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

It is illegal to photocopy or reproduce this Clarinet Fingering Chart.
Clarinet 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.)
B Flat Clarinet
Bass Clarinet

36 Chorales
For Band

By
Aaron Cole

Version 1.0
Decoygrape Productions
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<td>Chester by William Billings</td>
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<td>Chorale from Jupiter by Gustav Holst</td>
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How to use this book

For Bb clarinet players

1. The **SOPRANO** and **ALTO** parts are your main parts
2. Most of the time, the **TENOR** part also works for you if it lower than the alto part
   a. Split the section up to cover multiple parts
3. The **BASS** part is there so you can see the other part

For bass clarinet players

1. The **BASS** part is your main part
2. The upper version of the **TENOR** part (cue notes) is generally in the correct range for your instrument
3. The **SOPRANO** and **ALTO** parts are there so you can see what the others are playing

For both

1. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
2. 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

Written by Aaron Cole - Released for free through Decoygrape Productions under the Creative Commons License - CC BY-NC-ND (2011)
Augmented 6th Cadence

A special type of cadence

Tallis Canon by Thomas Tallis (ca. 1560)
Suspensions
(Preparation Suspension Resolution)

Old Hundredth
by Loys Bourgeois
(1551)
Ode to Joy
by Ludwig Van Beethoven
(1824)
God Rest Ye Merry Gentlemen
(Traditional)

(First published in 1833)
Amazing Grace
by John Newton
(1779)

Music for Queen Mary
by Henry Purcell
(1694)
Be Thou My Vision
(Traditional originally titled "Slane")
In the Bleak Midwinter
Gustav Holst's setting (1906)
14

Chester
by
William Billings
(1778)
Ave Verum Corpus by W. A. Mozart (1791)
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)
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)
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)
Chant Funéraire 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)
Salvation is Created by Pavel Tchesnokov (1912)
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)
Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)
Come, Sweet Death
Come Blessed Rest
by J. S. Bach
(1736)
Chorale from Jupiter
by
Gustav Holst
(1916)
In the Village
by
Modeste Mussorgsky
(1880)
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)
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)
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)
Clarinet in B♭

Whole Notes in Half Steps (Full Band)  

Thomas Bough
Clarinet in B♭

S.A.M. (Smooth Air Movement)

Adagio

\[\text{Music notation image}^{\text{not available}}\]
Clarinet in B♭

Flexibility for Band

Thomas Bough

Flexibility I Clarinet
Natural Lip Slurs for Band

A Major

Listen and Adjust; TUNE YOUR INSTRUMENT

Bb Major

Clarinet and Bass Clarinet

Copyright Thomas Bough 2000
Clarinet in B♭

Scale Fluency in Bb Major

1. Scale

2. 5 - 5 - 8

3. Progressive

4. Tonic Intervals

5. Thirds

6. Inverted Thirds

7. Fourths

8. Natural Minor

9. Harmonic Minor

10. Melodic Minor

11. Chromatic

Brass Boot Camp
Rhythm Training in B-Flat Major

Each section of rhythm training focuses on a specific rhythm. Rhythms in this exercise may be used individually, or the band may use multiple 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.
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.
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.
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.

\( \textit{M} = 60 - 108 \)

Piccolo

Flute

Oboe

Bassoon

Clarinet in C

1st Clarinet in B

2nd & 3rd Clarinet in B

Bass Clarinet in B

Alto Saxophone in E

Tenor Saxophone in B

Baritone Saxophone in E

Trumpet in B

Horn in F

Trombone

Tuba

String Bass
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.

Piccolo & Flute

Oboe

Bassoon

Clarinet in B♭

1st Clarinet in B♭

2nd & 3rd Clarinet in B♭

Bass Clarinet in B♭

1st & 2nd Alto Saxophone in B♭

Tenor Saxophone in B♭

Baritone Saxophone in B♭

Trumpet in B♭

Horn in F

1st & 2nd Trombone

3rd Trombone

Euphonium

Tuba

String Bass

Timpani

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BODS-7001
# Queenwood

## BEGINNING BAND BOOK No. 1

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ISBN 0-8497-7553-1

QUEENWOOD / KJOS
BARTOK: FOLK SONG AND DANCE

1st B♭ Clarinet

Arranged by ANNE McGINTY

Andante

Allegro
CHORALE AND RECESSIONAL

1st B♭ Clarinet

By JOHN EDMONDSON

Slowly

Stately march

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6 CLARINET CAPRICE

1st B♭ Clarinet

Moderato

By ANNE McGINTY

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Manchester March

1st B♭ Clarinet

March tempo

By JOHN EDMONDSON

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13 TWO CANADIAN FOLK SONGS

1st B♭ Clarinet

Andante

Arranged by ANNE McGINTY

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ISBN 0-8497-7638-4
BUMBLEBEE BLUES

1st B♭ Clarinet

By JOHN EDMONDSON

Moderate rock

\[ \text{Note: musical notation image}\]

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CANAL STREET CLAMBAKE

1st Bb Clarinet

Moderately fast

By JOHN EDMONDSON

[5] Combo 2nd time

Solo

[1.]

[2.]

