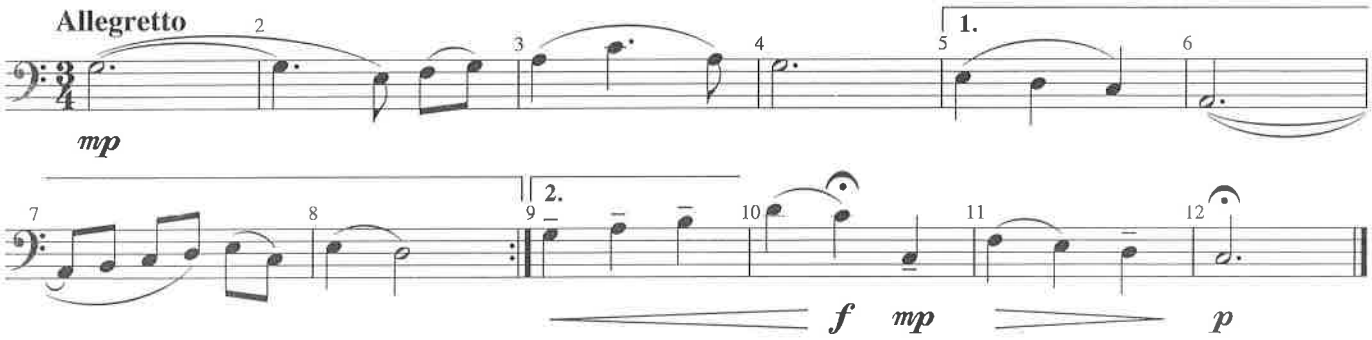


7. Interval and Tuning Etude



8. Melodious Etude

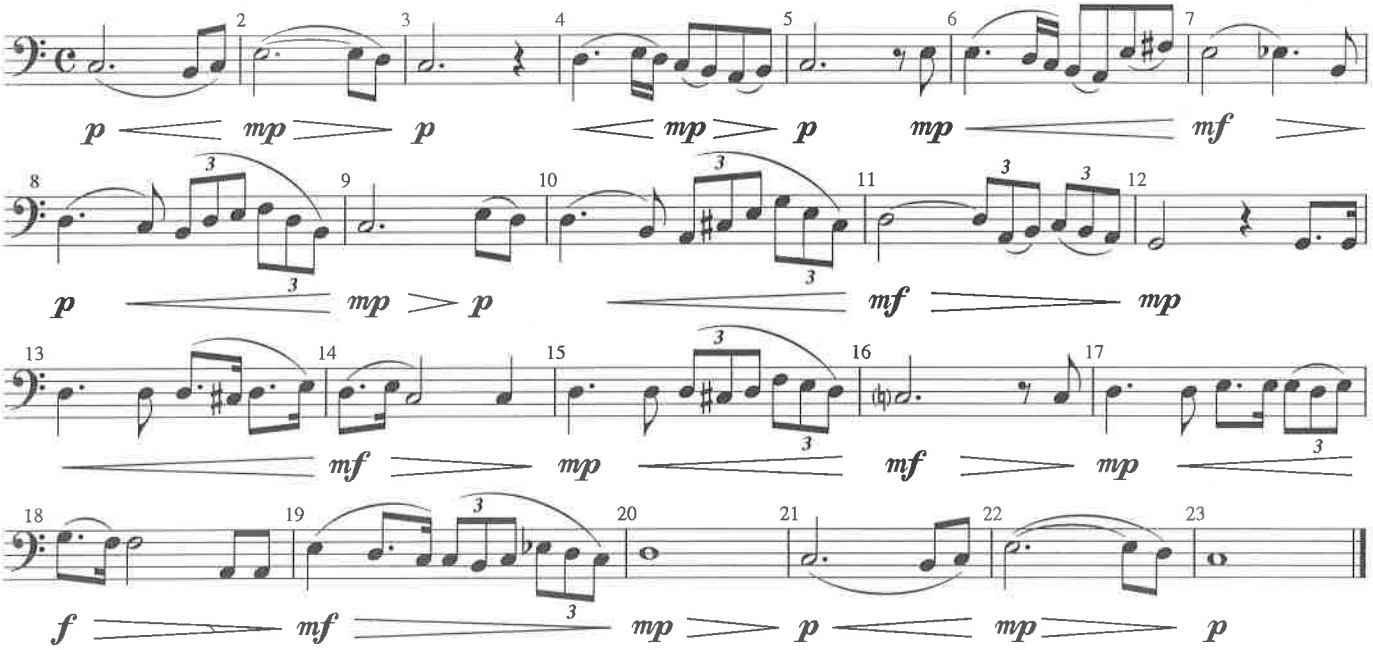
Musicianship Tip: To create motion, crescendo longer notes at the beginning of a phrase, especially if they are followed by shorter notes.



9. Ave Maria

Sehr langsam *[Very slow]*

Franz Schubert (1797–1828)
Austrian Composer

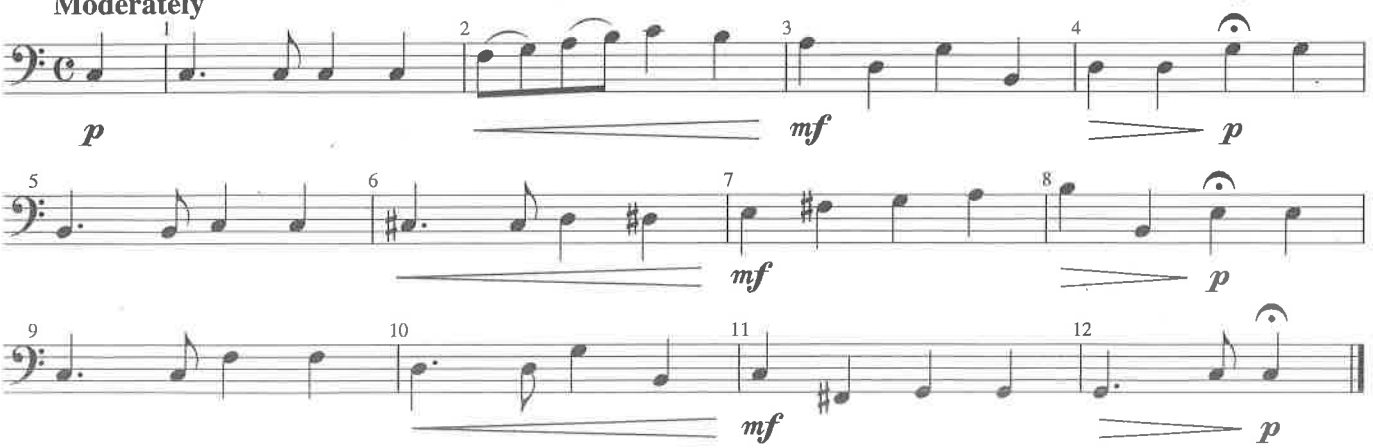


10. Chorale — Band Arrangement

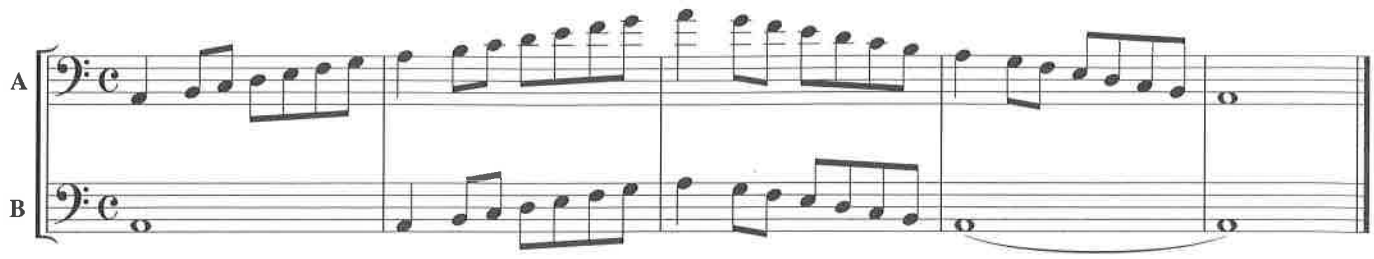
This chorale is also known as the "Navy Hymn" and is regularly sung at the U.S. Naval Academy in Annapolis, Maryland.

John Bacchus Dykes (1823–1876)
American Composer
arr. Ryan Nowlin

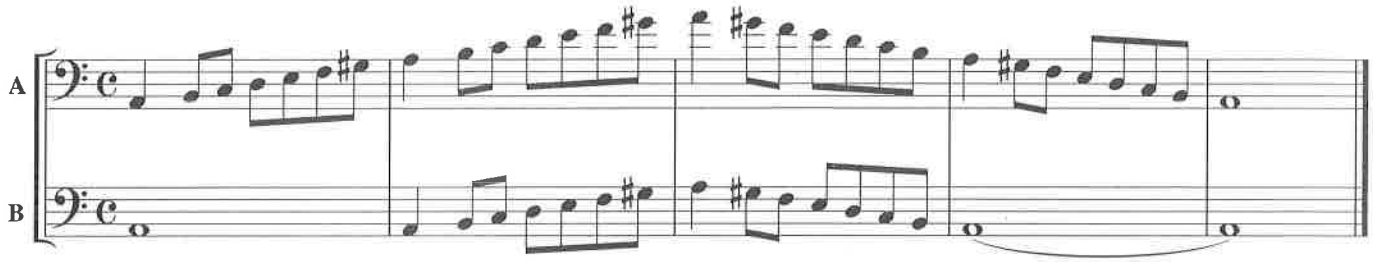
Moderately



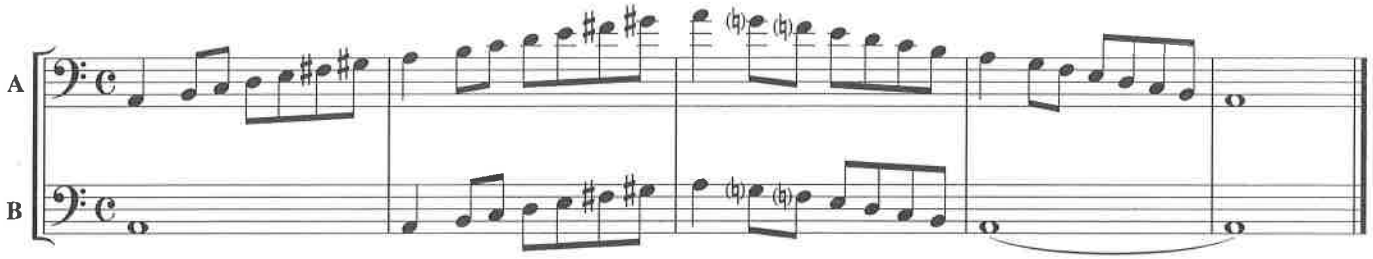
1. A Natural Minor Scale (Concert A Minor)



2. A Harmonic Minor Scale (Concert A Minor)



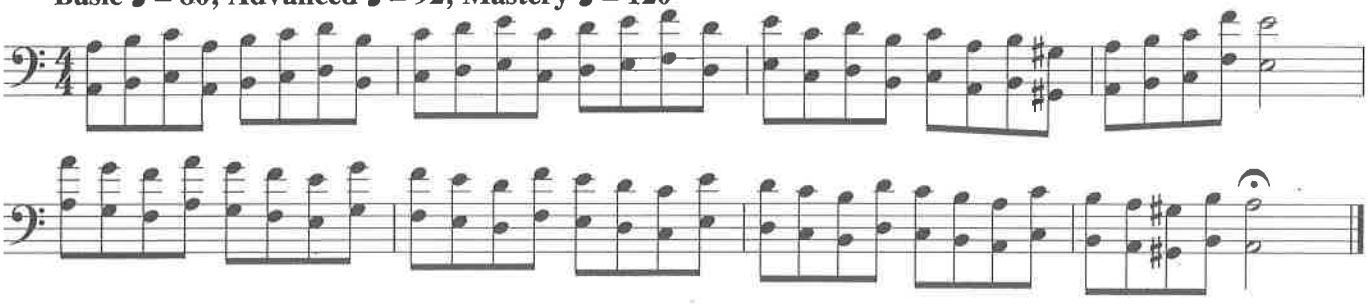
3. A Melodic Minor Scale (Concert A Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

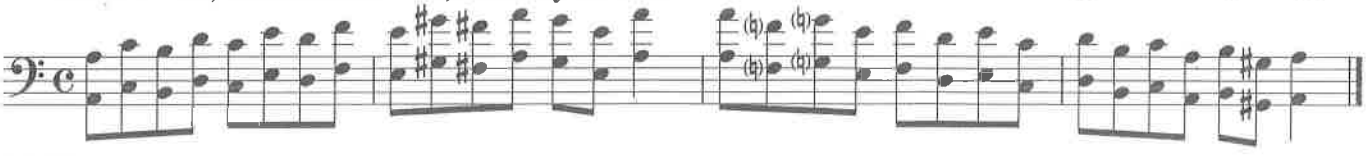
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



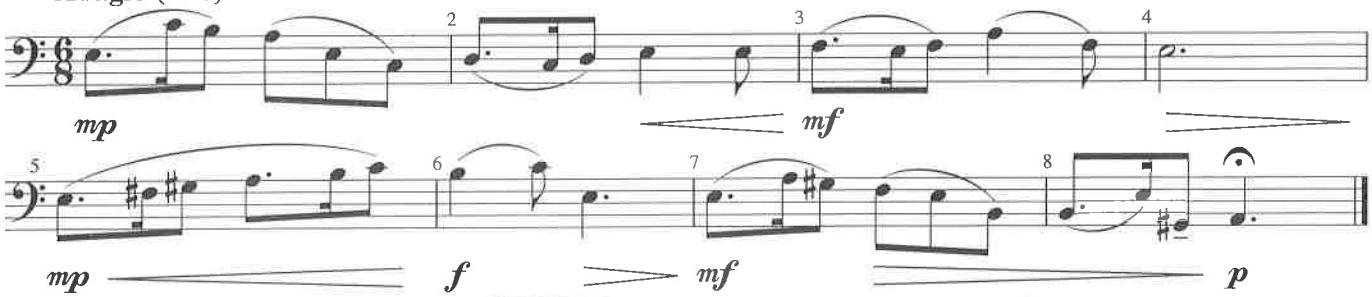
7. Interval and Tuning Etude

Largo
div.

8. Melodious Etude

Musicianship Tip: When a dotted eighth/sixteenth note rhythm is under a slur, give the sixteenth note more weight and length.

Adagio (in 6)

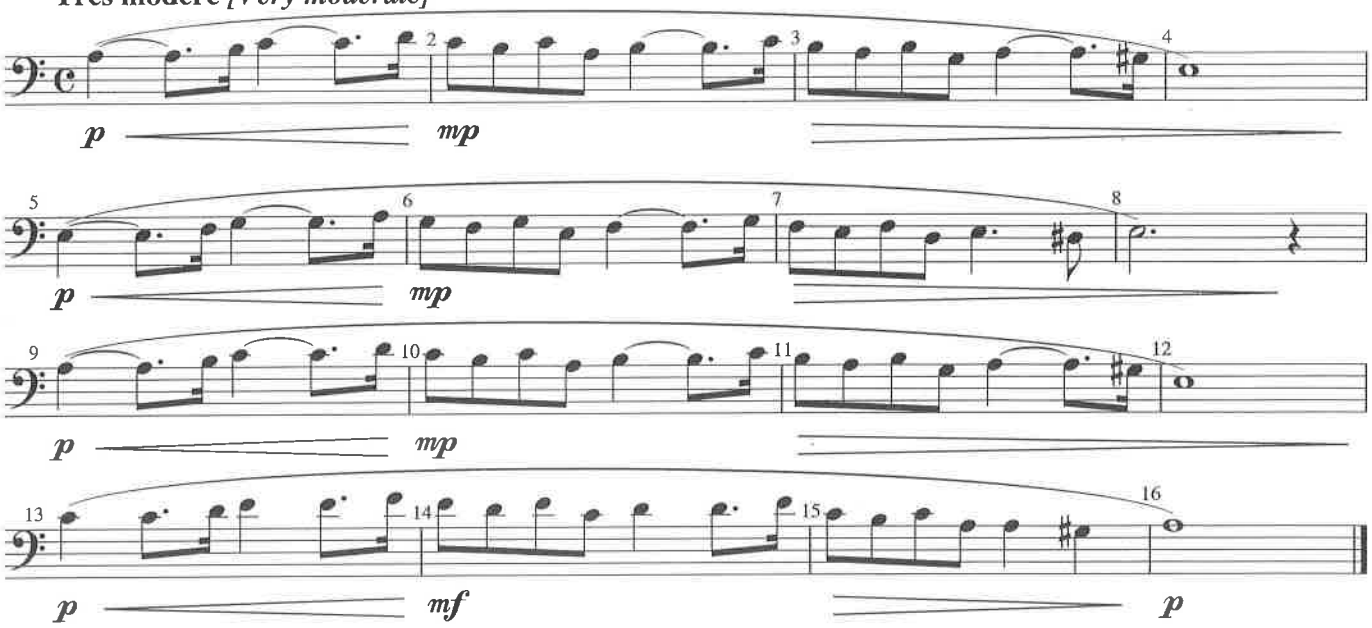


9. Pavane

Fauré was a renowned teacher in Paris. Famous composers, including Maurice Ravel, were among his students.

Gabriel Fauré (1845–1924)
French Composer

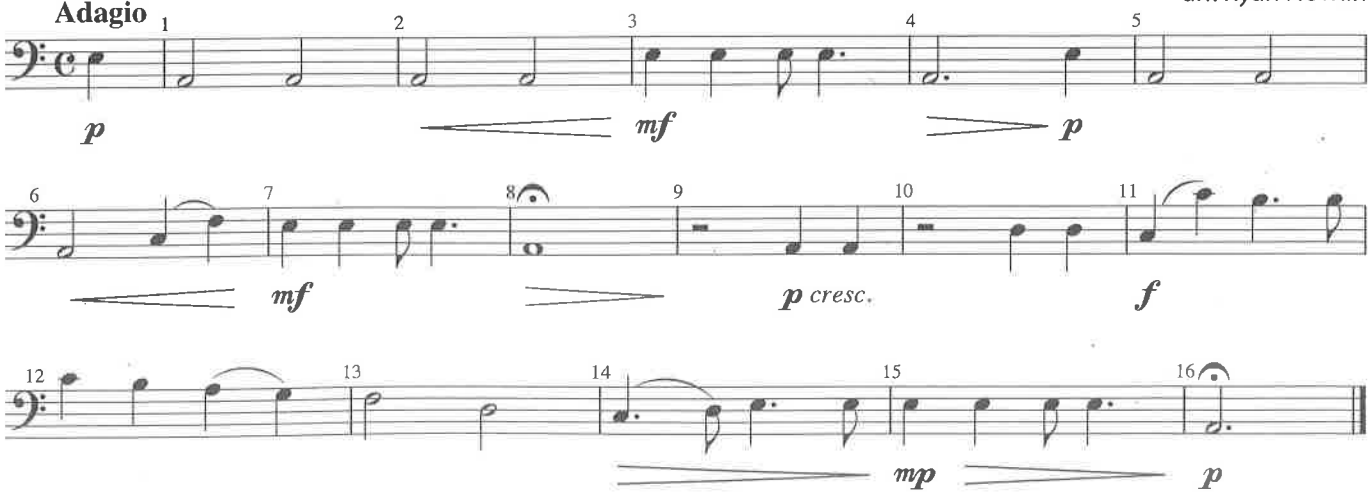
Très modéré *[Very moderate]*



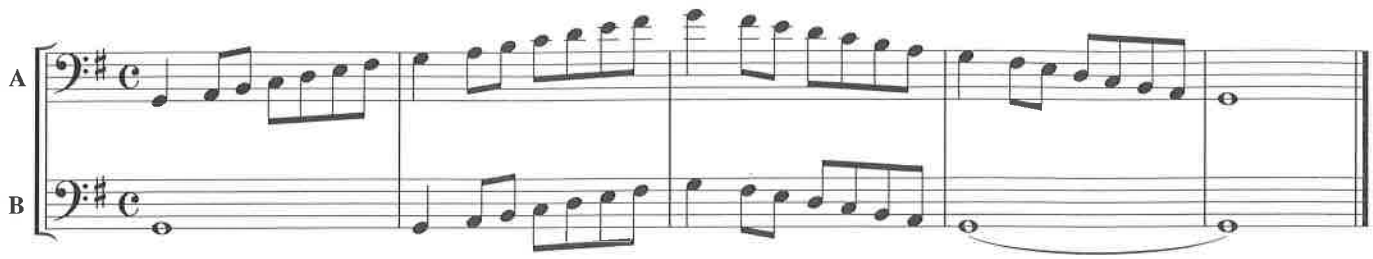
10. Chorale — Band Arrangement

American Spiritual
arr. Ryan Nowlin

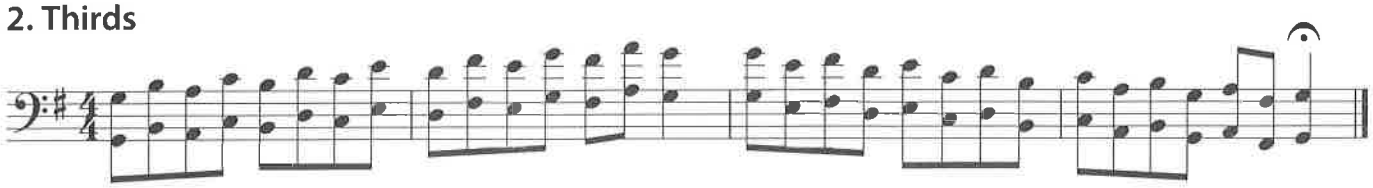
Adagio



1. G Major Scale (Concert G Major)

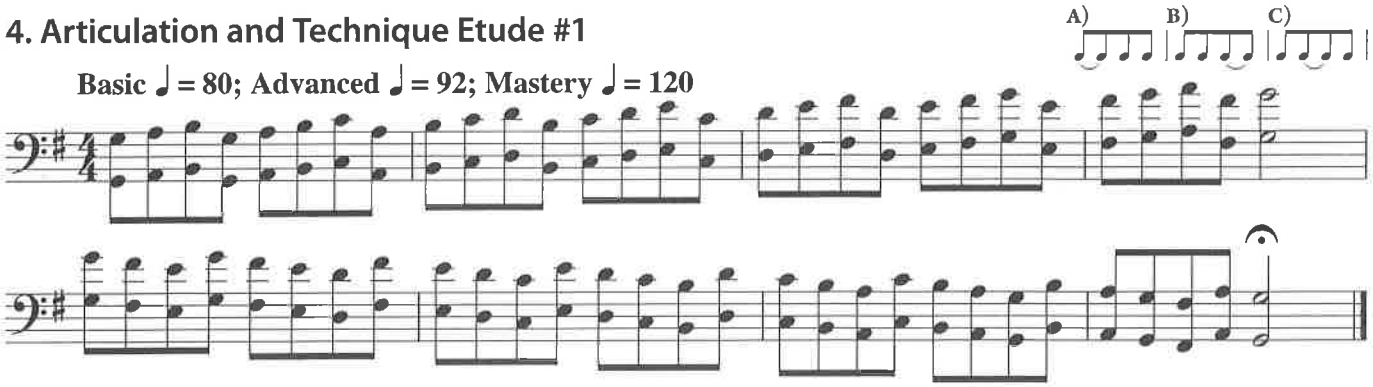


2. Thirds

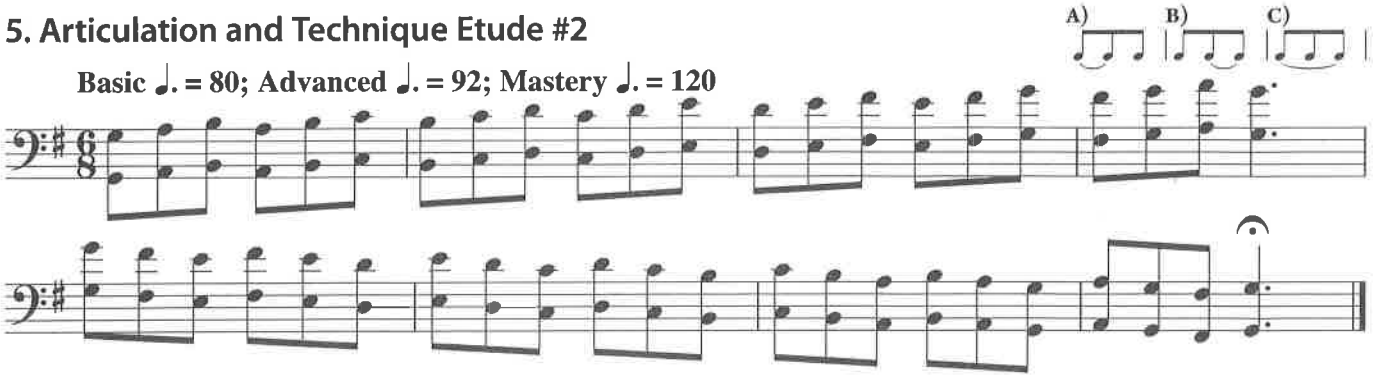


3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

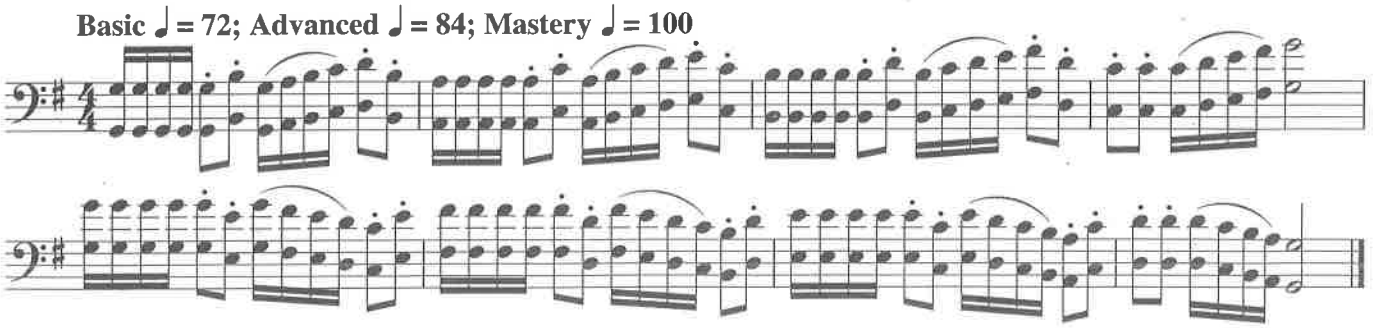
4. Articulation and Technique Etude #1



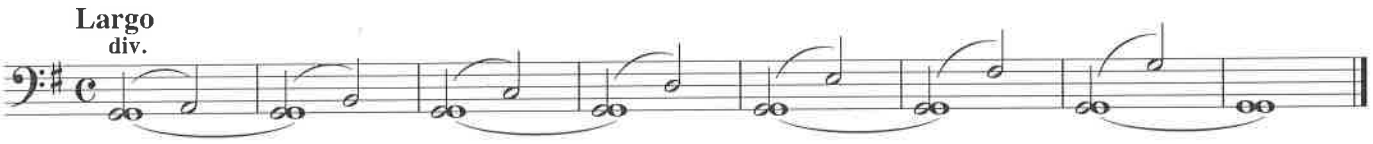
5. Articulation and Technique Etude #2



6. Articulation and Technique Etude #3

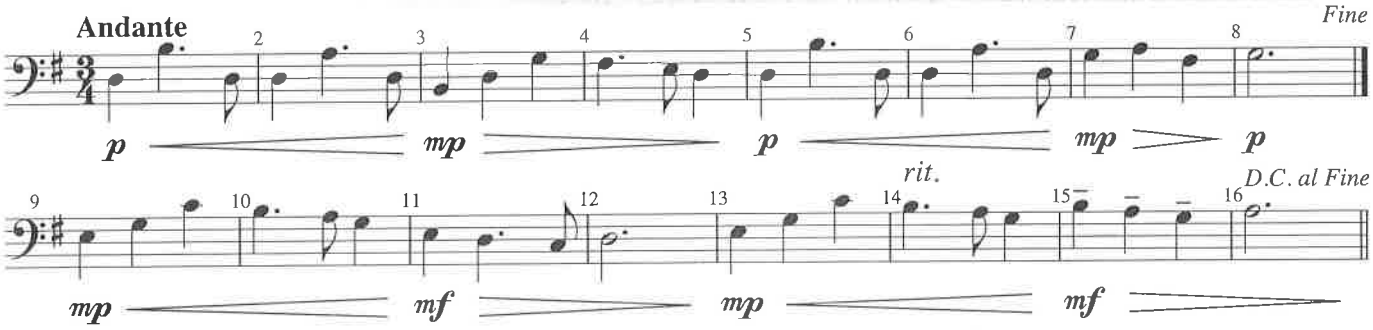


7. Interval and Tuning Etude



8. Melodious Etude

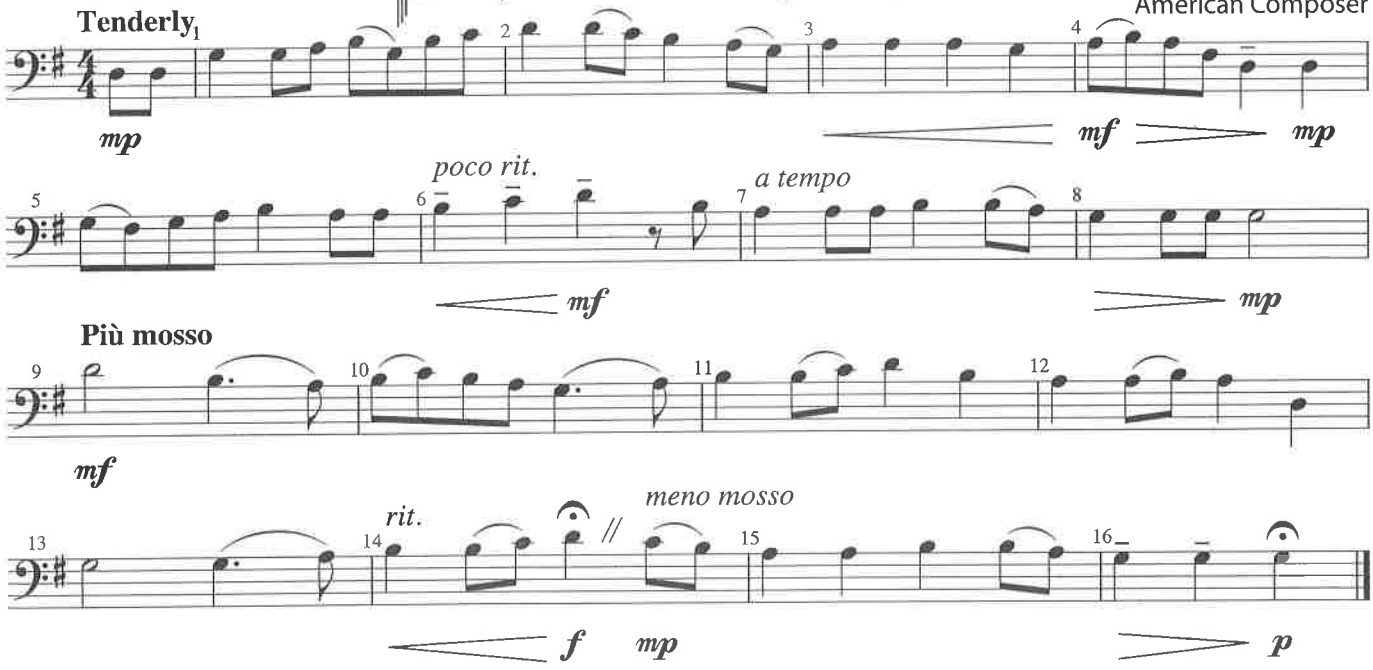
Musicianship Tip: Increase musical tension through the use of a crescendo and create greater anticipation by delaying the climax of a phrase through the use of a ritardando (rit.).



