29.12.79

The Technique of the Saxophone

VOLUME THREE
RHYTHM STUDIES

Joseph Viola

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THE TECHNIQUE OF THE SAXOPHONE

PART III

RHYTHM STUDIES FOR SAXOPHONE

Introduction

"Rhythm Studies for Saxophone" is designed to provide the intermediate or advanced saxophonist with comprehensive reading experience in a variety of rhythmic styles and notational systems. The method is divided into four sections and the following outline should assist the student in establishing an effective practice routine for each section.

Section I

The main purpose of the material is to provide rhythmic reading experience in simple time signatures. The notation is often deliberately complex and will familiarize the player with unconventional but often used forms of rhythmic notation as he acquires skill in reading syncopated rhythmic passages. The short duets illustrating the comparitive notations used in $\frac{4}{4}$ and $\frac{2}{2}$ are important. The "A" and "B" portions of each example are the same. Only the notational system is different. Any comfortable tempo is acceptable and continued repetition of both parts of the duet is essential. Examples in $\frac{12}{8}$ are to be played with the same interpretation as the related $\frac{4}{4}$ examples.

Note: Only three types of articulation are used throughout the book:

— = long

$\wedge$ = short

$>$ = normal accent

All other decisions regarding articulation and expression are at the discretion of the player.

Section II

This section begins with a series of short examples in a variety of simple and compound time signatures. Repeat each example until you are able to play it comfortably and gradually increase speed until you are able to read and interpret each example at any reasonable tempo. The extended etudes following these introductory exercises provide reading experience in varying time signatures. Do not be intimidated by the frequent time signature changes. Count each bar but work toward feeling the "flow" of the music.

Section III

These are "double-time" exercises in a variety of time signatures and you may initially find it necessary to work on isolated bars or phrases at very slow tempos. In Examples 1 through 6, note that the last two bars of each example are identical to the first four bars; only the pulse changes. In bars 1 through 4, count 4 to the bar; in bars 5 and 6, count 2 to the bar.

The concluding extended exercises and etudes incorporate characteristic double time patterns. Again, each should be approached in a musical fashion and the double-time sections should be felt on an integral part of the compositional form.

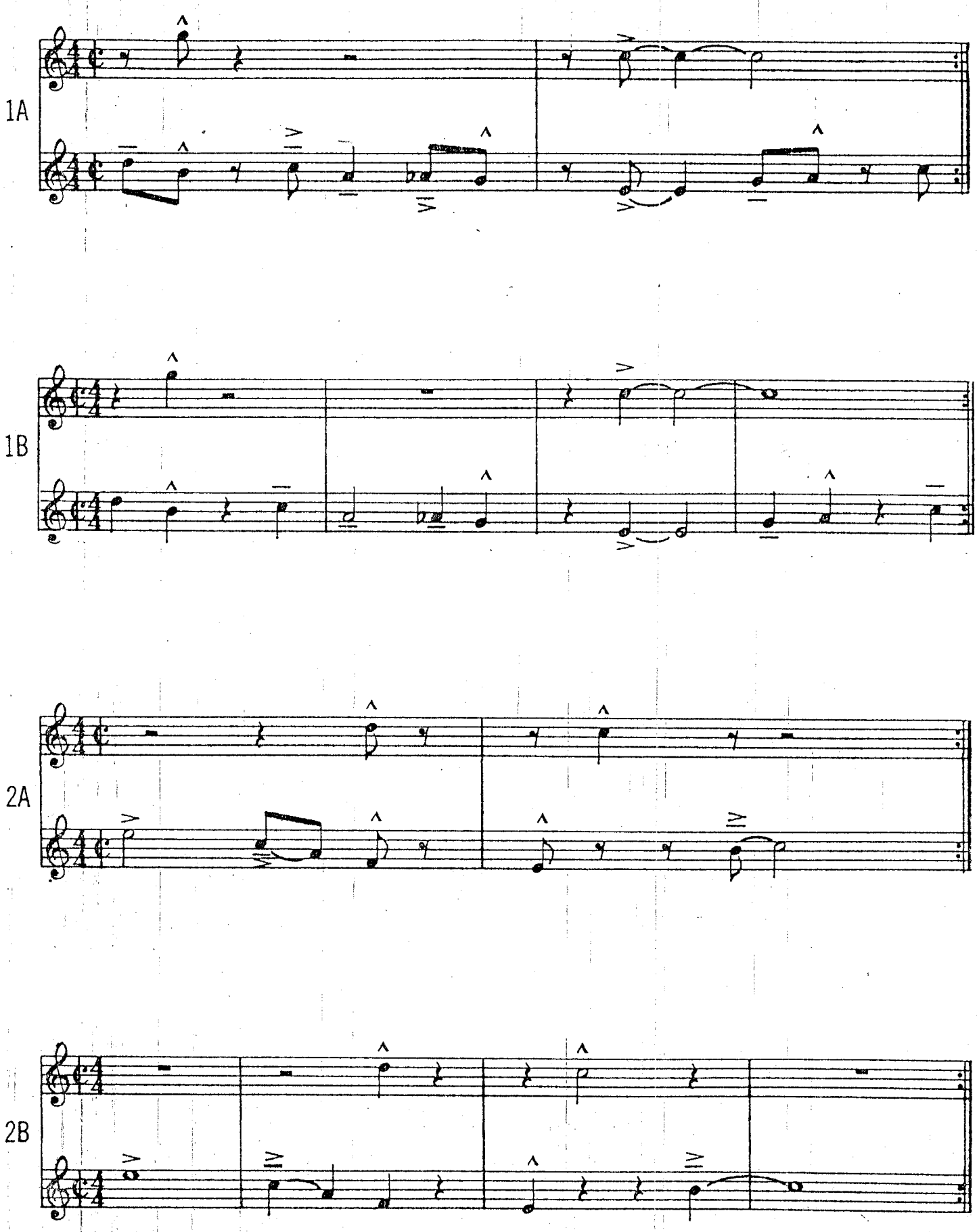
Section IV

These concluding advanced etudes incorporate application of all of the rhythmic concepts developed in previous sections. In Etudes 12 through 15, a new concept is introduced and the following clarification may be helpful. After establishing the indicated metronome setting, simply remember that each bar occupies one metronome division, ie. a bar of $\frac{5}{4}$ occupies the same clock time duration as a bar of $\frac{3}{4}$ (or $\frac{4}{4}$ or $\frac{7}{4}$ etc.)

Remember throughout the book that an awareness of both rhythmic notation and rhythmic interpretation are essential in developing reading skills. Interpretation is always at the discretion of the player and/or instructor and all exercises and etudes may (and should) be played in a variety of styles.

Joseph Viola

SECTION I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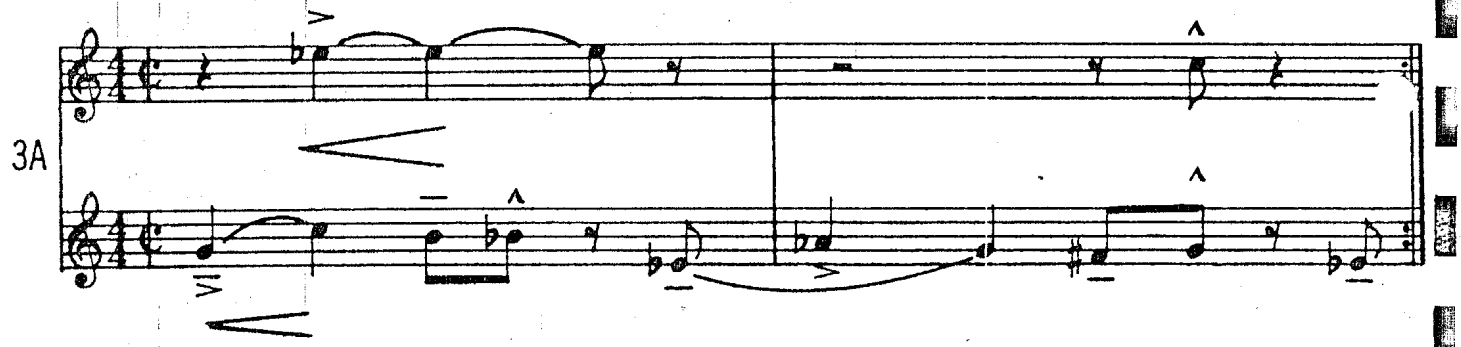
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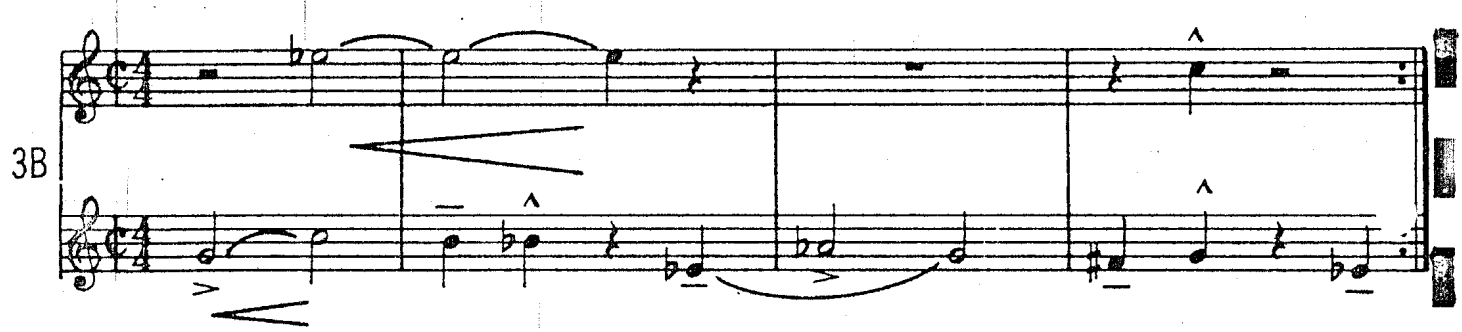
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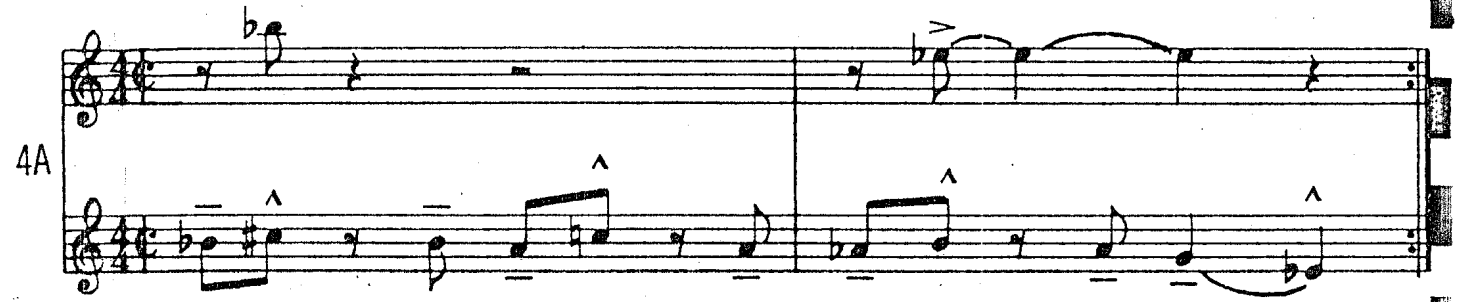
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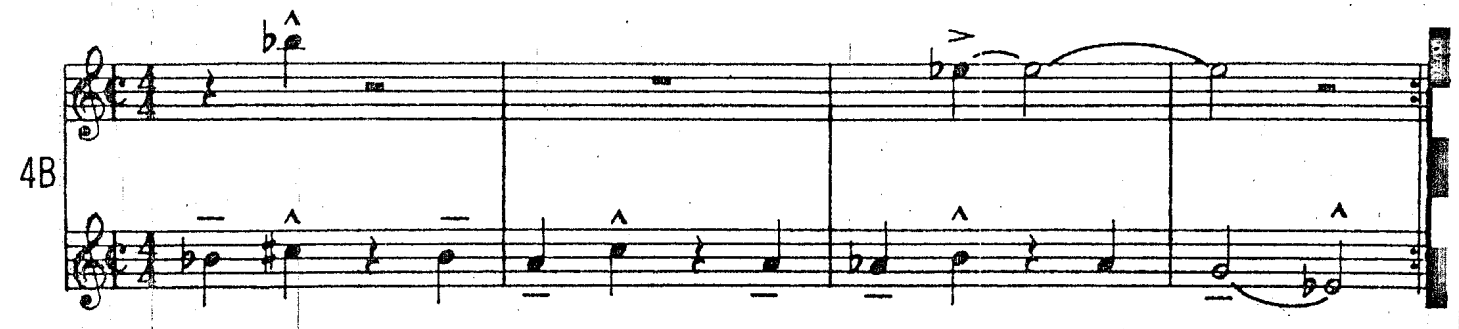
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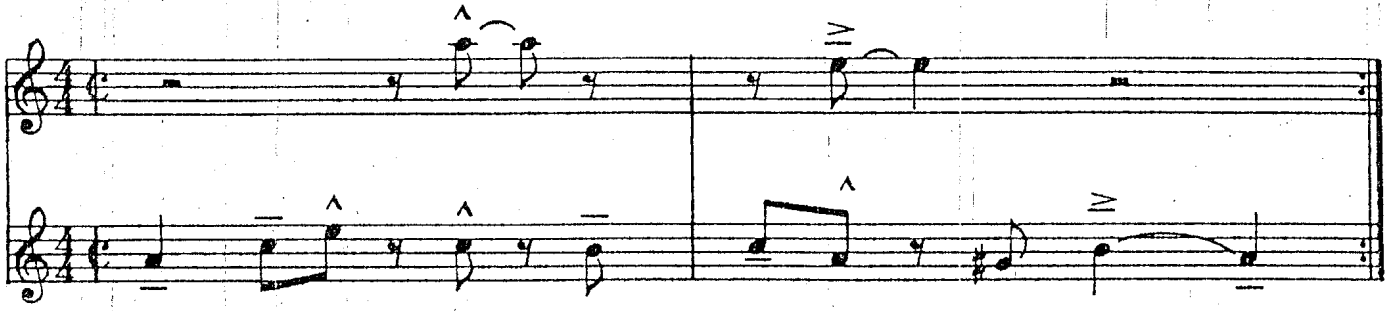