Tutti

mf cresc.

f

Solo

mf

Tutti

Solo

Tutti

Solo

to Coda

D. S. al Coda

Coda

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FANFARE AND FUGUE

1st B♭ Clarinet

Moderato

\[\text{f}\]

\[\text{A tempo}\]

\[\text{rit.}\]

\[\text{mf}\]

\[\text{m}f\]

\[\text{p}\]

\[\text{cresc. poco a poco}\]

\[\text{mf}\]

\[\text{p}\]

\[\text{mf}\]

\[\text{f}\]

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10 SCARBOROUGH FAIR

1st B♭ Clarinet

Arranged by ANNE McGINTY

Flowing

80 Allegro

48 Tempo I

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1st B♭ Clarinet

Freely

A little faster

Tempo I

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THREE HYMNS FOR BAND

I - ABIDE WITH ME by William H. Monk

Arranged by JOHN EDMONDSON

Moderately Slow

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

Majestically

III - ODE TO JOY by Ludwig Van Beethoven

Joyfully
TRITON

By ANNE McGINTY

1st B♭ Clarinet

Flowing

Allegro moderato

Flowing
Tradition of Excellence™

**TECHNIQUE & MUSICIANSHIP**

for group or private instruction

by Bruce Pearson and Ryan Nowlin

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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WARNING! All music, photographs, graphics, and text are protected by copyright law. To copy or reproduce them by any method is an infringement on the copyright law. Anyone who reproduces copyrighted material is subject to substantial penalties and assessments for each infringement.
1. Slurs and Lip Slurs can be played simultaneously with 1. Technique Builder.
2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder.
2. Technique Builder

A

B

\[ A 5 \quad 6 \quad 7 \quad 8 \]

\[ 9 \quad 10 \quad 11 \quad 12 \]

\[ 13 \quad 14 \quad 15 \quad 16 \]
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
1. C Major Scale (Concert B♭ Major)

2. Thirds


4. Articulation and Technique Etude #1
   Basic $\frac{\text{d}}{\text{m}} = 80$; Advanced $\frac{\text{d}}{\text{m}} = 92$; Mastery $\frac{\text{d}}{\text{m}} = 120$

5. Articulation and Technique Etude #2
   Basic $\frac{\text{d}}{\text{m}} = 80$; Advanced $\frac{\text{d}}{\text{m}} = 92$; Mastery $\frac{\text{d}}{\text{m}} = 120$

6. Articulation and Technique Etude #3
   Basic $\frac{\text{d}}{\text{m}} = 72$; Advanced $\frac{\text{d}}{\text{m}} = 84$; Mastery $\frac{\text{d}}{\text{m}} = 100$
7. Interval and Tuning Etude
Largo
div.

8. Melodious Etude
Andante

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
Adagio con rubato

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

10. Chorale — Band Arrangement
Maestoso
div.

Martin Luther (1483–1546)
German Composer
arr. Ryan Nowlin
1. A Natural Minor Scale (Concert G Minor)

2. A Harmonic Minor Scale (Concert G Minor)

3. A Melodic Minor Scale (Concert G Minor)


5. Articulation and Technique Etude #1
   Basic $\textit{j} = 80$; Advanced $\textit{j} = 92$; Mastery $\textit{j} = 120$

6. Articulation and Technique Etude #2
   Basic $\textit{j} = 80$; Advanced $\textit{j} = 92$; Mastery $\textit{j} = 120$
7. Interval and Tuning Etude
Largo
div.

8. Melodious Etude
Allegretto

Musicanship 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
Andante

Henry Purcell (1659–1695)
English Composer

10. Chorale — Band Arrangement
Andante

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
1. F Major Scale (Concert Eb Major)

2. Thirds

3. Arpeggios [I–IV–I–V\textsuperscript{7}–I] and Chords [I–IV–I–V\textsuperscript{7}–I]

4. Articulation and Technique Etude #1
   Basic $\text{J} = 80$; Advanced $\text{J} = 92$; Mastery $\text{J} = 120$

5. Articulation and Technique Etude #2
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6. Articulation and Technique Etude #3
   Basic $\text{J} = 72$; Advanced $\text{J} = 84$; Mastery $\text{J} = 100$
7. Interval and Tuning Etude  
Largo  
(div.  

8. Melodious Etude  
Lento  

Musicianship Tip: When playing in \( \frac{3}{8} \) time, the first note of each measure is often played slightly louder within the shape of each phrase.

9. Intermezzo Sinfonico (from Cavalleria Rusticana)  
Andante sostenuto  

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  
Maestoso  

Johann Crüger (1598–1662)  
German Composer  
arr. Ryan Nowlin
D Minor Studies (Concert C Minor)

1. D Natural Minor Scale (Concert C Minor)

2. D Harmonic Minor Scale (Concert C Minor)

3. D 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 \(\text{\textit{j}} = 80\); Advanced \(\text{\textit{j}} = 92\); Mastery \(\text{\textit{j}} = 120\)

6. Articulation and Technique Etude #2
   Basic \(\text{\textit{j}} = 80\); Advanced \(\text{\textit{j}} = 92\); Mastery \(\text{\textit{j}} = 120\)
7. Interval and Tuning Etude
Largo
div.

