Bandworld
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STATE HONOURS ENSEMBLE PROGRAM
BRISBANE, AUSTRALIA

GUEST CONDUCTOR
RICHARD SAUCEDO

BW 2016

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Memories, Very Pleasant, and Rather Sad "The Circus Band"

by Charles Ives; arranged Elkus

Album Title: Be Glad Then, America
Recording: The "President's Own" United States Marine Band
Conductor: Lt. Colonel Jason K. Fettig
Mezzo-soprano: Gunnery Sergeant Sara Dell'Omo
Publisher: Altissimo! ALTO4032

Be Glad Then, America is a masterful sampling of musical Americana featuring hallmark original works for band and modern transcriptions. The title of this recording comes from the first movement of New England Triptych by William Schuman; music influenced by America's first choral composer William Billings. The three movements are Be Glad Then, America, When Jesus Wept and Chester. Two definitive original works for band Psalm (Vincent Persichetti) and Symphonic Songs (Robert Russell Bennett) are presented in their respective finery. Almost everyone knows Aaron Copland's Fanfare for the Common Man but this recording has the work within the Finale from Symphony No. 3. Donald Patterson has done a fine transcription of Copland's music. Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set is a superb setting by Jonathan Elkus for mezzo-soprano and band; Gunnery Sergeant Sara Dell'Omo is the soloist. One of America's modern day music giants John Williams composed the opening work "For 'The Presidents Own" to begin this brilliant recording.

March Militaire Francaise

by Saint-Saens; arranged Hindsley

Album Title: THE HINDSLEY LEGACY
Recording: University of Illinois Concert Band
Conductor: Mark H. Hindsley
Publisher: MARK 2951-MCD; OLD COMRADES: A CLASSIC BAND CD REVISITED,3CD set

The U of I Concert Band LPs with Mark H. Hindsley were remarkable but it was the transcriptions of Hindsley that have lived on with musicians worldwide. This reissue focuses on fifteen unparalleled arrangements taken from these classic recordings. A note about playing the Hindsley transcriptions; make sure you have plenty of flutes and clarinets. Strong bass clarinet(s), E-flat contralto clarinet(s) and string bass(es) are also advisable. For those who believe "size matters" the U of I Concert Band sound is for you. The performances on these discs have been preserved well although one or two small isolated spots couldn't be reengineered. If you like Richard Wagner the transcriptions of the overtures/preludes to Rienzi, Tannhauser, The Flying Dutchman, and Die Meistersinger von Nurnberg are featured. There are so many more Hindsley transcriptions available, this fine collection merely scratches the surface. Informative biographical notes are included..

continued

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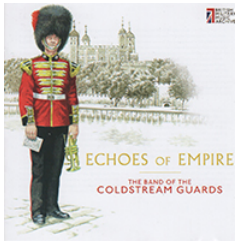

Parade of the Tin Soldiers

by Leon Jessel

Album Title: ECHOES OF EMPIRE
Recording: The Band of the Coldstream Guard
Conductors: Captain Robert George Evans and Major James Causley Windram
Publisher: British Military Music Archive/Naxos BMMACG1602

Naxos is releasing several remastered historic recordings of early British military music programs and Echoes of Empire is a fine example in this series. Among the unparalleled bands included is The Band of the Coldstream Guards which continues their excellence in performance today. The British Military Music Archive in cooperation with Naxos has made these vintage recordings accessible to modern listeners by meticulously cleaning up the audio and getting rid of as much "Rice Krispies" (snap, crackle, pop) as possible in order to get the optimal music performance. The program on Echoes of Empire includes operatic selections, marches, characteristics (Parade of the Tin Soldiers by Jessel and In a Clock Store by Orth) and even selections from the Youmans' musical No No Nanette. A different type of band recording but one that will capture your interest.

"Old Fort Henry" from Ontario Pictures

By Howaard Cable

Album Title: EXPLORATIONS
Recording: Western University Wind Ensemble
Conductor: Dr. Colleen Richardson
Publisher: MARK 52250-MCD

The Western University Wind Ensemble of London, Ontario is one of Canada's top wind bands and Dr. Richardson has selected a fine program for Explorations. One of the best new concert openers is Instinctive Travels by Michael Markowski as the listener will discover. Robert Jager's very popular Variations on a Theme by Robert Schumann is next, Dr. Richardson's interpretation offers a little something different from the usual performances. Legendary Canadian composer/arranger/conductor Howard Cable passed away March 30, 2016. Among his extensive list of music works are several compositions for band and his delightful suite Ontario Pictures is featured on this recording. Explorations also includes Zion (Dan Welcher), Canyons (John McCabe) and Crossing Parallels (Kathryn Salfelder).

continued

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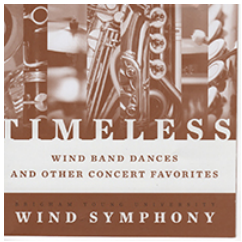
"Pigalle" from Paris Sketches

by Martin Ellerby

Album Title: LANDMARKS: THE WIND ORCHESTRA
Recording: Florida Gulf Coast University Wind Orchestrae
Conductor: Rod M. Chesnutt; Associate Conductor:Troy V. Jones
Tuba Soloist: Aaron McCalla
Publisher: Mark 52283-MCD

The catalogues of several recording companies abound with fine band CDs but Mark is the long reigning undisputed leader. Landmarks is a prime example of introducing listeners to a less familiar ensemble which still delivers a punch. Turbulence for Tuba & Winds by Bruce Broughton was originally composed for tuba and piano. This new setting by the composer is a most engaging episode featuring Aaron McCalla as the soloist (conducted by associate conductor Troy V. Jones). American Fanfare (James Stephenson) begins this recording in style and the enjoyable Jug Blues and Fat Picking (Don Freund) brings the recording to a most satisfying conclusion. The rest of the program includes the evocative Gone (Scott McAllister), Paris Sketches by Martin Ellerby (perhaps the composer's most popular work), the aptly named Pacem: A Hymn of Peace (Robert Spittal) and the classic French band work Dionysiaques by Florent Schmitt.



Saxophobia

By Wiedoeft / Woodis & Hammer

Album Title: TIMELESS: WIND BAND DANCES AND OTHER CONCERT FAVORITES
Recording: Brigham Young University Wind Symphony
Conductor: Don L. Peterson
Publisher: BYU Records

Timeless is an absolute band music treasure chest for everyone.., especially those who are just developing a band listening library. The program for Timeless is a wonderful example of how to design a traditional concert for a typical audience. There are overtures and dances, both original works and transcriptions. Soloists are featured on Fantastic Polka (Pryor/Glover) with Lyman McBride on trombone, Guisganderie (Jeanjean/Hammer) with clarinetist Csaba Jevtic-Somlai, and Saxophobia (Wiedoeft/Woodis & Hammer) showcasing the saxophone section. The band provides moments of lyricism via O Magnum Mysterium (Lauridsen/Reynolds) and concludes the concert with Henry Fillmore's rousing march Rolling Thunder. The Brigham Young University Wind Symphony shows their mastery with Timeless and there is truly something musically rewarding for everyone.

On Programming
by Robert Spavacek

Time was when crowds flocked to concert halls to learn of and be entertained by the latest the musical world had to offer via the most accessible and portable medium at hand, the concert band. That was long ago. With the advent of radio and television, the concert band's raison d'etre changed for good.

Thanks to the miracles of electronics, people no longer can expect to learn of the latest in popular music at a band concert. No need. Most often they fail to come at all. Is the concert band as an artistic, entertainment medium simply a relic of the past or have we, directors who shape the programs, forgotten the elements of programming that cause an audience to eagerly anticipate warming the chairs of our concert halls?

Certainly it can be argued that public tastes change, that the competition for the public's leisure time attention is infinitely greater than in days of yore. However, symphony orchestra concert attendance is often up. Summer outdoor orchestra concerts across the country attract tens of thousands of people; our regional and national service bands regularly play to SRO audiences. People do show up for concerts where their reasonable expectations of an entertaining and uplifting concert-going experience are likely to be met.

When going to what was advertised as a basketball game, a person might be disappointed to find that the event was actually to be a bowling tournament–even though it might be the world's most exciting bowling tournament. By the same token, one going to a band concert might be a bit let down if his or her expectations are not realized, even though the presentation was sincere and musically valid. To be certain, most directors would not repeat the annual "stadium echoes" concert at the national MENC meeting nor program the collected wind works of Stravinsky at an elementary school. Less obvious, however, is how we as band conductors might reach our varied potential audience while maintaining the integrity of our artistic and educational functions.

There are some constants that make the challenge easier. Concerts are entertainment events.

People will attend them (for reasons other than familial obligations) if:

1) All of the selections, whatever the style, have intrinsic musical worth and will, in all likelihood, be performed well.
2) There will be something familiar and pleasant on the program.
3) Programs selections offer variety in style, length, and texture.
4) The element of surprise (planned) is present.
5) The presentation is planned and executed so as to hold the average person's attention visually as well as aurally.

The latter must be stressed in the present visual age. How many people do not attend band concerts because they have "seen" the concert too many times? Bands dressed in black are bands dressed in black; band directors' backsides are, well...

Determining the expectations of a given audience requires thought and initiative on the part of the person doing the programming. Some specific suggestions:

1) Sit down with the scores to your next concert; place them in program order and see if you can anticipate high and low points in audience attention.
2) Verify this by hiding a video camera/recorder in such a position that it will record the audience. On replay, take notes on what intrinsic or extrinsic factors determined the audience's positive or negative reactions.

3) Convene a group of interested band members and solicit input on what they feel programming and what would be appropriate for their public.
4) Make out a questionnaire for selected audience members asking for reactions to individual pieces on a concert. Ask questions like :
    A) Was a given piece of interest?
    B) Was it well performed?
    C) Was it well placed on the program?
    D) Did you like it? If not, why not?
    E) Would you like to hear similar numbers on another program?
    F) At what point in the program did you feel your attention waning?

Give the questionnaire to several audience members as they enter the hall, several after the concert. Compare the results.

We need not feel that considering audience reaction is less-than-professional. Certainly TV producers and directors are motivated by audience tastes. So are playwrights. Heaven knows TV preachers are. Why not band directors? From the results of a survey one might learn that the programmed avant-garde piece would have been appreciated with a verbal explanation or that they would not attend a band concert unless a march is included. Perhaps you will find that enough contemporary music has been programmed!

5) Study the programming techniques of John Philip Sousa. The man was a master showman as well as musician, one who played the audience like a fine instrument. One need not play some of the period pieces (although some bear revival) in order to emulate his style. The current year's Sousa concert project, under the aegis by the National Association of Music Merchants, has demonstrated that programs done in this manner will both fill and "bring down" the house. For more information contact: National Association of Music Merchants, 5140 Avenida Encinas, Carlsbad CA 92008
6) If you are not already on the mailing list for programs by the regional or Washington, D.C.-based service bands, write and request to be included. While individual bands may not choose or be able to use most of the selections, the mixture and pacing of the concerts merit pstudy.

Two types of selection deserve special mention in any discussion of special program attractions. One will notice that both Mr. Sousa's concerts as well as service bands make generous use of soloists. Using soloists serves the dual purpose of providing textural diversity and visual impact to any program. Vocal solos are specially effective in breaking up the timbreal sameness of a band concert.

Theatre pieces, those compositions that combine music with abstract or factual story line, movement and/or visual effects, hold special promise of providing a vehicle for attracting audiences. Russell Peck's piece for band requires an open stage, potted plants, dark glasses, imagination. Mr. Bukvich's Voodoo, commissioned by the Idaho All-State band, calls for normal seating, lights out (memorized music), jungle sounds, special lighting effects (flashlights). His Symphony #1 In Memoriam Dresden, 1945 (Jenson Publications) is short and one of the most profoundly moving pieces in the band repertoire. Accessible to more advanced instrumentalists are his Night City, Music for the Imaginary Film (band and jazz flugelhorn) and Surprise, Pattern, Illusion (amplified flute solo and a factory full of percussion). The effectiveness of these pieces in satisfying the audience's desire for visual as well as aural satisfaction presents a good argument for the inclusion of similar material on a regular basis. The possibilities here are

exciting and limited only by composers' and conductors' initiative and imagination.

The suggestion is neither that bands ought to program for the lowest level of musical taste nor sacrifice standards of performance quality for the sake of visual gimmickry. Rather it is a call for seeking ways to put past successes and present innovations to work in providing the concert band with a "born again" audience. Business as usual will, at best, ensure a "bored again" audience.

Practice vs Playing vs Listening vs Hearing
by Joel Smales

Practice vs Playing

Practicing your instrument is the only way to improve significantly. When you spend time alone with your marimba or snare drum, you are able to focus on technique, musicality, and personal development as a musician. It is very easy to play our instruments and think that we are practicing. Is there a difference between practicing and playing? This is a question I frequently ask my students. I believe there is.

OK, so there I am, in my practice room, playing all these great licks and grooves—fast, with finesse, impressing everyone outside my practice room door with all these great things I can play. I spend an hour or more in my room playing all this material that I have mastered, maybe even playing it a bit faster than yesterday. WOW, I'm good! I come out of my practice chamber, sweating, towel draped over my shoulder, water bottle in hand, ready to take a short break from my masterful playing before heading back in to play something else I already know. The nice thing is, everyone who has heard me "practicing" is really impressed and thinks the world of me. Gosh, what greater thing is there?! But is this really making the best use of my time? Isn't all I am doing just reinforcing what I have already learned, what I already know? Will I be able to grow as rapidly as a musician, or grow at all if I just continue to play the things I already know how to play?

My viewpoint is this: Playing my instrument is just that, playing. It means I am playing what I already know how to play, reiterating the same musical statements over and over. Sure, I am getting better at playing those beats and licks, but am I getting better? Practicing is working on material that I cannot yet play, or have difficulty playing, or on which I need to increase my tempo or fluidity. Practicing means that I am taking the time to slowly learn the material before me; it means that I recognize that there are things I cannot yet do in order to play them. I need to dissect them by practicing them slowly, paying attention to details such as dynamics, phrasing, hand position, correct notes, sticking, etc. Outside my practice room door, it may not sound like a great flurry of notes showcasing this hot performer playing fluently all over the marimba or drum set, with ease and perfection, but that's OK. Inside my practice room, I am learning more music, learning to be a better musician, and taking the time for details.

I have a motto: **The slower you practice, the faster you learn.**

I truly believe this in many senses. If I practice slowly, I have more time for my mallets to play the correct notes; I have more time to see the phrasing and dynamic markings in my music; I have time to count difficult rhythmic passages; I have more time to check and adjust my tunings on timpani. And by practicing slowly, I am not making needless mistakes. When I practice too fast I make many mistakes. Then I try it again—same mistakes. Try a third time—same mistakes. You get the picture. I am reinforcing the mistakes because I am simply going too fast. When I slow down, I make less mistakes, which means I learn my music faster, so, the slower you practice, the faster you learn.

It is very easy to get in a rut of playing the same material over and over. It boosts your ego, helps your confidence and sounds good to anyone listening. It is also true that we should keep up our repertoire and not let any of the solos we have learned to slip. So in this sense, it is a good idea to play over the material you already know, just so that you can maintain it in your repertoire. But do not spend all of your time doing this. You simply won't grow as a musician. I know many people who spend lots of time playing the same things over and over, playing along to CD's on their drum set, playing the same timpani solo year after year without learning

anything new. Other people are passing them by as they continue to practice. The people who practice are the ones who become better musicians, are the ones who get hired for gigs and recordings. We must continue to hone our skills and learn new material and techniques. There are always new ideas in our heads musically, but we will never achieve the next level unless we practice.

There are many ways to practice and there have been many wonderful articles written on the subject. My purpose here is to encourage you to not just play, but also practice! And remember, as the great Peter Erskine has said, **"Practice is playing."**

Listening vs Hearing

Is there a difference between listening and hearing? Is hearing the same as listening? As musicians, we require our ears to be in the best shape possible, our ears must lead us toward the best tonality we can play, and our ears are used as music is played either in the background or with music that we are performing.

I heard a bird singing while walking through the park. I stopped to listen to the sounds the bird was making: The short high-pitched twitter and the longer whirling tones. I heard my boss talking to me, but didn't listen so I didn't know the instructions he wanted me to follow. Uh-oh. If I heard what my boss was saying, how come when I left his office, I didn't know what he wanted me to do? I feel this is because I only heard what he said and did not listen to what he said.

When I hear something, I may not necessarily need to be paying close attention to the sounds I hear. It may be a car passing, a mother talking to her child in the grocery store, music on the elevator. I hear the sounds, but I am not registering them as I would if I were listening. When I listen, I am actively involved with my ears to tile sounds around me. I listen to the words my boss is saying so I understand what he wants me to do. I actively listen to the CD on my stereo, taking in all the sounds of the orchestra, noticing the highs and lows, the nuances, who has the melody and what is happening in the harmony. When I am listening, I am paying closer attention to the details of what is going into my ears.

So here I am playing in the first night of rehearsals for that weekend's performance. Am I using my ears to their fullest potential? Am I taking advantage of the opportunity to let my ears lead me to greater musical heights? Or I am just letting the music I am playing and the music around me to just pass me by, not paying careful attention to what is being said musically?

My main thought on this subject is that as a musician, I should be actively listening to the music that others and myself are making. I can then respond to the piano player in my jazz combo who is playing a rhythmic motif during one of her solos; I can determine how a figure should be played when the first trumpet in the orchestra interprets it a few measures before it is my turn to play that same figure; I can memorize a rhythmic pattern played for a few bars on a CD I am listening to because I have paid close attention to what was going into my ears.

I have played with musicians who were obviously not listening. I could have stopped and the music may have well gone on for quite some time before I (the drummer!) was noticed for stopping! It was obvious they weren't listening since I was trying to hold the tempo back, and they were a bull charging forward, uncontrollably. Had they been listening, they would have noticed the volume of the other musicians was significantly lower than their own and they could

have adjusted. Had they been listening, they would have noticed that the bass player and I were trying to keep the tempo steady, the tempo that the tune started out. But no, they were only hearing the sounds around them and not reacting, but rather, like a horse with blinders on, focusing on only what they were doing.

I encourage my students to listen to recordings and digest the music on them. I also encourage them to hear the music. Play it in the background and just have it there. Listening can be tiring. I don't want to be tired all the time. There is a time for listening and a time for hearing. I encourage my students in ensemble rehearsals to listen to all of the activity and individual parts being played around them; react to the others, beyond what is written on the page of music. Listen to yourself, your section and the entire ensemble. Many of my students who have developed a keen sense of listening notice when their part does not sound right. They often find a missed note or wrong rhythm in their part, a chord that doesn't match what the rest of the band is playing, etc. They know when to play their melodic line out a little more or draw back a bit to let the melody project more. They will realize that if seven saxophones are playing the same melodic line as our one French horn, then they should play softer so there is more blend. All of this because they are using their ears to listen and not just hear.

Some people may call listening hearing, and hearing listening. Either way, my point is that we must pay close attention to what sounds are around us and which ones must be given more careful attention–specifically when we are playing or conducting music.

Listen and react to what you are playing, don't just hear it.

How to Practice
by Garey Williams

In your enthusiasm to improve, you probably spend a lot of time finding information, method books, recordings and other musicians to jam with. These are all key ingredients to becoming a good drummer. However, you must consider the way in which you divide your time among these things. The structure of your practice routine determines the speed and quality of your development as a player. Following are some suggestions that will assist you in getting the most out of your practice time.

When developing your skills on the drum set there are three main areas to consider: listening, practicing and playing. The goal of practicing is to become a good player. Practice time is good for developing ideas and skills. Playing time is where those ideas and skills can be refined and polished. Listening is where you will gain many ideas to add to your musical vocabulary.
It may not be convenient or desirable to practice every day. If you're playing or performing, you might decide not to practice that day. This is all right. On days when you aren't practicing, spend your time doing extra listening. Remember that listening, practicing and playing are of equal importance.

To best determine what to practice, listen to and play, make a list of what you want to learn, such as developing your time, bass drum technique, fills, grooves, etc.

Next, list the things you want to improve. It's helpful to distinguish between things you can play that could be improved versus things you have yet to learn.

Now name six bands or artists with whom you would like to play. This will help you focus on what styles or genres you prefer and aid you in prioritizing what to practice.

Finally, establish short and long-term goals. Short-term goals may be things you want to accomplish in a month or even a week. Long-term goals may be things you wish to accomplish within a year. Setting goals can give a sense of purpose and direction to your playing. Achieving goals builds confidence.

Once you have determined what to learn and improve, you are ready to organize this information into a workable practice routine. First, decide how much time you want to practice. Be sure this amount of time is possible and comfortable for you. There may be a difference between how much time you really want to practice and how much time you think you need to practice. The quantity of time is less important than the quality.

Next, decide what time of day you can commit to practicing on a regular basis. Reserving a certain time each day for practice will ensure it gets accomplished.

Now, select the things from your list on which you want to work. Take into account the amount of time you want to practice and your present playing opportunities. You may benefit most by practicing those things that you can use in a playing situation. If you're not playing with a group, practice things that will help you play with the types of groups you have listed.

Choose things that develop technique, reading skills and coordination. Becoming a great drummer requires a high level of technical facility (rudimental capabilities), reading skills (counting and sight reading) and coordination skills.

It's very important to schedule time to be creative. This time can be spent making up drum beats, soloing, combining different styles of grooves, etc. In the real world of performing, your success depends on your interpretation of the music and style of playing. If your practice time is spent mainly working with method books where you are following written beats and patterns, your creative, interpretive and unique style of playing may be underdeveloped. Block off a portion of your practice time to experiment, as well as to test your recall of the beats you've been working on. When you are making up beats or soloing, imagine that you are actually playing with a group. This helps you prepare to perform with a band.

Now it's time to decide the order of things to practice. Start with your least favorite activity and end with your favorite. Subjects that you feel are necessary to practice are not always the most fun. Save dessert for last.

Following is an example of how you might organize a one-hour daily practice routine:
10-15 minutes technique
10-15 minutes reading
10-15 minutes coordination development
10-20 minutes experimentation

More important than the amount of time you practice is the consistency of that practice time. The more consistent you are, the easier, more obvious and rapid will be your development. Once you arrive at a practice schedule, stick to it. You can modify the schedule as you progress. You may be tempted to change things if you're not seeing rapid improvement, but you might be expecting progress too soon. Calculate your progress on a weekly basis, not a daily one.

When your practice schedule is finalized, write it down and place it where you can see it. This will help avoid wasting time trying to remember what to practice, when to practice, and how long to practice.

If you make the effort to be organized, efficient, determined and enthusiastic, you will surely see progress. Organization is the key to success!

The Living Warm Up

For French Horn

by JD Shaw
Associate Professor of Horn
University of South Carolina

Why the Living Warm-up?

We have all heard about the necessities of a good warm-up for the brass musician. Getting the lips active and flexible for the musical responsibilities of the day can often be overlooked and can lead to playing problems. This being said, there are no two embouchures that are exactly the same and people have different needs on a daily basis. The Living Warm-up is not just a warm-up but a guide to help you discover your own daily needs. The best course of action is to not play ALL of the studies in this packet but to pick and choose the ideal exercises that will obtain the highest level of flexibility, concentration, clarity, and beauty of sound. I suggest only doing 1-2 exercises in each section.

Journaling or keeping a diary can make this whole system complete. On a daily basis, write down how you feel before, during, and after the Living Warm-up. Are you ready to begin your practice or rehearsal capably after the warm-up? Are you tired or fatigued after the warm-up? Are there individual aspects of your playing such as articulation, flexibility, tone, dynamics, range, etc. that do not feel prepared at the end of your warm-up? These are questions to ask yourself on a daily basis and then use this information to adjust the number or types of warm-ups accordingly. Understand that your daily needs will change based on variables including the type of ensemble in which you are playing, the amount of practice on the previous day, and even environmental conditions such as the temperature or weather. Be patient and above all else, seek out complete physical and mental focus with these exercises. Approach these studies with relaxation and a positive heart. Remember if we are not enjoying ourselves, music can NEVER occur.

"One good thing about music, when it hits you, you feel no pain."
Bob Marley

Breathing

Just as we need gas in our car, our horn requires the fuel of life: AIR. We need to start each day by training our breathing apparatus. As the breath is a naturally occurring event, we need to understand that in addition to fueling our own body's natural functions, we need to also train our air to empower our sound. Below, I have outlined some simple exercises to begin each day. This list of exercises is by no means complete and I would encourage you to explore further by checking out **The Breathing Gym** by Samuel J. Pilafian and Patrick Sheridan published by Focus on Music. You can find this online at www.breathinggym.com. This book is accompanied by a DVD and is extremely helpful in demonstrating proper breathing technique.

Oral Shape:
Without getting into lengthy discussions of anatomical devices such as soft palates, esophagi, tongues, etc., one can simply achieve the ideal oral shape for breathing by saying the word "WHOA." Pay particular note of the shape of the back of the mouth when you say this word. In one step, you have achieved the ideal oral shape. Simple, right? Let's continue…

Eee to Ohh:
Another great exercise for achieving the proper mouth shape is to start with a bad oral shape and progress to a good one. Breath in and out, as if you are panting with your mouth shaped as if you were saying the word "EEE." Slowly progress your oral shape from the "EEE" to the word "OHH." Start quickly and decelerate into the "OHH" shape. This should feel like tension progressing to release or relaxation. Sometimes understanding what bad oral shape is will help you identify the proper form.

5-6-7-8-9-10:
With perfect oral shape, take in air while raising your arms above your head from the sides of your body. Set your metronome on 84 beats per minute. Raise your arms while breathing in and lower your arms while breathing out starting with 5 counts, then 6, then 7, etc. Use all the counts to get completely full and completely empty. Stay relaxed and monitor the halfway point as well as the full and empty points.

Suck and Pop:
The next exercise is a therapy exercise in order to get us to understand how full of air we can actually get. Breathe half of your air in over 4 counts. Over the next four counts seal off your airway with the back of your hand while still trying to inhale. This "sucking" should be done fairly aggressively. After those 4 counts of "sucking," immediately withdraw the hand from your mouth while continuing to inhale. This will create a "POP" and cause air to quickly fill your lungs to capacity. Identify that "full" feeling and endeavor to approach that level of intake on every breath. A variation on this is **Leak and Pop.** Allow a small amount of air to leak in around the sides of your hand while "sucking." An obnoxious noise will ensue but monitor the consistency of that sound for the absence of crescendo or decrescendo. A consistent "brick" of sound should be produced before the characteristic, lung-filling "POP."

8&8, 6&6, 4&4, 2&2, 1&1:
This exercise teaches us flow and helps us overtrain the breathing apparatus. Breathe air in for 8 counts and out for 8 counts. Monitor the intake making sure that it is consistent and full as well as monitor the exhalation for complete emptying of the lungs. Do this a few times. On the exhalation blow on the palm of your hand and check to make sure that the air has the same pressure for the entire amount of counts. Then progress to 6 in and 6 out, then 4 in and 4 out, then 2 in and 2 out. Finally, progress to 1 count in and 1 count out. You might start feeling dizzy. At this point, concentrate on getting ALL of the air out of your body. You are basically hyperventilating and getting too much oxygen. If you are still feeling dizzy, don't try to be a hero, sit or kneel down and breathe into your hands until the "graying out" sensation passes. This extreme breathing exercise is an overtraining exercise so, once you have done 1&1's for a while, progress back through the 2's, 4's, and 8's, concentrating on proper breathing form. At this point take in a deep breath and sigh while bending over at the waist. Allow your arms to dangle and take a few deep breaths to relax.

"Without music to decorate it, time is just a bunch of boring production deadlines or dates by which bills must be paid."
Frank Zappa

Mouthpiece Buzzers:
These two exercises are, simply, for getting the lips activated and vibrating. Play them on the mouthpiece only with a full "noisy buzz" and connect all of the notes as if you are performing a *glissando* between the pitches. Grip the mouthpiece with two fingers at the end of the shank. Monitor that you don't have an inordinate amount of mouthpiece pressure as this can impede the vibration of the lips.

Robustos:
Robustos are simple exercises designed to allow you to develop the full tonal color of the horn. Strive for a large, relaxed tone that is vibrant and full. When larger intervals are approached, try to even out the sound by supporting the tone with full, robust air. As you use the tongue to initiate the sound, make sure the tongue stroke is very quick and light. Do not let the sound get vague or "foggy." In this register we want to achieve a sense of brilliance and vibrancy.

Soft Touch:
This exercise is a study that deals with process more than product. These notes should be approached with breath attacks or a light tongue. We want to find the softest point of the initiation of sound. Perform these notes at the softest dynamic level. If the note sounds, back off the air until the note does not intone. If the note does not sound, simply add more air until it does. We are trying to find a kinesthetic or physical memory of the fine line of tone initiation. This will help note accuracy and also identify when our chops will vibrate on any given day. Remember, this exercise is about you discovering the point of vibration so stay focused and concentrate.

Shwarma:
The horn will have the best tone if we can find the absolute center of the instrument. This exercise is, basically, a tension and release exercise. In the second measure of the exercise you will bend the pitch down. This will feel awful and it should. When you play the last whole note of the series you want to find the most relaxed, centered pitch that feels satisfying as opposed to the tense bent pitch. Enjoy and celebrate your sound on the last note.

Beautiful Sound:
These simple phrases are used to create a full tone while connecting across larger intervals. At all times strive for beauty of line, tone, and phrase. See if you can create stunning phrases despite the inherent physical challenges. These will only be fueled by superb breathing form and efficient connection of notes. Did I mention, above all else, play BEAUTIFULLY!!!!

Slippery Slurs:
We have all done lip slurs many times, but often I feel these are approached with laziness and disinterest. The goal of these exercises is to help warm-up our flexibility. Too often, students approach these exercises with a muscled, forced approach. These Slippery Slurs should be the easiest things we do. We need to approach these exercises less vertically and think about the horizontal line of the air. This will empower these notes to ride on a slippery column of air. Try not to use too much mouthpiece pressure but feel as if the notes are skating across a sheet of ice. One should endeavor, at first, to employ the proper airstream and not "huff" the notes into place. Remember the process here is more important than the product at the initial outset. Stay relaxed and don't get frustrated if all the notes don't sound immediately, they will as your embouchure is developed.

Low Tones:
These exercises are to develop the low register. Strive for a full, brilliant sound. Experiment with opening the oral shape and moveing the jaw down and/or forward. Very often we tend to play flat in the low register, so perform the *glissandi* reaching down to the top of the lower partials. The 4th exercise is a great warmup to work on minimizing mouthpiece movement when articulating in the lower register.

High Tones:
Dealing with the high register can be an extremely frustrating endeavor. But, with careful study and understanding is easily achievable. High range is nothing more than blowing fast air through a smaller aperture causing the lips to buzz at a higher frequency. What happens to most young players, is that they haven't developed the tiny muscles around the aperture to hold the aperture shape while sending copious amounts of air through it. Jamming the mouthpiece into the lips is the common mistake as the student will use the rim of the mouthpiece to hold the aperture shape. This can be damaging to both the tone and the physical embouchure. Start softly on these exercises and allow the notes to simply stop vibrating if the airspeed is fast enough but the lips are yet to respond. Through gradual and consistent work you will train the chops to hold its shape as you send faster air through them. Don't force these exercises, remember, it's about process not product.

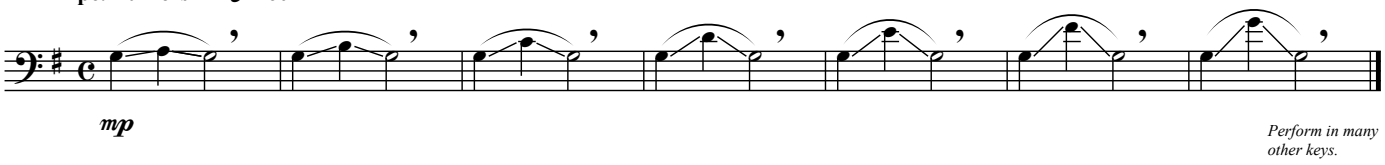
Tongue Accelerators:
These exercises will develop fast tongue speed and get the articulation method solidified on a daily basis. Always approach these with a legato tongue and start the metronome at a slow speed. Strive for relaxation and a long, motivated air stream on which to "bounce" the tongue. Have a critical ear when performing the multiple tongue warm-ups. Make sure the double or triple tongue technique sounds exactly like the single tongue method. Record yourself for confirmation of this.

Trillers:
Trills are a common technique in horn playing. They can be maddening at first until you understand that trills are not controlled, they are "allowed." These exercises should be approached with the same fluid airstream and light mouthpiece touch as the Slippery Slur series. Try to identify the "break" between two notes and, rather than shy away from it, motivate the air directly on that place. With diligent study, trills will start to occur as simple "spasms" that will occasionally happen or "kick in." This experience will occur more often until the student, ultimately obtains control of this technique.

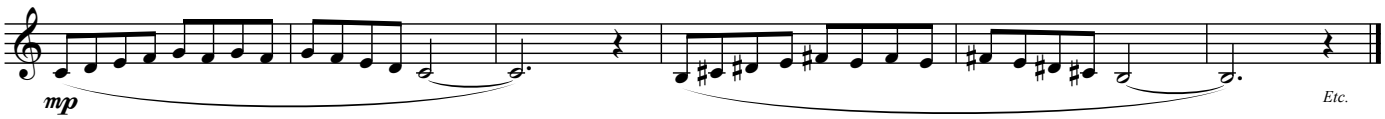
The Living Warm-up

by JD Shaw

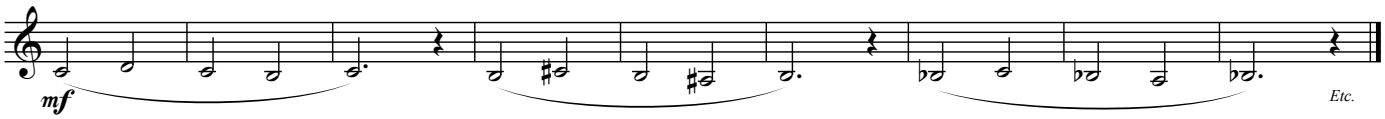
Mpc. Buzzers #1 ♩ = 60



Mpc. Buzzers #2 ♩ = 72 - 96



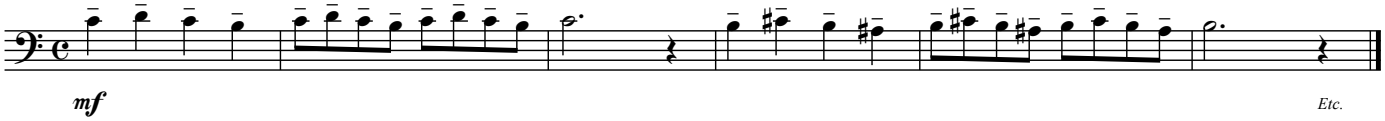
Robustos #1 ♩ = 52 - 84



Robustos #2 ♩ = 52 - 84

Robustos #3 ♩ = 52 - 84

Robustos #4 ♩ = 52 - 84



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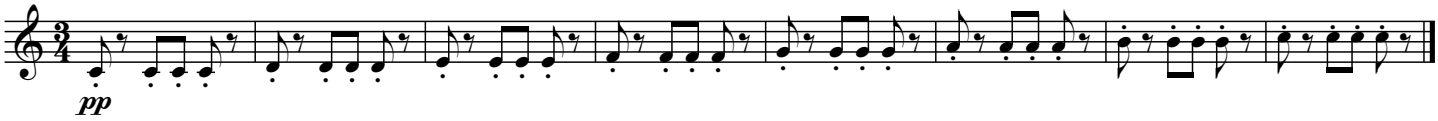
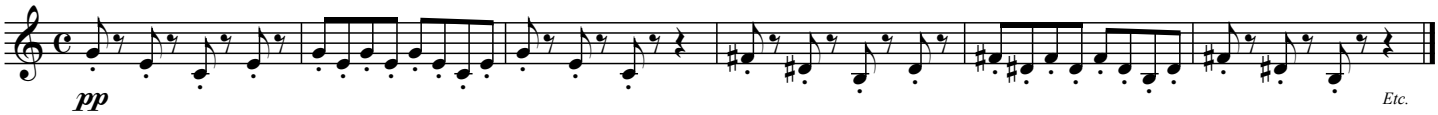
Soft Touch #1 ♩ = 72

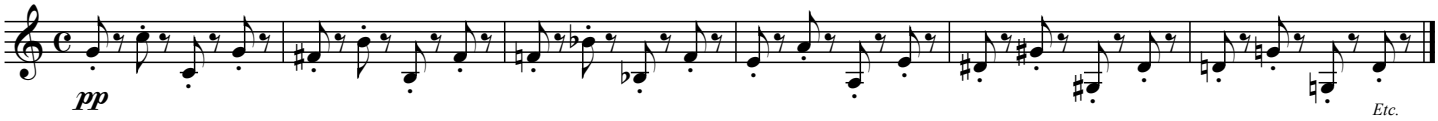
Pick 3 scales per day:
medium - low - high



Soft Touch #2 ♩ = 72

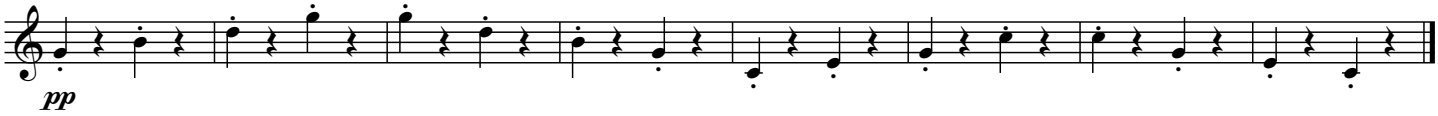


Soft Touch #3 ♩ = 72



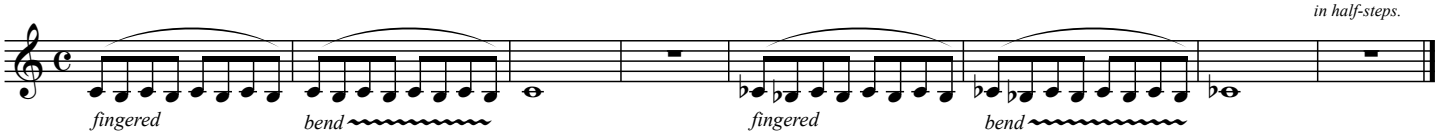
Soft Touch #4 ♩ = 72

Continue pattern
around circle of 4ths.



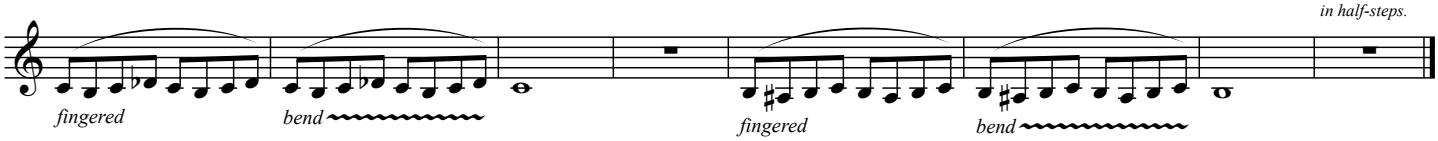
Shwarma #1 ♩ = 72 - 100

Continue down
in half-steps.

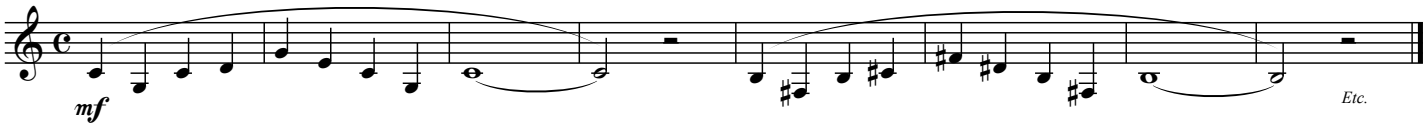


Shwarma #2 ♩ = 72 - 180

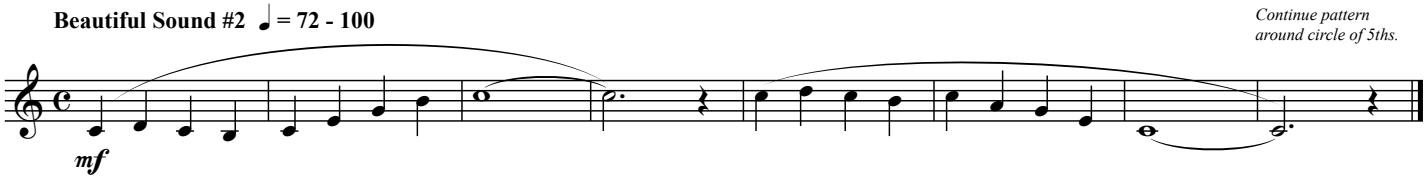
Continue down
in half-steps.



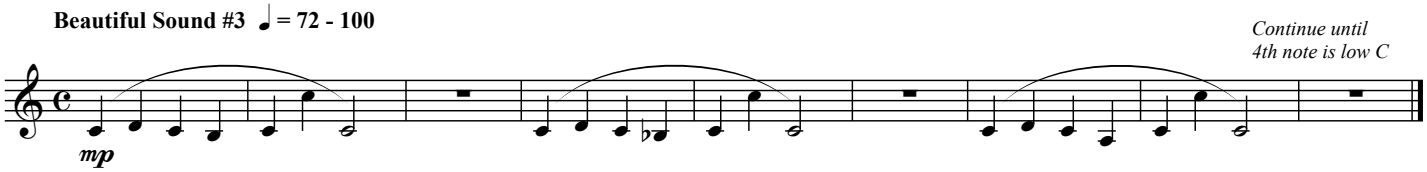
Beautiful Sound #1 ♩ = 72 - 100



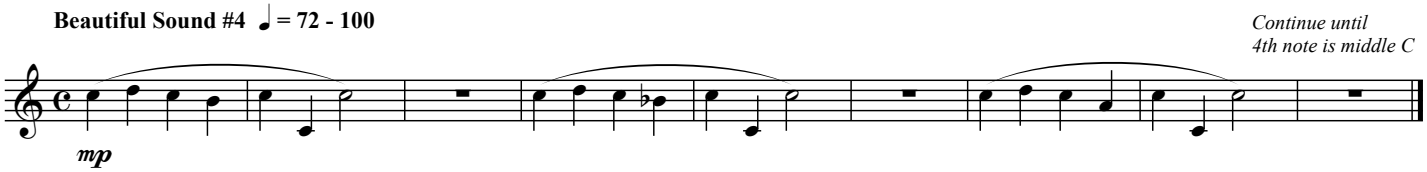
Beautiful Sound #2 ♩ = 72 - 100



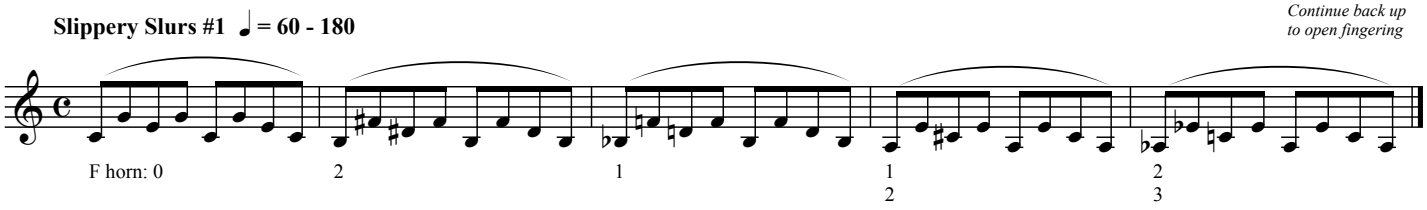
Beautiful Sound #3 ♩ = 72 - 100



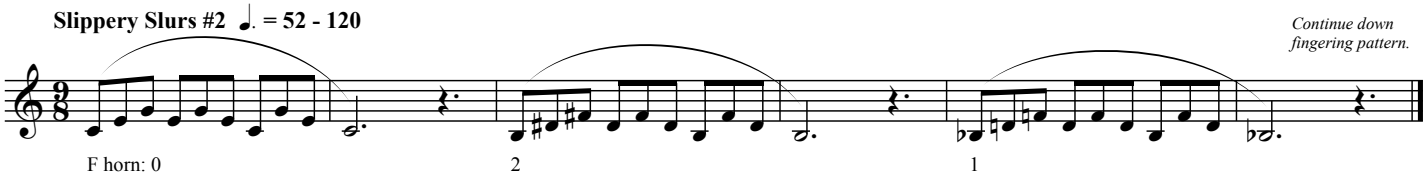
Beautiful Sound #4 ♩ = 72 - 100



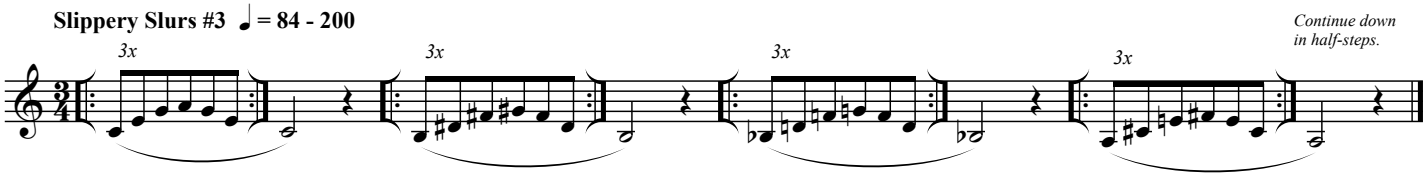
Slippery Slurs #1 ♩ = 60 - 180



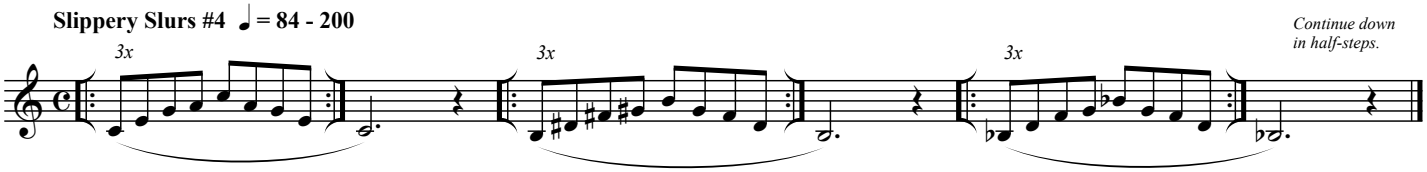
Slippery Slurs #2 ♩. = 52 - 120



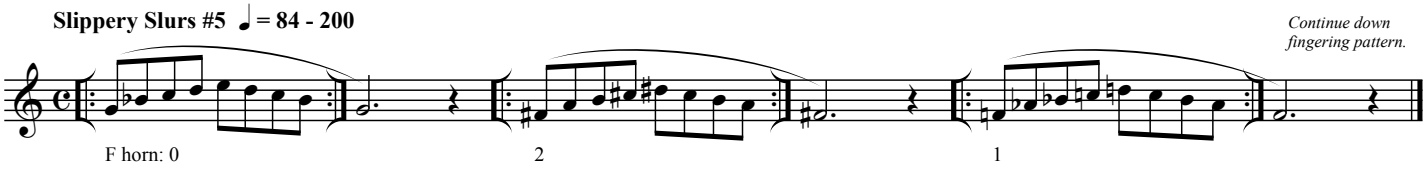
Slippery Slurs #3 ♩ = 84 - 200



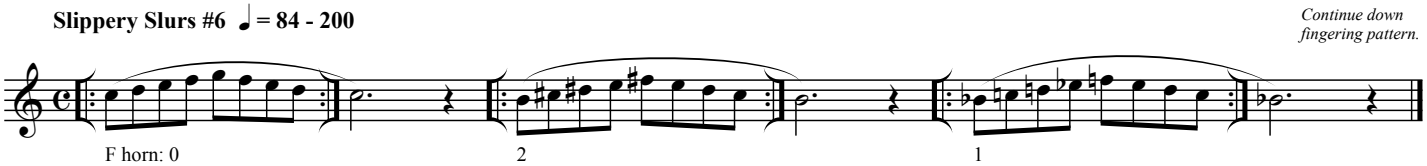
Slippery Slurs #4 ♩ = 84 - 200



Slippery Slurs #5 ♩ = 84 - 200

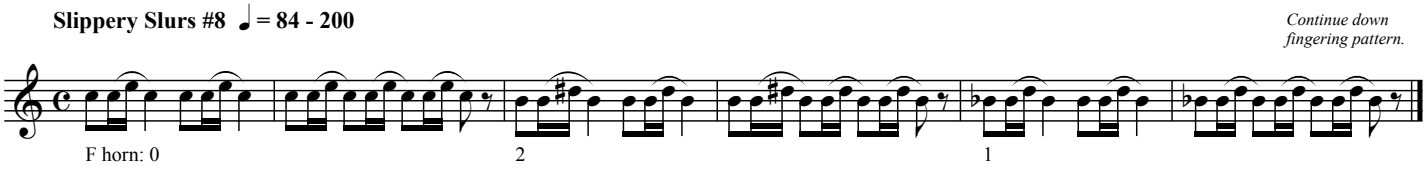


Slippery Slurs #6 ♩ = 84 - 200

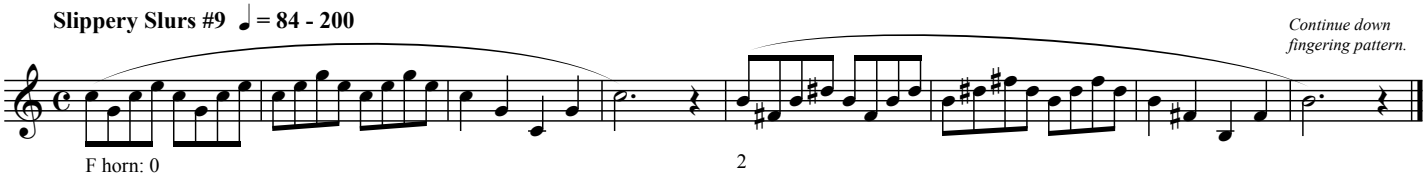


Slippery Slurs #7 ♩ = 84 - 200

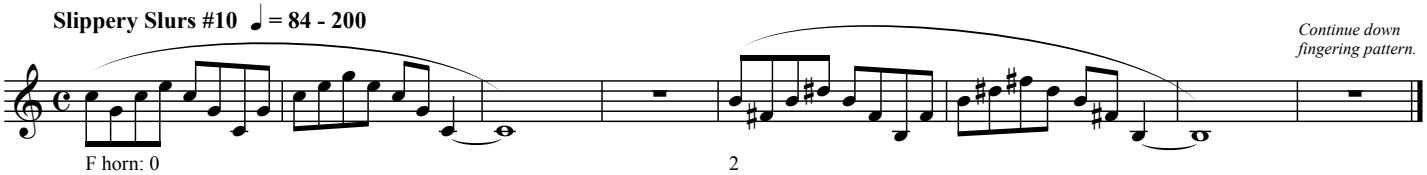
Slippery Slurs #8 ♩ = 84 - 200



Slippery Slurs #9 ♩ = 84 - 200

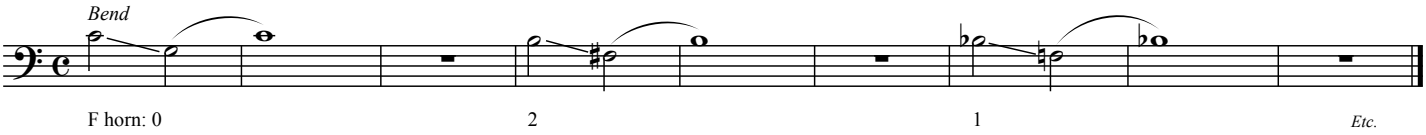


Slippery Slurs #10 ♩ = 84 - 200



Low Tones #1 ♩ = 54 - 96

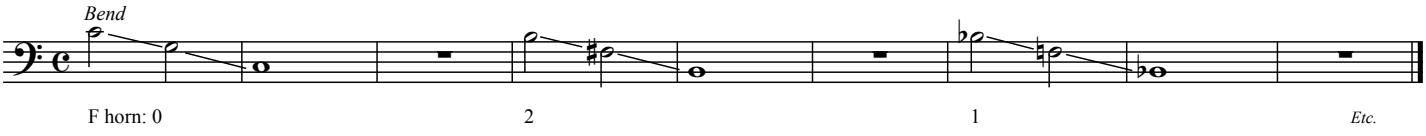
Bend



F horn: 0 2 1 *Etc.*

Low Tones #2 ♩ = 54 - 96

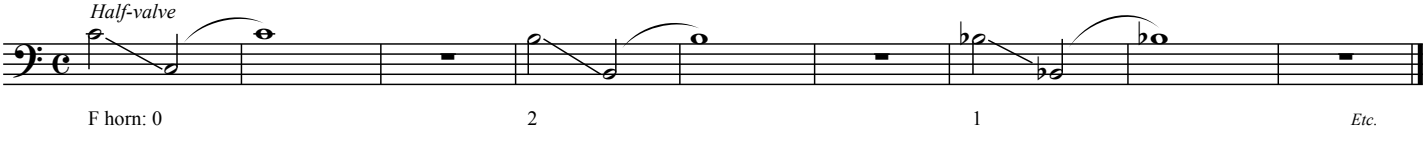
Bend



F horn: 0 2 1 *Etc.*

Low Tones #3 ♩ = 54 - 96

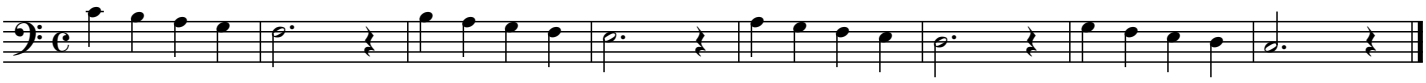
Half-valve



F horn: 0 2 1 *Etc.*

Low Tones #4 ♩ = 54 - 96

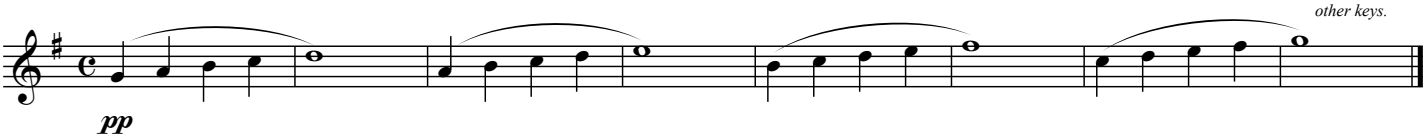
Perform in many other keys.



fff *3x - slur first, then legato, then accented*

High Tones #1 ♩ = 54 - 96

Perform in many other keys.

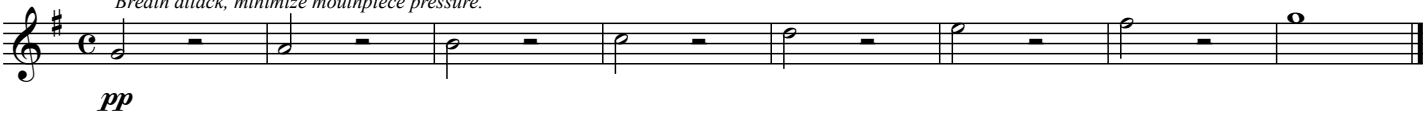


pp

High Tones #2 ♩ = 60

Perform in many other keys.

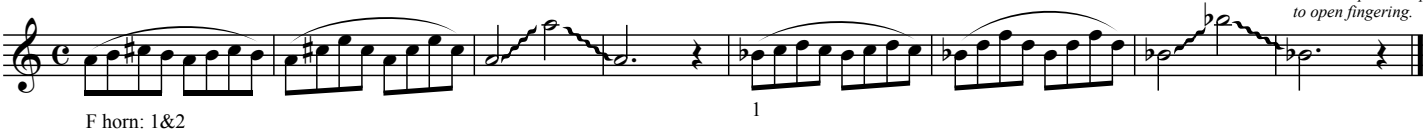
Breath attack, minimize mouthpiece pressure.



pp

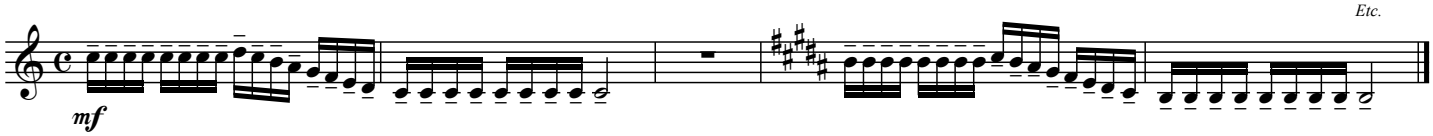
High Tones #3 ♩ = 84 - 100

Continue pattern up to open fingering.

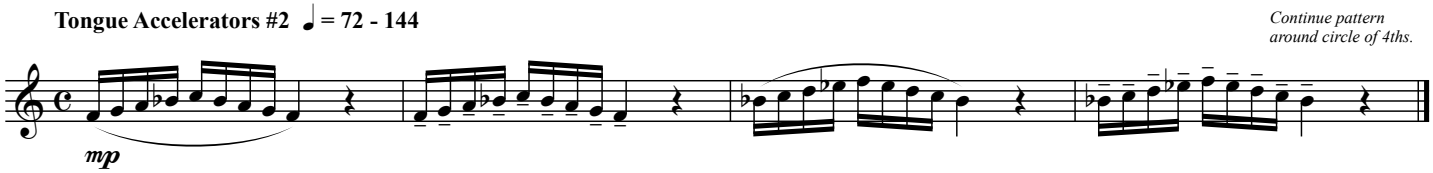


F horn: 1&2 1

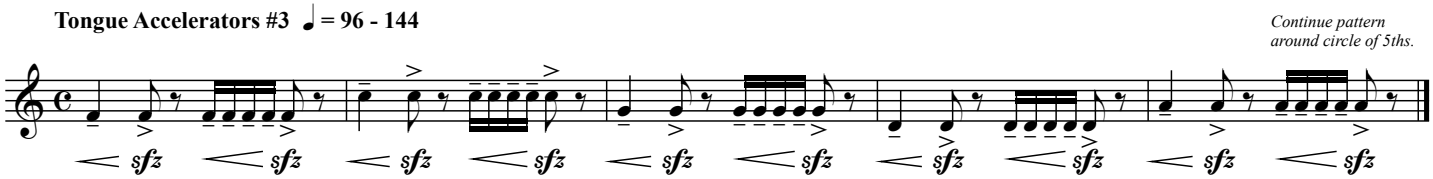
Tongue Accelerators #1 ♩ = 72 - 120



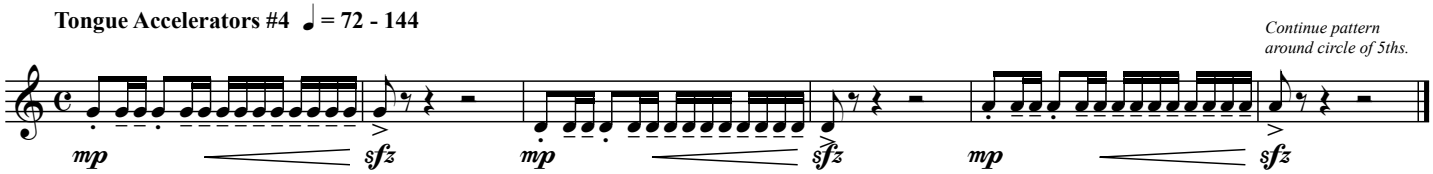
Tongue Accelerators #2 ♩ = 72 - 144



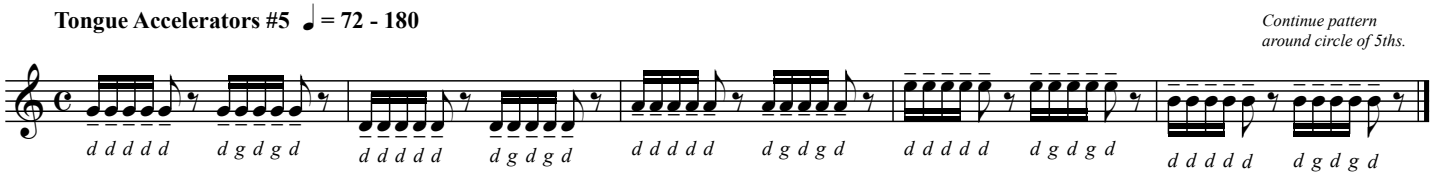
Tongue Accelerators #3 ♩ = 96 - 144



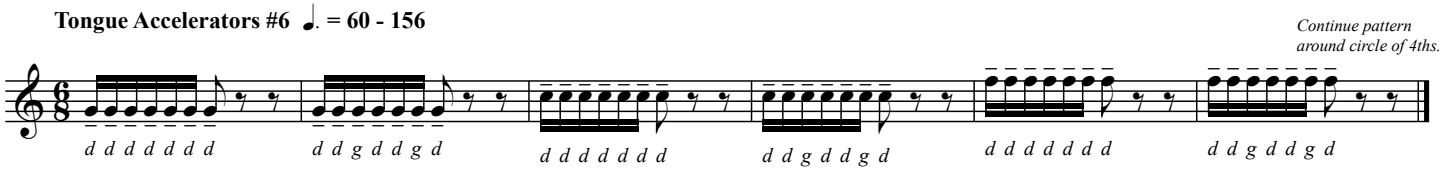
Tongue Accelerators #4 ♩ = 72 - 144



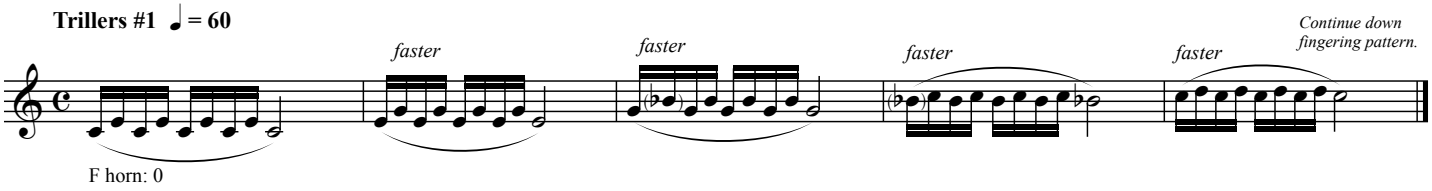
Tongue Accelerators #5 ♩ = 72 - 180



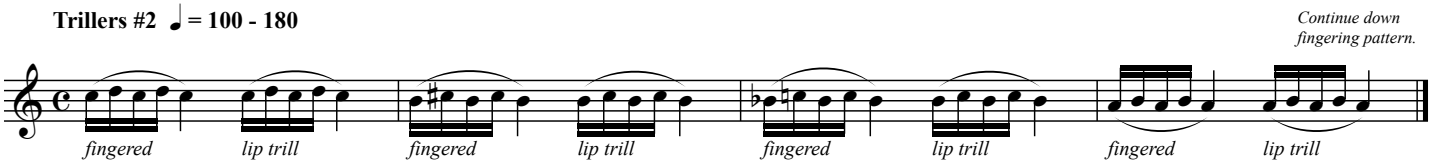
Tongue Accelerators #6 ♩. = 60 - 156



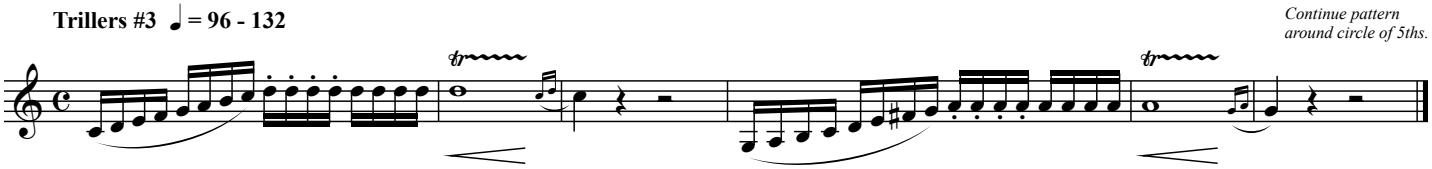
Trillers #1 ♩ = 60



Trillers #2 ♩ = 100 - 180



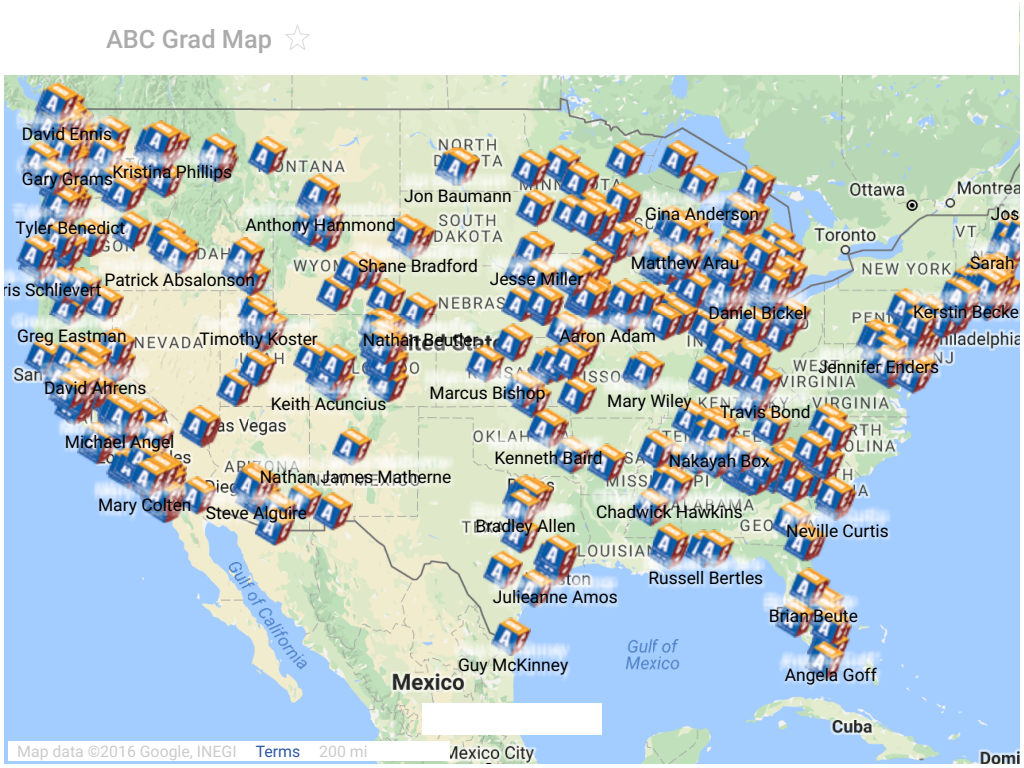
Trillers #3 ♩ = 96 - 132



BW 2016

The American Band College

Where Are They Now?



If map doesn't appear, **click here.**

As a fun way to keep up with some of the new and exciting things that the American Band College Graduates have been up to, we have added a new section to the magazine. It is our goal to interview a couple of graduates each issue as a way of staying in touch and sharing their successes.

This month, we feature another two outstanding American College Graduates. Ken Goff is the new Director of Bands at University of Arkansas at Little Rock and Jon Baumann is the Teacher of the Year, teaching at Mandan High School in Mandan, ND .

If you would like to be included in an upcoming issue, or nominate someone for this honor, please contact Ted at tedburton@bandworld.org. Please don't be shy.

continued

BW 2016

The American Band College

Where Are They Now?

Ken Goff

Year of Graduation - 2001
Current Position - Director of bands at University of Arkansas at Little Rock
Time in current position - I was appointed director of bands this year. (Fall 2016)

What was your background before ABC?

I attended ABC after my first year of teaching (1999). Like many new teachers, I stepped into the classroom unprepared for what awaited me. ABC was the logical choice to strengthen my many weaknesses and set me up for success as a music educator.

Name some other accomplishments or awards since graduation.

Since I have graduated from ABC, I have been awarded "Teacher of the Year" at my school. I have enjoyed being a guest conductor, clinician and adjudicator throughout the Southeast. My bands have had the opportunity to perform in the Southeastern United States, the Caribbean, and Japan. Recently, I completed my PhD in Music Education with emphasis in Instrumental Conducting from Florida State University.

How did ABC help prepare you for these?

While attending ABC, I remember Scott and Max urging us to "constantly be adding knowledge to our tool box". ABC was just that, a wealth of information that helped me develop and to continue to grow as a music educator. I still frequently refer to my notes and handouts from ABC. As a collegiate music educator, I make it a point to pass along to my students some of the great methods that I gained from my time spent in Oregon. How great is it to say, "Eugene Rousseau suggested this" or "I picked up this technique from Allen Vizzutti"?

What was your most memorable ABC experience?

When I think back to my three summers at ABC I have so many wonderful memories. It is difficult to describe how positive ABC is to those who have not yet attended. The concerts, clinicians, and staff are amazing but my favorite memories come from the collection of ideas and experiences that the attendees bring to Ashland. I remember sharing strategies with other directors and feeling invigorated. It is an experience like no other.

Who are your biggest influences/mentors?

I attended ABC after my first year of teaching (1999). Like many new teachers, I stepped into the classroom unprepared for what awaited me. ABC was the logical choice to strengthen my many weaknesses and set me up for success as a music educator.

What advice do you have for young directors?

Steal! I frequently joke that any good idea that I have is someone else's. New directors need to network with other directors, find out what works and what does not work. Take other director's ideas and use them. All directors should try to expand their "tool box" and all directors should be teachable.

Previous Grad | Next Grad

BW 2016

The American Band College

Where Are They Now?

Jon Baumann

Year of Graduation - 2003
Current Position - Director of Bands, Mandan High School, Mandan, ND.
Time in current position - 5th Year

What was your background before ABC?

Before ABC I taught middle school band for 6 years. I started at Bismarck High School the fall after my first summer at ABC.

Name some other accomplishments or awards since graduation.

March 2010 – Bismarck HS Wind Ensemble performed at ND Music Educators Convention
ND All- State Auditions & Finance Manager
March 2011 – ND NBA Outstanding Jazz Educator Award
December, 2011 – Mandan HS Concert Band I performed as a Clinic Band for Dr. Tom O'Neil – University of Missouri at
the Midwest Clinic in Chicago
March, 2014 – Mandan HS Concert Band I performed at ND Music Educators Convention
March, 2016 – ND NBA – Citation of Excellence
March, 2016 – ND Music Educators – Educator of the Year.

How did ABC help prepare you for these?

ABC was instrumental in helping me to fine tune my teaching. The master's program process was an eye opener in how to streamline my work outside the classroom to benefit my students in rehearsal. I was really unaware of the possibilities until I spent my summers at ABC!

What was your most memorable ABC experience?

The most memorable experience for me was rehearsing W. Francis McBeth's music with the band and then getting to perform it with McBeth conducting. I will never forget it.

Who are your biggest influences/mentors?

My high school band director, Dale Nelson, is the reason I am a band director. He was a tremendous teacher, but more importantly, he knew how to reach kids and get more out of them than even they thought they could do. John Colson, my college trumpet and conducting teacher, and James McKinney, my college director of bands, were amazing musicians and great mentors. Mr. Colson has written a couple of books on rehearsal technique that are marvelous resources. Mr. McKinney could do it all - he is the rare soul that seemed equally at home in front of a concert band, a marching band, or a jazz band. I am so blessed that I have the opportunity to stay in touch with all three of these gentlemen to this day.

What advice do you have for young directors?

I advise all young directors to go on to a master's program. The knowledge and experiences are invaluable. I also advise them to connect with other directors, we are our own best resource. I am very proud to have 2 former students graduate from ABC. I cannot recommend it highly enough!

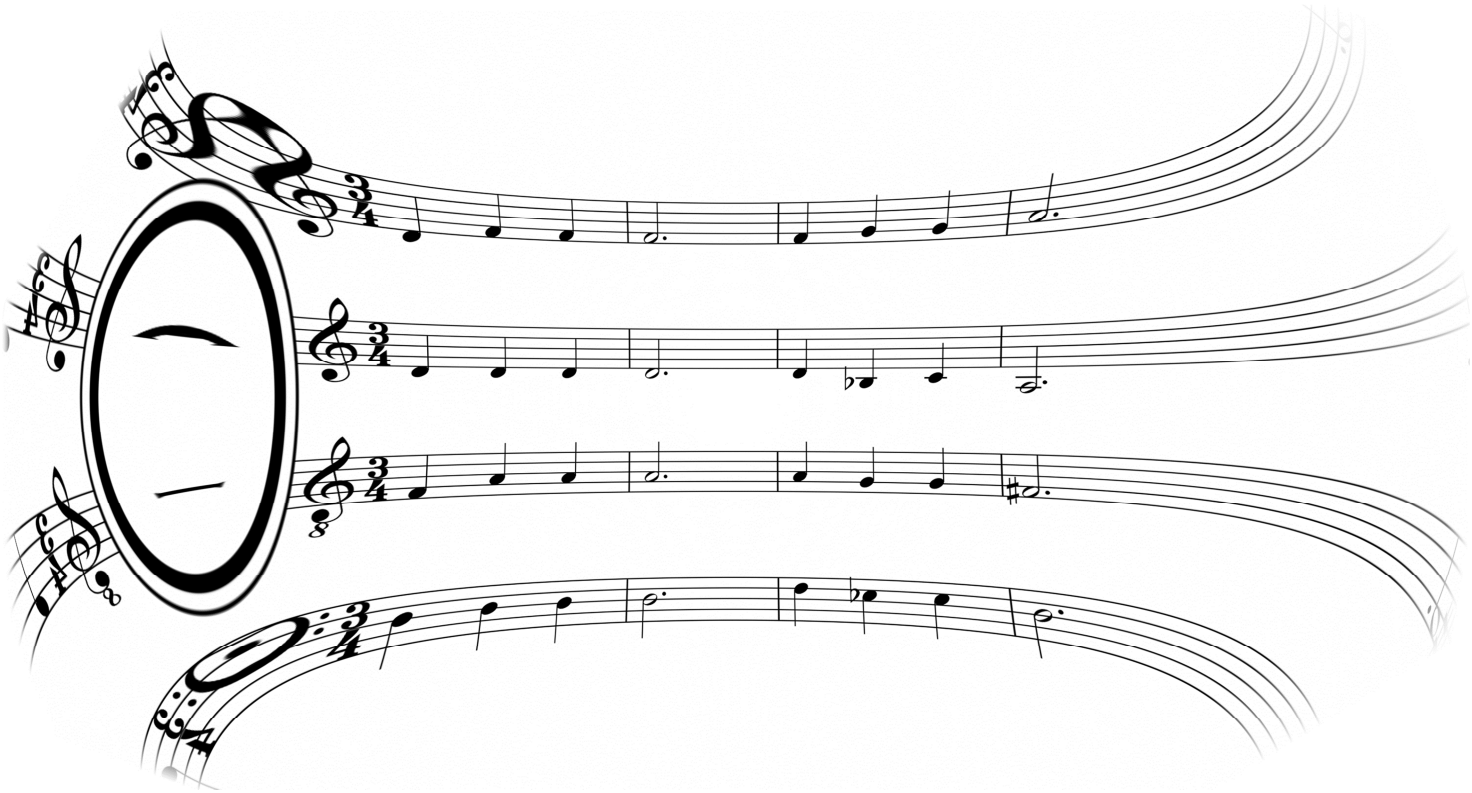
Previous Grad | Next Grad

Score

36 Chorales For Band

By

Aaron Cole



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Decoygrape Productions

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SATB Breakdown

In general, this breakdown of parts will work with a typical concert band

SOPRANO

Flute
Oboe
Soprano Clarinet
Trumpet
Mallets

ALTO

Flute
Oboe
Soprano Clarinet
Alto Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn in F
Mallets

TENOR

Bassoon
Soprano Clarinet (sometimes)
Bass Clarinet
Alto Sax (sometimes)
Tenor sax
Bari Sax
Horn
Trombone
Euphonium

BASS

Bassoon
Bass Clarinet
Bari Sax
Trombone*
Euphonium*
Tuba

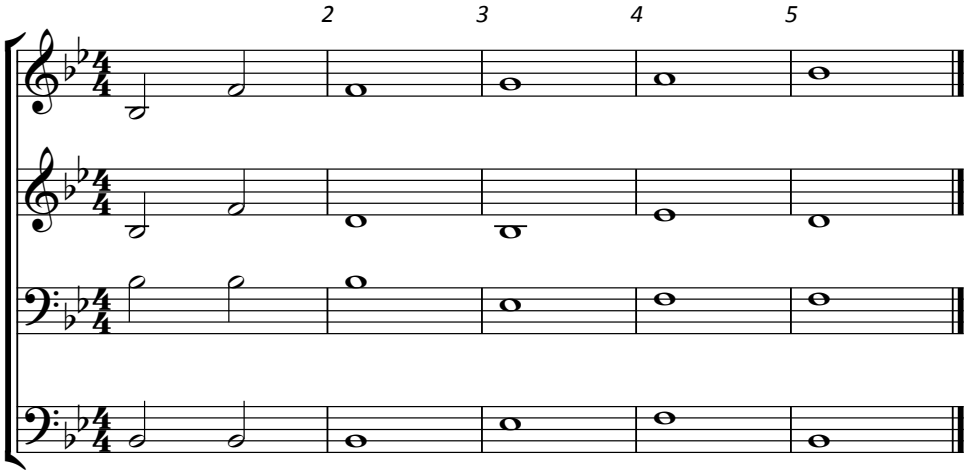
* When the bass part is printed in the trombone range, there is minimal voice overlap if trombones are playing both the tenor and bass. If the bass part is printed in the tuba range, there will be voice overlap between trombones playing the tenor and bass.

Let me know if you find any errors, have suggestions, or are just using the book. I'd love to know! (aaron.cole@byron.k12.mn.us)

1

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

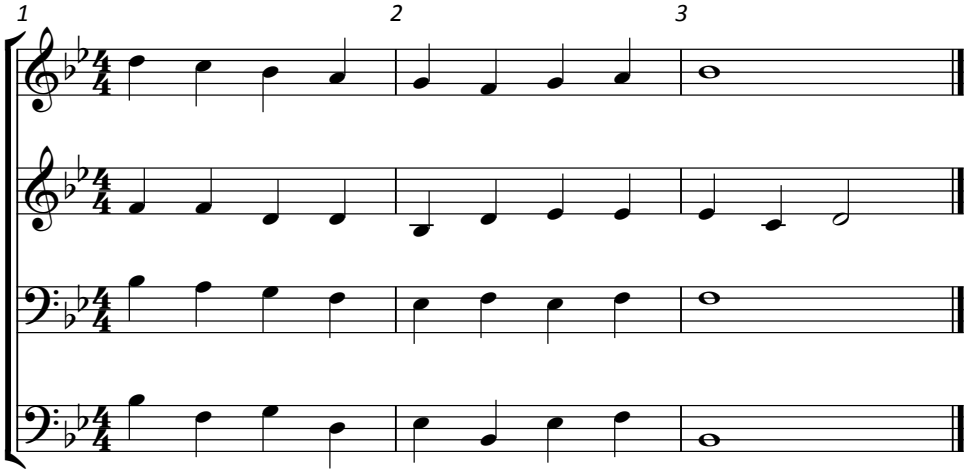
A simple chord progression



2

Canon in D
by
Johann Pachelbel

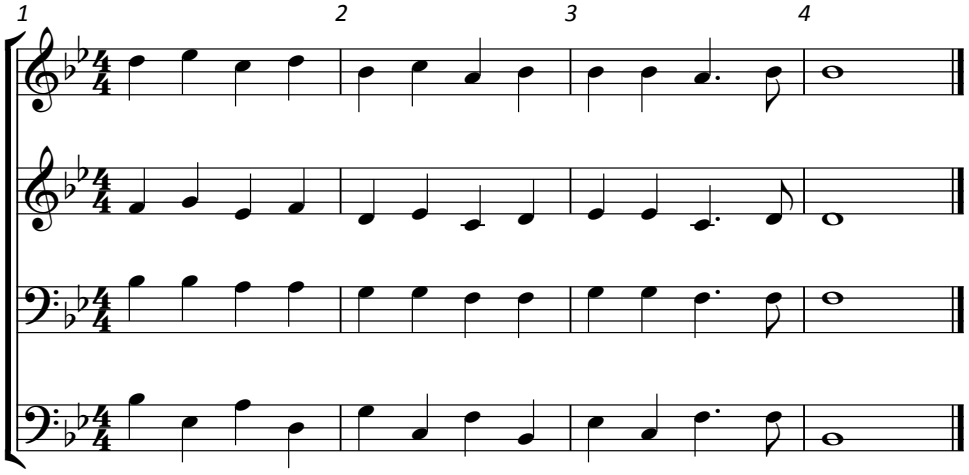
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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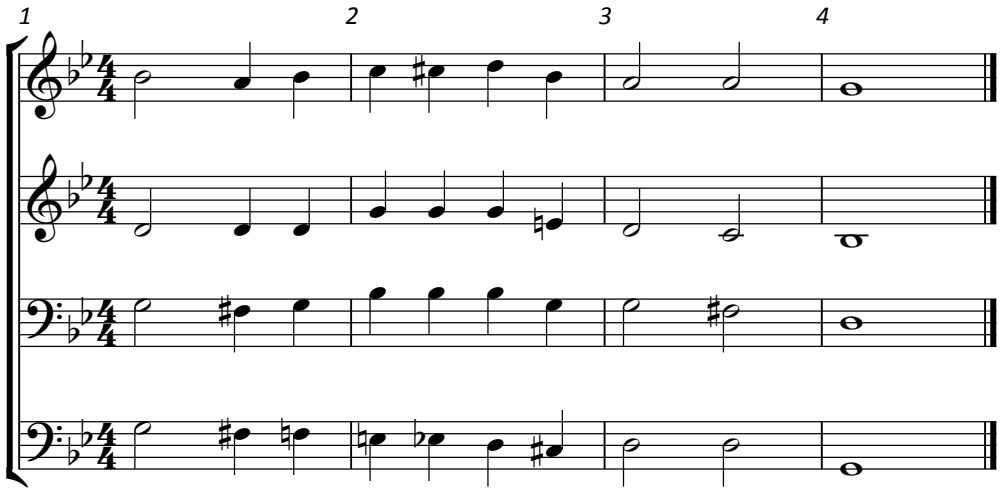
4

Augmented 6th Cadence

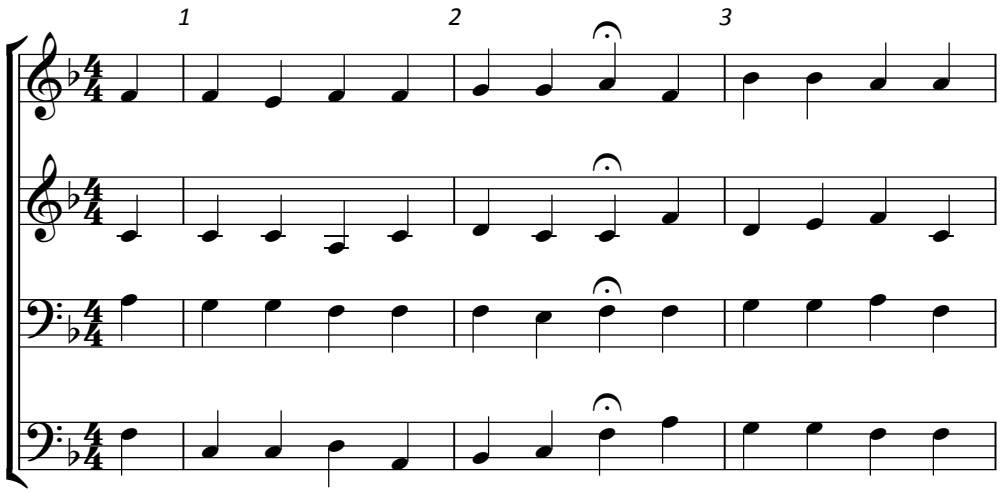
A special type of cadence

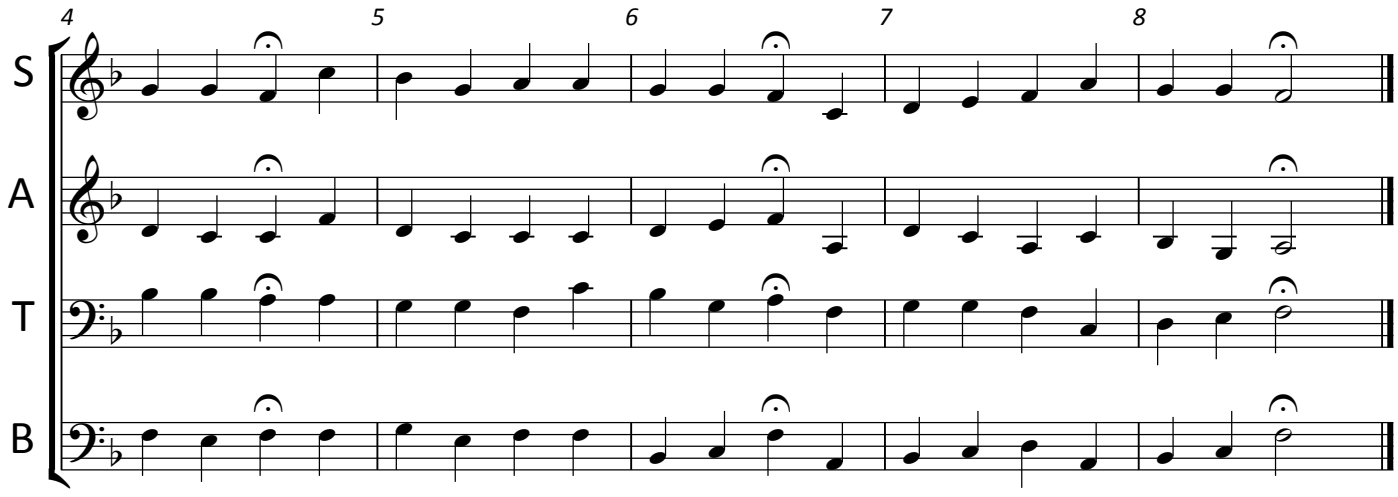


5

Tallis Canon by Thomas Tallis

(ca. 1560)

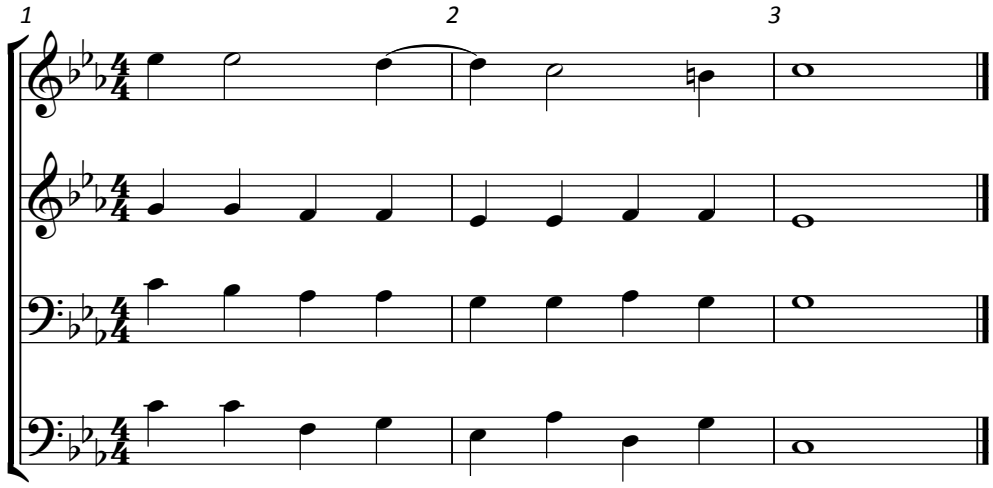




6

Suspensions

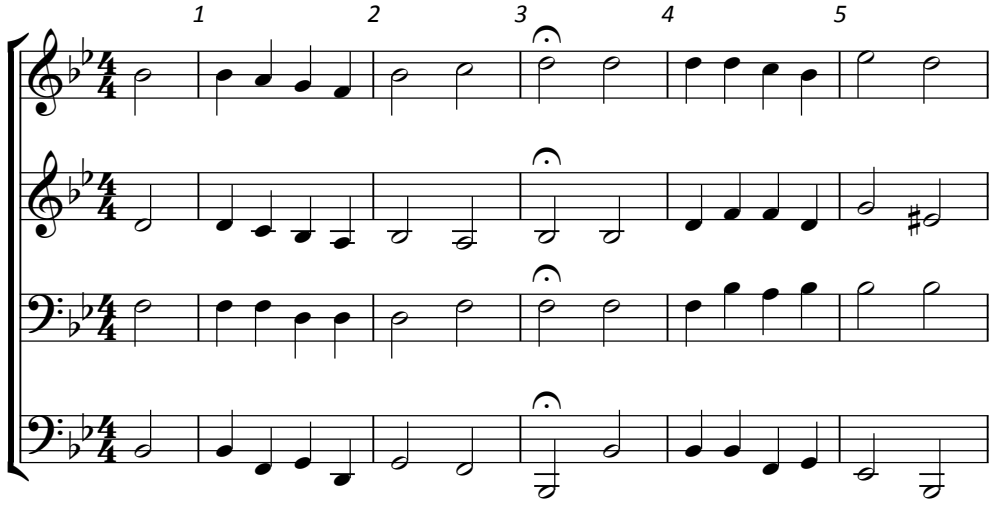
(Preparation
Suspension
Resolution)

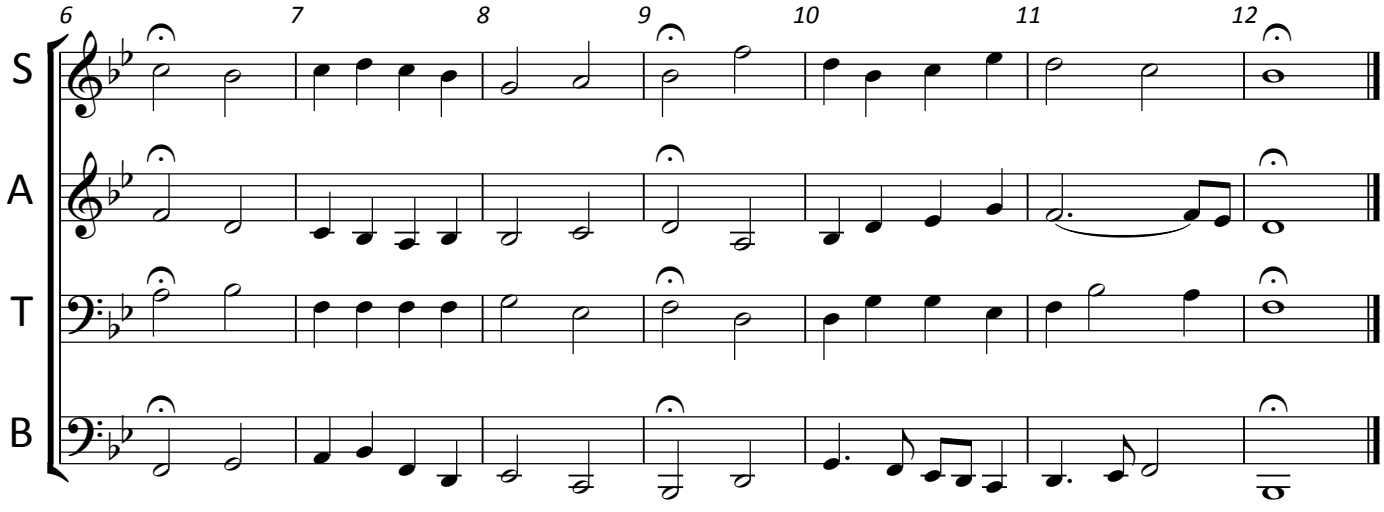


7

Old Hundredth
by
Loys Bourgeois

(1551)

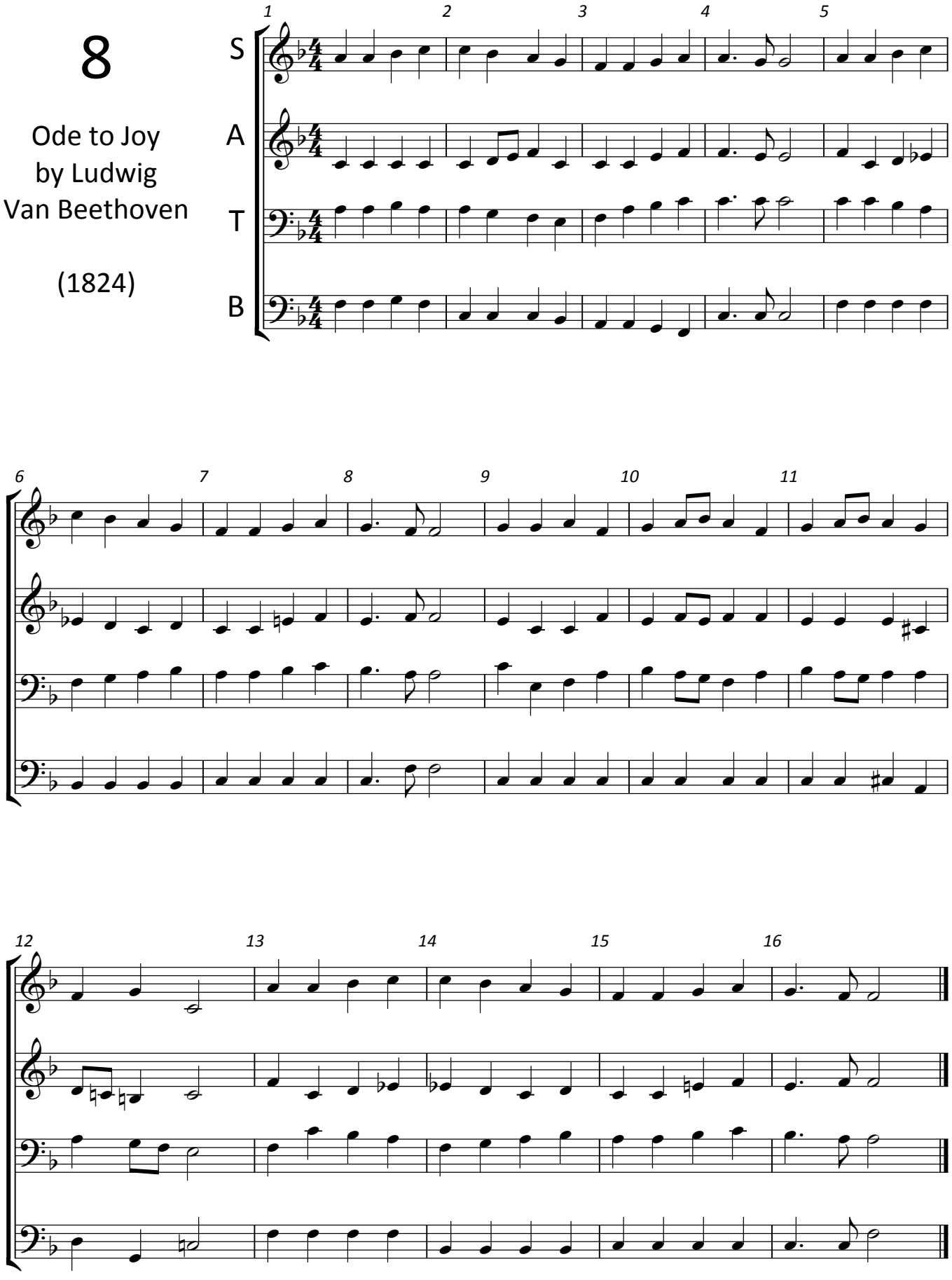




8

Ode to Joy
by Ludwig
Van Beethoven

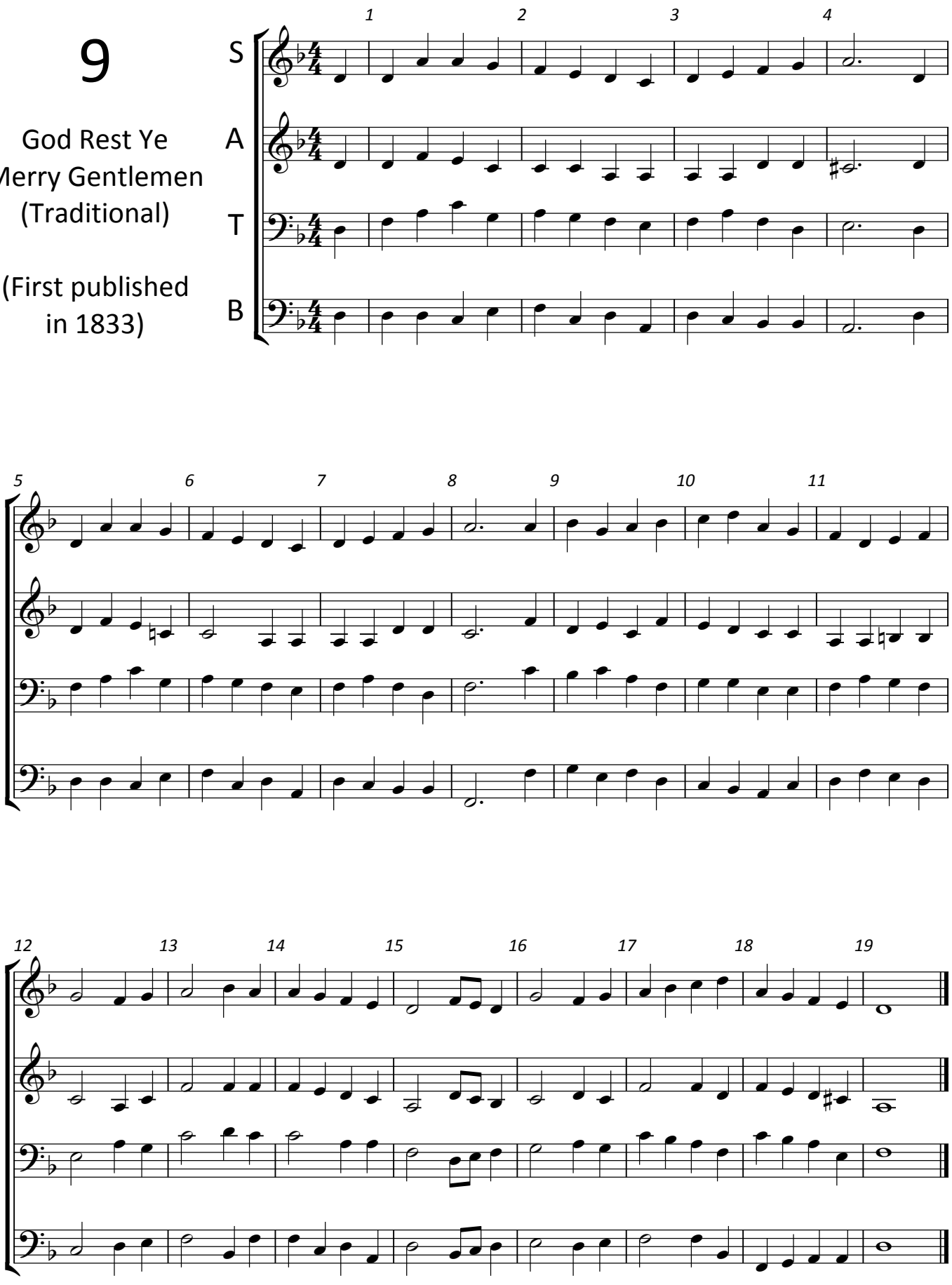
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

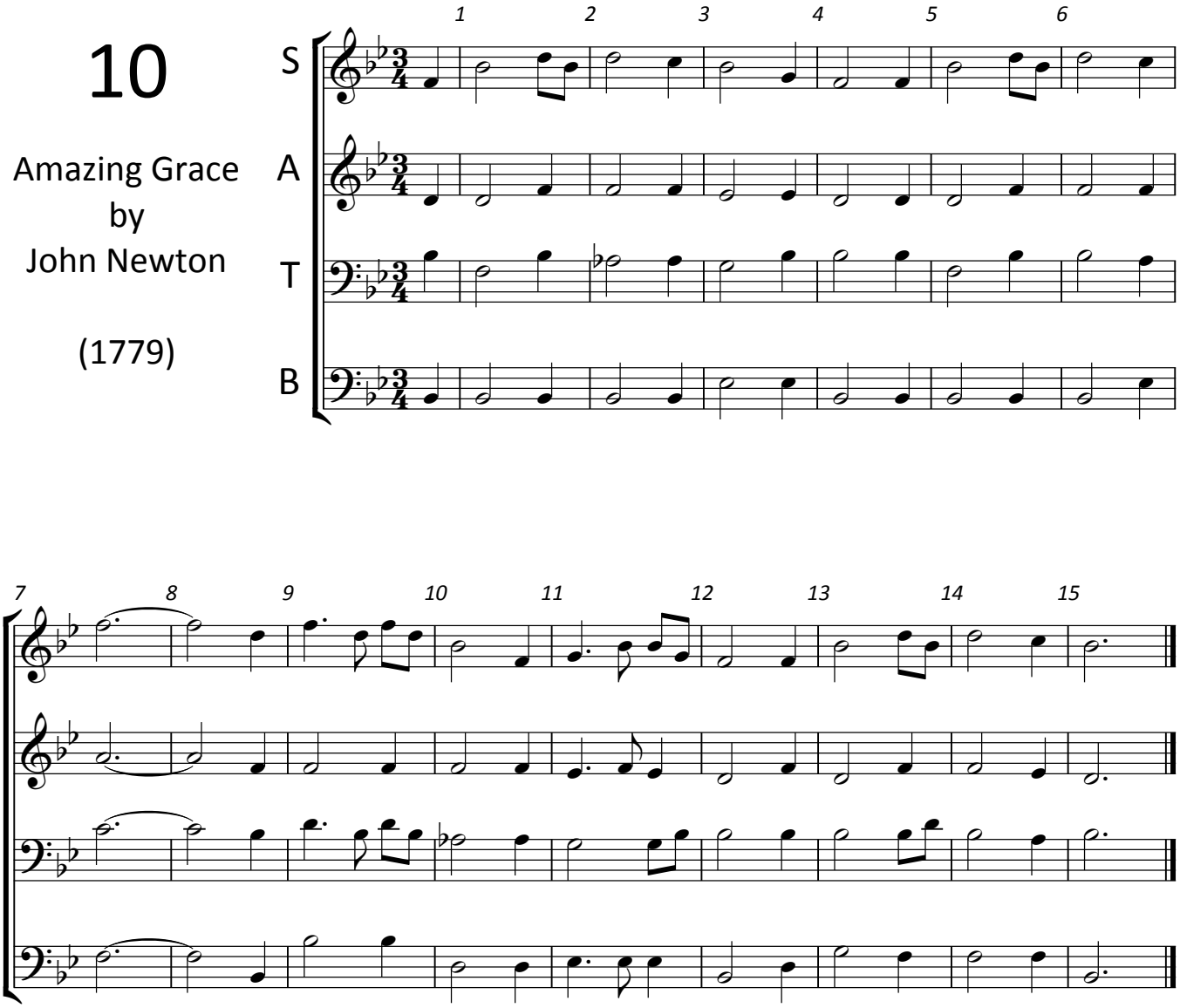
(First published
in 1833)



10

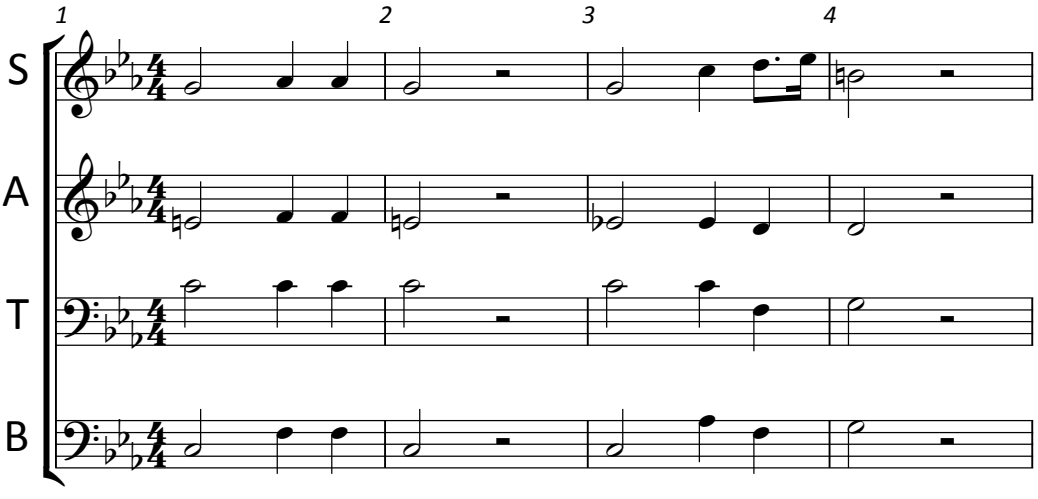
Amazing Grace
by
John Newton

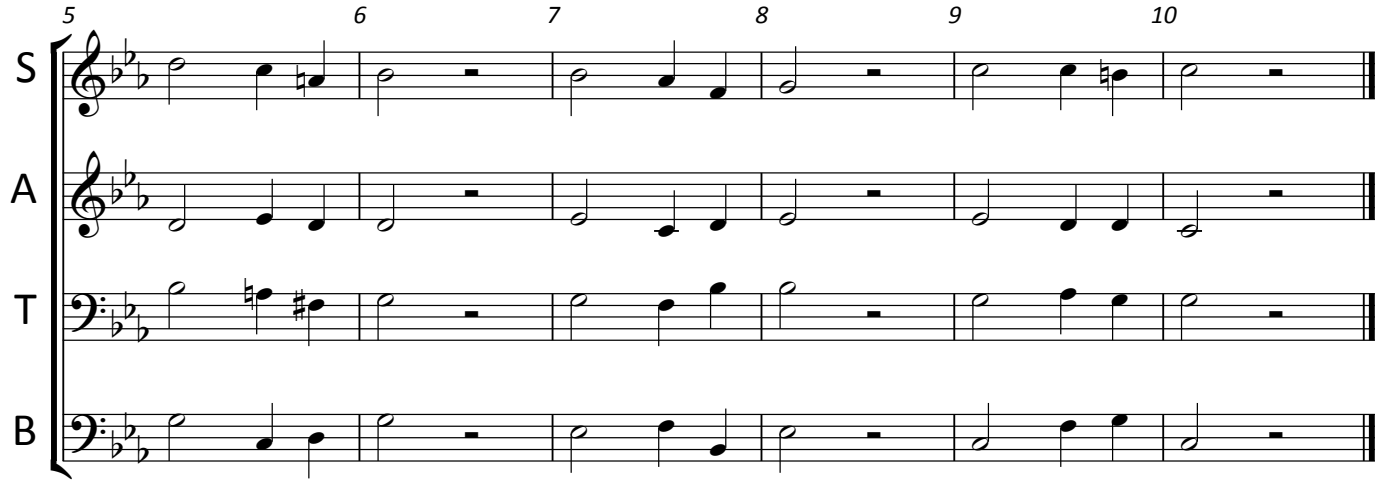
(1779)



11

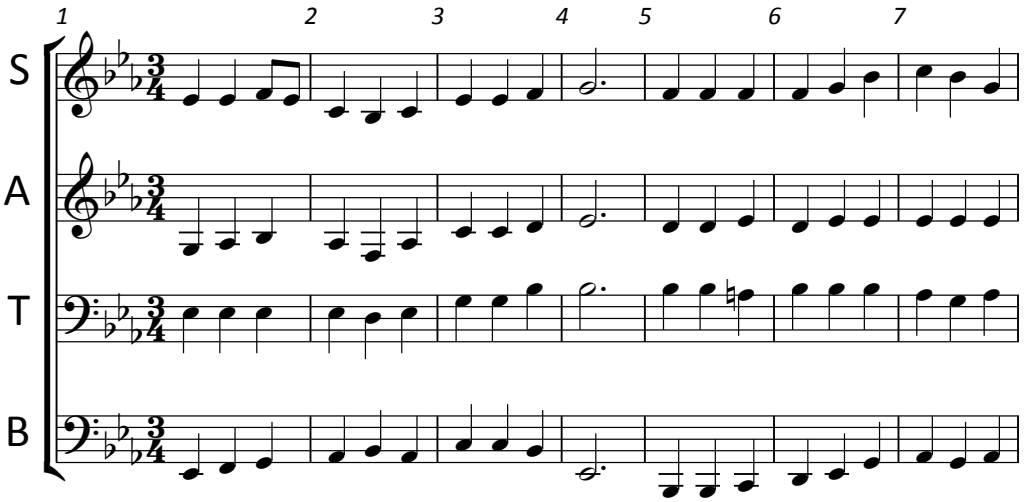
Music for
Queen Mary
by
Henry Purcell
(1694)

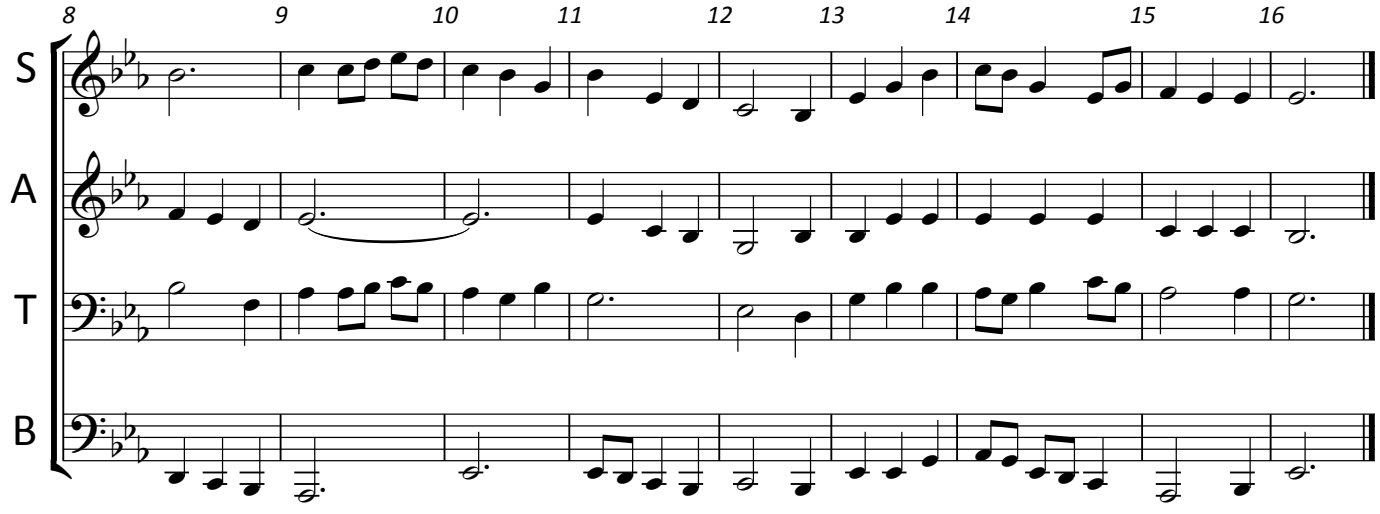




12

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

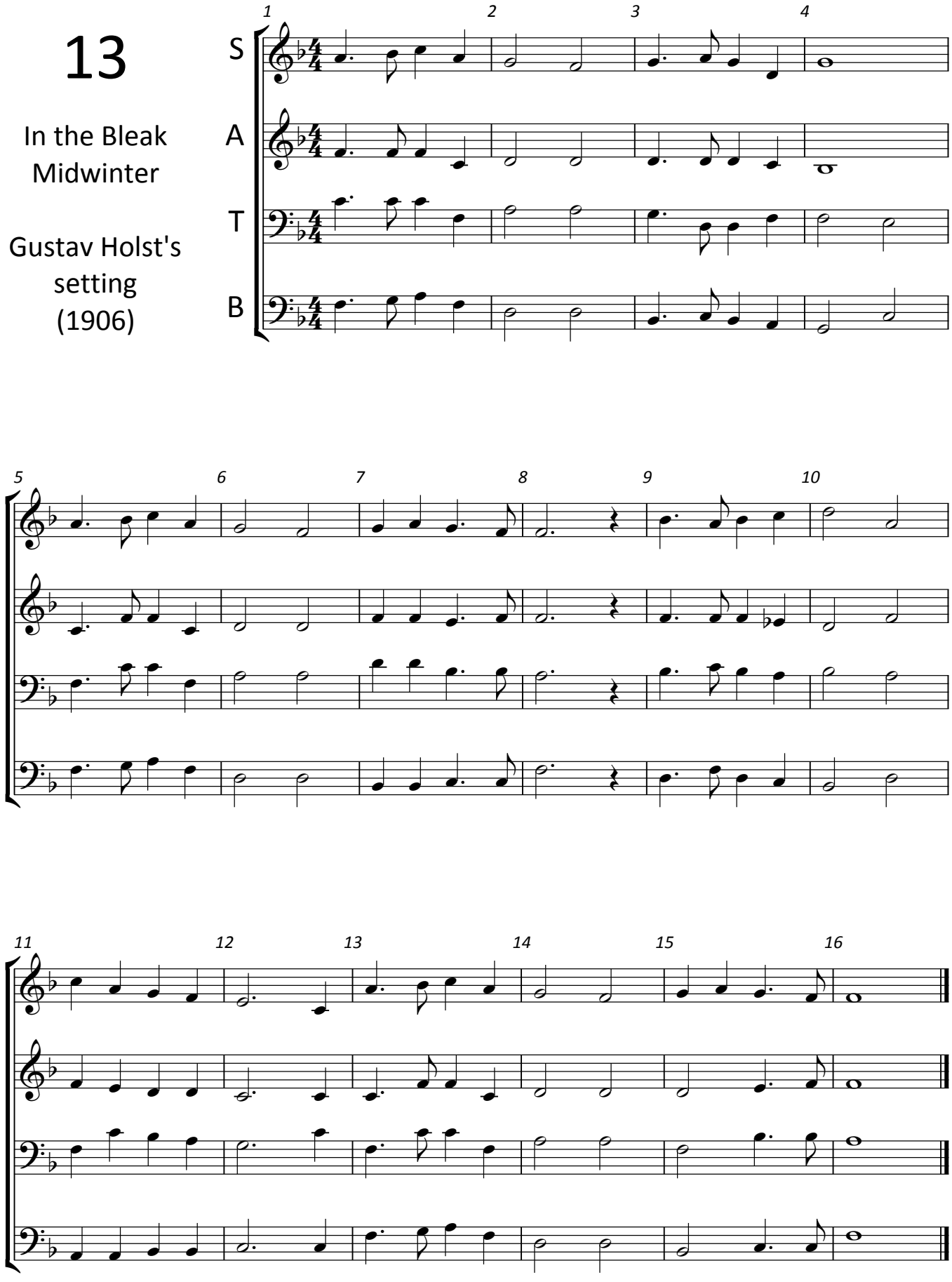




13

In the Bleak Midwinter

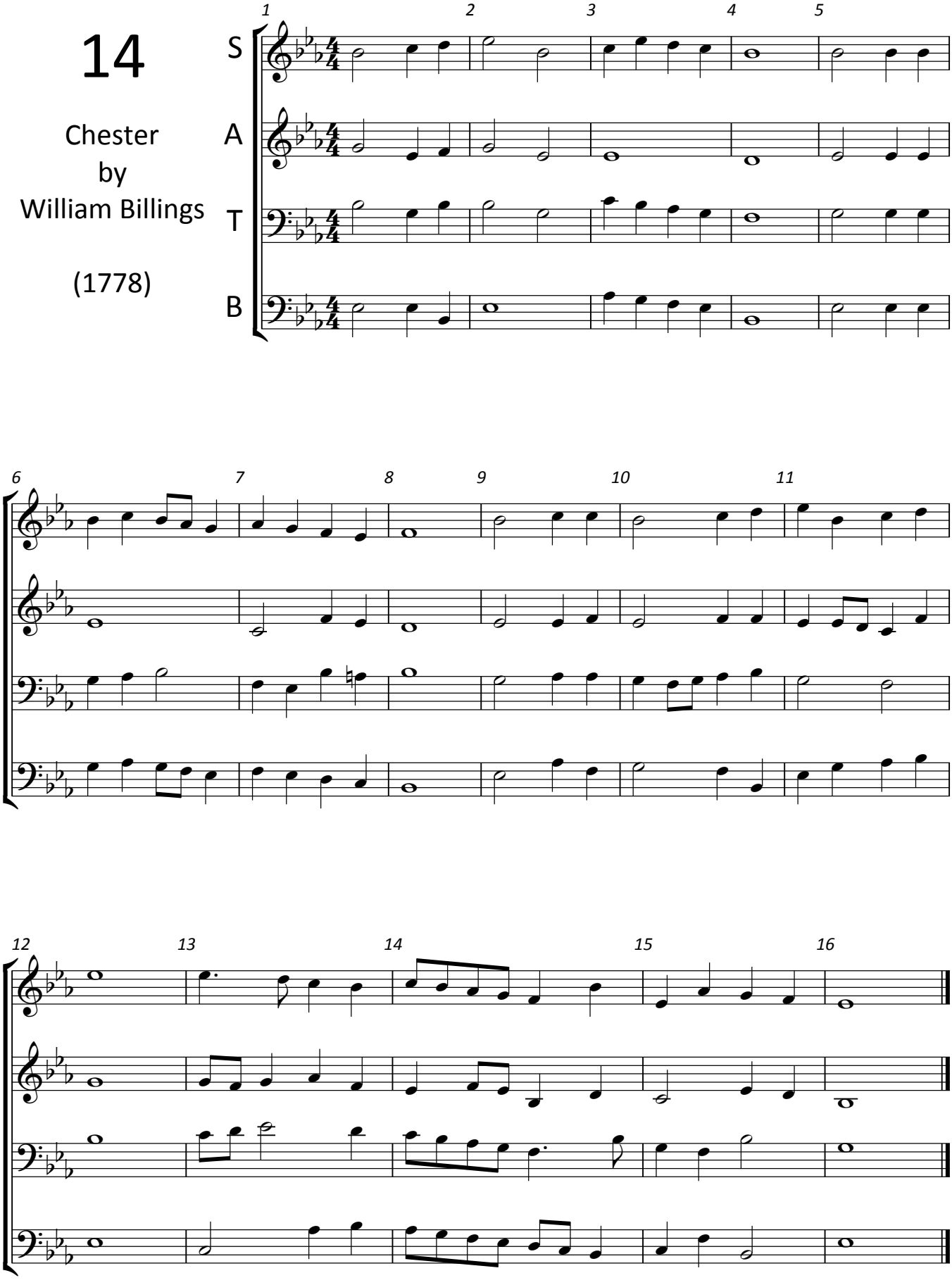
Gustav Holst's setting (1906)



14

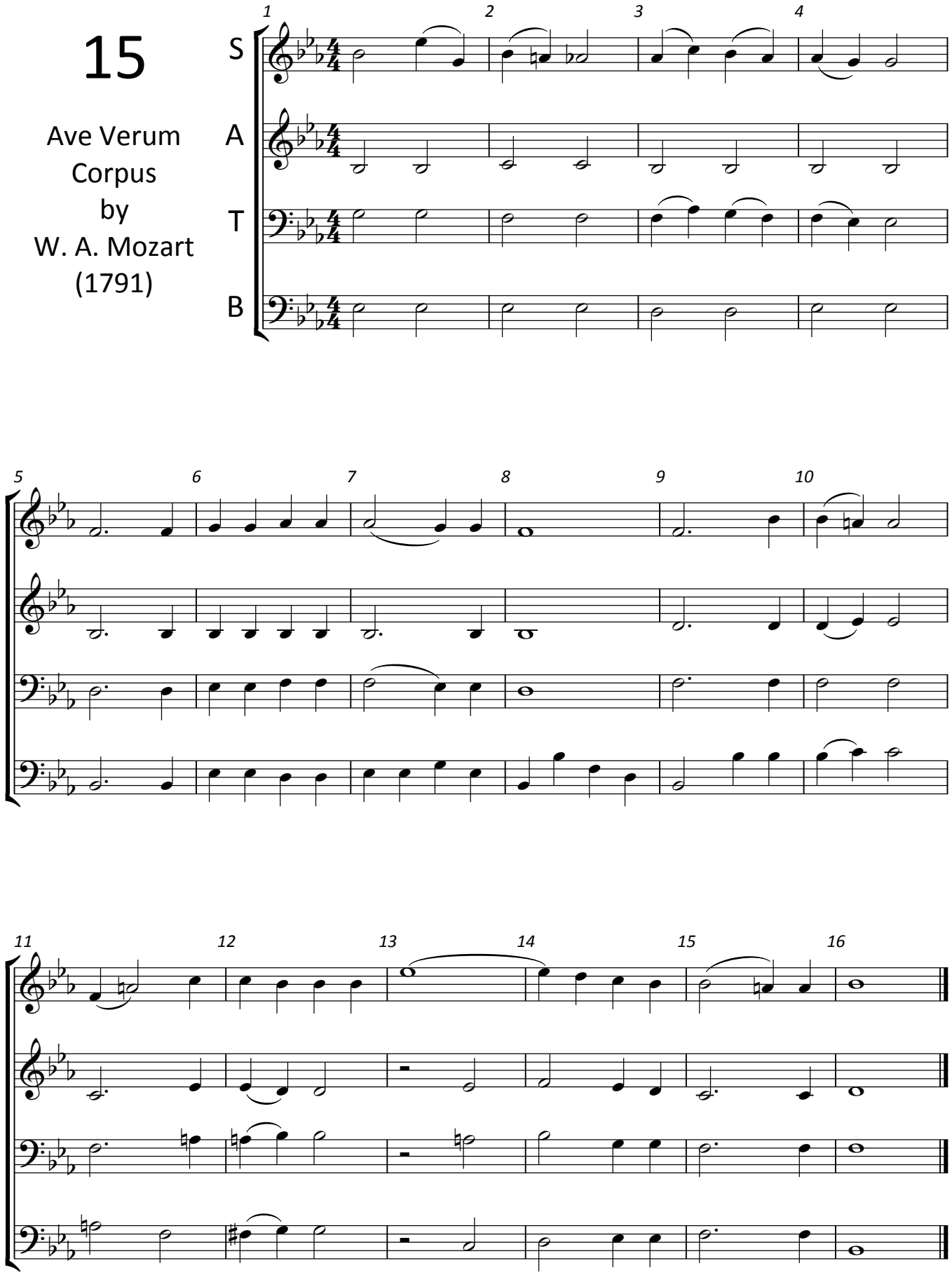
Chester
by
William Billings

(1778)



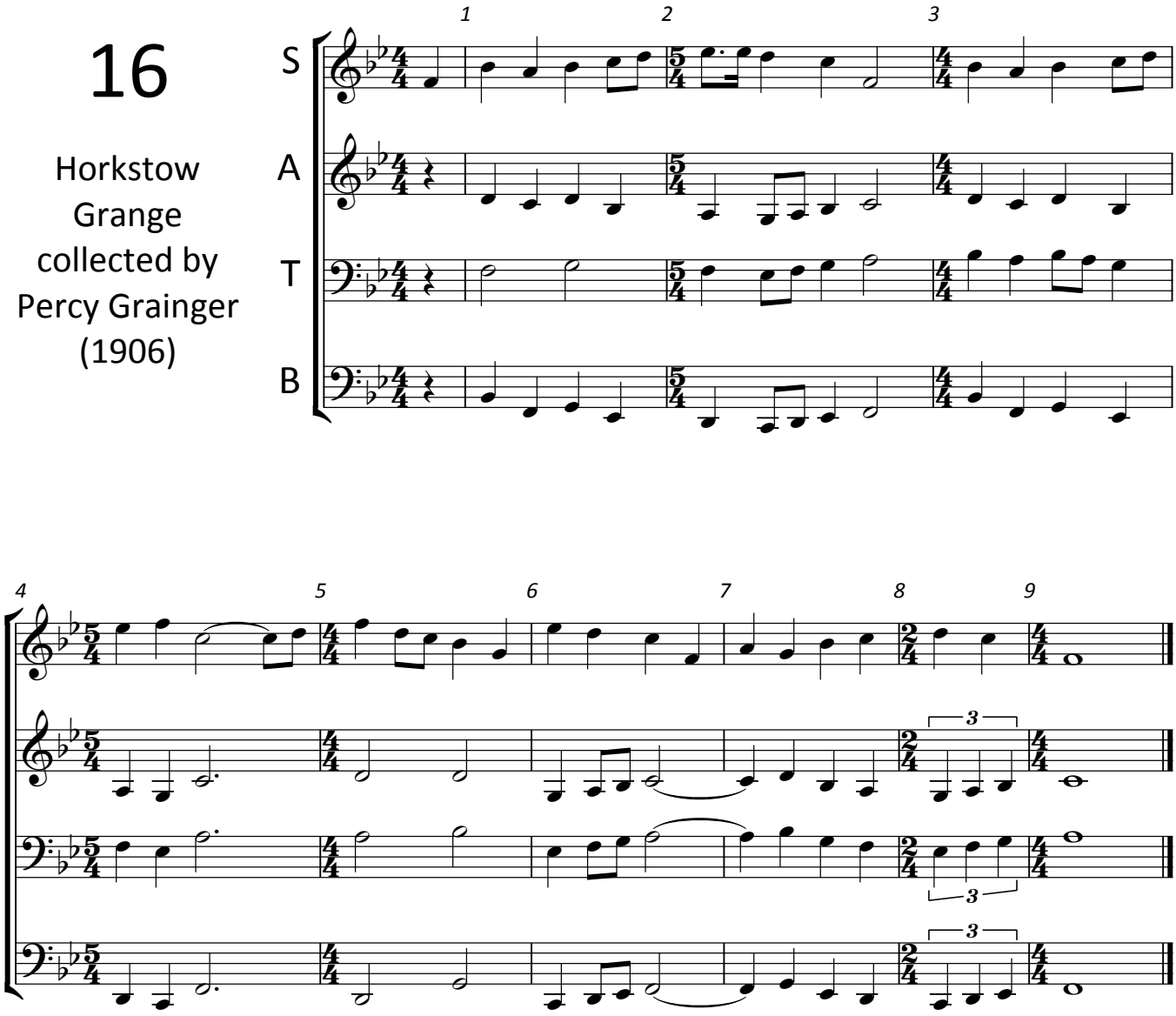
15

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.

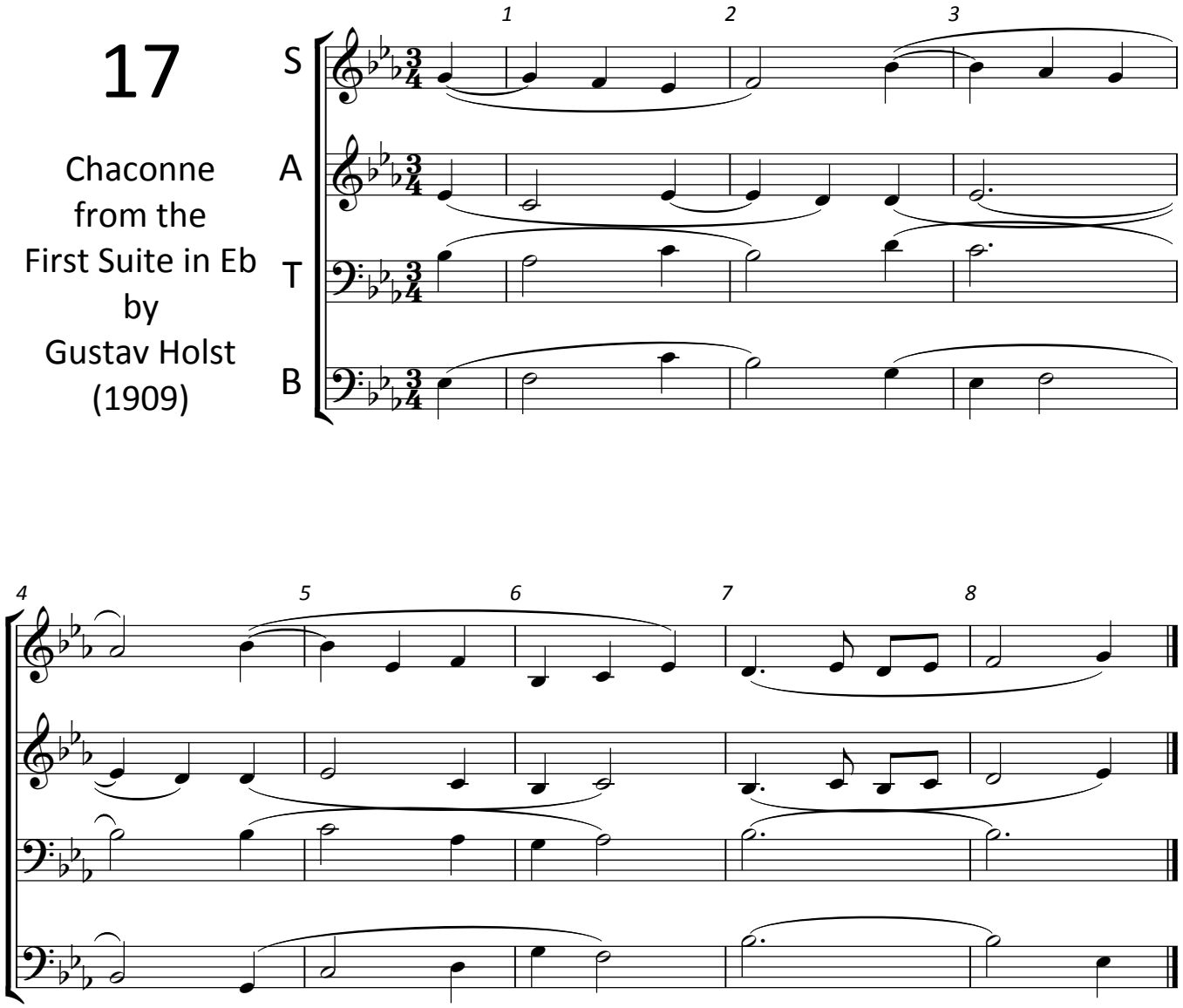
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

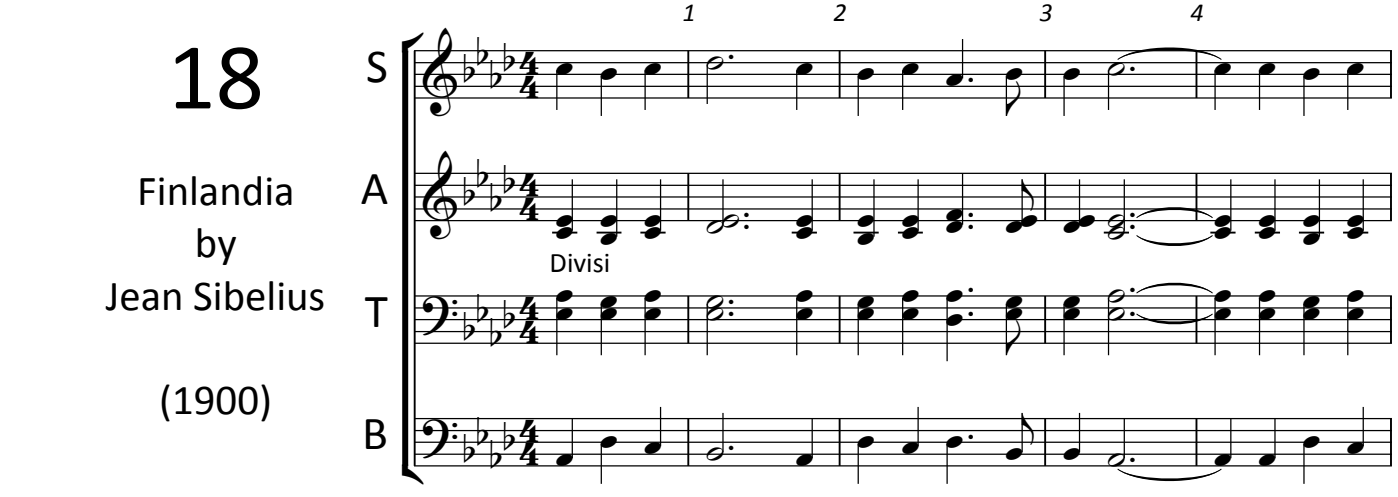
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

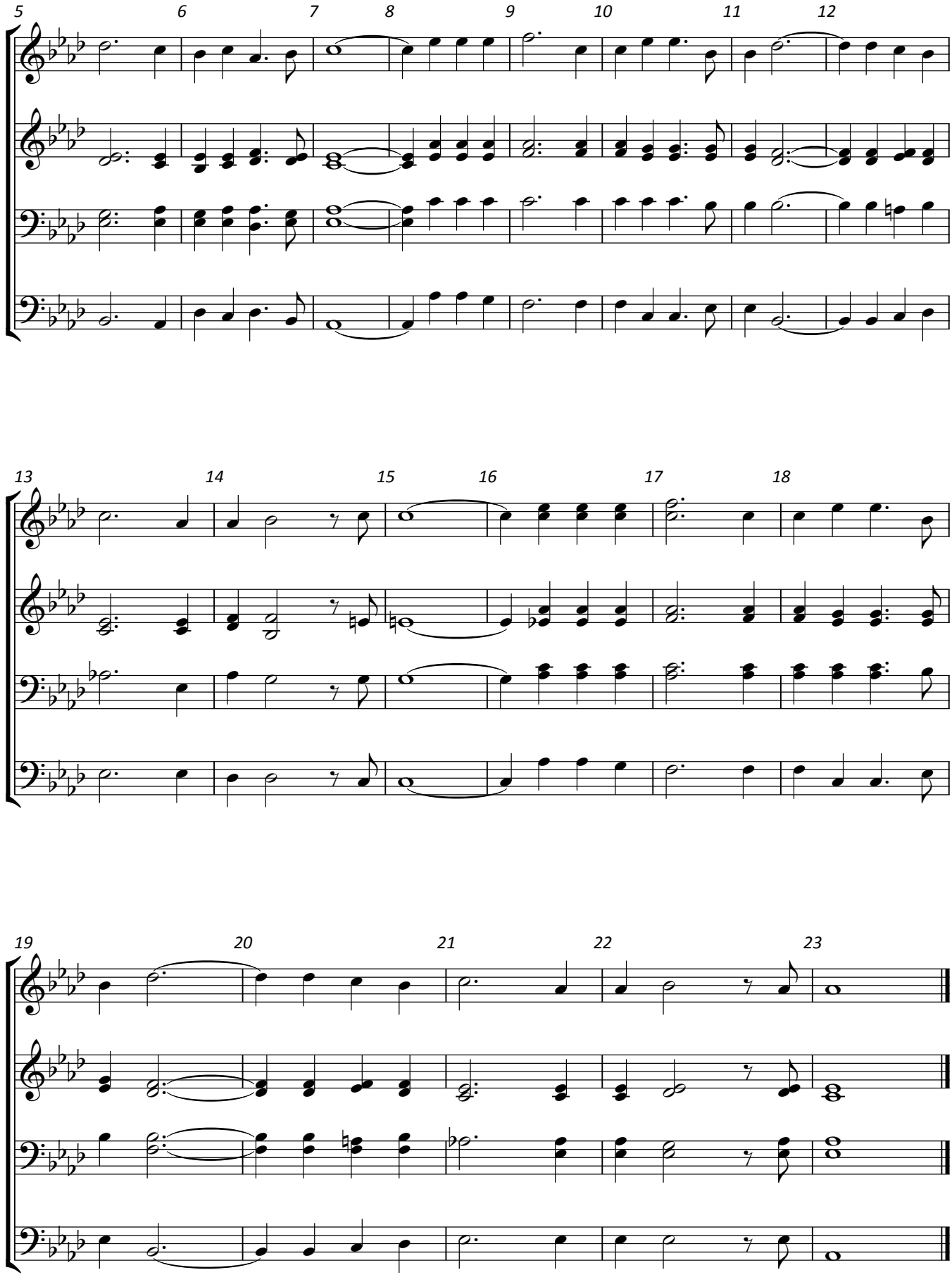


18

Finlandia
by
Jean Sibelius

(1900)

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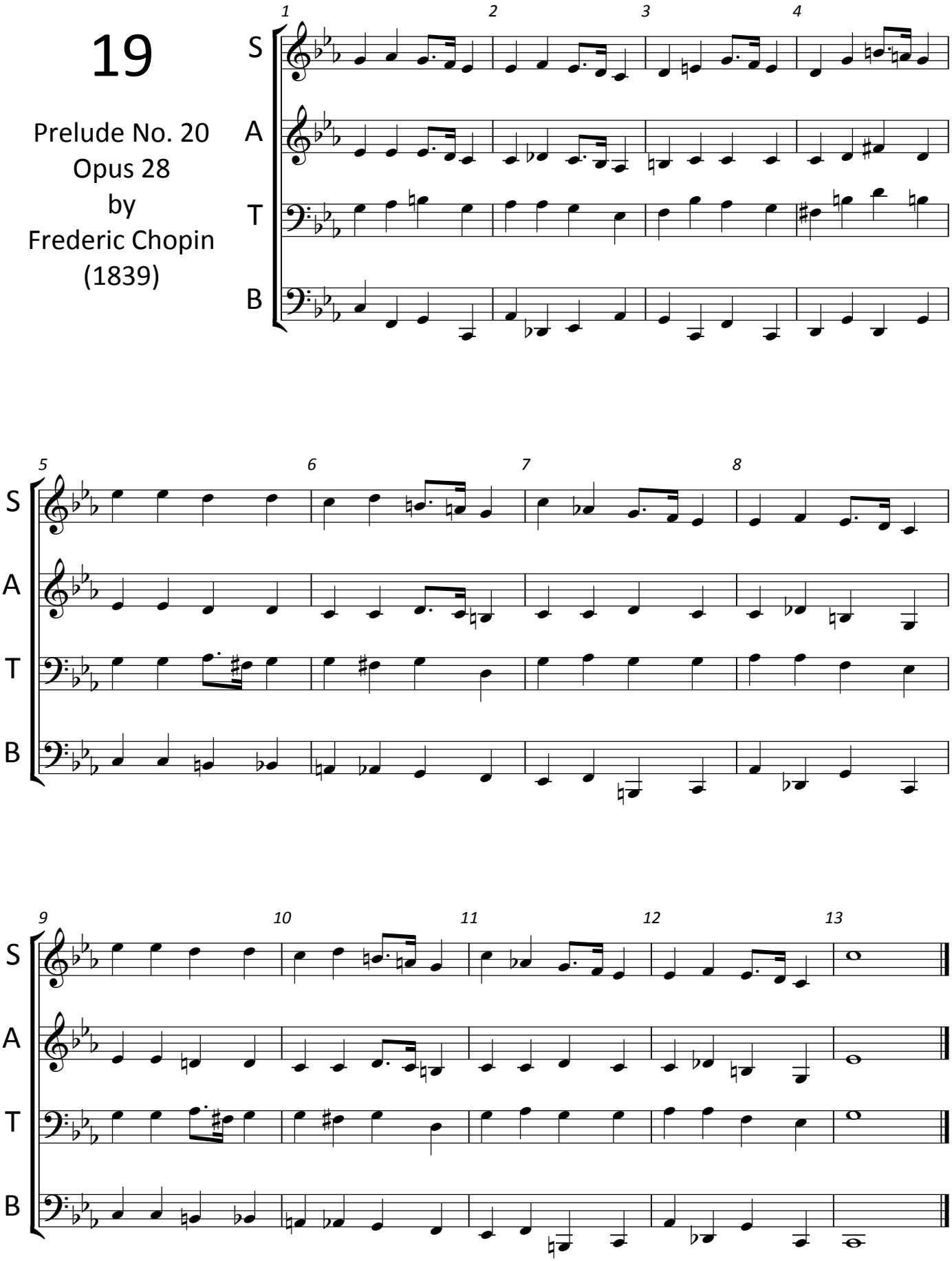
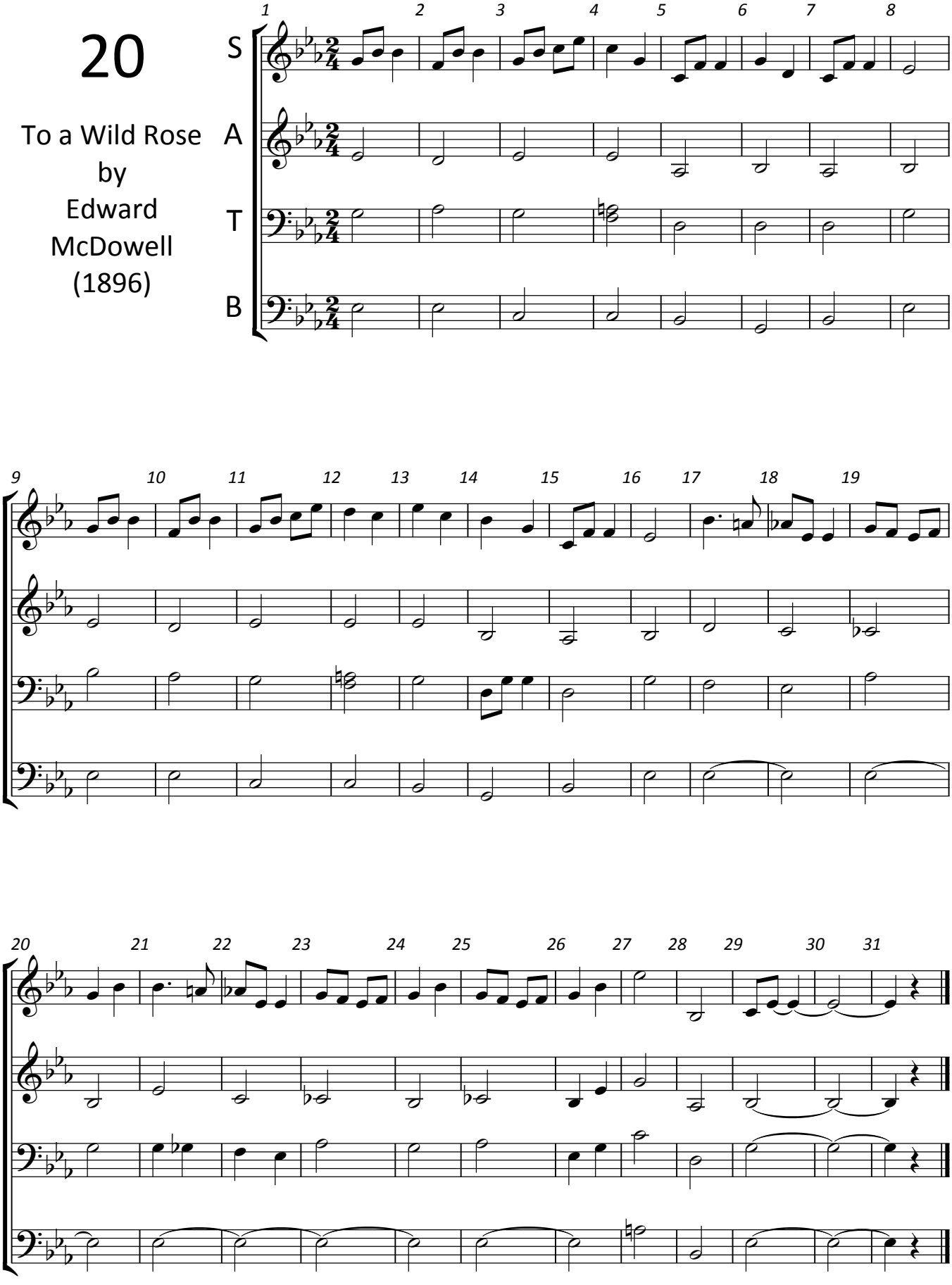
19

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



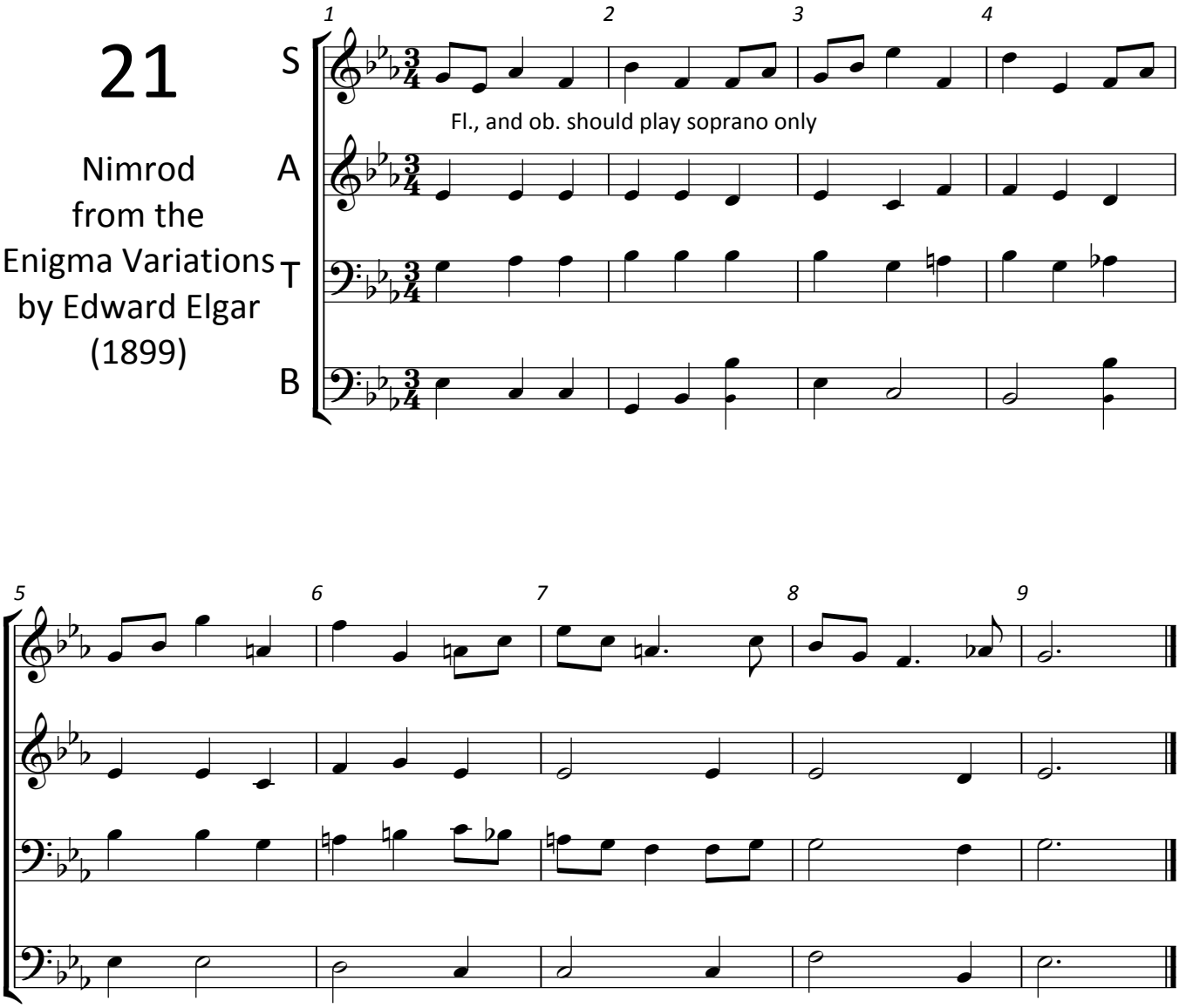
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

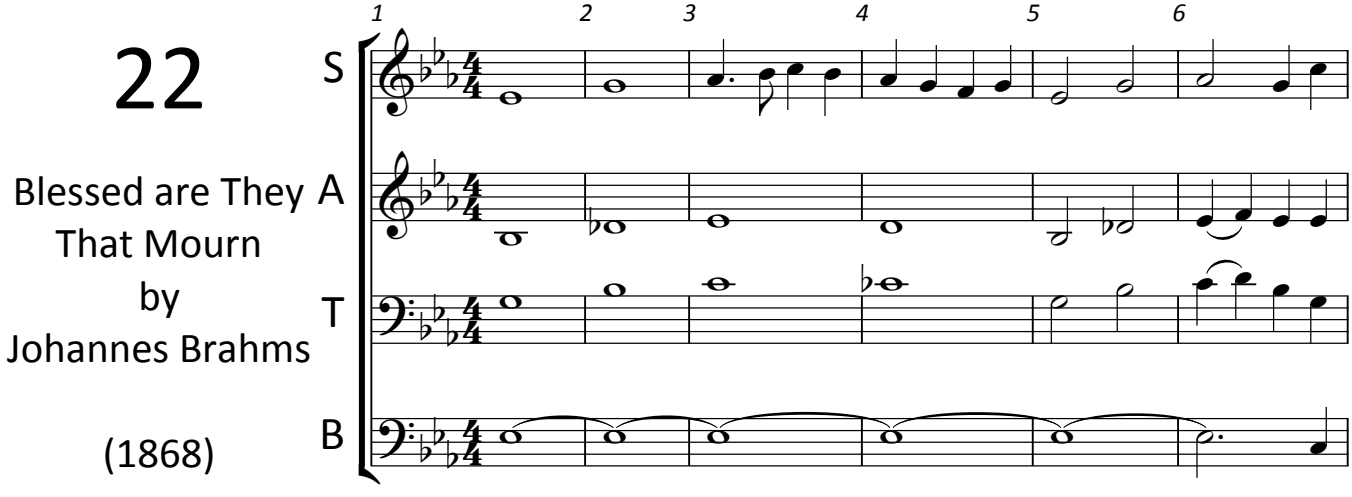
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

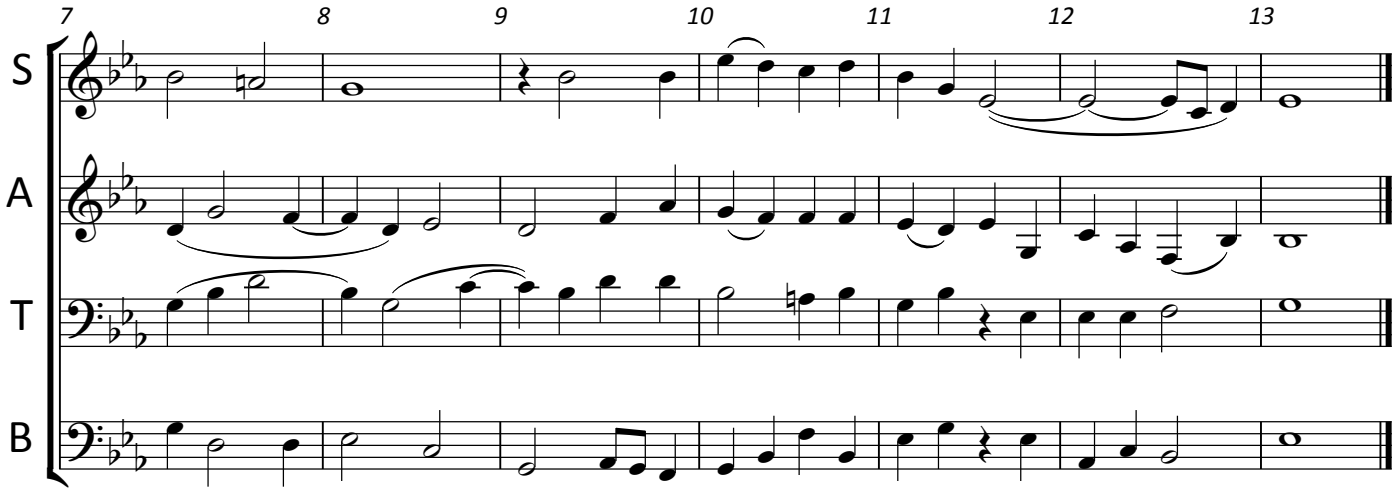


22

Blessed are They
That Mourn
by
Johannes Brahms

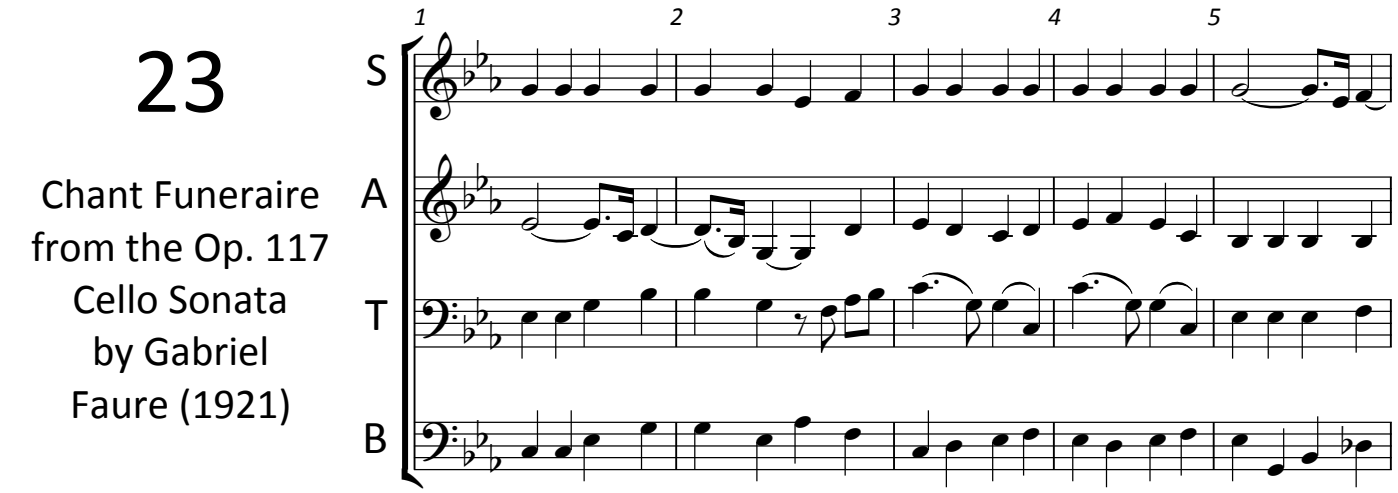
(1868)

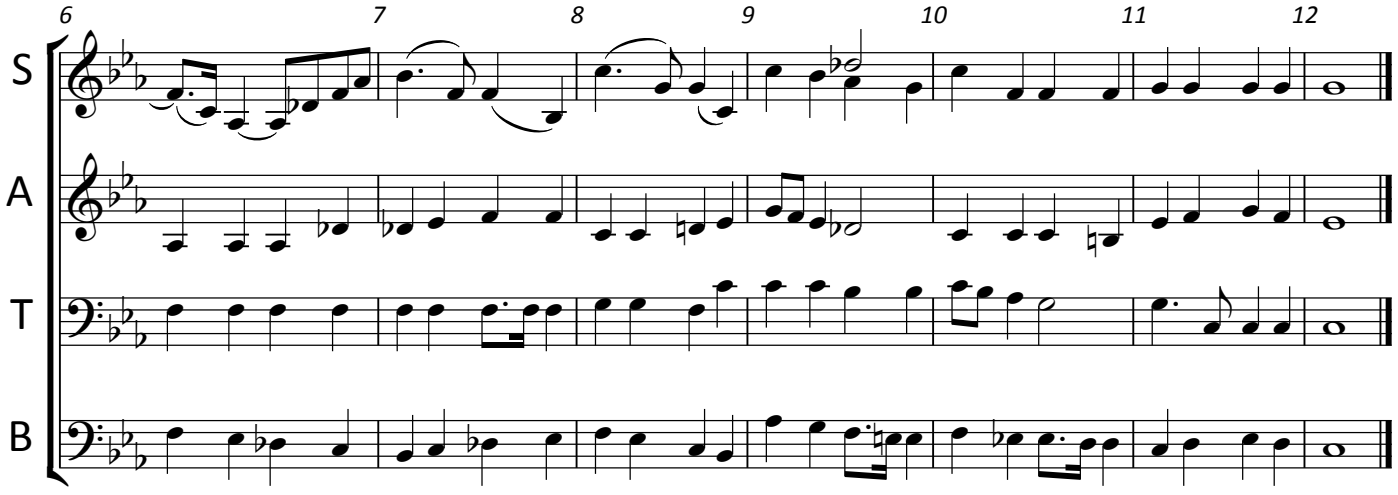




23

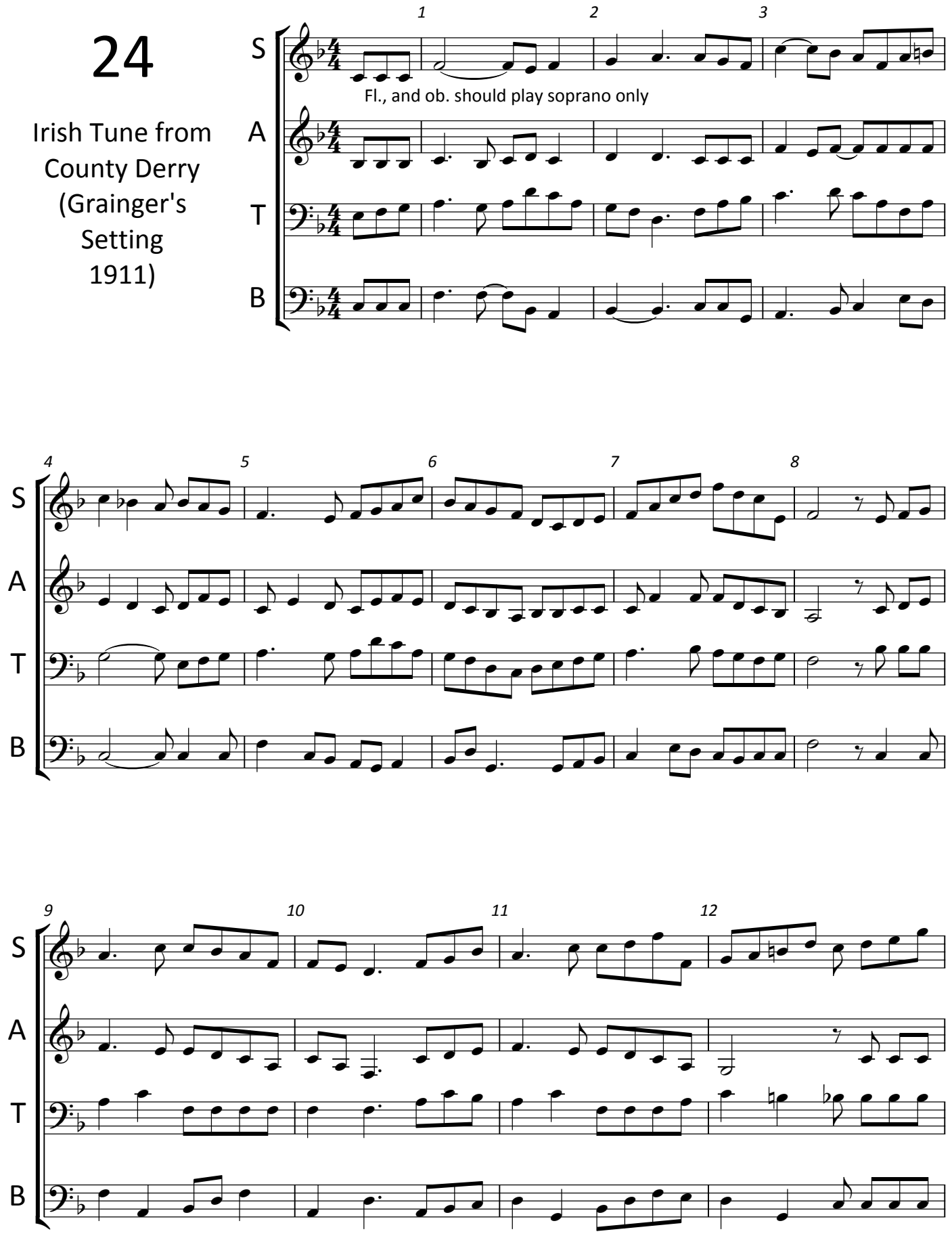
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

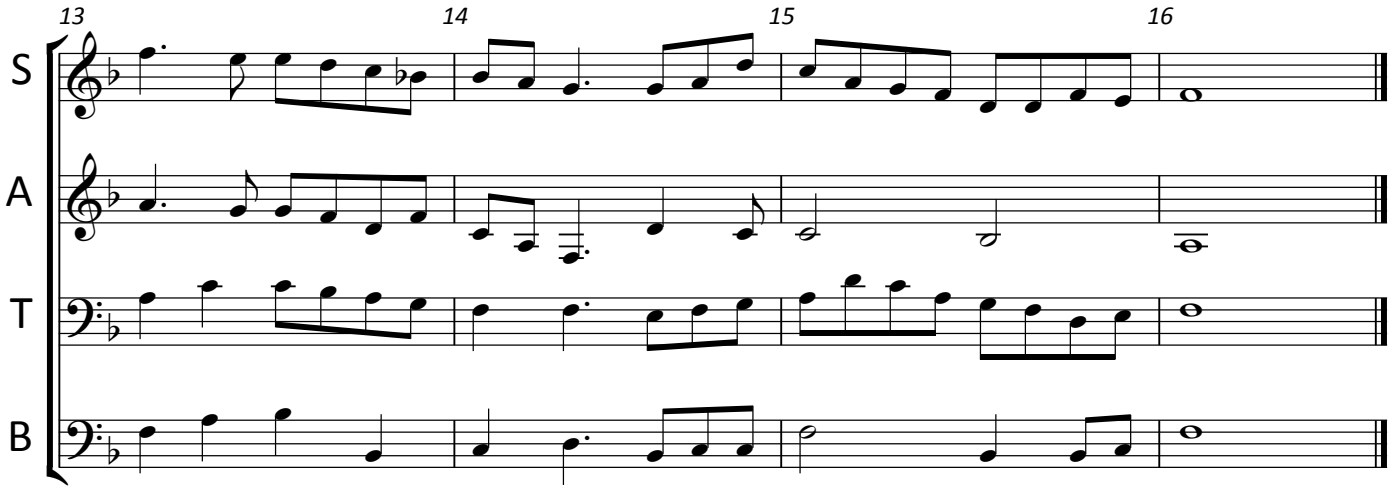




24

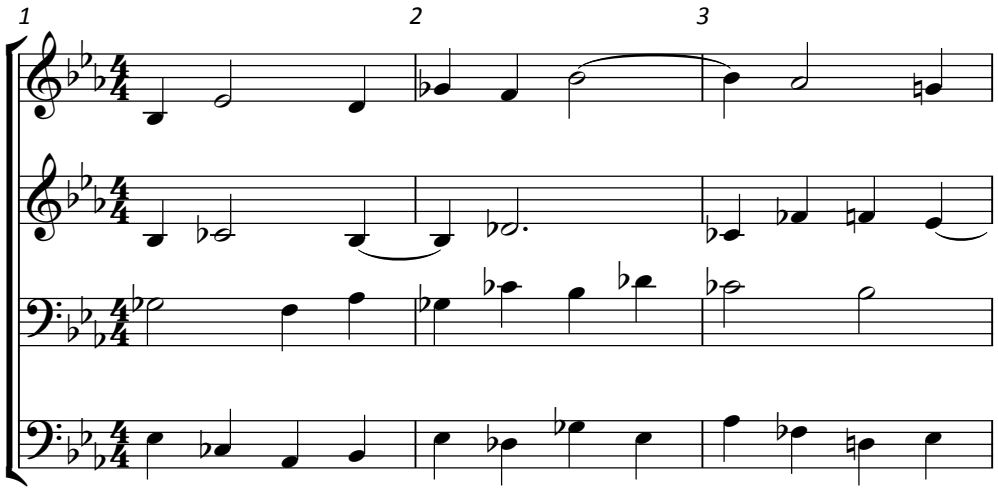
Irish Tune from County Derry (Grainger's Setting 1911)

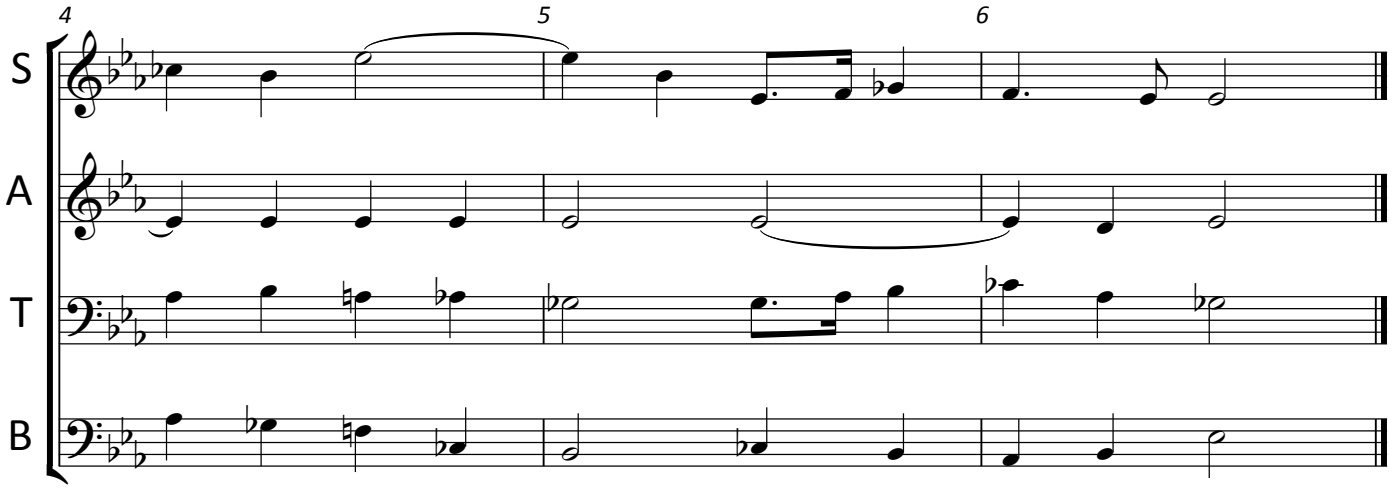




25

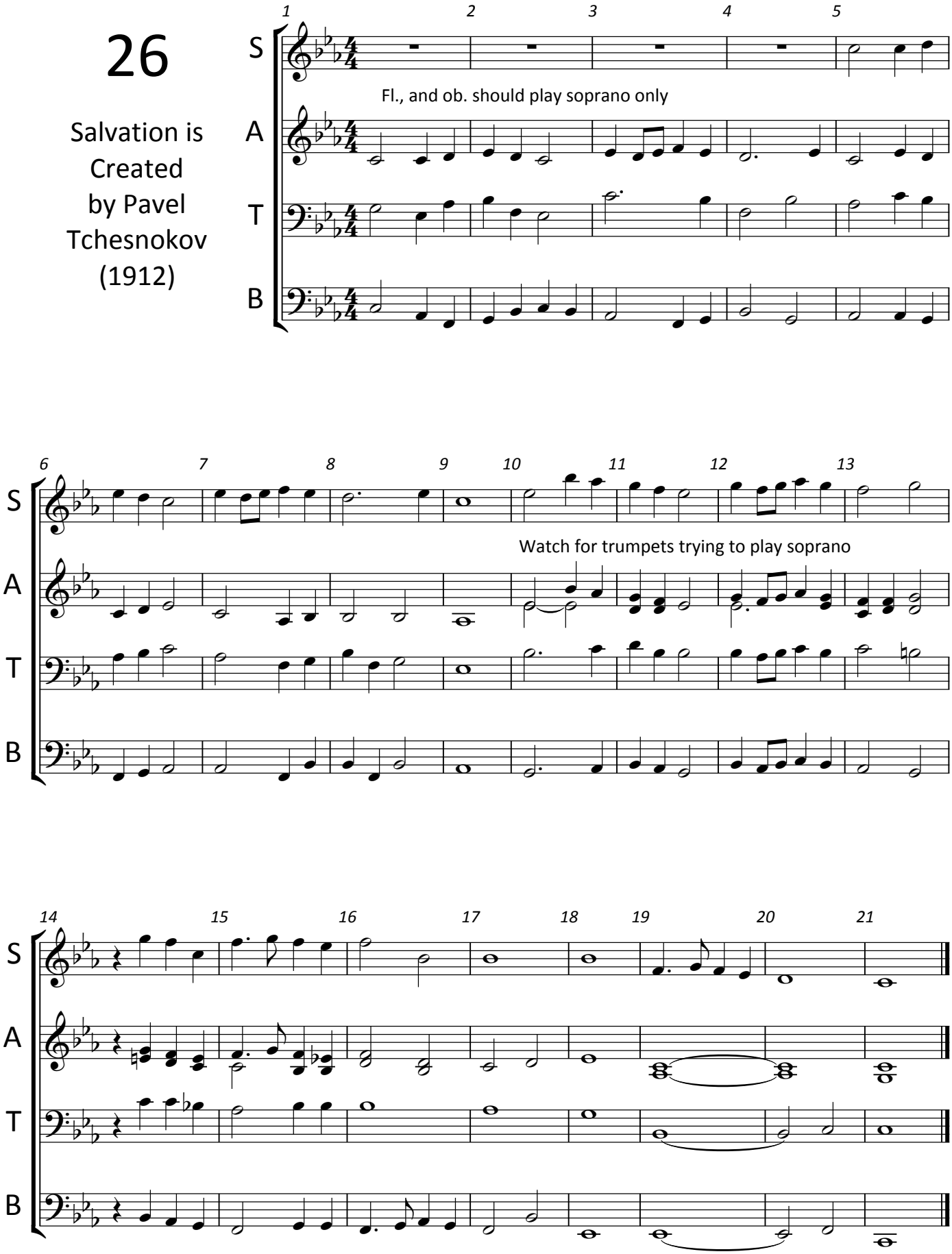
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





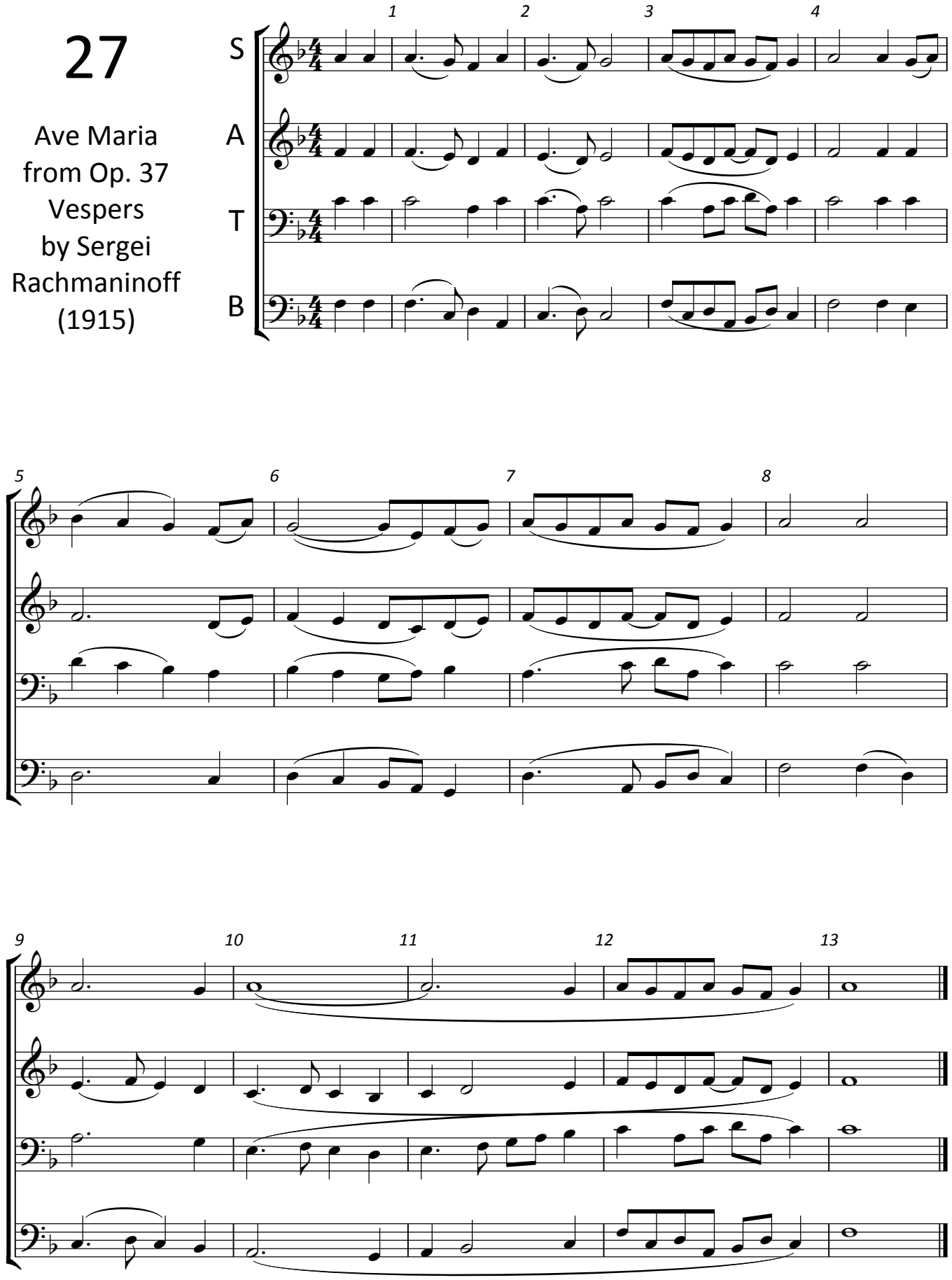
26

Salvation is Created by Pavel Tchesnokov (1912)



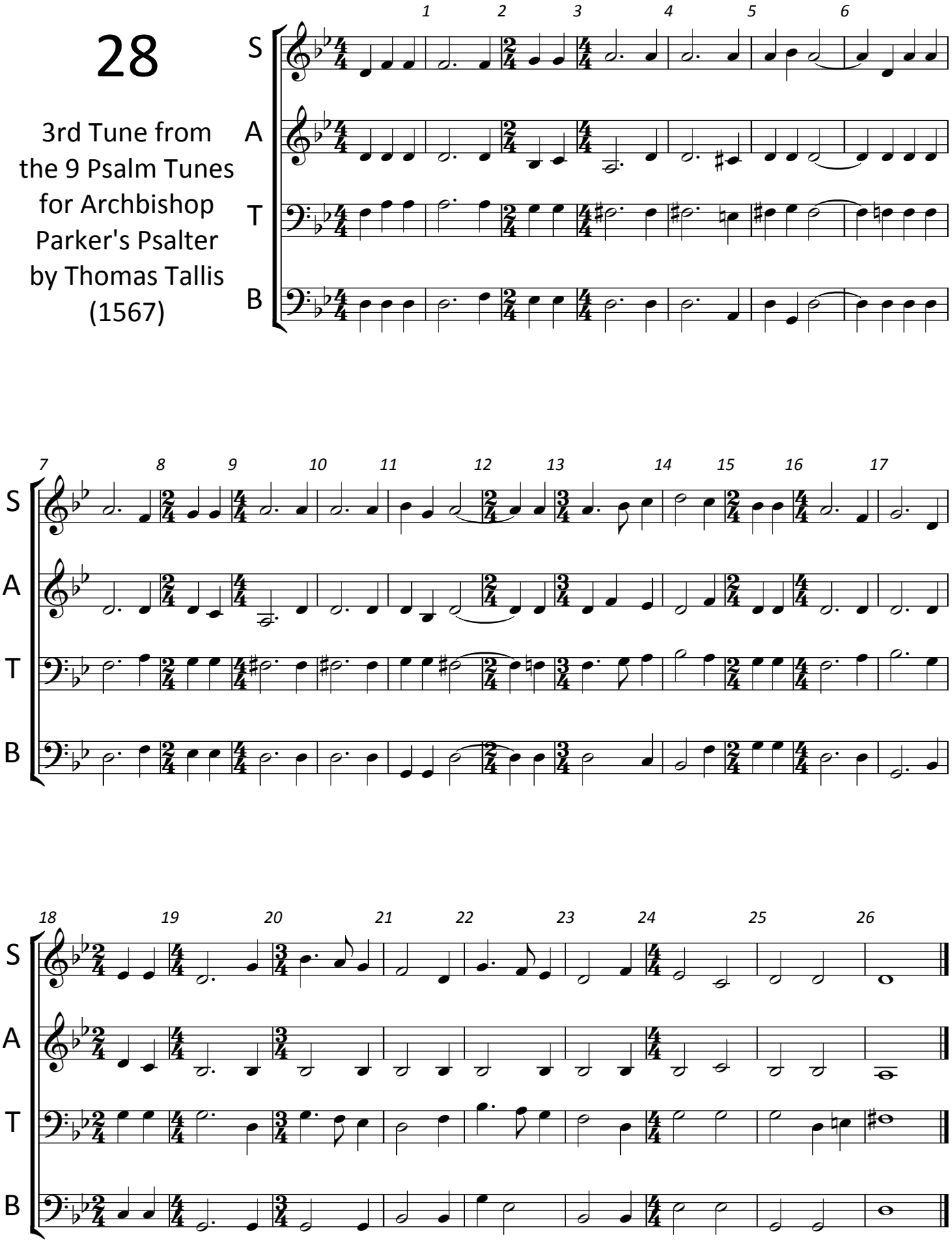
27

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



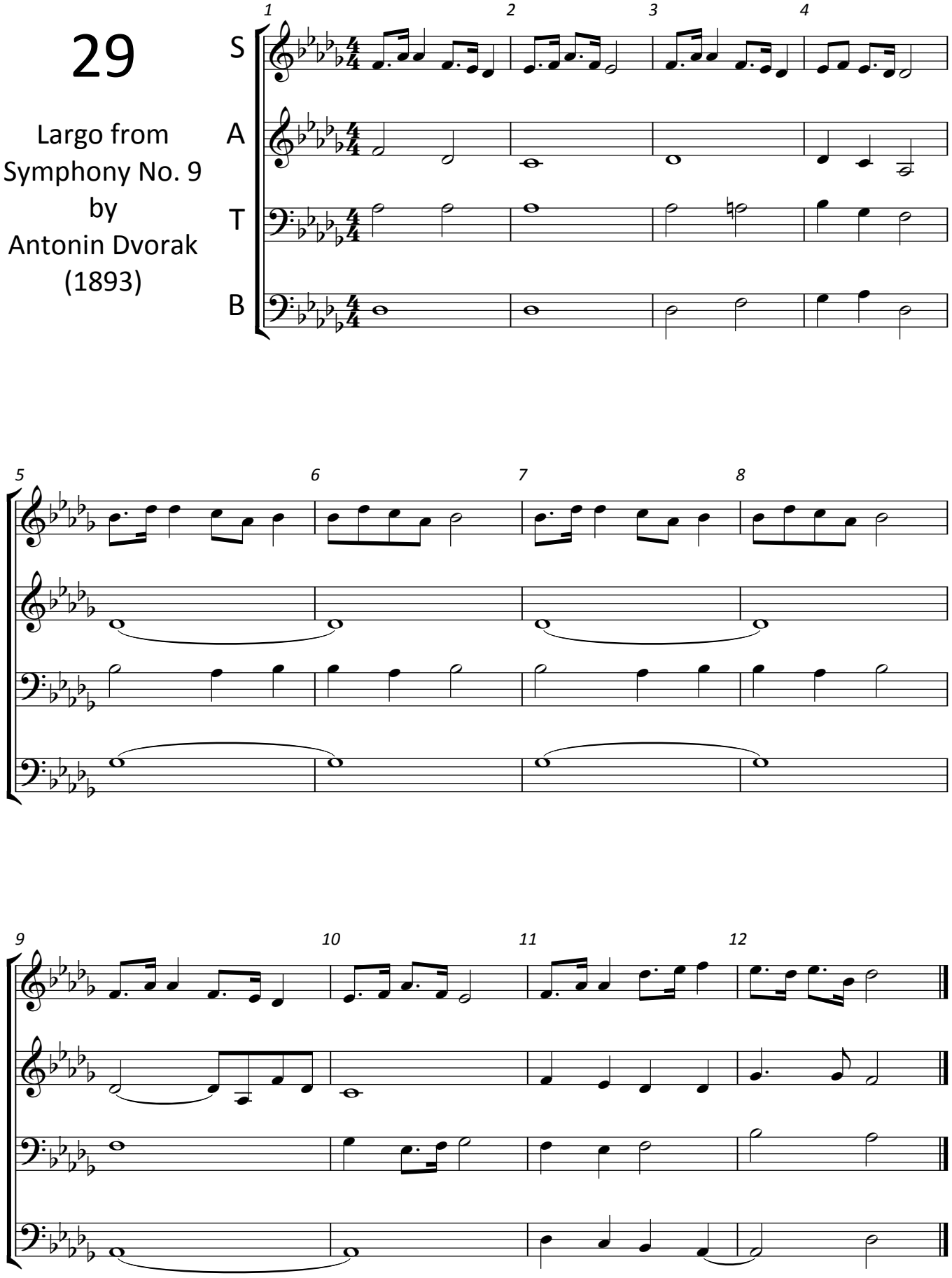
28

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



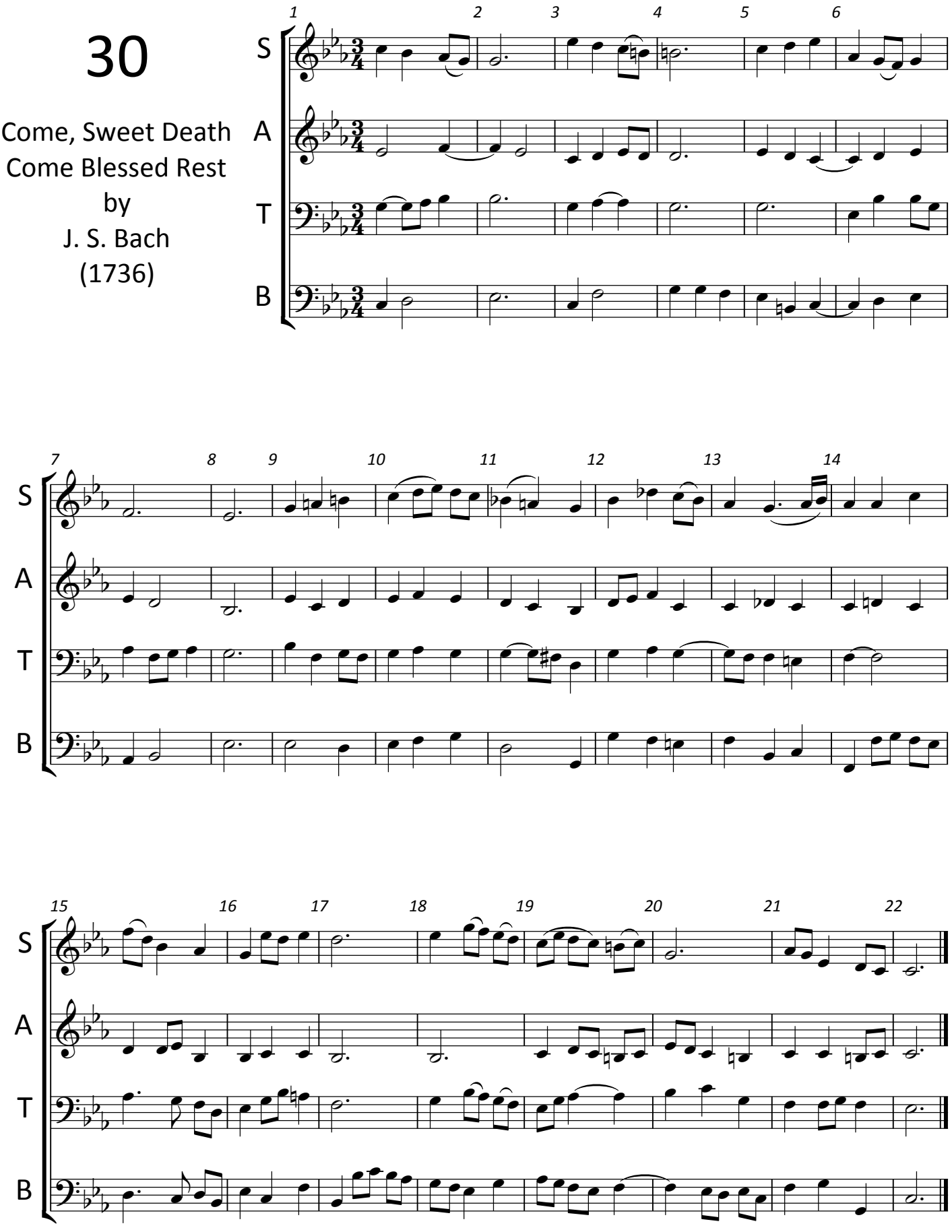
29

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



30

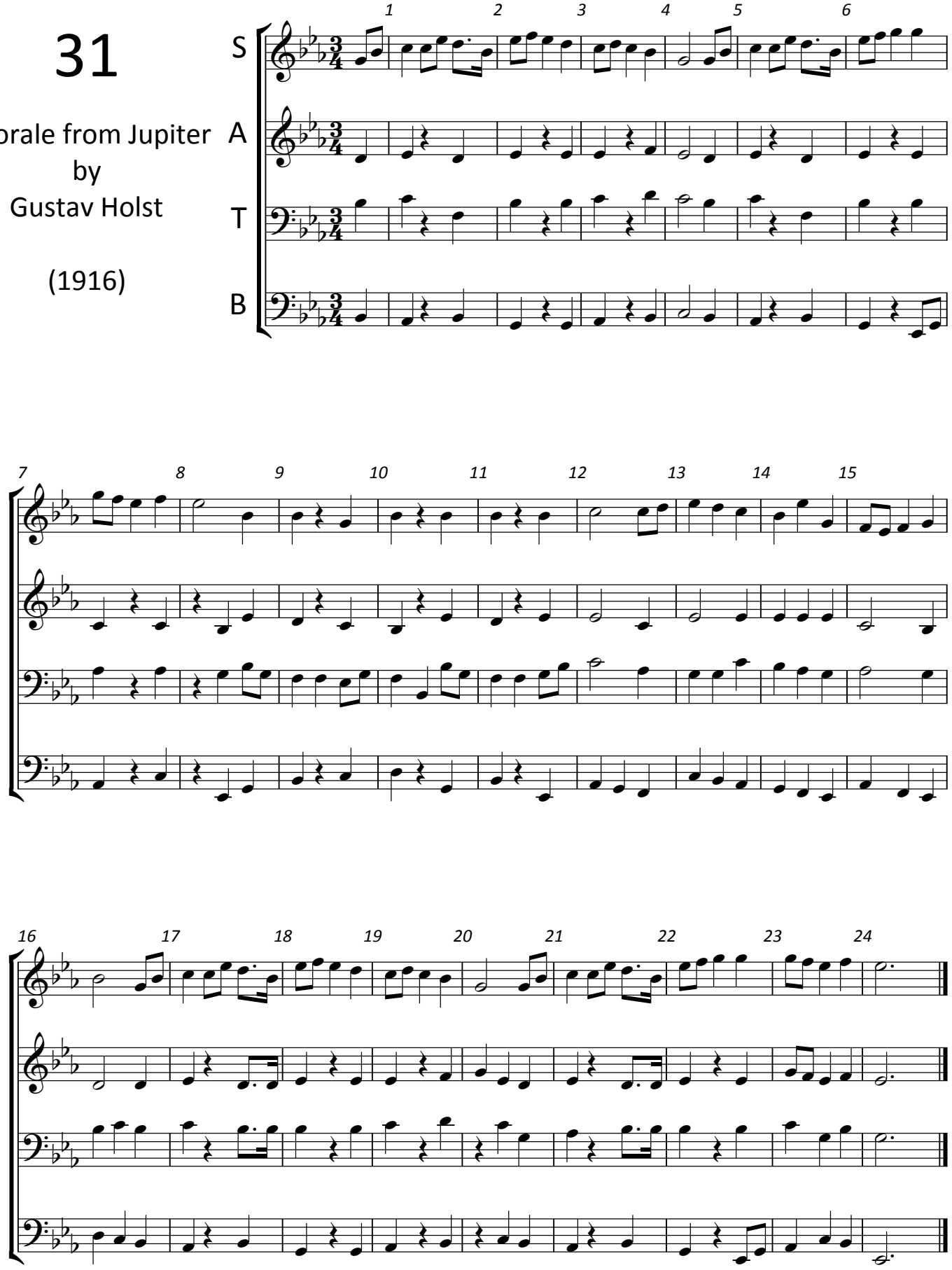
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

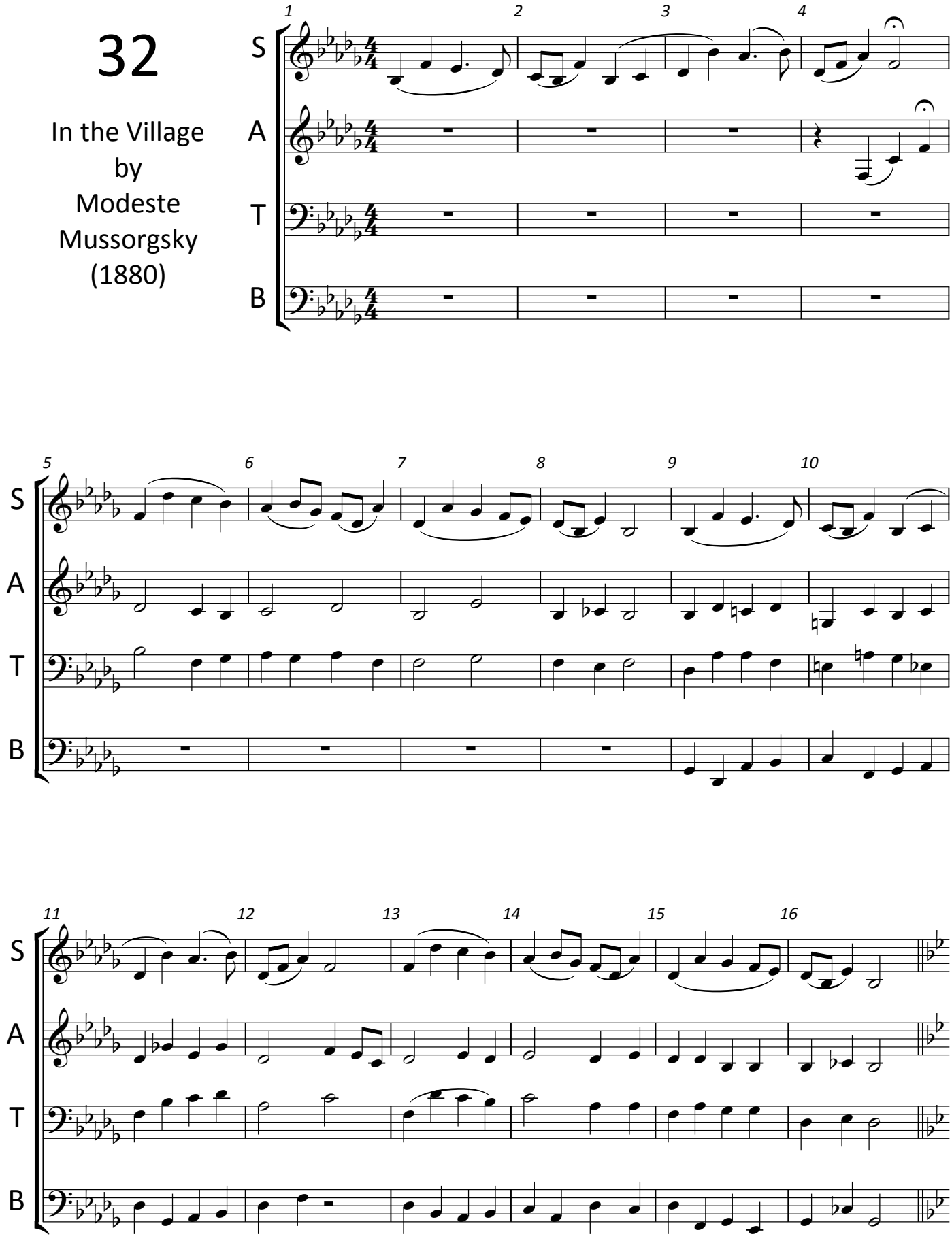
Chorale from Jupiter
by
Gustav Holst

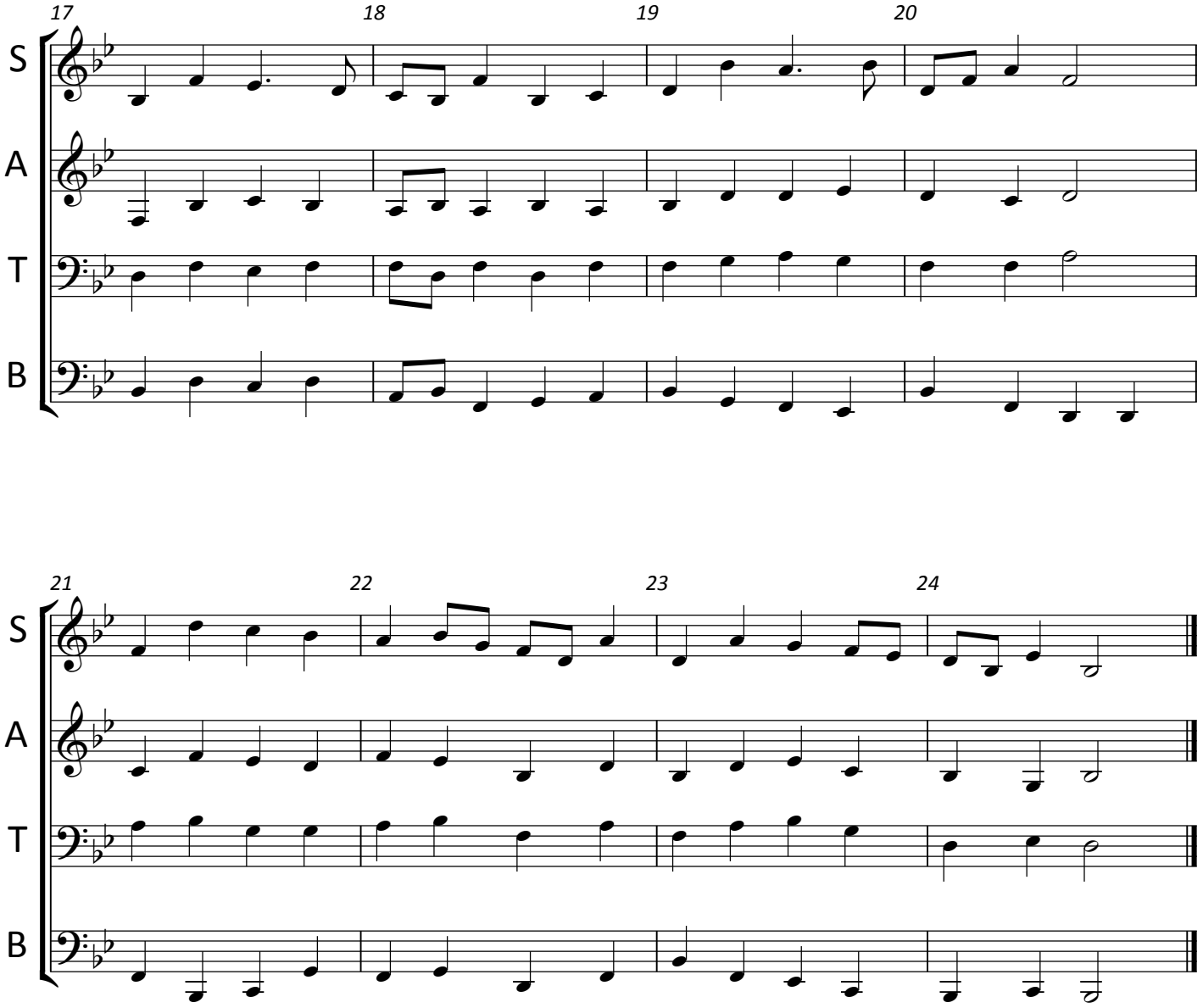
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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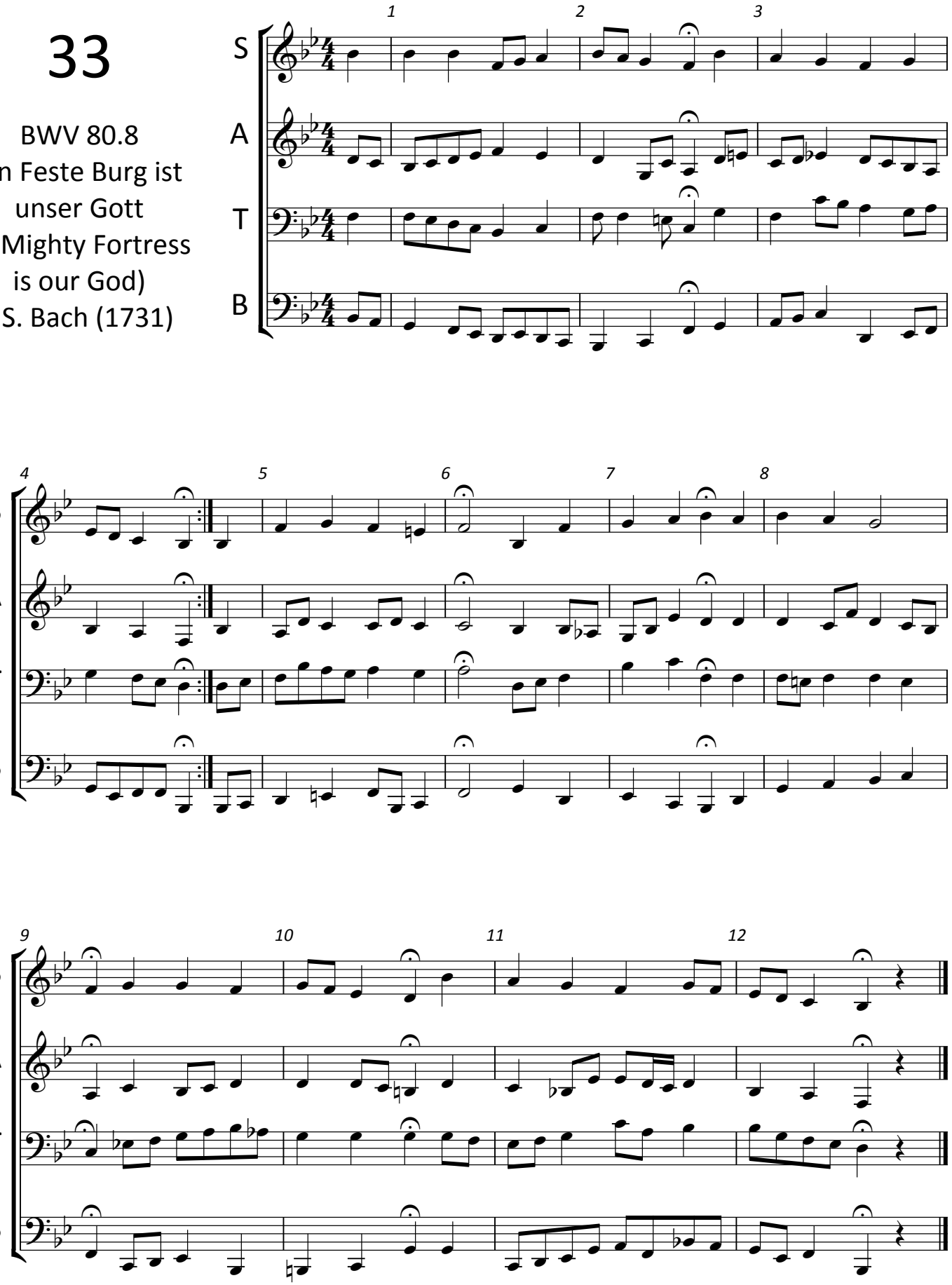
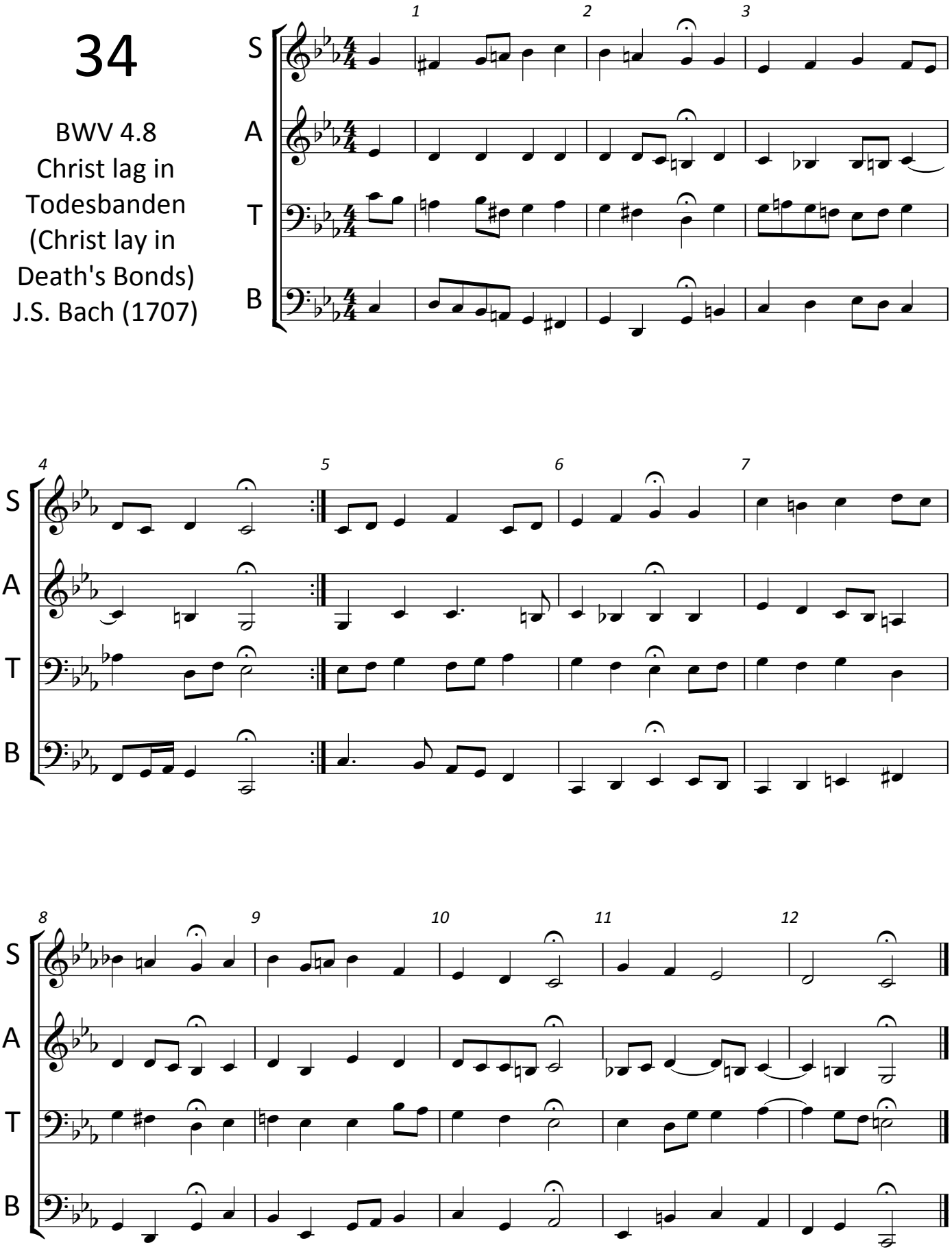
33

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



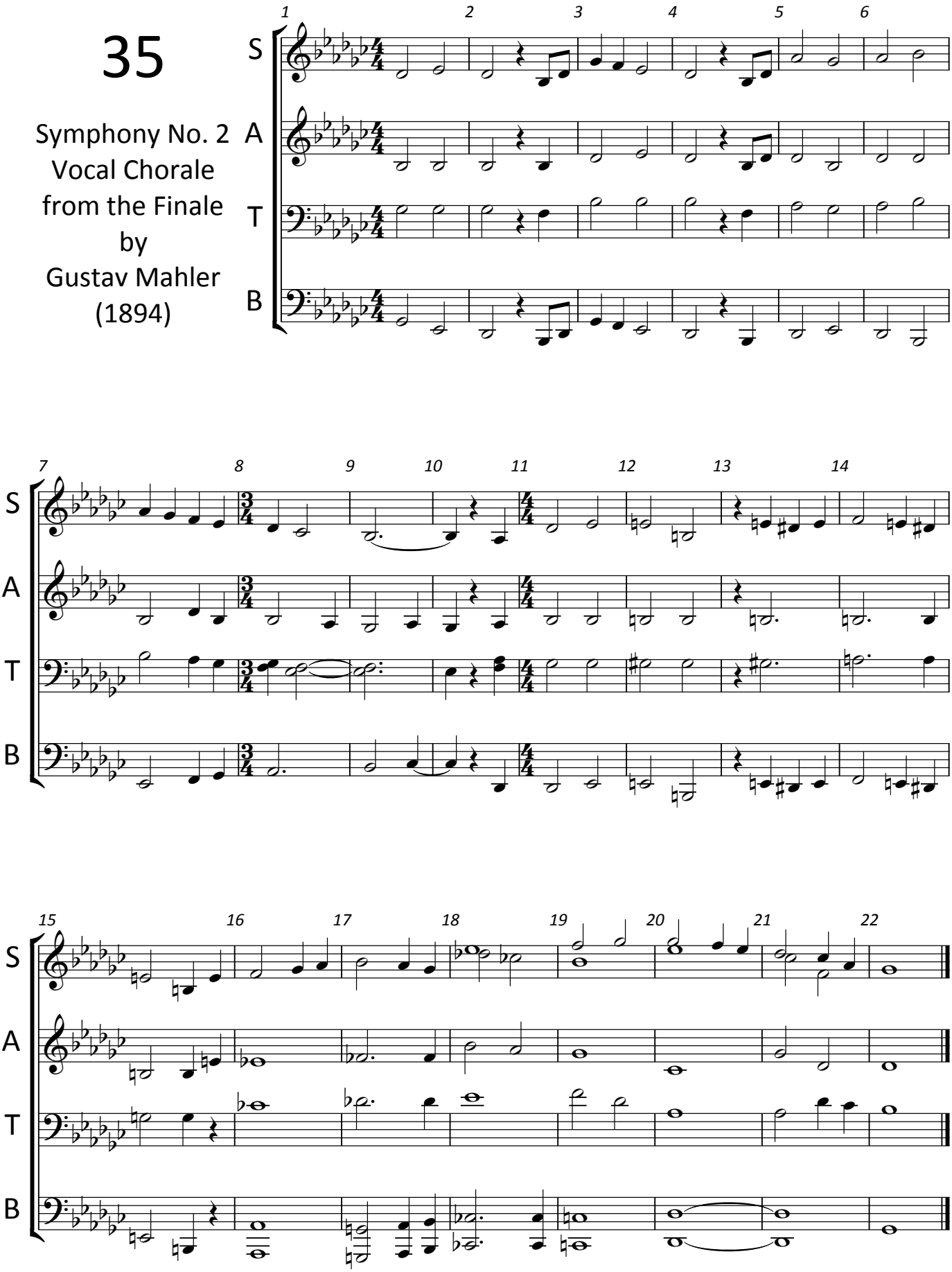
34

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)



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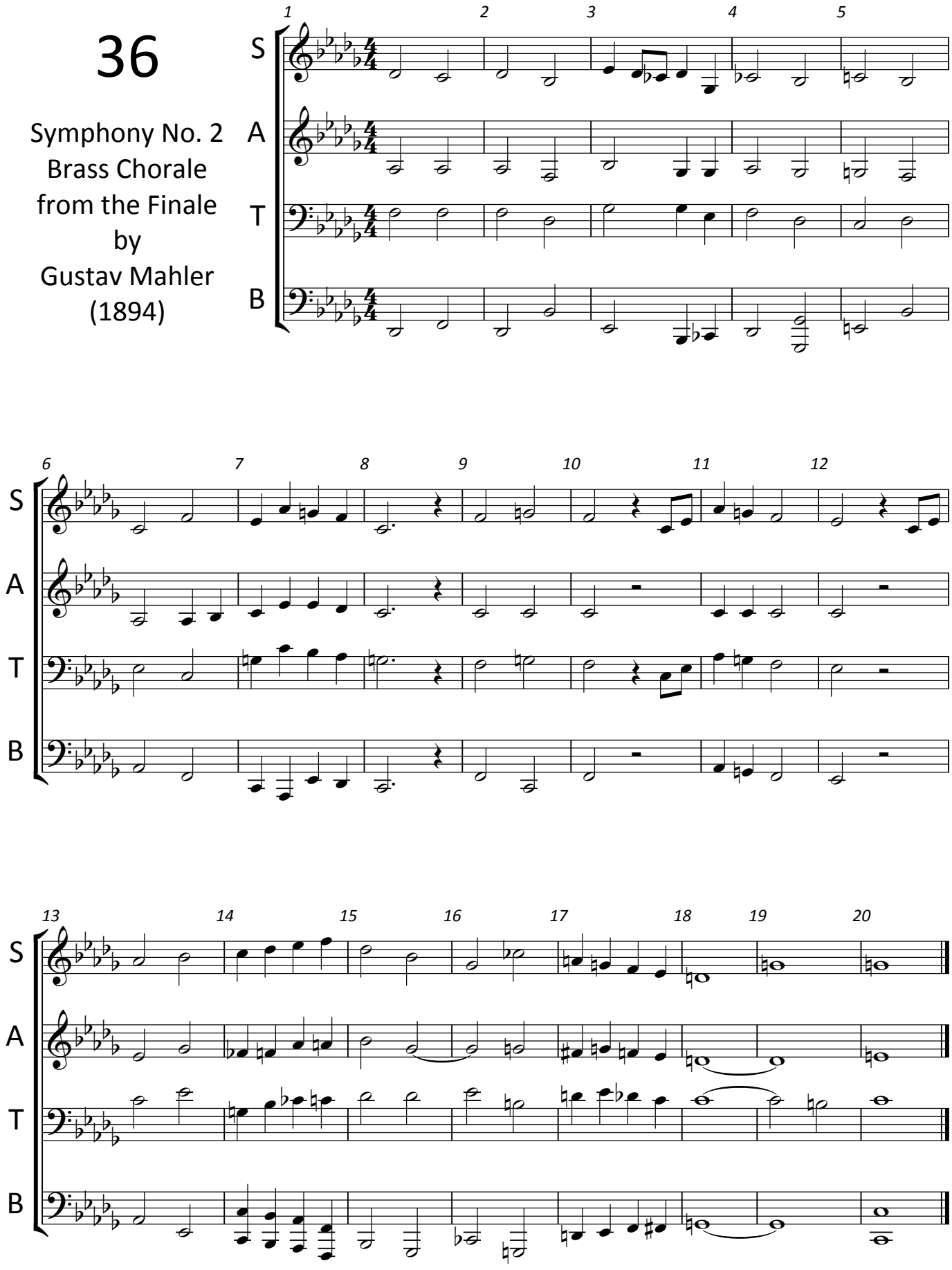
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)

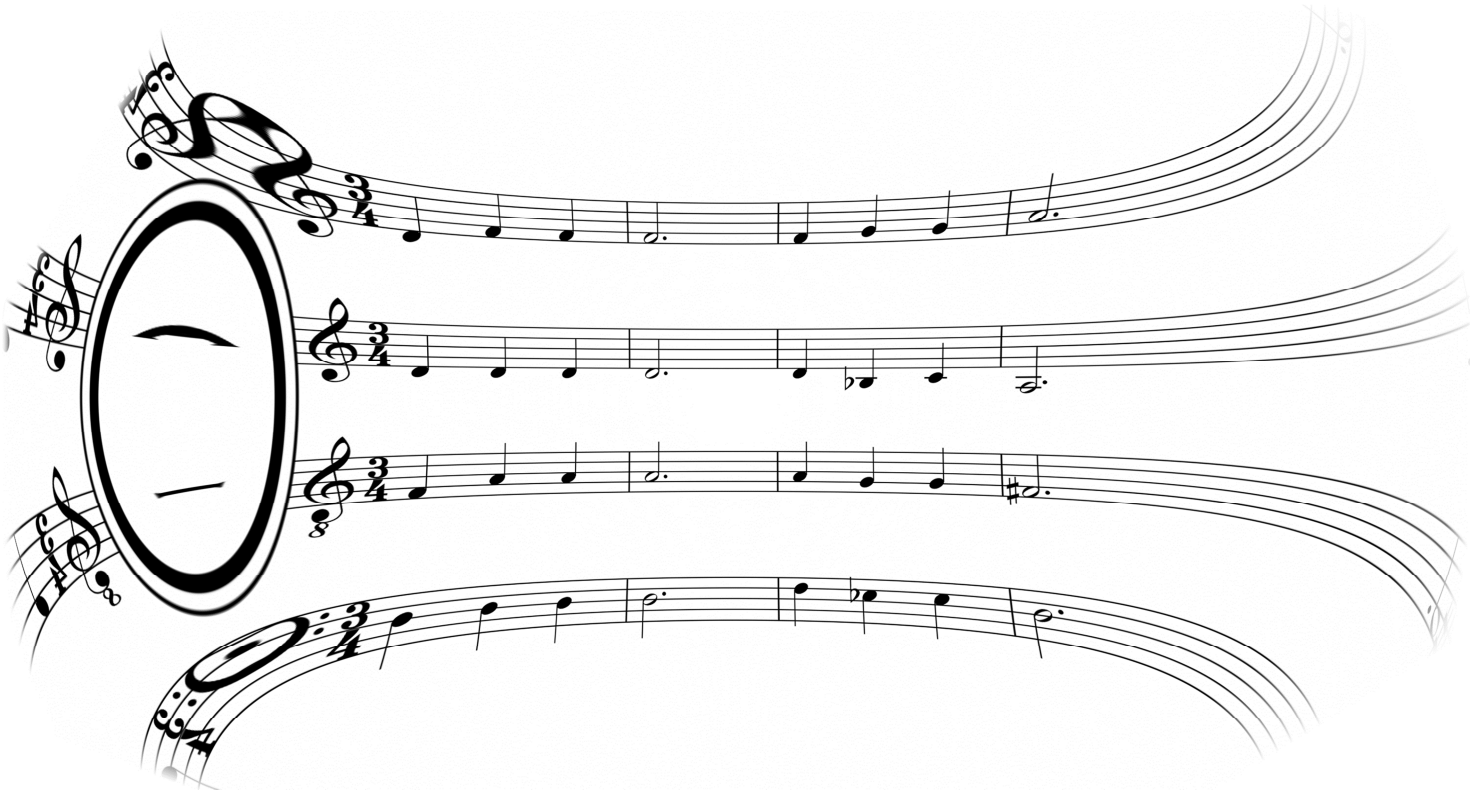


Flute

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

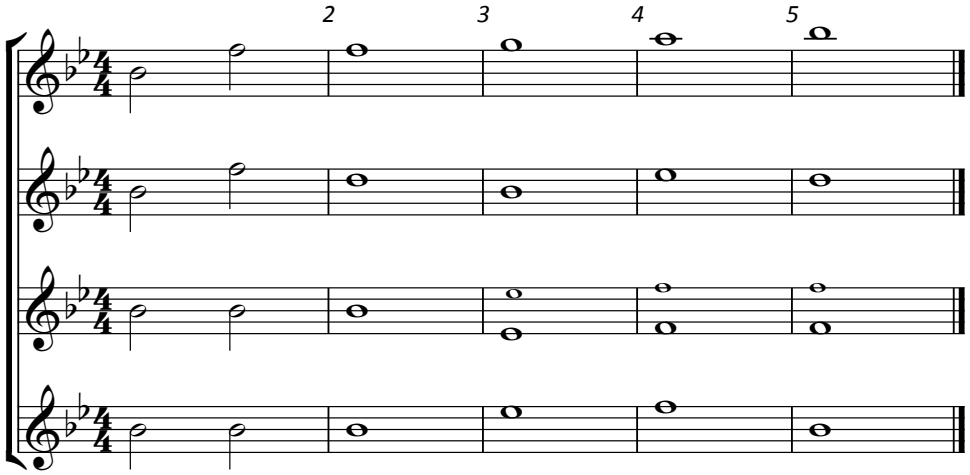
For flute players

1. The **SOPRANO** part is your main part
2. The **ALTO** part works for you most of the time
    a. You could split the section Flute 1 and Flute 2
    b. If the alto is higher than the soprano, don't use it
3. The **TENOR** and **BASS** parts are just there so you can see what the others are doing
4. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
5. 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)

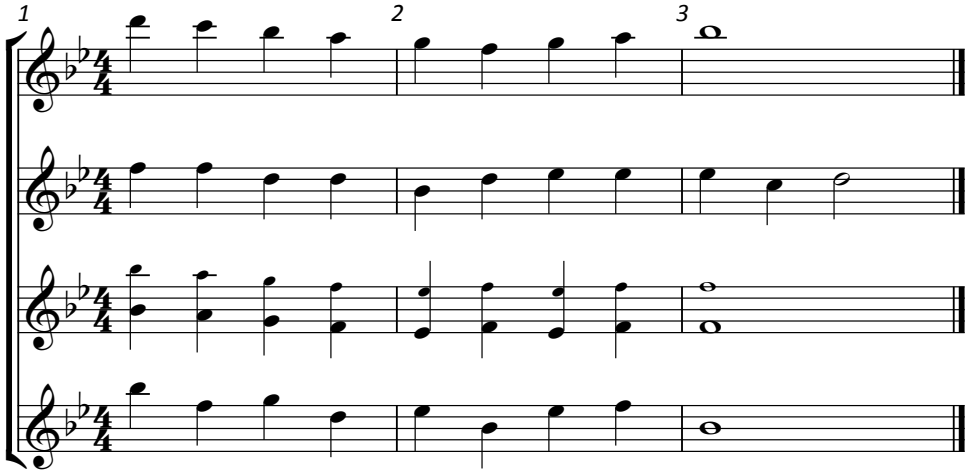
A simple chord progression



2

Canon in D
by
Johann Pachelbel

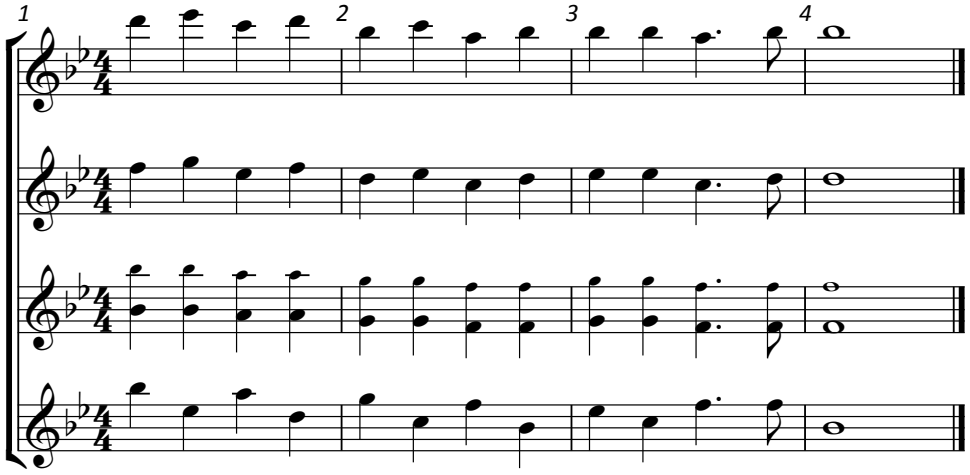
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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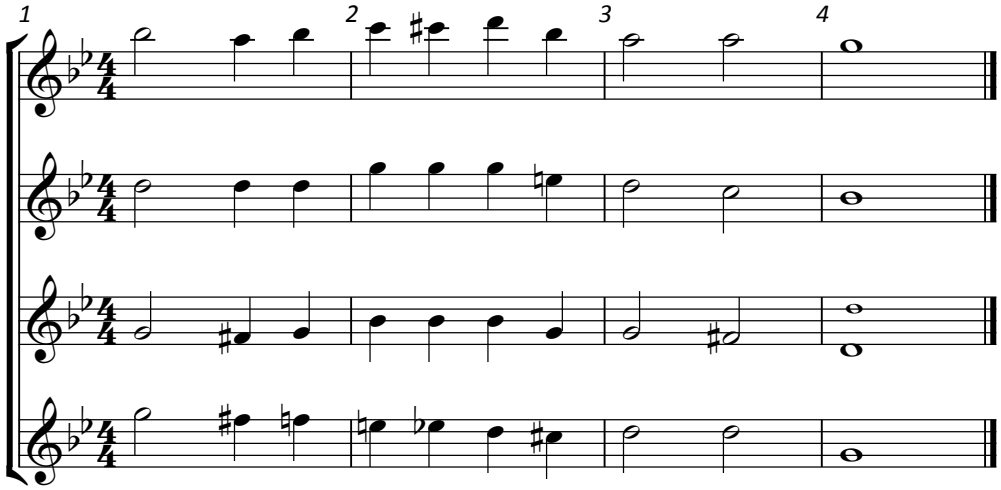
4

Augmented 6th Cadence

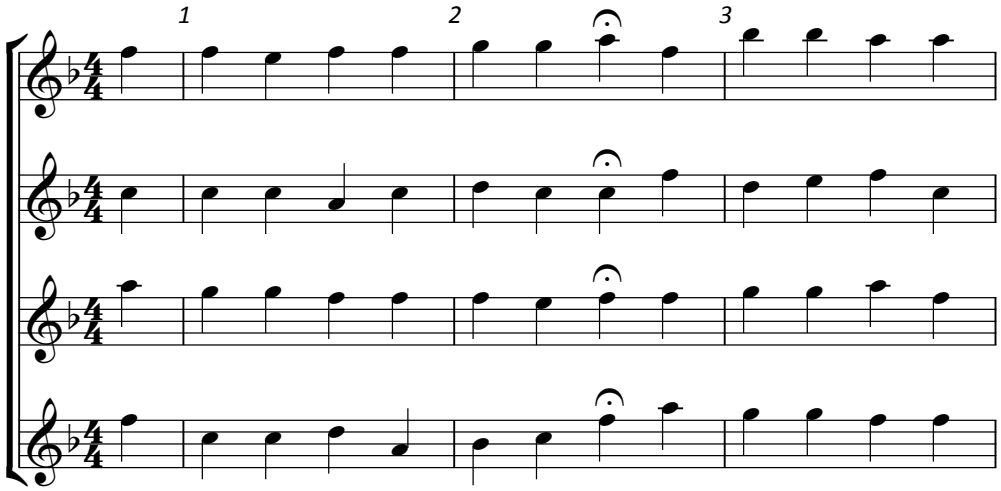
A special type of cadence

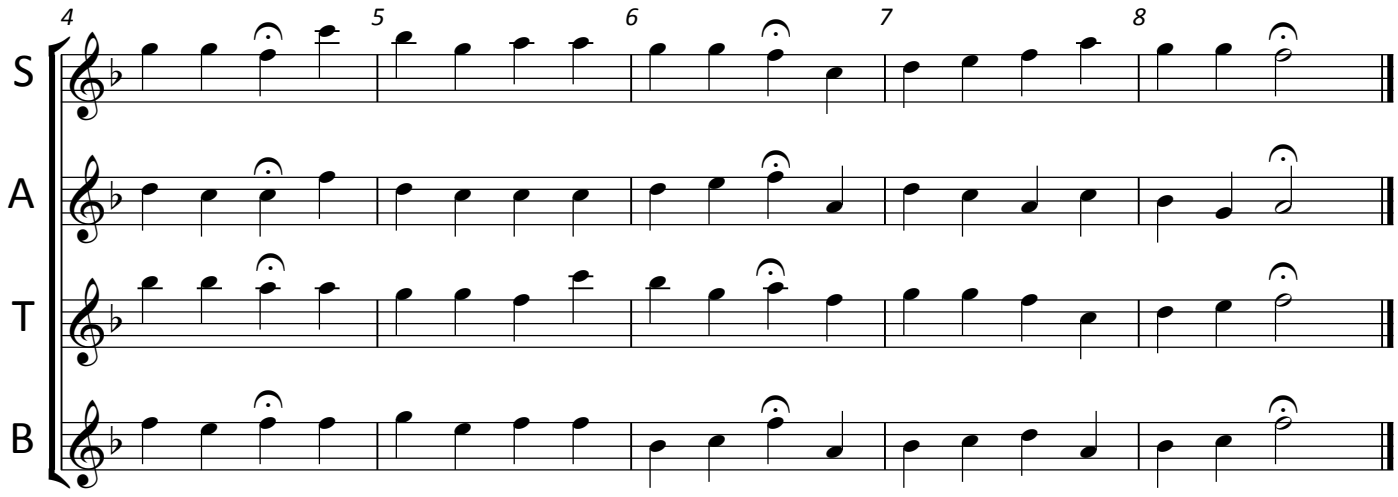


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

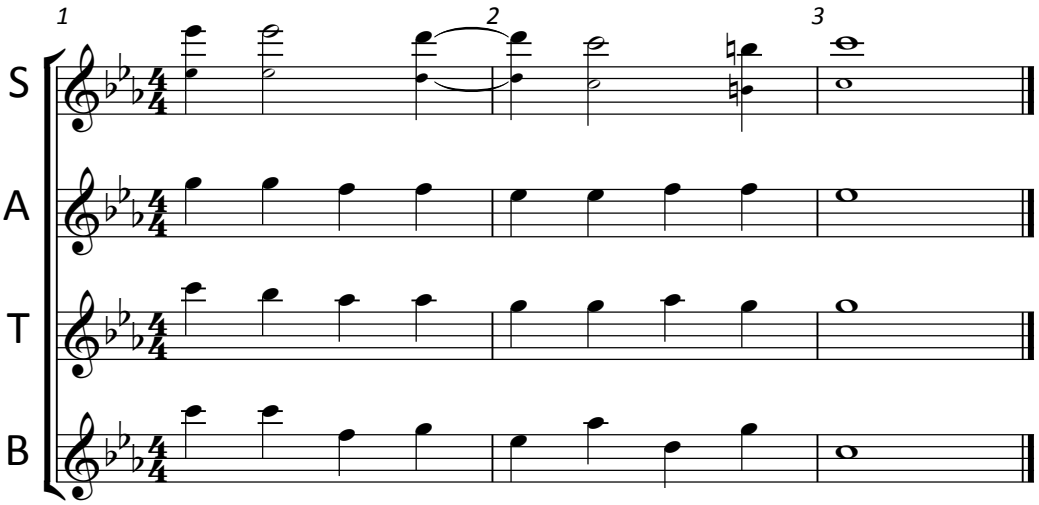




6

Suspensions

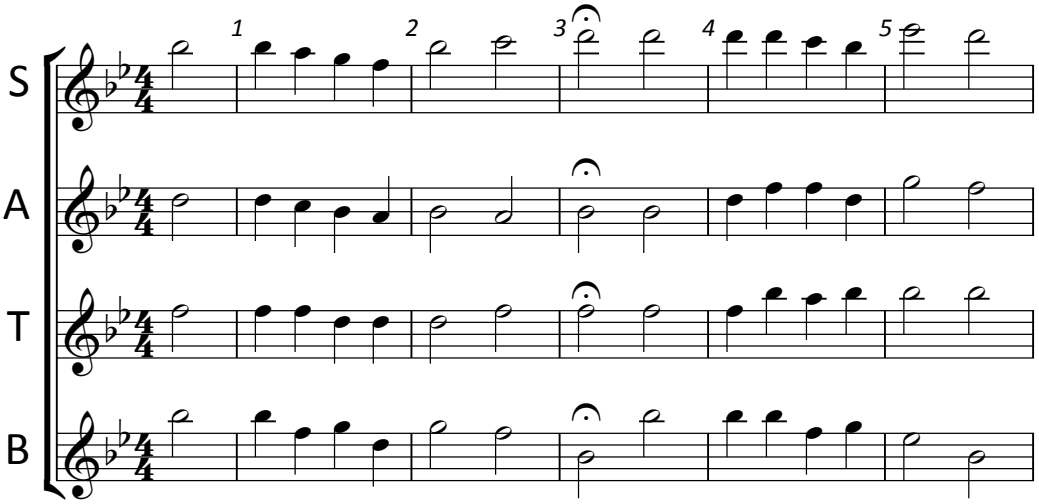
(Preparation
Suspension
Resolution)

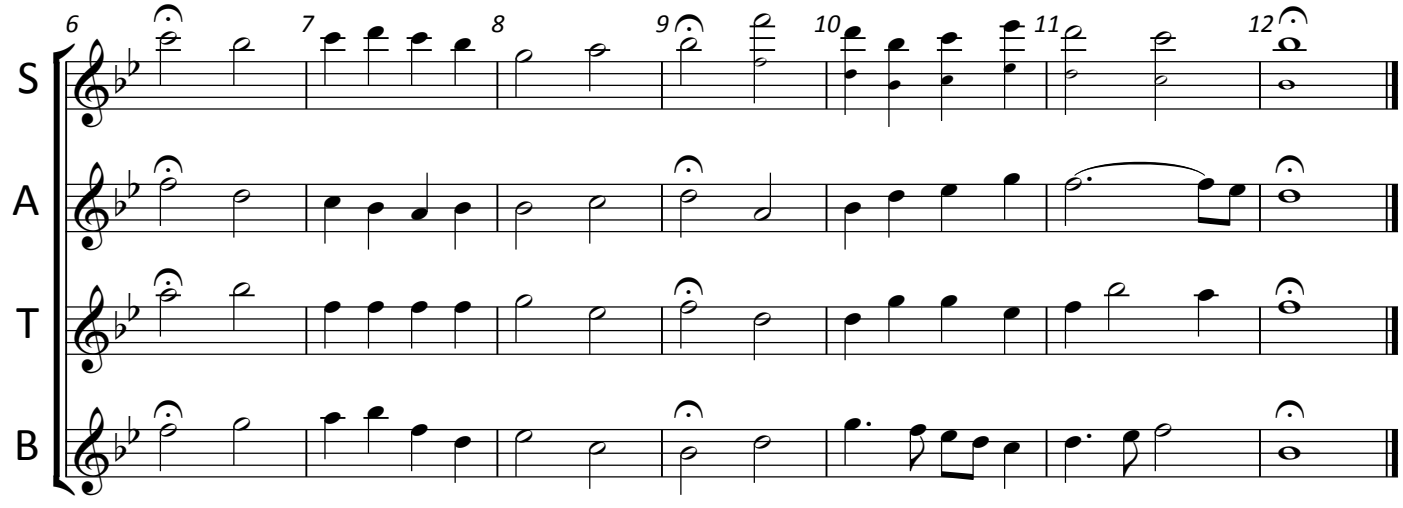


7

Old Hundredth
by
Loys Bourgeois

(1551)

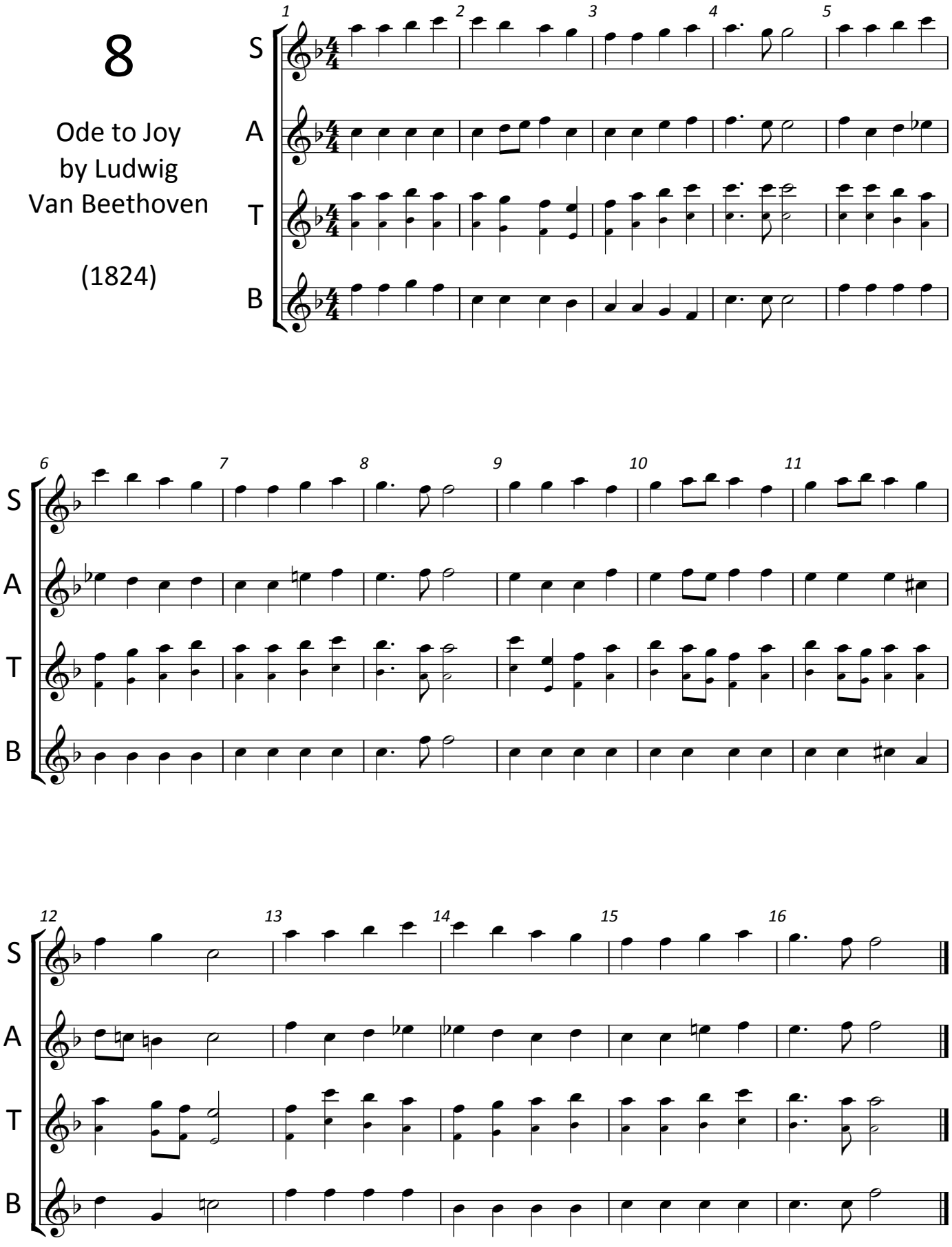




8

Ode to Joy
by Ludwig
Van Beethoven

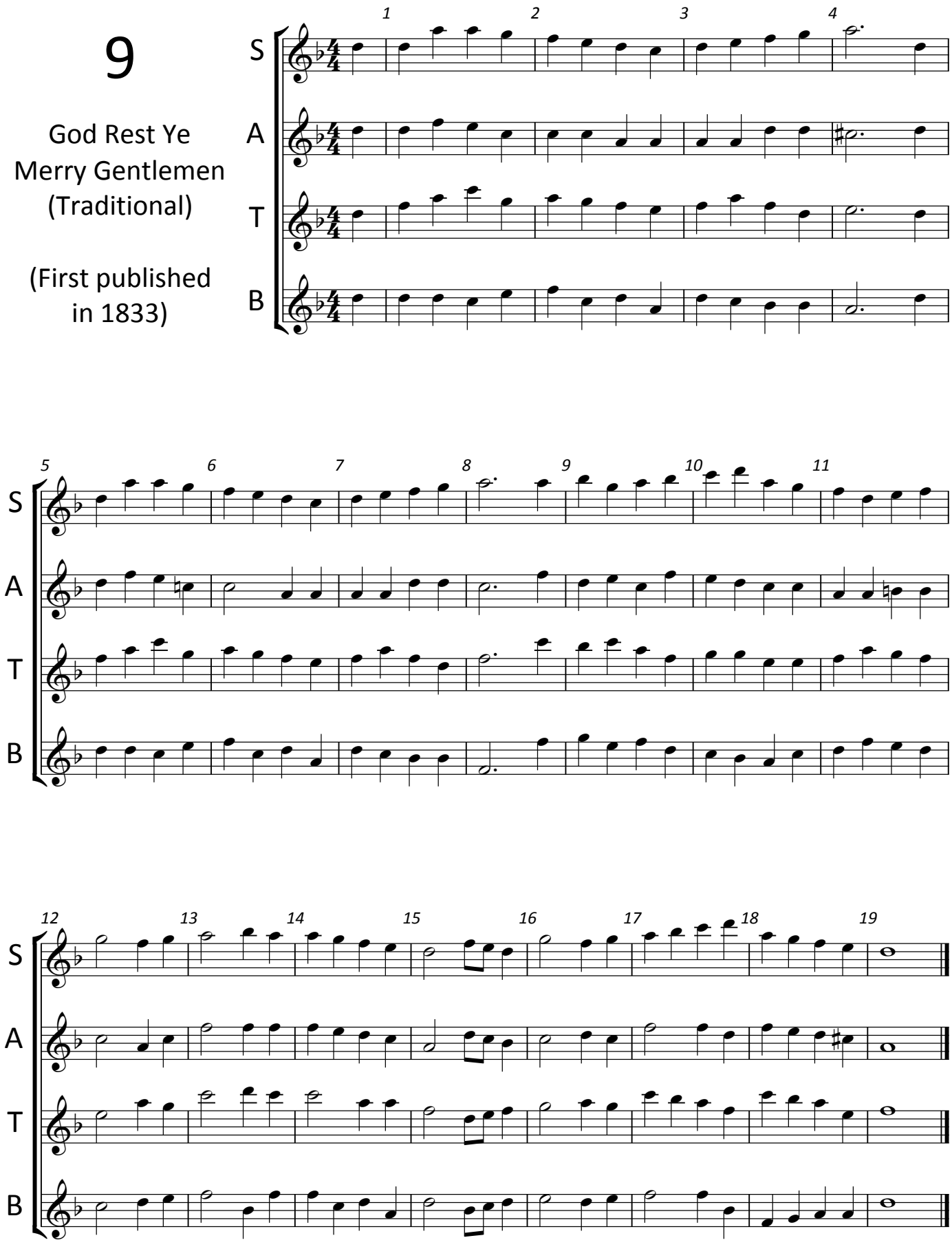
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

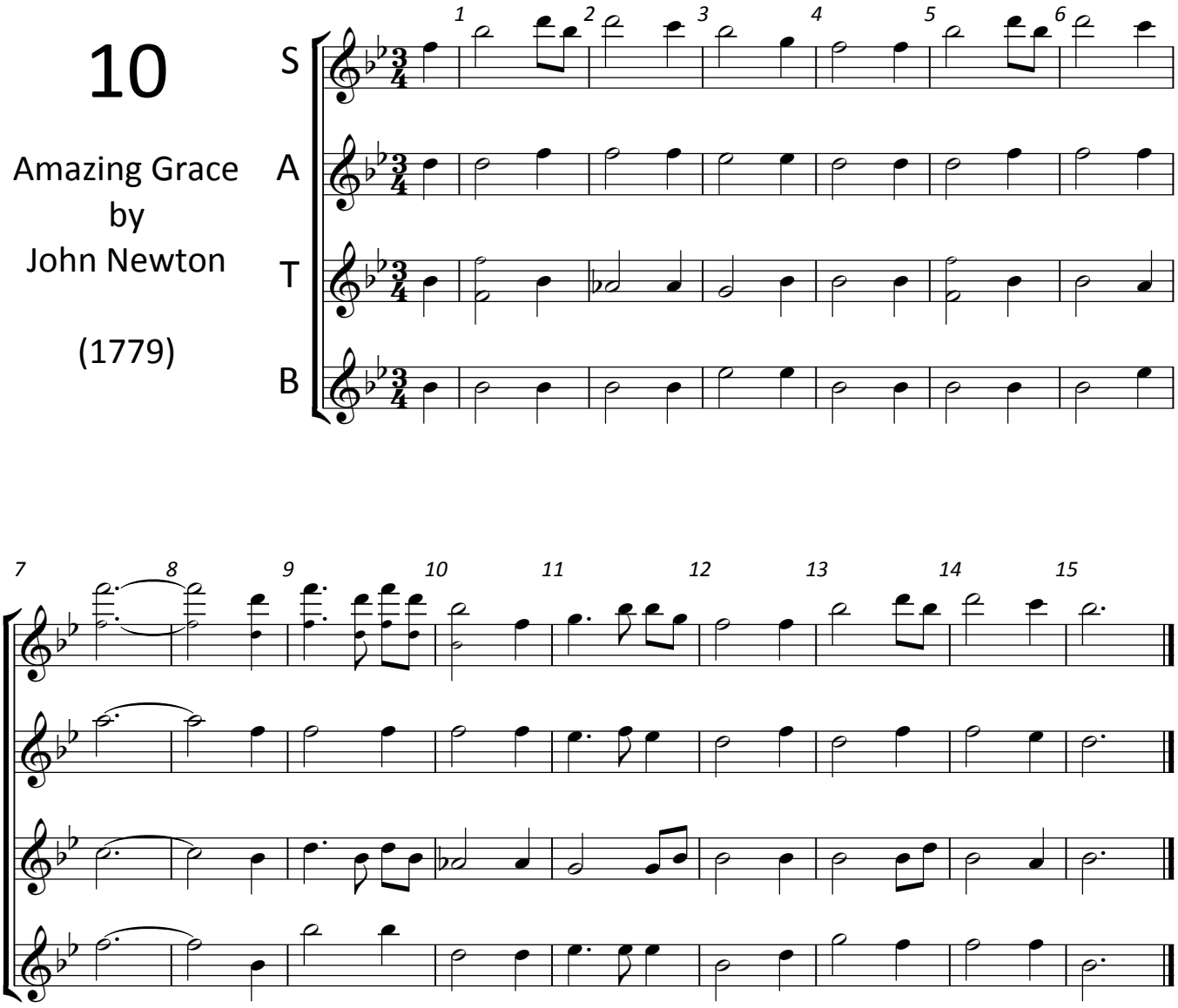
(First published
in 1833)



10

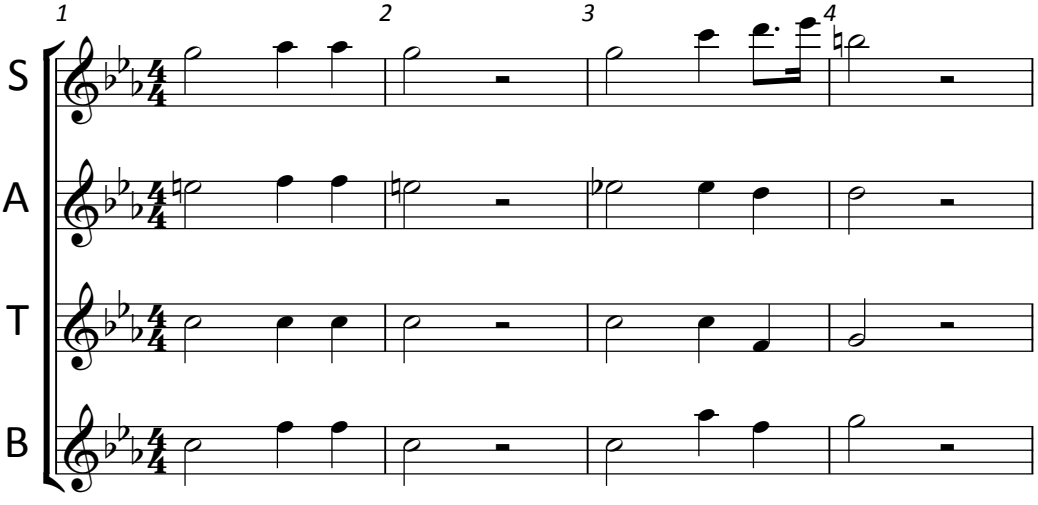
Amazing Grace
by
John Newton

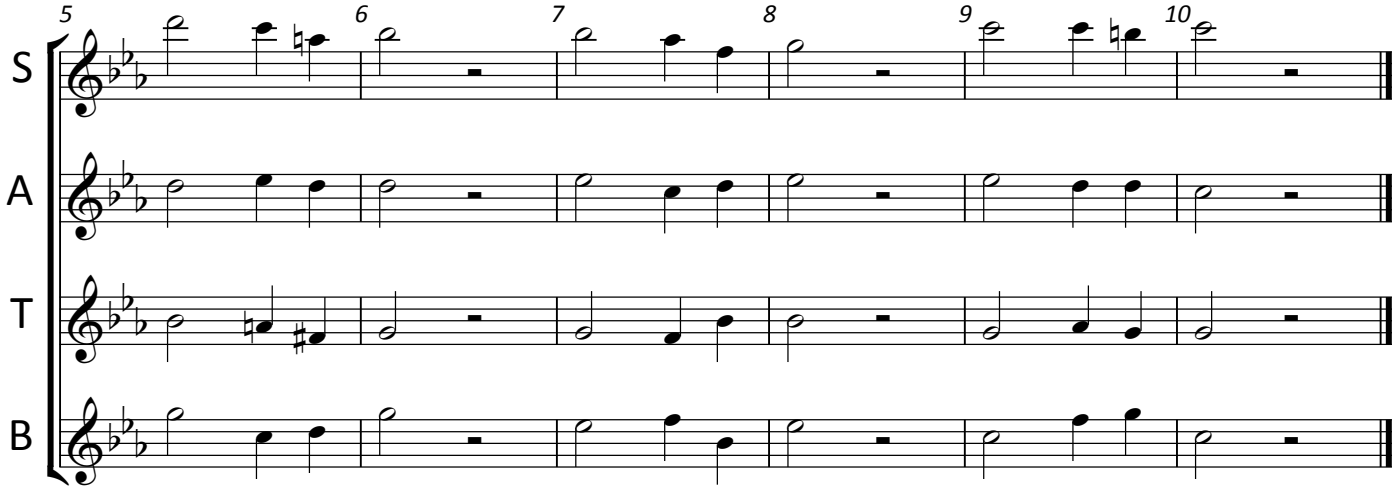
(1779)



11

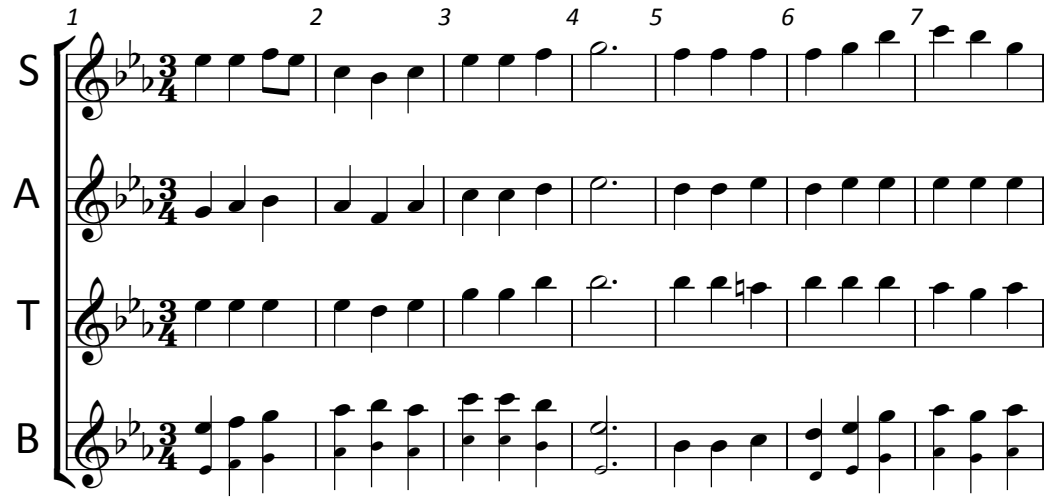
Music for
Queen Mary
by
Henry Purcell
(1694)

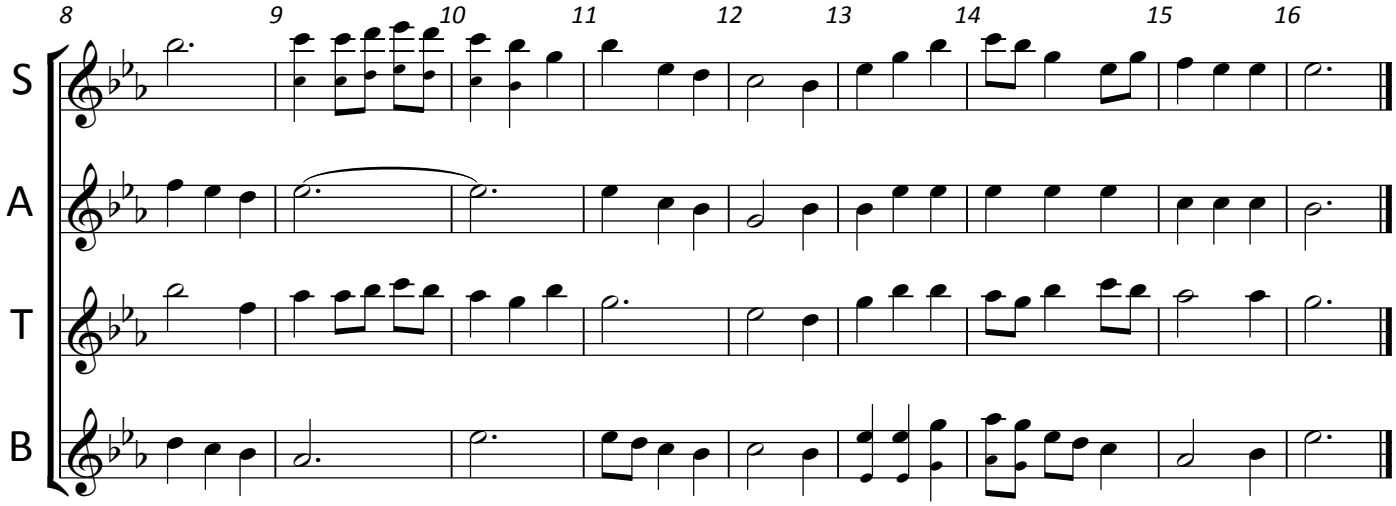




12

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

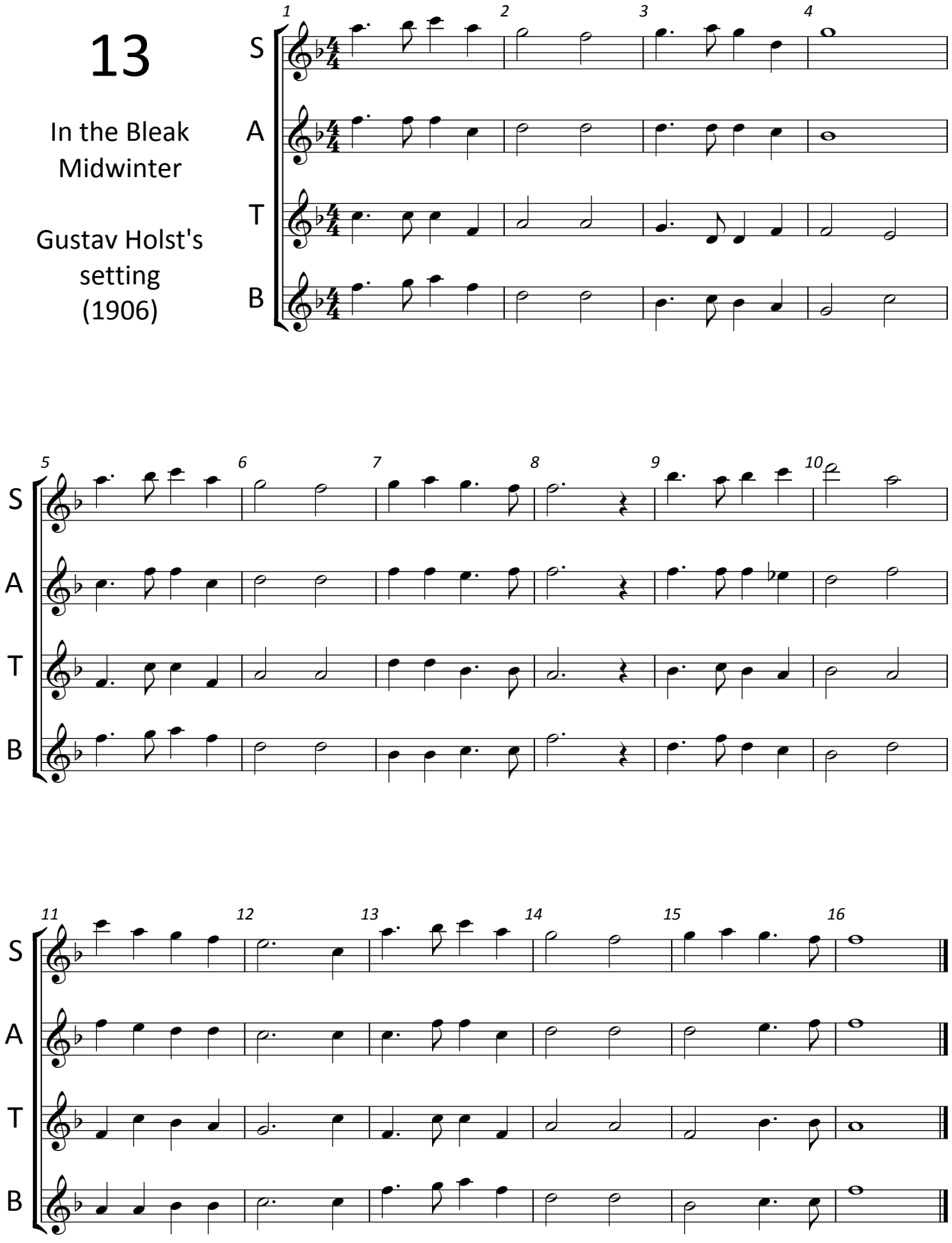




13

In the Bleak Midwinter

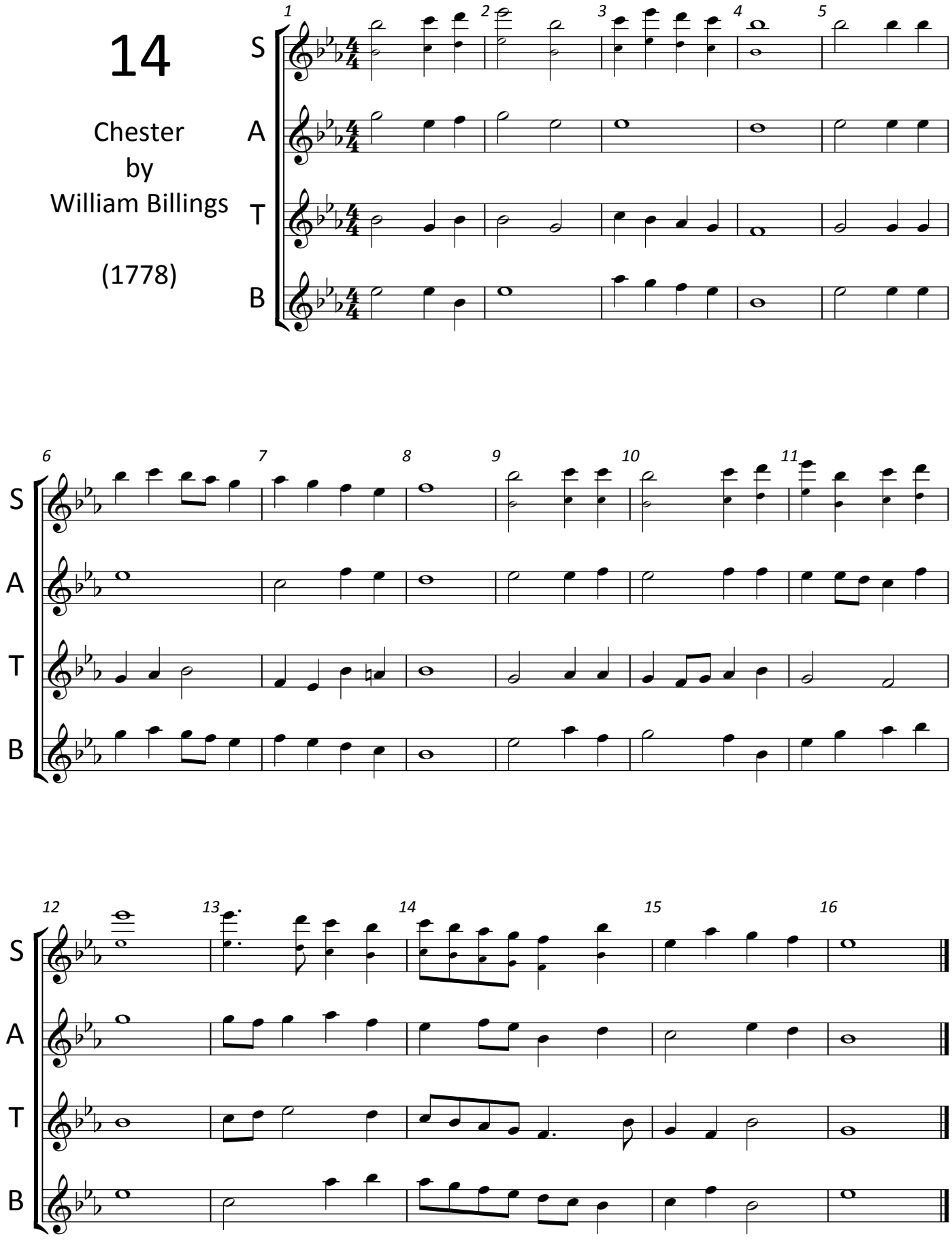
Gustav Holst's setting (1906)



14

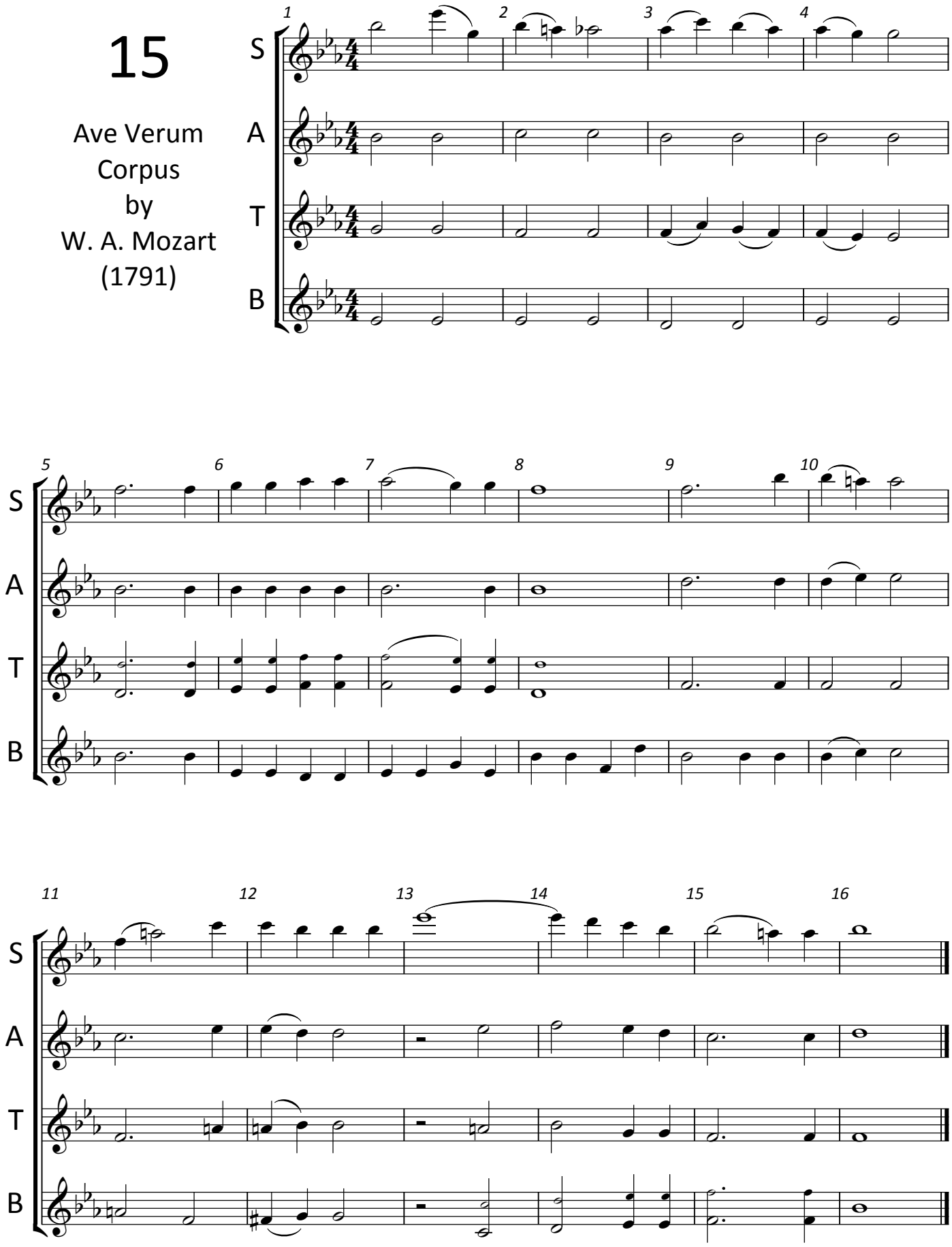
Chester
by
William Billings

(1778)



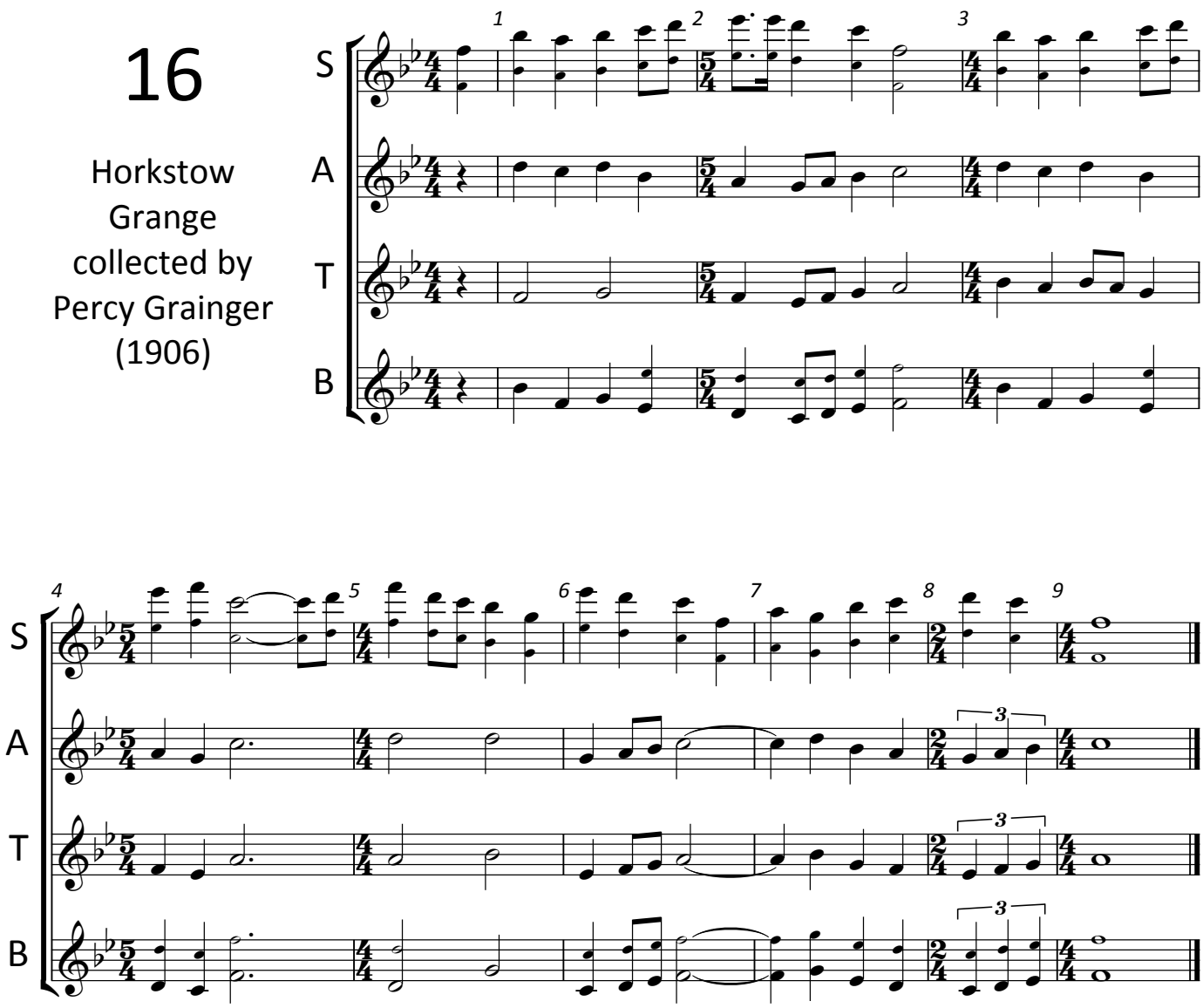
15

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.

