101 Progressive Canons

by
B. J. Brooks

forward by Gary Garner

Complete Band Instrumentation

C, Bb, Eb, F, and Bass Clef Parts

Forward

Table of Contents

Introductory Canons
Rhythmic Independence
Technique Integration
Intermediate Canons
Challenge Canons

101 Progressive Canons

TRN Music Publisher, Inc.
P.O. Box 197 • Alto, NM 88312 • USA
www.trnmusic.com

TRN MUSIC PUBLISHER, INC.
http://trnmusic.com

Forward

The fundamental purpose of this book of canons is to help promote sight-reading skills. Practicing sight reading is obviously not possible until the student has reached at least a minimal level of competence. Lacking that competence, there's no way to know when rhythmic errors occur. When having to coordinate with another player, however, those errors become immediately evident. Canons are the ideal vehicle for meeting that need. Moreover, I'm sure most musicians would agree that there are few things more enjoyable than playing duets.

Canons at the unison or octave offer the opportunity to learn a single line together, whether it be two players or an entire ensemble. Once it's well in hand, it can be played in canon, thus helping lead the students toward rhythmic independence. If it's in full band, the two parts can be divided in a wide variety of ways: brass and woodwinds; boys and girls; alternate players, etc. Students can also play the canons on their own, outside the rehearsal, irrespective of the what instruments are involved. It could be flute and tuba, trumpet and bassoon, or any number of other combinations. No doubt the imaginative director can find a wide range of little competitions and other means to encourage band members to work on the canons outside class. One especially productive approach is to combine a more advanced player acting as the "teacher" with a less advanced player, the "student."

My colleague, Don Lefevre, and I worked on canons rather extensively with two middle school bands and one high school band and found, to our great delight, that they accomplished exactly we'd hoped. The students were extremely receptive and their rhythmic skills showed demonstrable improvement. Incidentally, we used the Eastman counting system and the sub-divided foot tap (down-up for simple meter and down-press-up for compound) as an integral part of the instruction.

Our expectations having been proved, we approached Dr. B. J. Brooks about writing a series of canons in progressive difficulty, the result of which is represented here. In addition to being a gifted composer, Dr. Brooks brings a special understanding to the project as a result of having been a public-school band director himself.

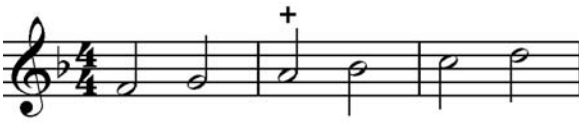
-Gary Garner

MUSIC PUBLISHER, INC.
http://trnmusic.com

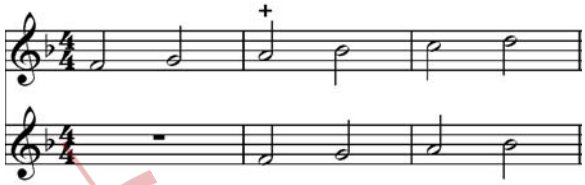
How These Canons Work

A canon is performed with a leader and a follower. In *101 Progressive Canons* all of the canons are designed to be played with the follower waiting a designated amount of time and ending at a specific place. The a "+" is used to indicated when the follower begins the first note of the canon. The easier canons will have the "+" occur on a strong beat in simple time, allowing each part to augment the other's sense of pulse.

#1 What we see-

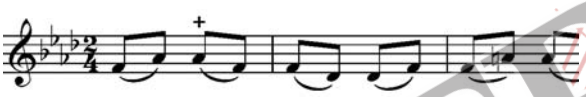


What we hear-

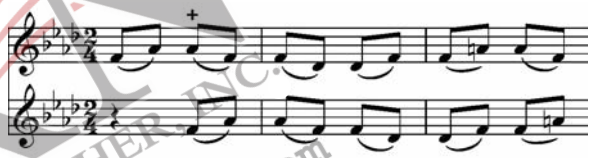


As the book progresses more challenging entrances are introduced though the "+" entrance convention remains true throughout.

