

BASLER

100 ETUDES FOR HORN



100 ETUDES FOR HORN

Welcome to the first book in a series of etudes designed with specific technical goals in mind, primarily composed using musical recipes created for such a purpose.

These home remedy prescription etudes are focused on establishing long term, beneficial healthy horn habits and through example, encouraging others to create their own etudes.

This book is best viewed as a musical buffet, where you may select pieces based on specific technical needs or simply fill your practice session plate with whatever you desire.

This book is dedicated with great affection and appreciation to my dear friend and colleague James Naigus. James' remarkable compositions, superb performances, and wise teaching philosophies are an inspiration and model for us all.

I hope you enjoy sampling etudes from this musical buffet. Bon appétit!

Paul Basler
June 22, 2020
Gainesville, Florida

100 Etudes for Horn

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100 ETUDES FOR HORN

ARPEGGIOS, 1-17



for James Naigus
100 Etudes
for horn

Paul Basler

for Rachel Cassel
1. Spice it Up a Bit
May 15, 2020

1 $\bullet = 64$

mp

3 *sim.*

5

7

9

11

13

Detailed description: This is a musical score for a horn etude. It consists of seven staves of music, numbered 1 through 13. The music is written in bass clef with a 4/4 time signature. A tempo marking of quarter note = 64 is shown at the beginning. The first measure (1) starts with a mezzo-piano (*mp*) dynamic. The second measure (2) is a whole rest. The third measure (3) begins with a *sim.* (sustained) marking. The piece concludes with a double bar line at the end of measure 13.

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for Rachel Cassel
2. Vanilla Please, Hold the Spice
May 15, 2020

1 $\bullet = 64$

mp

3 *sim.*

sim.

5

sim.

7

sim.

9

sim.

11

sim.

13

sim.

for Jack Collins
3. Major Leaps
May 9, 2020

1 $\bullet = 86$

f

4

8

12

16

20

24

for Brendan Eisner
4. Steamroller
May 4, 2020

1 $\bullet = 72$ *mf* *sim.*

5

9

13

17

21

for Laura Hagerty

6. Swing Set

May 22, 2020

1 $\bullet = 110$

4

7

10

13

16

19

f

p

Swing Set

22

f

25

28

31

Detailed description: This image shows a single staff of music for the piece 'Swing Set', covering measures 22 through 31. The music is written in treble clef with a key signature of one flat (B-flat). The tempo and feel are indicated as 'Swing'. The piece features a complex rhythmic structure with multiple time signatures: 9/8, 12/8, and 9/8. The first measure (22) begins with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes, often beamed together. There are several rests throughout the piece, particularly in measures 25, 28, and 31. The piece concludes with a double bar line at the end of measure 31.

for Emma Ingoglia
7. The Opposite of Minor
May 7, 2020

1 $\bullet = 68$

mf

5

9

13

17

21

25

for Kim Lê
8. Not Minor
May 11, 2020

1 $\text{♩} = 92$

mf sempre legato

3

5

7

9

11

for Michael Loffredo

9. Take it Easy

May 22, 2020

• = 84

1

mp

7

13

19

25

31

for Michael Loffredo
10. There Ya Go!
May 24, 2020

$\bullet = 104$

1

mf

7

13

19

25

31

The image shows a musical score for a piece titled "10. There Ya Go!" by Michael Loffredo, dated May 24, 2020. The score is written for a single melodic line in treble clef, 3/4 time. It begins with a tempo marking of quarter note = 104 and a dynamic marking of mezzo-forte (mf). The piece consists of 31 measures, divided into six systems of five measures each. The key signature is one flat (B-flat major or D minor). The melody features a mix of eighth and quarter notes, often beamed together, with various phrasing slurs and accents. The piece concludes with a double bar line at the end of the sixth system.

for Katie Lundahl
11. Go For It!
May 23, 2020

1 $\bullet = 160$ *marcato*

f

6

11

16

21

26

31

for Kristin Marland Smith

12. Roller Coaster

May 20, 2020

1 $\bullet = 116$

4

7

10

13

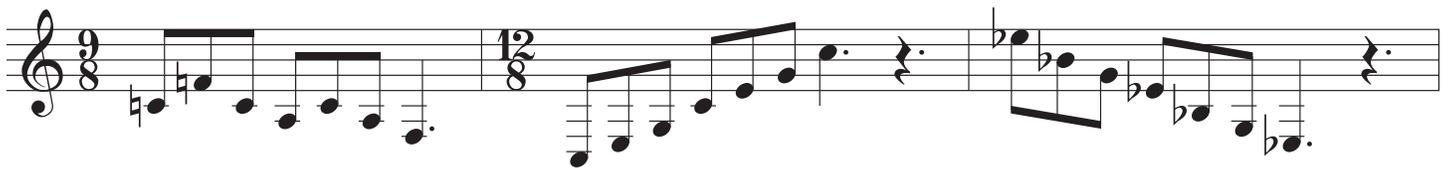
16

19

f

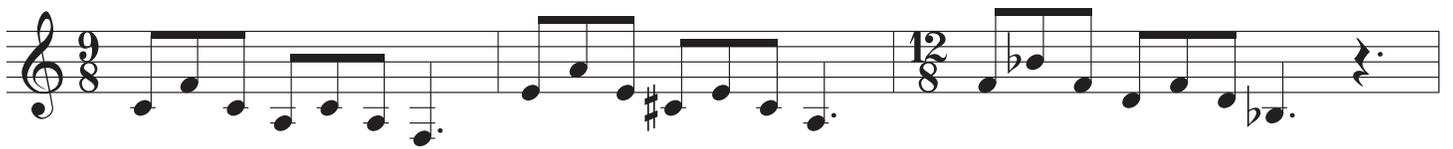
Roller Coaster

22



Musical staff 22: Treble clef, 9/8 time signature. The staff contains three measures. The first measure has a 9/8 time signature and a key signature of one flat. The second measure has a 12/8 time signature and a key signature of one flat. The third measure has a 9/8 time signature and a key signature of two flats. The notes are: G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter).

25



Musical staff 25: Treble clef, 9/8 time signature. The staff contains three measures. The first measure has a 9/8 time signature and a key signature of one flat. The second measure has a 9/8 time signature and a key signature of one flat. The third measure has a 12/8 time signature and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter).

28



Musical staff 28: Treble clef, 9/8 time signature. The staff contains three measures. The first measure has a 9/8 time signature and a key signature of one flat. The second measure has a 12/8 time signature and a key signature of one flat. The third measure has a 9/8 time signature and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter); G4, A4, B4, C5, B4, A4, G4 (quarter).

for Jorge Orozco
13. Pegglioland
April 17, 2020

1 $\text{♩} = 116$ *sim.*

f

6 *p*

11 *f* *p* *f*

16 *p*

21 *f* *p*

26 *f* *p*

31 *f* *p*

36 *f* *p*

for Julia Richter

14. Funfetti

May 20, 2020

1 $\bullet = 98$

f

6 *sim.*

11

16

21

26

31

36

for Patrick Smith
15. Alternate Universe
May 14, 2020

1 $\bullet = 94$

mf

6

11

16

21

for Tyler Stephens
16. Fun With Triads
May 2, 2020

1 $\bullet = 82$

p *f*

5 *p* *f* *p*

10 *f* *p*

14 *f* *p*

18 *f* *p*

22 *p*

for Tyler Stephens
17. Fun With Triads Reboot
May 24, 2020

1 $\bullet = 82$

p *f*

5 *p* *f* *p*

10 *f* *p*

14 *f* *p*

18 *f* *p*

22 *p*

Detailed description of the musical score: The score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of a quarter note equal to 82 beats per minute. The piece is divided into six systems, each starting with a measure number (1, 5, 10, 14, 18, 22). The music consists of eighth and sixteenth notes, often beamed together in groups of three (triads). Dynamics range from piano (*p*) to forte (*f*). Phrasing is indicated by slurs and breath marks. The key signature has one flat (B-flat). The piece concludes with a double bar line at the end of the sixth system.

100 ETUDES FOR HORN

ARTICULATION, 18-27



for Audrey Bridge
18. Tu Ku Tu Ku Too
May 18, 2020

1 $\bullet = 136$

f

7

13

19

25

31

37

Detailed description: This is a musical score for a piece titled '18. Tu Ku Tu Ku Too' by Audrey Bridge, dated May 18, 2020. The score is written for a single melodic line in treble clef, 2/4 time. It begins with a tempo marking of quarter note = 136 and a dynamic marking of *f* (forte). The piece consists of seven staves of music, with measure numbers 1, 7, 13, 19, 25, 31, and 37 indicated at the start of each line. The music features a rhythmic pattern of eighth notes, often beamed in groups of four, with various accidentals (flats and sharps) and rests throughout. The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat).

Tu Ku Tu Ku Too

43



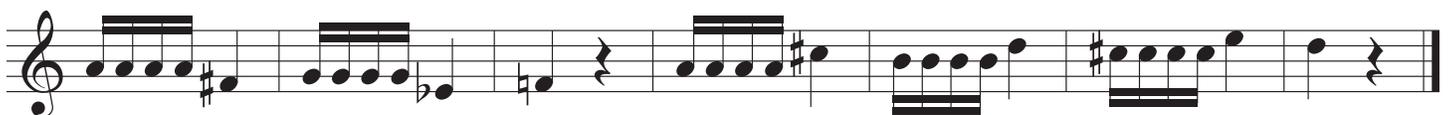
49



55



61



The image displays four staves of musical notation for the piece 'Tu Ku Tu Ku Too'. Each staff begins with a measure number: 43, 49, 55, and 61. The notation is written on a single treble clef staff per system. The music consists of eighth and sixteenth notes, often grouped into beamed runs. There are several rests and dynamic markings throughout. The piece concludes with a double bar line at the end of the fourth staff.

for Natalie Fick
19. TuTuTuTu
May 11, 2020

1 $\text{♩} = 84$

mf

4

8

11

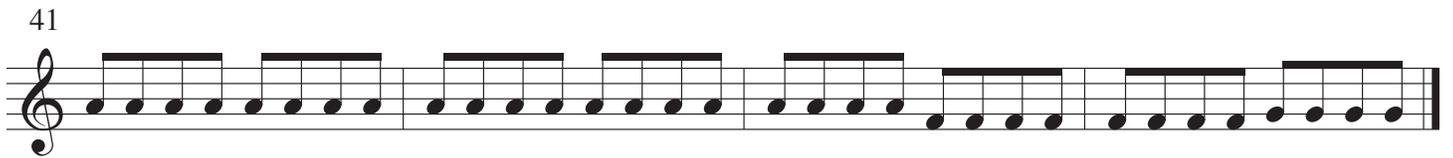
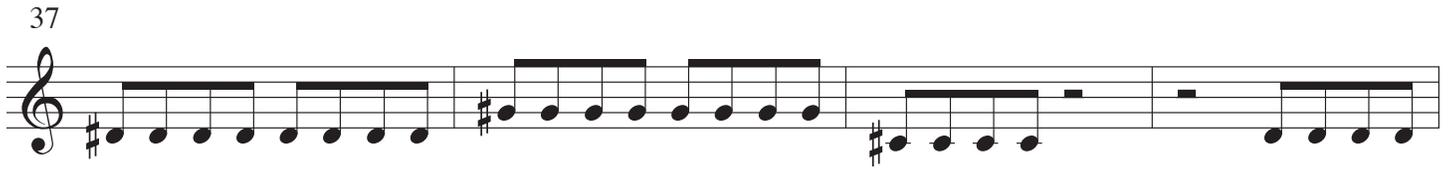
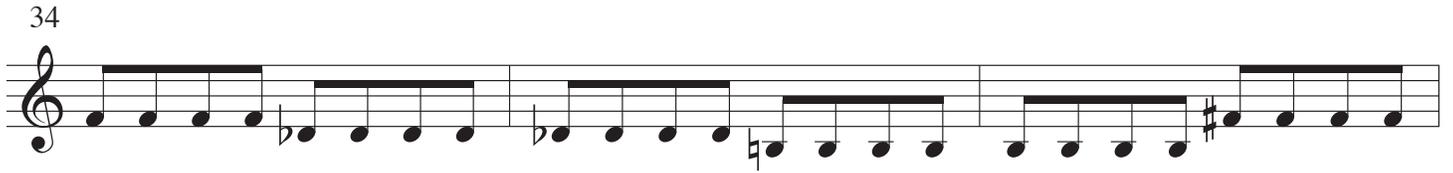
15