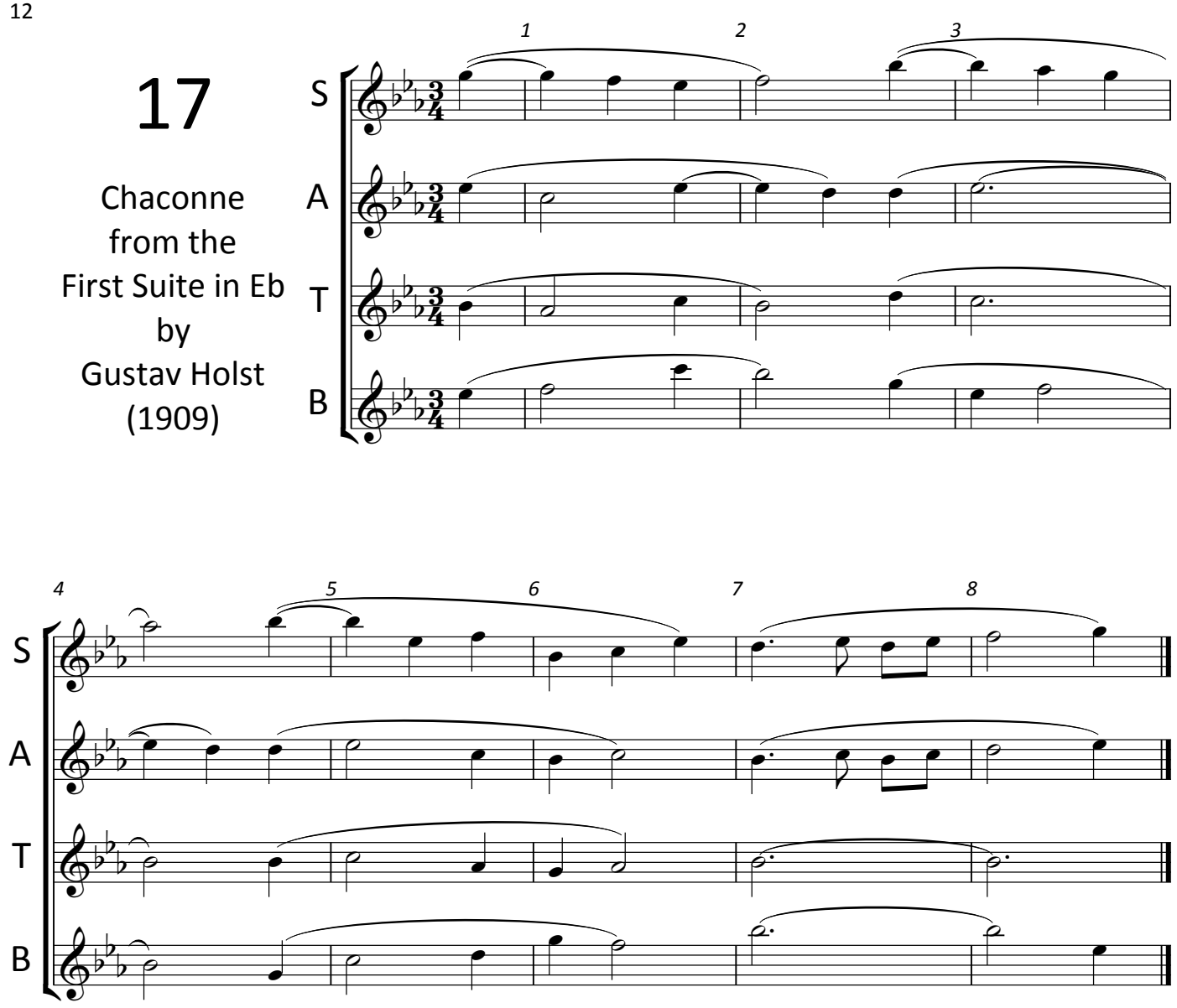
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

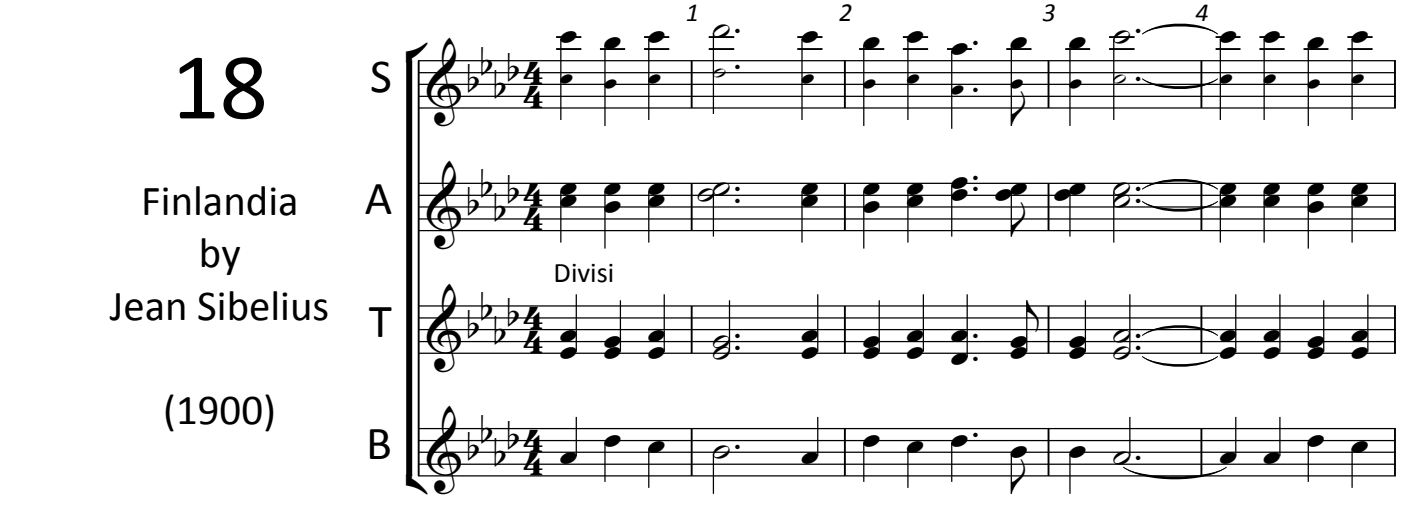
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

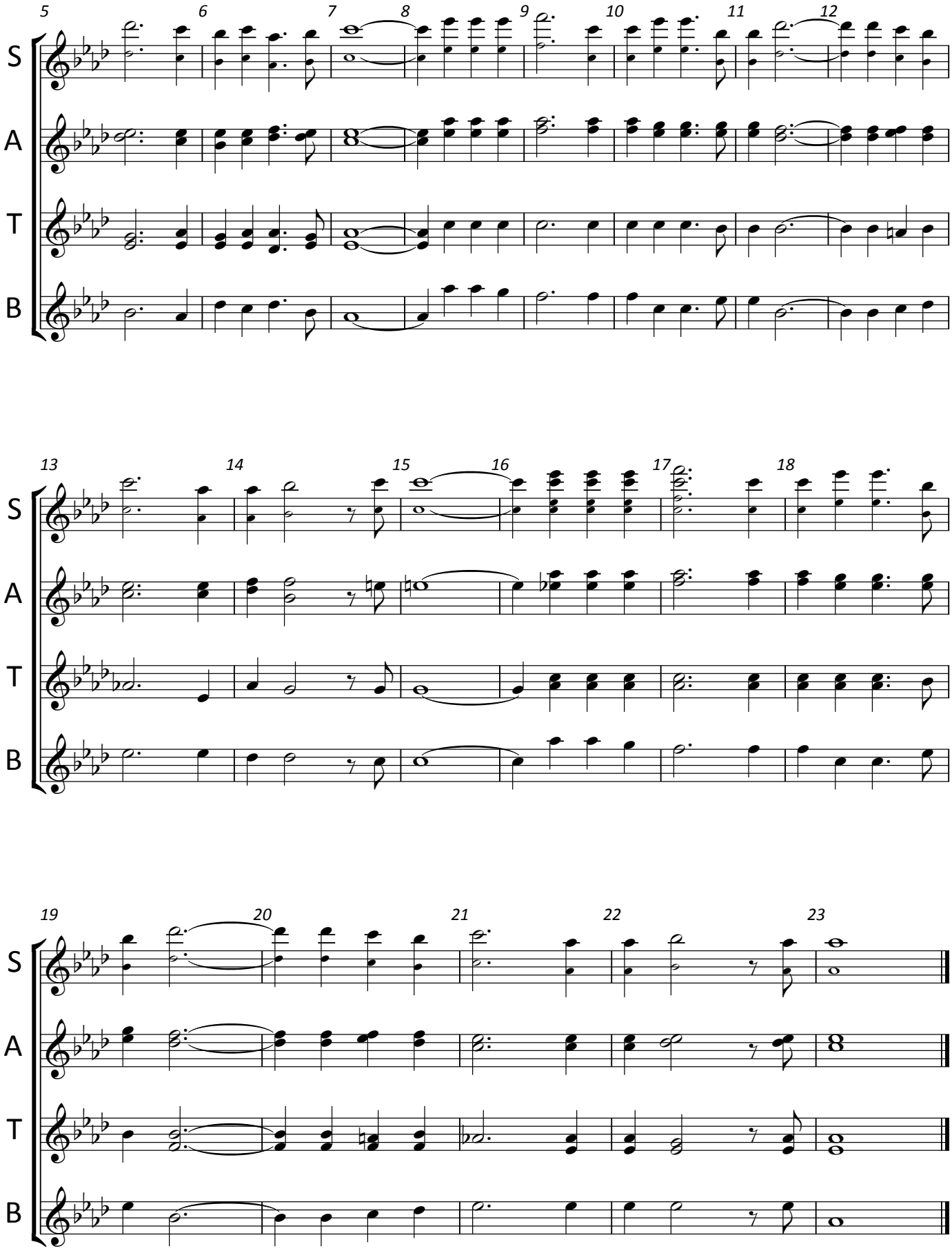


18

Finlandia
by
Jean Sibelius

(1900)

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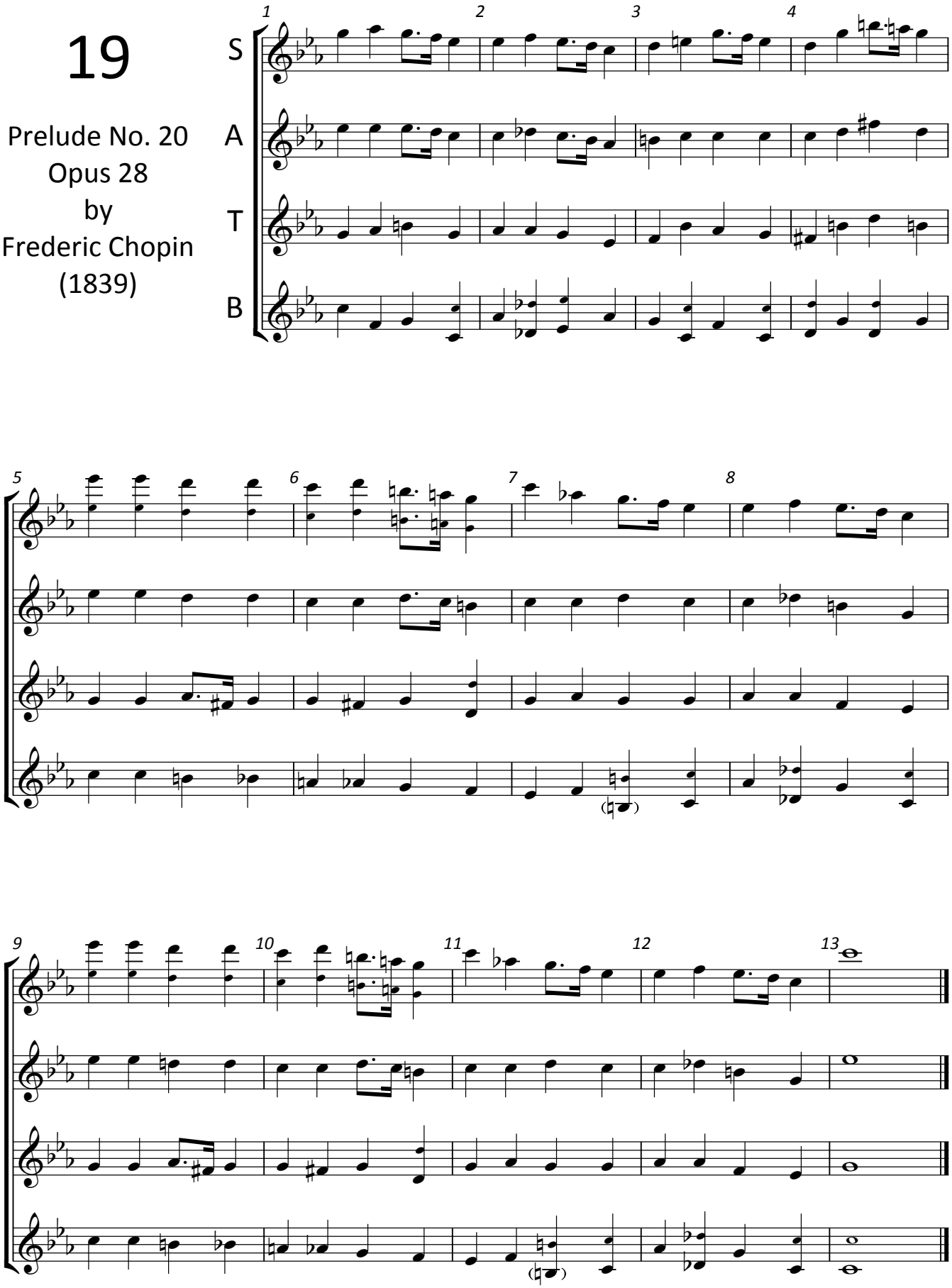
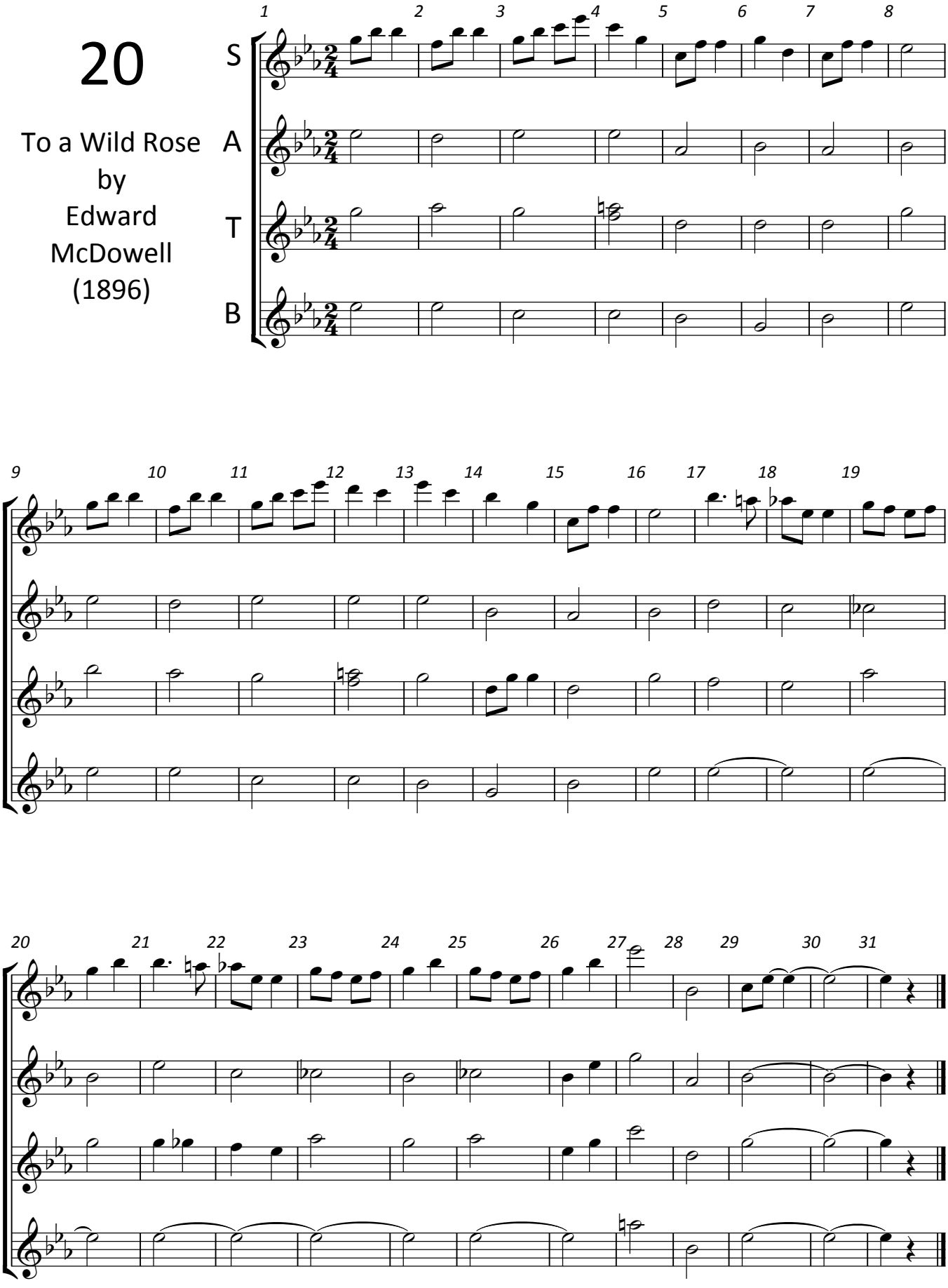
Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



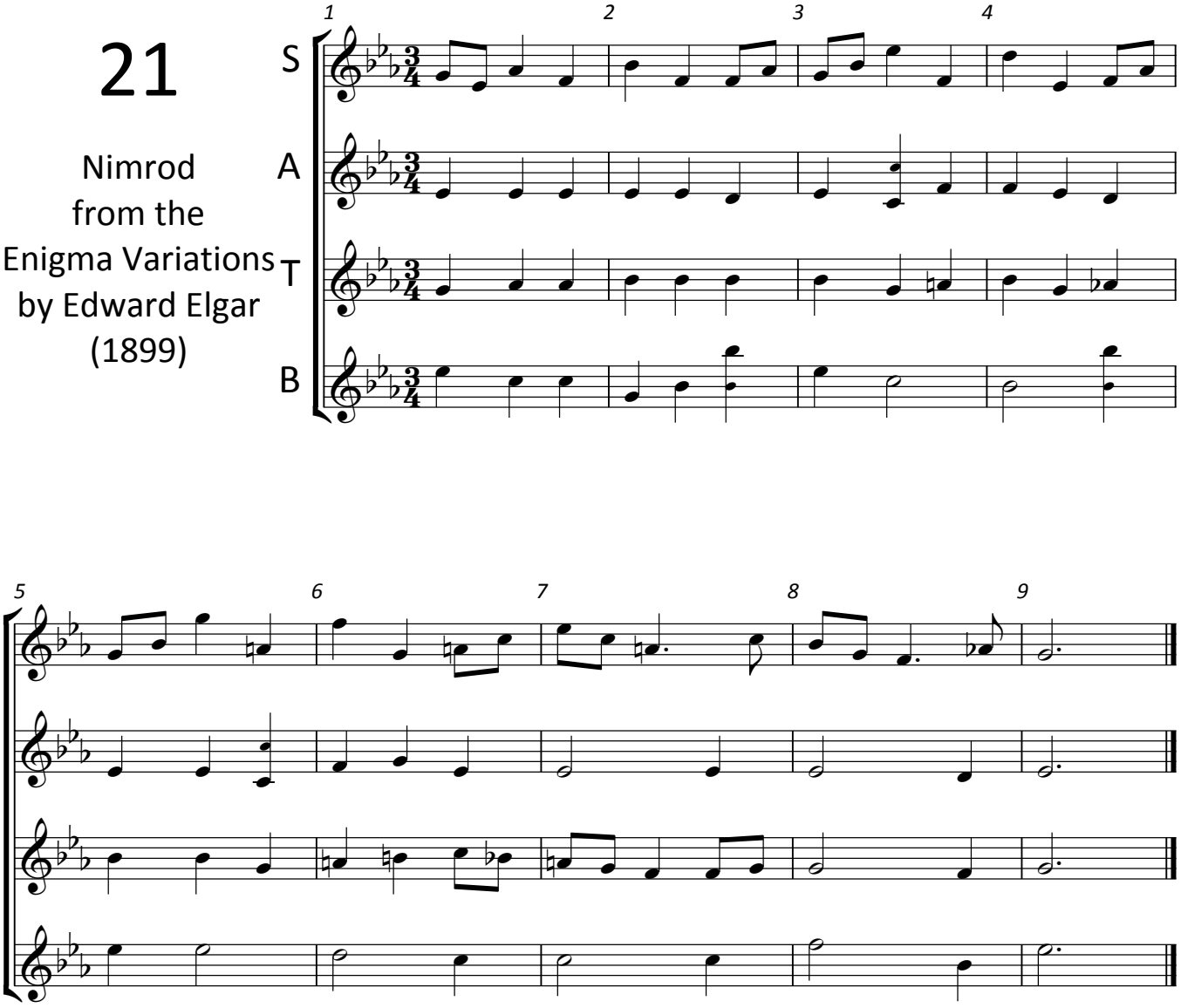
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

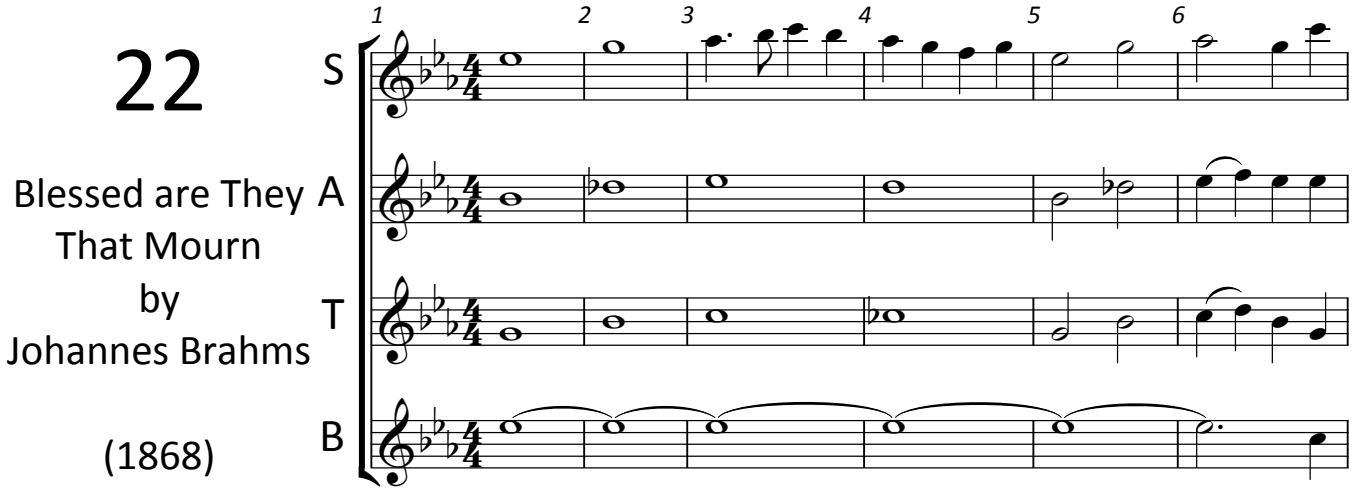
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

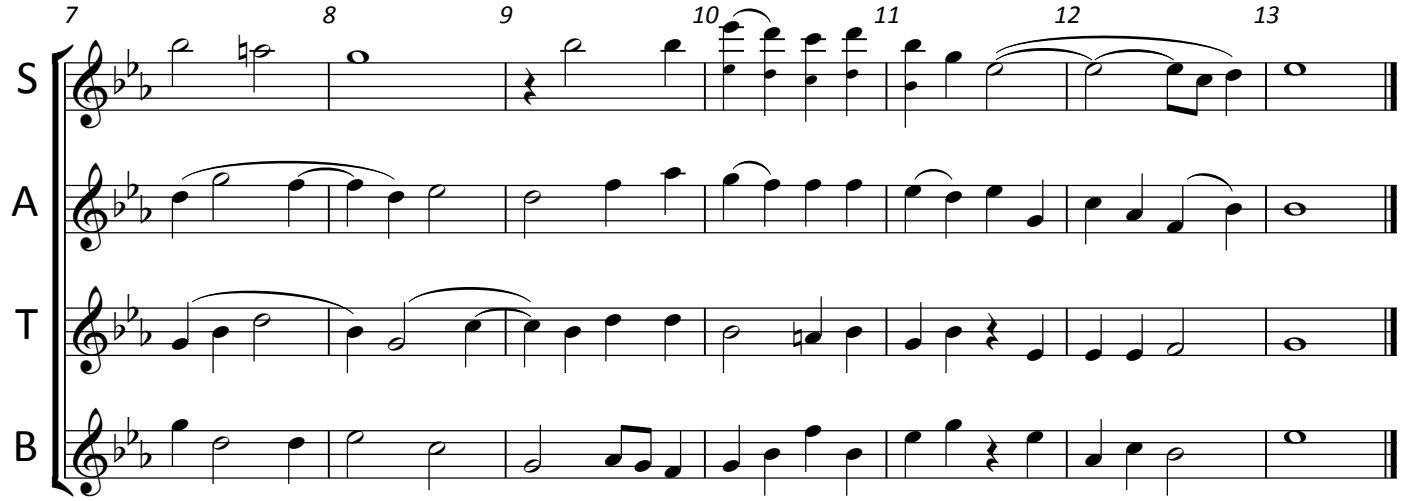


22

Blessed are They
That Mourn
by
Johannes Brahms

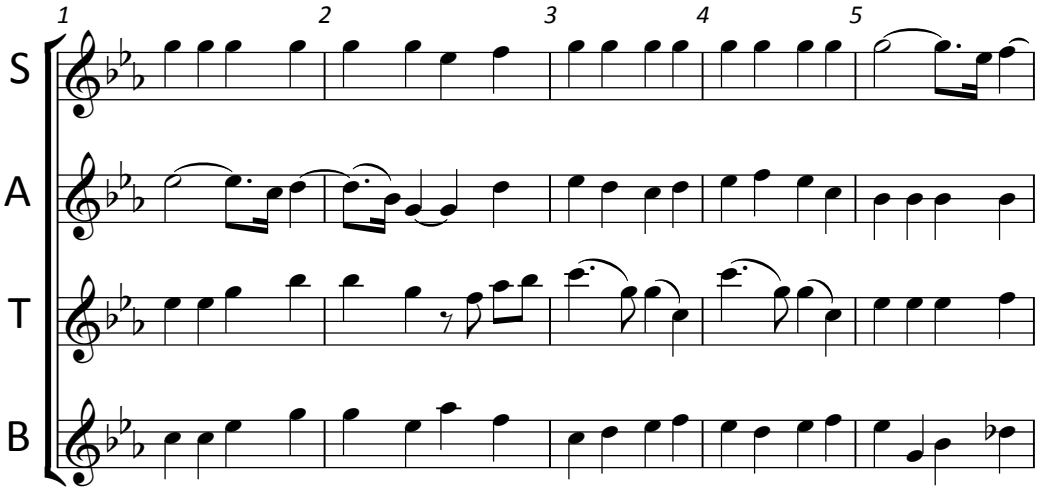
(1868)

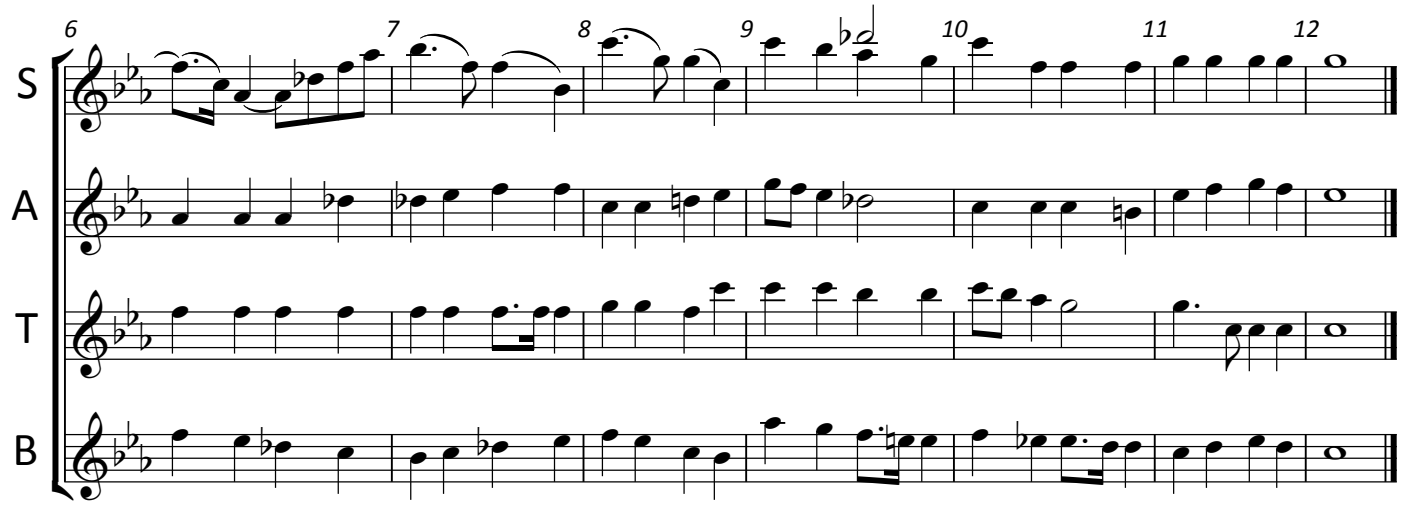




23

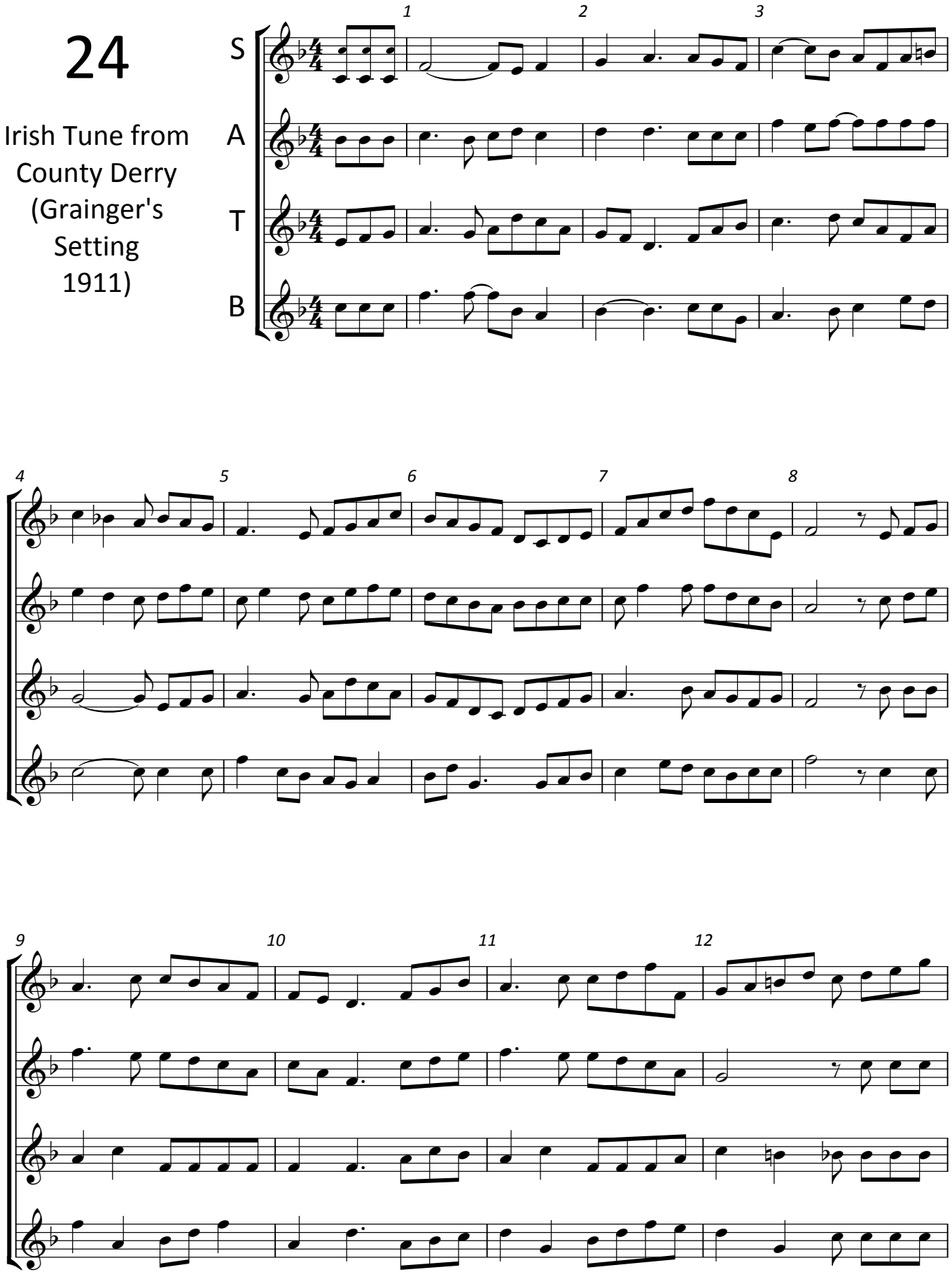
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

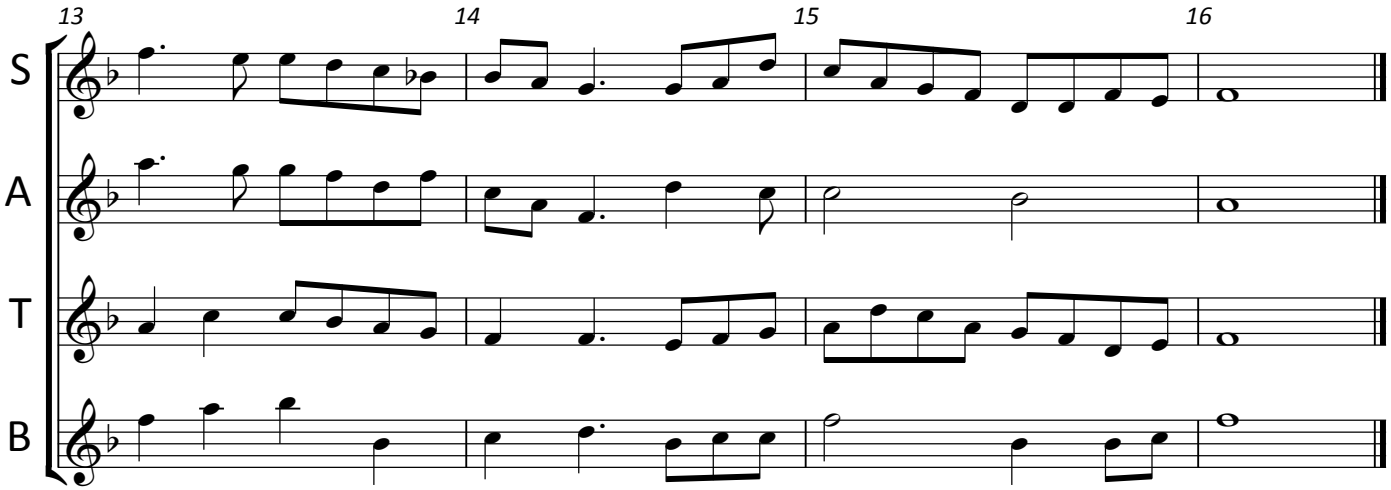




24

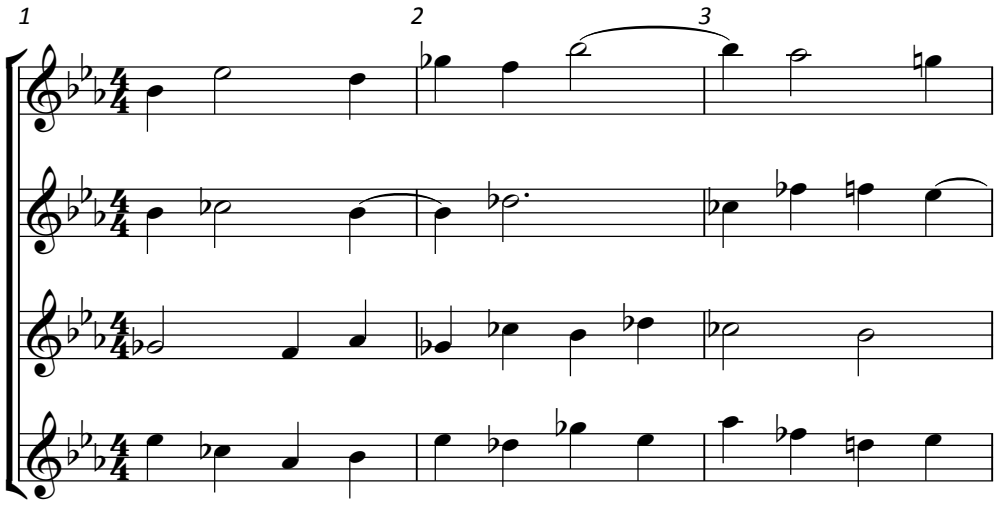
Irish Tune from County Derry (Grainger's Setting 1911)

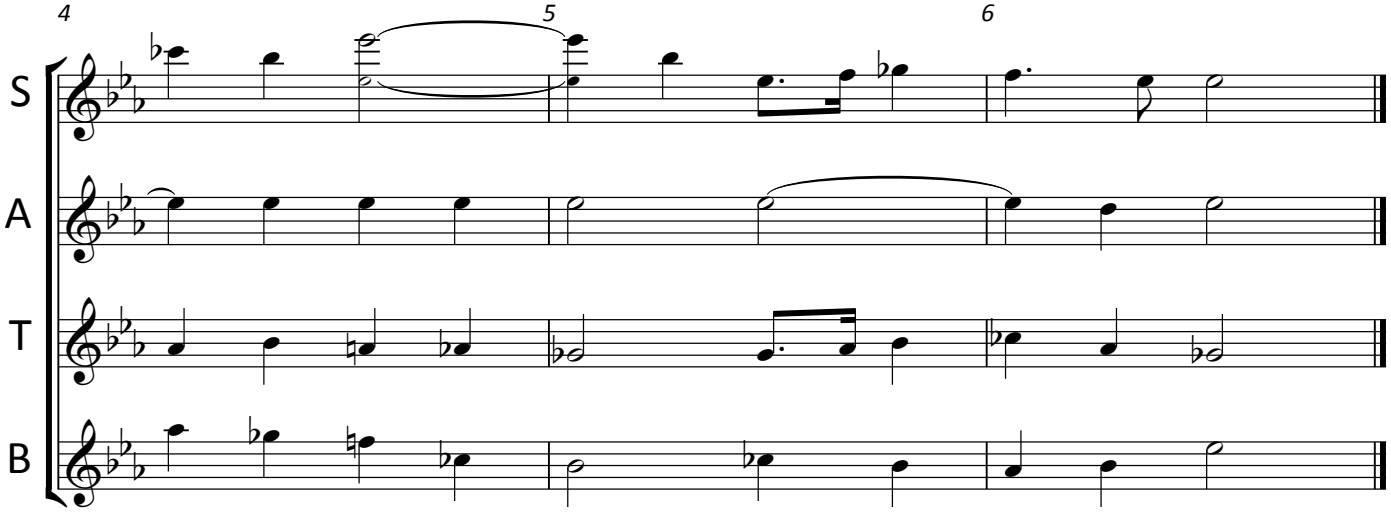




25

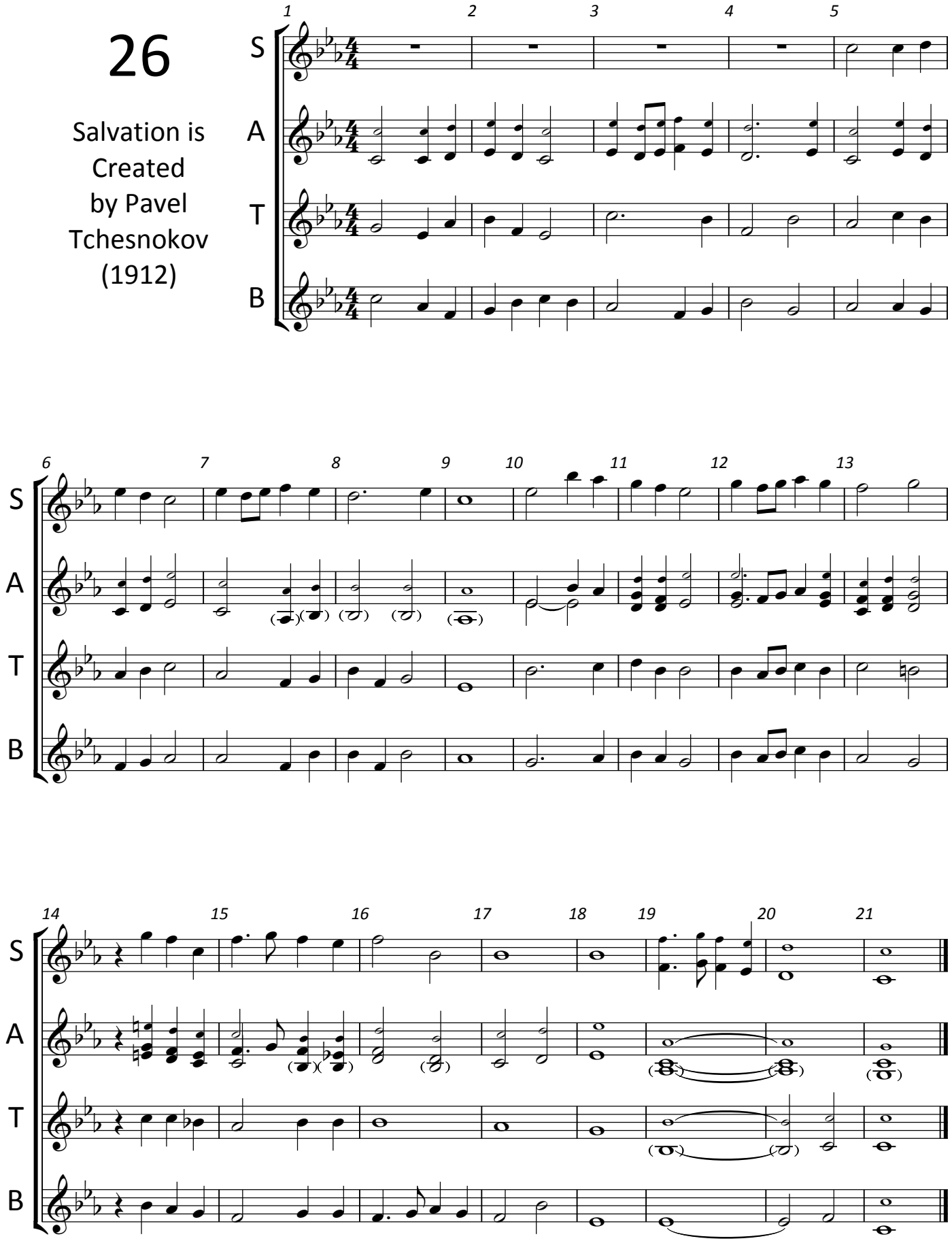
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





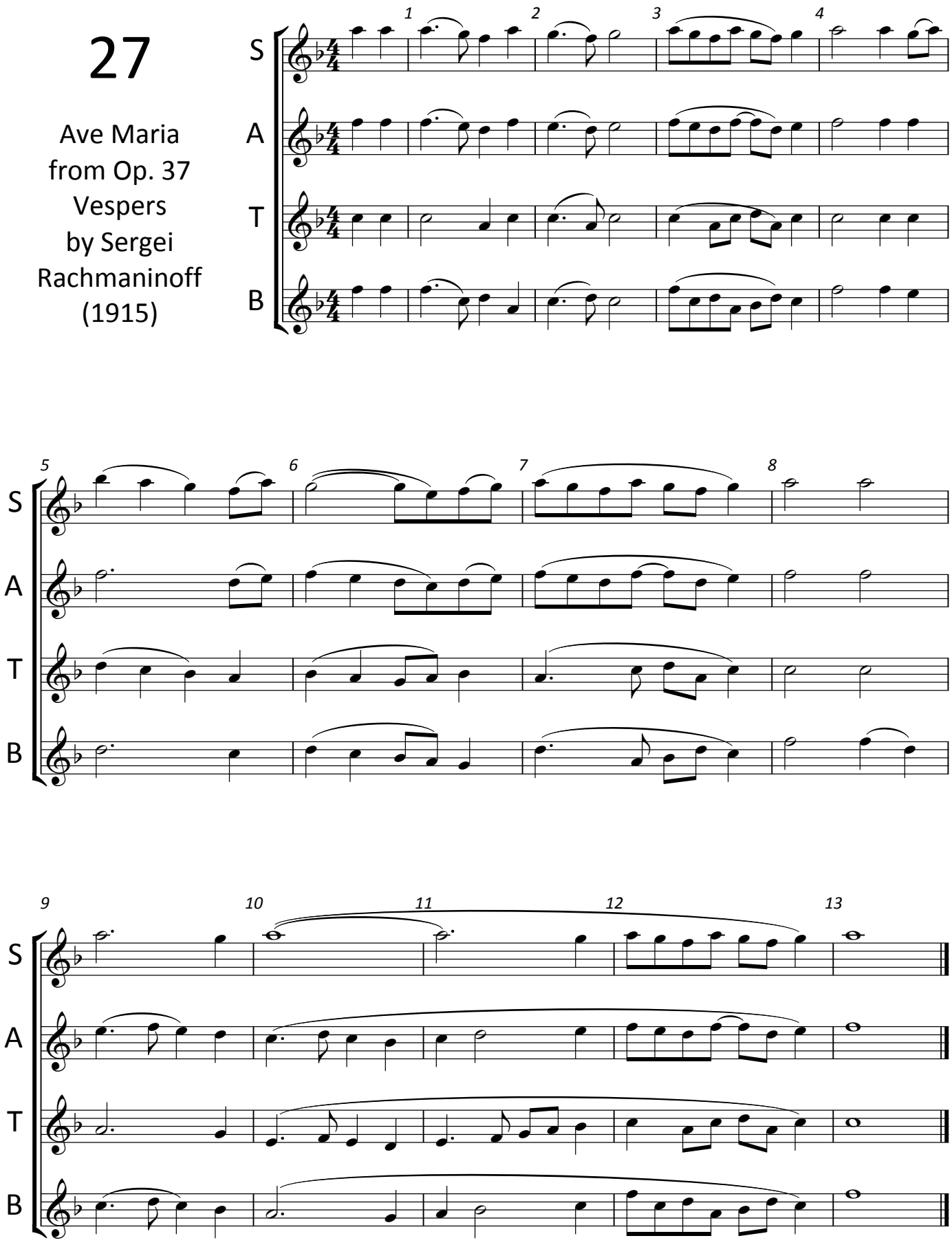
26

Salvation is Created by Pavel Tchesnokov (1912)



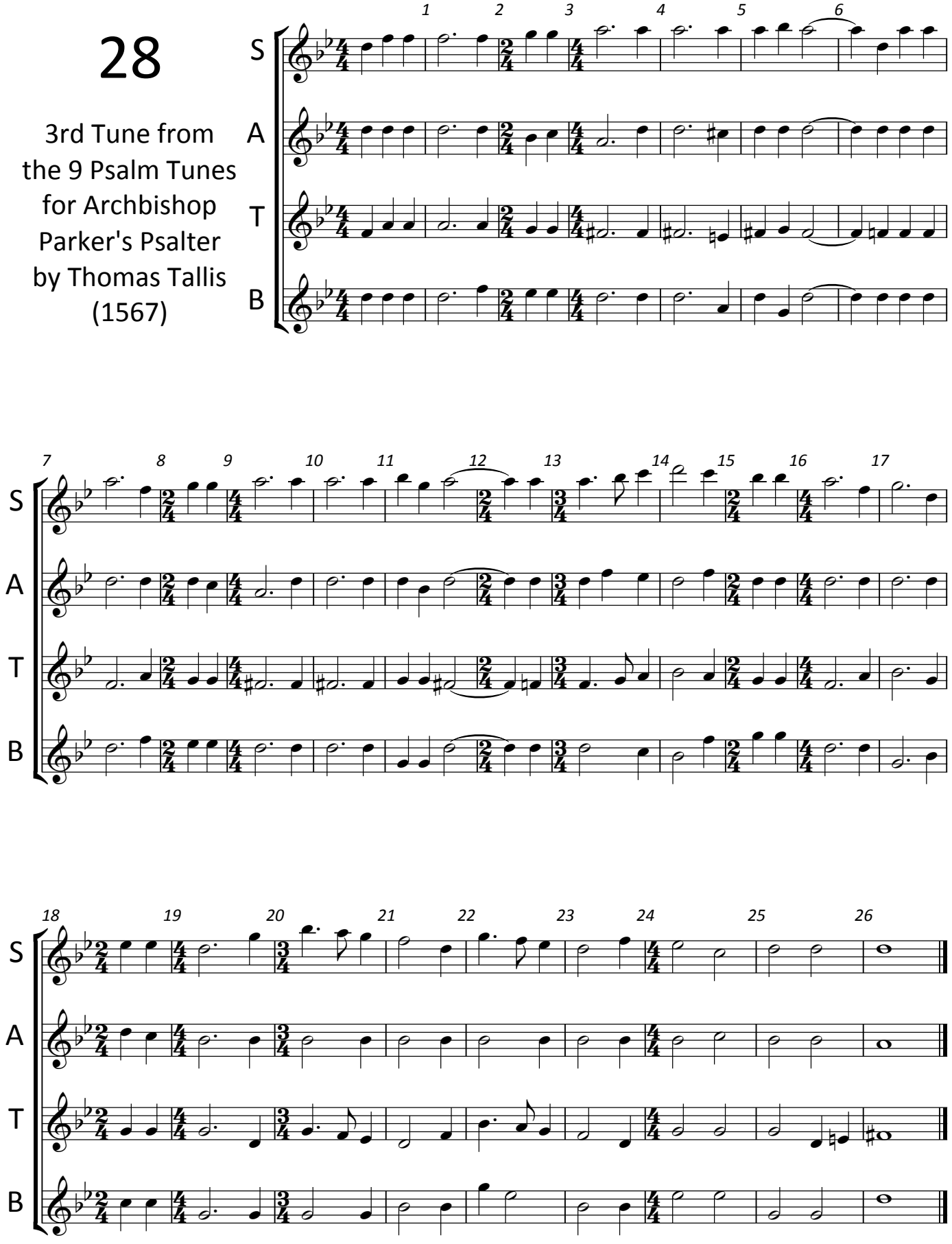
27

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



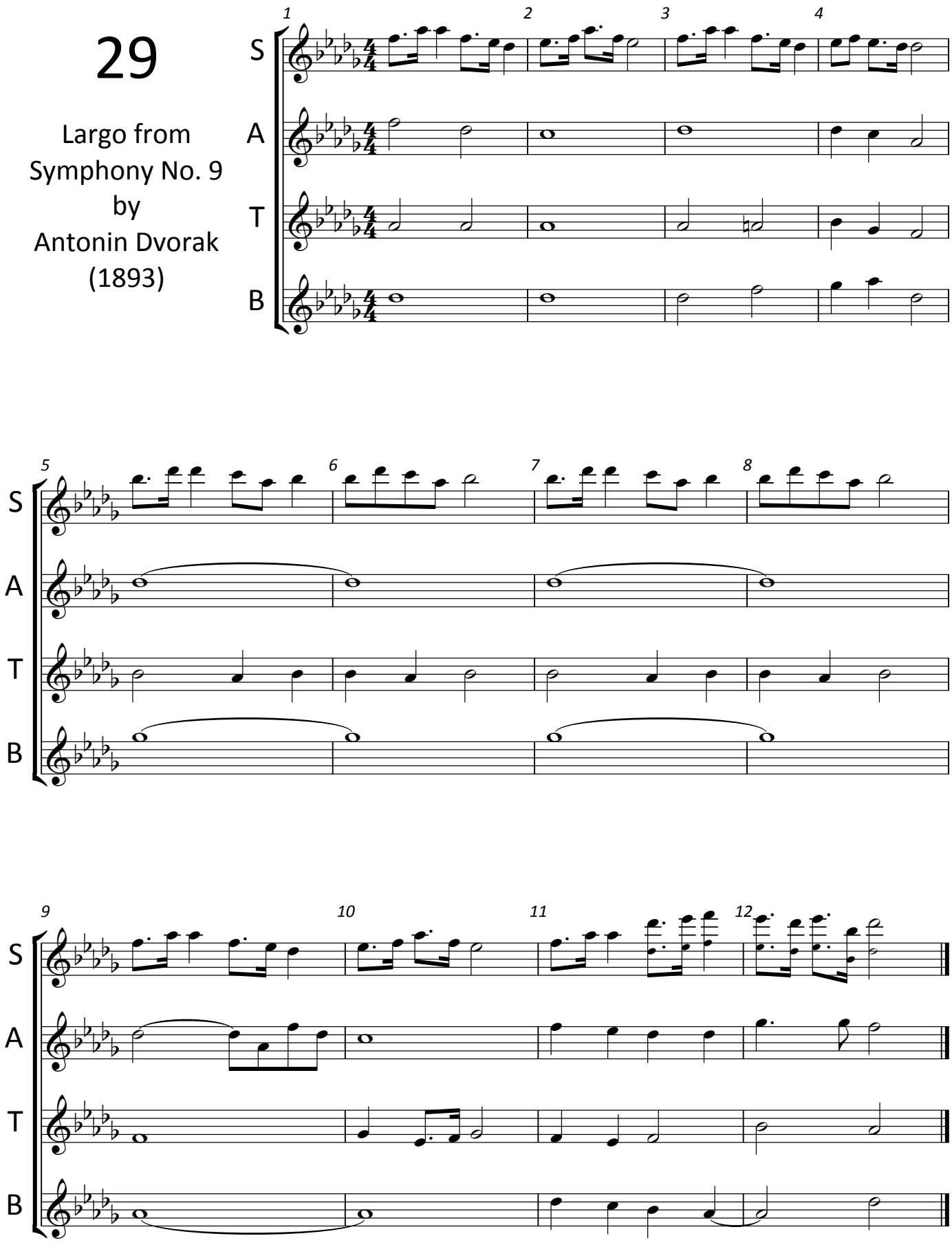
28

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



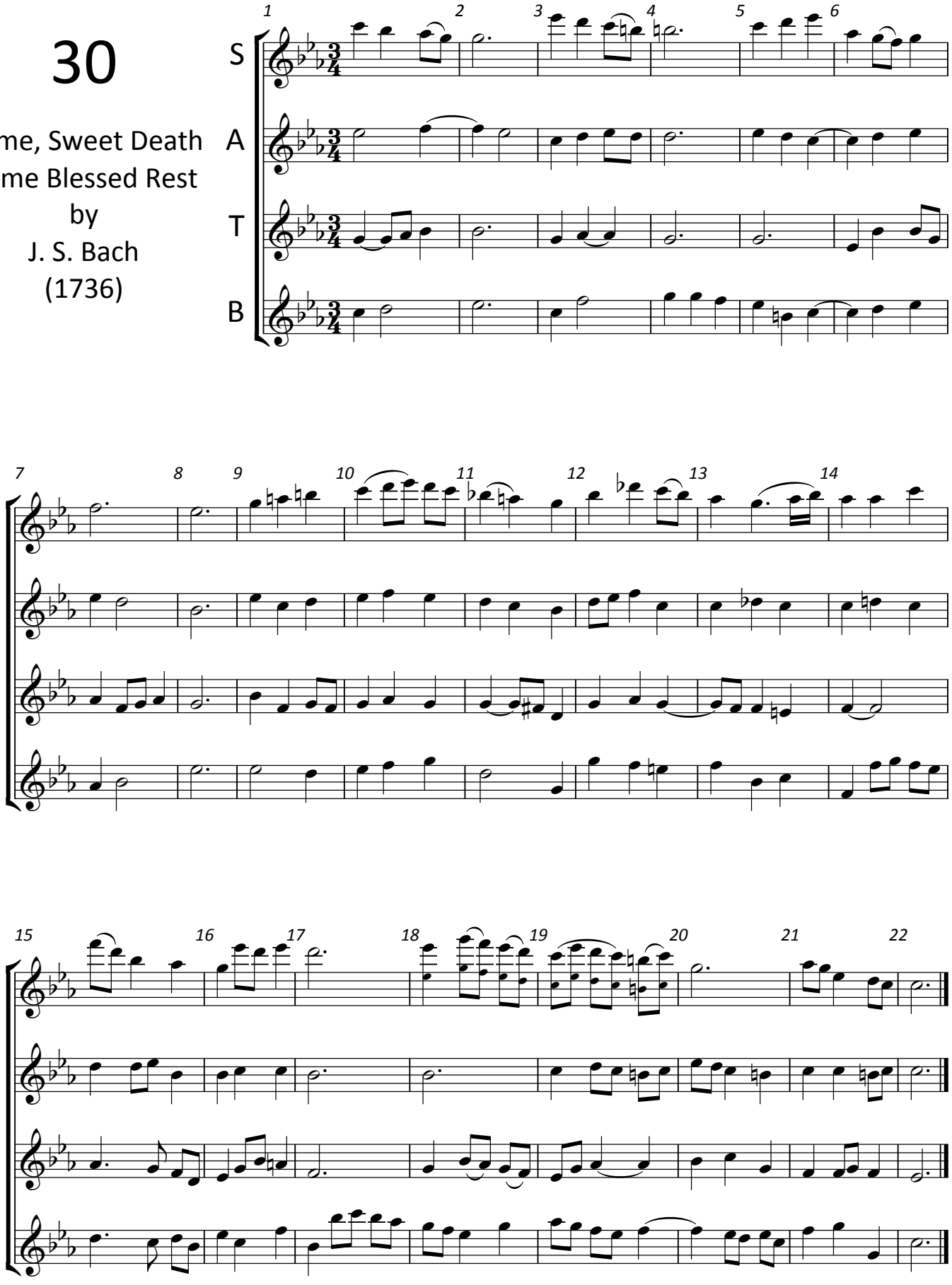
29

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



30

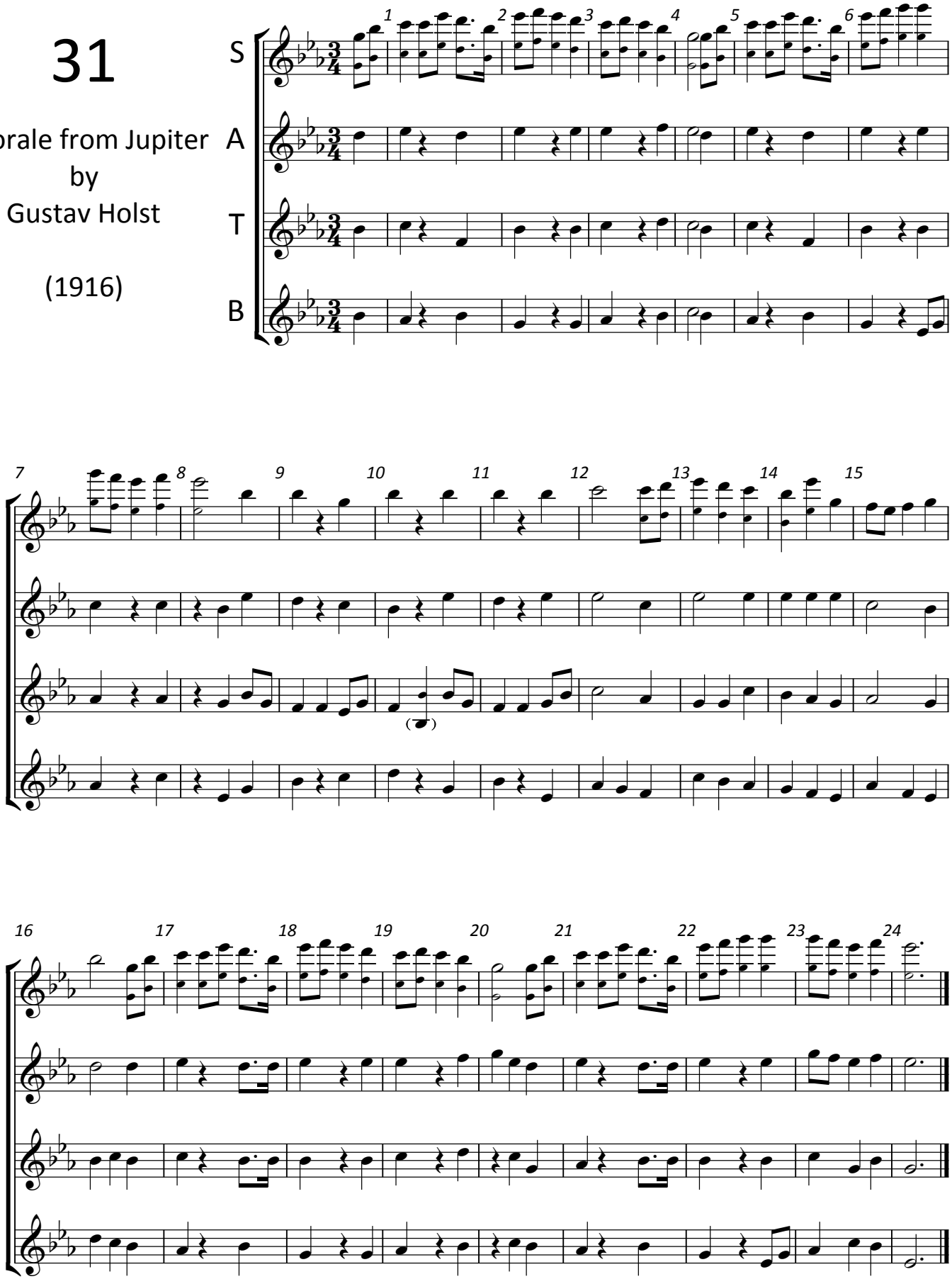
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

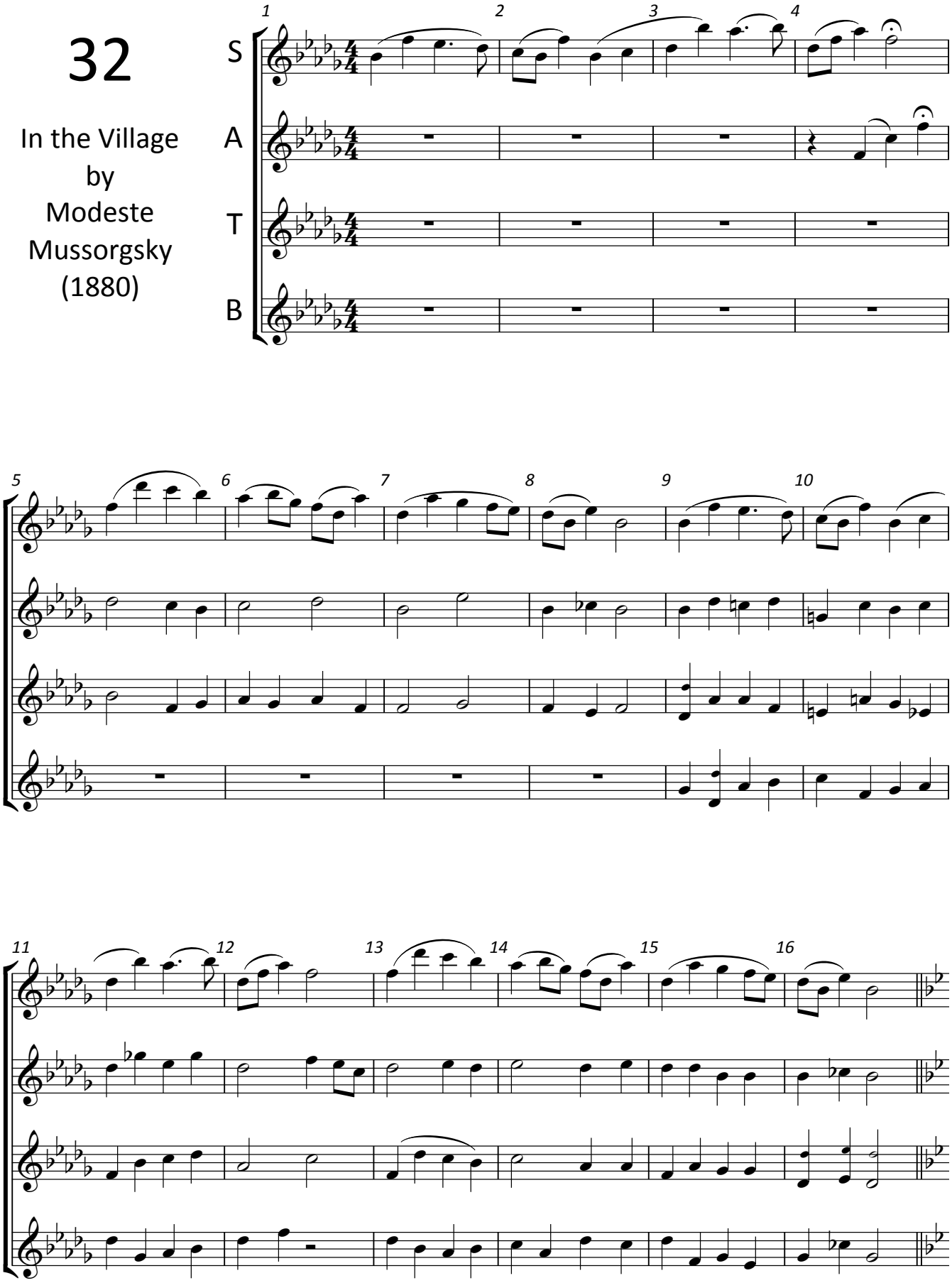
Chorale from Jupiter
by
Gustav Holst

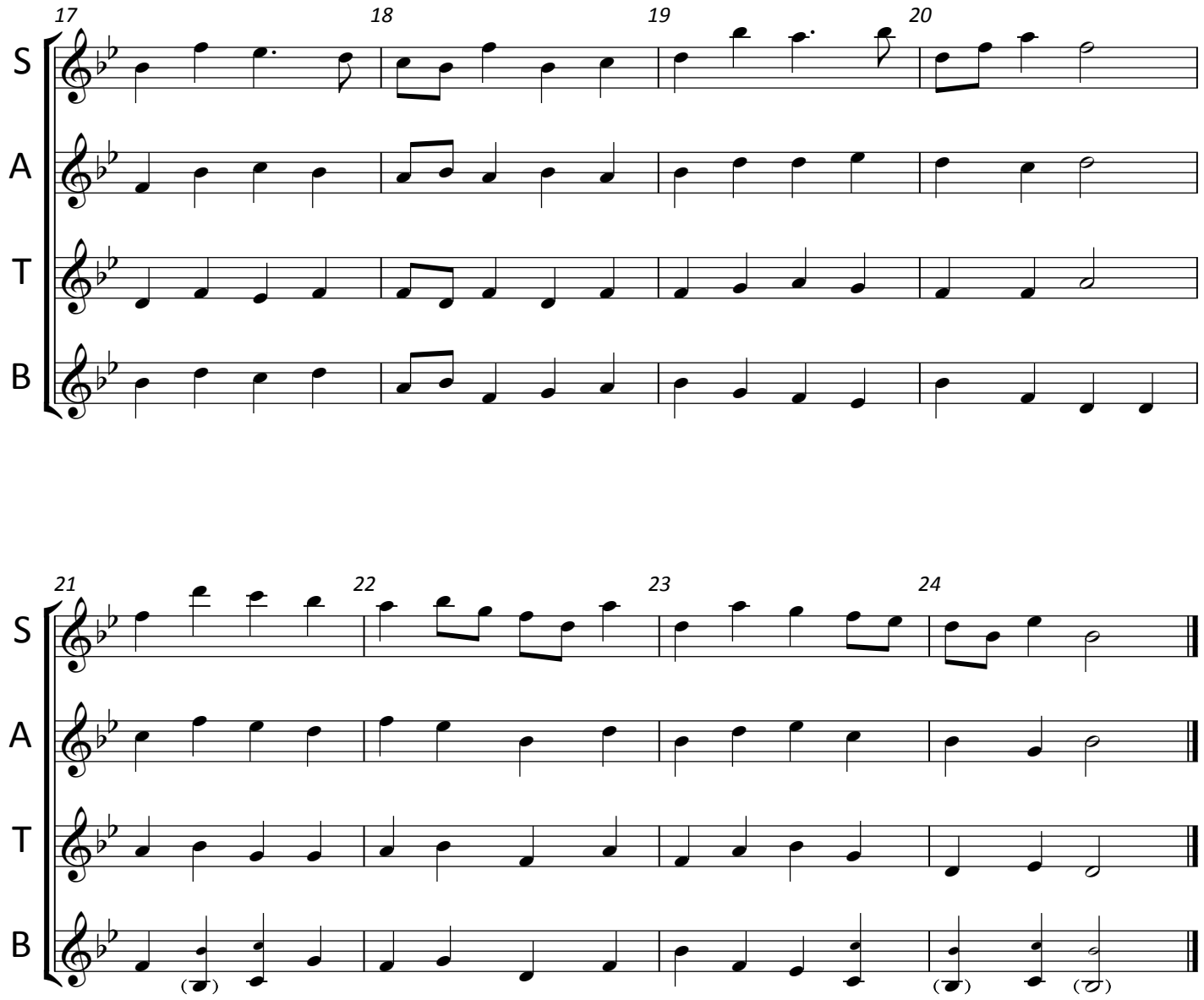
(1916)



32

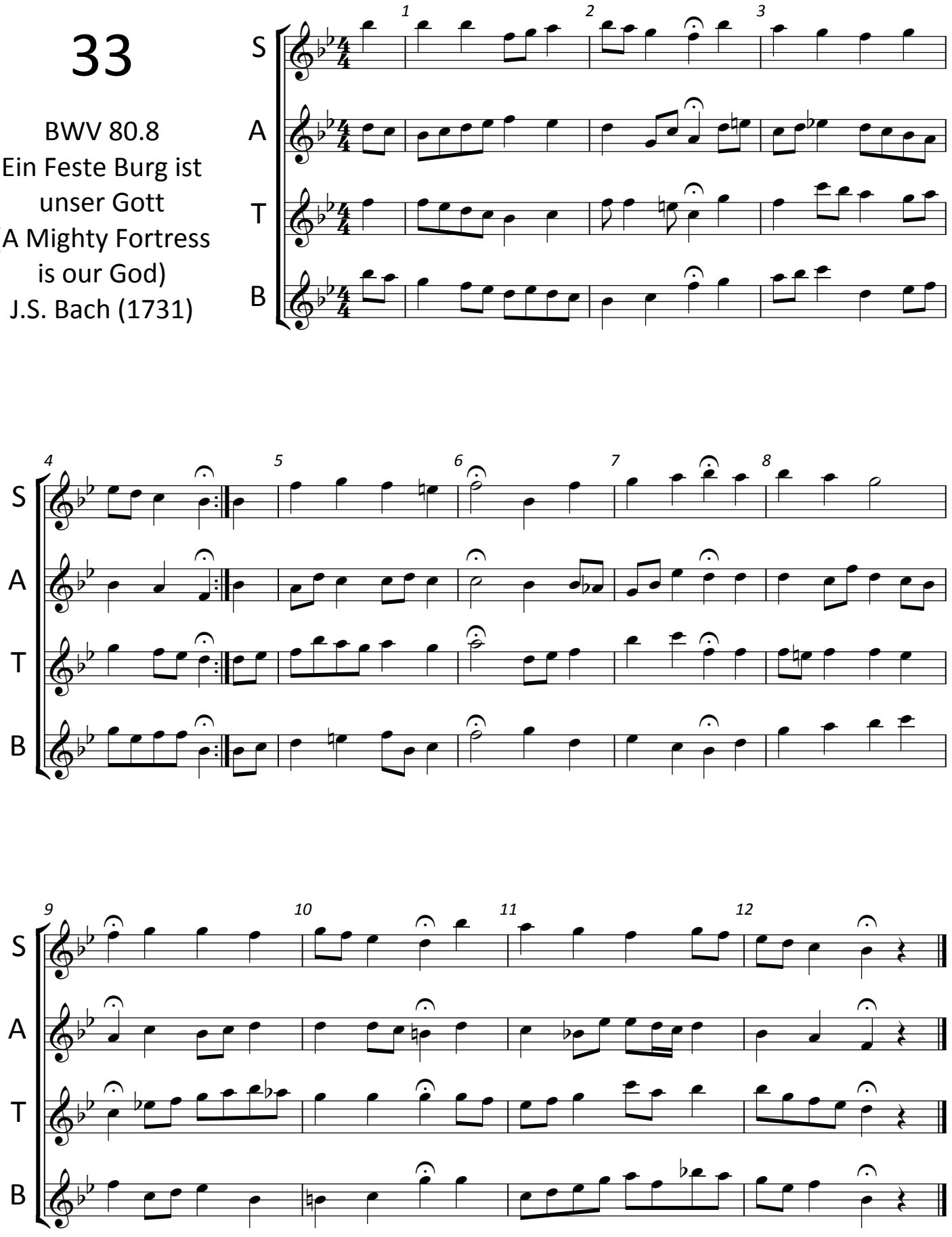
In the Village
by
Modeste
Mussorgsky
(1880)




17
18
19
20
S
A
T
B
21
22
23
24
S
A
T
B

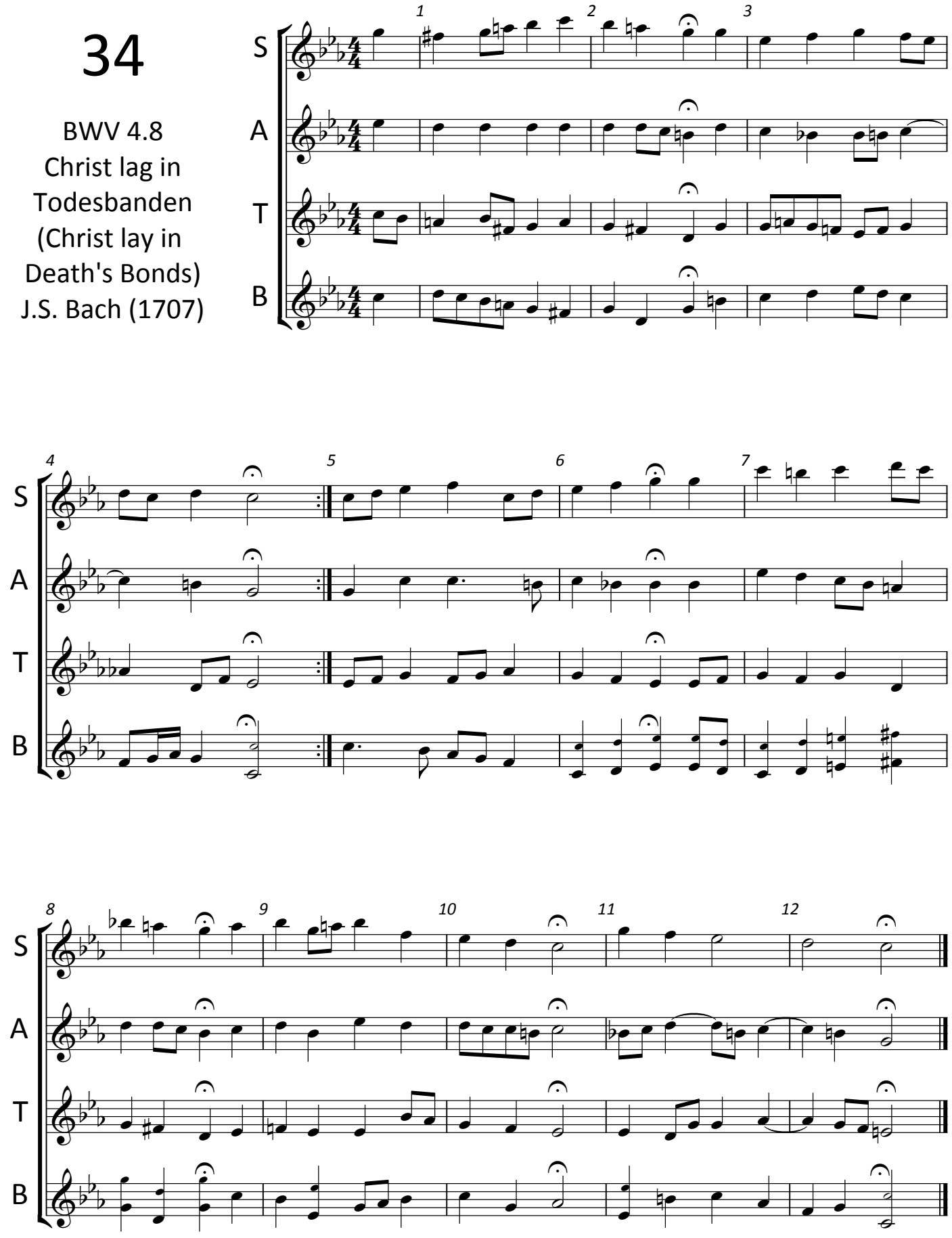
33

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



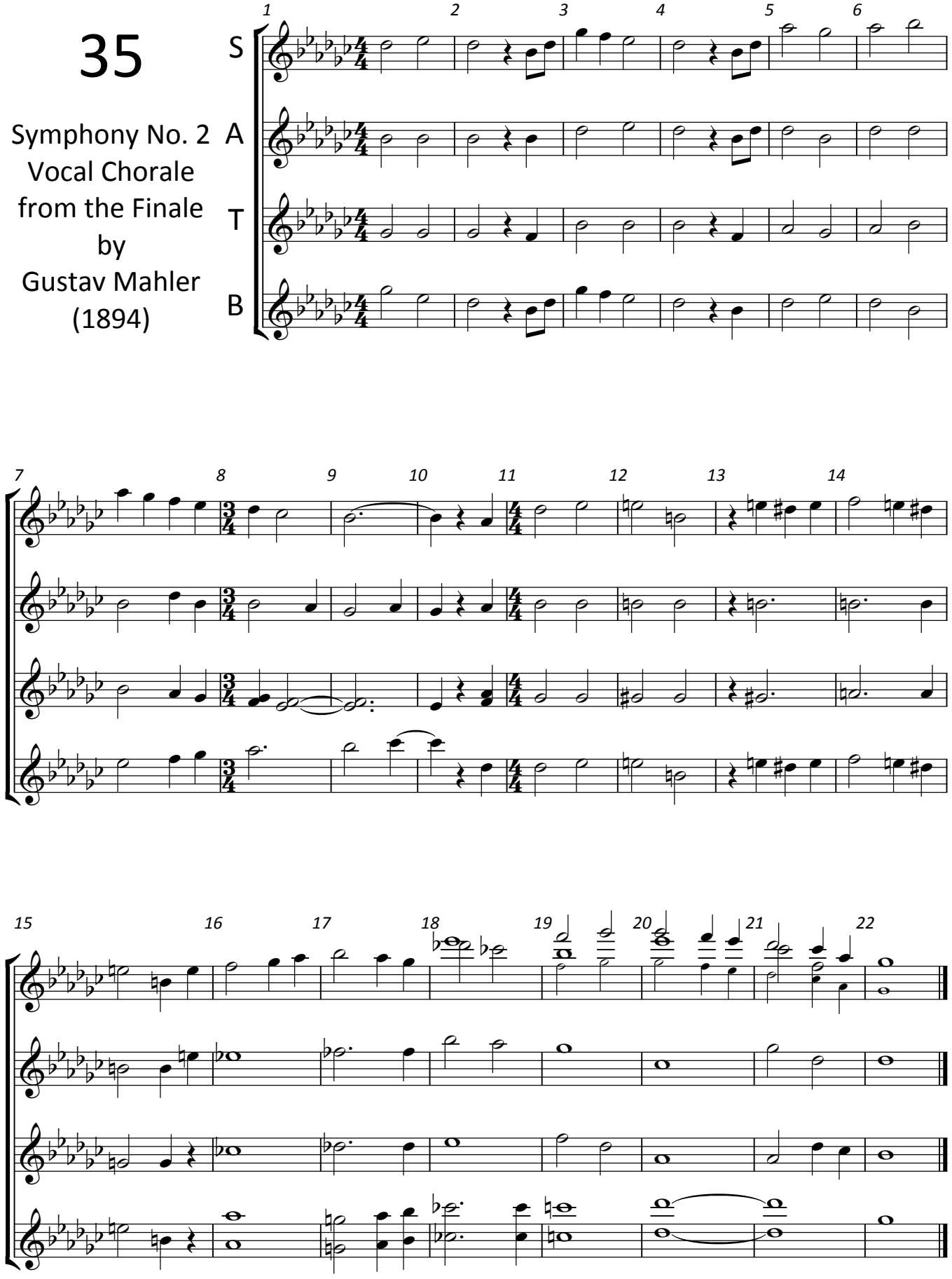
34

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



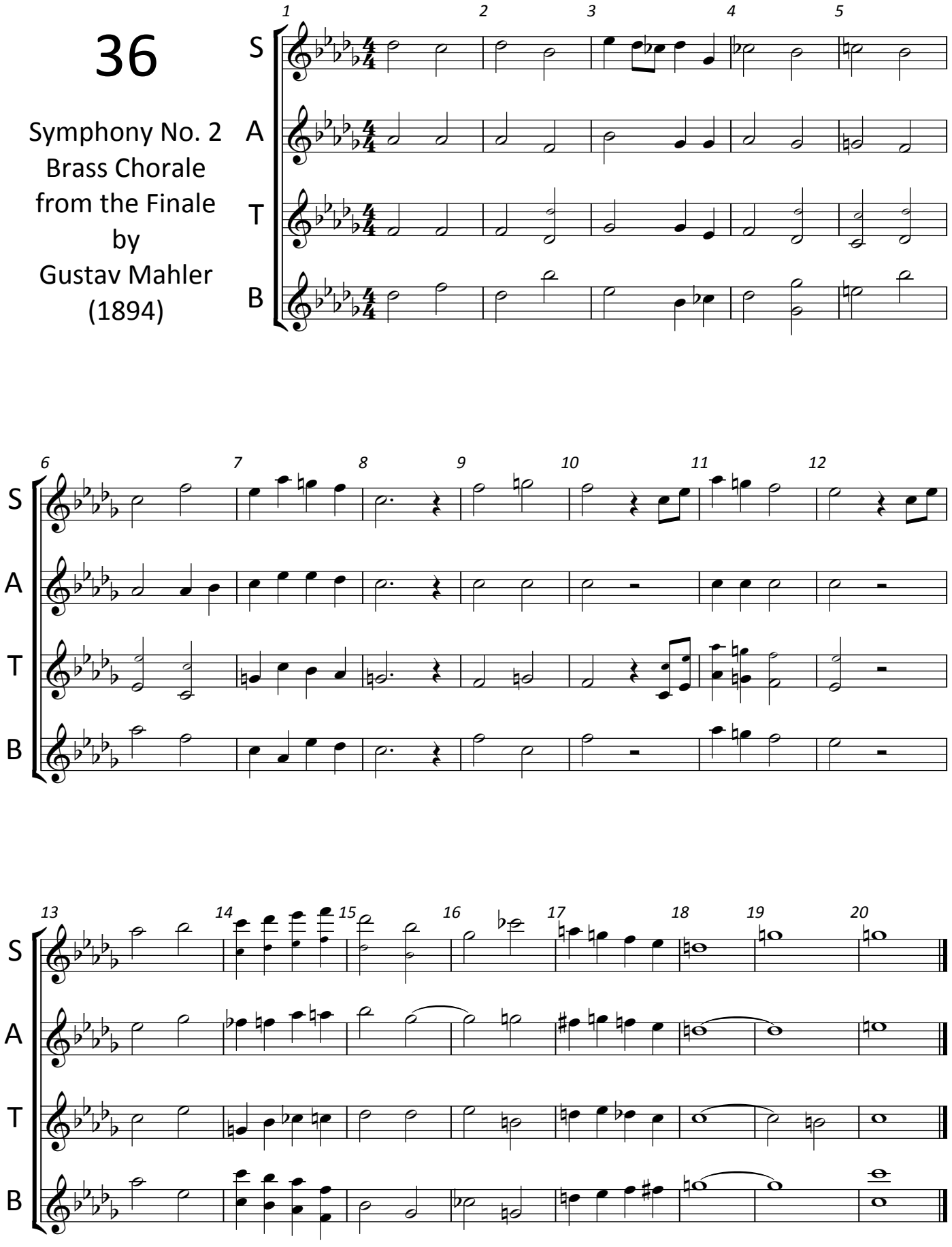
35

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)

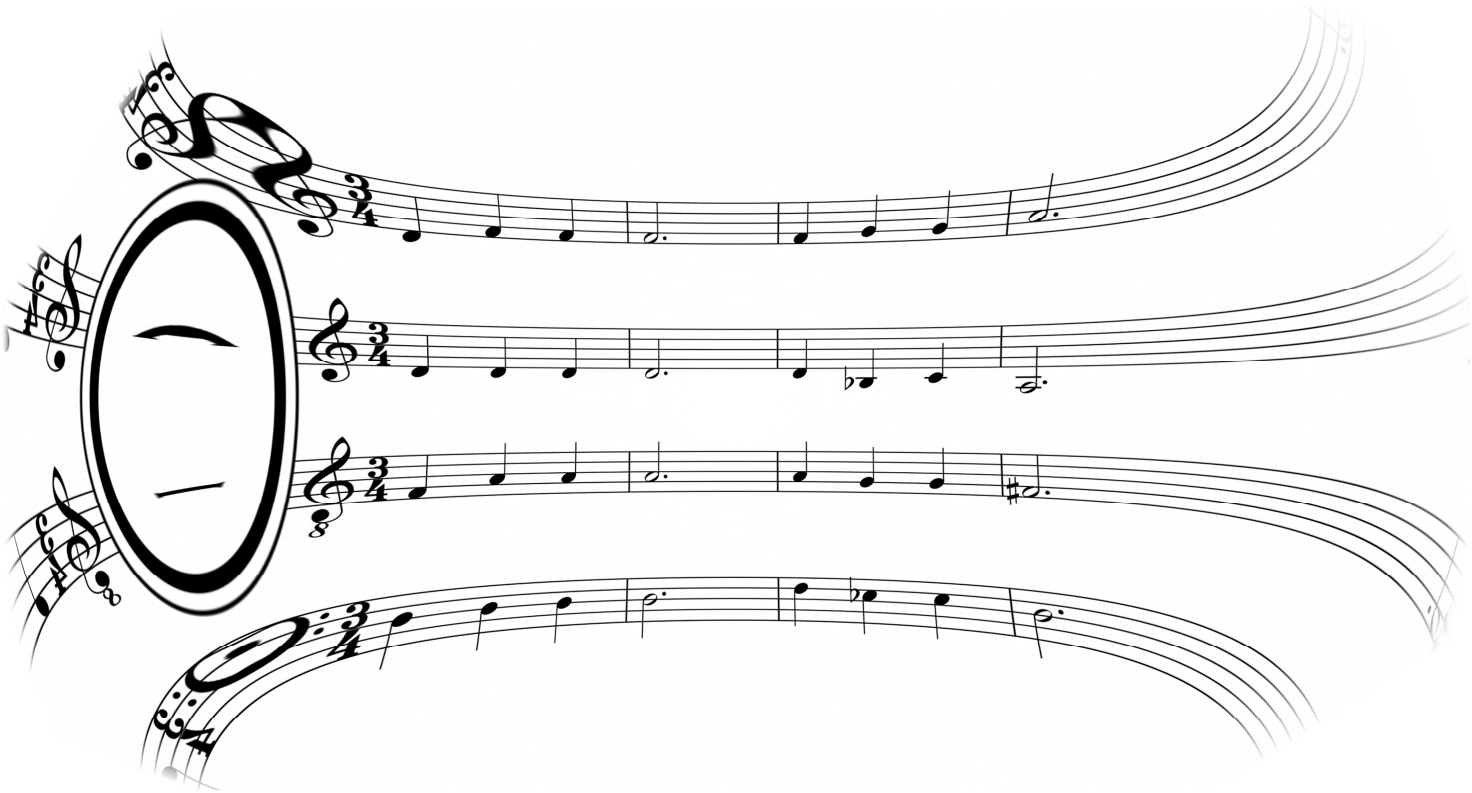


Oboe

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

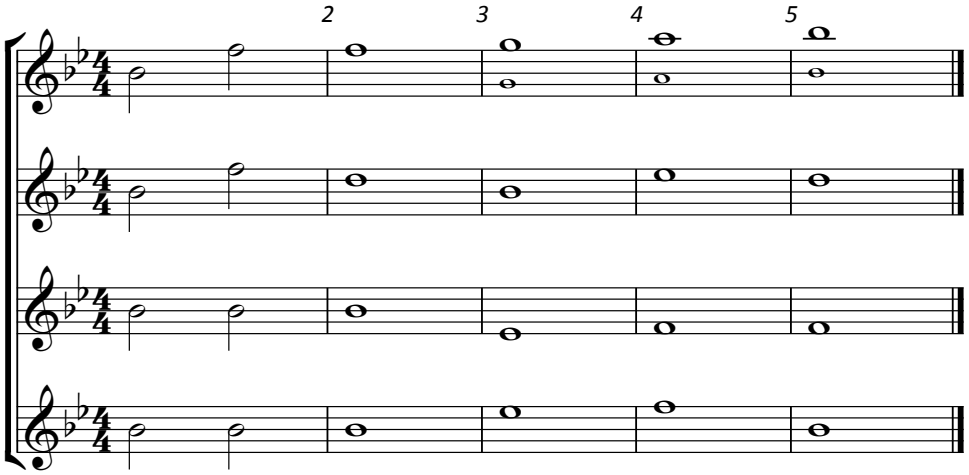
For oboe players

1. The **SOPRANO** and **ALTO** parts are your main parts
    a. Sometimes, the soprano parts are a bit high in the oboe range. In that case, try the alto part, or play the soprano part down an octave (cue notes are provided).
2. The **TENOR** and **BASS** 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)

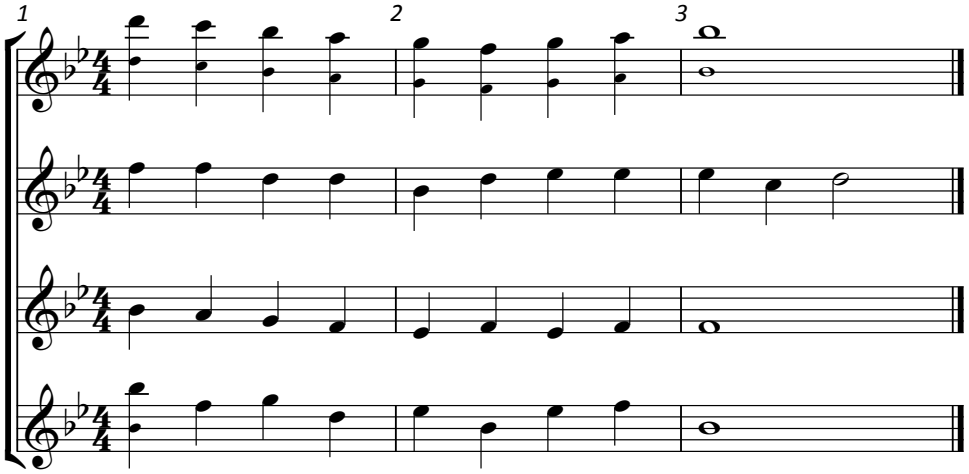
A simple chord progression



2

Canon in D
by
Johann Pachelbel

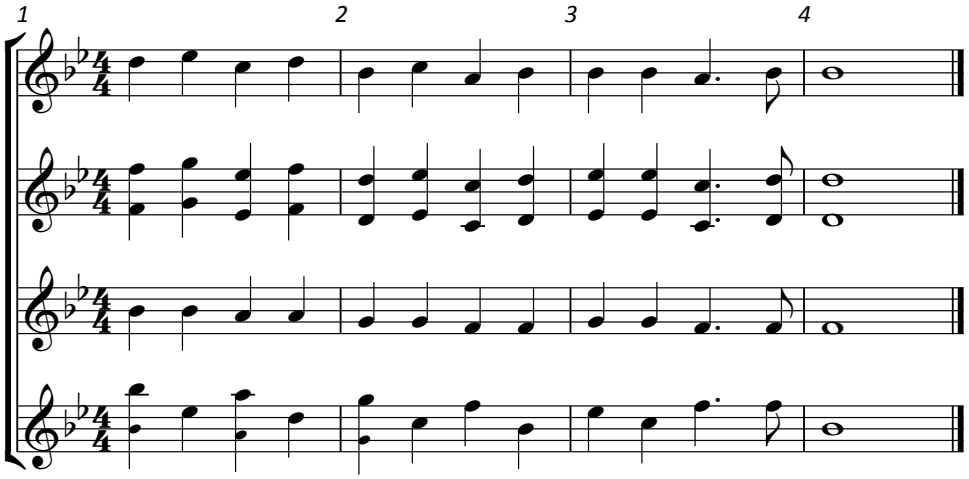
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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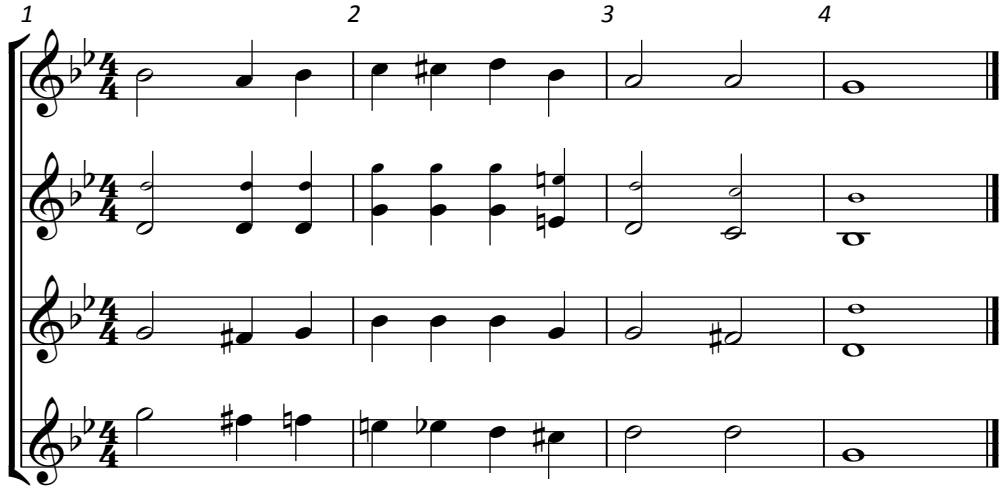
4

Augmented 6th Cadence

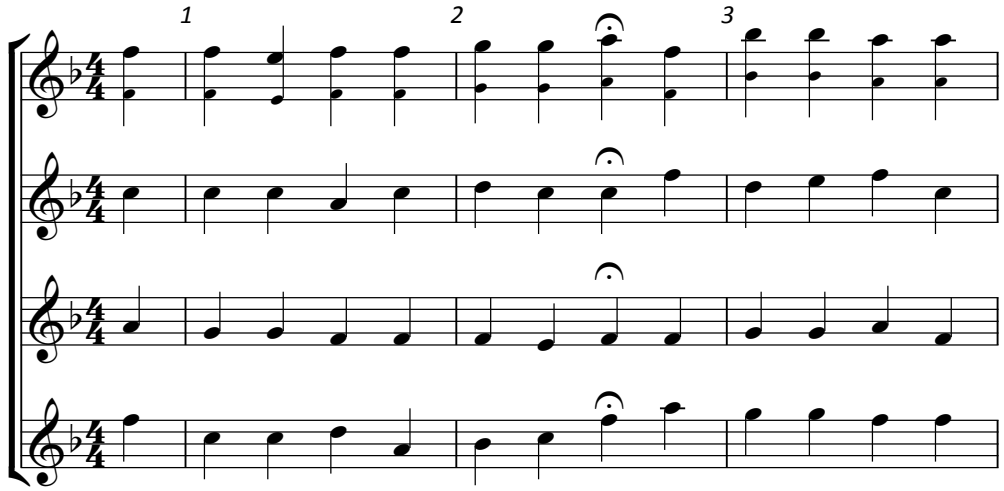
A special type of cadence

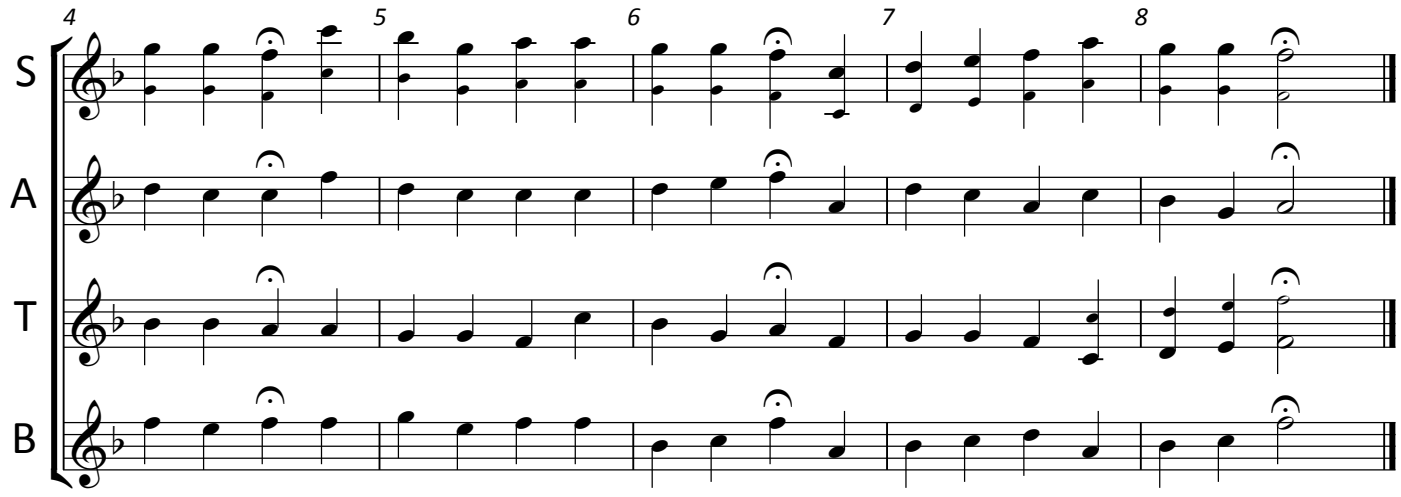


5

Tallis Canon by Thomas Tallis

(ca. 1560)

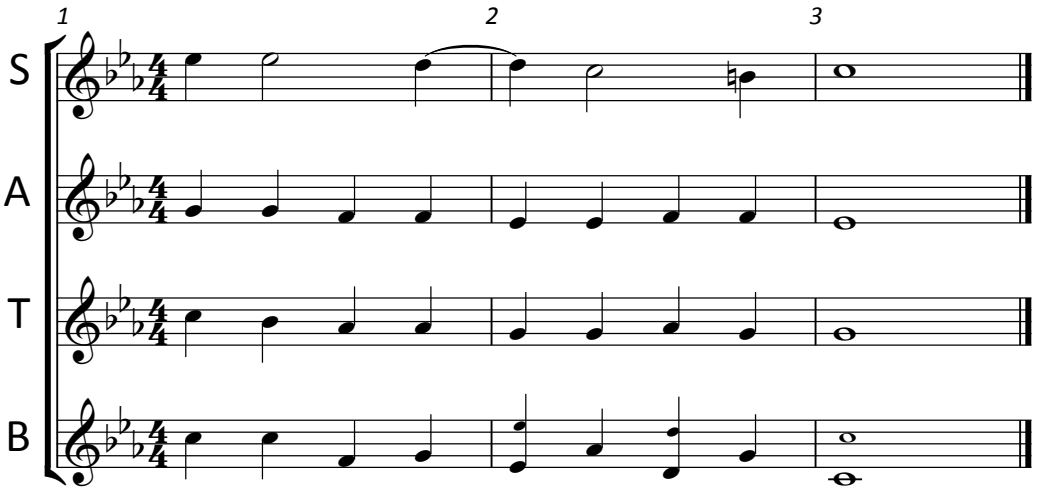




6

Suspensions

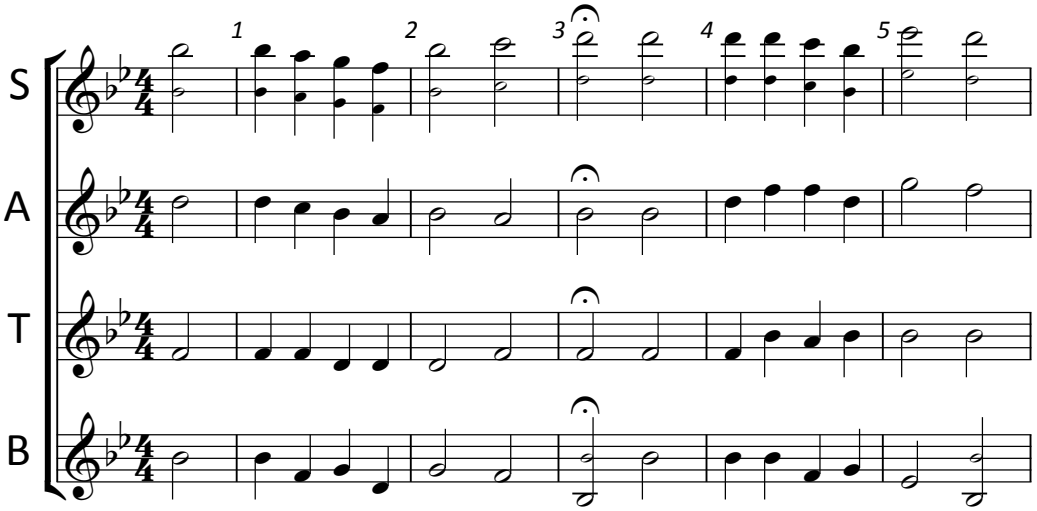
(Preparation
Suspension
Resolution)

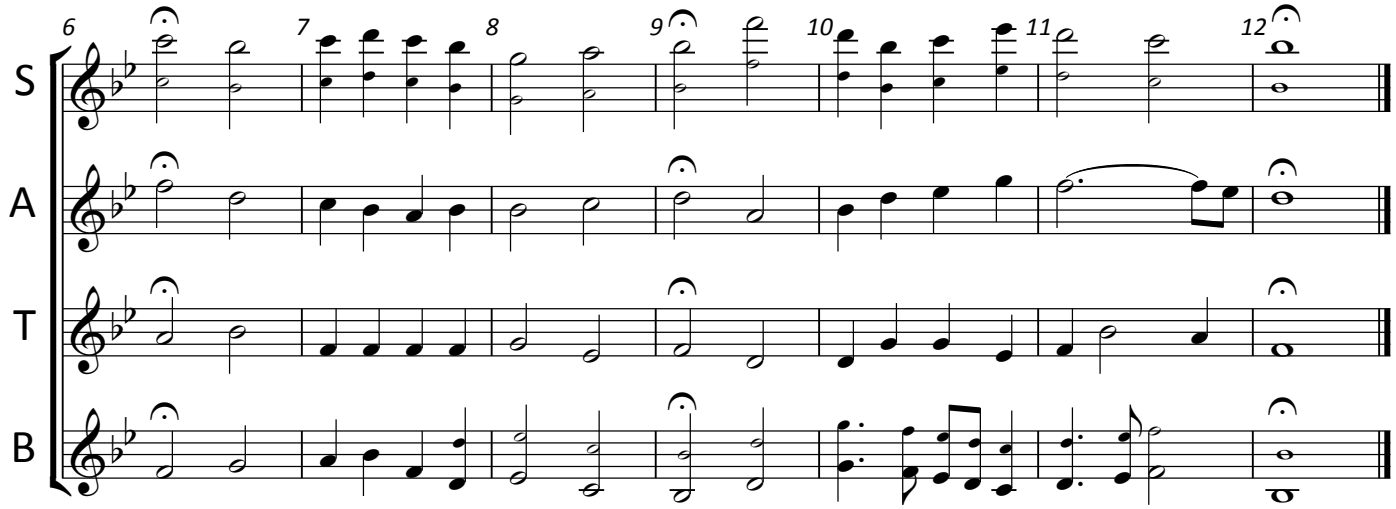


7

Old Hundredth
by
Loys Bourgeois

(1551)

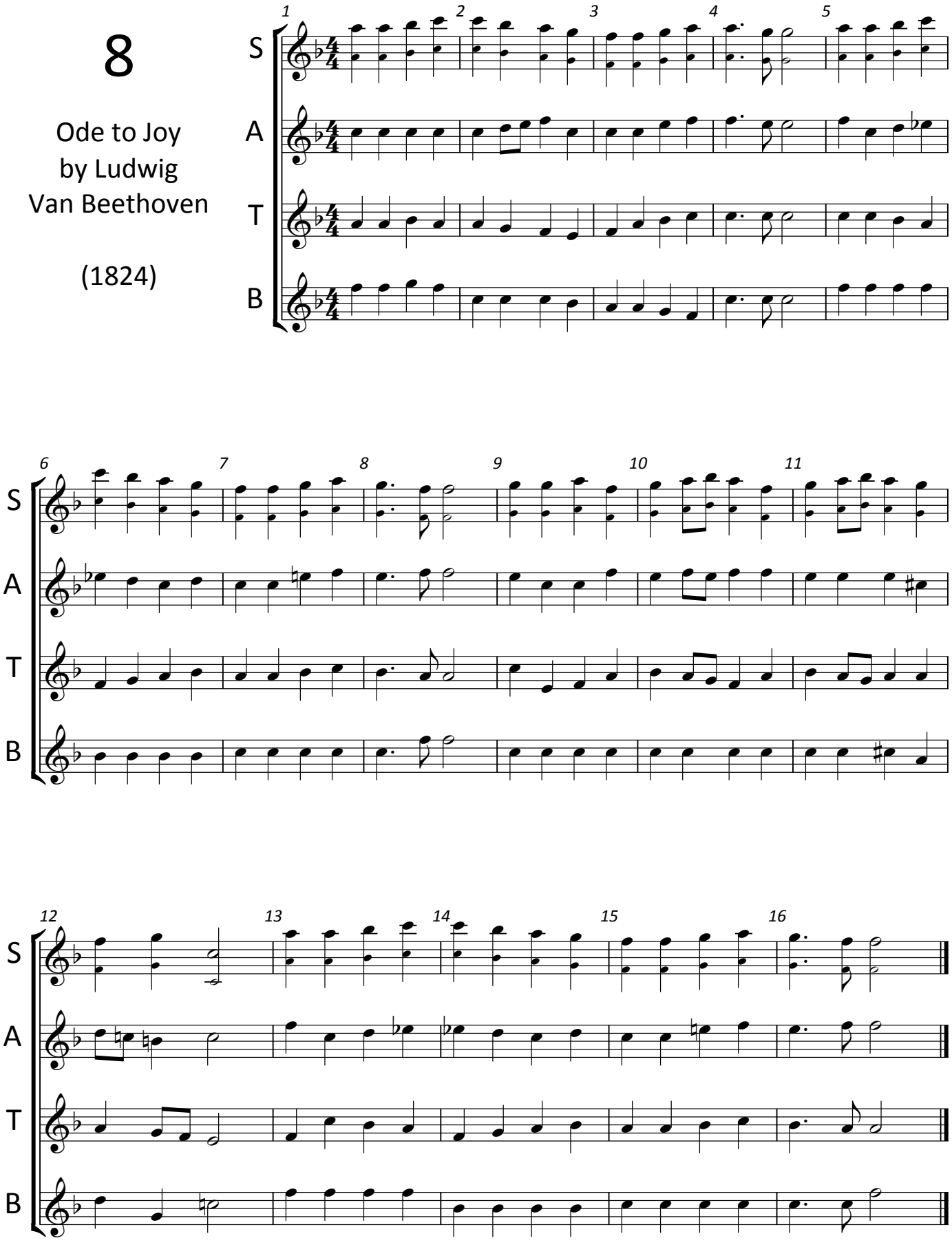




8

Ode to Joy
by Ludwig
Van Beethoven

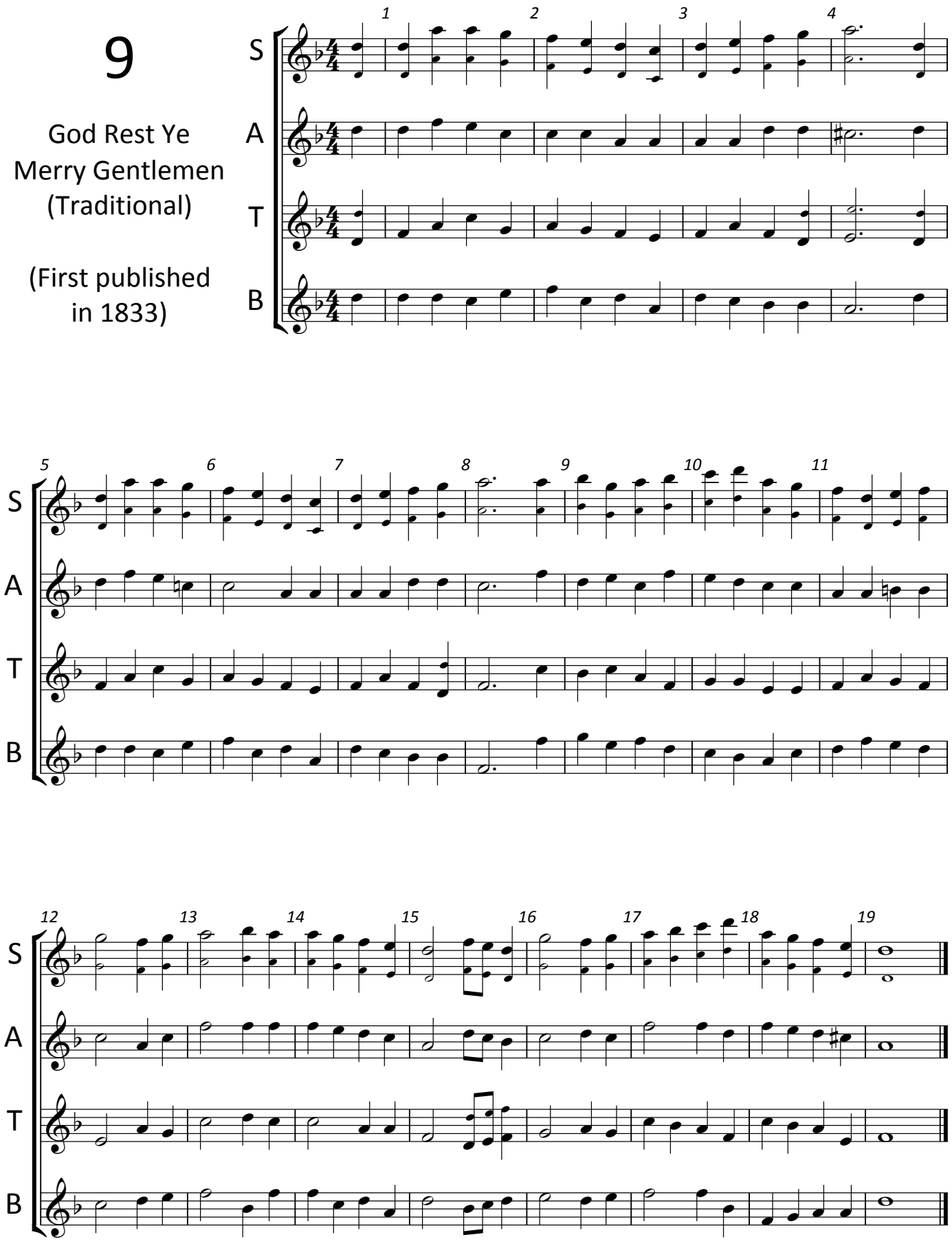
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

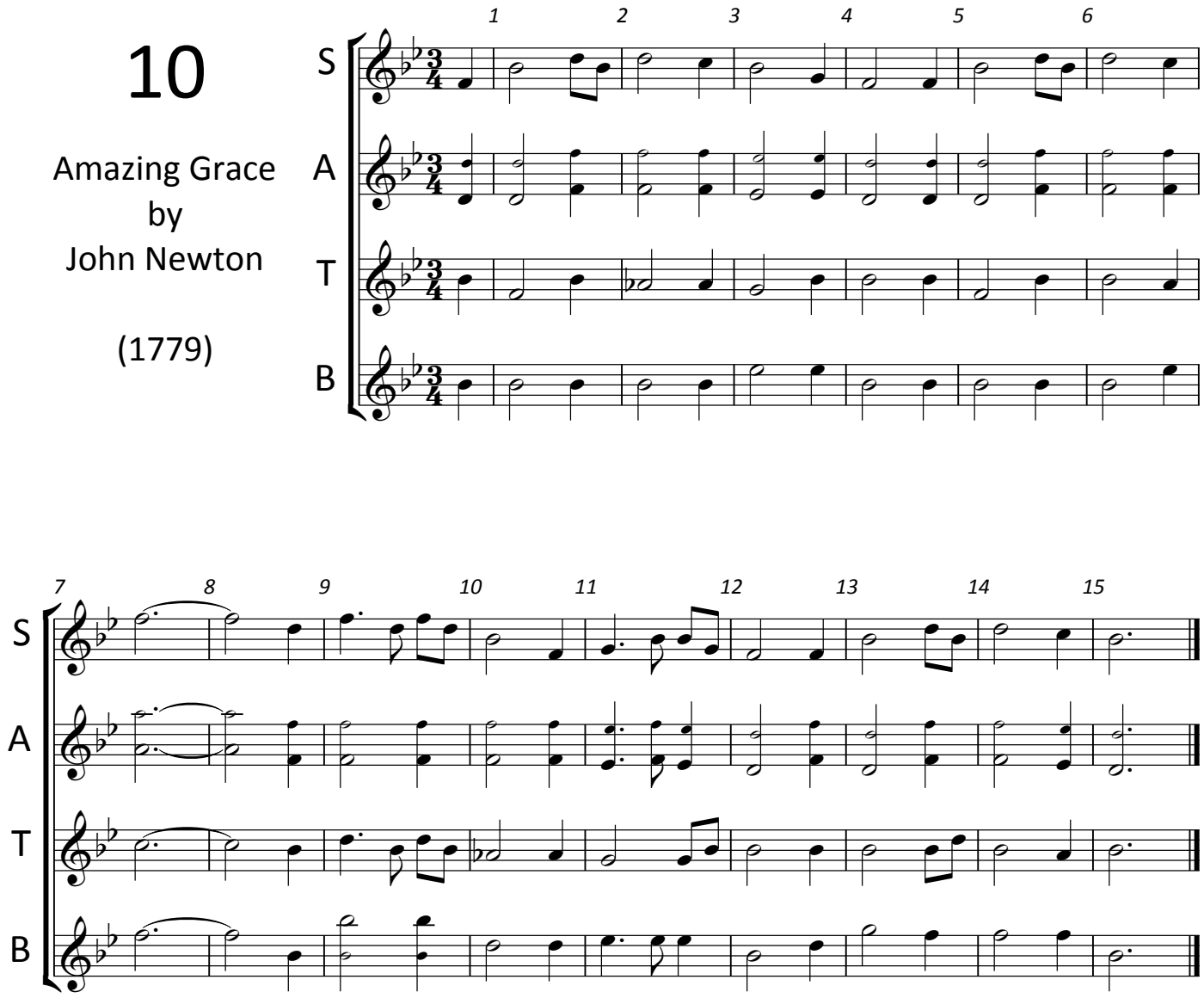
(First published
in 1833)



10

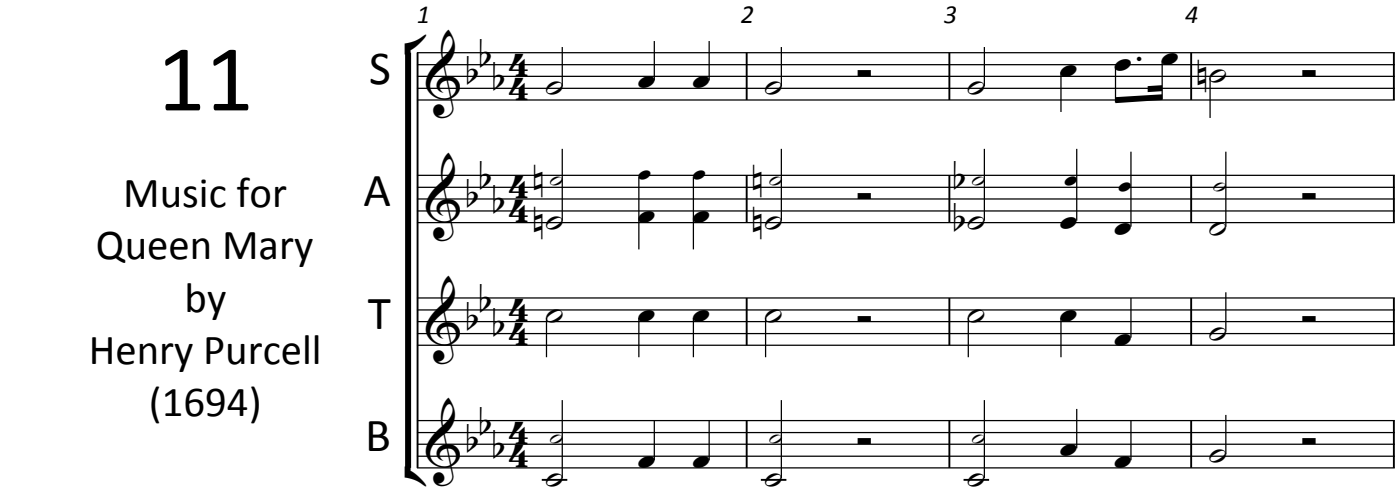
Amazing Grace
by
John Newton

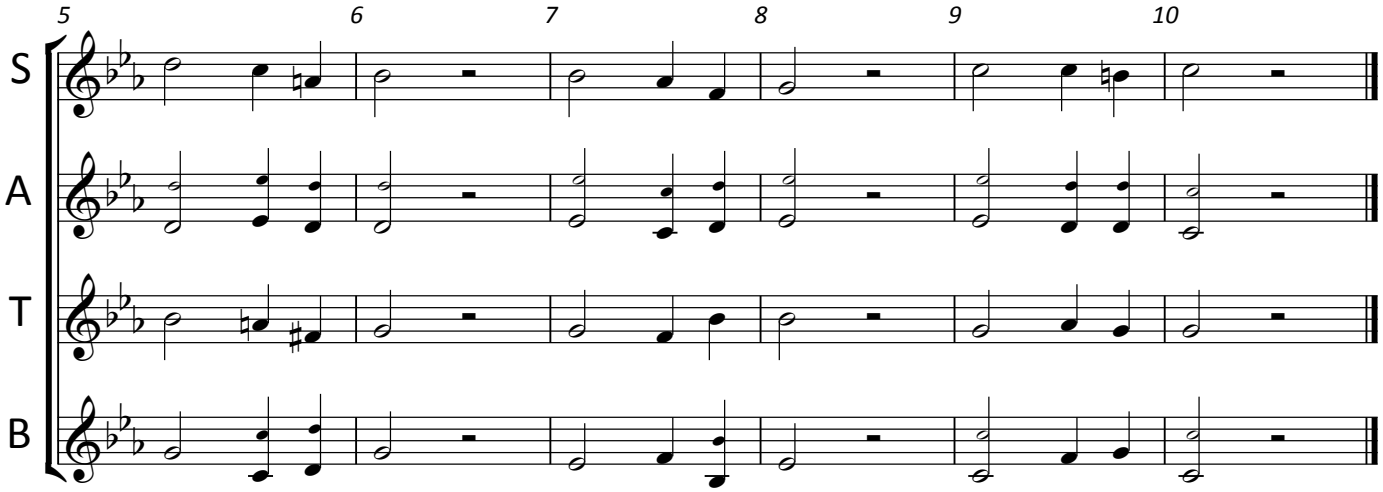
(1779)



11

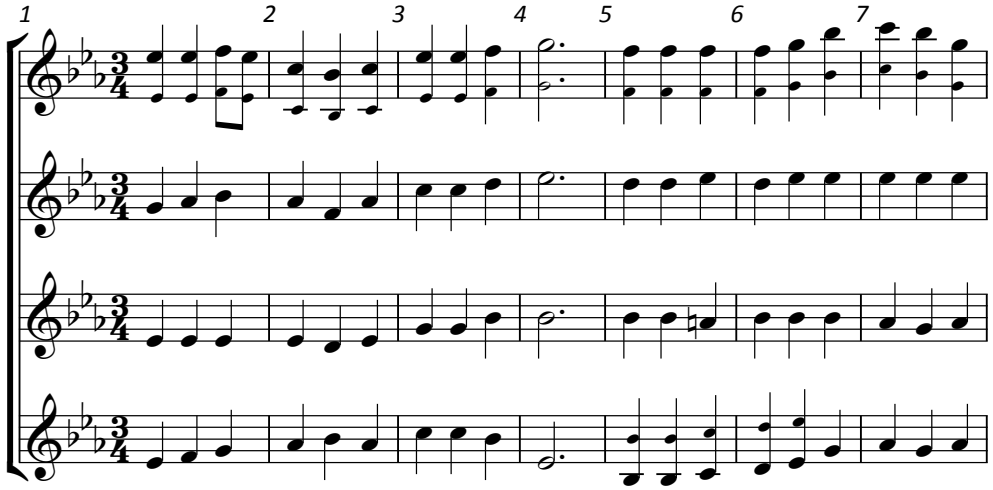
Music for
Queen Mary
by
Henry Purcell
(1694)

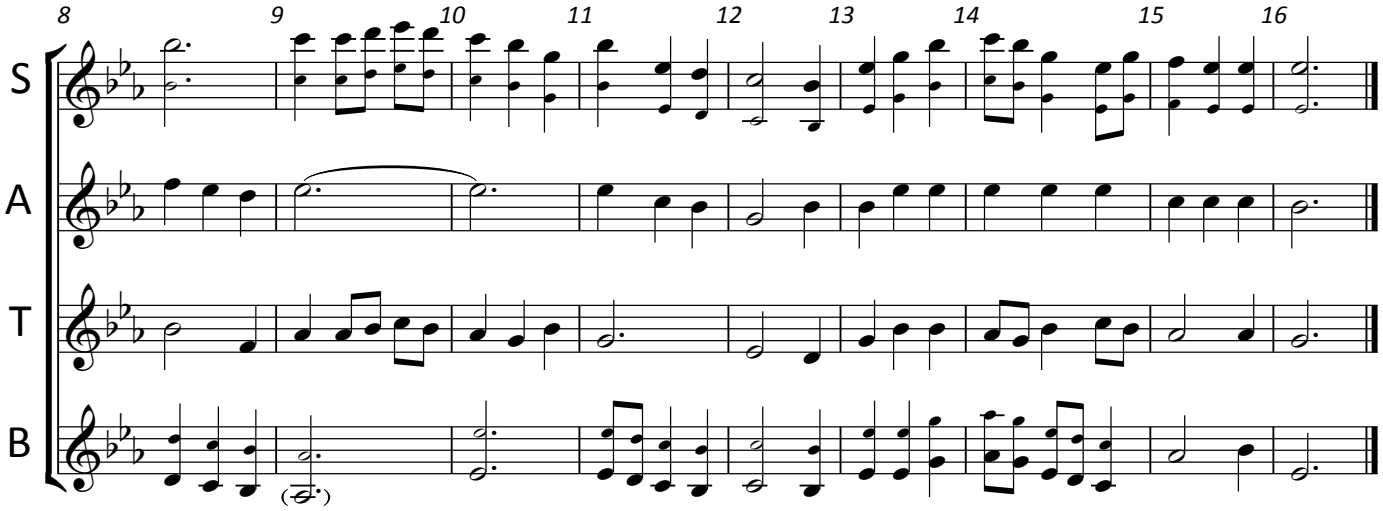




12

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

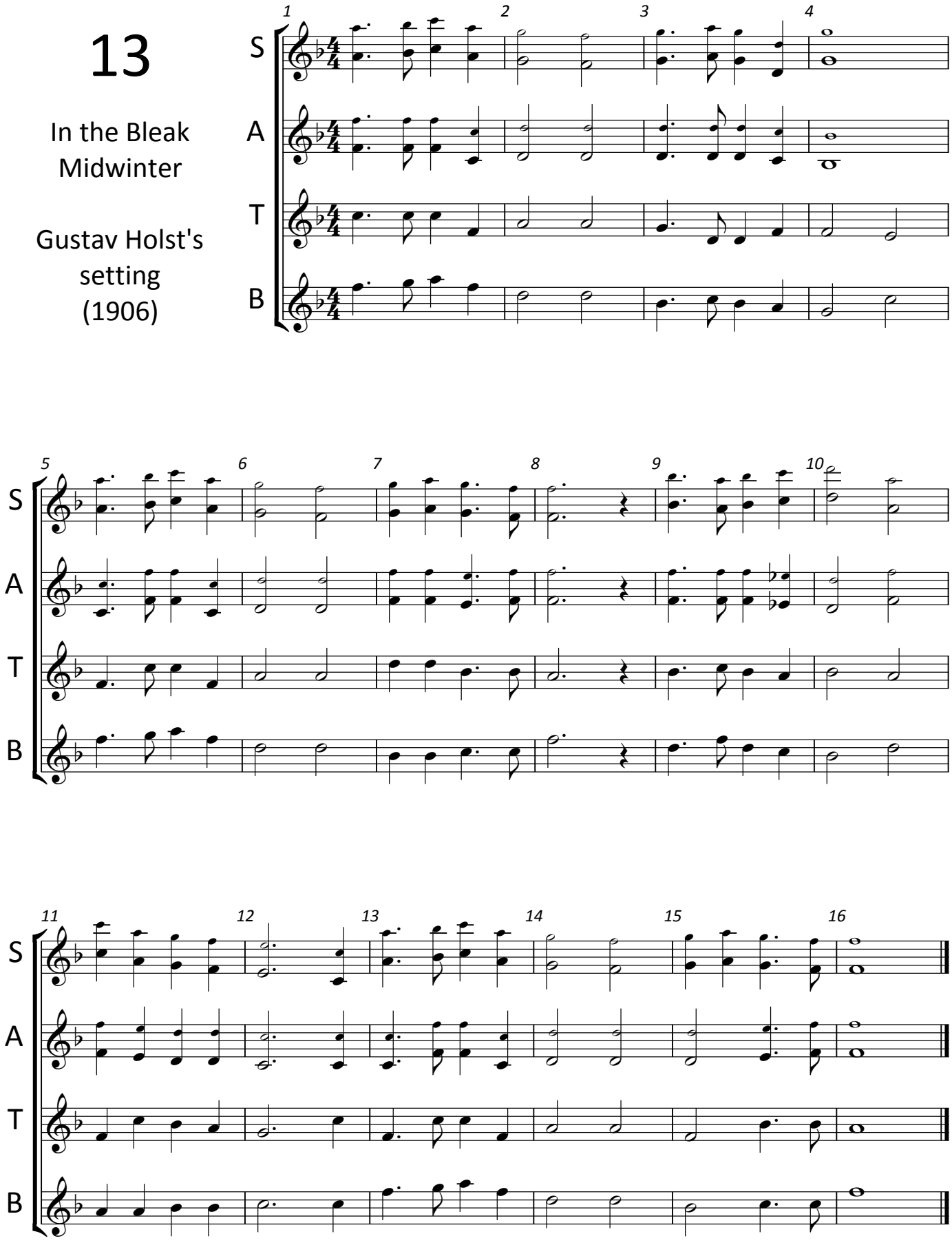




13

In the Bleak Midwinter

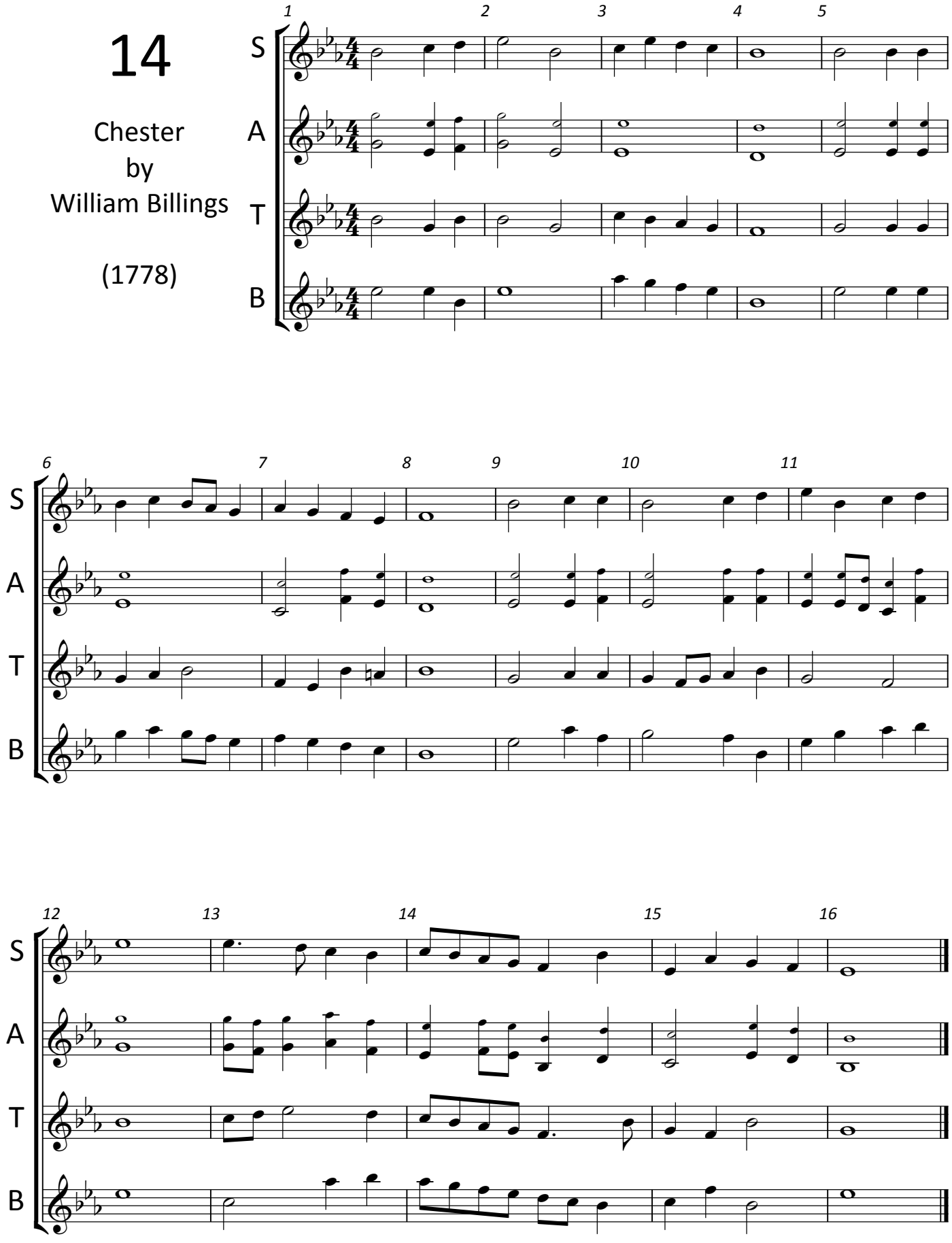
Gustav Holst's setting (1906)



14

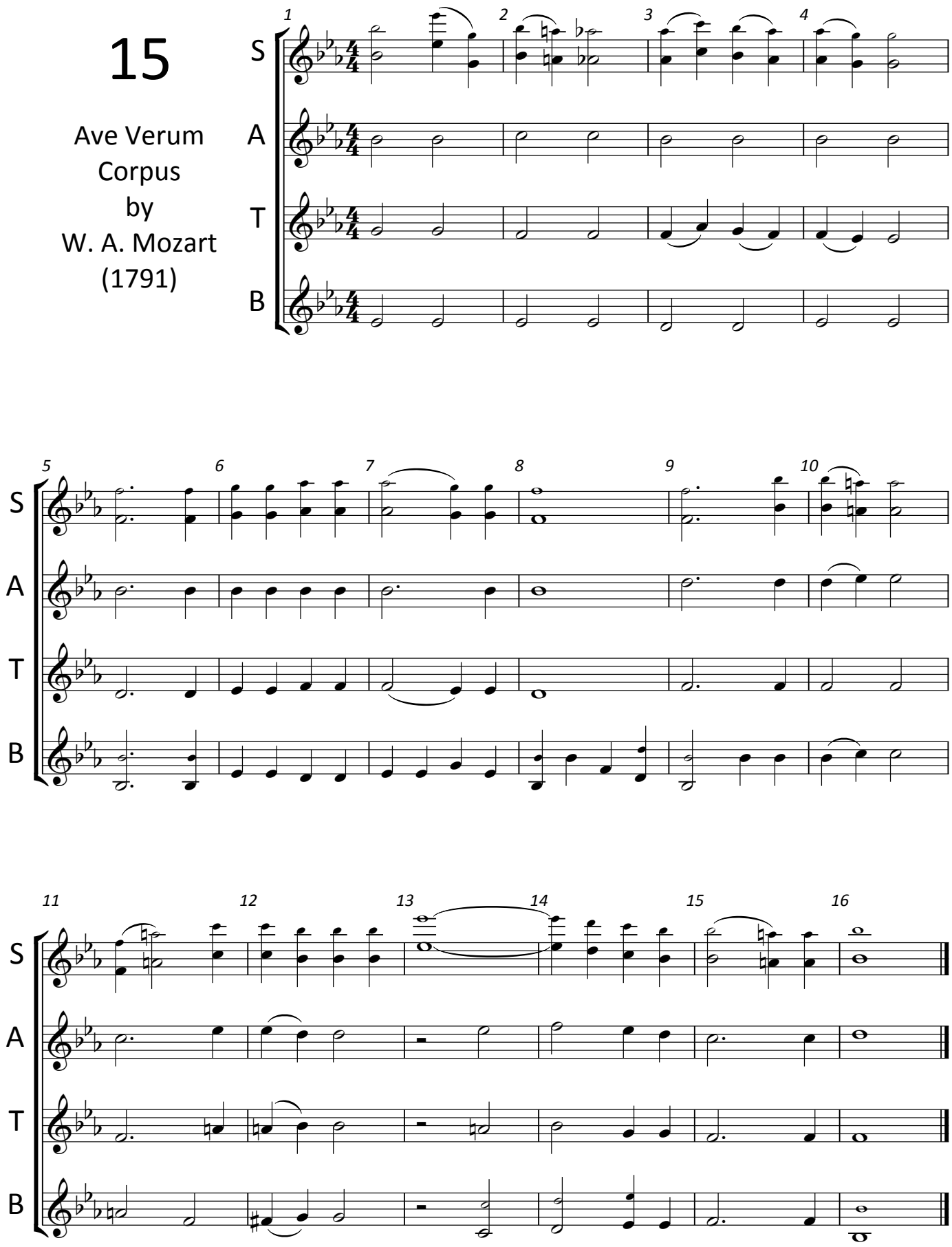
Chester
by
William Billings

(1778)



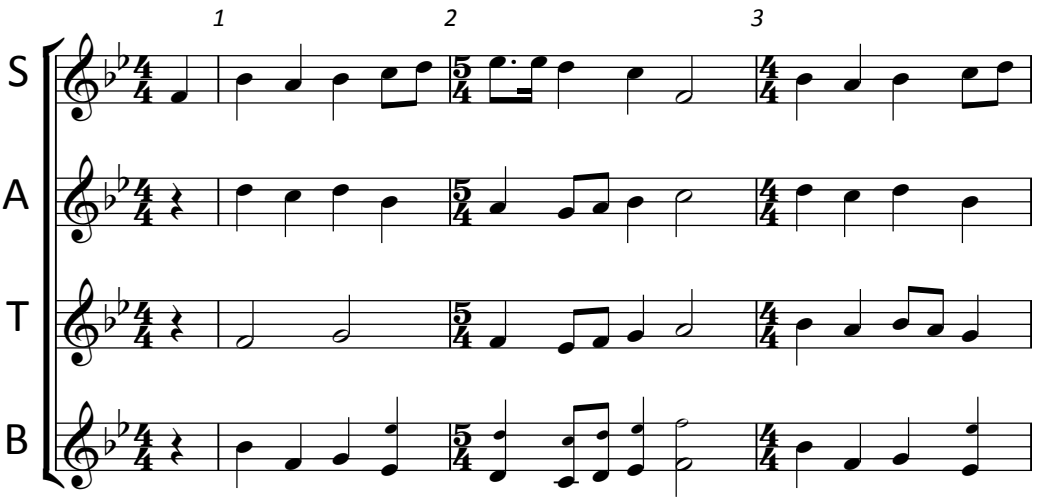
15

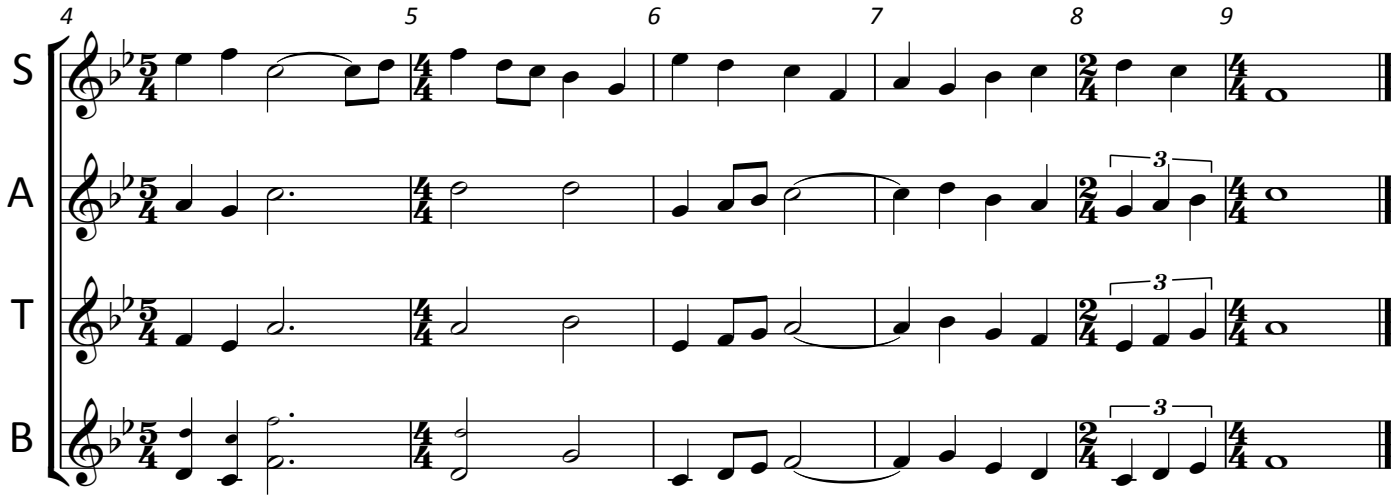
Ave Verum Corpus
by
W. A. Mozart
(1791)



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.

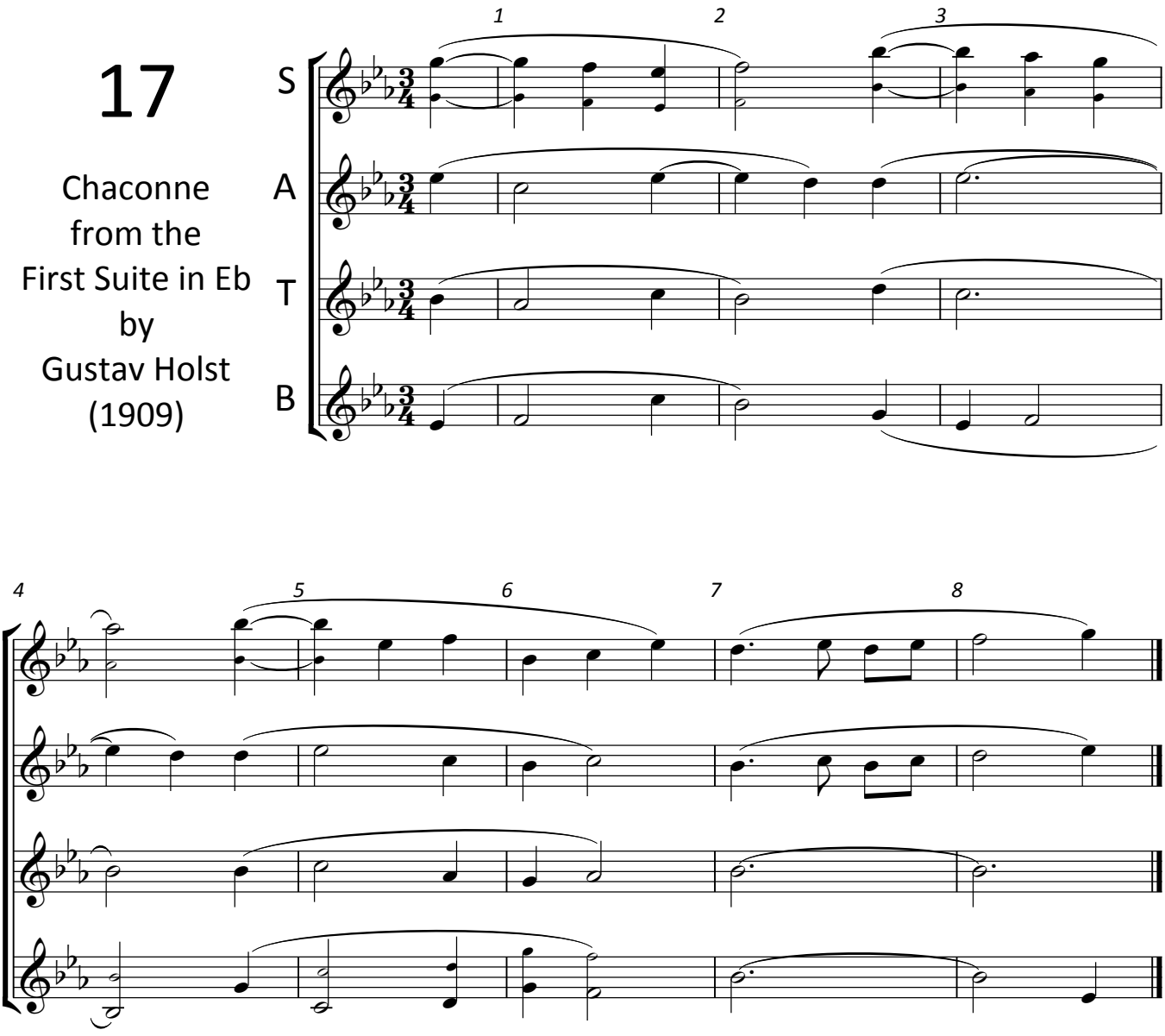
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

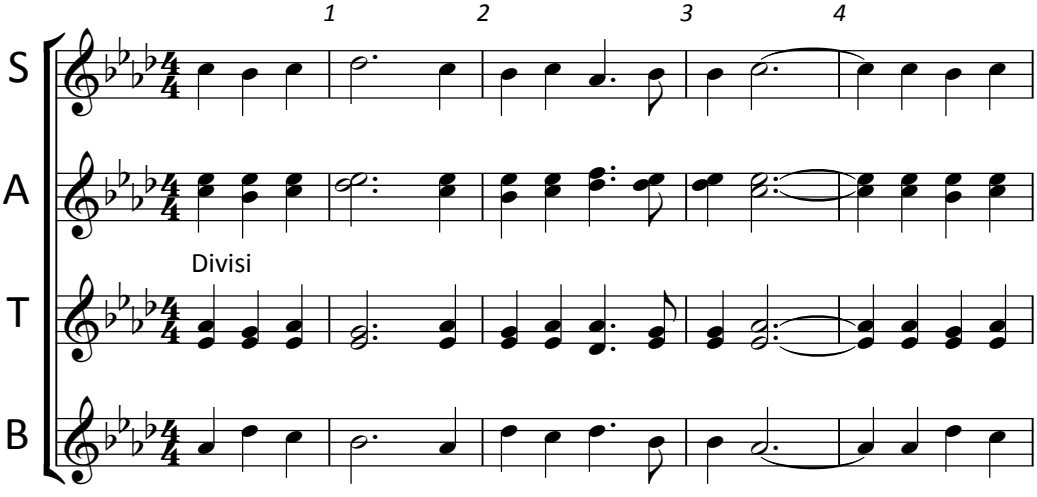
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

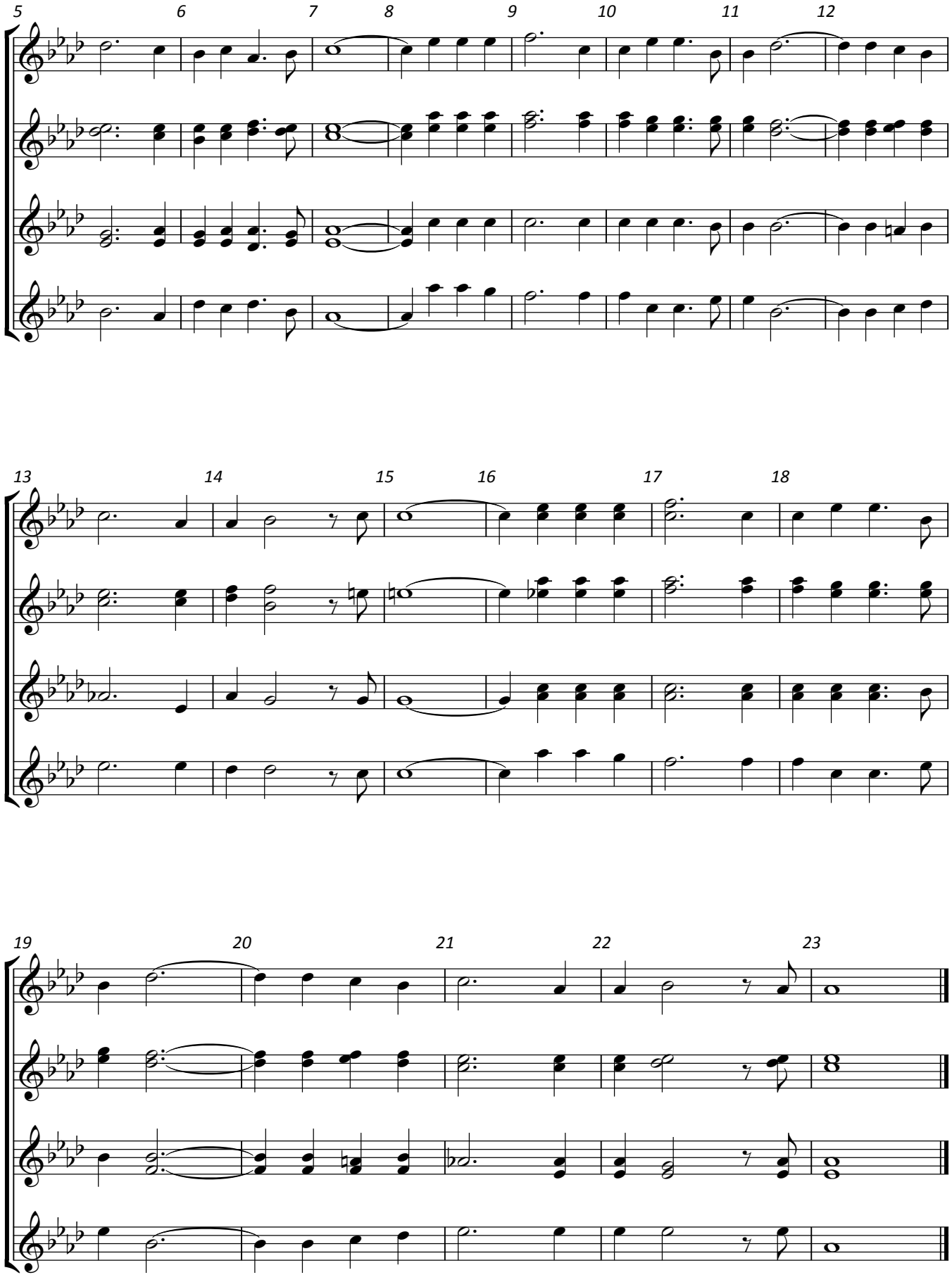


18

Finlandia
by
Jean Sibelius

(1900)

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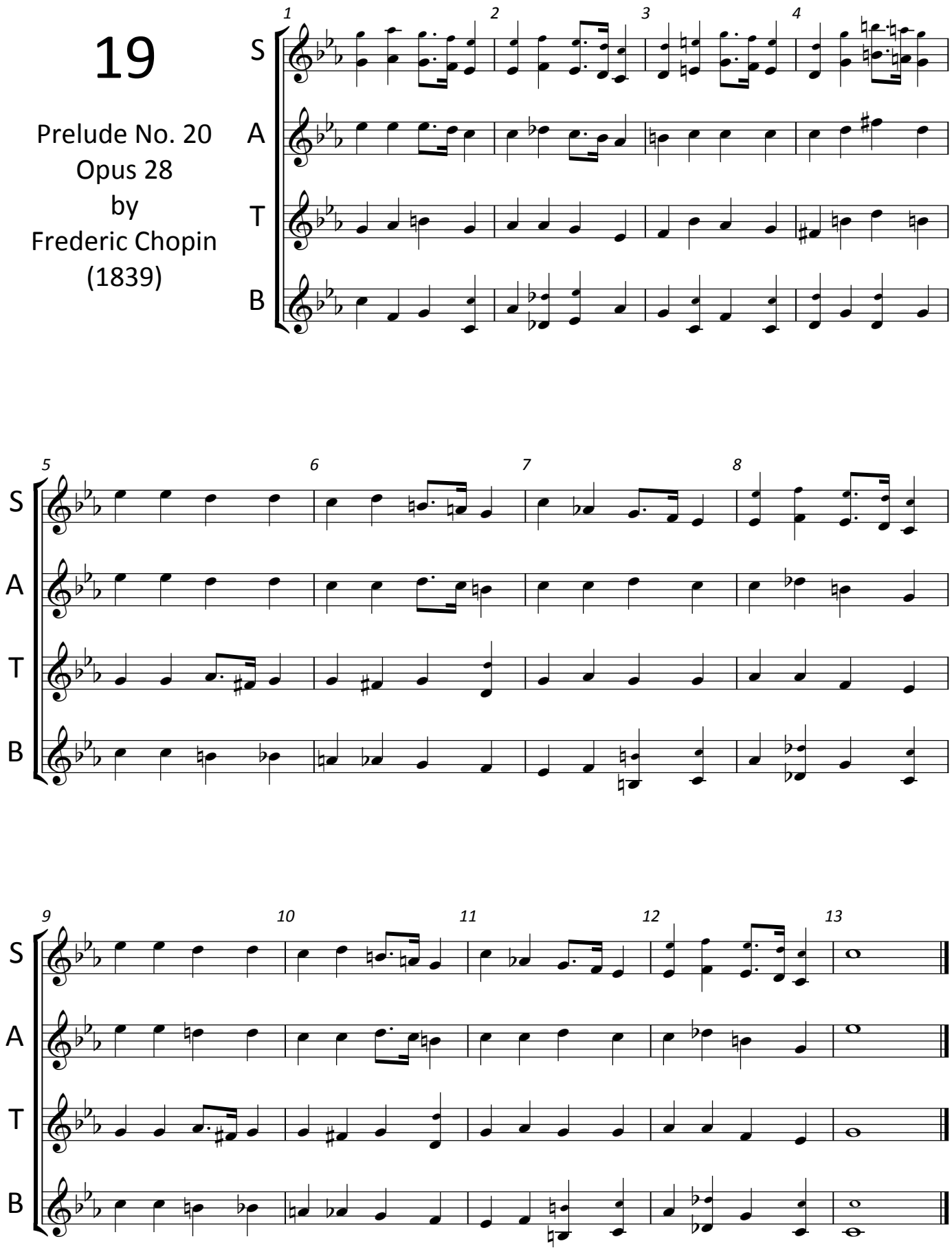
19

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



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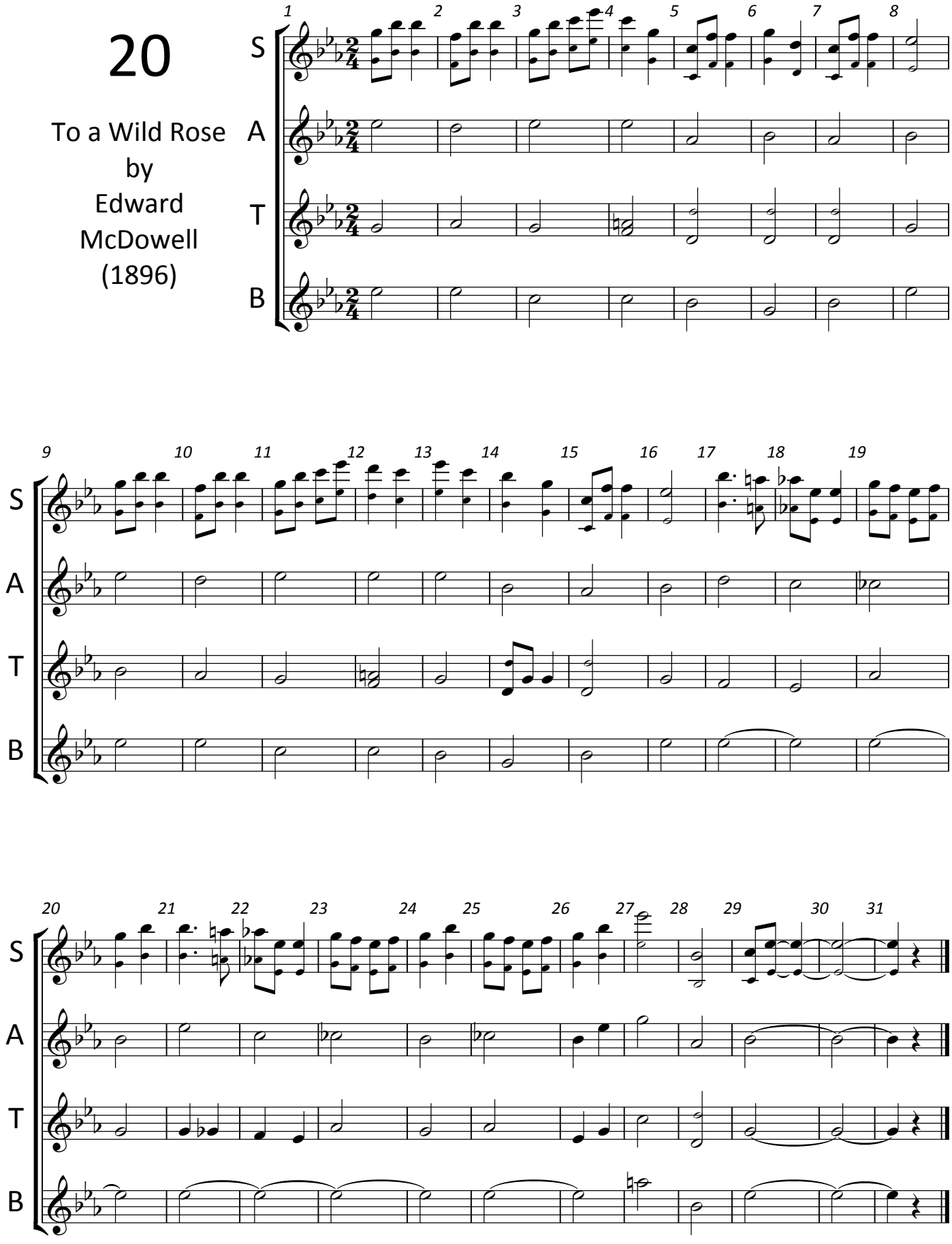
To a Wild Rose
by
Edward
McDowell
(1896)



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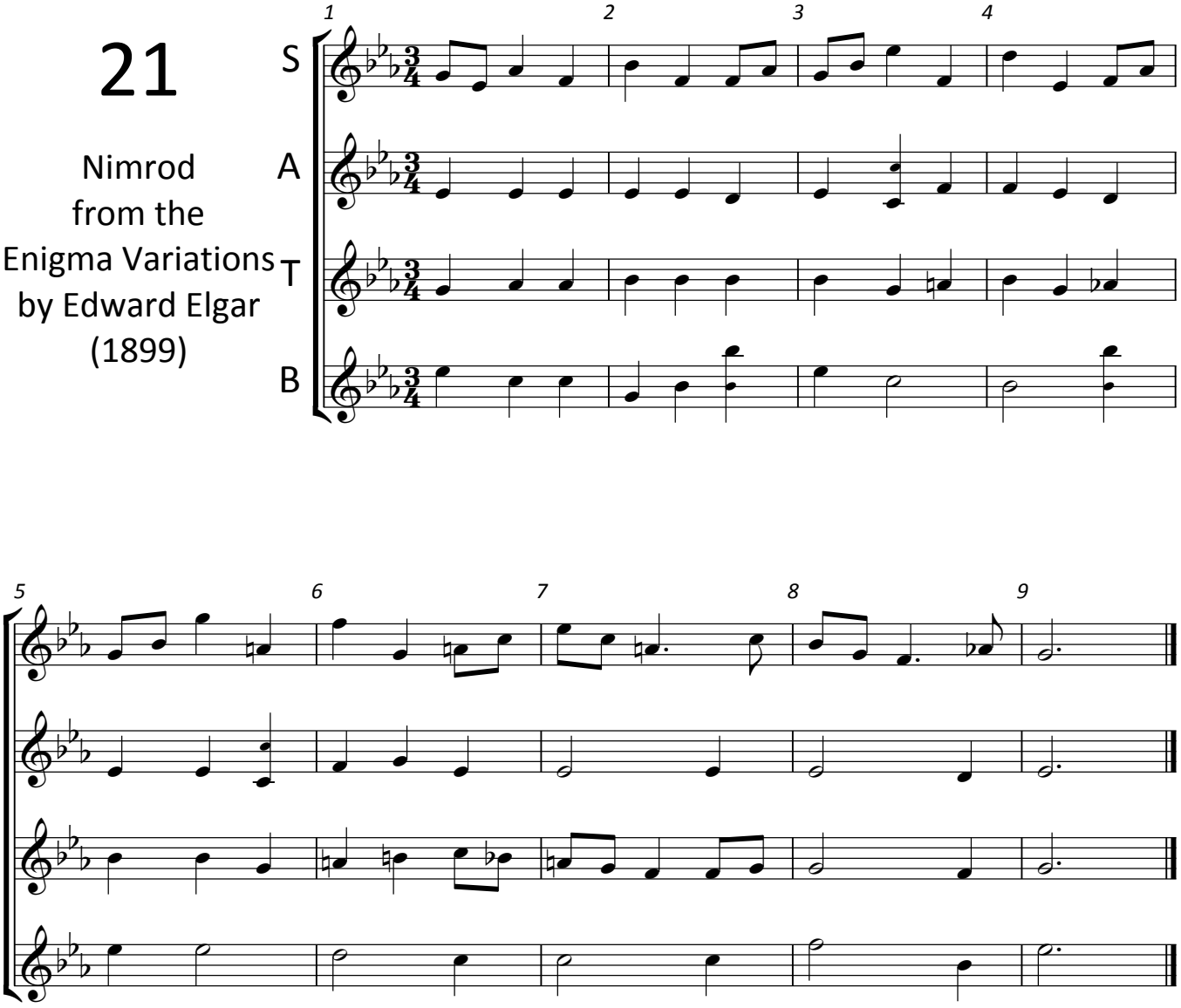
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)



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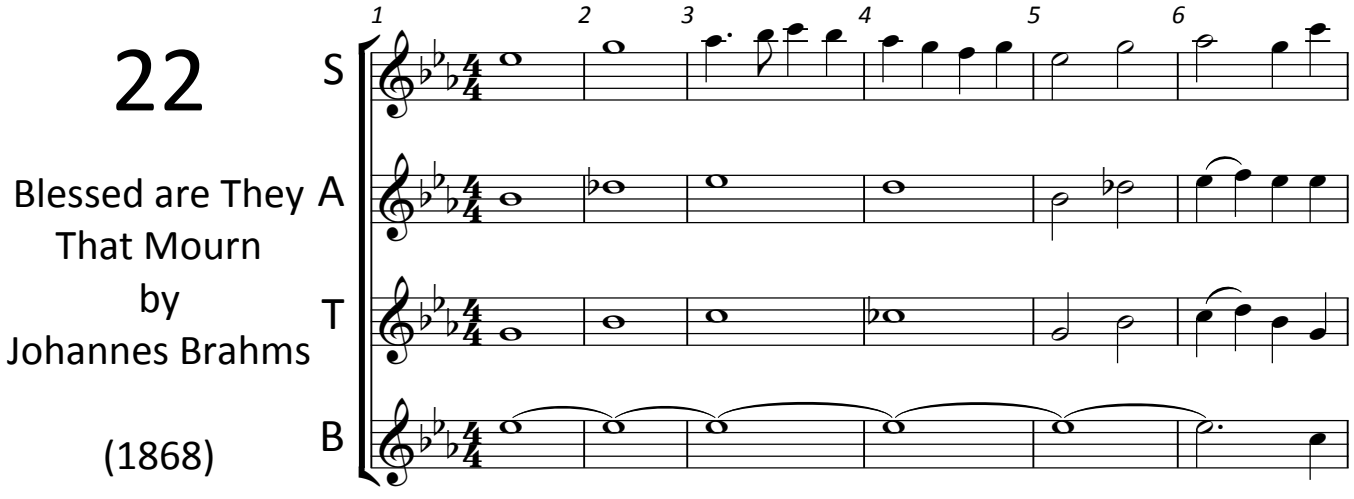
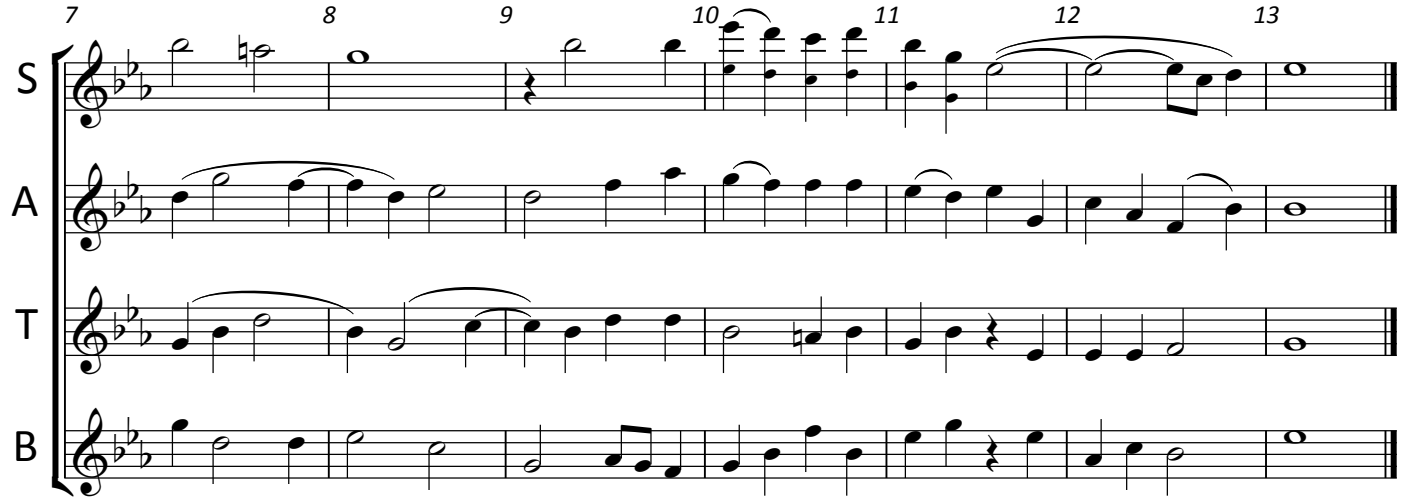
Blessed are They
That Mourn
by
Johannes Brahms

(1868)





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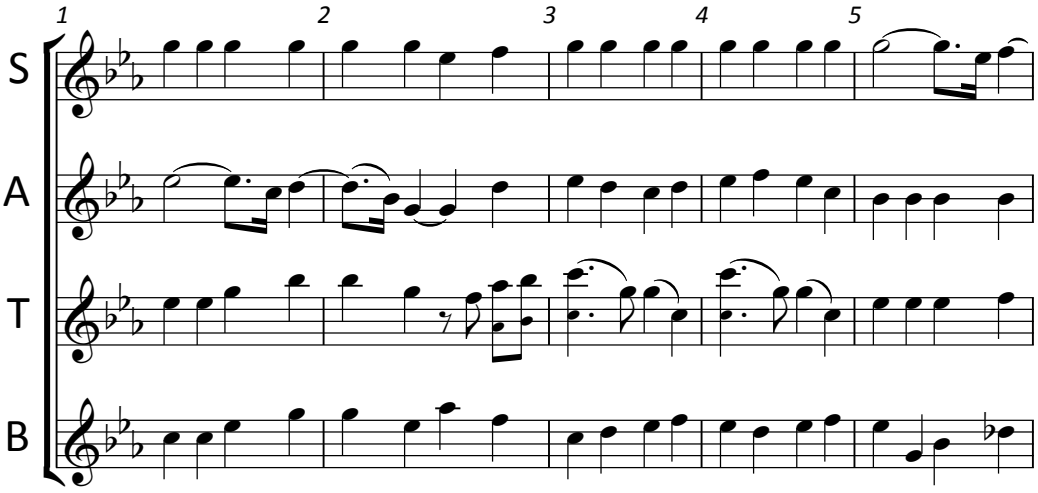
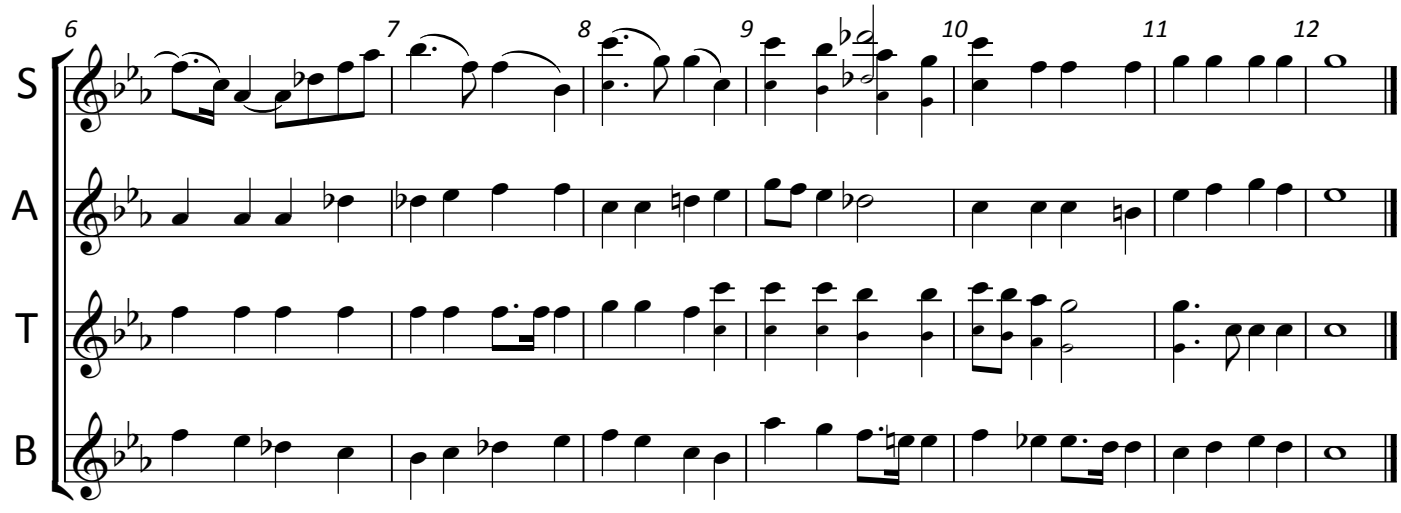
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)





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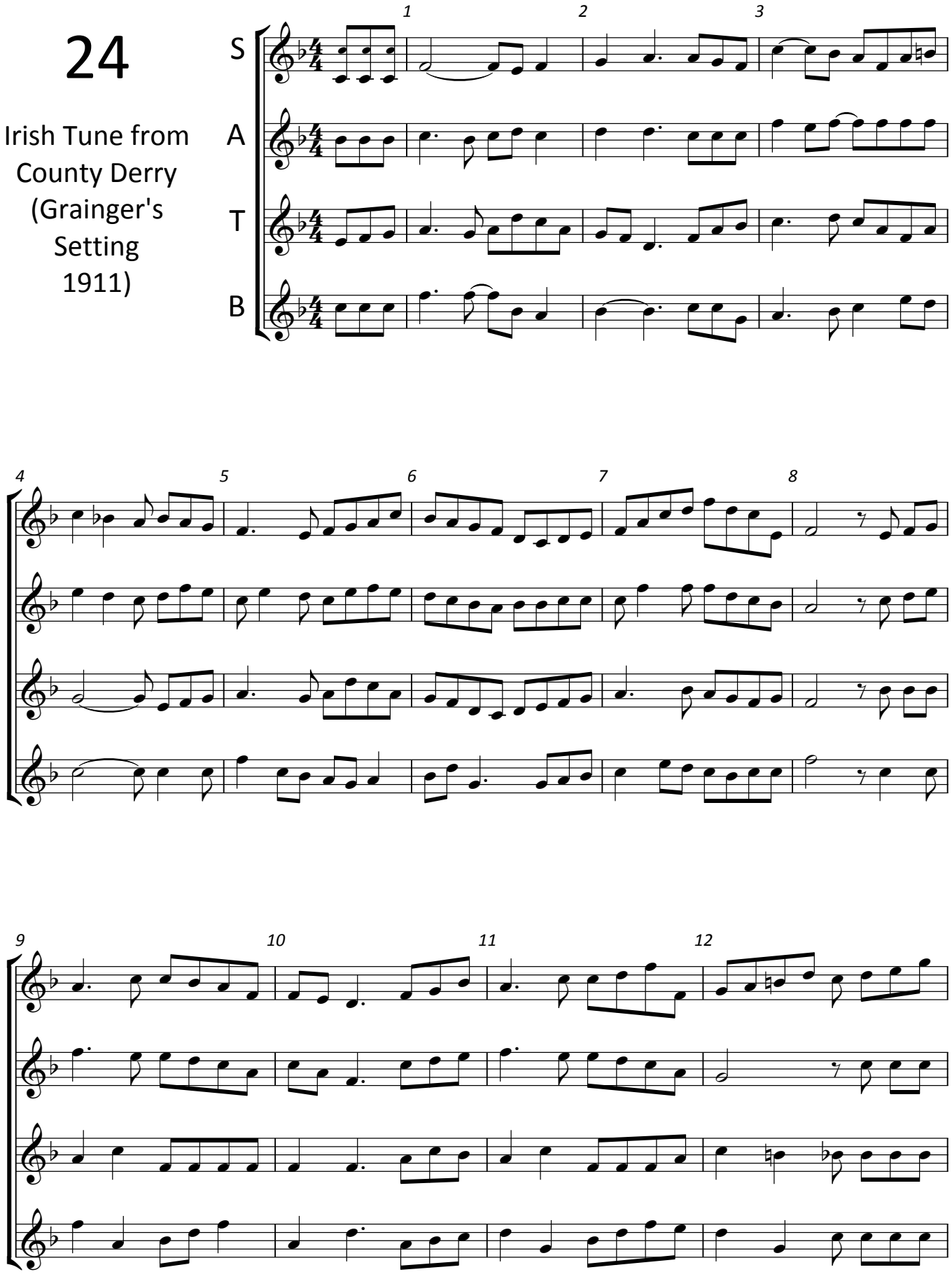
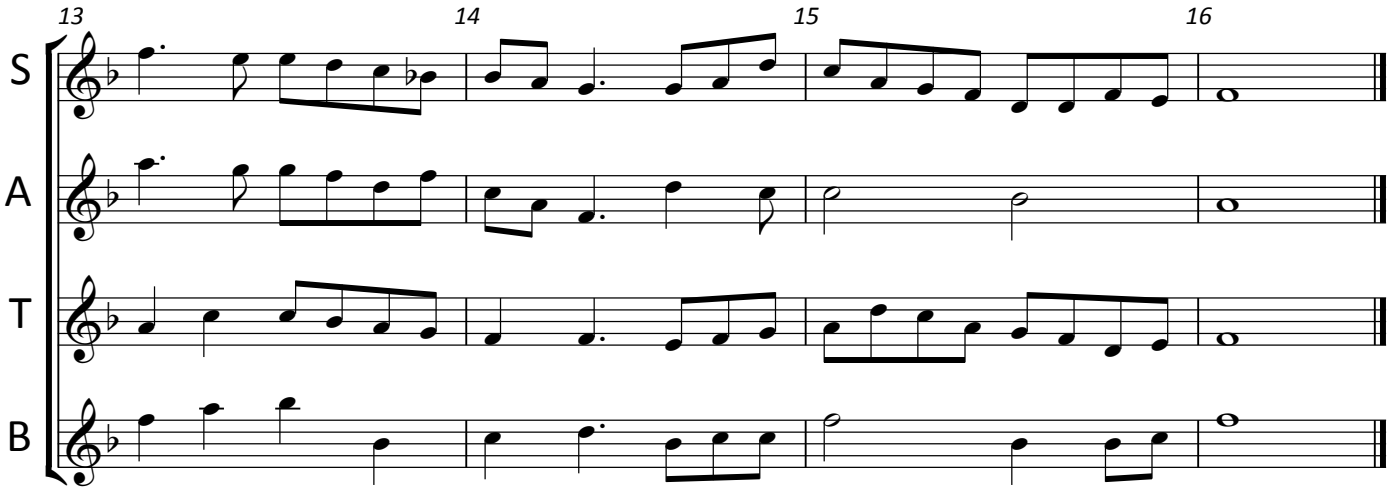
Irish Tune from County Derry (Grainger's Setting 1911)





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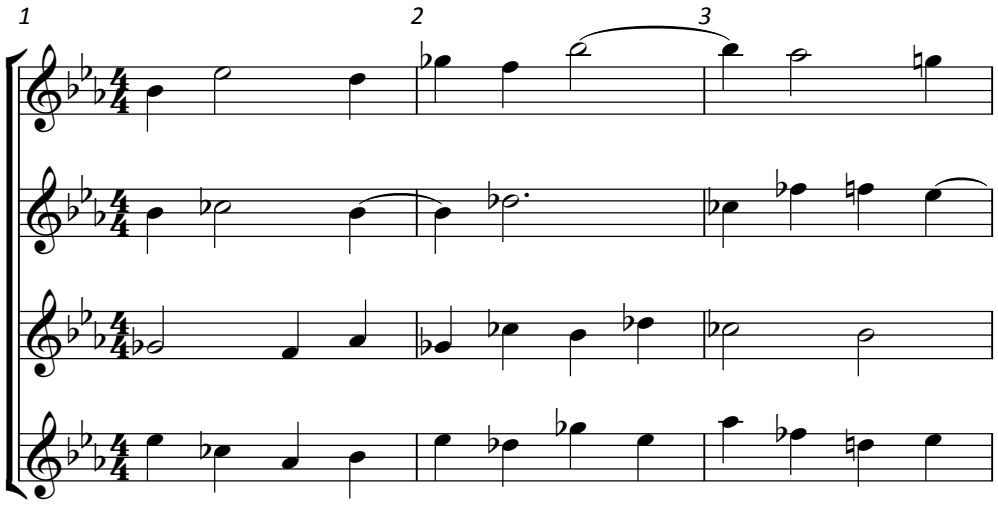
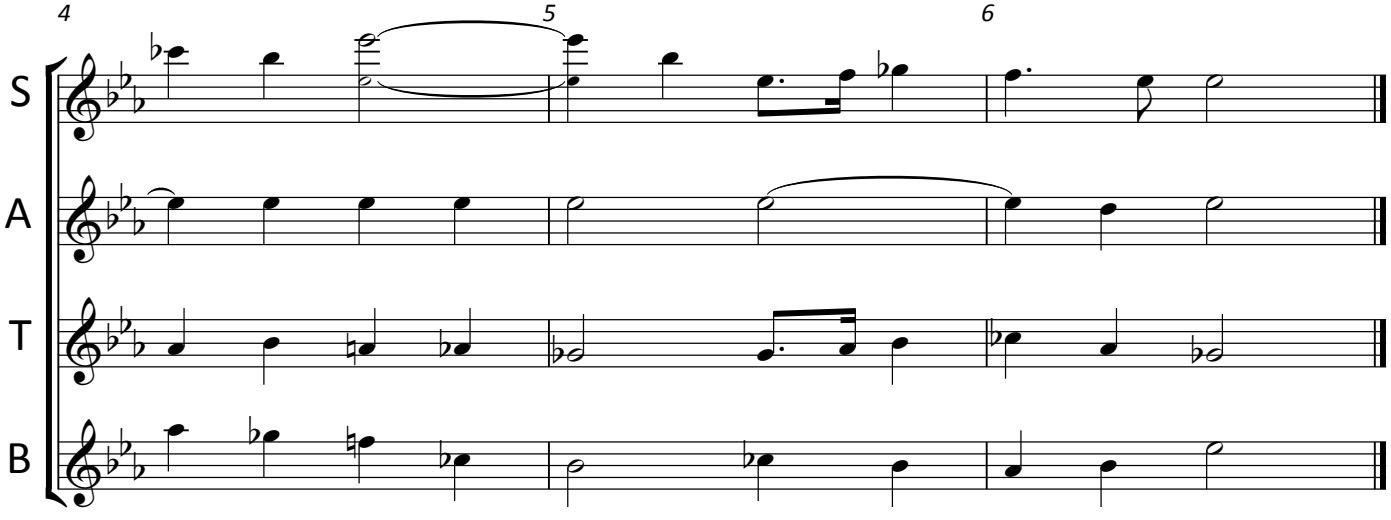
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





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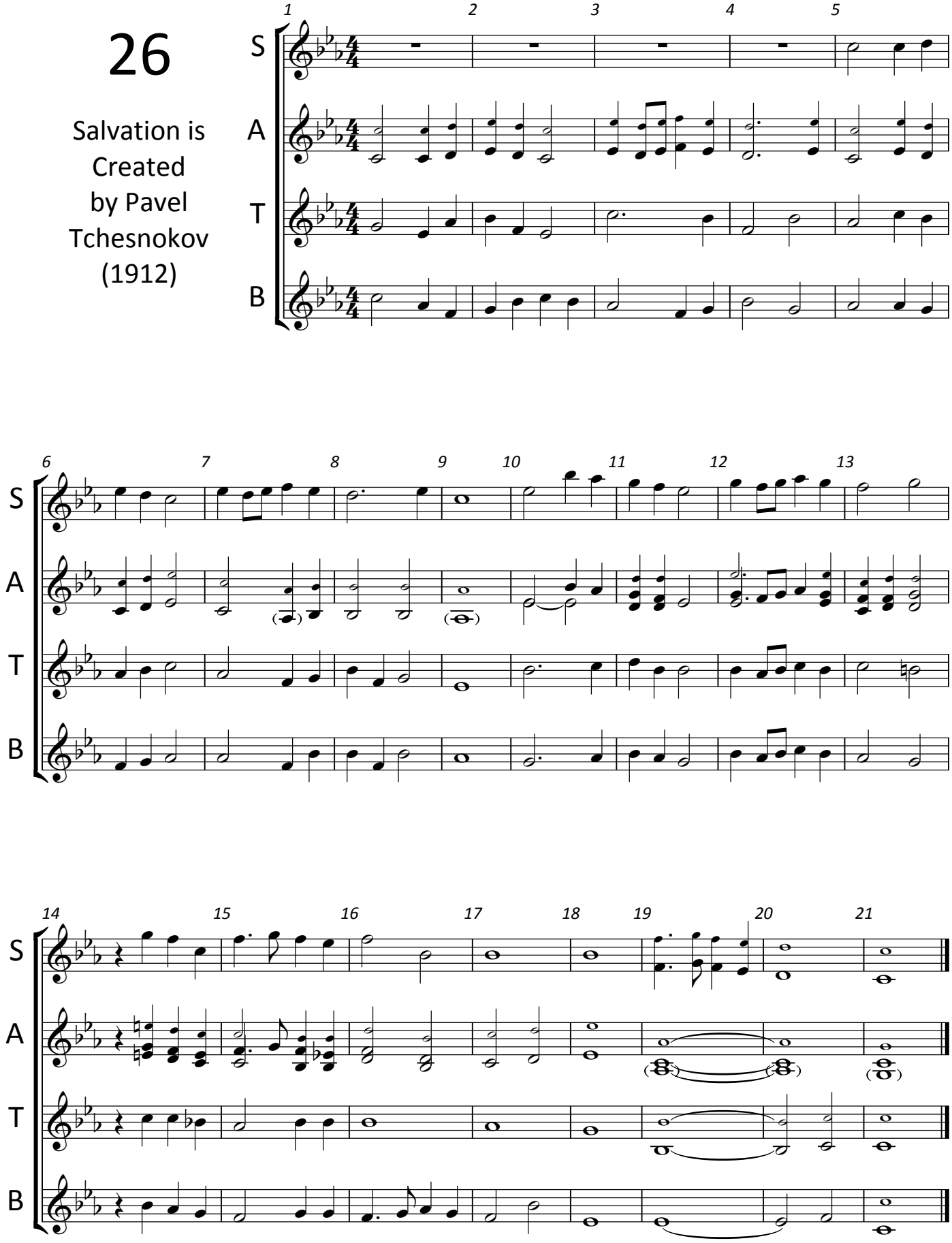
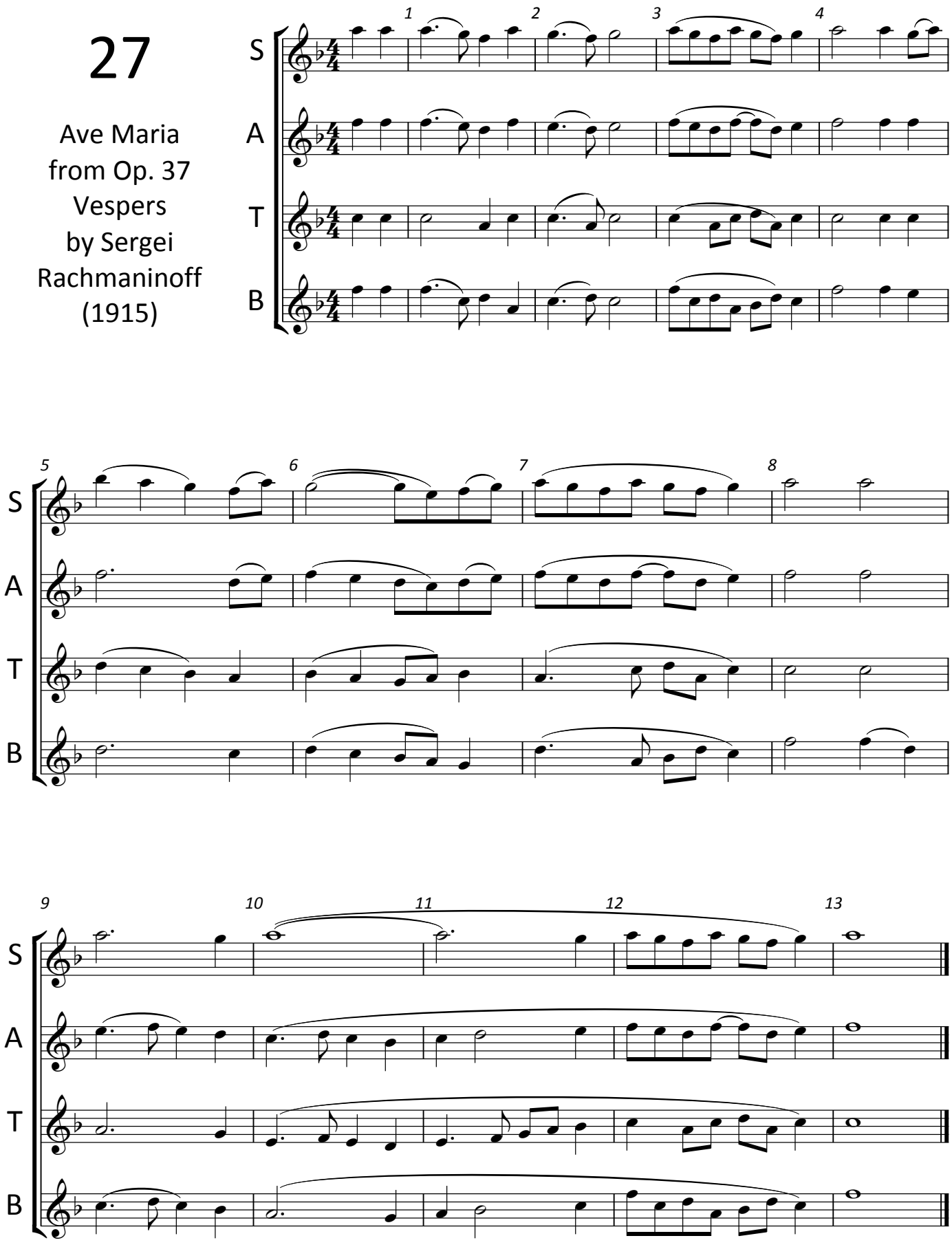
Salvation is Created by Pavel Tchesnokov (1912)



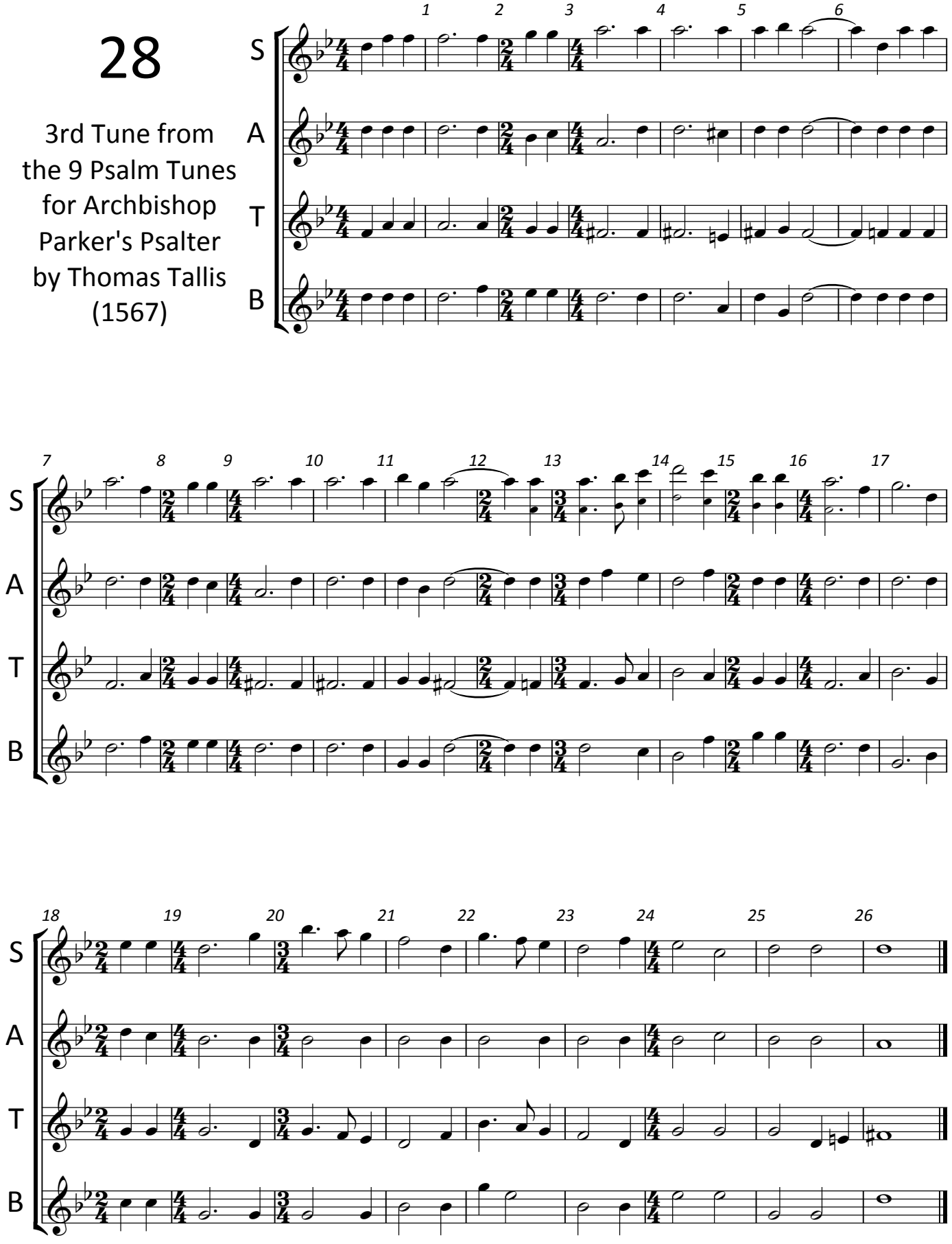
27

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



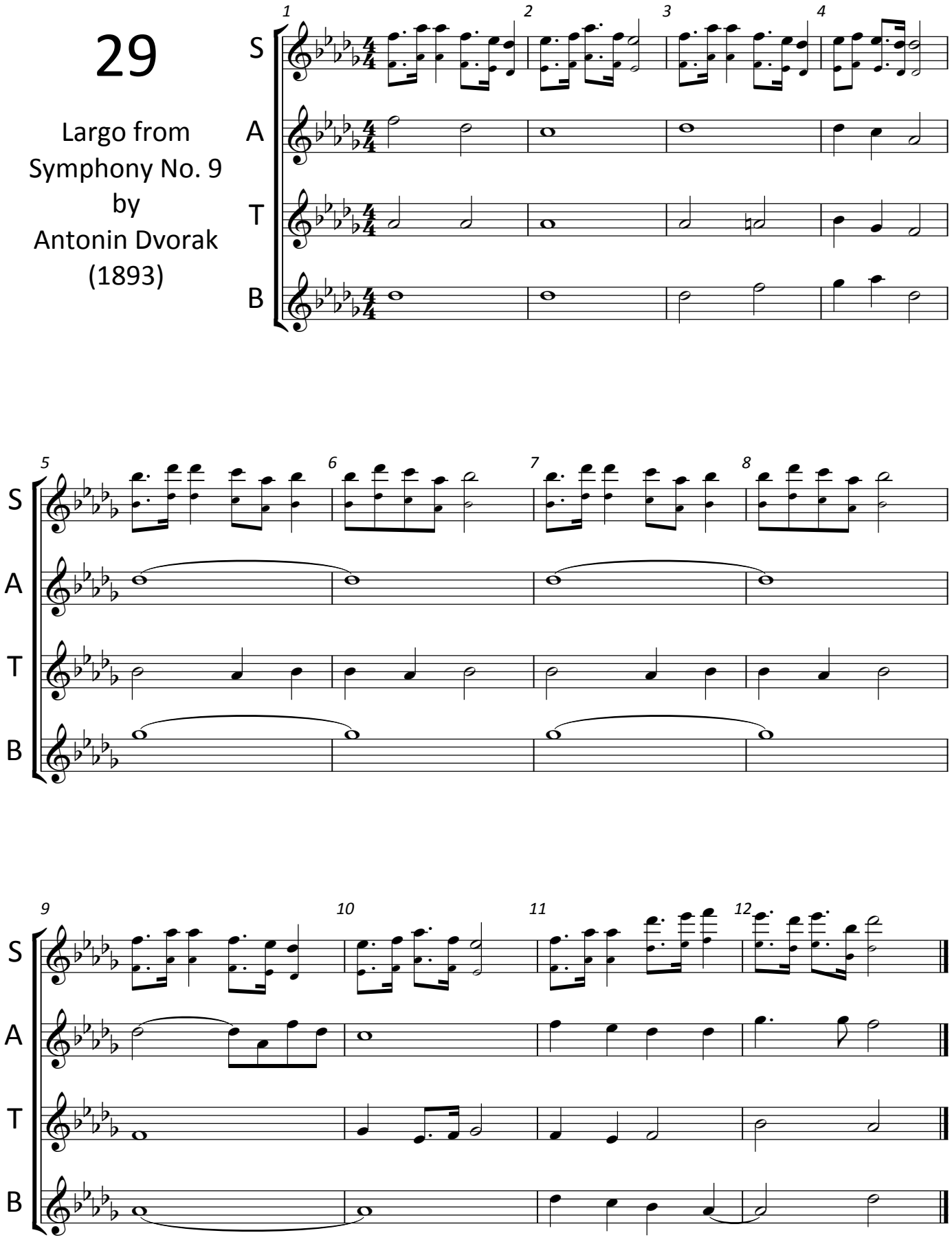
28

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



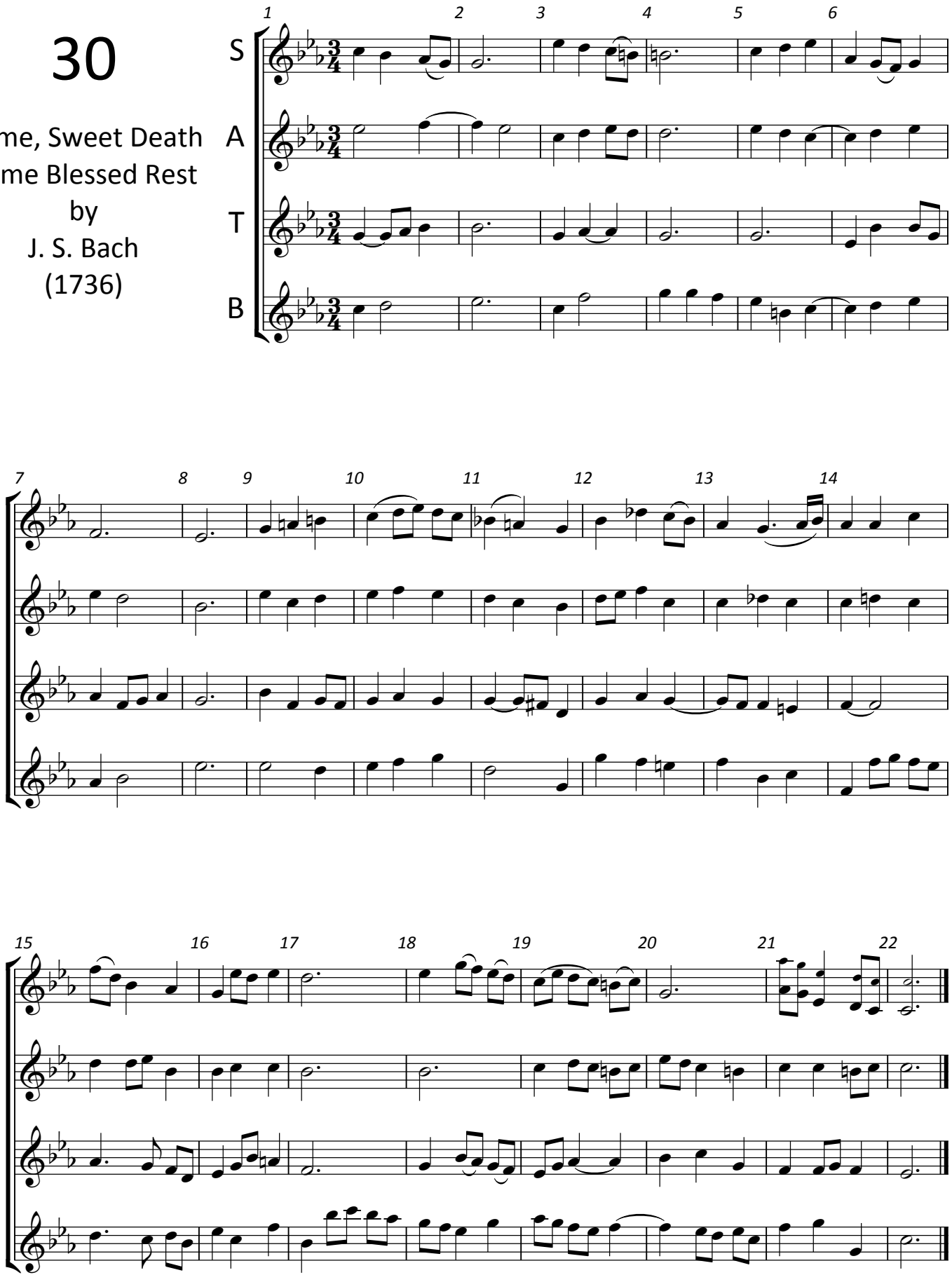
29

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



30

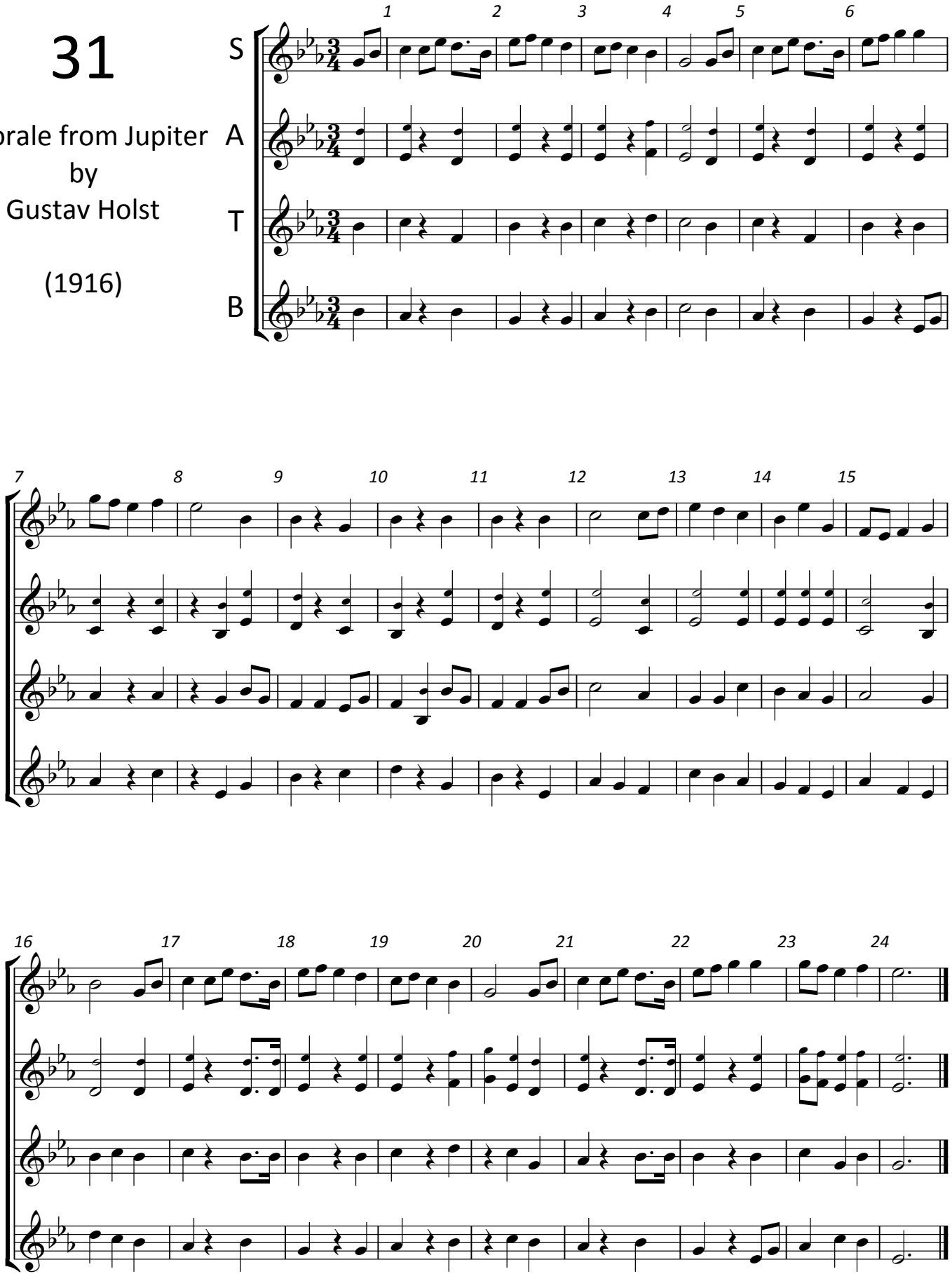
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

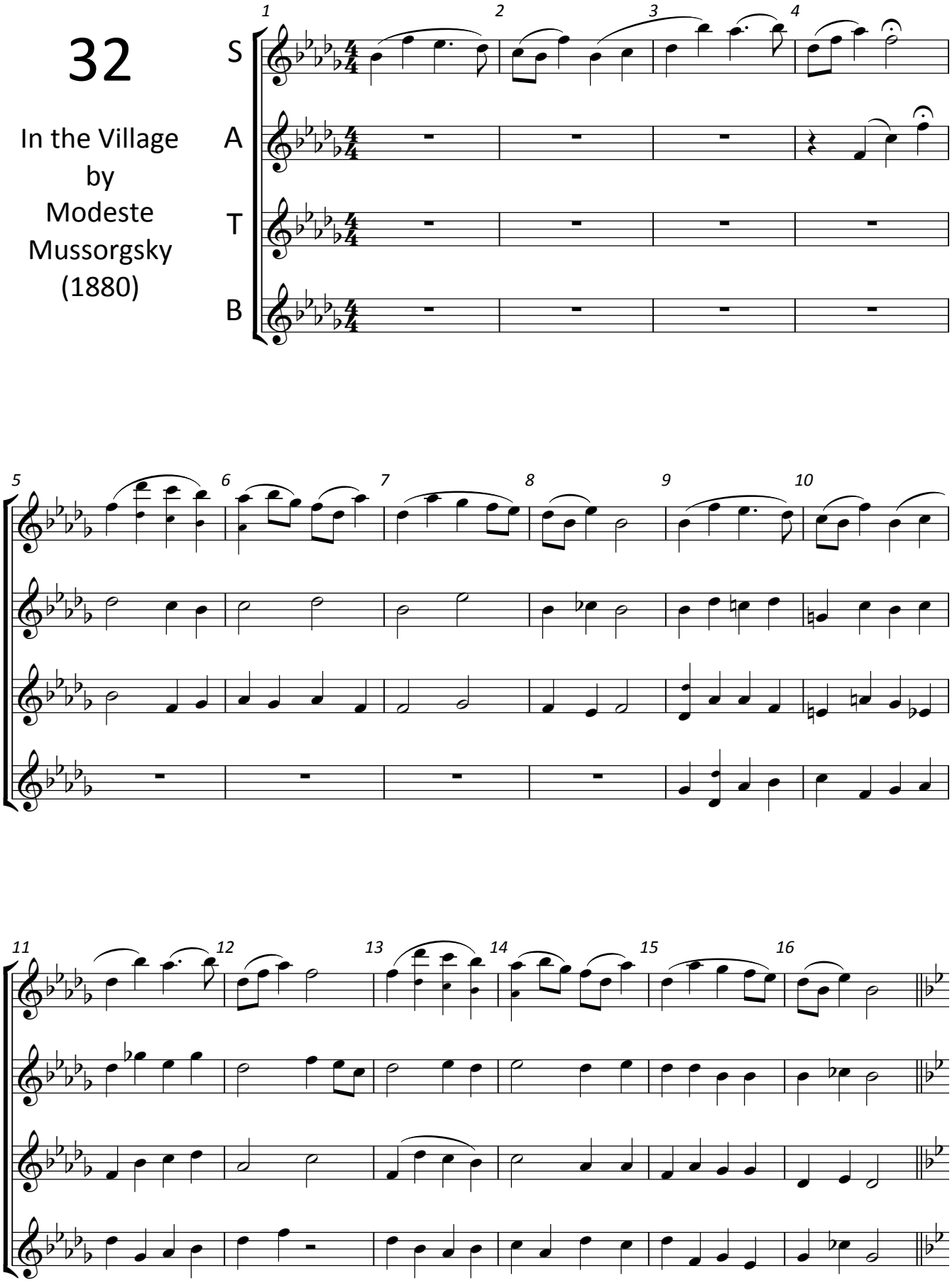
Chorale from Jupiter
by
Gustav Holst

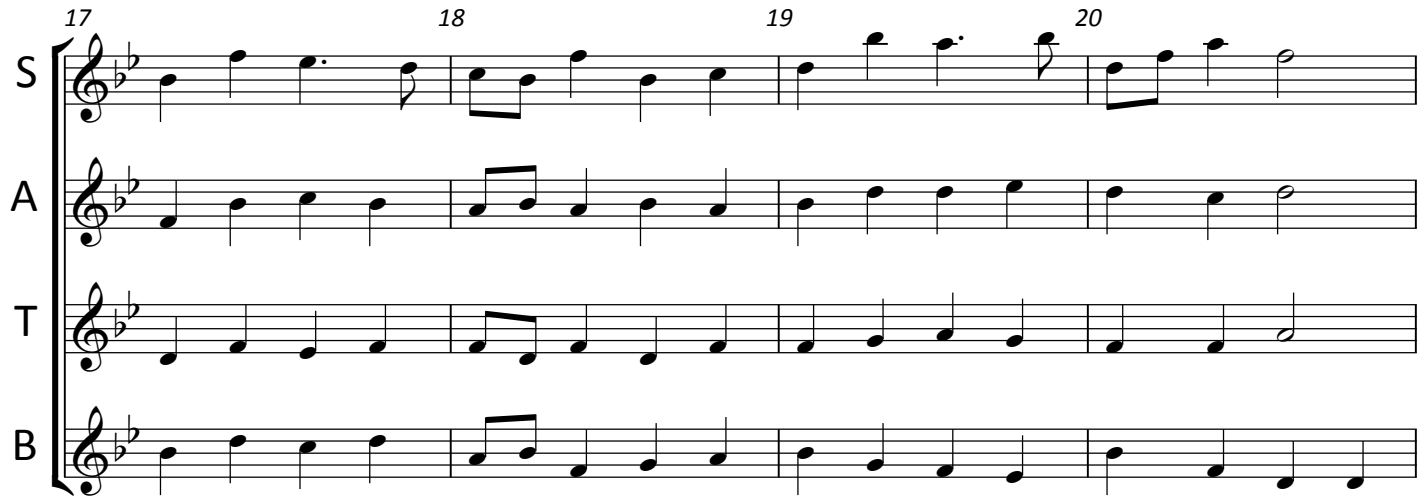
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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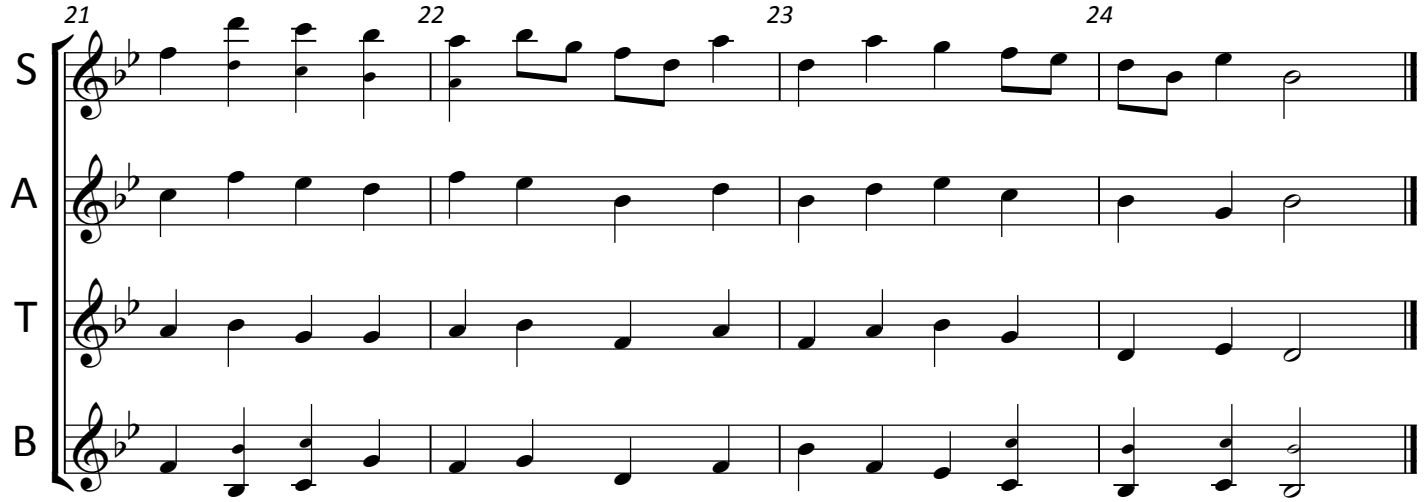
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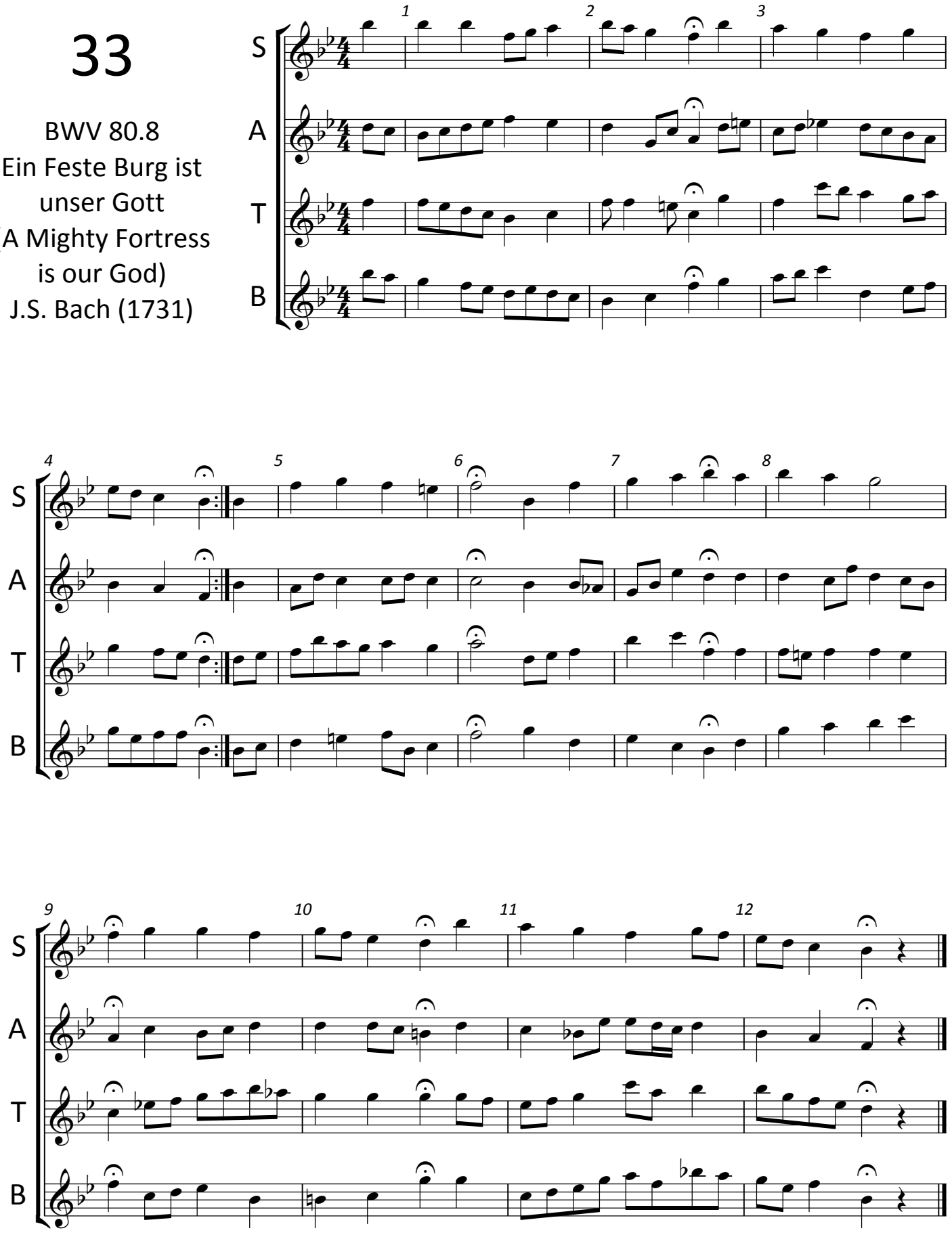
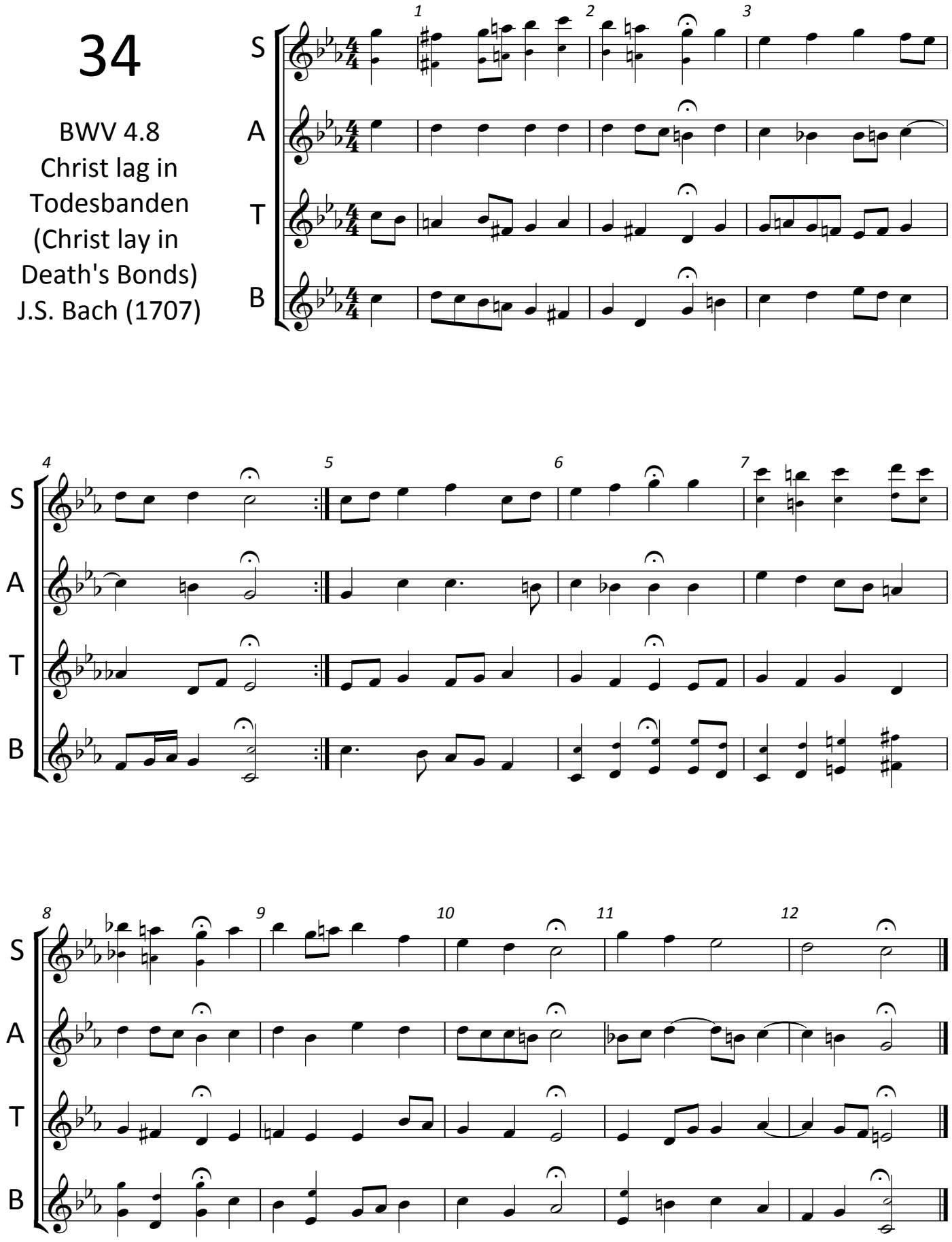
33

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



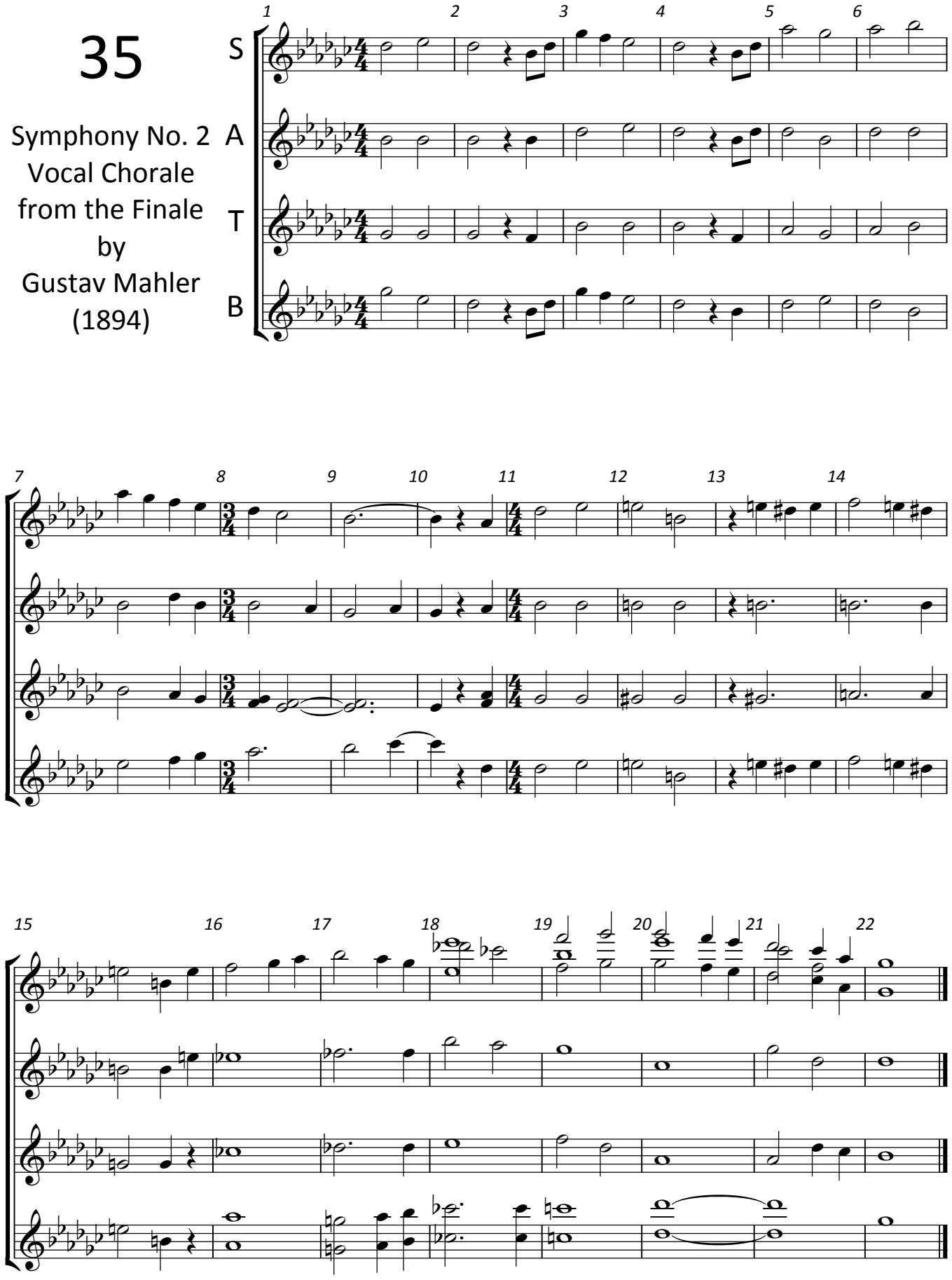
34

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



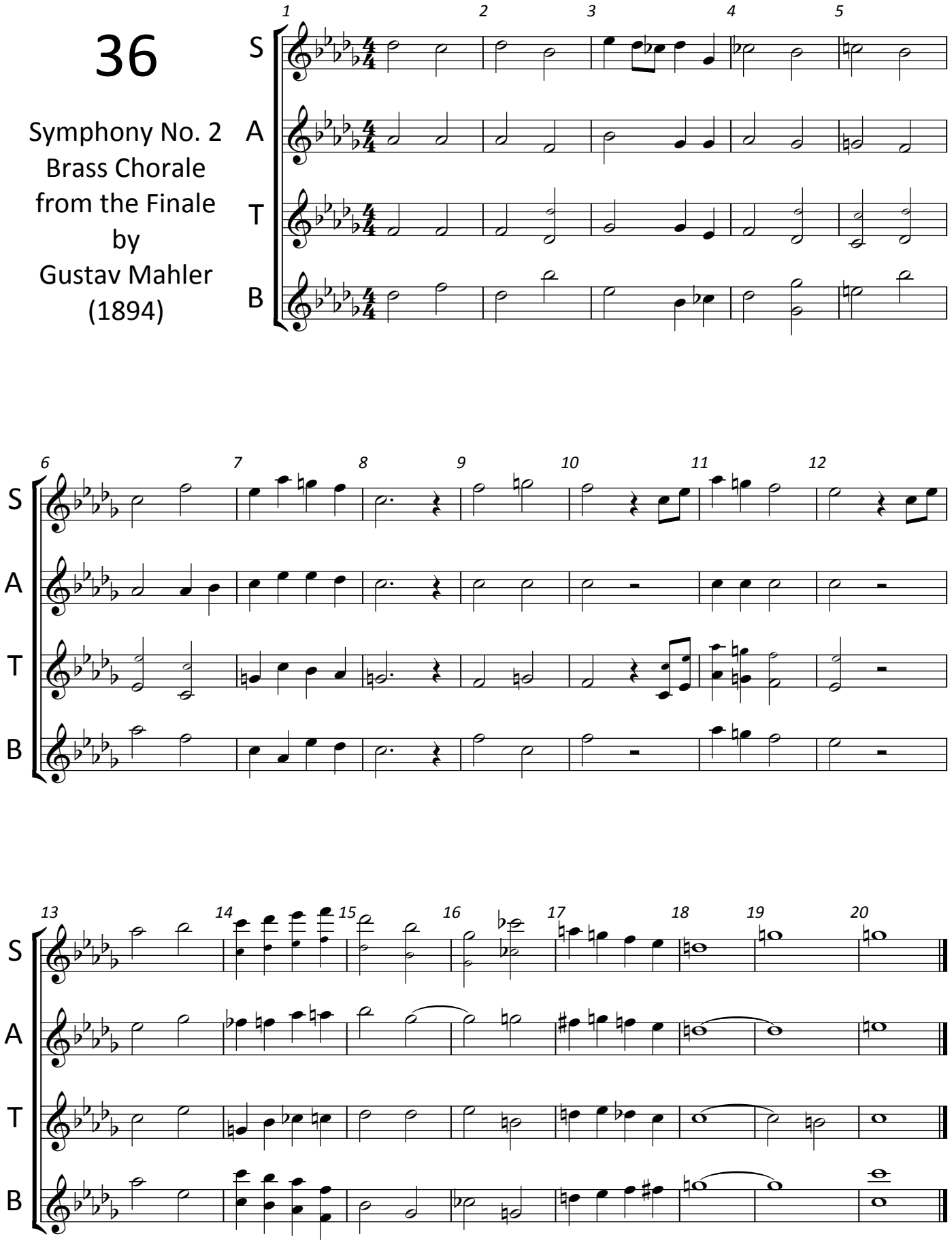
35

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)

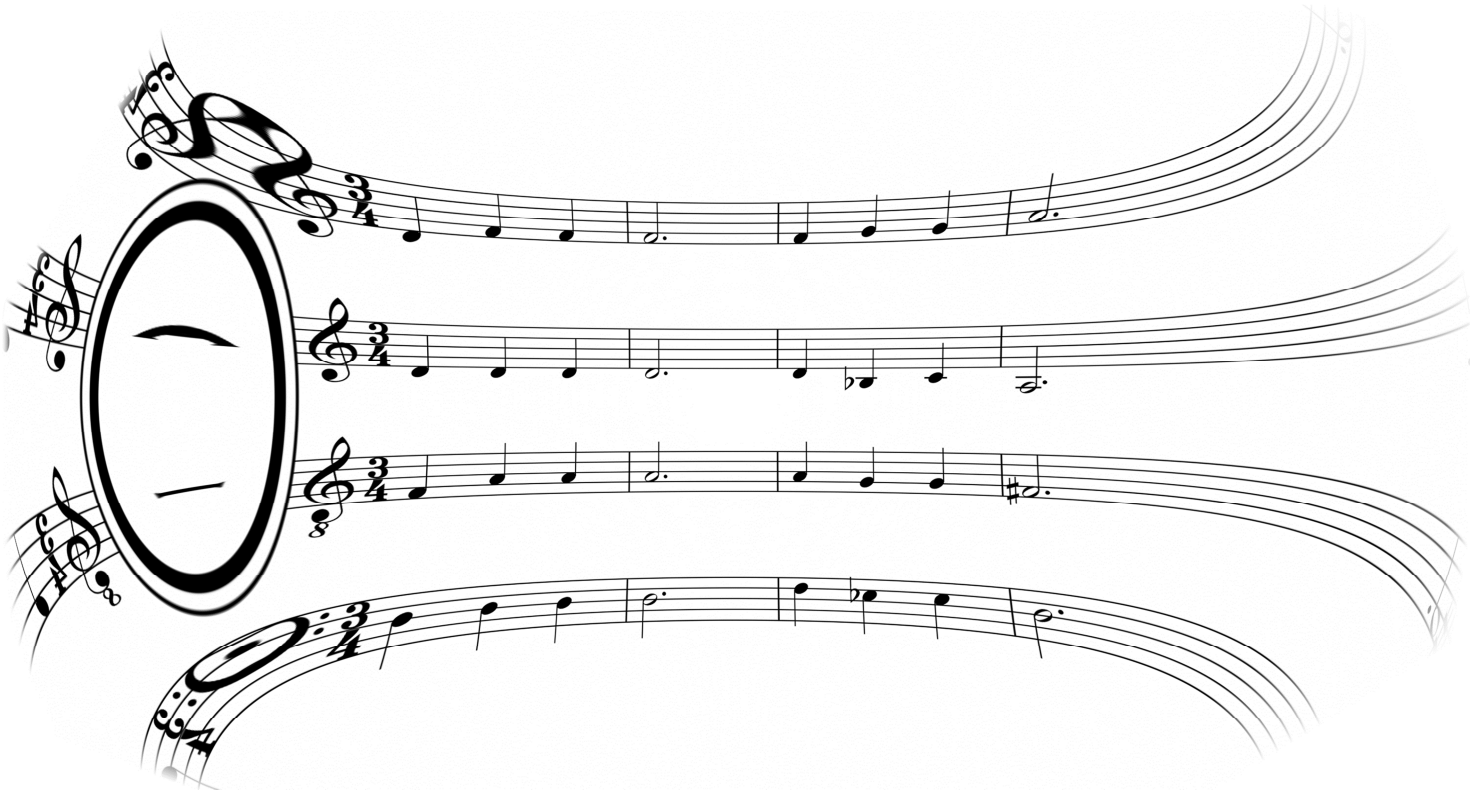


Bassoon

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

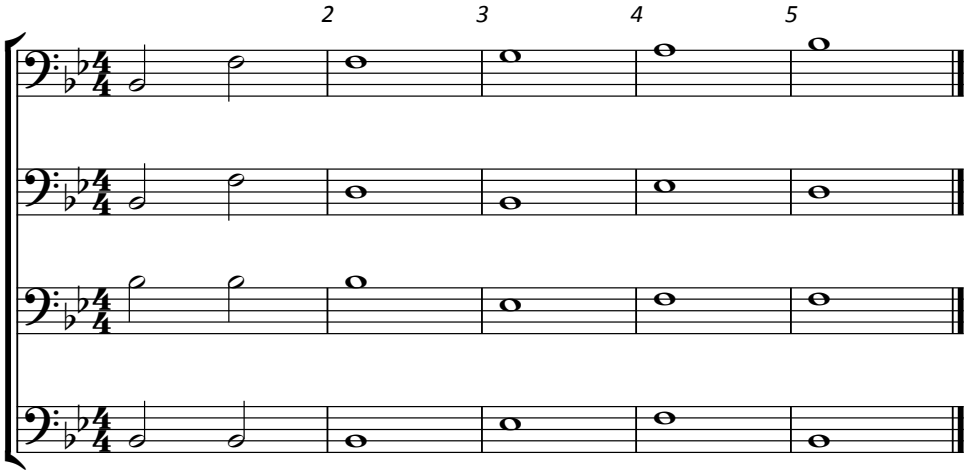
For bassoon players

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)

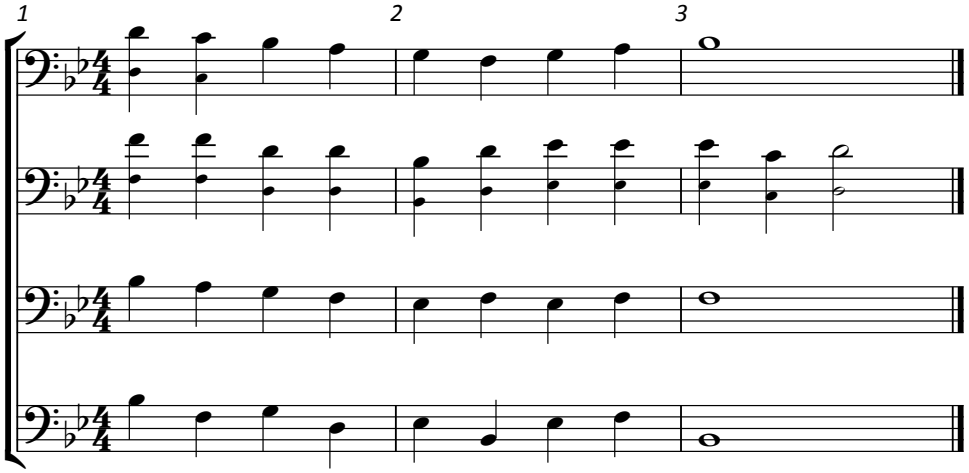
A simple chord progression



2

Canon in D
by
Johann Pachelbel

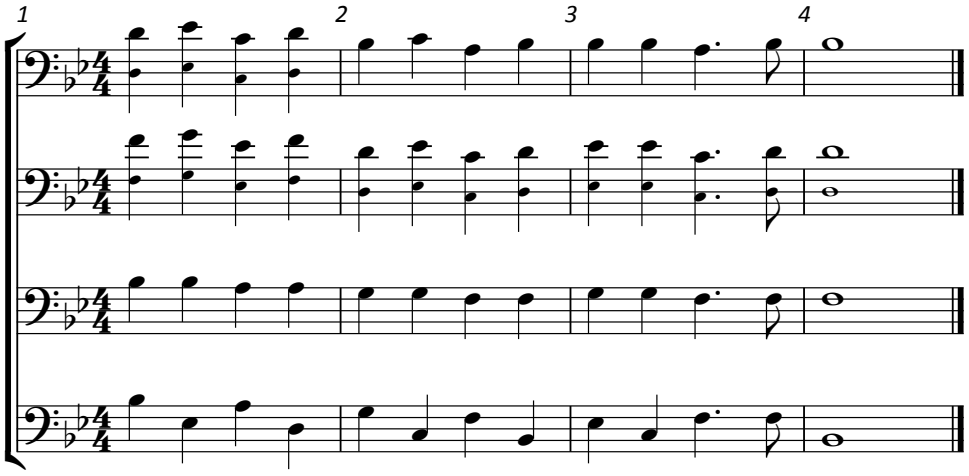
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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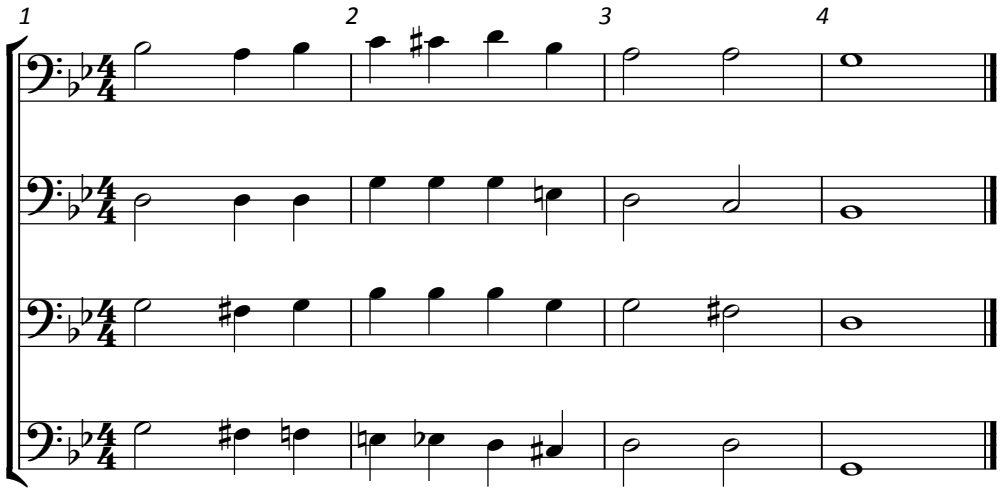
4

Augmented 6th Cadence

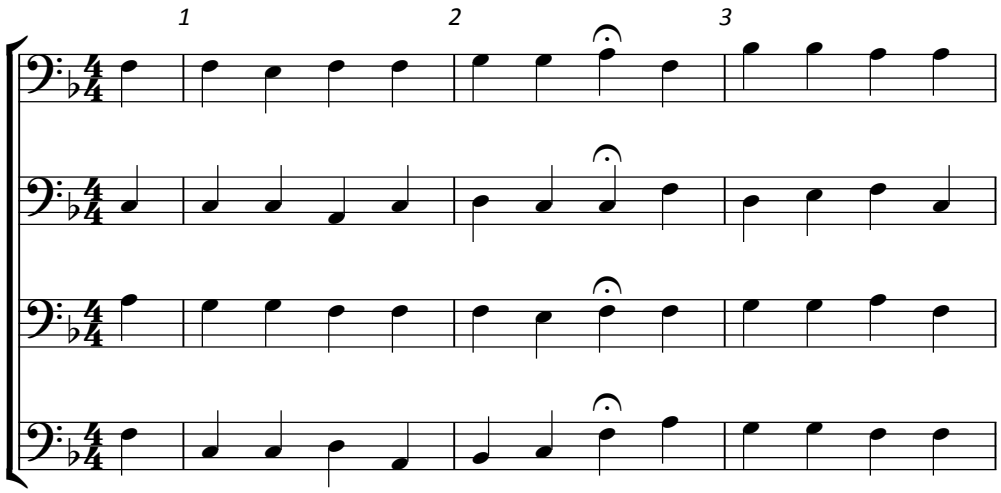
A special type of cadence

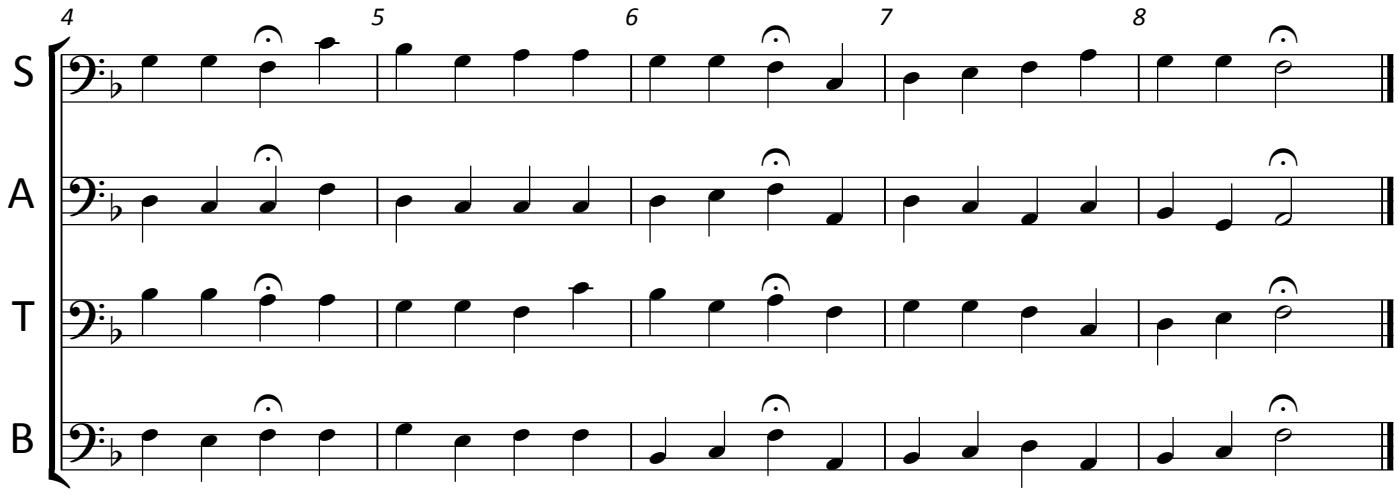


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

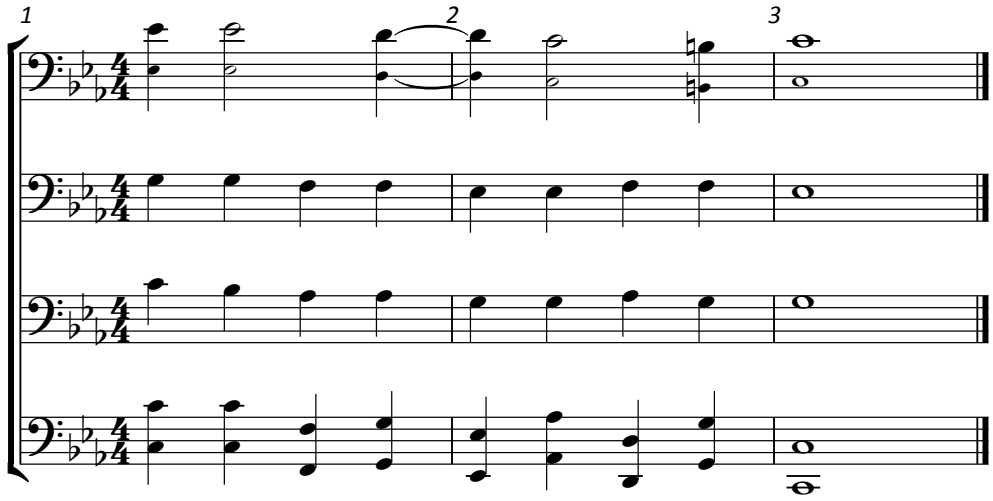




6

Suspensions

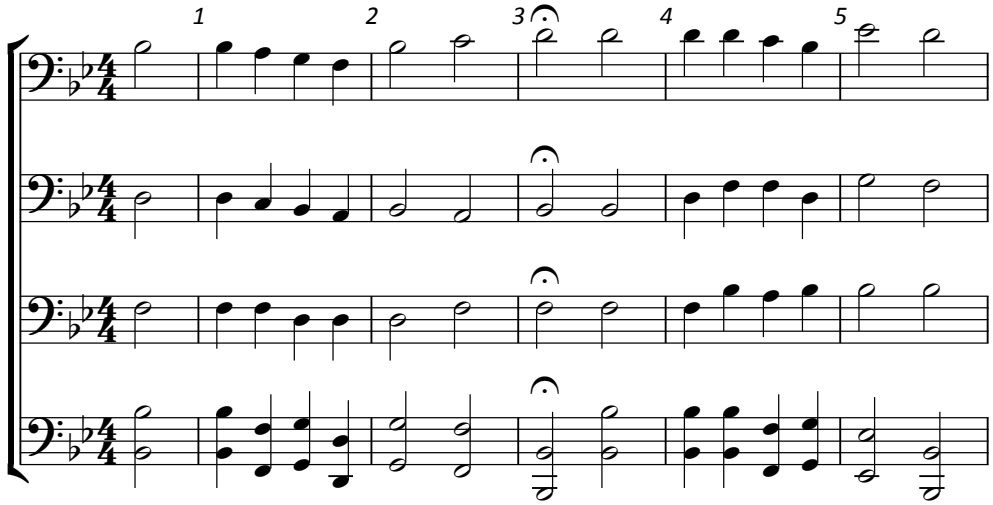
(Preparation
Suspension
Resolution)

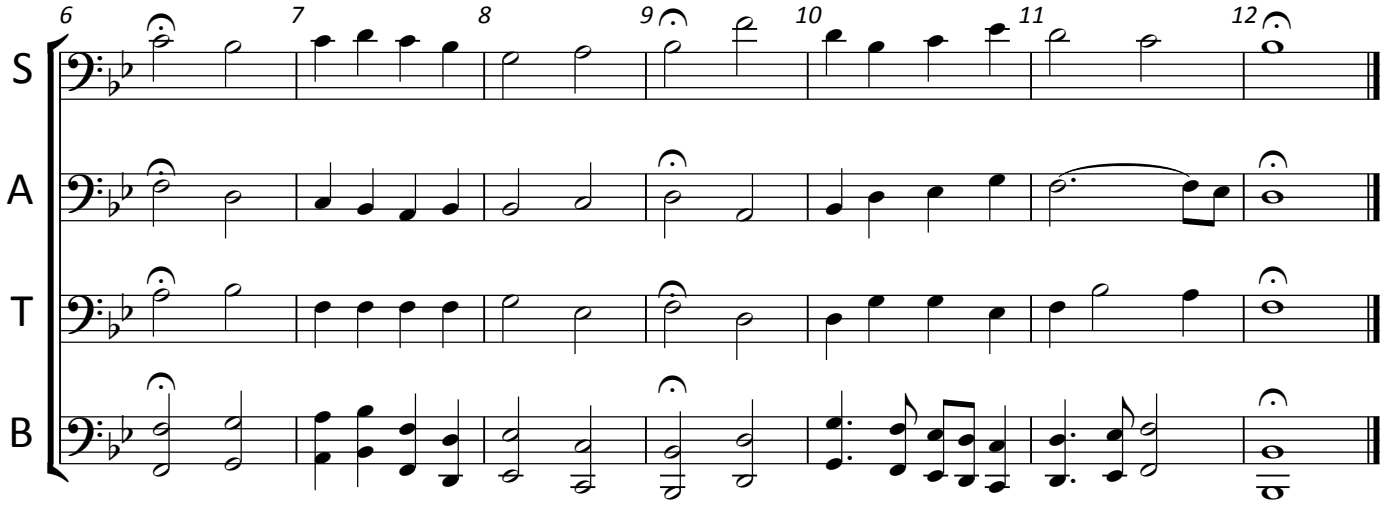


7

Old Hundredth
by
Loys Bourgeois

(1551)

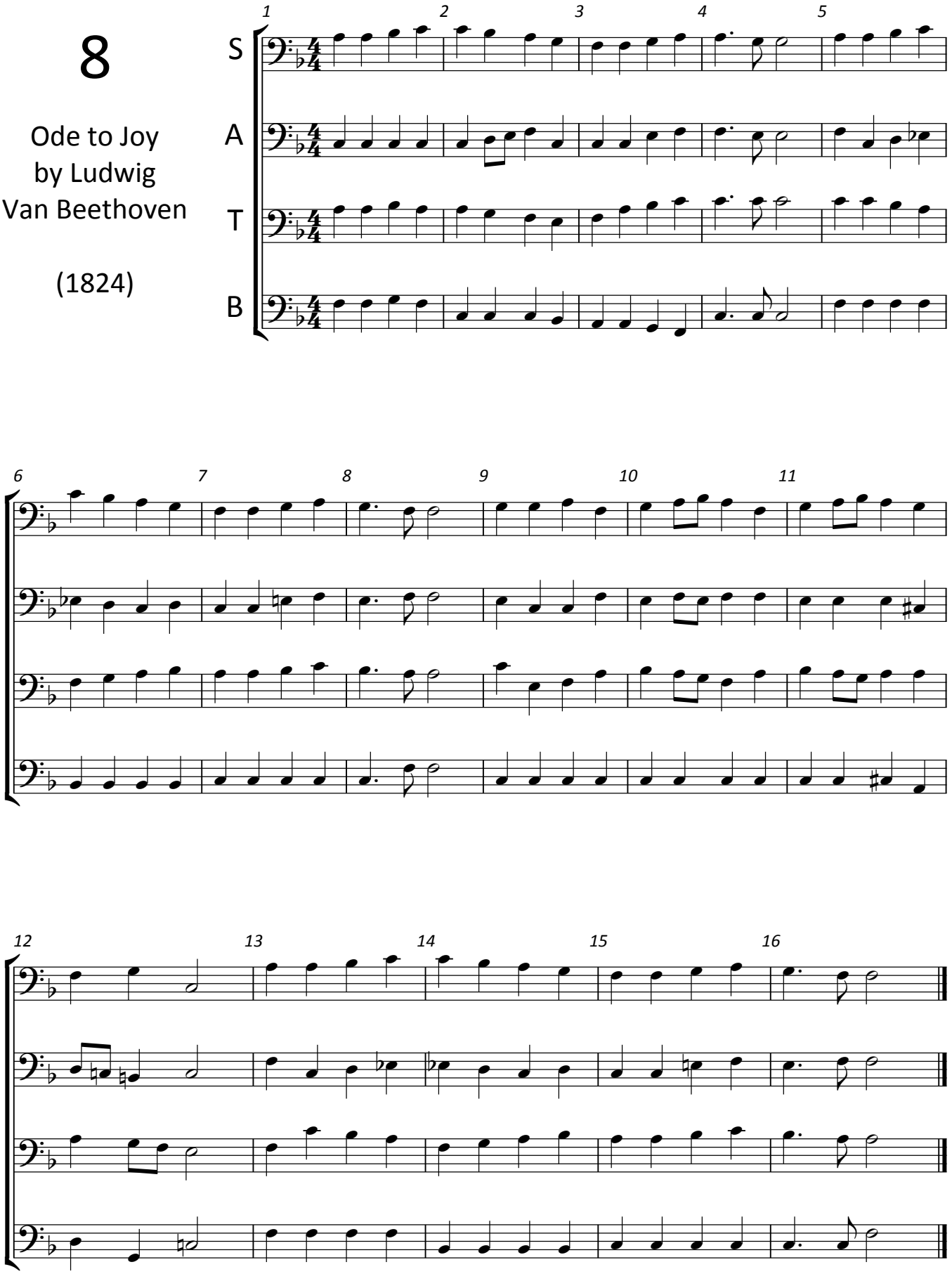




8

Ode to Joy
by Ludwig
Van Beethoven

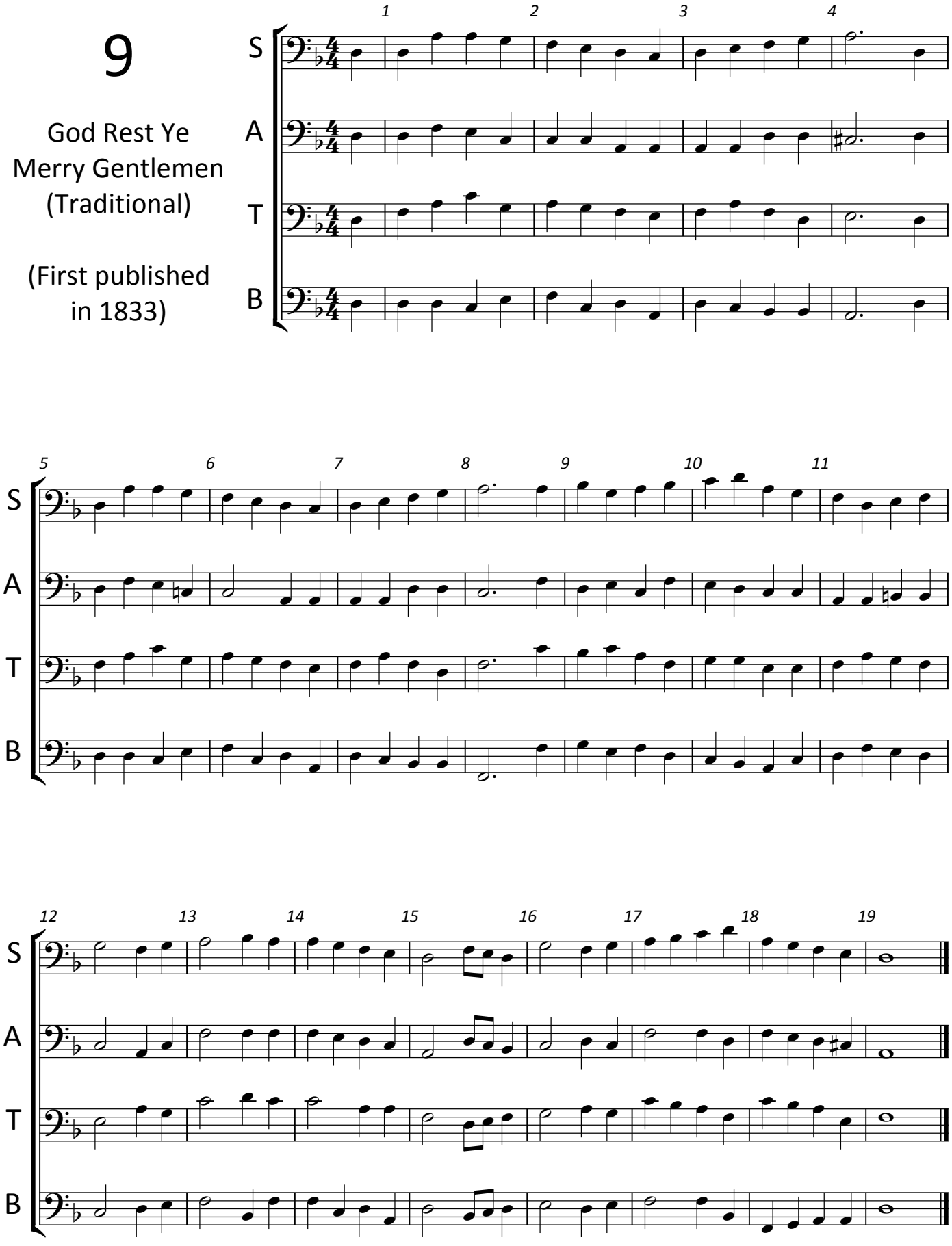
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

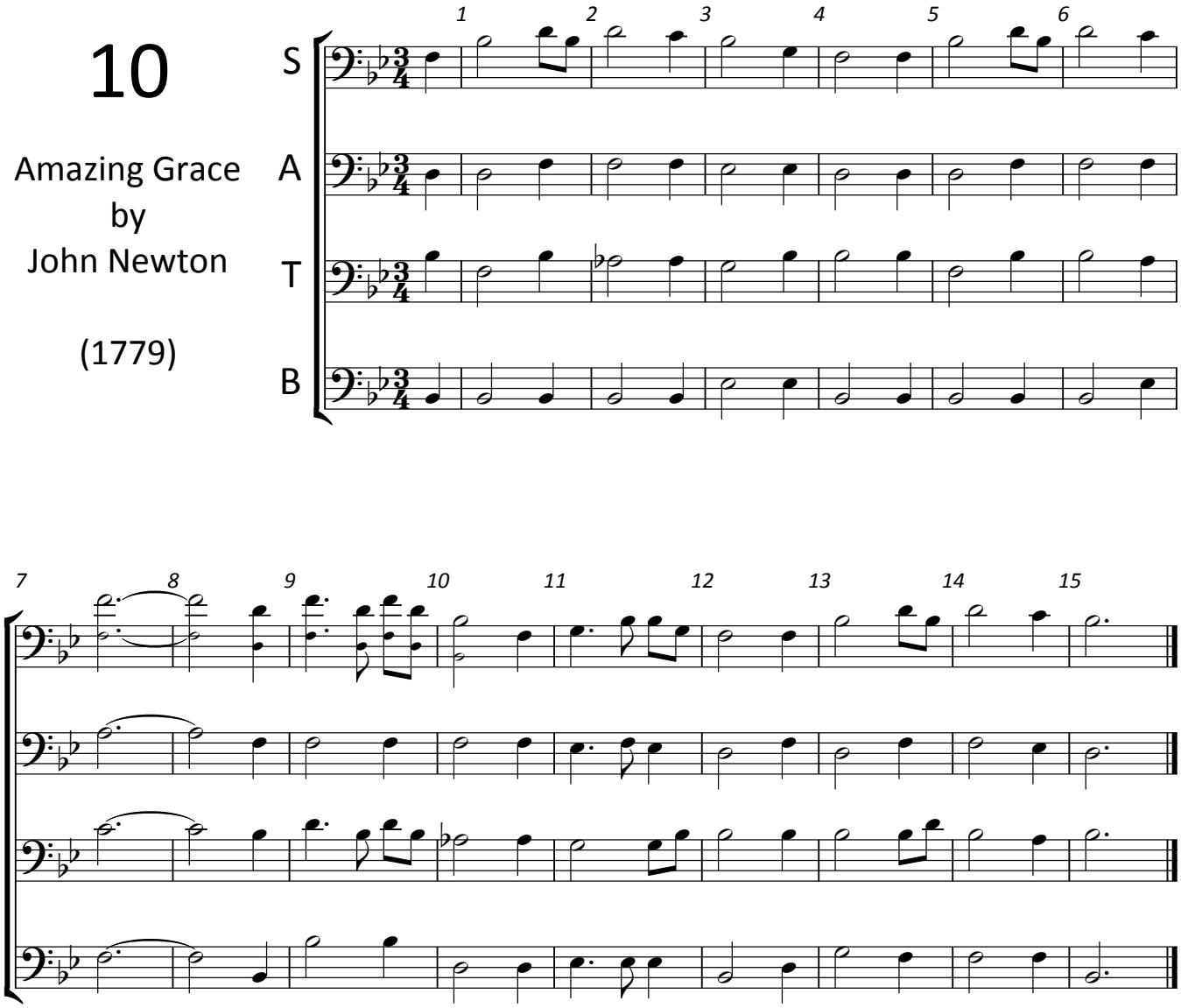
(First published
in 1833)



10

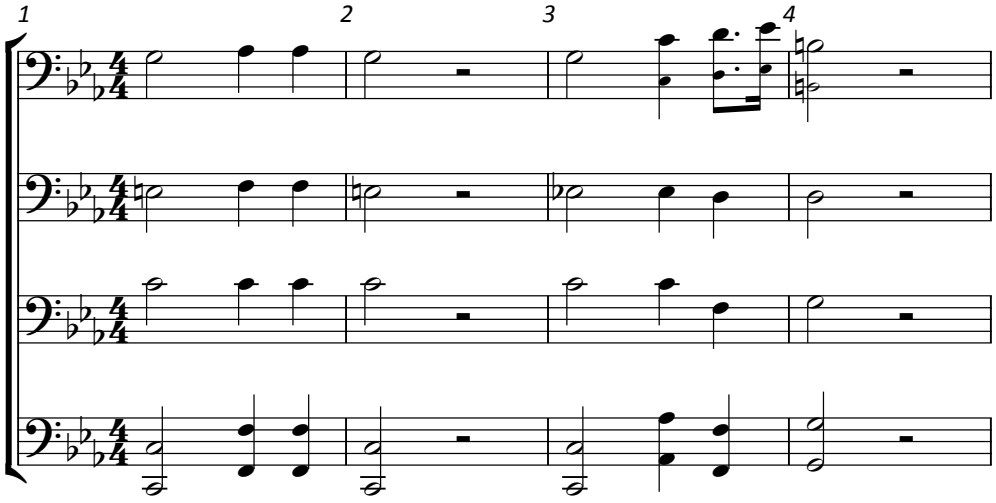
Amazing Grace
by
John Newton

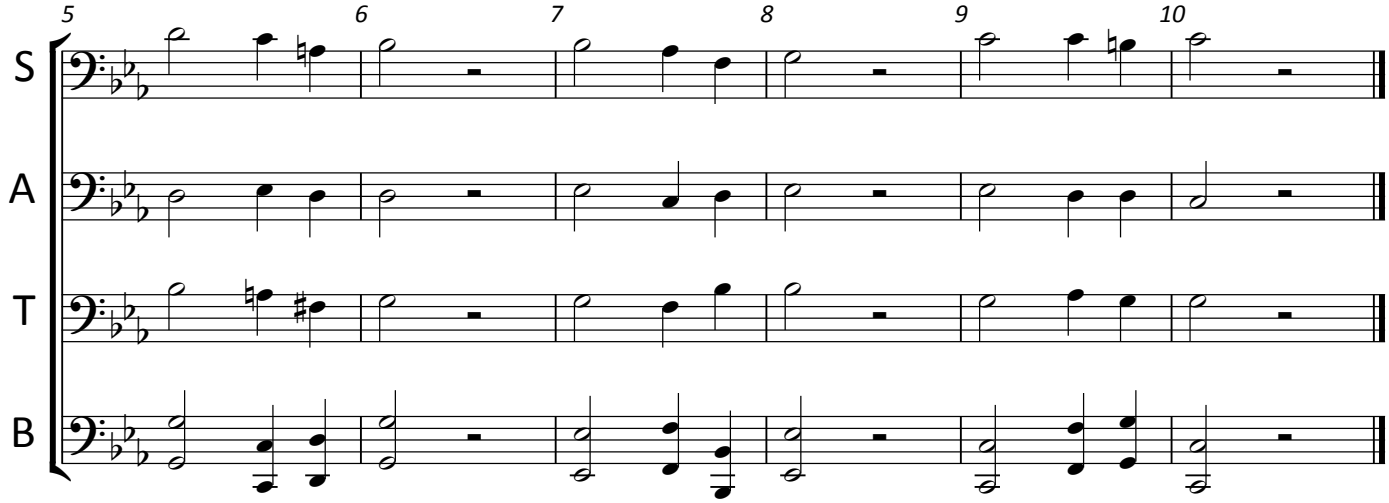
(1779)



11

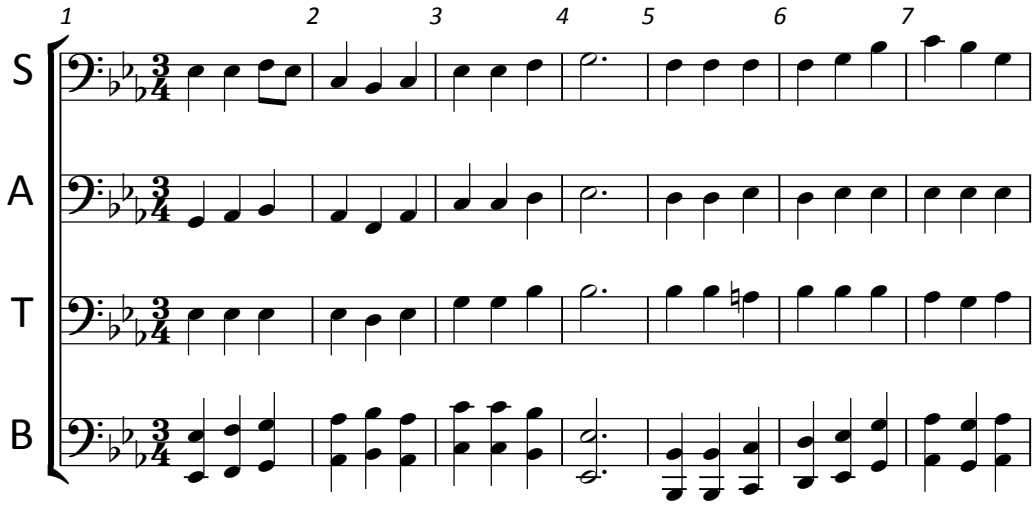
Music for
Queen Mary
by
Henry Purcell
(1694)

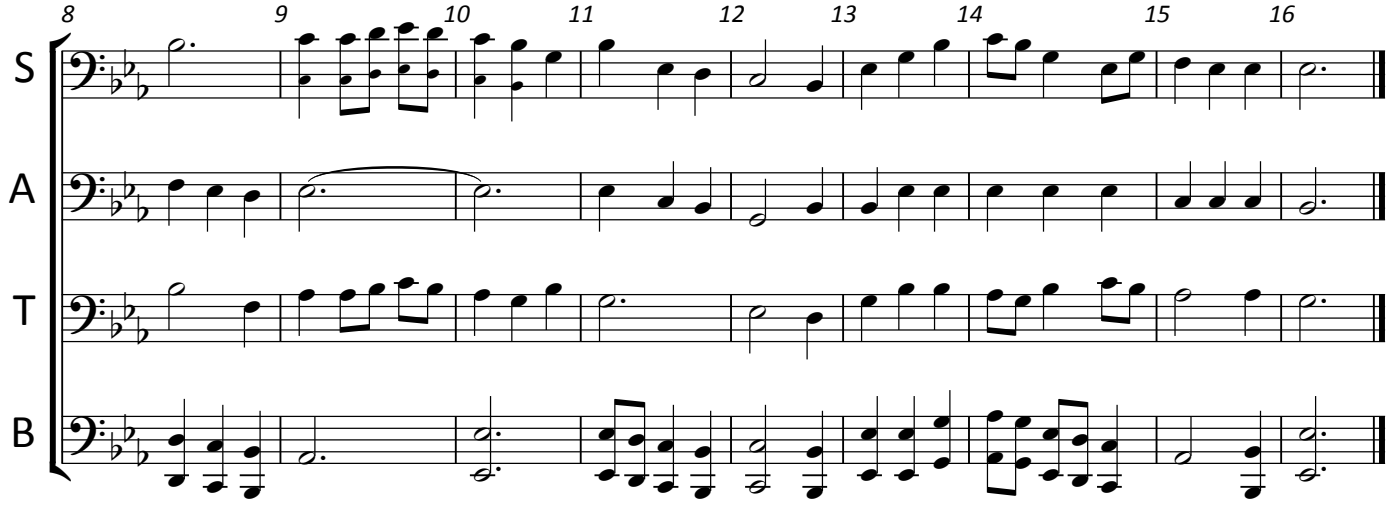




12

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

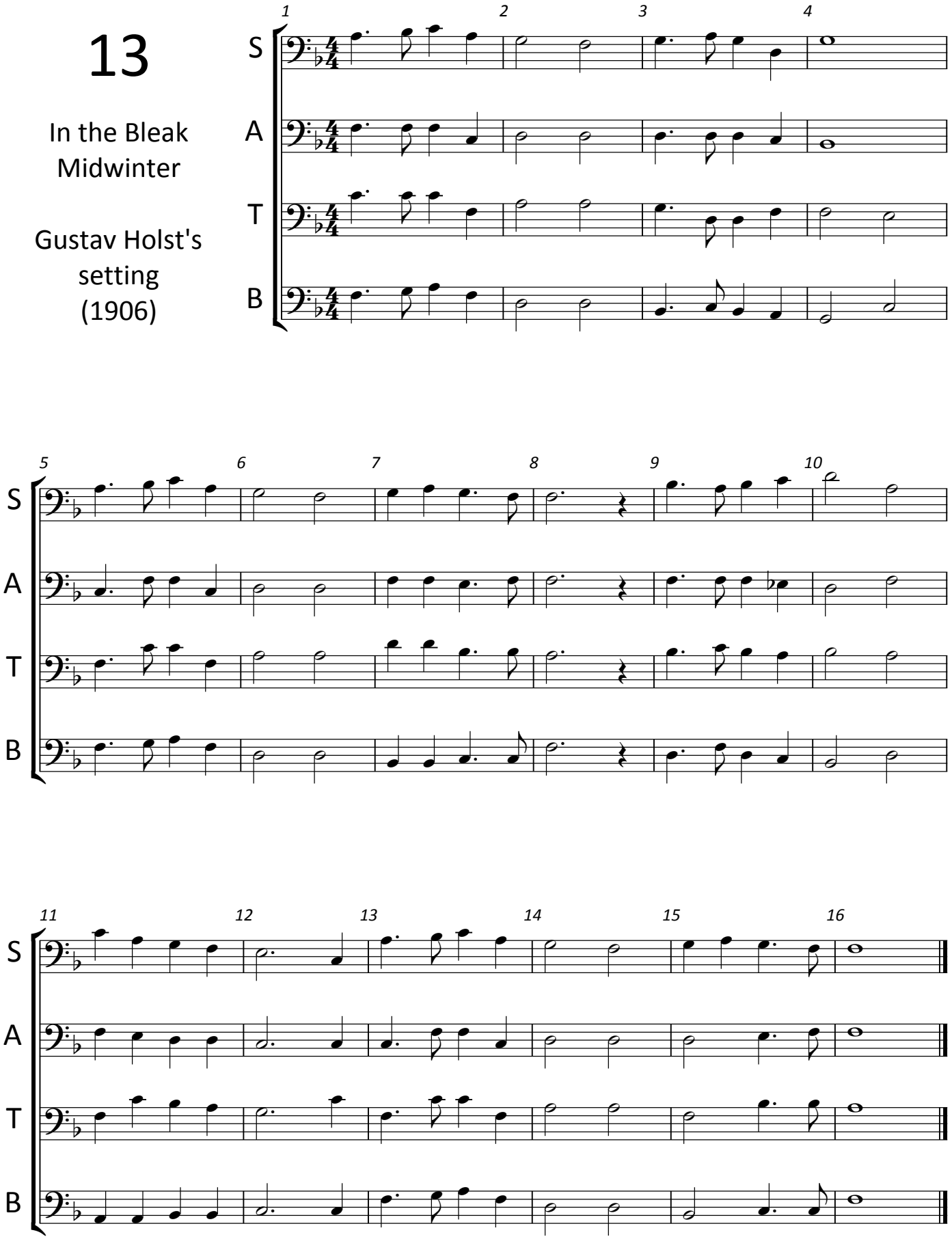




13

In the Bleak Midwinter

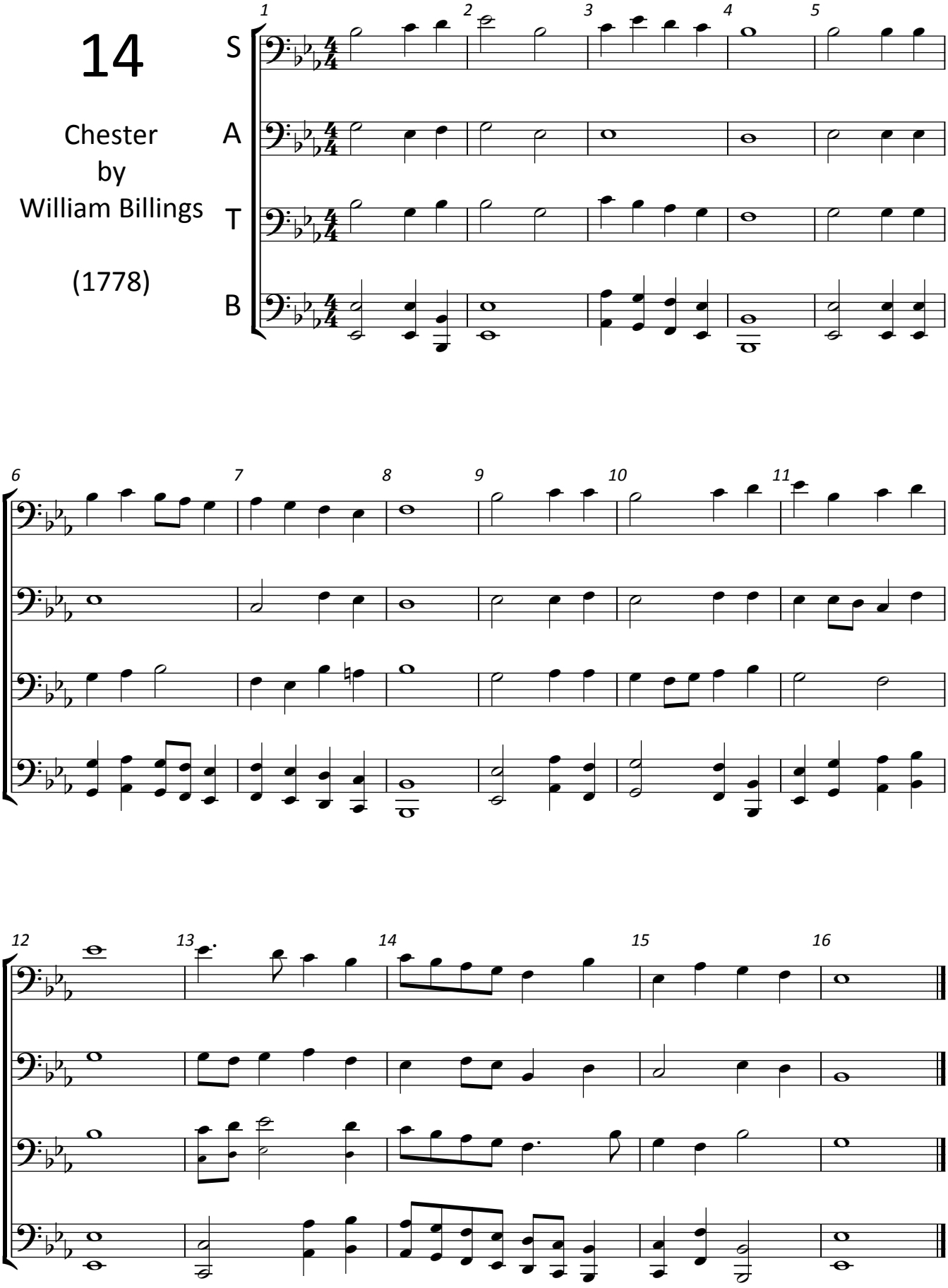
Gustav Holst's setting (1906)



14

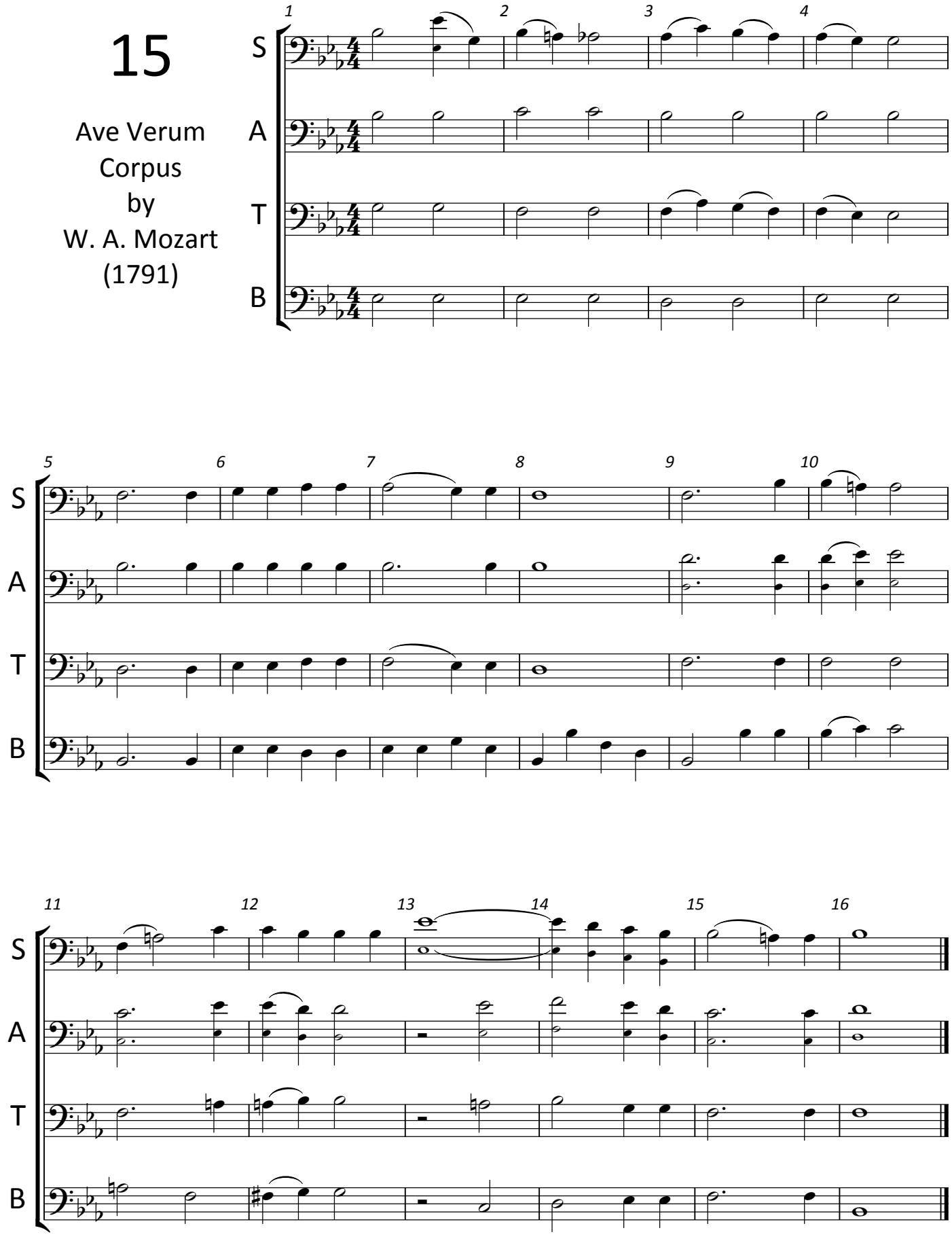
Chester
by
William Billings

(1778)



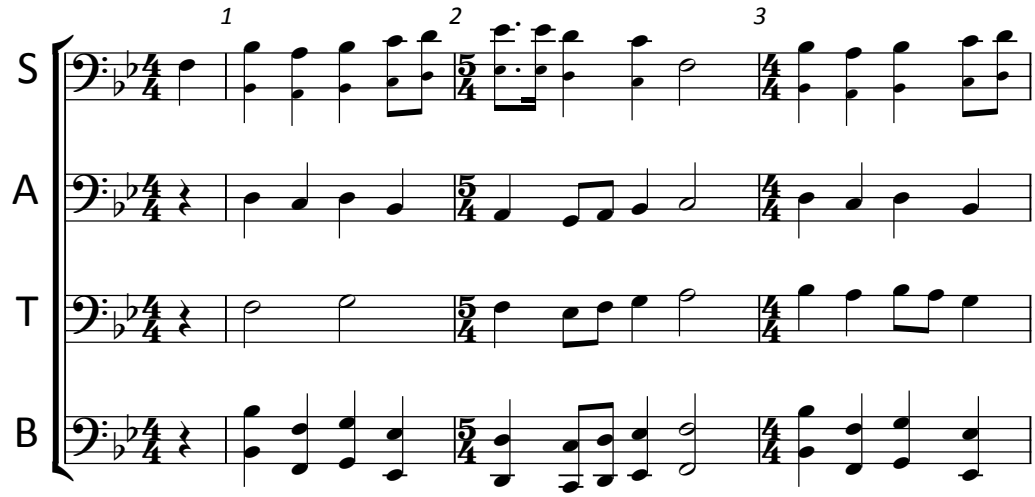
15

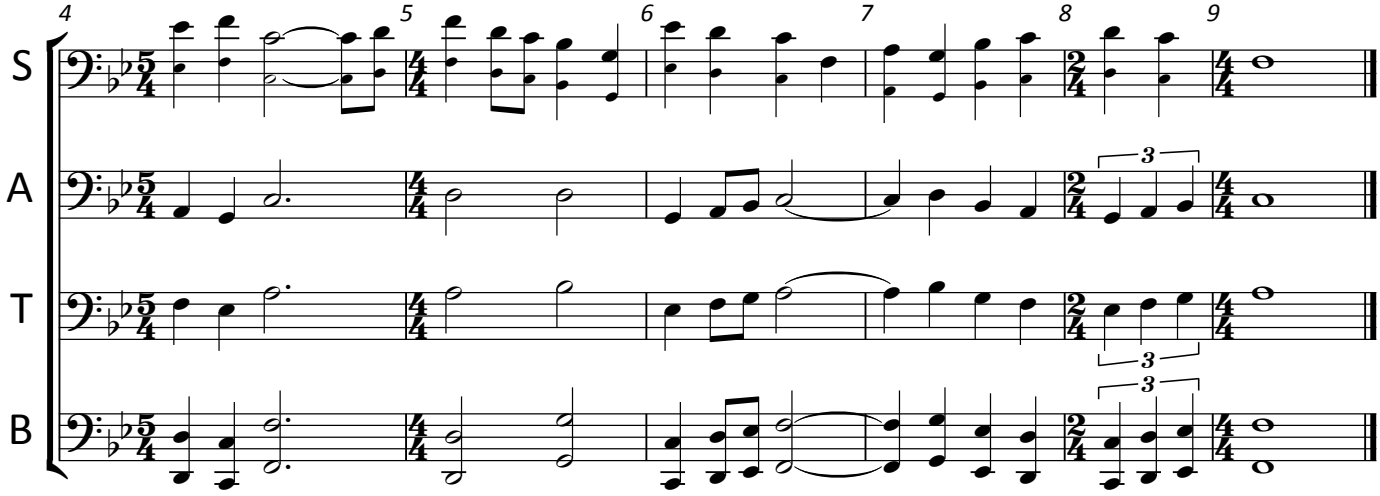
Ave Verum Corpus
by
W. A. Mozart
(1791)



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.