#89 What we see-



What we hear-



There are 5 distinct types of ending used in *101 Progressive Canons*, some specific for the leader and some specific for the follower:

1. No mark indicates that each part plays to the end of the line as written, with no hold.

2. 𝄐 indicates that the leader holds the final note until the follower finishes.

3. 𝄐 indicates a final note for the follower. The follower holds this note the duration of the leader's final note.

4. 𝄐 indicates a final note for the follower. The follower holds this note the duration of the leader's final measure.

5. 𝄐 indicates a final note for the follower which will have a quick release.

TRN MUSIC PUBLISHER, INC. http://trnmusic.com

101 Progressive Canons

Introductory Canons	1. Simple Scale	1
	2. Are You Sleeping?	1
	3. Row, Row, Row Your Boat.	1
	4. Ocean Wave	2
	5. Scale in Third	2
	6. Different Endings	2
	7. Rise and Fall	3
	8. Low or High?	3
	9. Just Halves	3
	10. Just Quarters	4
	11. Two-Measure Wait	4
	12. In a Dorian Mode	4
	13. In a Phrygian Mode	5
	14. Bound	5
	15. Rebound	5
	16. In a Lydian Mode	6
	17. To Be Continued...	6
	18. Bit by Bit	7
	19. Lullaby	7
	20. Oscillate	8
	21. Arpeggios Only	8
	22. Harmonic Major	8
	23. Mid-Measure Entrance	9
	24. Skipping Time	9
	25. Another Mid-Measure Entrance	9
	26. Lydian Lilt	10
Rhythmic Independence	27. Rhythm Romp - Mary	10
	28. Rhythm Romp - America	10
	29. Rhythm Romp - Doodlin'	11
	30. Rhythm Romp - Rhodie	11
	31. Rhythm Romp - Tisket	11
	32. Rhythm Romp - On the Farm	12
	33. Rhythm Romp - Bucket	12
	34. Rhythm Romp - Wobbly Bicycle	12
	35. Rhythm Romp - Skippin' to M' Lou	13
	36. Rhythm Romp - Back and Forth	13
	37. Rhythm Romp - Eb Major or Chromatic?	13
	38. Rhythm Romp - Shifting Gears	14
	39. Rhythm Romp - Minor Groupings Allegretto	14
	40. When Johnny Comes Marching Home	14

TRN MUSIC PUBLISHER, INC. http://trnmusic.com

	41. Rhythm Romp - Twinkle	15
	42. Step Up, Step Down	16
	43. Step Down, Step Up	16
	44. Syncopation	16
	45. Triplet Figures	17
	46. Suspension Bridge	17
	47. Double Canon I	17
	48. Double Canon II	18
	49. Double Canon III	18
	50. Double Canon IV	18
Technique Integration	51. Technique Zone - Broken Thirds	19
	52. Technique Zone - Quasi Fugue	19
	53. Technique Zone - Slur two, Tongue two	19
	54. Technique Zone - 6 Major Scales	20
	55. Technique Zone - 6 Melodic Minor Scales	20
	56. Technique Zone - For the Flutes	21
	57. Technique Zone - For the Flutes II	21
	58. Technique Zone - For the Flutes III	21
	59. Technique Zone - Oboes, Panic!	22
	60. Technique Zone - Clarinets, Panic!	22
	61. Technique Zone - Bassoons, Panic!	23
	62. Technique Zone - Saxes, Panic!	24
	63. Duples and Triples	25
	64. Persistent Sixteenths	25
	65. One, Two, Three, Four	25
	66. I'll Start On One, You Pickup	26
	67. Whole Tone Melody	26
	68. The Chase	26
	69. The Circle	27
	70. The Counter-Clockwise Circle	27
Intermediate Canons	71. Asymmetry	28
	72. 12-Tones	28
	73. Fifths & Seconds	29
	74. Even Triplets	29
	75. F Major Pentatonic	30
	76. F Hirajōshi Pentatonic	30
	77. F Minor Pentatonic	30
	78. Slurs & Valves #1	31
	79. Slurs & Valves #2	31
	80. Double Canon V	31
	81. Double Canon VI	32
	82. Classic Inspiration	32

