INSIDE IMPROVISATION SERIE

# VOL. 5 «THESAURUS OF INTERVALLIC MELODIES»

for all instruments

advance music

# Table of Contents


Introduction ..... 8
Suggested Uses and Applications / Vorschläge zur Verwendung ..... 10
The Intervallic System
4-Interval Melodies ..... 13
3-Interval Melodies ..... 55
5-Interval Melodies ..... 73
Suggested Articulations / Empfohlene Artikulationen ..... 91
Intervallic Warm-Ups ..... 93
Suggested Rhythms / Empfohlene Rhythmen ..... 99
The Intervallic System transposed up one half-step, plus Retrograde ..... 105
Das Intervallische System um einen Halbton nach oben transponiert, plus Krebs ..... 105

## Track List

TRACK

1 Tuning Notes (A Concert) / Stimmtöne
2 Tuning Notes (B♭ Concert) / Stimmtöne
3 C Vamp
4 C♯ Vamp
5 D Vamp
6 E♭ Vamp
7 E Vamp
8 F Vamp
9 F♯ Vamp
10 G Vamp


| | Play-Along Tunes | C INSTRUMENTS | B♭ INSTRUMENTS | E♭ INSTRUMENTS | BASS CLEF INSTR. |
|---|---|---|---|---|---|
| 11 | *No Holds Barred* | 178 | 191 | 204 | 217 |
| 12 | *You Mentioned It Too* | 178 | 191 | 204 | 217 |
| 13 | *Confrontation* | 179 | 192 | 205 | 218 |
| 14 | *It's the Same* | 179 | 192 | 205 | 218 |
| 15 | *Off the Trail* | 180 | 193 | 206 | 219 |
| 16 | *Czarology* | 180 | 193 | 206 | 219 |
| 17 | *Left Off Memory* | 181 | 194 | 207 | 220 |
| 18 | *In It* | 181 | 194 | 207 | 220 |
| 19 | *Everywhere* | 182 | 195 | 208 | 221 |
| 20 | *Small Pleasures* | 183 | 196 | 209 | 222 |
| 21 | *Repeato-vonce* | 184 | 197 | 210 | 223 |
| 22 | *Ryvim with Ding* | 185 | 198 | 211 | 224 |
| 23 | *Stumbling* | 186 | 199 | 212 | 225 |
| 24 | *High Tops* | 187 | 200 | 213 | 226 |
| 25 | *Let's Pretend* | 188 | 201 | 214 | 227 |
| 26 | *Sour But Lovely* | 188 | 201 | 214 | 227 |
| 27 | *Fool Hardy* | 189 | 202 | 215 | 228 |
| 28 | *New in the Neighborhood* | 190 | 203 | 216 | 229 |
| 29 | *Seventh Ray* | 190 | 203 | 216 | 229 |

# Introduction

This is a book of themes, a modern thesaurus of intervallic melodies. These melodies were composed by combining specific intervals with specific shapes. The system presented here is a means for creating original lines and themes. One of the most precious gifts a musician has is his or her own intuition. The material in this book requires you to use your intuition while at the same time it helps to develop and stimulate that faculty.

Each page concentrates on three, four, or five specific intervals. Combining these intervals with all of the possibilities for moving in ascending or descending direction creates an infinite variety of very distinctive melodies.

For example, if we specify a parameter and choose only four specific intervals the resulting melodies can have 16 different shapes. That is, once you have chosen a starting note, the next four notes can move in 16 possible directions. Note that in the diagram on page 11 the directions have letter names as do the specific intervals.

Let's look at the first intervallic melody in the book and take as an example F 11* from starting note C:

| | | | | |
|---|---|---|---|---|
| F is | ↑ | ↑ | ↓ | ↑ |
| 11 is | B | C | A | D |
| F 11 | 2 | -3 | -2 | 3 |

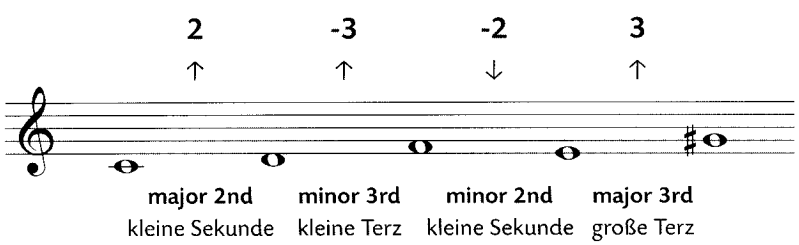
Dieses Buch versteht sich als eine moderne Sammlung von Themen und Melodien, die aus bestimmten Intervallen zusammengesetzt sind. Die Melodien wurden so komponiert, dass spezifische Intervalle mit bestimmten Melodiekonturen verbunden wurden. Das hier präsentierte System soll Sie in die Lage versetzen, eigene Linien und Themen zu kreieren. Die kostbarste Gabe eines Musikers ist die eigene Intuition. Das Material in diesem Buch erfordert es, die eigene Intuition zu gebrauchen und hilft gleichzeitig, sie zu entwickeln und anzuregen.

Jede Seite beschränkt sich auf drei, vier oder fünf bestimmte Intervalle. Kombiniert man diese Intervalle mit allen Möglichkeiten der Auf- und Abwärtsbewegung, so entsteht eine unbegrenzte Anzahl von sehr charakteristischen Melodien.

Wenn wir uns zum Beispiel auf nur vier bestimmte Intervalle beschränken, so können die daraus resultierenden Melodien 16 unterschiedliche Konturen aufweisen. Beachten Sie, dass im Diagramm auf Seite 11 sowohl den unterschiedlichen Konturen als auch den einzelnen Intervallen bestimmte Buchstaben zugeordnet sind.

Nehmen wir die erste intervallische Melodie in diesem Buch und als Beispiel F 11* von der Note C aus:

| | | | | |
|---|---|---|---|---|
| F ist | ↑ | ↑ | ↓ | ↑ |
| 11 ist | B | C | A | D |
| F 11 | 2 | -3 | -2 | 3 |




Although these melodies were composed independent of any particular harmony they can sound quite effective when played over chord changes. Listed below are a number of applications and suggested uses for this system. Everyone internalizes and applies concepts in a unique way and this system is wide open for interpretation.

Obwohl diese Melodien keinen bestimmten harmonischen Bezug haben, können sie sehr effektiv über Akkordverbindungen gespielt werden. Die folgende Aufstellung zeigt zahlreiche Vorschläge und Anwendungsmöglichkeiten für dieses System. Jeder verinnerlicht und verwendet bestimmte Methoden auf ganz individuelle Weise. Dieses System ist ganz besonders offen für eigene Interpretationen.

* 11 – 11th permutation out of 24, as notated on page 11.

* 11 – 11. Permutation von insgesamt 24 (siehe Seite 11).

## Suggested Uses and Applications

### 1. Ear Training

Ear Training is at the top of the list. There are various ways to work on ear training using this system. First, try singing the lines. If this is beyond your scope try playing a line several times and then try singing it. While you are singing a line you can also visualize the fingerings on your respective instrument. Working one page at a time is recommended because it will allow you to focus on specific intervals. If you are able to sing the lines and hear the intervallic melodies you can then try to sing the lines over major triads. For example, pick a line and sing it over a C triad (you can even try singing over just two notes, C and G, leaving out the third). Then try singing that line over an E triad or an A flat triad. As you become more familiar with this technique you can then try all of the other keys. Also try singing the lines over other chord types.

### 2. Composition

Try focusing on particular intervals when composing a melody. Also, notice the intervallic relationships when analyzing melodies. Try picking a few specific intervals and writing a tune over a standard or original set of chord changes.

### 3. Improvisation

Try improvising using certain intervals. Thinking intervallically is a way to get outside the changes while you maintain an awareness of the actual changes to the tune. Applying intervallic melodies to chord changes is a challenging task that can give the improviser a unique way to create melodies that are on, through, and sometimes against a given chord or chord progession. A melody can take precedence over the changes. It's like driving on a highway, which represents the chord changes being played, while along side and running parallel to this highway to this highway is an alternate or service highway on which one can also drive. This parallel route represents the substitute chords, the intervallic melodies, the poly-pentatonics, the tonal expansions and many other harrmonic and melodic possibilities. The seasoned improviser has a clear view of the main highway while driving on the intervallic highway. He or she can go back and forth in an instant, at will. These excursions or detours from point A to point B are part of the improviser's artistic palette. It takes practice. Try this at home.

### 4. Articulation

Try changing articulations and time feels while you are practicing these lines. The lines spelled out in these book are just the tip of an infinite iceberg of melodies. (See page 91, "Suggested Articulations".)

## Vorschläge zur Anwendung

### 1. Gehörschulung

Gehörschulung steht an erster Stelle dieser Aufstellung. Es gibt verschiedene Möglichkeiten der Gehörschulung unter Verwendung dieses Systems. Singen Sie zuallererst die Linien. Wenn Sie damit überfordert sind, spielen Sie die Linien zuerst einige Male. Versuchen Sie beim Singen die Fingersätze auf Ihrem Instrument zu visualisieren. Konzentrieren Sie sich immer auf eine Seite und auf die damit verbundenen spezifischen Intervalle. Sobald Sie die Linien singen und die Intervalle der Melodien hören können, beginnen Sie damit, diese über Durdreiklänge zu singen. Nehmen Sie zum Beispiel eine Linie und singen Sie diese über einen C Durdreiklang. (Sie können auch die Terz weglassen und die Linie nur über zwei Töne, C und G, singen.) Singen Sie die Linie danach über einen E oder As-Durdreiklang. Mit zunehmender Vertrautheit mit dieser Technik können Sie nach und nach alle übrigen Tonarten miteinbeziehen. Singen Sie die Linien auch über andere Akkordtypen.

### 2. Komposition

Beschränken Sie sich beim Komponieren einer Melodie auf bestimmte Intervalle. Achten Sie beim Analysieren von Melodien auf die Intervallverhältnisse. Schreiben Sie auf der Grundlage einiger bestimmter Intervalle eine Melodie über einen Standard oder eine eigene Akkordverbindung.

### 3. Improvisation

Versuchen Sie, mit bestimmten Intervallen zu improvisieren. In Intervallen zu denken ist eine Methode, die ein *outside*-Spiel ermöglicht, wobei man sich der ursprünglichen Akkordverbindung des Stückes bewußt bleiben sollte. Die Verwendung von intervallischen Melodien über Akkordverbindungen stellt eine große Herausforderung für den improvisierenden Musiker dar und eröffnet ihm die Möglichkeit sowohl Melodien zu kreieren, die im Einklang mit gegebenen Akkorden/Akkordverbindungen stehen als auch Melodien zu bilden, die im Kontrast zu diesen Akkorden stehen. Eine Melodie kann eine Vorrangstellung über die Akkorde einnehmen. Man kann dies vergleichen mit dem Fahren auf einem Highway, der für die Akkordverbindung steht, während parallel dazu eine weitere, untergeordnete Straße führt. Diese parallele Straße steht für Akkordsubstitutionen, intervallische Melodien, Poly-Pentatonik, tonale Erweiterungen und viele andere harmonische und melodische Möglichkeiten. Der erfahrene Musiker verliert beim Befahren der intervallischen Straße die Hauptstraße nie aus den Augen. Der Wechsel zwischen beiden Straßen ist jederzeit möglich. Diese Ausflüge von Punkt A zu Punkt B gehören zur Palette der künstlerischen Möglichkeiten eines

### 5. Rhythm

Try applying different rhythms to these lines. Try applying different time signatures to these lines. Use poly-rhythms to develop these lines, each helps the other. (See page 99, "Suggested Rhythms".)

### 6. Pitch Retention

Try playing the first note of a line, then the first and second notes, then the first, second and third, and so on. Each time try to remember and retain the pitches.

### 7. Intervallic Recognition

Practicing this material will improve your intervallic recognition, that is your abillity to recognize or analyze intervals within melodies, to become more aware or their intervallic substance. Of course, a given melody will sound different depending on what chord it is played against.

### 8. Technical Facility

One way to approach this book is to practice each line several times every day. Get to the point where you are not really reading any more. Play using fast and slow tempos. Practicing these lines is great for improving technique because these melodies go to unusual places. Some of the larger intervals are quite challenging and are also great to play on your instrument without adjusting for different registers. Try practicing intervallic warm-ups.

### 9. Intonation

Going through these lines and playing each melody while making sure each interval is perfectly in tune is a challange on any string instrument or horn. The benefits from this type of practice are vast.

### 10. Breaking Finger Habits

We all have our own habitual fingering patterns that we use for good reason. These lines will absolutely expand upon them. The lines go to places where you wouldn't normally go therefore making those options more accessible. Just reading through this book a little each day will change the way you play without even trying.

### 11. Sight reading

Just negotiating what the notes are independent of rhythm is definitely a part of sight reading. What could be a better system than this?

### 12. Playing Duets

These lines can be played together in unison or two players can play different lines at the same time. Two can play the lines in a round, or two can play the same line with different

Musikers. Es erfordert sehr viel Übung. Experimentieren Sie zu Hause.

### 4. Artikulation

Üben Sie diese Linien mit unterschiedlichen Artikulationen und in verschiedenen Time Feels. Die Linien in diesem Buch stellen nur die Spitze des Eisbergs von melodischen Möglichkeiten dar (siehe S. 91 "Empfohlene Artikulationen").

### 5. Rhythmus

Spielen Sie die Linien mit unterschiedlichen rhythmischen Figuren und in verschiedenen Taktarten. Verwenden Sie Polyrhythmen zur Entwicklung der Linien (siehe S. 99 "Empfohlene Rhythmen").

### 6. Bewusstsein für Tonhöhen

Spielen Sie zuerst nur die erste Note einer Linie, dann die ersten beiden, danach die ersten drei Noten usw. Versuchen Sie immer die Tonhöhen im Gedächtnis zu behalten.

### 7. Erkennen von Intervallen

Durch die Beschäftigung mit diesem Material wird sich Ihre Fähigkeit, Intervalle zu erkennen, verbessern. Dazu gehört das Erkennen und Analysieren von Intervallen und Intervallverhältnissen innerhalb einer Melodie. Natürlich wird der Klang einer Melodie vom Akkord beeinflußt, zu dem sie gespielt wird.

### 8. Technik

Eine Möglichkeit der Verwendung dieses Buches besteht darin, jede Linie täglich mehrere Male zu spielen. Sie sollten den Punkt erreichen, an dem Sie die Linien auswendig spielen. Wählen Sie abwechselnd langsame und schnelle Tempi. Diese Linien sind sehr gut dazu geeignet, Ihre Technik zu verbessern, da Sie unvorhergesehene Wendungen nehmen. Einige der großen Intervallsprünge stellen hohe technische Anforderungen an den Spieler und klingen gut auf Ihrem Instrument, ohne dass sie bestimmten Registern angepasst werden müssen. Spielen Sie Intervall-Linien als "Warm-ups".

### 9. Intonation

Es ist eine wirkliche Herausforderung, diese Linien und Intervalle in perfekter Intonation auf Saiten- und Blasinstrumenten zu spielen. Die Vorteile dieser Übungen sind sehr weitreichend.

### 10. Neue Fingersätze/Griffkombinationen

Wir haben alle unsere eigenen, zur Gewohnheit gewordenen Fingersätze, die wir aus gutem Grunde verwenden. Diese Linien gehen weit darüberhinaus, sie gehen Wege, die Sie

rhythms. Anything works, try it! Play the same line with one person transposing it to another key. Try having three players play the lines in major chords as a constant structure. one player plays the original while another plays up a major third and the other up a perfect fifth.

### 13. Shapes

Practicing all of the shapes independent of which intervals are being used is a great melodic device and a tremendous tool for the improviser as it helps to develope new contours and directions in one's melodic lines.

### 14. Group Improvisation

Turn to a page and have a group improvise on the specific themes and just those intervals. This could be amazingly effective.

### 15. Transposition

The ability to play any of the lines transposed to other intervals would be a great skill for the modern musician.

### 16. Developing Time Feel

Playing the melodies at various tempos with different time feels is a very creative way to practice time. For example, try thinking of the time feel and swing ratio that your favorite player has and see if you can play the line with that kind of feel.

### 17. Rhythmic Displacement

After playing a particular melody try playing it again starting on an upbeat so that the entire melody is displaced by one eighth note. As you can see, the possibilities are limitless.

normalerweise nie einschlagen würden. Wenn Sie sich täglich eine bestimmte Zeit mit den Melodielinien in diesem Buch beschäftigen, wird sich Ihre Spielweise, ohne besondere Aufmerksamkeit darauf zu verwenden, verändern.

### 11. Vom Blattspiel

Noten ohne rhythmische Werte zu spielen ist ein wichtiger Teil des Lesens. Welche Methode sollte sich dafür besser eignen als die vorliegende?

### 12. Duette

Zwei Spieler können entweder eine Linie unisono oder zwei unterschiedliche Linien spielen. Zwei Spieler können eine Linie im Kreise spielen oder die gleiche Linie verschieden rhythmisieren. Alles funktioniert, probieren Sie es aus! Einer von zwei Spielern kann die Linie in eine andere Tonart transponieren. Mit drei Spielern können die Linien so gespielt werden, dass Durakkorde die konstante Struktur bilden. Ein Spieler spielt die originale Linie, der zweite eine große Terz und der dritte eine reine Quinte darüber.

### 13. Kontur

Üben Sie die Figuren in allen Konturen, egal welche Intervalle dabei vorkommen. Dies hilft Ihnen, neue Konturen und Richtungen in Ihren eigenen Melodielinien zu finden.

### 14. Gruppenimprovisation

Schlagen Sie eine Seite auf und lassen Sie eine Gruppe mit festgelegten Themen und Intervallen improvisieren. Das Resultat kann sehr verblüffend sein.

### 15. Transponieren

Die Fähigkeit, irgendeine der Linien auf eine andere Intervallstruktur zu übertragen, gehört heute zu den handwerklichen Fertigkeiten eines Musikers.

### 16. Entwicklung des Time Feels

Die Melodien in verschiedenen Tempi und Feels zu spielen ist eine sehr kreative Art die Time zu üben. Denken Sie z.B. an das Time Feel und den Swing Ihres Lieblingsmusikers, und versuchen Sie die Linien mit diesem Time Feel zu spielen.

### 17. Rhythmische Verschiebung

Beginnen Sie eine Melodielinie auf einem Upbeat, sodass sie um eine Achtelnote verschoben wird. Sie sehen, die Möglichkeiten kreativ mit diesem Buch umzugehen sind endlos.

# 4-Interval Melodies

**16 Note Directions**

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| **A** | ↑ | ↑ | ↑ | ↑ | **I** | ↓ | ↓ | ↓ | ↓ |
| **B** | ↑ | ↑ | ↑ | ↓ | **J** | ↓ | ↓ | ↓ | ↑ |
| **C** | ↑ | ↑ | ↓ | ↓ | **K** | ↓ | ↓ | ↑ | ↑ |
| **D** | ↑ | ↓ | ↓ | ↓ | **L** | ↓ | ↑ | ↑ | ↑ |
| **E** | ↑ | ↓ | ↑ | ↓ | **M** | ↓ | ↑ | ↓ | ↑ |
| **F** | ↑ | ↑ | ↓ | ↑ | **N** | ↓ | ↓ | ↑ | ↓ |
| **G** | ↑ | ↓ | ↓ | ↑ | **O** | ↓ | ↑ | ↑ | ↓ |
| **H** | ↑ | ↓ | ↑ | ↑ | **P** | ↓ | ↑ | ↓ | ↓ |

# Intervallic Permutations

**24 Permutations**

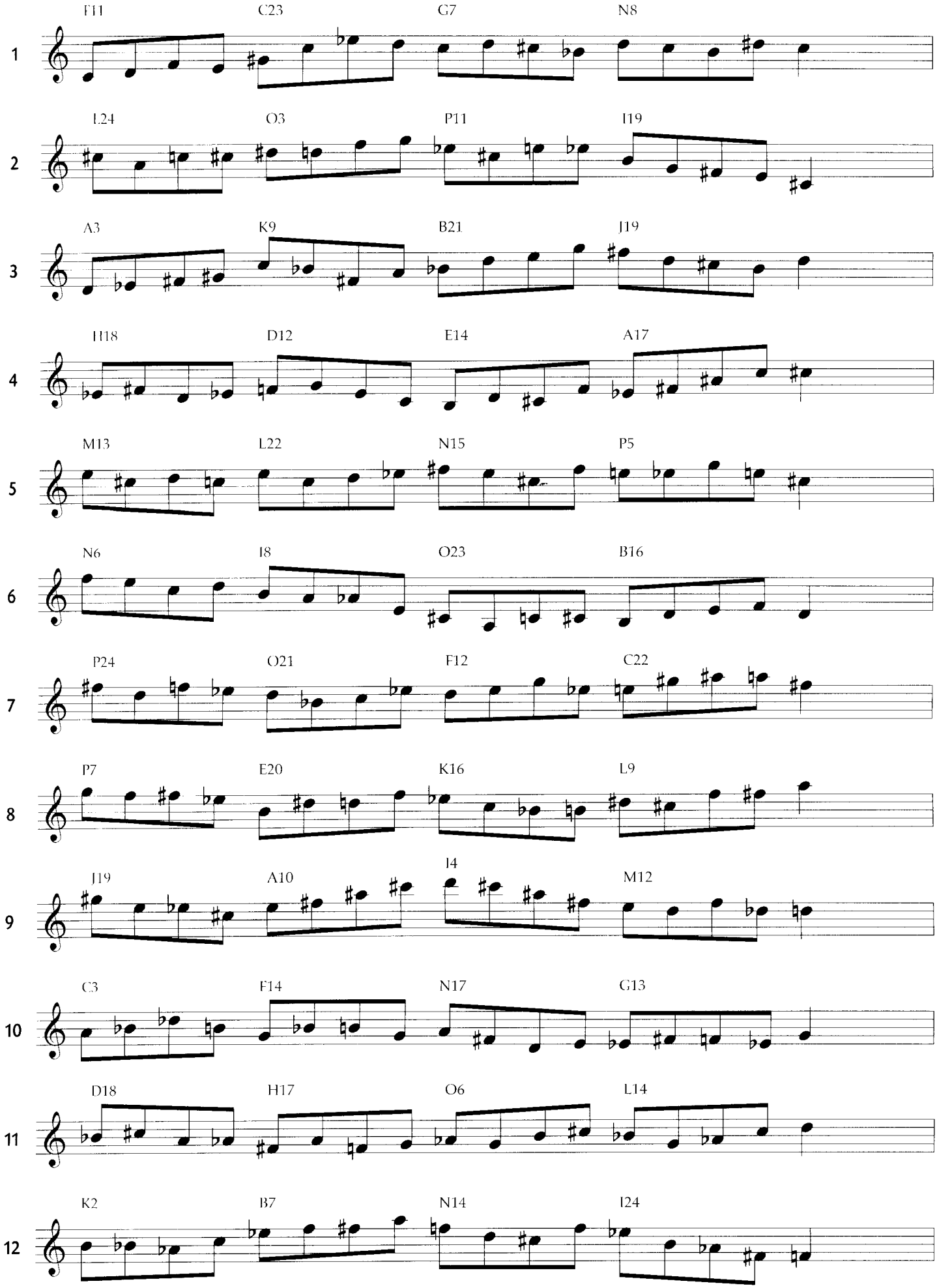
| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | A | B | C | D | 7 | B | A | C | D | 13 | C | A | B | D | 19 | D | A | B | C |
| 2 | A | B | D | C | 8 | B | A | D | C | 14 | C | A | D | B | 20 | D | A | C | B |
| 3 | A | C | B | D | 9 | B | D | A | C | 15 | C | B | D | A | 21 | D | B | C | A |
| 4 | A | C | D | B | 10 | B | D | C | A | 16 | C | B | A | D | 22 | D | B | A | C |
| 5 | A | D | C | B | 11 | B | C | A | D | 17 | C | D | B | A | 23 | D | C | A | B |
| 6 | A | D | B | C | 12 | B | C | D | A | 18 | C | D | A | B | 24 | D | C | B | A |

# Some 4-Interval Combinations

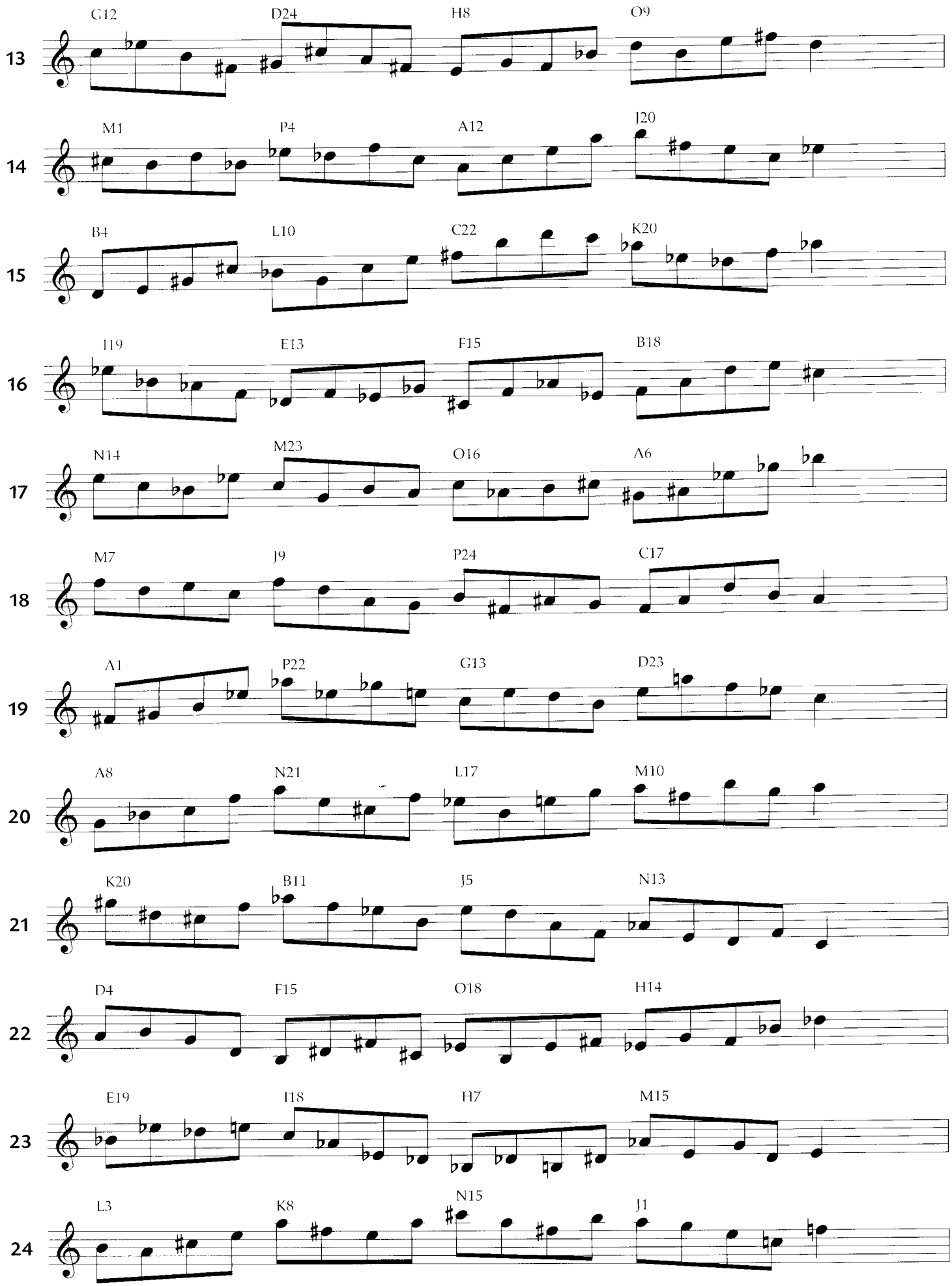
| | | | |
|---|---|---|---|
| -2 | 2 | -3 | 3 |
| 2 | -3 | 3 | 4 |
| -3 | 3 | 4 | -5 |
| 3 | 4 | -5 | 5 |
| -2 | 3 | -5 | 5 |
| -2 | 2 | -3 | 5 |
| -2 | 2 | 3 | 5 |
| -2 | -3 | 3 | 5 |
| 2 | -3 | 3 | -5 |
| -2 | -3 | -5 | 5 |
| -2 | 3 | 4 | 5 |
| -2 | -3 | 4 | 5 |
| -2 | 3 | 4 | -5 |
| -2 | -3 | 3 | -5 |
| -3 | 3 | 5 | -6 |
| -2 | 3 | 5 | -6 |
| -2 | 2 | 3 | -5 |
| -2 | 2 | -5 | 5 |
| -2 | 2 | 4 | 5 |
| -2 | 2 | 4 | -5 |
| -2 | 2 | -3 | 4 |

| | | | |
|---|---|---|---|
| -2 | 2 | 3 | 3 |
| -2 | -2 | -3 | 3 |
| -2 | -2 | 2 | -3 |
| -2 | 2 | 2 | -3 |
| -2 | 2 | -3 | -3 |
| -2 | -2 | 3 | 3 |
| -2 | 3 | 3 | 3 |
| -2 | -2 | 2 | 2 |
| 4 | -5 | 5 | -6 |
| -2 | -3 | 3 | -7 |
| -2 | -3 | 3 | -6 |
| -3 | 3 | 3 | -6 |
| -3 | -3 | 3 | -6 |
| -2 | 2 | 3 | 7 |
| -2 | 2 | 3 | -7 |
| -2 | 2 | 3 | -9 |
| -2 | 2 | -3 | 9 |
| -2 | 2 | 3 | 4 |
| -2 | 4 | -5 | 5 |
| -3 | 3 | 3 | 4 |

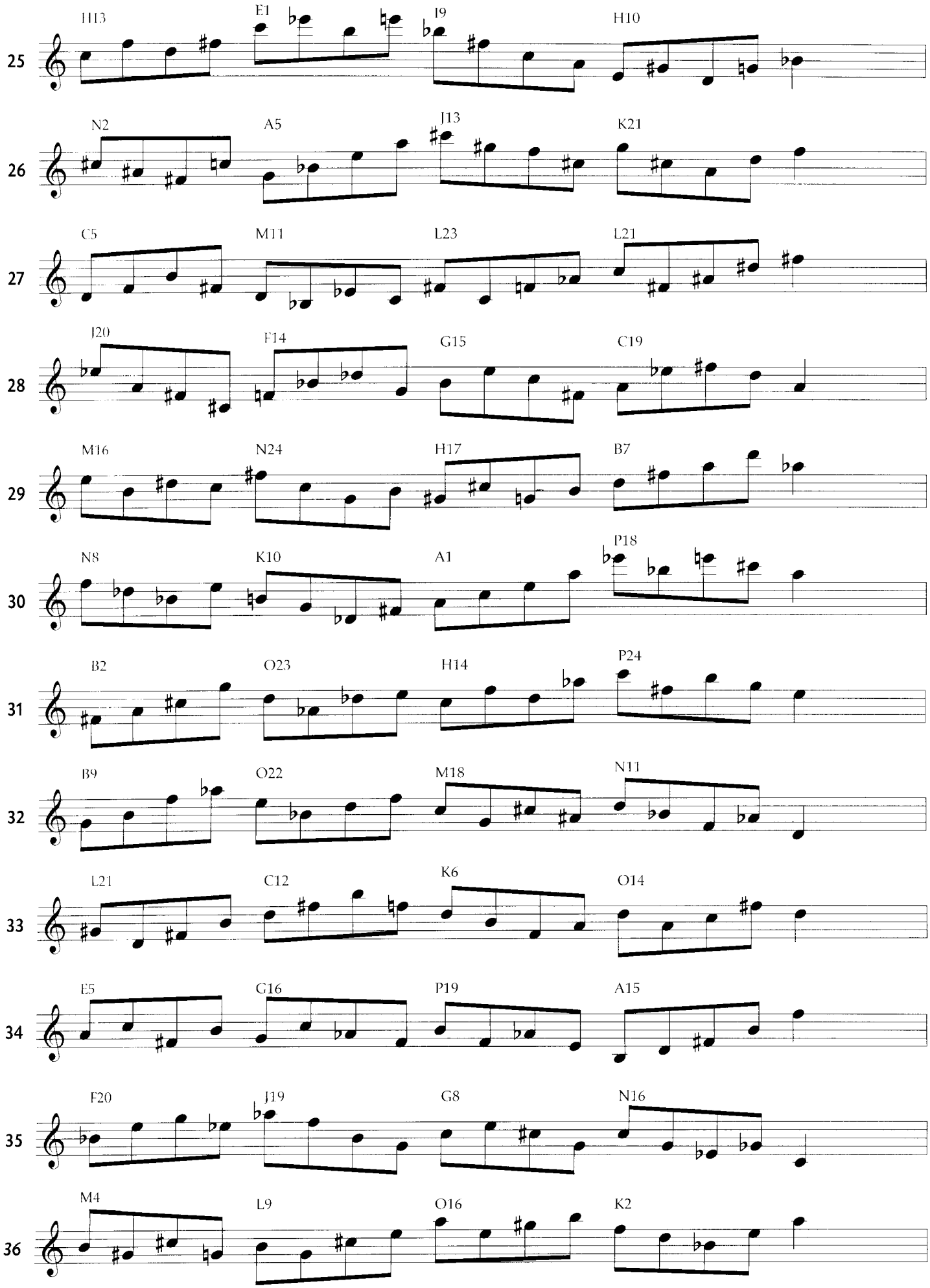
A/-2 B/2 C/-3 D/3


F11 C23 G7 N8
1
L24 O3 P11 I19
2
A3 K9 B21 J19
3
H18 D12 E14 A17
4
M13 L22 N15 P5
5
N6 I8 O23 B16
6
P24 O21 F12 C22
7
P7 E20 K16 L9
8
J19 A10 I4 M12
9
C3 F14 N17 G13
10
D18 H17 O6 L14
11
K2 B7 N14 I24
12

A/2 B/-3 C/3 D/4


13
G12 D24 H8 O9
14
M1 P4 A12 J20
15
B4 L10 C22 K20
16
I19 E13 F15 B18
17
N14 M23 O16 A6
18
M7 J9 P24 C17
19
A1 P22 G13 D23
20
A8 N21 L17 M10
21
K20 B11 J5 N13
22
D4 F15 O18 H14
23
E19 I18 H7 M15
24
L3 K8 N15 J1

A/-3 B/3 C/4 D/-5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H13
E1
I9
H10
26
N2
A5
J13
K21
27
C5
M11
L23
L21
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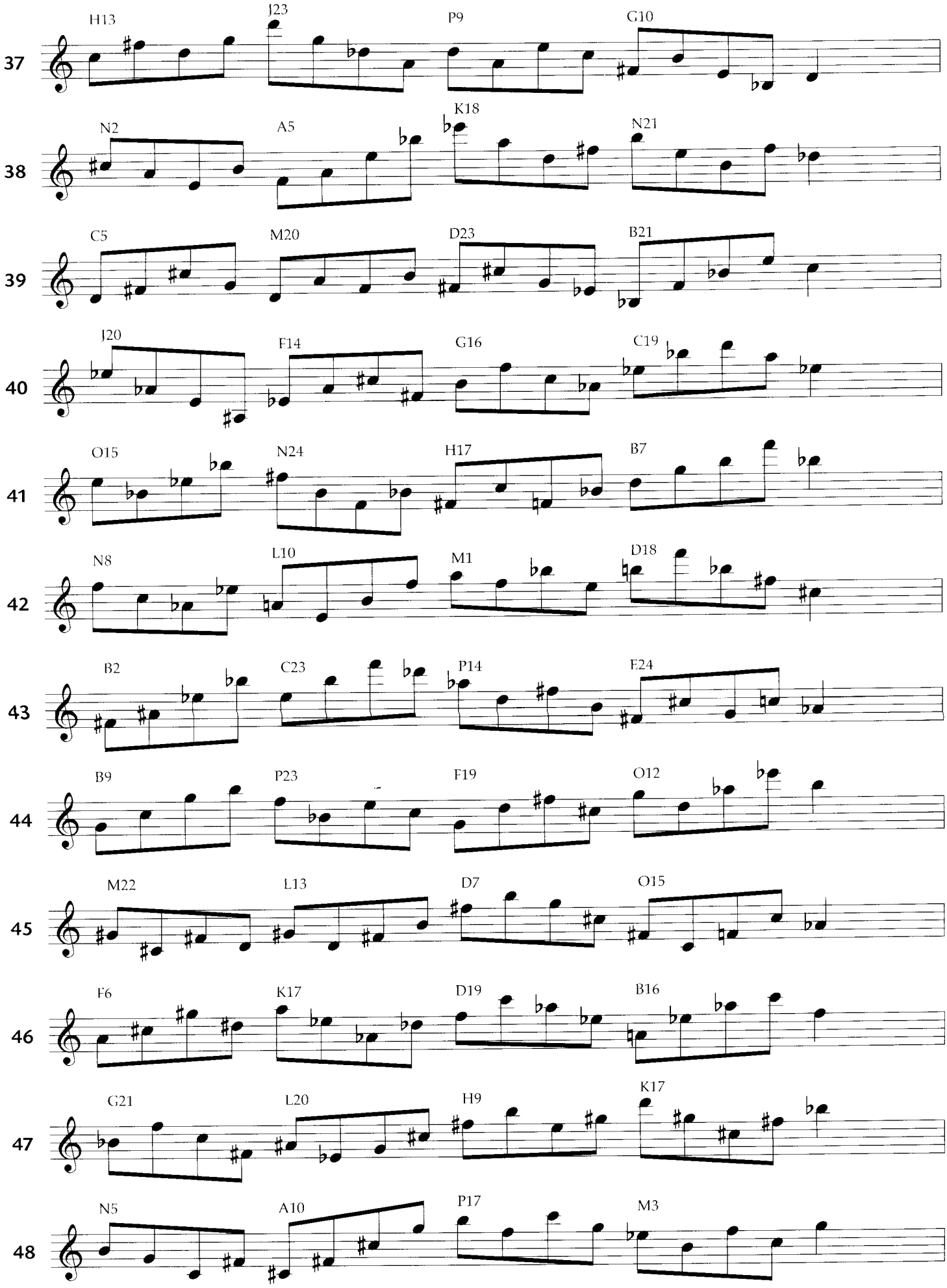
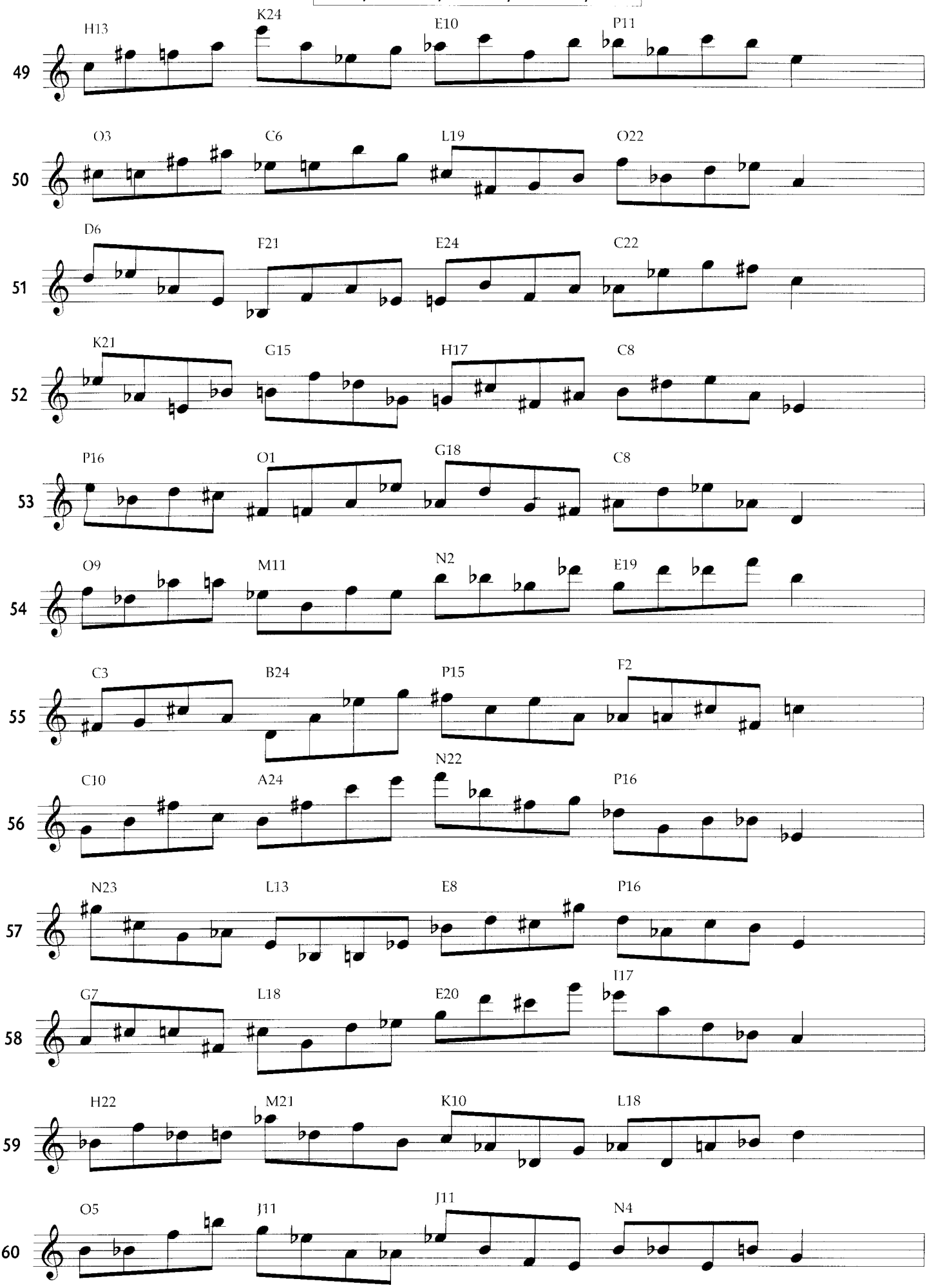
J20
F14
G15
C19
29
M16
N24
H17
B7
30
N8
K10
A1
P18
31
B2
O23
H14
P24
32
B9
O22
M18
N11
33
L21
C12
K6
O14
34
E5
G16
P19
A15
35
F20
J19
G8
N16
36
M4
L9
O16
K2

A/3 B/4 C/-5 D/5


37
H13
J23
P9
G10
38
N2
A5
K18
N21
39
C5
M20
D23
B21
40
J20
F14
G16
C19
41
O15
N24
H17
B7
42
N8
L10
M1
D18
43
B2
C23
P14
E24
44
B9
P23
F19
O12
45
M22
L13
D7
O15
46
F6
K17
D19
B16
47
G21
L20
H9
K17
48
N5
A10
P17
M3

A/-2 B/3 C/-5 D/5


49
H13
K24
E10
P11
50
O3
C6
L19
O22
51
D6
F21
E24
C22
52
K21
G15
H17
C8
53
P16
O1
G18
C8
54
O9
M11
N2
E19
55
C3
B24
P15
F2
56
C10
A24
N22
P16
57
N23
L13
E8
P16
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G7
L18
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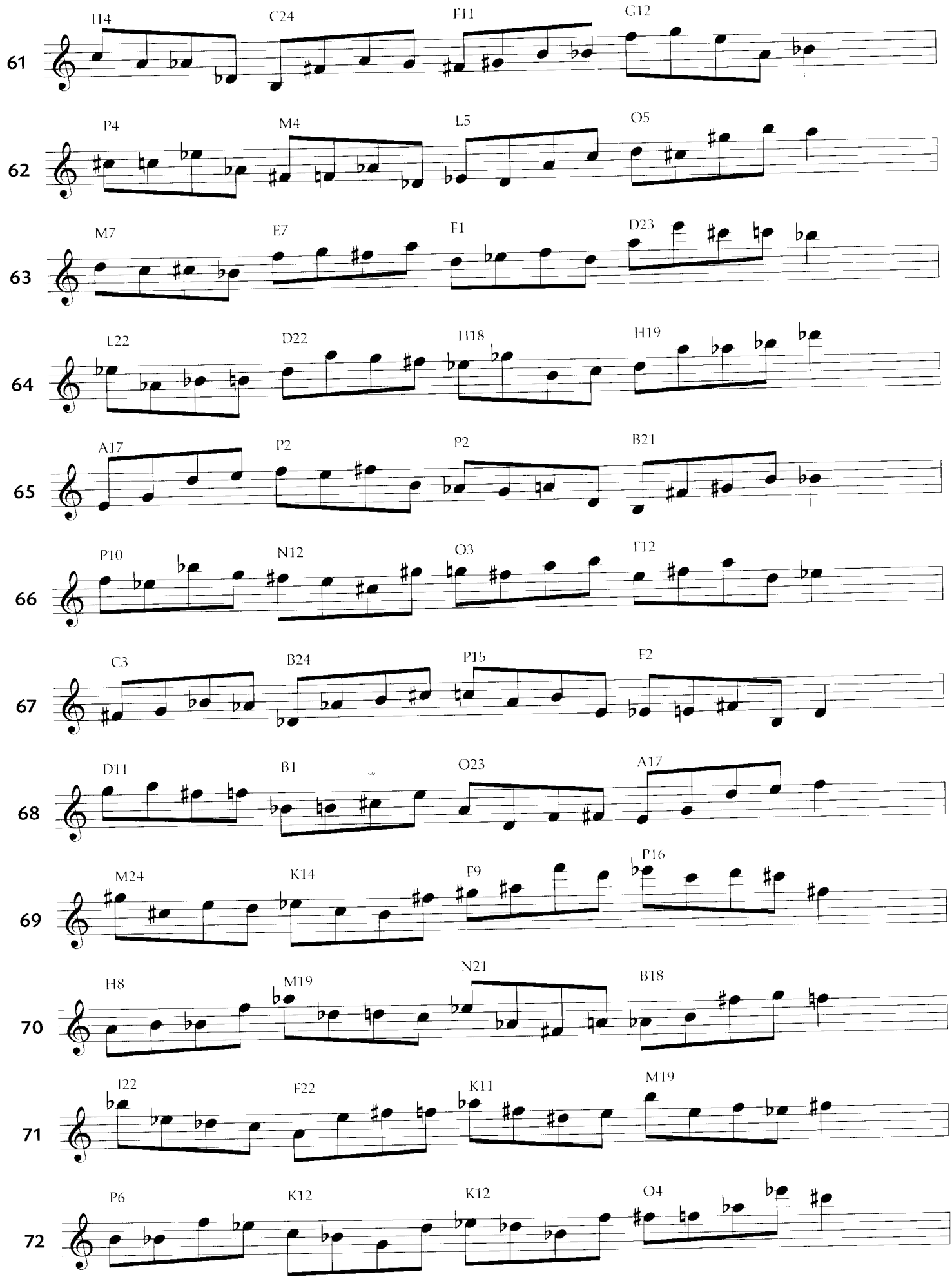
N4

A/-2 B/2 C/-3 D/5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D22
H18
H19
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A17
P2
P2
B21
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P10
N12
O3
F12
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C3
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P15
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D11
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O23
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M24
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P16
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H8
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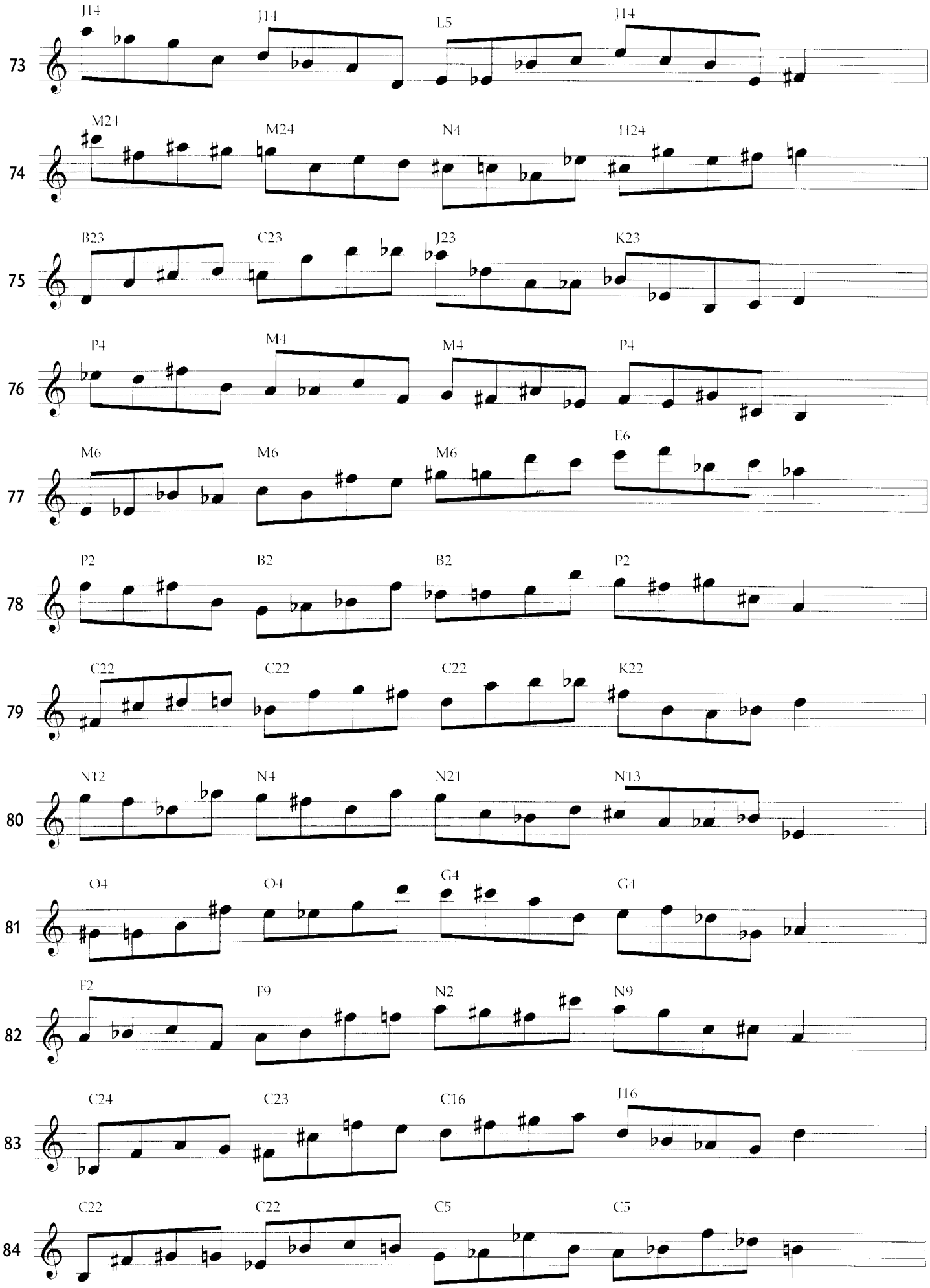
K12
O4

A/-2 B/2 C/3 D/5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M4
P4
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M6
M6
M6
E6
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P2
B2
B2
P2
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C22
C22
C22
K22
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N12
N4
N21
N13
81
O4
O4
G4
G4
82
F2
F9
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J16
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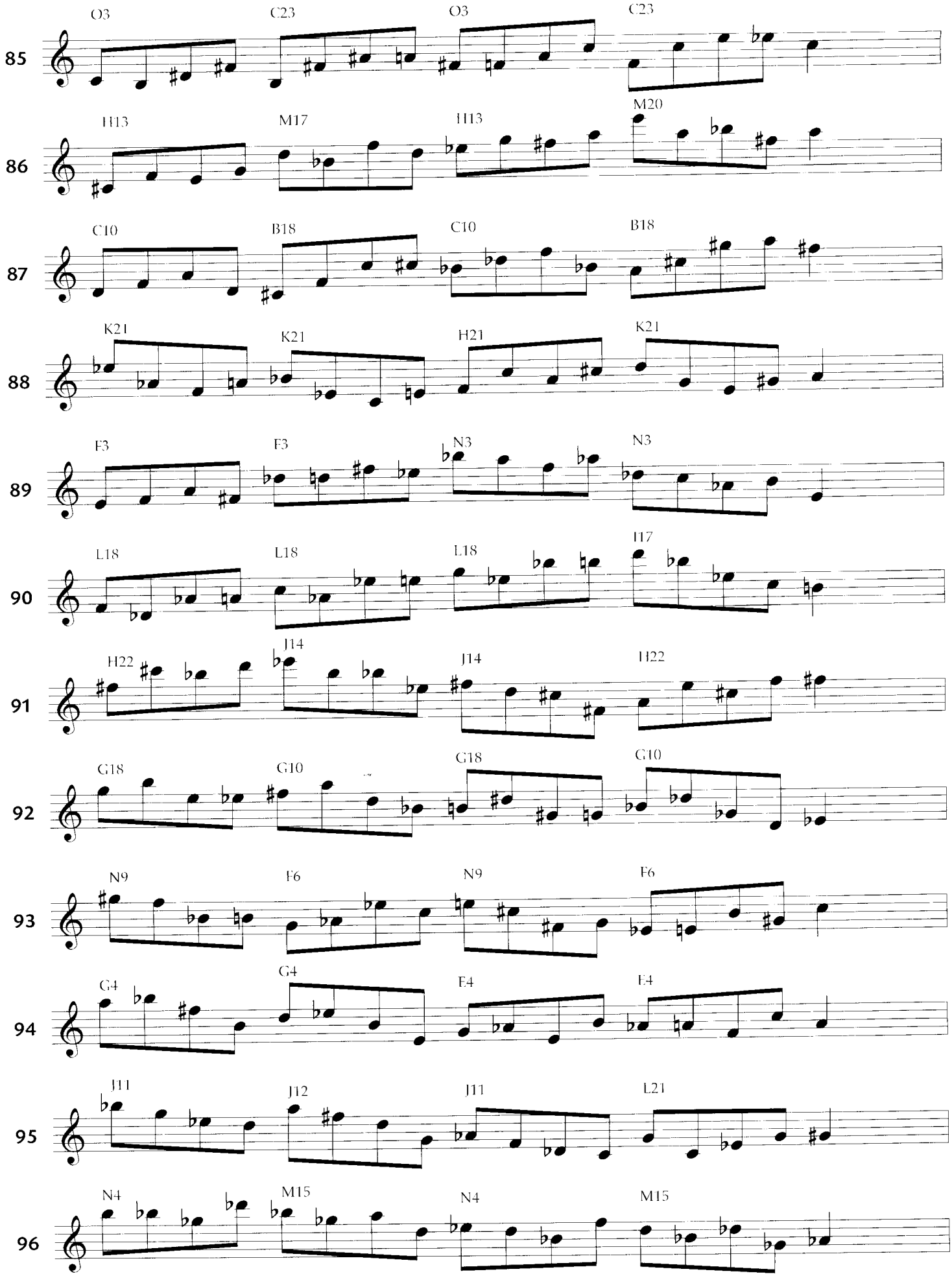
C22
C22
C5
C5

A/-2 B/-3 C/3 D/5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K21 K21 H21 K21
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F3 F3 N3 N3
90
L18 L18 L18 I17
91
H22 J14 J14 H22
92
G18 G10 G18 G10
93
N9 F6 N9 F6
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G4 G4 E4 E4
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J11 J12 J11 L21
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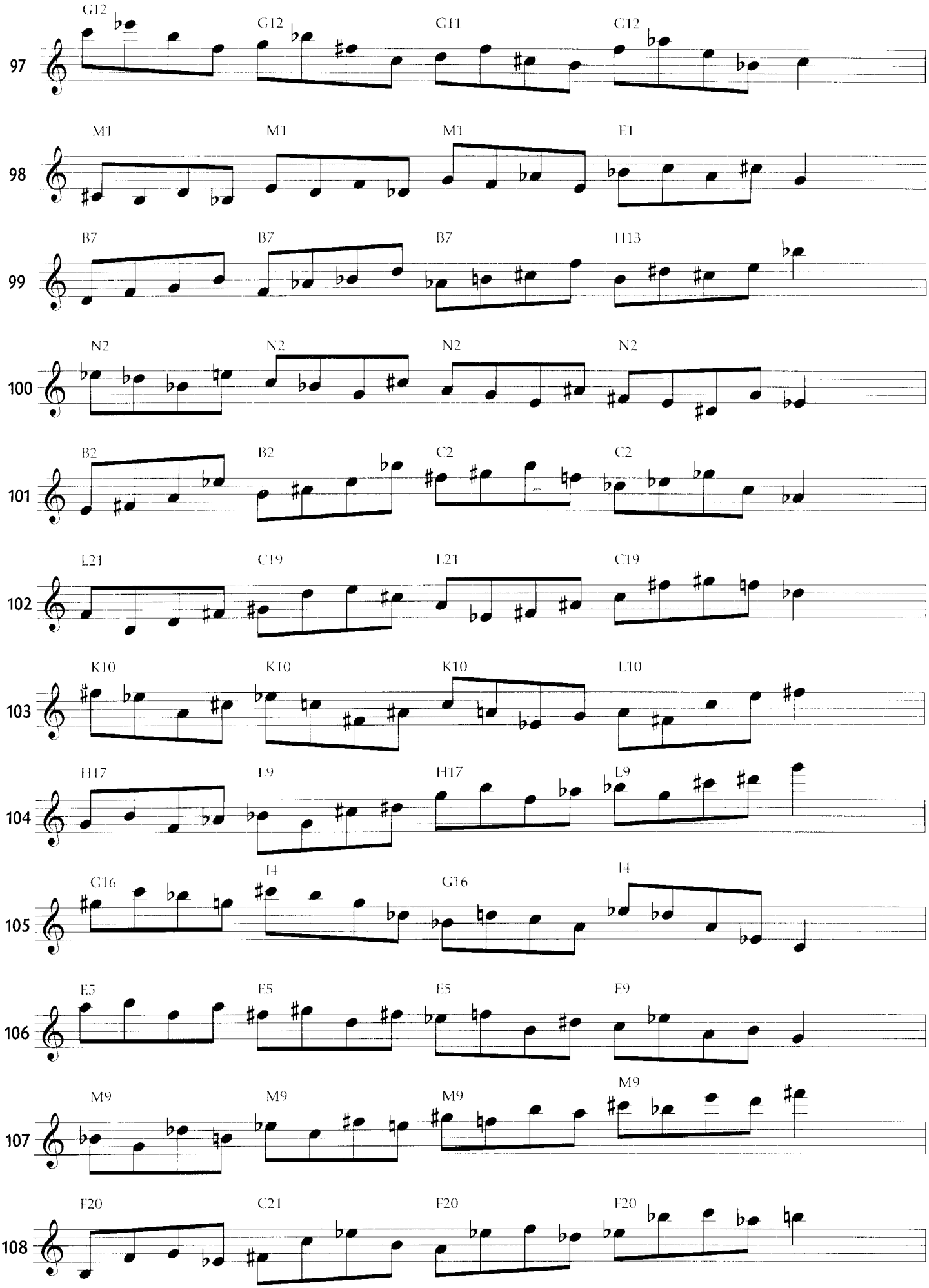
A/2 B/-3 C/3 D/-5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B7 B7 B7 H13
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N2 N2 N2 N2
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B2 B2 C2 C2
102
L21 C19 L21 C19
103
K10 K10 K10 L10
104
H17 L9 H17 L9
105
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M9 M9 M9 M9
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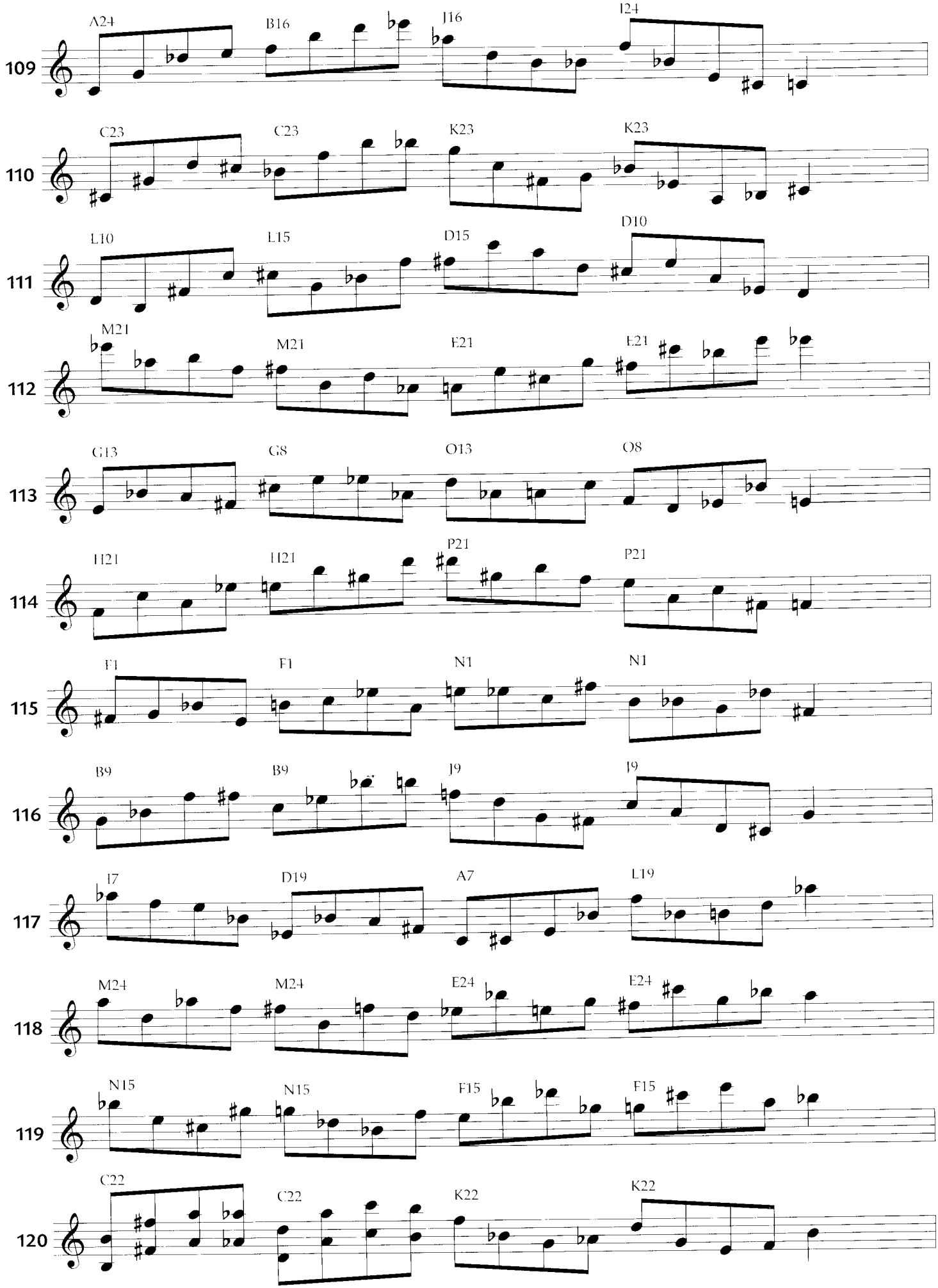
F20 C21 F20 F20

A/-2 B/-3 C/-5 D/5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H21 H21 P21 P21
115
F1 F1 N1 N1
116
B9 B9 J9 J9
117
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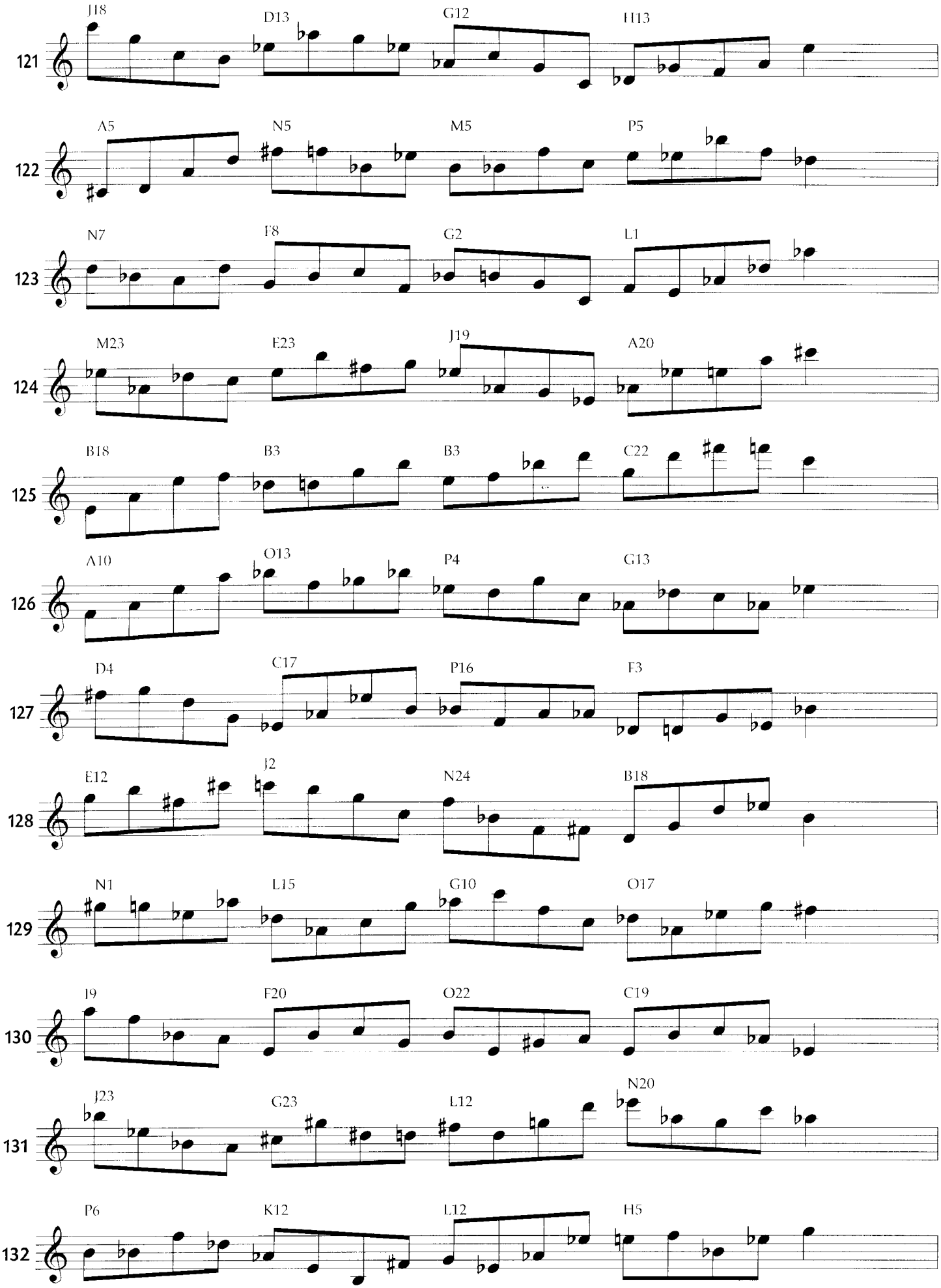
A/-2 B/3 C/4 D/5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P5
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L1
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J19
A20
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B18
B3
B3
C22
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A10
O13
P4
G13
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D4
C17
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F3
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E12
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N24
B18
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N1
L15
G10
O17
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I9
F20
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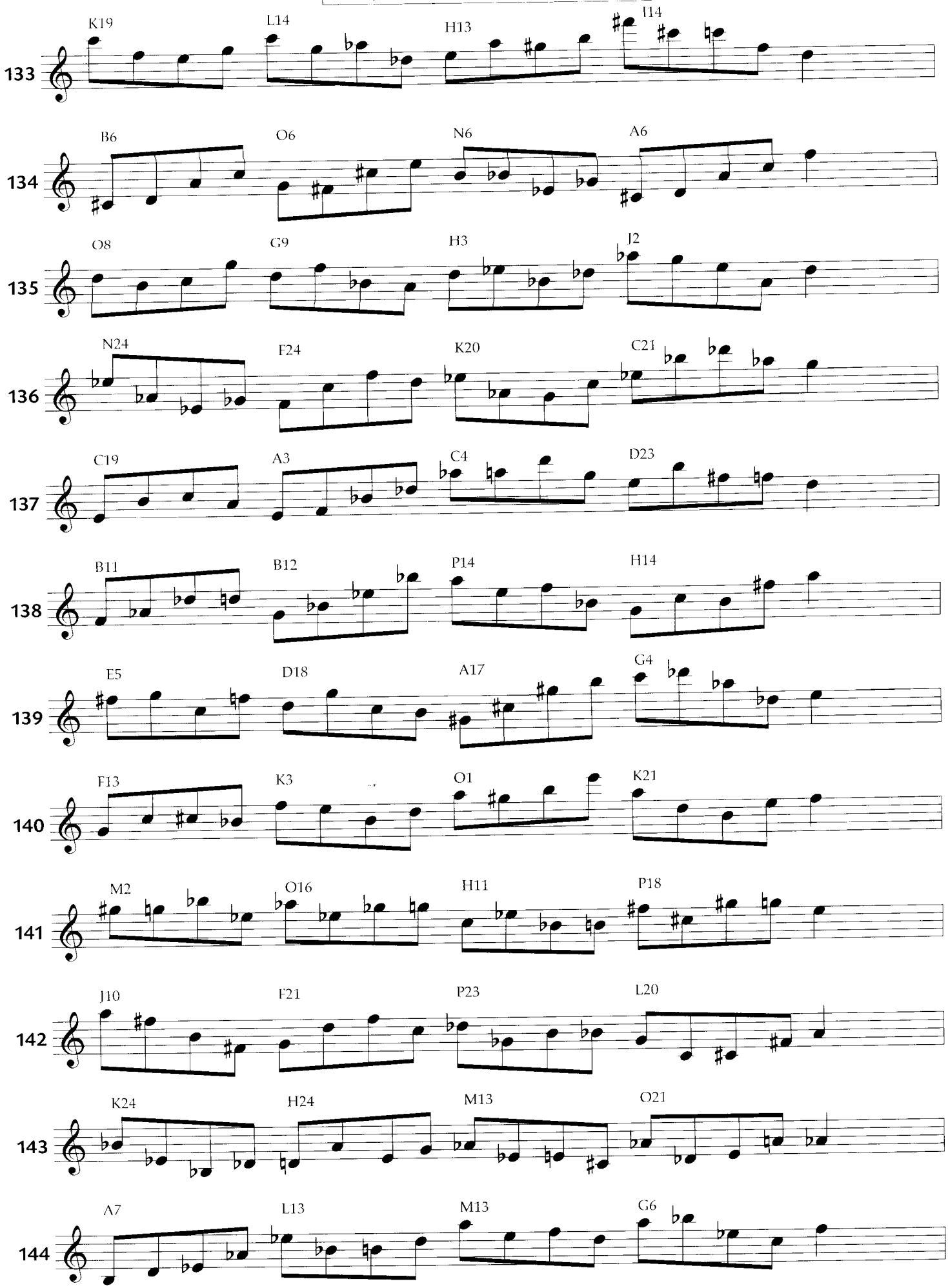
L12
H5

A/-2 B/-3 C/4 D/5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A6
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O8
G9
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I2
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N24
F24
K20
C21
137
C19
A3
C4
D23
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B11
B12
P14
H14
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E5
D18
A17
G4
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F13
K3
O1
K21
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M2
O16
H11
P18
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J10
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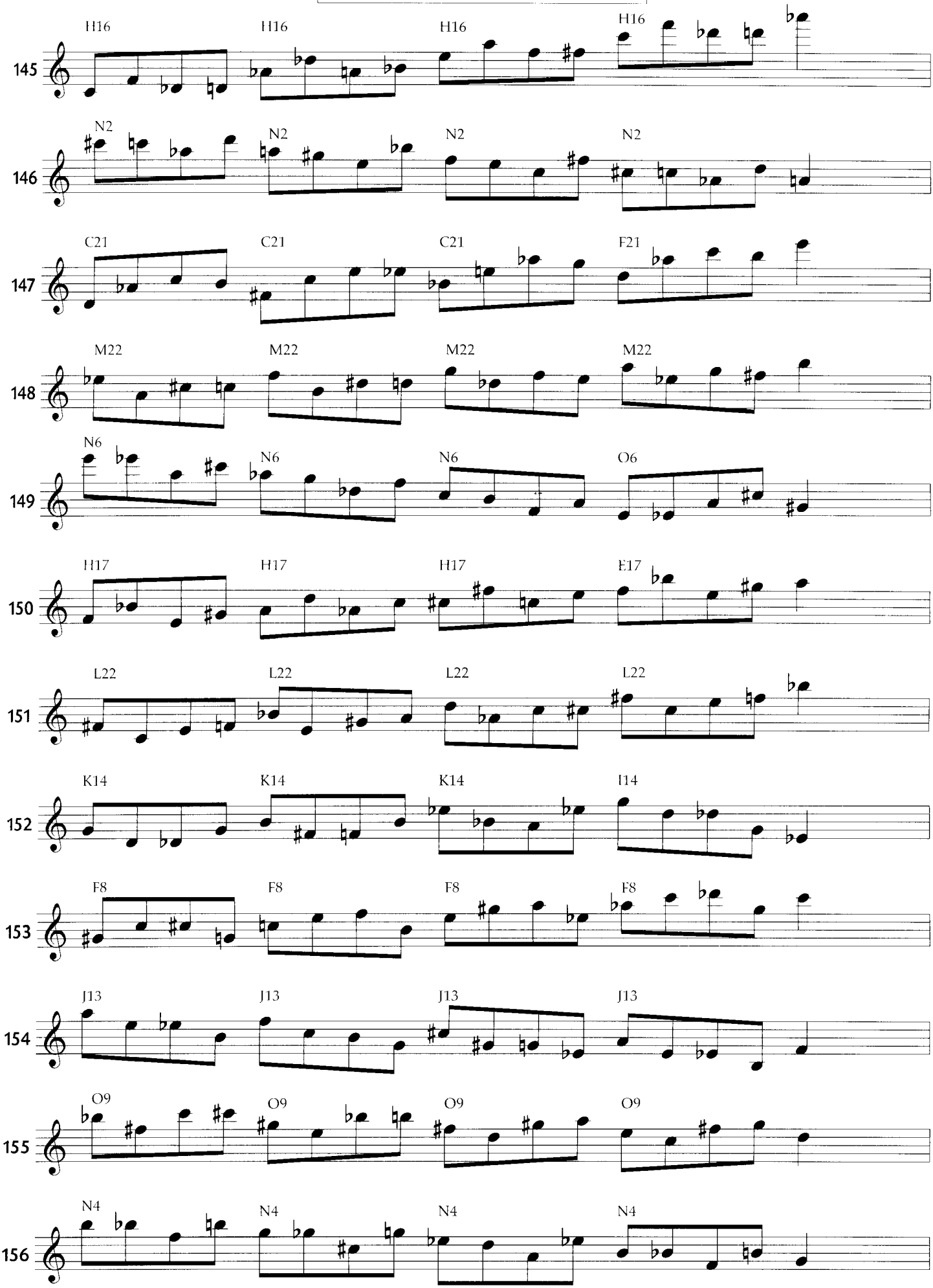
A/-2 B/3 C/4 D/-5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N6 N6 N6 O6
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H17 H17 H17 E17
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L22 L22 L22 L22
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K14 K14 K14 I14
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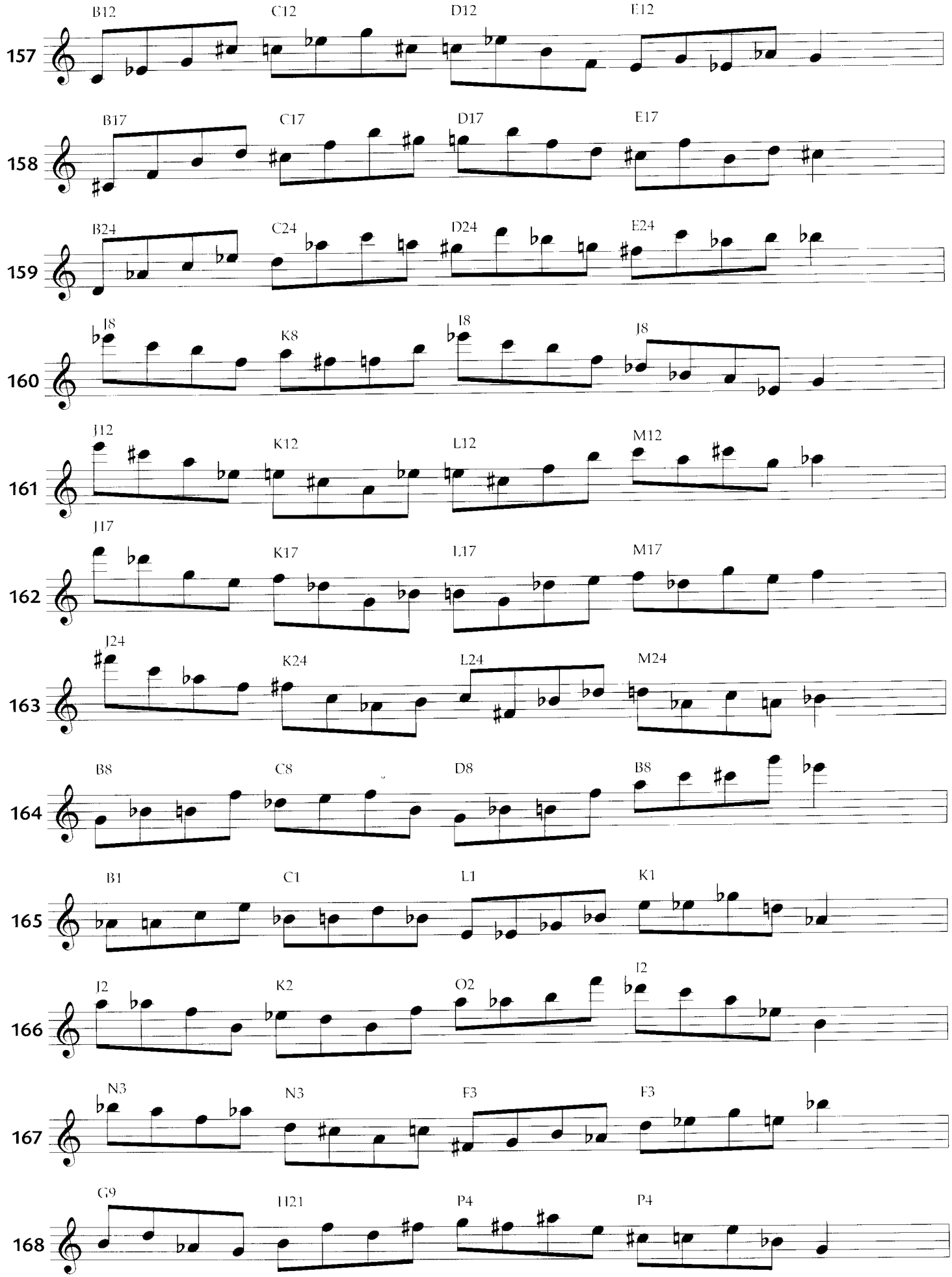
N4 N4 N4 N4

A/-2 B/-3 C/3 D/-5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B17 C17 D17 E17
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J8 K8 I8 J8
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J12 K12 L12 M12
162
J17 K17 L17 M17
163
J24 K24 L24 M24
164
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J2 K2 O2 I2
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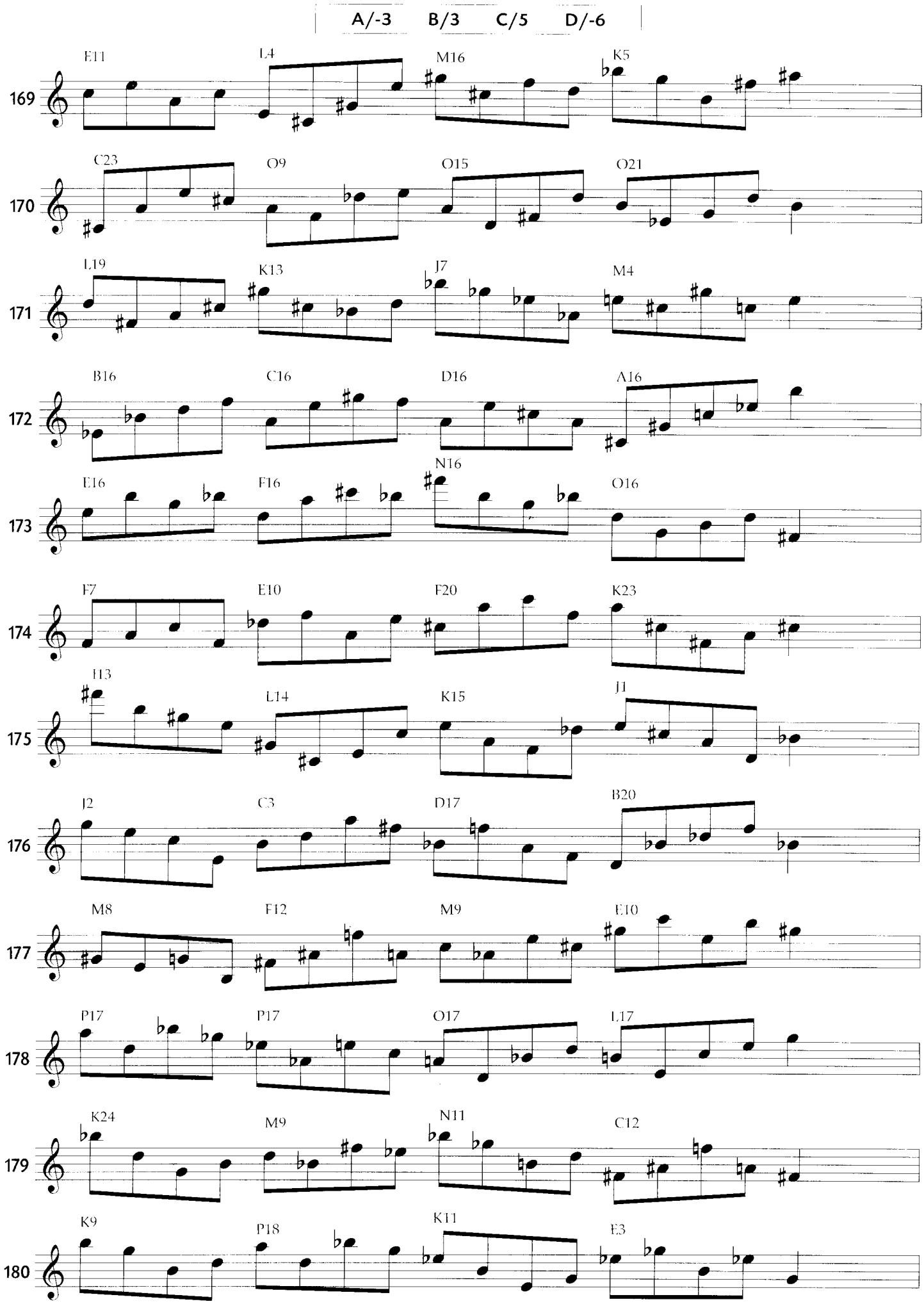
N3 N3 F3 F3
168
G9 H21 P4 P4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E11 L4 M16 K5
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C23 O9 O15 O21
171
L19 K13 J7 M4
172
B16 C16 D16 A16
173
E16 F16 N16 O16
174
F7 E10 F20 K23
175
H13 L14 K15 J1
176
J2 C3 D17 B20
177
M8 F12 M9 E10
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P17 P17 O17 L17
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K24 M9 N11 C12
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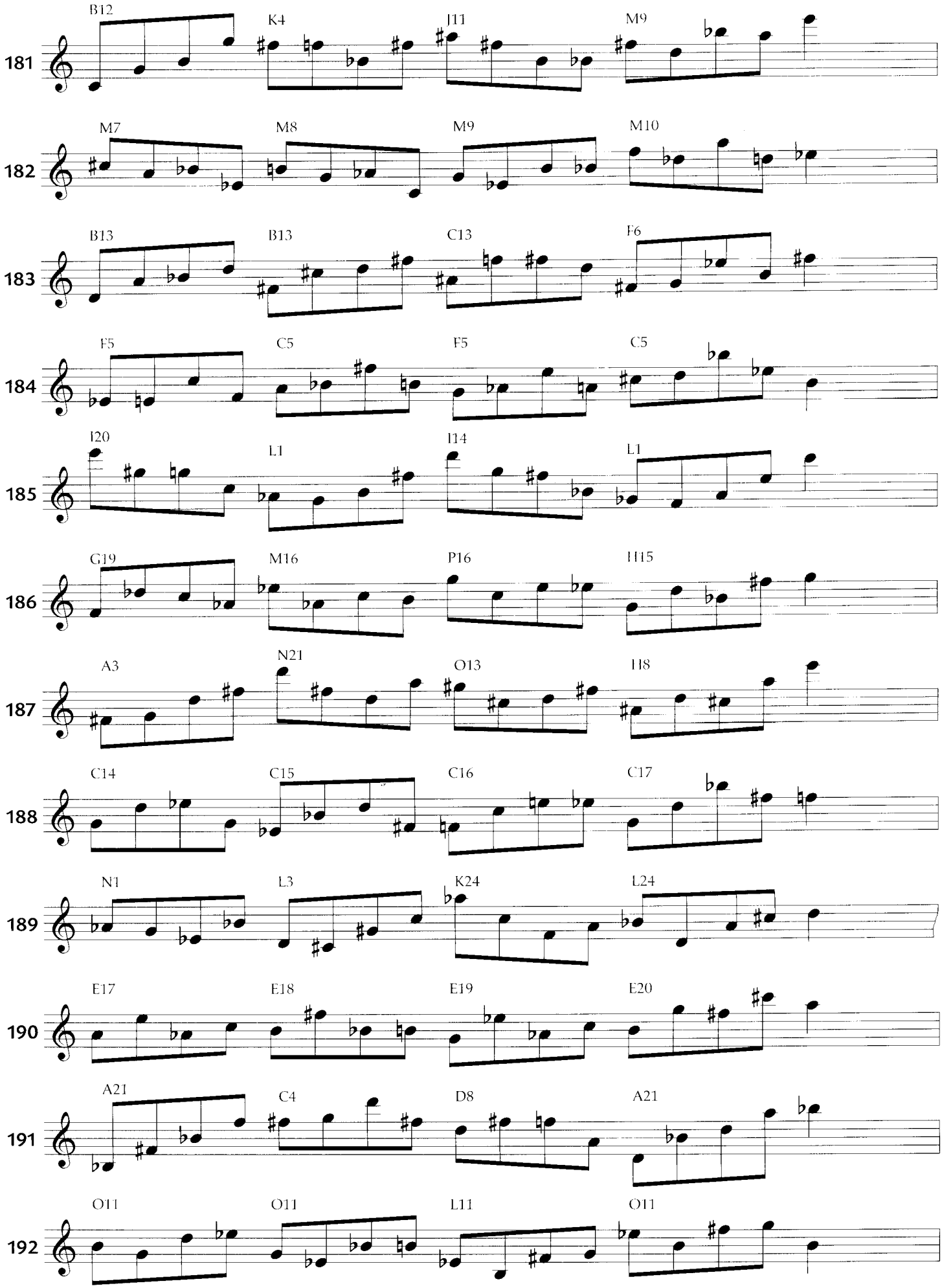
K9 P18 K11 E3

A/-2 B/3 C/5 D/-6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B13
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F5
C5
F5
C5
185
I20
L1
I14
L1
186
G19
M16
P16
H15
187
A3
N21
O13
I18
188
C14
C15
C16
C17
189
N1
L3
K24
L24
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E17
E18
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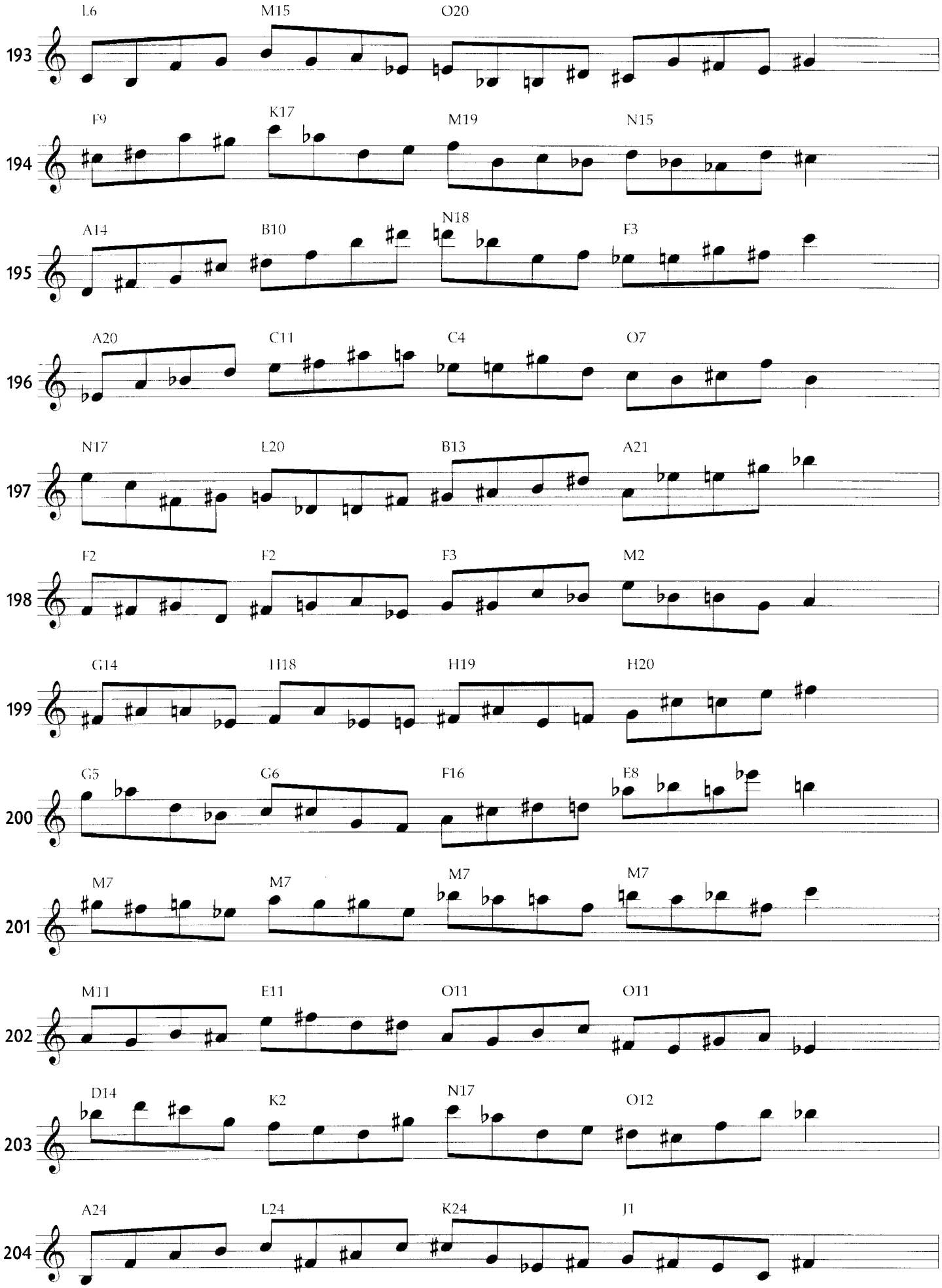
O11
L11
O11

A/-2 B/2 C/3 D/-5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C4
O7
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N17
L20
B13
A21
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F2
F2
F3
M2
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G14
H18
H19
H20
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G5
G6
F16
E8
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M7
M7
M7
M7
202
M11
E11
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O12
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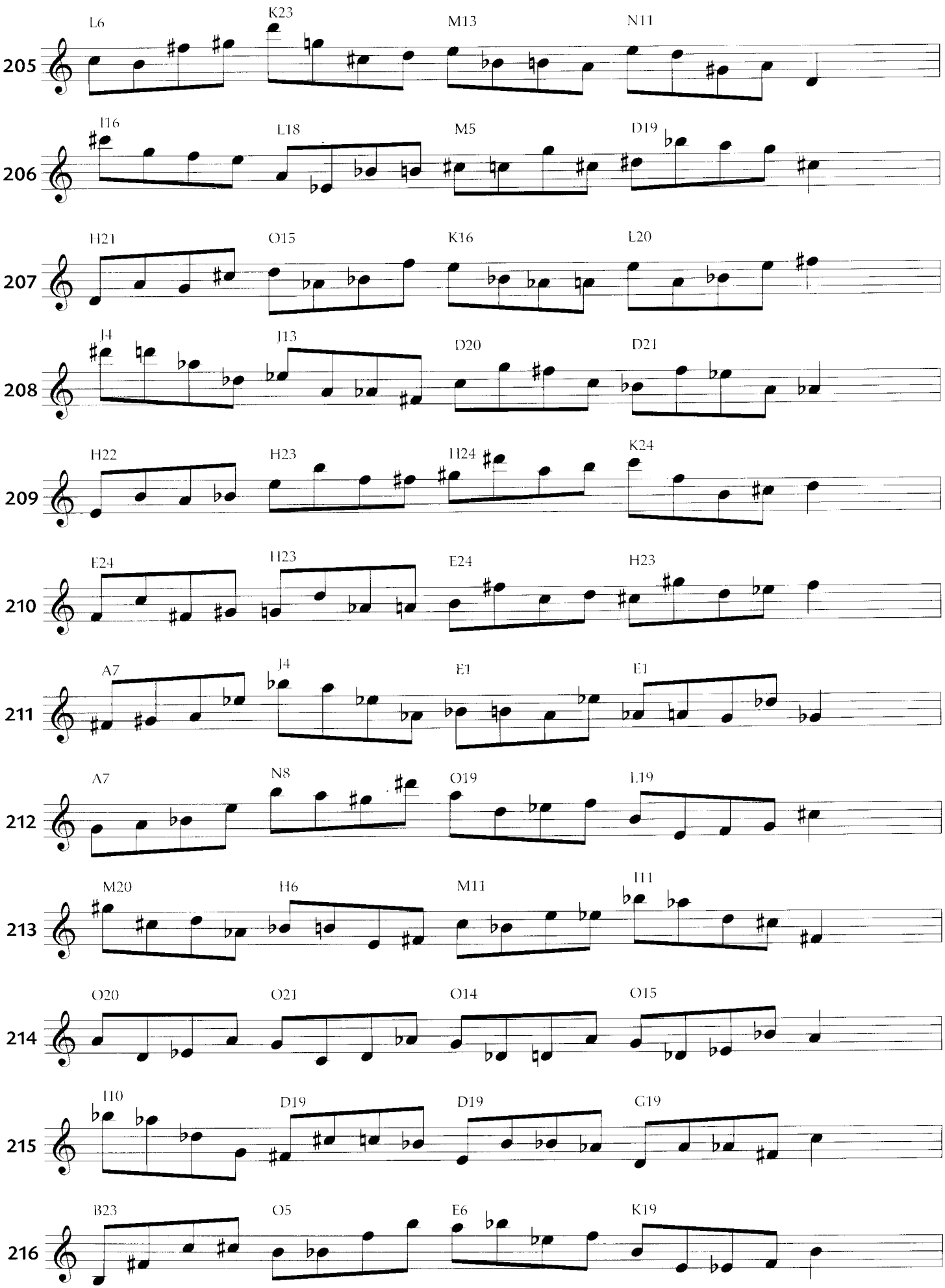
L24
K24
J1

A/-2 B/2 C/-5 D/5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D19
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L20
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J4
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D20
D21
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H22
H23
H24
K24
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E24
H23
E24
H23
211
A7
J4
E1
E1
212
A7
N8
O19
L19
213
M20
H6
M11
H11
214
O20
O21
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D19
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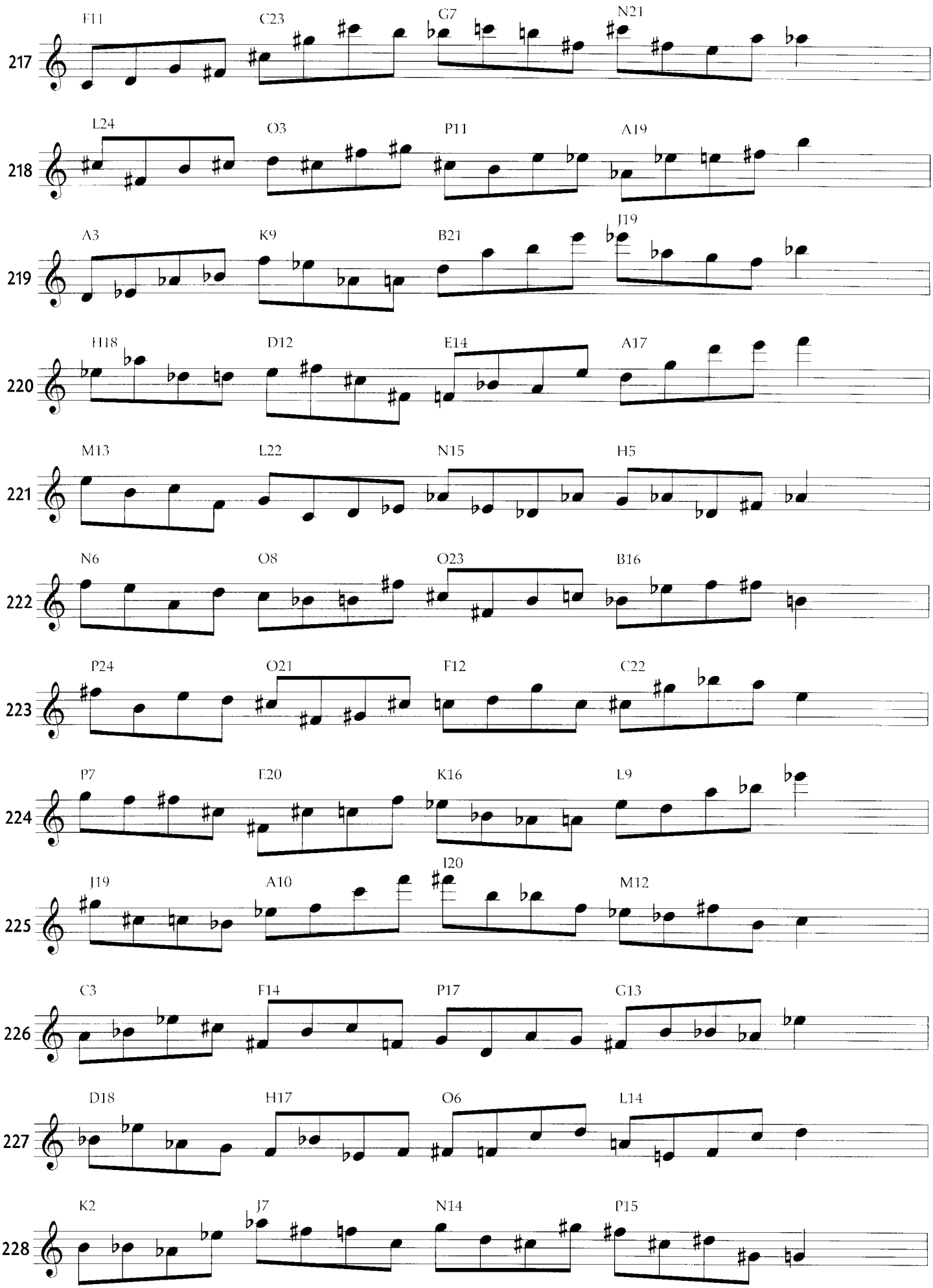
O5
E6
K19

A/-2 B/2 C/4 D/5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A17
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M13
L22
N15
H5
222
N6
O8
O23
B16
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P24
O21
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C22
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P7
E20
K16
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J19
A10
I20
M12
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C3
F14
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L14
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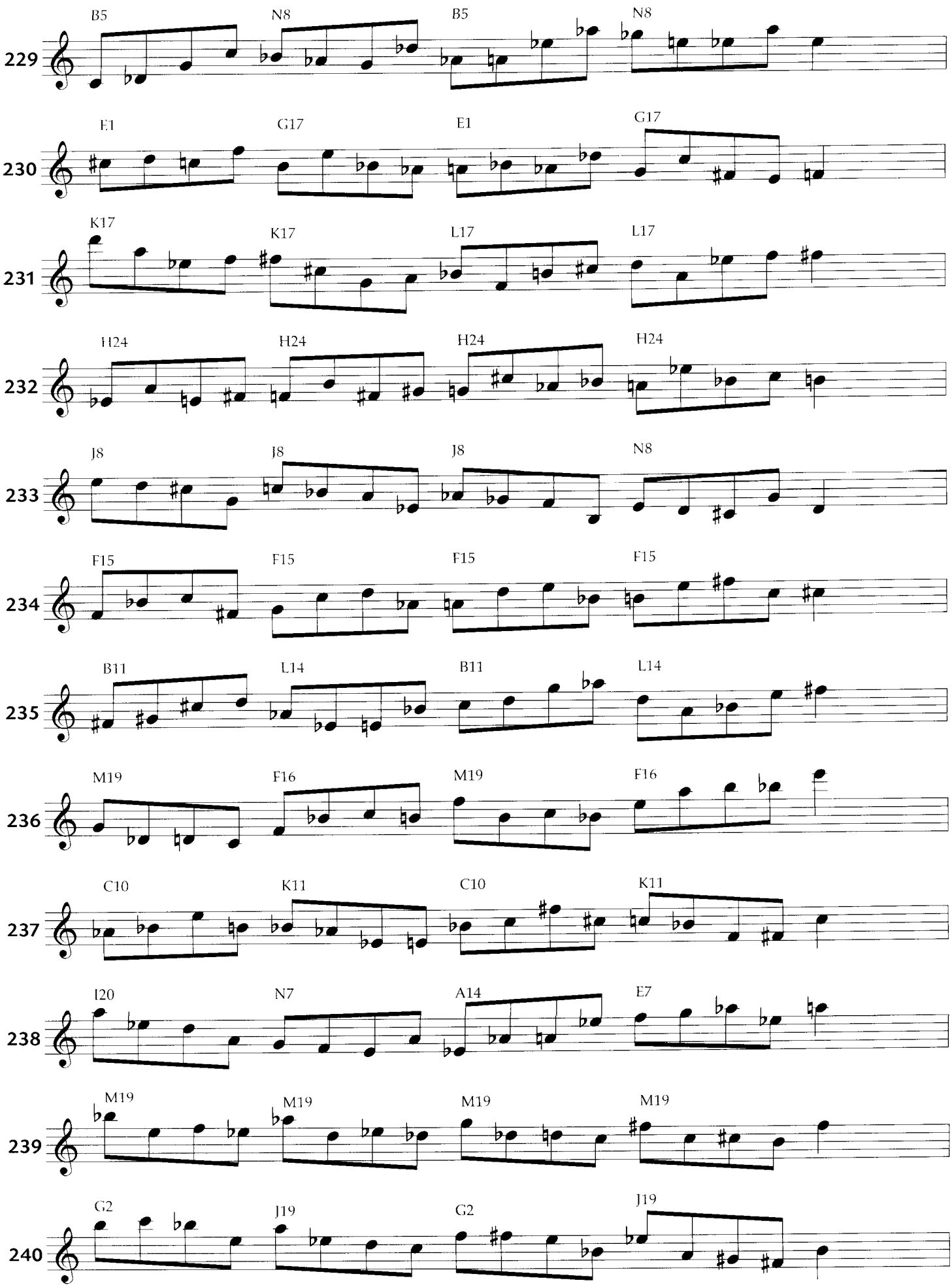
J7
N14
P15

A/-2 B/2 C/4 D/-5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J8 J8 J8 N8
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F15 F15 F15 F15
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B11 L14 B11 L14
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M19 F16 M19 F16
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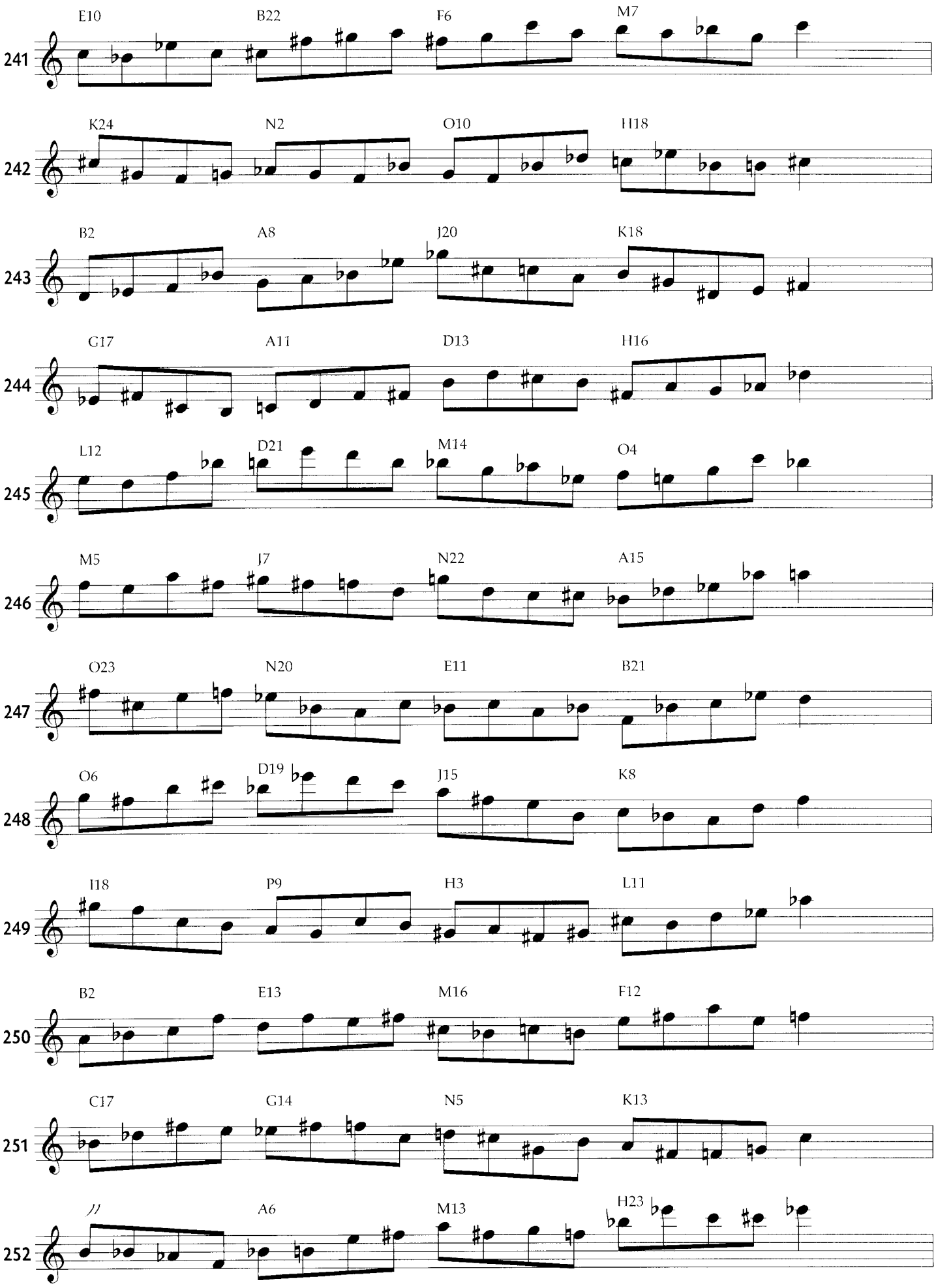
G2 J19 G2 J19

A/-2 B/2 C/-3 D/4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D13
H16
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L12
D21
M14
O4
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M5
J7
N22
A15
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O23
N20
E11
B21
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O6
D19
J15
K8
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I18
P9
H3
L11
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B2
E13
M16
F12
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C17
G14
N5
K13
252
A6
M13
H23

A/-2 B/2 C/3 D/3

253 B13 C23 L15 N24

254 K24 K24 C24 C24

255 I7 B8 L20 C18

256 M20 C23 B4 I1

257 E19 E19 M19 M19

258 A2 O4 K18 K18

259 P22 L22 P22 L22

260 G10 H6 J16 M11

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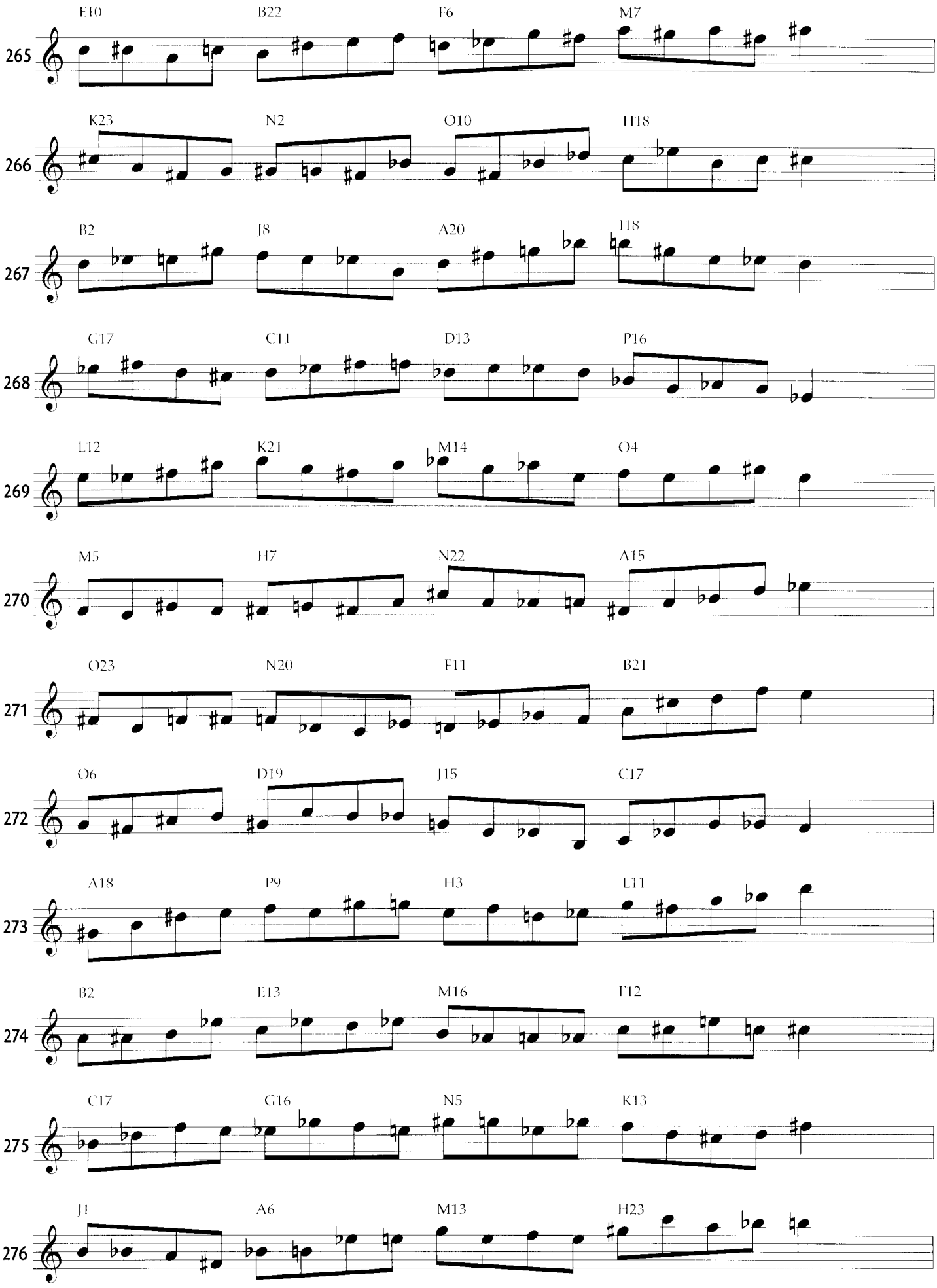
263 P1 A4 P1 A4

264 H8 B7 H8 A7

A/-2 B/-2 C/-3 D/3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B2 J8 A20 I18
267
G17 C11 D13 P16
268
L12 K21 M14 O4
269
M5 H7 N22 A15
270
O23 N20 F11 B21
271
O6 D19 J15 C17
272
A18 P9 H3 L11
273
B2 E13 M16 F12
274
C17 G16 N5 K13
275
J1 A6 M13 H23
276