19

23

26

TuTuTuTu



for RJ Gammon
20. Ta Ta Ta Tee La Ta
May 19, 2020

1 $\bullet = 120$

f

5

9

13

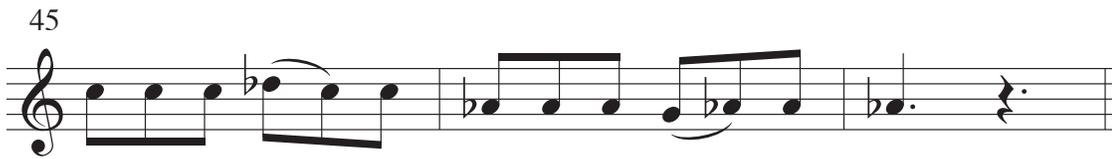
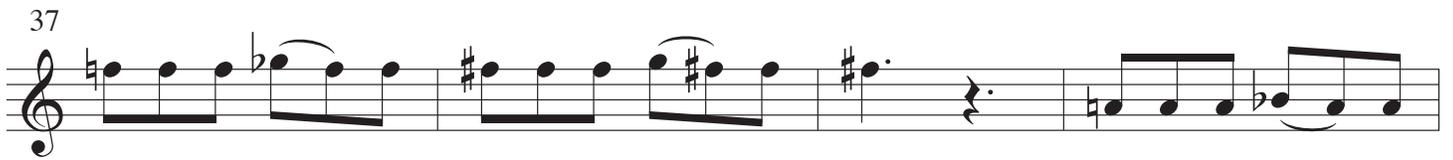
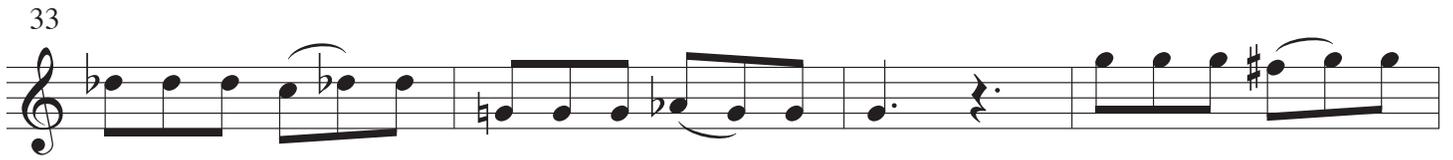
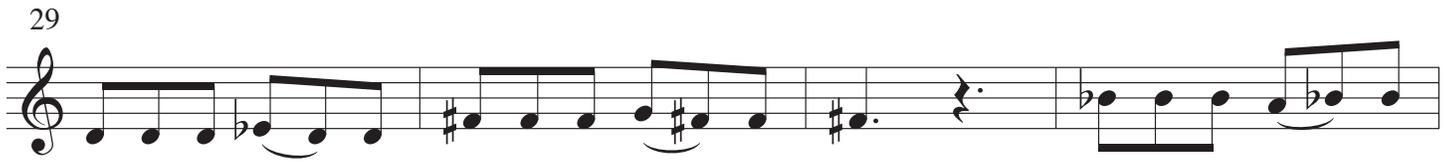
17

21

25

The image shows a musical score for a piece titled "20. Ta Ta Ta Tee La Ta" by RJ Gammon, dated May 19, 2020. The score is written for a single melodic line in treble clef, 6/8 time. It begins with a tempo marking of quarter note = 120 and a dynamic marking of *f* (forte). The piece consists of 25 measures, divided into six systems of five measures each. The key signature changes from one sharp (F#) to one flat (Bb) at measure 13. The melody is characterized by eighth-note patterns, often beamed together, and includes various accidentals and phrasing slurs. The piece concludes with a final quarter note in measure 25.

Ta Ta Ta Tee La Ta



for Camilo Leal
21. Tongue Away!
May 16, 2020

1 $\text{♩} = 116$

f

3

5

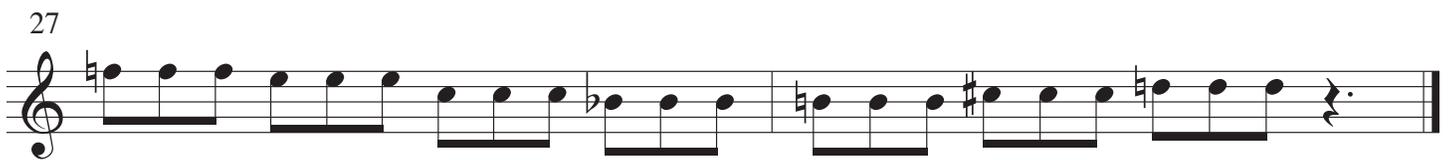
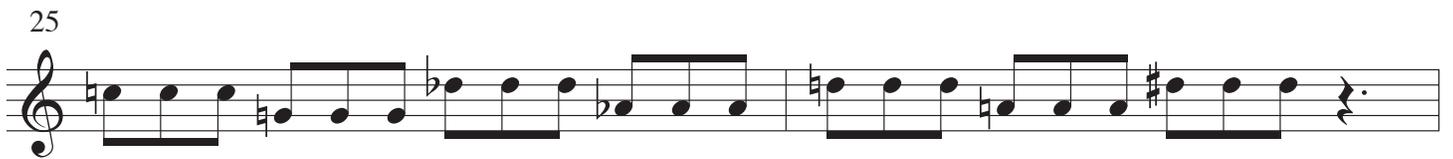
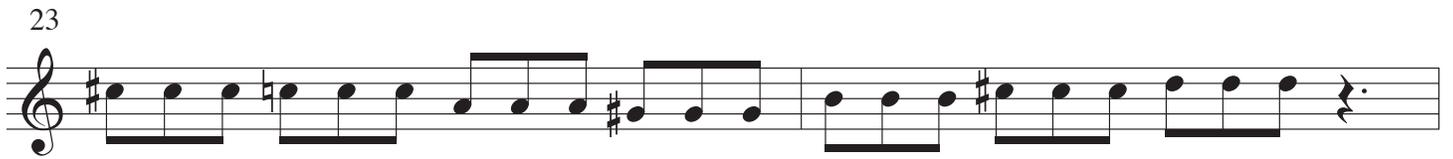
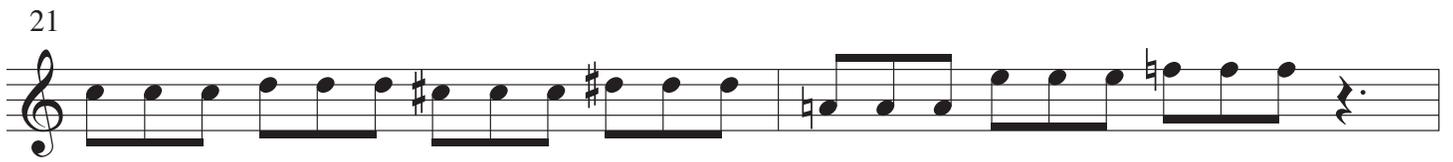
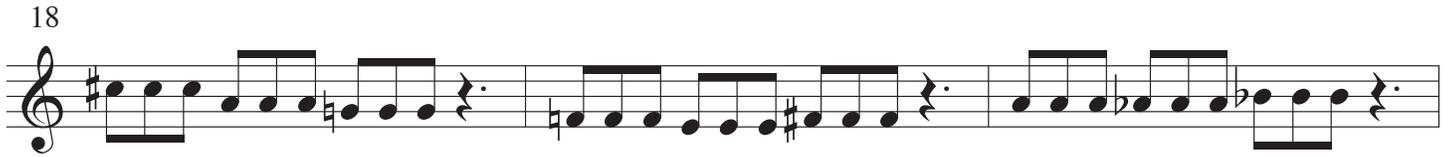
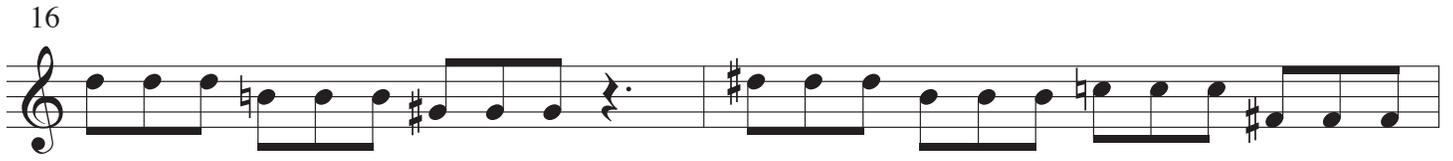
7

10

12

14

Tongue Away!



for Alexis Lovelady
22. Circus Vaudeville Revisited
May 13, 2020

1 $\bullet = 160$ *aggressively relentless*

f

5

9

13

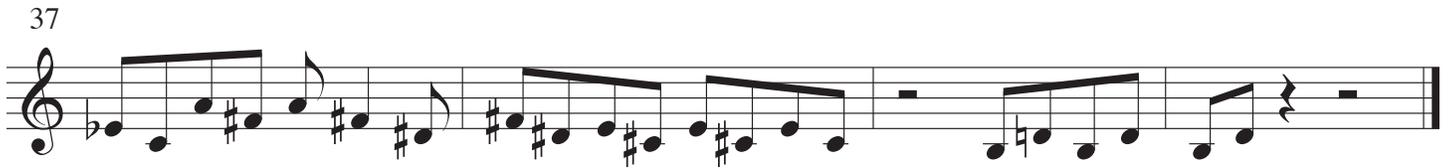
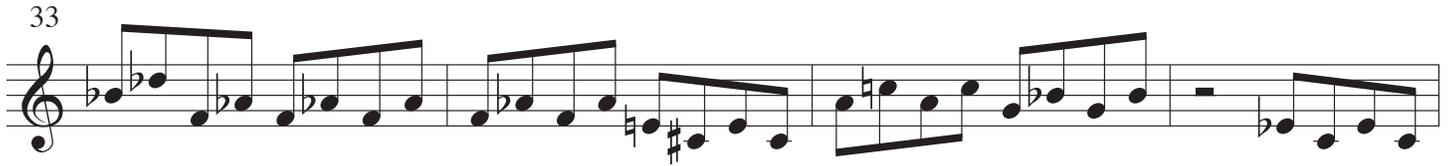
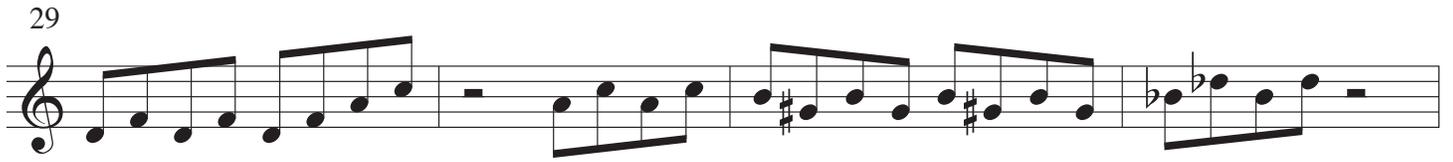
17

21

25

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 160 beats per minute, and the performance instruction is 'aggressively relentless'. The first measure is marked with a forte dynamic (*f*). The score consists of seven staves of music, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated at the start of each line. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various accidentals such as sharps, flats, and naturals. The overall feel is energetic and rhythmic.

Circus Vaudeville Revisited



for Matthew Marshall
23. Here Comes the Cavalry!
May 23, 2020

$\bullet = 146$ (double tongue)

1 *f*

3 *sim.*

6

9

12

15

18

21

23

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of quarter note = 146 and the instruction '(double tongue)'. The piece starts in 4/4 time and features a variety of time signature changes: 6/4, 3/4, 4/4, 6/8, and 9/8. The dynamics range from forte (f) to *sim.* (sustained). The melody is characterized by rapid sixteenth-note passages and frequent chromaticism. The score is divided into measures, with measure numbers 1, 3, 6, 9, 12, 15, 18, 21, and 23 indicated at the start of their respective lines.

for Mike Nelson
24. One Two and Three
May 16, 2020

1 $\bullet = 64$

mf

3 *sim.*

5

7

9

11

13

15

17

for Zoe Stayman
25. Aren't Matrixes fun?!

