



# MODERN MANDOLIN

**NOVEMBER 5-7, 2021**

**Faculty:**

David Benedict  
Casey Campbell  
Matt Flinger  
Jake Jolliff  
Dominick Leslie  
Maddie Witler

**Concerts:**

Eva Holbrook  
The Foreign Landers: Tabitha and David Benedict  
Tristan Scroggins and Alisa Rose

**Special guest lecture with:**

Mike Marshall

**[www.modernmandoling.org](http://www.modernmandoling.org)**

**#modernmandolin**

# **NOVEMBER 2021 MODERN MANDOLIN WORKSHOP SCHEDULE**

*All times EST (i.e. New York City, USA), and subject to change*

## **Day 1: Friday, November 5, 2021**

12:45-1:00: Intros and Orientation

1:00-2:00: Casey Campbell: Monroe in the 21st Century

2:30-3:30: The Right Hand According to Maddie Witler

4:00-5:00: Matt Flinner: Composition for Mandolin & Small Ensemble (Music Du Jour)

5:30-6:30: Jake Jolliff: Jazz Mandolin Part I

6:30-8:00: Dinner Break

8:00-9:00: CONCERT: Eva Holbrook

9:00-10:30: Afterhours Zoom hosted by David Benedict

## **Day 2, Saturday, November 6, 2021**

12:00-1:00 Office Hours

1:00-2:30: Special Guest Lecture with Mike Marshall

3:00-4:00: David Benedict: Advancing Mandolinist: Advanced Scale Ideas

4:30-5:30: Dominick Leslie: The Music of Hawktail

6:00-7:00: The Left Hand According to Maddie Witler

7:00-8:30: Dinner Break

8:30-9:30: CONCERT: The Foreign Landers

9:00-10:30: Afterhours Zoom hosted by Casey Campbell

## **Day 3, Sunday, November 7, 2021**

12:00-1:00 Office Hours

1:00-2:00: David Benedict: Atomic Mandolin Habits

2:30-3:30: Jake Jolliff: Jazz Mandolin Part 2

4:00-5:00: Casey Campbell: Pedal Steel Double Stops

5:30-6:30: Dominick Leslie: Mandolins in Global Music

6:30-8:00: Dinner Break

8:00-9:00: CONCERT: Tristan Scroggins and Alisa Rose

9:00-10:30: Afterhours Zoom hosted by David and Casey

## **DAY 1**

### **Casey Campbell**

#### ***Monroe in the 21st Century***

This session will examine how Bill Monroe's mandolin style has withstood the test of time and influenced four generations of mandolin players. We'll take a look at a few iconic Monroe-isms you can still use today and discuss young mandolin players carrying the Monroe style into the future.

### **The Right Hand According to Maddie Witley**

In this class, we'll cover the basics of right-hand technique, from how to hold the pick and address the instrument, to how to develop speed, tone, and accuracy. Maddie will share all the things that she thinks about and look for when playing. We'll discuss ways to avoid getting tired or tense and we'll cover different ways to think about and feel time.

### **Jake Jolliff**

#### ***Jazz Mandolin Part 1***

This class will focus on delivering jazz standards on the mandolin in a way that conveys the melody and harmony. Jake will cover voicing construction as well as ways to illuminate the harmony in a linear fashion.

### **Matt Flinner**

#### ***Composition for Mandolin & Small Ensemble (Music Du Jour)***

In this class, we'll discuss what makes a good tune a good tune. We'll do some analysis on the structure of a couple of classic tunes to see how they are "built." And we'll talk about how to develop a musical idea into a full-fledged tune — perhaps a fiddle tune, a simple song, or something arranged for a small ensemble.

## **DAY 2**

### **Mike Marshall**

#### ***Special guest lecture***

There are very few (if any) areas of music that Mike Marshall has not explored in depth. In this wide-ranging conversation, we will unpack some of Mike's approaches to developing his musical language, composing, collaborating, and everything in between.

### **David Benedict**

#### ***Advancing Mandolinist: Advanced: Scale Ideas***

Let's talk scales! In this class, David will walk you through ways to rethink and restructure major scales on the mandolin. Along the way, you'll work through several scale drills and exercises that will make these ideas second nature in your playing.

