

DANCE BAND READING AND INTERPRETATION

This book is for those instrumentalists who would like to familiarize themselves with, and become proficient in playing today's dance and jazz rhythms with a correct conception.

The book's basic principle combines a group of FIVE comprehensive rules (p. 3) to be learned and applied to dance and jazz parts. Many examples of the most commonly used rhythms are presented, explained, and used in context with figures and etudes typical of actual dance band music.

For additional reading skill the examples and etudes throughout the book are presented in a variety of keys. As in dance arrangements, this book utilizes the full range of most wind instruments.

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BASIC RULES

3

Here are FIVE basic rules to the understanding and interpretation of dance band music. They are to be studied and applied to the examples, figures, and etudes throughout this book. Special interpretation markings and exceptions to these rules, will be explained as they occur.


It will be of great help to use this page as an overall guide to the pages that follow. Check back frequently, and pay particular attention to rules 1, 4, and 5.

- EXAMPLES -

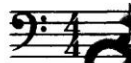
Rule 1. *Quarter-notes* are played *short*.

	WRITTEN	PLAYED
		

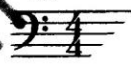
Rule 2. Any note *longer* than a quarter-note is given its *full* time value.

	
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Rule 3. *Single eighth-notes* are played *short* (and often accented).

	
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Rule 4. *Lines of eighth-notes* are played with a "*lift*" in a long-short manner, the same as eighth-note triplets.

	
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Rule 5. *Two or more eighth-notes* are *slurred up to a quarter-note* (or equivalent). *Whichever follow started by tonguing (T)**

*On stringed instruments: (T) = new attack

APPLY THESE RULES

Tempos in r
tations at othe



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SYNCOPIATED QUARTERS AND EIGHTHS

(One bar figures)

EXAMPLE: Written Played

1. Written Played

(a) Variation (written) (b) Variation (written)

(2') also written*

2. (a) Variation (b) Variation

3. (a) Variation (b) Variation

(4') also written*

4. (a) Variation

(5'')

5. (a) Variation

6. (a')



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FIVE ETUDES

(Mixing all of the one bar figures)

Notice that key signatures - typical of dance band parts - occur only once at the beginning. Key *changes* are marked as they take place.

See Glossary (page 43) for explanation of tempo markings (Medium bright, Medium slow, etc.).

The number above each measure indicates the one bar figure (page 5) being used.

Medium bright ①

I

Medium bright ④

II

The following etude (III) is at a slower more "weight" on isolated notes.

Medium slow ⑮

III



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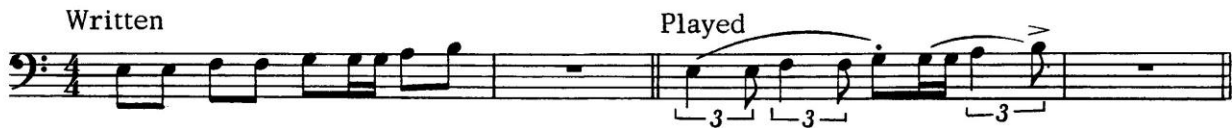
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SIXTEENTH NOTES

Four sixteenth-notes in a row are played legato and even (concert style).



An eighth-note followed by two sixteenth-notes is played short. The two sixteenth-notes are quick and lead to the next note.



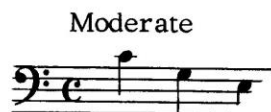
Two sixteenth-notes followed by an eighth-note are played quick (leading to the eighth-note which is played short). The eighth-note should be played exactly in the middle of the beat (concert style).



When playing *lines* of eighth-notes and sixteenth notes, roll the sixteenth-notes even.



A sixteenth-note followed by an eighth note, arpeggiating the first sixteenth-note into a short eighth-note into whatever follows.



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WRITTEN

SOUNDS

BRASS

TROMBONE

RIP (FLARE)



FALL-OFF



GLISSANDO



SMEAR



TURN



SHAKE (TRILL)



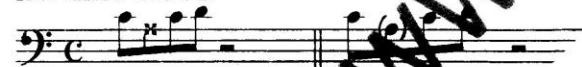
BEND



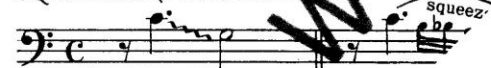
DROP



IMPLIED NOTE



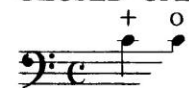
SQUEEZE (PORTAMENTO)



DOIT



CLOSED-OPEN



Start before the beat and run three or four notes *up* to the main note.

Play main note strong and scatter fall-off notes with a decrescendo.

Use half-valve; creating a smooth sound from one note to the other.

Lip main note "flat" and bring up to pitch. (Or use half-valve).

Play first note and "fall down" to and note from one or two overtones* above.

Lip trill note with one overtone higher or shake horn (rougher sound)

Play as show ample.

Drop

Slide up to main note through two or three positions; or rip *up* three or four overtones to main note.

Play main note and slide out two or three positions; or scatter lower overtones with a decrescendo.

Pure slide gliss. Play 1st note and slide to 2nd note.

Play half-tone below and slide up to the main note

Play first "fall down" note over



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TEN FINAL DANCE ETUDES

33

Note various effects through use of Dynamics.

Medium slow

I

mf *p* *f* *mp* *f* *p* *sfz* *p*



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