May 1, 2020

$\bullet = 116$

1

4 *mf*

7

10

13

17

20

23

26

Musical score for piano, measures 1-28. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 116. The dynamics are marked as *mf* (mezzo-forte) starting at measure 4. The piece consists of 28 measures, ending with a double bar line at measure 28.

for Cece Thornton
26. Here We Go Again
May 14, 2020

1 $\text{♩} = 84$

3 *mf*

5

7

9

11

13

15

17

19

for Nick Westphal
27. Too Too Too
May 14, 2020

1 $\bullet = 108$

mf

3

6

9

11

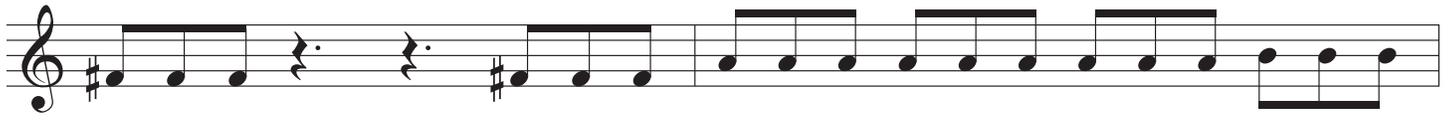
13

15

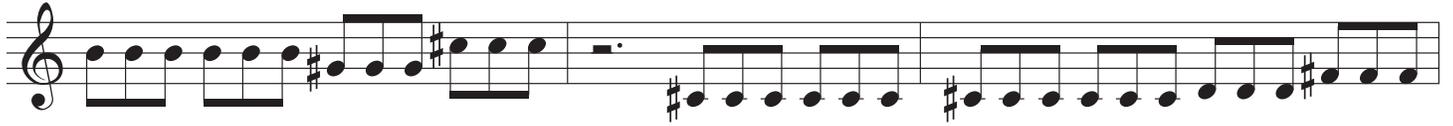
18

Too Too Too

21



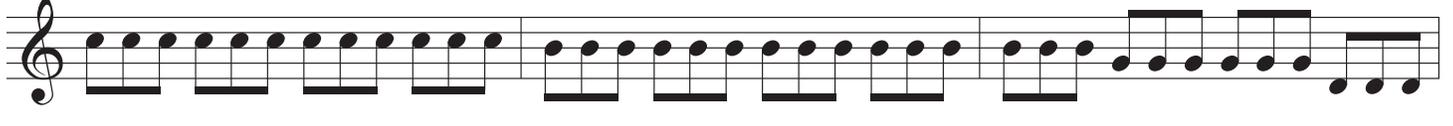
23



26



29



32



35



37



The image displays a musical score for the piece "Too Too Too". It consists of seven staves of music, each beginning with a measure number. The notation is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings. The score concludes with a double bar line at the end of the seventh staff.

100 ETUDES FOR HORN

BASED ON OTHER COMPOSITIONS, 28-41



for Rupert Browne
28. This'll Mess With Your Mind
May 18, 2020

Allegro $\bullet = 112$

1 *f*

6 *Solo con espressione*
p

13 *p*

19

25 *pp* *pp* *p*

31

37 *Tutti*

for Rupert Browne
29. This'll Mess With Your Mind, Ver2.0
May 18, 2020

Allegro ♩ = 112

1 *f*

6 *Solo con espressione* *p*

13 *p*

19

25 *pp* *pp* *p*

31

37 *Tutti*

for Justin Ellena
30. Just Keep Swimming
April 22, 2020

1 $\bullet = 160$ "Mahleresque"

f

5 *p*

9 *(p)* *f*

13 *(f)* *(stopped horn through m.19)*

17 *(open)* *mf*

21

25 *f*

Just Keep Swimming

29

33 *ff*

37 *p* *mp*

41 *mf* *f*

45 *p*

50

Detailed description: The image shows a musical score for the piece 'Just Keep Swimming'. It consists of six staves of music, each starting with a measure number. The first staff (29) begins with a treble clef and a key signature of one flat. The second staff (33) features a dynamic marking of *ff* (fortissimo) and includes a hairpin crescendo. The third staff (37) has dynamic markings of *p* (piano) and *mp* (mezzo-piano) with a hairpin crescendo. The fourth staff (41) includes dynamic markings of *mf* (mezzo-forte) and *f* (forte) with a hairpin crescendo. The fifth staff (45) has a dynamic marking of *p* (piano). The sixth staff (50) concludes the piece with a double bar line. The music is written in a single melodic line with various rhythmic values and articulation marks.

for Jayda Fleishman
31. Picture it! Vienna, 1787
May 24, 2020

1 *Larghetto* (♩ = 62)

con molto espressione

5

9

13

17

21

for Kevin Grant
32. Rift on Mine
February 26, 2020

1 $\bullet = 88$

4 *mf*

7 *f* *mp*

9 *mf* *f*

11 *mp* *mf* *f*

13 *f*

16 *mf*

19 *f*

21 *f* *mp* *sfz*

for Jackie Hall
33. Kopprasch Doppelgänger
May 17, 2020

1 Allegro vivace

5 *sim.*

9

13

17

21

25

Kopprasch Doppelgänger

29

p

Musical staff 29: Treble clef, B-flat key signature, 4/4 time. Measures 29-32. Dynamics: *p*. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

33

f

Musical staff 33: Treble clef, B-flat key signature, 4/4 time. Measures 33-36. Dynamics: *f*. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

37

p

Musical staff 37: Treble clef, B-flat key signature, 4/4 time. Measures 37-40. Dynamics: *p*. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double line is drawn below the staff at the end of the line.

41

f

Musical staff 41: Treble clef, B-flat key signature, 4/4 time. Measures 41-44. Dynamics: *f*. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties, ending with a double bar line.

for Chris Hunter

34. Kräftig

May 17, 2020

1 $\bullet = 170$

6

11

16

21

26

31

for Chris Hunter
35. Ach was ist das?
May 24, 2020

1 $\bullet = 170$

f

6

11

16

21

26

31

for Daniel Lezcano
36. Sequential Overdrive
April 15-16, 2020

1 $\text{♩} = 100$

5

10 *f*

15 *mf*

20 *p*

24 *mf*

28 *(mf)*

3

3

Sequential Overdrive

31 *p*

36

40 *p*

44 *mp*

47 *f* *rip* *f*

51 *(f)* *f*

55 *mf* *mp*

59 *p*

for Kristen Matheny Franzen

37. Caro mio ben

May 23, 2020

1 $\bullet = 54$ (no breath)

mf sustained

4

7 (no breath)

10 (no breath)

13 (no breath)

16

19 (no breath)

22 (no breath)

for David Ousley
38. Sergei's Waltz
May 15, 2020

1 $\text{♩} = 58 (\text{♩} = 174)$

6

11

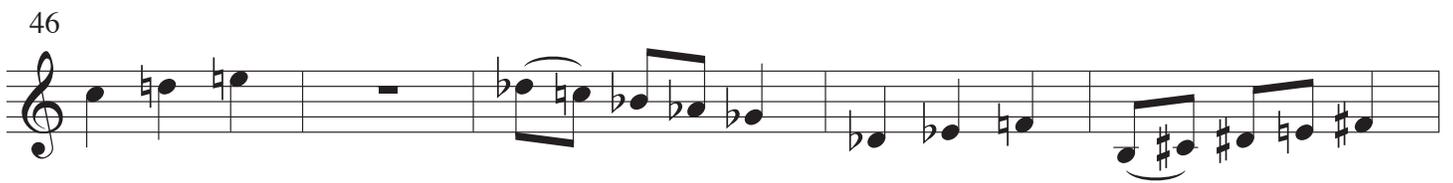
16

21

26

31

Sergei's Waltz



for Alyssa Pokorny
39. Gentle Breeze
May 7, 2020

1 $\text{♩} = 72$
p

4 *mf* *f* *mf*

7 *p* *mp* *mf*

11 *mf* *f*

14 *mf* (*mf*)

17 *ritard.* *un poco meno mosso*
mp

20 *p*

for Cameron Vaadi
40. Wildes Jagstück
April 25, 2020

$\bullet = 120$

Musical staff 1: Treble clef, 6/8 time signature. The melody begins with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The dynamics are marked *mf*.

Musical staff 2: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *f* at the beginning and *p* at the end.

Musical staff 3: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *mf*.

Musical staff 4: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *f* at the beginning and *p* at the end.

Musical staff 5: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *f*.

Musical staff 6: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *mf*.

Musical staff 7: Treble clef, 6/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The dynamics are marked *p*.

Wildes Jagstück

36

41

45

50

55

60

for Adrian Velez
41. M2 Awakening
April 23, 2020

♩ = 152

1 *f*

4

7 *p*

10 *mf* *p*

13 *(p)*

16 *f*

19

M2 Awakening

22

p

25

f

28

p

31

34

100 ETUDES FOR HORN

HIGH HORN, 42-44



for John Boyles
42. Pike's Peak
May 21, 2020

1 $\bullet = 82$
mf

6 \flat_2

11 *mp* *mf*

16

21 *mp* *mf*

26

31 *mp*

Pike's Peak

36 *mf*

41 *mp*

46 *mf*

51 *mp*

56 *mf*

The musical score for "Pike's Peak" consists of five staves of music in treble clef. The first staff (measures 36-40) is in 3/4 time, marked *mf*, and features a melodic line with a slur over measures 37-40. The second staff (measures 41-45) is in 4/4 time, marked *mp*, and features a melodic line with a slur over measures 41-45. The third staff (measures 46-50) is in 3/4 time, marked *mf*, and features a melodic line with a slur over measures 46-50. The fourth staff (measures 51-55) is in 4/4 time, marked *mp*, and features a melodic line with a slur over measures 51-55. The fifth staff (measures 56-56) is in 3/4 time, marked *mf*, and features a melodic line with a slur over measures 56-56. The score concludes with a double bar line at the end of the fifth staff.

for Danny Kiehl
43. Up, Up and Away
May 19, 2020

$\text{♩} = 108$

1

f

3

5

7

9

11

13

for Gilon Kravatsky
44. Hiking the Summit
May 13, 2020

1 $\text{♩} = 76$

mf

f

mf *f*

mf

f

mf

f

mf *p*

100 ETUDES FOR HORN

INTERVALS, 45-55



for Natalie Adcock

45. Ländler

May 15, 2020

1 $\bullet = 114$

mf

6

12

17

22

27

32

for Leslie Bell
46. The Fourth Descent
April 24, 2020

1 $\text{♩} = 72$

6

10

14

18

23

27

32

37

mf *p* *mf* *f* *mf* *p* *mp* *f* *mf* *p* *mp* *f* *mf* *mp* *ff* *f* *mf* *mp* *mp* *f* *mf* *p*

for Caitlin Cooney
47. Trip It. Trip It Good!
May 12, 2020

$\text{♩} = 84$

mf

4

8

12

16

20

24

The musical score consists of seven staves of music in 2/4 time. The tempo is marked as quarter note = 84. The dynamic is mezzo-forte (mf). The piece is characterized by frequent triplet patterns, often spanning across bar lines. The key signature has one sharp (F#). The notation includes various note values, rests, and articulation marks such as slurs and accents.

for Kadin De La Barrera

48. Le Printemps

May 14, 2020

1 $\bullet = 100$ *con sordino* *sim.*

p *sempre molto staccato*

4

7

10

13

16

19

for Ann Heatherington
49. Barcarolle and Rebuttal
May 9, 2020

1 $\bullet = 52$ ($\bullet = 156$)

mf

5

9 *f* *p* *mp*

14 *mf*

17 *mf* *mp*

21 *mf*

25 *p* *meno mosso*

Barcarolle and Rebuttal

29 $\text{♩} = 70$ (optional *con sord.*) *sim.*

p

32

35 *mf*

38 *p*

Detailed description: This image shows a page of musical notation for a piece titled "Barcarolle and Rebuttal". The score is written in treble clef with a 2/4 time signature. It consists of four staves of music. The first staff begins at measure 29 with a tempo marking of quarter note = 70 and the instruction "(optional con sord.)". The dynamics start at *p* (piano) and the articulation is *sim.* (sforzando). The second staff starts at measure 32. The third staff starts at measure 35 and features a dynamic marking of *mf* (mezzo-forte). The fourth staff starts at measure 38 and features a dynamic marking of *p* (piano). The music is characterized by a steady eighth-note accompaniment with a melodic line in the upper voice.