### **The Left Hand According to Maddie Witley**

We'll talk about the basics of left-hand technique, ways to avoid getting tired or tense, and how to isolate muscle groups and create economy of motion. We'll discuss how the left-hand impacts time and tone. We will cover scales, arpeggios, tunes, and other ways to get to know the fingerboard and practice good technique.

### **Dominick Leslie**

#### ***The Music of Hawktail***

This class will be a "behind the scenes" exploration of the modern acoustic ensemble "Hawktail". Dominick will discuss his role in the band and their approach to playing, writing, and arranging music. In addition, Dom will share his personal account of the history of the band and demonstrate their musical trajectory via an in-depth look at several compositions.

## **DAY 3**

### **David Benedict**

#### ***Atomic Mandolin Habits***

Are you tired of musical plateaus and unmet practice goals? In this class, David will be looking at the finer points of practice productivity and efficiency to help you build better habits that will get you to that next level.

### **Jake Jolliff**

#### ***Jazz Mandolin Part 2***

This class builds on Part 1 and will focus on how to navigate jazz harmony when soloing. Jake will discuss multiple ways of digesting harmony which culminate in the ability to play freely over jazz standards.

### **Casey Campbell**

#### ***Pedal Steel Double Stops***

Win friends and influence people with these pedal steel-inspired double stops! We'll move up and down the neck in G, C, and D with multiple shapes and slides to add a little spice to your playing.

### **Dominick Leslie**

#### ***Mandolins in Global Music***

Three stops will be made on this mandolin world tour, with an emphasis on rhythm, timing, and strengthening basic internal pulse.

Africa:

- Introduction to 12/8 and playing on all sides of the triplet
- Basic 4/4 clave with picking pattern
- Cuban clave with picking pattern
- "Bell" rhythm pattern

Venezuela:

- Joropo groove with strumming pattern
- Tunes: Sabana Blanca, Amarilis

India:

- Basic rhythmic syllables
- 5s, 4s, & 3's as 8th note triplets
- Displacement exercises

# Right Hand Exercises

transcribed by  
Simone Haeusler

for mandolin

-Maddie Witler

1

Musical notation for exercise 1, measures 1-4. The top staff is in treble clef with a 4/4 time signature. It contains a melodic line with eighth notes and a final sixteenth-note flourish. Above the staff are fingering instructions: ♮ V ♮ V ♮ V ♮ V. The bottom staff is a mandolin tablature with two lines labeled T (top) and B (bottom). It shows fret numbers (0-0) and fret bars corresponding to the notes in the melody.

5

Musical notation for exercise 1, measures 5-8. The top staff continues the melodic line. At the end of measure 8, the time signature changes to 3/4. The bottom staff shows the corresponding mandolin tablature with fret numbers and fret bars.

9

Musical notation for exercise 1, measures 9-12. The top staff continues the melodic line. The bottom staff shows the corresponding mandolin tablature with fret numbers and fret bars.

13

Musical notation for exercise 1, measures 13-16. The top staff continues the melodic line. At the start of measure 14, the time signature changes to 4/4, and at the start of measure 15, it changes to 3/4. The bottom staff shows the corresponding mandolin tablature with fret numbers and fret bars.



2 on all strings

17

17

21

21

3 on all strings

24

24

4

27

27

30

30

33

**G string** **E string**

33

**D string** **A string**

36

36

# Black's Fork

Matt Flinner

**A** A

TAB

F#m

1. E A

2. E A **B** A F#m F#m E

TAB

A E A A F#m F#m E A

TAB

1. E A

2. E A

**C** E A

TAB

E A A E A E A

TAB

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Being self-critical also seems to involve a lot of attention paid to detail. I think you can see that this sort of thing is very important in music. Of course, some people seem to go overboard in this direction. That's a tough path to go because too much attention paid to detail can be stifling in music, especially improvised music. Other things are important, too. Sometimes these other things have nothing at all to do with paying attention to detail; in fact, they might even appear to be exactly the opposite of it. So, as often happens, the idea of balance emerges.