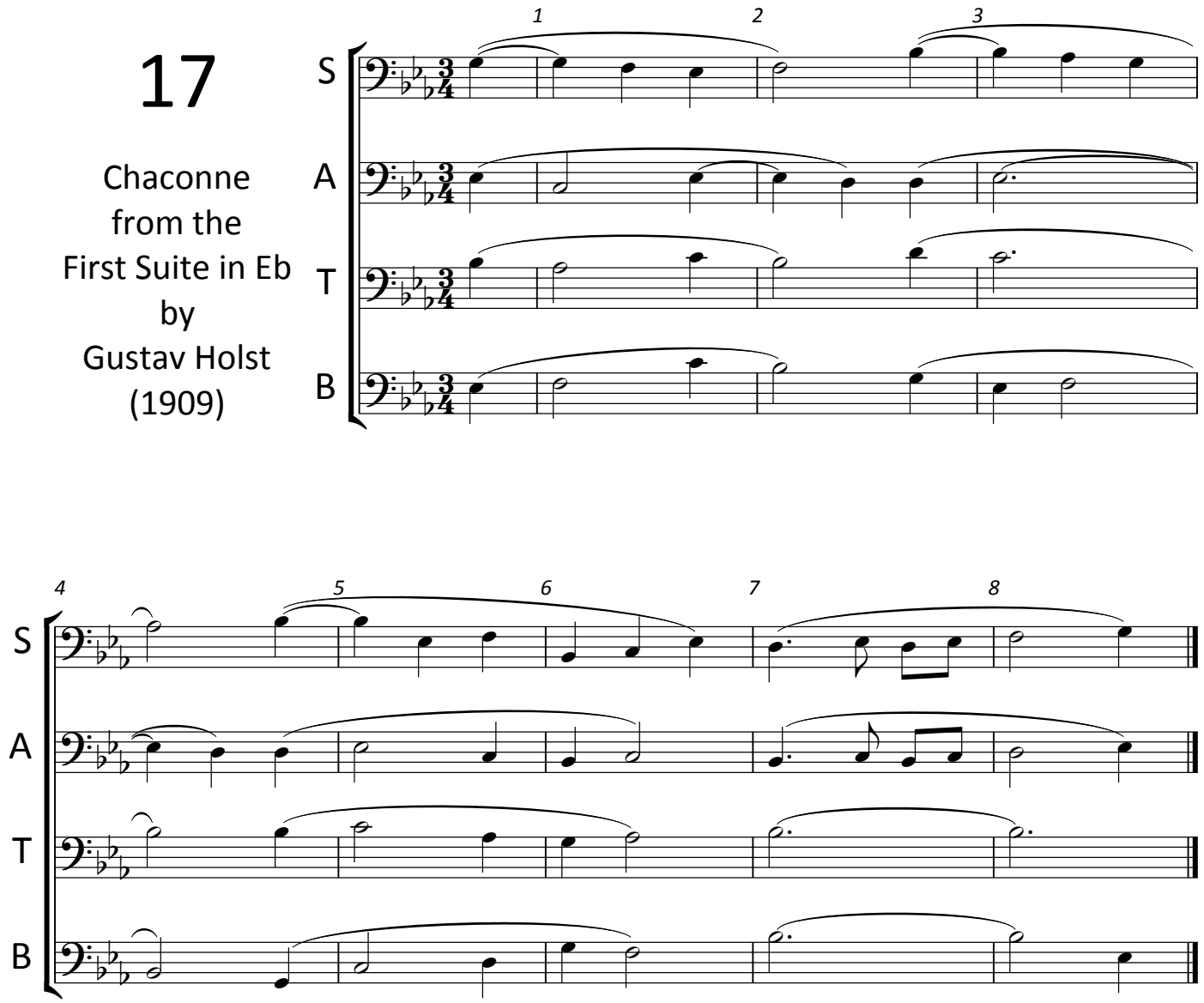
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

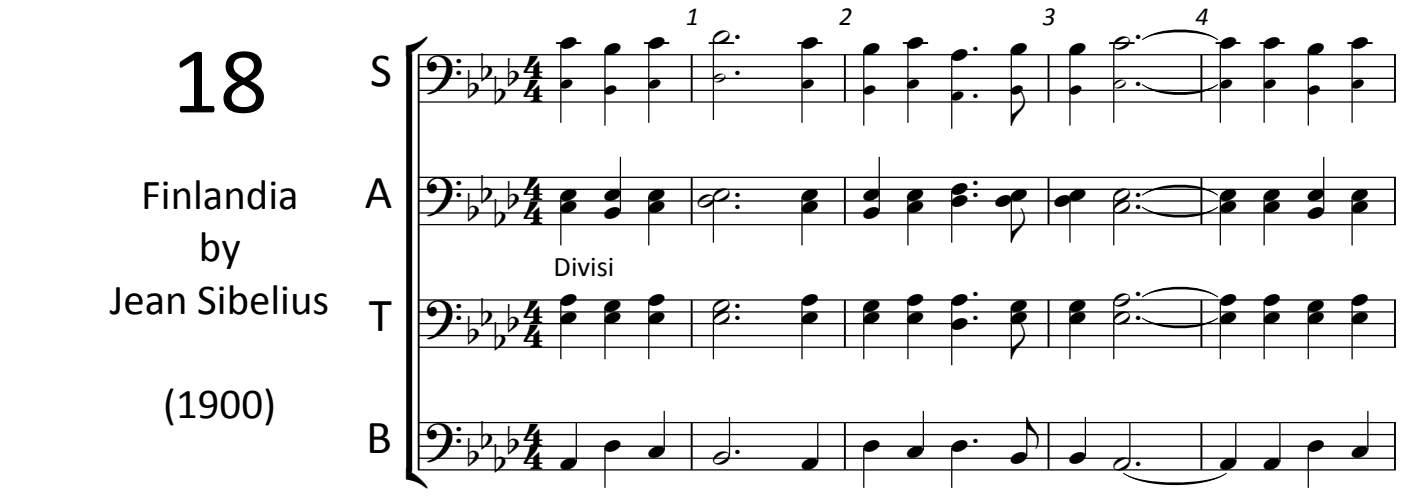
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

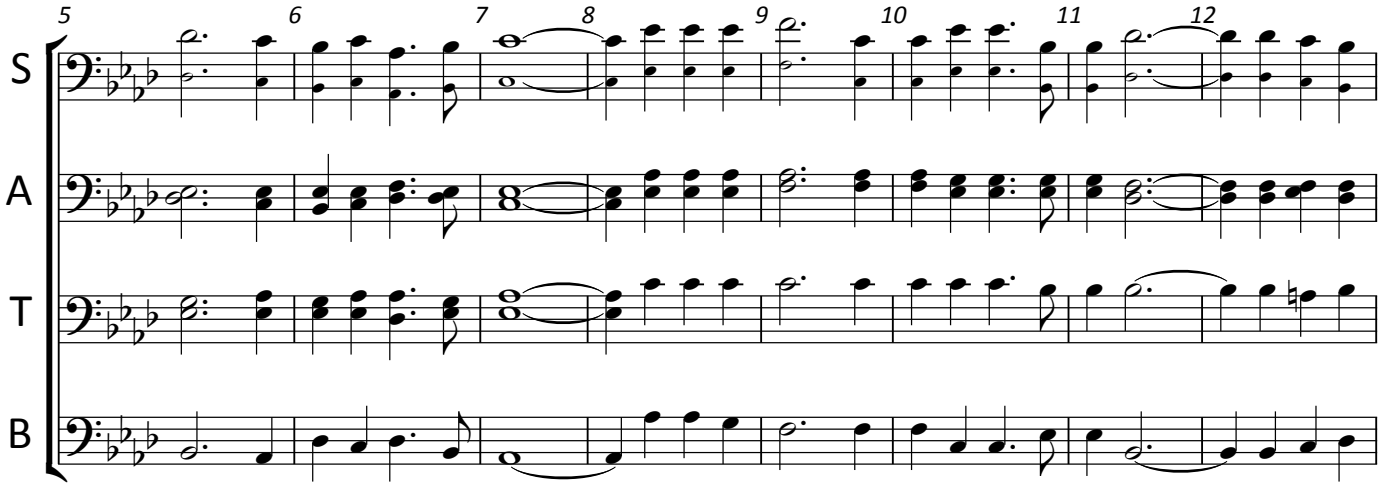


18

Finlandia
by
Jean Sibelius

(1900)

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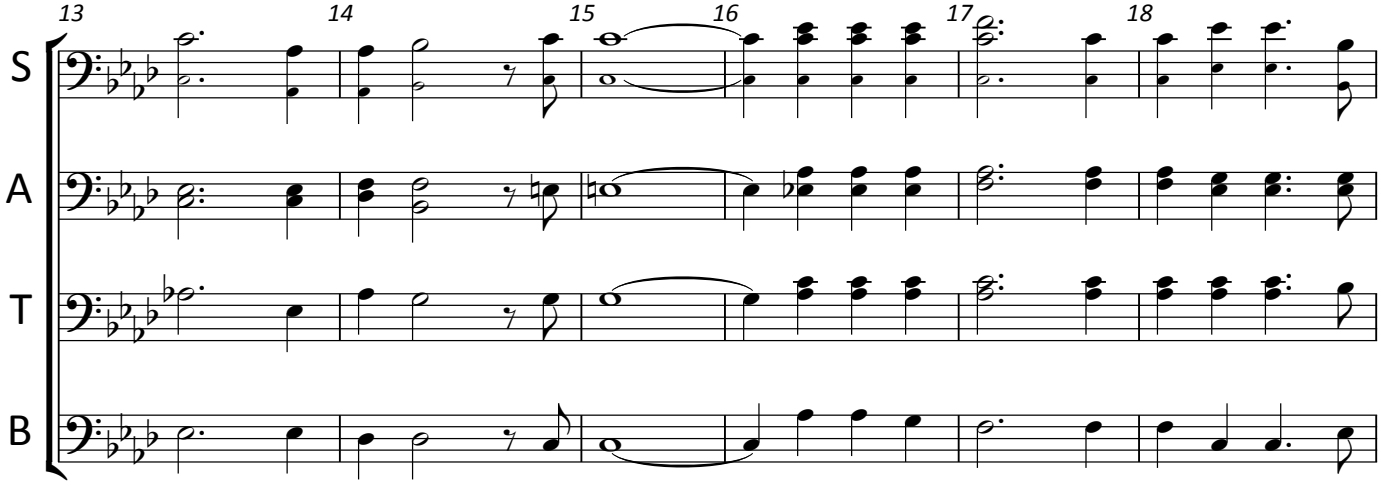
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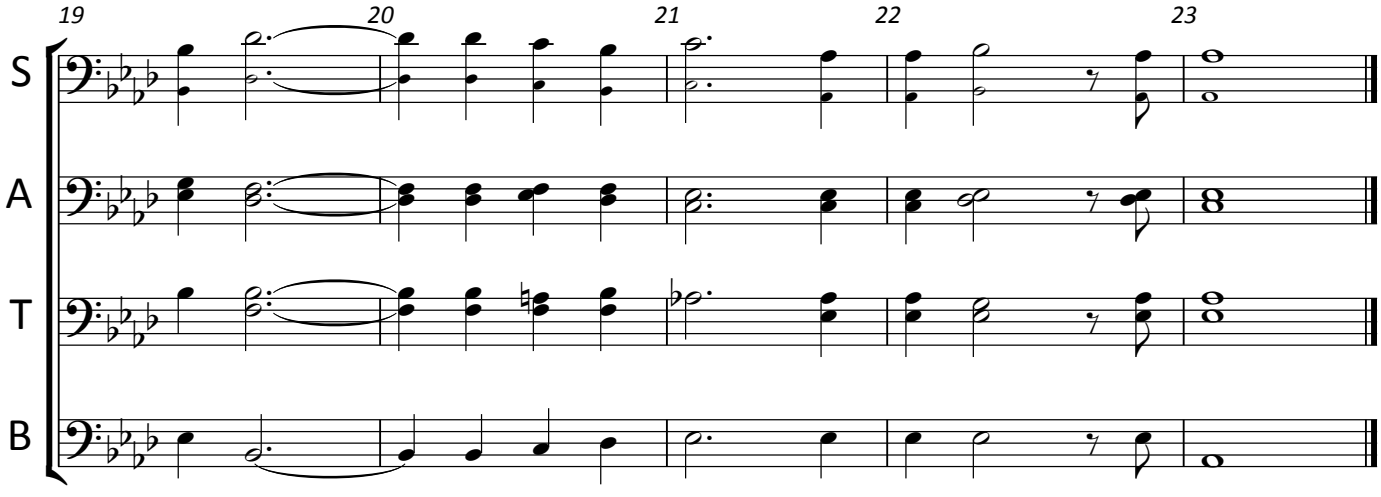
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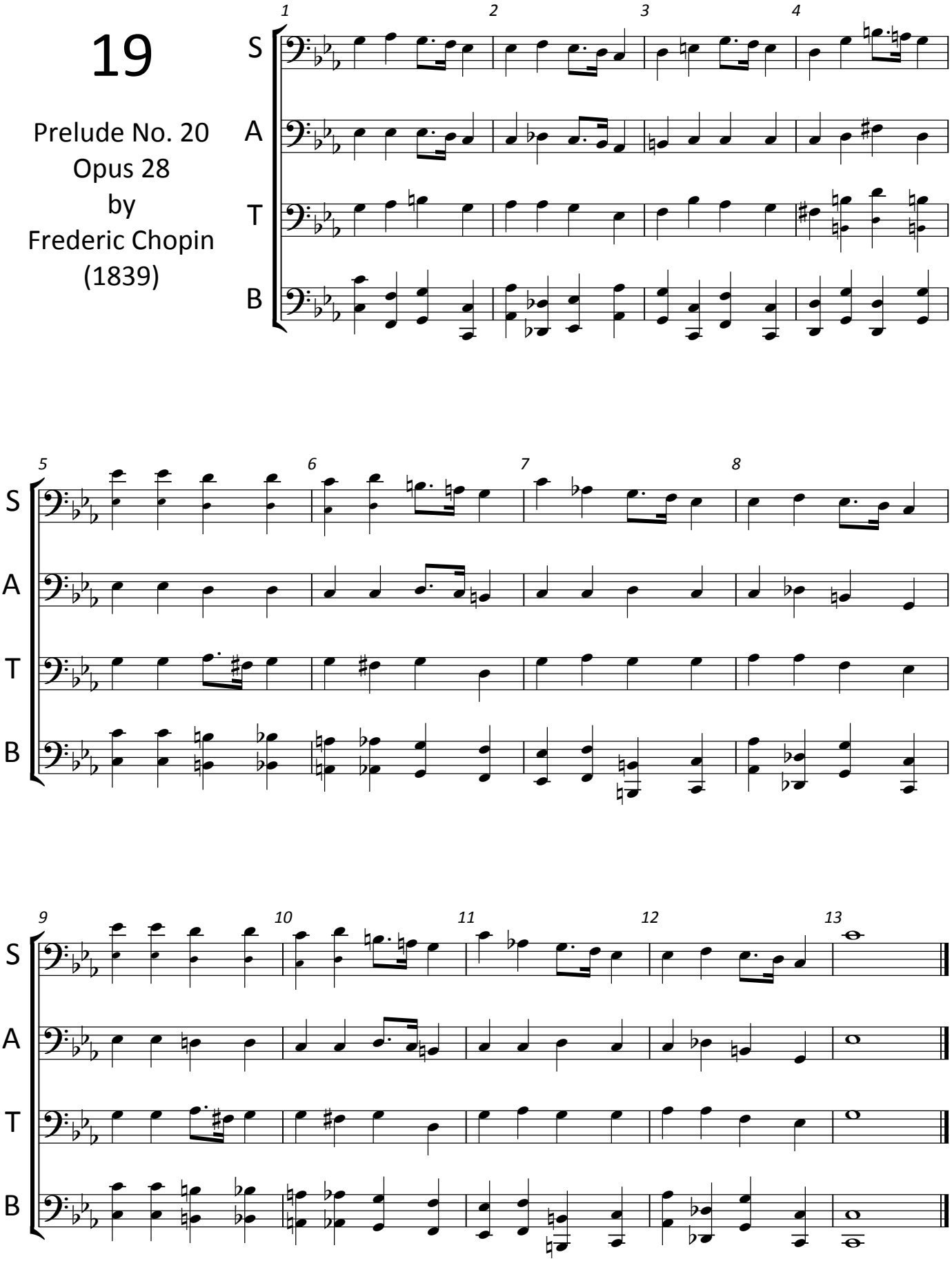
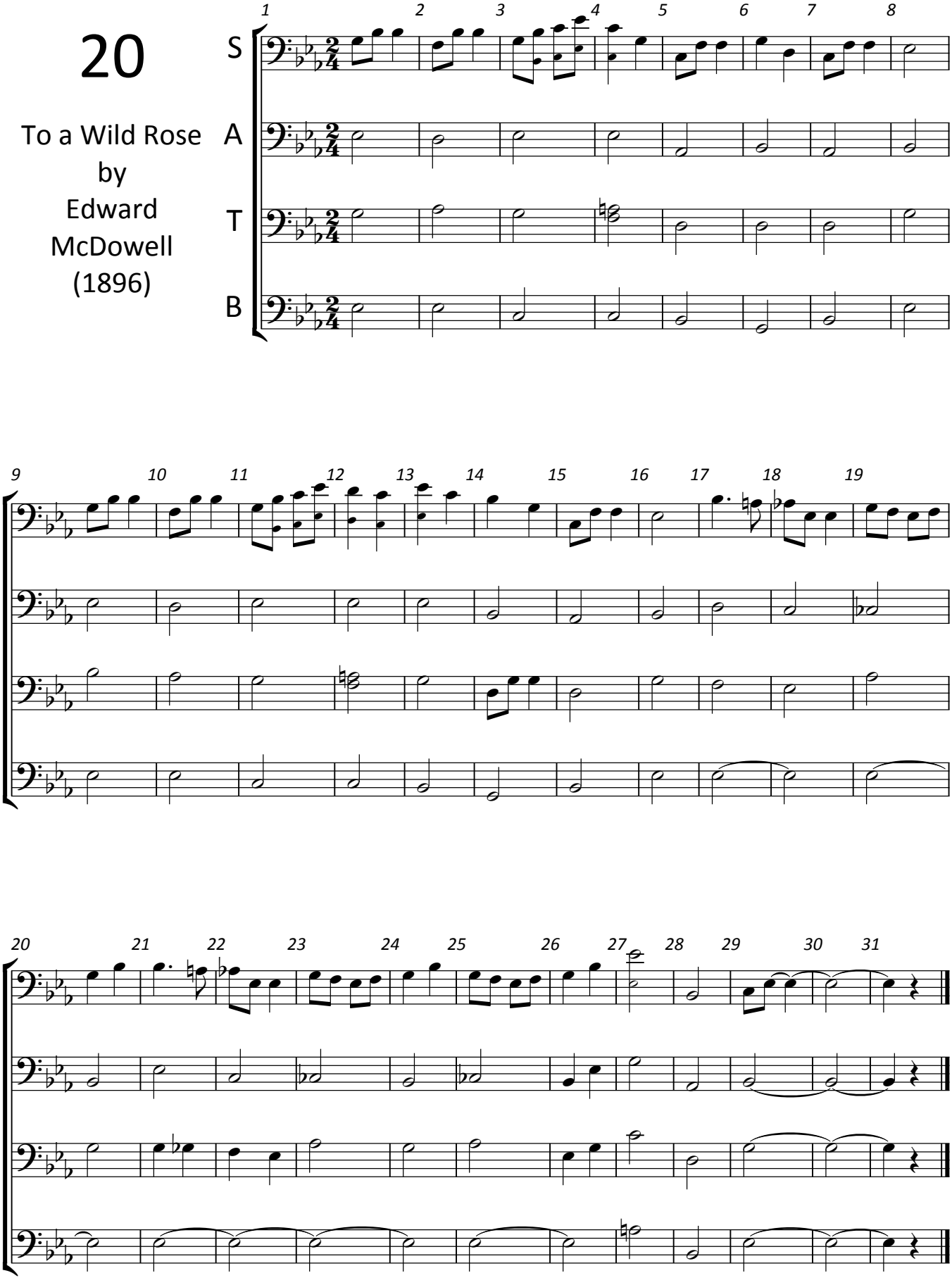
19

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



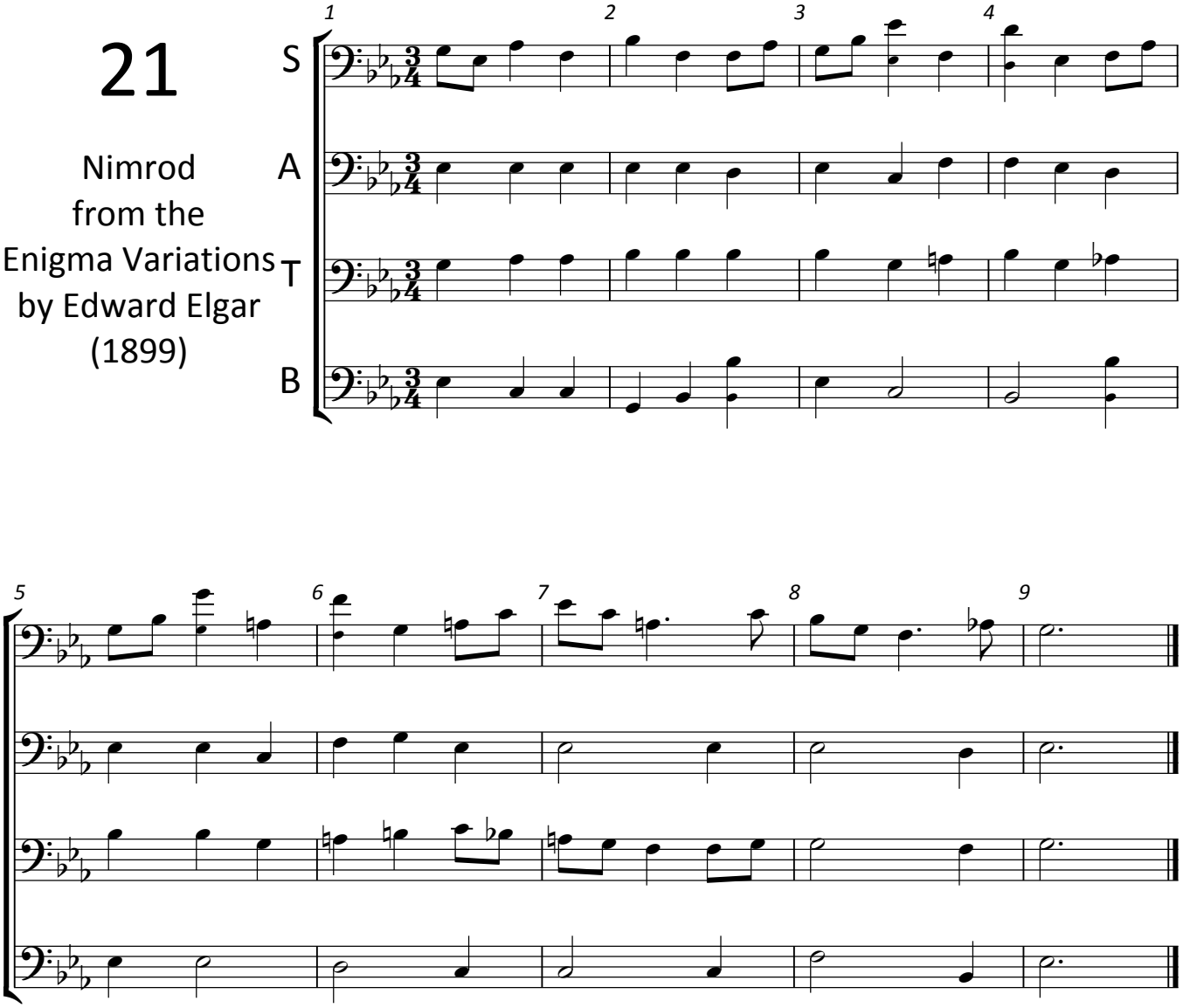
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

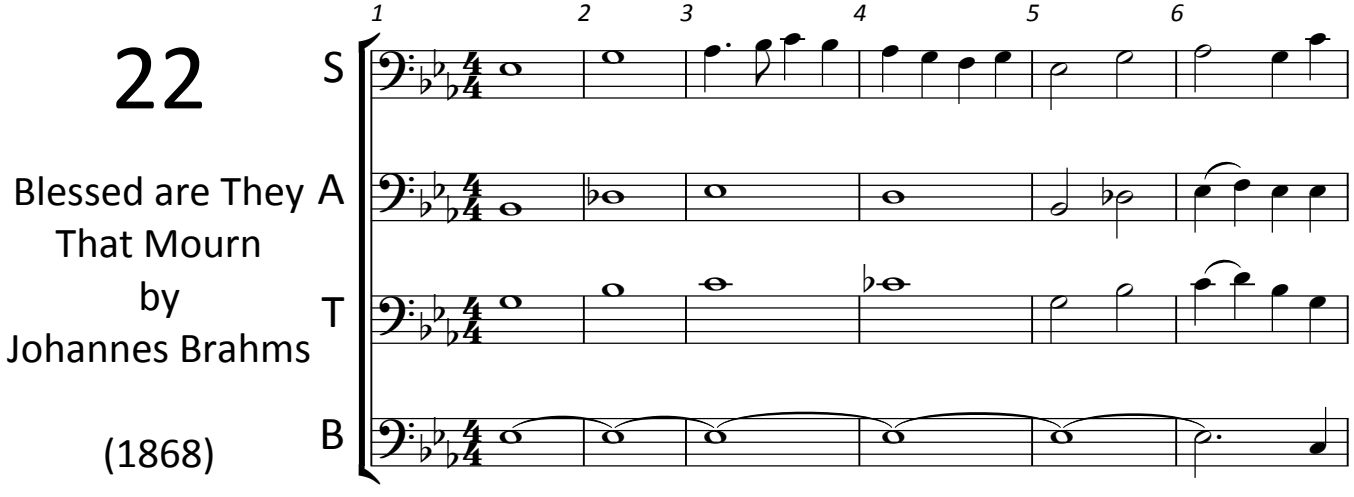
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

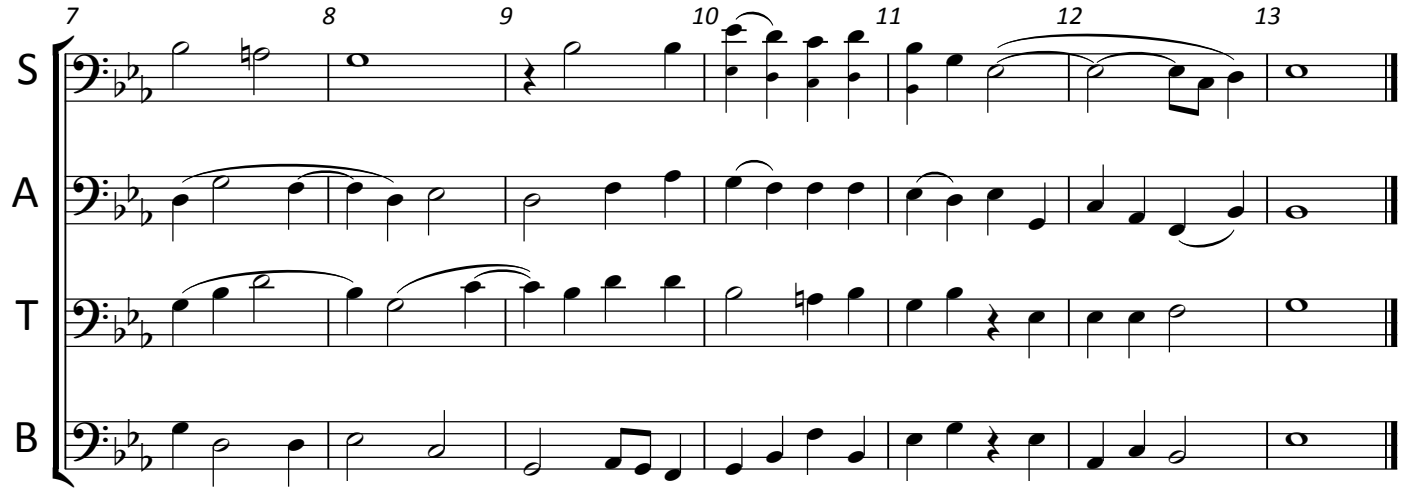


22

Blessed are They
That Mourn
by
Johannes Brahms

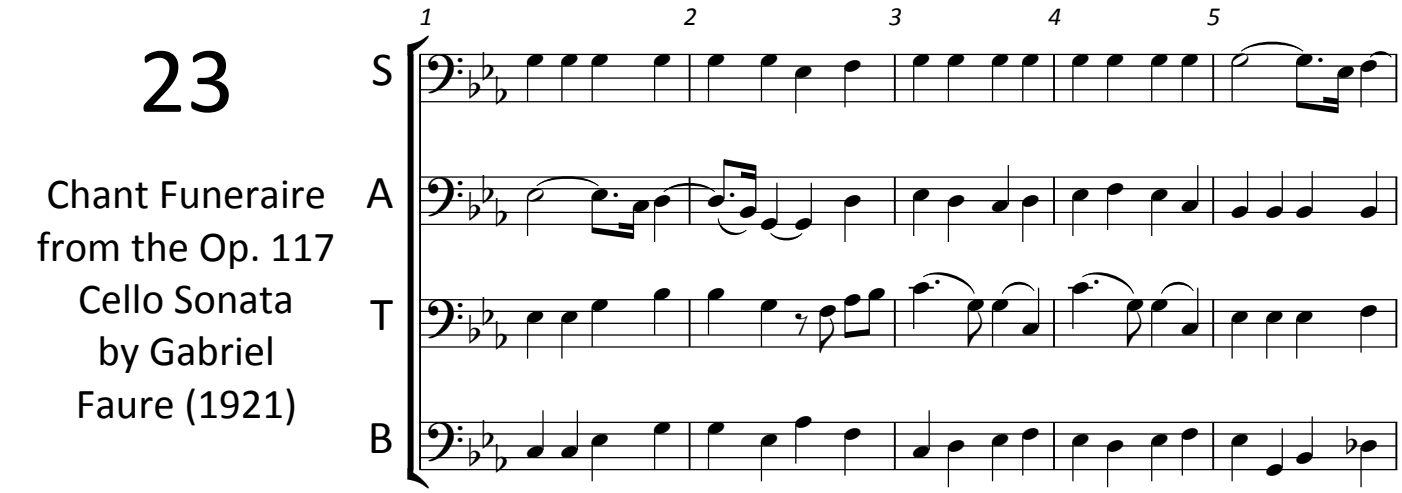
(1868)

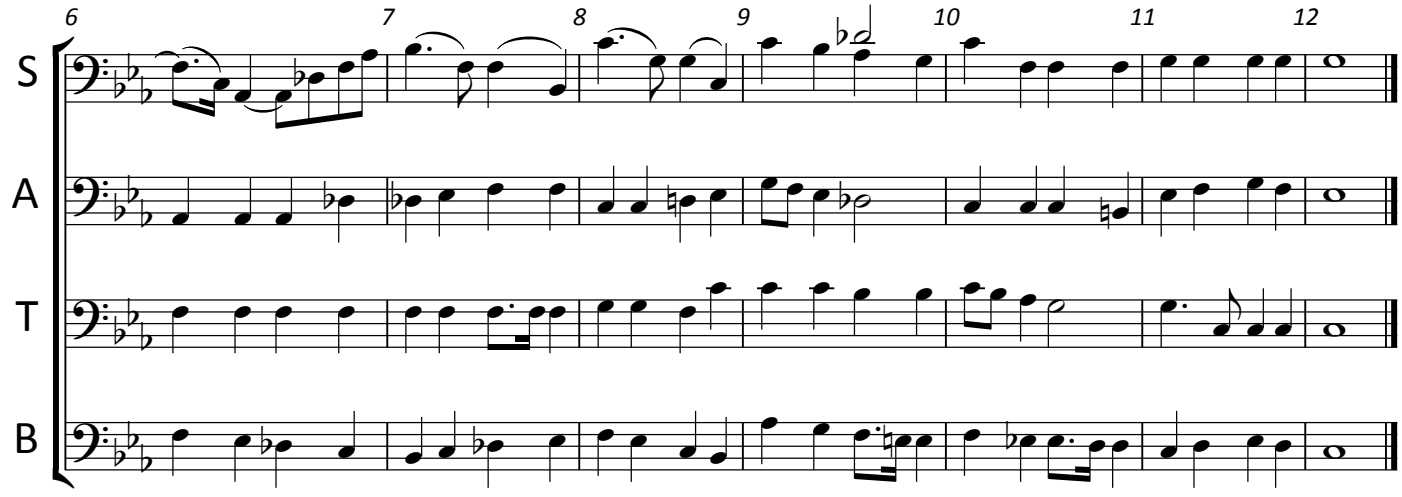




23

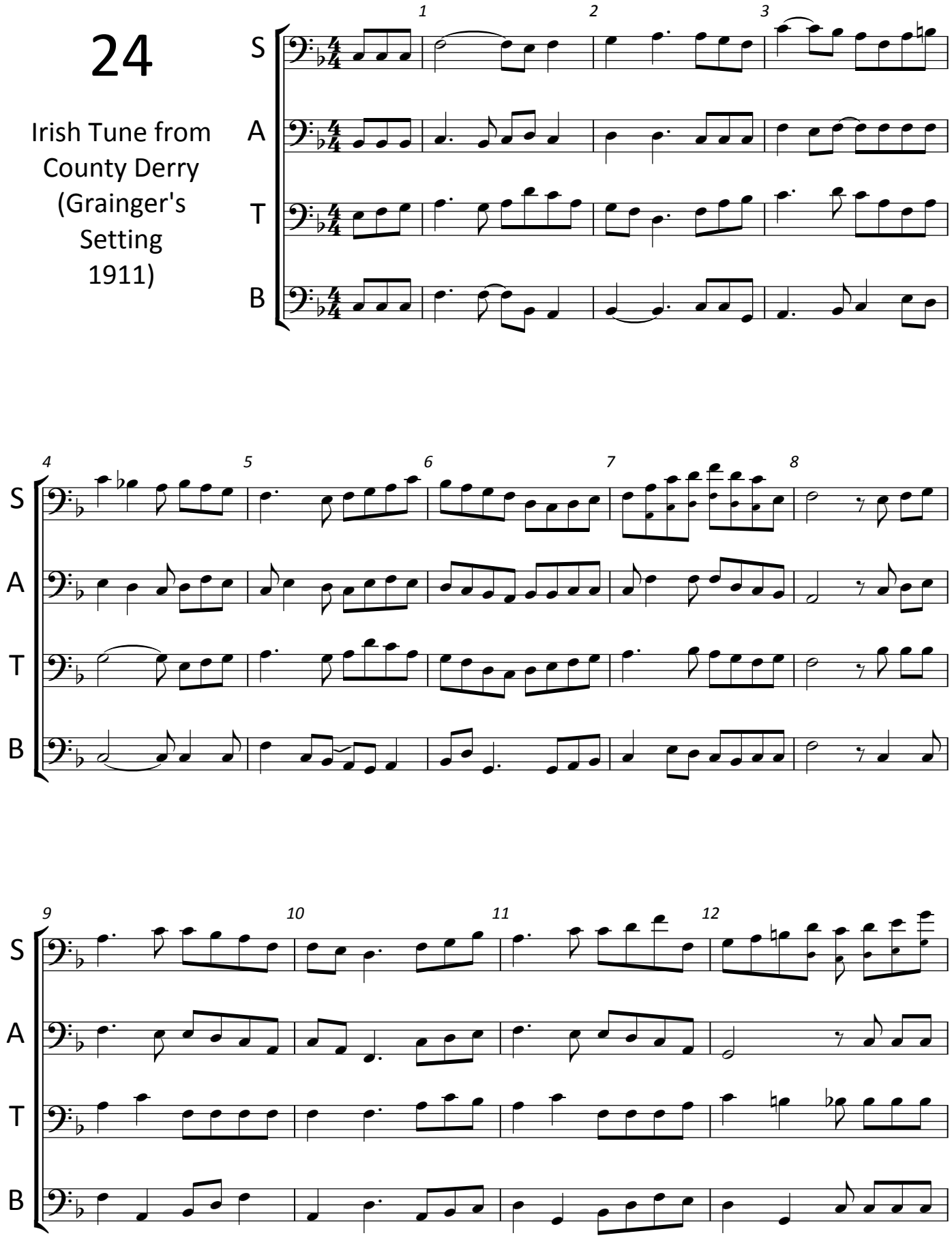
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

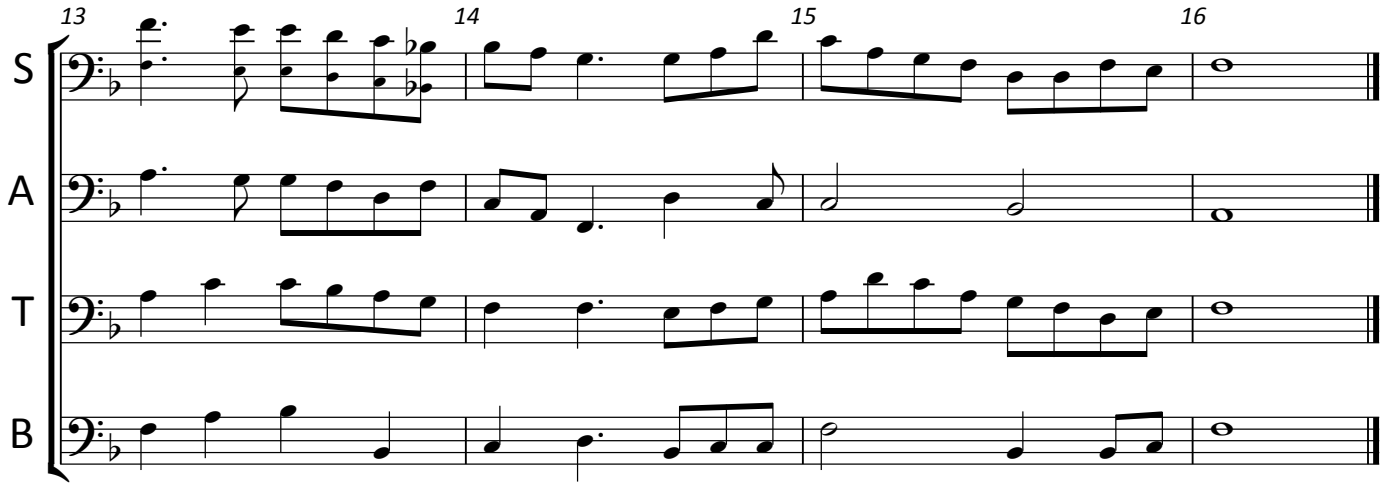




24

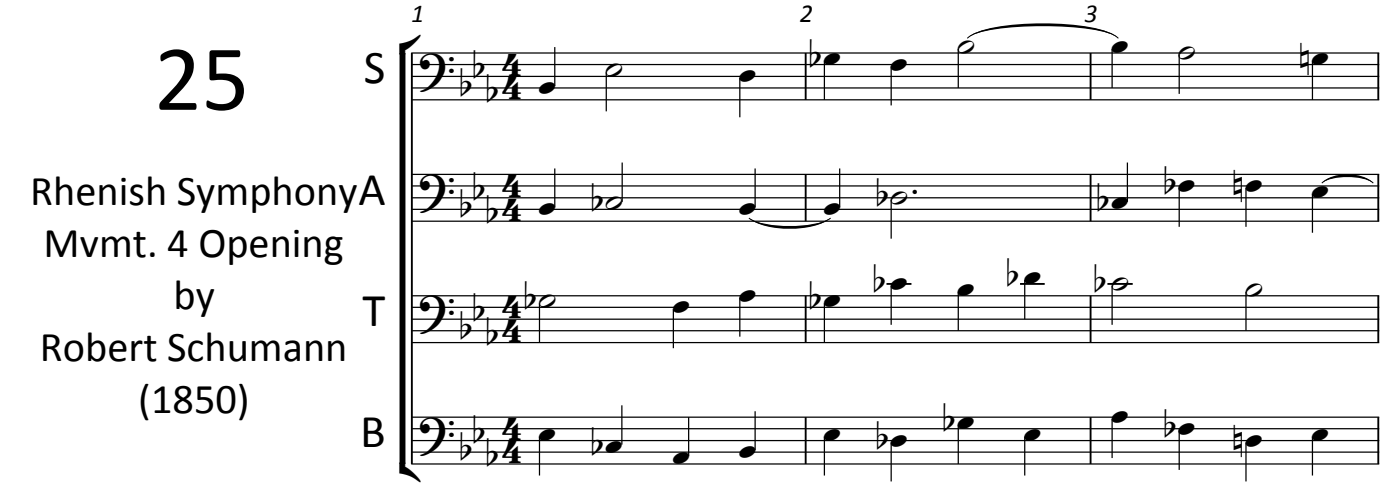
Irish Tune from County Derry (Grainger's Setting 1911)

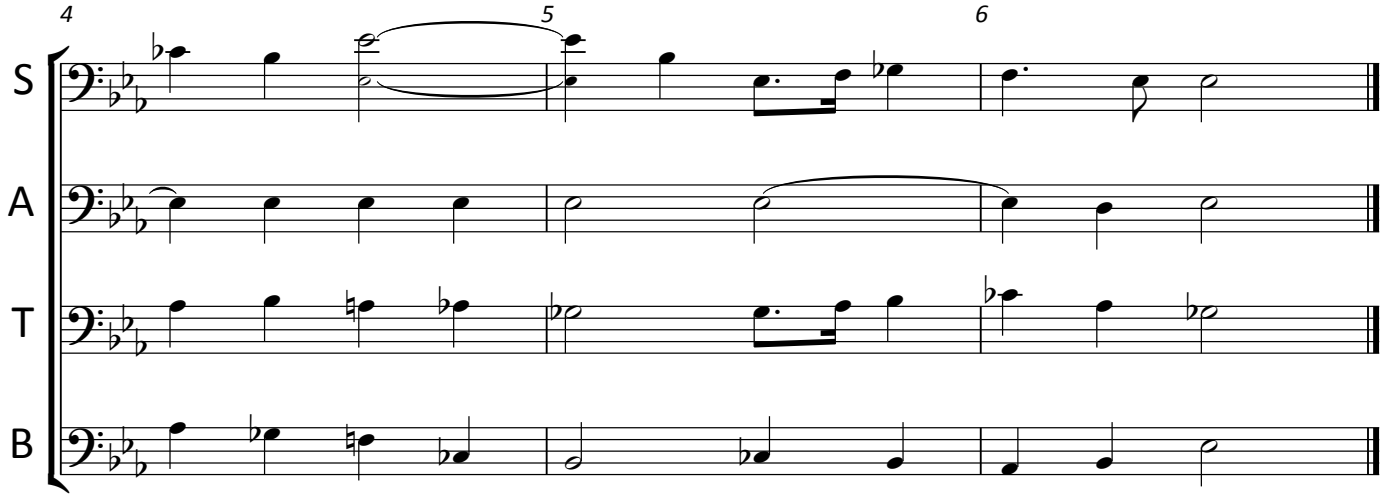




25

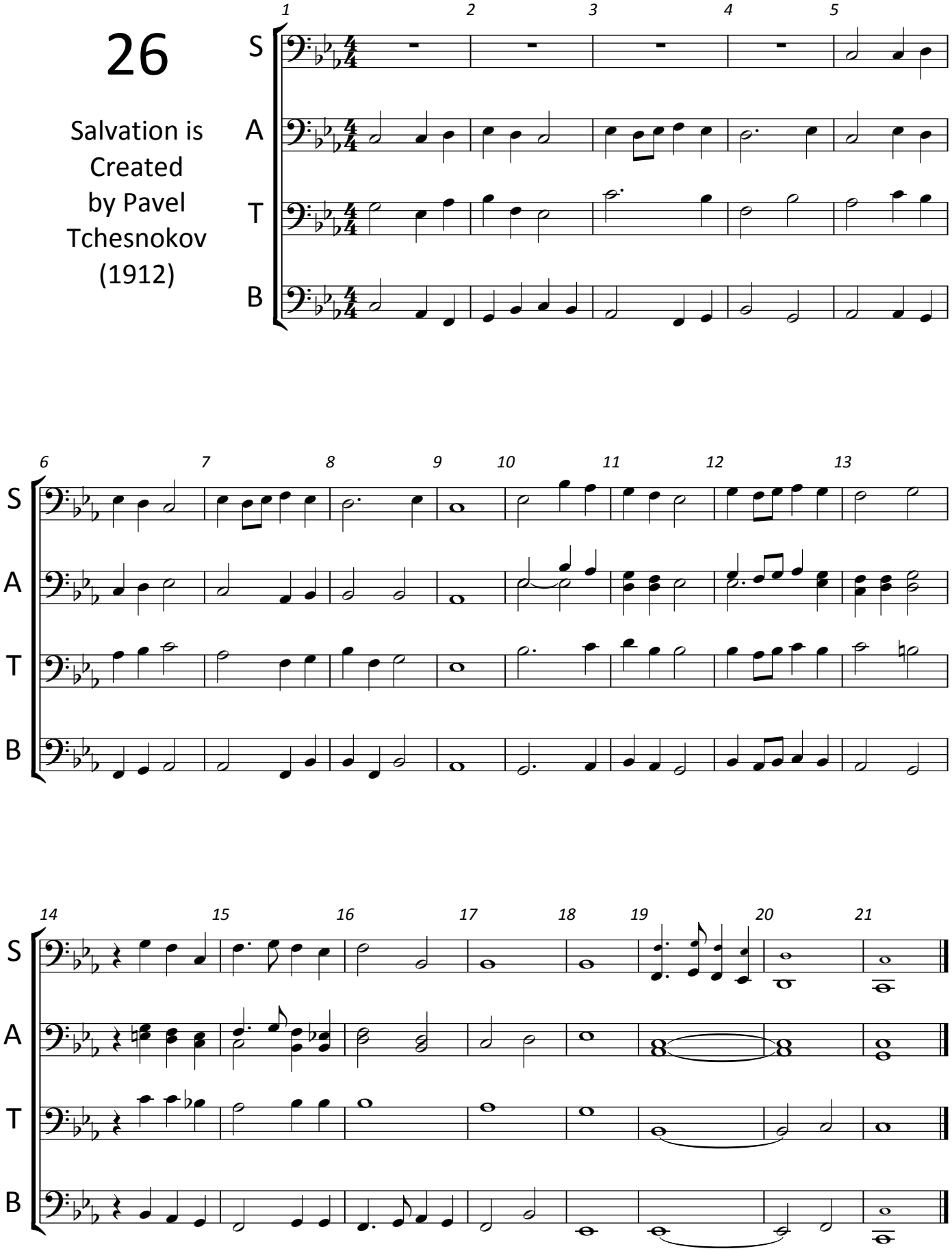
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





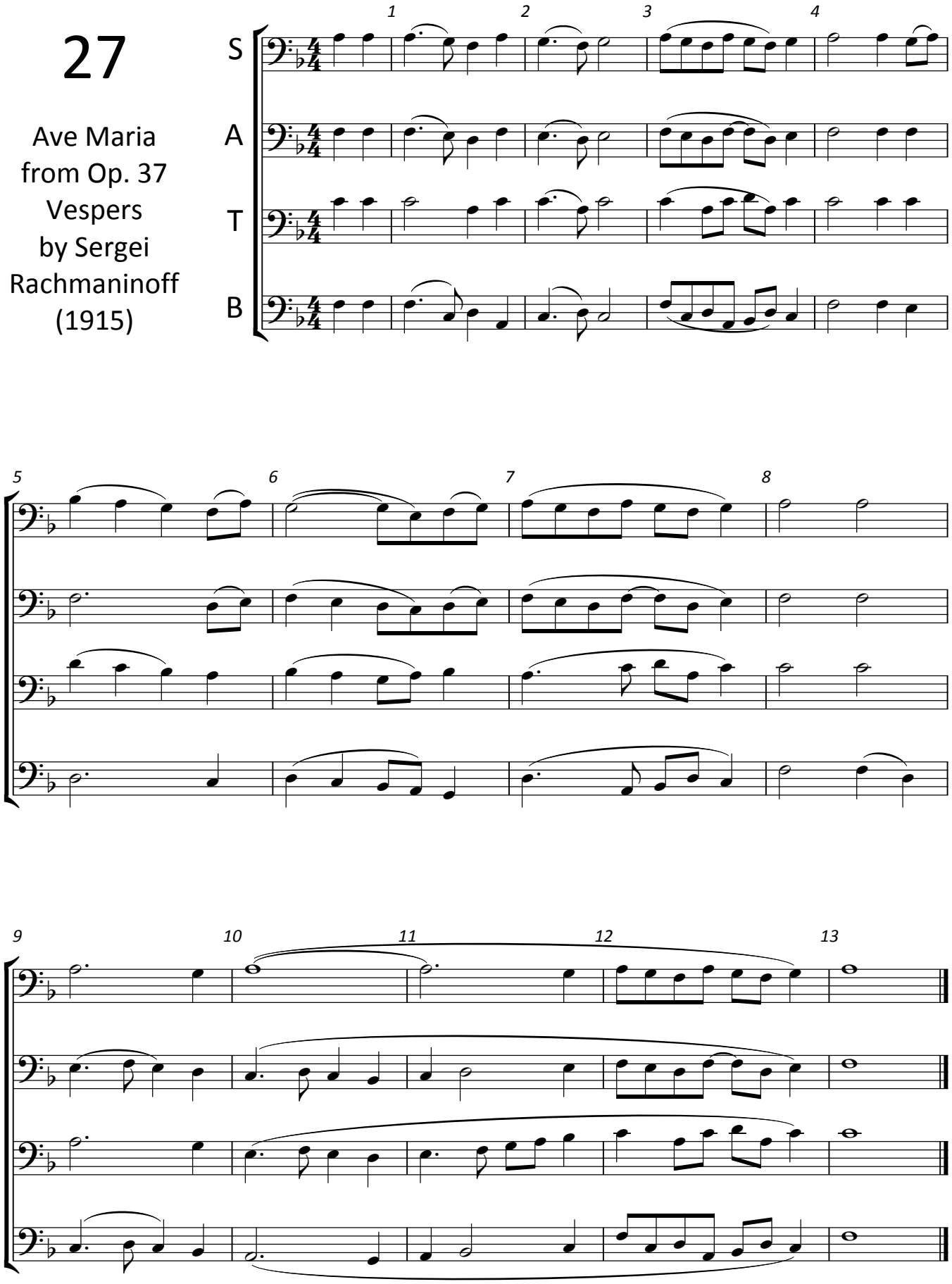
26

Salvation is Created by Pavel Tchesnokov (1912)



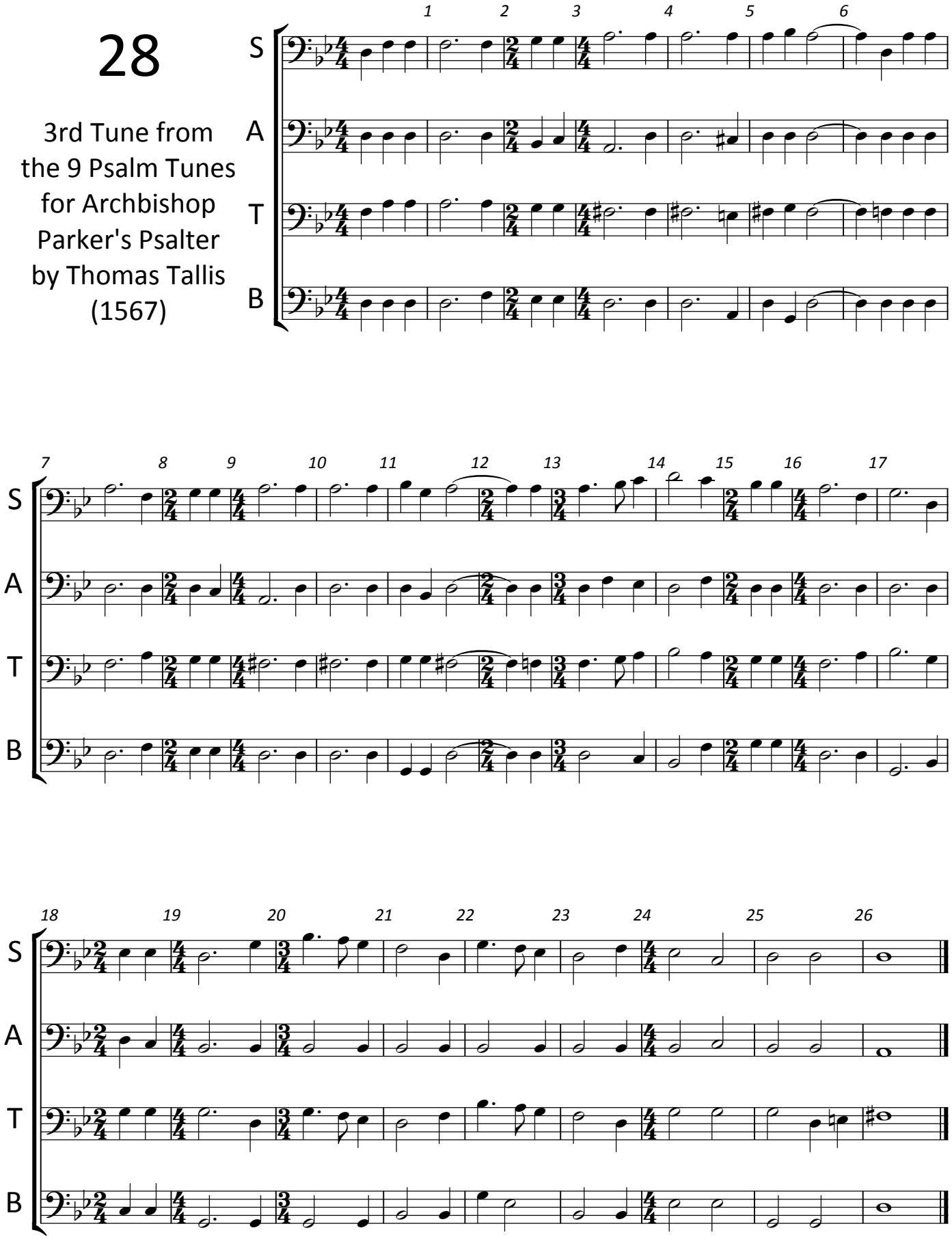
27

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



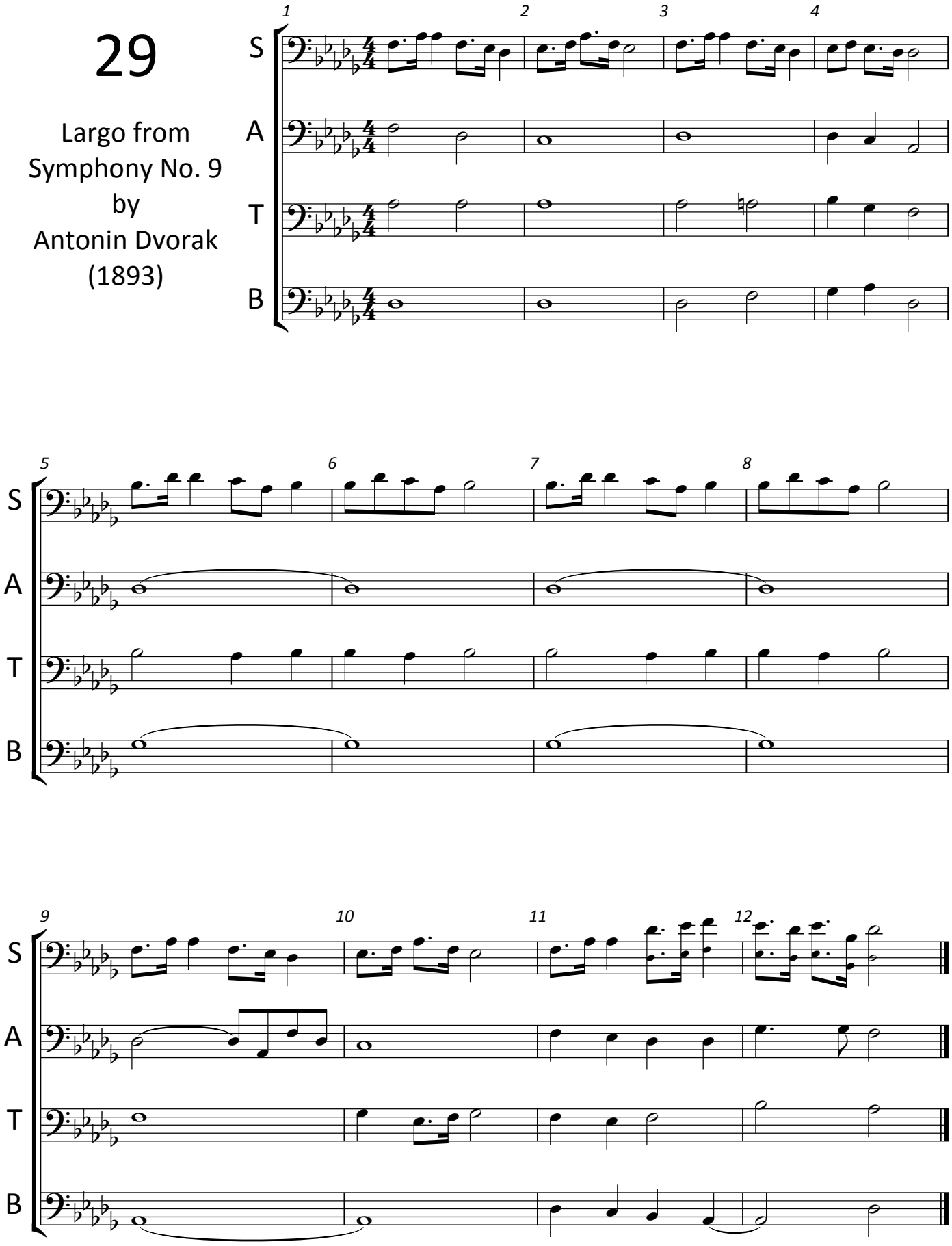
28

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



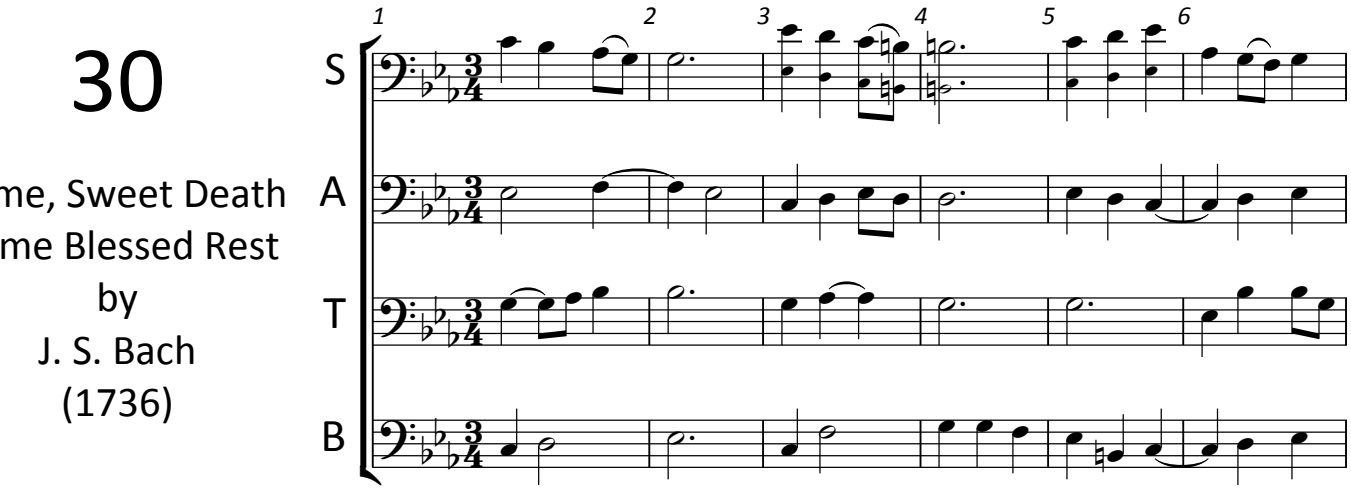
29

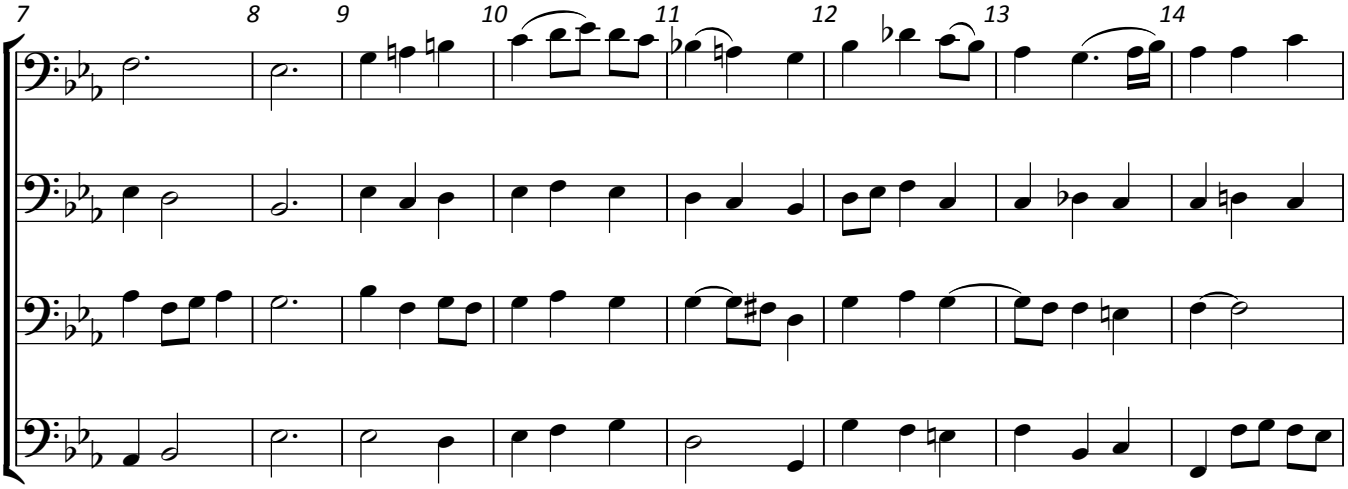
Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)

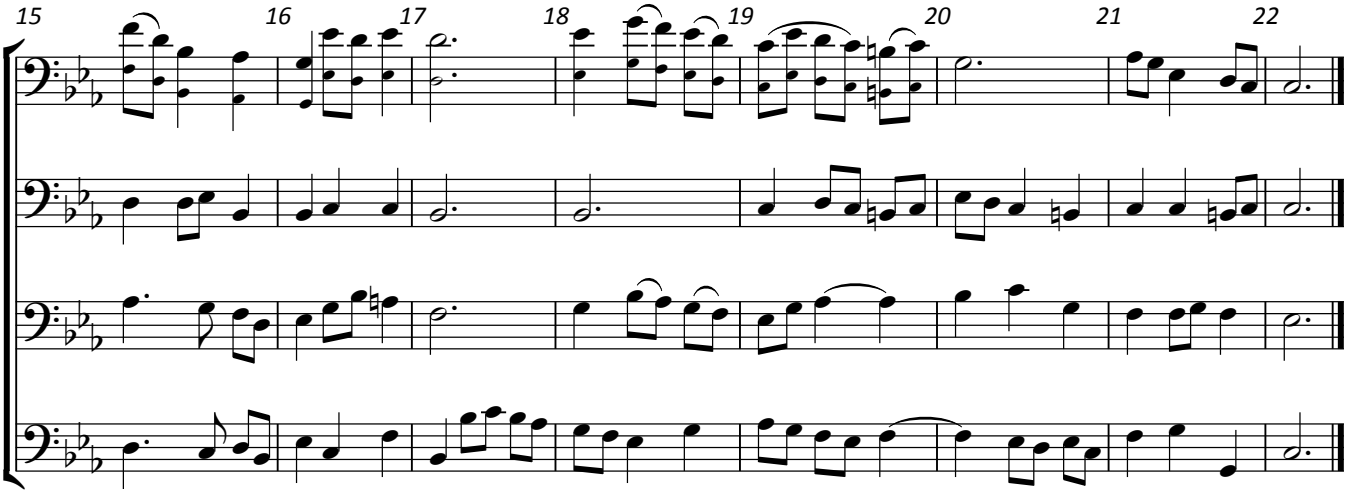


30

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



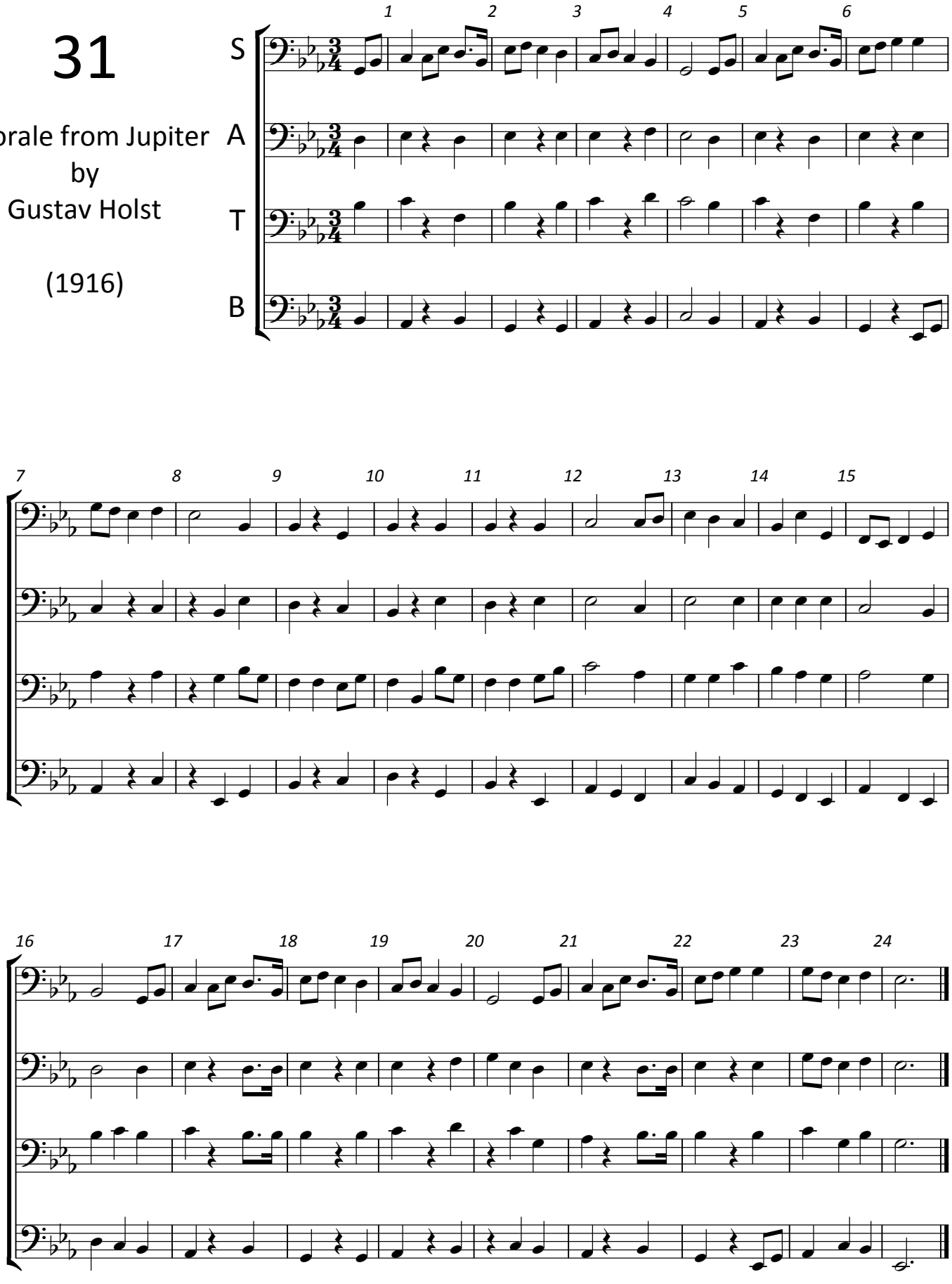




31

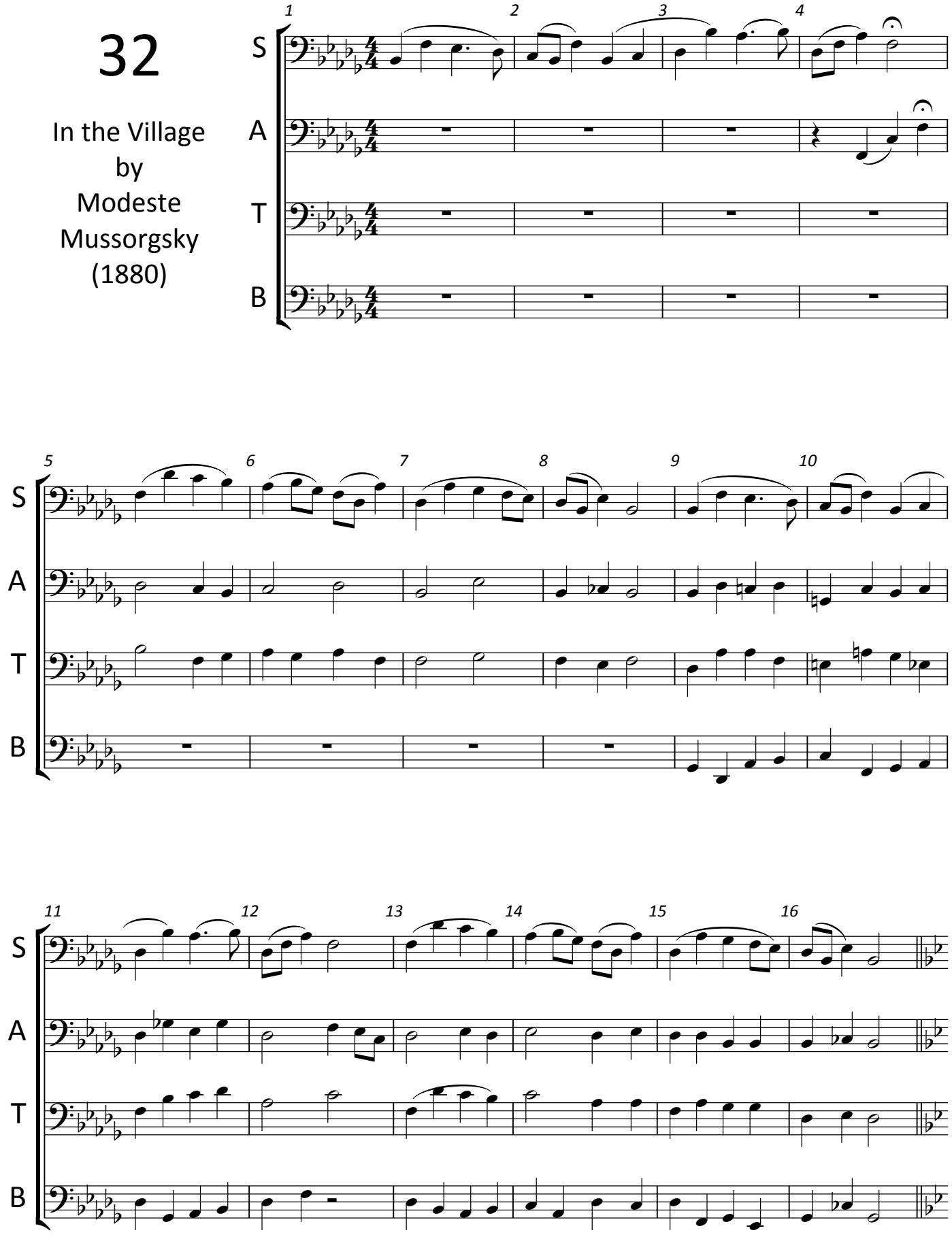
Chorale from Jupiter
by
Gustav Holst

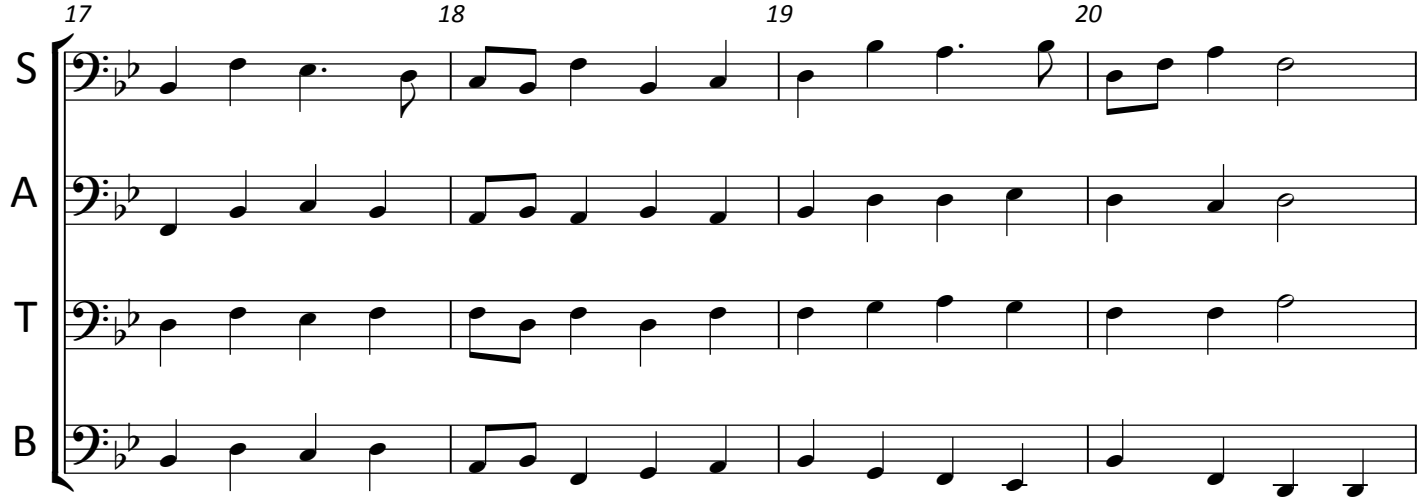
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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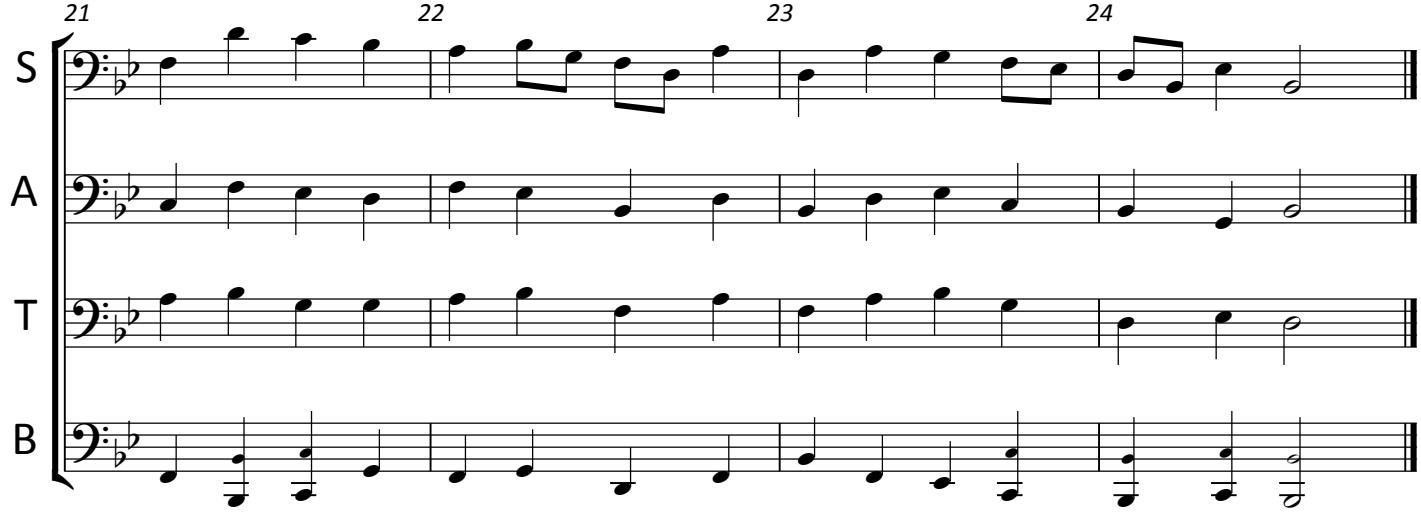
21
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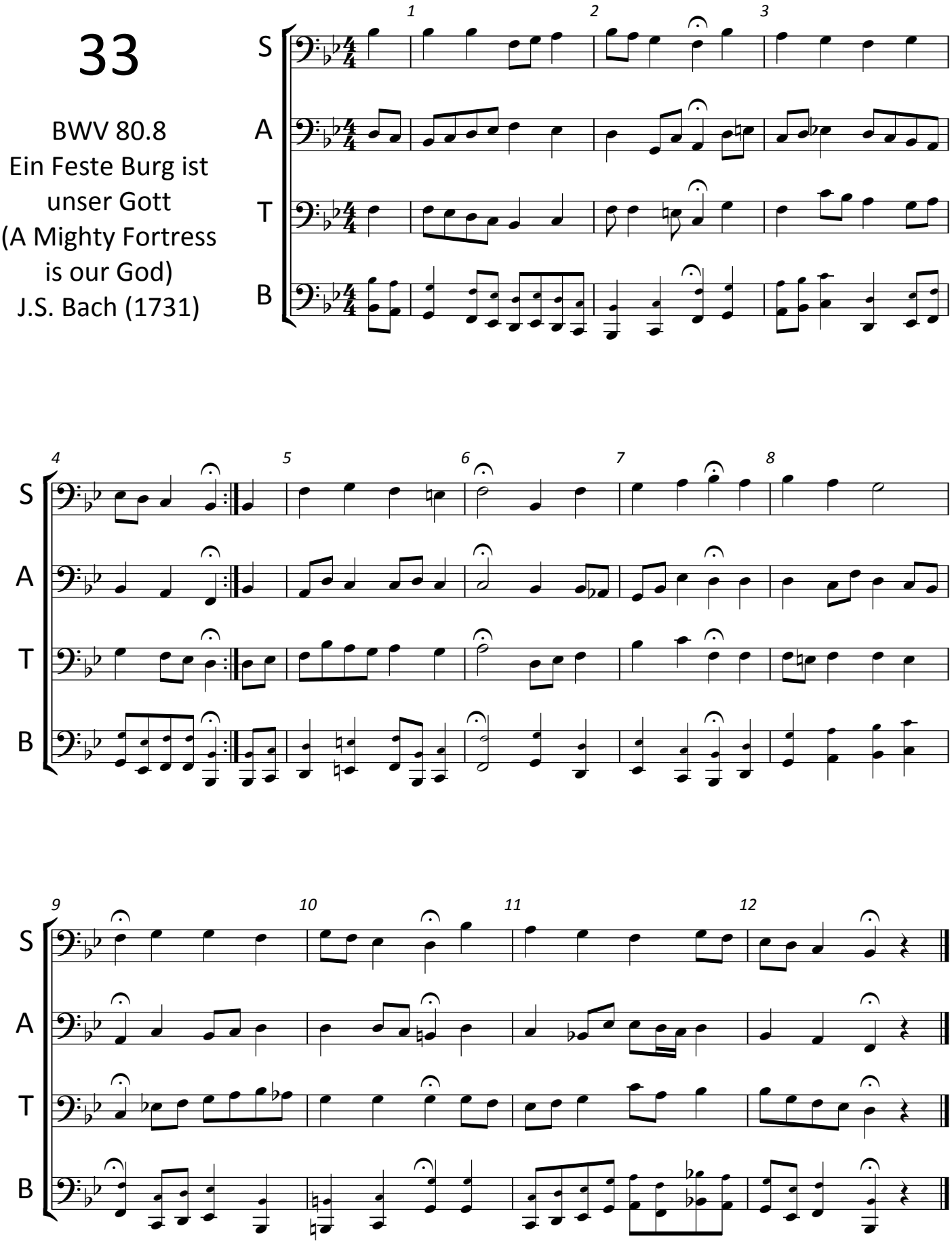
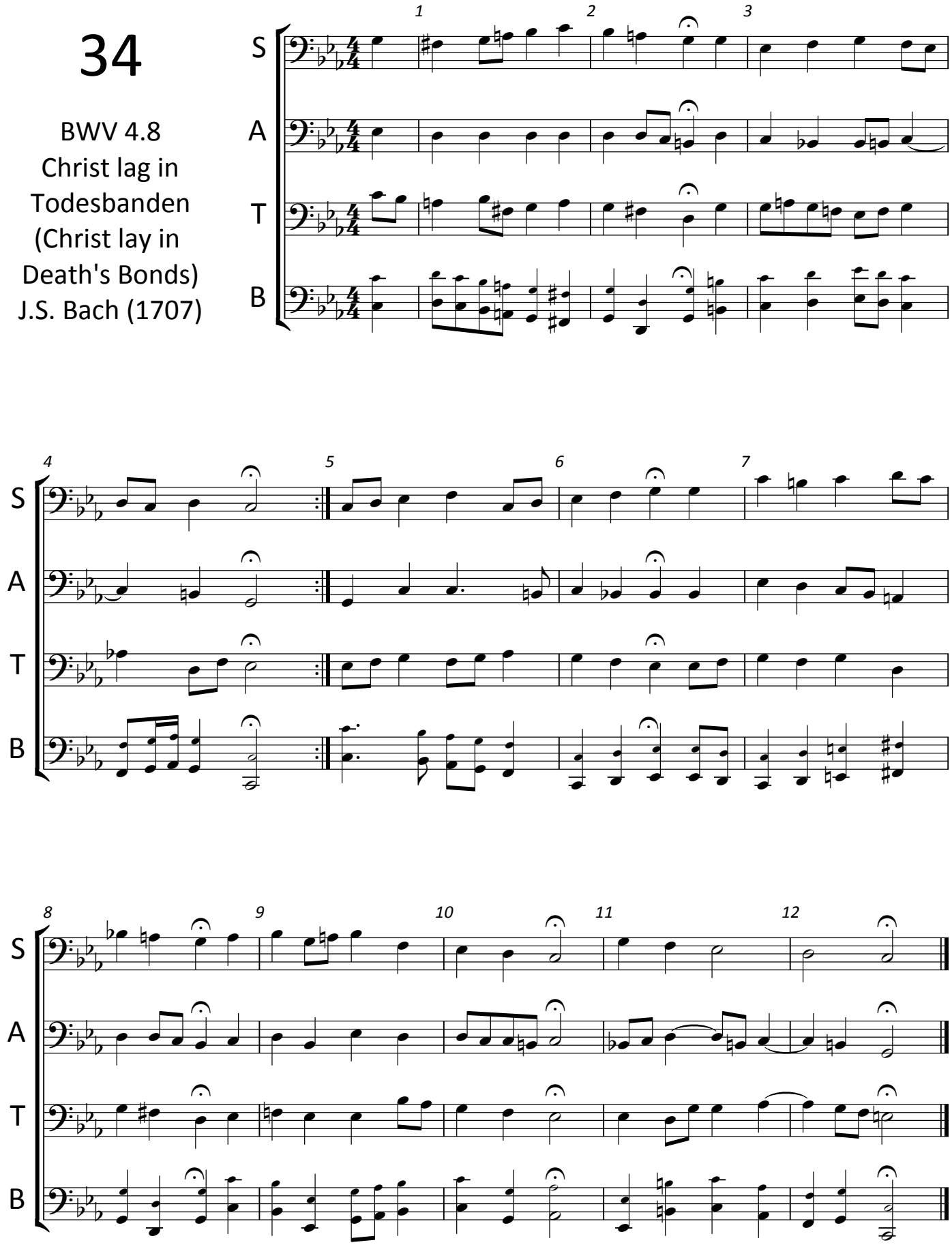
33

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



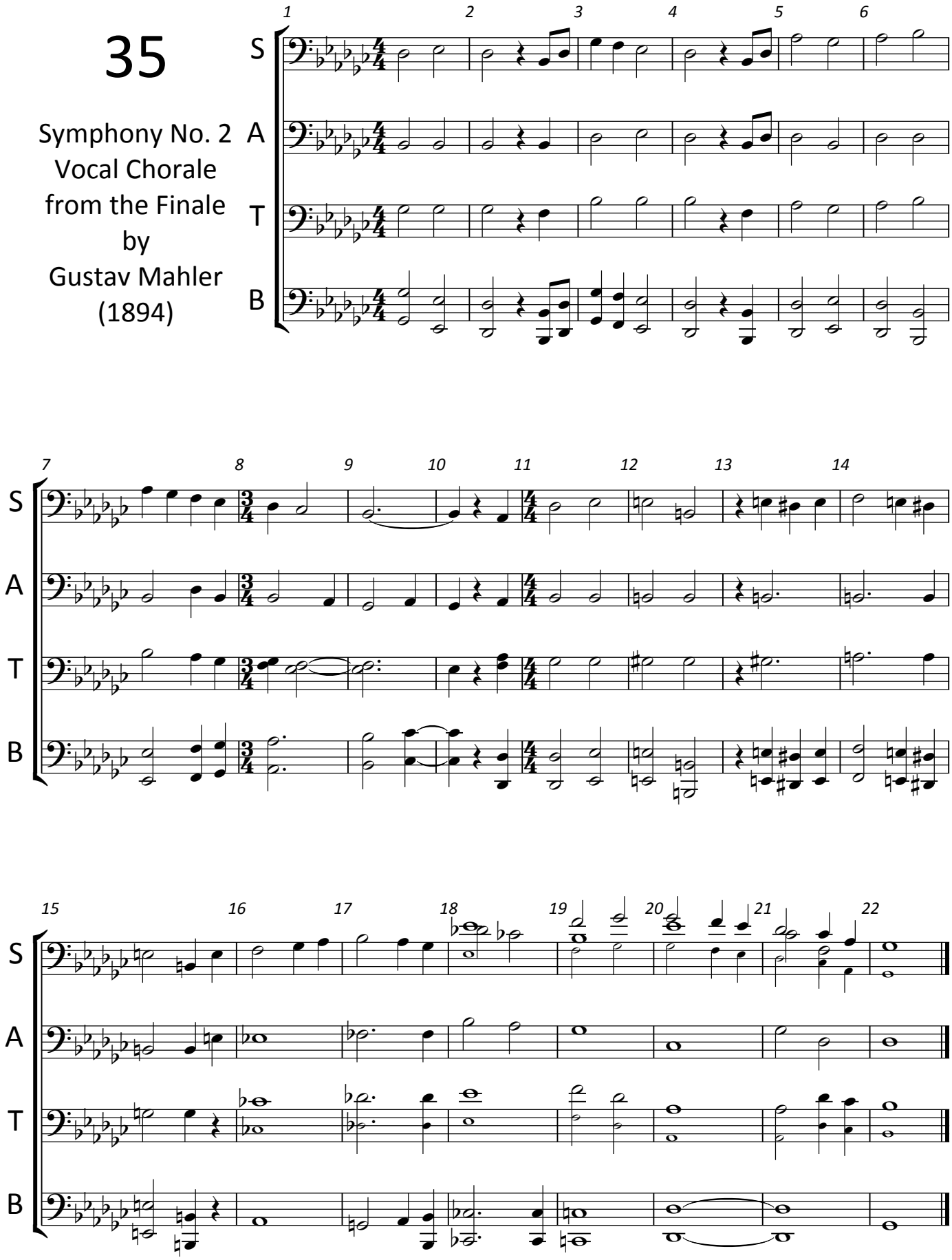
34

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



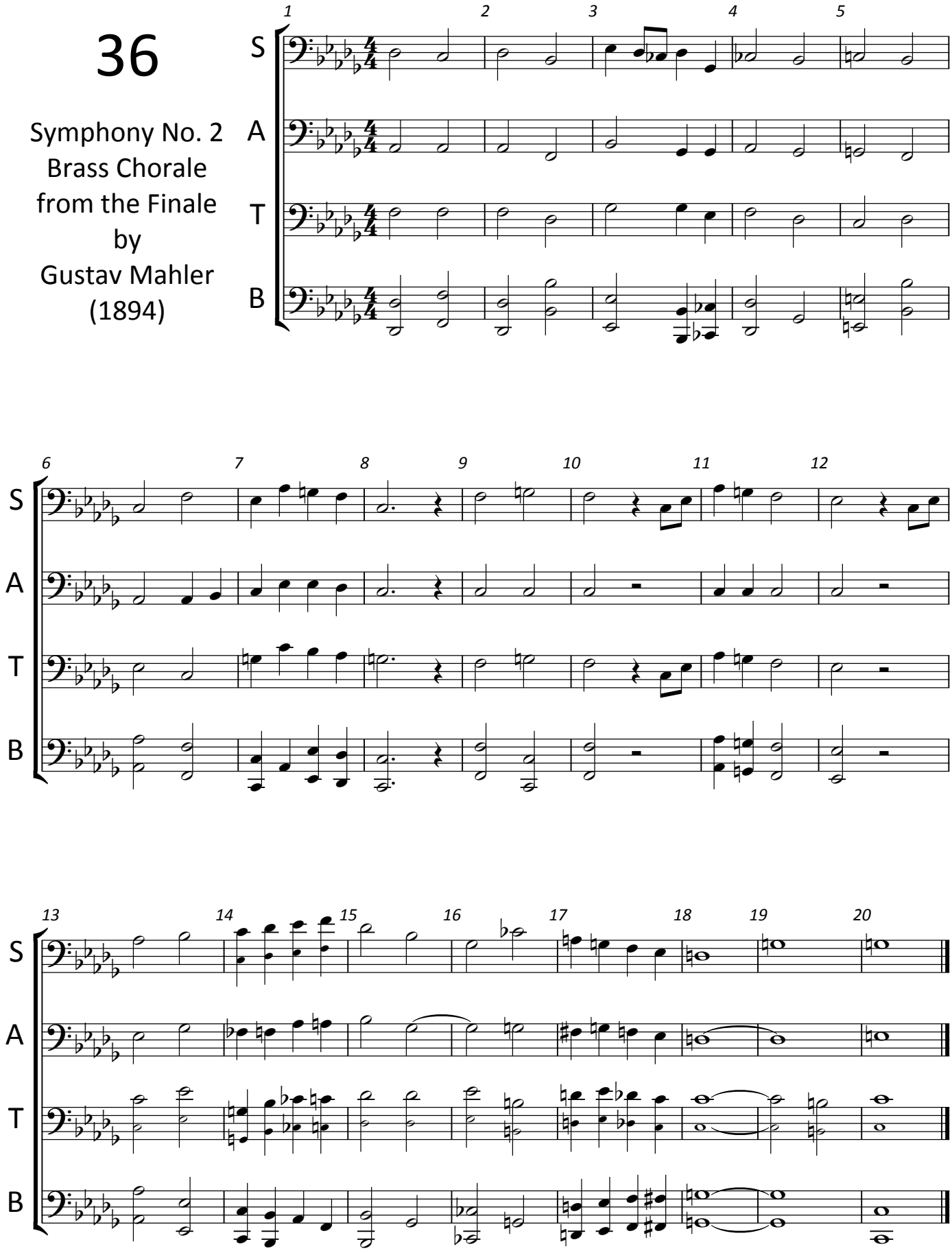
35

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)



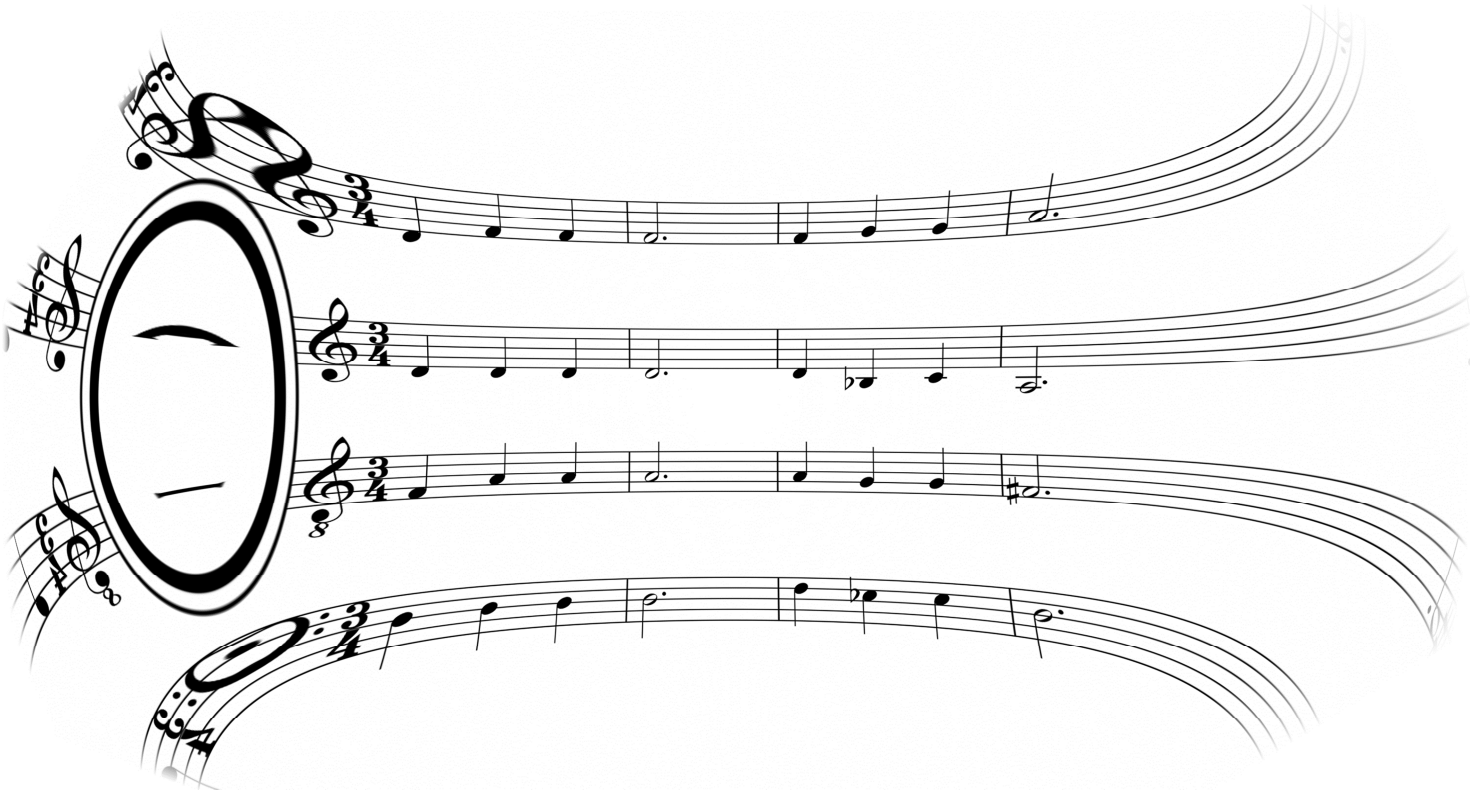
B Flat Clarinet

Bass Clarinet

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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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

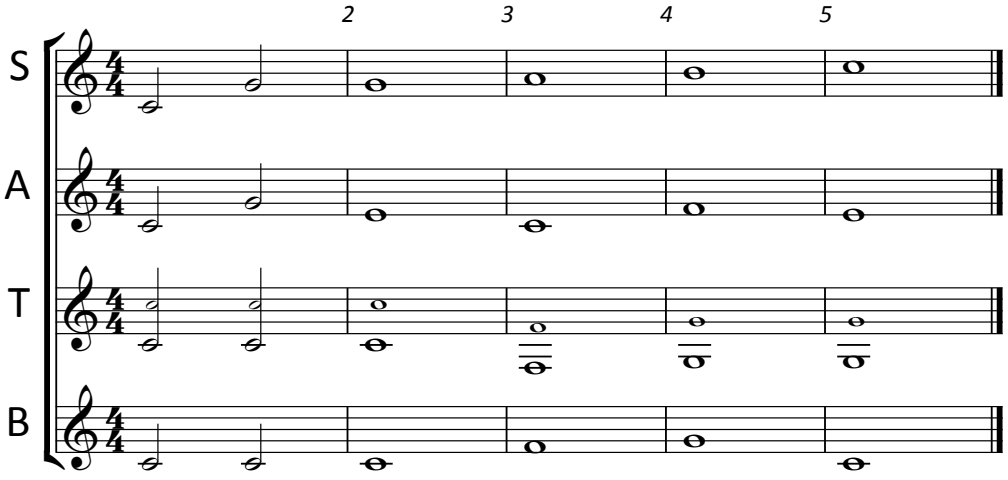
For both

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)

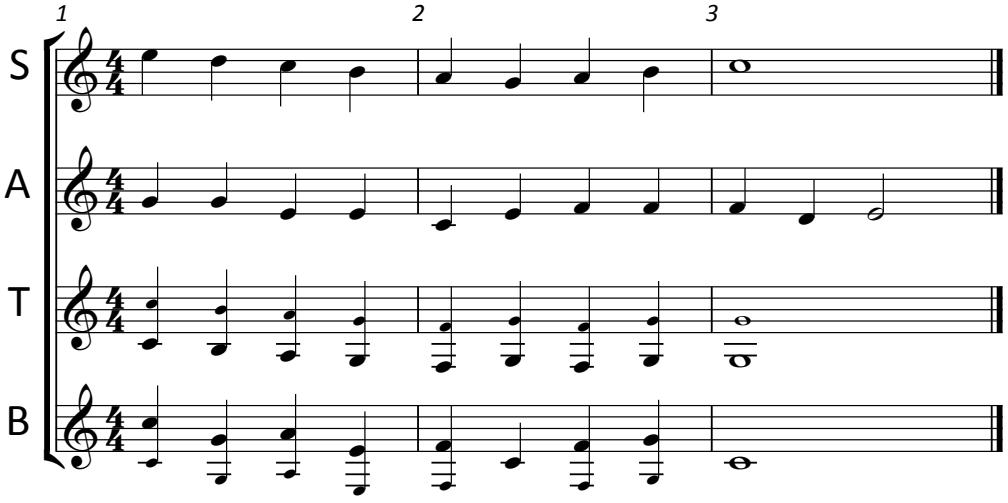
A simple chord progression



2

Canon in D
by
Johann Pachelbel

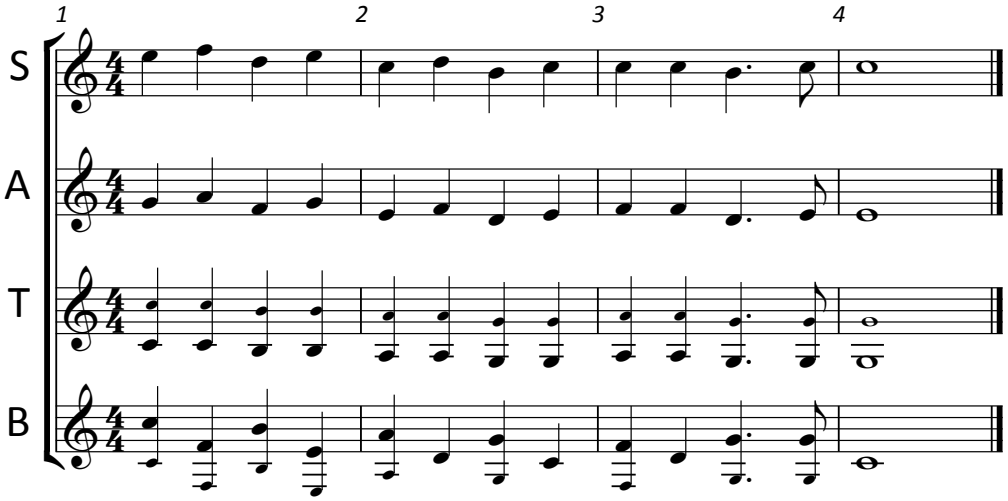
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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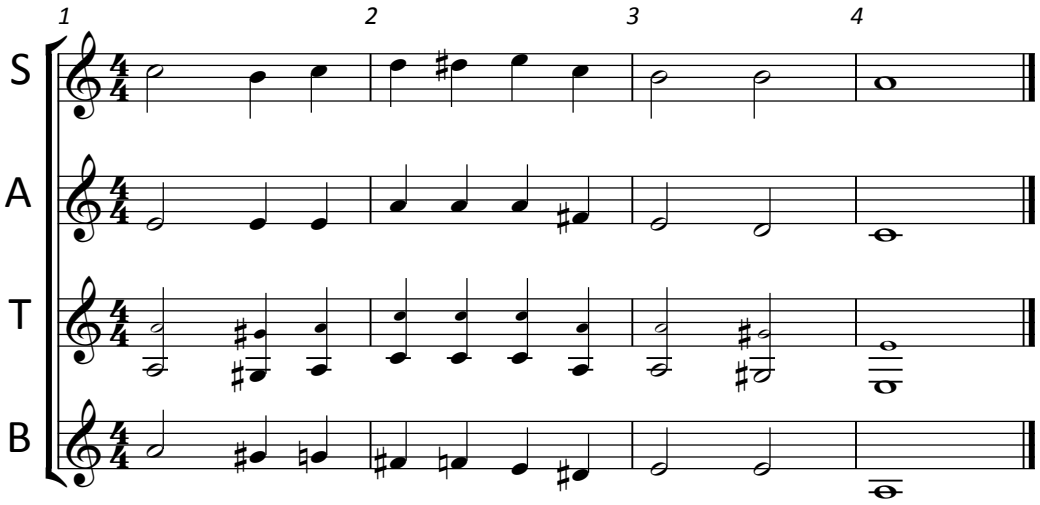
4

Augmented 6th Cadence

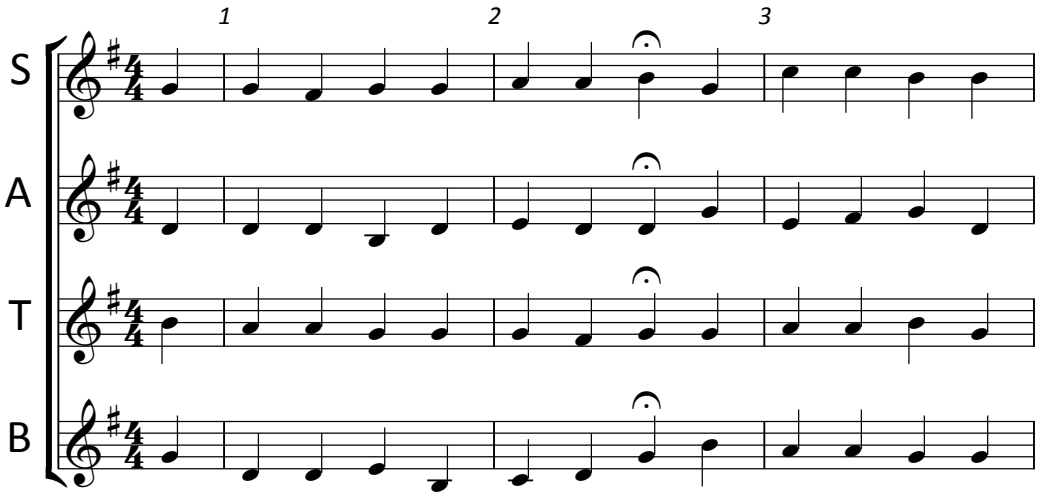
A special type of cadence

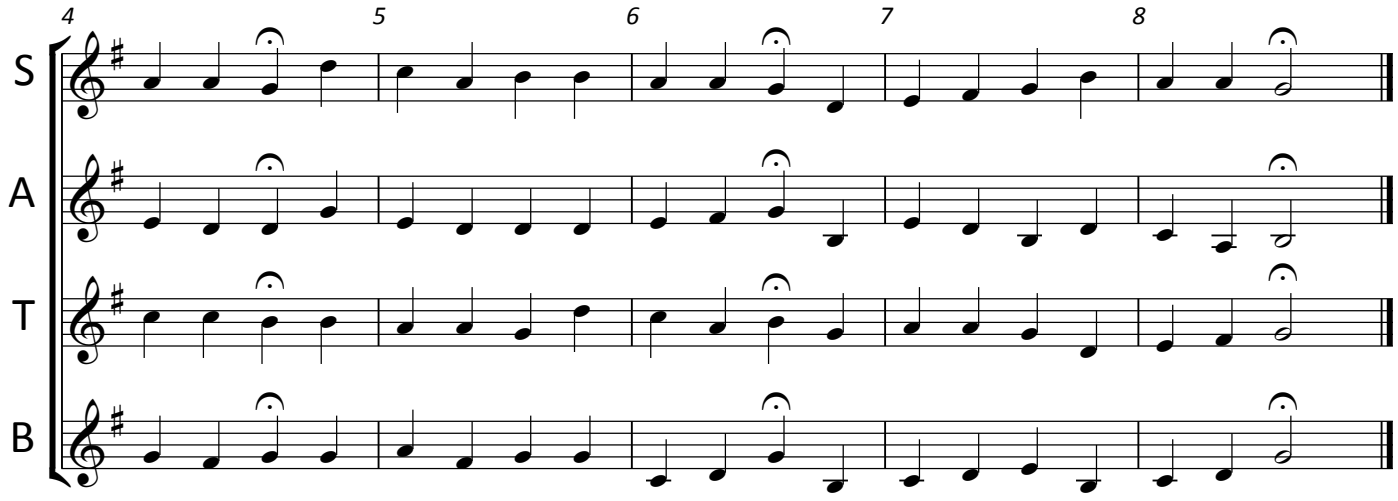


5

Tallis Canon by Thomas Tallis

(ca. 1560)

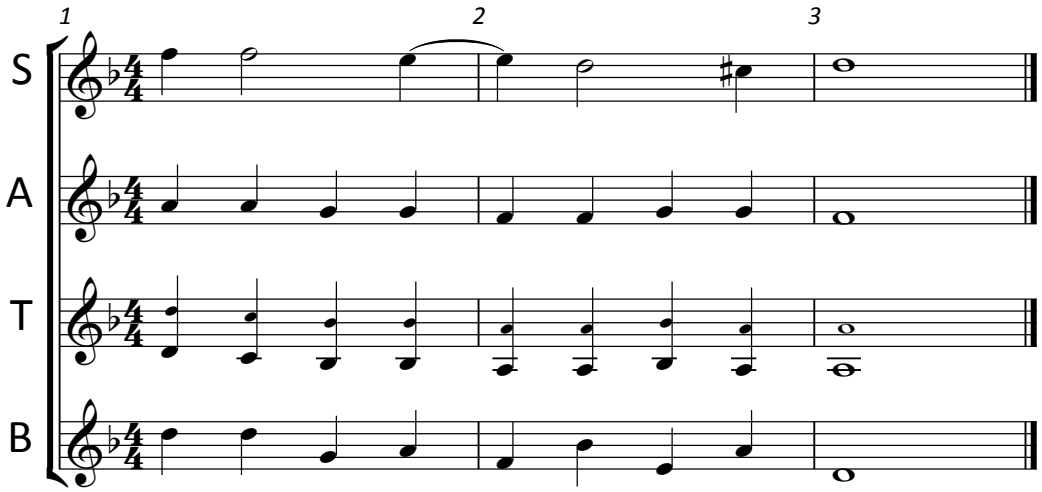




6

Suspensions

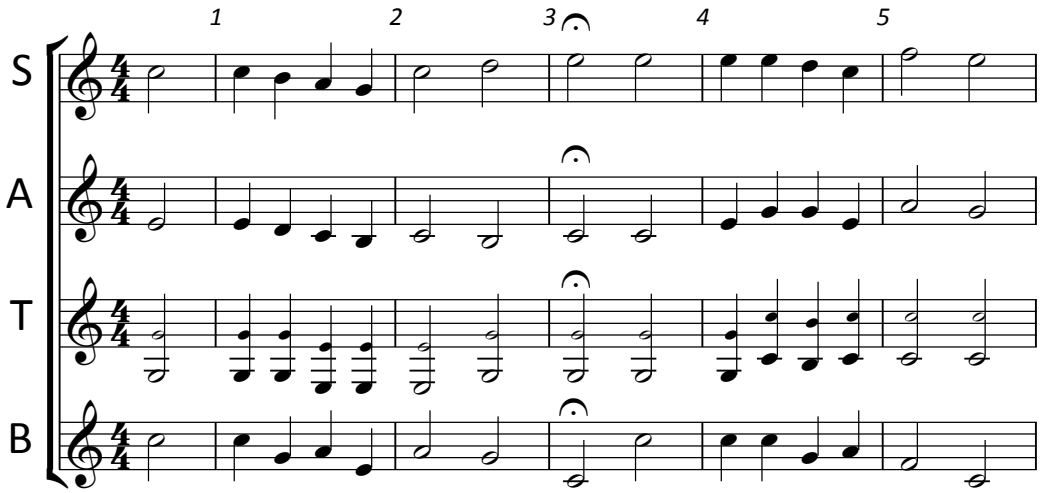
(Preparation
Suspension
Resolution)

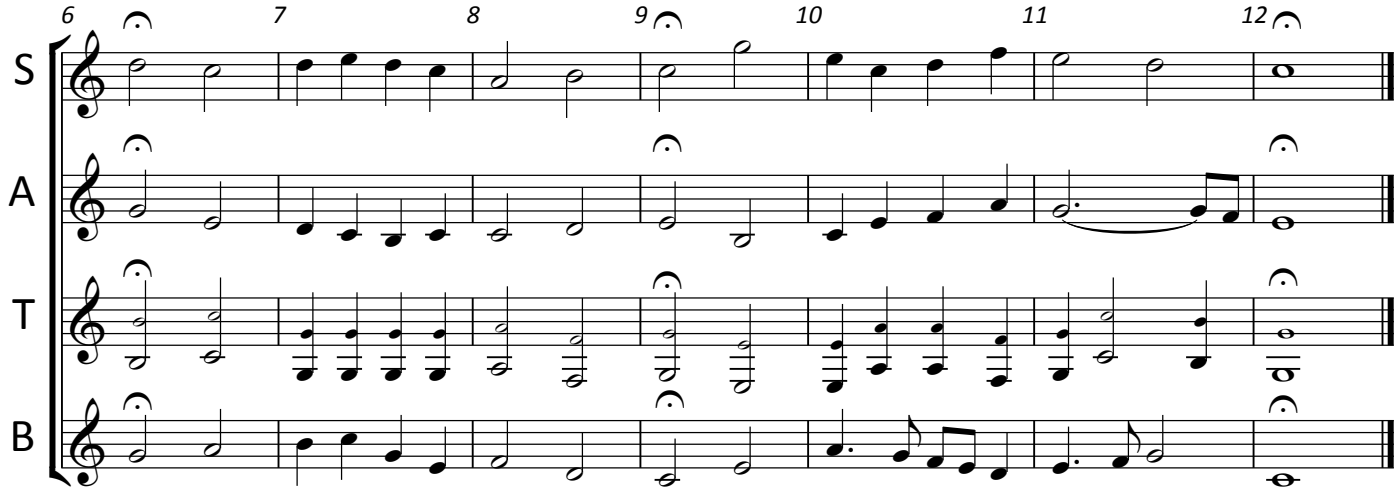


7

Old Hundredth
by
Loys Bourgeois

(1551)

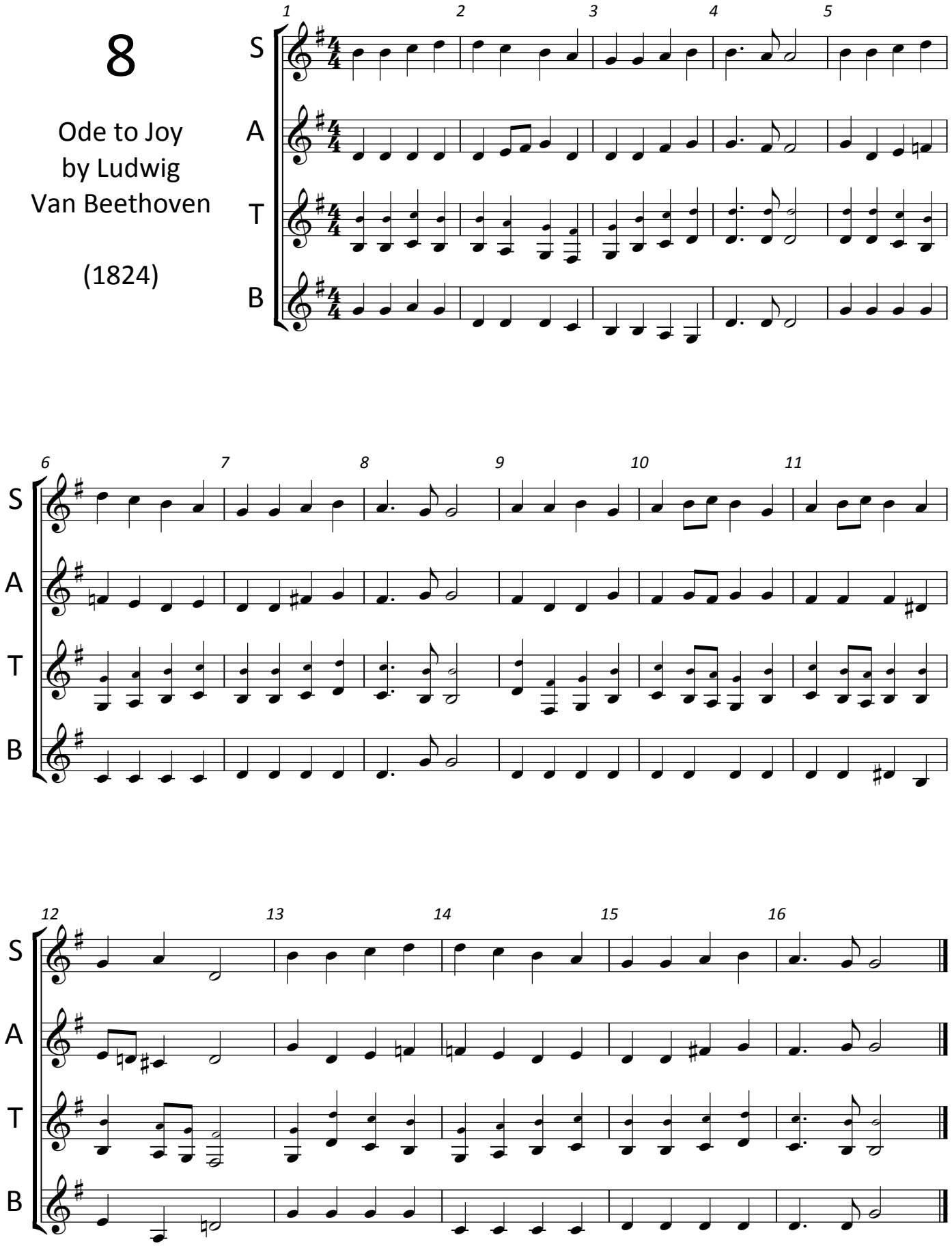




8

Ode to Joy
by Ludwig
Van Beethoven

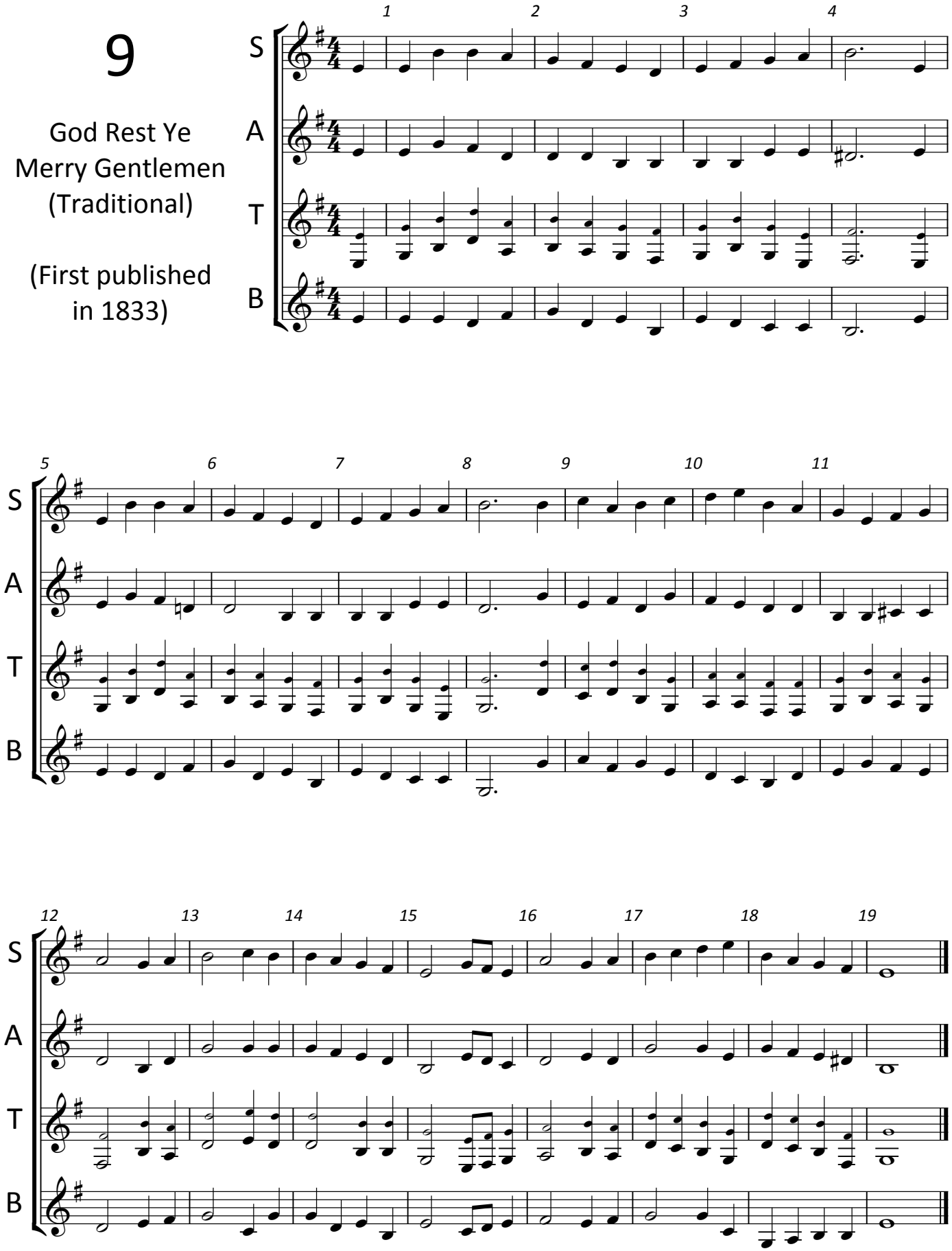
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

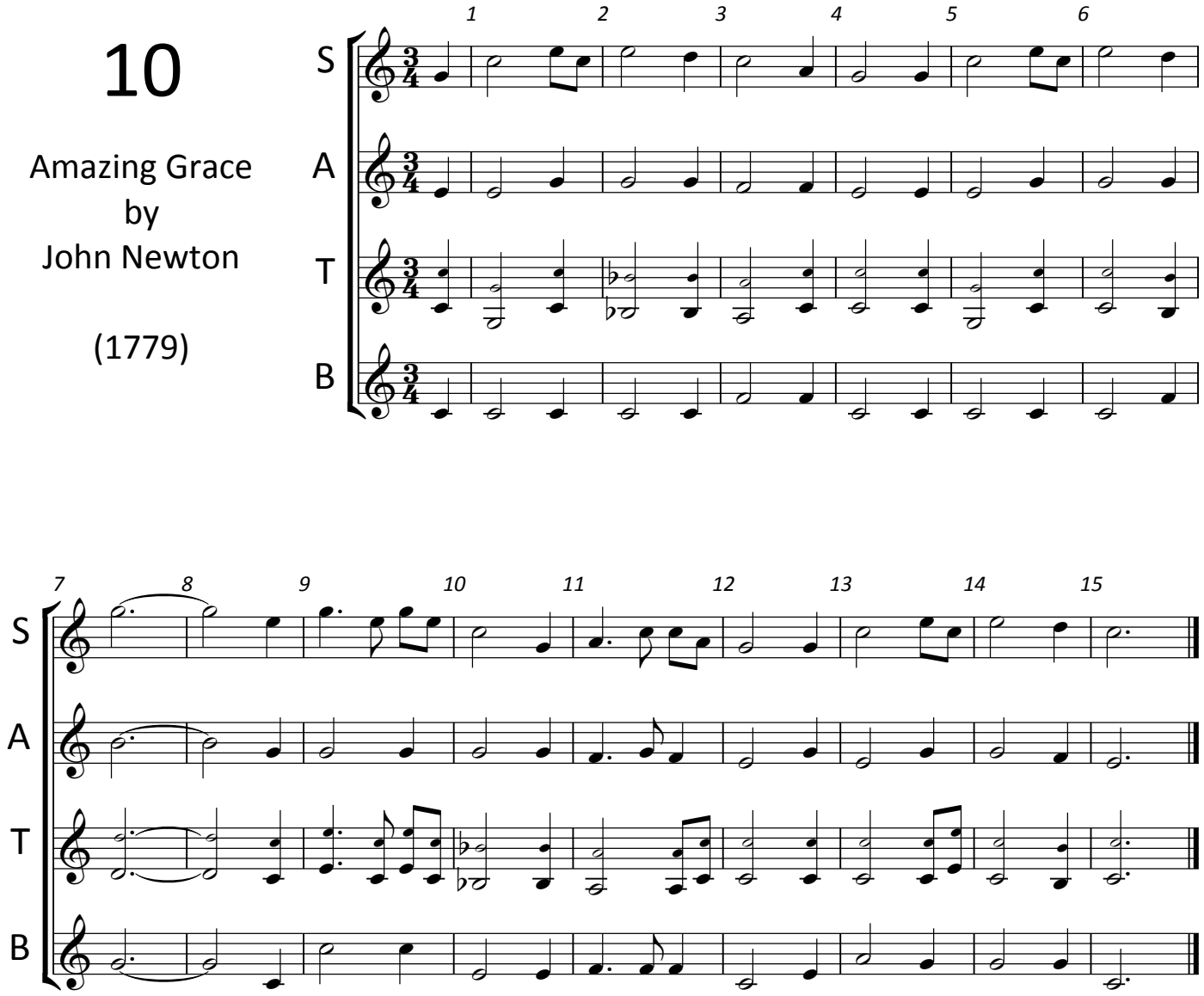
(First published
in 1833)



10

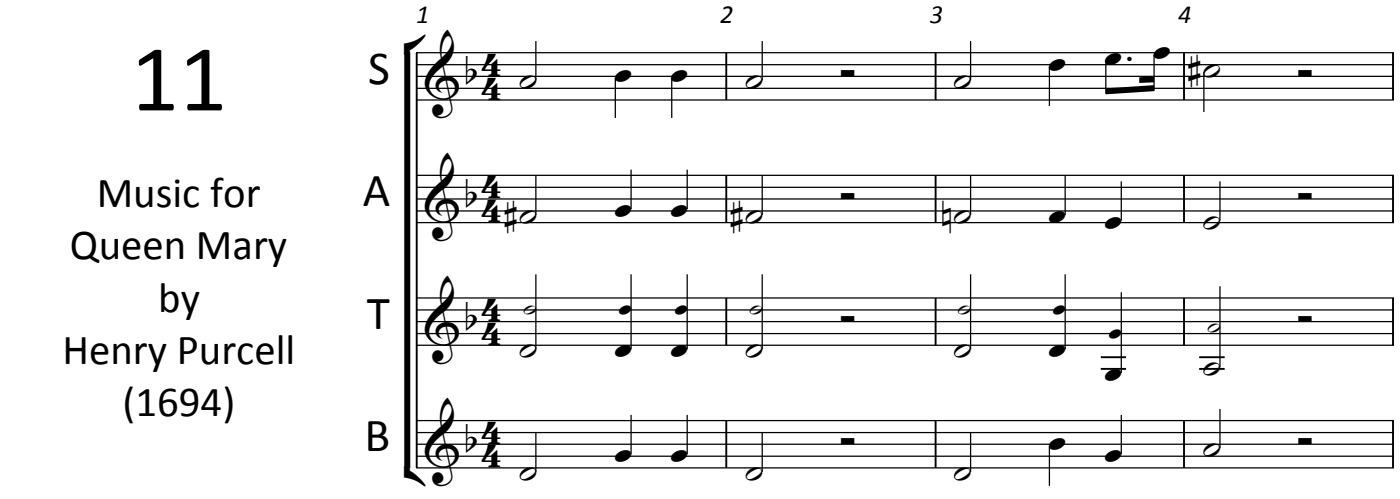
Amazing Grace
by
John Newton

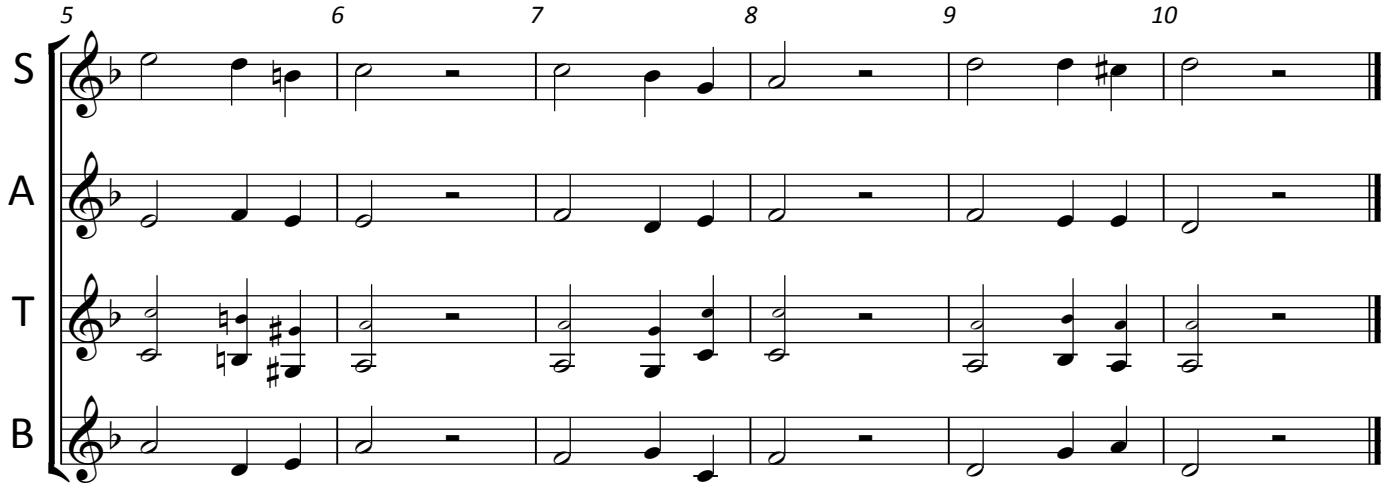
(1779)



11

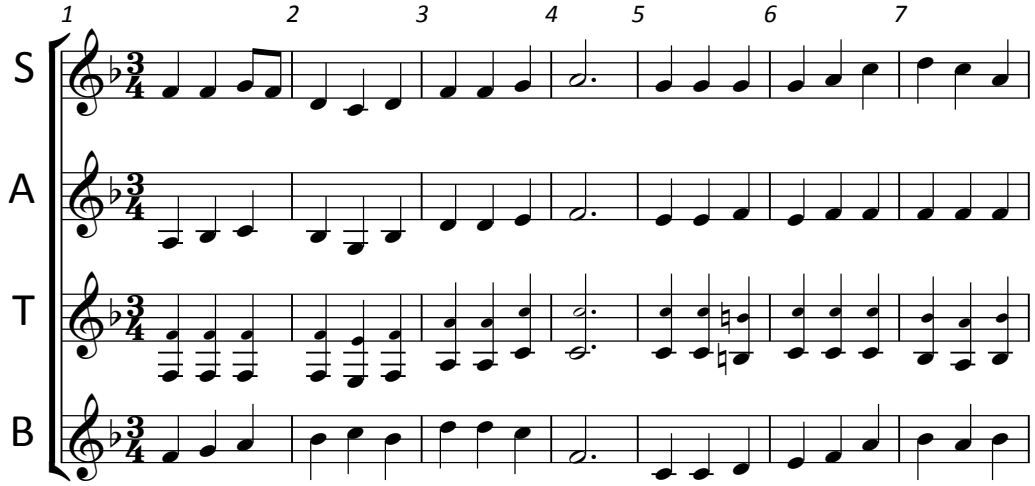
Music for
Queen Mary
by
Henry Purcell
(1694)

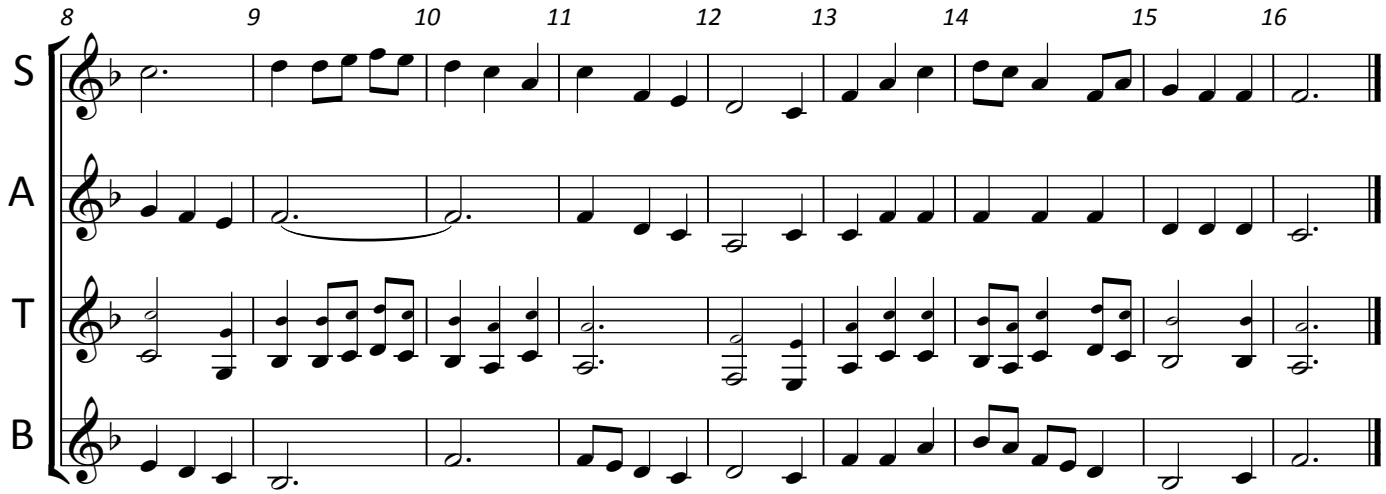




12

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

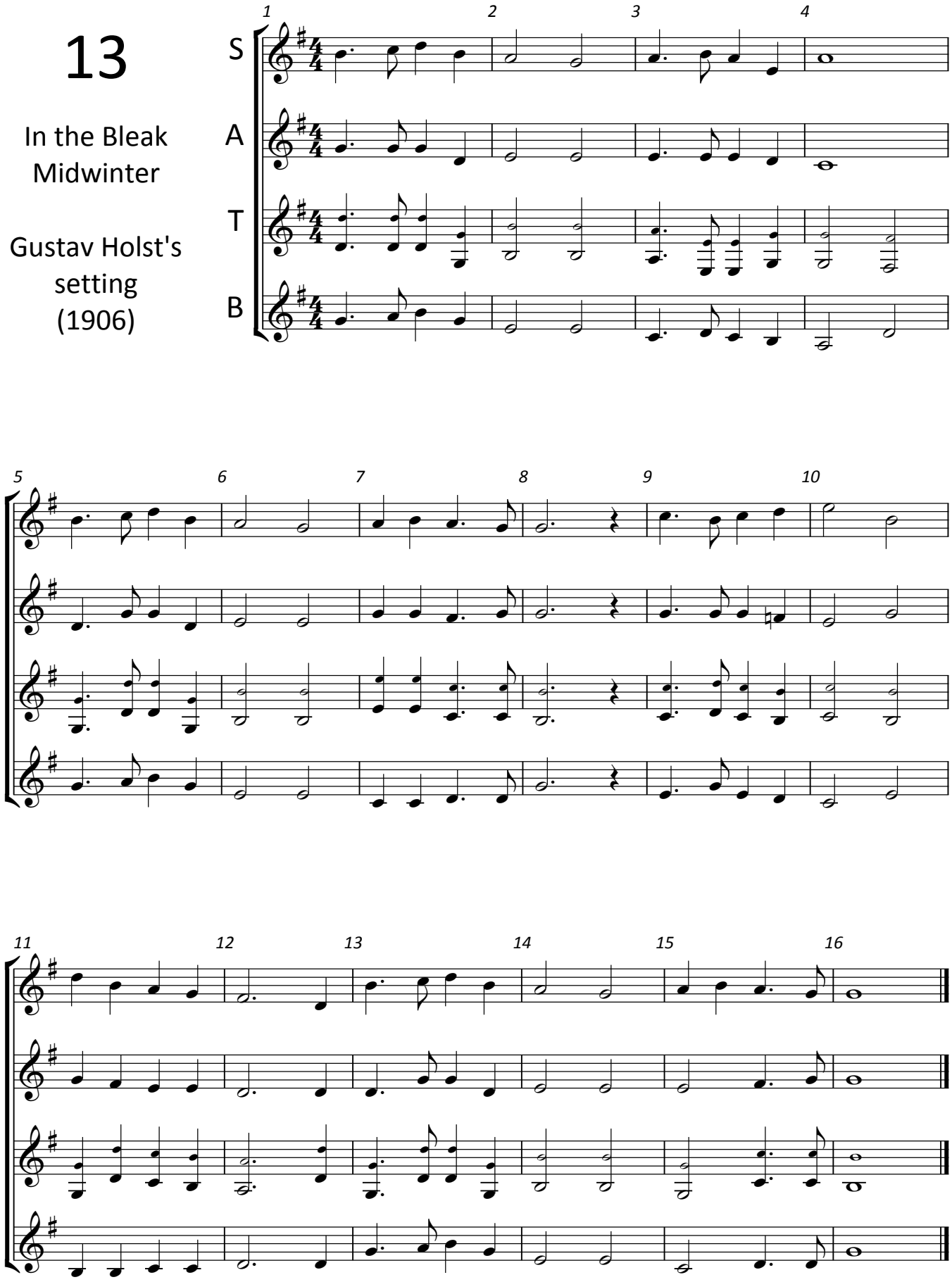




13

In the Bleak Midwinter

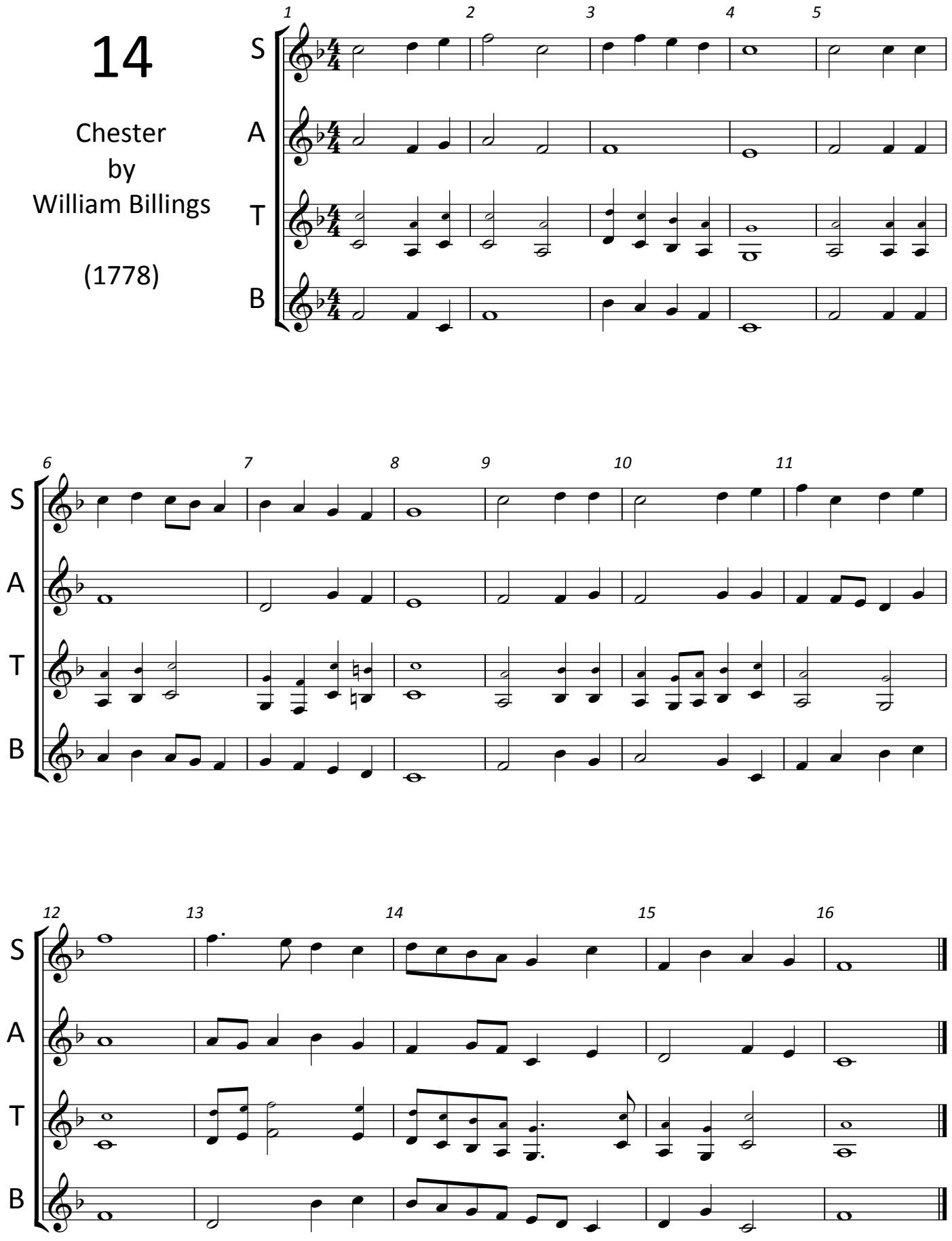
Gustav Holst's setting (1906)



14

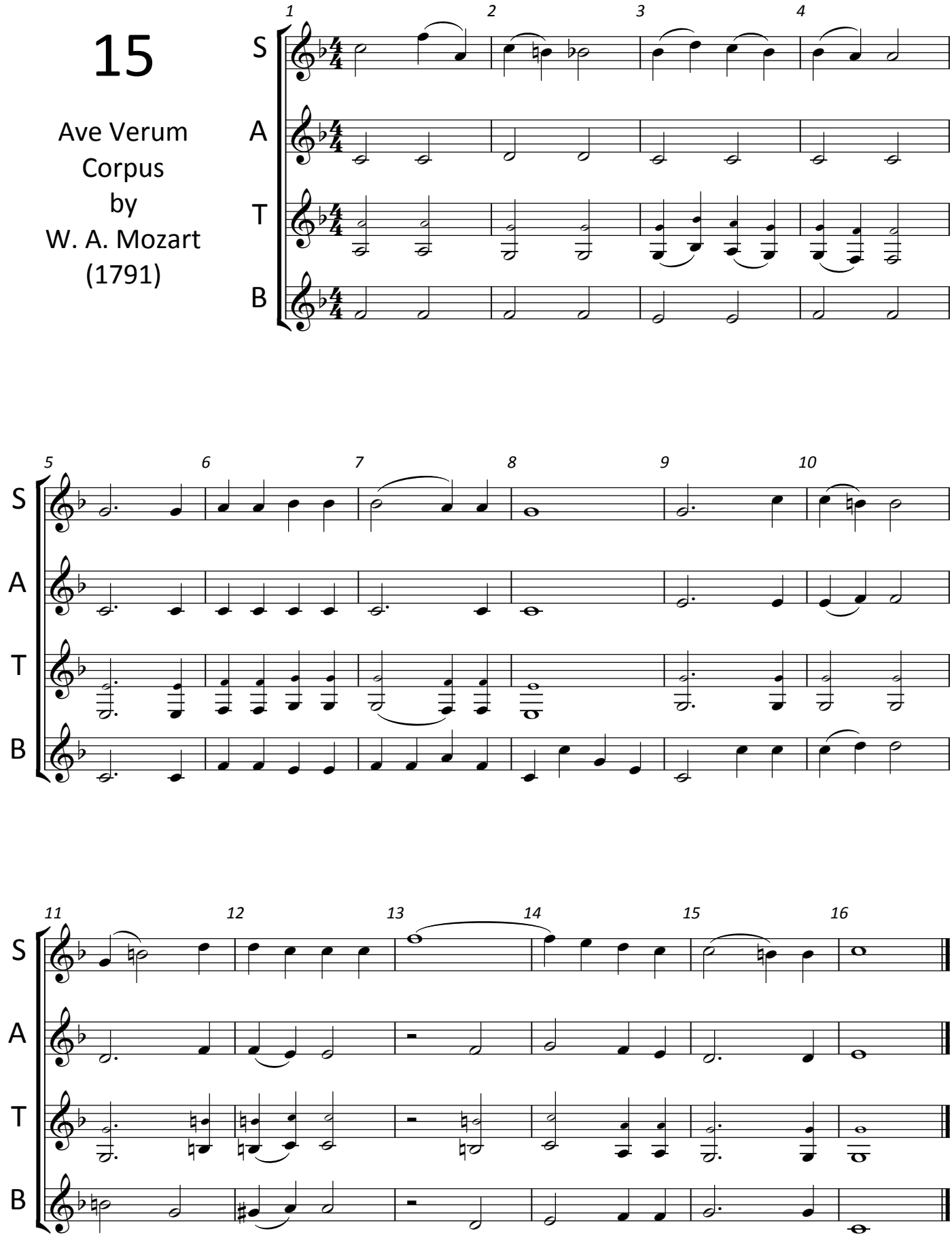
Chester
by
William Billings

(1778)



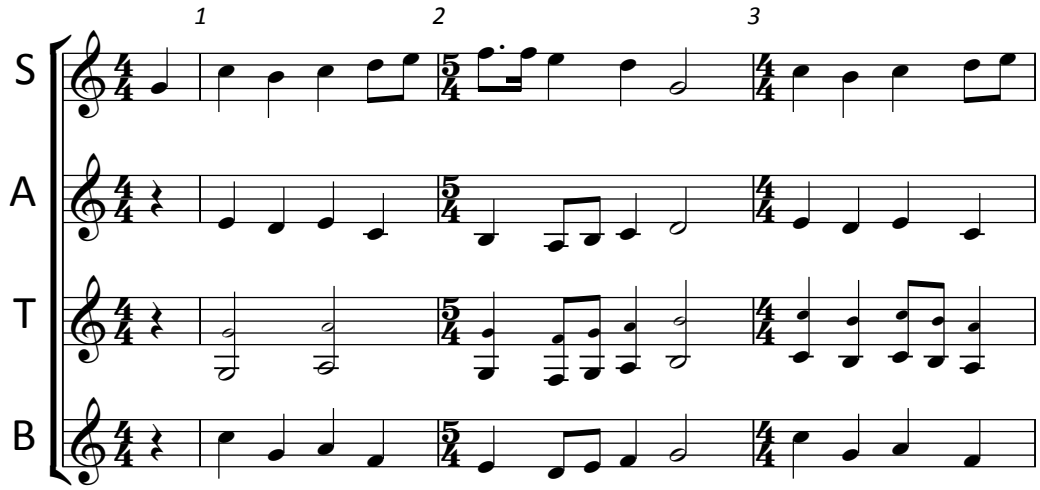
15

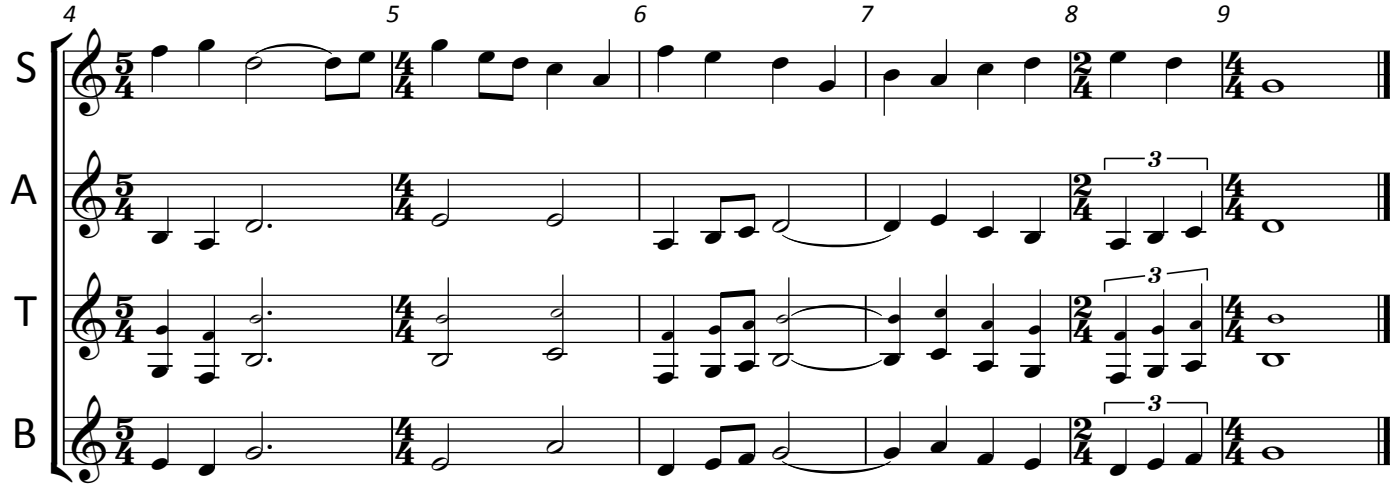
Ave Verum Corpus
by
W. A. Mozart
(1791)



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.

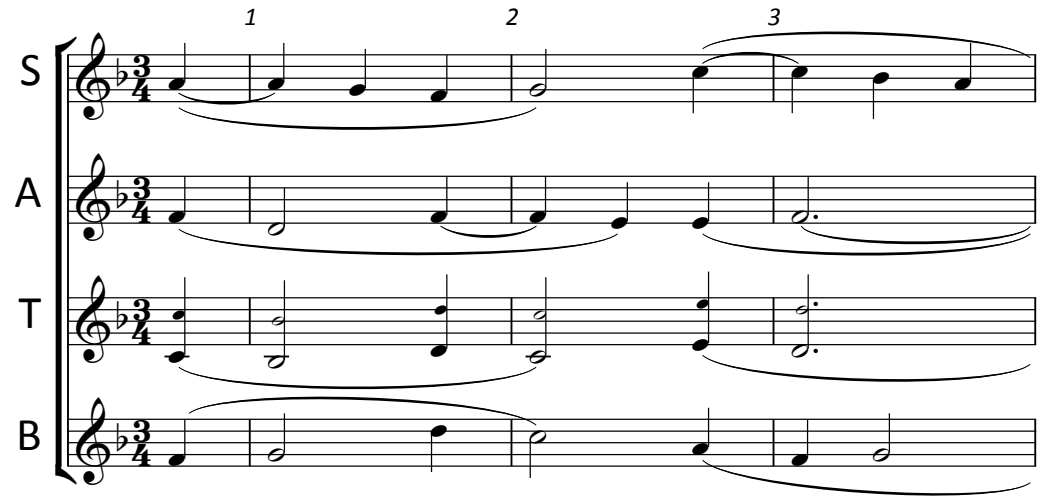
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

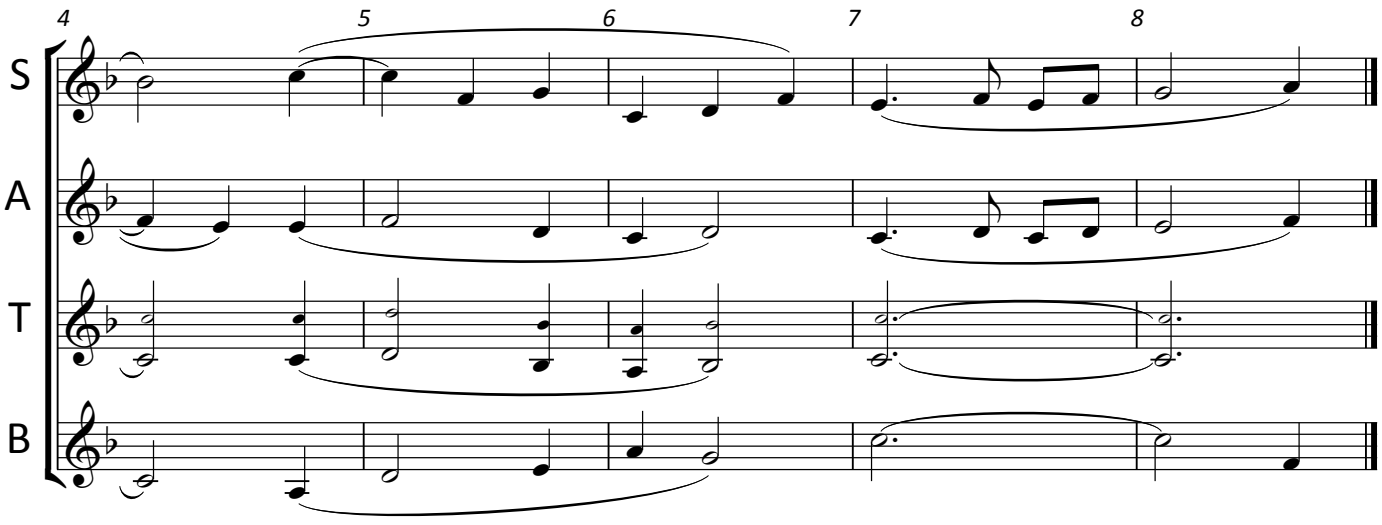
Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

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)

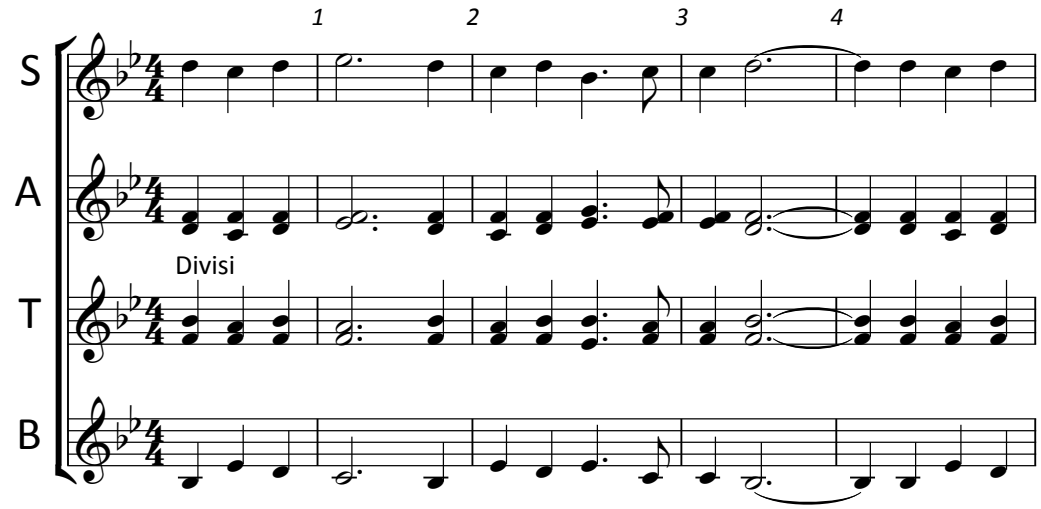


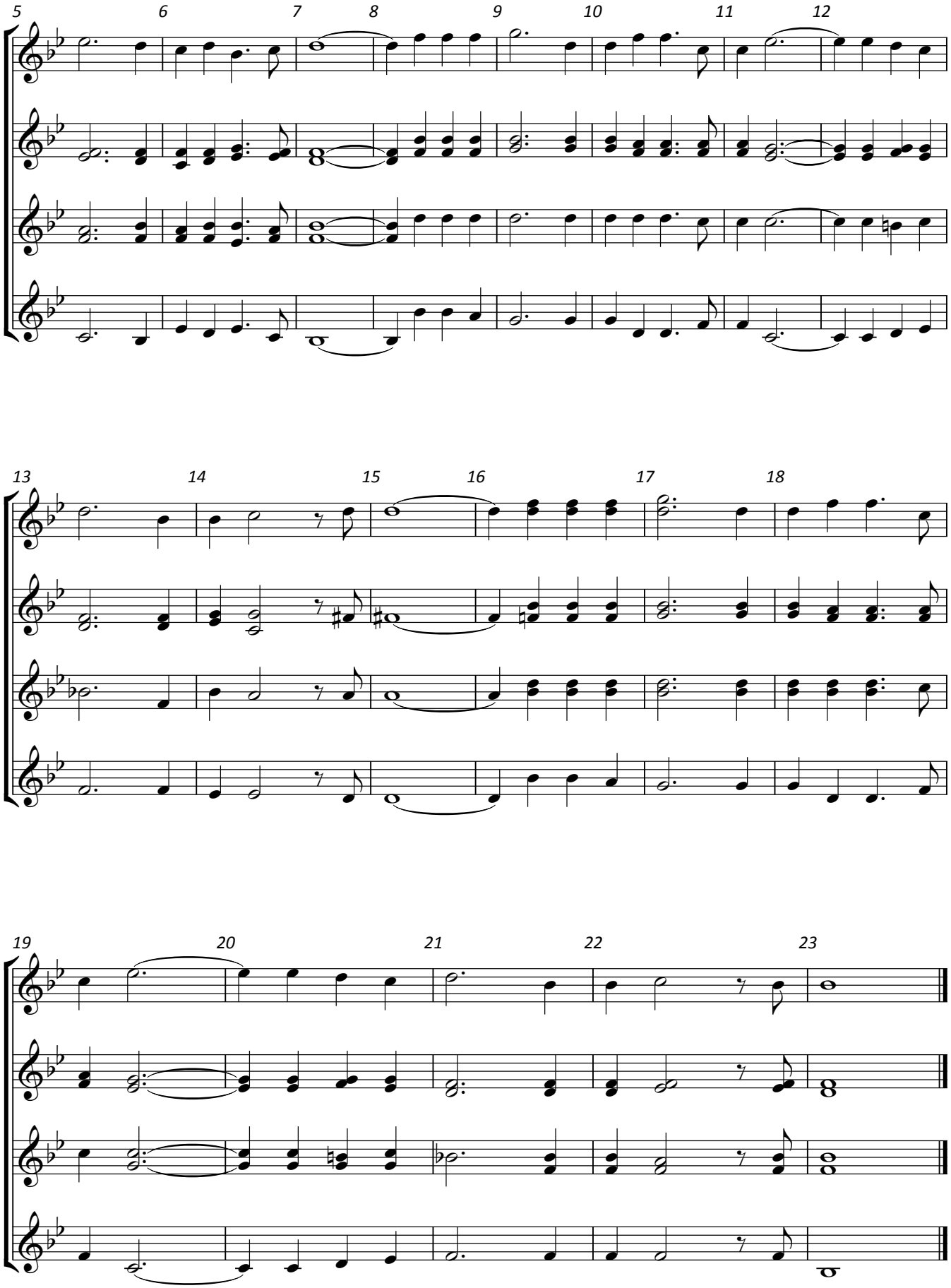


18

Finlandia
by
Jean Sibelius

(1900)

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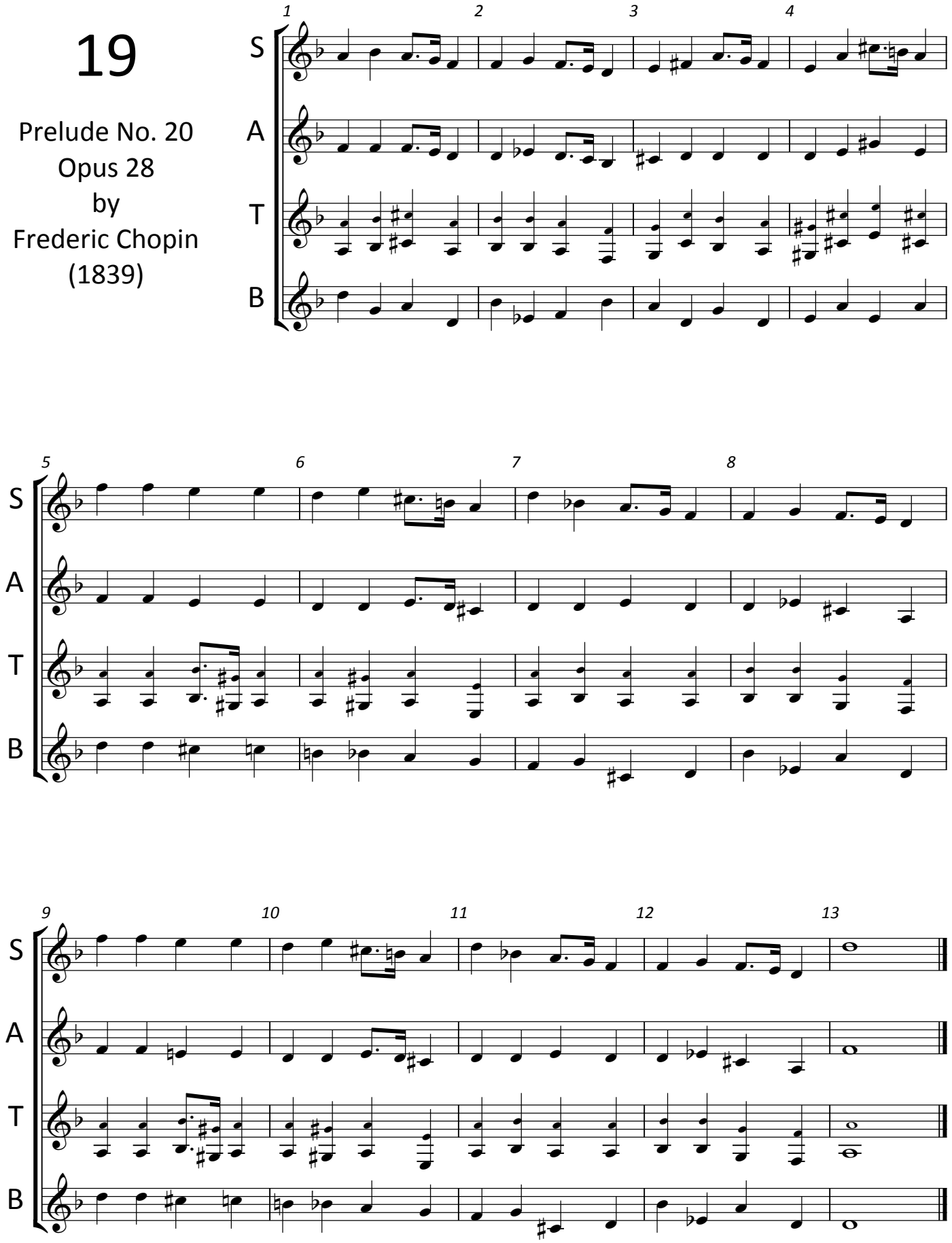
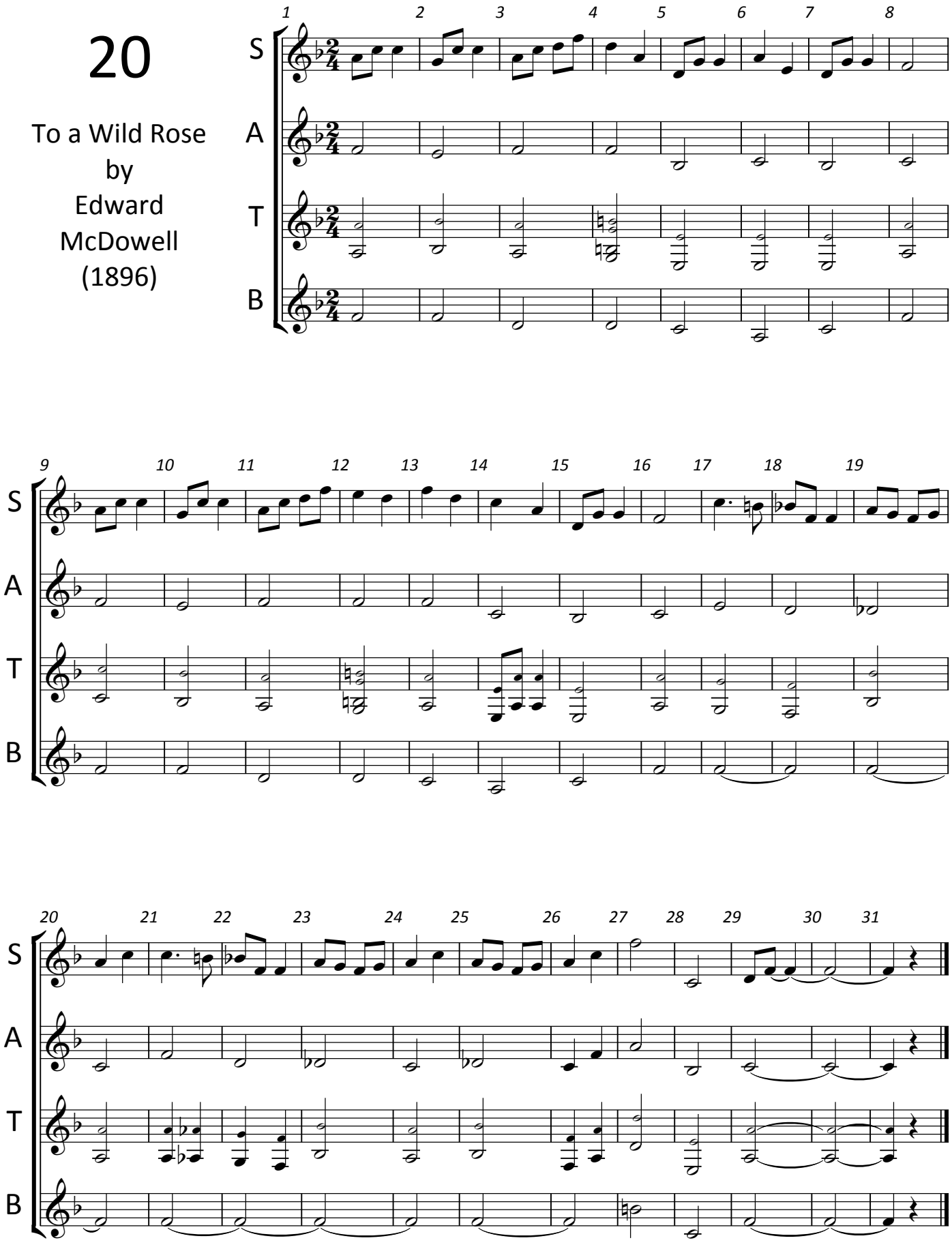
19

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



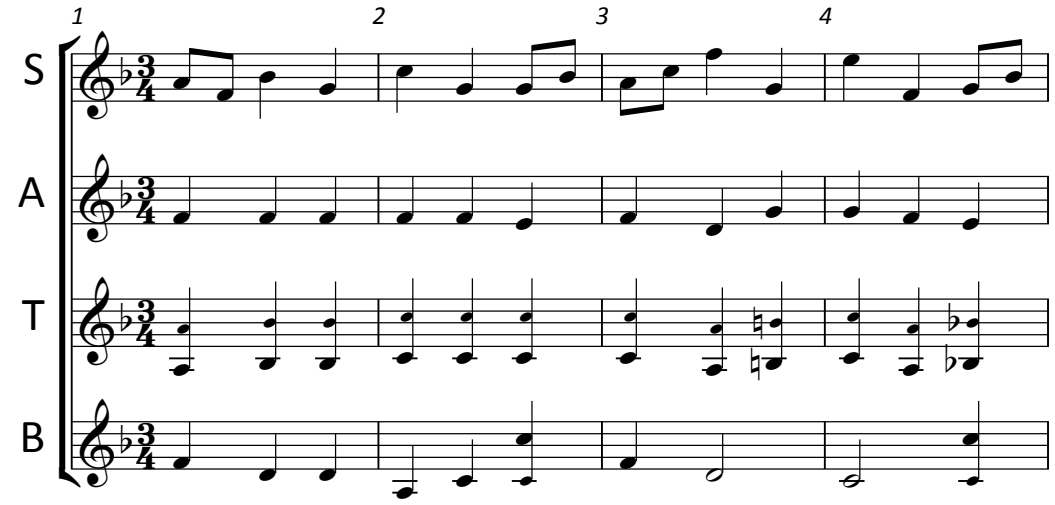
20

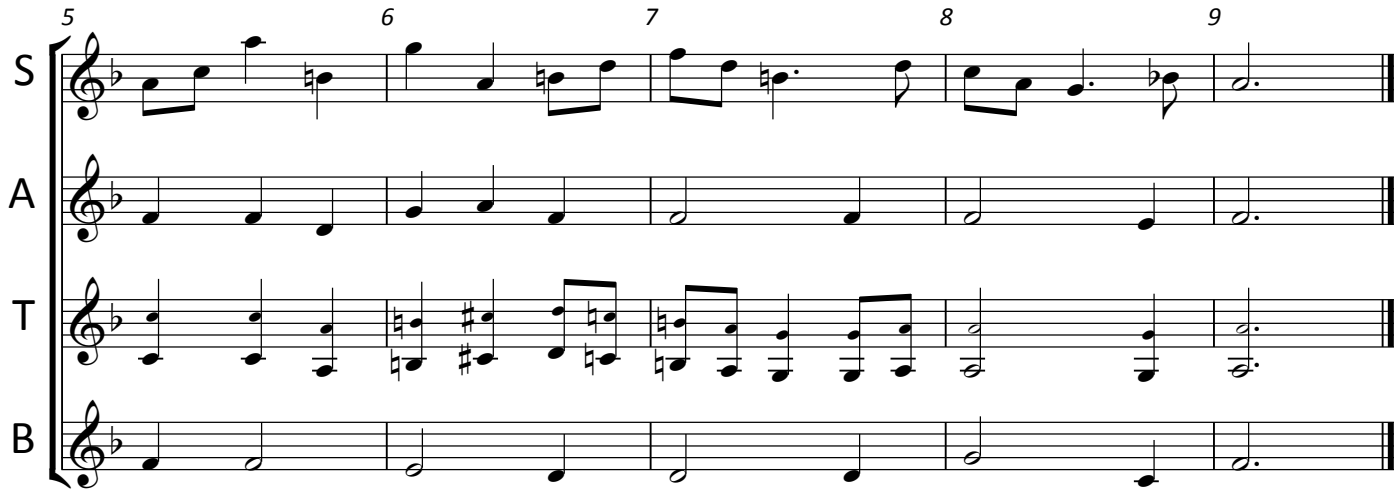
To a Wild Rose
by
Edward
McDowell
(1896)



21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

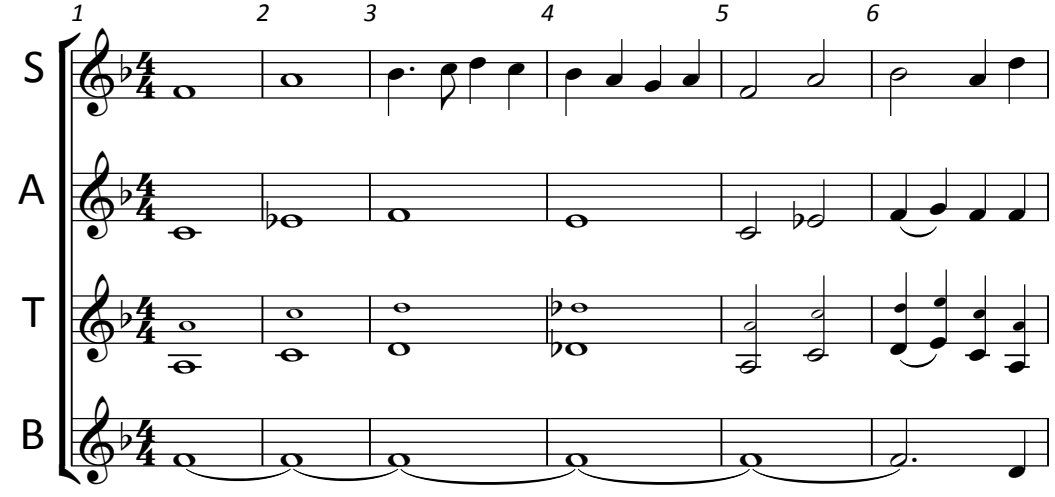


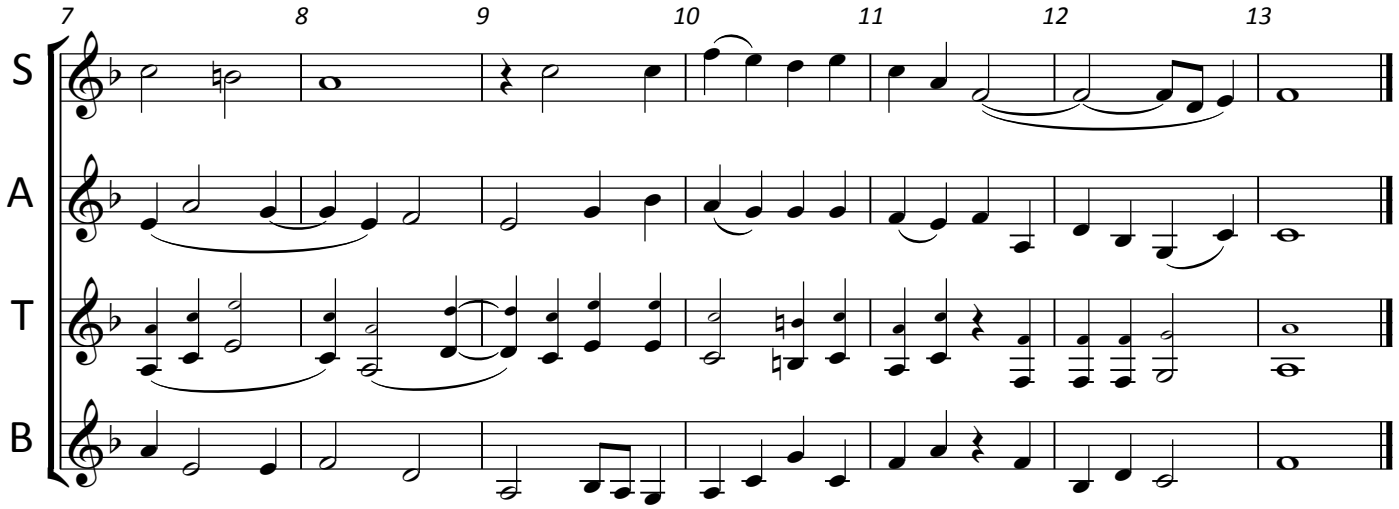


22

Blessed are They
That Mourn
by
Johannes Brahms

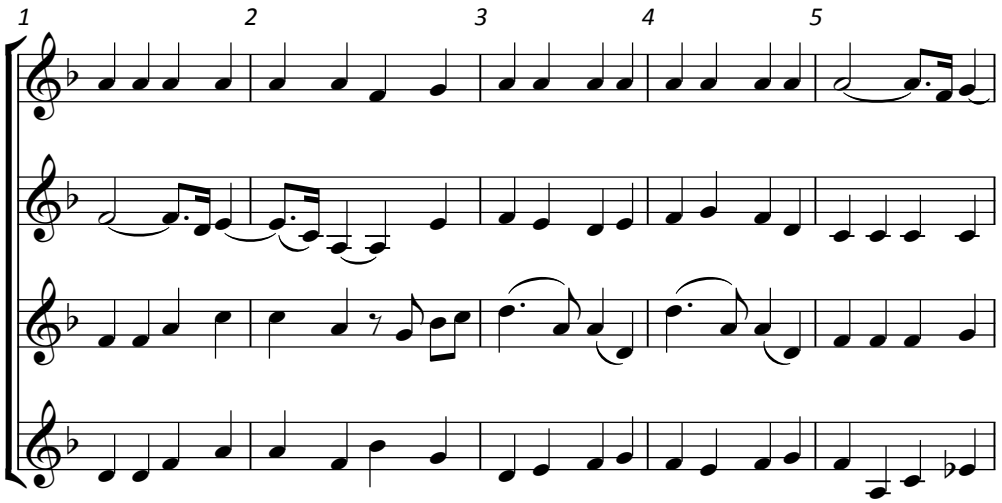
(1868)

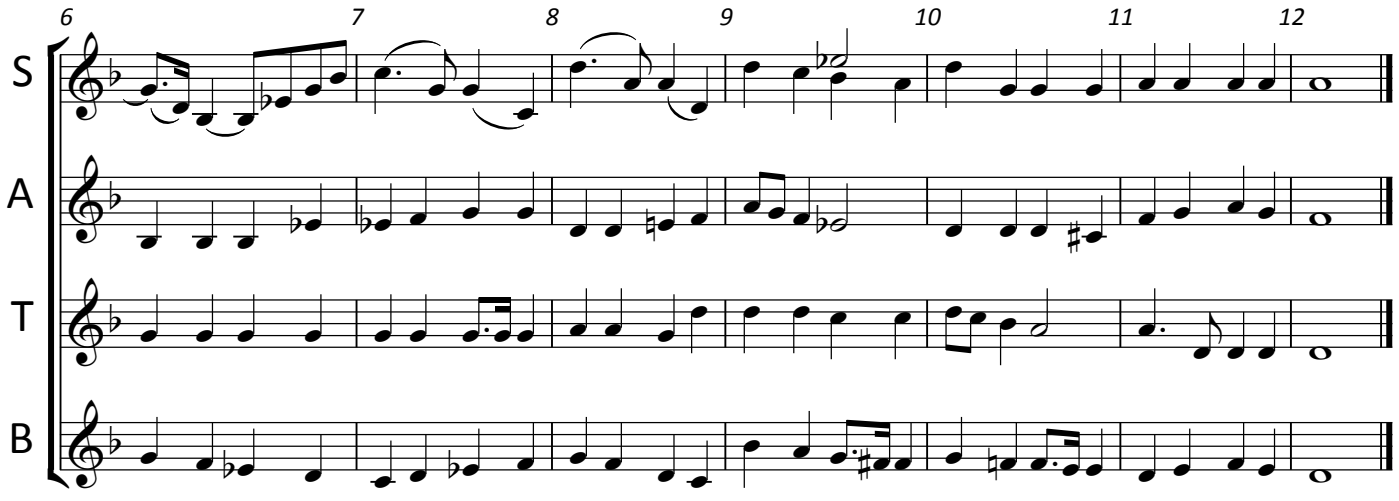




23

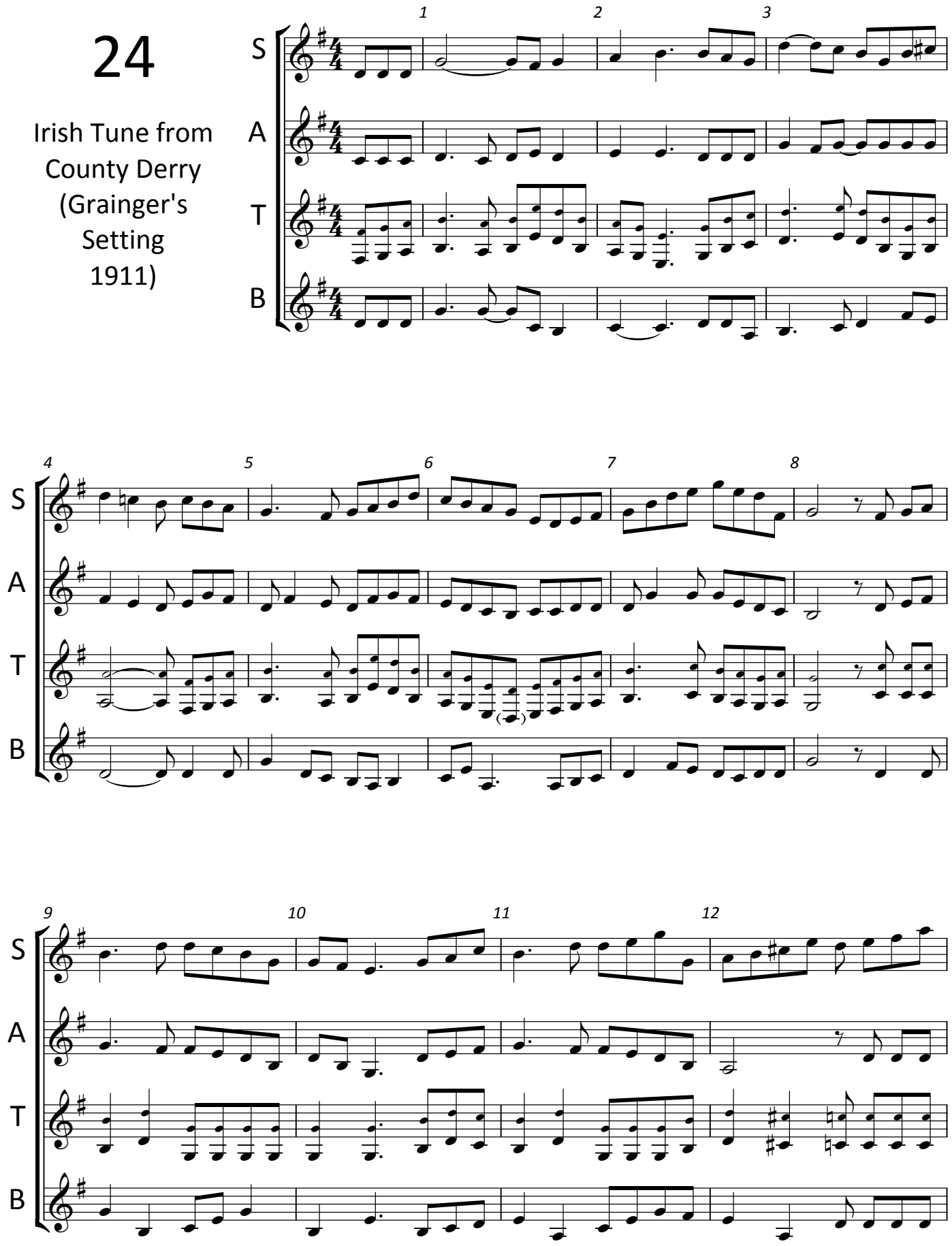
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

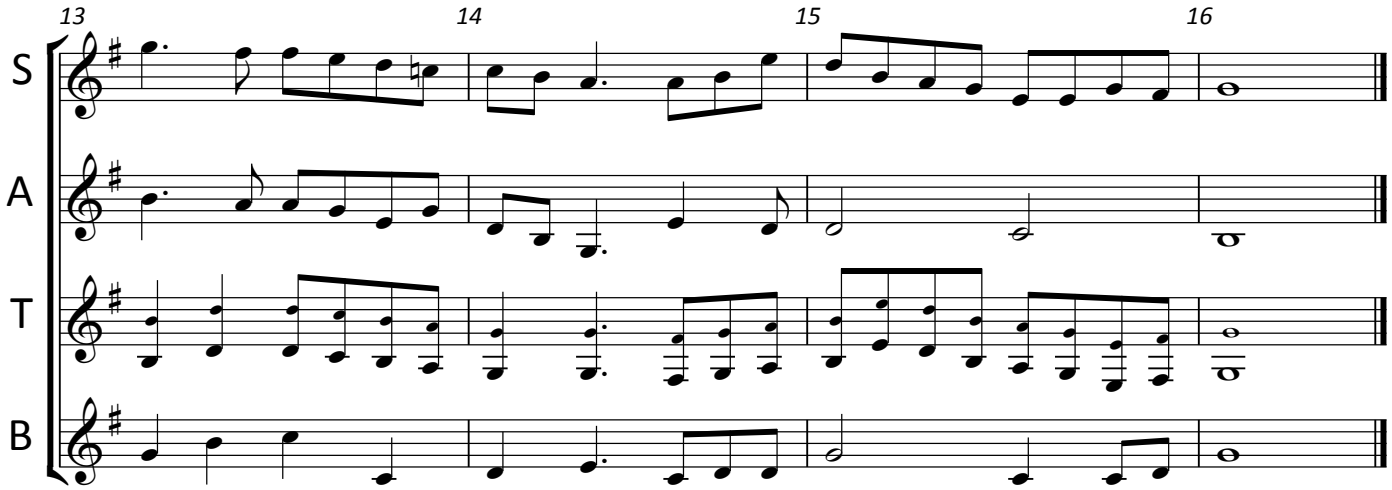




24

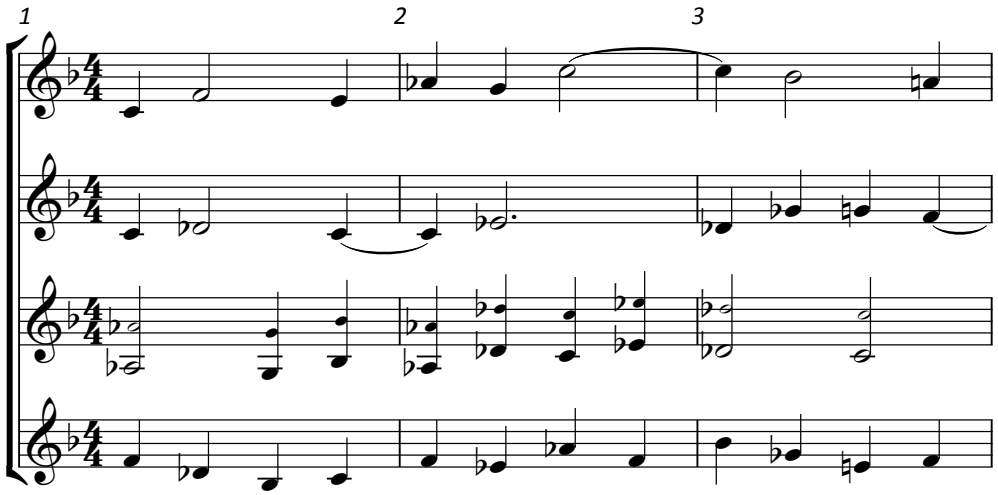
Irish Tune from County Derry (Grainger's Setting 1911)

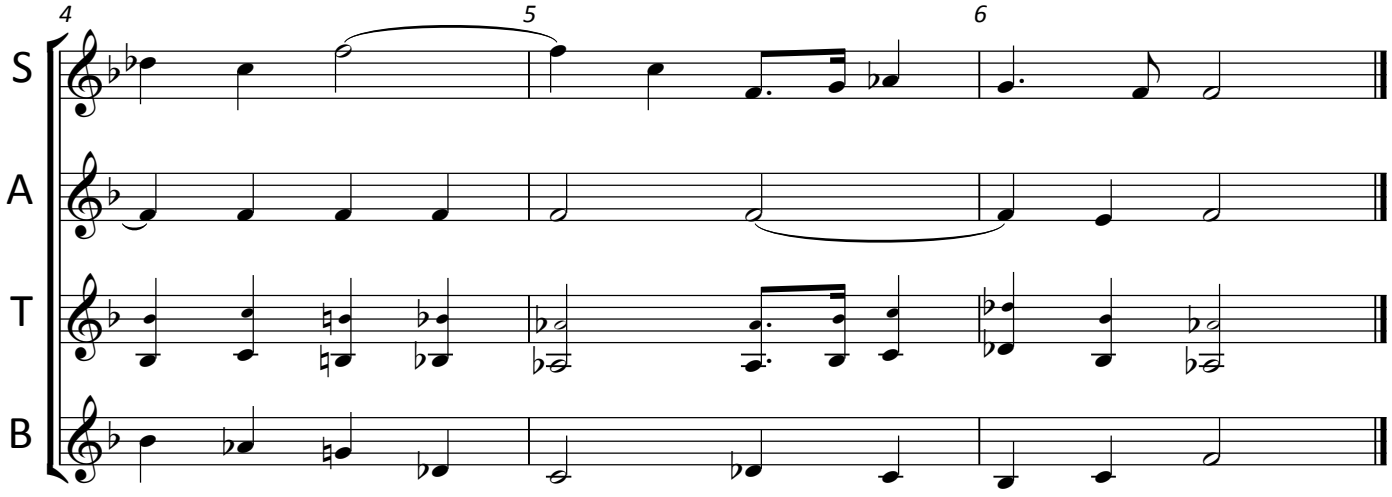




25

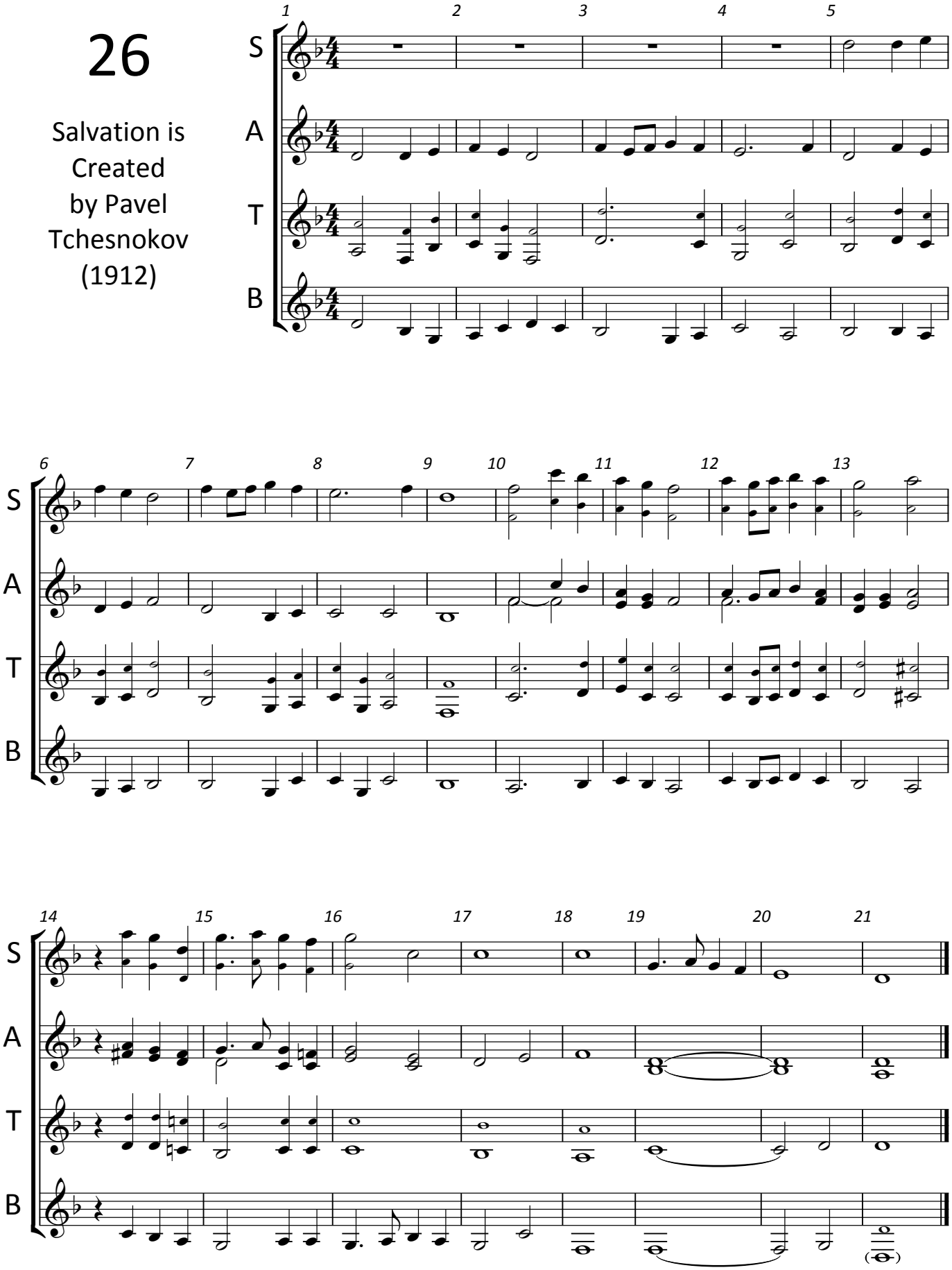
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





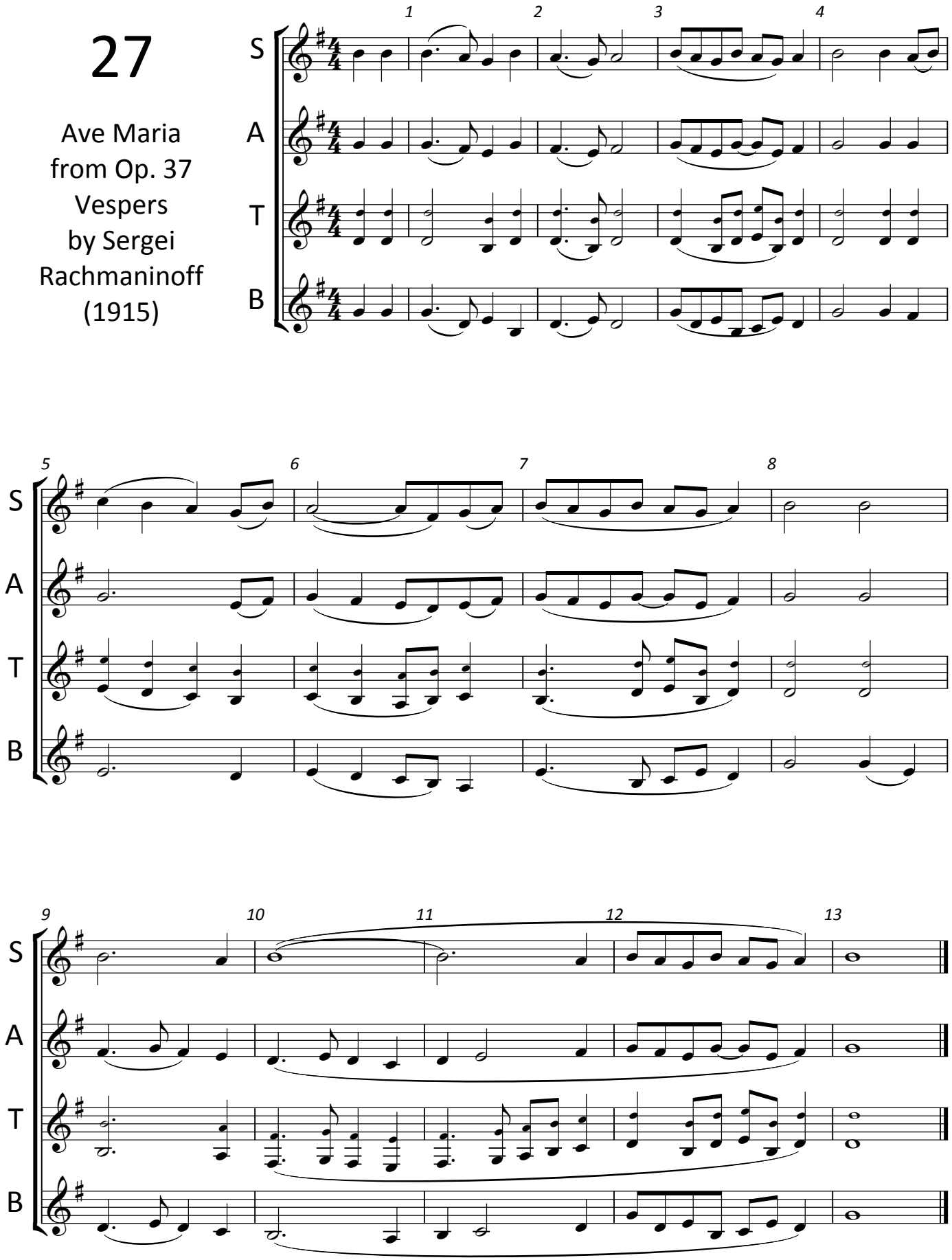
26

Salvation is Created by Pavel Tchesnokov (1912)



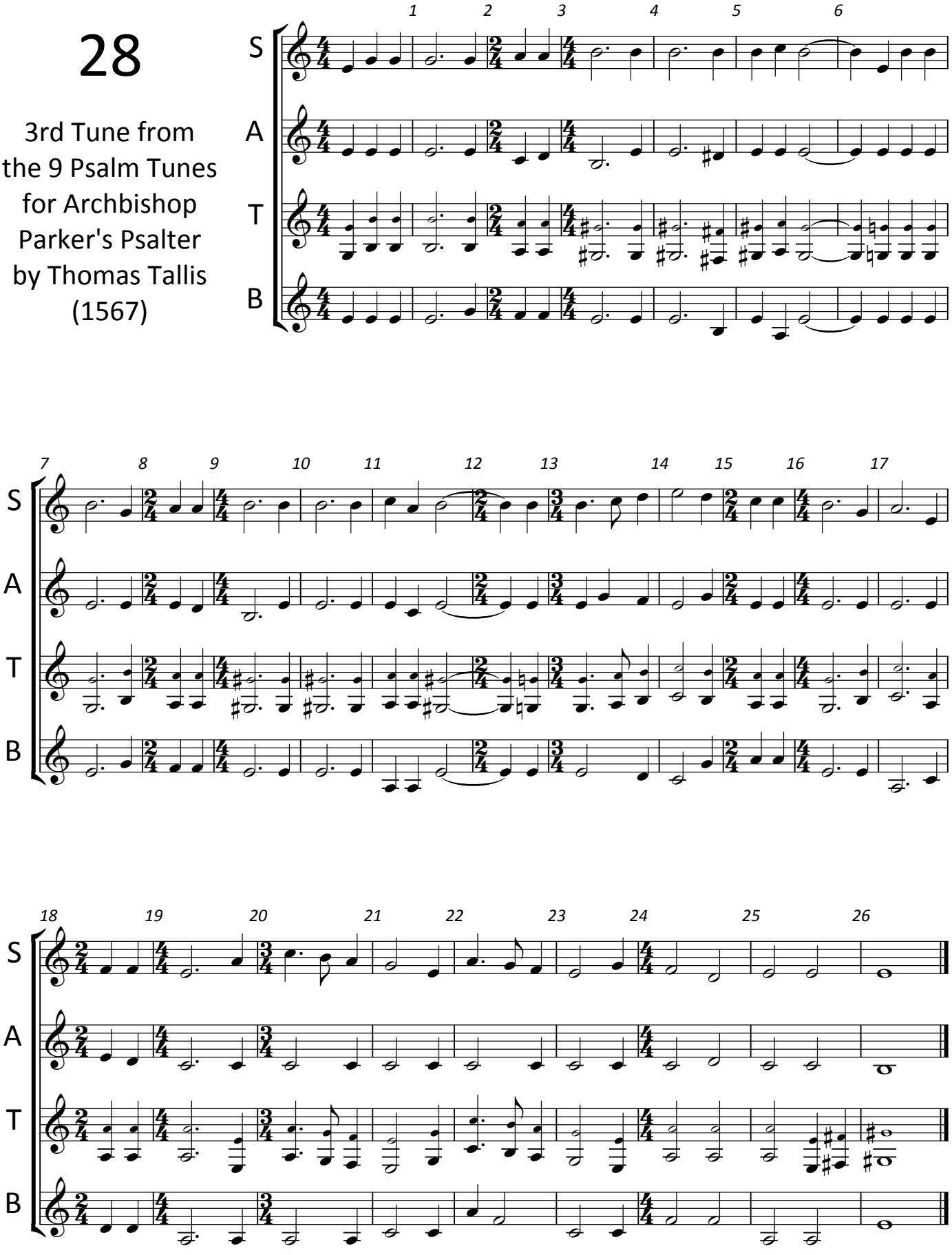
27

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



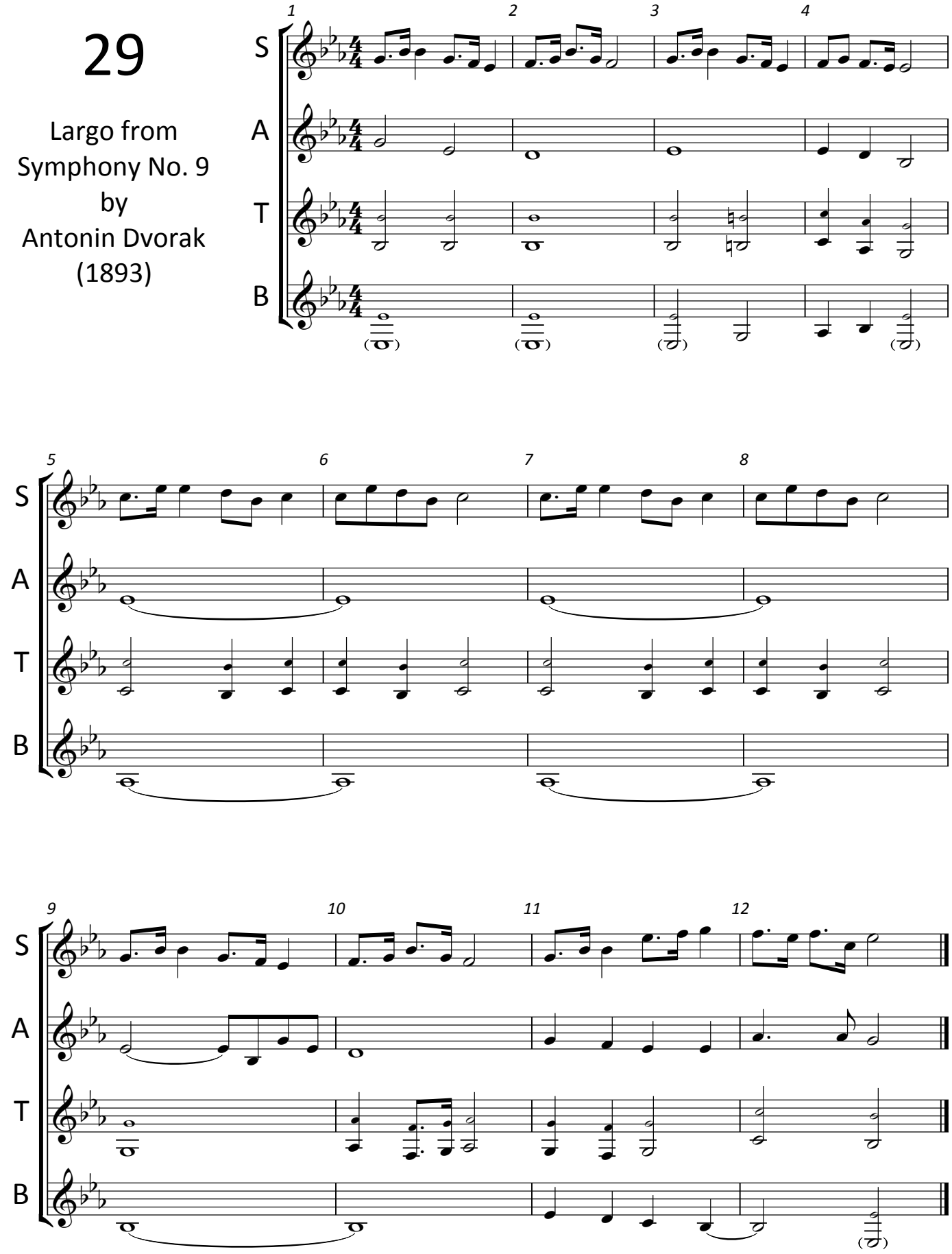
28

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



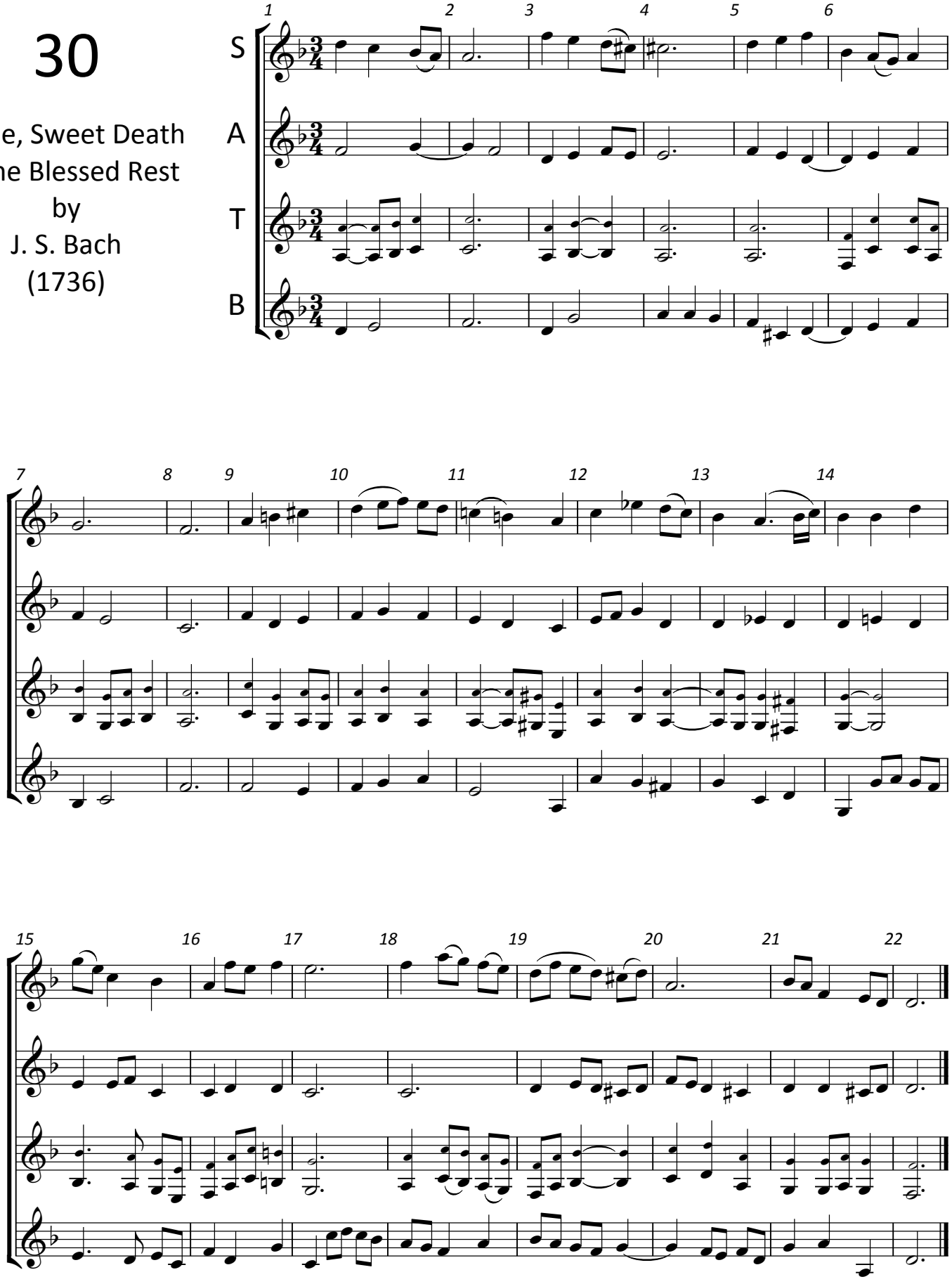
29

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



30

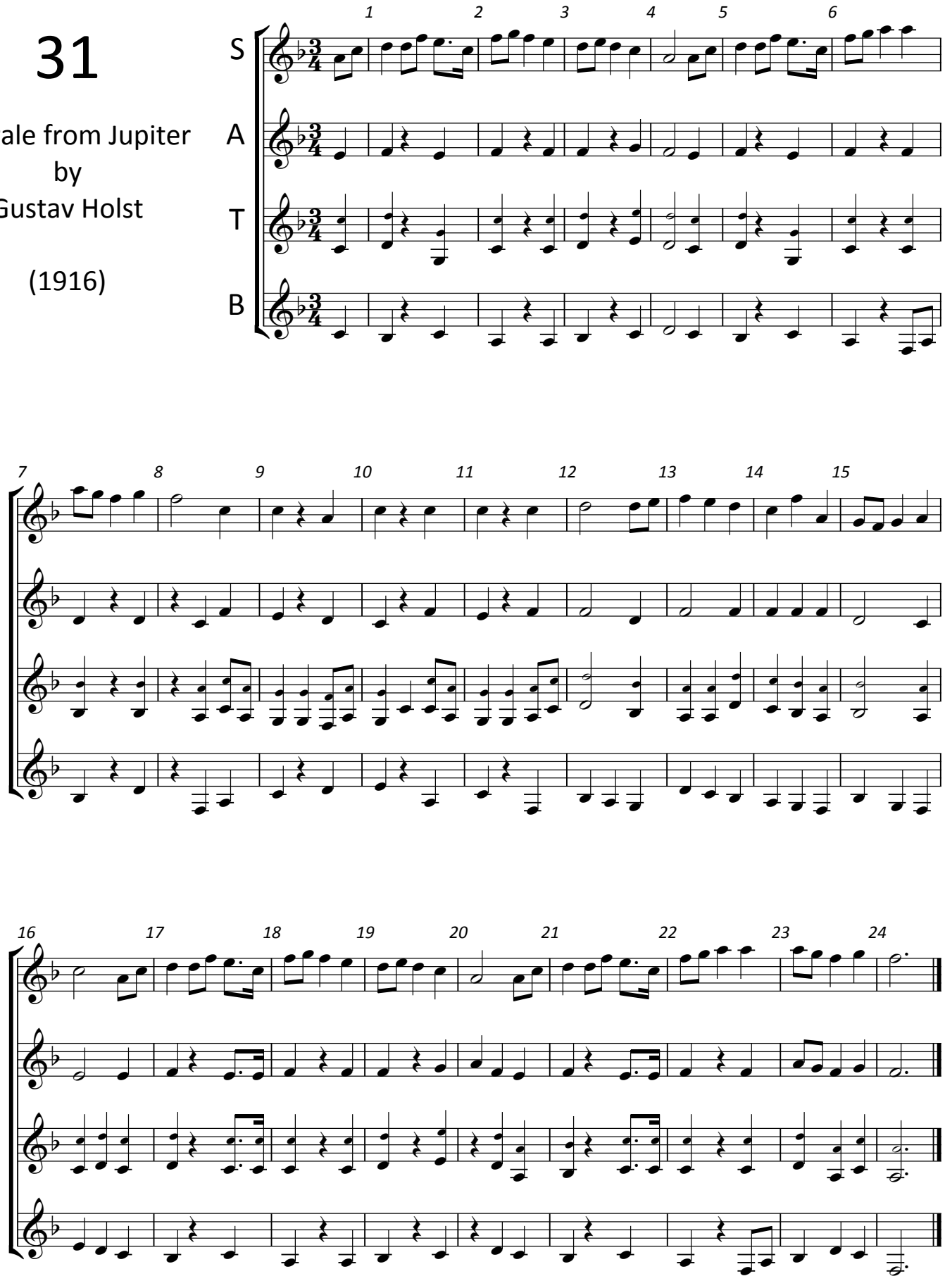
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

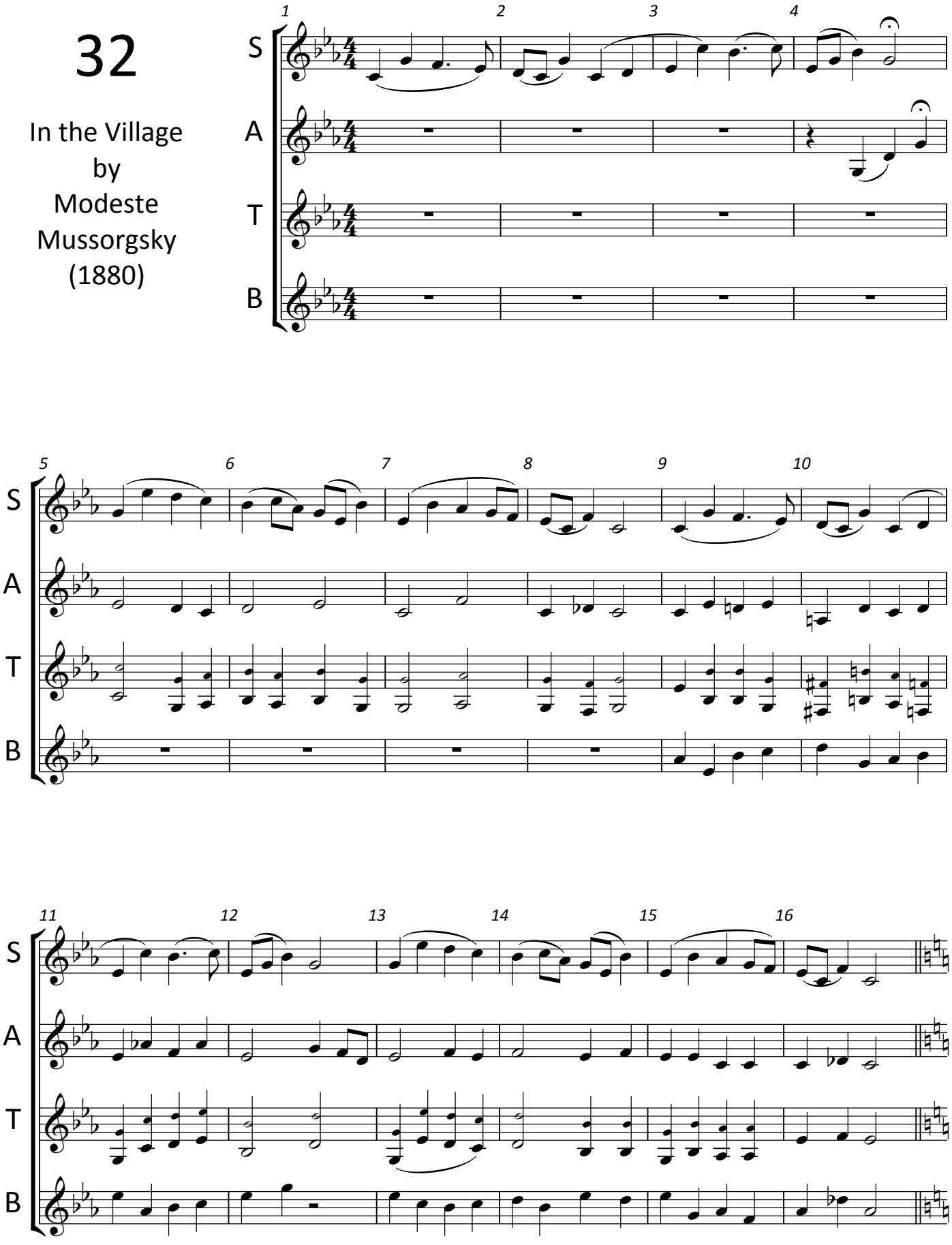
Chorale from Jupiter
by
Gustav Holst

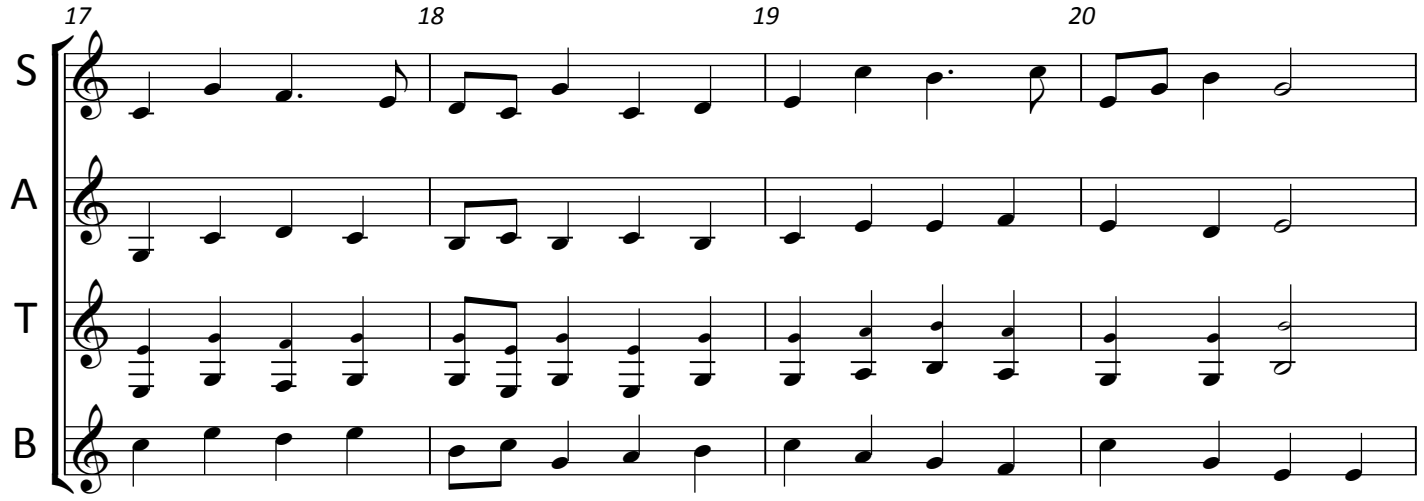
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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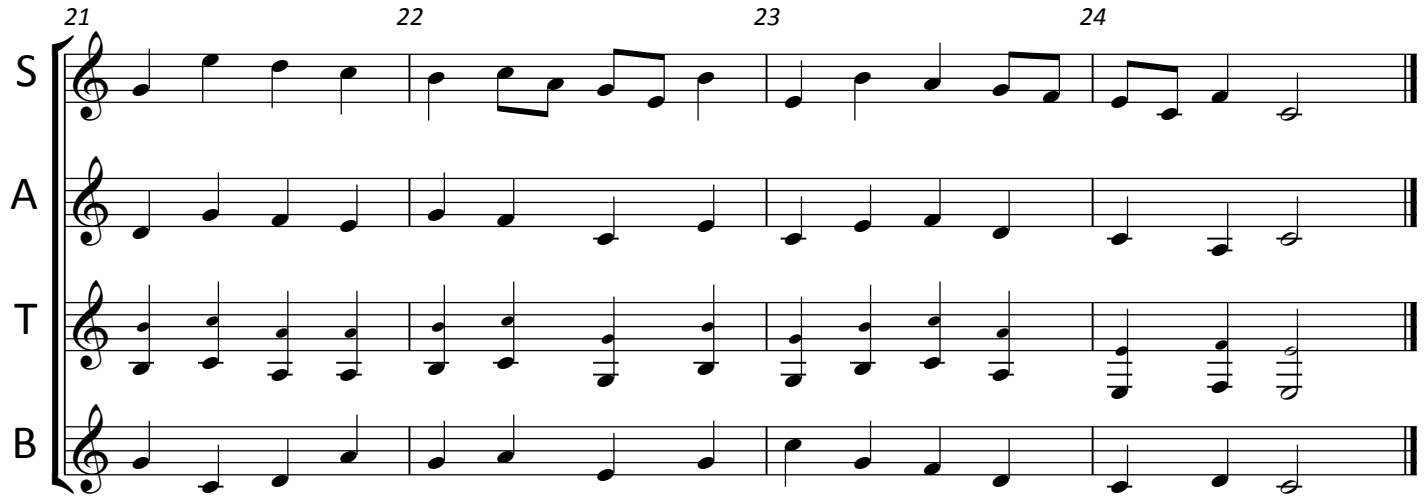
21
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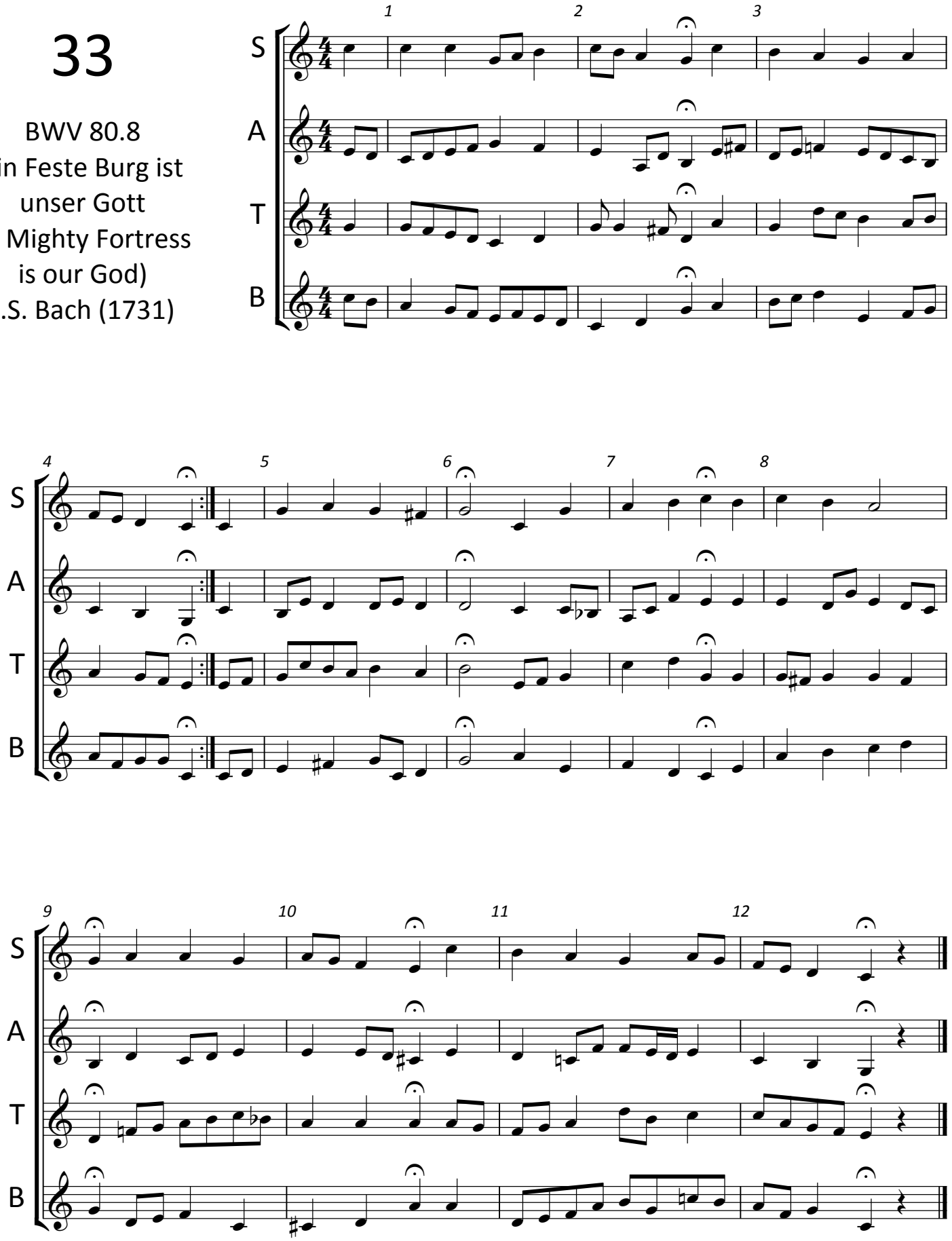
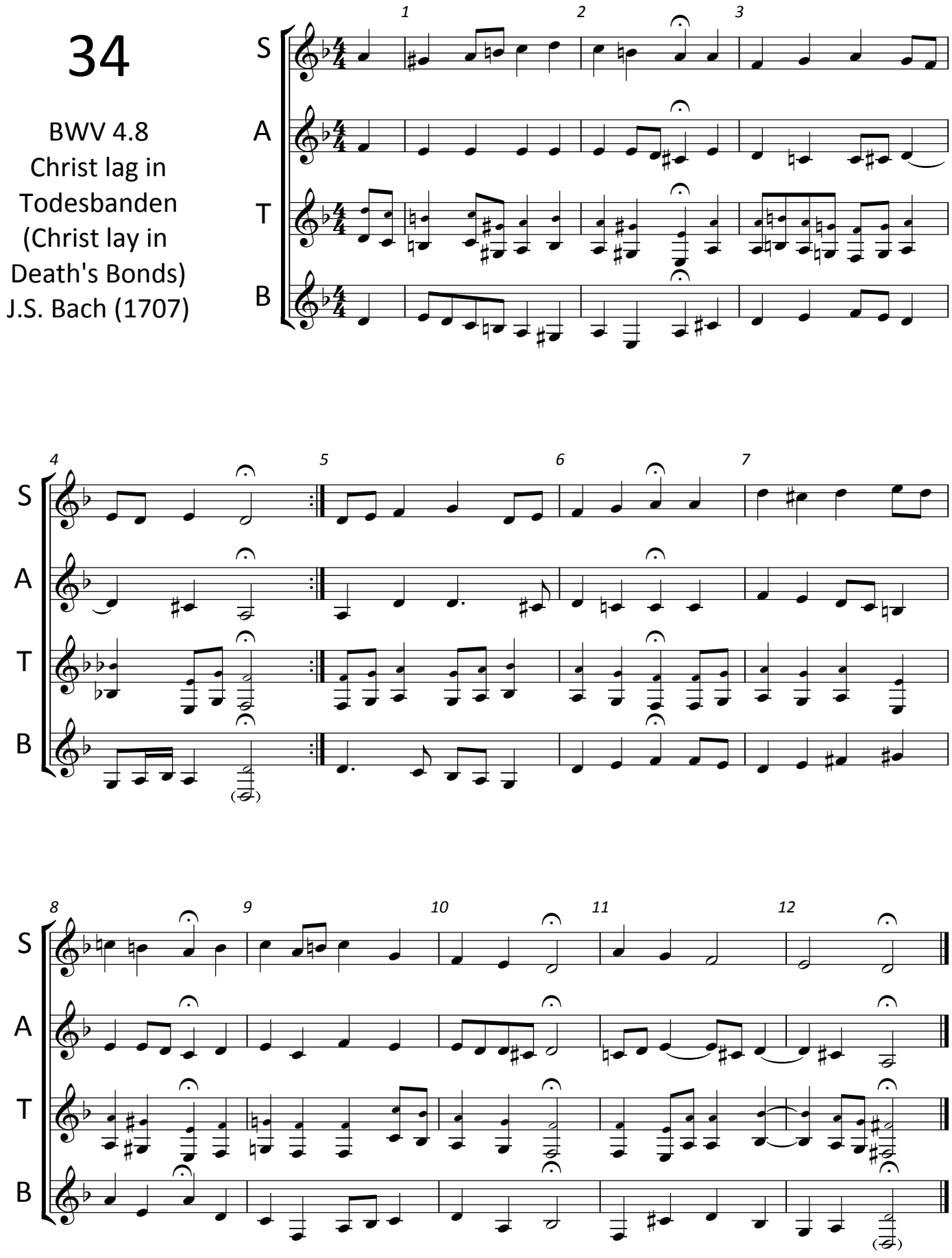
33

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



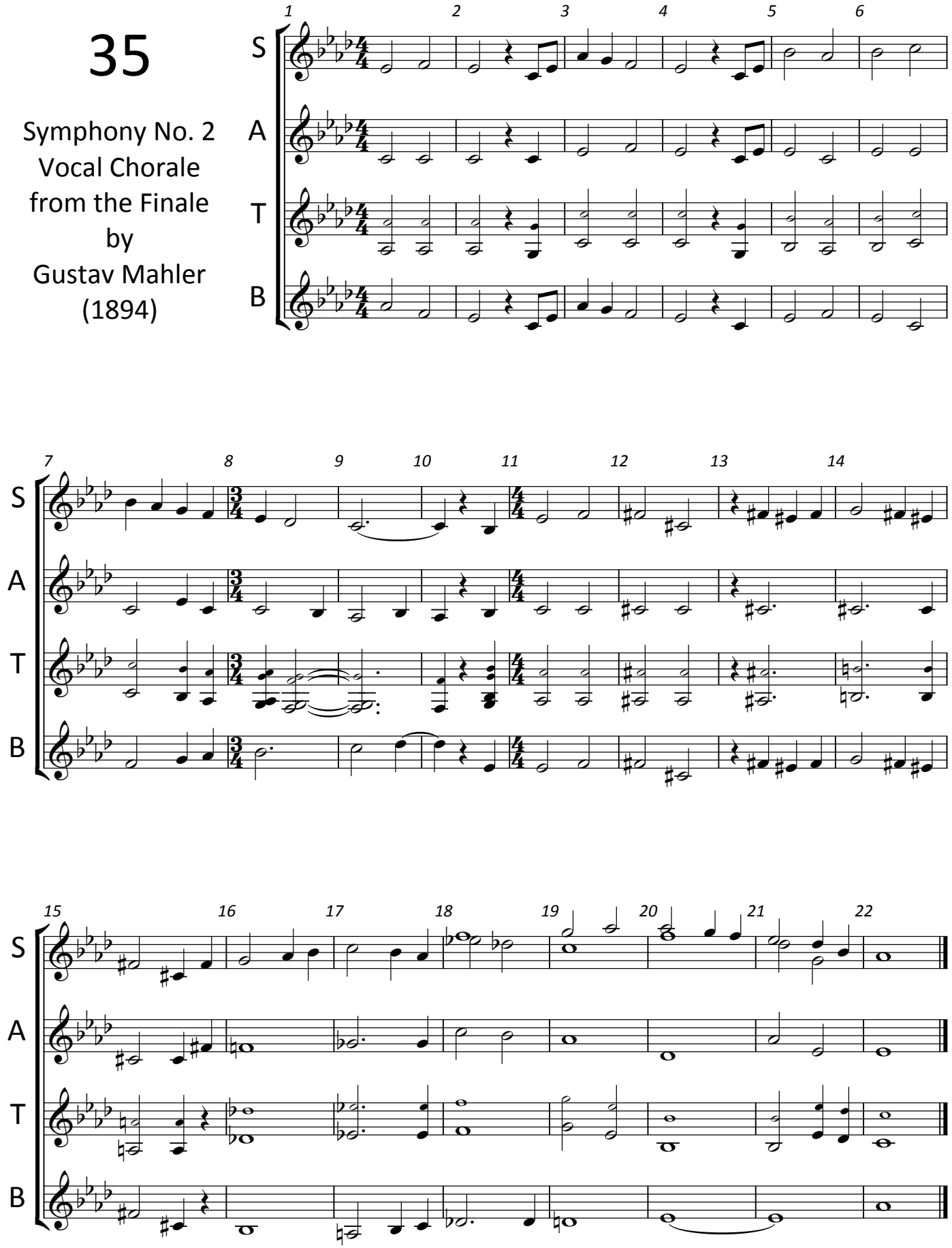
34

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



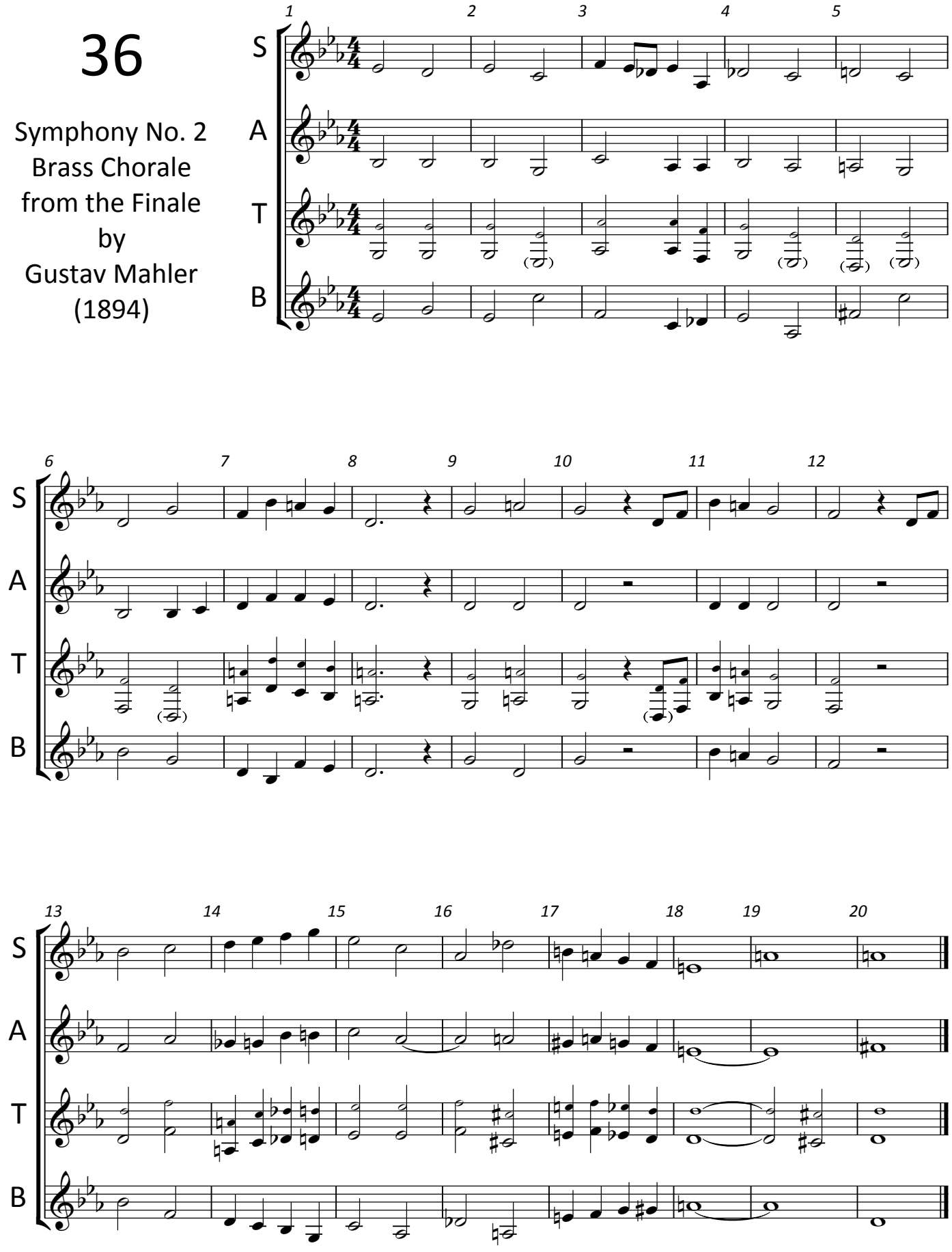
35

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)

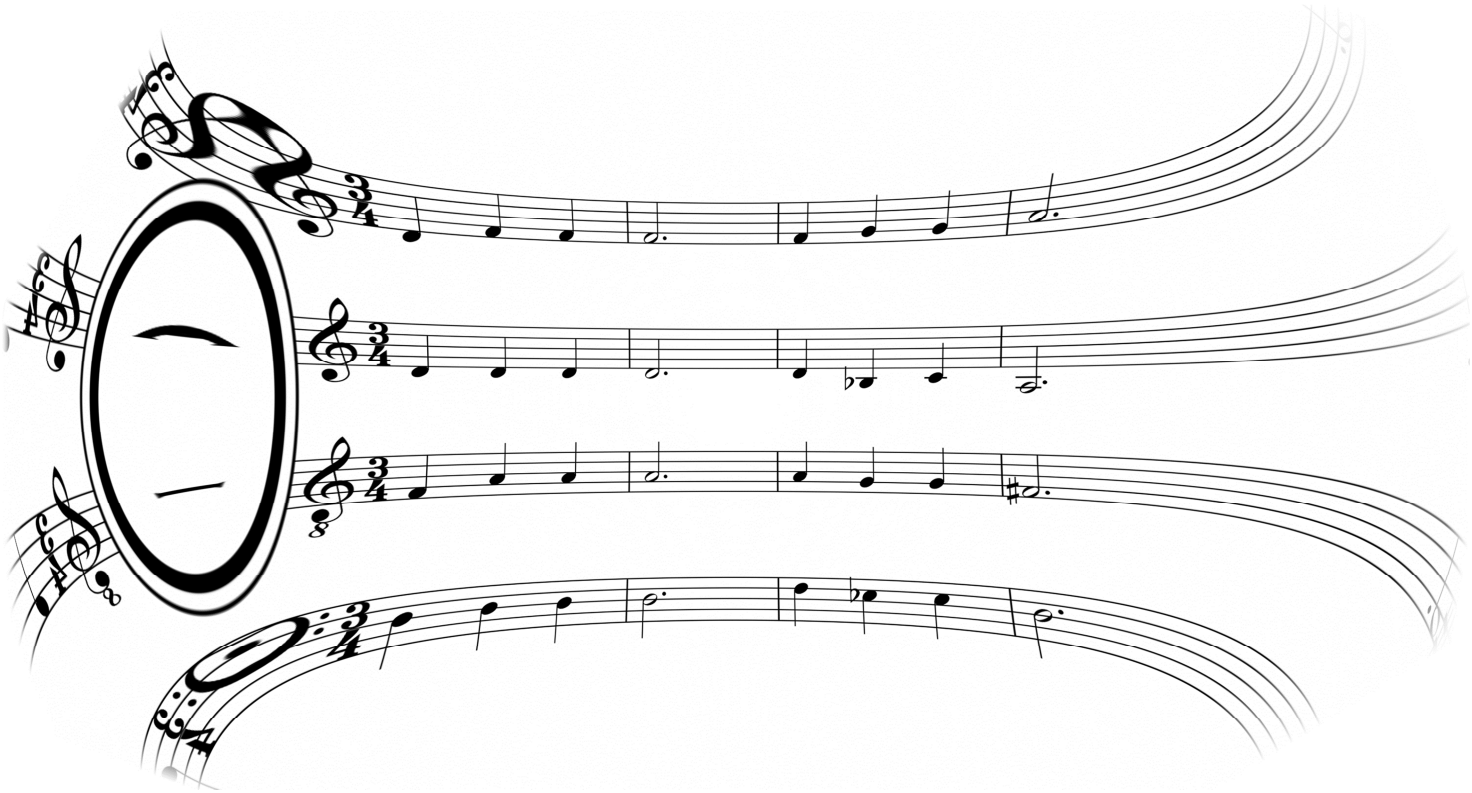


E Flat Clarinets

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

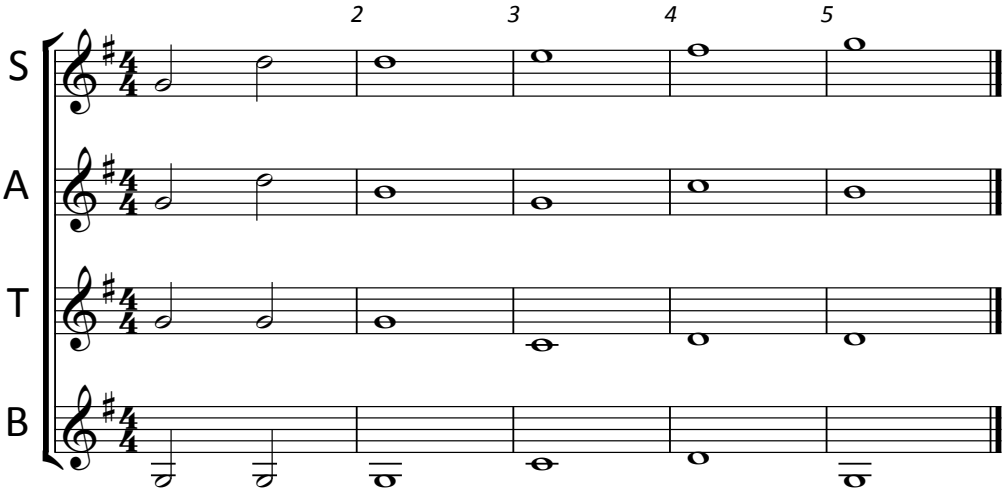
For clarinets in Eb

1. This book was written so that Eb Clarinet, Alto Clarinet, and Eb Contra Alto Clarinet players could use it.
2. You should play the part that makes the most sense for your instrument
    a. **SOPRANO** and maybe **ALTO** for Eb Clarinet
    b. **ALTO** and maybe **TENOR** for Alto Clarinet
    c. **BASS** for Eb Contra Alto Clarinet
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)