9. Simple Gifts

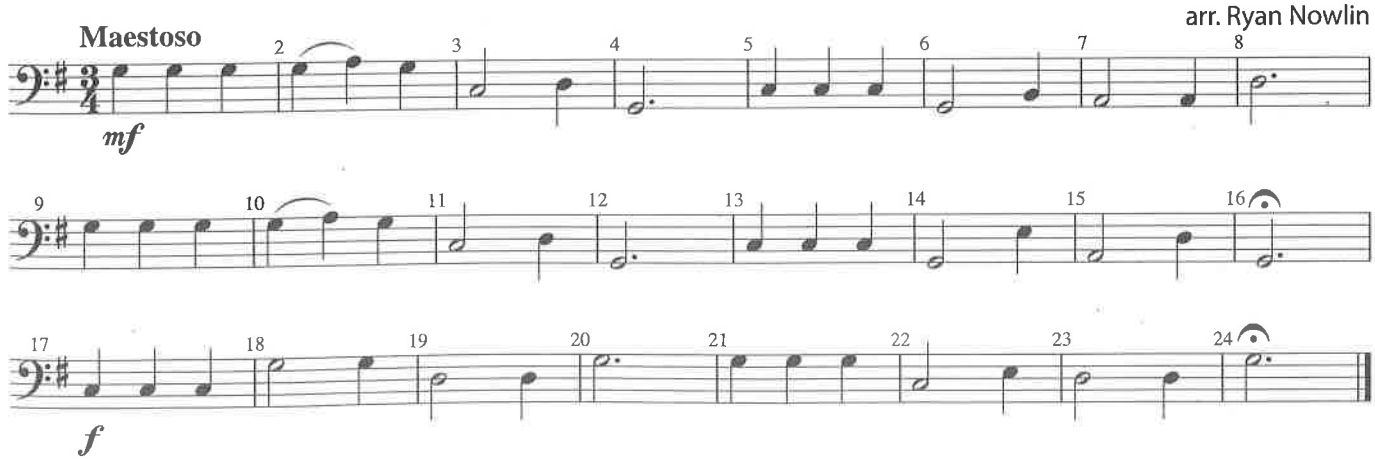
Simple Gifts gained popularity when the American composer Aaron Copland used it in his 1944 ballet "Appalachian Spring."

Joseph Brackett (1797–1882)
American Composer

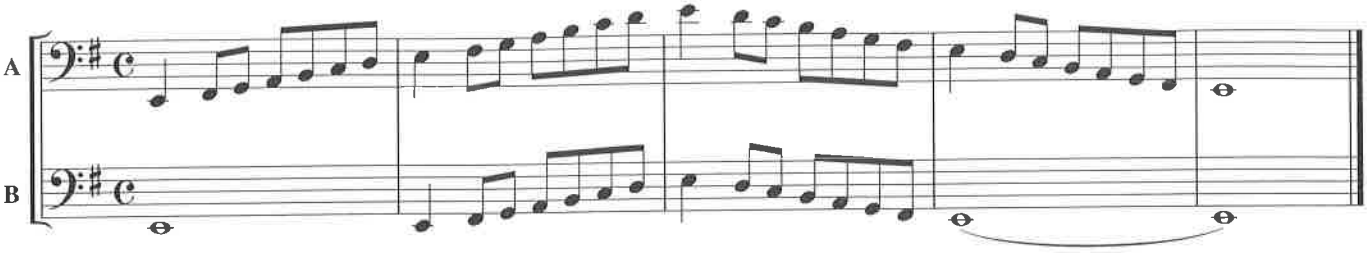


10. Chorale — Band Arrangement

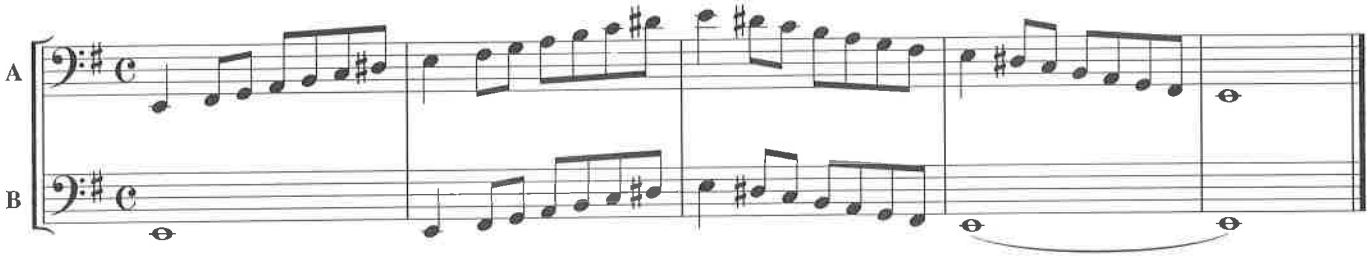
Henry F. Hemy (1818–1888)
Australian Composer
arr. Ryan Nowlin



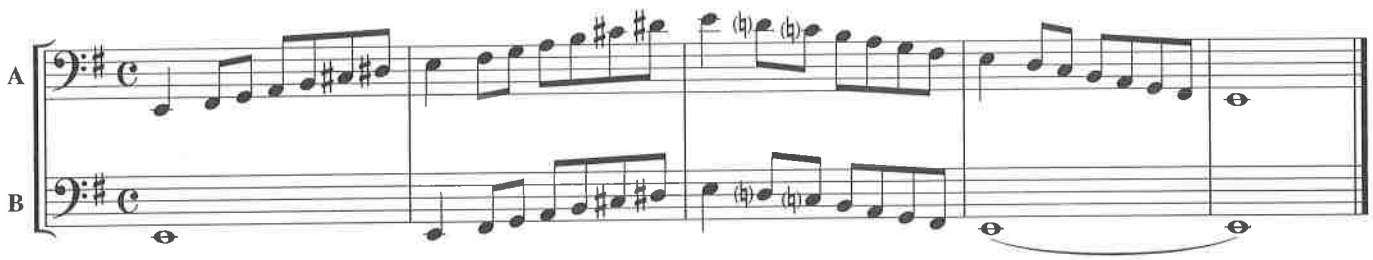
1. E Natural Minor Scale (Concert E Minor)



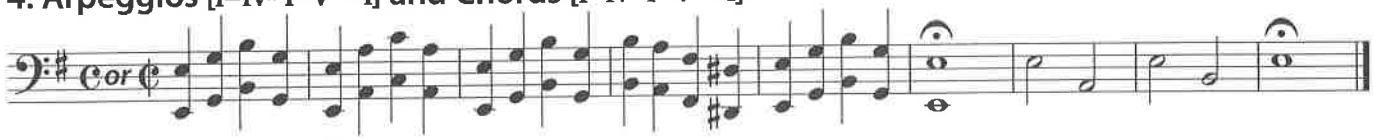
2. E Harmonic Minor Scale (Concert E Minor)



3. E Melodic Minor Scale (Concert E Minor)

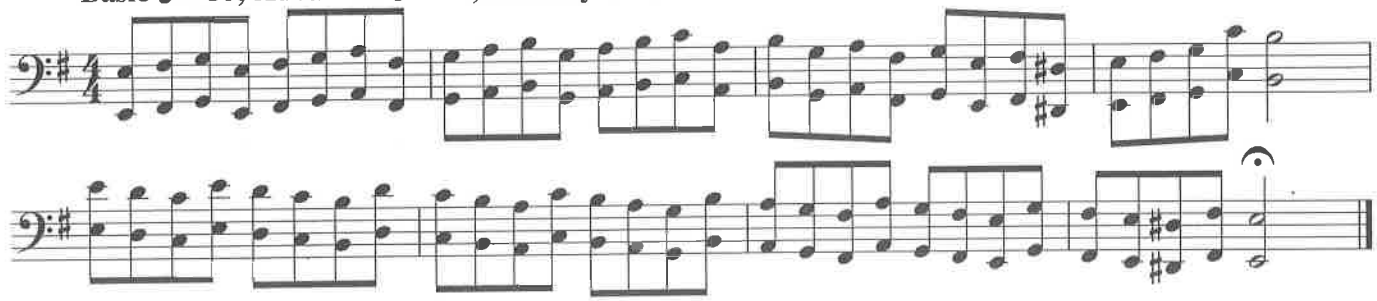


4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]



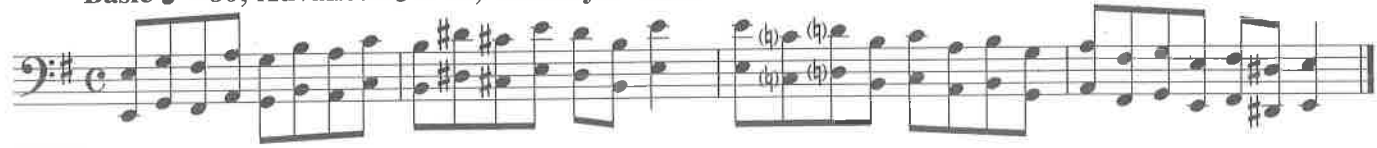
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

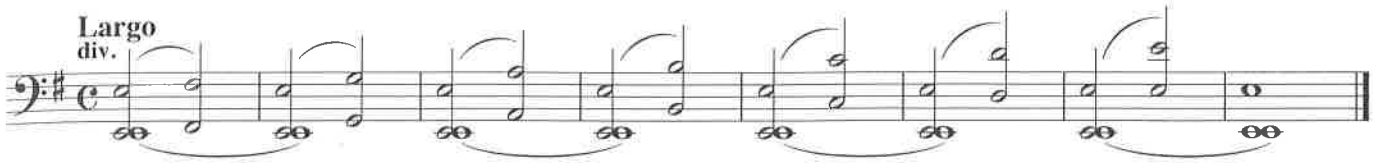


6. Articulation and Technique Etude #2

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120

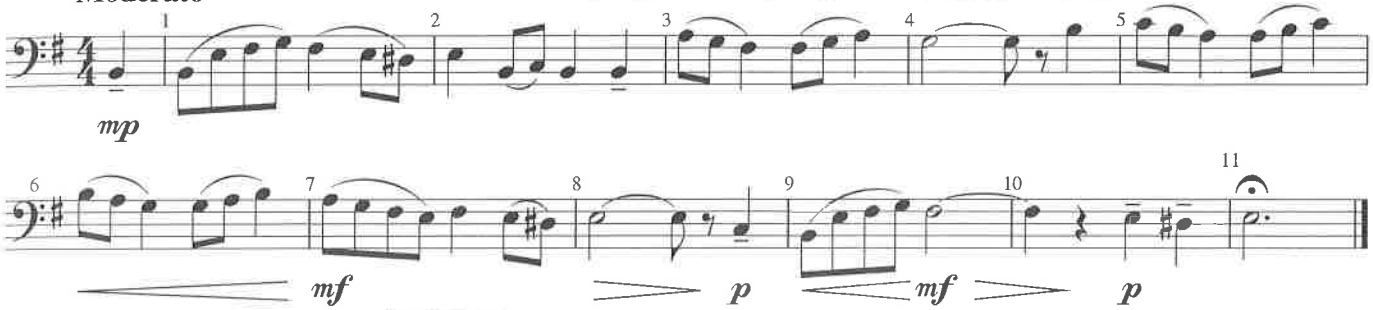


7. Interval and Tuning Etude



8. Melodious Etude

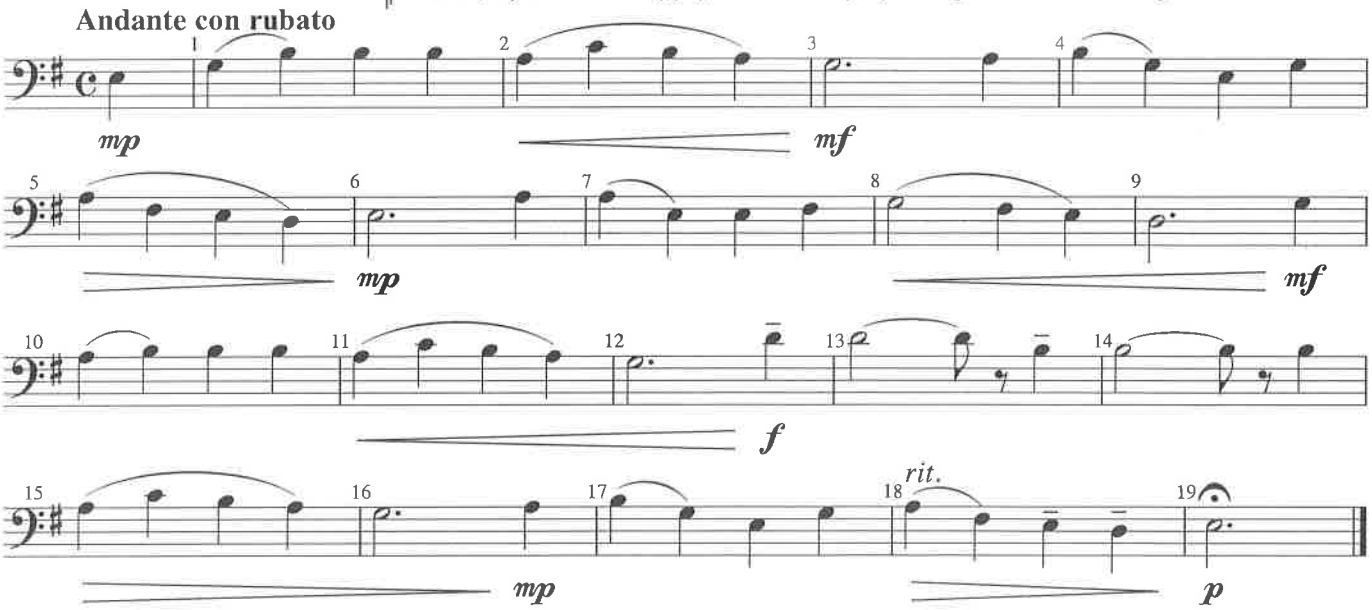
Musicianship Tip: The first note of a slur is often held slightly longer than the subsequent notes within the slur.



9. Plainsong

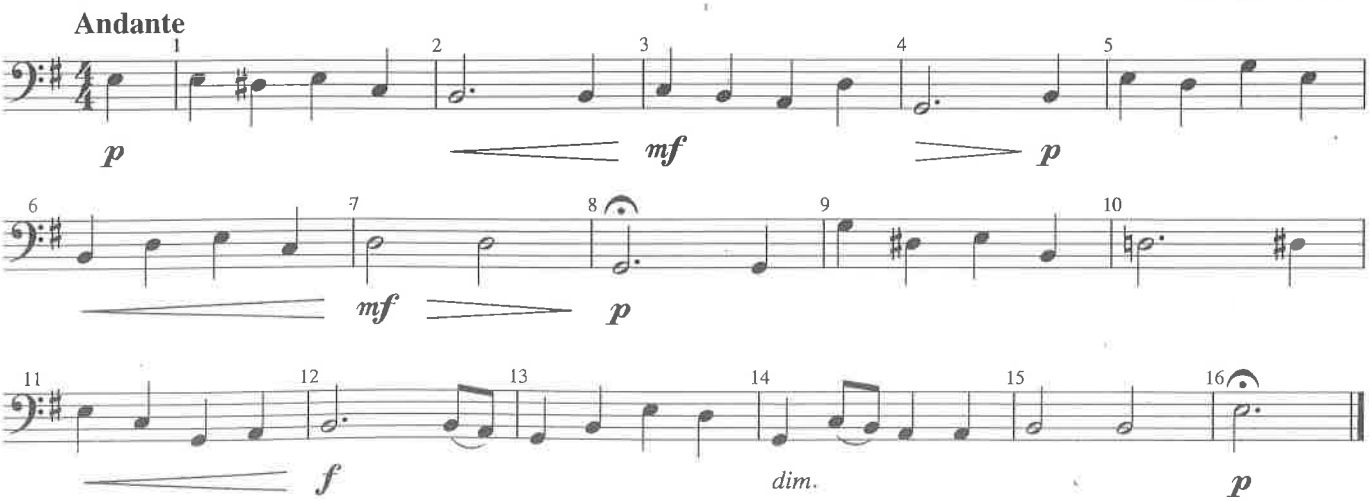
Traditional

Plainsong is related to Gregorian Chant, with examples dating back to the 3rd century. Because many plainsong melodies pre-date modern musical notation and the invention of measures, rhythm is historically performed less strictly in plainsong than in other musical styles.



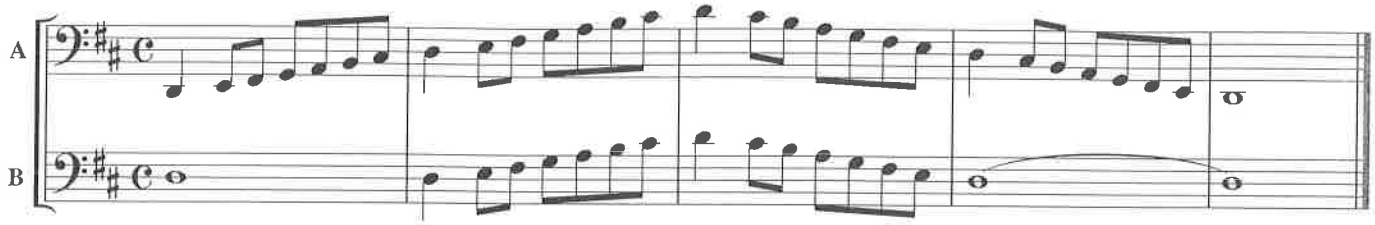
10. Chorale — Band Arrangement

Traditional Hebrew Melody
Adaptation: Meyer Lyon (1750–1797)
arr. Ryan Nowlin



D Major Studies (Concert D Major)

1. D Major Scale (Concert D Major)

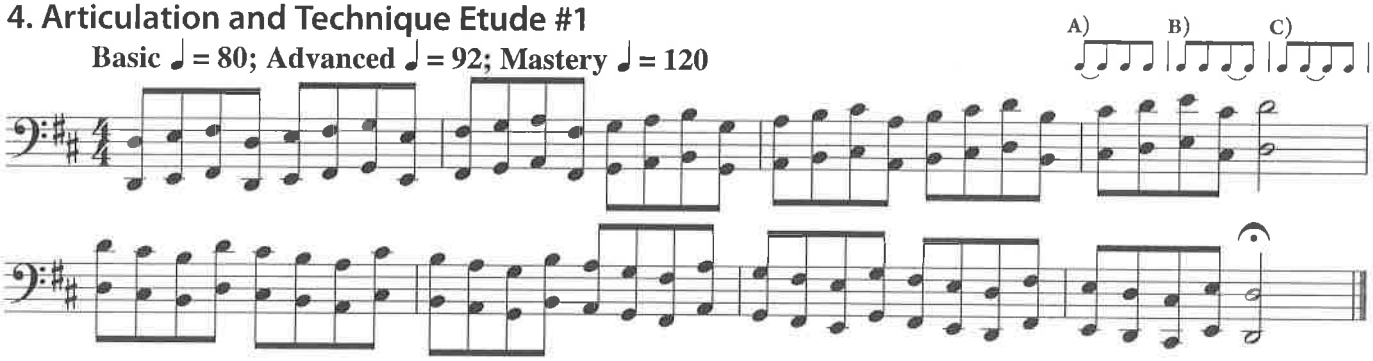


2. Thirds

3. Arpeggios [I–IV–I–V^7–I] and Chords [I–IV–I–V^7–I]

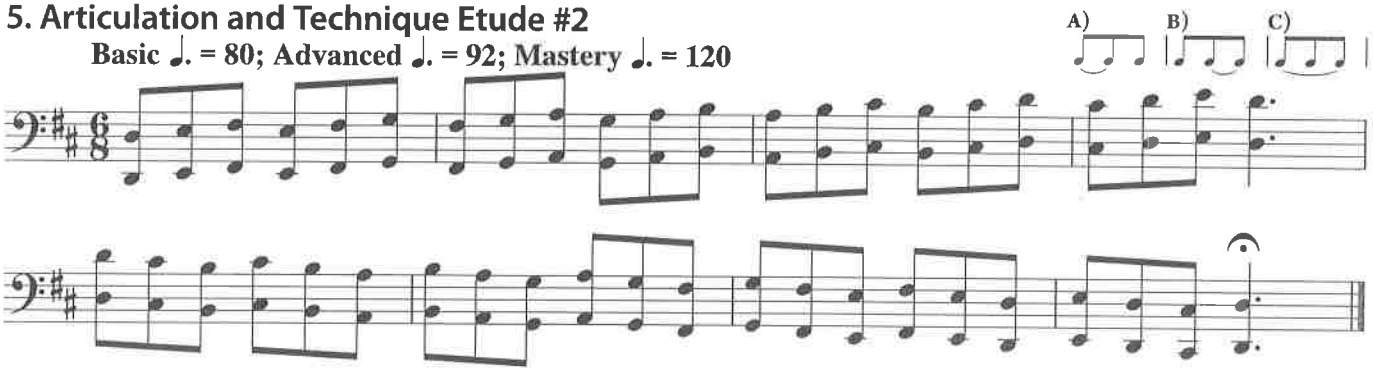
4. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



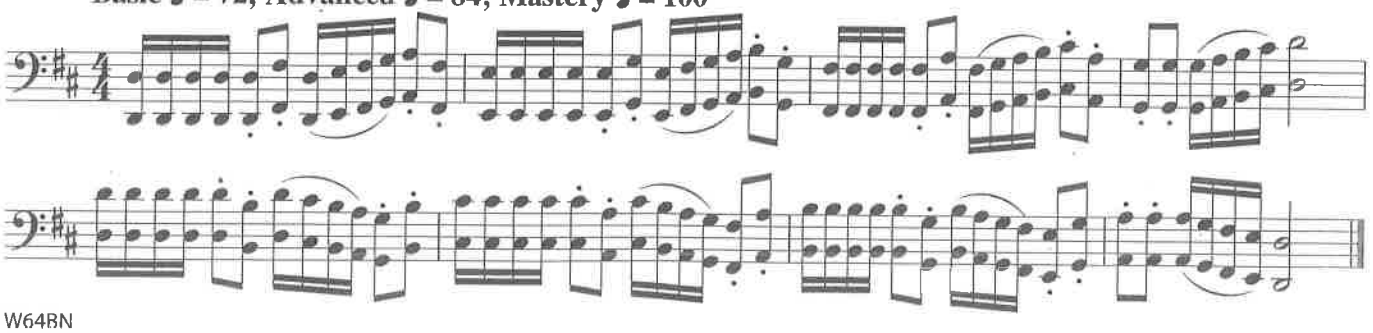
5. Articulation and Technique Etude #2

Basic ♩. = 80; Advanced ♩. = 92; Mastery ♩. = 120

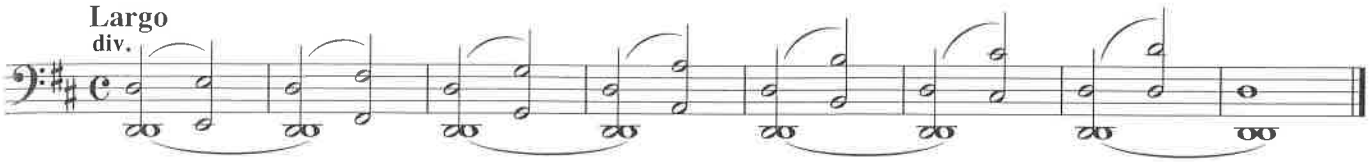


6. Articulation and Technique Etude #3

Basic ♩ = 72; Advanced ♩ = 84; Mastery ♩ = 100

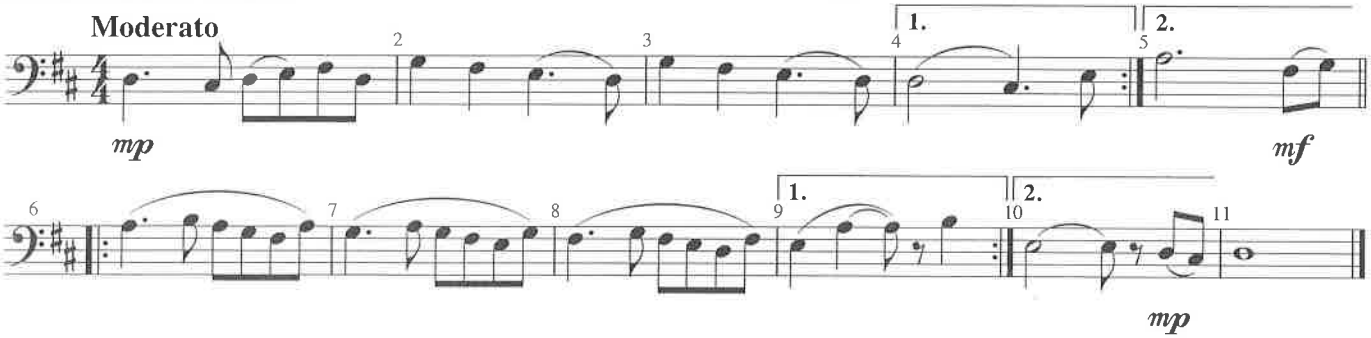


7. Interval and Tuning Etude



Musicianship Tip: Lower-pitched notes tend to lead to higher-pitched notes, while higher-pitched notes tend to lead to lower-pitched notes. Assist this movement by applying crescendos and decrescendos.

