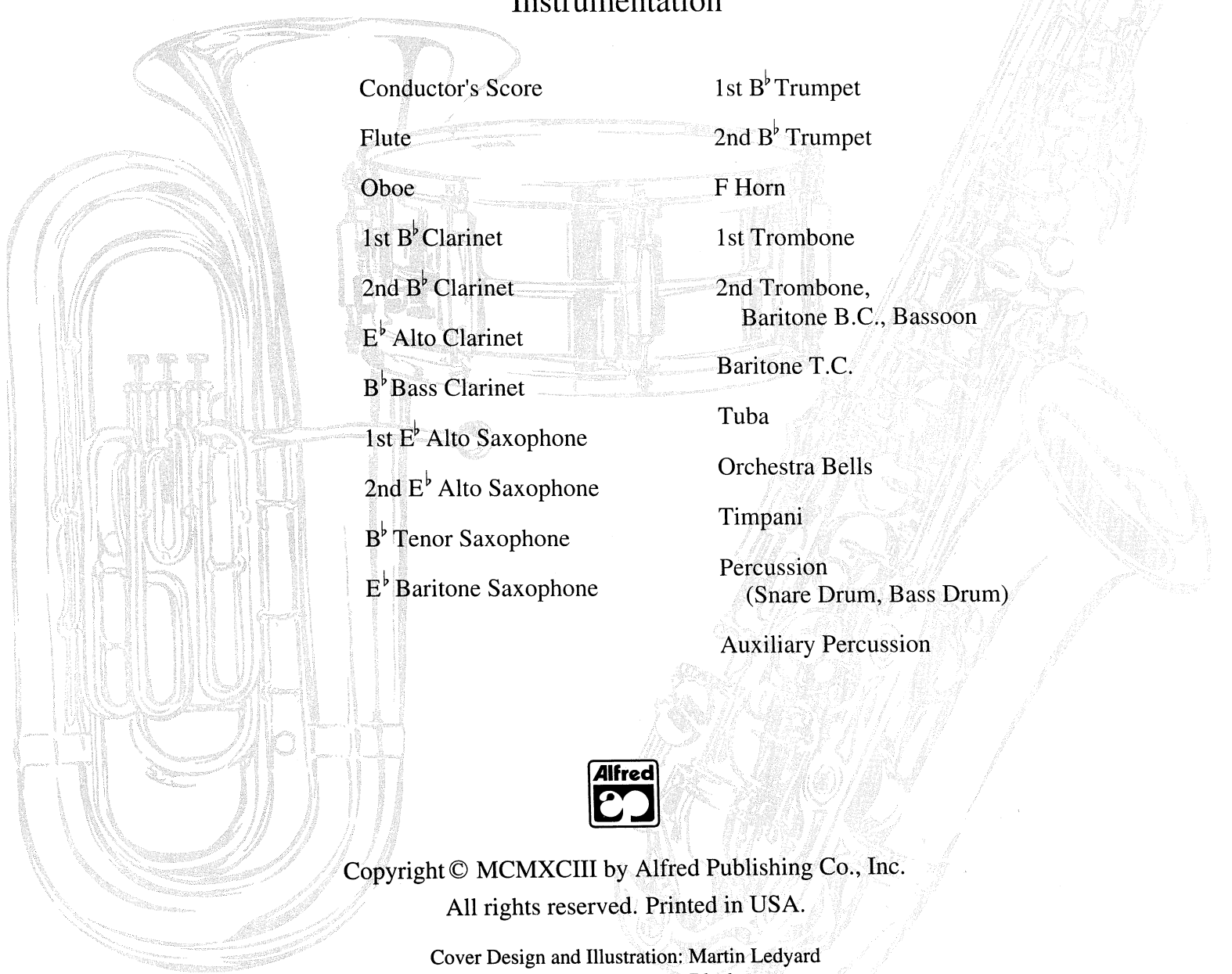


# Technique Through Performance

Frank Erickson

Includes Scale, Rhythm, Chromatic, Technical and Articulation Studies  
applied to 12 full compositions and arrangements.