8. Melodious Etude
Moderato

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

9. Ständchen (from Schwanengesang)
Mäßig [Moderately]

\[ \text{A Ständchen means \textit{"serenade."} In this song, the singer begs his love to return his feelings. The tempo marking is pronounced \textit{"maestoso."} The letter in the middle is called \textit{"ezzzt"} or \textit{"double s."} } \]

Franz Schubert (1797–1828)
Austrian Composer

10. Chorale — Band Arrangement
Sehr mäßig [Very moderately]
div.

Johann Crüger (1598–1662)
German Composer
arr. Ryan Nowlin
1. G Major Scale (Concert F Major)

2. Thirds


4. Articulation and Technique Etude #1
   Basic $\frac{1}{4}$ = 80; Advanced $\frac{1}{4}$ = 92; Mastery $\frac{1}{4}$ = 120

5. Articulation and Technique Etude #2
   Basic $\frac{1}{4}$ = 80; Advanced $\frac{1}{4}$ = 92; Mastery $\frac{1}{4}$ = 120

6. Articulation and Technique Etude #3
   Basic $\frac{1}{4}$ = 72; Advanced $\frac{1}{4}$ = 84; Mastery $\frac{1}{4}$ = 100
7. Interval and Tuning Etude

Largo

8. Melodious Etude

Andante

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)

Con moto tranquillo

Felix Mendelssohn (1809–1847)
German Composer

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

10. Chorale — Band Arrangement

Maestoso

from Stralsund Gesangbuch (1665)
arr. Ryan Nowlin
1. E Natural Minor Scale (Concert D Minor)

2. E Harmonic Minor Scale (Concert D Minor)

3. E Melodic Minor Scale (Concert D Minor)


5. Articulation and Technique Etude #1
   Basic $J = 80$; Advanced $J = 92$; Mastery $J = 120$

6. Articulation and Technique Etude #2
   Basic $J = 80$; Advanced $J = 92$; Mastery $J = 120$
7. Interval and Tuning Etude
Largo div.

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

9. Theme from Swan Lake
Andante
This ballet was premiered in Moscow on March 4, 1876.
Peter Ilyich Tchaikovsky (1840–1893)
Russian Composer

10. Chorale — Band Arrangement
Moderato div.

Traditional French Melody harmonized by Ralph Vaughn Williams (1906)
arr. Ryan Nowlin
1. B♭ Major Scale (Concert A♭ Major)

2. Thirds


4. Articulation and Technique Etude #1
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   Basic \( \text{\textit{j}} = 72 \); Advanced \( \text{\textit{j}} = 84 \); Mastery \( \text{\textit{j}} = 100 \)
7. Interval and Tuning Etude
Largo
\[ \text{div.} \]

8. Melodious Etude
Moderato
\[ \text{Musicianship Tip: When two notes are slurred, the first note is often played with more weight and is tapered, giving the second note less volume than the first.} \]

9. Minuet
Andante grazioso
\[ \text{Leopold was Wolfgang Amadeus Mozart's father. Leopold Mozart (1719–1787) Austrian Composer} \]

10. Chorale — Band Arrangement
Andante
\[ \text{Philip Bliss (1838–1876) American Composer arr. Ryan Nowlin} \]
1. G Natural Minor Scale (Concert F Minor)

2. G Harmonic Minor Scale (Concert F Minor)

3. G Melodic Minor Scale (Concert F Minor)


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

Andante

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

9. Greensleeves

Largo

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

Langsam [Slow]
div.

Georg Neumark (1621–1681)
German Composer
arr. Ryan Nowlin
1. E♭ Major Scale (Concert D♭ Major)

2. Thirds


4. Articulation and Technique Etude #1
   Basic $j = 80$; Advanced $j = 92$; Mastery $j = 120$

5. Articulation and Technique Etude #2
   Basic $j = 80$; Advanced $j = 92$; Mastery $j = 120$

6. Articulation and Technique Etude #3
   Basic $j = 72$; Advanced $j = 84$; Mastery $j = 100$
7. Interval and Tuning Etude
Largo
div.

8. Melodious Etude
Modéré [Moderately]

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
Allegro

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
Moderato

Dutch Hymn
arr. Ryan Nowlin
1. C Natural Minor Scale (Concert B♭ Minor)

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

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


5. Articulation and Technique Etude #1
   Basic $\frac{4}{4} = 80$; Advanced $\frac{4}{4} = 92$; Mastery $\frac{4}{4} = 120$

6. Articulation and Technique Etude #2
   Basic $\frac{4}{4} = 80$; Advanced $\frac{4}{4} = 92$; Mastery $\frac{4}{4} = 120
7. Interval and Tuning Etude
Largo

8. Melodious Etude
Assez vite [Allegretto]

Musicanship 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.

9. Prélude (from L’Arlesienne)
Allegro vivo e deciso

Georges Bizet (1838–1875)
French Composer

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

10. Chorale — Band Arrangement
Allegretto

Joseph Parry (1841–1903)
Welsh Composer
arr. Ryan Nowlin
1. D Major Scale (Concert C Major)

2. Thirds


4. Articulation and Technique Etude #1
   Basic \( \downarrow = 80 \); Advanced \( \downarrow = 92 \); Mastery \( \downarrow = 120 \)

5. Articulation and Technique Etude #2
   Basic \( \downarrow = 80 \); Advanced \( \downarrow = 92 \); Mastery \( \downarrow = 120 \)

6. Articulation and Technique Etude #3
   Basic \( \downarrow = 72 \); Advanced \( \downarrow = 84 \); Mastery \( \downarrow = 100 \)
7. Interval and Tuning Etude
Largo

8. Melodious Etude
Allegretto

Musicanship 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
Moderately

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

[Additional notes and instructions related to the music passages]
1. B Natural Minor Scale (Concert A Minor)

2. B Harmonic Minor Scale (Concert A Minor)

3. B Melodic Minor Scale (Concert A Minor)


5. Articulation and Technique Etude #1
   Basic $\frac{j}{4} = 80$; Advanced $\frac{j}{4} = 92$; Mastery $\frac{j}{4} = 120$

6. Articulation and Technique Etude #2
   Basic $\frac{j}{4} = 80$; Advanced $\frac{j}{4} = 92$; Mastery $\frac{j}{4} = 120$
7. Interval and Tuning Etude
Largo
div.