## Words - Terms

Frequency	Pitch	Intonation	(Vibrato)
Amplitude	Volume	Dynamics	Duration
Attack/Termination		Decay/Sustain	Length
Timbre	Tone	Overtone influence	
Tempo	Meter	Beat	Time
	Movement		Rhythm
	Dance		
	Articulation		
Vibrato	Slurs	Hammer-ons	Pull-offs
Grace note	Trills	Ornaments	Slides
Bending	Dynamics	Phrasing	
	Sound	Rests	
Notes	Silence		
Change	Contrast		
Melody/Harmony	Intervals	Counterpoint	
Expression Marks	Touch	Feeling	Emotion
Form	Space	Context	
Consonance	Dissonance		

# Slipstream

Bela Fleck

**A** Am Am G Am

TAB 5 0 2 0 5 0 0 5 0 2 0 5 0 2 2 5 5 5 0 2 0 5 0 0 5 0 2 0 5

Am C G F Em F

0 2 2 3 3 3 5 0 5 3 5 5 0 3 0 2 2 3 2 0

G Am G Am

1. 2.

3 5 0 5 3 5 0 3 0 2 3 2 0 5 0 2 0 5 2 3 5 0 5 3

**B** G Am G C G Am G Em

5 0 3 0 3 5 0 3 5 0 5 3 5 0 3 0 2 5 2 2

# Fallen Star

(guitar crosspicks something like this)

Matt Flinner

FMaj7

**A**<sub>5</sub> FMaj7 Bass or mando: D7/F# C/G E7

<sub>13</sub> FMaj7 G7 C Bm7b5 E7

<sub>21</sub> FMaj7 D7/F# C/G Em7 A7

<sub>29</sub> Dm7 G7 F Bm7b5 E7

**B**<sub>37</sub> mando: F C Dm Am

<sub>41</sub> G C 1. Bm7b5 E7 2. Bm7b5 E7

**C**<sub>47</sub> bass or mando: FMaj7 D7/F# C E7

*mando:*  
<sub>55</sub> F Dm Bm7b5 G F Dm Bm7b5 E7

Solo over A (open), then B (open), then play C out





# ADVANCED MAJOR SCALE IDEAS

G Major Closed Position Scale Shapes:

Index: Middle:

This block shows the Index and Middle positions of the G Major scale in closed position. Each position is presented with a musical staff in G major (one sharp) and 4/4 time, followed by a guitar fretboard diagram. The Index position diagram shows fingerings: 5, 7, 9, 10, 10, 9, 7, 5. The Middle position diagram shows fingerings: 5, 7, 9, 3, 3, 9, 7, 5.

Ring: Little Finger:

This block shows the Ring and Little Finger positions of the G Major scale in closed position. Each position is presented with a musical staff in G major (one sharp) and 4/4 time, followed by a guitar fretboard diagram. The Ring position diagram shows fingerings: 12, 14, 9, 10, 12, 14, 9, 10, 10, 9. The Little Finger position diagram shows fingerings: 12, 7, 9, 10, 12, 10, 9, 7, 12, 10, 9, 7, 12.

G Major Single String Modes:

G String: G Ionian

D String: D Mixolydian

This block shows the G Ionian mode on the G string and the D Mixolydian mode on the D string. Each mode is presented with a musical staff in G major (one sharp) and 4/4 time, followed by a guitar fretboard diagram. The G Ionian diagram shows fingerings: 0, 2, 4, 5, 7, 9, 11, 12, 12, 11, 9, 7, 5, 4, 2, 0. The D Mixolydian diagram shows fingerings: 0, 2, 4, 5, 7, 9, 10, 12, 12, 10, 9, 7, 5, 4, 2, 0.

A String: A Dorian

E String: E Aeolian

This block shows the A Dorian mode on the A string and the E Aeolian mode on the E string. Each mode is presented with a musical staff in G major (one sharp) and 4/4 time, followed by a guitar fretboard diagram. The A Dorian diagram shows fingerings: 0, 2, 3, 5, 7, 9, 10, 12, 12, 10, 9, 7, 5, 3, 2, 0. The E Aeolian diagram shows fingerings: 0, 2, 3, 5, 7, 8, 10, 12, 12, 10, 8, 7, 5, 3, 2, 0.