A/-2 B/-2 C/2 D/-3

277 D9 A21 E5 L6

278 J22 M1 N9 G17

279 A1 I7 P19 H17

280 F16 B9 C12 O15

281 K11 J20 L13 N3

282 L4 G6 M21 P14

283 N22 M19 B10 A20

284 N5 C18 I14 B16

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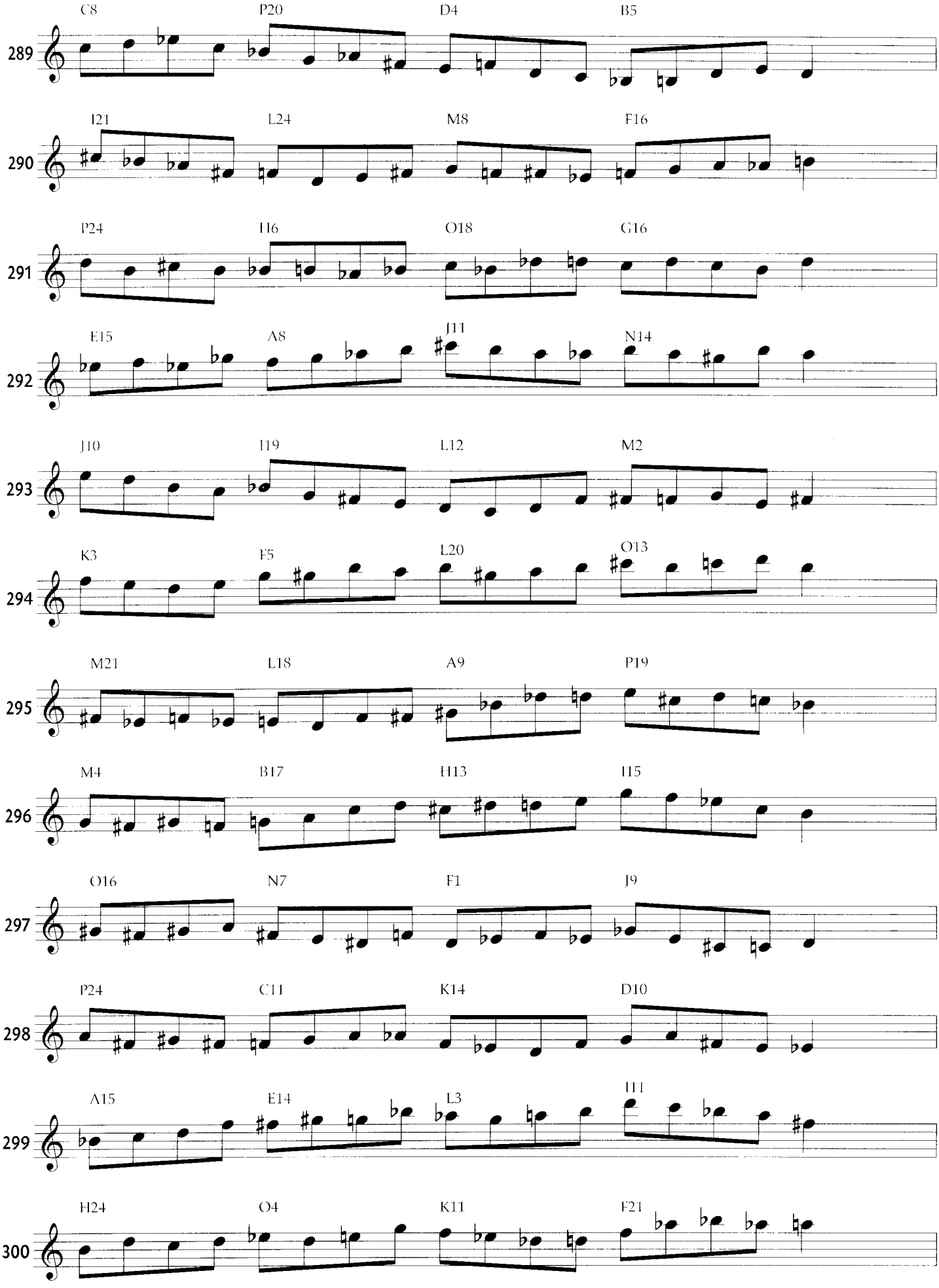
A/-2 B/2 C/2 D/-3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P24 H16 O18 G16
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J10 H19 L12 M2
293
K3 F5 L20 O13
294
M21 L18 A9 P19
295
M4 B17 H13 I15
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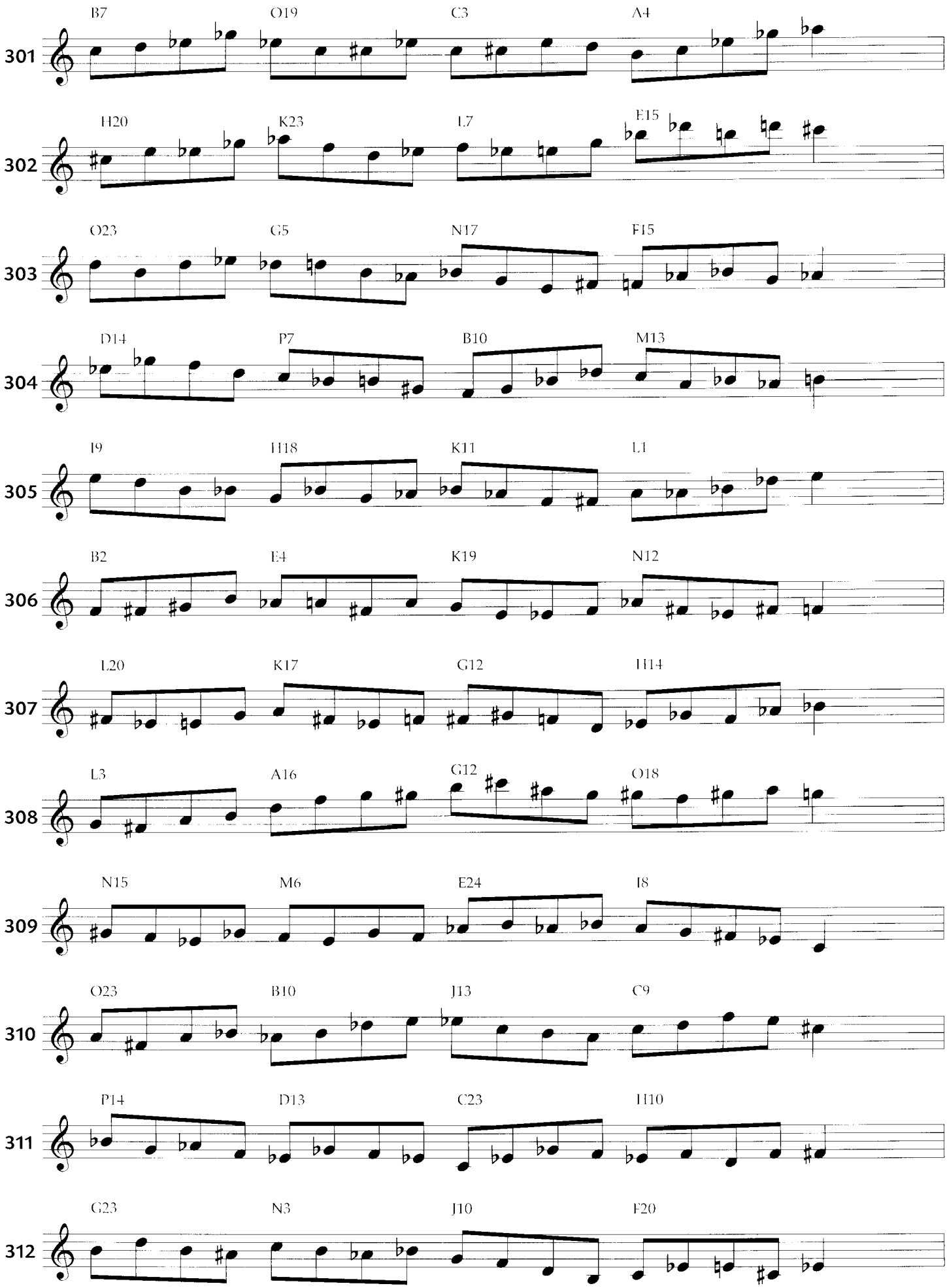
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I9 H18 K11 L1
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L20 K17 G12 H14
307
L3 A16 G12 O18
308
N15 M6 E24 I8
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P14 D13 C23 H10
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G23 N3 J10 F20
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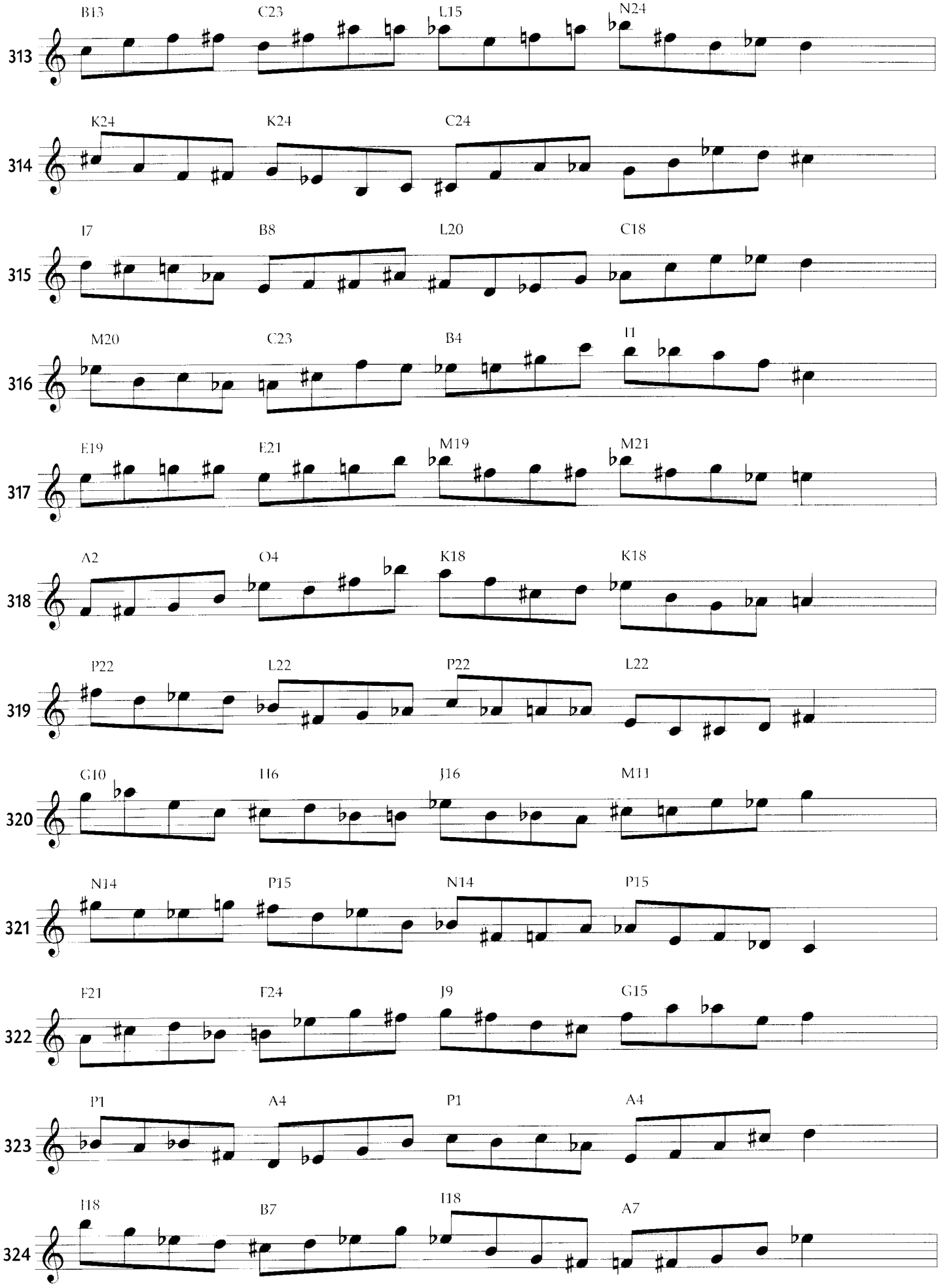
A/-2 B/-2 C/3 D/3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M20 C23 B4 I1
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E19 E21 M19 M21
318
A2 O4 K18 K18
319
P22 L22 P22 L22
320
G10 H6 J16 M11
321
N14 P15 N14 P15
322
F21 F24 J9 G15
323
P1 A4 P1 A4
324
H8 B7 H8 A7

Repeated Intervals

A/-2 B/3 C/3 D/3

325 B13 C23 L15 N24

326 K24 K24 C24 C24

327 I7 B8 L20 C24

328 M20 C23 B4 I1

329 E19 E21 M19 M21

330 A2 O4 K18 K18

331 P22 L22 P21 L19

332 G10 H6 J16 M11

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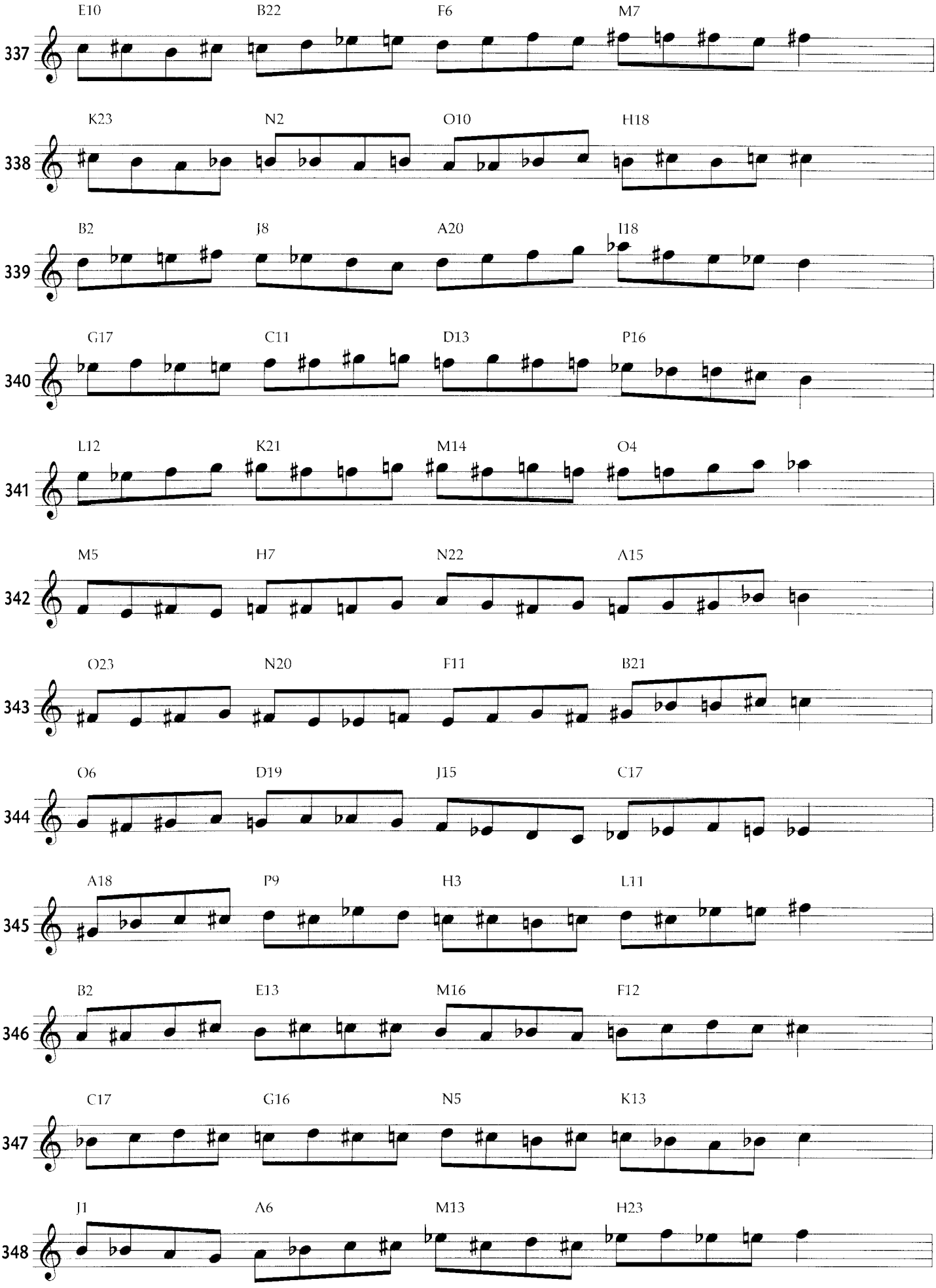
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K23 N2 O10 H18
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B2 J8 A20 I18
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G17 C11 D13 P16
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L12 K21 M14 O4
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M5 H7 N22 A15
342
O23 N20 F11 B21
343
O6 D19 J15 C17
344
A18 P9 H3 L11
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C17 G16 N5 K13
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J1 A6 M13 H23
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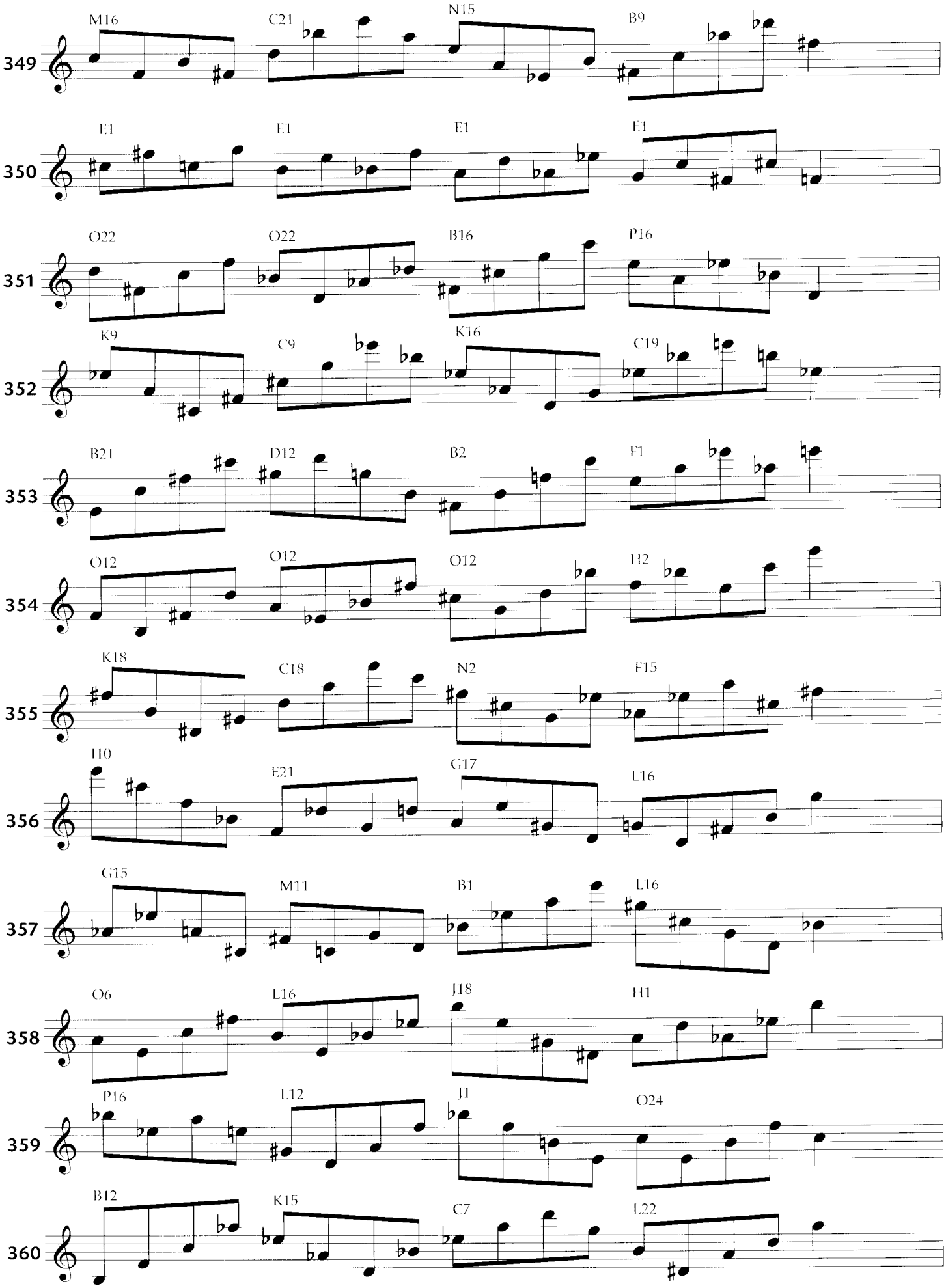
A/4 B/-3 C/5 D/-6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B21 D12 B2 F1
354
O12 O12 O12 H2
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K18 C18 N2 F15
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H10 E21 G17 L16
357
G15 M11 B1 L16
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P16 L12 J1 O24
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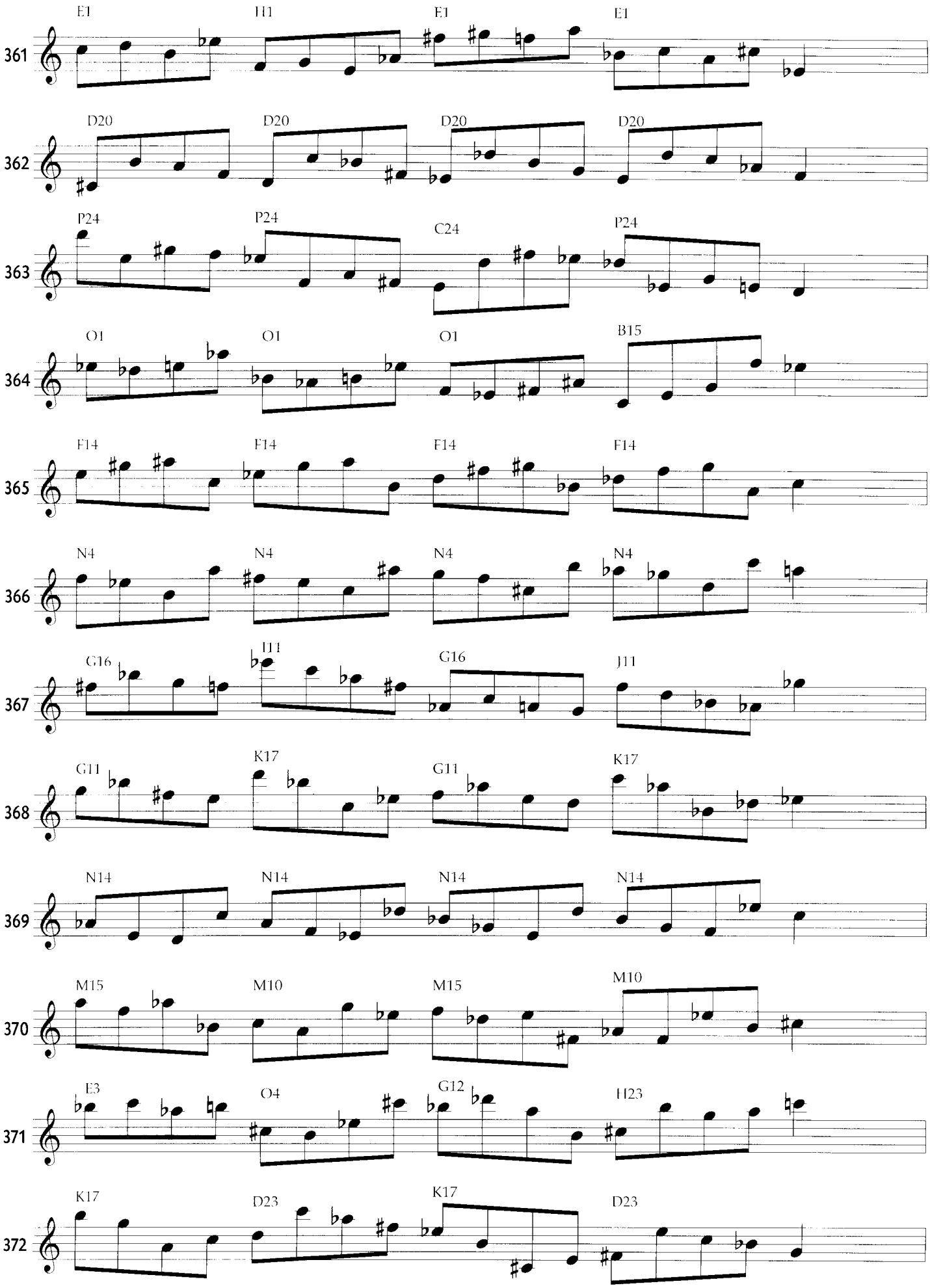
B12 K15 C7 L22

A/2 B/-3 C/3 D/-7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D20 D20 D20 D20
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P24 P24 C24 P24
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O1 O1 O1 B15
365
F14 F14 F14 F14
366
N4 N4 N4 N4
367
G16 I11 G16 J11
368
G11 K17 G11 K17
369
N14 N14 N14 N14
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M15 M10 M15 M10
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E3 O4 G12 H23
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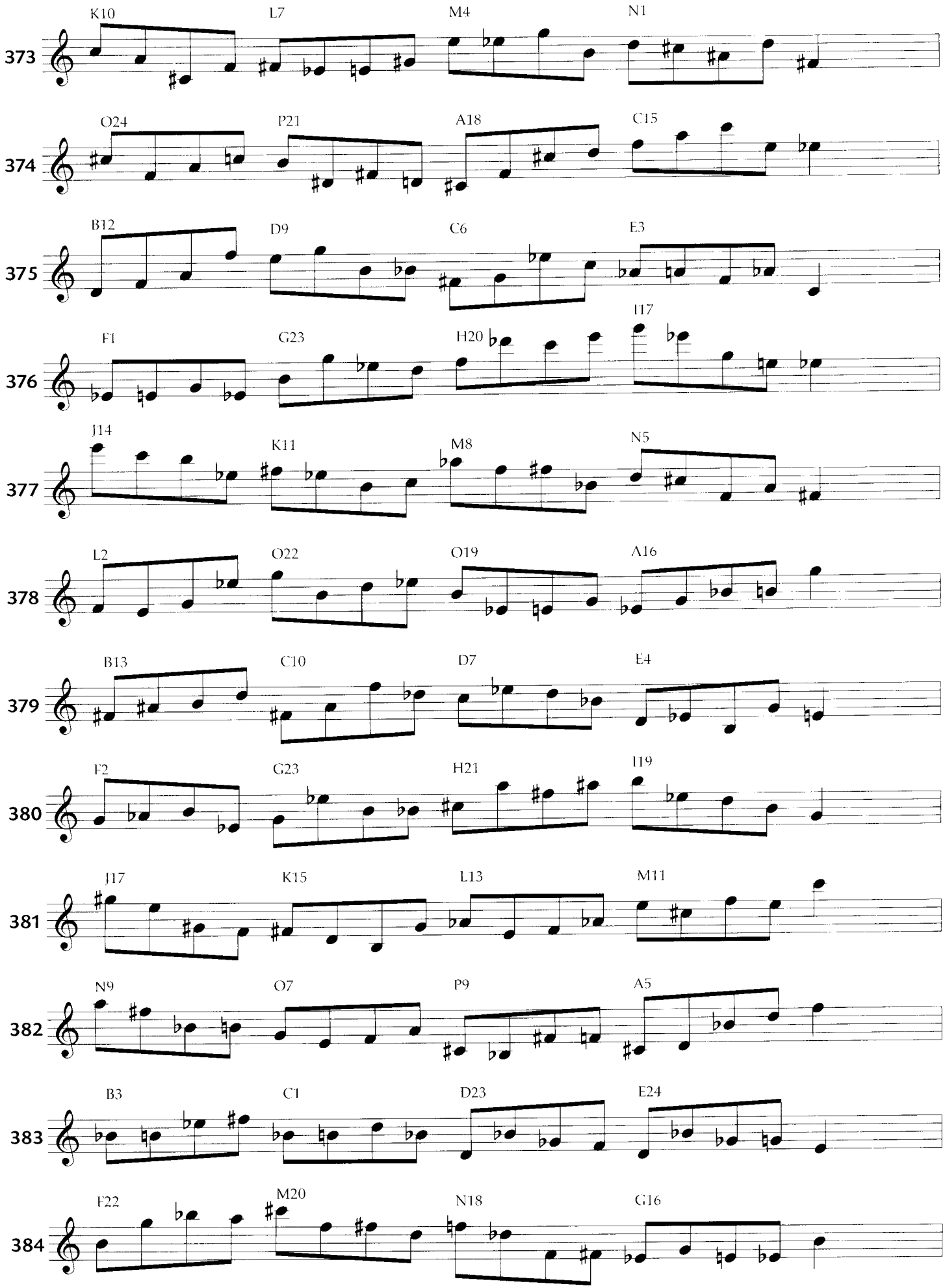
K17 D23 K17 D23

A/-2 B/-3 C/3 D/-6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M4
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B12
D9
C6
E3
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F1
G23
H20
I17
377
J14
K11
M8
N5
378
L2
O22
O19
A16
379
B13
C10
D7
E4
380
F2
G23
H21
I19
381
J17
K15
L13
M11
382
N9
O7
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D23
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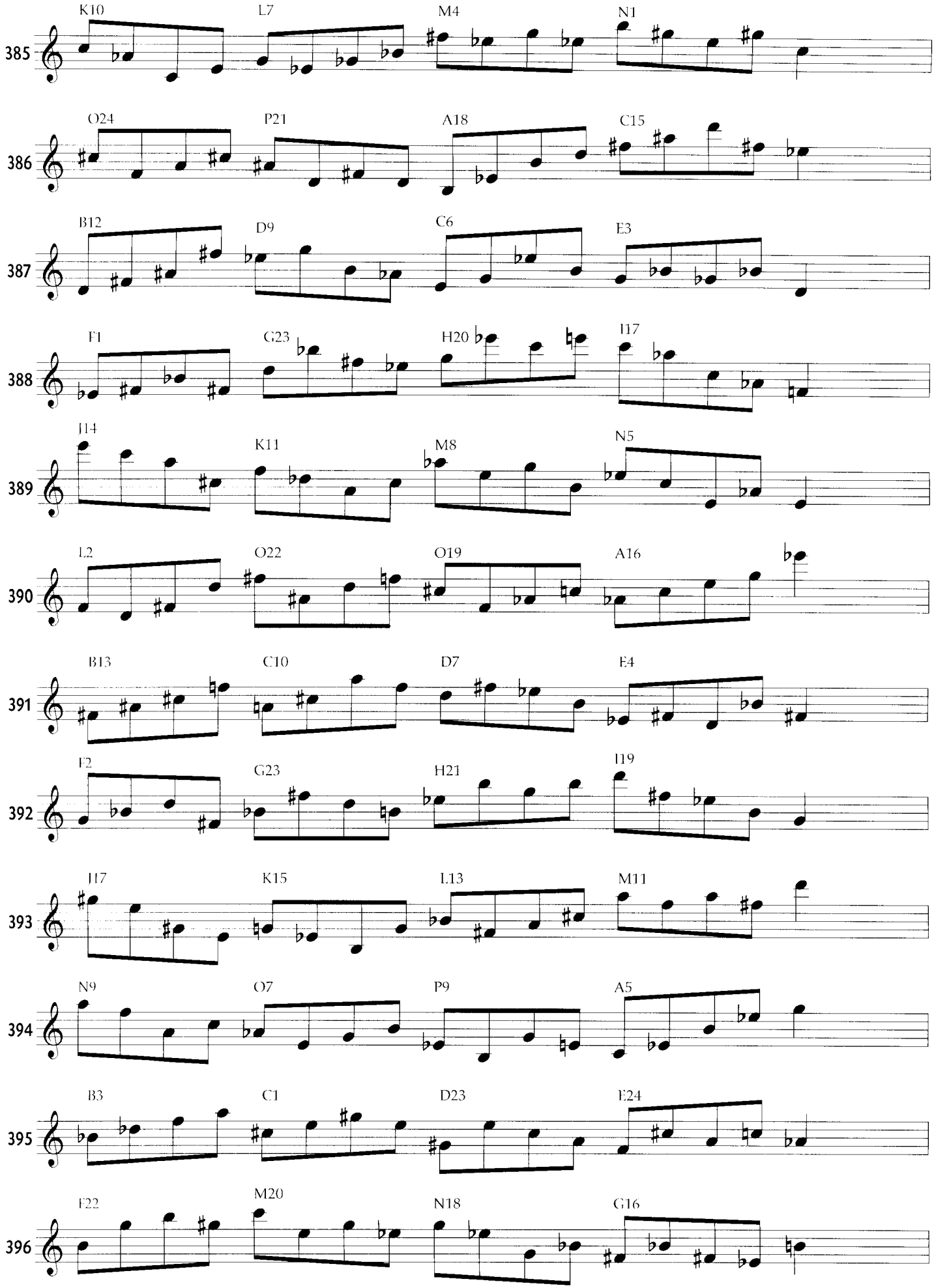
F22
M20
N18
G16

A/-3 B/3 C/3 D/-6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O24 P21 A18 C15
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B12 D9 C6 E3
387
F1 G23 H20 I17
388
J14 K11 M8 N5
389
L2 O22 O19 A16
390
B13 C10 D7 E4
391
F2 G23 H21 I19
392
J17 K15 L13 M11
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N9 O7 P9 A5
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B3 C1 D23 E24
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F22 M20 N18 G16
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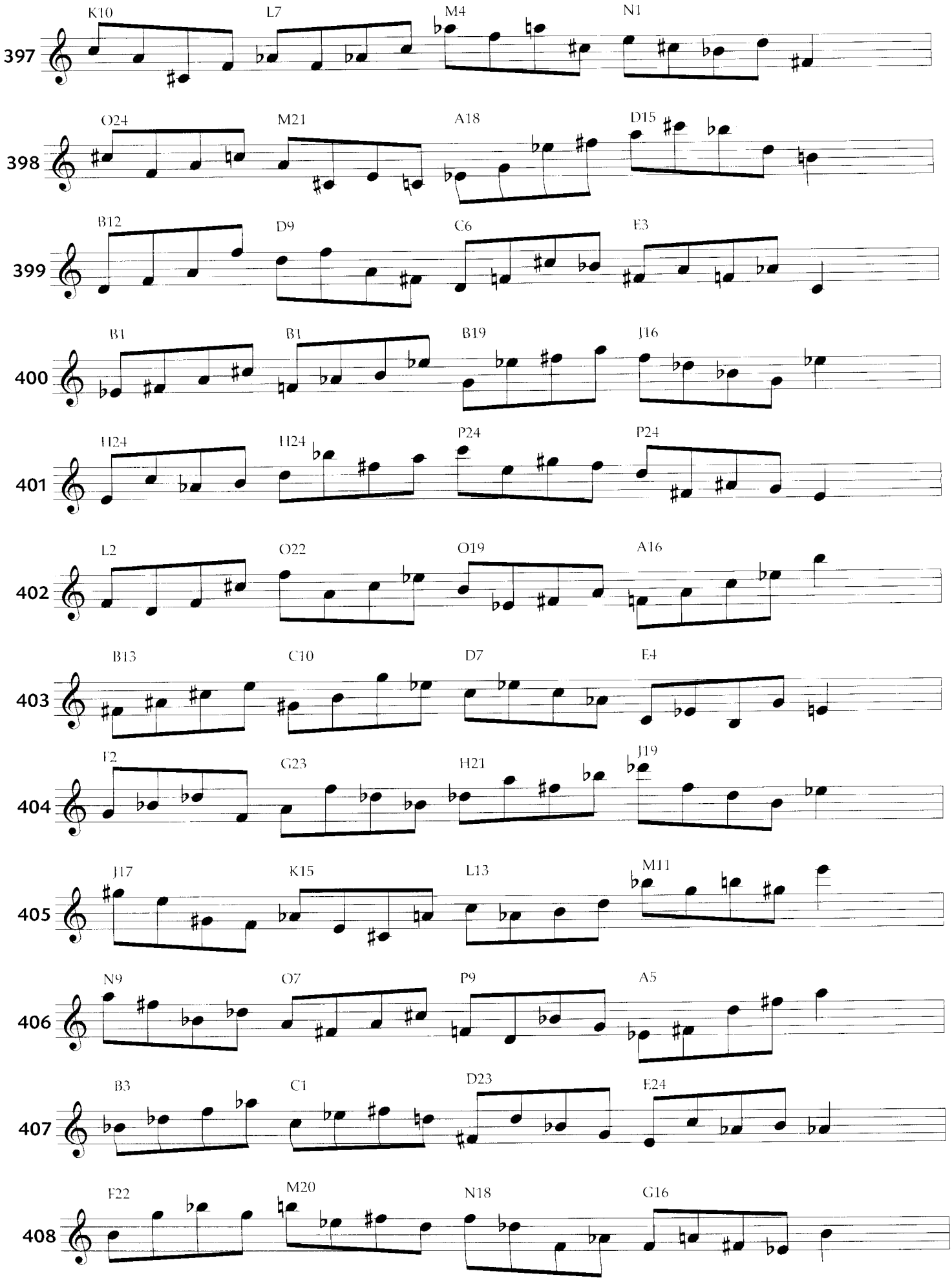
A/-3 B/-3 C/3 D/-6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K10 L7 M4 N1
398
O24 M21 A18 D15
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B12 D9 C6 E3
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B1 B1 B19 J16
401
H24 H24 P24 P24
402
L2 O22 O19 A16
403
B13 C10 D7 E4
404
F2 G23 H21 J19
405
J17 K15 L13 M11
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N9 O7 P9 A5
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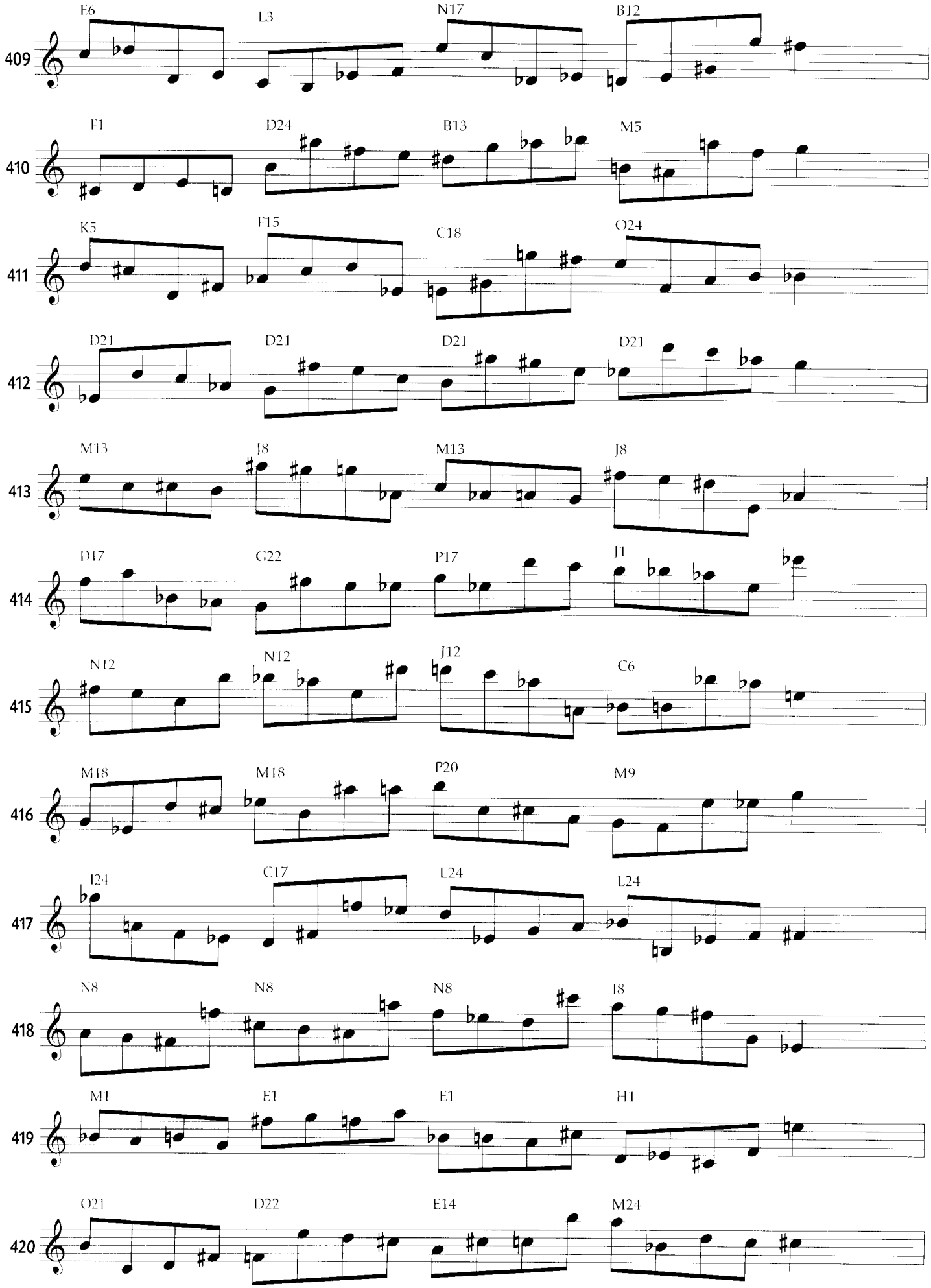
B3 C1 D23 E24
408
F22 M20 N18 G16

A/-2 B/2 C/3 D/7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F1
D24
B13
M5
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K5
F15
C18
O24
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D21
D21
D21
D21
413
M13
J8
M13
J8
414
D17
G22
P17
J1
415
N12
N12
J12
C6
416
M18
M18
P20
M9
417
I24
C17
L24
L24
418
N8
N8
N8
I8
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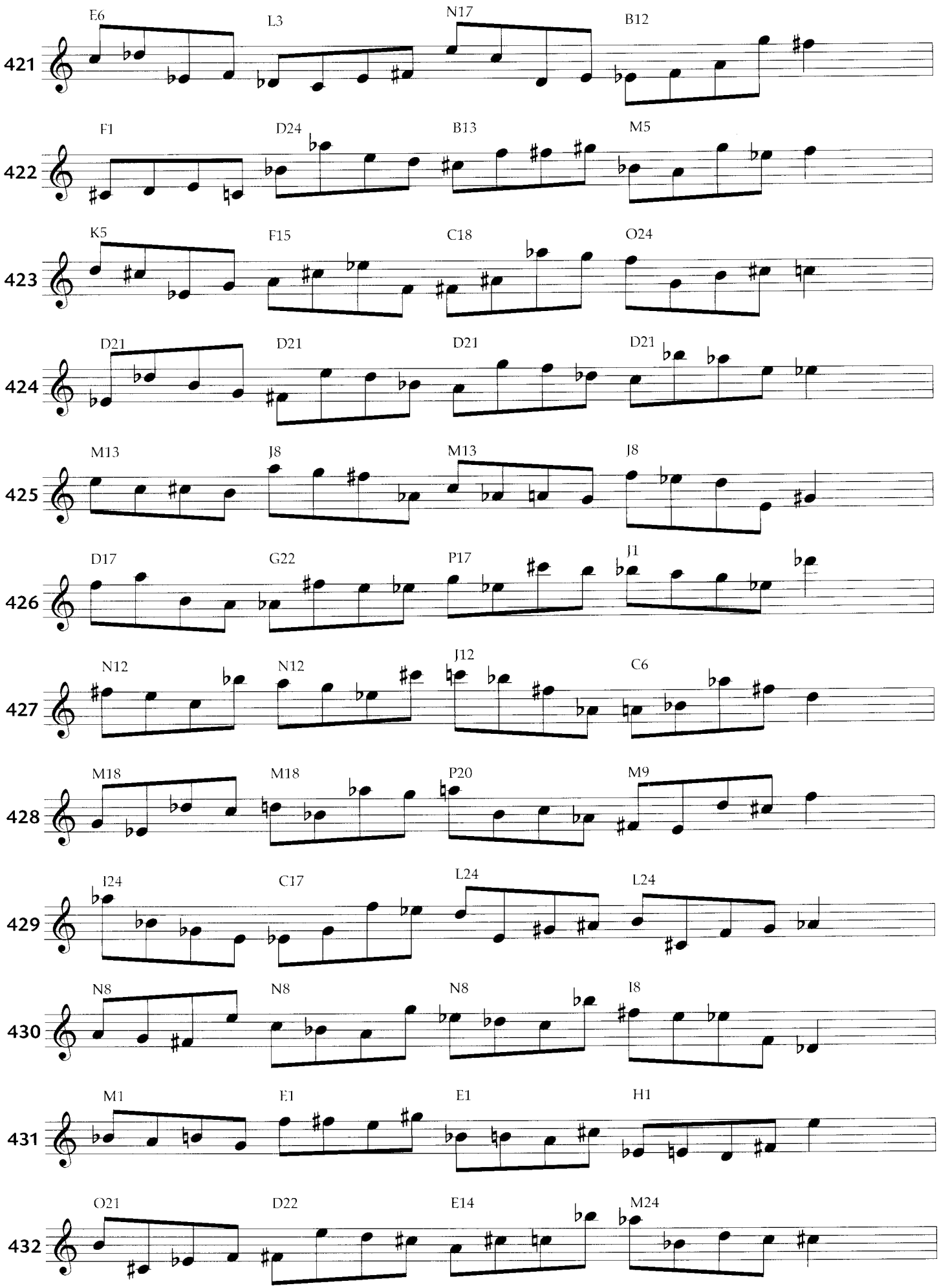
M1
E1
E1
H1
420
O21
D22
E14
M24

A/-2 B/2 C/3 D/-7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E6 L3 N17 B12
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F1 D24 B13 M5
423
K5 F15 C18 O24
424
D21 D21 D21 D21
425
M13 J8 M13 J8
426
D17 G22 P17 J1
427
N12 N12 J12 C6
428
M18 M18 P20 M9
429
I24 C17 L24 L24
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N8 N8 N8 I8
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M1 E1 E1 H1
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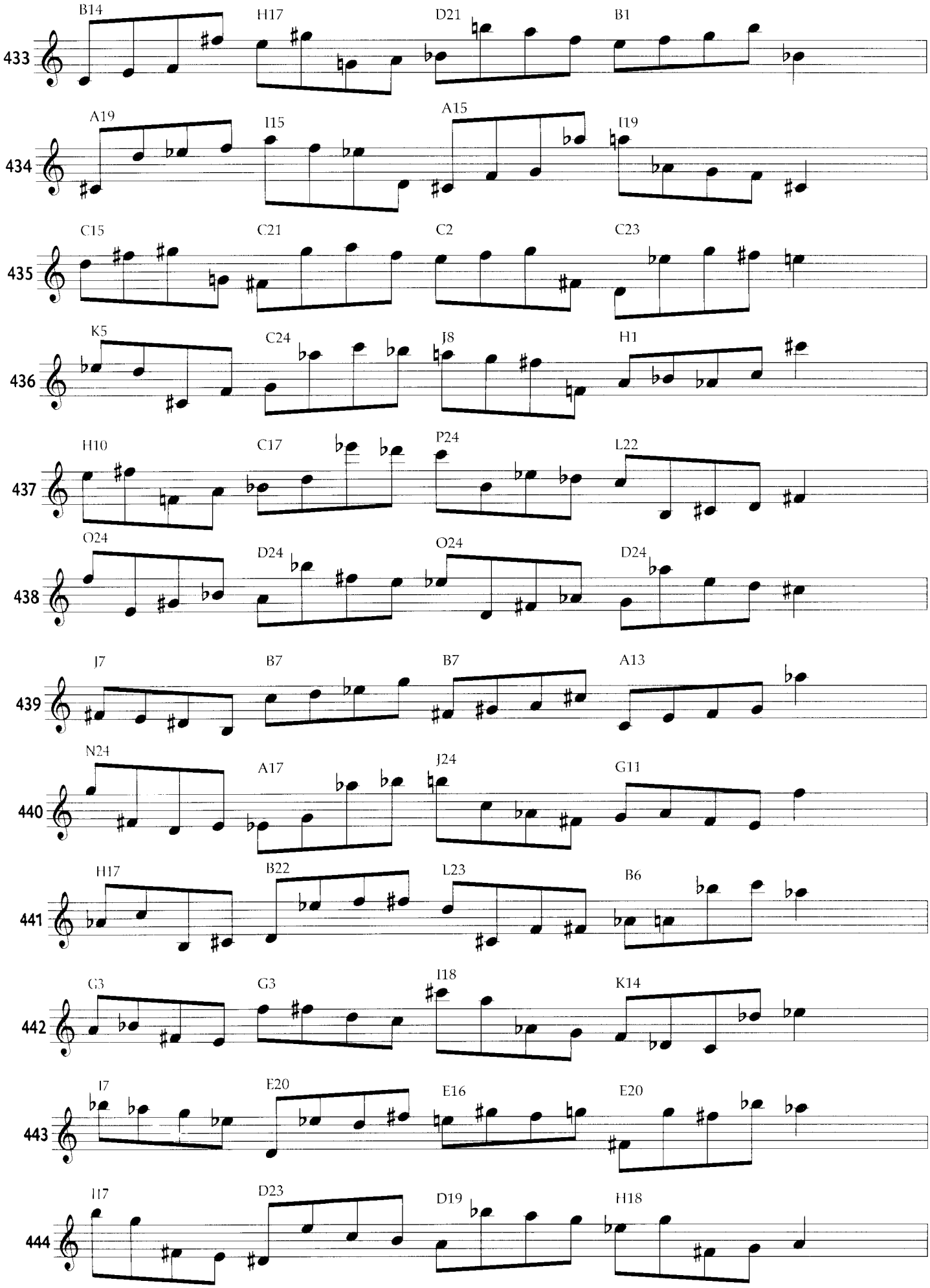
O21 D22 E14 M24

A/-2 B/2 C/3 D/-9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H17
D21
B1
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A19
I15
A15
I19
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C15
C21
C2
C23
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K5
C24
J8
H1
437
H10
C17
P24
L22
438
O24
D24
O24
D24
439
J7
B7
B7
A13
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N24
A17
J24
G11
441
H17
B22
L23
B6
442
G3
G3
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K14
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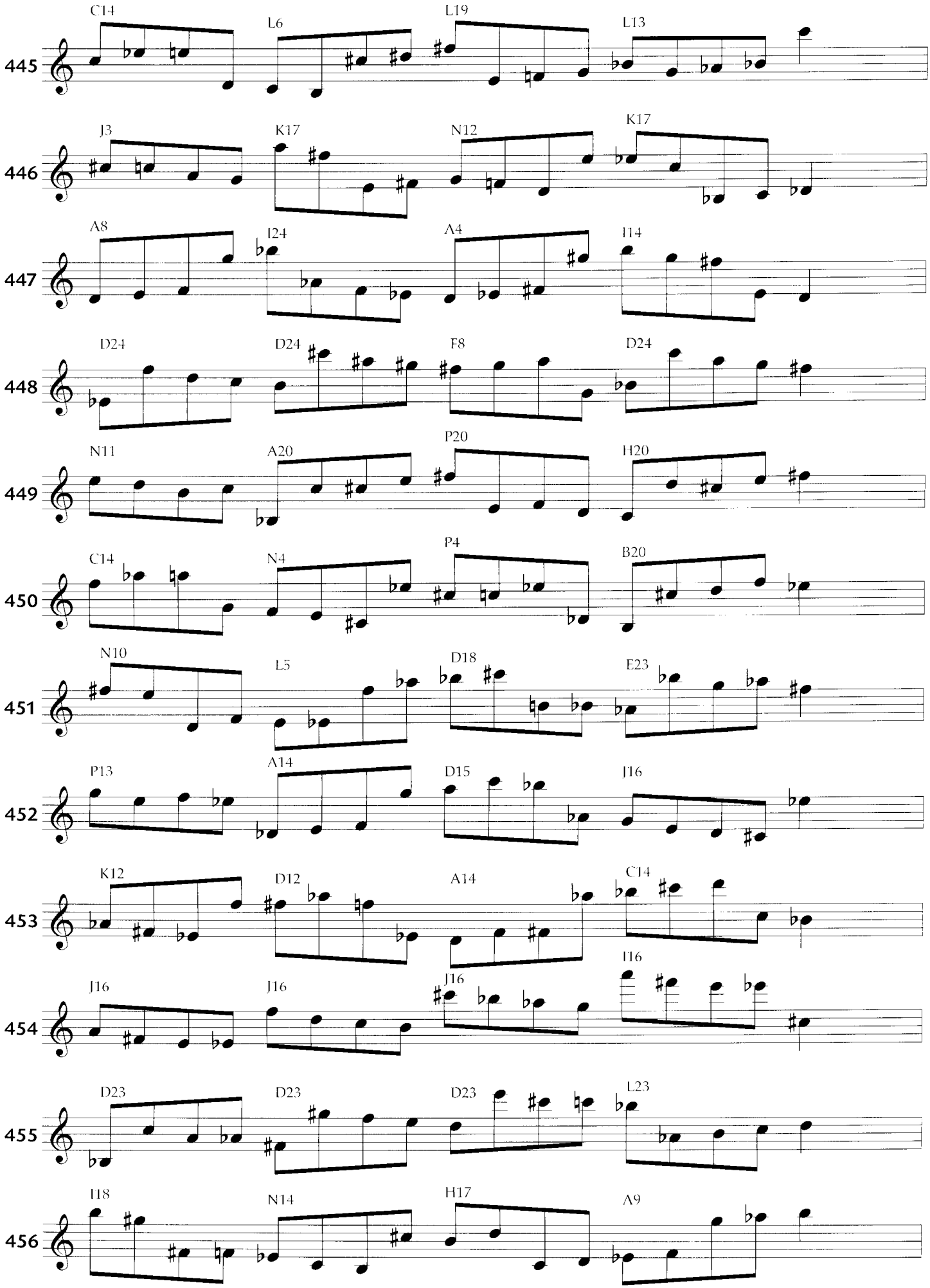
I7
E20
E16
E20
444
I17
D23
D19
H18

A/-2 B/2 C/-3 D/9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C14 L6 L19 L13
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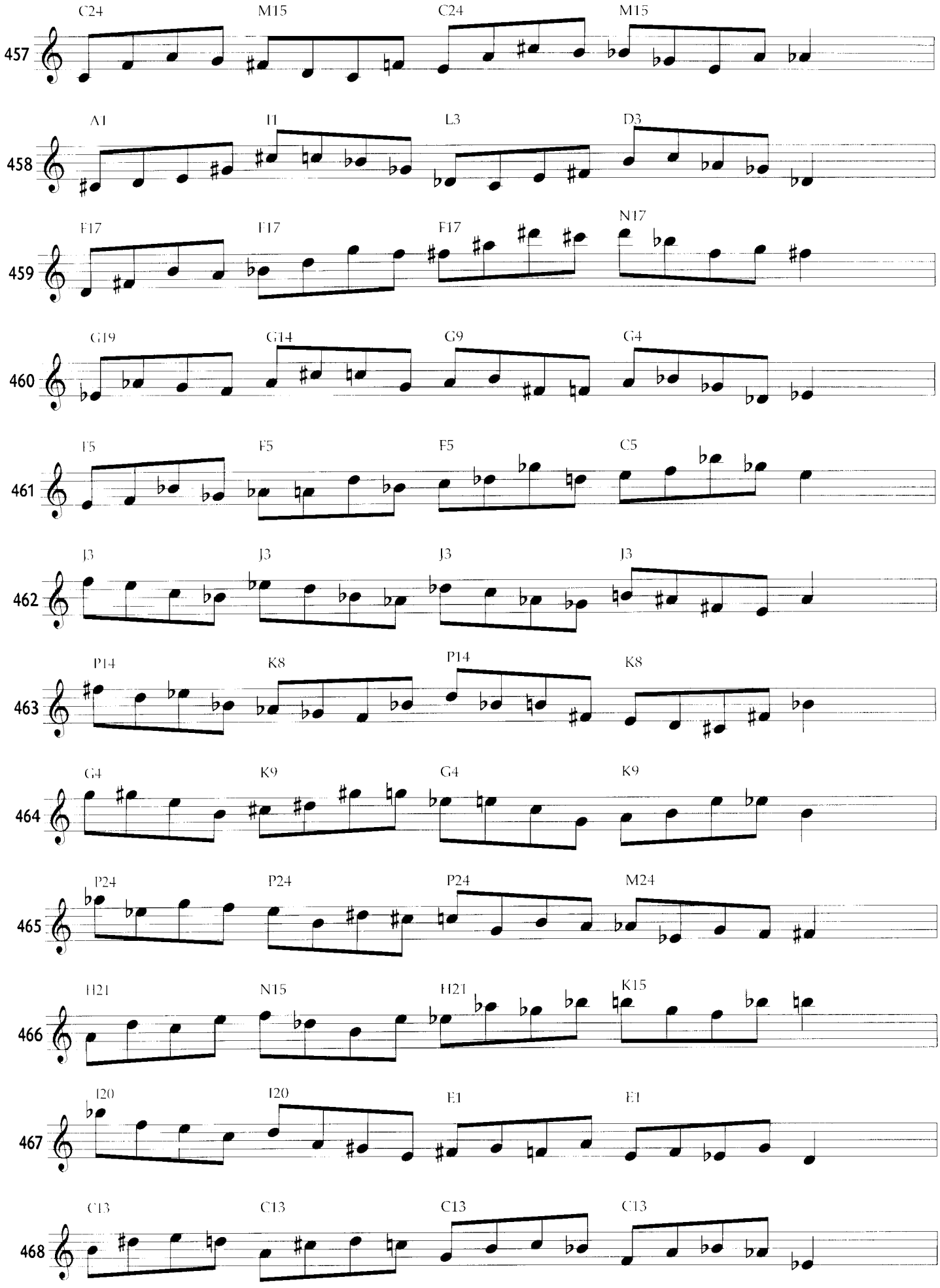
J3 K17 N12 K17
447
A8 I24 A4 I14
448
D24 D24 F8 D24
449
N11 A20 P20 H20
450
C14 N4 P4 B20
451
N10 L5 D18 E23
452
P13 A14 D15 J16
453
K12 D12 A14 C14
454
J16 J16 J16 I16
455
D23 D23 D23 L23
456
I18 N14 H17 A9

A/-2 B/2 C/3 D/4


C24 M15 C24 M15
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A1 I1 L3 D3
458
F17 F17 F17 N17
459
G19 G14 G9 G4
460
F5 F5 F5 C5
461
J3 J3 J3 J3
462
P14 K8 P14 K8
463
G4 K9 G4 K9
464
P24 P24 P24 M24
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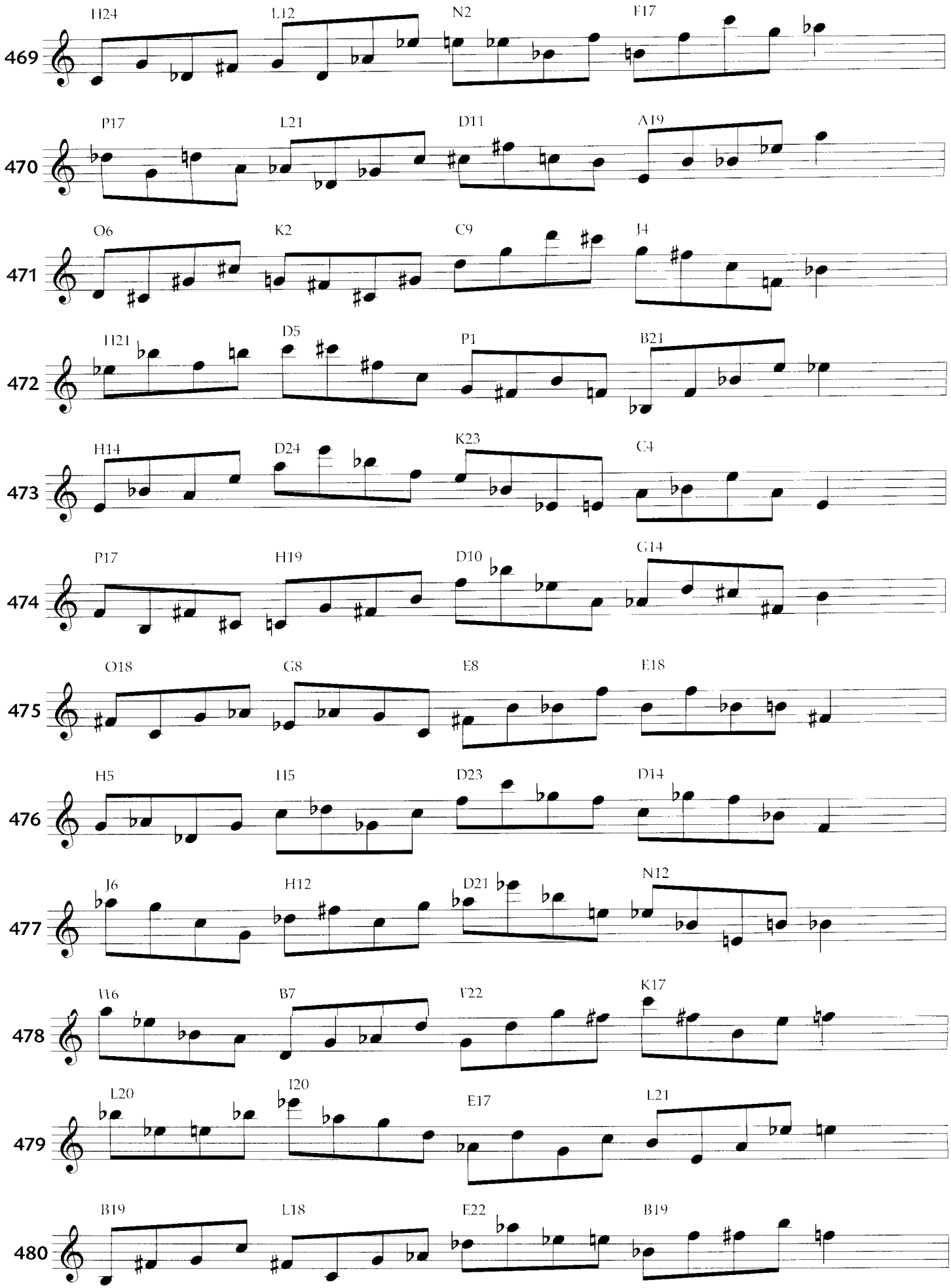
H21 N15 H21 K15
466
I20 I20 E1 E1
467
C13 C13 C13 C13
468

A/-2 B/4 C/-5 D/5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F17
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P17
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A19
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O6
K2
C9
J4
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D5
P1
B21
473
H14
D24
K23
C4
474
P17
H19
D10
G14
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O18
G8
E8
E18
476
H5
H5
D23
D14
477
J6
H12
D21
N12
478
U6
B7
V22
K17
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L20
I20
E17
L21
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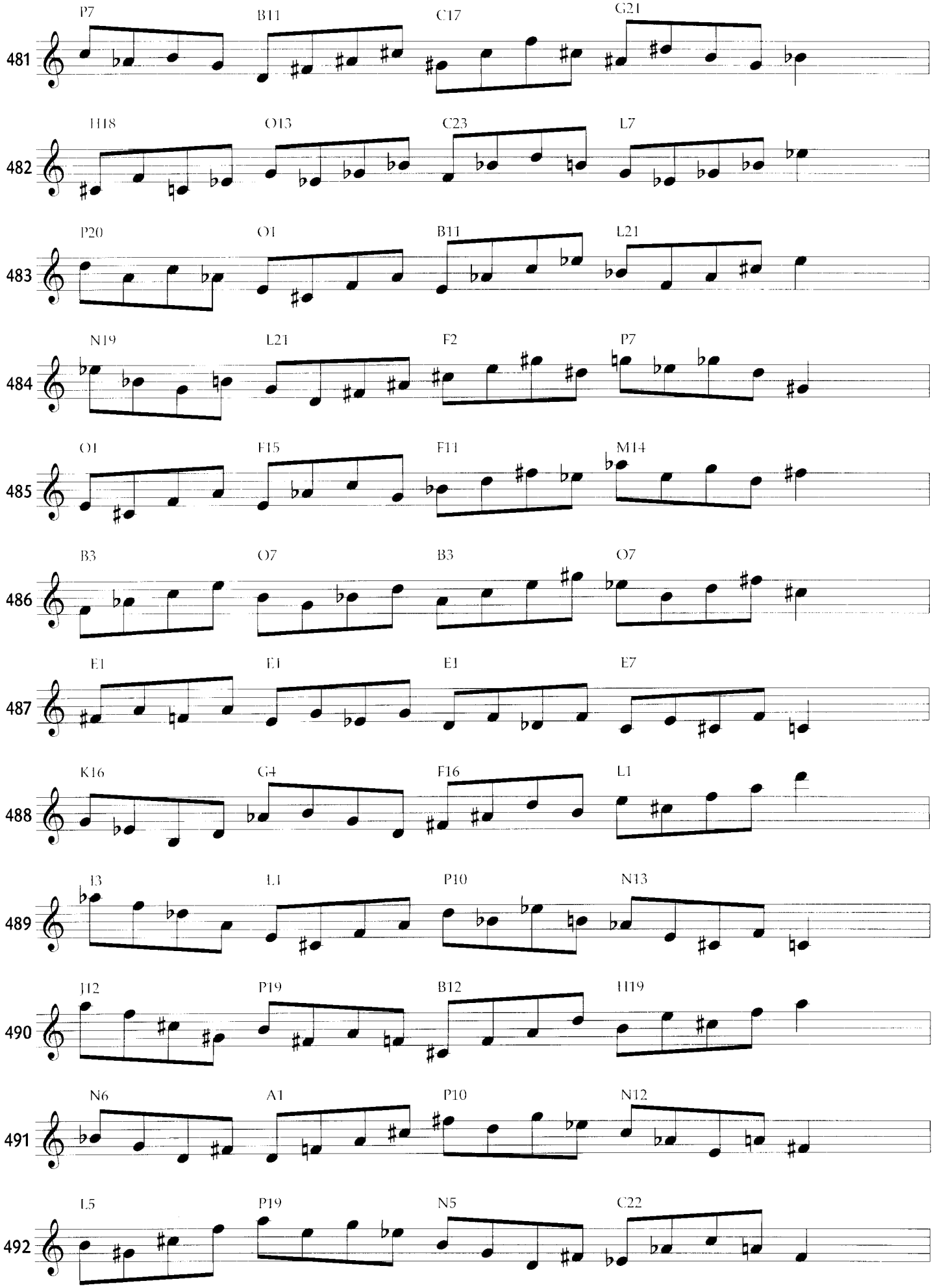
B19
L18
E22
B19

A/-3 B/3 C/3 D/4


481
P7 B11 C17 G21
482
H18 O13 C23 L7
483
P20 O1 B11 L21
484
N19 L21 F2 P7
485
O1 F15 F11 M14
486
B3 O7 B3 O7
487
E1 E1 E1 E7
488
K16 G4 F16 L1
489
I3 L1 P10 N13
490
J12 P19 B12 H19
491
N6 A1 P10 N12
492
L5 P19 N5 C22

# 3-Interval Melodies

**8 Note Directions**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **A** | ↑ | ↑ | ↑ | **E** | ↓ | ↓ | ↓ |
| **B** | ↑ | ↑ | ↓ | **F** | ↓ | ↓ | ↑ |
| **C** | ↑ | ↓ | ↓ | **G** | ↓ | ↑ | ↑ |
| **D** | ↑ | ↓ | ↑ | **H** | ↓ | ↑ | ↓ |

# Intervallic Permutations

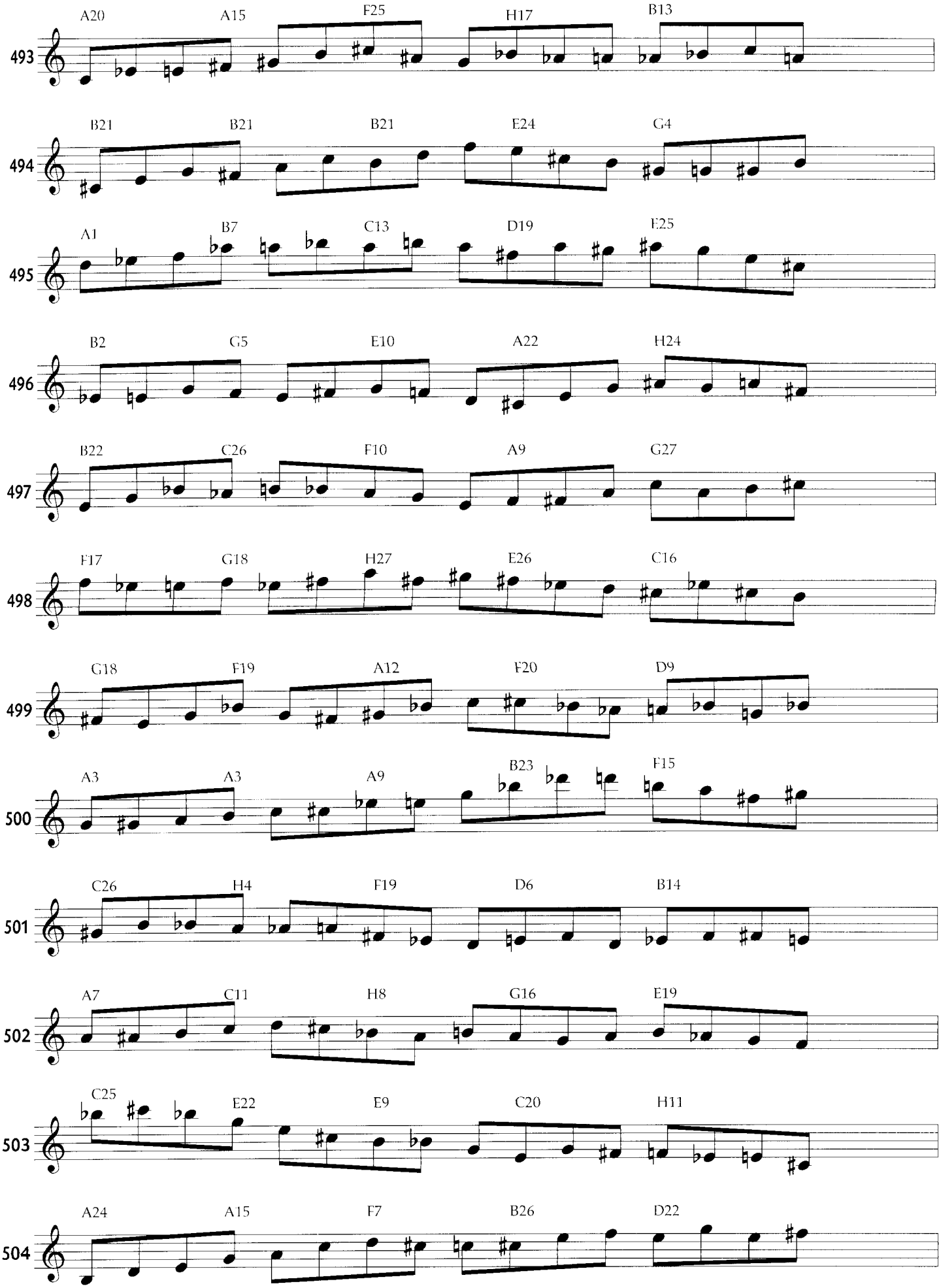
**27 Permutations**

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | A | B | C | 10 | B | C | A | 19 | C | A | B |
| 2 | A | C | B | 11 | B | A | C | 20 | C | B | A |
| 3 | A | A | B | 12 | B | B | A | 21 | C | C | A |
| 4 | A | A | C | 13 | B | B | C | 22 | C | C | B |
| 5 | A | B | A | 14 | B | A | B | 23 | C | A | C |
| 6 | A | C | A | 15 | B | C | B | 24 | C | B | C |
| 7 | A | A | A | 16 | B | B | B | 25 | C | C | C |
| 8 | A | B | B | 17 | B | A | A | 26 | C | A | A |
| 9 | A | C | C | 18 | B | C | C | 27 | C | B | B |

# Some 3-Interval Combinations

| | | |
|---|---|---|
| -2 | 2 | -3 |
| -2 | 3 | 5 |
| -2 | 4 | -5 |
| -2 | 2 | 5 |
| 2 | 4 | 5 |
| -2 | 3 | 6 |
| 2 | 3 | -5 |
| 2 | 3 | 5 |
| -3 | 3 | -6 |
| -3 | 3 | 5 |
| -2 | -5 | 5 |
| -2 | 2 | 3 |
| -2 | 2 | 4 |
| 2 | -3 | 3 |
| -3 | 3 | 4 |

A/-2 B/2 C/-3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A20 A15 F25 H17 B13
494
B21 B21 B21 E24 G4
495
A1 B7 C13 D19 E25
496
B2 G5 E10 A22 H24
497
B22 C26 F10 A9 G27
498
F17 G18 H27 E26 C16
499
G18 F19 A12 F20 D9
500
A3 A3 A9 B23 F15
501
C26 H4 F19 D6 B14
502
A7 C11 H8 G16 E19
503
C25 E22 E9 C20 H11
504
A24 A15 F7 B26 D22

A/-2 B/3 C/5

505 B1 H20 H2 G1 F1

506 F4 E4 C23 H21 B24

507 F21 A4 F12 E12 D11

508 F2 A13 E5 F18 G2

509 C23 D27 G11 B10 H1

510 A7 C27 A7 C27 C17

511 H19 G20 B13 G21 D10

512 B4 A4 B10 C24 G16

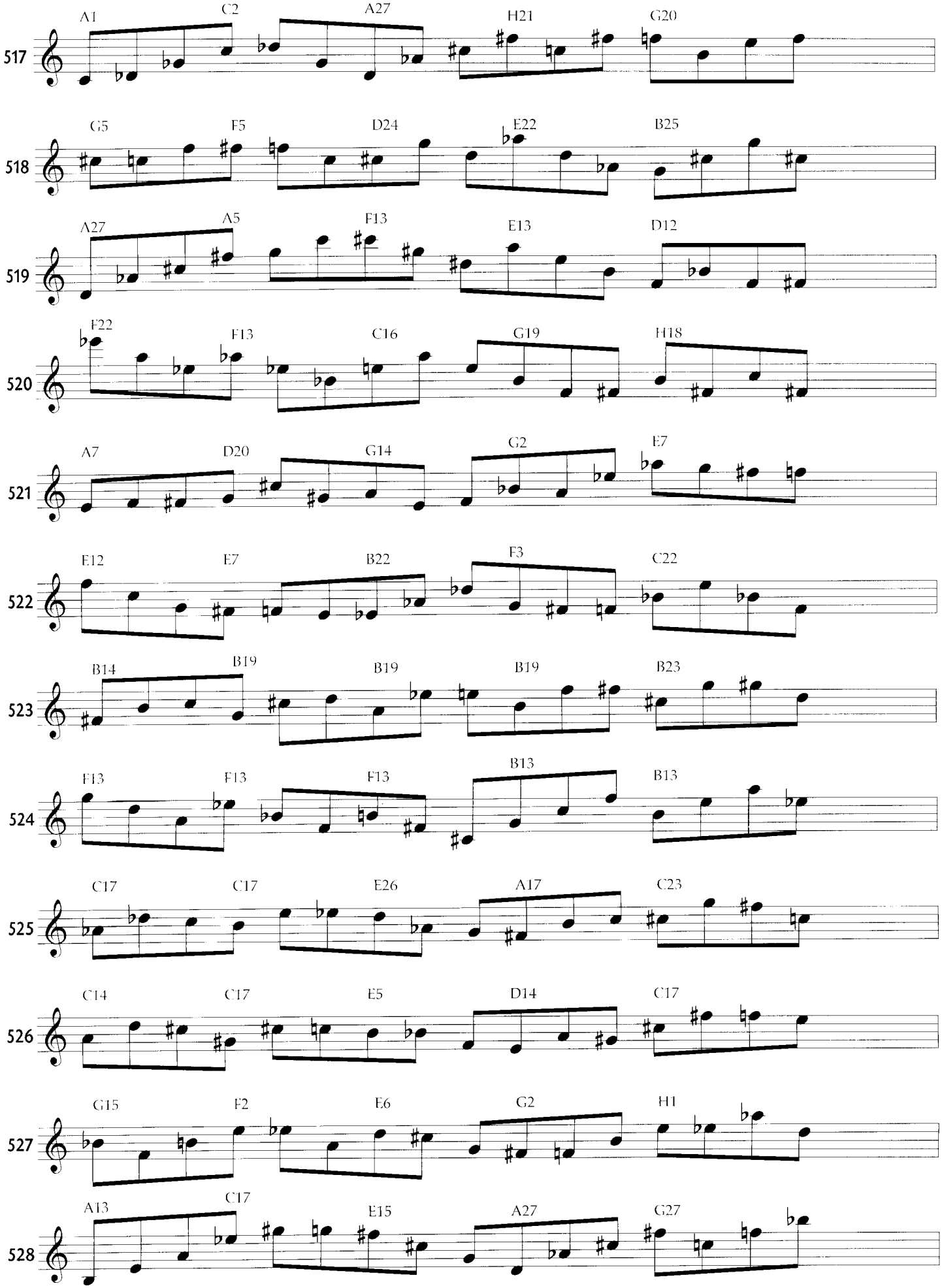
513 D27 A5 G20 E7 C15

514 B8 D12 A9 H17 F20

515 D26 F23 F10 D21 A12

516 B25 B16 G7 E26 F23

A/-2 B/4 C/-5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A1 C2 A27 H21 G20
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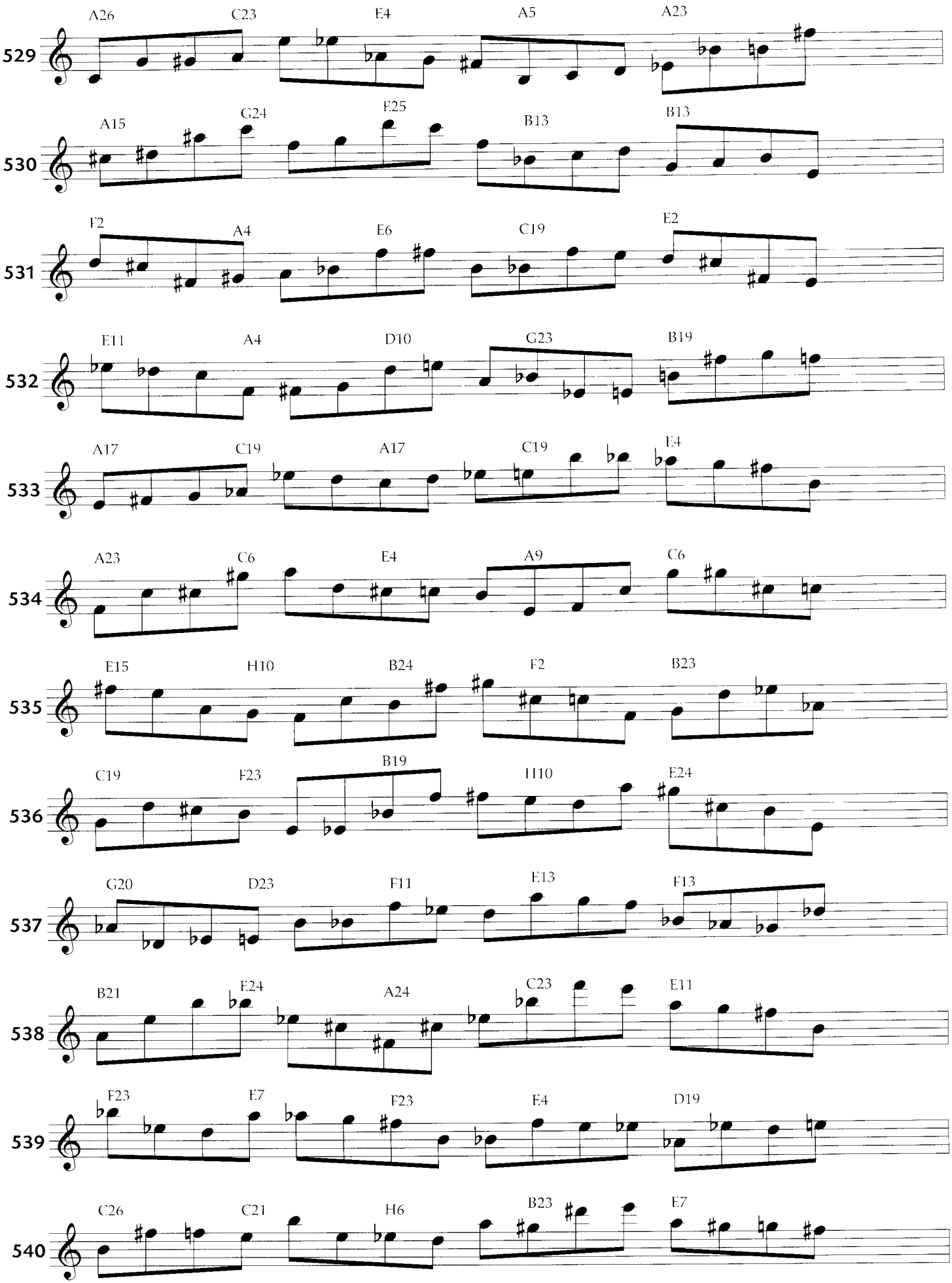
G5 F5 D24 E22 B25
519
A27 A5 F13 E13 D12
520
F22 F13 C16 G19 H18
521
A7 D20 G14 G2 E7
522
E12 E7 B22 F3 C22
523
B14 B19 B19 B19 B23
524
F13 F13 F13 B13 B13
525
C17 C17 E26 A17 C23
526
C14 C17 E5 D14 C17
527
G15 F2 E6 G2 H1
528
A13 C17 E15 A27 G27

A/-2 B/2 C/5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A26 C23 E4 A5 A23
530
A15 G24 E25 B13 B13
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F2 A4 E6 C19 E2
532
E11 A4 D10 G23 B19
533
A17 C19 A17 C19 E4
534
A23 C6 E4 A9 C6
535
E15 H10 B24 F2 B23
536
C19 F23 B19 H10 E24
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G20 D23 F11 E13 F13
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F23 E7 F23 E4 D19
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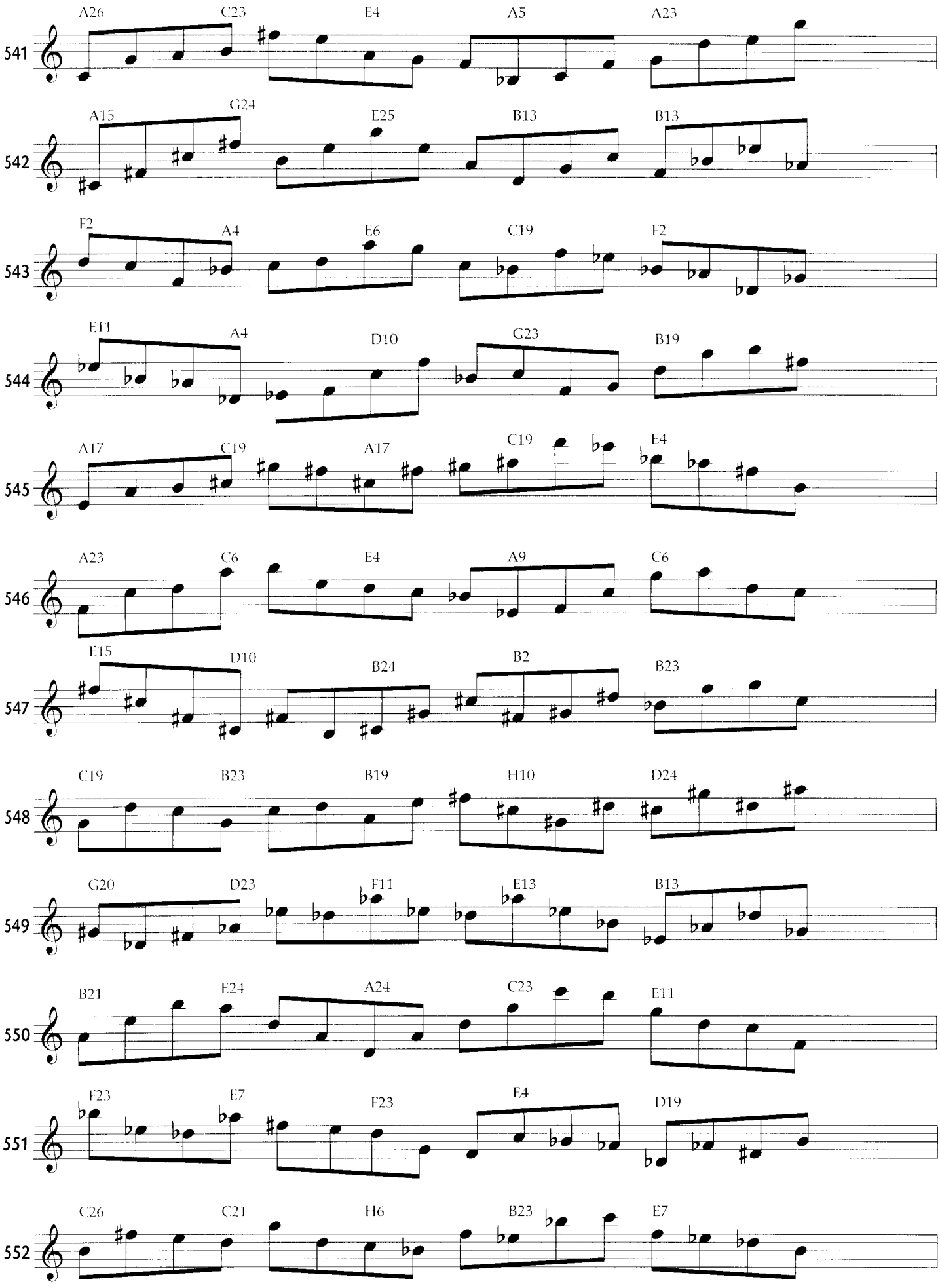
C26 C21 H6 B23 E7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A26 C23 E4 A5 A23
542
A15 G24 E25 B13 B13
543
F2 A4 E6 C19 F2
544
E11 A4 D10 G23 B19
545
A17 C19 A17 C19 E4
546
A23 C6 E4 A9 C6
547
E15 D10 B24 B2 B23
548
C19 B23 B19 H10 D24
549
G20 D23 F11 E13 B13
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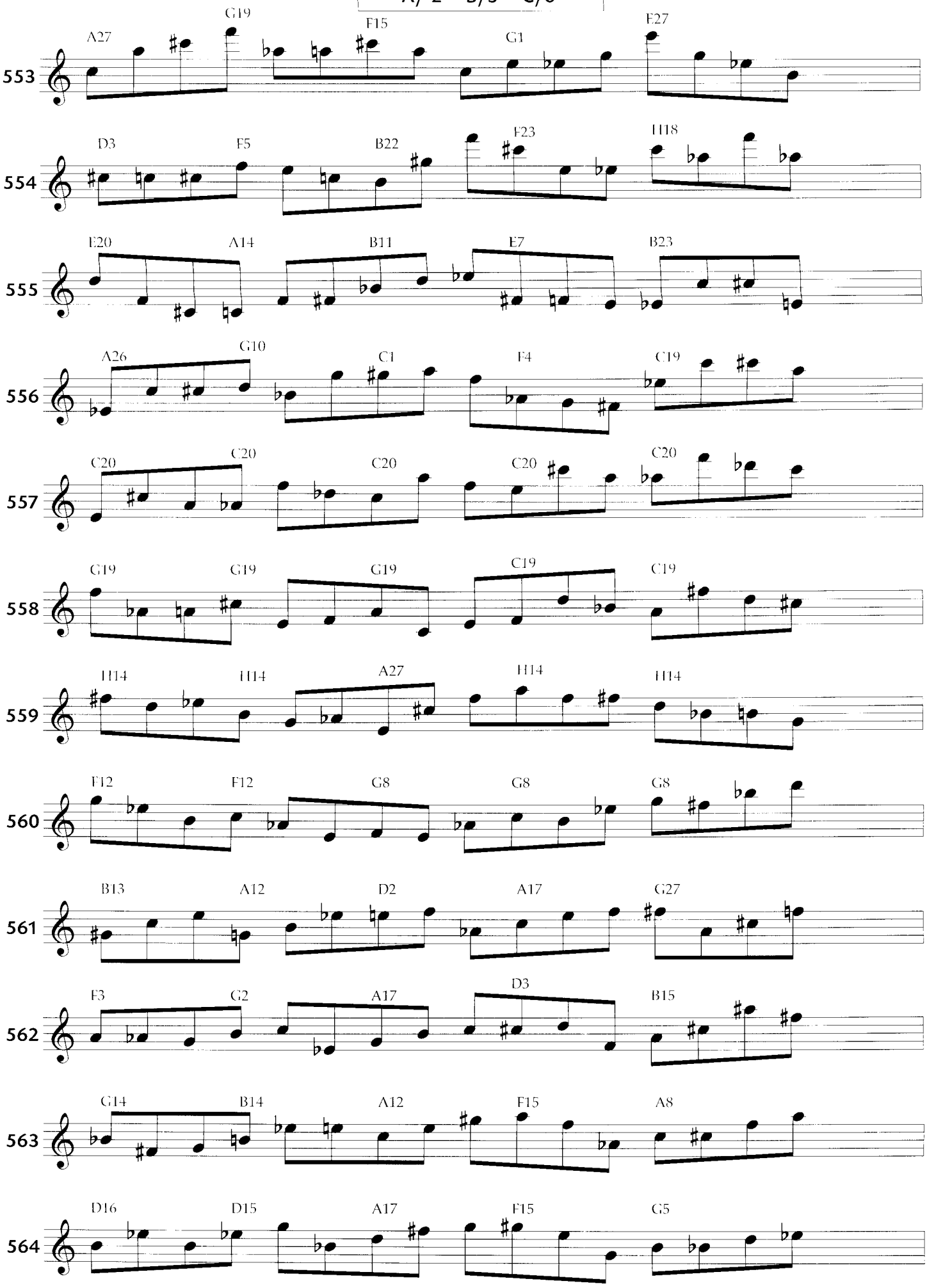
B21 E24 A24 C23 E11
551
F23 E7 F23 E4 D19
552
C26 C21 H6 B23 E7

A/-2 B/3 C/6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A27 G19 F15 G1 E27
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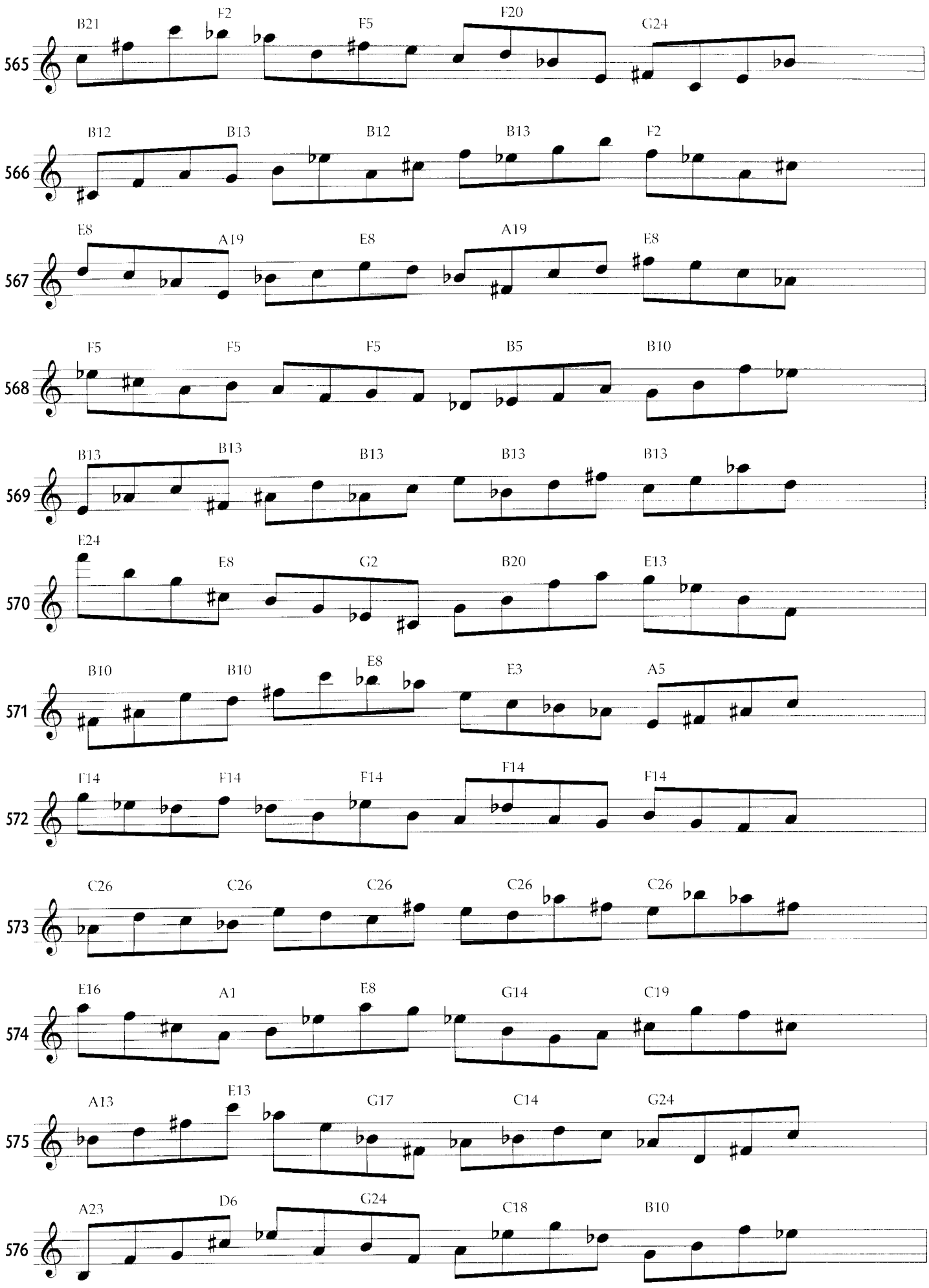
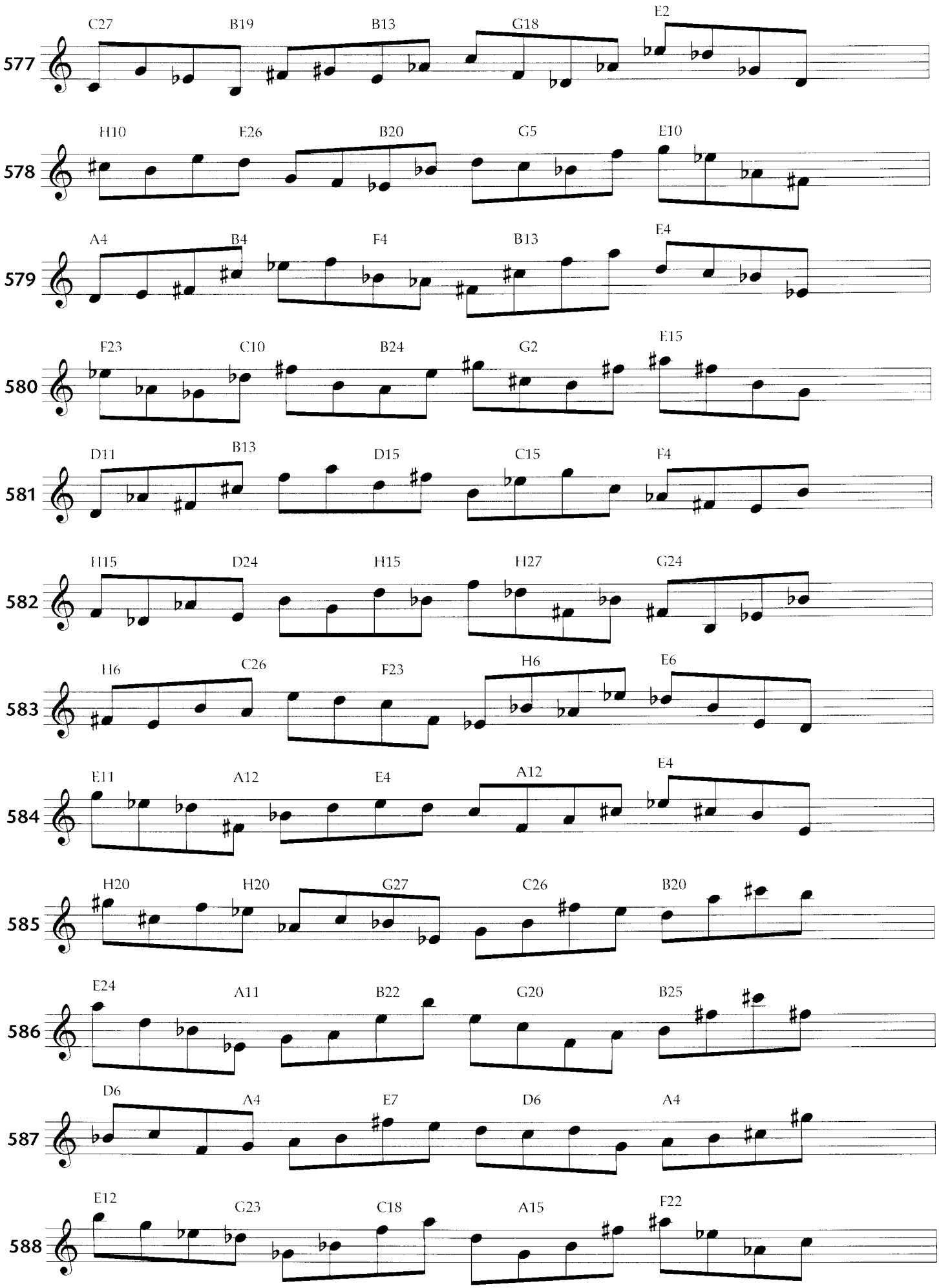
D3 F5 B22 F23 H18
555
E20 A14 B11 E7 B23
556
A26 G10 C1 F4 C19
557
C20 C20 C20 C20 C20
558
G19 G19 G19 C19 C19
559
H14 H14 A27 H14 H14
560
F12 F12 G8 G8 G8
561
B13 A12 D2 A17 G27
562
F3 G2 A17 D3 B15
563
G14 B14 A12 F15 A8
564
D16 D15 A17 F15 G5

Whole Tone

**A/2 B/3 C/-5**



A/2 B/3 C/5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C27 B19 B13 G18 E2
578
H10 E26 B20 G5 E10
579
A4 B4 F4 B13 E4
580
F23 C10 B24 G2 E15
581
D11 B13 D15 C15 F4
582
H15 D24 H15 H27 G24
583
H6 C26 F23 H6 E6
584
E11 A12 E4 A12 E4
585
H20 H20 G27 C26 B20
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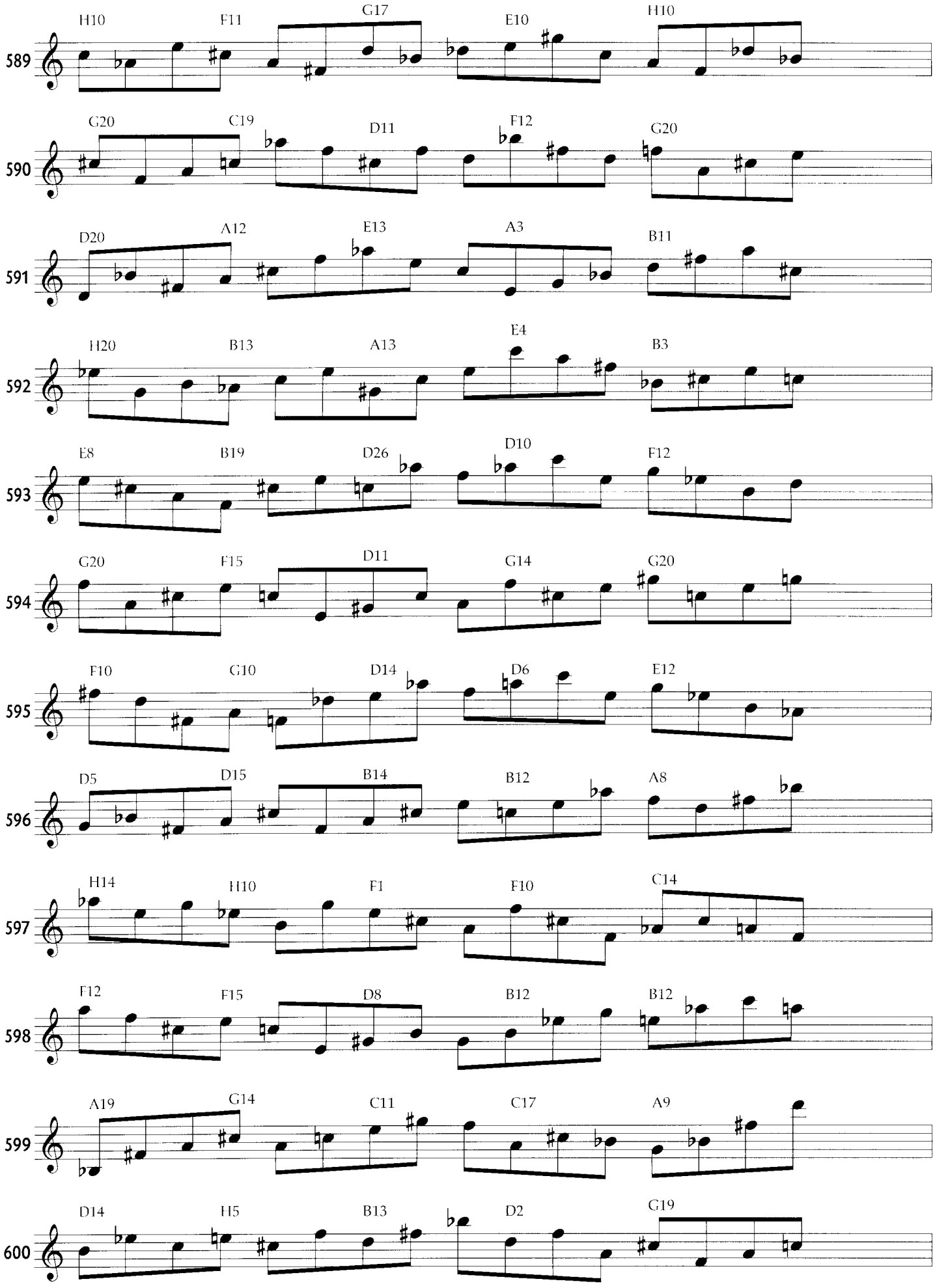
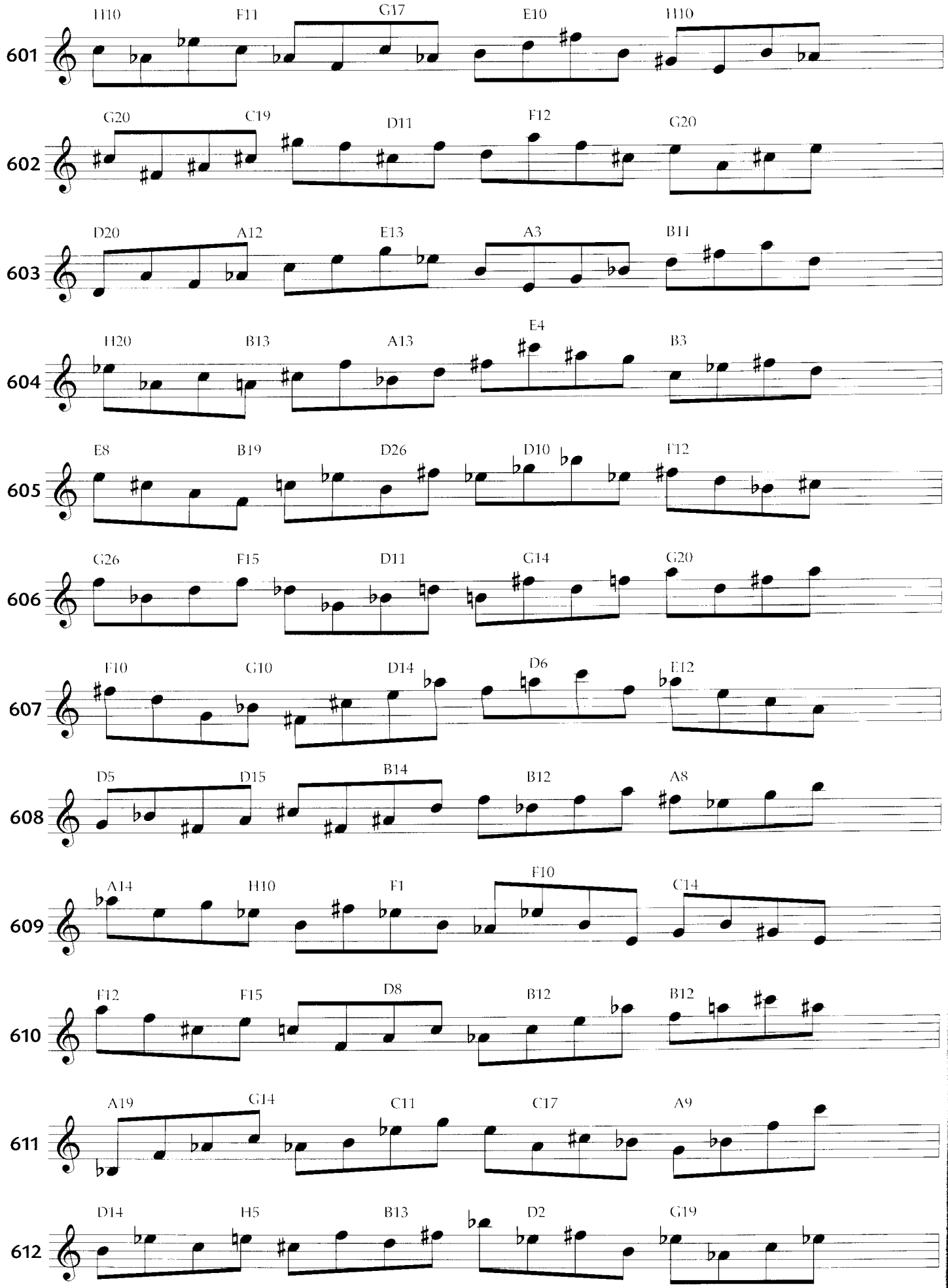
E24 A11 B22 G20 B25
587
D6 A4 E7 D6 A4
588
E12 G23 C18 A15 F22

A/-3 B/3 C/-6


589
H10 F11 G17 E10 H10
590
G20 C19 D11 F12 G20
591
D20 A12 E13 A3 B11
592
H20 B13 A13 E4 B3
593
E8 B19 D26 D10 F12
594
G20 F15 D11 G14 G20
595
F10 G10 D14 D6 E12
596
D5 D15 B14 B12 A8
597
H14 H10 F1 F10 C14
598
F12 F15 D8 B12 B12
599
A19 G14 C11 C17 A9
600
D14 H5 B13 D2 G19

A/-3 B/3 C/5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G20 C19 D11 F12 G20
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D20 A12 E13 A3 B11
604
H20 B13 A13 E4 B3
605
E8 B19 D26 D10 F12
606
G26 F15 D11 G14 G20
607
F10 G10 D14 D6 E12
608
D5 D15 B14 B12 A8
609
A14 H10 F1 F10 C14
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F12 F15 D8 B12 B12
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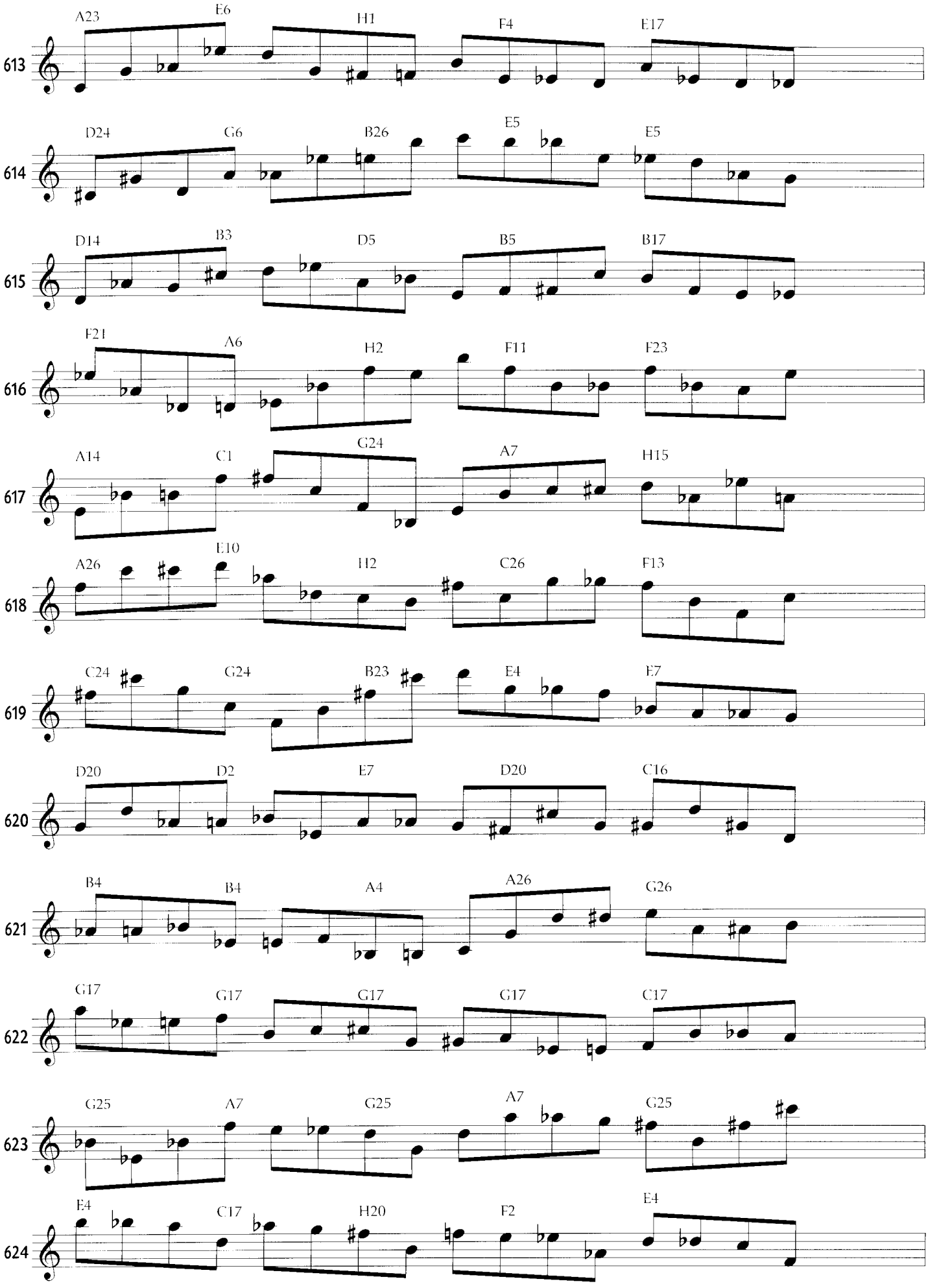
A19 G14 C11 C17 A9
612
D14 H5 B13 D2 G19

A/-2 B/-5 C/5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A23 E6 H1 F4 E17
614
D24 G6 B26 E5 E5
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D14 B3 D5 B5 B17
616
F21 A6 H2 F11 F23
617
A14 C1 G24 A7 H15
618
A26 E10 H2 C26 F13
619
C24 G24 B23 E4 E7
620
D20 D2 E7 D20 C16
621
B4 B4 A4 A26 G26
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G17 G17 G17 G17 C17
623
G25 A7 G25 A7 G25
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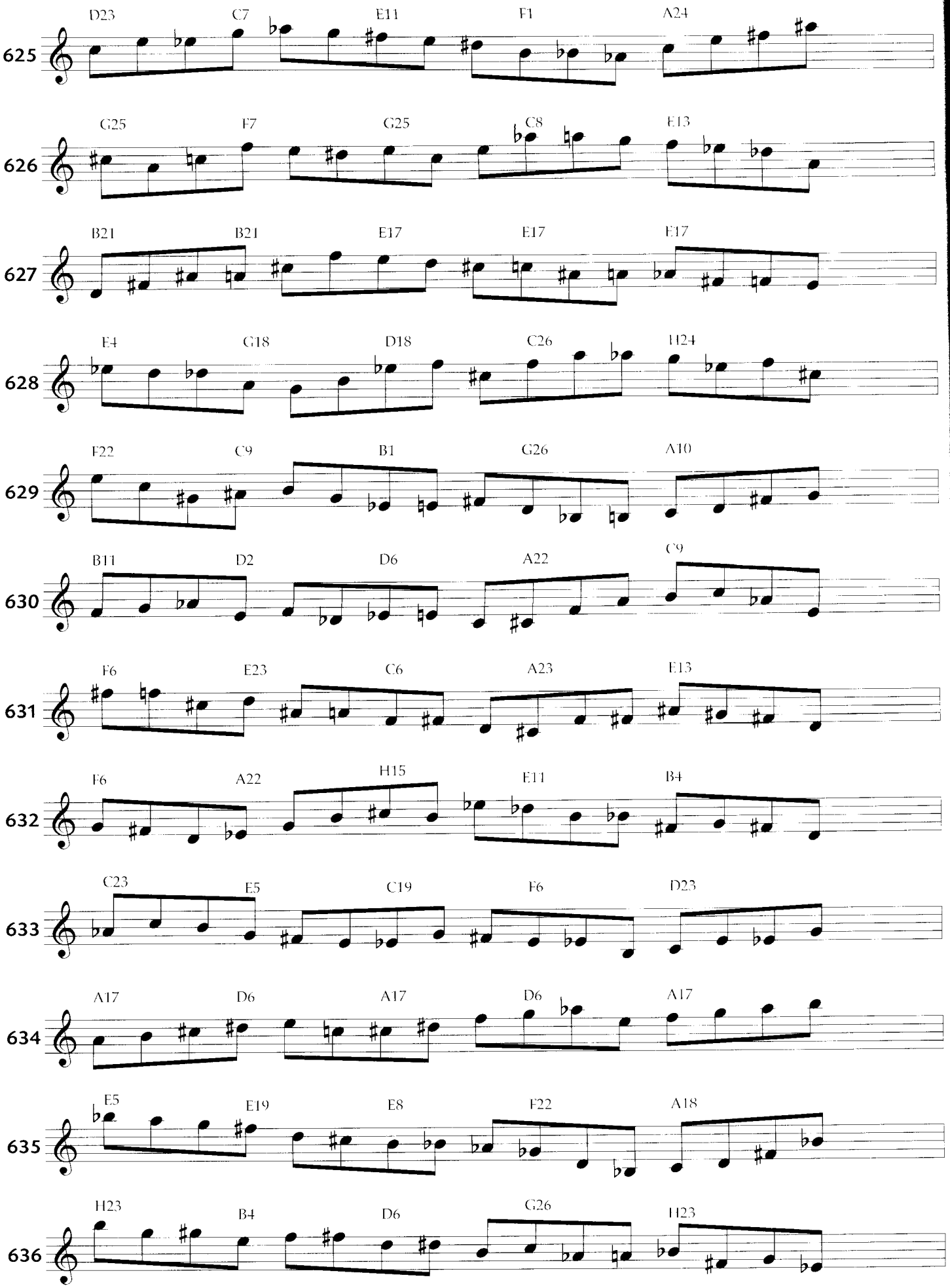
E4 C17 H20 F2 E4

A/-2 B/2 C/3


625
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G25 F7 G25 C8 E13
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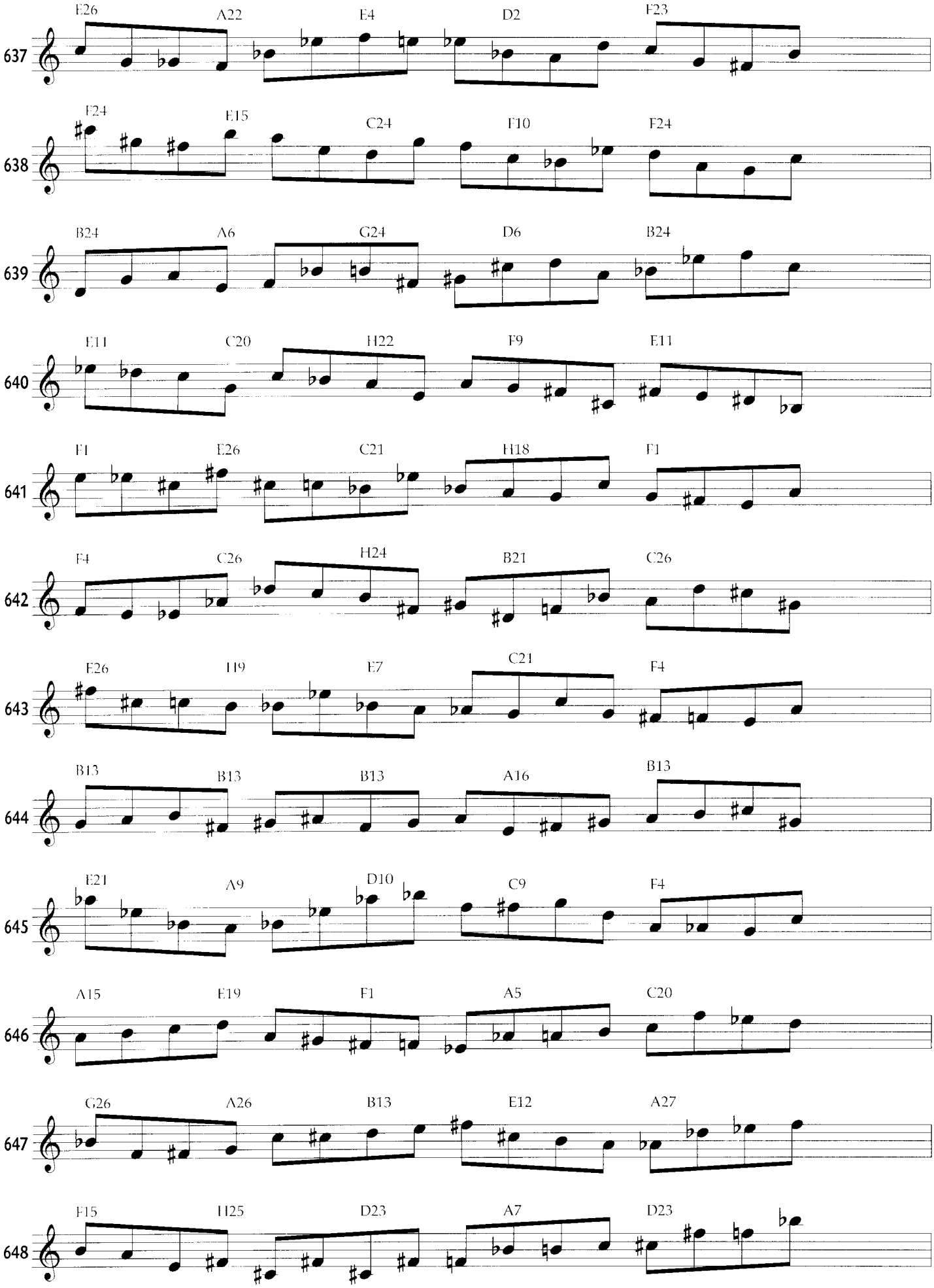
B21 B21 E17 E17 E17
628
E4 G18 D18 C26 H24
629
F22 C9 B1 G26 A10
630
B11 D2 D6 A22 C9
631
F6 E23 C6 A23 E13
632
F6 A22 H15 E11 B4
633
C23 E5 C19 F6 D23
634
A17 D6 A17 D6 A17
635
E5 E19 E8 F22 A18
636
H23 B4 D6 G26 H23

A/-2 B/2 C/4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E24 E15 C24 F10 F24
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B24 A6 G24 D6 B24
640
E11 C20 H22 F9 E11
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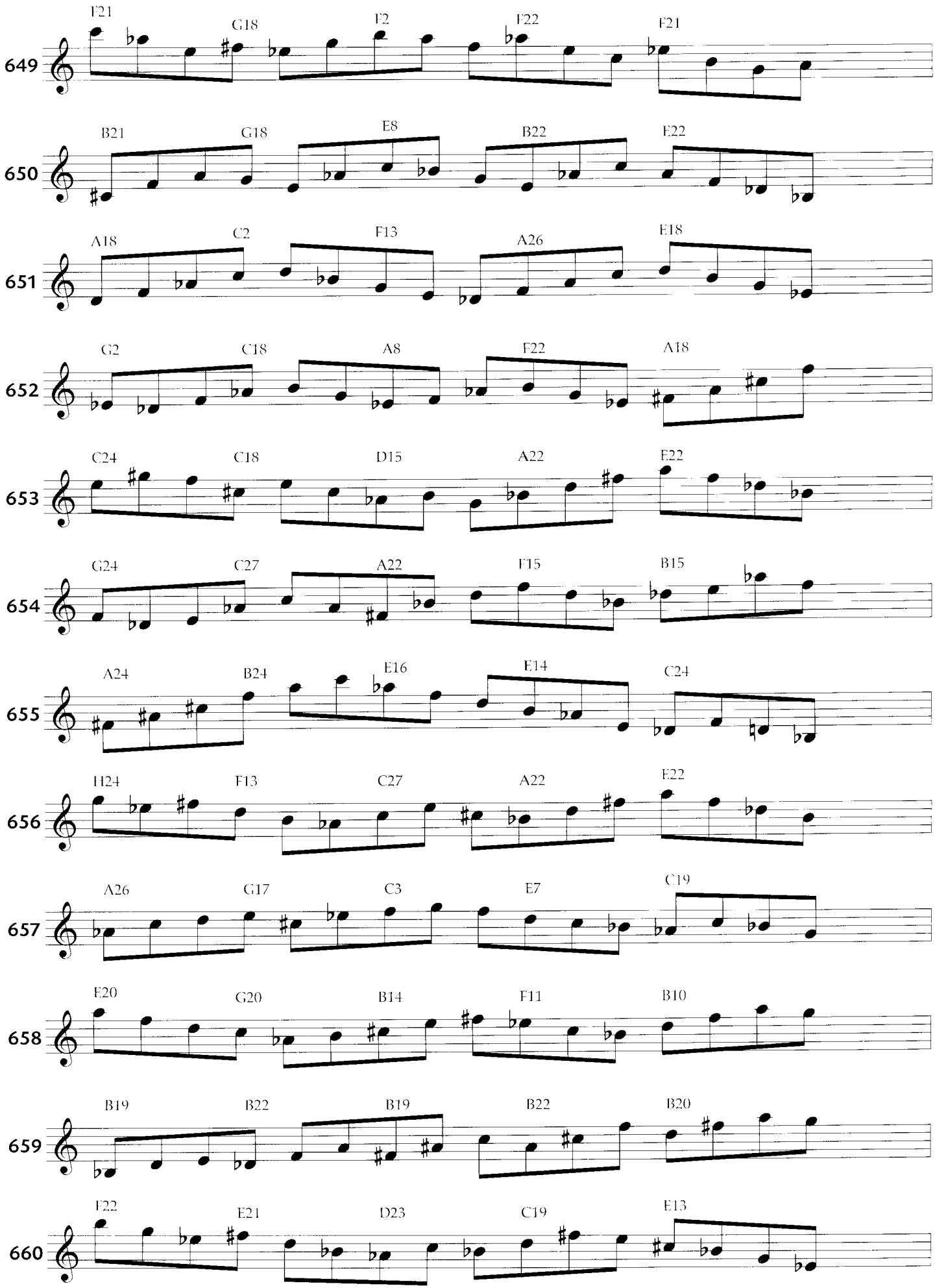
F1 E26 C21 H18 F1
642
F4 C26 H24 B21 C26
643
E26 H9 E7 C21 F4
644
B13 B13 B13 A16 B13
645
E21 A9 D10 C9 F4
646
A15 E19 F1 A5 C20
647
G26 A26 B13 E12 A27
648
F15 H25 D23 A7 D23