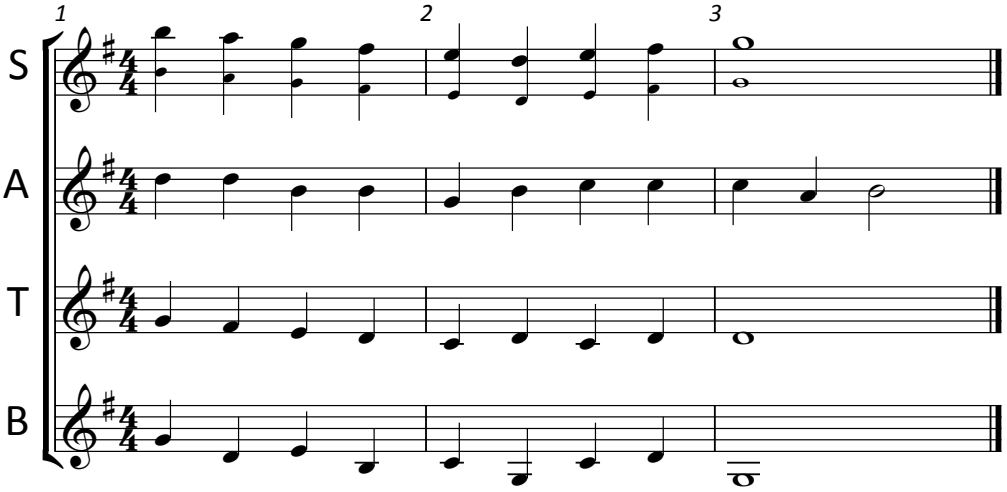
A simple chord progression



2

Canon in D
by
Johann Pachelbel

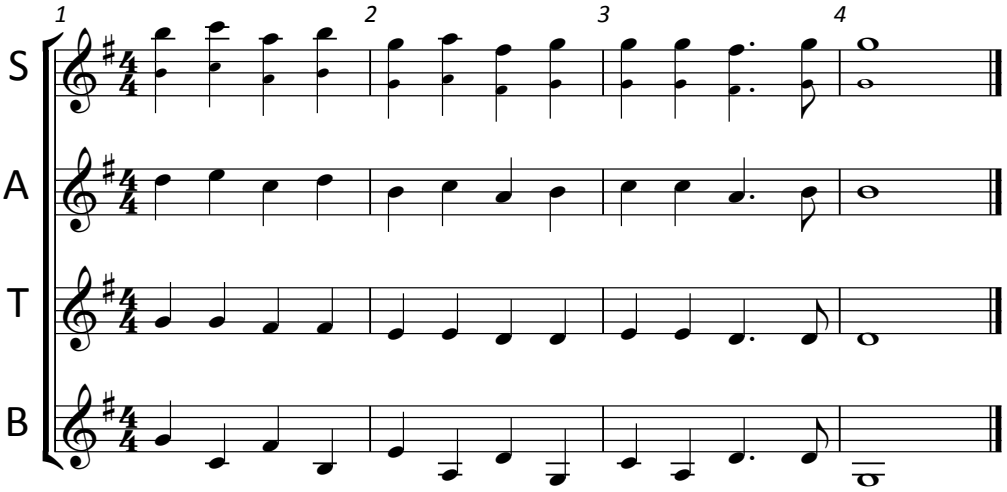
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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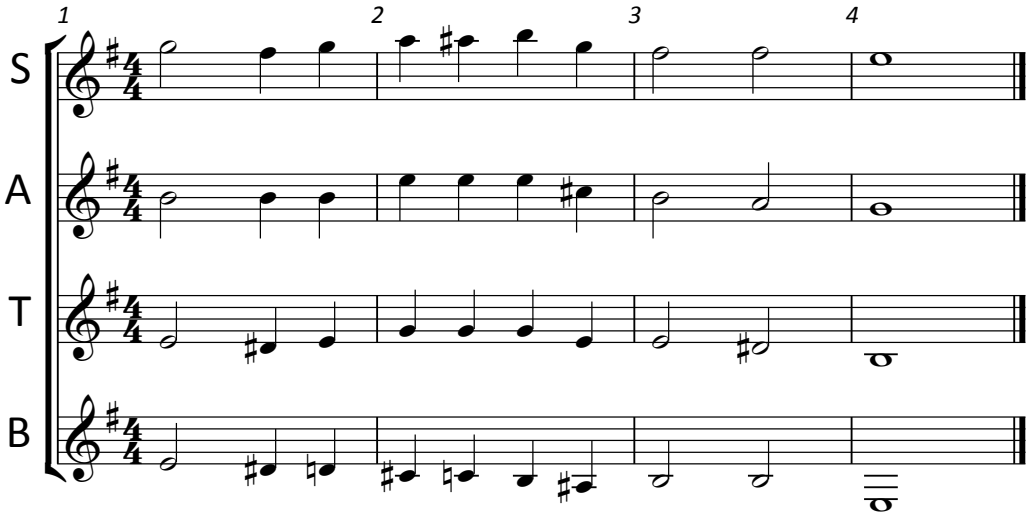
4

Augmented 6th Cadence

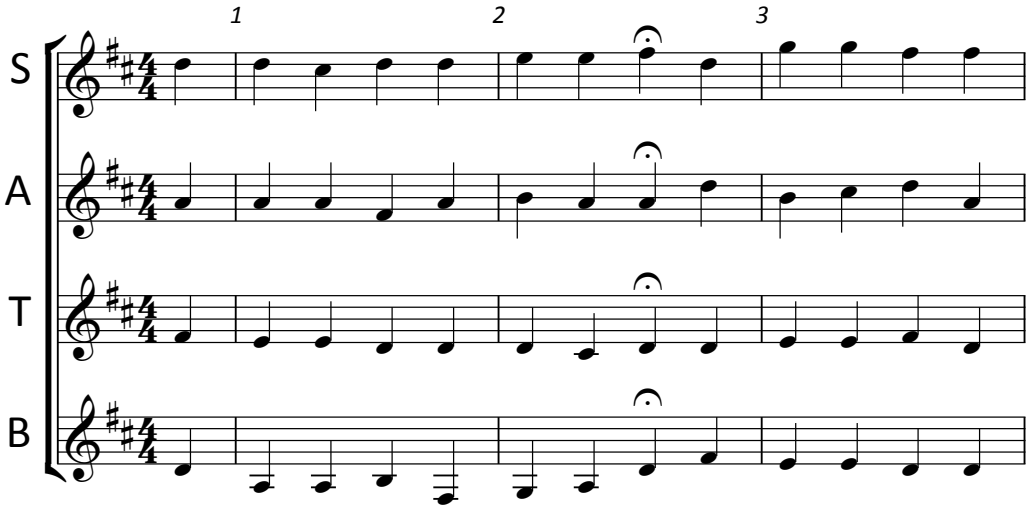
A special type of cadence

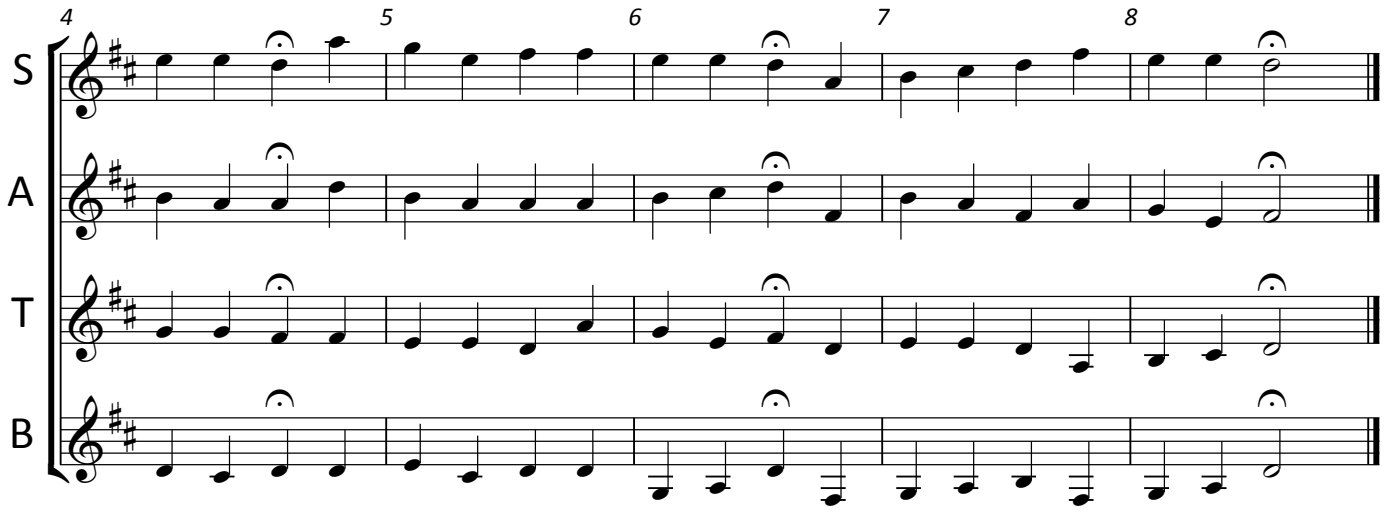


5

Tallis Canon by Thomas Tallis

(ca. 1560)

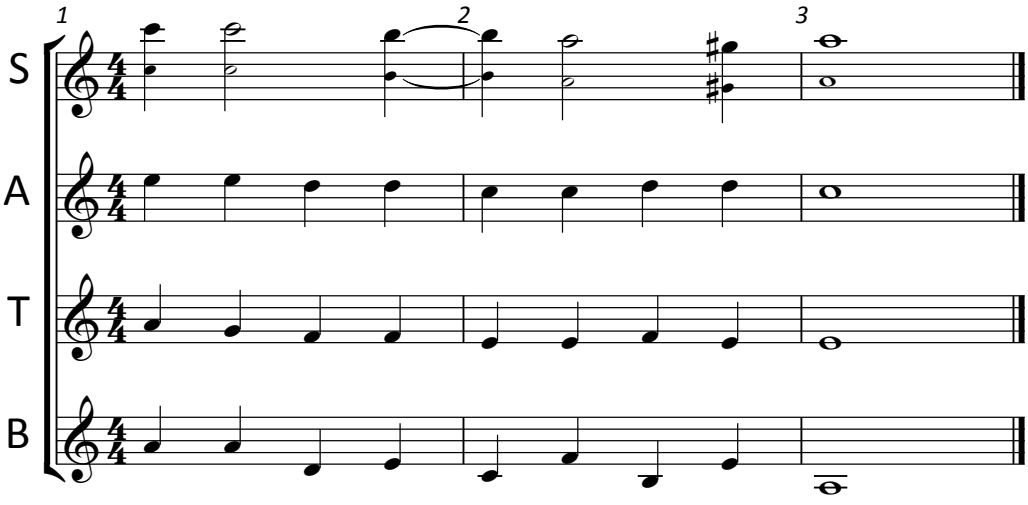




6

Suspensions

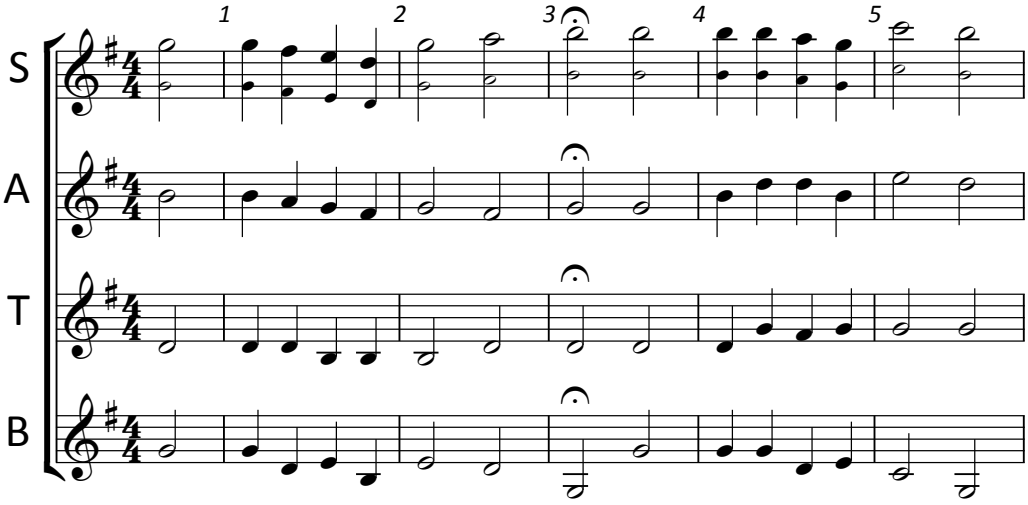
(Preparation
Suspension
Resolution)

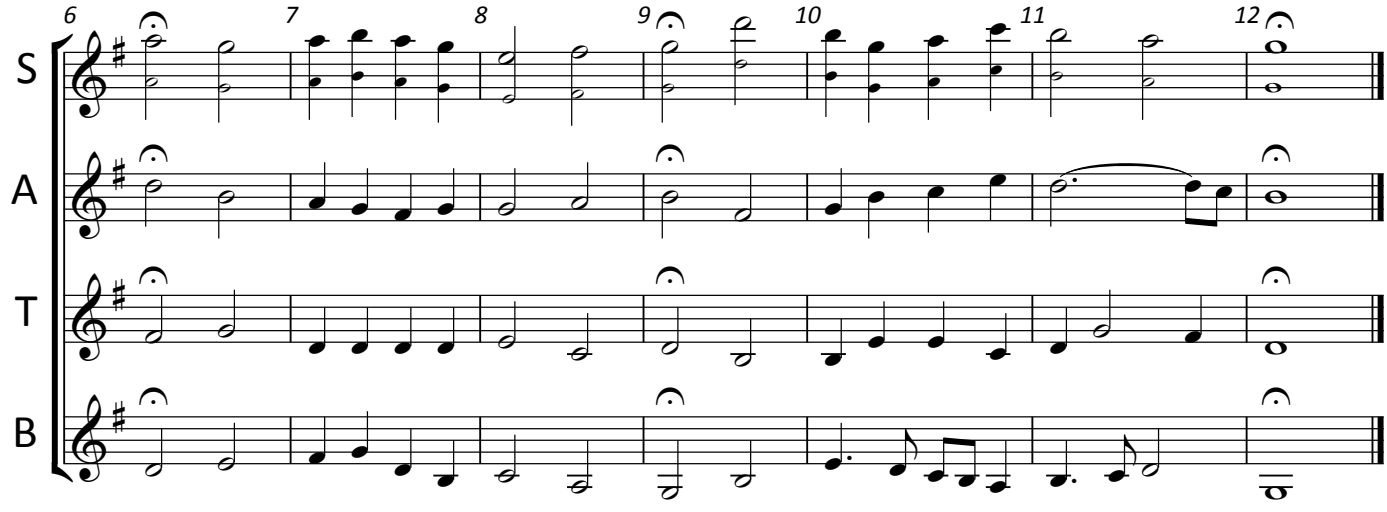


7

Old Hundredth
by
Loys Bourgeois

(1551)

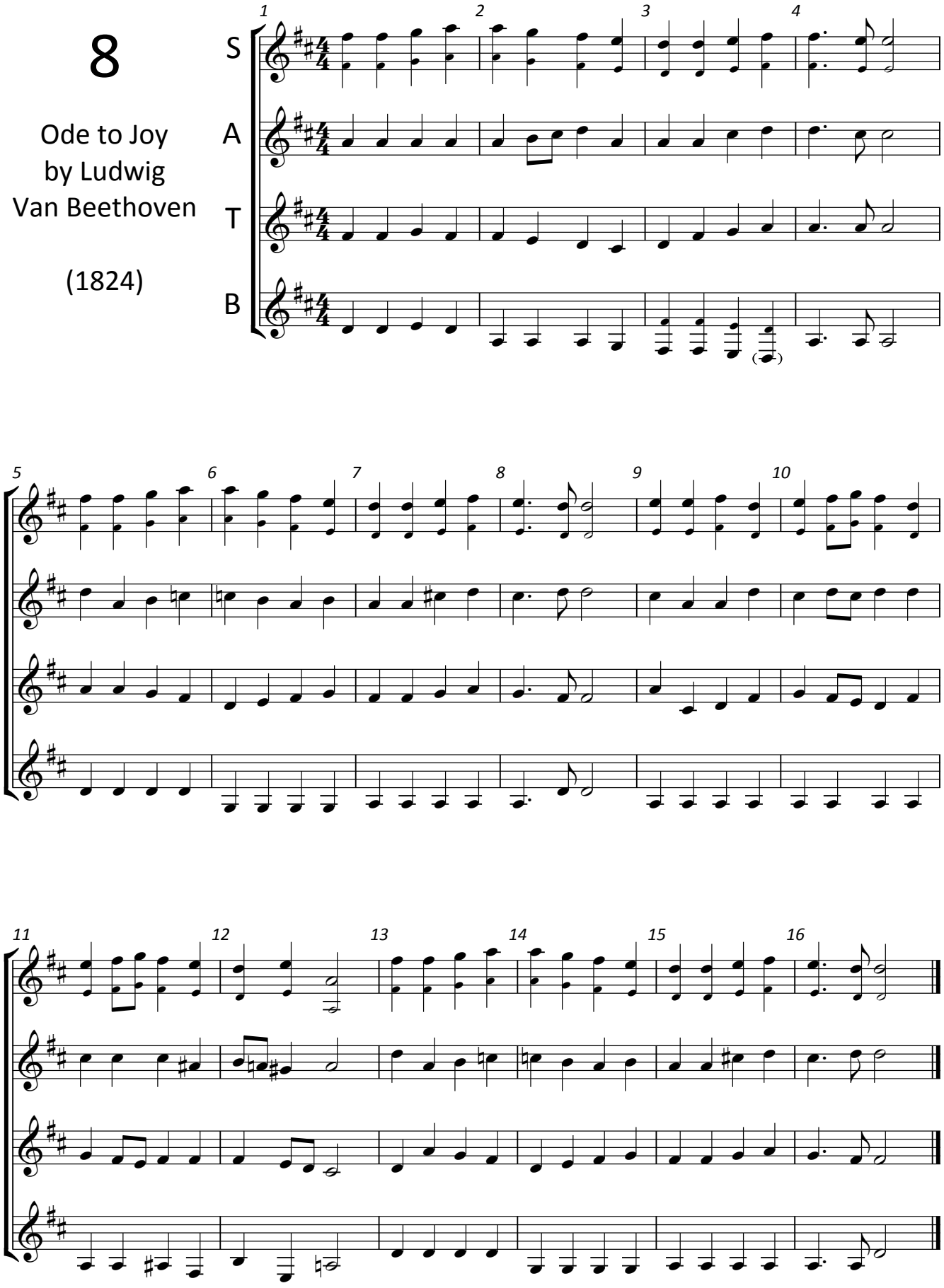




8

Ode to Joy
by Ludwig
Van Beethoven

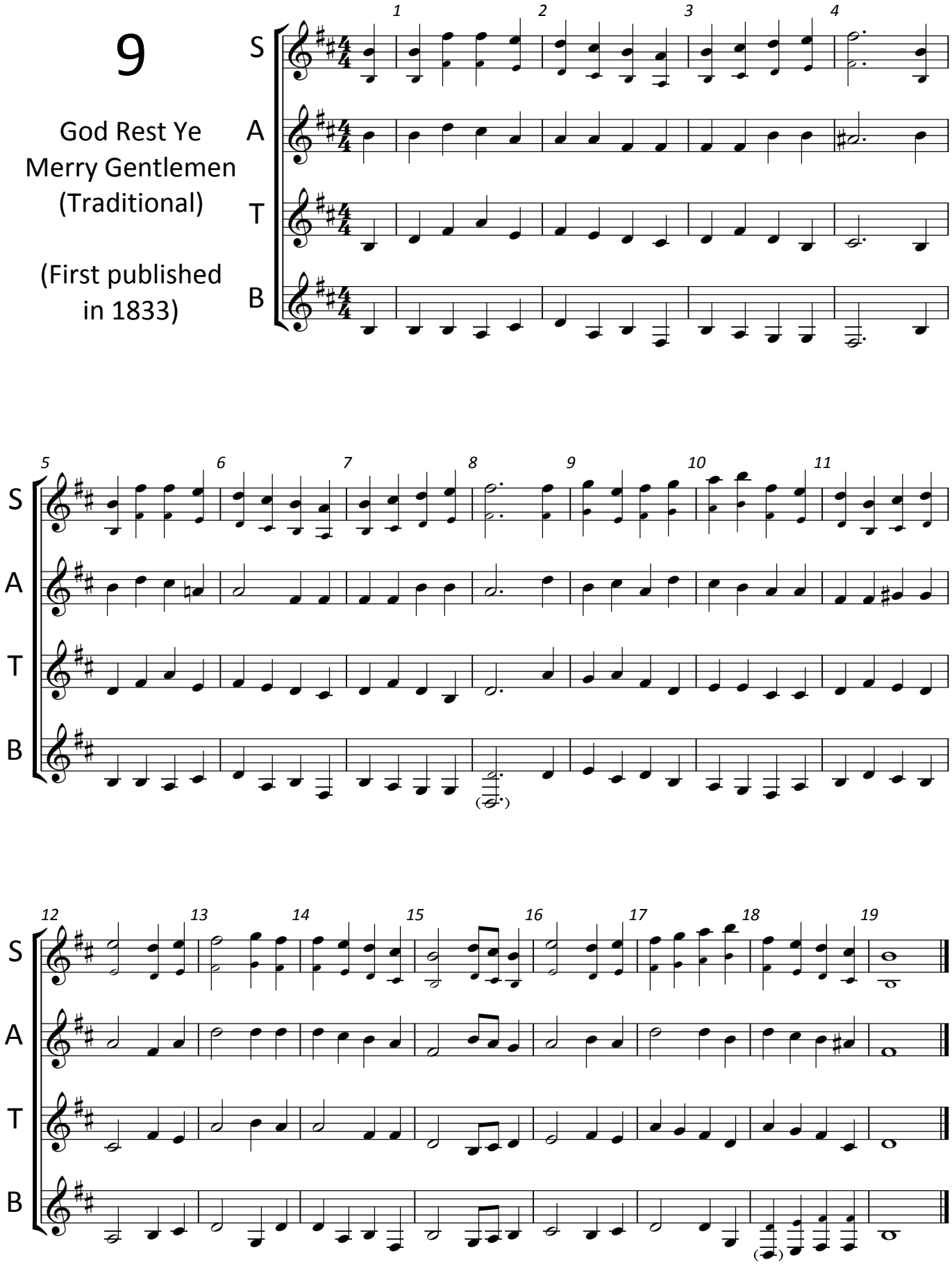
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

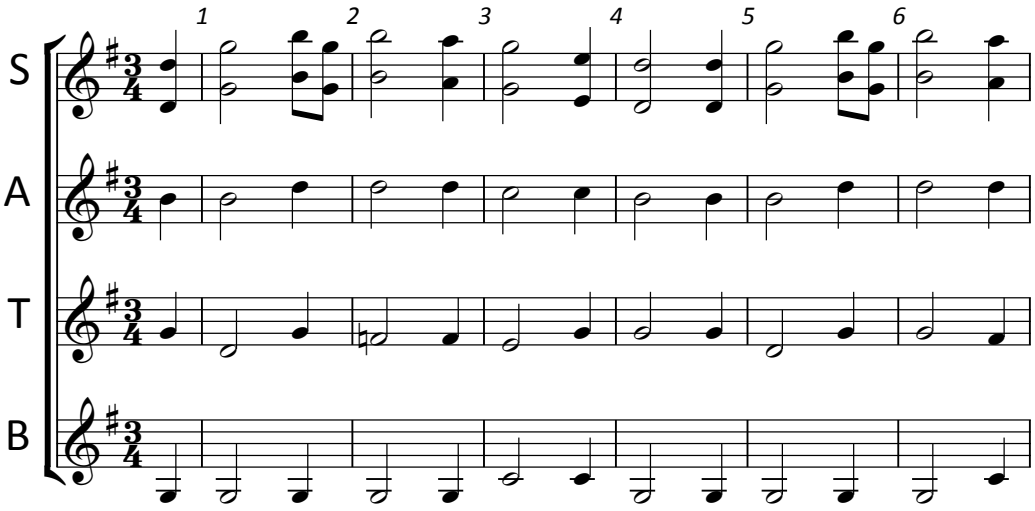
(First published
in 1833)

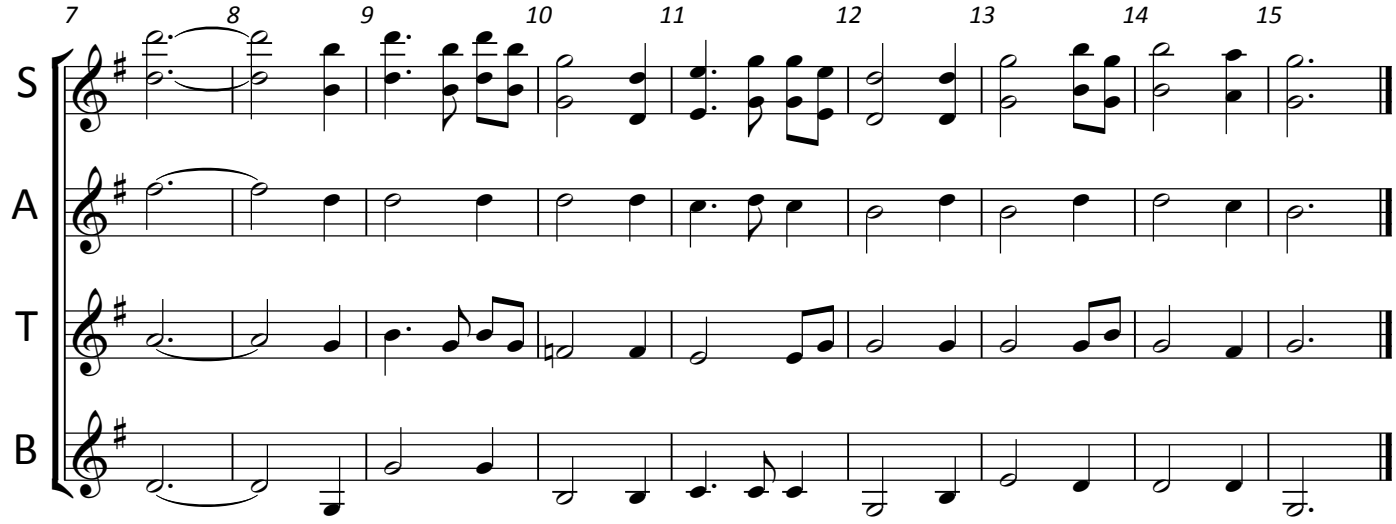


10

Amazing Grace
by
John Newton

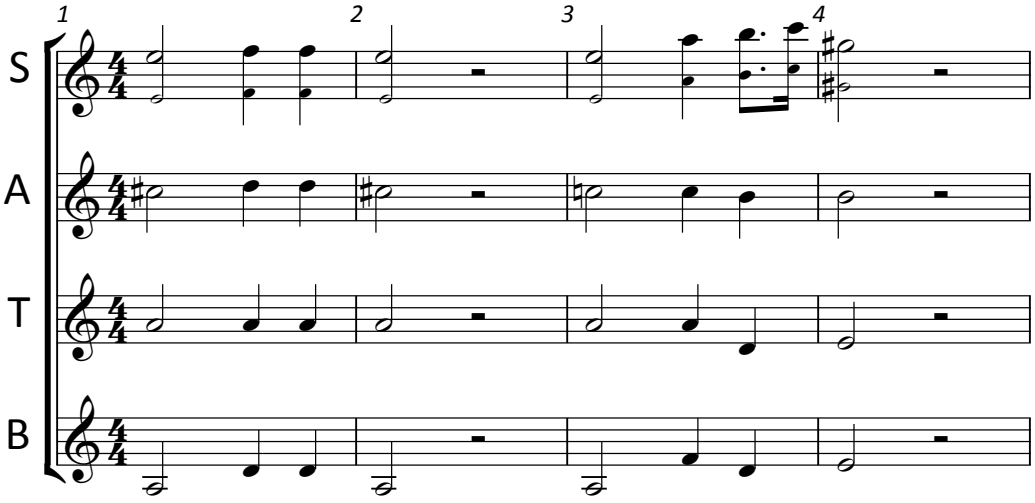
(1779)

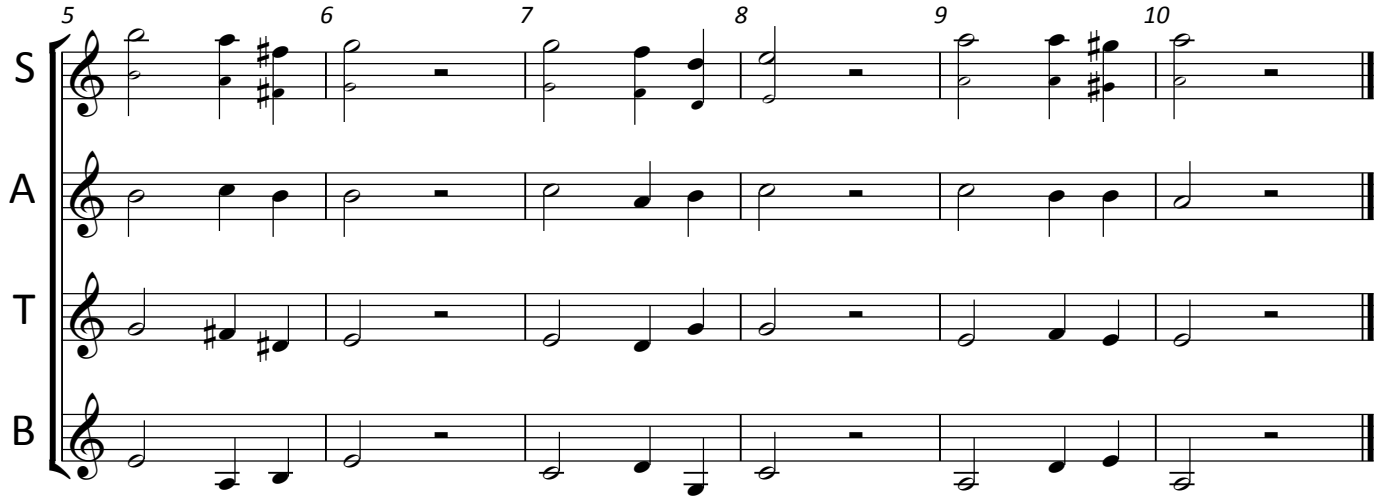




11

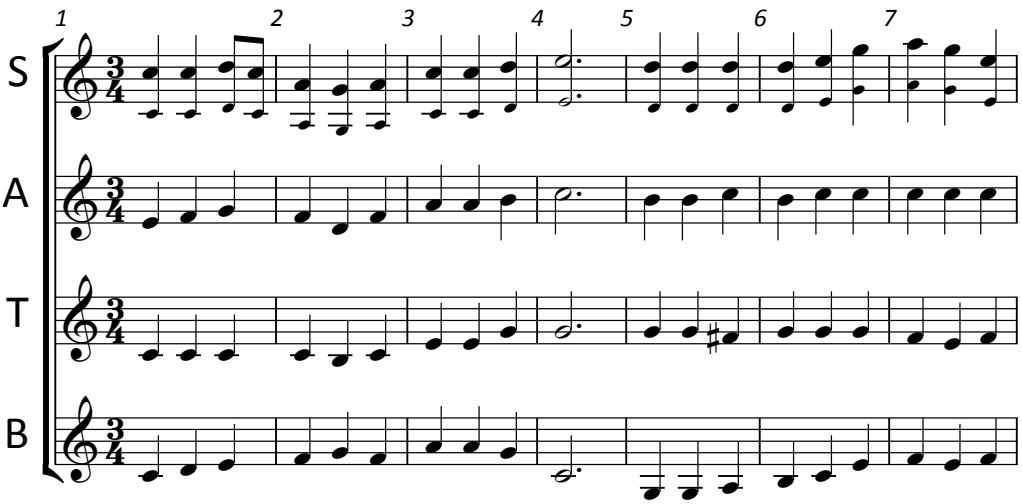
Music for
Queen Mary
by
Henry Purcell
(1694)

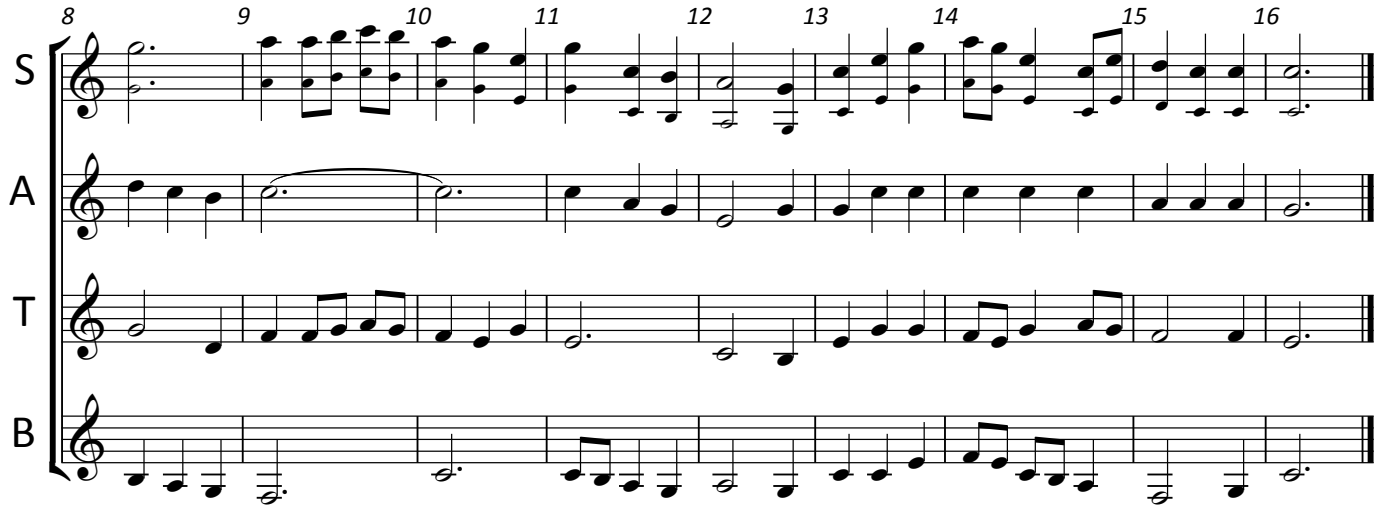




12

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

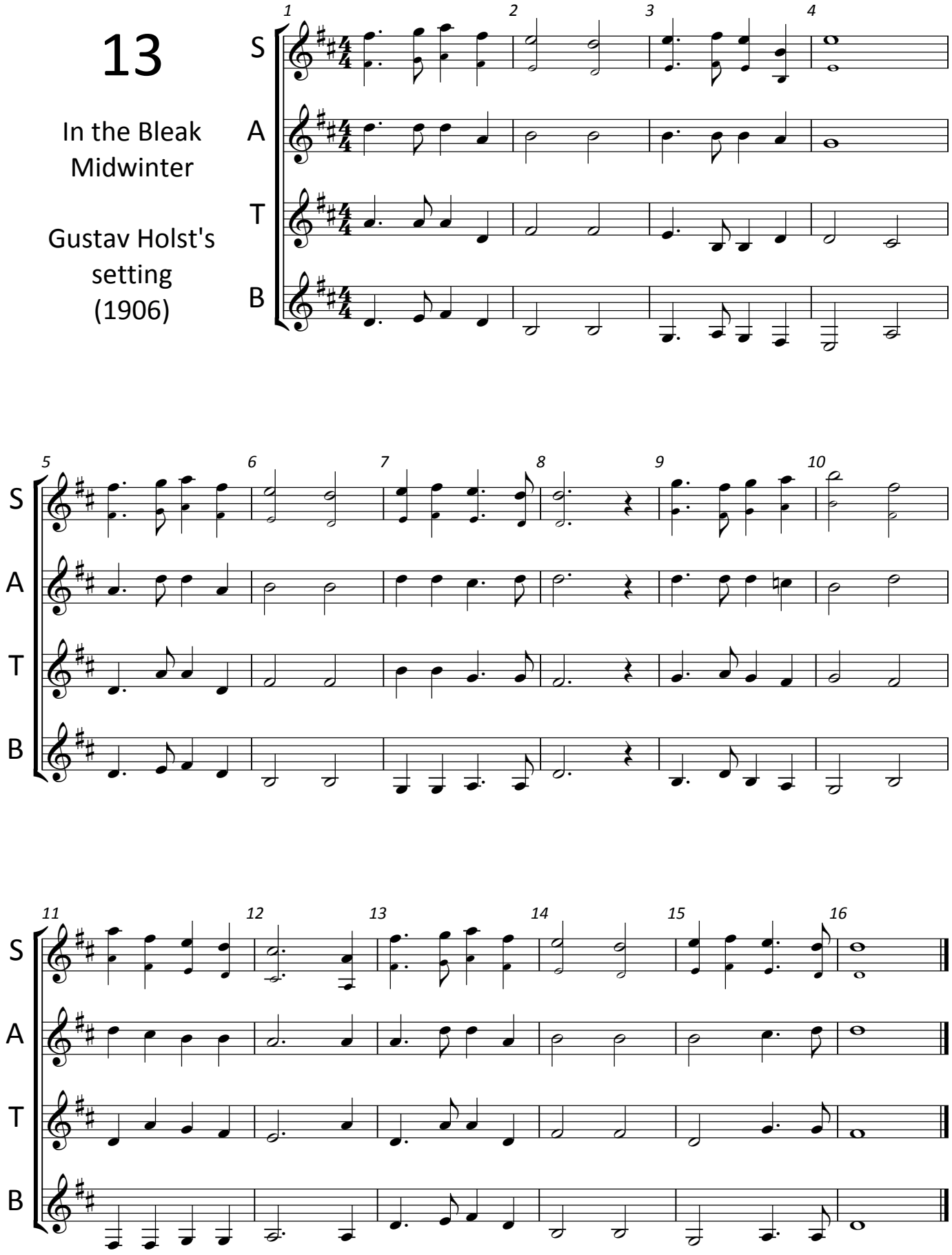




13

In the Bleak Midwinter

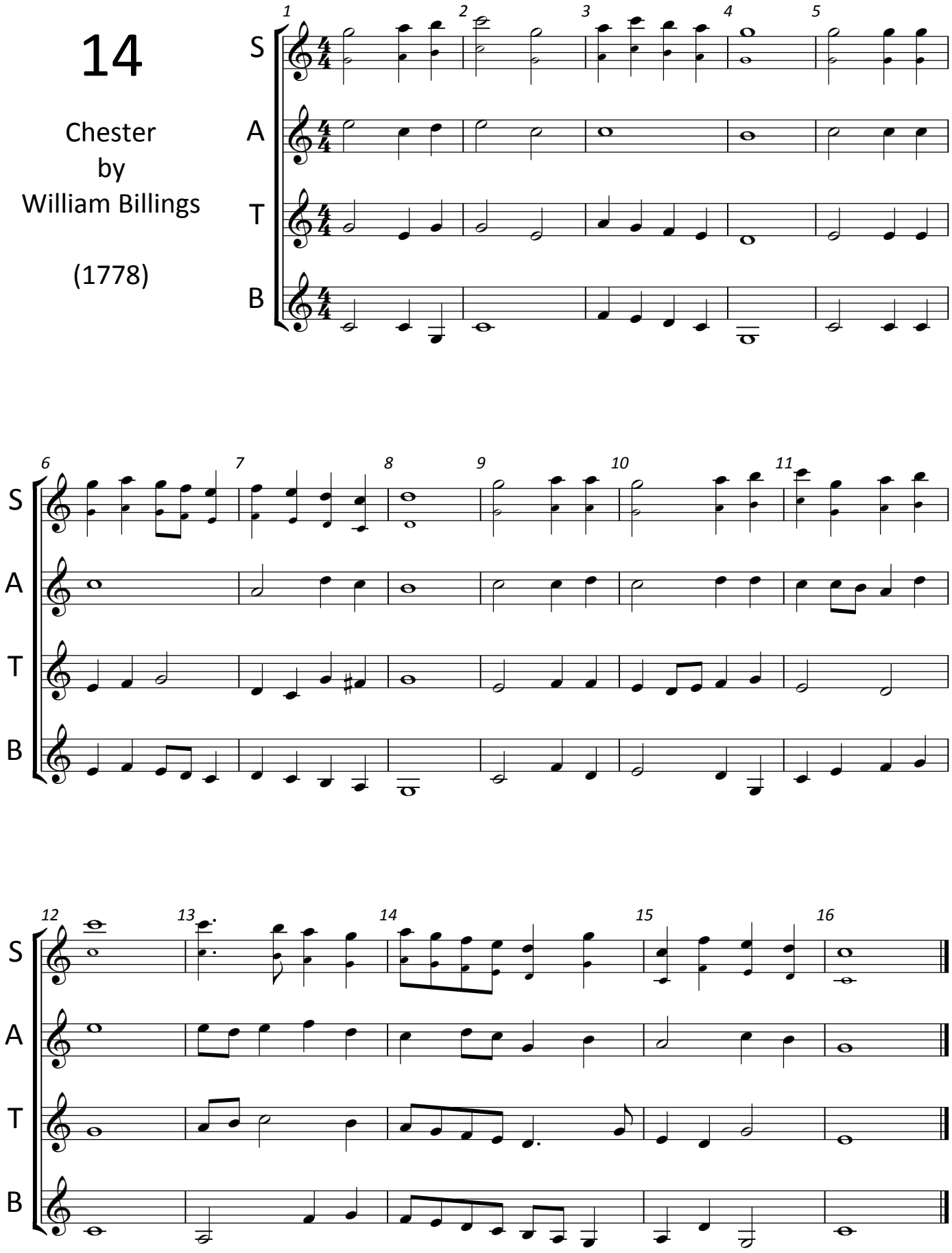
Gustav Holst's setting (1906)



14

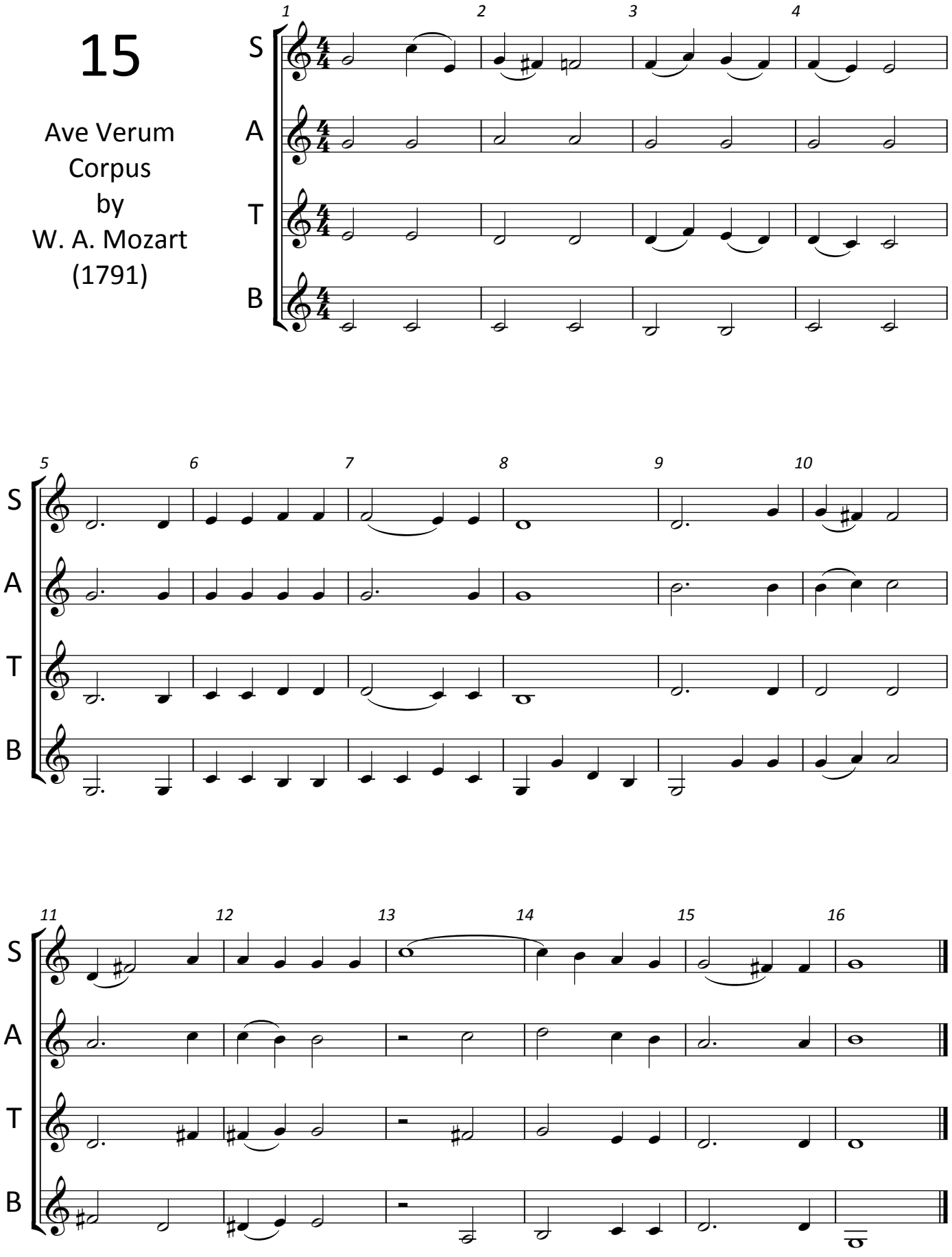
Chester
by
William Billings

(1778)



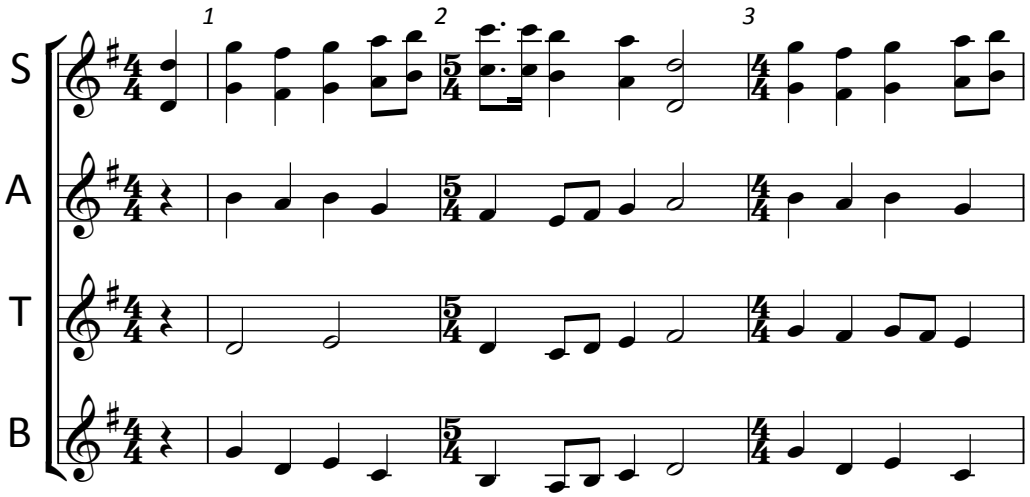
15

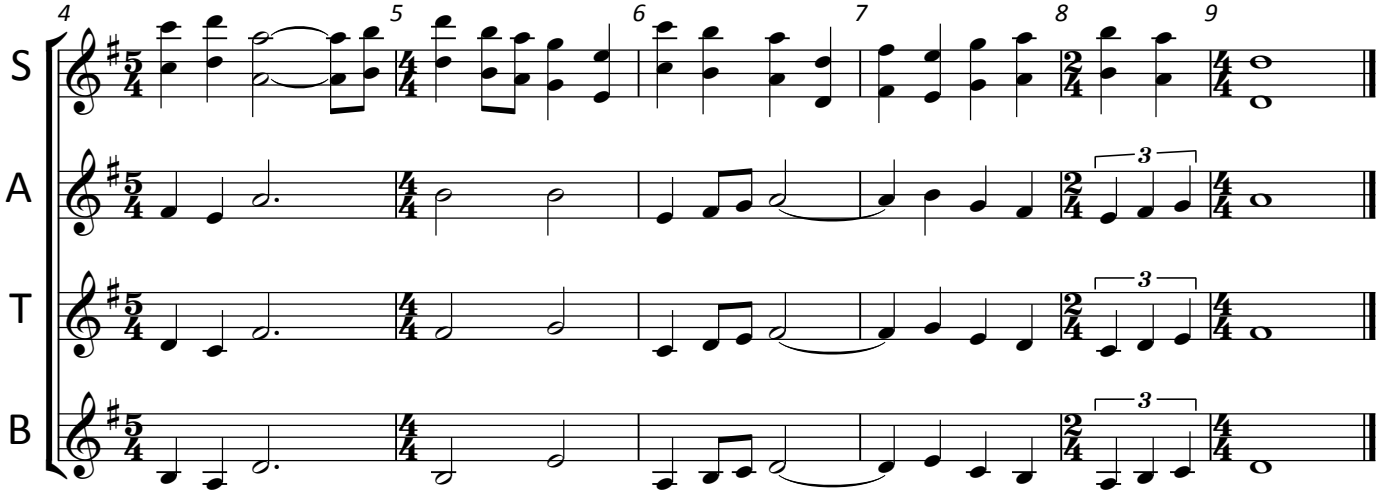
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

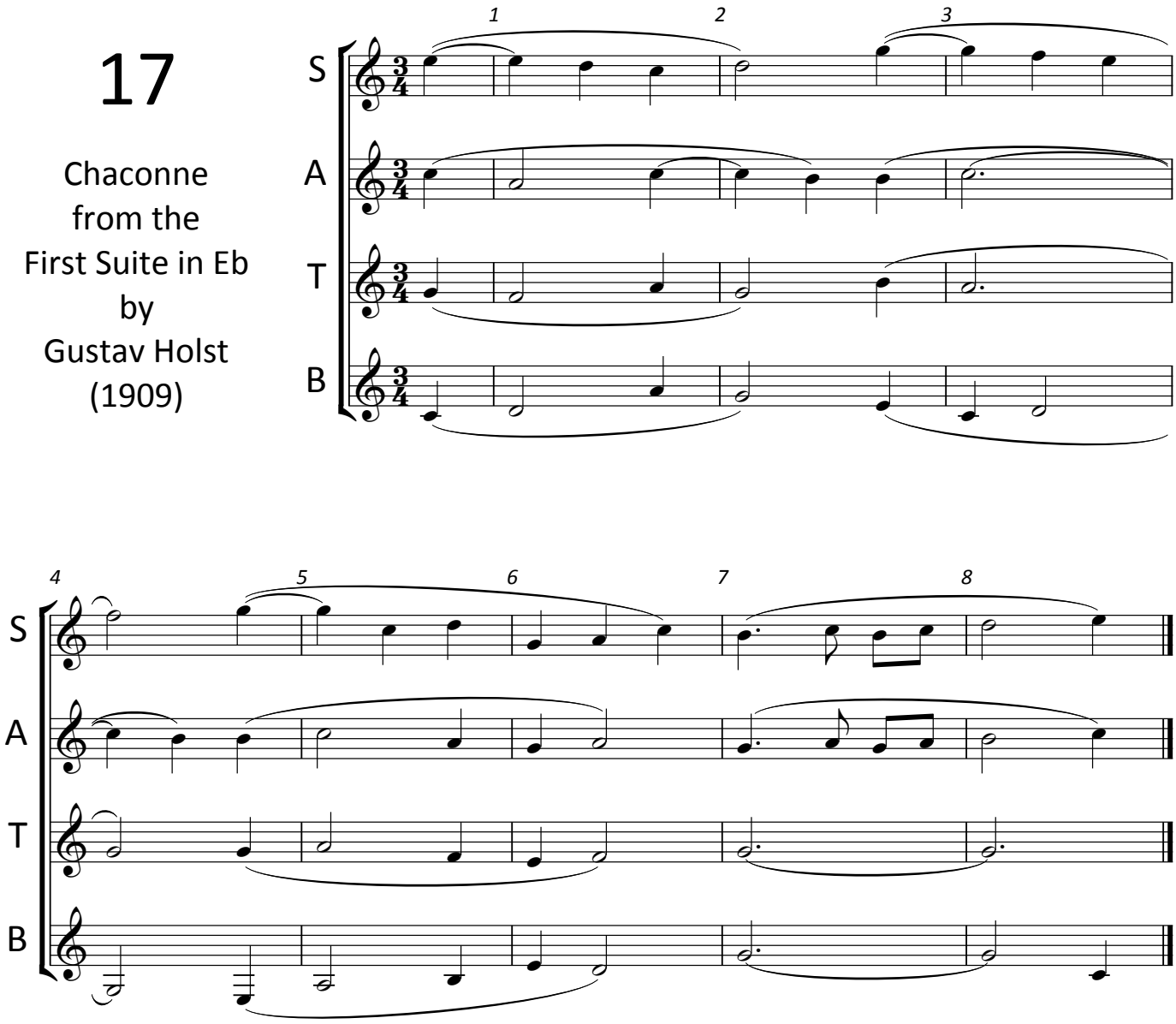
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

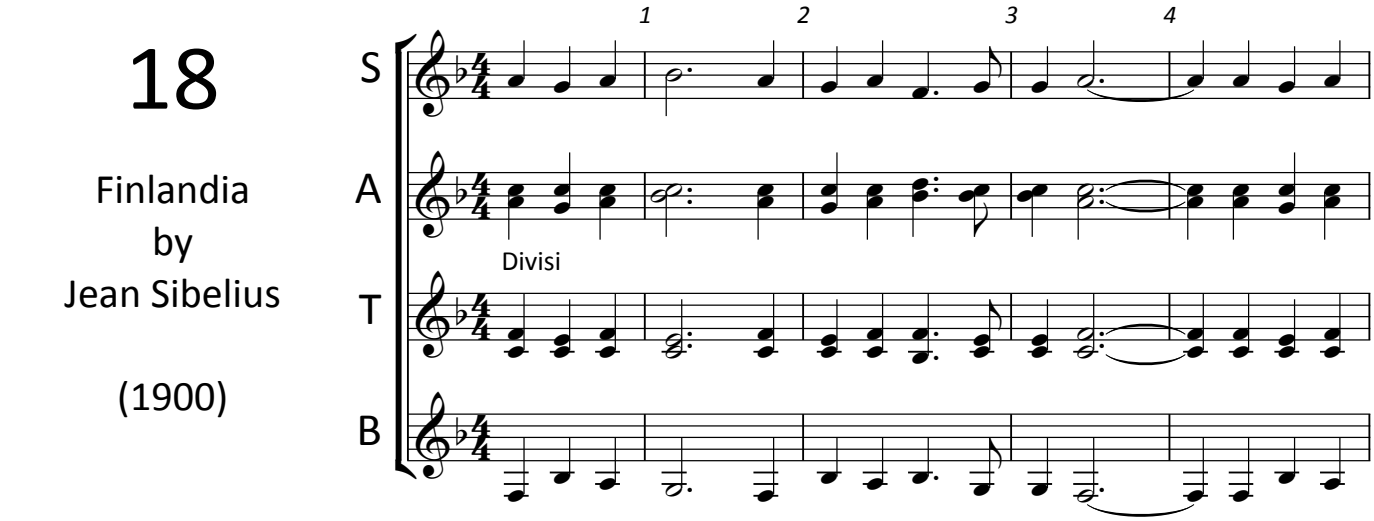
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

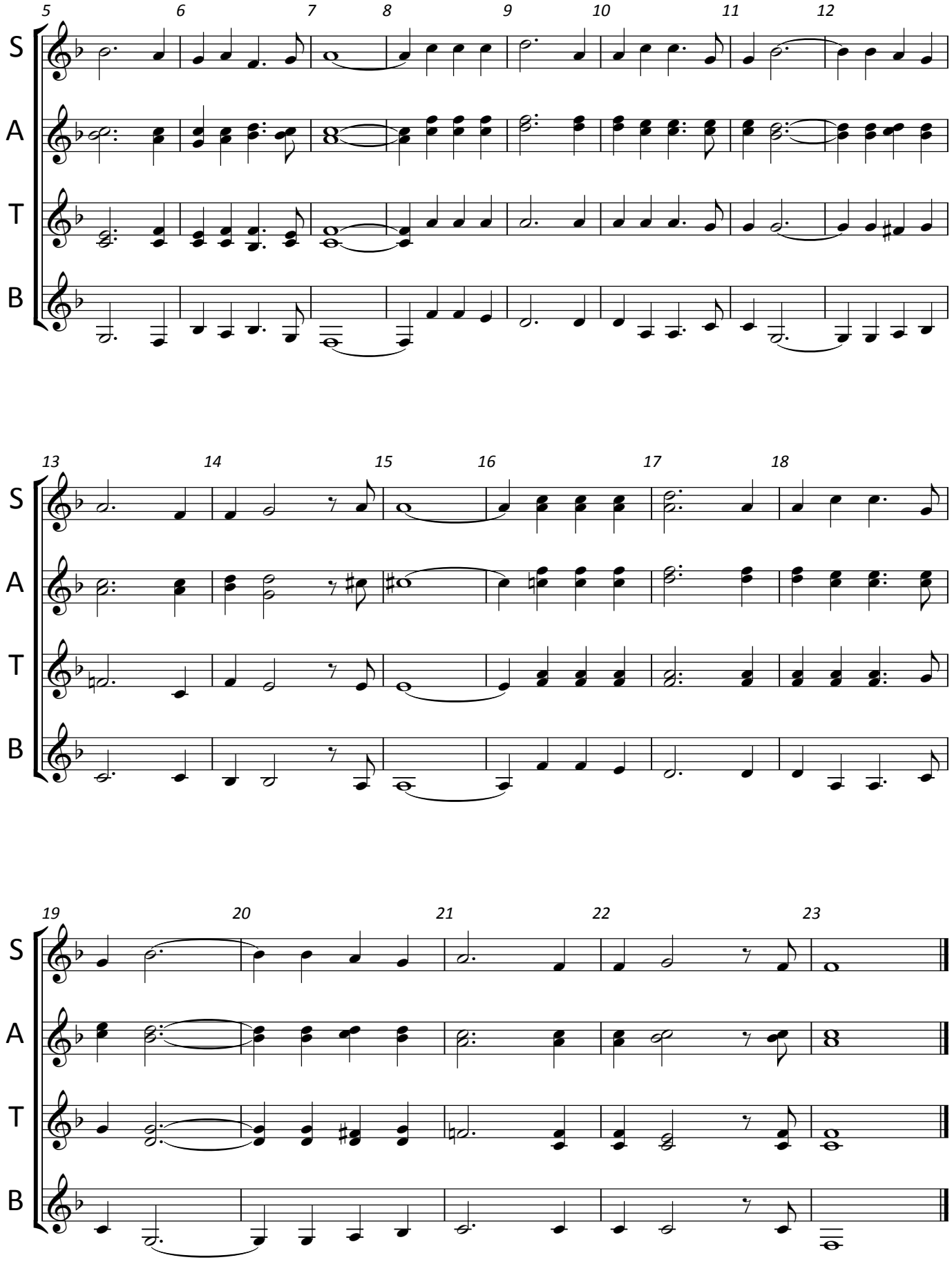


18

Finlandia
by
Jean Sibelius

(1900)

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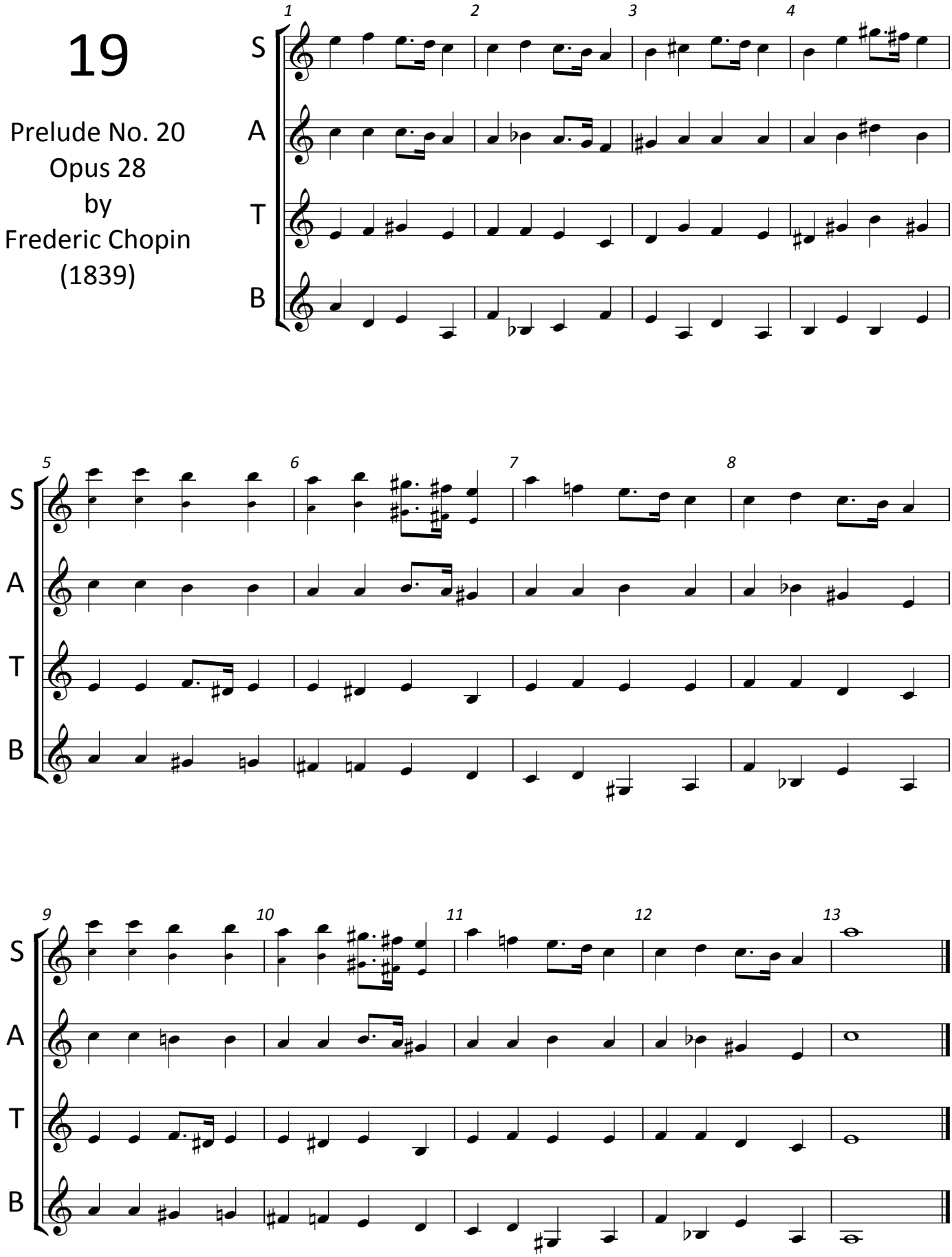
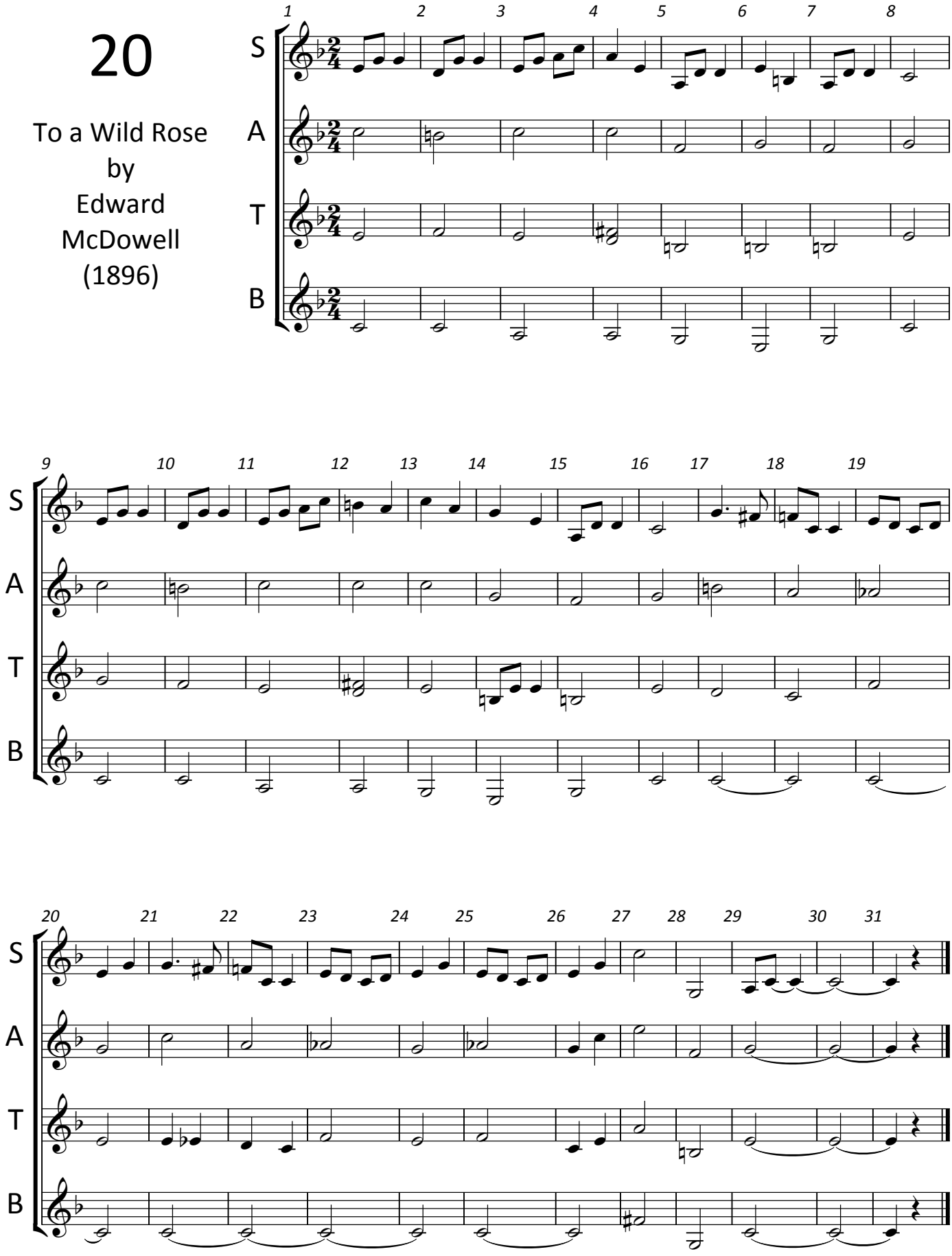
19

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



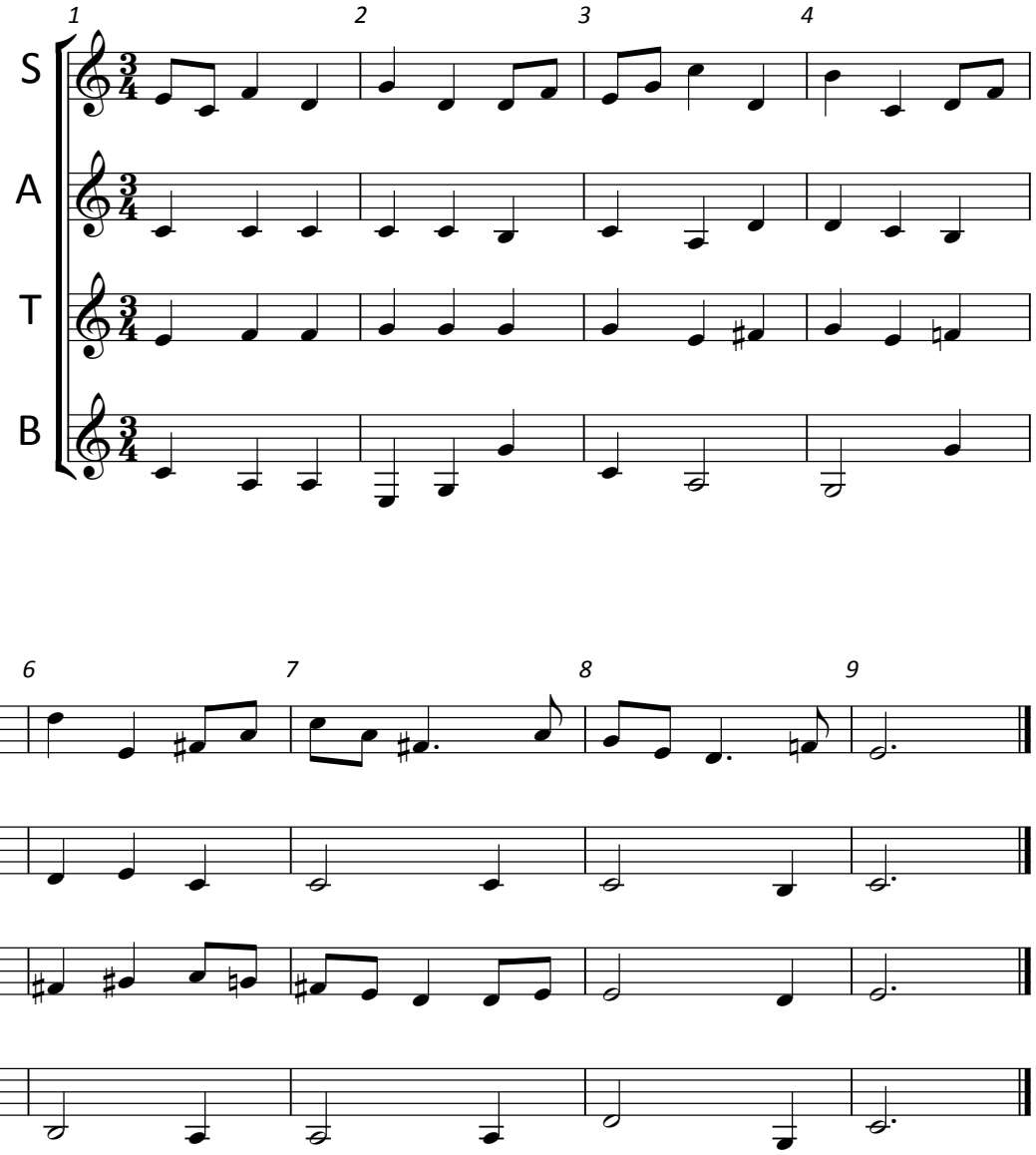
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

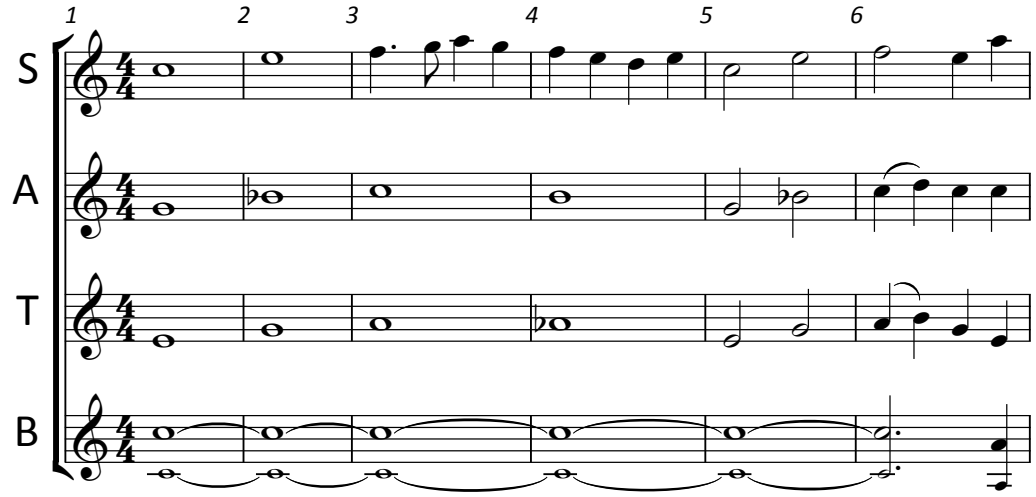
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

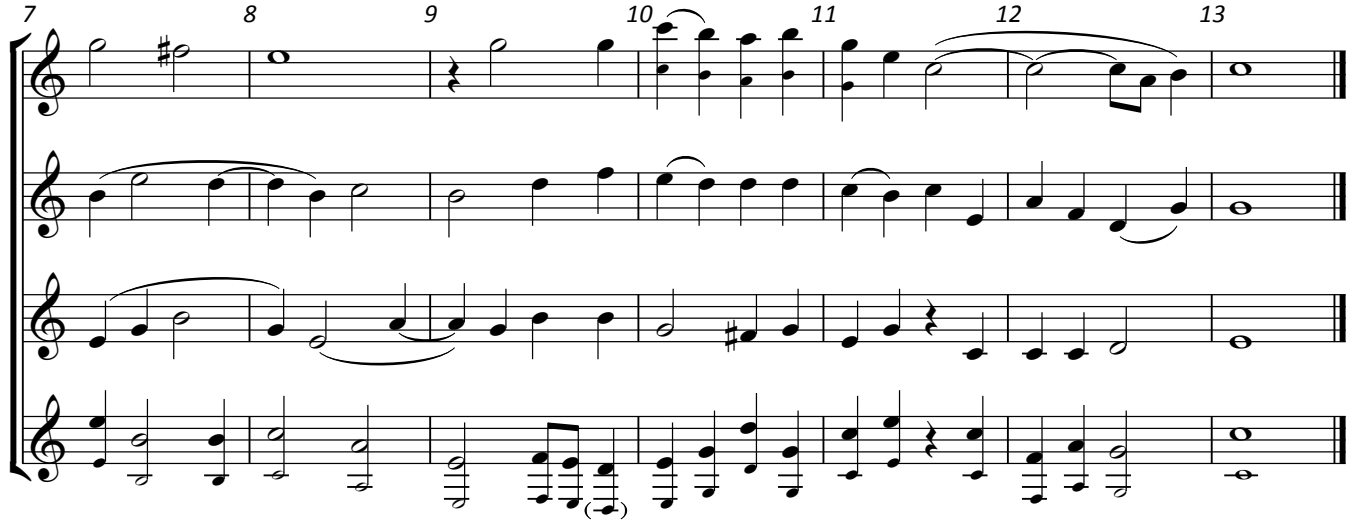


22

Blessed are They
That Mourn
by
Johannes Brahms

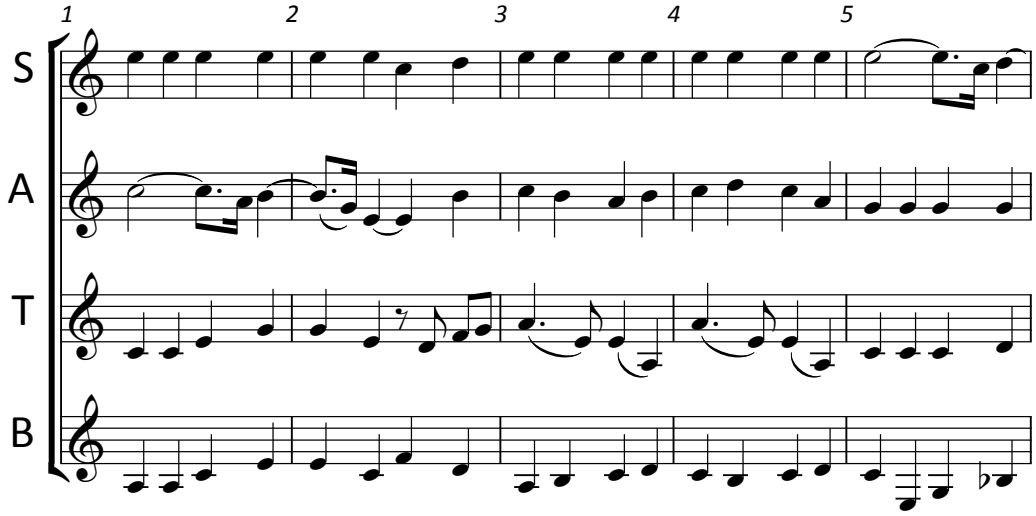
(1868)

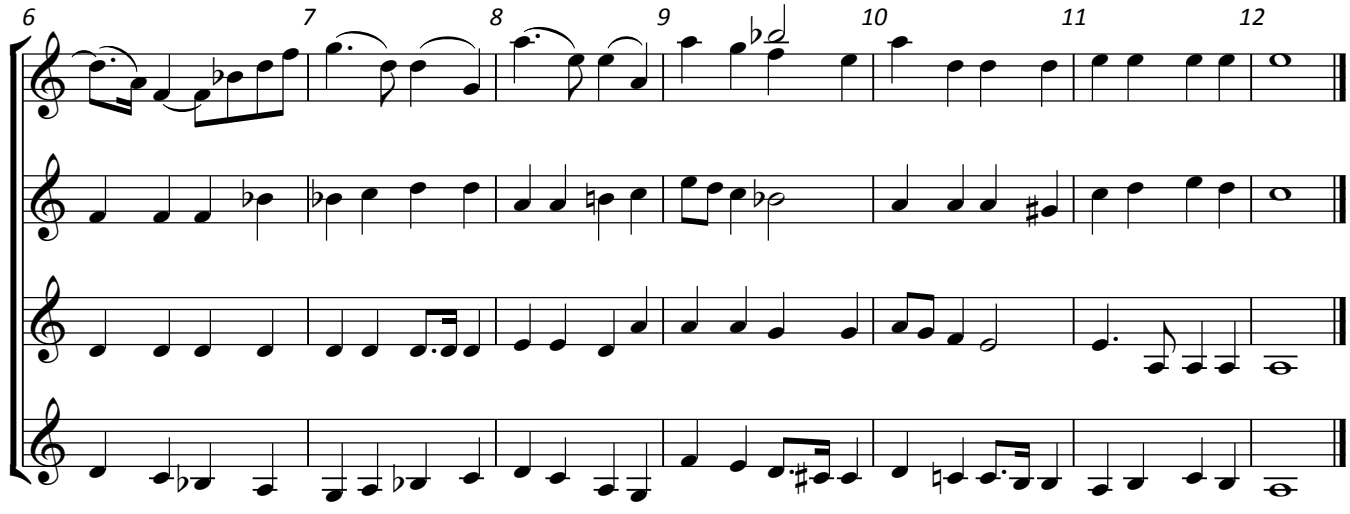




23

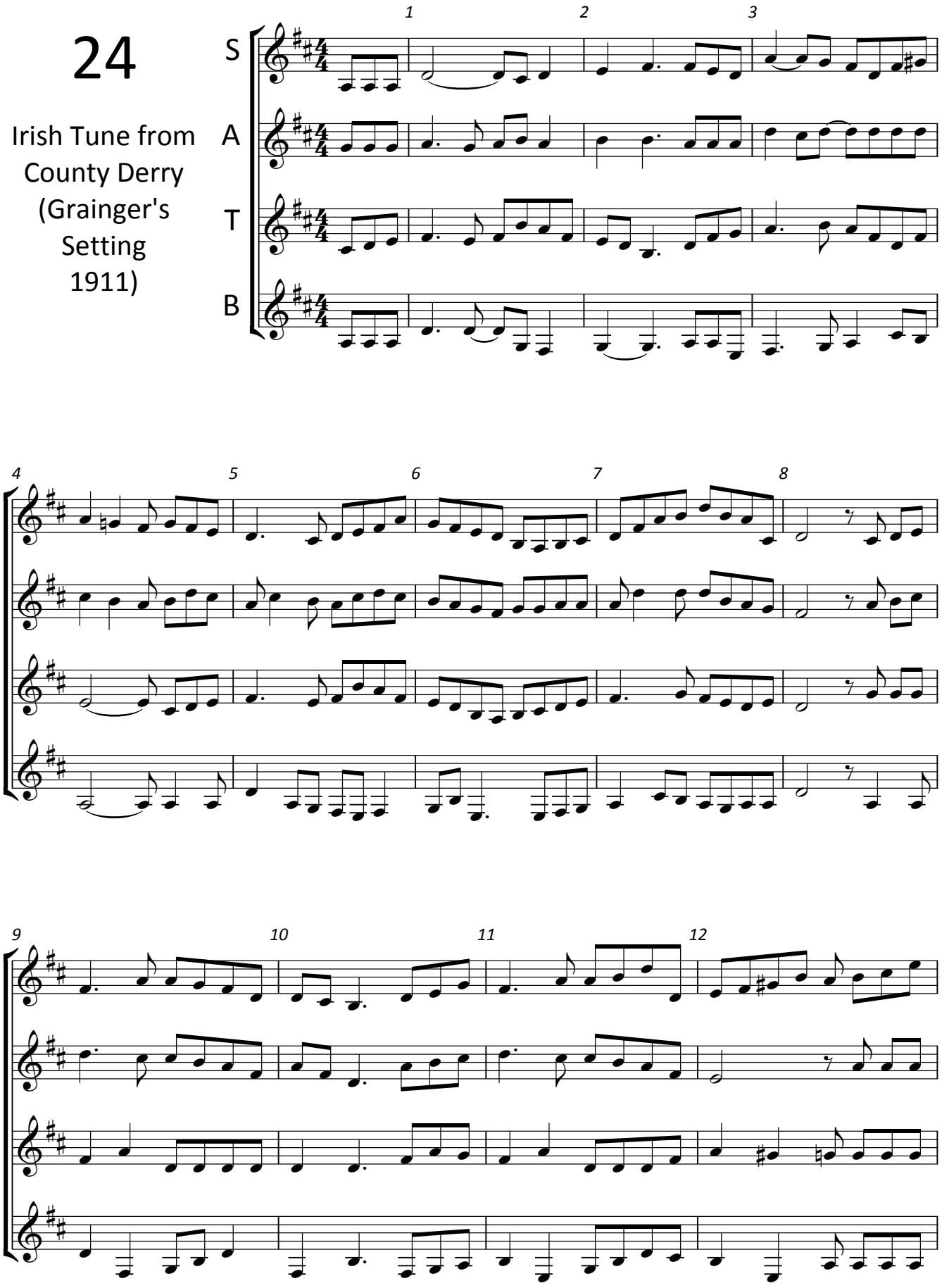
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

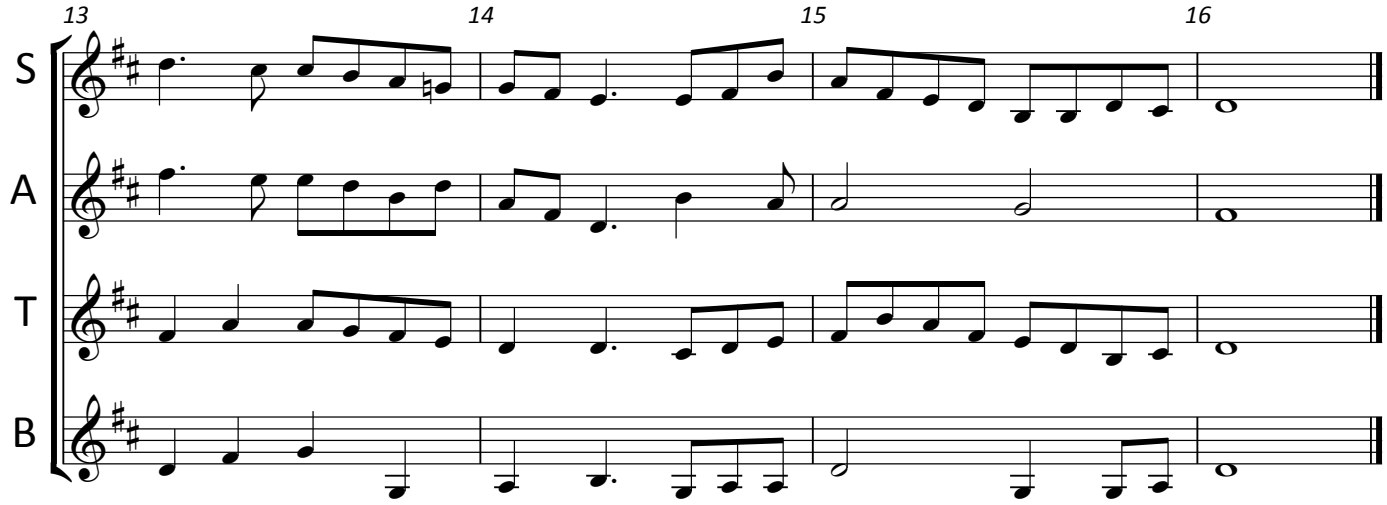




24

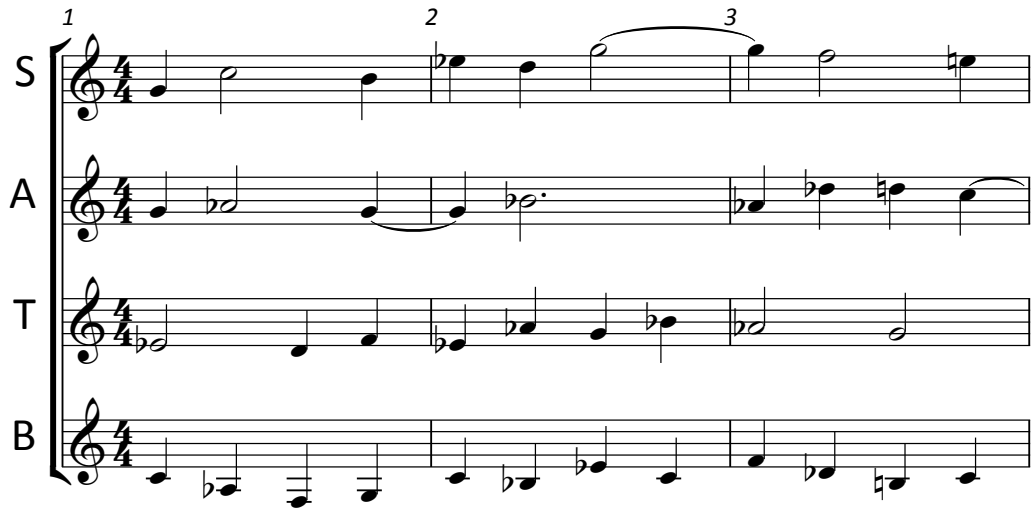
Irish Tune from County Derry (Grainger's Setting 1911)

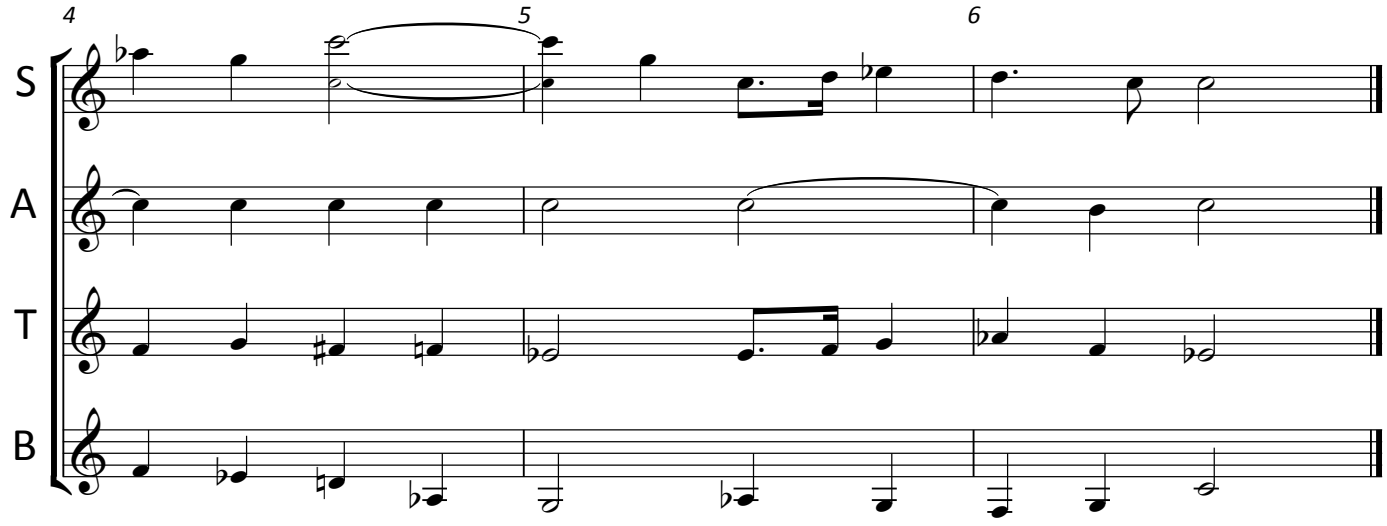




25

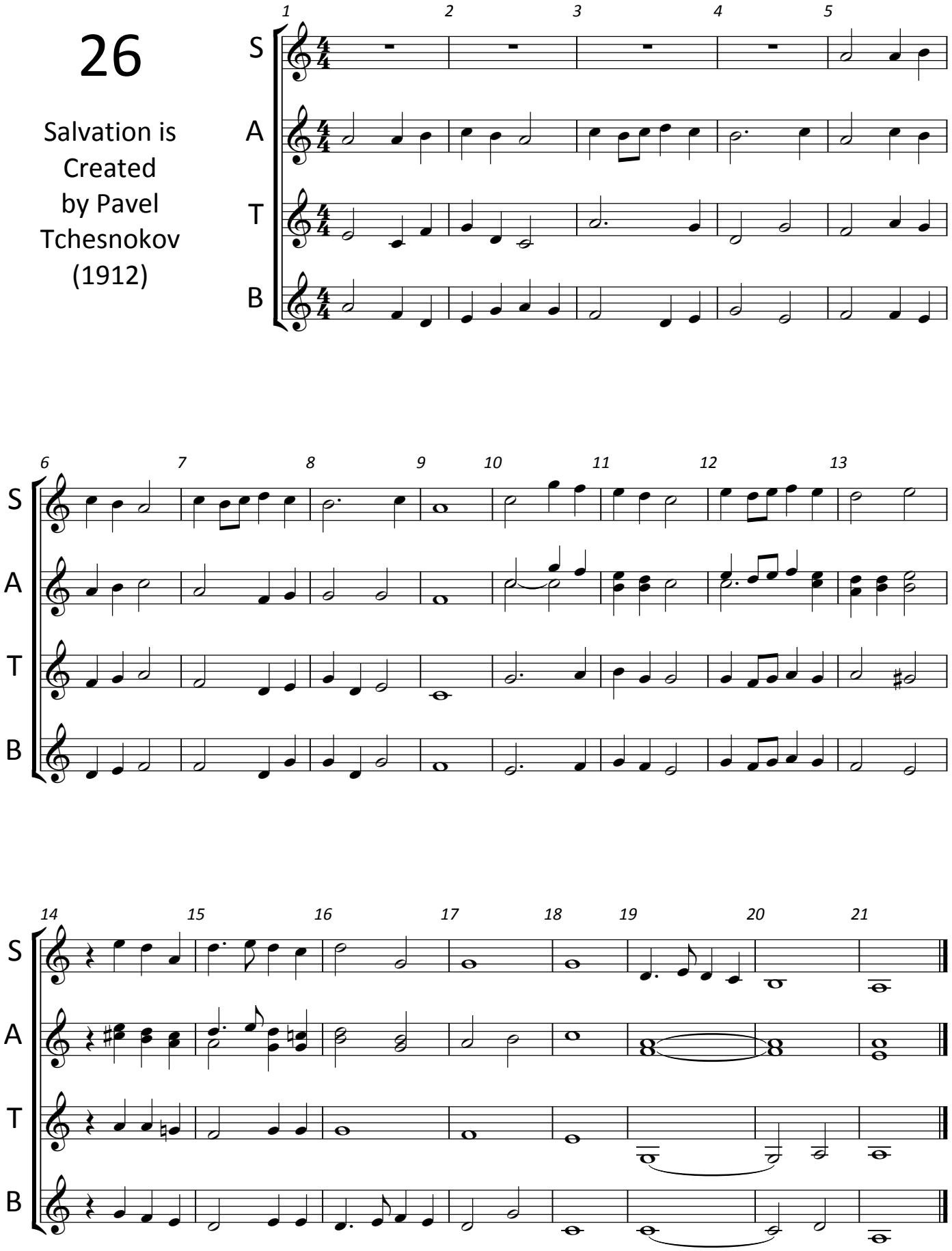
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





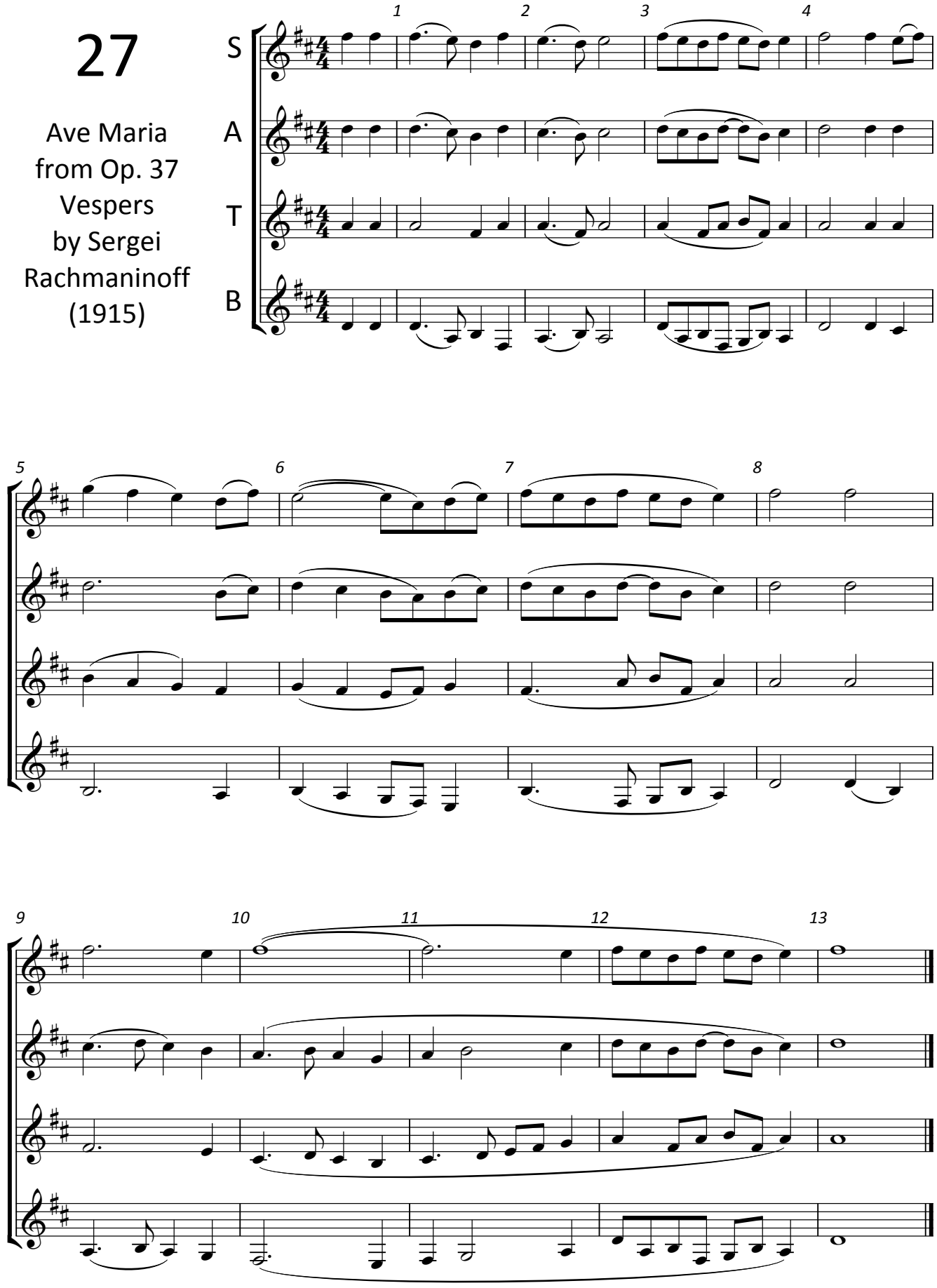
26

Salvation is Created by Pavel Tchesnokov (1912)



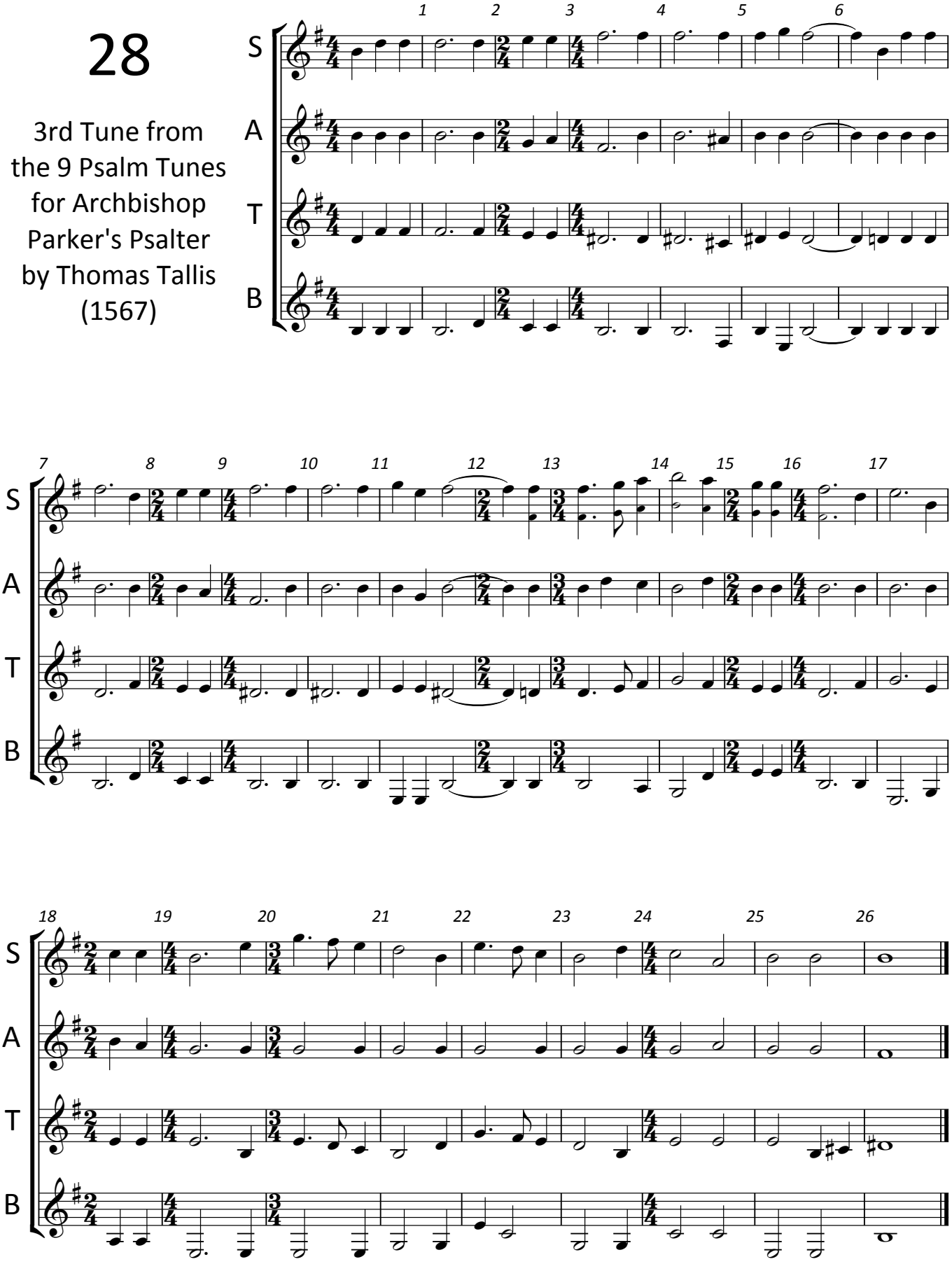
27

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



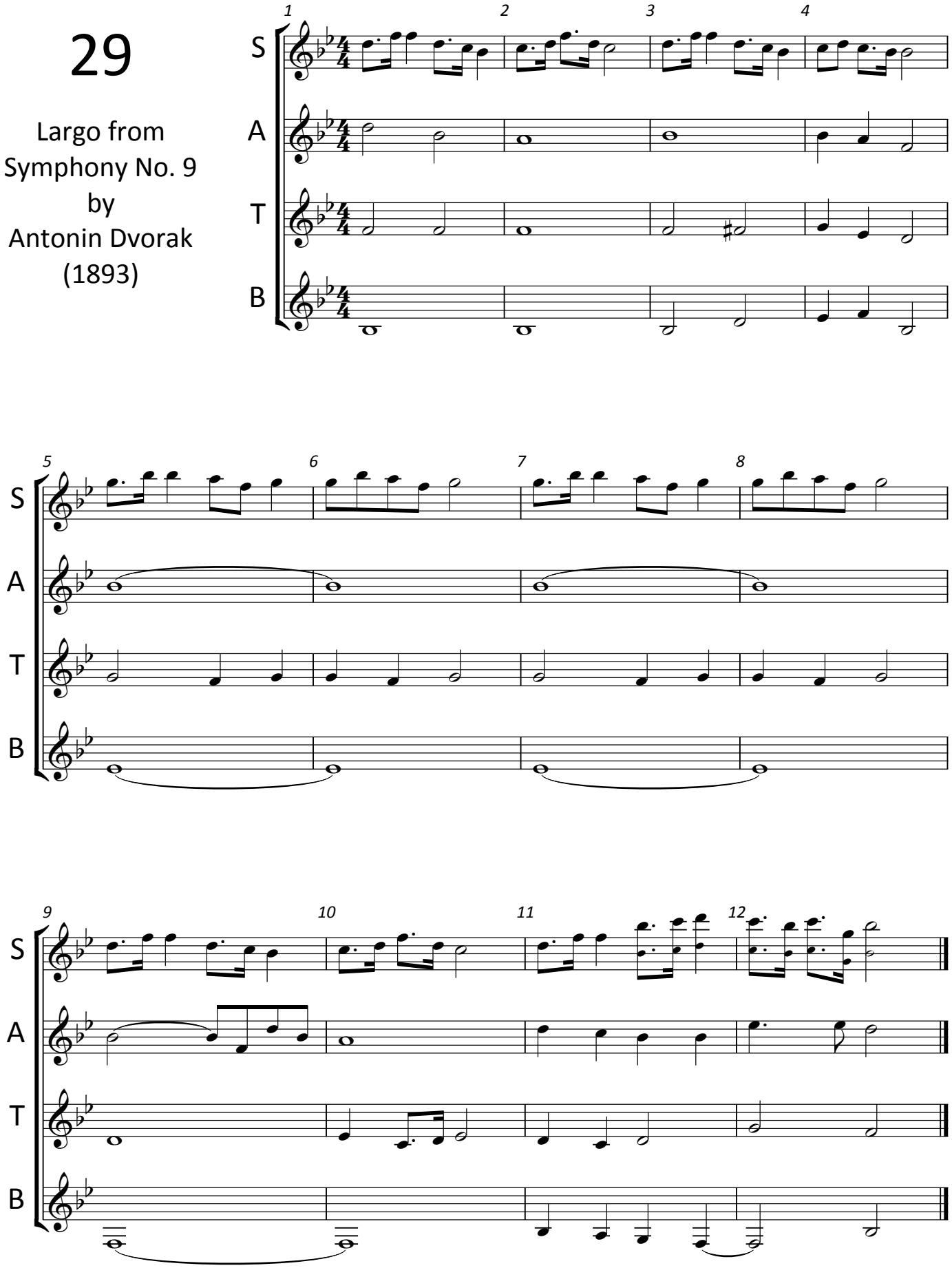
28

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



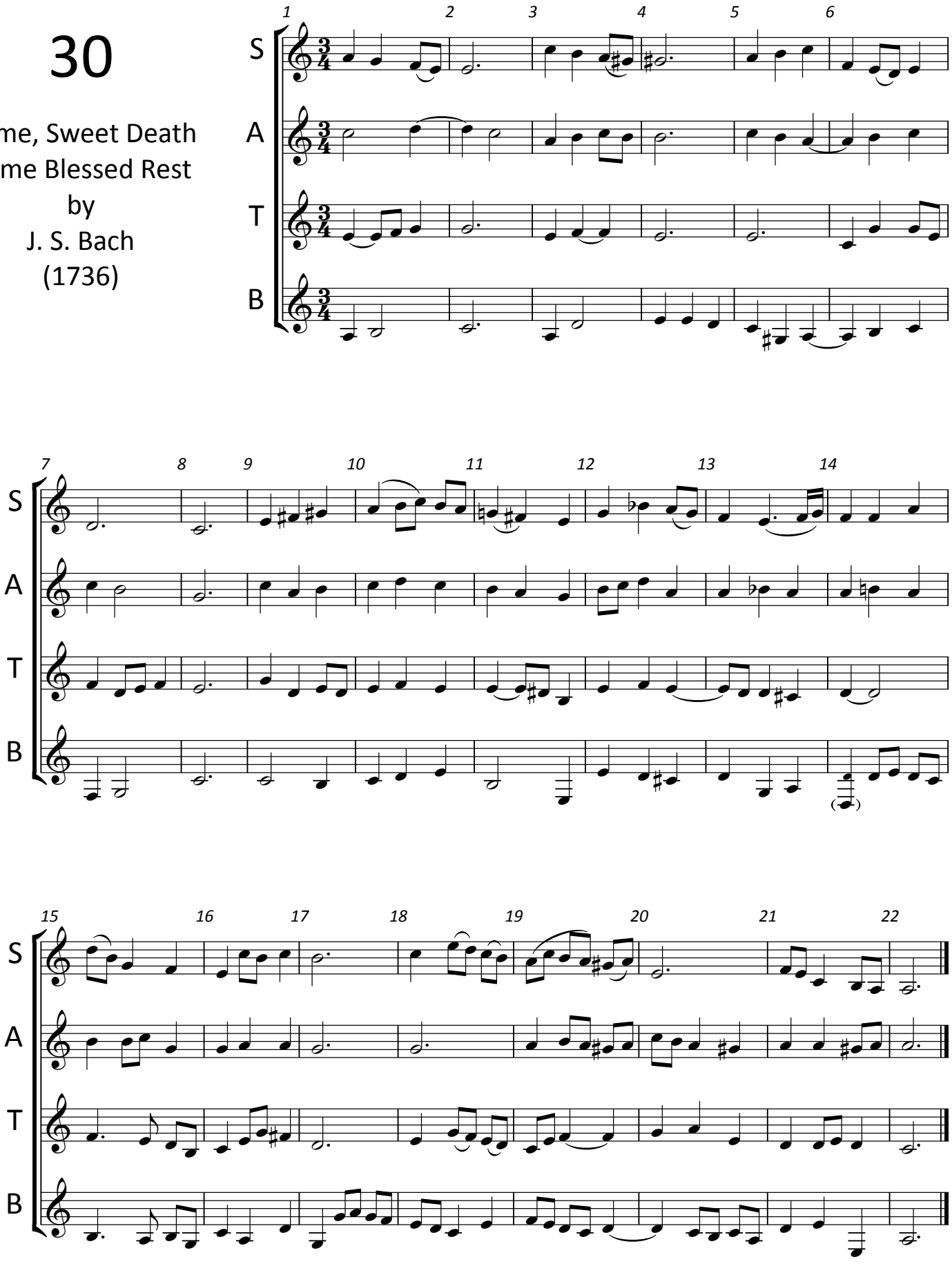
29

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



30

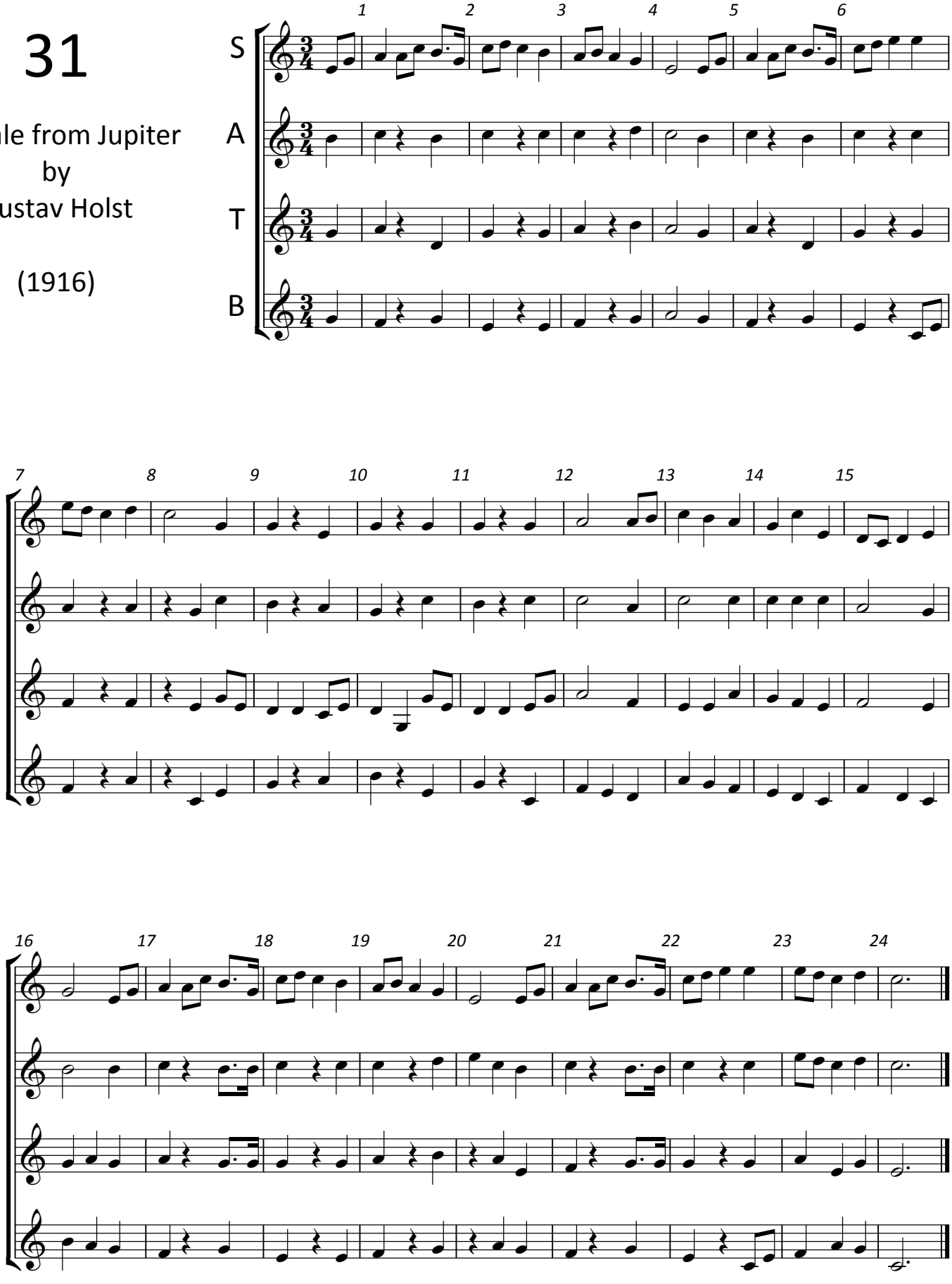
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

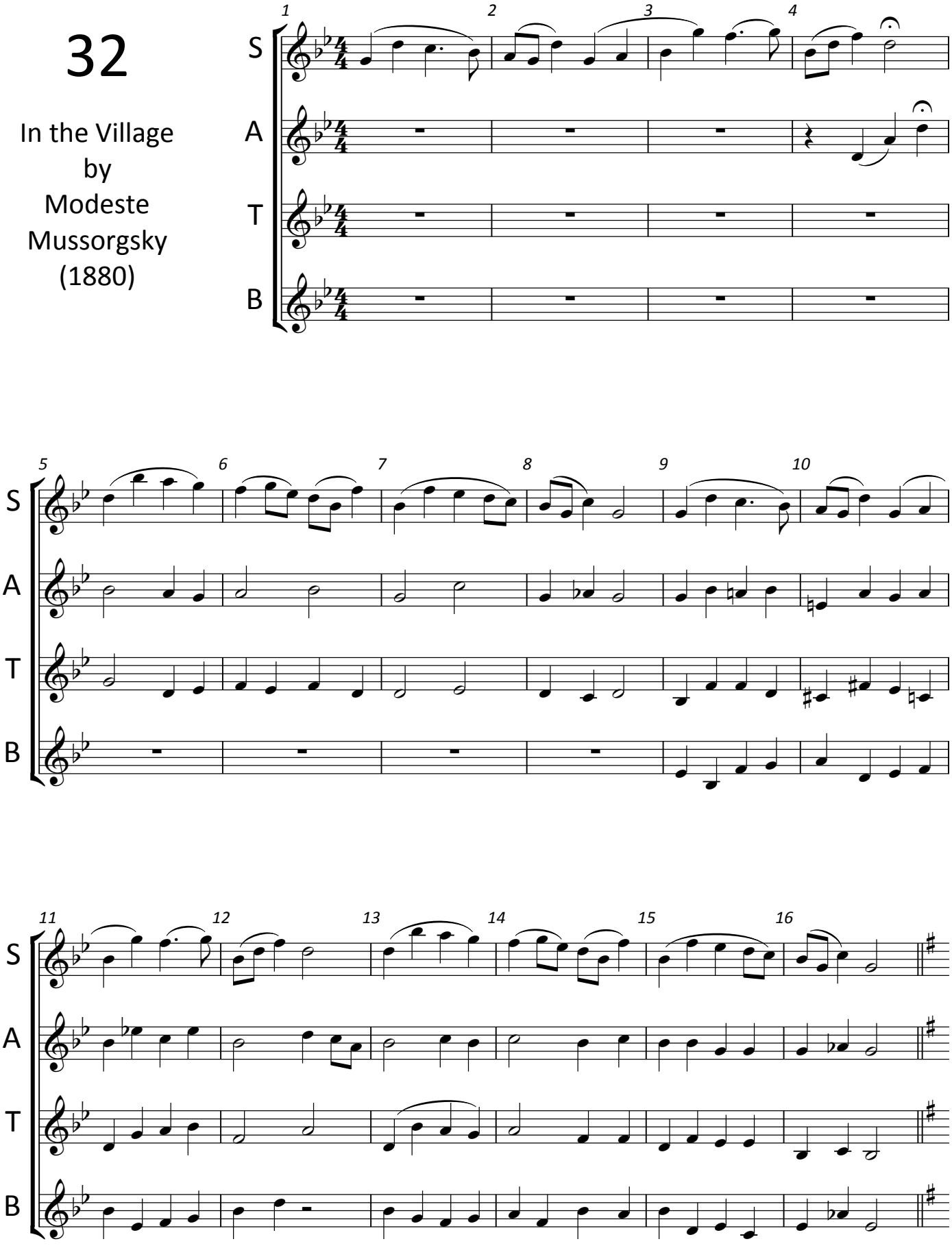
Chorale from Jupiter
by
Gustav Holst

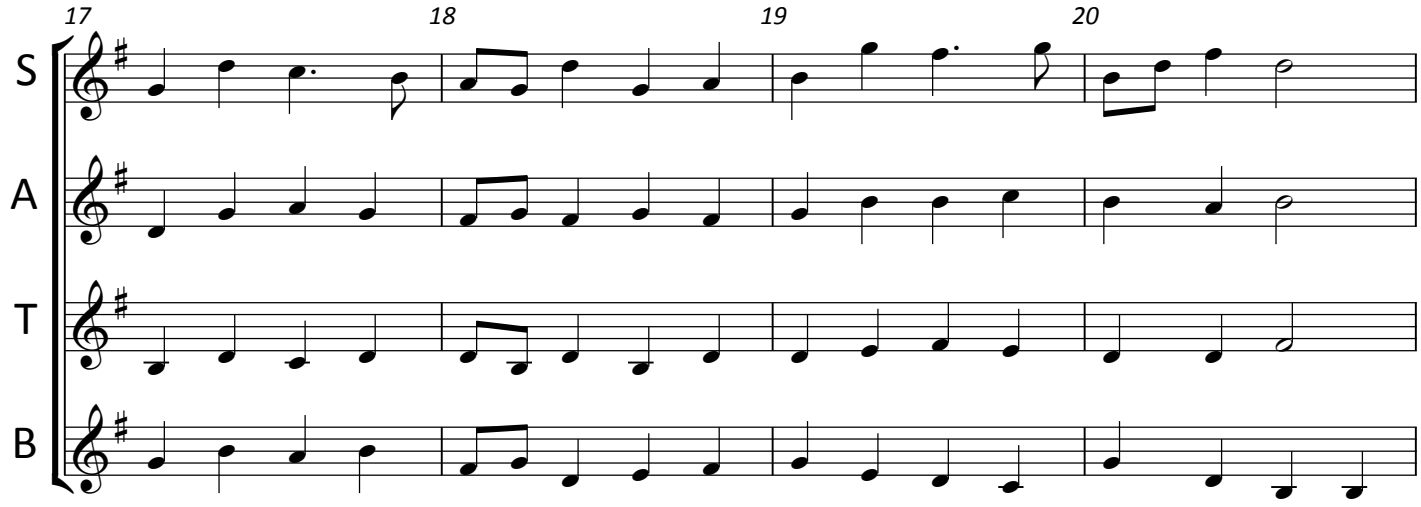
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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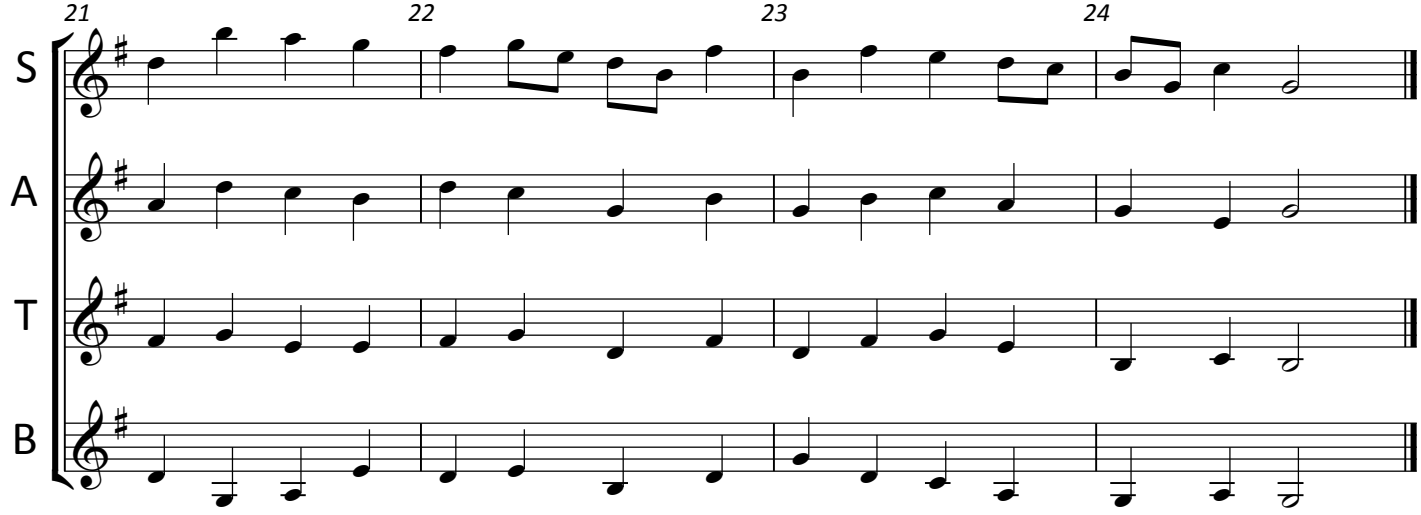
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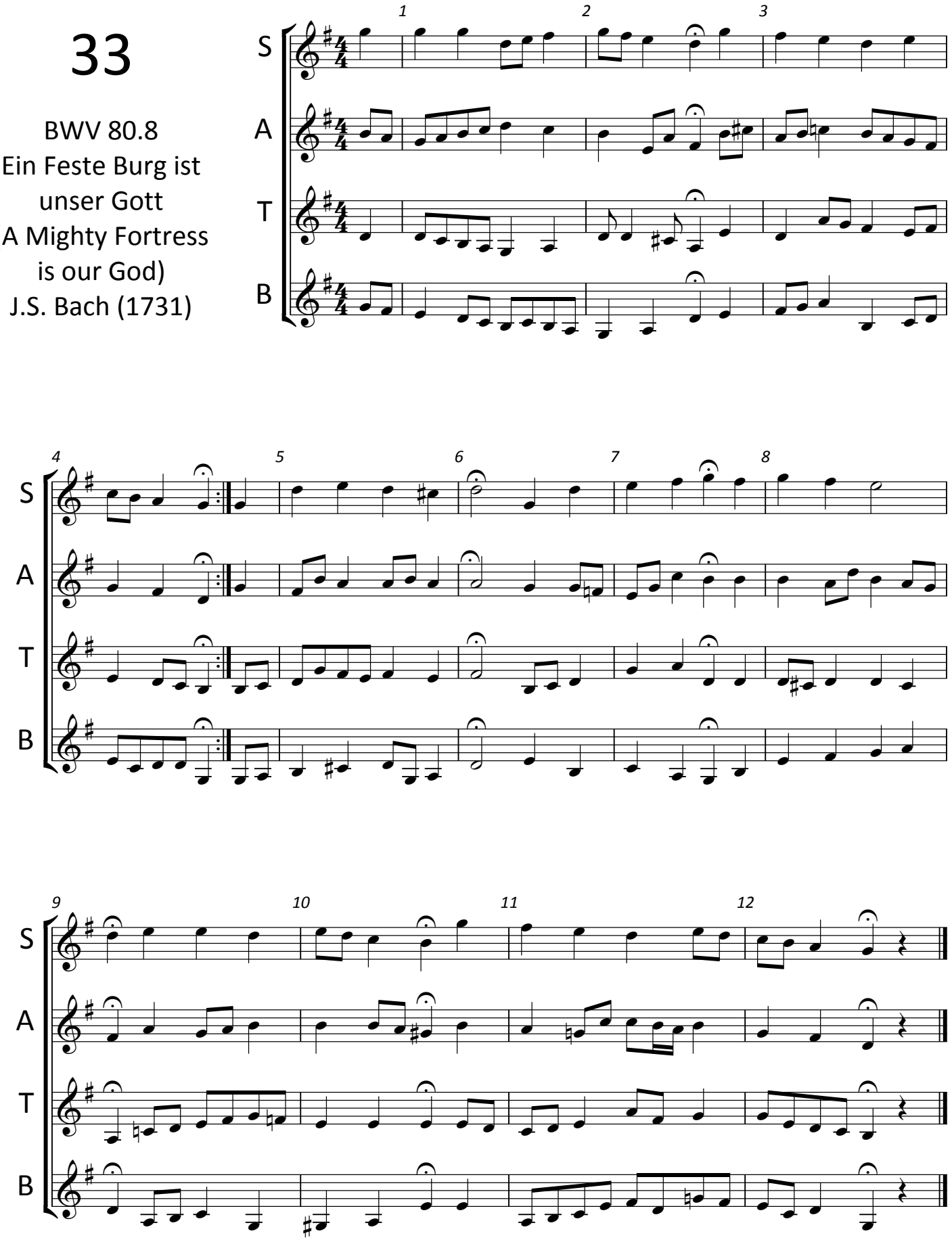
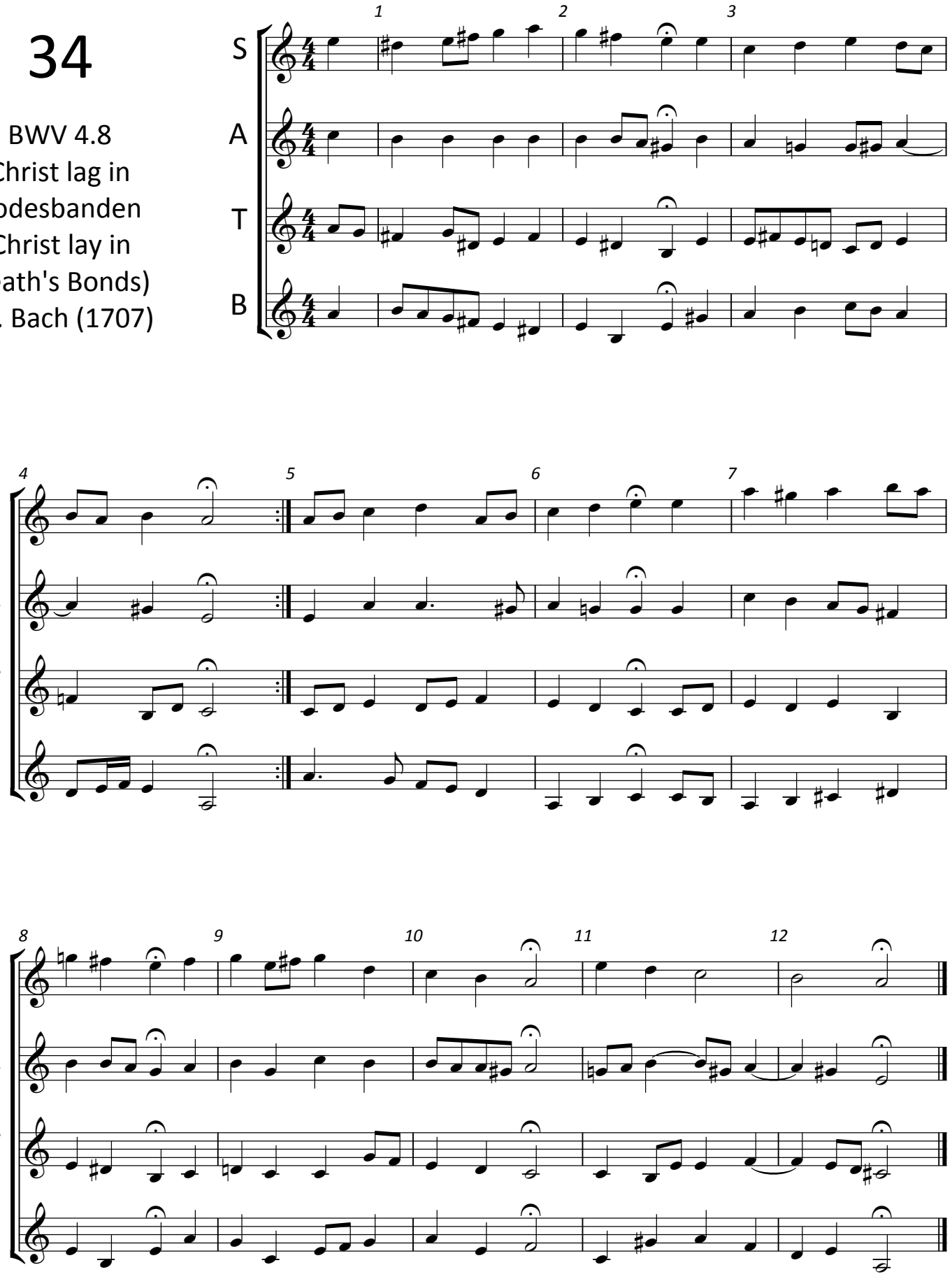
33

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



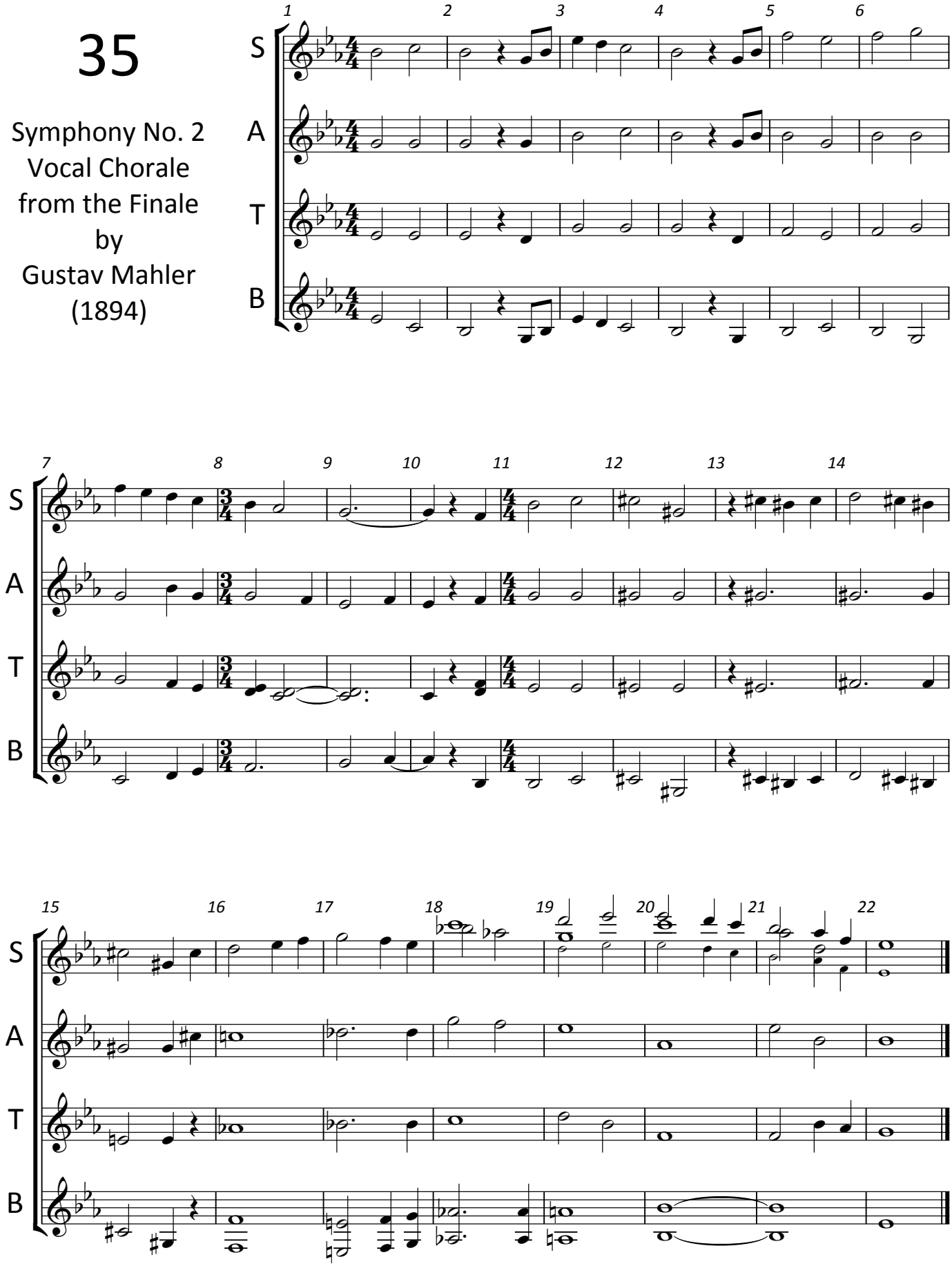
34

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



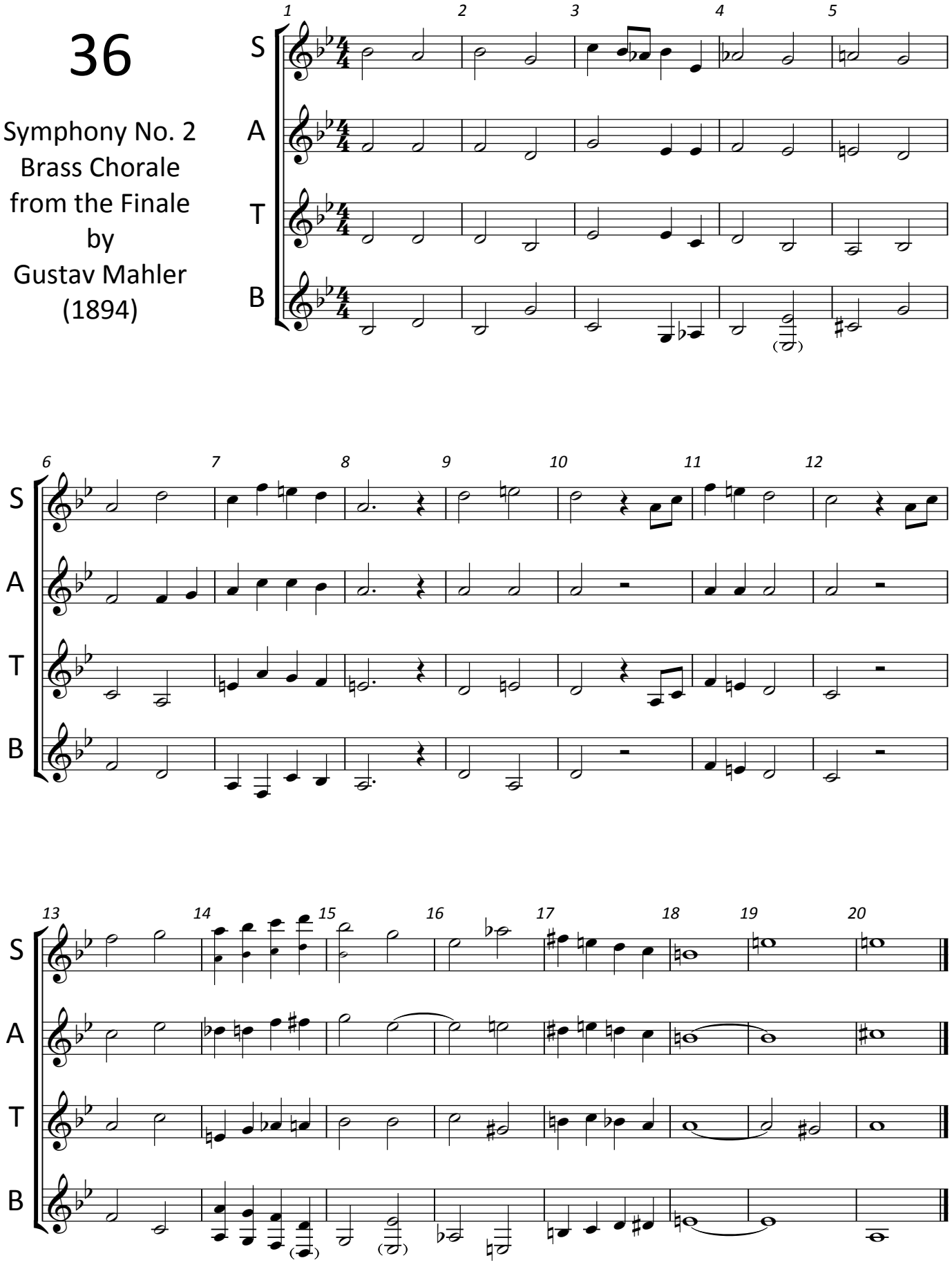
35

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)



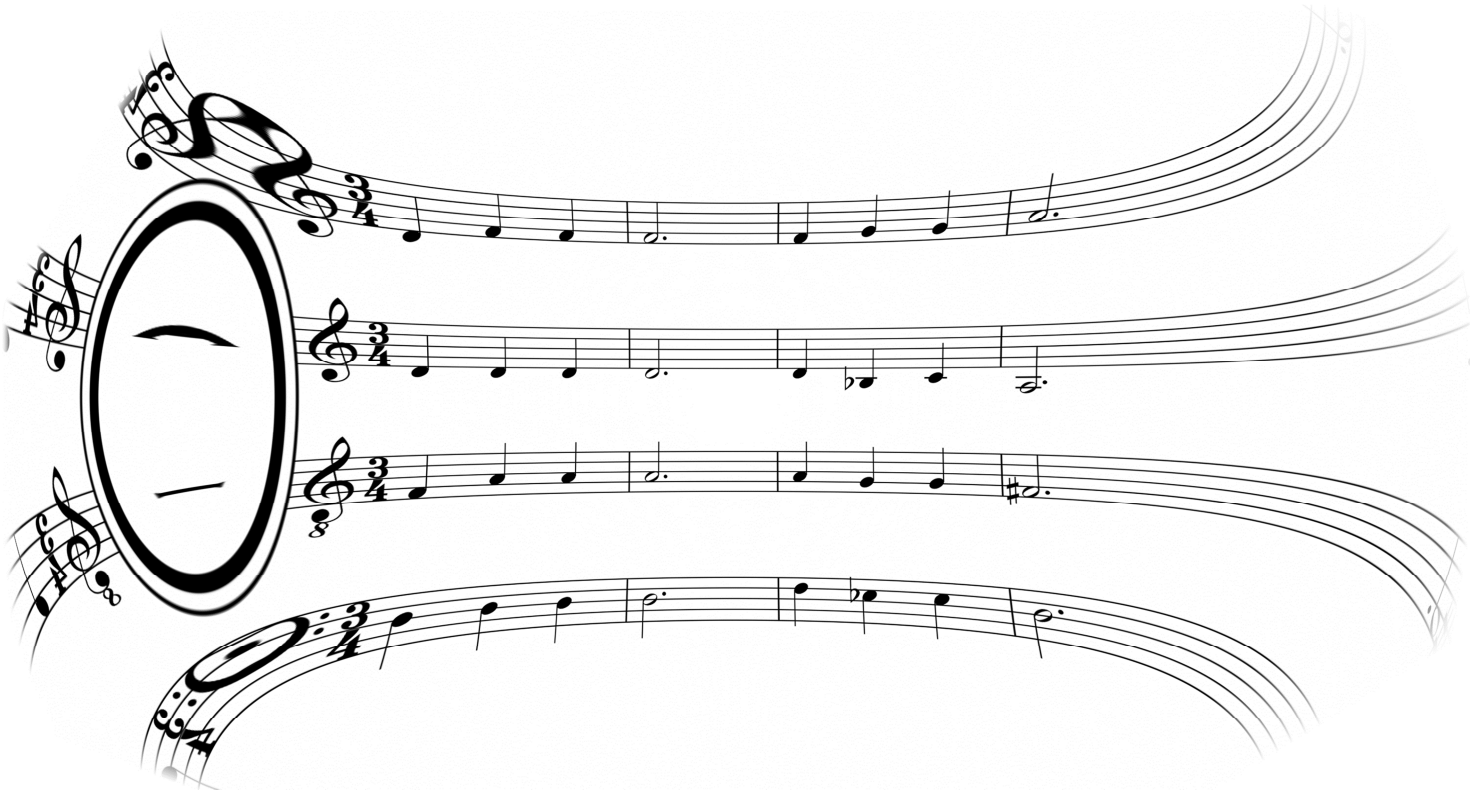
Alto Saxophone

Baritone Saxophone

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

For alto saxophone players

1. The **ALTO** part is your main part
2. Sometimes, the **TENOR** part works for you if you play the lower version (the upper version is for bari sax)
3. The **SOPRANO** can work for you if it is in a high, yet reasonable range

For baritone saxophone 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

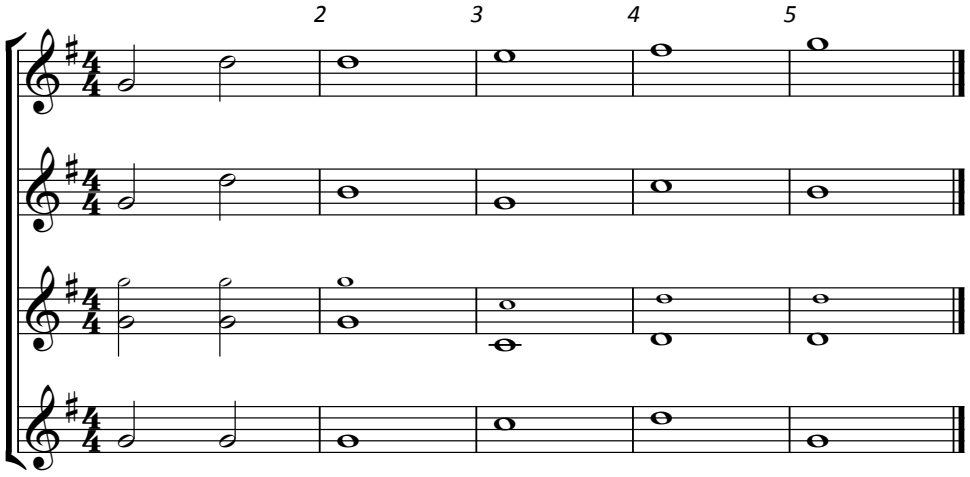
For both

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 (ex. Bari's w/o low A). Usually, they are there just to show you where the actual part should go.

1

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

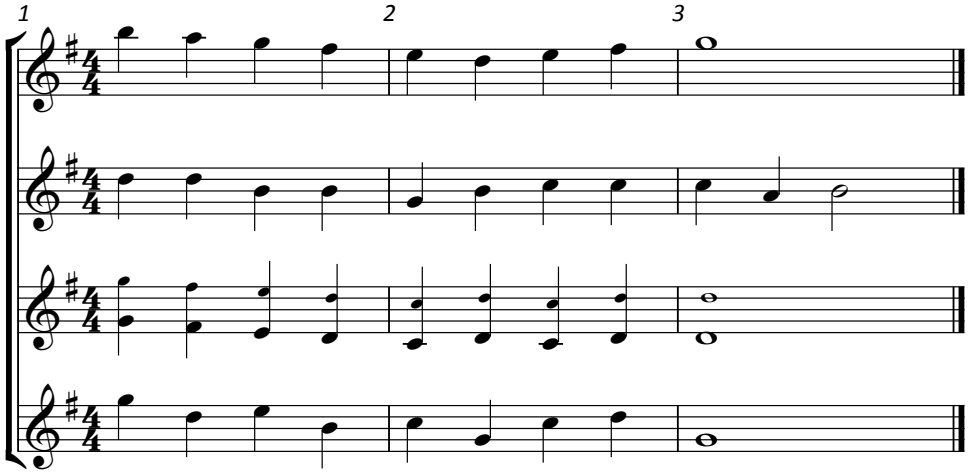
A simple chord progression



2

Canon in D
by
Johann Pachelbel

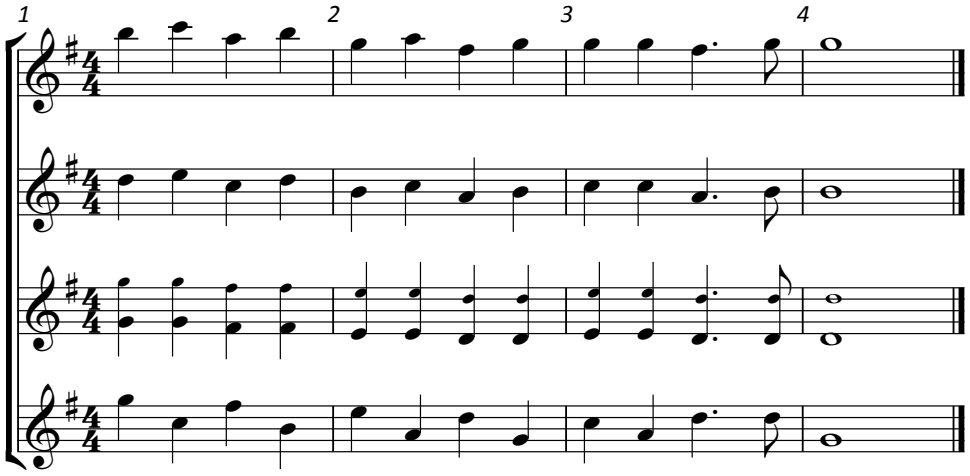
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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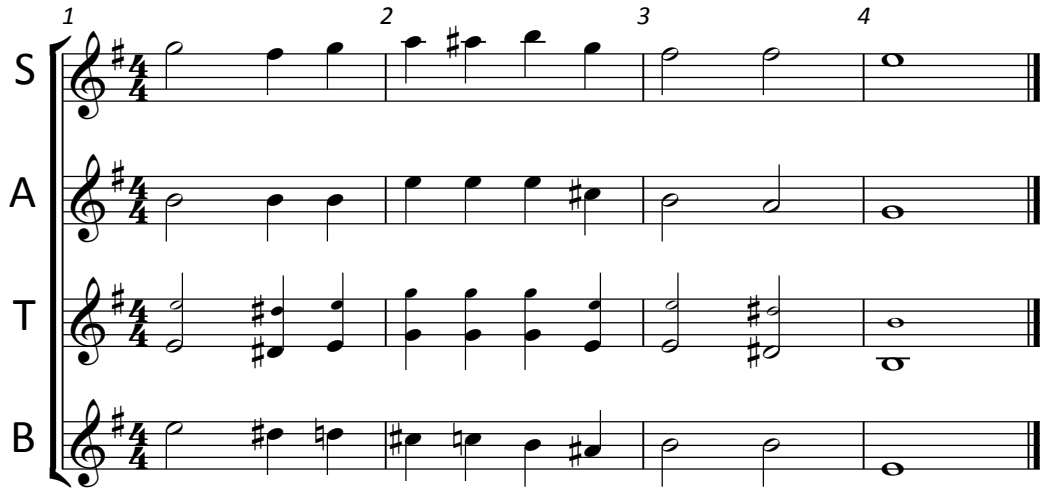
4

Augmented 6th Cadence

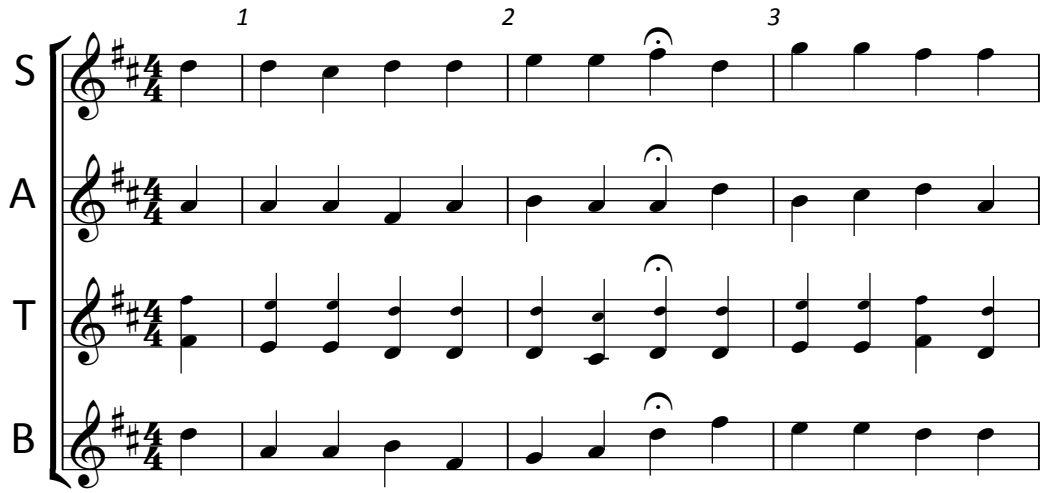
A special type of cadence

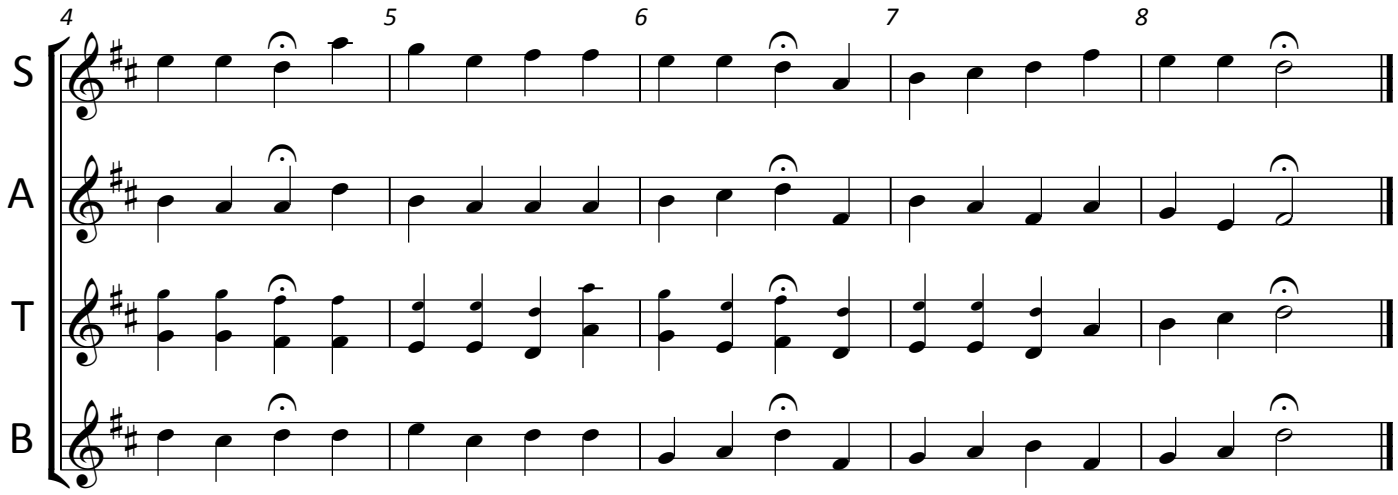


5

Tallis Canon by Thomas Tallis

(ca. 1560)

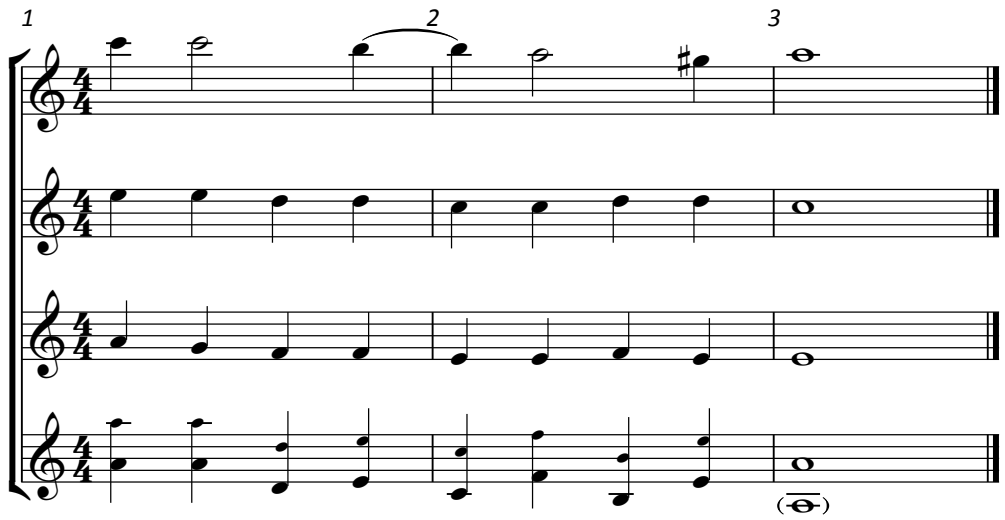




6

Suspensions

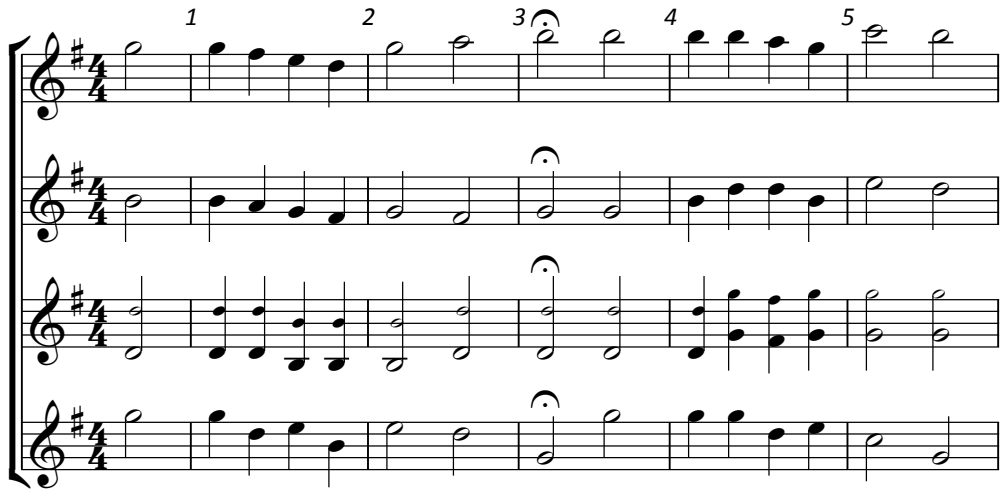
(Preparation
Suspension
Resolution)

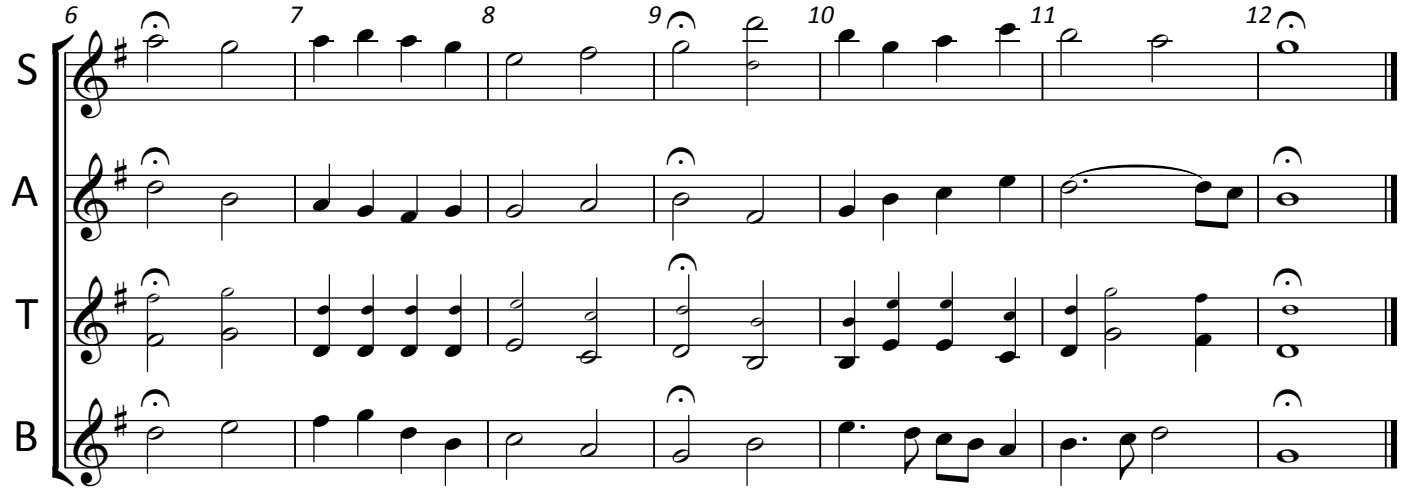


7

Old Hundredth
by
Loys Bourgeois

(1551)

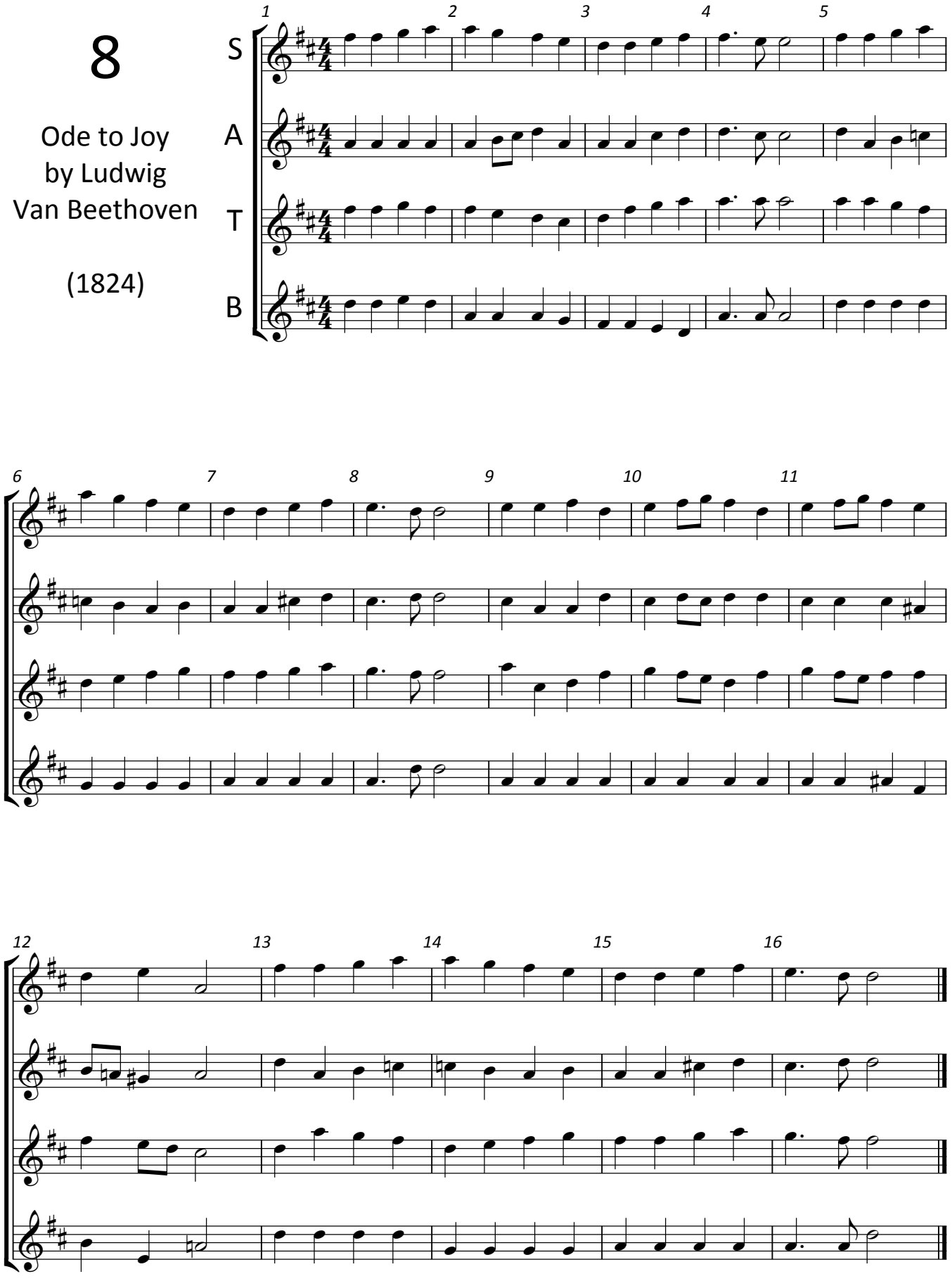




8

Ode to Joy
by Ludwig
Van Beethoven

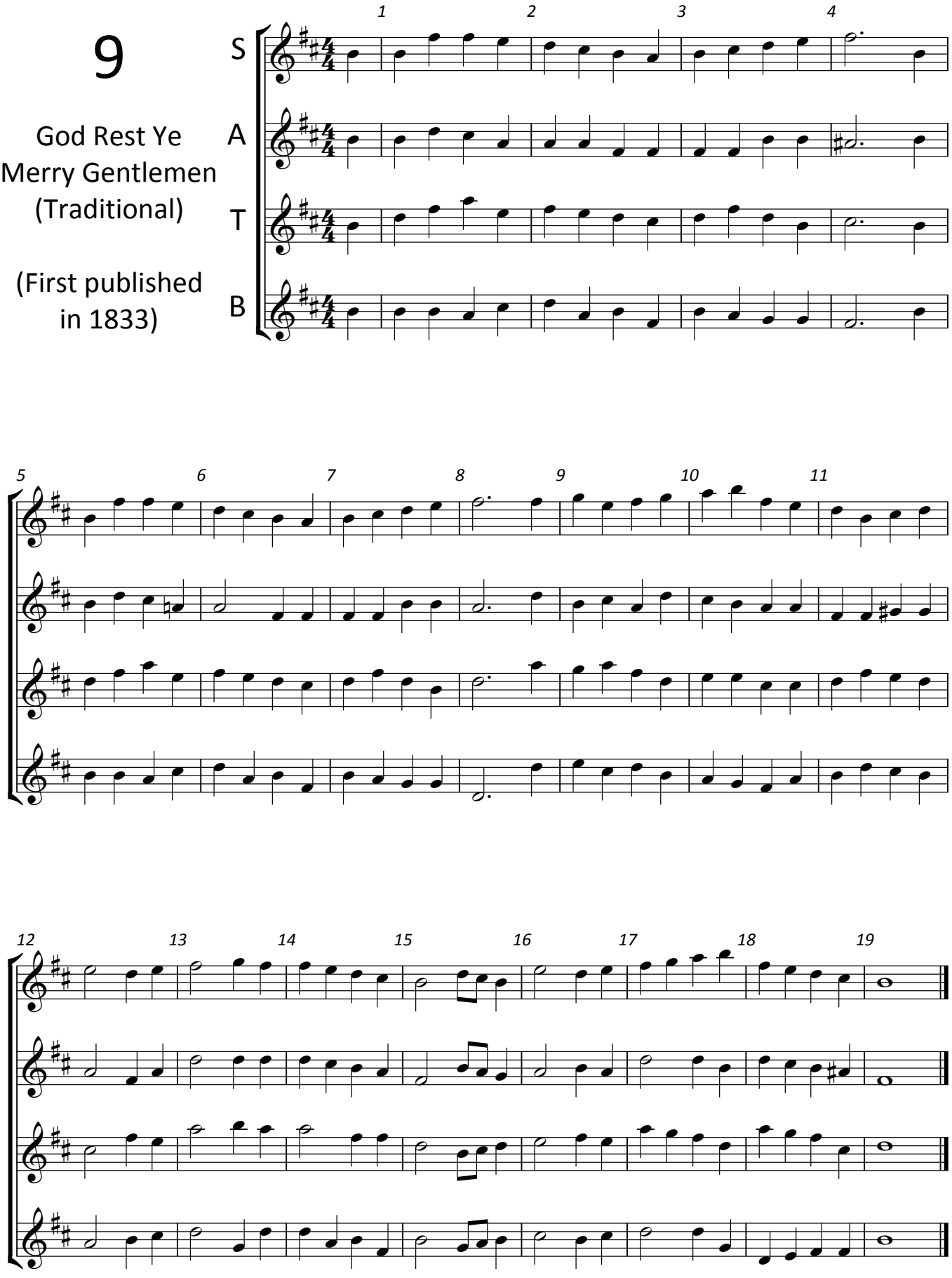
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

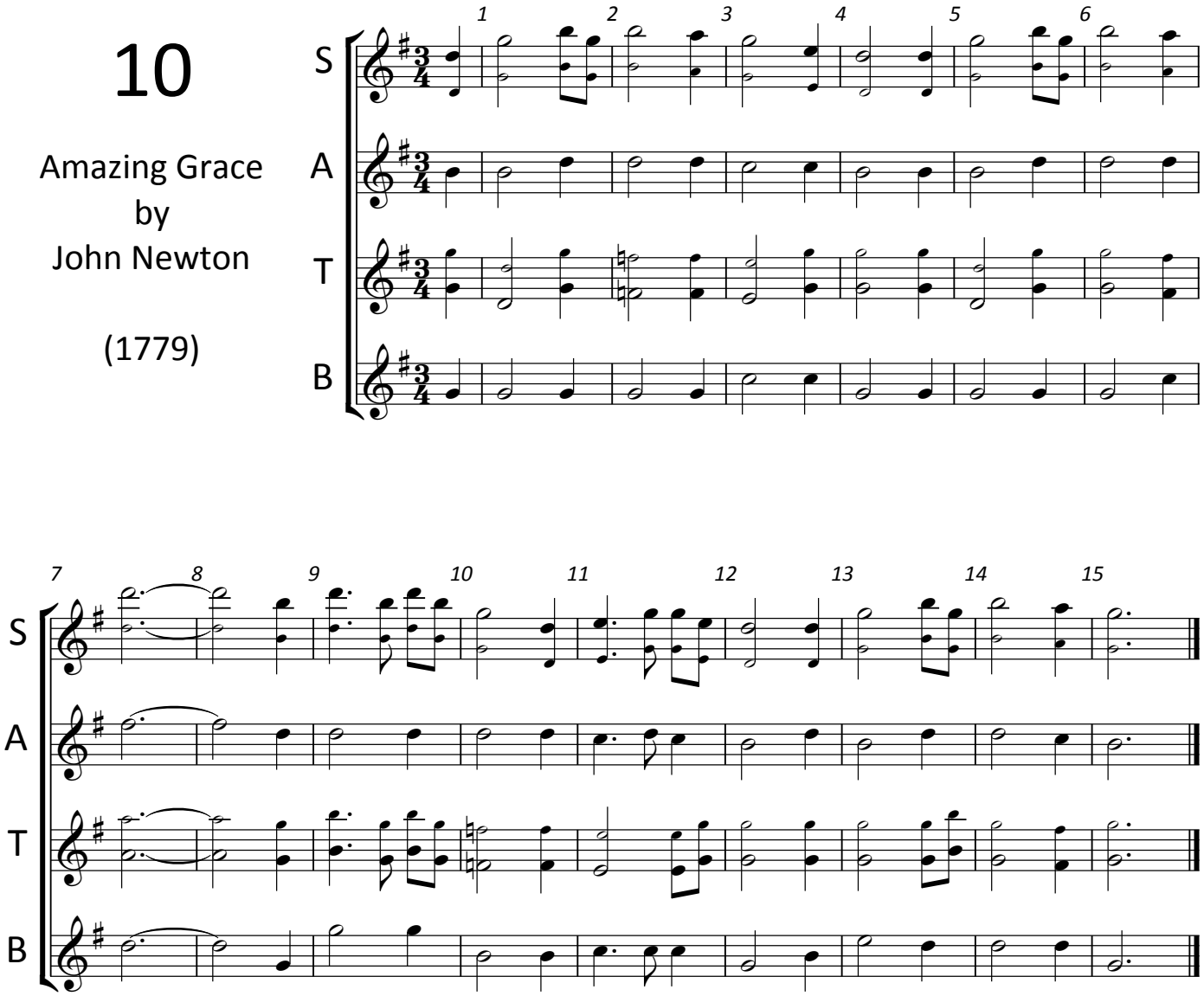
(First published
in 1833)



10

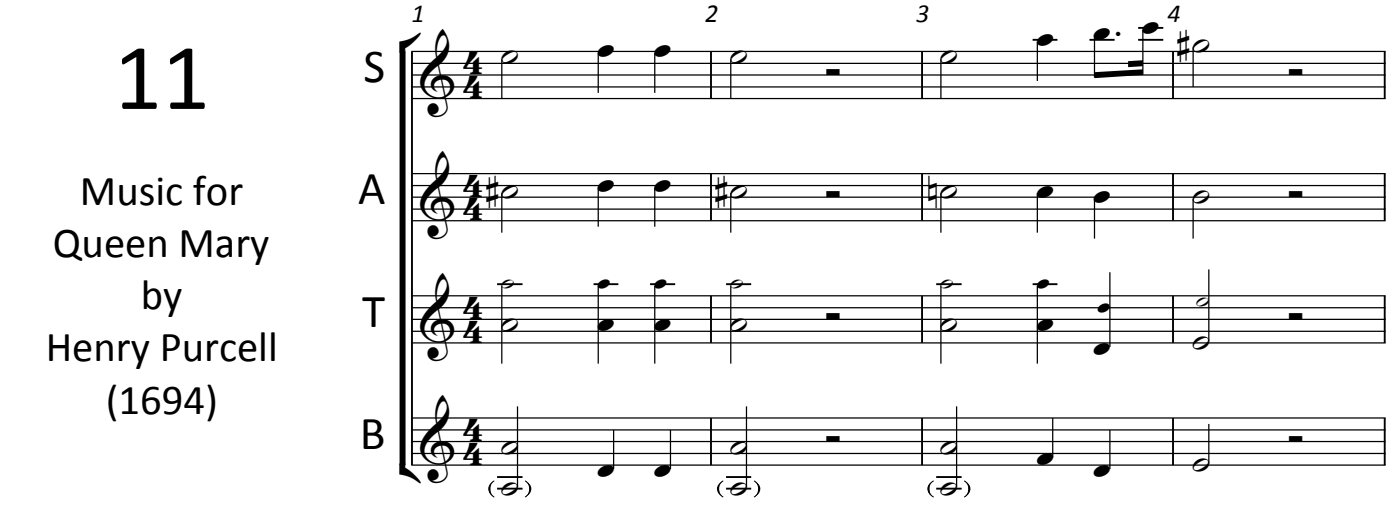
Amazing Grace
by
John Newton

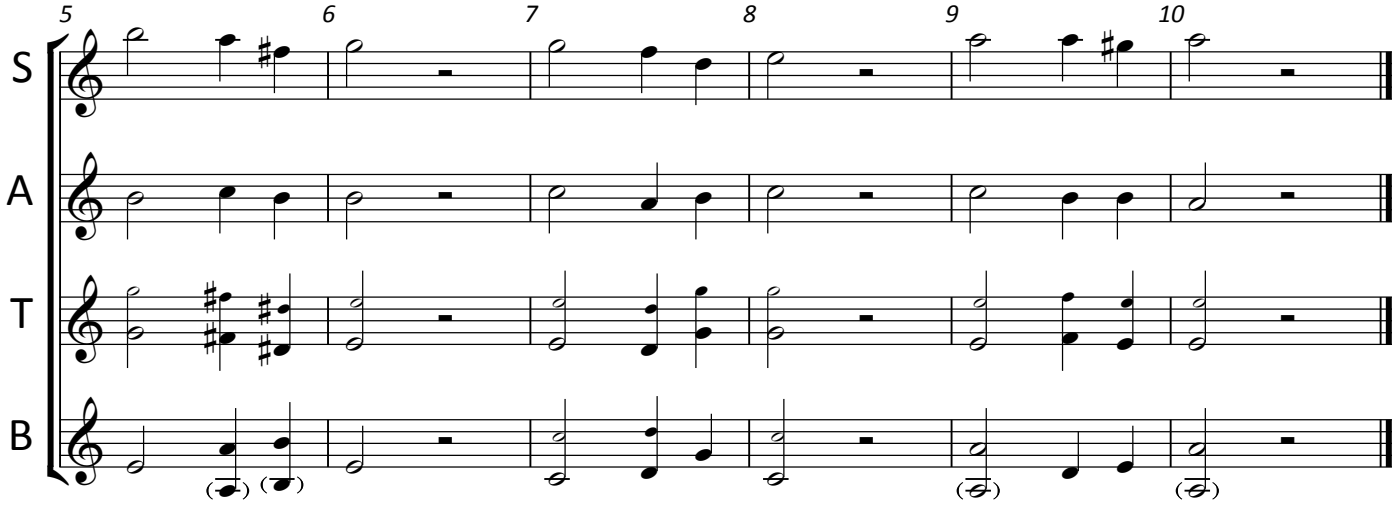
(1779)



11

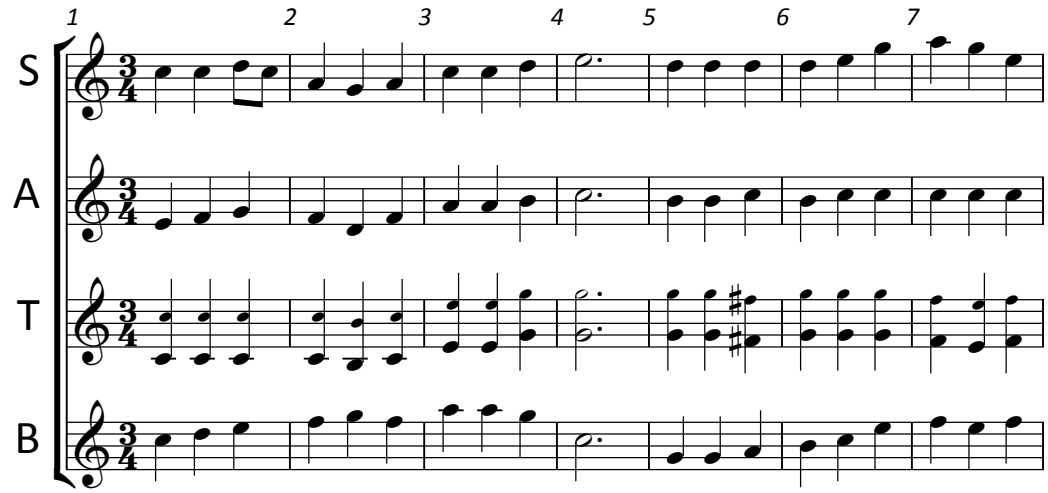
Music for
Queen Mary
by
Henry Purcell
(1694)

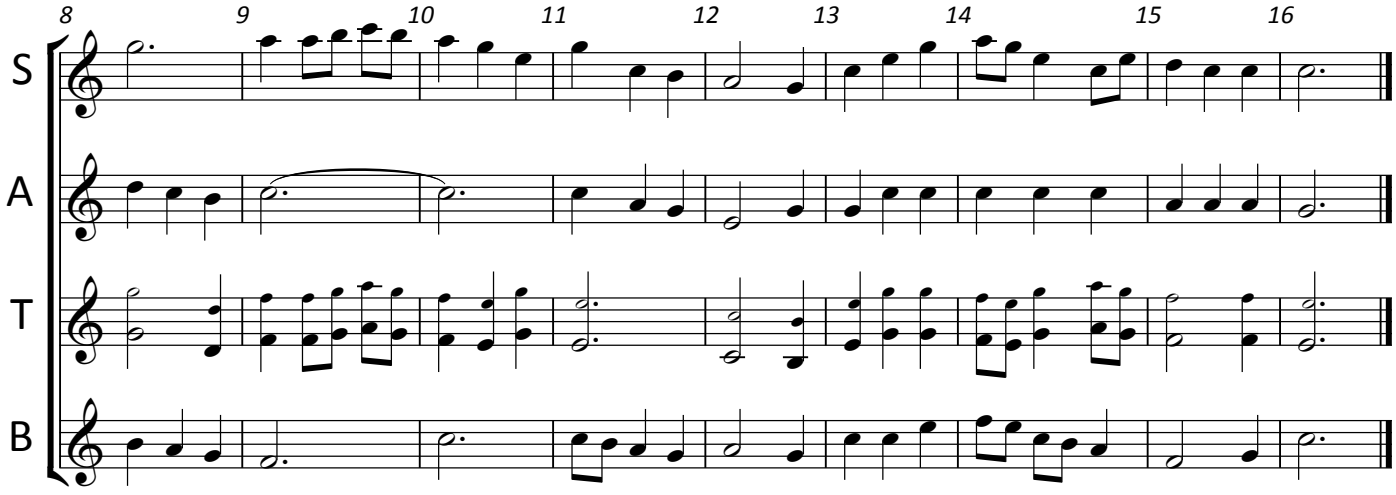




12

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

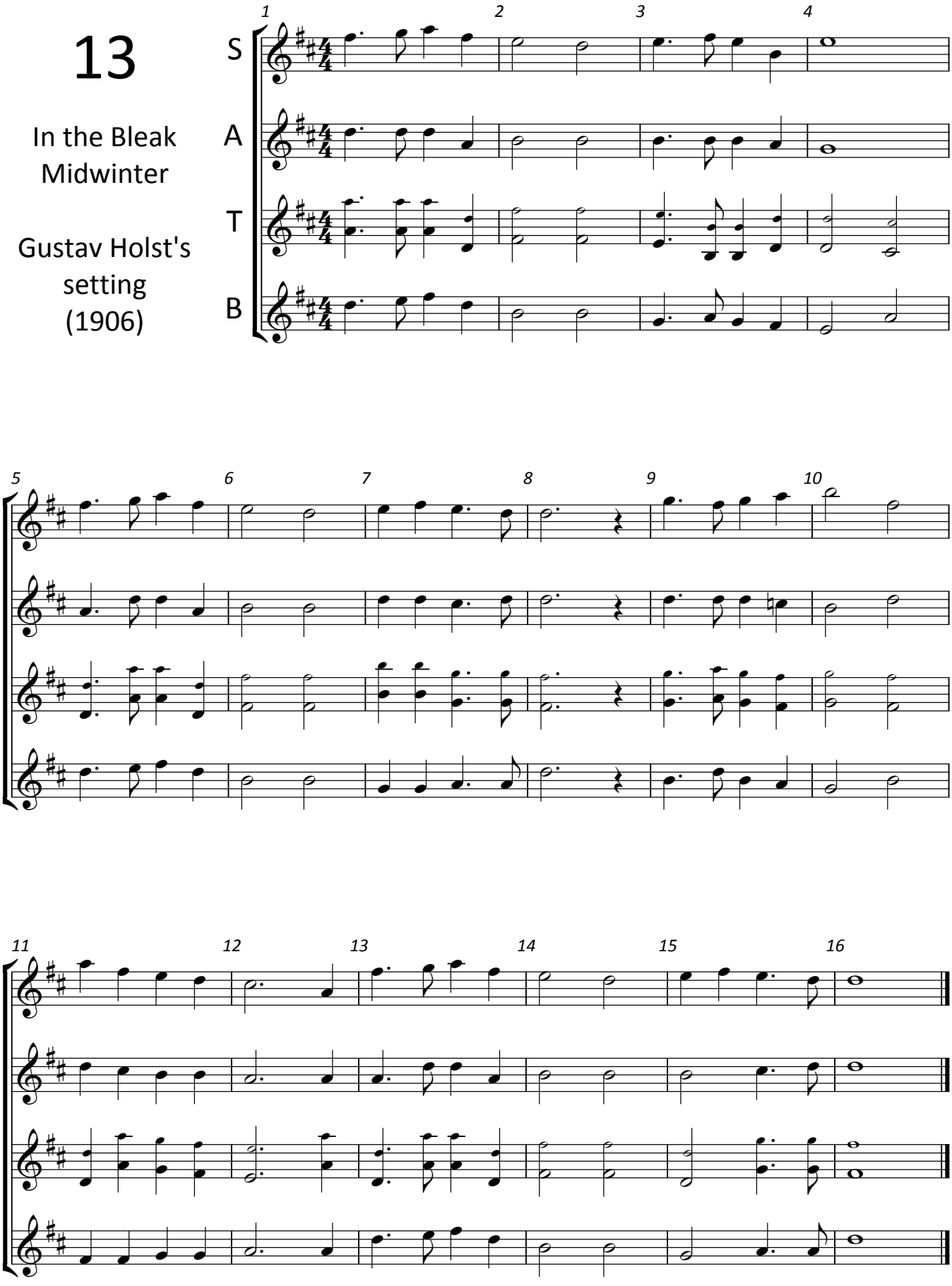




13

In the Bleak Midwinter

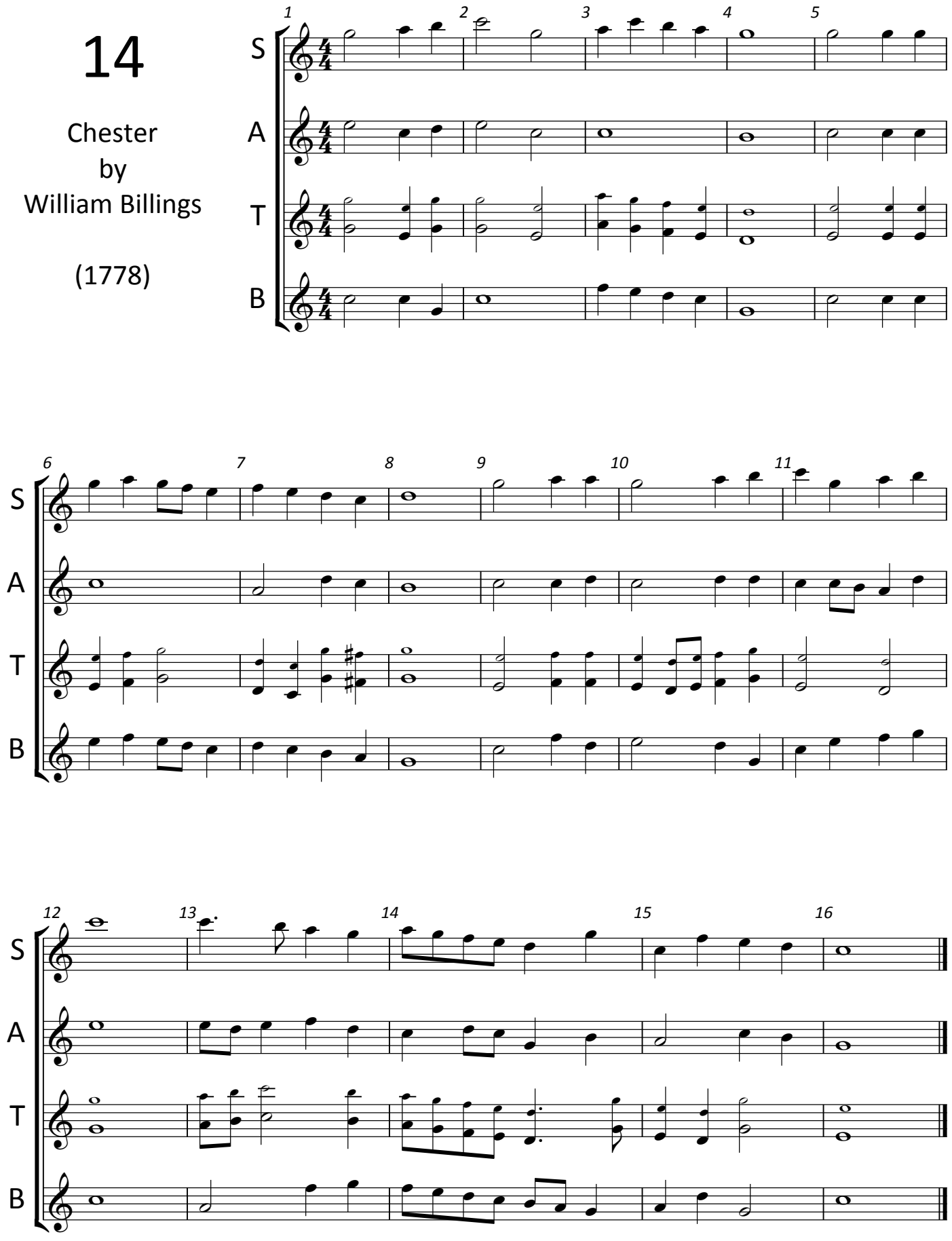
Gustav Holst's setting (1906)



14

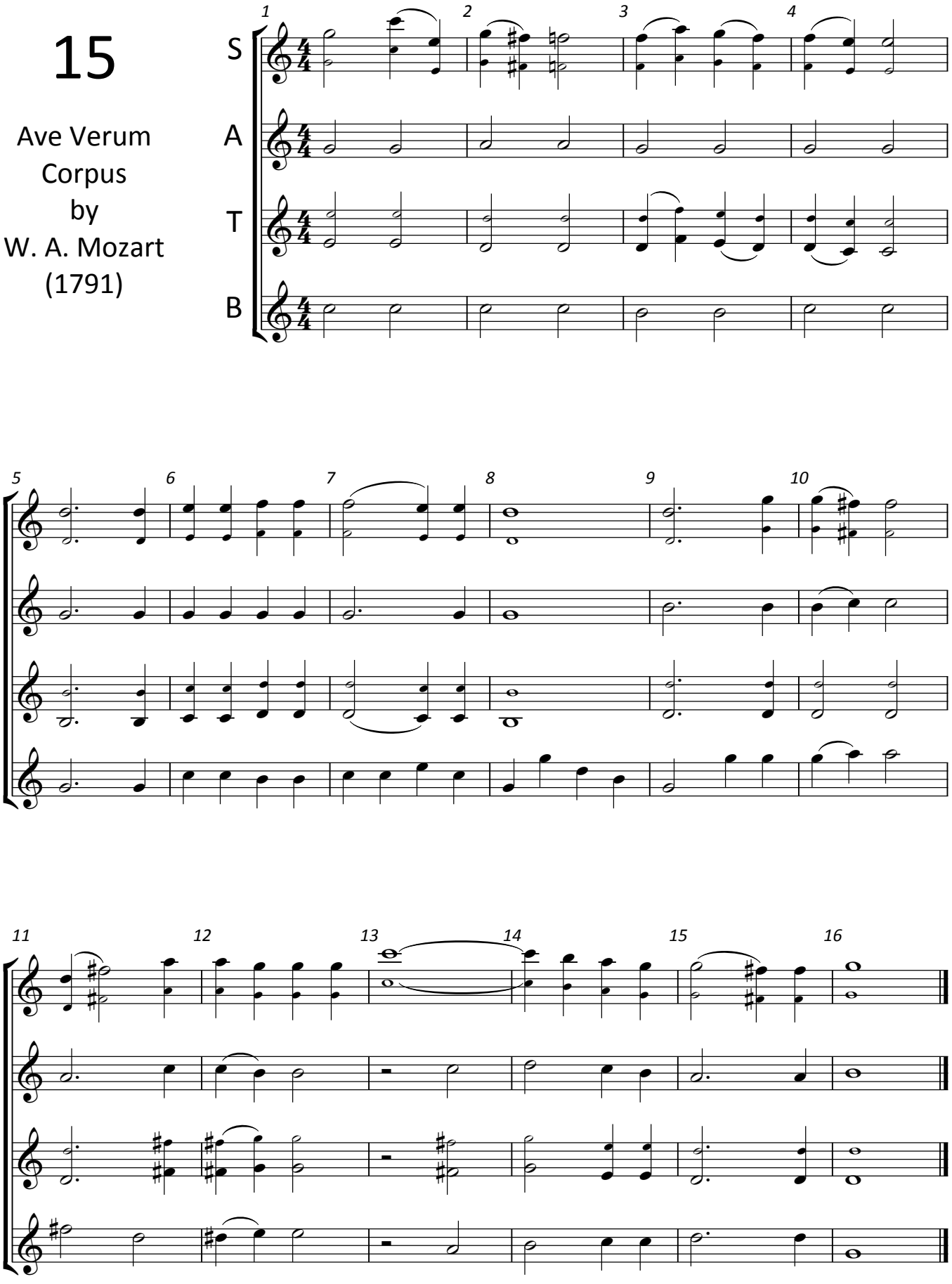
Chester
by
William Billings

(1778)



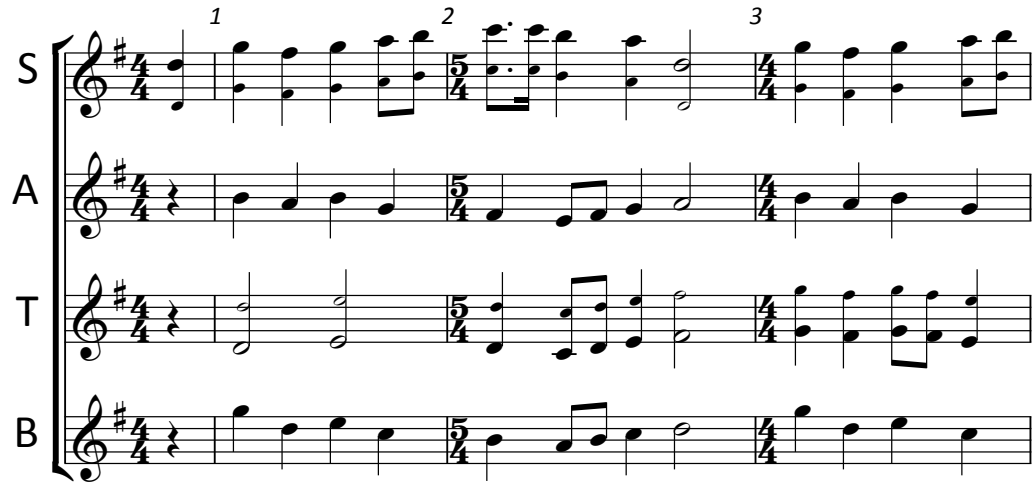
15

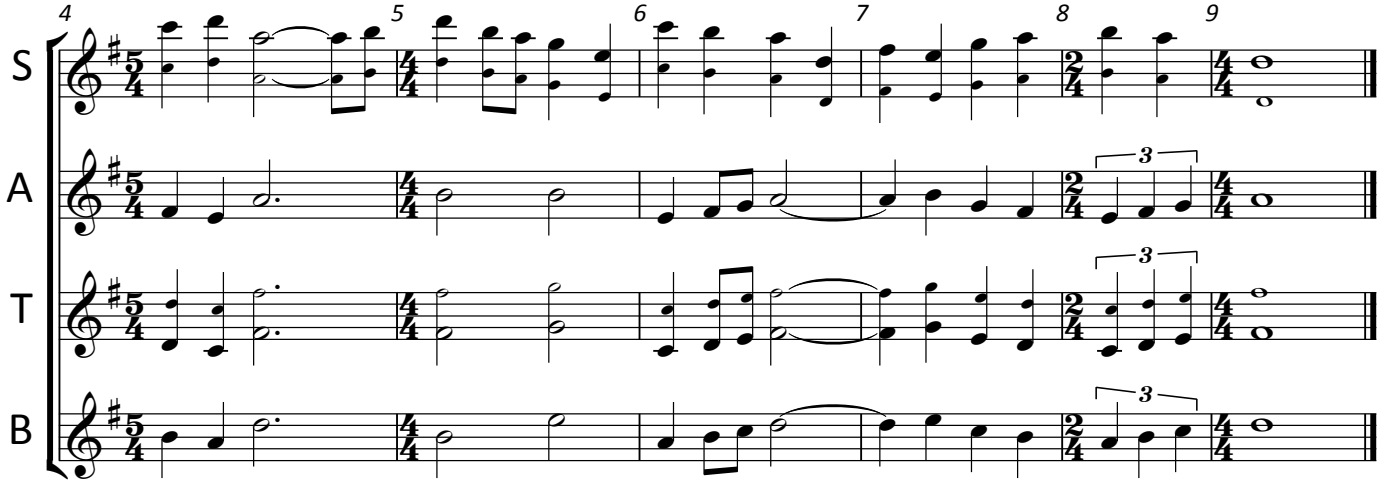
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

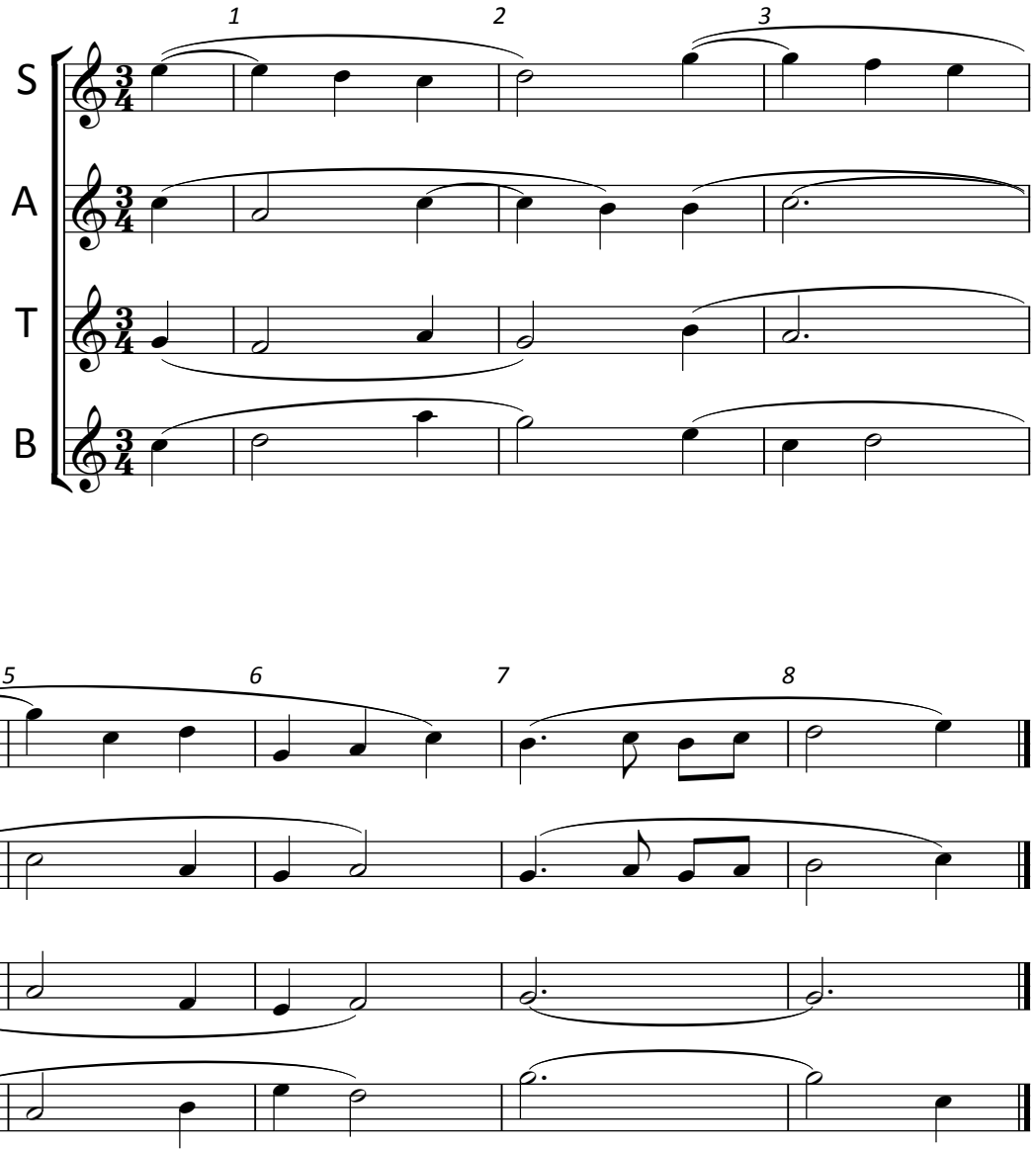
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

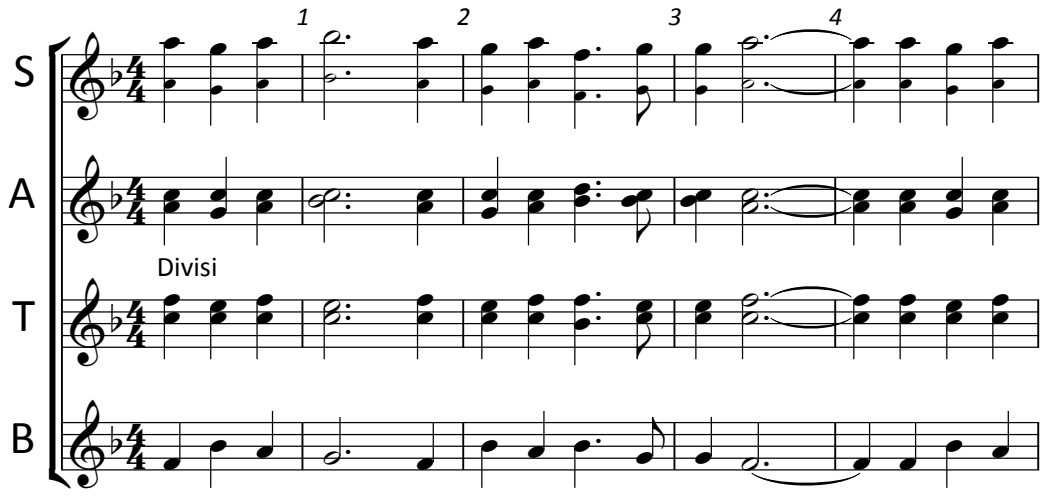
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

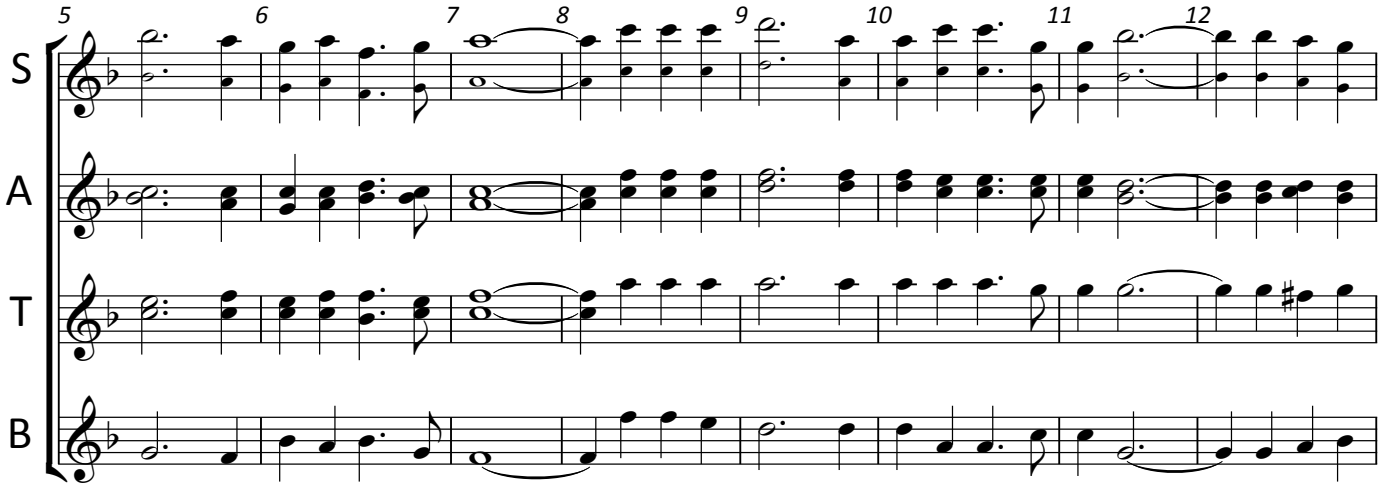


18

Finlandia
by
Jean Sibelius

(1900)

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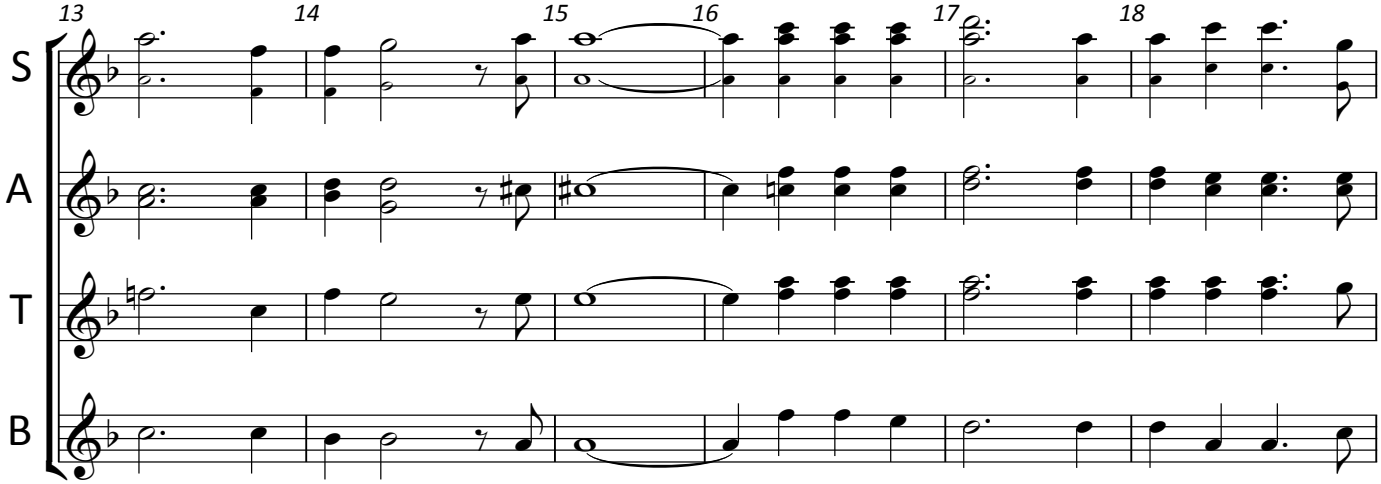
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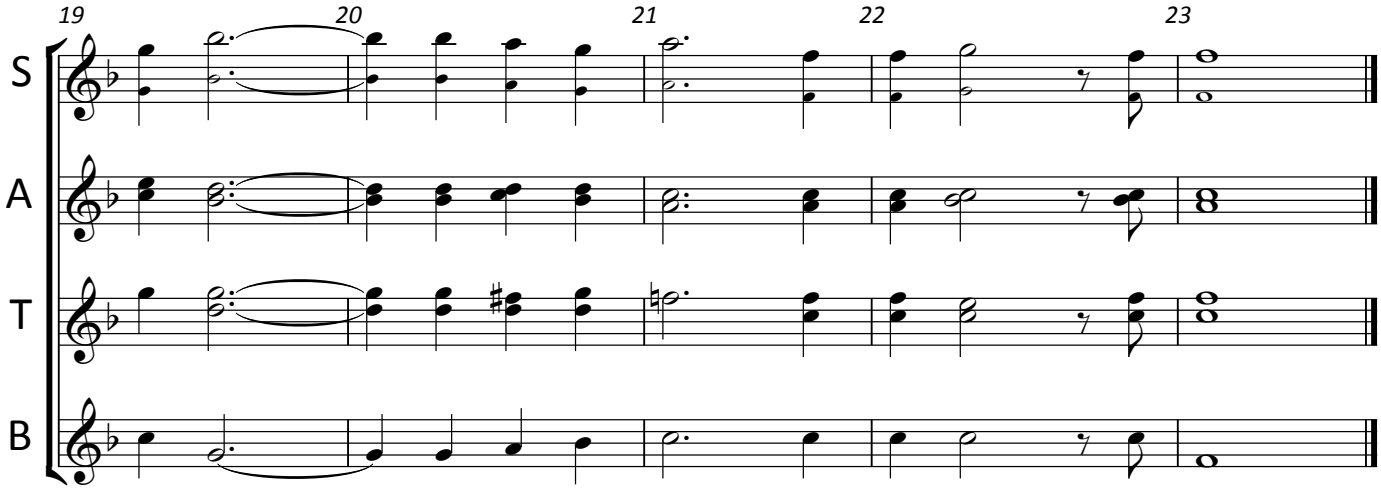
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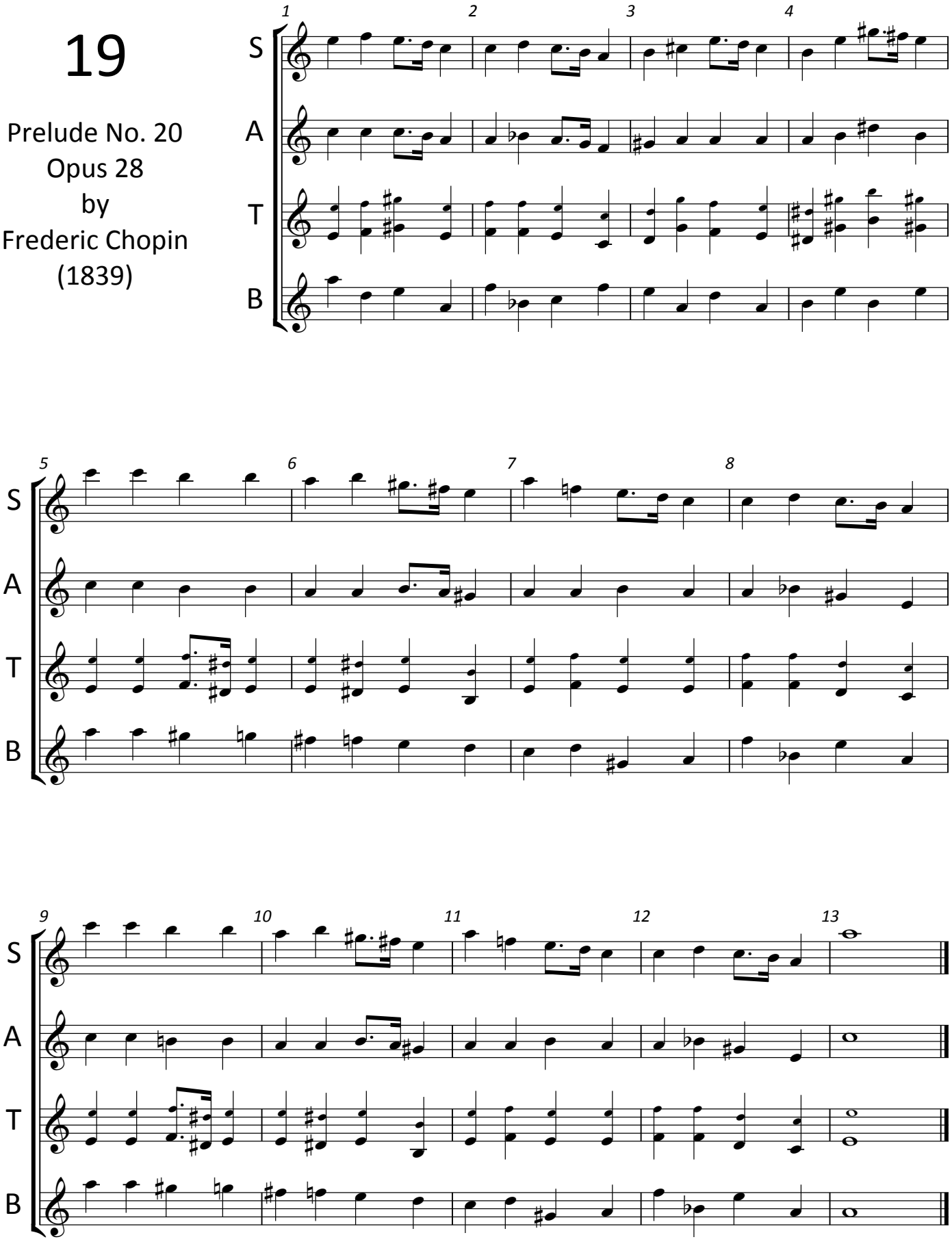
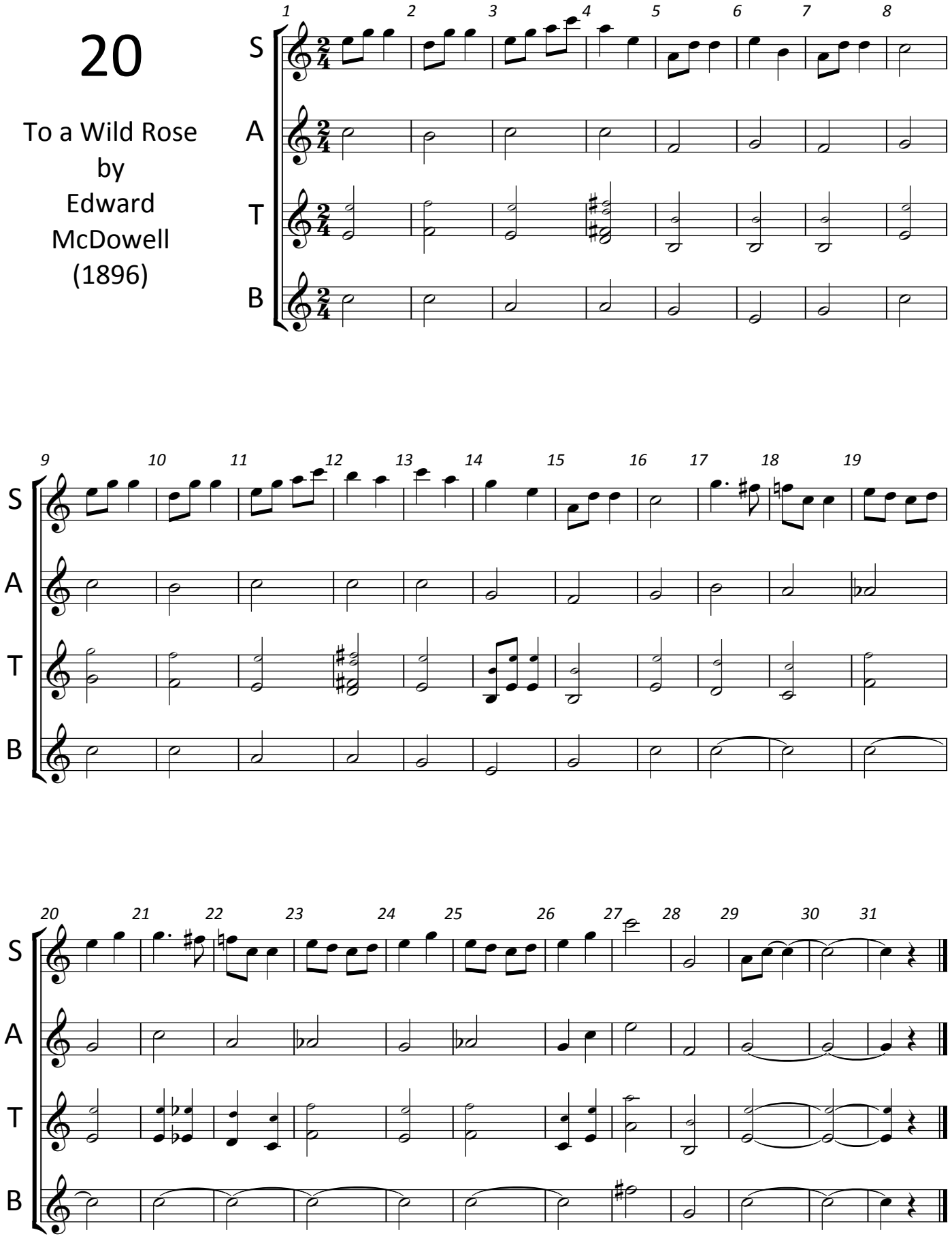
19

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



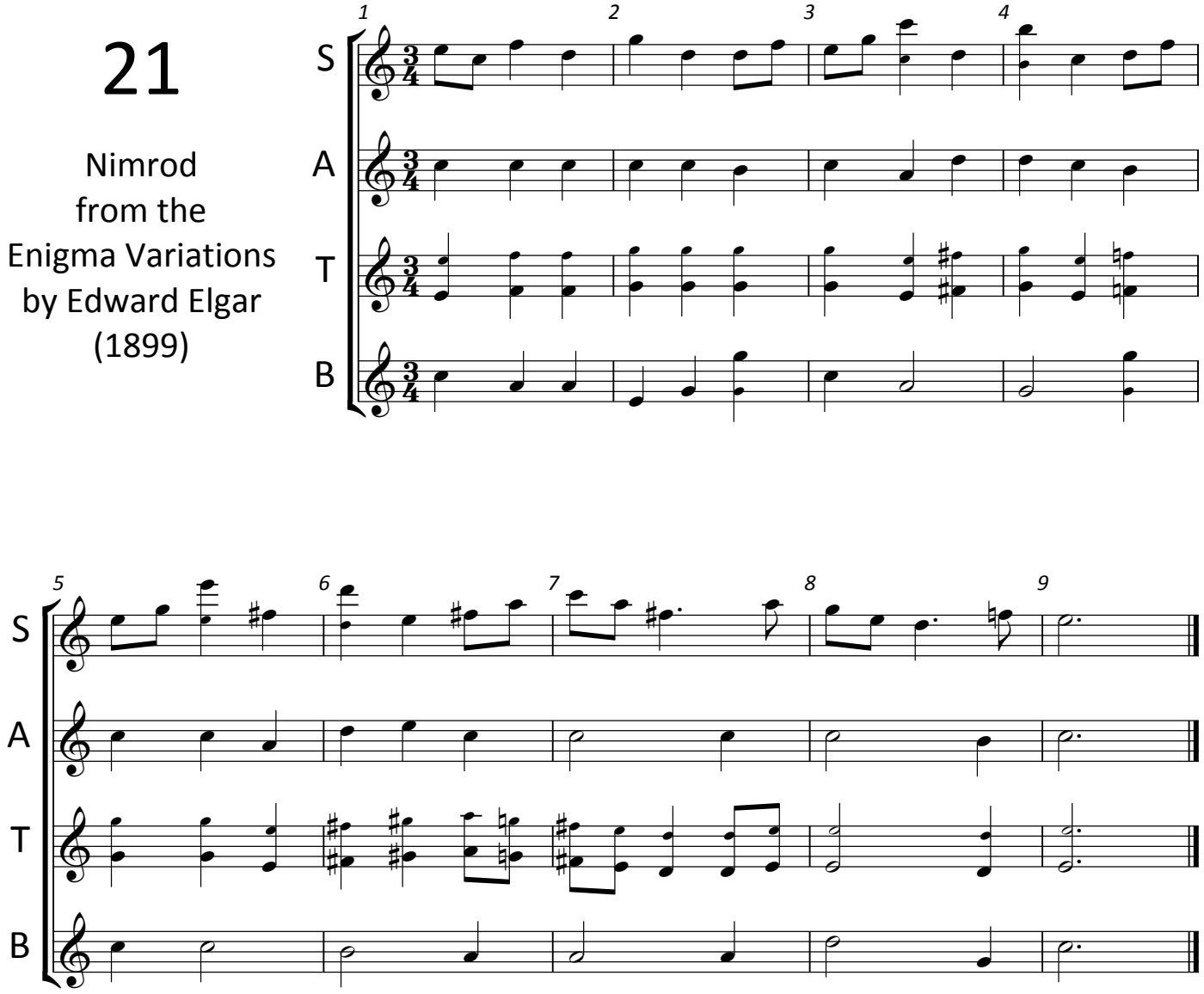
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

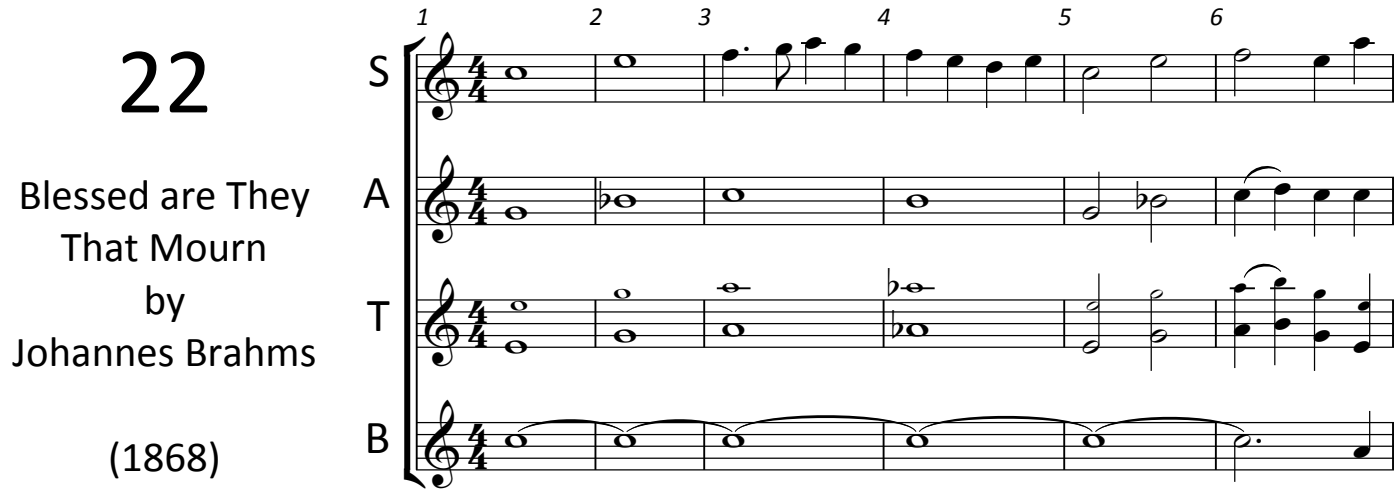
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

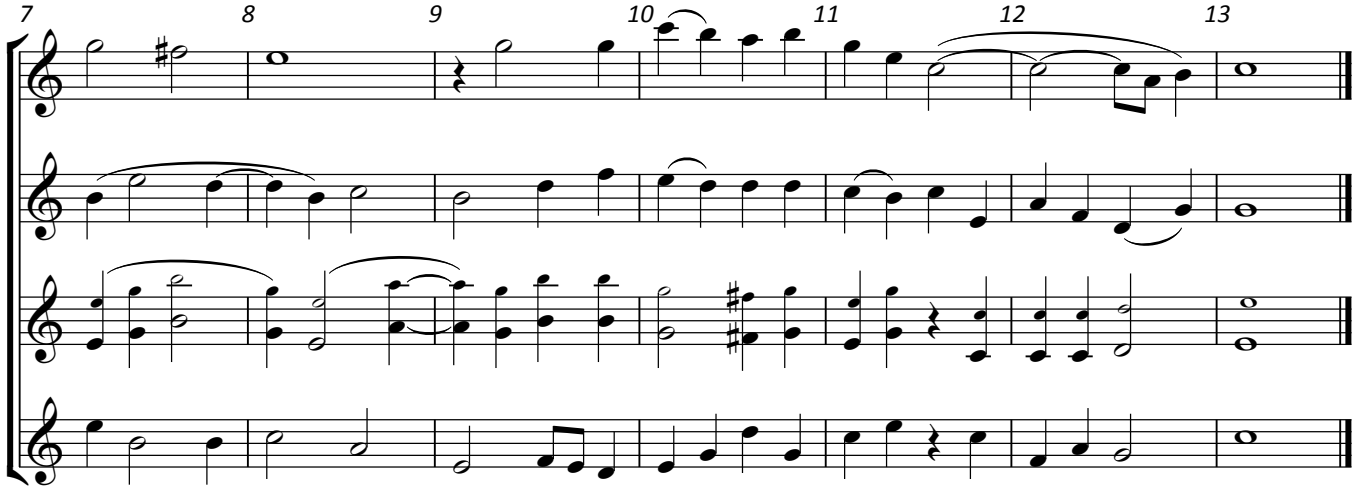


22

Blessed are They
That Mourn
by
Johannes Brahms

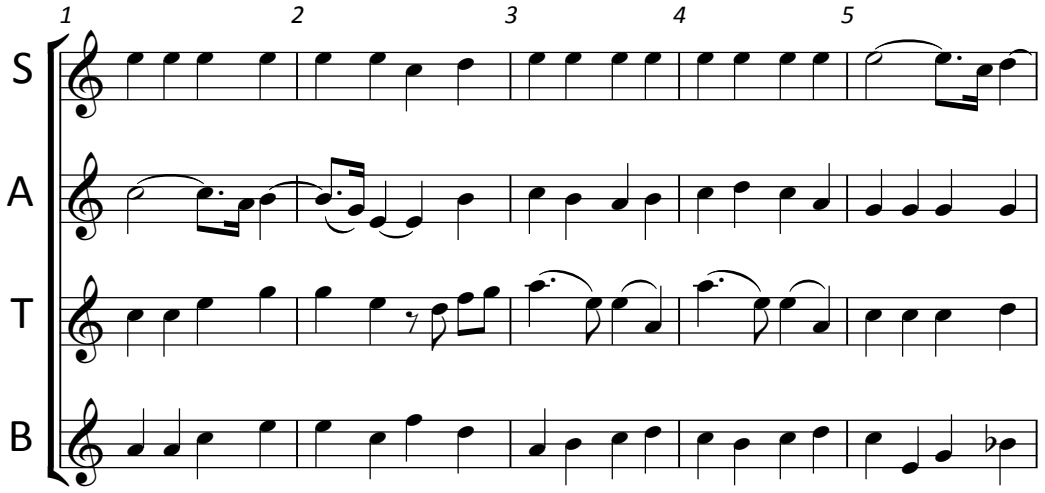
(1868)

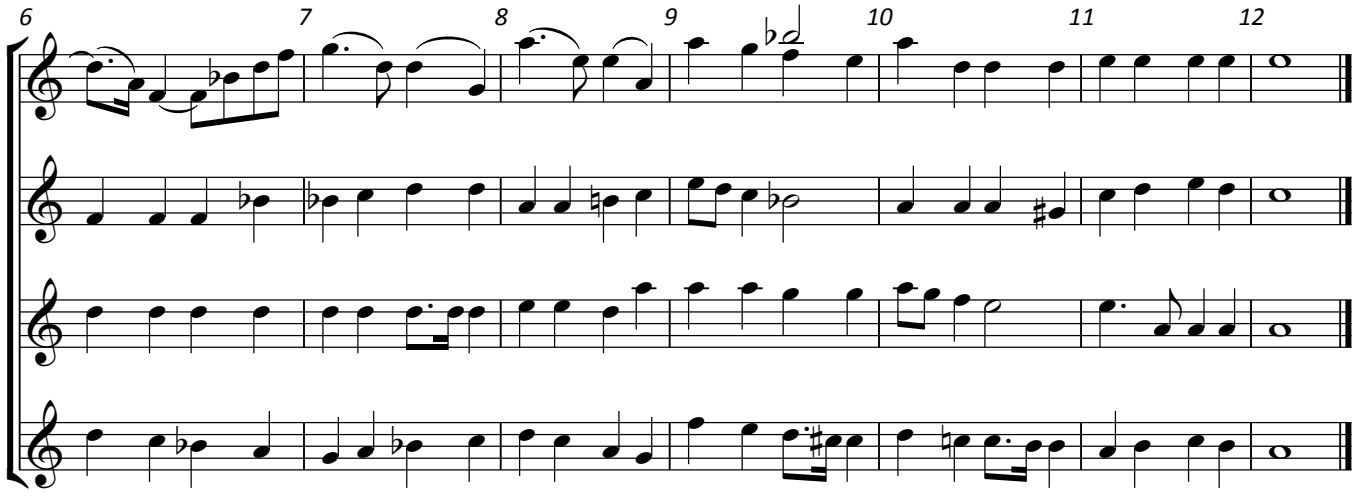




23

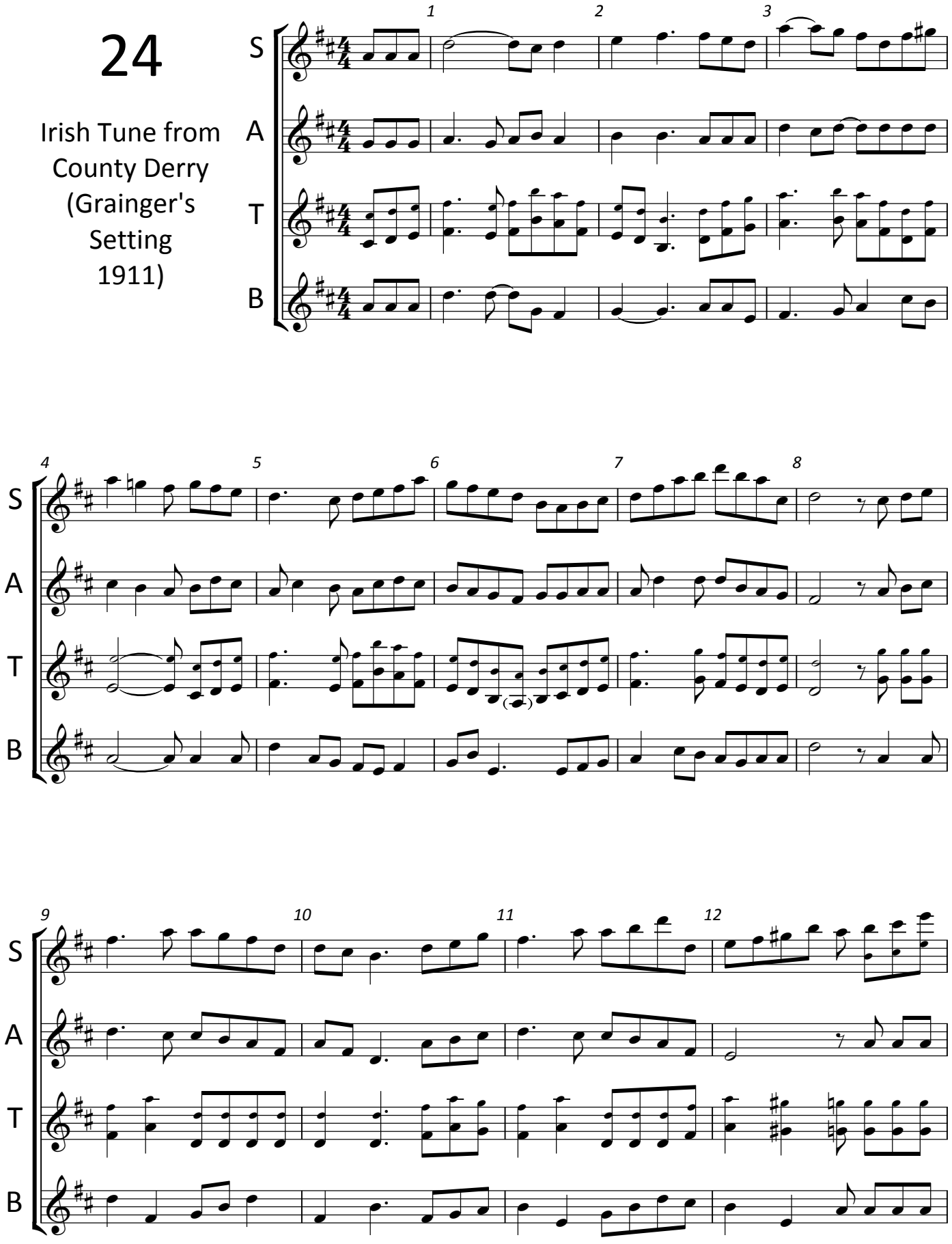
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

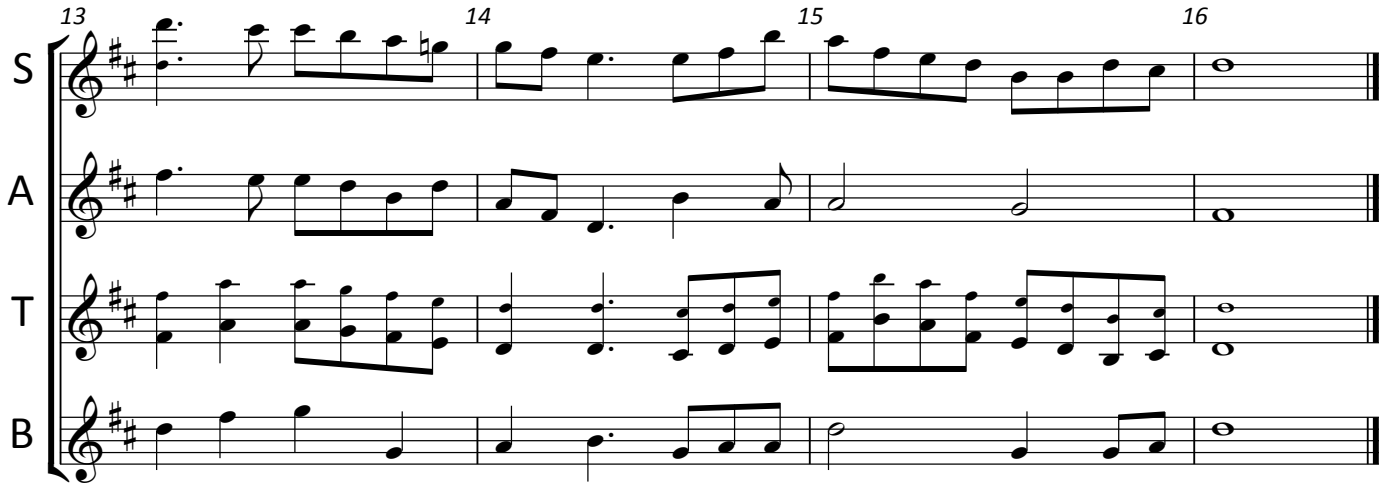




24

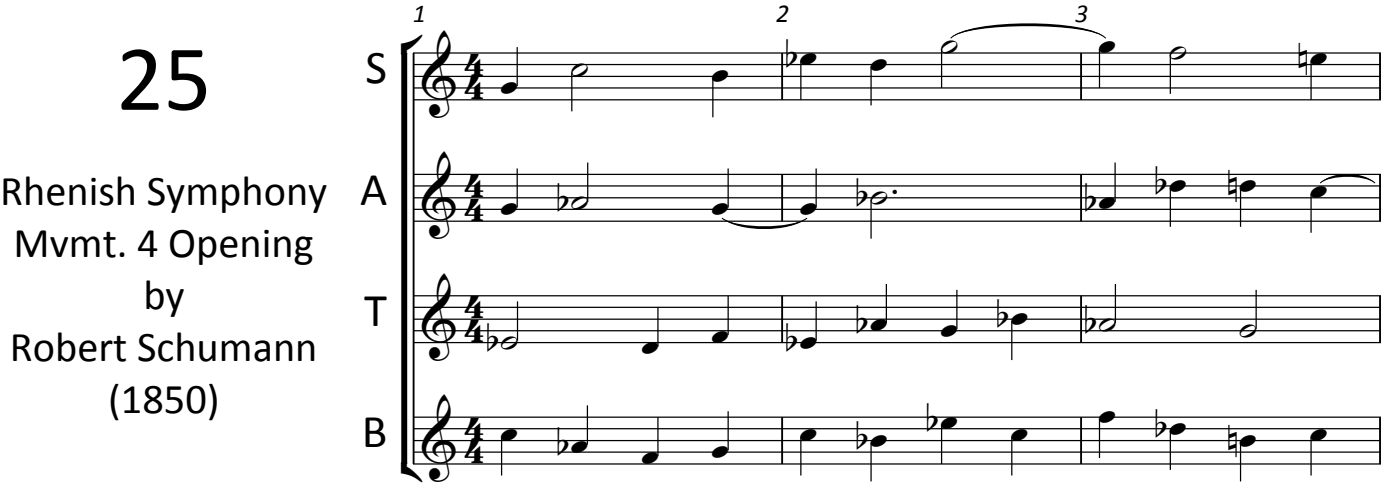
Irish Tune from County Derry (Grainger's Setting 1911)

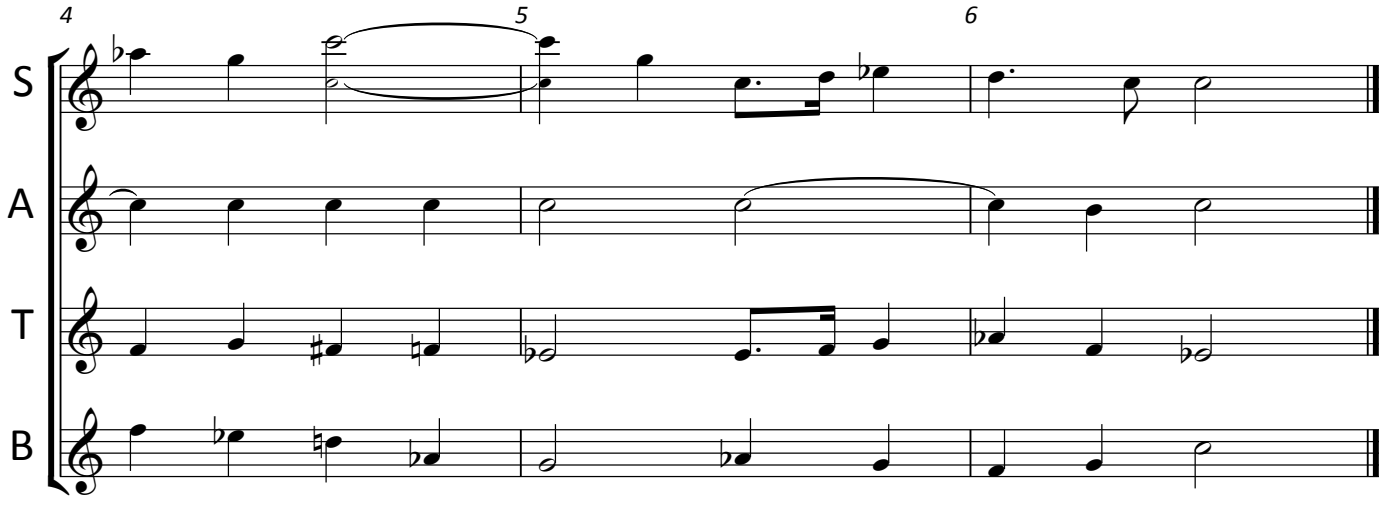




25

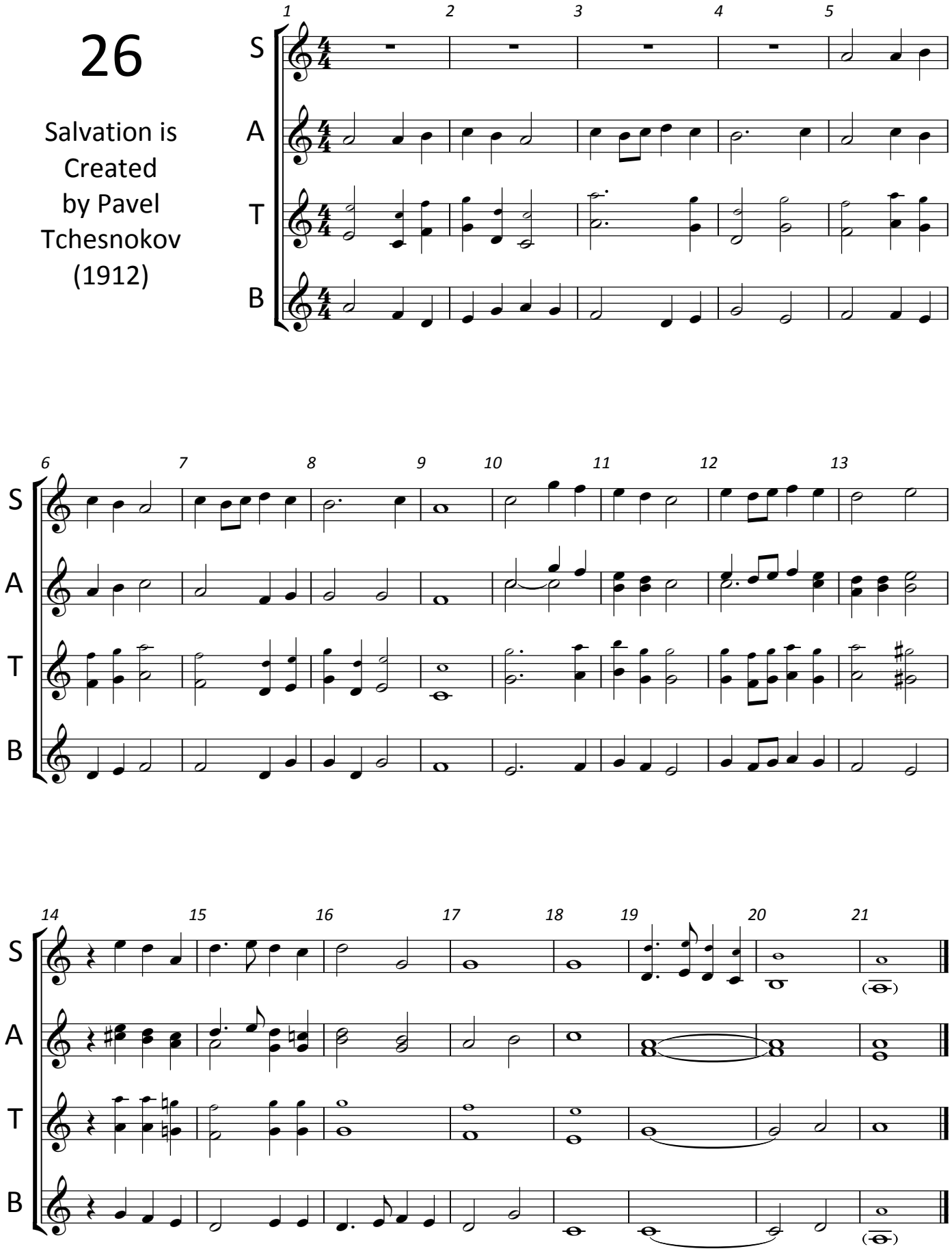
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





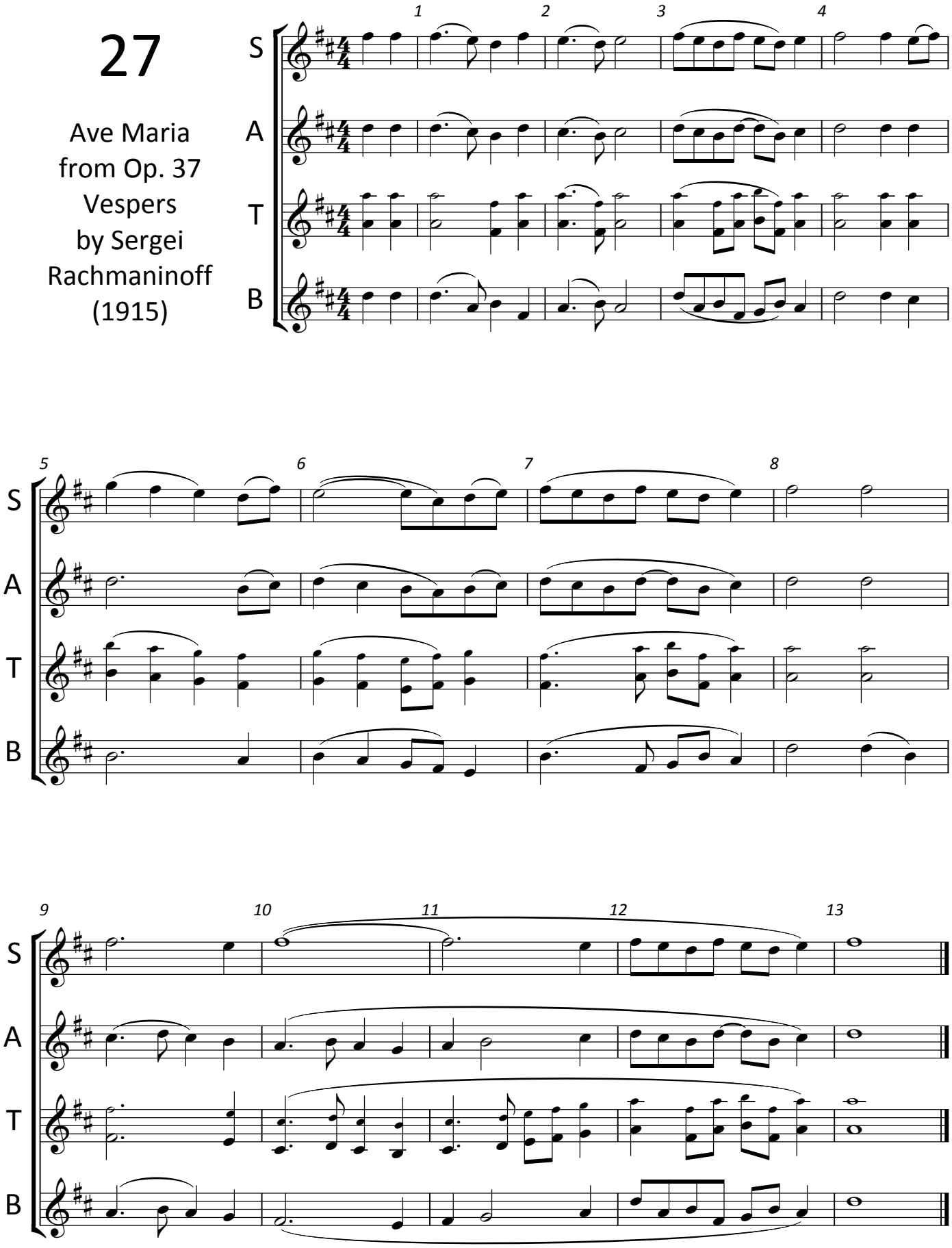
26

Salvation is Created by Pavel Tchesnokov (1912)



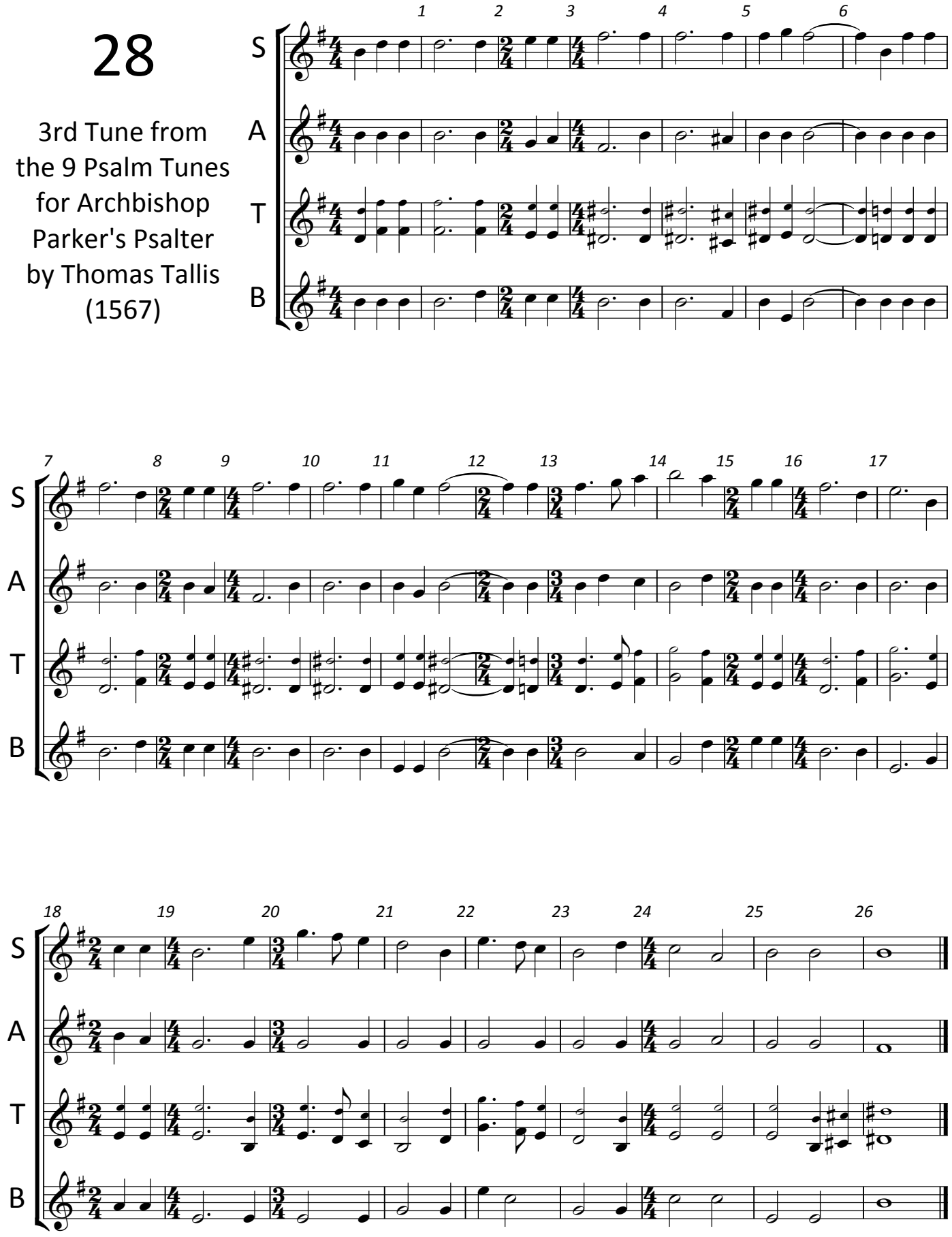
27

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



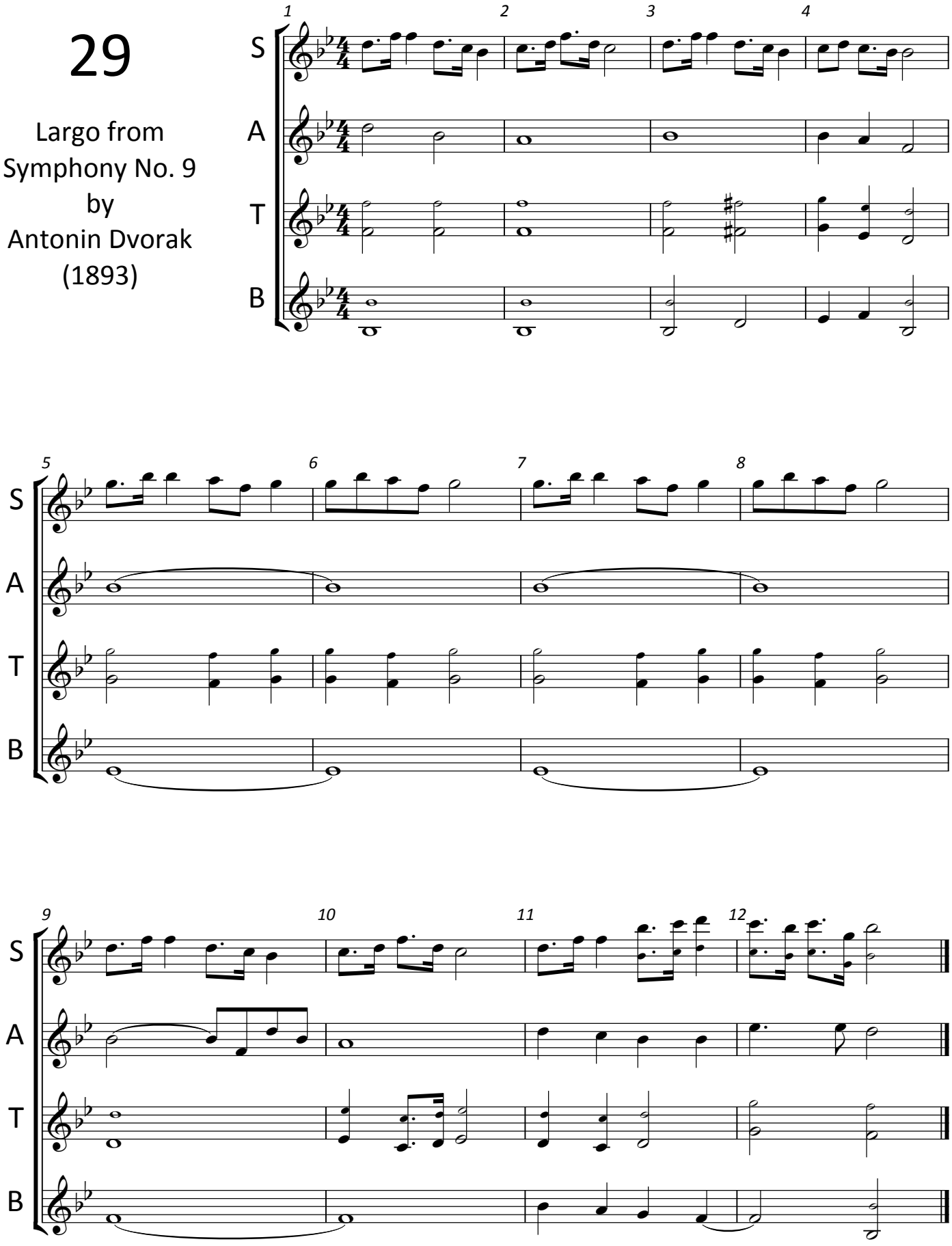
28

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



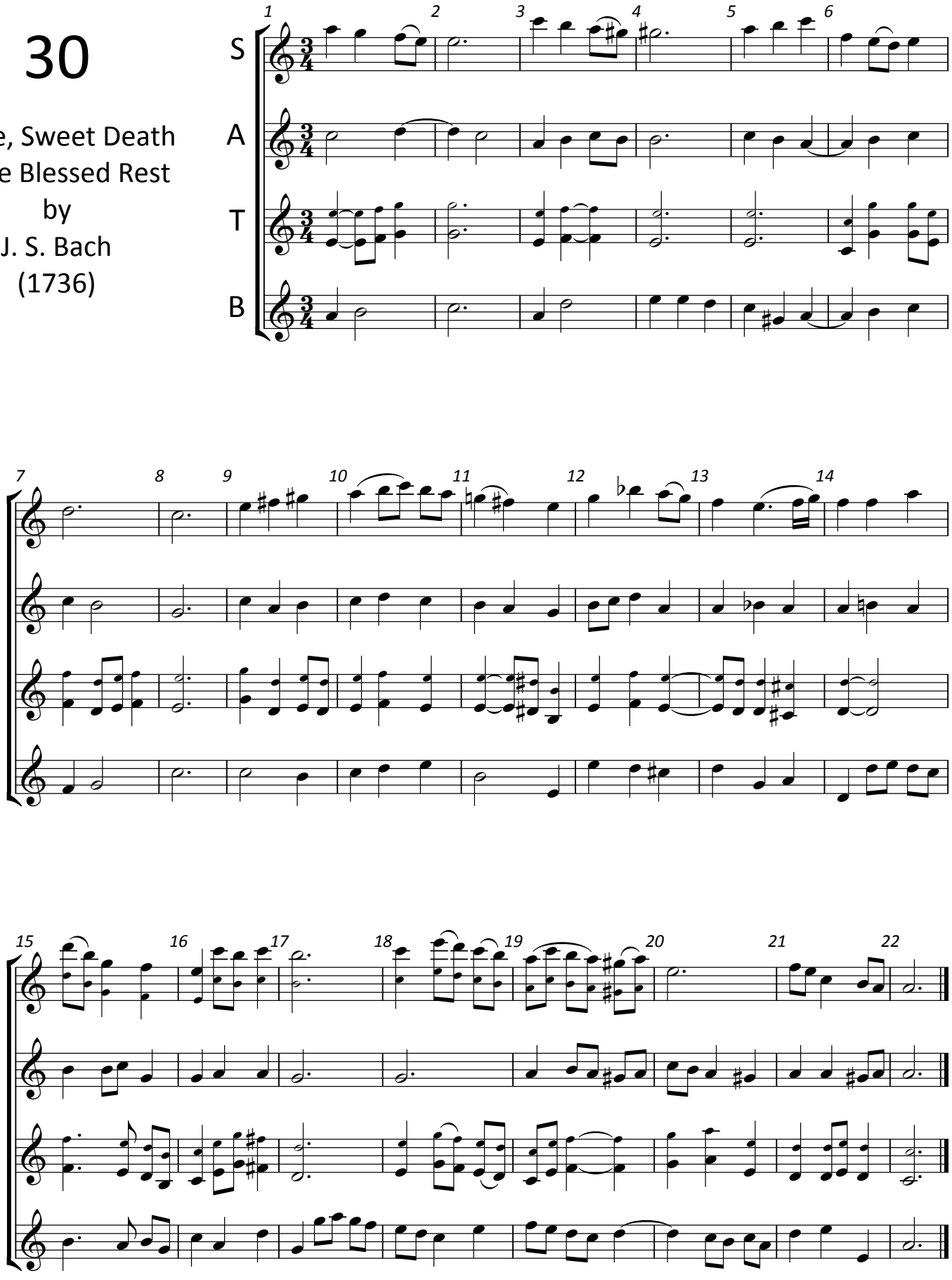
29

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



30

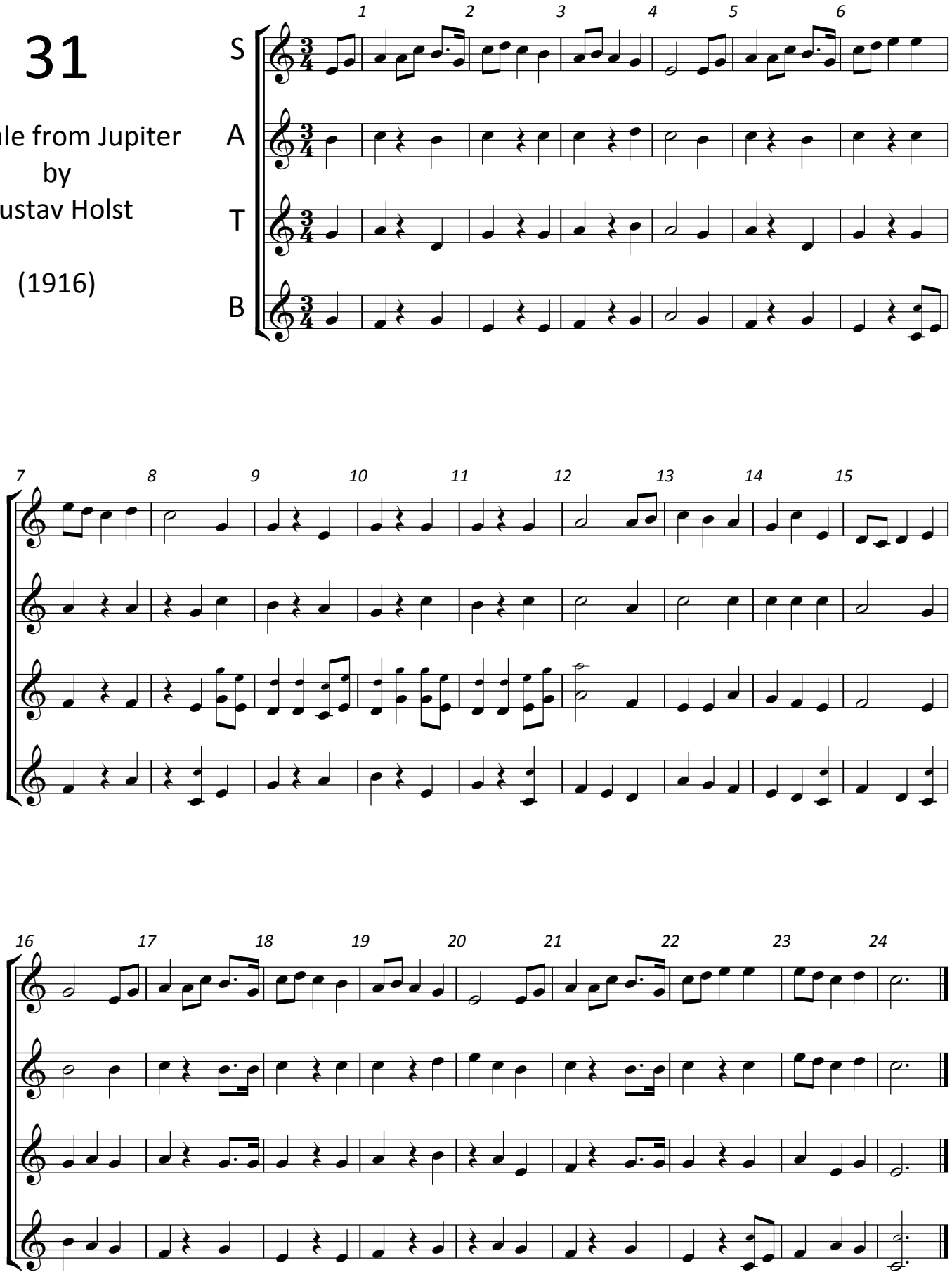
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

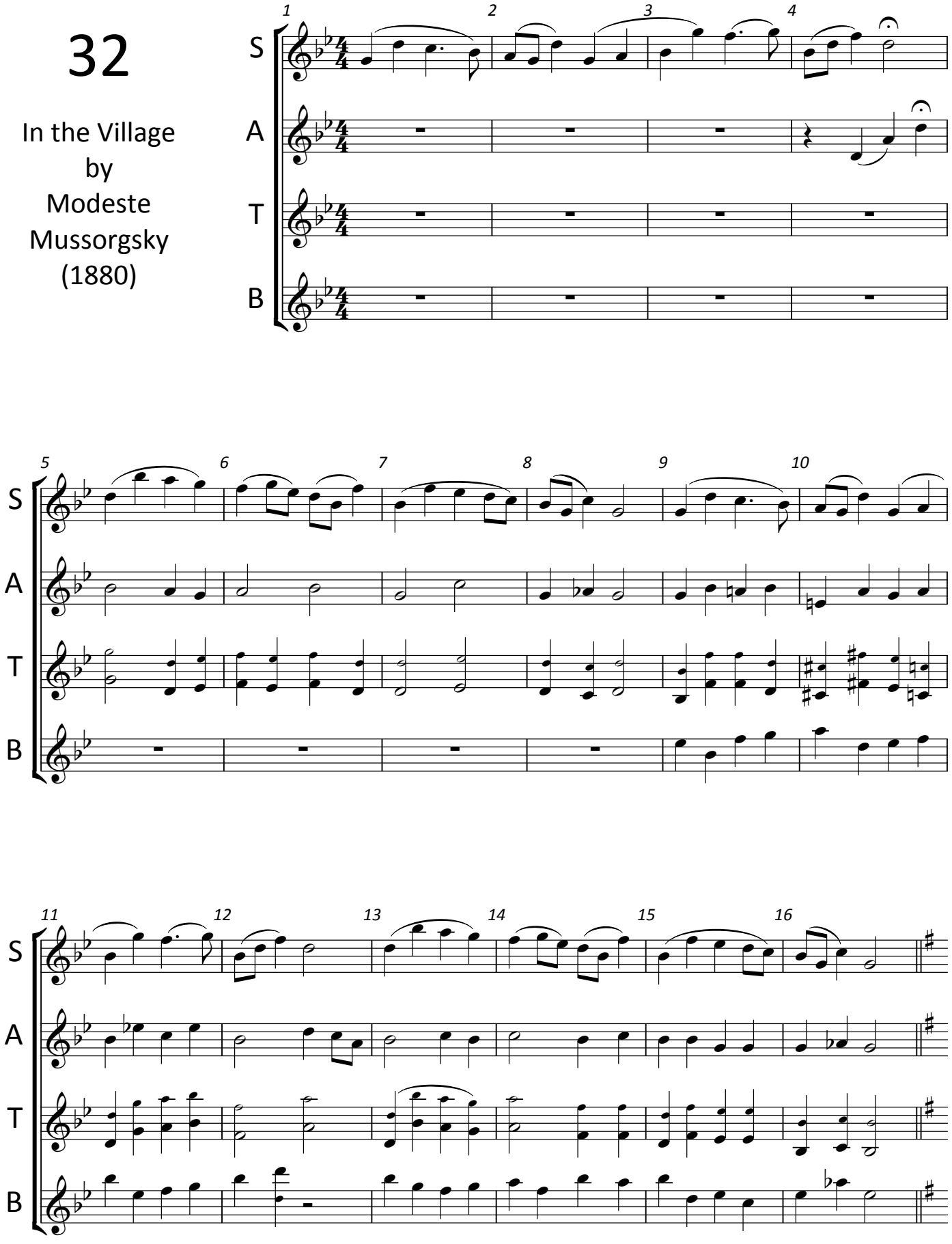
Chorale from Jupiter
by
Gustav Holst

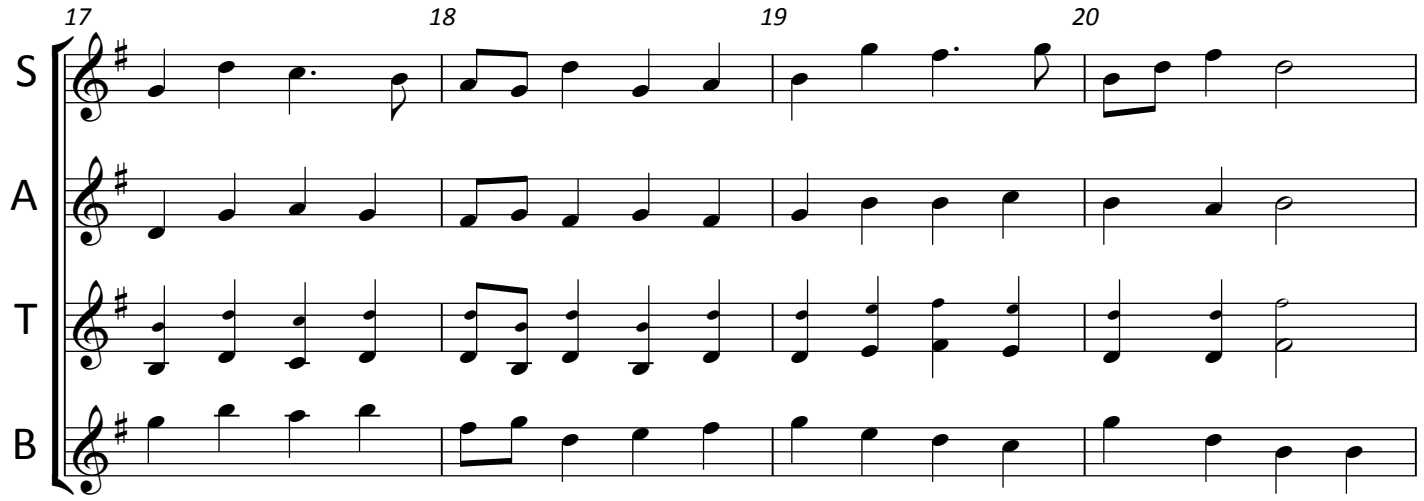
(1916)