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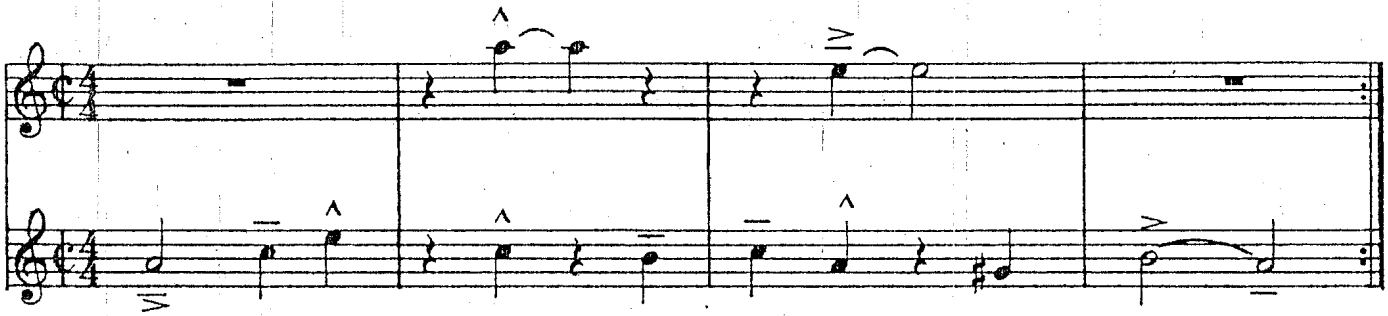

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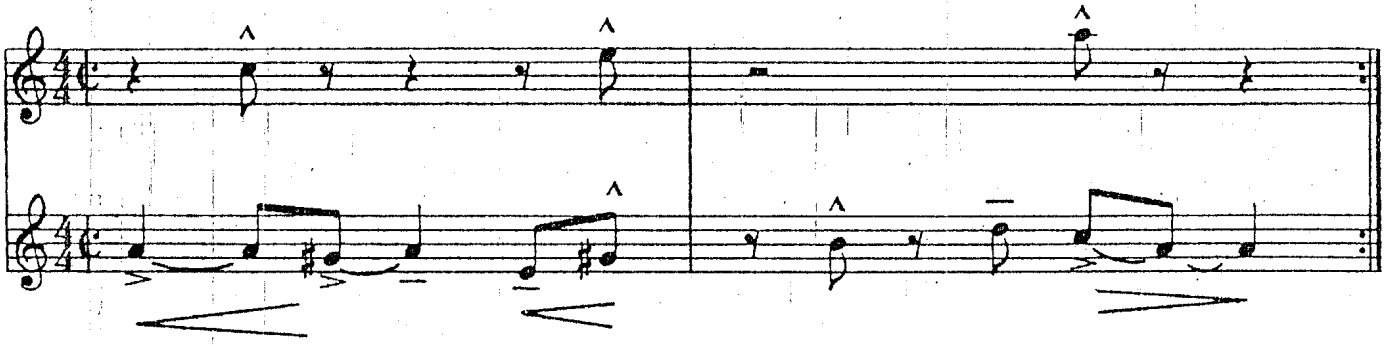

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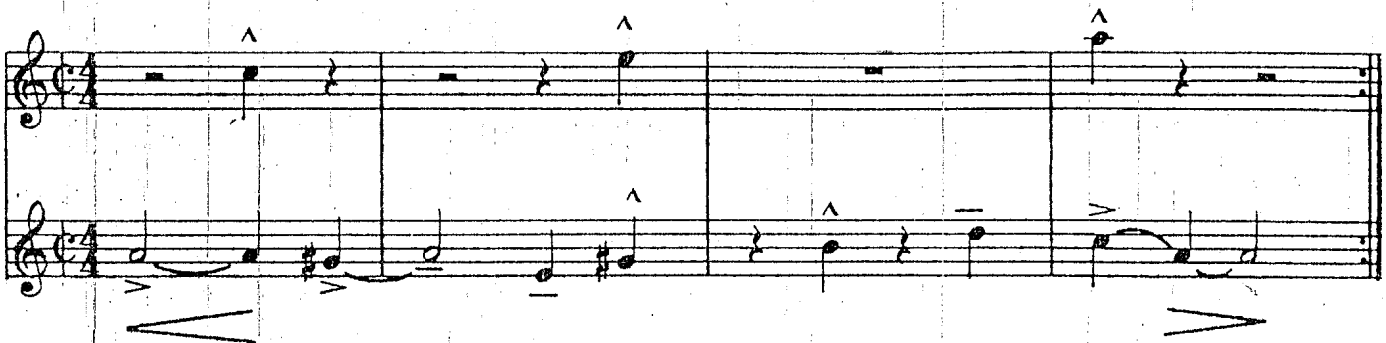