TRM MUSIC PUBLISHER, INC. http://trmmusic.com

	83. Running Sixteenths	33
	84. One Half Plus Three	33
	85. Three Plus One	34
	86. Eb Phrygian	34
	87. Sostenuto	35
	88. Three Plus Two	36
	89. Quickly Follow	37
	90. Gently in Db	38
	91. Gliding Along	39
Challenge Canons	92. Eb 2+2+3 93.	39
	93. The Diminished Scale	40
	94. Eb Minor	40
	95. Eb Mixolydian	41
	96. Eb Hexatonic	41
	97. Rhythm Romp- Octatonic	42
	98. Fives	42
	99. Chromatic Journey	43
	100. Penultimate Level	44
	101. All Good Things...	45

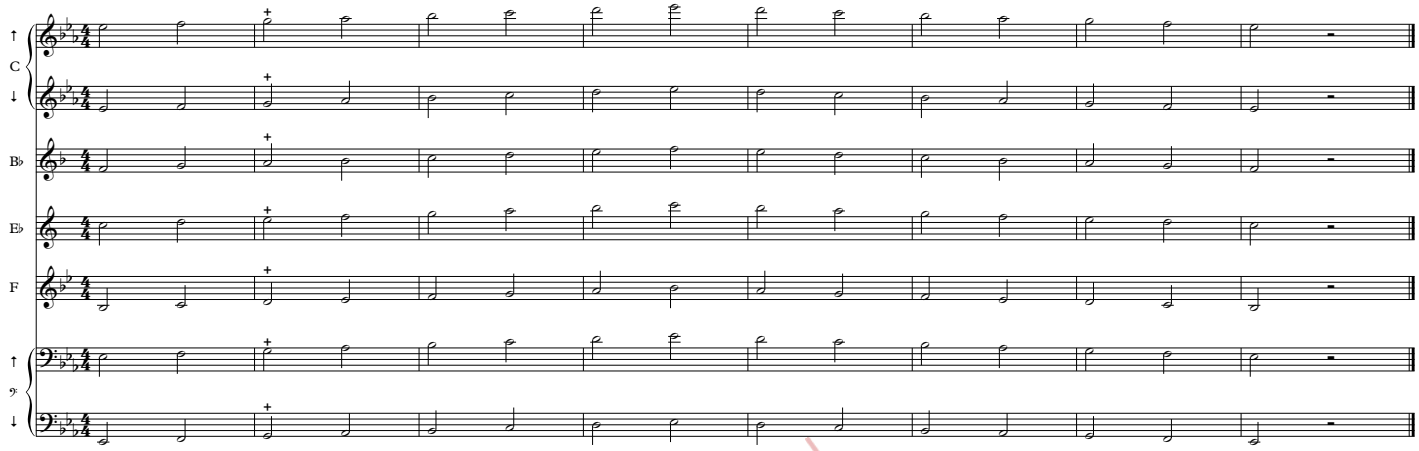
Copyright © MMXIII by TRN Music Publisher, Inc.
All Rights Reserved•International Copyright Secured•Printed in USA