G Major Scale Position Modes:

Position 1: G Ionian

Position 2: A Dorian

Position 3: B Phrygian

Position 4: C Lydian

Position 5: D Mixolydian

Position 6: E Aeolian

Position 7: F# Locrian

Position 8: G Ionian

# UNLESS

for Fiddle.

Musical notation for 'UNLESS' for Fiddle. The piece is in 3/8 time and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with various ornaments, including a 'V' (vibrato) and a 'VAR.' (variance) marked with a 'V' and a note. The second staff continues the melody with similar ornamentation. The piece concludes with a double bar line and repeat dots.

# THE TOBOGGANIST

for Fiddle & Bass.

Musical notation for 'THE TOBOGGANIST' for Fiddle & Bass. The piece is in 3/4 time and consists of five staves. The first staff is for the fiddle, and the second is for the bass. The notation includes a 'BOW FREELY.' instruction. The piece features a complex, rhythmic melody with many sixteenth and thirty-second notes. It concludes with a double bar line and repeat dots, followed by the text 'SECOND VOICE ENDS.' on the right side of the fifth staff.

# HORPE'S REEL

for Guitar.

Musical notation for 'HORPE'S REEL' for Guitar. The piece is in 2/4 time and consists of three staves. The notation includes first and second endings, marked with '1.' and '2.'. The piece concludes with a double bar line and repeat dots, followed by the text 'D.C.' and 'LAST TIME.' on the right side of the third staff.

# LAST ONE ON THE LINE

for Mandolin.

Musical notation for 'LAST ONE ON THE LINE' for Mandolin. The piece is in 2/4 time and consists of five staves. The notation includes first and second endings, marked with '1.' and '2.'. The piece concludes with a double bar line and repeat dots, followed by the text 'D.C.' and 'END.' on the right side of the fifth staff.

DOM 1012 2 141

FILL

A- F#ø

A- F#half dim E/c E7 b5 E7

A- 1G# 1G# G#half dim/F# F#7/D

B- G#half dim/F# C7#5? E7

ARCHIVES



# Major Arpeggios in 1st Position

Jacob Jolliff

**G**

TAB

0 4 7 5 2 5 3 7 3 5 2 5 7 4 0

② ④ ③ ① ③ ② ④ ② ③ ① ③ ④ ②

**C**

TAB

0 5 2 5 3 7 3 7 3 5 2 5 0

③ ① ③ ② ④ ② ④ ② ③ ① ③

**F**

TAB

2 5 3 7 3 1 5 1 3 7 3 5 2

① ③ ② ④ ② ① ③ ① ② ④ ② ③ ①

7

B $\flat$

T  
A  
B

3 7 3 1 5 1 6 1 | 5 1 3 7 3

② ④ ② ① ③ ① ④ ① ③ ① ② ④ ②

Detailed description: This block shows the first system of music for the Bb major arpeggio. It consists of a treble clef staff with a key signature of two flats (Bb) and a guitar tablature staff. The treble staff contains two measures of music. The first measure has notes Bb2, D3, F3, Ab3, Bb3, and D4. The second measure has notes F3, Ab3, Bb3, D4, Bb3, and a whole rest. The tablature staff shows the corresponding fret numbers: 3, 7, 3, 1, 5, 1, 6, 1 in the first measure, and 5, 1, 3, 7, 3 in the second. Fingerings are indicated by circled numbers below the fret numbers.

9

E $\flat$

T  
A  
B

0 3 1 5 1 6 3 6 | 3 6 1 5 1 3 0

② ① ③ ① ④ ② ④ ② ④ ① ③ ① ②

Detailed description: This block shows the second system of music for the Eb major arpeggio. It consists of a treble clef staff with a key signature of three flats (Eb) and a guitar tablature staff. The treble staff contains two measures of music. The first measure has notes Eb2, G2, Bb2, C3, Eb3, and G3. The second measure has notes Bb2, C3, Eb3, G3, Bb3, and a whole rest. The tablature staff shows the corresponding fret numbers: 0, 3, 1, 5, 1, 6, 3, 6 in the first measure, and 3, 6, 1, 5, 1, 3, 0 in the second. Fingerings are indicated by circled numbers below the fret numbers.