8. Melodious Etude
Adagio (in 6)

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

9. Pavane
Très modéré /Very moderate/

Gabriel Fauré was a renowned teacher in Paris. Famous composers, including Maurice Ravel, were among his students. Gabriel Fauré (1845–1924) French Composer

10. Chorale — Band Arrangement
Adagio
div.

American Spiritual arr. Ryan Nowlin
1. A Major Scale (Concert G Major)

2. Thirds


4. Articulation and Technique Etude #1

5. Articulation and Technique Etude #2

6. Articulation and Technique Etude #3

Basic \( \mathbf{\text{j}} = 80; \) Advanced \( \mathbf{\text{j}} = 92; \) Mastery \( \mathbf{\text{j}} = 120 \)
7. Interval and Tuning Etude  
Largo  
div.

8. Melodious Etude  
Andante

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  
Tenderly

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  
Maestoso  
div.

Henry F. Hemy (1818–1888)  
Australian Composer  
arr. Ryan Nowlin
1. F♯ Natural Minor Scale (Concert E Minor)

2. F♯ Harmonic Minor Scale (Concert E Minor)

3. F♯ Melodic Minor Scale (Concert E Minor)


5. Articulation and Technique Etude #1
   Basic $\mathbb{J} = 80$; Advanced $\mathbb{J} = 92$; Mastery $\mathbb{J} = 120$

6. Articulation and Technique Etude #2
   Basic $\mathbb{J} = 80$; Advanced $\mathbb{J} = 92$; Mastery $\mathbb{J} = 120$
7. Interval and Tuning Etude
Largo

8. Melodious Etude
Moderato

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

9. Plainsong
Andante con rubato

Plainsong is a form of 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

Andante

Traditional Hebrew Melody
Adaptation: Meyer Lyon (1750–1797)
arr. Ryan Nowlin
1. E Major Scale (Concert D Major)

2. Thirds

3. Arpeggios [I-IV-I-V\textsuperscript{7}-I] and Chords [I-IV-I-V\textsuperscript{7}-I]

4. Articulation and Technique Etude #1
   Basic $\textit{j} = 80$; Advanced $\textit{j} = 92$; Mastery $\textit{j} = 120$

5. Articulation and Technique Etude #2
   Basic $\textit{j} = 80$; Advanced $\textit{j} = 92$; Mastery $\textit{j} = 120$

6. Articulation and Technique Etude #3
   Basic $\textit{j} = 72$; Advanced $\textit{j} = 84$; Mastery $\textit{j} = 100$
7. Interval and Tuning Etude

Largo

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

Moderato

9. Shenandoah

Tenderly, con rubato

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.

American Folk Song

10. Chorale — Band Arrangement
1. C♯ Natural Minor Scale (Concert B Minor)

2. C♯ Harmonic Minor Scale (Concert B Minor)

3. C♯ Melodic Minor Scale (Concert B Minor)


5. Articulation and Technique Etude #1

   Basic $\text{d} = 80$; Advanced $\text{d} = 92$; Mastery $\text{d} = 120$

6. Articulation and Technique Etude #2

   Basic $\text{d} = 80$; Advanced $\text{d} = 92$; Mastery $\text{d} = 120$
7. Interval and Tuning Etude

Largo

8. Melodious Etude

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

9. Torna a Surriento

Ernesto de Curtis (1875–1937)
Italian Composer

10. Chorale — Band Arrangement

English Folk Song
arr. Ryan Nowlin
Tuning and Intonation

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 component for playing in tune on the clarinet is a good tone quality. In fact, you can’t tune a poor tone. Another component for playing in tune is having a properly adjusted instrument and reed. Intonation is also dramatically affected by temperature. Warm temperatures cause clarinets to play sharp; cold temperatures cause them to play flat. It is important for clarinetists to be aware of (and adjust for) temperature differences.

Clarinet manufacturers make their clarinets so that when played, the barrel should be pulled out slightly in order to play an A440. 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, push the barrel all the way in and play the following exercises:

Using an electronic tuner, determine if you are playing the long note flat, sharp, or in tune. If the note is sharp, pull the barrel out to bring the pitch down. If the pitch is flat, the problem is with the embouchure. To remedy this, shape your mouth in more of an “oo” formation.

If the clarinet consistently plays sharp, tune the following three notes and adjust the specific joint.

- Tune this pitch with the barrel joint.
- Tune this pitch with the middle joint.
- Tune this pitch with the bell joint.

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

- Tendency to be sharp:
- Tendency to be flat:

Using an electronic tuner, check each note on your clarinet and mark the pitch tendency of each note on the fingering chart on the inside back cover using + for sharp and – for flat.