for Jacqueline Holbrook

50. No Middle!

April 22, 2020

♩ = 90

1 *sim.*

4 *f*

7

10

13 *sim.*

16 *f*

19

22

25

The musical score is written for a single melodic line. It begins in 4/4 time with a tempo of quarter note = 90. The first staff (measures 1-4) features a series of eighth notes with accents and a dynamic of *f*. The second staff (measures 5-8) continues with eighth notes and rests, maintaining the *f* dynamic. The third staff (measures 9-12) shows a change in time signature to 6/4 and includes a *sim.* marking. The fourth staff (measures 13-16) returns to 4/4 time, with a *f* dynamic and *sim.* marking. The fifth staff (measures 17-20) is in bass clef, 4/4 time, with a *f* dynamic. The sixth staff (measures 21-24) is in bass clef, 6/4 time, with a *f* dynamic. The seventh staff (measures 25-28) is in bass clef, 4/4 time, and concludes with a fermata over a whole note.

for David La Russa

51. Circles

May 14, 2020

$\text{♩} = 52$ ($\text{♩} = 156$) *con sordino*

1

mf

6

12

17

22

27

for Brenda Luchsinger
52. Hiking Mount Monadnock
May 15, 2020

1 $\bullet = 88$

f

6

11

16

21

26

31

for James Naigus
53. Daily Calisthenics
May 6, 2020

1 $\bullet = 98$
mf

6

11

16

21

26

31

36

for William Purvis
54. Cold Sesame Noodles
May 25, 2020

1 $\text{♩} = 74$

mf

4 *p*

7 *mf*

10 *f*

13 *p* *mf* *mf*

17 *p*

20 *mf*

Cold Sesame Noodles

23 *p*

27 *f* *f*

32 *f* *mf*

36 *p*

40

43 *p* *mf*

46

Detailed description: The score consists of seven staves of music in treble clef. Staff 1 (measures 23-26) features a long melodic line with a dynamic marking of *p*. Staff 2 (measures 27-31) includes trills and a dynamic marking of *f*. Staff 3 (measures 32-35) contains trills and a dynamic marking of *mf*. Staff 4 (measures 36-39) shows a melodic line with a dynamic marking of *p*. Staff 5 (measures 40-42) includes a repeat sign. Staff 6 (measures 43-45) features trills and a dynamic marking of *mf*. Staff 7 (measures 46-47) concludes the piece with a final note.

for Justin Renzi
55. Minor Triller
May 3, 2020

♩ = 144

1

mf

4

7

10

13

16

19

22

100 ETUDES FOR HORN

LOW HORN, 56-65



for Jeremy Brand
56. Arabian Nights
May 23, 2020

1 $\bullet = 64$

mp

3

5

7

9

12

14

16

for Kevin Grant
57. Slow and Steady
May 4, 2020

$\text{♩} = 52$ *legato*

1

mp

3

5

7

9

11

13

15

for Anna Held
58. Fun With Fifths
May 10, 2020

1 $\bullet = 76$

f

5

9 *p*

13

17 *f*

Breathe In, Breathe Out

30

35

40

mf

mp

p

Detailed description: The image shows a musical score for a piece titled "Breathe In, Breathe Out". The score is written in bass clef and consists of three staves. The first staff, starting at measure 30, features a series of eighth and sixteenth notes with a dynamic marking of *mf* (mezzo-forte). A large slur covers the first two measures, and a breath mark (two parallel lines) is placed below the staff. The second staff, starting at measure 35, continues the melodic line with a dynamic marking of *mp* (mezzo-piano) and another breath mark. The third staff, starting at measure 40, is in 4/4 time and begins with a dynamic marking of *p* (piano), followed by a long note with a slur and a breath mark. The piece concludes with a double bar line.

for Miranda Morris Sims
60. Deep Down in the Swamp
May 20, 2020

1 $\bullet = 90$

mp

5

9

13

17

21

25

Deep Down in the Swamp

29

Musical staff 29: Bass clef, 5/4 time signature, measures 29-32. Measure 29: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 30: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 31: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 32: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 29-32.

33

Musical staff 33: Bass clef, 3/4 time signature, measures 33-36. Measure 33: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 34: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 35: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 36: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 33-36.

37

Musical staff 37: Bass clef, 5/4 time signature, measures 37-40. Measure 37: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 38: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 39: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 40: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 37-40.

41

Musical staff 41: Bass clef, 5/4 time signature, measures 41-44. Measure 41: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 42: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 43: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 44: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 41-44.

45

Musical staff 45: Bass clef, 5/4 time signature, measures 45-48. Measure 45: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 46: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 47: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 48: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 45-48.

49

Musical staff 49: Bass clef, 5/4 time signature, measures 49-52. Measure 49: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 50: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 51: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 52: quarter notes G3, F3, E3, D3, C3, B2, A2, G2. A slur covers measures 49-52.

for T.J. LeMaster

61. See Gee

May 20, 2020

1 $\bullet = 88$

mf

7

13

19

25

31

37

for Amber Riner
62. Chromatica
May 12, 2020

1 $\text{♩} = 64$

3 *p*

5

7

9

11

13

15

17

for Andrew Roy
63. Won't You Be?
May 22, 2020

1 $\text{♩} = 78$

mp

6

11

16

21

26

31

for Sloan Stephens
64. Stuck in the Swamp

May 8, 2020

$\text{♩} = 70$ ($\text{♩} = 210$)

1 *mp*

7 *mf* *p* *mf*

13 *f* *mf*

19 *p* *p*

25 *mf* *p*

31 *mf*

37 *f* *p*

43 *mp* *mf* *p*

Detailed description: This is a musical score for a piece titled "64. Stuck in the Swamp" by Sloan Stephens, dated May 8, 2020. The score is written in bass clef and consists of eight staves of music. The tempo is indicated as quarter note = 70 (half note = 210). The piece features a variety of time signatures, including 5/8, 6/8, 7/8, and 4/8. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The music is characterized by long, sweeping melodic lines with many accidentals, particularly sharps and naturals. The score includes performance markings such as slurs and hairpins to indicate dynamics and phrasing.

for Theresa Weatherly
65. Oodles of Noodles
May 13, 2020

1 $\bullet = 98$

mp

3

5

7

9

11

13

15

Oodles of Noodles

17

19

21

23

25

27

29

31

100 ETUDES FOR HORN

MID REGISTER

BREAK, 66-68



for Salvador Hernandez

67. The Remedy

June 21, 2020

$\text{♩} = 92$

1 T12 F23 F 1

4 *mf* T0 F 2

7 T2 T23 T1

10 F 12 F13

13 F 0 F 2 T1

16 F 0 T23

19 F23 T2

22 T12 F 12

25 F 1 T0 F13

Detailed description: The score consists of nine staves of music. Each staff begins with a measure number (1, 4, 7, 10, 13, 16, 19, 22, 25) and is followed by chord markings. The music is written in treble clef. The time signature starts as 12/8 and changes to 15/8 at measure 15, and finally to 12/2 at measure 25. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the second staff. The piece concludes with a double bar line at the end of the final staff.

for Kylie Chapman
68. Core Workout

May 19, 2020

$\bullet = 60$ *sempre staccato*

1 Bb 12 Bb 0 Bb 12 Bb 0 Bb 23 Bb 0

3 Bb 12 Bb 0 F 0 F 23 F 12 F 1

5 F 12 F 1 F 2 F 0 F 12

7 Bb 2 Bb 23 *sim.*

9 F 12 F 0 *sim.*

11

13 Bb 2 Bb 23 *sim.*

15 F 1 F 23 *sim.*

17

100 ETUDES FOR HORN

NATURAL HORN INSPIRED, 69-88



for Hannah Bedard
69. Das Original
February 12, 2020

1 $\bullet = 60$ in F (0)

mp

6

11

16

21

26

31

36

for Hannah Bedard
70. Der Doppelgänger
May 18, 2020

$\text{♩} = 60$

1 F_0 F_2 F_0 F_2 , F_1

mf

6 F_2 , F_0 F_2

11 F_1 F_{12}

16 F_{23} F_{12} F_1 F_2 , F_0 F_2

21 F_1 , F_0 F_2 F_1 F_2

26 , F_1 F_0

31 F_2 F_1

36 F_{12} , F_{23} F_{13}

for Leslie Bell
71. ¡Olé!
February 18, 2020

1 $\text{♩} = 72$ in F (0) *sim.*

9 *sfz*

17 *sim.* *ff*

25 *p*

33 *ff*

41 *p*

49 *ff*

56 *sfz*

for Nathaniel Davis-Picart
72. Busy, Busy, Busy
February 17, 2020

$\bullet = 74$

1 F 0 F 2 F 1 F 12 F 1

6 F 2 F 0

10 F 2 F 1

13 F 12

16 F 0

20 F 12 F 1 F 2 F 0

23

f

Detailed description: This page contains a musical score for guitar in 4/4 time, marked with a tempo of quarter note = 74. The score is written on a single treble clef staff. It consists of 26 measures. Measure numbers 1, 6, 10, 13, 16, 20, and 23 are indicated at the start of their respective lines. Fingering numbers (0-4) are placed above notes. Trills are indicated by a '3' above a group of notes. The piece begins with a dynamic marking of *f* (forte) in measure 1. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line in measure 26.

Alternate Notation

for Nathaniel Davis-Picart
72. Busy, Busy, Busy
February 17, 2020

$\bullet = 74$

1 in F (0) in E (2) , in Eb (1) in D (12) , in Eb (1)

f

6 in E (2) , in F (0)

10 3 in E (2) in Eb (1)

13 in D (12)

16 in F (0)

20 in D (12) in Eb (1) in E (2) in F (0)

23

for Brendan Eisner
73. Barcarolle
February 13, 2020

♩ = 52

1 F 0

6 *mf* F 2

11 F 0 F 2 F 1 F 2

16 F 0 F 2

21 F 1 F 0

25 F 2 F 1 F 0 F 2

30 F 0 F 2

34 F 1 F 0

Alternate Notation

for Brendan Eisner

73. Barcarolle

February 13, 2020

$\bullet = 52$

1 in F (0)

6 *mf* in E (2)

11 in F (0) in E (2) in Eb (1) in E (2)

16 in F (0) in E (2)

21 in Eb (1) in F (0)

25 in E (2) in Eb (1) in F (0) in E (2)

30 in F (0) in E (2)

34 in Eb (1) in F (0)

for Justin Ellena
74. Pillars
February 18, 2020

$\text{♩} = 86$ in F (0)

1 *f* *sim.*

6

11

16

21

26

31

for Kevin Grant
75. Slurland
February 18, 2020

 = 164 in F (0)



1
mf

5

9

13

17

21

25

for Jacqueline Holbrook

76. Forest Song

February 18, 2020

1 $\bullet = 78$ in F (0)

mp

6

11

16

21

26

31

for Emma Ingoglia
77. Four by Eight
February 18, 2020

1 $\bullet = 72$ in E (2)

mf

5

9

13

17

21

25

29

for Daniel Lezcano

78. The Hunt

February 12, 2020

1 $\bullet = 120$ in F (0)

7 *f*

13

19 *p*

25

31

37 *mf* *f*

42 *mf*

47 *f*

for Lauren Mizell
79. Single Tongue Fun
February 12, 2020

1 $\text{♩} = 88$ in F (0)

f

5

9

13

18 *p*

26

f

32

36

41

for Jorge Orozco
80. Oom-Pah-Pah

February 12, 2020

1 $\bullet = 172$ in F (0) *sim.*

7 *mf*

13

19

25

31

37

43

49

for William Parker
81. Abendlied in den Alpen
February 17, 2020

1 ♩ = 60 in F (0)

mf

5

9

13

17

21

25

for Alyssa Pokorny
82. In the Clouds
February 16, 2020

$\text{♩} = 164$ in F (0)

1

mf

8

14

21

27

33

39

44

for William Purvis
83. Die Mutter alle Jagstücke
February 20, 2020

Paul Basler

♩ = 116

1 F 0
f

7 F 2
+
p

12 F 0
o
pp

17
f *p*

24 F 2
f *mf*

30

35 F 1
p

41

Die Mutter alle Jagstücke

46 *F 0*
pp

51

56 *F 23* *F 1*
mp *f*

61 *F 13* *F 0*
p

67 *F 12* (12) + *ff*

73 *F 2*
p

78 *F 0*
ff

83

88 *mf*

Detailed description: This is a musical score for a piece titled "Die Mutter alle Jagstücke". It consists of nine staves of music, numbered 46 to 88. The notation is in treble clef with a key signature of one flat (B-flat). The music features various melodic lines with slurs, ties, and dynamic markings. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also performance instructions such as *F 0*, *F 13*, *F 12*, *F 23*, and *F 2*, which likely refer to specific fingerings or techniques. The score ends with a double bar line at measure 88.