A/2 B/-3 C/3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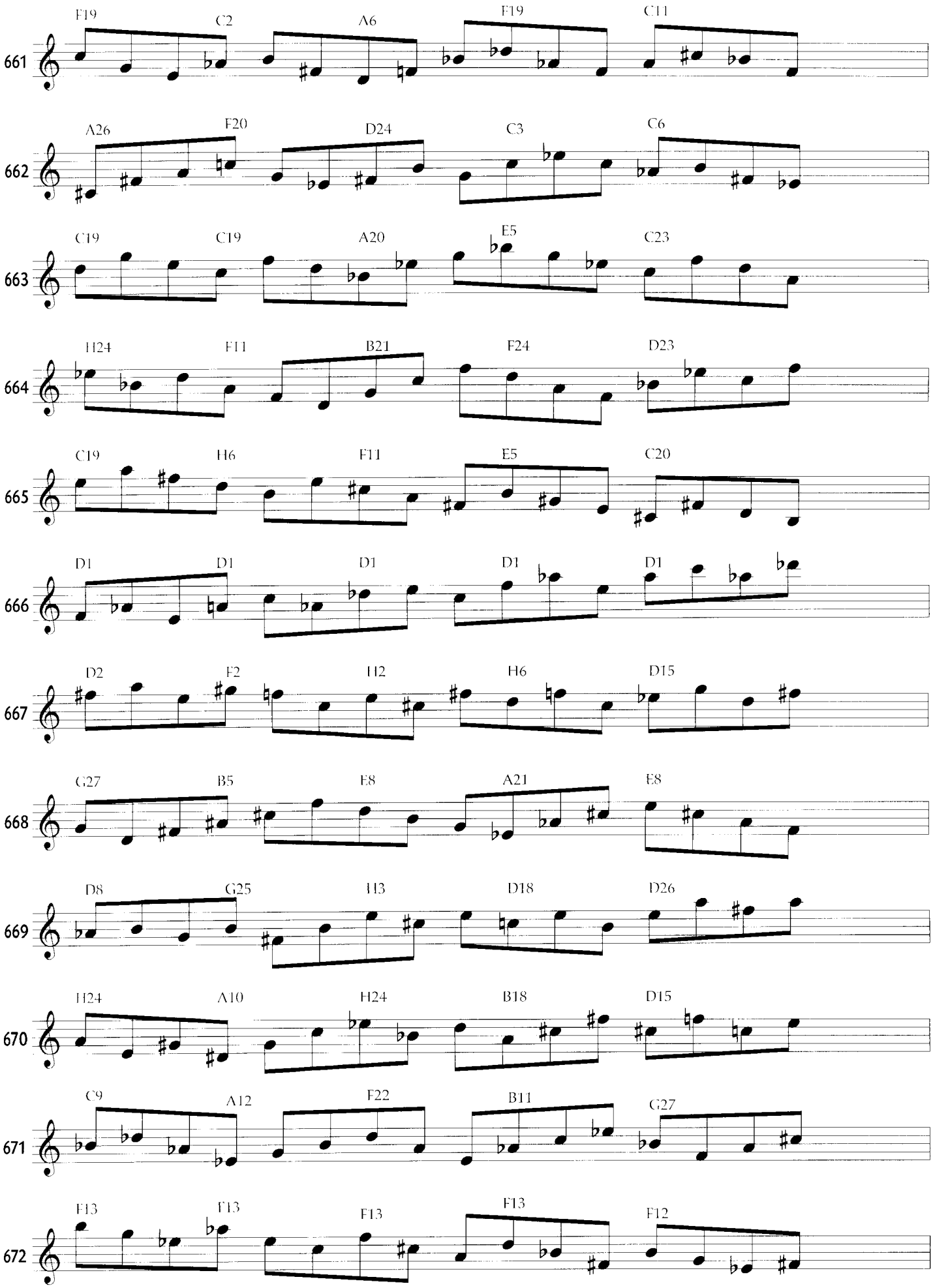
F21 G18 F2 F22 F21
650
B21 G18 E8 B22 E22
651
A18 C2 F13 A26 E18
652
G2 C18 A8 F22 A18
653
C24 C18 D15 A22 E22
654
G24 C27 A22 F15 B15
655
A24 B24 E16 E14 C24
656
H24 F13 C27 A22 E22
657
A26 G17 C3 E7 C19
658
E20 G20 B14 F11 B10
659
B19 B22 B19 B22 B20
660
F22 E21 D23 C19 E13

A/-3 B/3 C/4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F19 C2 A6 F19 C11
662
A26 F20 D24 C3 C6
663
C19 C19 A20 E5 C23
664
H24 F11 B21 F24 D23
665
C19 H6 F11 E5 C20
666
D1 D1 D1 D1 D1
667
D2 F2 H2 H6 D15
668
G27 B5 E8 A21 E8
669
D8 G25 H3 D18 D26
670
H24 A10 H24 B18 D15
671
C9 A12 F22 B11 G27
672
F13 F13 F13 F13 F12

# 5-Interval Melodies

| 32 Note Directions | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| A | ↑ | ↑ | ↑ | ↑ | ↑ | Q | ↓ | ↓ | ↓ | ↓ | ↓ |
| B | ↑ | ↑ | ↑ | ↑ | ↓ | R | ↓ | ↓ | ↓ | ↓ | ↑ |
| C | ↑ | ↑ | ↑ | ↓ | ↓ | S | ↓ | ↓ | ↓ | ↑ | ↑ |
| D | ↑ | ↑ | ↓ | ↓ | ↓ | T | ↓ | ↓ | ↑ | ↑ | ↑ |
| E | ↑ | ↑ | ↓ | ↑ | ↓ | U | ↓ | ↓ | ↑ | ↓ | ↑ |
| F | ↑ | ↑ | ↑ | ↓ | ↑ | V | ↓ | ↓ | ↓ | ↑ | ↓ |
| G | ↑ | ↑ | ↓ | ↓ | ↑ | W | ↓ | ↓ | ↑ | ↑ | ↓ |
| H | ↑ | ↑ | ↓ | ↑ | ↑ | X | ↓ | ↓ | ↑ | ↓ | ↓ |
| I | ↑ | ↓ | ↓ | ↓ | ↑ | Y | ↓ | ↑ | ↑ | ↑ | ↑ |
| J | ↑ | ↓ | ↓ | ↓ | ↑ | Z | ↓ | ↑ | ↑ | ↑ | ↓ |
| K | ↑ | ↓ | ↓ | ↑ | ↑ | AA | ↓ | ↑ | ↑ | ↓ | ↓ |
| L | ↑ | ↓ | ↑ | ↑ | ↑ | BB | ↓ | ↑ | ↓ | ↓ | ↓ |
| M | ↑ | ↓ | ↑ | ↓ | ↑ | CC | ↓ | ↑ | ↓ | ↑ | ↓ |
| N | ↑ | ↓ | ↓ | ↑ | ↓ | DD | ↓ | ↑ | ↑ | ↓ | ↑ |
| O | ↑ | ↓ | ↑ | ↑ | ↓ | EE | ↓ | ↑ | ↓ | ↓ | ↑ |
| P | ↑ | ↓ | ↑ | ↓ | ↓ | FF | ↓ | ↑ | ↓ | ↑ | ↑ |

# Intervallic Permutations

## 120 Permutations

| | | | | |
|---|---|---|---|---|
| 1 A B C D E | 25 B C D E A | 49 C D E A B | 73 D E A B C | 97 E A B C D |
| 2 A B C E D | 26 B C D A E | 50 C D E B A | 74 D E A C B | 98 E A B D C |
| 3 A B D C E | 27 B C E A D | 51 C D A B E | 75 D E B C A | 99 E A C D B |
| 4 A B D E C | 28 B C E D A | 52 C D A E B | 76 D E B A C | 100 E A C B D |
| 5 A B E C D | 29 B C A D E | 53 C D B A E | 77 D E C A B | 101 E A D B C |
| 6 A B E D C | 30 B C A E D | 54 C D B E A | 78 D E C B A | 102 E A D C B |
| 7 A C D B E | 31 B D E A C | 55 C E A B D | 79 D A B C E | 103 E B C D A |
| 8 A C B E D | 32 B D E C A | 56 C E A D B | 80 D A B E C | 104 E B C A D |
| 9 A C D B E | 33 B D A C E | 57 C E B D A | 81 D A C E B | 105 E B D A C |
| 10 A C D E B | 34 B D A E C | 58 C E B A D | 82 D A C B E | 106 E B D C A |
| 11 A C E B D | 35 B D C A E | 59 C E D A B | 83 D A E B C | 197 E B A C D |
| 12 A C E D B | 36 B D C E A | 60 C E D B A | 84 D A E C B | 108 E B A D C |
| 13 A D C B E | 37 B E A C D | 61 C A B D E | 85 D B C E A | 109 E C D A B |
| 14 A D B E C | 38 B E A D C | 62 C A B E D | 86 D B C A E | 110 E C D B A |
| 15 A D C B E | 39 B E C A D | 63 C A D E B | 87 D B E A C | 111 E C A B D |
| 16 A D C E B | 40 B E C D A | 64 C A D B E | 88 D B E C A | 112 E C A D B |
| 17 A D E B C | 41 B E D A C | 65 C A E B D | 89 D B A C E | 113 E C B D A |
| 18 A D E C B | 42 B E D C A | 66 C A E D B | 90 D B A E C | 114 E C B A D |
| 19 A E B C D | 43 B A C D E | 67 C B D E A | 91 D C E A B | 115 E D A B C |
| 20 A E B D C | 44 B A C E D | 68 C B D A E | 92 D C E B A | 116 E D A C B |
| 21 A E C B D | 45 B A D C E | 69 C B E A D | 93 D C A B E | 117 E D B C A |
| 22 A E C D B | 46 B A D E C | 70 C B E D A | 94 D C A E B | 118 E D B A C |
| 23 A E D B C | 47 B A E C D | 71 C B A D E | 95 D C B E A | 119 E D C A B |
| 24 A E D C B | 48 B A E D C | 72 C B A E D | 96 D C B A E | 120 E D C B A |

# Some 5-Interval Combinations

| | | | | |
|---|---|---|---|---|
| -2 | -3 | 3 | 5 | -6 |
| -2 | -3 | 3 | 4 | 5 |
| -2 | -3 | 3 | -5 | 5 |
| -2 | 2 | -3 | 3 | 4 |
| -2 | -3 | 3 | -6 | 7 |
| -3 | 3 | 4 | -5 | 5 |
| 2 | -3 | 3 | 4 | 5 |
| 2 | 3 | 4 | -5 | -6 |
| 2 | -3 | 4 | -5 | 6 |
| -2 | 3 | 4 | 5 | -6 |
| -2 | 2 | 3 | 4 | 5 |
| -2 | 2 | 4 | -5 | 5 |
| 2 | -3 | 3 | 4 | -5 |
| -2 | 2 | -3 | 3 | -7 |
| -2 | 2 | -3 | 3 | 7 |

A/-2 B/-3 C/3 D/5 E/-6

673 E11 K111 R52 H39

674 E106 E106 E106 S30

675 X103 H11 DD15 P20

676 R66 G95 M94 Y114

677 R72 P70 M113 BB117

678 F120 FF65 R72 P6

679 AA49 Y101 Z33 T77

680 G47 W13 BB55 C88

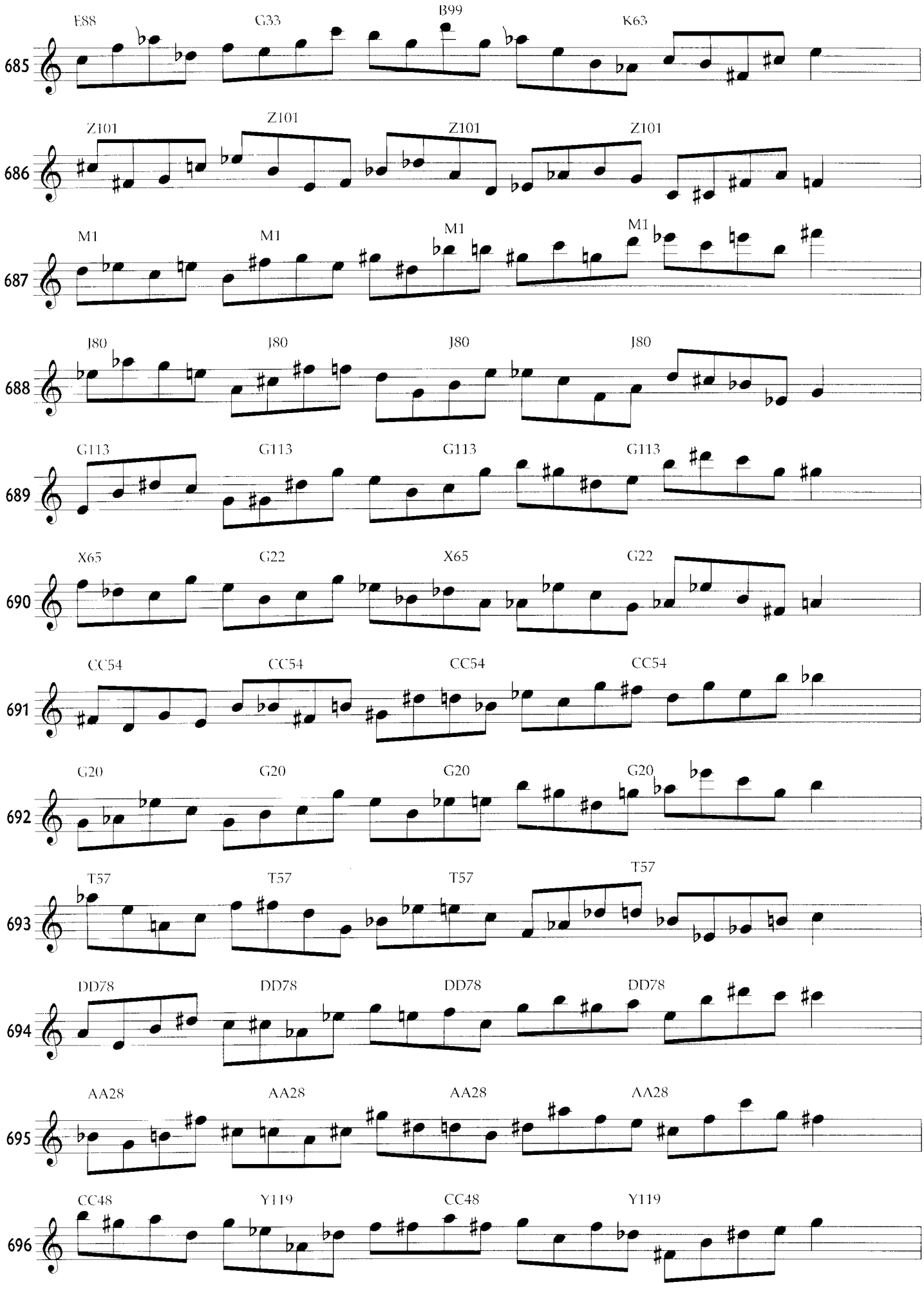
681 H32 FF99 Z44 EE89

682 U39 BB75 Y120 EE27

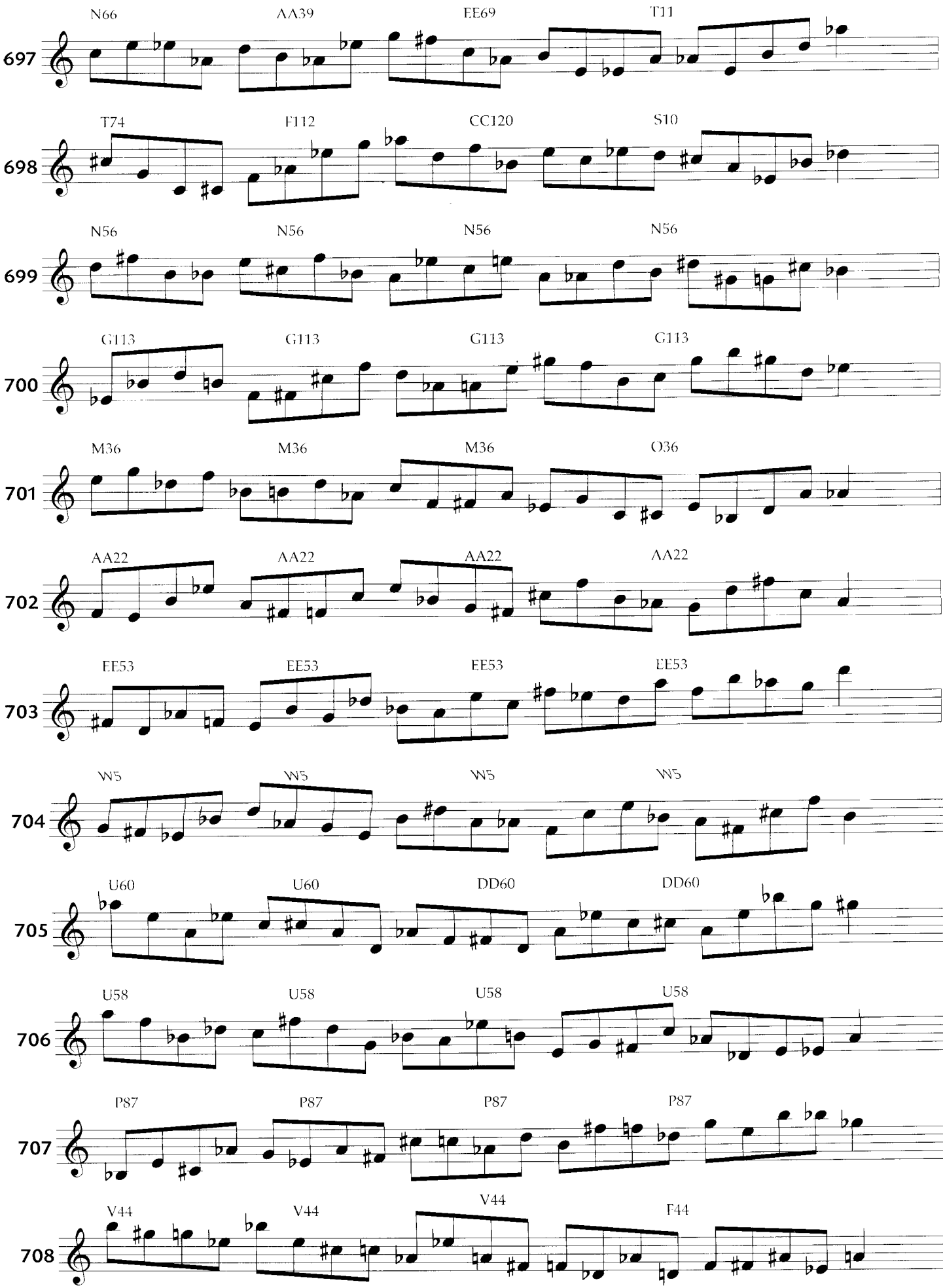
683 CC90 CC90 CC90 CC90

684 DD92 DD92 DD92 DD92

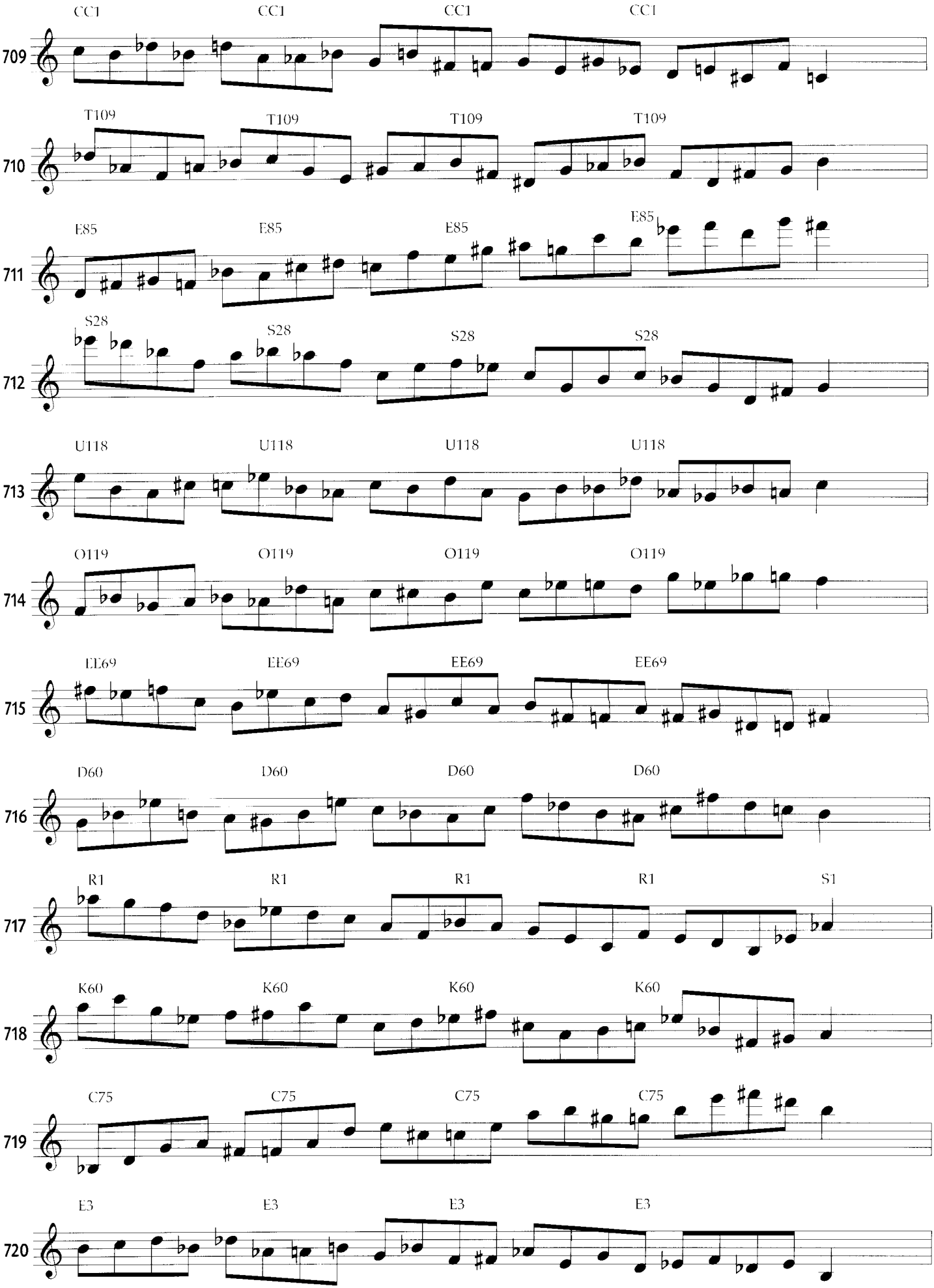
A/-2 B/-3 C/3 D/4 E/5


E88 G33 B99 K63
685
Z101 Z101 Z101 Z101
686
M1 M1 M1 M1
687
J80 J80 J80 J80
688
G113 G113 G113 G113
689
X65 G22 X65 G22
690
CC54 CC54 CC54 CC54
691
G20 G20 G20 G20
692
T57 T57 T57 T57
693
DD78 DD78 DD78 DD78
694
AA28 AA28 AA28 AA28
695
CC48 Y119 CC48 Y119
696

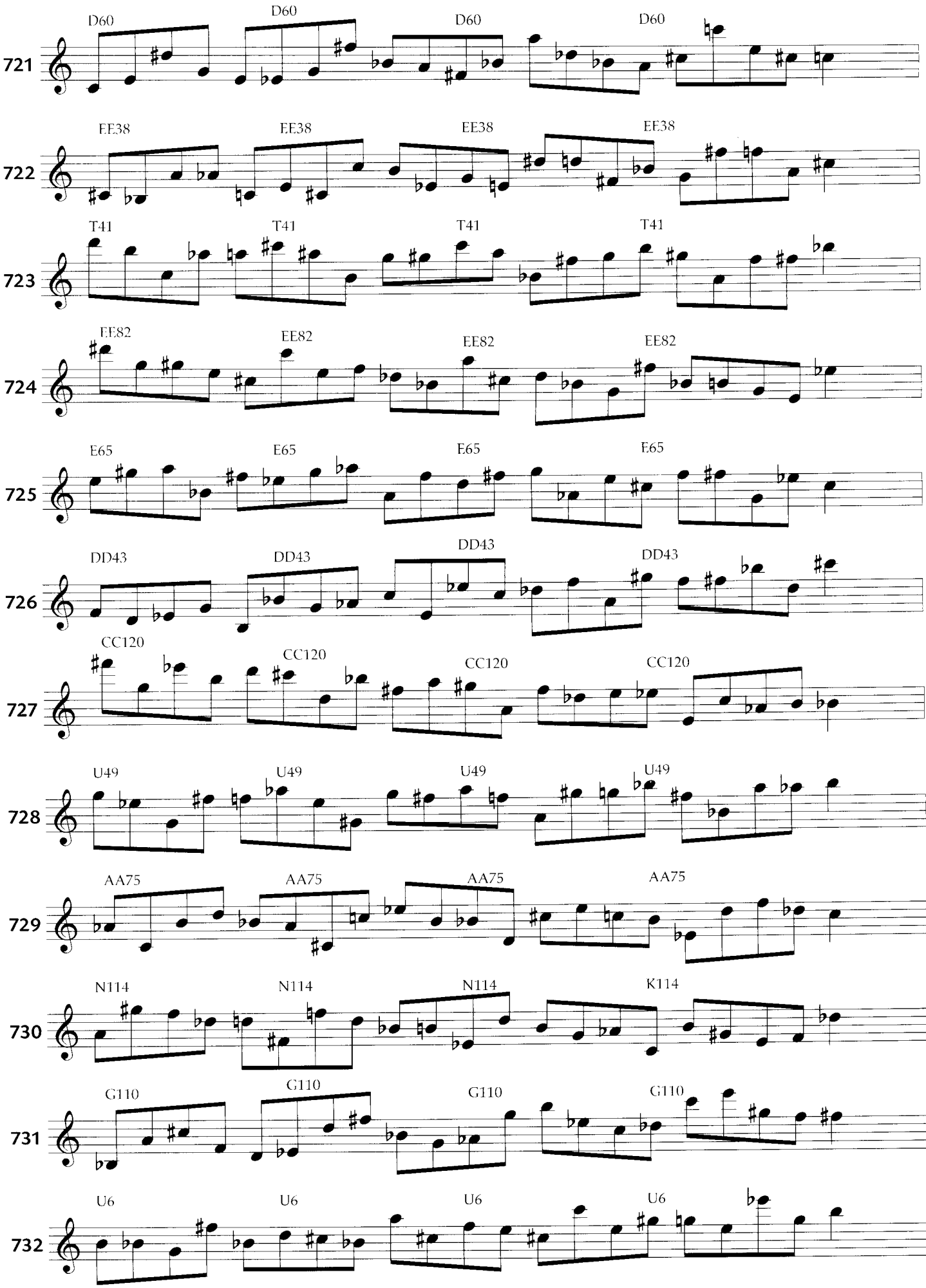
A/-2 B/-3 C/3 D/-5 E/5


N66 AA39 EE69 T11
697
T74 F112 CC120 S10
698
N56 N56 N56 N56
699
G113 G113 G113 G113
700
M36 M36 M36 O36
701
AA22 AA22 AA22 AA22
702
EE53 EE53 EE53 EE53
703
W5 W5 W5 W5
704
U60 U60 DD60 DD60
705
U58 U58 U58 U58
706
P87 P87 P87 P87
707
V44 V44 V44 F44
708

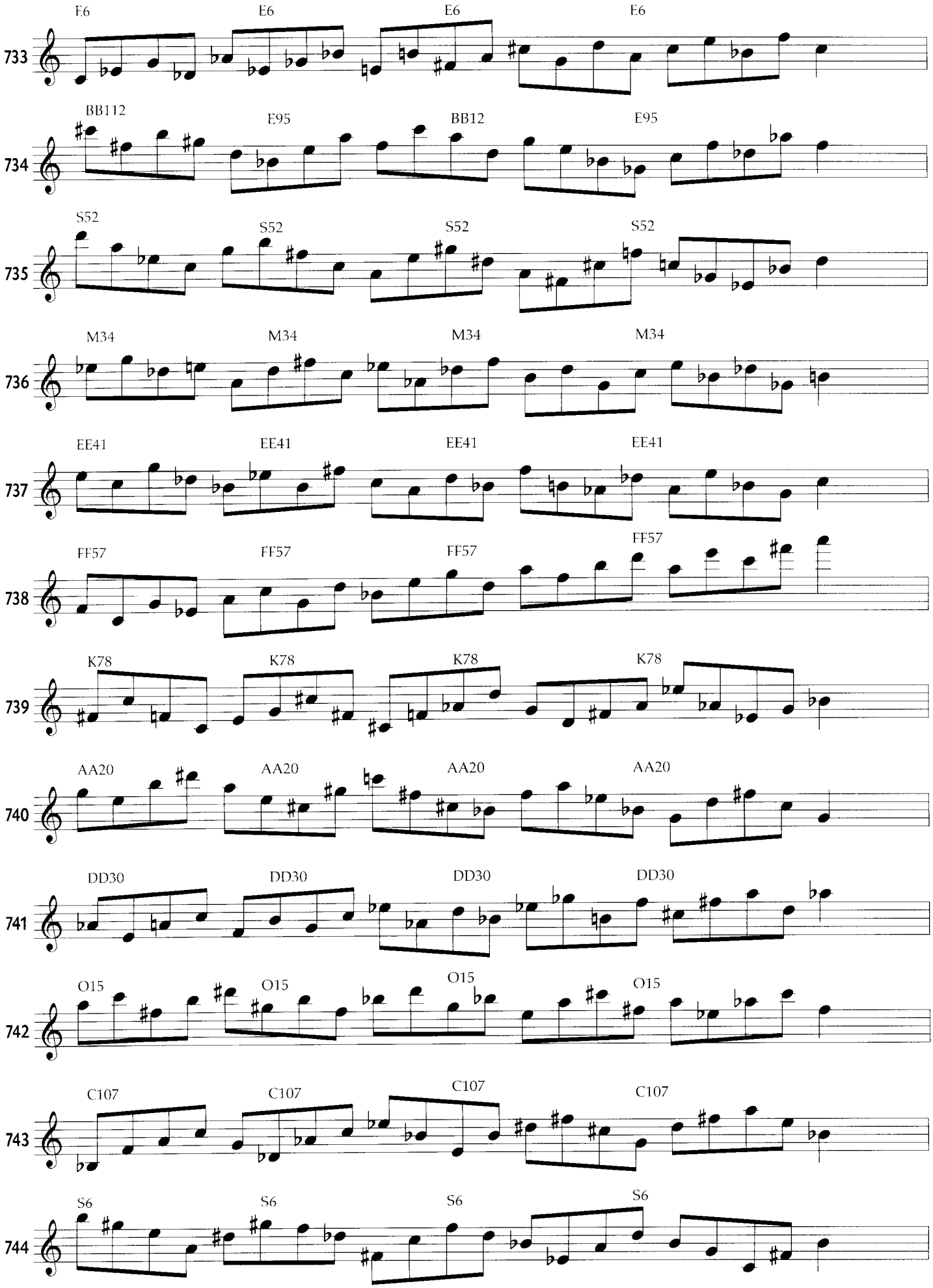
A/-2 B/2 C/-3 D/3 E/4


CC1 CC1 CC1 CC1
709
T109 T109 T109 T109
710
E85 E85 E85 E85
711
S28 S28 S28 S28
712
U118 U118 U118 U118
713
O119 O119 O119 O119
714
EE69 EE69 EE69 EE69
715
D60 D60 D60 D60
716
R1 R1 R1 R1 S1
717
K60 K60 K60 K60
718
C75 C75 C75 C75
719
E3 E3 E3 E3
720

A/-2 B/-3 C/3 D/-6 E7


721
D60
D60
D60
D60
722
EE38
EE38
EE38
EE38
723
T41
T41
T41
T41
724
EE82
EE82
EE82
EE82
725
E65
E65
E65
E65
726
DD43
DD43
DD43
DD43
727
CC120
CC120
CC120
CC120
728
U49
U49
U49
U49
729
AA75
AA75
AA75
AA75
730
N114
N114
N114
K114
731
G110
G110
G110
G110
732
U6
U6
U6
U6

A/-3 B/3 C/4 D/-5 E/5


733
E6
E6
E6
E6
734
BB112
E95
BB12
E95
735
S52
S52
S52
S52
736
M34
M34
M34
M34
737
EE41
EE41
EE41
EE41
738
FF57
FF57
FF57
FF57
739
K78
K78
K78
K78
740
AA20
AA20
AA20
AA20
741
DD30
DD30
DD30
DD30
742
O15
O15
O15
O15
743
C107
C107
C107
C107
744
S6
S6
S6
S6

A/2 B/-3 C/3 D/4 E/5

745 AA92 AA92 AA92 AA92

746 DD106 DD106 DD106 DD106

747 M32 M32 M32 M32

748 S5 S5 S5 S5

749 DD38 DD38 DD38 DD38

750 S93 S93 S93 S93

751 AA20 AA20 AA20 AA20

752 FF63 FF63 FF63 FF63

753 O86 O86 O86 O86

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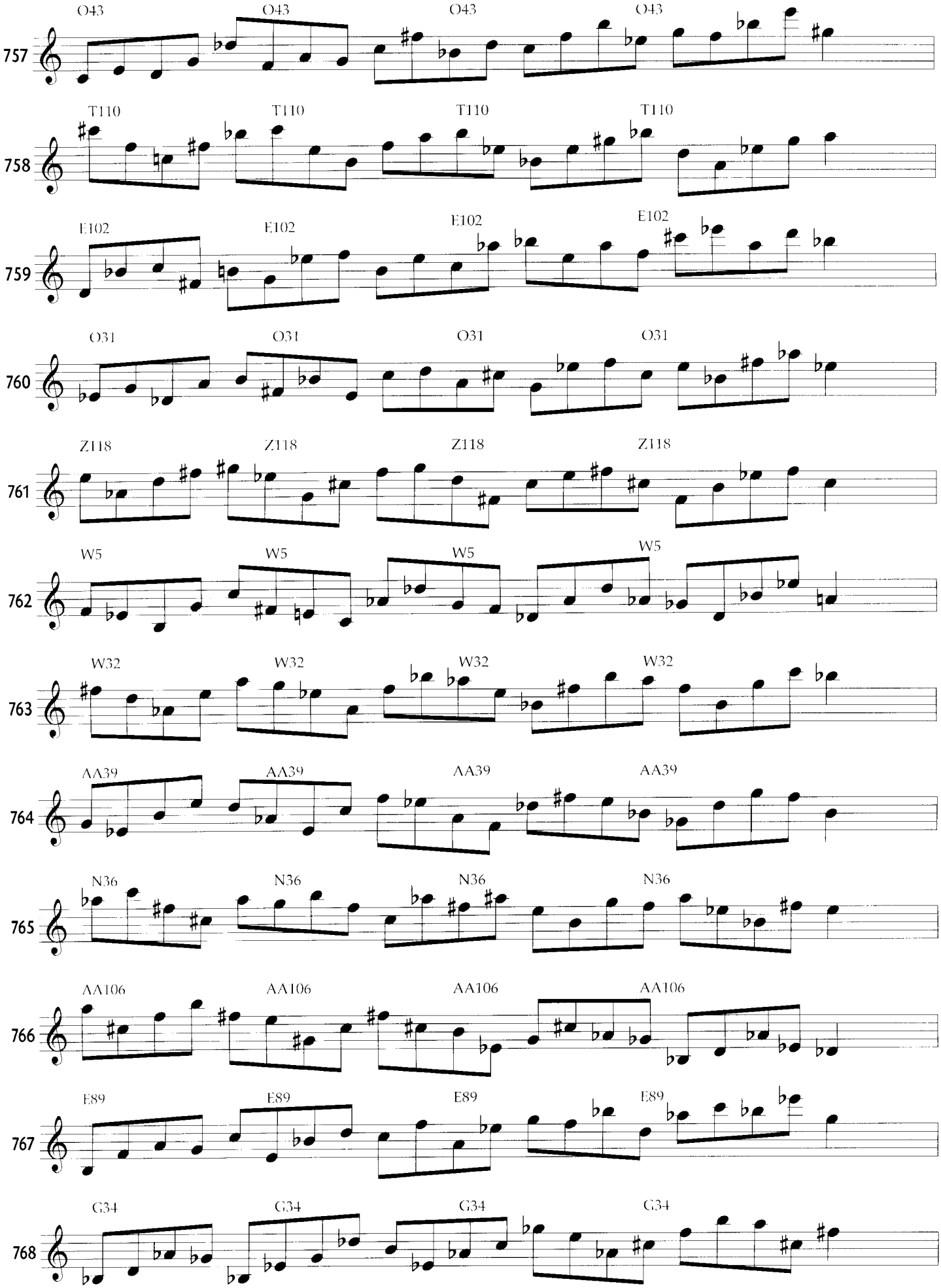
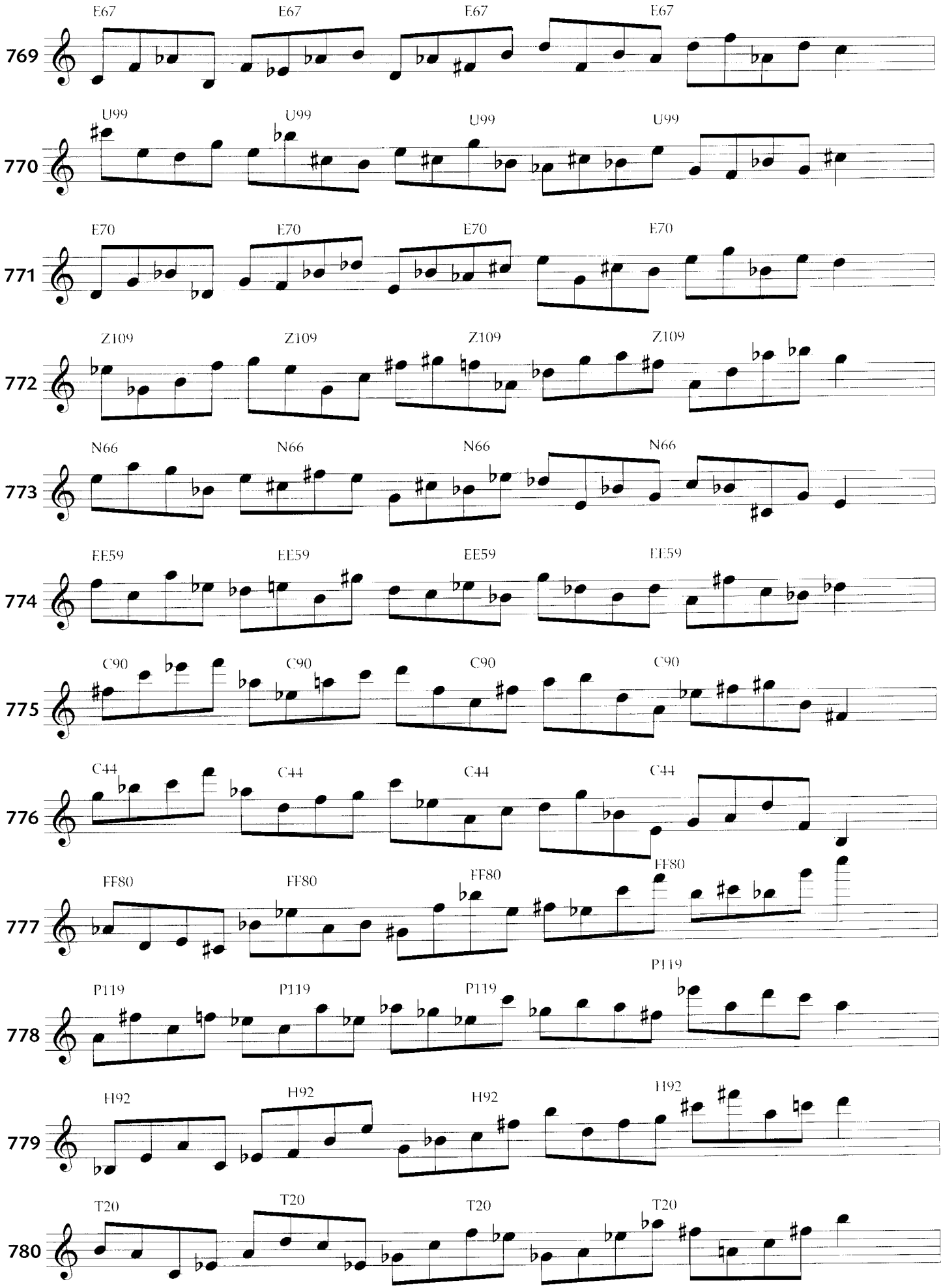
755 Z77 Z77 Z77 Z77

756 DD44 DD44 DD44 DD44

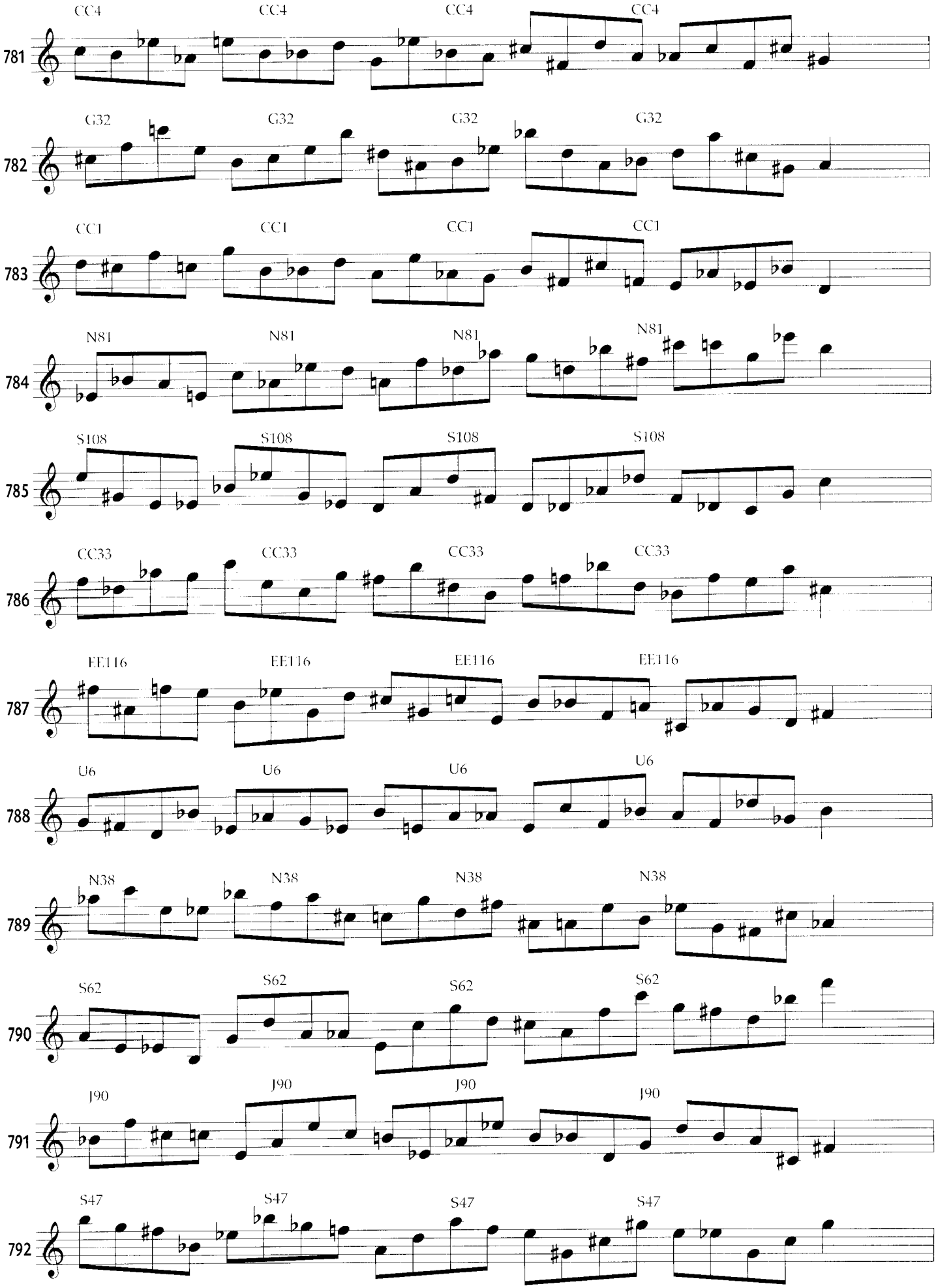
A/2 B/3 C/4 D/-5 E/-6


757
O43 O43 O43 O43
758
T110 T110 T110 T110
759
E102 E102 E102 E102
760
O31 O31 O31 O31
761
Z118 Z118 Z118 Z118
762
W5 W5 W5 W5
763
W32 W32 W32 W32
764
AA39 AA39 AA39 AA39
765
N36 N36 N36 N36
766
AA106 AA106 AA106 AA106
767
E89 E89 E89 E89
768
G34 G34 G34 G34

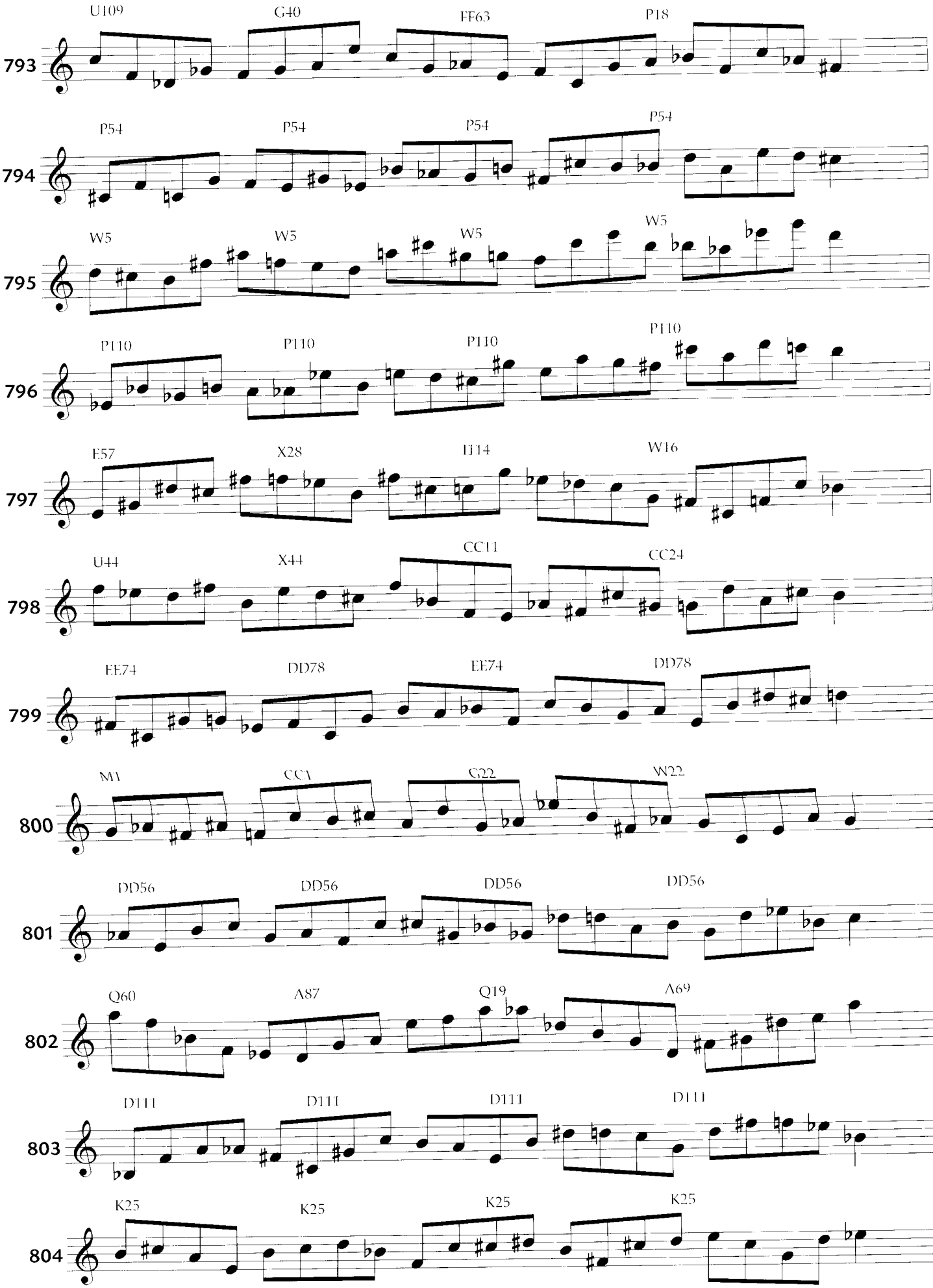
A/2 B/-3 C/4 D/-5 E/6


769
E67 E67 E67 E67
770
U99 U99 U99 U99
771
E70 E70 E70 E70
772
Z109 Z109 Z109 Z109
773
N66 N66 N66 N66
774
EE59 EE59 EE59 EE59
775
C90 C90 C90 C90
776
C44 C44 C44 C44
777
FF80 FF80 FF80 FF80
778
P119 P119 P119 P119
779
H92 H92 H92 H92
780
T20 T20 T20 T20

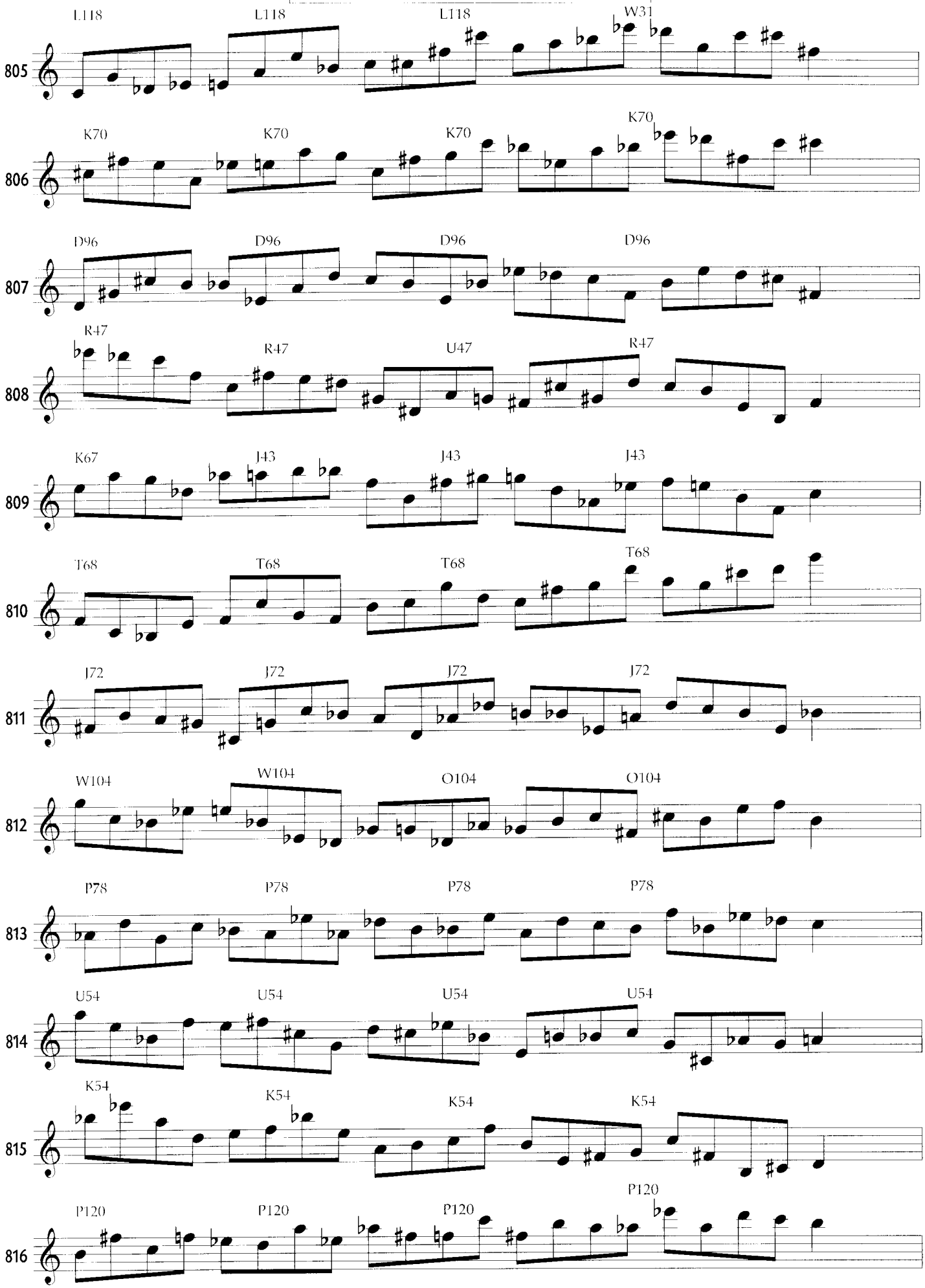
A/-2 D/3 C/4 D/5 E/-6


781
CC4 CC4 CC4 CC4
782
G32 G32 G32 G32
783
CC1 CC1 CC1 CC1
784
N81 N81 N81 N81
785
S108 S108 S108 S108
786
CC33 CC33 CC33 CC33
787
EE116 EE116 EE116 EE116
788
U6 U6 U6 U6
789
N38 N38 N38 N38
790
S62 S62 S62 S62
791
J90 J90 J90 J90
792
S47 S47 S47 S47

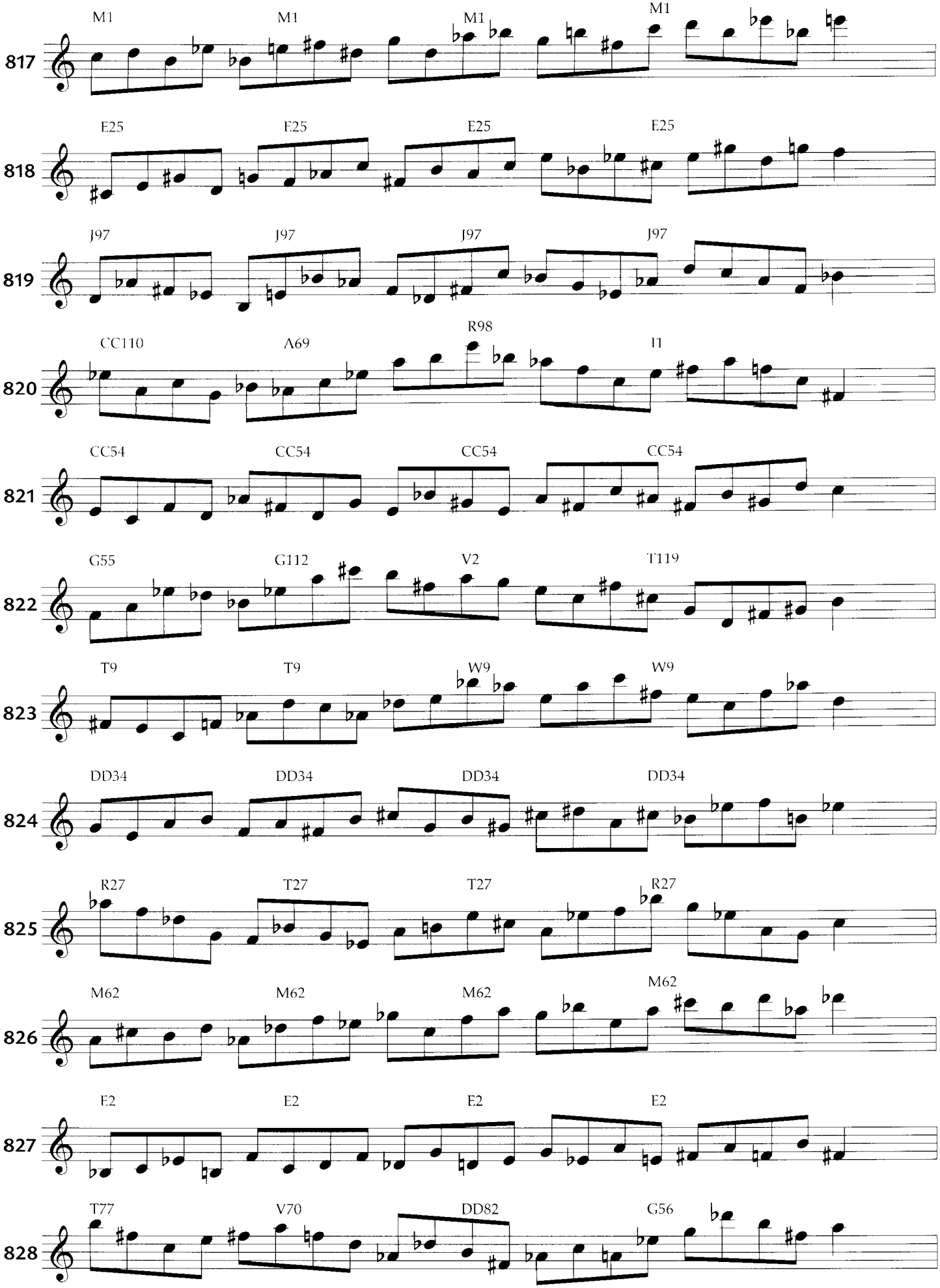
A/-2 B/2 C/3 D/4 E/5


U109
G40
FF63
P18
793
P54
P54
P54
P54
794
W5
W5
W5
W5
795
P110
P110
P110
P110
796
E57
X28
H14
W16
797
U44
X44
CC11
CC24
798
EE74
DD78
EE74
DD78
799
M1
CC1
G22
W22
800
DD56
DD56
DD56
DD56
801
Q60
A87
Q19
A69
802
D111
D111
D111
D111
803
K25
K25
K25
K25
804

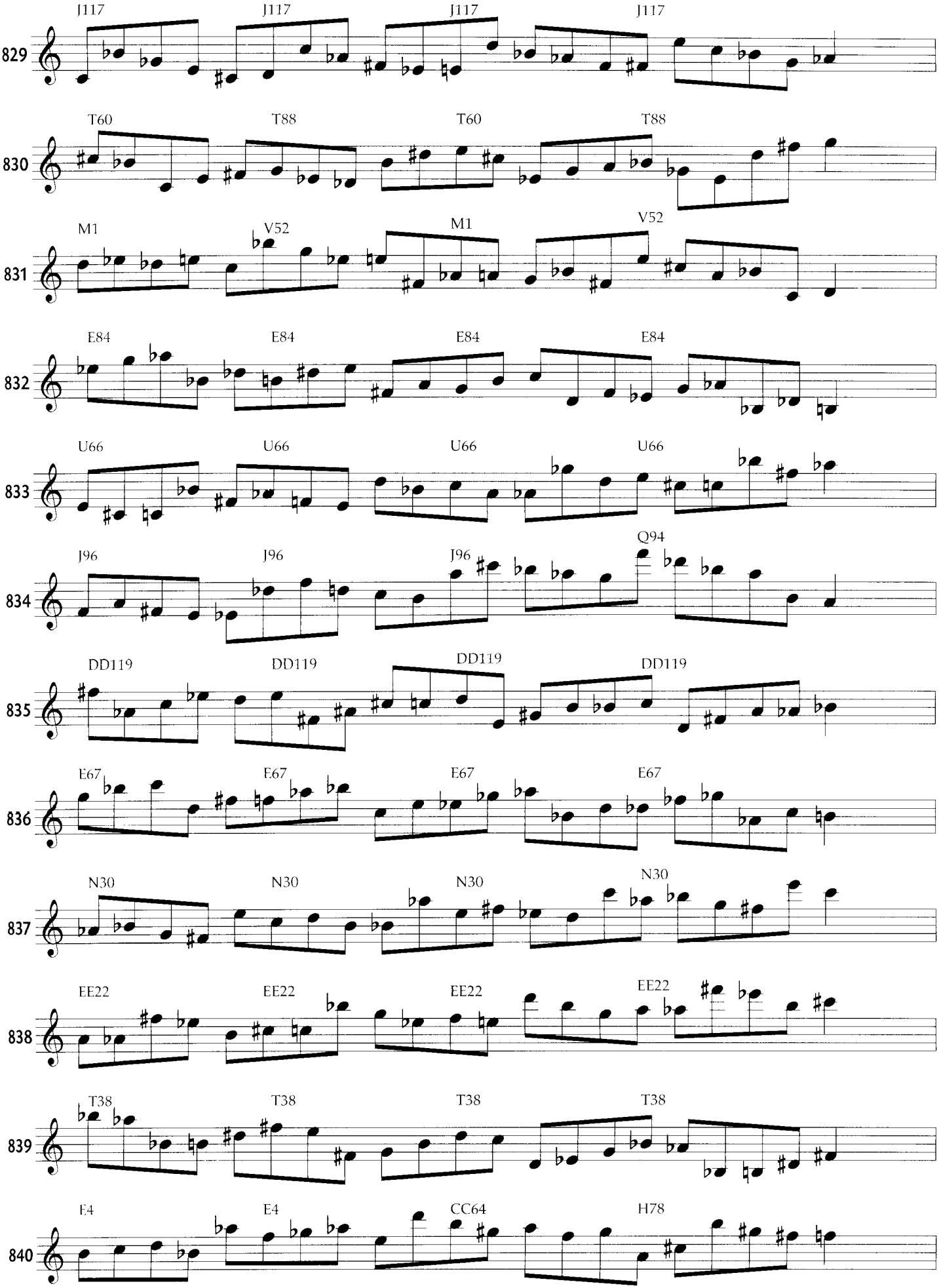
A/-2 B/2 C/4 D/-5 E/5


805
L118 L118 L118 W31
806
K70 K70 K70 K70
807
D96 D96 D96 D96
808
R47 R47 U47 R47
809
K67 J43 J43 J43
810
T68 T68 T68 T68
811
J72 J72 J72 J72
812
W104 W104 O104 O104
813
P78 P78 P78 P78
814
U54 U54 U54 U54
815
K54 K54 K54 K54
816
P120 P120 P120 P120

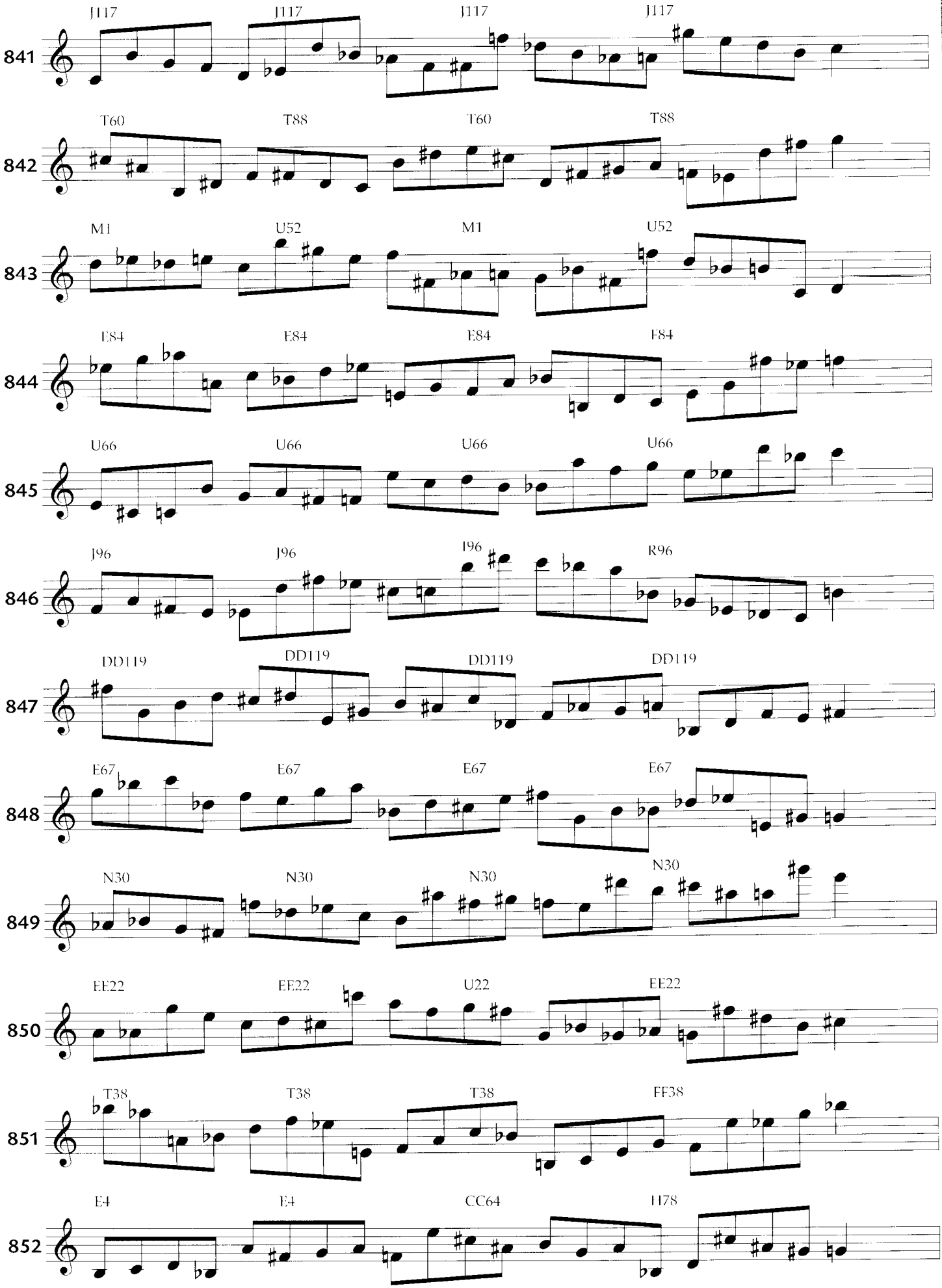
A/2 B/-3 C/3 D/4 E/-5


817
M1 M1 M1 M1
818
E25 E25 E25 E25
819
J97 J97 J97 J97
820
CC110 A69 R98 I1
821
CC54 CC54 CC54 CC54
822
G55 G112 V2 T119
823
T9 T9 W9 W9
824
DD34 DD34 DD34 DD34
825
R27 T27 T27 R27
826
M62 M62 M62 M62
827
E2 E2 E2 E2
828
T77 V70 DD82 G56

A/-2 B/2 C/-3 D/3 E/-7


829
J117 J117 J117 J117
830
T60 T88 T60 T88
831
M1 V52 M1 V52
832
E84 E84 E84 E84
833
U66 U66 U66 U66
834
J96 J96 J96 Q94
835
DD119 DD119 DD119 DD119
836
E67 E67 E67 E67
837
N30 N30 N30 N30
838
EE22 EE22 EE22 EE22
839
T38 T38 T38 T38
840
E4 E4 CC64 H78

A/-2 B/2 C/-3 D/3 E/7


841
J117 J117 J117 J117
842
T60 T88 T60 T88
843
M1 U52 M1 U52
844
E84 E84 E84 E84
845
U66 U66 U66 U66
846
J96 J96 I96 R96
847
DD119 DD119 DD119 DD119
848
E67 E67 E67 E67
849
N30 N30 N30 N30
850
EE22 EE22 U22 EE22
851
T38 T38 T38 FF38
852
E4 E4 CC64 H78

# Suggested Articulations

Try the following articulations to all of the Intervallic Melodies in this book and to the Intervallic Warm-Ups on pages 93-98.

# Empfohlene Artikulationen

Probieren Sie die folgenden Artikulationen zu allen Intervallmelodien in diesem Buch und zu den Warm-Ups auf den Seiten 93-98.

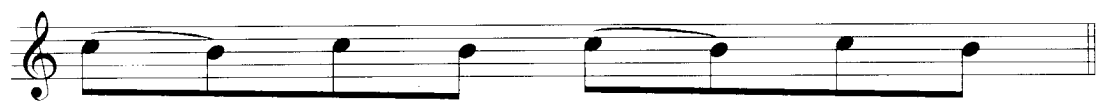
1

2

3

4

5



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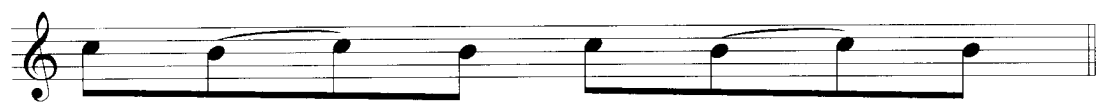

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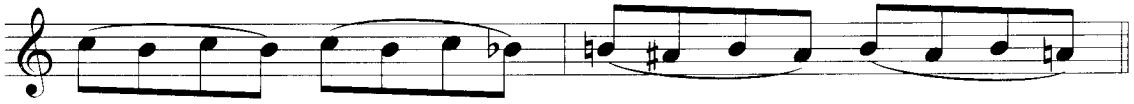
8

9



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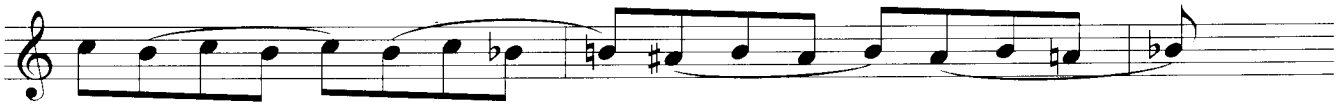

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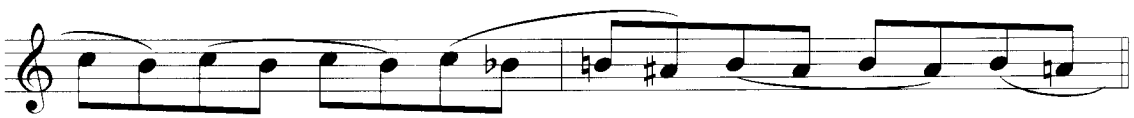

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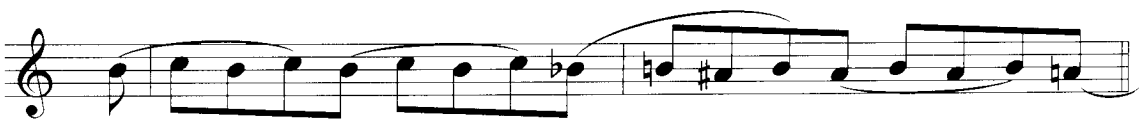

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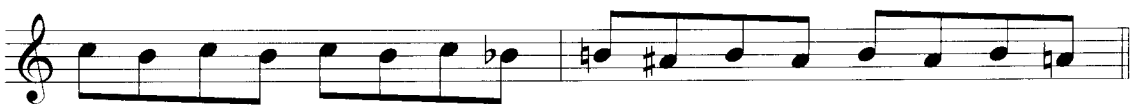
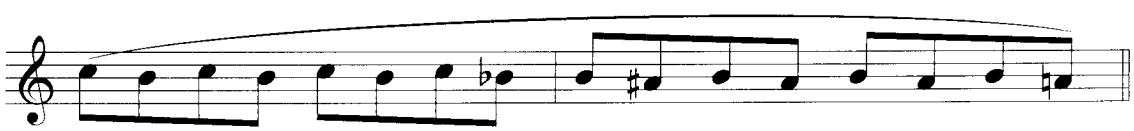


14



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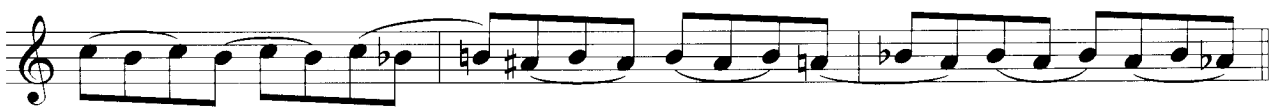

Random Tonguing / Beliebige Akzentuierung

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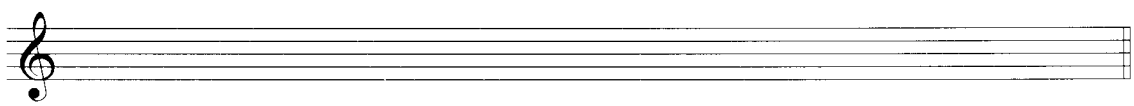
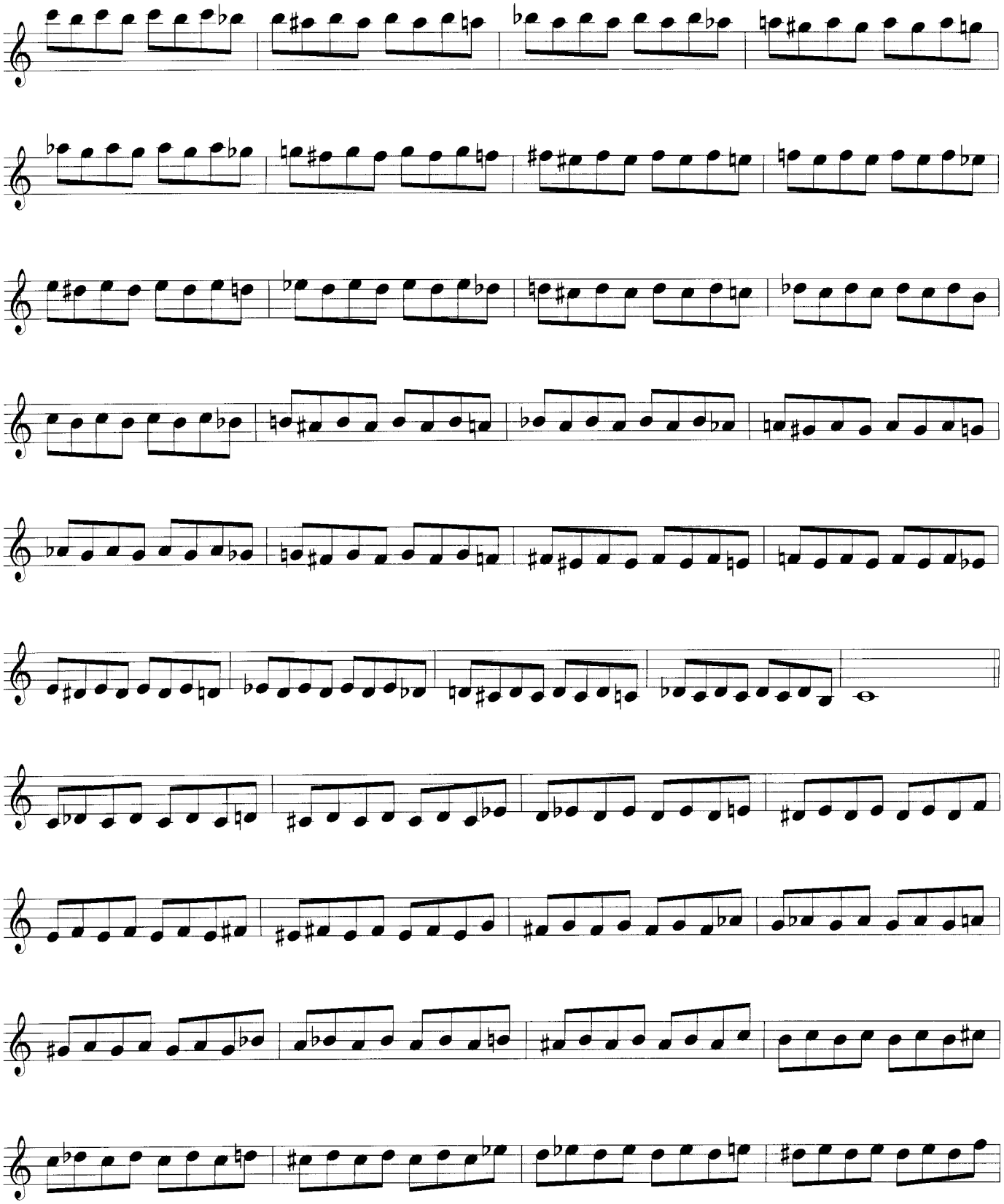


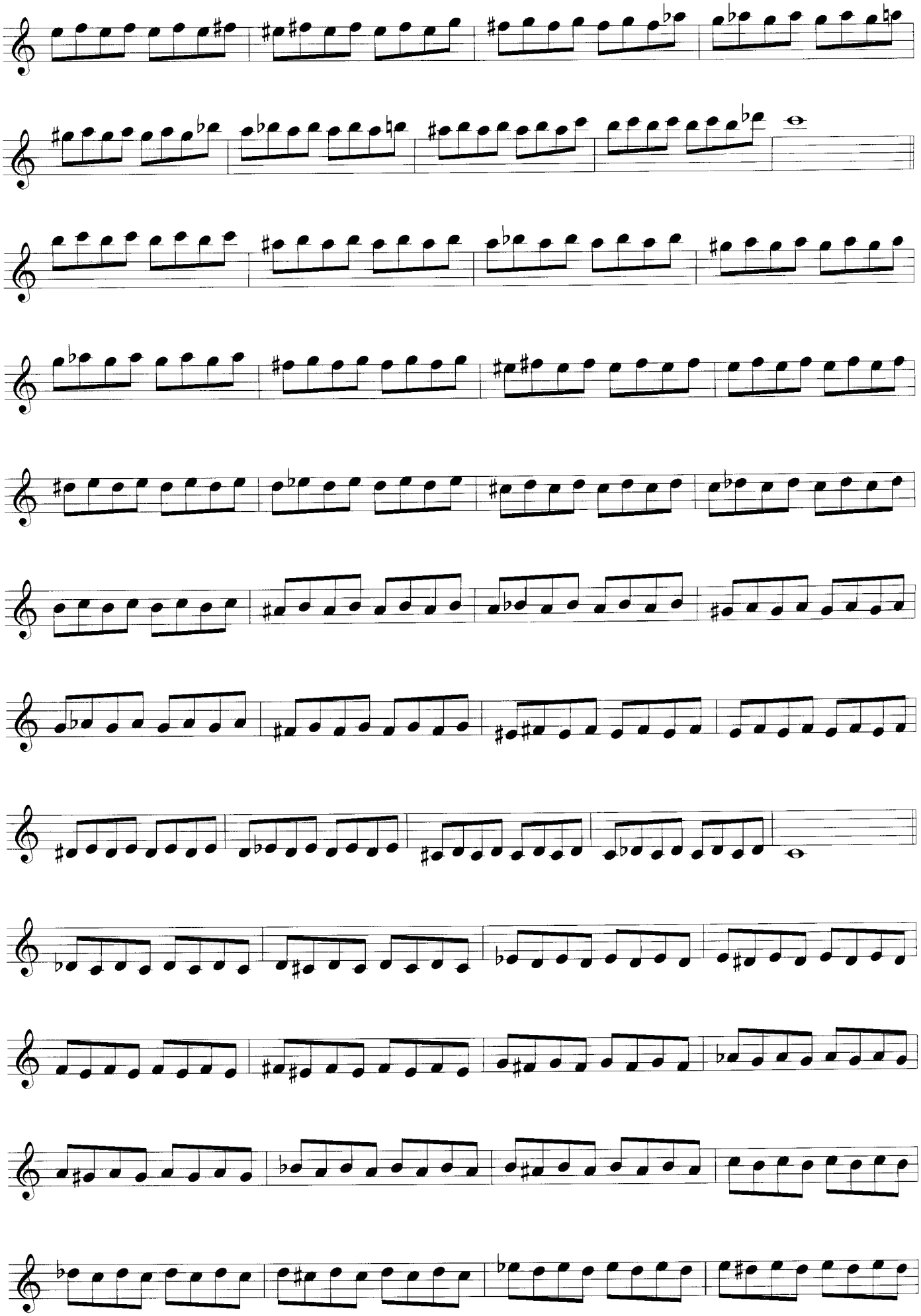
# Intervallic Warm-Ups

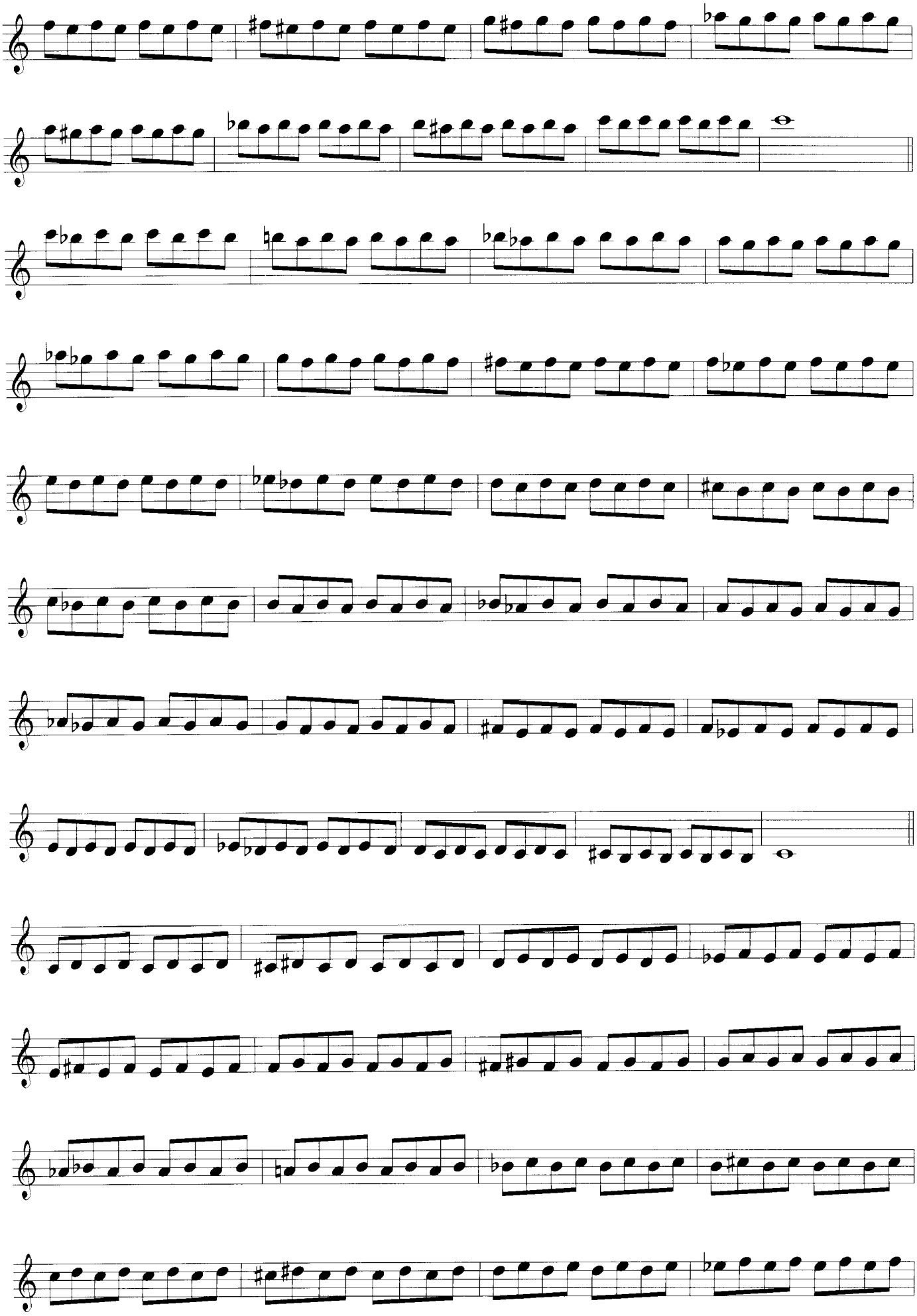
The following lines have a two-octave range. This was written just for convenience. The range should be expanded to the needs and ability of the instrumentalist.

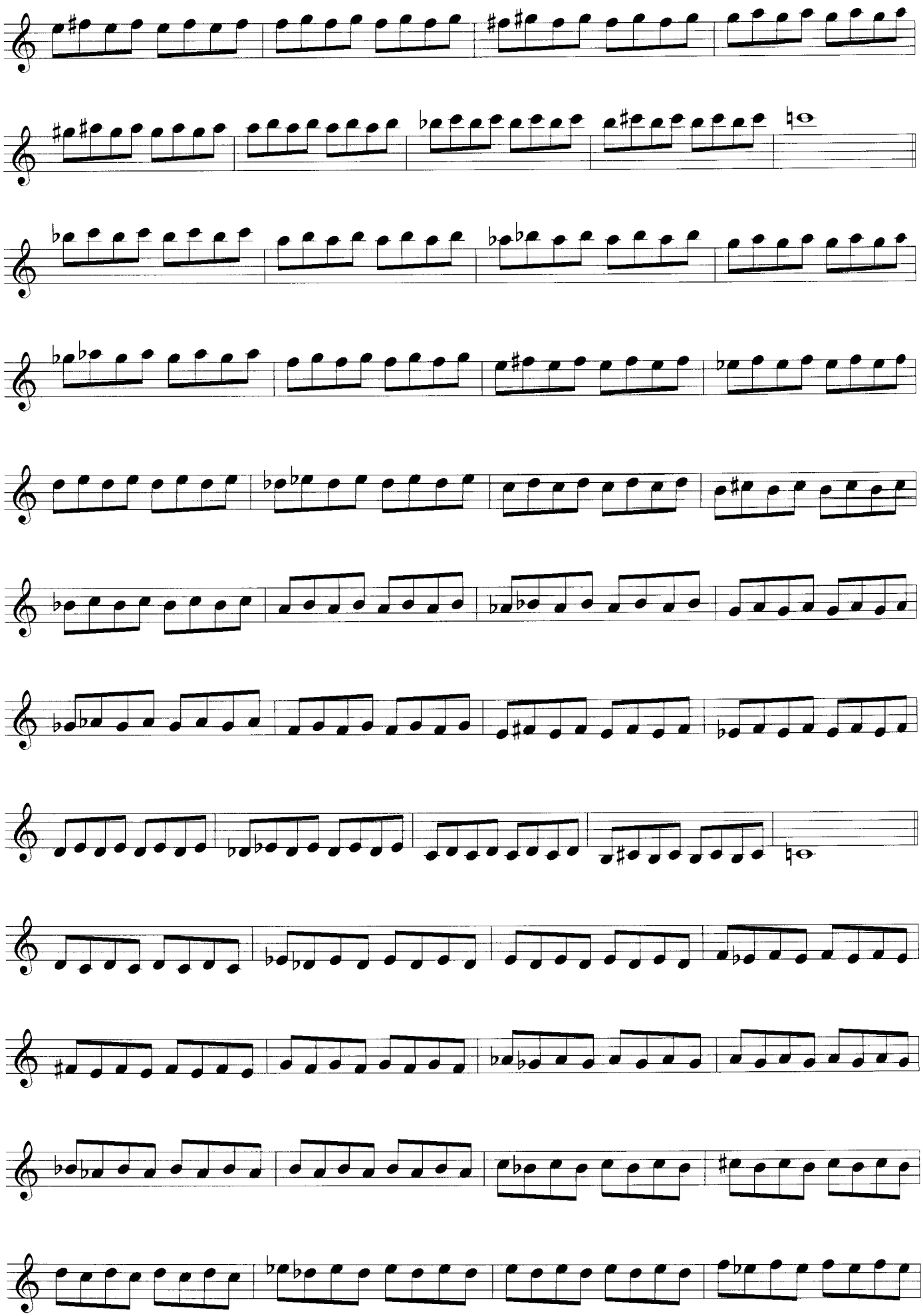
# Intervall-Einspielübungen

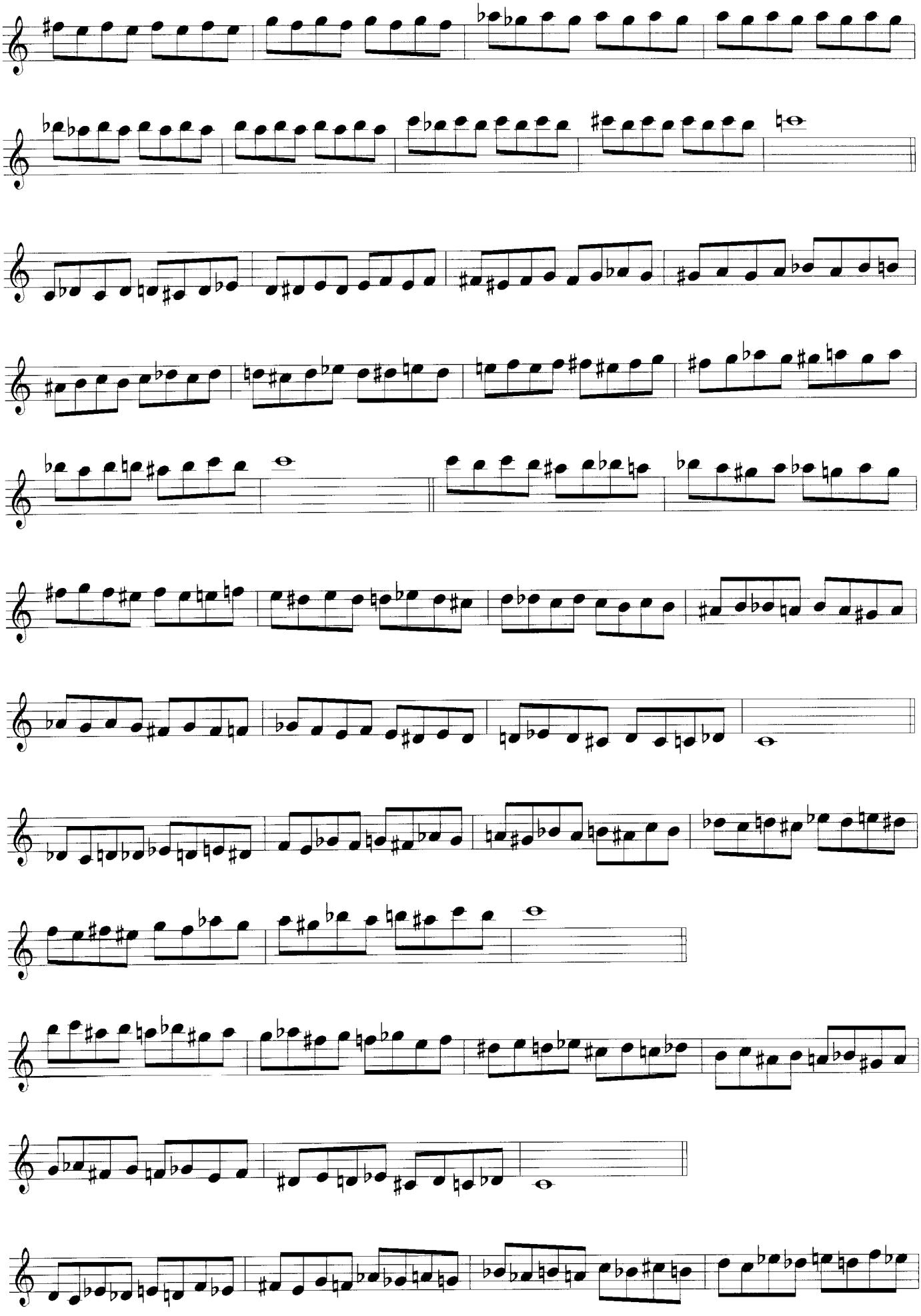
Damit die folgenden Einspielübungen für viele Instrumente in einer bequemen Lage sind, verwenden sie einen Tonumfang von nur zwei Oktaven. Sie sollten sie dem Tonumfang Ihres Instruments und Ihren Fähigkeiten anpassen.

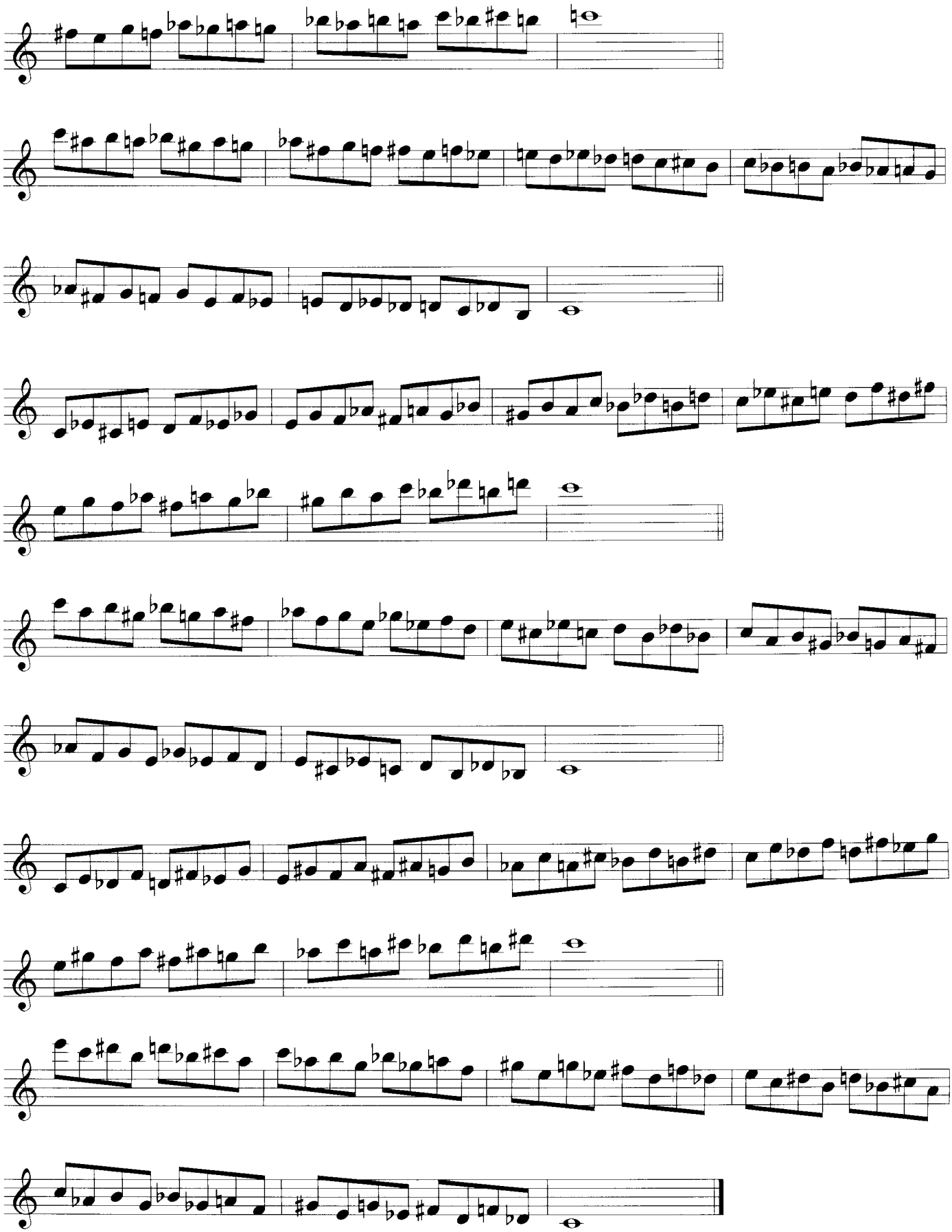






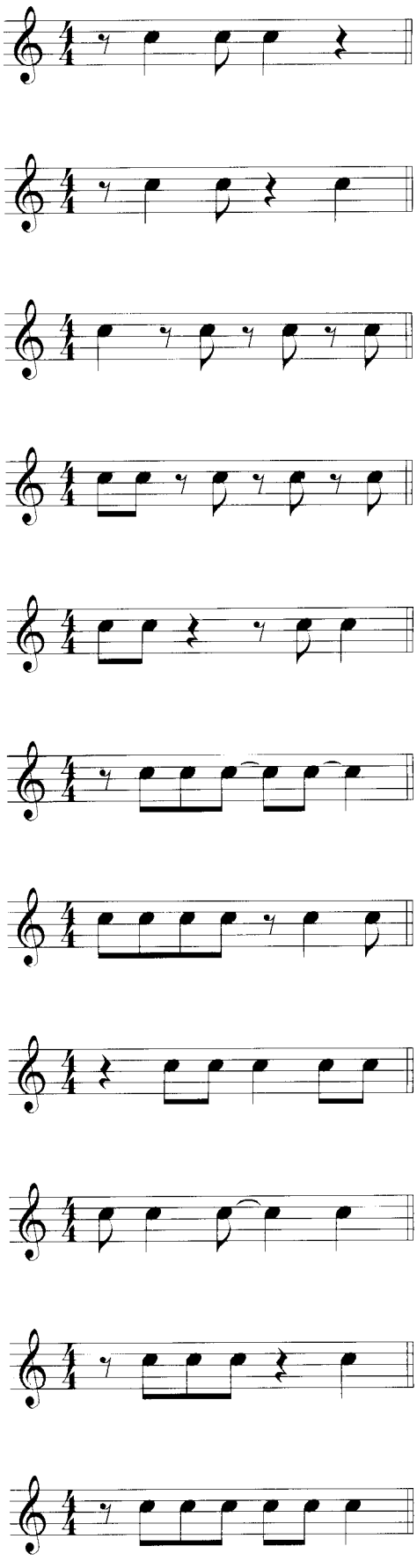






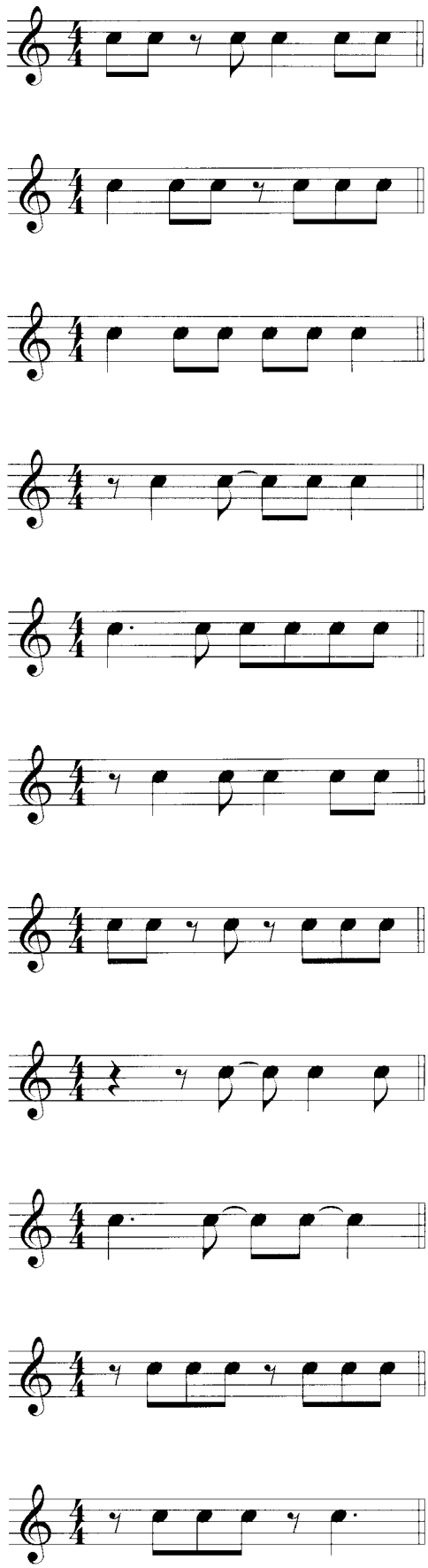
# Suggested Rhythms

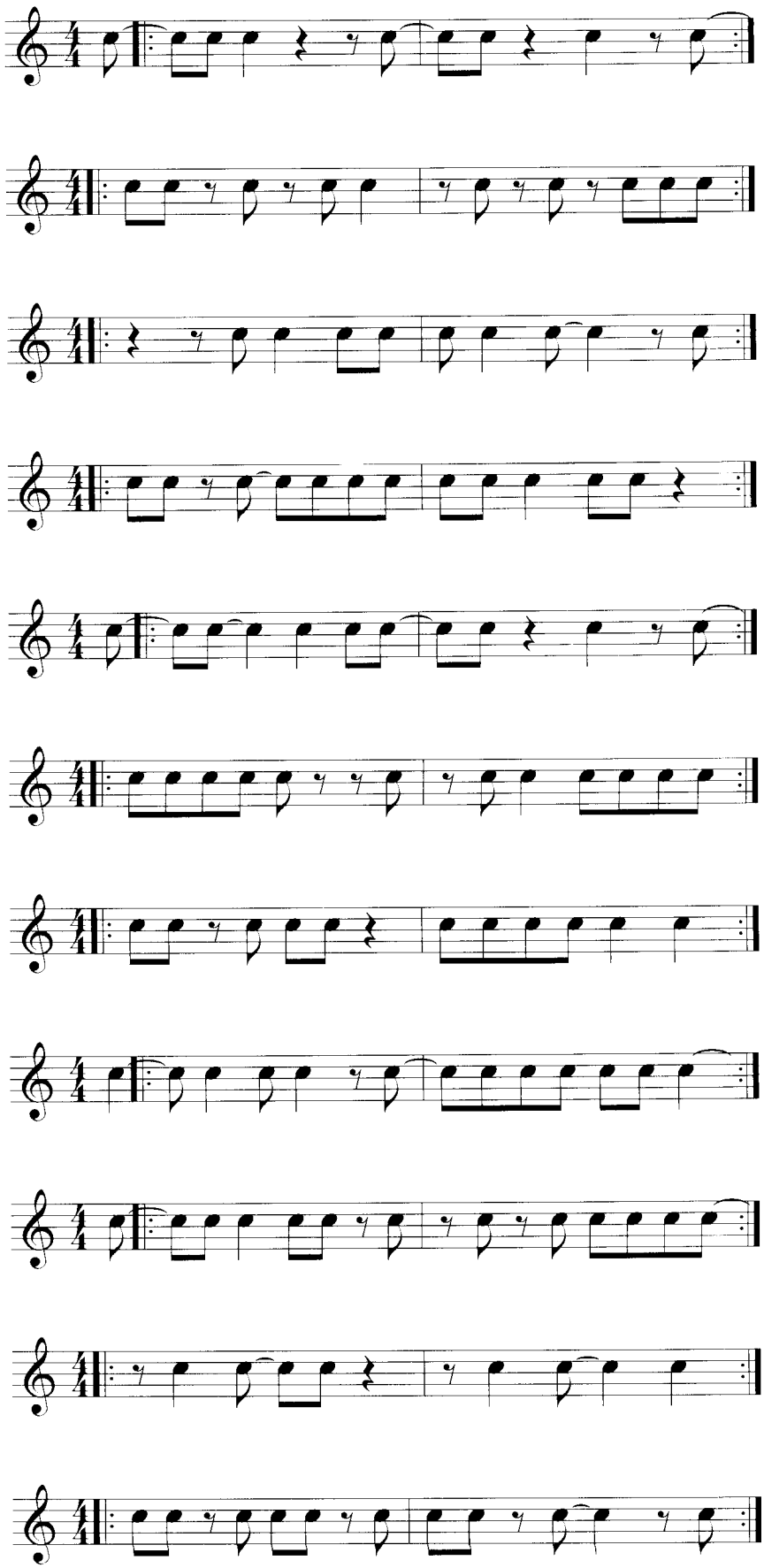
## One-Bar Rhythms



# Empfohlene Rhythmen

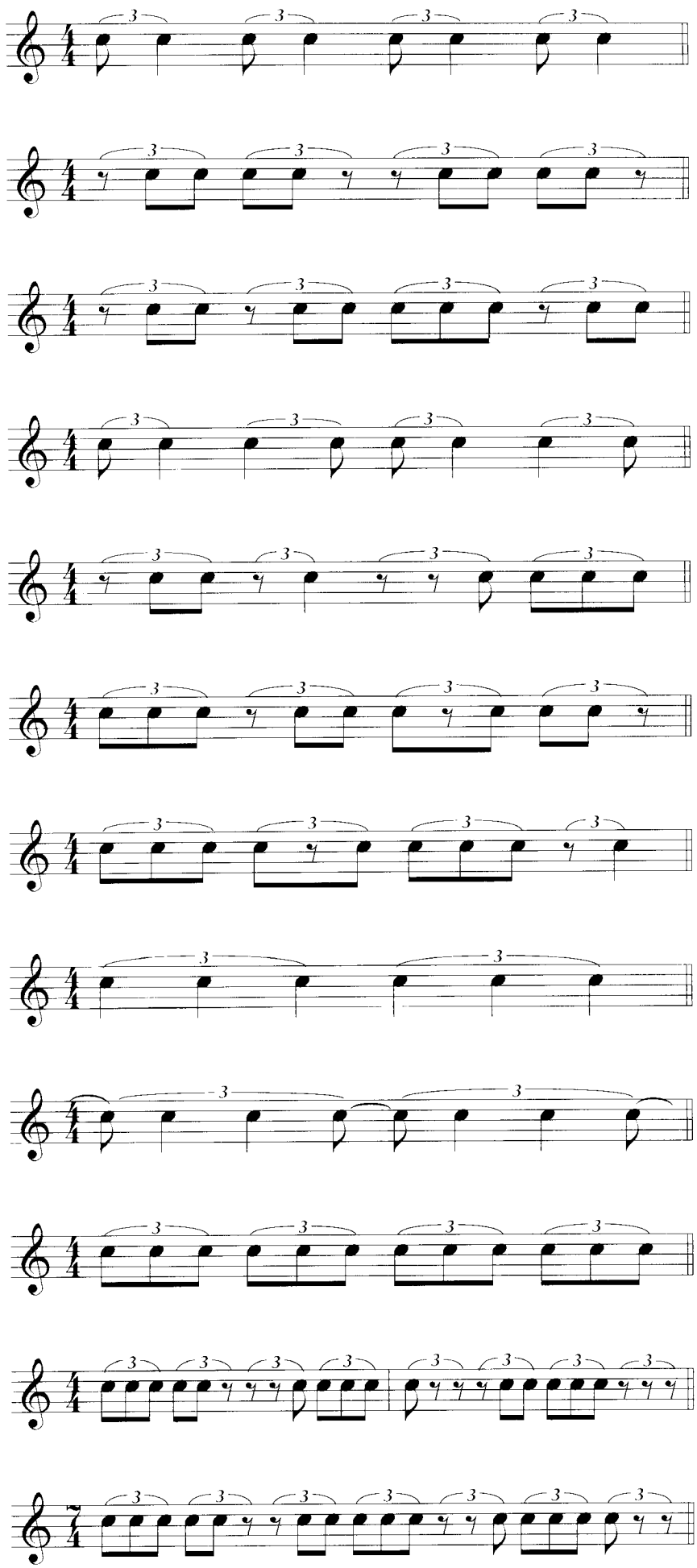
## Eintaktige Rhythmen



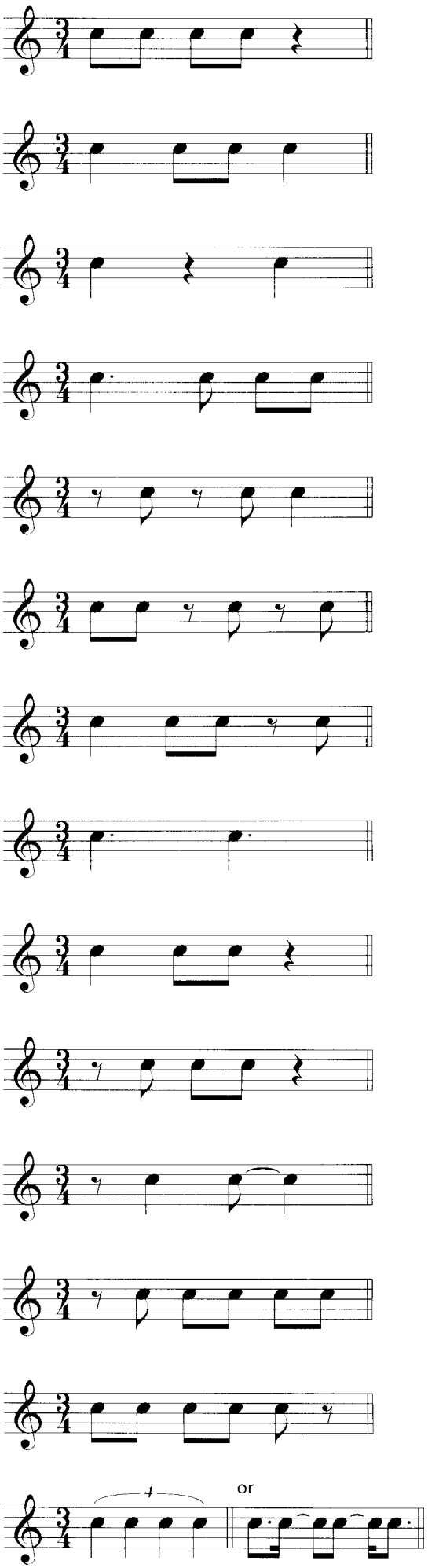


## Some Triplet Rhythms

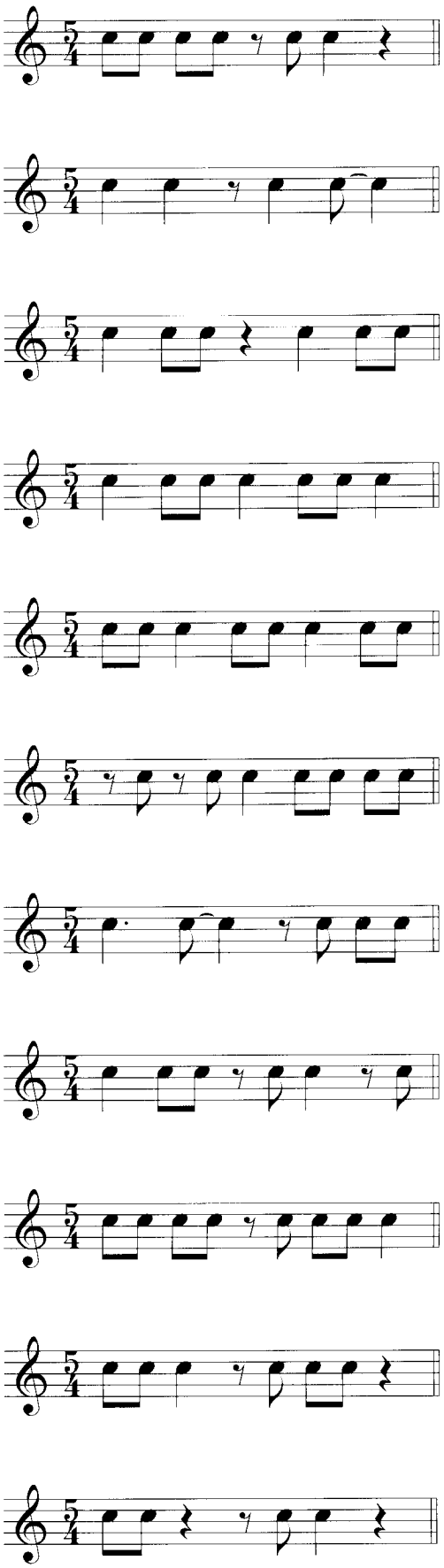
## Einige Triolen-Rhythmen



## 3/4 Rhythms



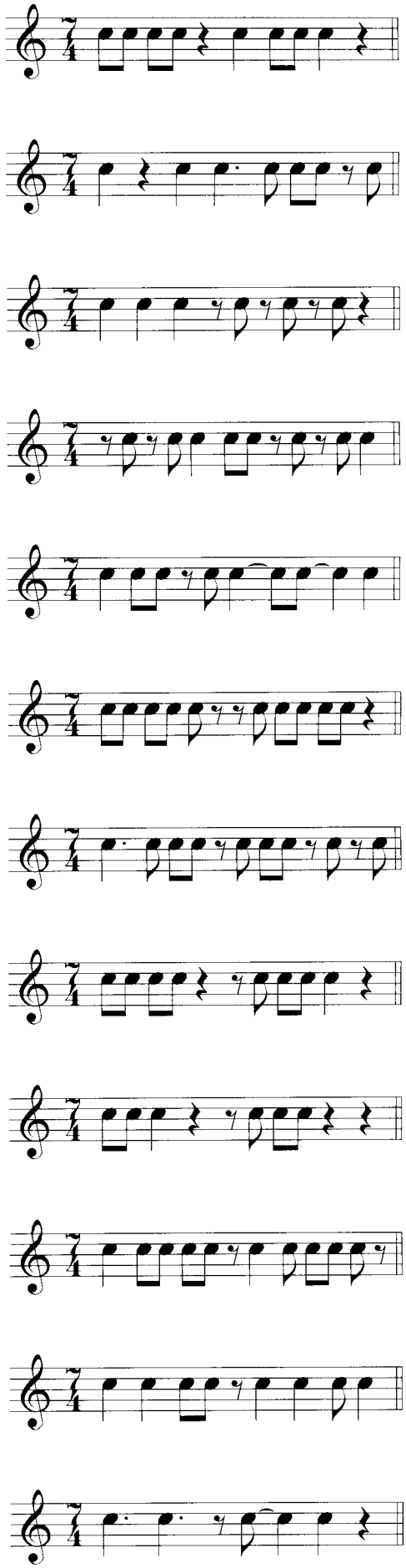

## 5/4 Rhythms



Try playing 3/4 rhythms over 4/4 (see page 66 in Vol. 4 "Melodic Rhythms").
Try playing 5/4 rhythms over 4/4 (see page 72 in Vol. 4 "Melodic Rhythms").

Probieren Sie 3/4 Rhythmen über 4/4 (siehe S. 66 in Vol. 4 "Melodic Rhythms").
Probieren Sie 5/4 Rhythmen über 4/4 (siehe S. 72 in Vol. 4 "Melodic Rhythms").

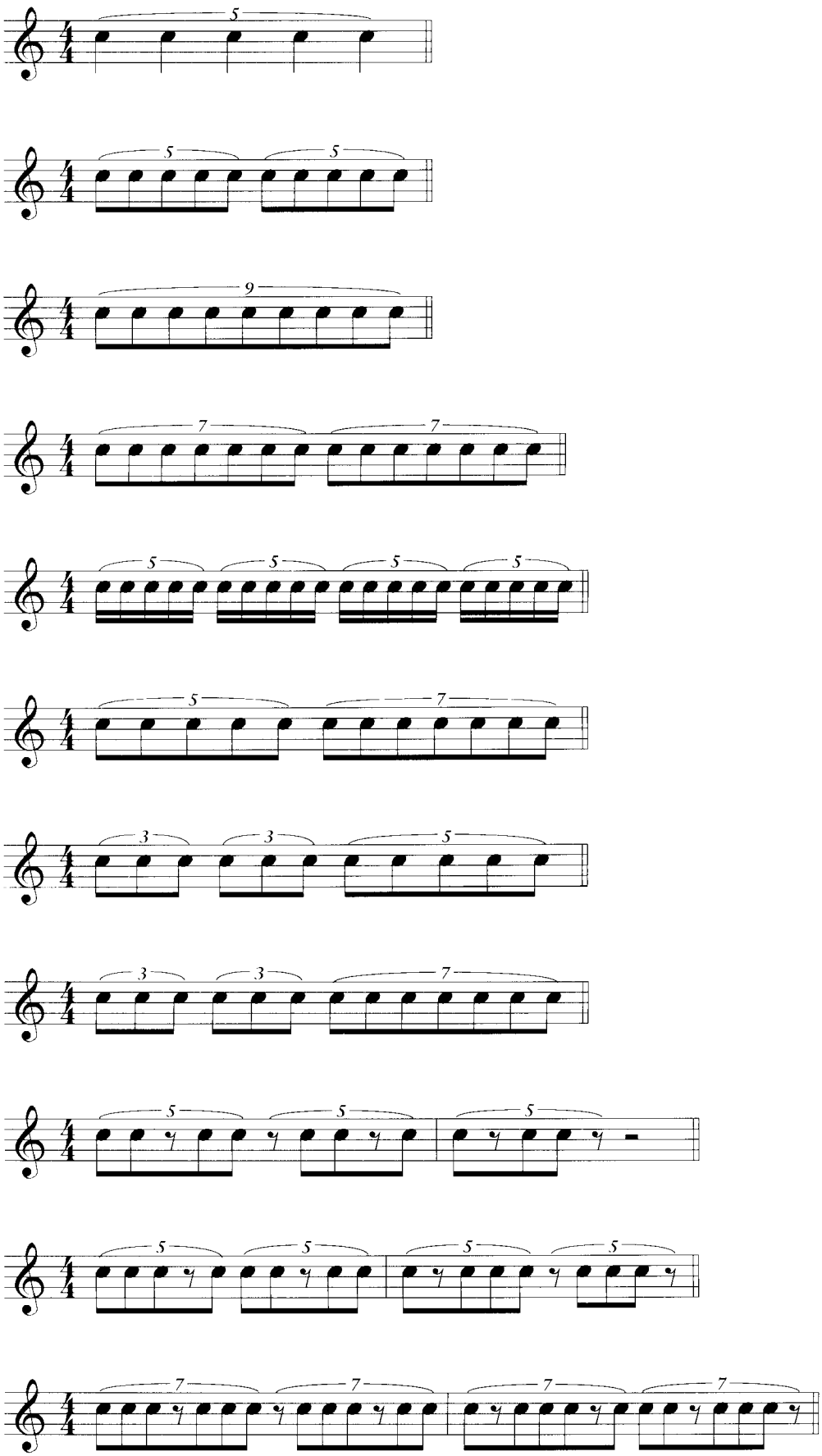
# 7/4 Rhythms



Try playing 7/4 rhythms over 4/4 (see pages 74-75 in Vol. 4 "Melodic Rhythms").