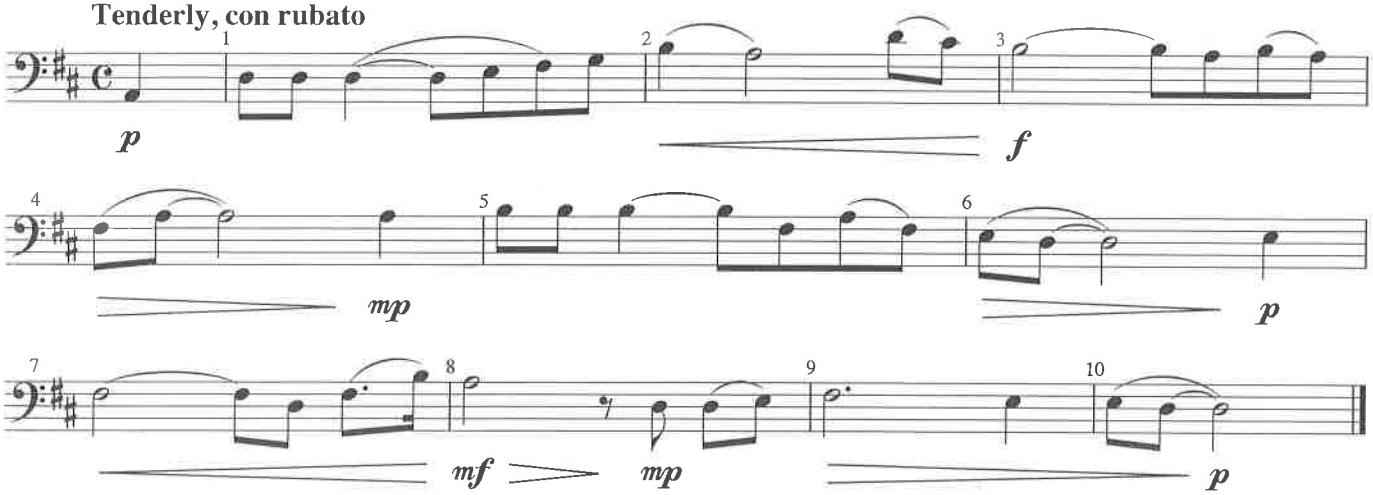
8. Melodious Etude



The origins of this song are unclear. Many different versions are popular today. One version expresses longing for the Shenandoah Valley in Virginia, while another professes love for the daughter of an American Indian chief.

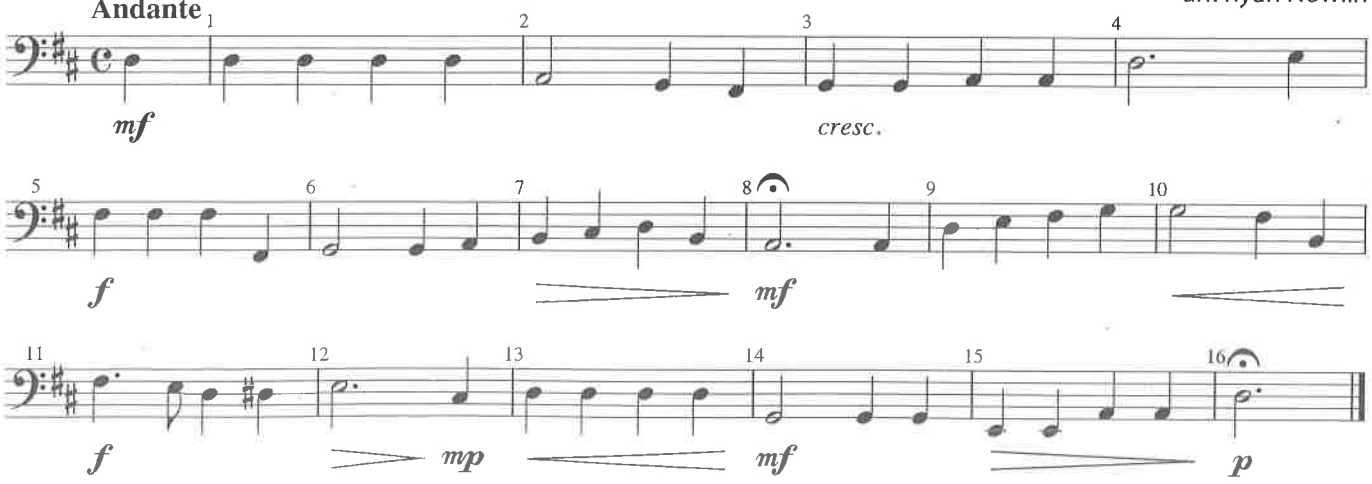
9. Shenandoah

American Folk Song



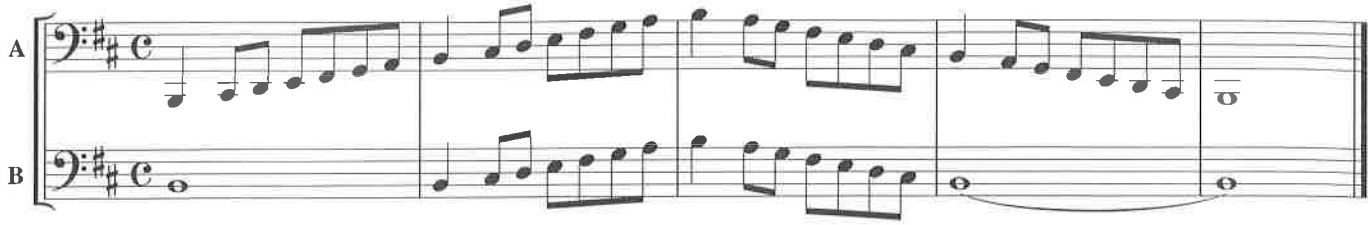
10. Chorale — Band Arrangement

Samuel S. Wesley (1810–1876)
English Composer
arr. Ryan Nowlin

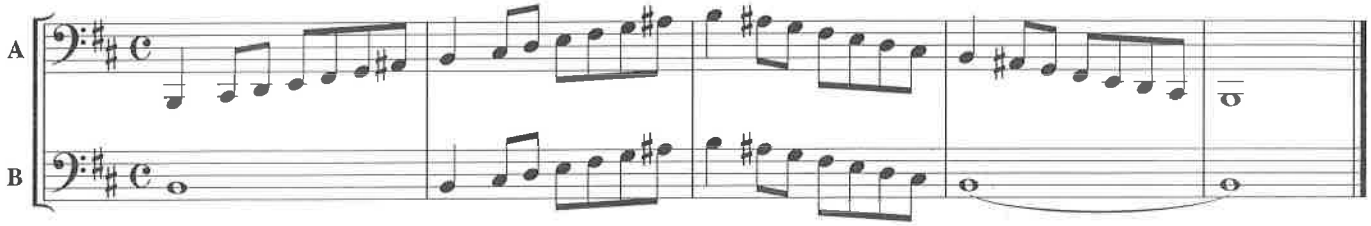


B Minor Studies (Concert B Minor)

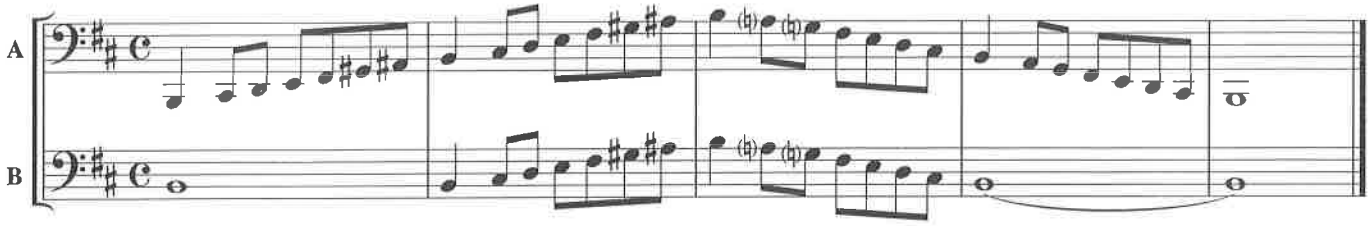
1. B Natural Minor Scale (Concert B Minor)



2. B Harmonic Minor Scale (Concert B Minor)



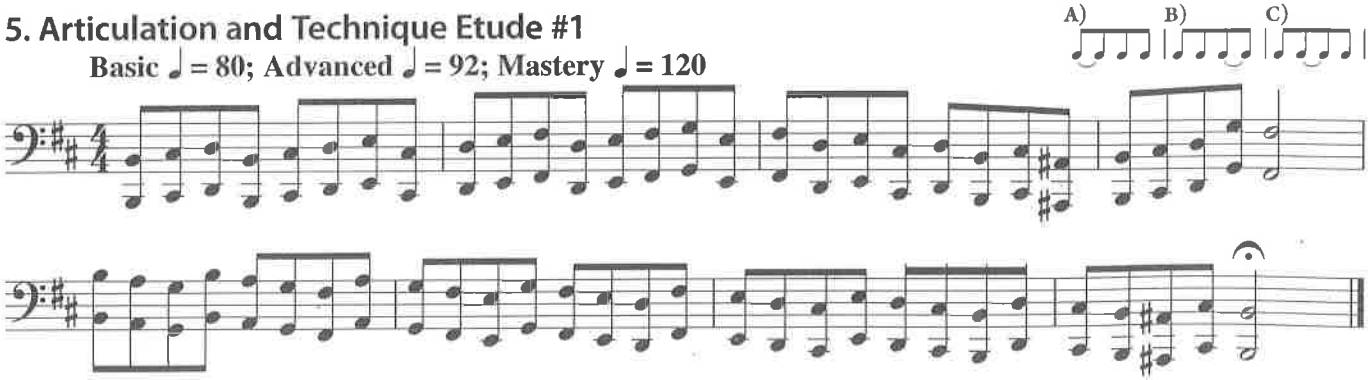
3. B Melodic Minor Scale (Concert B Minor)



4. Arpeggios [i–iv–i–V^7–i] and Chords [i–iv–i–V^7–i]

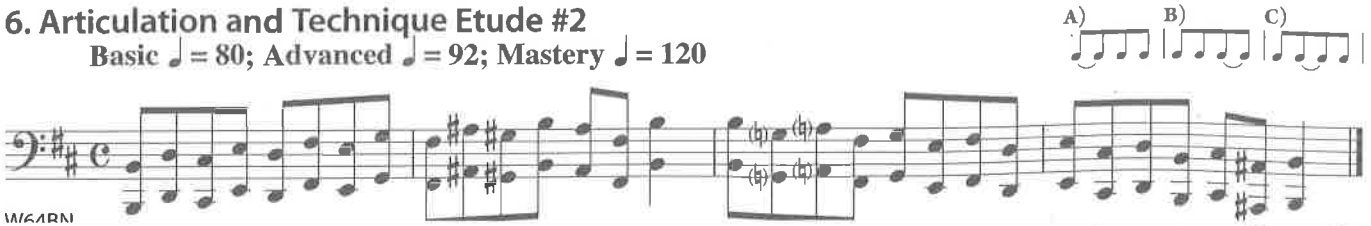
5. Articulation and Technique Etude #1

Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



6. Articulation and Technique Etude #2

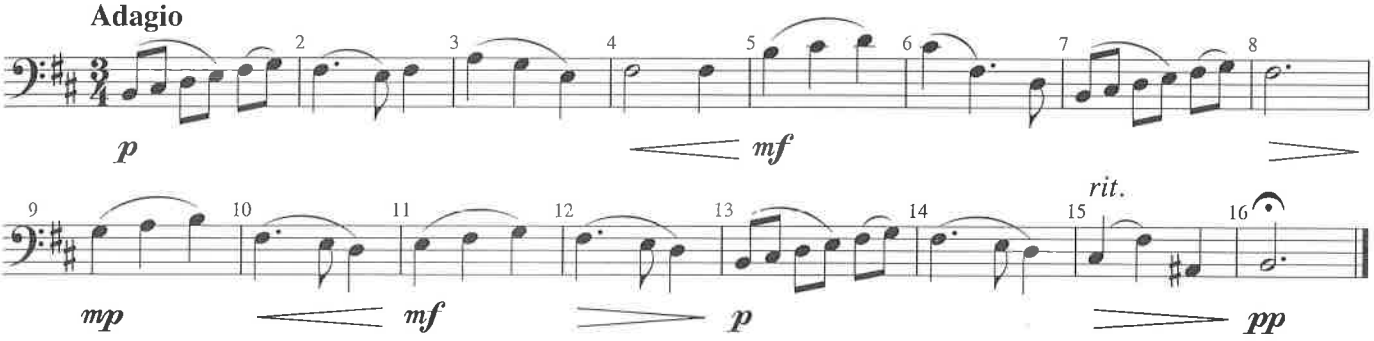
Basic ♩ = 80; Advanced ♩ = 92; Mastery ♩ = 120



7. Interval and Tuning Etude

Musicianship Tip: Create a sense of repose on longer notes that follow shorter notes (as in measure 2) by applying a slight decrescendo.

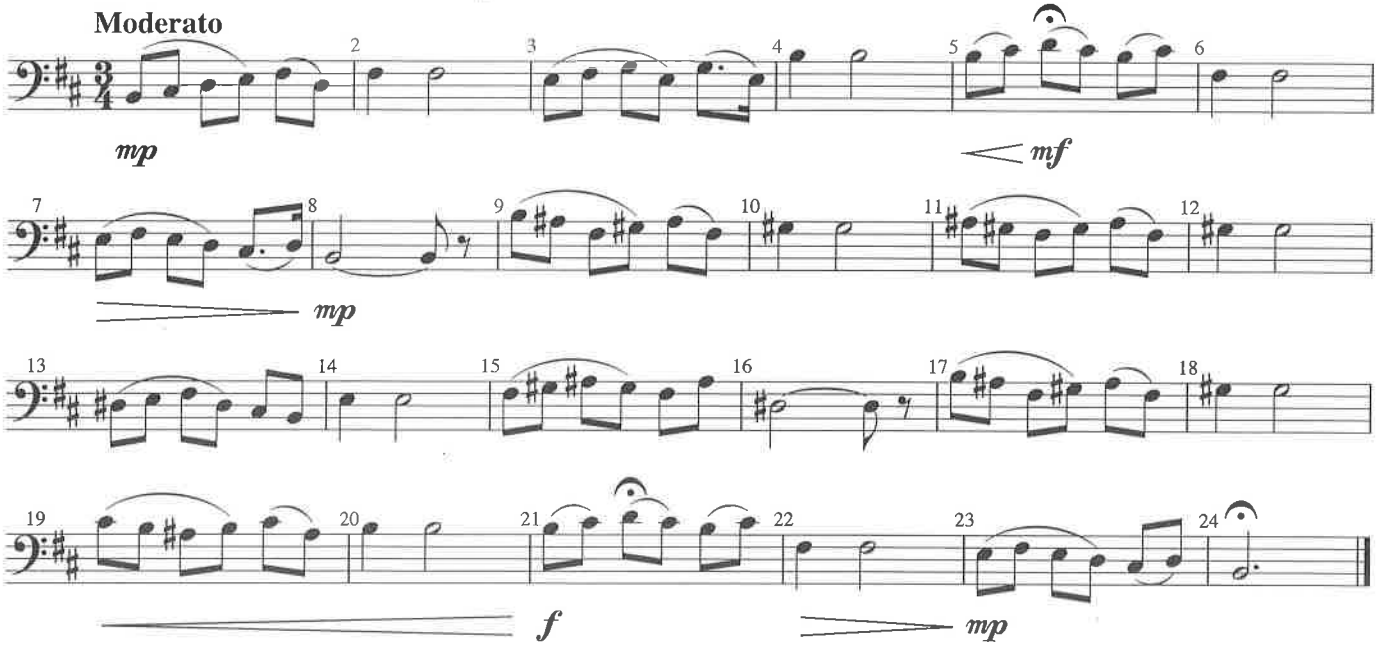
8. Melodious Etude



9. Torna a Surriento

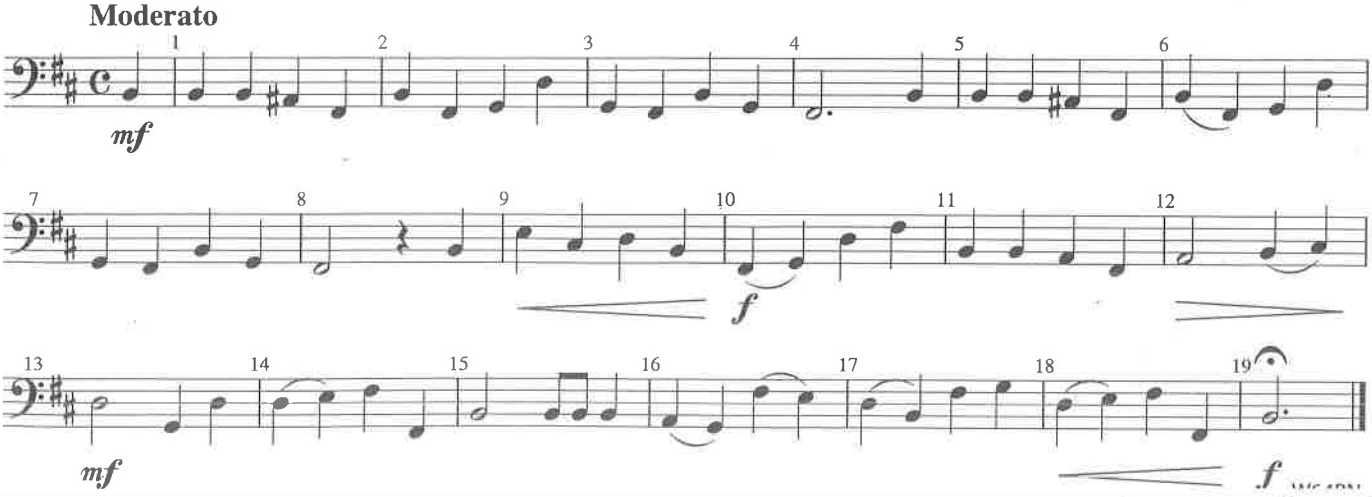
Elvis Presley's 1961 number one hit "Surrender" is based on this melody.

Ernesto de Curtis (1875–1937)
Italian Composer



10. Chorale — Band Arrangement

English Folk Song
arr. Ryan Nowlin



To play with excellent intonation is a goal of every individual musician and musical ensemble. The art of playing in tune is an ongoing process based on the necessary prerequisites of excellent tone quality and skilled listening. Without either of these components, efforts to play in tune will fall short.

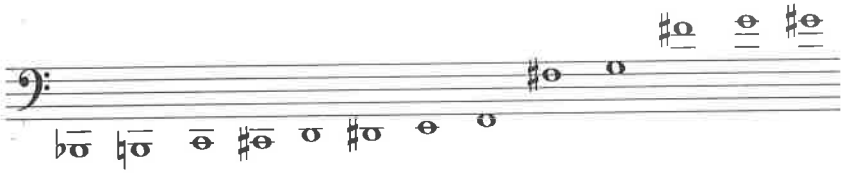
The most important factor in playing in tune on the bassoon is a good tone. In fact, you can't tune a poor tone. In addition to the habits other woodwind players must develop toward good intonation, a bassoonist must also consider that the reed and bocal play significant roles in a bassoon's pitch.

Playing in tune is a task that requires mechanical and physical adjustments as well as knowledge of the pitch tendencies of one's own instrument. To begin the tuning process, slur from a 4th line F up to a B♭ above the staff.

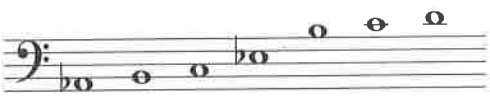
Because all bassoons are different, the pitch tendencies for specific notes vary from instrument to instrument. However, many bassoons have the pitch tendencies shown below:

The following notes are naturally out of tune on most bassoons:

Tendency to be sharp:



Tendency to be flat:



Using an electronic tuner, check each note on your bassoon and mark the pitch tendency of each note on the fingering chart on the inside back cover using a + for sharp and a – for flat. If the note played is out of tune, there are five ways to tune a bassoon:

1. Vary the length of the reed. A longer reed plays flatter, a shorter reed plays sharper.
2. Vary the strength of the reed. A softer reed plays flatter, a stiffer reed plays sharper.
3. Use a bocal of correct length.
4. Vary the size of the oral cavity by opening the mouth more (more space between the teeth) and conversely making the space in the mouth smaller. More space in the oral cavity/mouth flattens the pitch, less space in the oral cavity/mouth sharpens the pitch.
5. Vary the pressure of the embouchure. Be careful not to use too much pressure (called "biting") by default. Less pressure flattens the pitch, more pressure sharpens the pitch.

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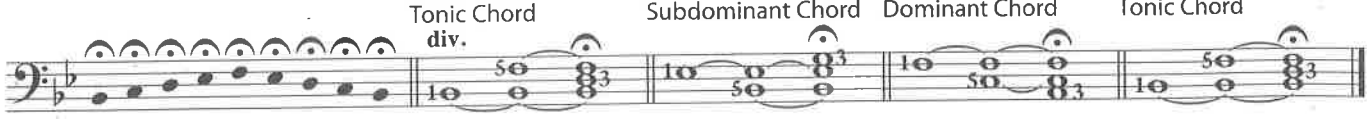
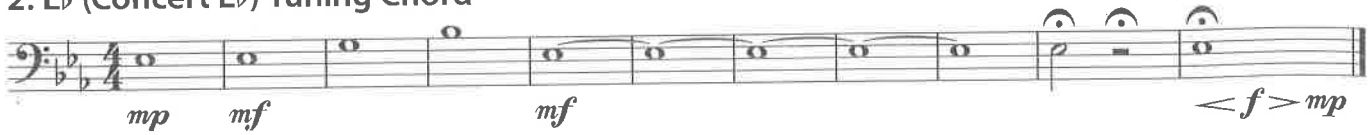
1. Tone, Balance, and Tuning

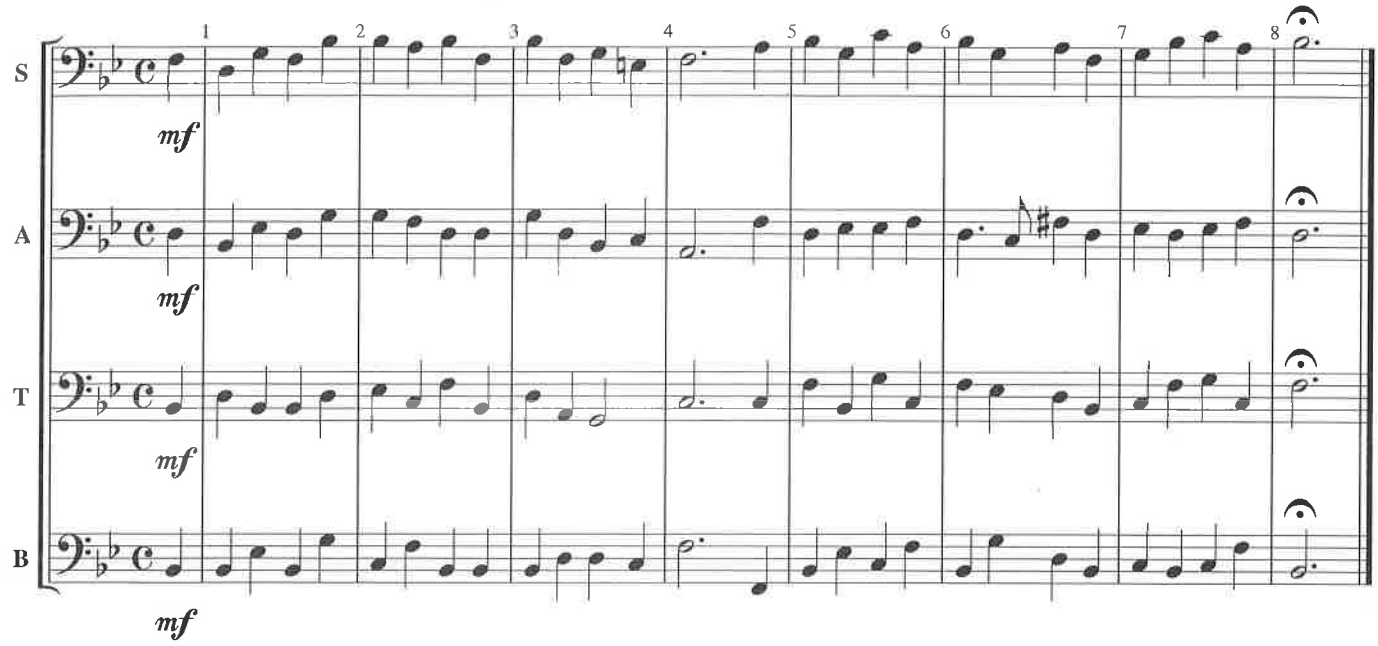


2. E♭ (Concert E♭) Tuning Chord



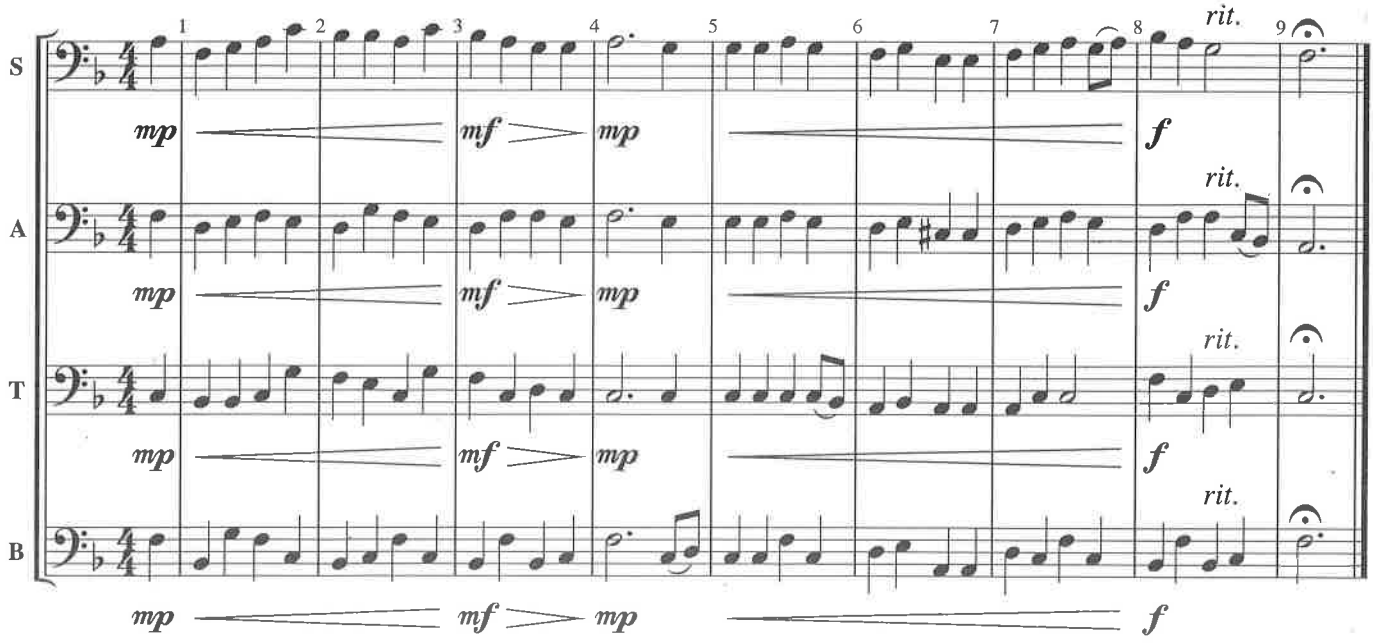
1. B♭ Major Chorale (Concert B♭)