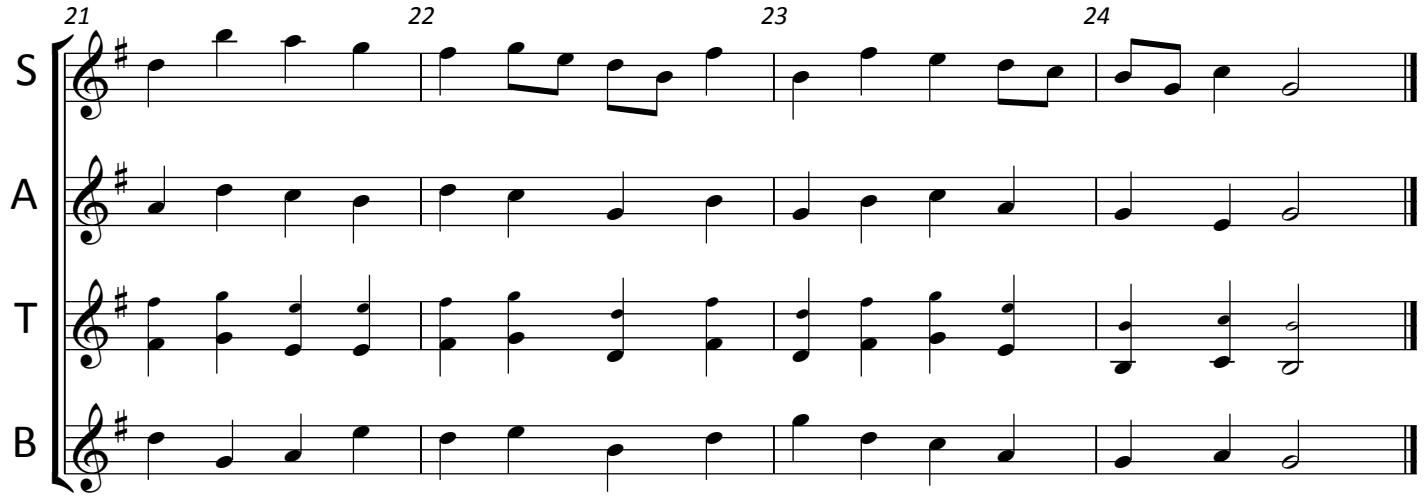


32

In the Village
by
Modeste
Mussorgsky
(1880)

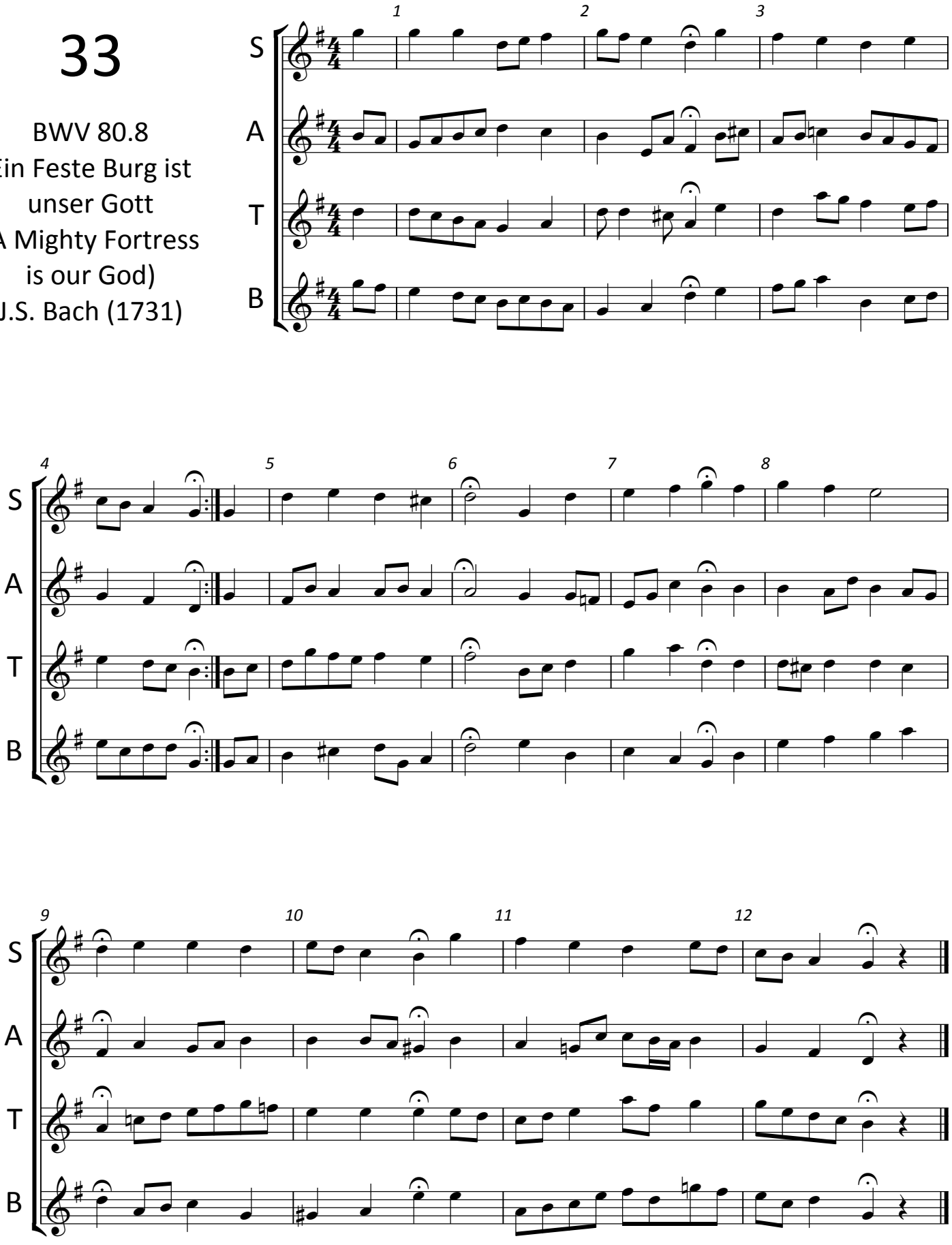



17
18
19
20
S
A
T
B


21
22
23
24
S
A
T
B

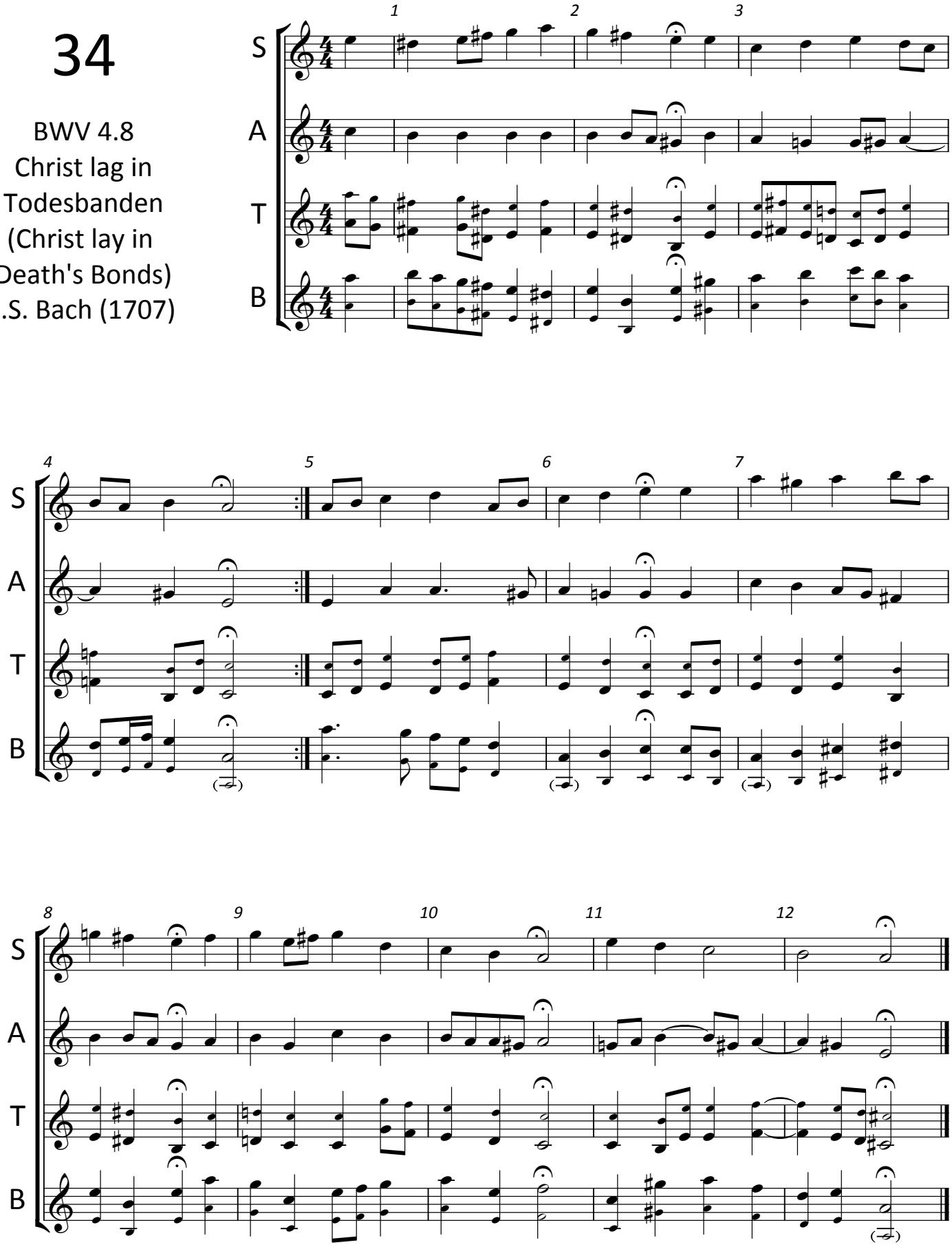
33

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



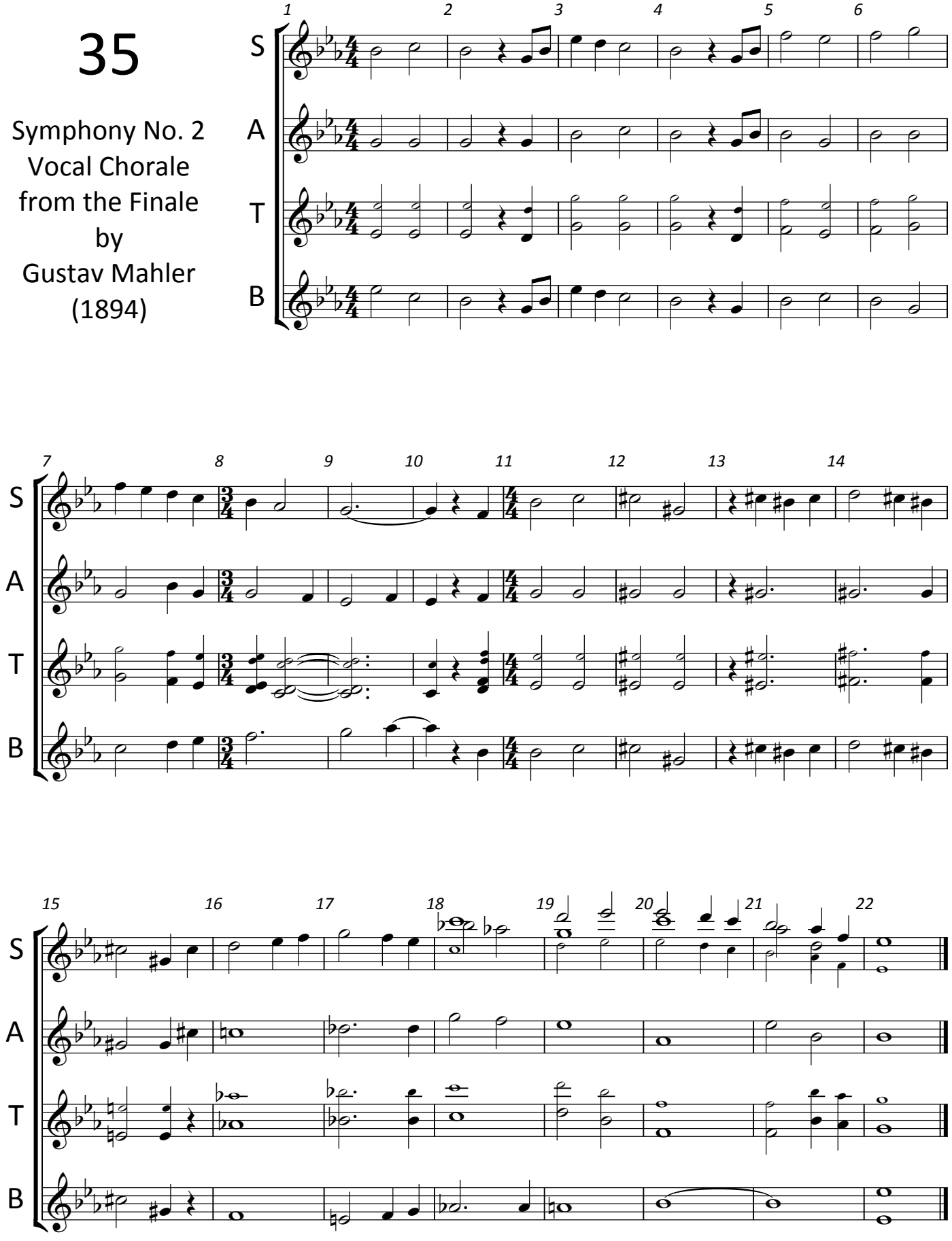
34

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



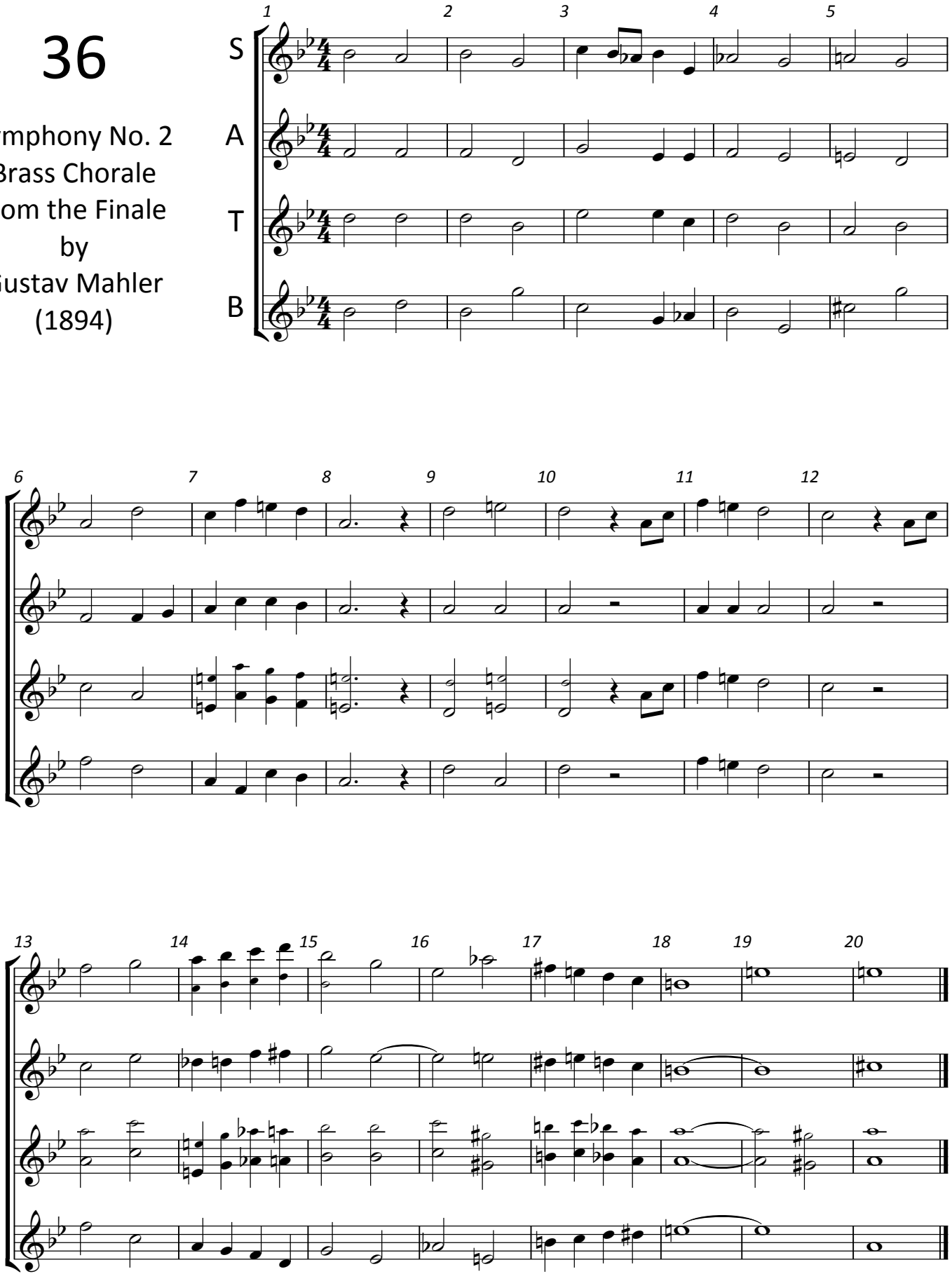
35

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)

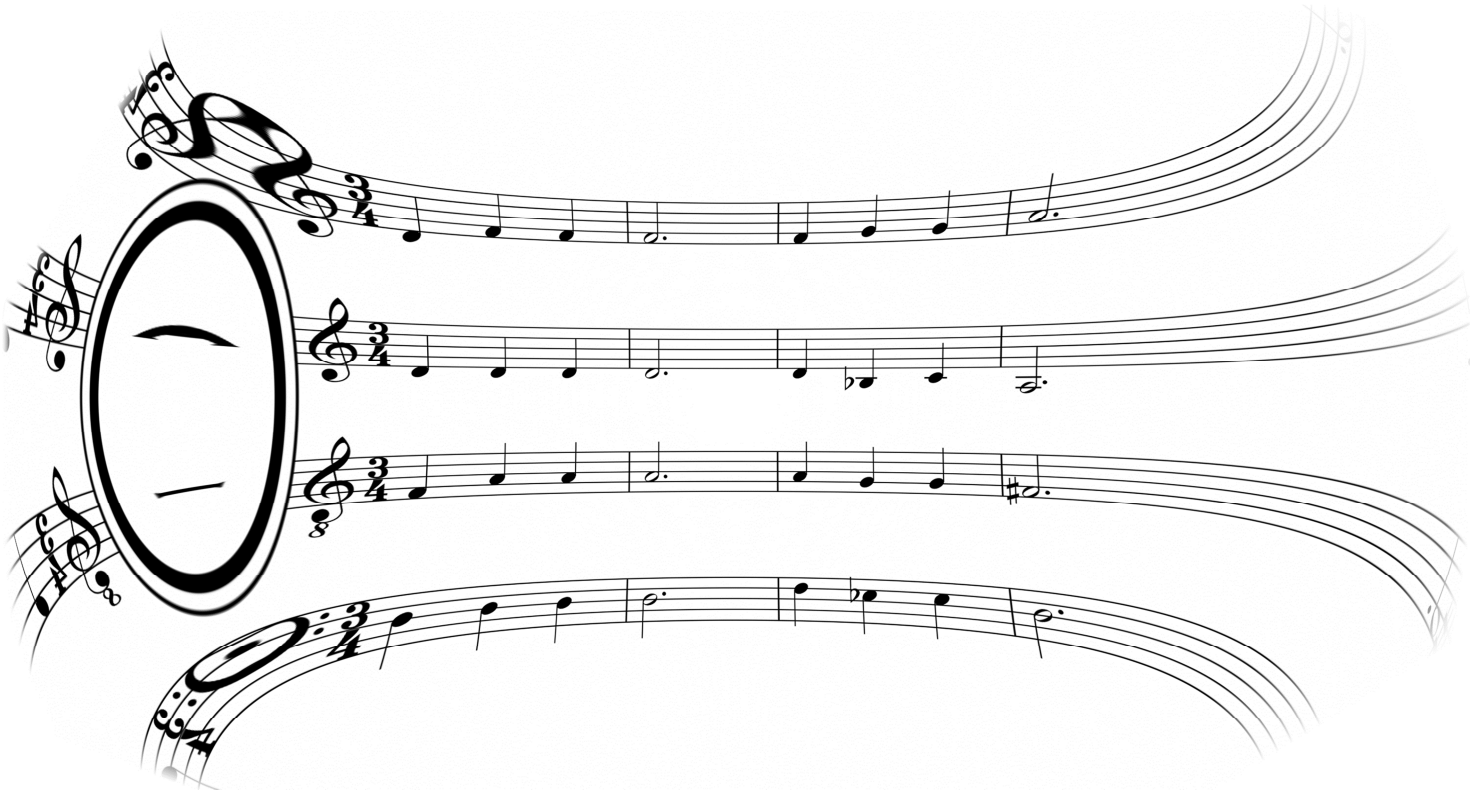


Tenor Saxophone

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

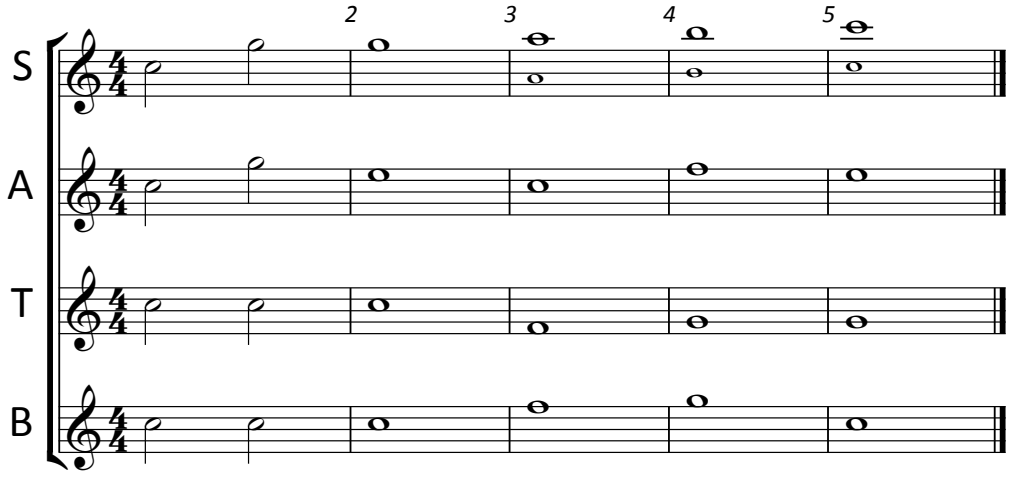
For tenor saxophone players

1. The **TENOR** part is your main part
    a. Sometimes, the **ALTO** part can work for you if it is in a high, but reasonable range
2. The **SOPRANO** and **BASS** 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)

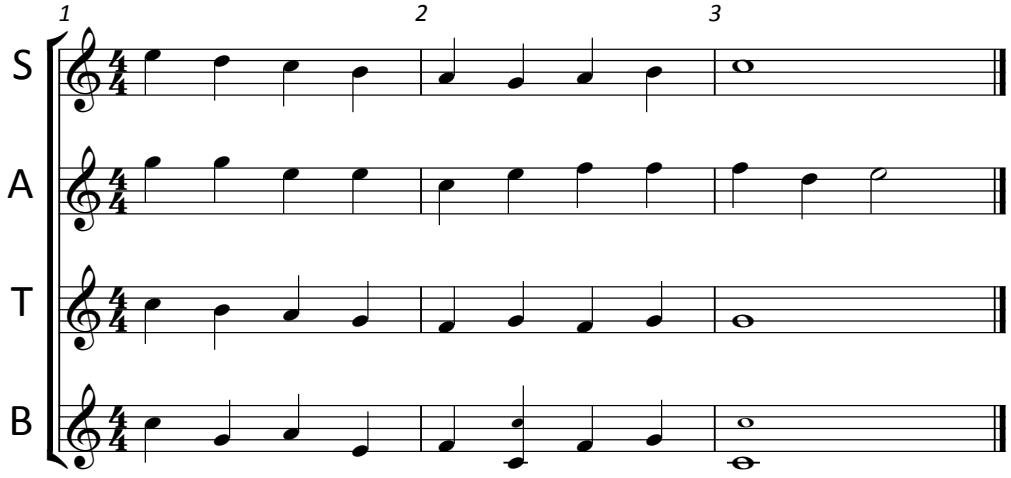
A simple chord progression



2

Canon in D
by
Johann Pachelbel

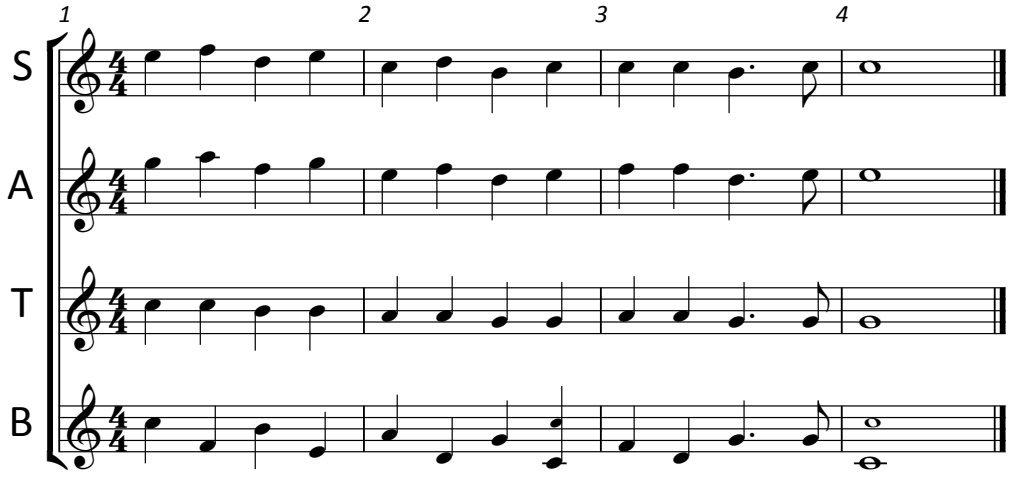
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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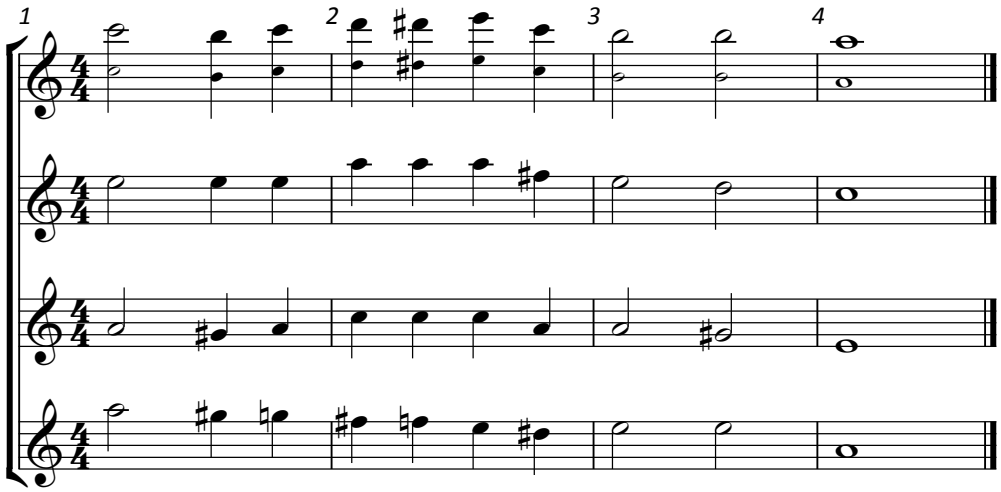
4

Augmented 6th Cadence

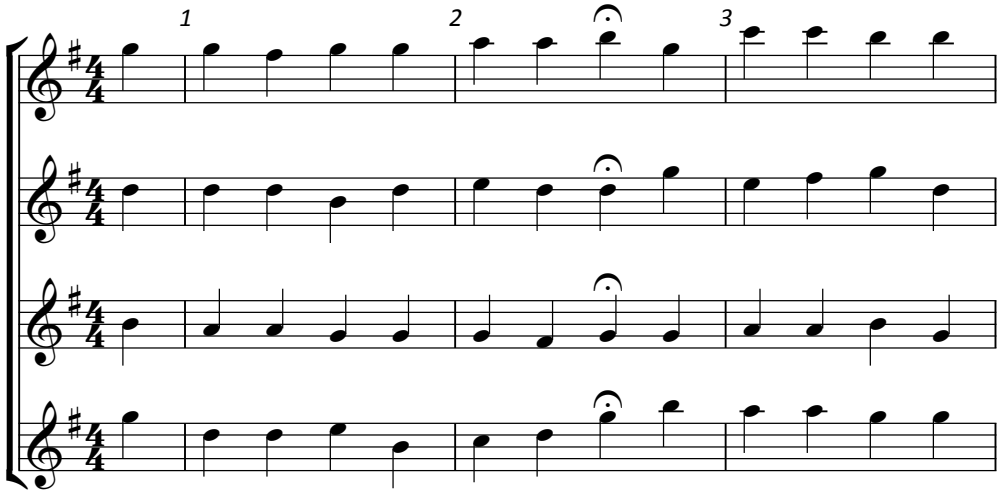
A special type of cadence

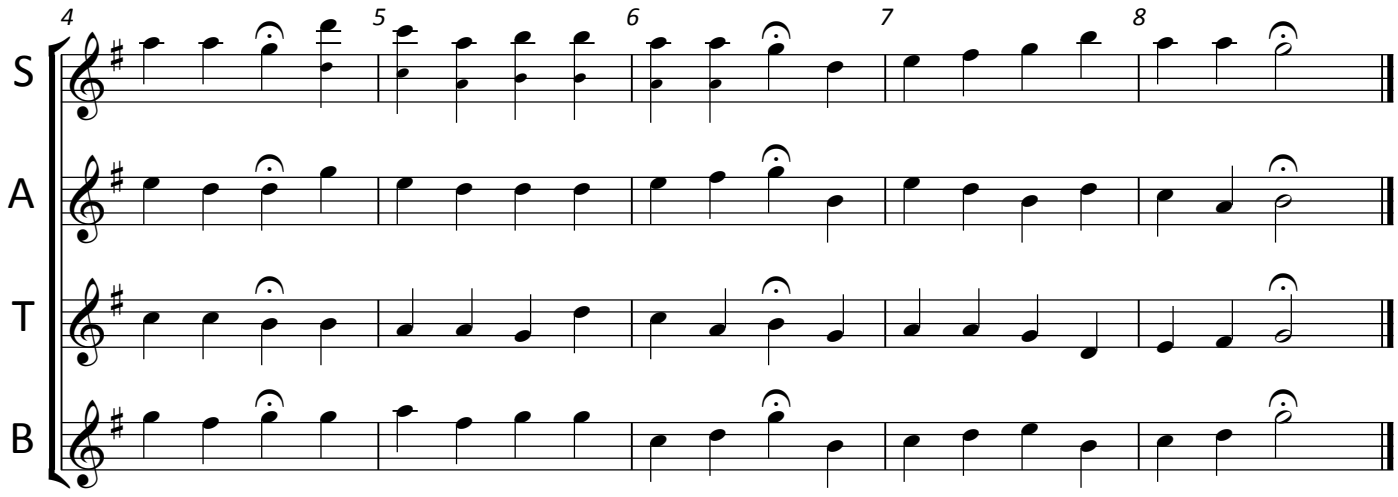


5

Tallis Canon by Thomas Tallis

(ca. 1560)

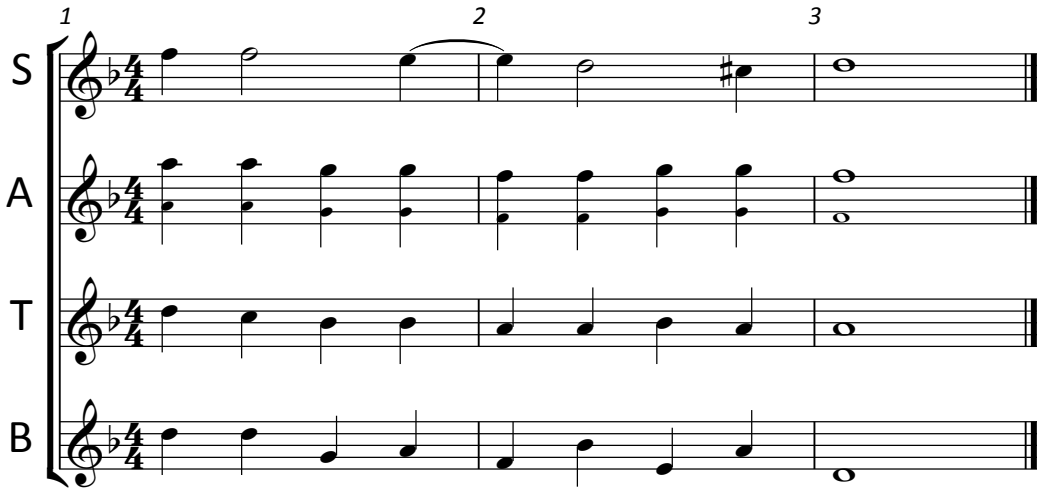




6

Suspensions

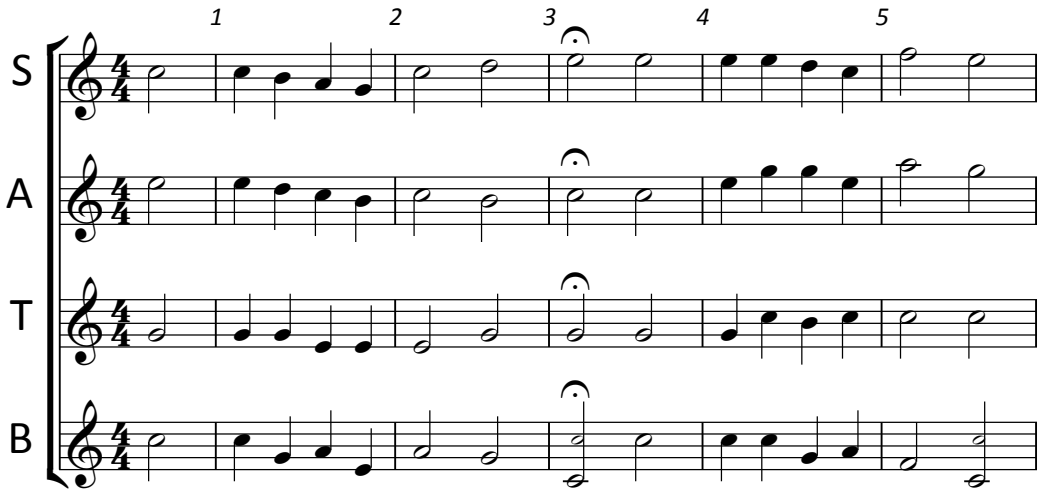
(Preparation
Suspension
Resolution)

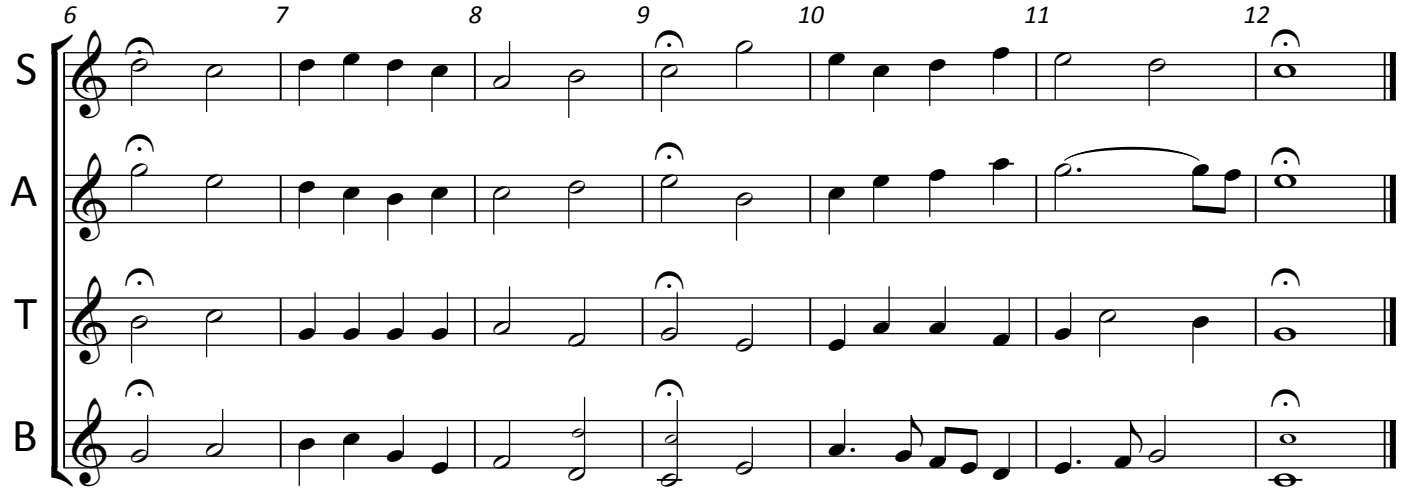


7

Old Hundredth
by
Loys Bourgeois

(1551)

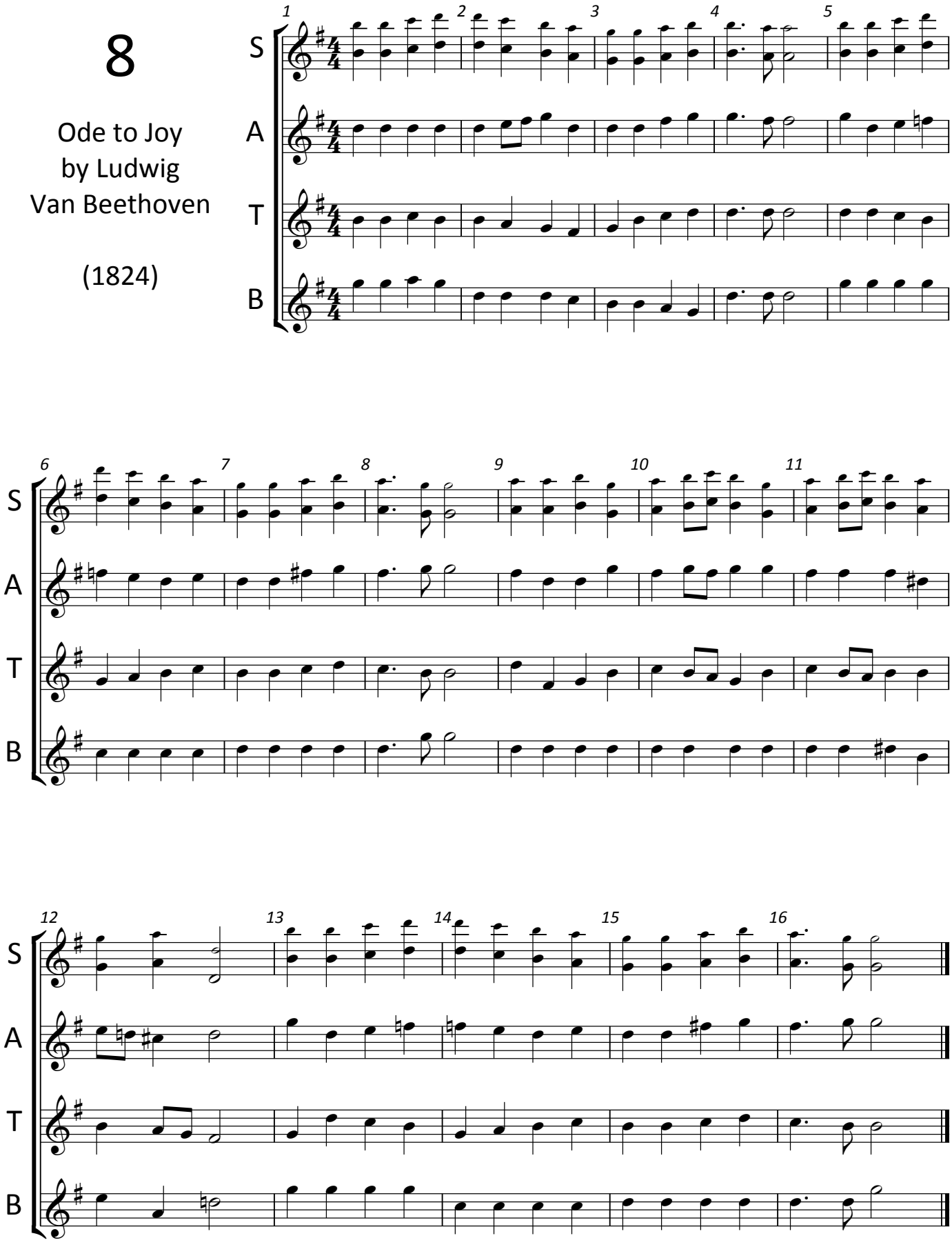




8

Ode to Joy
by Ludwig
Van Beethoven

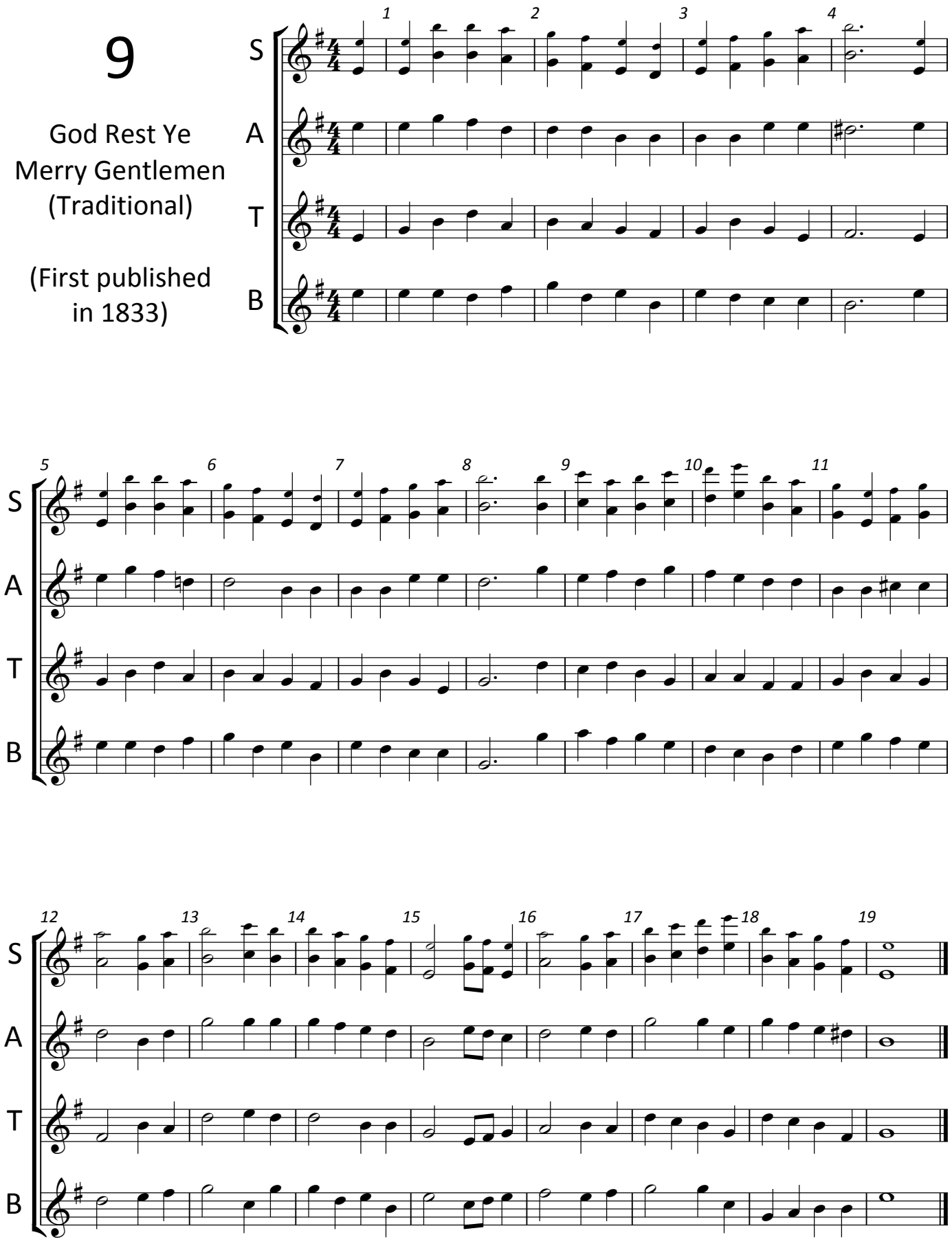
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

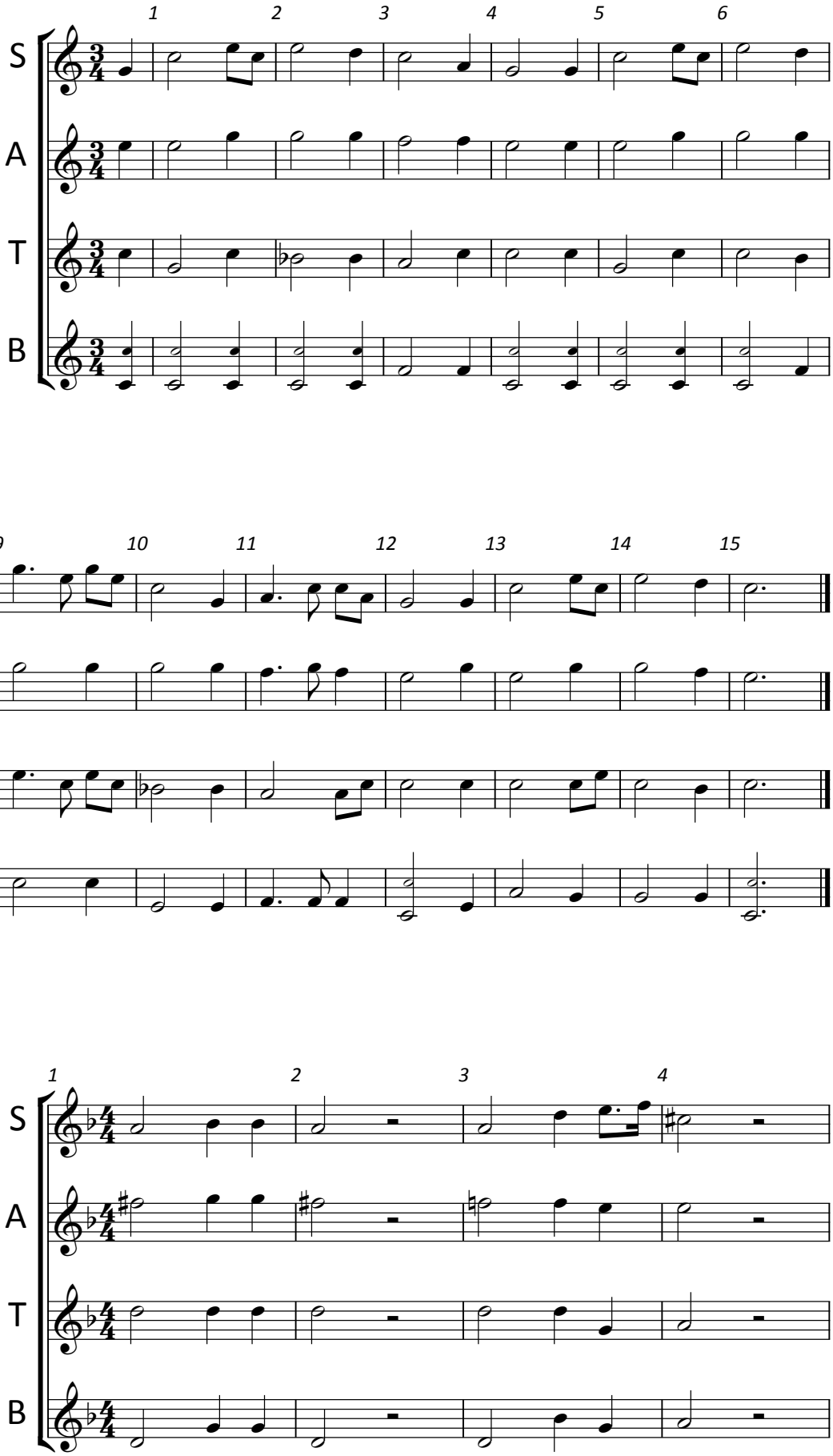
(First published
in 1833)



10

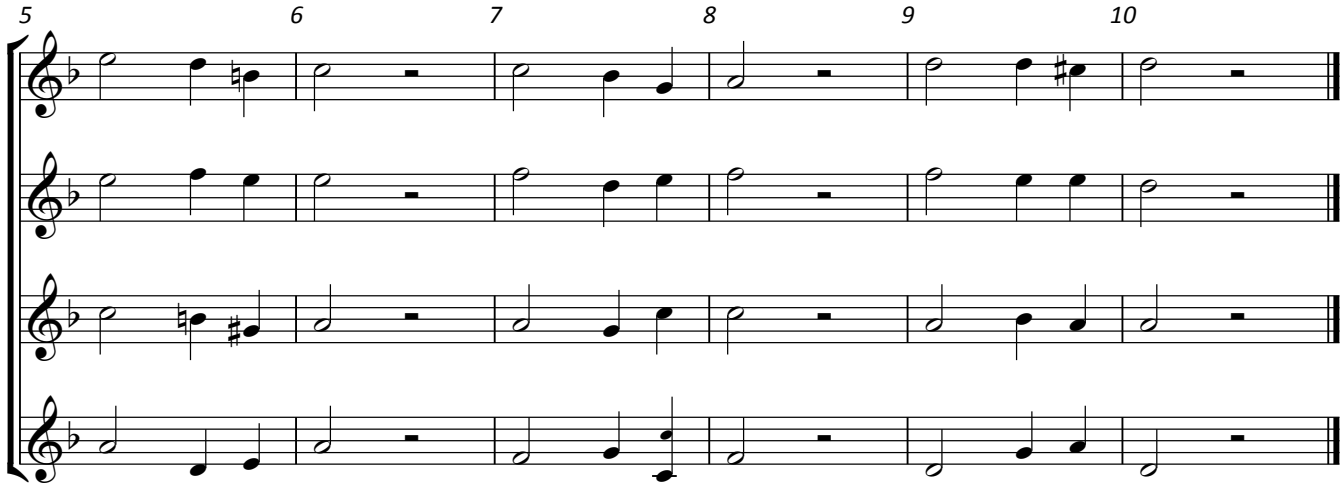
Amazing Grace
by
John Newton

(1779)



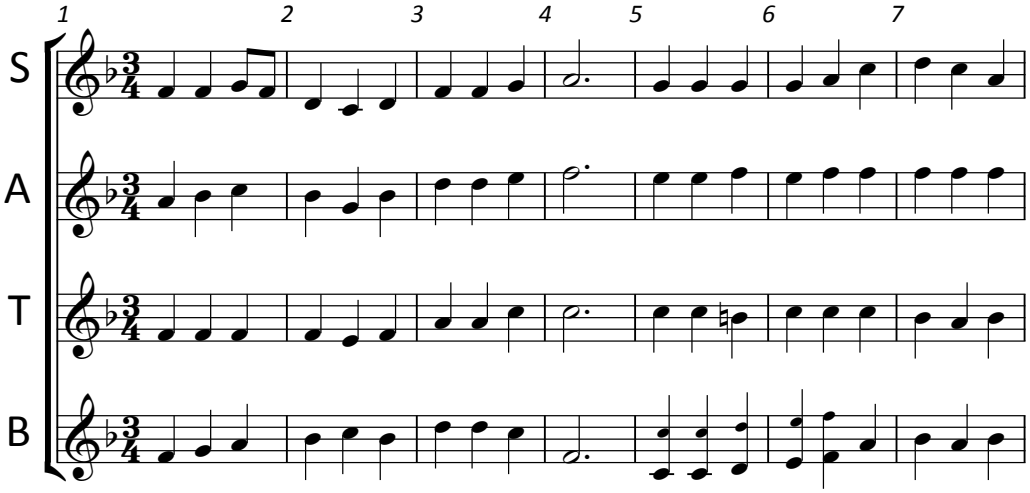
11

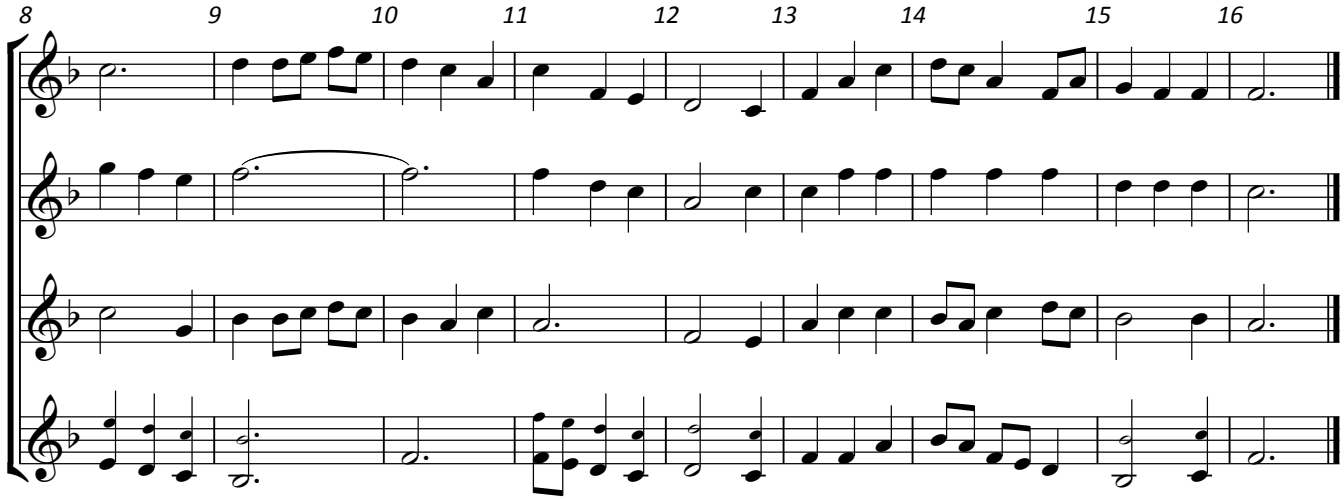
Music for
Queen Mary
by
Henry Purcell
(1694)



12

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

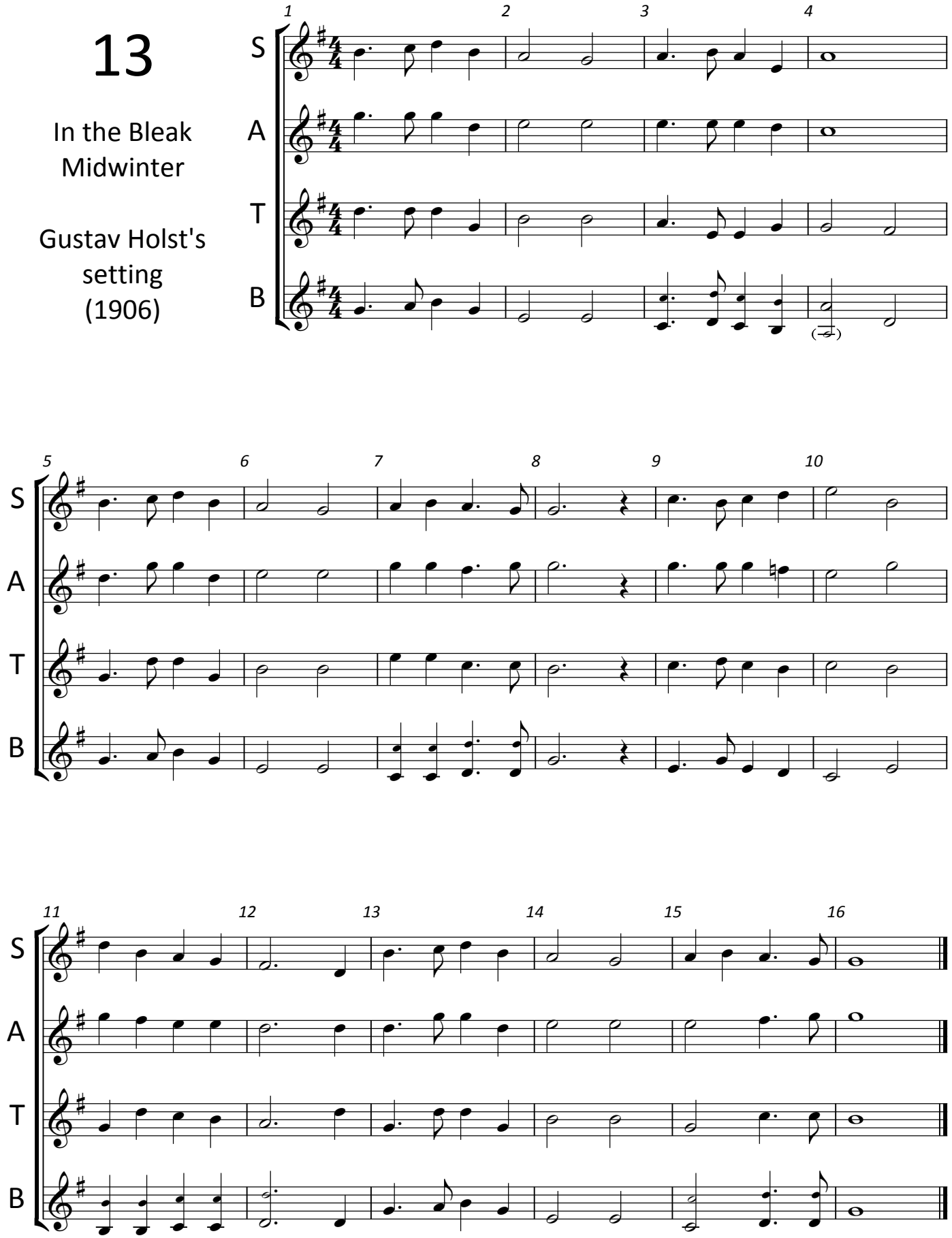




13

In the Bleak Midwinter

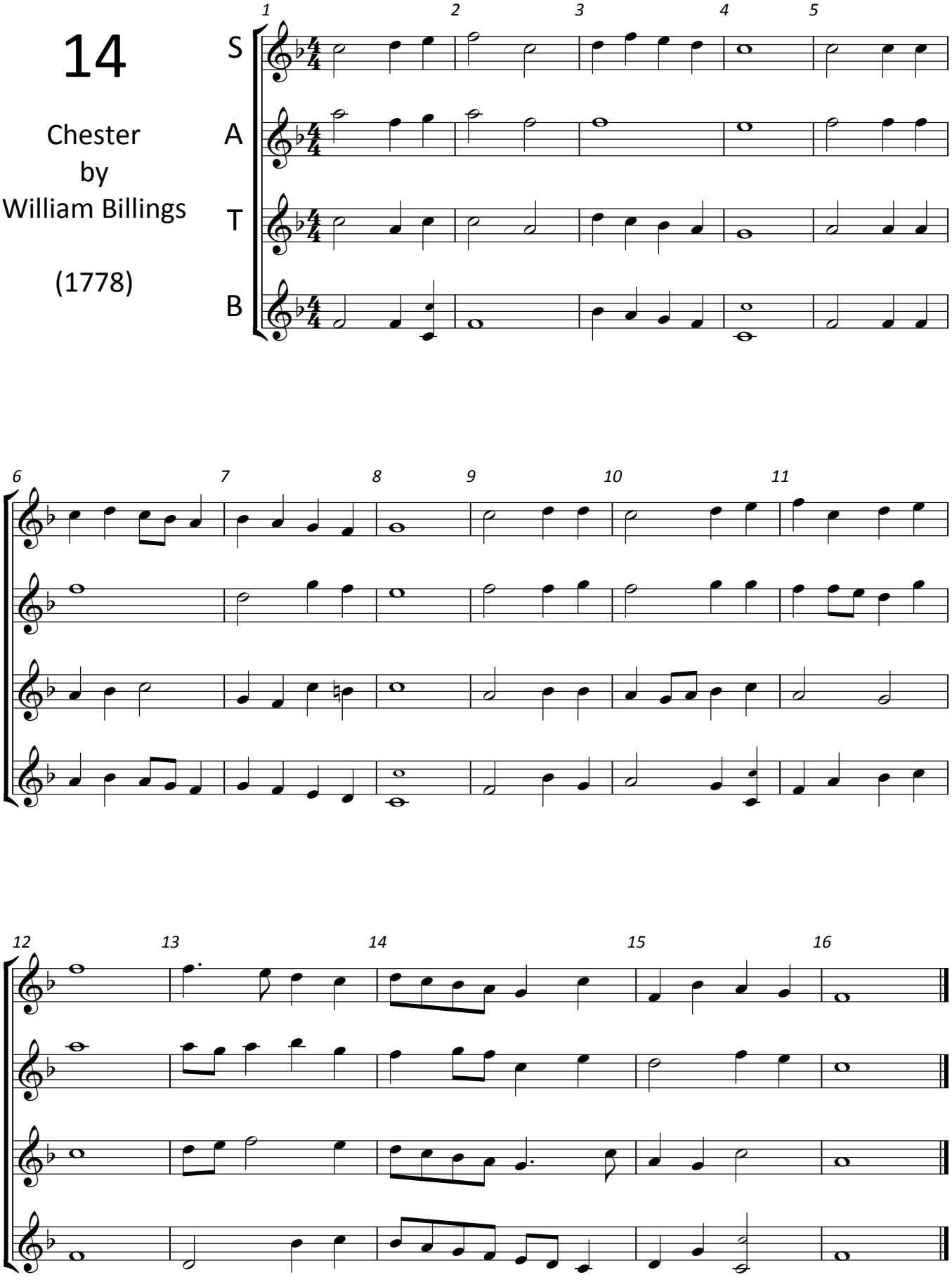
Gustav Holst's setting (1906)



14

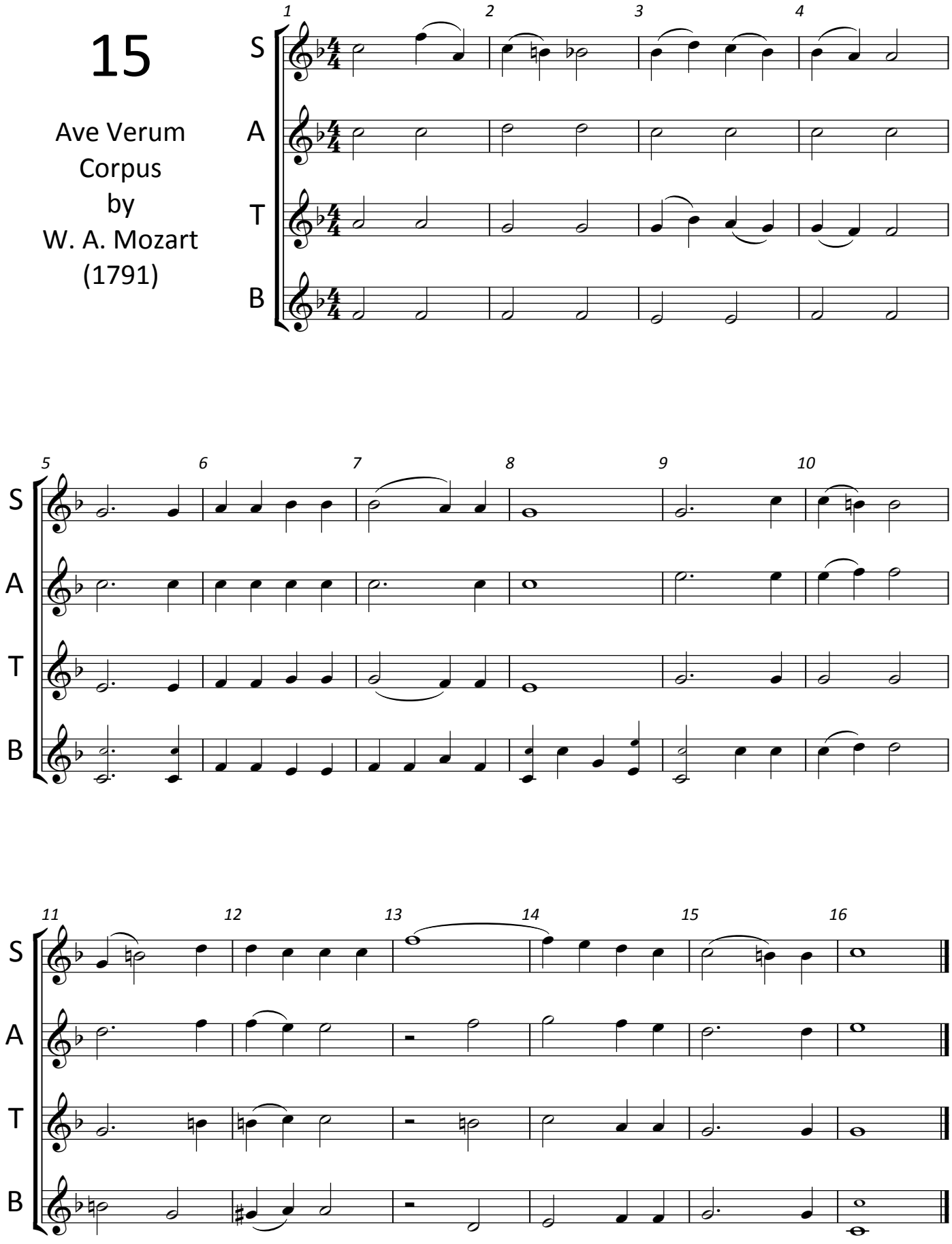
Chester
by
William Billings

(1778)



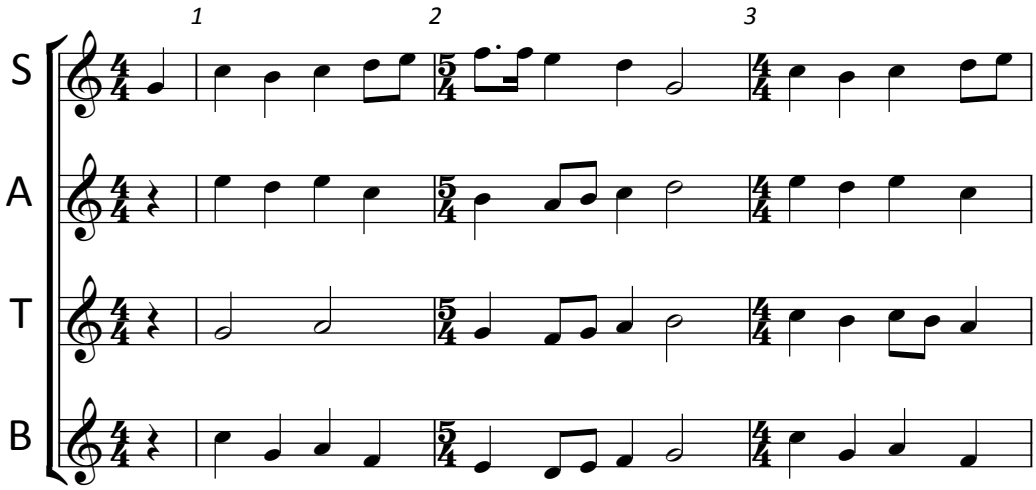
15

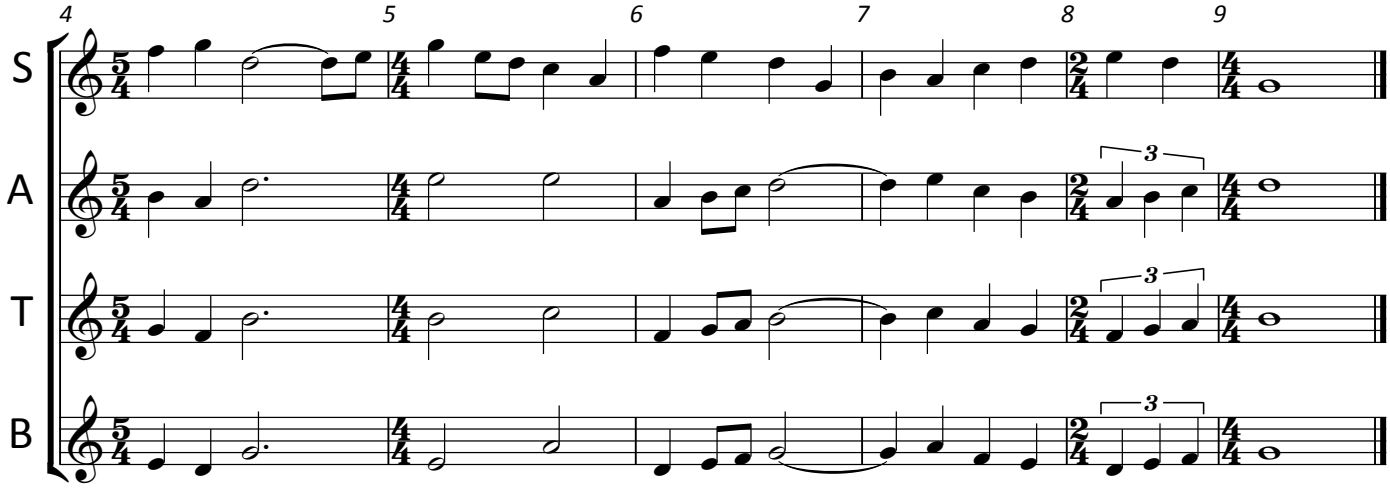
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

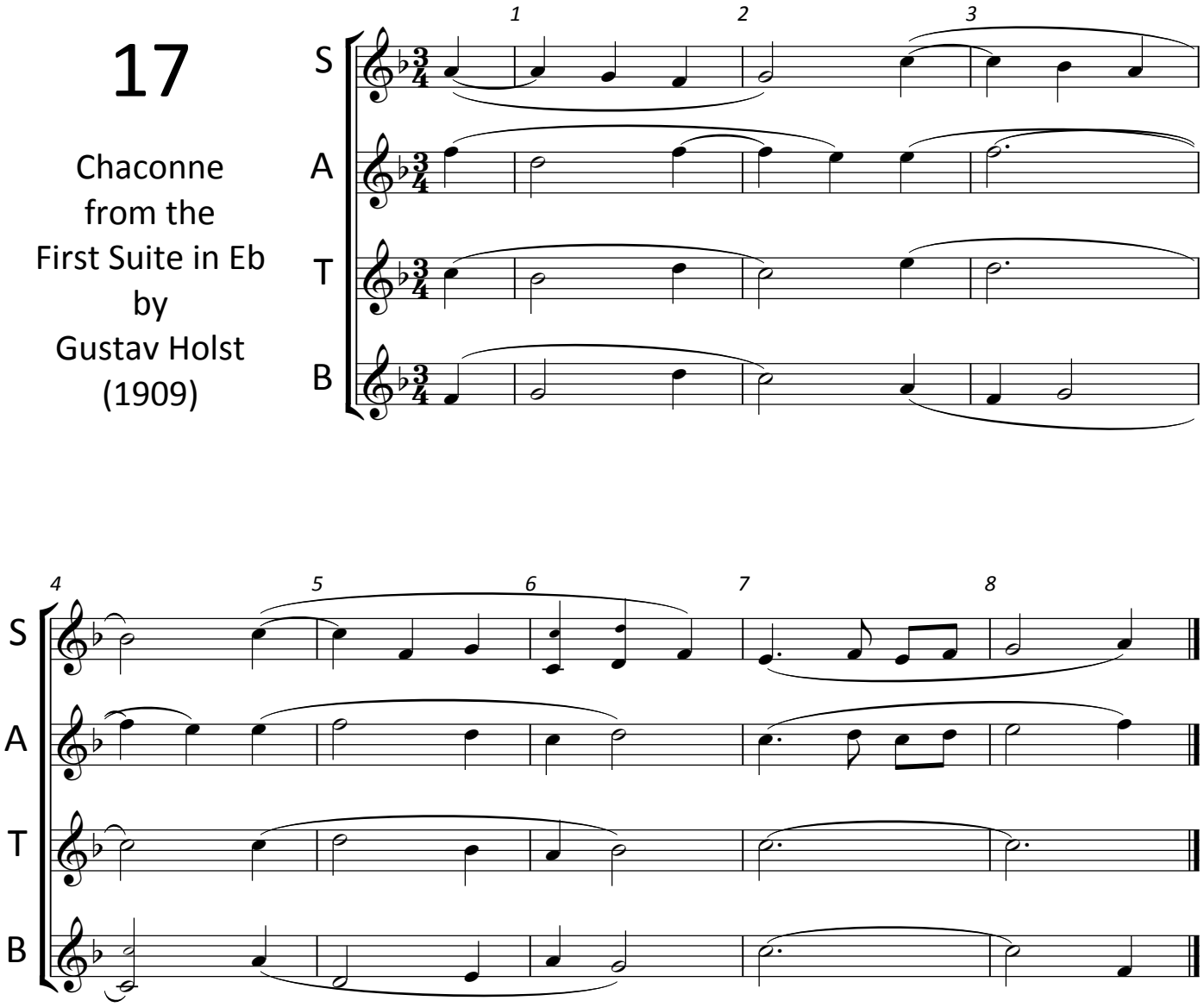
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

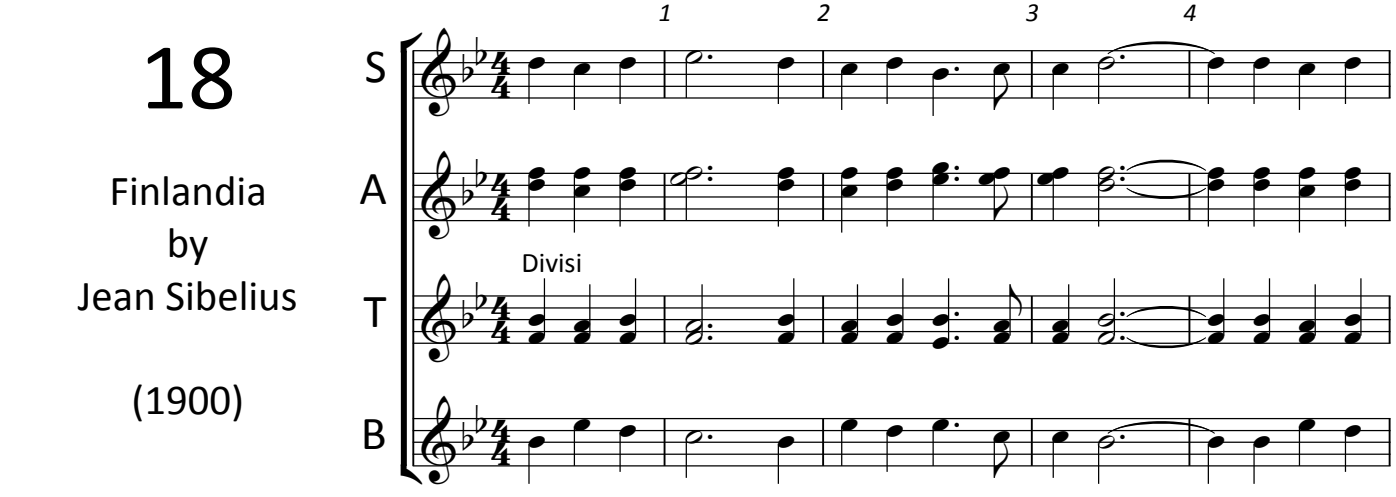
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

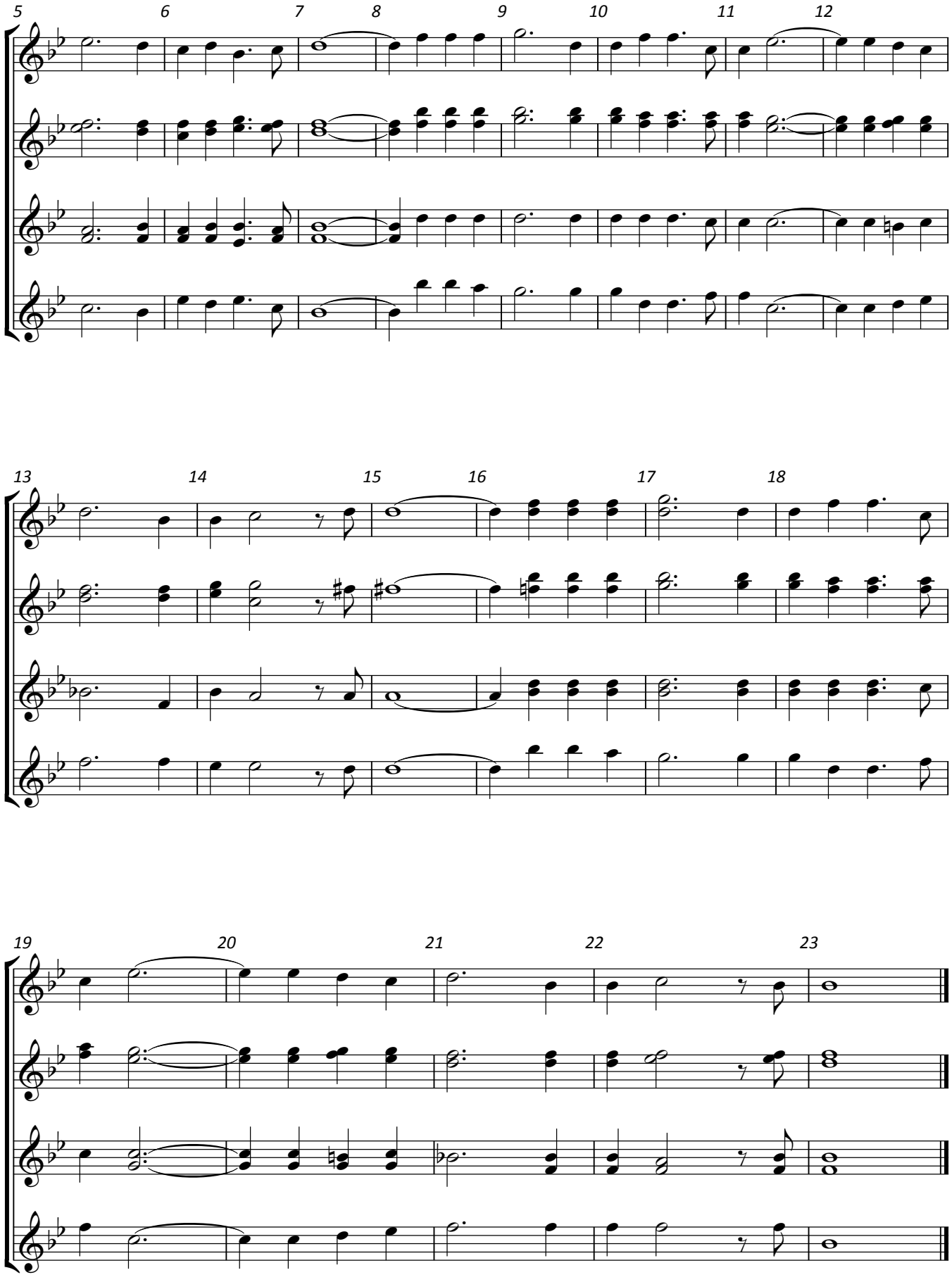


18

Finlandia
by
Jean Sibelius

(1900)

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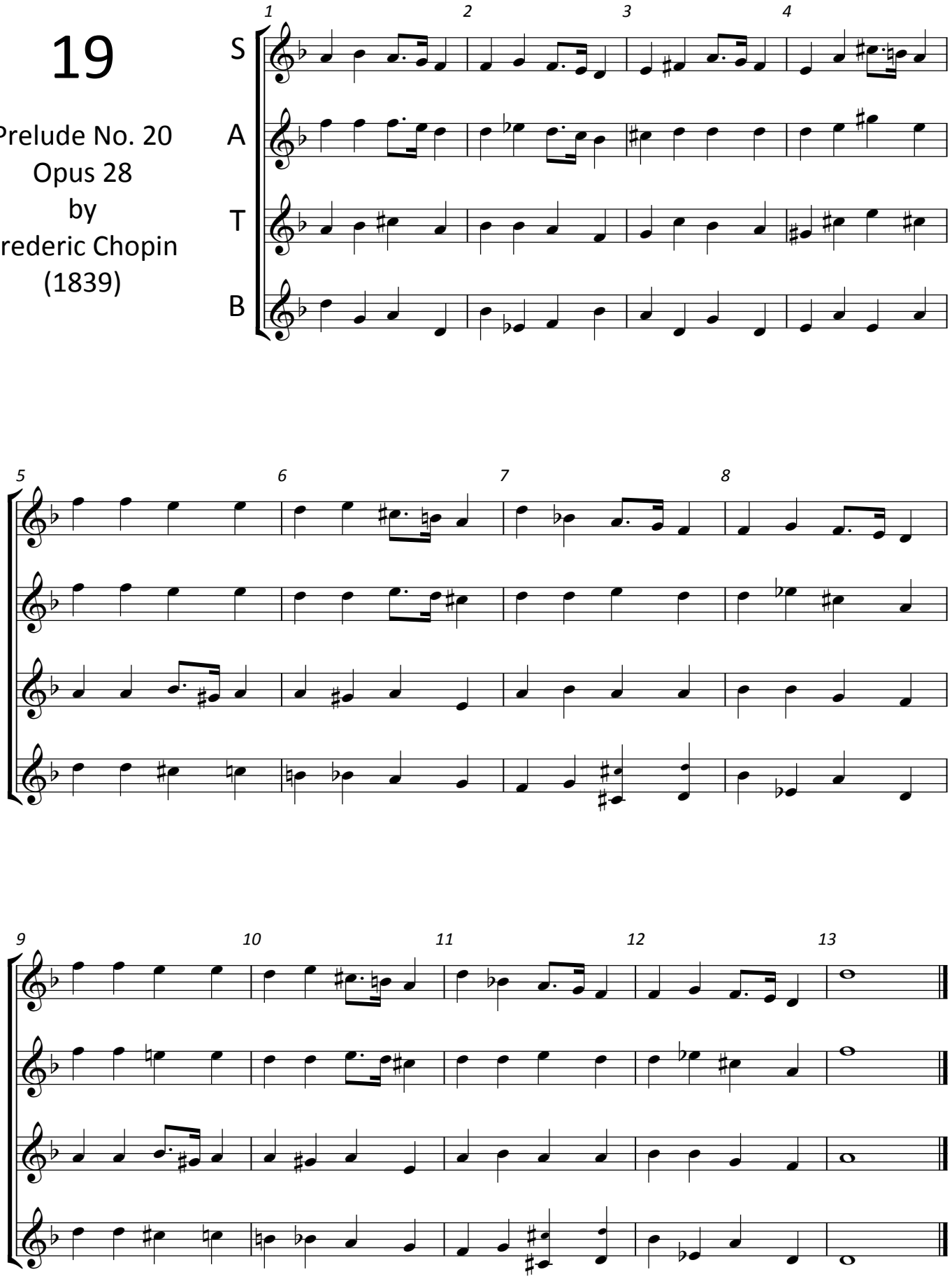
19

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



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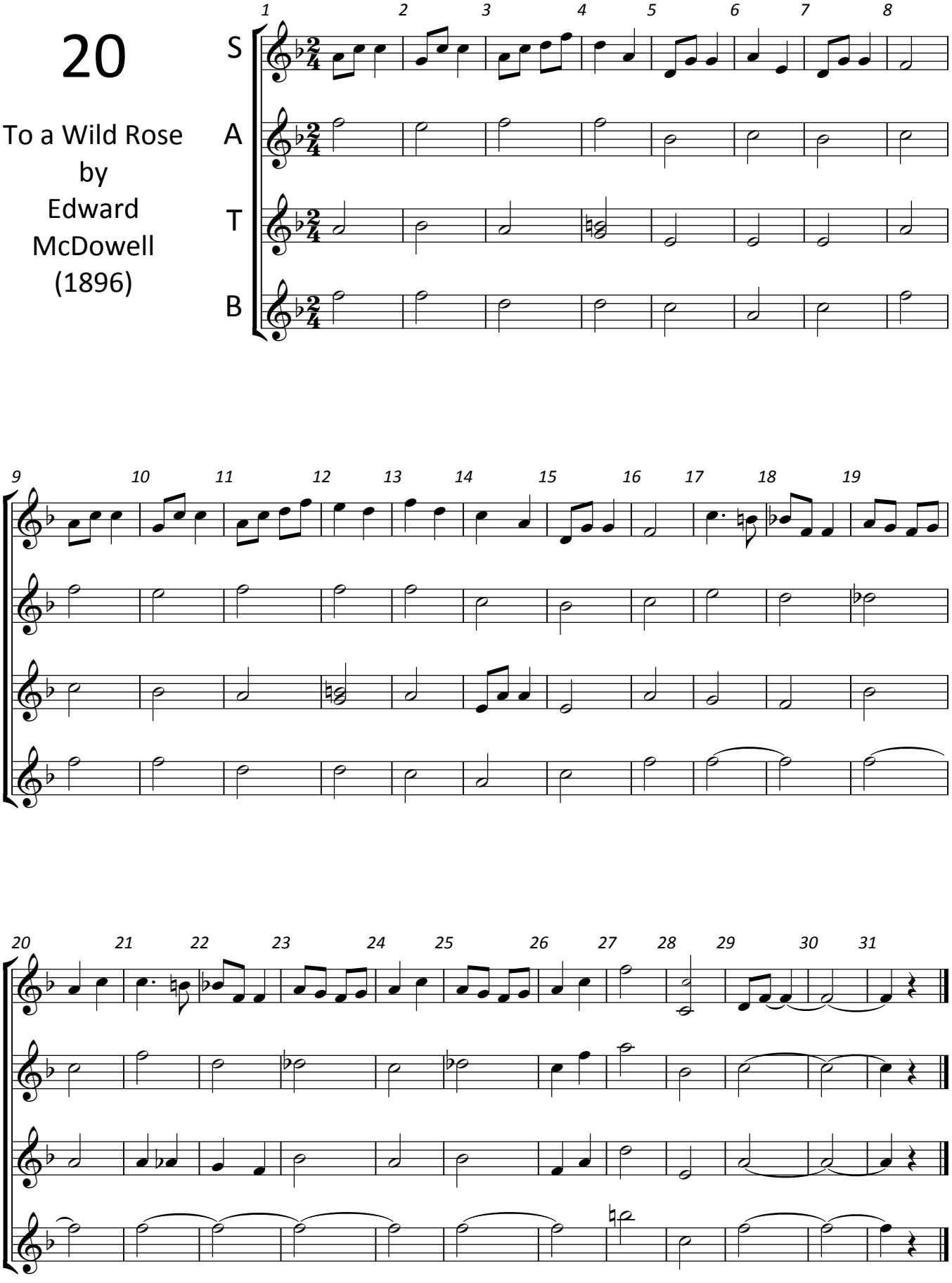
To a Wild Rose
by
Edward
McDowell
(1896)



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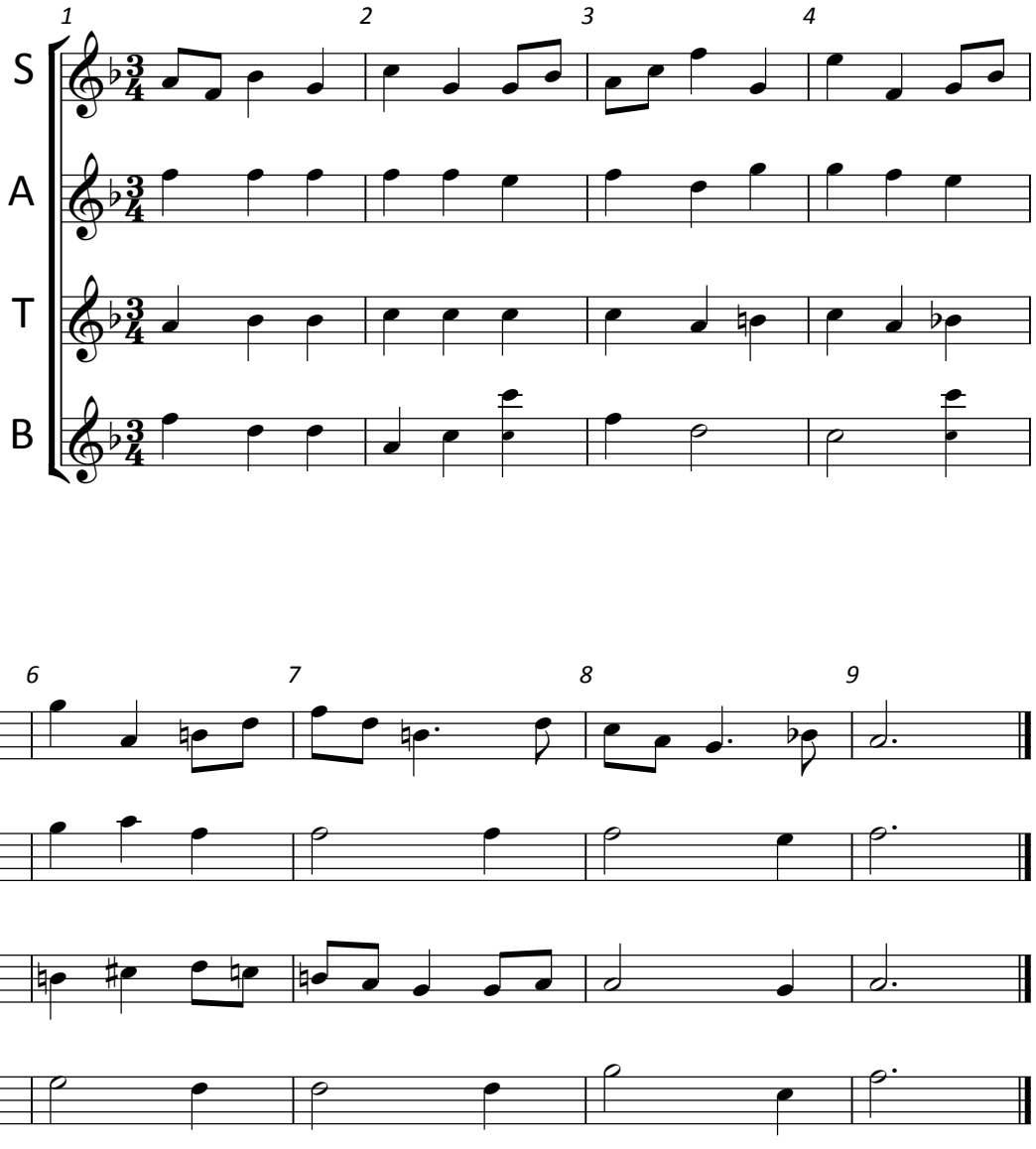
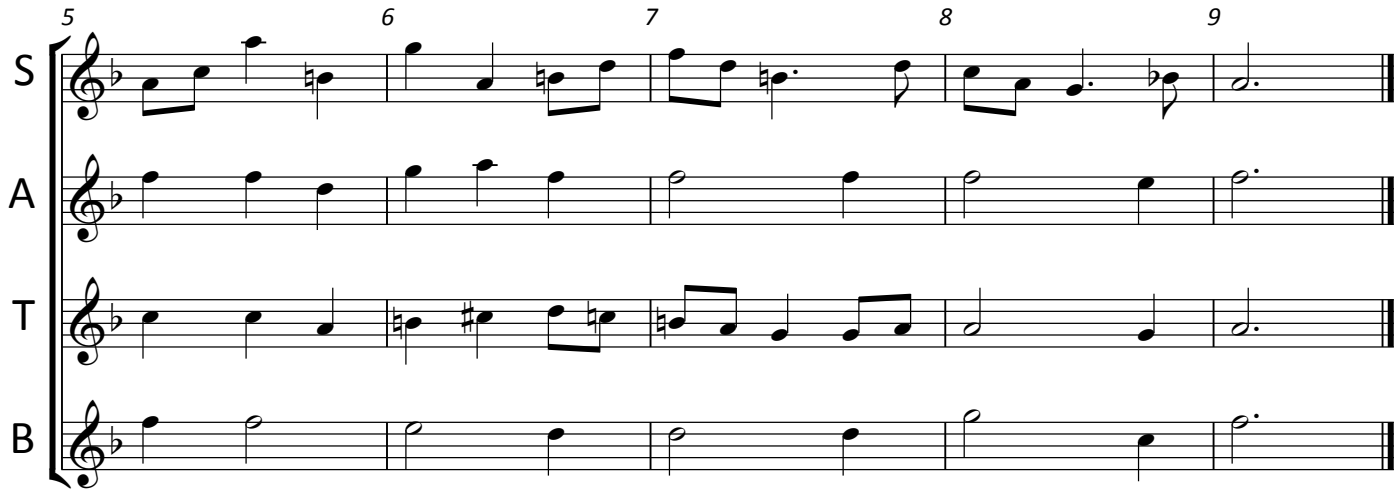
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)





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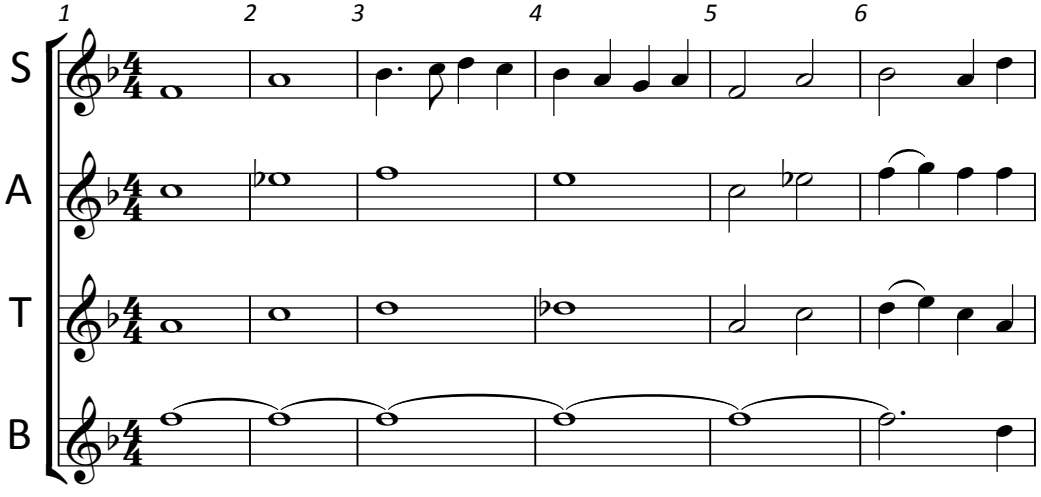
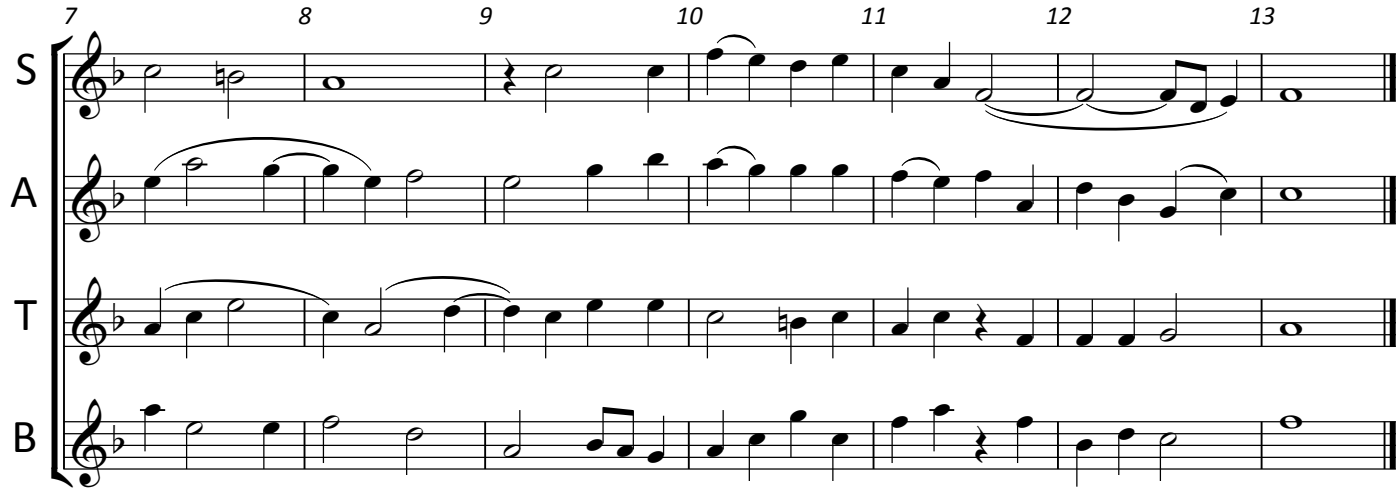
Blessed are They
That Mourn
by
Johannes Brahms

(1868)





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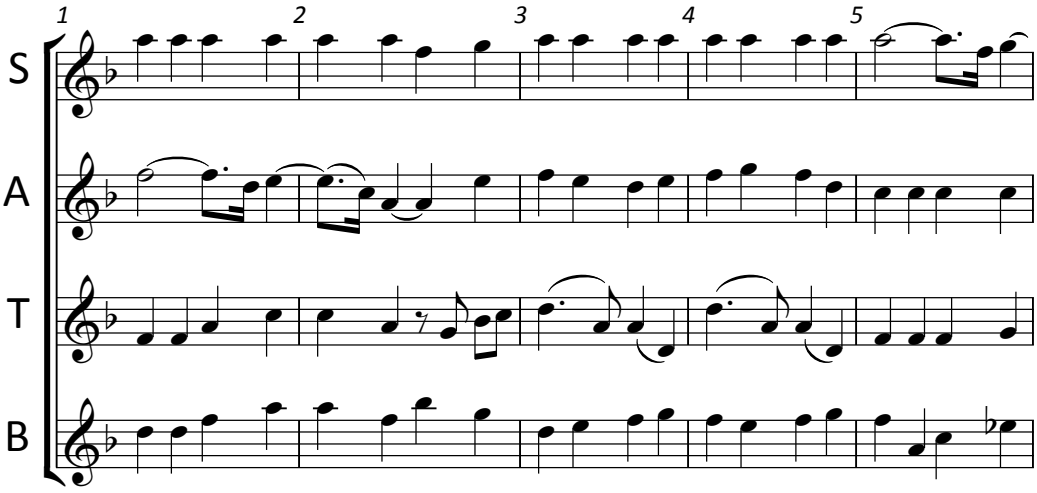
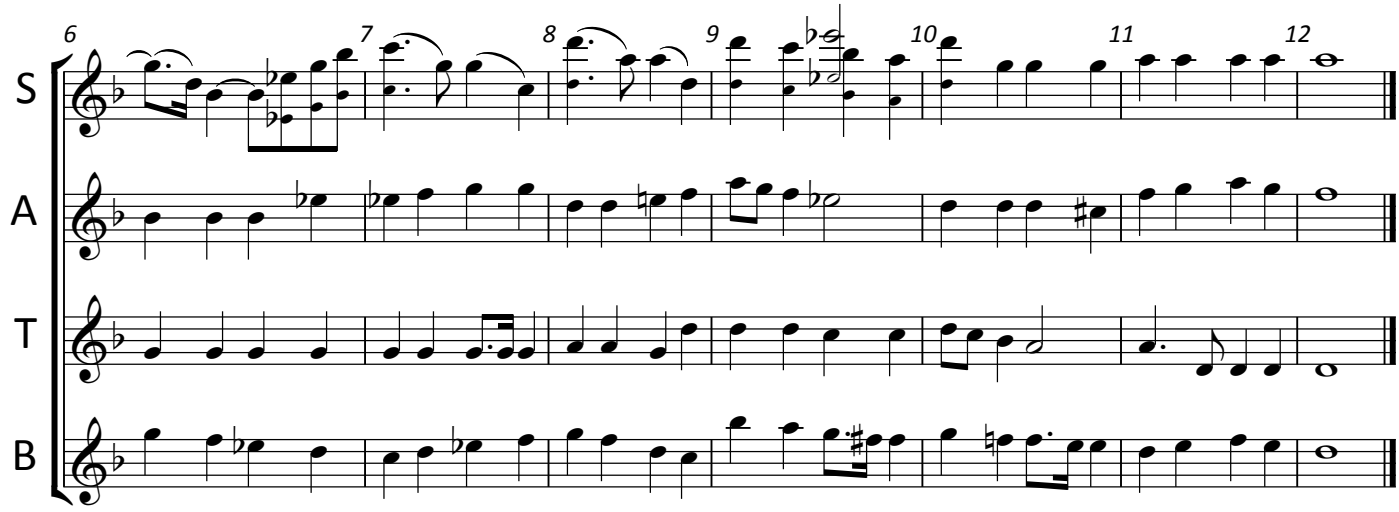
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)





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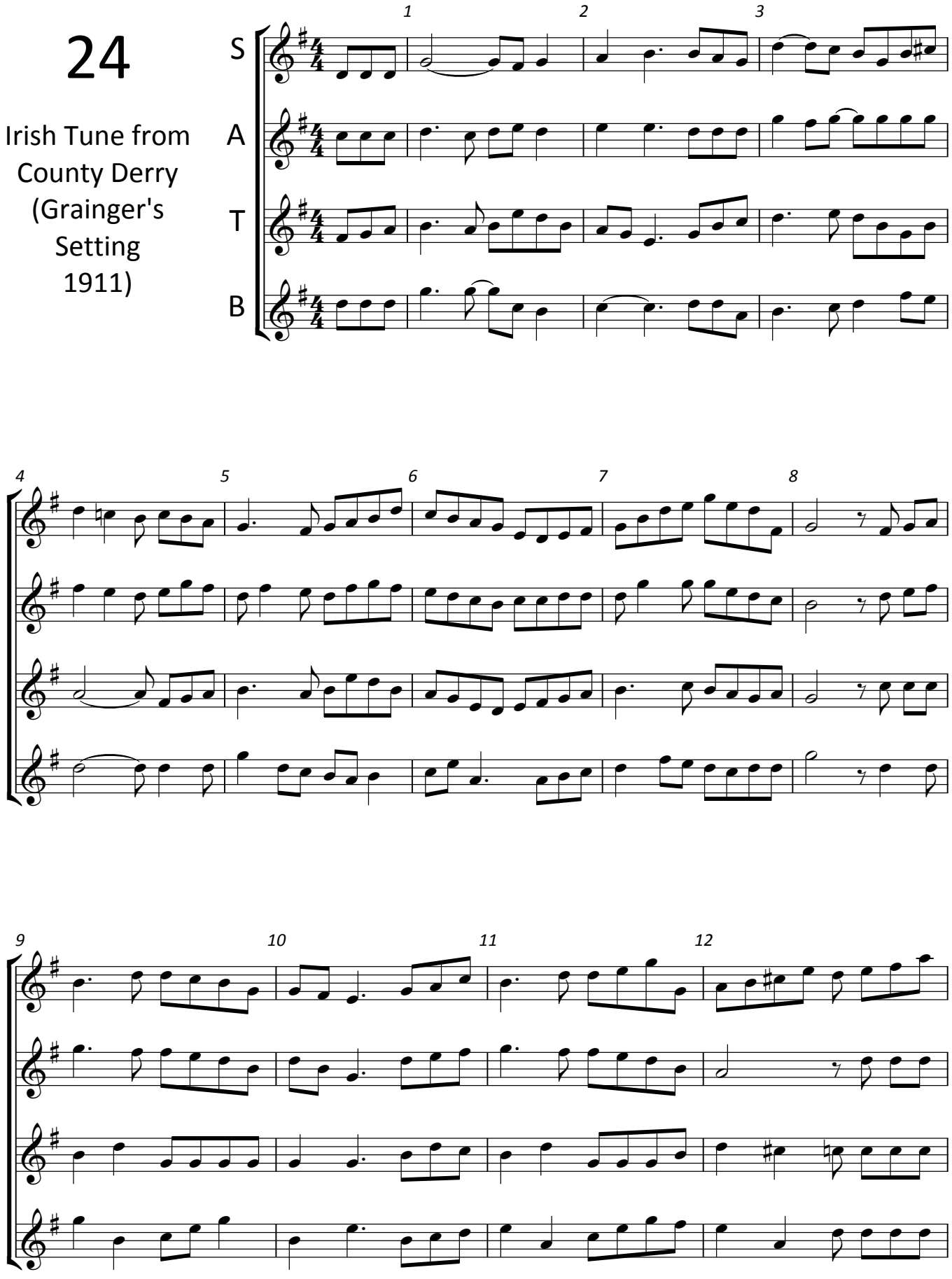
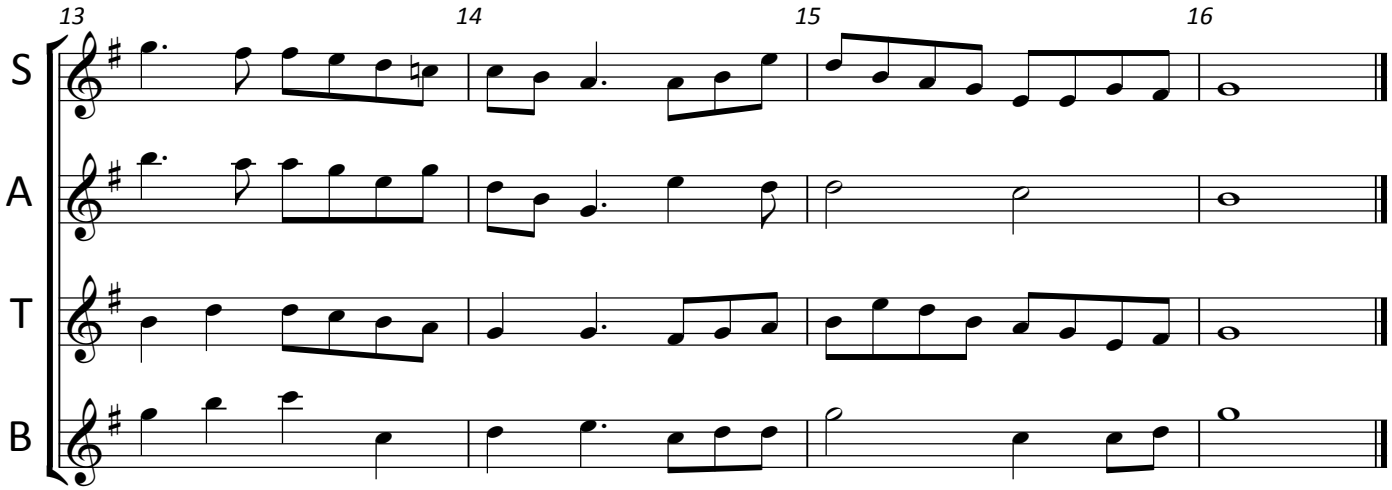
Irish Tune from County Derry (Grainger's Setting 1911)





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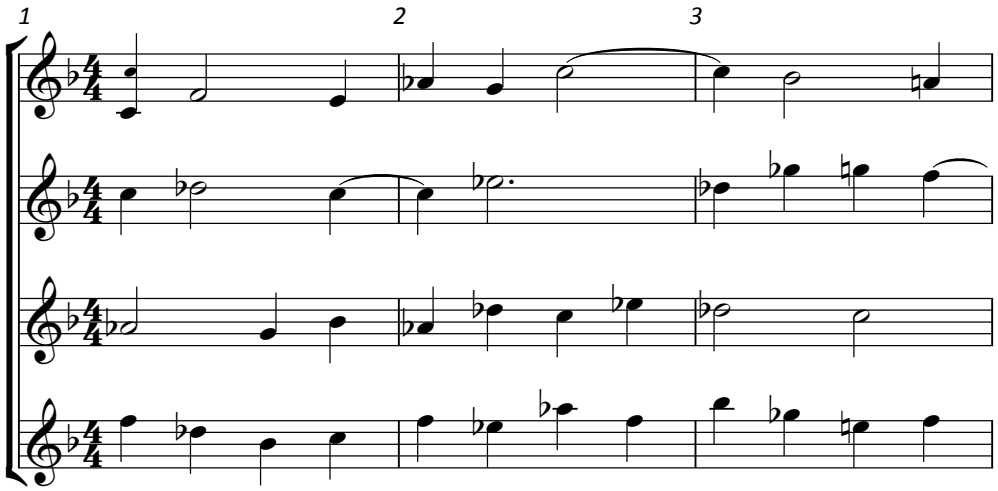
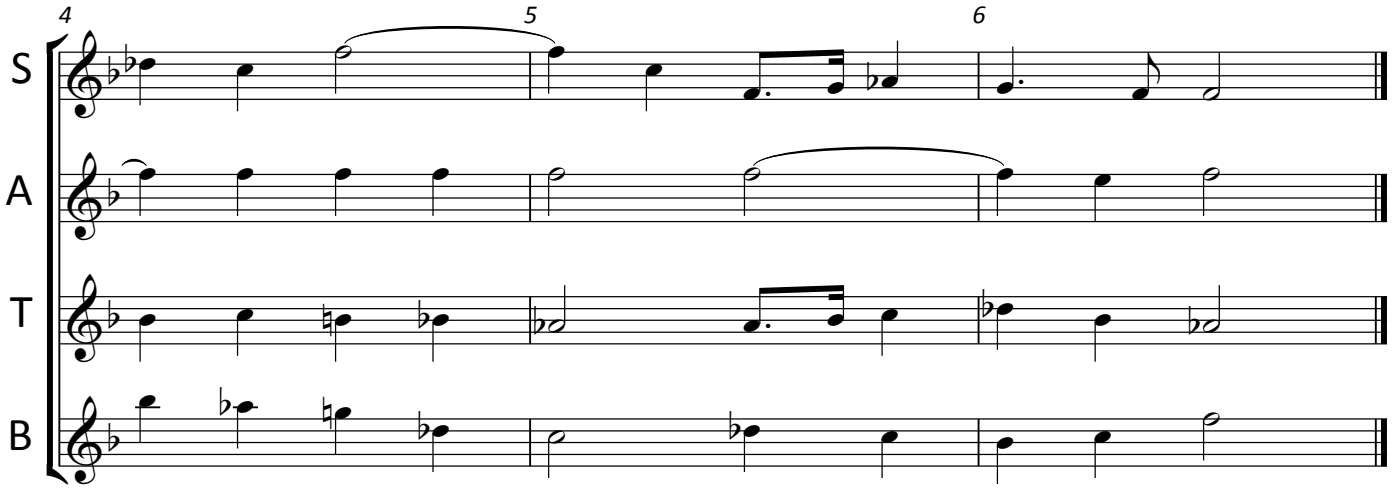
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





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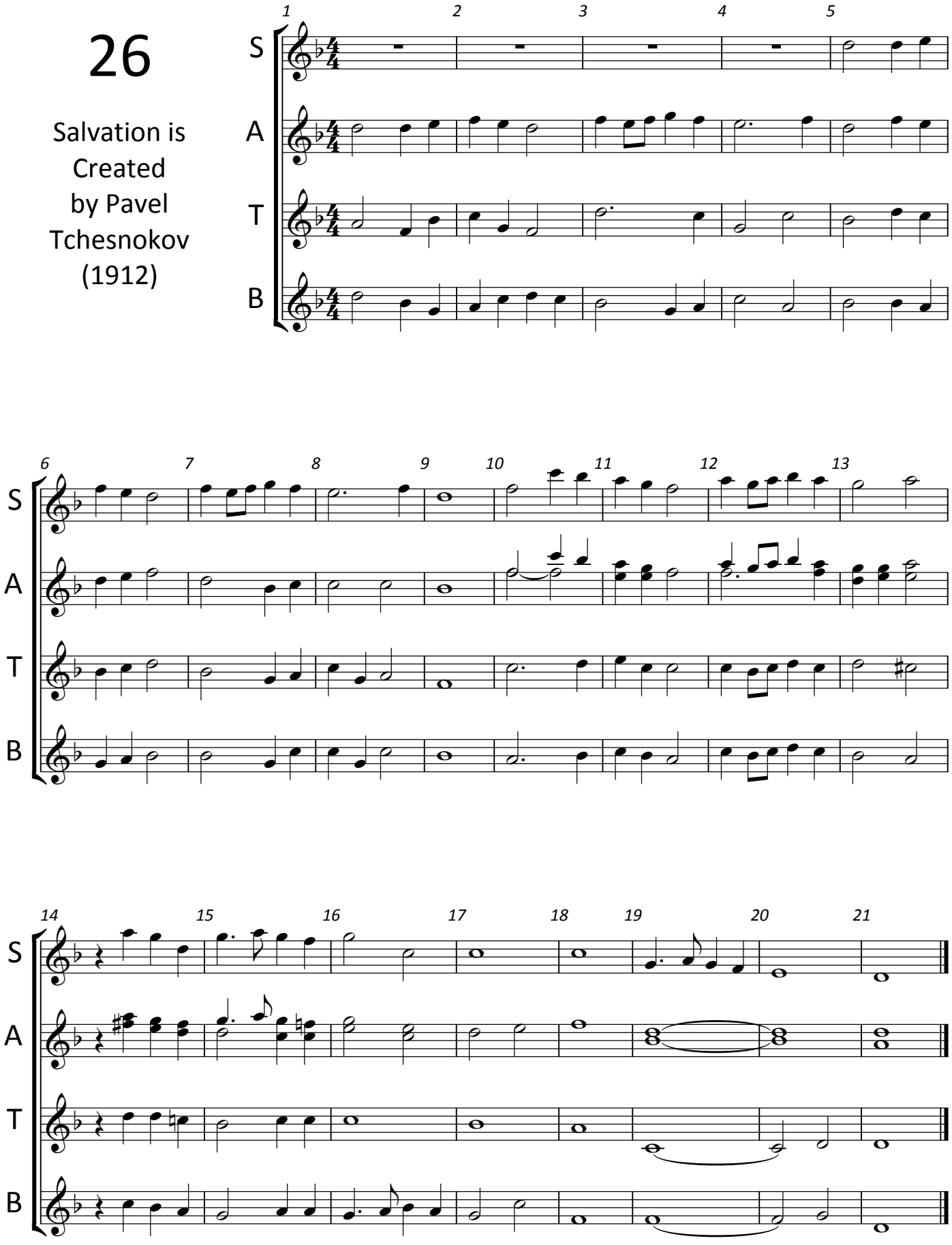
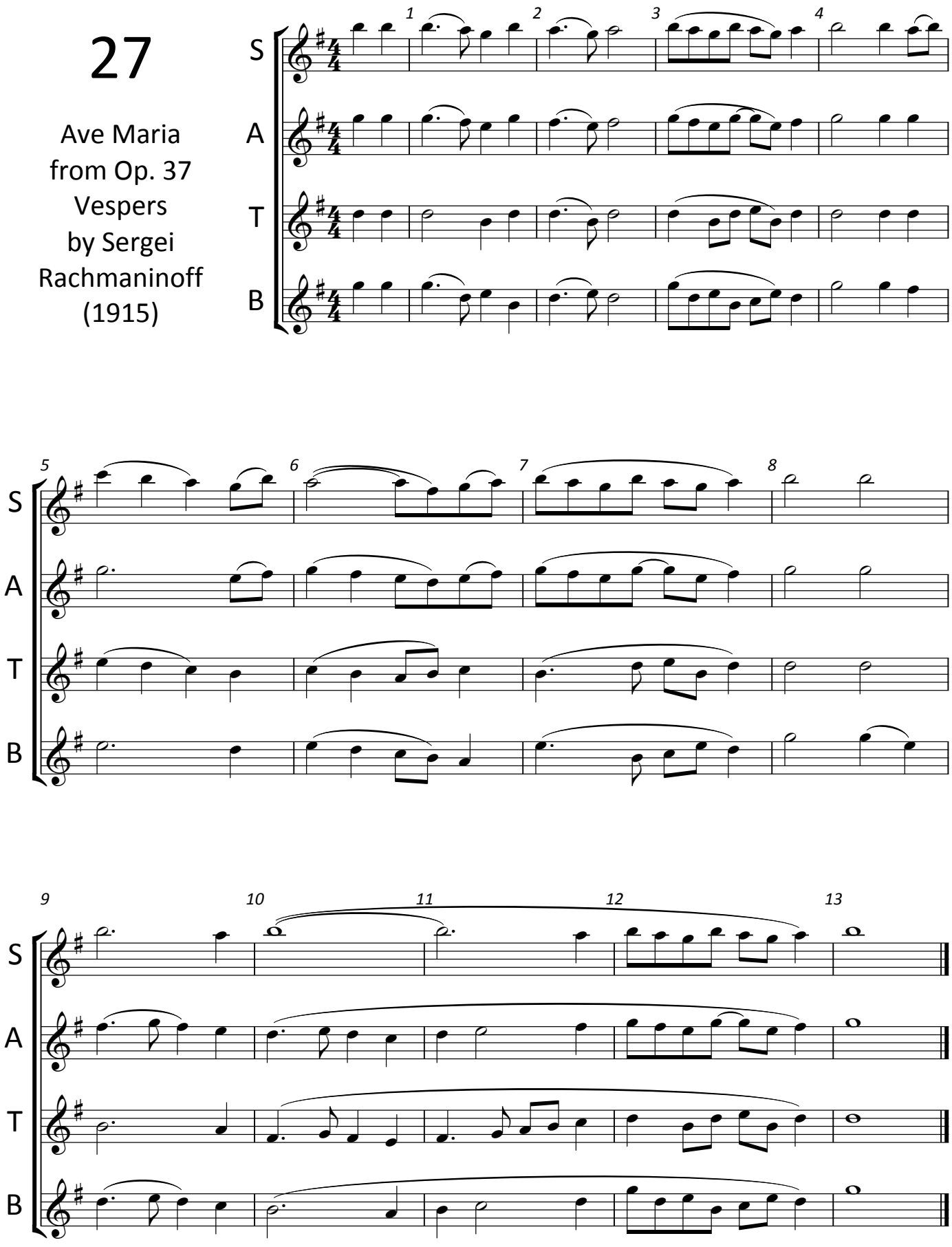
Salvation is Created by Pavel Tchesnokov (1912)



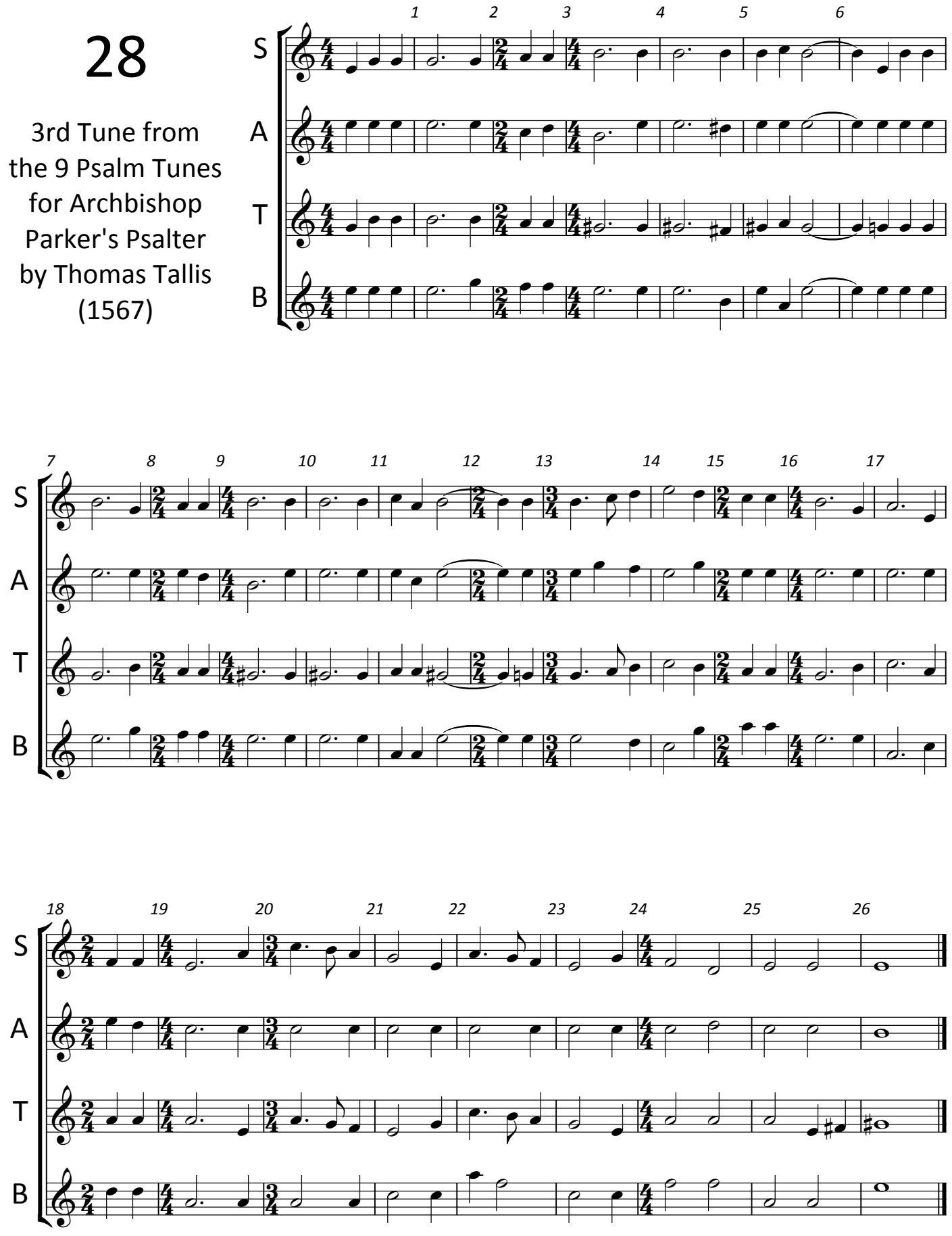
27

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)



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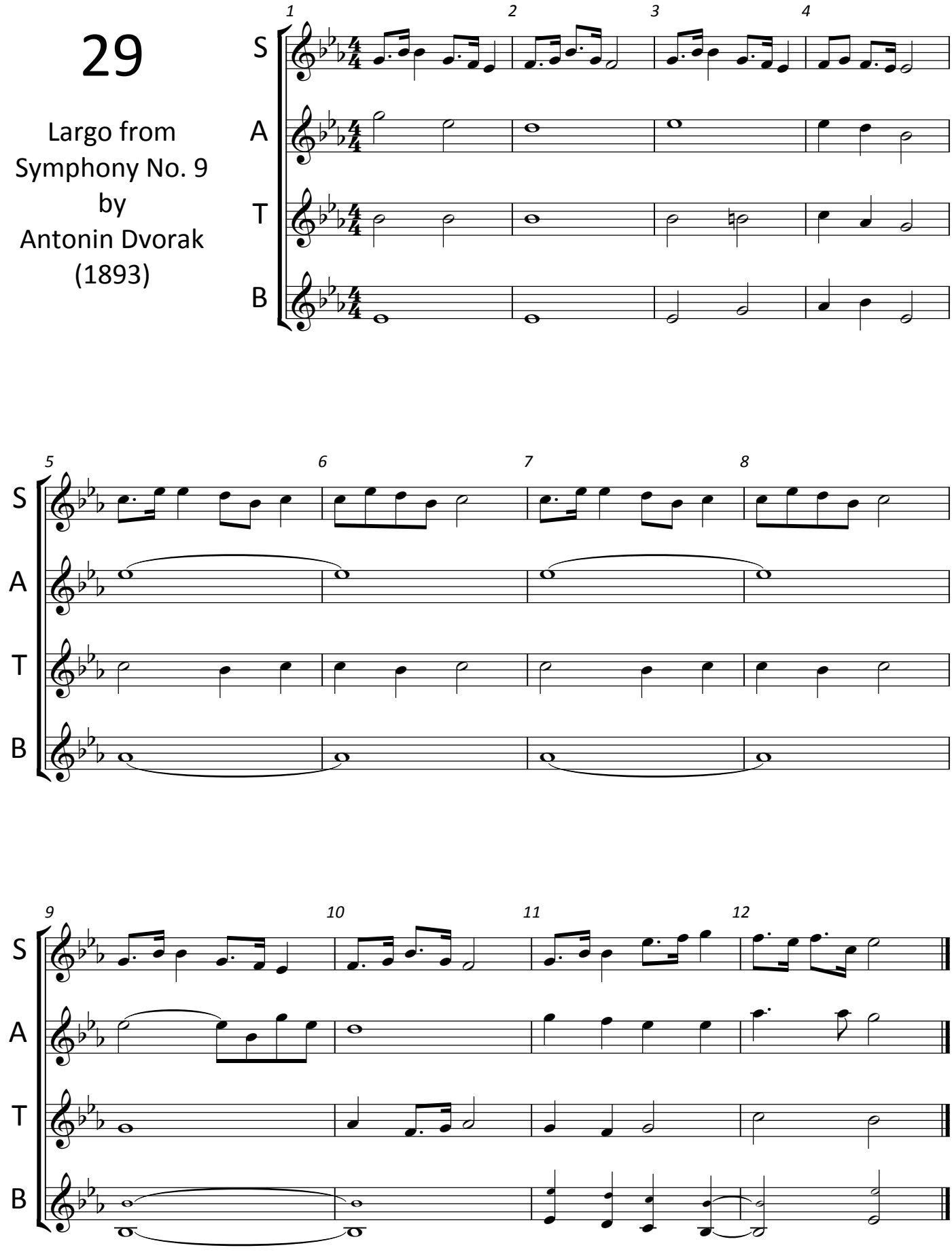
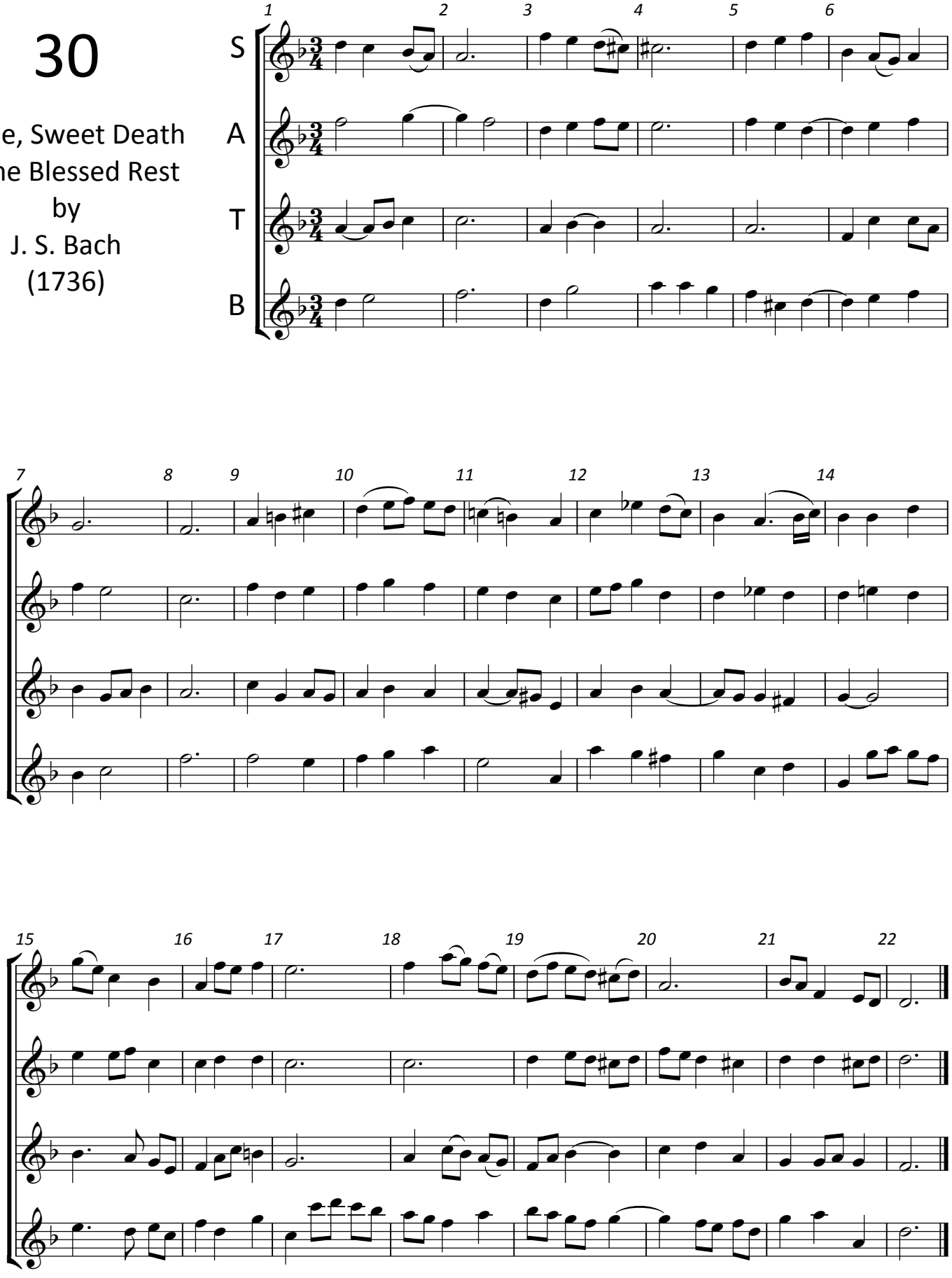
Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

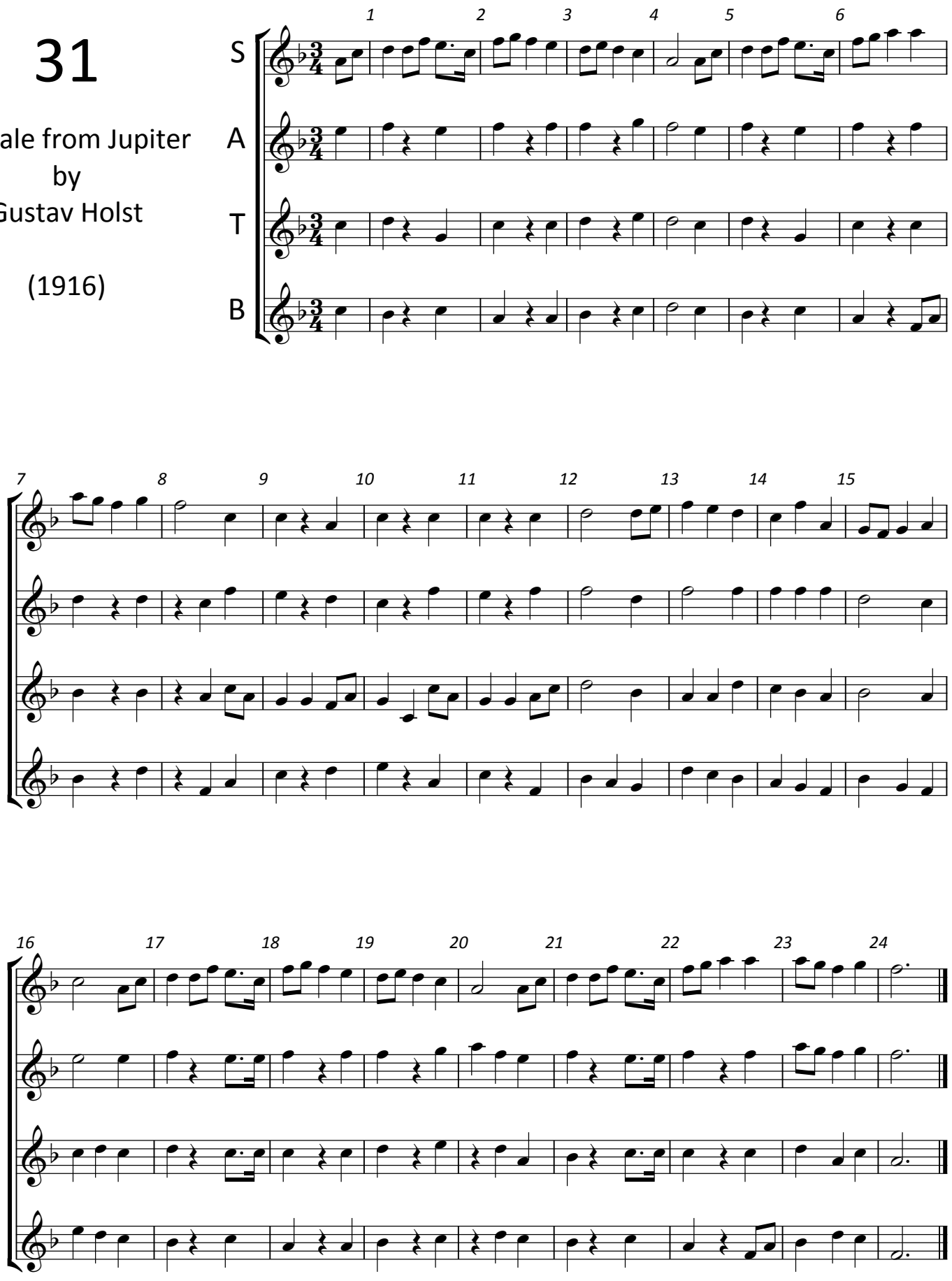
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

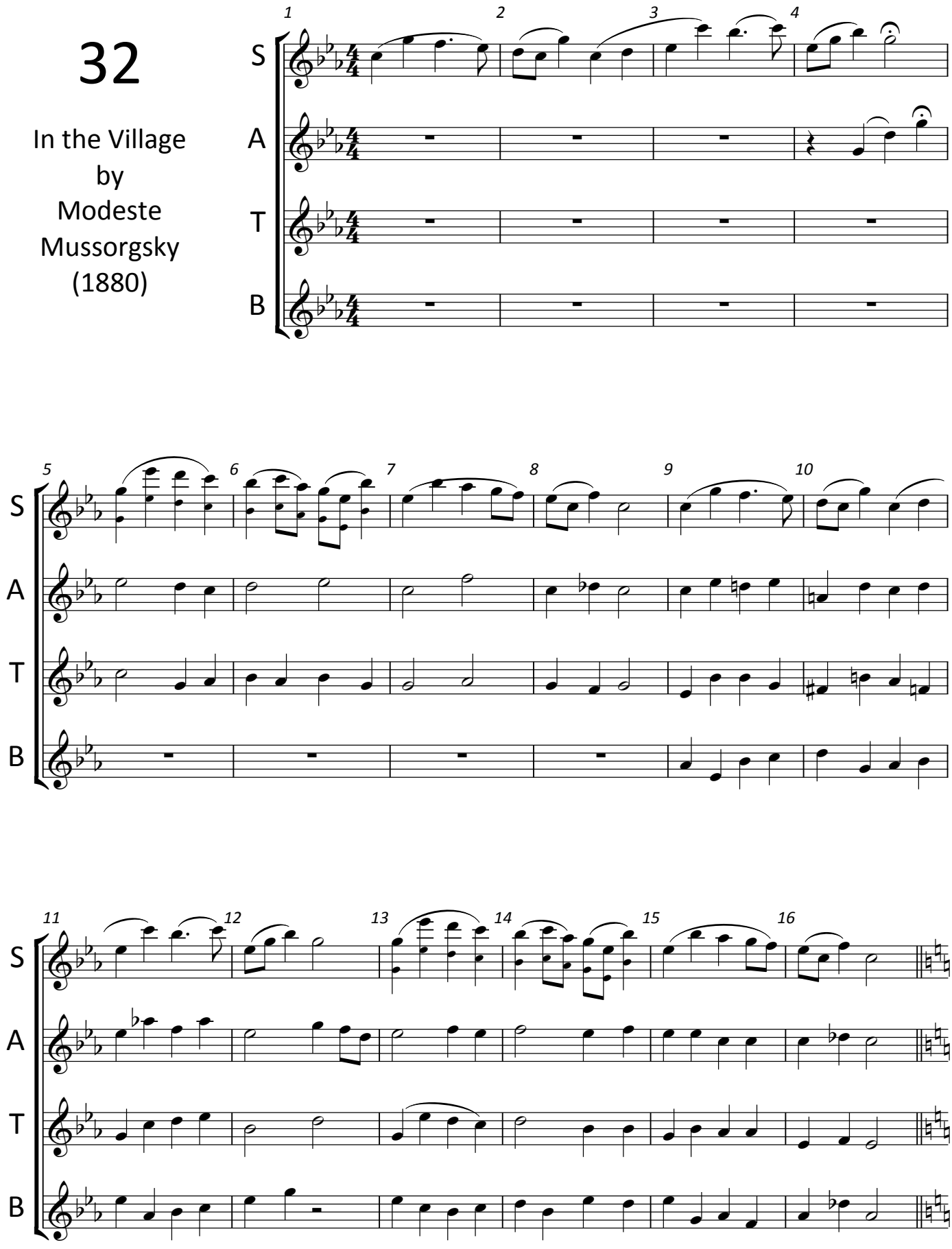
Chorale from Jupiter
by
Gustav Holst

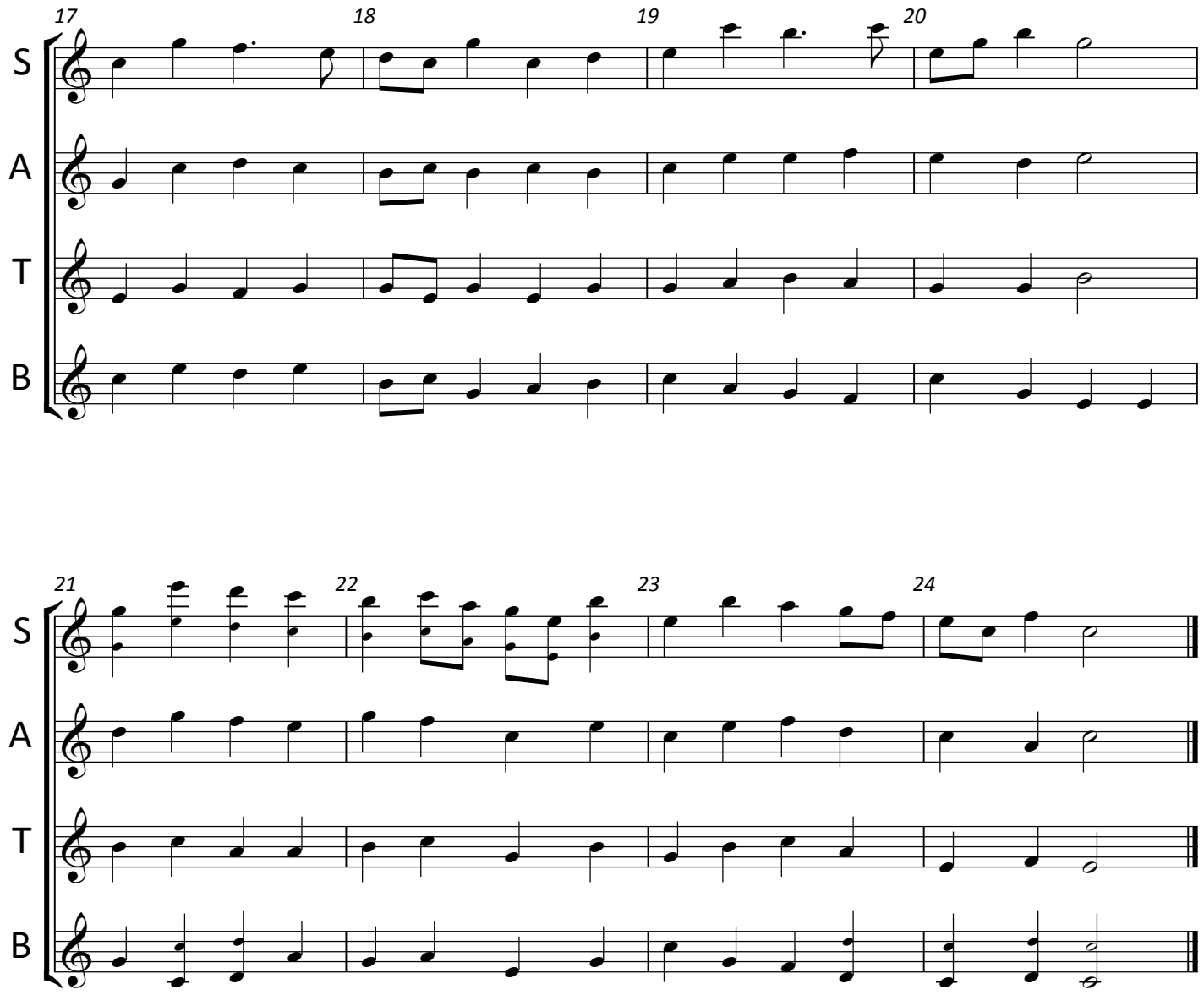
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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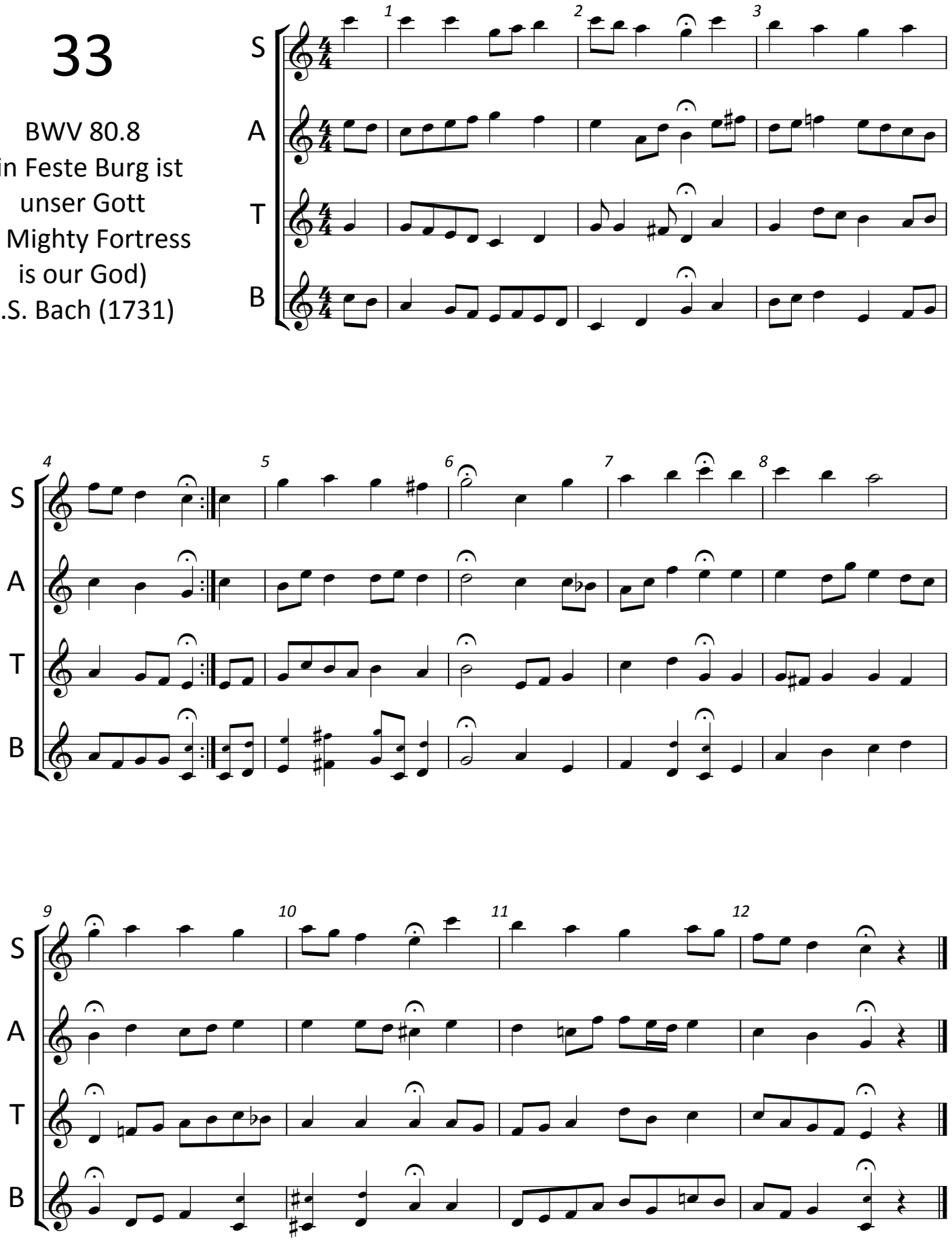
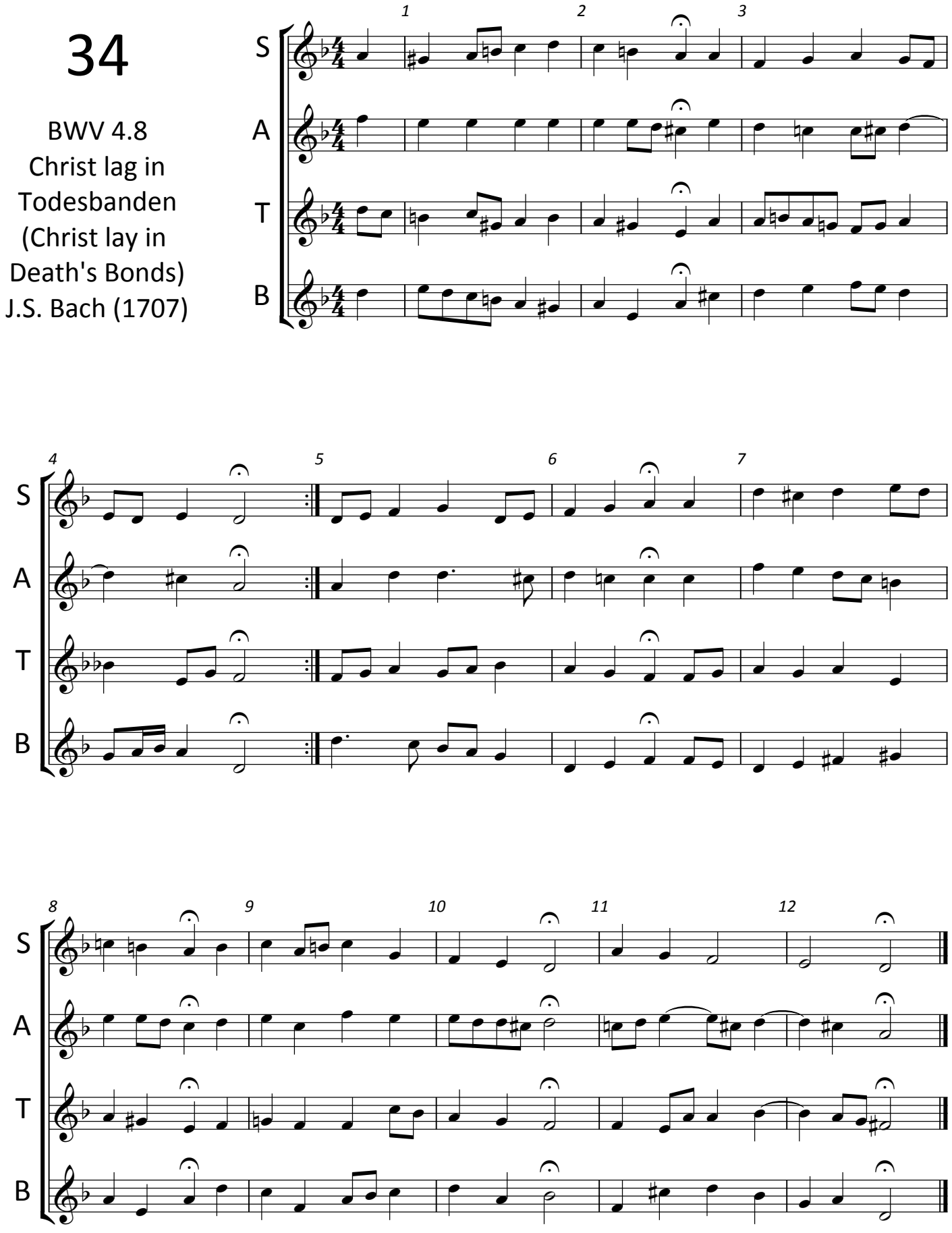
33

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



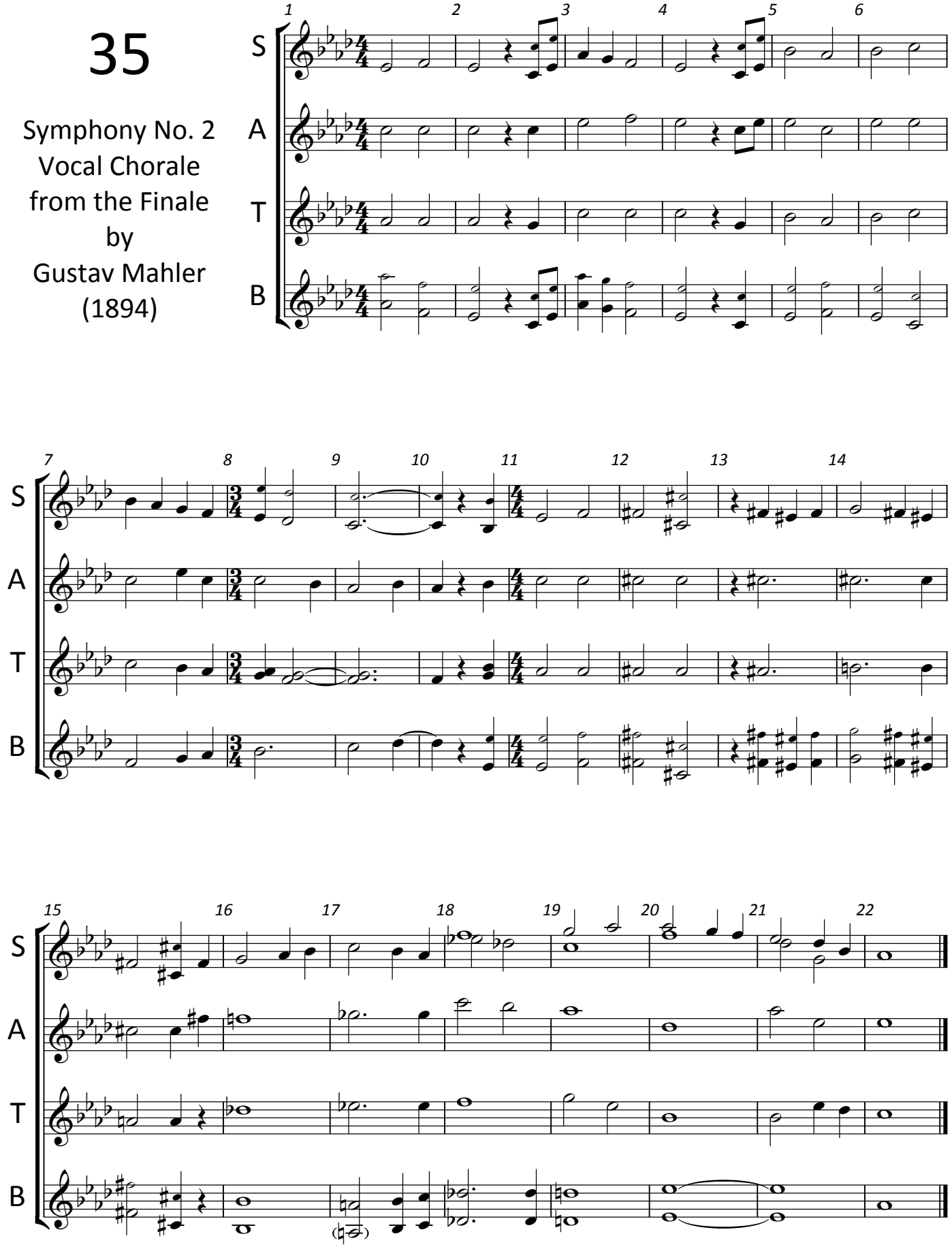
34

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



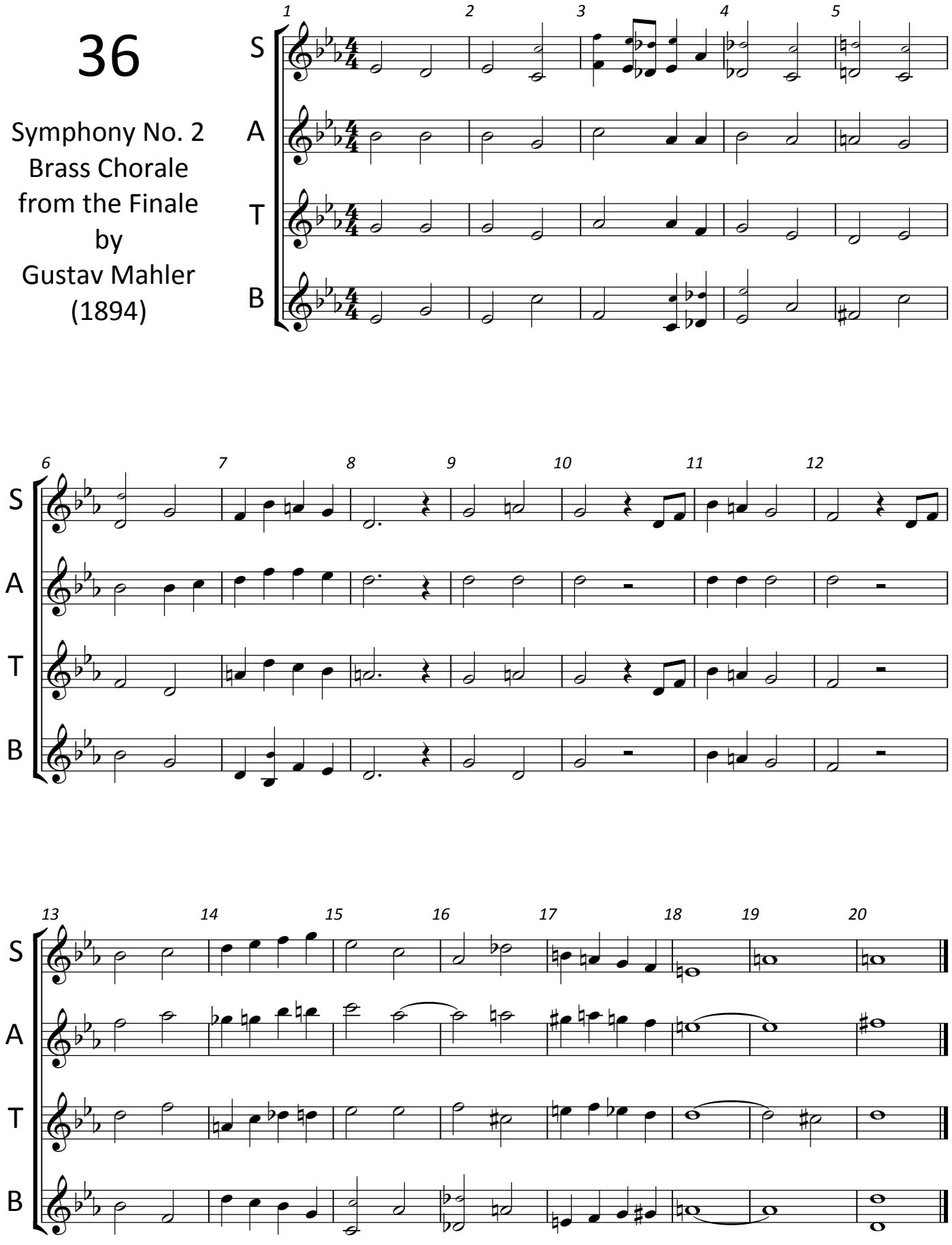
35

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)

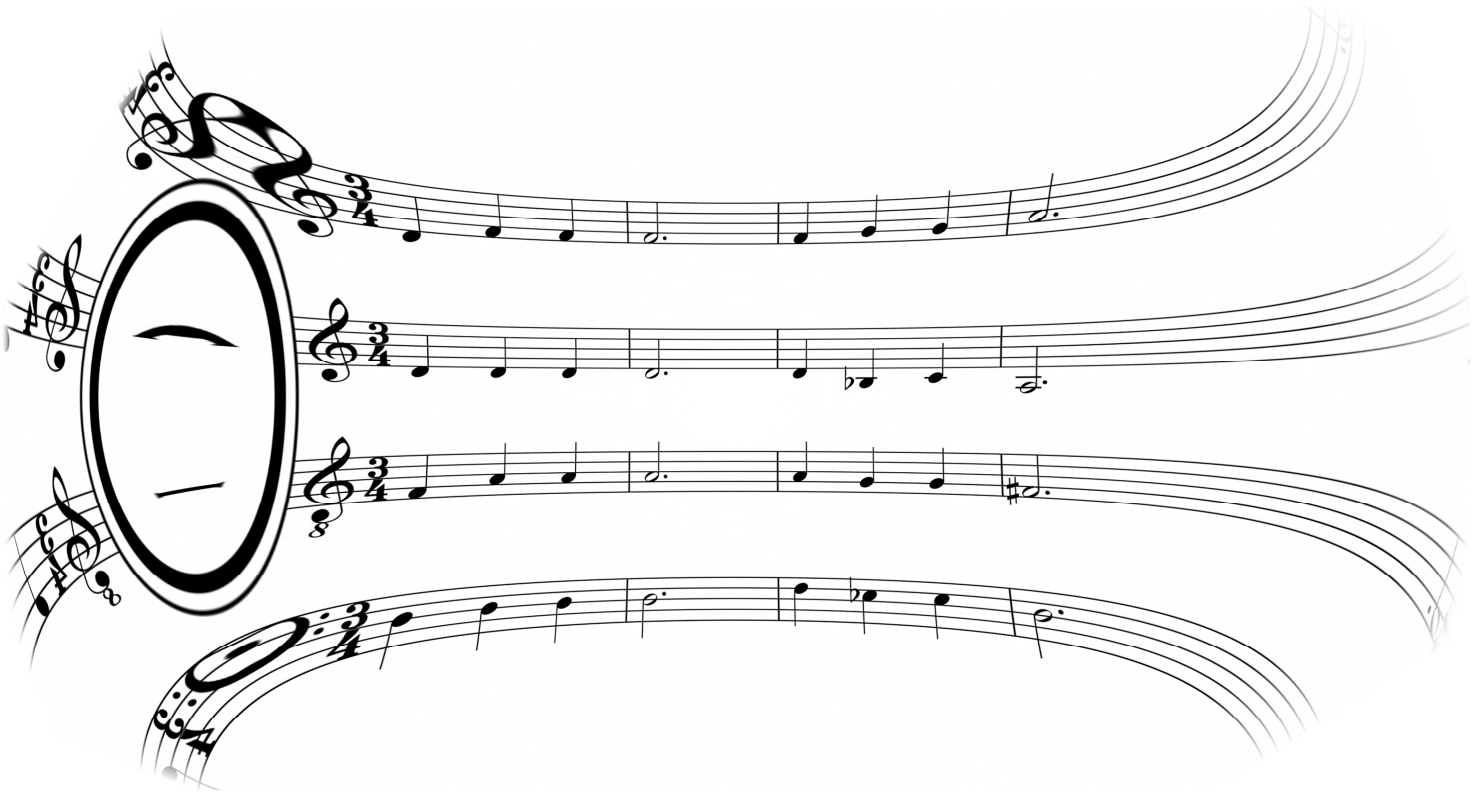


Trumpet

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

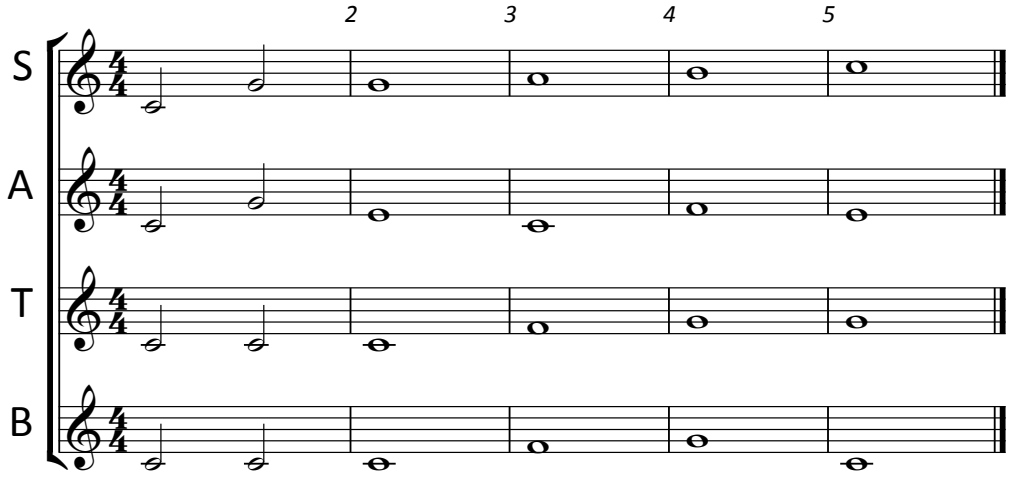
For trumpet players

1. The **SOPRANO** and **ALTO** parts are your main parts
    a. Though, sometimes the **ALTO** part can get a bit low
    b. Split the section up into two parts
2. The **TENOR** and **BASS** 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)

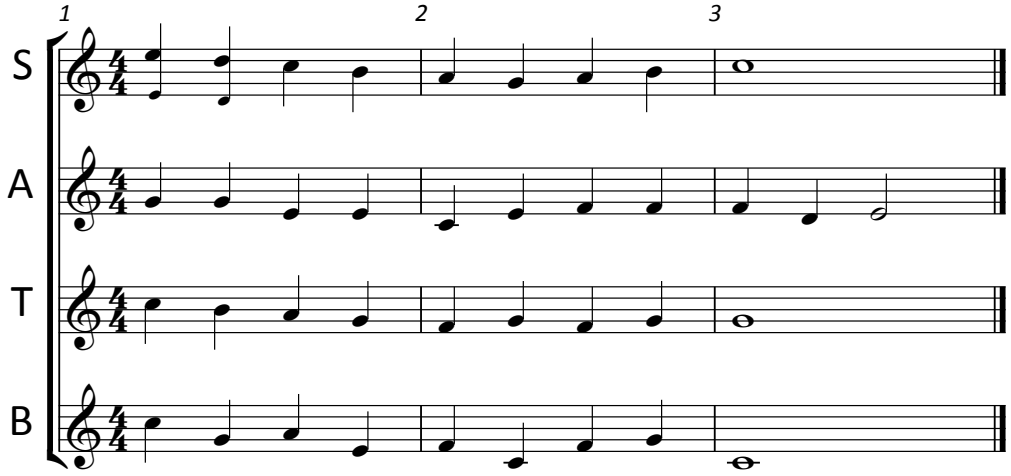
A simple chord progression



2

Canon in D
by
Johann Pachelbel

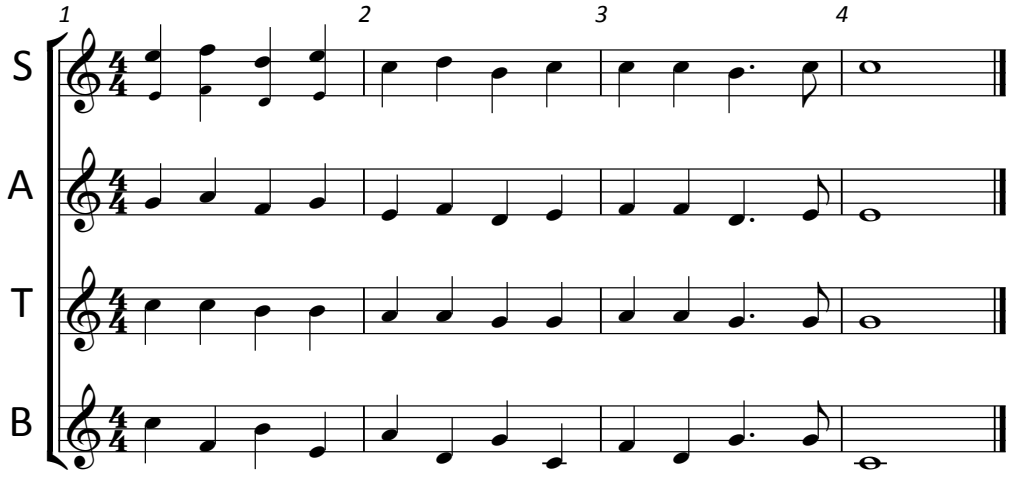
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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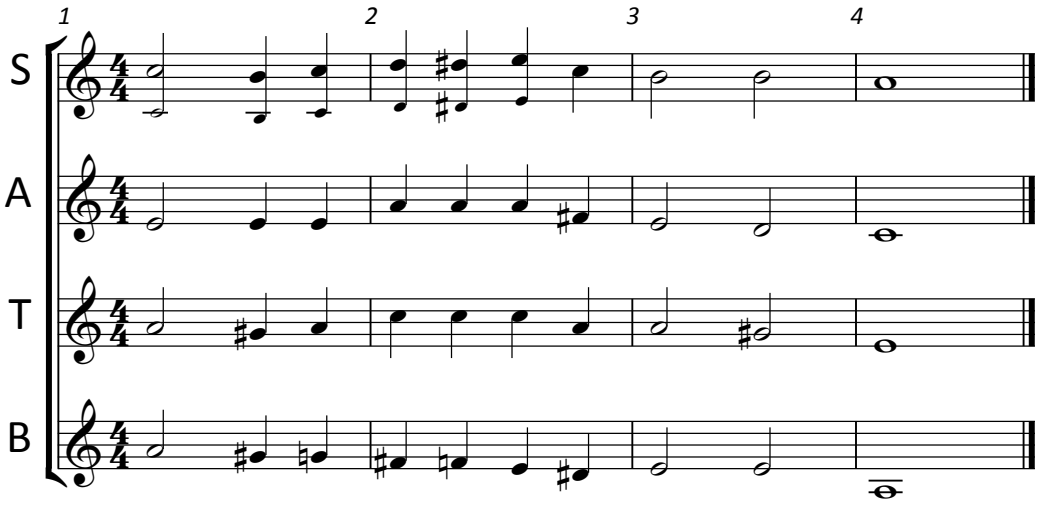
4

Augmented 6th Cadence

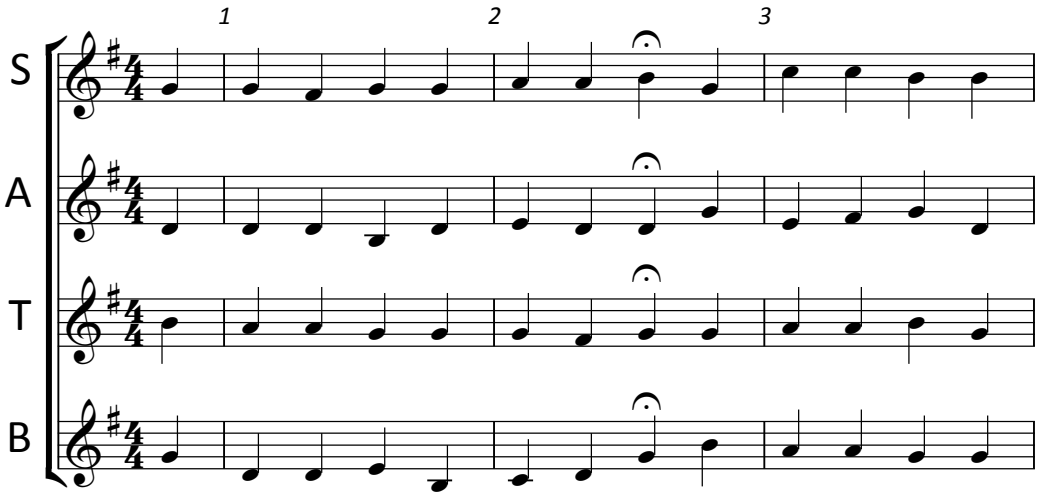
A special type of cadence

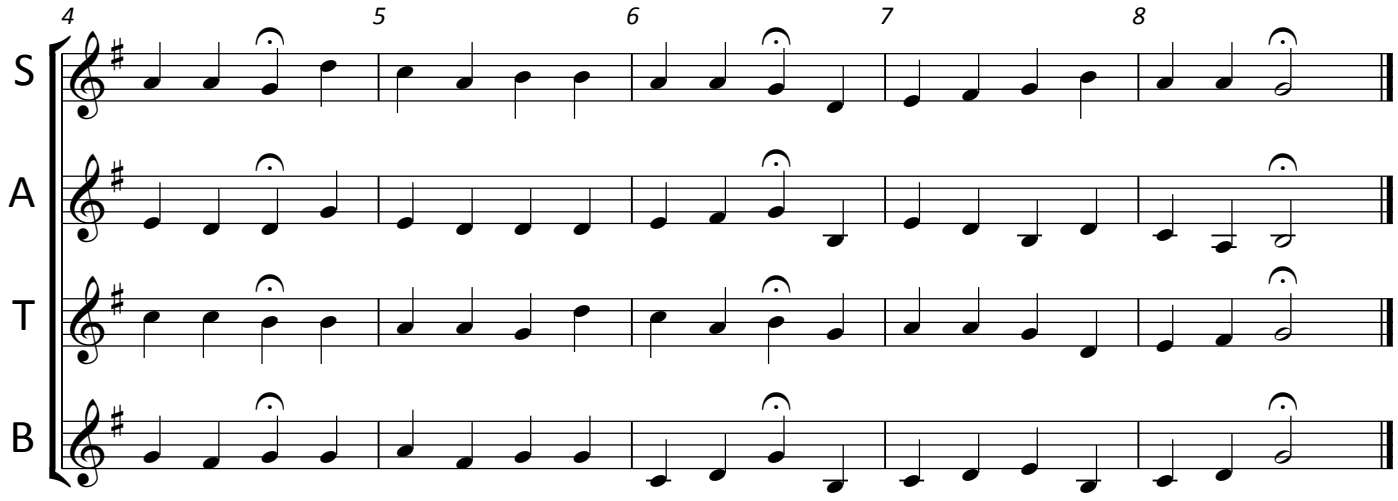


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

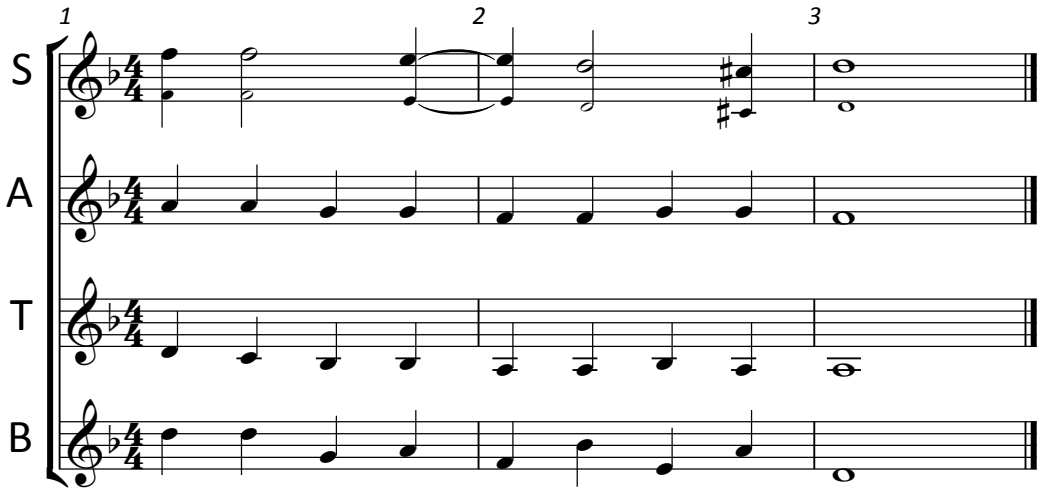




6

Suspensions

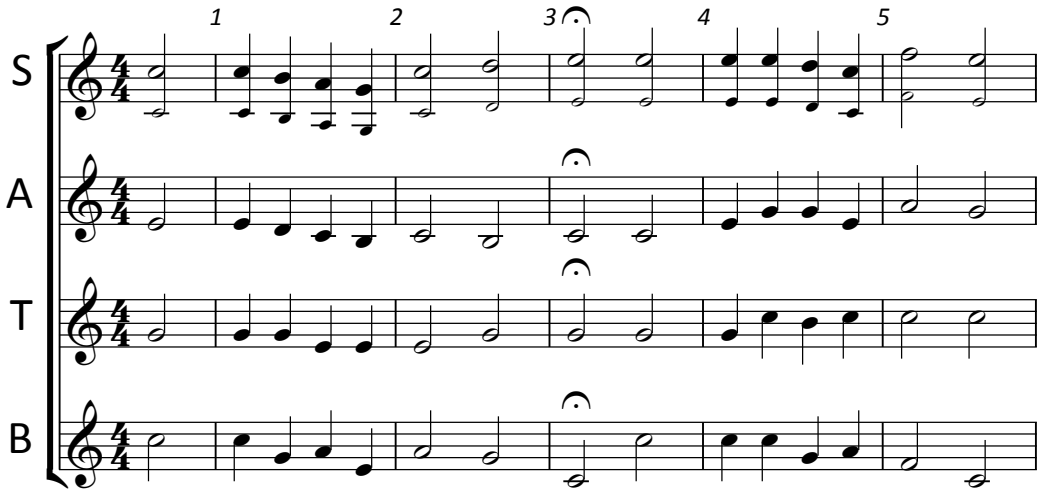
(Preparation
Suspension
Resolution)

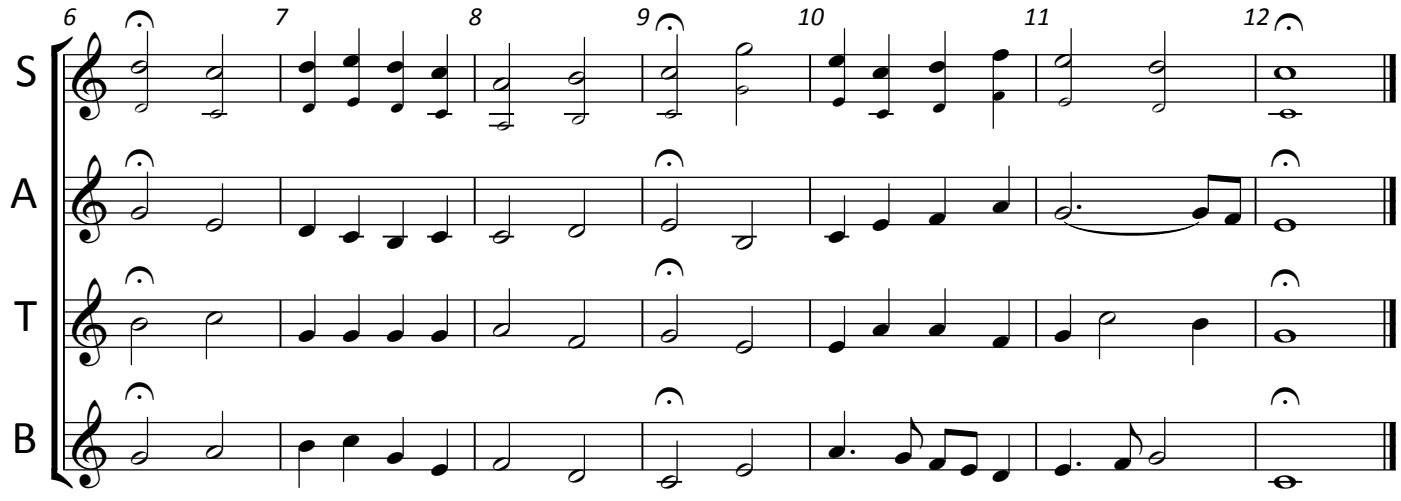


7

Old Hundredth
by
Loys Bourgeois

(1551)

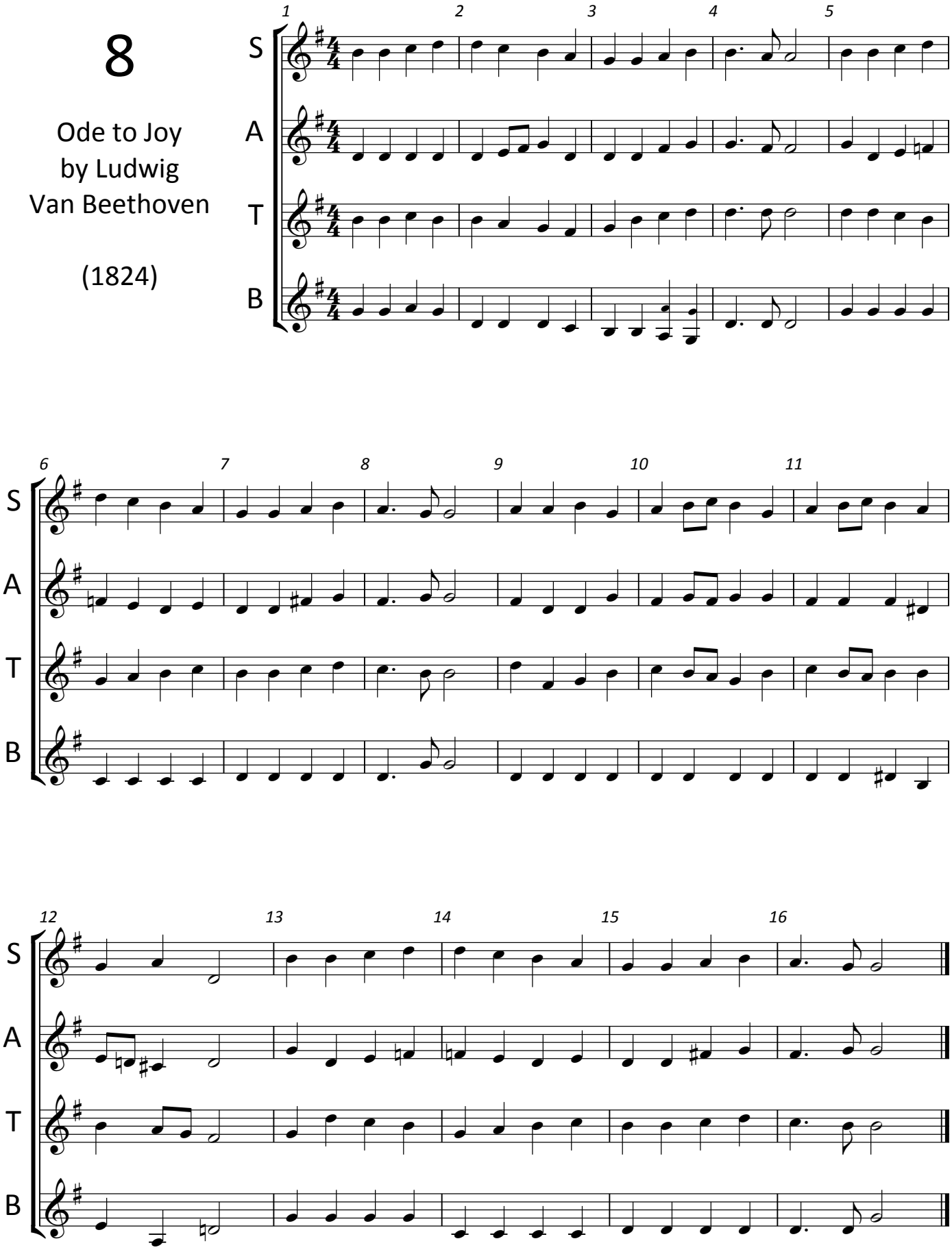




8

Ode to Joy
by Ludwig
Van Beethoven

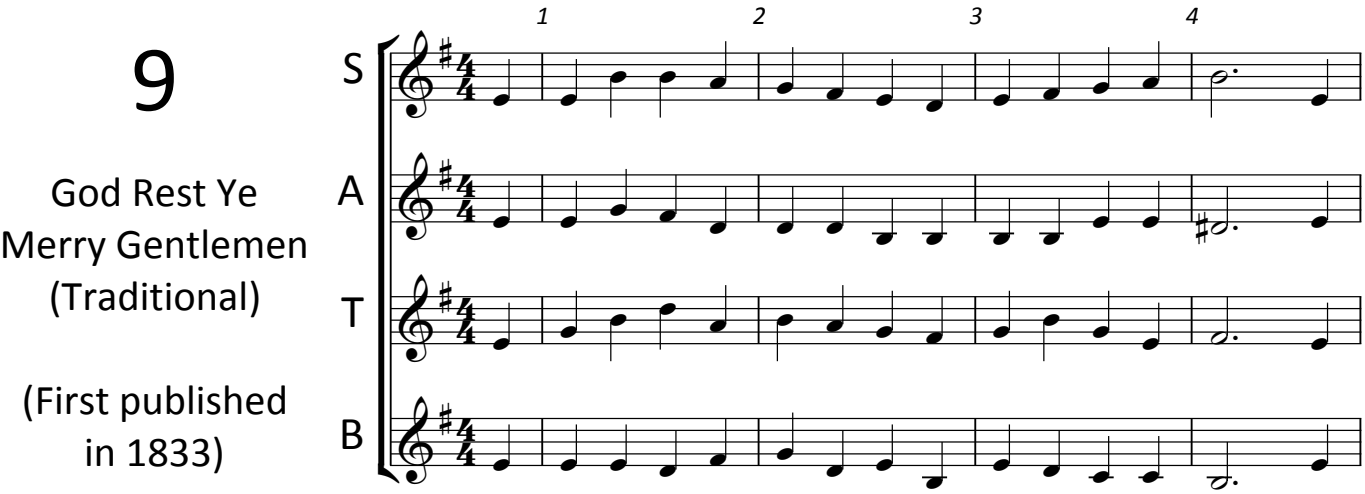
(1824)

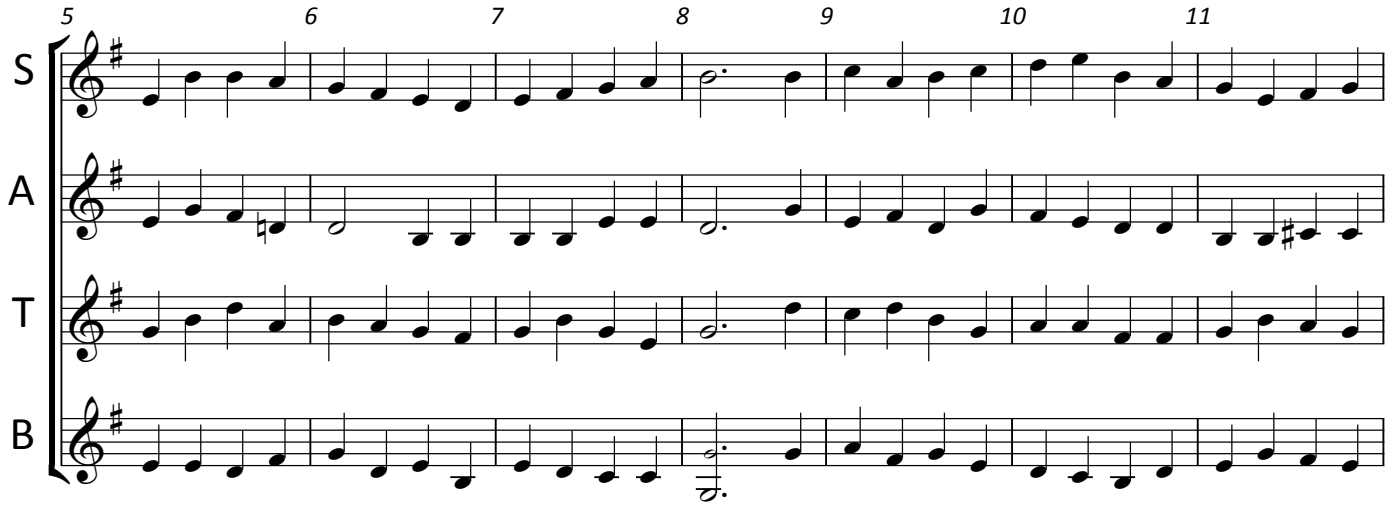


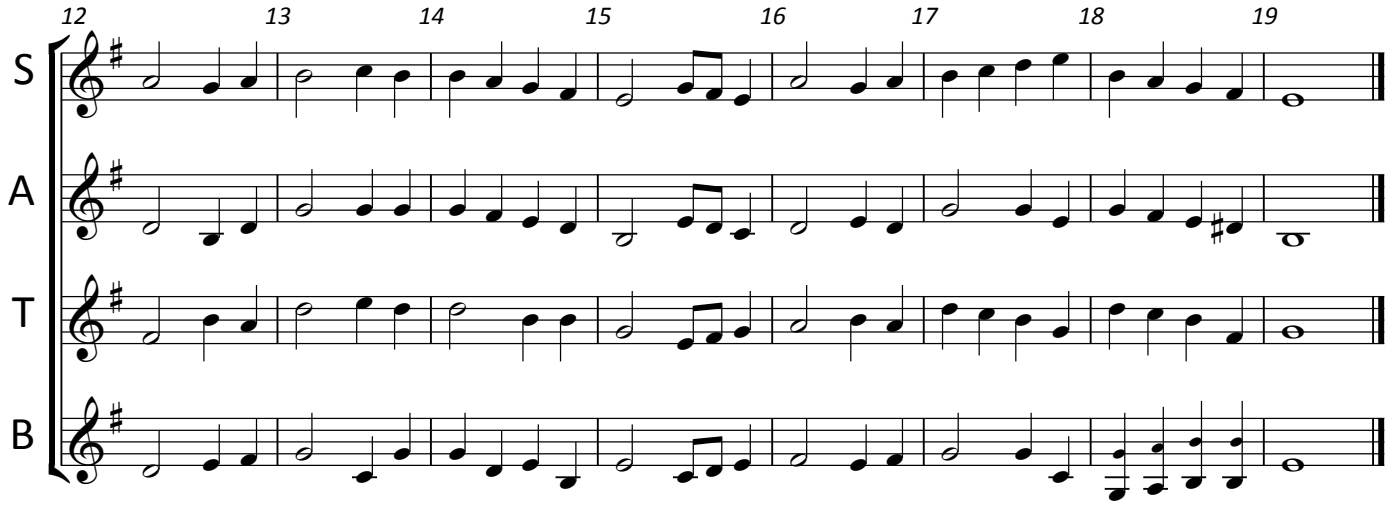
9

God Rest Ye
Merry Gentlemen
(Traditional)

(First published
in 1833)



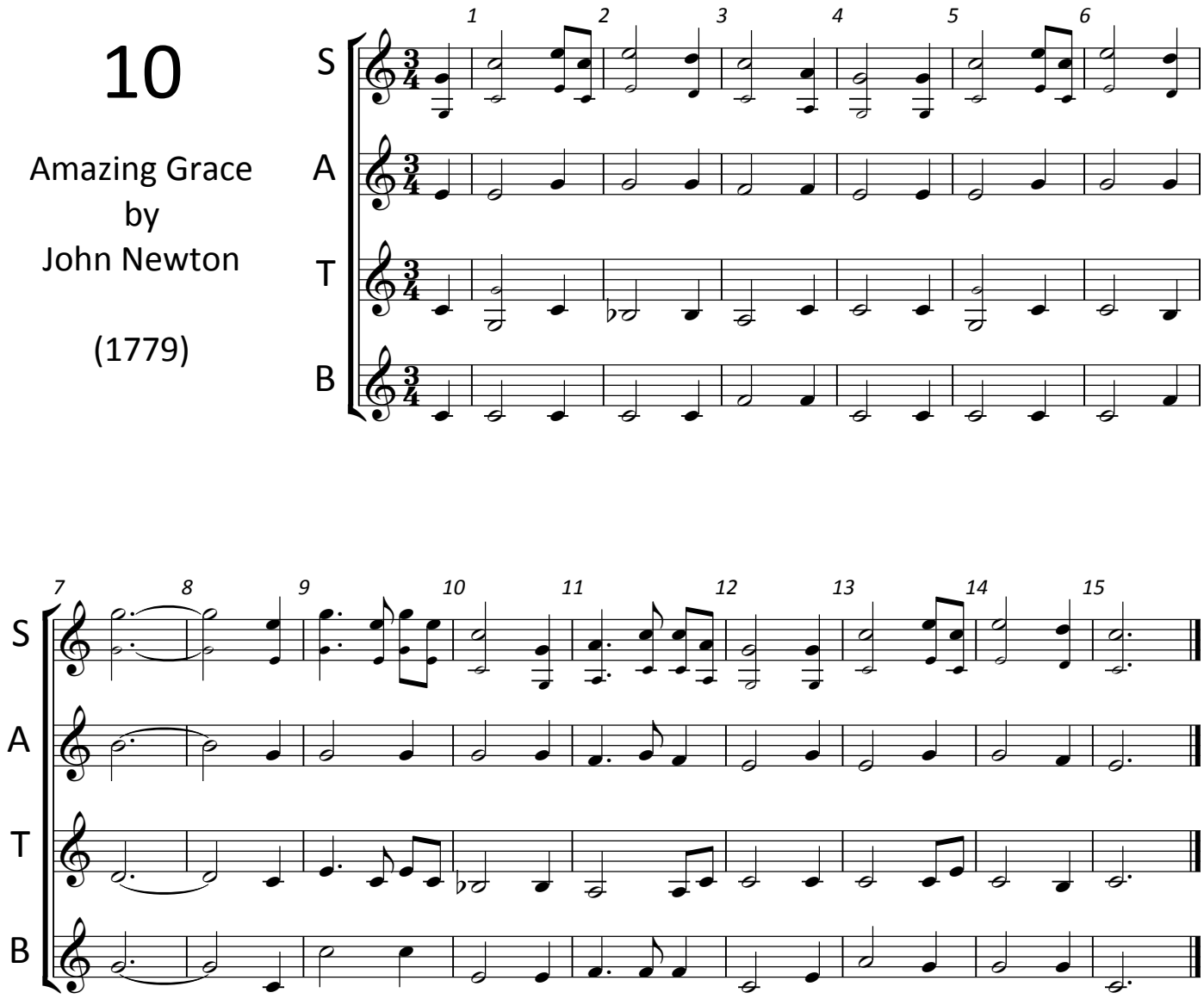




10

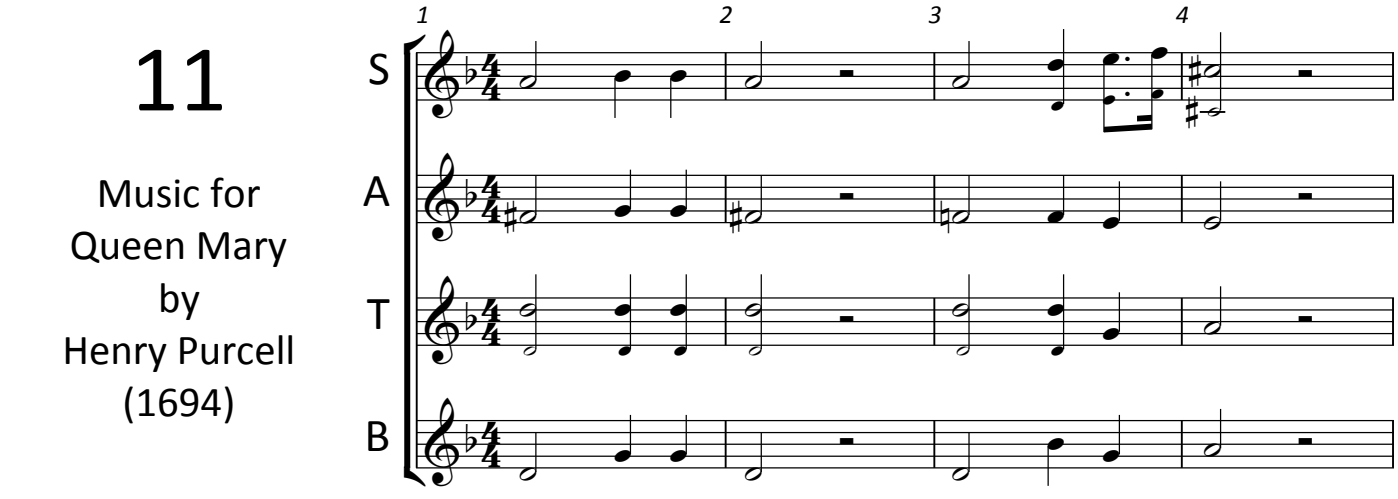
Amazing Grace
by
John Newton

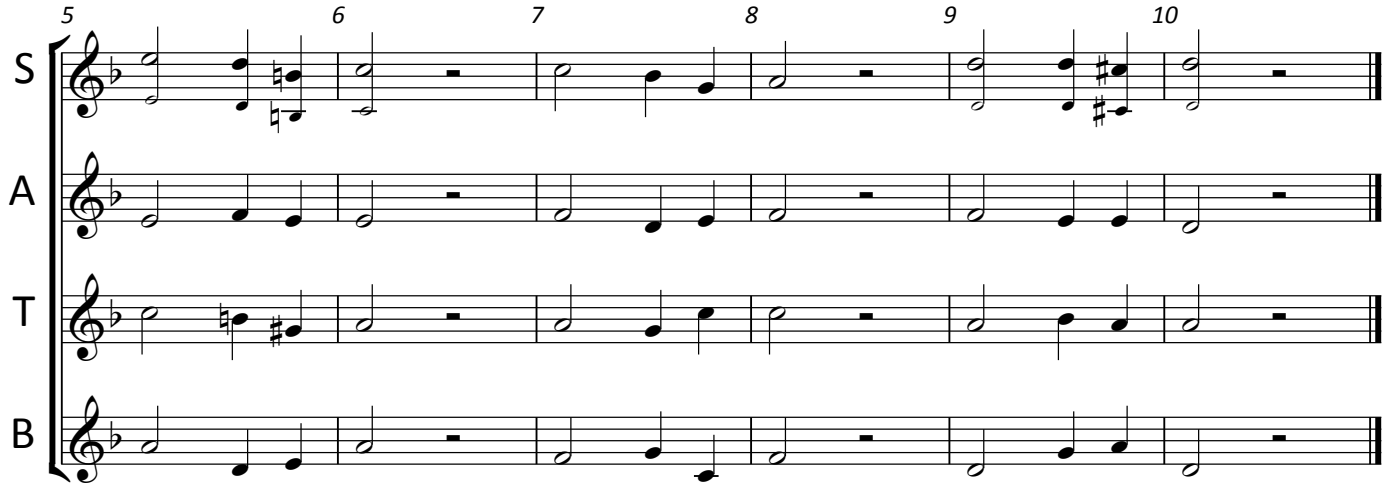
(1779)



11

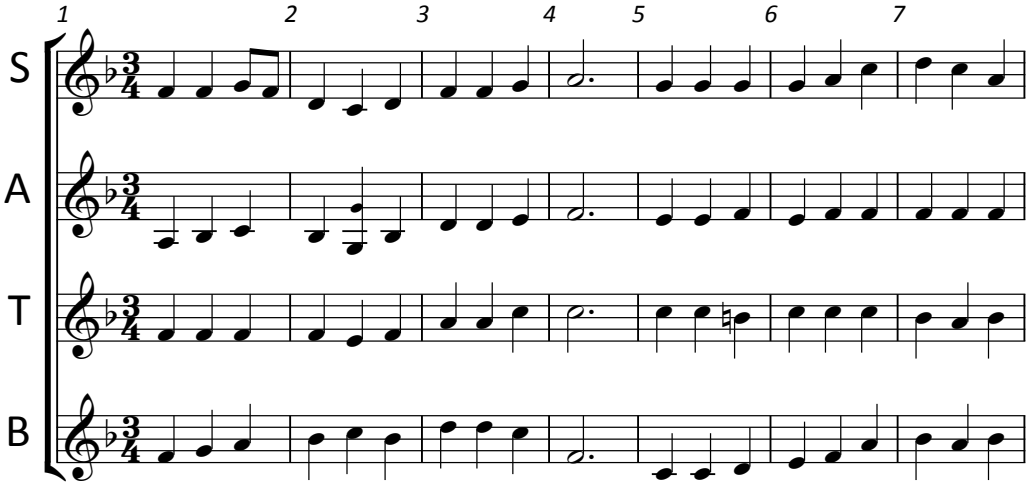
Music for
Queen Mary
by
Henry Purcell
(1694)

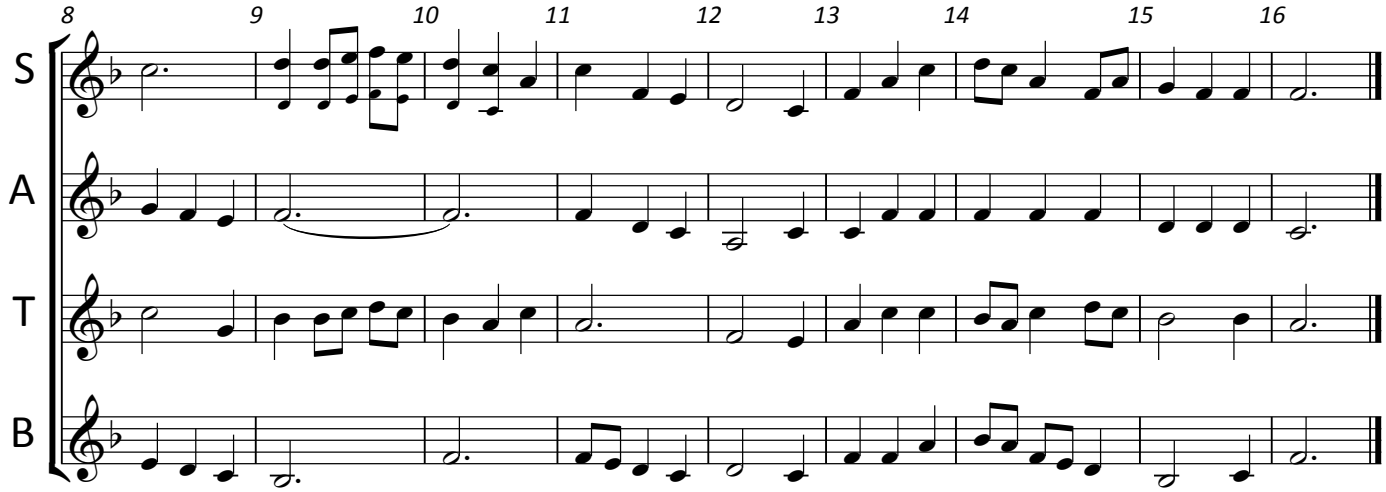




12

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

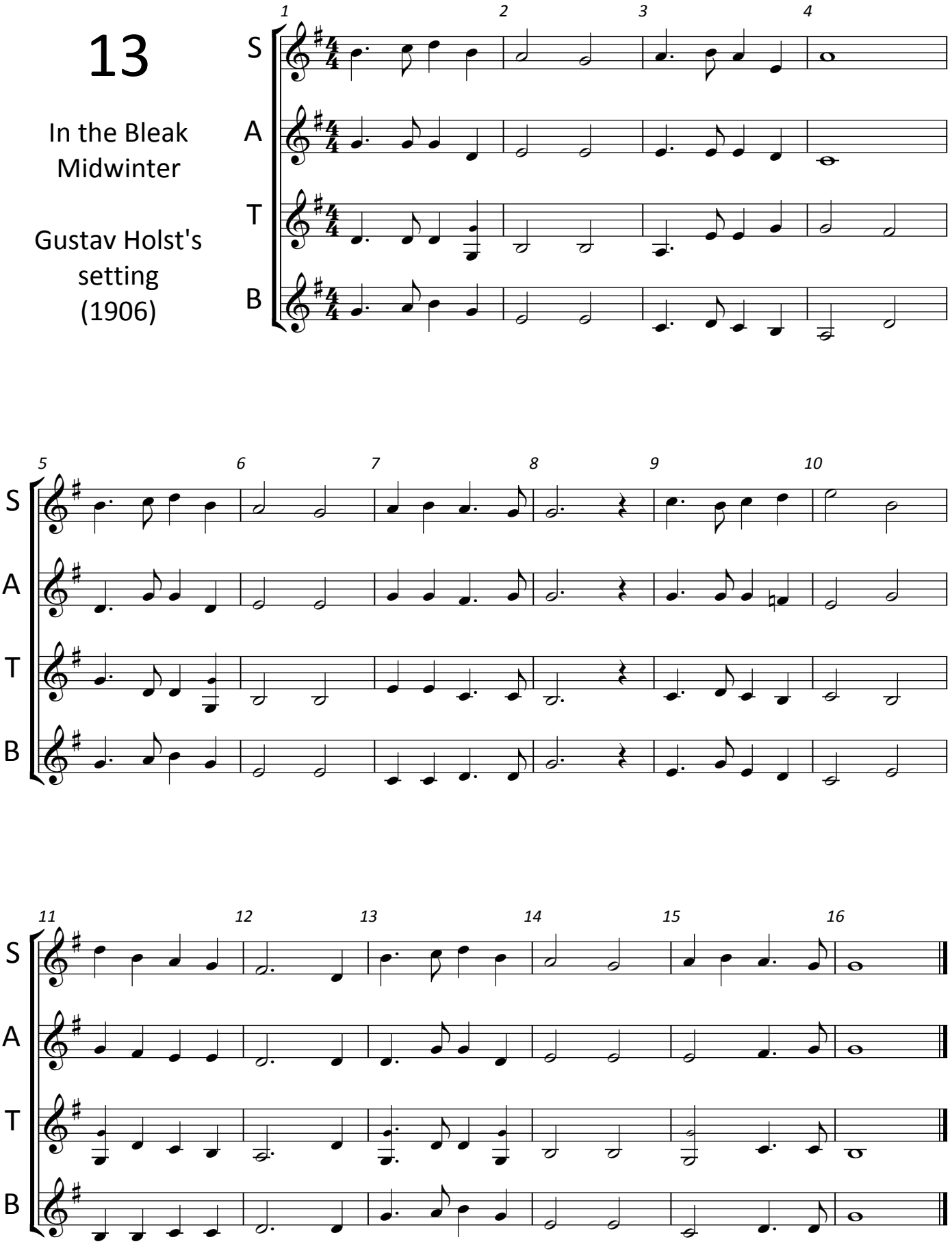




13

In the Bleak Midwinter

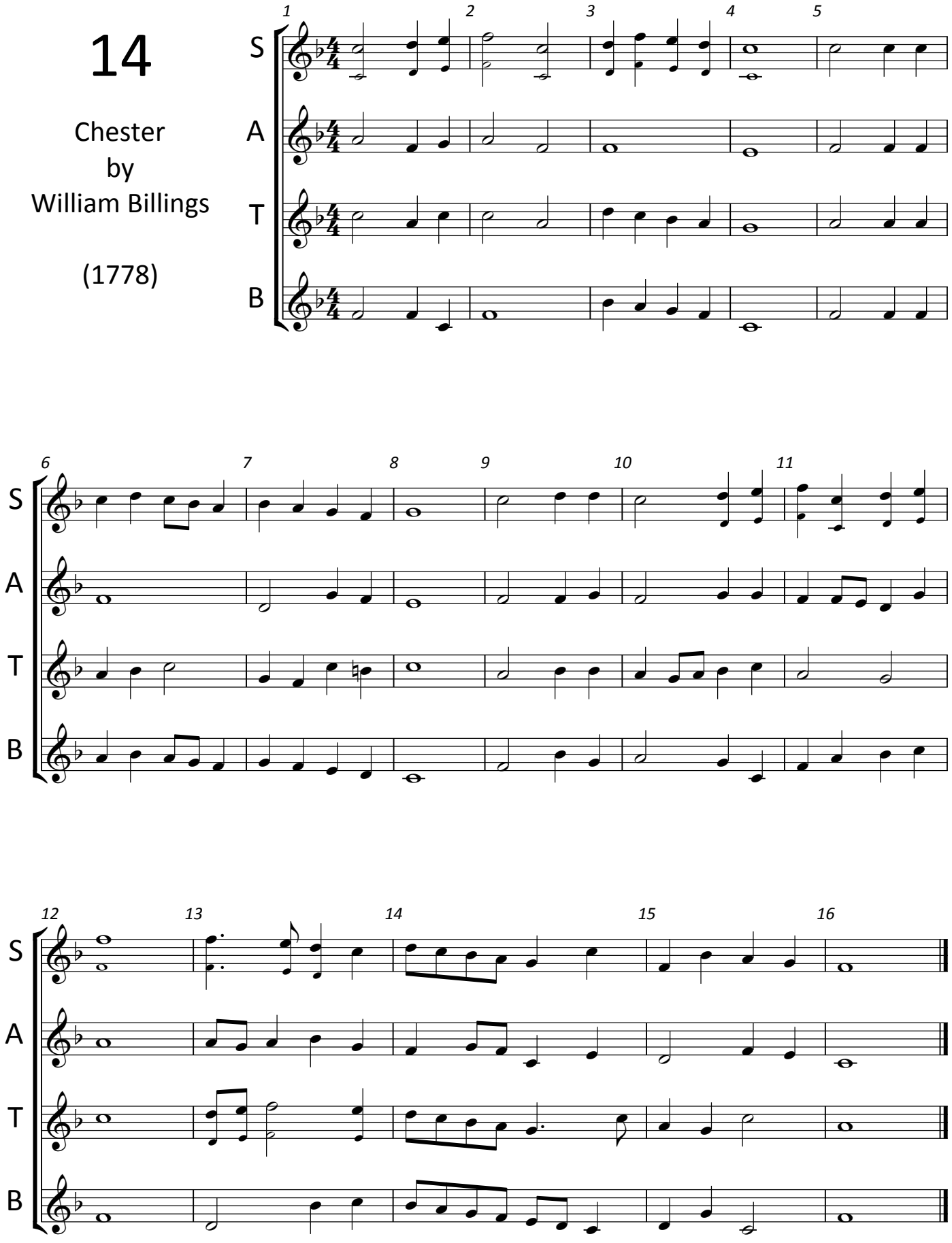
Gustav Holst's setting (1906)



14

Chester
by
William Billings

(1778)



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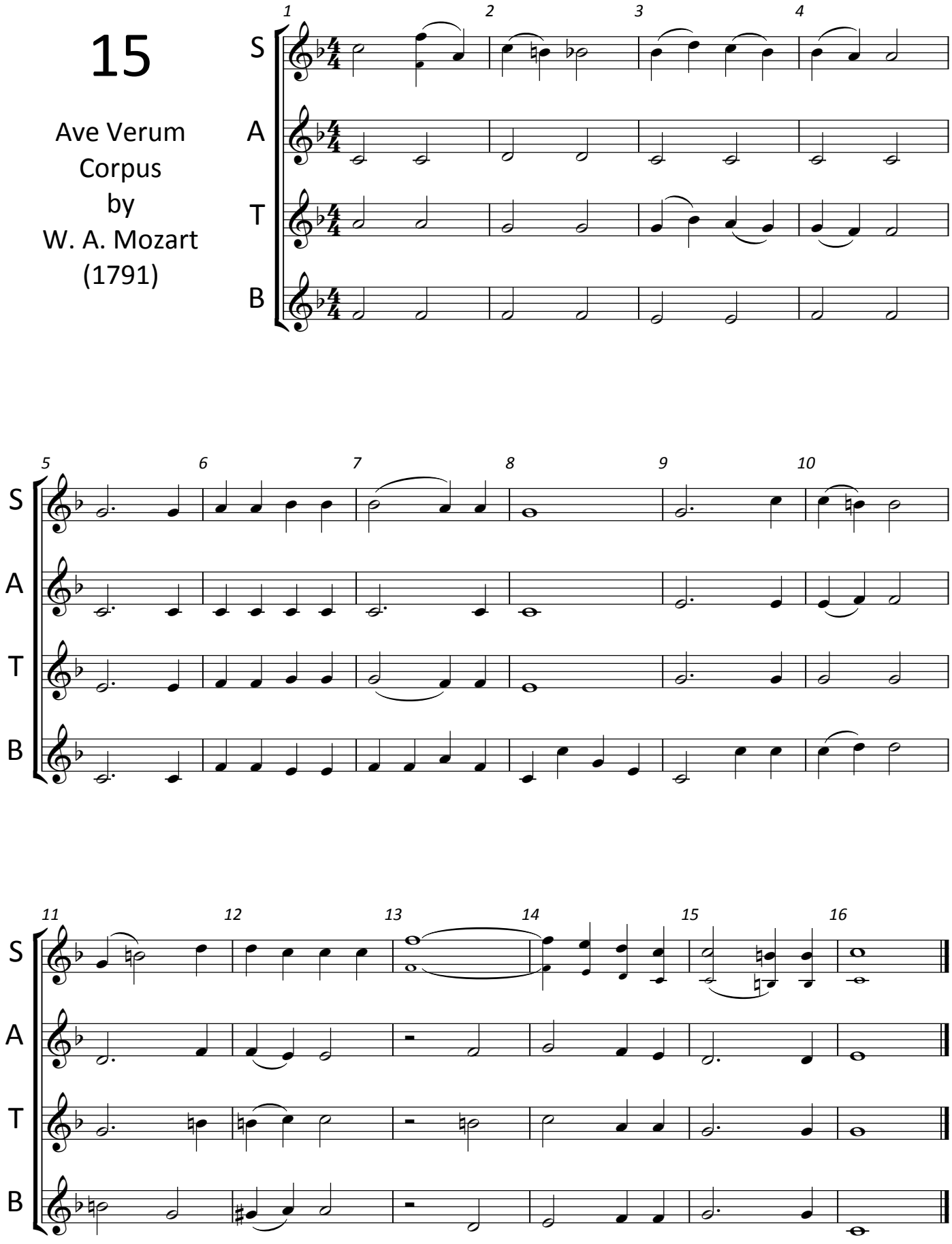
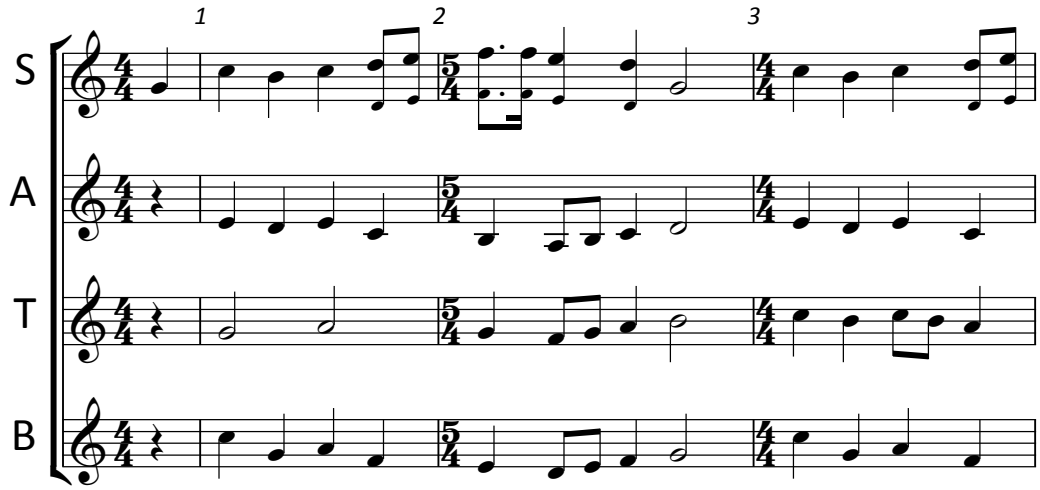
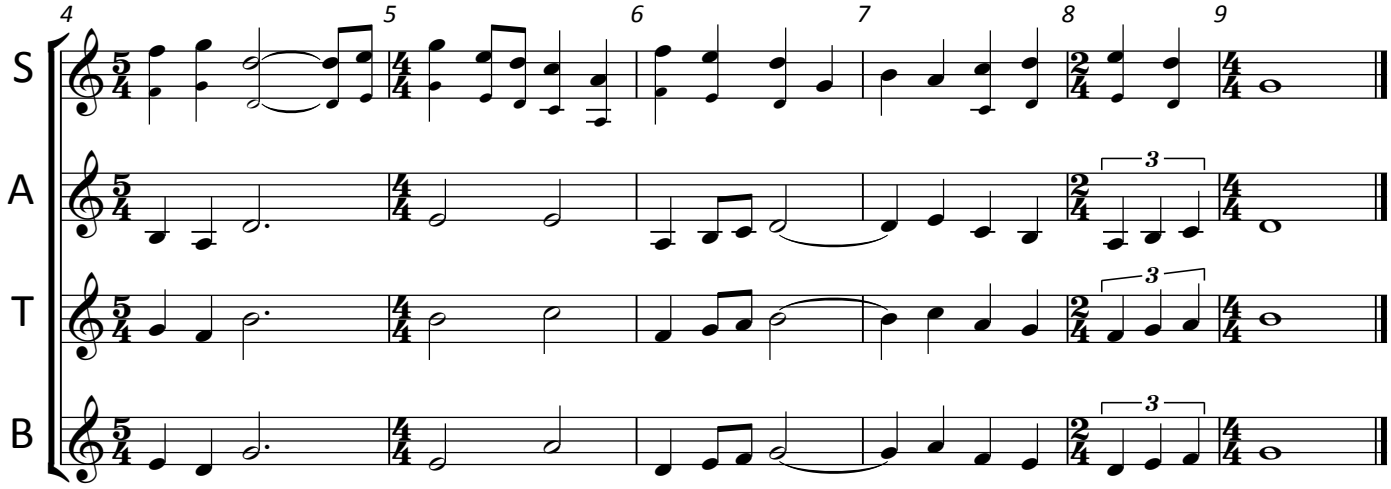
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

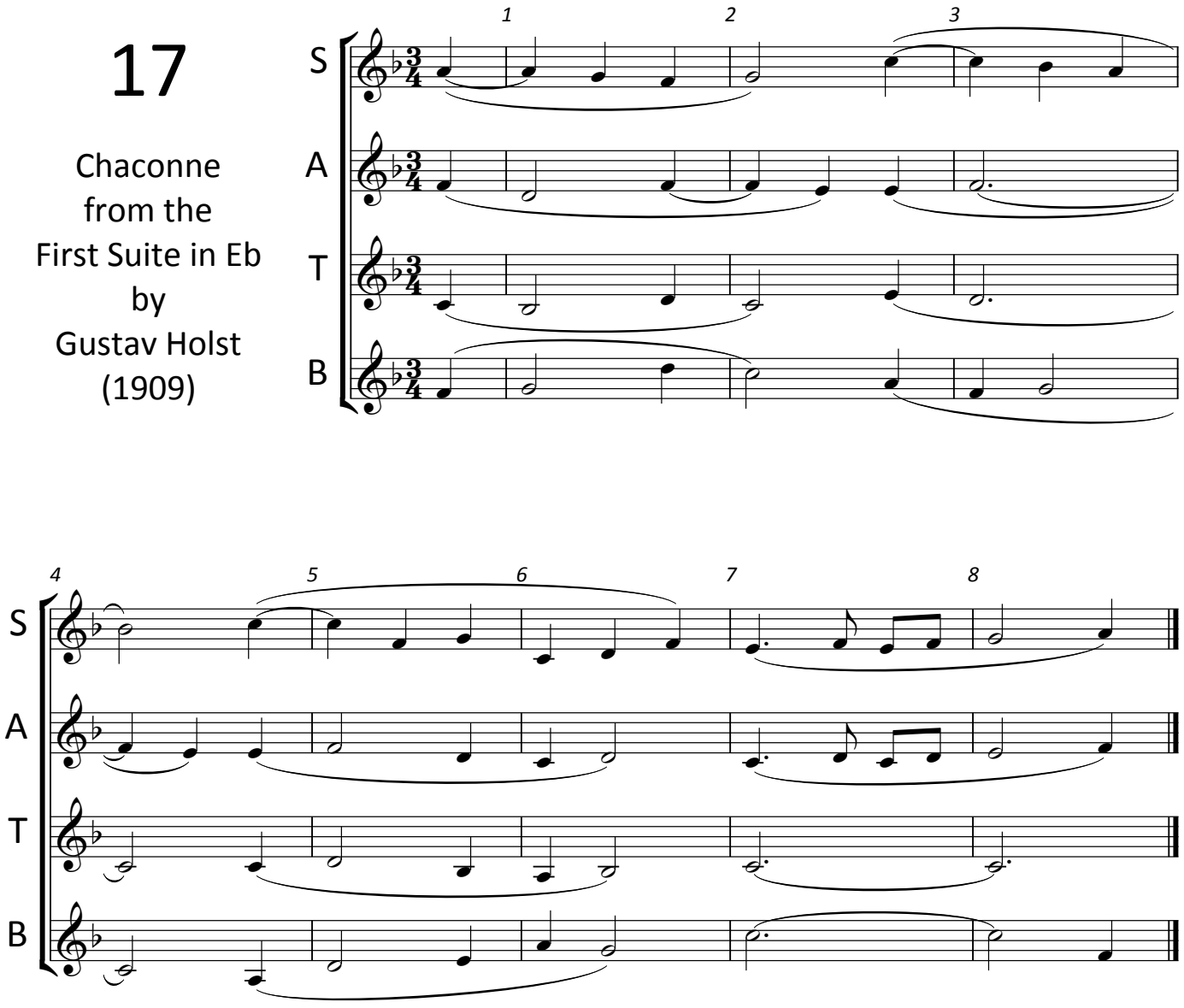
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

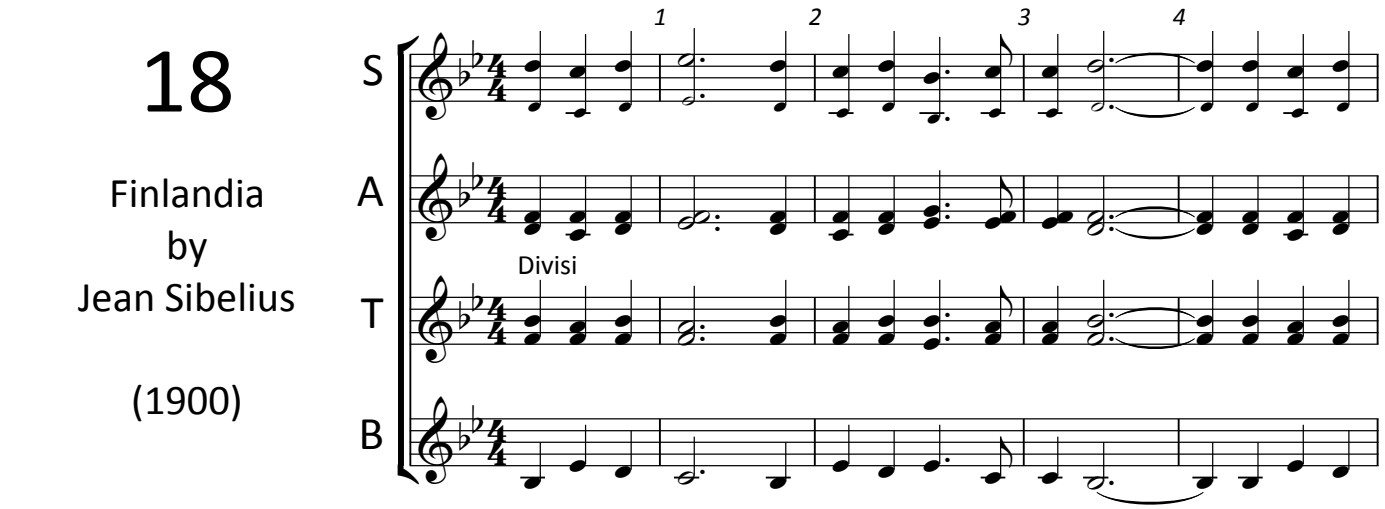
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

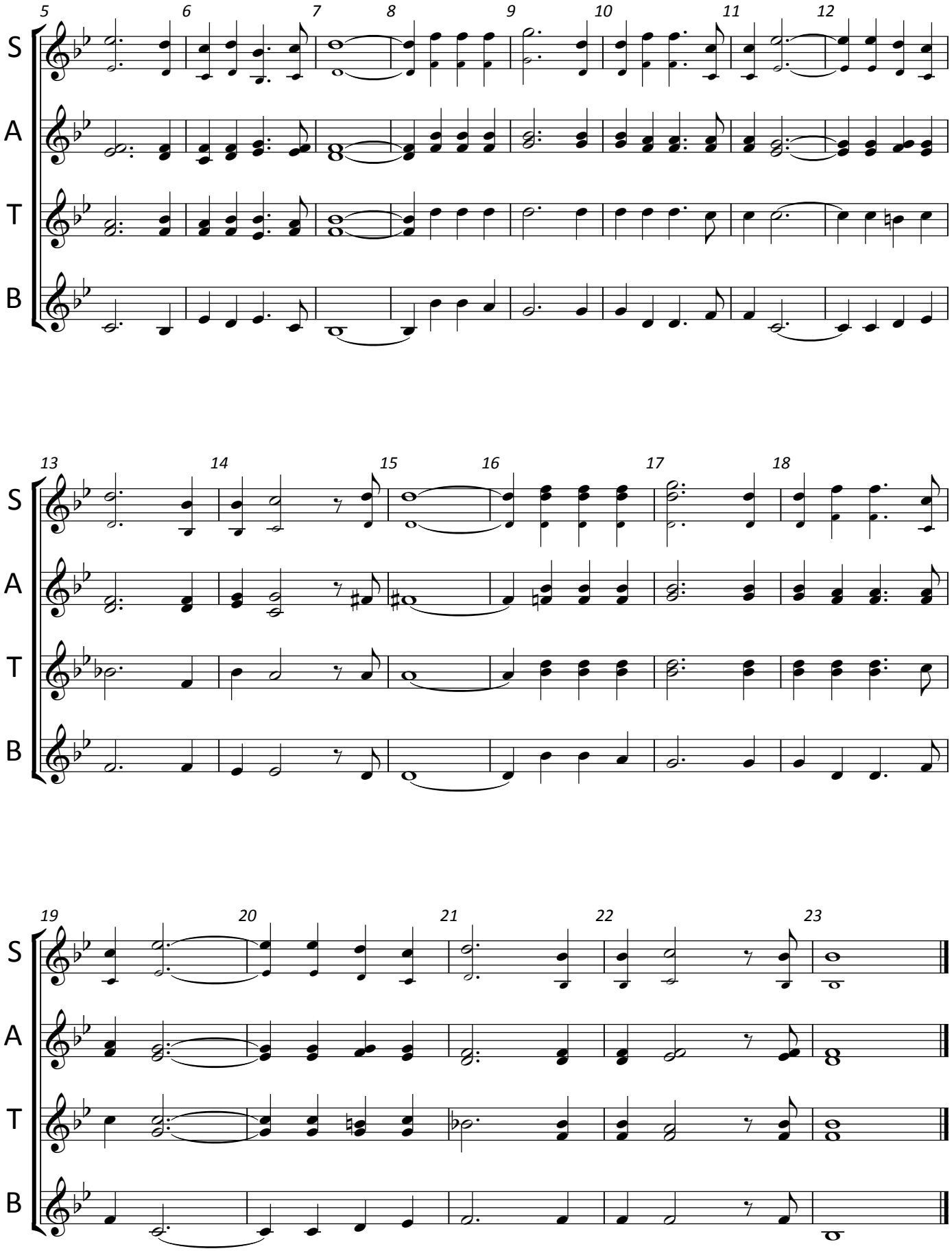


18

Finlandia
by
Jean Sibelius

(1900)

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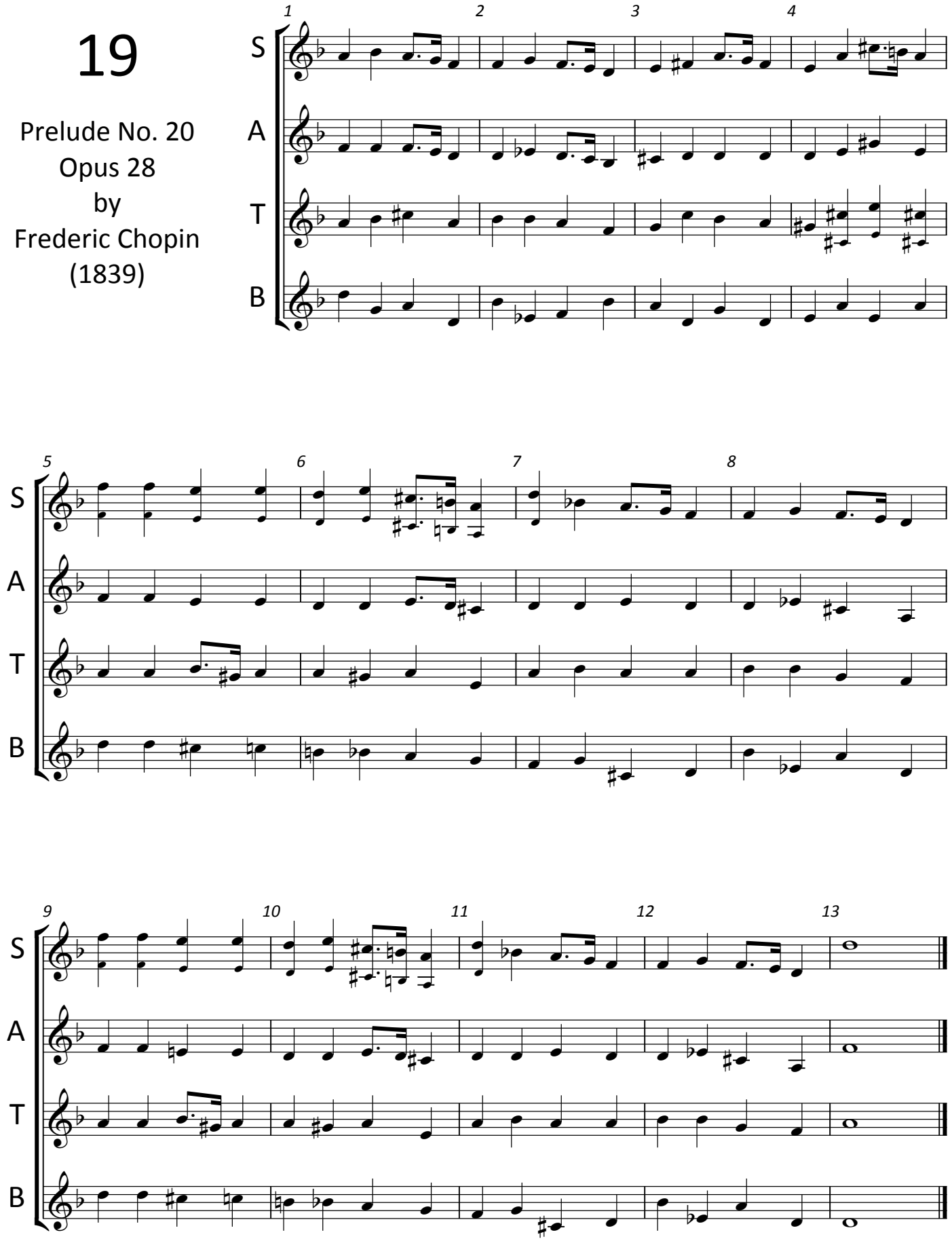
19

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



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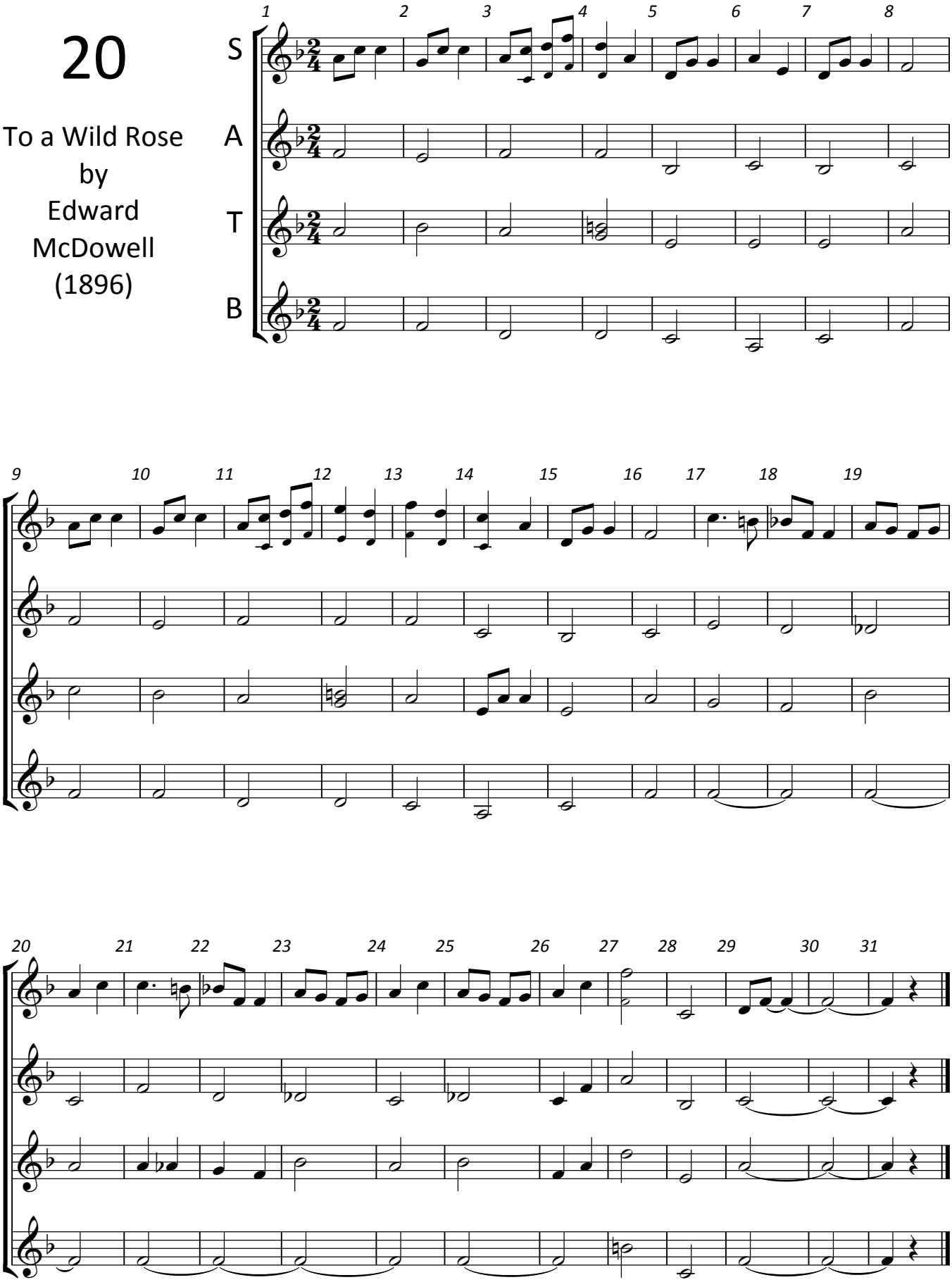
To a Wild Rose
by
Edward
McDowell
(1896)



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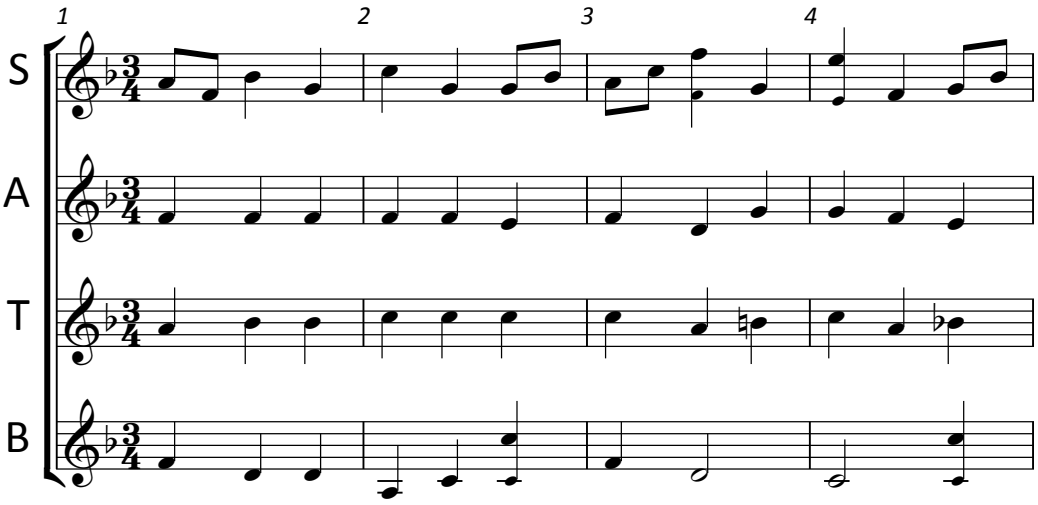
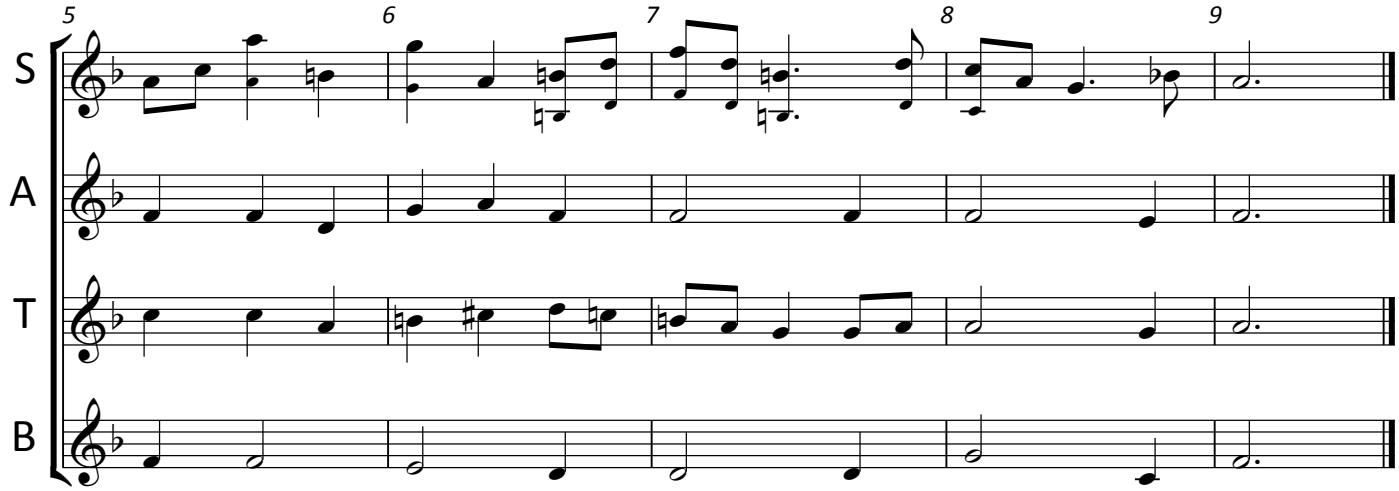
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

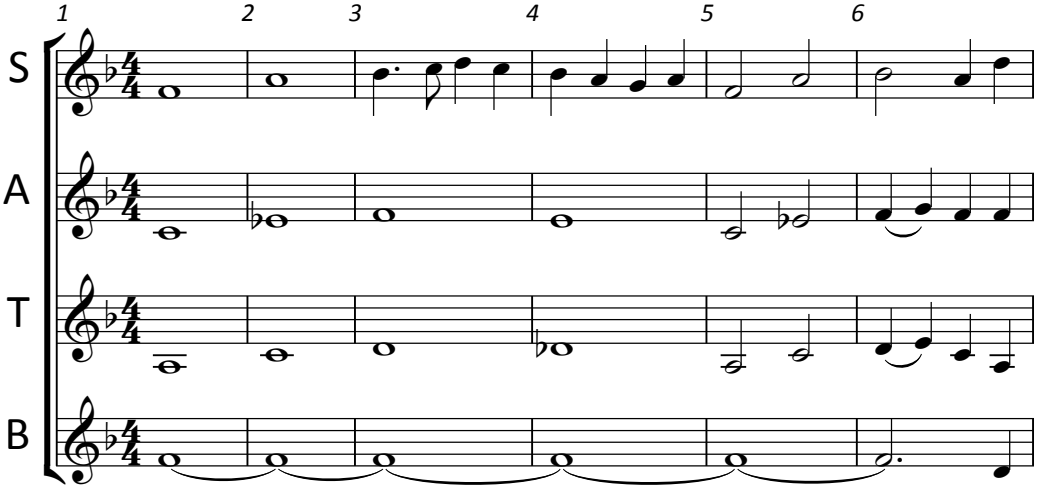


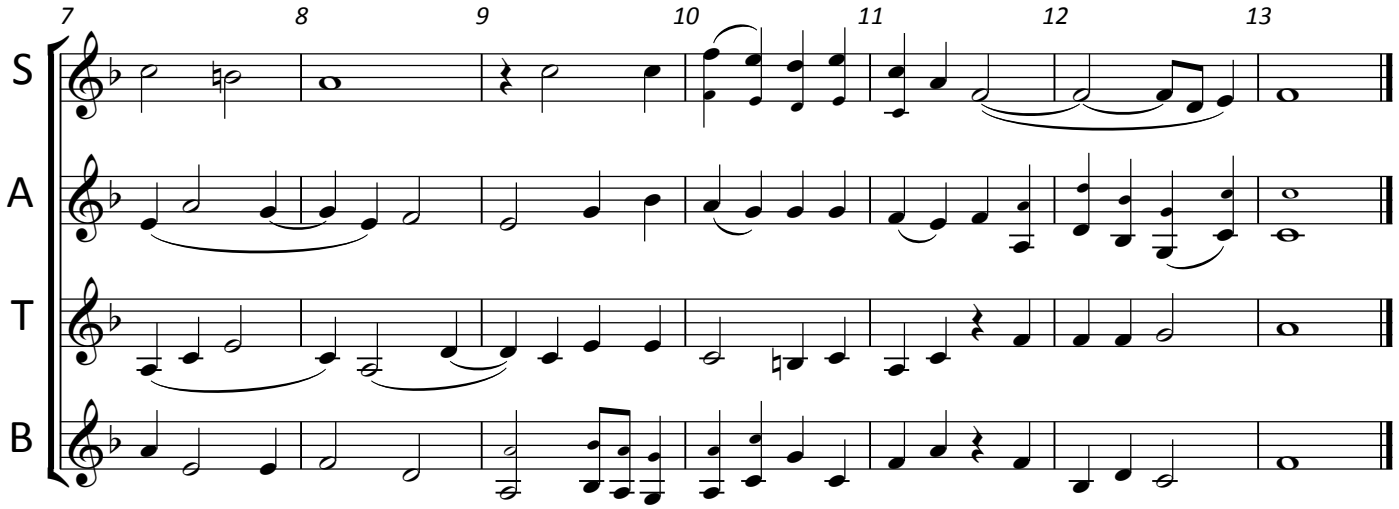


22

Blessed are They
That Mourn
by
Johannes Brahms

(1868)





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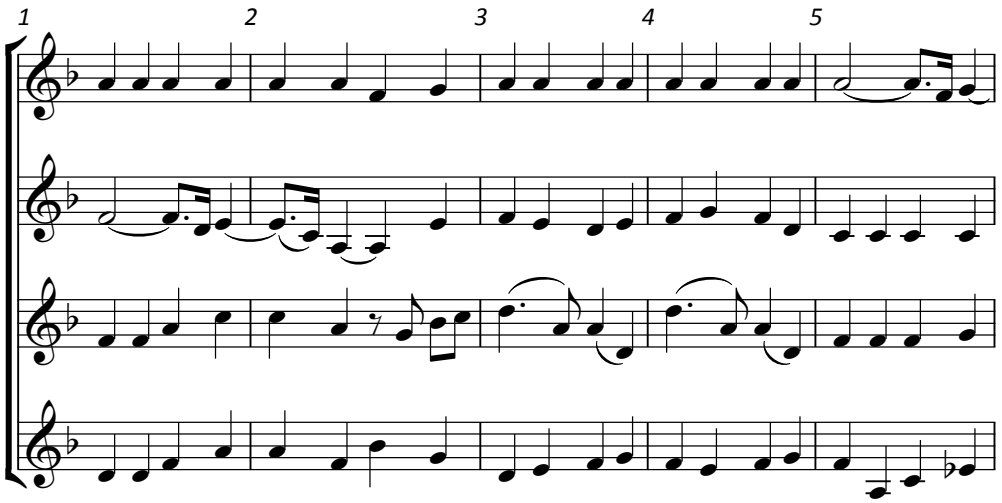
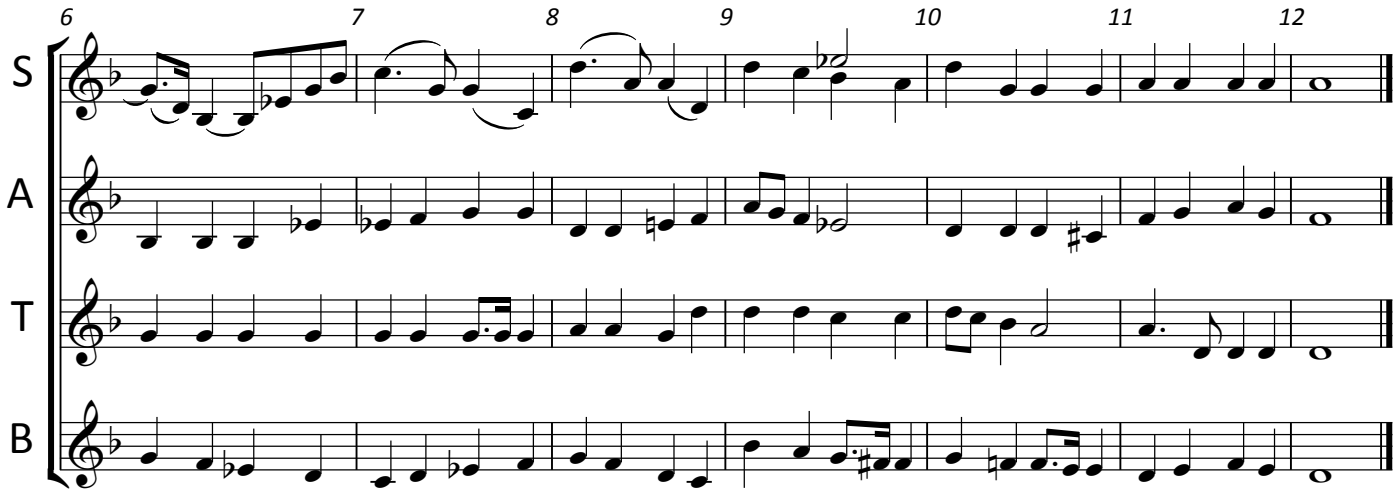
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)





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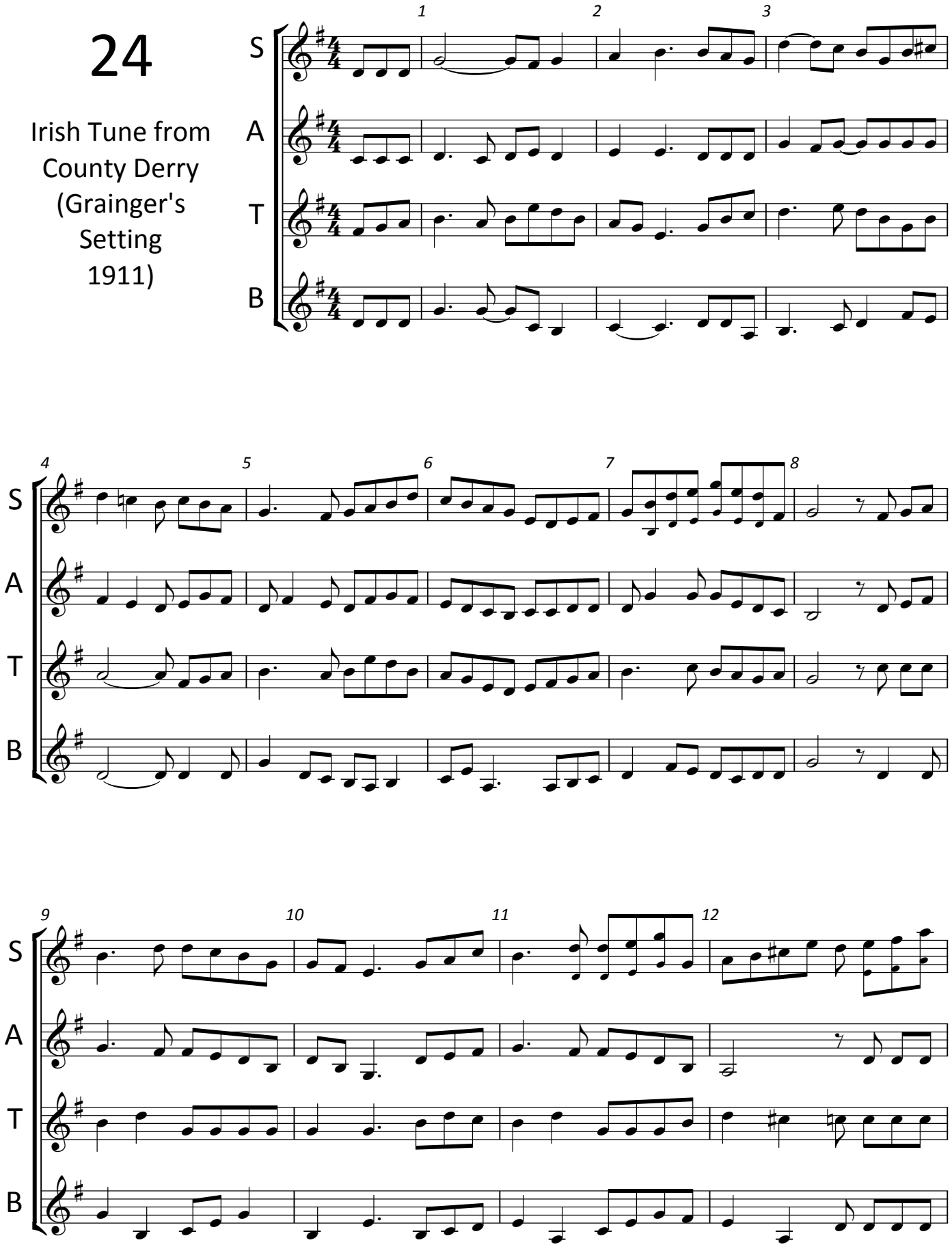
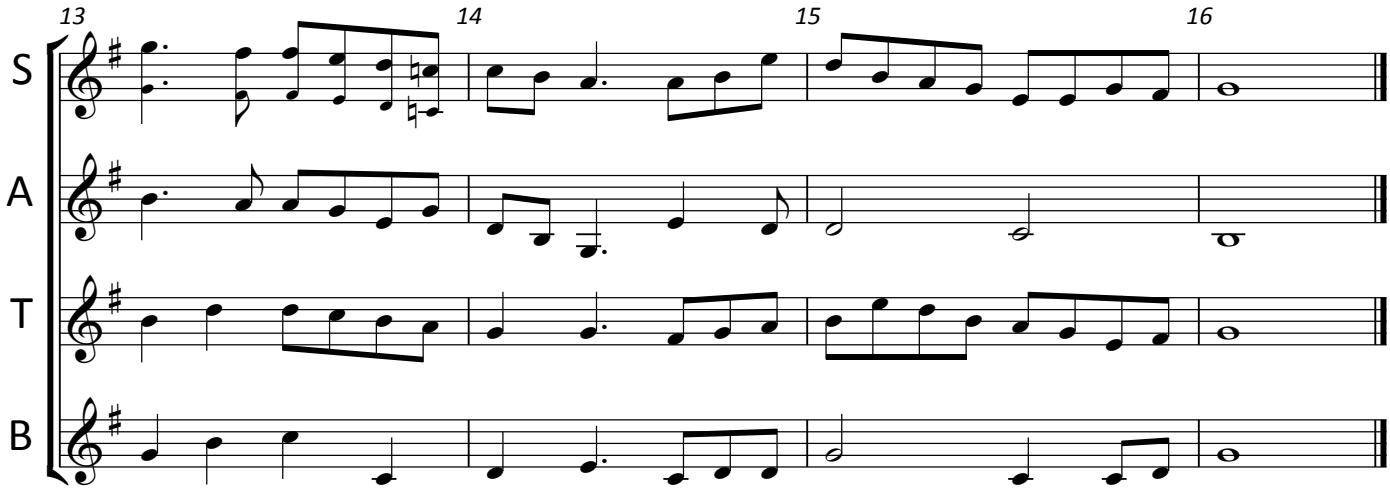
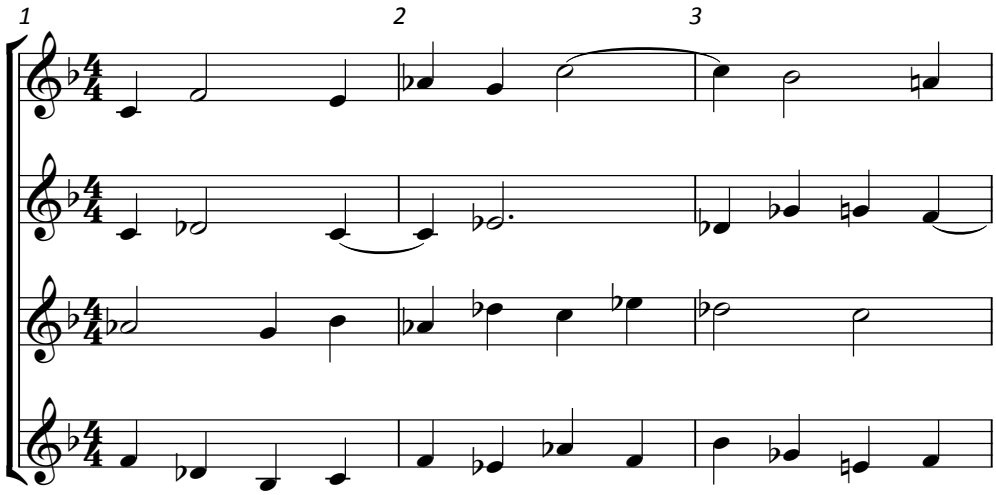
Irish Tune from County Derry (Grainger's Setting 1911)

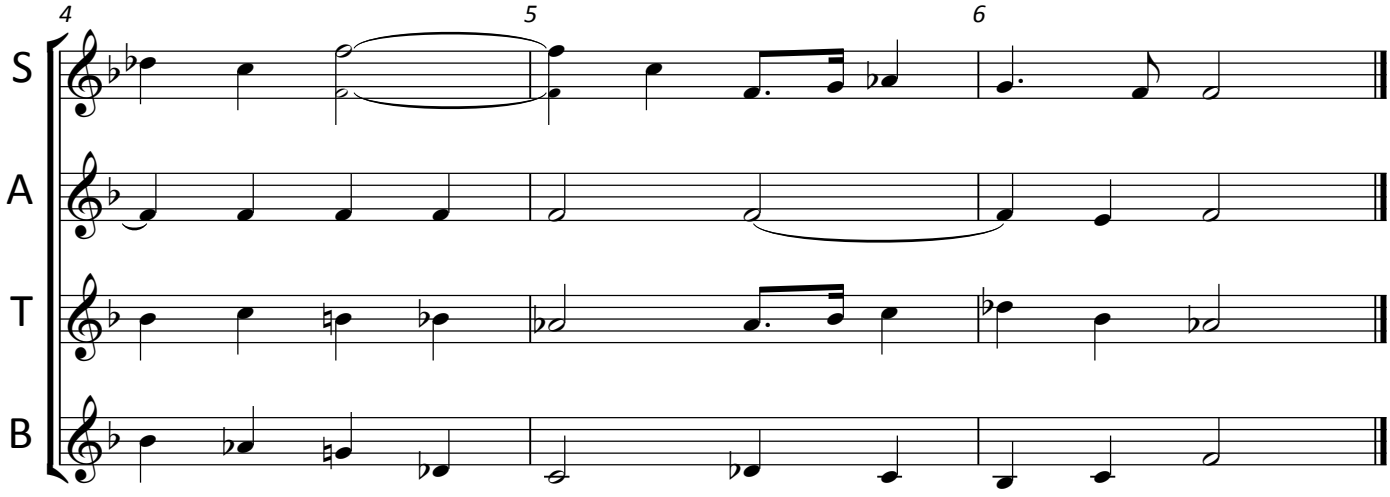




25

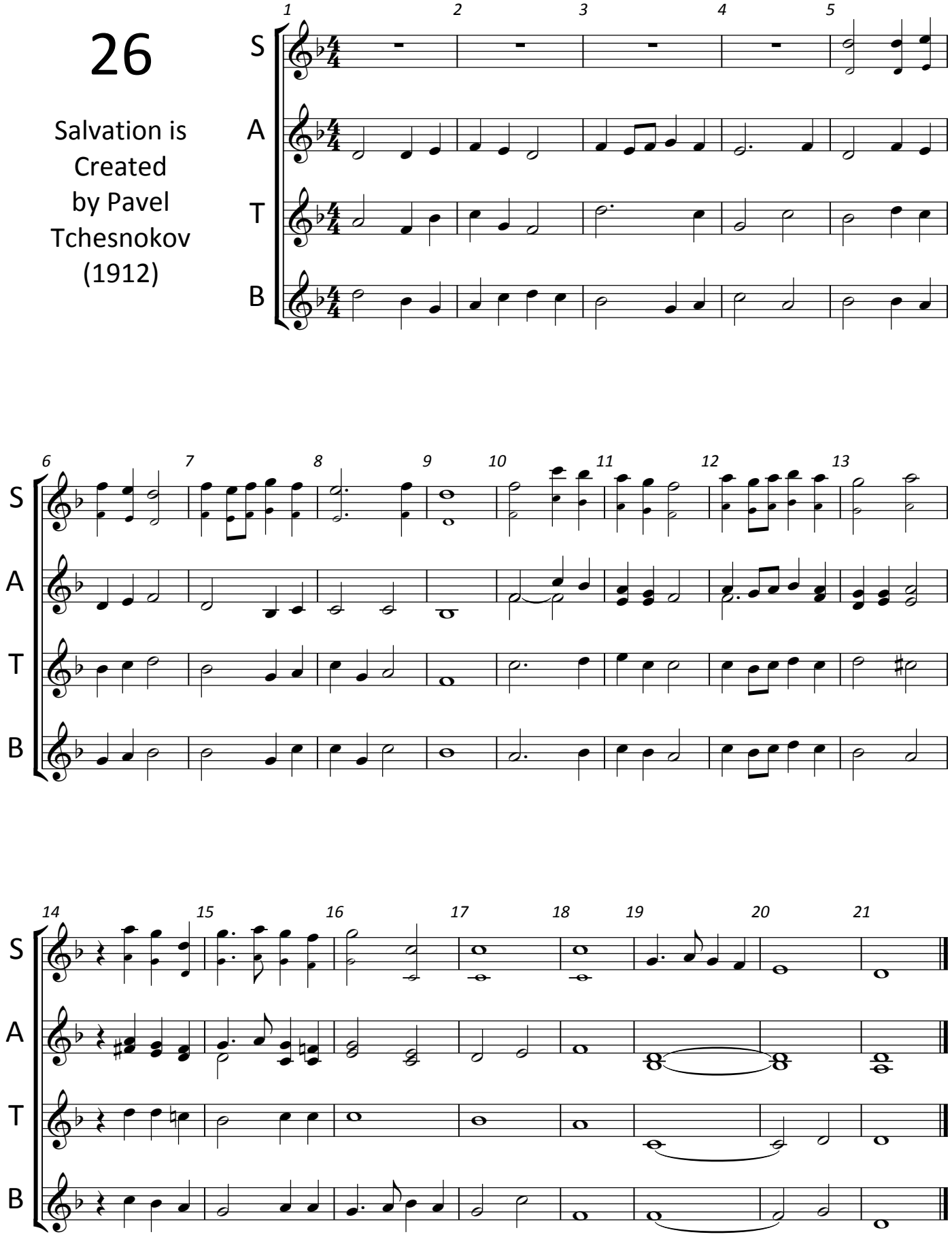
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





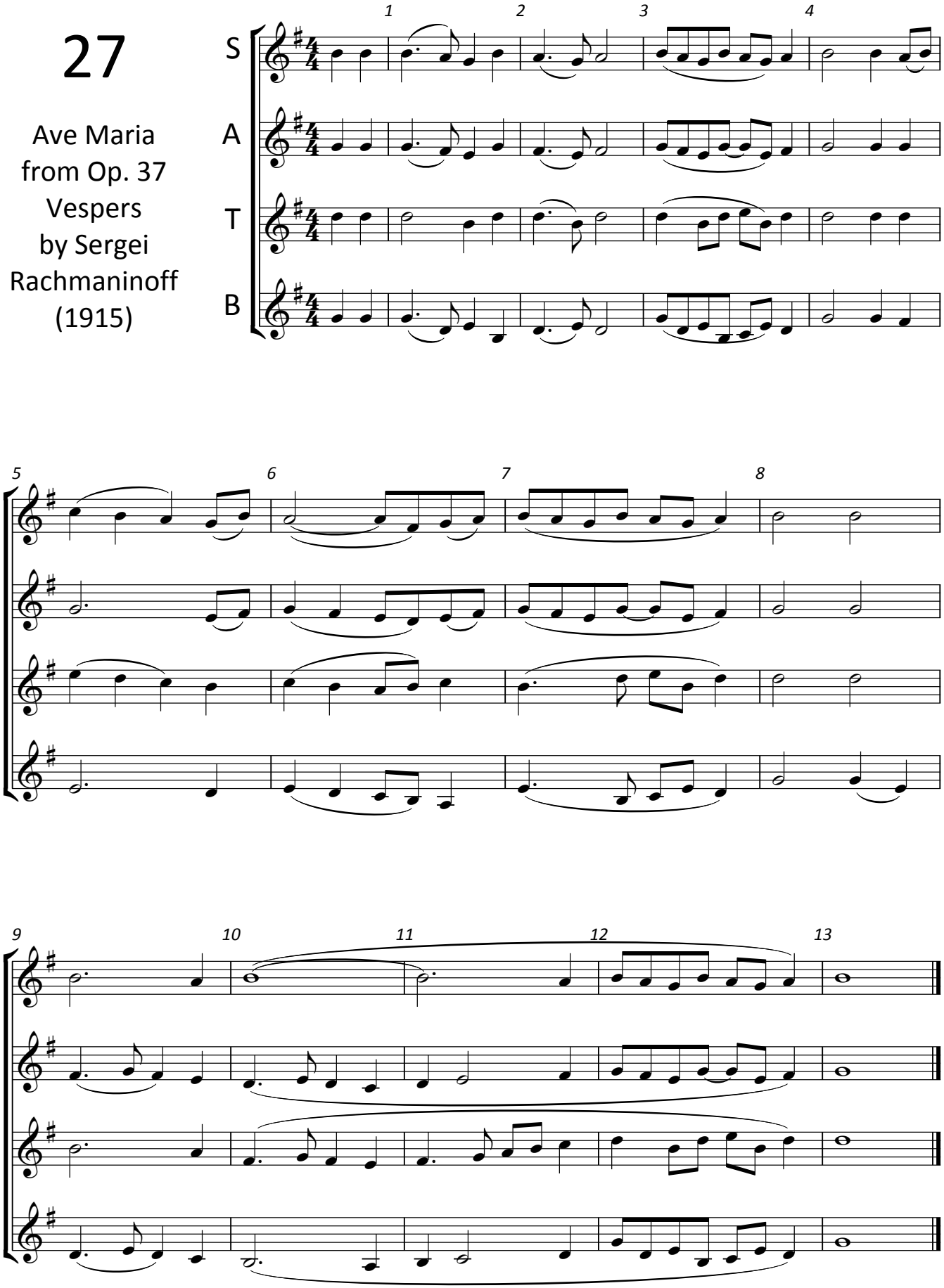
26

Salvation is Created by Pavel Tchesnokov (1912)