83. Die Mutter alle Jagstücke

February 20, 2020

$\bullet = 116$

1 in F (0)

7 (2)
+

12 in F (0)

17

24 in E (2)

30

35 in Eb (1)

41

f

pp

f

p

mf

p

Die Mutter alle Jagstücke, alternate notation

46 *pp* in F (0)

51

56 *mp* in Db (23) *f* in Eb (1)

61 *p* in C (13) in F (0)

67 *f* in D (12) (12) + *ff*

73 in E (2) *p*

78 *ff* in F (0)

83

88 *mf*

Detailed description: This musical score is for a piece titled 'Die Mutter alle Jagstücke, alternate notation'. It consists of nine staves of music, numbered 46 to 88. The notation is in treble clef. The key signatures and fingerings are indicated above the staves: 46 (in F, 0), 56 (in Db, 23), 61 (in C, 13), 67 (in D, 12), 73 (in E, 2), 78 (in F, 0), and 88 (no key signature). Dynamics include *pp*, *mp*, *f*, *ff*, and *mf*. There are various musical markings such as slurs, accents, and hairpins. The piece ends with a double bar line at measure 88.

for Justin Renzi
**84. Doktor Strauss, treffen
Sie Herr Mozart**
February 17, 2020

$\bullet = 128$

1 F 0 F 2 F 1 F 12 F 23 ,

f

4 F 13 F 0

mf

7 F 2 ,

10 , F 1 , F 12

13 F 0 F 2

f

16 F 1 F 12 F 23

19 F 1 *ritard.* ,

p

for Justin Renzi
**84. Doktor Strauss, treffen
Sie Herr Mozart**
February 20, 2020

Alternate Notation

$\bullet = 128$

1 in F (0) in E (2) in Eb (1) in D (12) in Db (23) ,

f

4 in C (13) in F (0)

mf

7 in E (2) ,

10 in Eb (1) , in D (12)

13 in F (0) in E (2)

f

16 in Eb (1) in D (12) in Db (23)

19 in Eb (1) *ritard.* ,

p

for Zoe Stayman
85. Hunting Horn
February 17, 2020

♩ = 120

1 F 0

f

7 F 2

13 F 1

19

25 F 0

31 F 2 F 1 F 2 F 0

37 F 1 F 2

43 F 0

49

Alternate Notation

for Zoe Stayman
85. Hunting Horn

February 17, 2020

$\text{♩} = 120$

1 in F (0)

f

7 in E (2)

13 in Eb (1)

19

25 in F (0)

31 in E (2) in Eb (1) in E (2) in F (0)

37 in Eb (1) in E (2)

43 in F (0)

49

The musical score is written for a single horn in treble clef with a 3/8 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and a tempo marking of quarter note = 120. The score is divided into measures, with measure numbers 1, 7, 13, 19, 25, 31, 37, 43, and 49 indicated at the start of their respective staves. Key changes are noted above the staves: 'in F (0)' at measure 1, 'in E (2)' at measure 7, 'in Eb (1)' at measure 13, 'in F (0)' at measure 25, 'in E (2) in Eb (1) in E (2) in F (0)' at measure 31, 'in Eb (1) in E (2)' at measure 37, and 'in F (0)' at measure 43. The notation includes various rhythmic values such as eighth notes, quarter notes, and dotted notes, along with rests and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the final staff.

for Tyler Stephens
86. Three Plus Two
February 16, 2020

1 $\bullet = 102$ in F (0)

f

7

13

20

26

32

38

45

for Cameron Vaadi
87. Double Tongue, Double Tongue
February 13, 2020

1 $\bullet = 144$ in F (0)

f

5

8

12

15

19

23

27

for Adrian Velez
88. Tee Tee Tee
February 17, 2020

1 $\bullet = 116$ in F (0)

mf

4

7

10

13

16

21

26

30

100 ETUDES FOR HORN

SCALES, 89-100



for Janie Aspinwall
89. Buckle Your Seat Belt
May 8, 2020

1 $\bullet = 82$

3 *f*

5

7

9

11

13

for Alyssa Bement
90. Up Down Spin Around
May 10, 2020, rev. May 24, 2020

1 $\bullet = 160$

f

4 *p*

8

11 *f*

14 *f*

17

20 *p*

Up Down Spin Around

24

28

32

37

42

46

50

54

p

p (through measure 64)

p

p

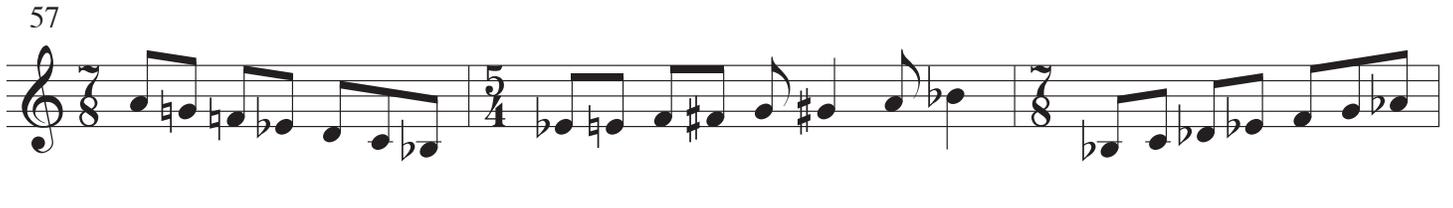
f

♩ = 80

♩ = 160

Up Down Spin Around

57



60



63



66



70



The image shows five staves of musical notation for the piece "Up Down Spin Around". Each staff begins with a measure number: 57, 60, 63, 66, and 70. The notation is in treble clef and includes various time signatures: 7/8, 5/4, 2/4, and 5/4. Dynamic markings include *f* (forte) and *p* (piano). A hairpin crescendo is present in measure 62. The piece concludes with a double bar line at the end of measure 72.

for James Clover
91. Up, Down
May 20, 2020

1 $\bullet = 86$

4

7

10

13

16

19

Up, Down

22

25

28

31

for James Clover
92. And All Around
May 24, 2020

1 $\bullet = 86$

4

7

10

13

16

19

And All Around

Musical score for the piece "And All Around". The score is written in treble clef and consists of four lines of music, numbered 22, 25, 28, and 31. The time signature changes throughout the piece: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4.

Line 22: Starts in 4/4, then changes to 3/4. The melody consists of eighth and sixteenth notes, with some rests.

Line 25: Starts in 4/4, then changes to 3/4, and back to 4/4. The melody continues with eighth and sixteenth notes.

Line 28: Starts in 3/4, then changes to 4/4, and back to 3/4. The melody continues with eighth and sixteenth notes.

Line 31: Starts in 4/4, then changes to 3/4. The melody continues with eighth and sixteenth notes, ending with a double bar line.

for Nathaniel Davis-Picart

93. Hamster Wheel

April 21, 2020

1 $\bullet = 150$ ($\bullet = 300$)

f

5

9 *p*

13

17 *f*

21

25

Hamster Wheel

29

p

33

f

37

mf

41

45

49

p

The musical score consists of six staves of music. The first staff (measures 29-32) is in bass clef and features a piano (*p*) dynamic with a crescendo hairpin. The second staff (measures 33-36) is in treble clef and features a forte (*f*) dynamic with a crescendo hairpin. The third staff (measures 37-40) is in treble clef and features a mezzo-forte (*mf*) dynamic with a crescendo hairpin. The fourth staff (measures 41-44) is in treble clef and continues the melodic line. The fifth staff (measures 45-48) is in treble clef and features a crescendo hairpin. The sixth staff (measures 49-52) is in treble clef and features a piano (*p*) dynamic with a decrescendo hairpin.

for Heather Fultz
94. Major Gliding
May 23, 2020

1 $\bullet = 72$

mf

4

7

10

13

16

19

22

for Heather Fultz
95. Chromatic Sliding
May 24, 2020

1 $\bullet = 72$
mf

4

7

10

13

16

19

22

for Heather Fultz
96. Whole Tone Riding
May 24, 2020

1 $\bullet = 72$

mf

4

7

10

13

16

19

22

for Meredith Housh

97. Mantra

May 12, 2020

1 $\bullet = 64$ ($\text{♪} = 192$)

mf

6

11

16

21

26

31

36

for William Parker
98. Kopp 4 Revisited
April 24, 2020

1 $\bullet = 86$

f

3

5

mf

7

f

9

p

11

mf *f*

13

Kopp 4 Revisited

14

mf

16

f

18

p

20

mf

22

p

for Kayla Poor
99. Mega Chromatica
May 17, 2020

1 $\bullet = 116$

f

3

5

7

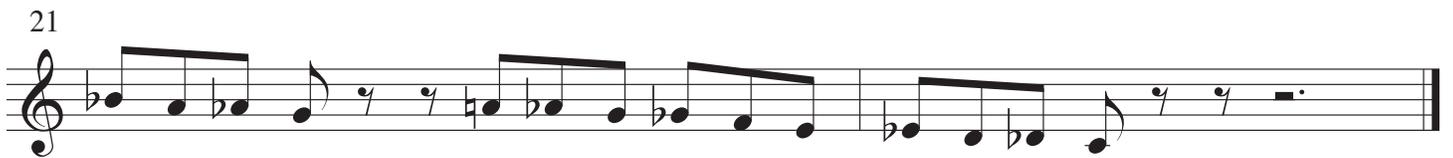
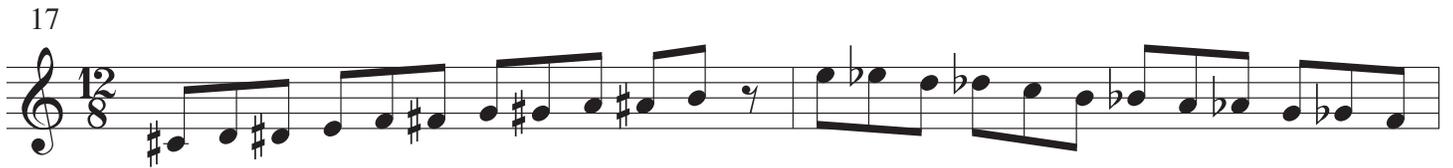
9

11

13

15

Mega Chromatica



100 ETUDES FOR HORN

ALTERNATE VERSIONS



for Brendan Eisner
4. Steamroller Ver2.0
May 30, 2020

1 $\text{♩} = 128$
mf

Musical notation for measures 1-4. The piece is in bass clef with a 6/8 time signature. It begins with a tempo marking of quarter note = 128 and a dynamic marking of mezzo-forte (mf). The melody consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps and flats).

5

Musical notation for measures 5-8. The notation continues with eighth and sixteenth notes, maintaining the melodic and rhythmic patterns established in the first four measures.

9

Musical notation for measures 9-12. The piece continues with similar rhythmic and melodic motifs, including some rests and beamed eighth notes.

13

Musical notation for measures 13-16. The notation features a mix of eighth and sixteenth notes with various accidentals, including a sharp sign in measure 13.

17

Musical notation for measures 17-21. This section continues the melodic development with eighth and sixteenth notes, some beamed together.