Probieren Sie 7/4 Rhythmen über 4/4 (siehe S. 74-75 in Vol. 4 "Melodic Rhythms").

## Polyrhythms



# Retrogrades

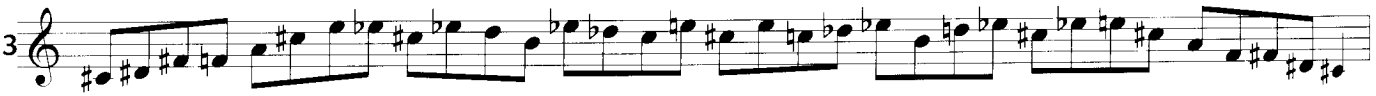
# Krebs

The following lines are the same as the original Intervallic Melodies, but transposed a half-step higher, plus retrograde.

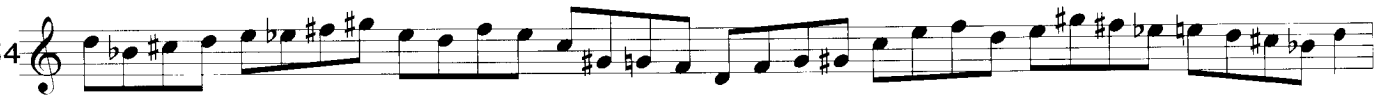
Bei den folgenden Linien handelt es sich um dieselben 852 Intervallmelodien, allerdings um einen Halbton nach oben transponiert und anschließend im Krebs notiert.

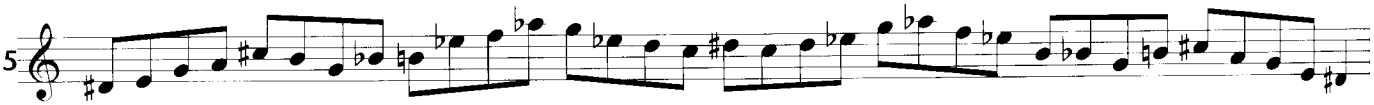
A/-2 B/2 C/-3 D/3

Same as Intervallic Melody No. 1, transposed a half-step higher. Retrograde

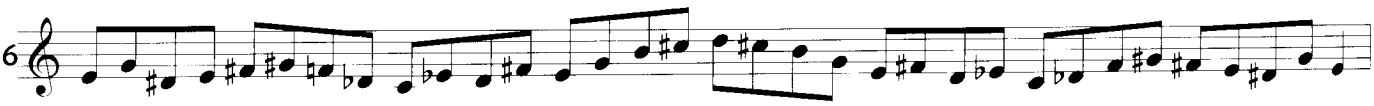
853 

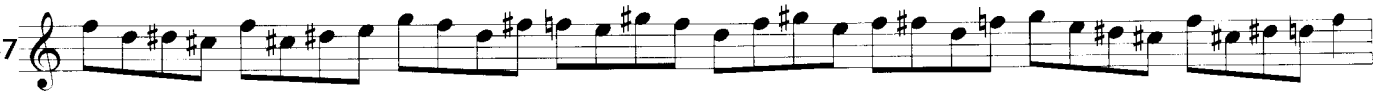
Same as Intervallic Melody No. 2, transposed a half-step higher. Retrograde

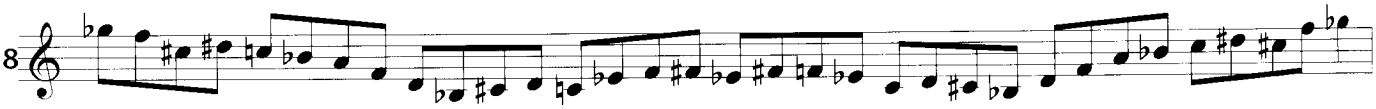
854 

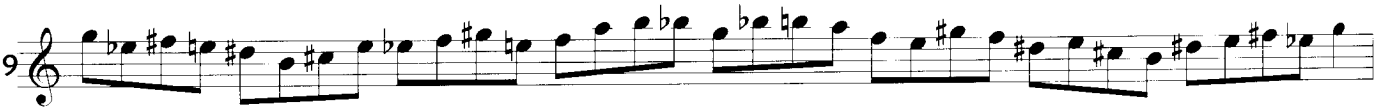
855 

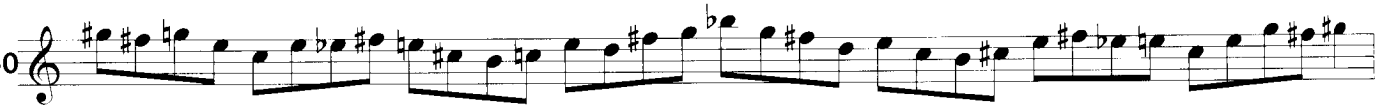
etc.

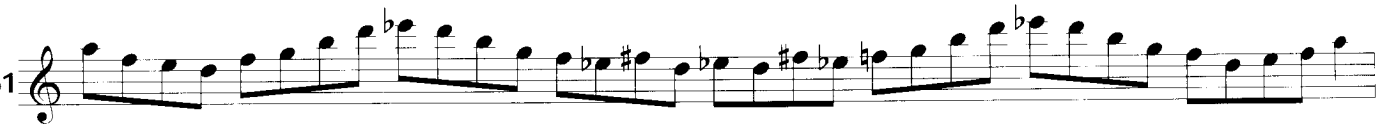
856 

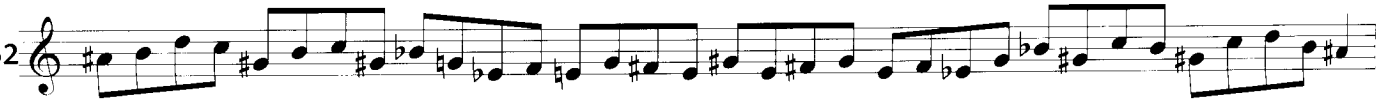
857 

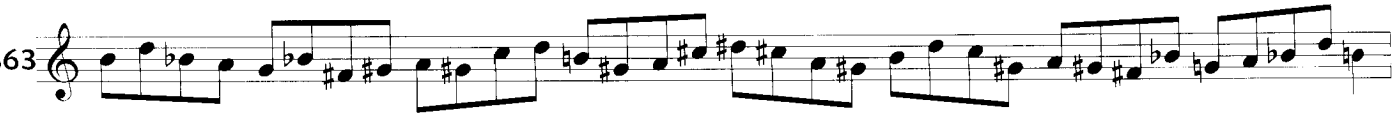
858 

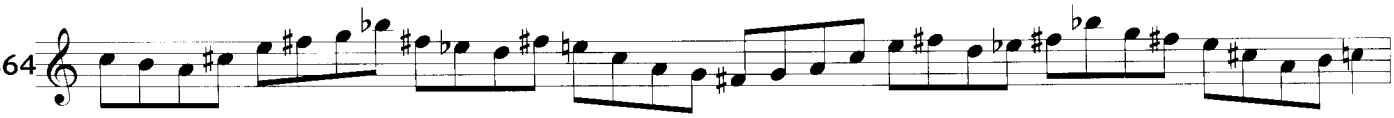
859 

860 

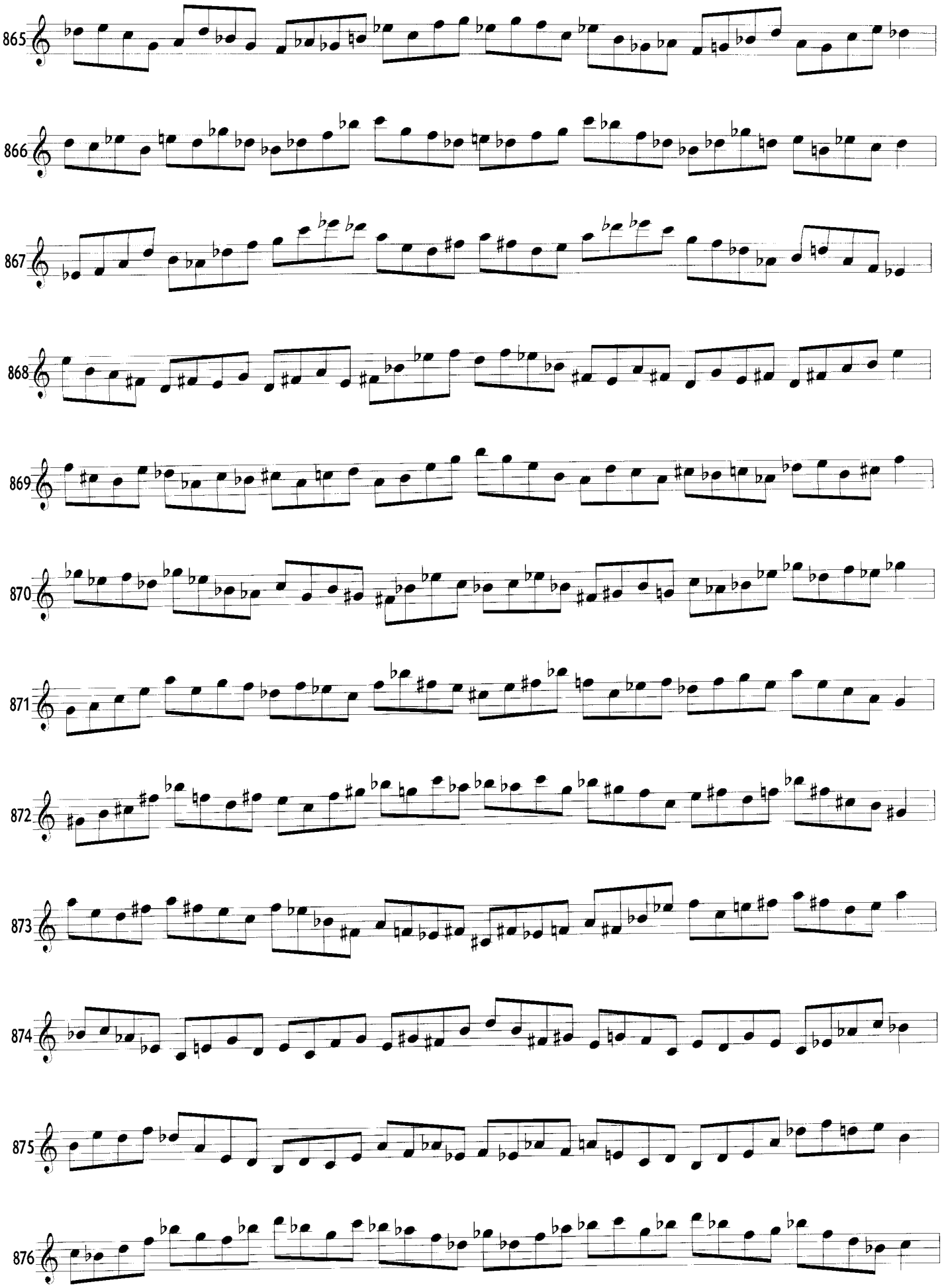
861 

862 

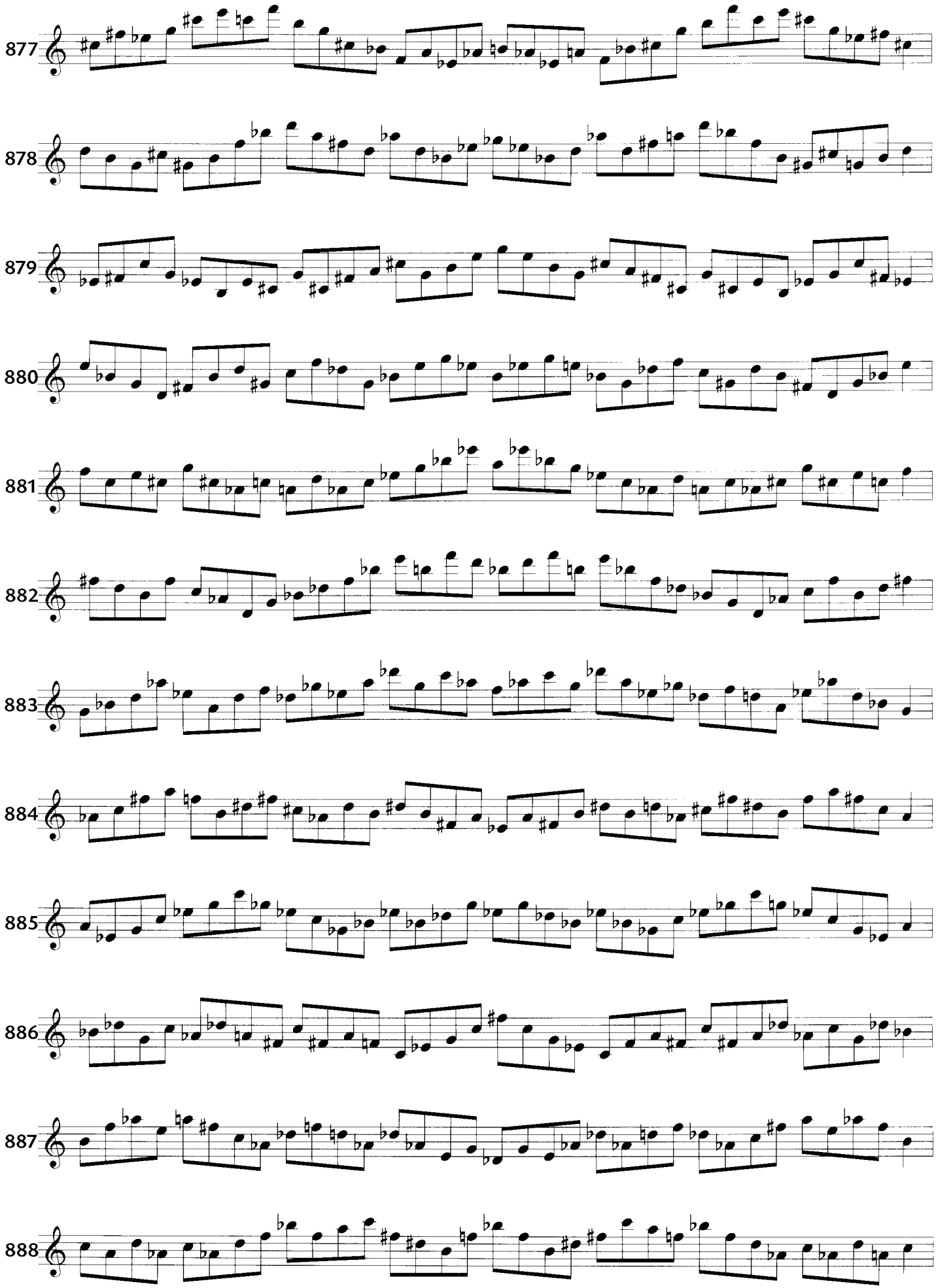
863 

864 

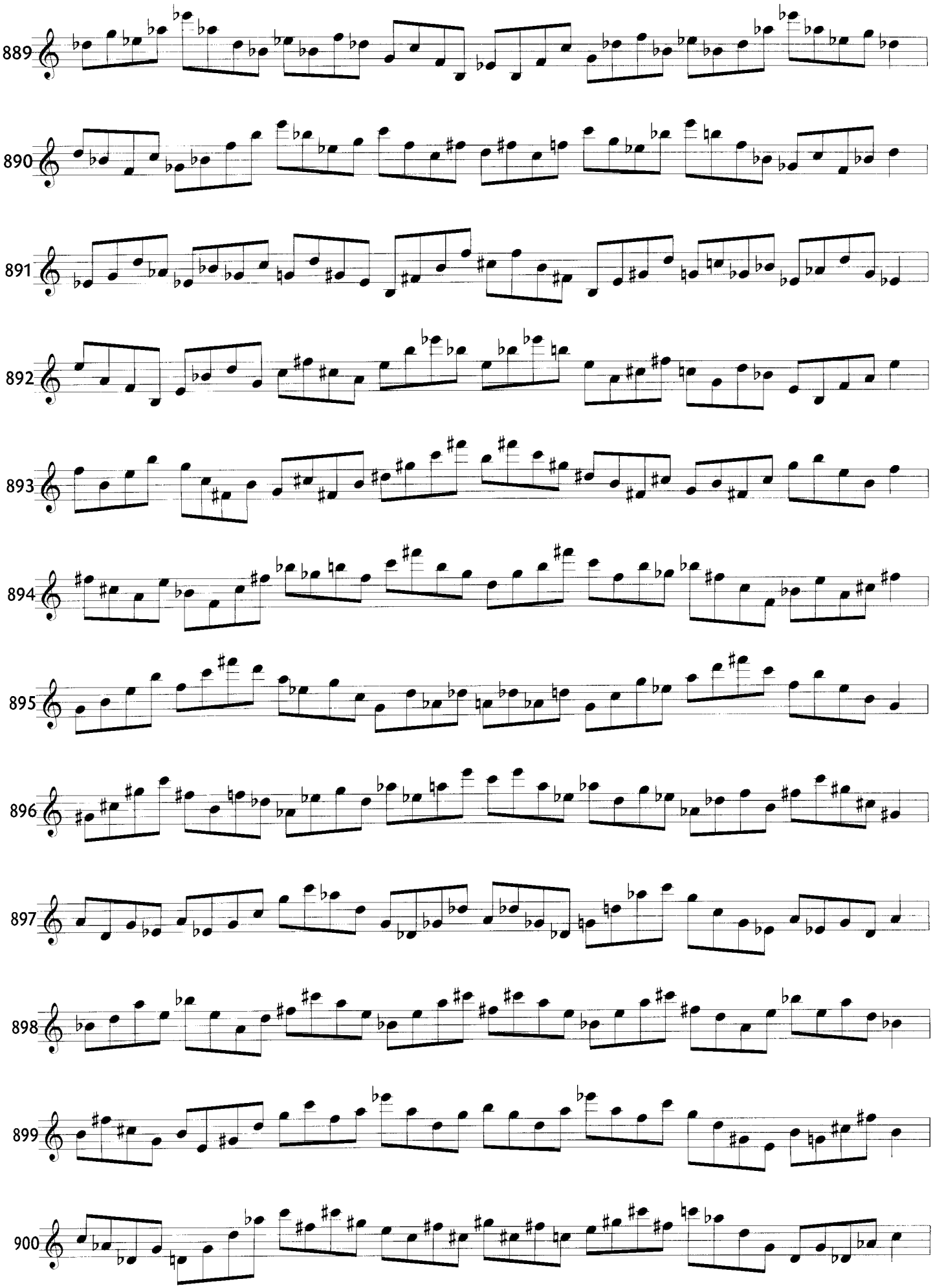
A/2 B/-3 C/3 D/4



A/-3 B/3 C/4 D/-5



A/3 B/4 C/-5 D/5



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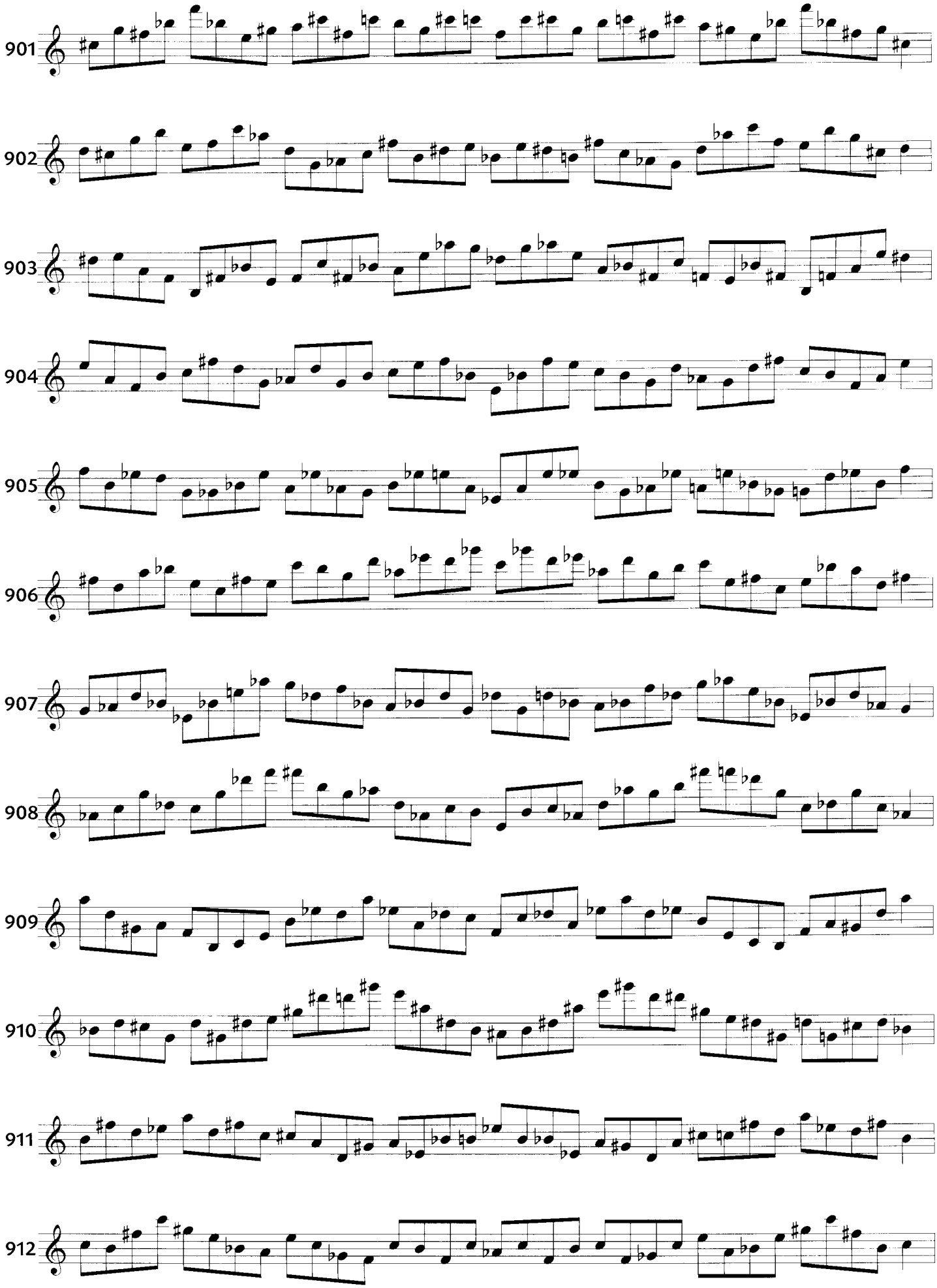

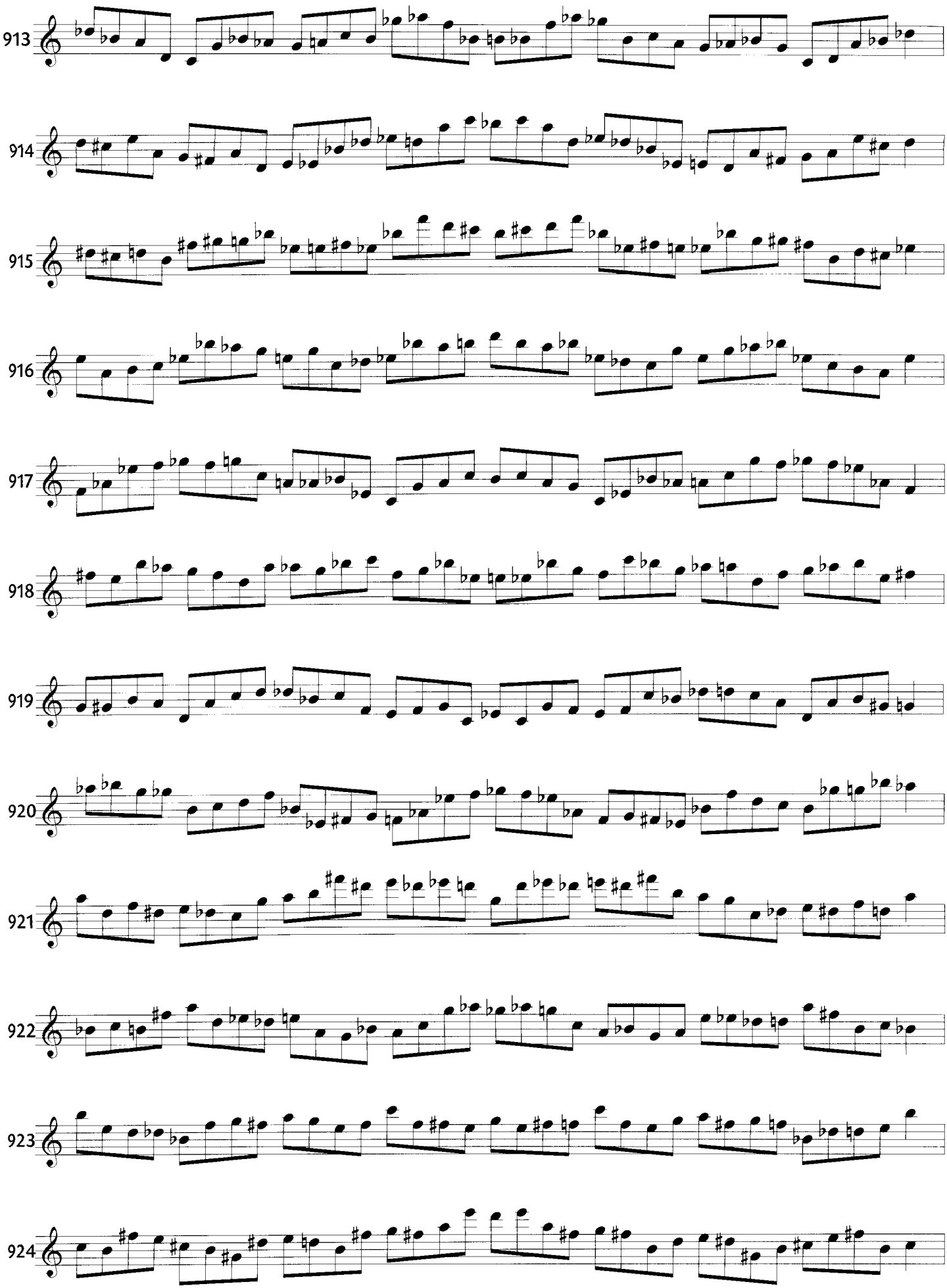
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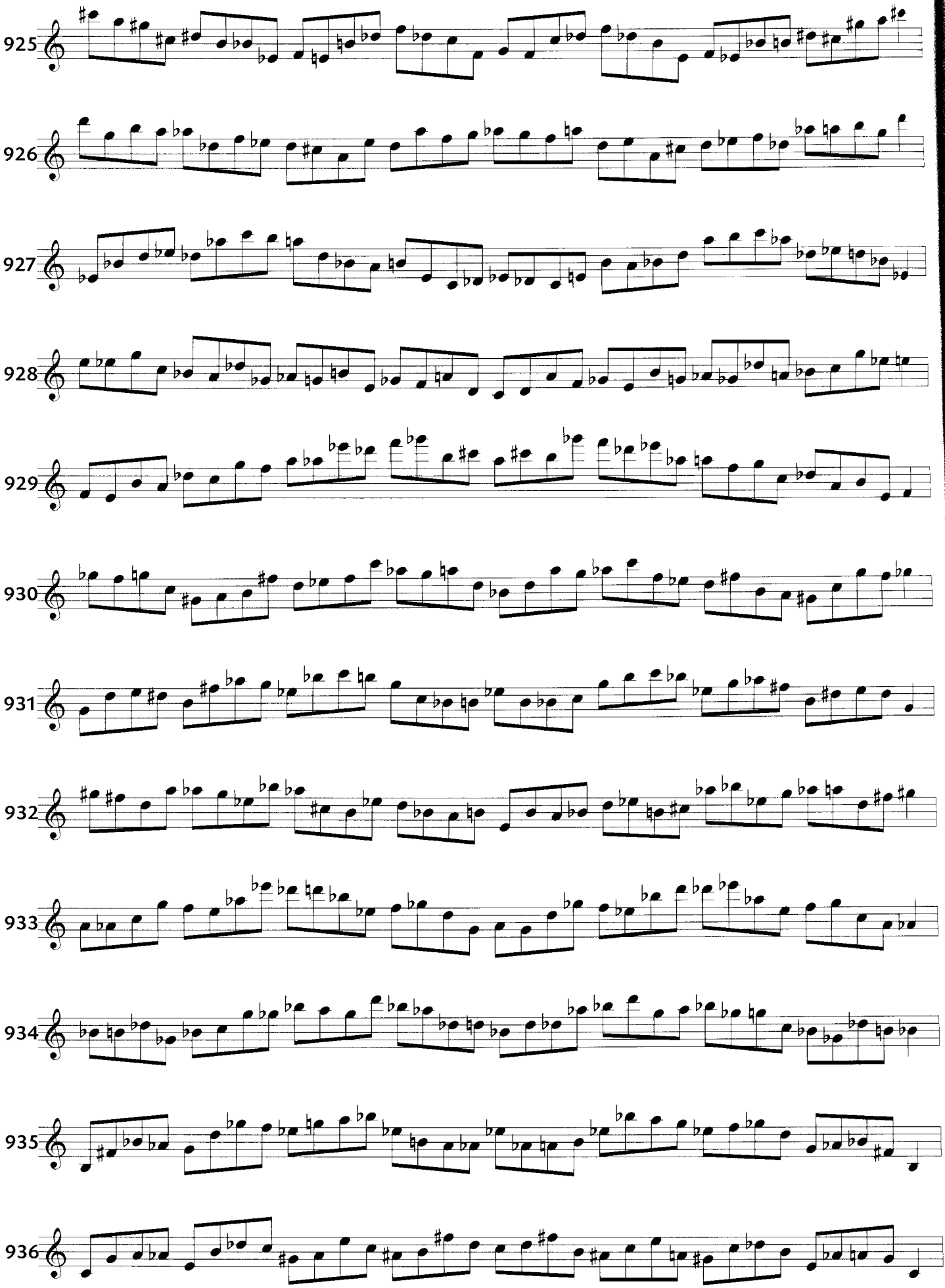
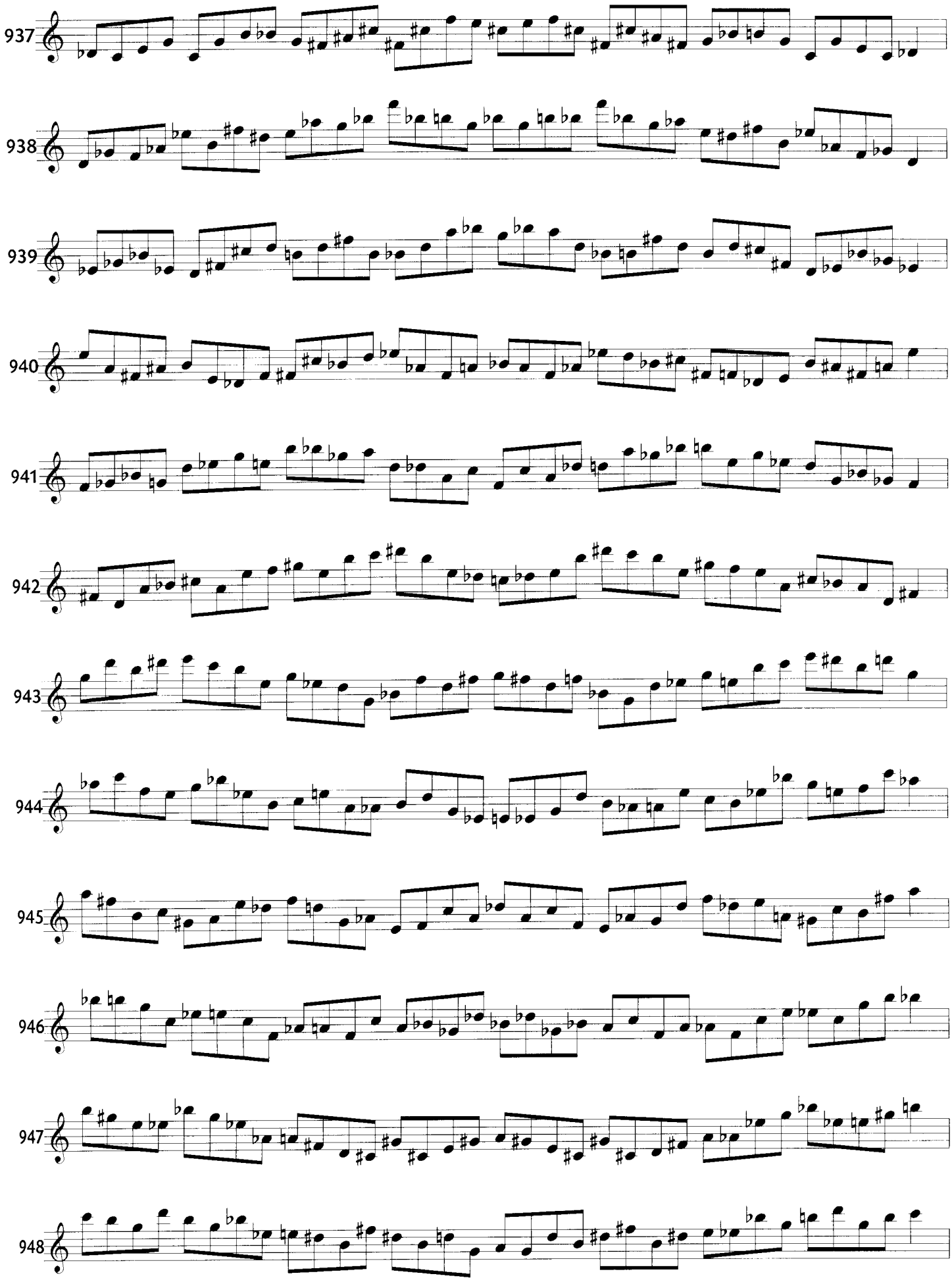
A/-2 B/2 C/3 D/5

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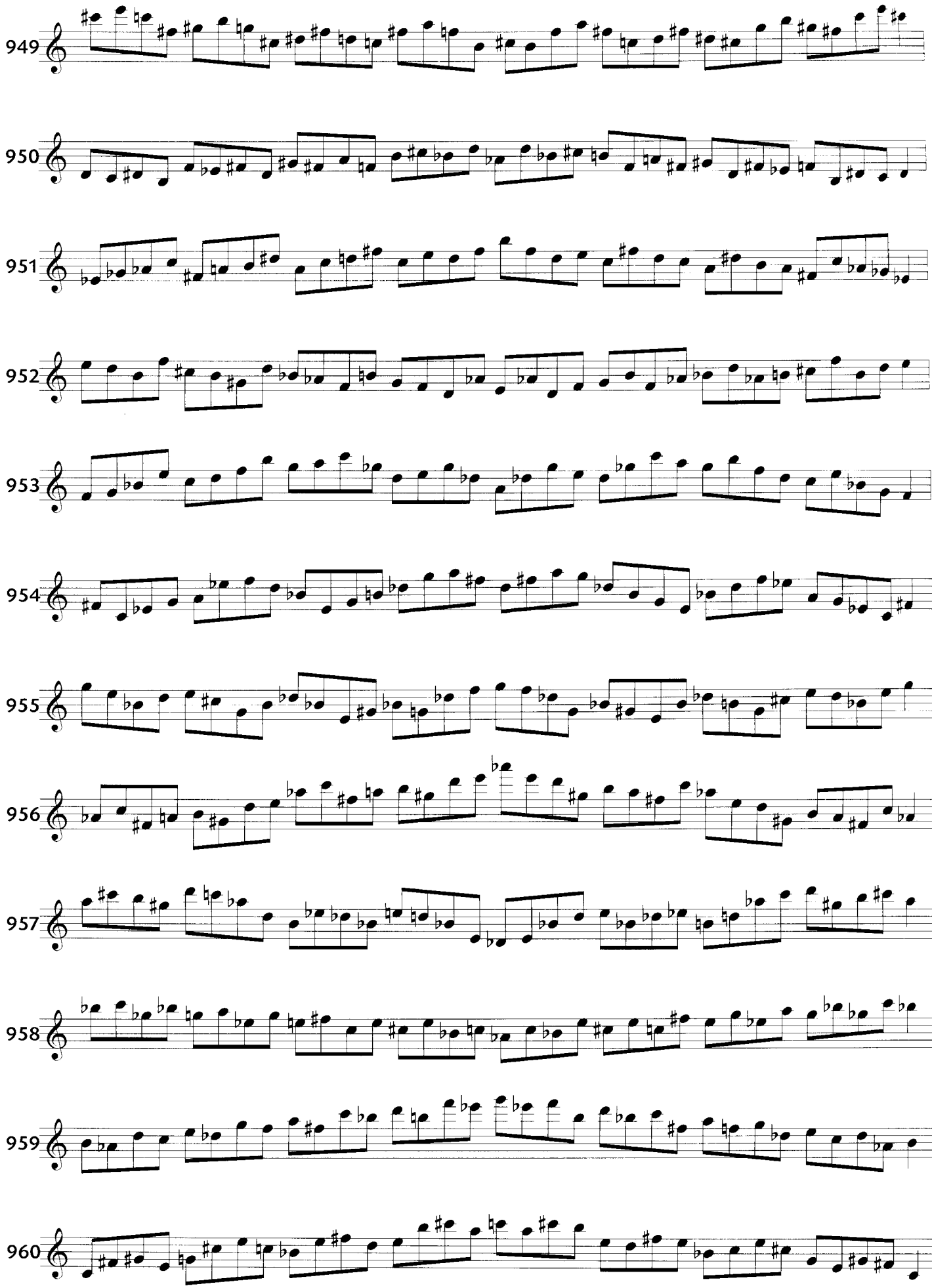
A/2 B/-3 C/3 D/-5



A/-2 B/-3 C/-5 D/5

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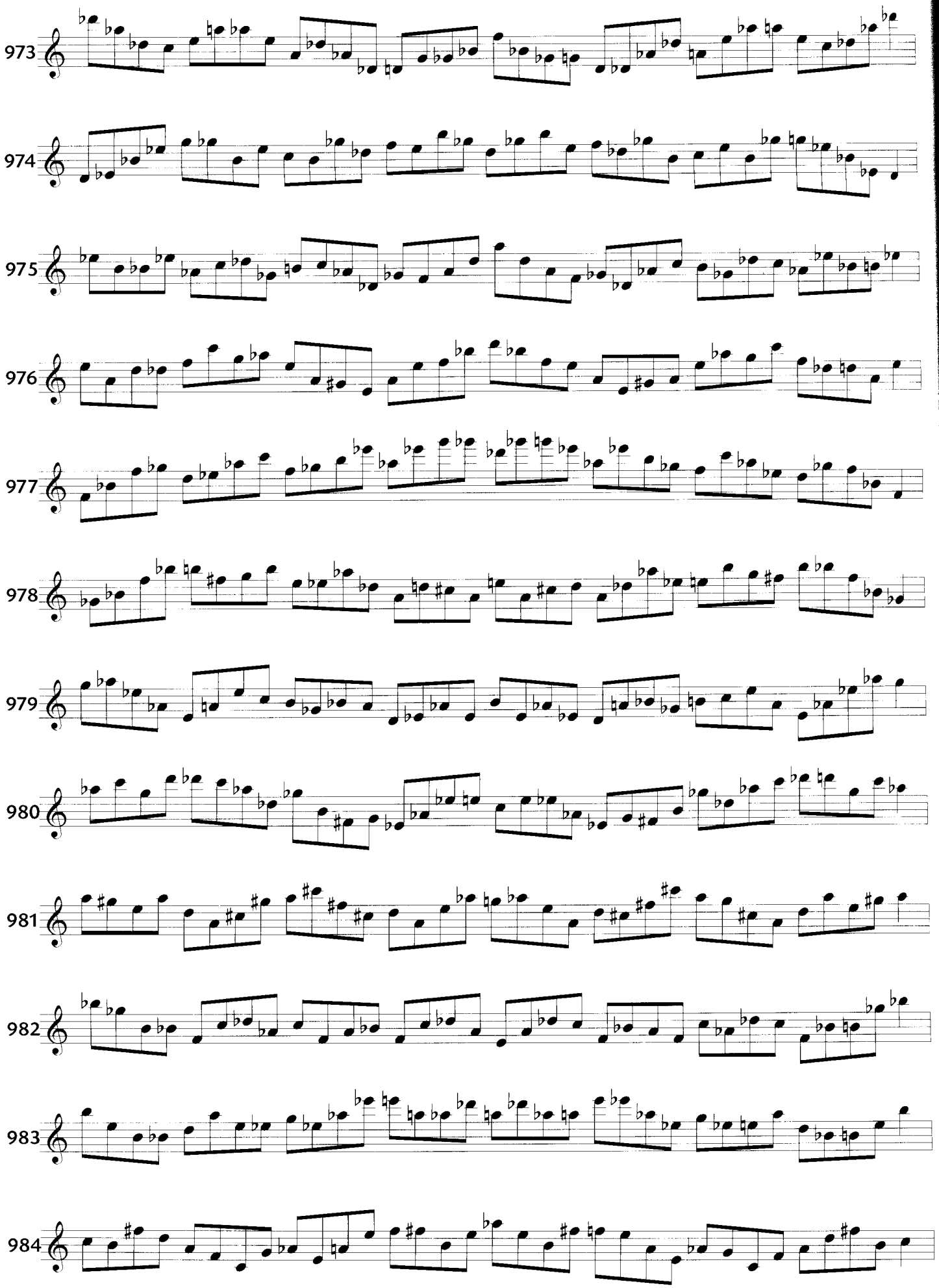
A/-2 B/3 C/4 D/5



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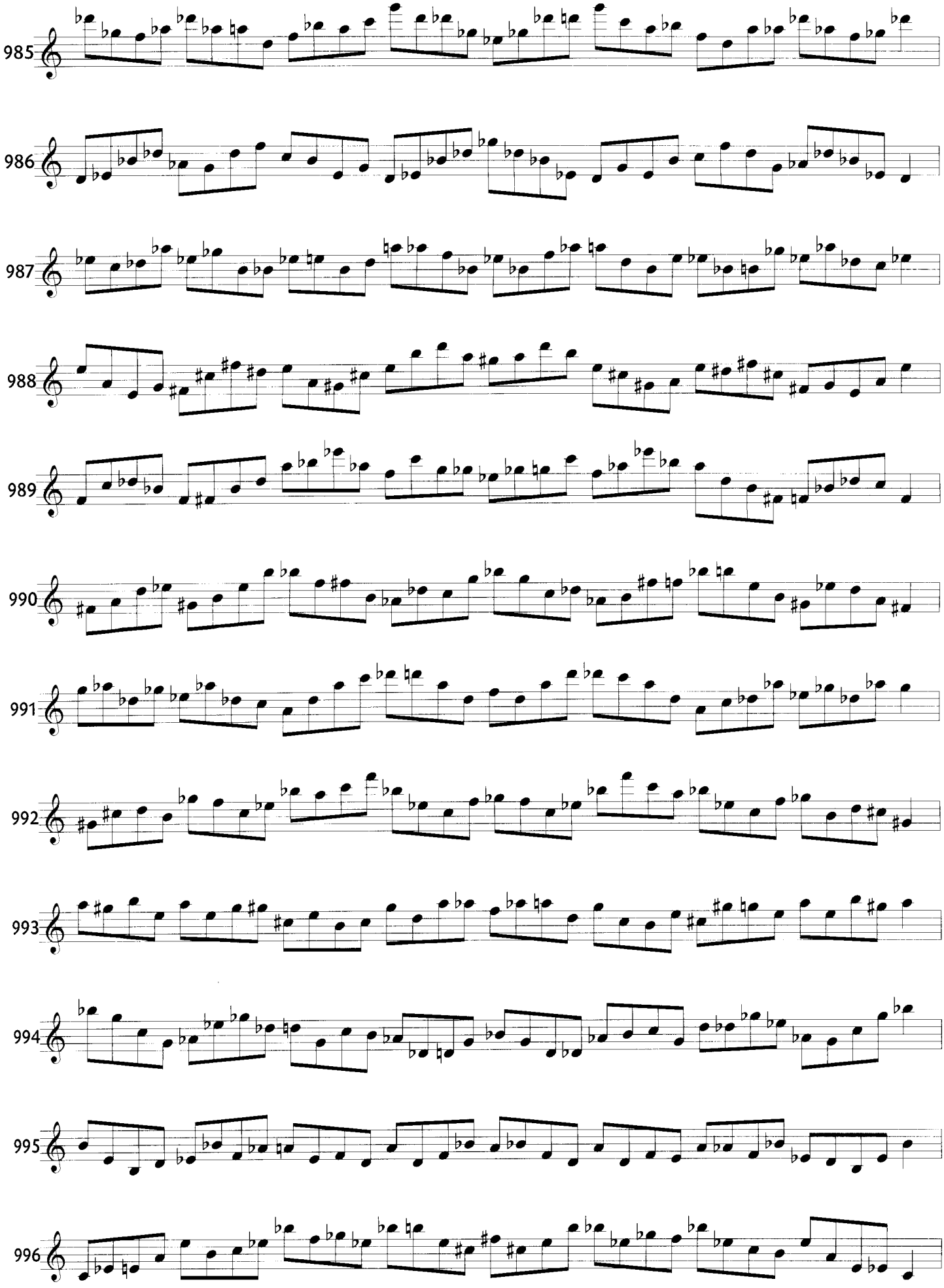

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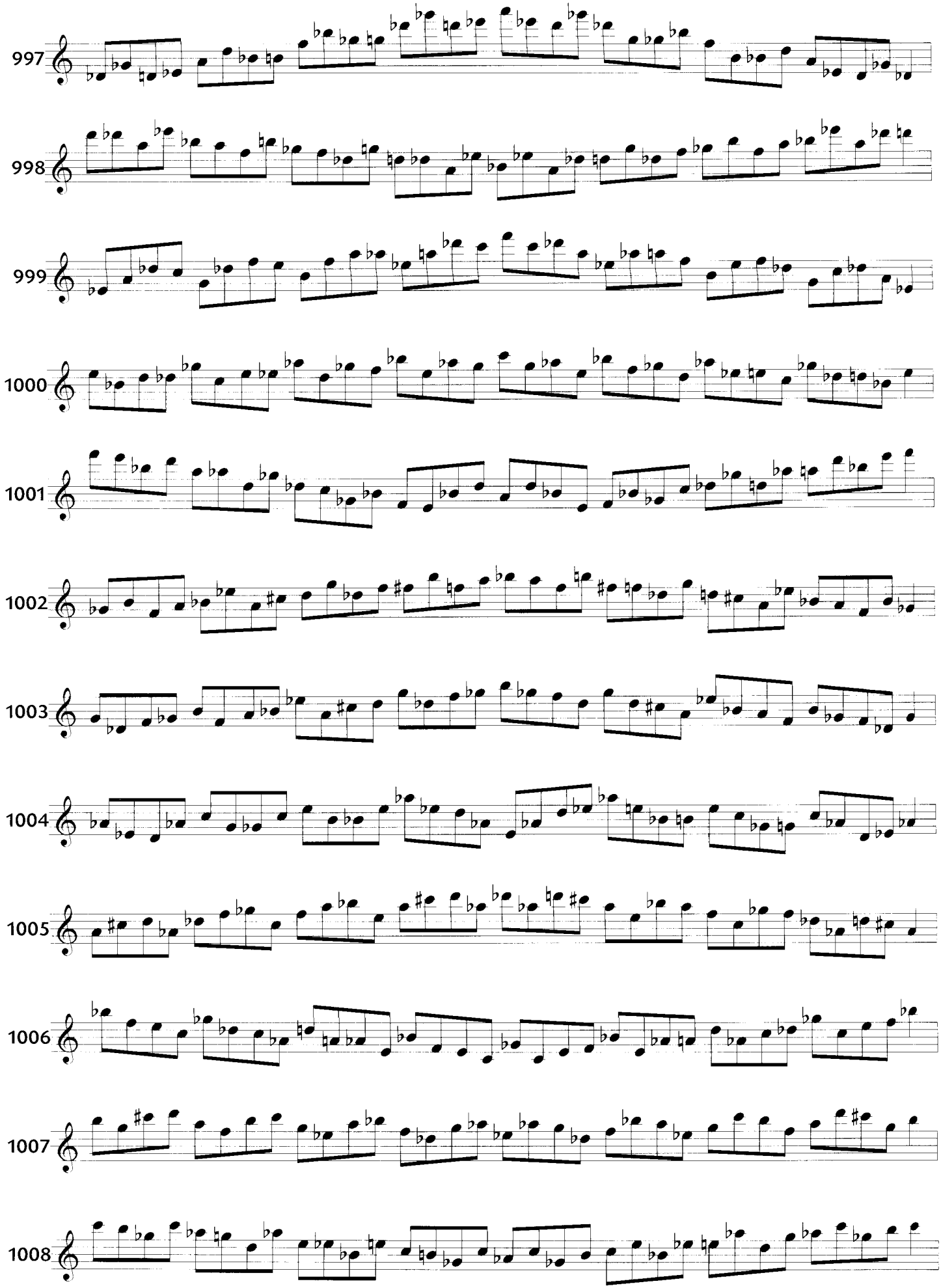

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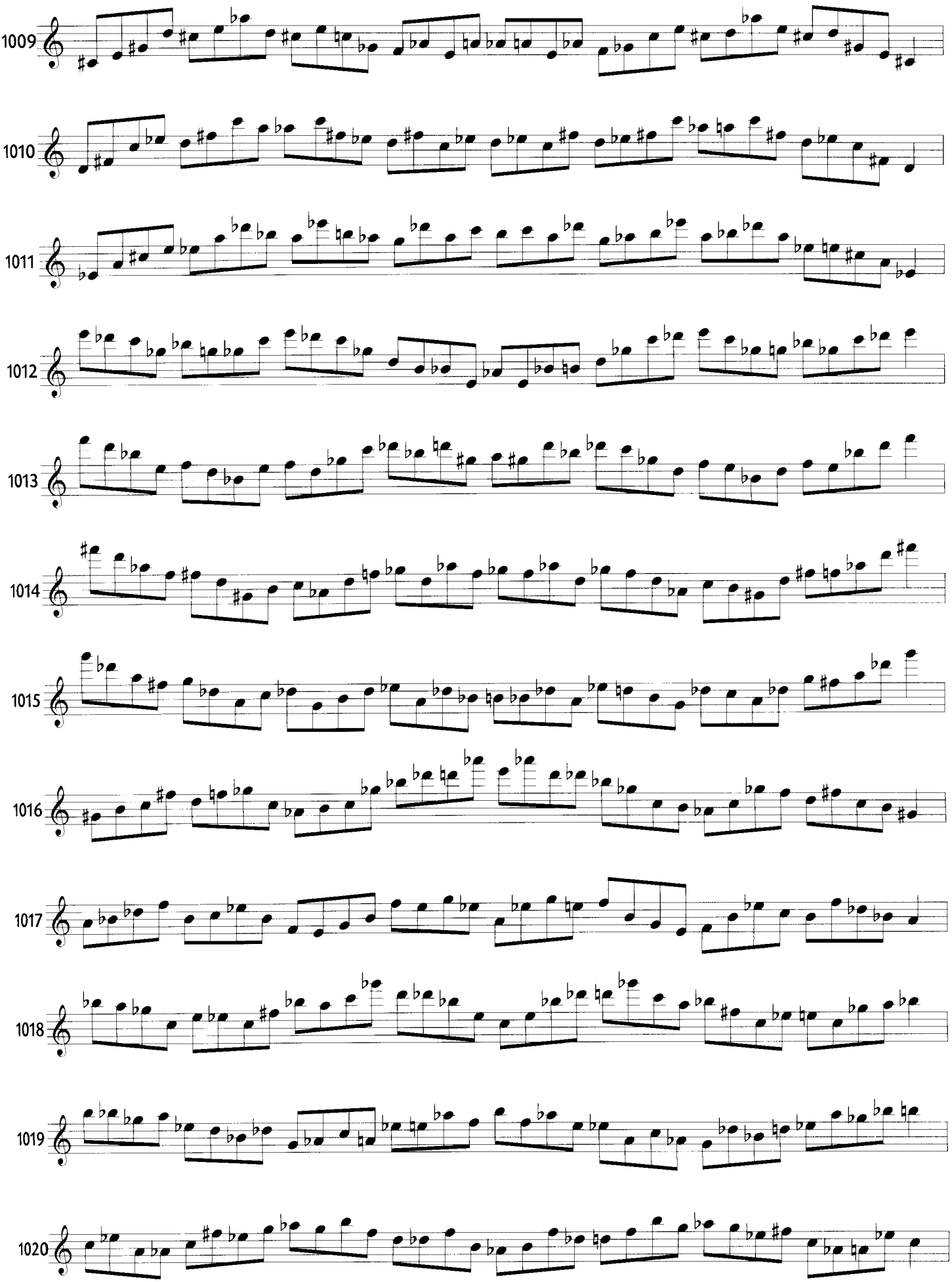

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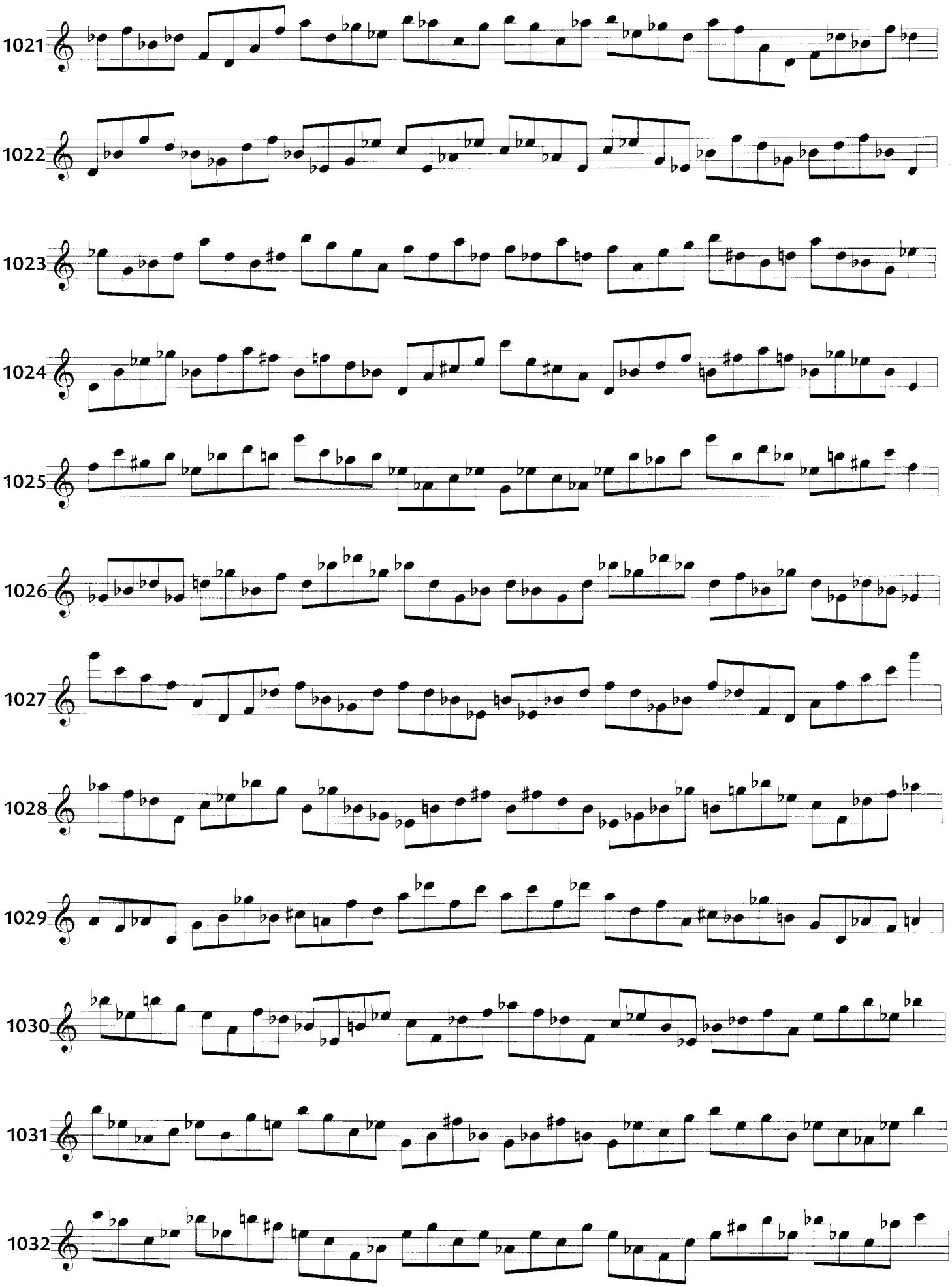

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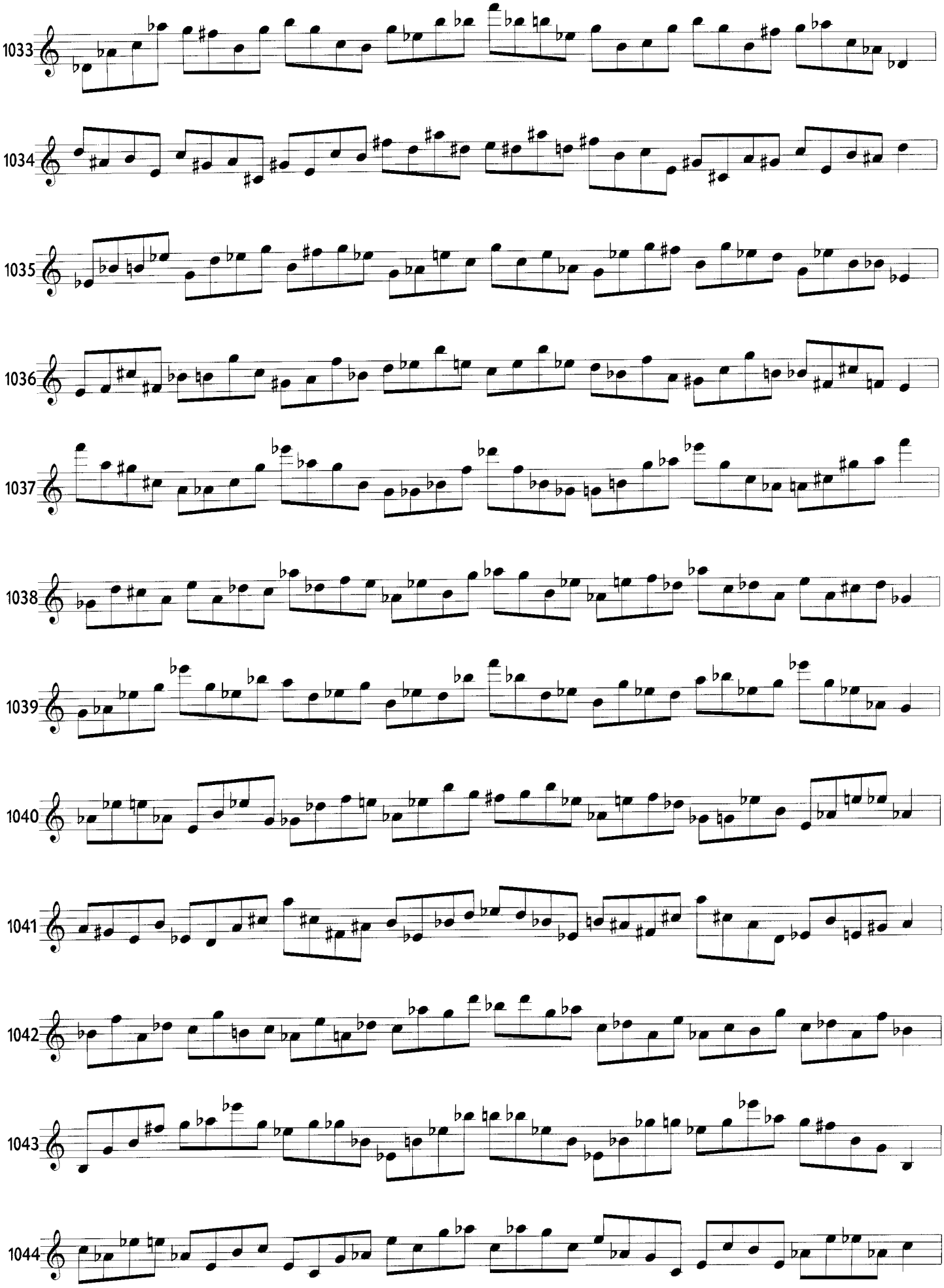

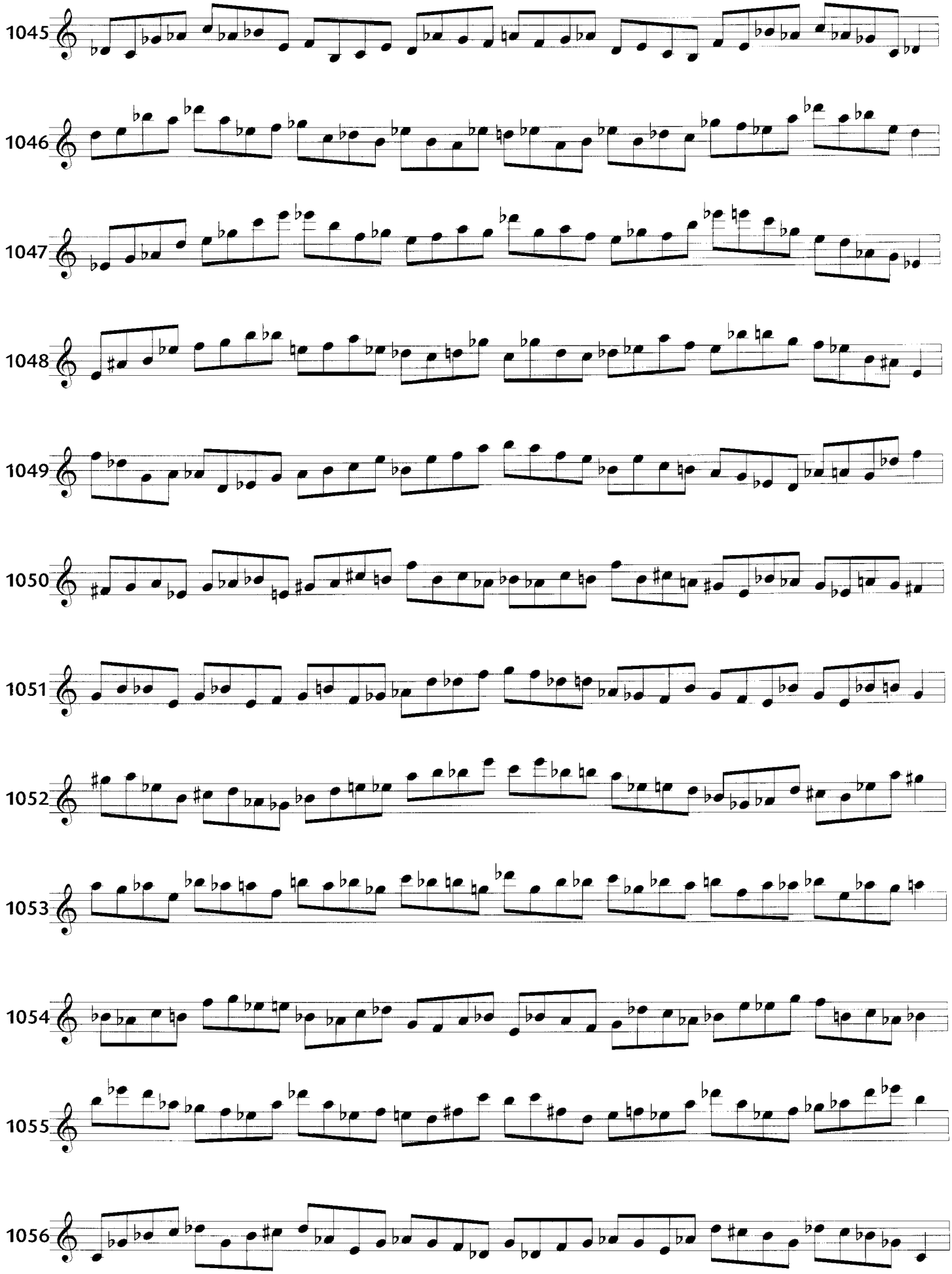
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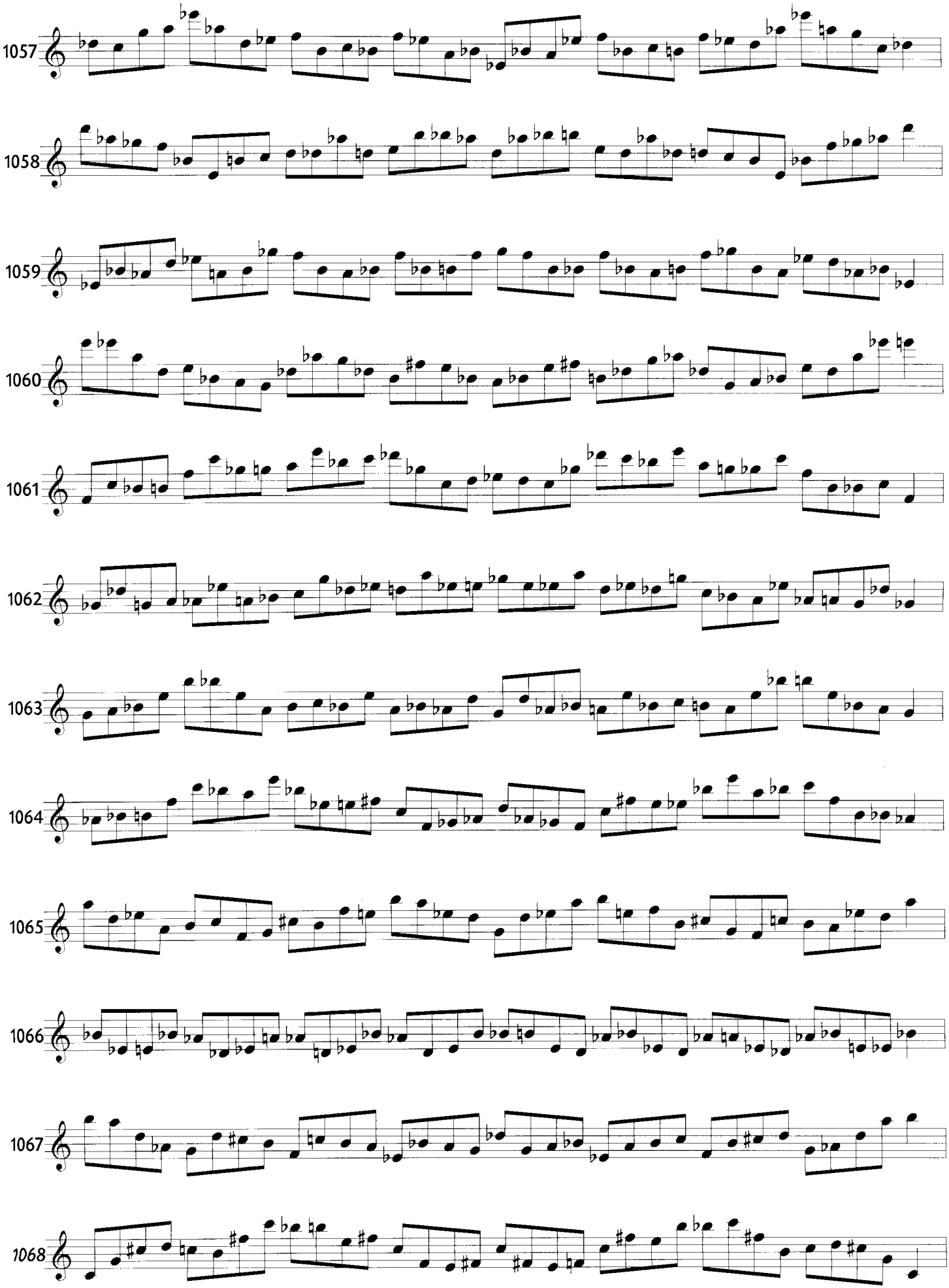
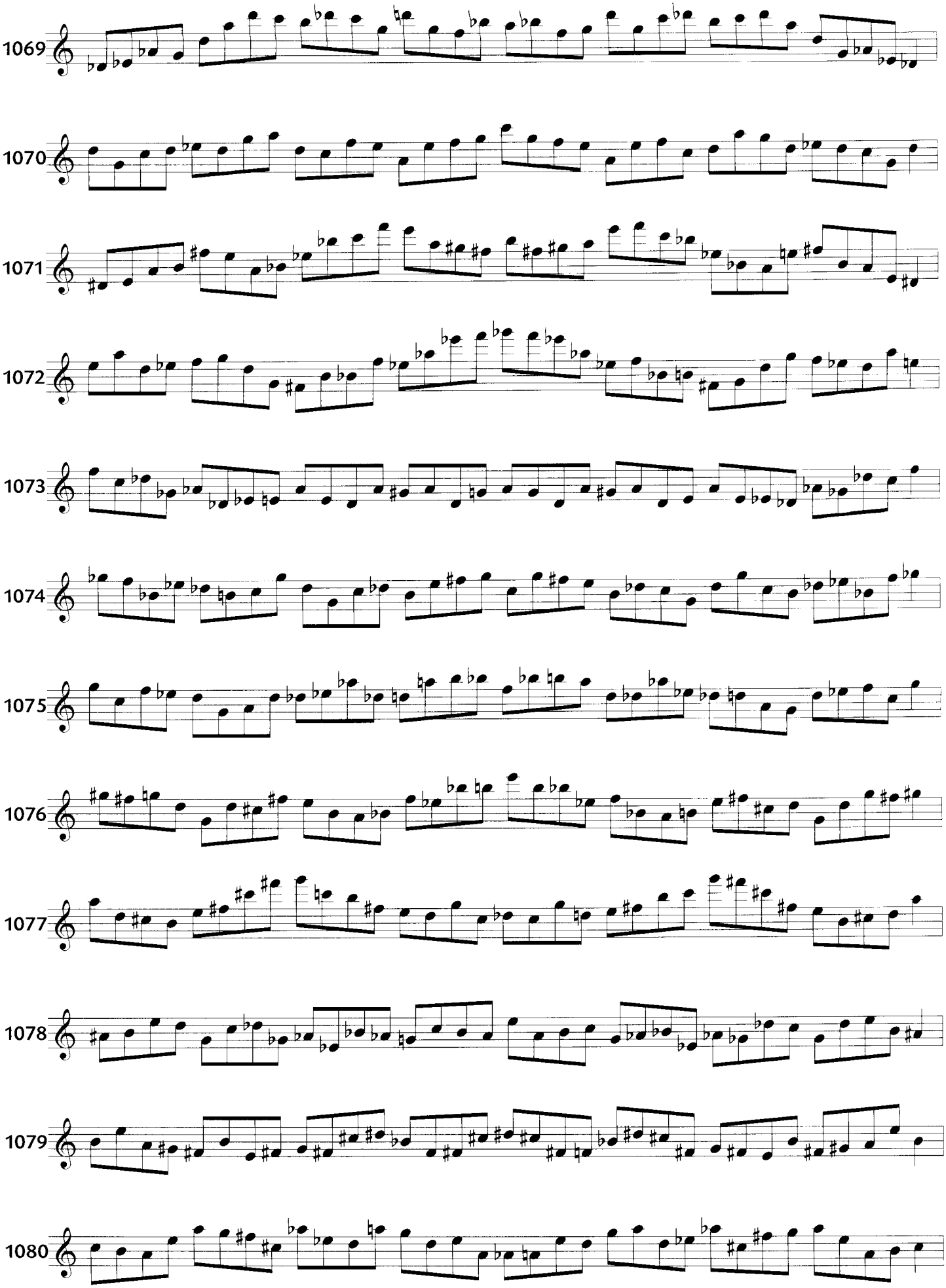
A/-2 B/2 C/-5 D/5



A/-2 B/2 C/4 D/5



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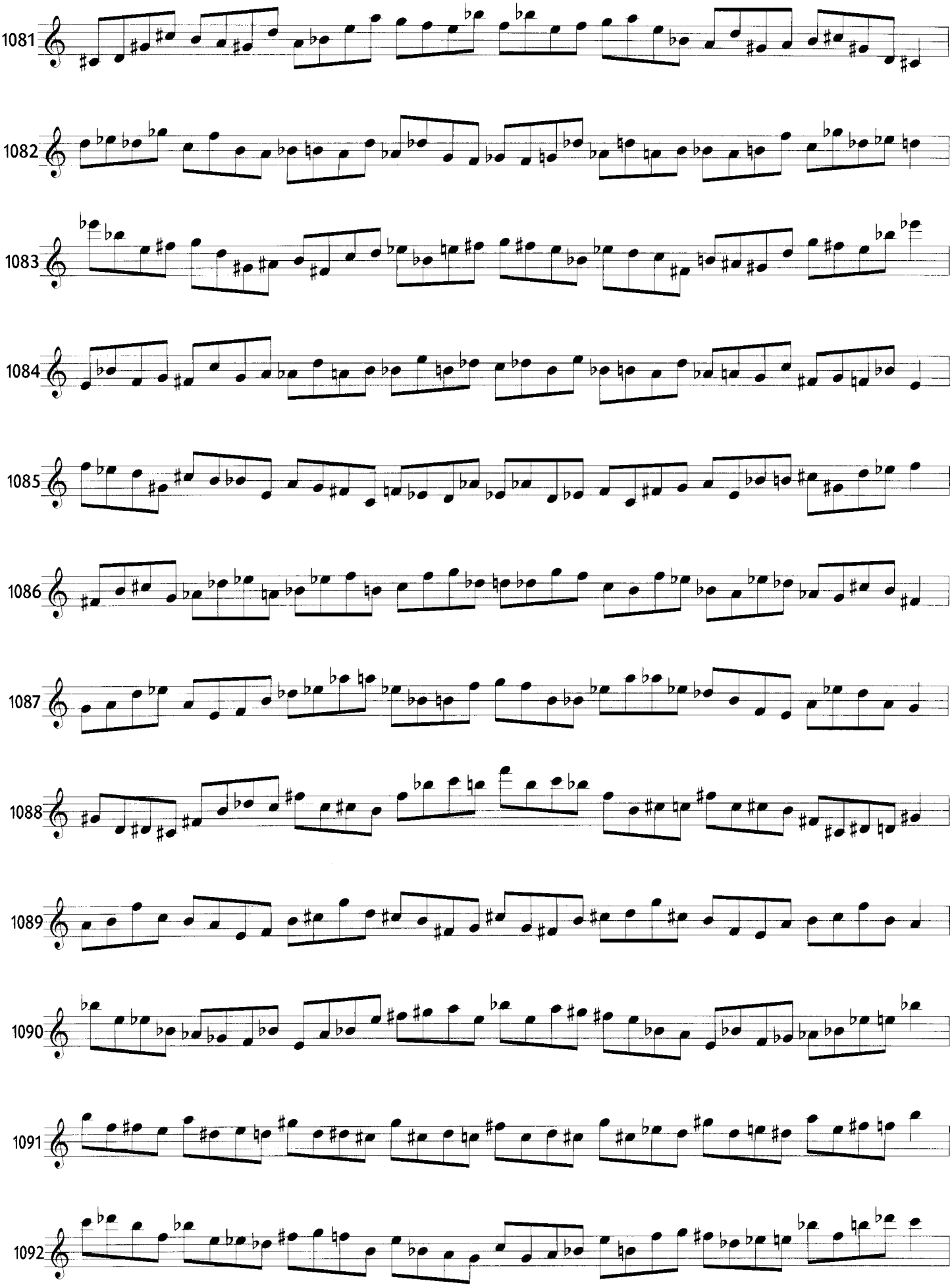

A/-2 B/2 C/-3 D/4

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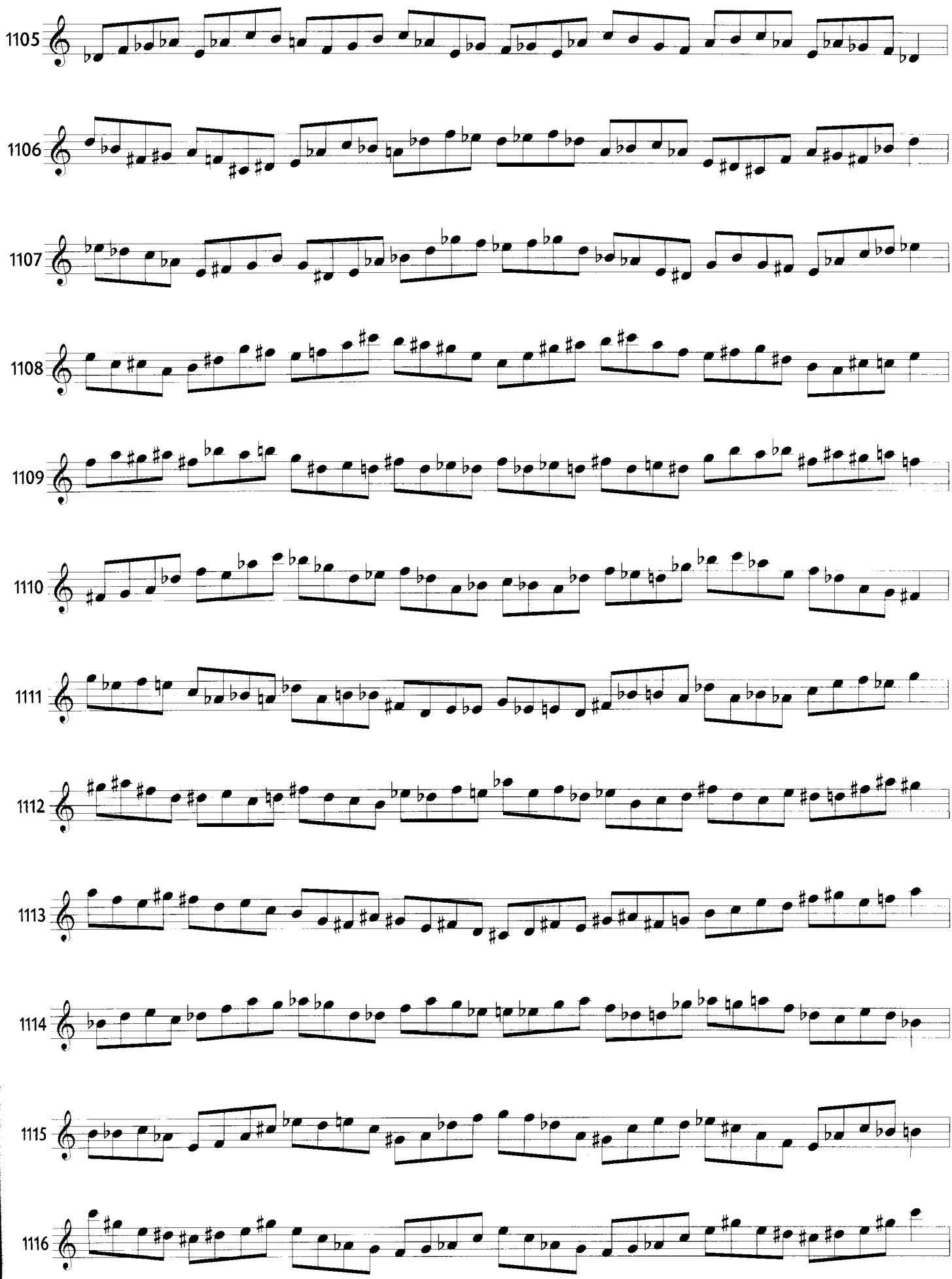
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A/-2 B/-2 C/-3 D/3

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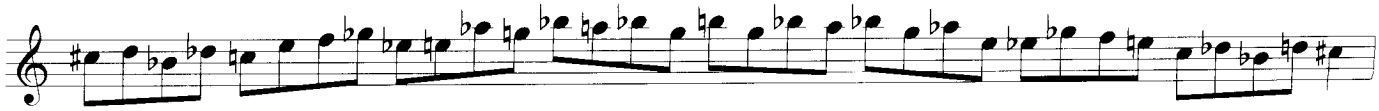

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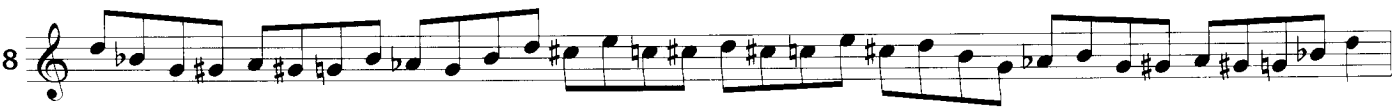

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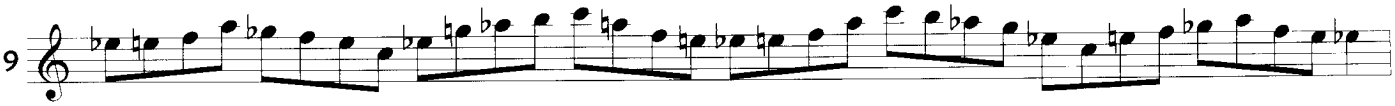

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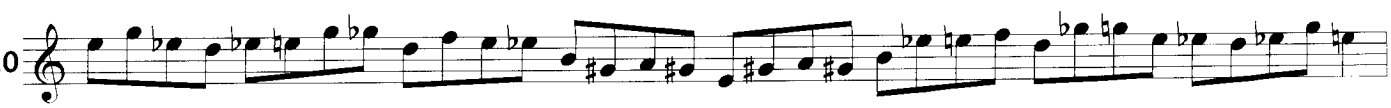

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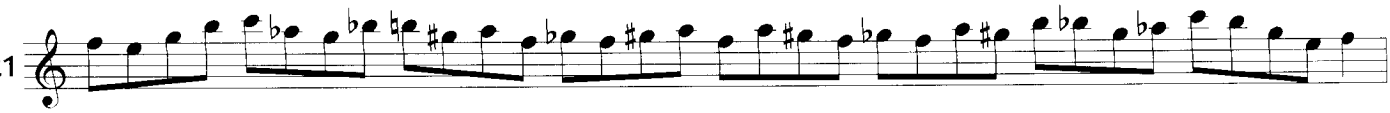

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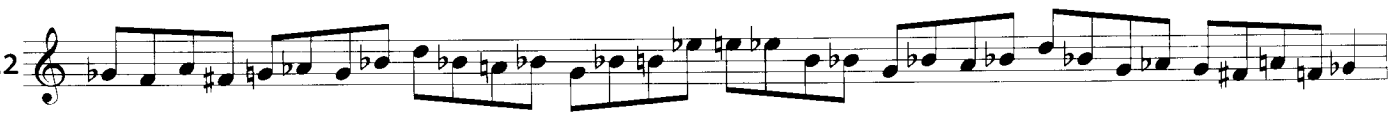

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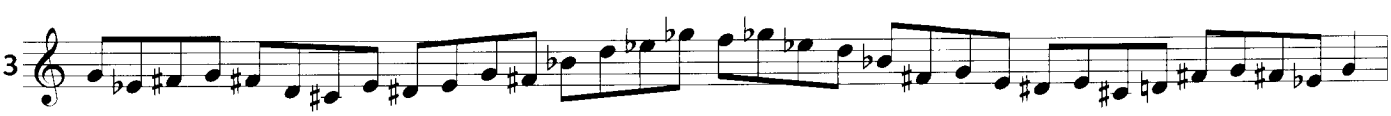

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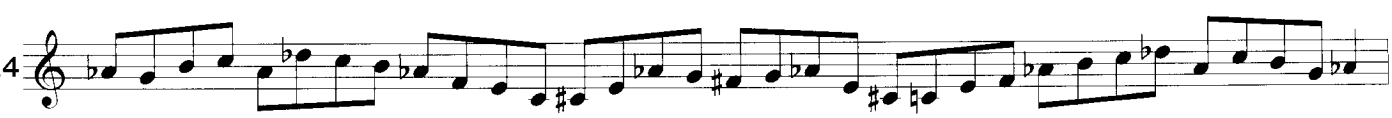

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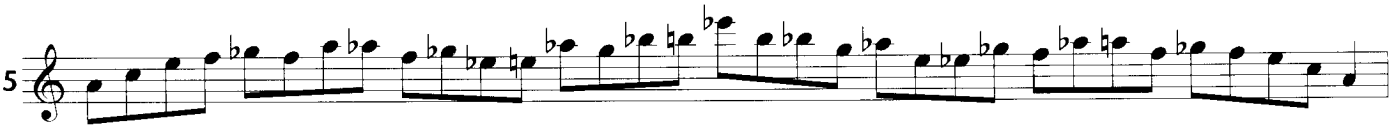

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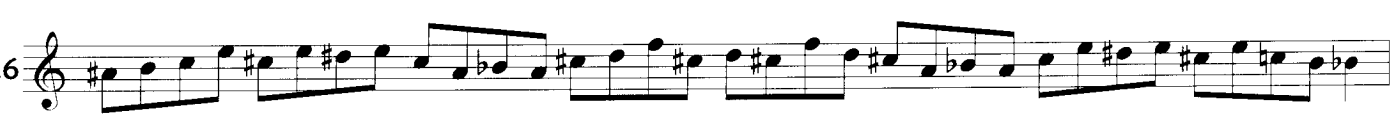

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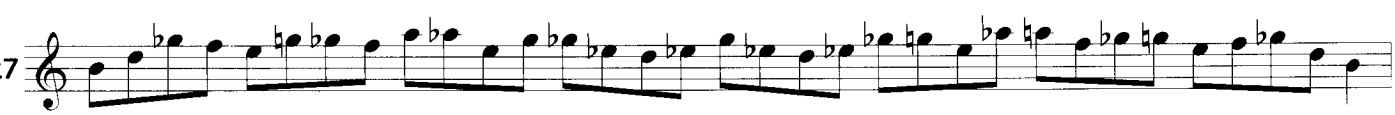

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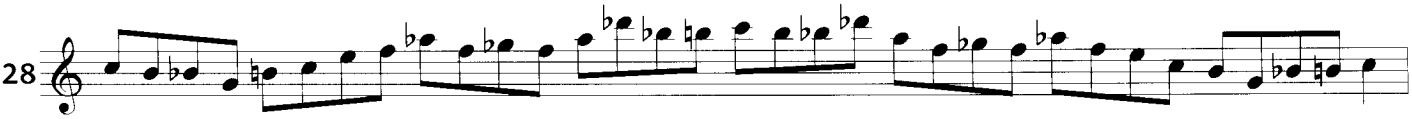

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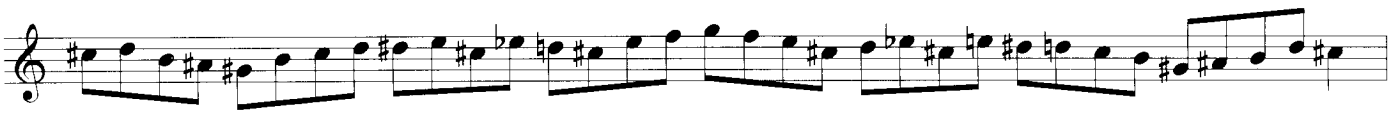
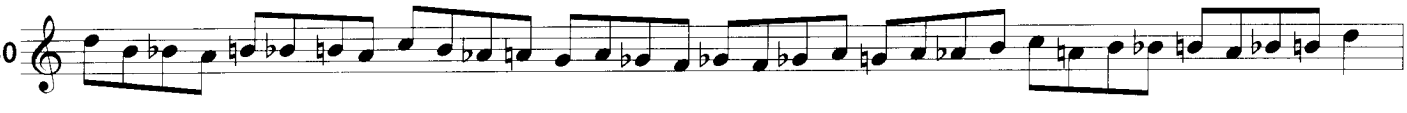
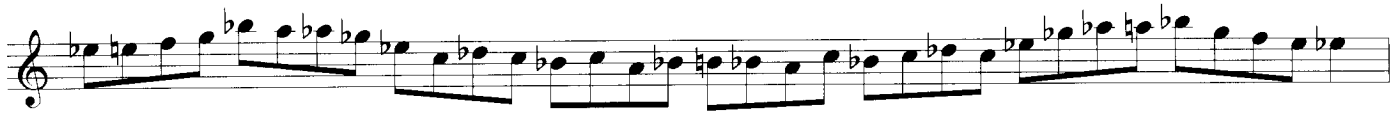
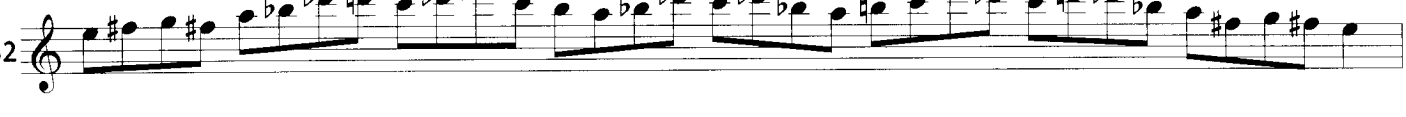
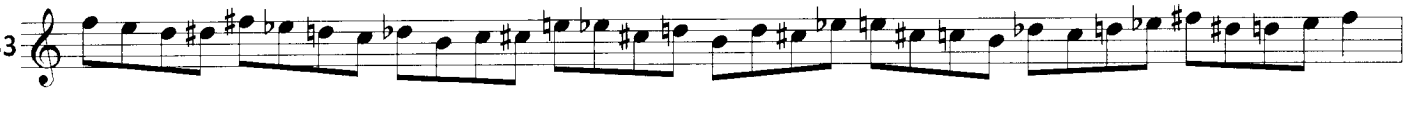
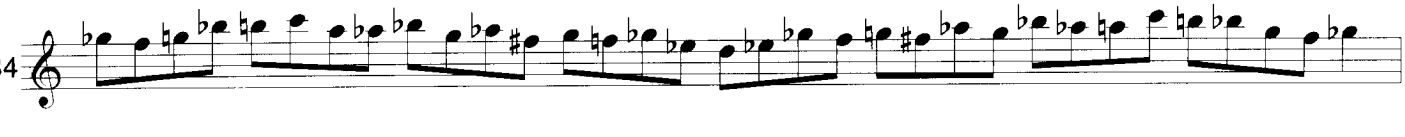
1129 

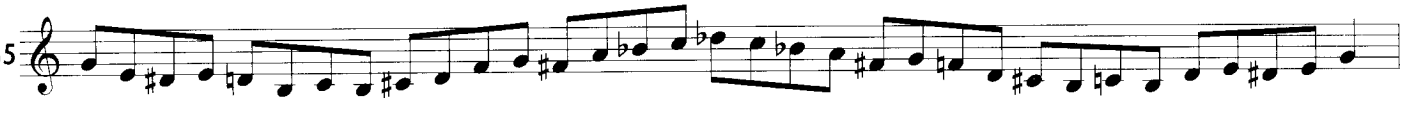
1130 

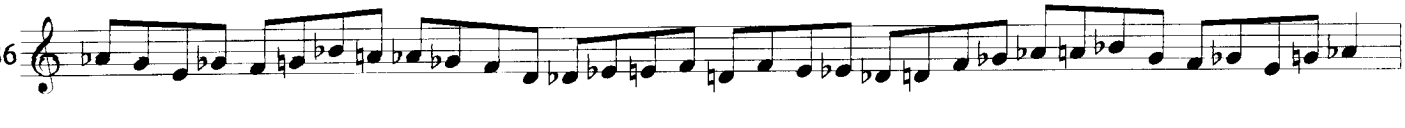
1131 

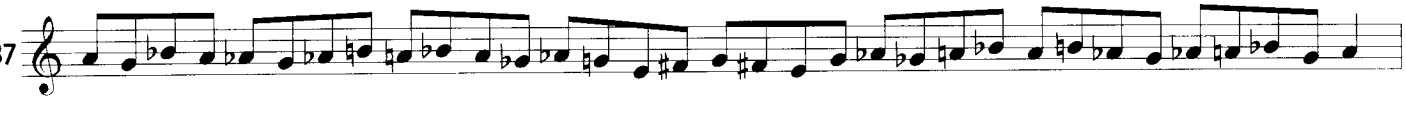
1132 

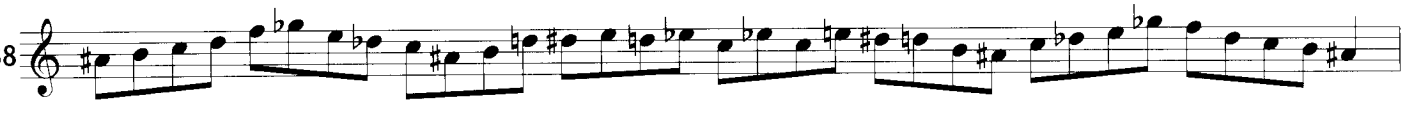
1133 

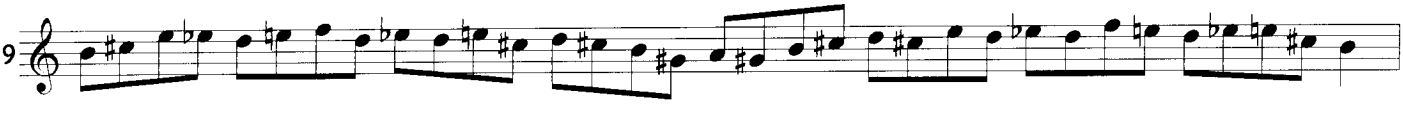
1134 

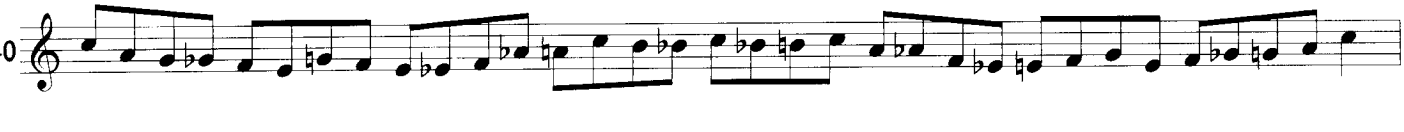
1135 

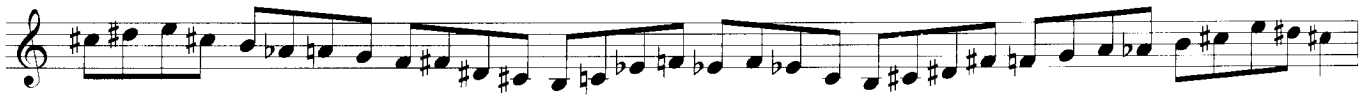
1136 

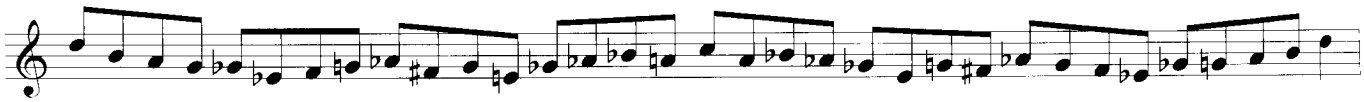
1137 

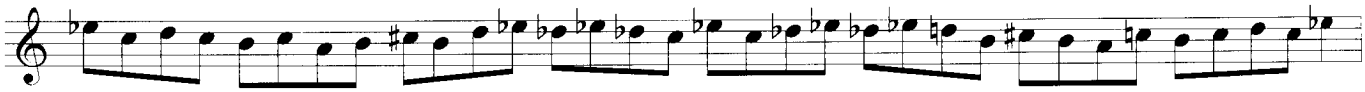
1138 

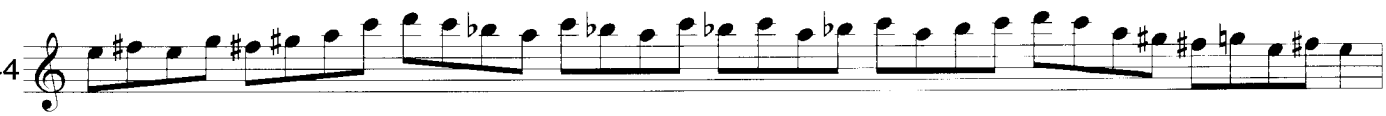
1139 

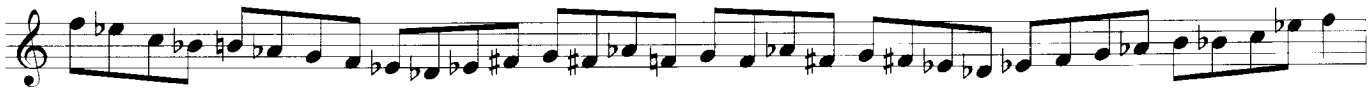
1140 

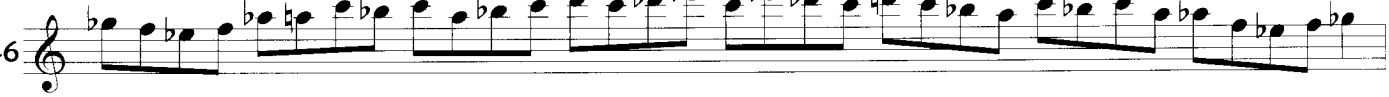
1141 

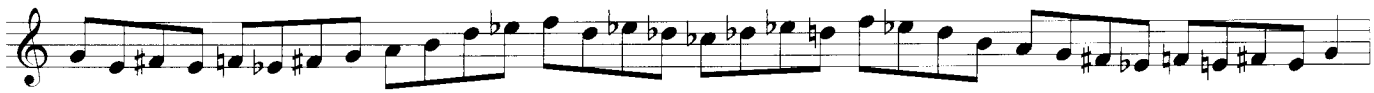
1142 

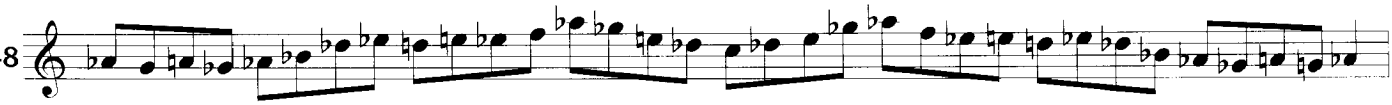
1143 

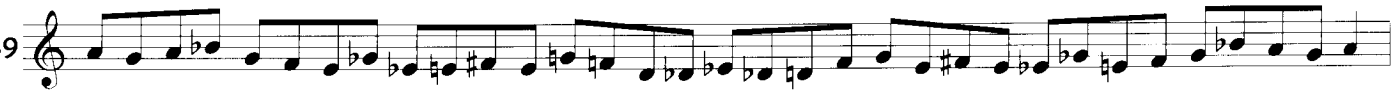
1144 

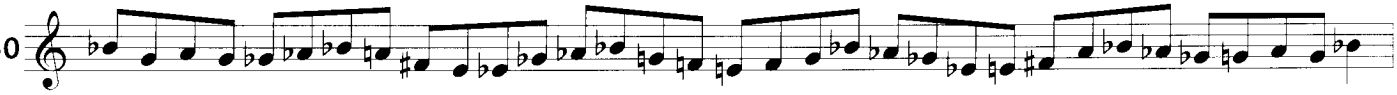
1145 

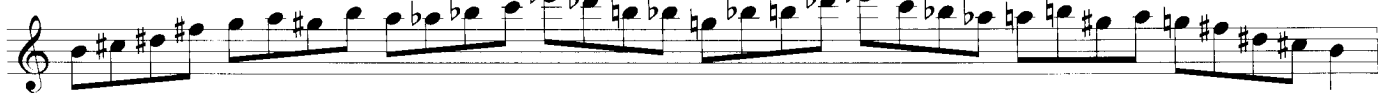
1146 

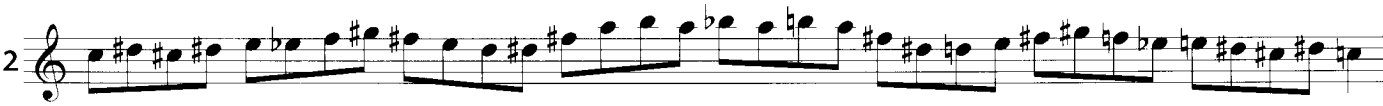
1147 

1148 

1149 

1150 

1151 

1152 

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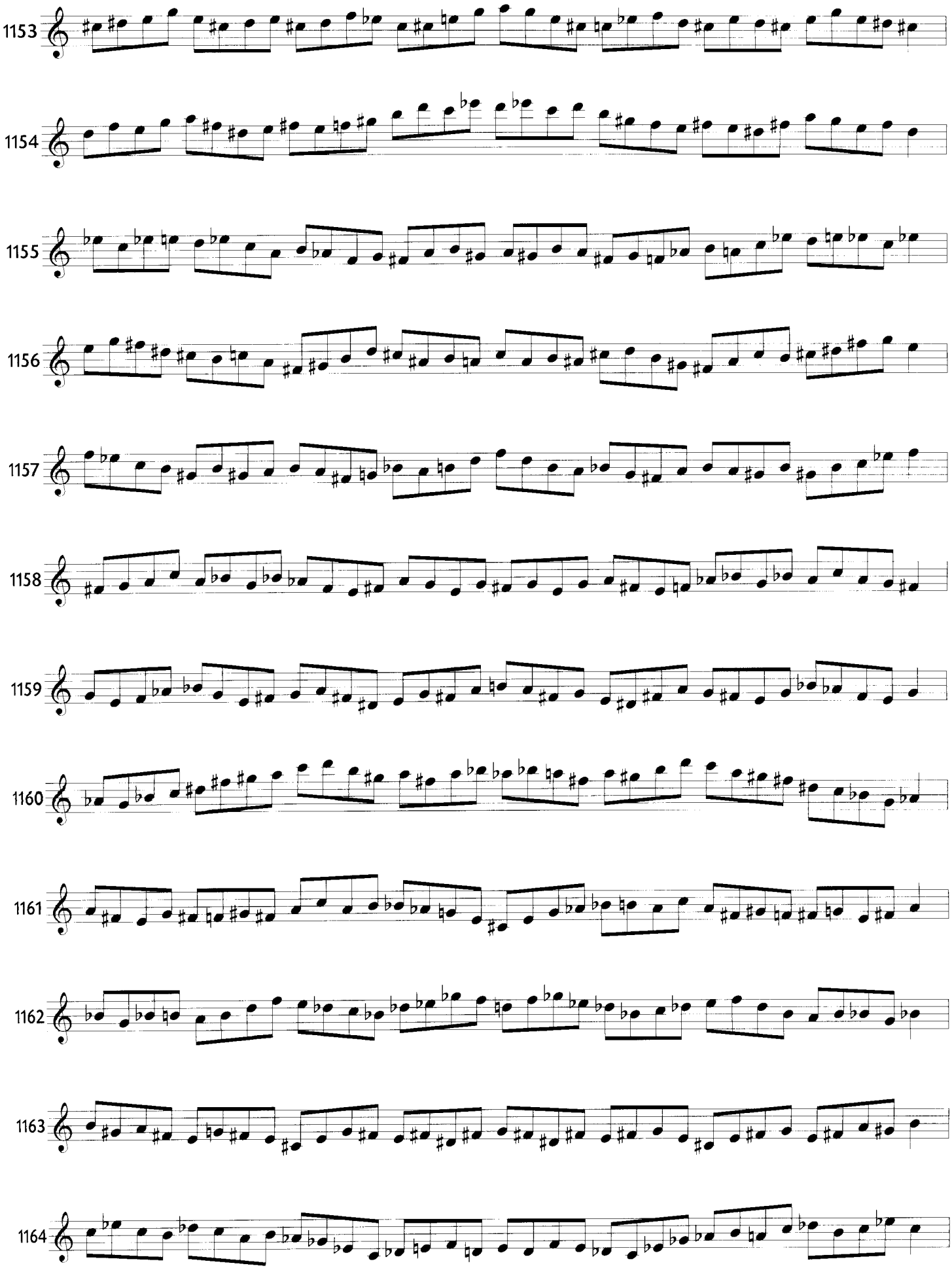

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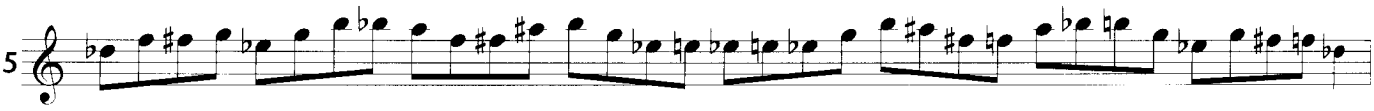

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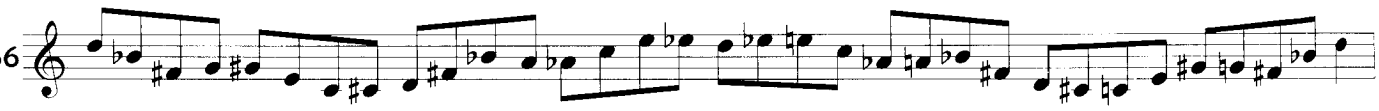

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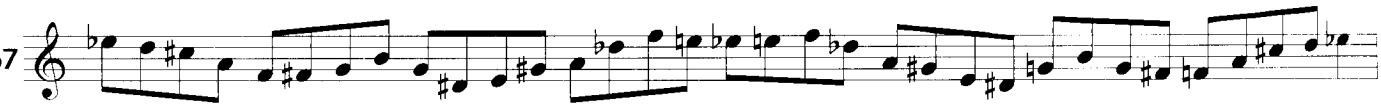

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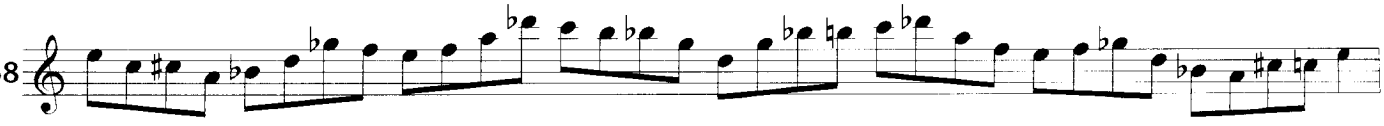

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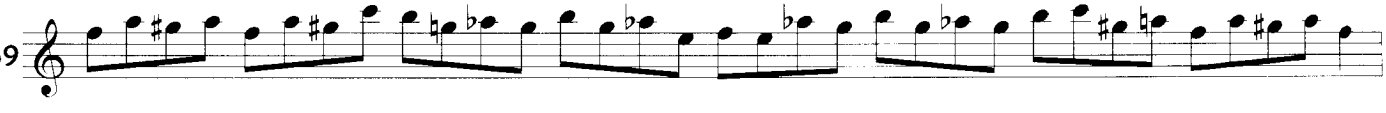

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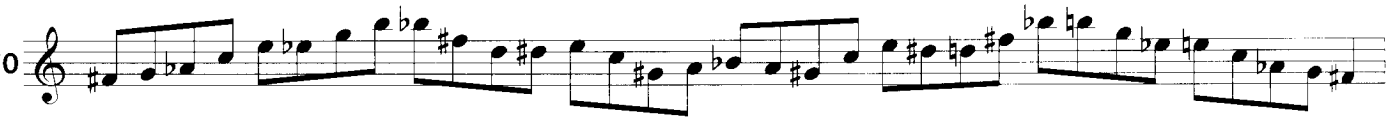

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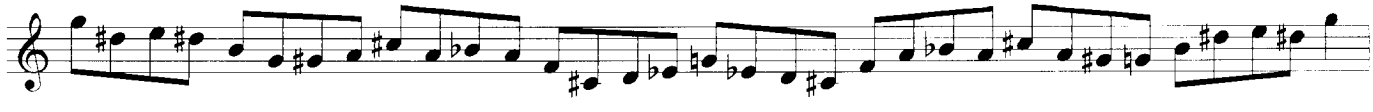

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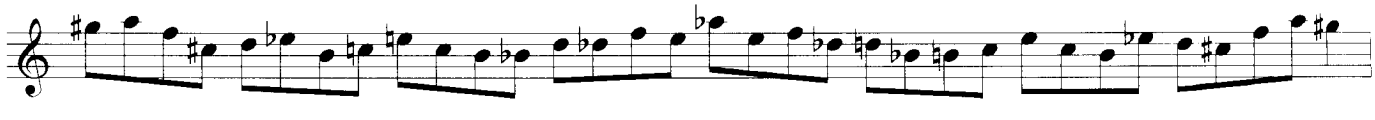

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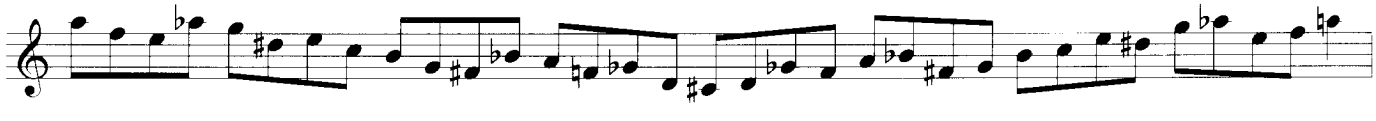

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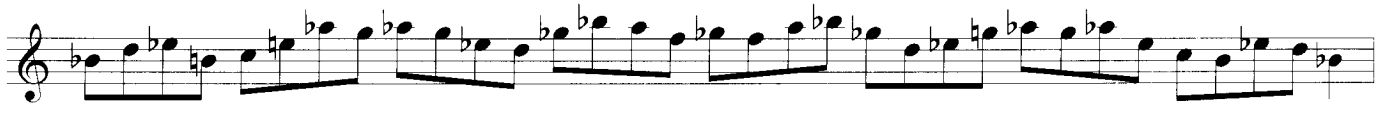

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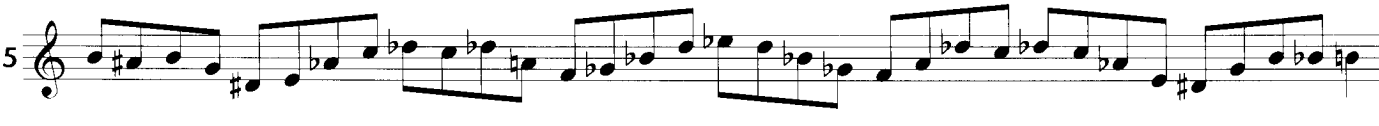

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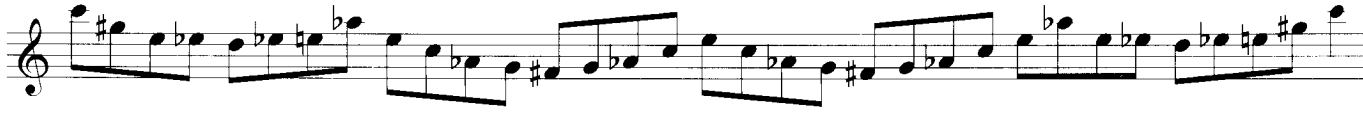

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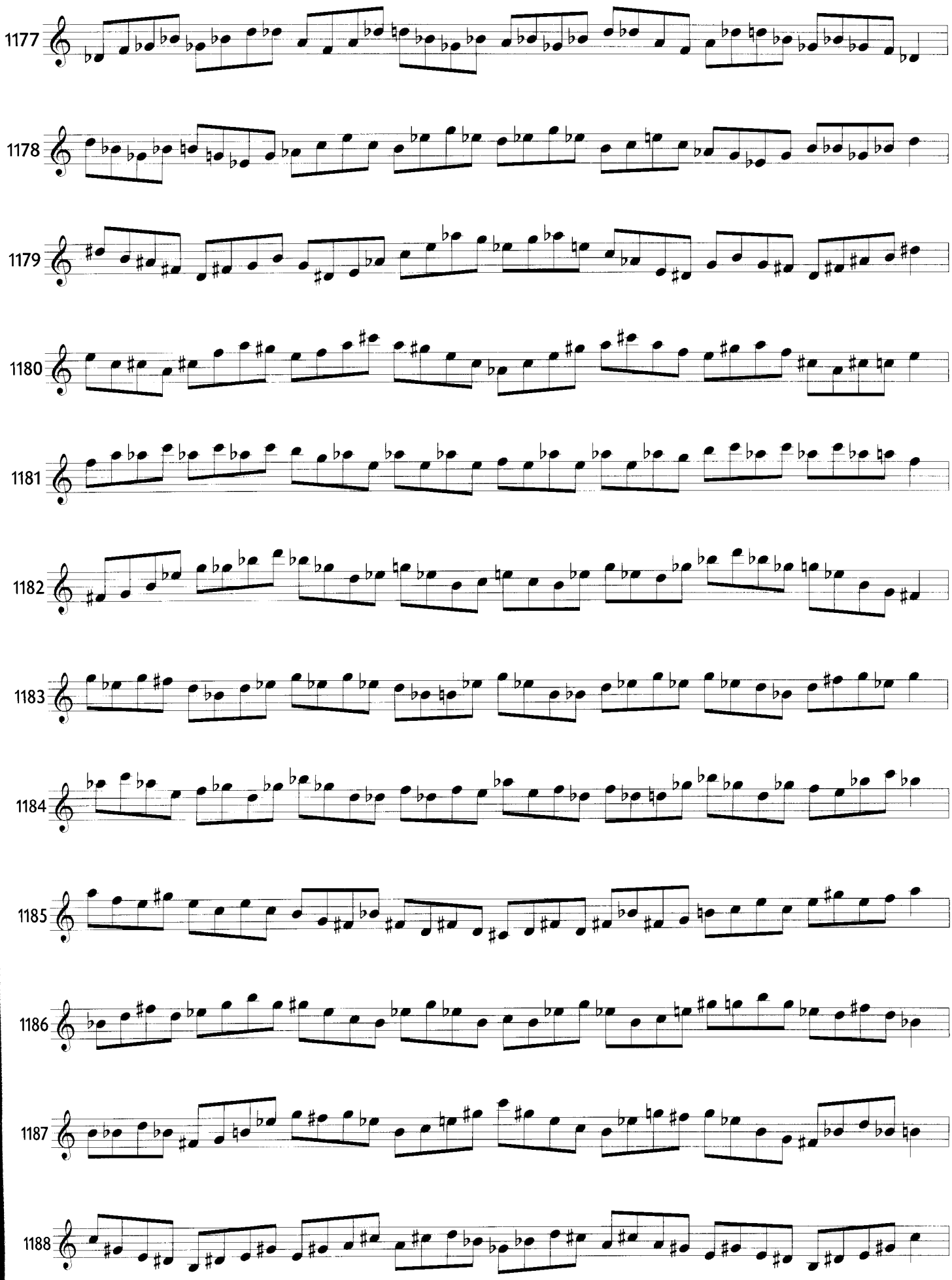
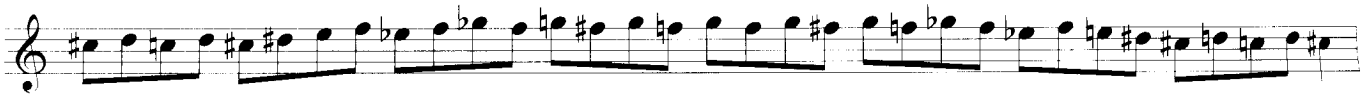
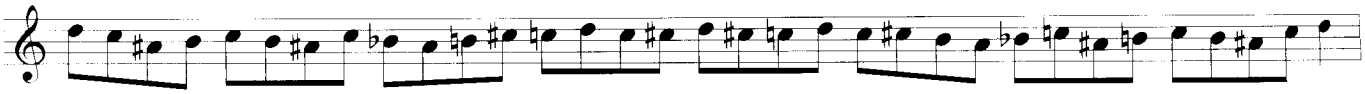
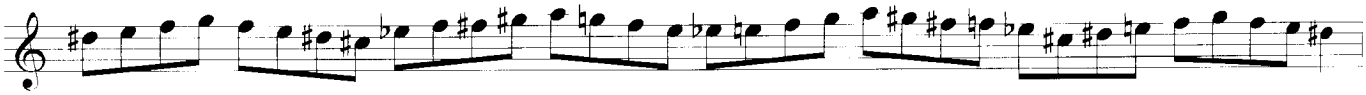
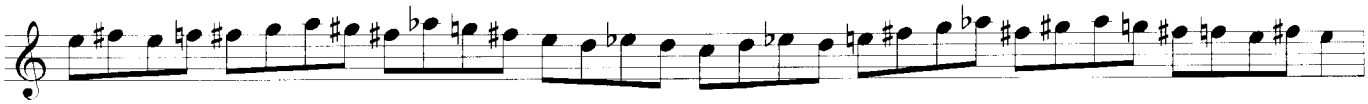
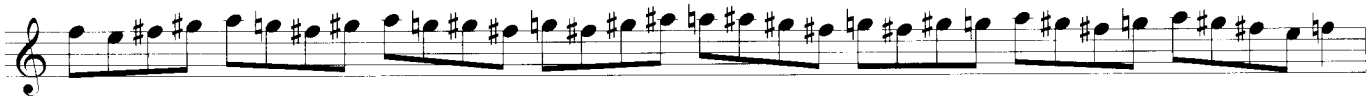