William Croft (1678–1727)
English Composer
arr. Bruce Pearson



2. F Major Chorale (Concert F)

Johann Sebastian Bach (1685–1750)
German Composer
arr. Bruce Pearson



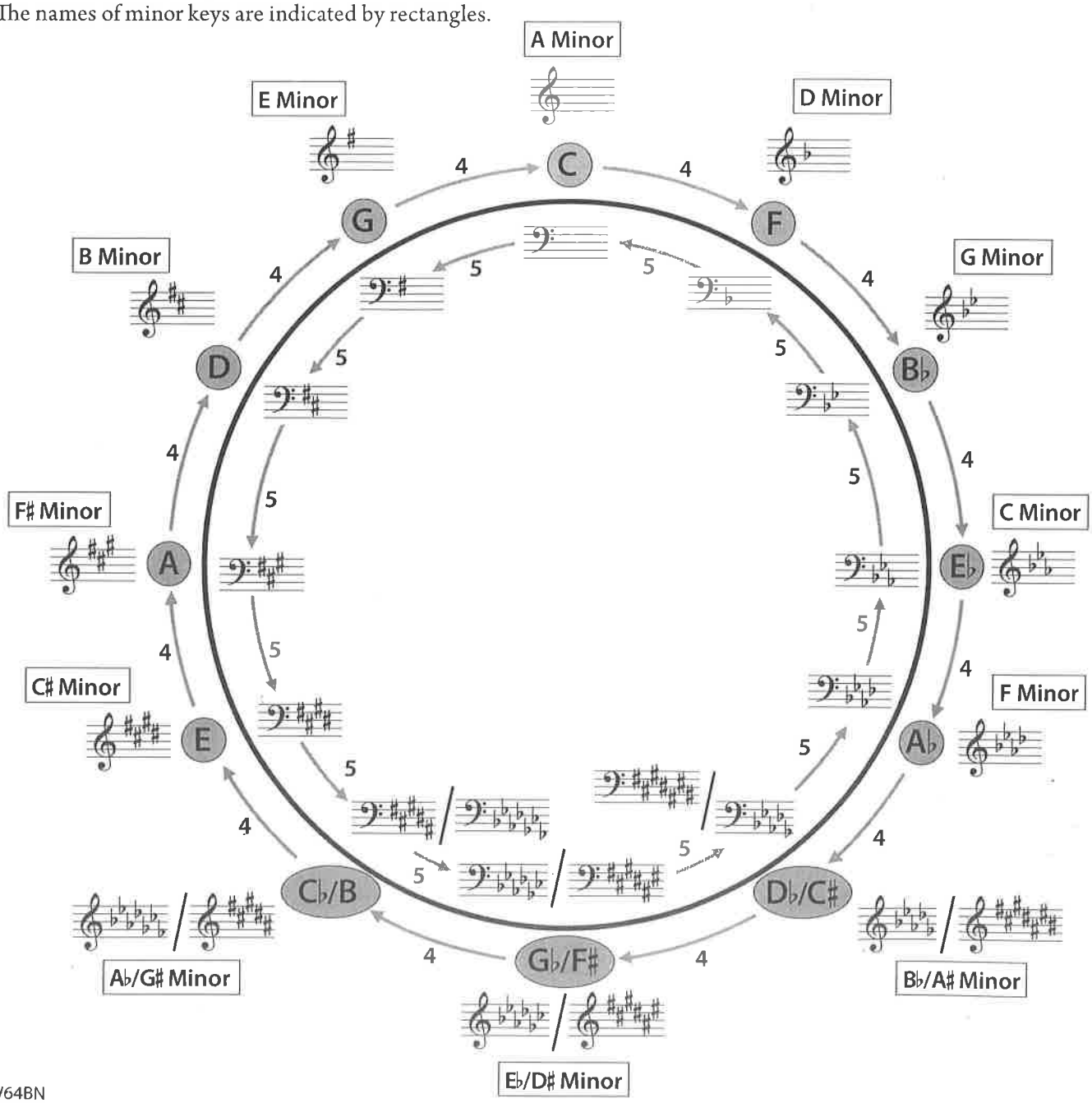
Circle of Fourths/Circle of Fifths

The **Circle of Fourths** (also called the **Circle of Fifths**) is a tool showing the relationship between major and minor keys. Moving *clockwise* around the circle, each key name is the same as the fourth scale degree of the key before it. For example, if you begin with the key of C Major and move one key *clockwise* along the circle, you reach the key of F Major. The note F is the *fourth* scale degree of the key of C Major, therefore the key of F Major is a "fourth" apart from the key of C Major. This pattern continues around the circle (going clockwise), giving the circle of fourths its name. (If you travel *counterclockwise* around the circle, each key name is the same as the *fifth* scale degree of the key before it, so the circle can also be called the circle of fifths.)

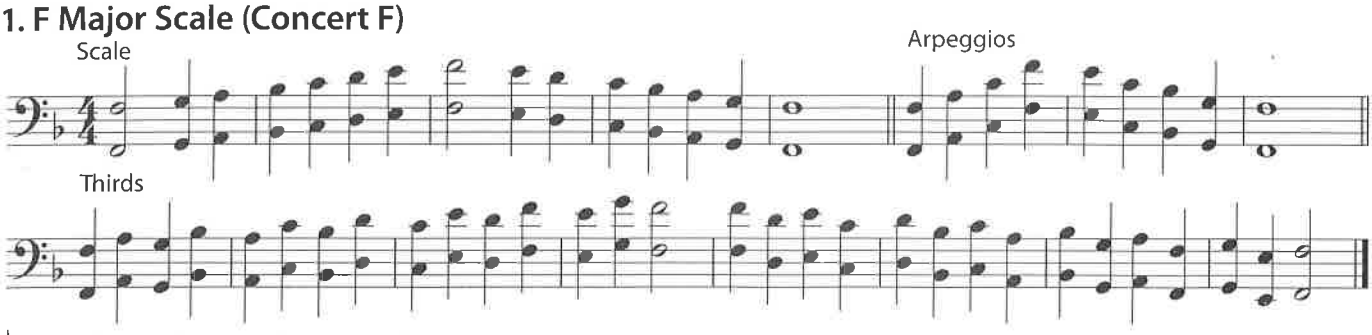
The circle of fourths also organizes the key signatures by the number of sharps or flats in each key. Traveling *clockwise* from the key of C Major, each key signature adds one flat, up to seven flats (one for each letter of the musical alphabet). The flats are added in the *order of flats:* B, E, A, D, G, C, F. Traveling *counterclockwise* (along the circle of fifths) from the key of C Major, each key signature adds one sharp, up to seven sharps. The sharps are added in the *order of sharps:* F, C, G, D, A, E, B.

A note regarding the bottom of the circle (enharmonic keys): Just as enharmonic pitches (such as B and C♭) have two names for the same sound, enharmonic keys include identical sets of pitches but name each pitch differently. These enharmonic key pairs include B (5♯s) and C♭ (7♭s), F♯ (6♯s) and G♭ (6♭s), and C♯ (7♯s) and D♭ (5♭s).

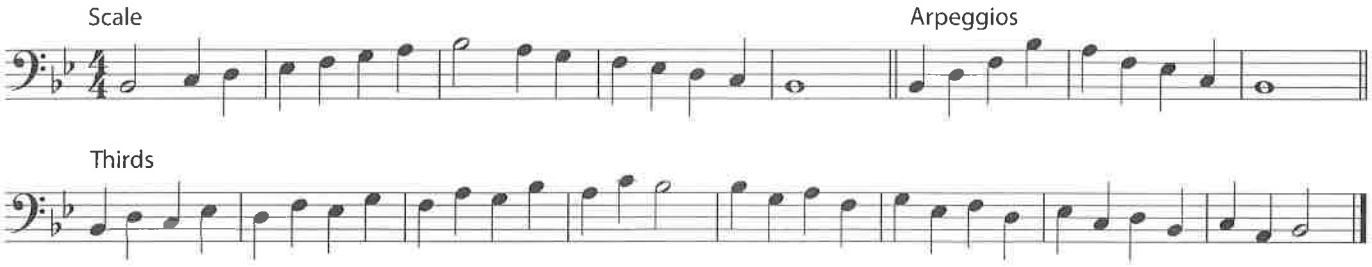
The names of major keys are indicated by circles.
The names of minor keys are indicated by rectangles.



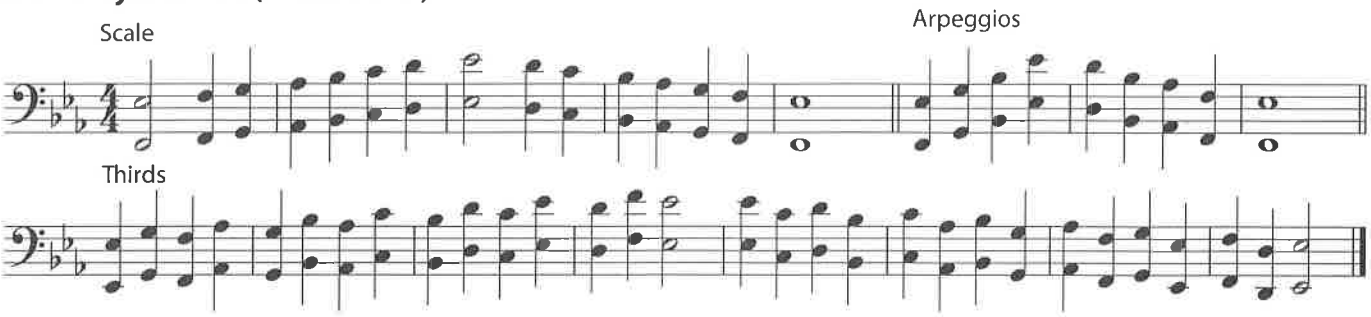
1. F Major Scale (Concert F)



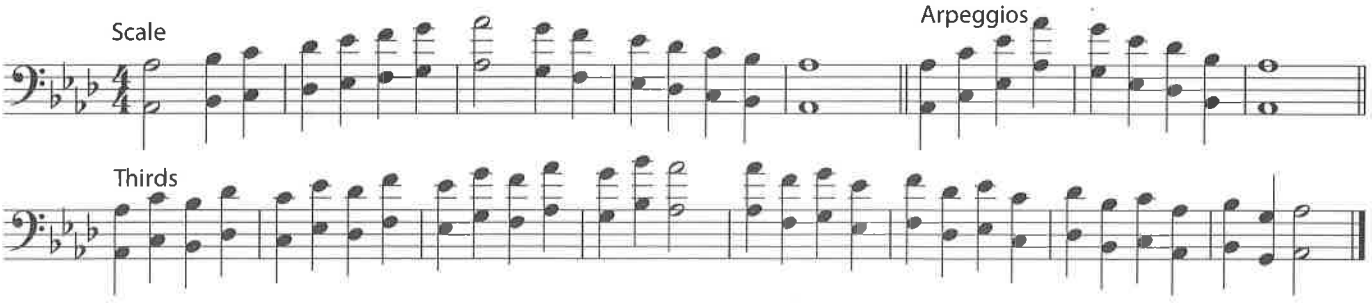
2. B♭ Major Scale (Concert B♭)



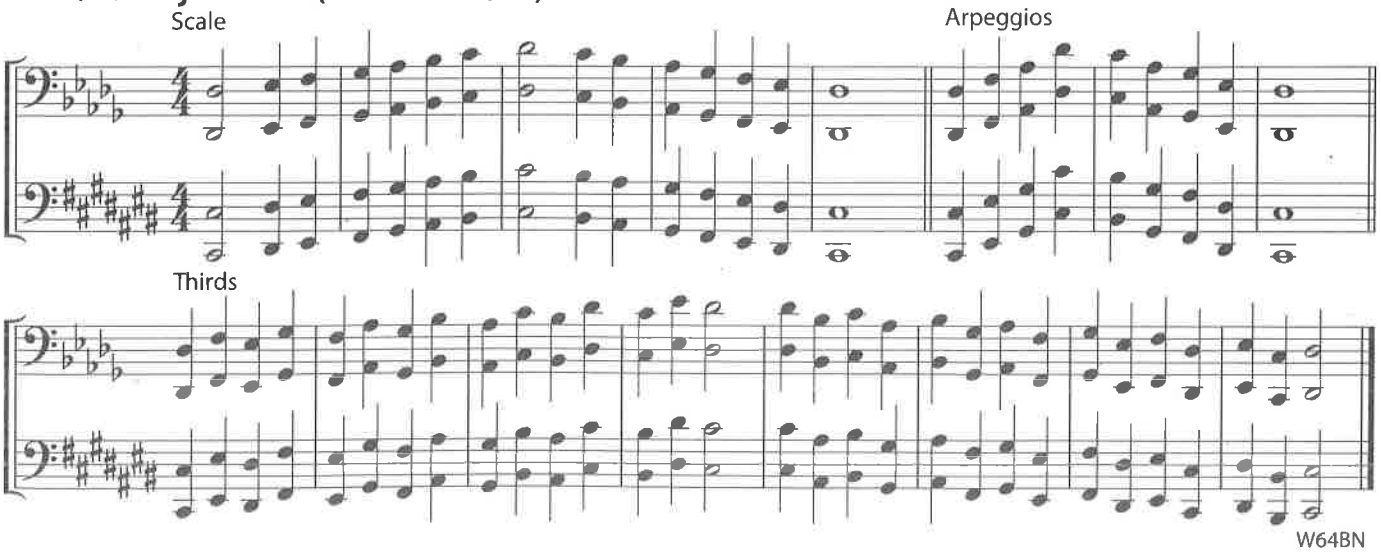
3. E♭ Major Scale (Concert E♭)



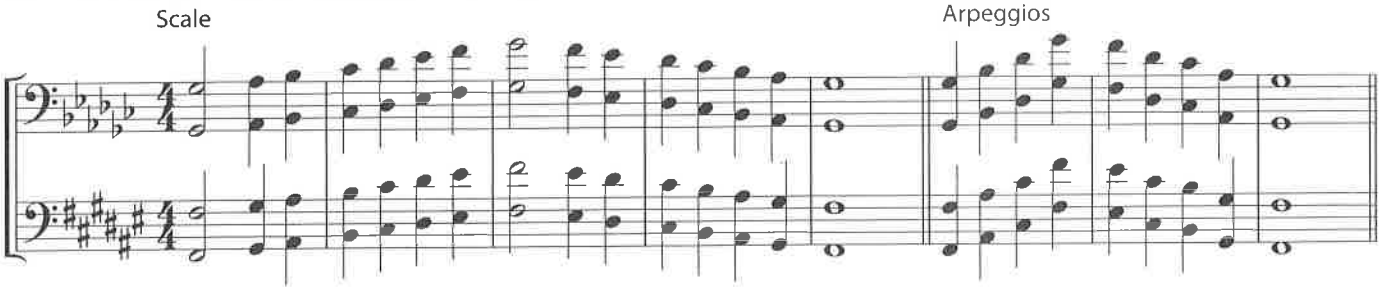
4. A♭ Major Scale (Concert A♭)

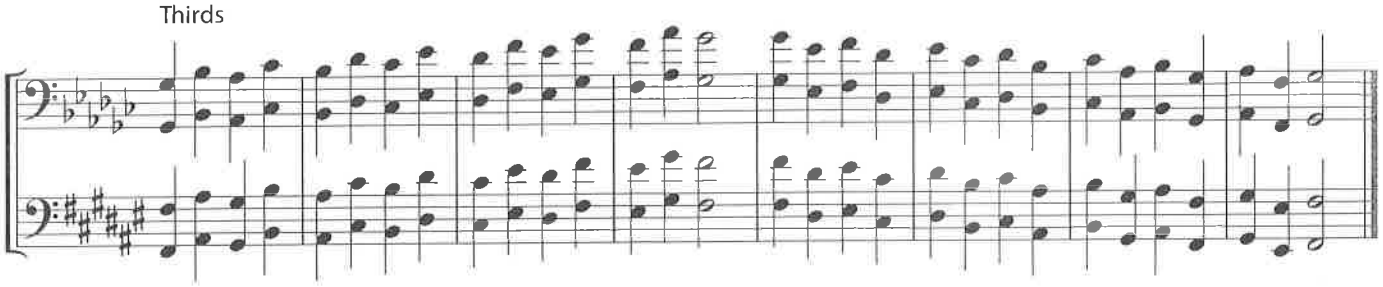


5. D♭/C♯ Major Scale (Concert D♭/C♯)

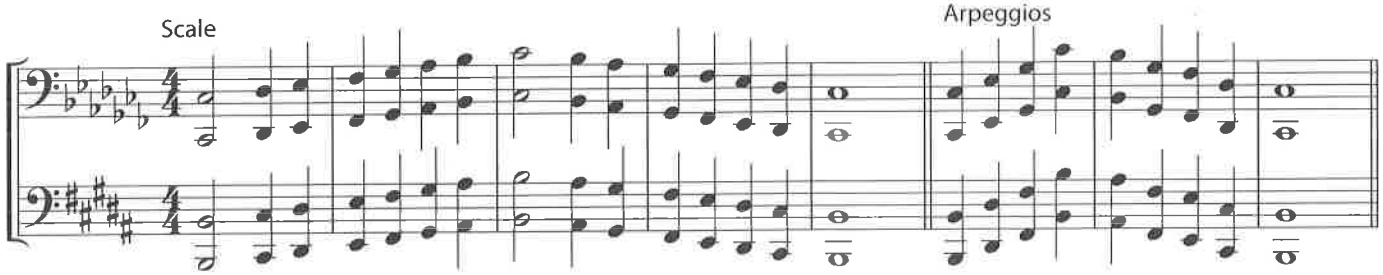


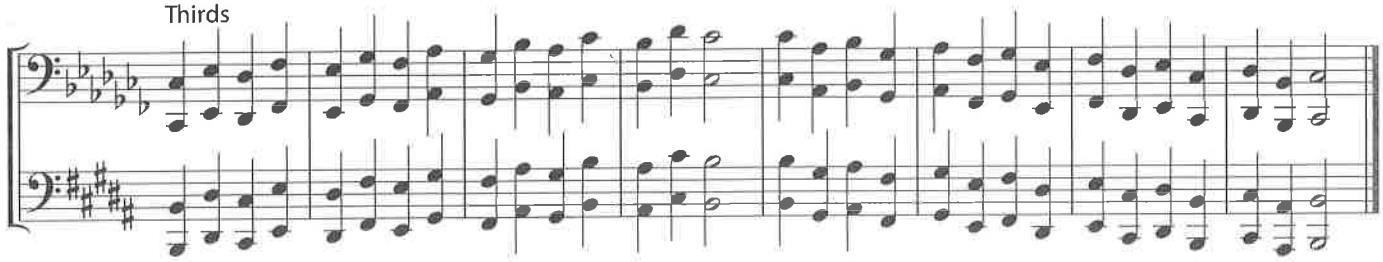
6. G♭/F♯ Major Scale (Concert G♭/F♯)



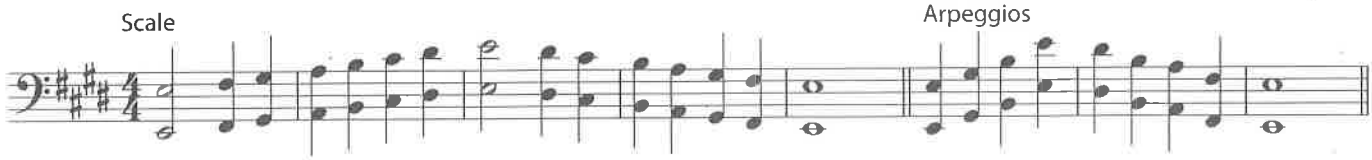


7. C♭/B Major Scale (Concert C♭/B)

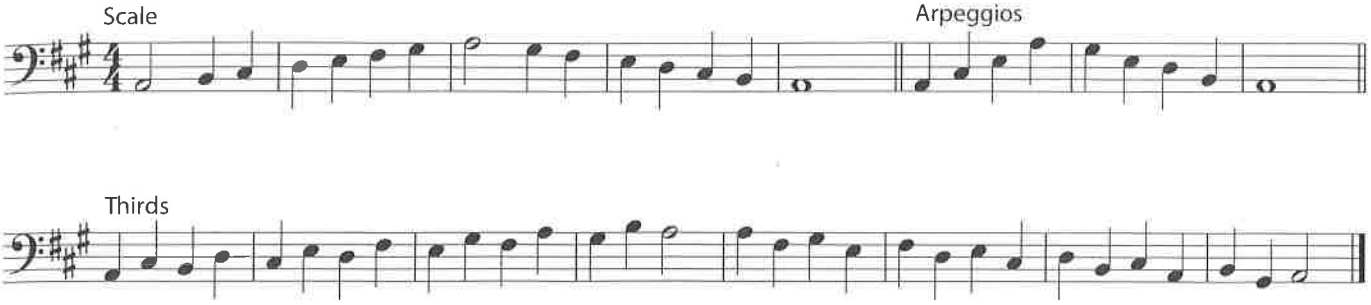




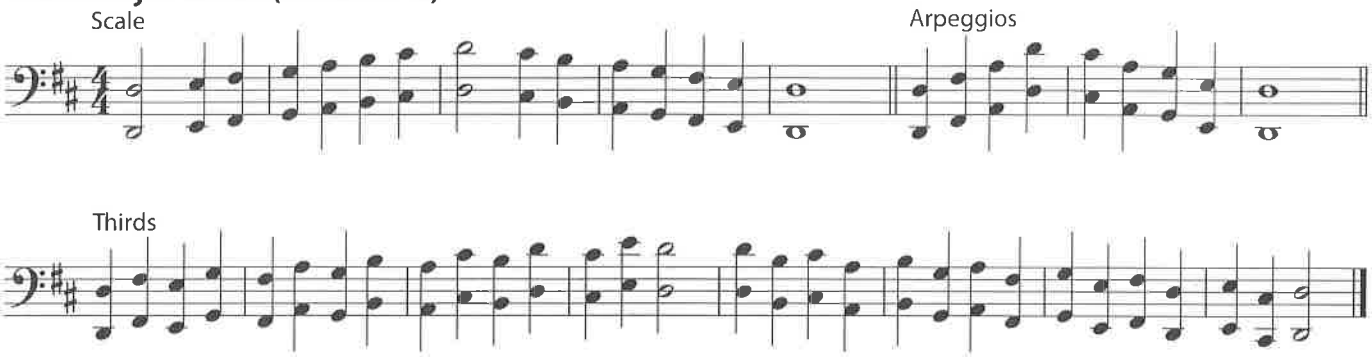
8. E Major Scale (Concert E)



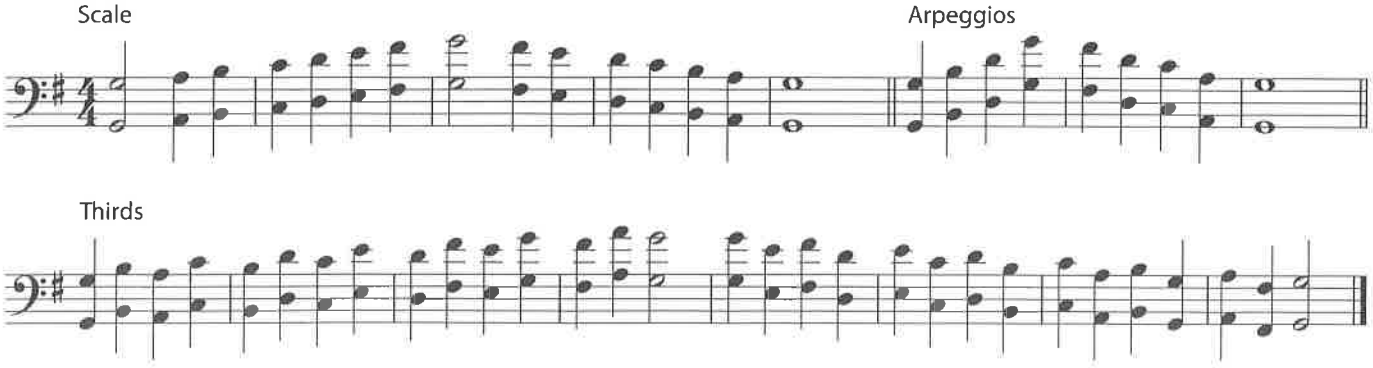
9. A Major Scale (Concert A)



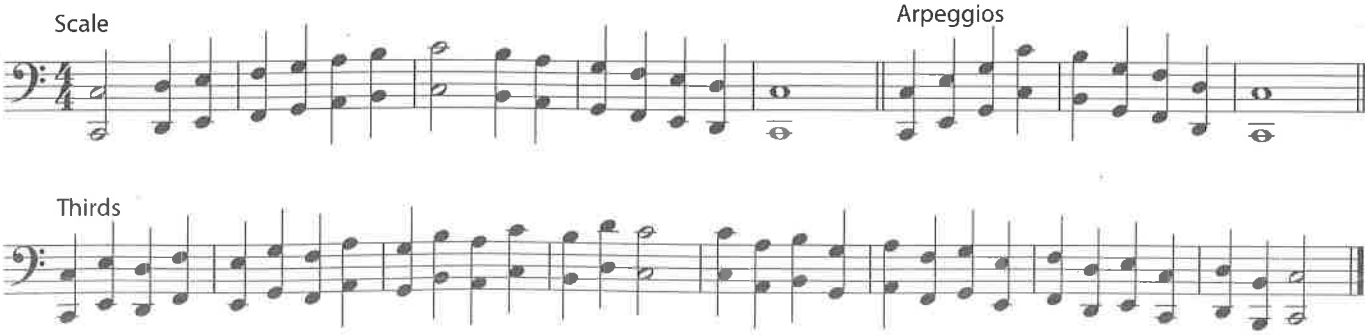
10. D Major Scale (Concert D)