101 Progressive Canons

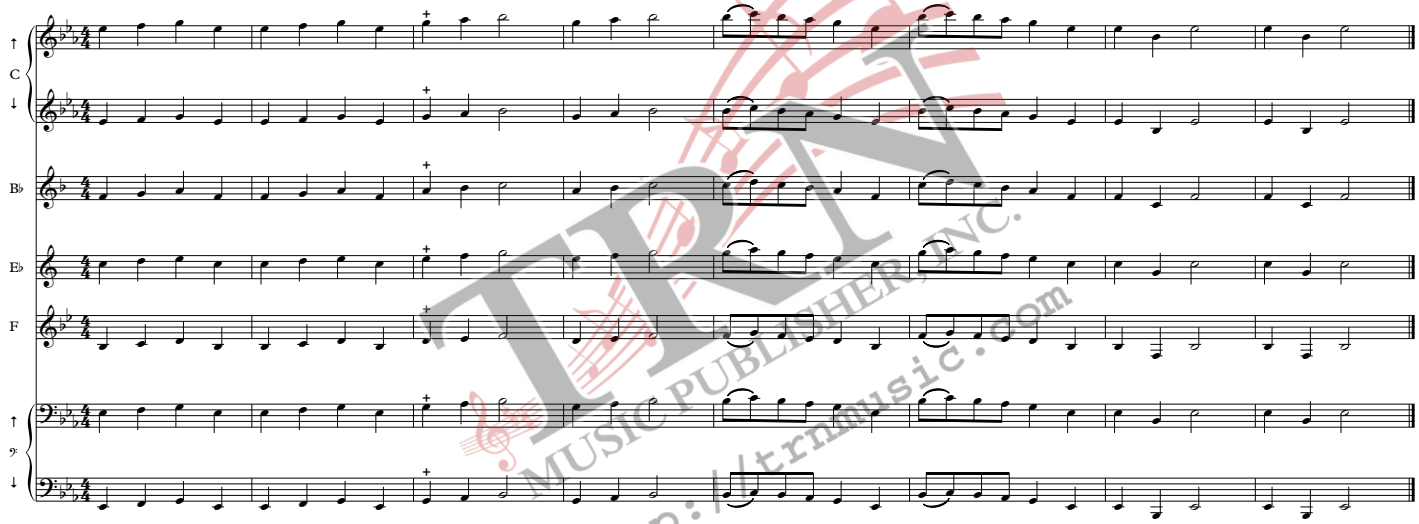
BJ Brooks
(ASCAP)

1. Simple Scale

(Leader and follower play as written, ending at seperate times.)