11

A $\flat$

T  
A  
B

1 5 1 6 3 6 4 6 | 3 6 1 5 1

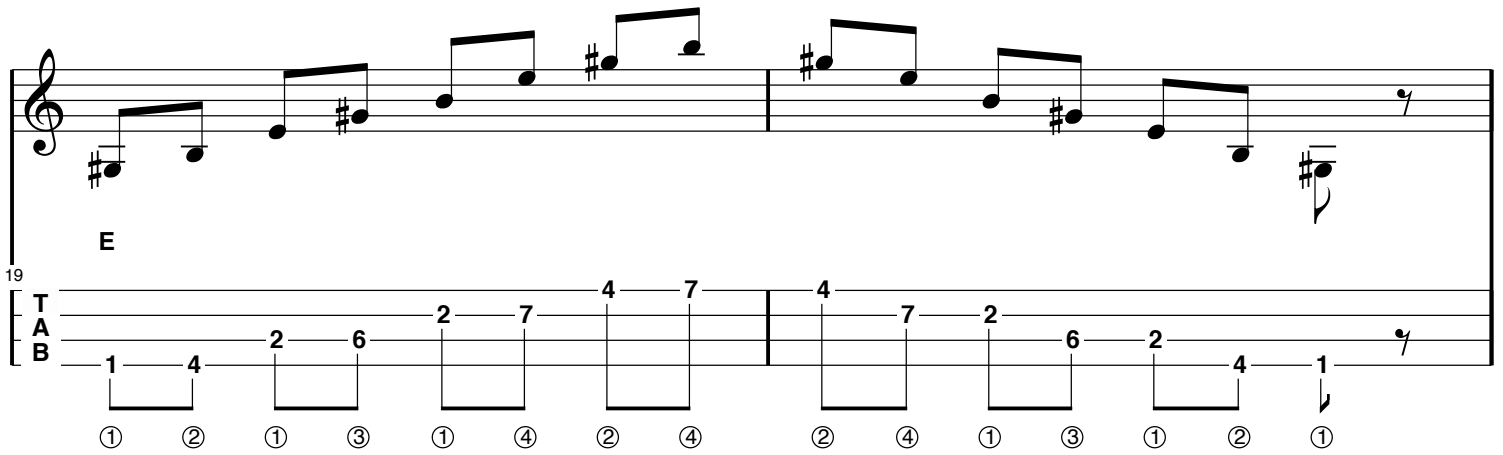
① ③ ① ④ ② ④ ③ ④ ② ④ ① ③ ①

Detailed description: This block shows the third system of music for the Ab major arpeggio. It consists of a treble clef staff with a key signature of four flats (Ab) and a guitar tablature staff. The treble staff contains two measures of music. The first measure has notes Ab2, C3, Eb3, F3, Ab3, and C4. The second measure has notes F3, Ab3, C4, Eb4, Ab4, and a whole rest. The tablature staff shows the corresponding fret numbers: 1, 5, 1, 6, 3, 6, 4, 6 in the first measure, and 3, 6, 1, 5, 1 in the second. Fingerings are indicated by circled numbers below the fret numbers.