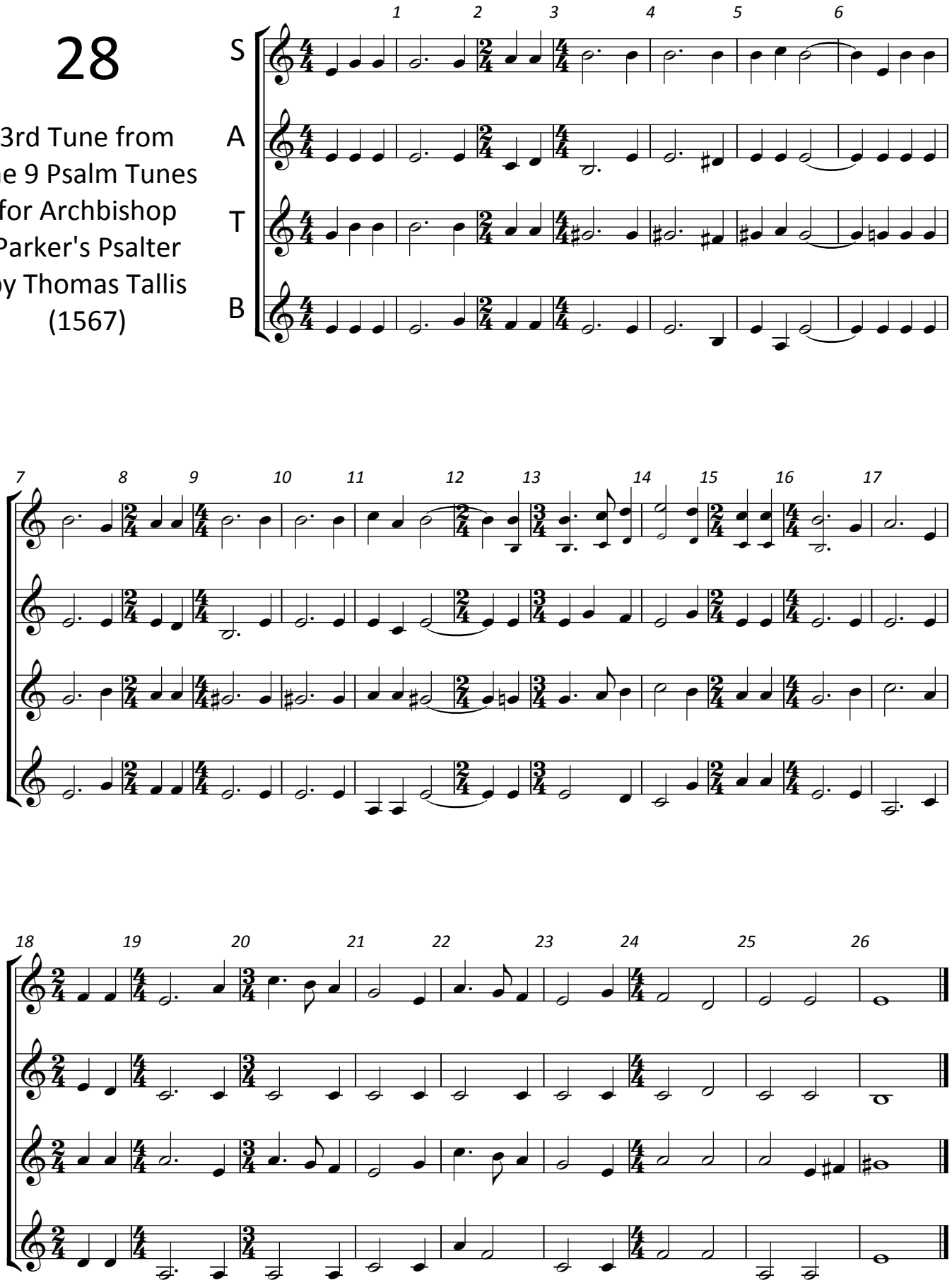
27

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



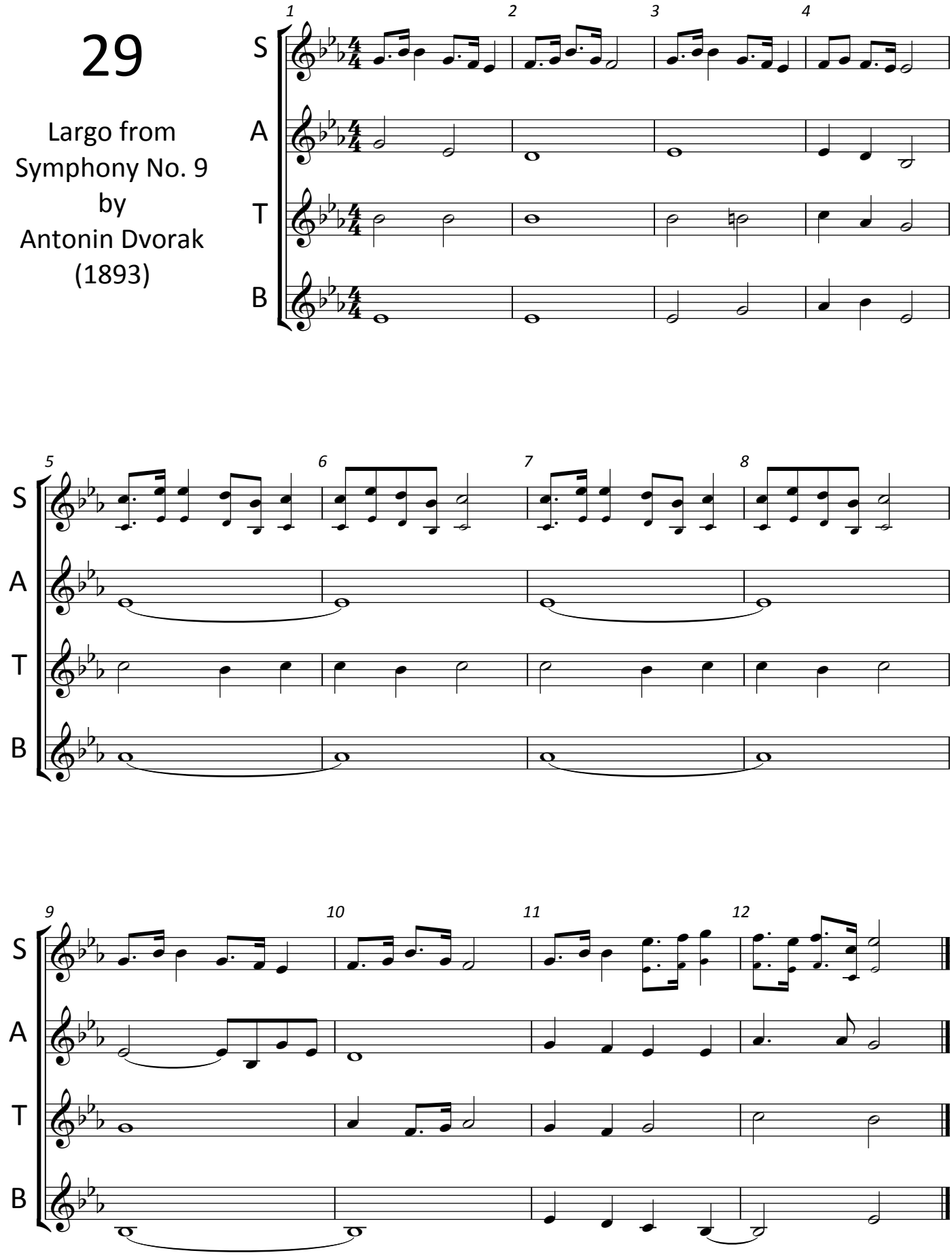
28

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



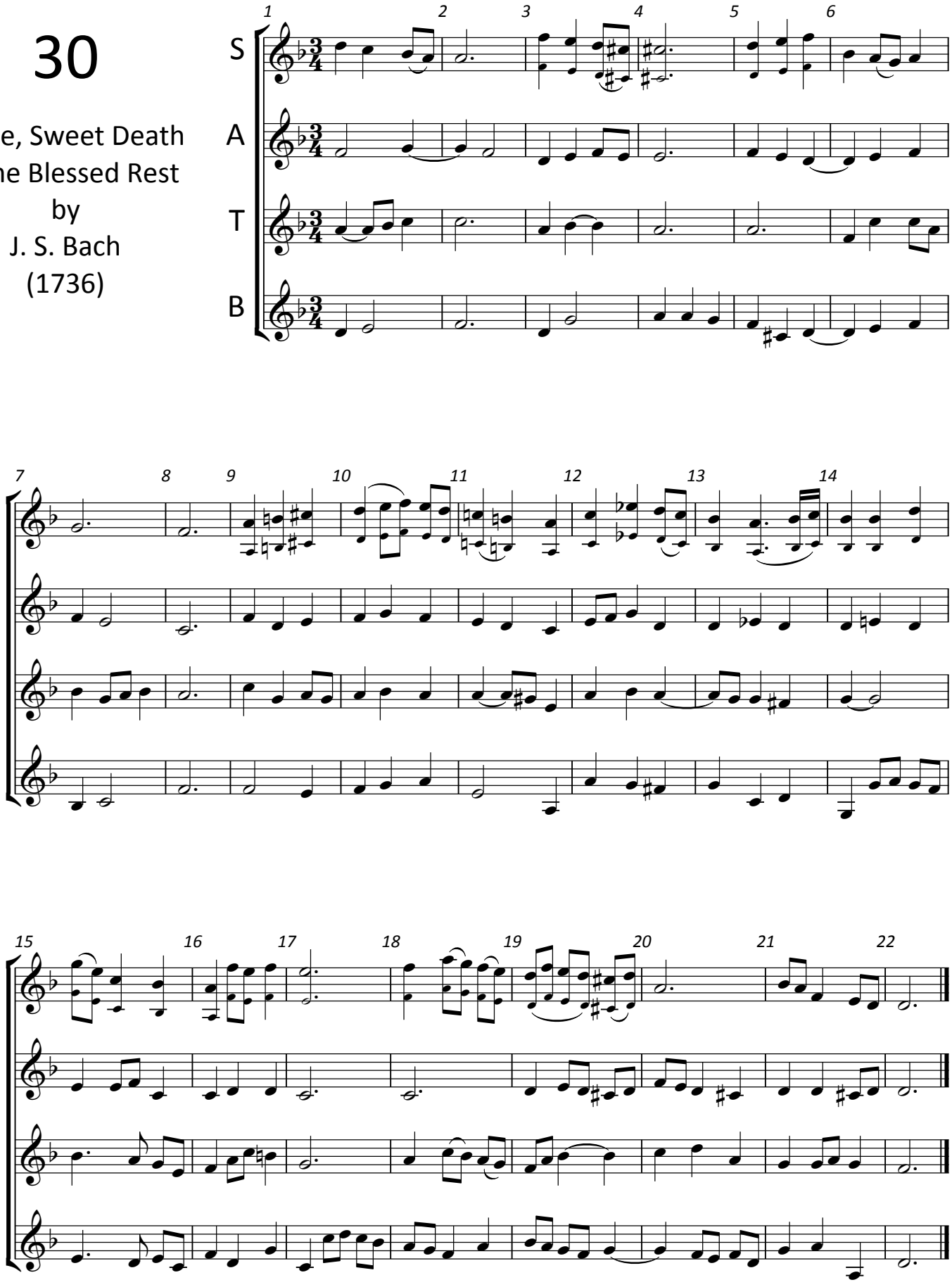
29

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



30

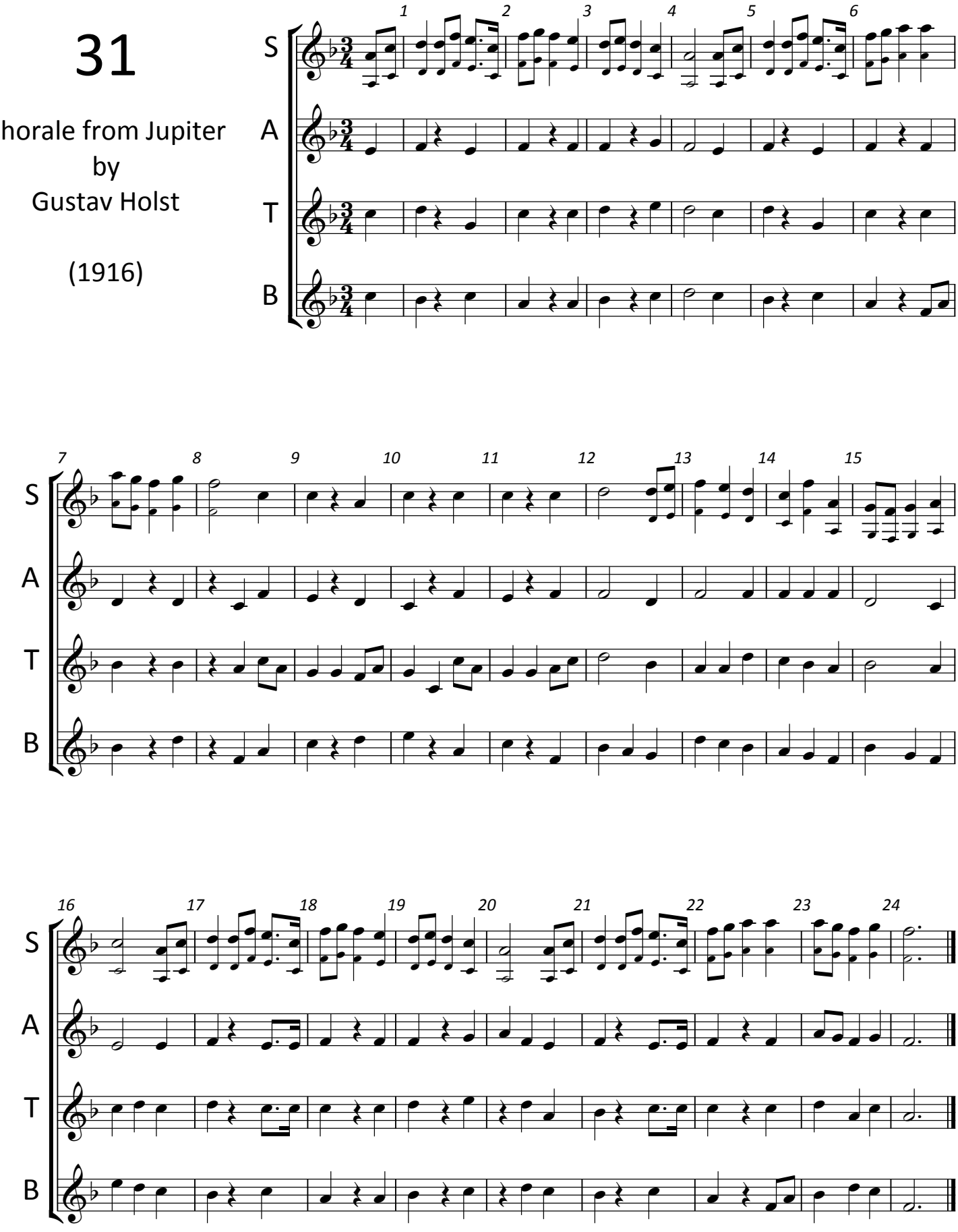
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

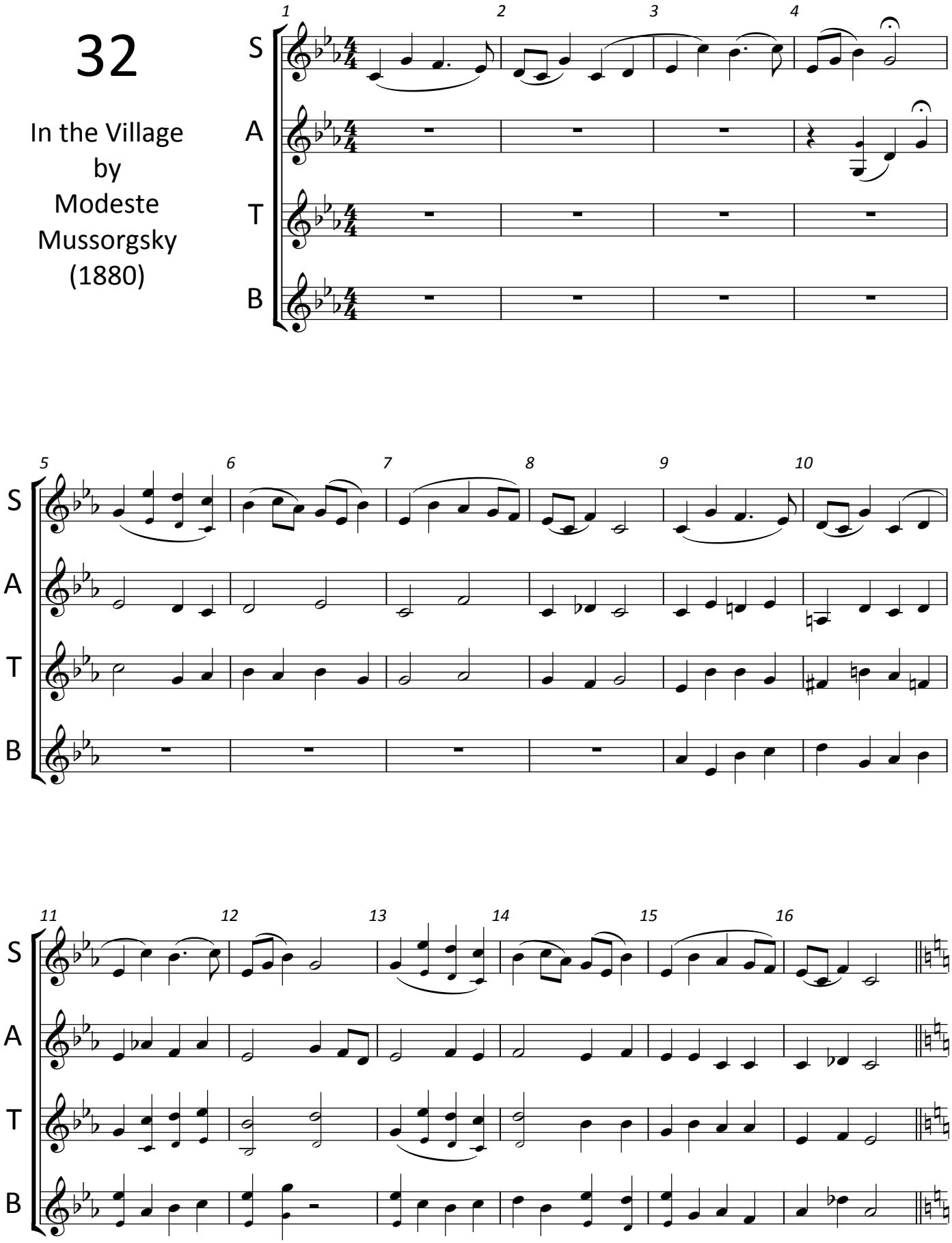
Chorale from Jupiter
by
Gustav Holst

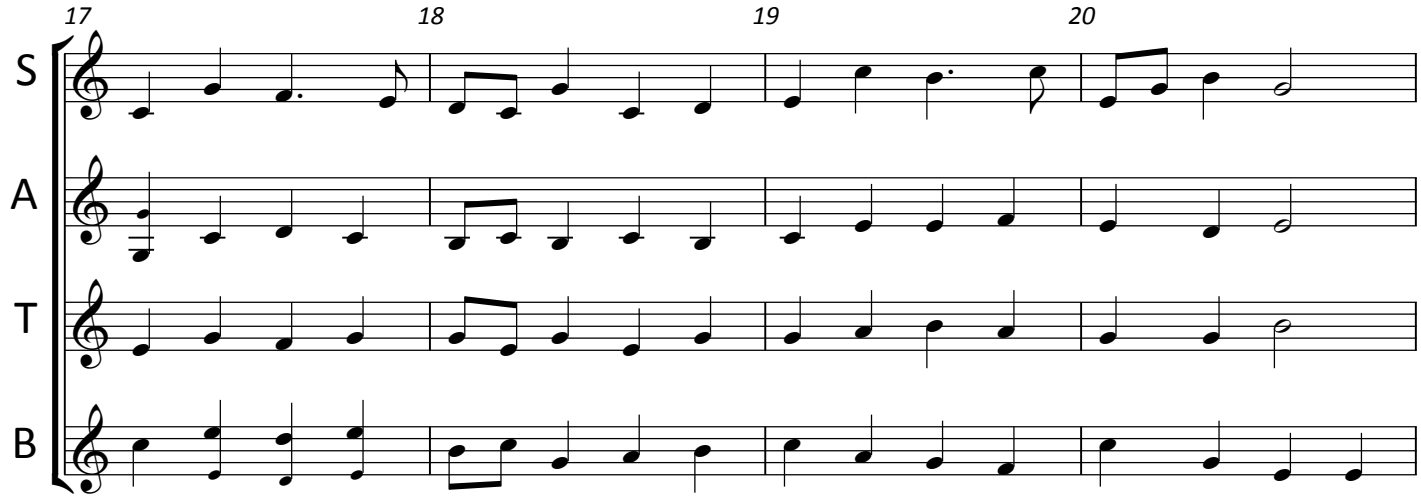
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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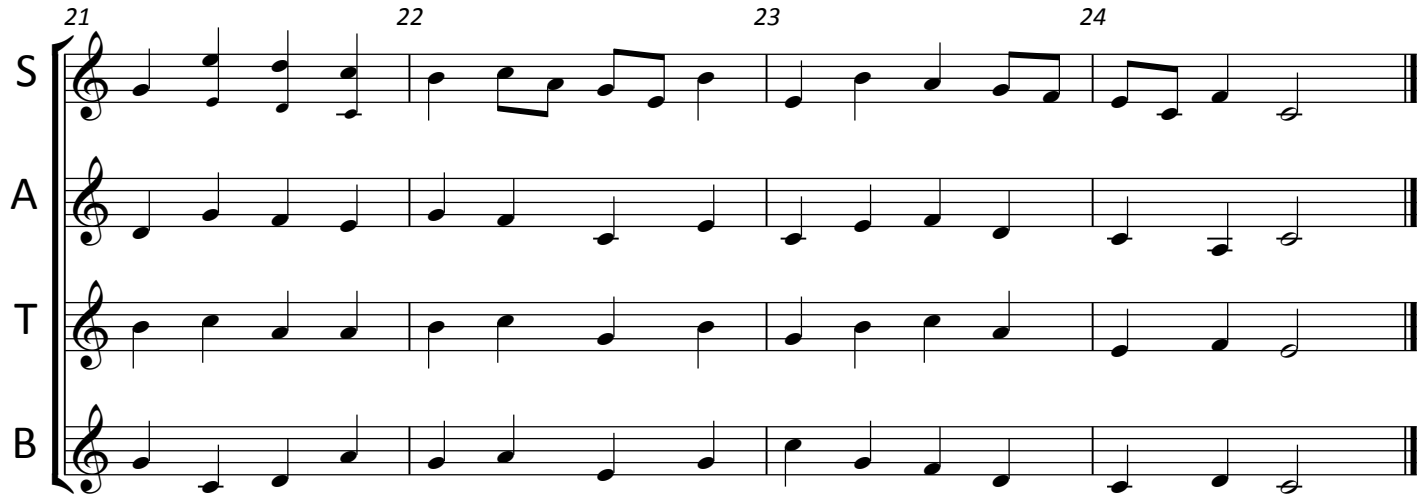
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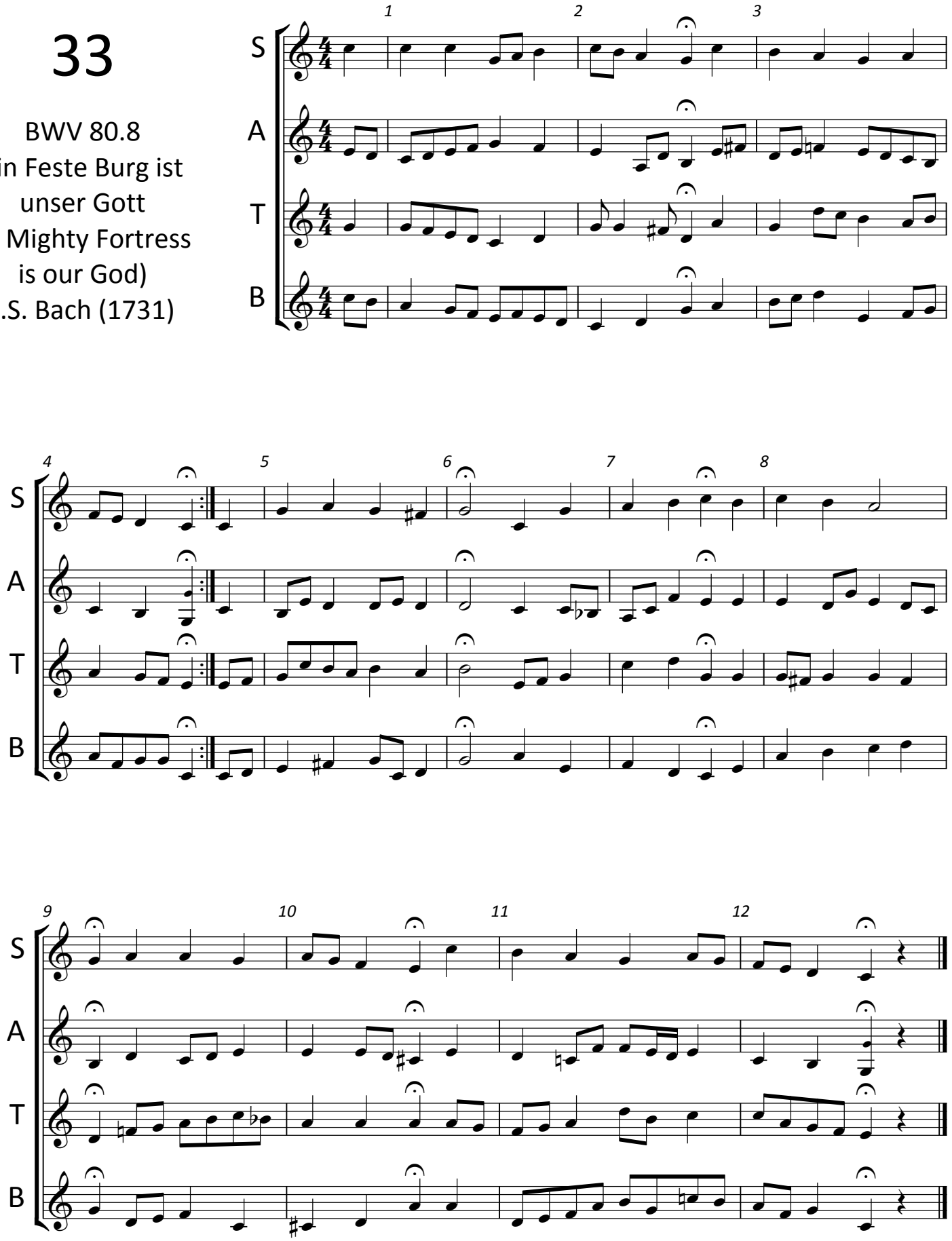
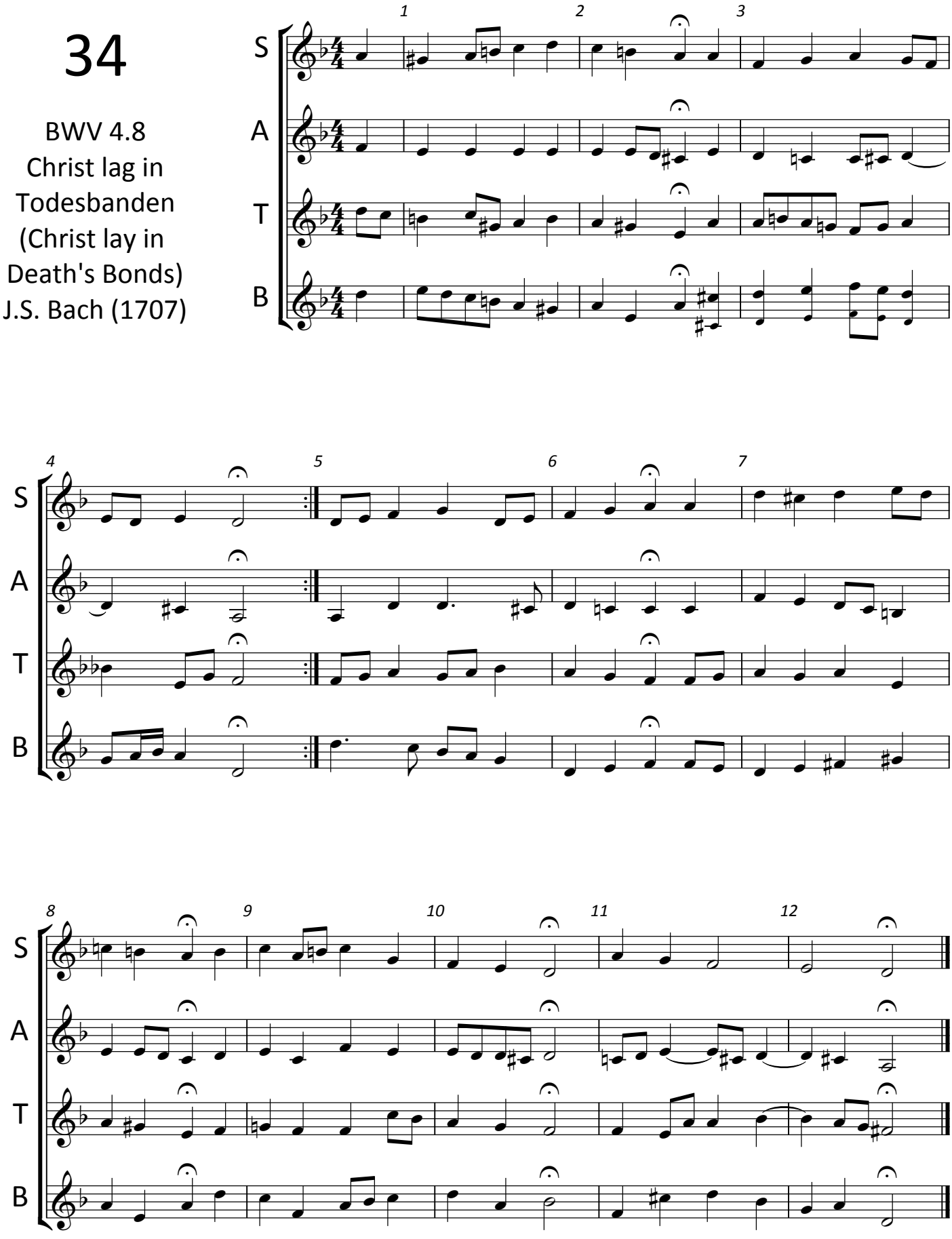
33

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



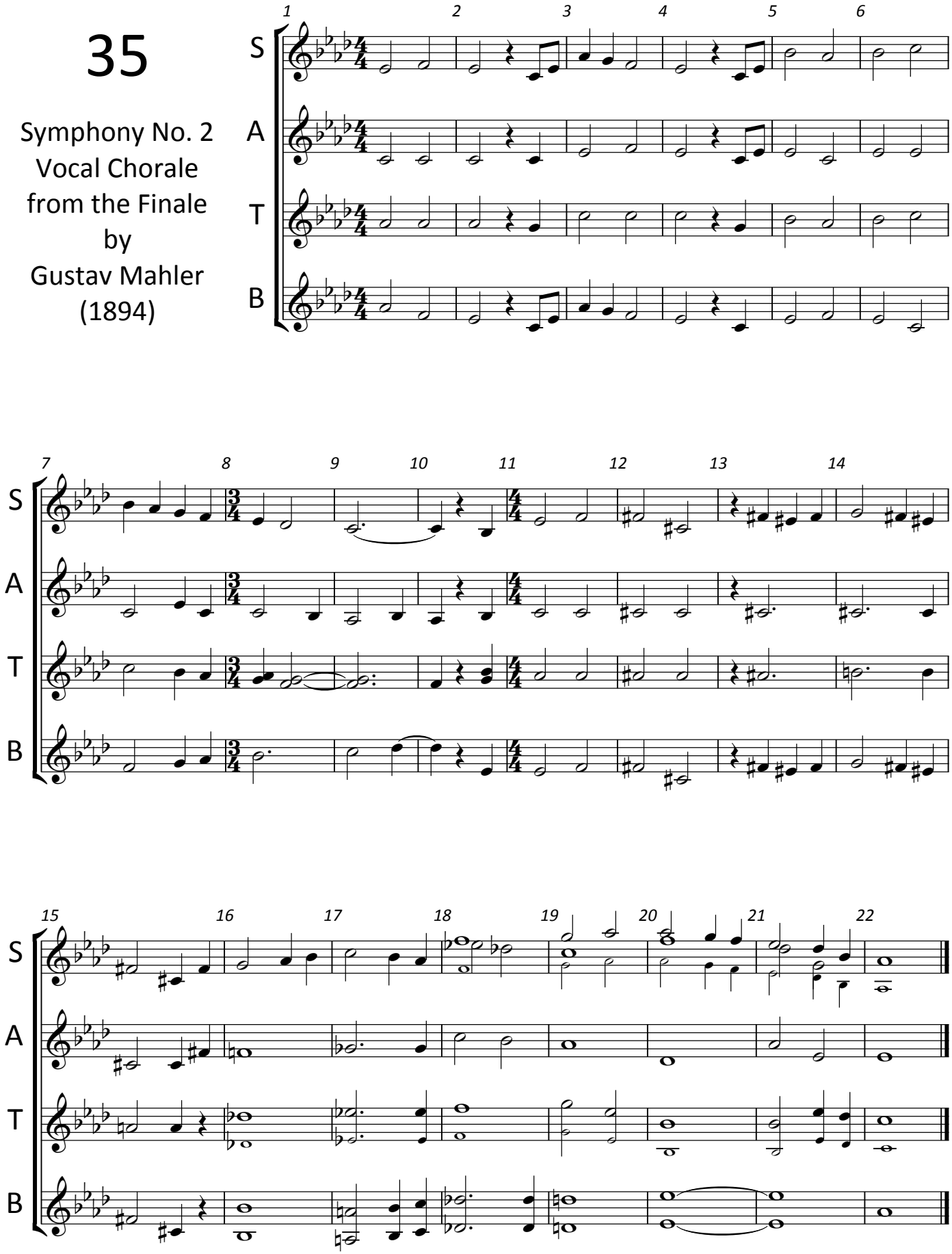
34

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



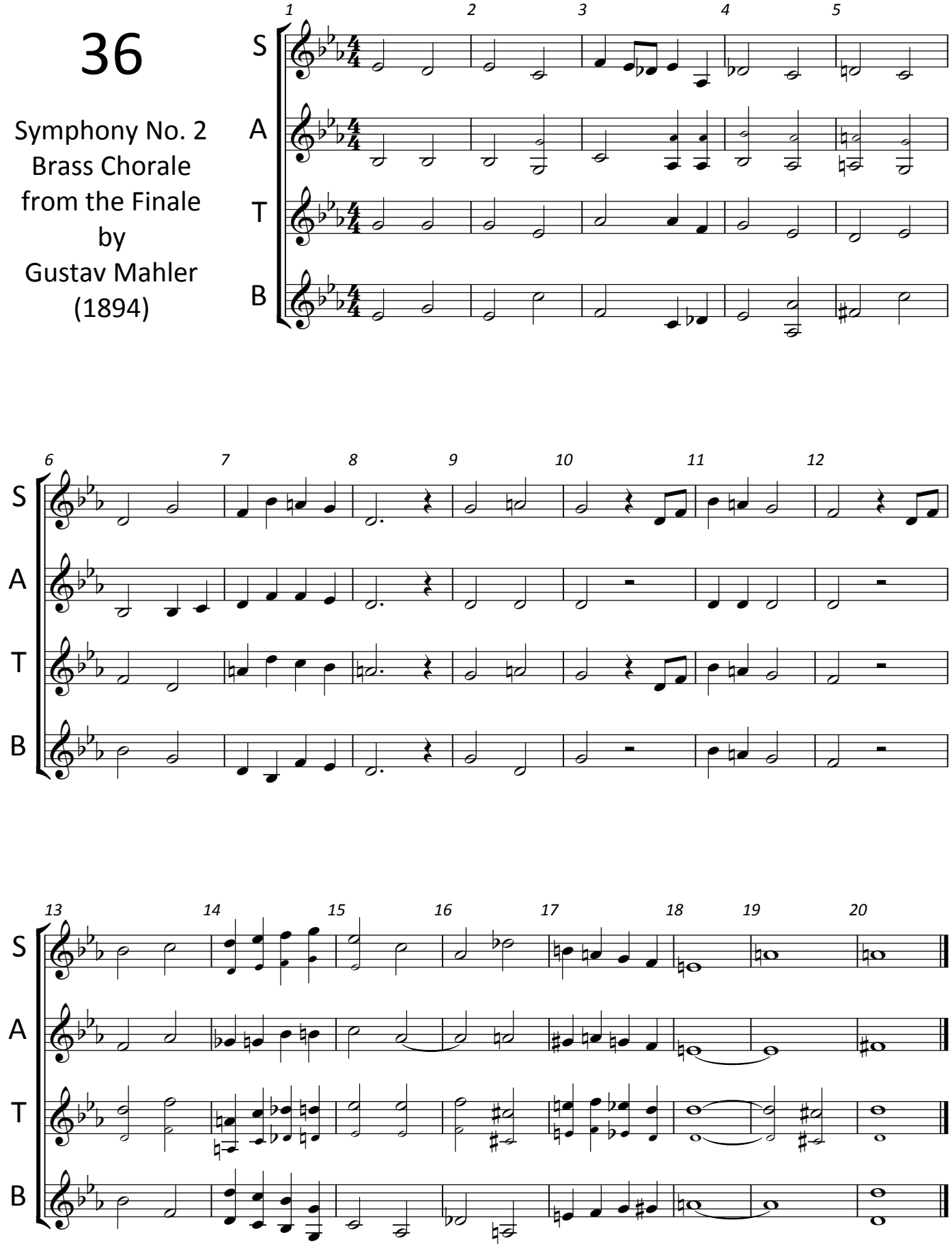
35

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)

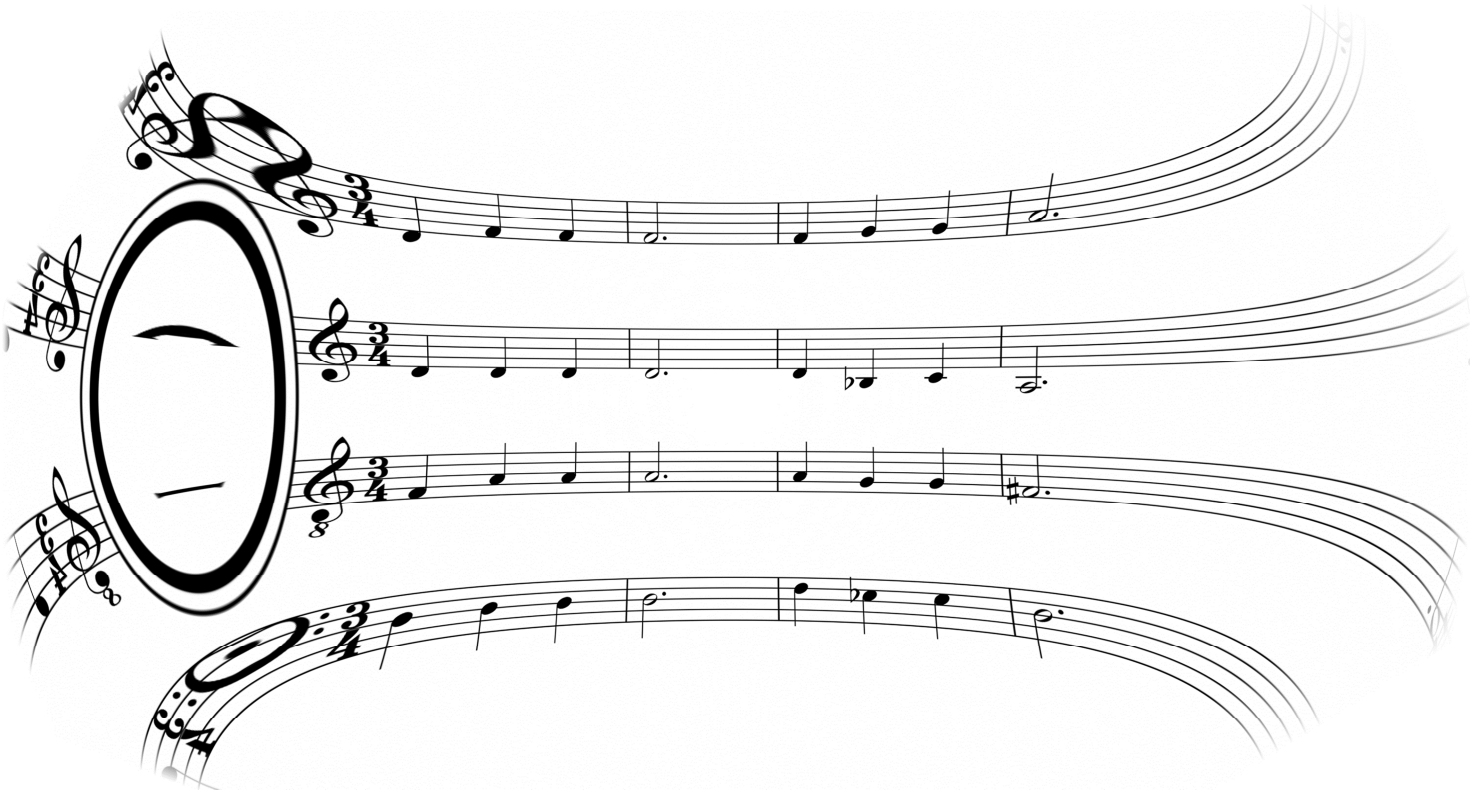


Horn in F

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

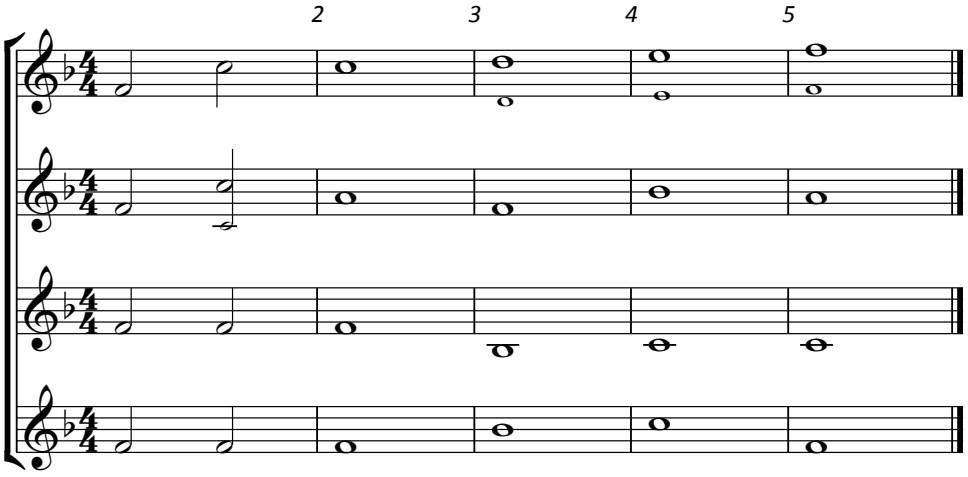
For horn players

1. The **ALTO** and **TENOR** parts are your main parts
    a. Sometimes, the alto will get a bit high, and sometimes the tenor will get a bit low, but overall, these parts suit the horn well
2. The **SOPRANO** and **BASS** 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)

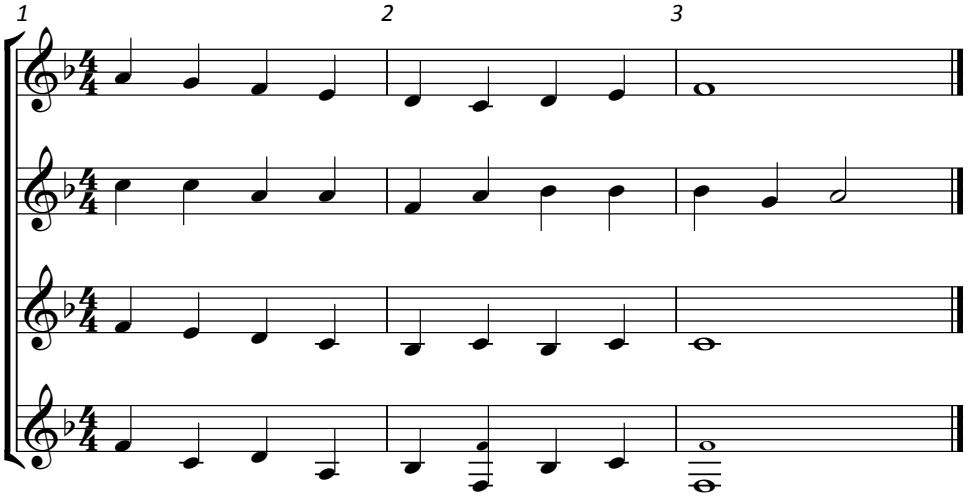
A simple chord progression



2

Canon in D
by
Johann Pachelbel

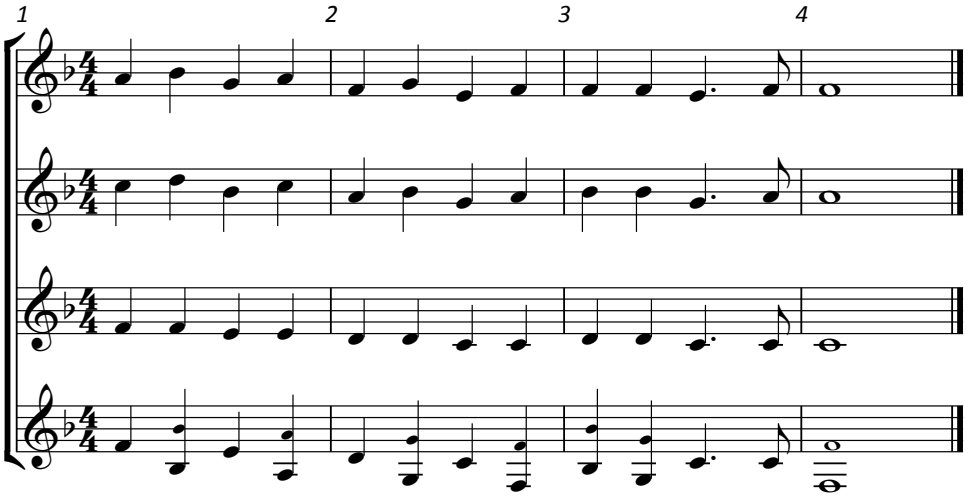
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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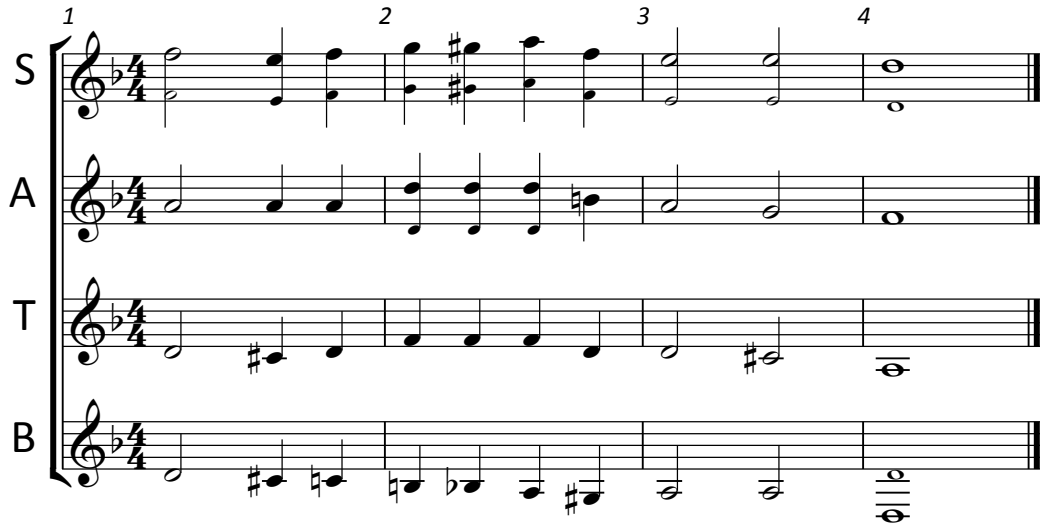
4

Augmented 6th Cadence

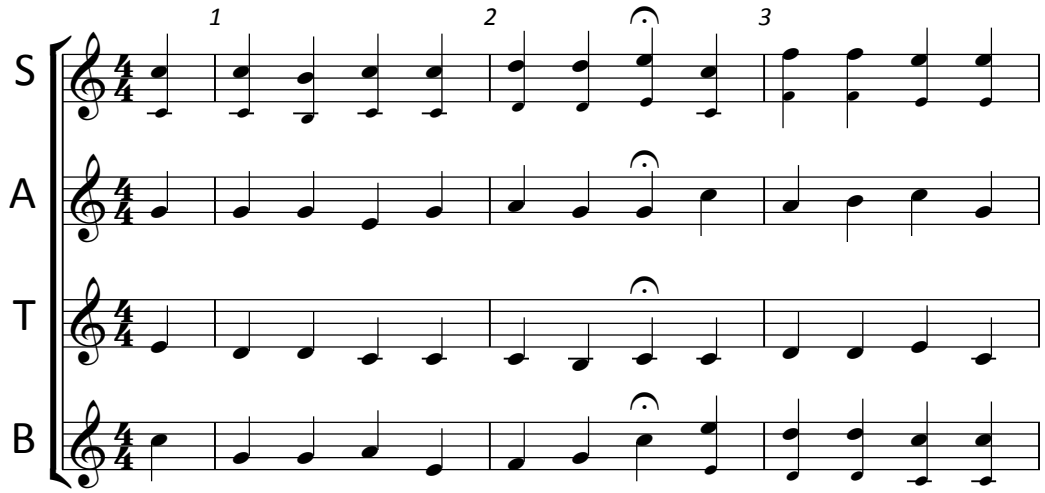
A special type of cadence

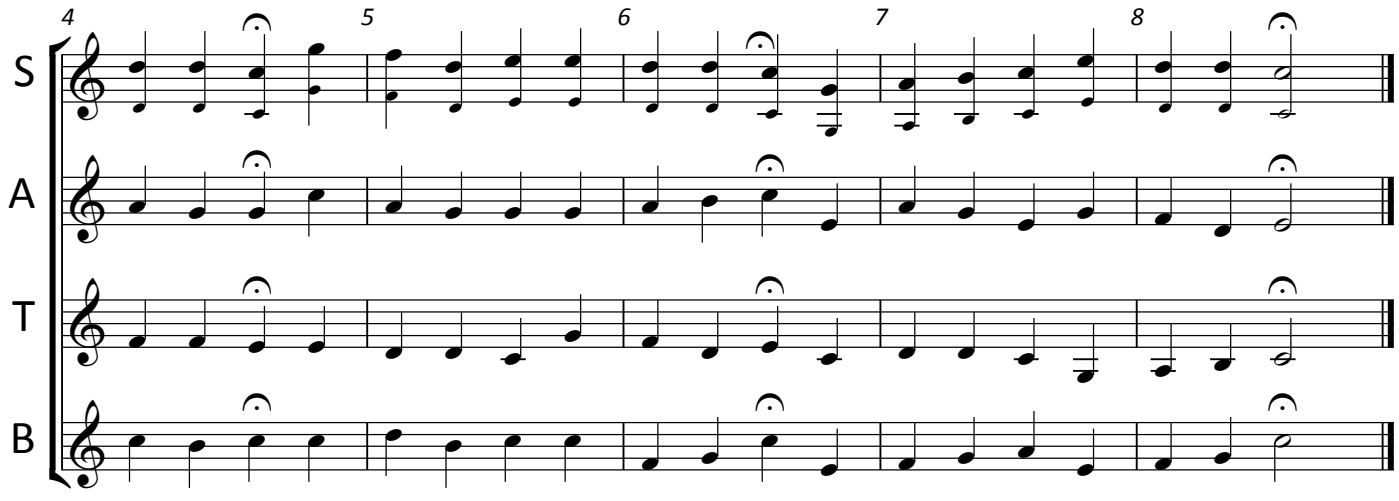


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

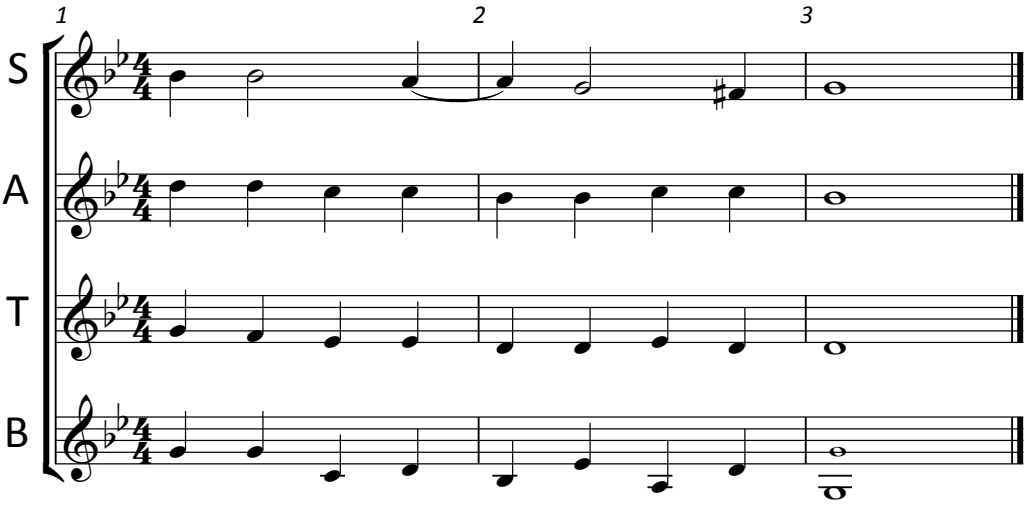




6

Suspensions

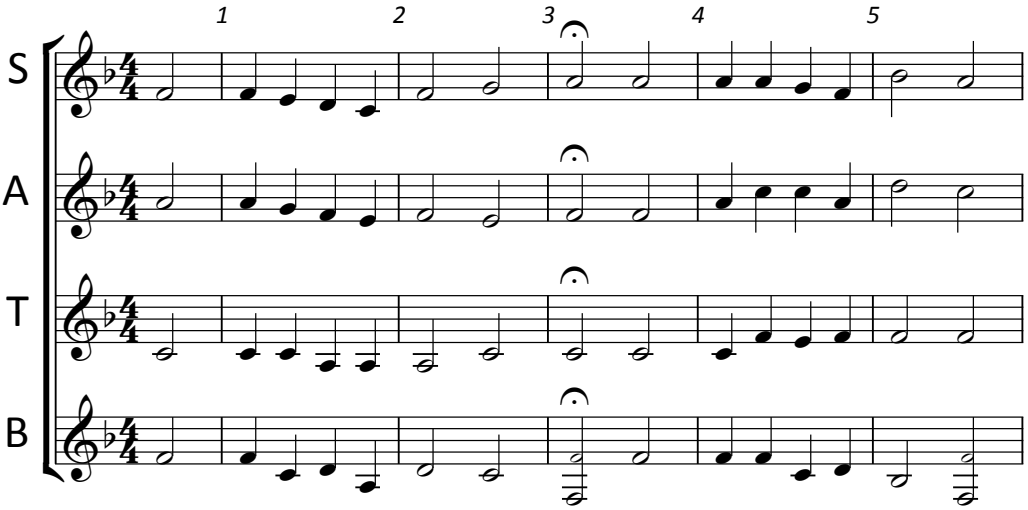
(Preparation
Suspension
Resolution)

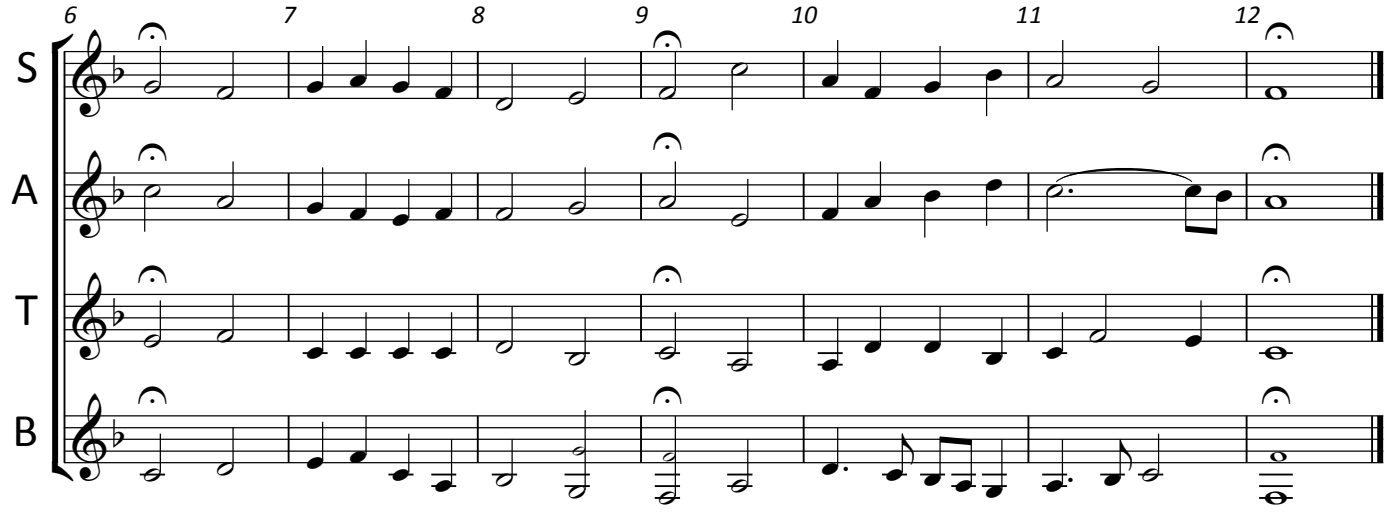


7

Old Hundredth
by
Loys Bourgeois

(1551)

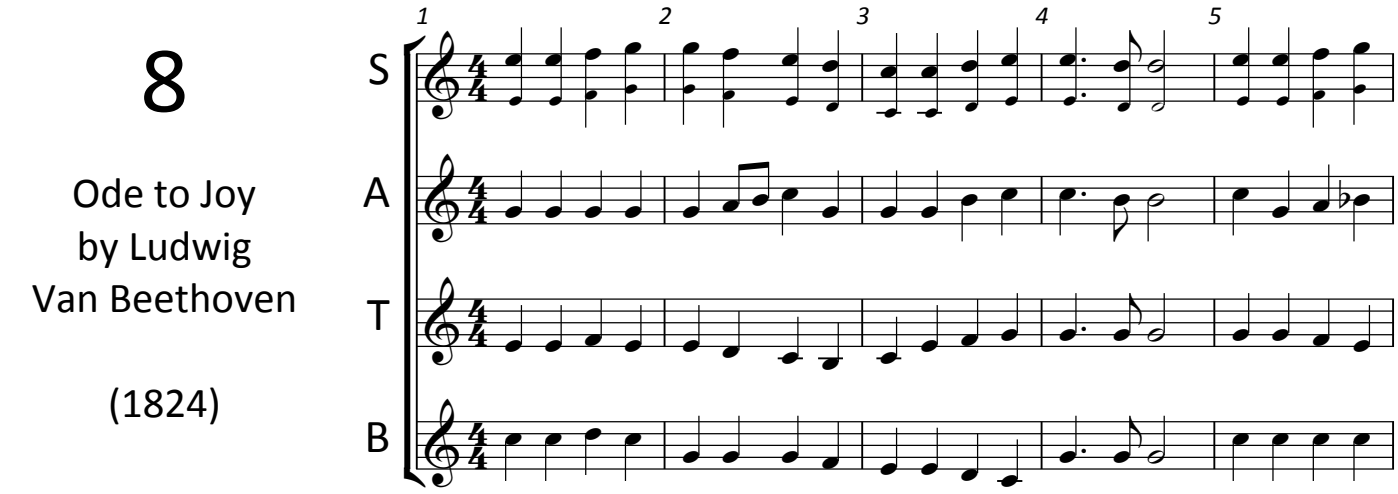


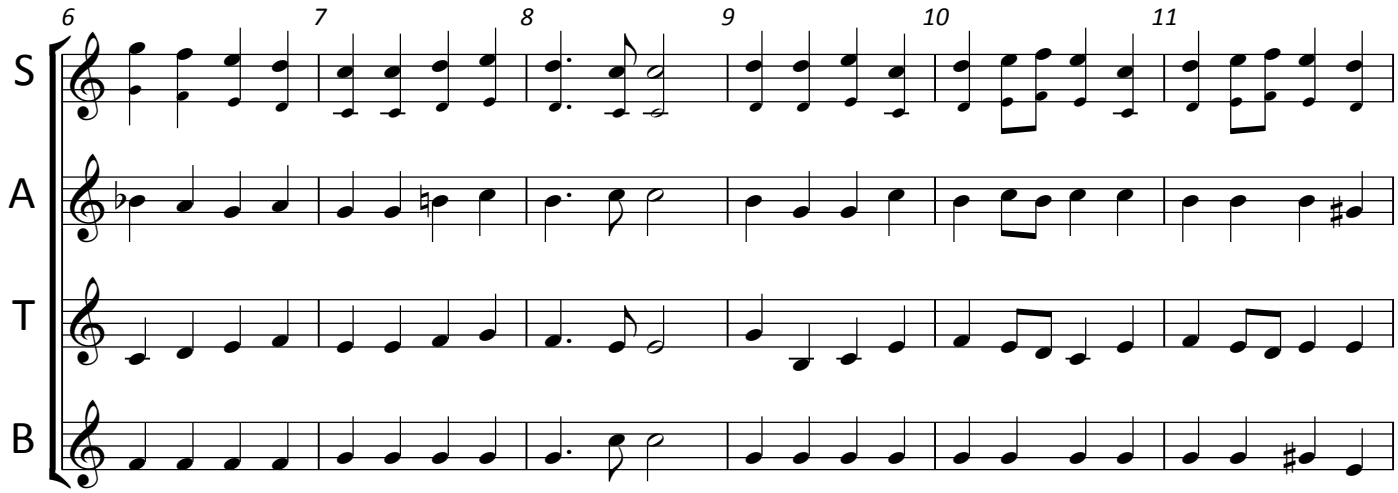


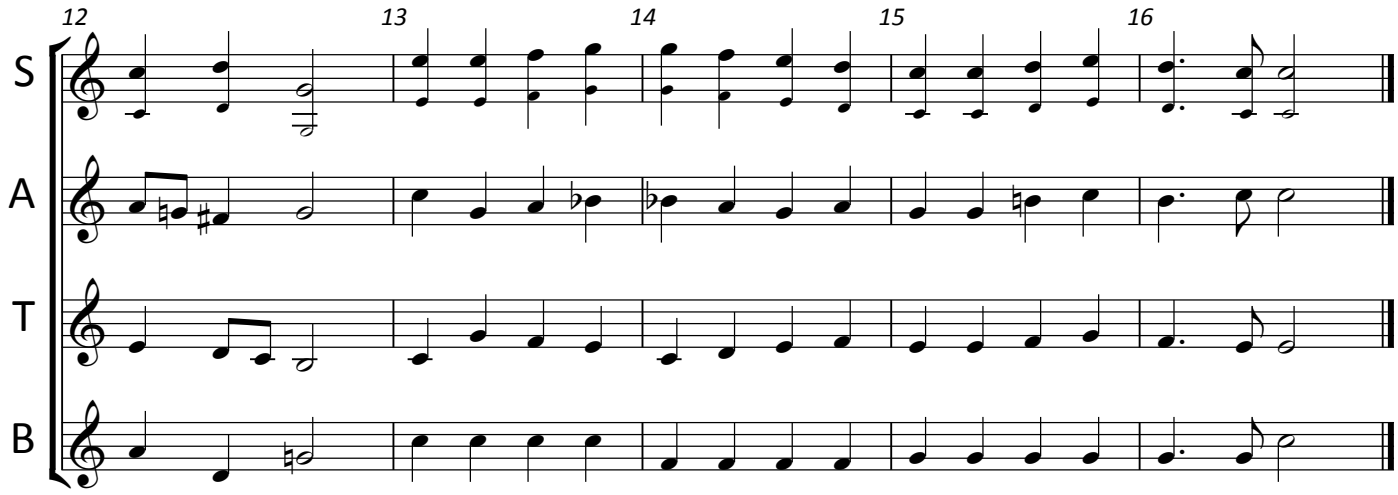
8

Ode to Joy
by Ludwig
Van Beethoven

(1824)



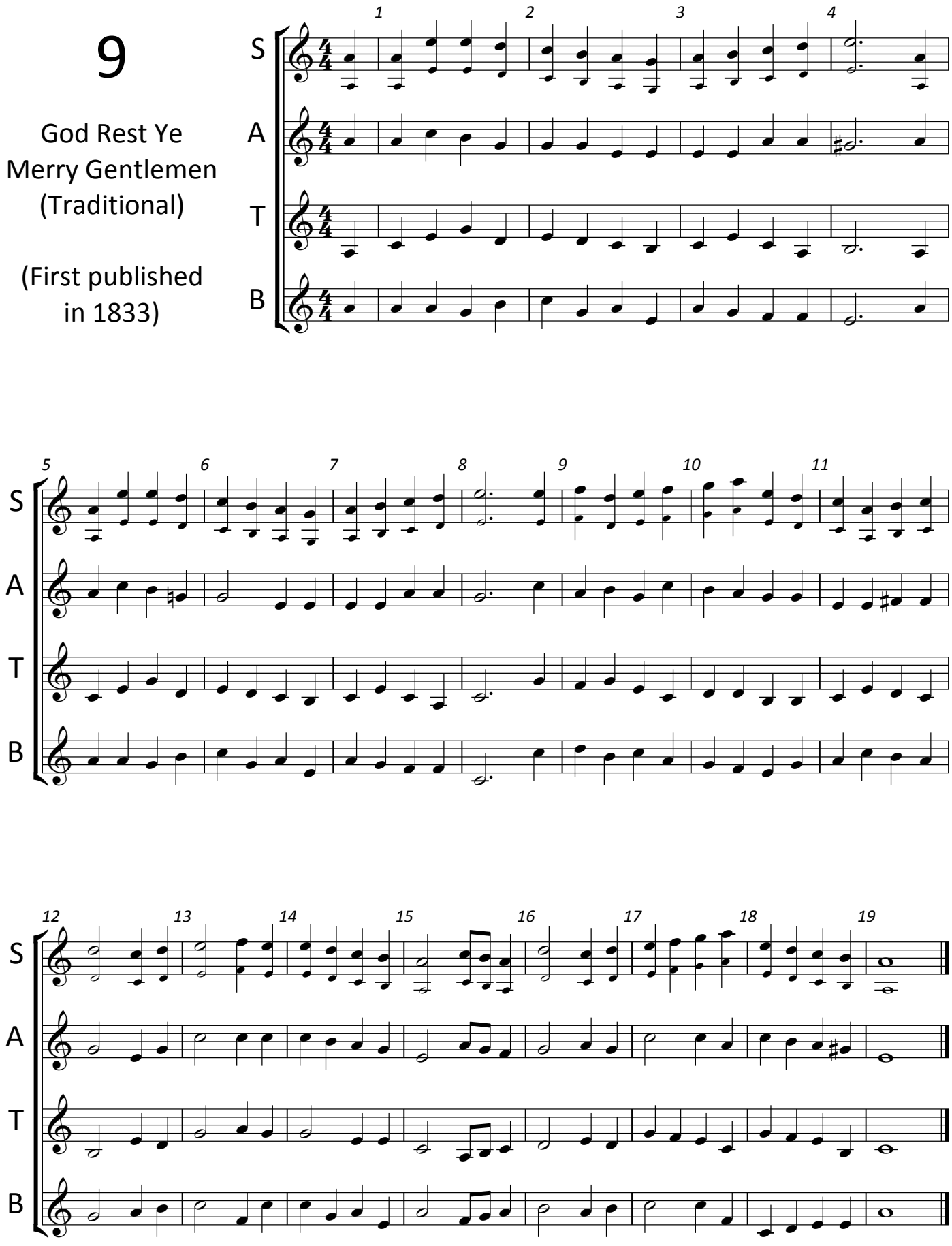




9

God Rest Ye
Merry Gentlemen
(Traditional)

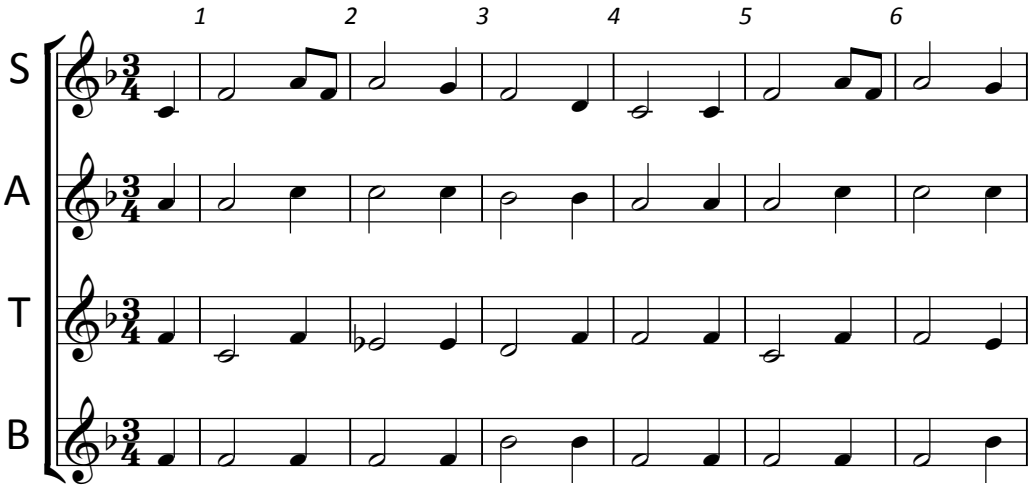
(First published
in 1833)

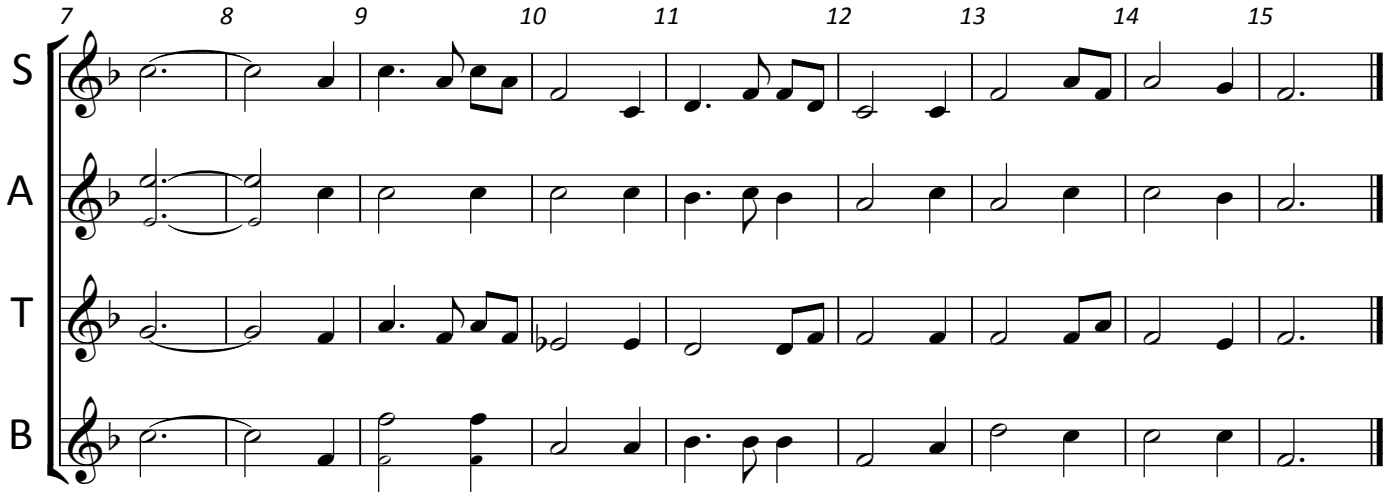


10

Amazing Grace
by
John Newton

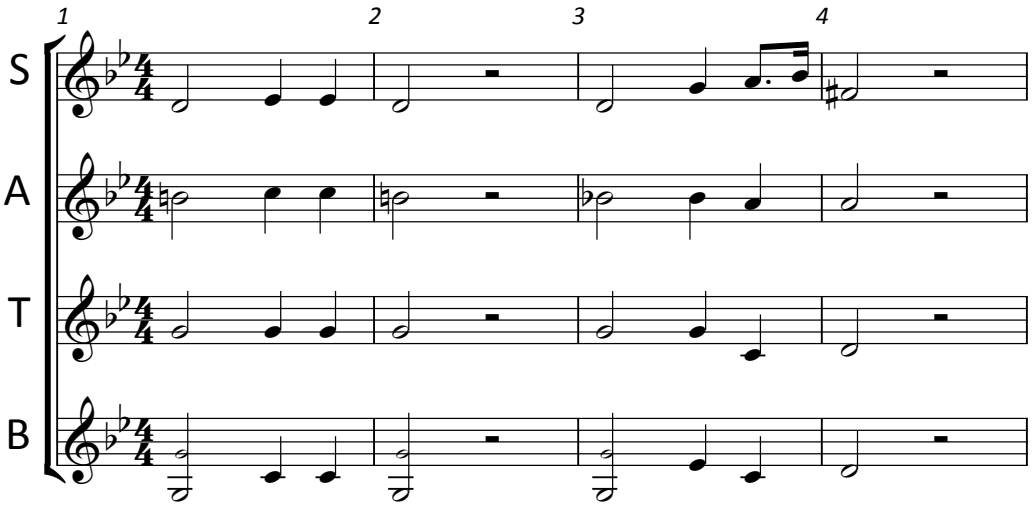
(1779)

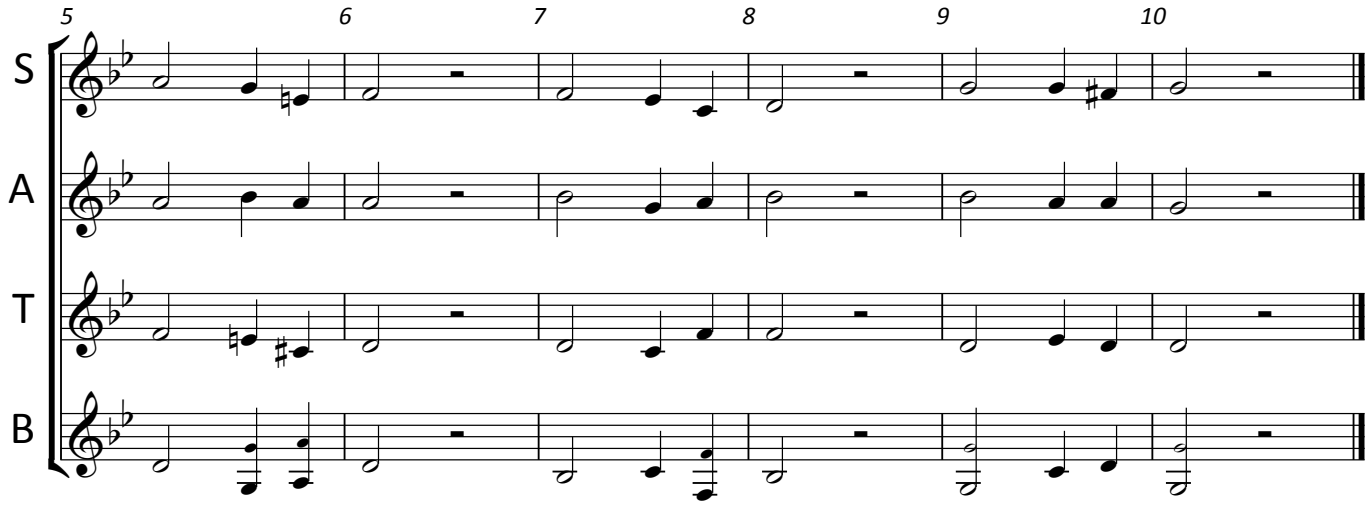




11

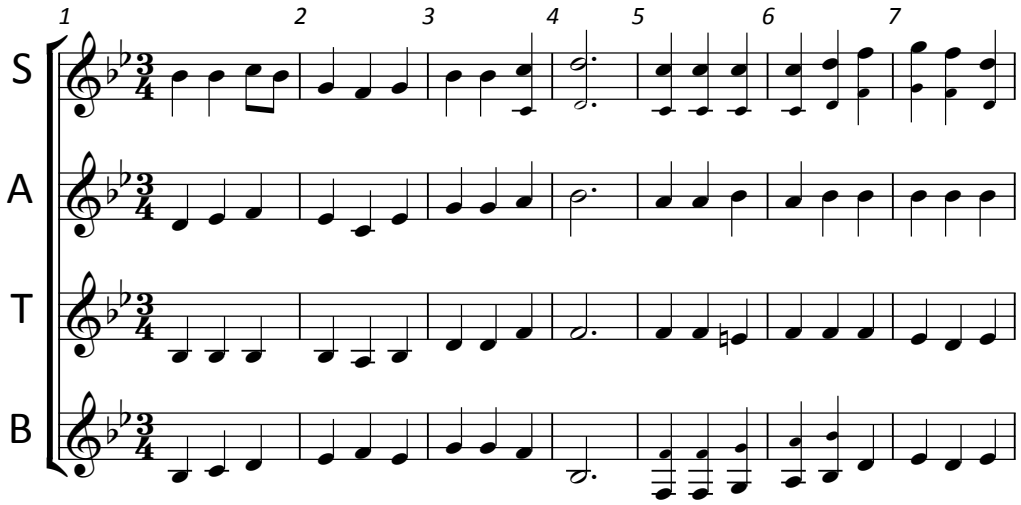
Music for
Queen Mary
by
Henry Purcell
(1694)

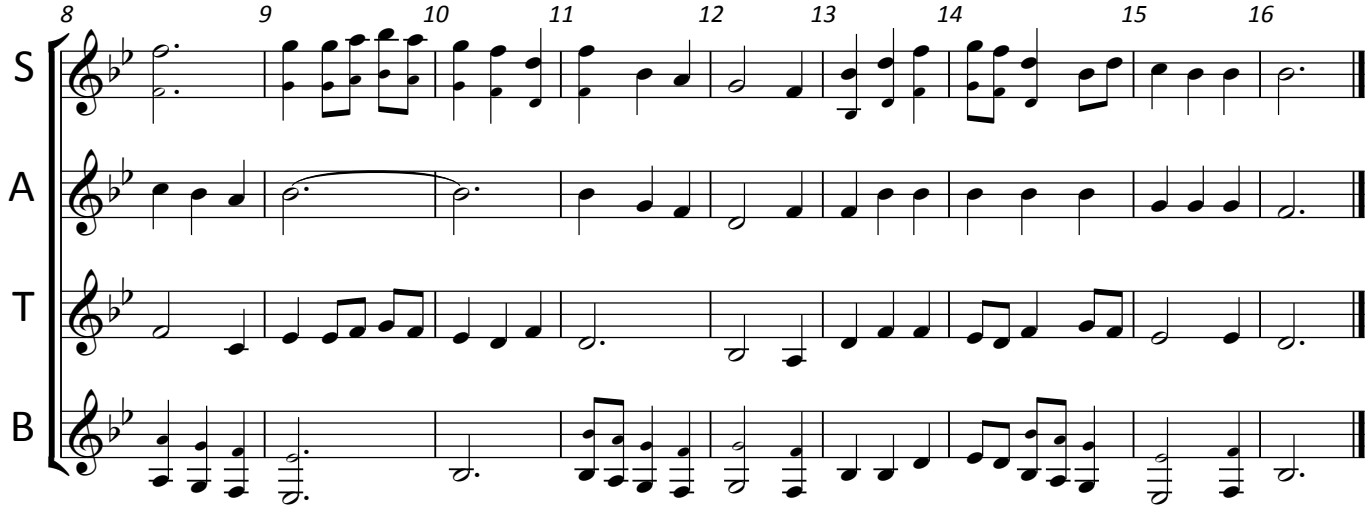




12

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

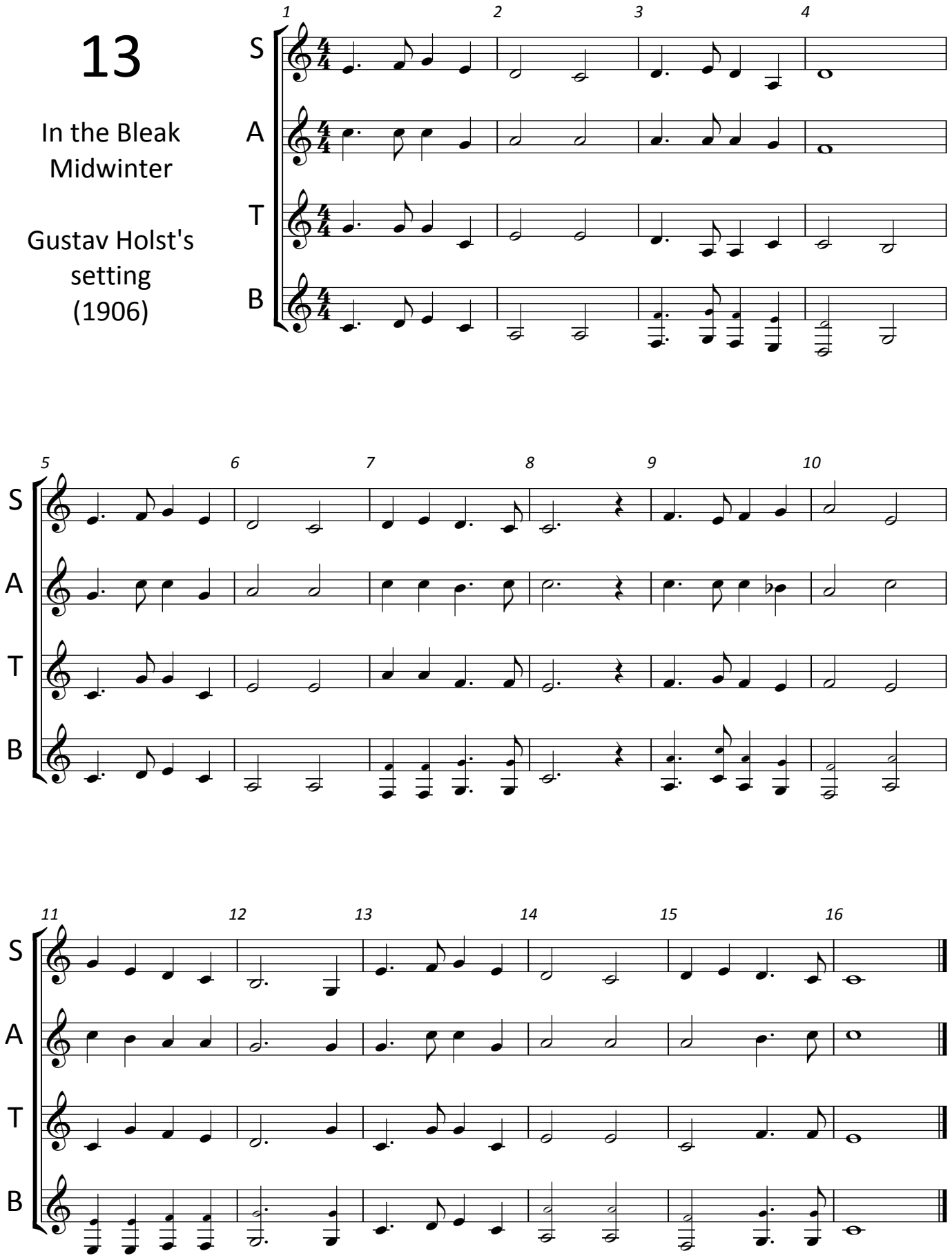




13

In the Bleak Midwinter

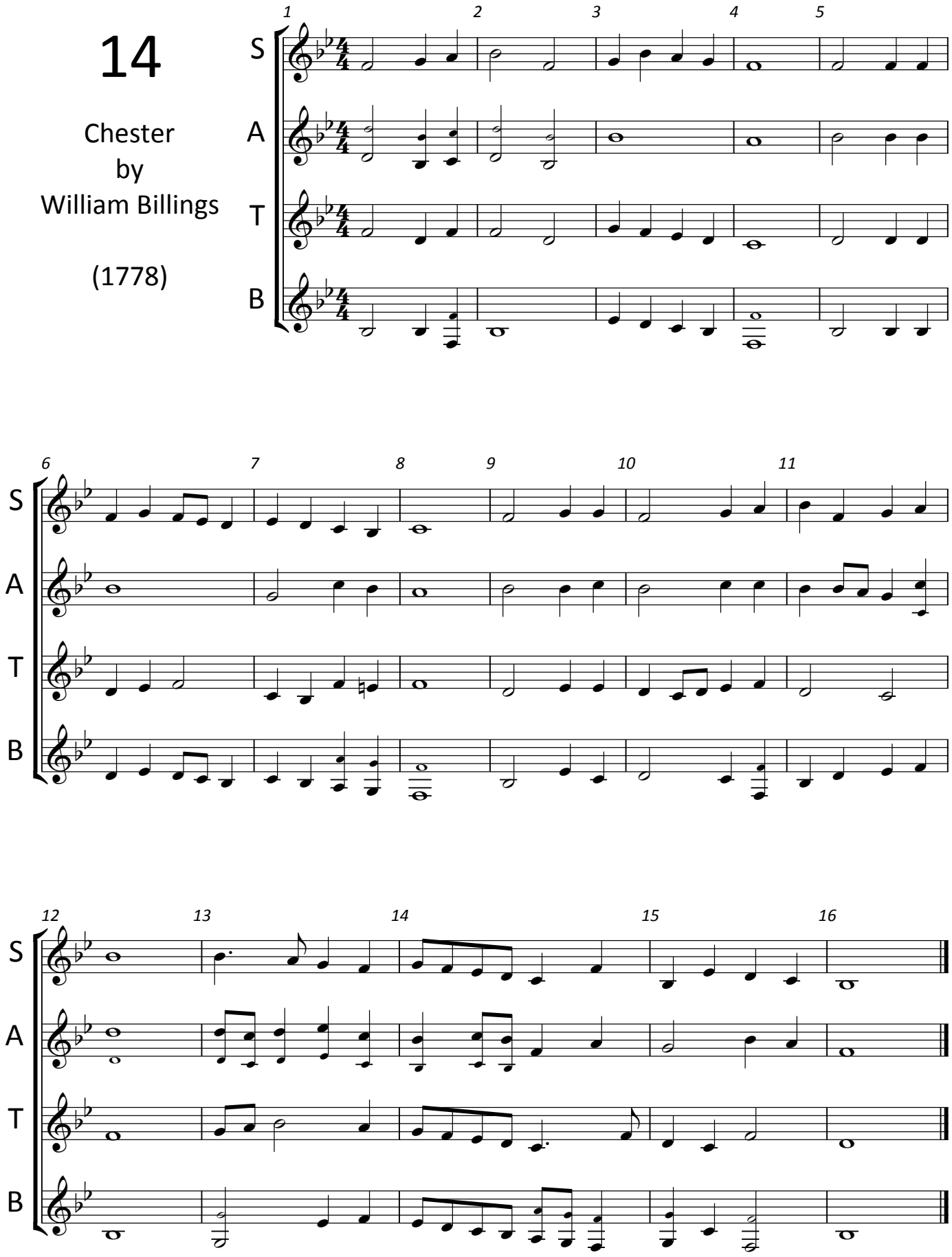
Gustav Holst's setting (1906)



14

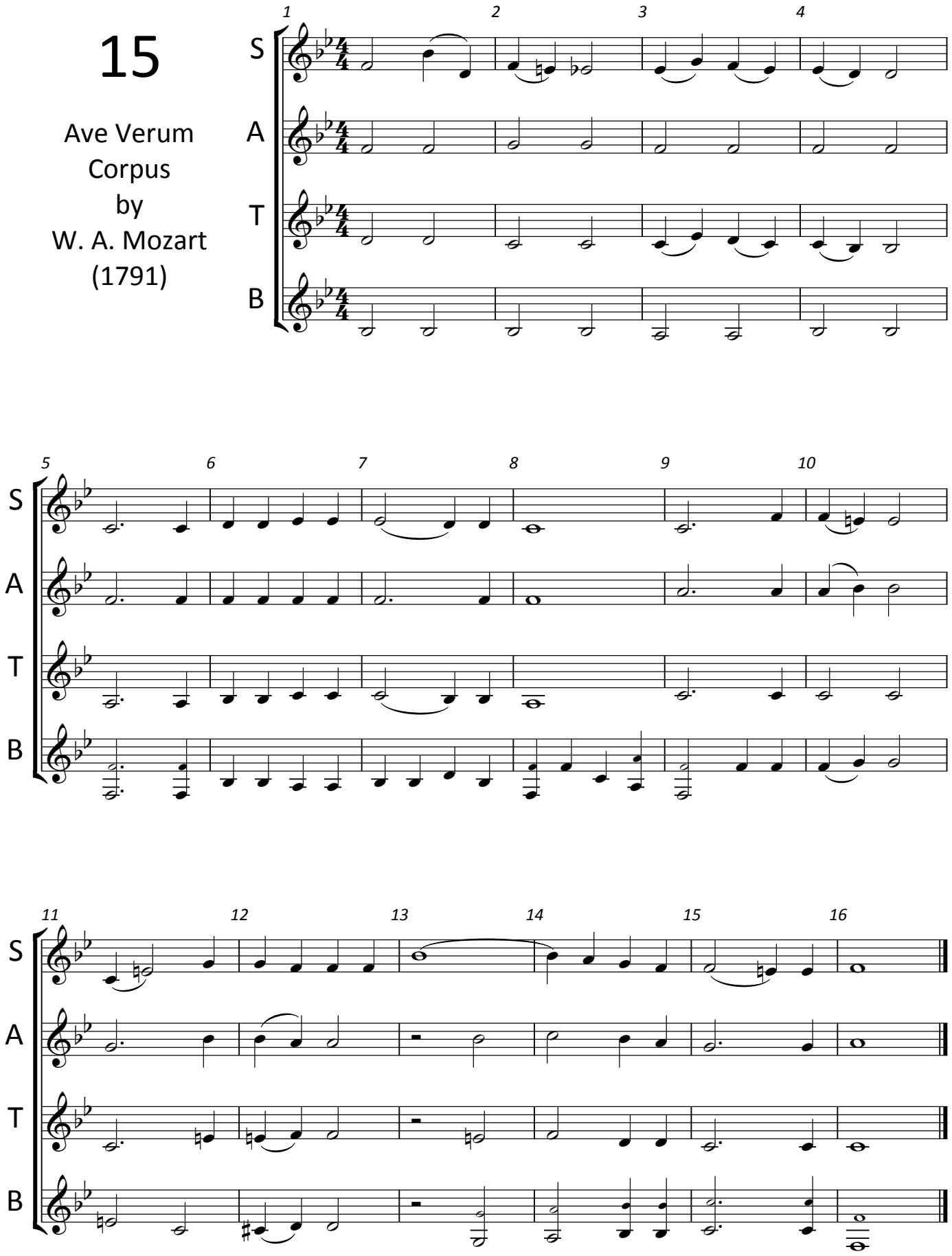
Chester
by
William Billings

(1778)



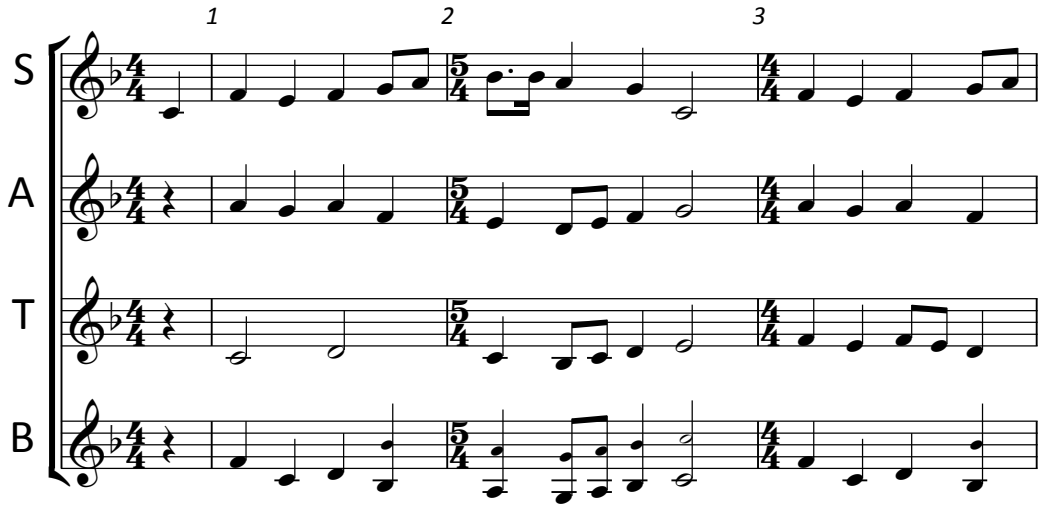
15

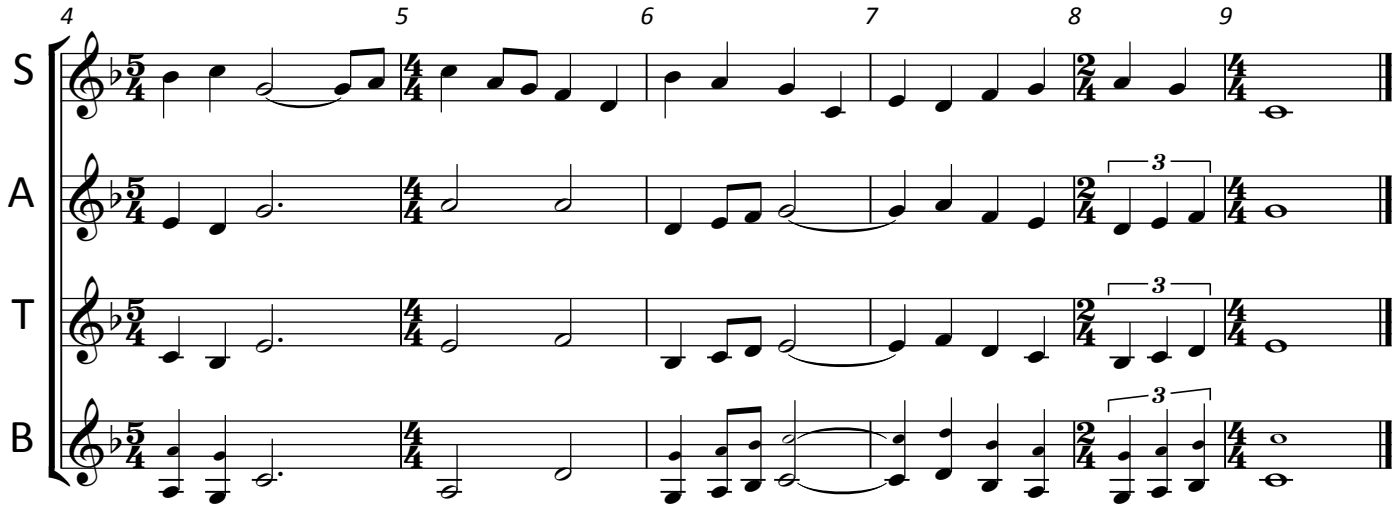
Ave Verum Corpus
by
W. A. Mozart
(1791)



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.

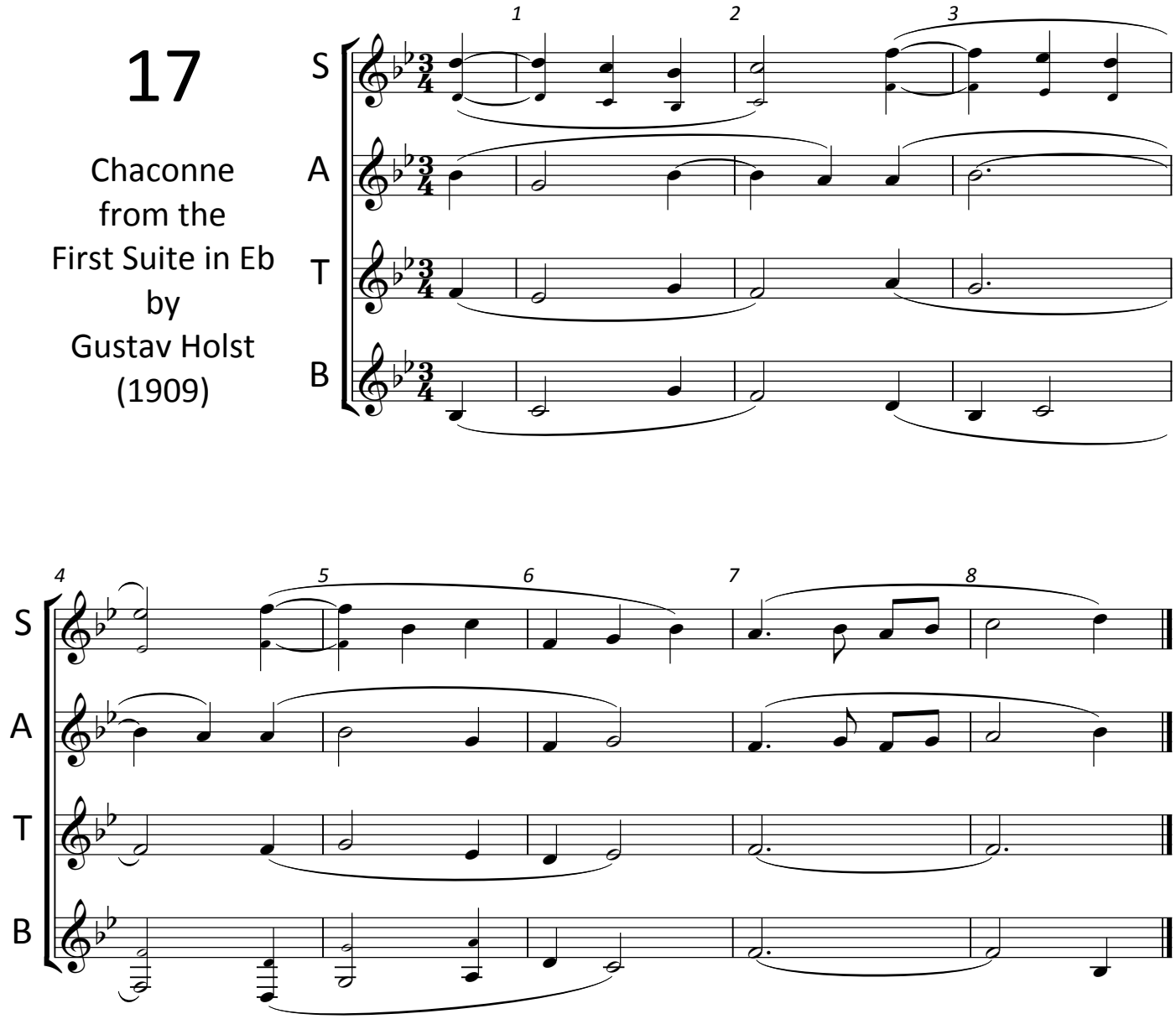
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

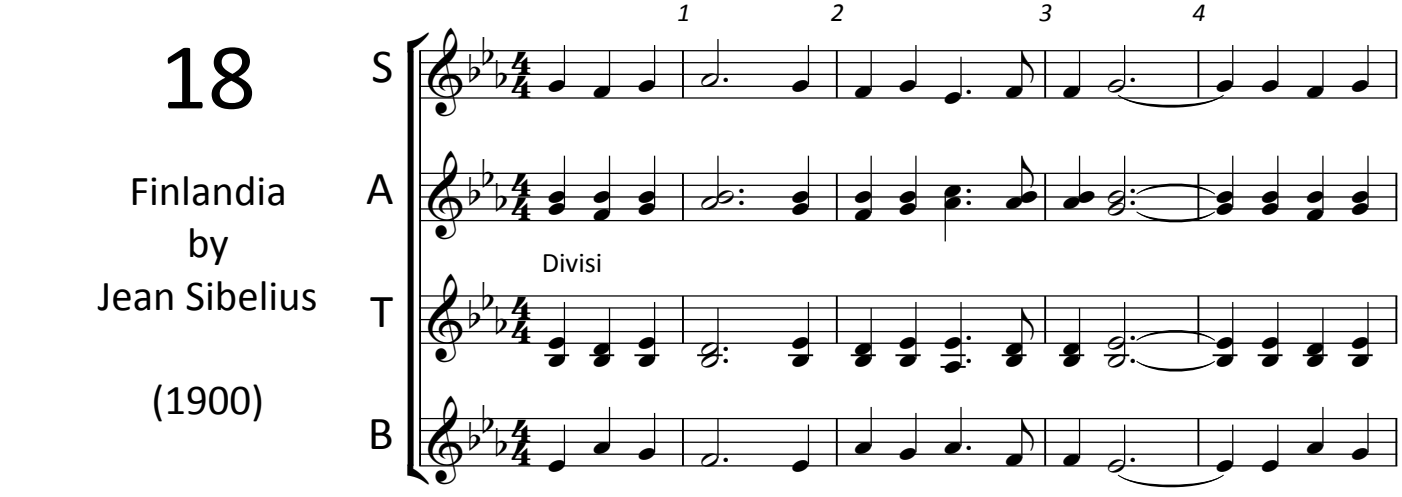
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

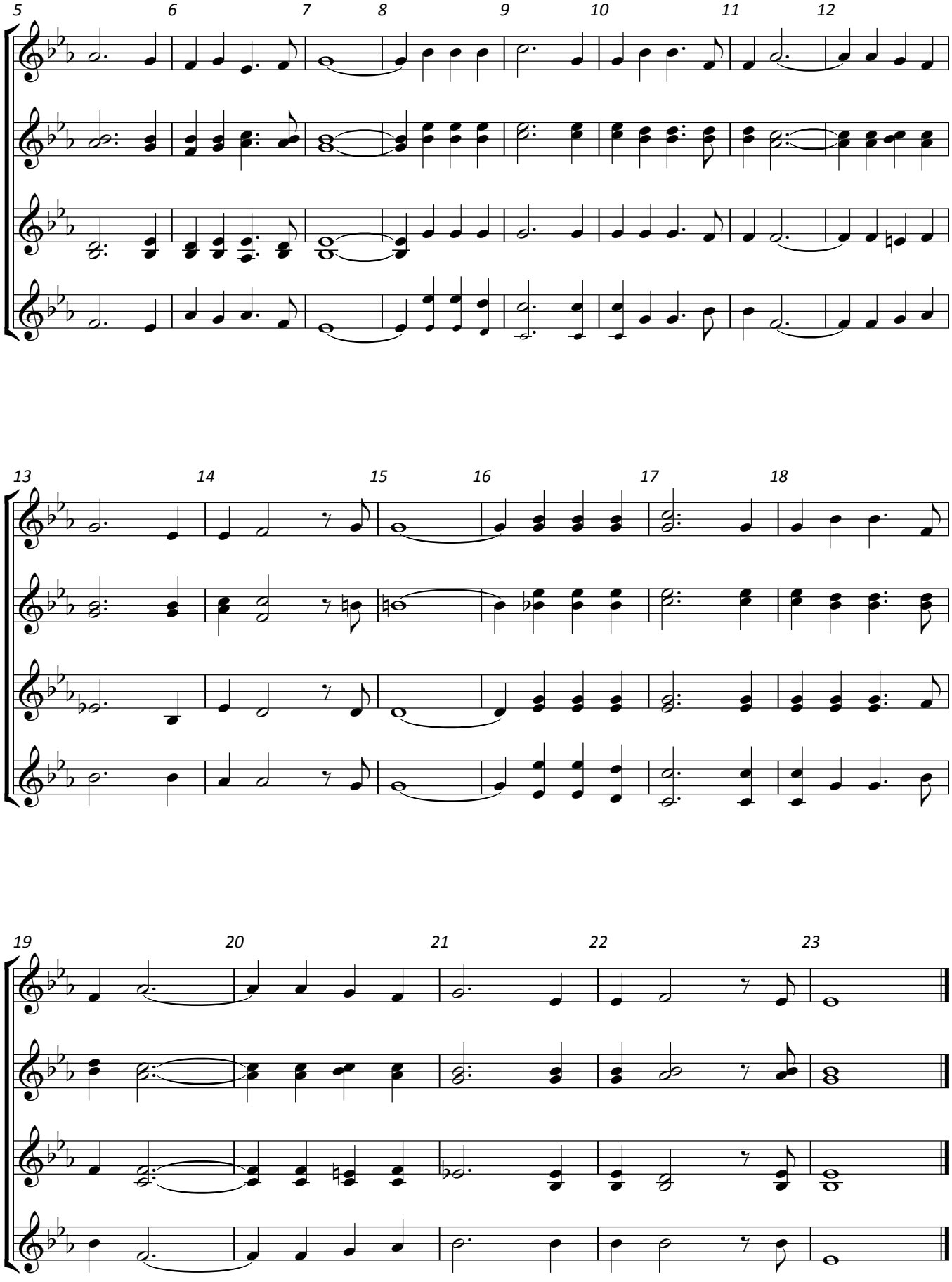


18

Finlandia
by
Jean Sibelius

(1900)

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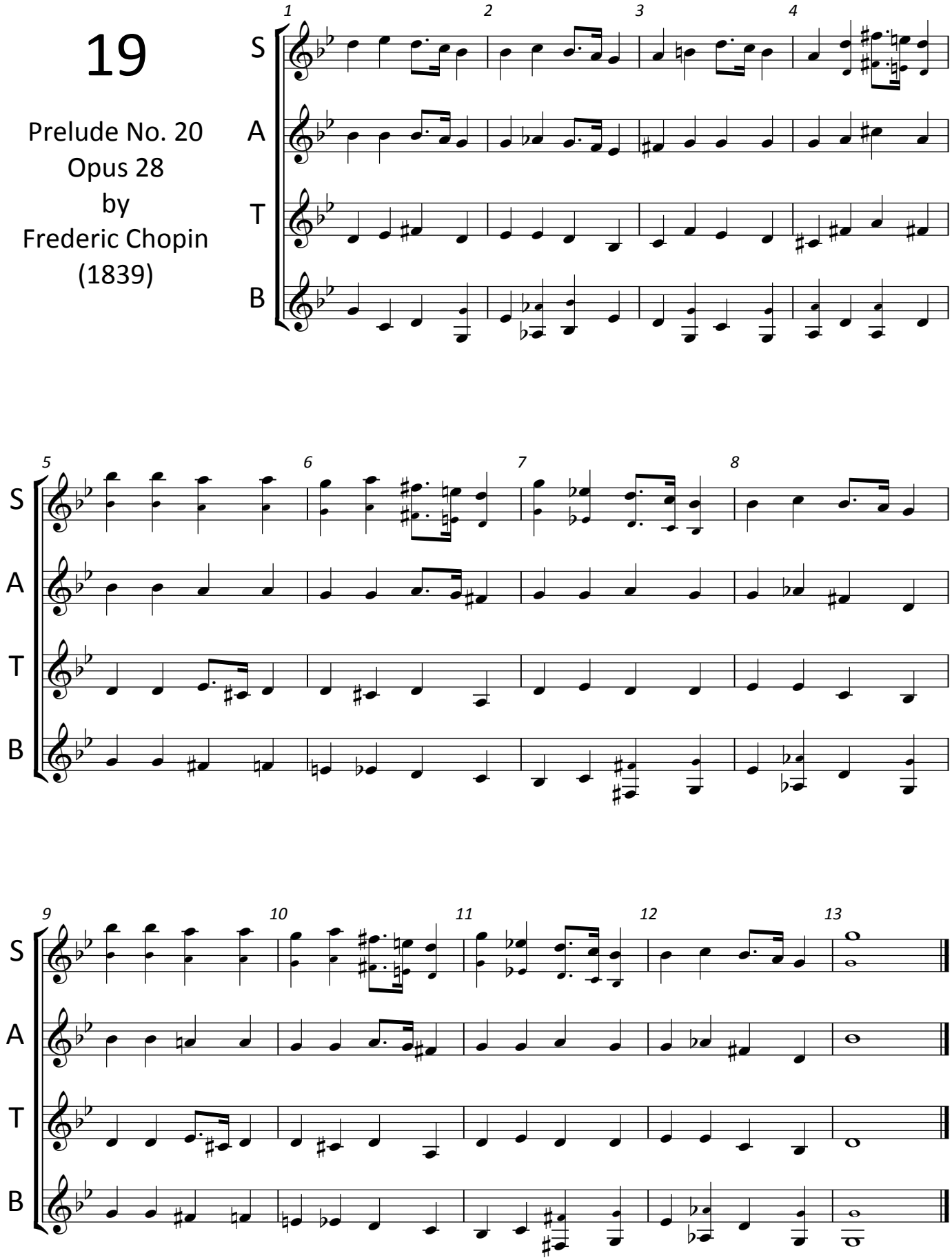
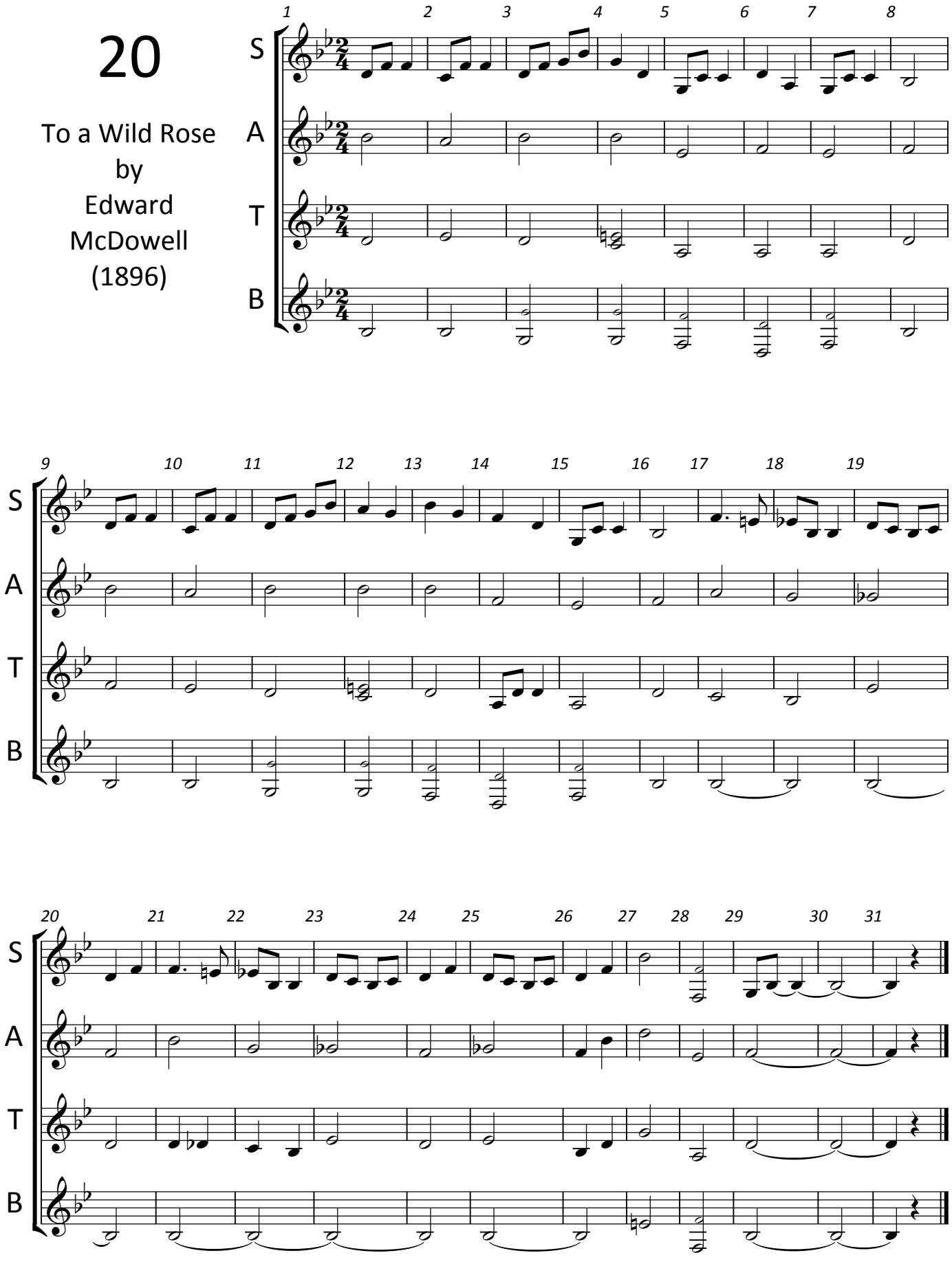
19

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



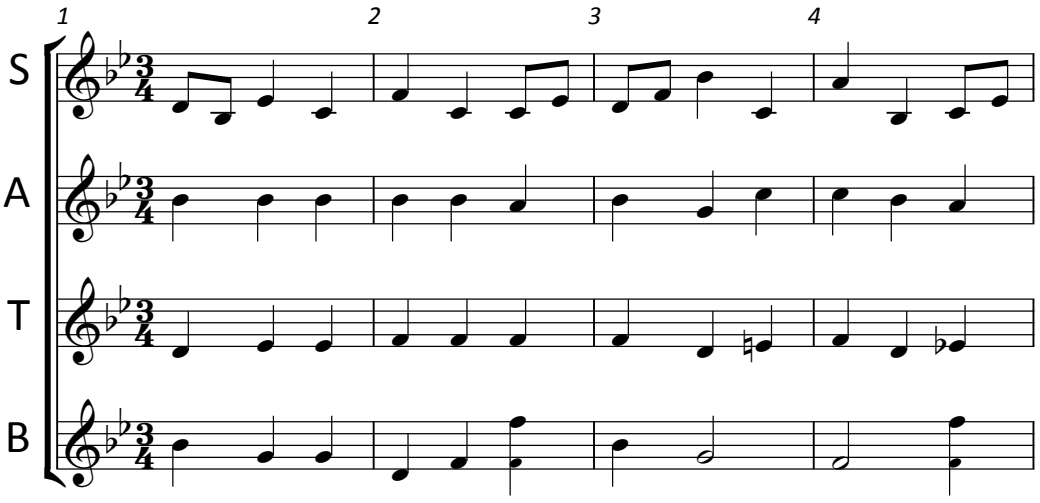
20

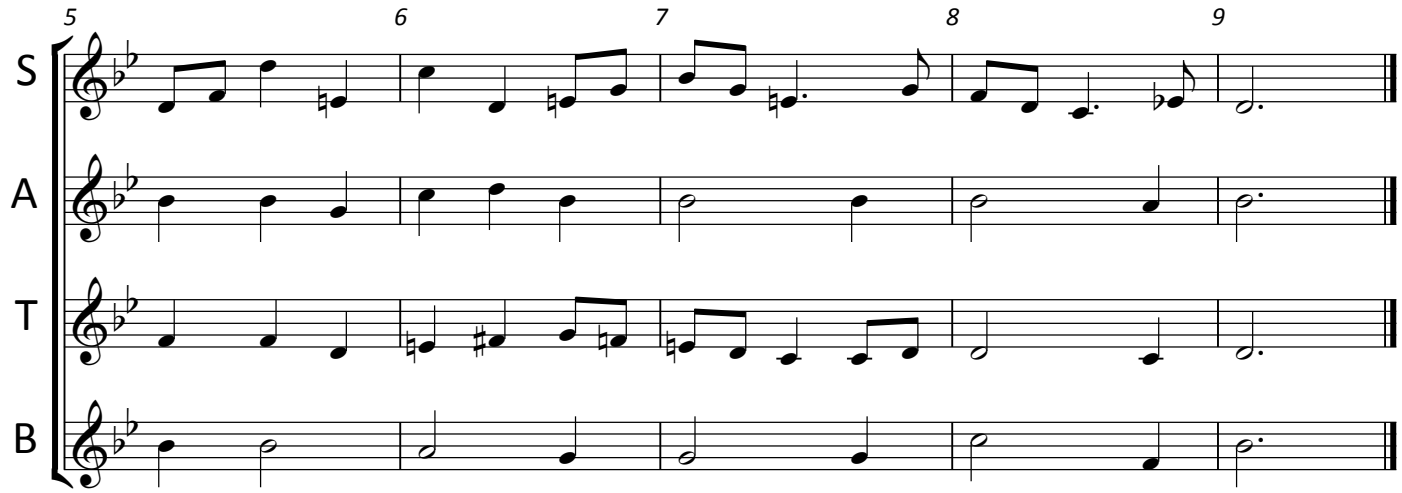
To a Wild Rose
by
Edward
McDowell
(1896)



21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

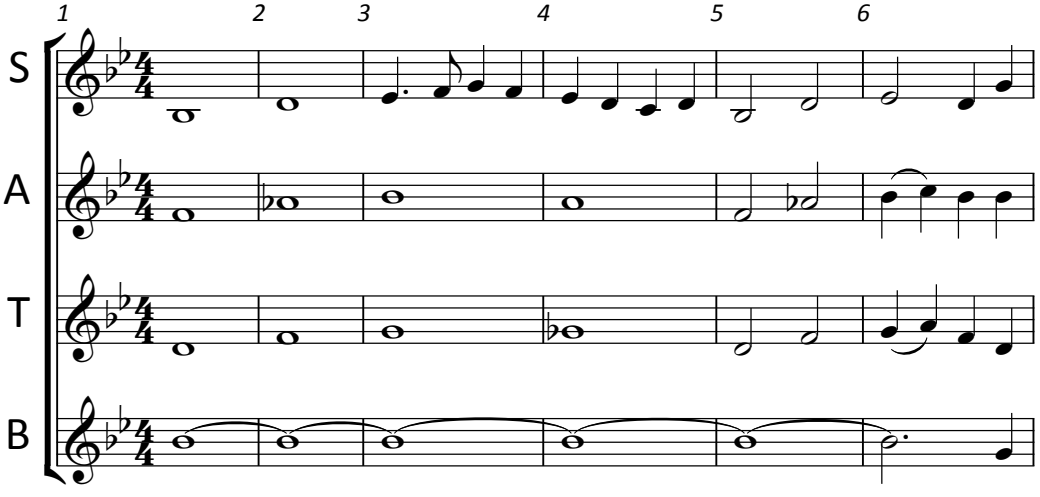


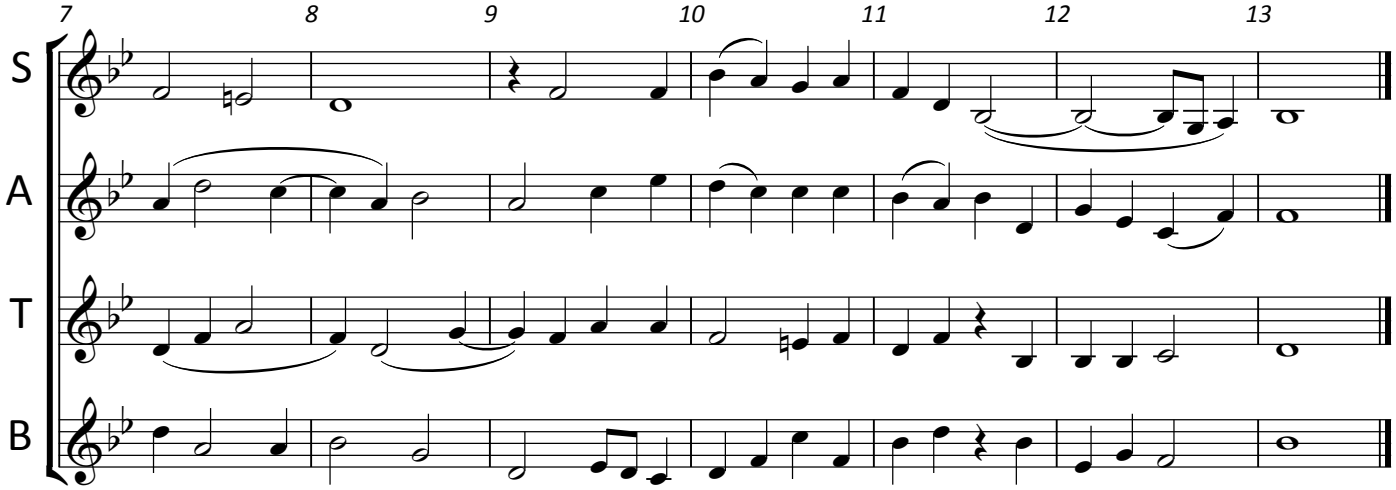


22

Blessed are They
That Mourn
by
Johannes Brahms

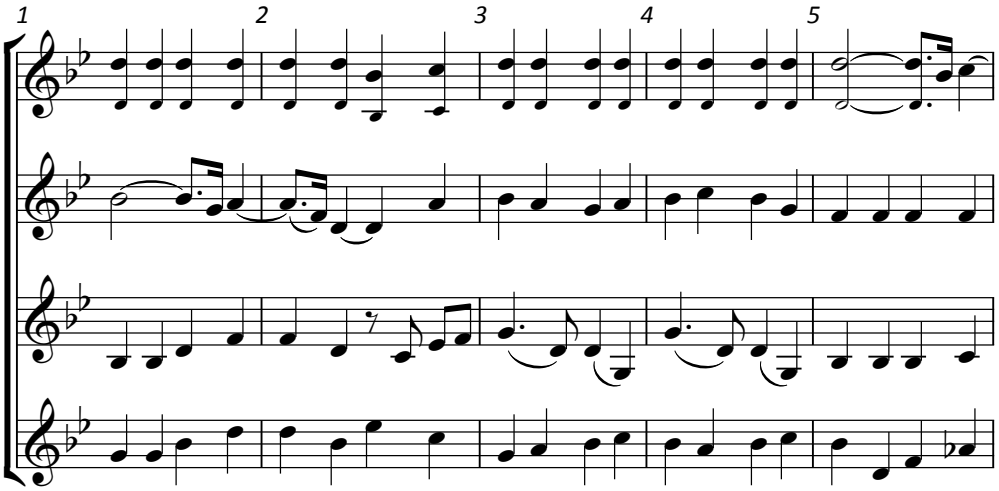
(1868)

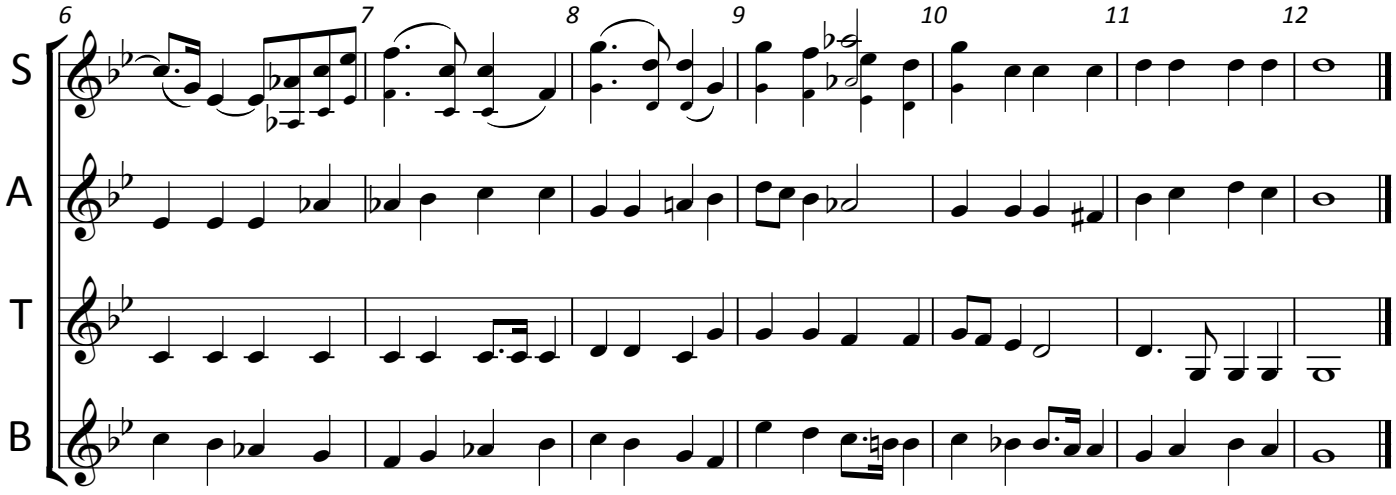




23

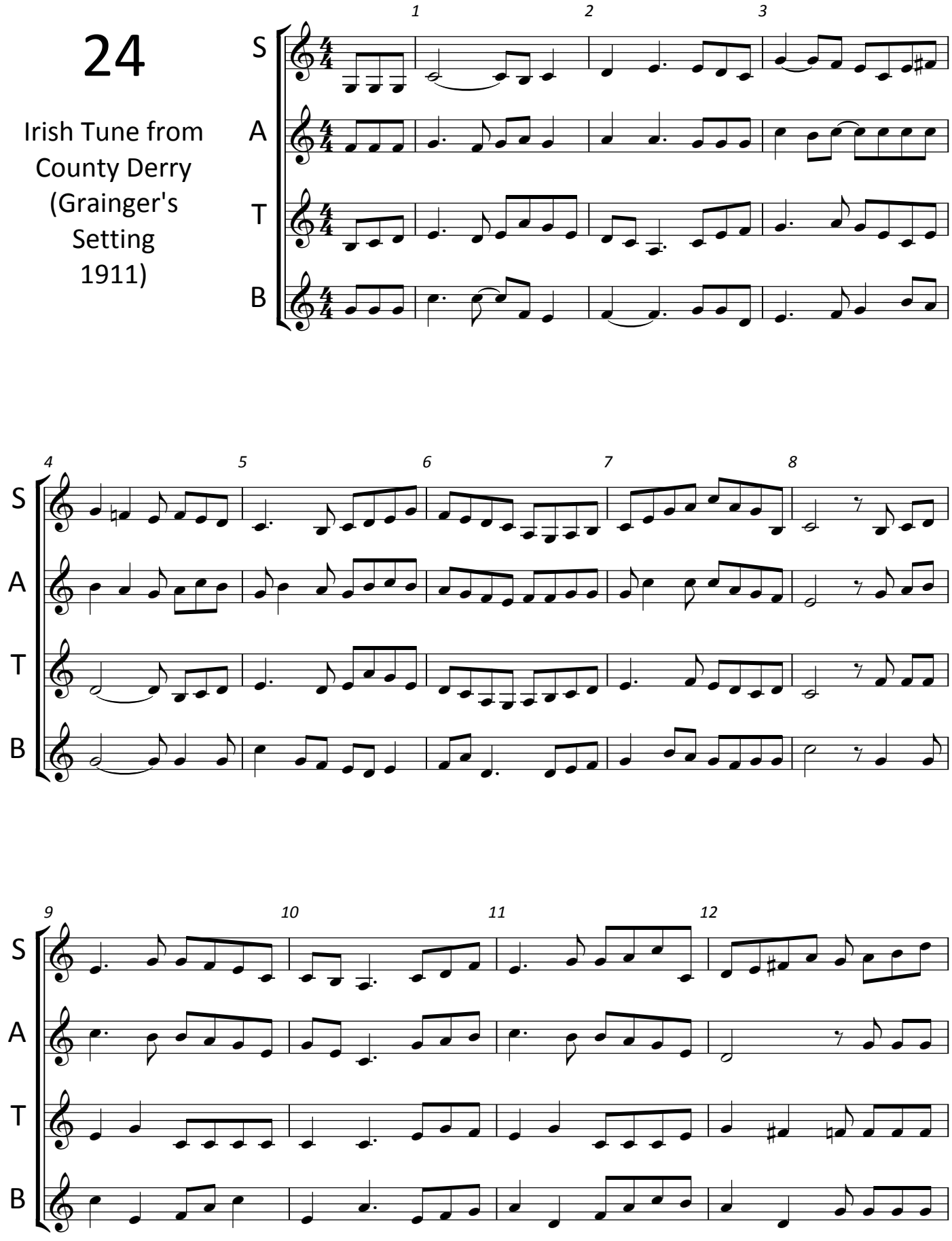
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

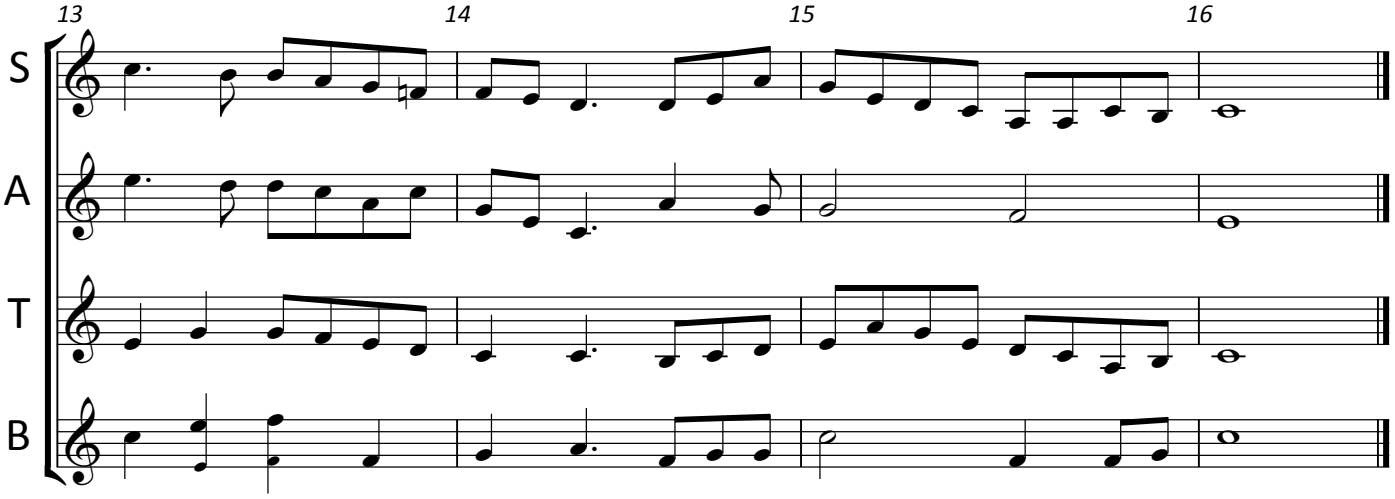




24

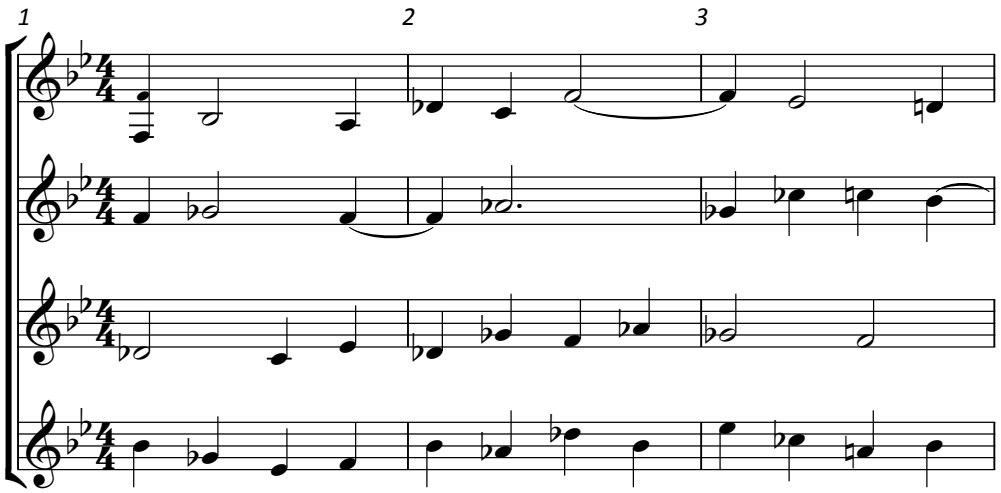
Irish Tune from County Derry (Grainger's Setting 1911)

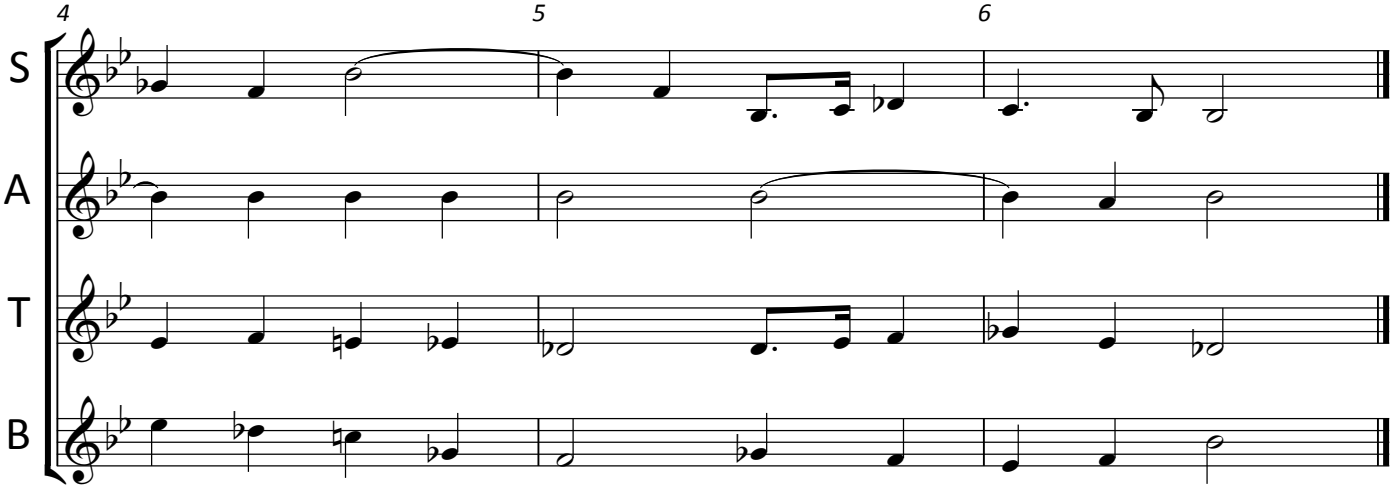




25

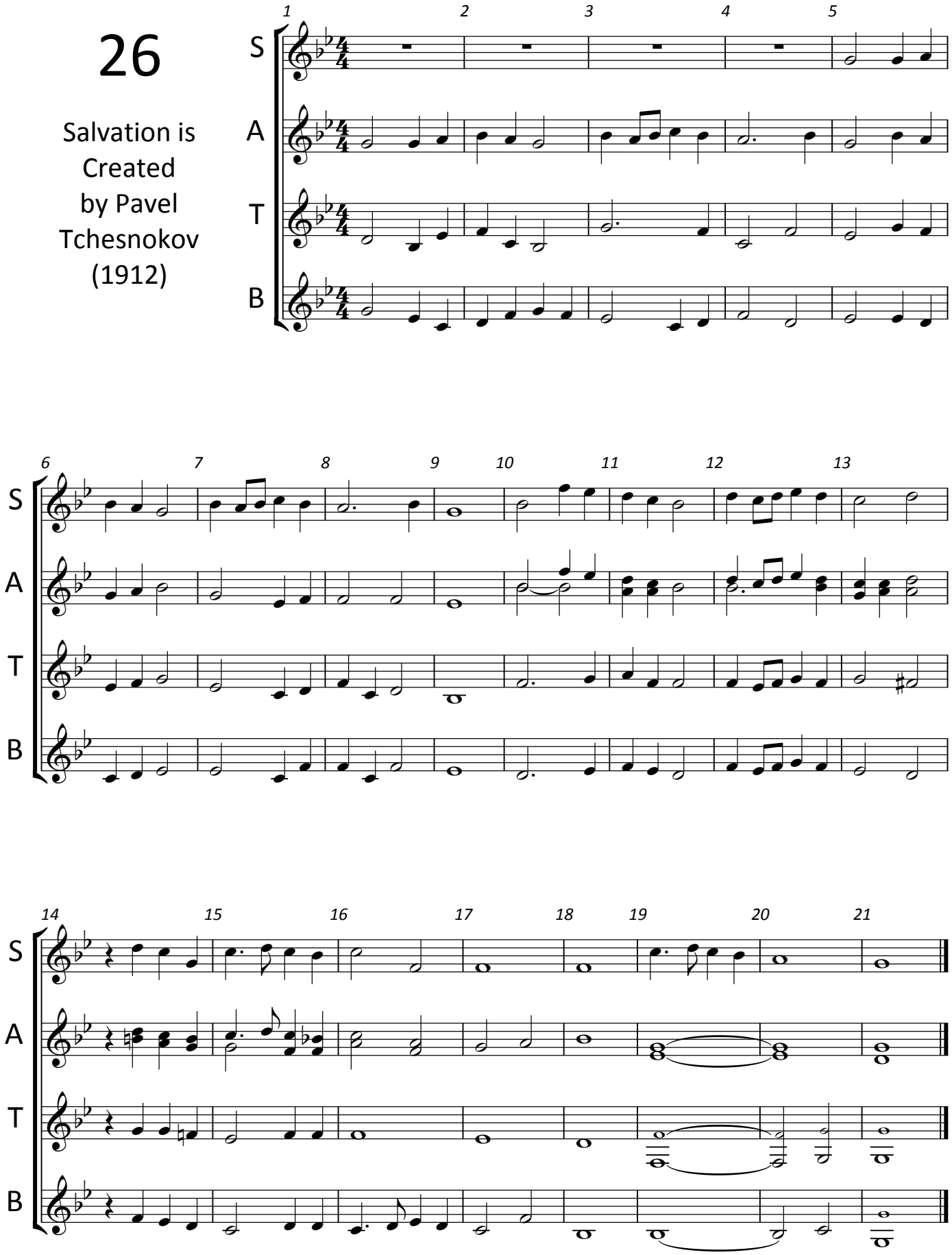
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





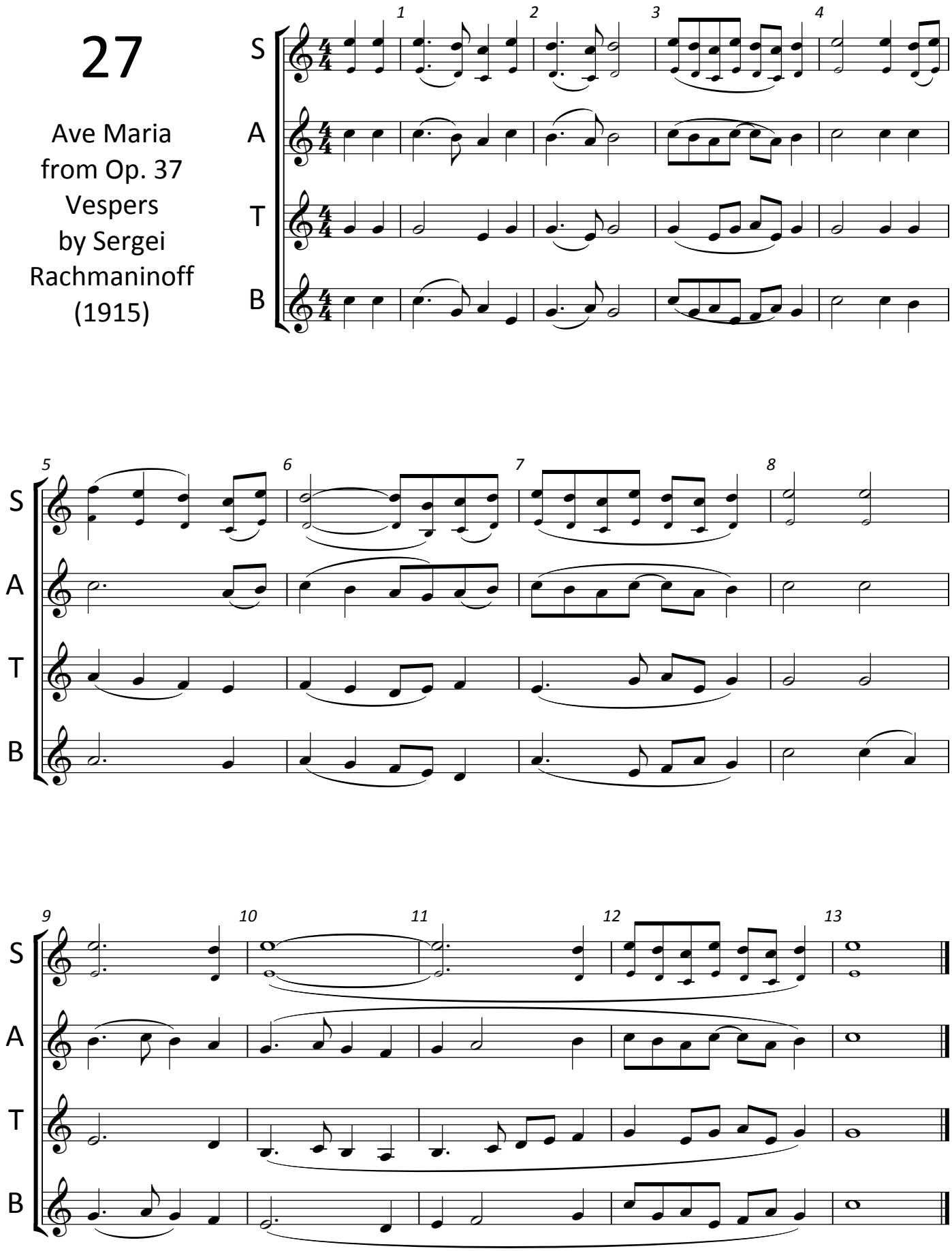
26

Salvation is Created by Pavel Tchesnokov (1912)



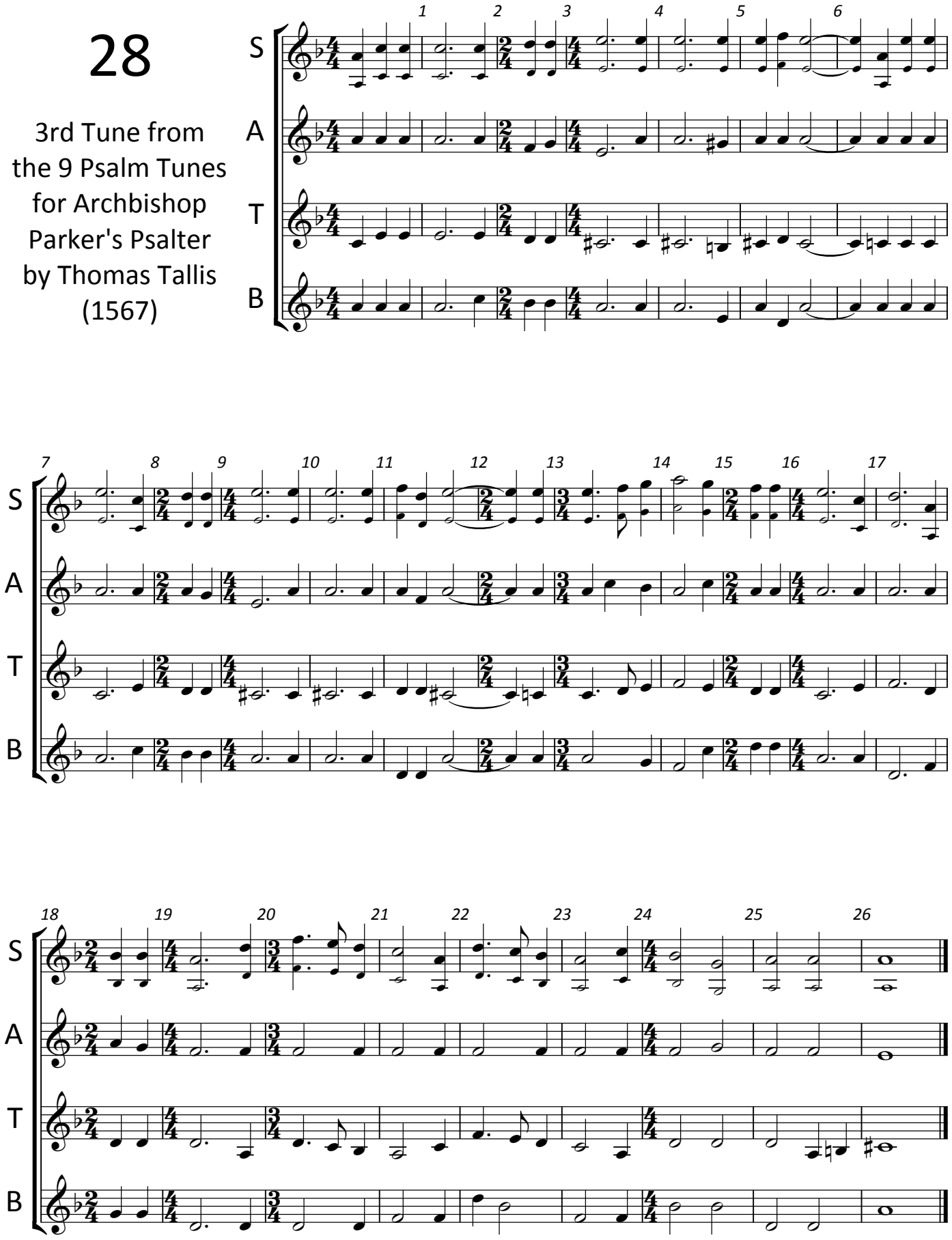
27

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



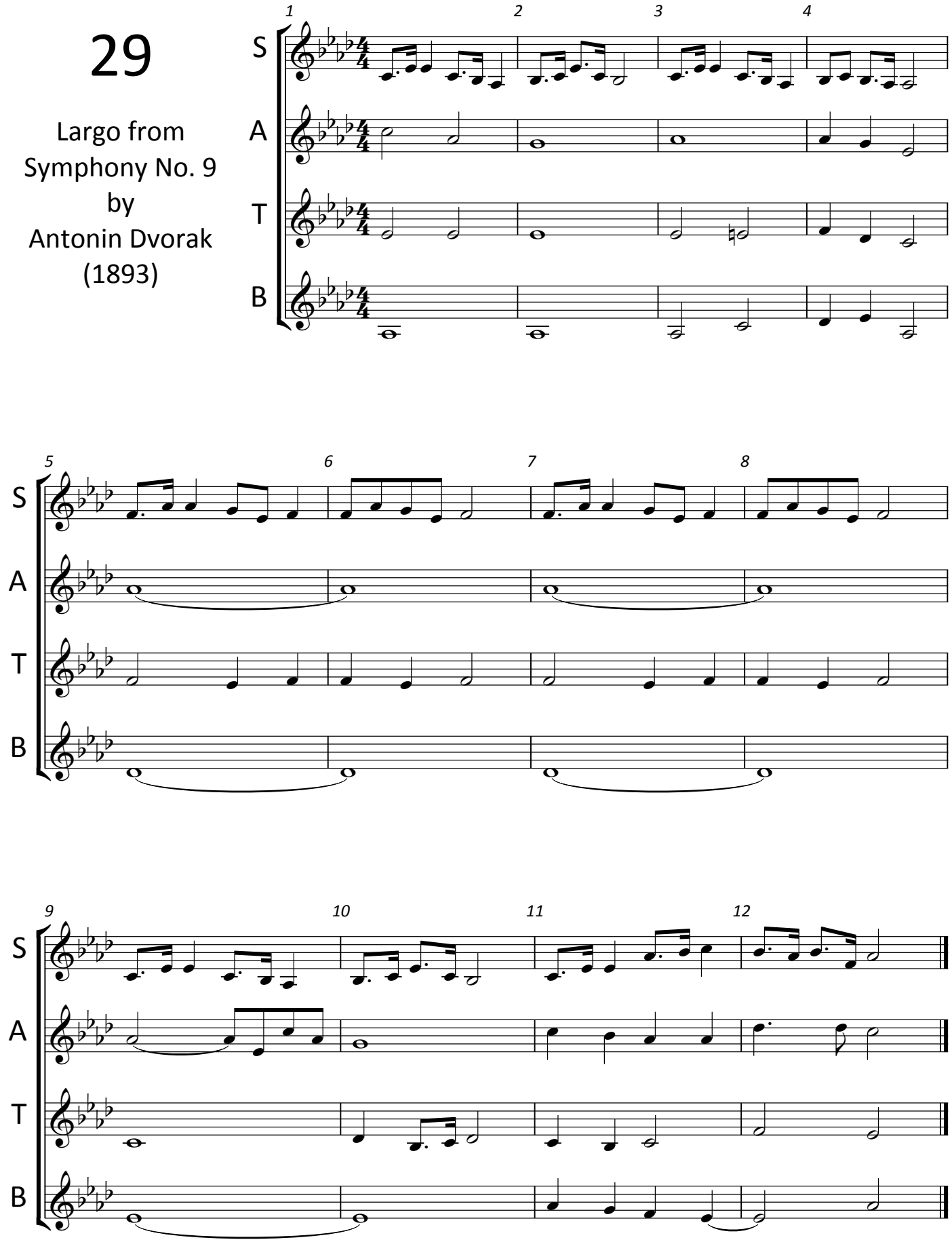
28

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



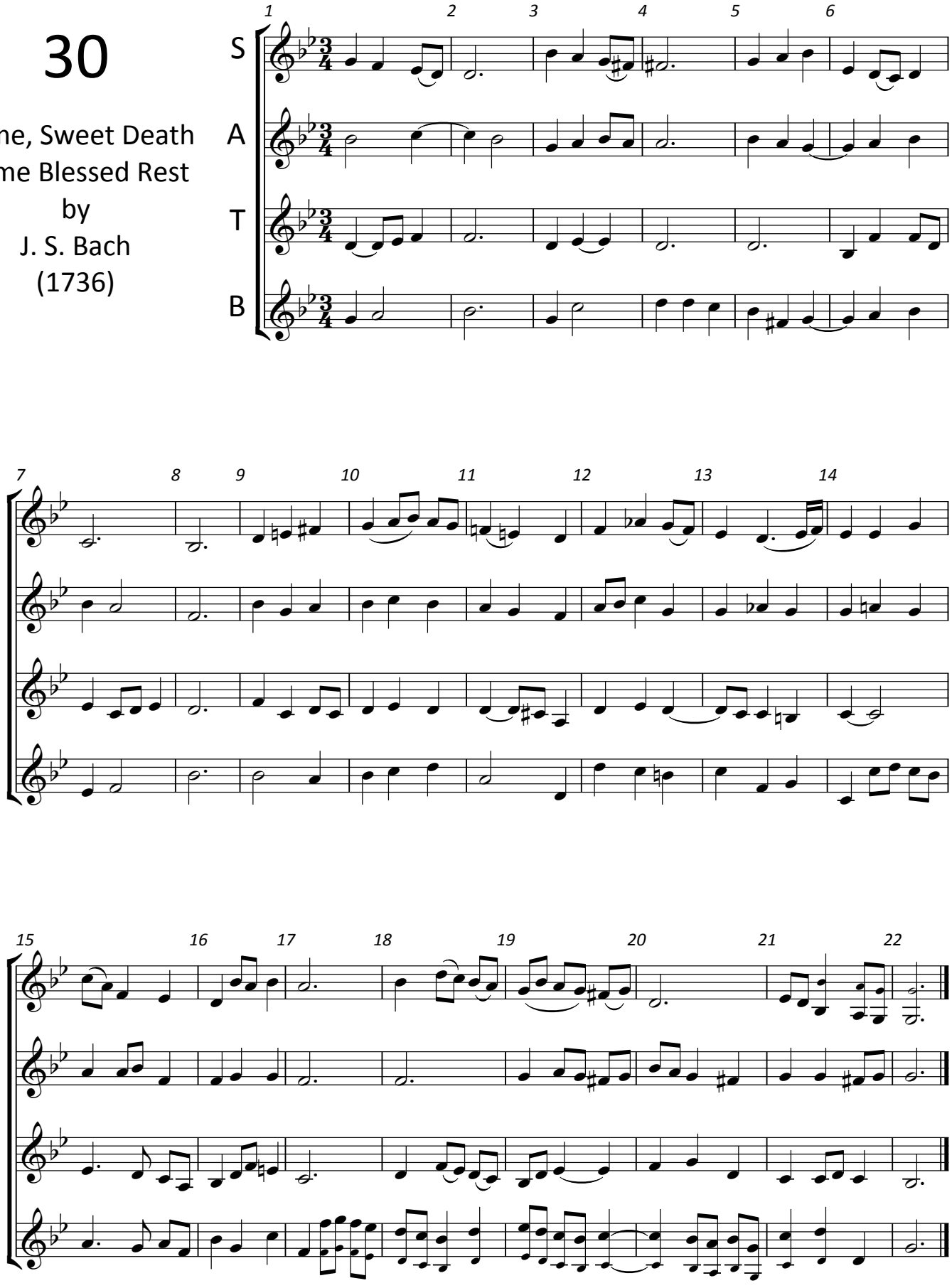
29

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



30

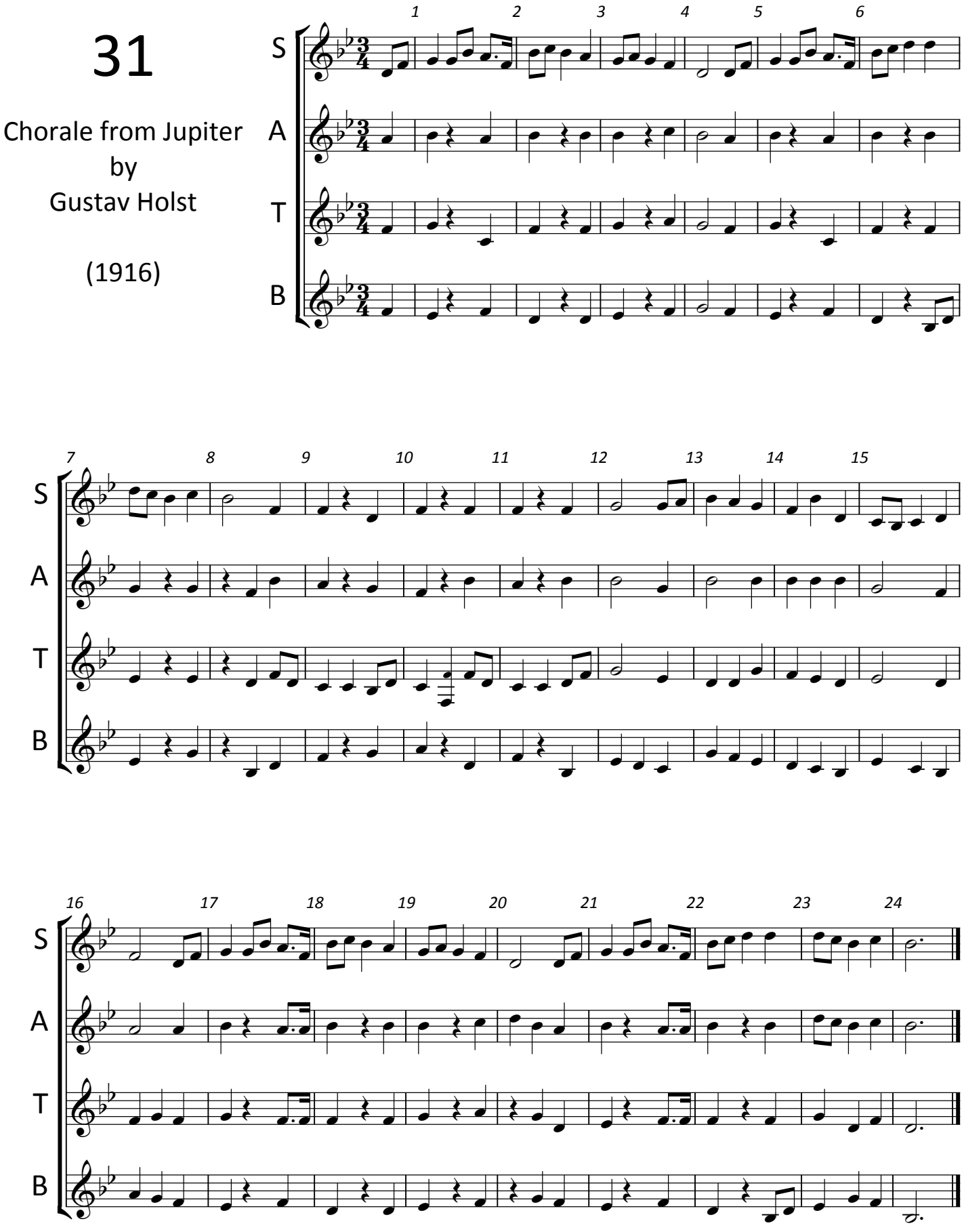
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

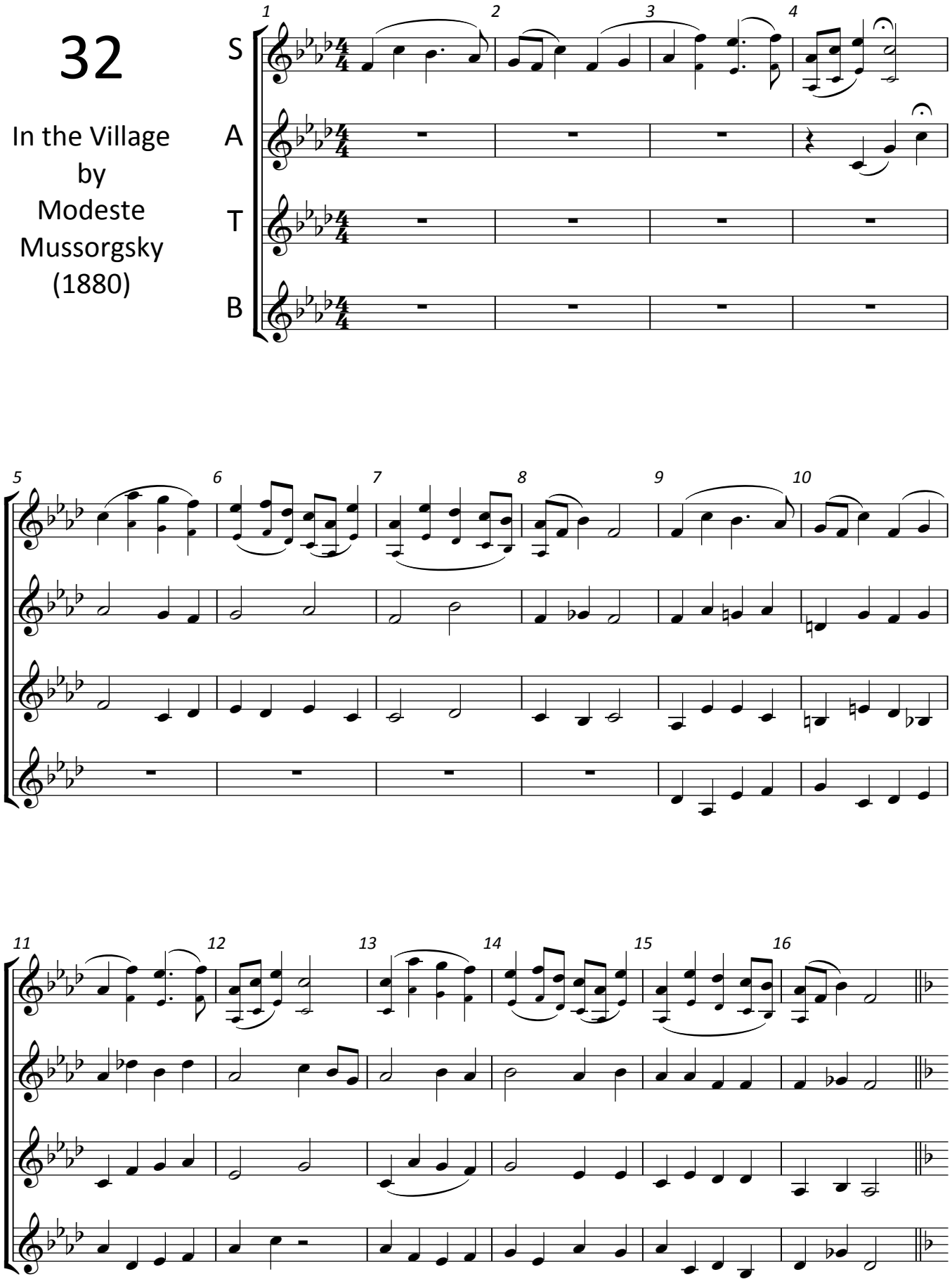
Chorale from Jupiter
by
Gustav Holst

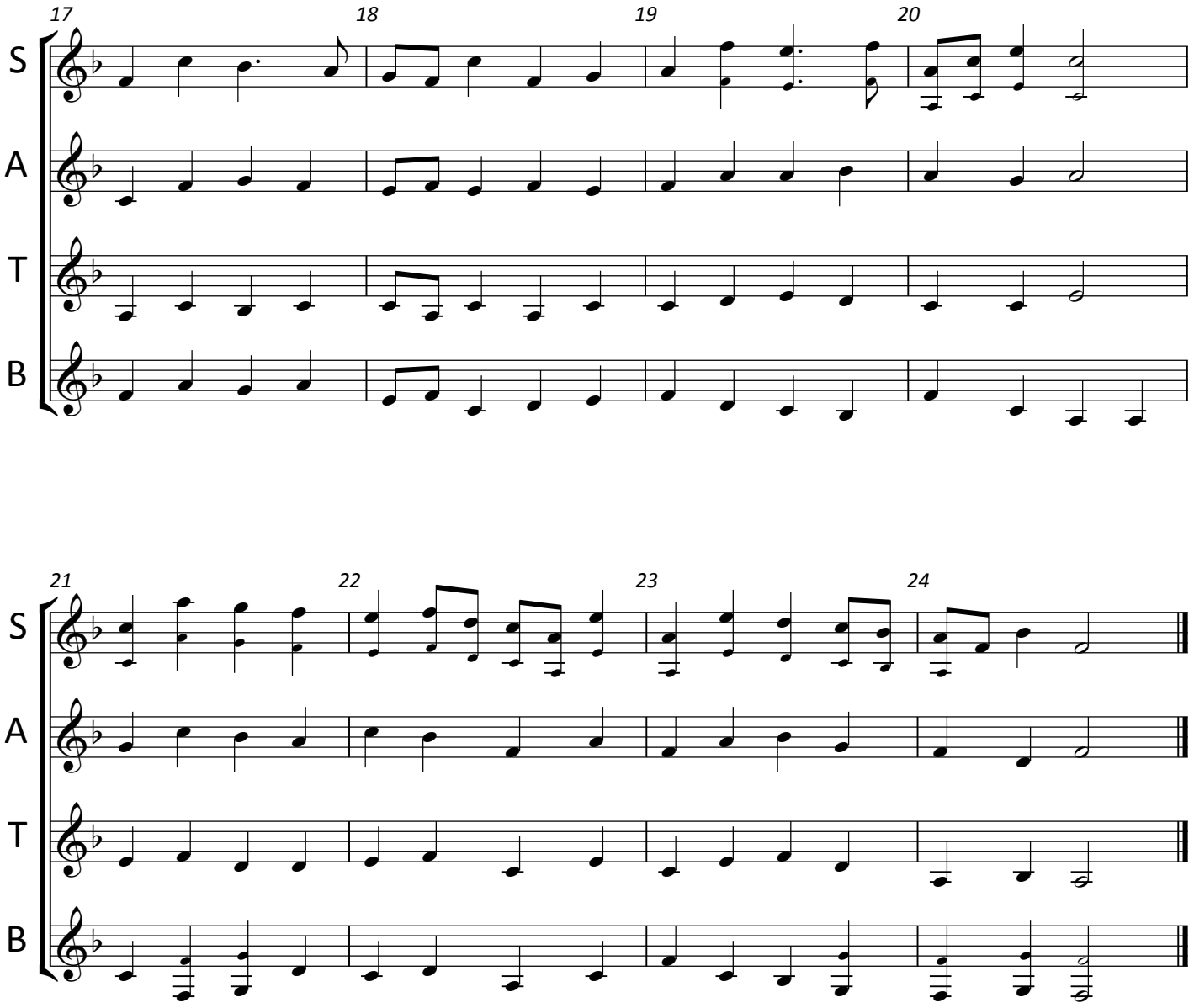
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)




17
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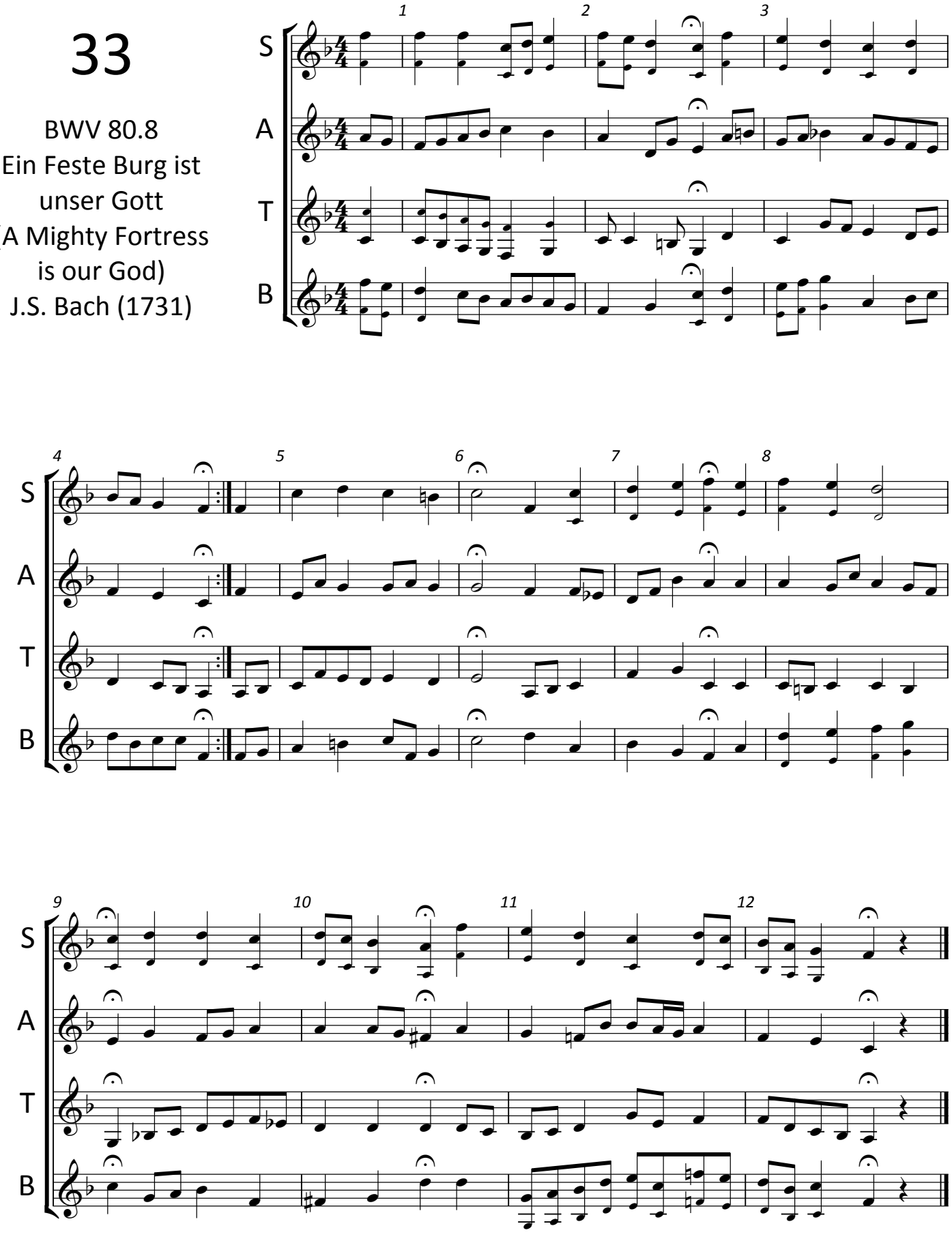
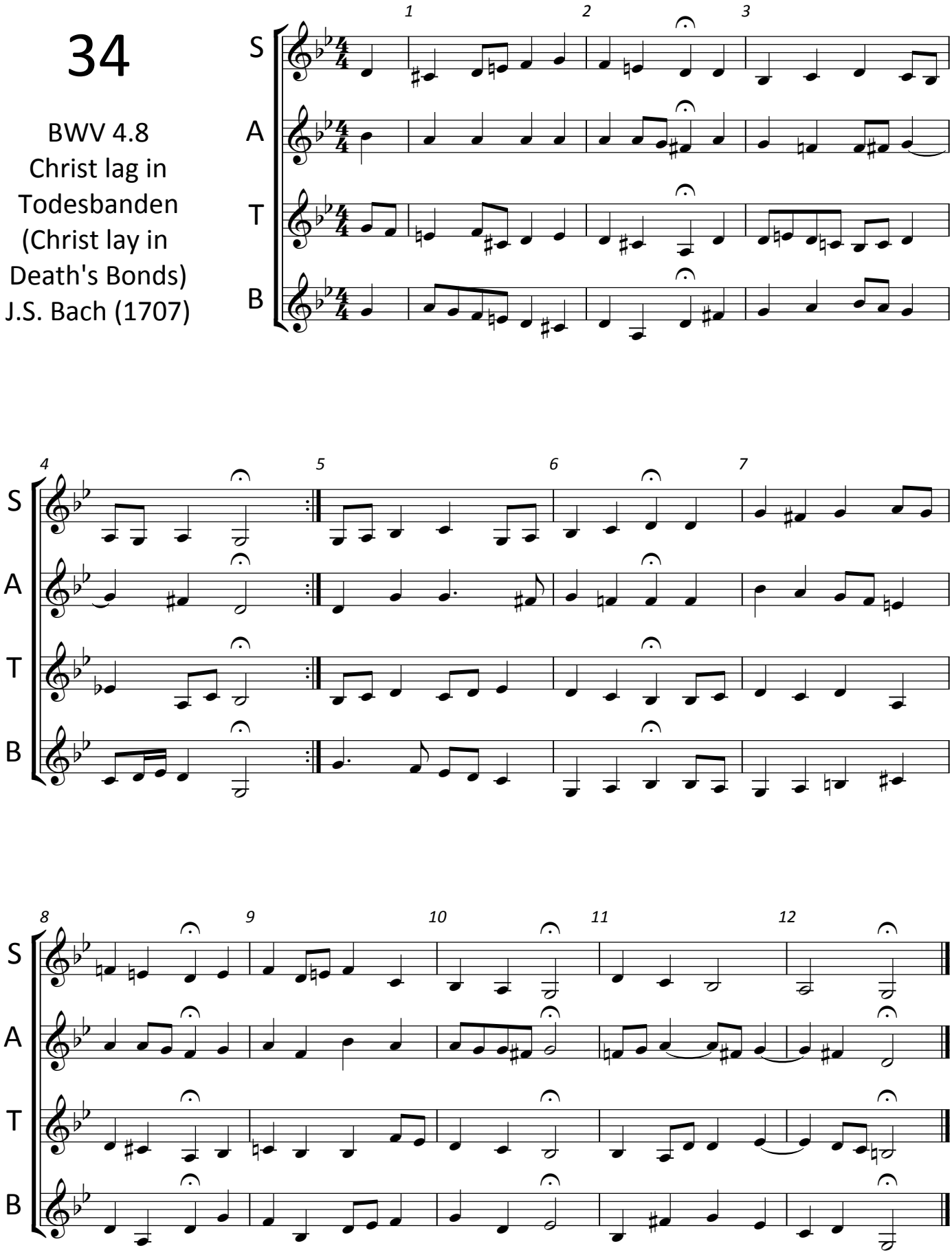
33

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



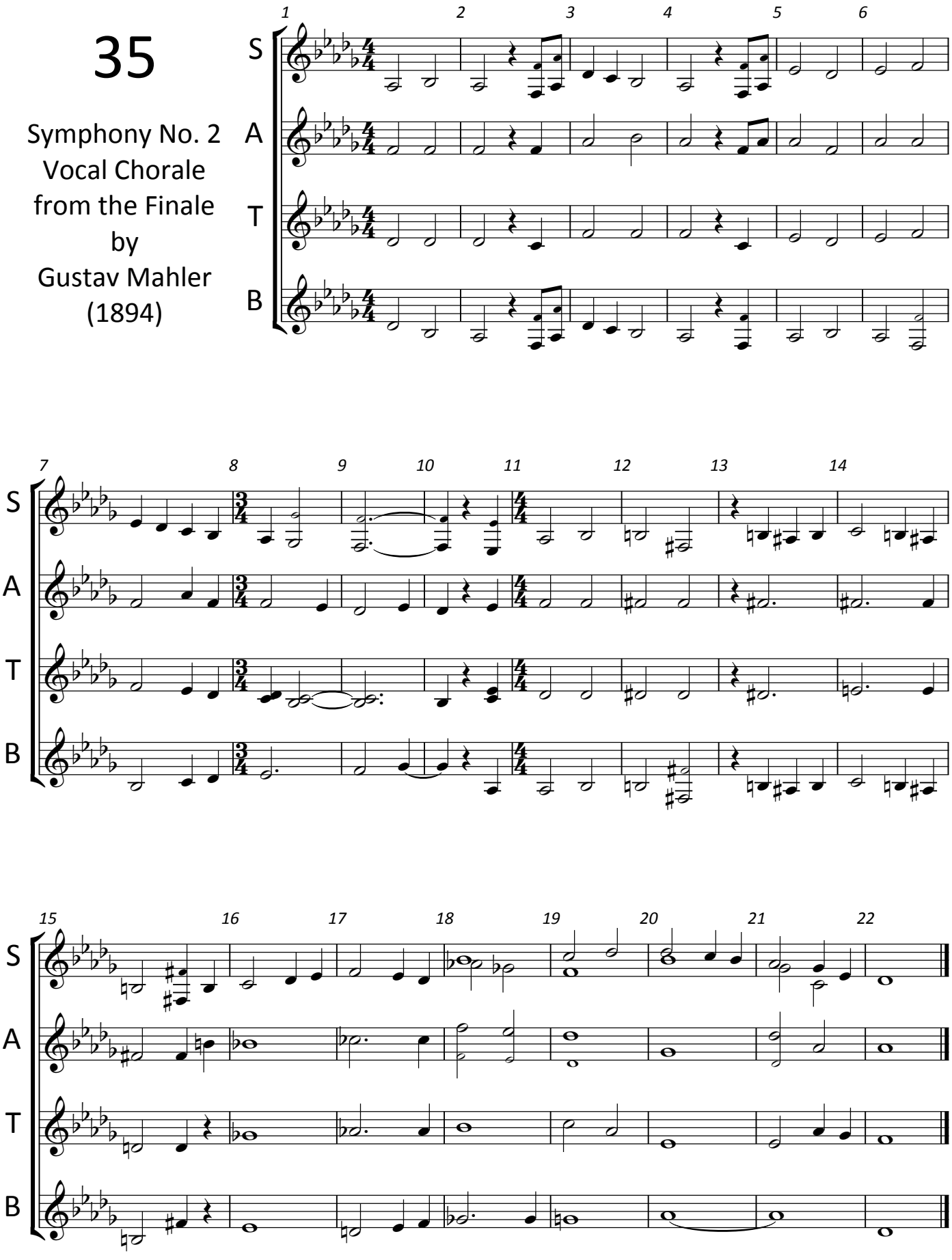
34

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



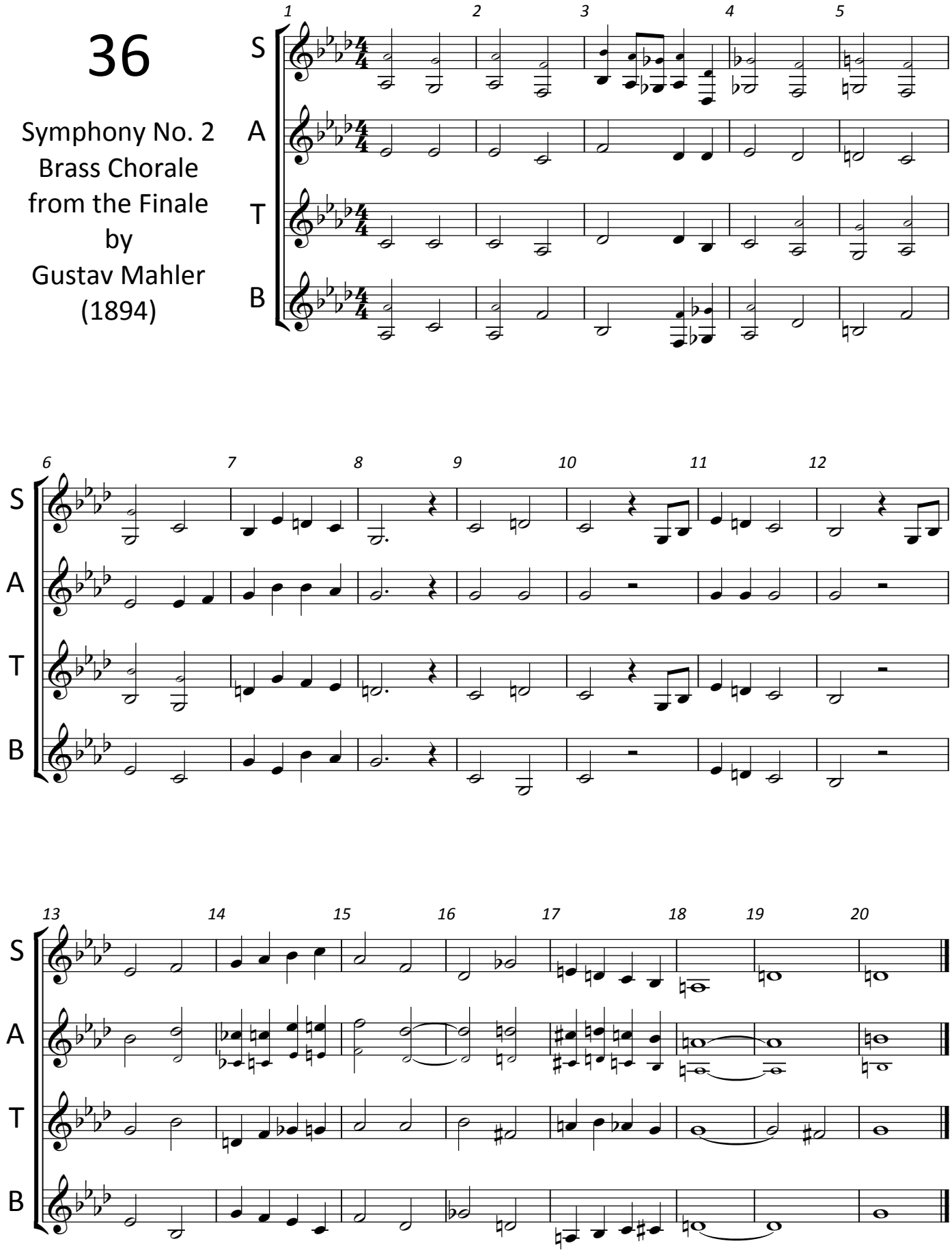
35

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)



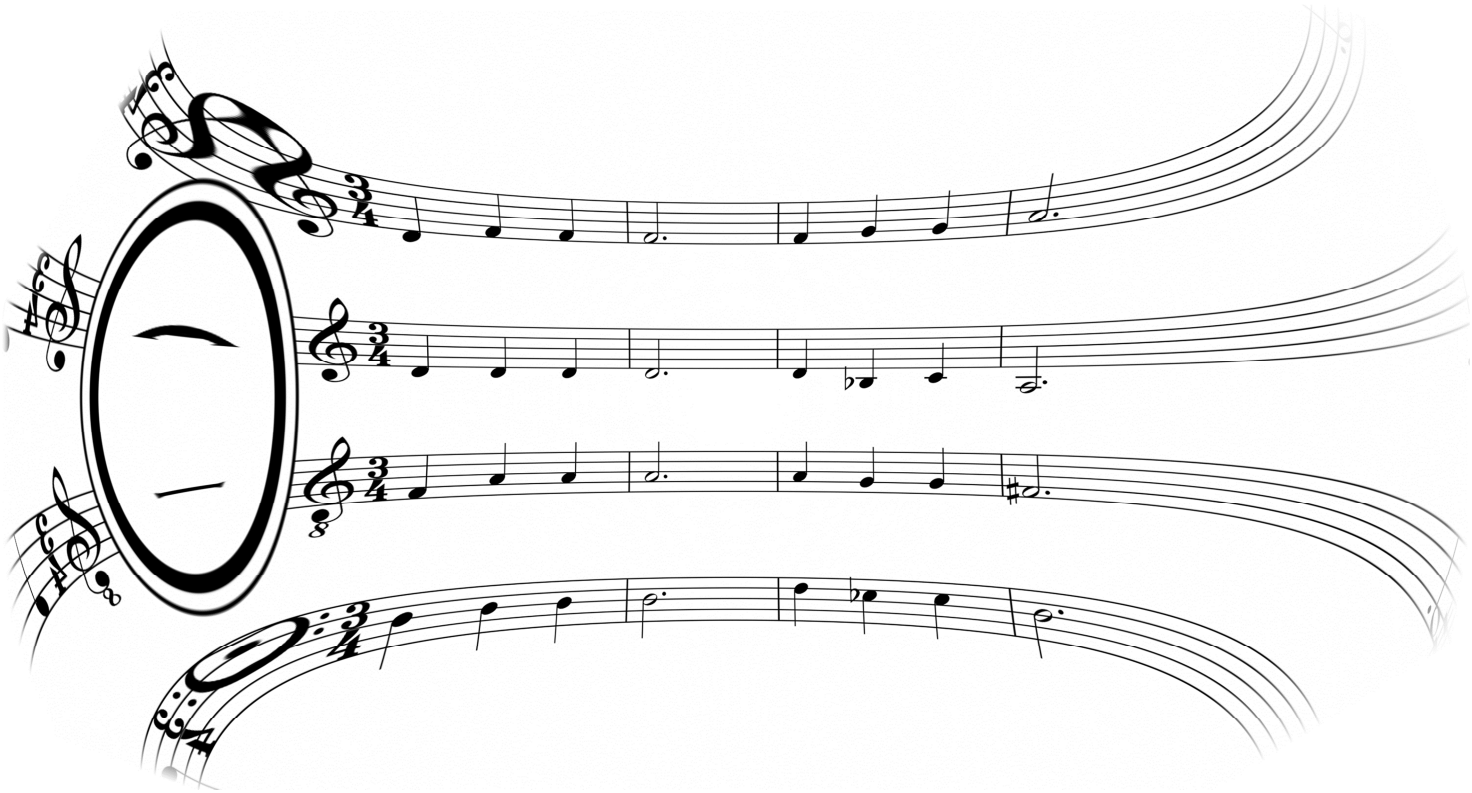
Trombone

Euphonium

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

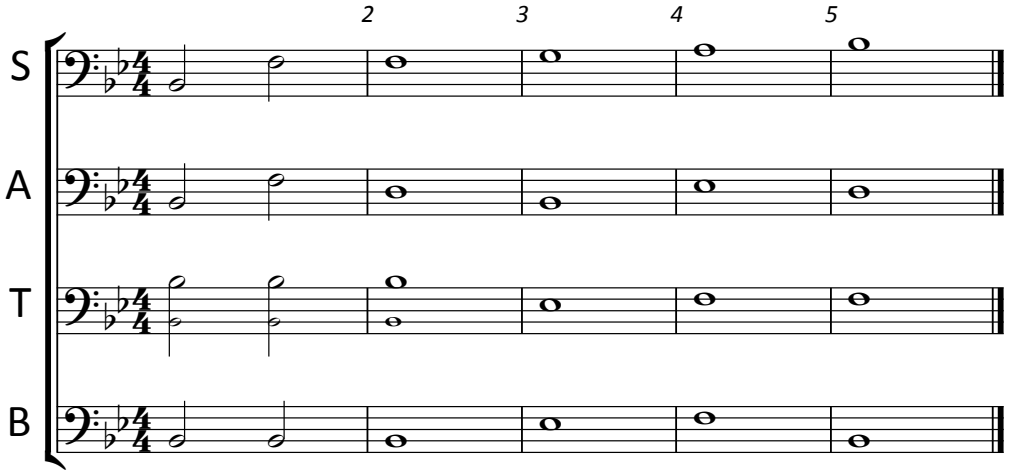
For trombone and euphonium players

1. The **TENOR** and **BASS** parts are your main parts
    a. However, it is better to have the tuba and low woodwind instruments play the bass part
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)

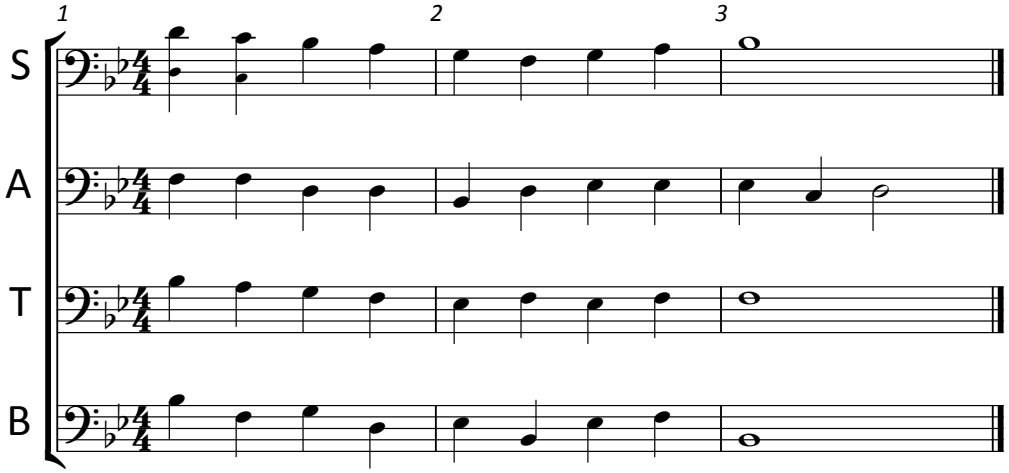
A simple chord progression



2

Canon in D
by
Johann Pachelbel

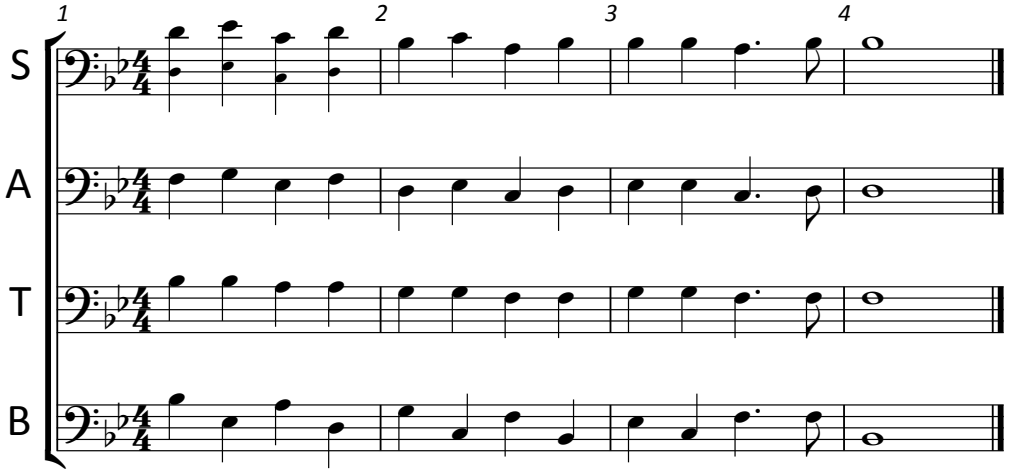
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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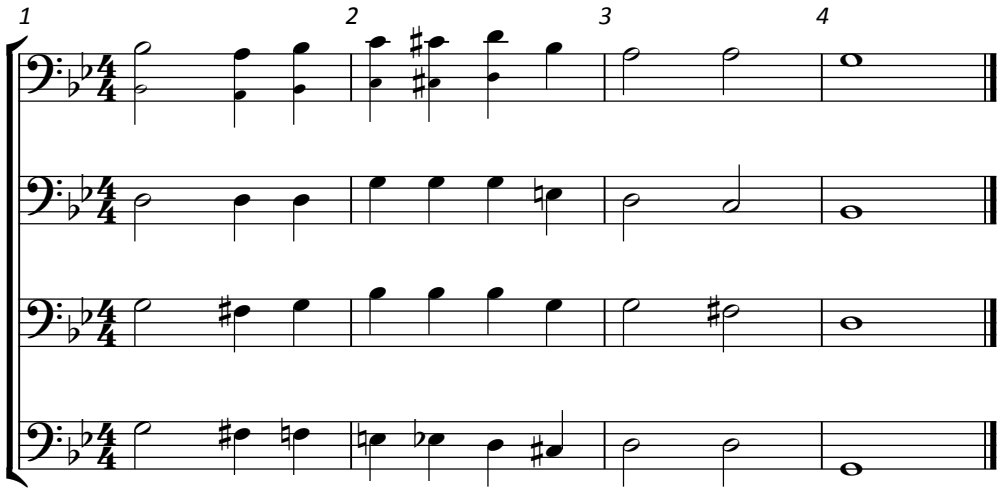
4

Augmented 6th Cadence

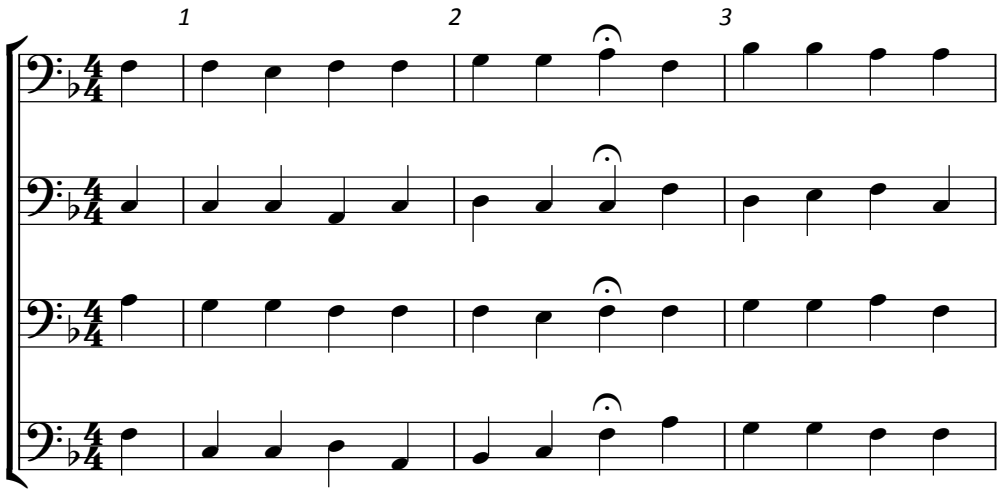
A special type of cadence

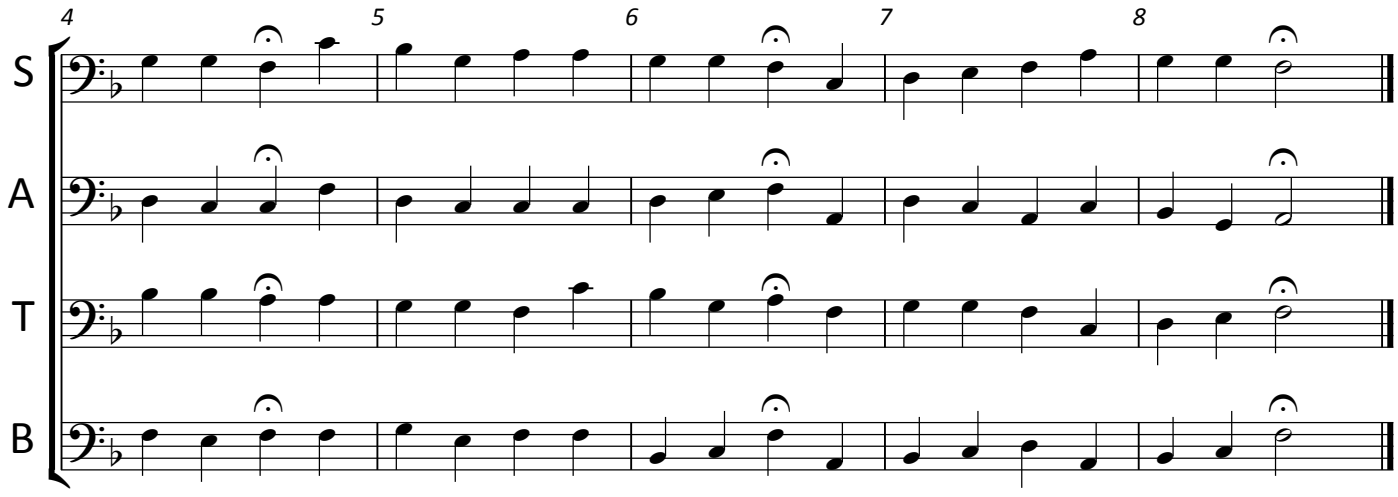


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

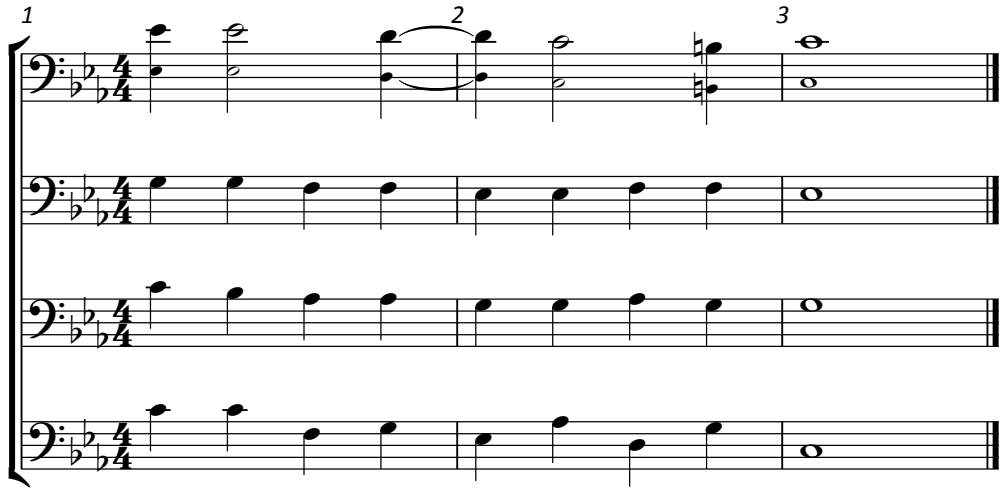




6

Suspensions

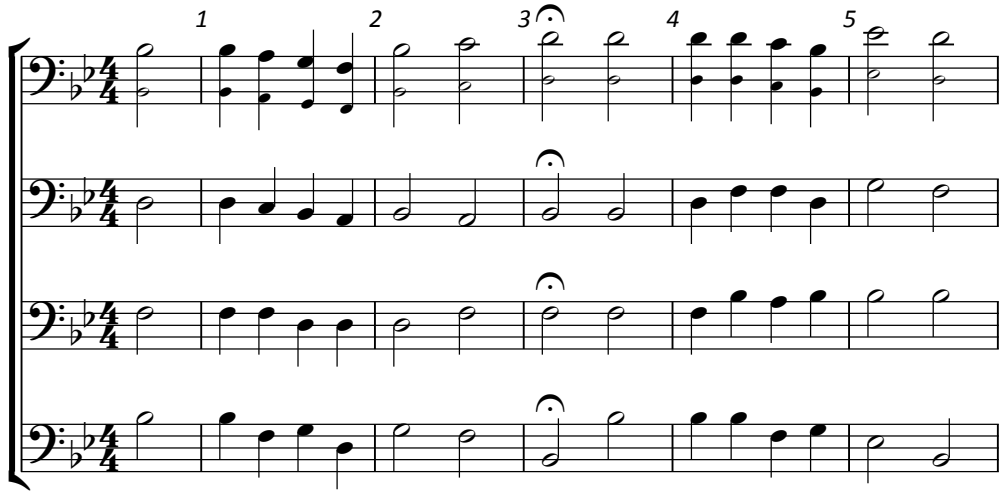
(Preparation
Suspension
Resolution)

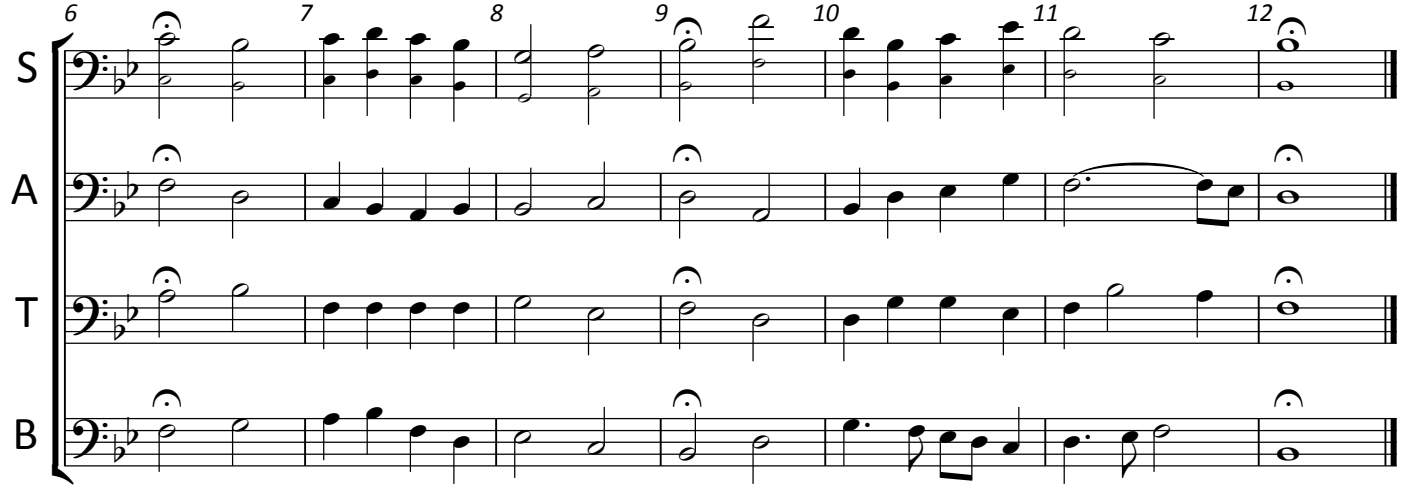


7

Old Hundredth
by
Loys Bourgeois

(1551)

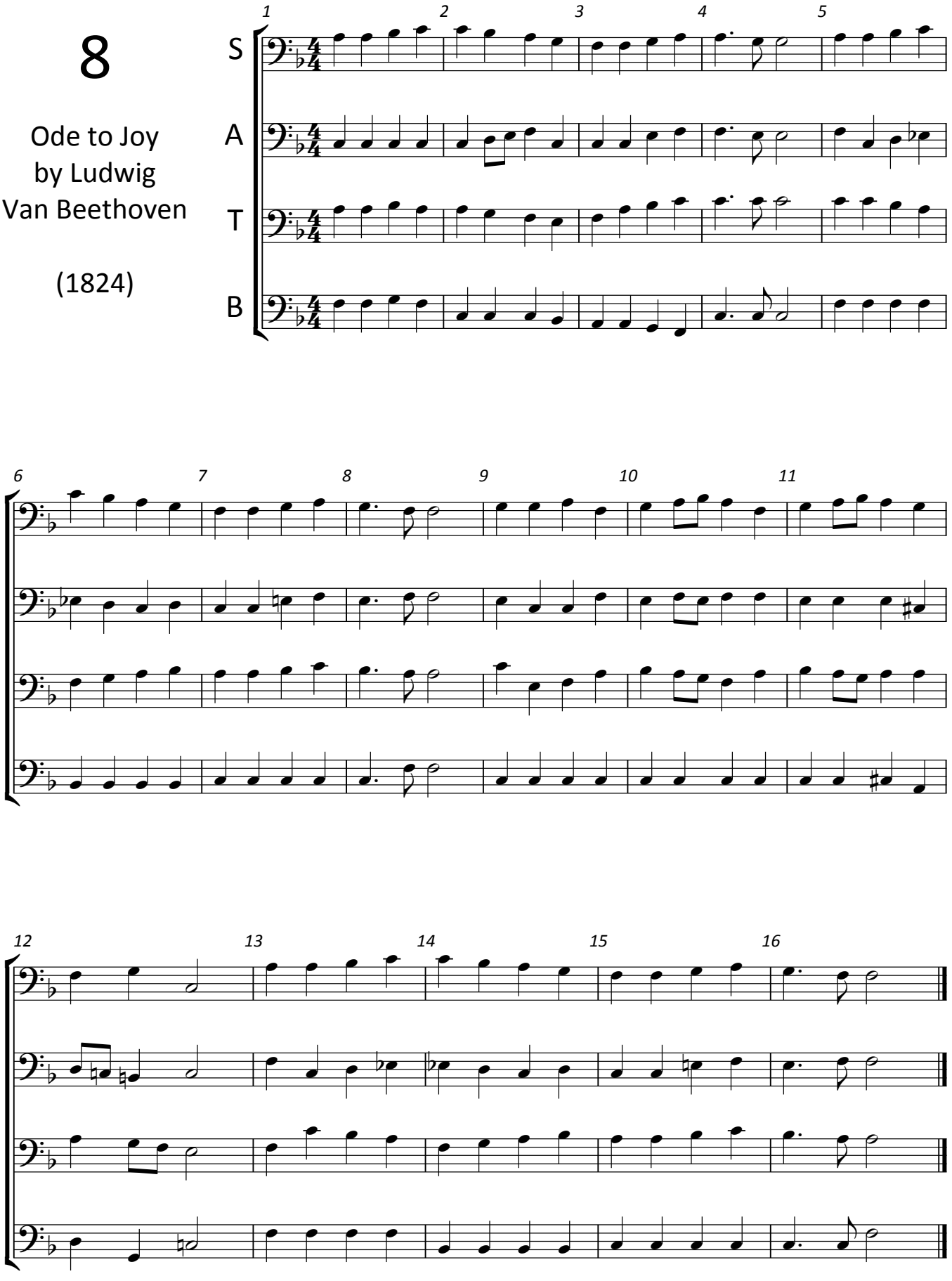




8

Ode to Joy
by Ludwig
Van Beethoven

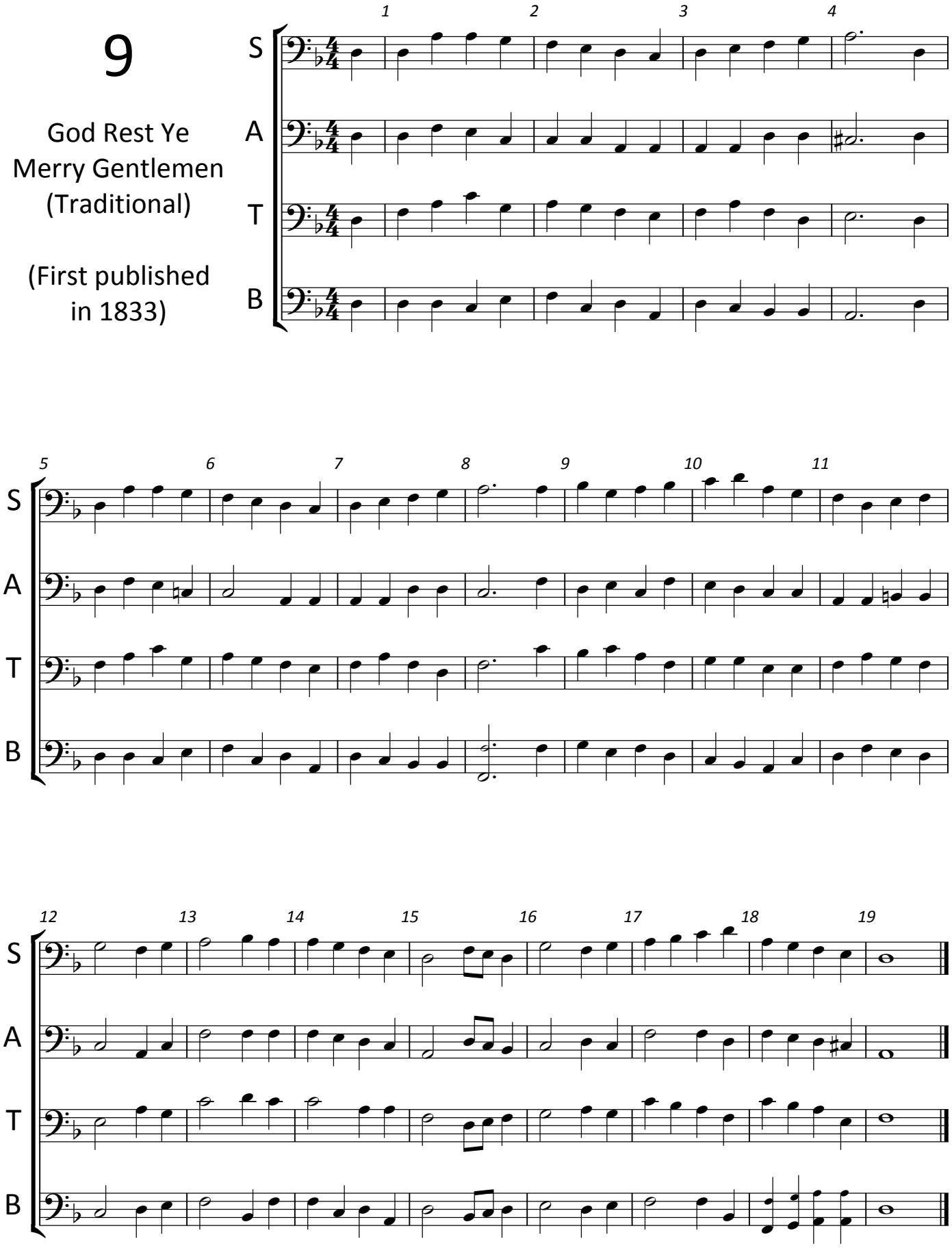
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

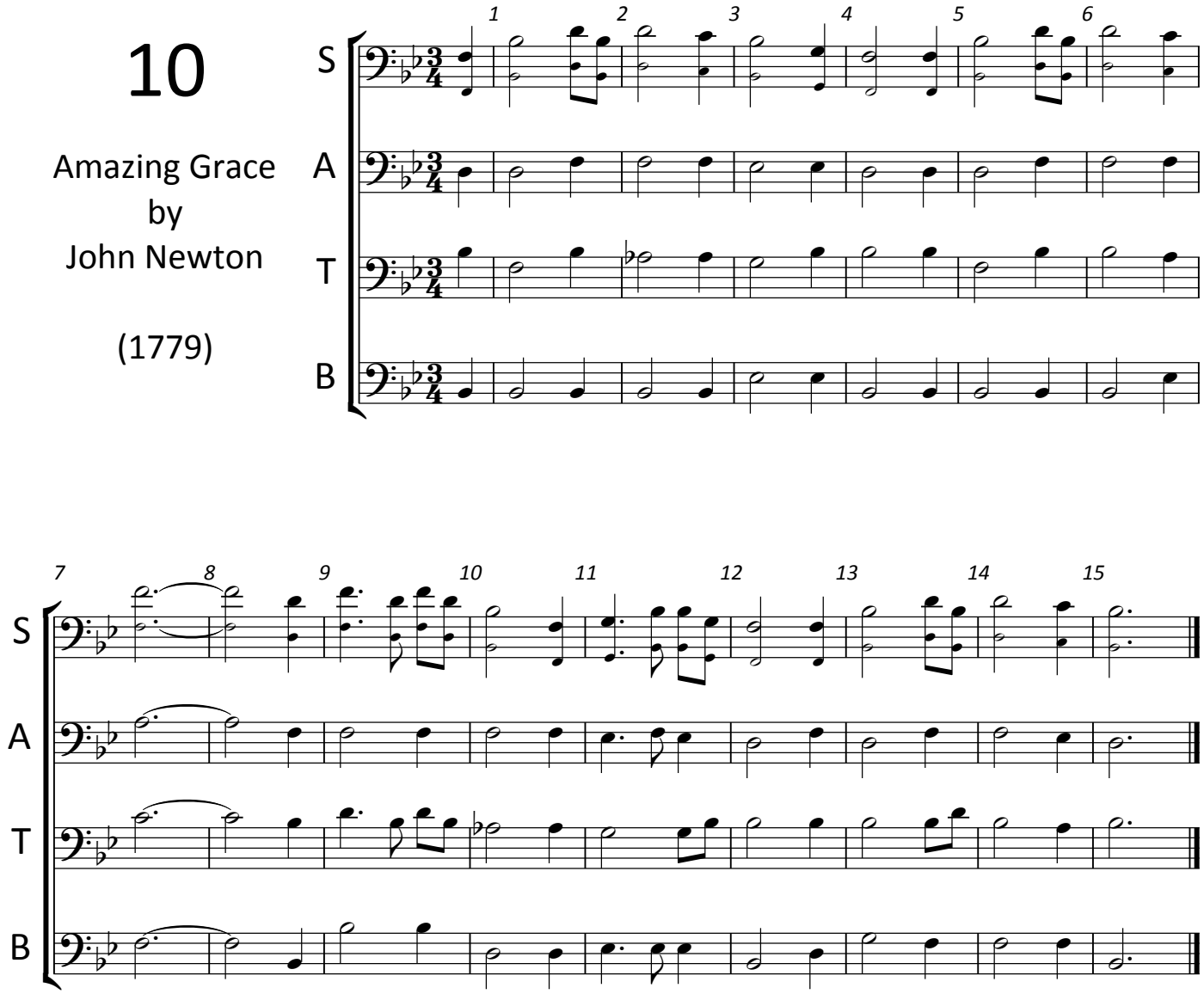
(First published
in 1833)



10

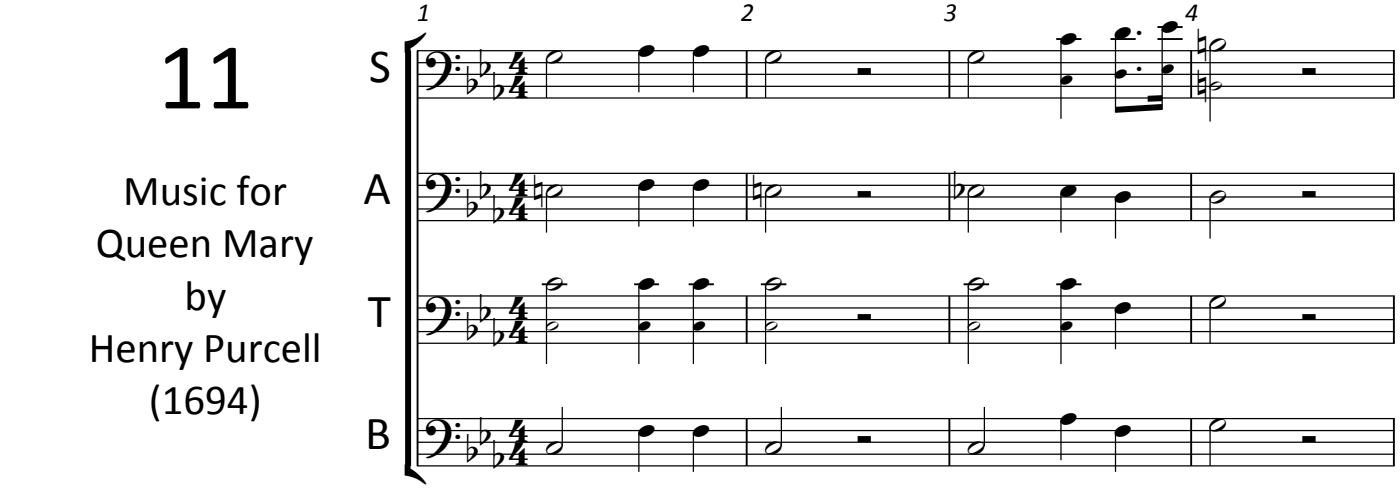
Amazing Grace
by
John Newton

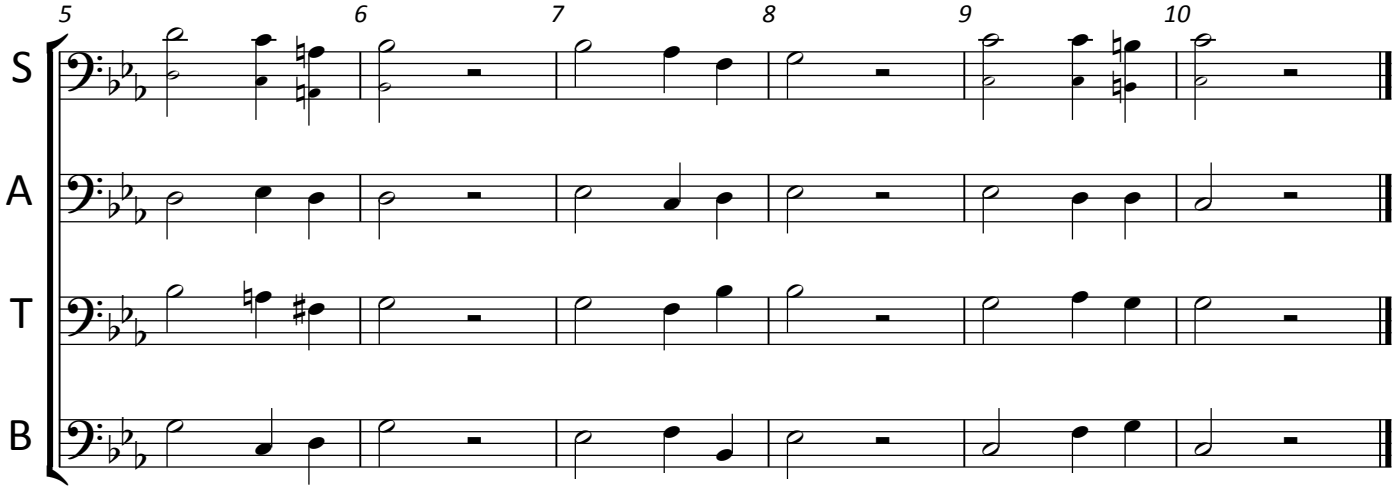
(1779)



11

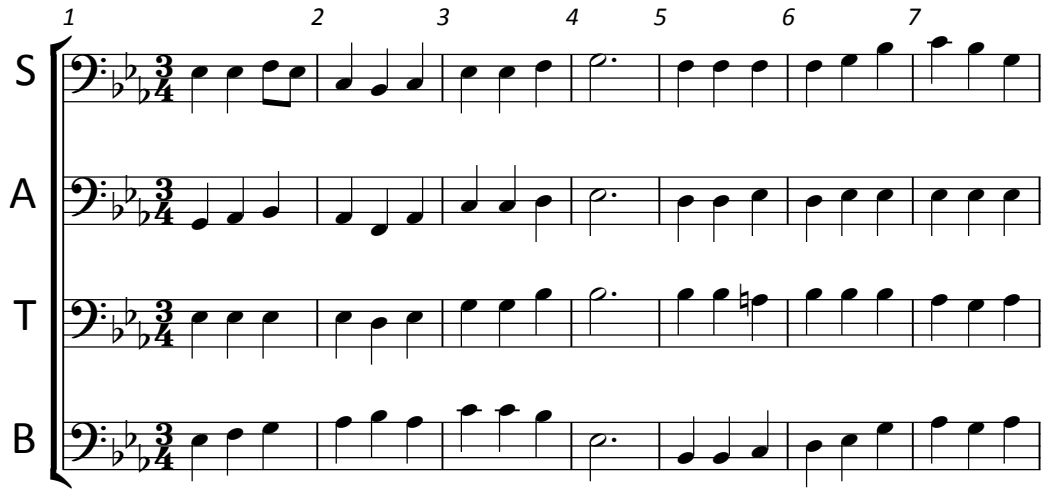
Music for
Queen Mary
by
Henry Purcell
(1694)

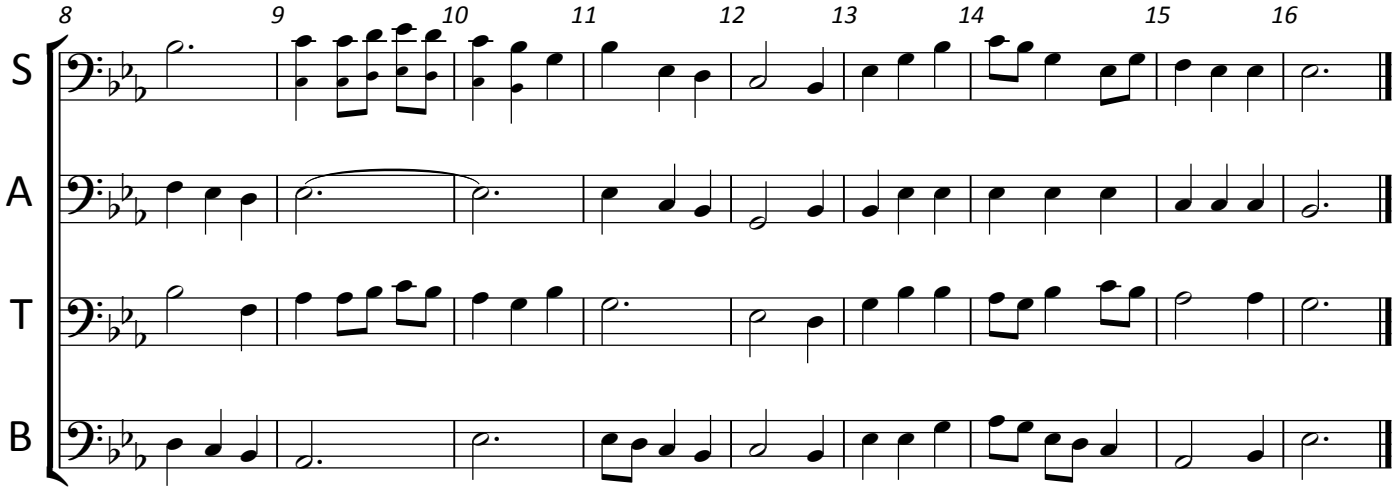




12

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

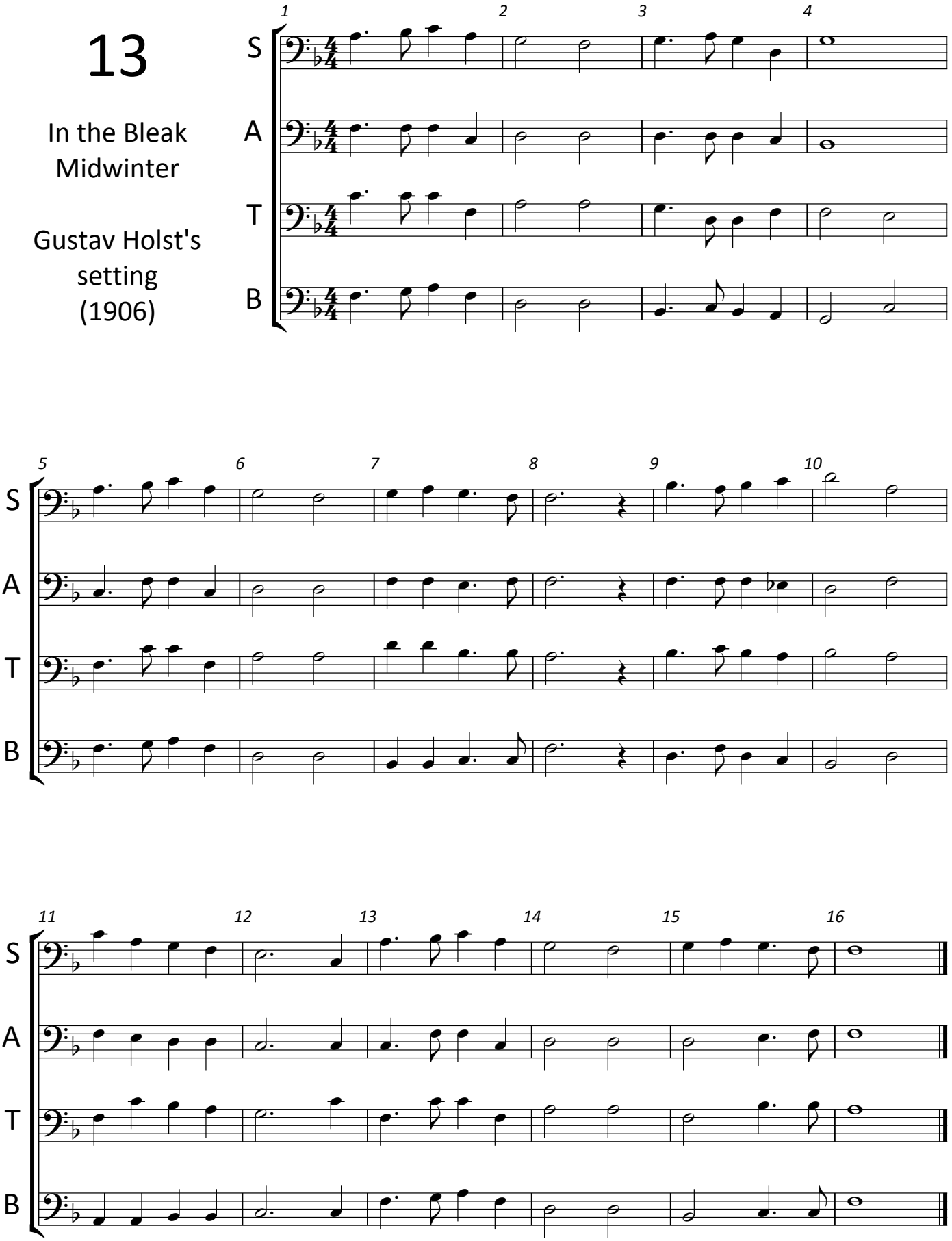




13

In the Bleak Midwinter

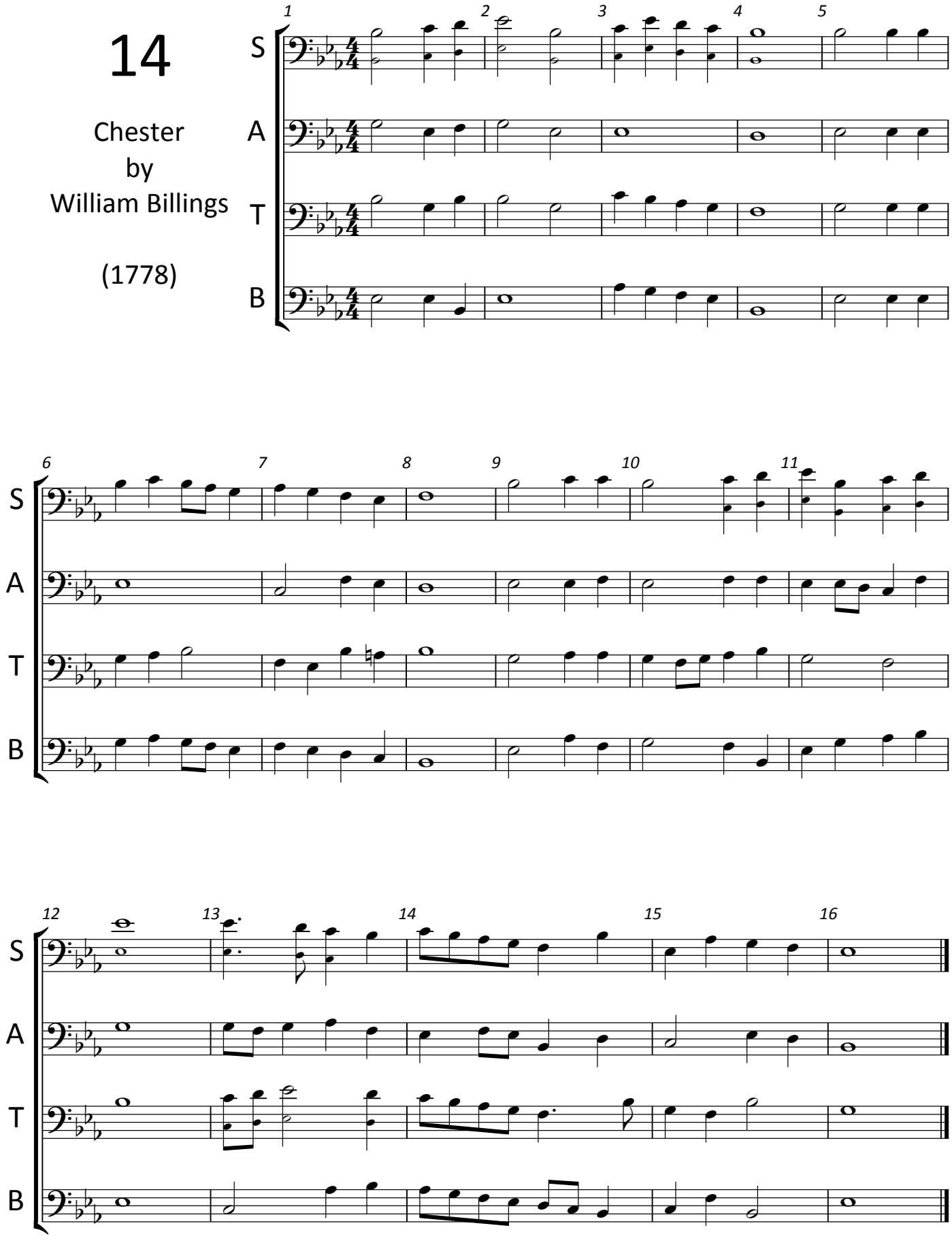
Gustav Holst's setting (1906)



14

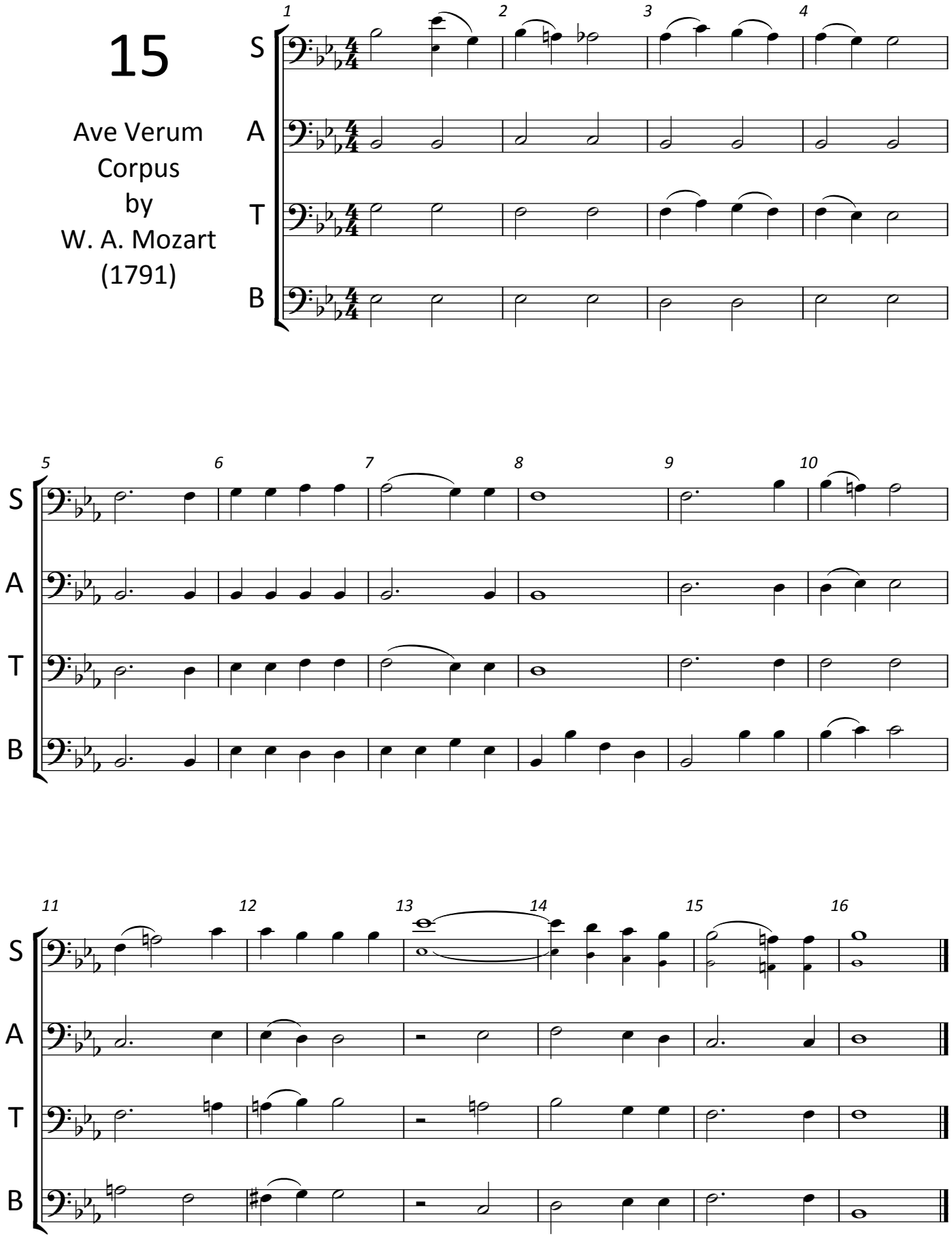
Chester
by
William Billings

(1778)



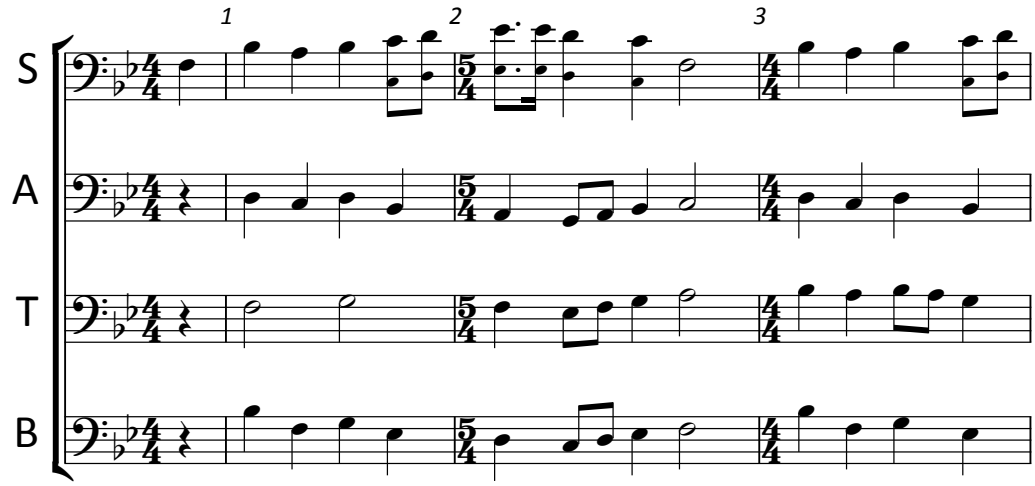
15

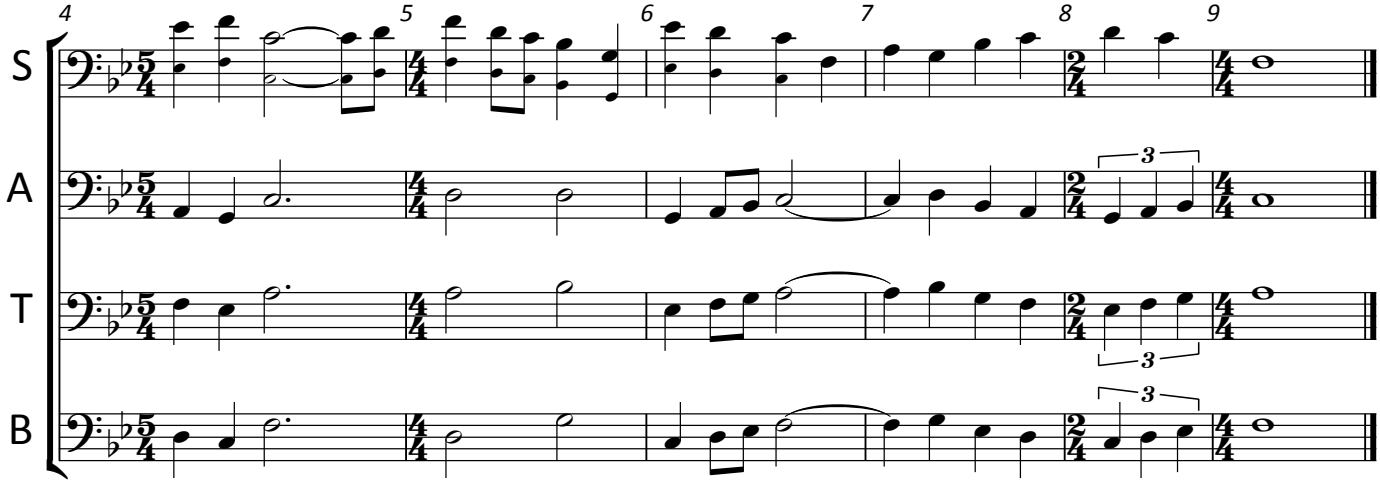
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

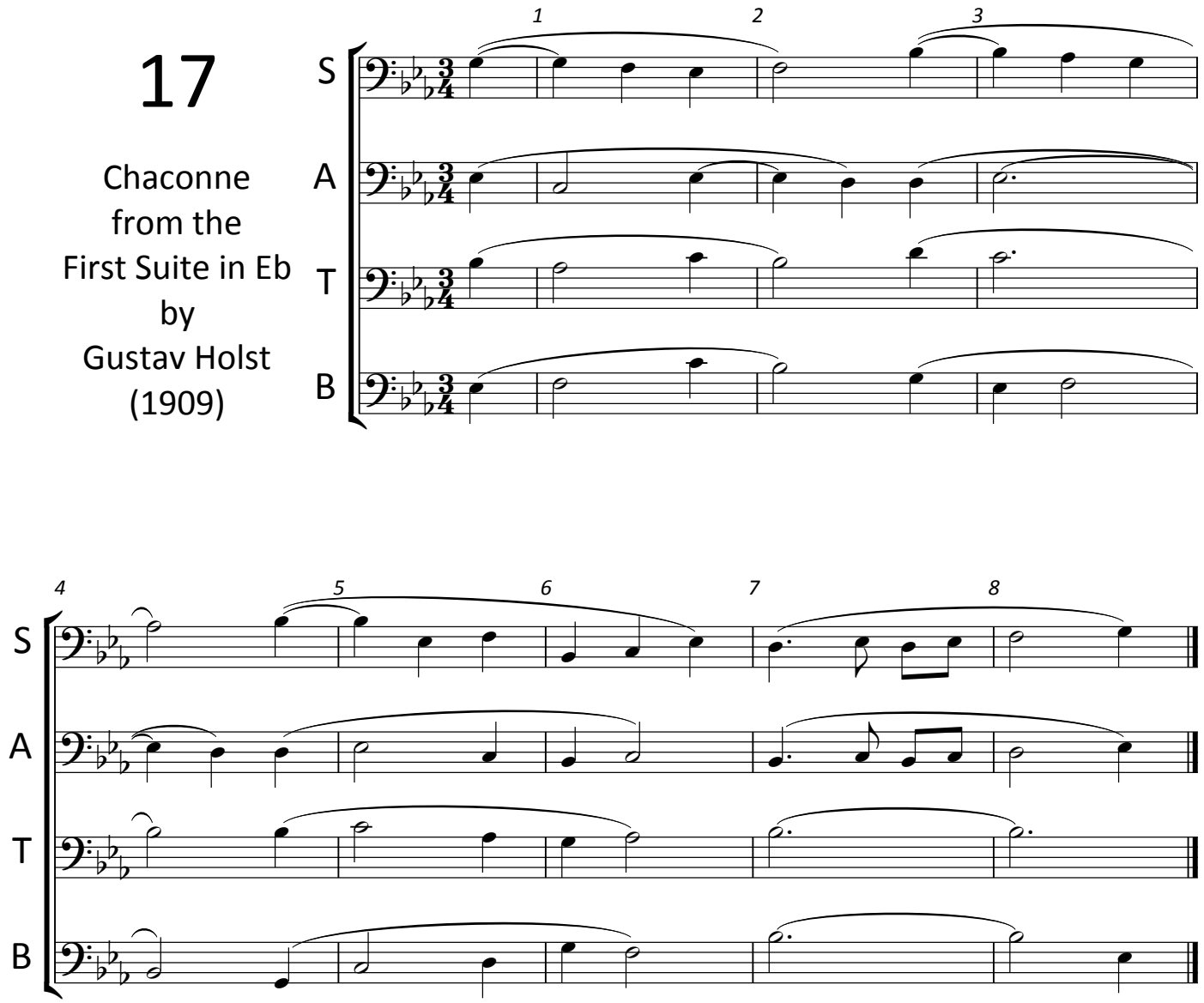
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

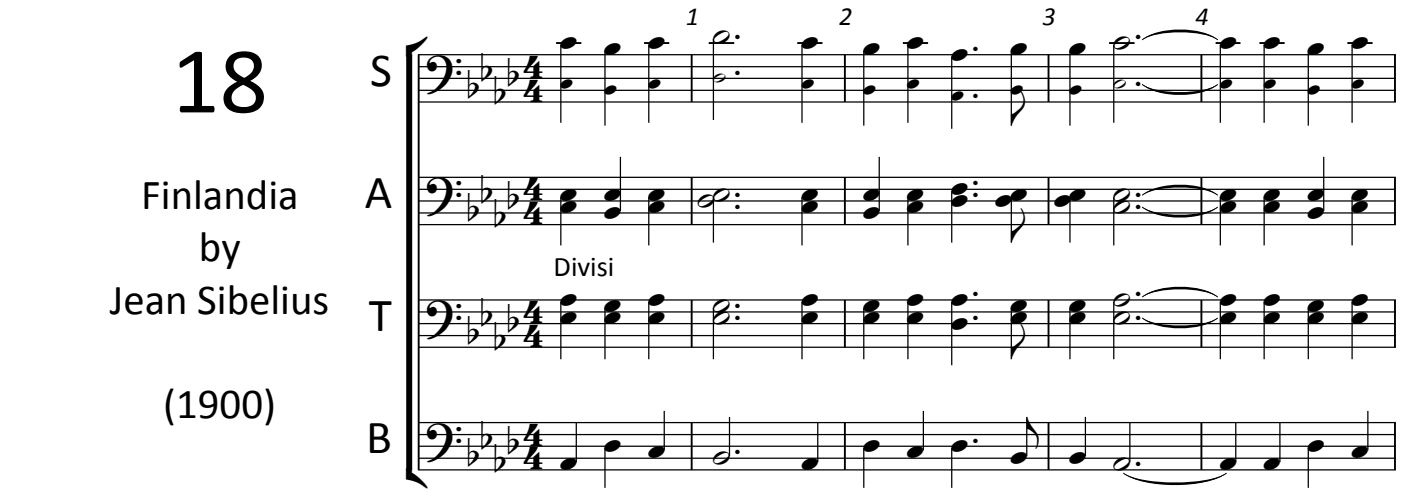
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

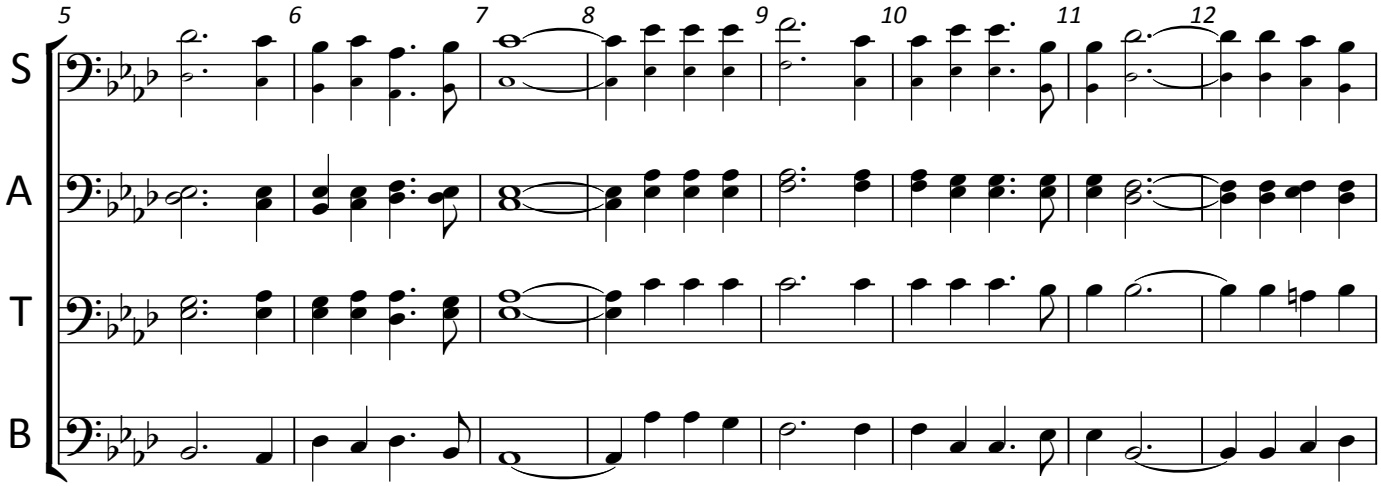


18

Finlandia
by
Jean Sibelius

(1900)




5
6
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12
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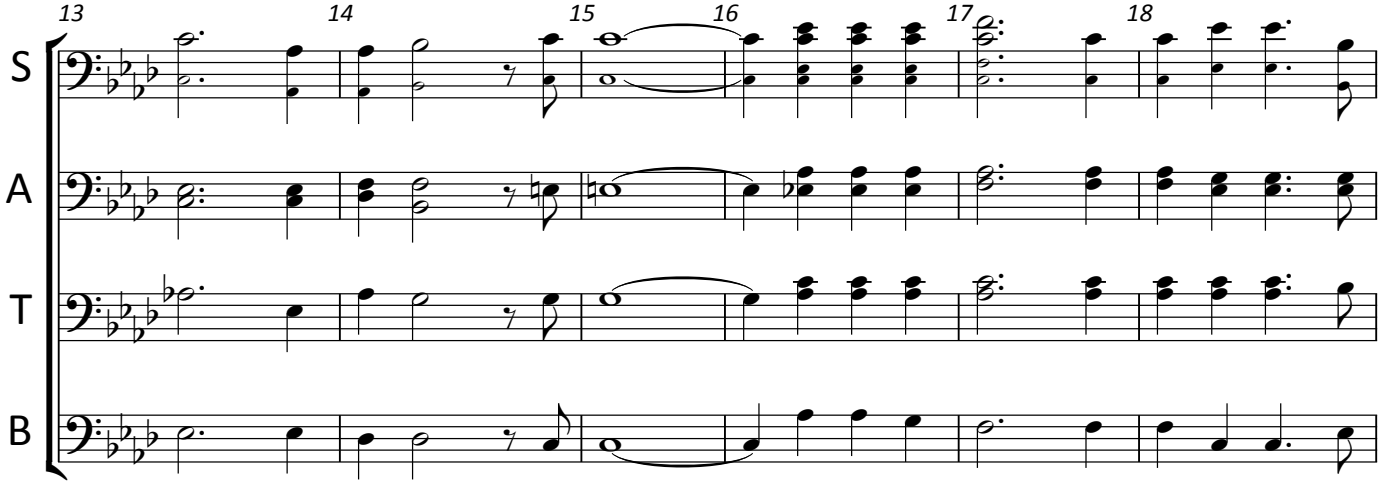
T
B


13
14
15
16
17
18
S
A
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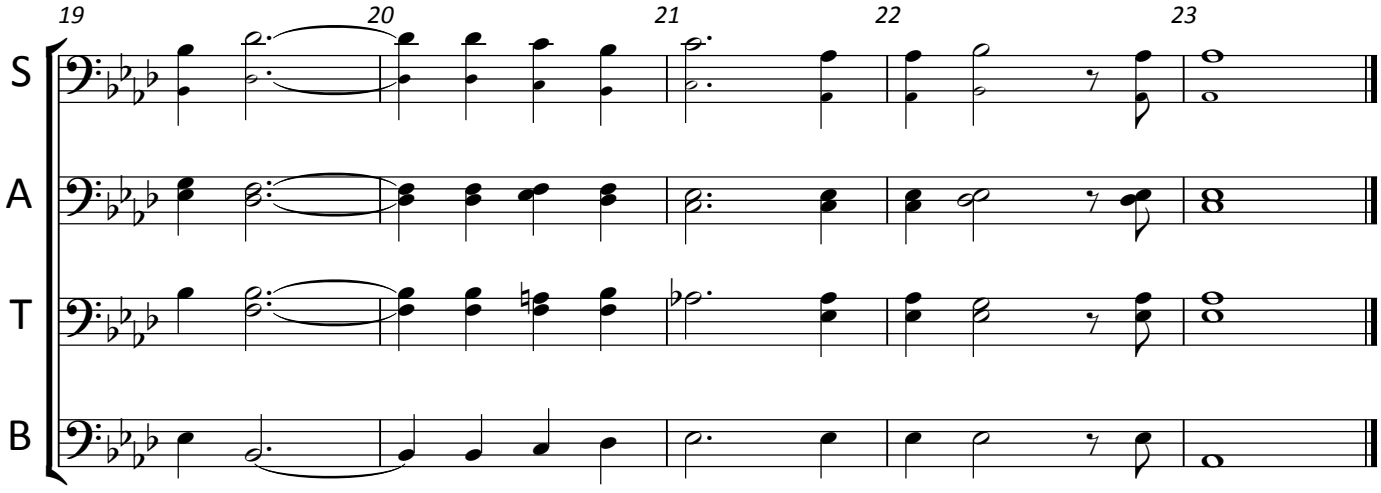
B


19
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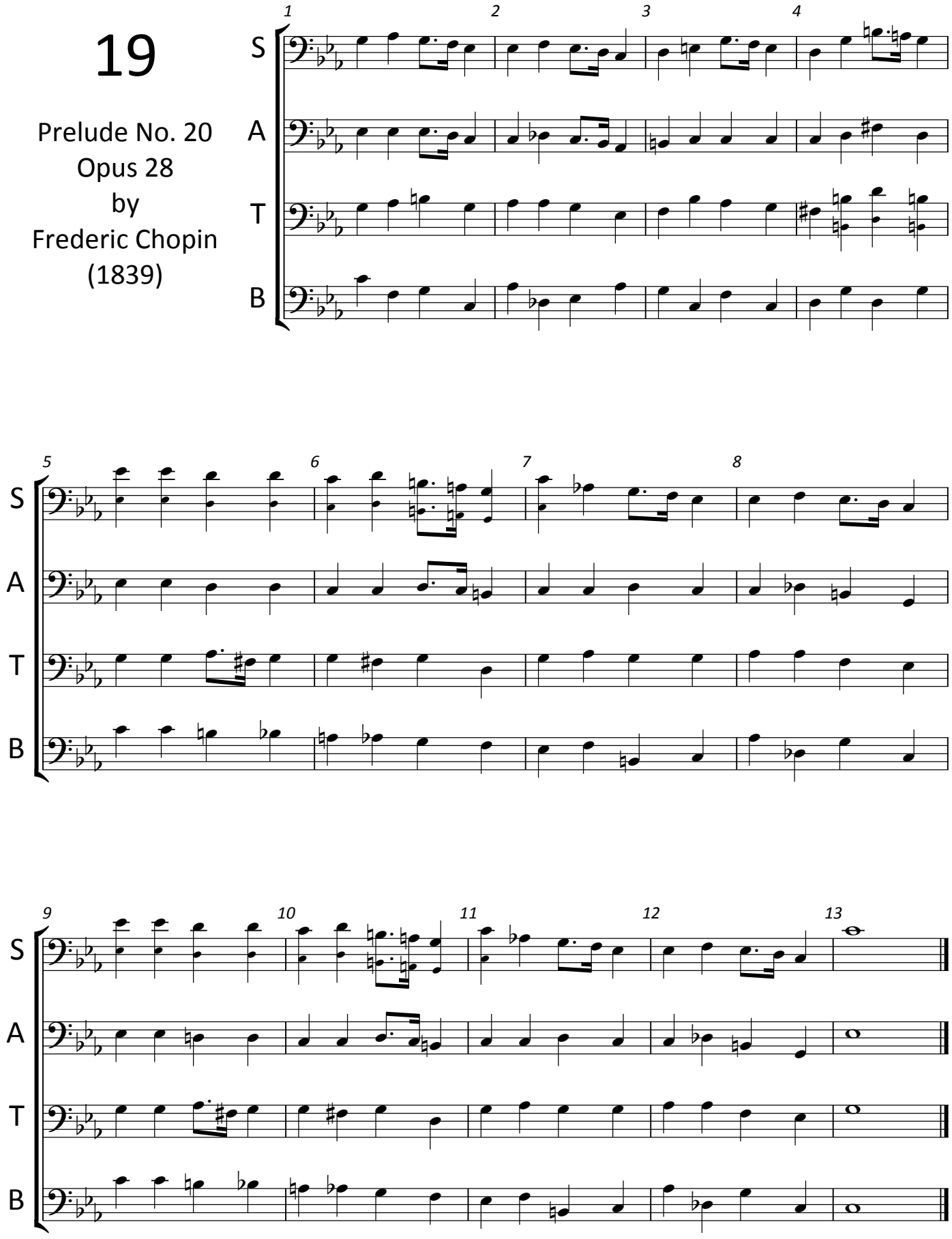
21
22
23
S
A
T
B

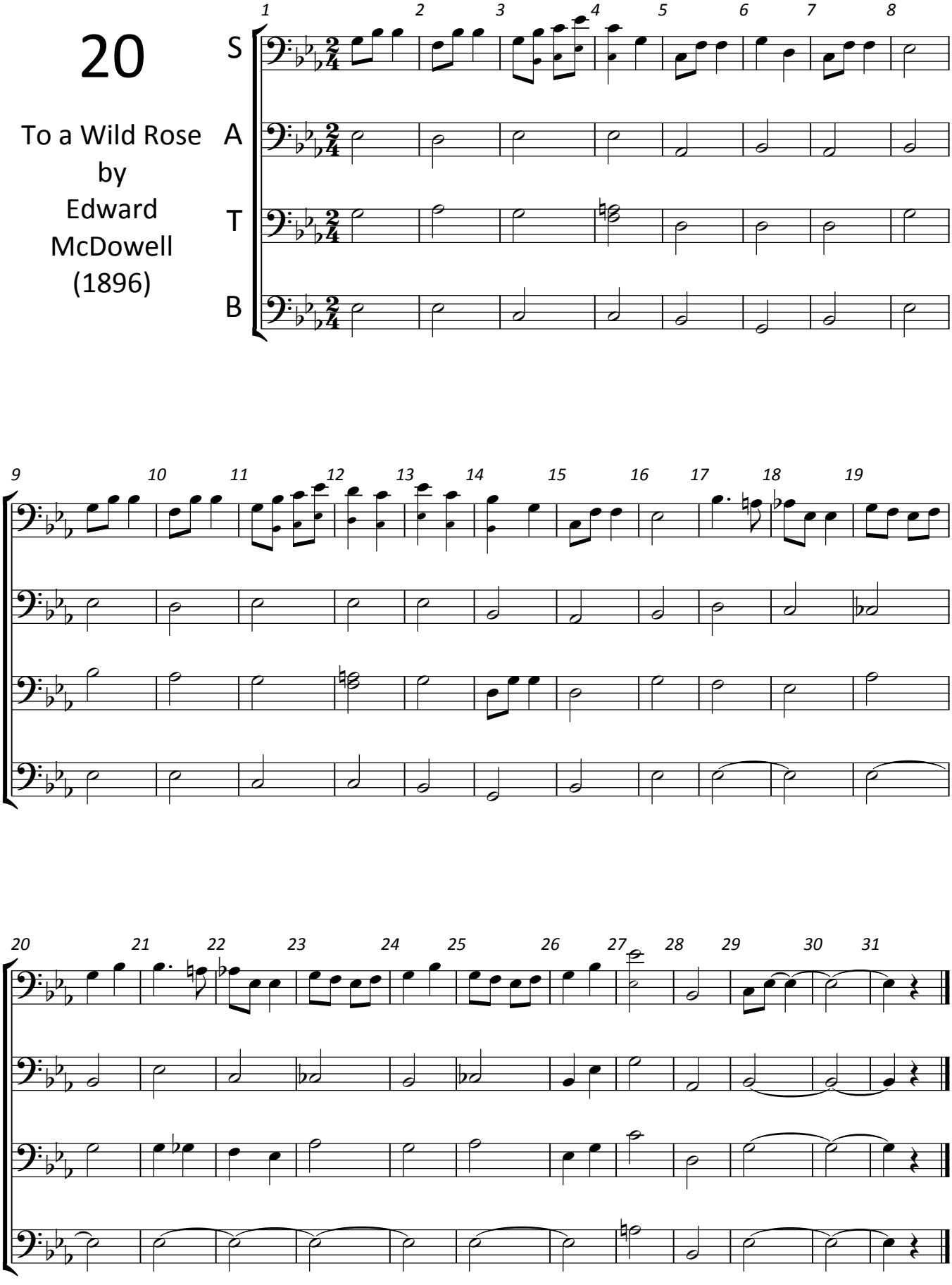
19

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



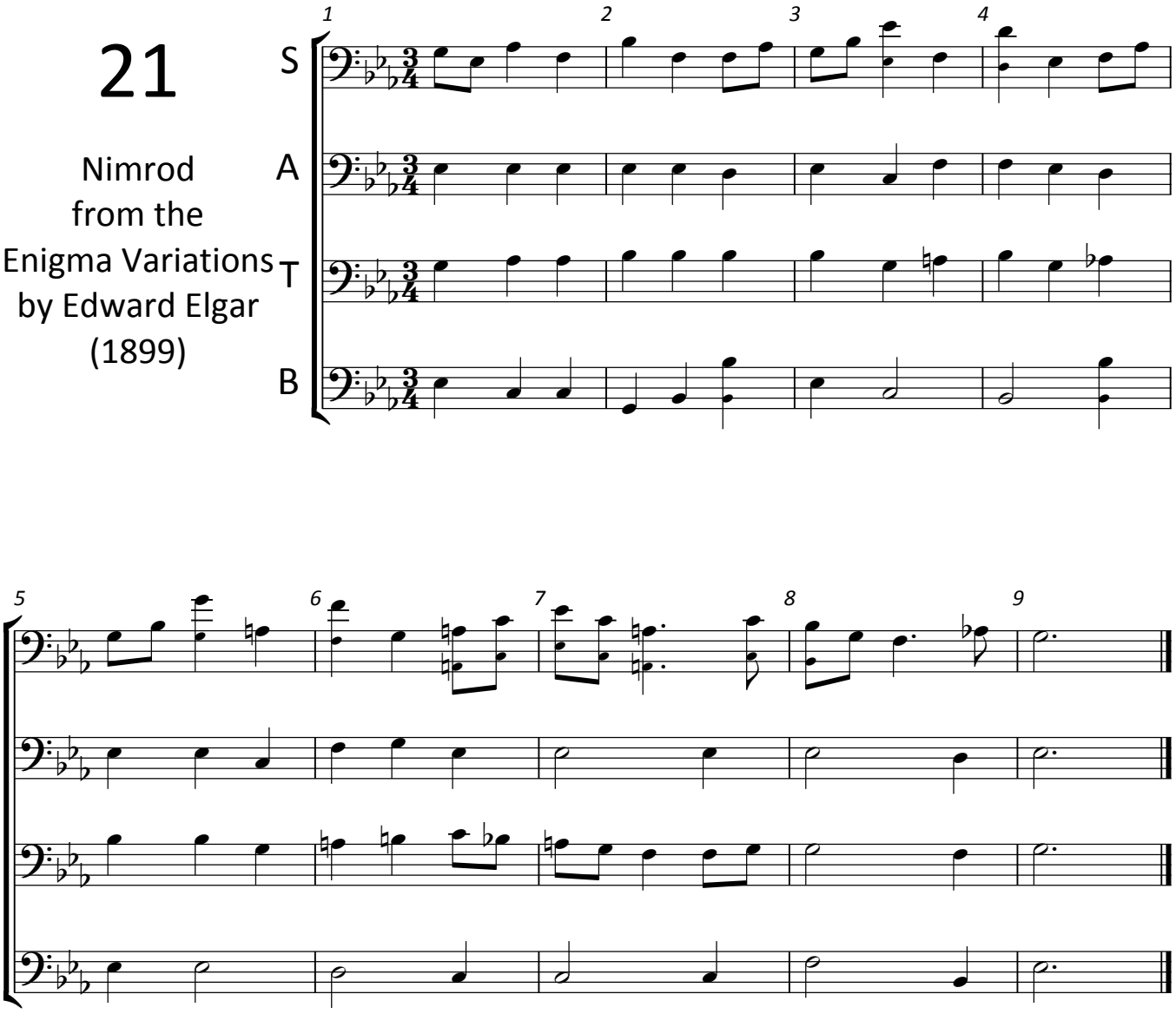
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

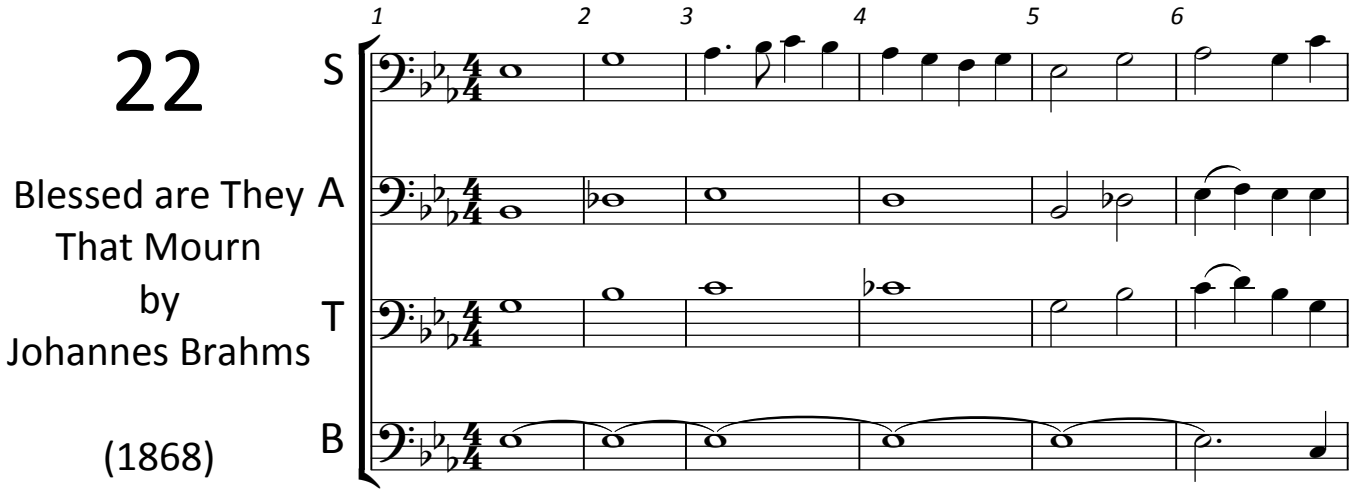
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

