



John Gibson

United States (USA), Vancouver

Strange Attractors (For those bored with the same old scales)

About the artist

John Gibson is the owner/operator of JB Linear Music and music4woodwinds.com

John was born in Dallas, Texas and began studying with Oakley Pittman, who was director of bands at Southern Methodist University and principal clarinetist of the Dallas Symphony. John and his family moved to Denver, Colorado where he studied with the retired principal clarinetist of the Denver Symphony, Val (Tiny) Henrich. Further studies with David Etheridge, Jerry Neil Smith, and John McGrosso completed his studies and resulted in a music education degree and a masters of music performance degree from the University of Colorado. During his time at CU, John discovered his interest in arranging, taking classes in that topic whenever possible.

While clarinet has been his principal instrument, he also played oboe, flute, saxophone and penny whistles in other venues. Presently, John plays clarinet in the Vancouver, Washington Symphony and in the Oregon Chamber Players in Portland, Oregon. He is a... (more online)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-linear-music.htm>

About the piece



Title: Strange Attractors [For those bored with the same old scales]
Composer: Gibson, John
Copyright: Copyright 2010 by JB Linear Music
Instrumentation: All instrument
Style: Instructional
Comment: Scales derived from "The Scale Book" by Nicola Orioli. In a major scale, the interval of a minor 2nd naturally attracts the next note, especially with note 7 and 8. These scales, with their odd interval structures provide for interesting "strange attractors". Sign up for monthly freebies at www.music4woodwinds.com

John Gibson on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

Another freebie
 from JB Linear Music
 www.music4woodwinds.com

Strange Attractors*

for those bored with the same old scales

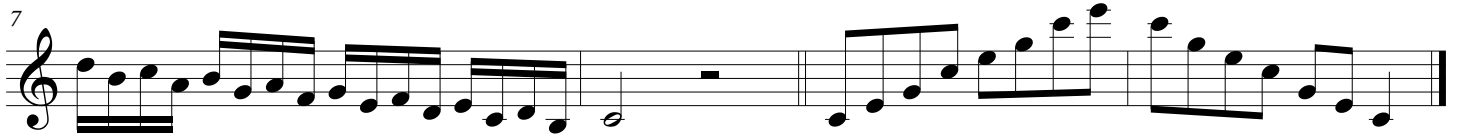
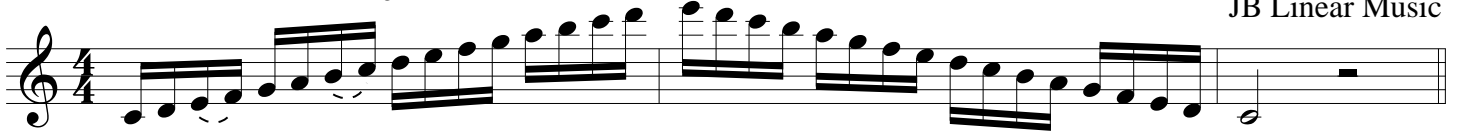
Scale exercises devised from "The Scale Book" by Nicola Orioli

- notes: (1) Play with a variety of tonguing and slurring patterns
- (2) Leave out notes to account for your playing range
- (3) Concentrate on good transitions from one note to the next
- (4) Notice that the scales in thirds bring out the nature of each scale

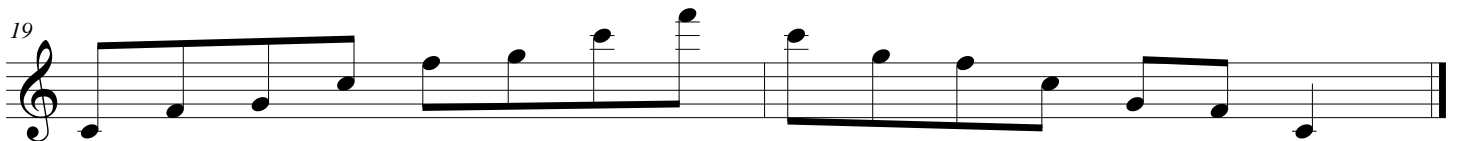
* In a major scale, the interval of a minor 2nd naturally attracts the next note, especially with note 7 and 8. These scales, with their odd interval structures provide for interesting "strange attractors".

The Olde Same-ole Major (Ionian)

John Gibson
 JB Linear Music



Chromatic Hypophrygian



Spanish Phrygian (8 note scale)

21



Musical staff 1: Treble clef, 8 notes, starting with a sharp sign.

24



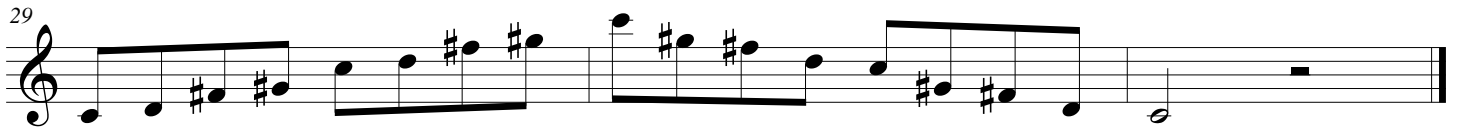
Musical staff 2: Treble clef, 8 notes, starting with a sharp sign.

26



Musical staff 3: Treble clef, 8 notes, starting with a sharp sign.

29



Musical staff 4: Treble clef, 8 notes, starting with a sharp sign.