22

Musical notation for measures 22-25. The piece concludes with a final melodic phrase, ending with a double bar line.

for Brendan Eisner
4. Steamroller Ver3.0
May 30, 2020

1 $\bullet = 54$ *con sordino*

mp

4

7

10

13

for Kim Lê
8. Not Minor Ver2.0
May 29, 2020

♩ = 48 (♩ = 144)

1

mp

3

5

7

9

11

for Kim Lê
8. Not Minor Ver3.0
May 29, 2020

♩ = 90

1 *f*

3 *sim.*

5

7

9

11

for Kim Lê
8. Not Minor Ver4.0
May 29, 2020

1 $\bullet = 160$

mf

7

13

19

25

31

37

for Natalie Fick
19. TuTuTuTu Ver2.0
May 30, 2020

1 $\bullet = 84$

mf

4

6

9

12

15

18

20

Detailed description: This is a musical score for a piece titled '19. TuTuTuTu Ver2.0' by Natalie Fick, dated May 30, 2020. The score is written for a single melodic line in 4/4 time, starting at a tempo of 84 beats per minute. The piece begins with a dynamic marking of mezzo-forte (mf). The notation consists of seven staves of music, each containing four measures. The first staff starts with a treble clef and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several key signatures changes throughout the piece, including one flat and one sharp. The piece concludes with a double bar line at the end of the seventh staff.

for Natalie Fick
19. TuTuTuTu Ver3.0
May 30, 2020

1 $\text{♩} = 114$

mf

3

5

8

11

13

16

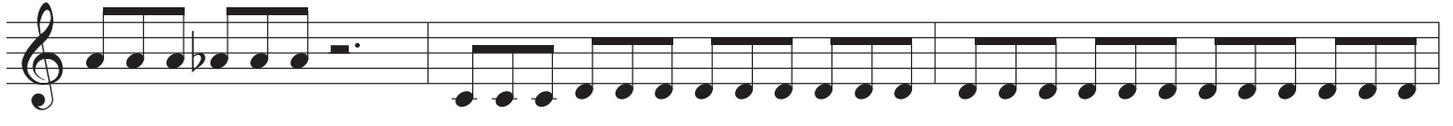
18

TuTuTuTu Ver3.0

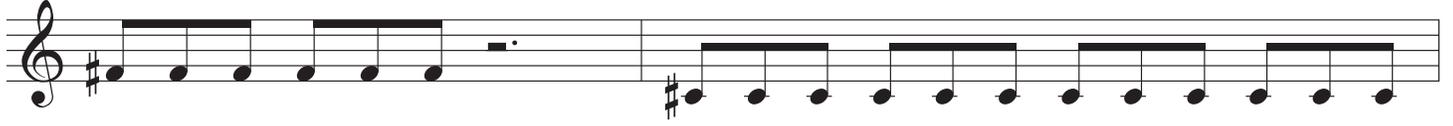
20



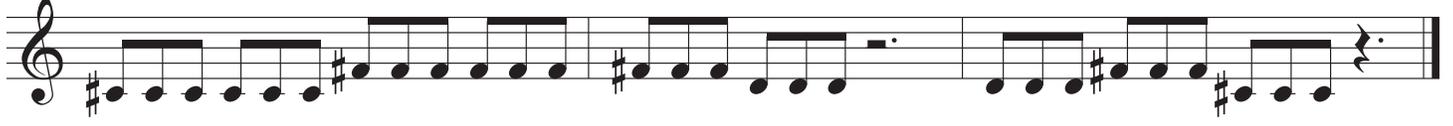
23



26



28



Detailed description: This image shows four staves of musical notation for the piece 'TuTuTuTu Ver3.0'. Each staff begins with a measure number: 20, 23, 26, and 28. The notation is written in treble clef. The first staff (measures 20-23) starts with a C-clef and contains eighth-note patterns. The second staff (measures 23-26) continues with similar eighth-note patterns. The third staff (measures 26-28) introduces a key signature change to one sharp (F#) and continues with eighth-note patterns. The fourth staff (measures 28-31) continues in the one-sharp key signature and concludes with a double bar line and repeat dots.

for Natalie Fick
19. TuTuTuTu Ver4.0
May 30, 2020

1 $\bullet = 116$

f

3

5

7

9

11

13

15

for Jayda Fleishman
31. Picture it! Vienna, 1787 Ver2.0

June 17, 2020

1 Allegro (♩ = 112)

6 *f*

11

17

22

28

34

40

46

Detailed description: This is a musical score for a single melodic line in treble clef. The piece is in 6/8 time and marked 'Allegro' with a tempo of 112 beats per minute. The score consists of nine staves of music, with measure numbers 1, 6, 11, 17, 22, 28, 34, 40, and 46 indicated at the beginning of each line. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of 'f' (forte) is placed above the second staff. The score concludes with a double bar line at the end of the ninth staff.

for Jackie Hall
33. Kopprasch Doppelgänger Ver2.0
June 20, 2020

Allegro vivace

1

f

5

9

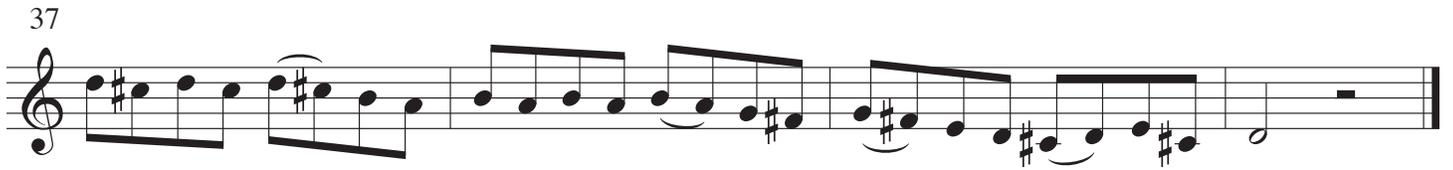
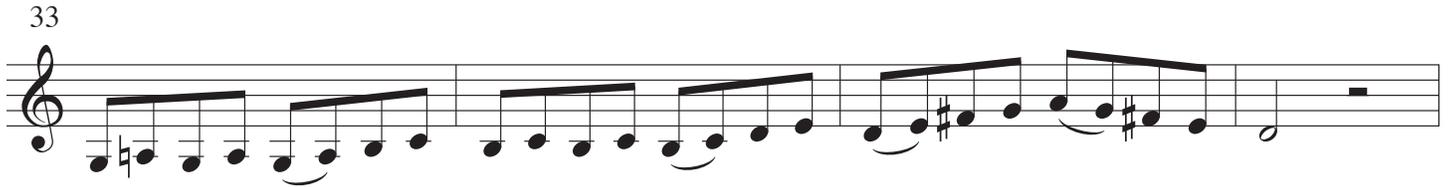
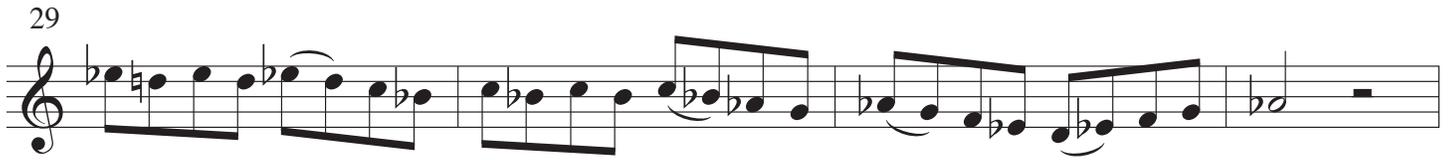
13

17

21

25

Kopprasch Doppelgänger Ver2.0



for John Boyles
42. Pike's Peak Ver2.0
June 18, 2020

$\bullet = 60$

1

mf

6

11

16

21

26

31

36

for James Naigus
53. Daily Calisthenics Ver2.0
June 6, 2020

1 $\bullet = 68$

mf p mf

4 mf mp f mf f

7 f mp mf

10 f mf f mf

13 mp

16 mf

Daily Calisthenics Ver2.0

19 *f* *p* *mf* *p*

22 *mf* *f* *f*

25 *p* *mf*

28 *mp* *f*

31 *f*

Detailed description of the musical score: The score consists of five staves of music in treble clef. Staff 1 (measures 19-21) starts in 4/4 time with a dynamic of *f*, moves to 5/4 with *p*, and returns to 4/4 with *mf* and *p*. Staff 2 (measures 22-24) starts in 5/4 with *mf*, changes to 6/4 with *f*, and returns to 5/4 with *f*. Staff 3 (measures 25-27) starts in 4/4 with *p* and *mf*. Staff 4 (measures 28-30) starts in 4/4 with *mp* and *f*. Staff 5 (measures 31-32) starts in 7/4 with *f* and ends in 4/4 with *f*. Dynamics include accents and hairpins. Time signatures are 4/4, 5/4, 6/4, 7/4, and 8/4.

for James Naigus
53. Daily Calisthenics Ver3.0

June 9, 2020

♩ = 88

1 *f*

3 *sim.*

6 *p*

8 *mf* *f*

10 *p* *f*

12 *mf*

15 *f*

17

The musical score consists of eight staves of music in treble clef. The first staff (measures 1-2) is in 4/4 time and marked *f*. The second staff (measures 3-4) is in 4/4 time and marked *sim.*. The third staff (measures 5-6) is in 6/4 time and marked *p*. The fourth staff (measures 7-8) is in 4/4 time, marked *mf* and *f*. The fifth staff (measures 9-10) is in 6/4 time, marked *p* and *f*. The sixth staff (measures 11-12) is in 5/4 time, marked *mf*. The seventh staff (measures 13-14) is in 4/4 time, marked *f*. The eighth staff (measures 15-17) is in 4/4 time and ends with a double bar line.

for James Naigus
53. Daily Calisthenics Ver4.0
June 16, 2020

1 $\text{♩} = 102$

7 *f*

12

17

22

27

33

39

45

for James Naigus
53. Daily Calisthenics Ver5.0
June 25, 2020

1 $\bullet = 82$

3 *f*

5

7

10

12

14

16

19

for Anna Held
58. Fun With Fifths Ver3.0
June 20, 2020

1 $\bullet = 60$

mf

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (Bb). It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, often beamed together, with frequent rests. The notes are primarily G4, A4, Bb4, and C5.

6

Musical notation for measures 6-10. The melody continues with eighth and quarter notes, including some beamed sixteenth notes. The notes are primarily G4, A4, Bb4, and C5, with some chromatic movement.

11

Musical notation for measures 11-14. The melody continues with eighth and quarter notes, including some beamed sixteenth notes. The notes are primarily G4, A4, Bb4, and C5, with some chromatic movement.

15

Musical notation for measures 15-19. The melody continues with eighth and quarter notes, including some beamed sixteenth notes. The notes are primarily G4, A4, Bb4, and C5, with some chromatic movement.

20

Musical notation for measures 20-24. The melody continues with eighth and quarter notes, including some beamed sixteenth notes. The notes are primarily G4, A4, Bb4, and C5, with some chromatic movement. The piece concludes with a double bar line.

for Theresa Weatherly
65. Oodles of Noodles Ver2.0
June 18, 2020

1 $\bullet = 68$

mp

3

5

7

9

11

13

for Hannah Bedard
66. Facing the Break Ver2.0

April 22, 2020

 = 86

1

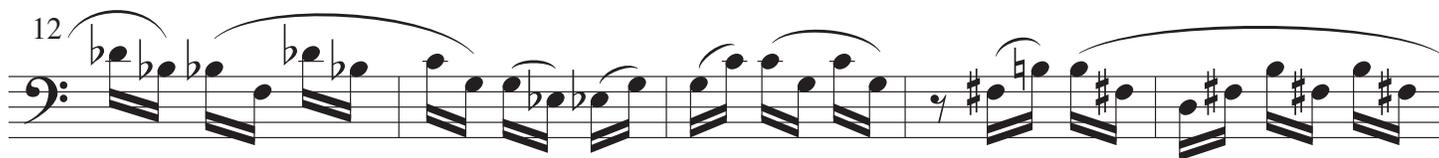


mp

7



12



17



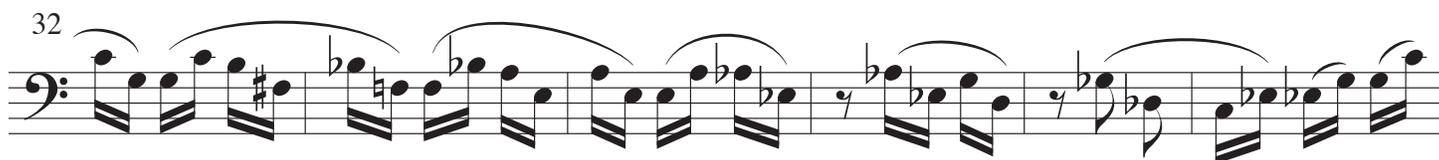
22



27



32



38



for Kylie Chapman
68. Core Workout Ver2.0
June 18, 2020

♩ = 92 *sempre staccato*

1 Bb 12 Bb 0 Bb 12 Bb 0

mf

4 Bb 23 Bb 0 Bb 12 Bb 0

6

7 F 0 F 23

9 F 12 F 1 F 12 F 1 F 2 F 0

11 F 12 Bb 2 Bb 23

14 *sim.*

16 F 12 F 0

Core Workout Ver2.0

19 *sim.*

21 Bb 2 Bb 23

24 *sim.*

27 F 1 F 23

29 *sim.*

31

for William Parker
81. Abendlied in den Alpen Ver2.0
June 8, 2020

1 $\text{♩} = 94$ *legato con rubato*

mf (ad lib)

5

9

13

17

21

25

for Janie Aspinwall
89. Buckle Your Seat Belt Ver2.0
June 17, 2020

♩ = 94 (♩ = 188)

1

5

9

13

17

21

25

p *mf* *p* *mf* *p* *mf* *p* *mf* *p*

for Janie Aspinwall
89. Buckle Your Seat Belt Ver3.0
June 18, 2020

1 $\bullet = 70$ *grazioso*

mf

4 *sim.*

7

10

13

16

20

24

for James Clover
91. Up, Down Ver2.0
June 19, 2020

1 $\bullet = 86$

f

5

9

13

17

21

25

Up, Down Ver2.0



100 ETUDES FOR HORN

DETAILED DIRECTORY



100 Etudes

Detailed Directory

The octave identification system used in this directory is the Helmholtz system.