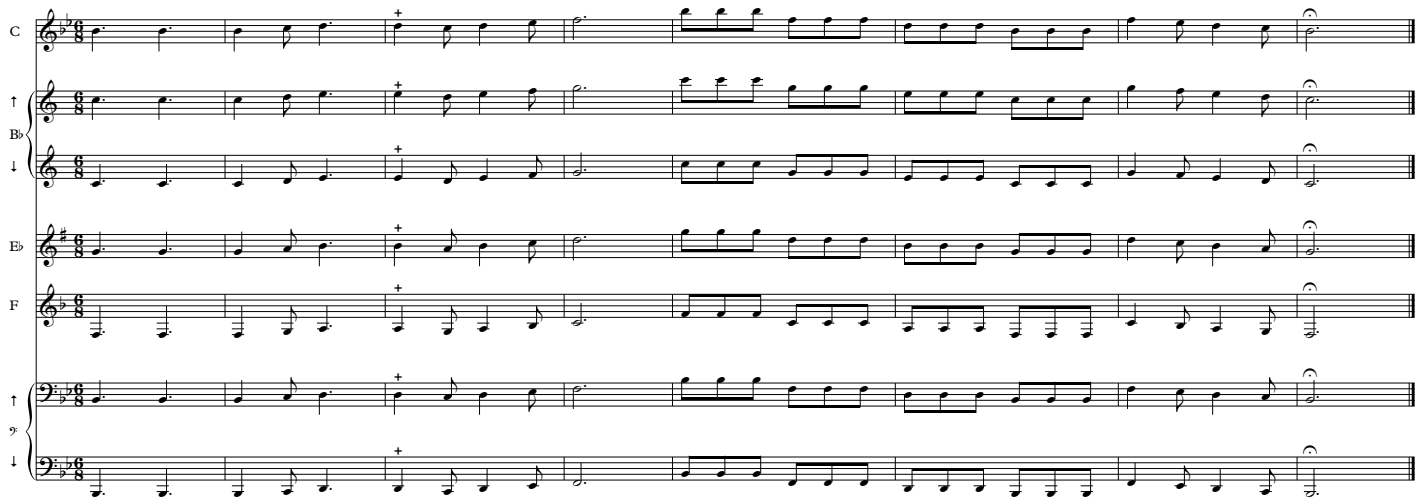


2. Are You Sleeping?

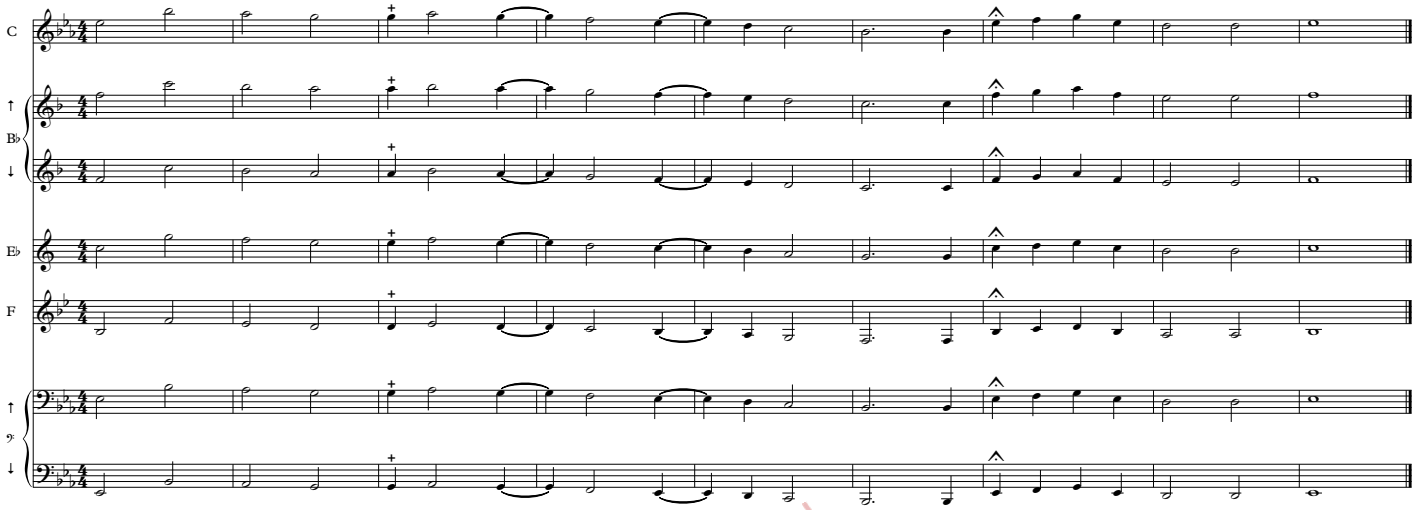


TRN MUSIC PUBLISHER, INC.
http://trnmusic.com

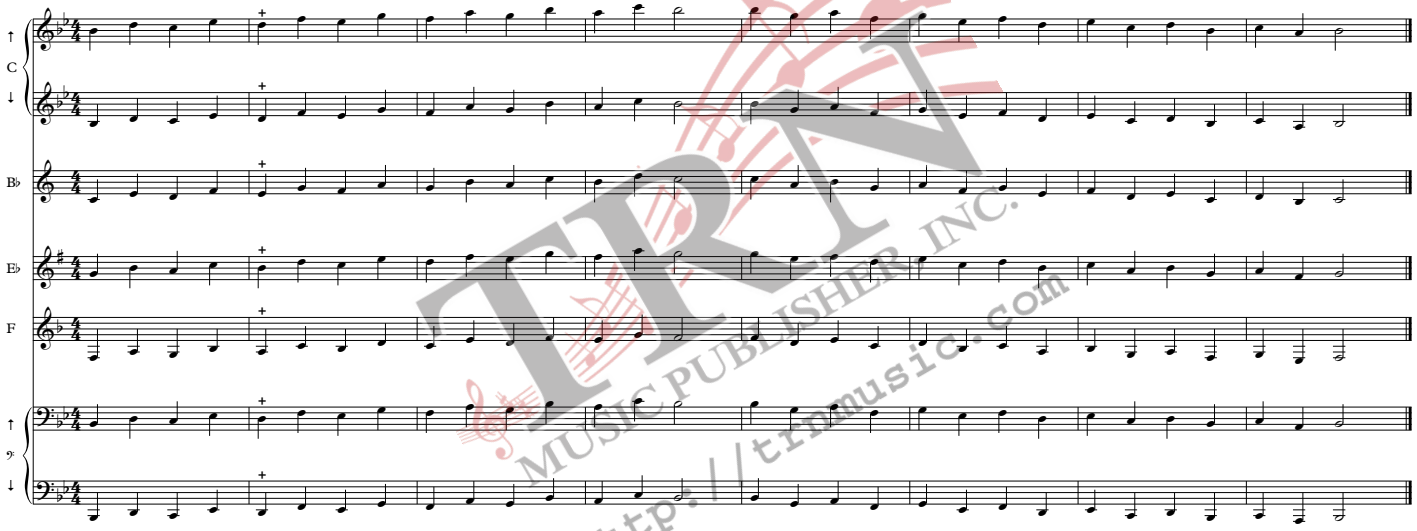
3. Row, Row, Row Your Boat