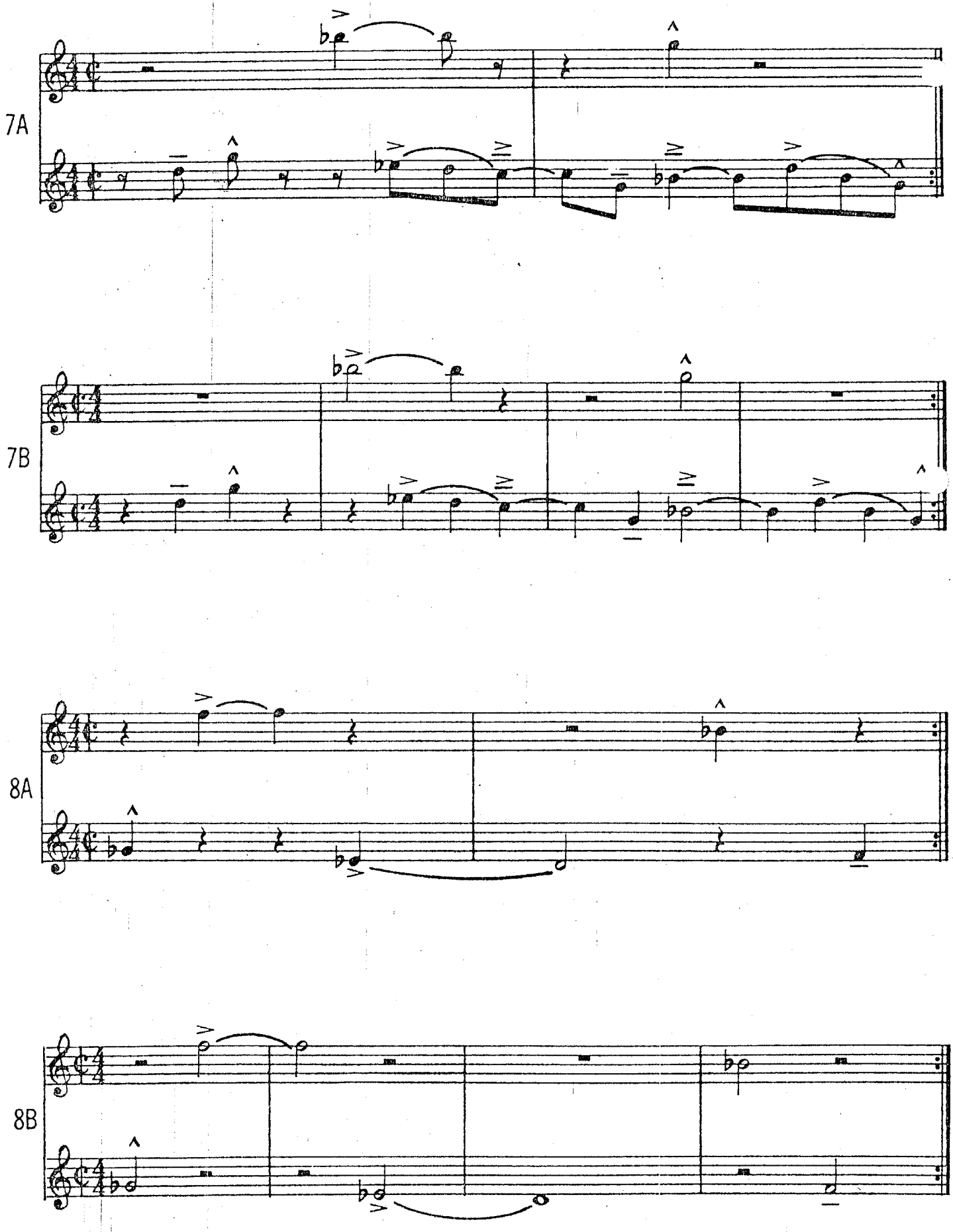
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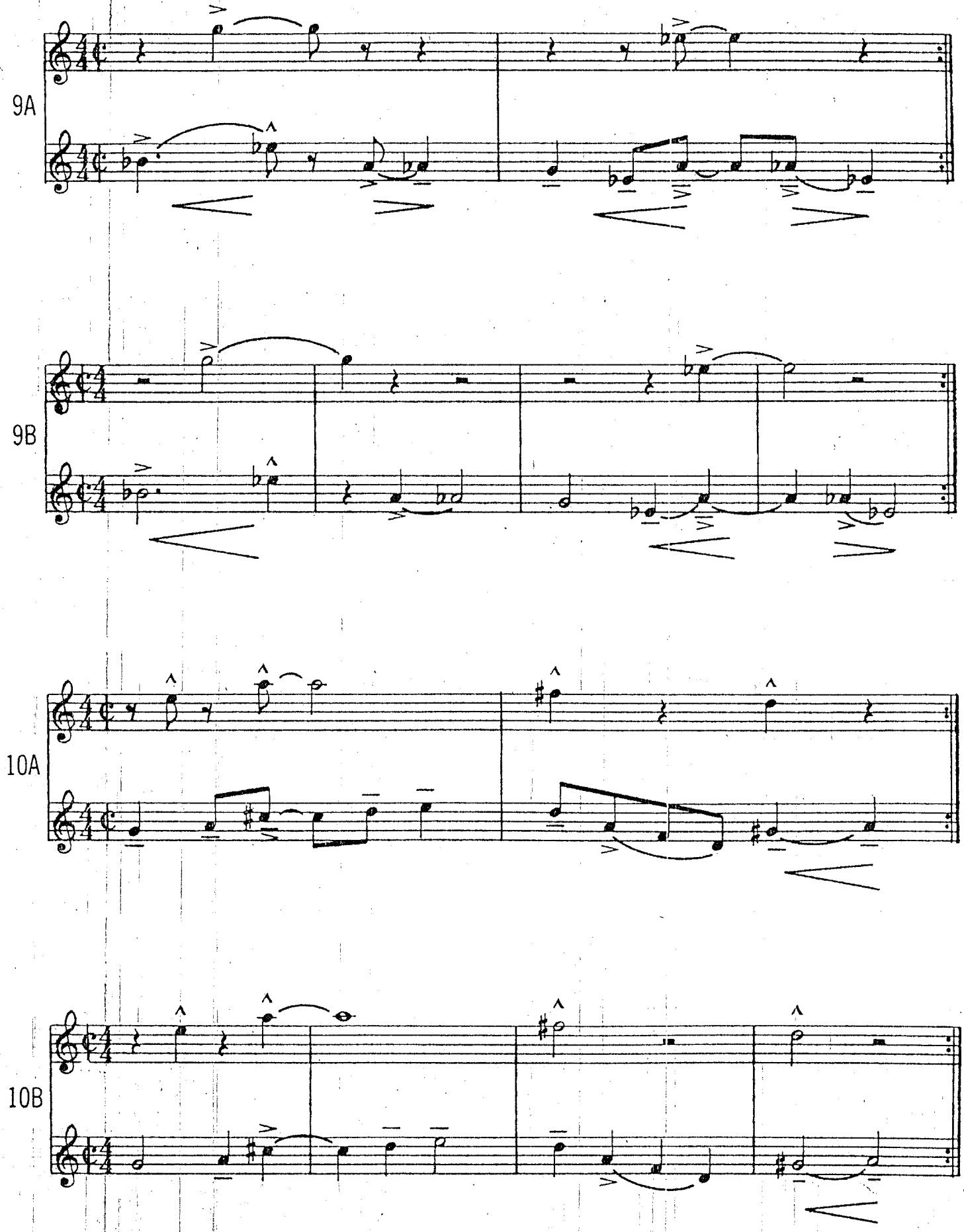
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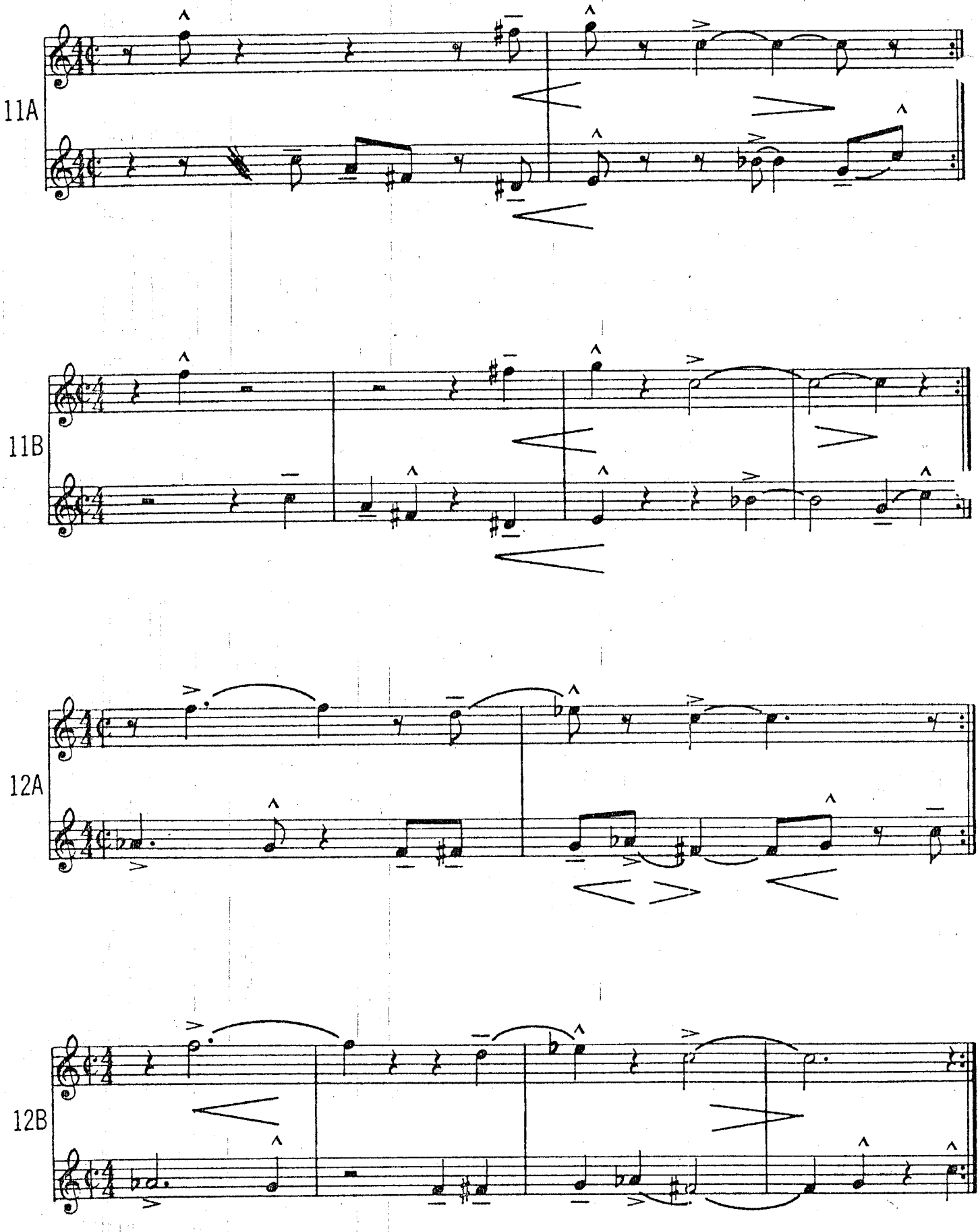
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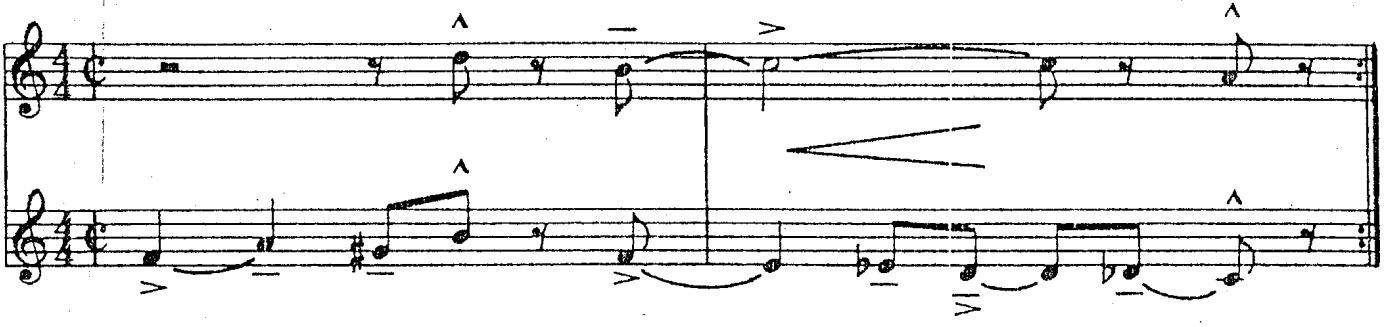

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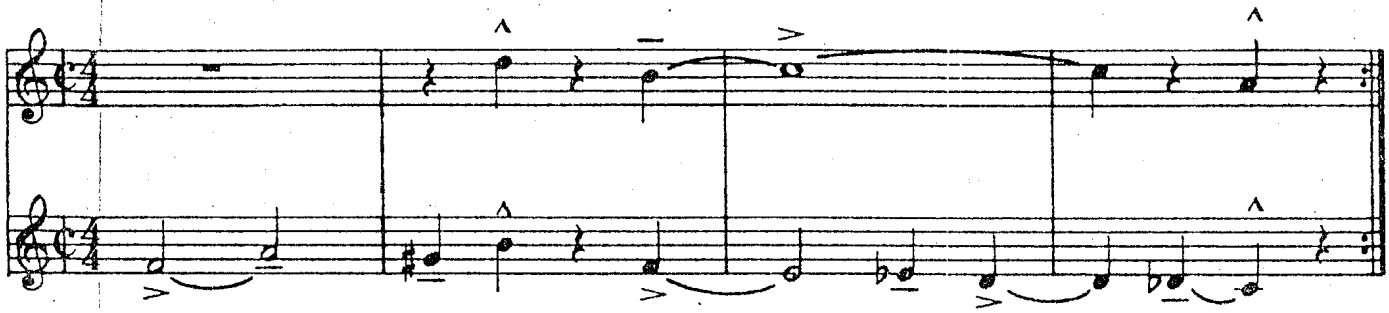

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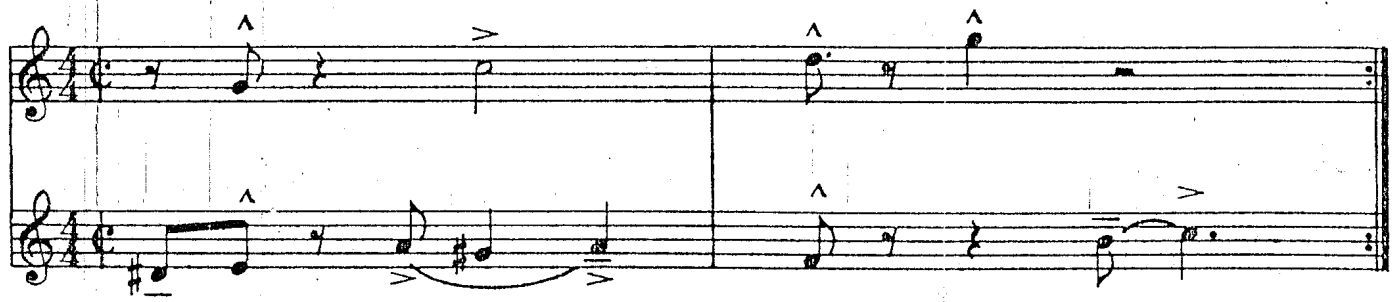

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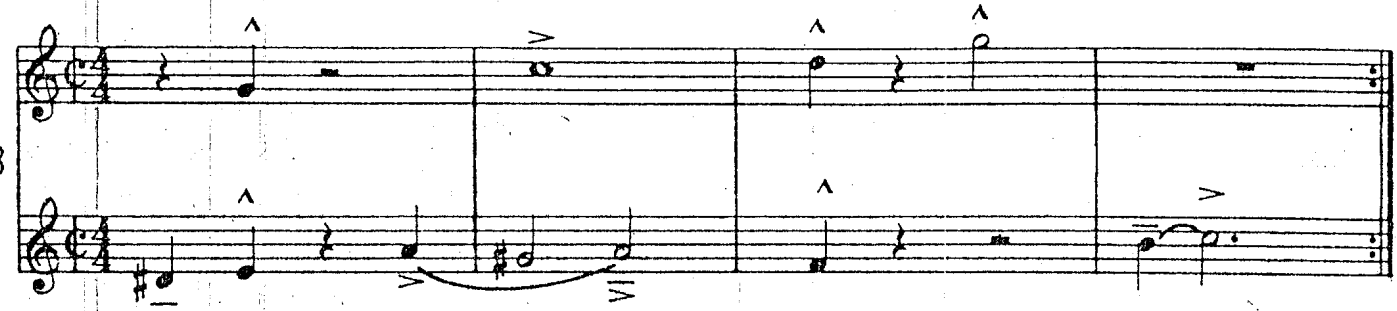

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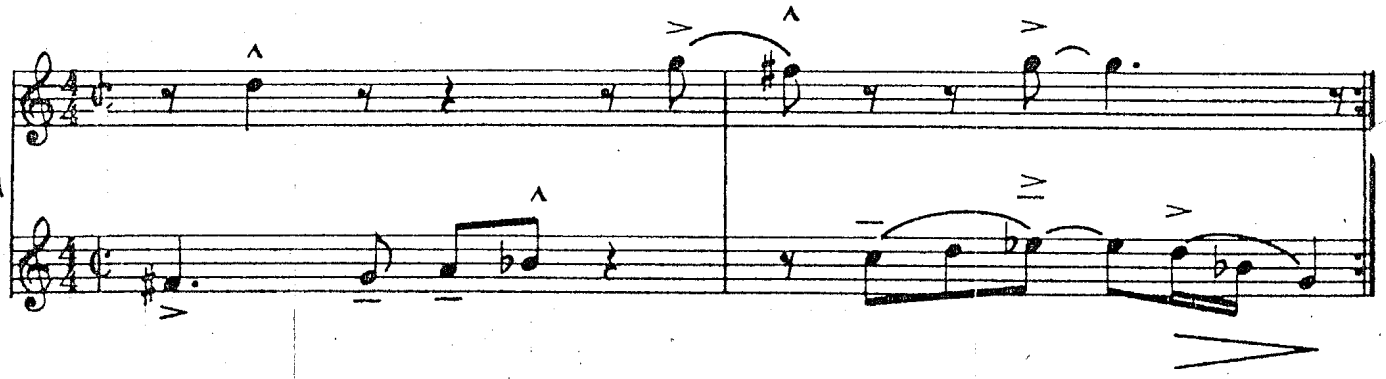