19



E

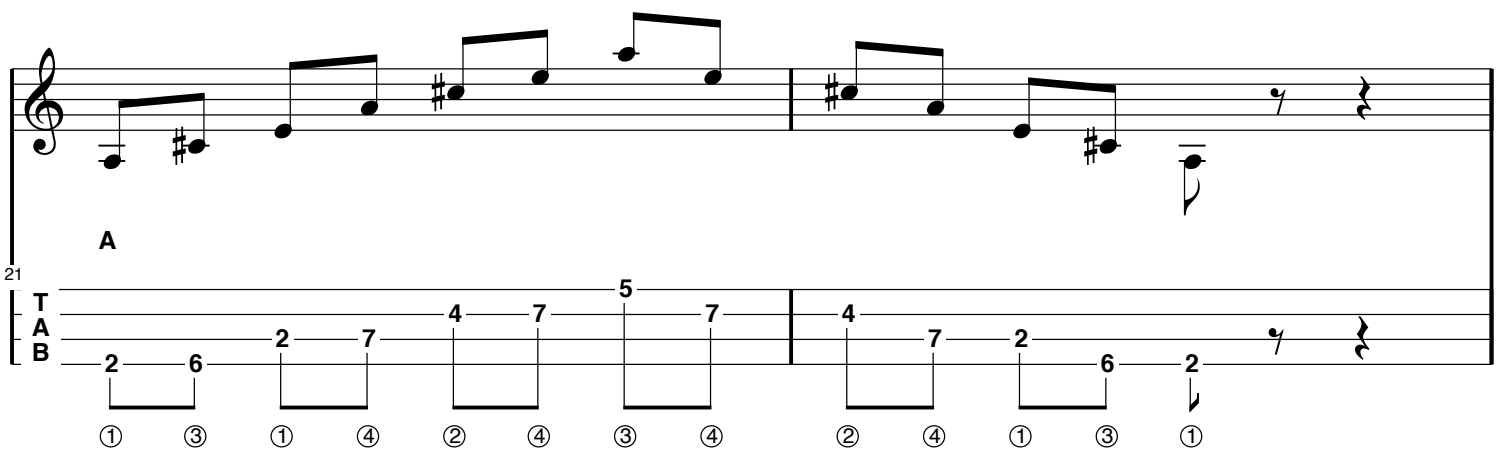
TAB

1 4 2 6 2 7 4 7 4 7 2 6 2 4 1

① ② ① ③ ① ④ ② ④ ② ④ ① ③ ① ② ①

Detailed description: This block shows the E major arpeggio in first position. The top staff is a treble clef with a key signature of one sharp (F#). The notes are E2, G#2, B2, D3, E3, G#3, B3, and E4. The bottom staff is a guitar TAB with six lines. The notes are indicated by numbers 1-7 on the strings. The sequence of notes is 1-4-2-6-2-7-4-7-4-7-2-6-2-4-1. Fingerings are indicated by circled numbers 1-4 below the notes.