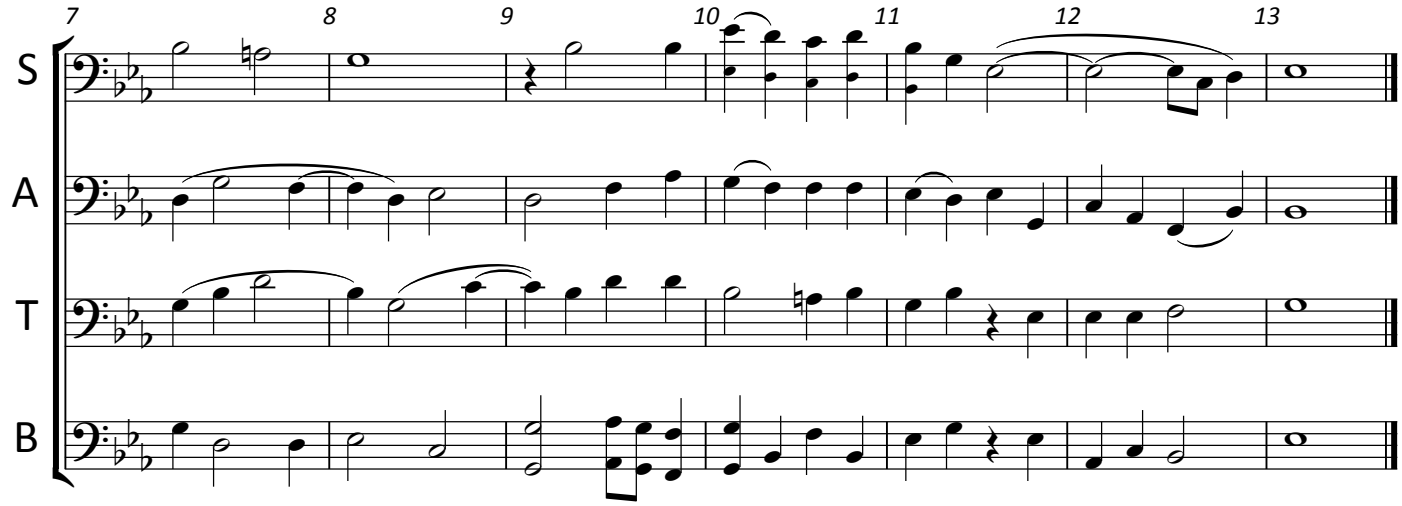


22

Blessed are They
That Mourn
by
Johannes Brahms

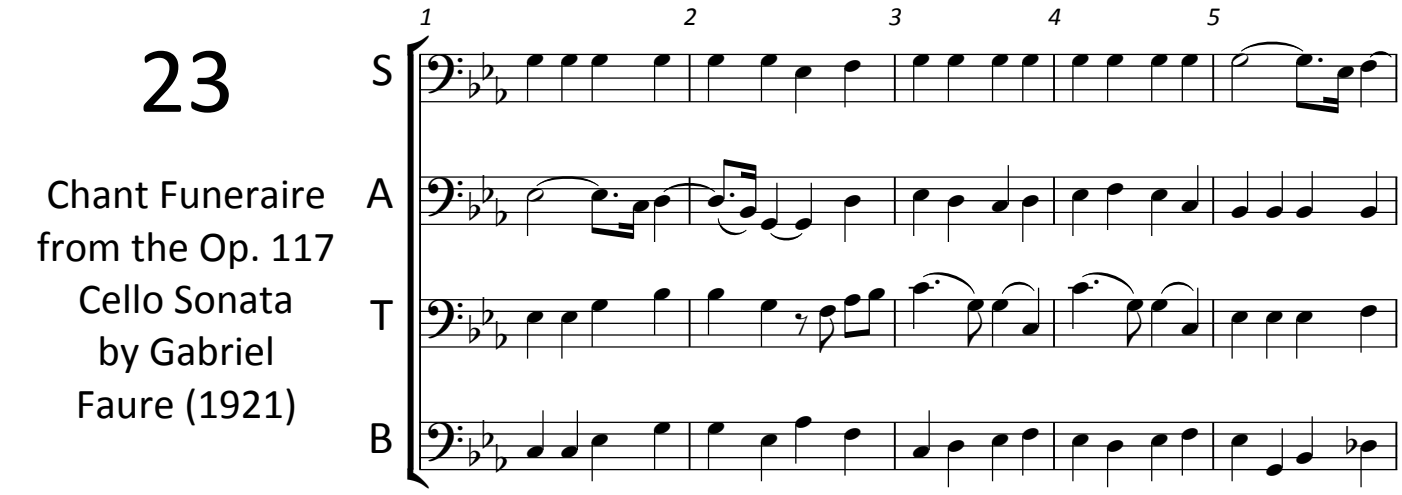
(1868)

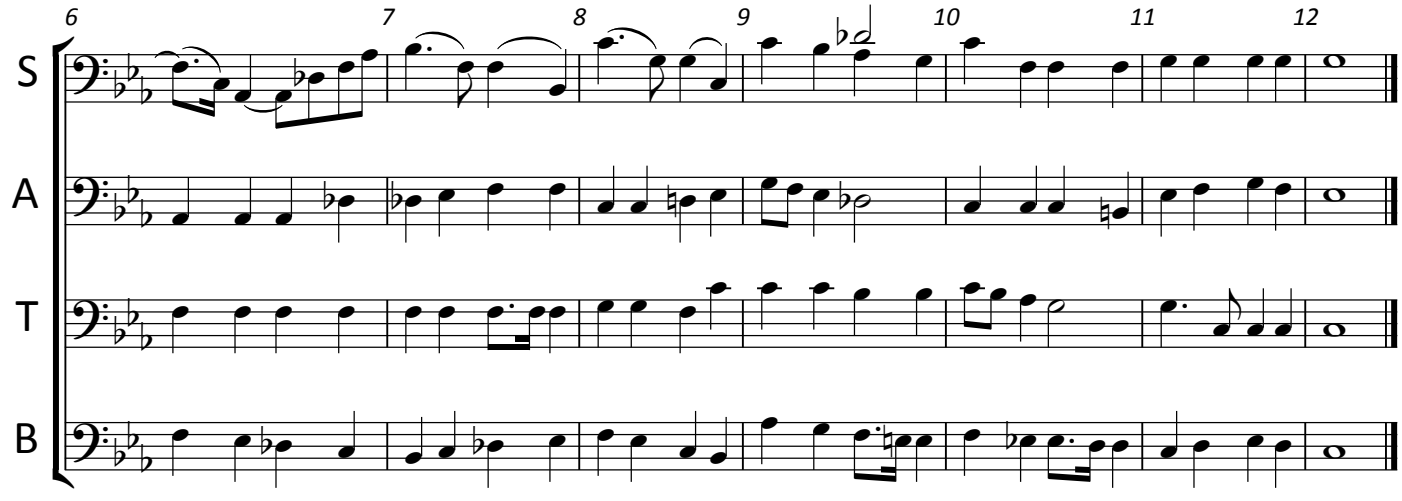




23

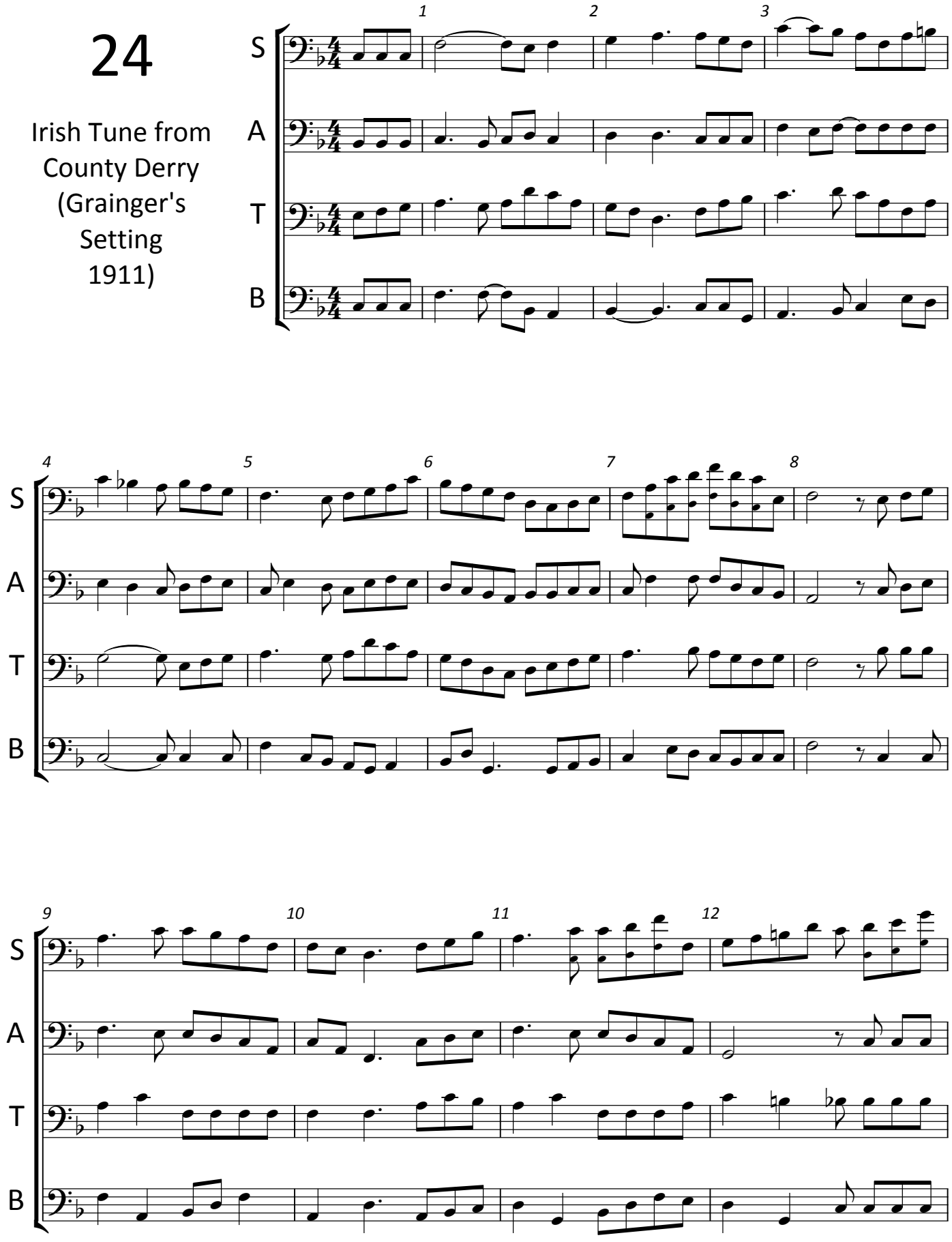
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

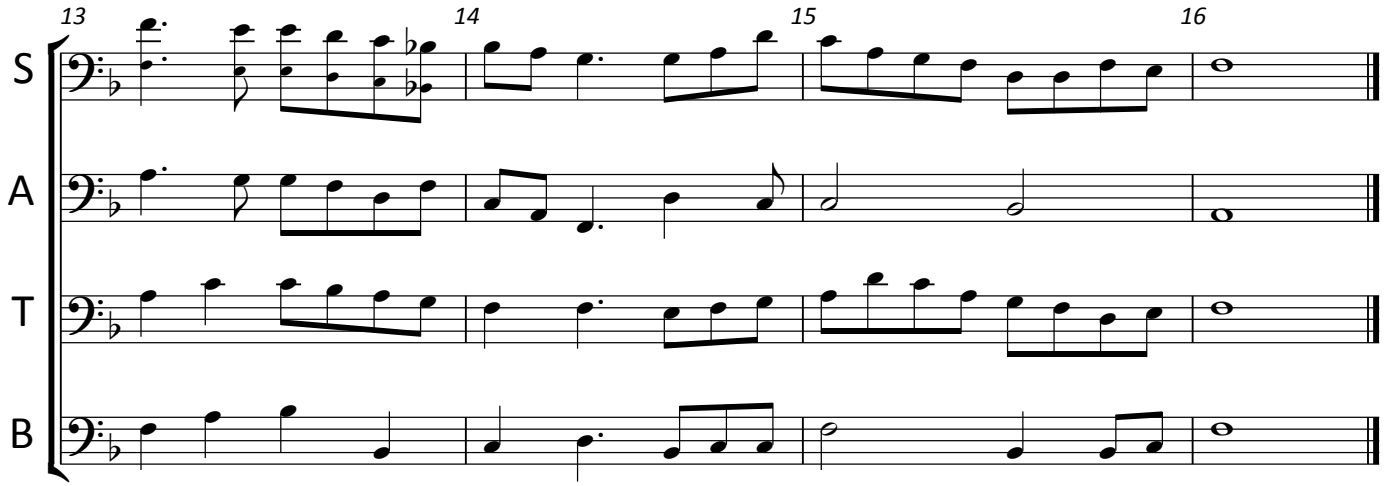




24

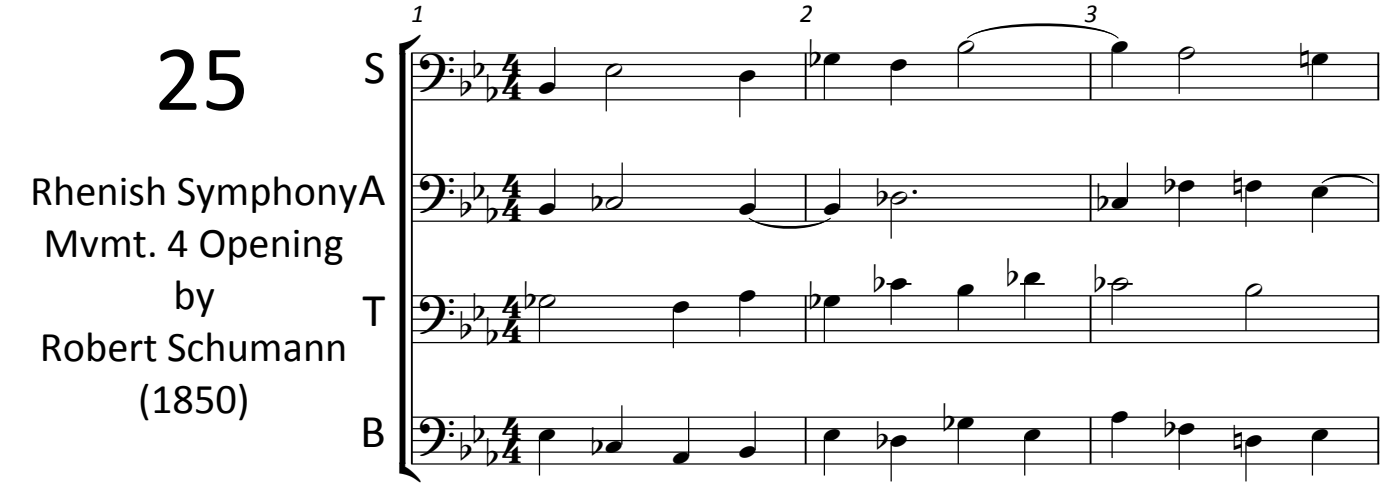
Irish Tune from County Derry (Grainger's Setting 1911)

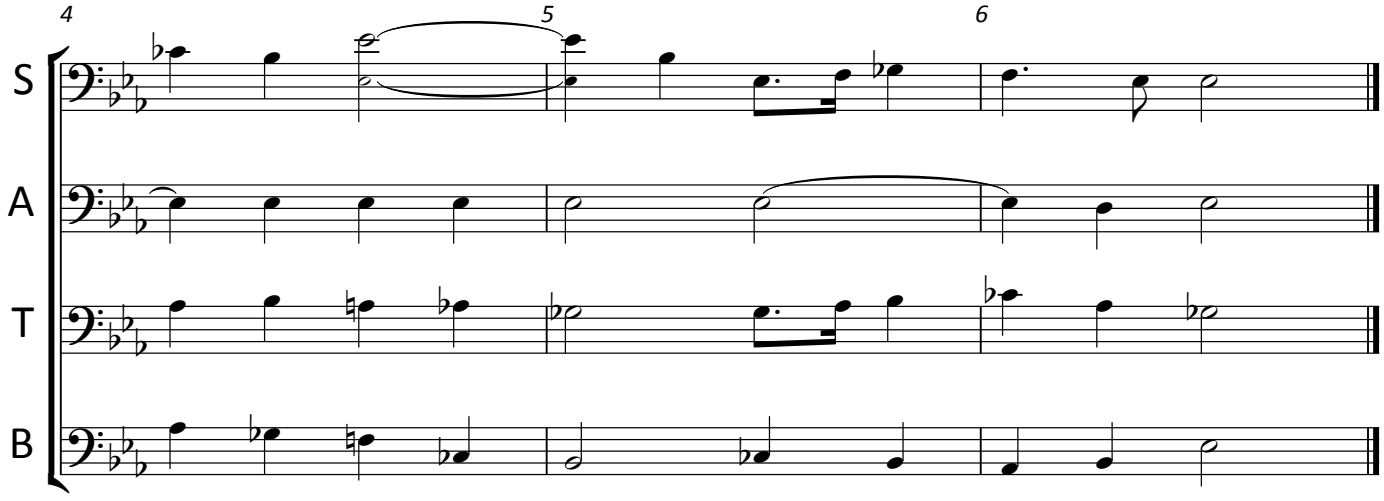




25

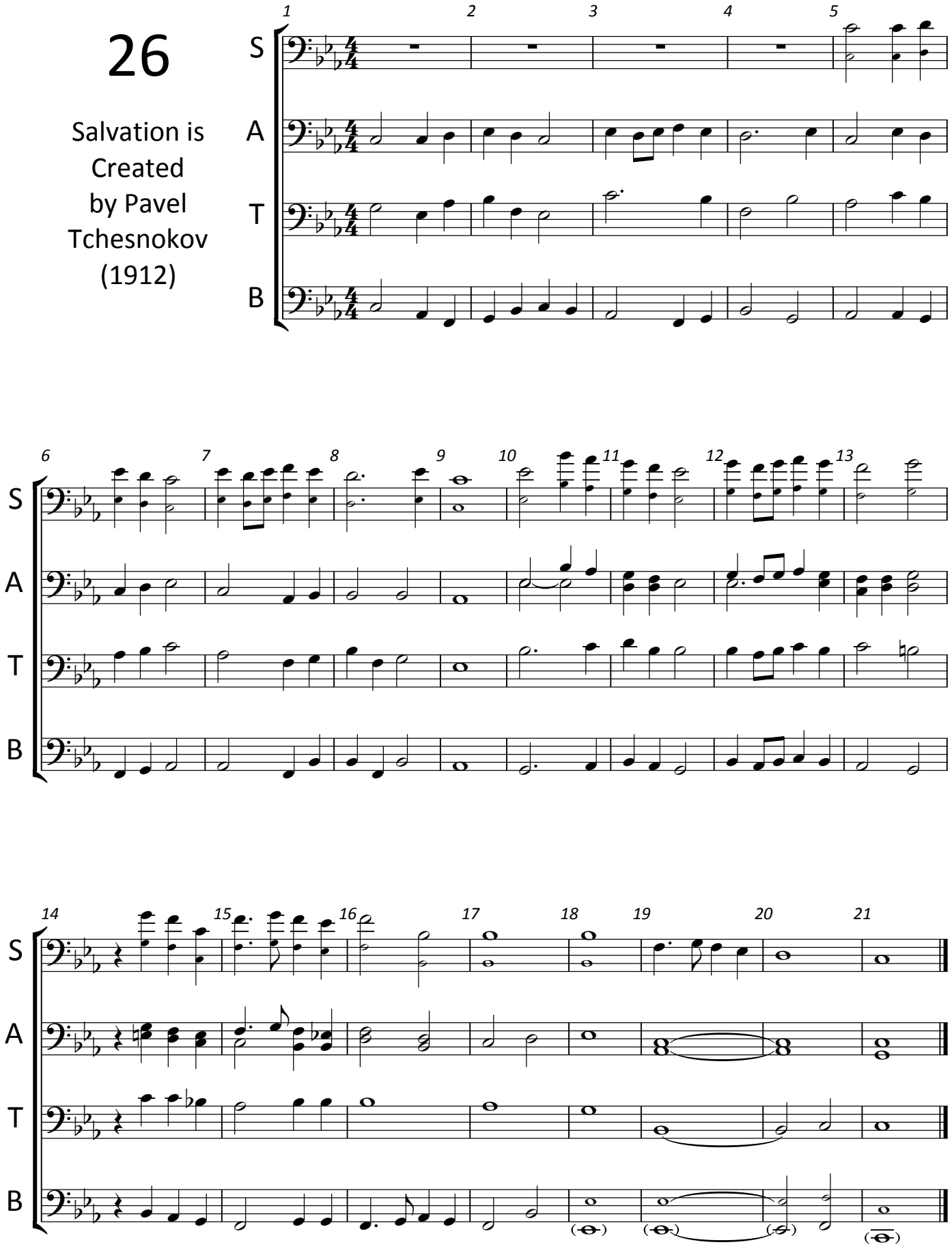
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





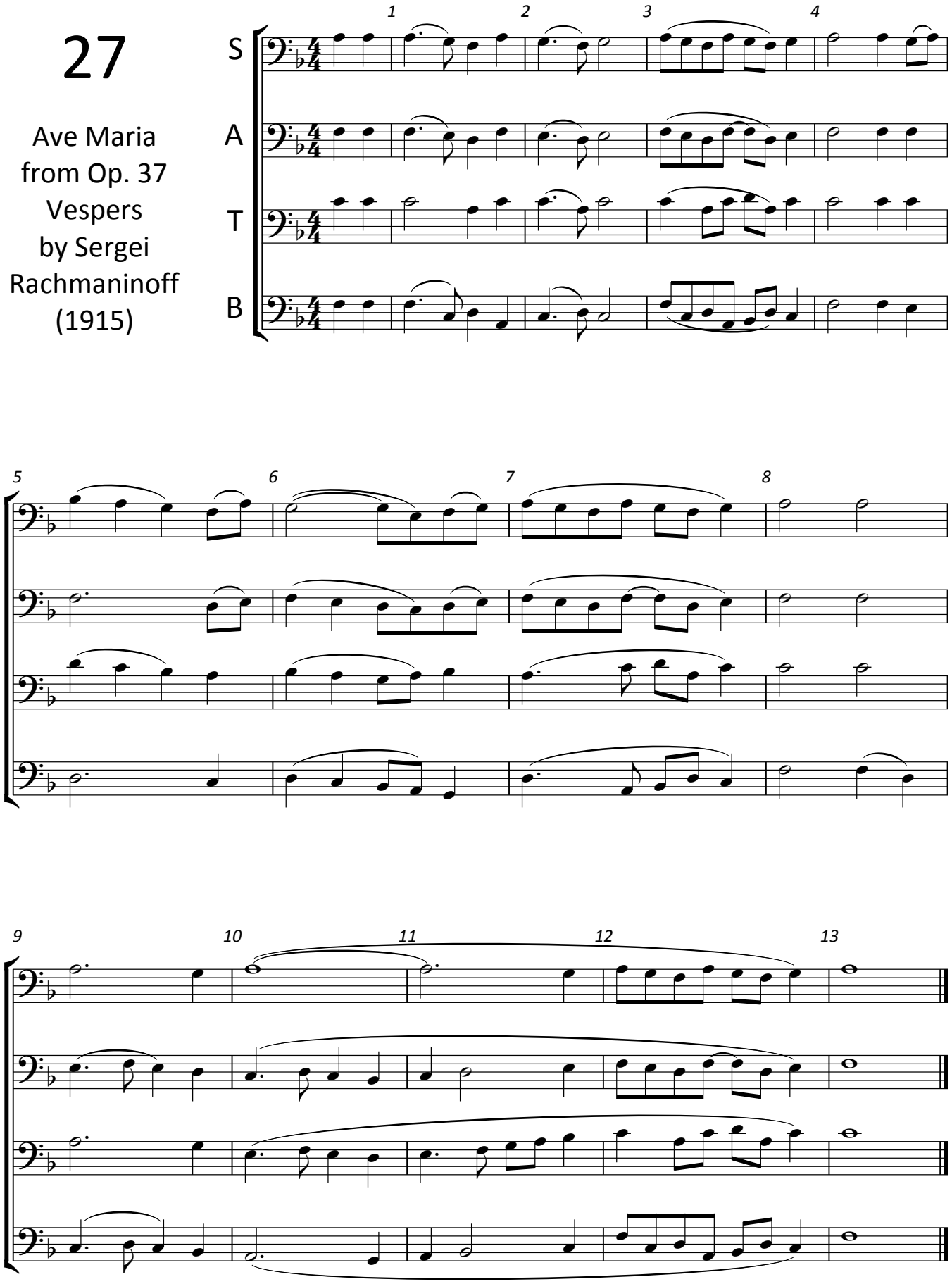
26

Salvation is Created by Pavel Tchesnokov (1912)



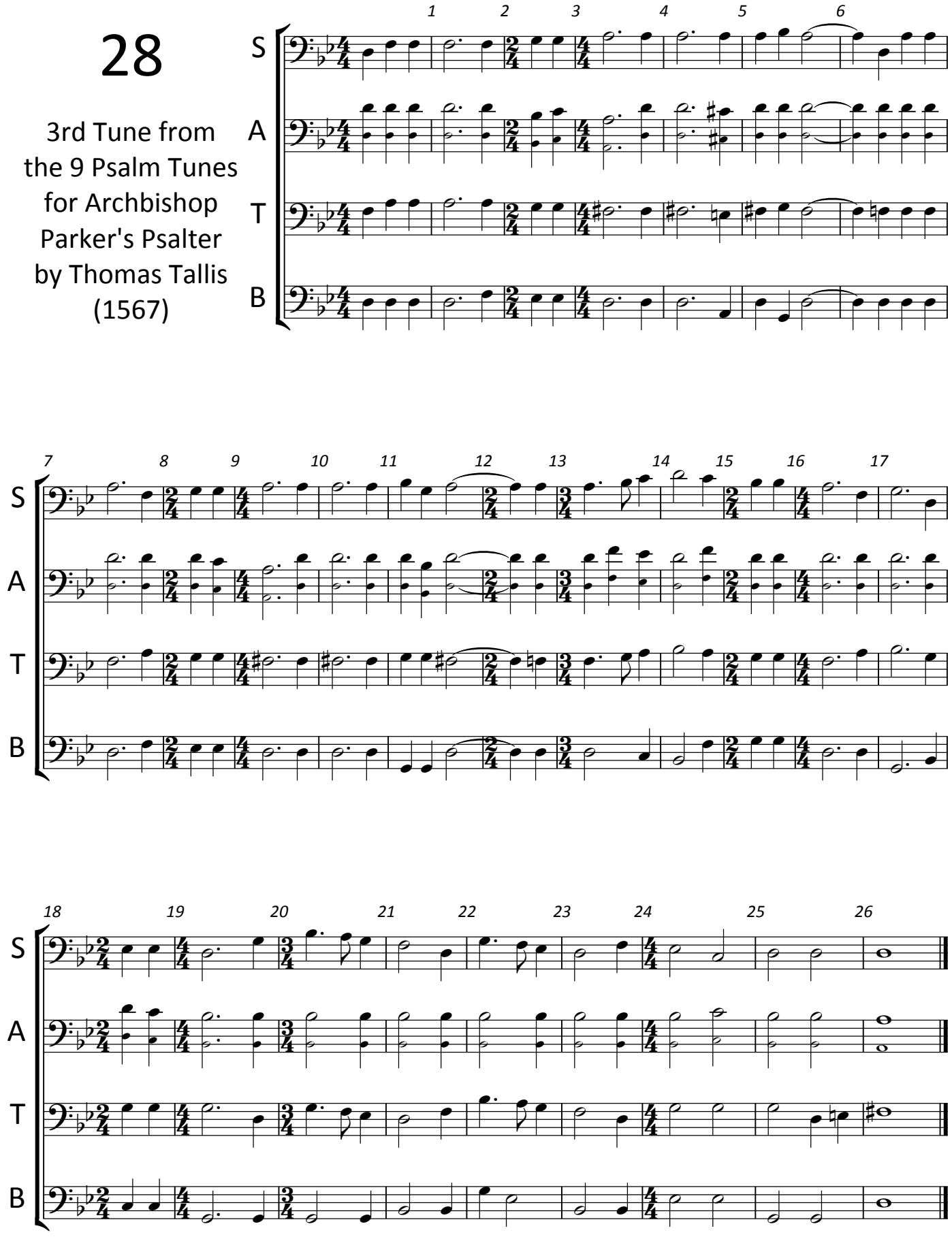
27

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



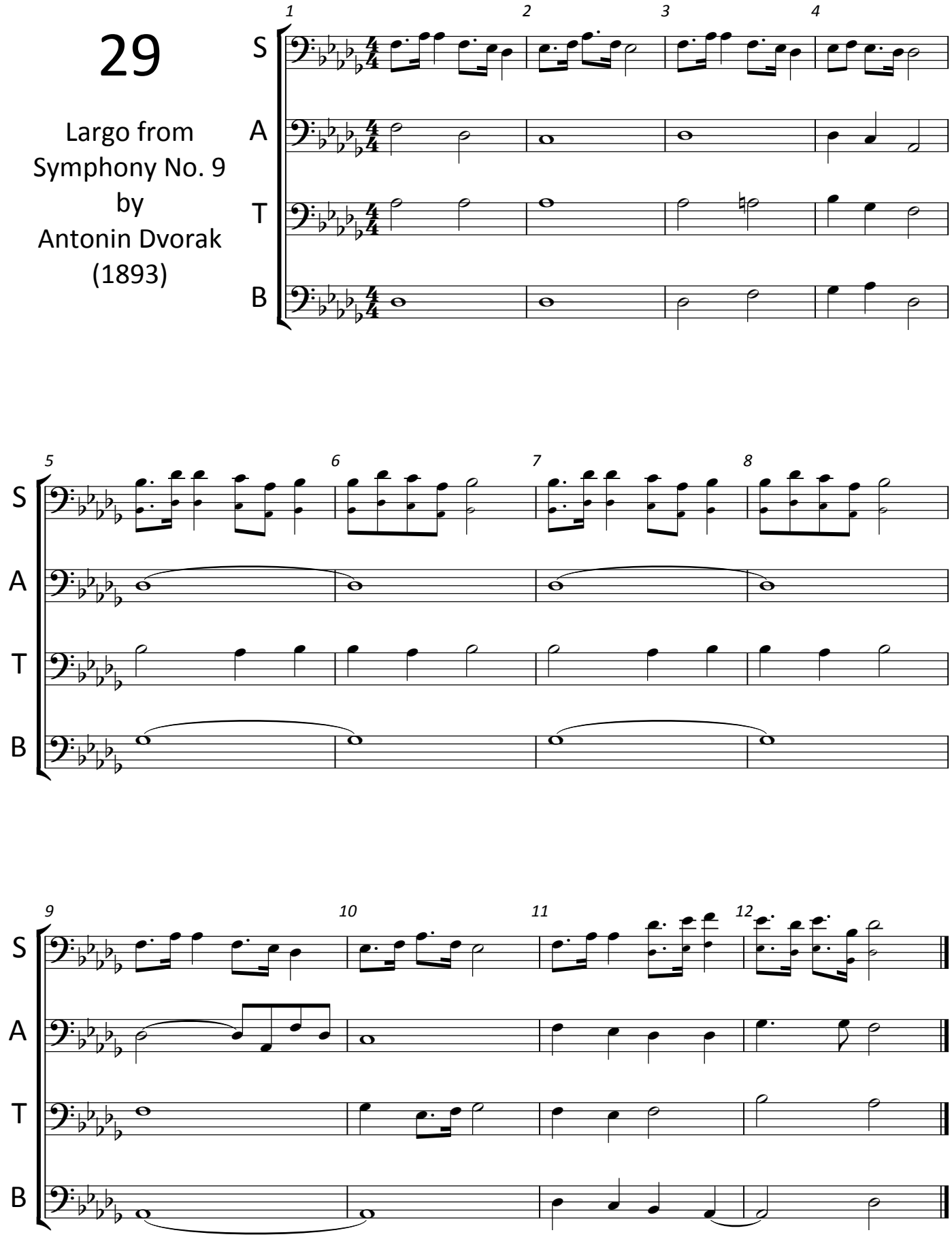
28

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



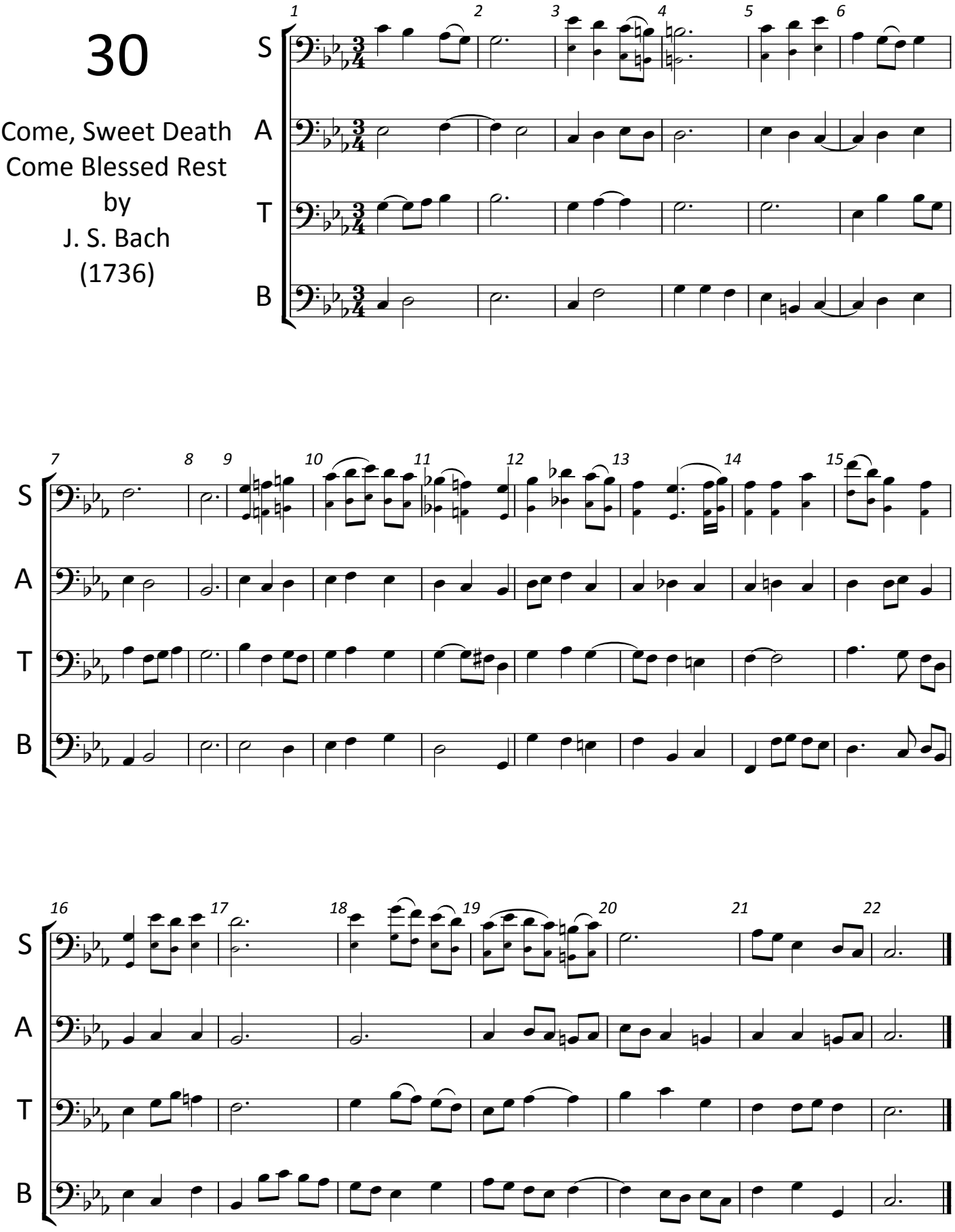
29

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



30

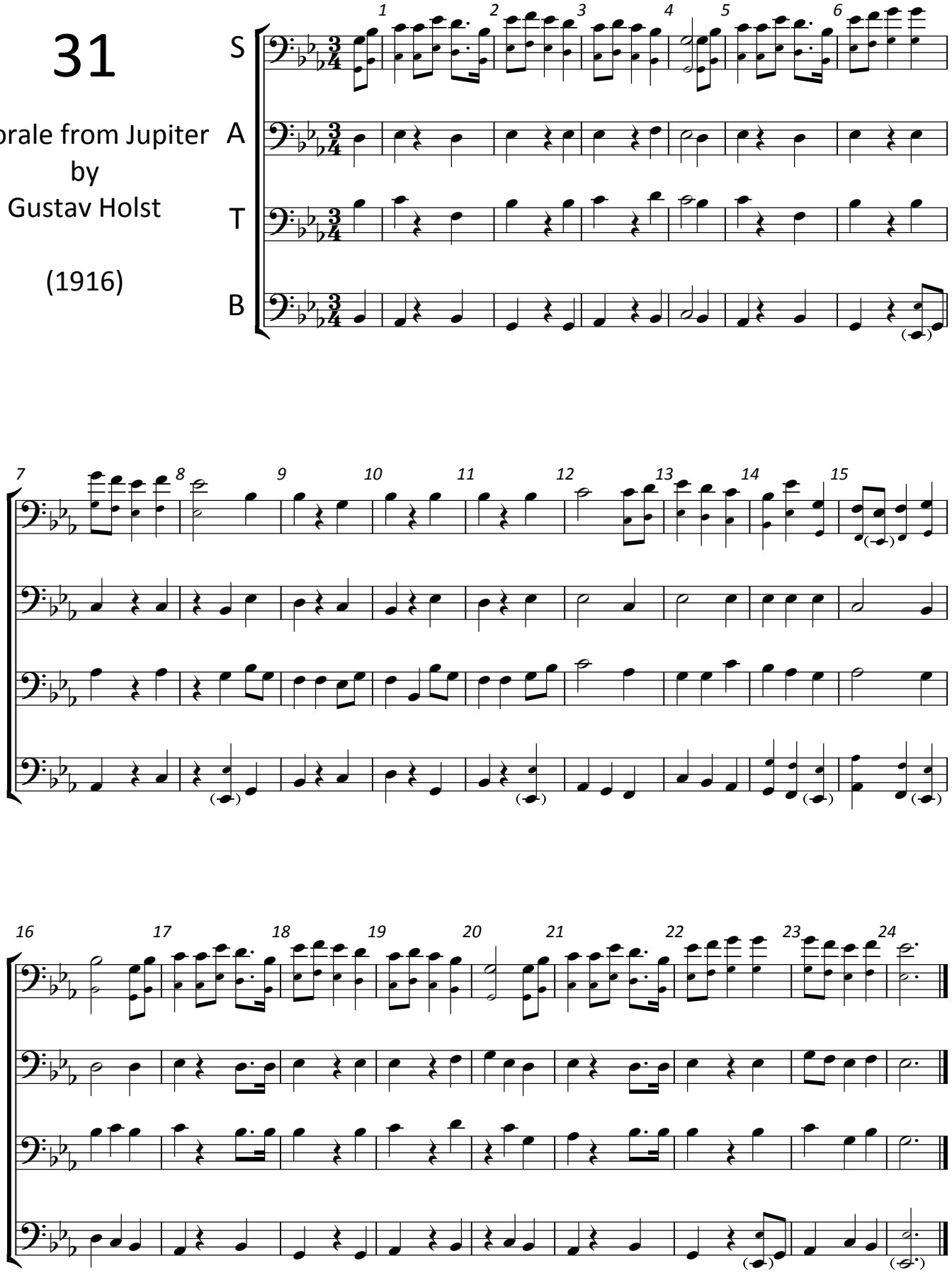
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

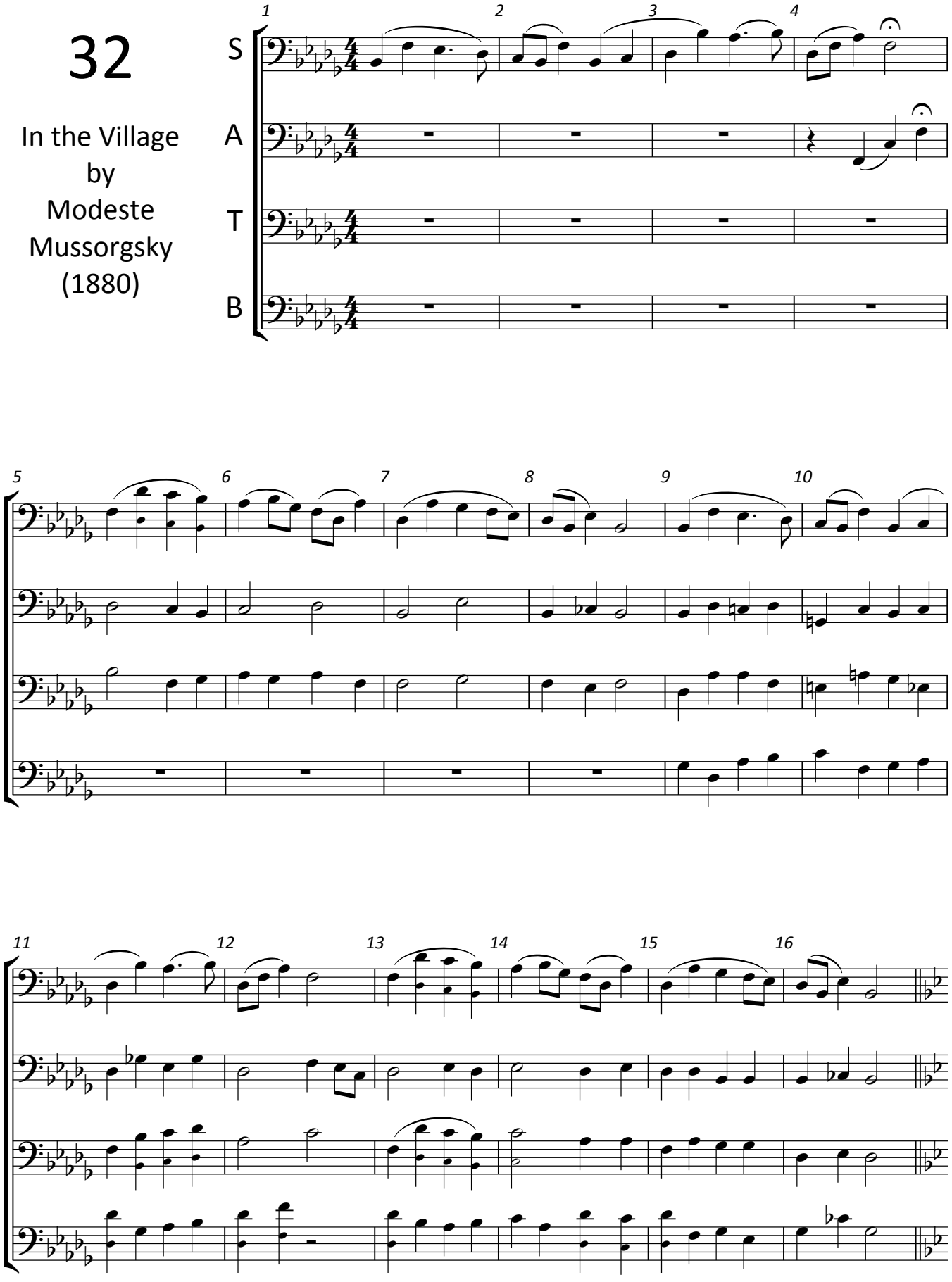
Chorale from Jupiter
by
Gustav Holst

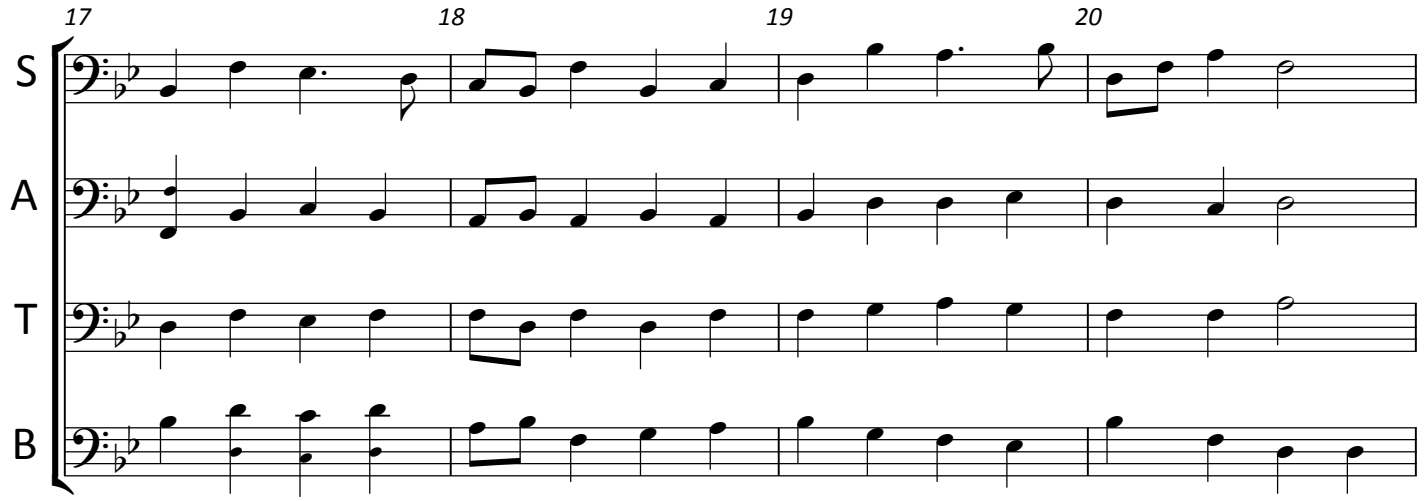
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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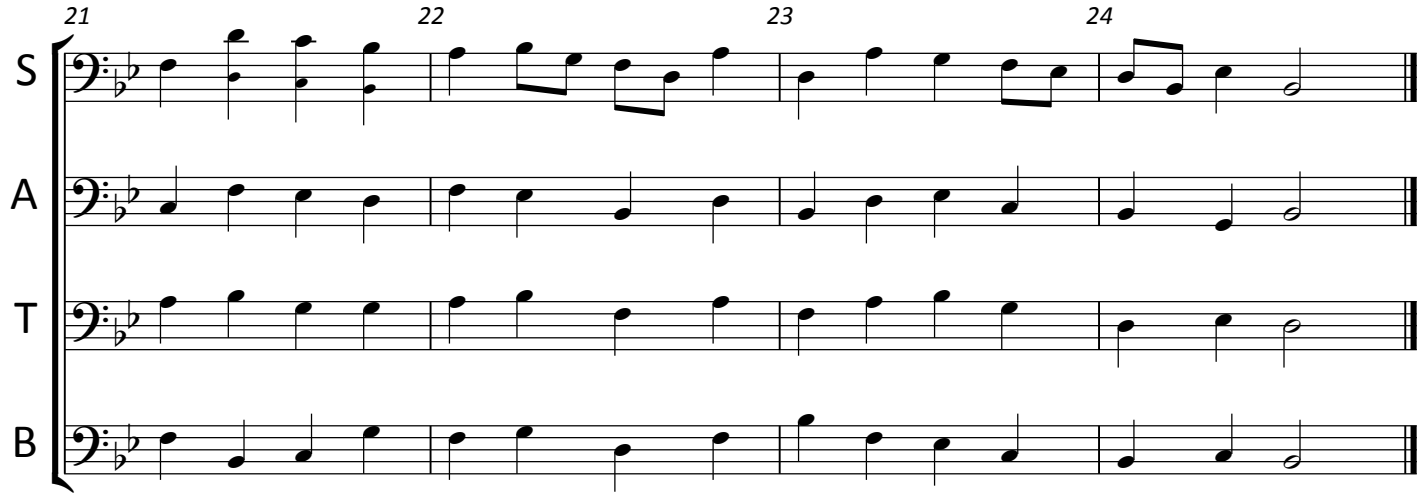
21
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24
S
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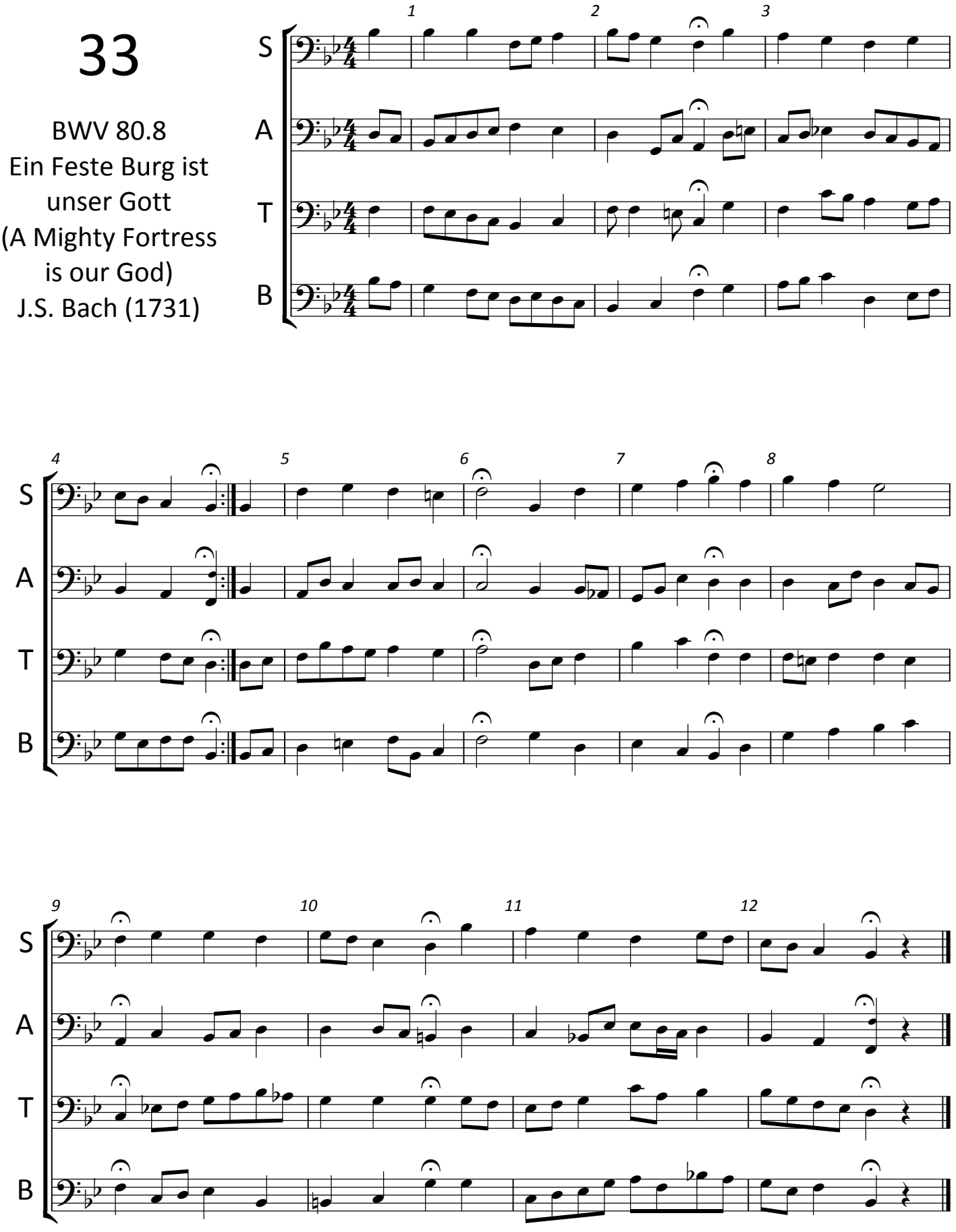
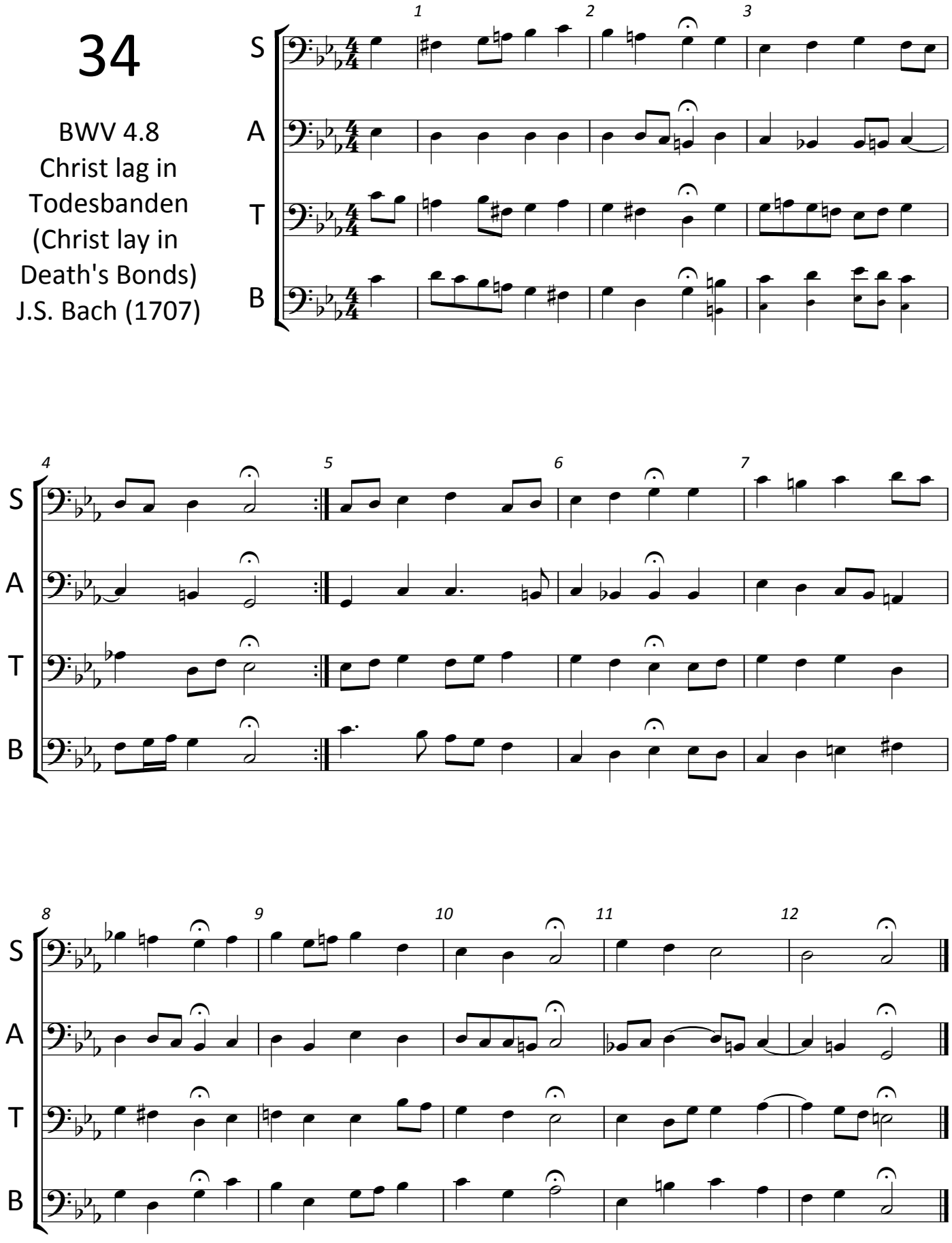
33

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



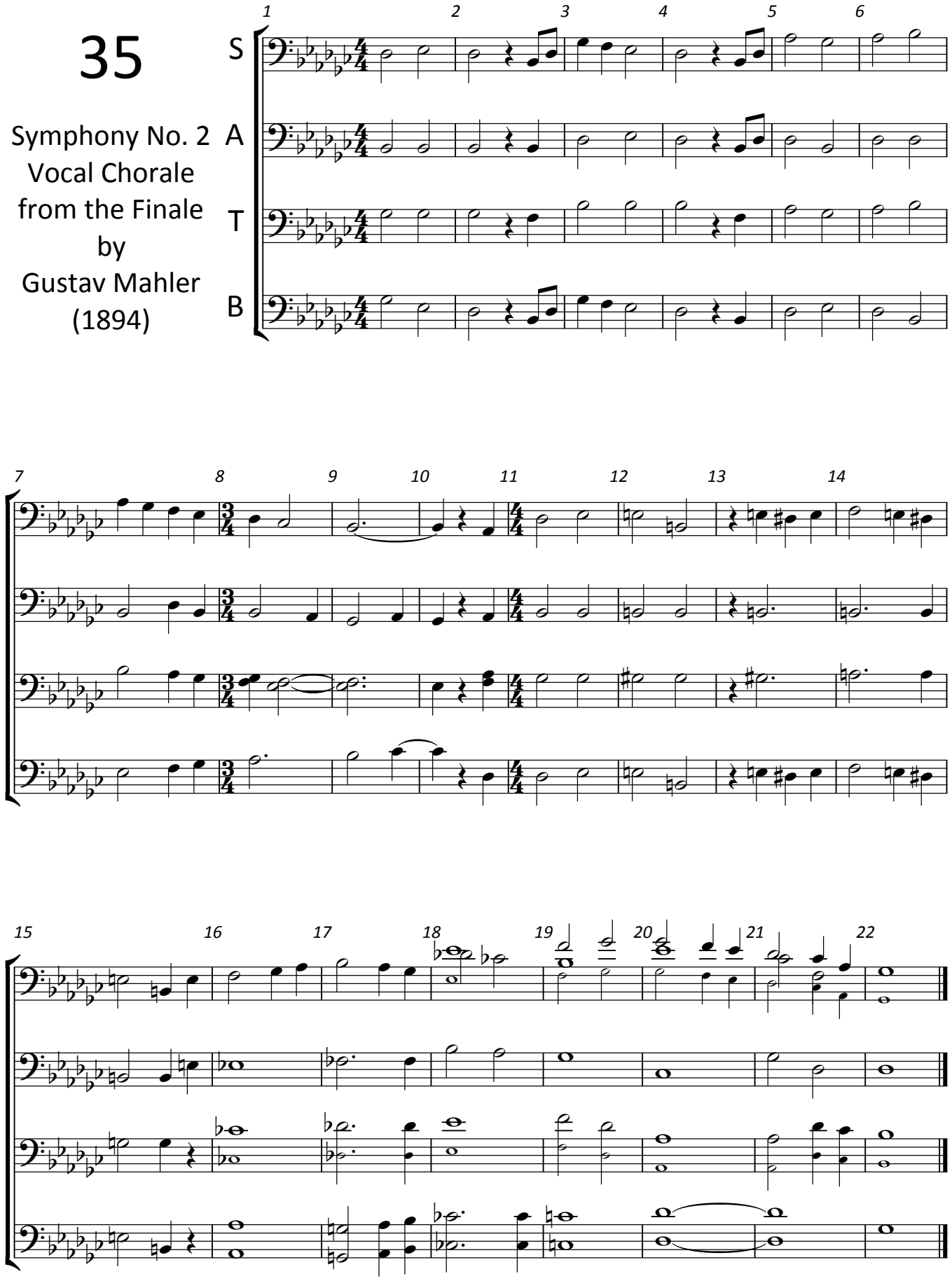
34

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



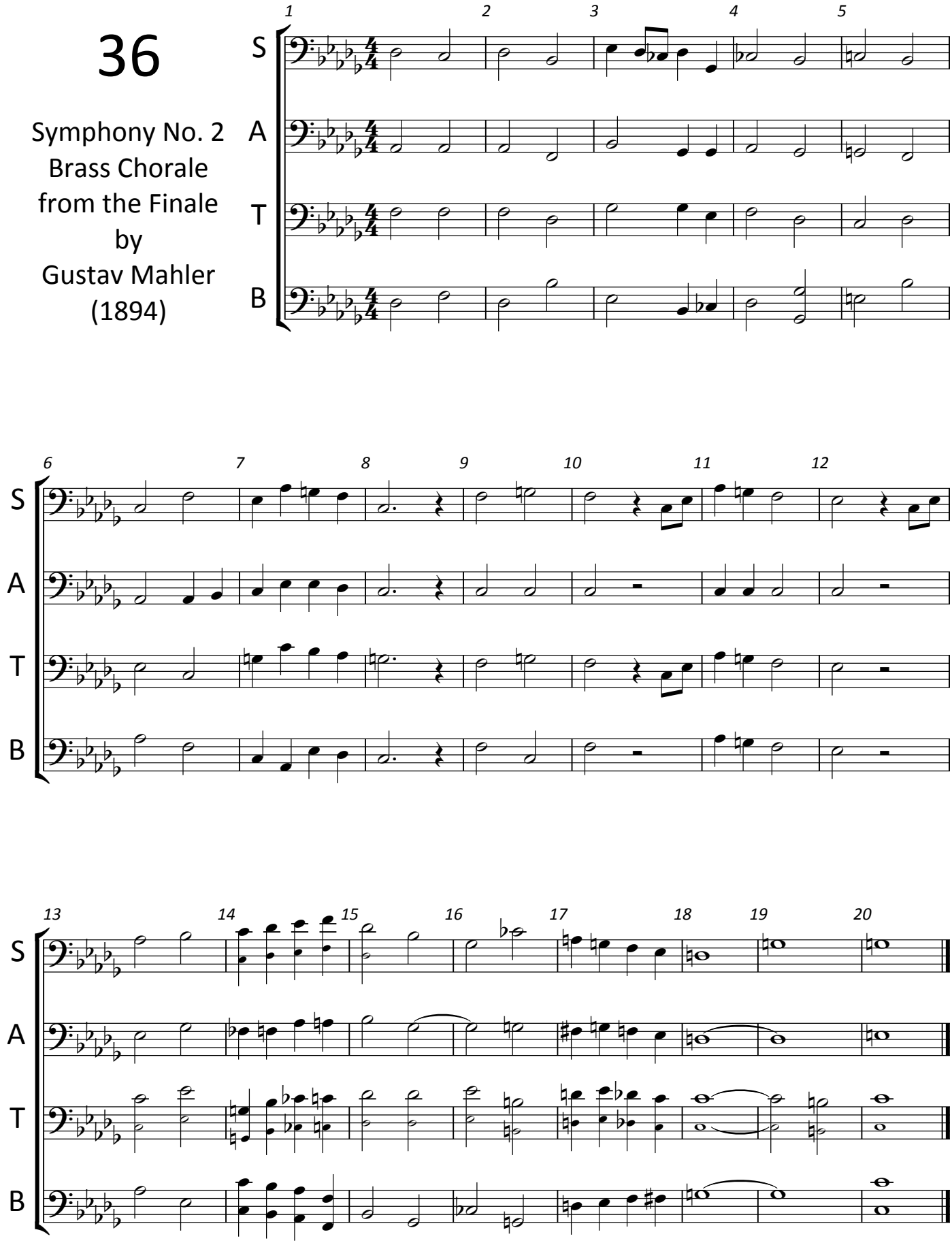
35

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)

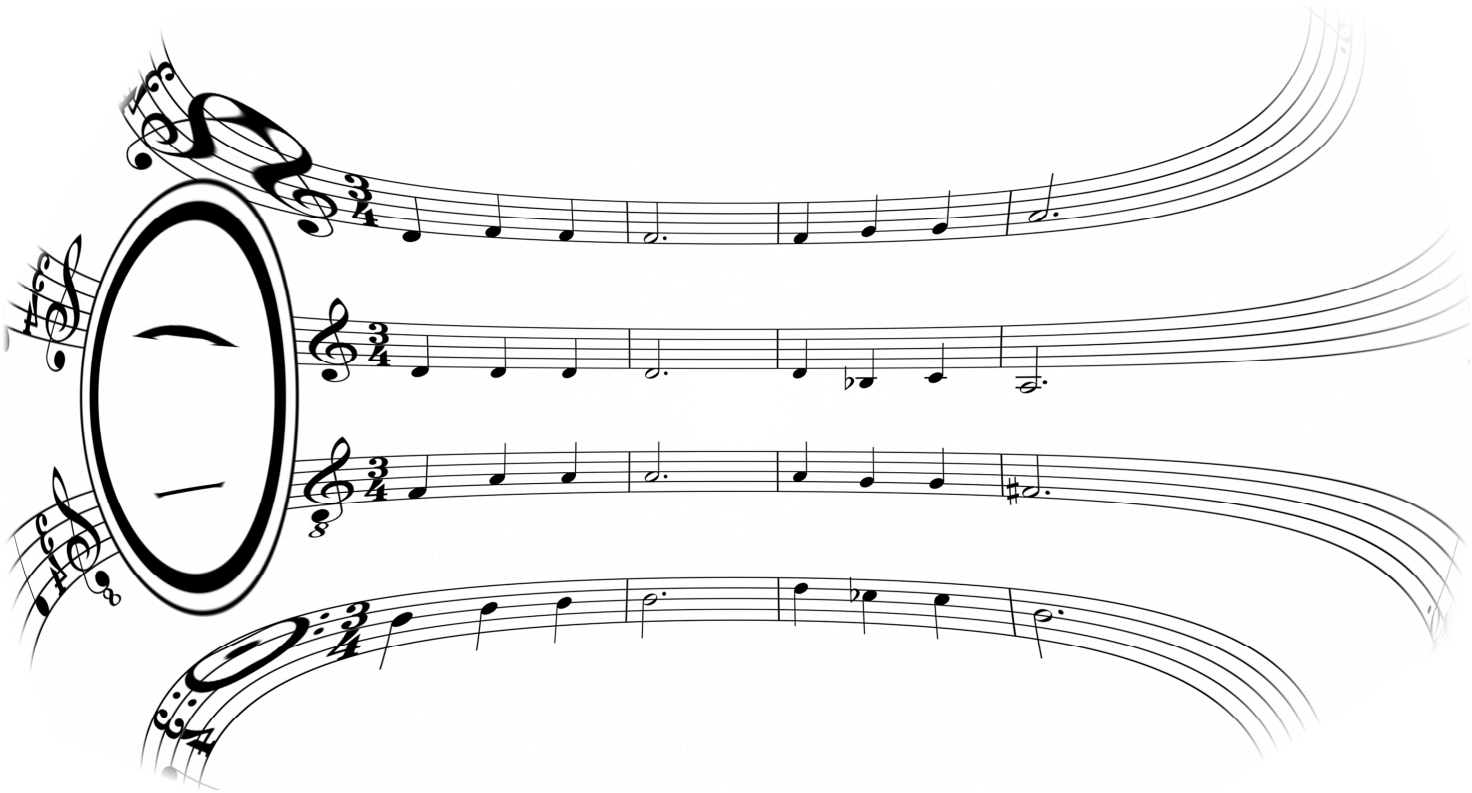


Euphonium T.C.

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

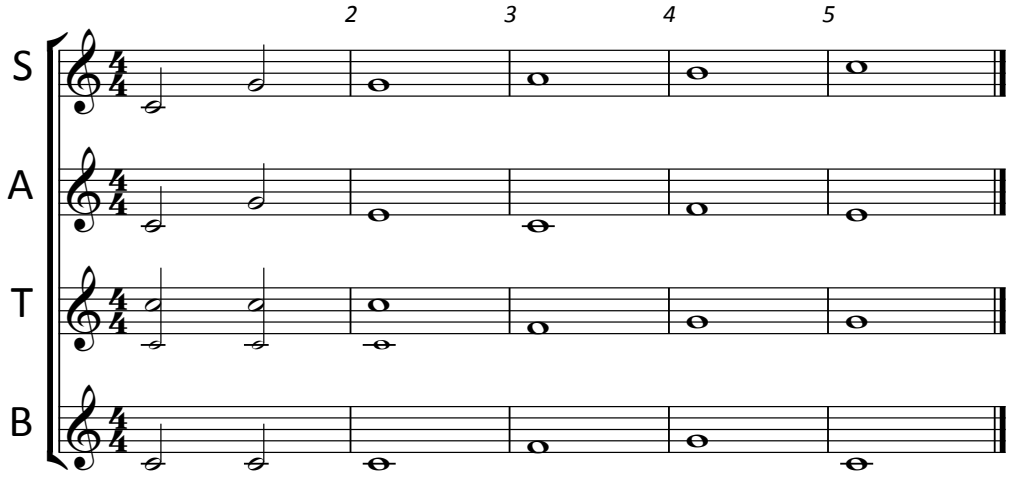
For trombone and euphonium players

1. The **TENOR** and **BASS** parts are your main parts
    a. However, it is better to have the tuba and low woodwind instruments play the bass part
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)

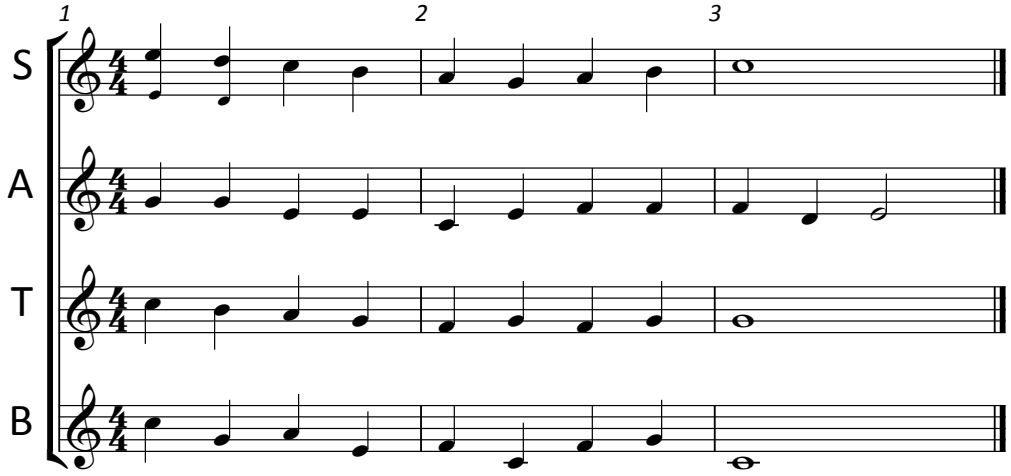
A simple chord progression



2

Canon in D
by
Johann Pachelbel

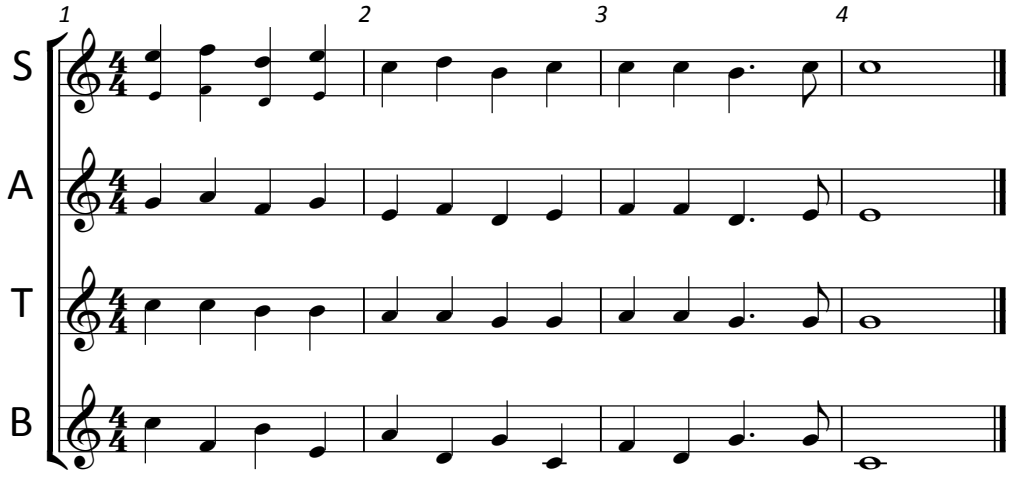
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence



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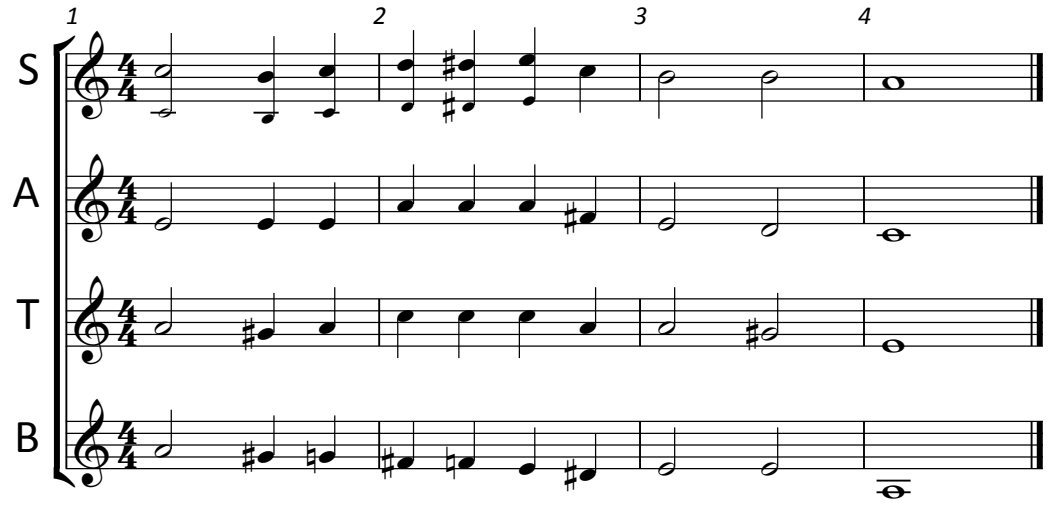
4

Augmented 6th Cadence

A special type of cadence



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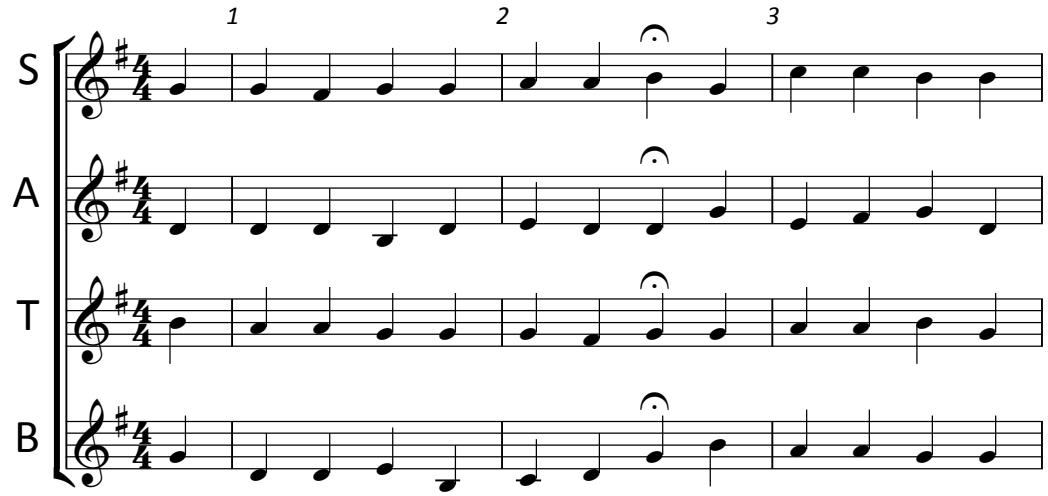
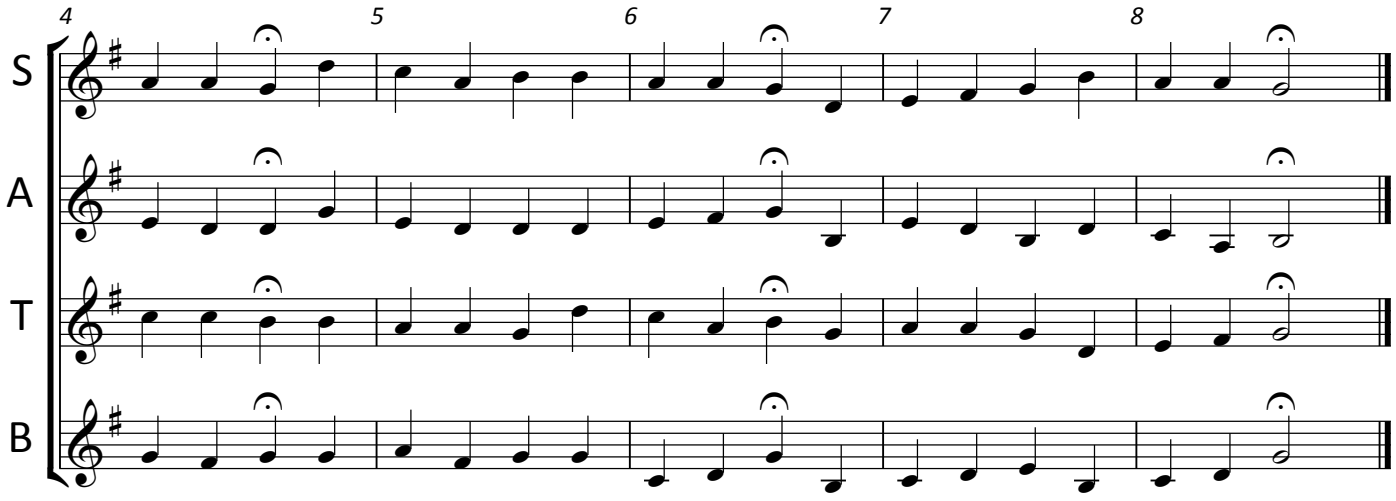
Tallis Canon by Thomas Tallis

(ca. 1560)

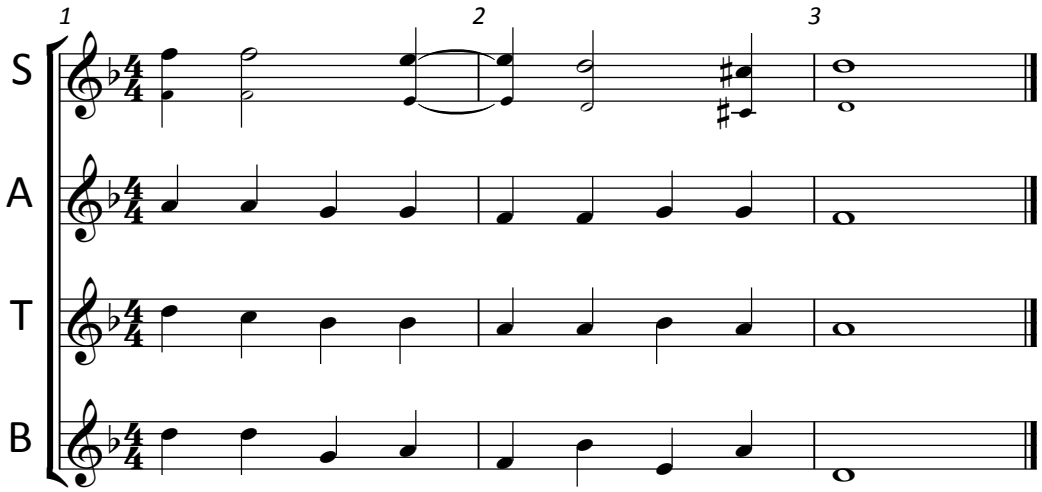




6

Suspensions

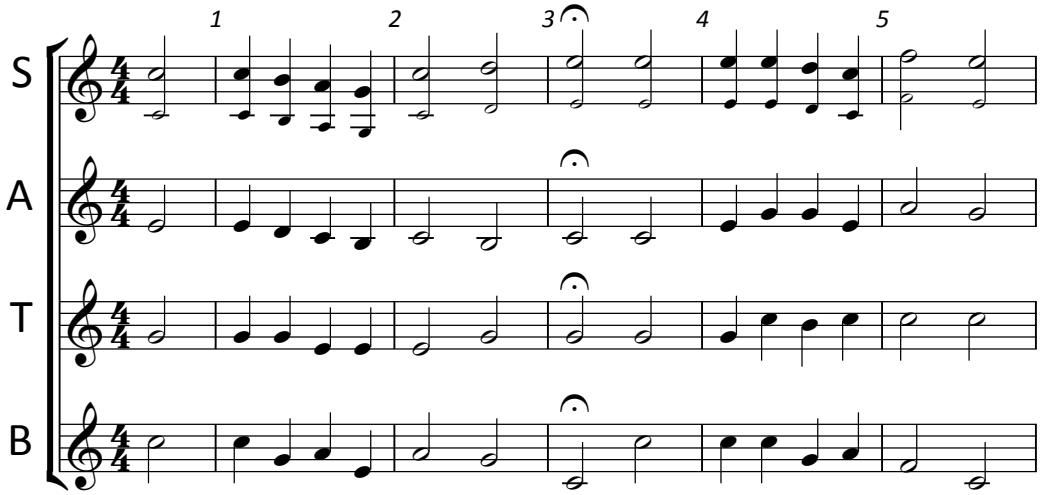
(Preparation
Suspension
Resolution)

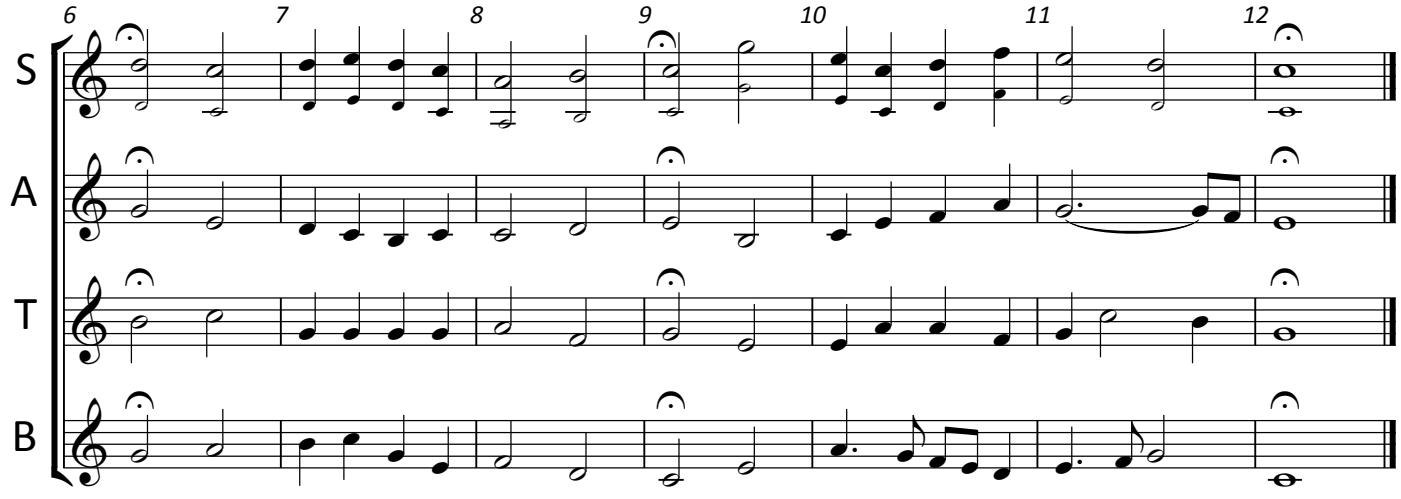


7

Old Hundredth
by
Loys Bourgeois

(1551)

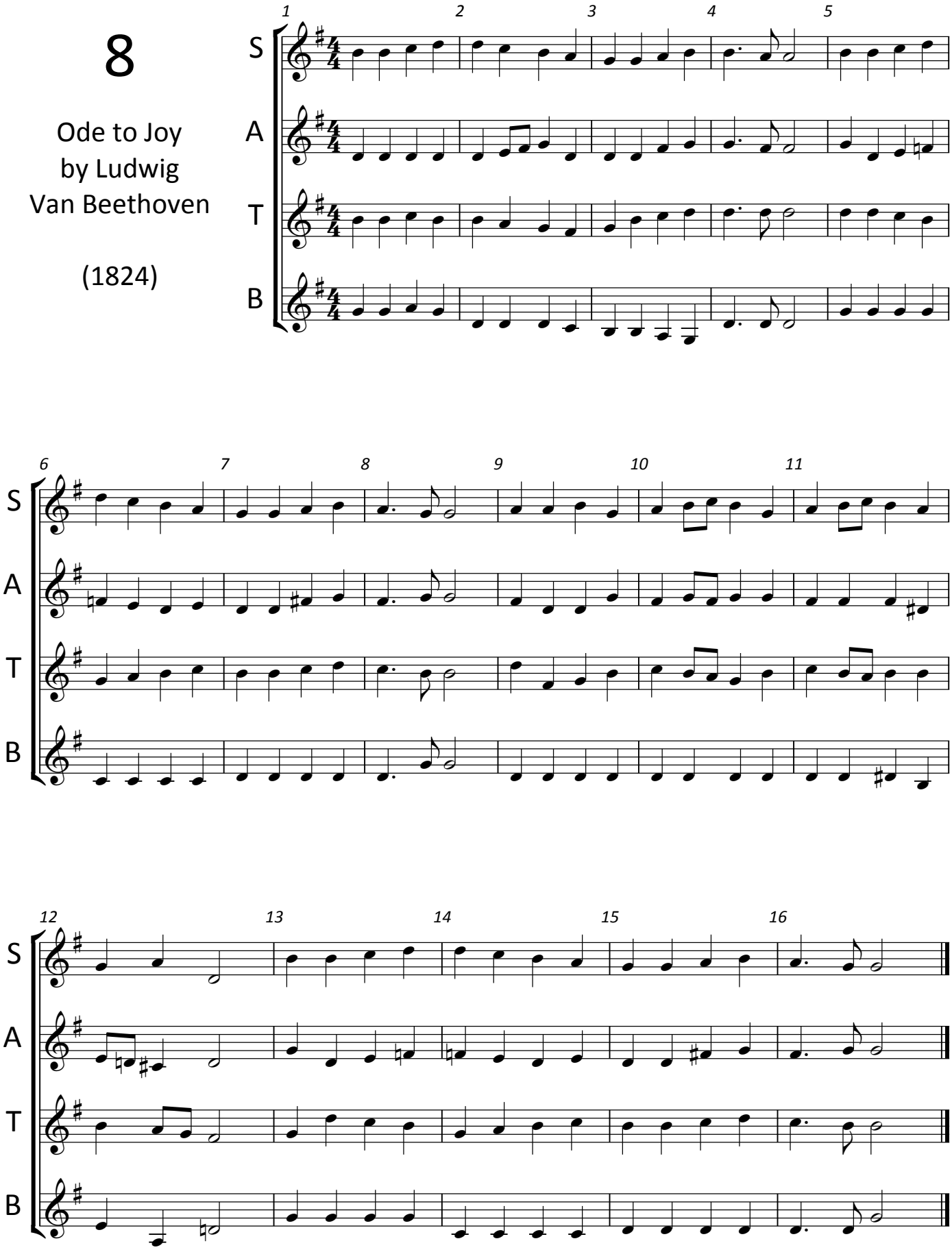




8

Ode to Joy
by Ludwig
Van Beethoven

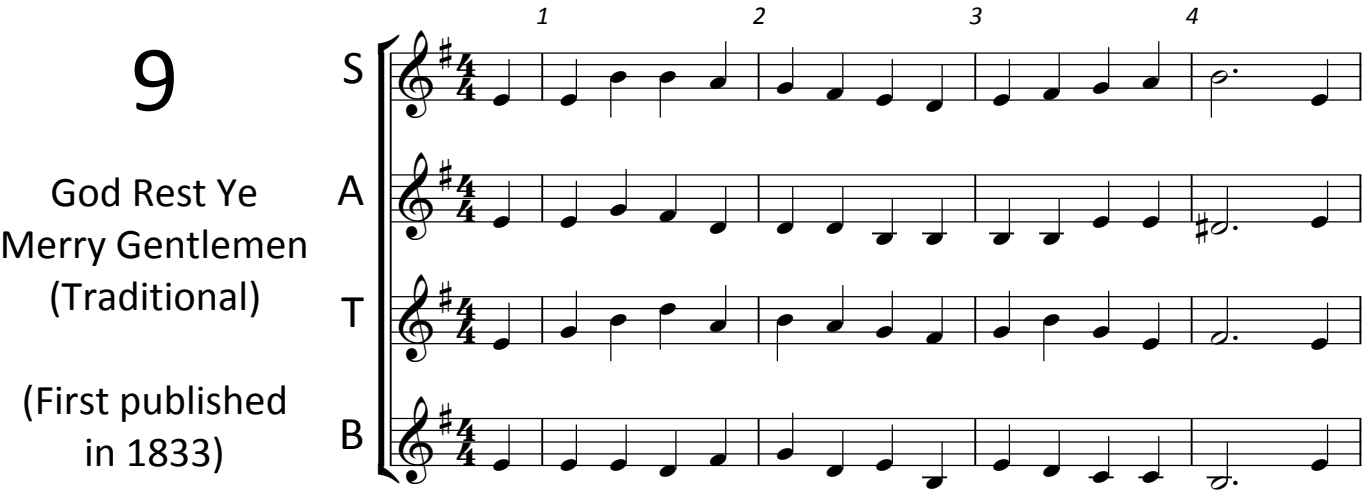
(1824)

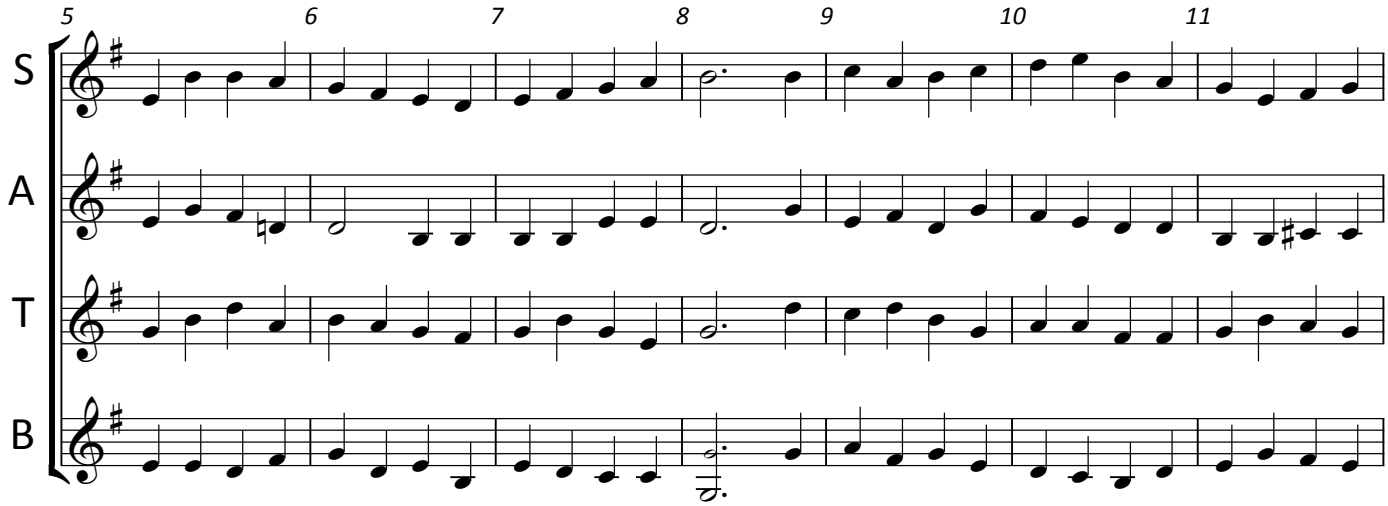


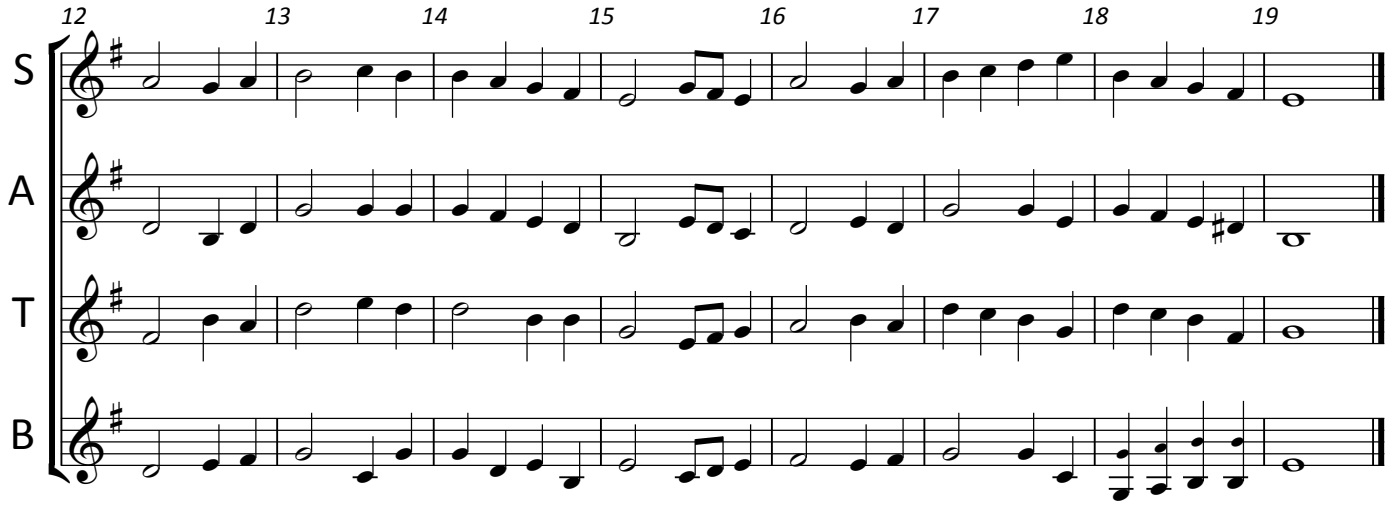
9

God Rest Ye
Merry Gentlemen
(Traditional)

(First published
in 1833)



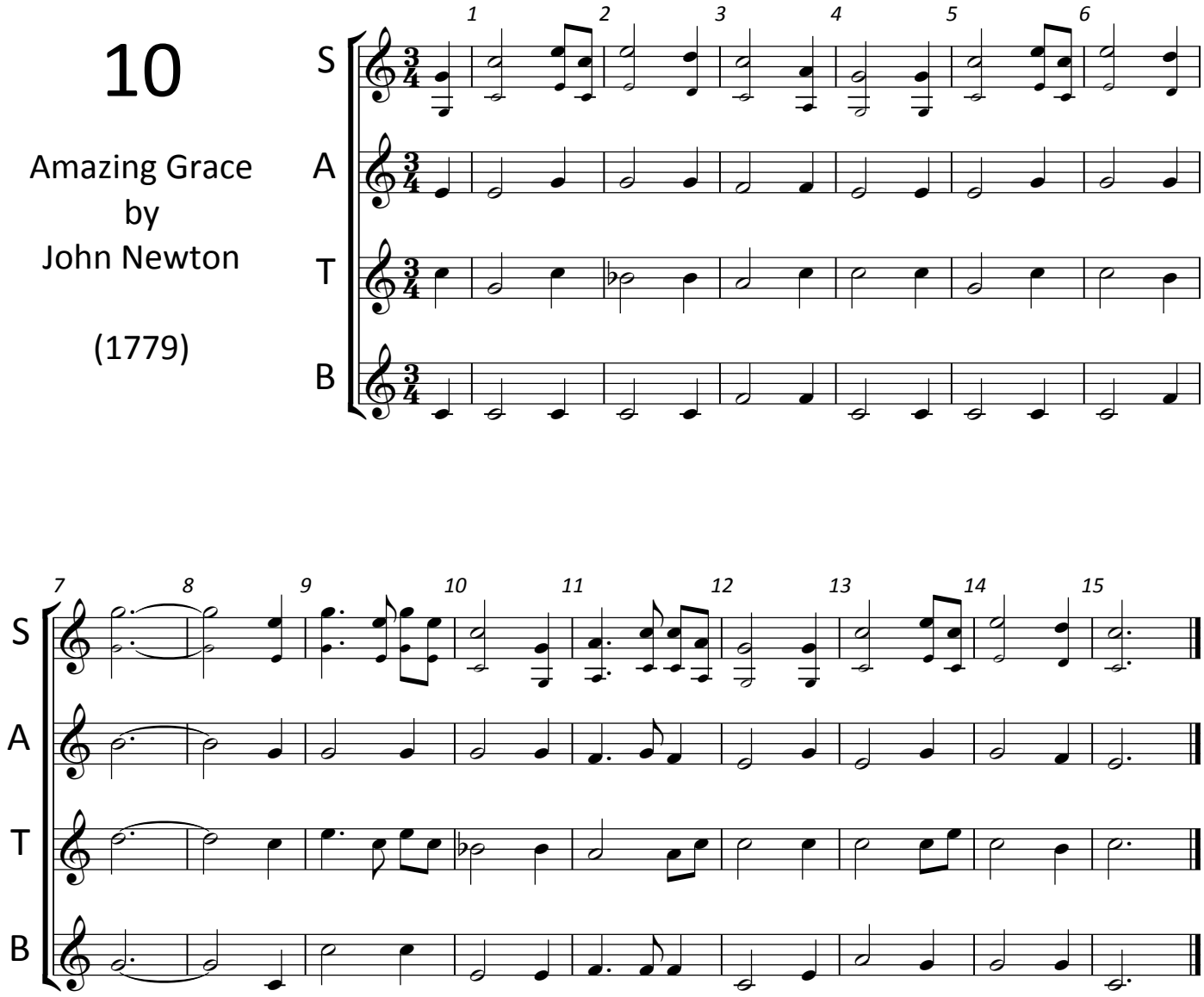




10

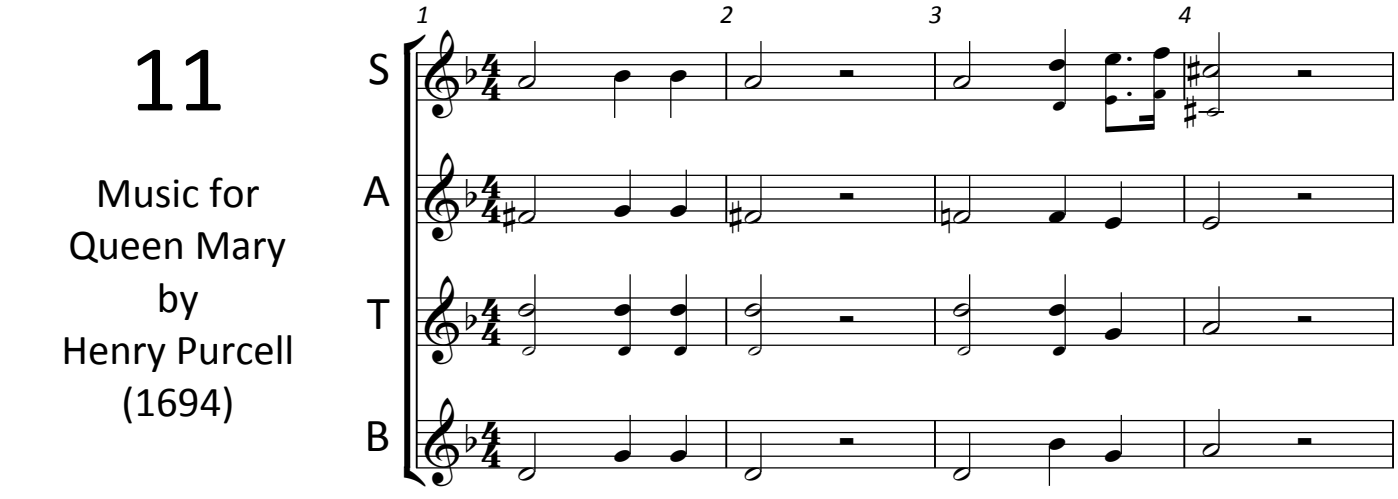
Amazing Grace
by
John Newton

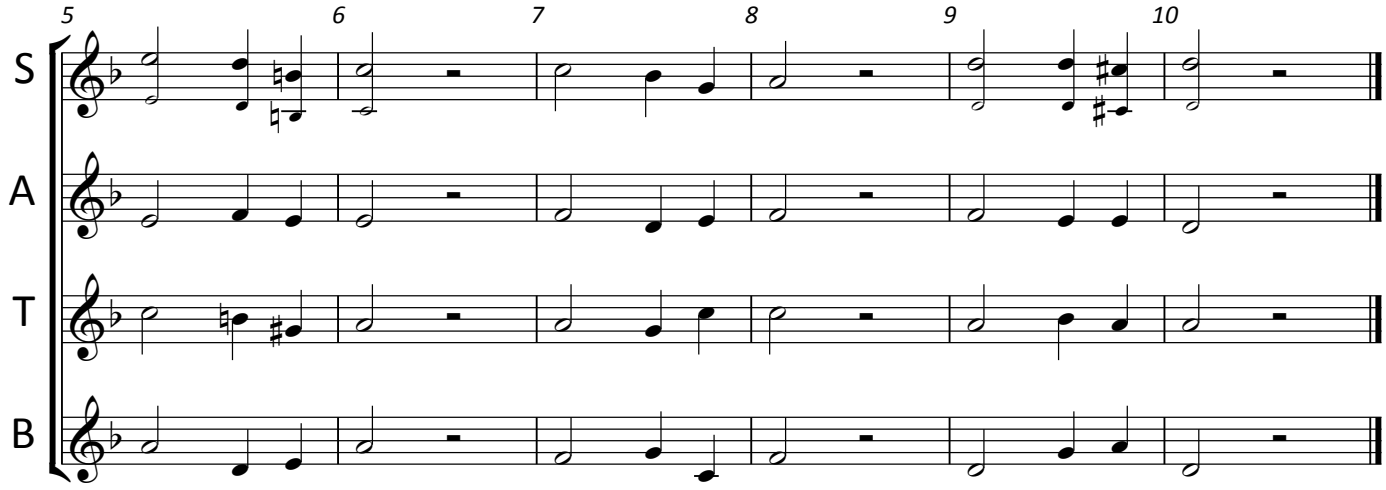
(1779)



11

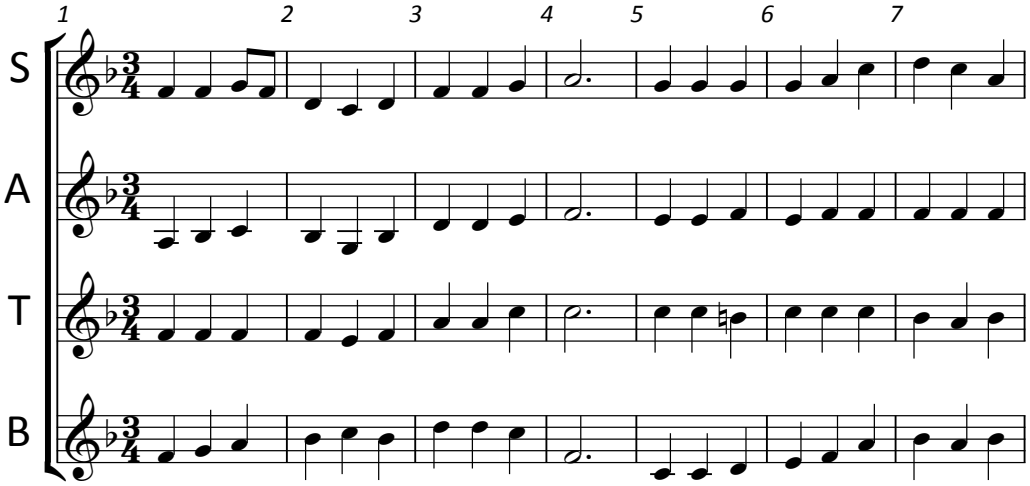
Music for
Queen Mary
by
Henry Purcell
(1694)

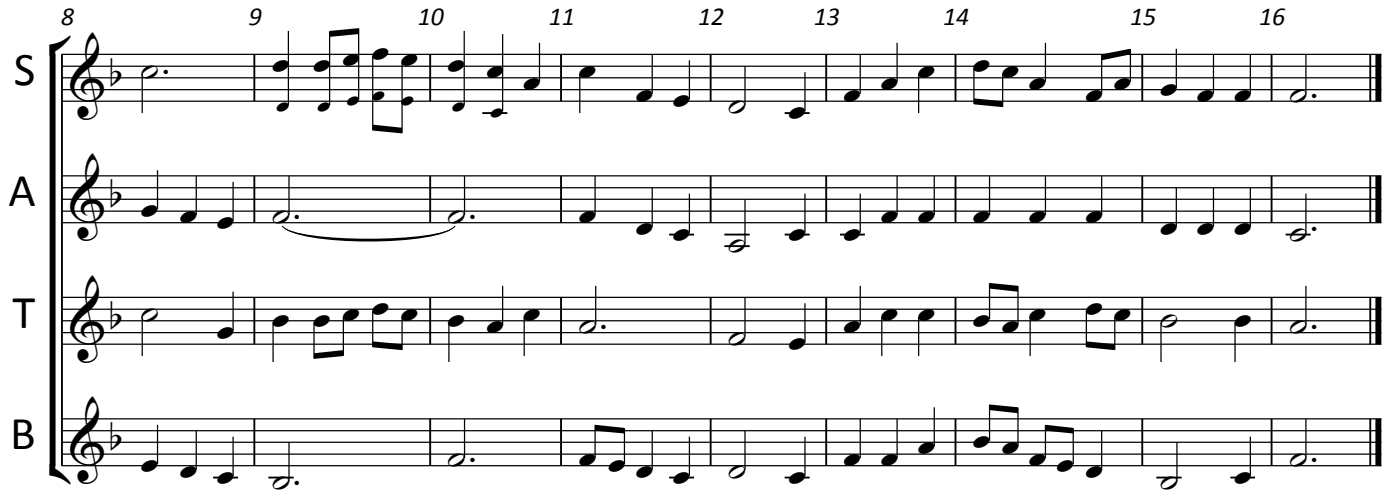




12

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

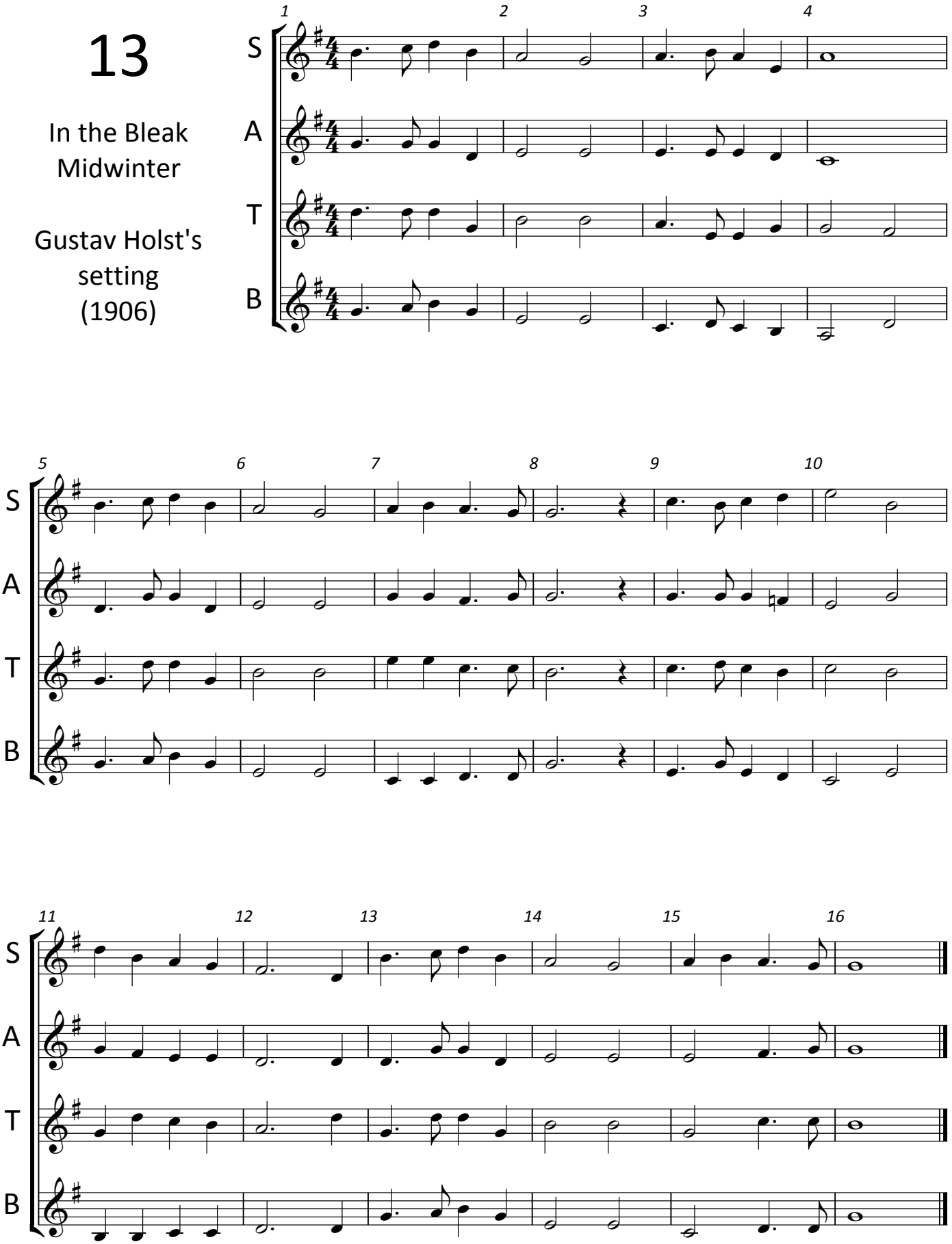




13

In the Bleak Midwinter

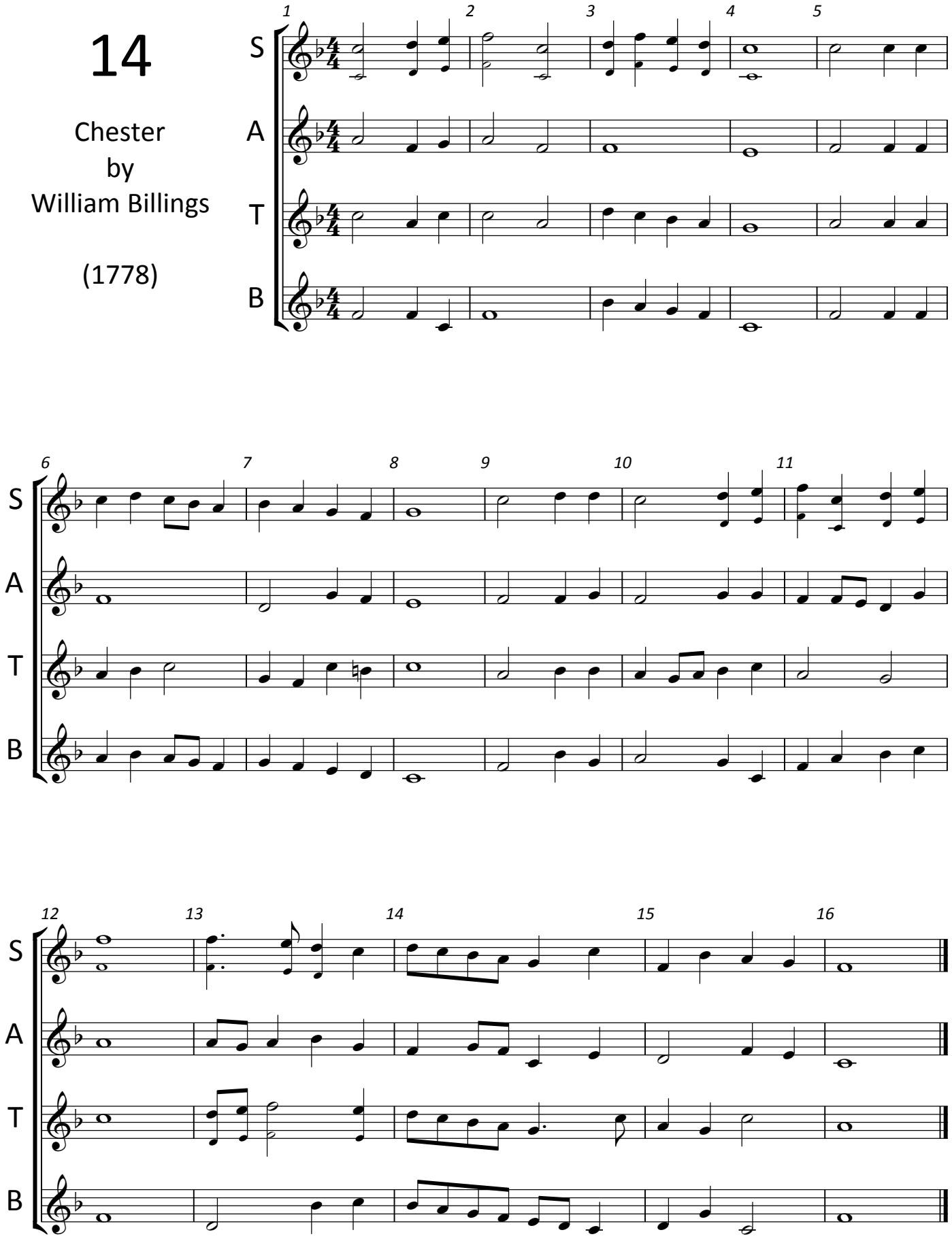
Gustav Holst's setting (1906)



14

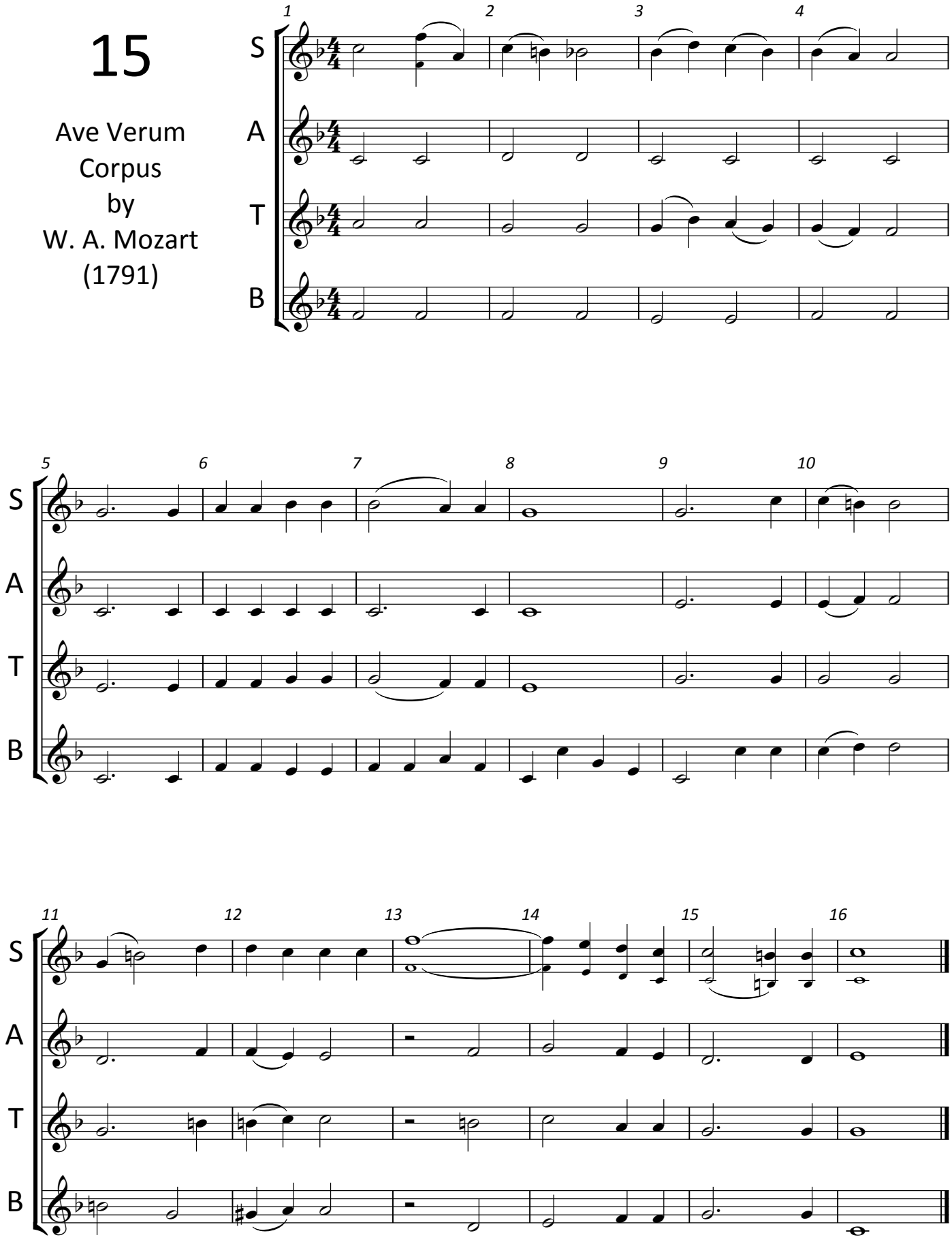
Chester
by
William Billings

(1778)



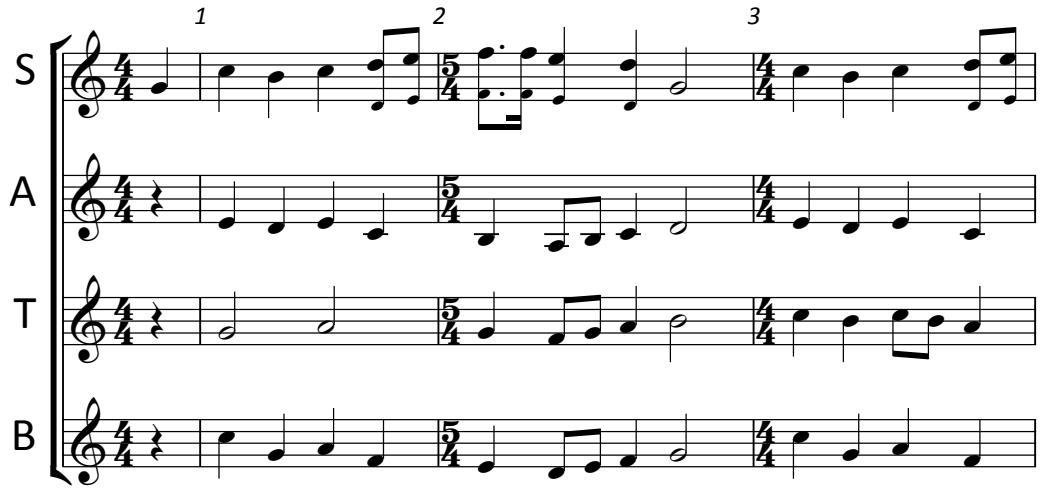
15

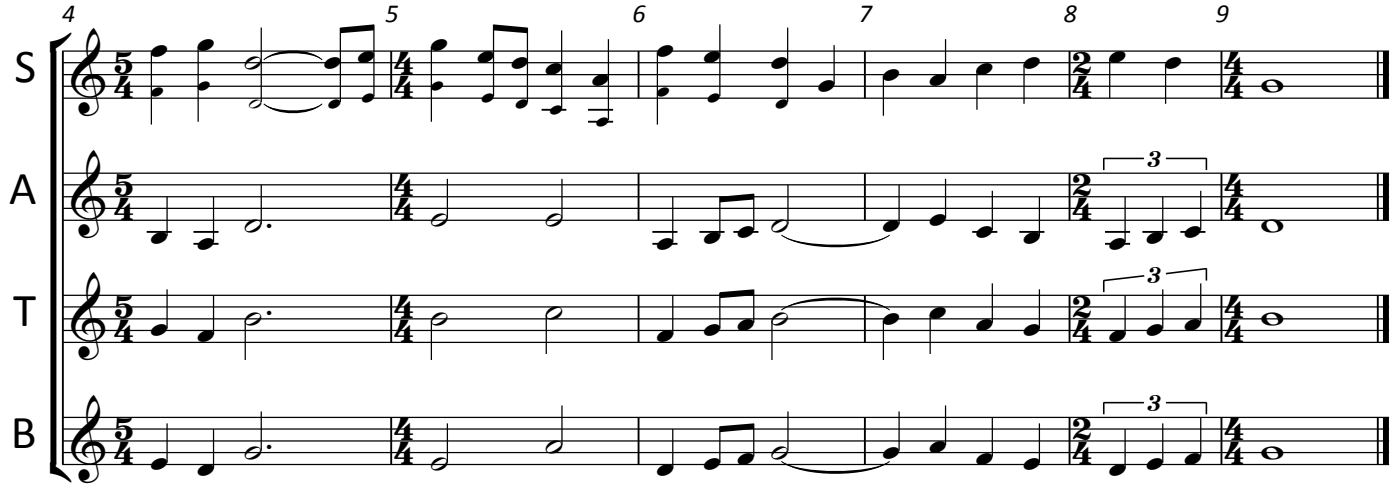
Ave Verum
Corpus
by
W. A. Mozart
(1791)



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.

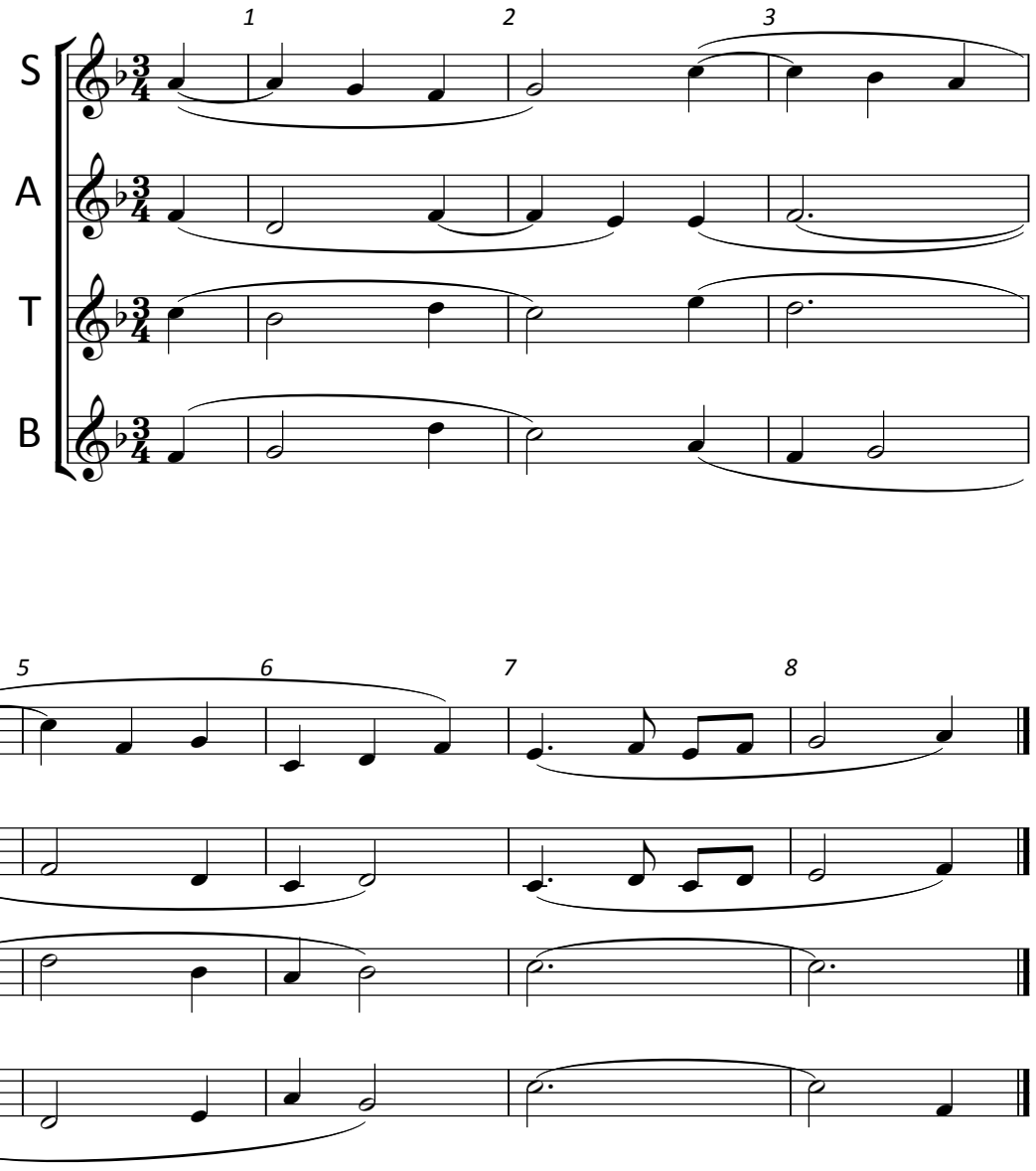
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

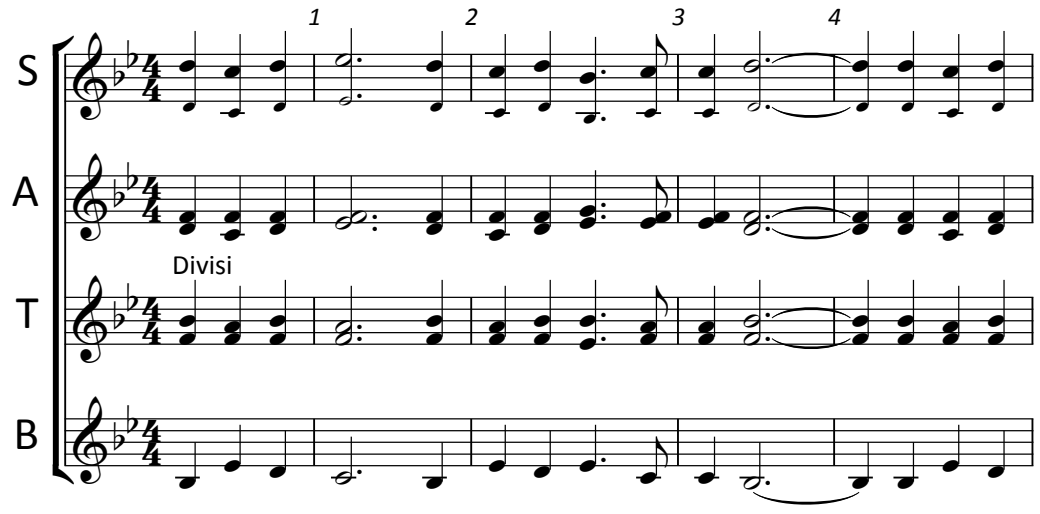
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

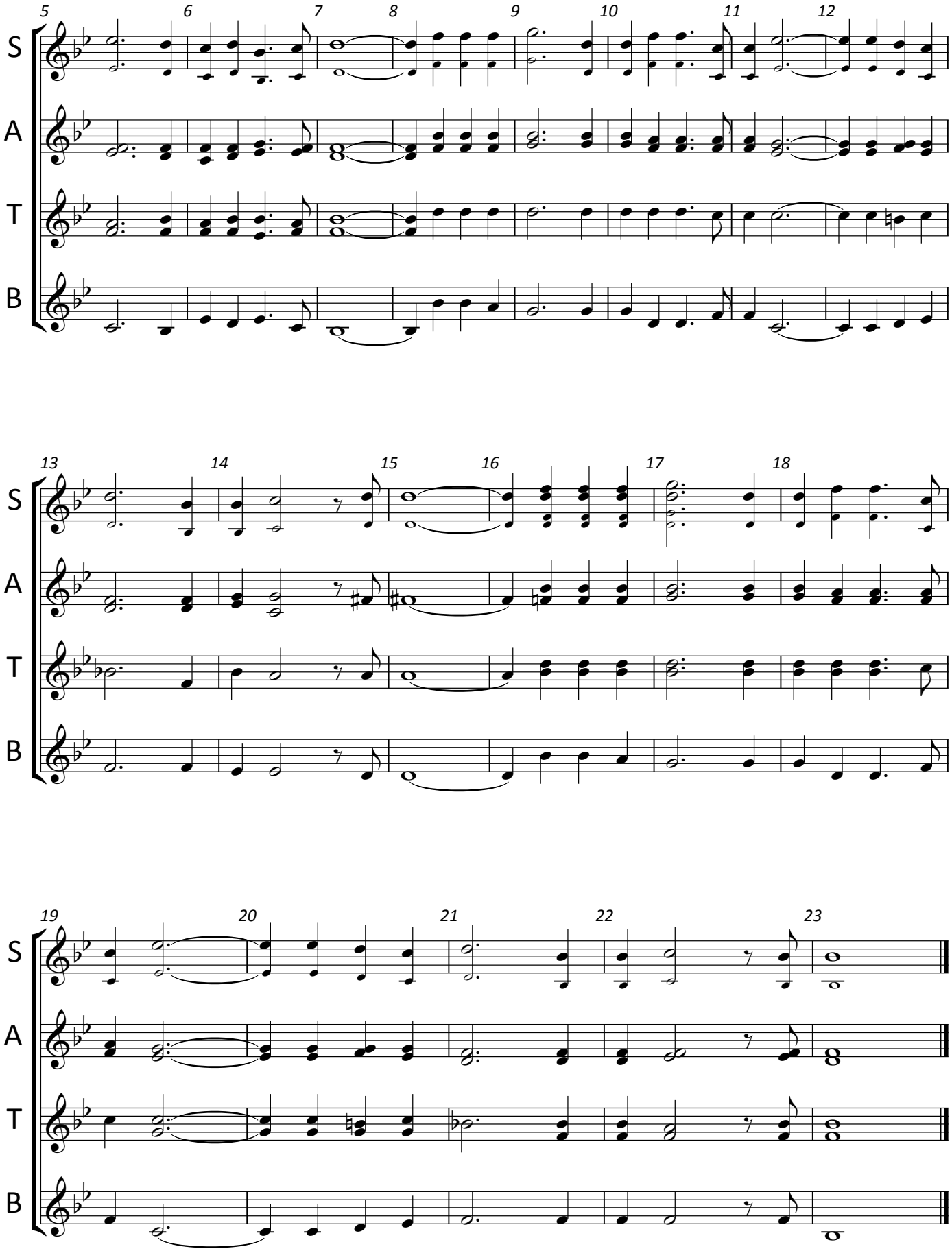


18

Finlandia
by
Jean Sibelius

(1900)

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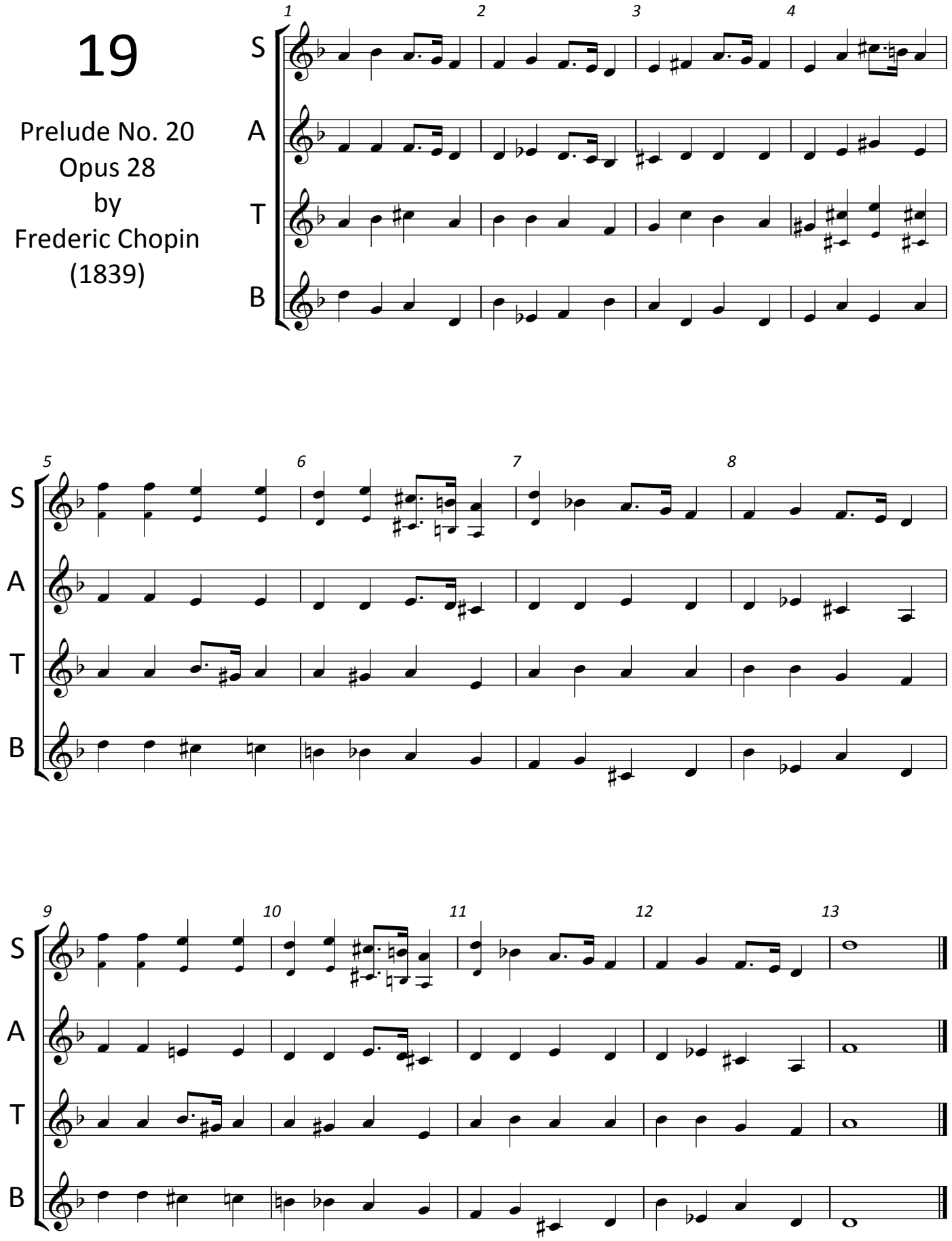
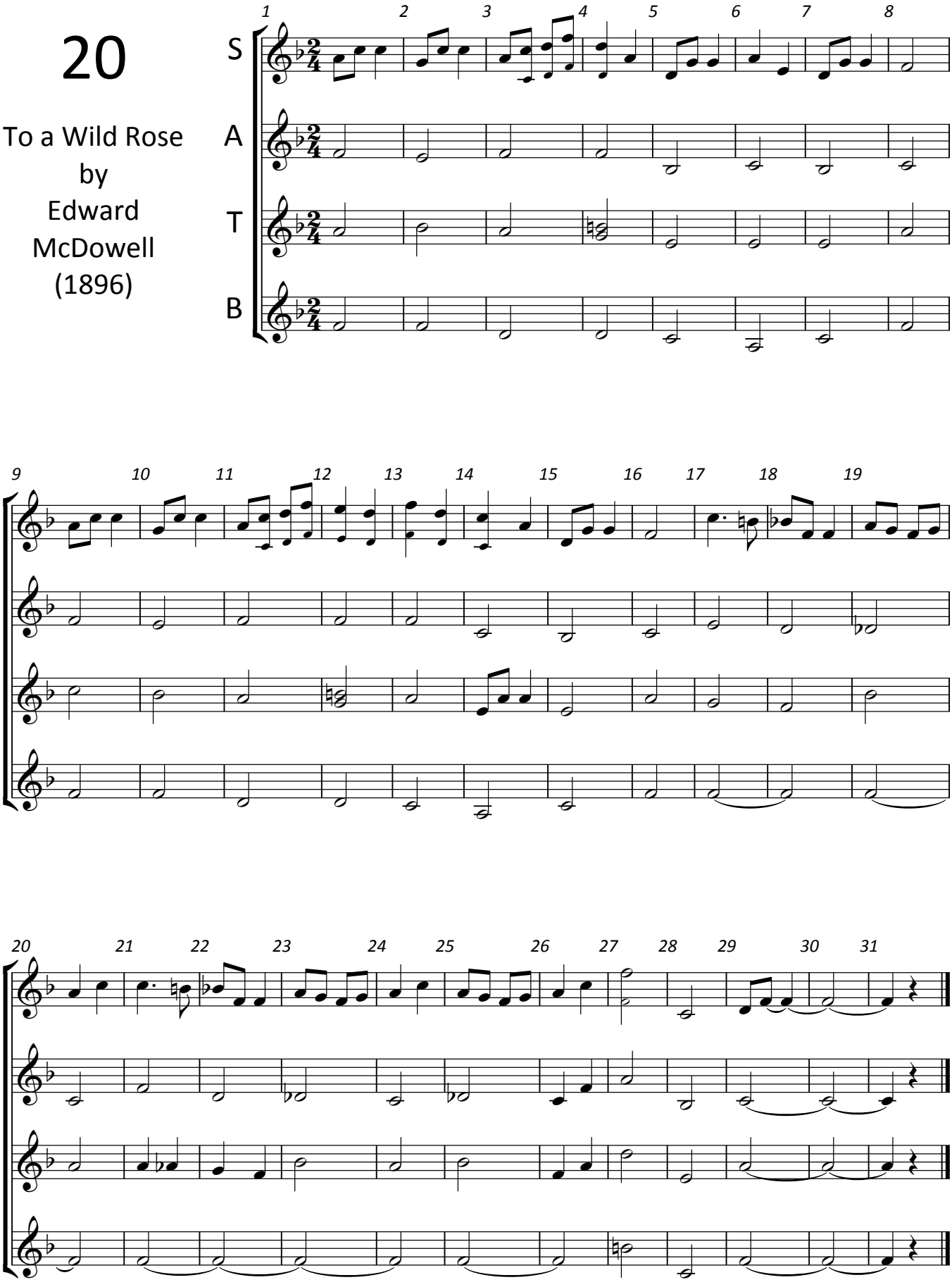
19

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



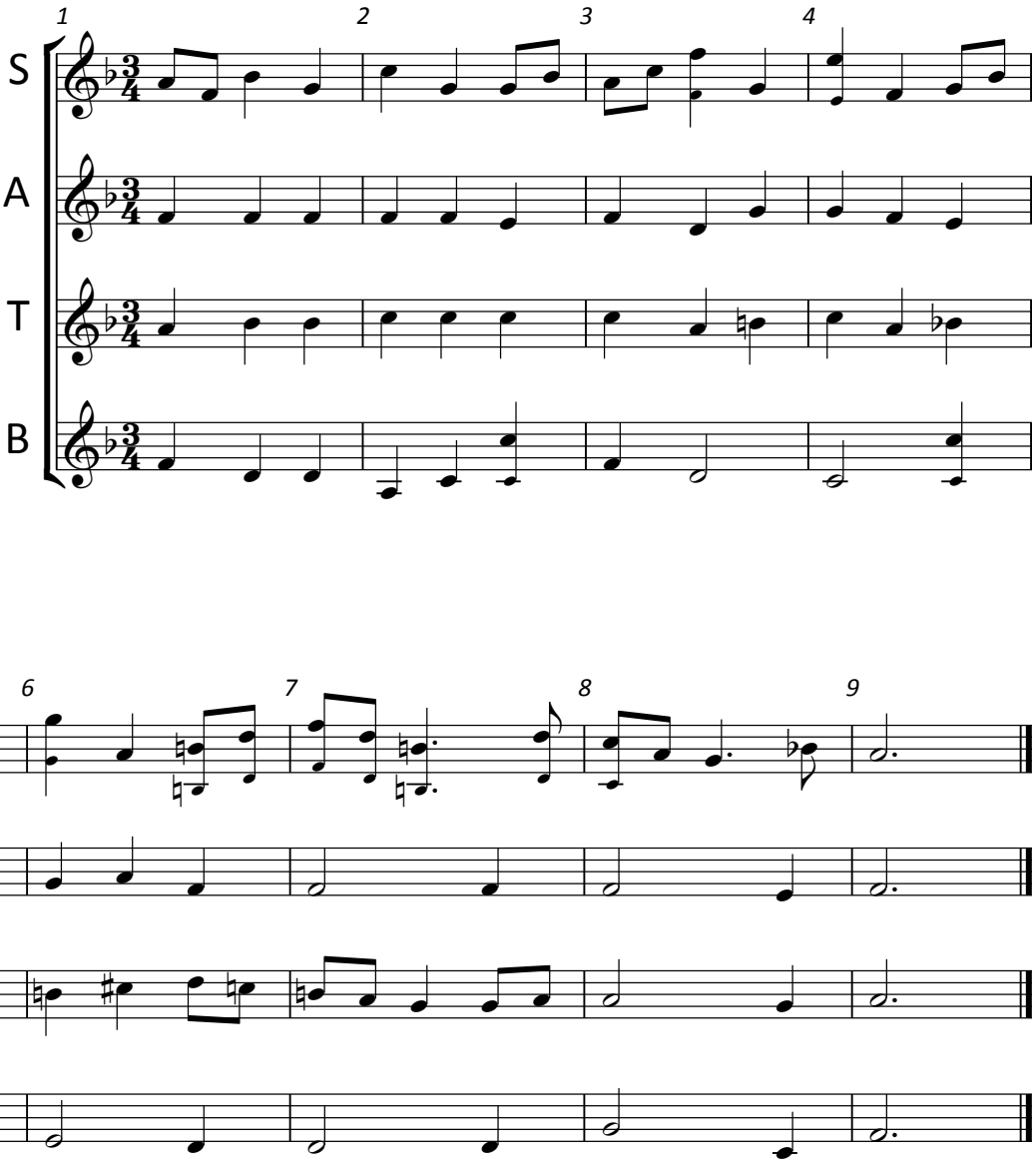
20

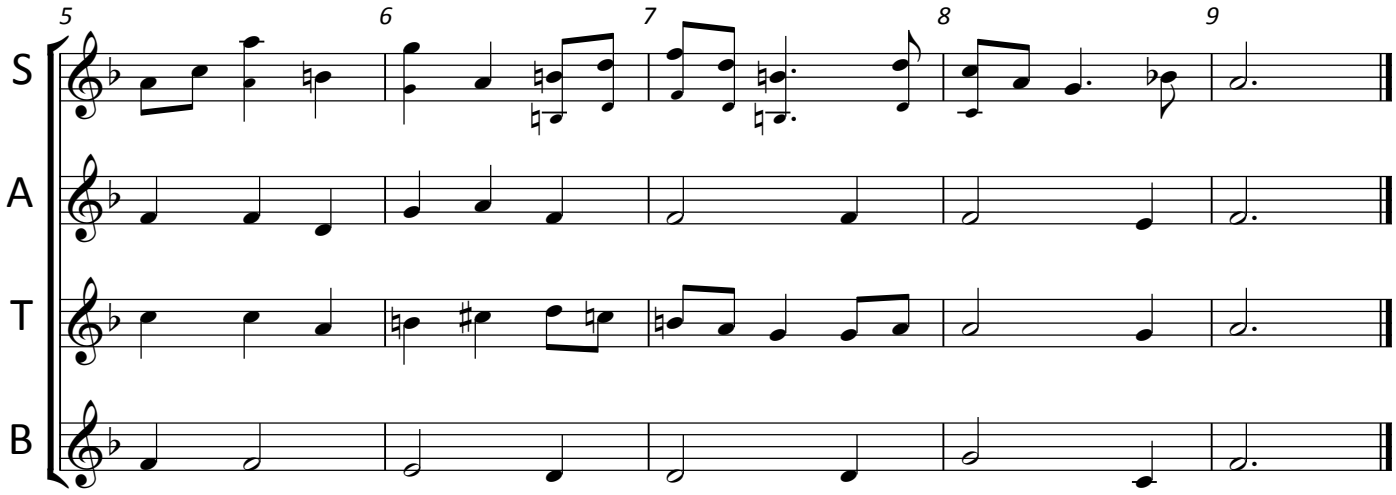
To a Wild Rose
by
Edward
McDowell
(1896)



21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

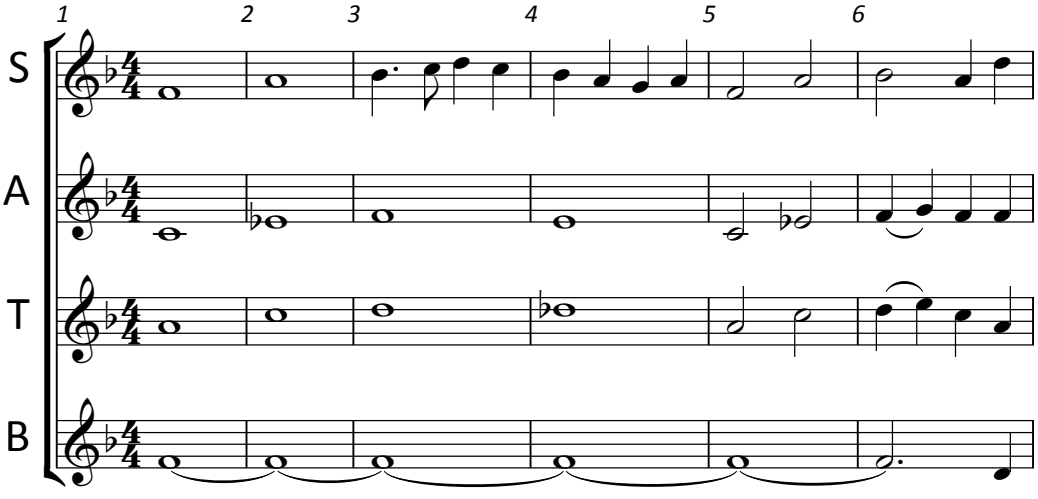


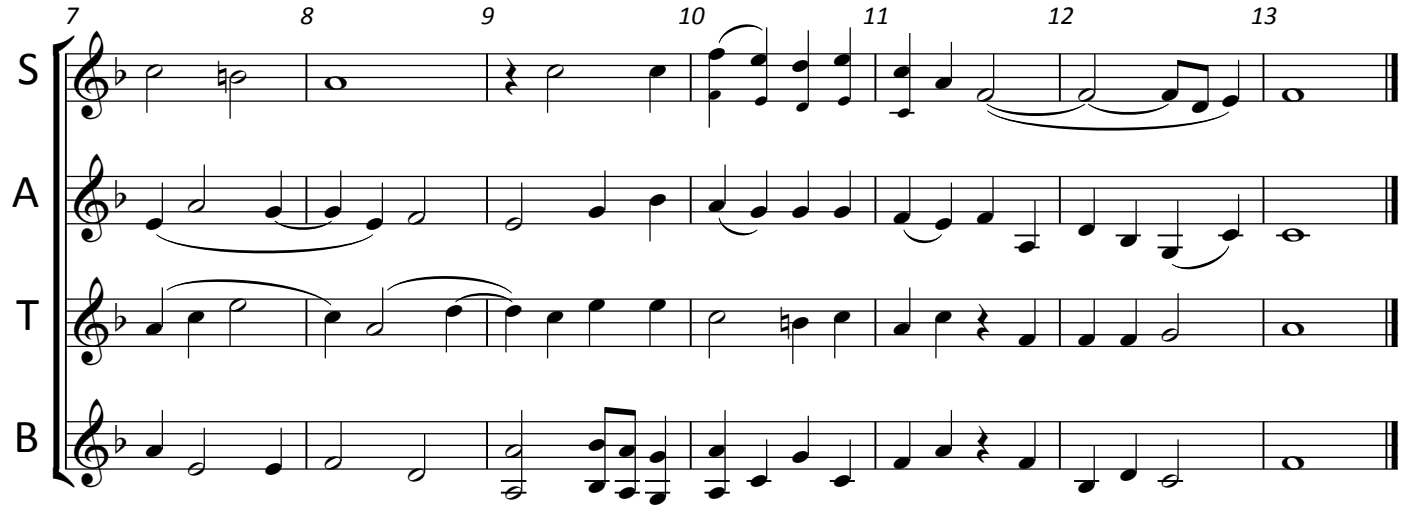


22

Blessed are They
That Mourn
by
Johannes Brahms

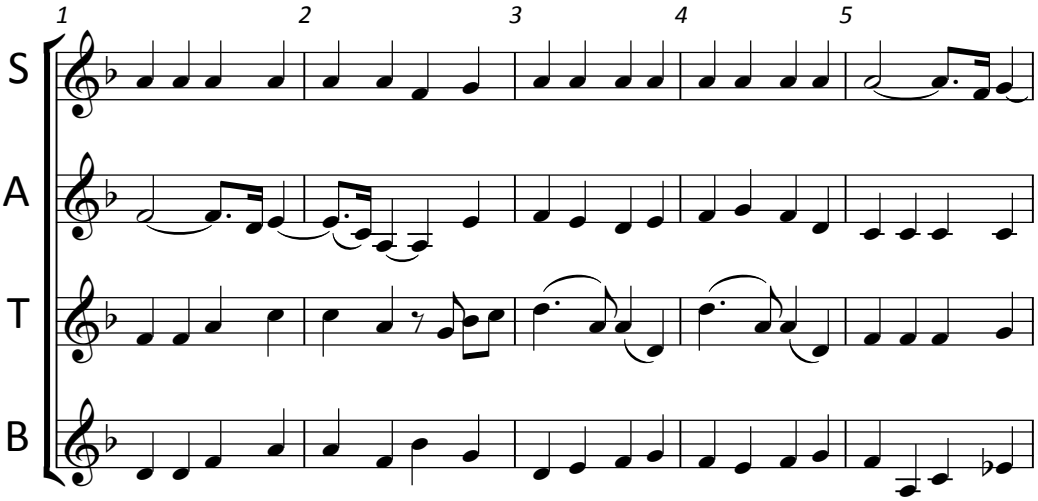
(1868)

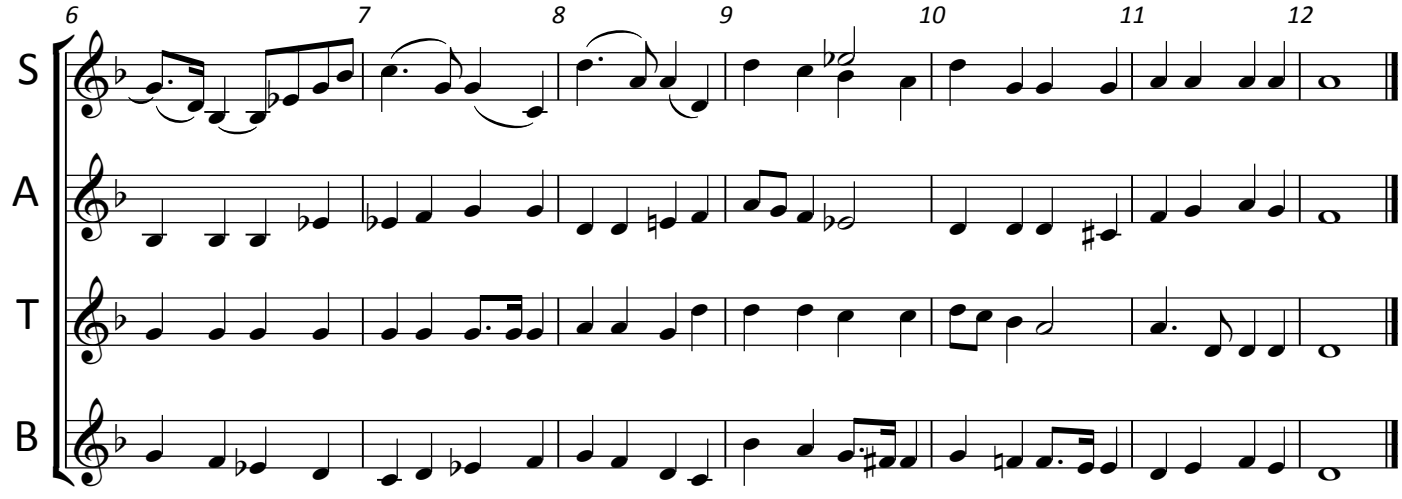




23

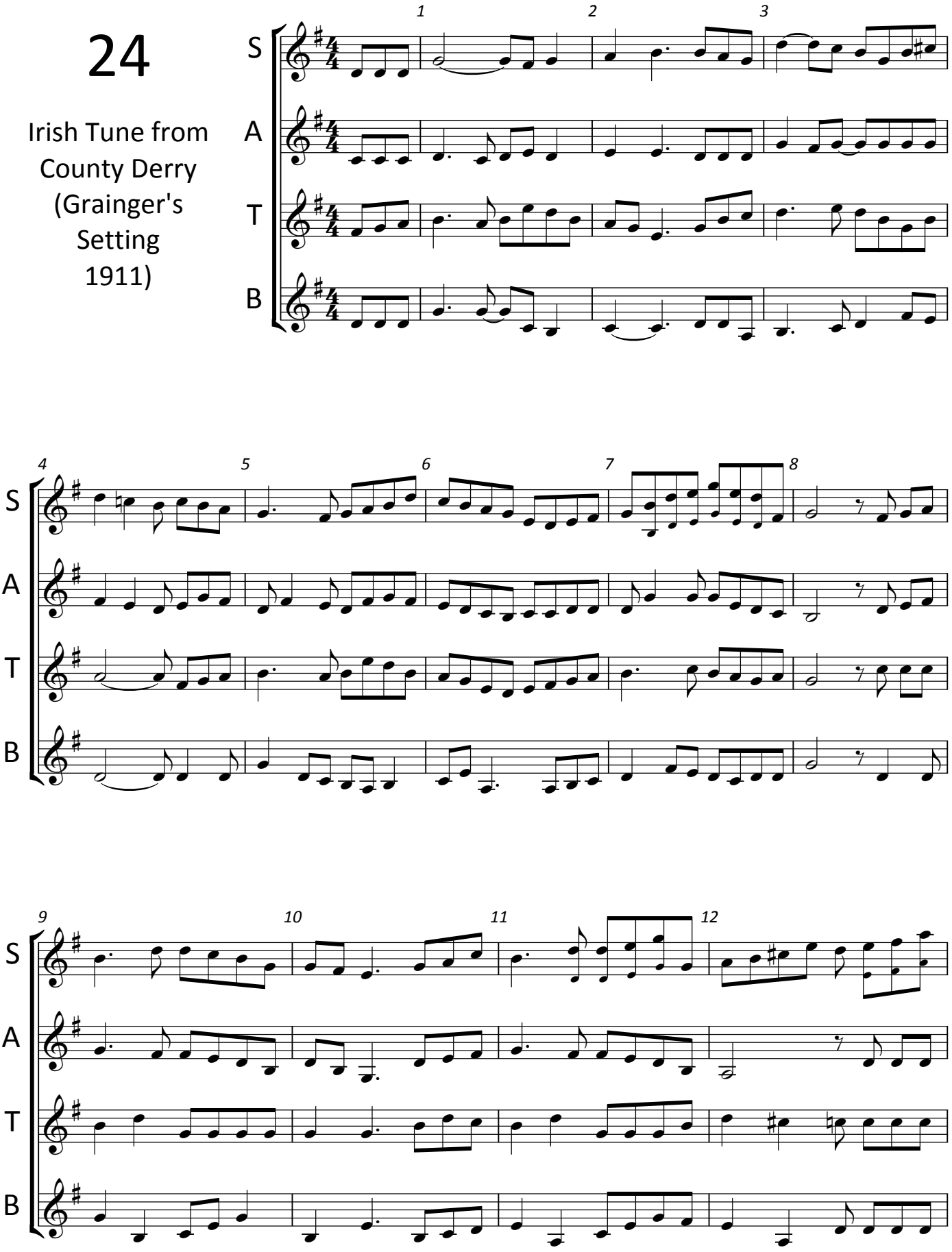
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

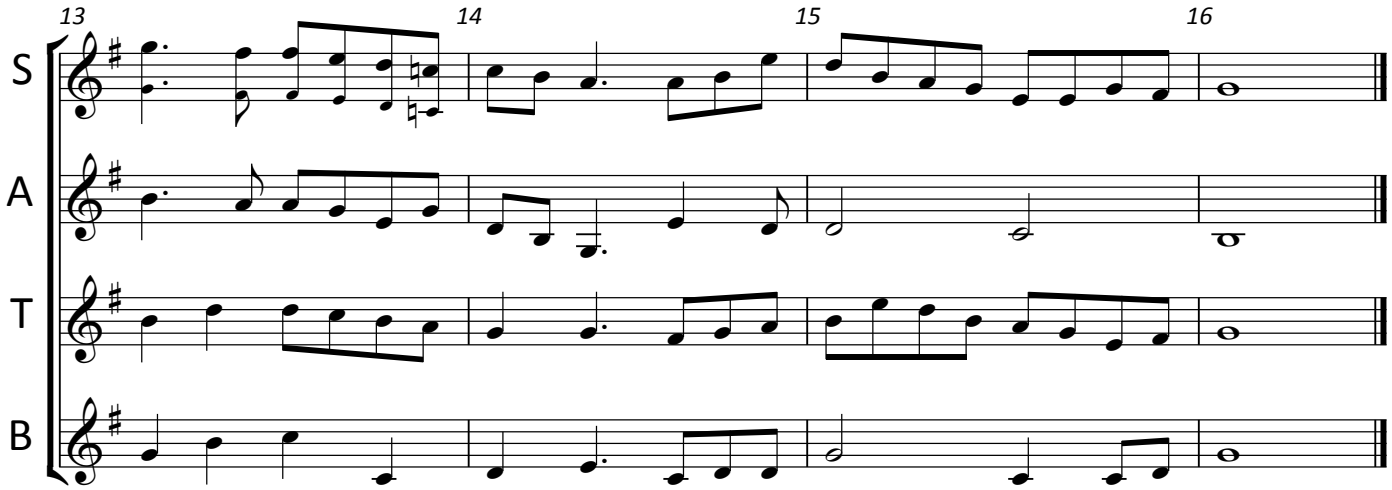




24

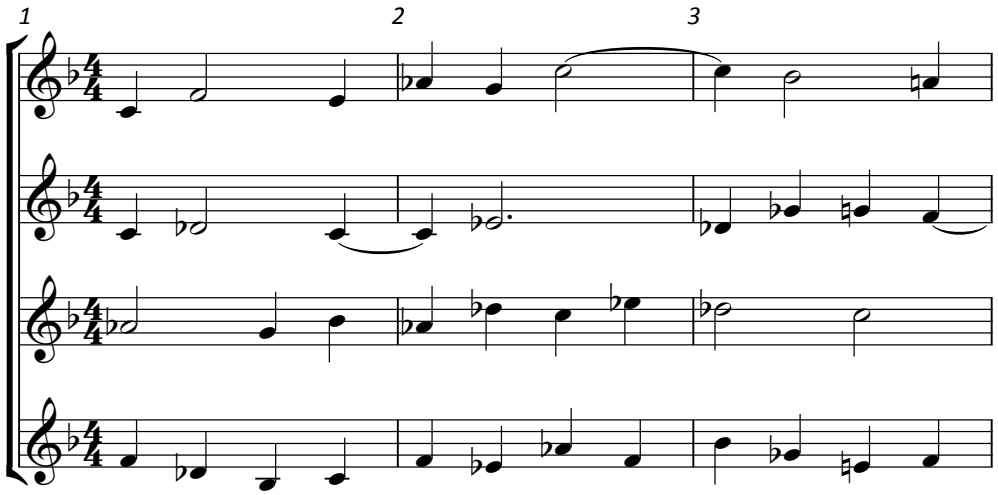
Irish Tune from County Derry (Grainger's Setting 1911)

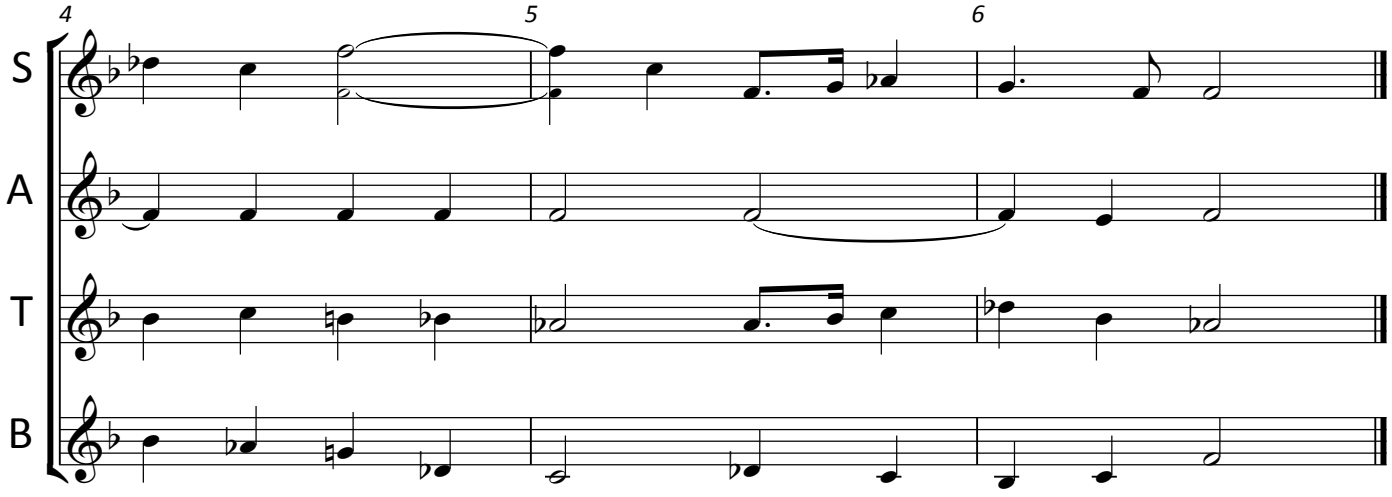




25

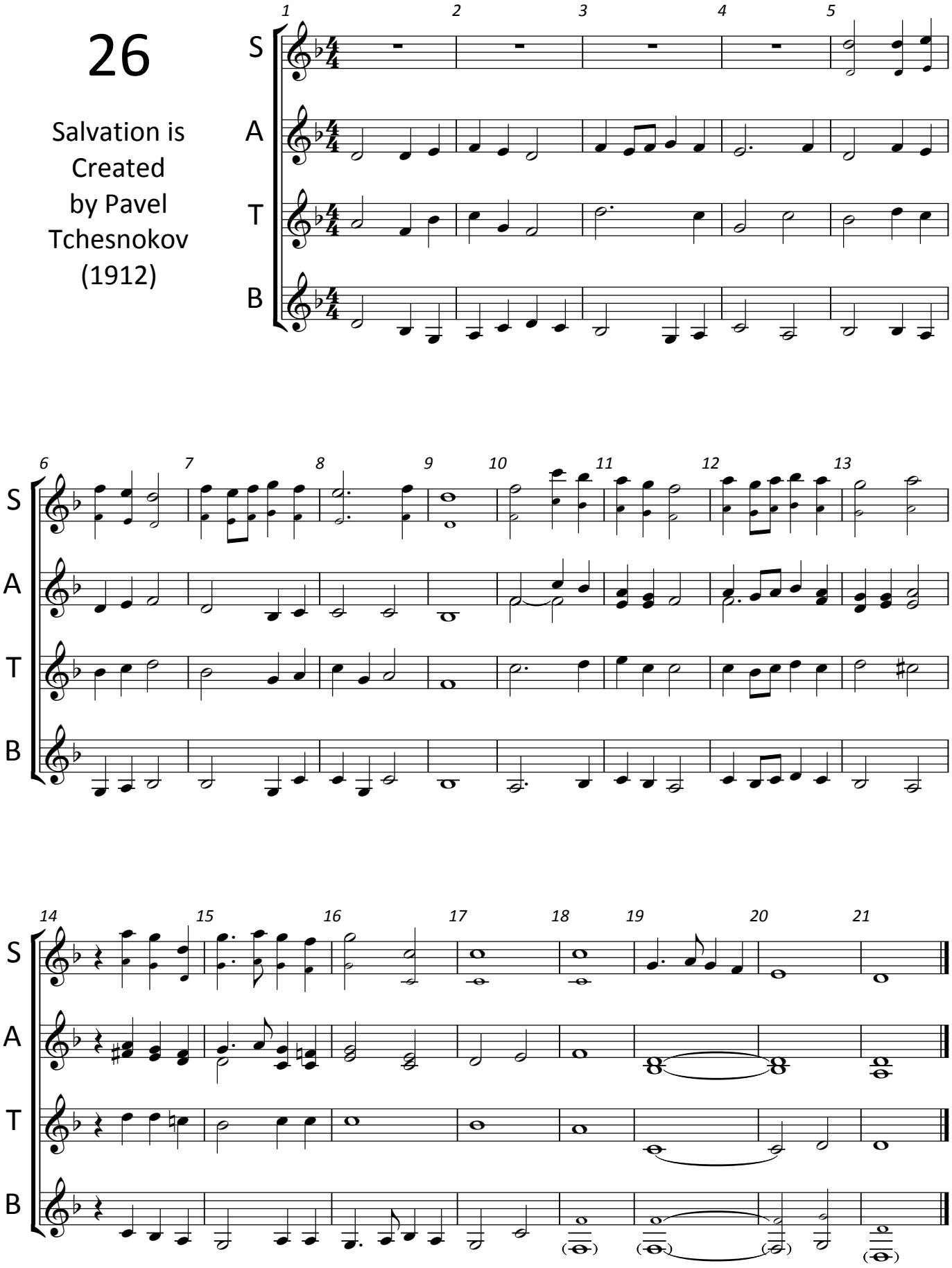
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





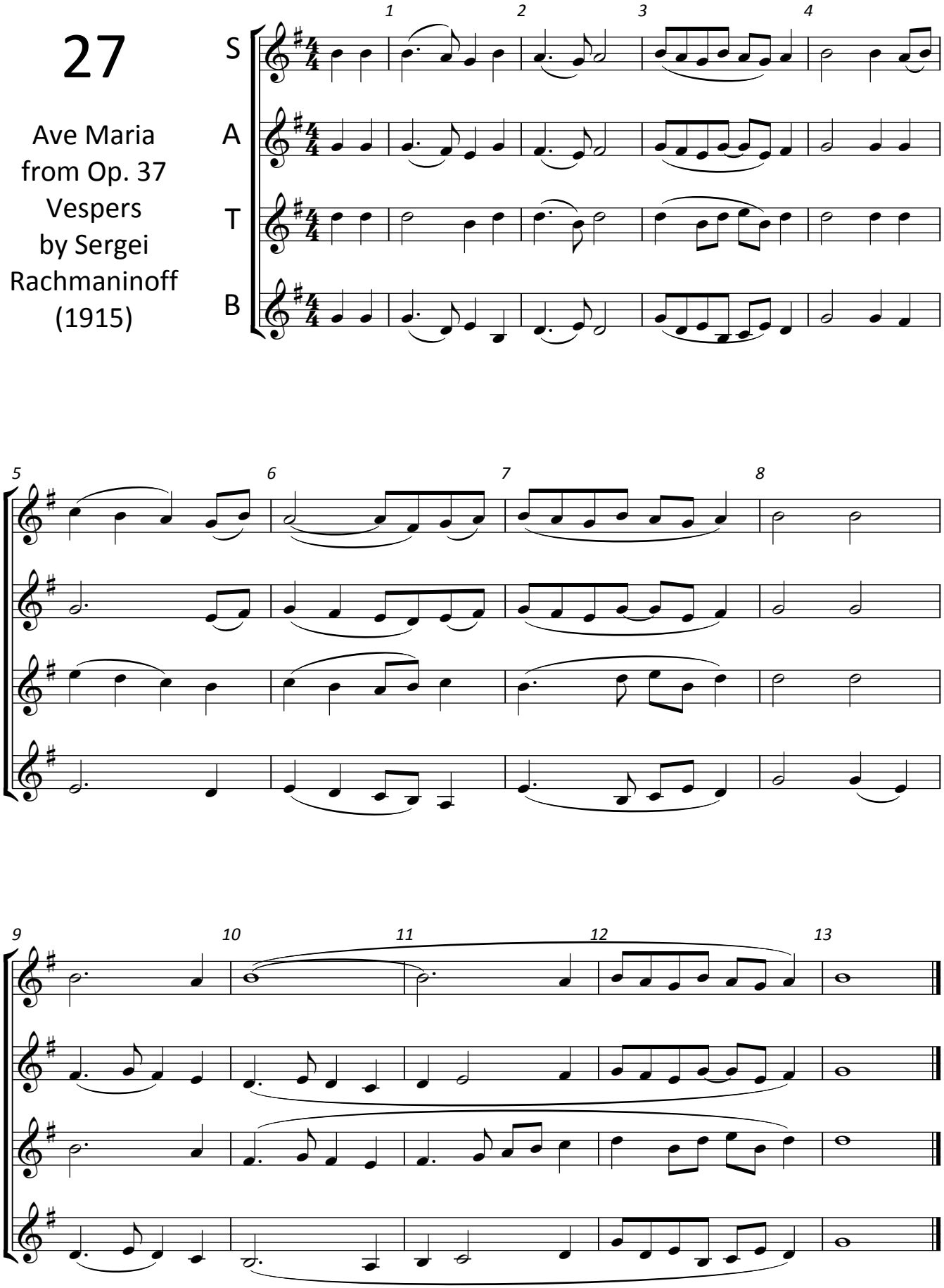
26

Salvation is Created by Pavel Tchesnokov (1912)



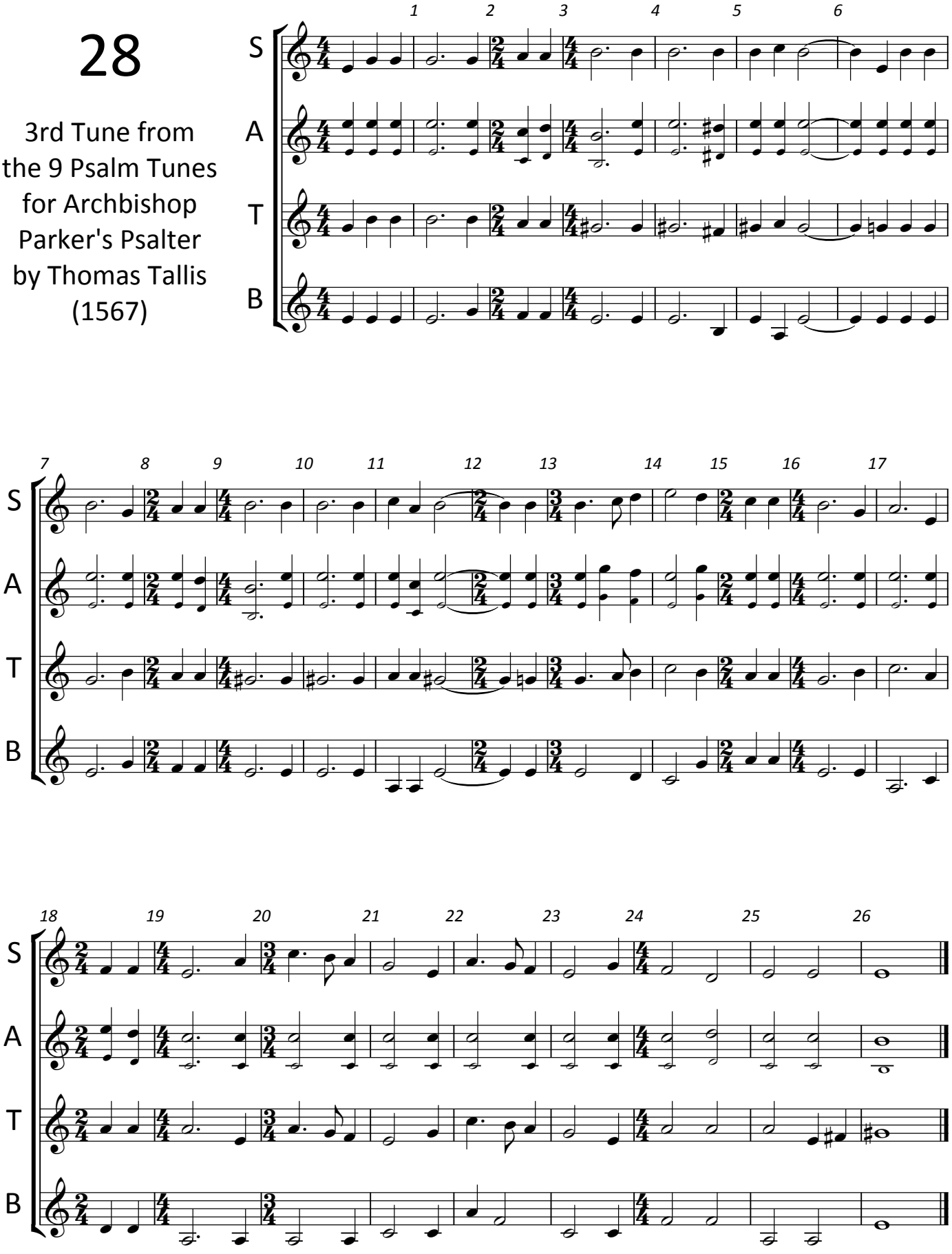
27

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



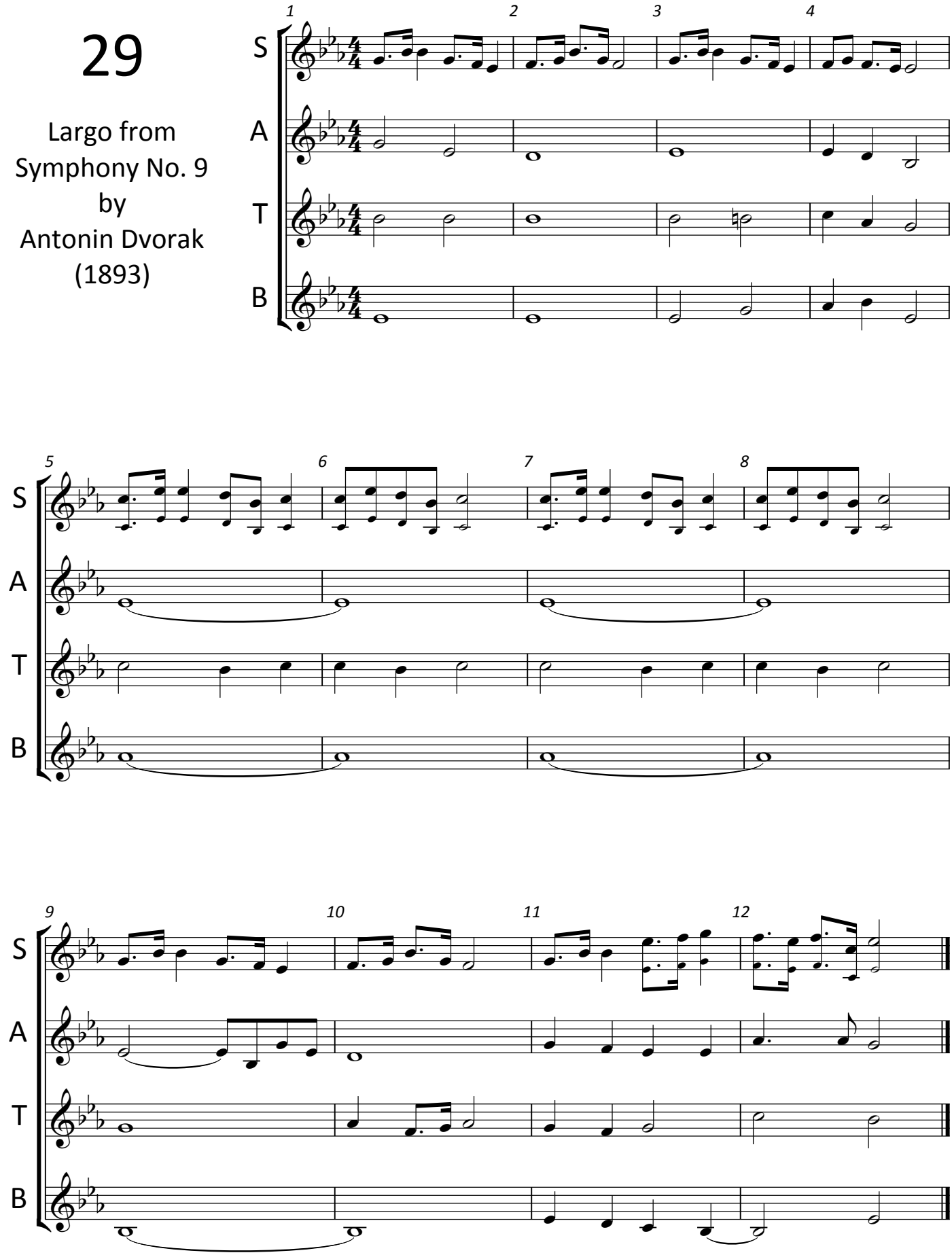
28

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



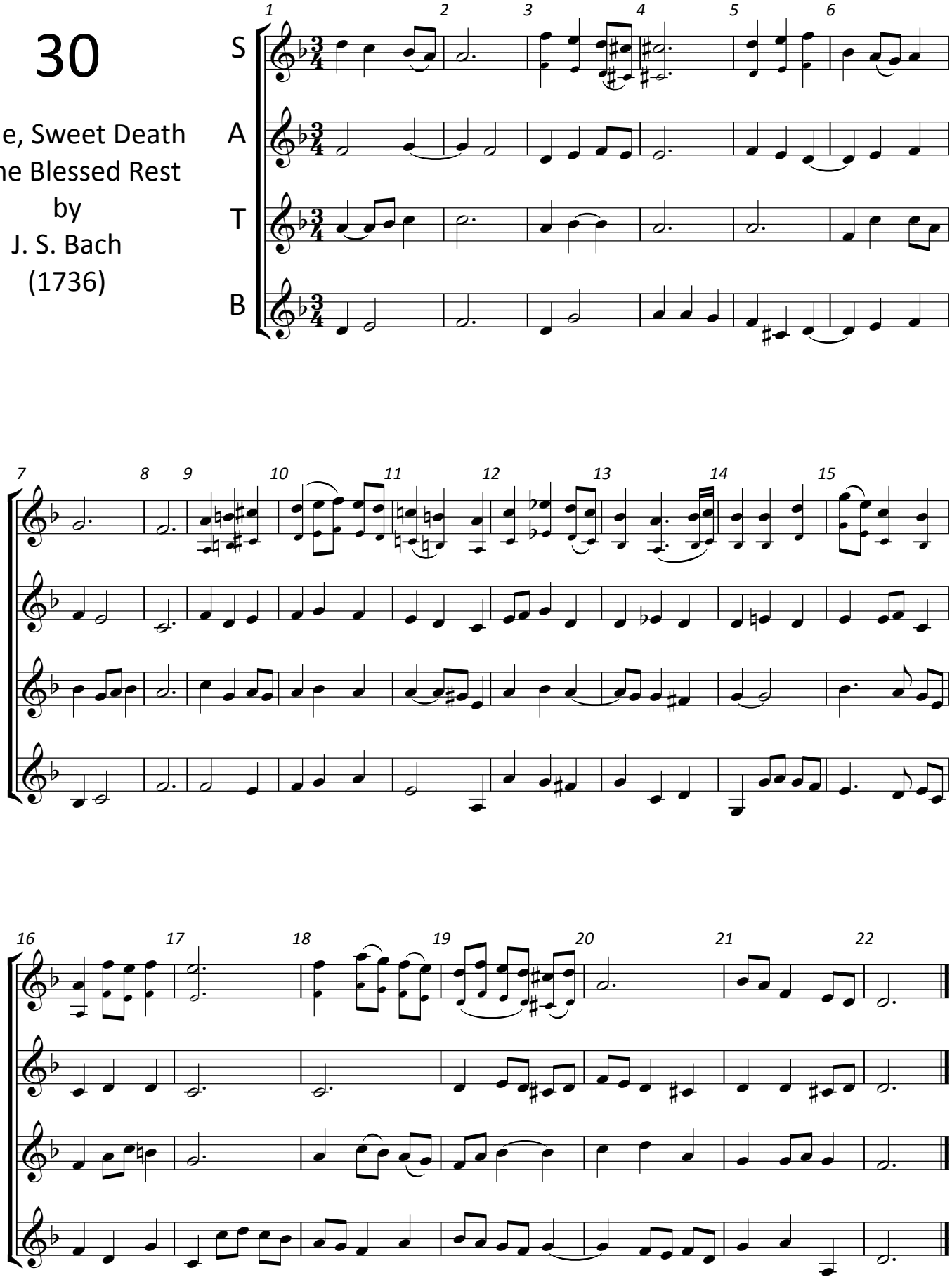
29

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



30

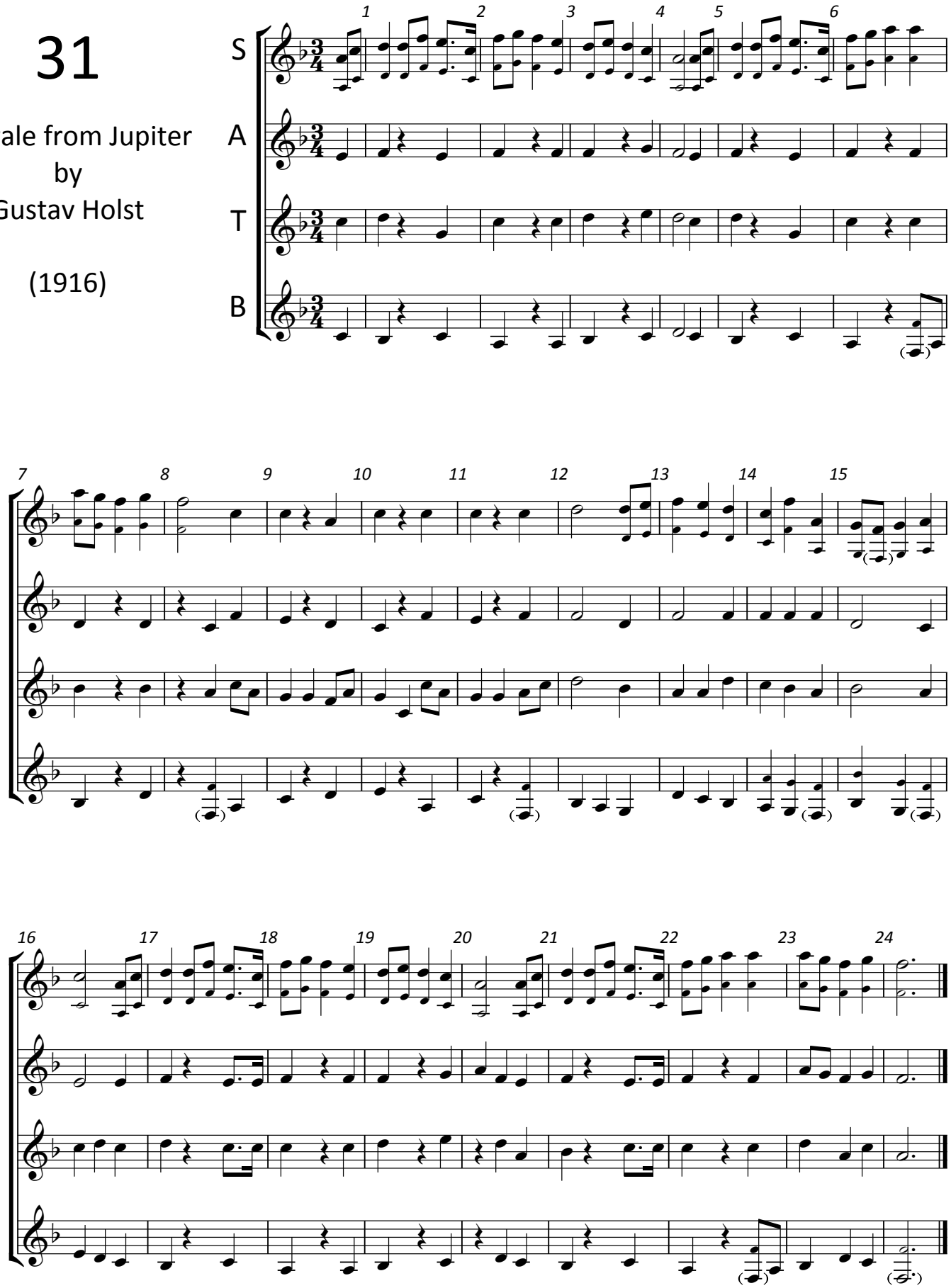
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

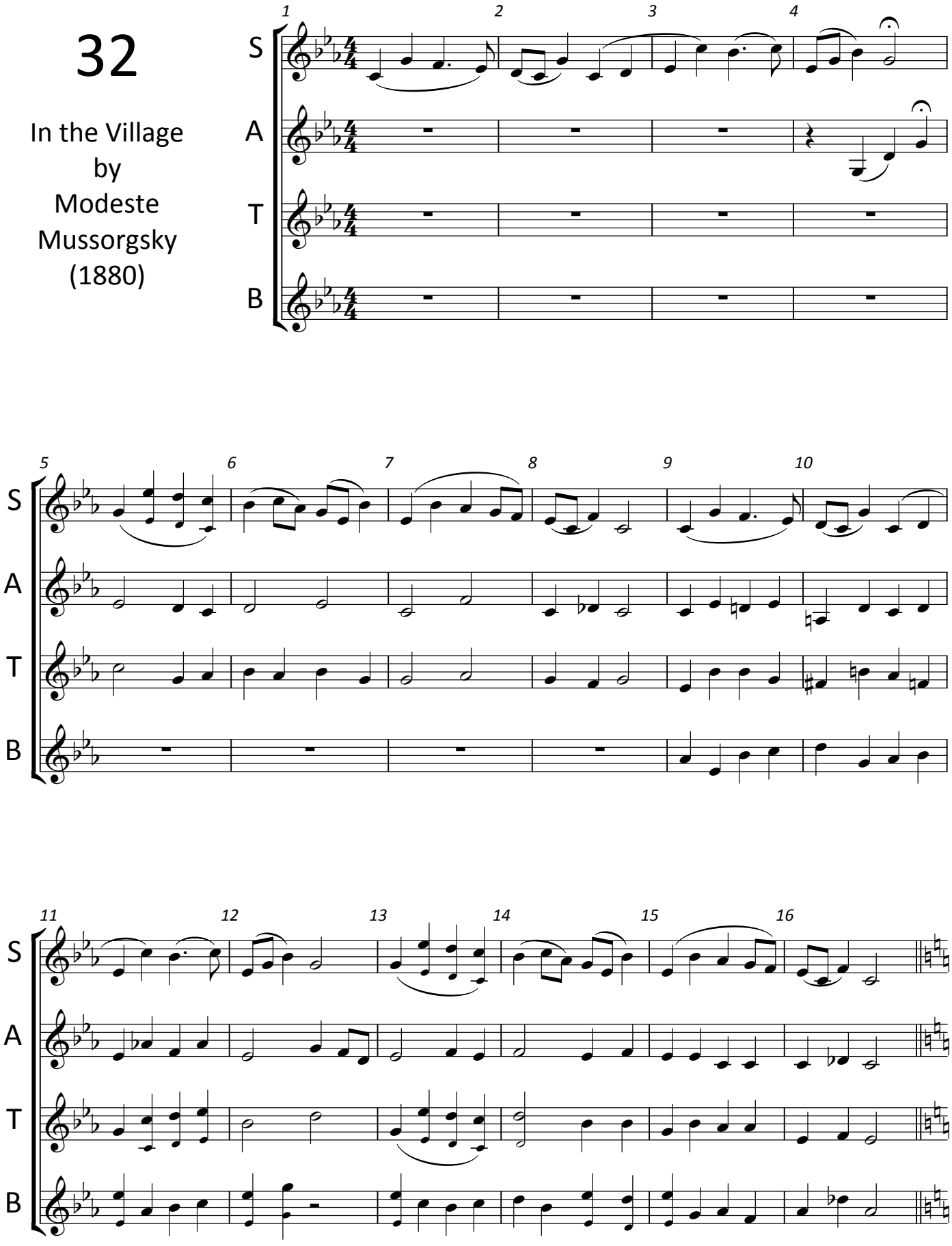
Chorale from Jupiter
by
Gustav Holst

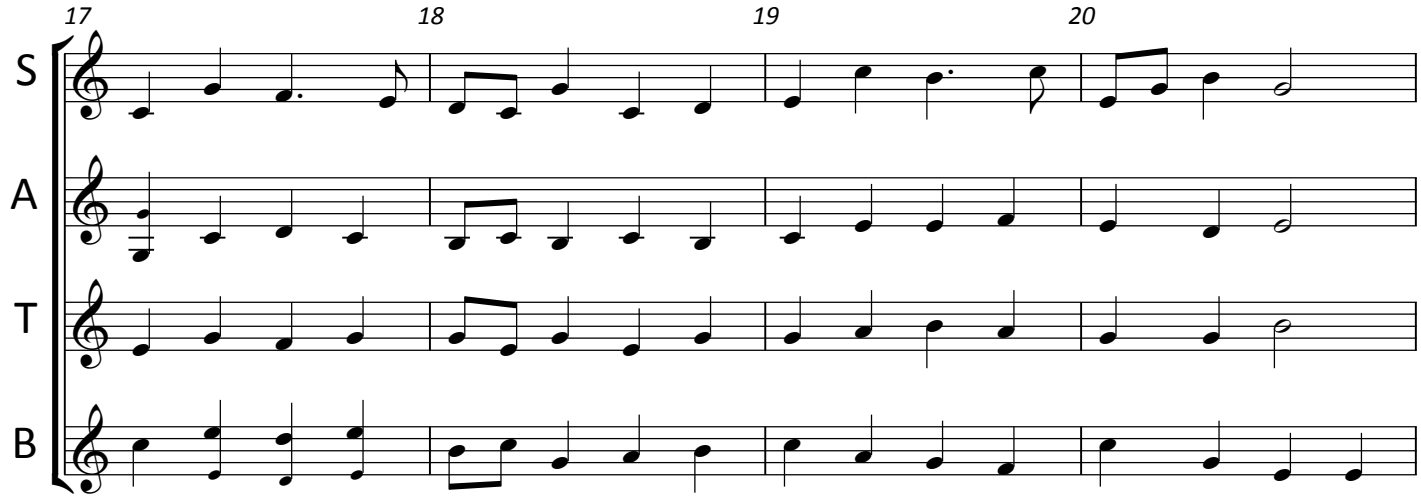
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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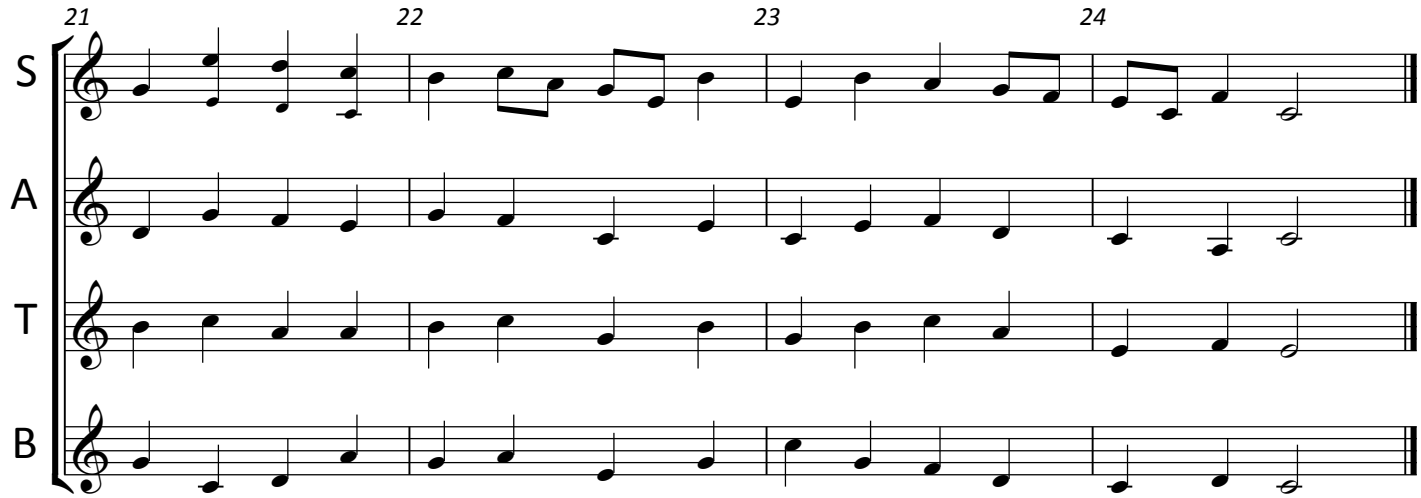
21
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S
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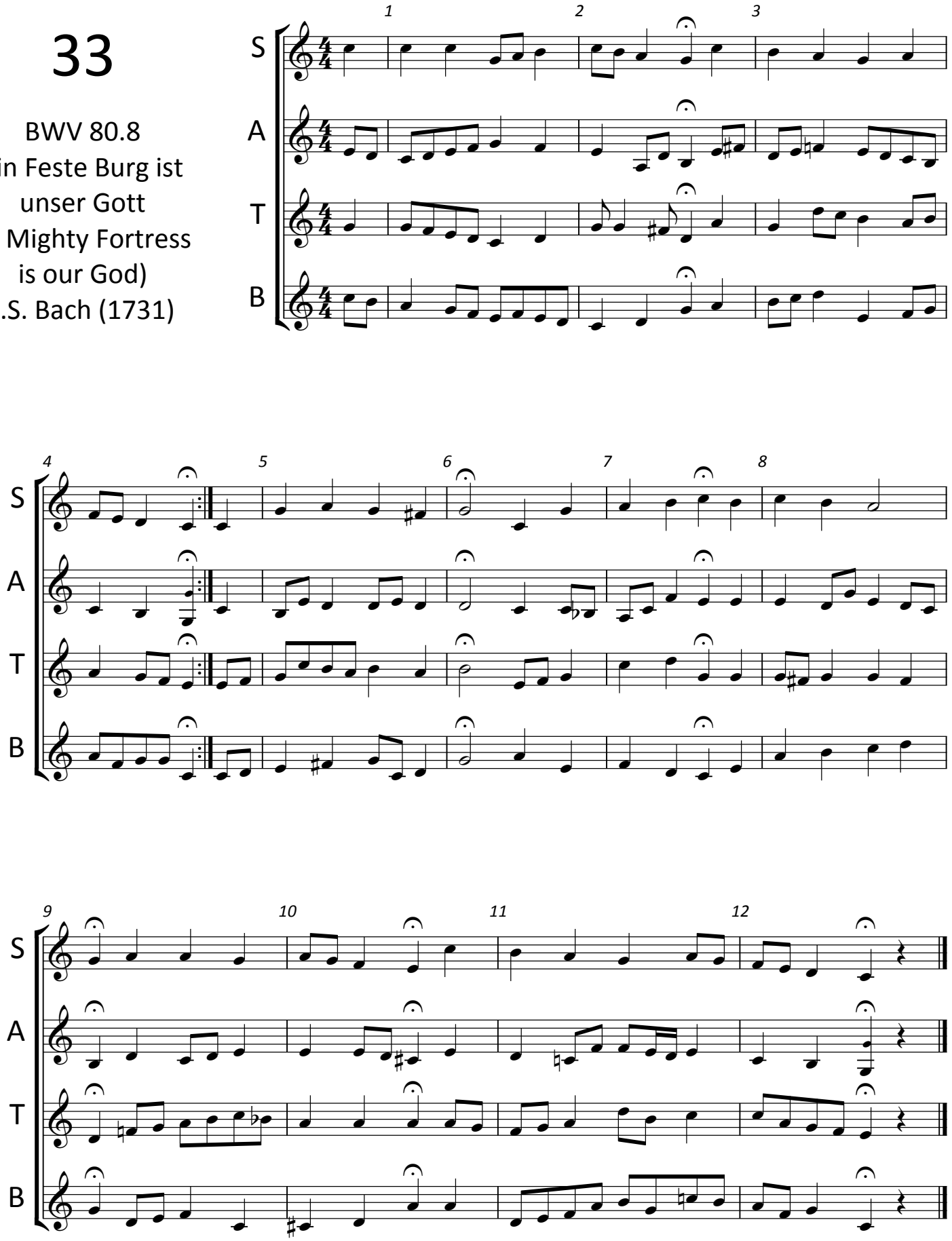
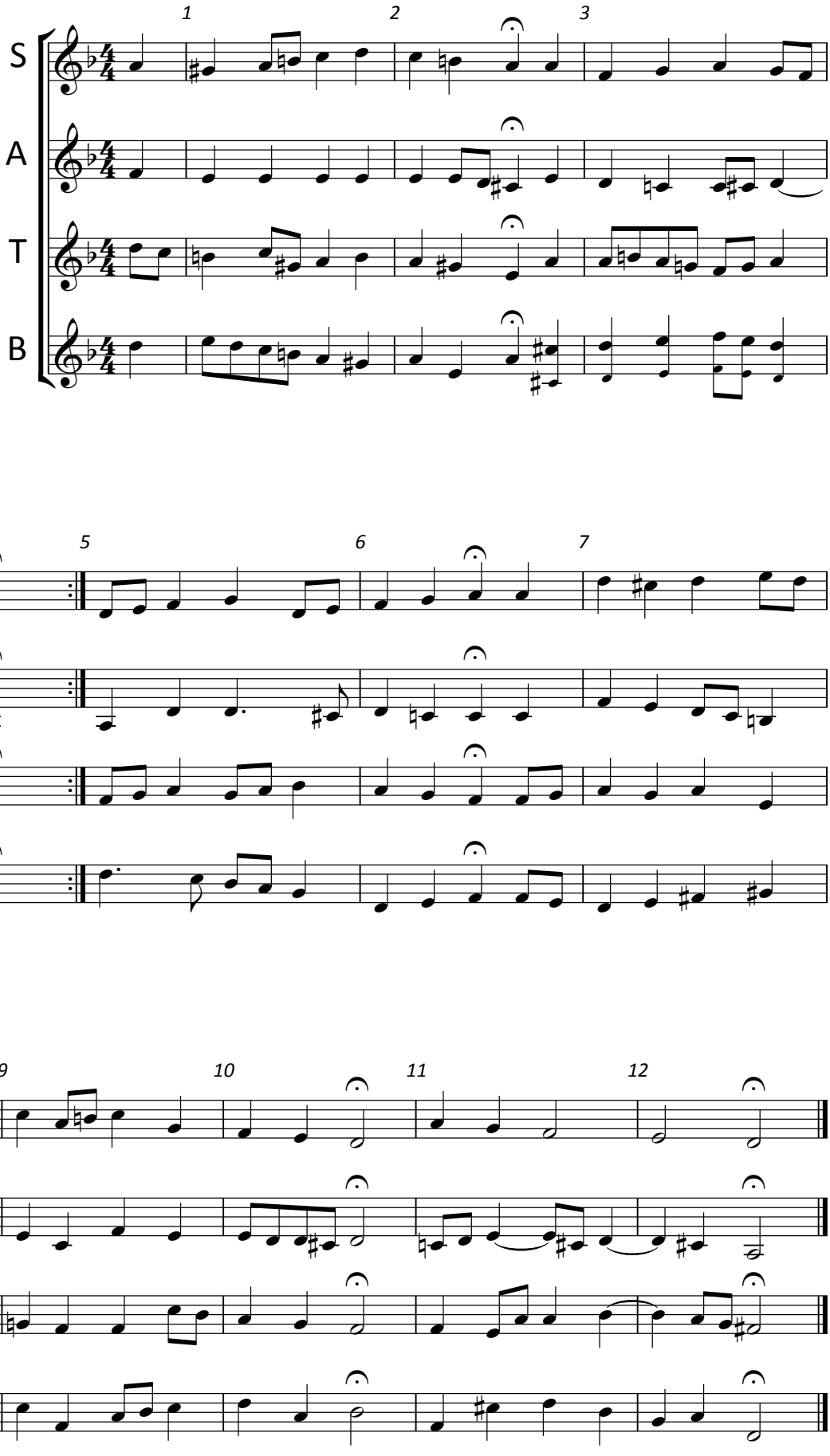
33

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



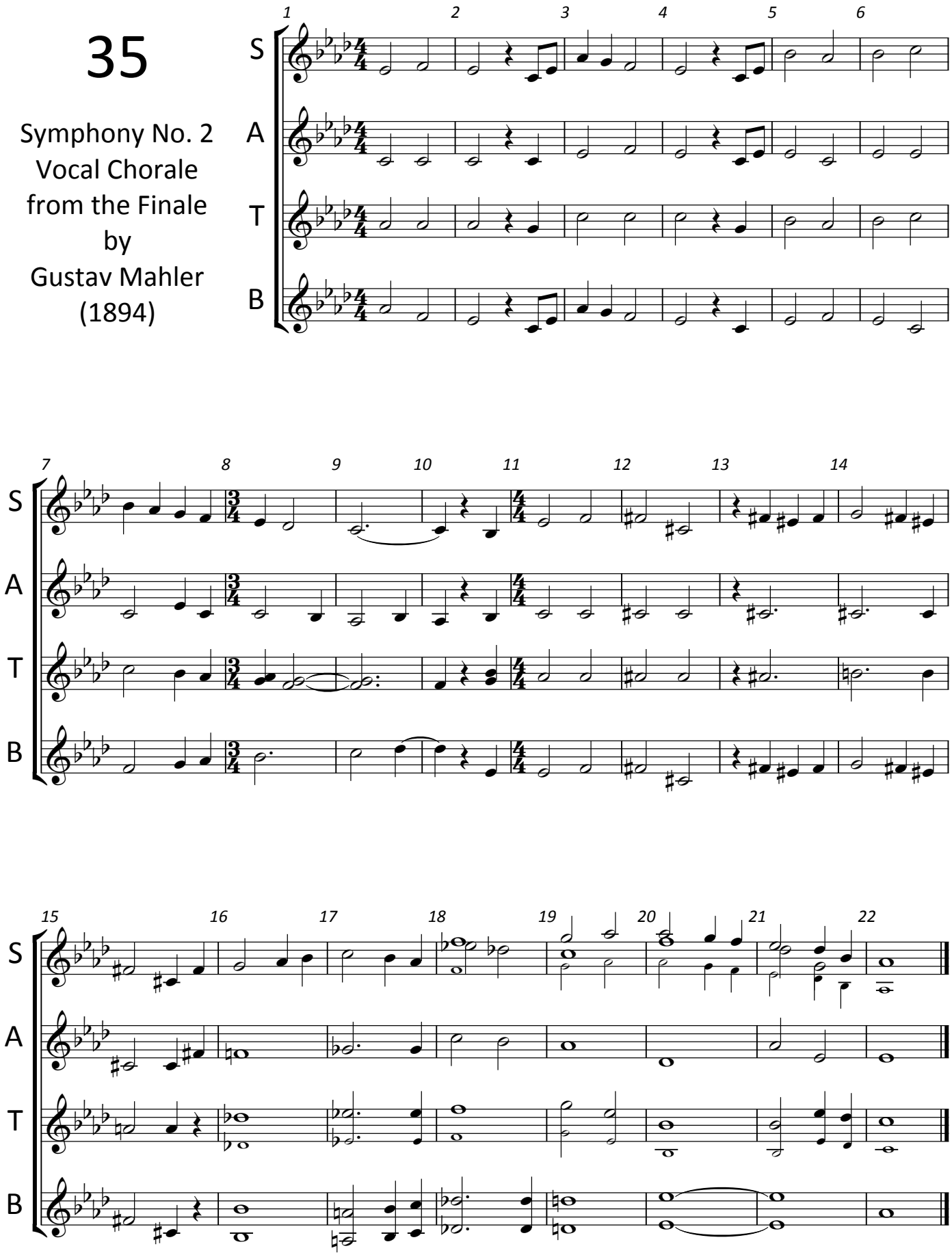
34

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)



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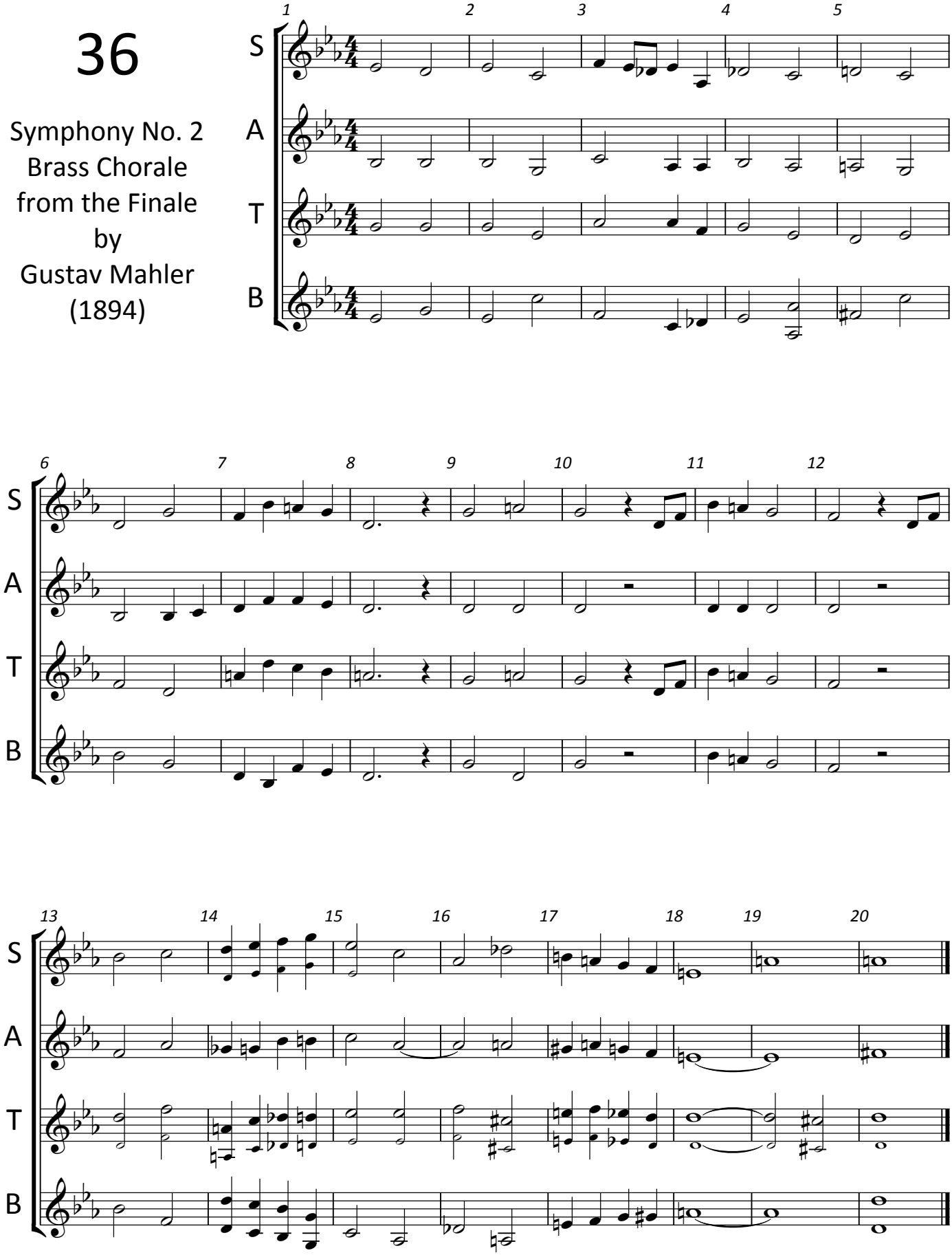
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)

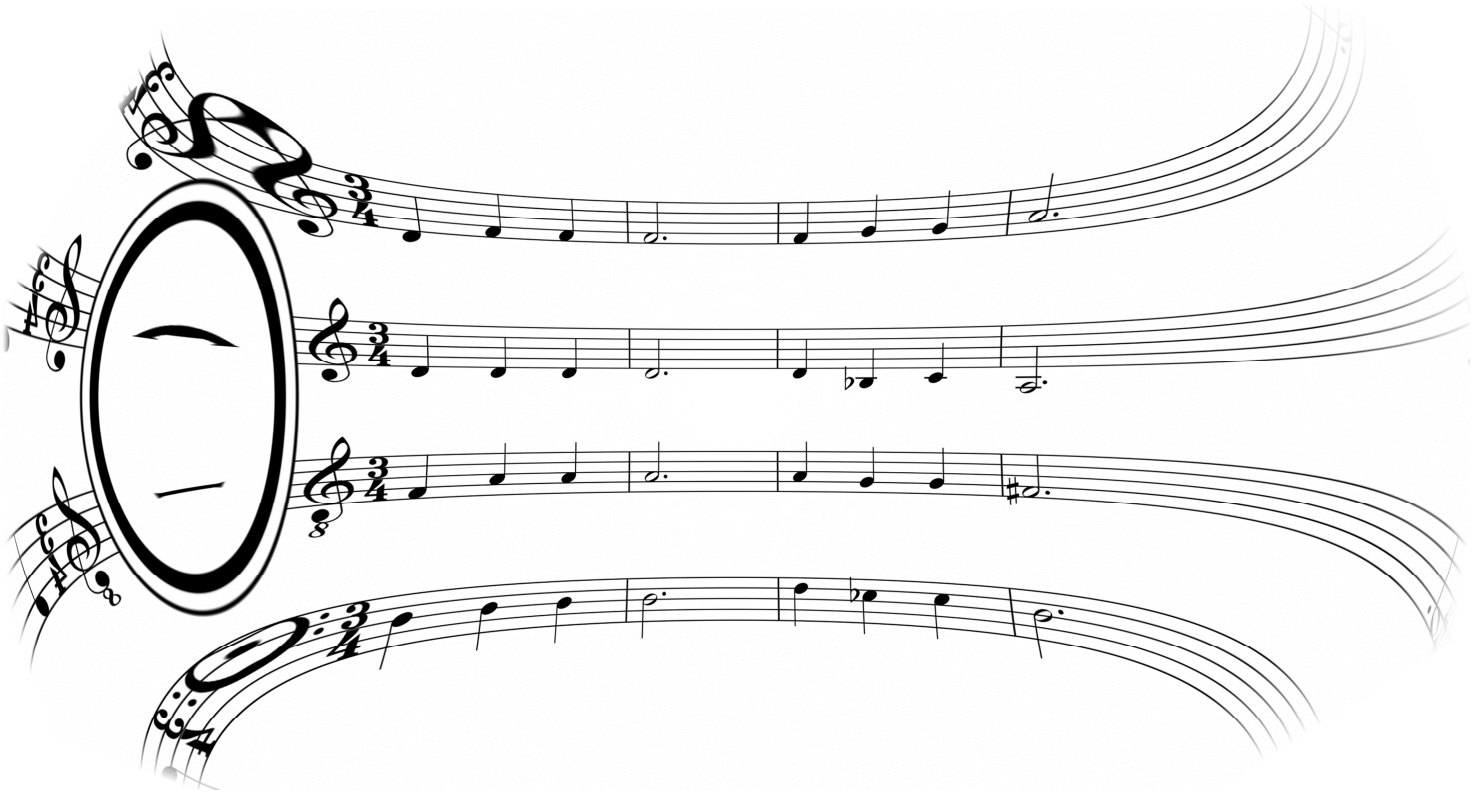


Tuba

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

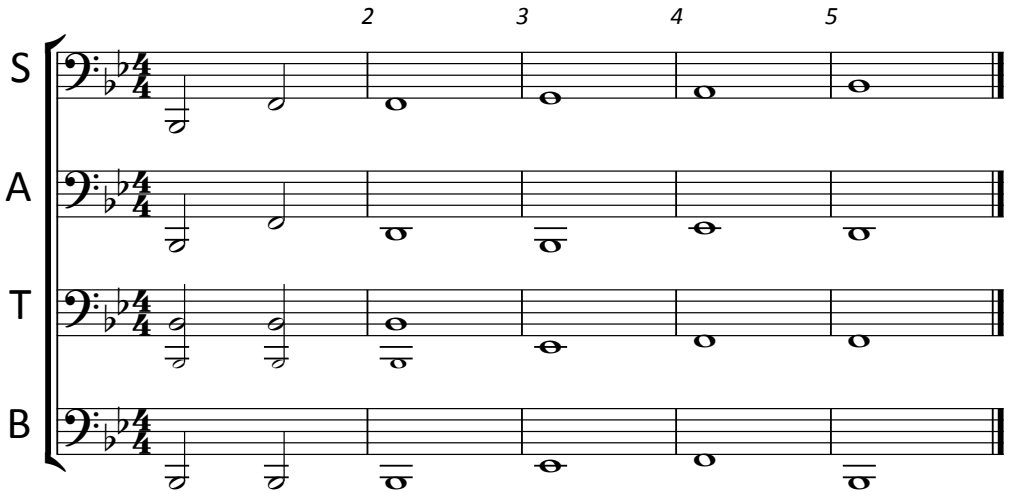
For tuba players

1. The **BASS** part is your main part
2. The rest of the parts are just there so you can see what the others are doing.
3. If the bass line is split high and low, choose the most comfortable or split the section up to cover both parts
4. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
5. 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)

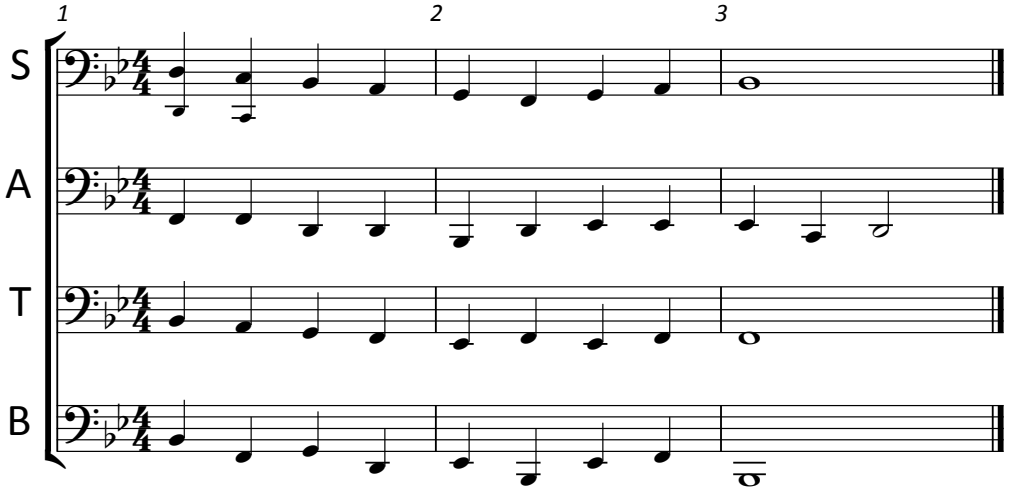
A simple chord progression



2

Canon in D
by
Johann Pachelbel

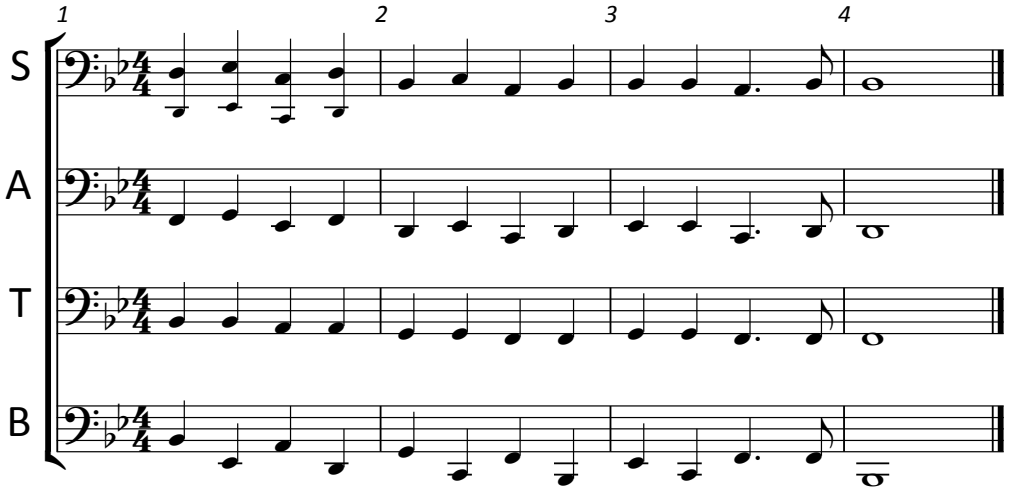
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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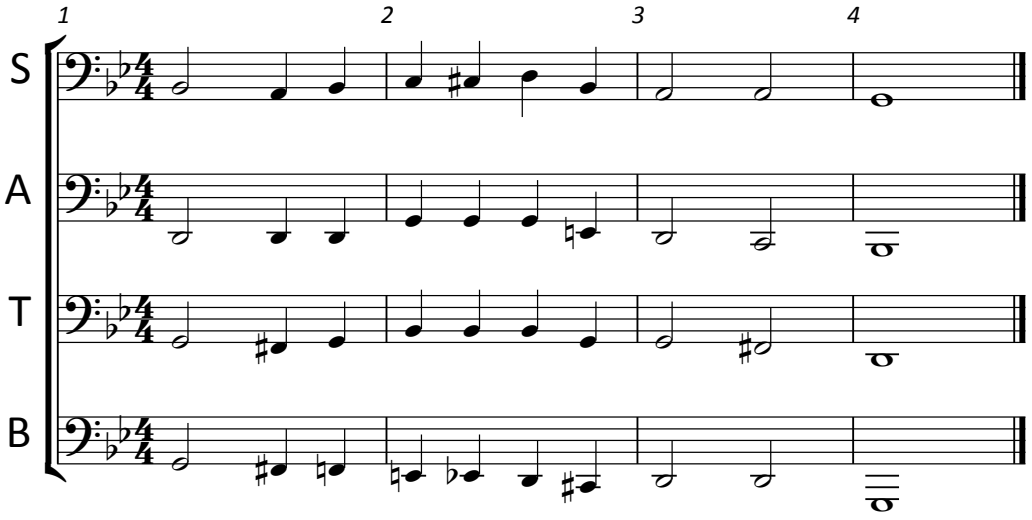
4

Augmented 6th Cadence

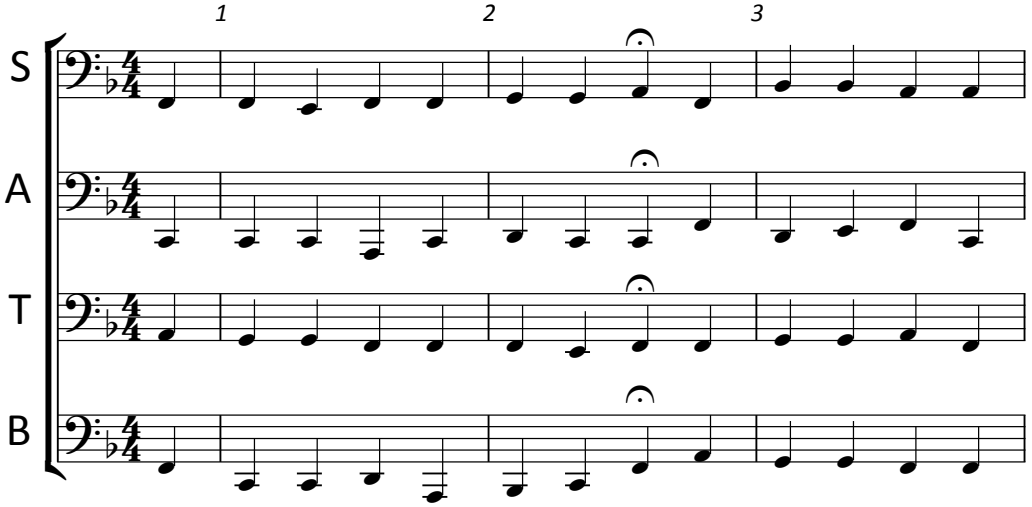
A special type of cadence

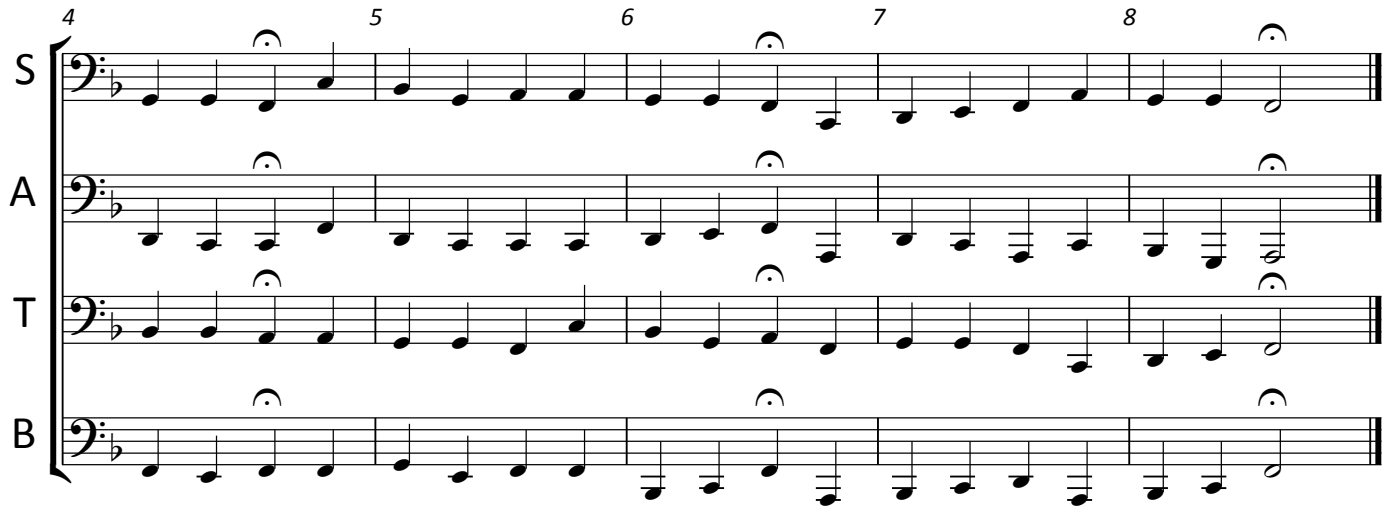


5

Tallis Canon by Thomas Tallis

(ca. 1560)

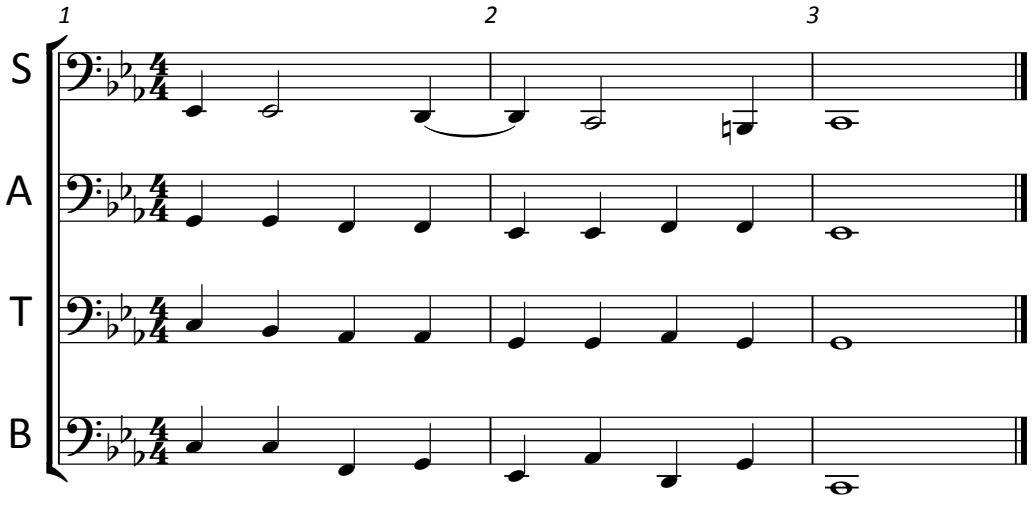




6

Suspensions

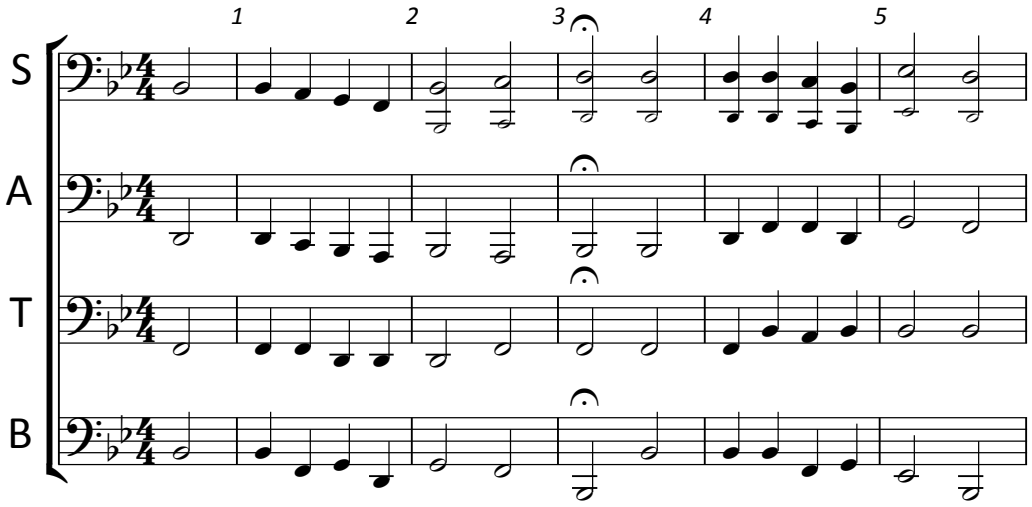
(Preparation
Suspension
Resolution)

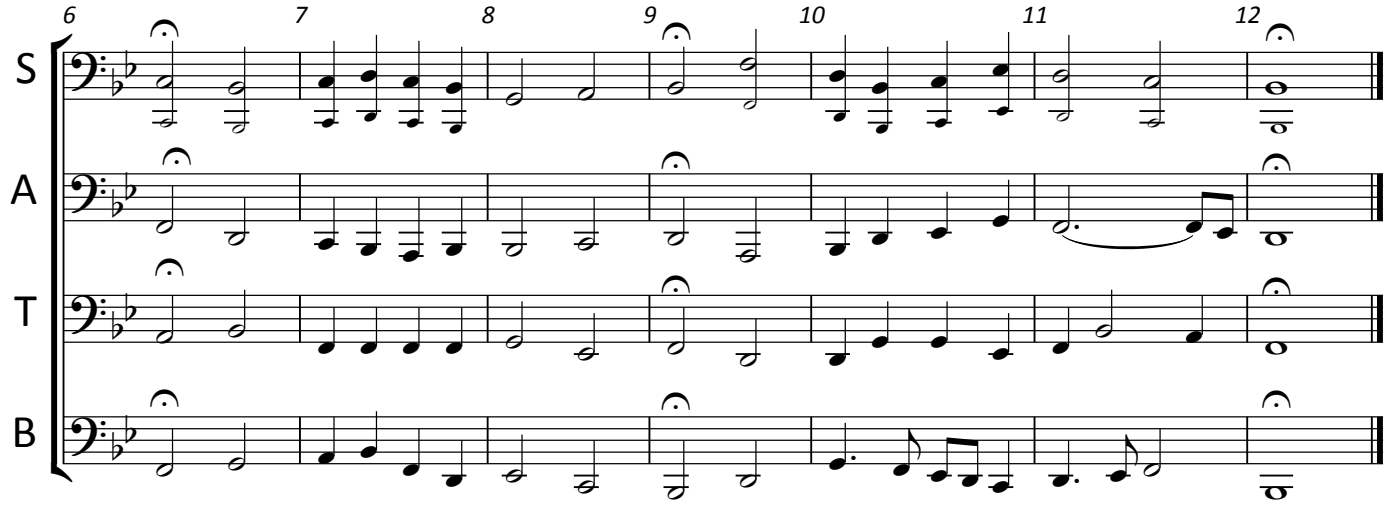


7

Old Hundredth
by
Loys Bourgeois

(1551)

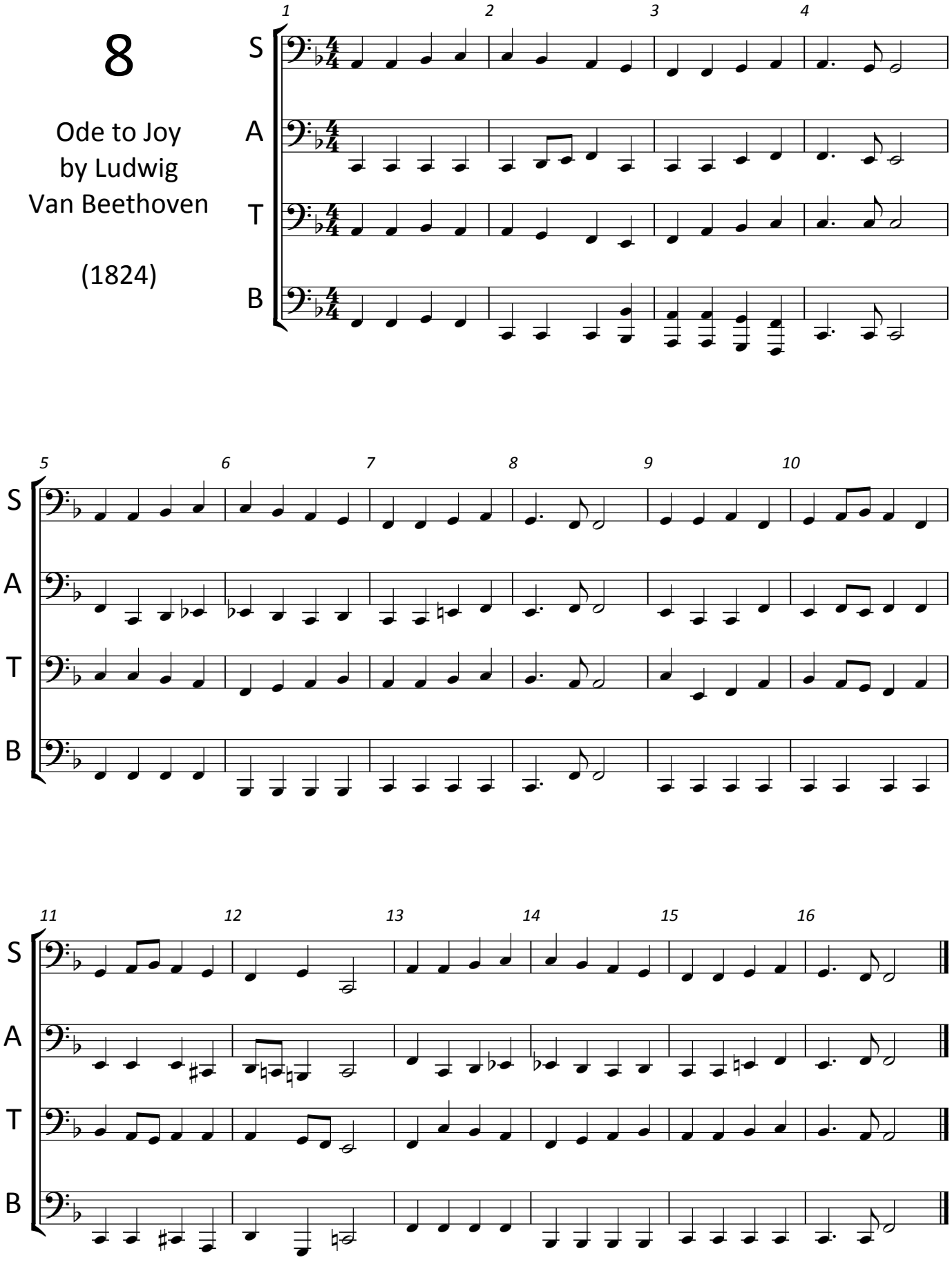




8

Ode to Joy
by Ludwig
Van Beethoven

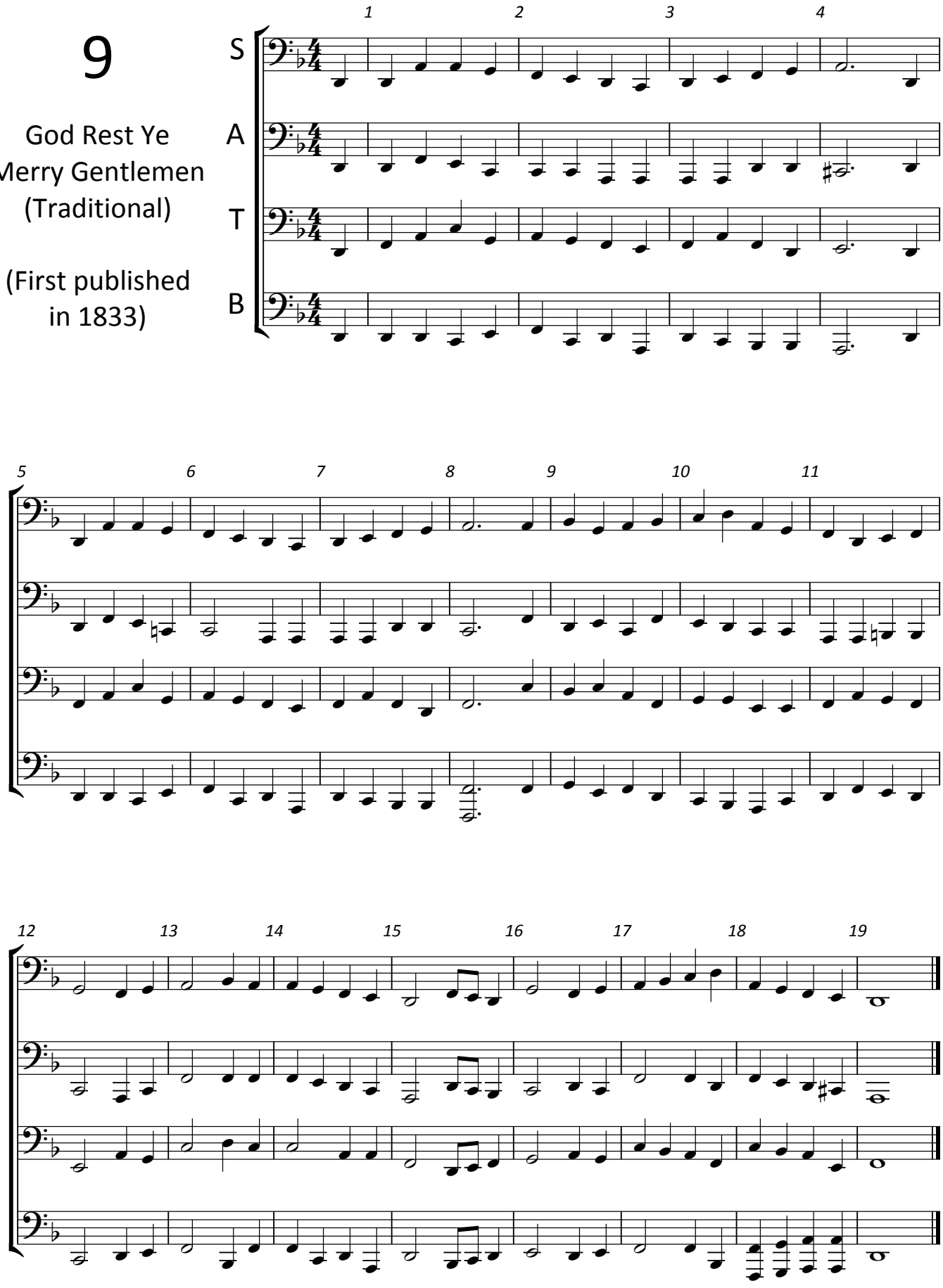
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

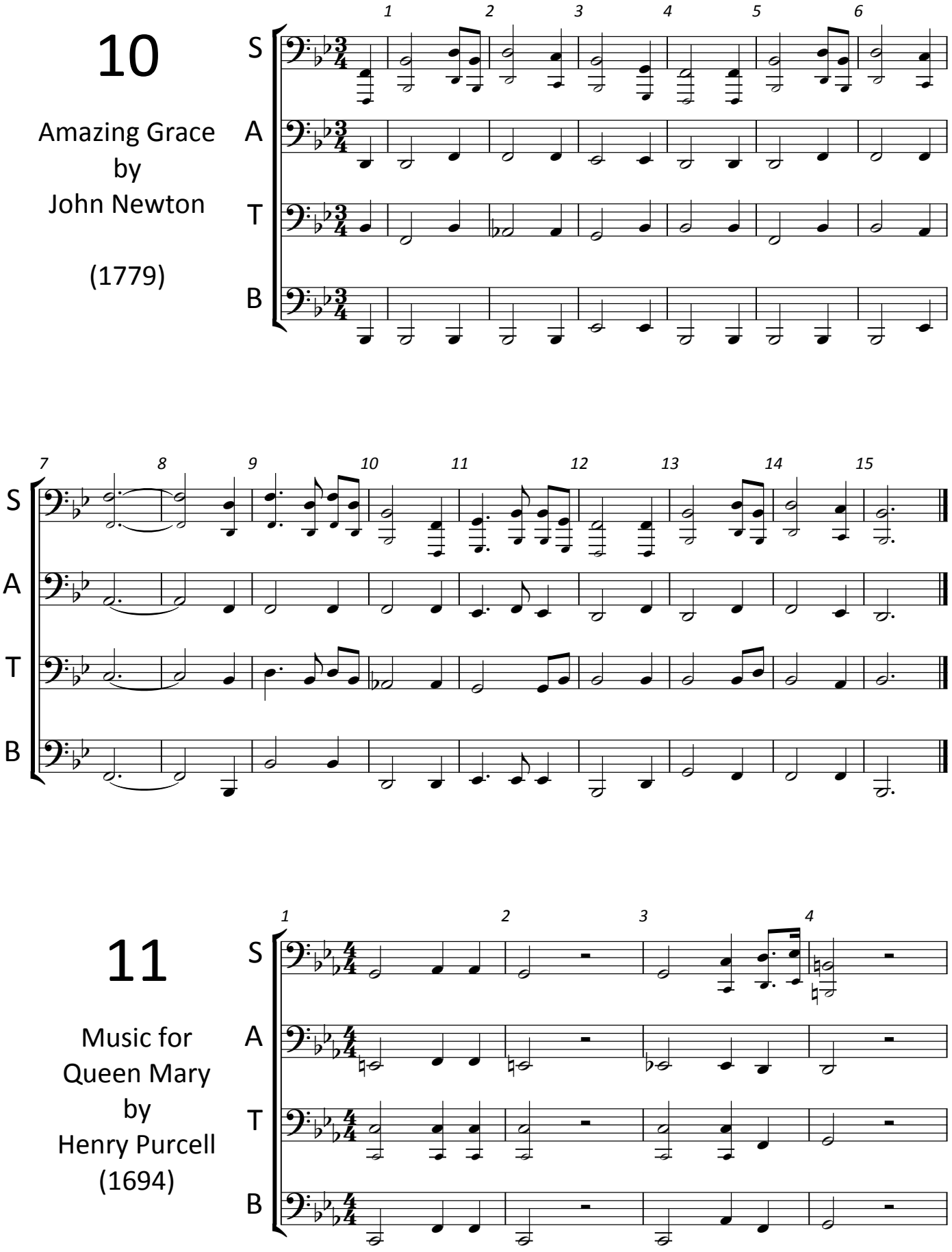
(First published
in 1833)



10

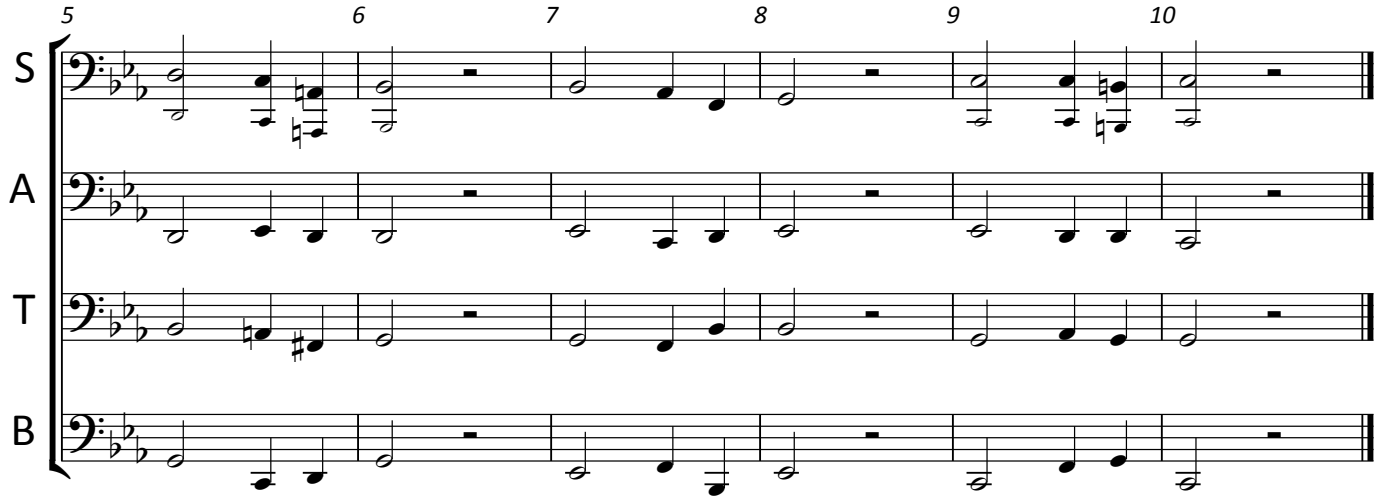
Amazing Grace
by
John Newton

(1779)



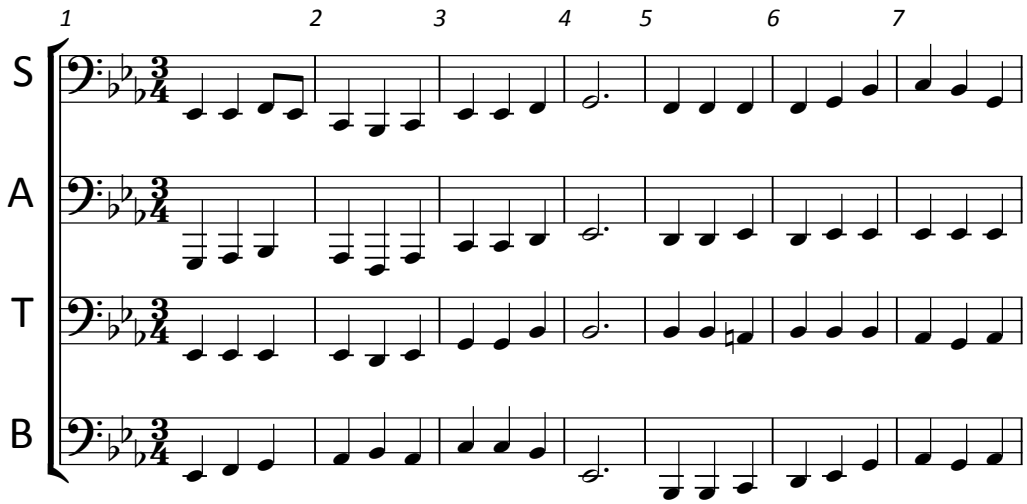
11

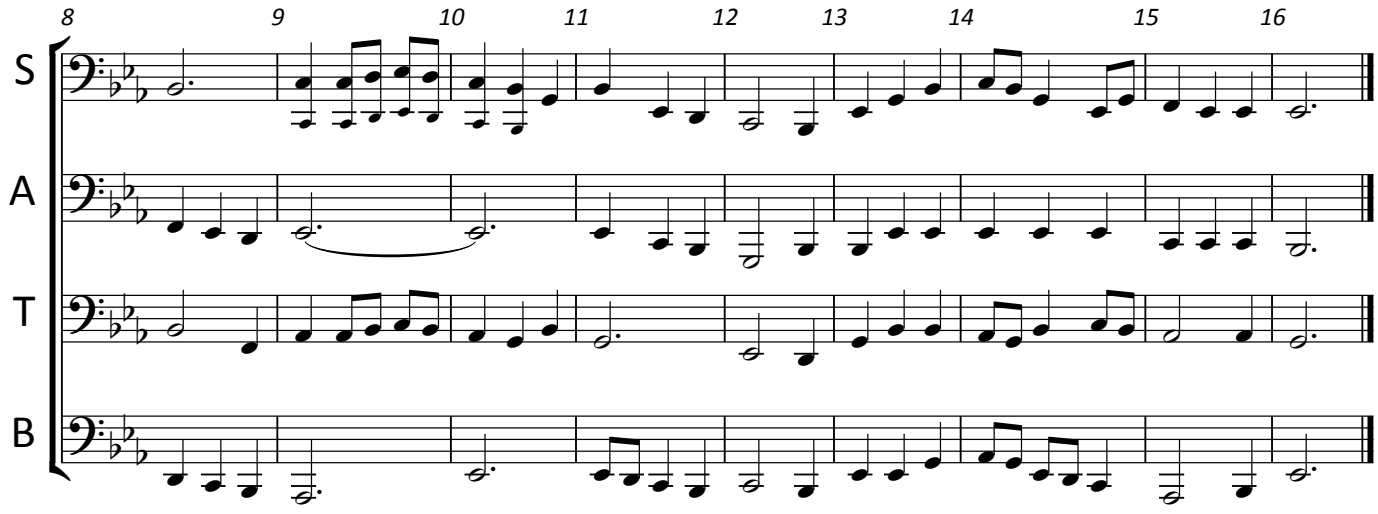
Music for
Queen Mary
by
Henry Purcell
(1694)



12

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

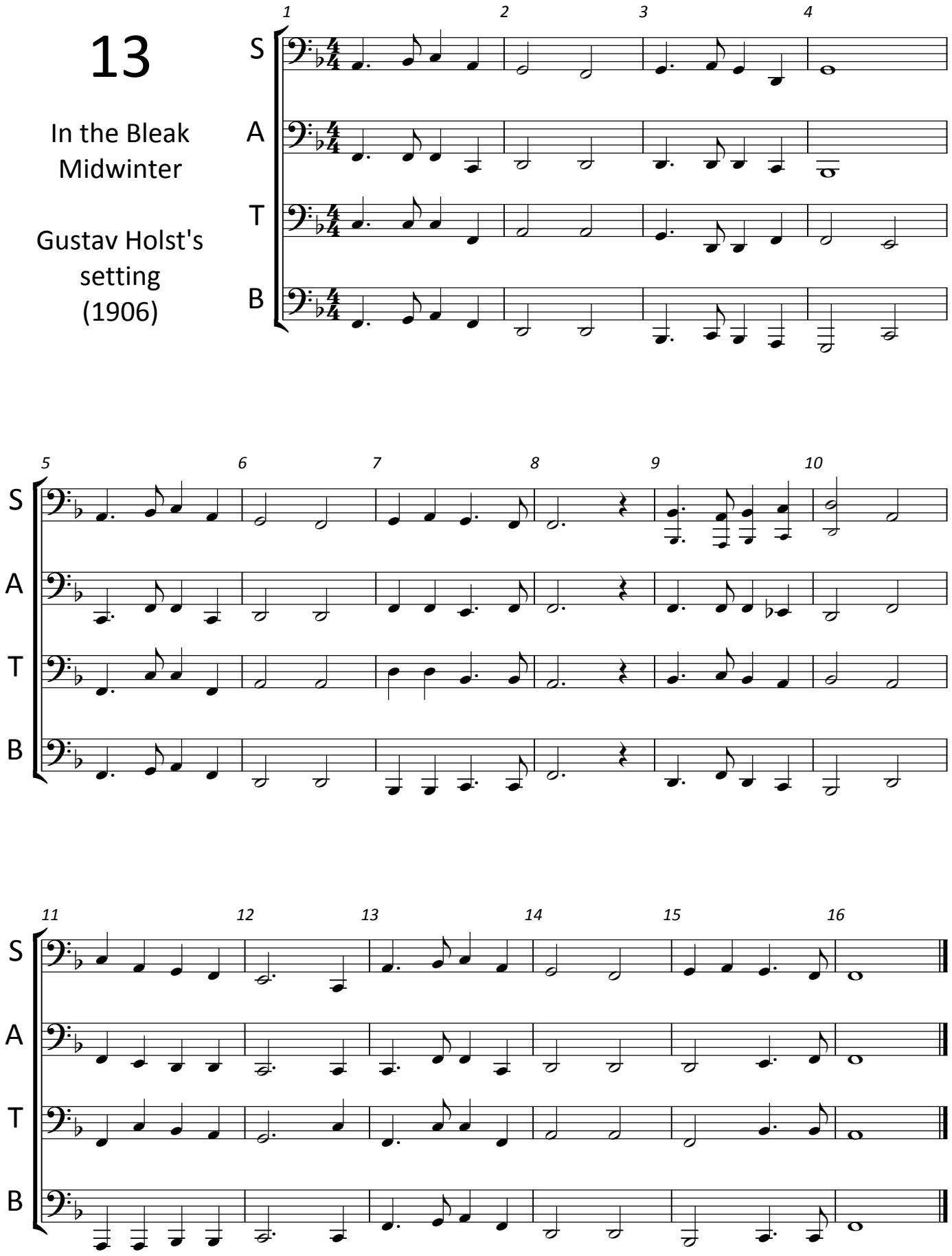




13

In the Bleak Midwinter

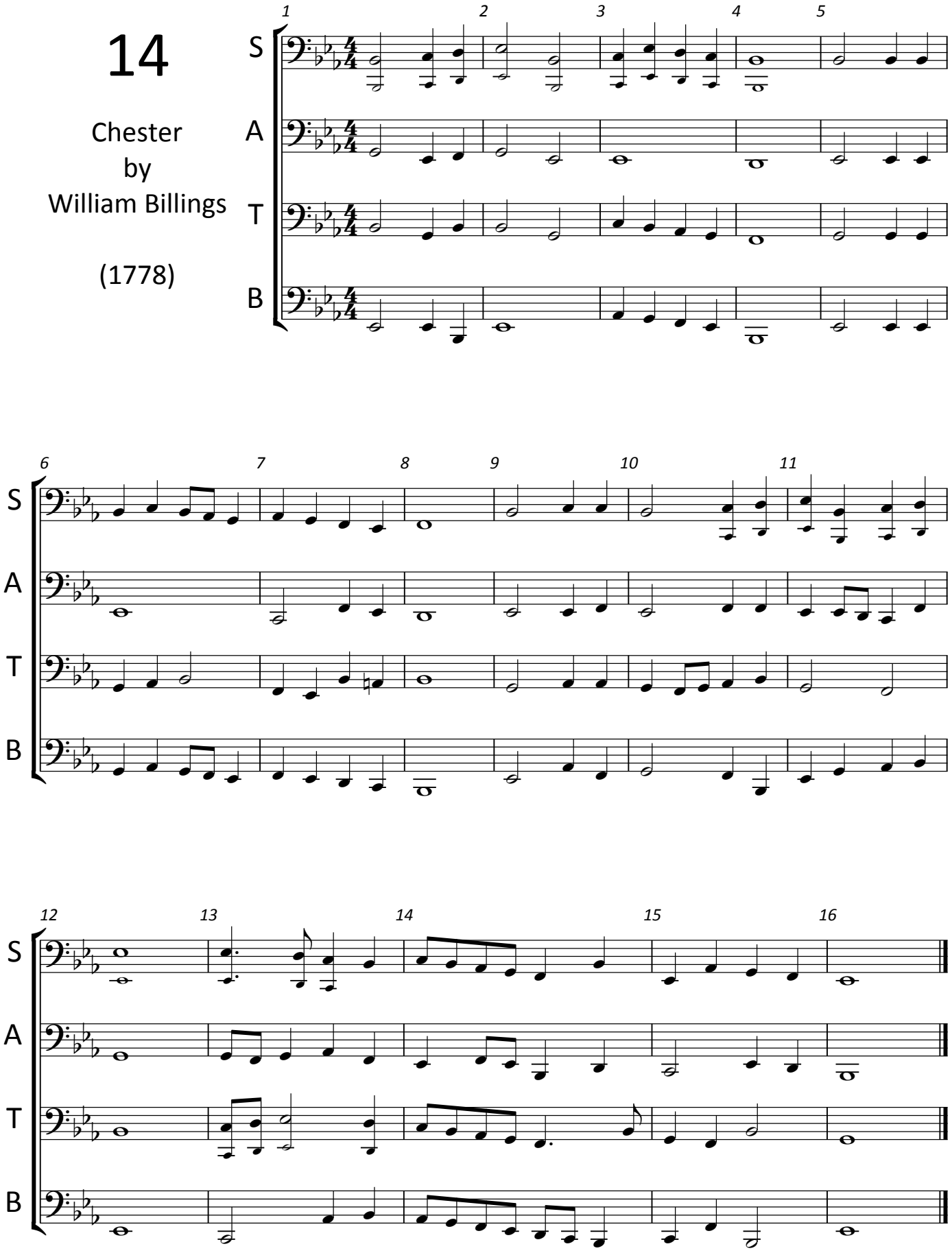
Gustav Holst's setting (1906)



14

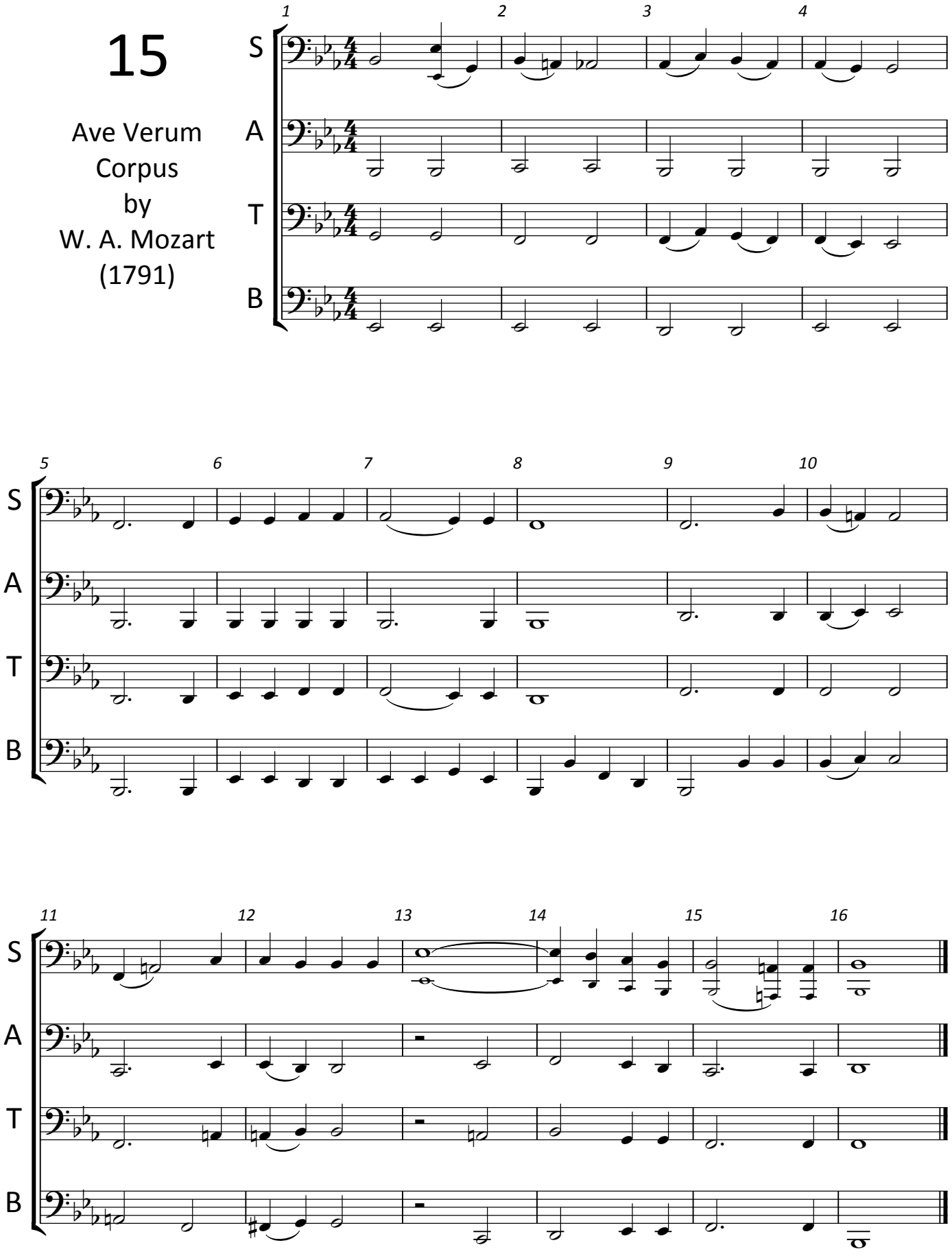
Chester
by
William Billings

(1778)



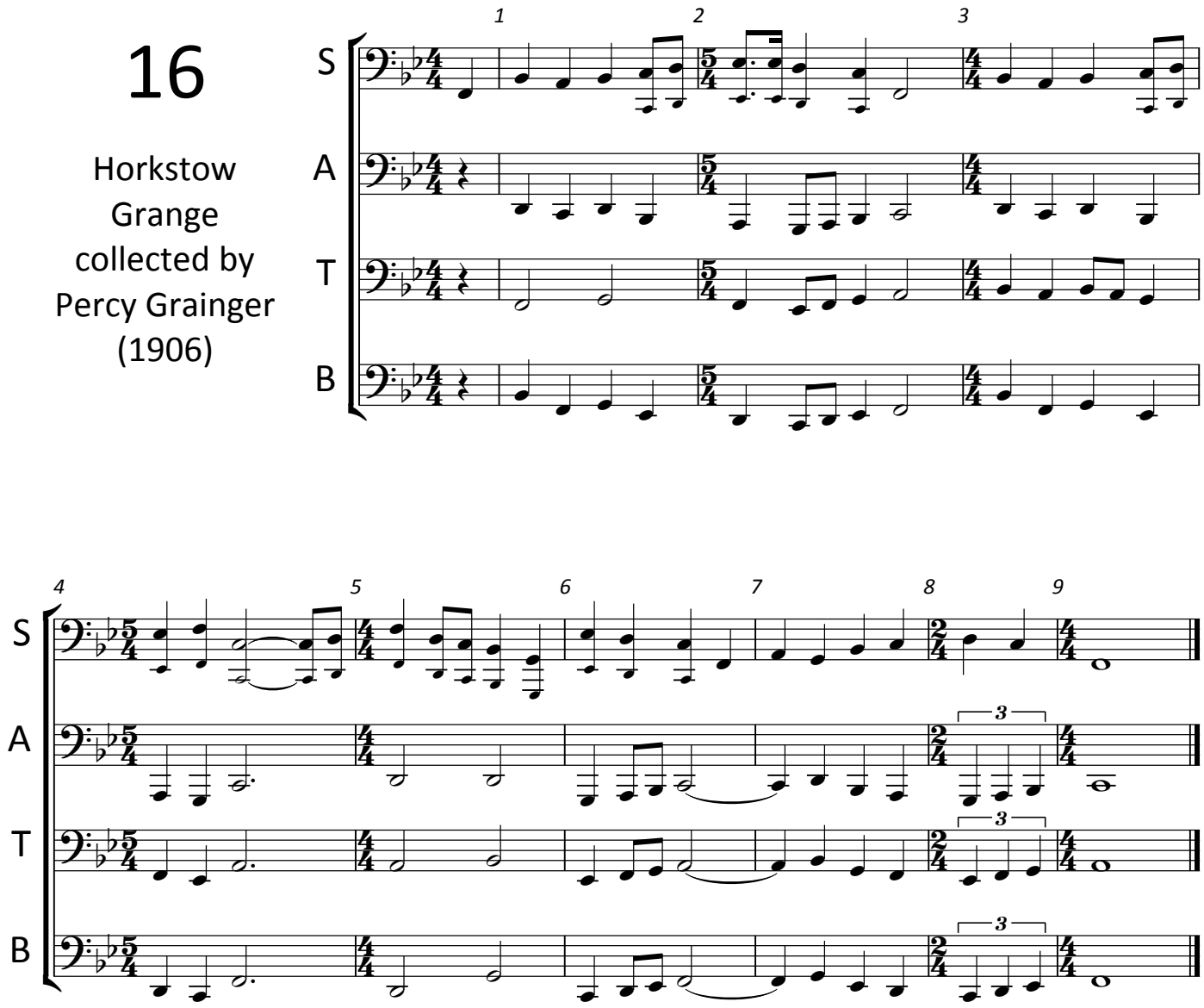
15

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.