Mela Yagapriya

32



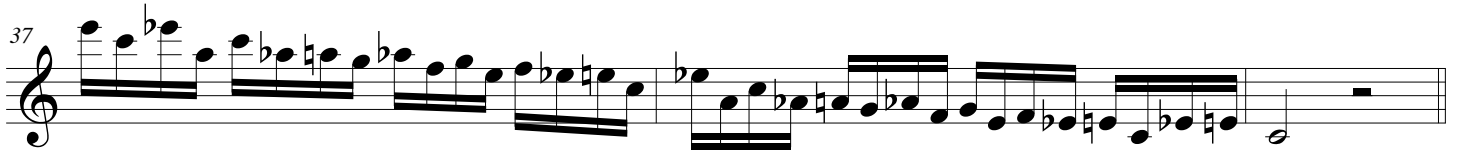
Musical staff 5: Treble clef, 8 notes, starting with a sharp sign.

35



Musical staff 6: Treble clef, 8 notes, starting with a sharp sign.

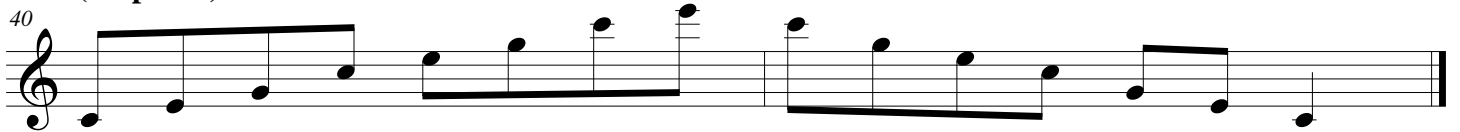
37



Musical staff 7: Treble clef, 8 notes, starting with a sharp sign.

(surprise!)

40



Musical staff 8: Treble clef, 8 notes, starting with a sharp sign.

Messiaen's Mode 4 (8 note scale)

42

45

47

50

Kokin-Joshi (5 note scale)

53

57

62

Major Gypsy

66

69

71

74

Verdi's Enigmatic

76

79

81

84

The Olde Same-ole Major (Ionian)

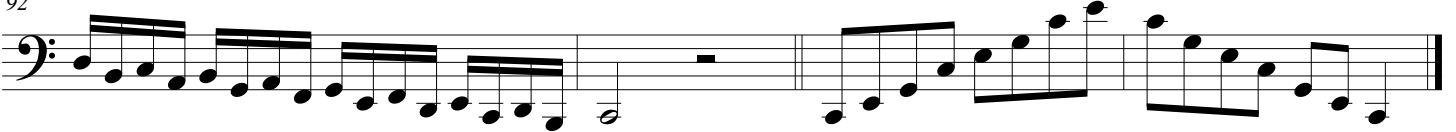
86



89



92



Chromatic Hypophrygian

96



99



101



104



Spanish Phrygian (8 note scale)

106



109



111



114



Mela Yagapriya

117



120

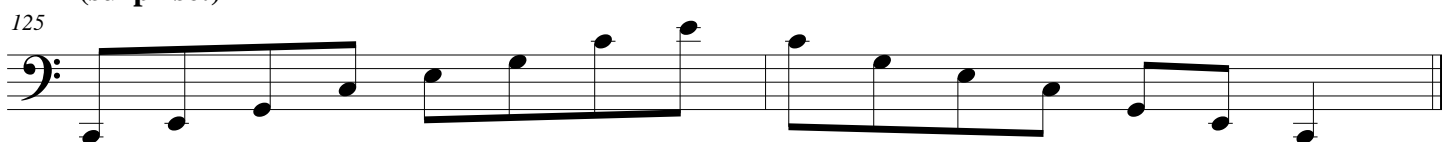


122



(surprise!)

125



Messiaen's Mode 4 (8 note scale)

127



130



132



135



Kokin-Joshi (5 note scale)

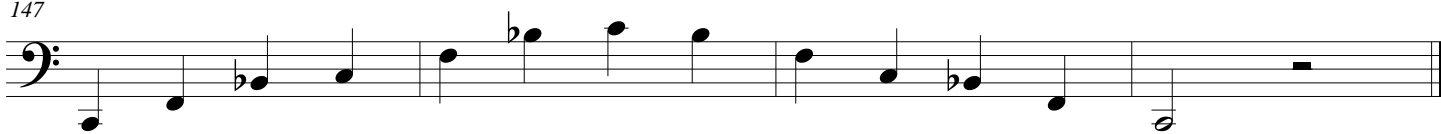
138



142



147



Major Gypsy

151



154



156

Musical staff 156: A complex melodic line in bass clef, starting with a series of eighth notes and slurs, featuring many accidentals (flats and naturals).

159

Musical staff 159: A simpler melodic line in bass clef, consisting of quarter and eighth notes with fewer accidentals.

Verdi's Enigmatic

161

Musical staff 161: A complex melodic line in bass clef, starting with a series of eighth notes and slurs, featuring many accidentals (sharps, flats, and naturals).

164

Musical staff 164: A complex melodic line in bass clef, starting with a series of eighth notes and slurs, featuring many accidentals (sharps, flats, and naturals).

166

Musical staff 166: A complex melodic line in bass clef, starting with a series of eighth notes and slurs, featuring many accidentals (flats and naturals).

169

Musical staff 169: A simpler melodic line in bass clef, consisting of quarter and eighth notes with fewer accidentals.