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1. Tone, Balance, and Tuning

<table>
<thead>
<tr>
<th>Tonic Chord</th>
<th>Subdominant Chord</th>
<th>Dominant Chord</th>
<th>Tonic Chord</th>
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<tbody>
<tr>
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<td>9-8</td>
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<td>15</td>
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2. F (Concert Eb) Tuning Chord

<table>
<thead>
<tr>
<th>div.</th>
<th>unis.</th>
<th>div.</th>
<th>mf</th>
<th>&lt;f&gt; mp</th>
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</tbody>
</table>
1. C Major Chorale (Concert B♭)

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

2. G Major Chorale (Concert F)

Johann Sebastian Bach (1685–1750)
German Composer
arr. Bruce Pearson
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 C♯ (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. G Major Scale (Concert F)

2. C Major Scale (Concert B♭)

3. F Major Scale (Concert E♭)

4. B♭ Major Scale (Concert A♭)

5. E♭ Major Scale (Concert D♭/C♯)
6. A♭ Major Scale (Concert G♭/F#)

7. D♭/C# Major Scale (Concert C♭/B)

8. G♭/F# Major Scale (Concert E)
9. C♭/B Major Scale (Concert A)

10. E Major Scale (Concert D)

11. A Major Scale (Concert G)

12. D Major Scale (Concert C)
Circle of Fourths — Minor Scales

1. E Minor Scale (Concert D)

2. A Minor Scale (Concert G)

3. D Minor Scale (Concert C)

4. G Minor Scale (Concert F)

5. C Minor Scale (Concert B♭/A♯)
6. F Minor Scale (Concert E₄/D♯)

Scale (Melodic)

Arpeggios

Thirds

7. Bb/A♯ Minor Scale (Concert A₄/G♯)

Scale (Melodic)

Arpeggios

Thirds

8. Eb/D♯ Minor Scale (Concert C♯)

Scale (Melodic)

Arpeggios

Thirds
9. A♭/G♯ Minor Scale (Concert F♯)

Scale (Melodic)

Arpeggios

Thirds

10. C♯ Minor Scale (Concert B)

Scale (Melodic)

Arpeggios

Thirds

11. F♯ Minor Scale (Concert E)

Scale (Melodic)

Arpeggios

Thirds

12. B Minor Scale (Concert A)

Scale (Melodic)

Arpeggios

Thirds
Rhythm Studies

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

1.

2.

3.

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20.
Rhythm Studies

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77.\[\frac{2}{2}\]
78.\[\frac{2}{2}\]
79.\[\frac{2}{2}\]
80.\[\frac{2}{2}\]
**B♭ Clarinet Trill Fingering Chart**

Move the gray key rapidly to produce the trill.

<table>
<thead>
<tr>
<th>E to F</th>
<th>E to F♯</th>
<th>F to G♭</th>
<th>F♯ to G♯</th>
<th>G to Ab</th>
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</thead>
<tbody>
<tr>
<td><img src="image1" alt="Fingering Diagram" /></td>
<td><img src="image2" alt="Fingering Diagram" /></td>
<td><img src="image3" alt="Fingering Diagram" /></td>
<td><img src="image4" alt="Fingering Diagram" /></td>
<td><img src="image5" alt="Fingering Diagram" /></td>
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<table>
<thead>
<tr>
<th>A to B</th>
<th>A♯ to B</th>
<th>D to Eb</th>
<th>E to F♯</th>
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<thead>
<tr>
<th>F to G♭</th>
<th>A to B♭</th>
<th>A to B</th>
<th>B♭ to C</th>
<th>B to C</th>
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<td><img src="image11" alt="Fingering Diagram" /></td>
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</tbody>
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<table>
<thead>
<tr>
<th>B to C♯</th>
<th>D to Eb</th>
<th>E to F♯</th>
<th>F to G♭</th>
<th>F♯ to G♯</th>
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<tr>
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<table>
<thead>
<tr>
<th>G to Ab</th>
<th>A to B♭</th>
<th>B♭ to C</th>
<th>B to C♯</th>
<th>D to Eb</th>
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<td><img src="image23" alt="Fingering Diagram" /></td>
<td><img src="image24" alt="Fingering Diagram" /></td>
</tr>
</tbody>
</table>

- ○ = open
- ● = pressed down
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.
FUNCTION CHORALESTM.

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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!

Stephen Melillo
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!
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 8-7-8-7-6-5-4-3-2-1............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.
10. Then begin playing the scales in both directions.
11. 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.
12. Play 1-2-3-4-5-6-7-8 ..(or in reverse) learning through function, the Harmonic Minor Scale.

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.
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:

\[
\begin{align*}
8-7-\&7-6-5-4-3-2-1 \\
1-2-3-4-5-6-\&7-7-8
\end{align*}
\]

Play this in a march rhythm: \(\begin{align*}
\vdots & \vdotswithin{\vdots} \\
\vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots} \\
\vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots} & \vdotswithin{\vdots}
\end{align*}\) 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.

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!
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.
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-V7-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 b7 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 b3 and b6, the modal variants.


10. A piece in G minor, or actually the **RELATIVE** minor when being transposed to other keys. Uses b3 and #5.

11. A piece which employs the Modal variants. Modulates to bVII. Uses b2, b3, b5, b6, b7.

12. Suspensions in voices B-C-D, modulating to iii. Uses b2, #4, b6.

14. $b6-3$, a diminished 4th, sounds like a Major 3rd. Introduces the $b\text{VI}$ chord and its brightness when played against the established tonality of measures 1 and 2. The mediant 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 $\frac{1}{2}$ step intonation. Uses $b2, b3, b6, b7$.