21



A

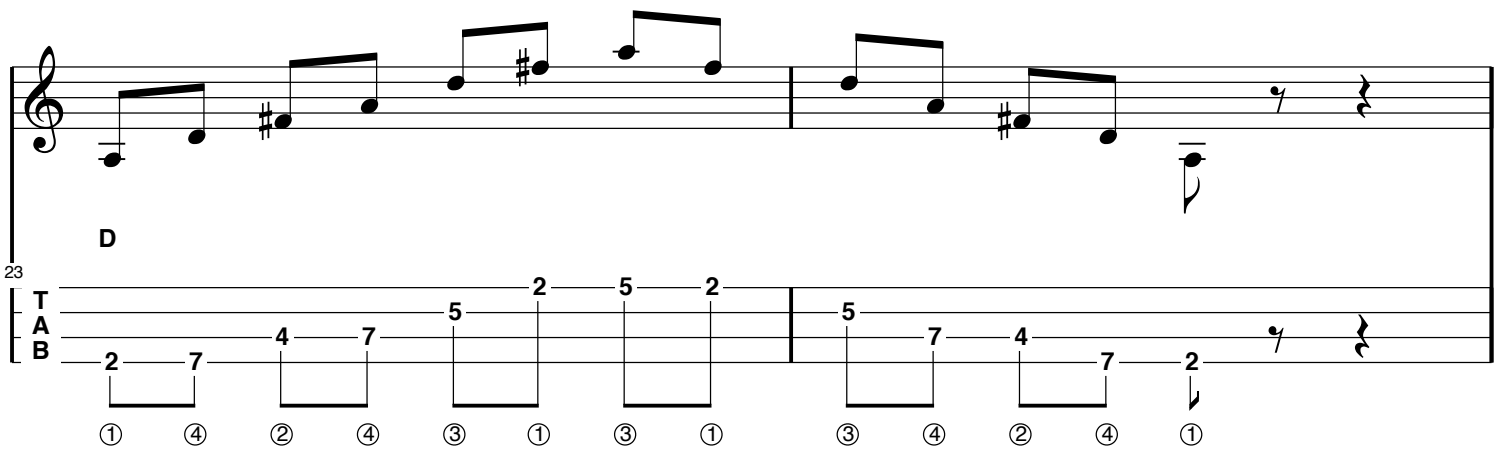
TAB

2 6 2 7 4 7 5 7 4 7 2 6 2

① ③ ① ④ ② ④ ③ ④ ② ④ ① ③ ①

Detailed description: This block shows the A major arpeggio in first position. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The notes are A2, C#3, E3, G#3, A3, C#4, E4, and A4. The bottom staff is a guitar TAB with six lines. The notes are indicated by numbers 2-7 on the strings. The sequence of notes is 2-6-2-7-4-7-5-7-4-7-2-6-2. Fingerings are indicated by circled numbers 1-4 below the notes.

23



D

TAB

2 7 4 7 5 2 5 2 5 7 4 7 2

① ④ ② ④ ③ ① ③ ① ③ ④ ② ④ ①

Detailed description: This block shows the D major arpeggio in first position. The top staff is a treble clef with a key signature of two sharps (F#, C#). The notes are D2, F#3, A3, C#4, D4, F#4, A4, and D5. The bottom staff is a guitar TAB with six lines. The notes are indicated by numbers 2-7 on the strings. The sequence of notes is 2-7-4-7-5-2-5-2-5-7-4-7-2. Fingerings are indicated by circled numbers 1-4 below the notes.

92.

(92)

# CONFIRMATION

- CHARLIE PARKER

F E-7 b5 A7 D- C-7 F+7  
 F-7 Bb7 A-7 b5 D7 G7 C7 b9  
 F (E-7 b5) A7 D- C-7 F7  
 F-7 Bb7 A-7 b5 D7 G-7 C7 F  
 C- C-(maj7) C-7 F7 alt. Bb min7  
 Eb-7 Ab7 Db min7 G-7 C7 alt.  
 F E-7 b5 A7 D- C-7 F7  
 F-7 Bb7 A-7 b5 D7 G-7 C7 F

... D. KERR - "NOW IS THE TIME"

Vals

# Amarilis

Daniel Maiz  
(1896-1978) Edw. Sauer

**A**

F6 C7 F F

F6 D7 G- G-

G-6 G-6 C7 C7

C7 D°7 F F

F6 C7 F F

D7 D7 G- G-

B°7 C F D- G-7

C7 F F F F

1 2

©2017 Mark P. Brown  
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C7 F F F F

©2017 Mark P. Brown  
www.JibroReal.com

Amarilis P.2

**(B)** G-7 C7 F D7

36

G- C7 F F

40

A7 A7 D- D-

44

A- E7 A- A-

48

G-7 C7 F D7

52

G- C7 F F

56

A7 A7 D- B $\flat$  F

60

C7 F F F F

65



# Pez volador

(2005)

Jorge Glem  
(1982-) Edo. Sucre

**A**

D D A/C# A/C# A-7/C

Notas del bajo:

A-7/C B7 B7 E-7 C13

F#-7 B- B- E7 F#- F7

E11 A7(alt) D D A/C# A/C#

A-7/C A-7/C B7 B7

E-7 C13 F#-7 B- E-7

A7 DΔ D DΔ G#0 C#7



35 *F#m* *F#m7* *E6* *E6*

39 *D* *D* *C#7sus4* *C#7* *A-7*

44 *D7* *GΔ* *G6* *G-7* *C7*

49 *F+Δ* *F+Δ* *E-7* *A7* *F#-7*

54 *B-7* *E-7* *A7* *D* *A7*

*2x* *Dm/A* *Am/A* *Bb/A* *A7/A* *Solos* *Dm* *C* *Bb7* *A+* *D.S.*



Vals

# Amarilis

Daniel Maiz  
(1896-1978) Edo Sauer

**A**

F6 C7 F F



F6 D7 G- G-



G-6 G-6 C7 C7



C7 D°7 F F



F6 C7 F F



D7 D7 G- G-



B°7 C F D- G-7



C7 F F F F





**B**

G-7 C7 F D7

G- C7 F F

A7 A7 D- D-

A- E7 A- A-

G-7 C7 F D7

G- C7 F F

A7 A7 D- Bb F

C7 F F F F



E♭<sup>7</sup> | A♭ | D<sup>7</sup> | G | A<sup>sus4</sup> - A7 | F#m<sup>7</sup> - F7 | E<sup>m</sup> - A7