Arpeggios (page 7-26)

1. Spice it Up a Bit (for Rachel Cassel): bass clef, range: c to g1, major, minor and diminished triads, tongued, 4/4, quarter note = 64 bpm, sixteenth notes and eighth notes.
2. Vanilla Please, Hold the Spice (for Rachel Cassel): bass clef, range: c to g1, major, minor and diminished triads, tongued, 4/4, quarter note = 64 bpm, sixteenth notes and eighth notes.
3. Major Leaps (for Jack Collins): treble clef, range: f# to a2, major arpeggios, tongued, 6/8 and 9/8, dotted quarter note = 86 bpm, eighth notes and dotted quarter notes.
4. Steamroller (for Brendan Eisner): treble clef, range: a to f2, major, minor, diminished and augmented triads, tongued, 2/4, quarter note = 72 bpm, eighth notes and sixteenth notes.
5. Steamroller Reboot (for Brendan Eisner): treble clef, range: ab to f#2, major triads, tongued, 2/4, quarter note = 72 bpm, eighth notes and sixteenth notes.
6. Swing Set (for Laura Hagerty): treble and bass clef, range: c to g2, major and minor arpeggios, tongued and slurred, 9/8 and 12/8, dotted quarter note = 110 bpm, eighth notes and dotted quarter notes.
7. The Opposite of Minor (for Emma Ingoglia): treble clef, range: f to f2, major triads, tongued, 6/8, dotted quarter note = 68 bpm, eighth notes and sixteenth notes.
8. Not Minor (for Kim Lê): treble and bass clef, range: B to d2, major arpeggios, tongued, 4/4, eighth note = 92 bpm, sixteenth notes.

9. Take it Easy (for Michael Loffredo): treble clef, range: eb to eb2, minor triads, slurred, 3/4, quarter note = 84 bpm, eighth notes, quarter notes and half notes.

10. There Ya Go! (for Michael Loffredo): treble clef, range: eb to eb2, major triads, slurred, 3/4, quarter note = 104 bpm, eighth notes, quarter notes and half notes.

11. Go For It! (for Katie Lundahl): treble clef, range: bb to g2, major triads, tongued, 3/4, quarter note = 160 bpm, half notes, quarter notes and eighth notes.

12. Roller Coaster (for Kristin Marland Smith): treble clef, range: c to a2, major arpeggios, tongued, 12/8 and 9/8, dotted quarter note = 116 bpm, eighth notes and dotted quarter notes.

13. Peggioland (for Jorge Orozco): treble and bass clef, range: B to g#2, major arpeggios, tongued and slurred, 3/4, quarter note = 116 bpm, dotted quarter notes, quarter notes and eighth notes.

14. Funfetti (for Julia Richter): treble clef, range: g to f2, major, minor and diminished triads, tongued, 6/8, dotted quarter note = 98 bpm, eighth notes.

15. Alternate Universe (for Patrick Smith): treble clef, range: eb to g#2, augmented triads, slurred, 3/4, quarter note = 94 bpm, eighth notes and half notes.

16. Fun With Triads (for Tyler Stephens): bass clef, range: Bb to f#1, major, minor, diminished and augmented triads, slurred, 4/4, quarter note = 82 bpm, quarter notes and eighth notes.

17. Fun With Triads Reboot (for Tyler Stephens): bass clef, range: Bb to f#1, major triads, slurred, 4/4, quarter note = 82 bpm, quarter notes and eighth notes.

Articulation (page 27-44)

18. Tu Ku Tu Ku Too (for Audrey Bridge): treble clef, range: b to f2, double tonguing, 2/4, quarter note = 136 bpm, sixteenth notes and quarter notes.

19. TuTuTuTu (for Natalie Fick): treble clef, range: Bb to f2, multiple single tonguing, 2/2, half note = 84 bpm, eighth notes.

20. Ta Ta Ta Tee La Ta (for RJ Gammon): treble clef, range: b to g₂, tongue three, slur two tongue one, with m₂ interval neighbor tones, 6/8, dotted quarter note = 120 bpm, eighth notes and dotted quarter notes.

21. Tongue Away! (for Camilo Leal): treble clef, range: a to g₂, multiple single tonguing, 12/8, dotted quarter note = 116 bpm, three eighth notes.

22. Circus Vaudeville Revisited (for Alexis Lovelady): treble clef, range: bb to f[#]₂, m₃ intervals, multiple single tonguing, 4/4, quarter note = 160 bpm, eighth notes.

23. Here Comes the Cavalry! (for Matthew Marshall): treble clef, range: eb₁ to gb₂, double tonguing, four note major scale patterns, 4/4 and 6/4, quarter note = 146 bpm, eighth notes and sixteenth notes.

24. One Two and Three (for Mike Nelson): treble clef, range: eb to c₂, rhythmic sequence, tongued, 9/8 and 12/8, dotted quarter note = 64 bpm, eighth notes and sixteenth notes.

25. Aren't Matrixes Fun?! (for Zoe Stayman): treble clef, range: c₁ to f₂, multiple single tonguing, 9/8, dotted quarter note = 116 bpm, eighth notes.

26. Here We Go Again (for Cece Thornton): treble clef, range: bb to f₂, M₂ intervals, neighbor tone patterns, multiple single tonguing, 4/4, quarter note = 84 bpm, sixteenth notes.

27. Too Too Too (for Nick Westphal): treble clef, range: a to eb₂, multiple single tonguing, 12/8, dotted quarter note = 108 bpm, eighth notes.

Based on Other Compositions (page 45-65)

28. This'll Mess With Your Mind (for Rupert Browne): treble clef, range: ab to g[#]₂, imitation of Strauss Concerto No.1, first movement exposition, note substitution, 4/4, quarter note = 112 bpm.

29. This'll Mess With Your Mind Ver2.0 (for Rupert Browne): treble clef, range: b to a₂, imitation of Strauss Concerto No.1, first movement exposition, note substitution, 4/4, quarter note = 112 bpm.

30. Just Keep Swimming (for Justin Ellena): treble clef, range: g to a², imitation of a Mahler scherzo, tongued, a brief stopped horn section, 3/4, quarter note = 160 bpm, eighth notes and quarter notes.

31. Picture it! Vienna, 1787 (for Jayda Fleischman): treble clef, range: g to f^{#2}, eight measures from Mozart's Concerto No.3, second movement placed in the music by using a "number generator," slurred and tongued, 4/4, quarter note = 62 bpm, quarter notes, eighth notes and dotted quarter notes.

32. Rift on Mine (for Kevin Grant): treble clef, range: g to ab², using a quote from Kevin Grant's piano piece "Mine" as inspiration, slurred and tongued, 4/4, 5/4 and 2/4, quarter note = 88 bpm, various rhythmic patterns.

33. Kopprasch Doppelgänger (for Jackie Hall): treble clef, range: bb to f², inspired by No.10 from Kopprasch's Sixty Selected Studies, tongued and slurred, 4/4, Allegro vivace, eighth notes and quarter notes.

34. Kräftig (for Chris Hunter): treble clef, range: d¹ to ab², imitation of a Mahler scherzo, tongued, 3/4, quarter note = 170 bpm, eighth notes and quarter notes.

35. Ach was ist das? (for Chris Hunter): treble clef, range: d¹ to g², imitation of a Mahler scherzo, tongued, 3/4, quarter note = 170 bpm, eighth notes and quarter notes.

36. Sequential Overdrive (for Daniel Lezcano): treble and bass clef, range: Eb to c³, using a rhythmic quote from Daniel Lezcano's alto sax and string bass composition "Overdrive" as inspiration, m³ intervals with various sequential patterns, slurred and tongued, 2/2 and 3/2, half note = 100 bpm, various rhythmic patterns.

37. Caro mio ben (for Kristen Matheny Franzen): treble clef, range: a to d², based on the opening measure to Tomasso Giordani's 1783 aria "Caro mio ben," tongued and slurred, 4/4, quarter note = 54 bpm, half notes, quarter notes, eighth notes and sixteenth notes.

38. Sergei's Waltz (for David Ousley): treble clef, range: b to g², major scale patterns, based on music from Prokofiev's ballet Romeo and Juliet, 3/4, dotted quarter note = 58 bpm, quarter notes and eighth notes.

39. Gentle Breeze (for Alyssa Pokorny): treble clef, range: c1 to ab2, lyrical, tonally centered around Bb, 6/8 and 9/8, eighth note = 72 bpm, eighth notes, sixteenth notes and quarter notes.

40. Wildes Jagstück (for Cameron Vaadi): treble clef, range: f to a#2, M2 and M6 intervals, hunting horn style, 6/8 and 9/8, dotted quarter note = 120 bpm, quarter notes, eighth notes and dotted quarter notes.

41. M2 Awakening (for Adrian Velez): treble and bass clef, range: Ab to g#2, using a rhythmic quote from Adrian Velez's composition "Dreamer Awakens" as inspiration, M2 intervals, syncopation, tongued and slurred, 5/4 and 2/4, quarter note = 152 bpm, quarter notes and eighth notes.

High Horn (page 66-70)

42. Pike's Peak (for John Boyles): treble clef, range: a to c3, high register, slurred, 3/4 and 4/4, quarter note = 82 bpm, quarter notes, eighth notes and half notes.

43. Up, Up and Away (for Danny Kiehl): treble clef, range: f1 to a2, high range builder, major triads, tongued and slurred, 12/8, eighth note = 108 bpm, eighth notes.

44. Hiking the Summit (for Gilon Kravatsky): treble clef, range: db to a2, high range builder, m3, M2 and m2 intervals, slurred, 4/4, quarter note = 76 bpm, eighth notes, quarter notes and half notes.

Intervals (page 71-85)

45. Ländler (for Natalie Adcock): treble clef, range: e-f2, M6 intervals, slurred, 3/4, quarter note = 114 bpm, eighth notes and quarter notes, Austrian Ländler.

46. The Fourth Descent (for Leslie Bell): treble and bass clef, range: Ab to b2, P4 intervals (primarily descending), all tongued except for three slurred measures in the low register, 3/4 and 4/4, quarter note = 72 bpm, quarter notes and eighth notes.

47. Trip It. Trip It Good! (for Caitlin Cooney): treble clef, range: e to f2, m2 intervals, sixteenth note triplet neighbor tone patterns, slurred and triple tongue, 2/4, quarter note = 84 bpm, sixteenth note triplets and eighth notes.