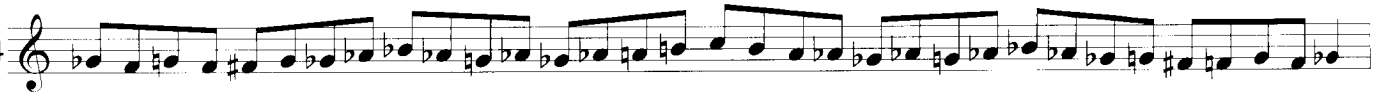
1189 

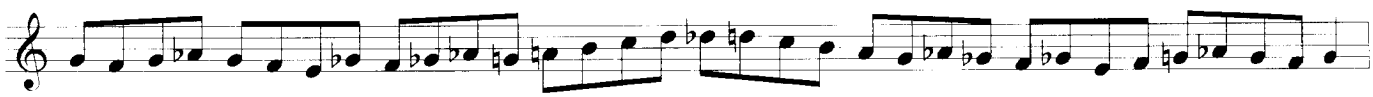
1190 

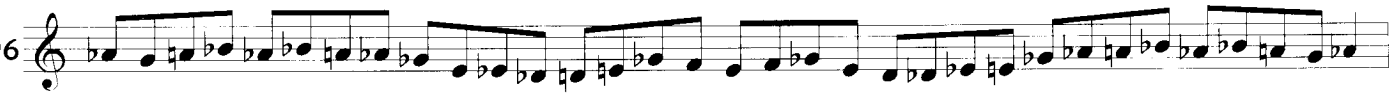
1191 

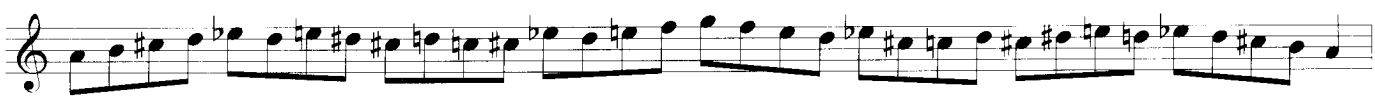
1192 

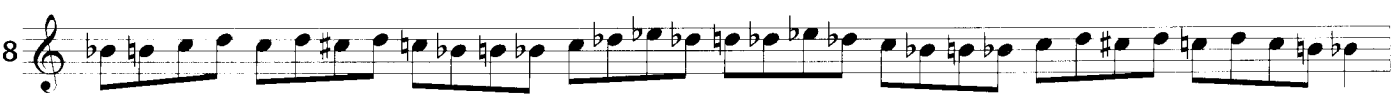
1193 

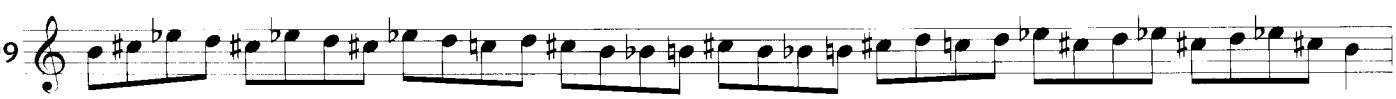
1194 

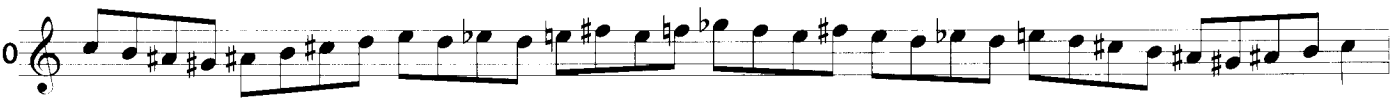
1195 

1196 

1197 

1198 

1199 

1200 

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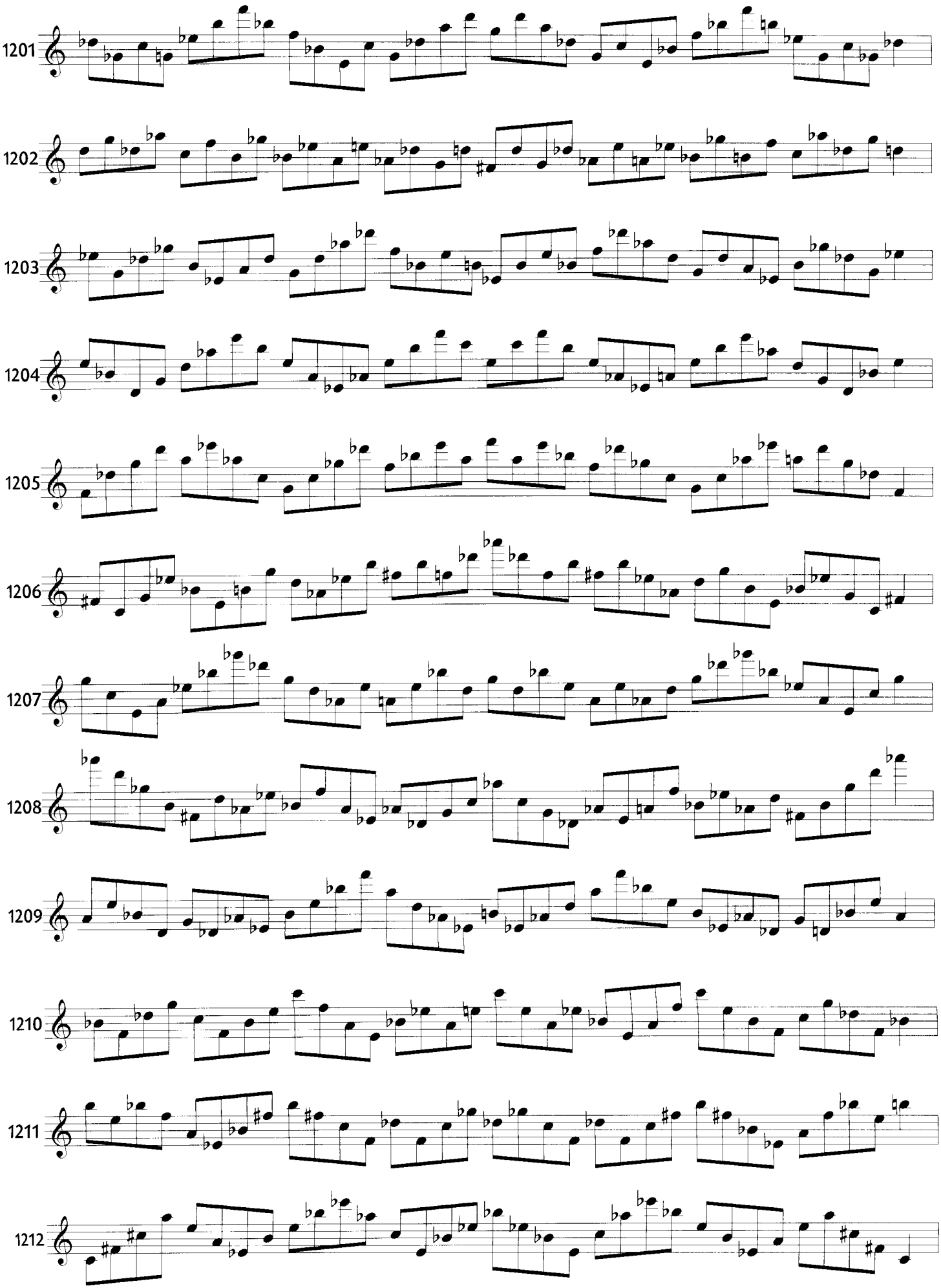

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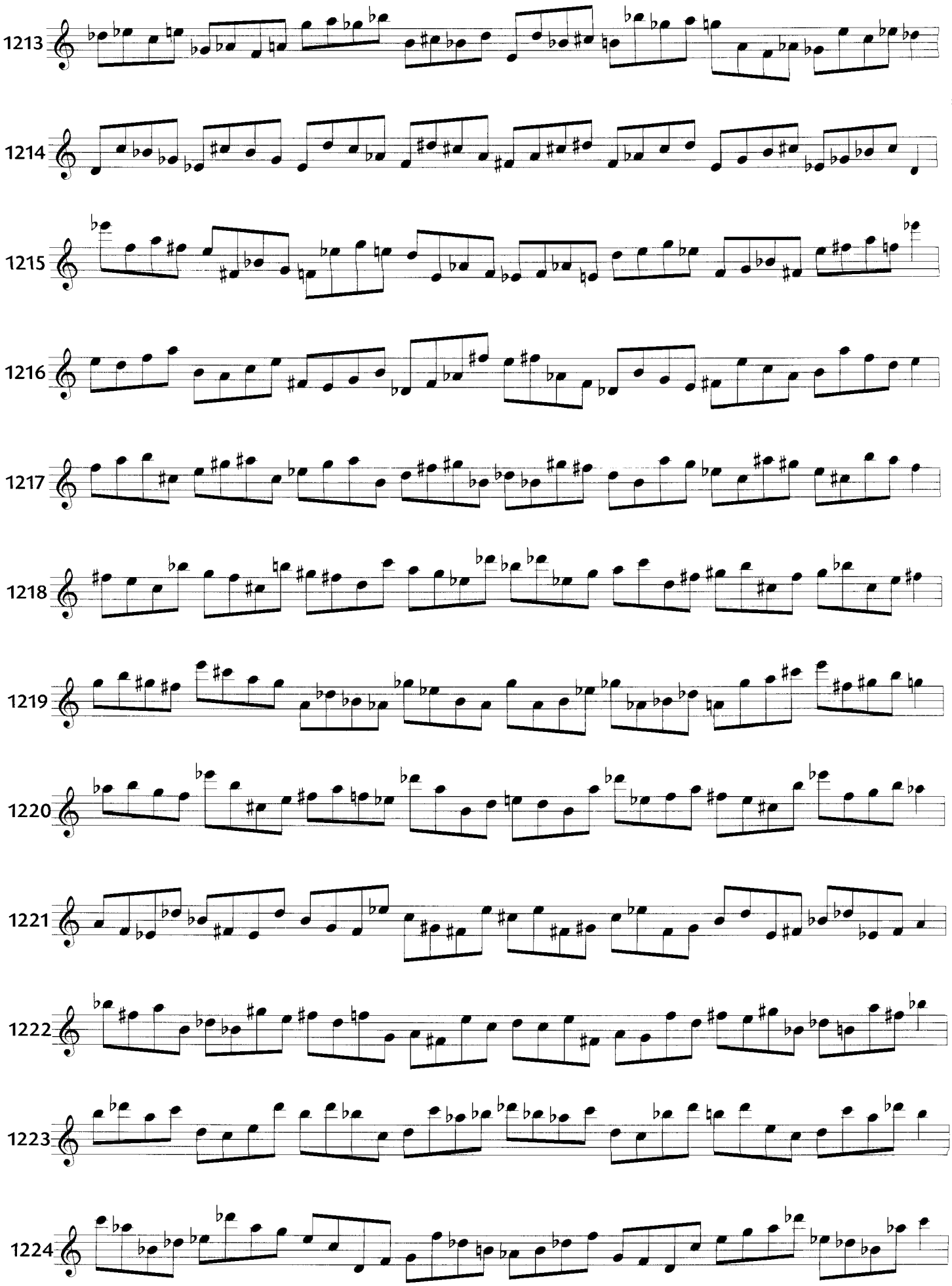

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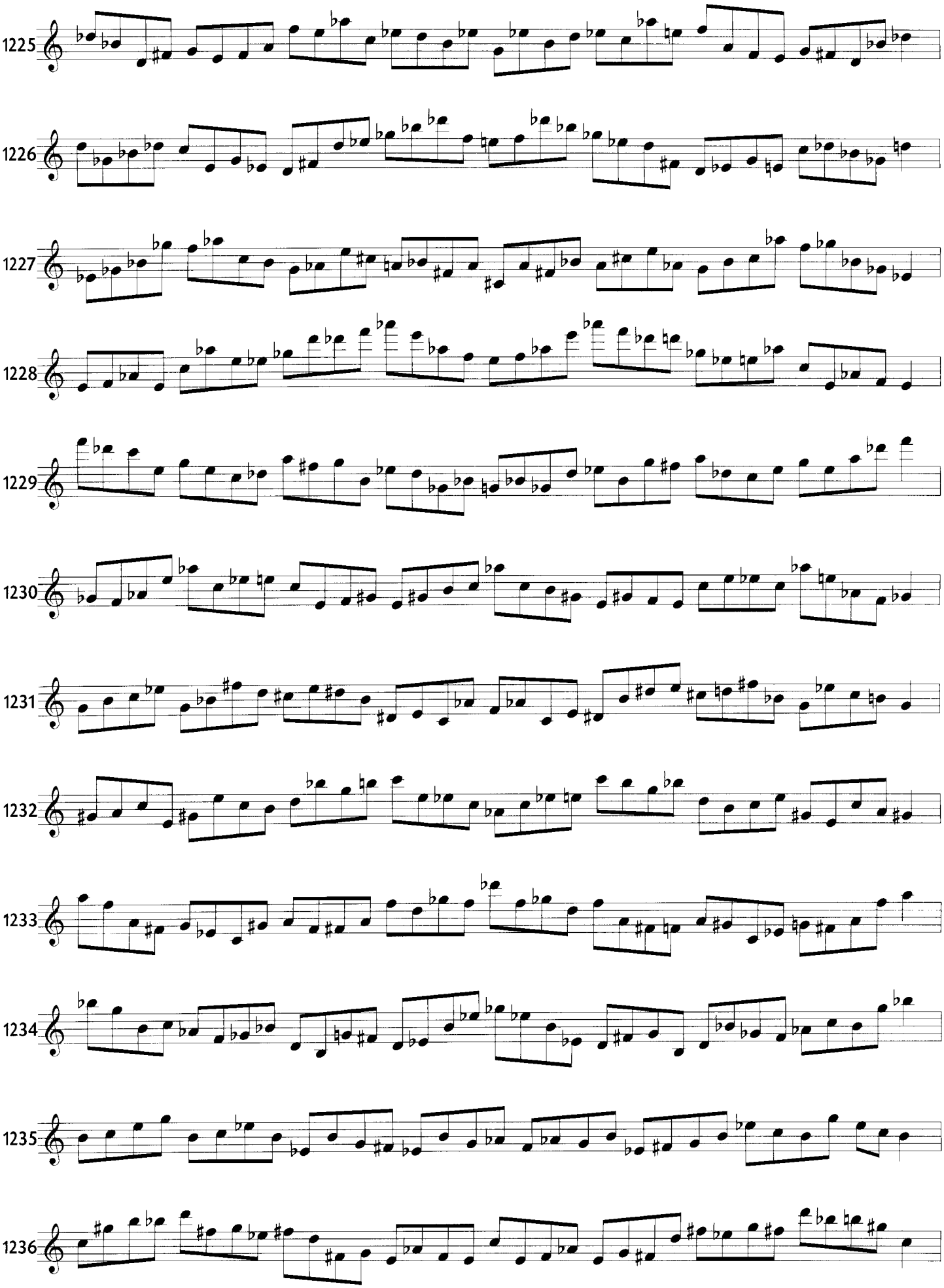

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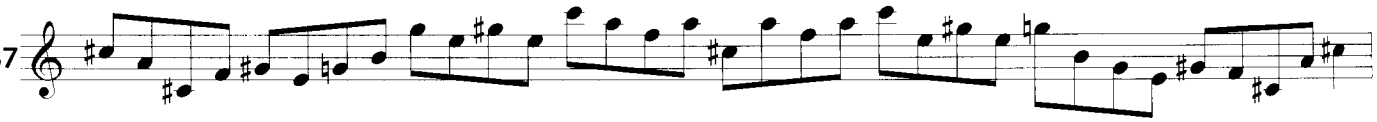

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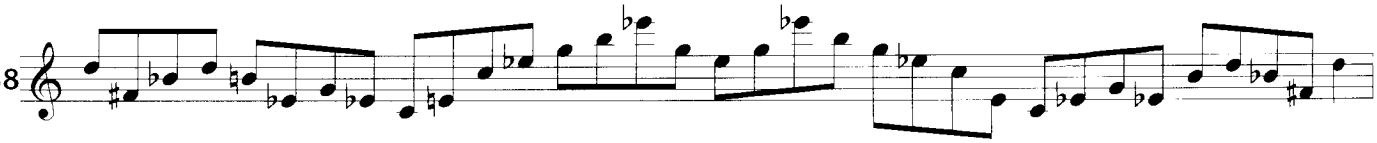

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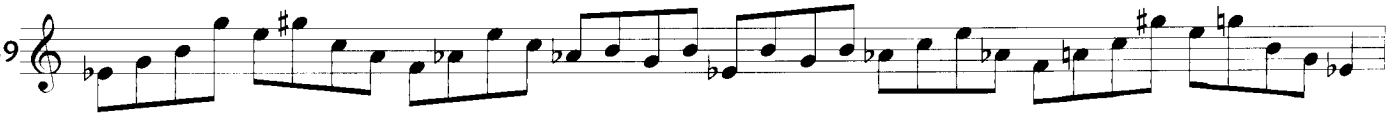

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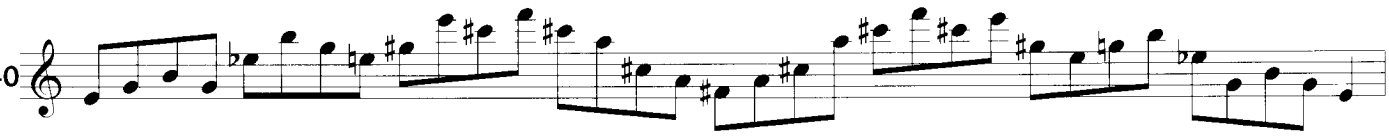

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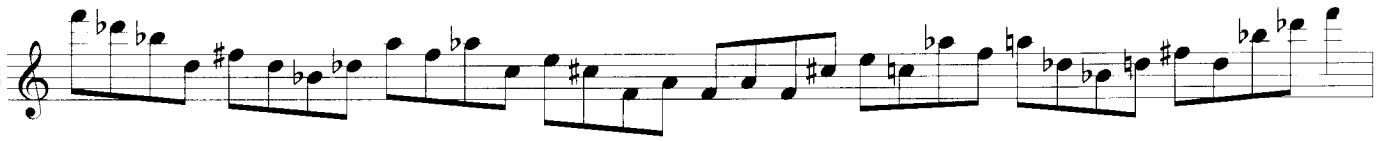

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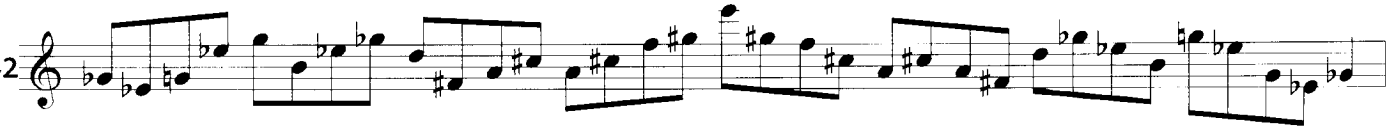

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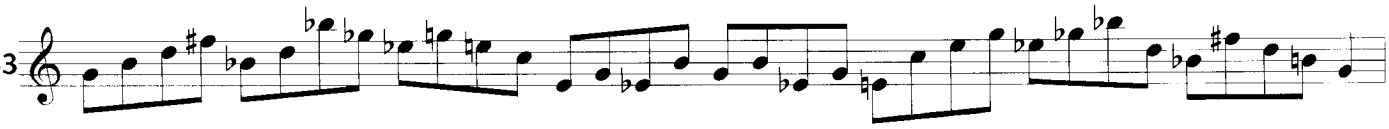

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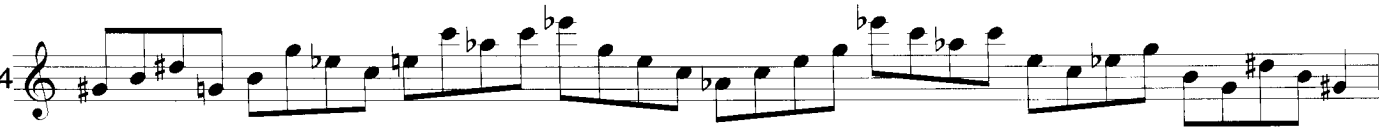

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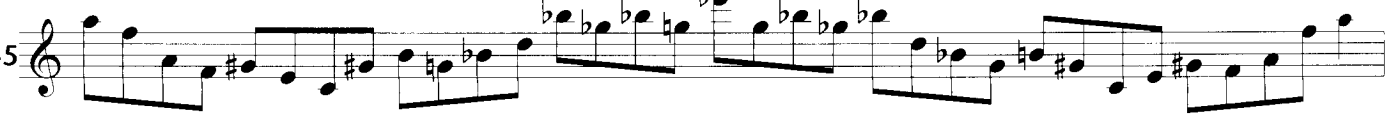

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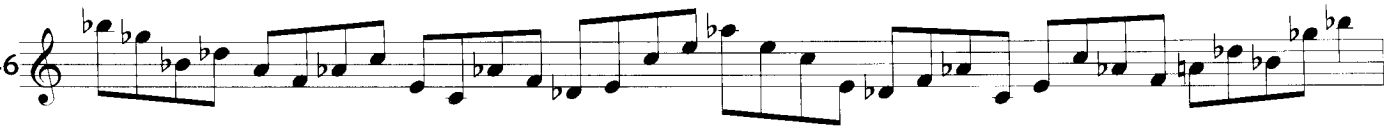

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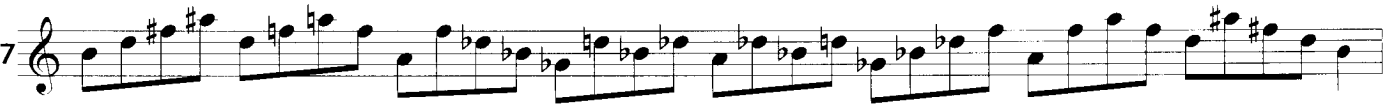

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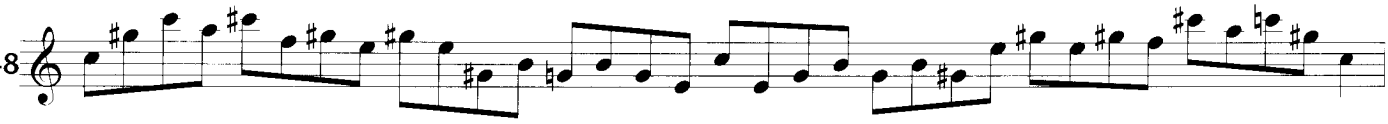
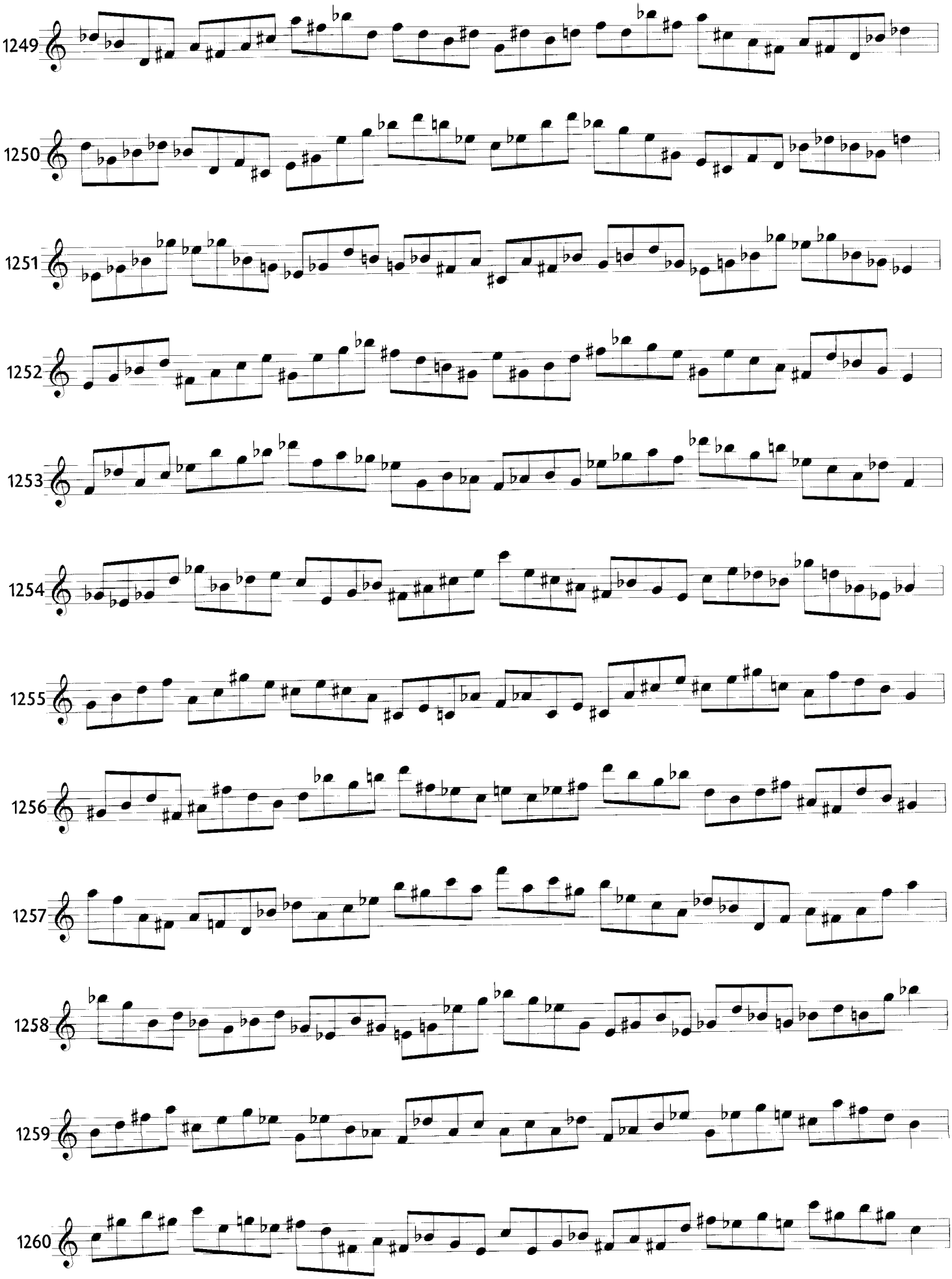
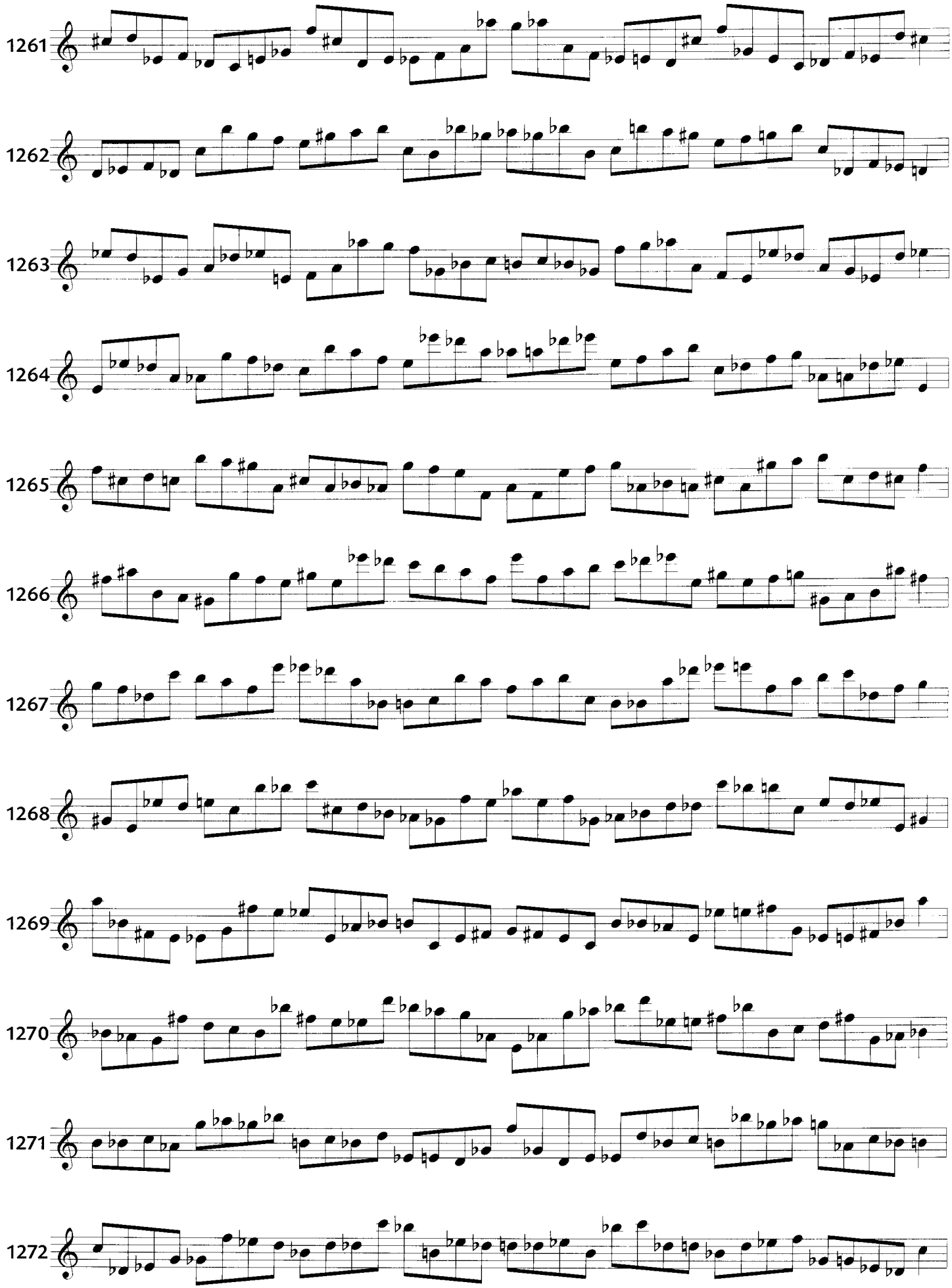


A/-3 B/-3 C/3 D/-6

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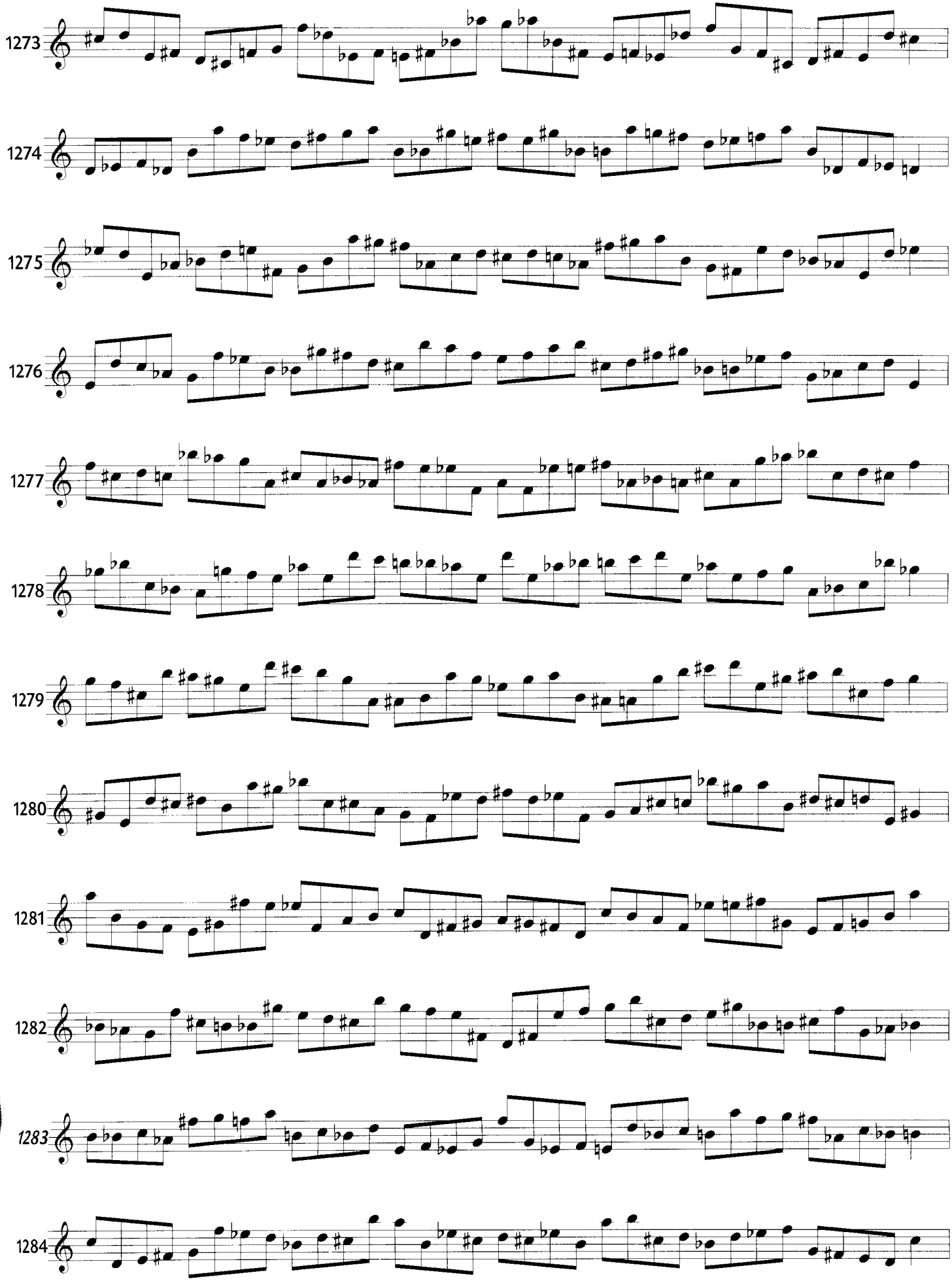

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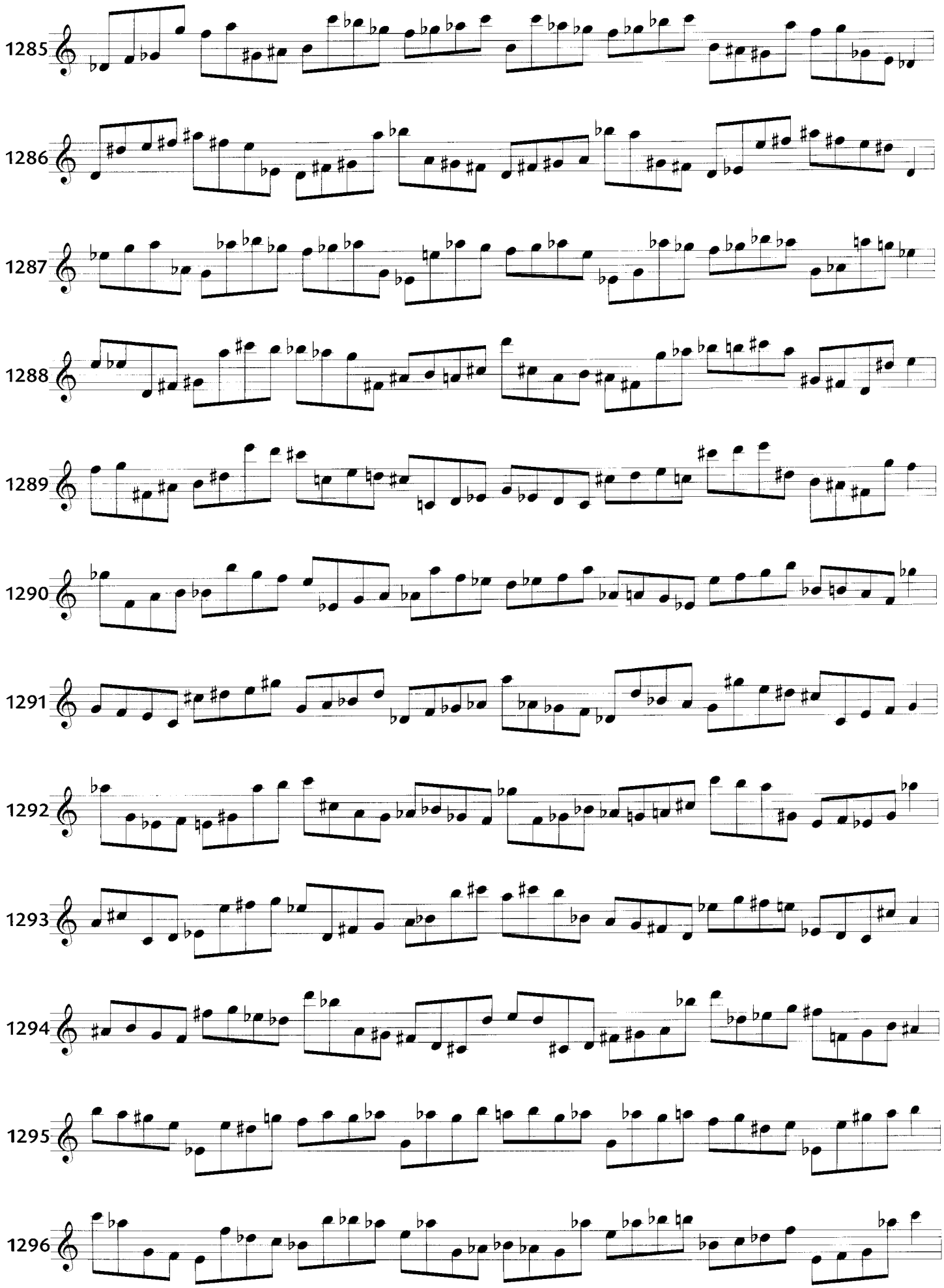

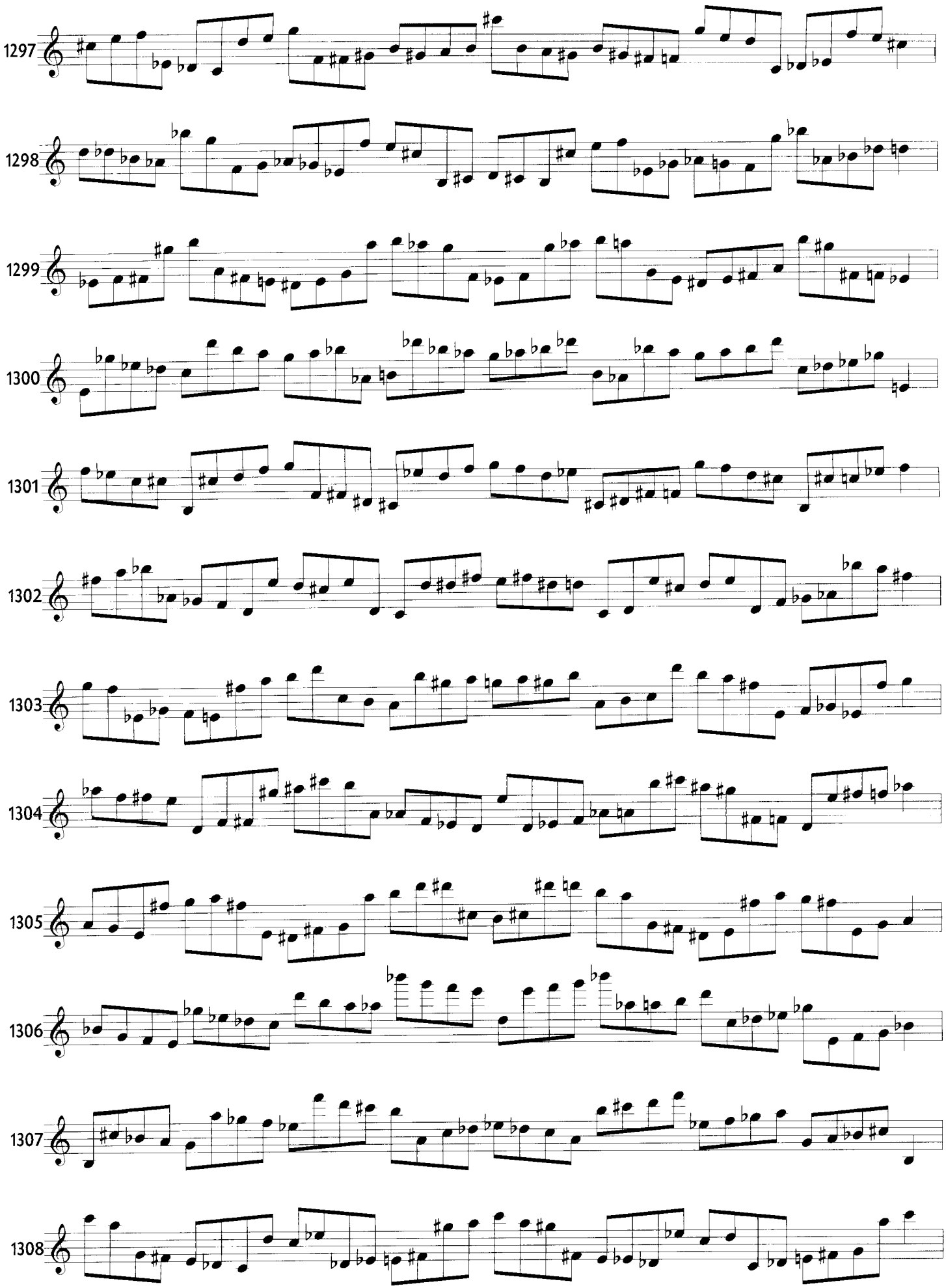
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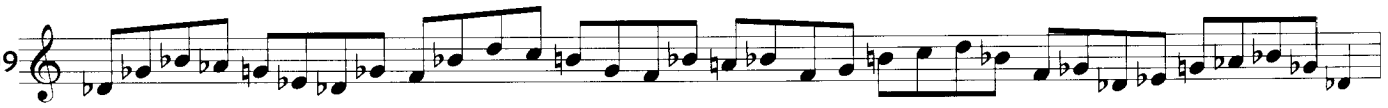

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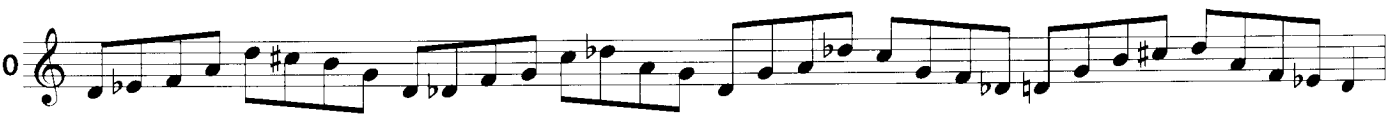

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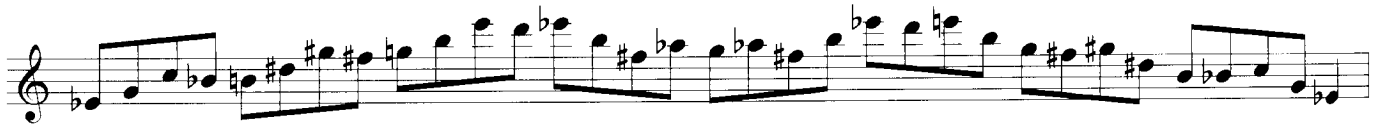

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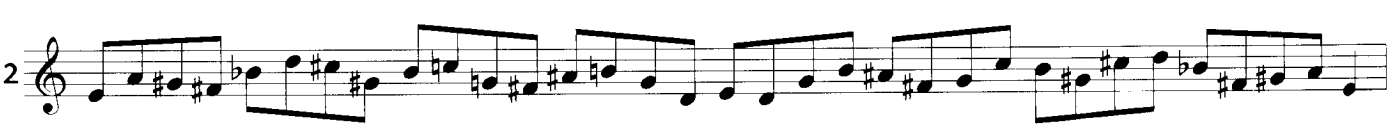

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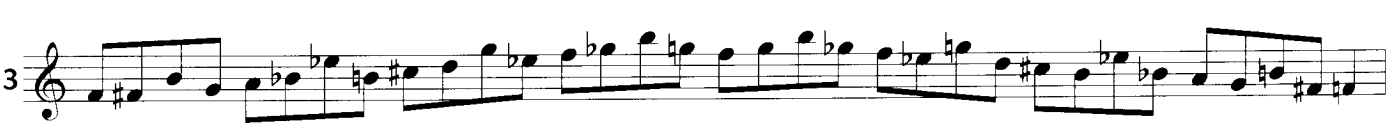

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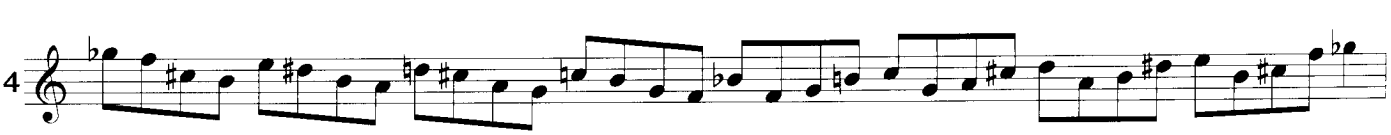

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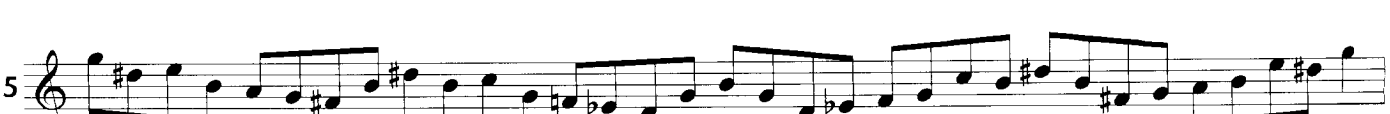

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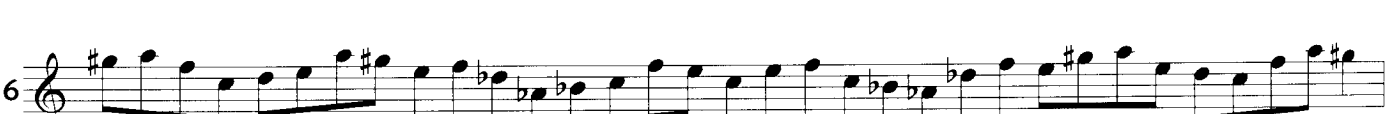

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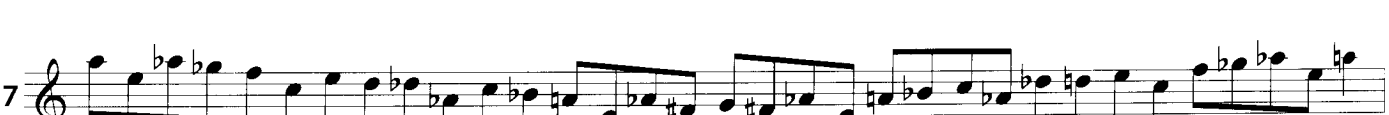

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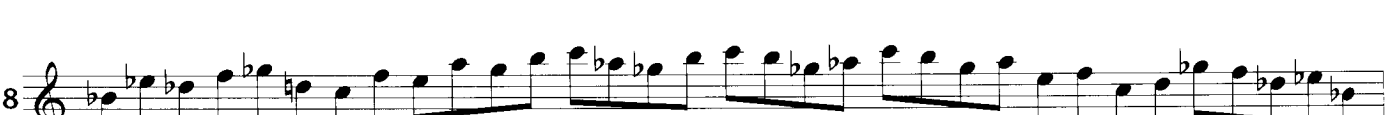

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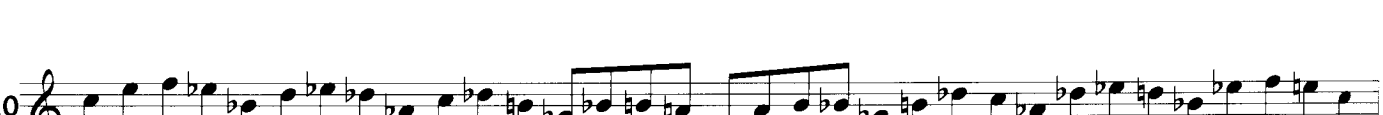

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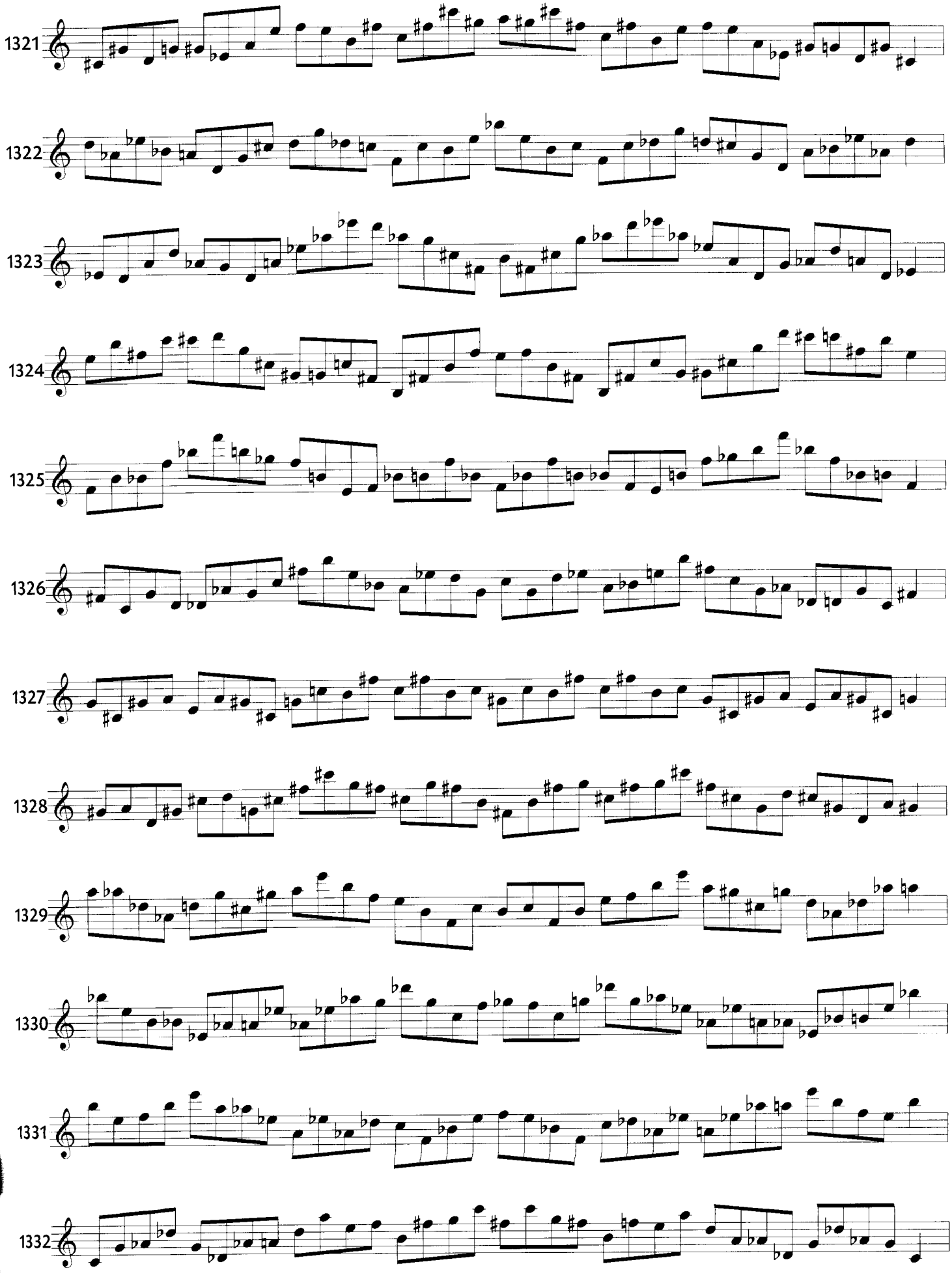

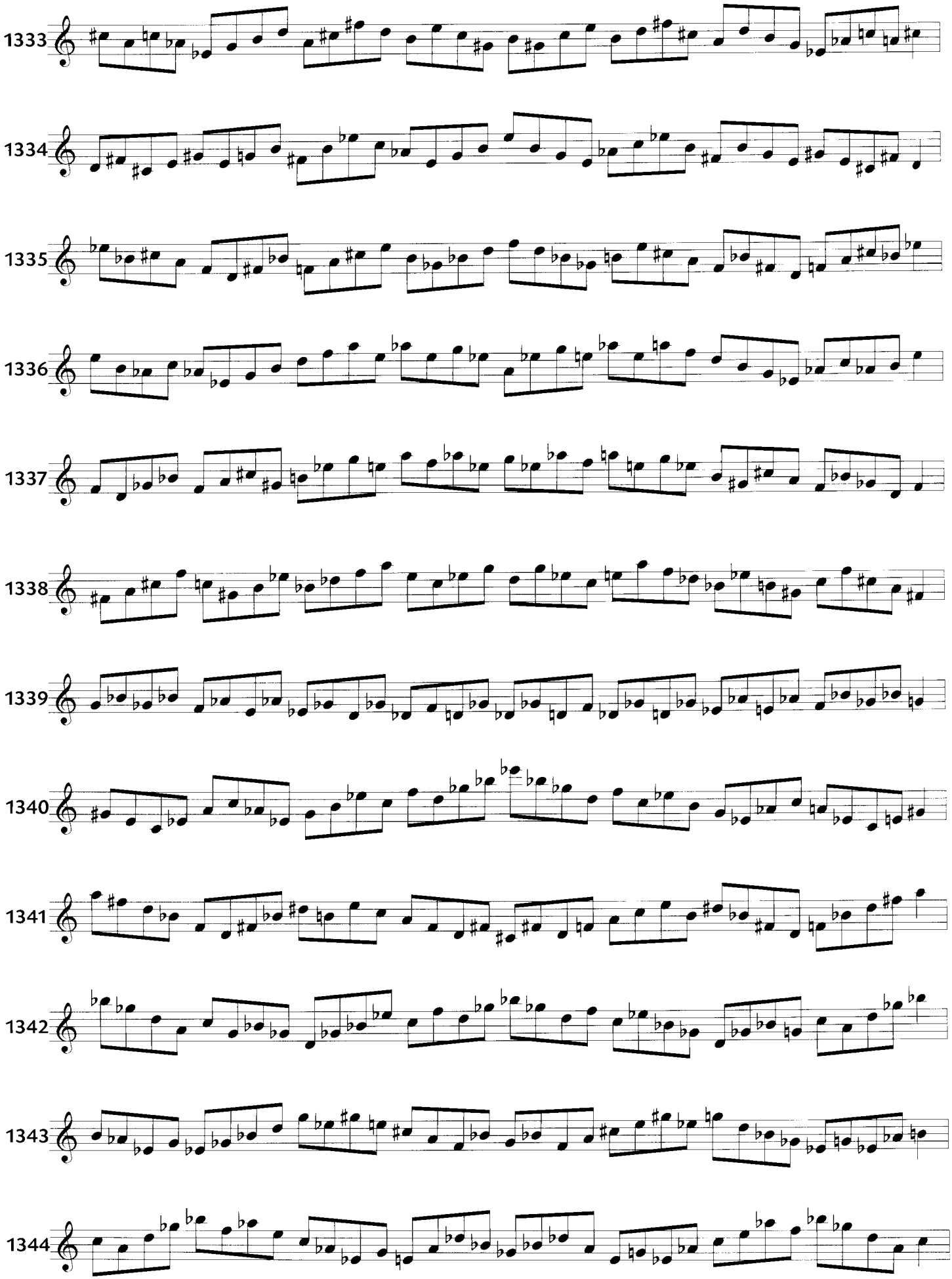
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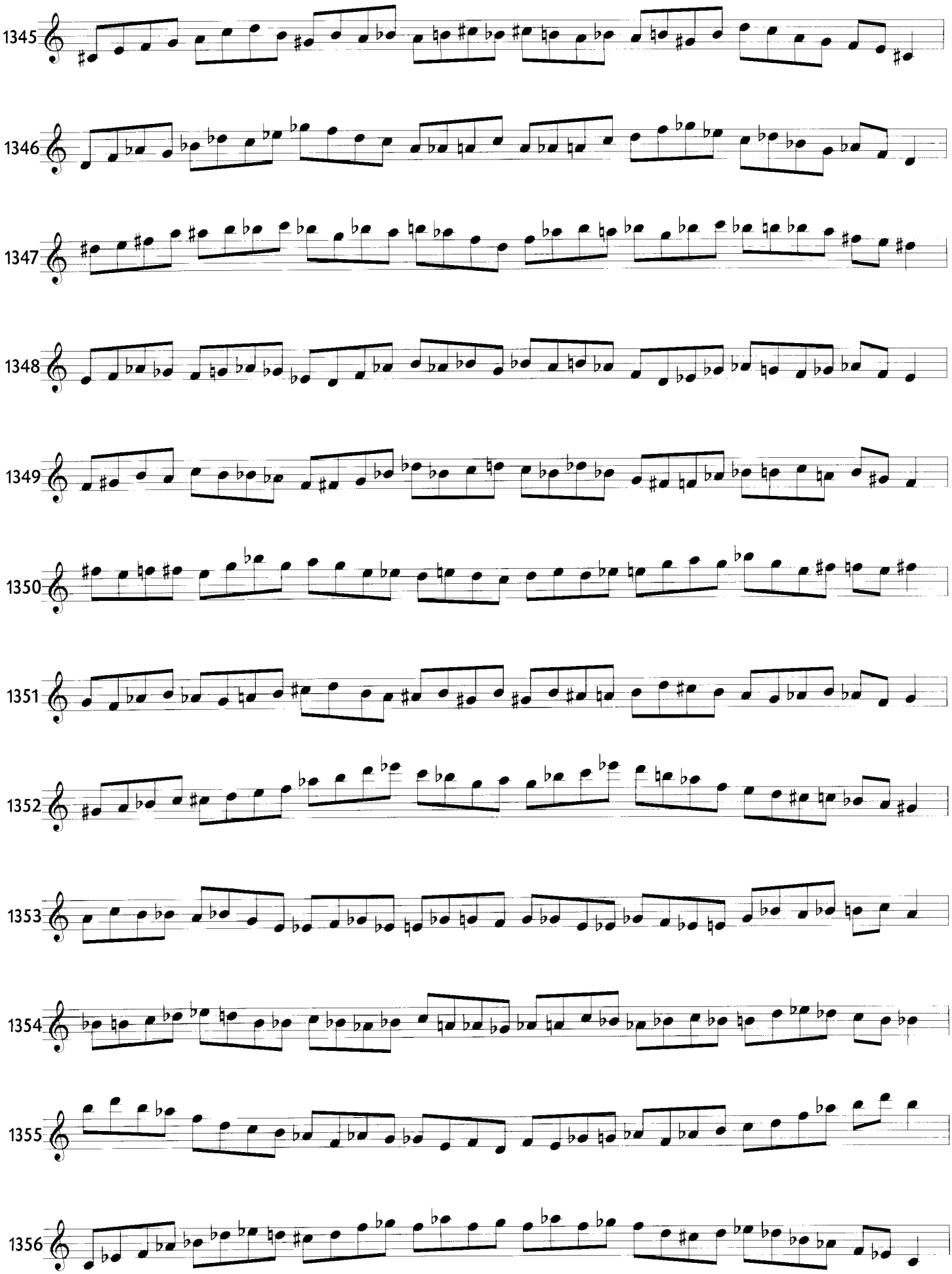

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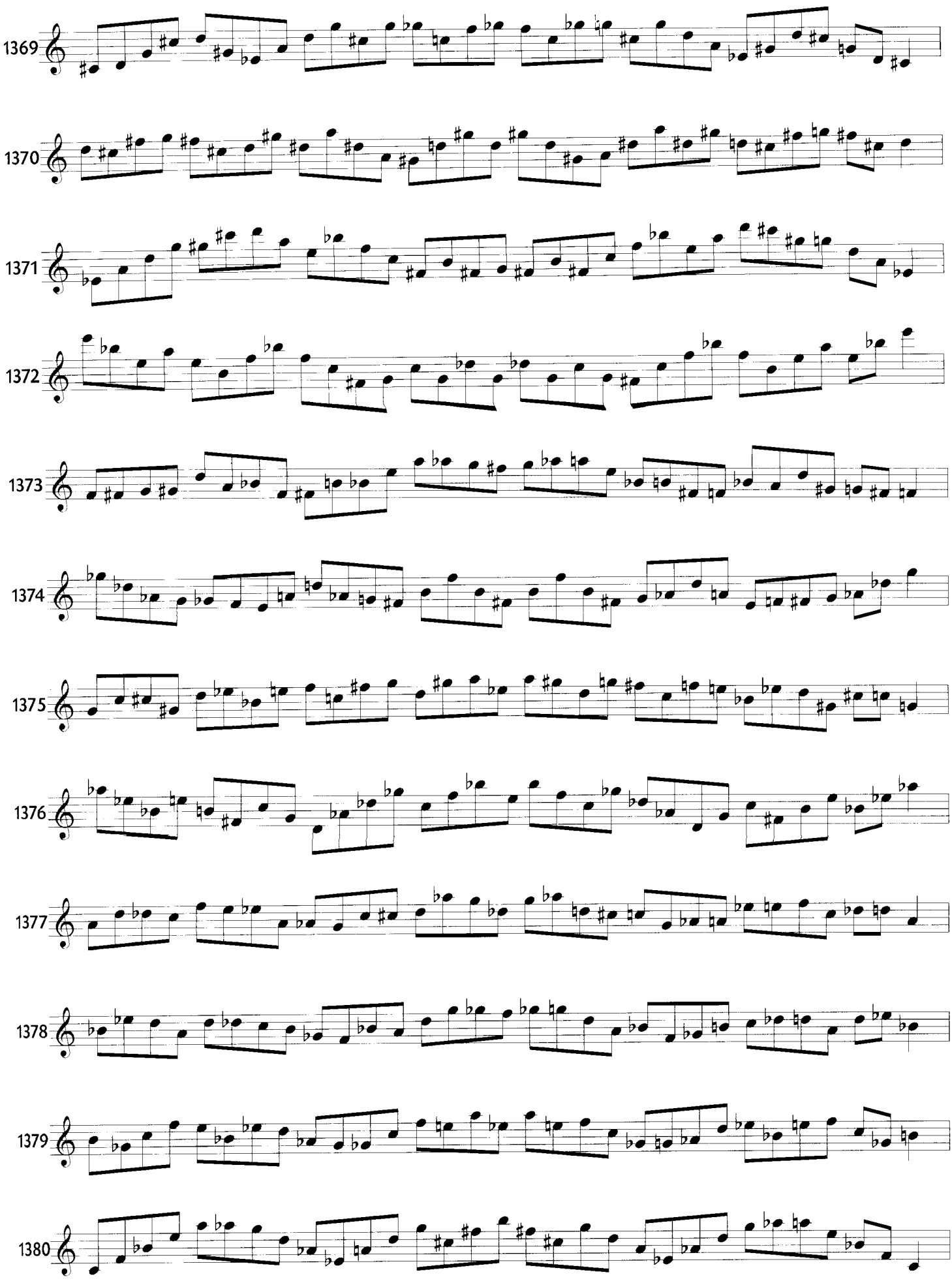
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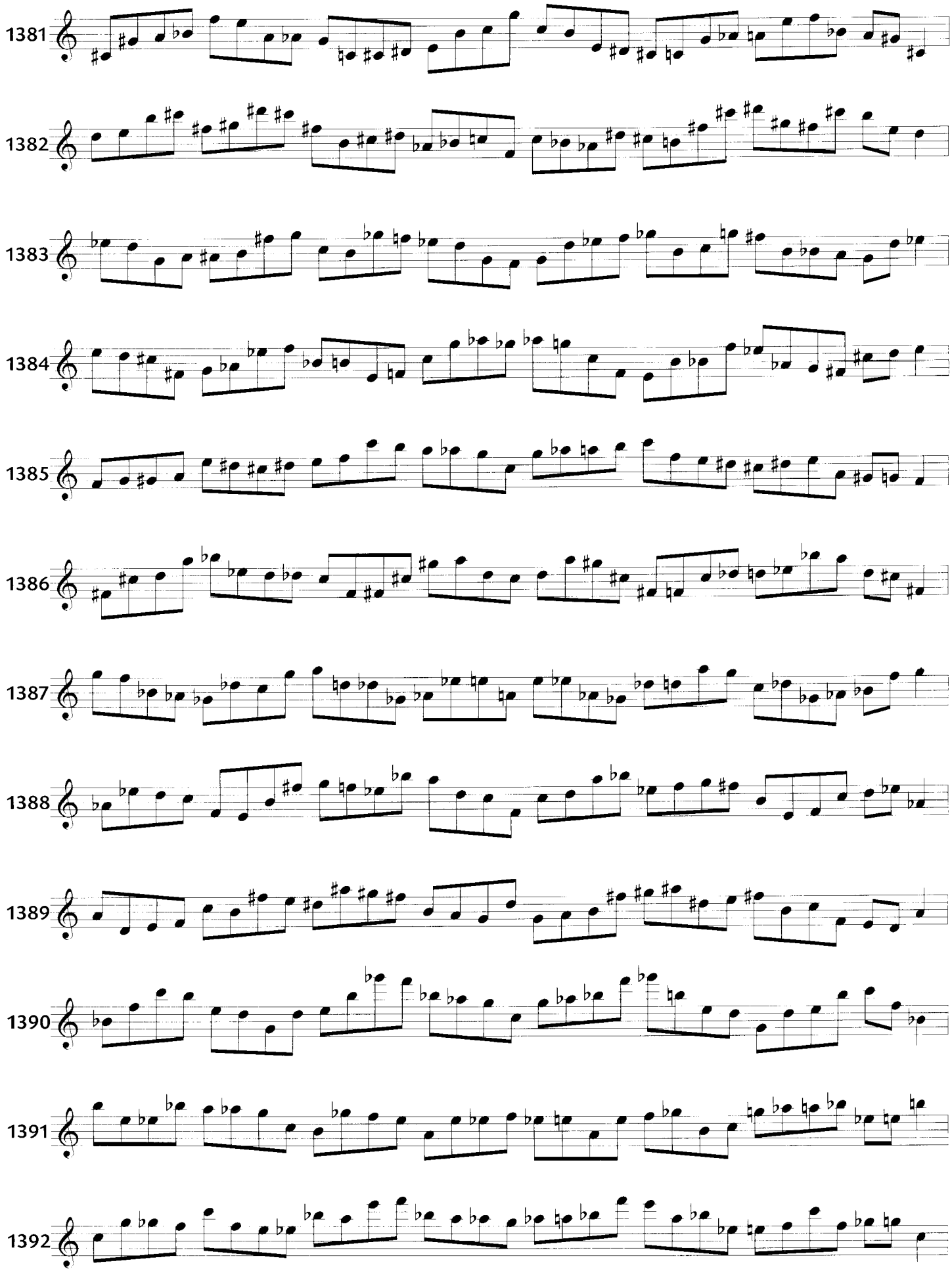
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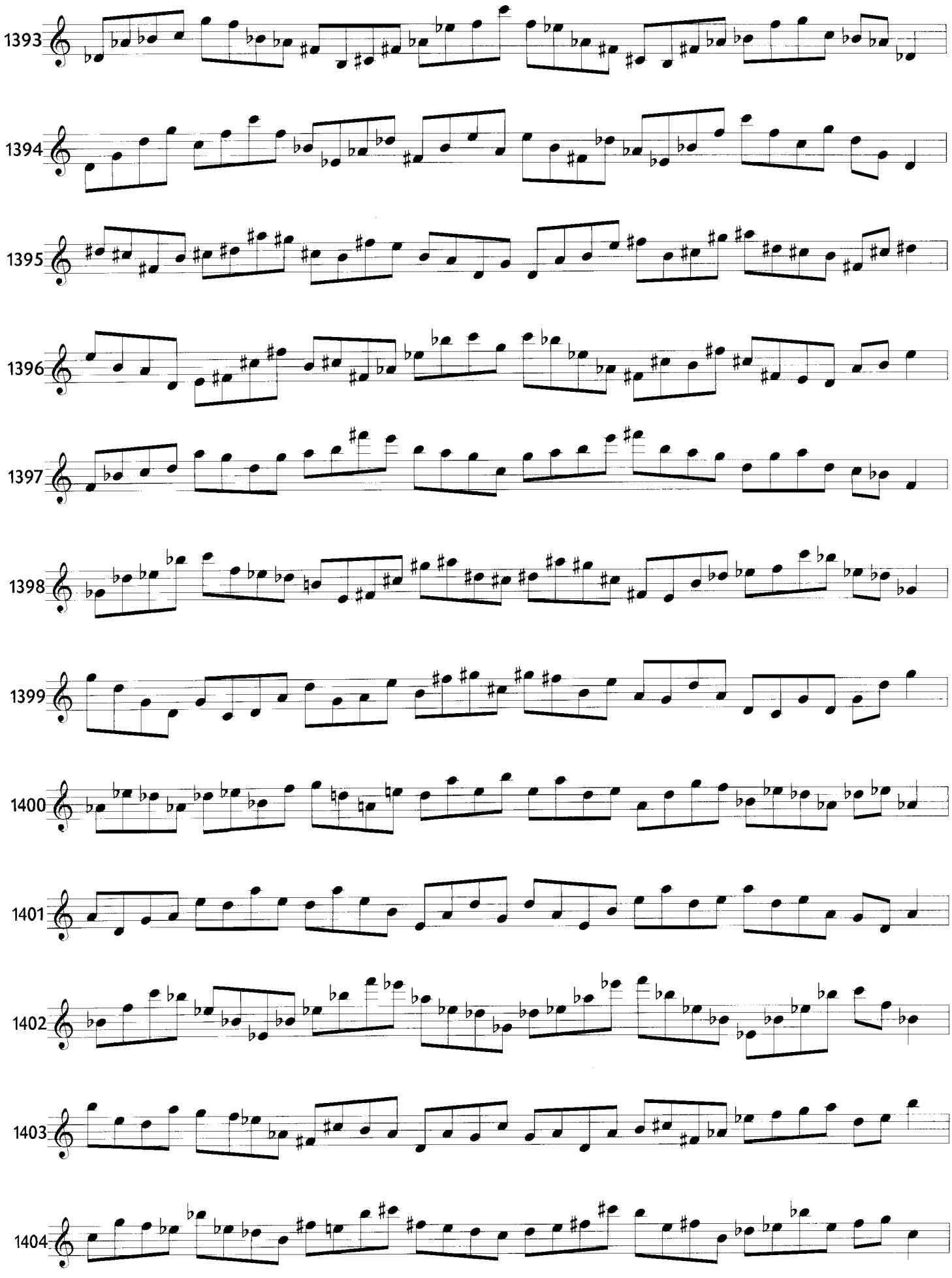
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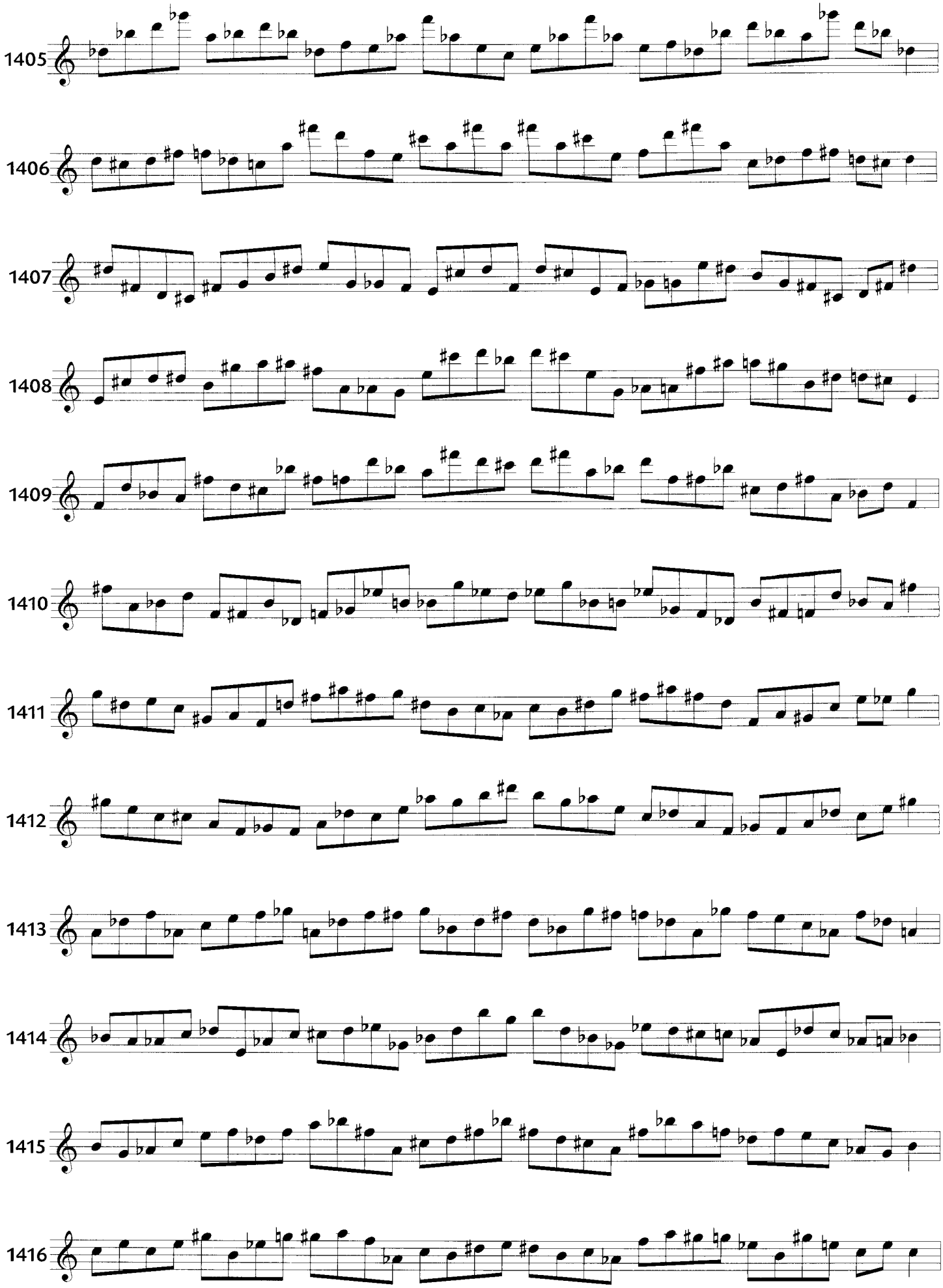

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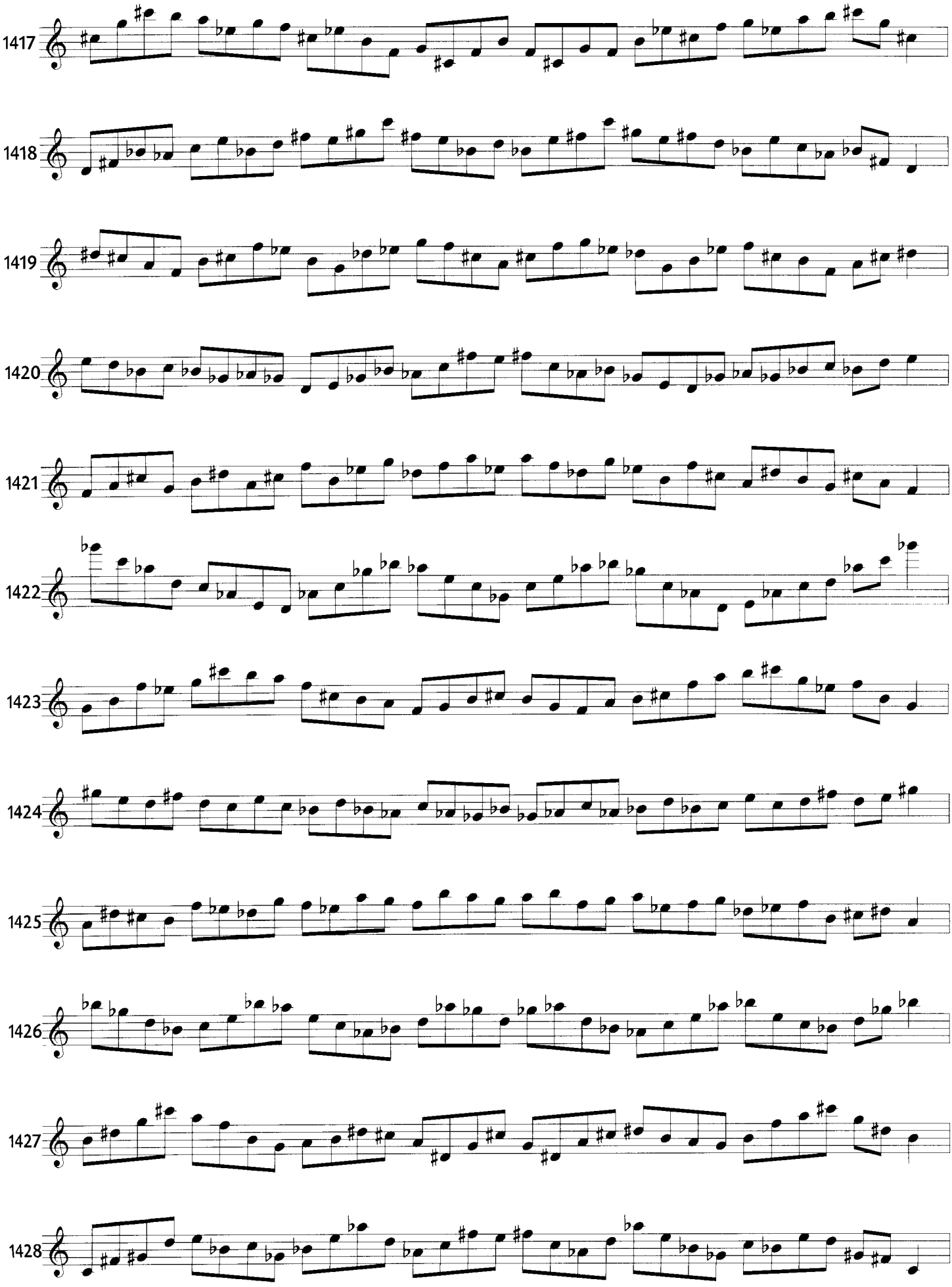

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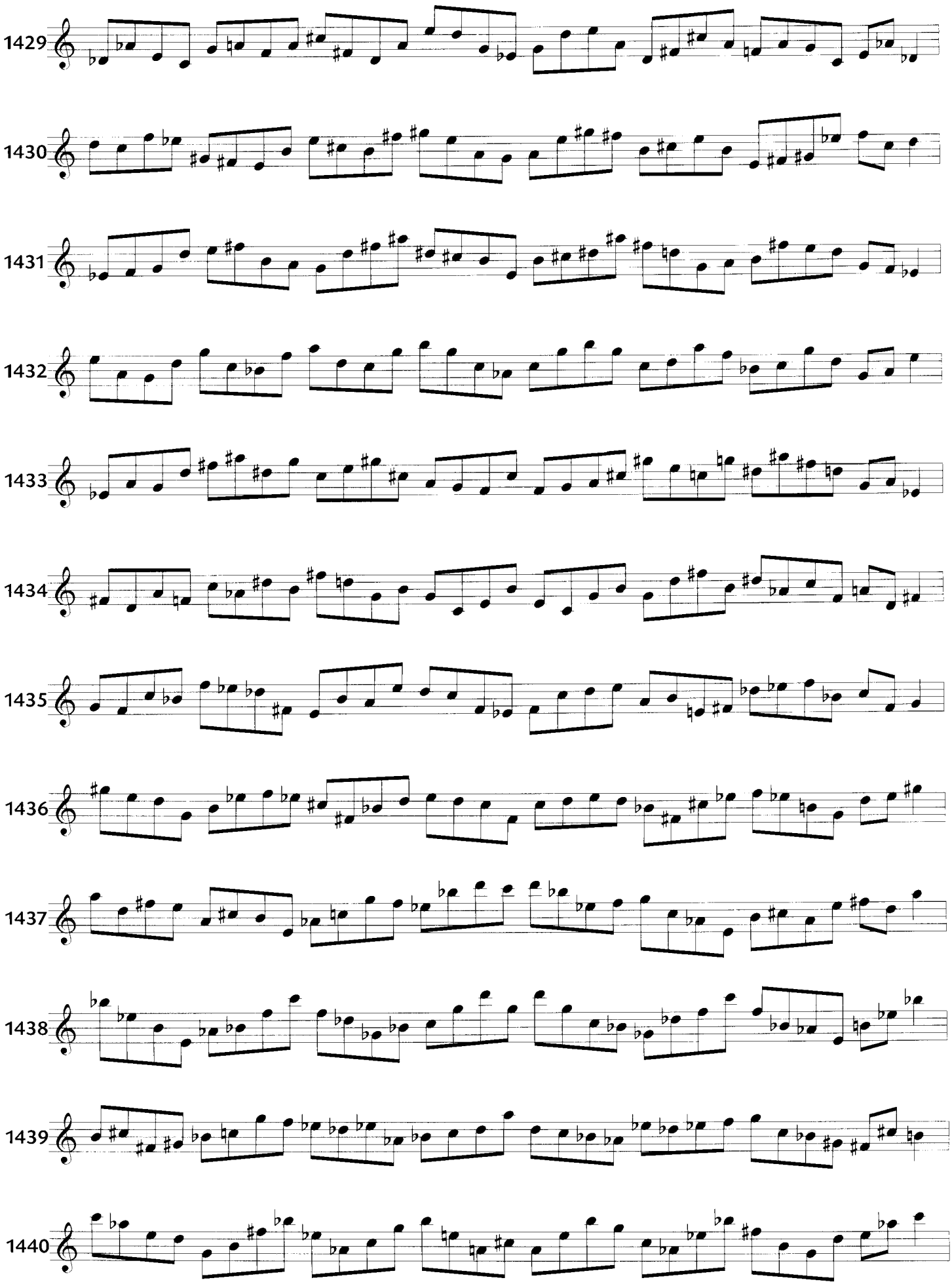

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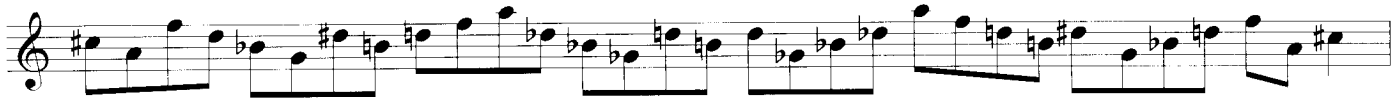

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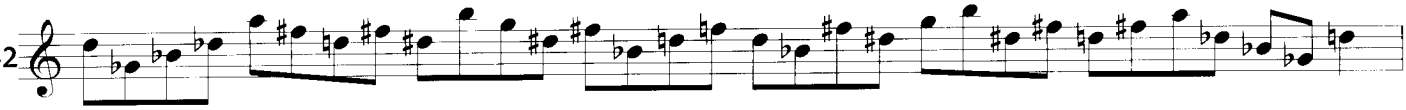

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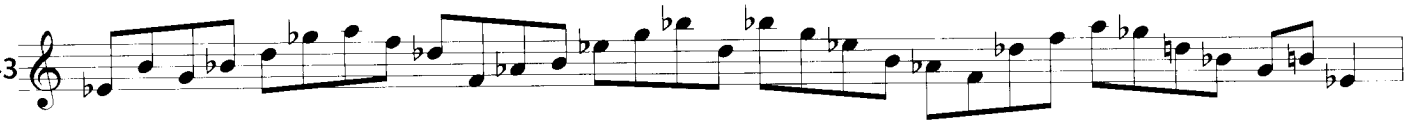

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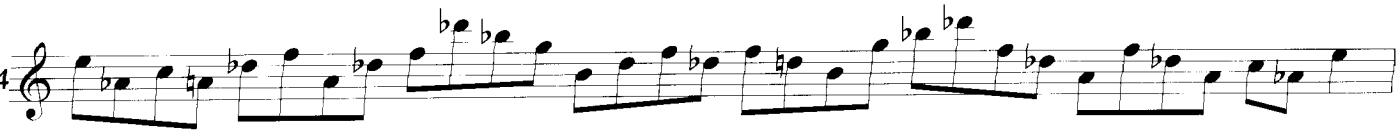

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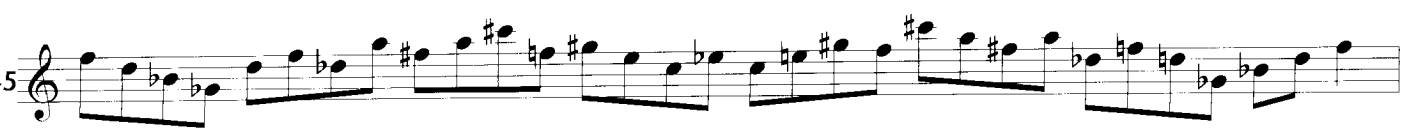

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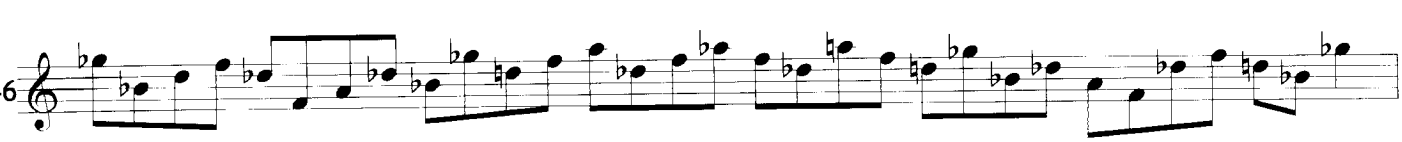

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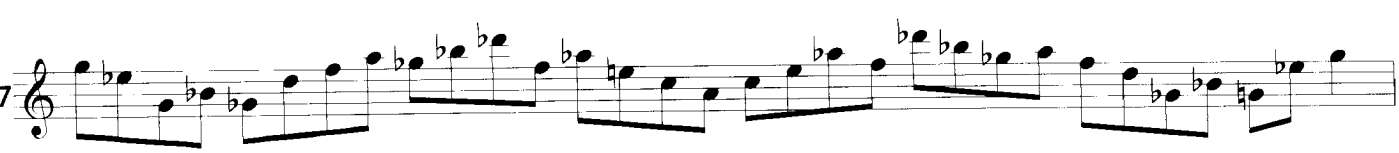

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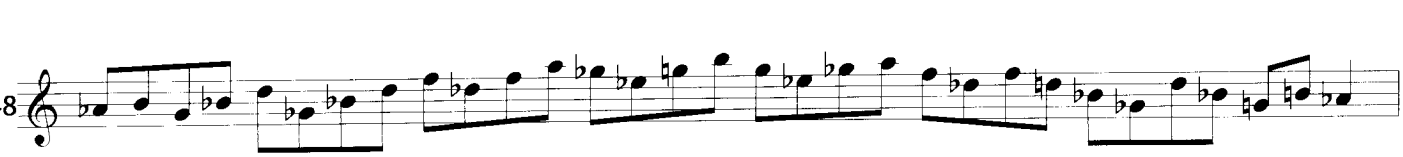

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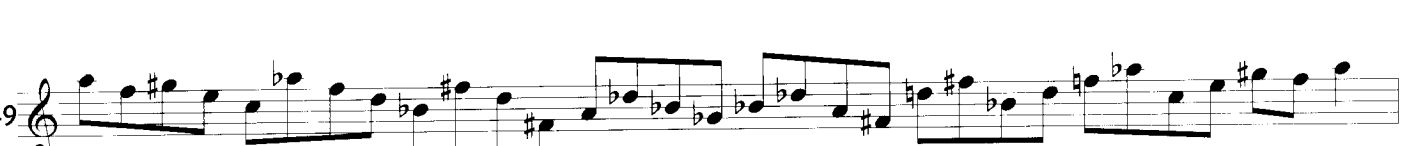

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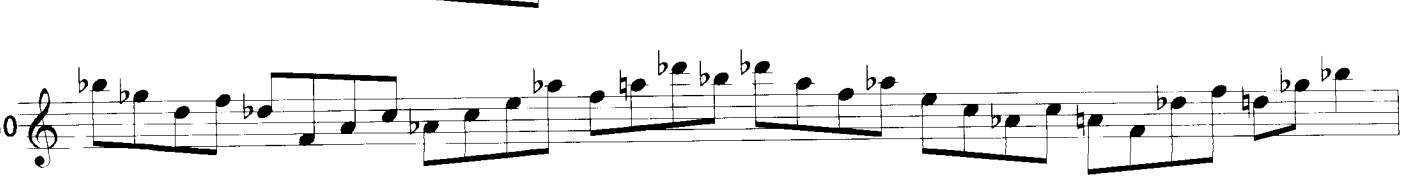

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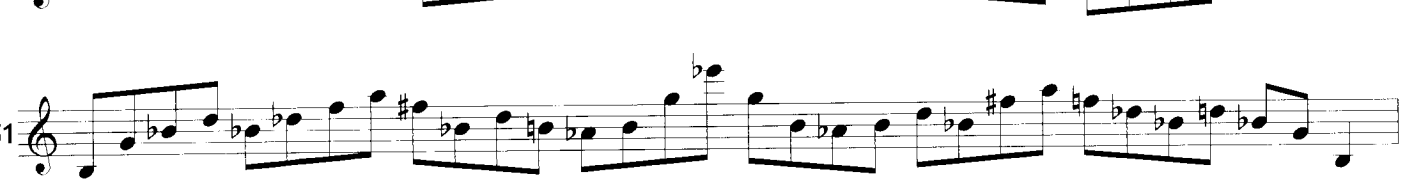

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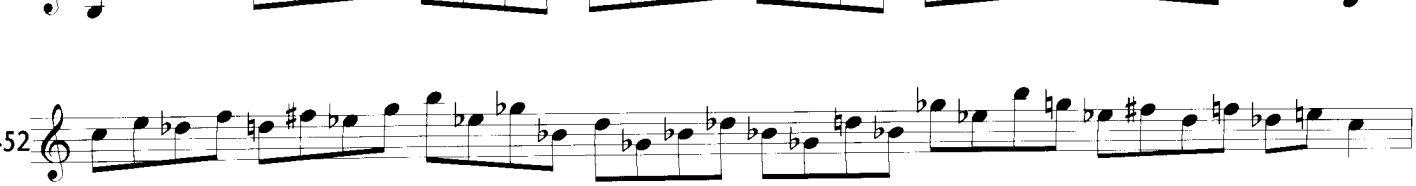

A/-3 B/3 C/5

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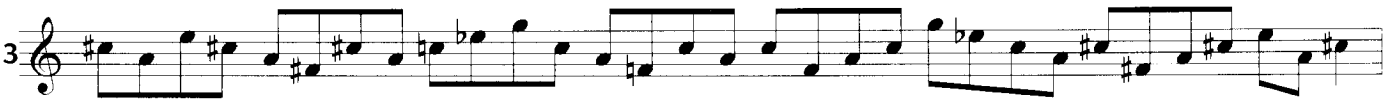

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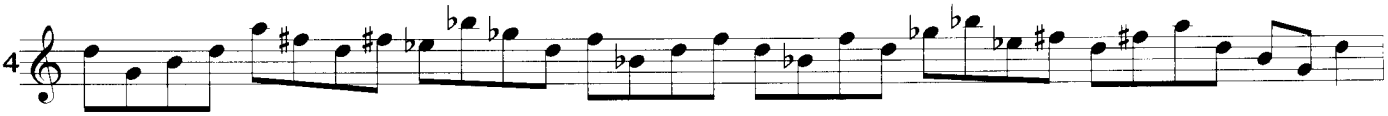

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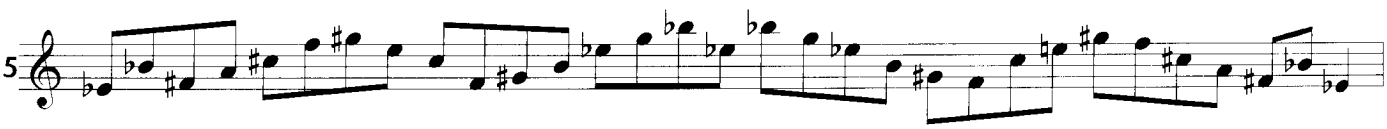

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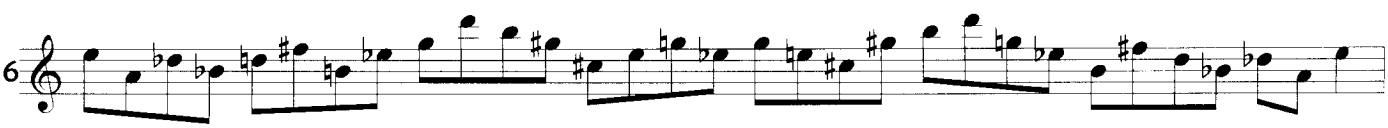

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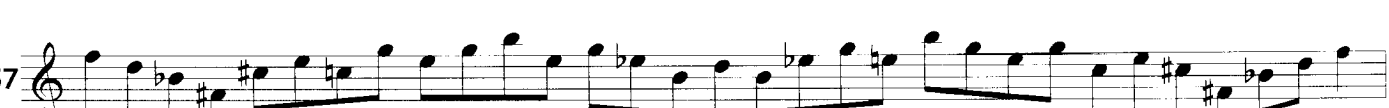

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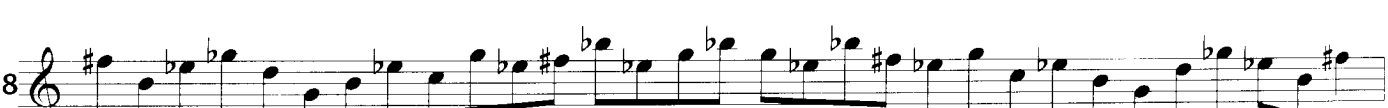

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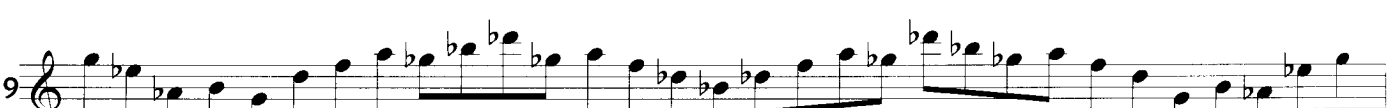

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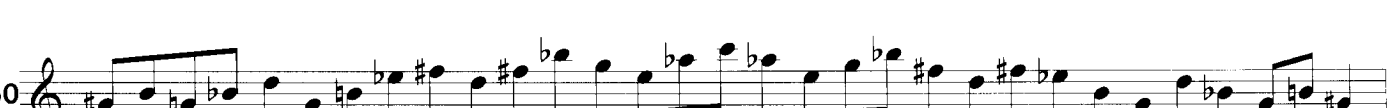

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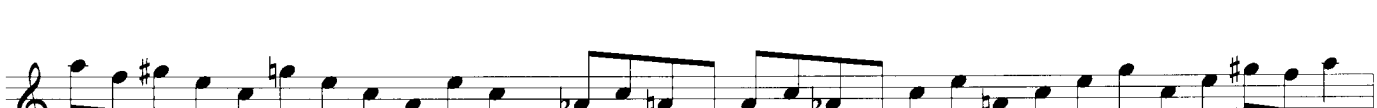

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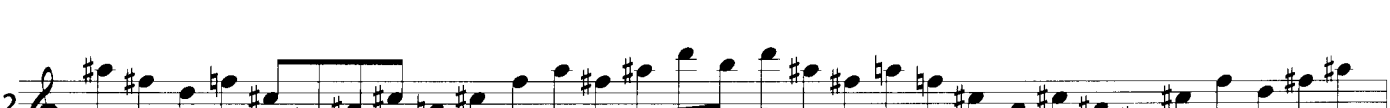

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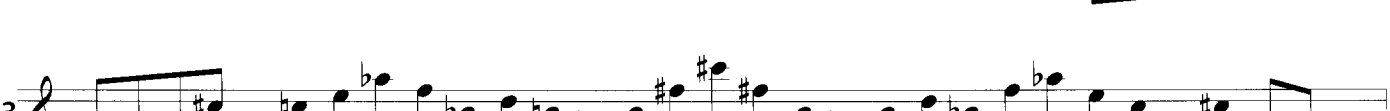

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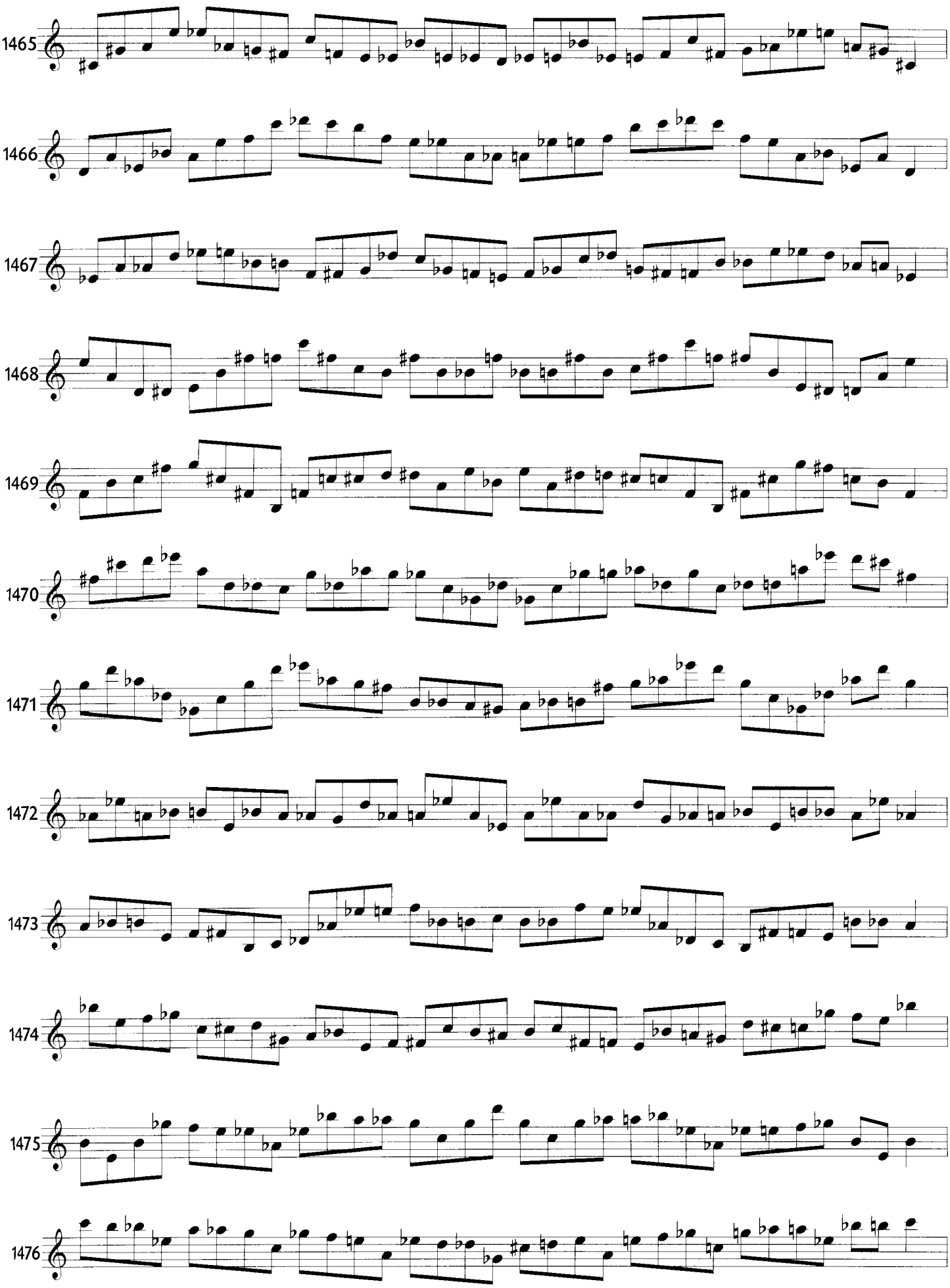

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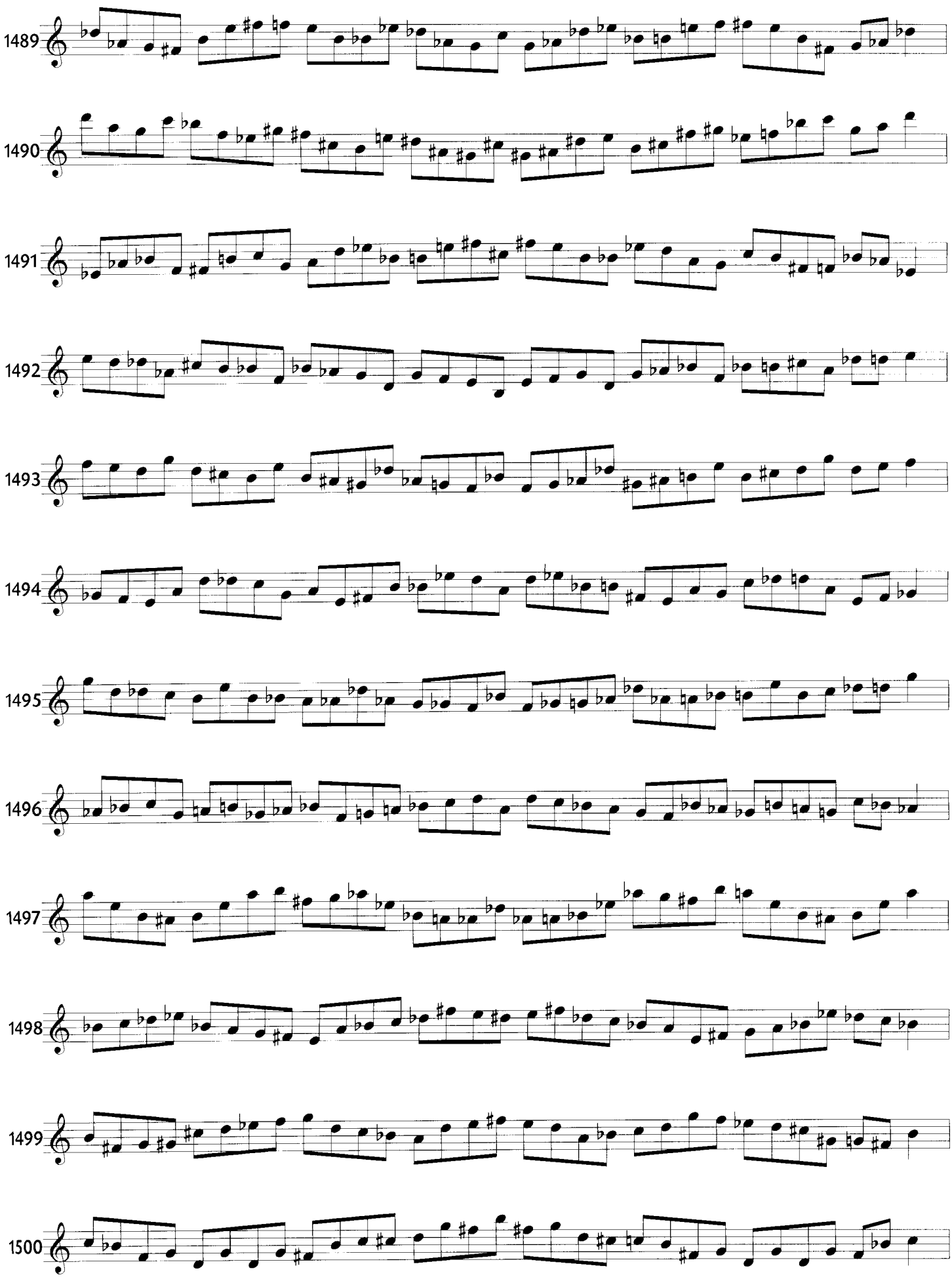
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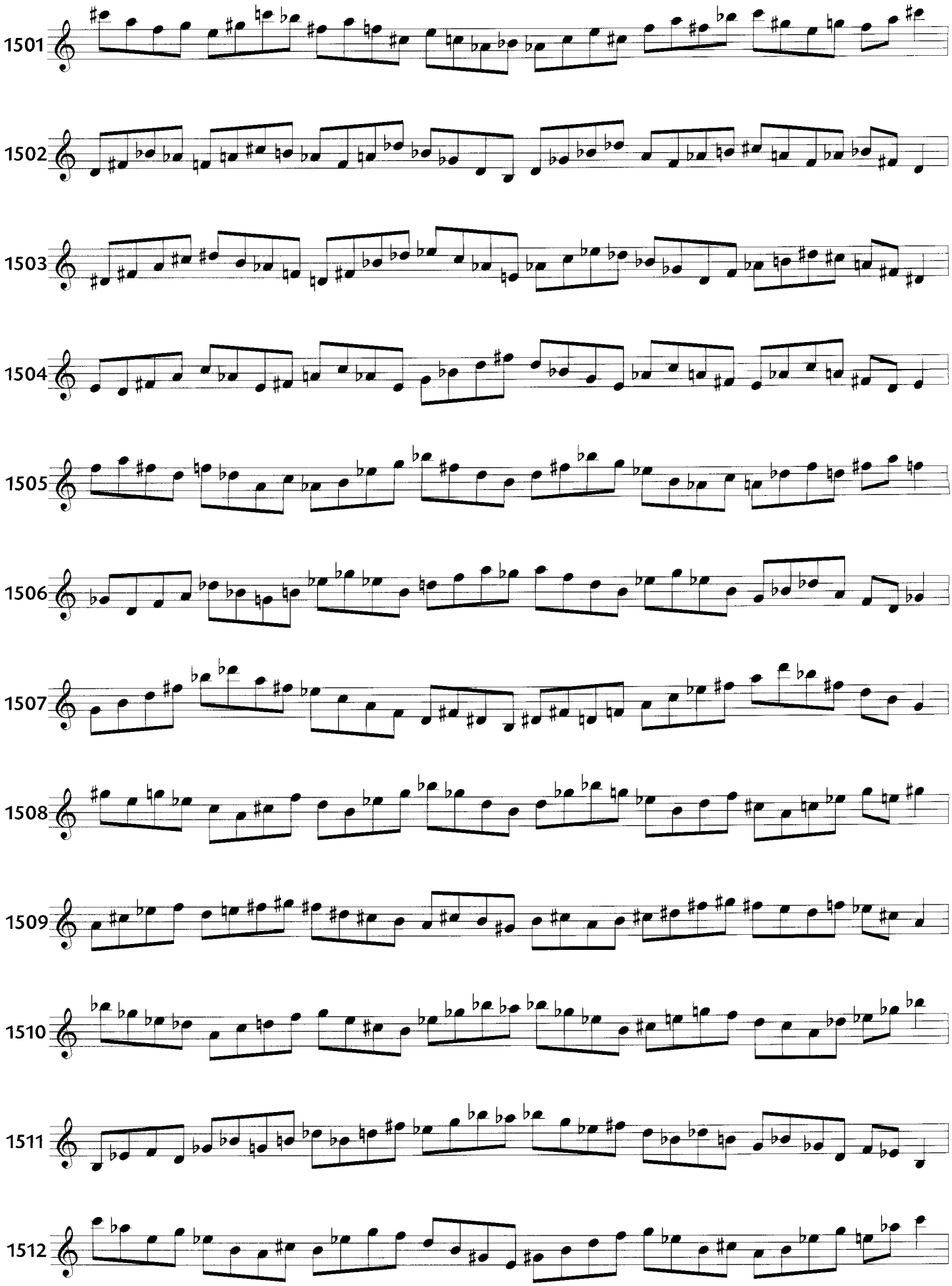
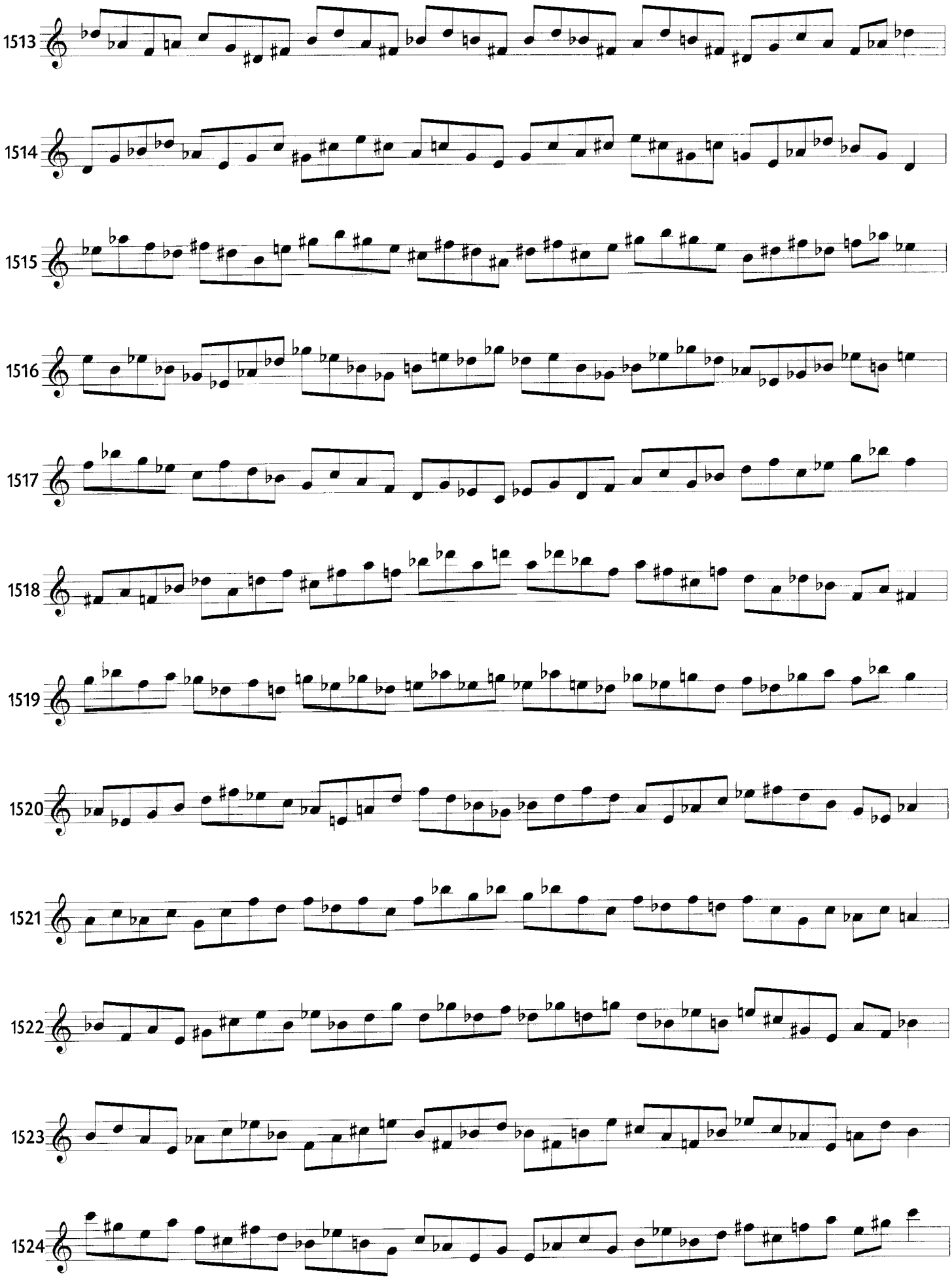
A/2 B/-3 C/3

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A/-2 B/-3 C/3 D/5 E/-6

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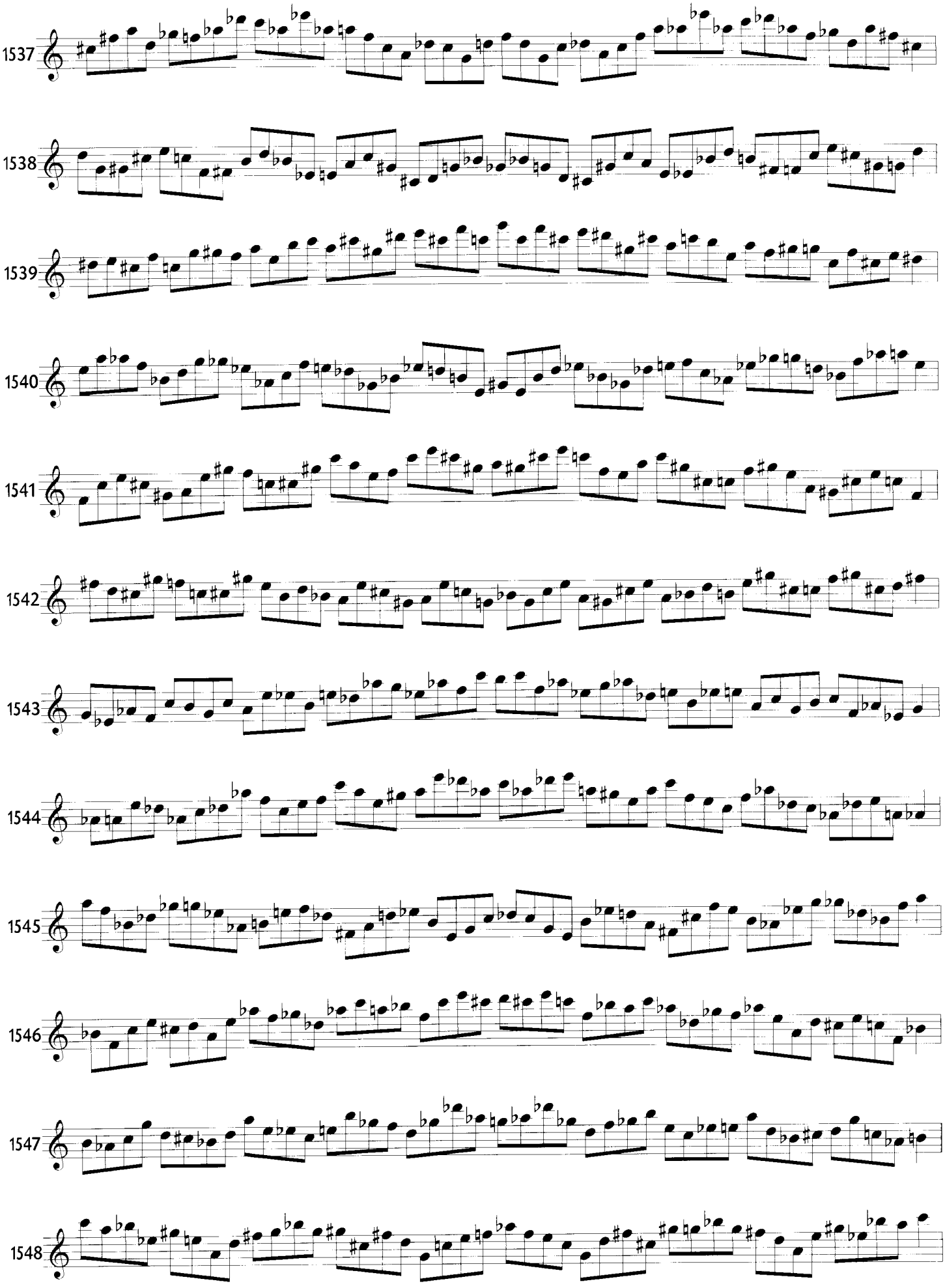

