

Rhythms & Rests

Frank Erickson

Includes Rhythm Drills and Rhythm Etudes applied to 6 full band compositions and arrangements.

Instrumentation

Conductor's Score

Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

E \flat Alto Clarinet

B \flat Bass Clarinet

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

1st Trombone

2nd Trombone,
Baritone B.C., Bassoon

Baritone T.C.

Tuba

Orchestra Bells

Timpani

Percussion (Snare Drum, Bass Drum)

Auxiliary Percussion

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Cover illustration: Martin Ledyard



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Introduction

The rhythms in *Rhythms and Rests* are based on those found in published band compositions and arrangements, and cover most rhythms that will be found in band literature through Grade V.

The main features of this book are:

1. An emphasis on musical passages containing a wide variety of rests.
2. Preparatory rhythm drills with a variety of suggestions for their use.
3. Etudes that can be played alone or, when used with a companion etude, as a duet.
4. An emphasis on changing eighth-note rhythms (5/8, 7/8, etc.) which are becoming increasingly important in school band literature.
5. A full band composition or arrangement at the conclusion of each unit, featuring rhythms found in the drills and etudes within that unit.

It is difficult to find studies where rests are treated as an important adjunct to notes. One of the purposes of this book is to present interesting and common rest patterns as well as patterns using continuous streams of notes.

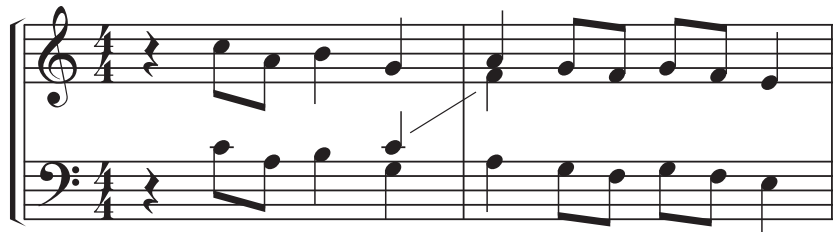
Unless an encyclopedic approach were followed, it would hardly be possible to present all the rhythms that one might encounter. But by following the counting procedures presented here, the student should be able to analyze and work out other rhythms as well.

Although a variety of keys—major, minor and modal—will be found, difficult keys are avoided to let the band concentrate on rhythm.

Percussion instruments are included in every etude and band piece. Other auxiliary instruments may be added to or substituted for designated instruments. It is logical to include all these instruments for rehearsal and study purposes, but it would be more appropriate to limit their inclusion in actual performance.

Selections in Unit 6 are harmonized for full band and preceded by rhythm drills based on the rhythms found in these selections.

All of the etudes are in unison. Because of range problems, a unison line will occasionally be altered in one of two different ways; these are indicated in the conductor's score. For example, in *Quarters and Eighths* #1 (Unit 1), the horn changes from the lower to the upper octave to avoid the low notes in the following measure. A middle part is added to make this register shift more playable.



In *Changing Meters* #1 (Unit 2), one note is altered to avoid an awkward interval for the trumpet.



UNIT 1

The rhythm studies throughout this book can be played in three different ways:

1. Play all eight measures on one note;
2. Select one measure and play it on each note of a scale;
3. Play all eight measures, each one on a different note of a scale.

Perc.

Other rhythms in the etudes may be isolated and practiced in a similar way.

Auxiliary percussion should play the top line: any suitable instrument, or combination of multiple instruments, may be used.

When these rhythms are played as scales, two options for the timpani in the most common keys are:

2 Timpani

3 Timpani

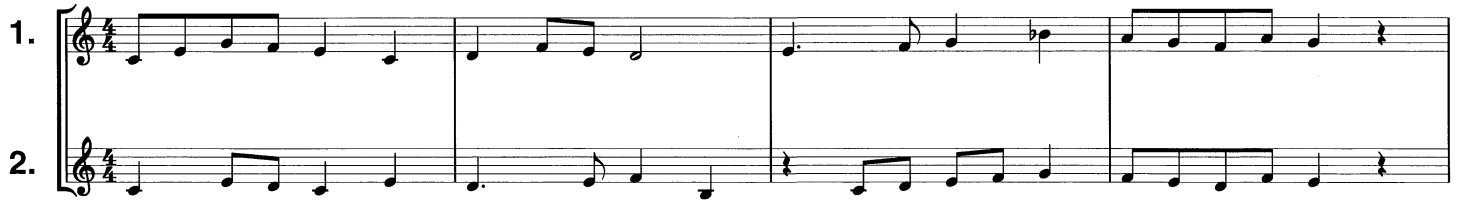
Scale


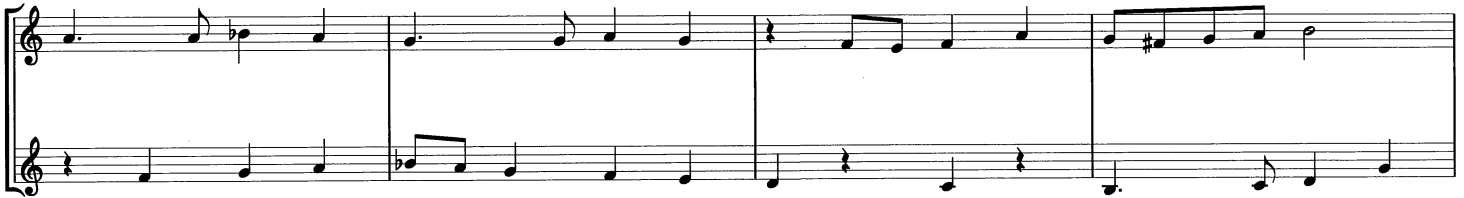
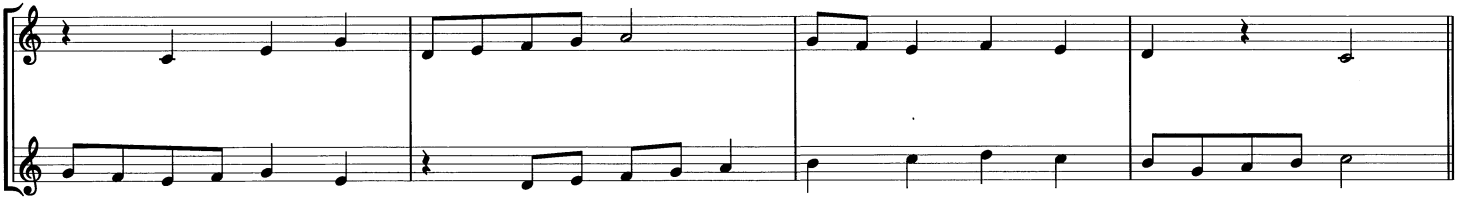
Timpani

All adjoining studies (1 & 2) in each unit may be played together. They should first be practiced separately, then combined. The band may be divided into two sections with each section playing a different part. They may also be used with smaller groups or as duets for two single instruments.

Quarters and Eighths

When played together, studies 1 and 2 will sound as follows:

1. 



UNIT 4

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Cut Time — Alla Breve

Perc.

When played together, studies 1 and 2 will sound as follows:

1. 2.