## Instrumentation



Conductor's Score	1st B <sup>b</sup> Trumpet
Flute	2nd B <sup>b</sup> Trumpet
Oboe	F Horn
1st B <sup>b</sup> Clarinet	1st Trombone
2nd B <sup>b</sup> Clarinet	2nd Trombone, Baritone B.C., Bassoon
E <sup>b</sup> Alto Clarinet	Baritone T.C.
B <sup>b</sup> Bass Clarinet	Tuba
1st E <sup>b</sup> Alto Saxophone	Orchestra Bells
2nd E <sup>b</sup> Alto Saxophone	Timpani
B <sup>b</sup> Tenor Saxophone	Percussion (Snare Drum, Bass Drum)
E <sup>b</sup> Baritone Saxophone	Auxiliary Percussion



Copyright © MCMXCIII by Alfred Publishing Co., Inc.

All rights reserved. Printed in USA.

Cover Design and Illustration: Martin Ledyard  
Project Editor: Dave Black

# Contents

## UNIT 1 – E $\flat$ Major (Concert)

Deep River .....	8
Scale Study .....	10
Rhythm Study with Modulations.....	11
Overture Rhythmitique .....	12

## UNIT 2 – F Major (Concert)

Pleasant Dreams .....	19
Scale Study .....	21
6/8 Rhythm Study .....	21
Alla Breve (cut time) with Syncopation .....	22
Sousa Marches Again .....	23

## UNIT 3 – C Major (Concert)

Arietta .....	30
Scale Triplets .....	32
Quarter-Note Triplets.....	33
Chromatics.....	34
Minuet and March .....	35

## UNIT 4 – D $\flat$ Major (Concert)

Shenandoah.....	42
Scale Study .....	45
Rhythm Study with Modulations.....	46
Jeers and Cheers .....	47

## UNIT 5 – B $\flat$ Major (Concert)

Chorale .....	53
Scale Study .....	55
Rhythm Study No. 1 .....	56
Rhythm Study No. 2.....	57
Rhythm Rondo.....	58

## UNIT 6 – G Major (Concert)

A Wondrous Child Was Born This Day .....	64
Scale Study .....	66
Rhythm Study .....	67
Christmas Time Again.....	69

**UNIT 7 – A Major (Concert)**

All Things Bright and Beautiful .....	75
Scale Study .....	77
Rhythm Study No. 1 .....	78
Rhythm Study No. 2 .....	78
The Entertainer .....	80

**UNIT 8 – D Major (Concert)**

Bel Canto .....	84
Scale Study .....	86
Rhythm Study .....	87
Alla Breve (cut time) .....	87
Ribbons and Roses .....	89

**UNIT 9 – G Minor and D Minor (Concert)**

Canzona .....	95
G Minor (Concert) Scale Study .....	97
D Minor (Concert) Scale Study .....	97
Rhythm Study in Minor .....	98
Polonaise .....	99
Funeral March of a Marionette .....	102

**UNIT 10 – C Minor and F Minor (Concert)**

Sarabande .....	105
C Minor (Concert) Scale Study .....	107
F Minor (Concert) Scale Study .....	107
Rhythm Study in Minor .....	108
The Drunken Sailor .....	110
Meadowlands .....	113

**Rhythm Digest.....116****Scale Digest.....122****Minor Scales.....124****Chromatic Scales.....125**

# Introduction

Eight major keys and four minor keys are presented in *Technique Through Performance*. Units 1–8 are each based on a different major key. In Units 9–10 four different minor keys are introduced. The left-hand page of each unit contains a harmonized chorale, a scale, and rhythm and technical studies. The right-hand page presents harmonized band numbers. The studies on the first page of each unit are based on rhythms and technical problems found in the band numbers on the second page.

The only determining factor in choosing the order in which rhythms and keys are presented is that the more difficult rhythms are introduced in the most familiar band keys.

Concert key names are used throughout the student books. The following table may be of help in explaining this to the students who play transposing instruments. A table of intervals will be found in the appendix.