11. G Major Scale (Concert G)

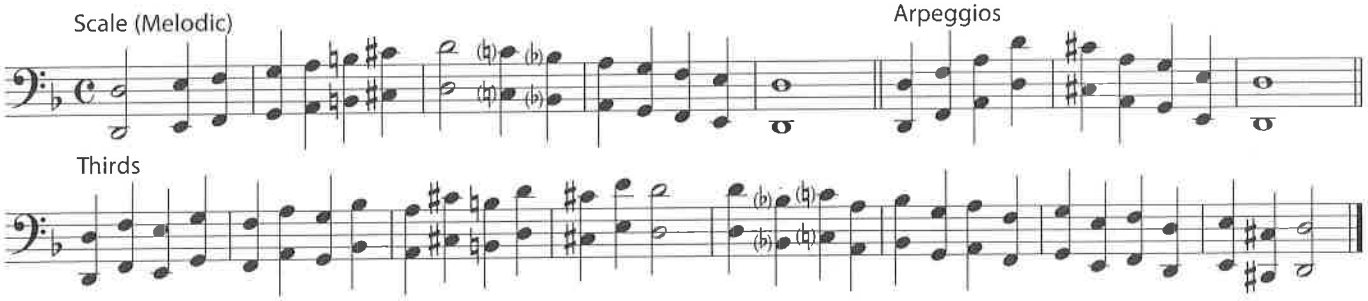


12. C Major Scale (Concert C)

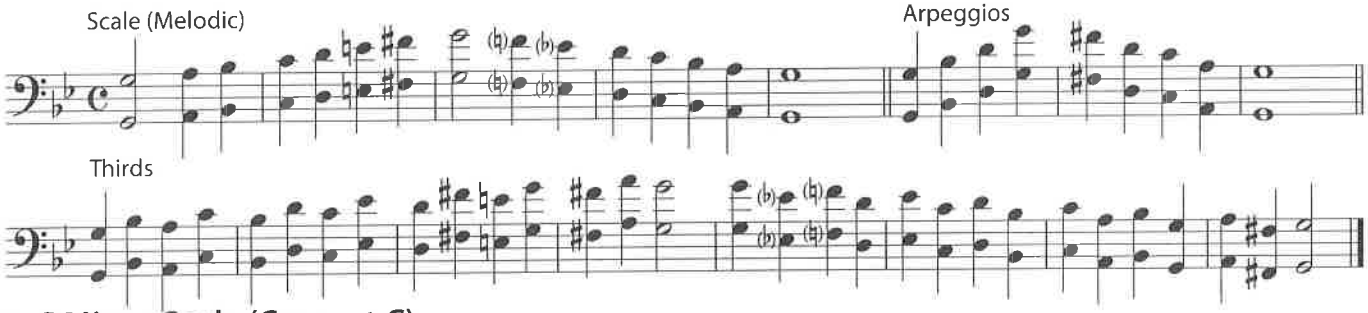


Circle of Fourths — Minor Scales

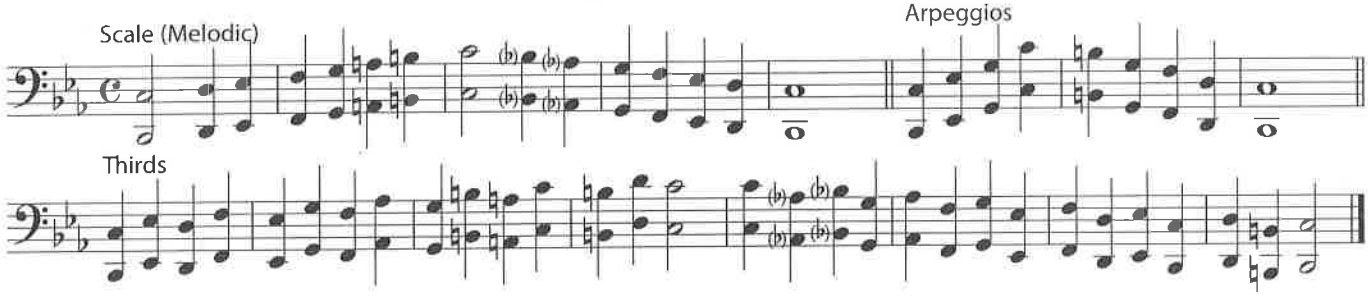
1. D Minor Scale (Concert D)



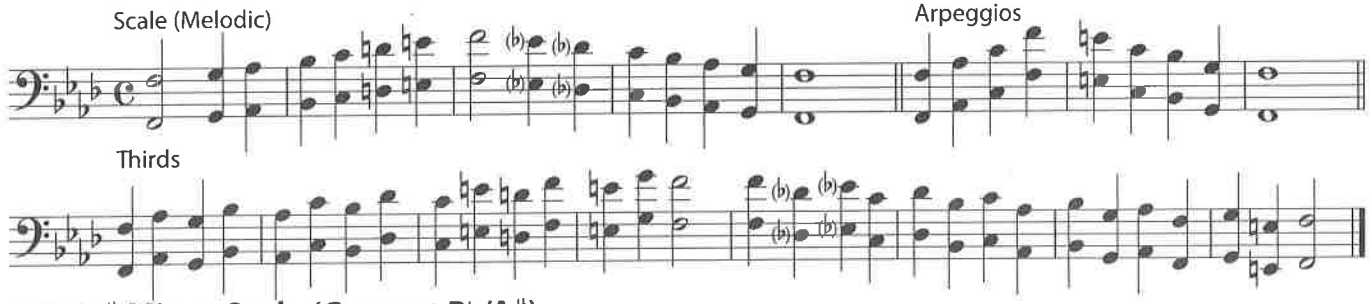
2. G Minor Scale (Concert G)



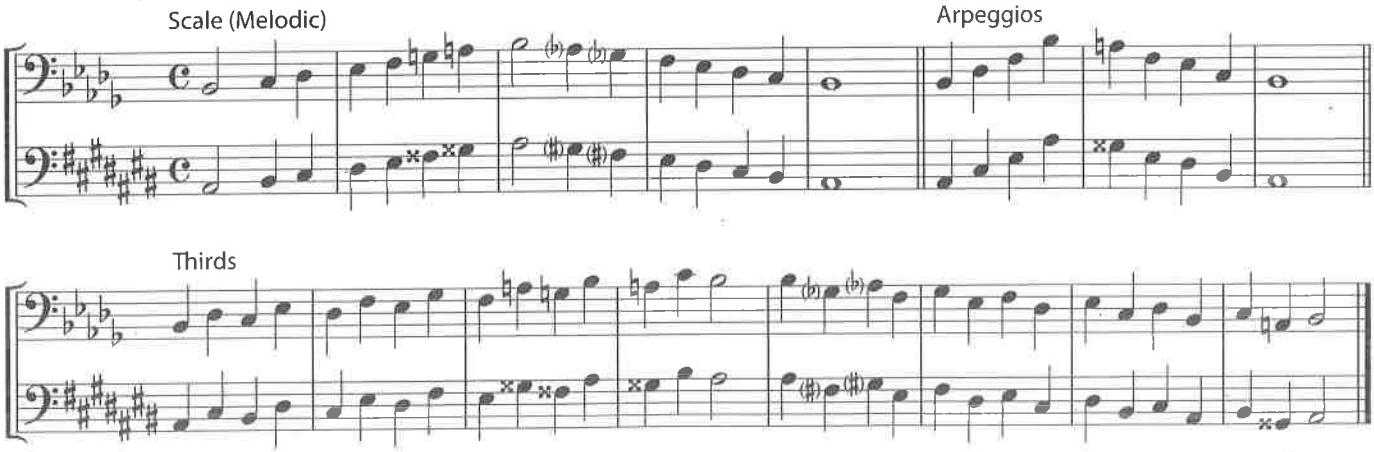
3. C Minor Scale (Concert C)



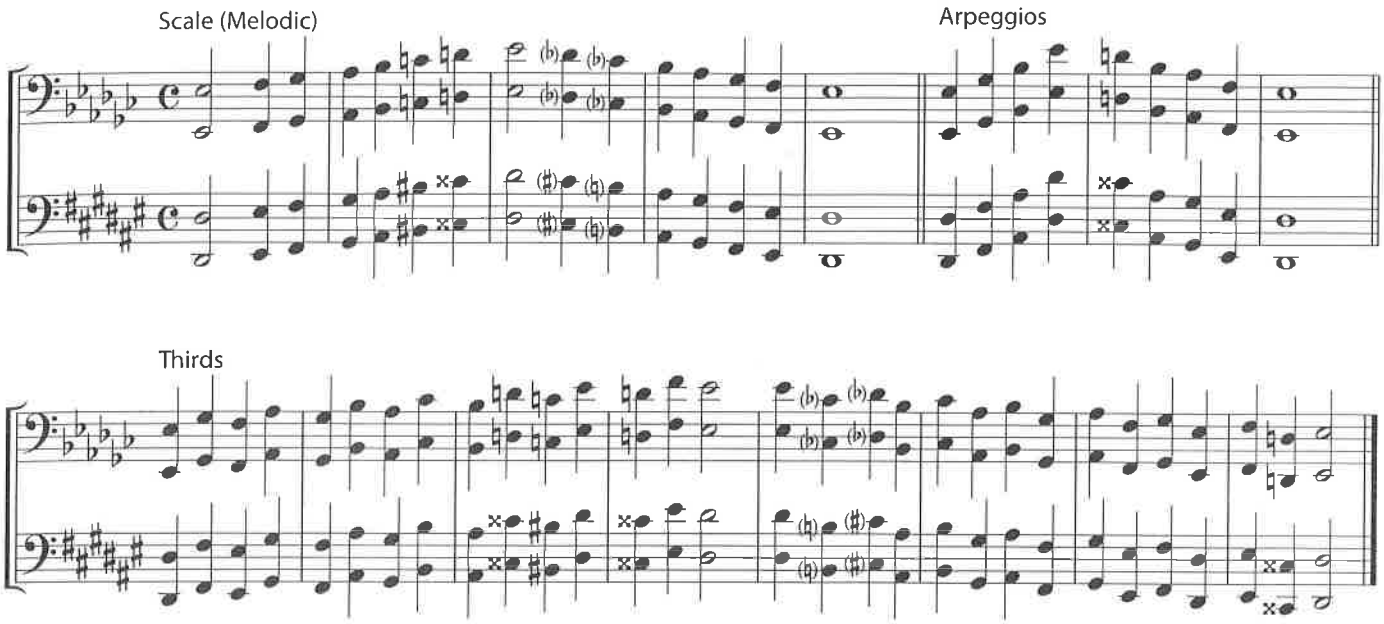
4. F Minor Scale (Concert F)



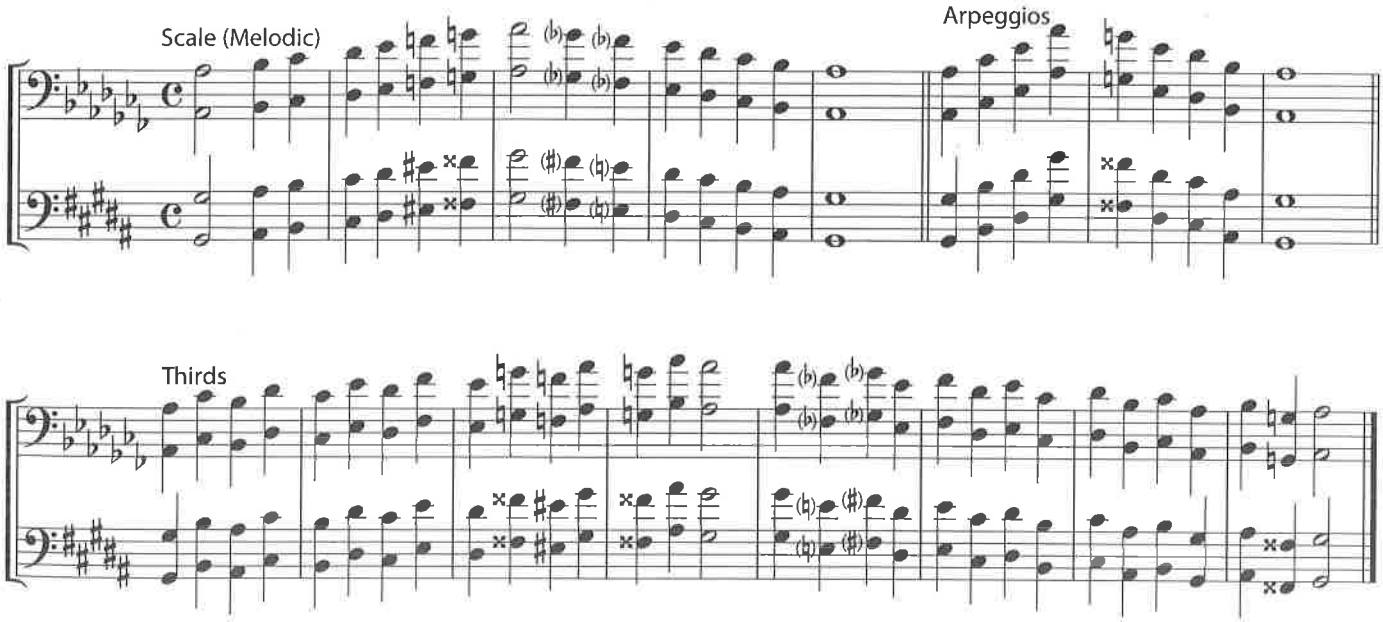
5. B♭/A♯ Minor Scale (Concert B♭/A♯)



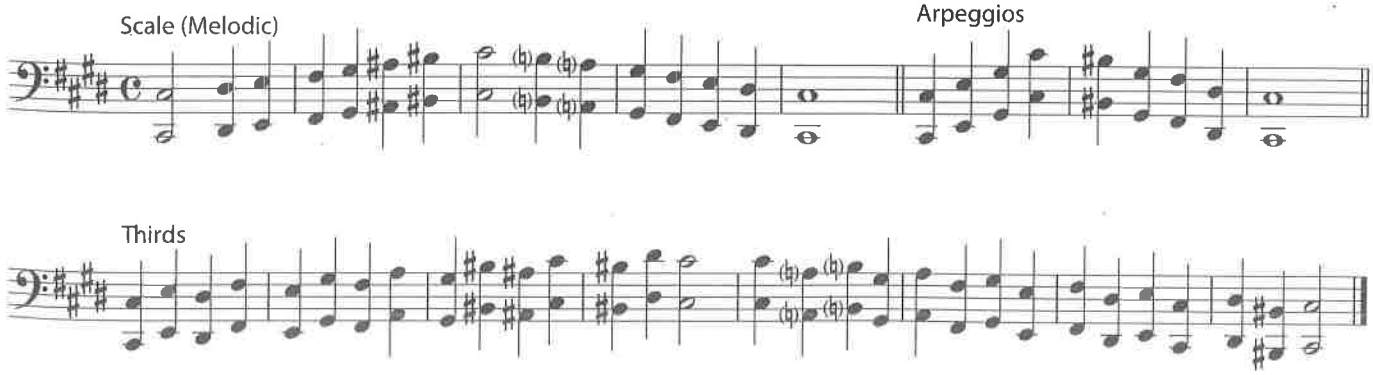
6. E♭/D♯ Minor Scale (Concert E♭/D♯)



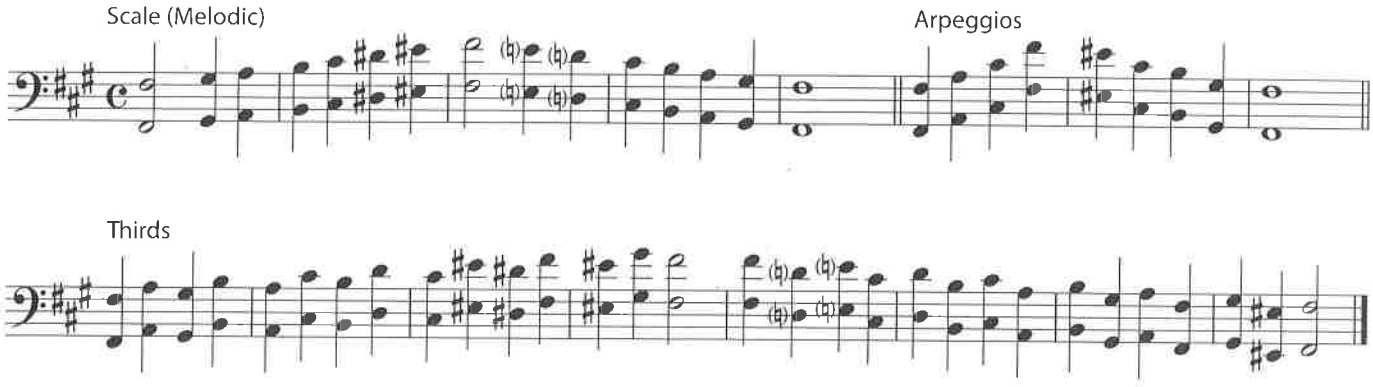
7. A♭/G♯ Minor Scale (Concert A♭/G♯)



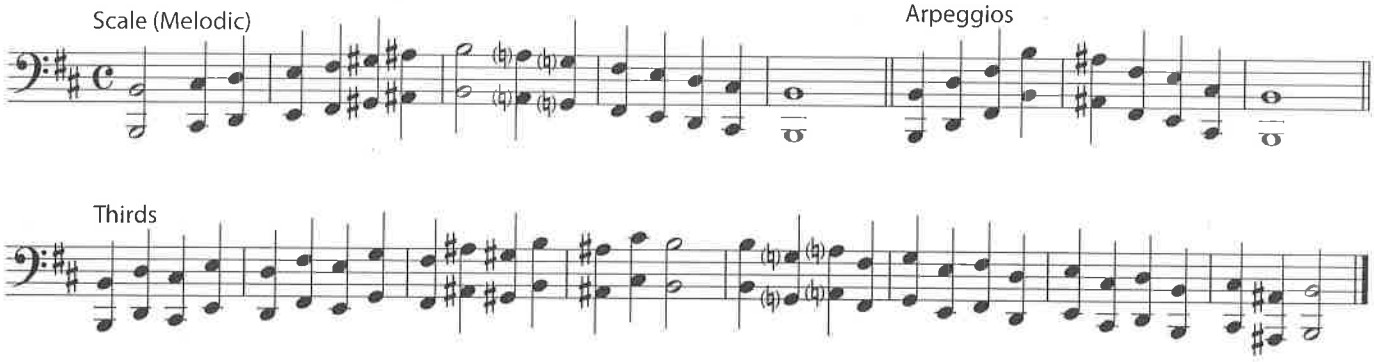
8. C♯ Minor Scale (Concert C♯)



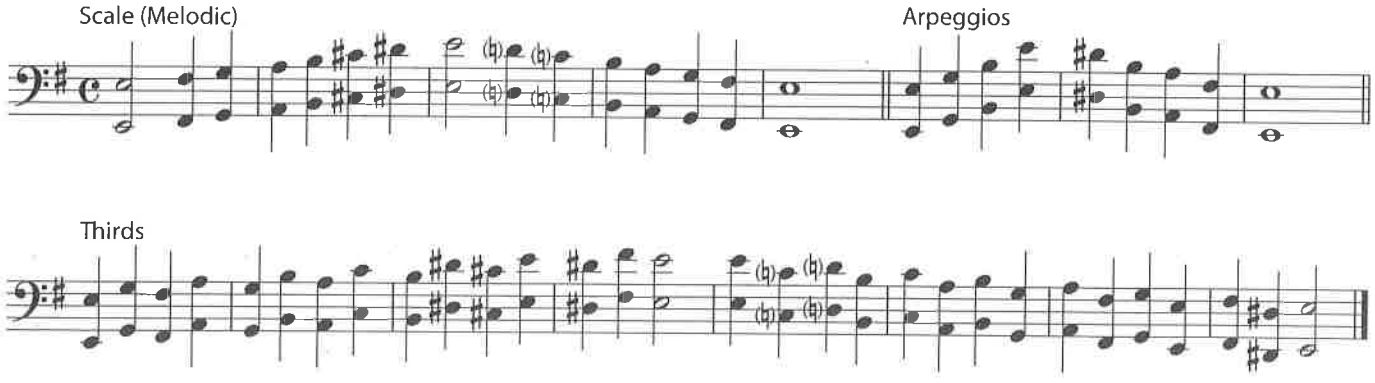
9. F♯ Minor Scale (Concert F♯)



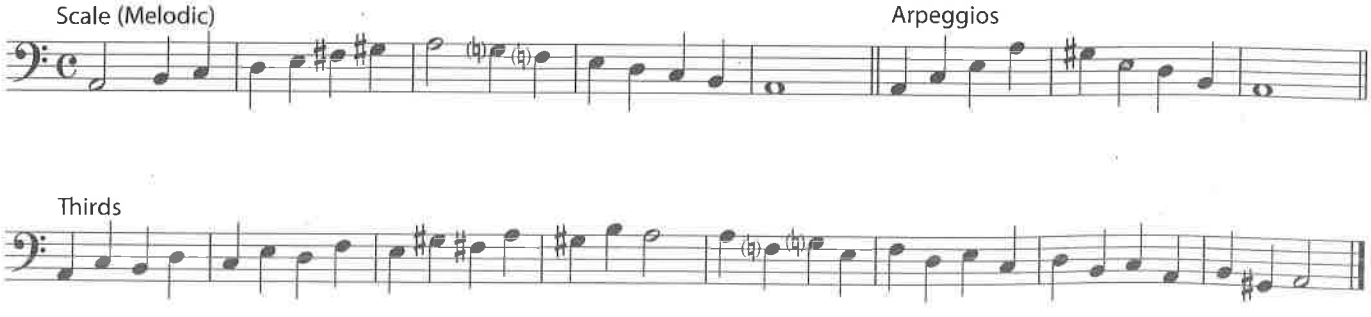
10. B Minor Scale (Concert B)



11. E Minor Scale (Concert E)



12. A Minor Scale (Concert A)



C *or* $\frac{4}{4}$

1.

2.

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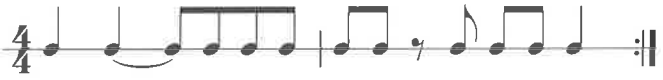
4.



5.

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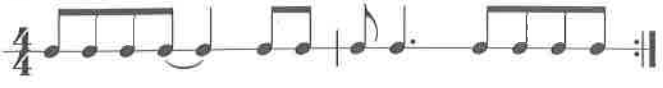

9.

10.

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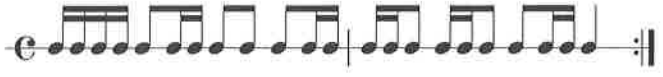

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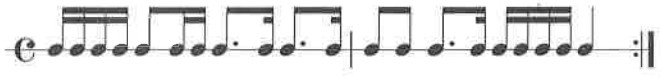

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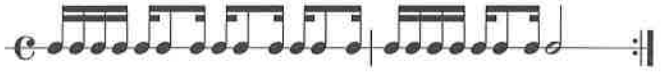

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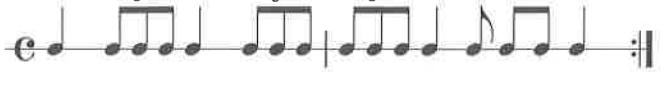

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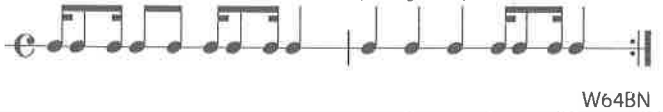

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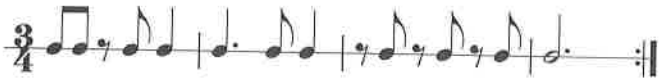

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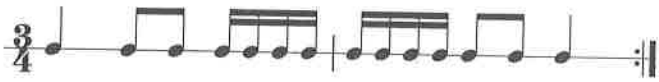

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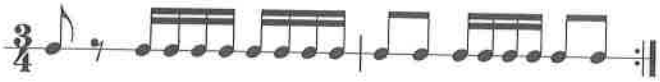

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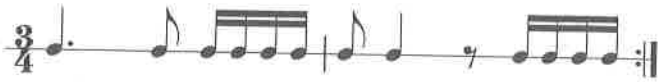

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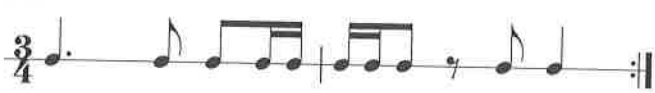

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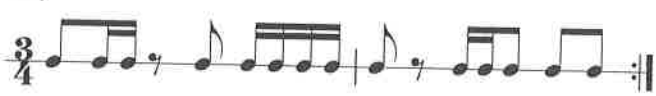

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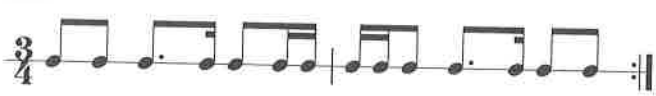

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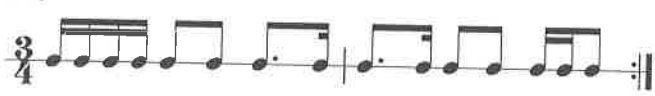

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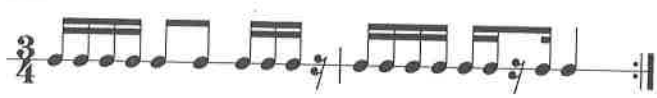

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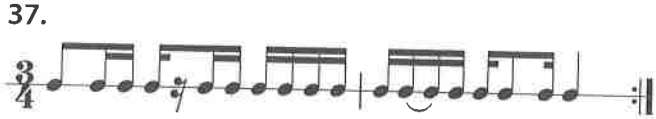

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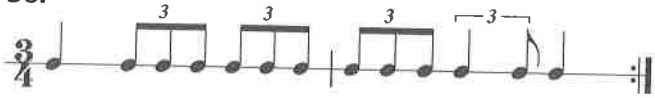

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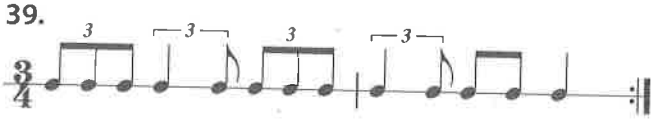

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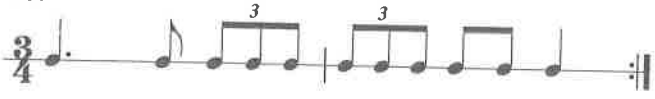

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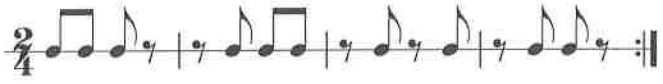

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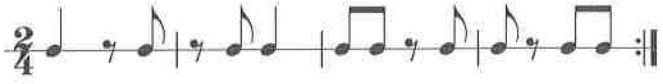

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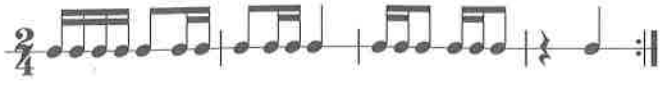

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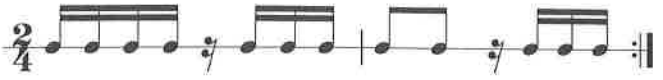

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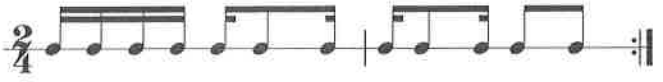

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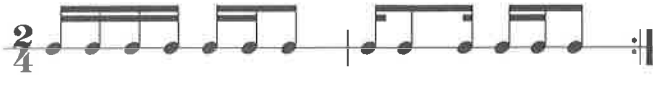

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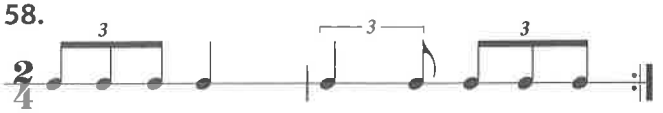

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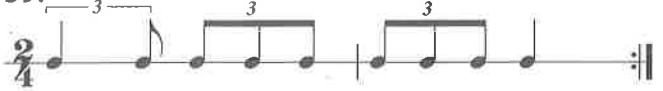

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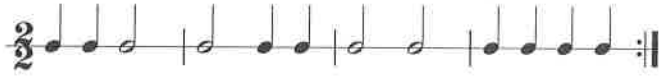

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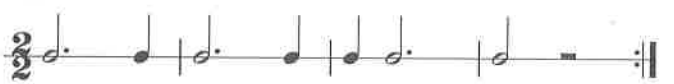

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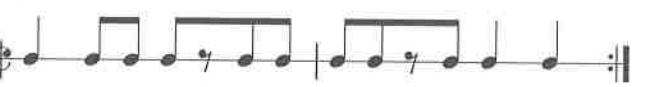

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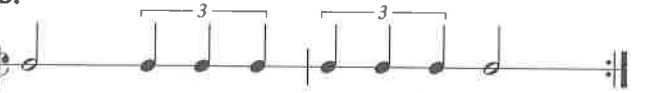

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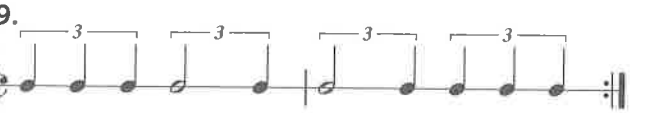

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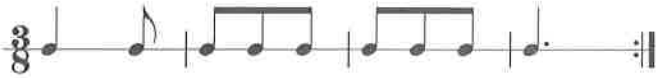

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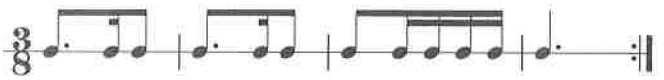

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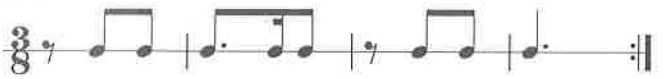

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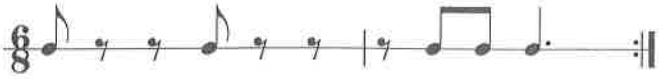