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. $b2-7$ 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 $\frac{1}{2}$ step motion. Suspensions & Secondary Dominants modulate us to IV. Uses $b3, b5, b7$.

19. Oblique (flat line) motion in A, moving through minor 2nds. Introduces $b2, b4, b5$. Introduces Secondary Dominants and V7 chords with the root in the bass.

20. Introduces PEDAL. Introduces $b2$ and $b7$. Exposes the students to QUARTAL (chords built on 4ths, instead of thirds) harmonies while modulating to IV.

21. Starting on $b\text{iii}$, 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.
**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 fingerling 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.

**#’s = BEADGCF**  
**b’s = FCQDABE**  
The Key of C has No Sharps or Flats

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GETTING STARTED

Using the OVERTONE SERIES, have the students play 8-5-1 in: Concert B♭-A♭-A-G♭-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 1st 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.
Waveless TUNING Process

Individual Responsibility: Achieve a still, waveless tuned sound.

A. Section Leader Tuning: A Concert B♭ 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.
Differences between TUNING & INTONATION  

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.

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# 1 "Modal Scales" by Stephen Melillo

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# 2  "Basic Change"  by Stephen Melillo

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Chords in B\(^b\)  

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#3  "Plagal Cadence"  by Stephen Melillo

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### #4  "Motion by Thirds"  by Stephen Melillo

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#### Chords in B♭
- B♭
- Cm
- Eb
- F
- Dm
- Eb
- Cm
- Dm
- Gm
- Cm
- F
- B♭

#### Analysis
- I
- iii
- ii
- IV
- V
- iii
- IV
- IV
- ii
- iii
- vi
- ii
- V
- I
#5  "Motion by Thirds With Non-Harmonic Tones"  by Stephen Melillo

| RHYTHM | \(\text{\textbf{S}}\) | \(3\) | \(4\) | \(5\) | \(5\) | \(4\) | \(6\) | \(7\) | \(5\) | \(5\) | \(6\) | \(6\) | \(5\) | \(4\) | \(5\) | \(4\) | \(5\) | \(5\) |
|--------|----------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
|        | \(\text{\textbf{A}}\) | \(1\) | \(3\) | \(2\) | \(4\) | \(5\) | \(3\) | \(4\) | \(3\) | \(2\) | \(2\) | \(2\) | \(2\) | \(4\) | \(3\) |
|        | \(\text{\textbf{T}}\) | \(5\) | \(7\) | \(5\) | \(6\) | \(1\) | \(2\) | \(3\) | \(2\) | \(1\) | \(7\) | \(1\) | \(1\) | \(7\) | \(6\) | \(7\) | \(6\) | \(7\) |
|        | \(\text{\textbf{B}}\) | \(1\) | \(3\) | \(2\) | \(4\) | \(3\) | \(5\) | \(3\) | \(4\) | \(3\) | \(2\) | \(3\) | \(6\) | \(5\) | \(4\) | \(5\) | \(2\) | \(1\) |

| Chords in B\(^b\) | B\(^b\) | Dm | Cm | E\(^b\) | F | Dm | E\(^b\) | E\(^b\) | Dm | Cm | Dm | Gm | Cm | F | B\(^{b4-3}\) |
|---------------------|--------|----|----|---------|---|-----|---------|---------|-----|----|----|----|----|----|----|----------|
| Analysis            | I      | iii| ii | IV      | V | iii| IV      | IV     | iii | ii | vi | ii | V  | I | \(\text{\textbf{(4-3)}}\) |

RHYTHM

\(\text{\textbf{S}}\)

\(\text{\textbf{A}}\)

\(\text{\textbf{T}}\)

\(\text{\textbf{B}}\)

Chords in B\(^b\) B\(^b\) Dm Cm E\(^b\) F Dm E\(^b\) E\(^b\) Dm Cm Dm Gm Cm F B\(^{b4-3}\)

Analysis I iii ii IV V iii IV iii ii iii vi ii V I \(\text{\textbf{(4-3)}}\)
#6 "b7 Makes I a V" by Stephen Melillo

## Rhythm

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### Chords in Bb

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<th>Fm</th>
<th>B7</th>
<th>Eb</th>
<th>A</th>
<th>Gm</th>
<th>Fm</th>
<th>G</th>
<th>Ab</th>
<th>Bb(7-4-3)</th>
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<td>V/IV</td>
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# 7 "b₃ & b₆" 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  | 4  | 5  | b₆  | 5  |
| T  | 5  | 6  | 5  | b₆  | 5  | 6  | 1  | 2  | 3  | 4  | 4  | 5  | b₆  | 5  |
| B  | 1  | 1  | 1  | 1  | 1  | 1  | 2  | 5  | b₆  | 5  | 1  |