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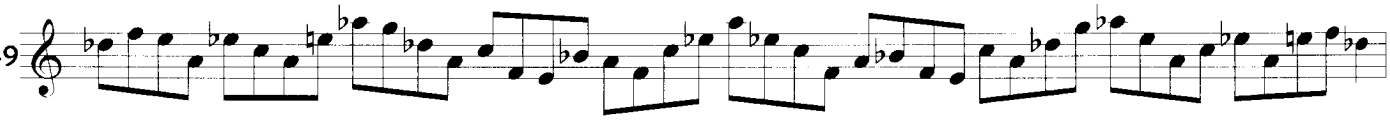
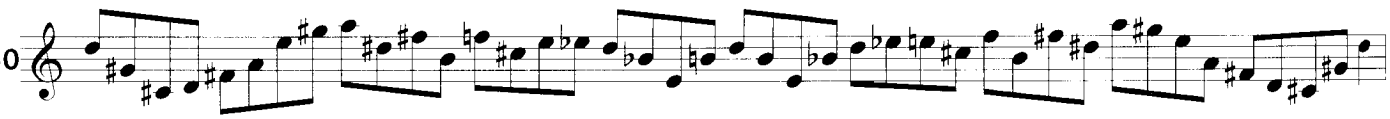
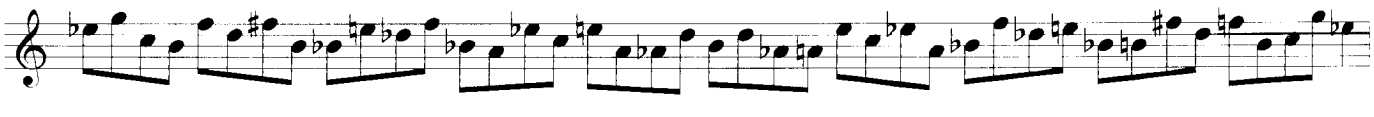
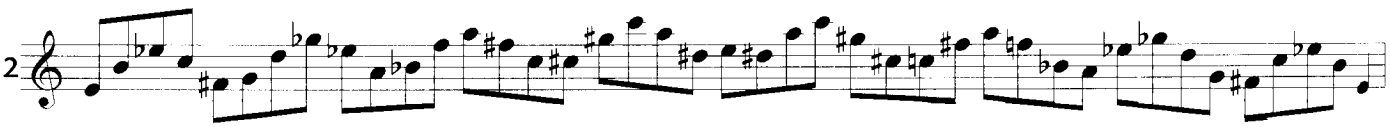
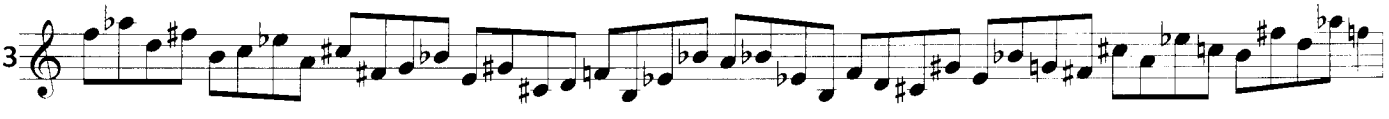
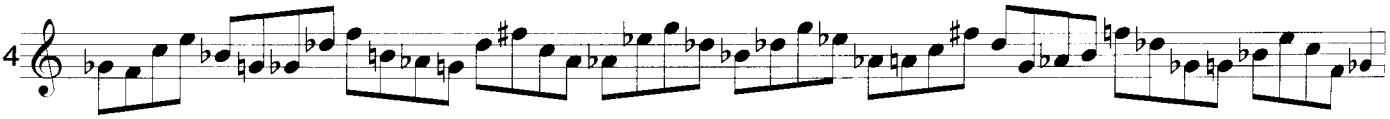
1549 

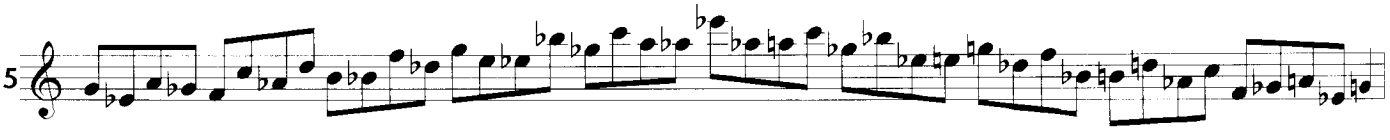
1550 

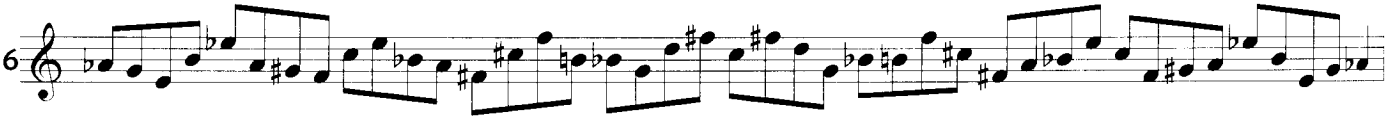
1551 

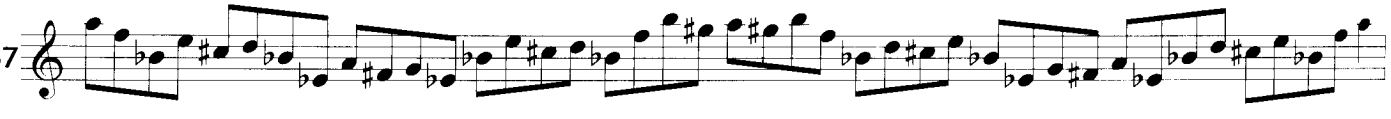
1552 

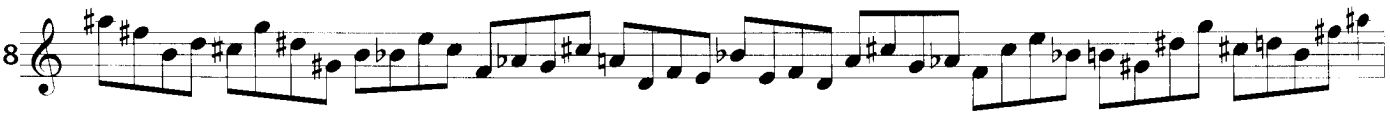
1553 

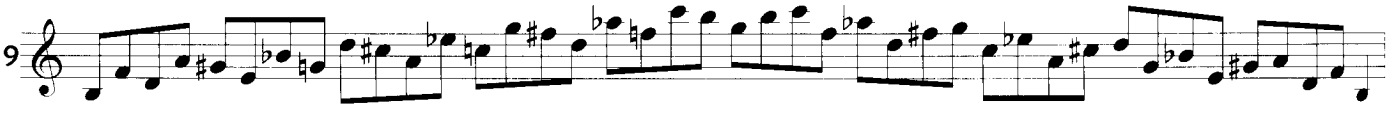
1554 

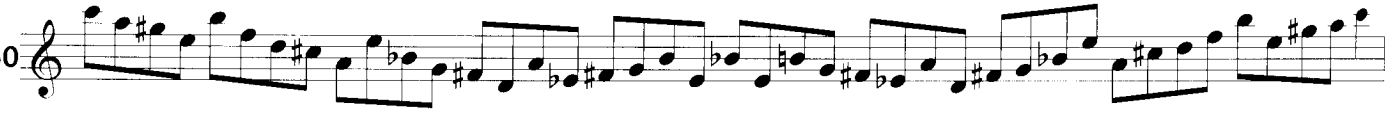
1555 

1556 

1557 

1558 

1559 

1560 

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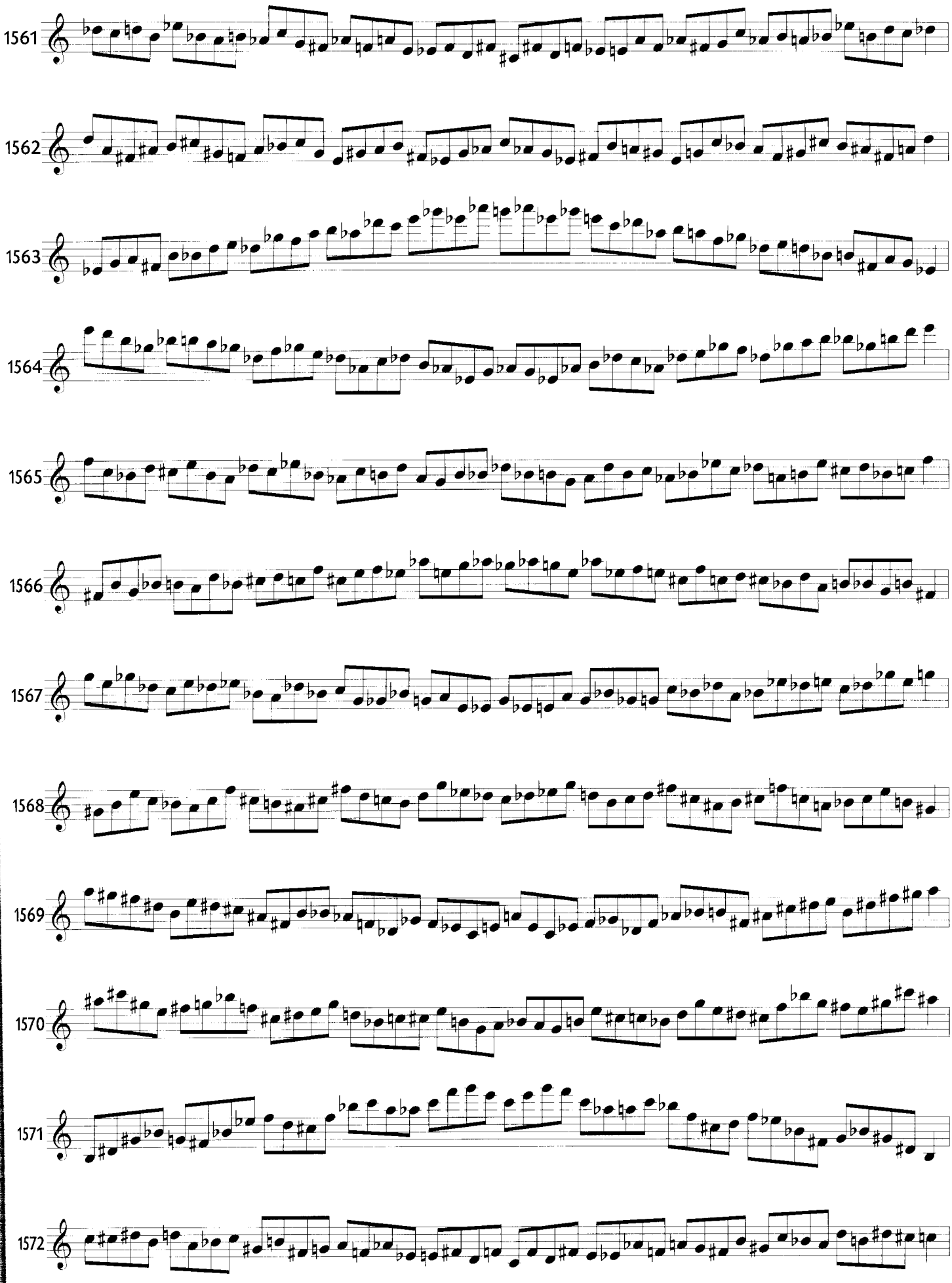

A/-2 B/-3 C/3 D/-6 E7

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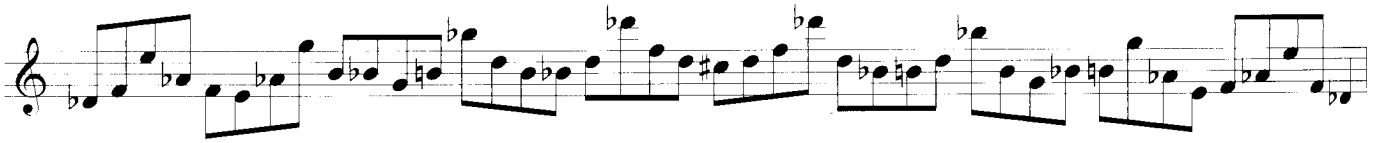

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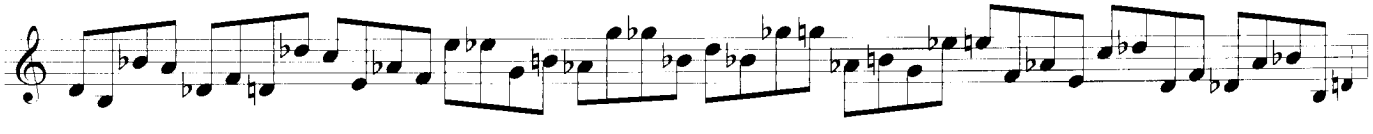

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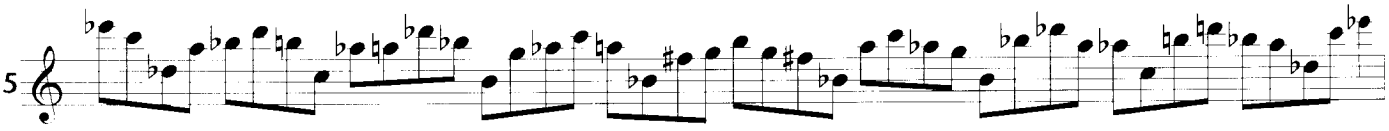

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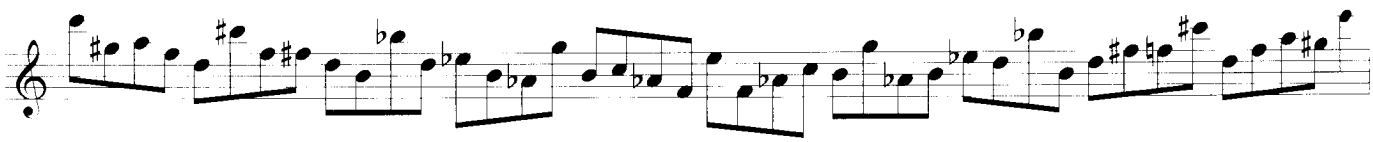

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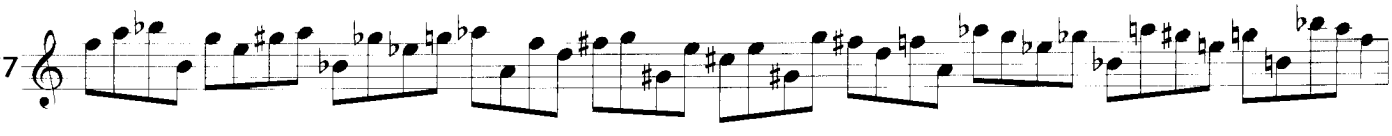

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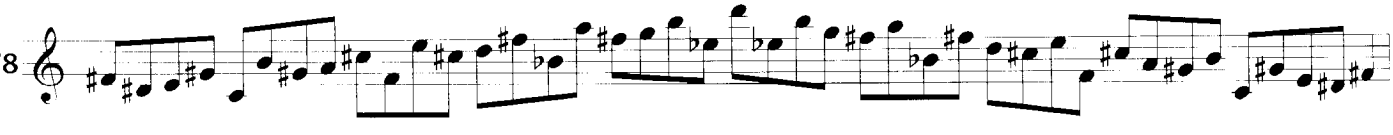

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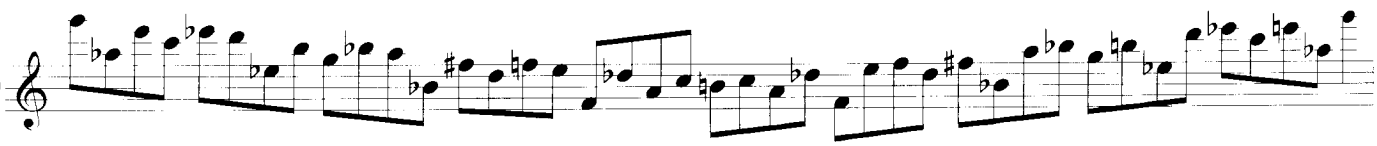

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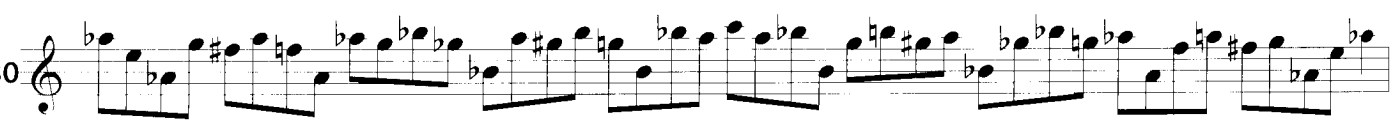

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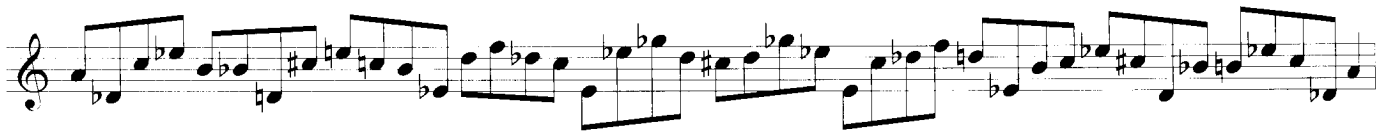

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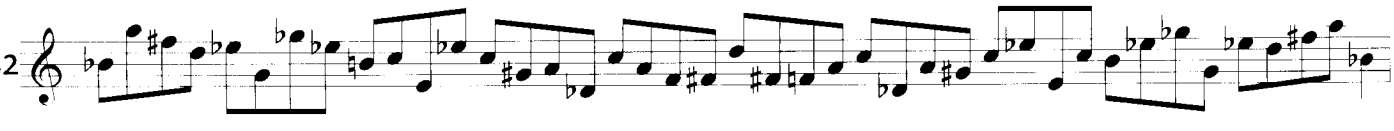

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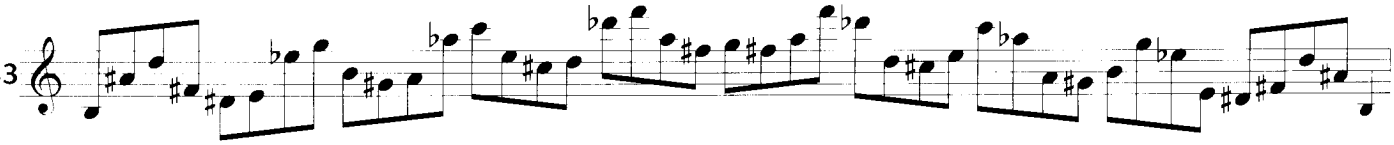

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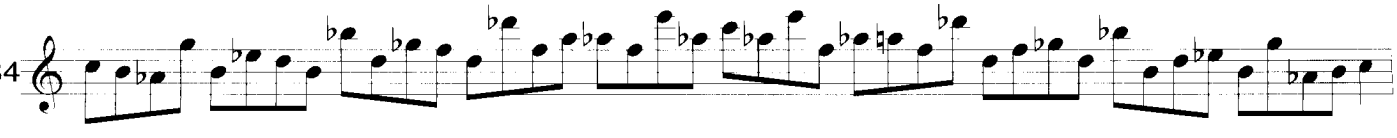

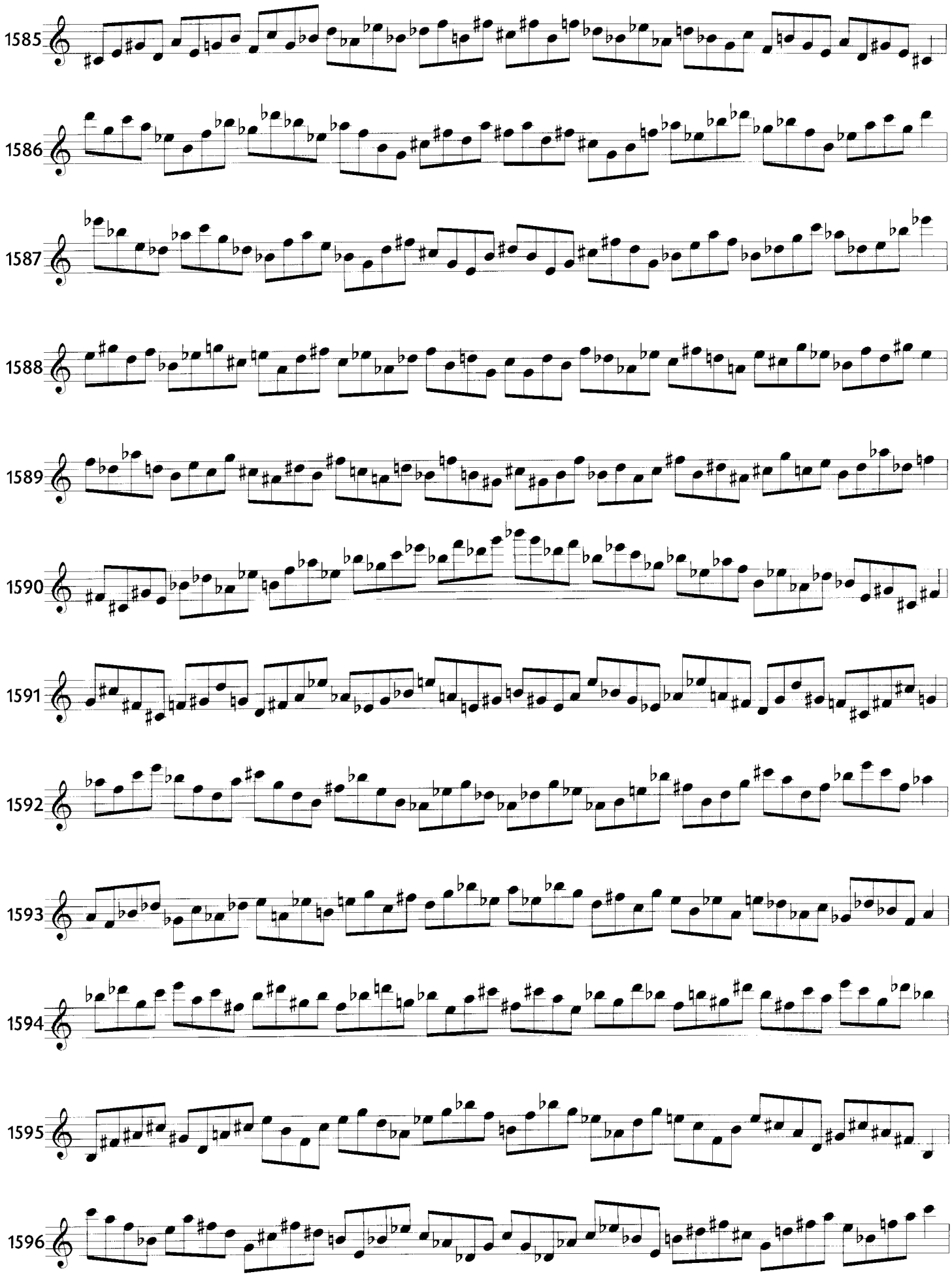
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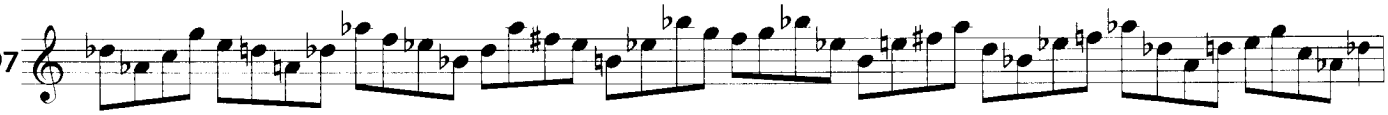

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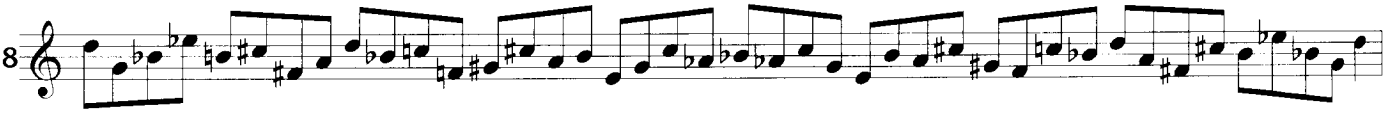

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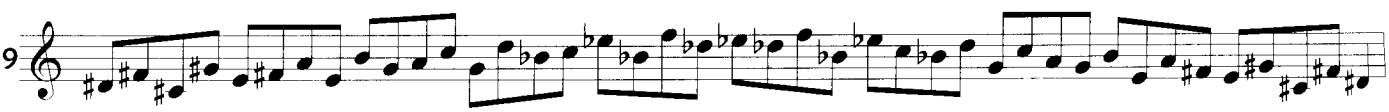

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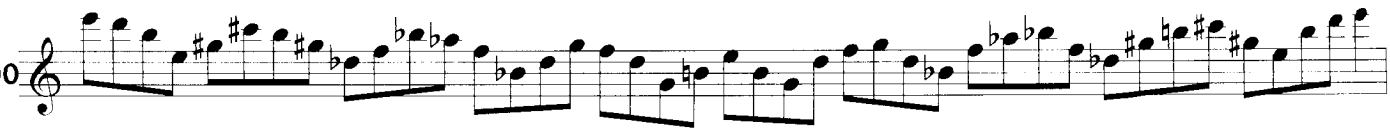

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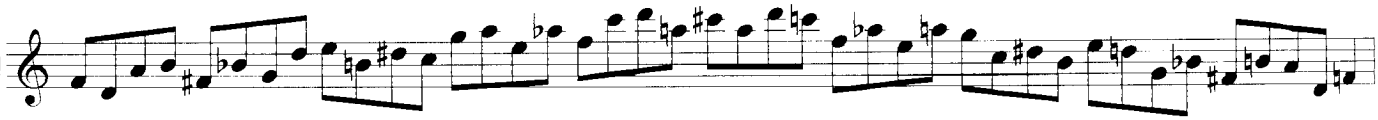

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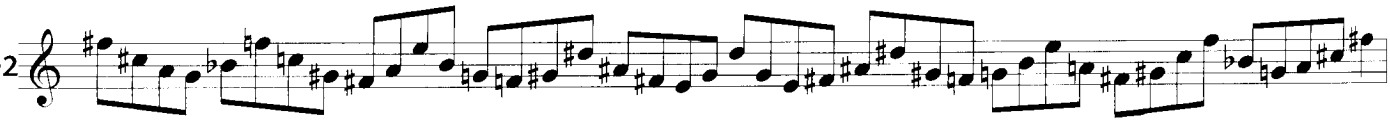

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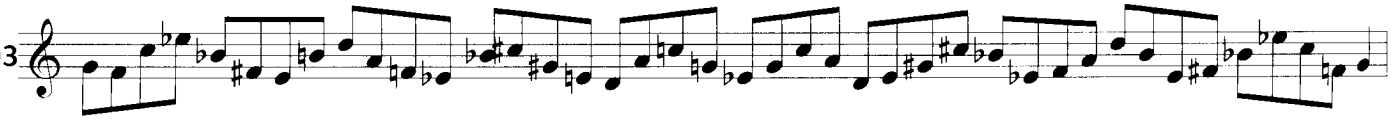

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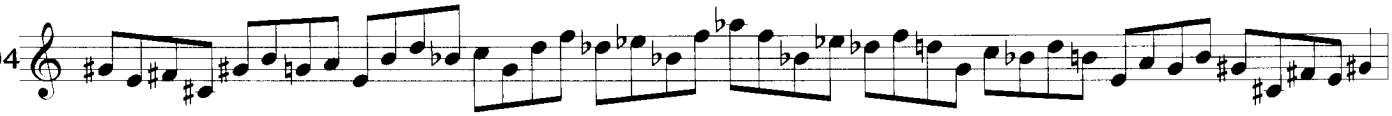

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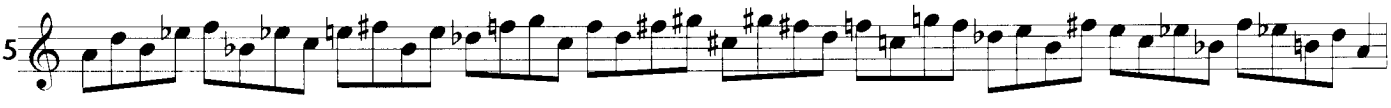

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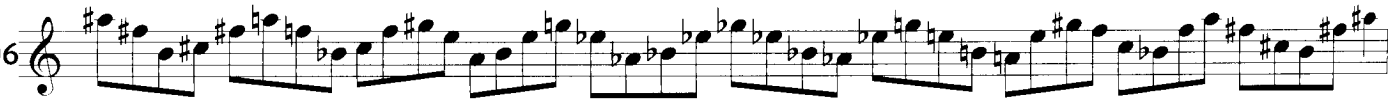

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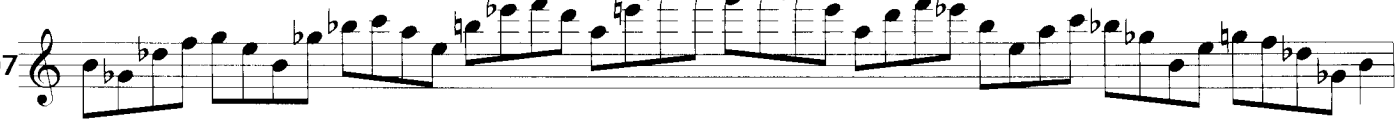

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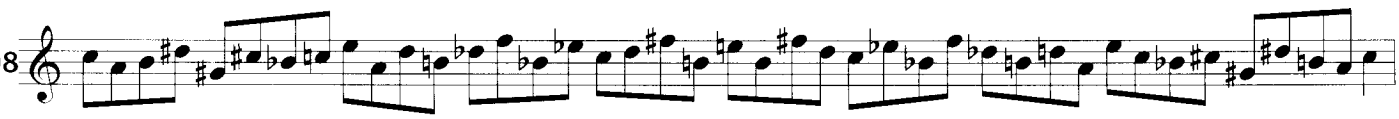

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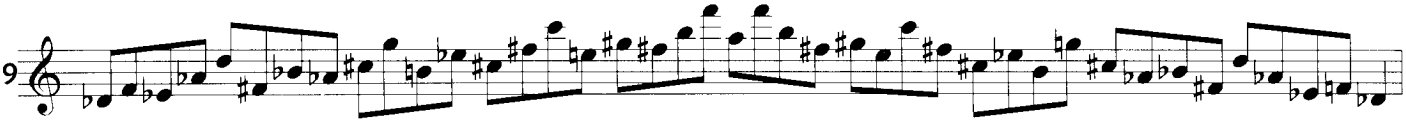
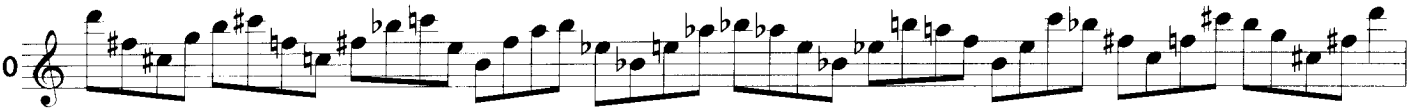
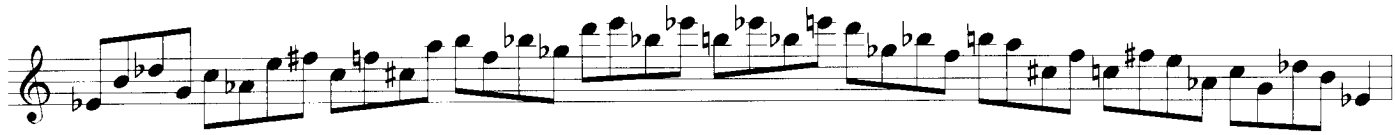
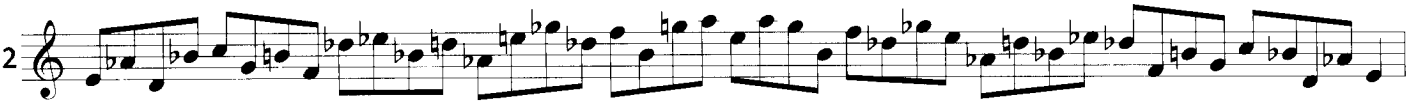
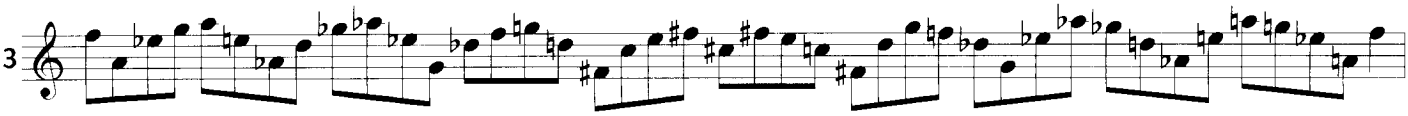
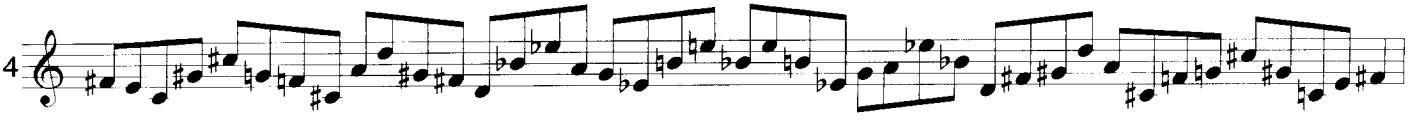
1609 

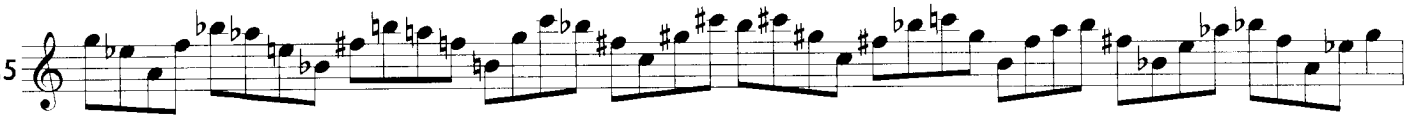
1610 

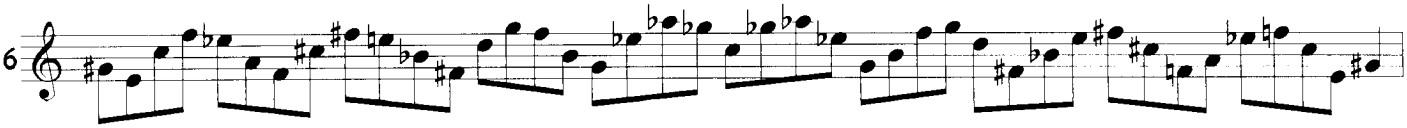
1611 

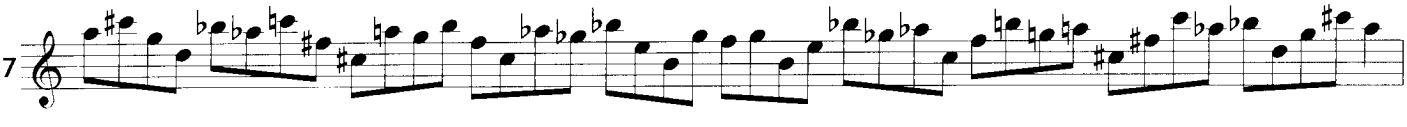
1612 

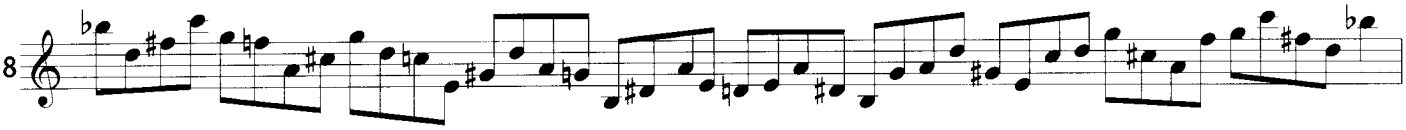
1613 

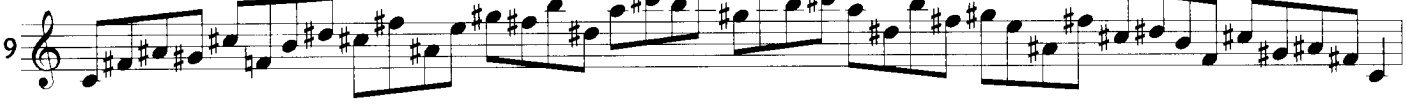
1614 

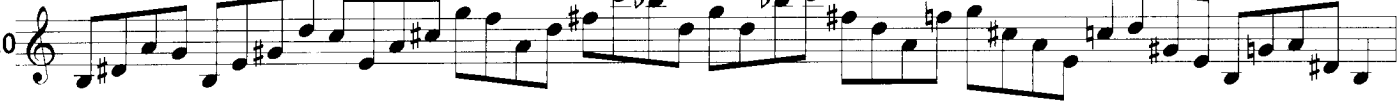
1615 

1616 

1617 

1618 

1619 

1620 

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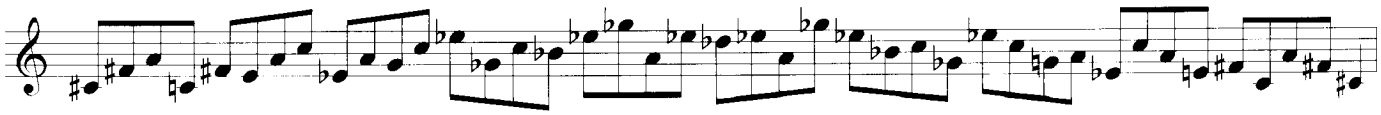
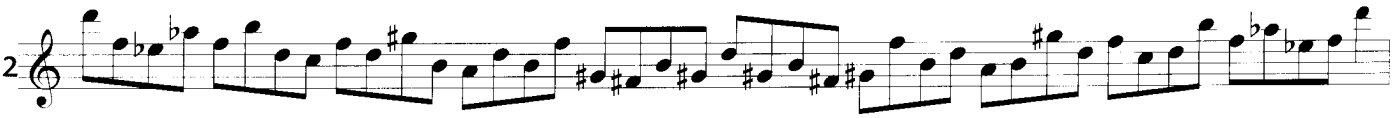
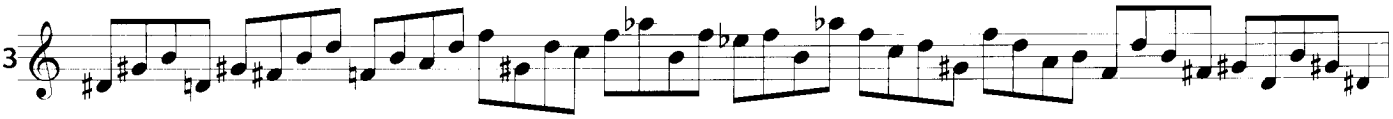
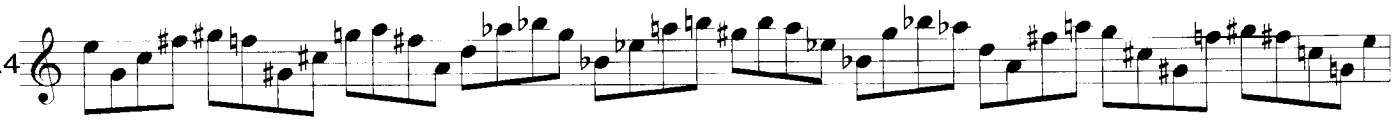
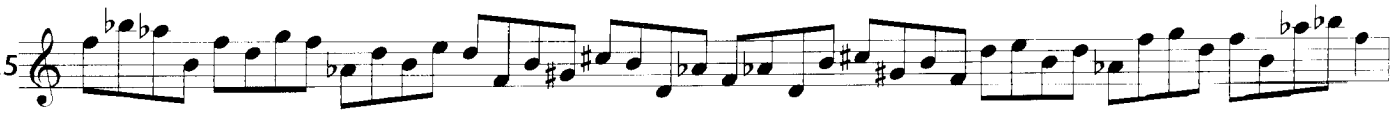
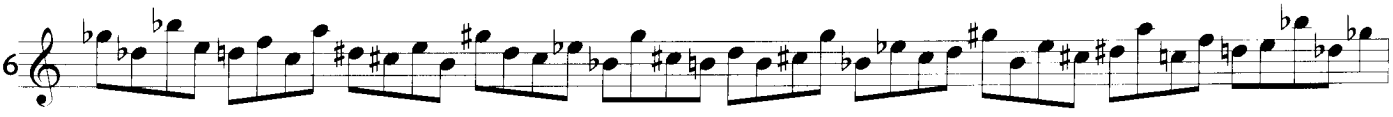
1621 

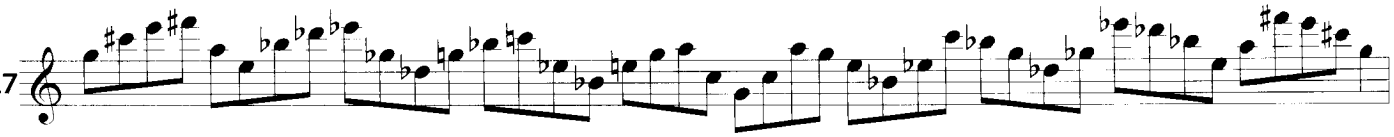
1622 

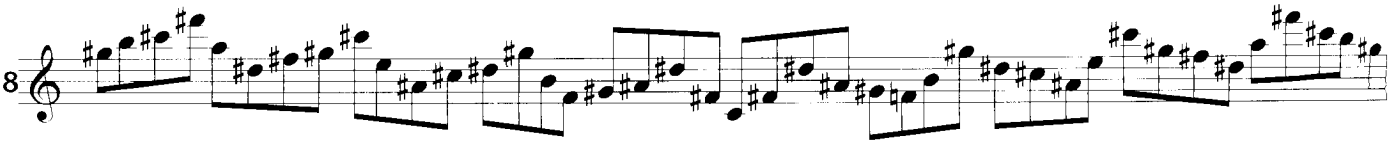
1623 

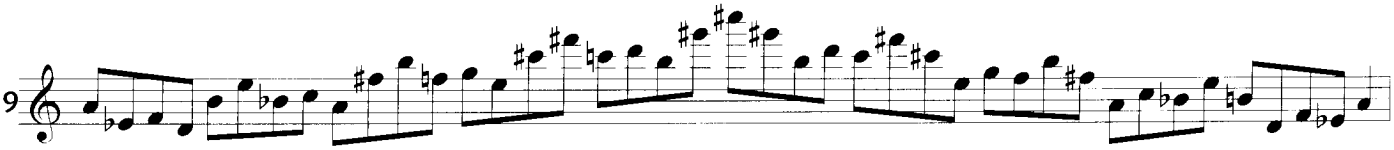
1624 

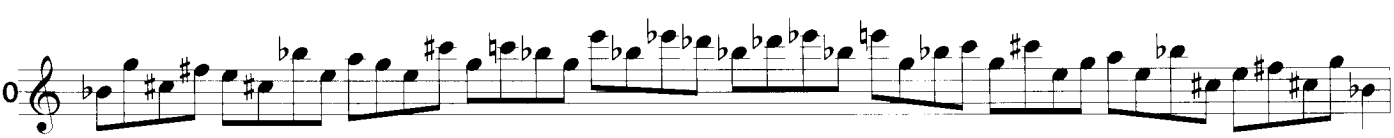
1625 

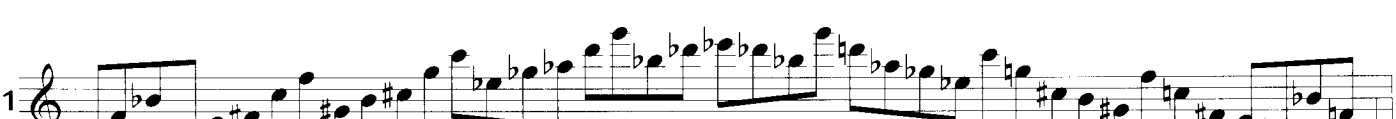
1626 

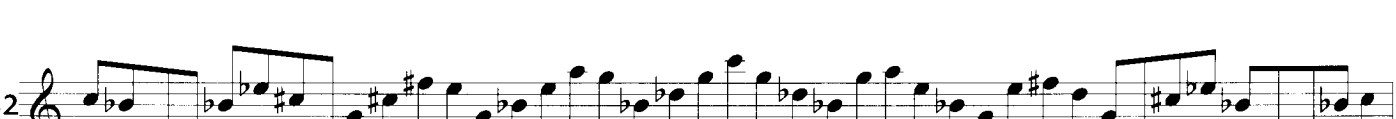
1627 

1628 

1629 

1630 

1631 

1632 

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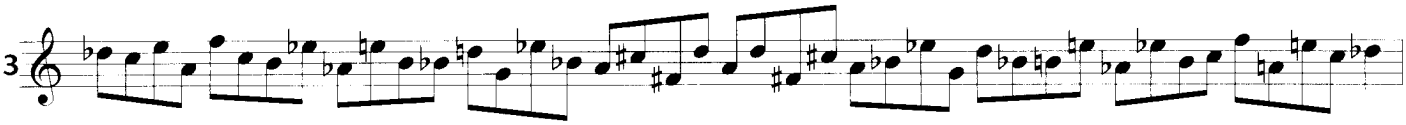

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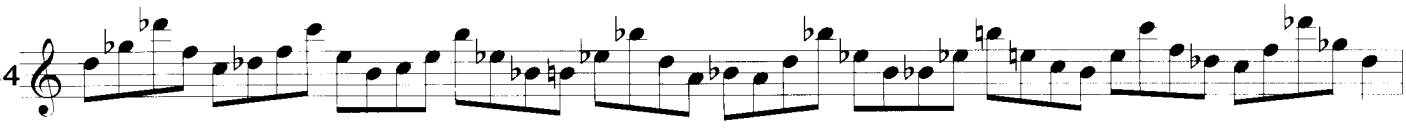

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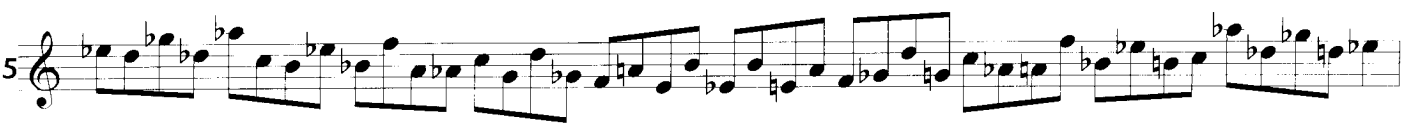

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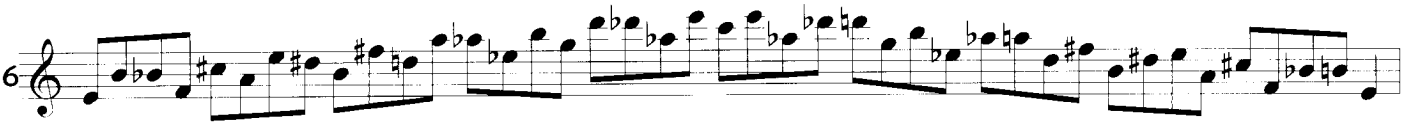

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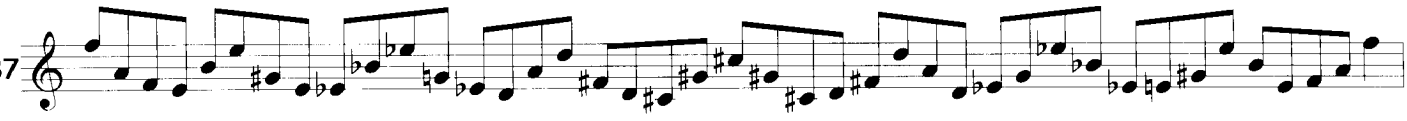

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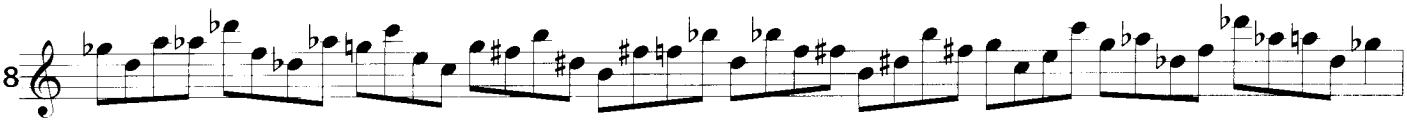

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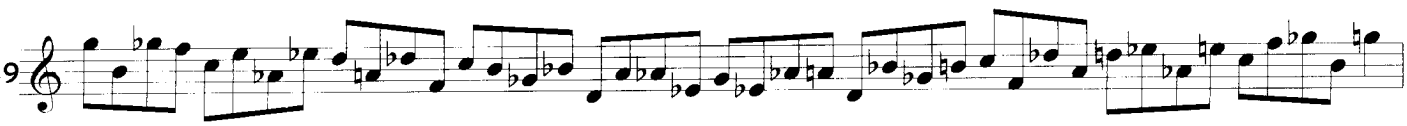

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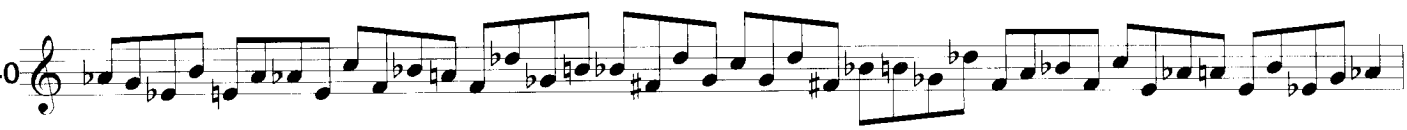

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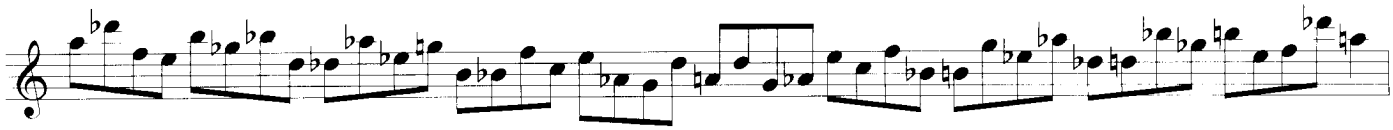

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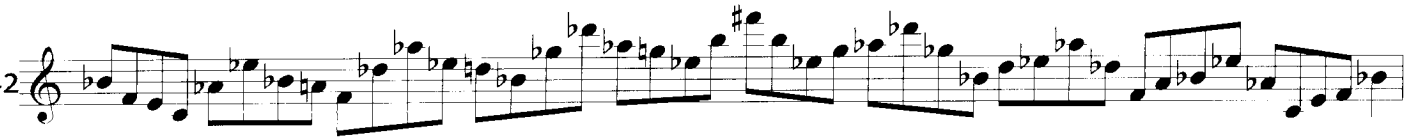

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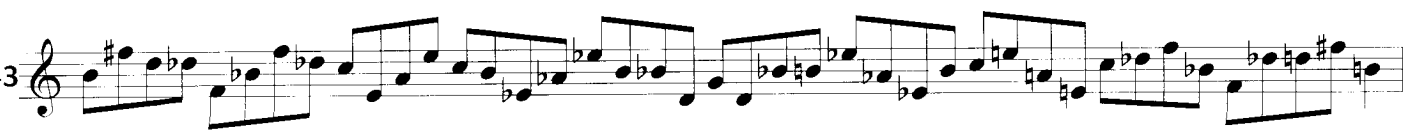

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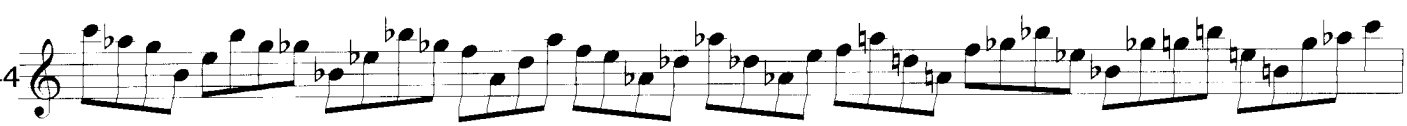
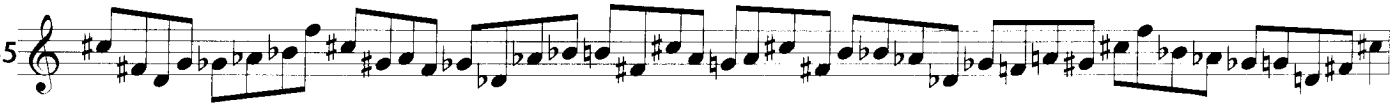
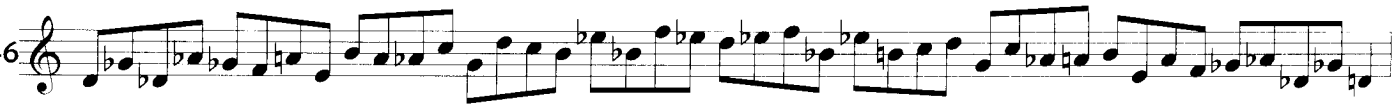
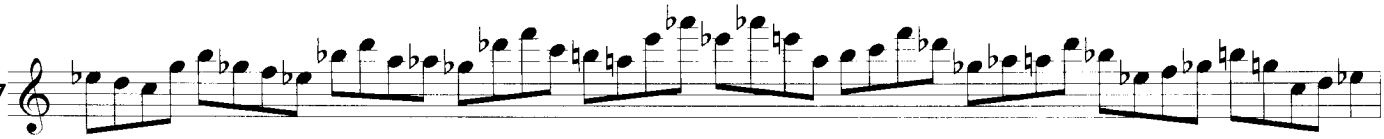
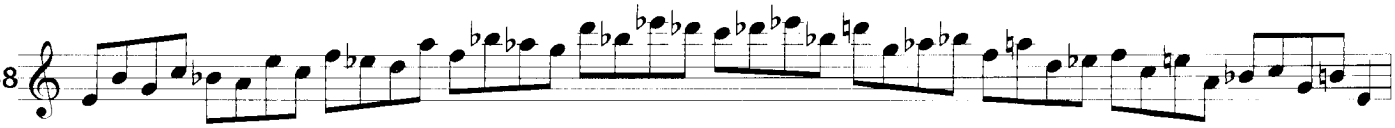
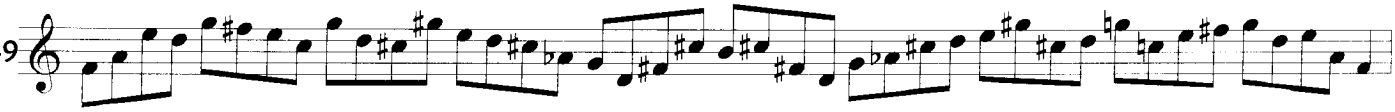


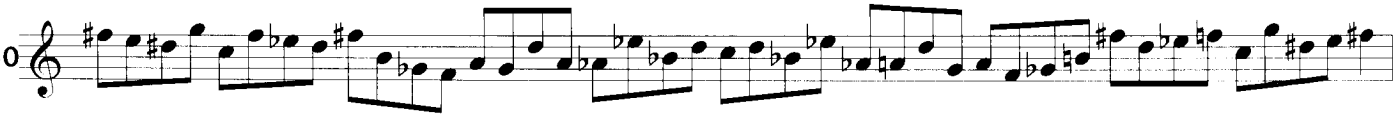
1645 

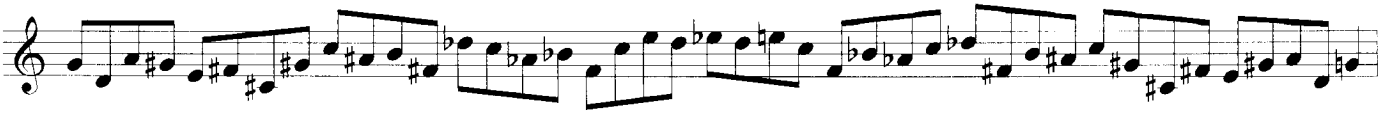
1646 

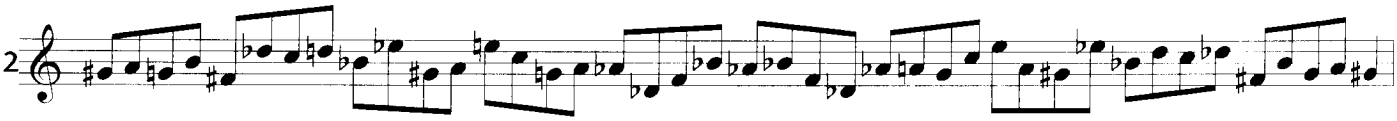
1647 

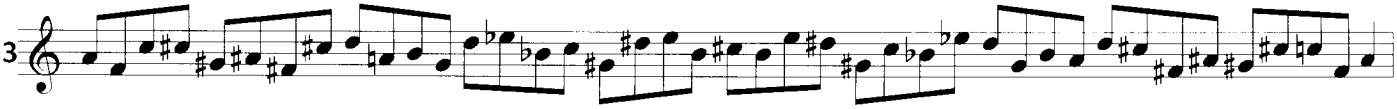
1648 

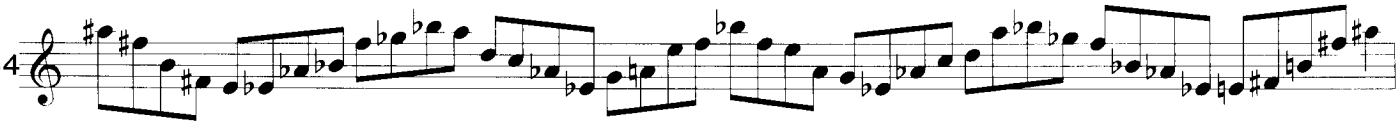
1649 

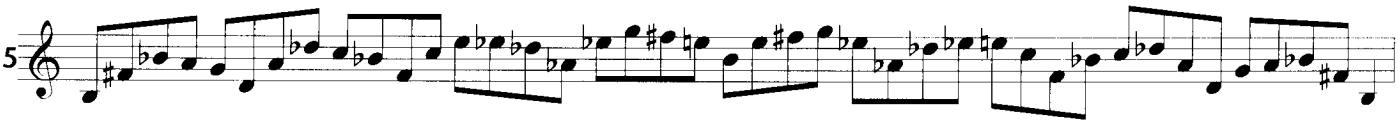
1650 

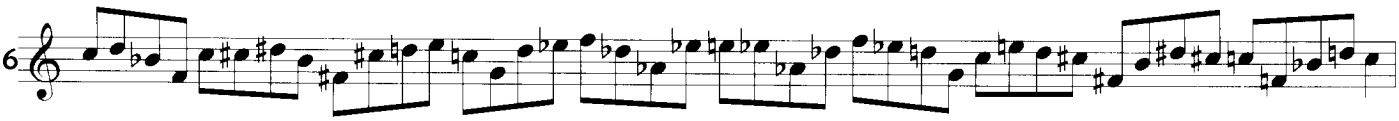
1651 

1652 

1653 

1654 

1655 

1656 

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1657

1658

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1668

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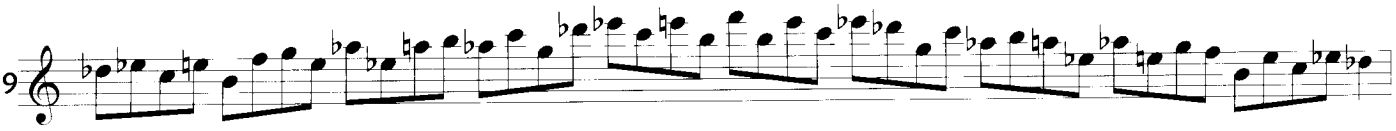
1669



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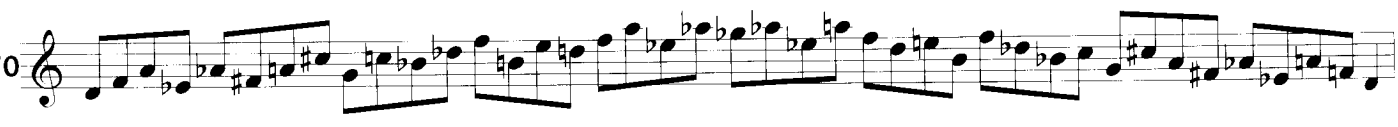

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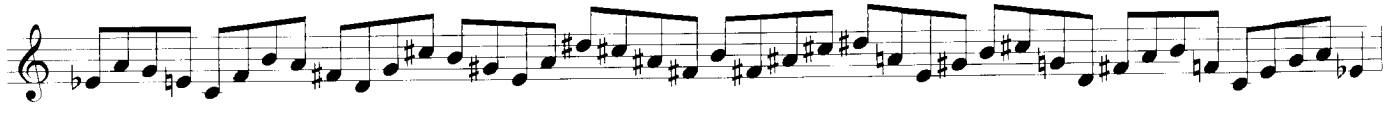

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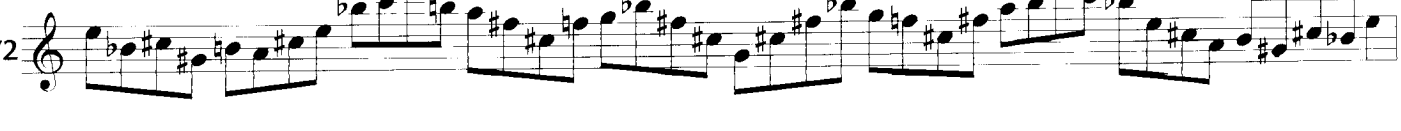

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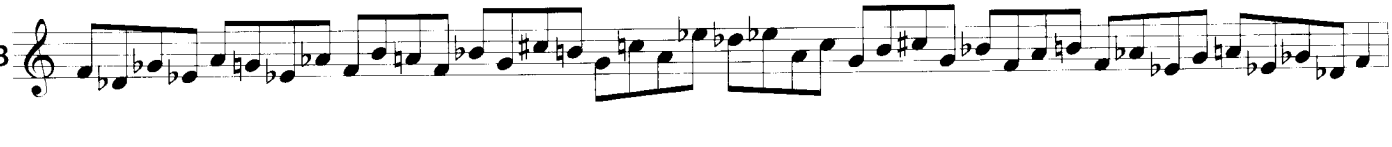

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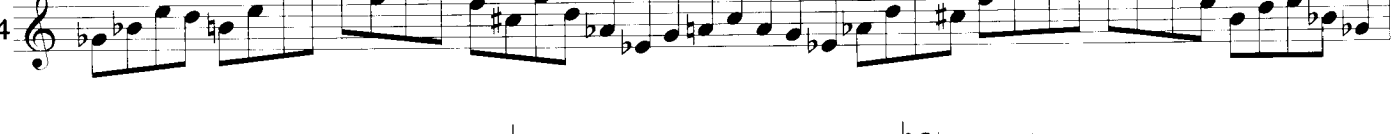

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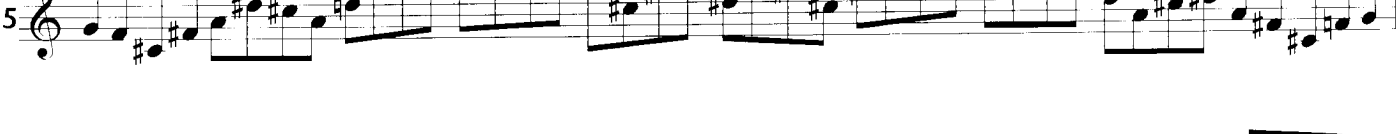

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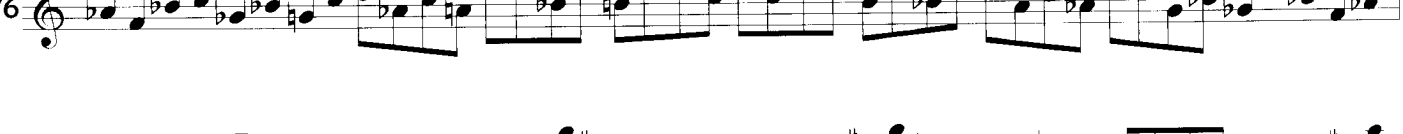

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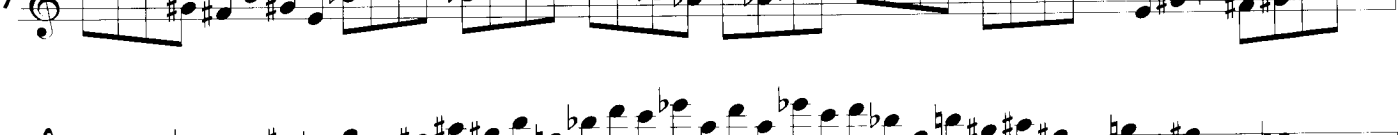

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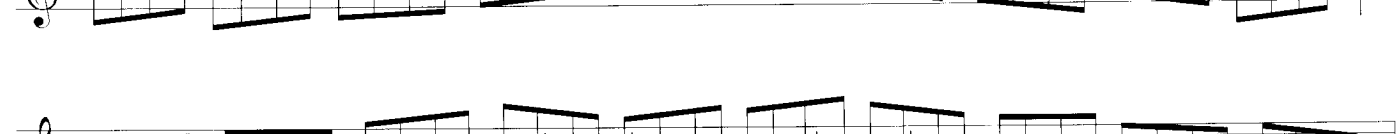

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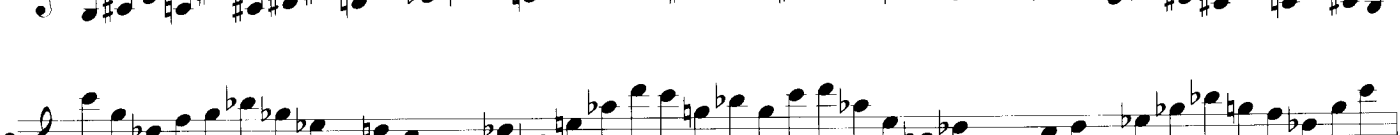

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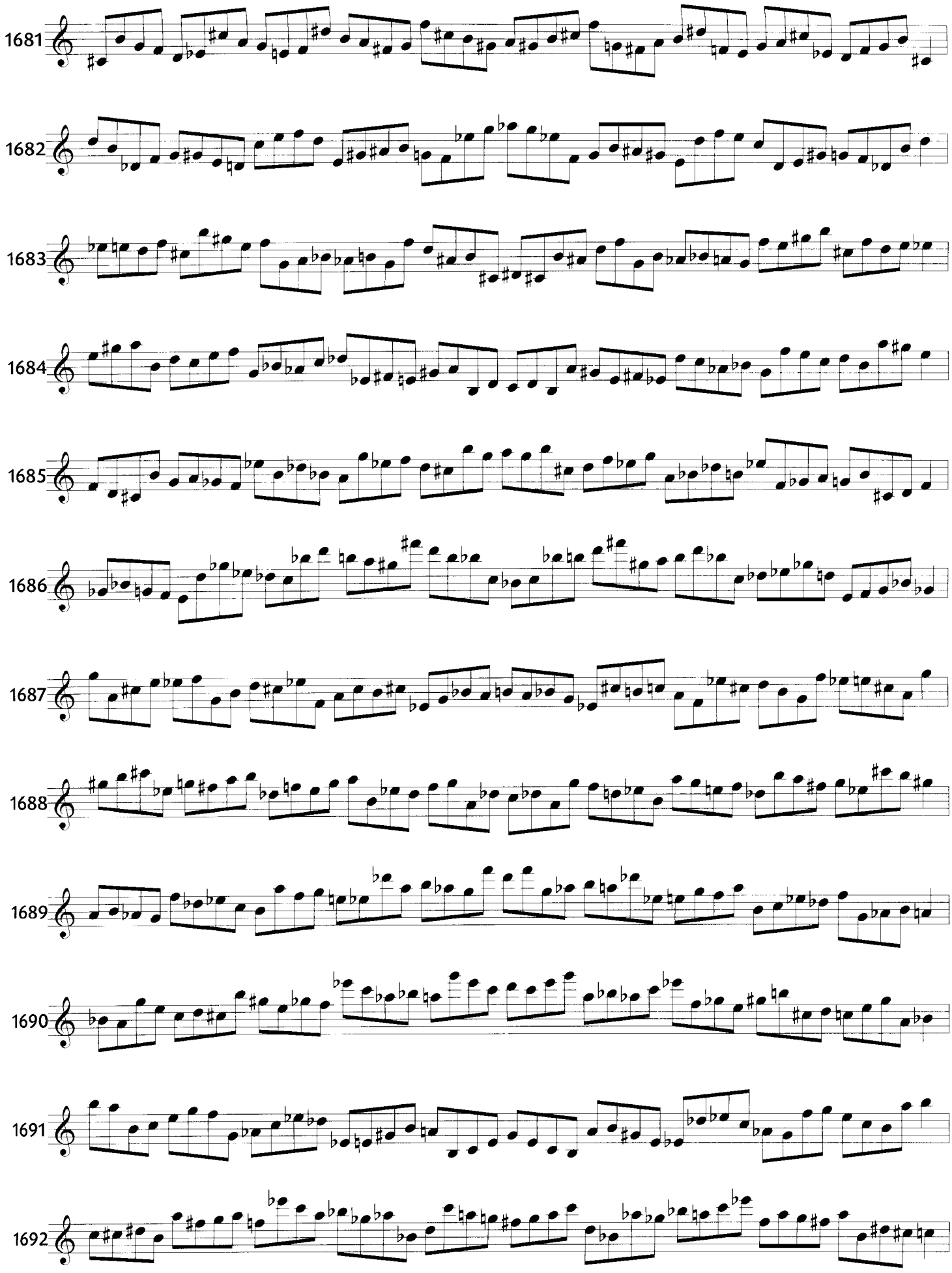
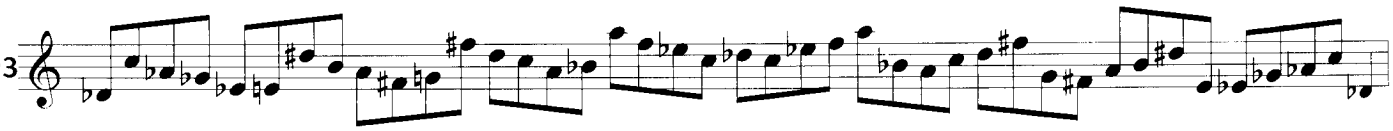
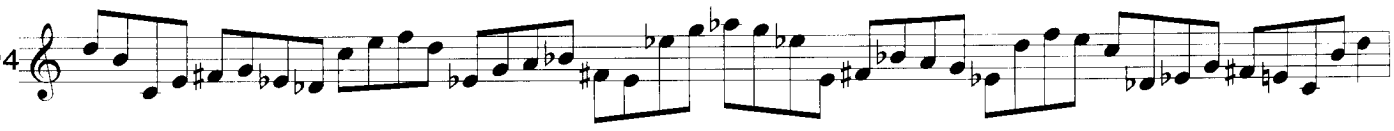
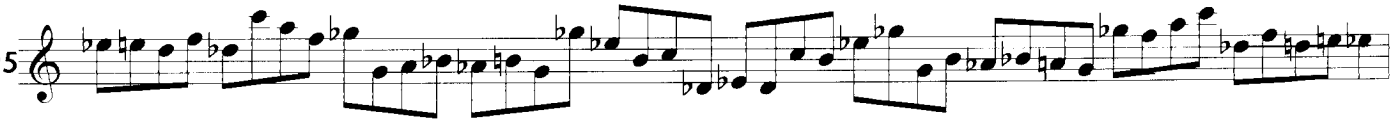
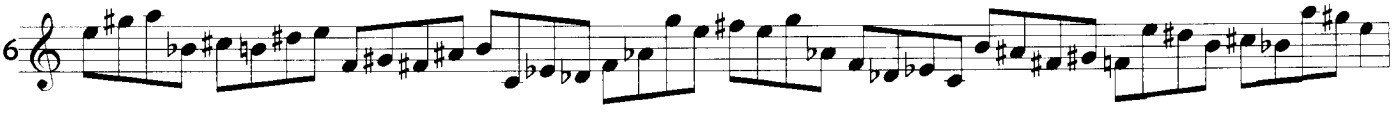


1693 

1694 

1695 

1696 

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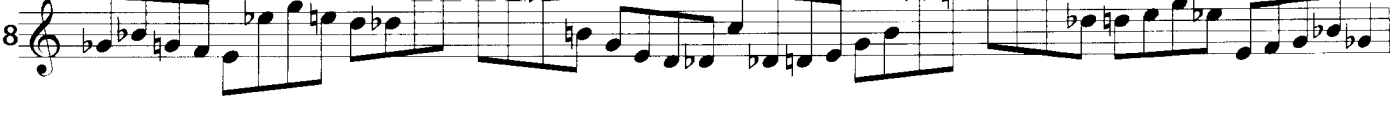
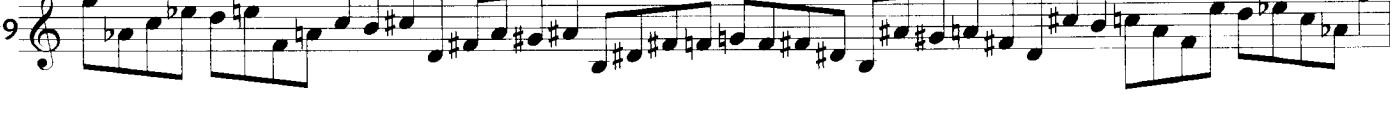
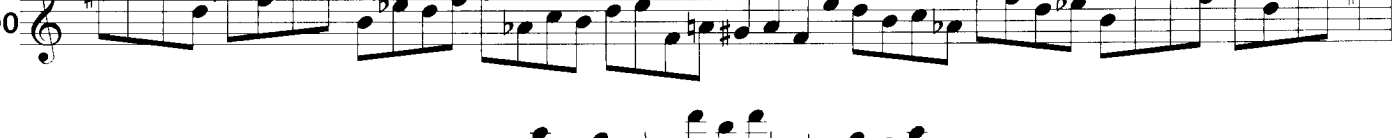
1698 

1699 

1700 

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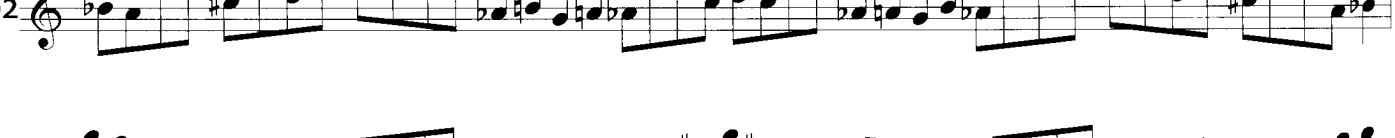
1702 

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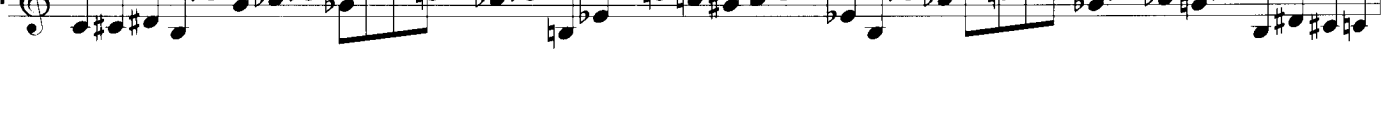
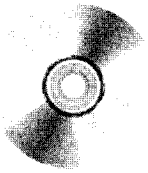
1704 

# Play-Along Tunes

## Track List



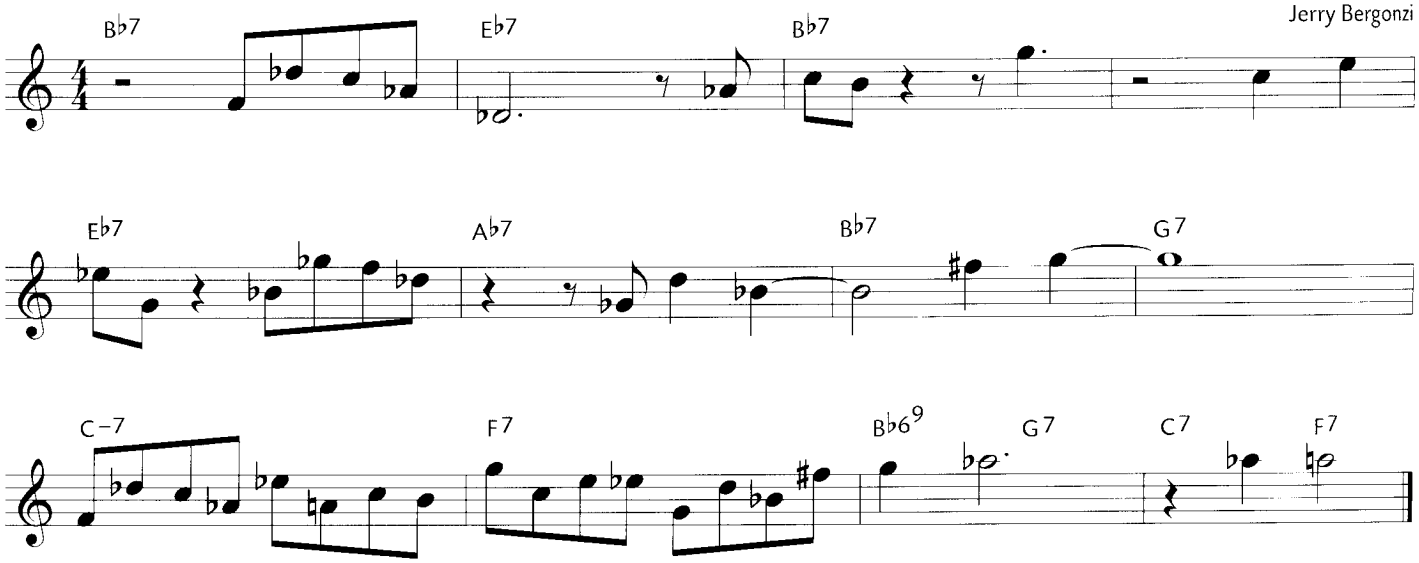
TRACK

1 Tuning Notes (A Concert) / Stimmtöne
2 Tuning Notes (B♭ Concert) / Stimmtöne
3 C Vamp
4 C♯ Vamp
5 D Vamp
6 E♭ Vamp
7 E Vamp
8 F Vamp
9 F♯ Vamp
10 G Vamp


| | Play-Along Tunes | C INSTRUMENTS | B♭ INSTRUMENTS | E♭ INSTRUMENTS | BASS CLEF INSTR. |
|---|---|---|---|---|---|
| 11 | *No Holds Barred* | 178 | 191 | 204 | 217 |
| 12 | *You Mentioned it Too* | 178 | 191 | 204 | 217 |
| 13 | *Confrontation* | 179 | 192 | 205 | 218 |
| 14 | *It's the Same* | 179 | 192 | 205 | 218 |
| 15 | *Off the Trail* | 180 | 193 | 206 | 219 |
| 16 | *Czarology* | 180 | 193 | 206 | 219 |
| 17 | *Left Off Memory* | 181 | 194 | 207 | 220 |
| 18 | *In It* | 181 | 194 | 207 | 220 |
| 19 | *Everywhere* | 182 | 195 | 208 | 221 |
| 20 | *Small Pleasures* | 183 | 196 | 209 | 222 |
| 21 | *Repeato-vonce* | 184 | 197 | 210 | 223 |
| 22 | *Ryvim with Ding* | 185 | 198 | 211 | 224 |
| 23 | *Stumbling* | 186 | 199 | 212 | 225 |
| 24 | *High Tops* | 187 | 200 | 213 | 226 |
| 25 | *Let's Pretend* | 188 | 201 | 214 | 227 |
| 26 | *Sour But Lovely* | 188 | 201 | 214 | 227 |
| 27 | *Fool Hardy* | 189 | 202 | 215 | 228 |
| 28 | *New in the Neighborhood* | 190 | 203 | 216 | 229 |
| 29 | *Seventh Ray* | 190 | 203 | 216 | 229 |

# No Holds Barred

Jerry Bergonzi

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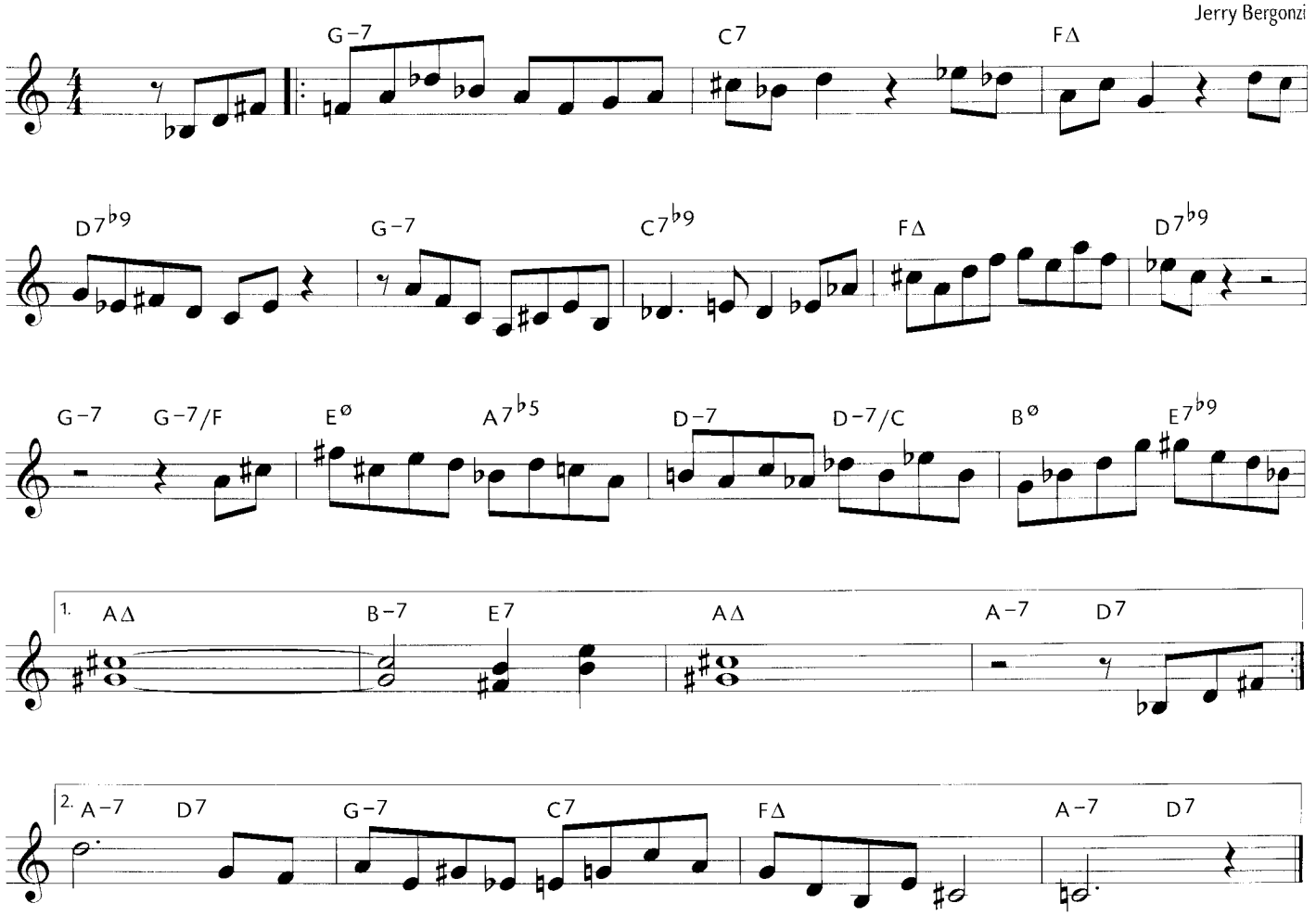
# You Mention It Too

Jerry Bergonzi

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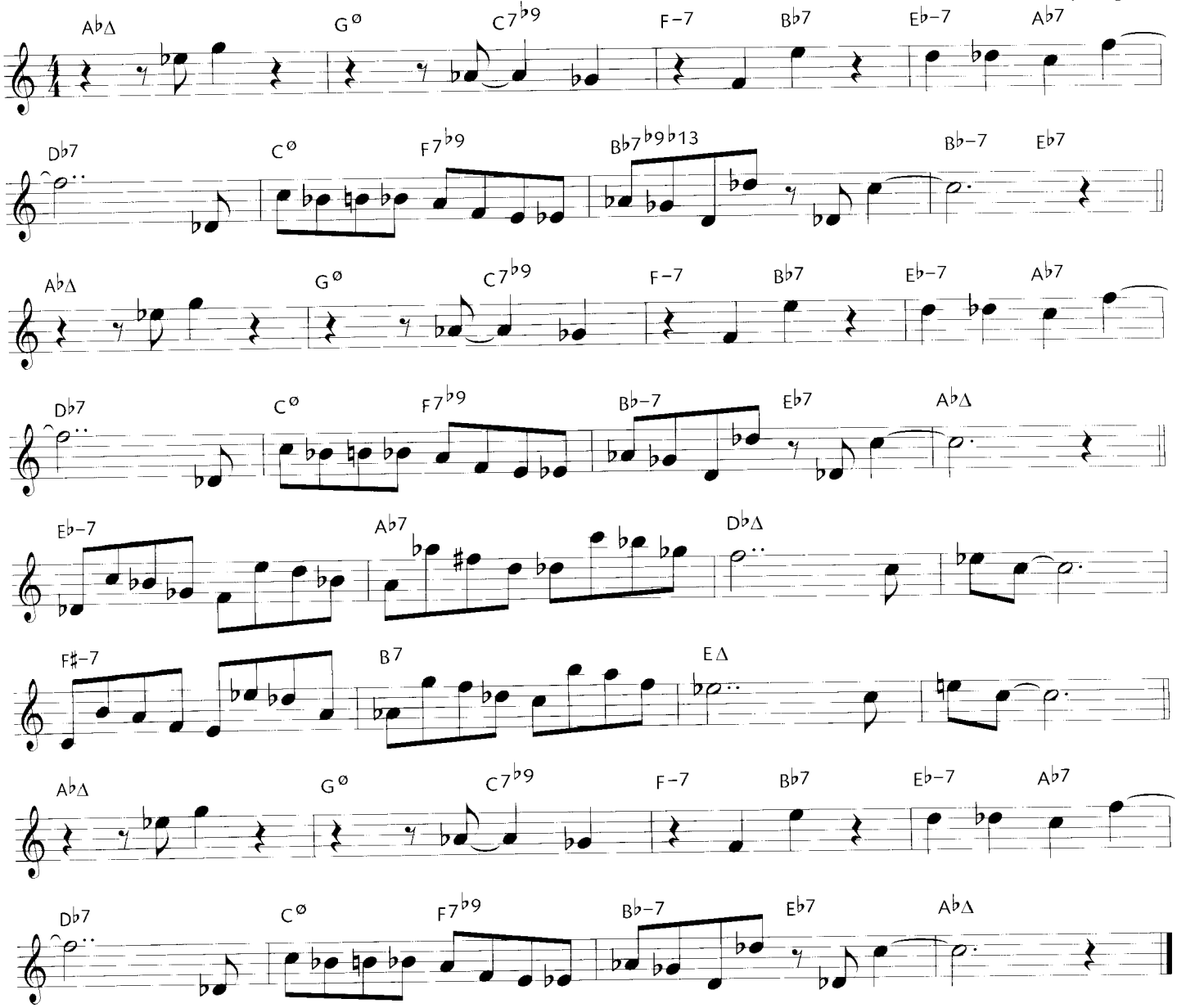
# Confrontation

Jerry Bergonzi

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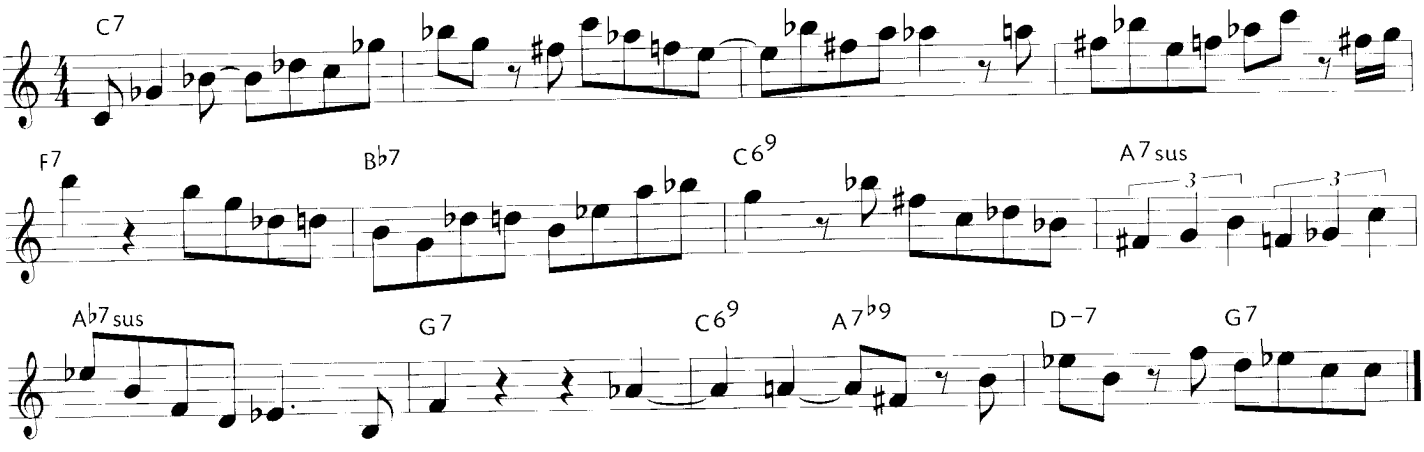
# It's the Same

Jerry Bergonzi

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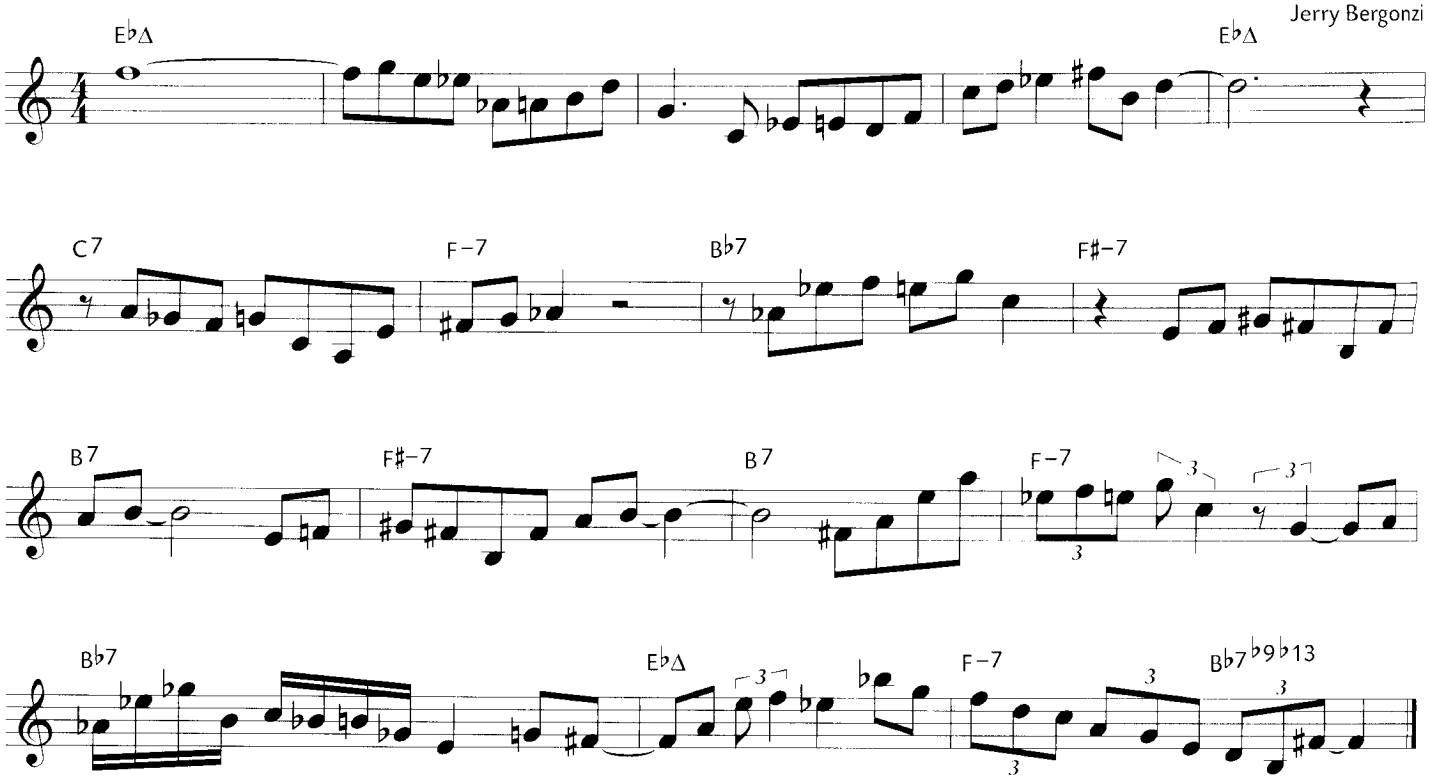
# Off the Trail

Jerry Bergonzi

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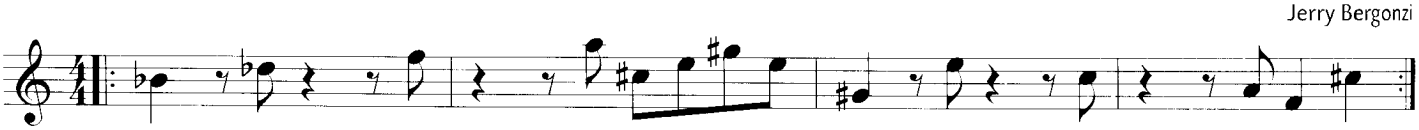
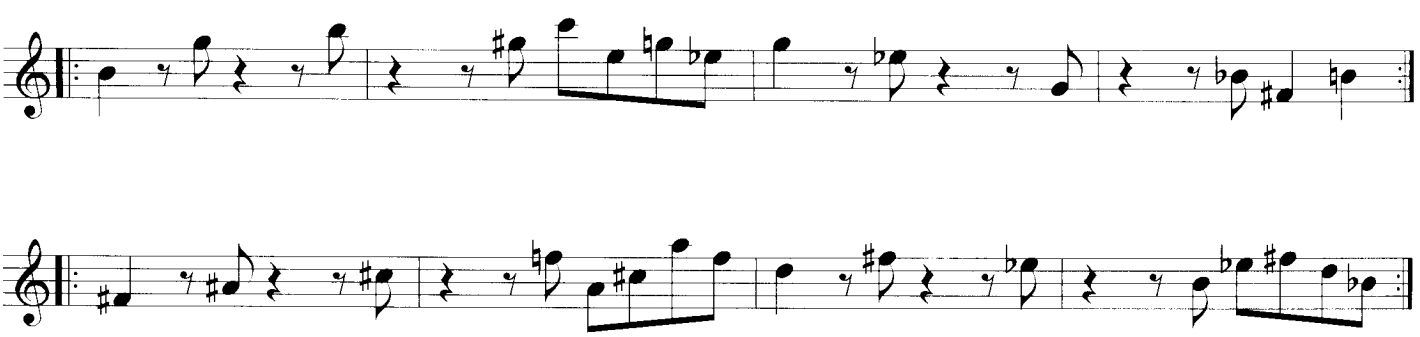
# Czarology

Jerry Bergonzi



Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.



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# Left of Memory

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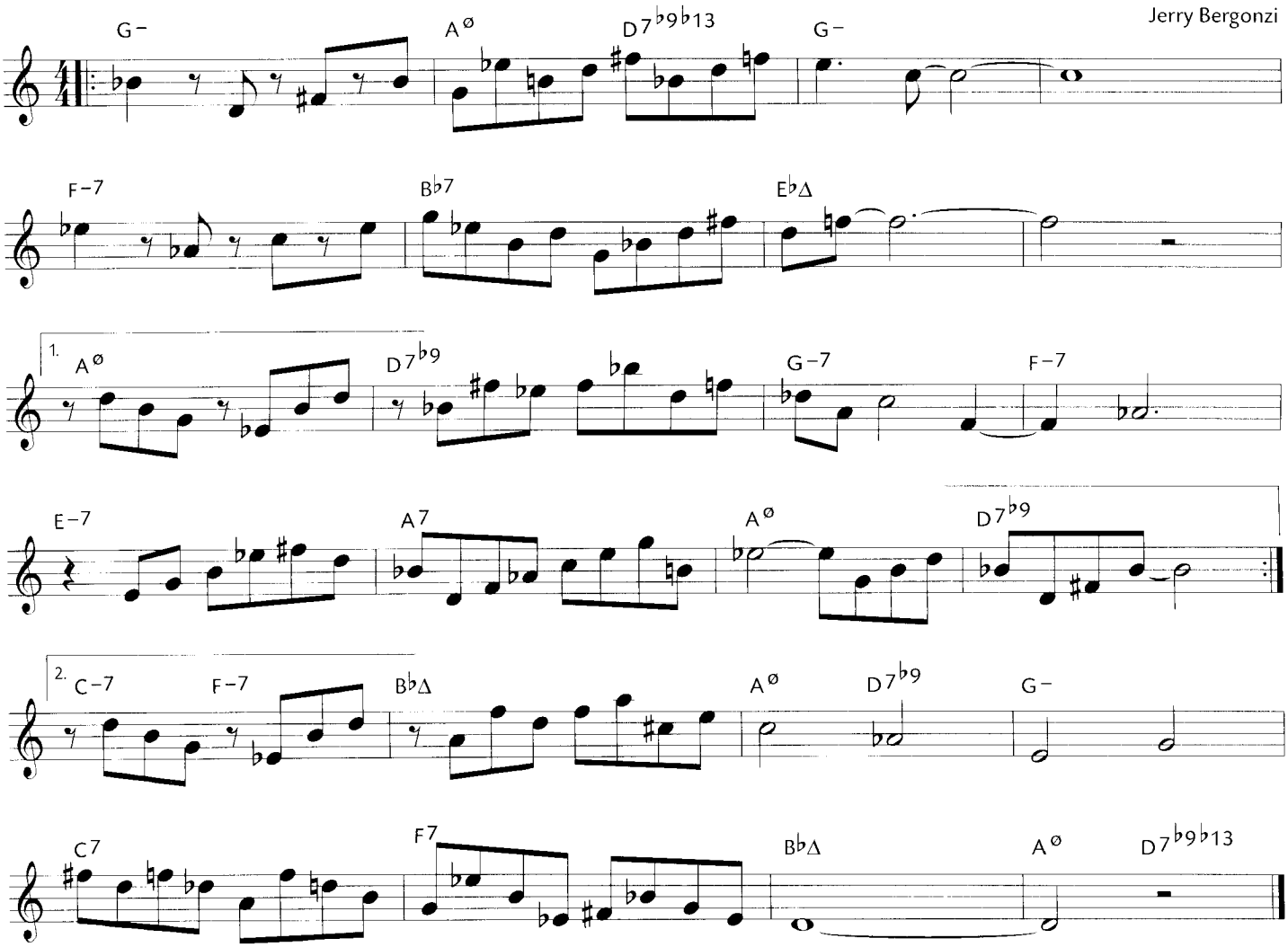


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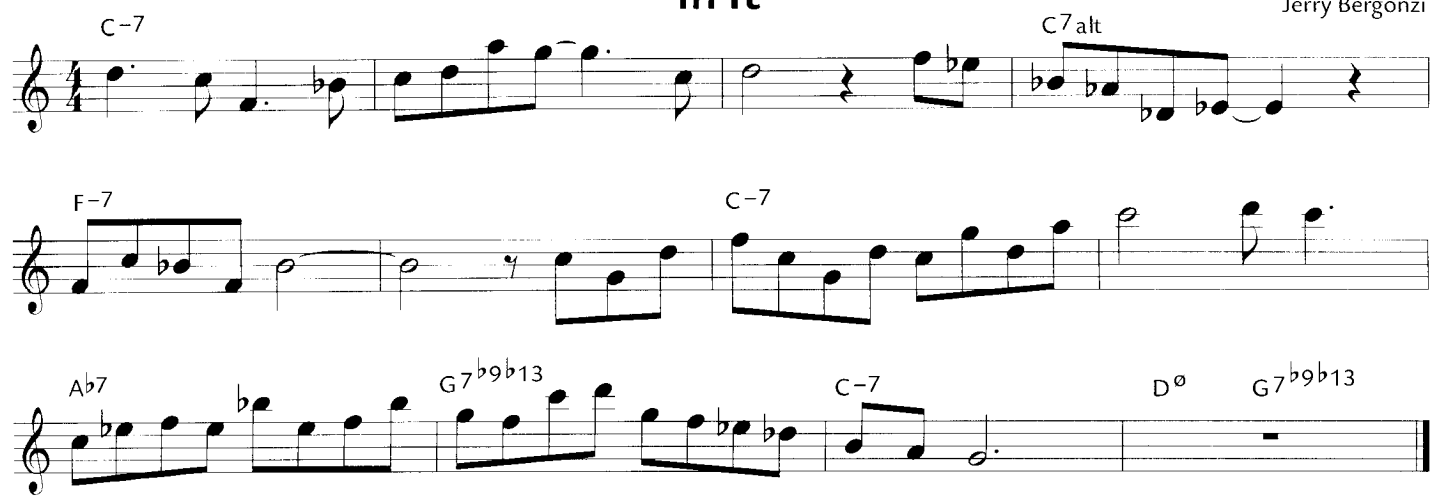
# In It

Jerry Bergonzi

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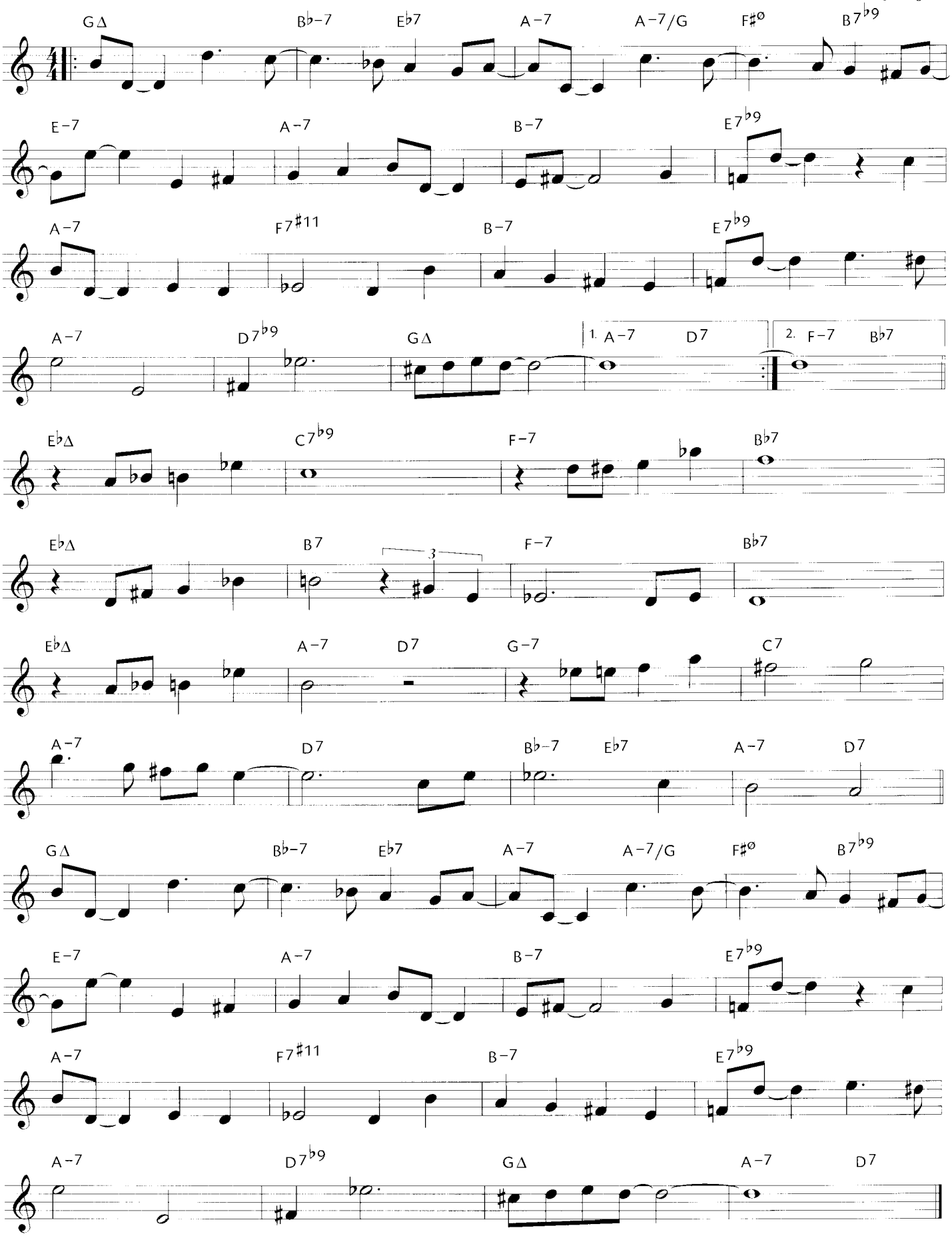
# Everywhere

Jerry Bergonzi

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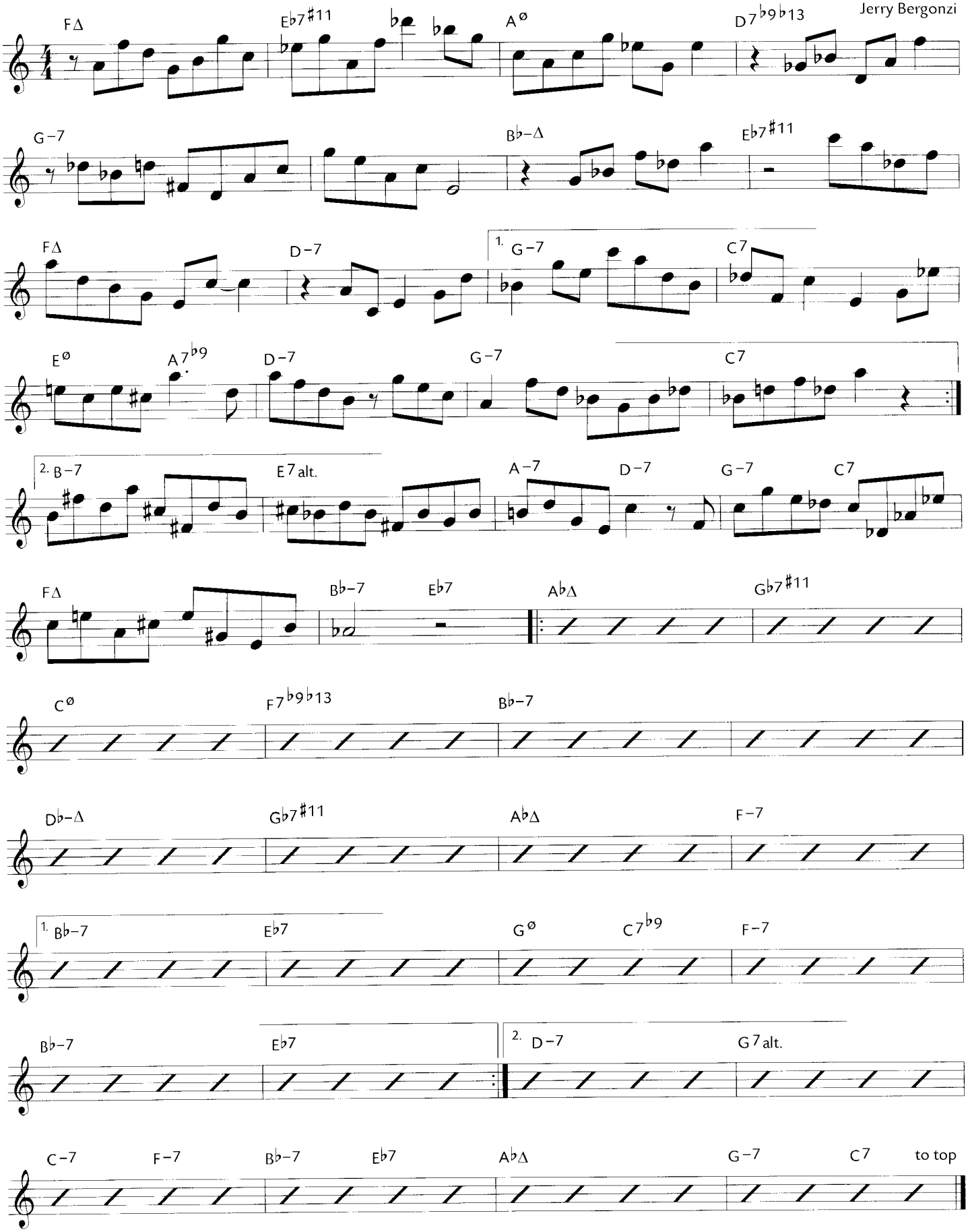
# Small Pleasures

Jerry Bergonzi

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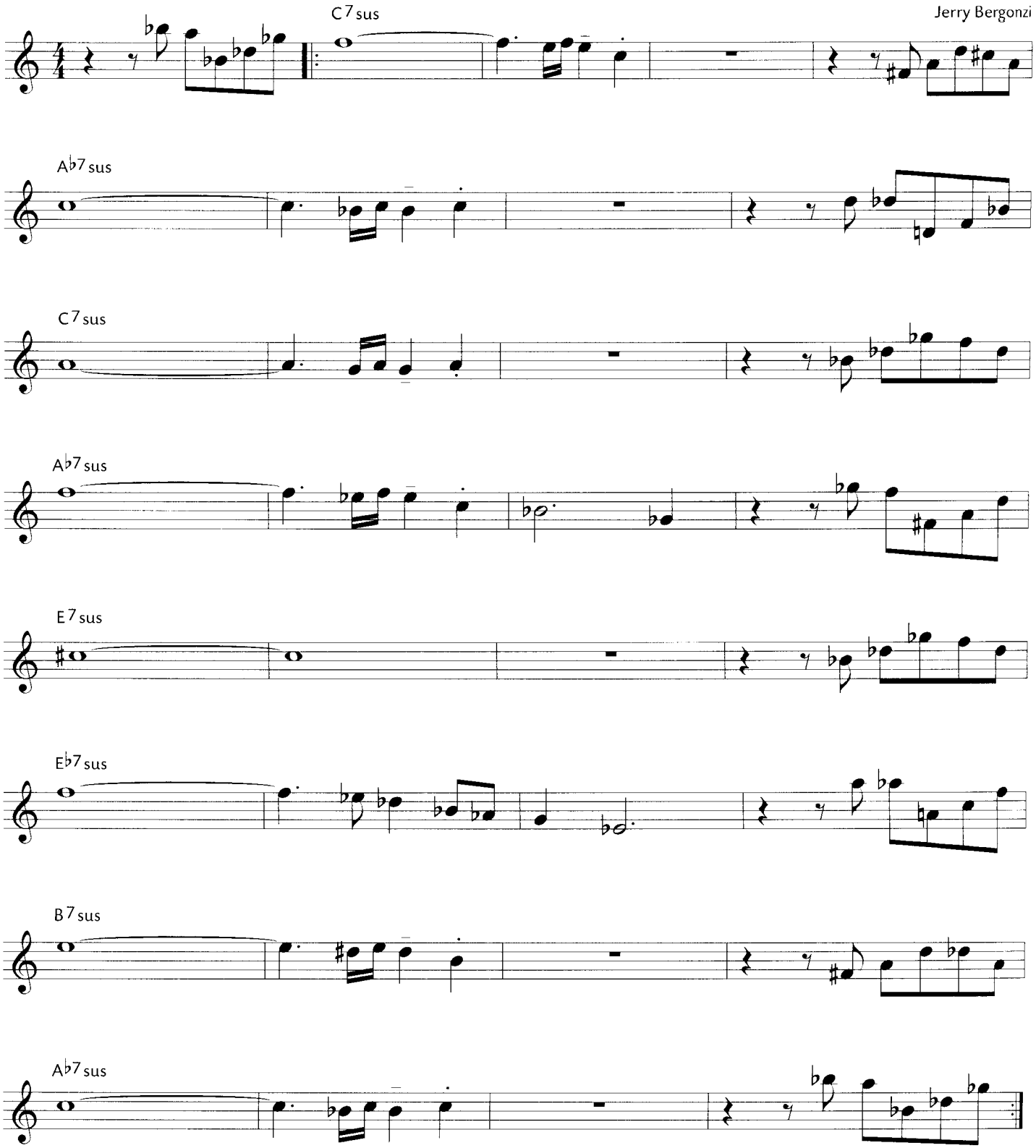
# Repeato-vonce

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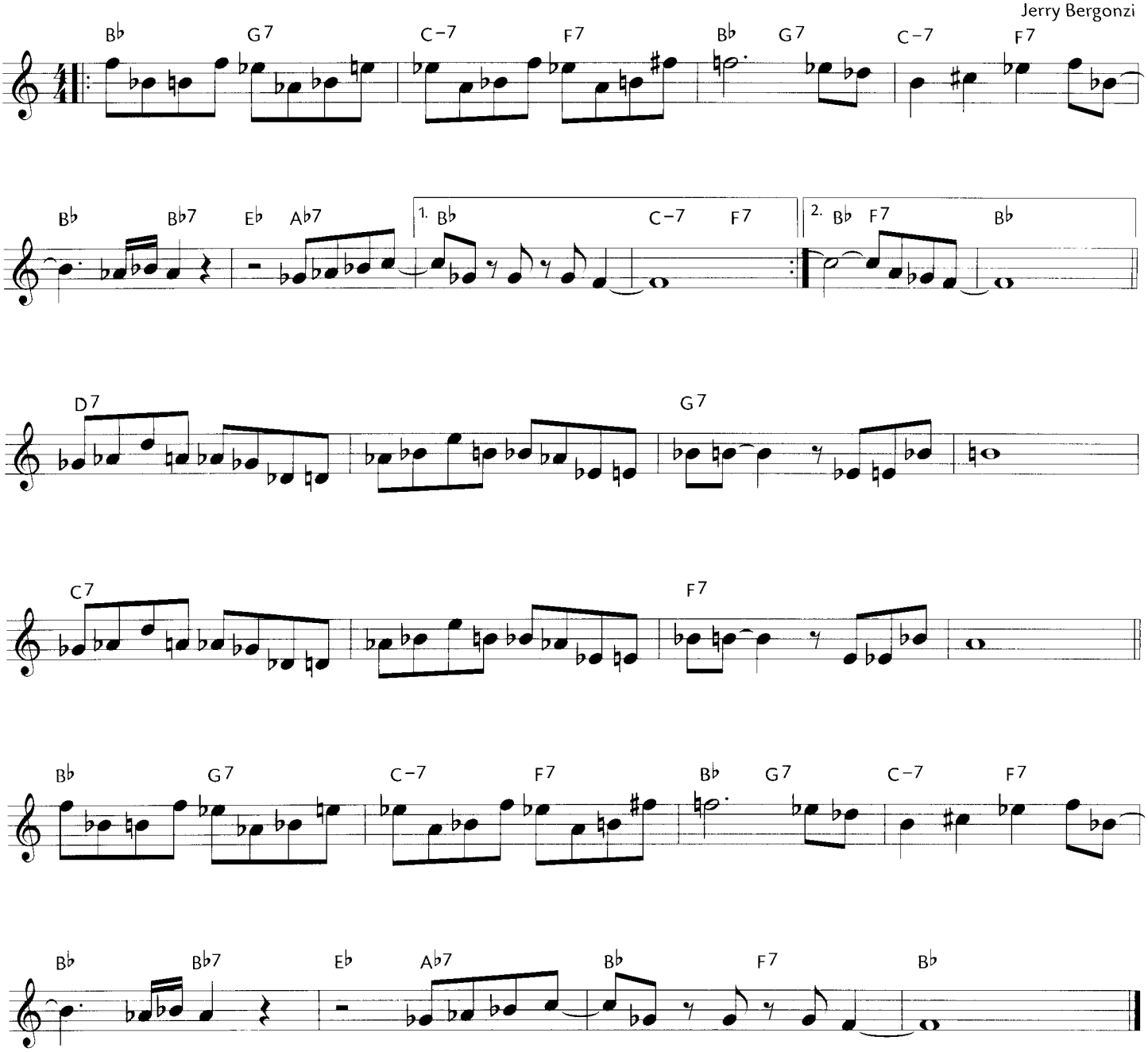
# Ryvim with Ding

Jerry Bergonzi

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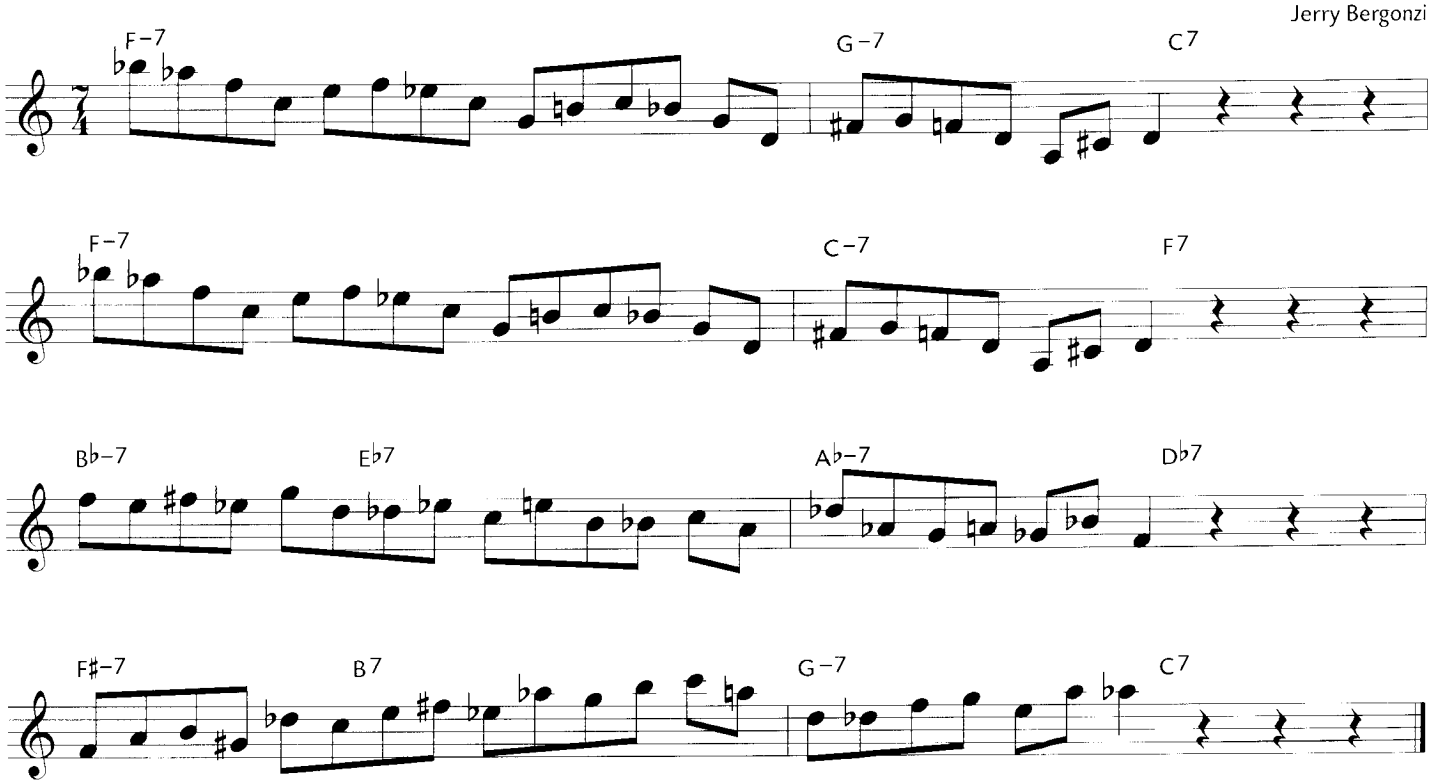
# Stumbling