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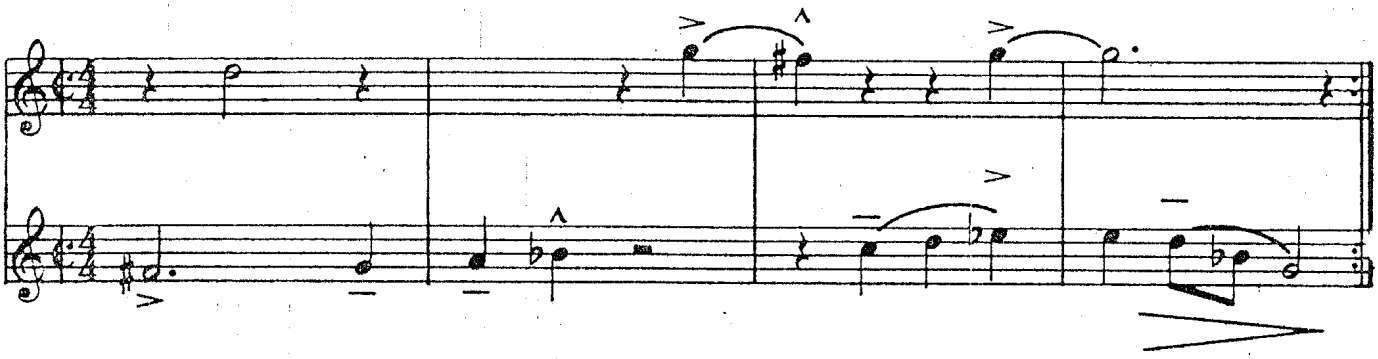

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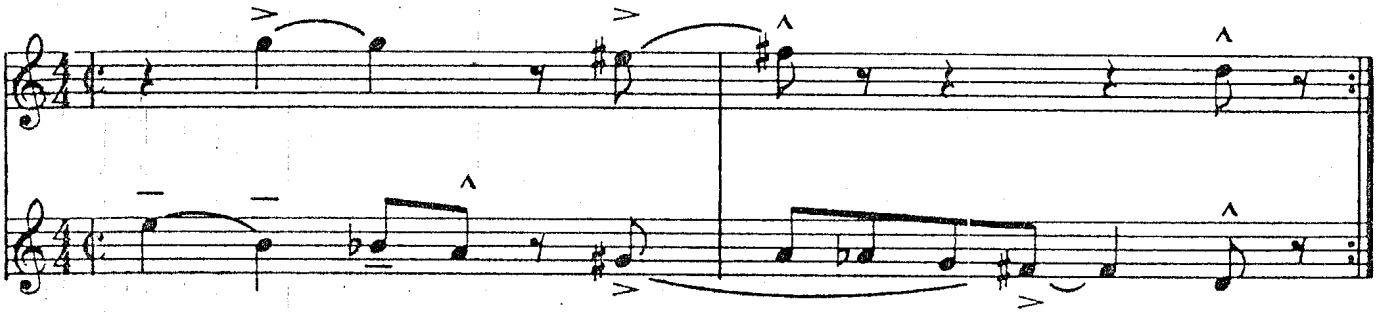

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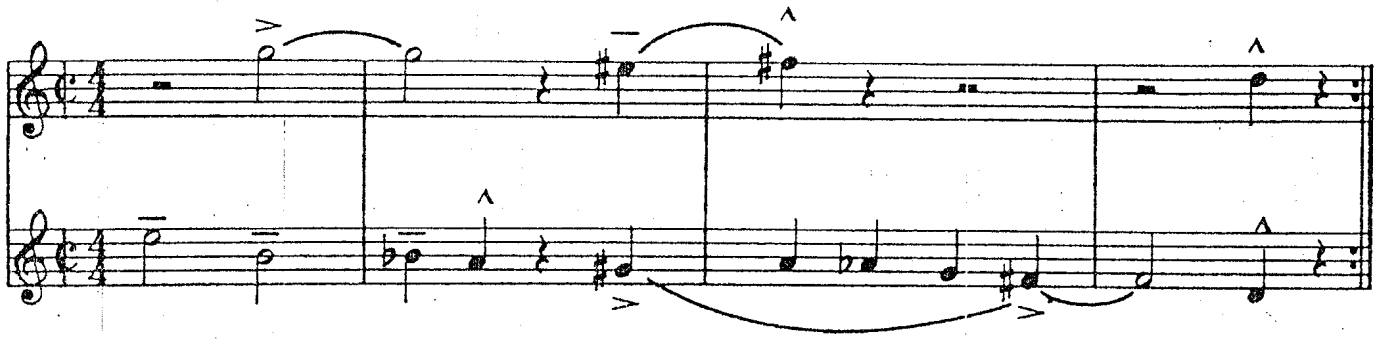

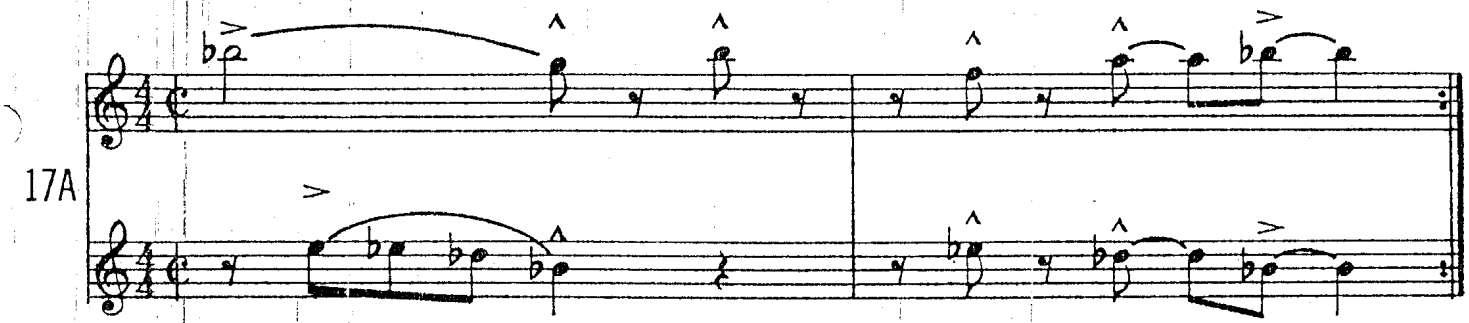
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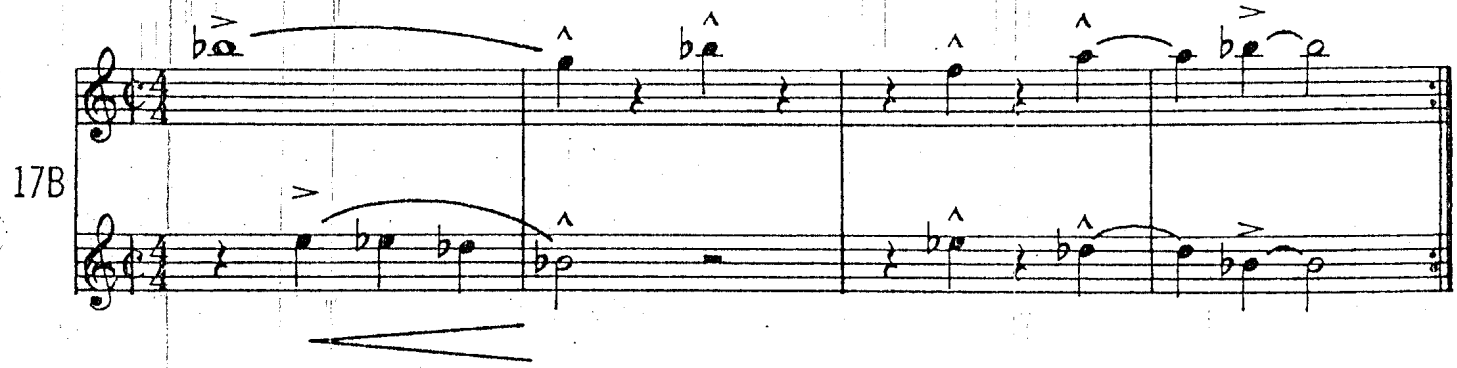
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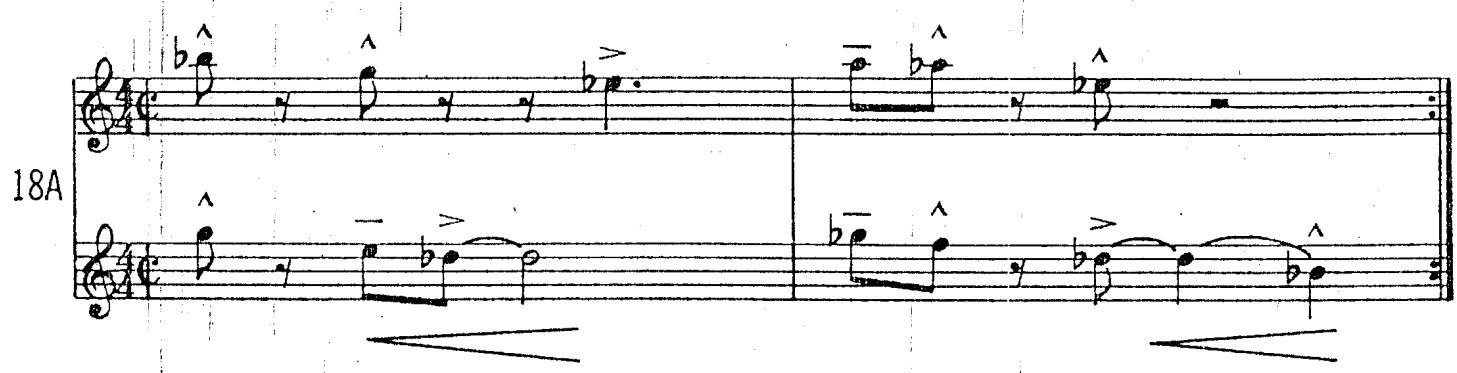
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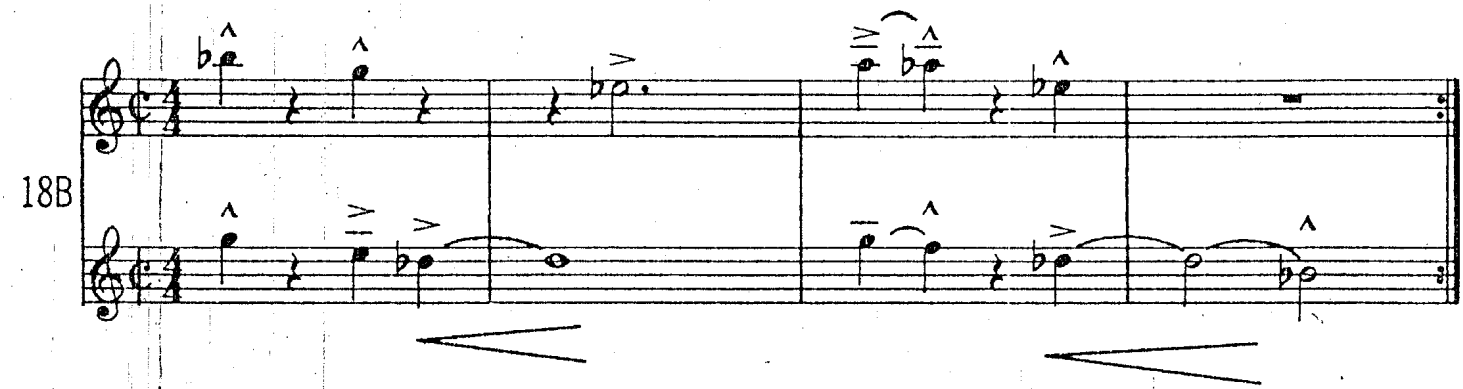
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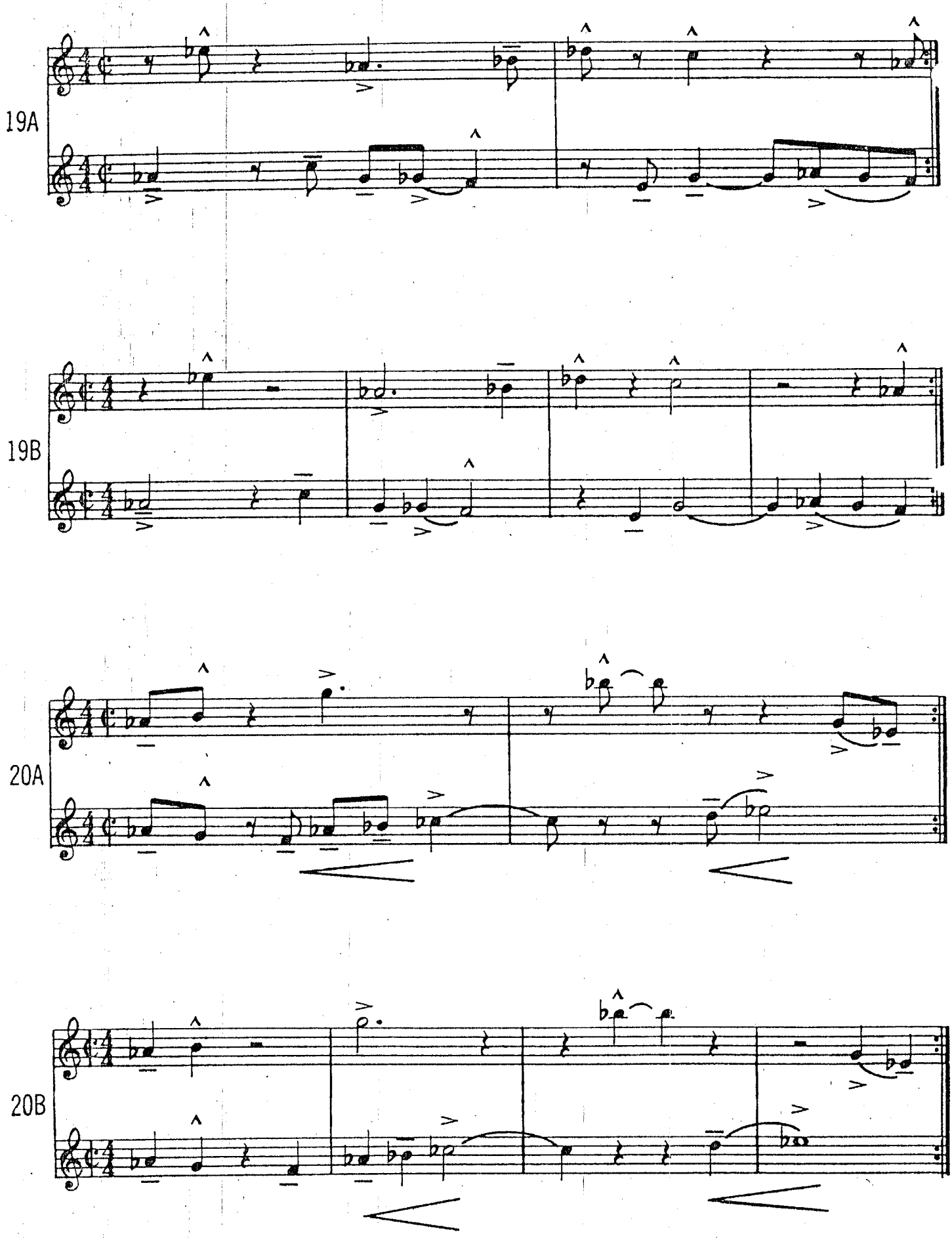
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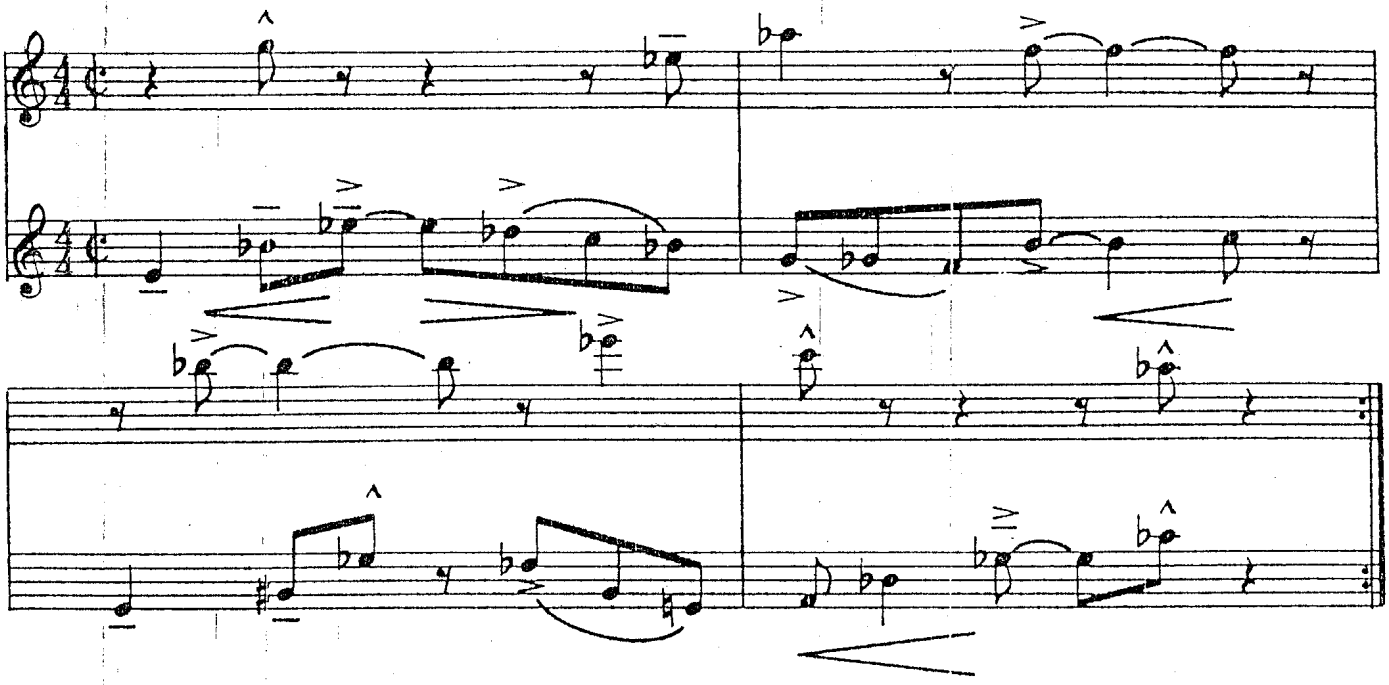