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<th>E♭</th>
<th>B♭</th>
<th>E♭m</th>
<th>B♭</th>
<th>Cm</th>
<th>F7</th>
<th>G7M⁷</th>
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<td>I</td>
<td>iv</td>
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<td>ii</td>
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<td>bVP7</td>
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```
\[\text{Chords in B♭: B♭ E♭ B♭ E♭m B♭ Cm F7 G7M⁷ B♭}
\[\text{Analysis: I IV I iv I ii V7 bVP7 I}
```
# 8 "Expressive Tension" by Stephen Melillo

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<th>E♭</th>
<th>Gm♭</th>
<th>E♭</th>
<th>B♭</th>
<th>E♭</th>
<th>Gm♭</th>
<th>F♭</th>
<th>C♭M♭7</th>
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<td>V♭</td>
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**RHYTHM**

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**RHYTHM ATB**

| A  | 6   | m3  | 1   | m3  | 1   | 6   | 3   | 3   | 1   | 6   | 1   | 6   | 4   | m2   | 3    |

| T  | 1   | M3  | 3   | P5  | 5   | 1   | 3   | 4   | b6  | m2  | 5   |     |     |      |      |

<p>| B  | 4   | m3  | 6   | m3  | 6   | 4   | 1   | 4   | 6   | 5   | b2  | m2  | 1   |     |      |      |</p>
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Chords in B♭:

- Gm
- B♭6/4
- D
- D7
- Gm
- B♭(M7)
- E♭7(b5)
- D7
- Gm
- B♭6/4
- E♭7
- Gm
- D7
- E♭7
- E♭7(b5)

Analysis in Gm:

- i
- III6/4
- V6/5
- V7
- i
- III6/4
- ii6/V
- V7
- i
- III6/4
- VI
- VI6
- i
- V6/3
- VI
- VI6
- i
# 11 "Modal Variants" by Stephen Melillo

| RHYTHM | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |

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<th>b7</th>
<th>b6</th>
<th>b3</th>
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| A | 5 | b3 | b3 | 1 | 6 | b7 | b7 | 2 | b5 | b5 | b3 | 1 | 2 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

| T | 3 | b7 | b7 | 6 | 4 | 4 | 4 | b7 | b2 | b2 | 1 | b6 | b7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

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<th>Db</th>
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<th>Ab</th>
<th>Ab</th>
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### # 12 "Inside Suspense" by Stephen Melillo

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### "2 Cadences" by Stephen Melillo

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<td>B</td>
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#### Chords in Bb

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<tr>
<td>Bb</td>
<td>Gm</td>
<td>E(^7^(b5))</td>
<td>D</td>
<td>Gm</td>
<td>Bb</td>
<td>Cm(^7)</td>
<td>F(^7)es</td>
<td>F(^7)</td>
<td>Bb</td>
<td>E(b)m</td>
<td>F(11)(^6)</td>
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#### Analysis

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<td>b(ii+6)/III</td>
<td>V/vi</td>
<td>vi</td>
<td>IV</td>
<td>ii(^7)</td>
<td>V(^7)es</td>
<td>V(^7)</td>
<td>I</td>
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### #14 "bbVI" by Stephen Melillo

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<tr>
<td>5 6 5 5</td>
<td>b6</td>
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| A      |   |   |   |   |   |   |   |   |   |   | b6 |   |   |   |
| 3 4 2 3 | b3 | b6 |   |   |   |   |   |   |   |   |   | 5 5 5 |   |

| T      |   |   |   |   |   |   |   |   |   | b3 |   |   |   | b6 |
| 1 1 1 7 1 | 1 | 2 2 3 |   | 1 | 3 | 3 | b6 | b6 |   |   | 1 |

| B      |   |   |   |   |   |   |   |   | b7 |   |   |   |   |   |
| 1(8) |   | 5 4 |   |   |   | 1 b7 |   |   |   | 1 b7 |   |   | 4 1 |

| Chords in Bb |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Bb | Eb | F(7/4-3) | Bb | Bb7 | Gb | Eb | F(7/4-3) | Bb | Bb7 | Gb | Bb | Gb | Bb | Gb | Ebm7 | Bb |

| Analysis |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 1 | IV | V(7/4-3) | I | I7 | bbVI | iv | V(7/4-3) | I | I7 | bbVI | I | bbVI | I | bbVI | iv7 | 1 |
#15  "1/2 Step-Whole-Step in a Greek Mode"  by Stephen Melillo

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<th>(A^\text{m})</th>
<th>(B^b)</th>
<th>(A^\text{m})</th>
<th>(B^b)</th>
<th>(A^\text{m})</th>
<th>(B^b)</th>
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#16 "The Neapolitan Deception" by Stephen Melillo

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### Chords in B♭

| Chords in B♭ | B♭ | C♭ | F♭ | B♭ | C♭ | F♭(#5-3) | Gm | E♭ | Dm7 | Cm7 | C♭7 | B♭ |
|---------------|----|----|----|----|----|-----------|----|----|-----|-----|-----|----|----|

### Analysis

<table>
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<tr>
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<th>1</th>
<th>N♭</th>
<th>V♭</th>
<th>I</th>
<th>N♭</th>
