

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

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.

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

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

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

*On stringed instruments: (T) = new attack.

APPLY THESE RULES TO A'

Tempos in this book
at other tempo

SEF



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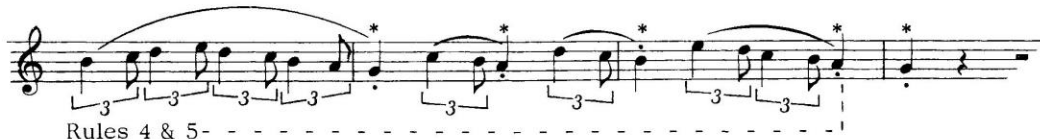
EXAMPLE

(Eight bar melody; Apply rules 1-5)

WRITTEN



PLAYED



*Rule 1. Quarter-notes short.

PRIMER FOR ONE BAR FIGURE



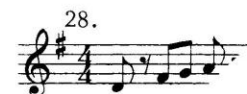
*T
bear



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ONE BAR FIGURES



Repeat each $\color{red}{\curvearrowright}$
 Most
 KEY or



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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

Medium bright ④

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

Medium slow ⑮



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COMPREHENSIVE REVIEW ETUDE

21

Moderate lift

The musical score consists of ten staves of music in treble clef, 2/4 time signature, and B-flat major. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The piece concludes with a final cadence on the tenth staff.



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DOUBLE TIME

Within an arrangement in a medium slow 4, there often is a "double time" section where the rhythm doubles its beat and each bar in $\frac{4}{4}$ "feels" like 2 bars in $\frac{4}{8}$.

Each type of note is played as though it were a note twice its value.

Written Played

 =  Long

 =  Short

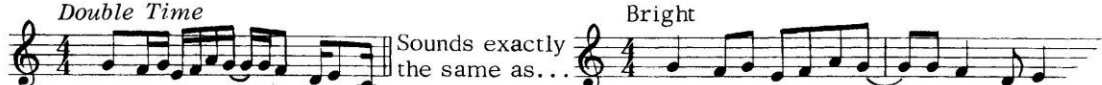
 =  Rolled

 =  Even

One bar in double time should sound the same as two bars in a bright tempo.

EXAMPLE:

Slow 4
Double Time



Sounds exactly the same as... Bright

DOUBLE TIME EXAMPLE

Slow 4 *Double Time*



foot beat (♩ = one beat) double ft

ETU^r
(Doub^r)

Slow heavy 4




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TEN FINAL DANCE ETUDES

Note various effects through use of Dynamics.

Medium slow

I



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