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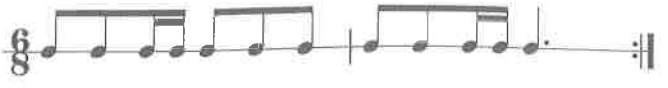

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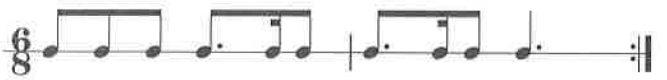

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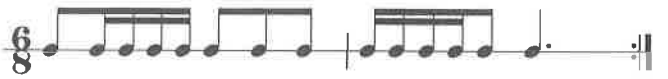

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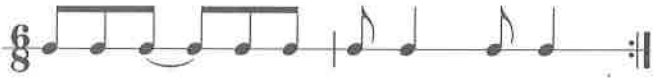

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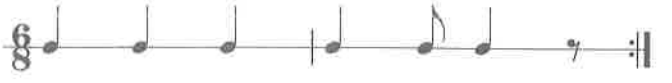

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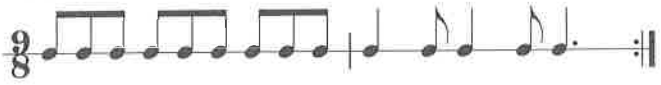

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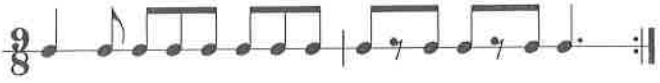

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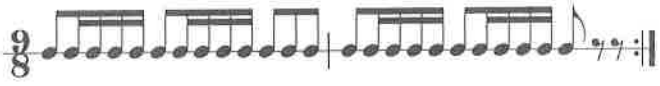

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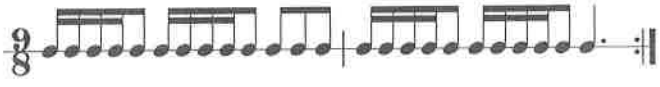

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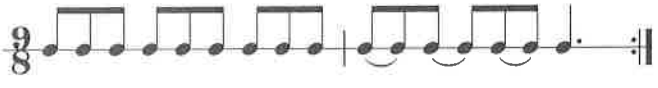

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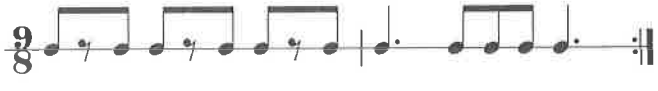

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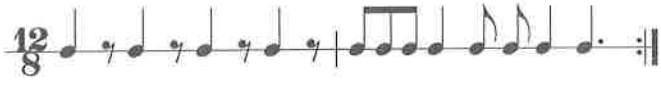

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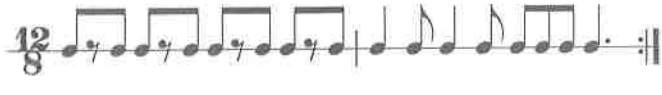

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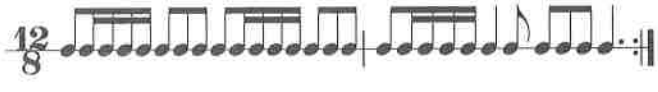

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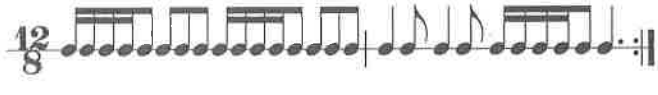

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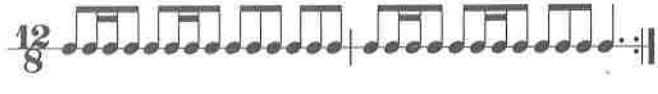

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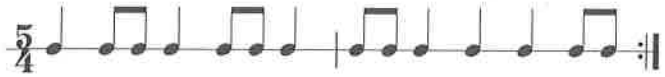

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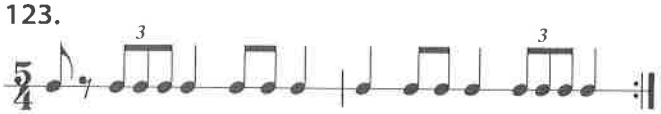

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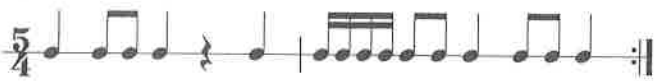

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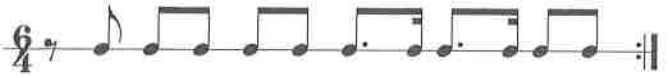

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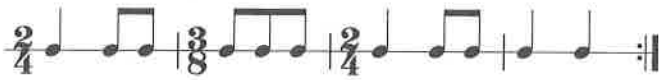
128.

$\frac{3}{8}, \frac{5}{8}, \frac{7}{8}$

129.



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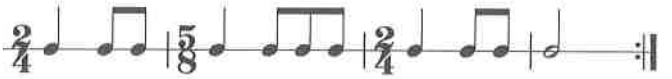

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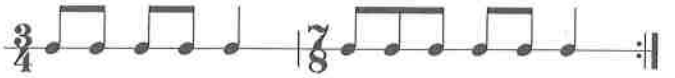

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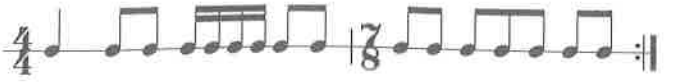

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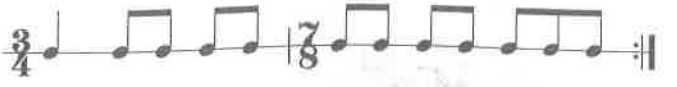

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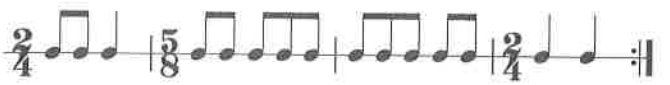

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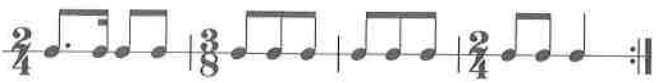

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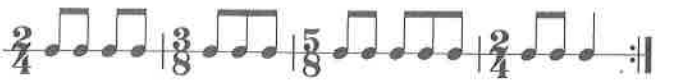


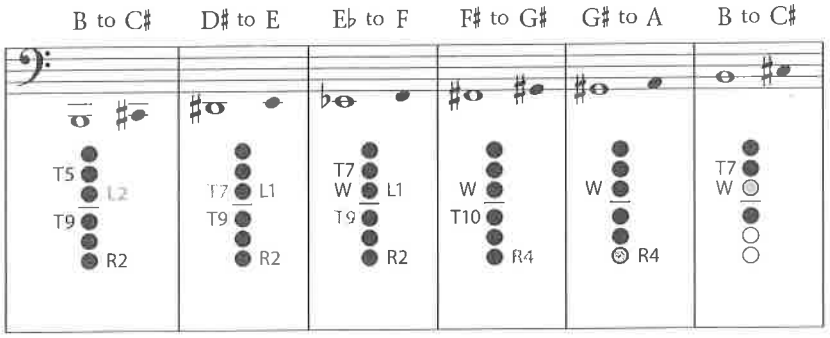
139.

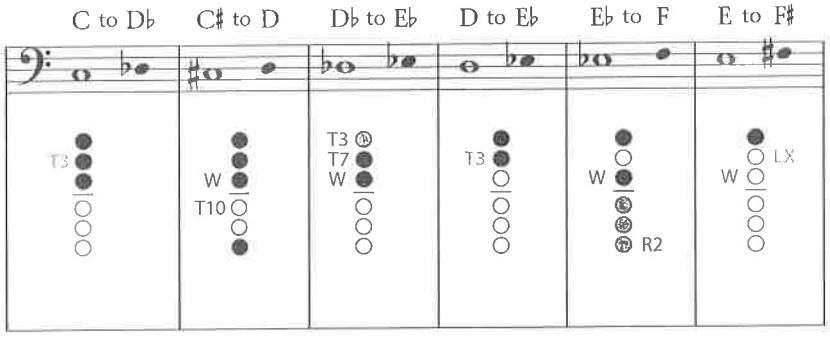
140.

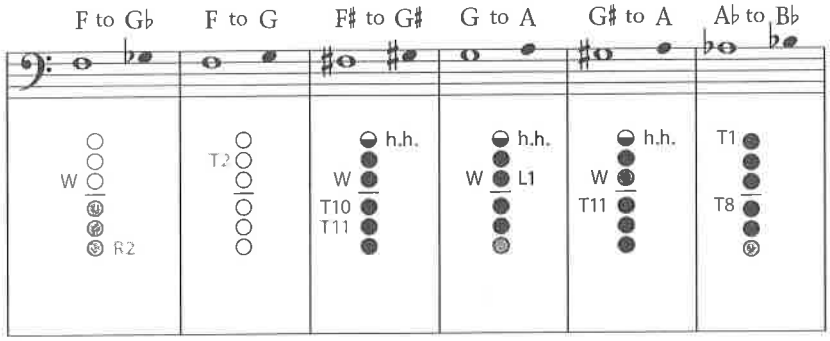
Bassoon Trill Fingering Chart

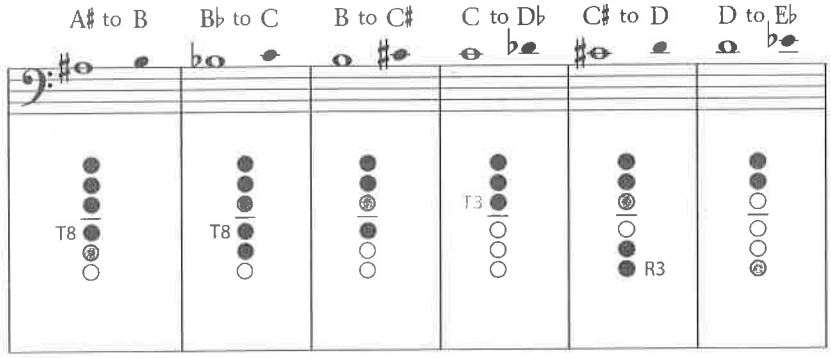
Move the gray key rapidly to produce the trill.

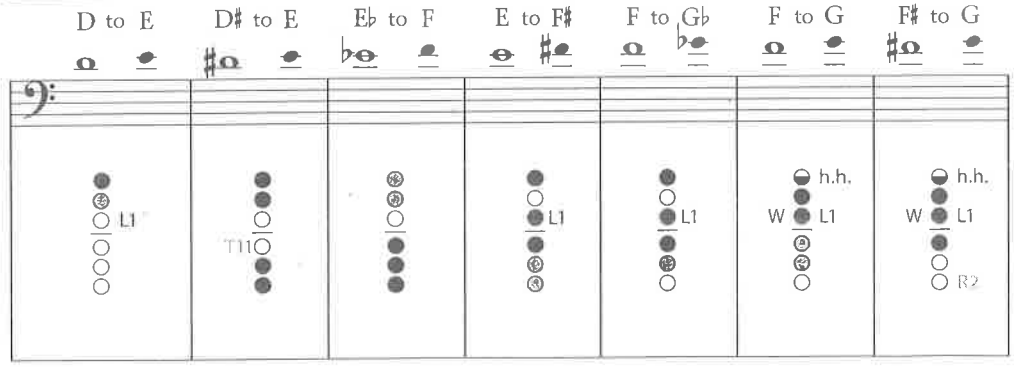
○ = open
● = pressed down
W = whisper key
h.h. = half hole
T = thumb key
L = left finger key
R = right finger key

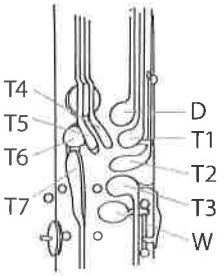


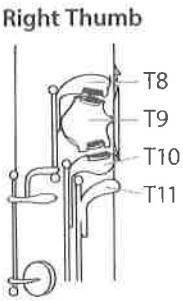


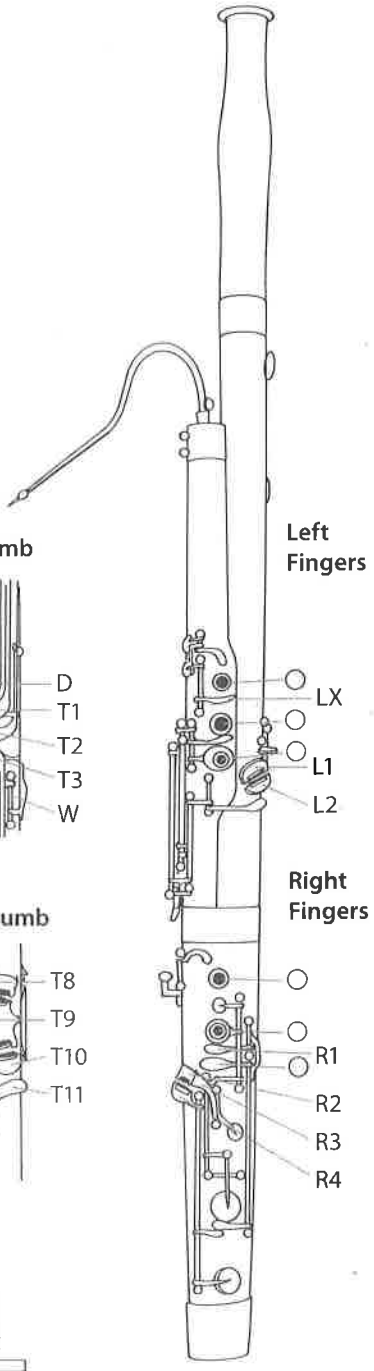








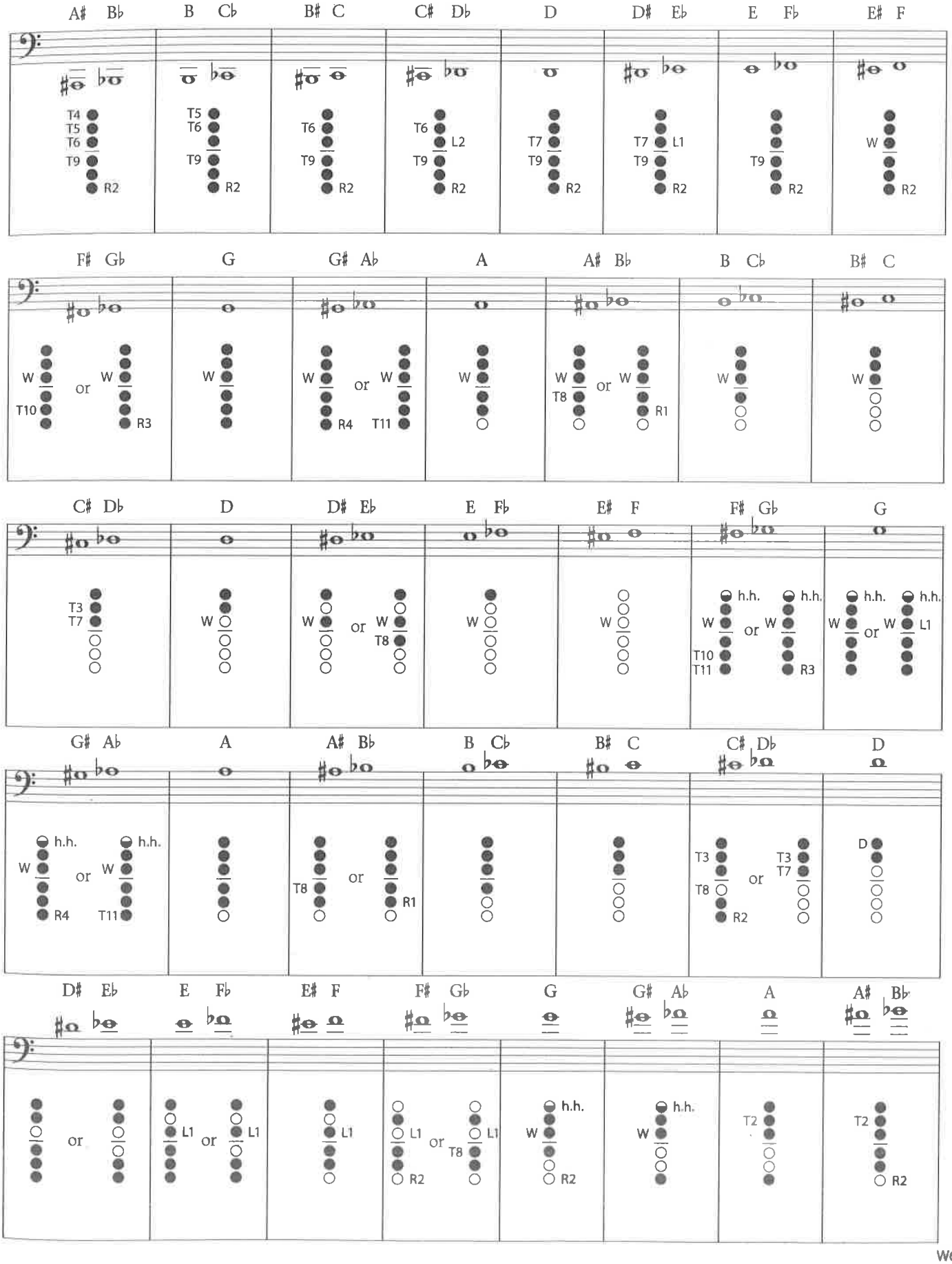




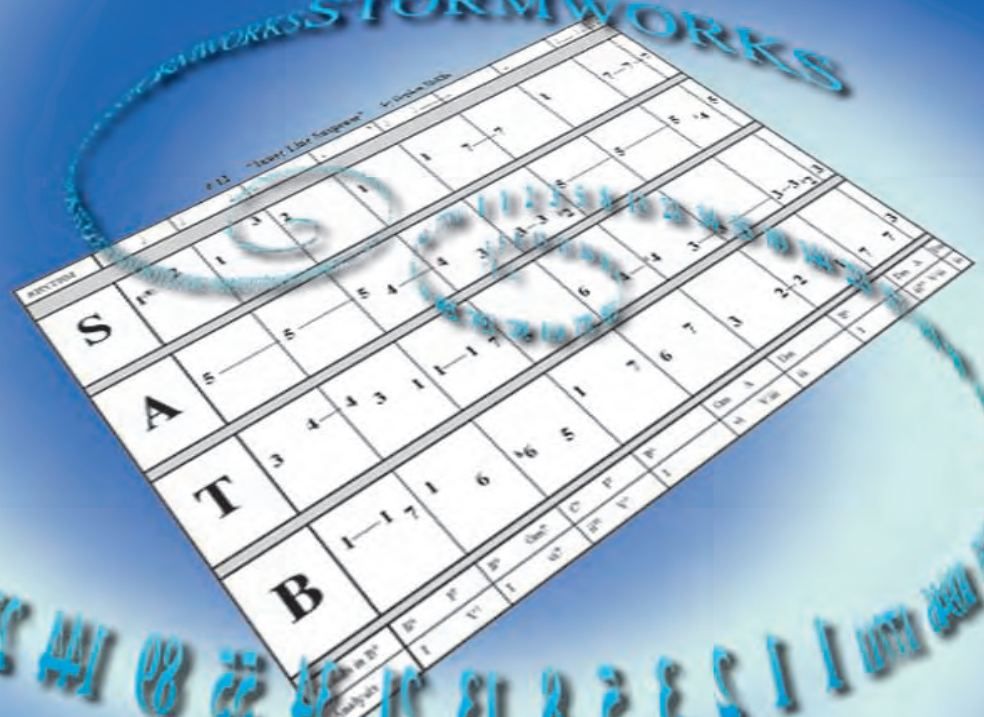
Bassoon Fingering Chart

When more than one fingering is shown, the first is the most commonly used. The additional fingerings, known as **alternate fingerings**, are used in certain situations to allow for better technique.

○ = open ● = pressed down W = whisper key h.h. = half hole T = thumb key L = left finger key R = right finger key



FUNCTION CHORALES™



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Dear Conductor...

We aspire to hear Music rendered with purity and precision. As a Composer, I long to hear Music as it was ***meant*** to be heard... in tune, and beautifully intoned.

We ask kids... and *professionals*... to do this all the time. Yet, when have we given our young student Musicians a crystalline-clear procedure, a well-defined, specifically articulated system to address the most crucial aspect of Music making?

These are the **FUNCTION CHORALES™**. They can be rendered with 4 students, or delivered by the forces of the ***Mahler 8th Symphony***. They can be played by ***any*** group, at ***any*** age, and in ***any*** key.

Go through the book *slowly* so that you understand it well ***first***. Then proceed with your students. I have found this tool to be one of the most efficient, time-effective, task-oriented devices to date. I am confident that you will hear the results while teaching your students valuable lessons about the inner workings of Music. Carefully, patiently approached, the bridge between theory and practice will become ever so clear.

If you have any questions along the way, please consider me a resource. I will be glad to assist you in what certainly reveals itself as a noble pursuit.

Remember... there is much, ***much*** more here than meets the eye... or ear. Layer upon layer of Teaching and Learning await you and your students. To that purpose...

Godspeed!

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Abraham Lincoln said, **"If I had 8 hours to cut a tree, I'd spend 6 sharpening the axe."**

Many directors feel the pressure of time, limited resources and support. **FUNCTION CHORALES™** is an investment. By taking the time to accurately teach and then reinforce the precepts embodied within these chorales, hours upon hours of otherwise useless rehearsal will be **reclaimed** and there will be noticeable improvement in **all** of the Music that comes after and during.

The pages of this resource are occupied by brief, four-part chorales. These studies have been designed to help the ensemble instrumentalist learn and eventually perfect concepts and specific skills in: **SEEING** where a Pitch will Sound, **INTONATION**, Ensemble Listening, **TUNING**, Vertical Hearing, Knowledge of Function & Transposition, Knowledge of Progression & Harmony, Knowledge of Interval, & Knowledge of Inharmonic Devices such as Suspension, Retardation and Passing Tone.

This learning process occurs **while** the ensemble is **"warming-up"**, the **FUNCTION CHORALES™** serving to draw the student's focus to the above-listed concepts. By thinking numeric, mathematically pure **FUNCTION**, the student is able to **SEE** where the Music will sound in advance. Just as one sees a target before aiming at it and then firing upon it, so must the Musician "hear" where a note is going to sound ***before*** it is played.

Each **SATB** Chorale contains functional representations of the vertical and horizontal sounds normally implied by music notation. These innocent-appearing **NUMBERS**, enhanced by your continued and reinforcing guidance, help the student identify each sound as an "exact" place or point in **SOUNDSPACE**.

Because the notation is numeric, students can be directed to switch parts, reading different lines and experiencing a different role in the musical architecture. At all times, students are encouraged to play in comfortable octaves. Do not worry about cross voicings. In fact, by allowing them to switch lines they will soon discover the importance of voicing... or where a pitch has been purposefully, thoughtfully orchestrated.

The game, challenge and/or skill that you will continually pose, teach and reinforce is one of **EXACTNESS**. By means of this exactness, an ever-improving intonation will reveal a more perfect and beautiful Music, a sound liberated from phasing frequencies, the cause of **BEATING** and immature ensemble sound. This is the **LONG RANGE GOAL** and Purpose of the **FUNCTION CHORALES™**.

SHORT RANGE GOALS will embody the above mentioned concepts or skills while reinforcing the basic ideas of sound support and interval presented in the next few pages. The exercises should be conducted slowly, with great regard given to **Perfect** Horizontal Tuning and **Perfect**, Just Vertical Intonation... and to what was formerly called **"balance"**. The more preferred word is "Mix". As students become familiar with the exactness of the pitches, you may then add dynamic swells, tempo changes, and fermati as felt in the manner of the scale-warm-up provided as a Quicktime Movie at **stormworld.com**.

Once familiar with the process, you may wish to compose your own Function Chorale, or, as I have done with orchestral, concert and jazz ensemble students, you may have each of them **compose** a Function Chorale. Music Education at its efficient best. The last page of this booklet, is therefore my favorite.

Enjoy & Godspeed!

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The Next Step ... (and it is ALWAYS the Next Step!)

The Goal of the **OVERTONE SERIES** or **Descending Scale "warm-up"** if you have seen this demonstrated, is to **HEAR** and become abundantly familiar with the **PERFECT 5ths (and 4ths)**, holding it in Unison with the Ensemble, and moving it, from **ONE**, in the interval which is "perfectly" a Perfect 5th. Unlike the temper-tuned piano, a **5th**, when tuned, produces no waves or beating. It renders a still and "perfect" sound, so named by Pythagoras.

Once **8,5** and **1** are established, you will initiate a process whereby each **NUMBER** of the **MAJOR SCALE** is introduced, learned, rehearsed, tuned, and approached with good intonation. **NOTE: For clarity in explanation, 8 is used instead 1 to specify the octave**. For those who have seen workshops, it is best to begin on the **top** of the scale and work **down** for **many** reasons, including the first intervals experienced, the force of "gravity" in a musical phrase and the set of the embouchure.

The following process may take *days* of investment. Strive for *perfection*. Make each step in the process a *perfect* one!

1. Play 8-5-1 ..... hearing the perfect placement of the 5th as played in the Overtone Series Warm-Up.
2. Play 8-**7**-8-5-1 ..... hearing **7** as the leading tone to **1** or **8**. The leading tone is a tuned minor 2nd. Reinforce listening for the half-step lead.
3. Play 8-7-8-7-**6**-5-1 ..... hearing **6** as the passing tone from **7**, to **5** by a Major 2nd.
4. Play 5-8, then 1-4 ..... hearing a **Perfect 4th**, the inverse of a Perfect 5th, yielding an equally still, non-beating harmony.
5. Play 1-**4-3**-4 ..... hearing **3** as the leading tone to **4**. The leading tone is the tuned minor 2nd rehearsed in item #2.
6. Play 8-7-8-7-6-5-4-3-4-3-2-1.....hearing each note as it **FUNCTIONS**, listening for **INTONATION**... making "perfect" Major and minor 2nds ..... which outline the Perfect 5ths and Perfect 4ths. Approach or "leave" the 5ths and 4ths with "leading tones" **3 and 7**.
7. Play 1-4-3-4-3-2-1 ..... hearing **2** as a passing tone from **3**, which then leads to **1**. It "leaves" **1 and 3** by a Major 2nd.
8. Play 8-7-6-5-4-3-2-1 ..... hearing each note as it **FUNCTIONS**, listening for **INTONATION**... making "perfect" Major and minor .... 2nds which outline the Perfect 5ths and Perfect 4ths.
9. Play 8-7-6-5-4-3-2-1 ..... in **ANY KEY**, improving knowledge of **keys** (all **15**) and the **CONCEPT of FUNCTION**. ..... Then begin playing the scales in both directions.
10. Play 1-2-♭3-4-5-♭6-♭7-8 . (or in reverse) introducing a **NEW FORMULA** and listening for the new minor 2nds and **leading** tones.
11. Play 1-2-♭3-4-5-♭6-7-8 . . (or in reverse) learning through function, the Harmonic Minor Scale.
12. Play 1-2-3-♯4-5-6-7-8 . . . (or in reverse) learning through function, the Lydian mode, hearing **#4** as a leading tone to **5**.

13. **EXPERIMENT** and **CREATE** exercises, or rehearse **SCALES** each day. Express the musical operations as **FORMULAE** and/or **FUNCTIONS**. Play them until the students are well immersed in the language of **NUMBERS** and understand the correlation, the isomorphic relation to another symbolic language... that of music notation.

14. Play **1-2**, then **1-3**, then **1-4**, then **1-5**, then **1-6**, then **1-7**, then **1-8**... Hearing each interval possible in the Major Scale, while holding a horizontal tuning with the ensemble. By example, if a student plays 1 to 5, he/she has **two** points of reference and responsibility. One task is to move vertically from **1 to 5** in the interval that is **perfectly** a Perfect 5th. The other task is to listen across the ensemble **horizontally** to tune both the starting point **1** and the end point **5.**

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15. Play **1-^{b}2**, **1-2**, **1-^{b}3**, etc... Hearing all of the **CHROMATIC** intervals from 1, tuning minor 2nds and all of the possible intervals resulting in a one octave chromatic scale.