Jerry Bergonzi

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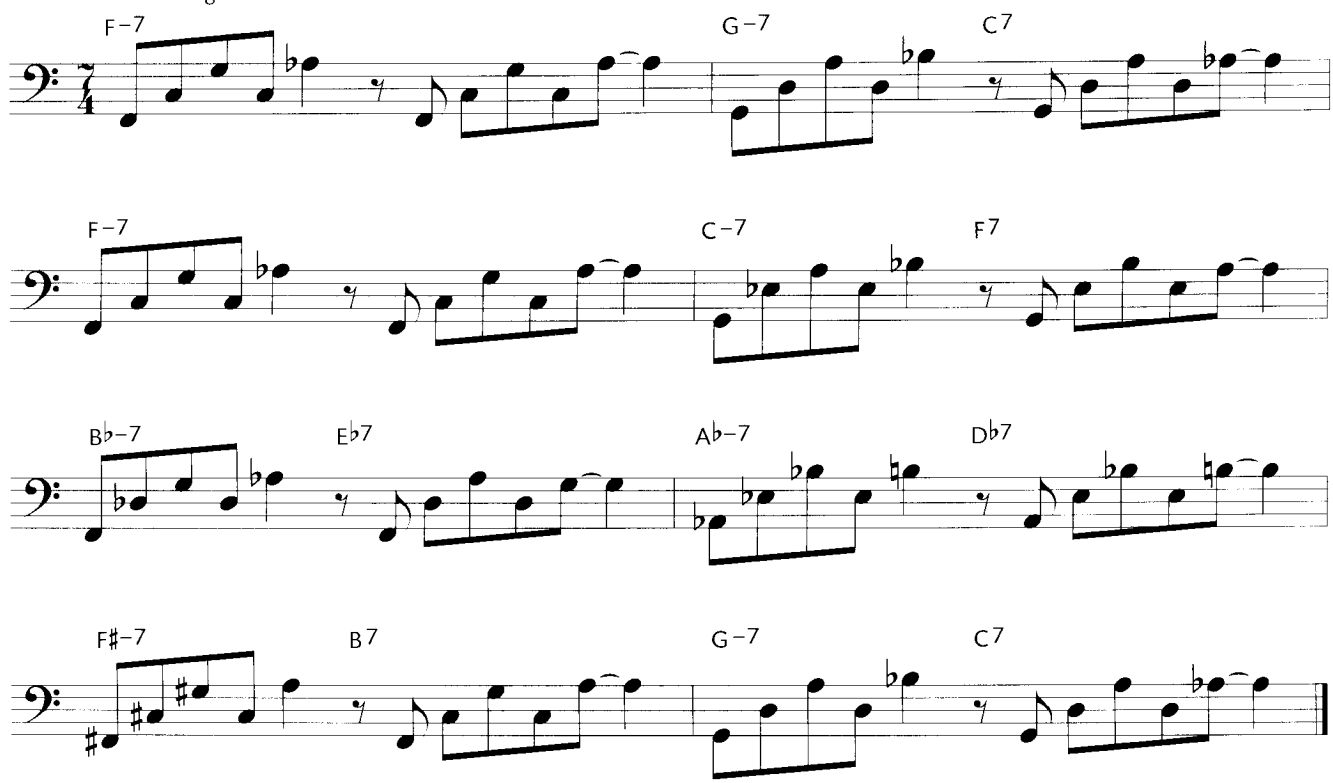
Bass line for Stumbling

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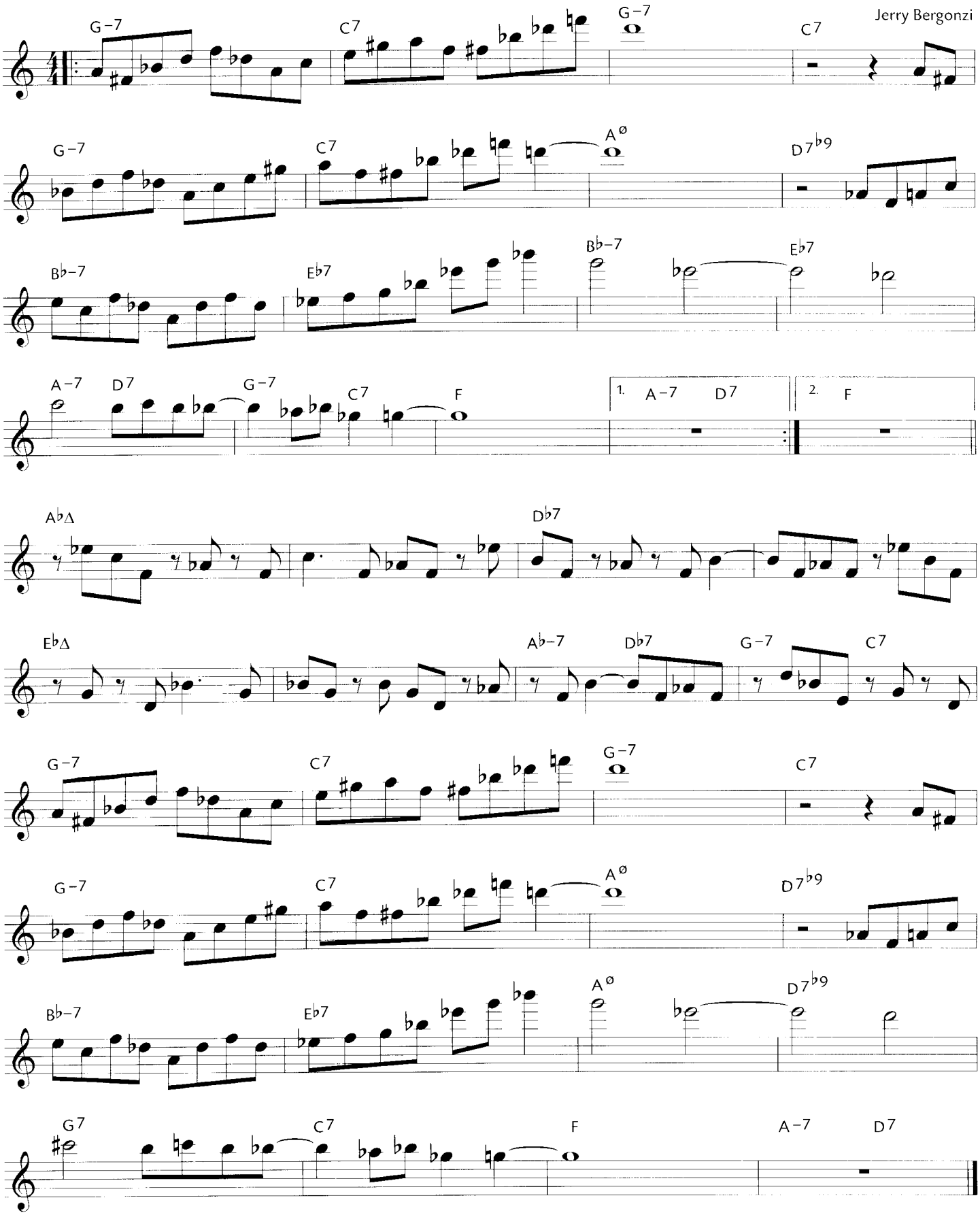
# High Tops

Jerry Bergonzi

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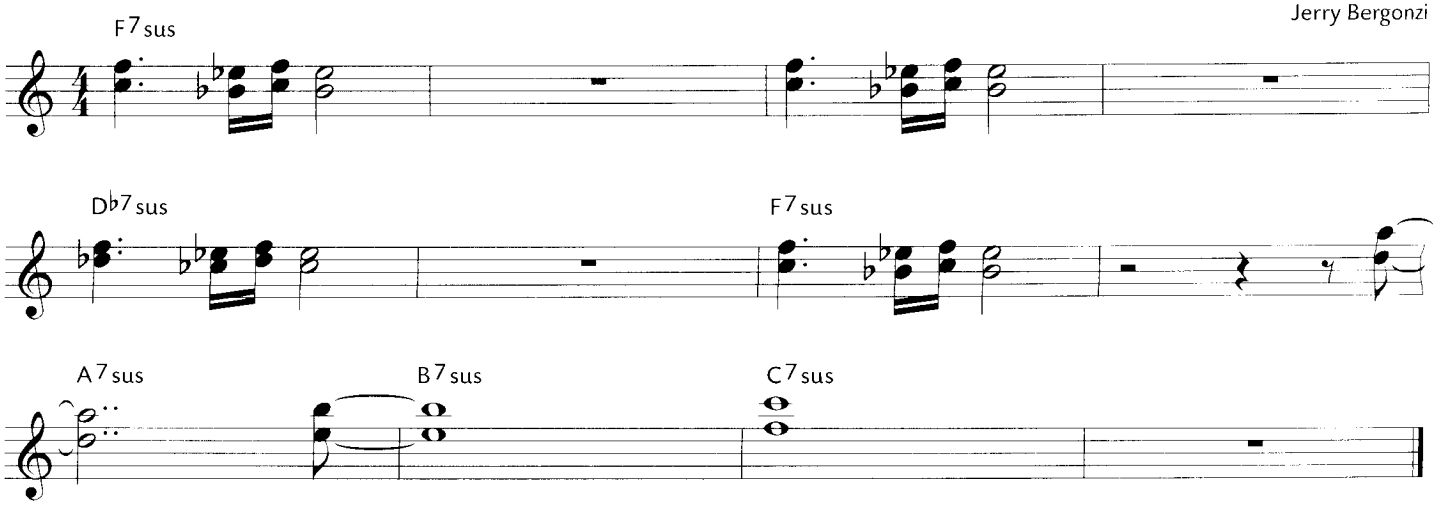
# Let's Pretend

Jerry Bergonzi

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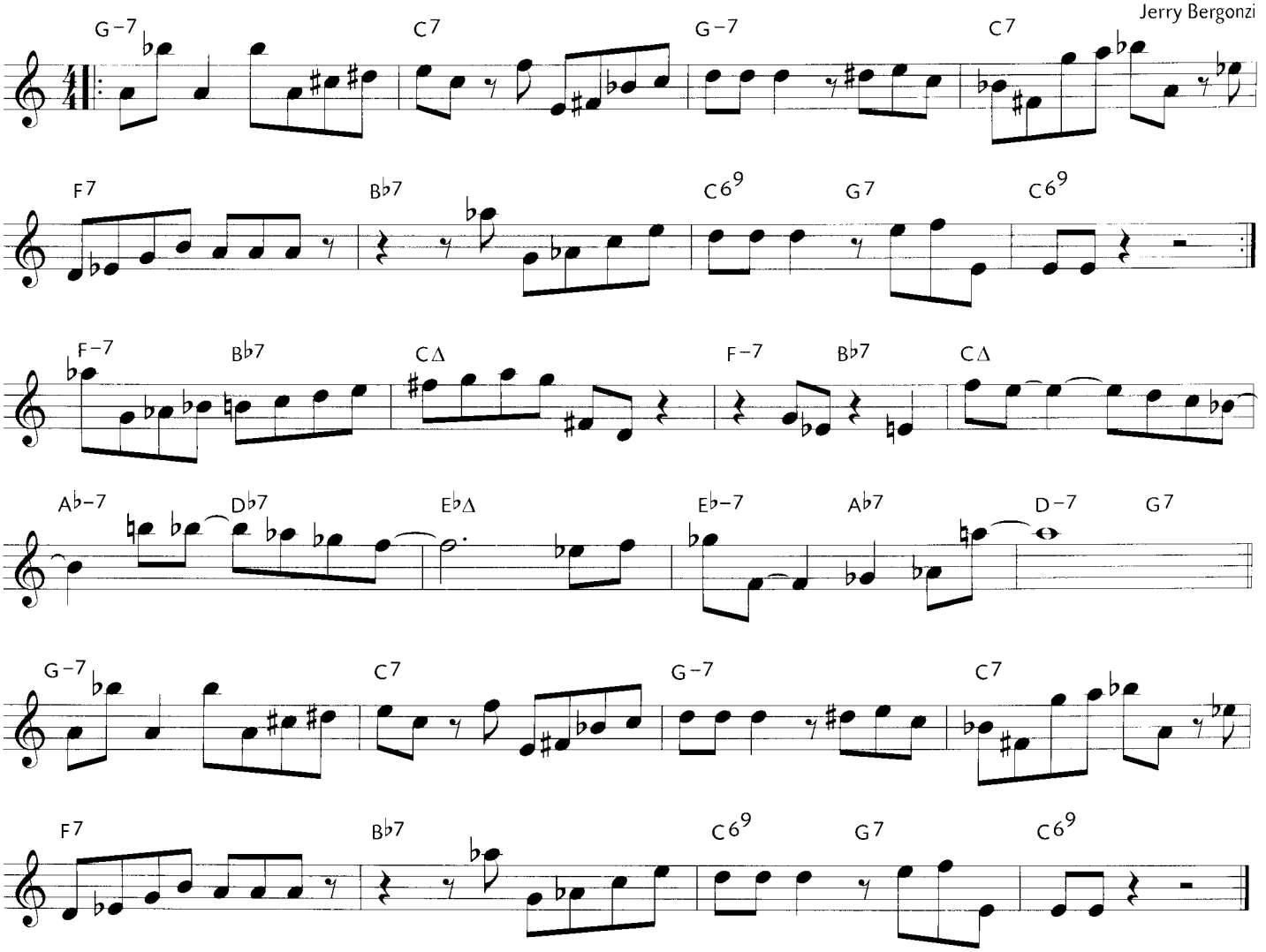
# Sour But Lovely

Jerry Bergonzi

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# Fool Hardy

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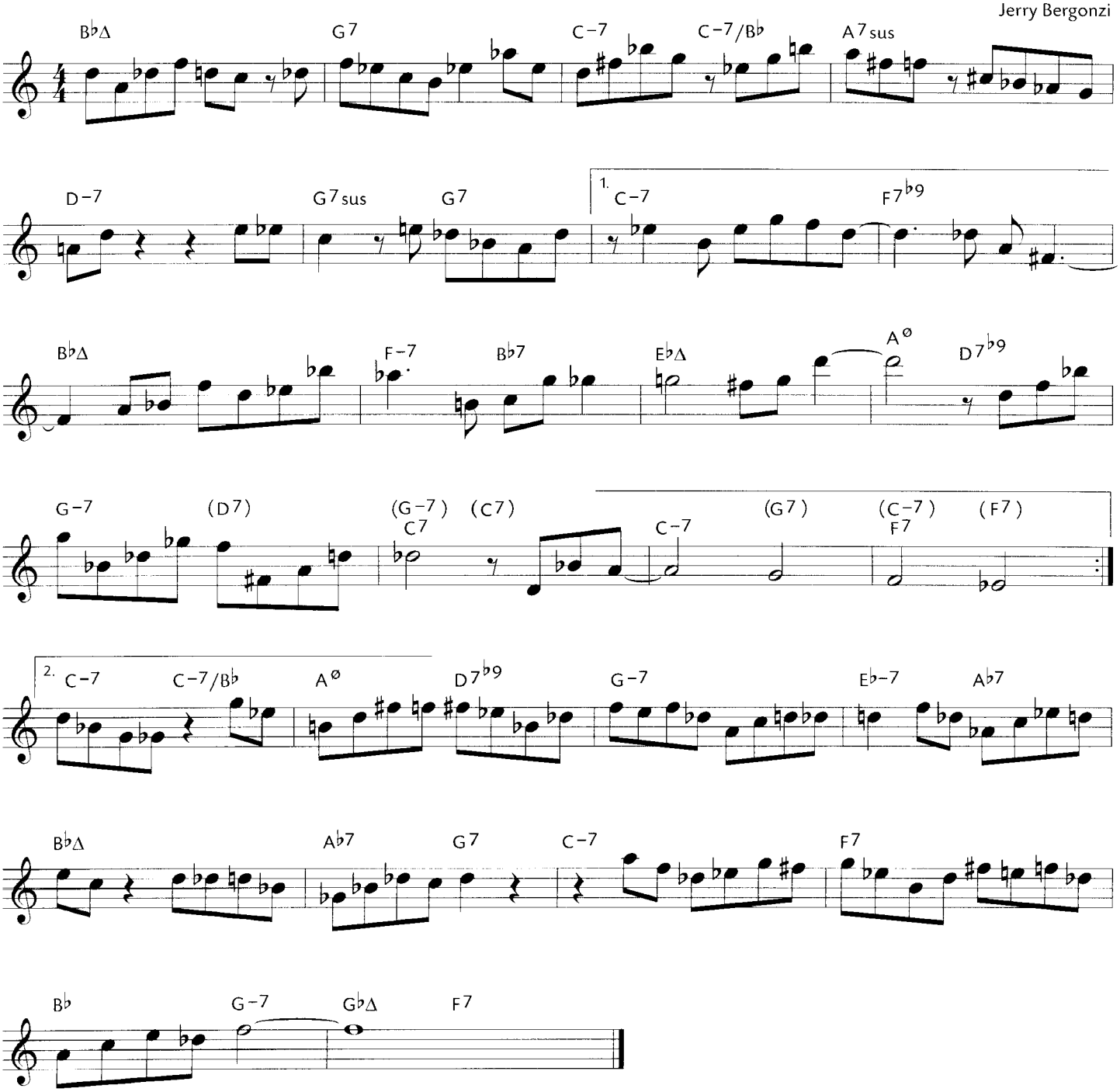


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# New in the Neighborhood

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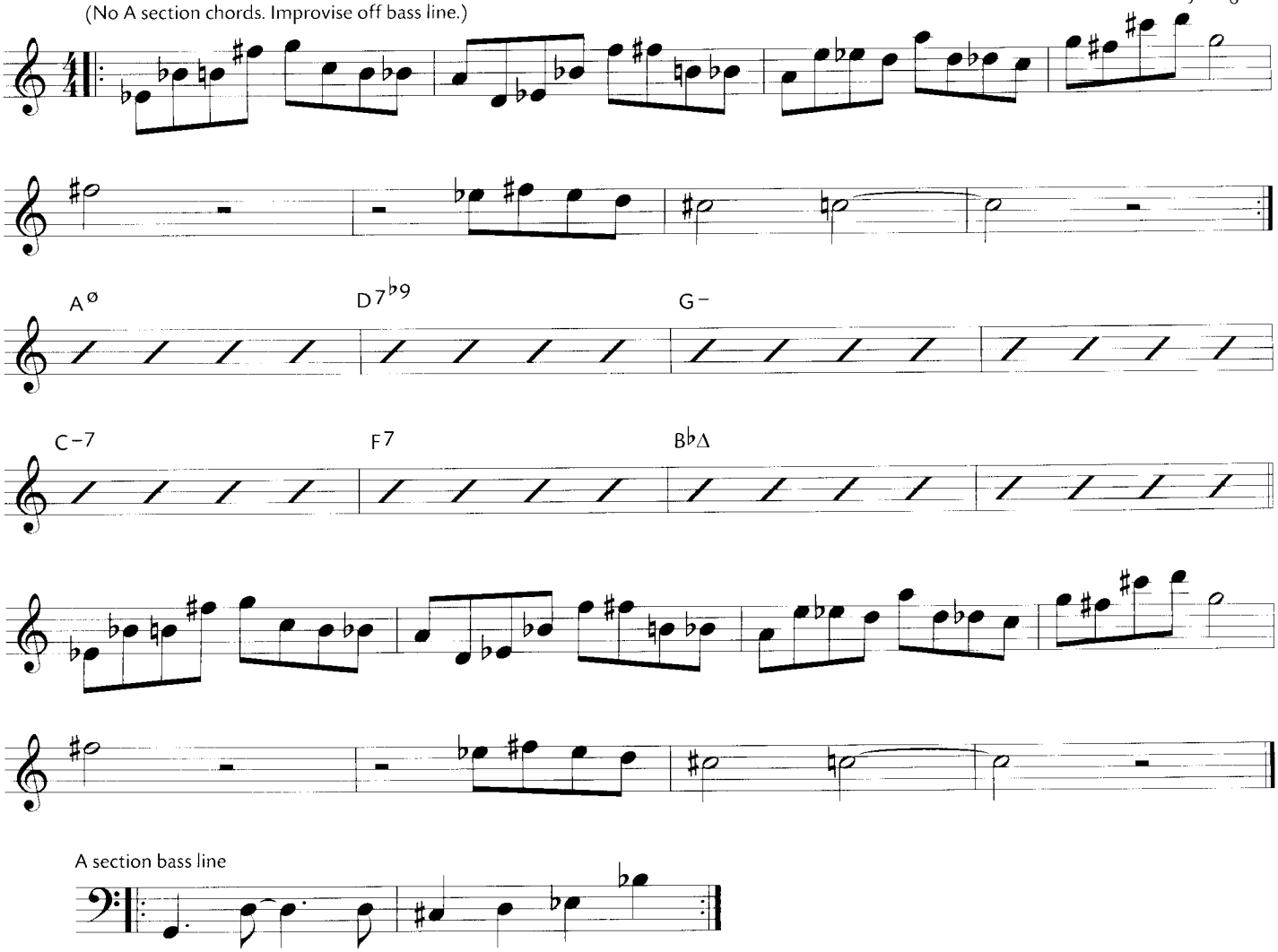
(No A section chords. Improvise off bass line.)



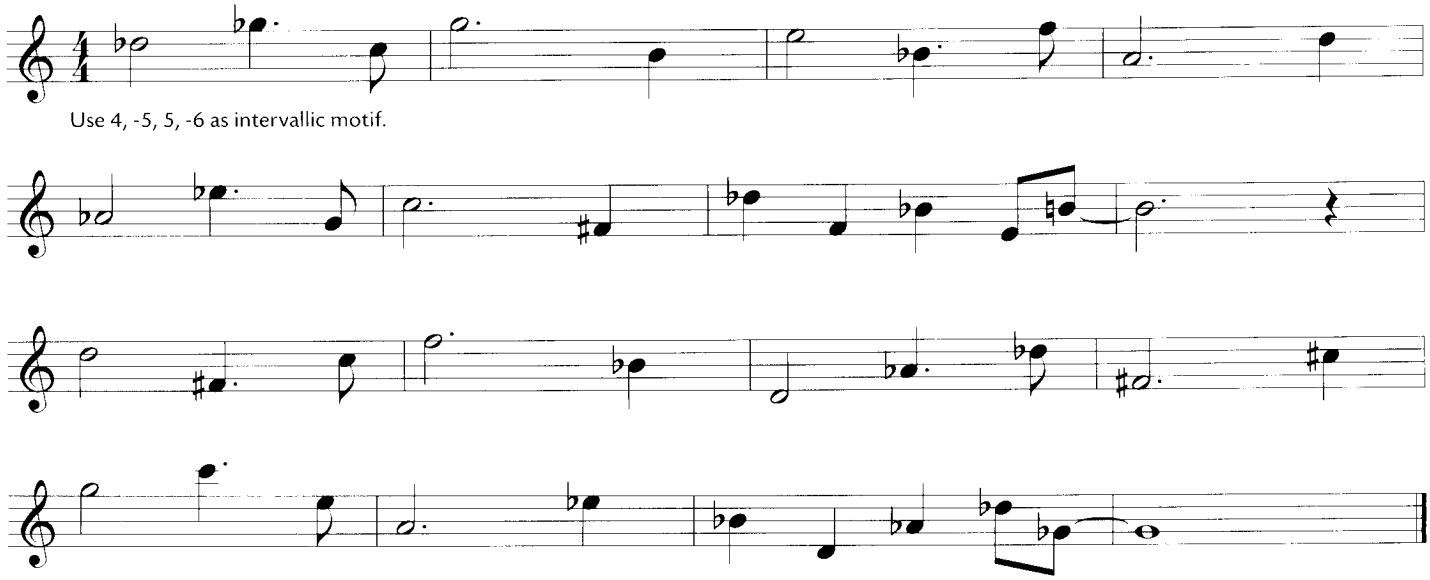

A section bass line



# 7th Ray

(bass line and melody)

Jerry Bergonzi



Use 4, -5, 5, -6 as intervallic motif.

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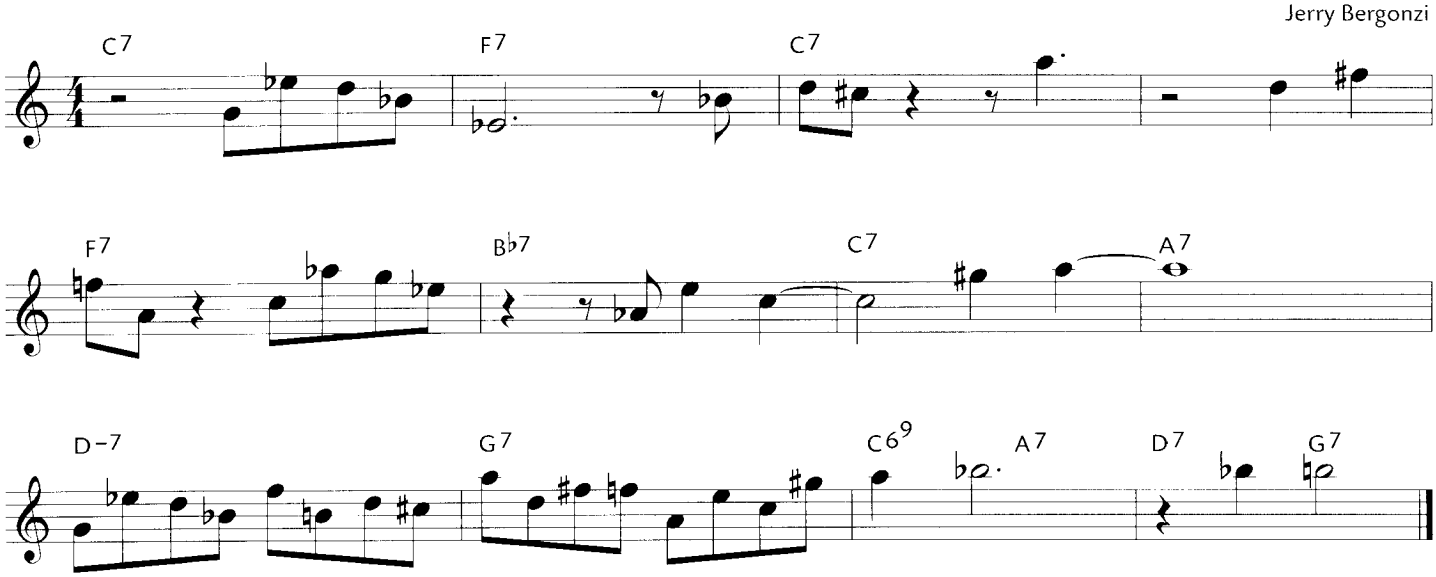
# No Holds Barred

Jerry Bergonzi

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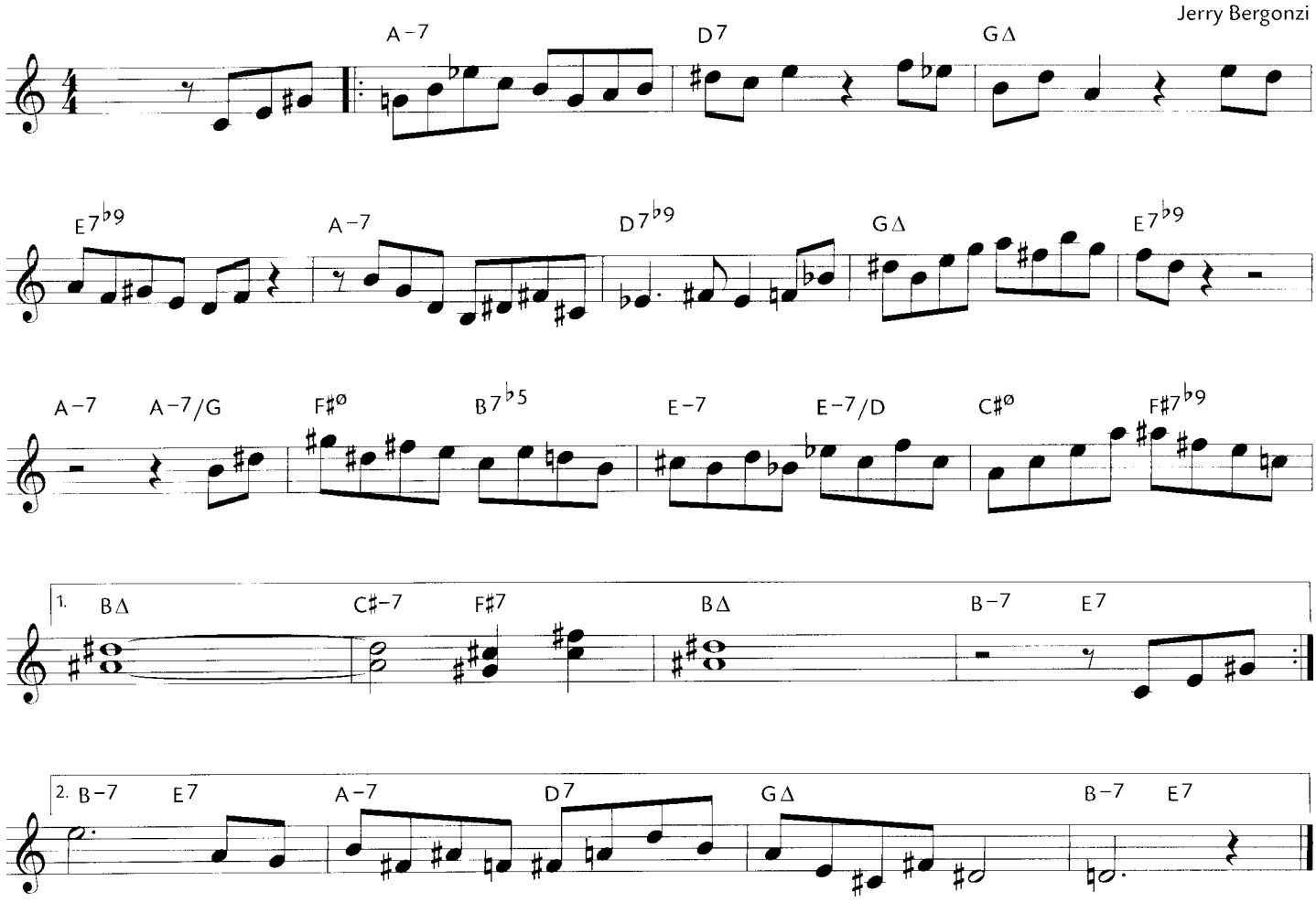
# You Mention it Too

Jerry Bergonzi

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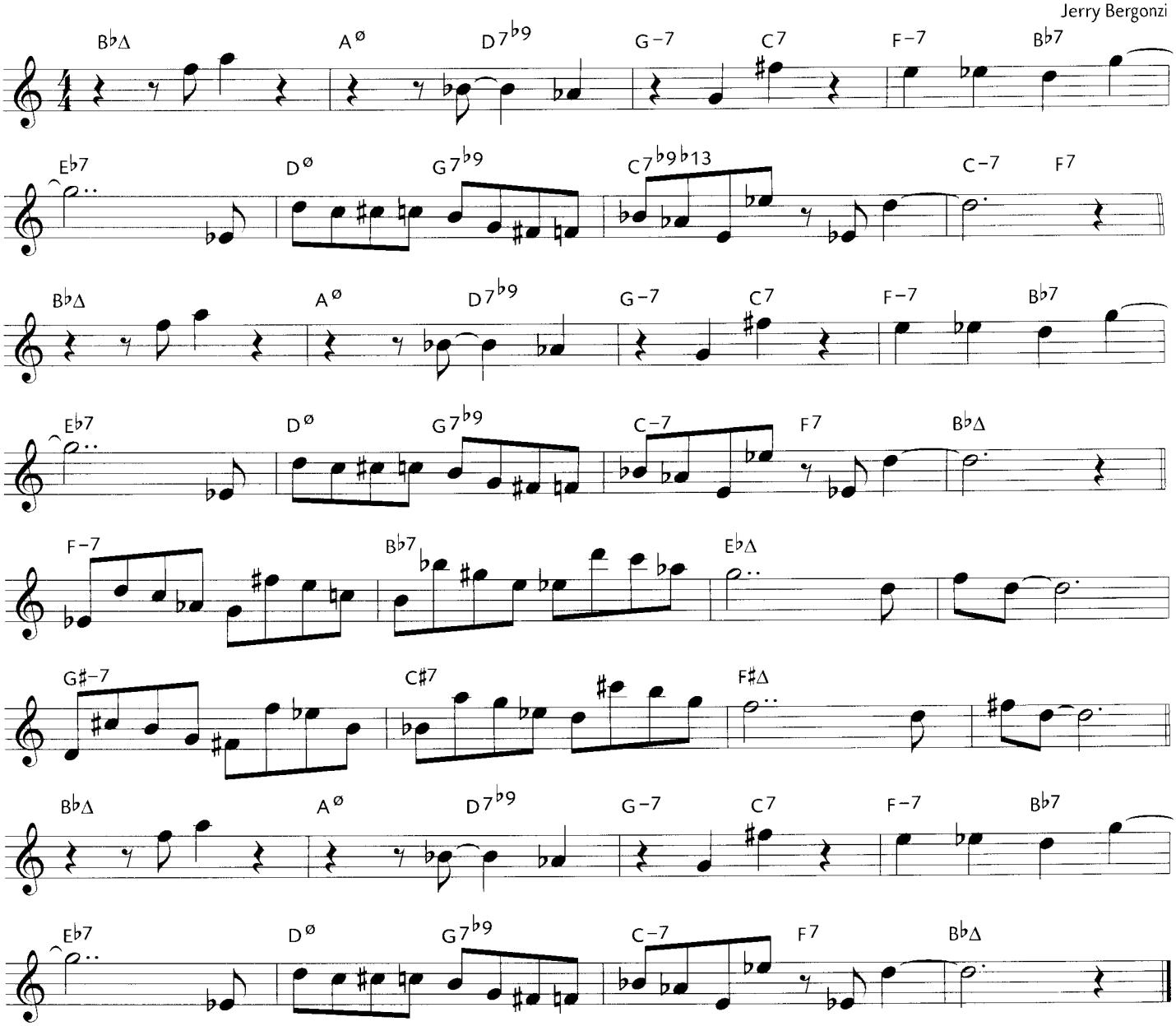
# Confrontation

Jerry Bergonzi

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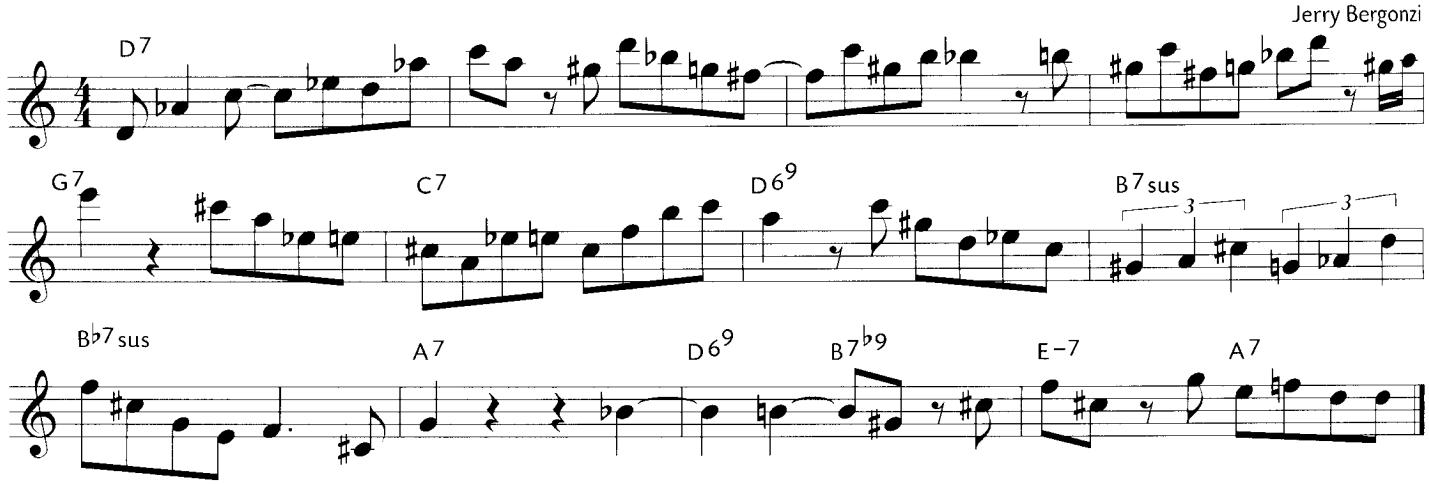
# It's the Same

Jerry Bergonzi

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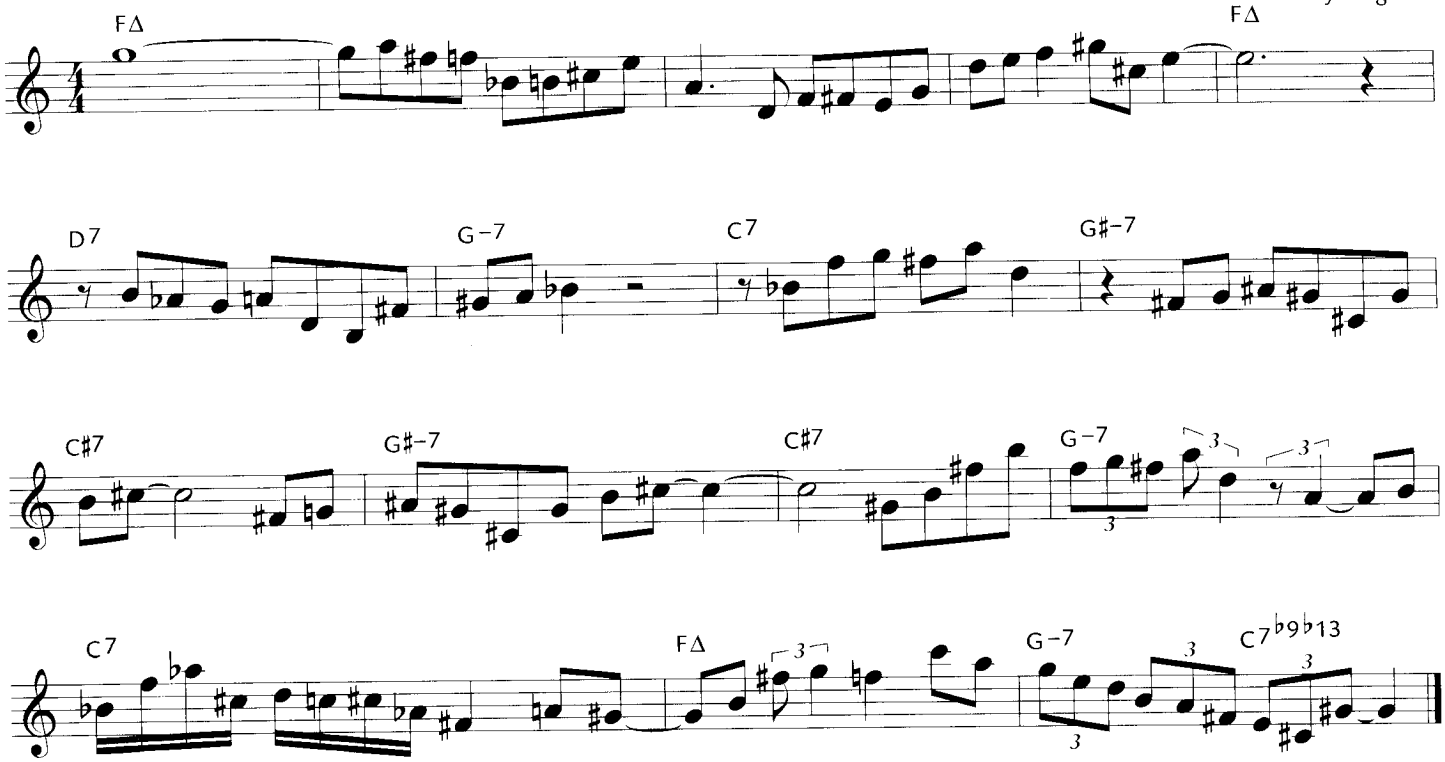
# Off the Trail

Jerry Bergonzi

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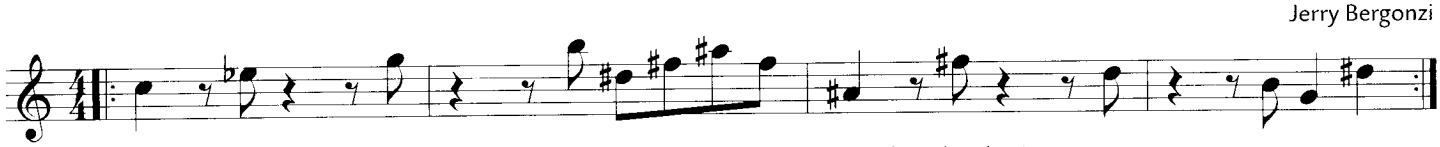
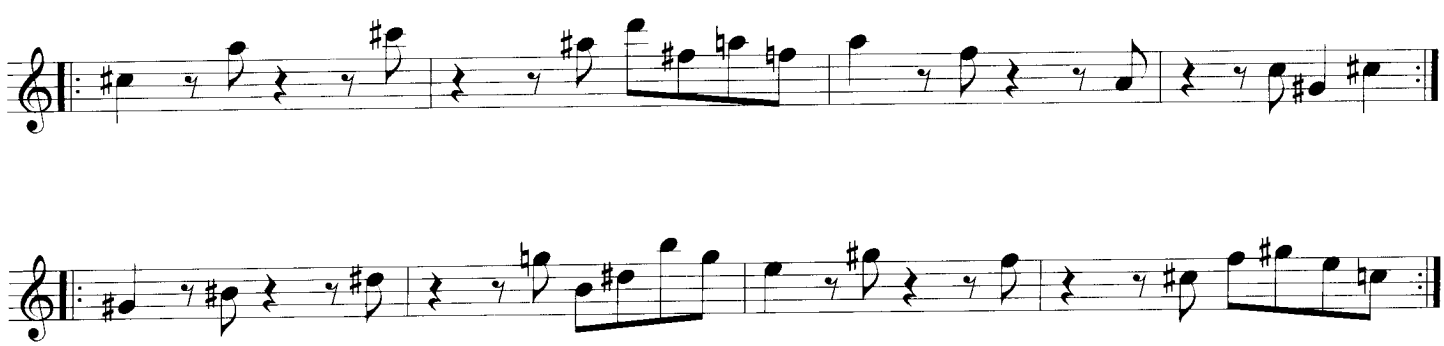
# Czarology

Jerry Bergonzi



Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.



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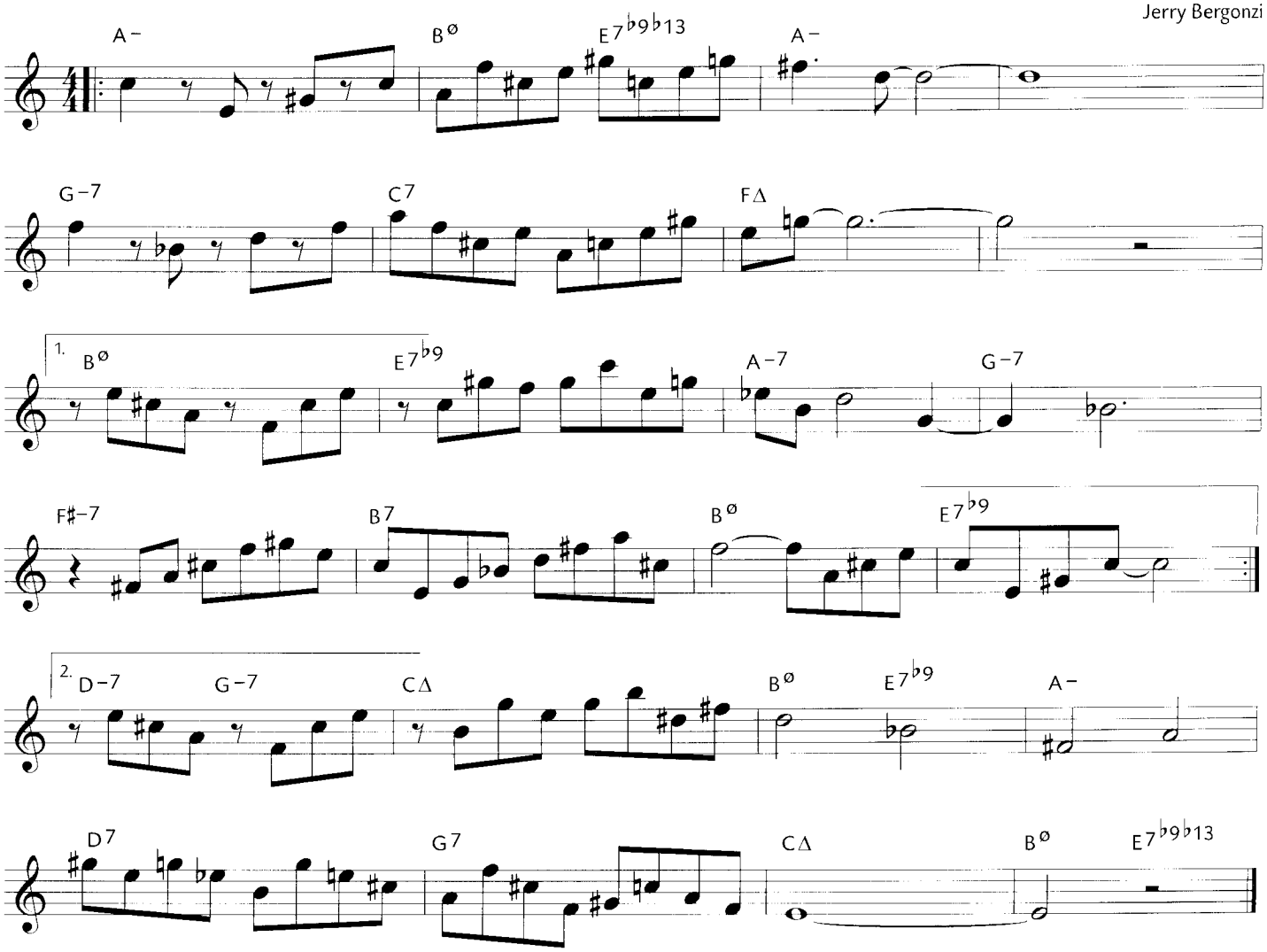
# Left of Memory

Jerry Bergonzi

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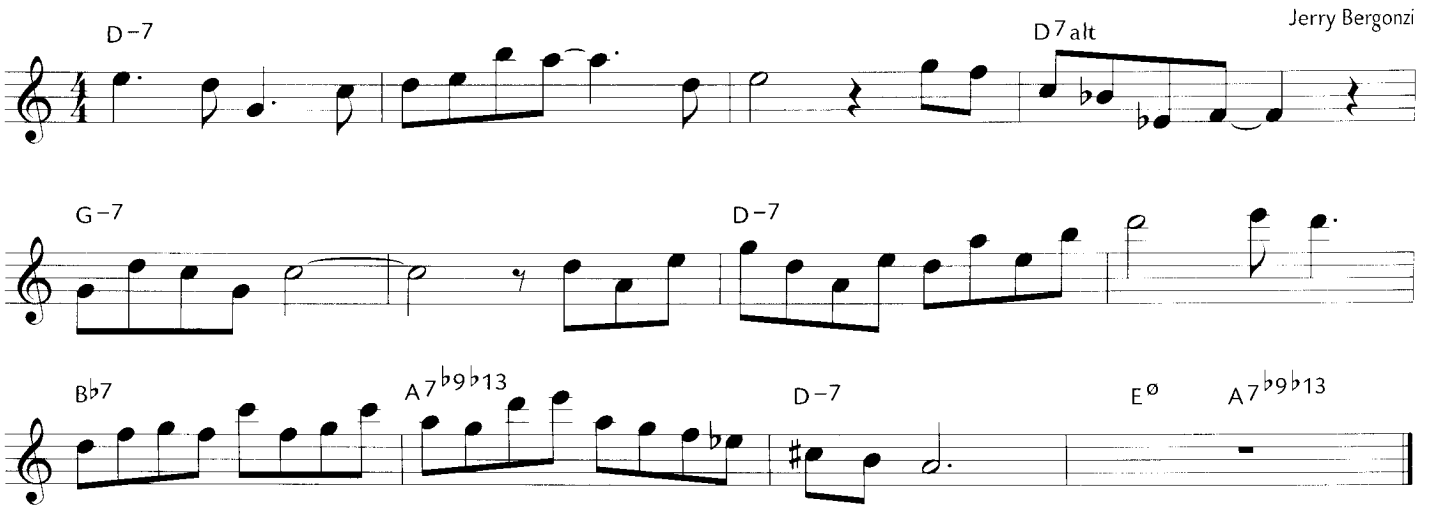
# In It

Jerry Bergonzi

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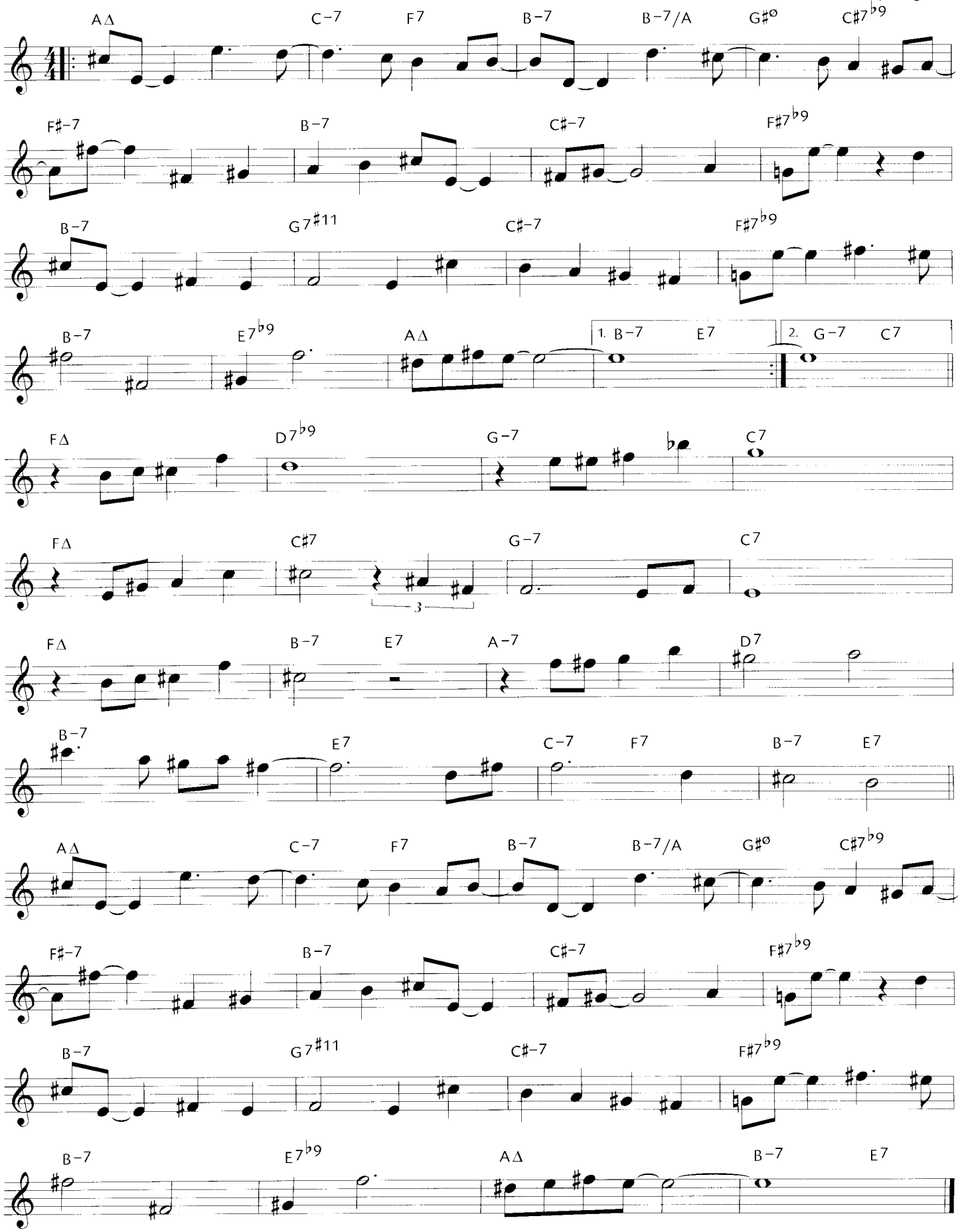
# Everywhere

Jerry Bergonzi

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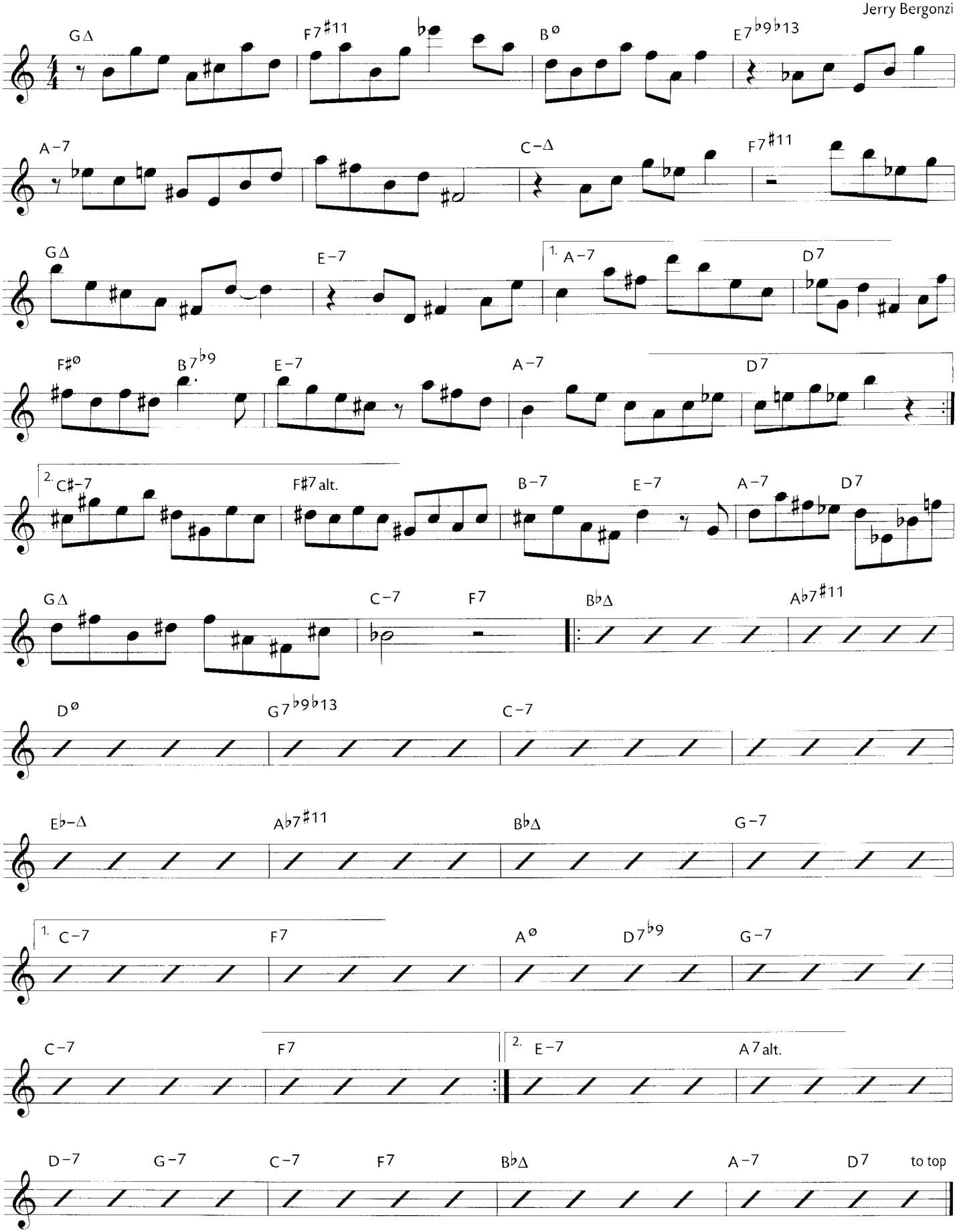
# Small Pleasures

Jerry Bergonzi

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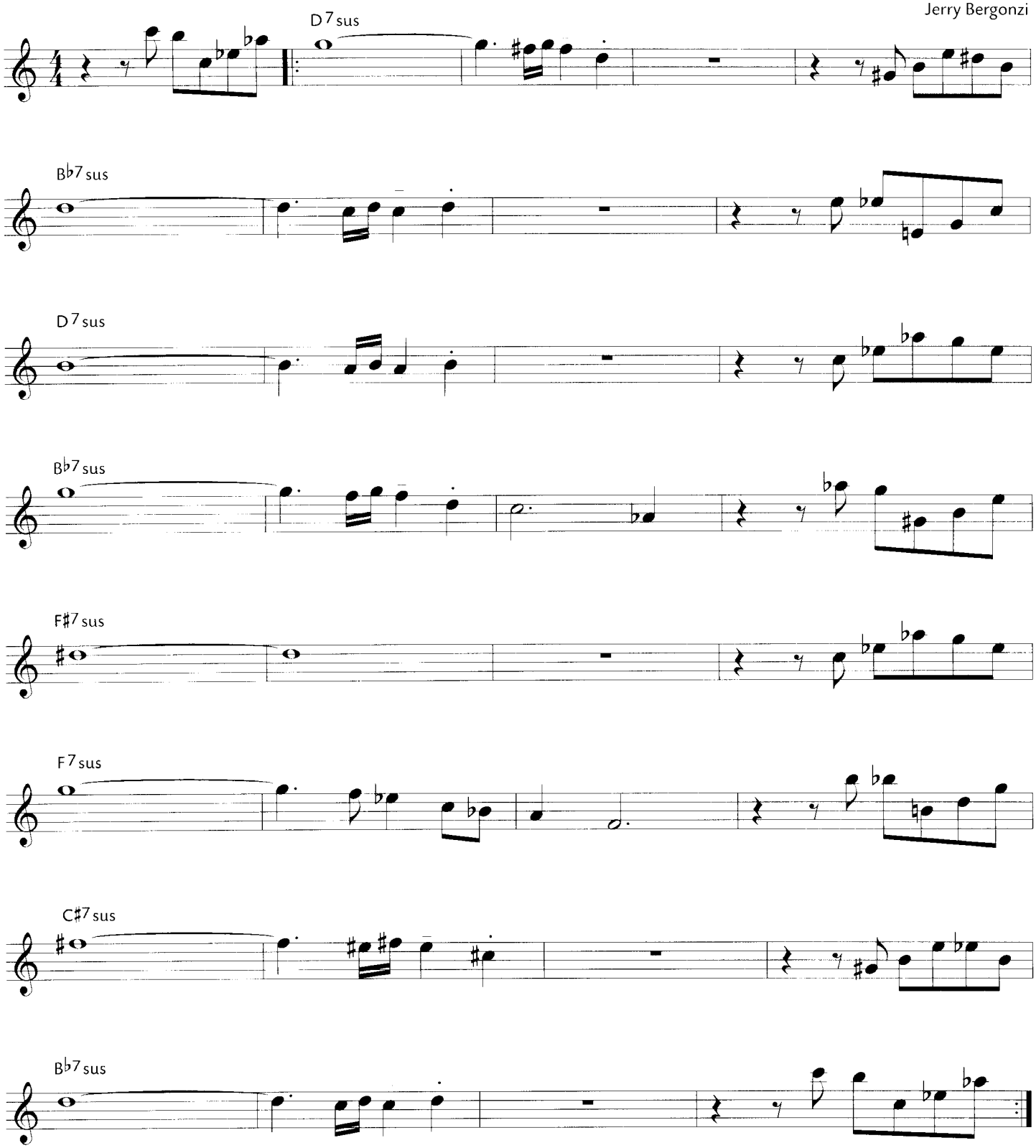
# Repeato-vonce

Jerry Bergonzi

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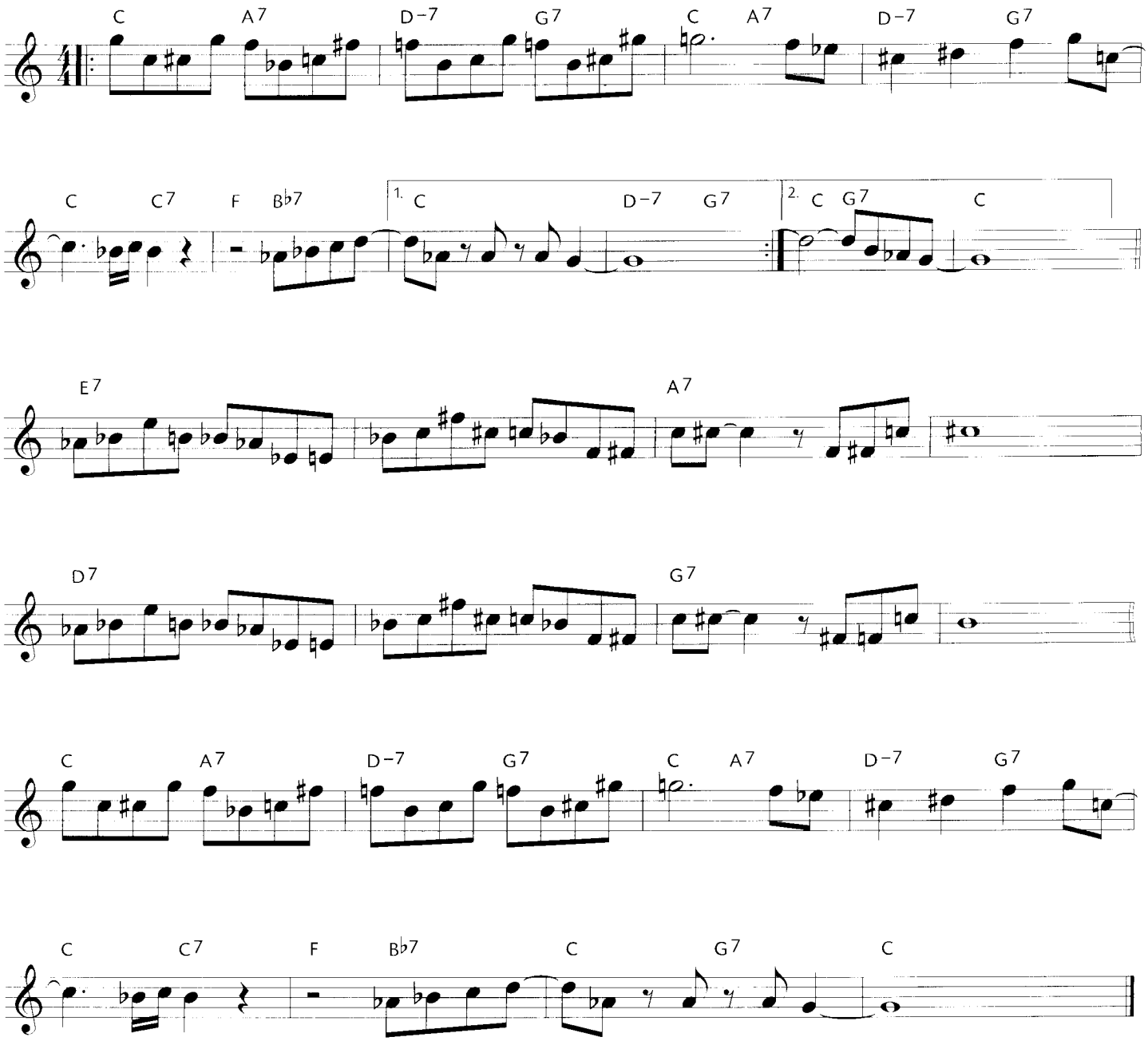
# Ryvim with Ding

Jerry Bergonzi

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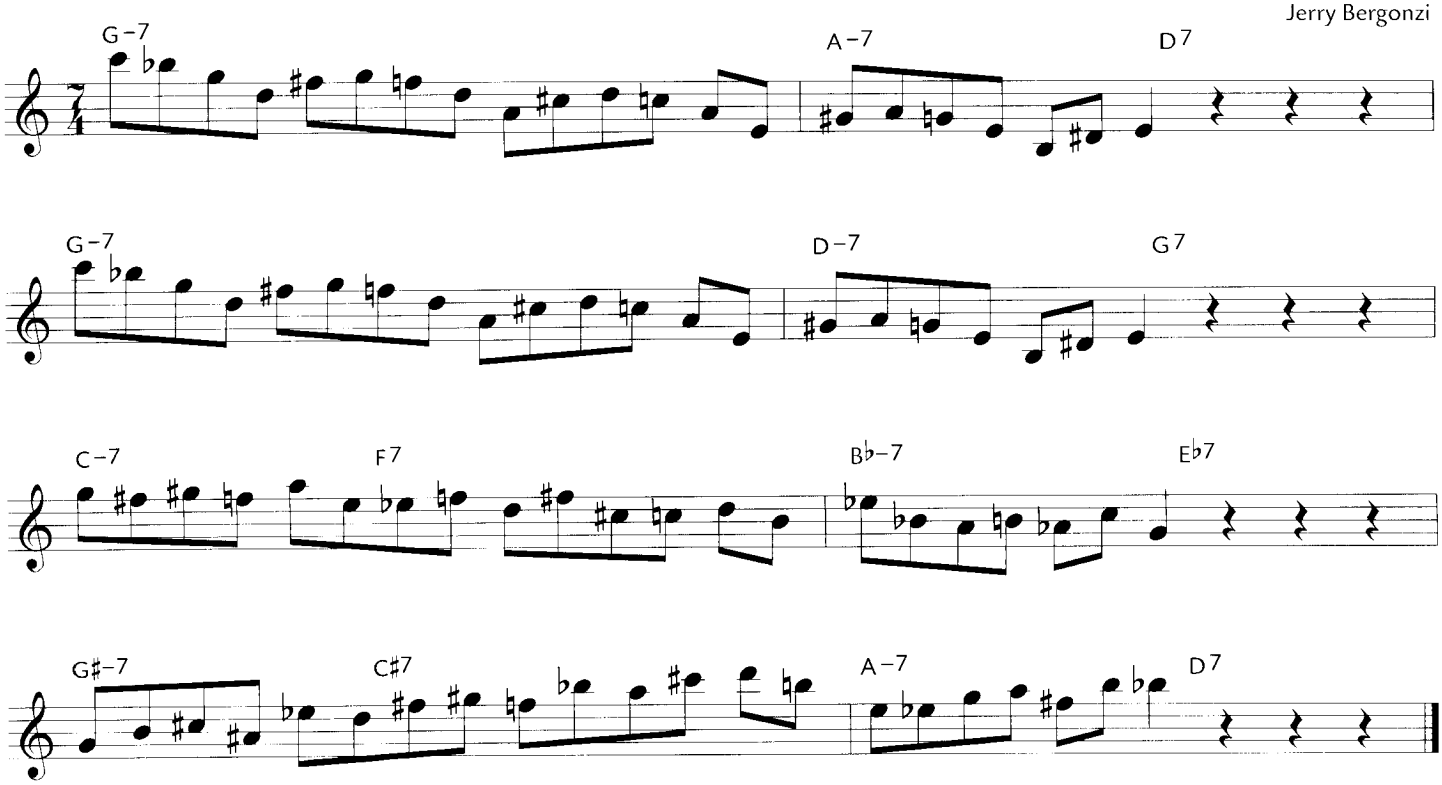
# Stumbling

Jerry Bergonzi

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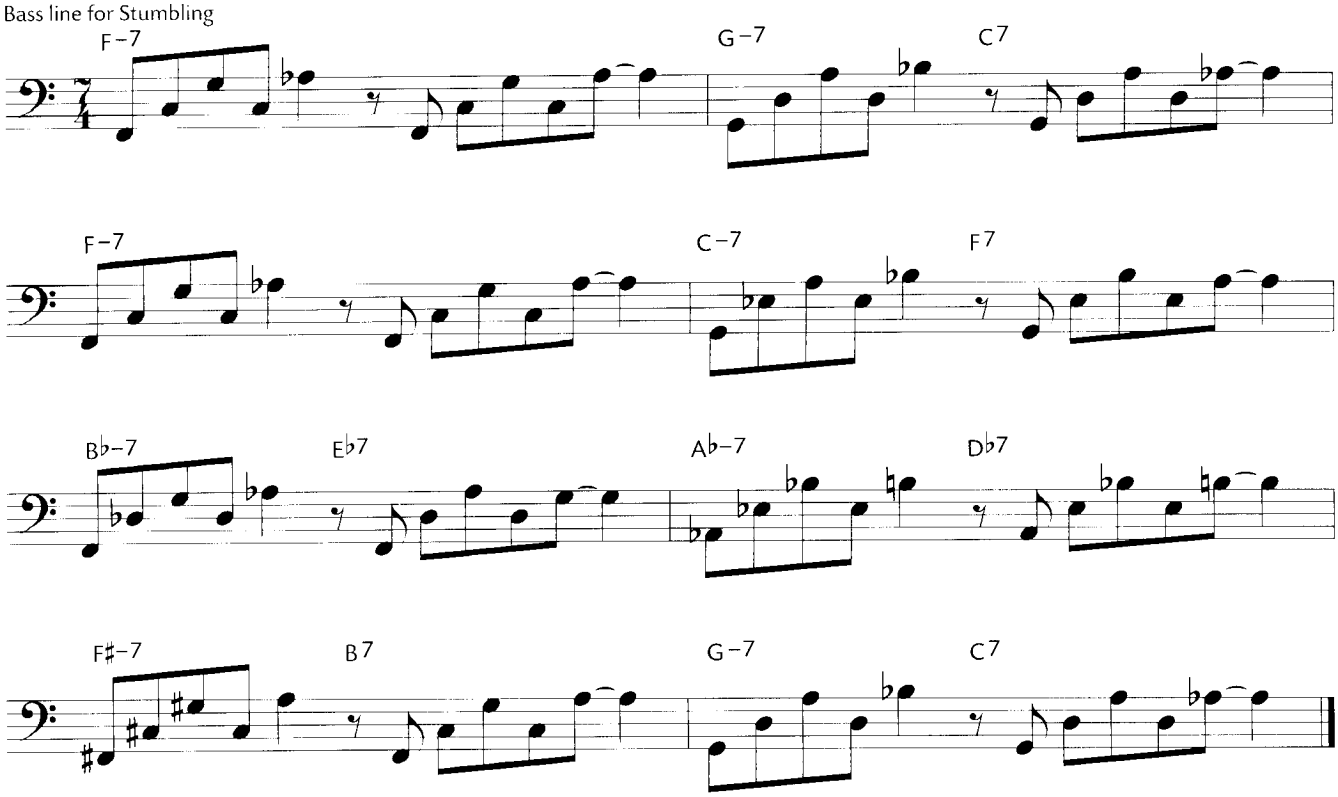
Bass line for Stumbling

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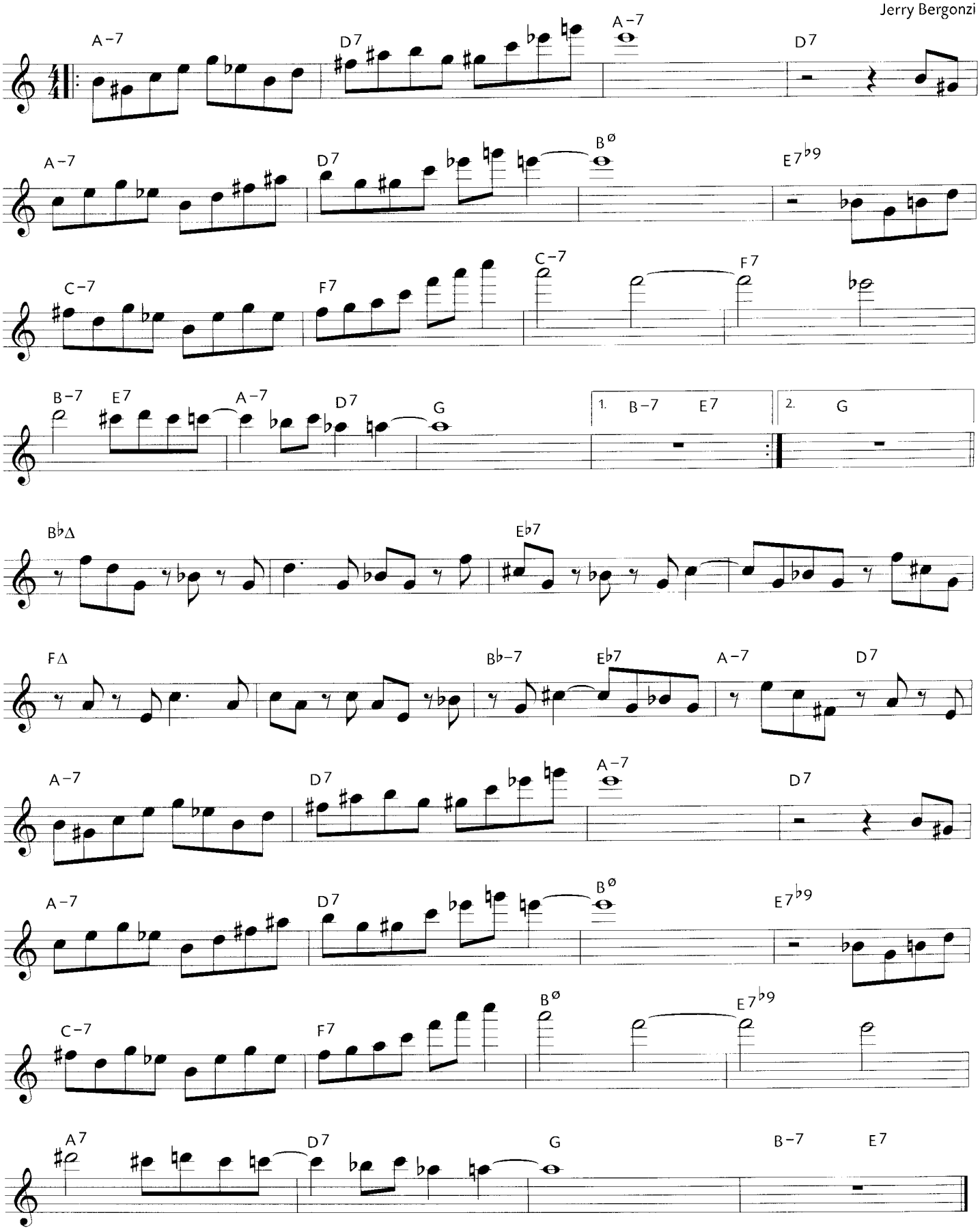
# High Tops

Jerry Bergonzi

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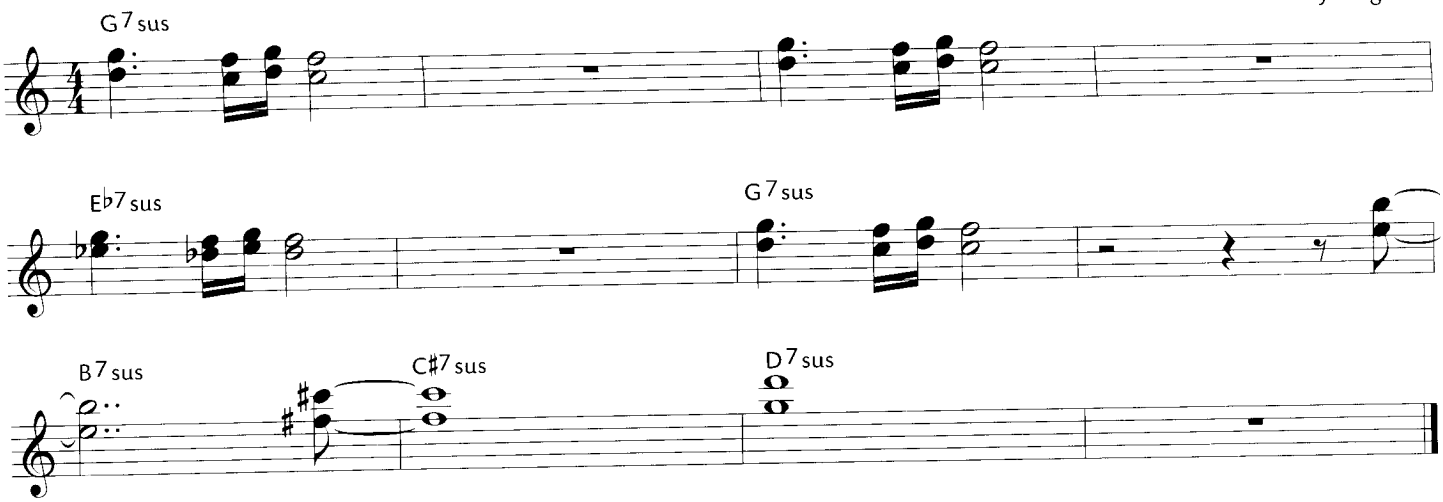
# Let's Pretend

Jerry Bergonzi

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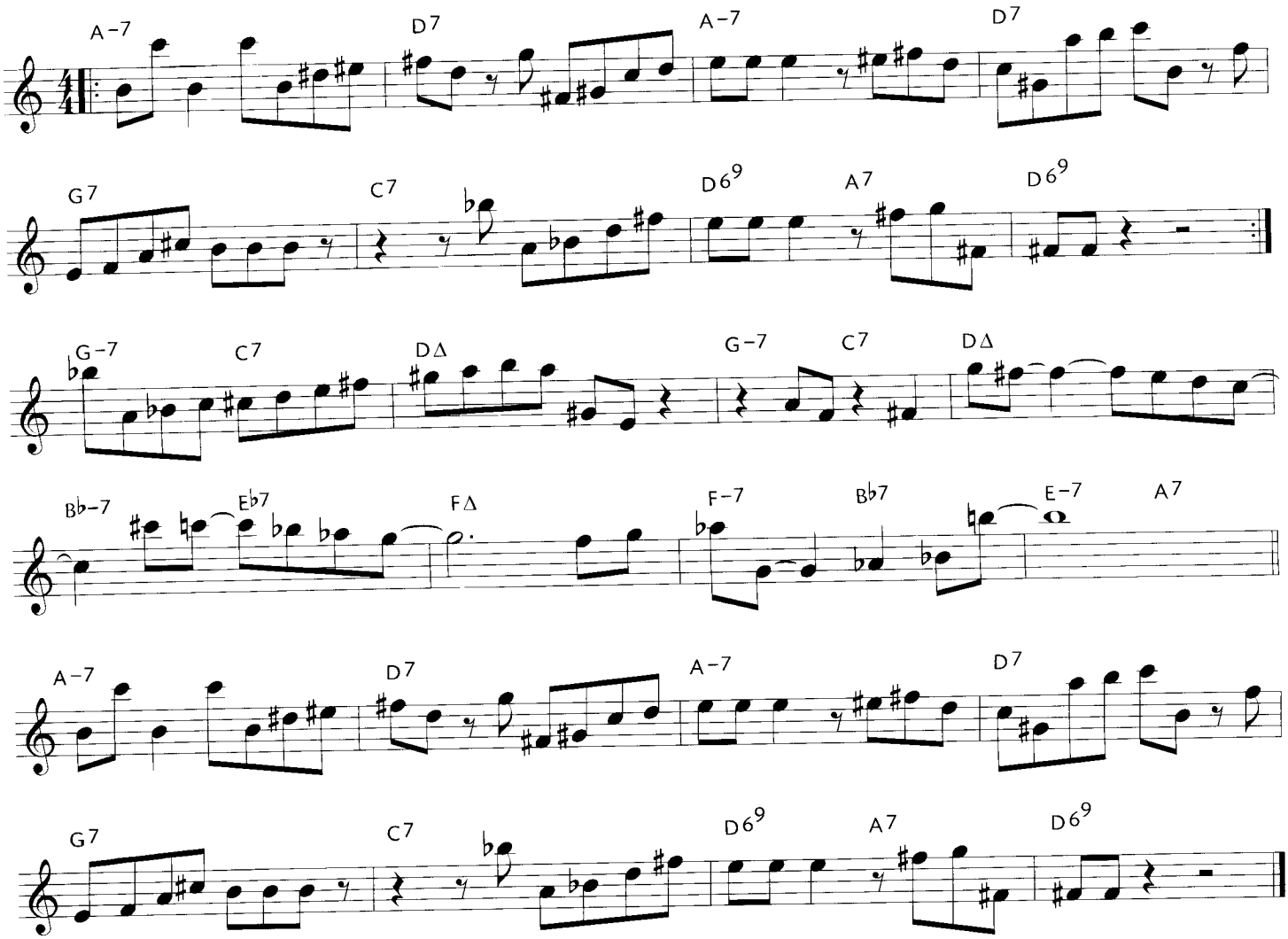
# Sour But Lovely

Jerry Bergonzi

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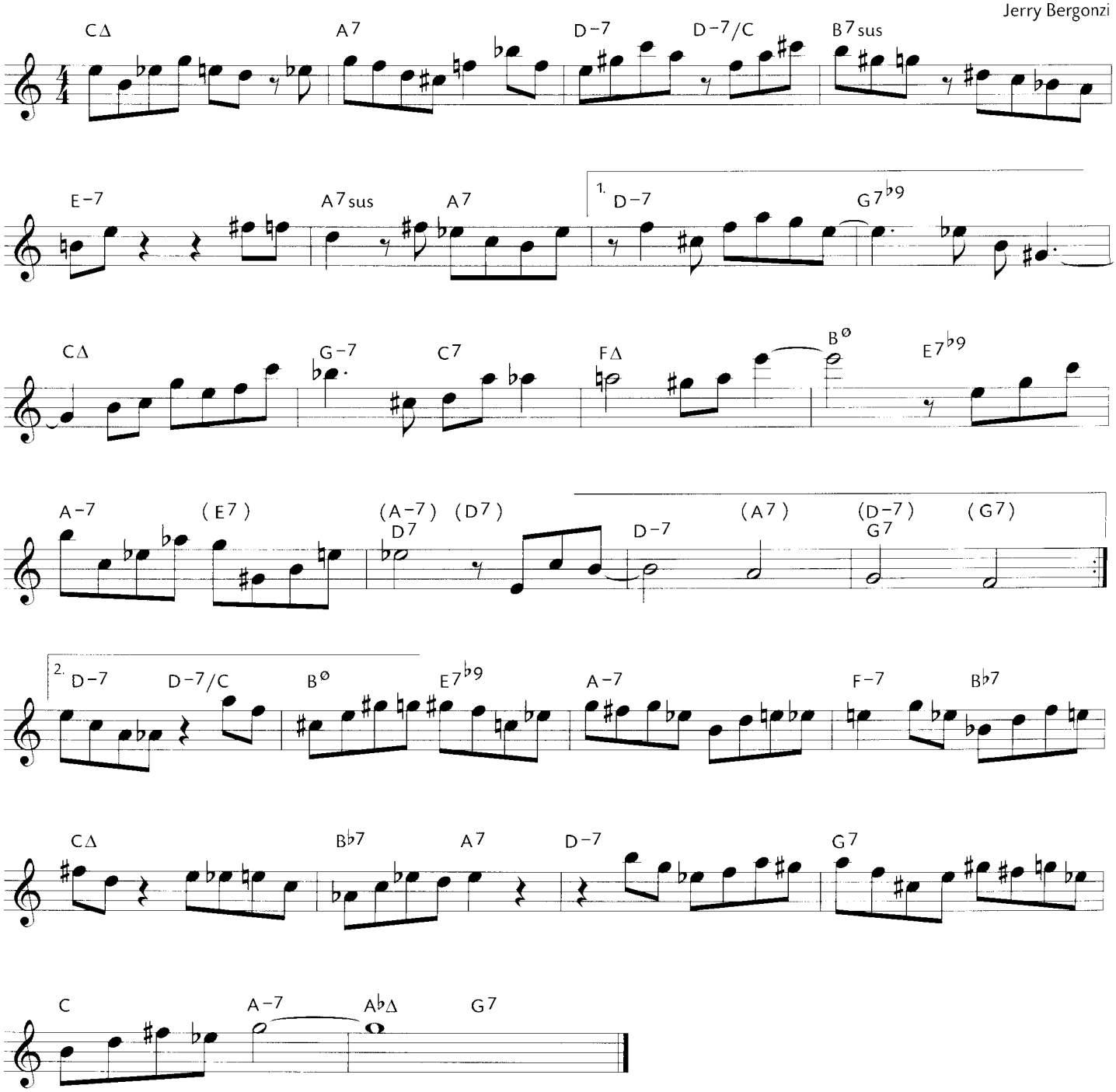
# Fool Hardy

Jerry Bergonzi

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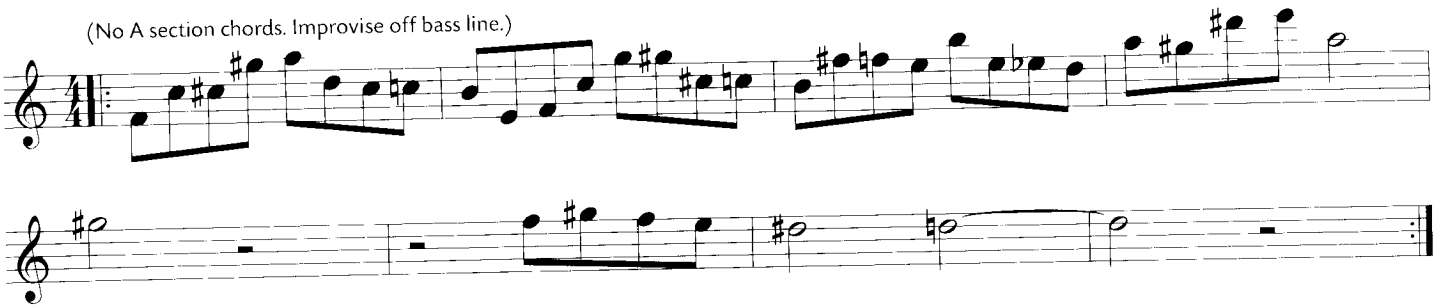
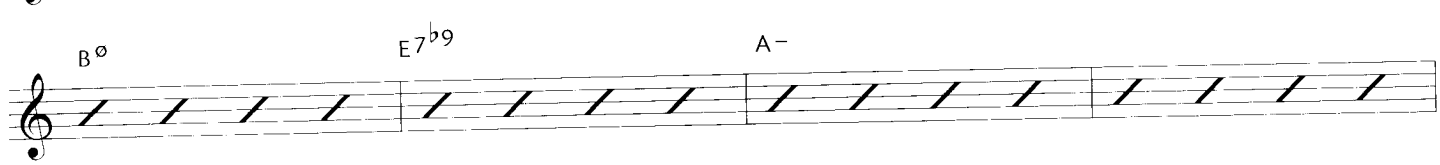
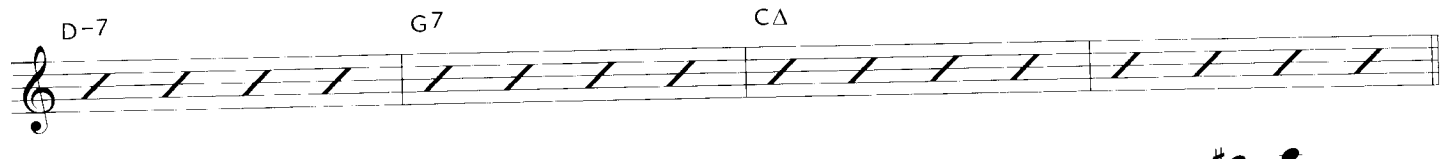
# New in the Neighborhood

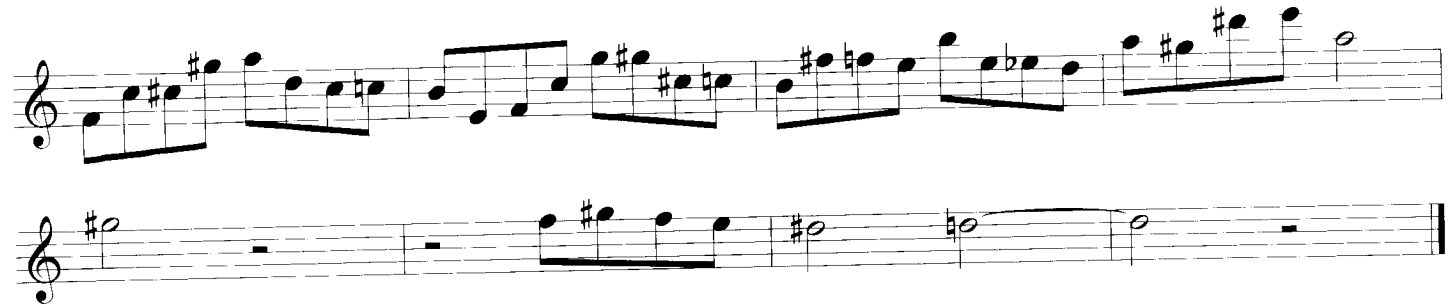
Jerry Bergonzi

(No A section chords. Improvise off bass line.)

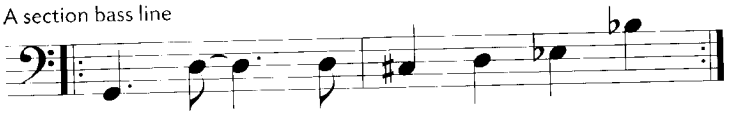




A section bass line

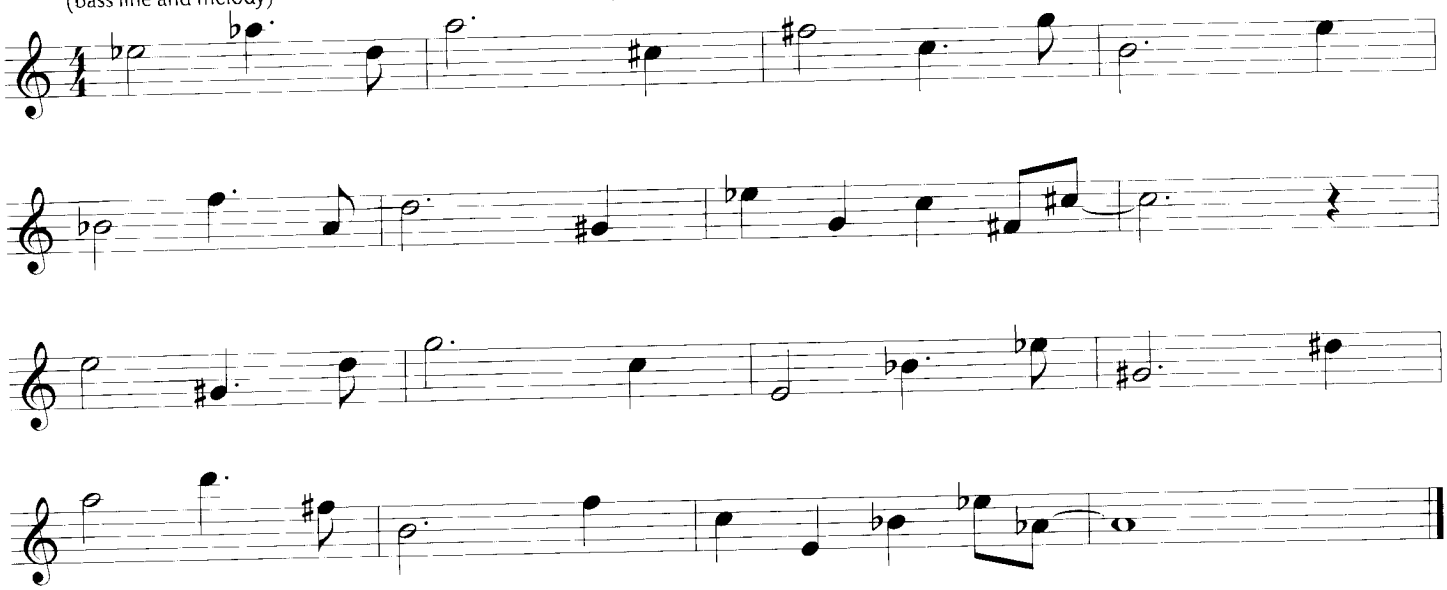


# 7th Ray

Use 4, -5, 5, -6 as intervallic motif.

Jerry Bergonzi

(bass line and melody)



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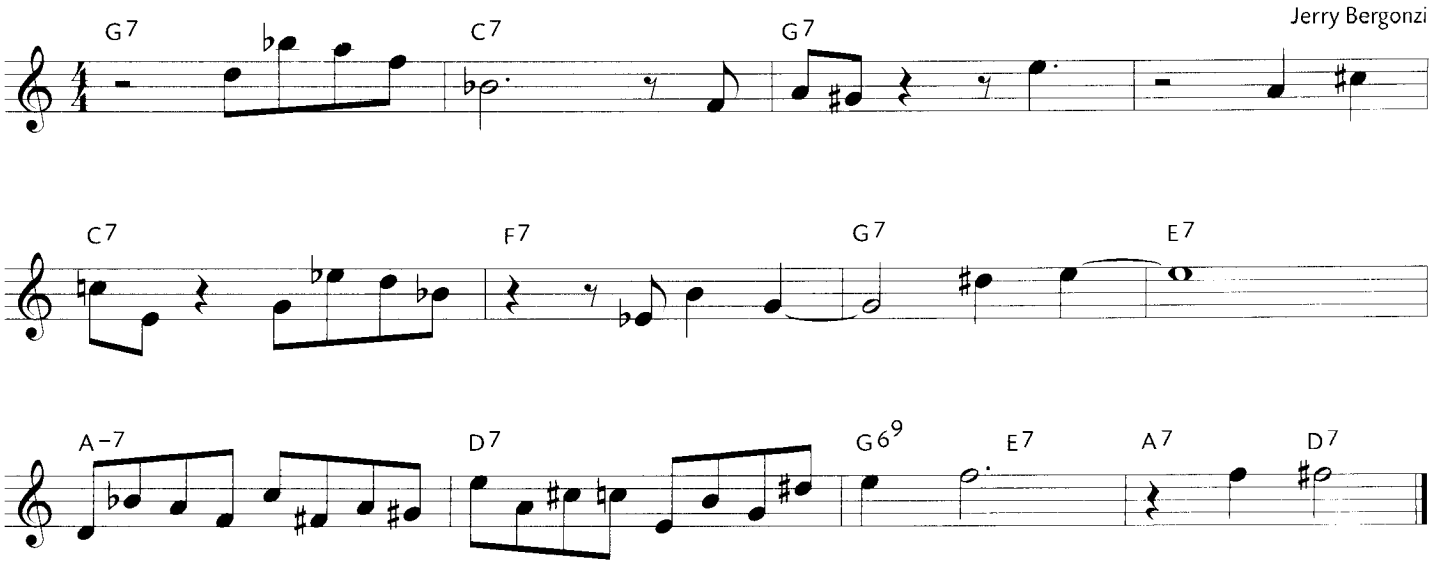
# No Holds Barred

Jerry Bergonzi

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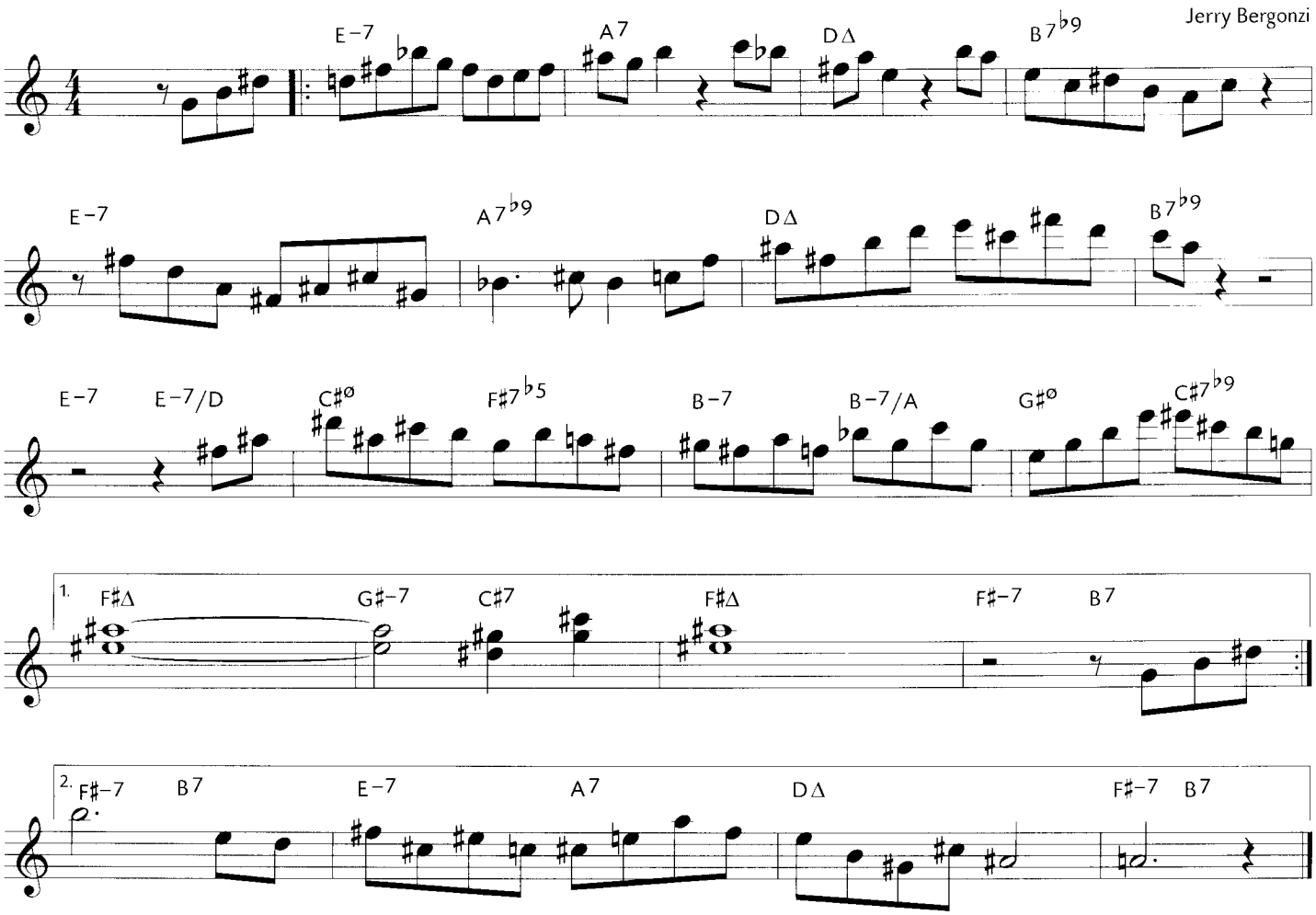
# You Mention it Too

Jerry Bergonzi

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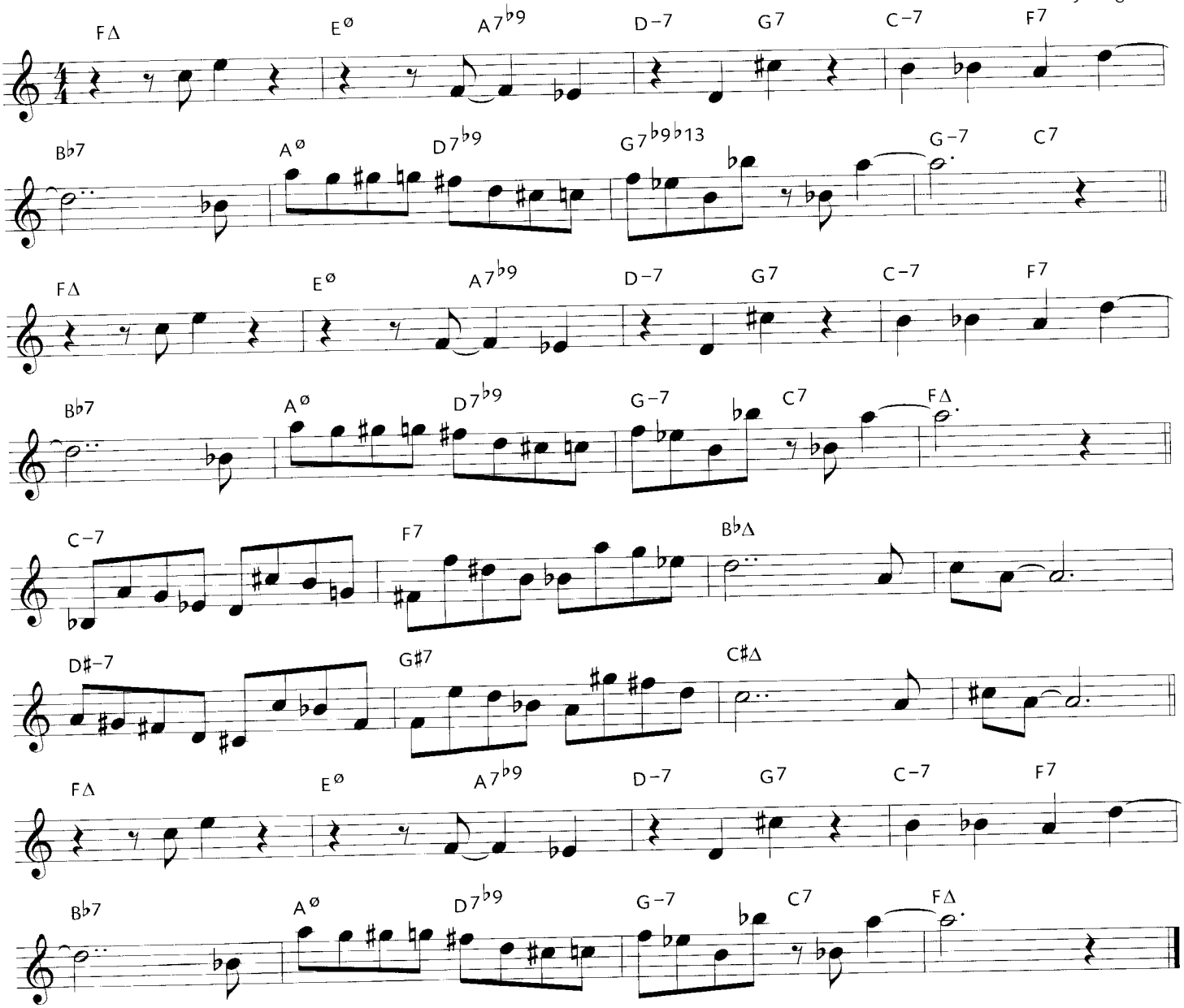
# Confrontation

Jerry Bergonzi

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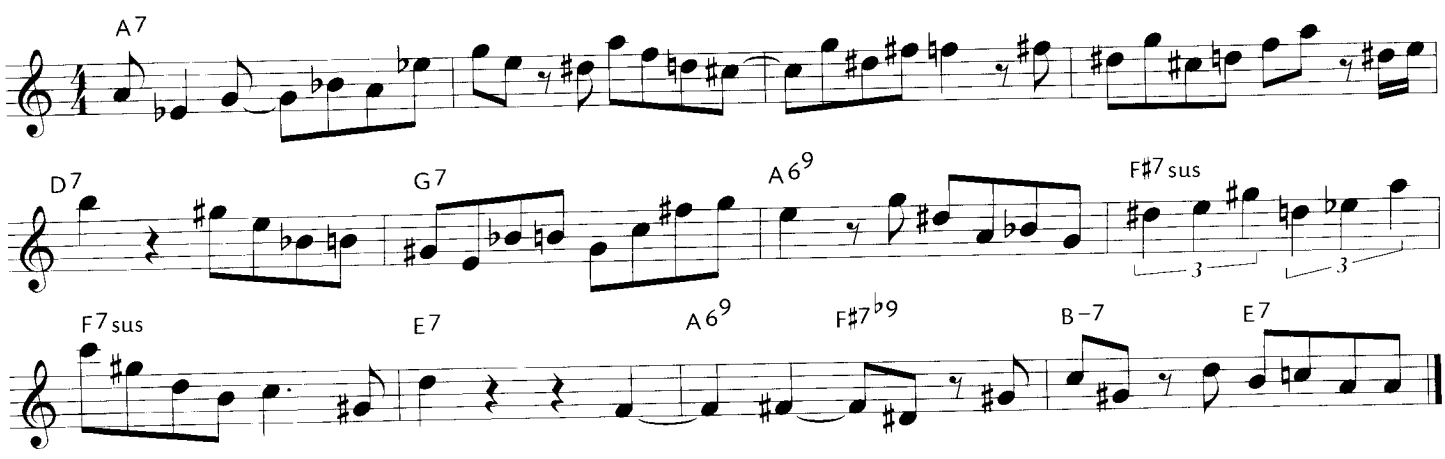
Jerry Bergonzi

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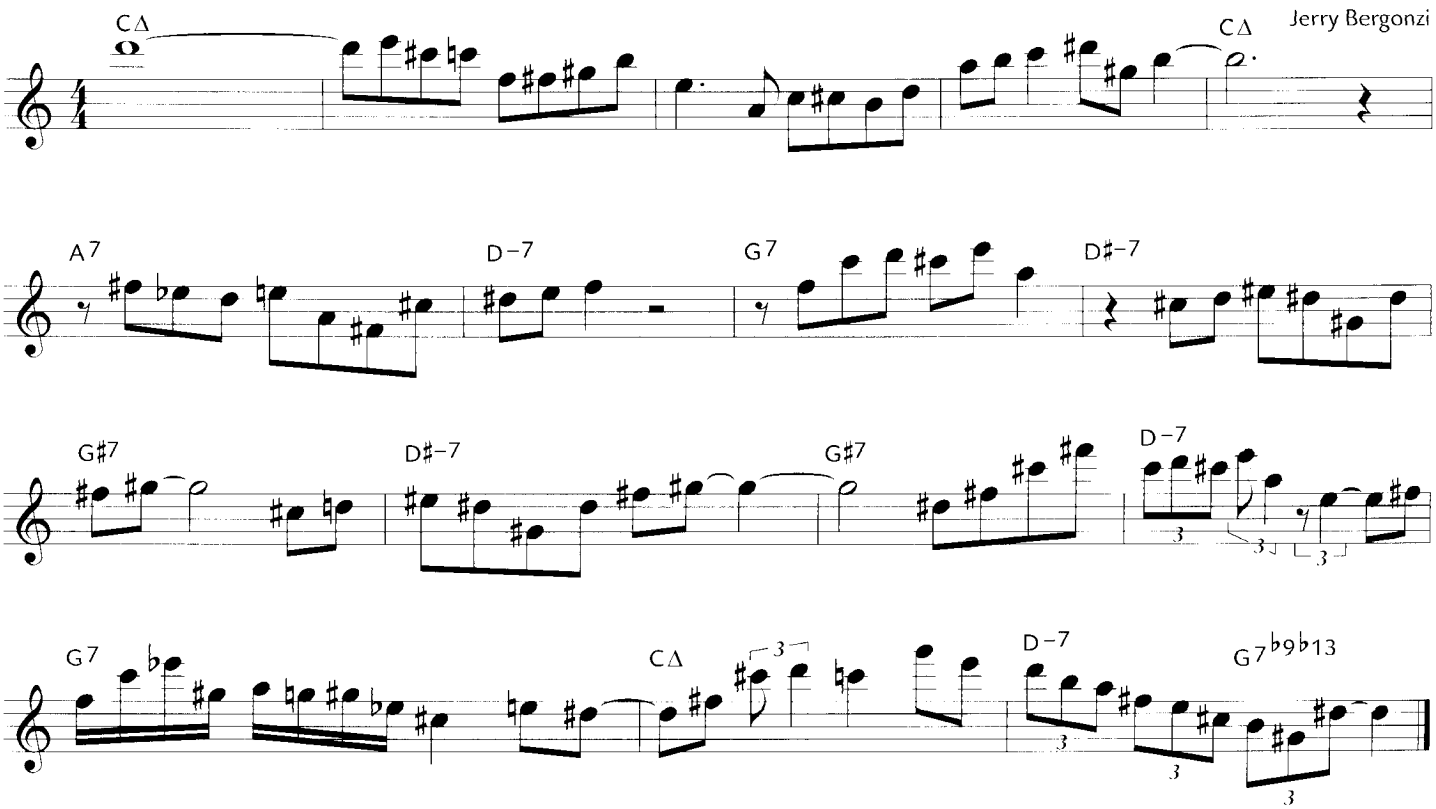
# Off the Trail

Jerry Bergonzi

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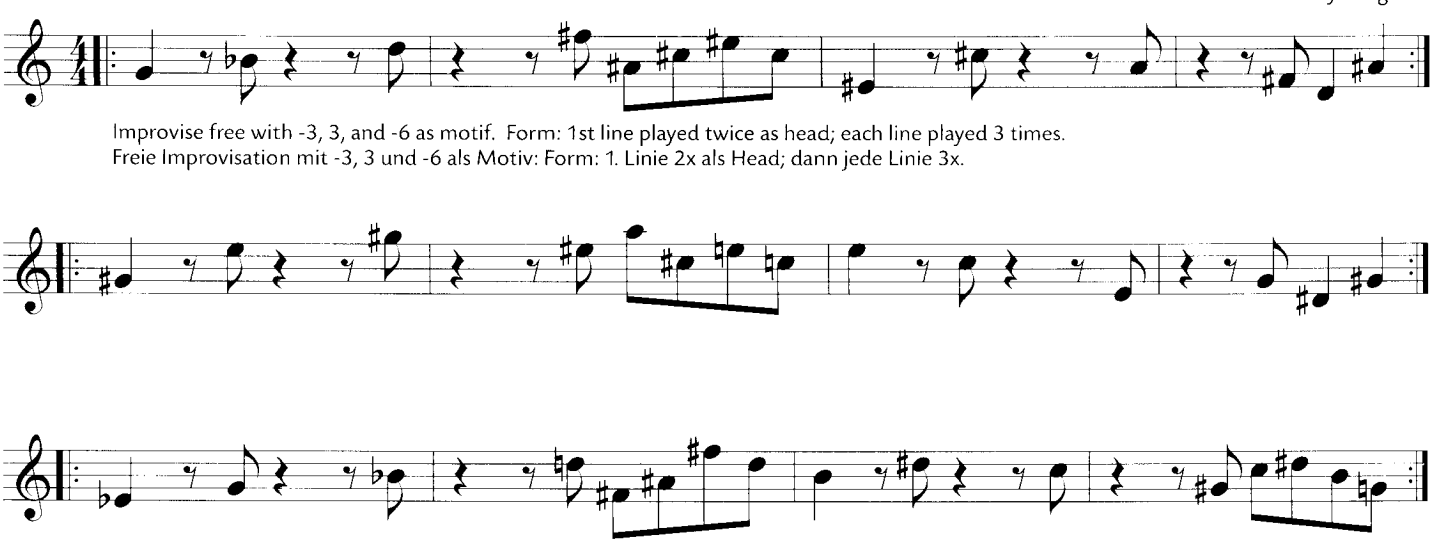
# Czarology

Jerry Bergonzi



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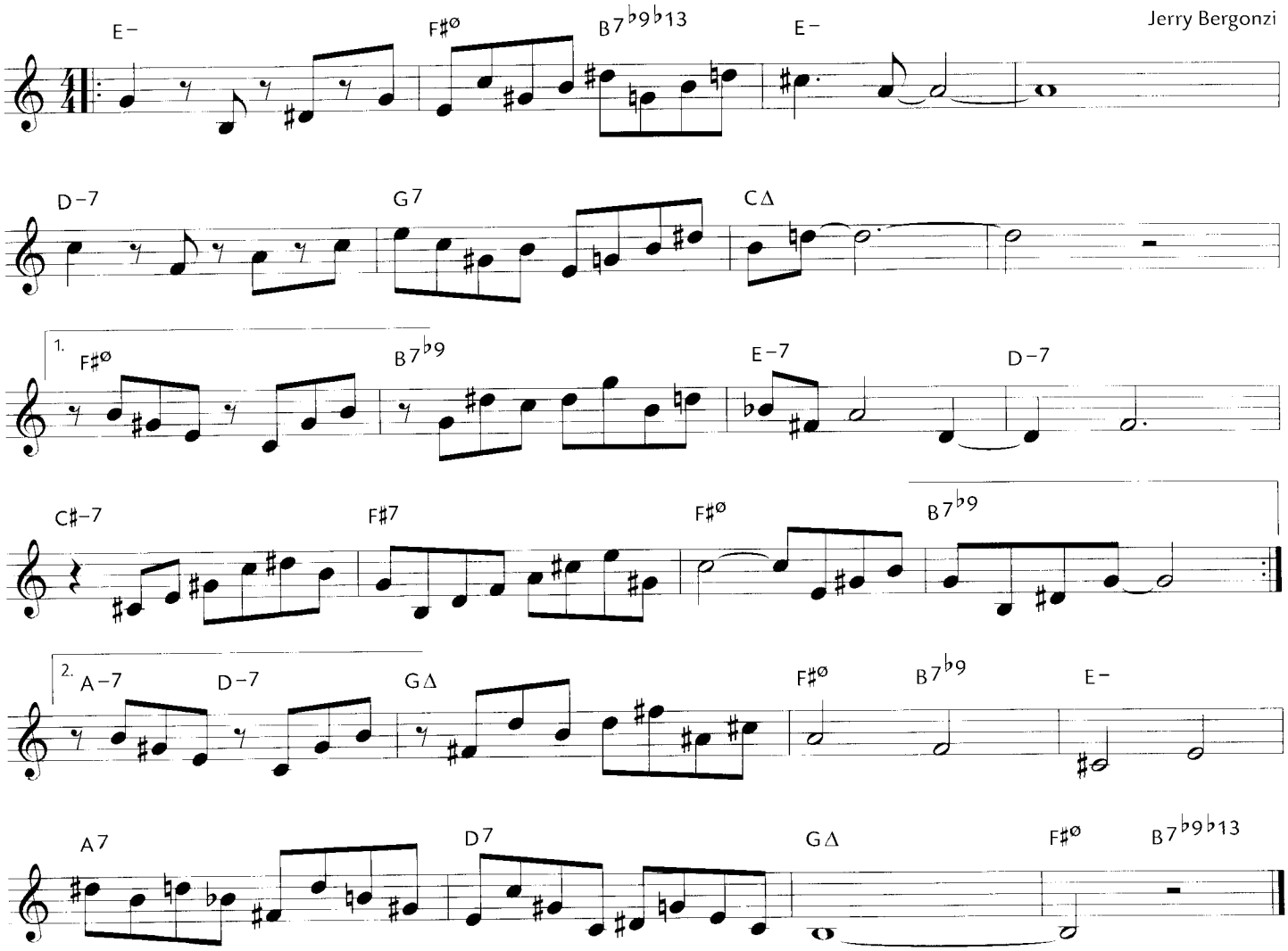


