

# Rhythms & Rests

*Frank Erickson*

## Contents

### UNIT 1

Quarters and Eighths.....	2
Quarters and Eighths with Eighth Rests .....	3
Syncopation.....	4
Handel and Haydn.....	5

### UNIT 2

Syncopation with Ties.....	6
Changing Meters—Constant Quarters.....	7
Alternating Meters .....	7
Triplets and $\frac{6}{8}$ Time.....	8
Rhythmette.....	9

### UNIT 3

Sixteenth Notes .....	10
Sixteenth Notes with Rests .....	11
$\frac{3}{8} - \frac{6}{8} - \frac{9}{8} - \frac{12}{8}$ Time .....	12
March Sarcastique.....	13

### UNIT 4

Cut Time—Alla Breve .....	14
Cut Time—with Eighths and Triplets .....	15
Quarter-Note Triplets .....	16
Accents.....	16
High and Low .....	17

### UNIT 5

$\frac{5}{8}$ Time .....	18
$\frac{7}{8}$ Time .....	18
Changing Meters—Constant Eighths .....	19
Alternating Meters—Constant Eighths .....	20
Two Mexican Folk Dances .....	21

### UNIT 6

Rhythms from Erin .....	22
Folk-Song Rhythms .....	23
Ragtime Dance (A Stop-Time Two-Step) .....	24

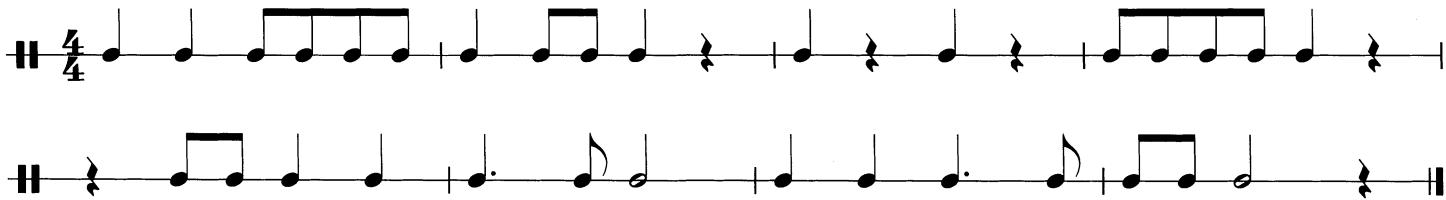
Copyright © MCMXCV by Alfred Publishing Co., Inc.  
All rights reserved. Printed in USA.

Cover illustration: Martin Ledyard



# UNIT 1

## Quarters and Eighths



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 repeat it on each note of a scale;
3. Play all eight measures, each one on a different note of a scale.

When these rhythms are played as scales, optional notes for the timpani are shown on the inside back cover.

G : C : D

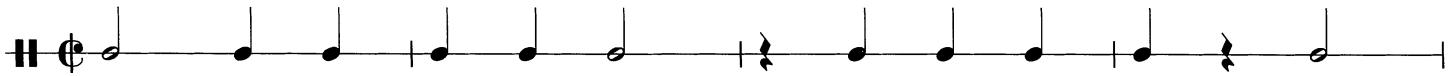
1.

Four staves of bass clef musical notation in common time (4/4) showing rhythmic patterns for G, C, and D scales. The first staff starts with a quarter note followed by an eighth-note pair. The second staff starts with an eighth-note pair followed by a quarter note. The third staff starts with a quarter note followed by an eighth-note pair. The fourth staff starts with an eighth-note pair followed by a quarter note.

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.

2.

Four staves of bass clef musical notation in common time (4/4) showing rhythmic patterns for G, C, and D scales, continuing from the previous study. The patterns are identical to the ones in study 1.

**UNIT 4****Cut Time — Alla Breve**F : B $\flat$  : D

1. A musical staff in F major (indicated by a 'F') with a key signature of one sharp (B $\flat$ ). The staff shows a melodic line consisting of eighth notes and sixteenth notes.

A continuation of the melodic line from staff 1, starting with a dotted half note followed by eighth notes and sixteenth notes.

A continuation of the melodic line from staff 2, starting with a dotted half note followed by eighth notes and sixteenth notes.

A continuation of the melodic line from staff 3, starting with a dotted half note followed by eighth notes and sixteenth notes.

2. A musical staff in B flat major (indicated by a 'B $\flat$ ') with a key signature of one flat (D). The staff shows a rhythmic pattern consisting of eighth notes and sixteenth notes.

A continuation of the rhythmic pattern from staff 1, starting with a dotted half note followed by eighth notes and sixteenth notes.

A continuation of the rhythmic pattern from staff 2, starting with a dotted half note followed by eighth notes and sixteenth notes.

A continuation of the rhythmic pattern from staff 3, starting with a dotted half note followed by eighth notes and sixteenth notes.