16. Divide the ensemble into **TWO** groups and write the following on the blackboard:

    8-7-^{b}7-6-5-4-3-2-1
    1-2-3-4-5-6-^{b}7-7-8

    Play this in a march rhythm: ♩. ♪ ♩. ♪ ♪♪♪♪ ♩ Play this in all keys.

17. Divide the ensemble into **FOUR** groups as per the Function Chorale Orchestration. Play the following **CHORDS**. Start in **UNISON**, each voice proceeding to the targeted note, using **FUNCTION** and the reinforced understanding of **INTERVAL**.

1	**1**	**1**	**1**	**1**	**7**	**^{b}7**	**^{b}7**	**^{b}7**	**6(^{bb}7)**
	5	**$^{\#}$5**	**5**	**^{b}5**	**5**	**5**	**5**	**^{b}5**	**^{b}5**
	3	**3**	**^{b}3**	**^{b}3**	**3**	**3**	**^{b}3**	**^{b}3**	**^{b}3**
	1	**1**	**1**	**1**	**1**	**1**	**1**	**1**	**1**

18. Now go to **FUNCTION CHORALE #1**. This exercise will enable you and the students to play **I-IV-V-I** and then **I-IV-ii-V-I** in all keys.

Each chorale or exercise will explore other sounds, intervals and harmonies. Although **ONE KEY** is given for the guitar and keyboard, you may select **ANY** key and use the materials to teach any concept you feel you need to communicate as a conductor. Do not worry about cross voicings. Have the students play their lines in comfortable octaves, switching octaves when necessary. The resultant orchestration will exceed the music score which appears at the bottom of each page. This serves only as a graphic illustration and reference. Have the students switch lines. This will reinforce the importance of **ALL** parts in any given piece. Encourage **Horizontal** and **Vertical** accuracy, **TUNING** and **INTONING** respectively. Reinforce when investigating a piece during rehearsal. Example: You are performing a transcription of the Mahler 3rd. You warm up using **FUNCTION CHORALES**, and establish a good tonal sense. You then ask the students to repeat the chorale in D^{b}. You then ask for the Mahler. They play. You stop them. You ask, "if the notes you are reading were numbers, what would they be?" They answer. They smile. You replay. You hear the difference... and more importantly, ***so do they!*** Example 2: Your 2nd trombone player is having trouble getting the suspension/resolution in tune. Why? Because he is not properly intoning the intervals. Tell him, "Mike, it's a 4-3 suspension. Make sure you hear the 4, then down a half-step for that 3. You know what to do." And he will!

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NOTES on THE FUNCTION CHORALES

Letters are used to draw distinction between the sections. This is because part of the **FUNCTION CHORALE** message is this: There is an **EQUAL** amount of responsibility and importance on **ALL** parts or voices. Often 2nd and 3rd players feel less important, while many times ***they*** are playing the **ROOT** of a chord, or a Suspension-Resolution, or the **THIRD** which defines the chord's **QUALITY**. Often in these studies, there will be an **OBLIQUE** motion in the ***TOP*** Part while the "2nds and 3rds" change harmonies and colors. Point this out to them.

Students should be directed to play in comfortable octaves, usually their **LOWER OCTAVE**. The tuba should be directed to play in the lower parts of the instrument. The students should think of themselves as collaborative **"orchestrators"** and as such, make musical decisions about octave placement and the optional switching of octaves during play.

- **The Numeric notation has a CONTOUR which suggests the placement of the desired note.**

Parts **A** and **T** players should further be directed to choose starting notes *(regarding octave placement)* which best support the sound of the whole, the upper limit of which is defined by their voice **S** counterparts.

Section leaders are encouraged to communicate voicings to their sections should a question occur, and at all times, the creative input and involvement of the students is welcomed and applauded. **A BLANK SCORE PAGE** is included for those individuals who would like to design their own **FUNCTION CHORALE**.

(When I did this, in both concert and jazz band, each of the students composed his/her own Function Chorale which we then sight read. It was great fun and we accomplished a great numeration of things, as well you can imagine, under the innocent auspices of "warm-up"!)

Players within sections should be encouraged to switch parts, reading different lines at different times. In this way, the student gains a more consummate understanding, not only about elements of music but also about ensemble interplay and mutual importance.

While each **FUNCTION CHORALE** provides practice for the concepts and skills as presented earlier, the following list is provided. This **index** will help you to localize specific attributes of a given chorale and aid in the planning and teaching process.

These **FUNCTION CHORALES**, though numbered, are **NOT** in any specific learning order. The first few, however, develop familiarity with the process and notation. Feel free to mix and match as you see fit. Eventually, these chorales can be strung together to form extended works. Each chorale can become a **SECTION** and plotted into a musical form, such as an **ABA** sonata form for example. **The key to all of this is Creativity, Exploration and Fun.**

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FUNCTION CHORALE Index

1. Accesses the **IONIAN**, **PHRYGIAN** and **MIXO-LYDIAN** modes in all keys, exposing the students to the Major-Minor Chords of the Major Scale: **I-ii-iii-IV-V-vi-vii-I.**

2. Accesses **I-IV-V-I** and **I-IV-ii^{7}-V^{7}-I** in all keys as desired.

3. Utilizes a Plagal Cadence. **IV-I.**

4. Accesses all of the diatonic triads minus the **vii** chord while employing parallel motion in 3rds.

5. This is the same harmonic structure as in #4 but with Non-Harmonic Tones added. They are Passing Tones, Lower Neighbor Tones, Suspension, Retardation, Appoggiatura and Anticipation. Identifying these non-harmonic tones by ear is more important than identifying them by name.

6. Employs a **$^{\flat}$7** to create a modulation to **IV**. Also introduces **$^{\#}$1** which allows the **vi** chord to be heard as a Major Triad and as a Dominant 7th.

7. Introduces **$^{\flat}$3** and **$^{\flat}$6**, the modal variants.

8. Places an appoggiatura in the top voice. Moves 3rds, 5ths and 2nds in parallel motion. Illustrates intervals and chromatic cadence. In 3/4.

9. Starts on **ii** to illustrate that a tonal piece can begin on any chord. Rubato. Add dynamics. Uses **$^{\flat}$3, $^{\#}$5, $^{\flat}$6.**

10. A piece in G minor, or actually the ***RELATIVE*** minor when being transposed to other keys. Uses **$^{\flat}$3** and **$^{\#}$5.**

11. A piece which employs the Modal variants. Modulates to **$^{\flat}$VII**. Uses **$^{\flat}$2, $^{\flat}$3, $^{\flat}$5, $^{\flat}$6, $^{\flat}$7.**

12. Suspensions in voices **B-C-D**, modulating to **iii**. Uses **$^{\#}$2, $^{\#}$4, $^{\flat}$6.**

13. Good interval study demonstrating **ii-V-I** cadence and **iv (phrygian) V-I** Cadence.

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14. **$^{\flat}$6-3**, a diminished 4th, sounds like a Major 3rd. Introduces the **$^{\flat}$VI** chord and its brightness when played against the established tonality of measures 1 and 2. The medient degrees of **3** and **6** are both altered.

15. Perfect 5th in voice **A** is accompanied by stepwise motion in **B, C** and **D** in an Eastern *(Greek)* mode. Good for practicing whole and $^{1}/_{2}$ step intonation. Uses **$^{\flat}$2, $^{\flat}$3, $^{\flat}$6, $^{\flat}$7.**

16. Introduces the **NEAPOLITAN** sound as a color to **V**. Introduces the Neapolitan as a Plagal feel cadence to **I**. **DECEPTIVE CADENCE** to **vi** in measure 5. **$^{\flat}$2-7** sounds like a Major 2nd, but it is a diminished 3rd, characteristic of the Neapolitan sound. Arpeggiated Major chord in measure 3.

17. Minor key as a resolution point demonstrating the interrelationship of the Major and minor. The linear **BASS** controls many of the harmonic changes. A **French Augmented 6th Chord** is introduced in measure 4.

18. Over a **PEDAL**, the 7th chord's **QUALITY** is changed by $^{1}/_{2}$ step motion. Suspensions & Secondary Dominants modulate us to **IV**. Uses **$^{\flat}$3,$^{\flat}$5,$^{\flat}$7.**

19. Oblique *(flat line)* motion in **A**, moving through minor 2nds. Introduces **$^{\#}$2, $^{\#}$4, $^{\#}$5**. Introduces Secondary Dominants and **V^{7}** chords with the **root** in the bass.

20. Introduces **PEDAL**. Introduces **$^{\flat}$2** and **$^{\flat}$7**. Exposes the students to **QUARTAL** *(chords built on 4ths, instead of thirds*) harmonies while modulating to **IV**.

21. Starting on **$^{\flat}$iii**, this chorale introduces the Phrygian **iv** and **V** chords. Illustrates Major-minor interplay using a new **DOMINANT** tension. (The Phrygian **V** or **V^{o}**)

22. The **I-v-I** progression which I call the **STORM** Motif is abundant in much of my music for band and orchestra. I began playing this motif when I first became interested in writing music. At the time, 1975-76, these were sounds that "I liked". Later, I learned that this progression of harmony was the **I** chord moving to its **minor v** chord, or the phrygian **5**. This is a good warm-up for those bands playing Melillo pieces, and I just *had* to include it. Godspeed.

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SCALEWORKS™

FIRST STEPS are the most important! After thoroughly exhausting one's knowledge of all the fingerings of the full range of chromatic notes on the given instrument, we fill out the chart, using the musical alphabet and then applying the flats or sharps ***(the "puposefulls")*** as indicated in the box chart. We then teach ourselves each scale by singing the letter names while fingering the notes. **"SING & FING"**. This is done prior to any first attempt at playing the scale. Remember that **PRACTICE MAKES PERMANENT**... ***not Perfect***. The scale must be **pre**-visited via the mind and fingers ***before*** it is played.

b's = B E A D G C F
#'s = F C G D A E B
The Key of C has No Sharps or Flats

	#'s	b's
1	G	F
2	D	Bb
3	A	Eb
4	E	Ab
5	B	Db
6	F#	Gb
7	C#	Cb

1	2	3	4	5	6	7	1
C							C
C#							C#
Db							Db
D							D
Eb							Eb
E							E
F							F
F#							F#
Gb							Gb
G							G
Ab							Ab
A							A
Bb							Bb
B							B
Cb							Cb

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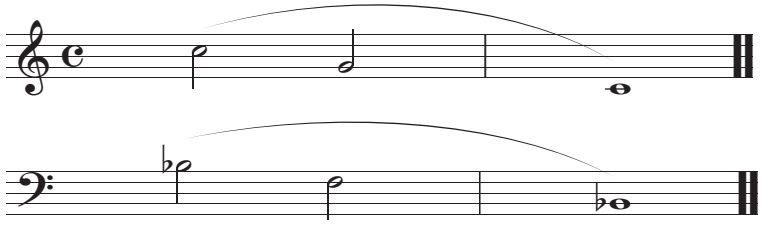
GETTING STARTED

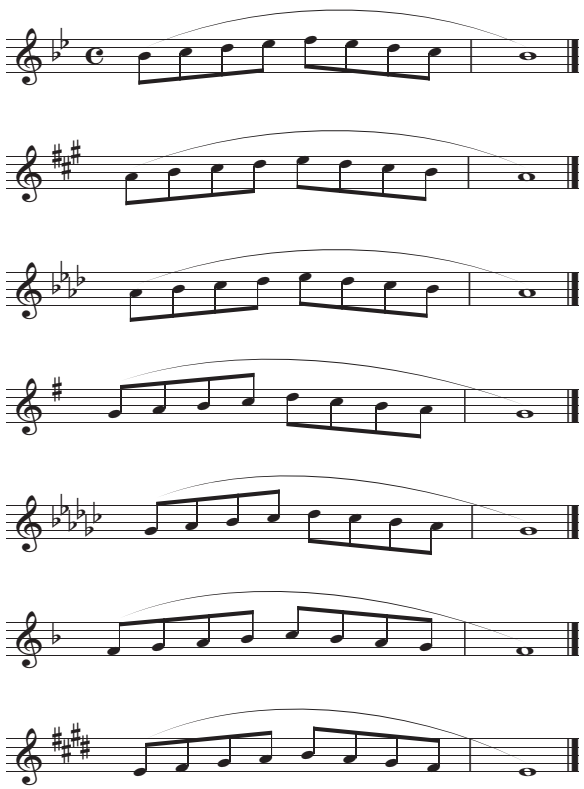
Using the **OVERTONE SERIES**, have the students play **8-5-1** in: Concert **B^{b}-A-A^{b}-G-G^{b}-F-E**. The rhythmic pattern will be half-note, half-note, whole-note. Trombone players will be using **1-2-3-4-5-6-7** slide positions, while 3-valve brass players use **0-2-1-12-23-13-123**. Horn players can either play at the 4th, which is what I do, or they can start the series on the **1**st finger. Woodwinds may play only the **TONIC**, or play **8-5-1, or what is printed below** as they become thoroughly familiar. You can place a fermata on each whole note before proceeding to the next in sequence practicing air support, breath control and contour. Below, is the **OVERTONE SERIES Warm-Up** which I use.



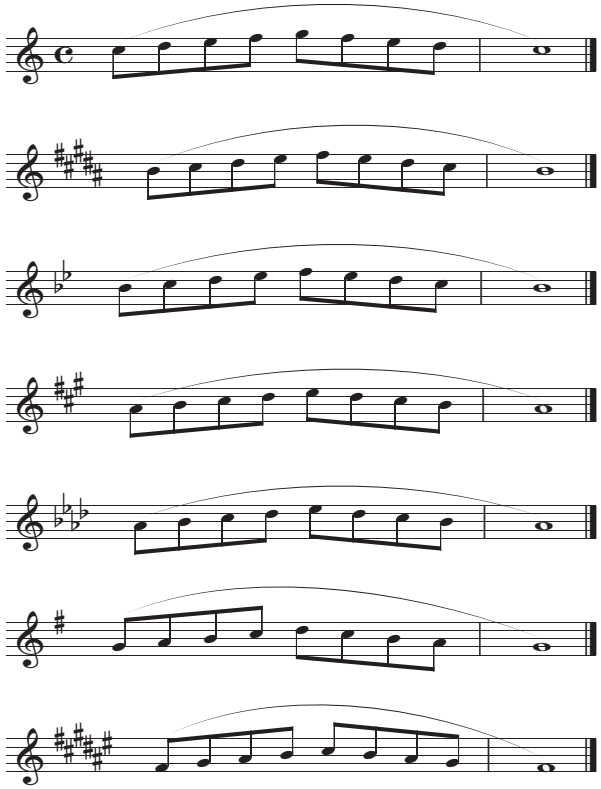
Bb Brass will play this pattern using 0-2-1-12-23-13-123
The Horns will play this as well, sounding at the 4th

Bass Clef Brass will play this pattern using 0-2-1-12-23-13-123
or Slide Positions 1-2-3-4-5-6-7

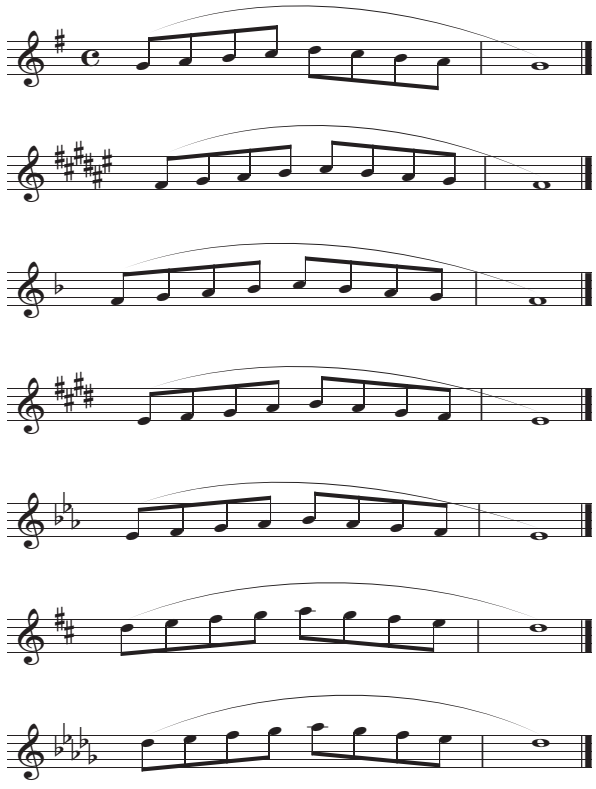
C woodwinds, in comfortable octaves



Bb woodwinds, in comfortable octaves



Eb woodwinds, in comfortable octaves



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Waveless TUNING Process

Individiual Responsibility: Achieve a still, waveless ***tuned*** sound.

1: Tune to the line you are playing..
2: Tune to the section leader.
3: Cross reference this tuning to the lowest instrument playing during any given passage.
4: Cross reference this tuning with ***INTONATION***, the process of moving at the correct interval.

A. Section Leader Tuning: A Concert Bb begins with the Tuba, moves upward to piccolo.,
B. Tune to your section leader in the following process, after they have tuned to the Tuba.
C. During Music, tuning is maintained by targeting your listening in this way:

1 Pick a direction, either ***unmistakably*** flat and under, or sharp and above. 	2 ***Listen*** for waves. 	3 Make adjustment with the barrel, mouthpiece or slide. *(Try to move in one direction, like a professional photographer)* 	4 As waves get slower, continue to move in this direction until all waves are eliminated.
5 If you move beyond the point of **Tuned**, waving will speed up again. This means you have gone beyond and must move in the other direction. *(Like Easter-Egg Hunt)*	6 If you find yourself *pinching* your embouchure to eliminate the waving, the instrument is too long and must be *shortened*. 	7 If you find yourself *relaxing* your embouchure to eliminate waving, your instrument is too short and must be *lengthened*. 	8 When you and the ensemble play the same pitch, on normal embouchures, and you can only hear one absolutely still, wavless sound, you are in tune.

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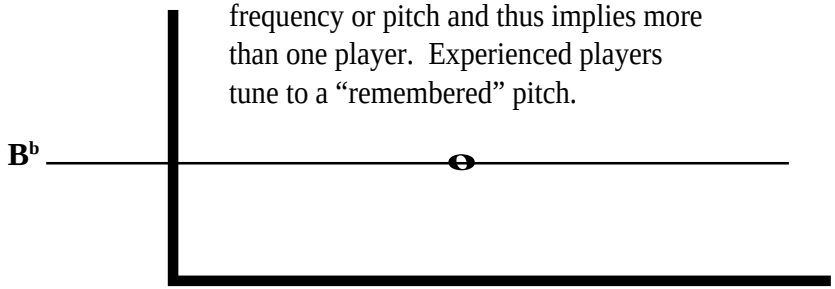
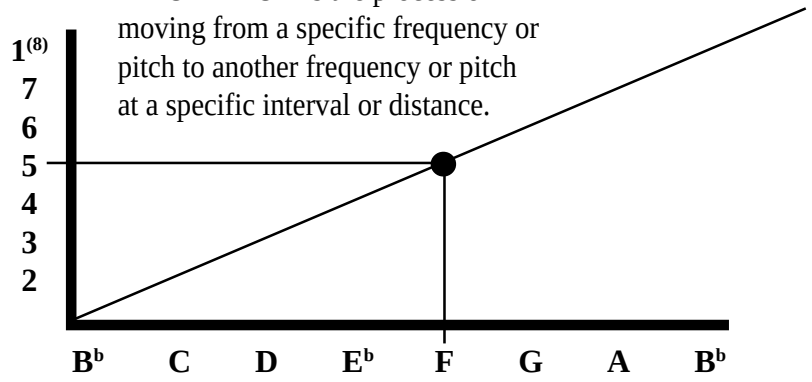
Differences between TUNING & INTONATION *(Page 1 of the Student Booklet)*

The more correctly you, as a musician, approach the initial exercises provided by the conductor, the more ready you will be to meet the architectural challenges of the horizontal and vertical process of Music.

TUNING is HORIZONTAL
TUNING is the process of matching a frequency or pitch and thus implies more than one player. Experienced players tune to a "remembered" pitch.



INTONATION is VERTICAL
INTONATION is the process of moving from a specific frequency or pitch to another frequency or pitch at a specific interval or distance.



Your **GOAL** is to learn and improve: **Your ability to SEE where a Pitch will Sound, INTONATION, Ensemble Listening, TUNING, Vertical Hearing, Knowledge of Function & Transposition, Knowledge of Progression & Harmony, Knowledge of Interval, & Knowledge of Inharmonic Devices such as Suspension, Retardation and Passing Tone.**

S	A	T	B
Piccolo (Flute Double)	Flute 2	Clarinet 3	Bass Clarinet
Eb Clarinet	Clarinet 2	Alto Clarinet	Bassoon
Oboe	Alto Sax 1	Alto Sax 2	Baritone Sax
Flute 1	Trumpet 2	Tenor Sax 2	Contra Bass Clarinet
Clarinet 1	Horn 2	Trumpet 3	Baritone
Trumpet 1	Trombone 1	Trombone 2 - 3	Euphonium
Horn 1	Tenor Sax 1	Horn 3 - 4	Tuba
Vibraphone (Soft Mallets)	Violin 3	Marimba (Soft Mallets)	PAD Bass
Violin 1-2	Viola	Cello	String Bass
			Harp
			Timpani

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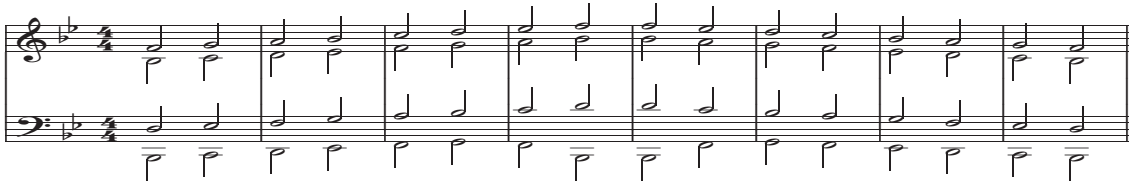
1 "Modal Scales" by Stephen Melillo

RHYTHM	♩ ♩	♩ ♩	♩ ♩	♩ ♩ ’	♩ ♩	♩ ♩	♩ ♩	♩ ♩
S	**Ionian** 1 2	3 4	5 6	7 1(8)	1(8) 7	6 5	4 3	2 1
A	**Mixo-Lydian** 5 6	7 1(8)	2 3	4 5	5 4	3 2	1(8) 7	6 5
T	**Phrygian** 3 4	5 6	7 1(8)	2 3	3 2	1(8) 7	6 5	4 3
B	1 2	3 4	5 6	5 1	1 5	6 5	4 3	2 1
Chords in B^b	B^b Cm	Dm E^b	F Gm	F^7 B^b	B^b F^7	Gm F	E^b Dm	Cm B^b
Analysis	I ii	iii IV	V vi	V^7 I	I V^7	vi V	IV iii	ii I



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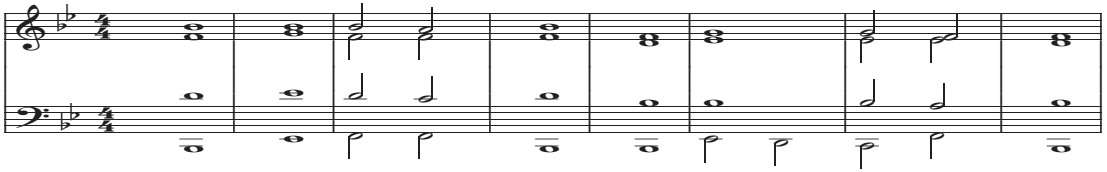
2 "Basic Change" by Stephen Melillo

RHYTHM	𝅝	𝅝	𝅗𝅥 𝅗𝅥	𝅝 𝄾	𝅝	𝅝	𝅗𝅥 𝅗𝅥	𝅝
S	1(8)	1(8)	1(8) 7	1(8)	5	6	6 5	5
A	5	6	5 5	5	3	4	4 4	3
T	3	4	3 2	3	1	1	1 7	1
B	1	4	5 5	1	1	4 3	2 5	1
Chords in B♭	B♭	E♭	B♭ F	B♭	B♭	E♭	Cm7 F7	B♭
Analysis	I	IV	I6/4 V	I	I	IV	ii7 V7	I



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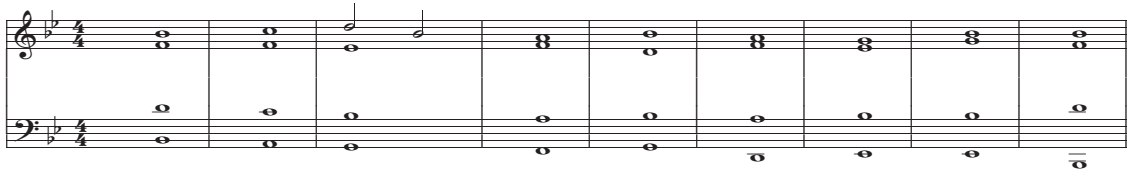
#3 "Plagal Cadence" by Stephen Melillo

RHYTHM	𝅝	𝅝	𝅗𝅥 𝅗𝅥	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝
S	1	2	3 1	7	1	7	6	1	1
A	5	5	4	5	3	5	4	6	5
T	3	2	1	7	1	7	1	1	3
B	1	7	6	5	6	3	4	4	1
Chords in B♭	B♭	F	E♭	F	Gm	Dm	E♭	E♭	B♭
Analysis	I	V⁶	IV	V	vi	iii	IV	IV	I



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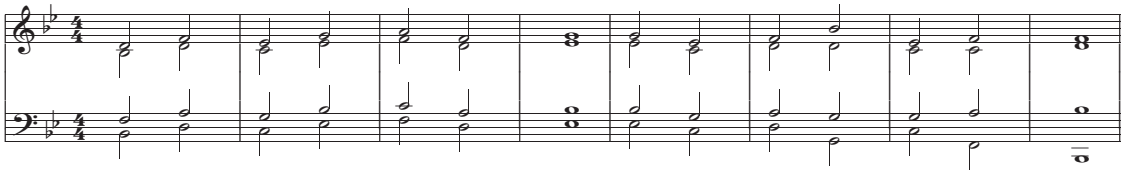
#4 "Motion by Thirds" by Stephen Melillo

RHYTHM	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅝 ’	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅝
S	3 5	4 6	7 5	6	6 4	5 1(8)	4 5	5
A	1 3	2 4	5 3	4	4 2	3 3	2 2	1
T	5 7	6 1	2 7	1	1 6	7 6	6 7	1
B	1 3	2 4	5 3	4	4 2	3 6	2 5	1
Chords in B♭	B♭ Dm	Cm E♭	F Dm	E♭	E♭ Cm	Dm Gm	Cm F	B♭
Analysis	I iii	ii IV	V iii	IV	IV ii	iii vi	ii V	I



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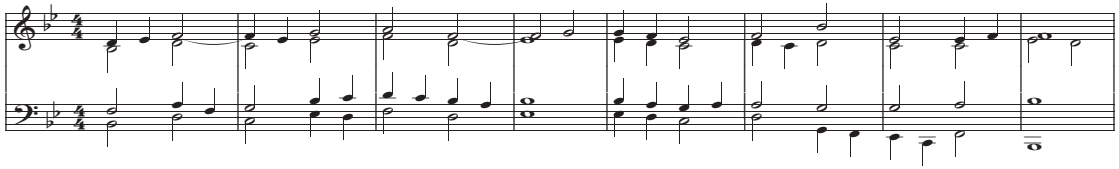
#5 "Motion by Thirds With Non-Harmonic Tones" by Stephen Melillo

RHYTHM								
S	3 4 5	5 4 6	7 5	5 6	6 5 4	5 1(8)	4 4 5	5
RHYTHM **A**	1 3	2 4	5 3	4	4 3 2	3 2 3	2 2	4 3
RHYTHM **T**	5 7 5	6 1 2	3 2 1 7	1	1 7 6 7	7 6	6 7	1
RHYTHM **B**	1 3	2 4 3	5 3	4	4 3 2	3 6 5	4 2 5	1
Chords in B^b	B^b Dm	Cm E^b	F Dm	E^b	E^b Dm Cm	Dm Gm	Cm F	$B^{b(4-3)}$
Analysis	I iii	ii IV	V iii	IV	IV iii ii	iii vi	ii V	I (4-3)