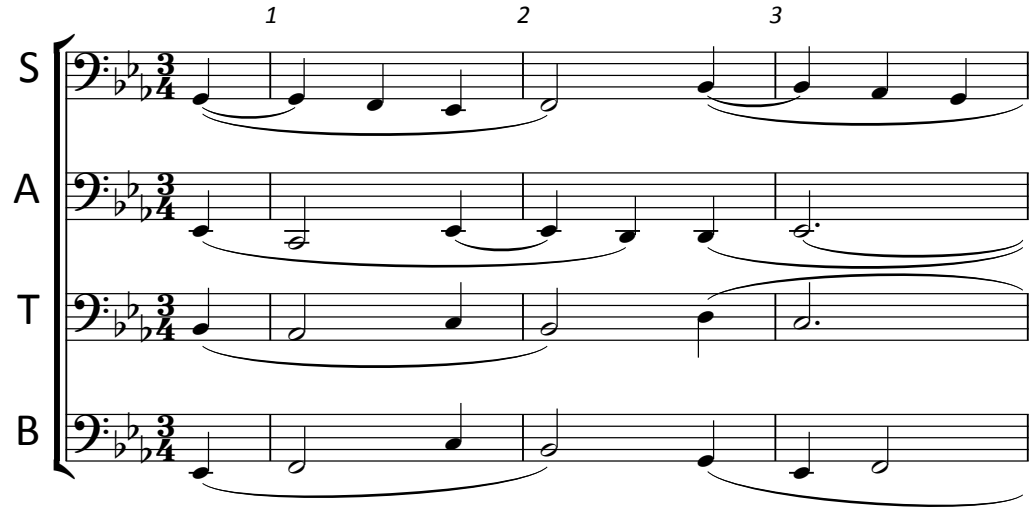
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

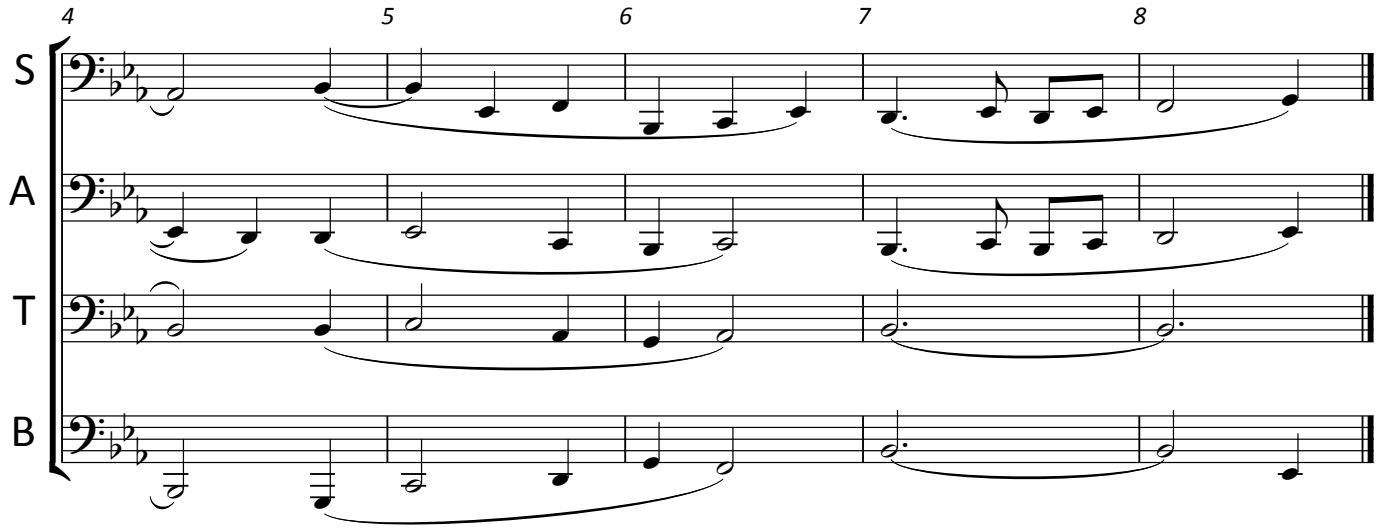
Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

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)

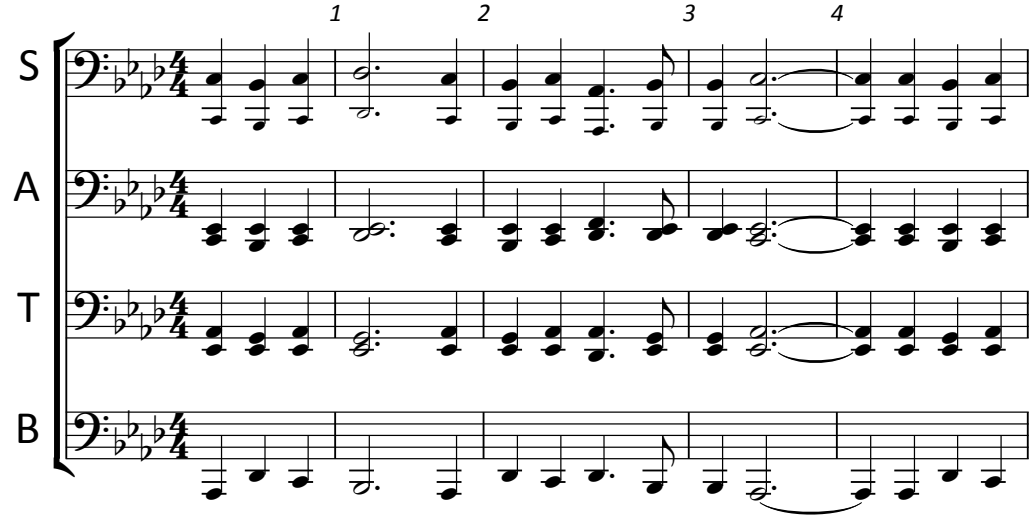


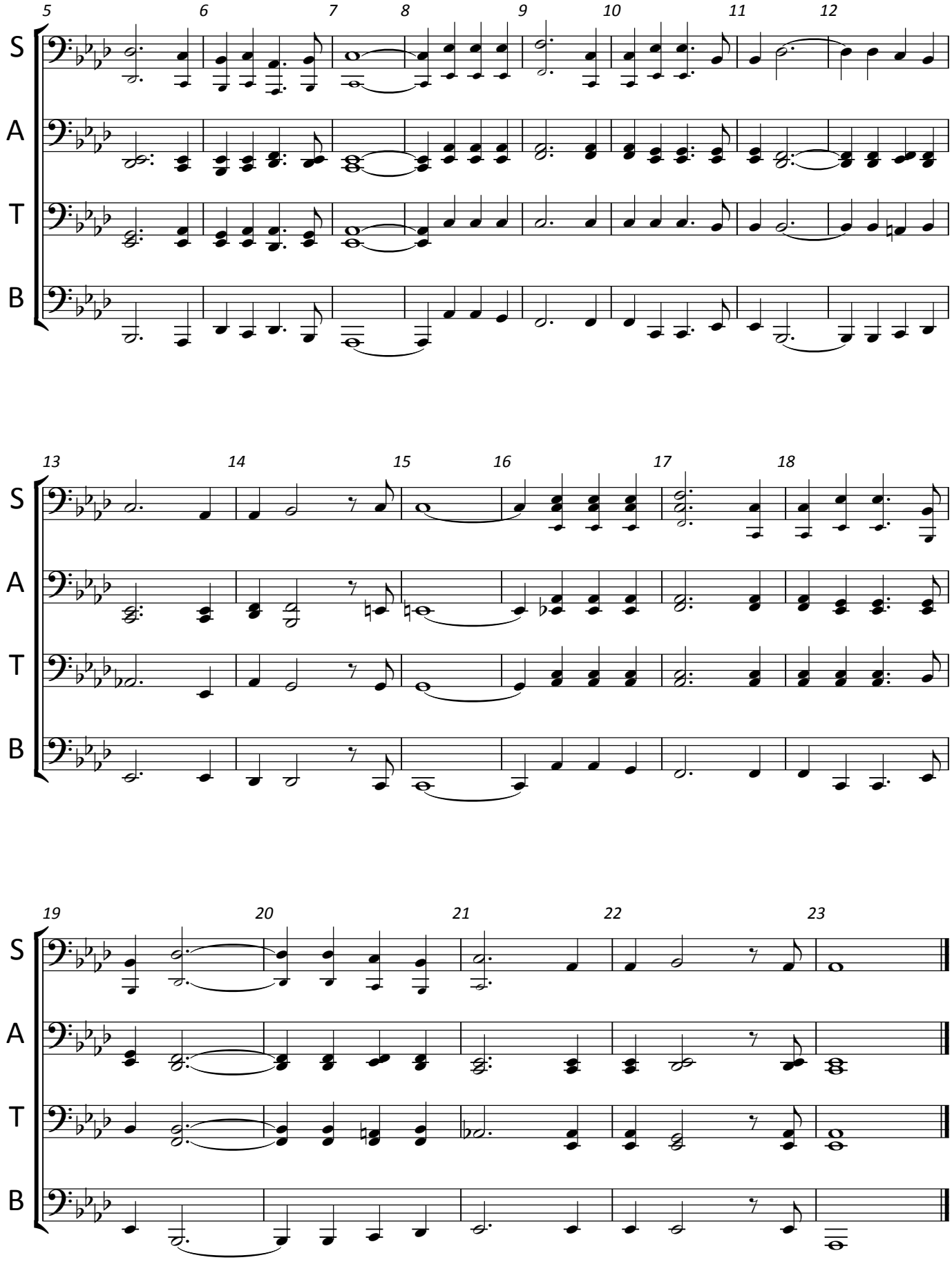


18

Finlandia
by
Jean Sibelius

(1900)

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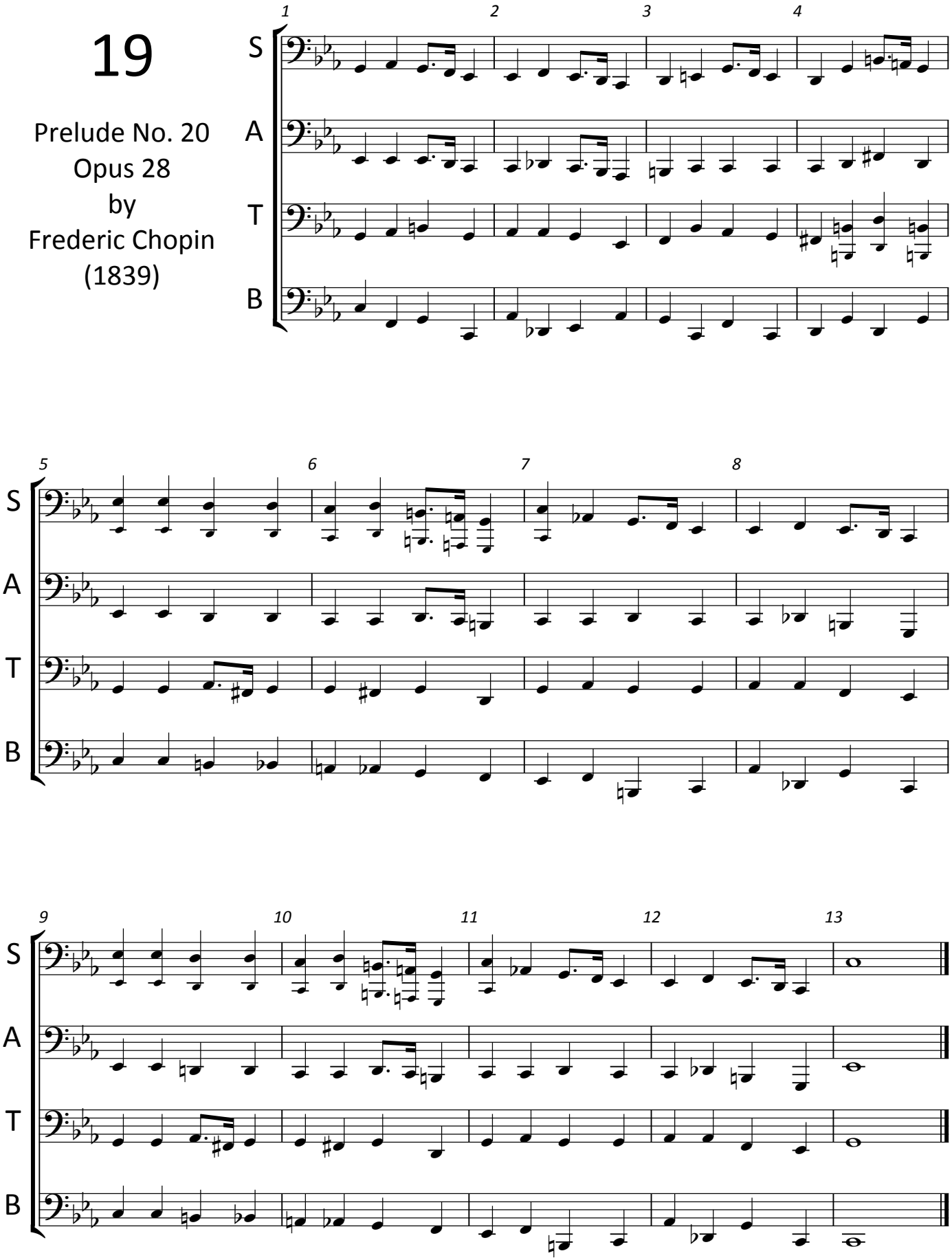
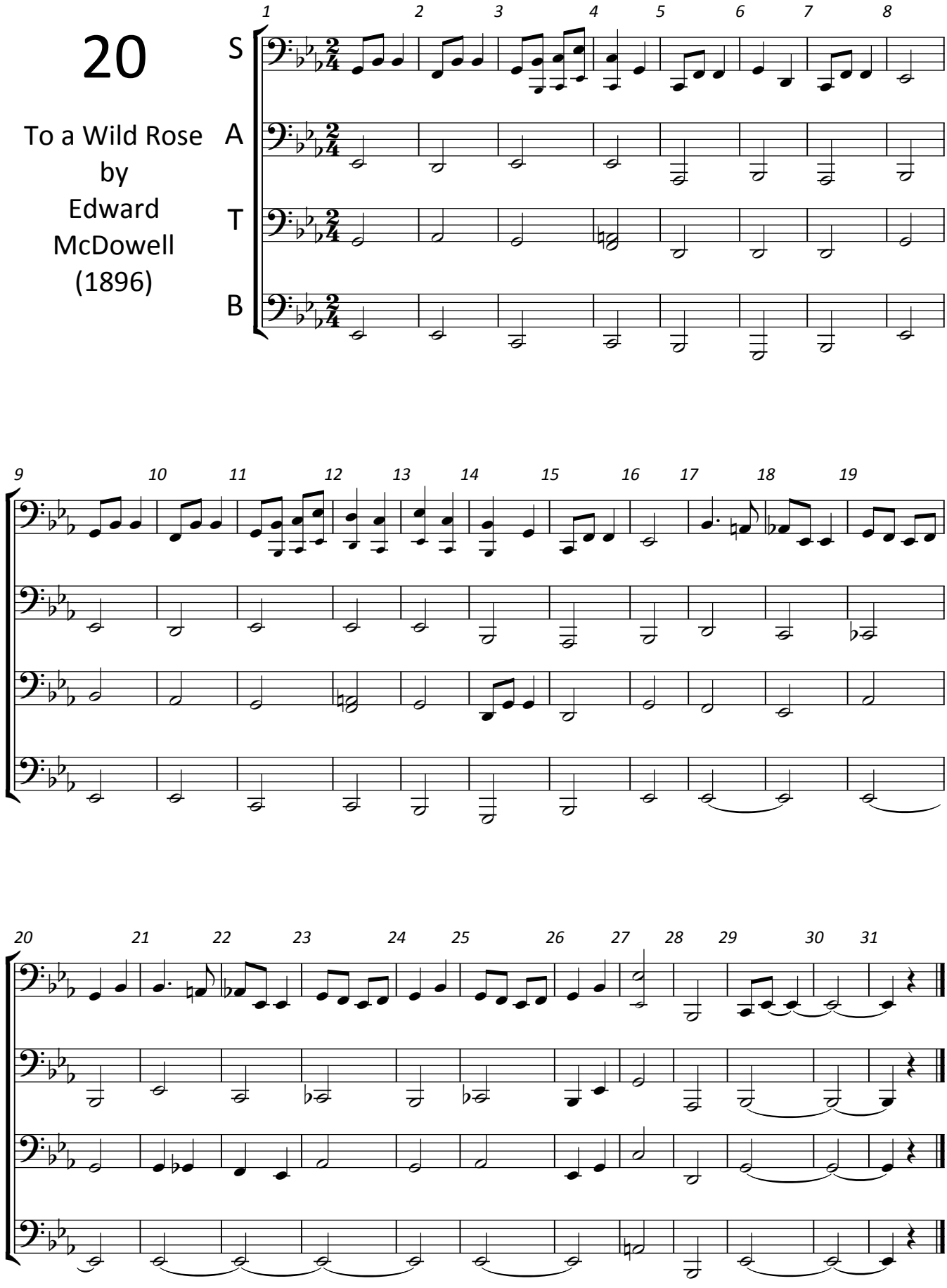
19

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



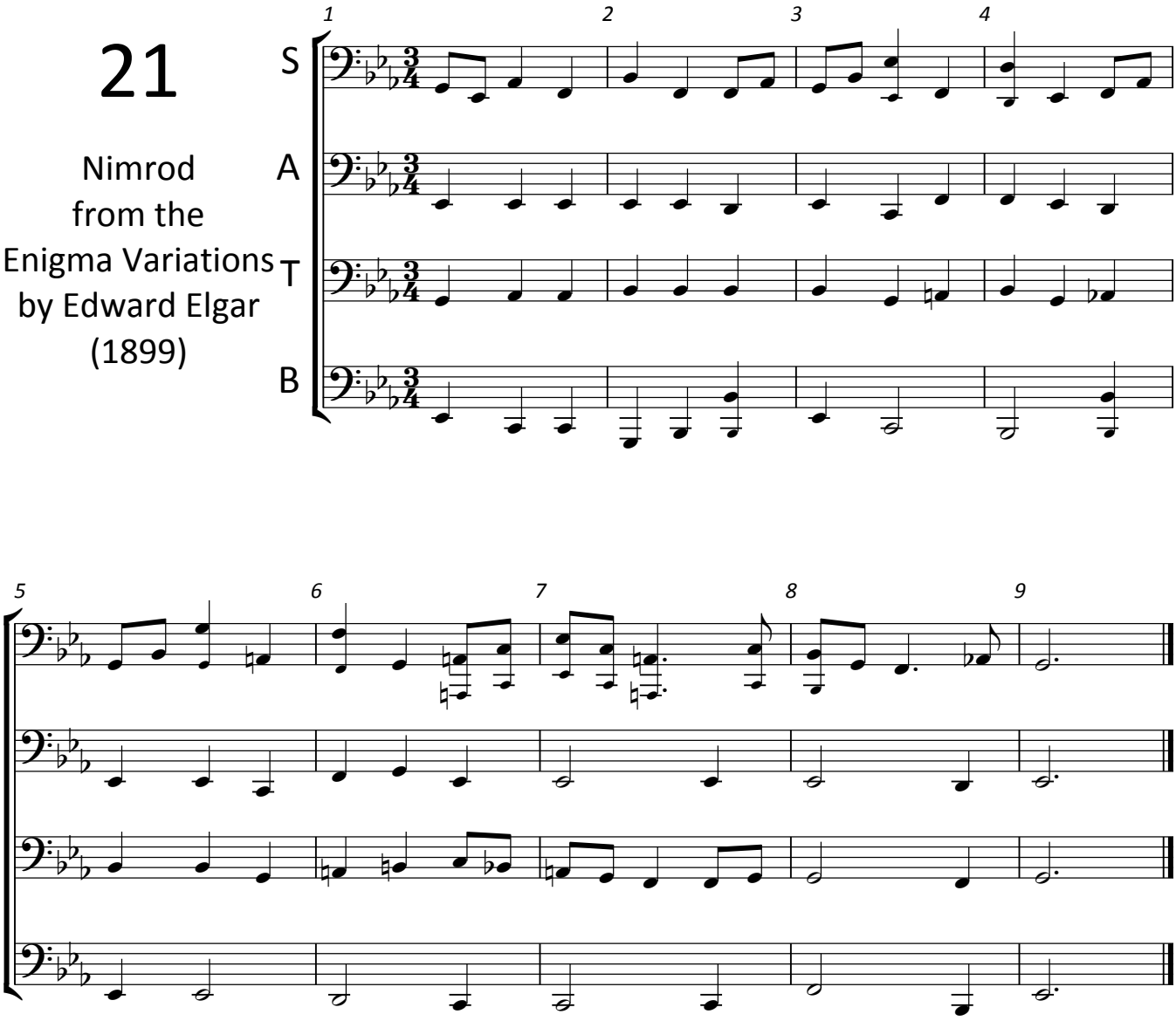
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

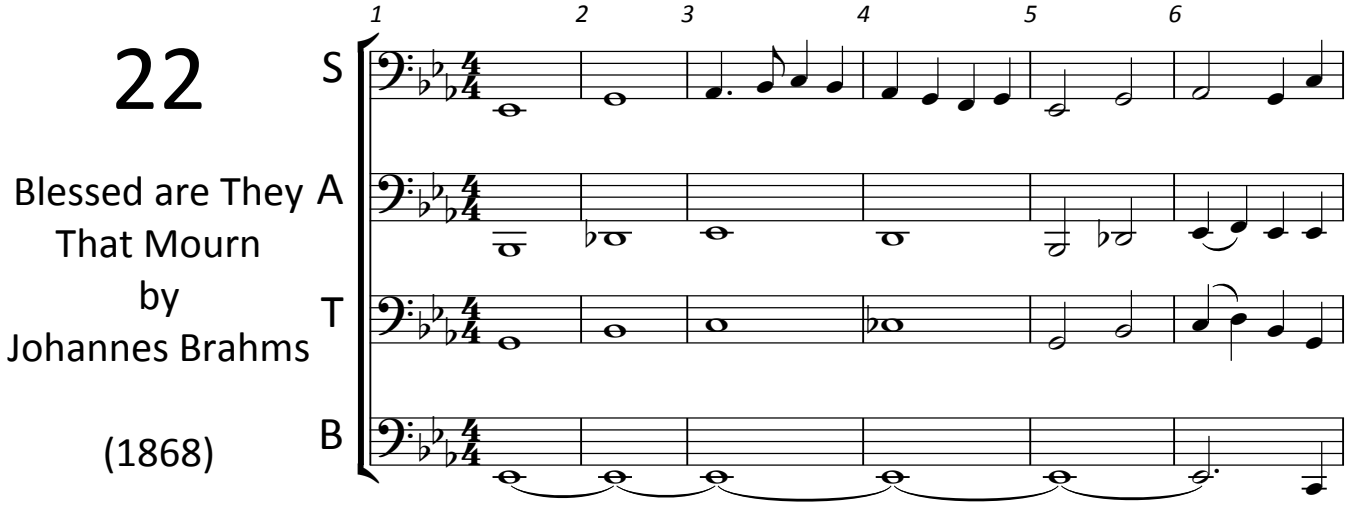
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

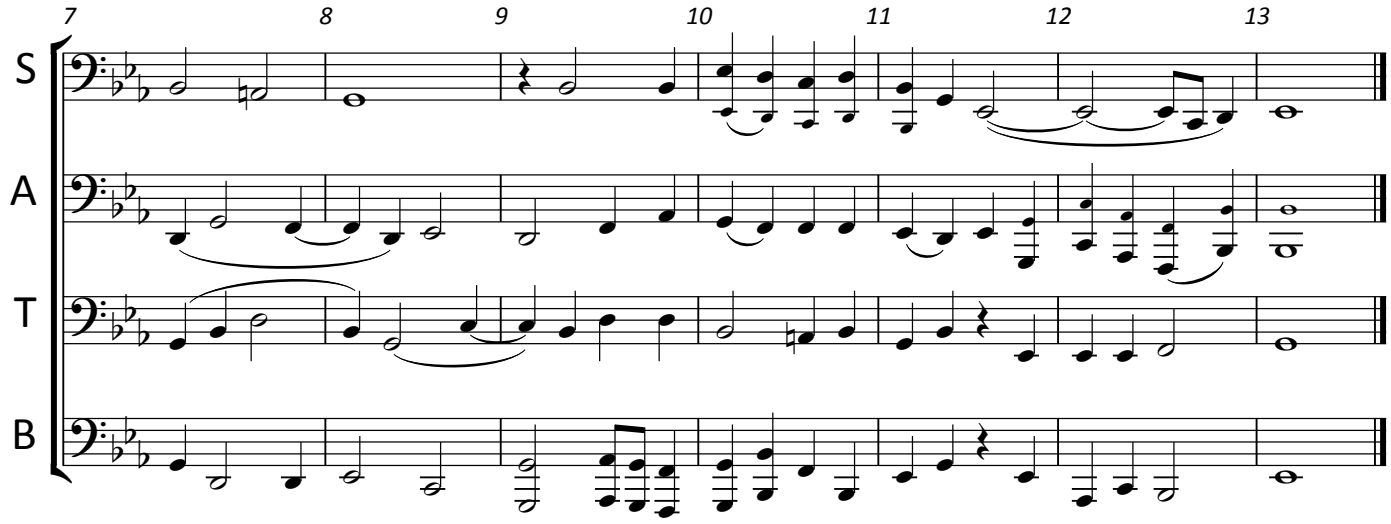


22

Blessed are They
That Mourn
by
Johannes Brahms

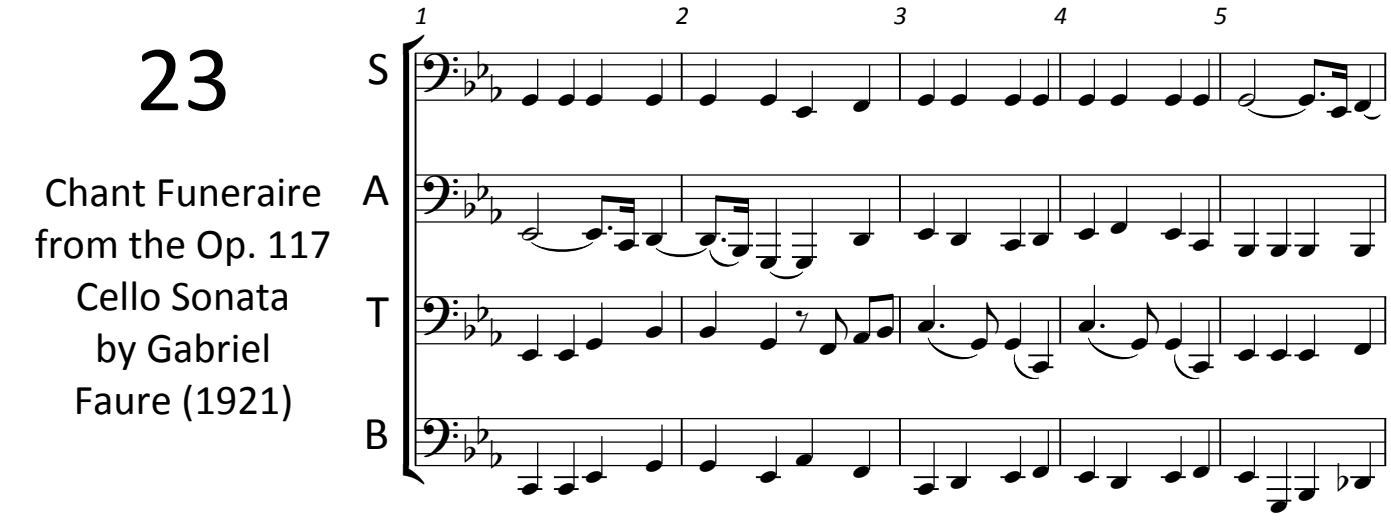
(1868)

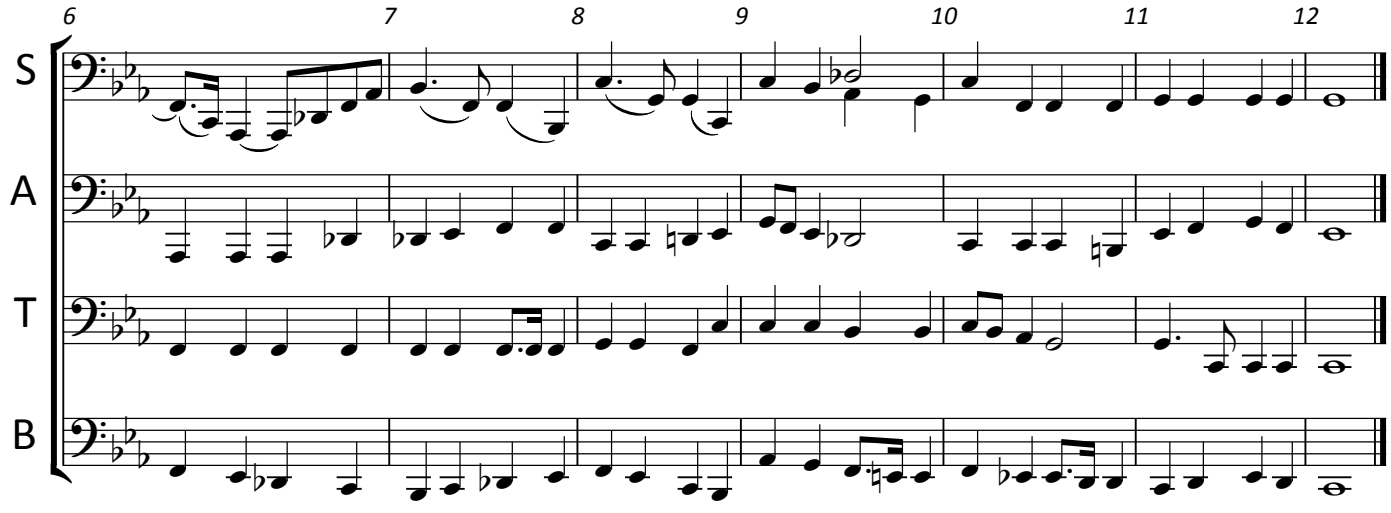




23

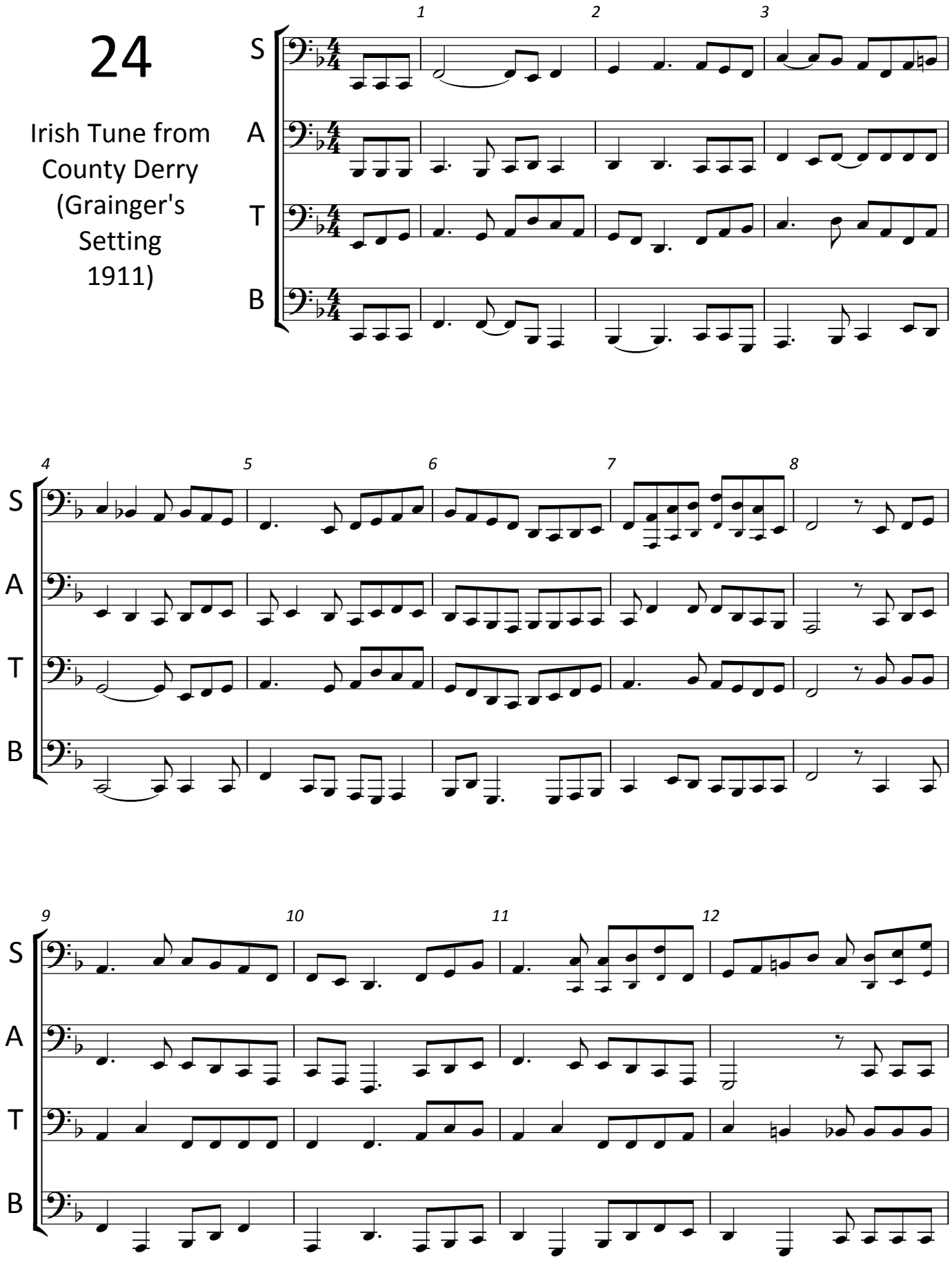
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

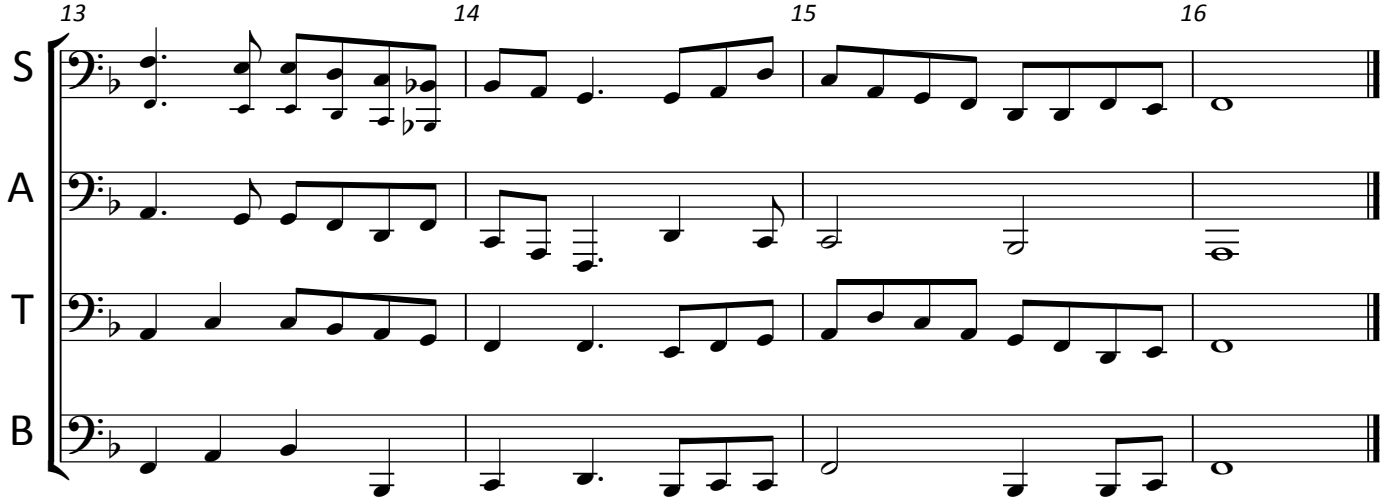




24

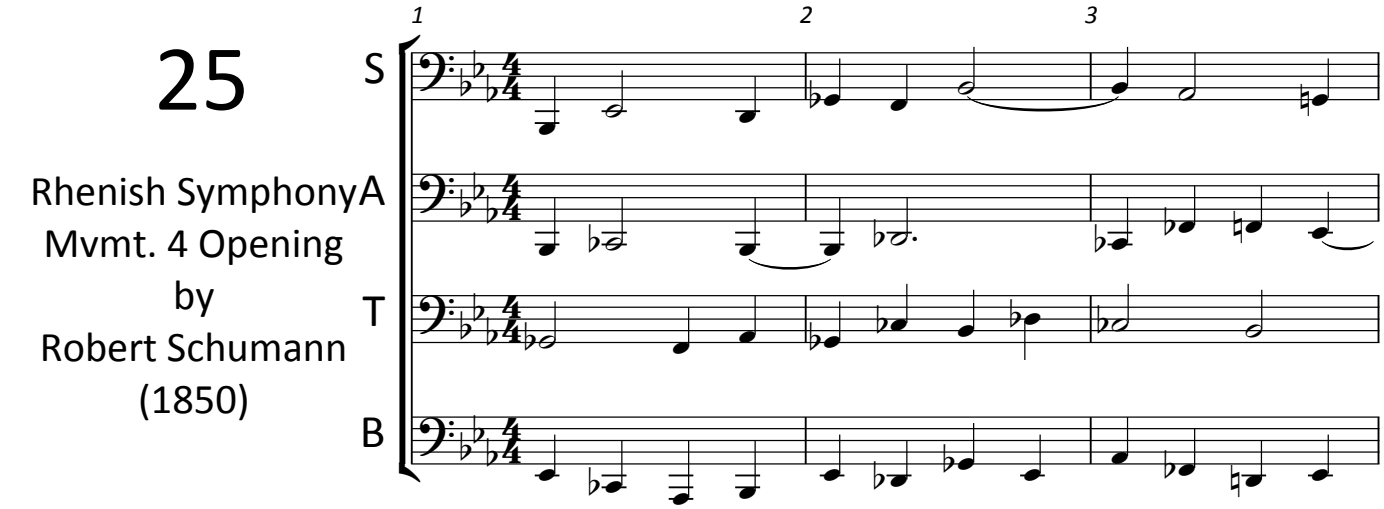
Irish Tune from County Derry (Grainger's Setting 1911)

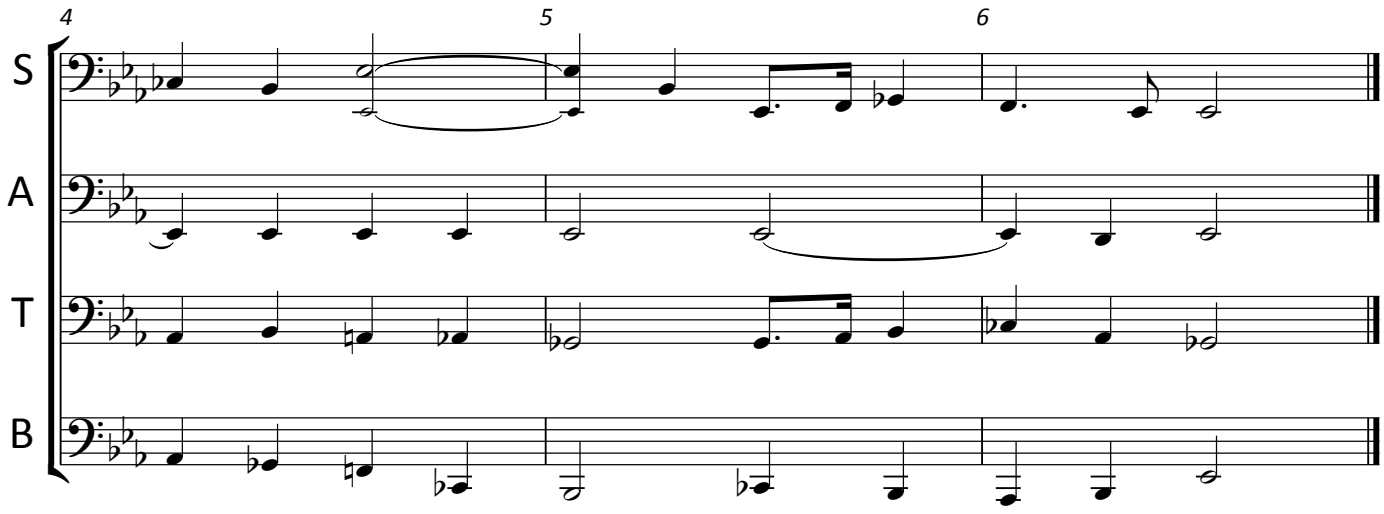




25

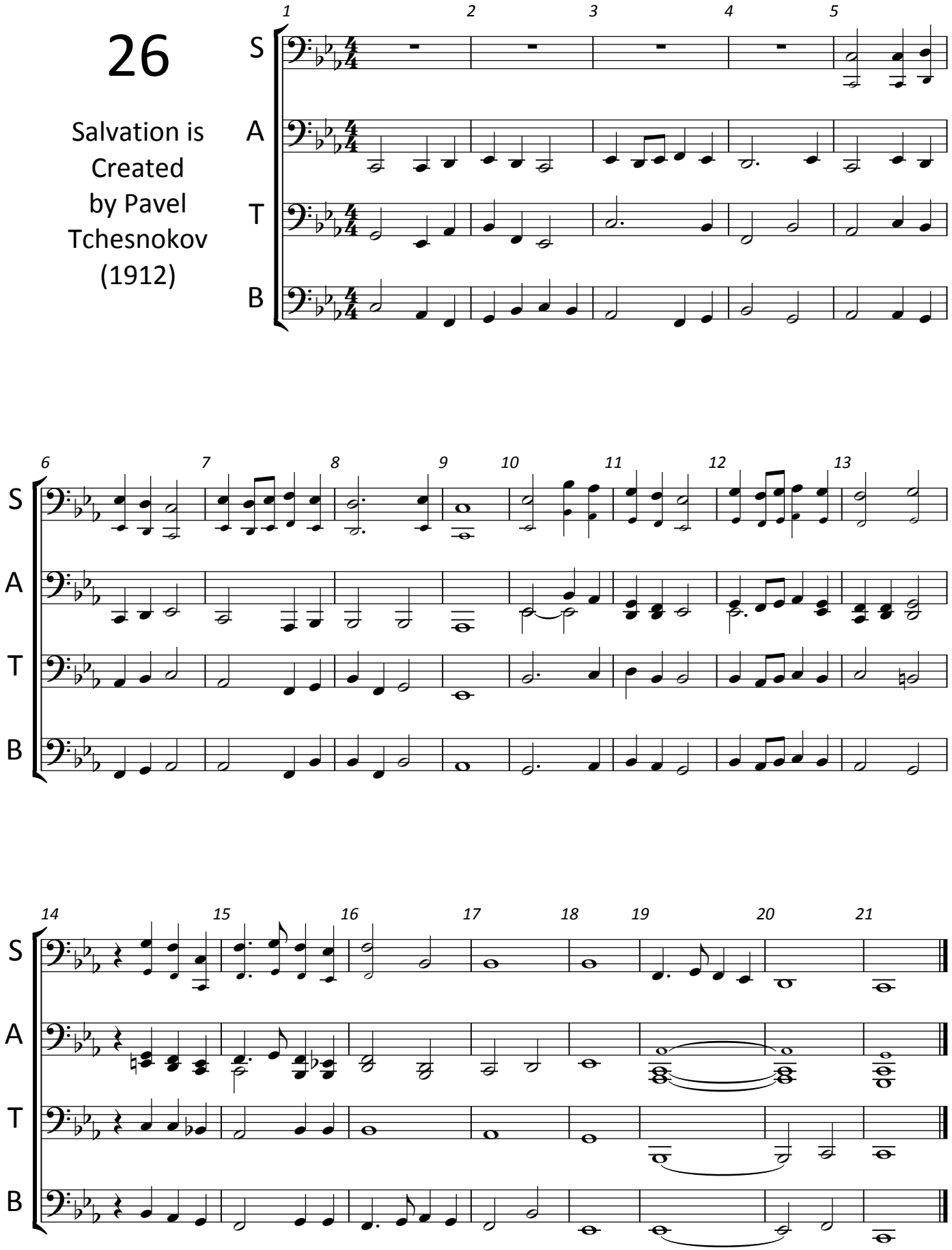
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





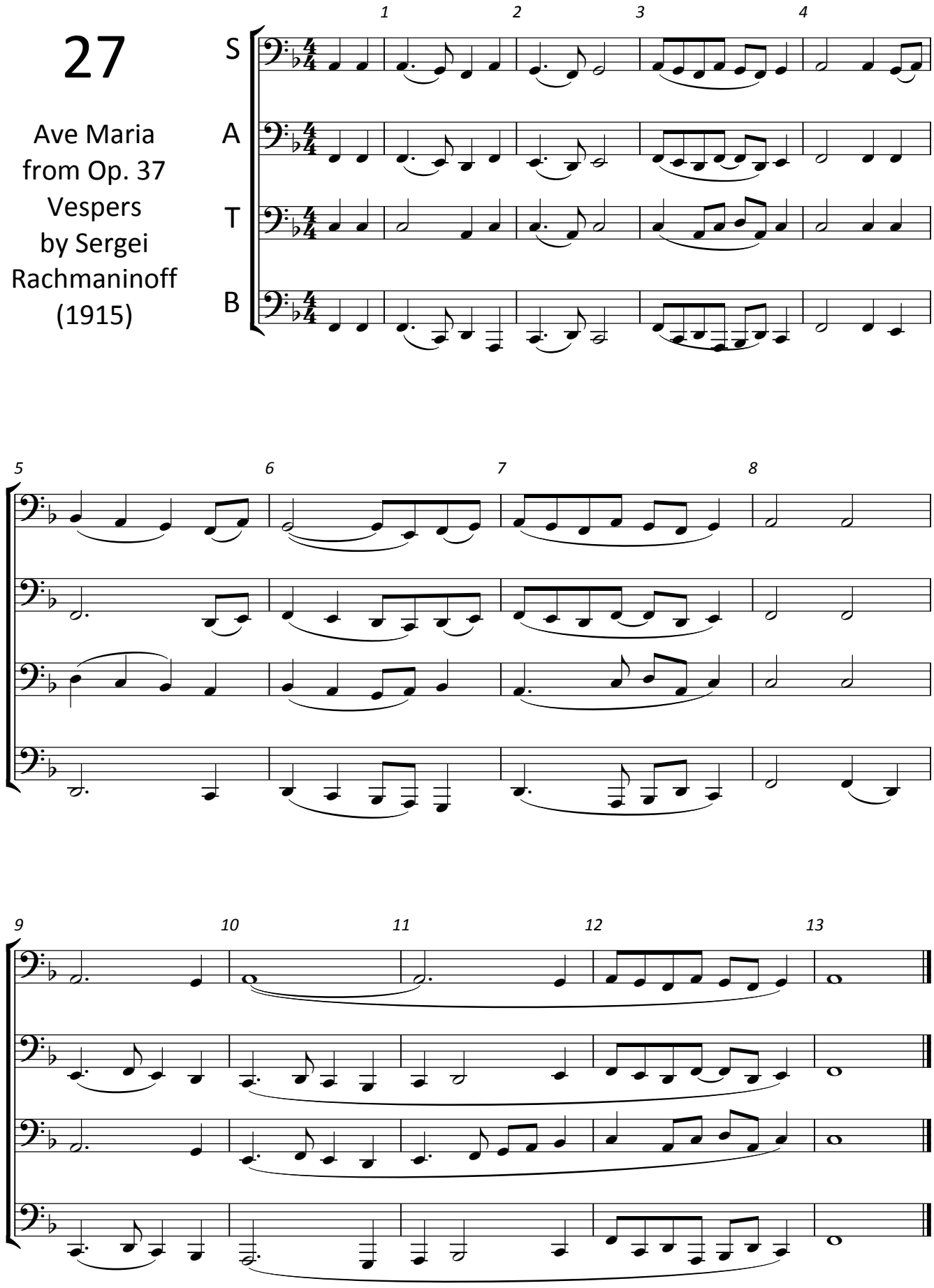
26

Salvation is Created by Pavel Tchesnokov (1912)



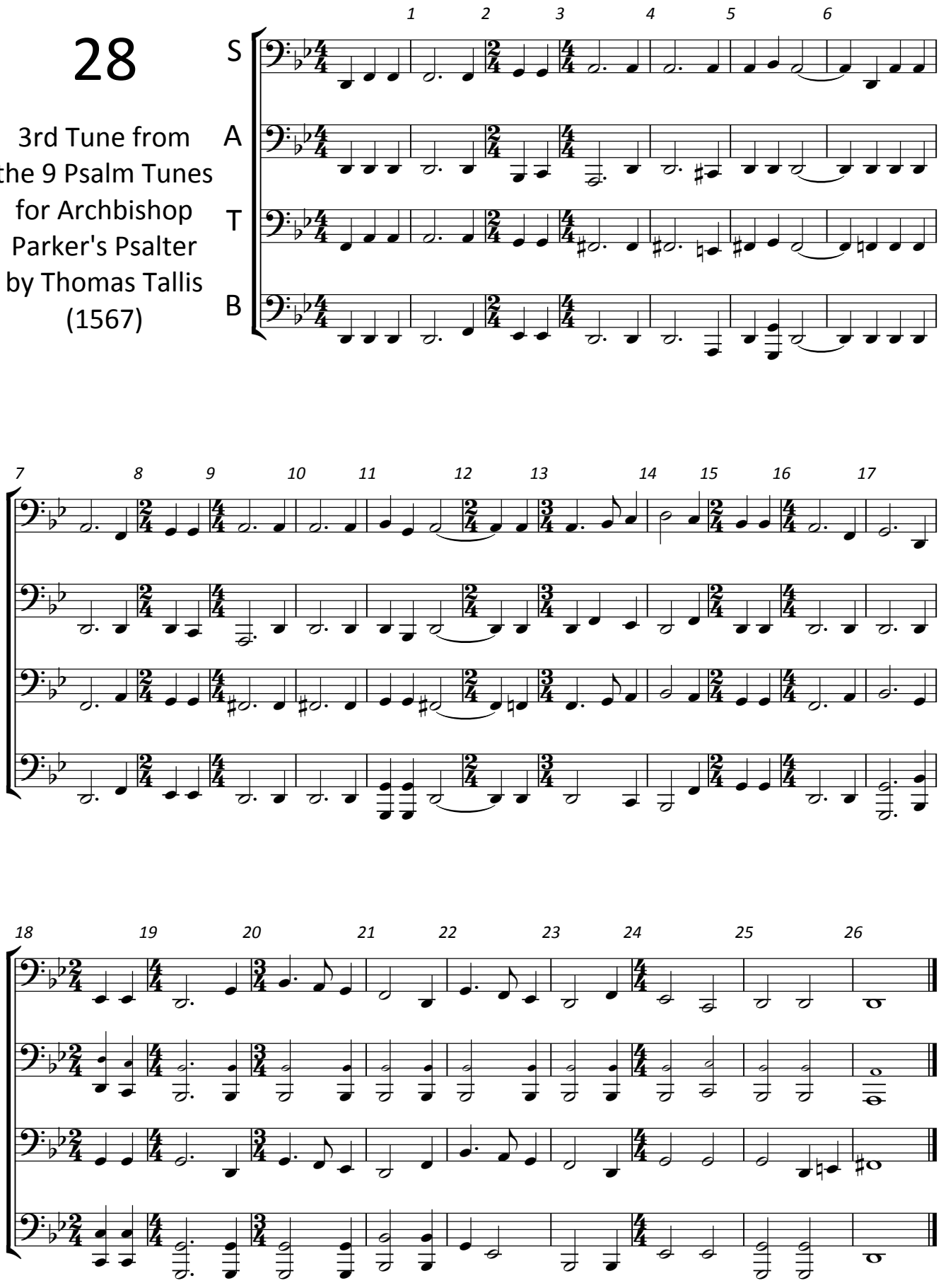
27

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



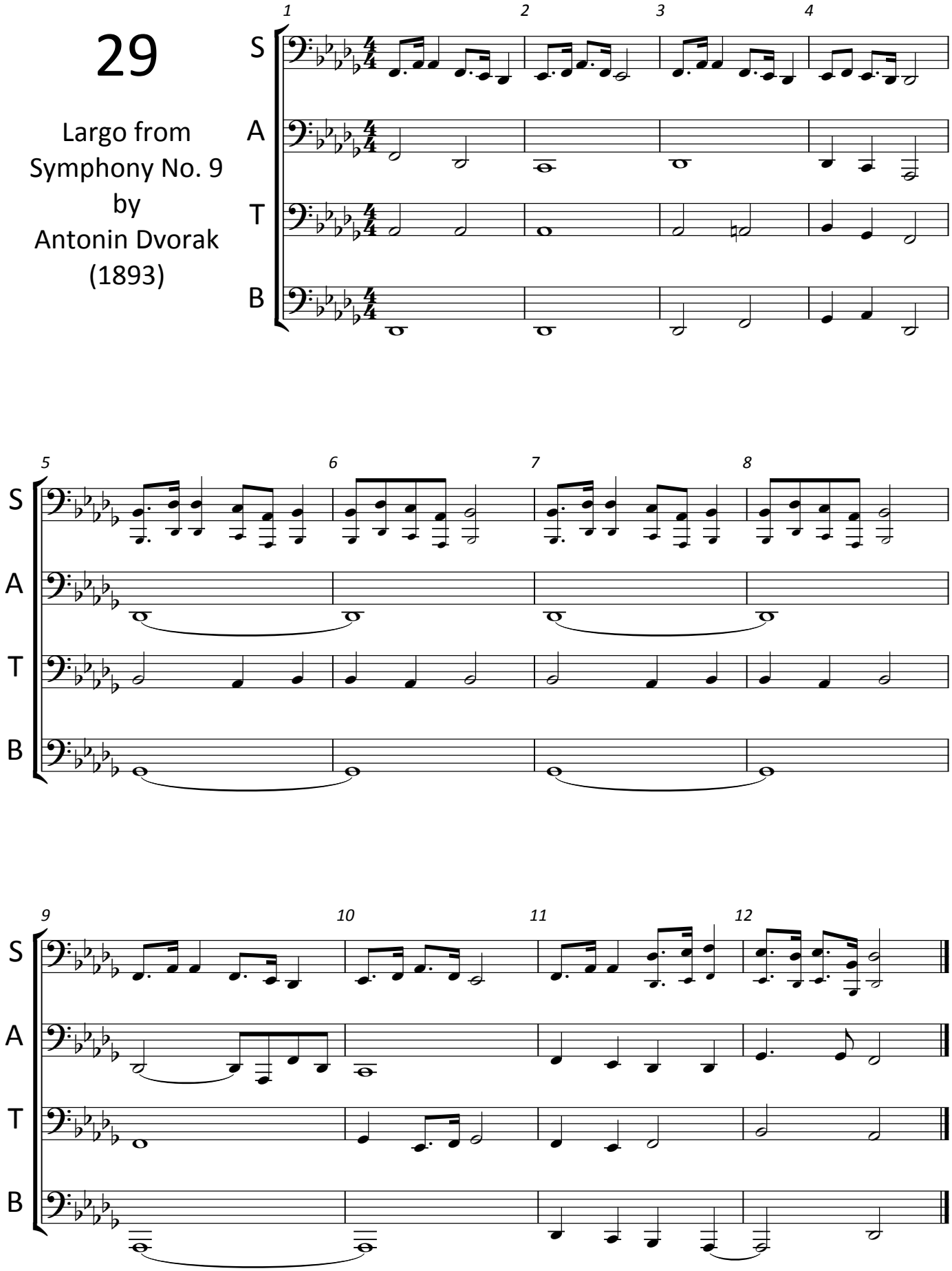
28

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



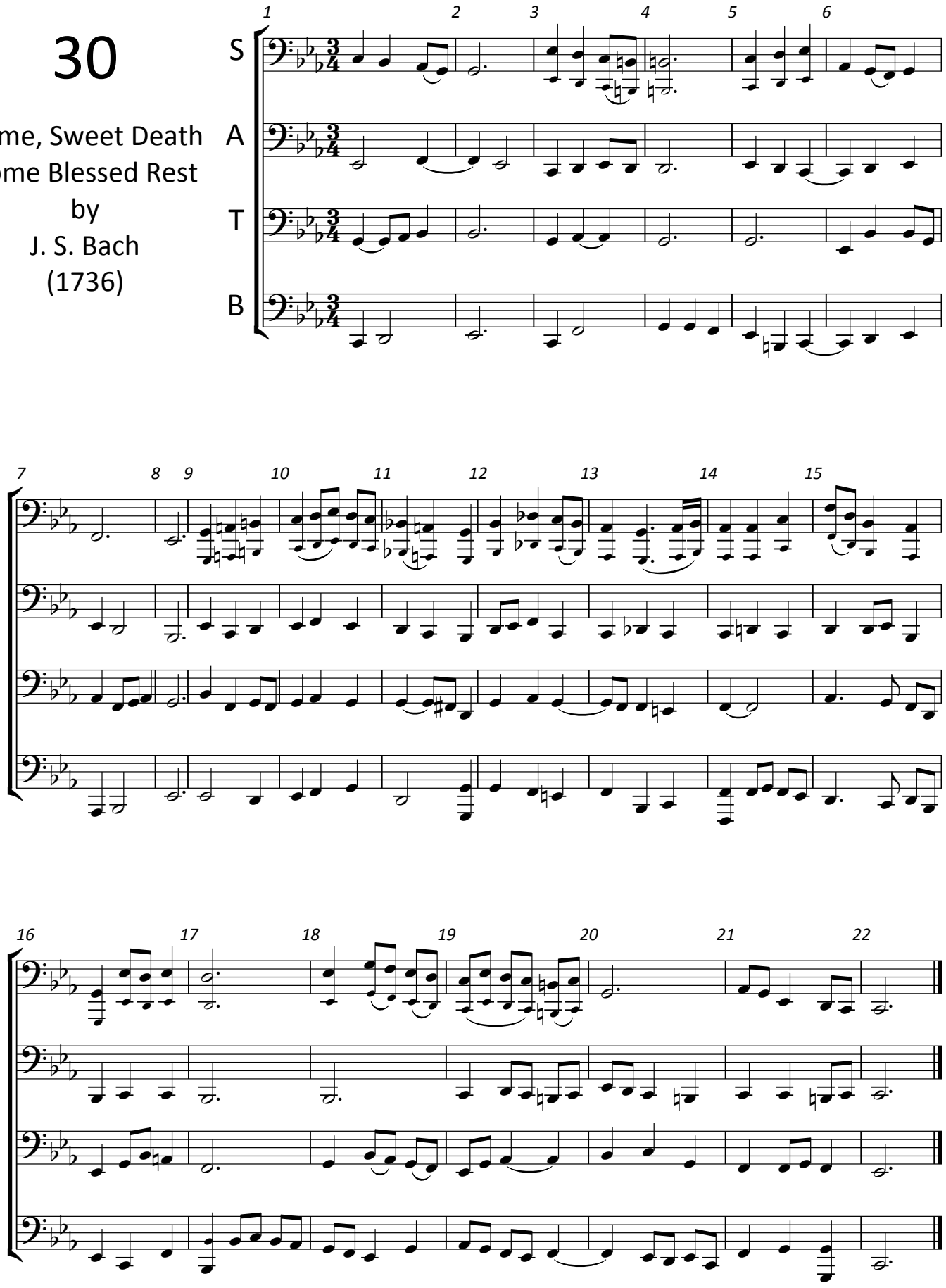
29

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



30

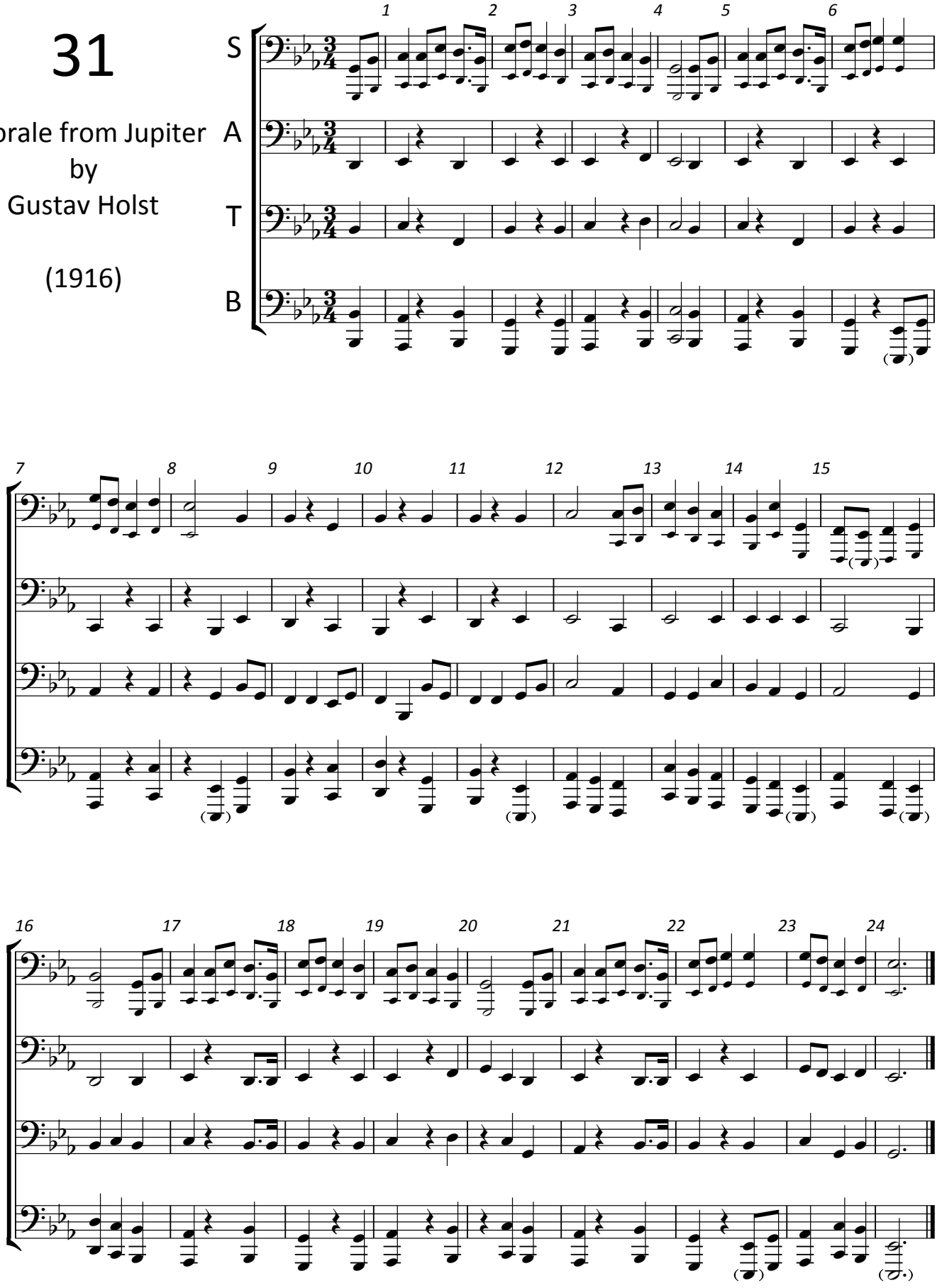
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

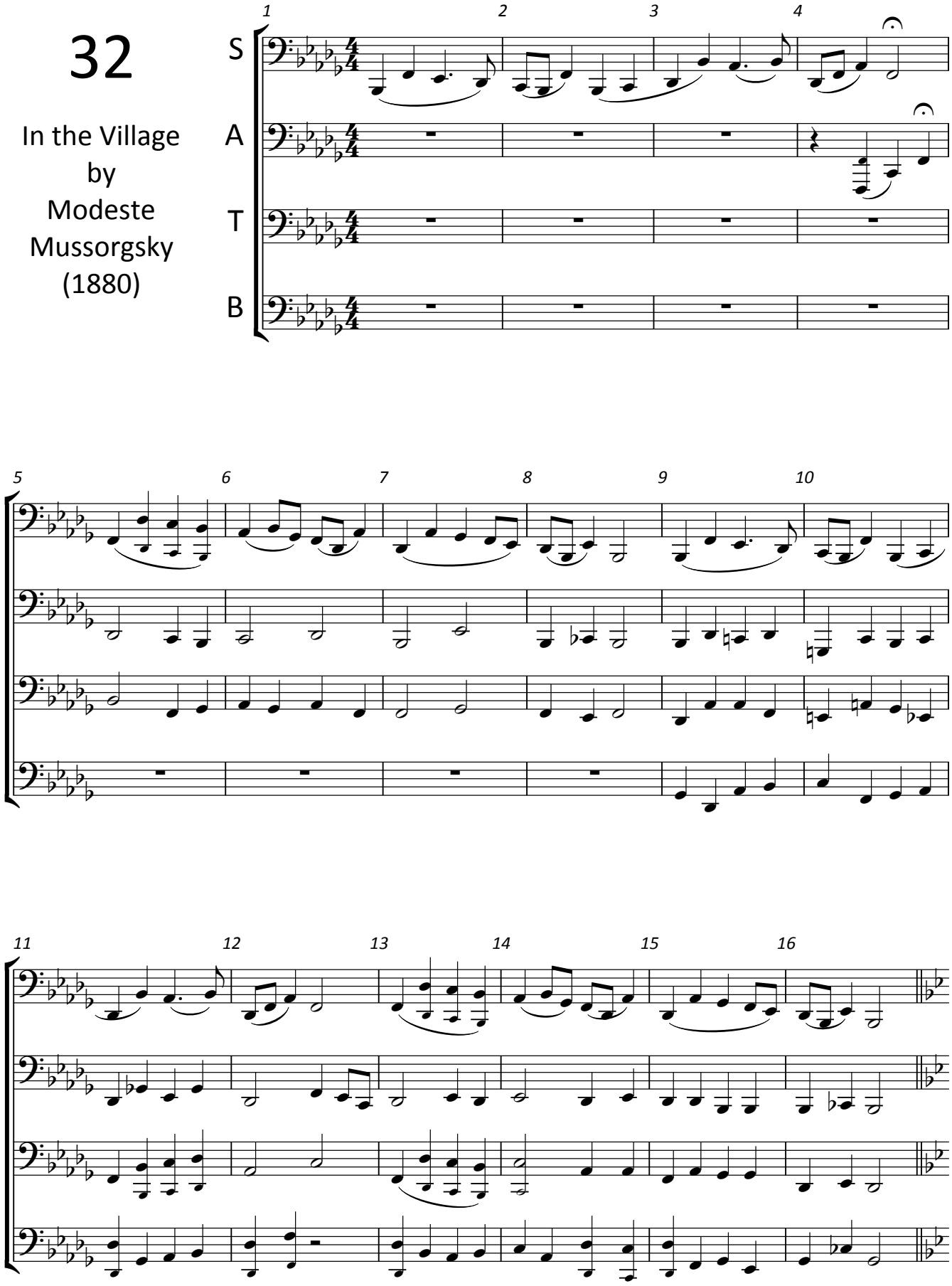
Chorale from Jupiter
by
Gustav Holst

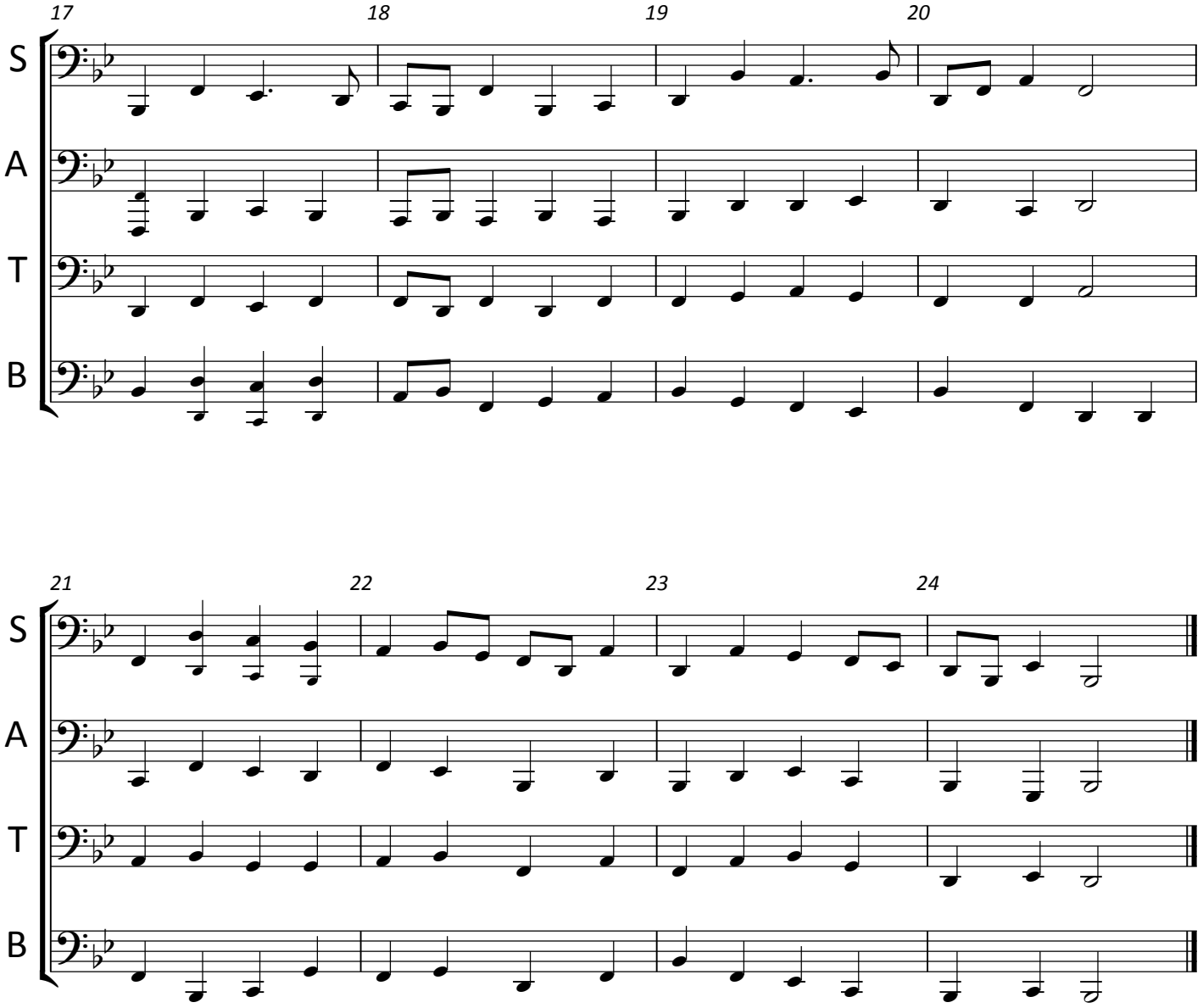
(1916)



32

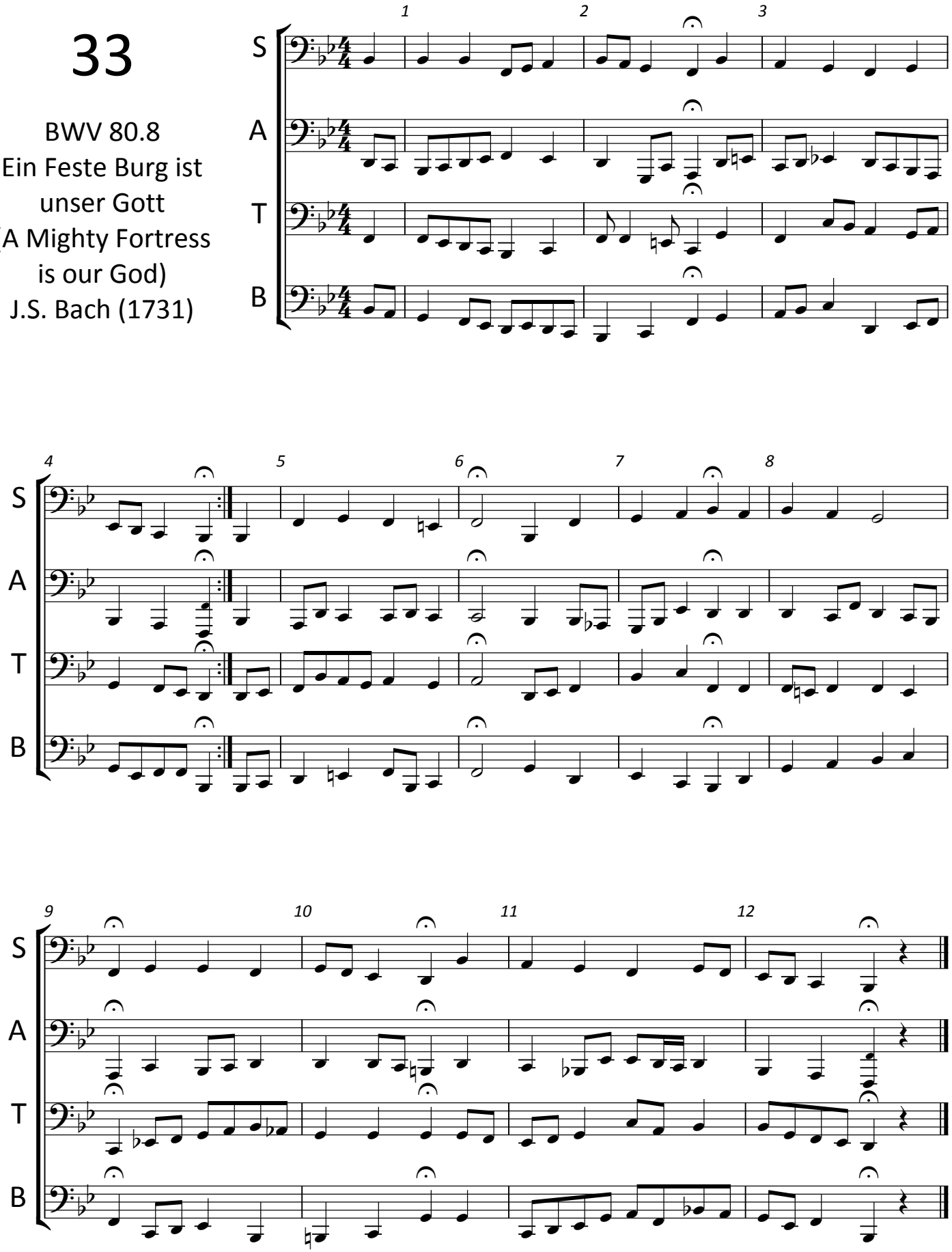
In the Village
by
Modeste
Mussorgsky
(1880)




17
18
19
20
S
A
T
B
21
22
23
24
S
A
T
B

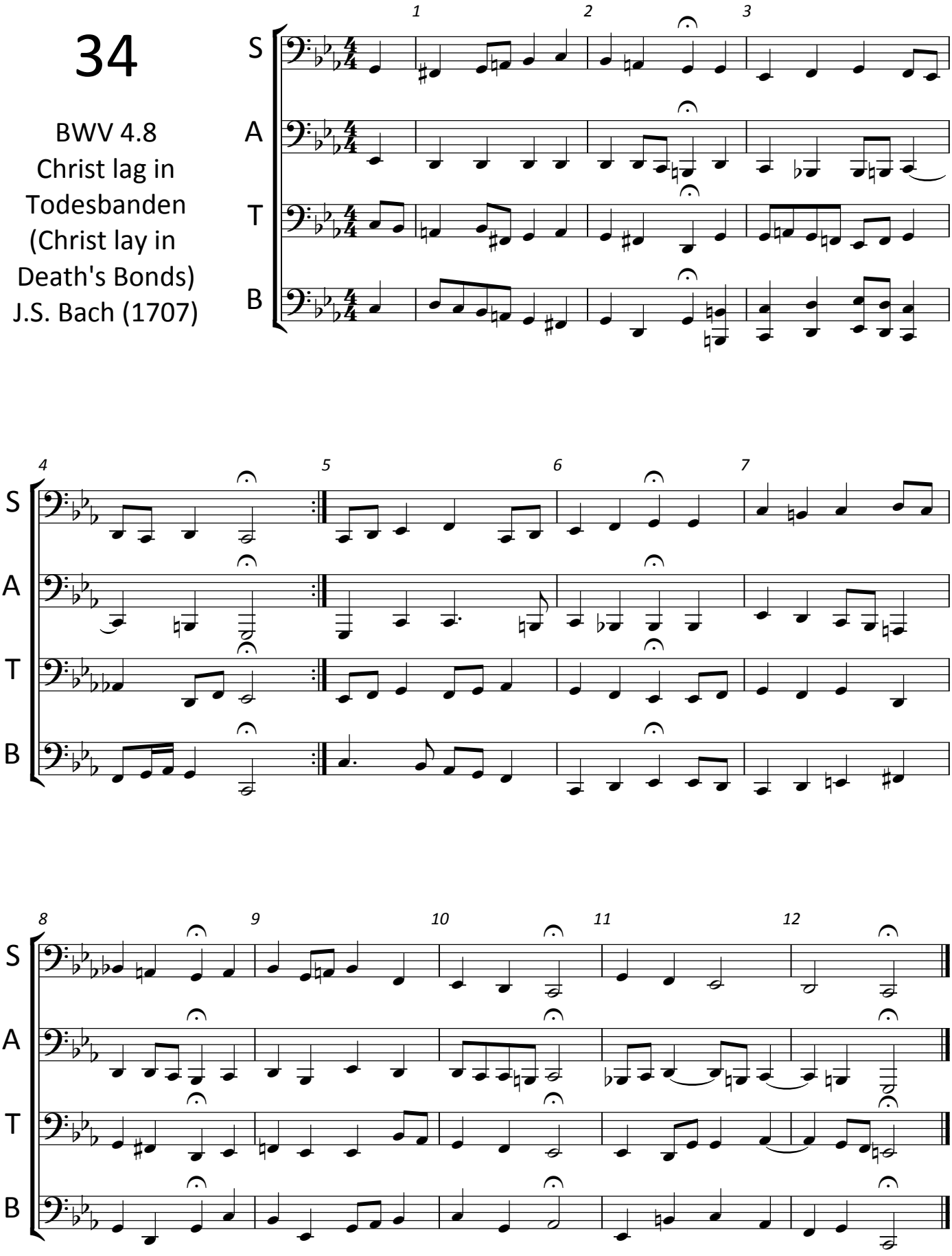
33

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



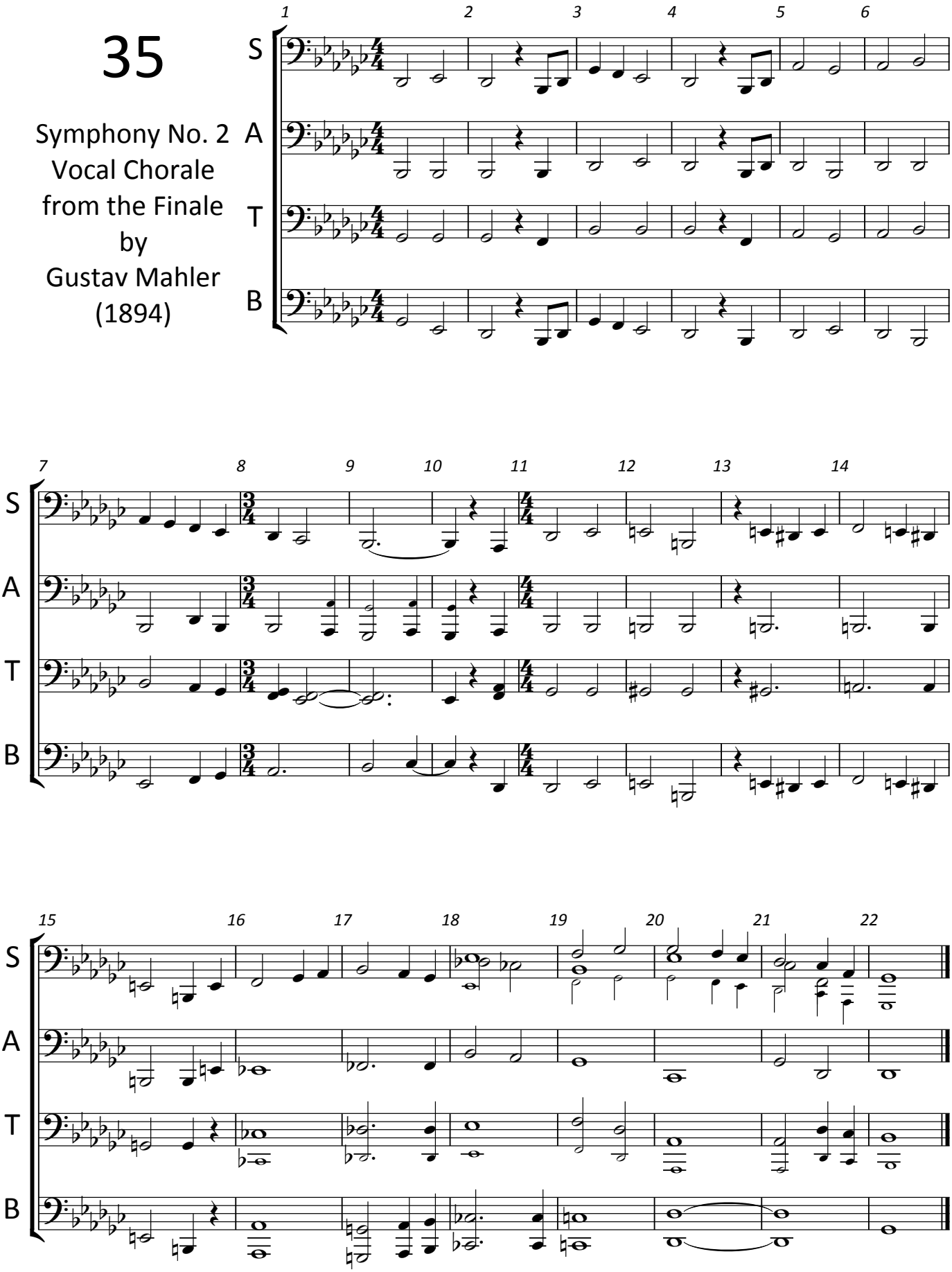
34

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



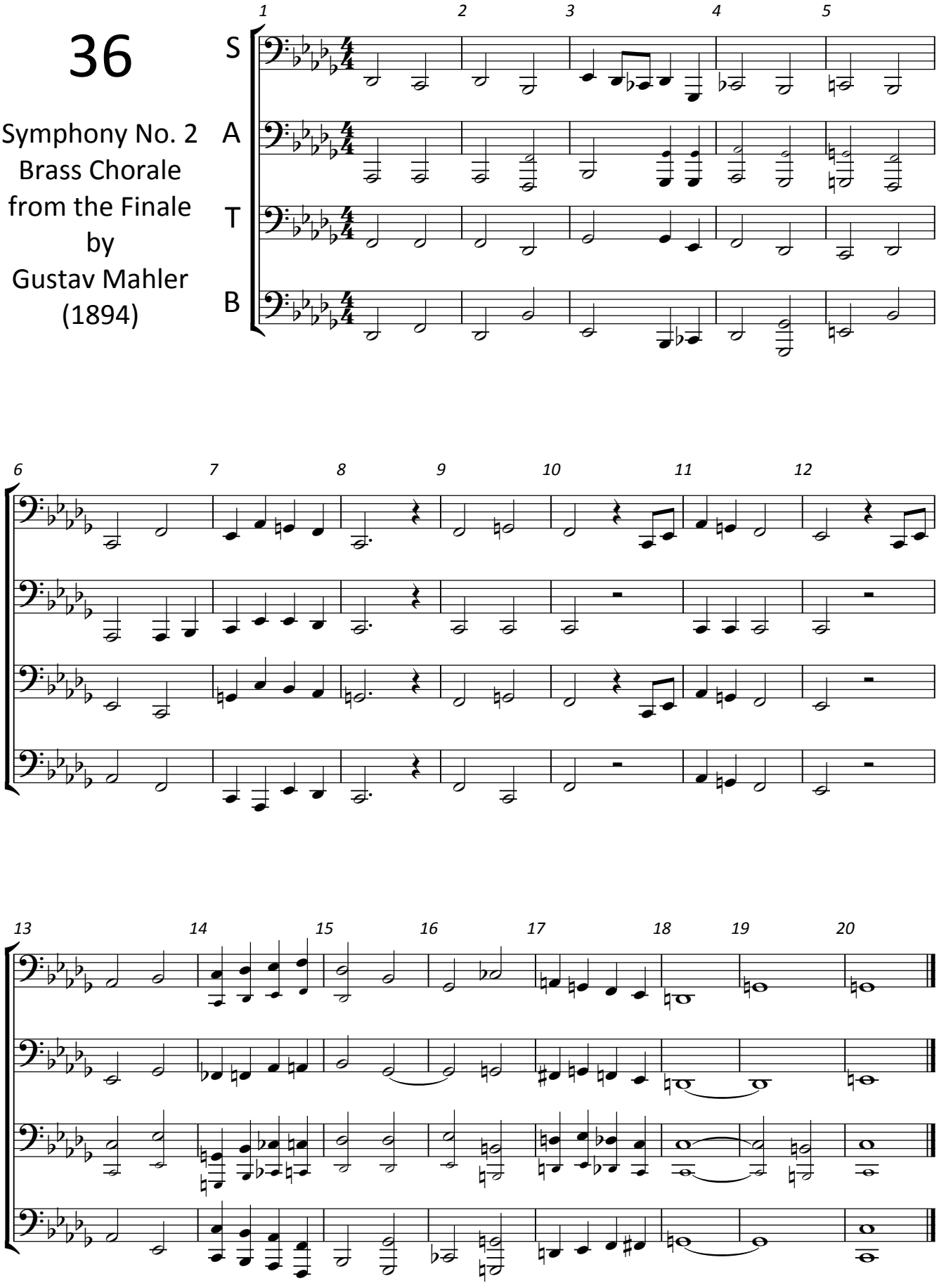
35

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)

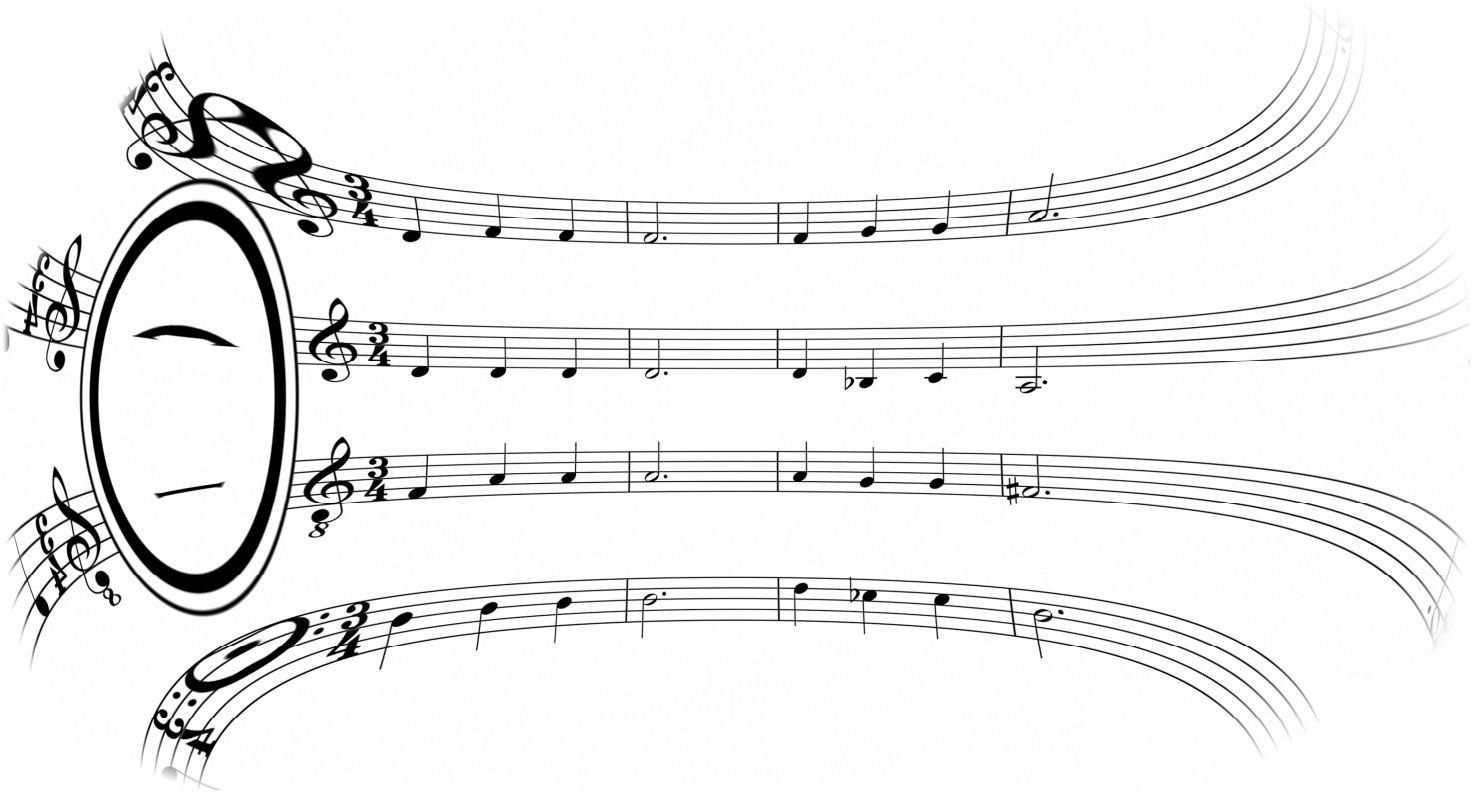


Percussion

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

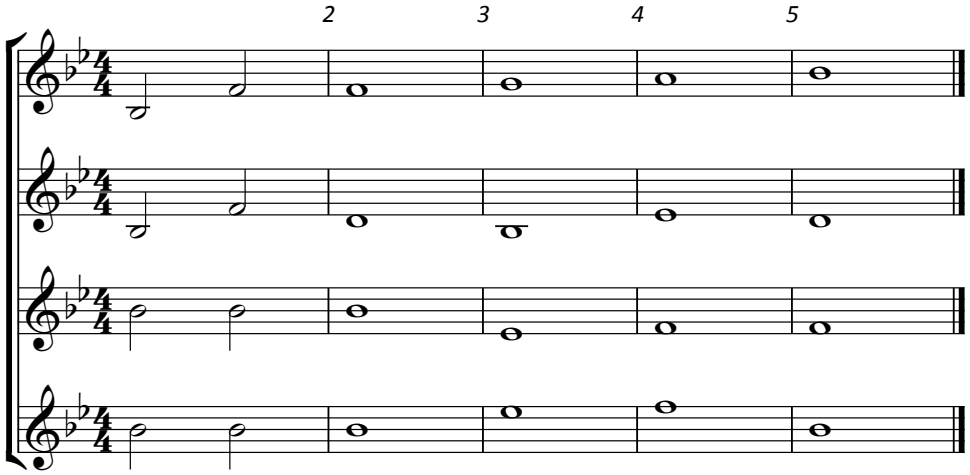
For percussionists

1. The **SOPRANO** and **ALTO** parts are your main parts on most mallet instruments.
2. The **TENOR** and **BASS** parts might work on some larger marimbas. Ask your director.
3. Ask your director about whether or not to roll in order to sustain notes.

1

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

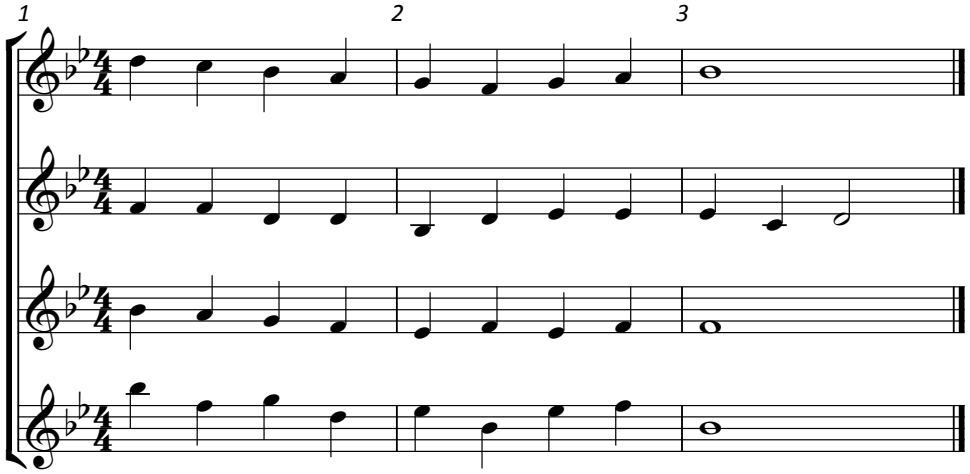
A simple chord progression



2

Canon in D
by
Johann Pachelbel

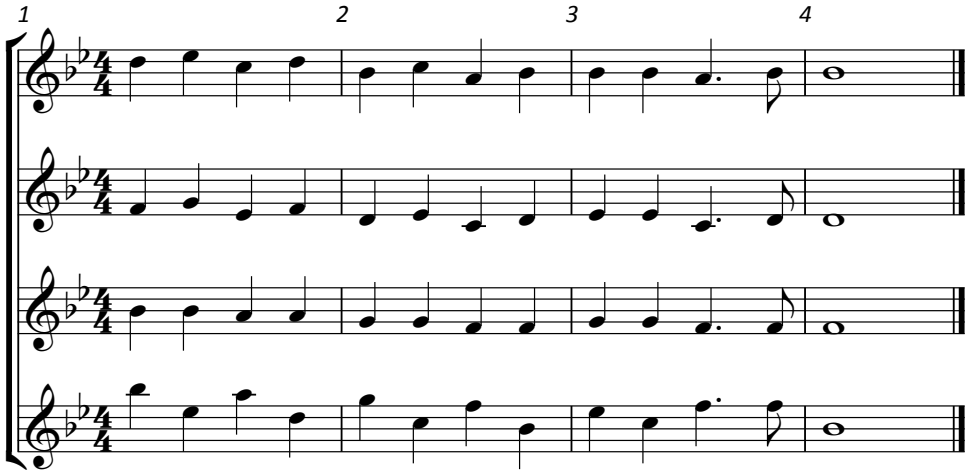
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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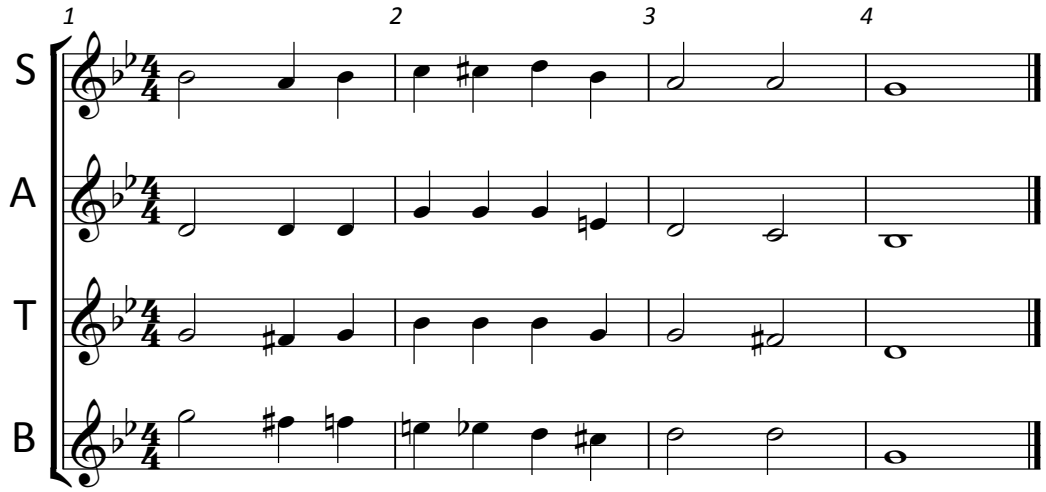
4

Augmented 6th Cadence

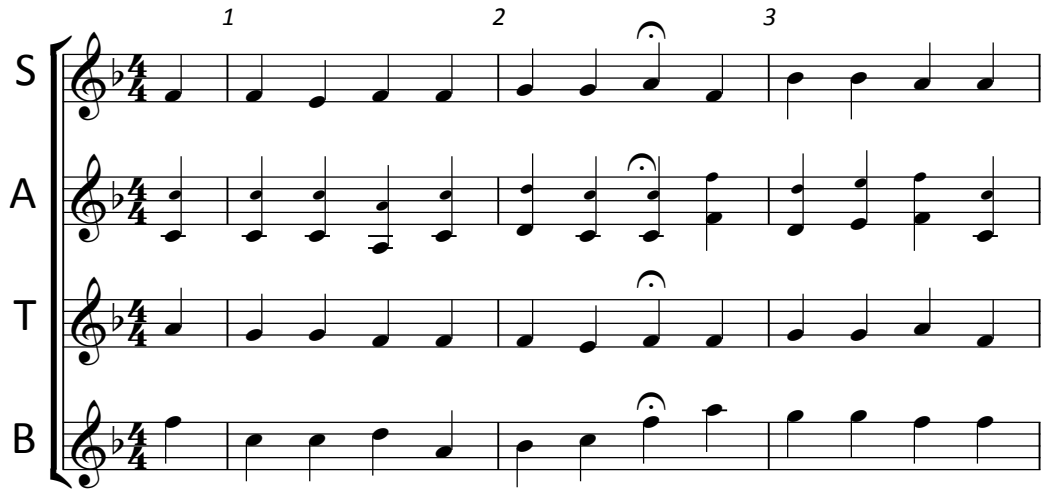
A special type of cadence

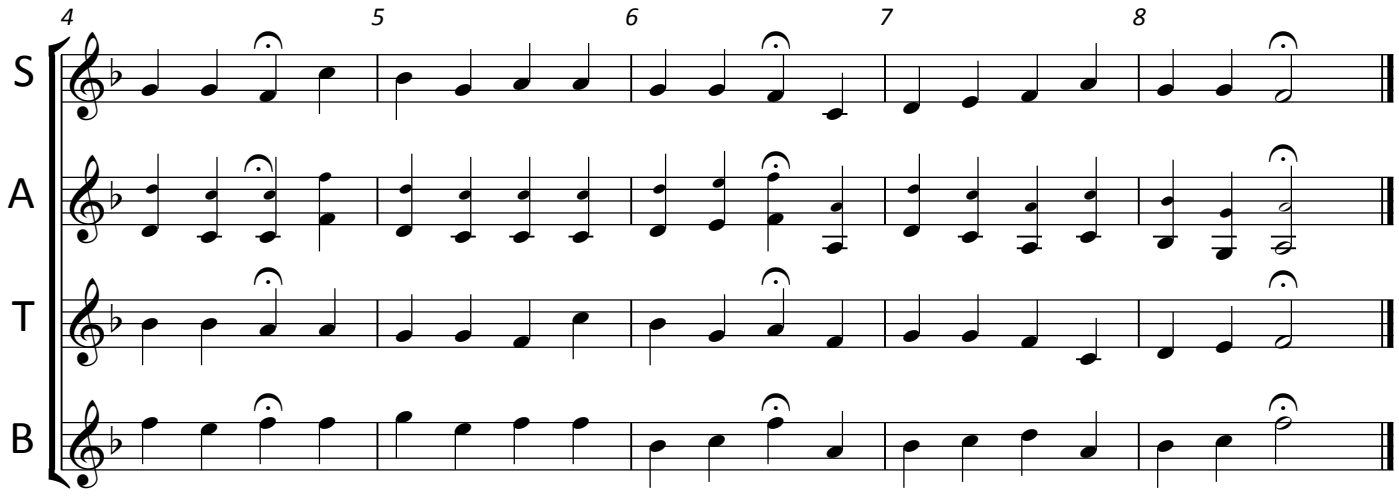


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

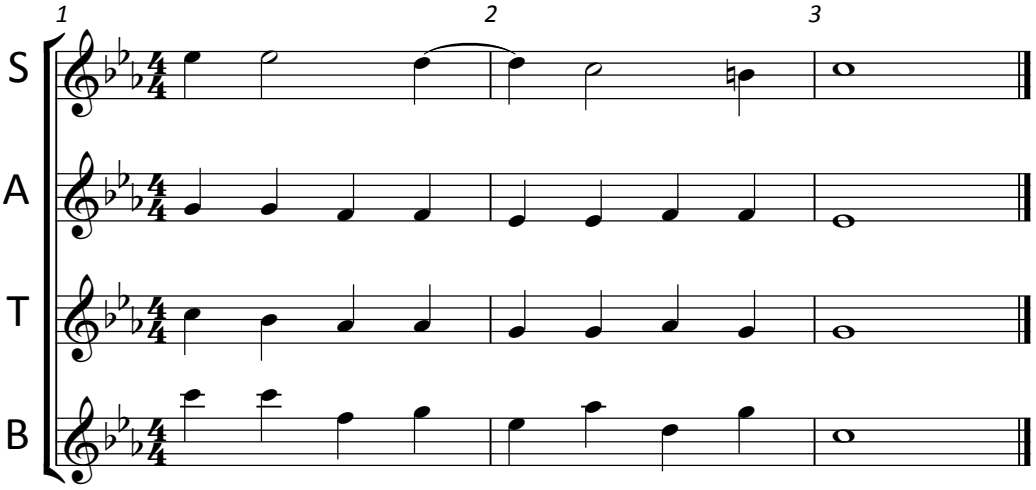




6

Suspensions

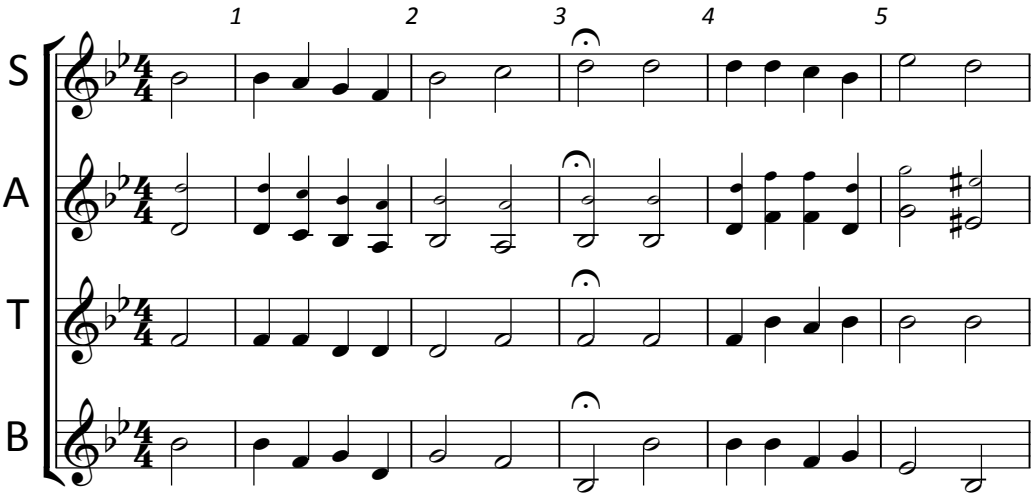
(Preparation
Suspension
Resolution)

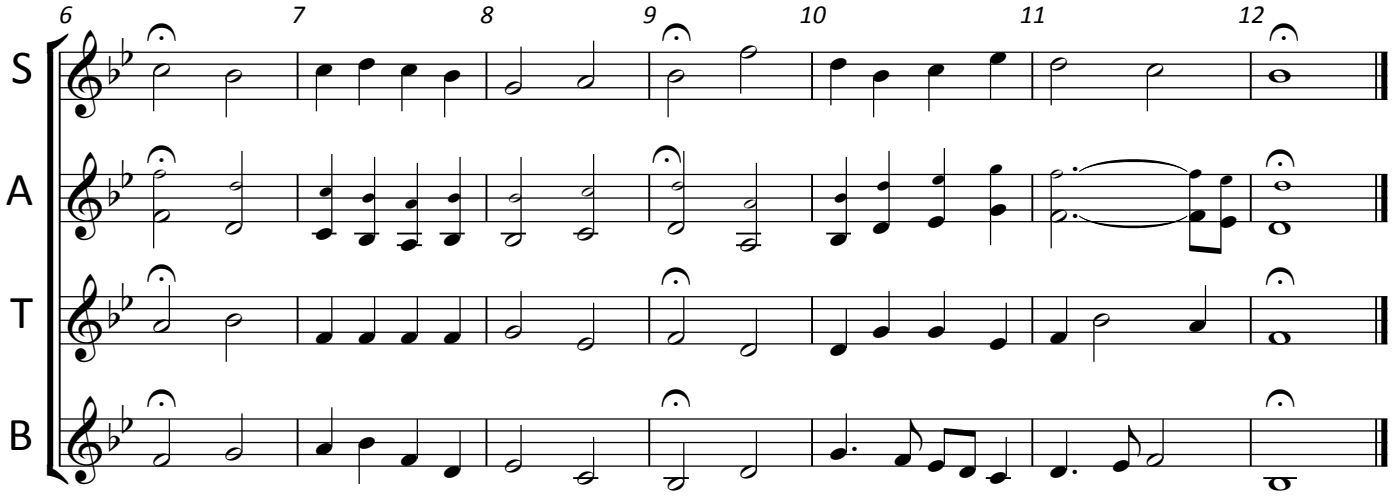


7

Old Hundredth
by
Loys Bourgeois

(1551)

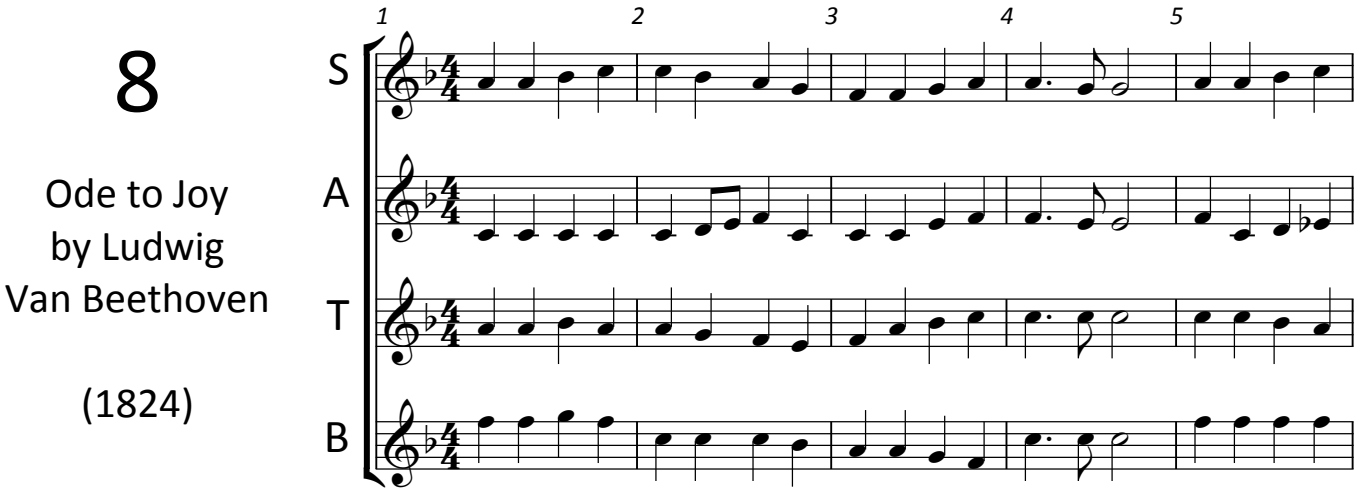


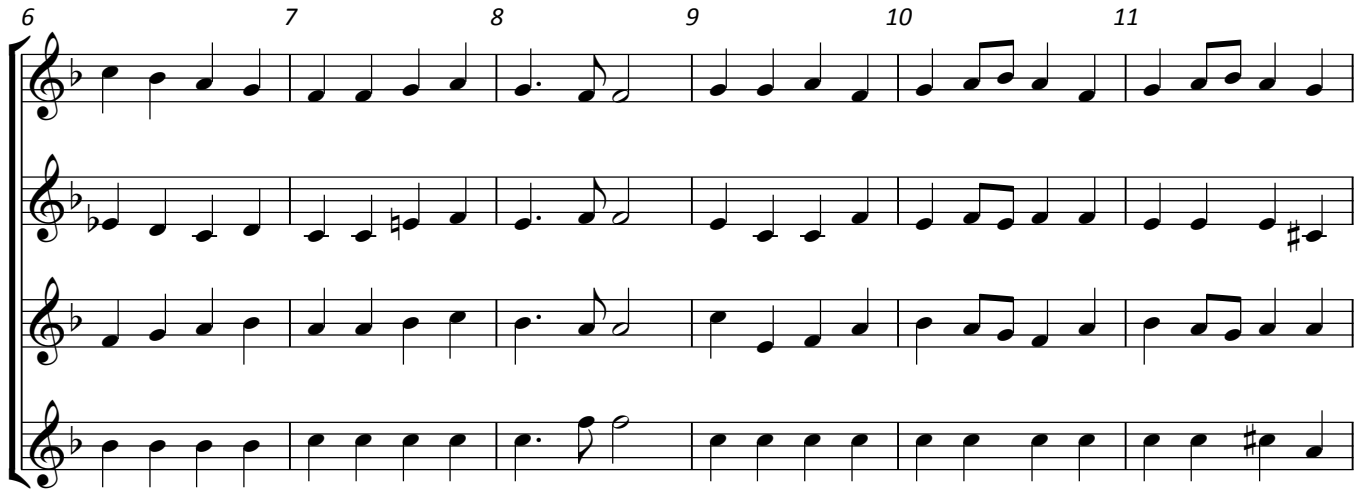


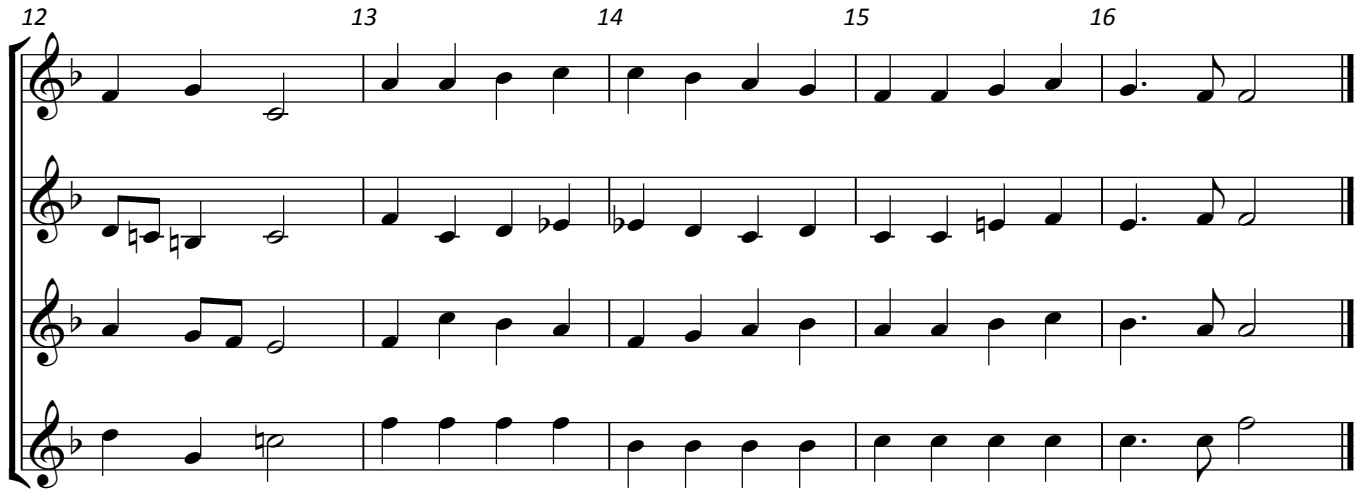
8

Ode to Joy
by Ludwig
Van Beethoven

(1824)



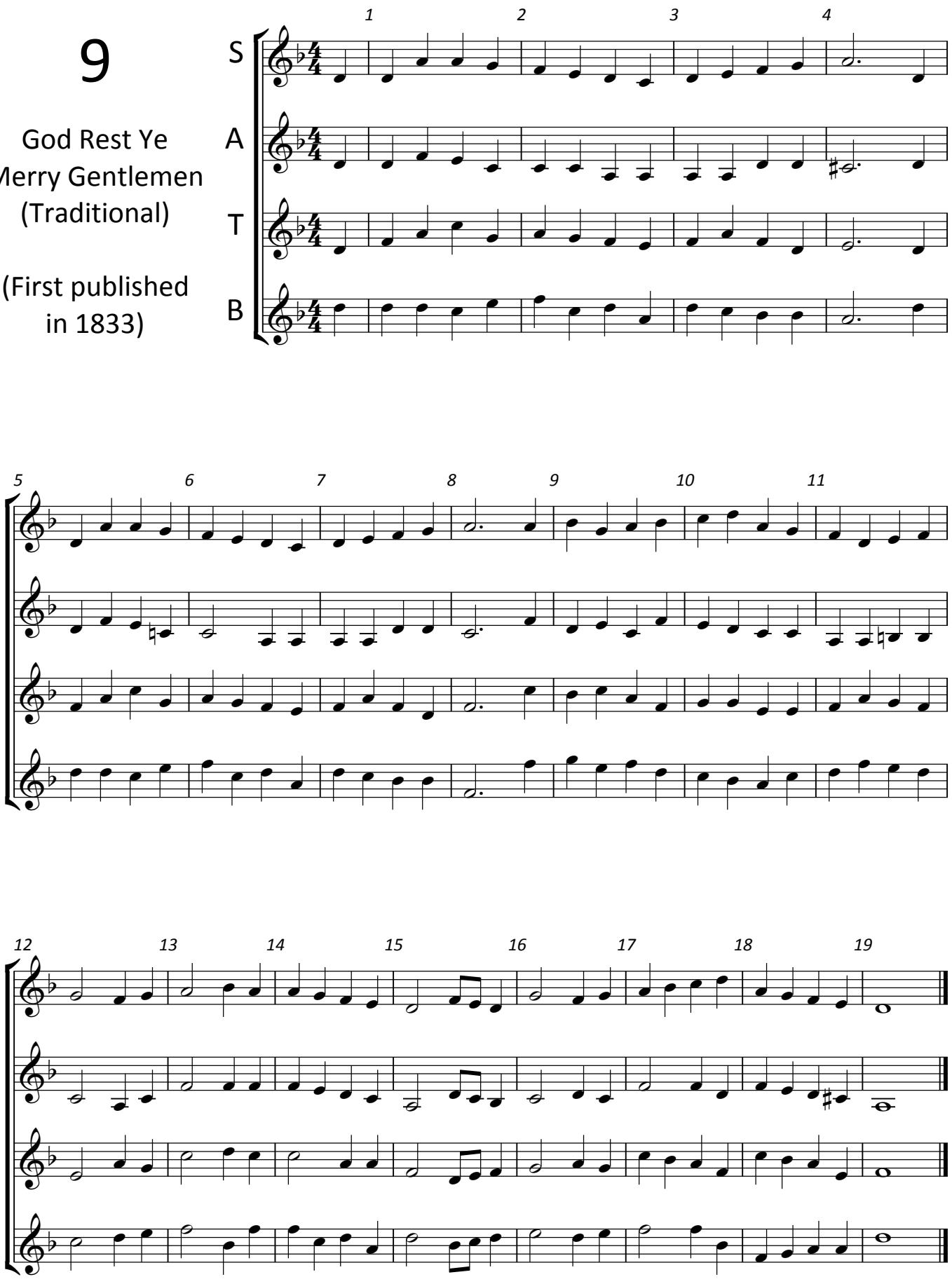




9

God Rest Ye
Merry Gentlemen
(Traditional)

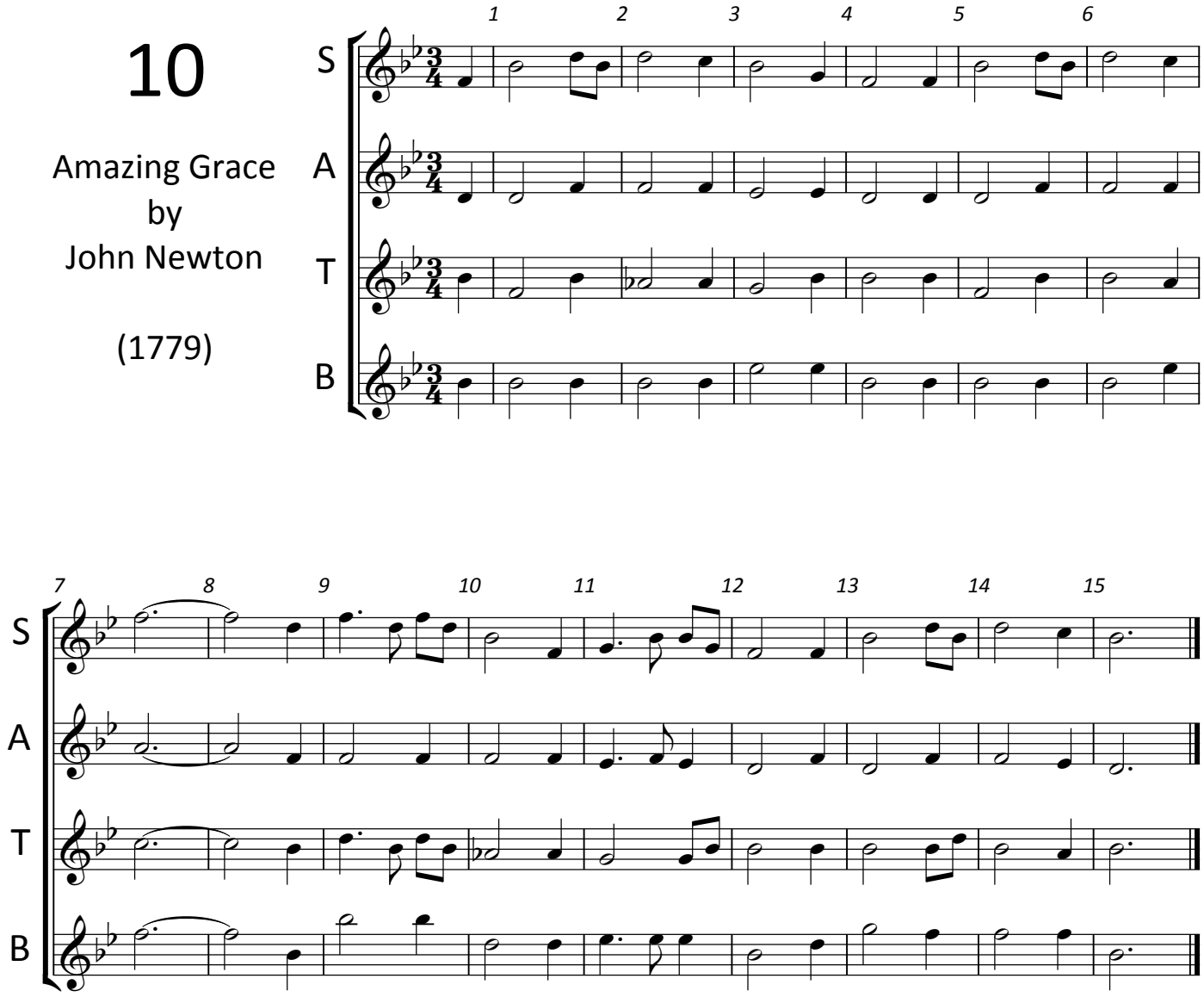
(First published
in 1833)



10

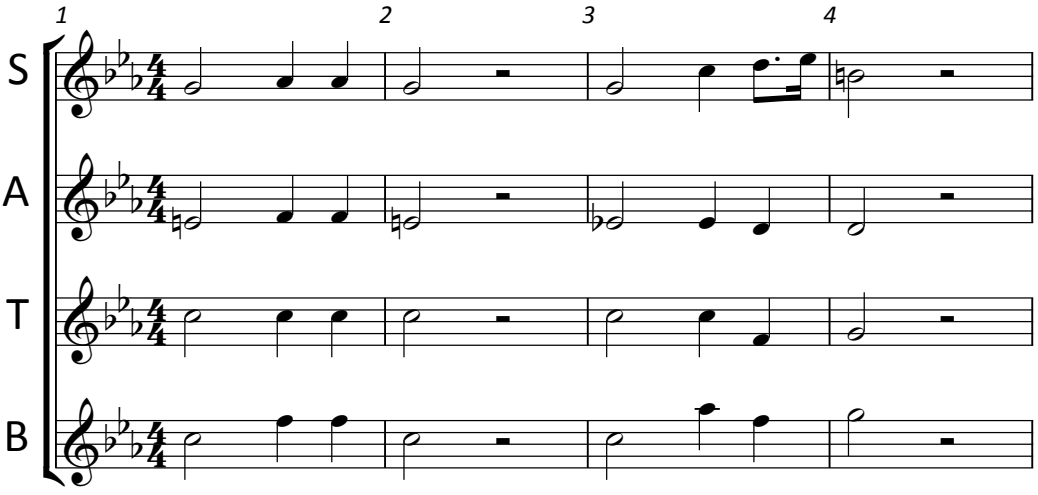
Amazing Grace
by
John Newton

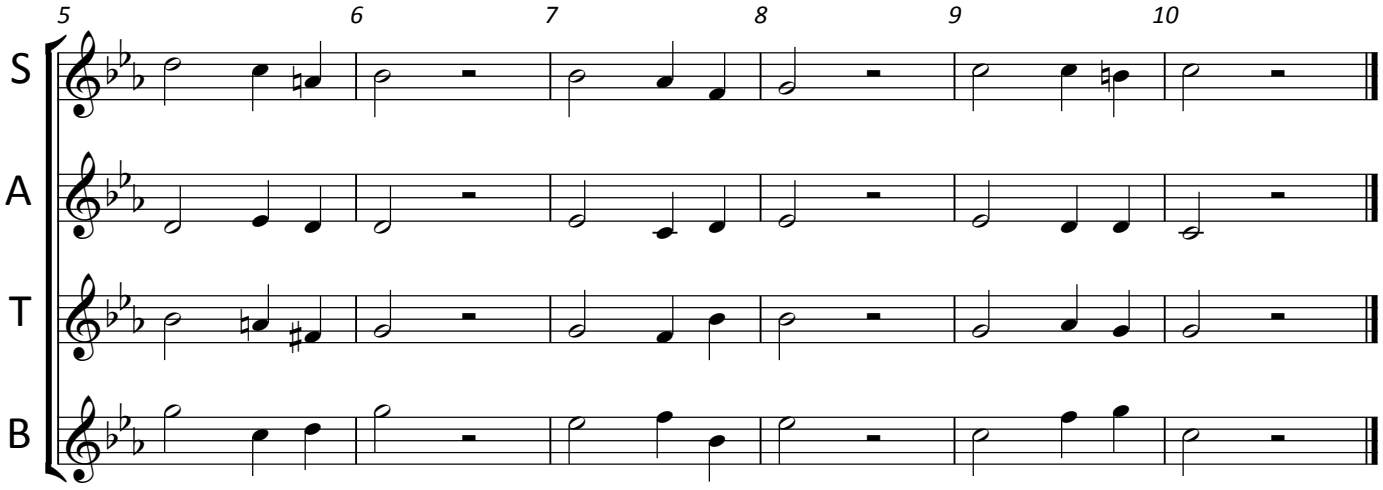
(1779)



11

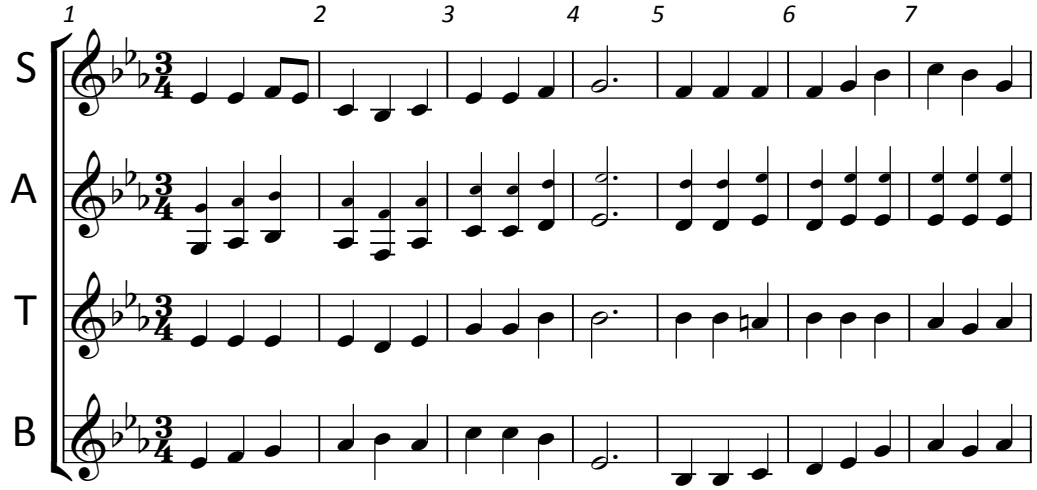
Music for
Queen Mary
by
Henry Purcell
(1694)

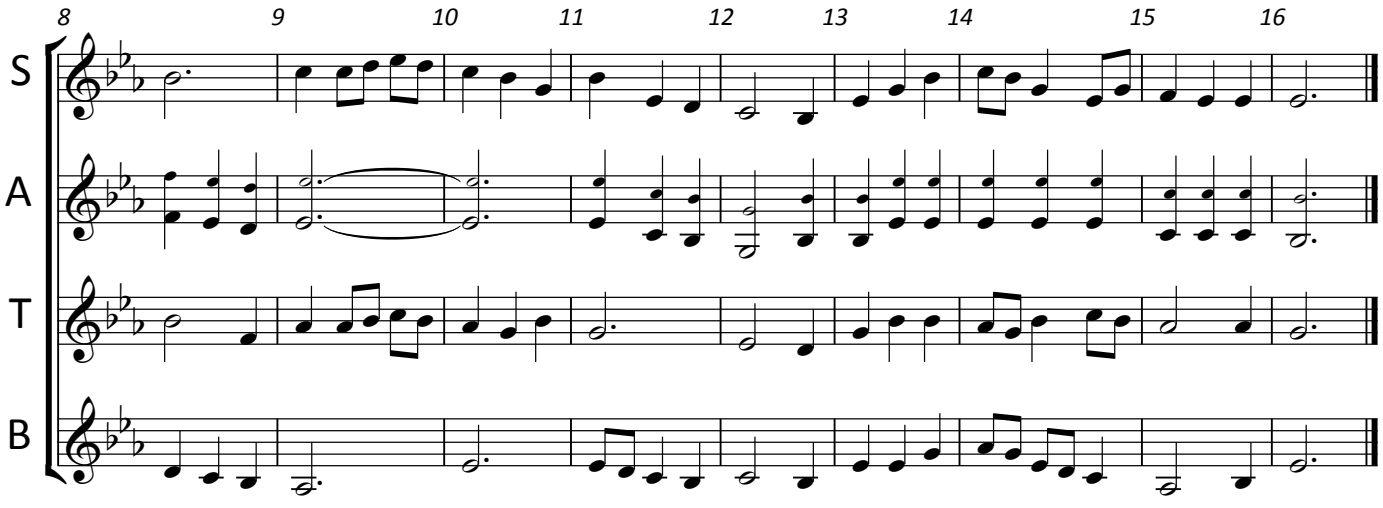




12

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

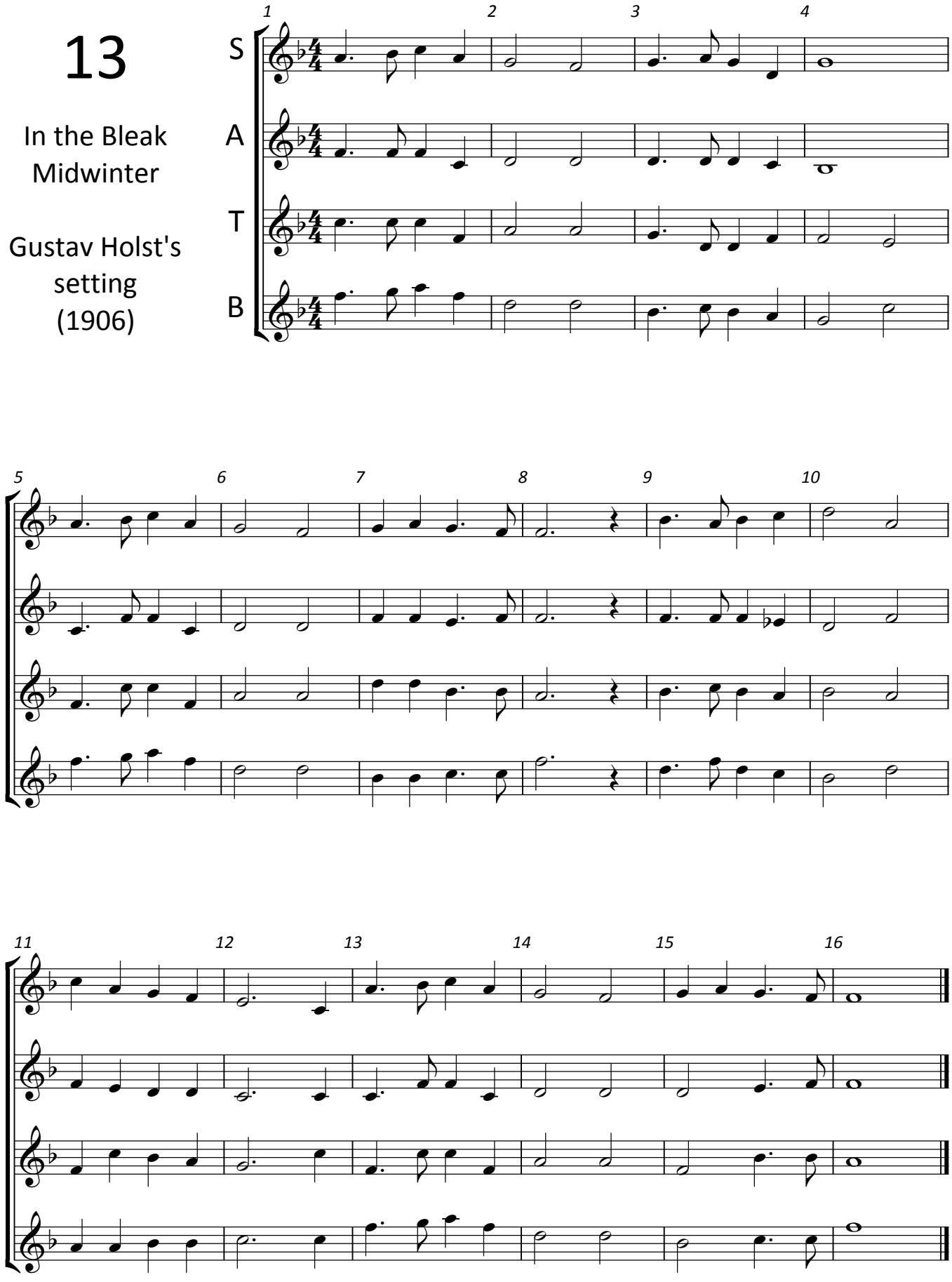




13

In the Bleak Midwinter

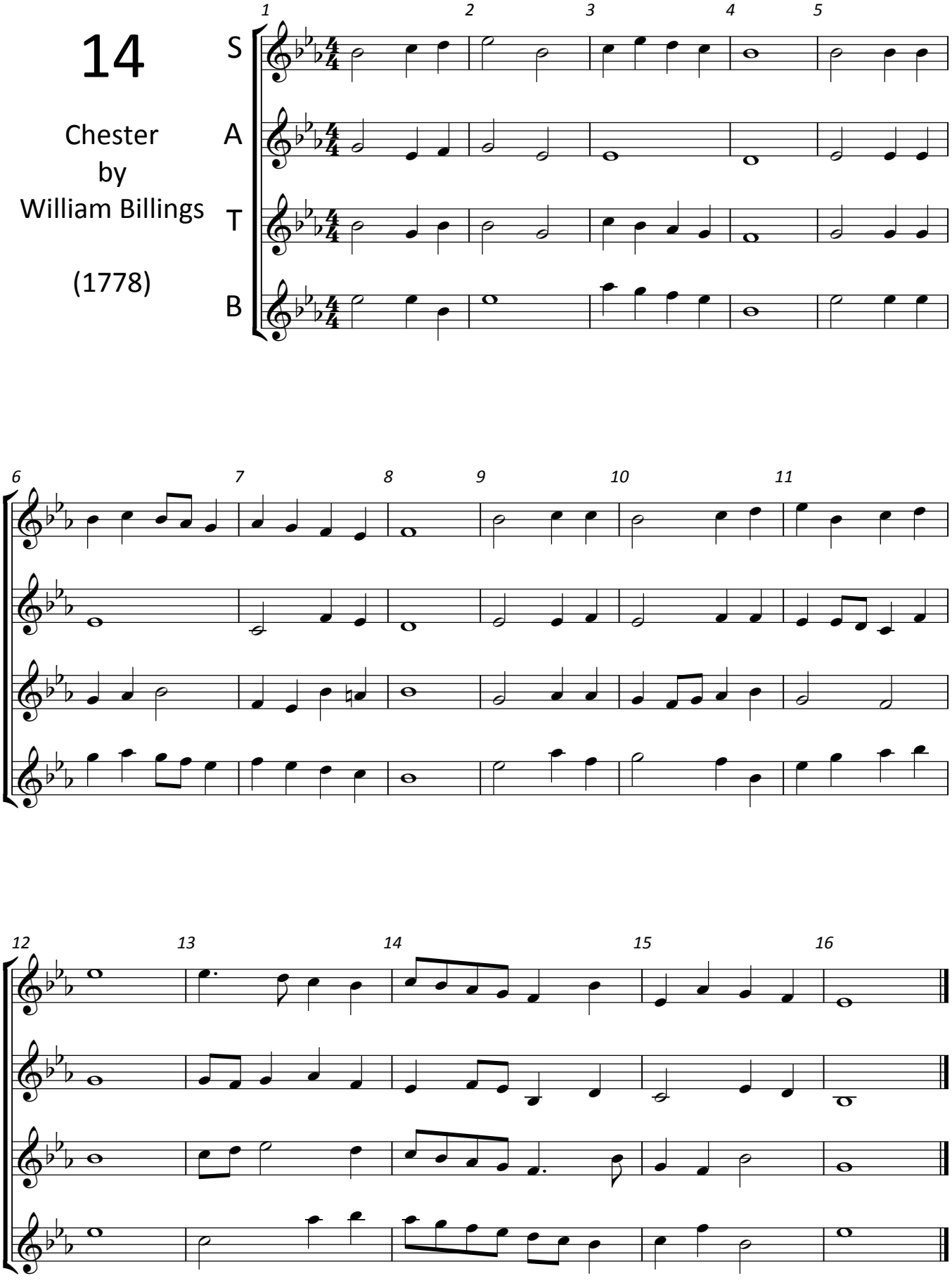
Gustav Holst's setting (1906)



14

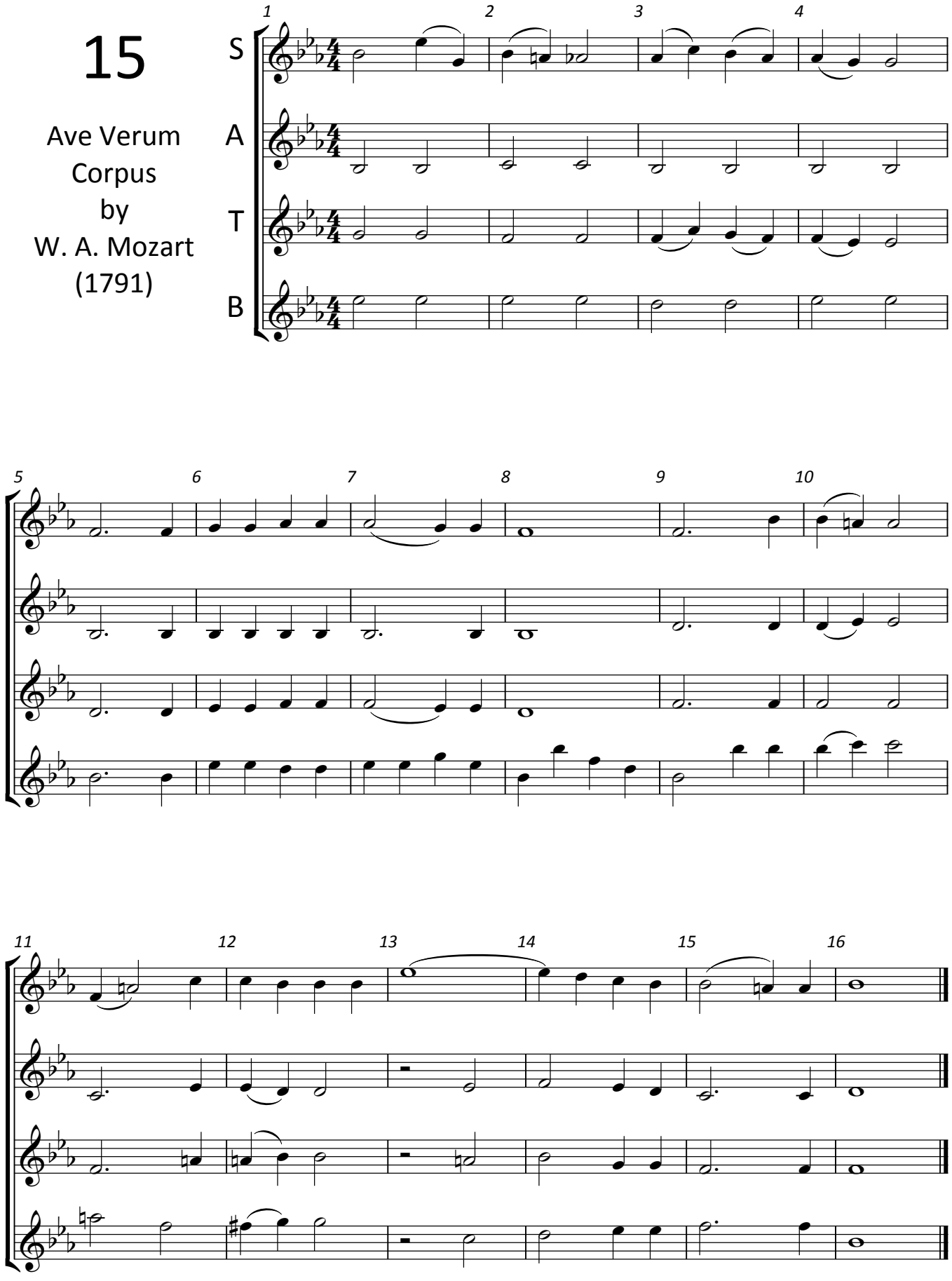
Chester
by
William Billings

(1778)



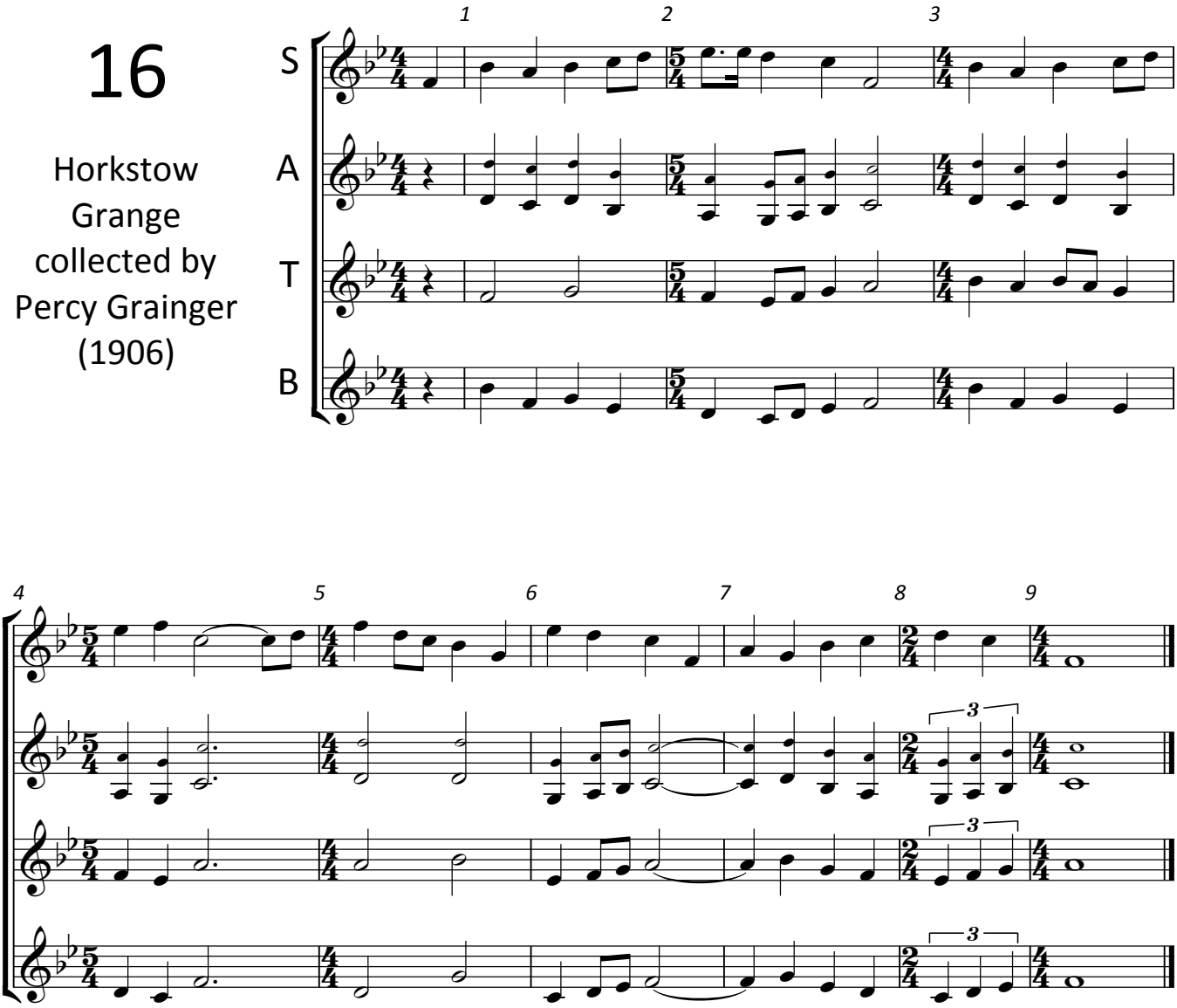
15

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.

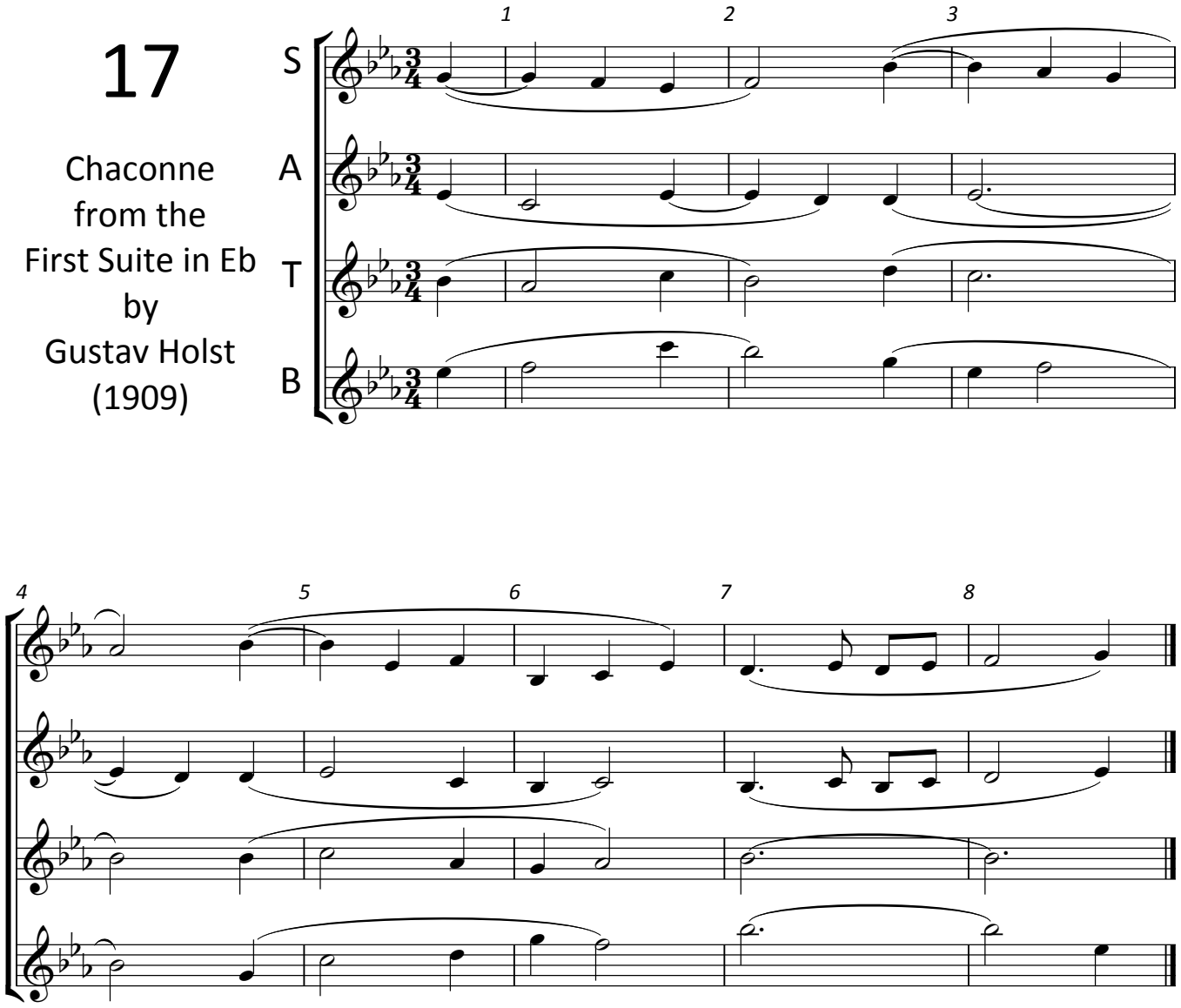
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

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

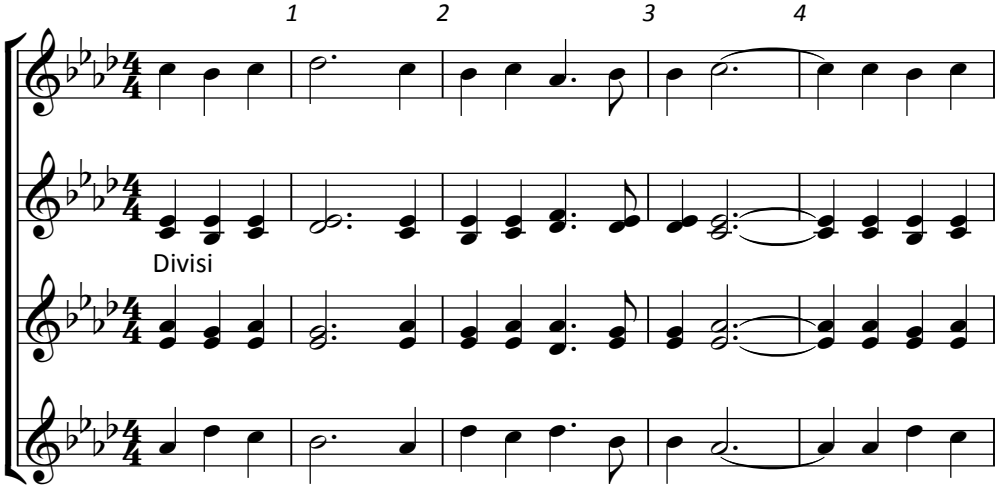
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

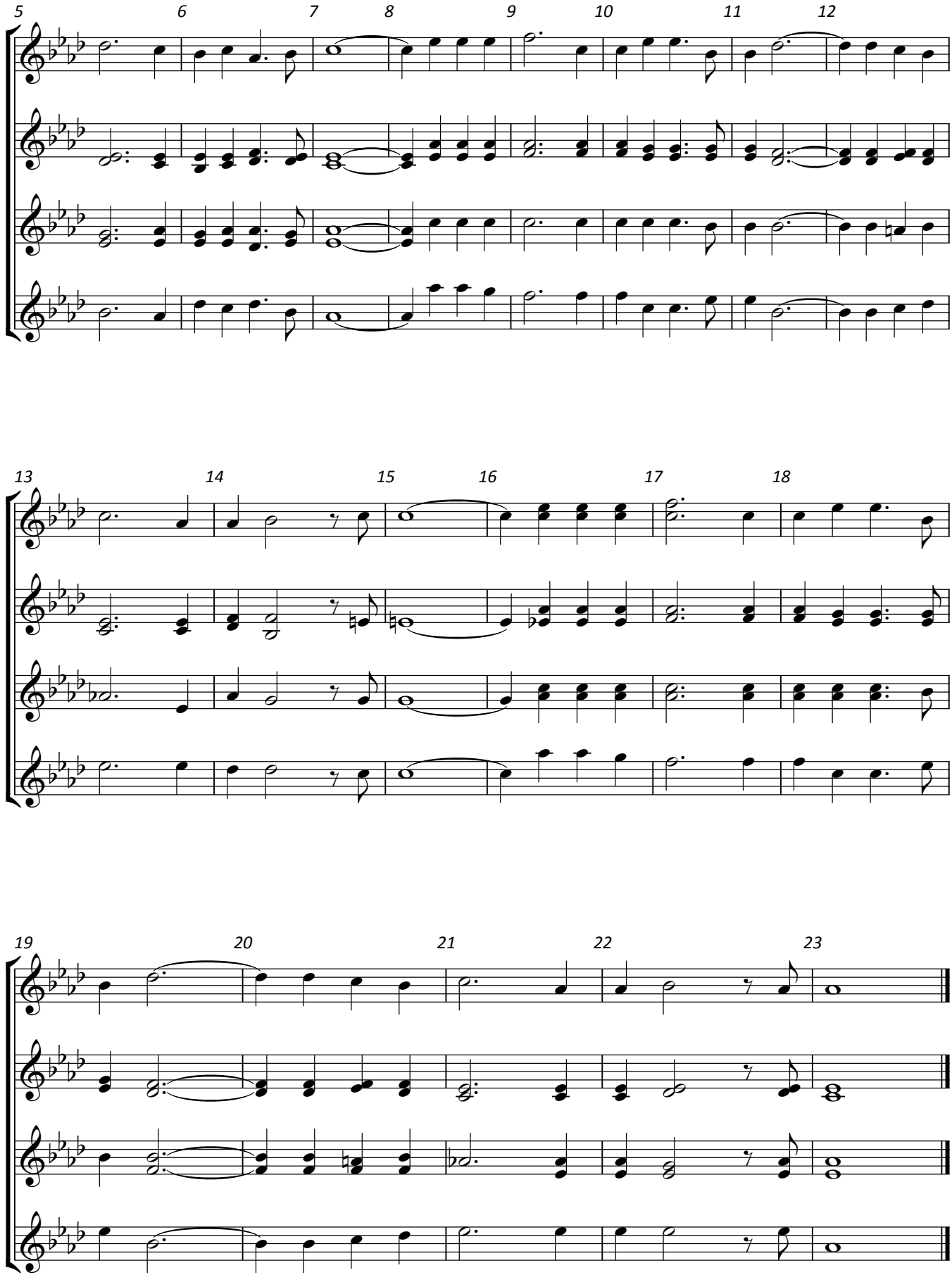


18

Finlandia
by
Jean Sibelius

(1900)

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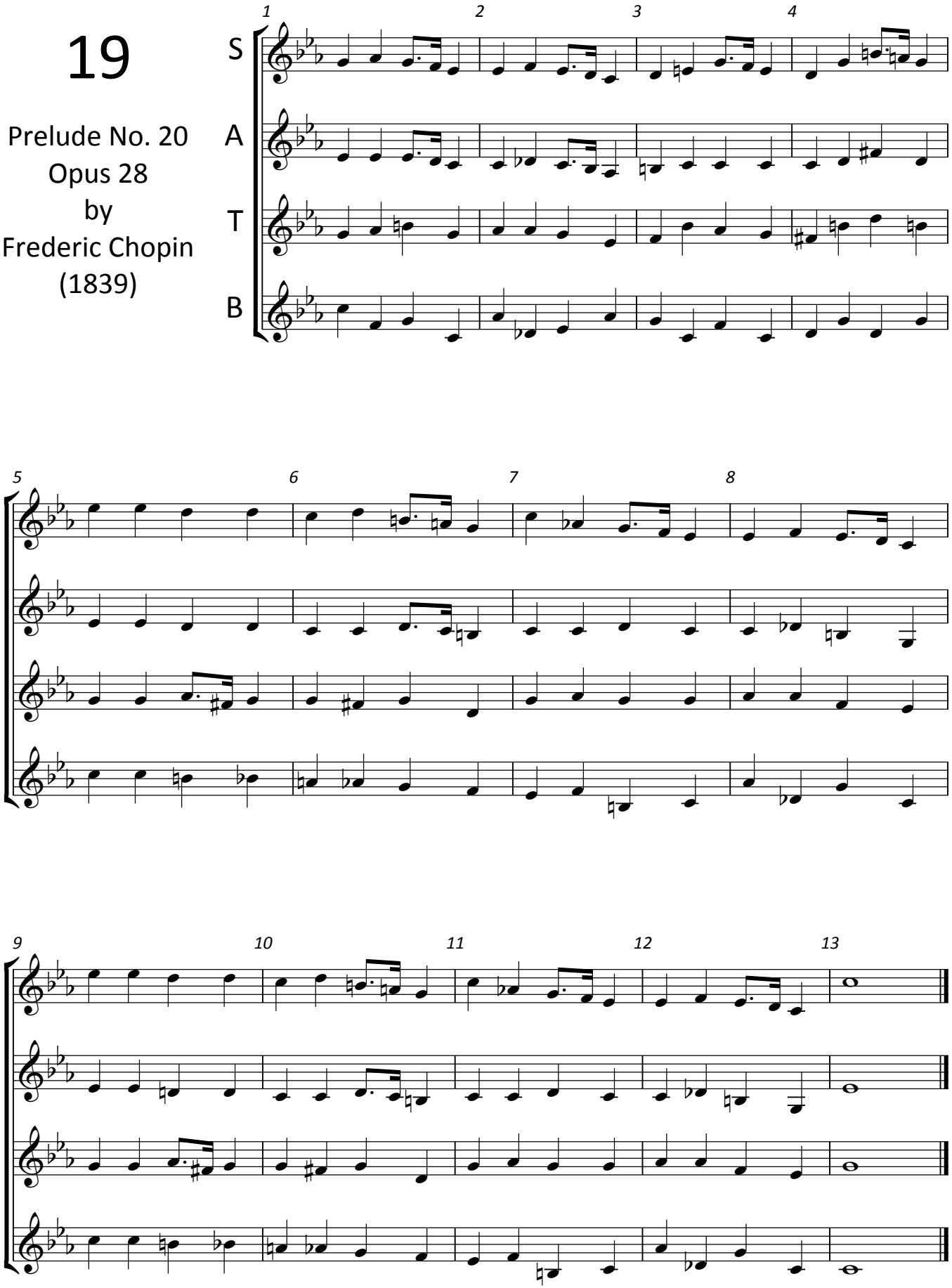
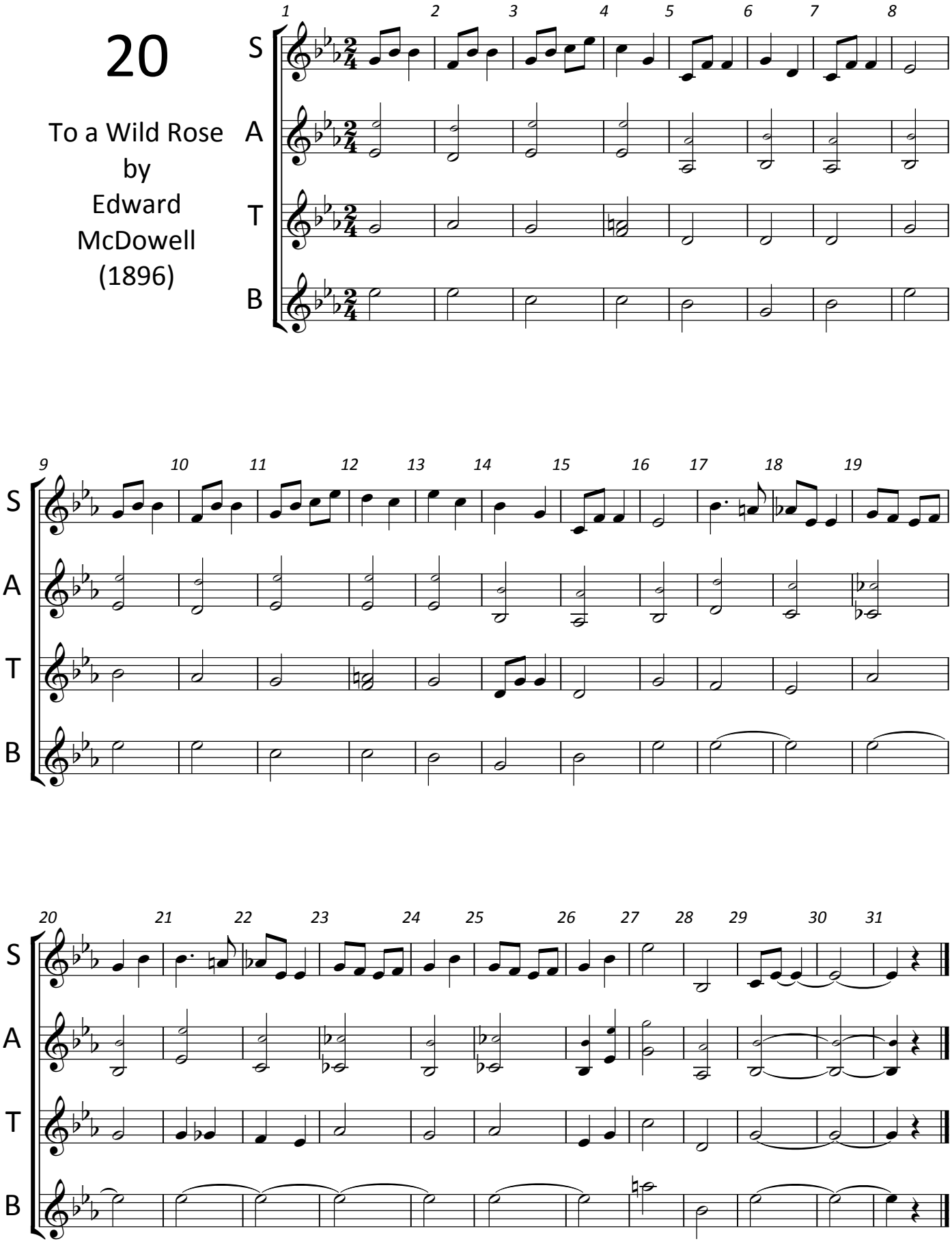
19

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



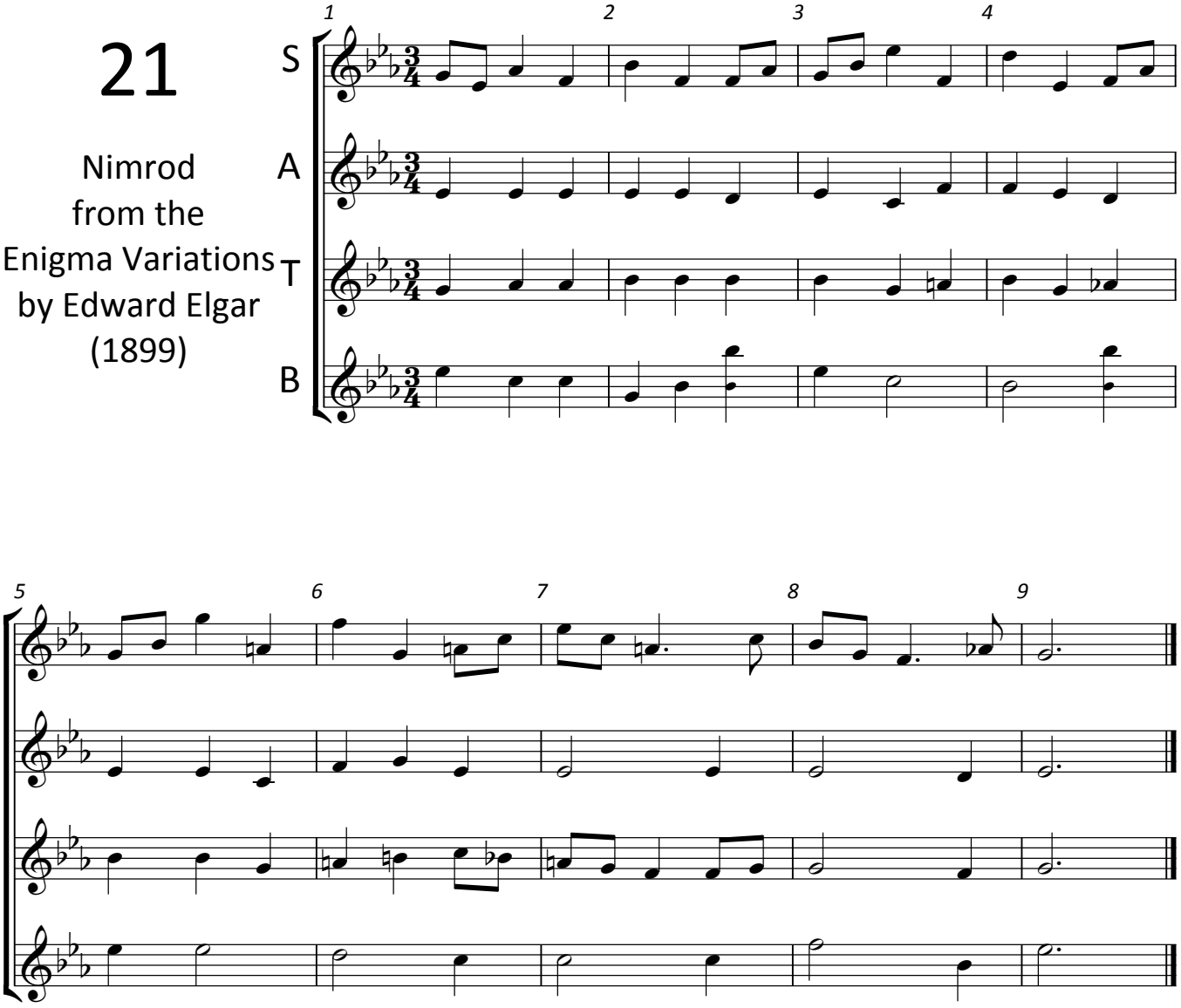
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

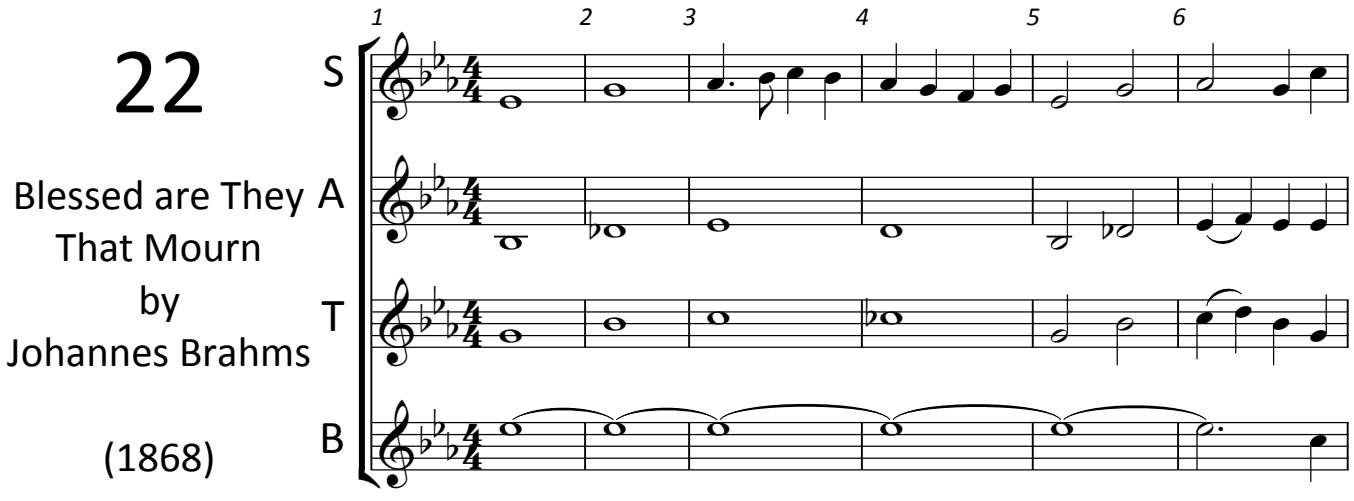
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

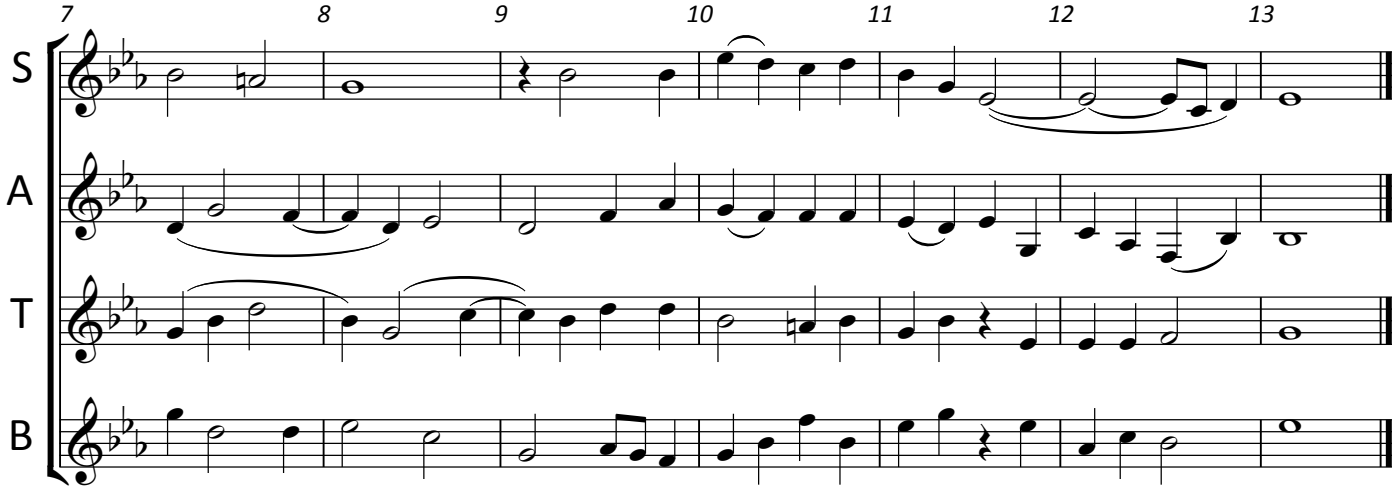


22

Blessed are They
That Mourn
by
Johannes Brahms

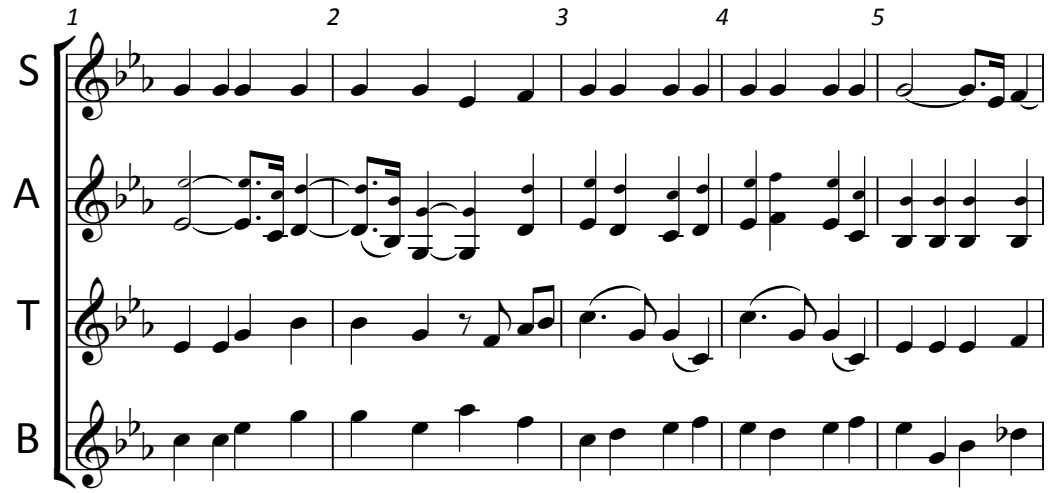
(1868)

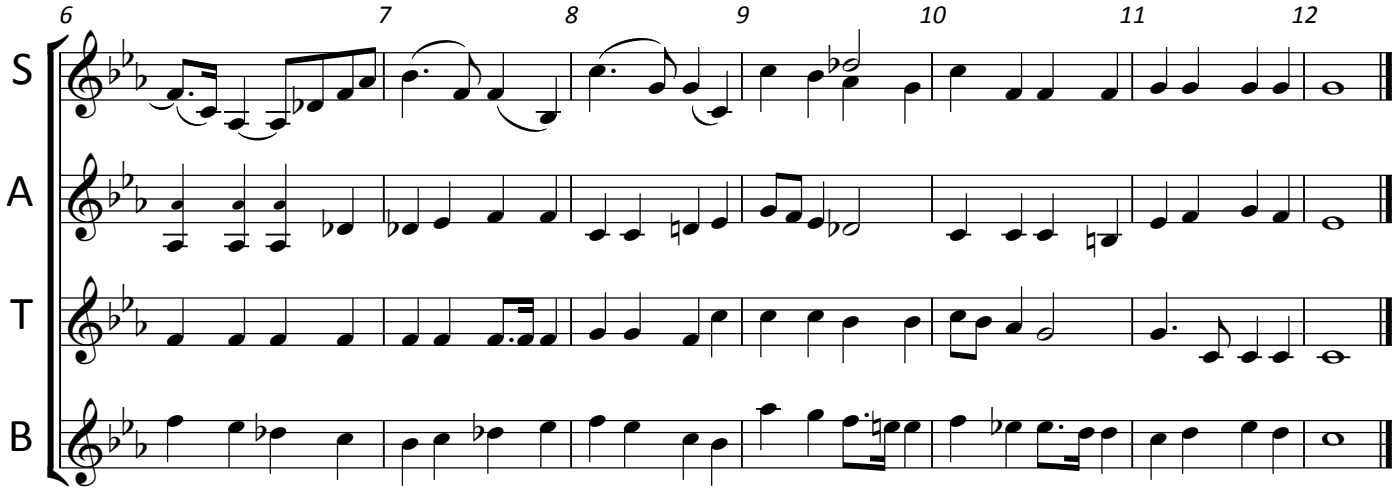




23

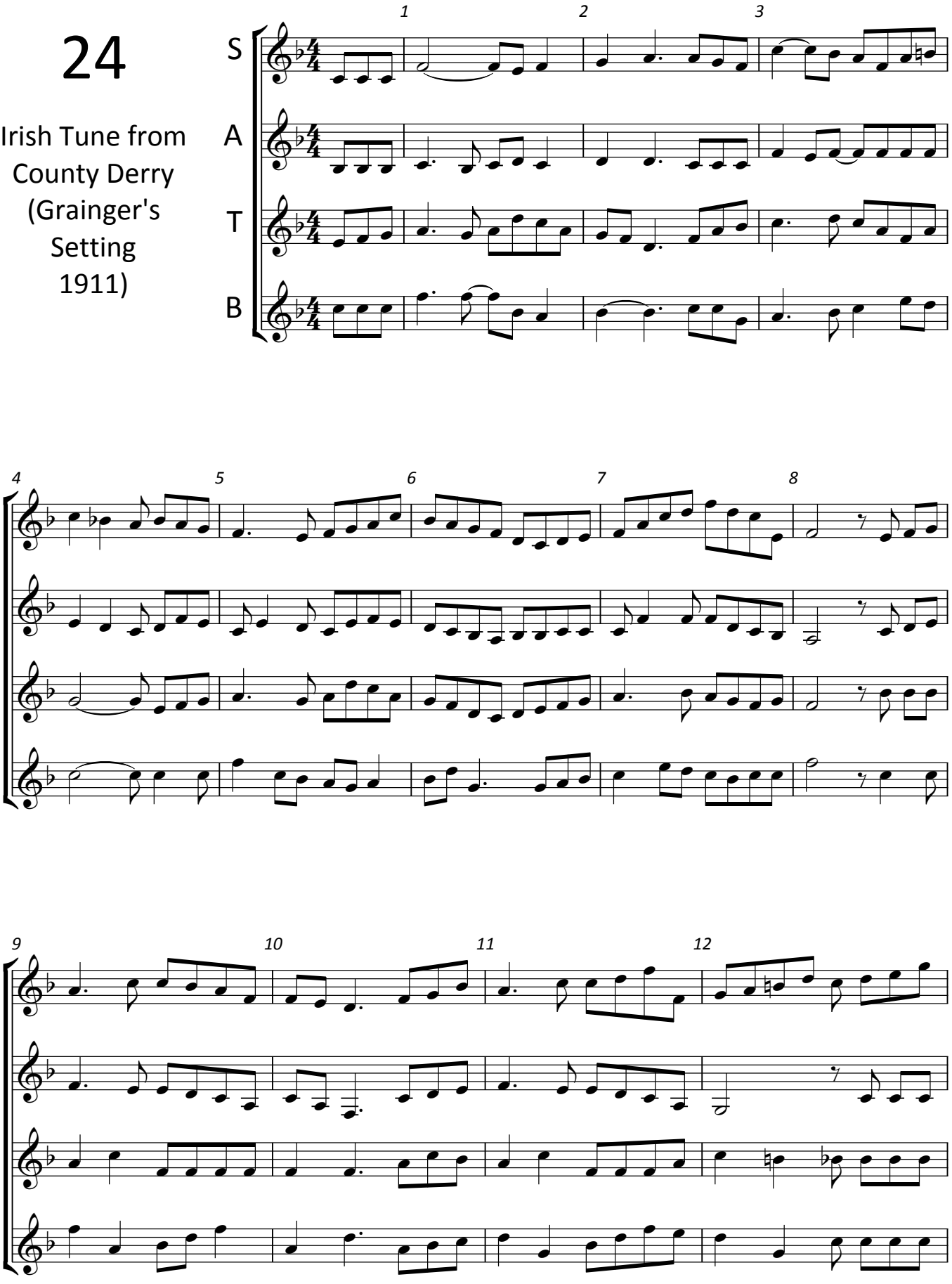
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

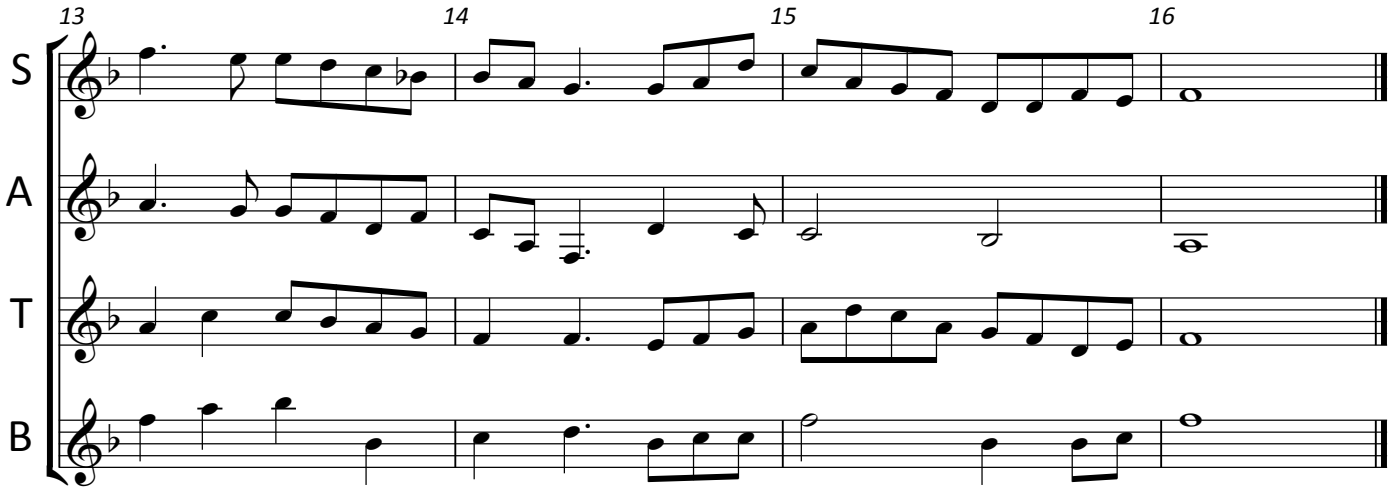




24

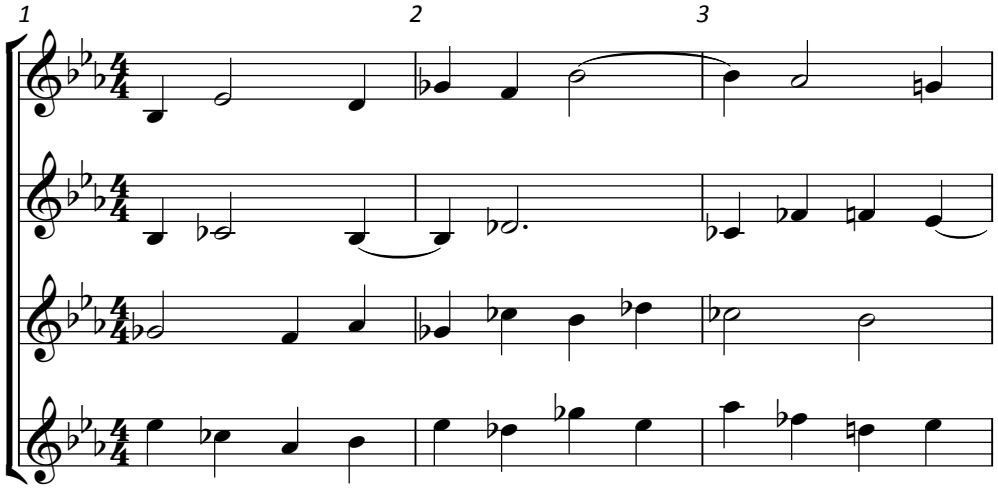
Irish Tune from County Derry (Grainger's Setting 1911)

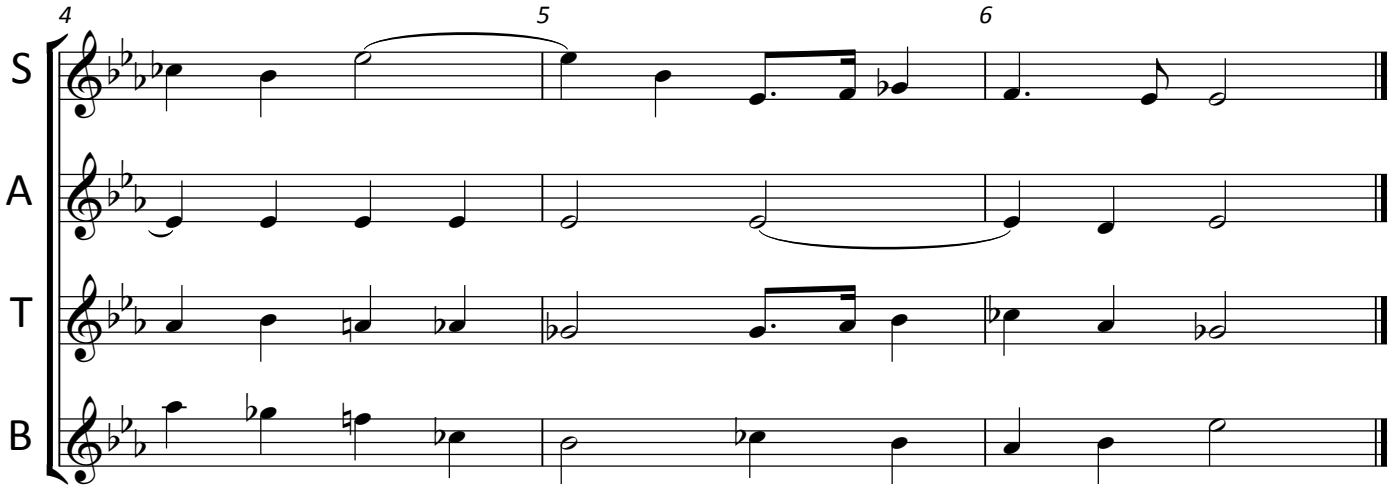




25

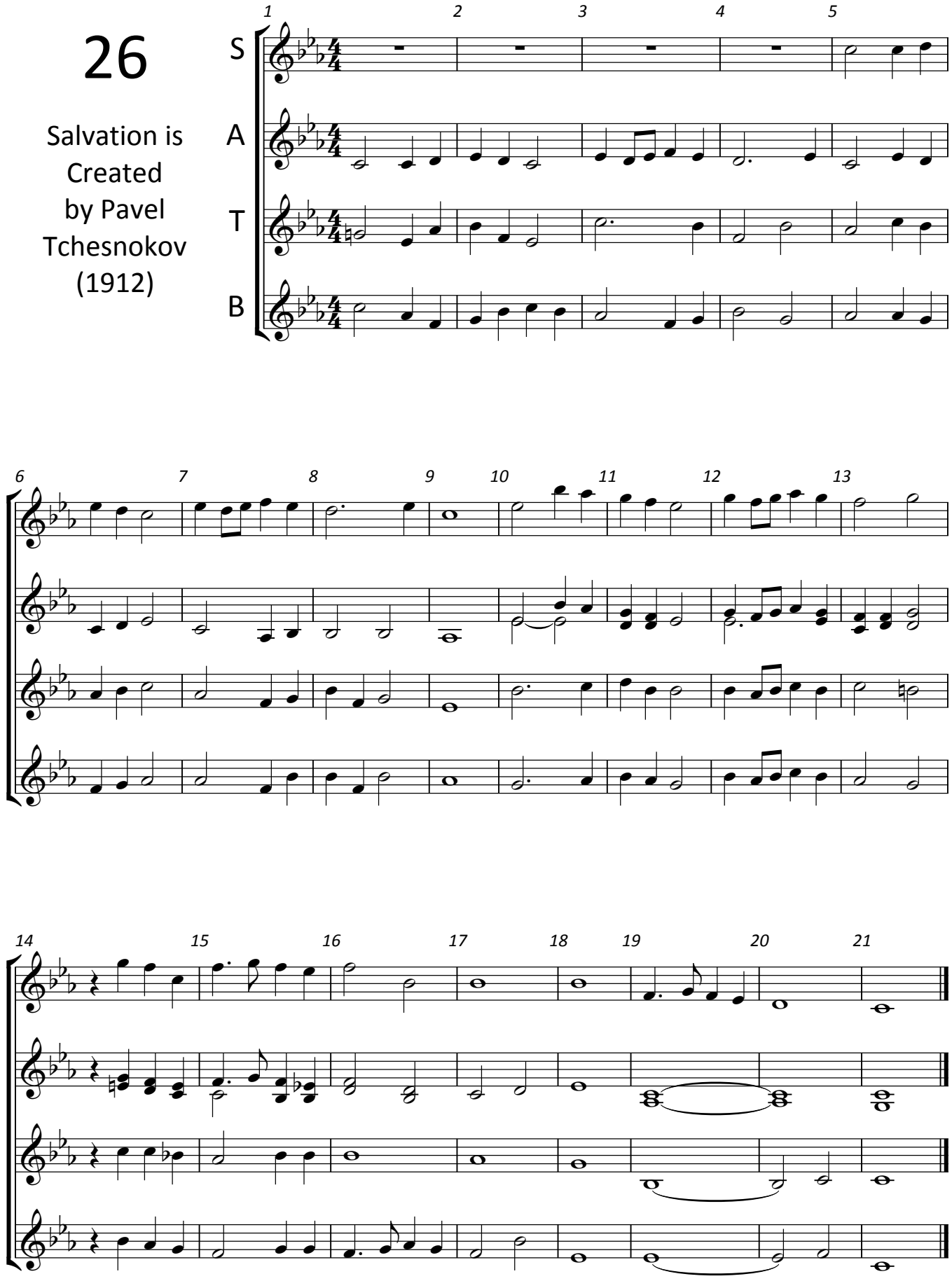
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





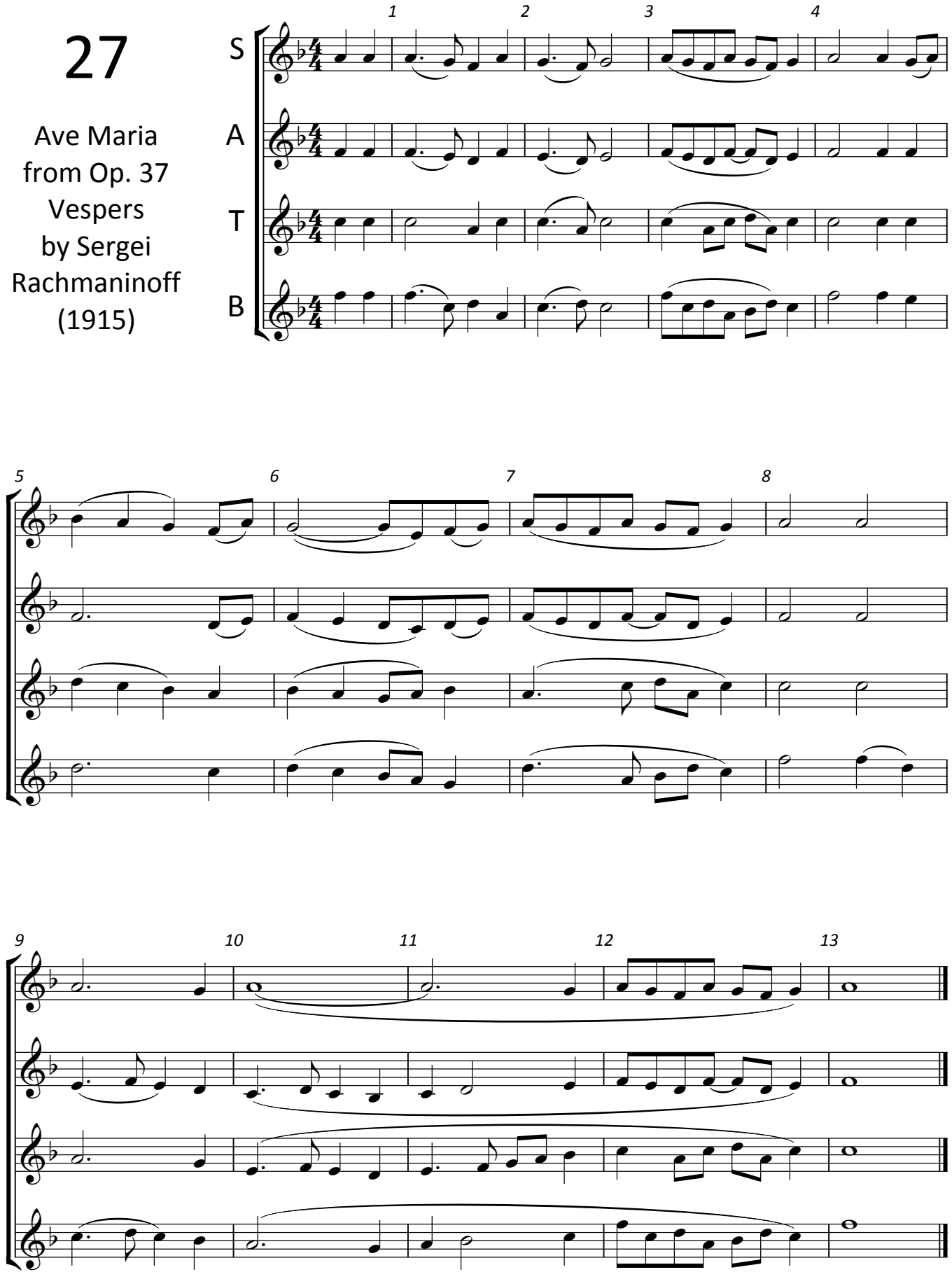
26

Salvation is Created by Pavel Tchesnokov (1912)



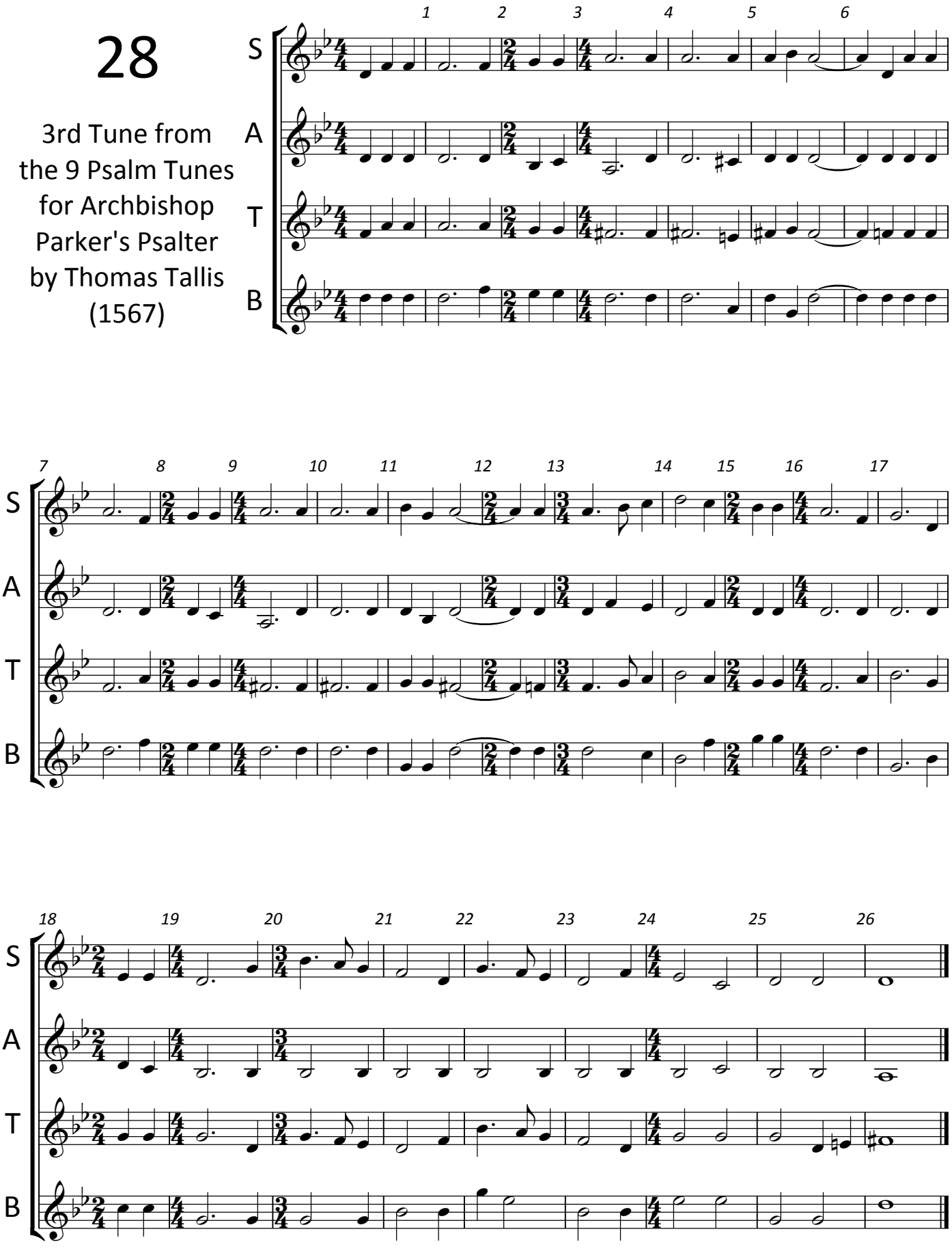
27

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



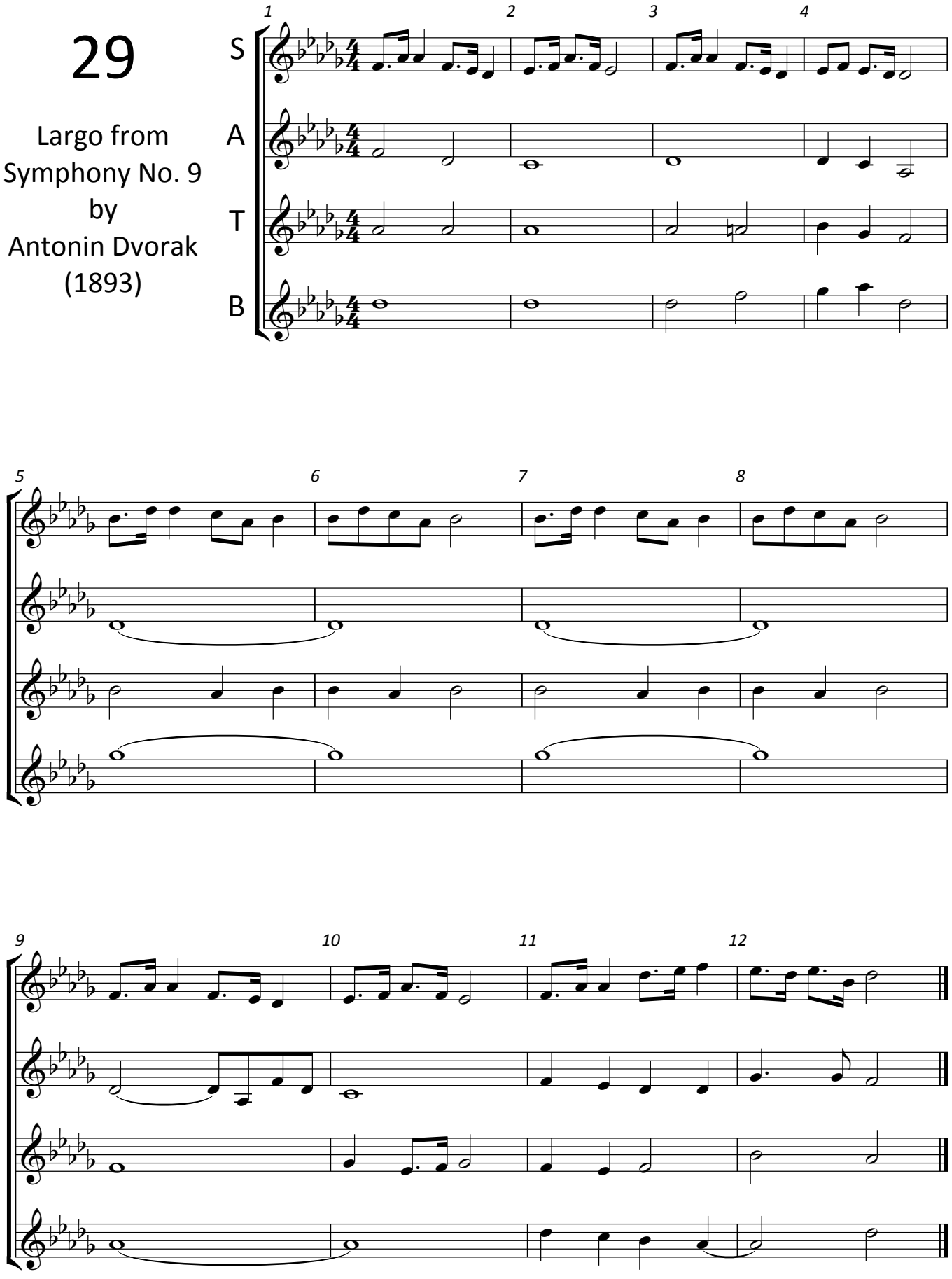
28

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



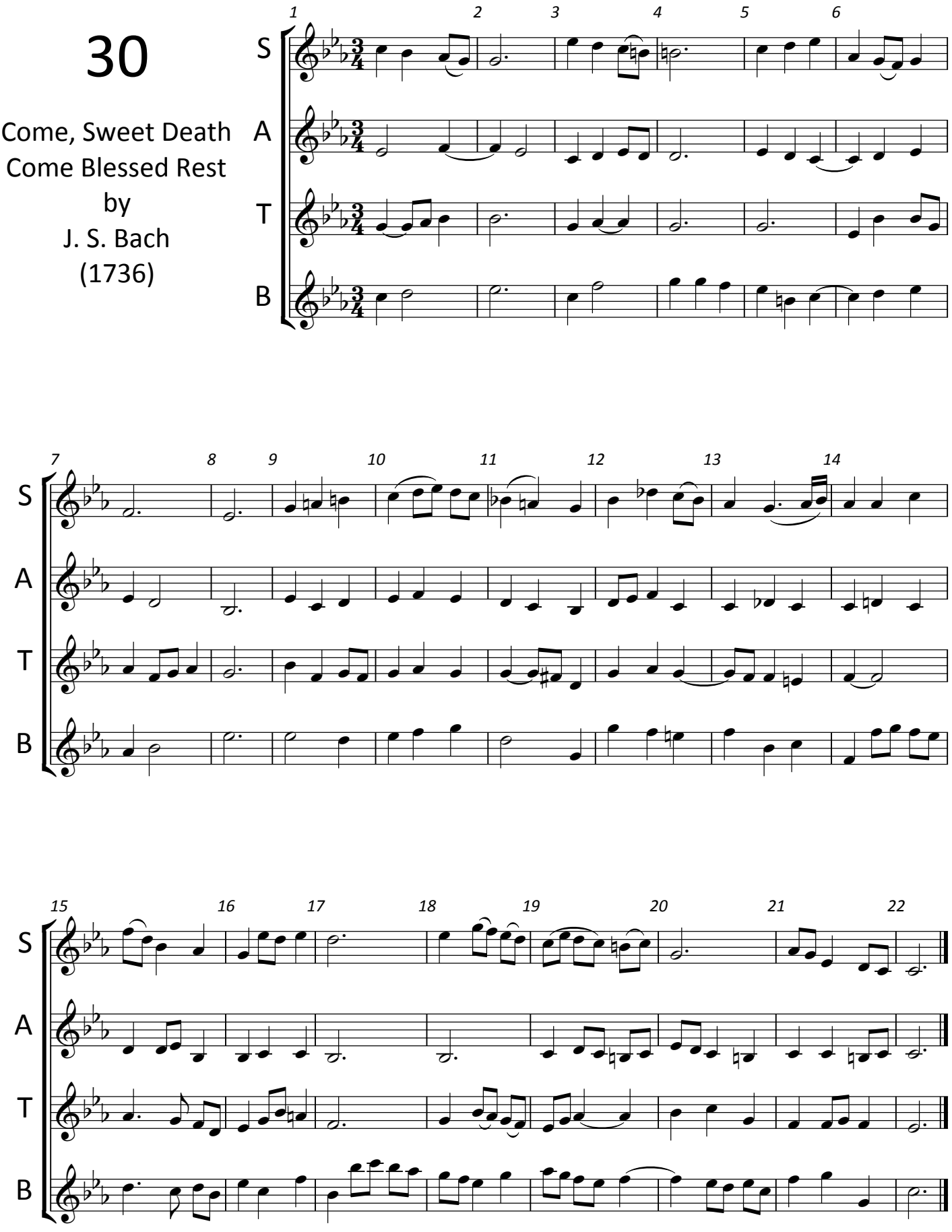
29

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



30

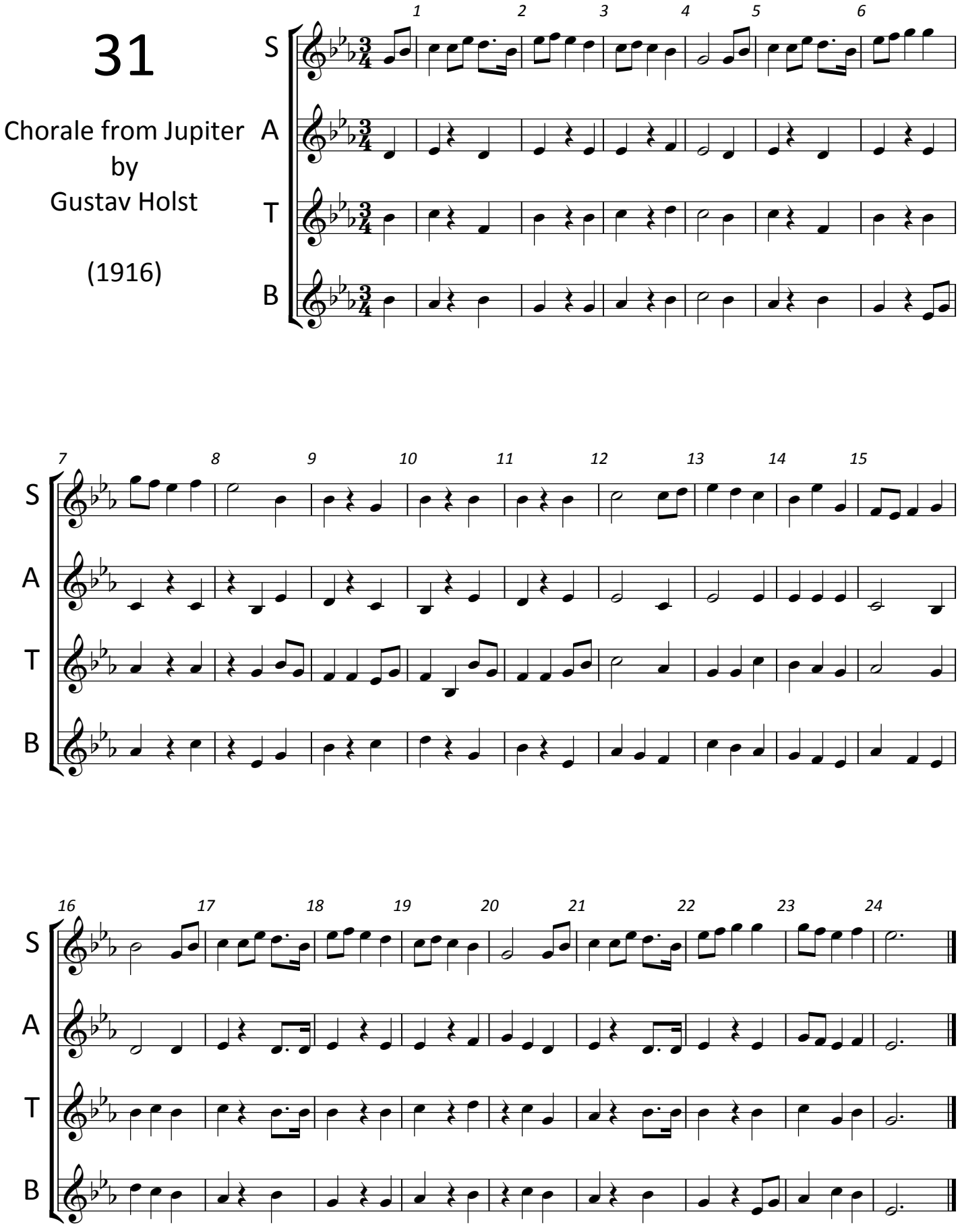
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

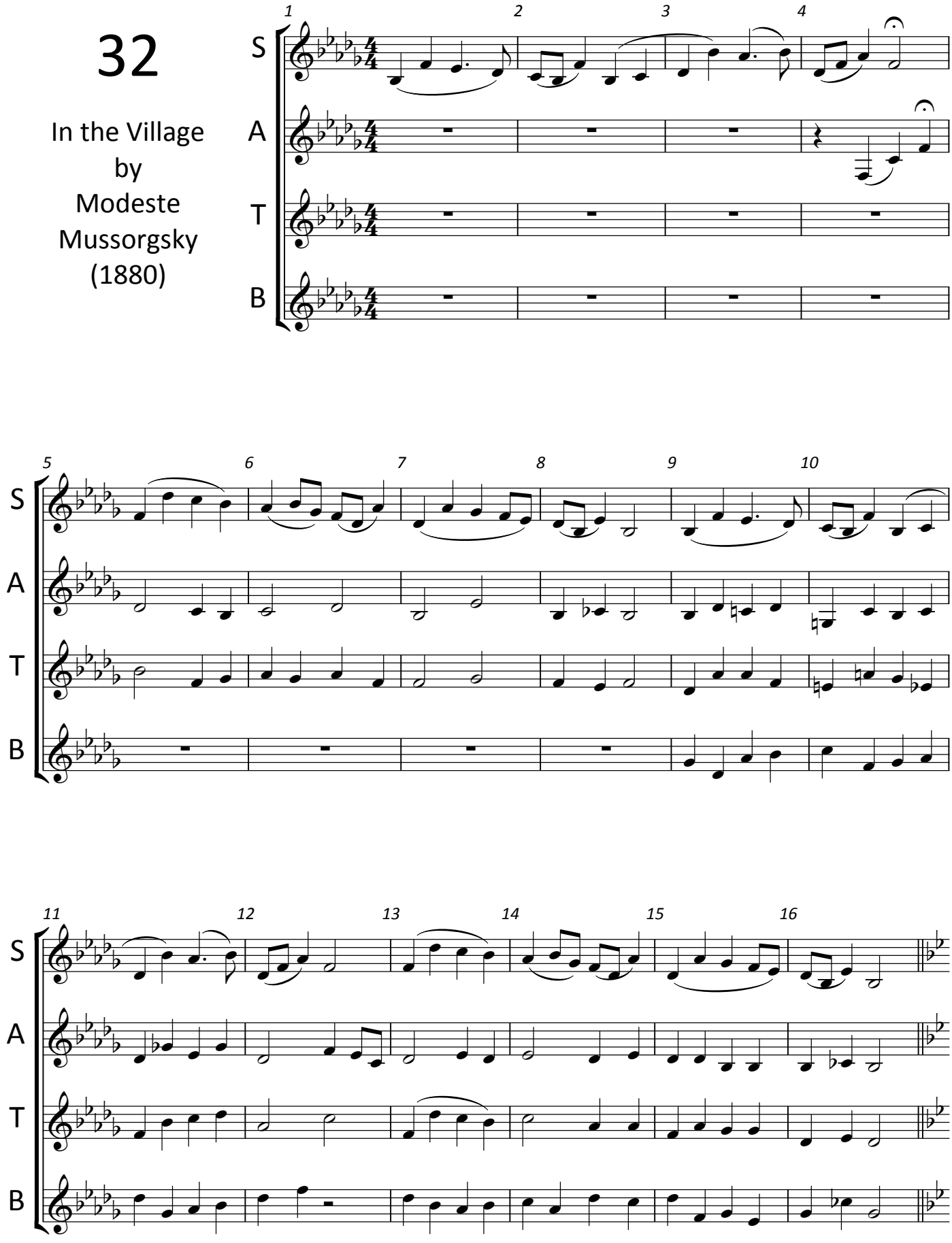
Chorale from Jupiter
by
Gustav Holst

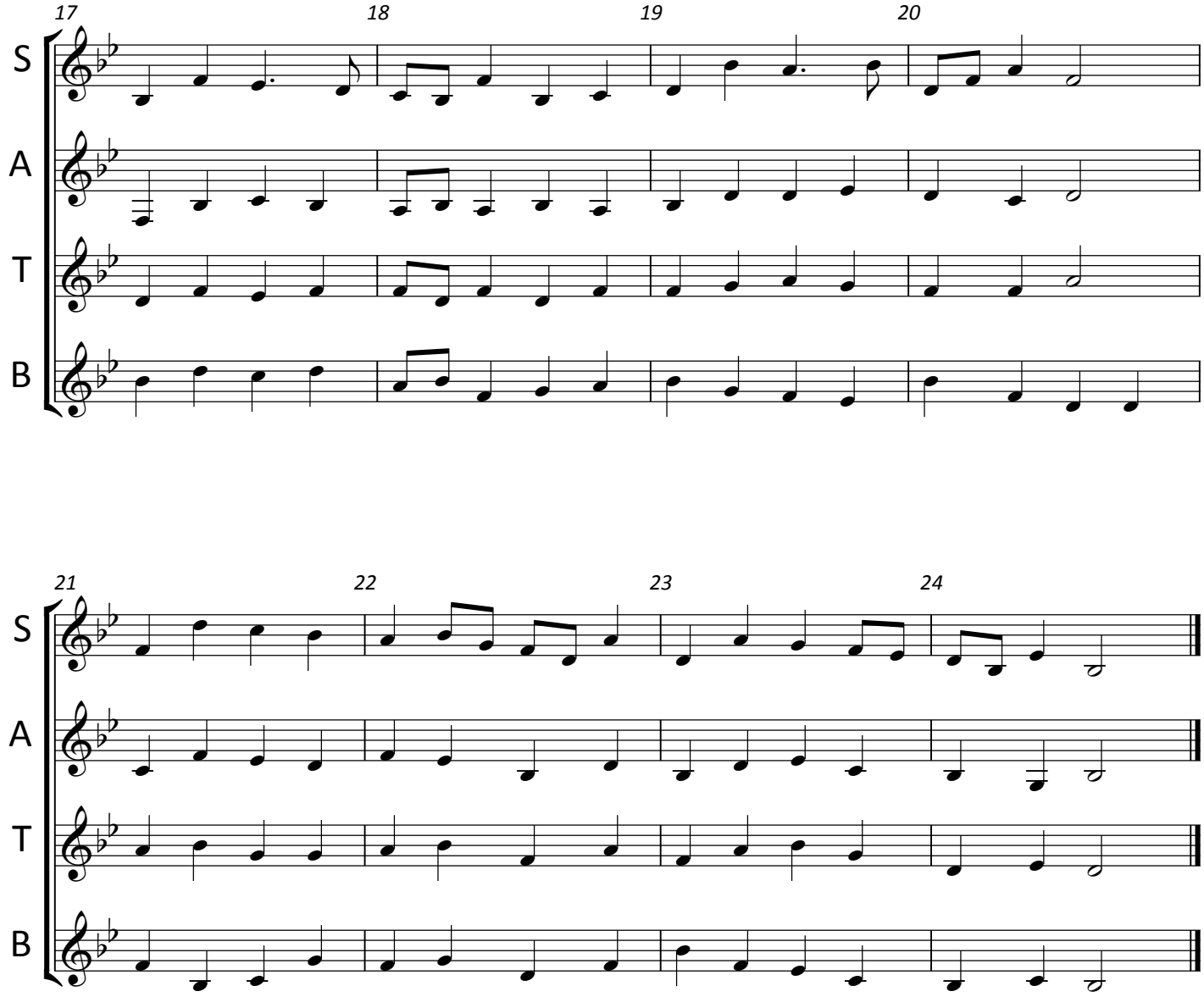
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)

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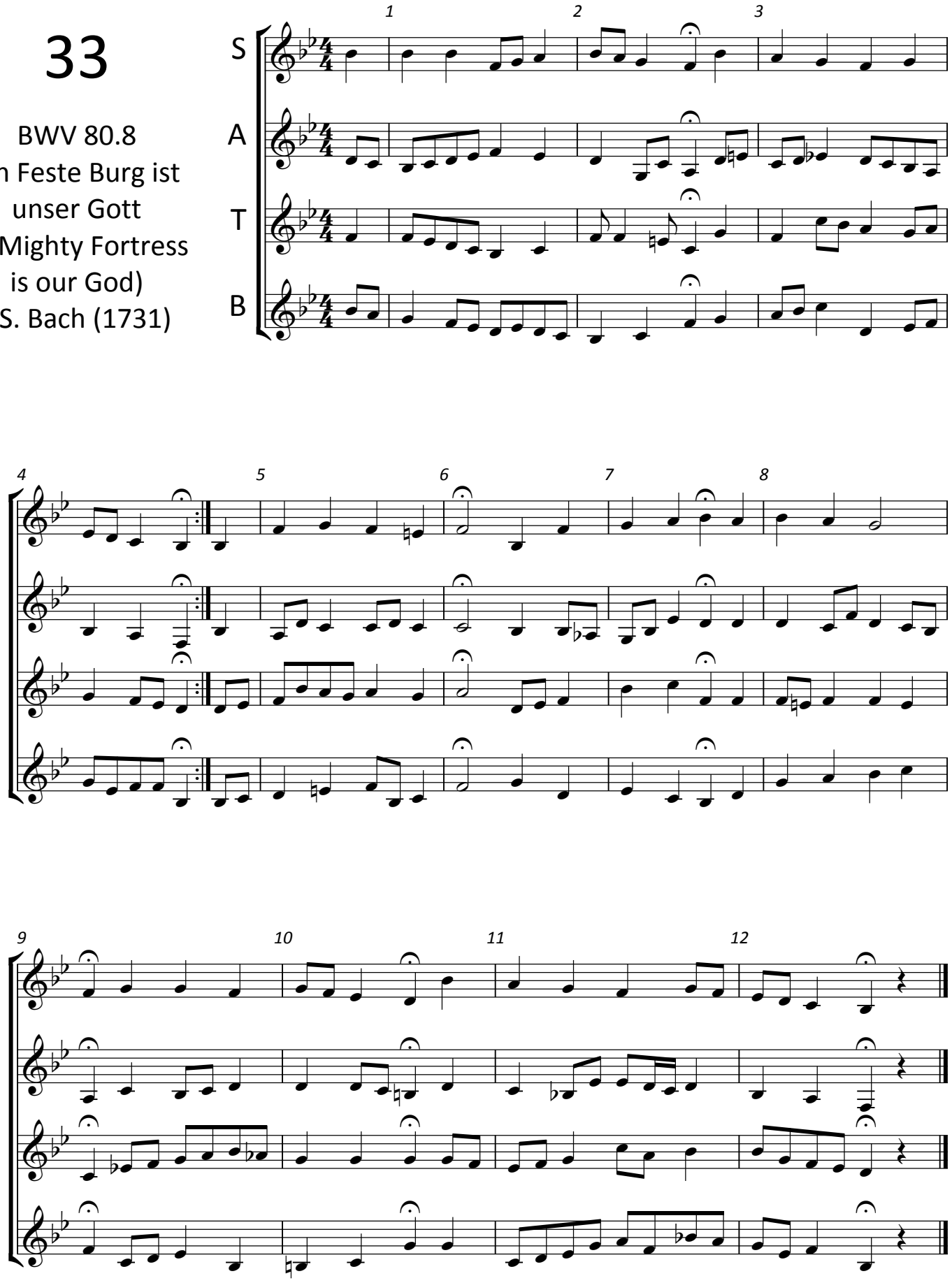
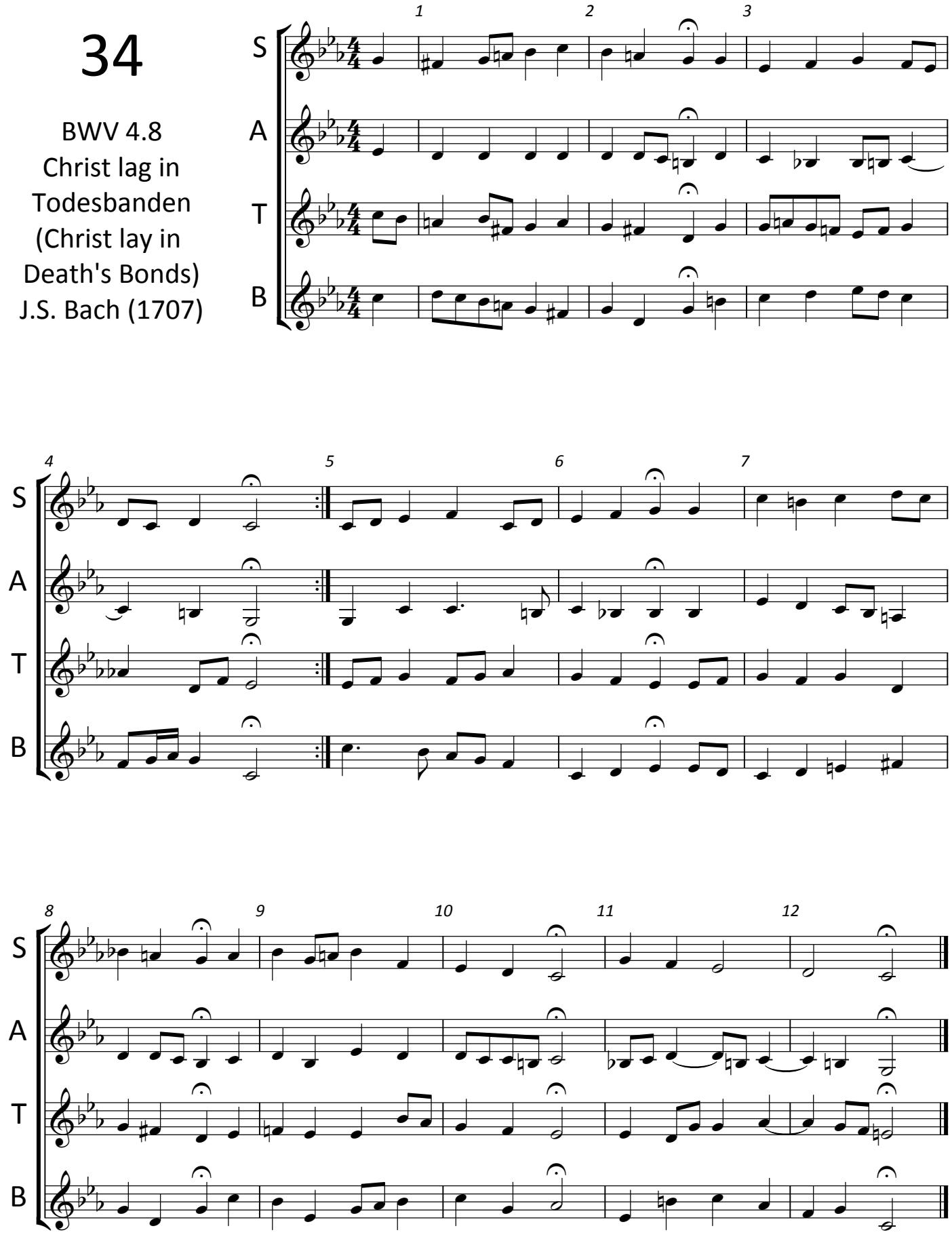
33

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



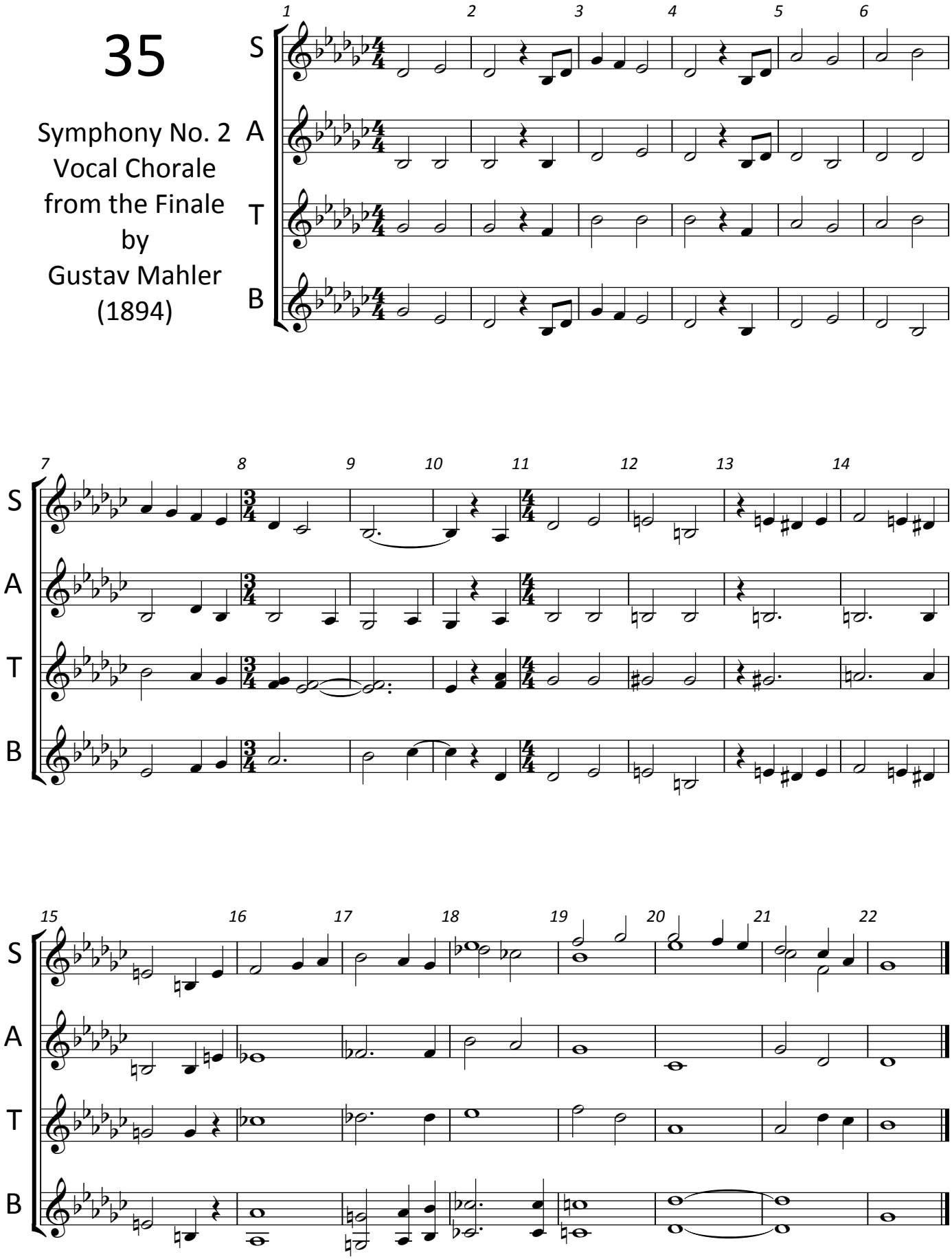
34

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



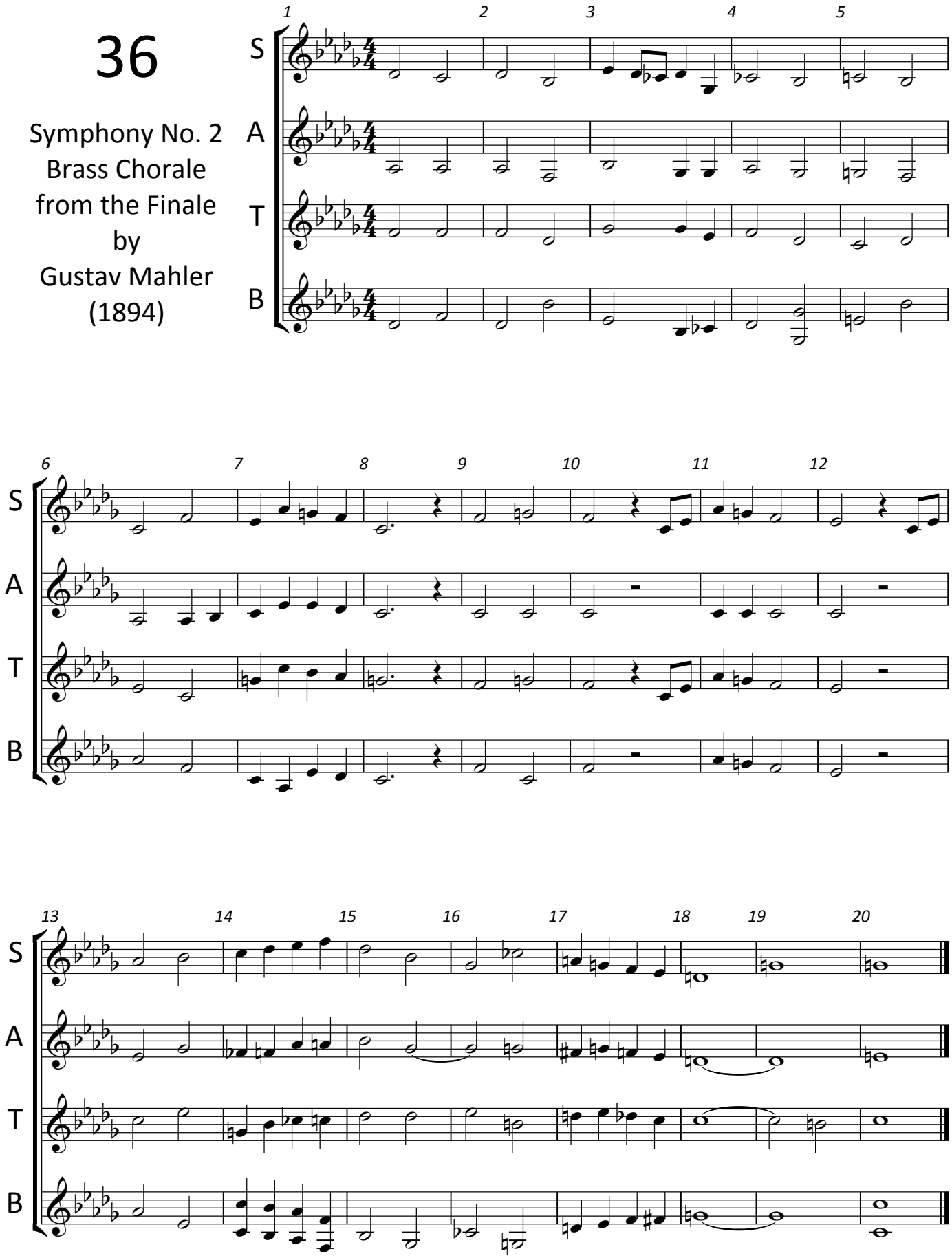
35

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)



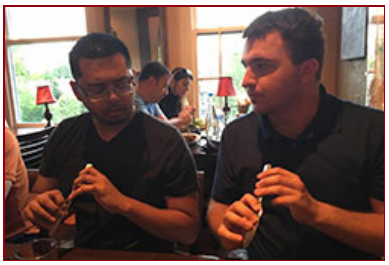
BW 2016

The American Band College

Around the 28th American Band College • Ashland, Oregon

Dr. Peter Boonshaft in clinic at ABC 2016.

All of the ABC 2016 women attendees take a photo with Paula Crider.



ABC students practice some fingerings while they wait for dinner.

Lalo Davila presents a fantastic percussion clinic at ABC 2016 in Ashland, Oregon.

Anthony Maiello perfects a spot in the music before the concert.

Dr. Matthew Arau, first ABC graduate to present a clinic at ABC.

ABC CEO, Scott McKee, welcomes Mike Kamphuis and Conn Selmer CEO, John Stoner, to campus.

Guest conductors, Anthony Maiello, Paula Crider and Robert Ponto get ready for the concert.

Guest soloist, Allen Vizzutti, and guest conductor, Robert Ponto relax before the ABC concert.

Paula Crider prepares a section of music in rehearsal.

Our newly certified class of 2016, pending results of the July 5th oral exams.

Our guest stars cleaned up and ready to start the festivities of the July 4 Spectacular Concert in Ashland High School Stadium.

Horn clinician, JD Shaw, presents an impromptu class outside one of the hotels.

Dr. Jay Gephart conducts the ABC Directors' Band on the 4th of July Concert.

Former Riverdance dancers, Tara Barry-Phelan and Chris Naish teach emcee Lance LaDuke some Irish dance steps.

Guest Celtic ensemble "The Wild Rovers" perform "Riverdance" with the ABC Directors' Band.

The ABC students work with Paula Crider during a conducting clinic.

Tara & Chris (Irish dancers) and guest conductor Johan de Meij put the exclamation point on the show with a performance of "Riverdance".

MORE PHOTOS!

BW 2013

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

Thomas Barker

Thomas Barker is the Director of Bands at Lafayette Jefferson High School in Lafayette, Indiana. He has spent the last 18 years of his 39 teaching years in this position.

Barker earned his bachelors degree fomr east Carolina University and his MSME from the University of Illinois.

His teaching began in Tolono, IL, then to Wolcott, IN, to the assistant director at Lafayett Jefferson and to Sunnyside Middle School before taking his current position.

Barker received the Lafayette Chamber of Commerce Golden Award in 1998. In 2005 he was named Outstanding High School Music Educator of indiana. Phi Beta Mu, Gamma Chapter, named him the Outstanding Bandmaster in 2011.

He has serv ed the profession by being a member of the ISSMA State Board for over 20 years, serving as its president in 2004.

Gold ratings are the norm for his groups as well as trips to the ISSMA State Finals.

"The most important factor that has

shaped my career has been the numerous people in my life that have helped me. From my parents, who instilled a love for music and discipline, to my numerous teachers along the way in middle school, high school and college who took a personal interest in me, to my loving and supportive family and finally the incredible students that I have had over my years of teaching."

His philosphy is this, " I am a teacher of people first and foremost. It uis an honor to work with students and their parents using this extraordinary vehicle, music."

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Terry Austin,Virginia Commonwealth University.

Legion Laureates List Link

John Miller

John Miller is the Director of Bands at American Fork High School in American Fork, Utah. He has held this position for the past thirty years

Miller earned his BME from Idaho State University and his MME from Brigham Young University.

Before landing at American Fork he served at Blackfoot Jr. High, Highland H.S. and Blackfoot H.S. He also served as an adjunct professor at Utah Valley State.

Miller was named the Alpin School District Teacher of the Year in 1999, Outstanding Music Educator by NFHSA in 2009, the Sudler Shield Winner in 2010 and the Utah Music Educator of the Year in 2015.

He has served his profession as the NBA Western Regional Chair, The Utah Bandmasters' President, the Treasurer of the Utah Music Educators Association as well as on the advisory board of the MidWest Clinic.

His groups, the Wind Symphony, Symphonic Band and Jazz Band, have consistently received Superior ratings at Utah regional and state festivals.

Miller says, "The love of music combined with the joy of working with youth has combined to motivate me to develop the best musicians and contributing citizens possible. I teach because my motives are more pure than if I were in any other profession."

His philosophy is this,"I believe strongly in the development of student leaders and the growth of the students in all areas of their lives including their musical development and believe that every student should experience the joy of music performance at the highest level possible."

Terry Austin Bio
Legion of Honor Chairman

DON'T I JUST PUSH THE BUTTONS AND BLOW?

(A Band Director's Guide to Woodwind Pitch)

Jessica Tippett
Practical Application 2
MUSI 5398
American Band College at Sam Houston State University

Oboe

Sound Production

The oboe is a double-reed instrument that cannot produce sound unless both blades of the reed are forced to vibrate against each other. Like all wind instruments, air is important in producing sound on an oboe. Once the correct oboe embouchure is formed around the reed, air is blown into the reed and moves toward the first open tone hole as low-pressure air. The pressure of the lips around the reed and the air moving inside the reed causes the blades of the reed to move together. The wave of low pressure air continues to move down the bore of the oboe and arrives at the first open tone hole.

Low-pressure air forces outside air into the oboe and both types of air combine to create high-pressure air. The air then moves back toward the reed changing all the air inside the oboe to high-pressure air while returning the blades of the reed back to their original position. Another dose of low-pressure air coming from the player collides with the returning air and creates high-pressure air that moves toward the first open tone hole. When it arrives, it forces air that is coming into the bore to exit through the tone hole to create a musical sound. This continues to happen until the player ends the air flow.

Oboe players usually complain of feeling resistance or pressure as they blow into the reed. When high-pressure air re-enters the oboe, it releases pressure points back at the player. These pressure points are created because of the high-pressure air from the oboe reacting with the low-pressure air from the player's mouth in the tiny space of the oboe reed. This sensation, called backpressure, makes the player feel like they are inhaling and exhaling at the same time. This is very similar to what trumpet players experience when they blow into their horns.[20]

[20] (11Ju)

Reed vibration controls air flow into the oboe just as much as air flow controls reed vibration. But too much air or reed vibration will completely stop the sound. This is like what someone feels if their nose is plugged while their mouth is closed. Pitch is changed when players cover tone holes by pressing and releasing keys. The oboe has small holes in some keys that will force the oboe to not respond correctly if they are not covered completely. Covering more tone holes means the air takes longer to travel through the oboe. A low sound is heard because the air is not moving as fast. If less tone holes are covered, then air is traveling through a shorter length of the oboe. This smaller space forces air to move quickly and the listener will hear a high sound.

Natural Tendencies

The oboe's natural overtone series break octaves down in the following way:

- The first octave occupies the fundamental.
- The second octave occupies the second partial.
- The third octave occupies a combination of the second and third partials.

There are compromises in the design of the oboe that allows it to play all octaves with a good embouchure.

Figure 7: The half-hole key on oboe. The side octave key is on the right.

When an oboist uses the back octave key or the half-hole option on the first finger, the fundamental frequency is eliminated and the second partial becomes the vibrating frequency. The second octave is heard as the oboe is letting air escape two parts—out of the octave key or half-hole key and also the first open tone hole. The half-hole and octave keys are small in diameter so air will still move down the horn. The same effect occurs when the side octave key is used or the first finger is not used. The oboe is still vibrating in two parts; however the third octave is heard.

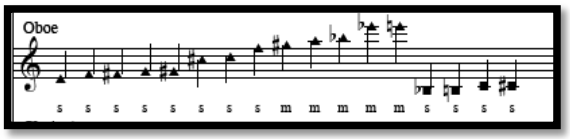


Figure 8: Pitch tendencies for oboe. The notes with triangle note heads are sharp notes. Notes with square note heads are flat notes. S stands for slightly, M stands for moderately, and V stands for very. The first note would be slightly sharp. Notes that are left off are considered in tune.

Figure 8 displays the typical tendencies of the oboe. When broken down as individual pitches, notes below the staff tend to be slightly flat, notes on the staff tend to be slightly sharp, and notes above the staff tend to be moderately sharp.[21] Each note on the chart should be played using the standard fingering with adjustments being controlled by the player. Alternate fingerings can be used, but as a last resort.[22]

It is important to mention that the natural tendencies of the oboe presented in this book are *typical* and are not experienced by all oboe players. An out of tune note on one oboe could be perfectly in tune on another. A reed could make a note sound in tune one day and terrible the next. Because of this, oboe players need to know the instrument's natural pitch tendencies and monitor them regularly so they understand what affects them individually. The band director also should know what the natural tendencies are and provide the players with tools to improve them. This will help improve the intonation and tone for the oboe section.

General Tuning Procedure[23]

Oboes cannot make physical adjustments to intonation like other woodwinds because all adjustments are made with the embouchure and reed. Students should never be asked to pull the reed out of the oboe slightly because this will cause notes to not speak. Essentially, the oboe has to tune each note every time it is played due to the sensitivity of the reed. Knowledge of the pitch tendencies and how it affects the player is extremely important.[24] In this situation, it is best for students to develop their ear by playing with another instrument or an electronic tuner.

A mezzo forte dynamic affects intonation the least and requires very little manipulation by the player. Students should always focus on using their best tone because a poor tone quality results in poor intonation. Vibrato should be avoided because it is an effect that moves the pitch quickly between flat and sharp to create pulses in the sound. Avoid tuning if players have been sitting in rehearsal for a short amount of time or right when the oboe is taken out of the case. A cold instrument tends to be flat and the reed dries out making it difficult to respond so students should play for about ten minutes before tuning.

[21] (Westphal, 1990)
[22] Alternate fingerings are found on page 30.
[23] (Oboe Intonation, 2009), (Allen, 2002-2007)
[24] See page 34 for the Oboe Pitch Tendency Packet.

Causes and Solutions to Intonation Problems[25]

Figure 9: Oboe reeds.

Reed

The reed has the most effect on an oboist's intonation. Good reeds are more likely to play in tune for the entire range of the instrument. Monitor students' reeds so that they are constantly playing on newer reeds. Old reeds are impossible to control with embouchure or reed adjustments so the student should be given a new reed. Also, monitor the strength of reed students are using and adjust as they advance. A common mistake directors make is keeping students on the same strength reed that they started on and never giving them harder reeds.

Soft reeds tend to play flat, especially in the highest and lowest notes of the range. Tone will become very harsh and do not respond to embouchure adjustments. Clipping a very small amount of the tip of the reed will make the reed a bit harder. Another mistake directors make is providing students with reeds that are too hard, which sound sharp and emphasize the natural tendencies of the horn. The reed will be difficult to control with the embouchure. Scraping the heart of the reed lightly will soften the reed and flatten the pitch.

[25] (Westphal, 1990)

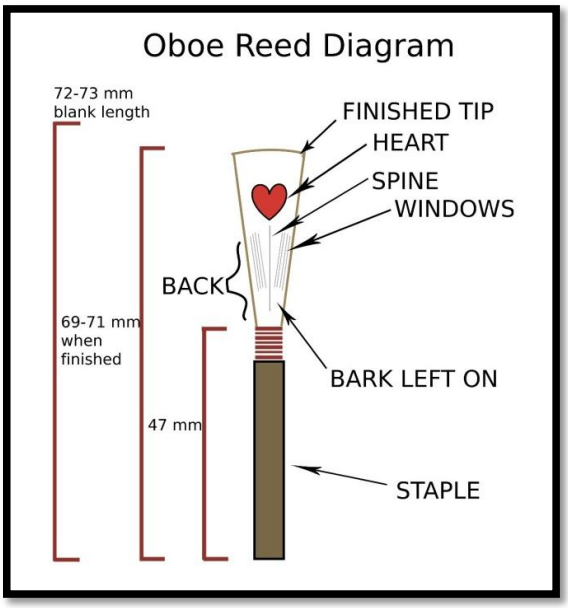


Figure 10: Diagram of oboe reed. The heart is located just below the tip.

Directors should let students experiment with different brands of reeds to find which sound the best to the players. Hand-made reeds are better than machine-made reeds because they respond well to adjustments made to improve intonation.

Embouchure

Poor embouchure and air support lead to poor intonation and tone. Emphasizing good embouchure and air support continually and consistently throughout a player's career is important when dealing with intonation. Most solutions to individual pitch problems on oboe use corrections made with the embouchure to support the reed. Relaxing embouchure pressure will flatten pitch while increasing pressure will make a note sharper. Changing the amount of reed that goes in a player's mouth fixes intonation the same way moving the barrel on a clarinet does. Not enough reed in the mouth will make a pitch flat.

"Biting" on the reed with the embouchure is the result of a hard reed. The second octave will sound like the first octave and pitch will be extremely sharp.

Check to see if the corners of the mouth are touching the sides of the reed. This will give the reed more support so it can vibrate to its full ability.

Playing Position

The oboe should always be held at a forty degree angle with the chin parallel to the floor to maintain good intonation. Constantly monitor oboe players to make sure they are holding the horn at the correct angle. If the angle is too high or the head is down, the pitch tends to be flat. The upper lip will support the reed more than the lower lip, interfering with the control of the reed. The pitch, especially in the upper register, will be sharp if the horn is held too close to the body.

Figure 11: Correct playing position.

Mechanical Factors

Teaching students to regularly monitor the condition of keys, pads, and rods of their oboe will not only keep the instrument in good playing condition, but also help intonation. All keys should open and close at the same height. Unadjusted keys will affect intonation the most when they are the first open key of a fingering. A key that is too close to the tone hole will flatten the pitch, but a key that is too open will raise the pitch. Keys that do not properly seal will interfere with response and also cause the notes to be sharp. Make sure adjustments screws on each finger key are allowing keys to seal properly and check post screws to see if they are properly adjusted.

Dirt tends to build up in the opening of the half-hole key, third finger of the left hand, and both octave keys. The director should regularly take apart the octave keys and clean the opening out with a feather. The half-hole key can be cleaned out by inserting a toothpick gently into the opening and then using a feather to remove any dirt that has entered the bore.

Alternate Fingering Chart (Oboe)

Purpose of Alternate Fingerings

Alternate fingerings are used primarily for technical ease on the oboe. The flexibility of the reed allows the player to make a majority of intonation adjustments. There are a few alternate fingerings, however, that improve intonation.

Using alternate fingerings to adjust the pitch of a note should be used as a "last resort" method. Students should be taught how to make intonation adjustments using the embouchure and reed with standard fingerings before alternate fingerings are taught. Not all of the fingerings included in this chart include every note on the Pitch Tendency Chart[26] nor will they be useful to every player. Some of the fingerings will be out of tune to a greater or lesser degree depending on the individual.

As stated earlier, this chart is to be used as a last resort. Whether or not this fingering chart will be distributed to students is at the discretion of the director because students may mistake alternate fingerings for the standard ones. Also, this chart would not be appropriate for students who are in the first couple years of their playing career. These students need to learn the basics of flute playing and how to make intonation adjustments with their embouchure and air direction.

How to Read the Alternate Fingering Chart

- The first column shows the note the alternate fingering affects.
- The second column shows the typical tendency of the note.
- The third column shows the alternate fingering.
- The fourth column explains how the alternate fingering will improve the intonation of that note.

[26] See page 41 for the Oboe Pitch Tendency Chart.

The pitch tendency symbols used in this fingering chart will explain the typical tendency of a note.

shows that the note tends to be slightly flat.

shows that the note tends to be slightly sharp.

shows that the note tends to be moderately sharp.

Most fingerings in this chart are actually slight deviations from the standard fingering. If a key is used in the standard fingering, it will be colored in black.

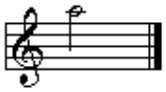
When a key is not typically used in the standard fingering, it will be colored in yellow.

There are instances where eliminating one key from the standard fingering will improve intonation. The eliminated key will have a red X placed over it.

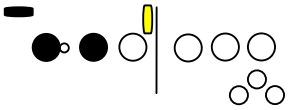
Examples of Alternate Fingerings

Most alternate fingerings that help intonation on the oboe involve the standard fingering and the addition of a right or left hand pinky key. Adding a pinky key will lower the pitch of a sharp note by slightly changing where air exits the oboe. Slight changes to the air will lower the frequency of the note slightly to make it more in tune. For

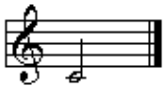
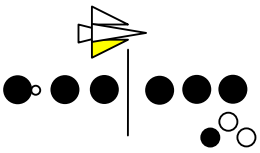
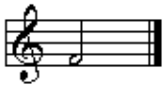
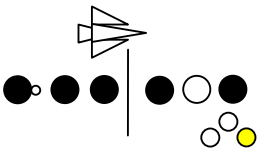
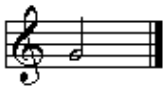
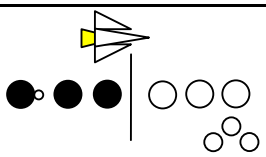
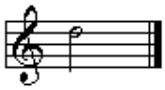
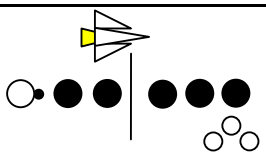
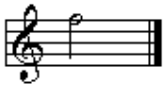
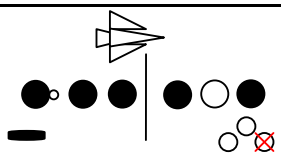
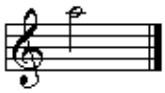
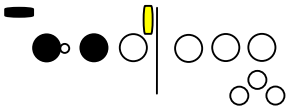
example, high A on oboe sounds moderately sharp if just the standard fingering is used:



By adding the A-flat key to the standard fingering, the pitch will lower.



Since the A-flat key is normally closed when it is not used, air will not escape through that tone hole. Opening that key when playing high A will allow some of the air that cannot exit the tone hole of the third finger to exit out the now opened A-flat key. The frequency of the air traveling through the oboe will be slower, lowering the pitch of the note.

Note	Tendency	Fingering	How It Helps
			Using the left Eb key and put more reed in mouth. This will raise the pitch of this slightly flat note.
			Used forked F fingering and the Eb key to raise the pitch of this slightly sharp note.
			Adding the B key will lower this slightly sharp note.
			Adding the B key will help lower the pitch of this slightly sharp note.
			Using the forked F fingering without the Eb key will lower the pitch of this slightly sharp note.
			Adding the Ab key will lower the pitch of this moderately sharp note.

(The Woodwind Fingering Guide, 1998-2005) (Oboe Fingerings, 2008)

Pitch Tendency Packet (Oboe)

Name_____
Date_____

Materials needed:

1. Instrument
2. Pencil
3. Electronic Tuner
4. Someone to help you (either a friend, parent, or band director)

Knowing the tendency of each note is important!

Playing the general tuning note and making a physical adjustment is not enough to play in tune. Each note on your instrument will play flat, sharp, or in tune. The purpose of the Pitch Tendency Packet is to teach you what notes are in tune and out of tune on your instrument. Once you discover what the out of tune notes are, you can manipulate the notes to play in tune by making small adjustments when you are playing.

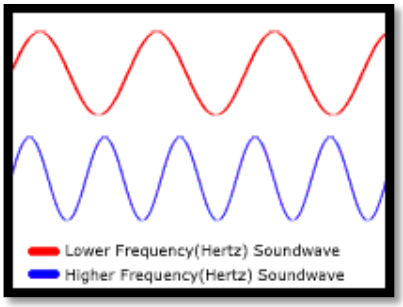
This packet will help you develop an individualized plan for tuning. As you discover which notes need special attention, it is your responsibility as a musician to figure out how **you** can play the note in tune. The tricky thing about this process is what gets you to play in tune may not work for your stand partner! Things like dynamics, reeds, embouchure, and even the brand of instrument can cause one person to play a note in tune while another plays the same note out of tune.

The last page of this packet will provide you with some tricks of the trade that you can experiment with those tricks to improve those out of tune notes. You will notice that once you start focusing on making those out of tune notes sound in tune, your tone will improve and your musician's instincts will start to anticipate intonation problems before they happen.

What is intonation?[27]

A musical pitch you hear is actually a sound wave going through your instrument. The sound wave can travel at different speeds, or frequencies, depending on what finger combinations you are using. More fingers usually means a lower pitch and a slower sound wave, but adding playing the note at a higher octave will make the sound wave move faster.

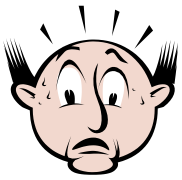
Frequency is measured in cycles per second, or Hertz (hz). One cycle per second is equal to one Hertz. Musicians have a standard frequency that we agree will make us sound the most in tune. That frequency is measured at 440 hz. Anything higher or lower than that will not agree with the musicians' or the audience's ears.



An example of sounds at different frequencies.

A Case of the "Wah's"[28]

If two musicians are playing the same note at exactly the same time, they're playing in tune, right? Not really. Have you ever heard two musicians play the same note at the exact same time, but instead it sounds like "wah-wah-wah"? This means the musicians have a case of the "wah's", a disease that cause musicians to play out of tune!



You are actually hearing the musicians play out of tune with each other. Each note's sound wave is moving at a slightly different frequency, making the sound waves clash. Both notes are fighting so much to be the main note heard that they are cancelling each other out!

One of the musicians should make an effort to get rid of the "wah's" by making adjustments to the way they are playing their instrument or by physically adjusting something on their instrument. If the musician makes the right adjustment, the "wah's" will start to disappear and the note will be in tune. However if the wrong adjustment is made, the "wah's" will move faster.

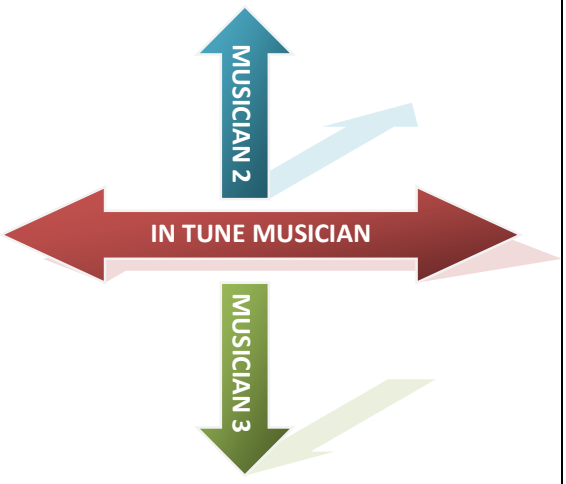
Flat vs. Sharp[29]

Musicians think of intonation as a vertical concept. The straight line below represents In Tune Musician, a musician who always plays in tune.

[27] (Pitch (music))
[28] (Hein, 1981)
[29] (Pitch (music))

Now, another musician will play the same note along with In Tune Musician.

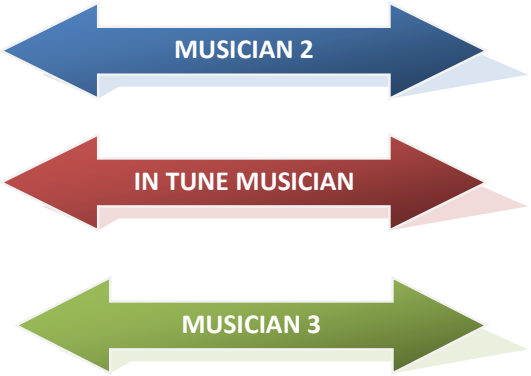
Finally, a third musician will play the same note with the other musicians.



Even though all three musicians were playing the same note, Musicians 2 and 3 were playing their notes at different frequencies.

Musician 2's note was played at a slightly higher frequency than In Tune Musician. Even though the both musicians were playing the same note, Musician 2's note sounds a little higher than In Tune Musician's. When notes vibrate at a slightly higher frequency than 440 hz, they are considered sharp. Musician 2 will have to lower his frequency so he can play at the same frequency as In Tune Musician.

What about Musician 3? Well, his note was played at a slower frequency than In Tune Musician's. He sounds a little lower because his note vibrates slightly slower than 440 hz. When notes vibrate at slightly slower frequencies, they are considered flat. Musician 3 will have to raise his frequency so he can play in tune with the others.



How to Improve Intonation

Intonation will not get better by itself; it is something that will constantly need to adjust no matter your musical experience. Professional musicians struggle with intonation issues even with all the experience they have. Constant practice and reinforcement will help you understand intonation. Here are some suggestions to help you improve your intonation:

Fill out the Pitch Tendency Chart. The chart will tell you what notes are the notes you need to focus on. As you advance in your playing, your pitch tendencies may change. Continue to fill the chart out every four to six months to see if there are any changes.

Practice making the adjustments!
Remember, it is your responsibility as a member of the ensemble to play in tune. If you do nothing to improve intonation, nothing will get better. Your brain will train itself to make the adjustment automatically once you've found what works and practice making those adjustments every time you see

the note. If you focus on improving only five notes a week in your practice time, you will see huge improvements in your playing.

Use a friend, an electronic tuner, or a tuning CD to help train your ear. If your ear doesn't know what bad intonation sounds like, then you will always play out of tune. Here are some ways to help train your ear:

- Have a friend help you by having them play each note as the In Tune Musician. If you have the "wah's", then you need to adjust to cure yourself. Have them play again and see if you adjusted correctly. Remember, if the "wah's" get better, you made the correct adjustment!
- An electronic tuner will give you a visual measurement of how flat or sharp you are. Play a note you're your eyes closed and guess if it's flat or sharp. Electronic tuners are usually around $25 and can be purchased at any music store or website. Korg brand tuners are the most common.
- Some electronic tuners also have a function where they can produce pitches so you can check for the "wah's". This is a great function to use if you are by practicing by yourself.
- "The Tuning CD" is available for download on iTunes and can be purchased online. It is a CD containing all the notes of the chromatic scale that you can play along with to check the "wah's".

Memorize your pitch tendencies. You can do this by creating flashcards or writing the tendencies in your music.

The Results...

Poor intonation doesn't fix itself and is not pleasant to listen to. If you focus and stay consistent in your efforts to improve your intonation, you will also hear improvement in your tone quality. It will start to become second nature to you and you will begin to adjust your pitch without even thinking about it.

Electronic Tuner How-to Guide

1. Turn your tuner on by pushing the on/off button.
2. Check the upper left-hand corner to see if your tuner is calibrated to 440 hz. If it is not, push either the calibration up button or the calibration down button until you see 440 on the screen.
3. Set the tuner on your stand so the screen is facing you. Make sure the microphone (indicated by the word "mic") is not covered up.
4. Play a note to move the needle. The concert pitch letter name of the note you are playing will be shown in the upper right-hand corner of the screen.
5. If you are...
   ...flat, the needle will move to the left and the light next to the flat sign will light up.
   ...in tune, the needle will stand straight up and the green light will light up.
   ...sharp, the needle will move to the right and the light next to the sharp sign will light up.
6. If your tuner has the option and wish to have the tuner produce a sound while you are playing, hit the sound button on the tuner. Hitting the sound button again will turn off the sound.
7. Turn your tuner off by pushing the on/off button when you are finished using it.

The meter on a tuner measures pitches in cents. In tune notes are measured at zero cents, which makes the needle stand straight up. As a note gets progressively flatter, the needle will move to the left measuring the note in negative cents. When a note gets increasingly sharper, the needle will move to the right measuring the note in positive cents.

Completing Your Pitch Tendency Chart

Make sure you have someone to help you complete this!

1. Fill out the top portion of the guide as completely as you can. Ask your band director for help if you have questions about the brand of your instrument or reed.
2. Warm up for at least ten minutes to allow your instrument to adjust to your body temperature.
3. Give the tuner and your Pitch Tendency Chart to your partner so they can fill it out while you play.
4. It is best to start at concert B-flat and work your way down and then start again at concert B-flat and work your way to the top to get the most accurate reading. Have your partner tell you what note to play. Play the note and have your partner write down what your pitch tendency is based on the chart below.

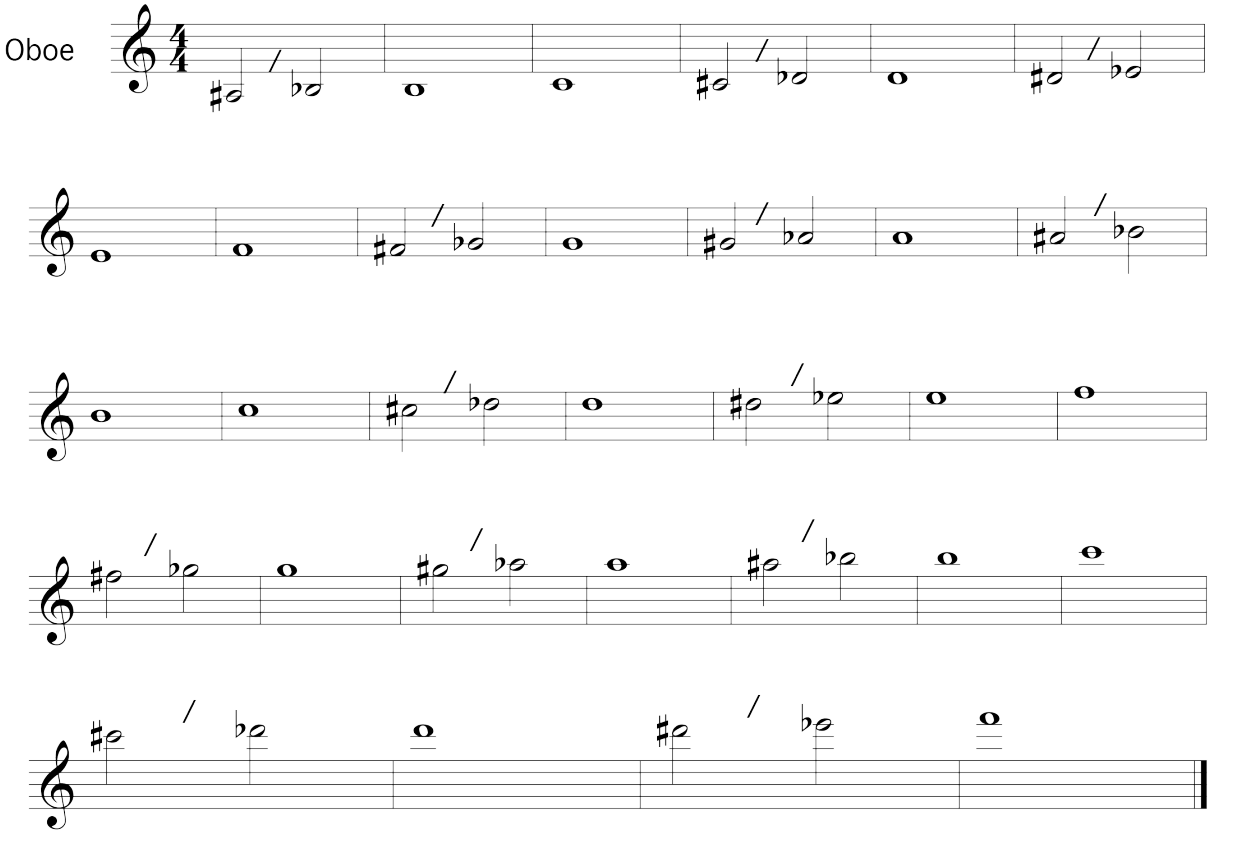
Pitch Tendency Category	Cents
Slightly flat (Sb)	-1 to -10 cents
Moderately flat (Mb)	-11 to -25 cents
Very flat	-25 cents to -50 cents
Slightly sharp (S#)	+1 to +10 cents
Moderately sharp (M#)	+11 to +25 cents
Very sharp (V#)	+25 cents to +50 cents

5. Once you have completed the chart, return it to your director. A copy will be made for their files and your completed chart will be returned to you.
6. Using the *Oboe Quick Fixes* chart and an electronic tuner, find the tricks for each note that will make them in tune. Make a note of what works and use those tricks each and every time you play.

Oboe Pitch Tendency Chart

Name_____ Make of Instrument_____

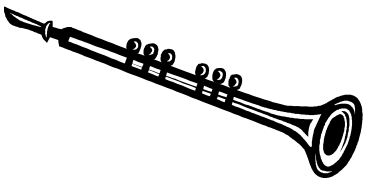
Strength of Reed_____ Brand of Reed_____



Oboe Quick Fixes

If the note sounds sharp....

- ☑ Your embouchure might be too tight putting too much pressure on the reed. Relax your embouchure a little to reduce pressure.
- ☑ You may have too much reed in your mouth. Put less reed in.
- ☑ The reed may be too hard. Play on a softer reed or ask your director to make an adjustment to the reed.
- ☑ Make sure you are holding the oboe at a forty degree angle.
- ☑ If the music is written at forte or louder, relax your embouchure and slow the speed of air entering the oboe.
- ☑ Check to see if any keys on your oboe are opening too far. Have your band director make any adjustments if they are.

If the note sounds flat....

- ☑ Your embouchure might be too relaxed. Tighten your embouchure a little to increase pressure around the reed.
- ☑ You may not have enough reed in your mouth. Take a little more reed in.
- ☑ The reed may be too soft. Ask your band director to make an adjustment on the reed or play on a harder reed.
- ☑ The reed may be too old. Ask your band director for a newer reed.
- ☑ Make sure you are holding the oboe at a forty degree angle.
- ☑ If the music is written at piano or softer, increase the amount of pressure around the reed and slow down the speed of air entering the oboe.
- ☑ Check to see if any keys on your oboe are too close to the tone hole. Have your band director make any adjustments if they are.