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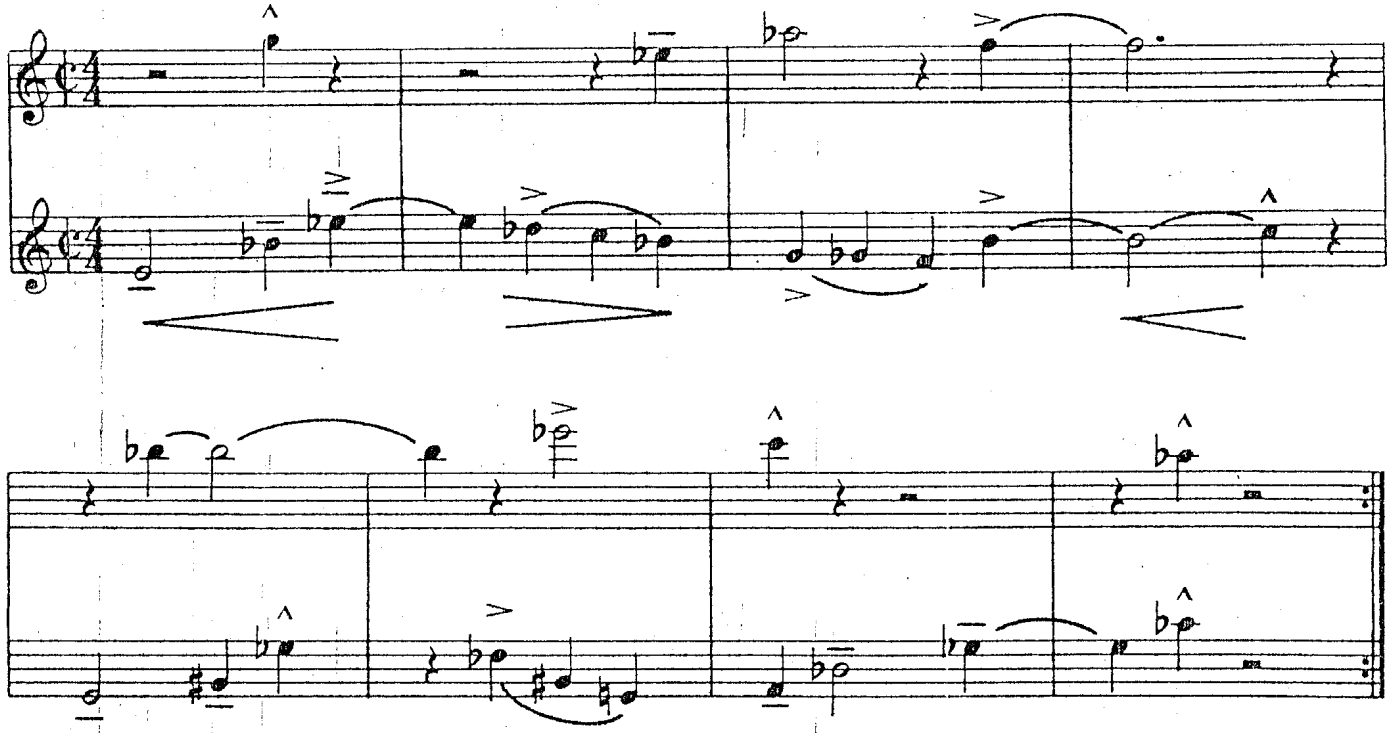

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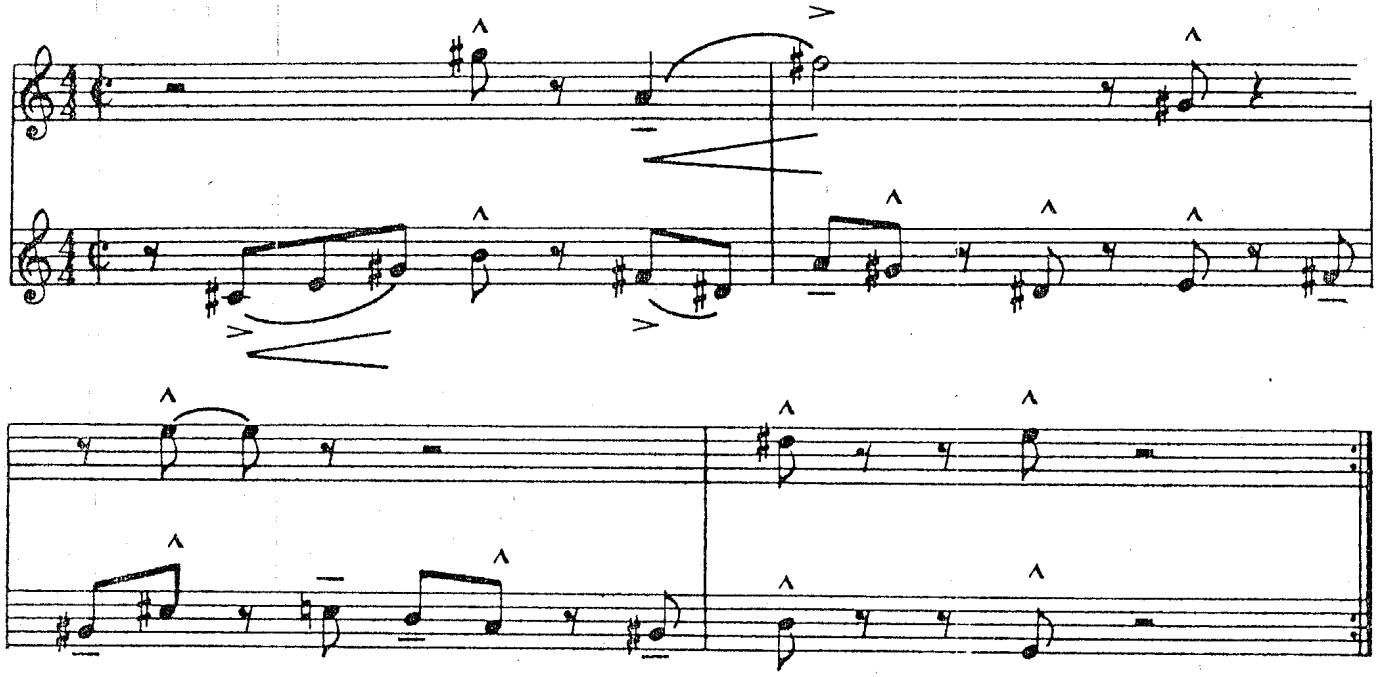