48. Le Printemps (for Kadin De La Barrera): treble clef, range: e to d2, P4 intervals, muted, tongued, 4/4, quarter note = 100 bpm, eighth notes.
49. Barcarolle and Rebuttal (for Ann Heatherington): treble and bass clef, range: c to ab2, m3 and P4 intervals, tongued and slurred, 6/8, 9/8 and 2/4, dotted quarter note = 52 bpm, quarter note = 70 bpm, various rhythmic patterns.
50. No Middle! (for Jacqueline Holbrook): treble and bass clef, range: Bb to bb and bb1 to a#2, M3 intervals, tongued, 6/4 and 4/4, quarter note = 90 bpm, dotted eighth notes, sixteenth notes and quarter notes.
51. Circles (for David La Russa): treble and bass clef, range: A to g2, P5 intervals, muted, slurred, 6/8, dotted quarter note = 52 bpm, quarter notes and eighth notes.
52. Hiking Mount Monadnock (for Brenda Luchsinger): treble and bass clef, range: Bb to g2, M7 intervals, tongued, 4/4, quarter note = 88 bpm, half notes, quarter notes and eighth notes.
53. Daily Calisthenics (for James Naigus): treble and bass clef, range: A to g2, P8 intervals, tongued, 4/4, quarter note = 90 bpm, quarter notes.
54. Cold Sesame Noodles (for William Purvis): treble and bass clef, range: G to f#2, M2 intervals, neighbor tone patterns, slurred, 2/2 and 3/2, half note = 74 bpm, eighth notes and quarter notes.
55. Minor Triller (for Justin Renzi): treble clef, range: g to gb2, m2 interval, five note micro trill pattern, slurred, 4/4, quarter note = 144 bpm, sixteenth notes and eighth notes.

Low Horn (page 86-99)

56. Arabian Nights (for Jeremy Brand): bass clef, range: A-f1, m2 intervals, slurred, 12/8 and 15/8, dotted quarter note = 64 bpm, eighth notes and dotted quarter notes.
57. Slow and Steady (for Kevin Grant): bass clef, range: A to f#, minor arpeggios, tongued, 12/8, dotted quarter note = 52 bpm, eighth notes.

58. Fun With Fifths (for Anna Held): bass clef, range: B to f1, P5 intervals and major triads, slurred and tongued, 3/4, quarter note = 76 bpm, eighth notes and sixteenth notes.

59. Breathe In, Breathe Out (for Lauren Mizell): bass clef, range: E to eb1, P4 intervals, slurred, 5/8, 3/4, 4/4, 2/4, 7/8 and 8/8, eighth note = 148 bpm, quarter notes, eighth notes, half notes and whole notes.

60. Deep Down in the Swamp (for Miranda Morris Sims): bass clef, range: Eb to c#1, chromatic scales descending and major scales ascending, slurred, 3/4 and 5/4, quarter note = 90 bpm, quarter notes and eighth notes.

61. See Gee (for T.J. LeMaster): bass clef, range: A to f#1, P5 intervals with every other measure being the interval c to g, tongued and slurred, 3/4 and 5/4, quarter note = 88 bpm, half notes and quarter notes.

62. Chromatica (for Amber Riner): bass clef, range: F to d#1, chromatic scales, tongued and slurred, 12/8, dotted quarter note = 64 bpm, eighth notes.

63. Won't You Be? (for Andrew Roy): bass clef, range: A to c1, m2 intervals, three note neighbor tone patterns, slurred, 6/8, dotted quarter note = 78 bpm, eighth notes.

64. Stuck in the Swamp (for Sloan Stephens): bass clef, range: G to f1, various scale patterns, slurred, 5/8, 6/8, 7/8 and 4/8, dotted quarter note = 70 bpm, quarter notes, eighth notes and dotted quarter notes.

65. Oodles of Noodles (for Theresa Weatherly): bass clef, range: A to d1, M2 intervals, neighbor tone patterns, slurred, 12/8, dotted quarter note = 98 bpm, eighth notes.

Mid Register Break (page 100-103)

66. Facing the Break (for Hannah Bedard): bass clef, range: c to f1, mid-low register embouchure builder, minor triads and P4 intervals, tongued, 3/8, eighth note = 86 bpm, sixteenth notes.

67. Facing the Break With Slurs (for Hannah Bedard): bass clef, range: c to f1, mid-low register embouchure builder, minor triads and P4 intervals, slurred, 3/8, eighth note = 86 bpm, sixteenth notes.

68. Core Workout (for Kylie Chapman): treble clef, range: ab to c2, major triads, mid register embouchure builder, tongued, 4/4, quarter note = 60 bpm, sixteenth notes and quarter notes.

Natural Horn Inspired (page 104-131)

69. Das Original (for Hannah Bedard): range: g to g2, alphorn style, in F horn, slurred and tongued, 6/8, dotted quarter note = 60 bpm, dotted quarter notes, quarter notes and eighth notes.

70. Der Doppelgänger (for Hannah Bedard): range: eb to f#2, alphorn style, various horn keys, slurred and tongued, 6/8, dotted quarter note = 60 bpm, dotted quarter notes, quarter notes and eighth notes.

71. ¡Olé! (for Leslie Bell): range: g1 to g2, inspired by Bujanovsky's "España," in F horn, tongued, 3/4, dotted half note = 72 bpm, dotted half notes, half notes and quarter notes.

72. Busy, Busy, Busy (for Nathaniel Davis-Picart): range: a to g2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a "neutral," natural horn notation, tongued, 4/4, quarter note = 74 bpm, various rhythmic patterns.

73. Barcarolle (for Brendan Eisner): range: c to f#2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a "neutral," natural horn notation, tongued and slurred, 6/8, dotted quarter note = 52 bpm, various rhythmic patterns.

74. Pillars (for Justin Ellena): range: c to g2, in F horn, tongued, 3/2, half note = 86 bpm, half notes and quarter notes.

75. Slurland (for Kevin Grant): range: c to a2, in F horn, slurred, 7/8, eighth note = 164 bpm, eighth notes and quarter notes.

76. Forest Song (for Jacqueline Holbrook): range: g to g², in F horn, tongued and slurred, 4/4, quarter note = 78 bpm, various rhythmic patterns.
77. Four By Eight (for Emma Ingoglia): range: c to g², in E horn, slurred, 6/8, dotted quarter note = 72 bpm, eighth notes and dotted quarter notes.
78. The Hunt (for Daniel Lezcano): range c to g², in F horn, hunting horn style, tongued, 6/8, dotted quarter note = 120 bpm, eighth notes, quarter notes and dotted quarter notes.
79. Single Tongue Fun (for Lauren Mizell): range: g to g², in F horn, multiple single tonguing, 2/2, half note = 88 bpm, eighth notes and half notes.
80. Oom-Pah-Pah (for Jorge Orozco): range: c to g², in F horn, waltz style, tongued and slurred, 3/4, quarter note = 172 bpm, quarter notes, eighth notes and half notes.
81. Abendlied in den Alpen (for William Parker): range: c to e², in F horn, alphorn style, tongued, 4/4, quarter note = 60 bpm, various rhythmic patterns.
82. In the Clouds (for Alyssa Pokorny): range: g to a², in F horn, tongued and slurred, 5/8, eighth note = 164 bpm, quarter notes, dotted quarter notes, eighth notes and sixteenth notes.
83. Die Mutter alle Jagstücke (for William Purvis): range: B^b to a², various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, hunting horn style, tongued and slurred, 6/8 and 9/8, dotted quarter note = 116 bpm, eighth notes, various rhythmic patterns.
84. Doktor Strauss, treffen Sie Herr Mozart (for Justin Renzi): range: A to g², based on the opening horn call in Strauss’ Concerto No.1, various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, tongued, 4/4, quarter note = 128 bpm, various rhythmic patterns.
85. Hunting Horn (for Zoe Stayman): range: g to f^{#2}, various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, hunting horn style, tongued, 6/8, dotted quarter note = 120 bpm, eighth notes, quarter notes and dotted quarter notes.

86. Three Plus Two (for Tyler Stephens): range: g to a², in F horn, tongued, 5/8, dotted quarter note = 102 bpm, eighth notes, quarter notes and dotted quarter notes.

87. Double Tongue, Double Tongue (for Cameron Vaadi): range: c to g², in F horn, double tonguing, 4/4, quarter note = 144 bpm, sixteenth notes and quarter notes.

88. Tee Tee Tee (for Adrian Velez): range: g to f^{#2}, in F horn, tongued and slurred, 9/8, dotted quarter note = 116 bpm, eighth notes, quarter notes and dotted quarter notes.

Scales (page 132-151)

89. Buckle Your Seat Belt (for Janie Aspinwall): treble clef, range: g to a², scalar (a broad mix of patterns), tongued and slurred, 3/4, 4/4 and 5/4, quarter note = 82 bpm, sixteenth notes and eighth notes.

90. Up Down Spin Around (for Alyssa Bement): treble and bass clef, range: A to g², scalar (major, minor and chromatic), m³ intervals in the middle section, tongued in the outer sections, slurred in the middle section, 5/4, 7/8, 2/4 and 6/8, quarter note = 160 bpm, quarter notes and eighth notes.

91. Up, Down (for James Clover): treble clef, range: f to g², major and natural minor scales, tongued, 3/4 and 4/4, quarter note = 86 bpm, eighth notes, sixteenth notes and quarter notes.

92. And All Around (for James Clover): treble clef, range: f to g², natural minor and major scales, tongued, 3/4 and 4/4, quarter note = 86 bpm, eighth notes, sixteenth notes and quarter notes.

93. Hamster Wheel (for Nathaniel Davis-Picart): treble and bass clef, range: B^b to b², predominantly whole tone and chromatic scales, tongued and slurred, a mix of 5/8, 6/8 and 9/8, quarter note = 150 bpm, eighth notes.

94. Major Gliding (for Heather Fultz): treble clef, range: d to d^{#2}, major scales, slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

95. Chromatic Sliding (for Heather Fultz): treble clef, range: d to d#2, chromatic scales, tongued and slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

96. Whole Tone Riding (for Heather Fultz): treble clef, range: d to d#2, whole tone scales, slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

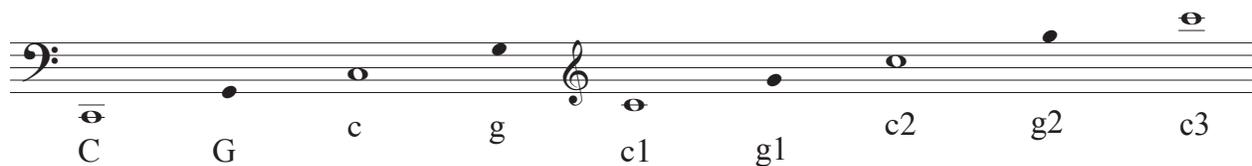
97. Mantra (for Meredith Housh): treble clef, range: eb to e2, five note scales based on classical Indian music (or a combination of Lydian and Mixolydian scales), slurred, 5/8, dotted quarter note = 64 bpm, eighth notes.

98. Kopp 4 Revisited (for William Parker): treble clef, range: c to a2, various scale patterns, tongued and slurred, 4/4, quarter note = 86 bpm, eighth notes and sixteenth notes.

99. Mega Chromatica (for Kayla Poor): treble clef, range: b to ab2, chromatic scales, tongued, 12/8 and 15/8, dotted quarter note = 116 bpm, eighth notes.

100. Naturally Minor (for Philip Shuler): treble clef, range: g# to g2, natural minor scales and minor triads, slurred, 7/8 and 3/4, quarter note = 110 bpm, eighth notes and half notes.

The Helmholtz system of pitch identification



Paul Basler is Professor of Music at the University of Florida where he has been on the faculty since 1993. Prior to his appointment at UF, he served as the Fulbright Senior Lecturer in Music at Kenyatta University, taught at Western Carolina University and was the North Carolina Visiting Artist in Residence at Caldwell Community College. Basler received his B.M. degree from Florida State University, M.M., M.A. and D.M.A. degrees from Stony Brook University and has garnered teaching awards from the University of Florida, Western Carolina University, the Dominican Republic's Ministry of Culture and the Kenyan Office of the President's Permanent Music Commission.

Basler is a frequent guest performer and composer at national and international music festivals, horn society workshops and educational institutions. He has been a member of the Brevard, Charleston, Valdosta, Greenville and Asheville Symphonies and continues to maintain a busy performing schedule throughout the United States and abroad. Basler has received American Cultural Affairs Specialist Grants from the U.S. Department of State and for ten years served as Visiting Artist with the Dominican Republic's Ministry of Culture and National Conservatory of Music.

Basler's compositions have been performed throughout the world and have received performances at Carnegie Hall, the Disney Concert Hall in Los Angeles, the Festival Internacional de Música de Cantonigròs, Chicago's Orchestra Hall, the Llangollen International Musical Eisteddfod, the Kennedy Center, the Sydney Opera House, Lincoln Center and by the Shanghai Philharmonic. His music is published by Carl Fischer, Colla Voce Music, jamesnaigus.com, Walton Music, Hinshaw Music, R.M. Williams Publishing, ALRY Publications, Veritas Musica Publications, and the IHS Press.

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