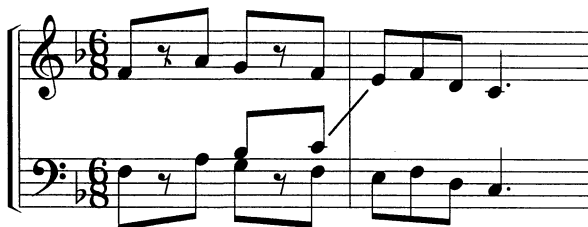
	Transposing from instrumental key <i>to concert key.</i>	Transposing from concert key <i>to instrumental key.</i>
B $\flat$ Clarinet B $\flat$ Trumpet	Add two flats (or subtract two sharps). Major second lower.	Add two sharps (or subtract two flats). Major second higher.
B $\flat$ Bass Clarinet B $\flat$ Tenor Saxophone Baritone T.C.	Add two flats. One octave and a major second lower.	Add two sharps. One octave and a major second higher.
E $\flat$ Alto Saxophone	Add three flats. Major sixth lower.	Add three sharps. Major sixth higher.
E $\flat$ Alto Clarinet E $\flat$ Baritone Saxophone	Add three flats. One octave and a major sixth lower.	Add three sharps. One octave and a major sixth higher.
F Horn	Add one flat. Perfect fifth lower.	Add one sharp. Perfect fifth higher.

A rule that might be helpful is this: When you play concert C, the key name of your instrument is sounded.

E $\flat$ Instruments	Play C: E $\flat$ is sounded.
B $\flat$ Instruments	Play C: B $\flat$ is sounded.
F Horn	Play C: F is sounded.

Except for the chorales and scale harmony exercises, unison is the general approach. However, many of the etude-style exercises have sections in two parts. When divided in this way, the usual technique is for the higher-pitched instruments to play the upper part, and the lower-pitched instruments to play the lower part. The horn and tenor saxophone usually play the lower part.

Chorales and band numbers are harmonized, but scale, rhythm and technical studies are in unison. Because of problems in range, a unison line will occasionally be altered in one of two different ways: these are indicated in the score. In Unit 2, 6/8 Rhythm Study, 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 Unit 5, Rhythm Study No. 1, two notes are altered to avoid the horn's highest range, though the horn remains in the same octave.



Octaves are used in unison exercises in many of the parts. The clarinet and flute should play both octaves, though this is optional for other instruments. Mallets can play both octaves or double stops.

In the Scale Studies it is suggested that the scale first be played slowly, both ascending and descending, as indicated by the whole notes.

In addition to the auxiliary percussion instruments indicated in the score and parts, other “appropriate” instruments may be substituted or added. As an example in the Scale Study in Unit 1, claves and/or cymbals might be substituted for, or added to, the triangle part. Maracas and/or woodblock might be substituted for, or added to, the tambourine part.

Although rhythms and articulations are used in a variety of ways throughout this book, exercises that emphasize special rhythms and articulations can be isolated as follows:

Focus of Exercise	Unit	Title of Exercise	Page #
Articulation	1	Scale Study	10
	1	Overture Rhythmitique	12
	3	Minuet—Chromaticity	35
	4	Scale Study	45
	4	Jeers and Cheers	47
	6	Christmas Time Again	69
	7	The Entertainer	80
	9	Rhythm Study in Minor	98
	9	Polonaise	99
	10	F Minor (Concert) Scale Study	107
	10	Meadowlands	113
Syncopation	2	Alla Breve (cut time) with Syncopation	22
	8	Rhythm Study	87
		Rhythm Digest No. 2	116
Syncopation with Ties	1	Scale Study	10
	1	Rhythm Study with Modulations	11
	1	Overture Rhythmitique	12
	7	Rhythm Study No. 1	78
	7	Rhythm Study No. 2	78

<b>Focus of Exercise</b>	<b>Unit</b>	<b>Title of Exercise</b>	<b>Page #</b>
	7	The Entertainer	80
		Rhythm Digest No. 4	117
6/8 Time	2	Pleasant Dreams	19
	2	6/8 Rhythm Study	21
	2	Sousa Marches Again	23
	6	Scale Study	66
	6	Christmas Time Again	69
	9	Rhythm Study in Minor	98
	9	Funeral March of a Marionette	102
		Rhythm Digest No. 8	119
3/2 Time	4	Rhythm Study with Modulations	46
	4	Jeers and Cheers	47
	10	Sarabande	105
Sixteenths	7	All Things Bright and Beautiful	75
	7	Scale Study	77
	7	Rhythm Study No. 1	78
	7	Rhythm Study No. 2	78
	7	The Entertainer	80
	9	G Minor (Concert) Scale Study	97
	9	Polonaise	99
	10	C Minor (Concert) Scale Study	107
	10	The Drunken Sailor	110
		Rhythm Digest No. 5	118
Sixteenths in 6/8	2	Pleasant Dreams	19
	2	6/8 Rhythm Study	21
Dotted Eighths and Sixteenths	8	Rhythm Study	87
	8	Ribbons and Roses	89
	10	F Minor (Concert) Scale Study	107
	10	The Drunken Sailor	110
Alla Breve (cut time)	2	Alla Breve (cut time) with Syncopation	22
	2	Sousa Marches Again	23
	3	March Triplicity	39
	8	Alla Breve (cut time)	87
		Rhythm Digest No. 6	118