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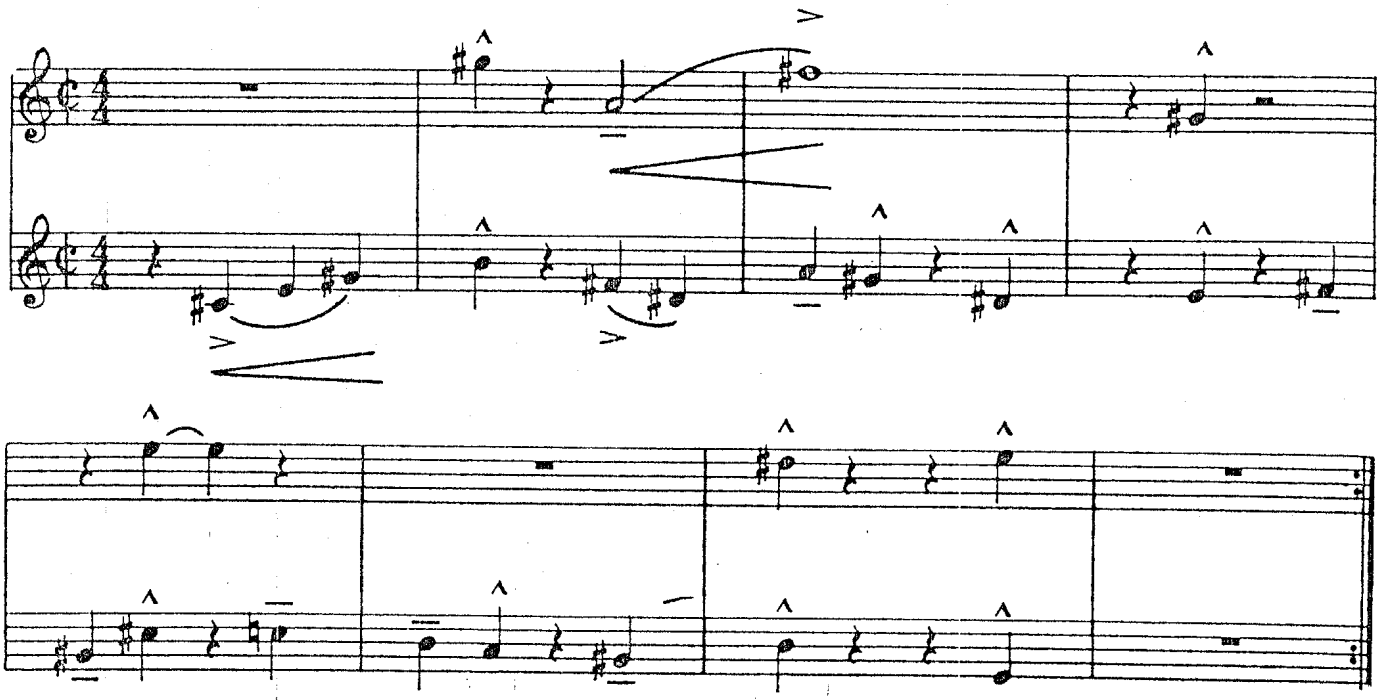

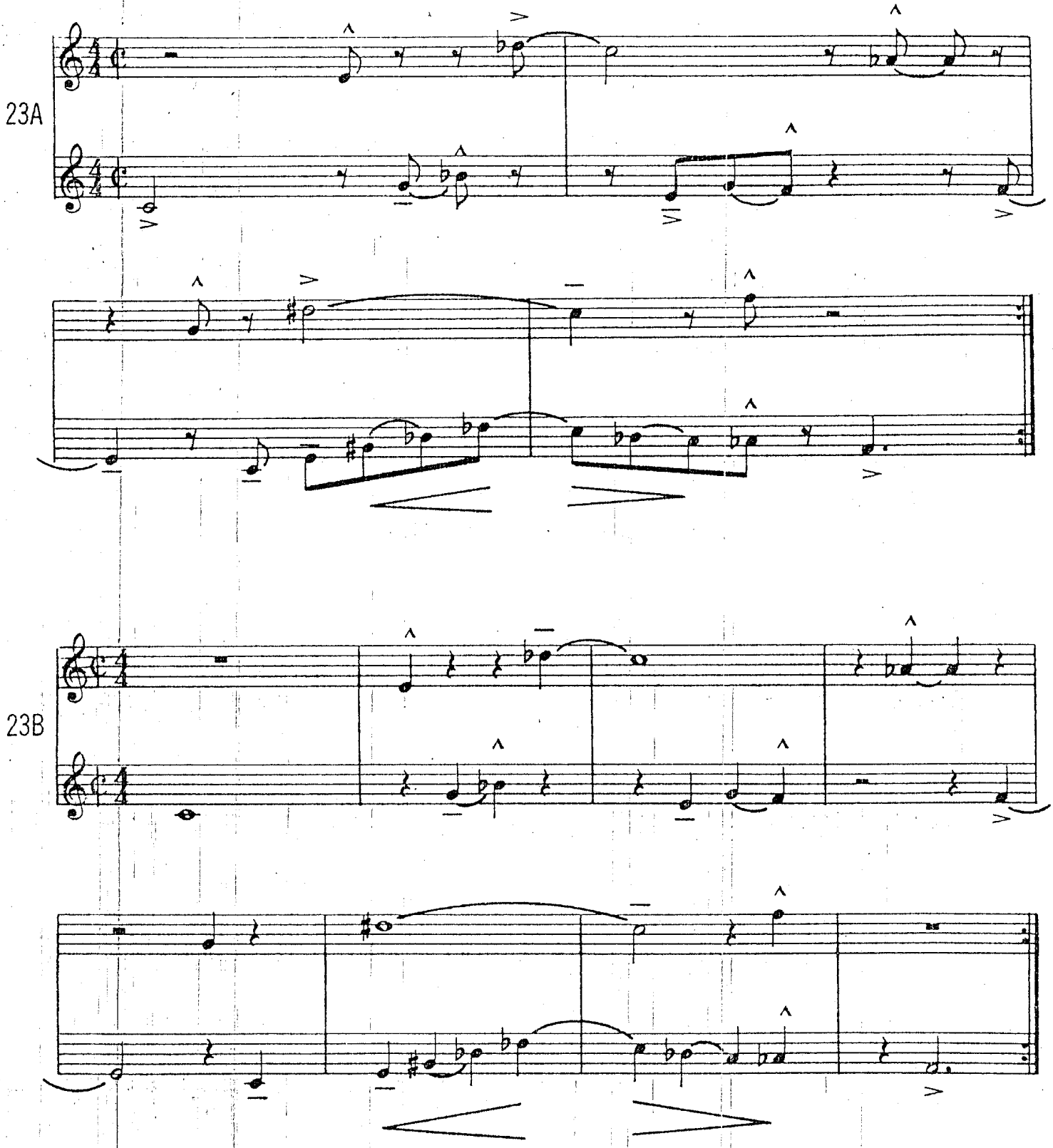
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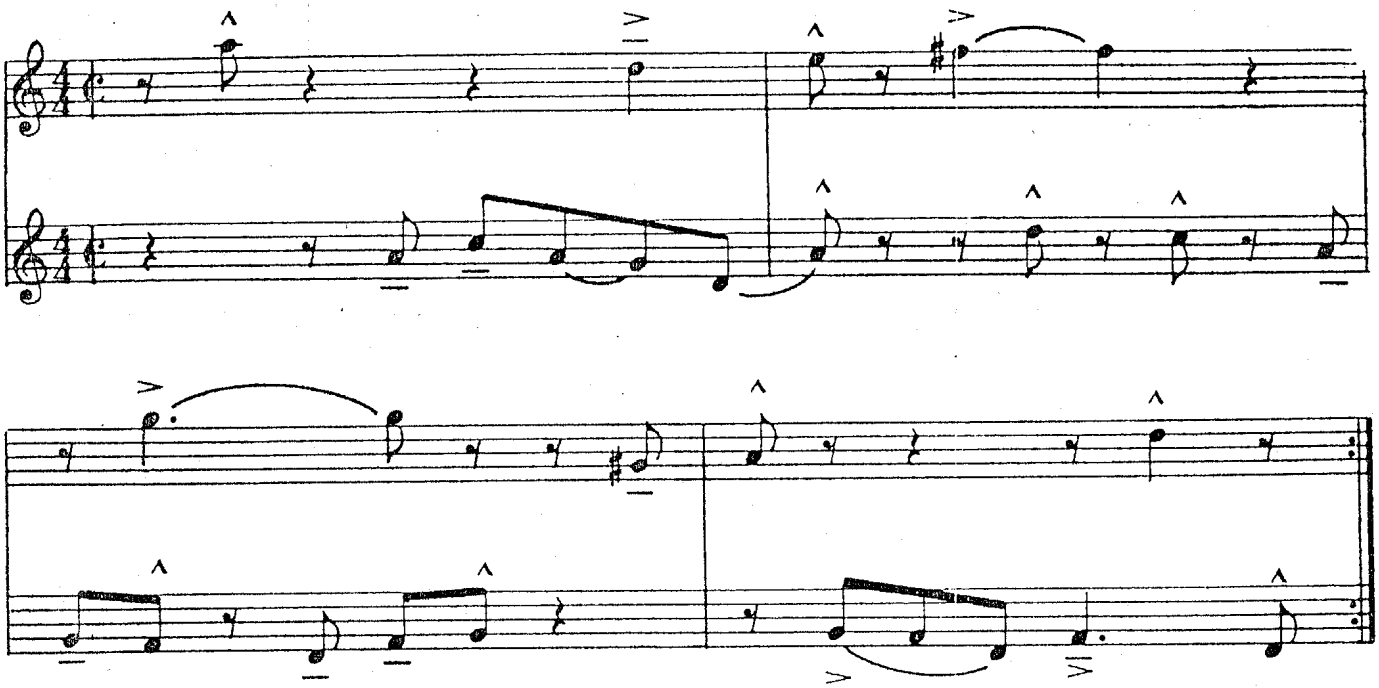

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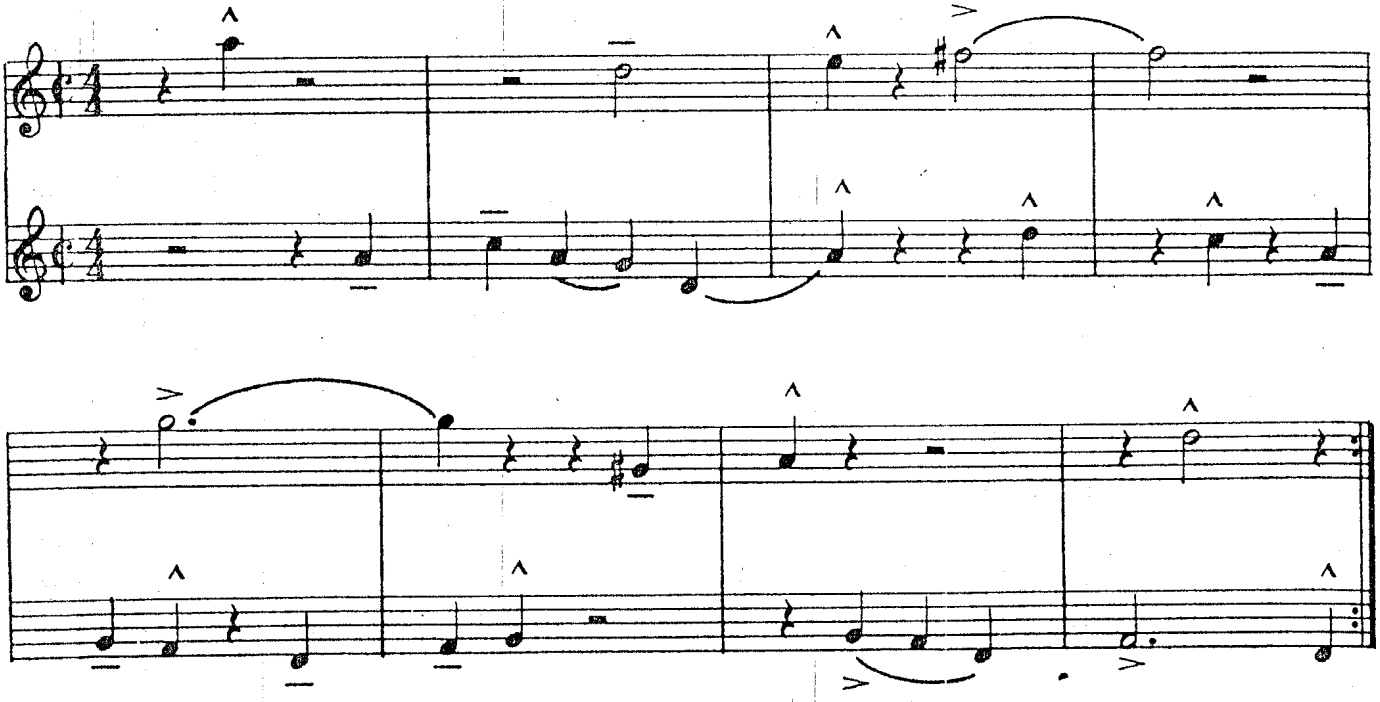