4. Ocean Waves

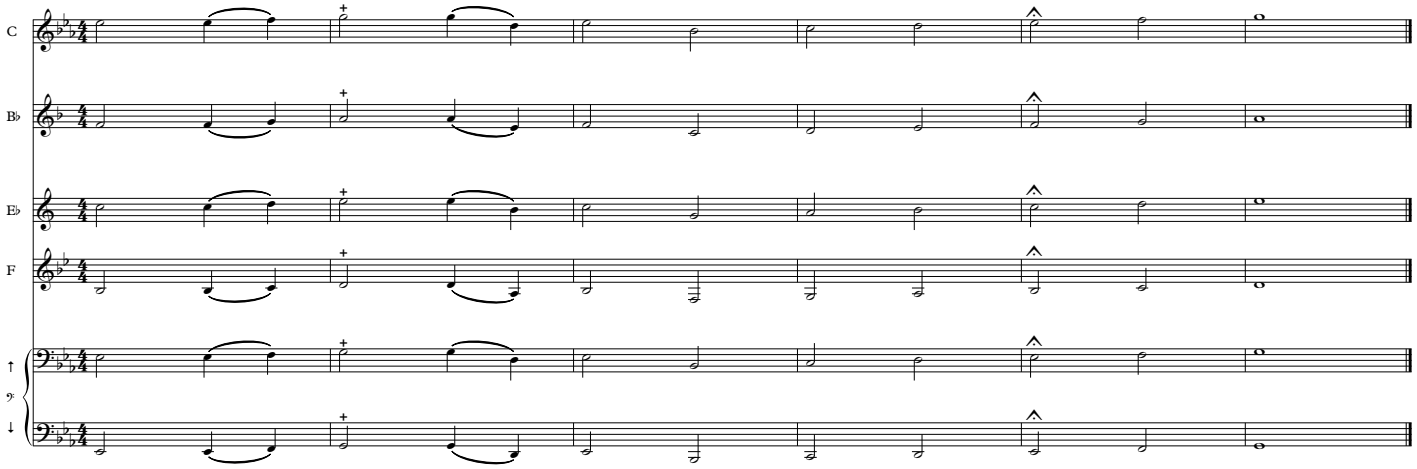


5. Scale in Thirds



6. Different Endings

(follower ends at the fermata holding the duration of the leader's last note.)



TRN MUSIC PUBLISHER INC. http://trnmusic.com