<b>Focus of Exercise</b>	<b>Unit</b>	<b>Title of Exercise</b>	<b>Page #</b>
		Rhythm Digest No. 9	119
Afterbeats	6	Rhythm Study	67
	7	The Entertainer	80
		Rhythm Digest No. 3	117
Triplets	3	Arietta	30
	3	Scale Triplets	32
	3	March—Triplicity	39
	10	F Minor (Concert) Scale Study	107
	10	Rhythm Study in Minor	108
		Rhythm Digest No. 7	119
Quarter-Note Triplets	3	Quarter-Note Triplets	33
	3	March—Triplicity	39
		Rhythm Digest No. 10	119
Changing Meters	4	Scale Study	45
	4	Rhythm Study with Modulations	46
	4	Jeers and Cheers	47
	5	Chorale	53
Changing Pulse	5	Scale Study	55
	5	Rhythm Study No. 1	56
	5	Rhythm Study No. 2	57
	5	Rhythm Rondo	58
	9	Rhythm Study in Minor	98
		Rhythm Digest No. 11	120
		Rhythm Digest No. 12	120
		Rhythm Digest No. 13	121
		Rhythm Digest No. 14	121
		Rhythm Digest No. 15	121
Chromatics	3	Chromatics	34
	3	Minuet—Chromaticity	35
		Chromatic Scales	125
Modulations	1	Rhythm Study with Modulations	11
	4	Rhythm Study with Modulations	46
	4	Jeers and Cheers	47
	10	Rhythm Study in Minor	108

# UNIT 1

E♭ Major (Concert)

Student Books p. 2

## Deep River

Slowly, with freedom (♩ = 76)

Spiritual

Flute  
Oboe

Clarinet 1  
2

Alto Saxophone 1  
2

Trumpet 1  
2

F Horn

Trombone 1  
Trombone (Bar.) 2

Low Woodwinds  
Tuba

Timpani

Snare Drum  
Bass Drum

Auxiliary Percussion

This system contains the first five measures of the piece. The woodwinds (Flute/Oboe, Clarinet, Alto Saxophone, Trumpet, F Horn, Trombone, and Tuba) play a melodic line starting on a half note G4. The percussion parts include Timpani (B♭:E♭), Snare Drum, Bass Drum, and Auxiliary Percussion (Trg.). The Auxiliary Percussion part has a 'Trg.' marking in the second measure. The dynamic marking 'p' is present at the beginning of the woodwind parts.

Fl.  
Ob.

Cl. 1  
2

A. Sax. 1  
2

Tpt. 1  
2

F Hn.

Tbn. 1  
Tbn. (Bar.) 2

Low Wws.  
Tuba

Timp.

S. D.  
B. D.

Trg.  
Cym.

This system contains measures 6 through 9. The woodwinds continue their melodic line. The percussion parts include Timpani, Snare Drum, Bass Drum, and Auxiliary Percussion (Trg., Cym.). The dynamic marking 'p' is present at the beginning of the woodwind parts.



### Scale Study

$\text{♩} = \text{♩.}$  indicates that the half note in cut time is equivalent to the dotted quarter note in 6/8 time.

S. D.  
B. D.  
Maracas  
Claves  
Timp.

$\text{♩} = \text{♩.}$

### 6/8 Rhythm Study

Be sure a distinction is made between  $\text{♩} \text{ } \text{♩}$  and  $\text{♩.}$ . The quarter note should be played as if marked with a tenuto  $\text{♩}$ .

S. D.  
B. D.  
Wood  
Block  
Tamb.  
Timp.

(A)