Crucigrama  
vals

Autor: Luis Laguna  
Versión: Carlos Cordero

The musical score consists of ten staves of music in 3/4 time. The notation includes treble and bass clefs, notes, rests, and bar lines. Chord annotations are placed above or below the notes. A circled section on the final staff contains the numbers '1 D' and '2 D'. The piece concludes with 'D.C.' (Da Capo).

Chord annotations include: A, D, B7, E7, Em7, A7, C7, B7, Em, G, G<sup>♯</sup>, D/A, B7, Em7, A7, D, Bm, A, G, D/F, E7, A7/C, D, D, E7, A7, B7, F#m7-5, B7, F#m, G, G<sup>♯</sup>, D/A, B7, Em7, A7, D, D.

INTRO. Em - A (ABAB)





# (A) SABANA BLANCA

D | A | D | F#

B7 | / | E - | /

G | E7 | A7 | G

D | A7 | D | / :||

# (B)

G | D | G | B

E7 | / | A - | /

C | A7 | D7 | C

G | D7 | G | / :||

Empty musical staves for additional notation.



# Displacement Exercise

||:88845:|| (3 xs) + 8885 Covers 4 cycles of Aditalam

The first system of musical notation consists of two staves, treble and bass clef, in 8/4 time. The treble staff begins with a measure marked '1' and contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment of eighth notes. A vertical dashed line is placed between the second and third measures.

The second system of musical notation consists of two staves, treble and bass clef, in 8/4 time. The treble staff begins with a measure marked '2' and contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment of eighth notes. A vertical dashed line is placed between the second and third measures.

The third system of musical notation consists of two staves, treble and bass clef, in 8/4 time. The treble staff begins with a measure marked '3' and contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment of eighth notes. A vertical dashed line is placed between the second and third measures.

The fourth system of musical notation consists of two staves, treble and bass clef, in 8/4 time. The treble staff begins with a measure marked '4' and contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment of eighth notes. A vertical dashed line is placed between the second and third measures. The system concludes with a double bar line.

5's, 4's & 3's as 8<sup>th</sup> note triplets Bruno Raberg Class 2 Handout #

1. 2 bar phrases with 8<sup>th</sup> triplets. Each 2 bar phrase has 555333 in it.
2. Do all these as sextuplets covering one bar in 4/4.

555333  
333555

535353  
535353

353355  
535533

355533  
335553

335355  
553533

With 1/2 reductions

35353  
35355

55353  
5335

3355  
5533

With 1/3 reductions

5355  
455



5's, 4's & 3's as 8<sup>th</sup> note triplets Bruno Raberg Class 2 Handout #

Using 3, 4 and 5 over two bars as triplet 8ths and over one bar as sextuplets.

334455  
554433

445533  
443355

534534  
435435

345345  
334554

455433  
433554

33455  
34355

5's, 4's & 3's as 8<sup>th</sup> note triplets Bruno Raberg Class 2 Handout #

- 1. 2 bar phrases with 8<sup>th</sup> triplets. Each 2 bar phrase has 555333 in it.
- 2. Do all these as sextuplets covering one bar in 4/4.

555333  
333555

535353  
353535

353355  
535533

355533  
335553

335355  
553533

With 1/2 reductions

35353  
35355

55353  
5335

3355  
5533

With 1/3 reductions

5355  
455

5's, 4's & 3's as 8<sup>th</sup> note triplets Bruno Raberg Class 2 Handout #

Using 3, 4 and 5 over two bars as triplet 8ths and over one bar as sextuplets.

334455  
554433

445533  
443355

534534  
435435

345345  
334554

455433  
433554

33455  
34355