<th>V♭(#5-3)</th>
<th>vi</th>
<th>IV</th>
<th>iii♭</th>
<th>ii♭</th>
<th>N♭ plagal</th>
<th>I</th>
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</table>

Function Chorales... by © Stephen Melillo 1980... Page 28
<table>
<thead>
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<td>6 6 #5 6 6 6 #5 6 6 6 6 5 5 5</td>
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<td><strong>B</strong></td>
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<tr>
<th>Chords in B♭</th>
<th>B♭</th>
<th>F</th>
<th>Gm</th>
<th>D7(4-3)</th>
<th>E♭</th>
<th>A♭7(b5)</th>
<th>D</th>
<th>Dm</th>
<th>Cm7</th>
<th>F7sus</th>
<th>F7</th>
<th>B♭</th>
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<td>III</td>
<td>VII</td>
<td>i</td>
<td>V7(4-3)</td>
<td>VI</td>
<td>V7b5/V</td>
<td>V</td>
<td>vi in B♭</td>
<td>IIIm7</td>
<td>V7sus</td>
<td>V7</td>
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# 18 "Colouring the Seventh" by Stephen Melillo

RHYTHM

S | 5 5 5 b5 4 4 4 | 4 3 4 3 2 1 2 2 3 3 3
A | 3 3 b3 b3 b3 b3 | 2 2 2 2 1 1 7 6 7 1 b7 1
T | 7 b7 b7 b7 b7 6 | 6 6 5 5 6 6 6
B | 1 1 1 1 1 1 b7 6 | 6 6 2 5 5 1 1 4

Chords in Bb

| BbM7 | Bb7 | Bbm7 | Bbm7(b5) | Eb7sus | E7 | Ab | Fm7 | G7 | Cm | F7 | Bb7 | Bb9 | EbM7 |
|------|-----|------|----------|--------|----|----|-----|----|----|----|----|-----|-----|------|
Analysis | I7 | I7 | i7 | i7 | IV7 | IV | IV | V7 | V' | ii | i | V7 | I | I | IV |
# 19  "Tension-Resolution to I"  by Stephen Melillo

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<th>A(^{7})</th>
<th>Dm</th>
<th>F(^{7})</th>
<th>B(\flat)</th>
<th>F</th>
<th>D(^{7})(sus)</th>
<th>D(^{7})</th>
<th>E(\flat)</th>
<th>Cm(^{7})</th>
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<td>I</td>
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<td>V(^{7})(iii)</td>
<td>iii</td>
<td>V(^{6})2</td>
<td>I(^{b})</td>
<td>V(^{5})4</td>
<td>III(^{7}) (m)</td>
<td>III(^{7})</td>
<td>IV</td>
<td>ii(^{7})</td>
<td>I</td>
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#20 "Quartal Harmonies to IV" by Stephen Melillo

| RHYTHM | \(\text{\frac{2}{9}}\) | 1 | 5 | 6 | 5 | 2 | 1 | 5 | 6 | 2 | 3 | 4 | 2 | 3 | 4 | 2 | 2 | 1 | 1 | 1 |

| S | \(\text{\frac{1}{8}}\) | b7 | 4 | 4 | 3 | 2 | 1 | b7 | 4 | 4 | 3 | 3 | 4 | 6 | 6 | b7 | b7 | b7 | b7 | b7 | 6 |

| A | \(\text{\frac{5}{4}}\) | 1 | 1 | 4 | 6 | 6 | 5 | 3 | 4 | 4 | 3 | 4 | 4 |

| T | \(\text{\frac{1}{8}}\) | b7 | 1 | 1 | 4 | 6 | 6 | 5 | 3 | 4 | 4 | 3 | 4 |

| B | 1 | 4 | 4 | 4 | 3 | 2 | b2 | 1 | b7 | b7 | 5 | 1 | 4 | 4 |

Chords in B⁰ | B⁰ Pedal | B⁰₁₃ | B⁰₇ | E⁰ Pedal | E⁰ | Cm⁷ | E₂⁹⁺⁷ | Cm⁷ | A⁰ | B⁰₇₃₉ | E₂⁹₃₉ | E⁰

Analysis I | I₁³ | I⁷ | IV | IV | ii⁷ | IV⁺⁷ | ii⁷ | b⁷VII | I₃₉ | IV₃₉ | IV
# 21  "Phrygian Colours"  by Stephen Melillo

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<td>b3</td>
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Chords in Bb:
- D♭
- B♭m
- Cm(7b3)
- F
- F7
- G♭
- G/C
- Ebm
- Fm(7b5)
- B♭

Analysis:
- bIII
- i
- Phr V/V
- V
- V7/2
- bVI
- iv 6/4 (phr)
- Phr V7
- I
# 22   "The Phrygian V"  
by Stephen Melillo

## RHYTHM

|   | . | . | . | . | . | . | . | . | . |

## S

|   | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 4 | 5 |

## A

|   | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 4 | 5 |

## T

|   | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 4 | 5 |

## B

|   | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

### 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 | bIII | v/bIII | bIII | v/bIII | I | vi | bIII | i | II |

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**FUNCTION CHORALE # ___ “________________________” by __________________**

**RHYTHM**

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<th>Eb Clarinet</th>
<th>Oboe</th>
<th>Flute 1</th>
<th>Clarinet 1</th>
<th>Trumpet 1</th>
<th>Horn 1</th>
<th>Vibraphone (Soft)</th>
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<th>Clarinet 2</th>
<th>Alto Sax 1</th>
<th>Trumpet 2</th>
<th>Horn 2</th>
<th>Trombone 1</th>
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| Clarinet 3 | Alto Clarinet | Alto Sax 2 | Tenor Sax 2 | Trumpet 3 | Trombone 2 - 3 | Horn 3 - 4 | Marimba (Soft) |
|------------|---------------|------------|-------------|----------|----------------|-------------|
|            |               |            |             |         |                |             |

<table>
<thead>
<tr>
<th>Bass Clarinet</th>
<th>Bassoon</th>
<th>Bari Sax</th>
<th>Contra Clarinet</th>
<th>Baritone</th>
<th>Euphonium</th>
<th>Tuba</th>
<th>Bass</th>
<th>Timpani (optional)</th>
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<th>Analysis</th>
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