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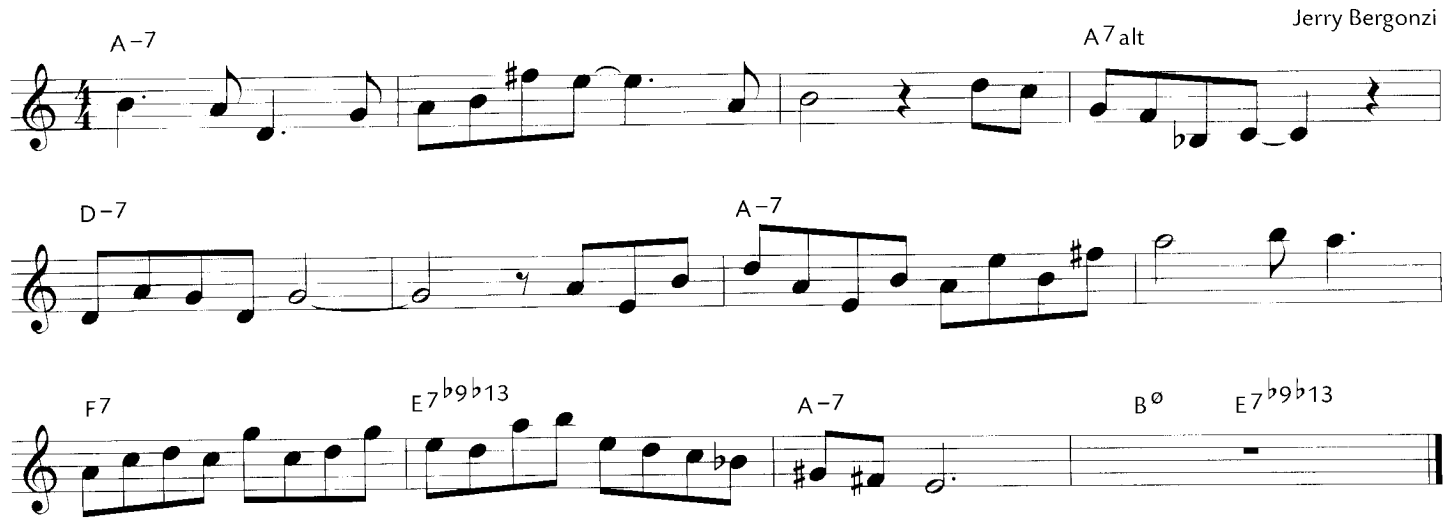
# In It

Jerry Bergonzi

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# Everywhere

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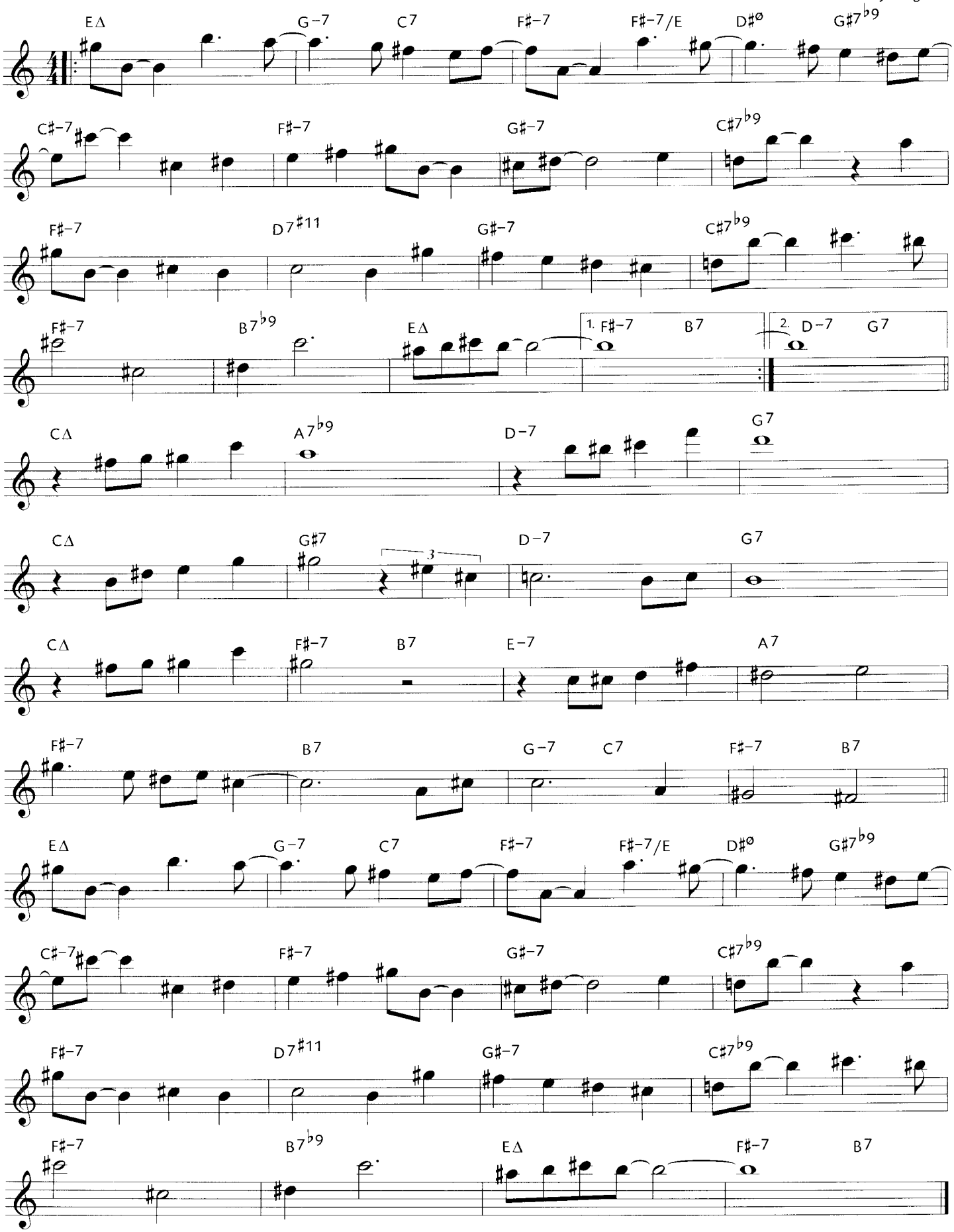


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# Small Pleasures

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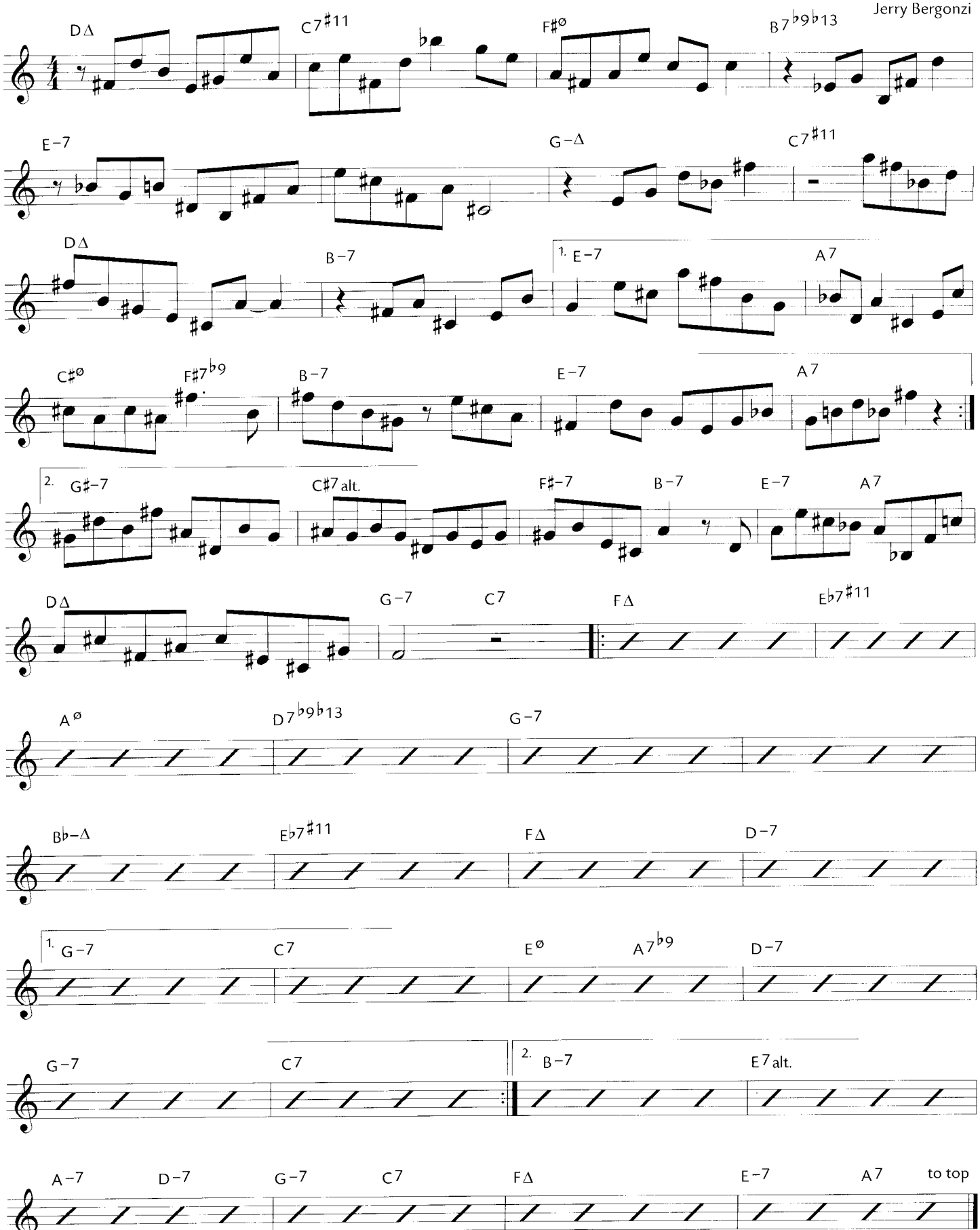


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# Repeato-vonce

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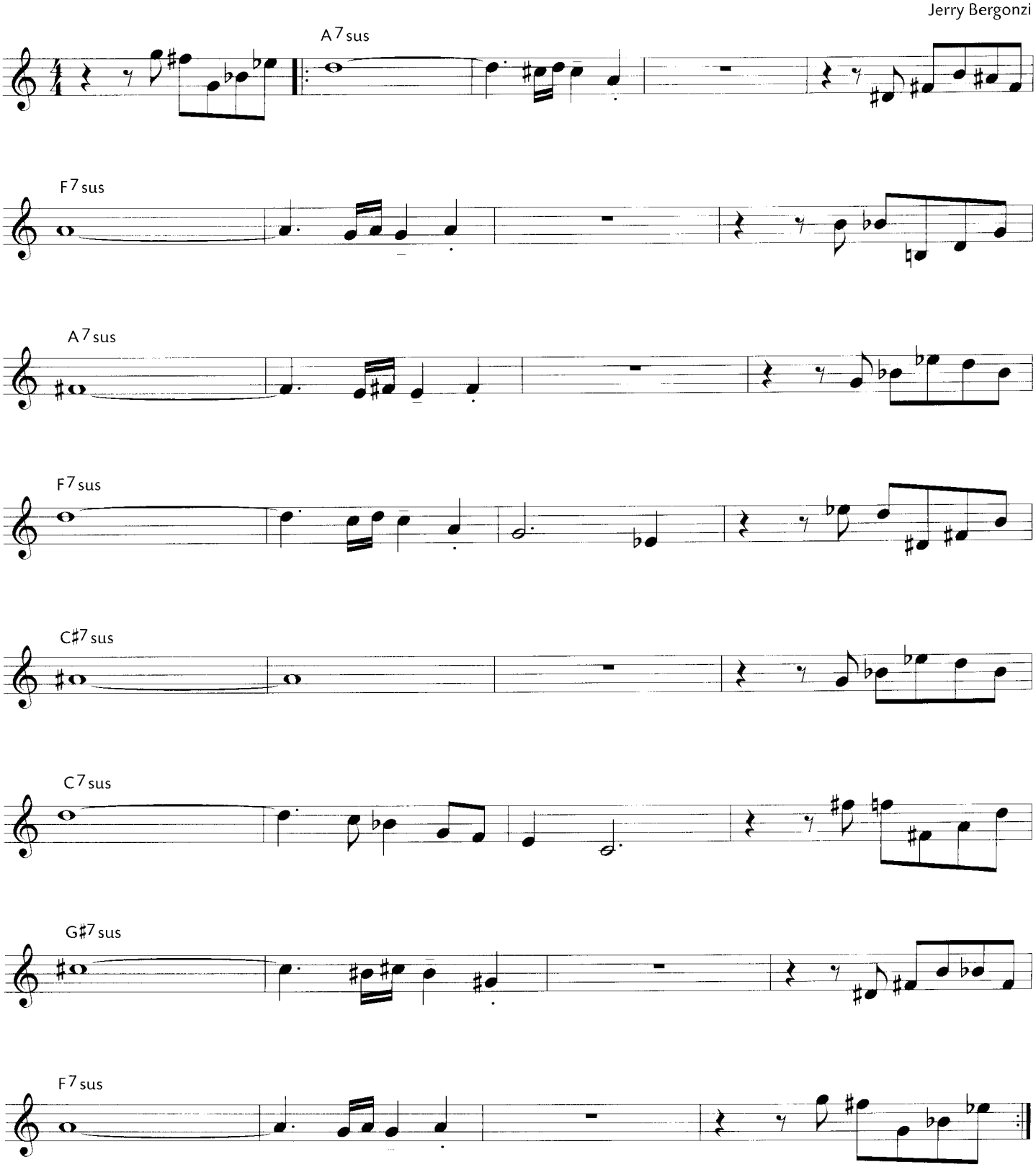


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# Ryvim with Ding

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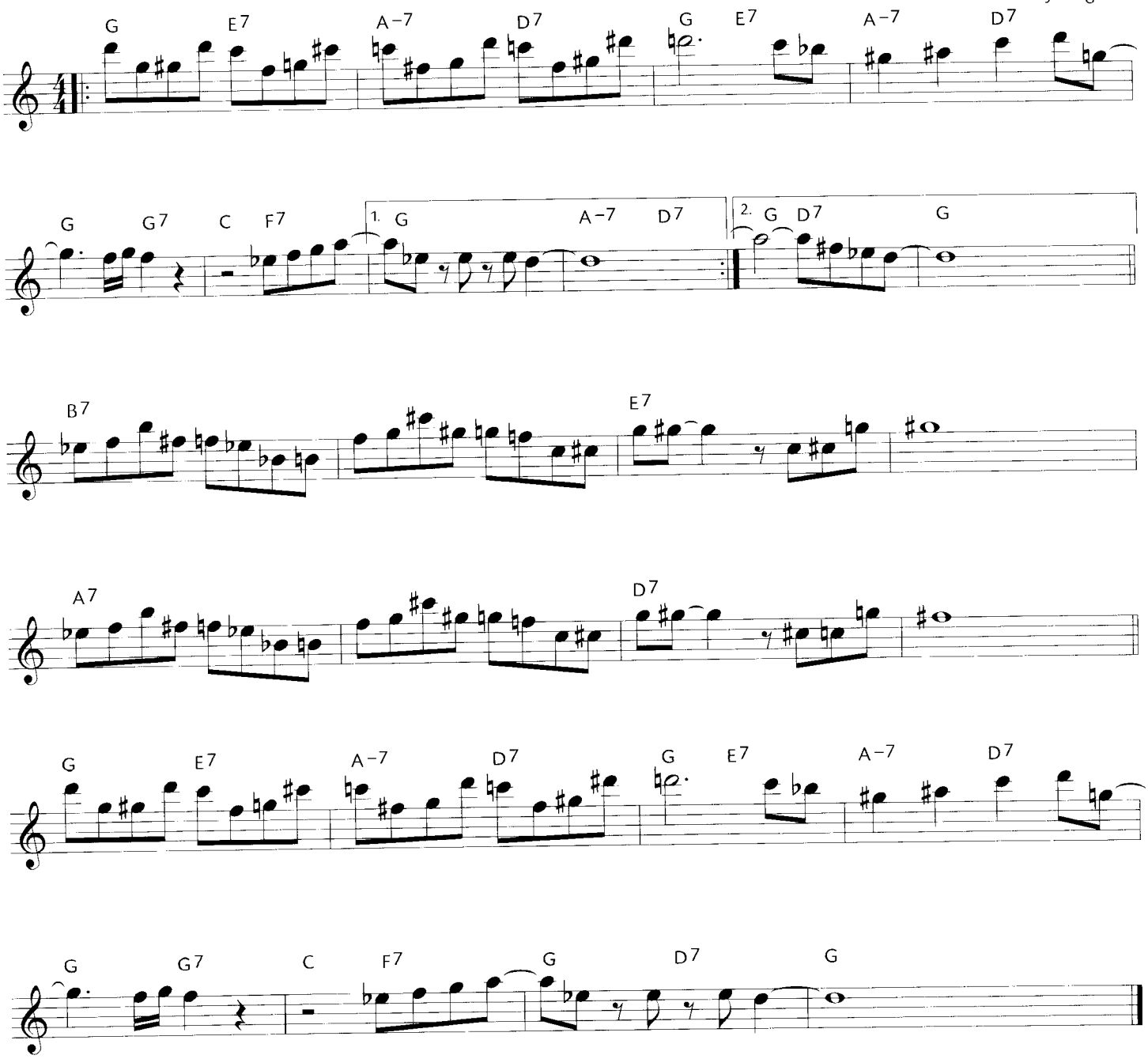


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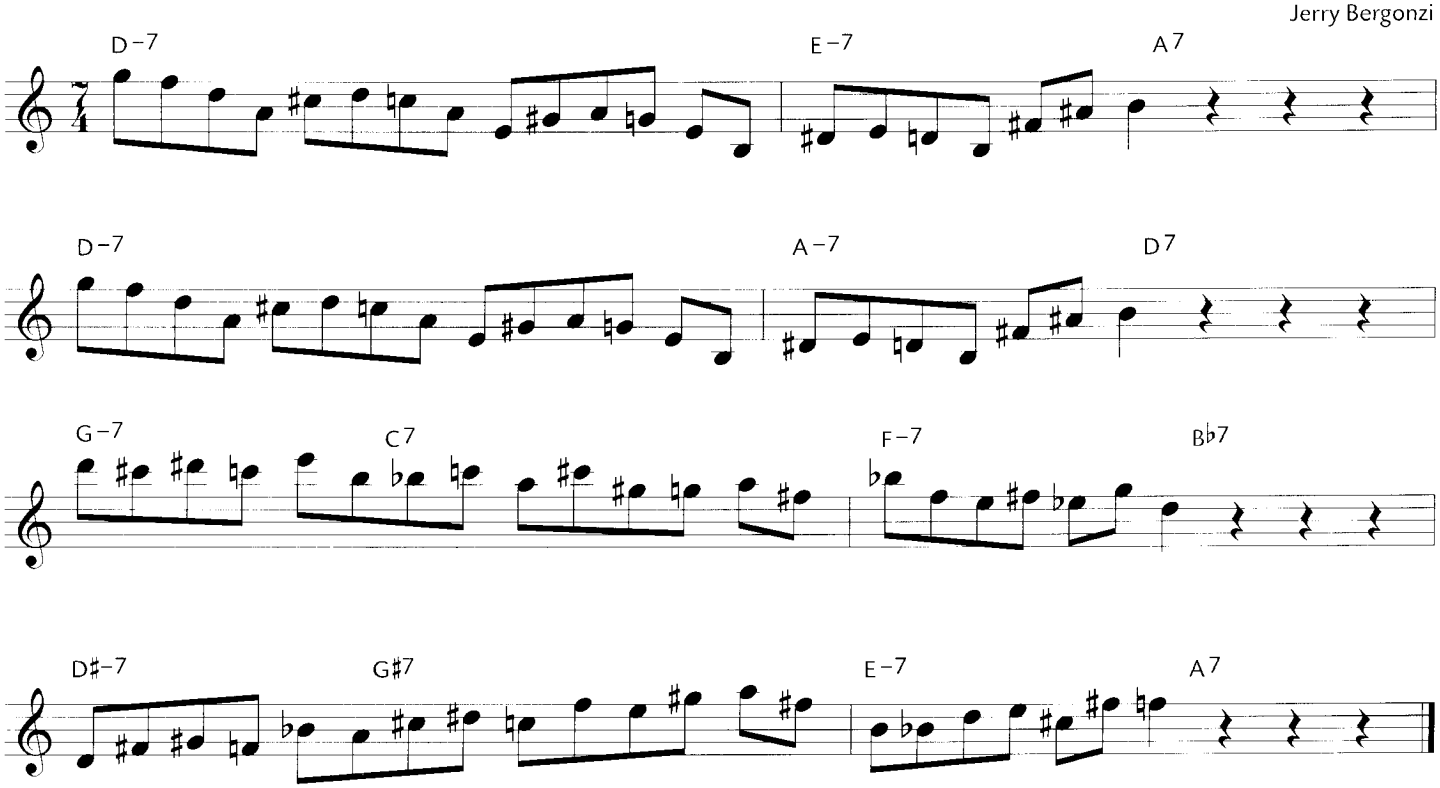
# Stumbling

Jerry Bergonzi

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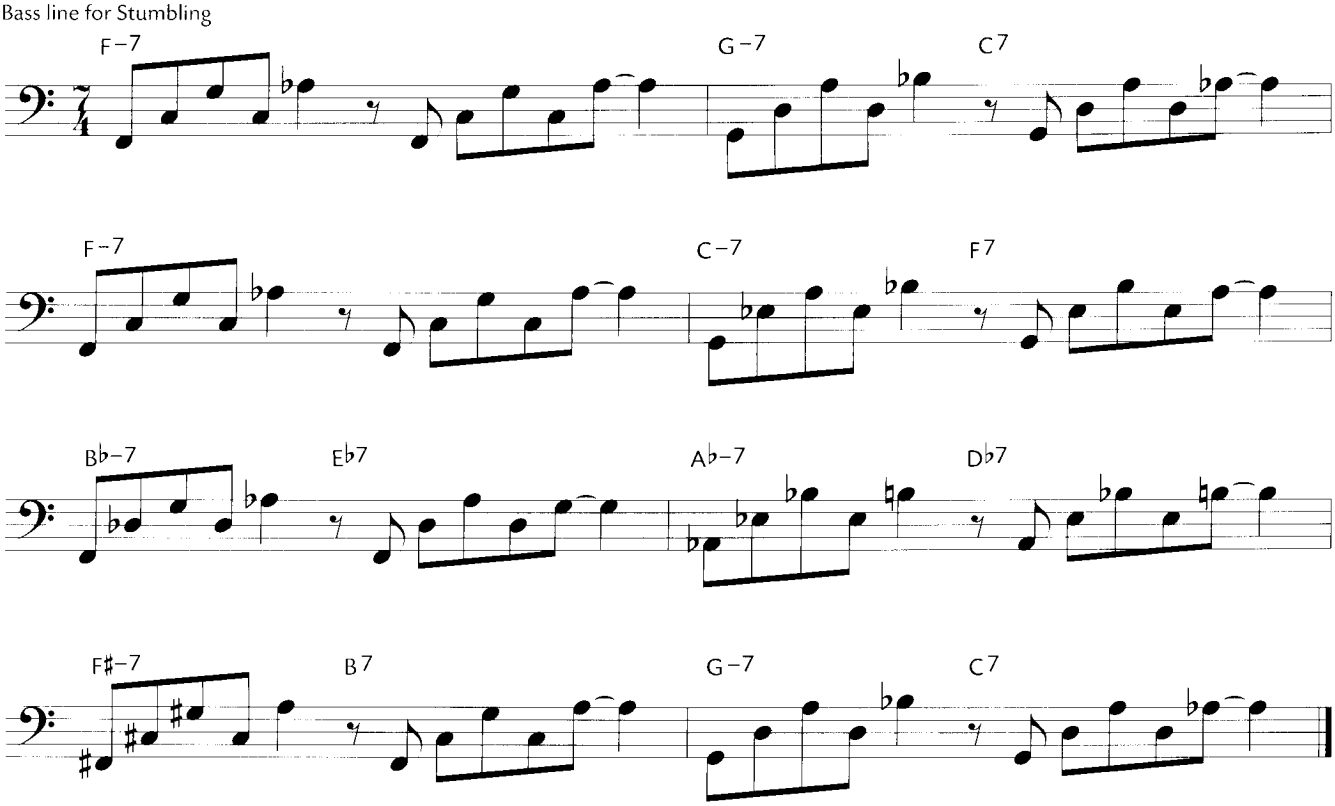
Bass line for Stumbling

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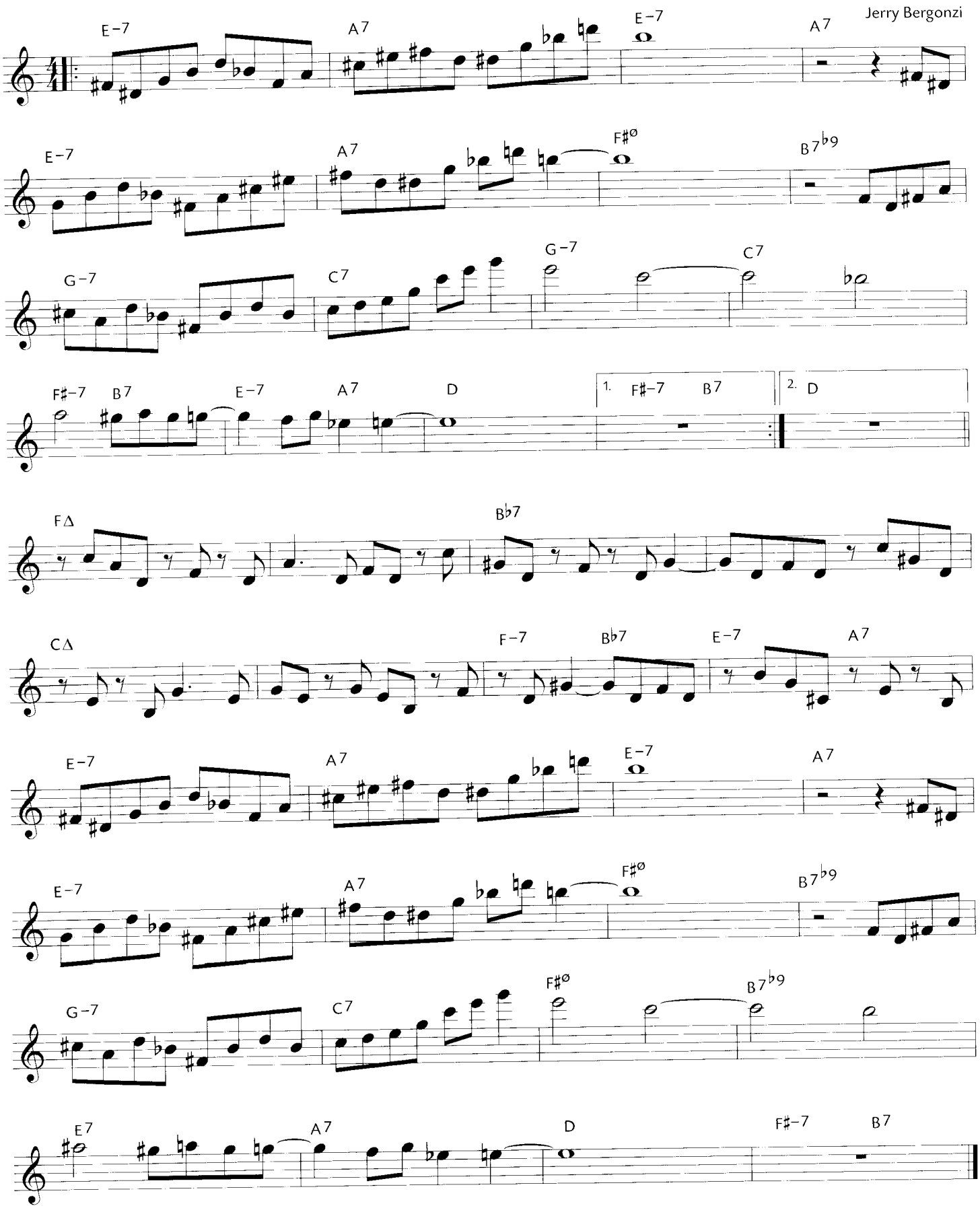
# High Tops

Jerry Bergonzi

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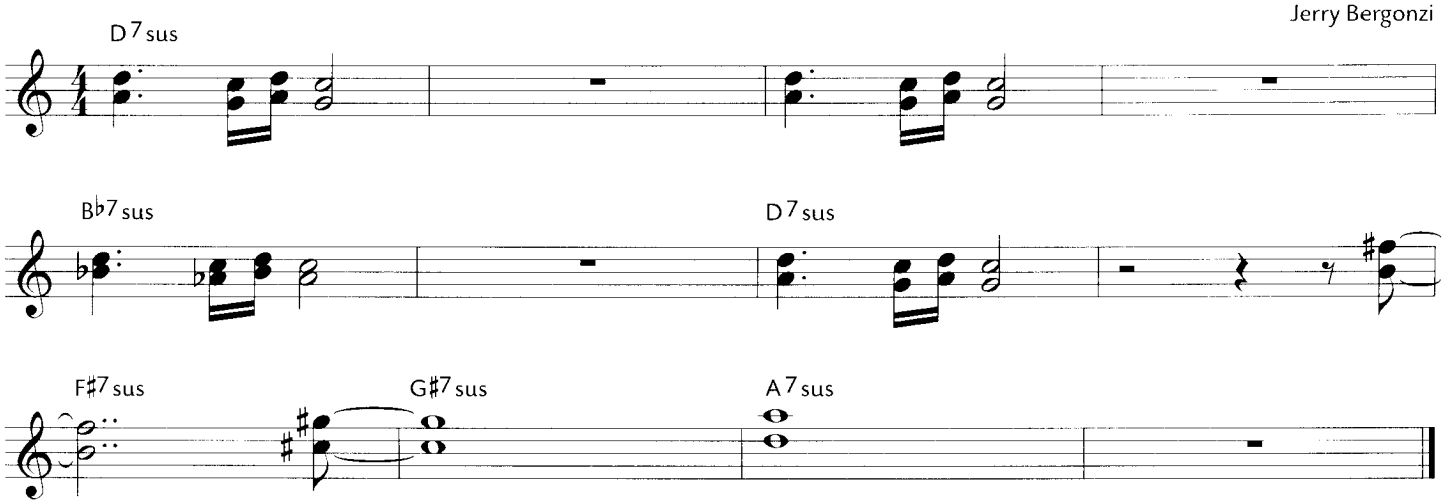
# Let's Pretend

Jerry Bergonzi

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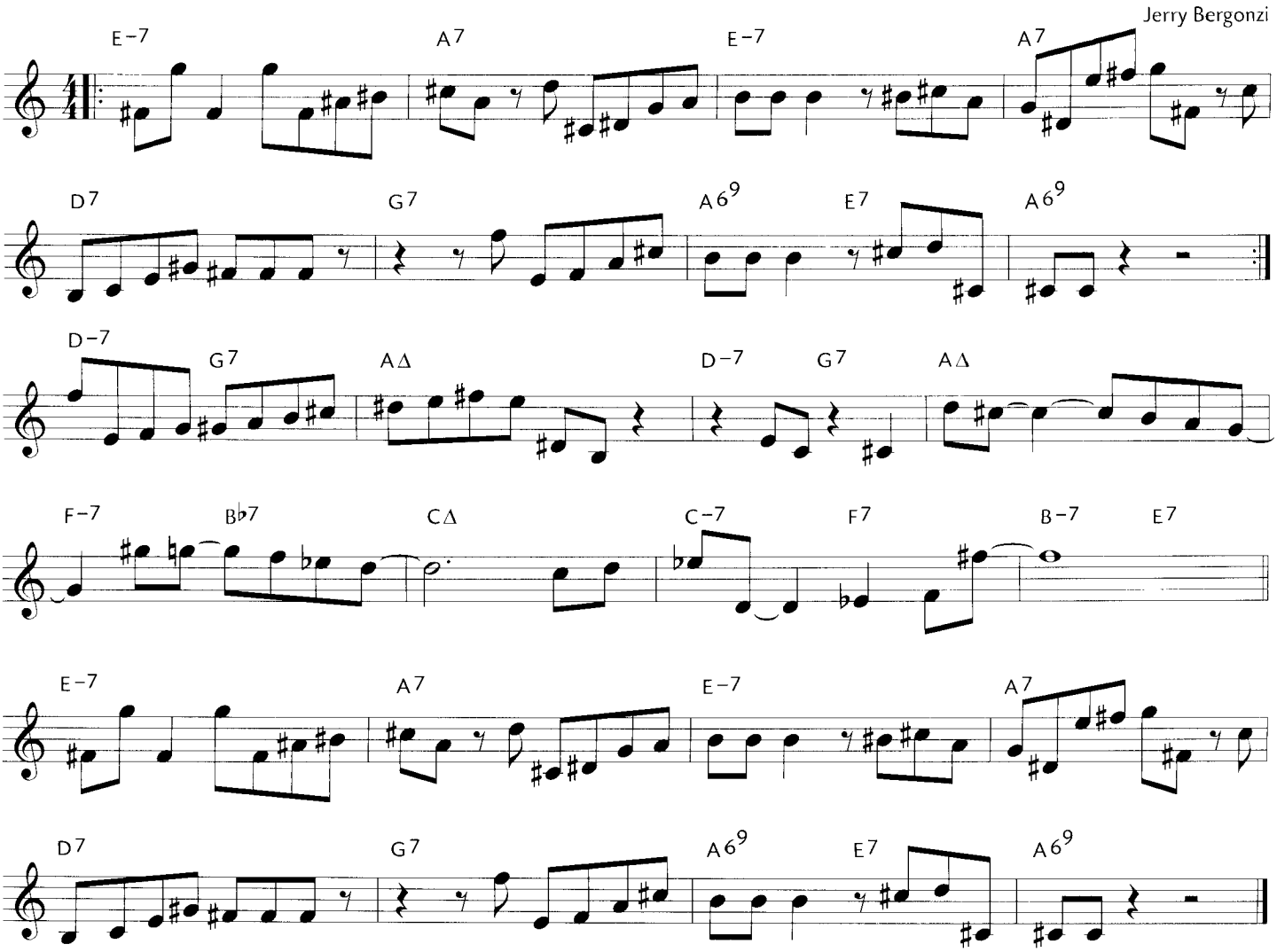
# Sour But Lovely

Jerry Bergonzi

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# Fool Hardy

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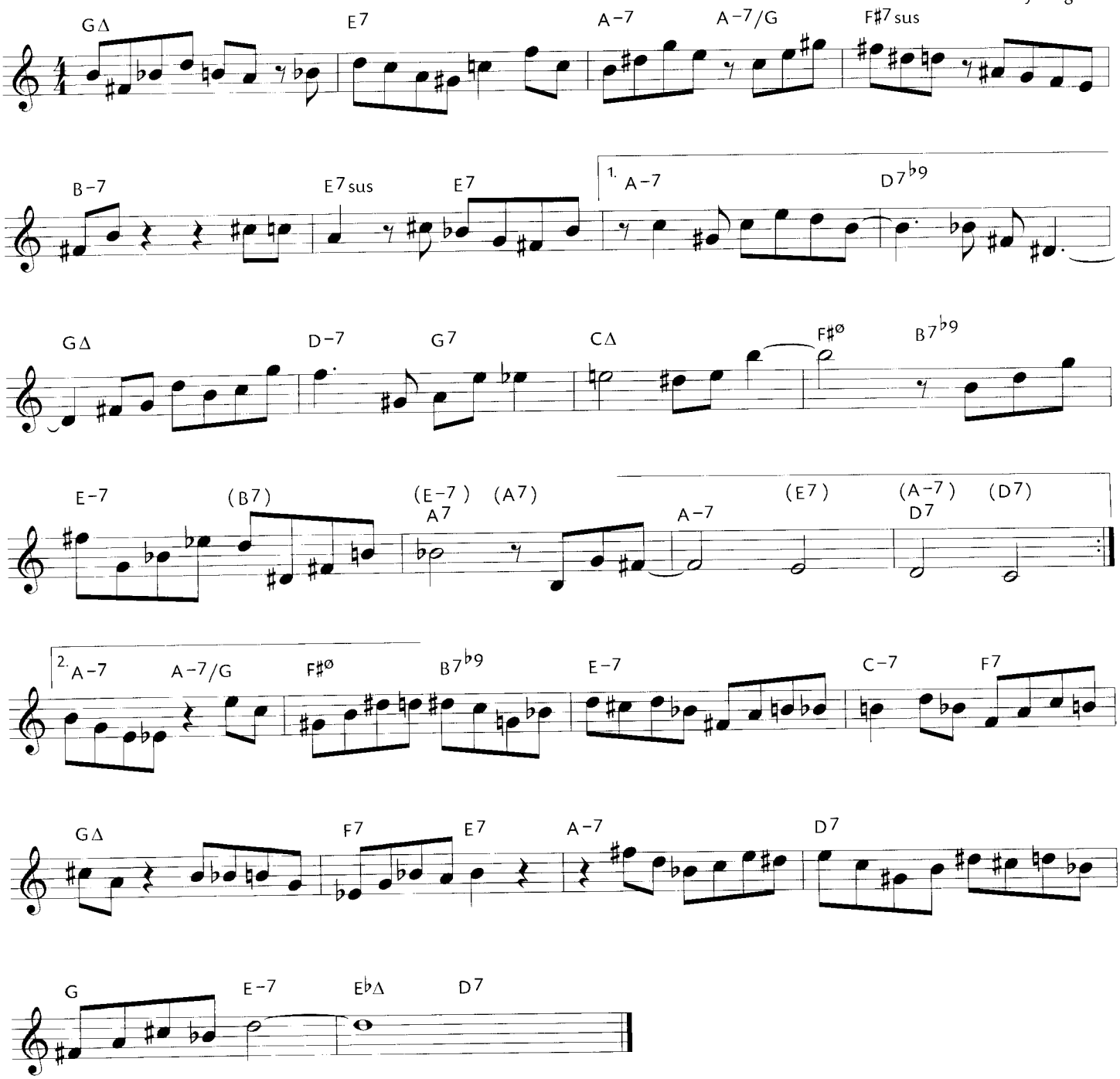


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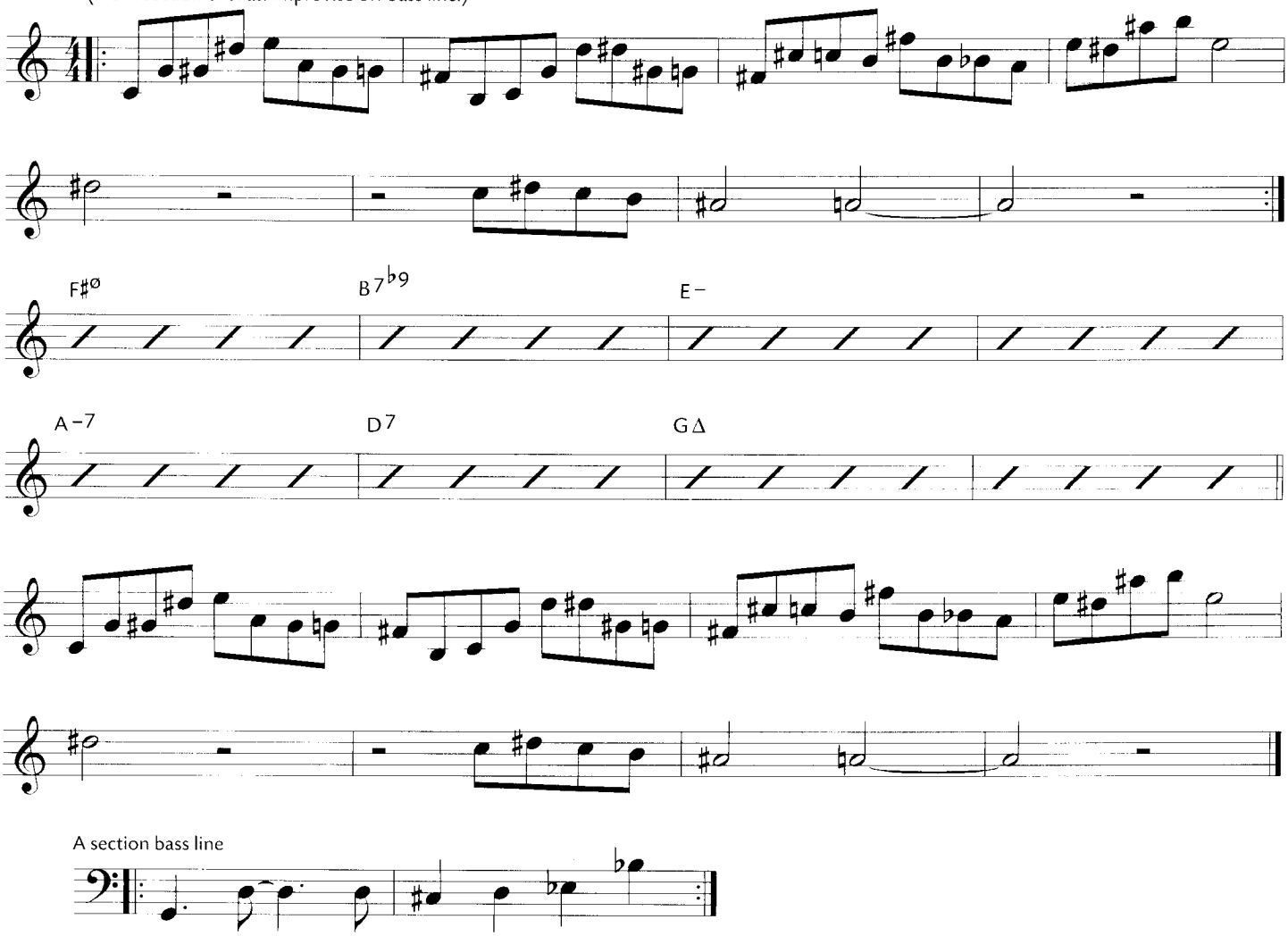
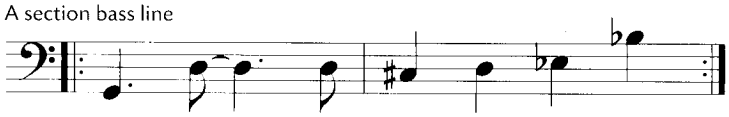
# New in the Neighborhood

(No A section chords. Improvise off bass line.)

Jerry Bergonzi




A section bass line

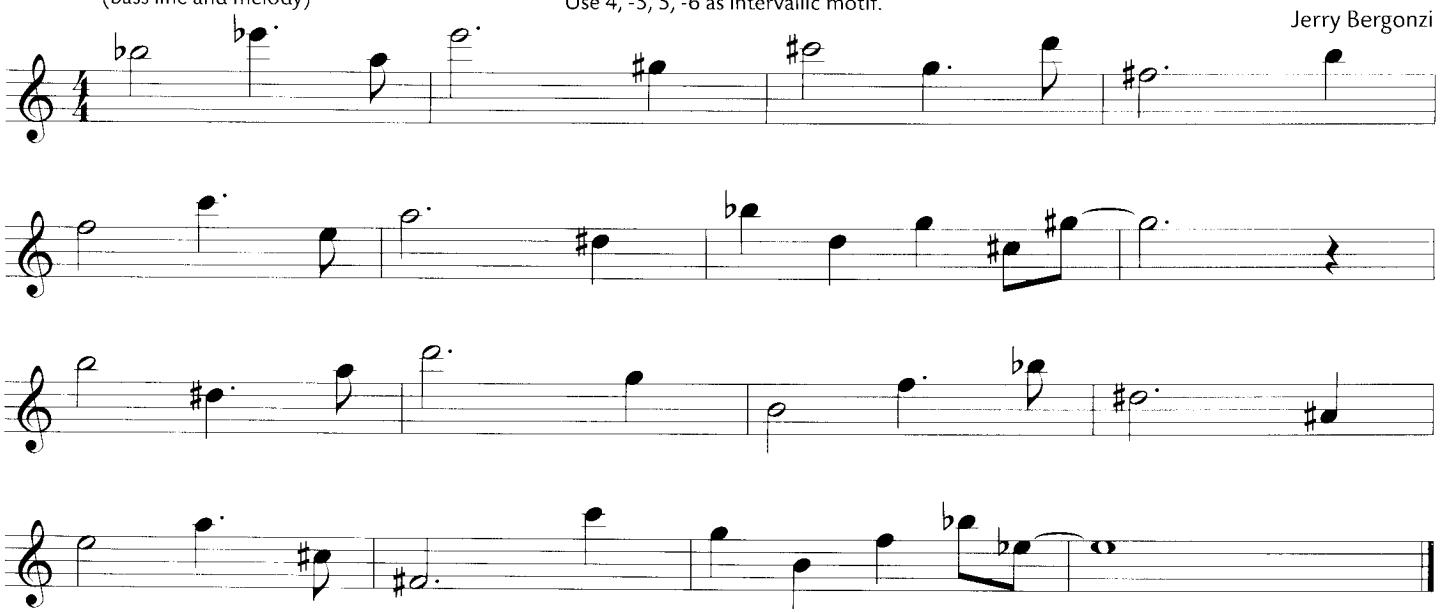


# 7th Ray

(bass line and melody)

Use 4, -5, 5, -6 as intervallic motif.

Jerry Bergonzi



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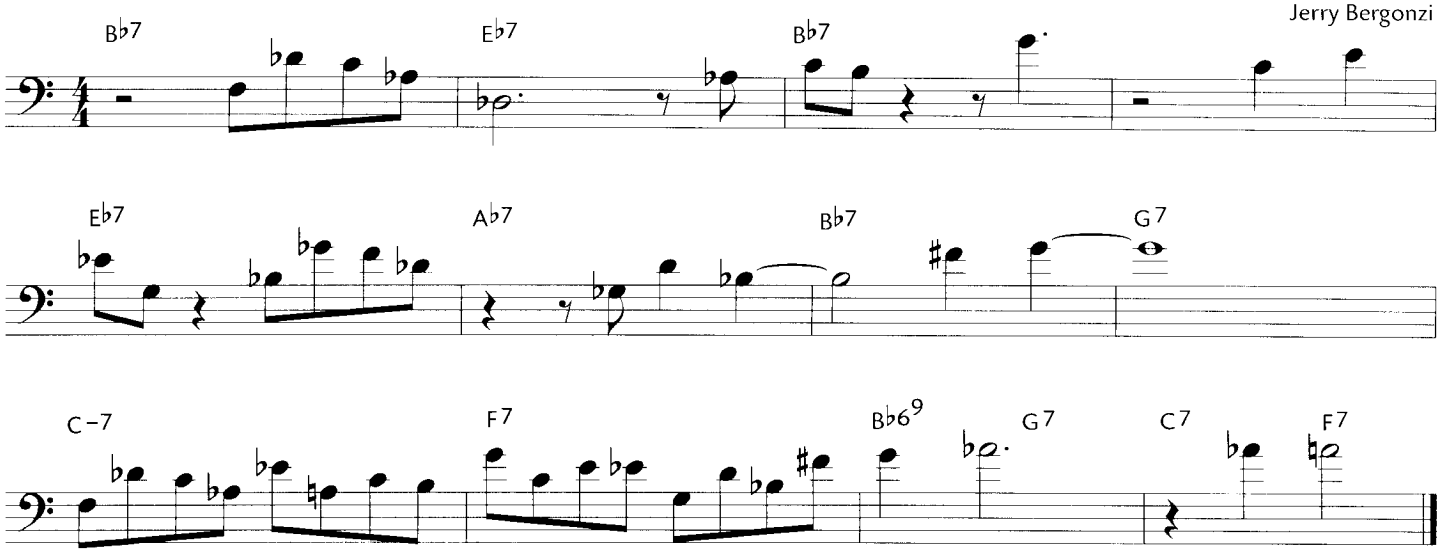
# No Holds Barred

Jerry Bergonzi

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# You Mention it Too

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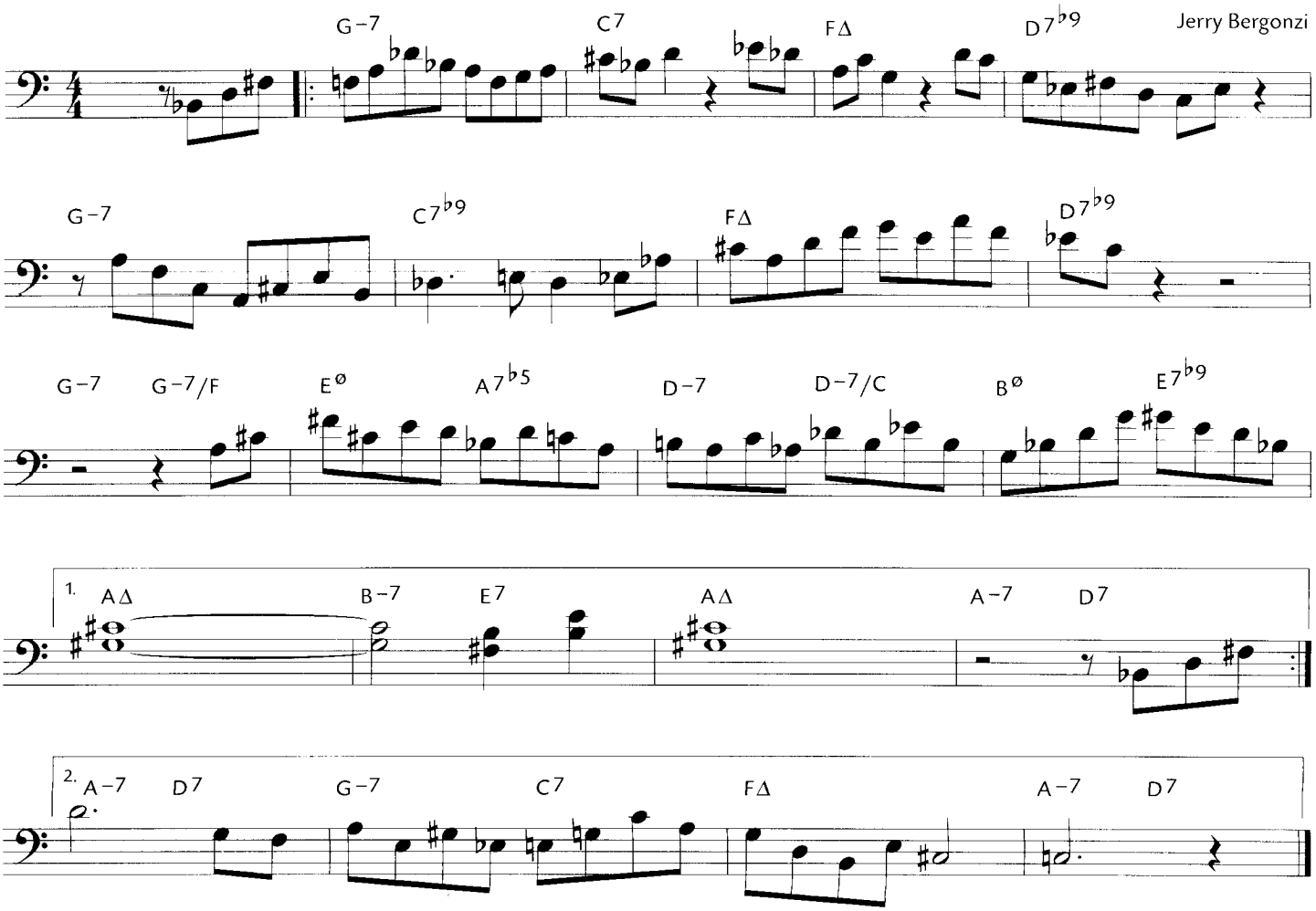


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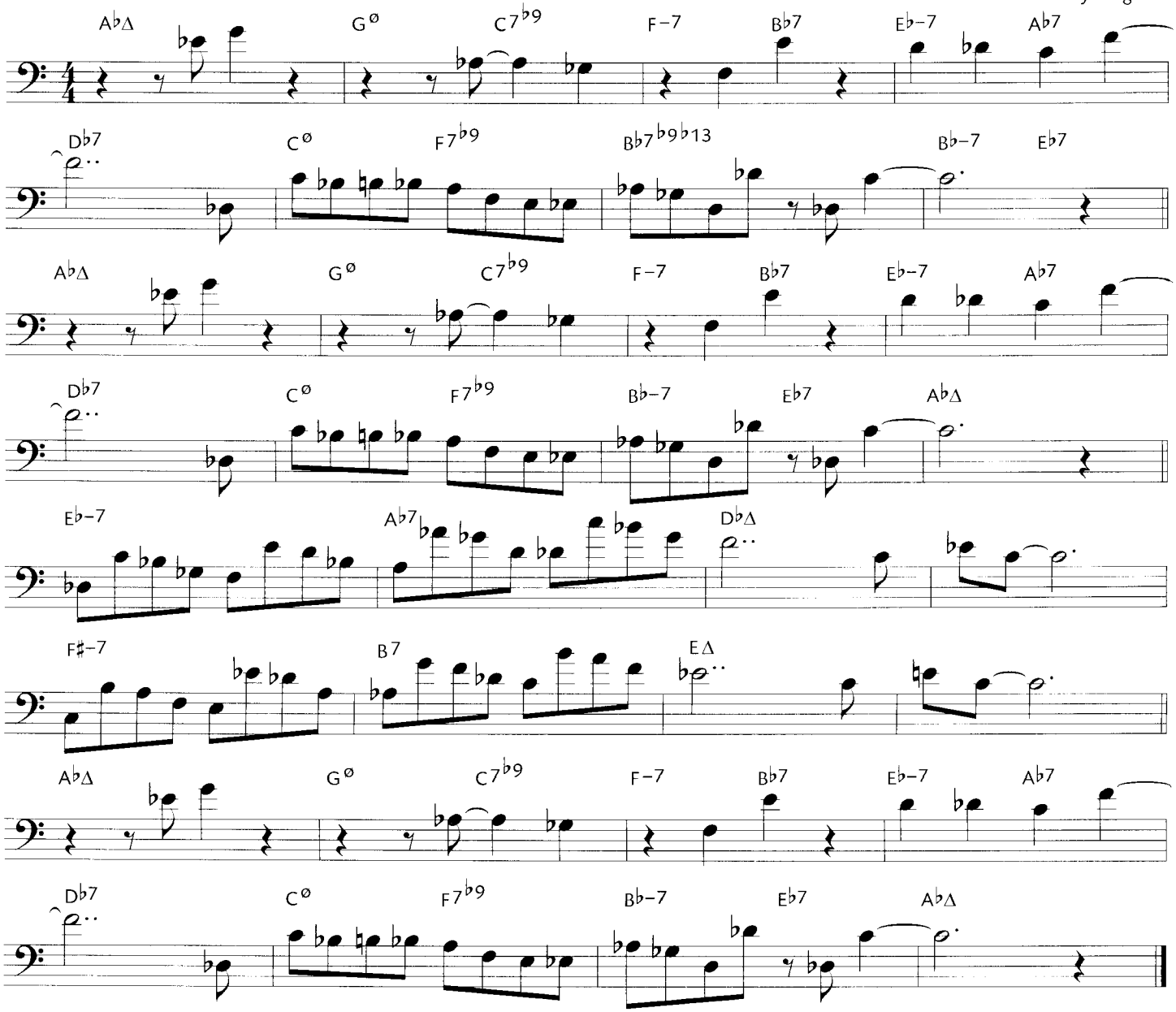
# Confrontation

Jerry Bergonzi

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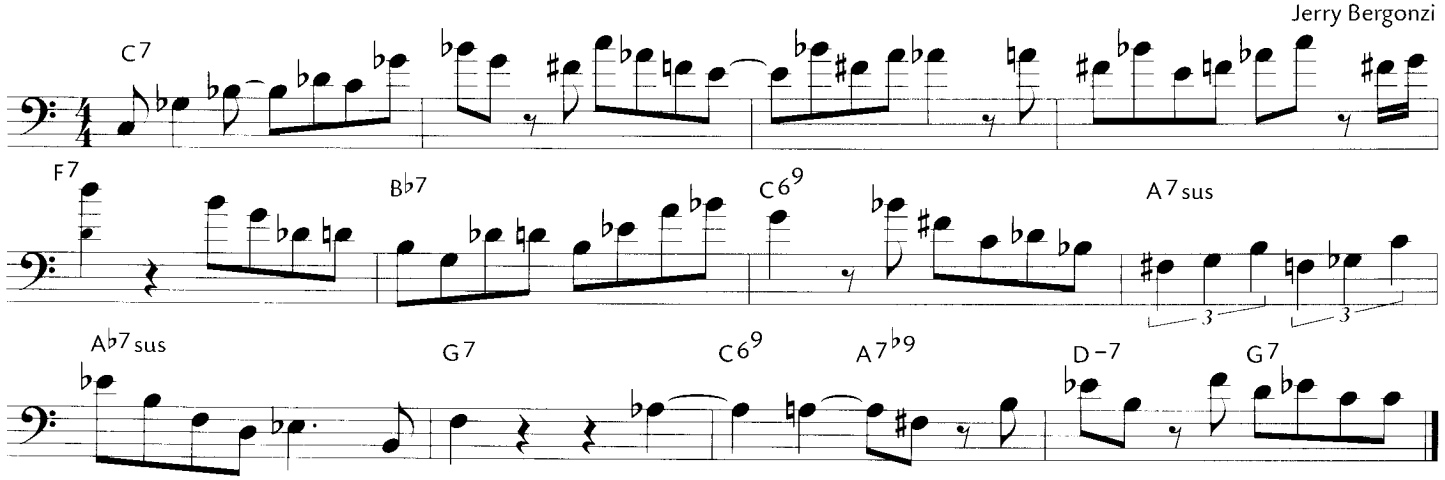


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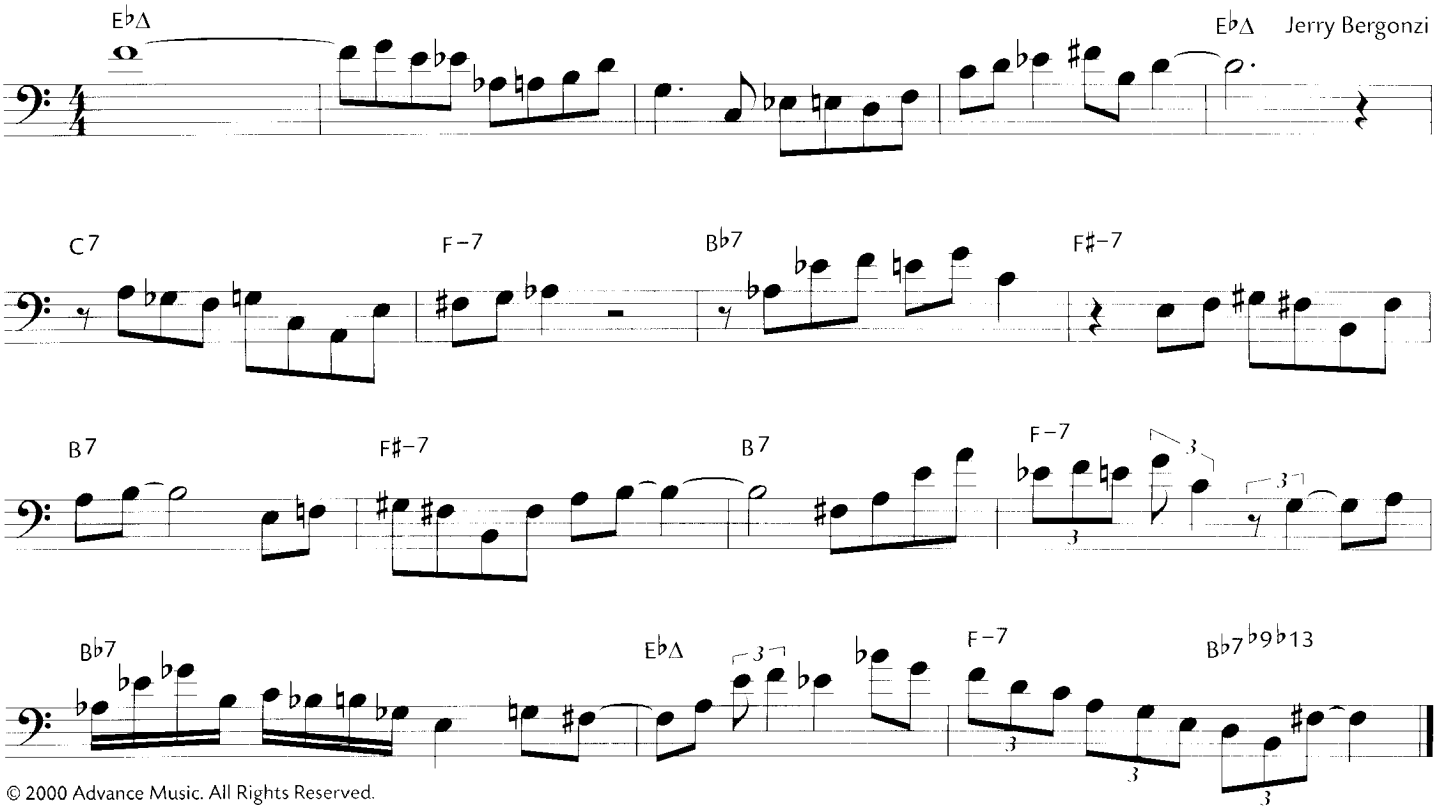
# Off the Trail

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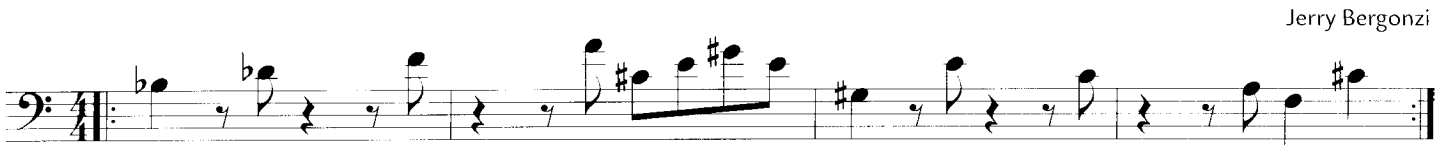
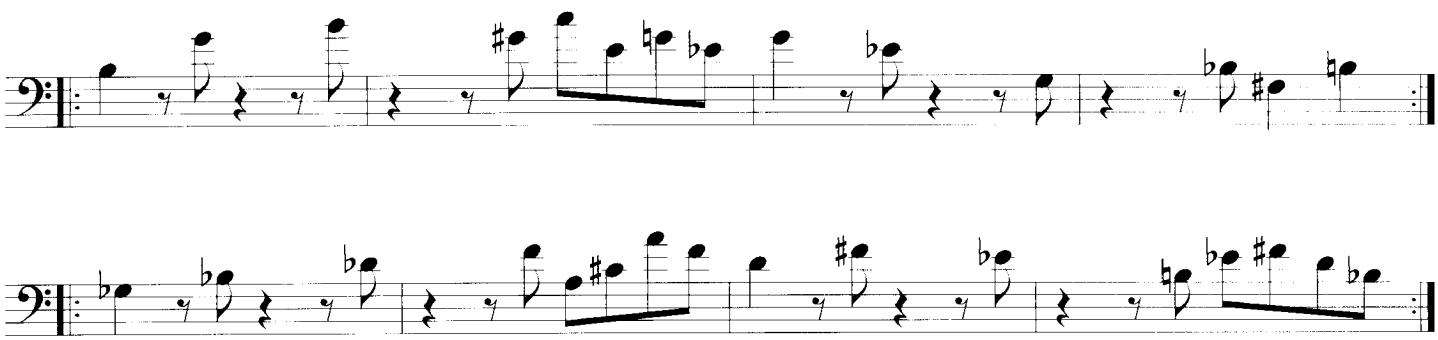
# Czarology

Jerry Bergonzi



Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.



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# Left of Memory

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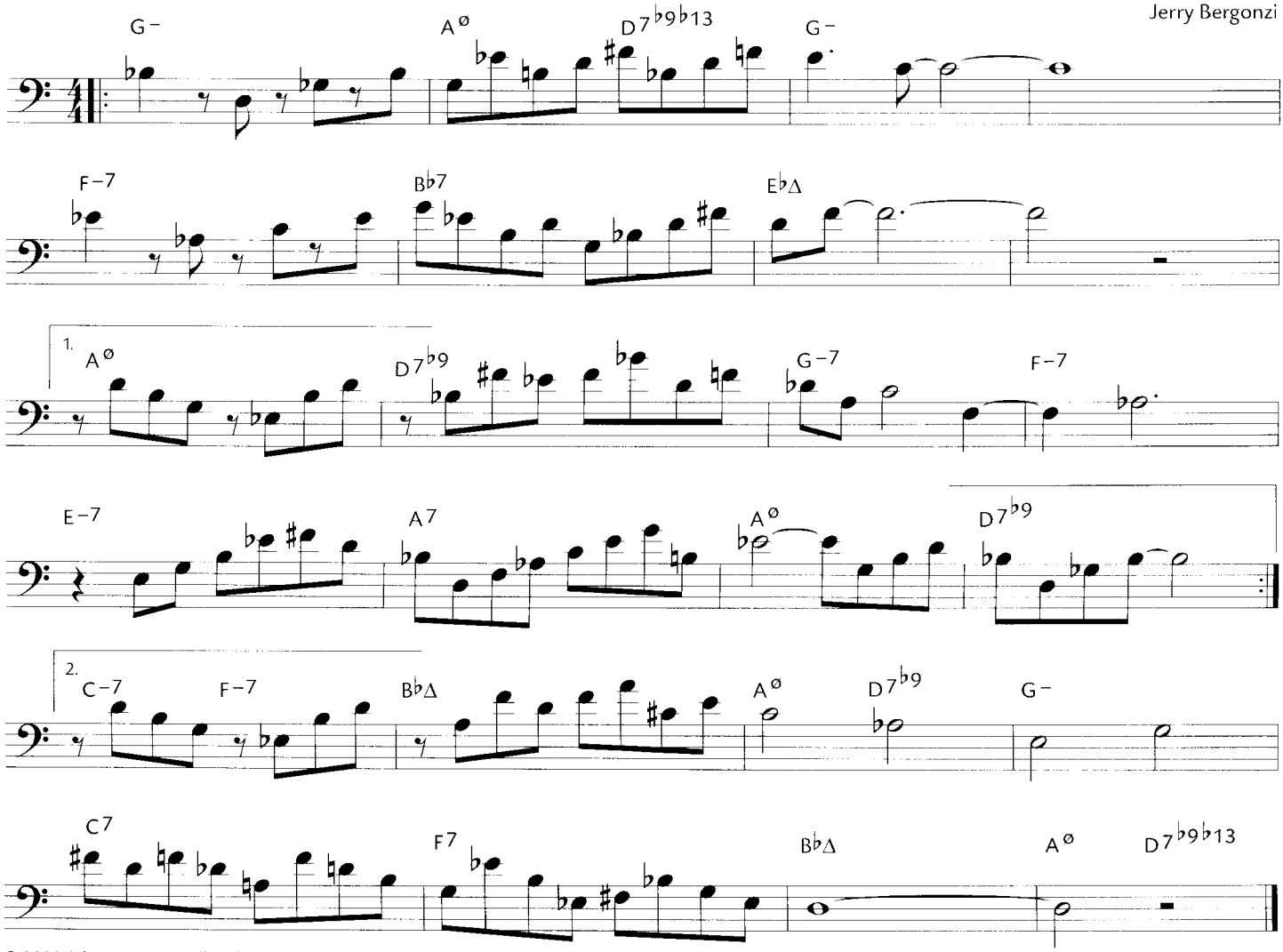


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# In It

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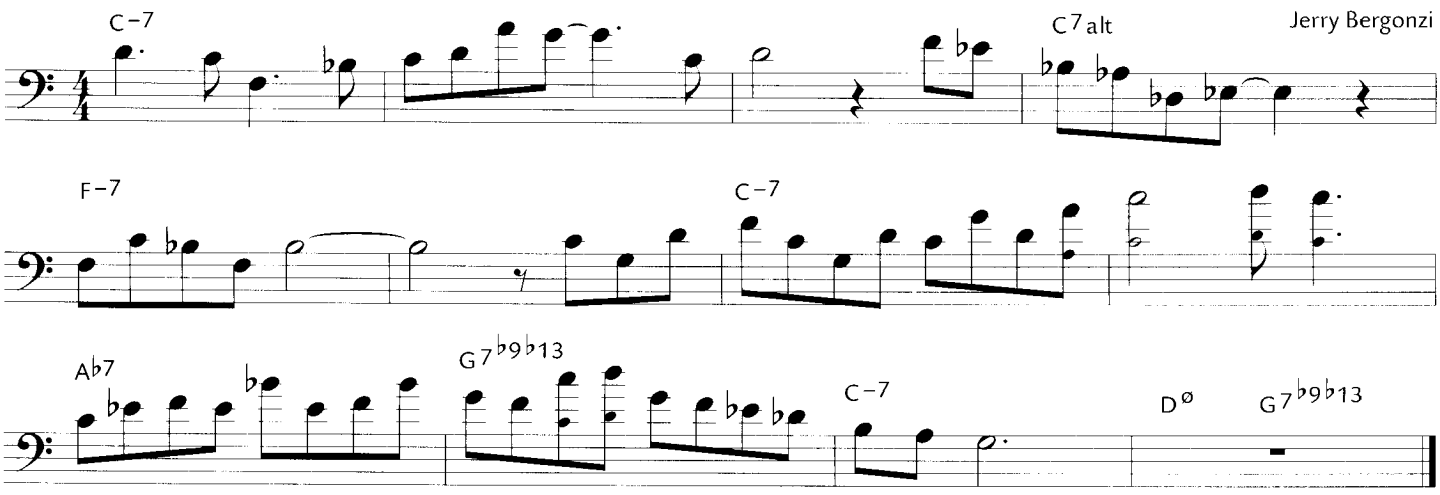


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# Everywhere

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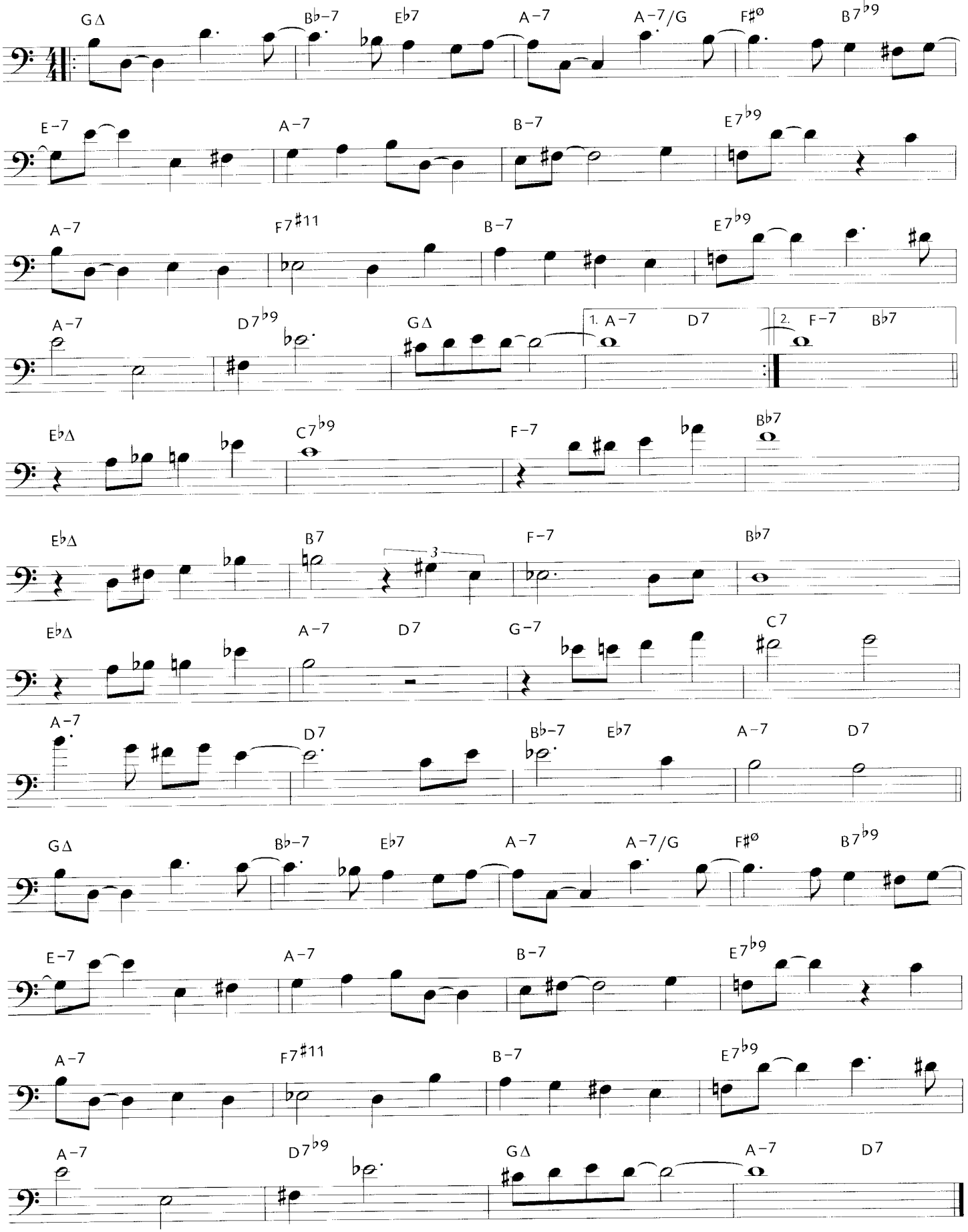


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# Small Pleasures

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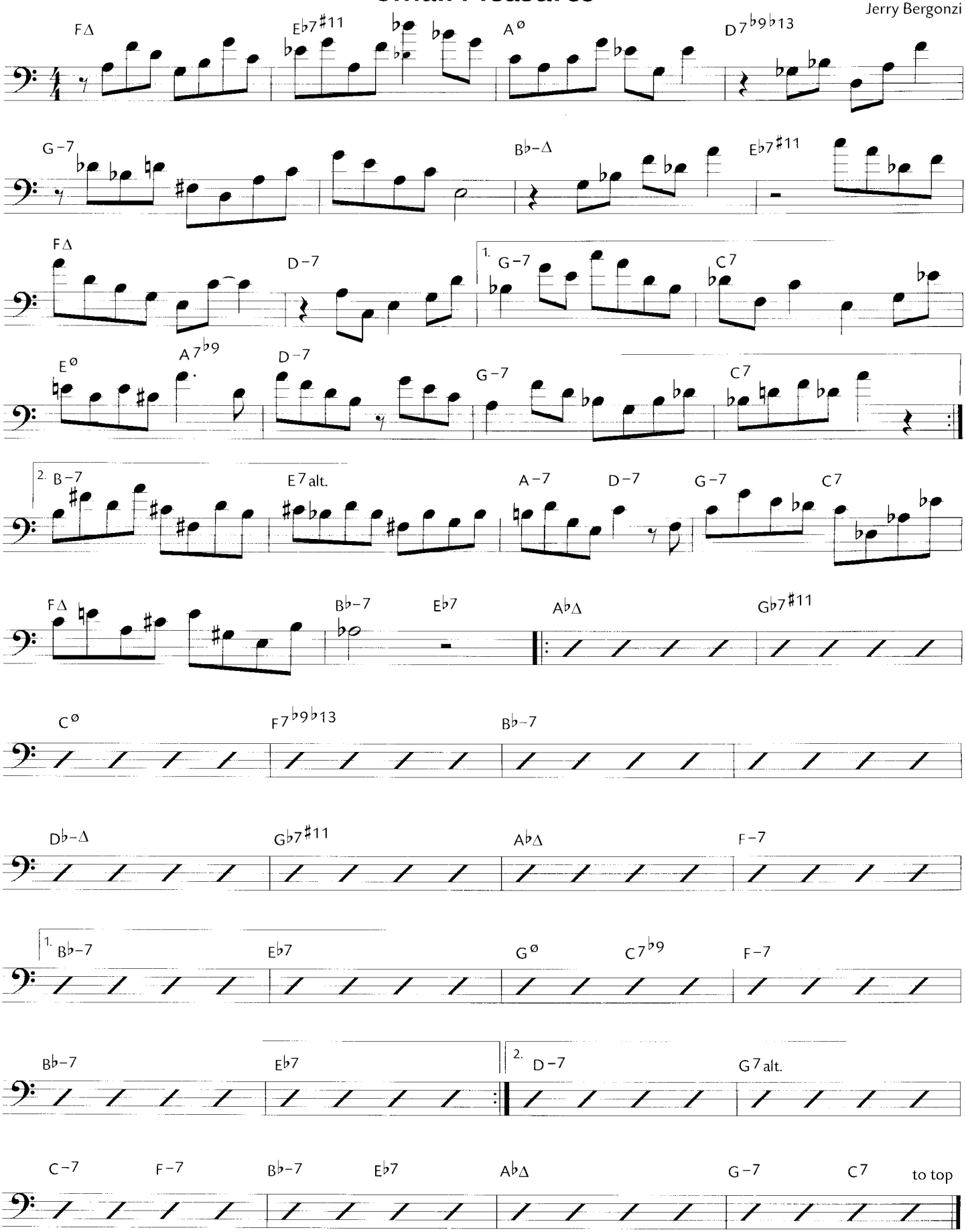


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# Repeato-vonce

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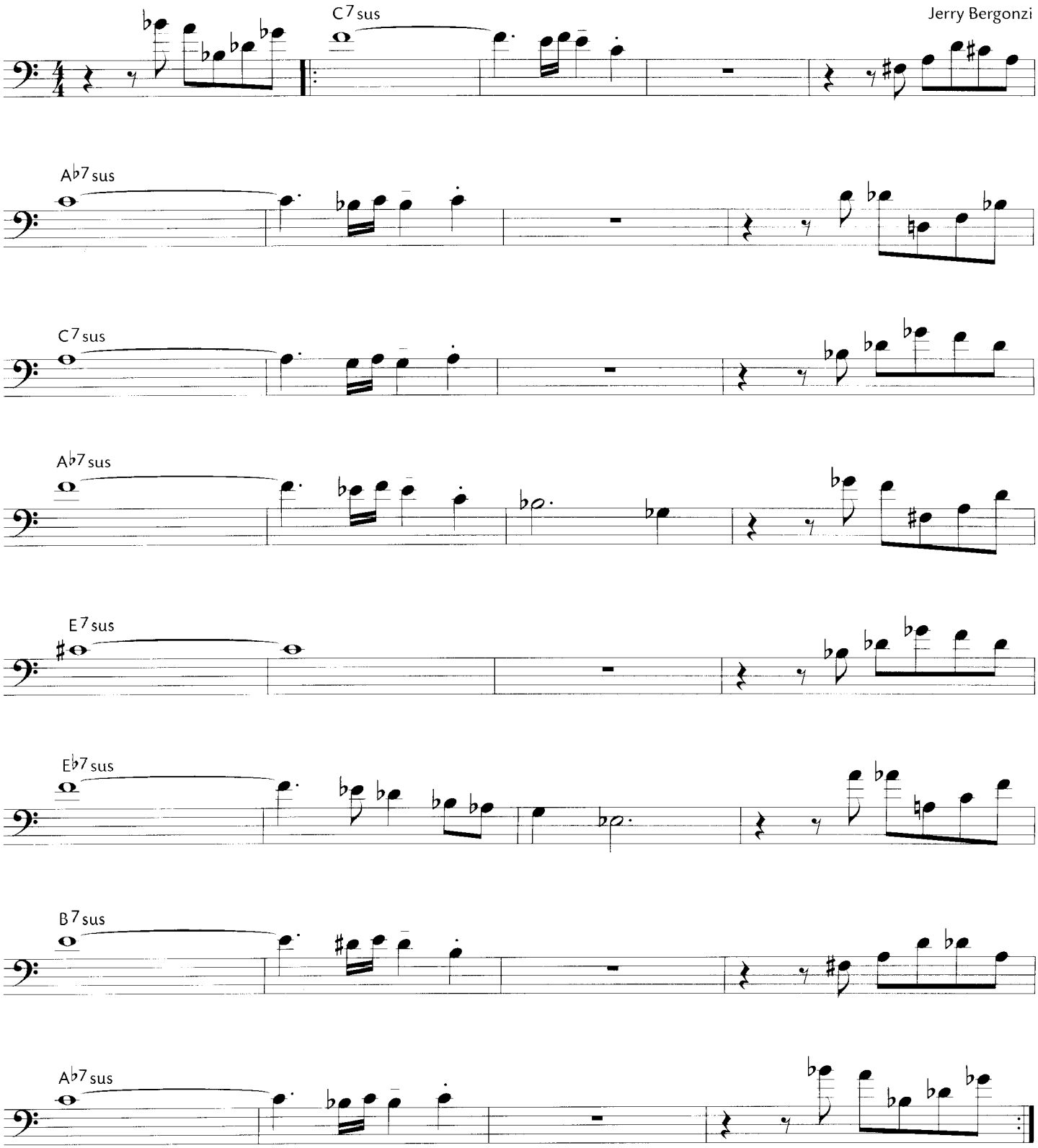


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# Ryvim with Ding

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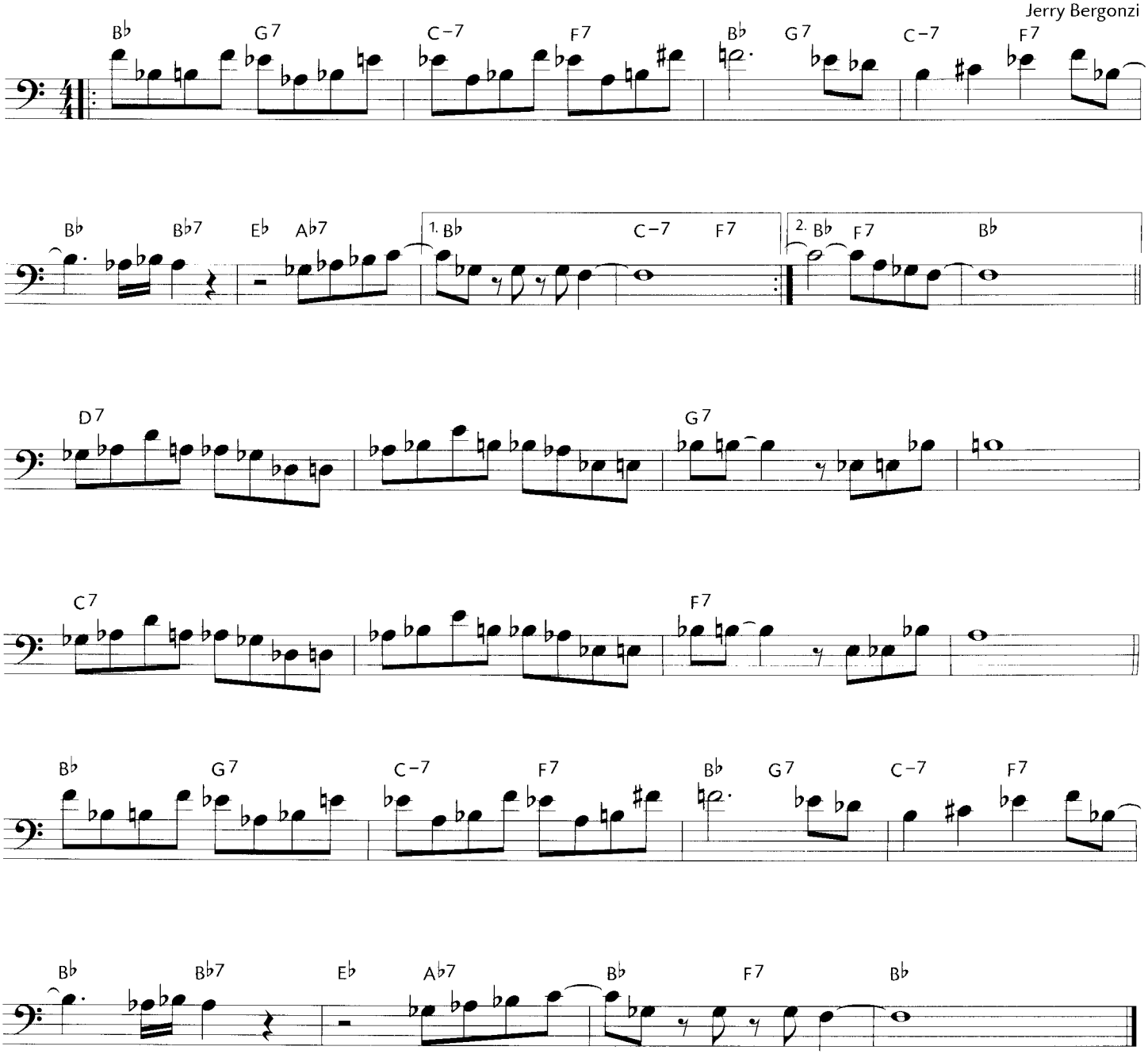


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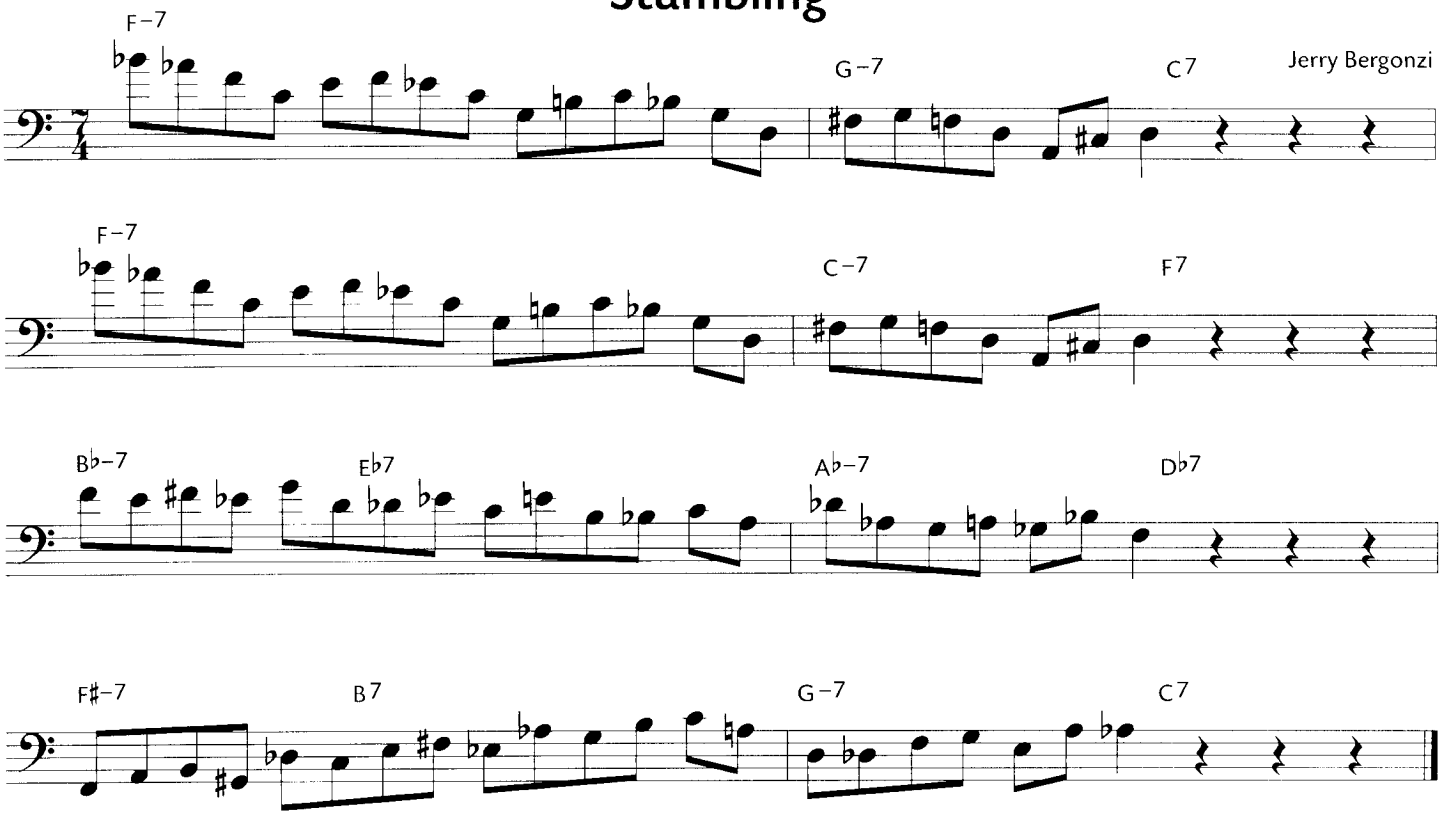
# Stumbling

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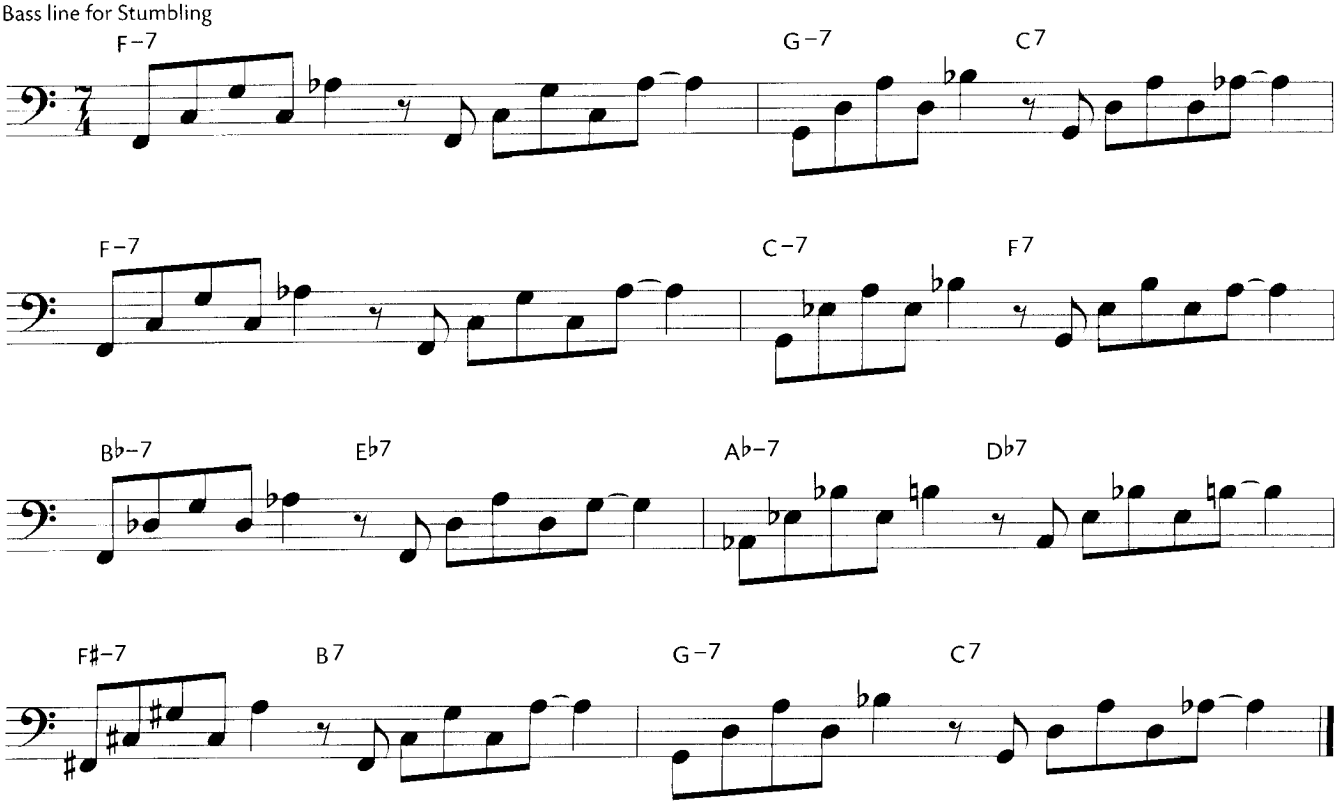
Bass line for Stumbling

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# High Tops

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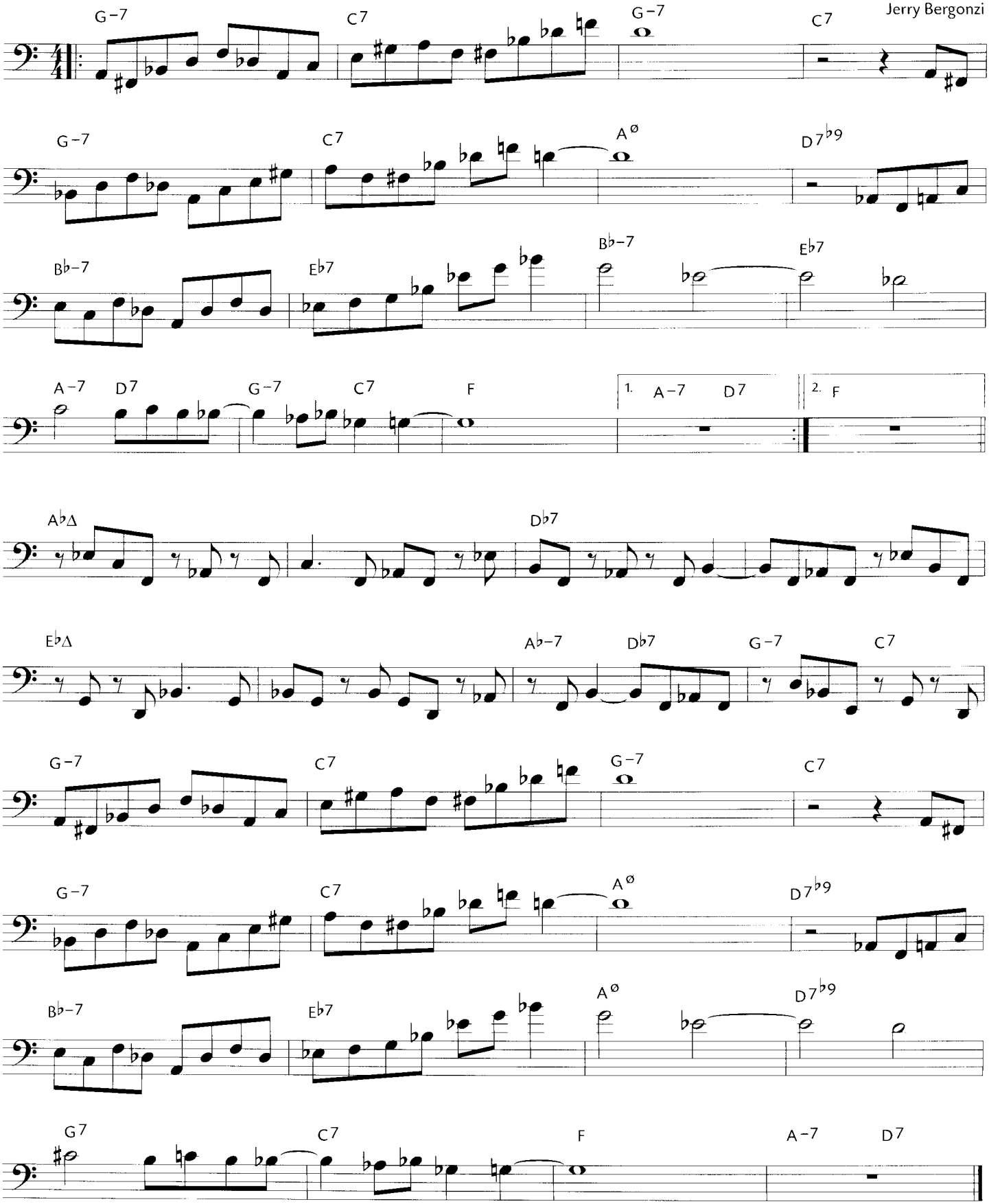


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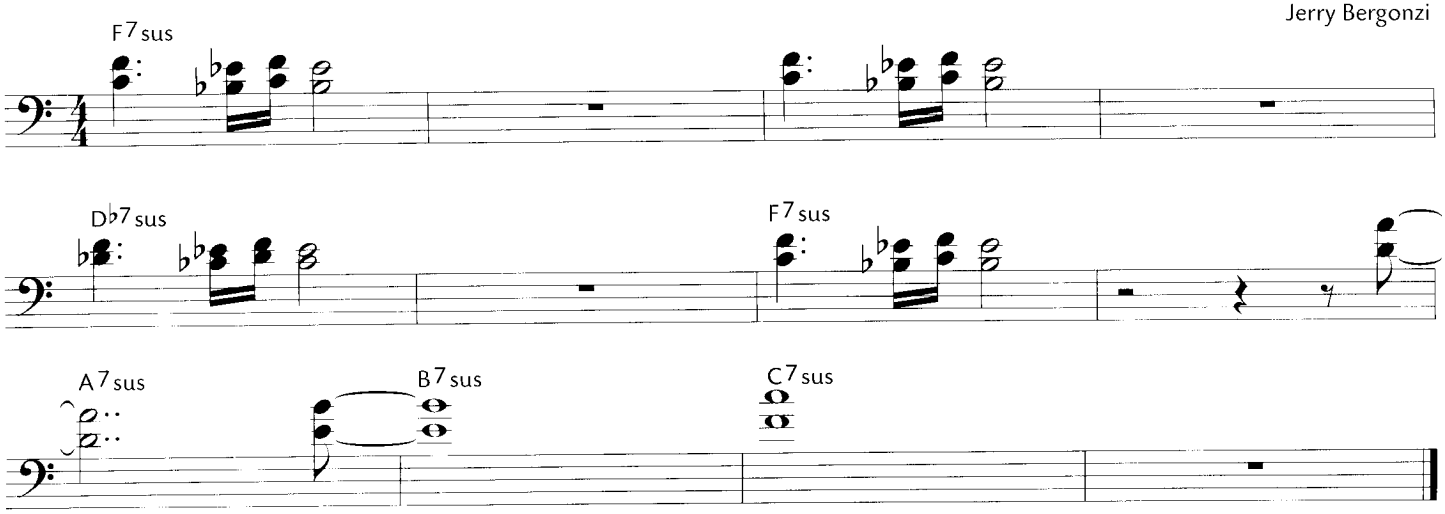
# Let's Pretend

Jerry Bergonzi

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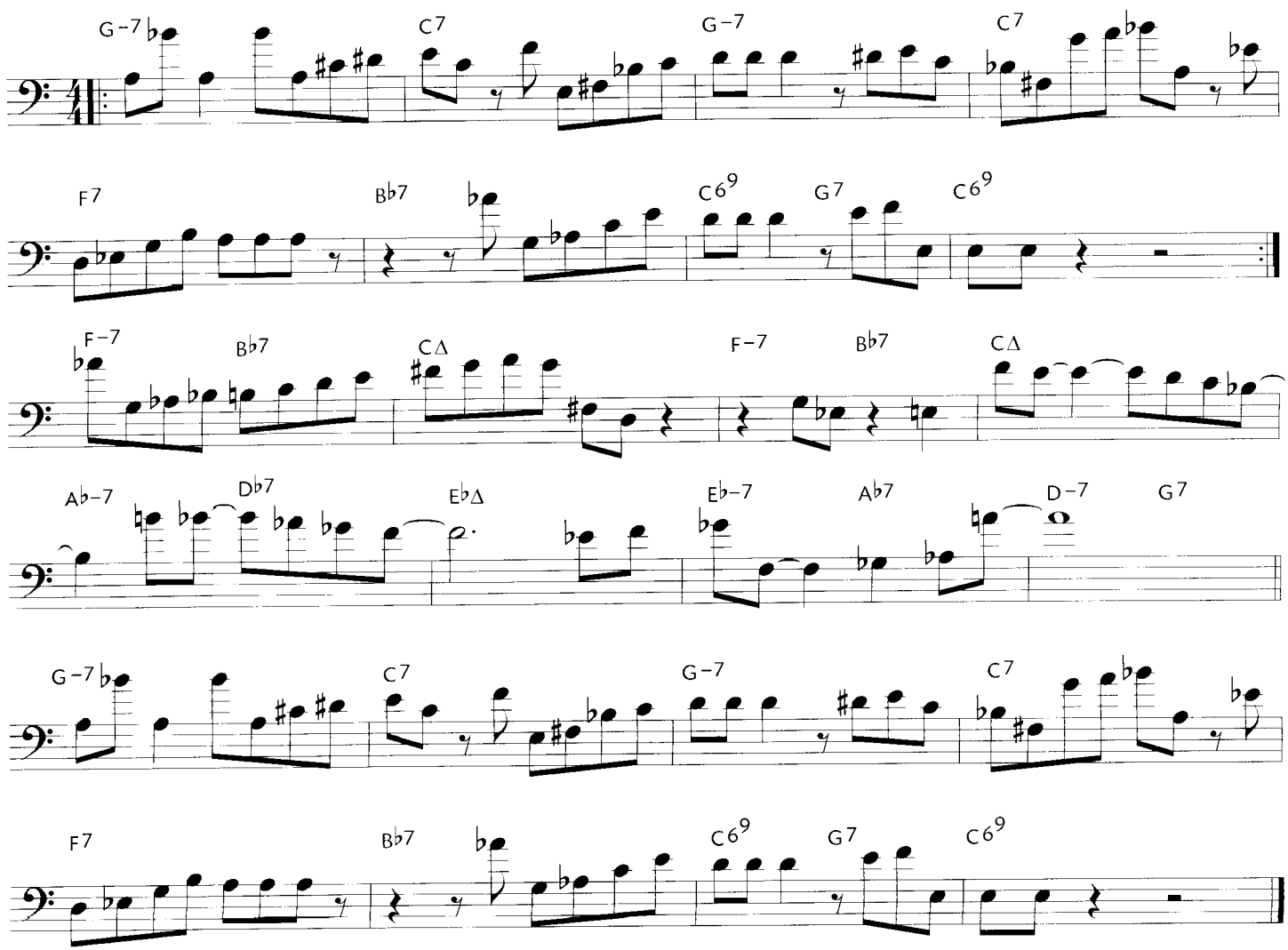
# Sour But Lovely

Jerry Bergonzi

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# Fool Hardy

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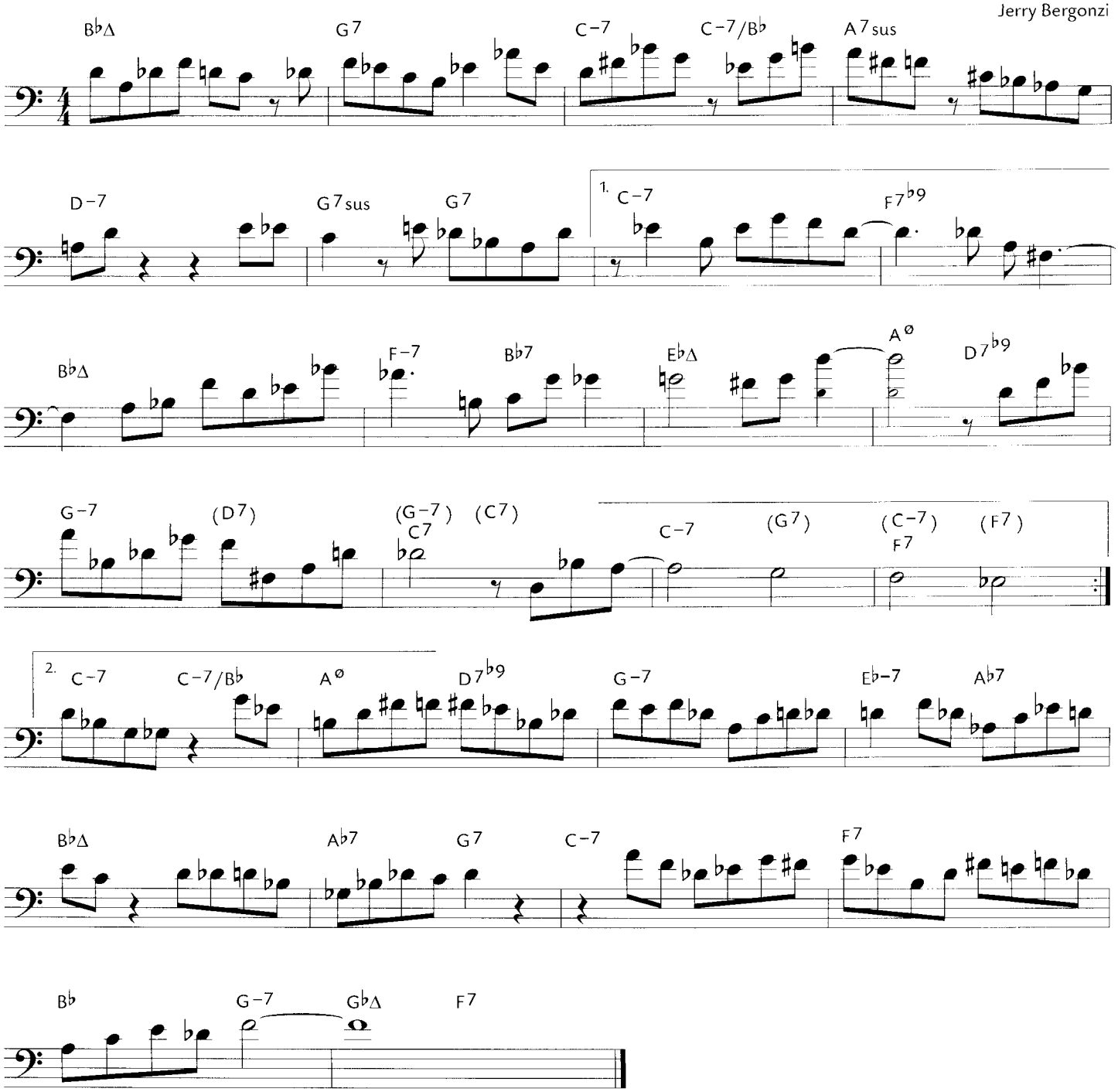


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# New in the Neighborhood

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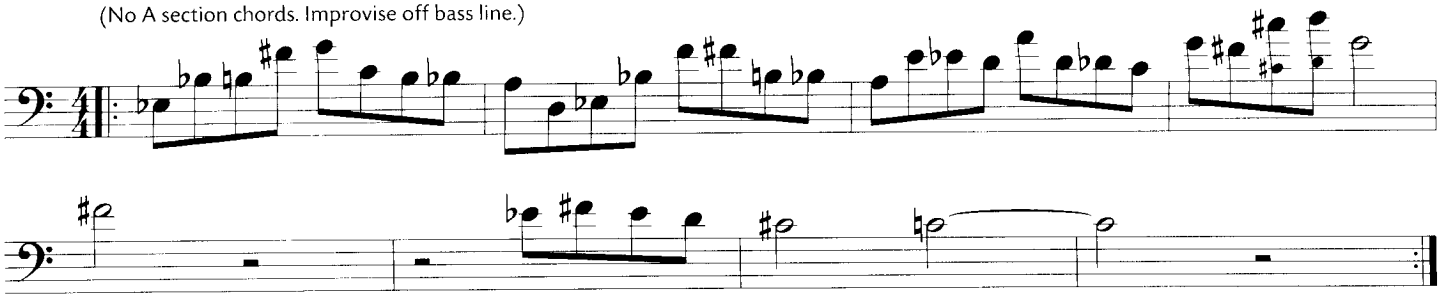
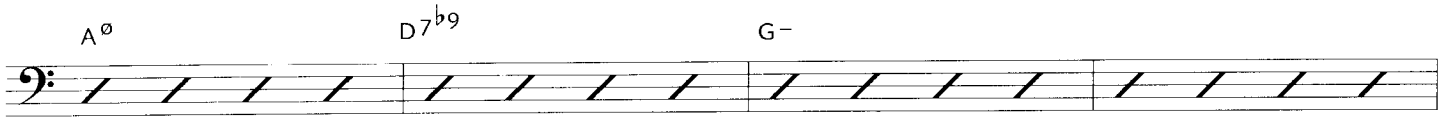
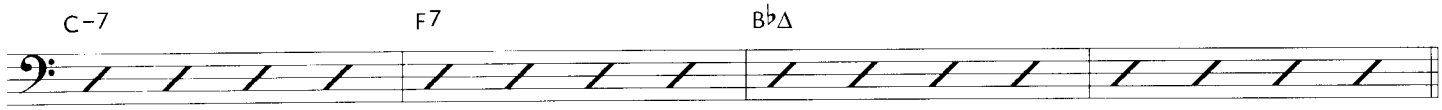
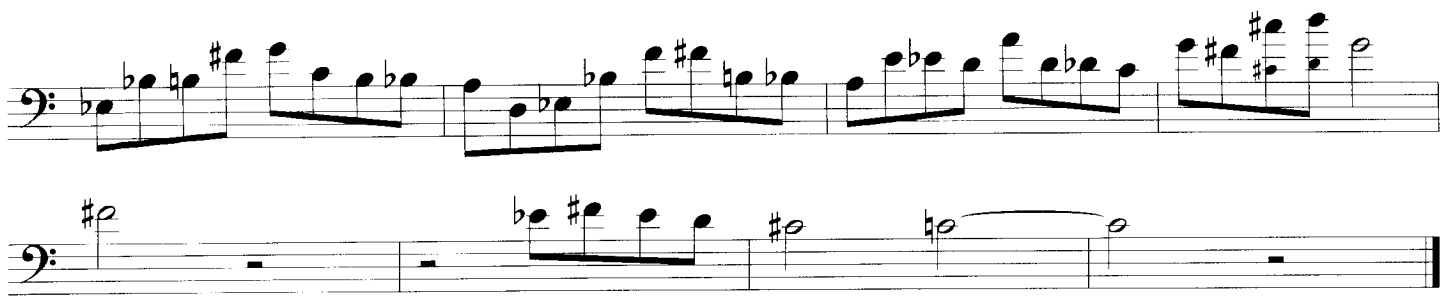
(No A section chords. Improvise off bass line.)

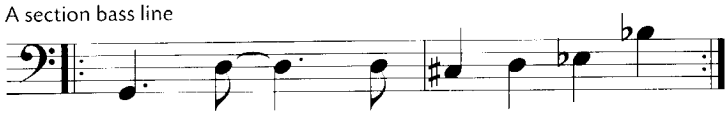




A section bass line

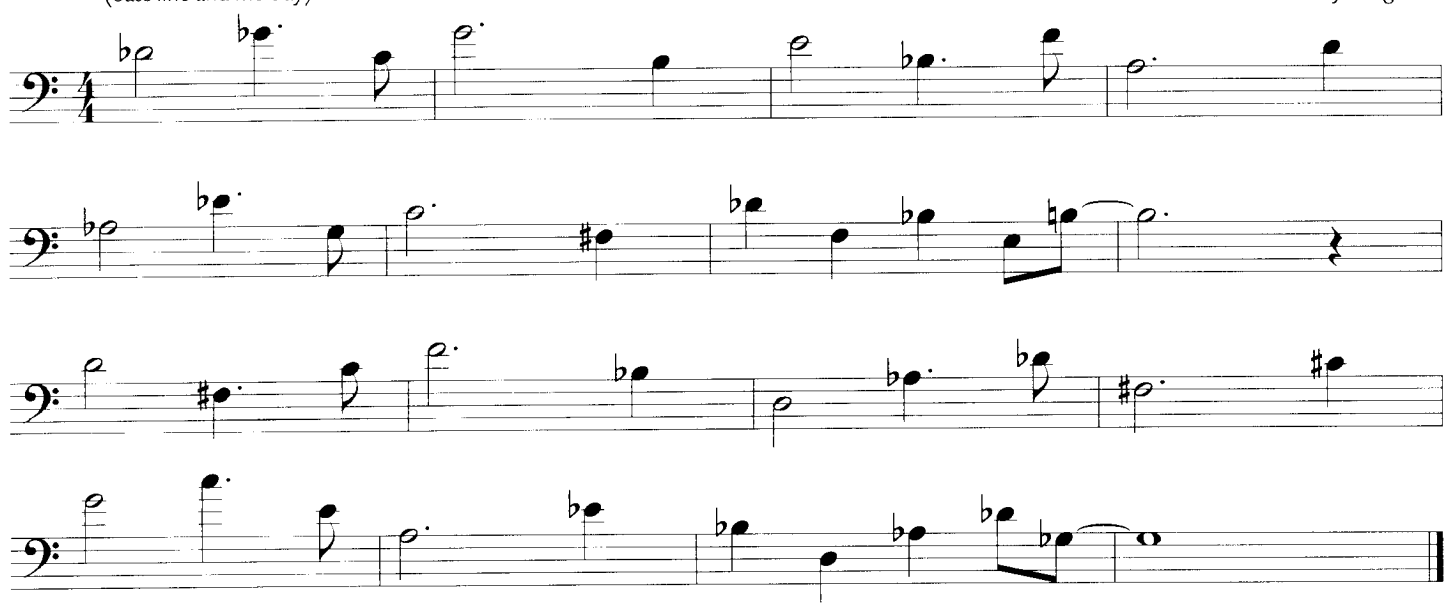


# 7th Ray

(bass line and melody)

Use 4, -5, 5, -6 as intervallic motif.

Jerry Bergonzi



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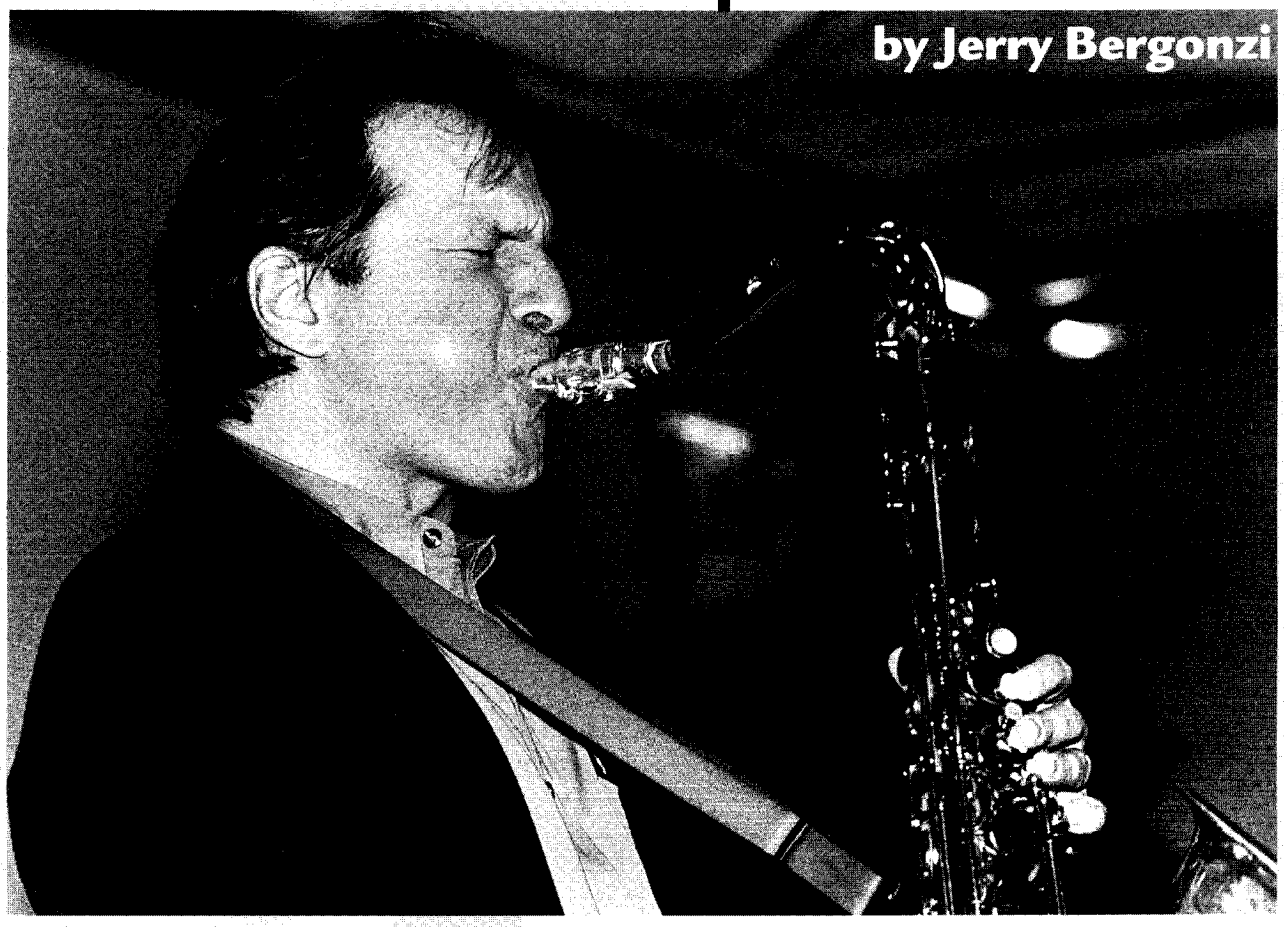
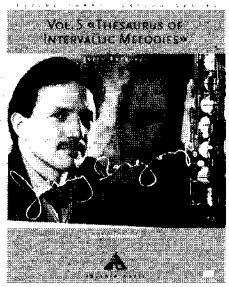
# the inside improvisation series

## by Jerry Bergonzi



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The intervallic system presented in this book is a means for creating original lines and themes – a modern thesaurus of intervallic melodies. Each page concentrates on three, four, or five specific intervals. Combining these intervals with all of the possibilities for moving in ascending or descending direction creates an infinite variety of very distinctive melodies. Although these melodies were composed independent of any particular harmony they can sound quite effective when played over chord changes. Chord changes and heads are included for C concert, B♭, E♭, and bass clef instruments.

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The accompanying CD provides 10 chord progressions that are jazz musicians' daily vocabulary, each played in two different tempos, featuring Bruce Barth; piano, Dave Santoro; bass, and Adam Nussbaum, drums. In addition Jerry demonstrates various approaches on tenor saxophone.

E = English; F = français; D = deutsch

**All books include chord changes for C concert, B♭, and E♭ instruments.**