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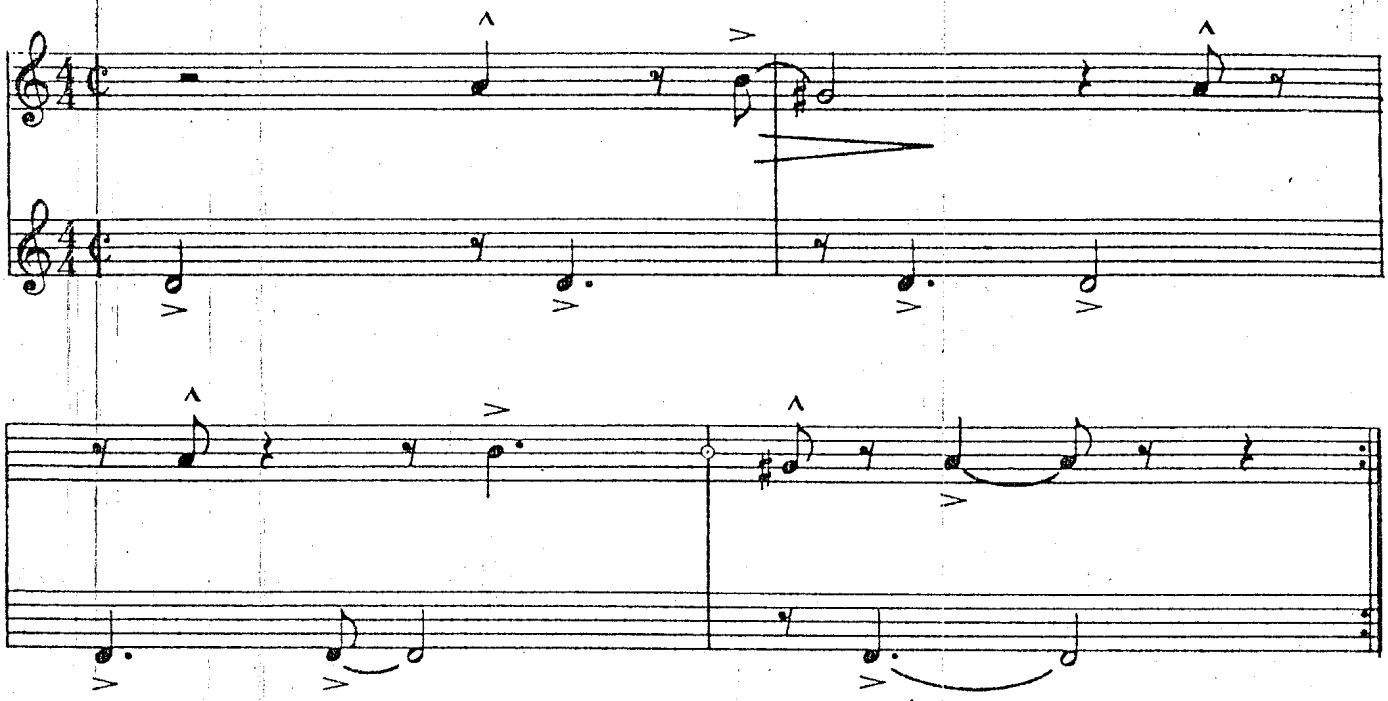

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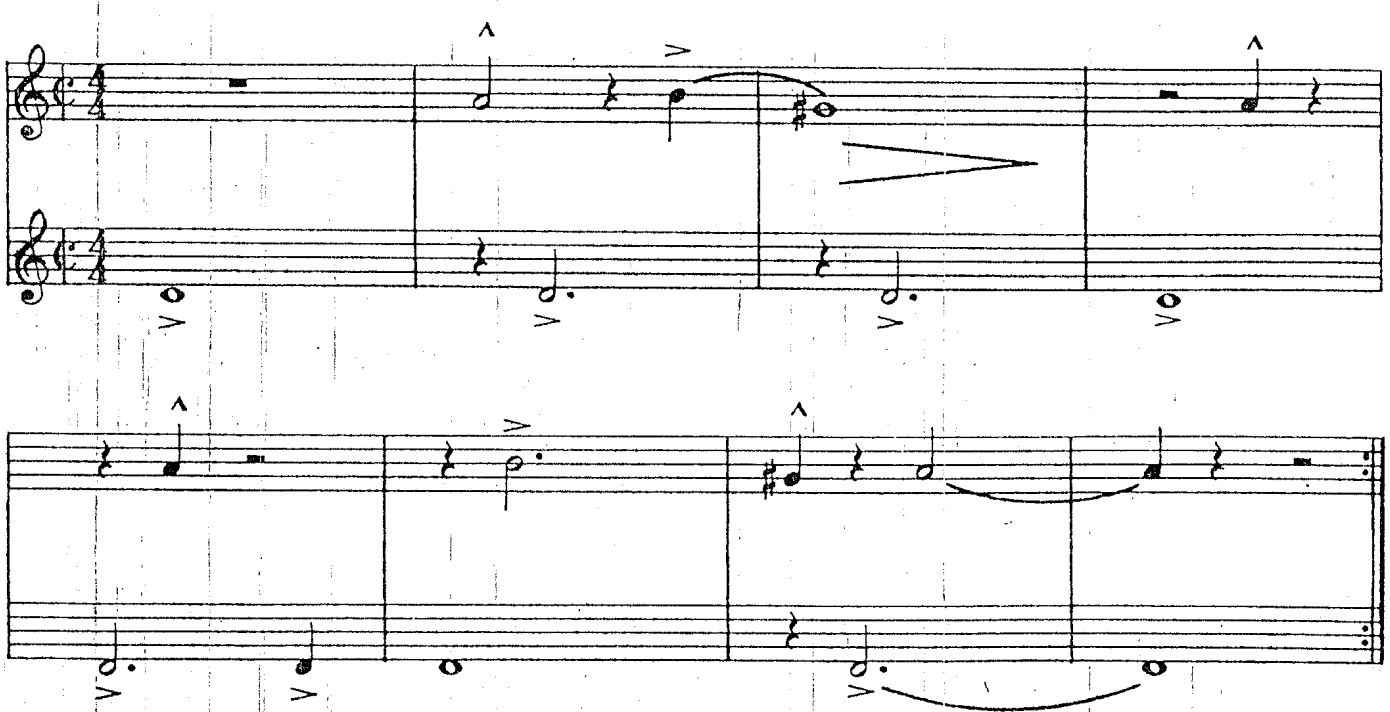

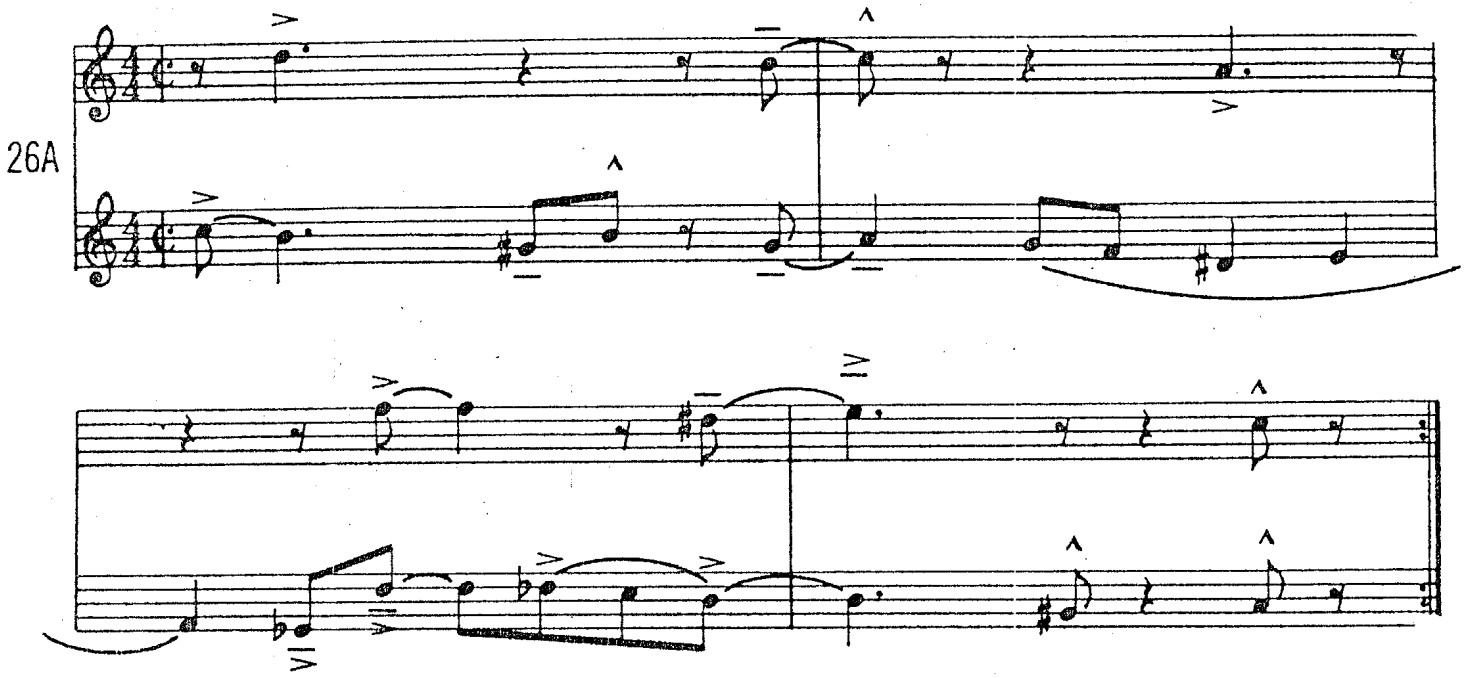
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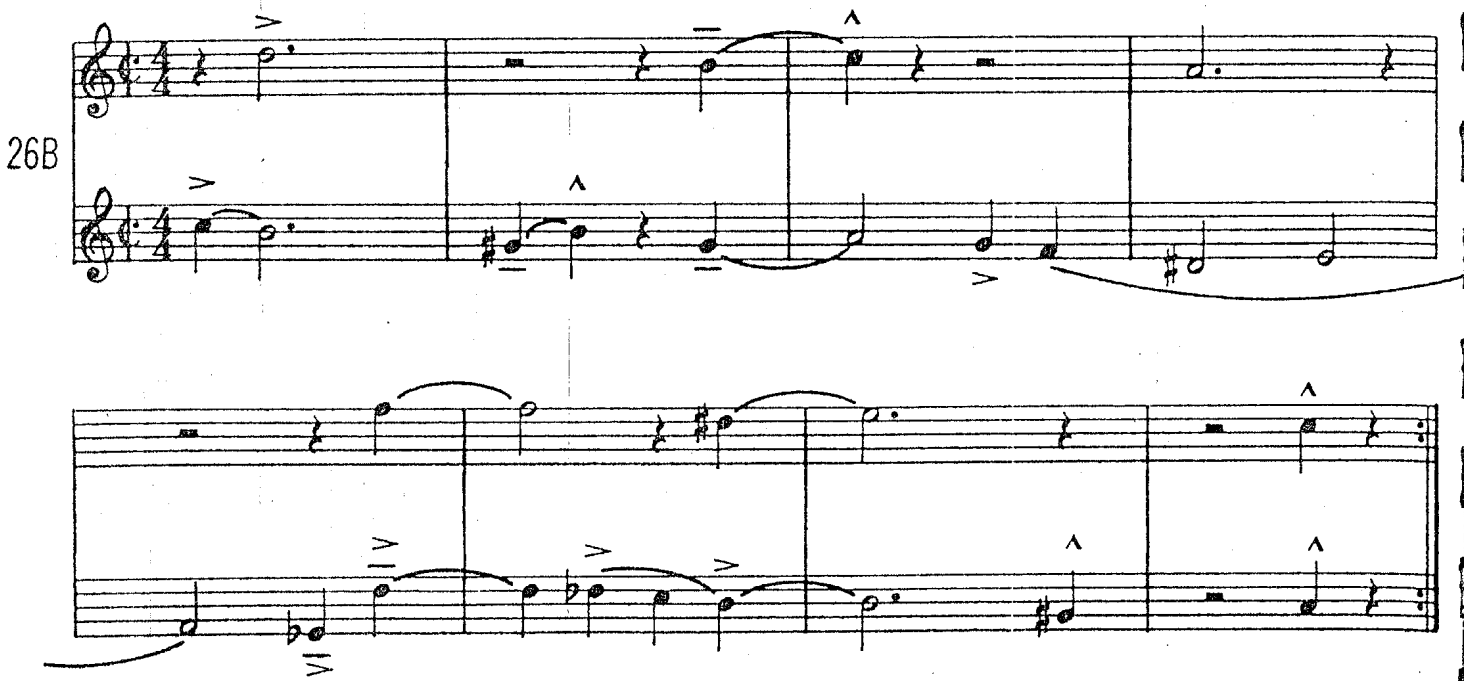
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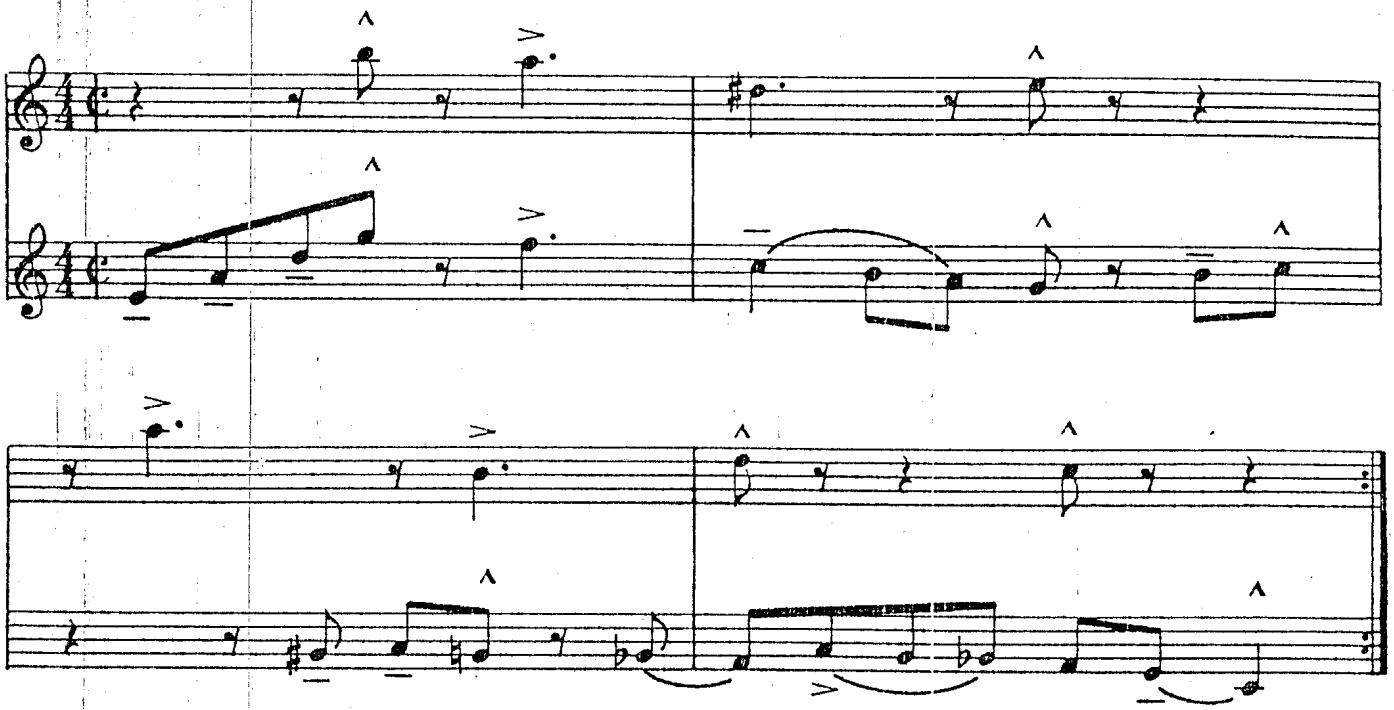