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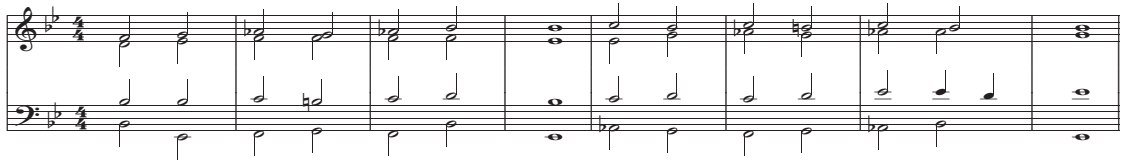
#6 "$^{b}7$ Makes I a V^{7}" by Stephen Melillo

RHYTHM								
S	5 6	$^{b}7$ 6	$^{b}7$ $^{b}7$	6	$^{b}7$ $1^{(8)}$	2 $^{\#}1$	2 1	1
A	3 4	5 5	5 5	4	4 6	$^{b}7$ 6	$^{b}7$ $^{b}7$	6
T	1 1	2 $^{\#}1$	2 3	1	2 3	2 3	4 4 3	4
B	1 4	5 6	5 1	4	$^{b}7$ 6	5 6	$^{b}7$ 1	4
Chords in B^{b}	B^{b} E^{b}	Fm G^{7}	Fm B^{b7}	E^{b}	A^{b} Gm	Fm G	A^{b} $B^{b7(4-3)}$	E^{b}
Analysis	I IV	v (phr) VI^{7}	v (phr) V^{7}/IV	IV	IV/IV iii/IV	ii/IV III/IV	IV/IV V^{7}/IV	IV



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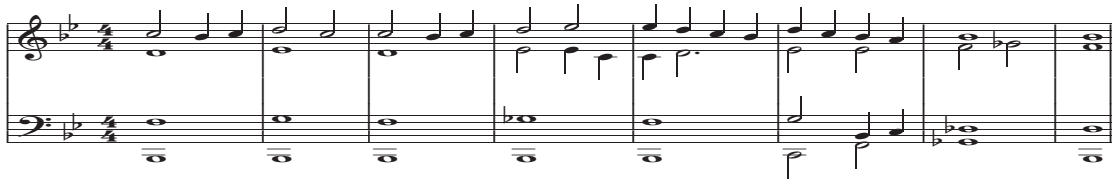
7 "^{b}3 & ^{b}6" by Stephen Melillo

RHYTHM								
S	2 1 2	3 2	2 1 2	3 4	4 3 2 1	3 2 1 7	1	1
A	3	4	3	4 4 2	2 3	4 4	5 ^{b}6	5
T	5	6	5	^{b}6	5	6 2 1	^{b}3	3
B	1	1	1	1	1	2 5	^{b}6	1
Chords in B^{b}	B^{b}	E^{b}	B^{b}	E^{b}m	B^{b}	Cm F^{7}	G^{bM7}	B^{b}
Analysis	I	IV	I	iv	I	ii V^{7}	^{b}VI^{M7}	I



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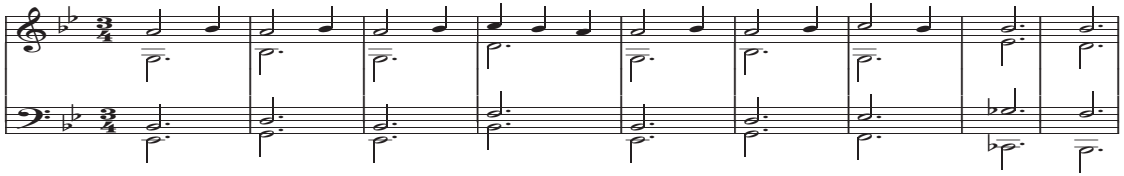
8 "Expressive Tension" by Stephen Melillo

RHYTHM	𝅗𝅥 𝅘𝅥	𝅗𝅥 𝅘𝅥	𝅗𝅥 𝅘𝅥	𝅘𝅥 𝅘𝅥 𝅘𝅥 ’	𝅗𝅥 𝅘𝅥	𝅗𝅥 𝅘𝅥	𝅗𝅥 𝅘𝅥	𝅗𝅥.	𝅗𝅥.
S	7 1(8)	7 1(8)	7 1(8)	2 1(8) 7	7 1(8)	7 1(8)	2 1(8)	1(8)	1(8)
RHYTHM ATB **A**	𝅗𝅥. 6 m3 1	𝅗𝅥.	𝅗𝅥. 6 P5 3	𝅗𝅥.	𝅗𝅥. 6	𝅗𝅥. 1	𝅗𝅥. 6	𝅗𝅥. 4 m2 3	𝅗𝅥.
T	1 M3 3		1 P5 5		1	3	4	♭6 m2 5	
B	4 m3 6		4 P5 1		4	6	5	♭2 m2 1	
Chords in B♭	E♭	Gm9	E♭	B♭	E♭	Gm9	F9	C♭M7	B♭
Analysis	IV	vi9	IV	I	IV	vi9	V9	♭iiM7	I



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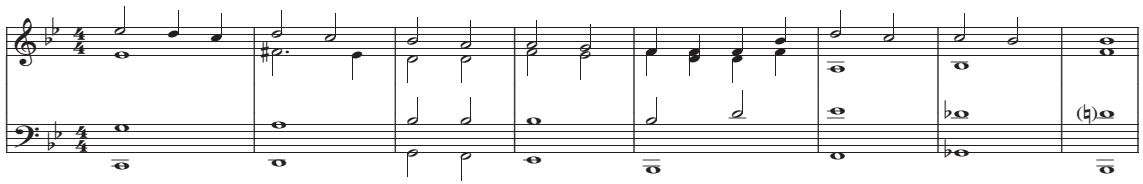
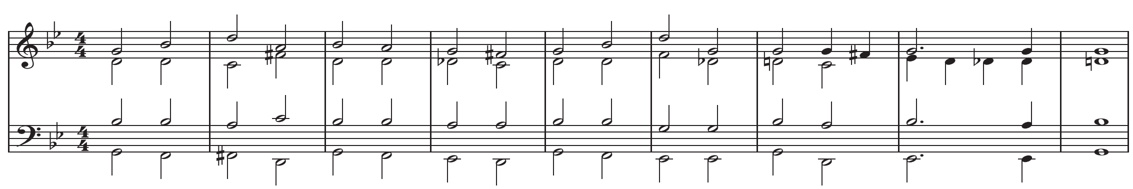
9 "ii Becomes I" by Stephen Melillo

RHYTHM	𝅝	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥 𝄾	♩ ♩ ♩ ♩	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅝
S	4 3 2	3 2	1 7	7 6	5 3 5 1	3 2	2 1	1
A	4	♯5 4	3 3	5 4	5 5 3 5	7	1	5
T	6	7	1 1	1	1 3	4	♭3	3
B	2	3	6 5	4	1	5	♭6	1
Chords in B♭	Cm	D D7	Gm B♭M7	E♭	B♭	F7	G♭	B♭
Analysis	ii	III V7/vi	vi IM7	IV	I	V7	♭VI	I



10 "Gm" by Stephen Melillo

RHYTHM	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥 ’	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 ♩ ♩	𝅗𝅥. ♩	𝅝
S	6 1	3 7	1 7	6 #5	6 1	3 6	6 6 #5	6 6	6
A	3 3	2 aug 4 #5	3 3	b3 2	3 3	5 b3	𝅗𝅥 𝅗𝅥 3 2	♩ ♩ ♩ ♩ 4 3 b3 b3	3
T	1 1	7 2	1 1	7 7	1 1	6 6	1 7	1 7	1
B	6 5	#5 3	6 5	4 3	6 5	4 4	6 3	4 4	6
Chords in B^b	Gm $B^{b6/4}$	D D^7	Gm B^{bM7}	$E^{b7(b5)}$ D^7	Gm $B^{b6/4}$	E^b E^{b7}	Gm D^7	E^b $E^{b7(b5)}$	Gm
Analysis in Gm	i $III^{6/4}$	$V^{6/5}$ V7	i $III^{6/4}$	$^bii^{+6}/V$ V^7	i $III^{6/4}$	VI VI^{+6}	i V^{4-3}	VI VI^{+6}	i



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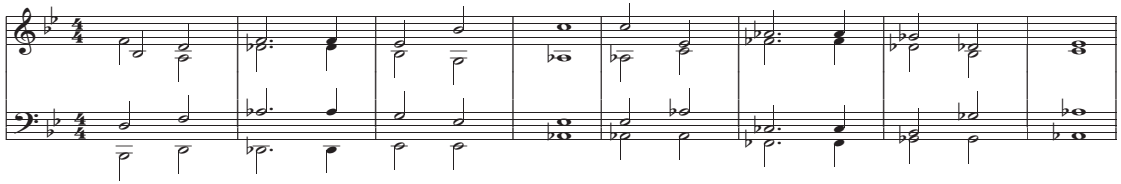
11 "Modal Variants" by Stephen Melillo

RHYTHM	𝅗𝅥 𝅗𝅥	𝅗𝅥. 𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅝	𝅗𝅥 𝅗𝅥	𝅗𝅥. 𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅝
S	1 3	5 5	4 1	2	2 4	♭7 ♭7	♭6 ♭3	4
A	5 m6 7	♭3 ♭3	1 6	♭7	♭7 2	♭5 ♭5	♭3 1	2
T	3 5	♭7 ♭7	6 4	4	4 ♭7	♭2 ♭2	1 ♭6	♭7
B	1 3	♭3 ♭3	4 4 P5	♭7	♭7 ♭7	♭5 ♭5	♭6 ♭6	♭7
Chords in B♭	B♭ Dm	D♭	E♭	A♭	A♭	F♭ (E)	G♭	A♭
Analysis	I iii	♭III	IV	♭VII	♭VII	♭V	♭VI	♭VII



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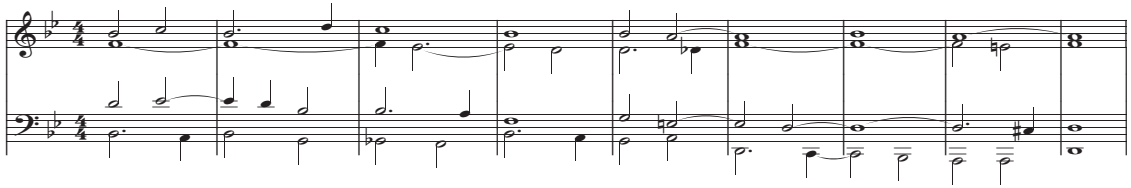
12 "Inside Suspense" by Stephen Melillo

RHYTHM									
S	1(8) 2	1 3	2	1	1 7—7		1	7—7—7	
RHYTHM **A**	5—5	5—5	5 4—4	3	3—3 #2	5—5	5—5	5 #4	5
RHYTHM **T**	3 4—4	3 1	1—1 7	5	6 #4—#4	3—3	3—3	3—3 #2	3
RHYTHM **B**	1—1 7	1 6	♭6 5	1 7	6 7	3 2—2 1		7 7	3
Chords in B♭	B♭ F7	B♭ Gm7	C° F7	B♭	Gm A	Dm	B♭	Dm A	Dm
Analysis	I V7	I vi7	ii♭5 V7	I	vi V/iii	iii	I	iii6/4 V/iii	iii



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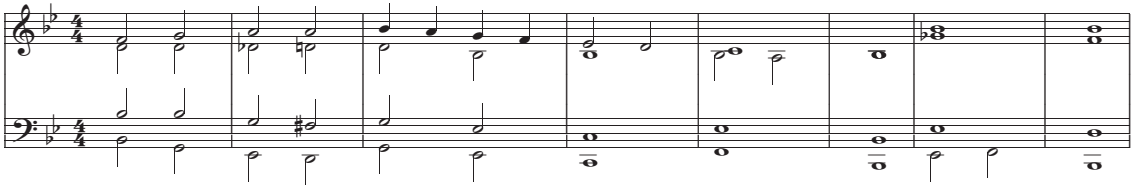
13 "2 Cadences" by Stephen Melillo

RHYTHM									
S	5 6	7 7	1(8) 7 6 5	4 3	2	1 P8 1	1	1
A	3 3	♭3 3	3 1	1	1 7	1 m6 ♭6	5	5
T	1(8) 1	6 #5	6 M3 4 m3 2	4	1	4	3	3
B	1(8) m3 6 M3 4 3	6 4	2	5	1	4 5	1	1
Chords in B♭	B♭ Gm	E♭7(♭5) D	Gm E♭	Cm7	F7sus F7	B♭	E♭m F11(♭9)	B♭
Analysis	I vi	♭ii+6/III V/vi	vi IV	ii7	V7sus V7	I	iv V11(♭9)	I



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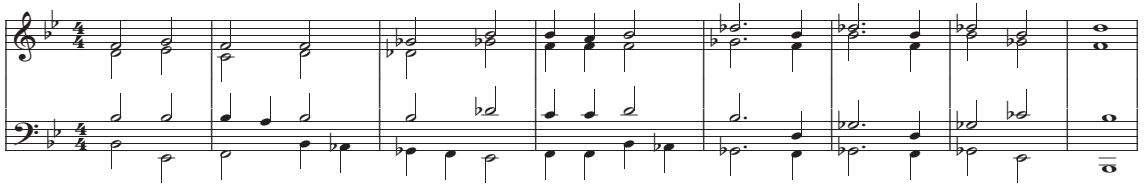
14 "^{b}VI" by Stephen Melillo

RHYTHM								
S	5 6	5 5	^{b}6 1$^{(8)}$	1 7 1	^{b}3 m3 1	^{b}3 1	^{b}3 1	3
A	3 4	2 3	^{b}3 P4 ^{b}6	5 5 5	^{b}6 5	1 5	1 M3 ^{b}6	5
T	1 1	1 7 1	1 ^{b}3	2 2 3	1 3	^{b}6 3	^{b}6 ^{b}2	1
B	1$^{(8)}$ 4	5 1 ^{b}7	^{b}6 5 4	5 5 1 ^{b}7	^{b}6 5	^{b}6 5	^{b}6 4	1
Chords in B^{b}	B^{b} E^{b}	$F^{7(4-3)}$ B^{b} B^{b7}	G^{b} $E^{b}m$	$F^{7(4-3)}$ B^{b} B^{b7}	G^{b} B^{b}	G^{b} B^{b}	G^{b} $E^{b}m^{7}$	B^{b}
Analysis	I IV	$V^{7(4-3)}$ I I^{7}	^{b}VI iv	$V^{7(4-3)}$ I I^{7}	^{b}VI I	^{b}VI I	^{b}VI iv^{7}	I



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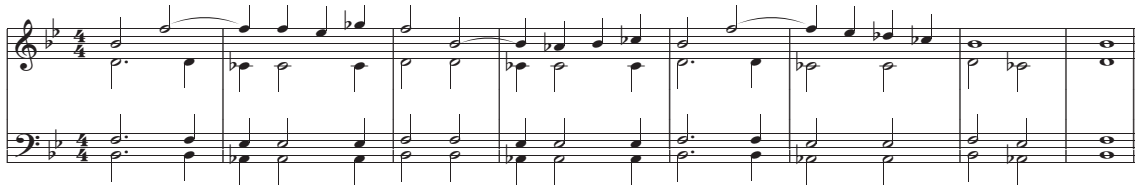
#15 "1/2 Step-Whole-Step in a Greek Mode" by Stephen Melillo

RHYTHM								
S	5 1	5 4 5 ♭6	5 1	1 ♭7 1 ♭2	5 1	5 4 ♭3 ♭2	1	1
RHYTHM ATB **A**	3	♭2	3	♭2	3	♭2	3 ♭2	3
T	5	4	5	4	5	4	5 4	5
B	1	♭7	1	♭7	1	♭7	1 ♭7	1
Chords in B♭	B♭	A♭m	B♭	A♭m	B♭	A♭m	B♭ A♭m	B♭
Analysis	I	♭vii	I	♭vii	I	♭vii	I ♭vii	I



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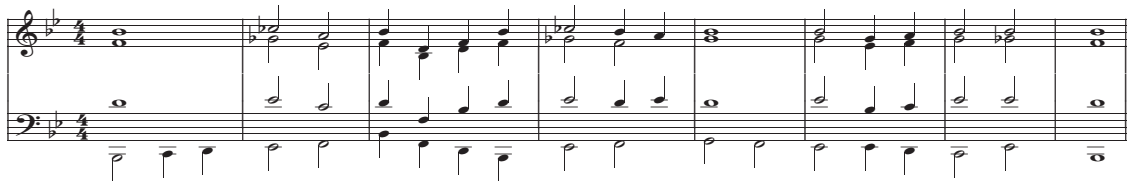
#16 "The Neapolitan Deception" by Stephen Melillo

RHYTHM	𝅝	𝅗𝅥 𝅗𝅥	♩ ♩ ♩ ♩	𝅗𝅥 ♩ ♩	𝅝	𝅗𝅥 ♩ ♩	𝅗𝅥 𝅗𝅥	𝅝
S	1	♭2 dim 3 / 7	1 1 5 3	♭2 1 7	1	1 6 7	1 1	1
A	5	♭6 4	5 5 3 1	♭6 5	6	6 4 5	6 ♭6	5
T	3	4 2	3 3 1 5	4 3 4	3	4 1 2	4 4	3
B	1 2 3	4 5	1 5 3 1	4 5	6 5	4 4 3	2 4	1
Chords in B♭	B♭	C♭ F7	B♭	C♭ F7(4-3)	Gm	E♭ Dm7	Cm7 C♭7	B♭
Analysis	I	N6 V7	I	N6 V7(4-3)	vi	IV iii7	ii7 N6 plagal	I



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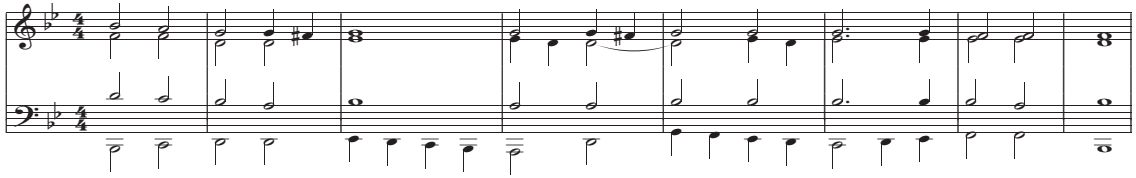
17 "Gm to B^{b}" by Stephen Melillo

RHYTHM									
S	1 7	6 6 #5	6	6 6 #5	6 6	6 6	5 5	5
A	5 5	3 3	4	4 3 3	3 4 3	4 4	4 4	3
T	3 2	1 7	1	7 7	1 1	1 1	1 7	1
B	1 2	3 3	4 3 2 1	7 3	6 5 4 3	2 3 4	5 5	1
Chords in B^{b}	B^{b} F	Gm D$^{7(4-3)}$	E^{b}	A$^{7\,(b5)}$ D	Dm	Cm^{7}	F^{7sus} F^{7}	B^{b}
Analysis in Gm to Bb	III VII	i V$^{7(4-3)}$	VI	V$^{7(b5)}$/V French + 6th V	vi in B^{b}	IIm^{7}	V^{7sus} V7	I



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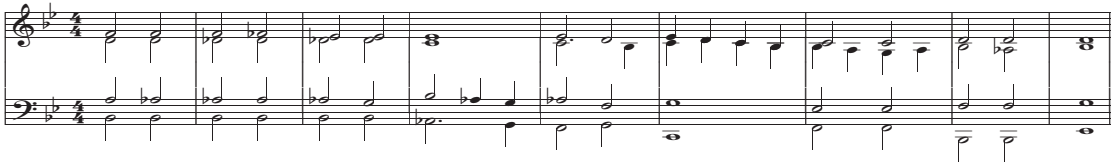
18 "Colouring the Seventh" by Stephen Melillo

RHYTHM										
S	5 5	5 $\flat$5	4 4	4	4 3	4 3 2 1	2 2	3 3	3
A	3 3	$\flat$3 $\flat$3	$\flat$3 $\flat$3	2	2——2 1	2 3 2 1	1 7 6 7	1 $\flat$7	1
T	7 $\flat$7	$\flat$7 $\flat$7	$\flat$7 6	1 $\flat$7 6	$\flat$7 5	6	4 4	5 5	6
B	1 1	1 1	1 1	$\flat$7 6	5 6	2	5 5	1 1	4
Chords in B$^\flat$	B$^{\flat M7}$ B$^{\flat 7}$	B$^\flat$m^7 B$^\flat$m$^{7(\flat 5)}$	E$^{\flat 7sus}$ E$^{\flat 7}$	A$^\flat$	Fm^7 G^7	Cm	F^7	B$^\flat$ B$^{\flat 7}$	E$^{\flat M7}$
Analysis	I^{M7} I^7	i^7 i$^{\emptyset 7}$	IV^{7sus} IV	$\flat$VII	v^7 V^7/ii	ii	V^7	I I^7	IV^{M7}



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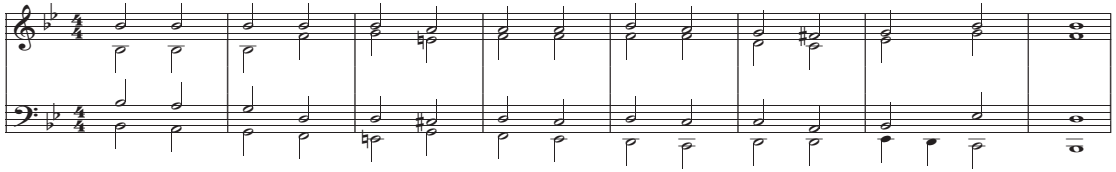
19 "Tension-Resolution to I" by Stephen Melillo

RHYTHM	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 ’ 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥 𝅗𝅥	𝅝
S	1(8) 1	1 1	1 7	7 7	1(8) 7	6 #5	6 1	1
A	1 1	1 5	6 #4	5 5	5 5	3 2	4 6	5
T	1(8) 7	6 3	3 #2	3 2	3 2	2 7	1 4	3
B	1(8) 7	6 5	#4 6	5 4	3 2	3 3	4 3 2	1
Chords in B♭	NC NC	NC B♭	E7(b5) A7	Dm F7	B♭ F	D7sus4 D7	E♭ Cm7	B♭
Analysis	I pass	IV I	#iv^{Ø7} V4/2/iii	iii V4/2	I6 V6/4	III7sus III7	IV ii^{m7}	I



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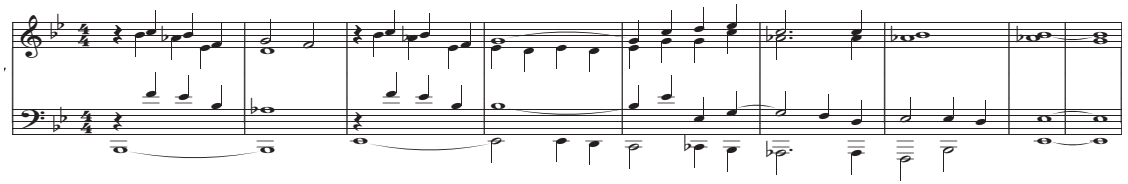
#20 "Quartal Harmonies to IV" by Stephen Melillo

RHYTHM									
S	2(9) 1 5	6 5	2 1 5	6 — 6	2 3 4	2 2	1	1 — 1	
A	1(8) ♭7 4	3	1 ♭7 4	4 3 4 3	2(9) 6 6 4	♭7 ♭7	♭7	♭7	6
T	5 4 1	♭7	5 4 1	1 — 1	4 6 4	6 5 3	4 4 3	4 — 4	
B	1 — 1		4 — 4	4 3	2 ♭2 1	♭7 ♭7	5 1	4 — 4	
Chords in B♭	B♭ Pedal	B♭13 B♭7	E♭ Pedal	E♭	Cm7 E♭+7 Cm7	A♭	B♭7sus	E♭7sus	E♭
Analysis	I	I13 I7	IV	IV	ii7 IV+7 ii7	♭VII	I7sus	IVsus	IV



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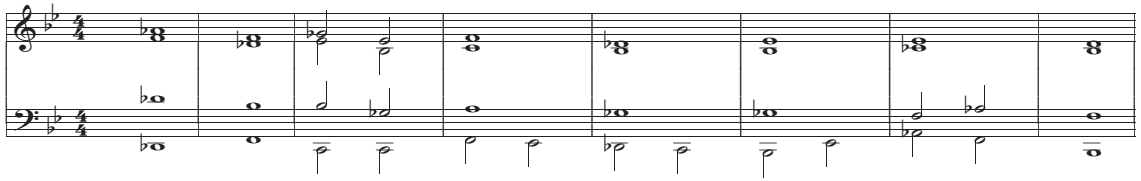
21 "Phrygian Colours" by Stephen Melillo

RHYTHM	𝅝	𝅝	𝅗𝅥 𝅗𝅥	𝅝	𝅝	𝅝	𝅝	𝅝
S	♭7	5	♭6 4	5	♭3	4	4	3
A	5	♭3	4 1	2	1	1	♭2	1
T	♭3	1	1 ♭6	7	♭6	♭6	𝅗𝅥 𝅗𝅥 ♭7 5	5
B	♭3	5	2 2	𝅗𝅥 𝅗𝅥 5 4	𝅗𝅥 𝅗𝅥 ♭3 2	𝅗𝅥 𝅗𝅥 1 4	𝅗𝅥 𝅗𝅥 ♭7 5	1
Chords in B♭	D♭	B♭m	Cm7(b5)	F F7	G♭ G♭/C	E♭m	Fm7(b5)	B♭
Analysis	♭III	i	Phr V7/V	V V4/2	♭VI	iv 6/4 (phr)	Phr V7	I



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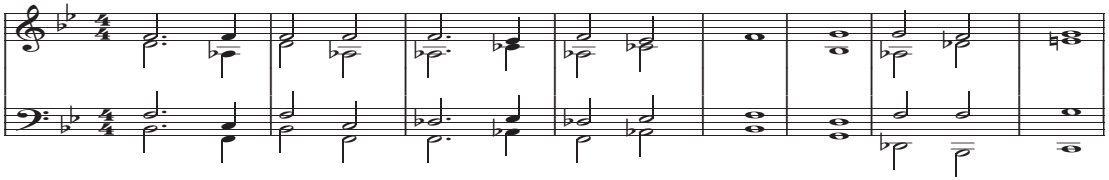
22 "The Phrygian V" by Stephen Melillo

Intro to Melillo Music. Godspeed.

RHYTHM	𝅗𝅥. 𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅗𝅥. 𝅘𝅥	𝅗𝅥 𝅗𝅥	𝅝	𝅝	𝅗𝅥 𝅗𝅥	𝅝
S	5 5	5 5	5 4	5 4	5	6	6 5	6
A	3 (aug 4) ♭7	3 ♭7	♭7 ♭2	♭7 ♭2 (dim 5) 5		1	♭7 ♭3	♯4
T	5 (p4) 2	5 2	♭3 4	♭3 4	5	3	5 5	6
B	1 (p4) 5	1 5	5 ♭7	5 ♭7	1	6	♭3 1	2
Chords in B♭	B♭ Fm	B♭ Fm	D♭ A♭m	D♭ A♭m	B♭	Gm	D♭ B♭m	CM
Analysis	I v (phr)	I v	♭III v/♭III	♭III v/♭III	I	vi	♭III i	II



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FUNCTION CHORALE # ____ " _____" by _____

RHYTHM								
Piccolo (Fl. Double) Eb Clarinet Oboe Flute 1 Clarinet 1 Trumpet 1 Horn 1 Vibraphone (Soft)								
Flute 2 Clarinet 2 Alto Sax 1 Trumpet 2 Horn 2 Trombone 1 Tenor Sax 1								
Clarinet 3 Alto Clarinet Alto Sax 2 Tenor Sax 2 Trumpet 3 Trombone 2 - 3 Horn 3 - 4 Marimba (Soft)								
Bass Clarinet Bassoon Bari Sax Contra Clarinet Baritone Euphonium Tuba Bass Timpani (optional)								
Chords in Bb								
Analysis								