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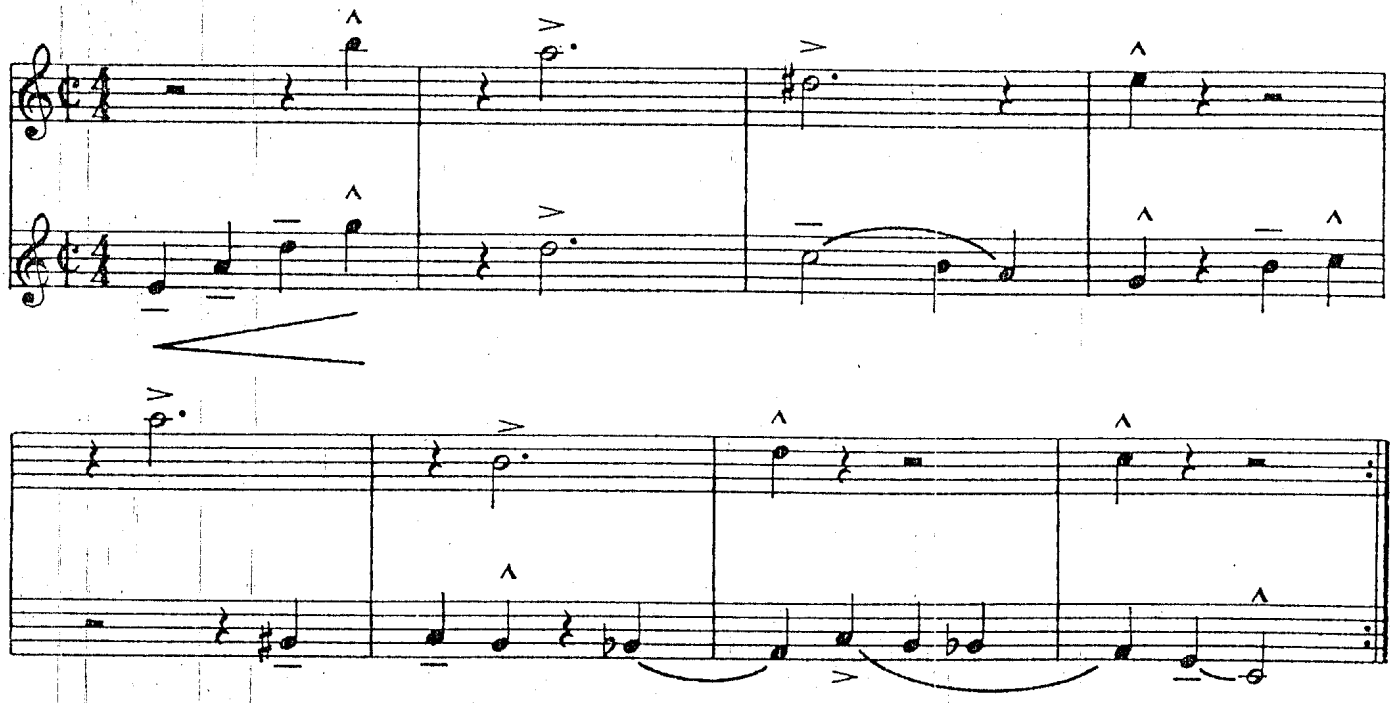

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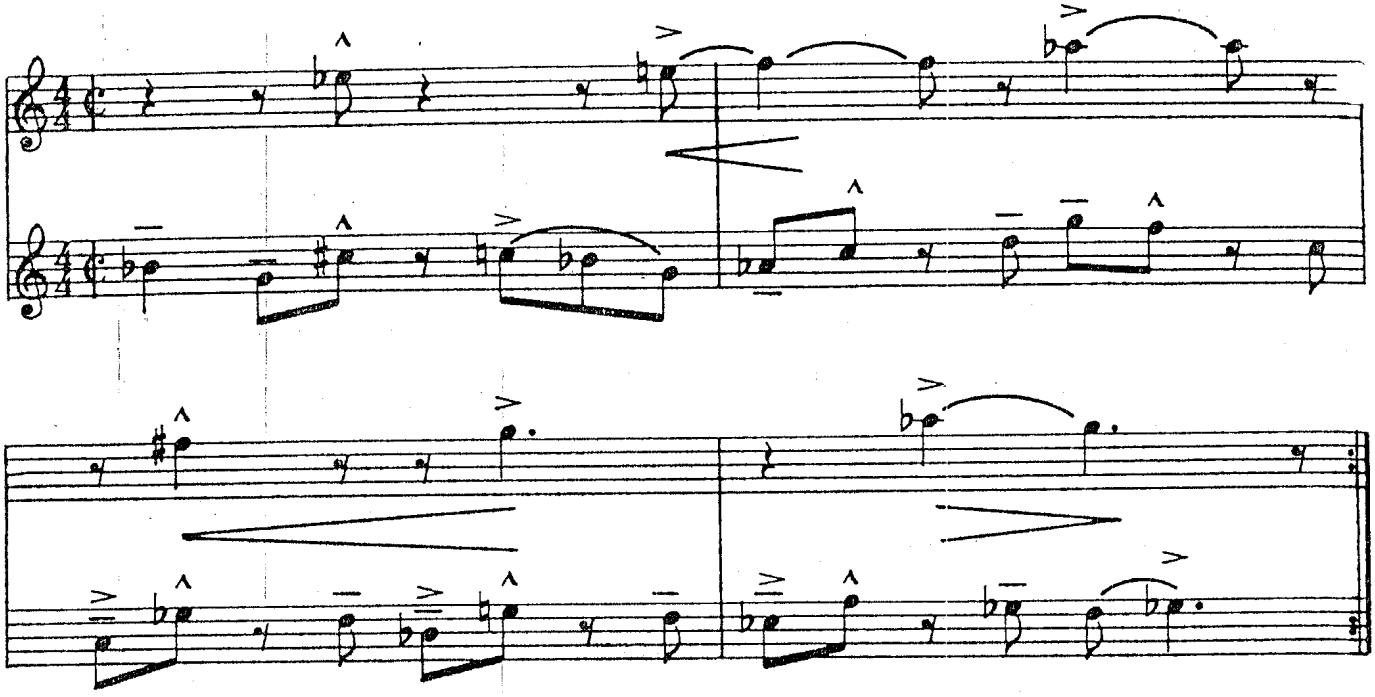

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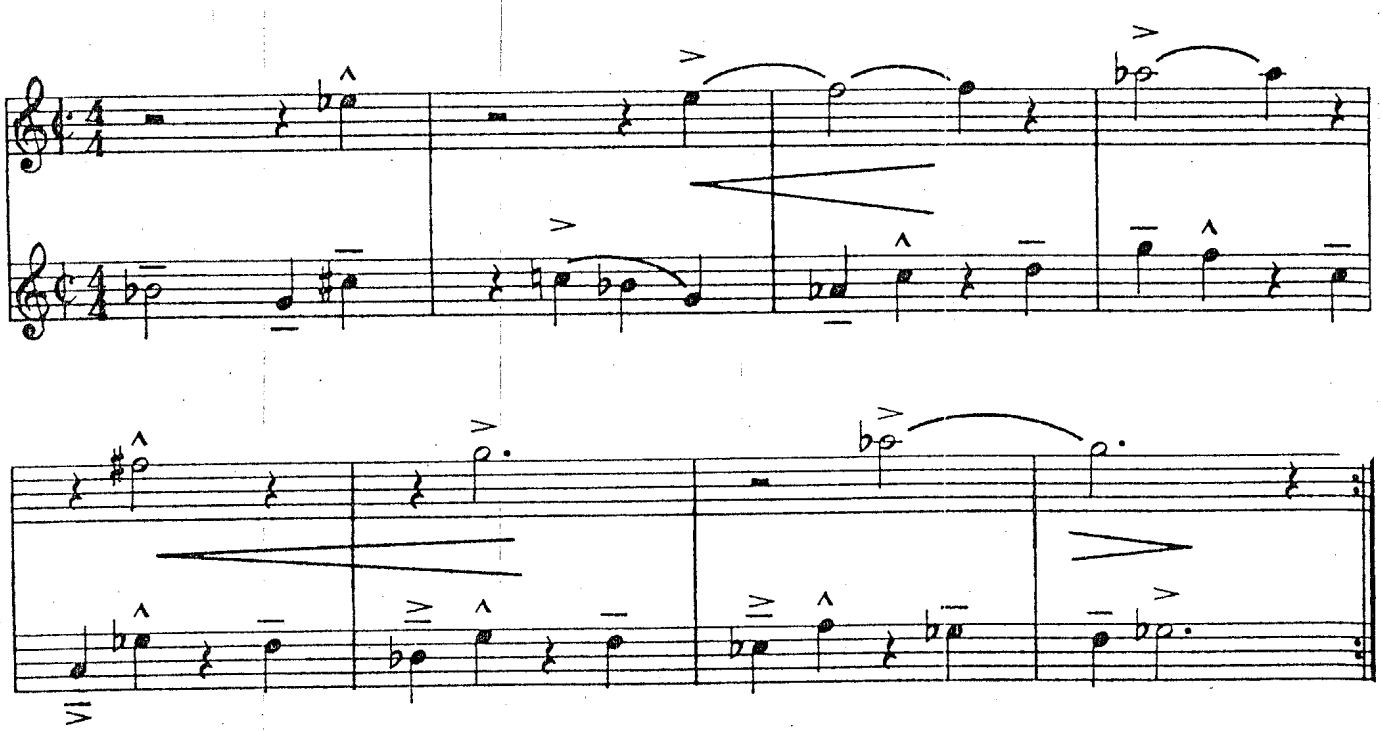

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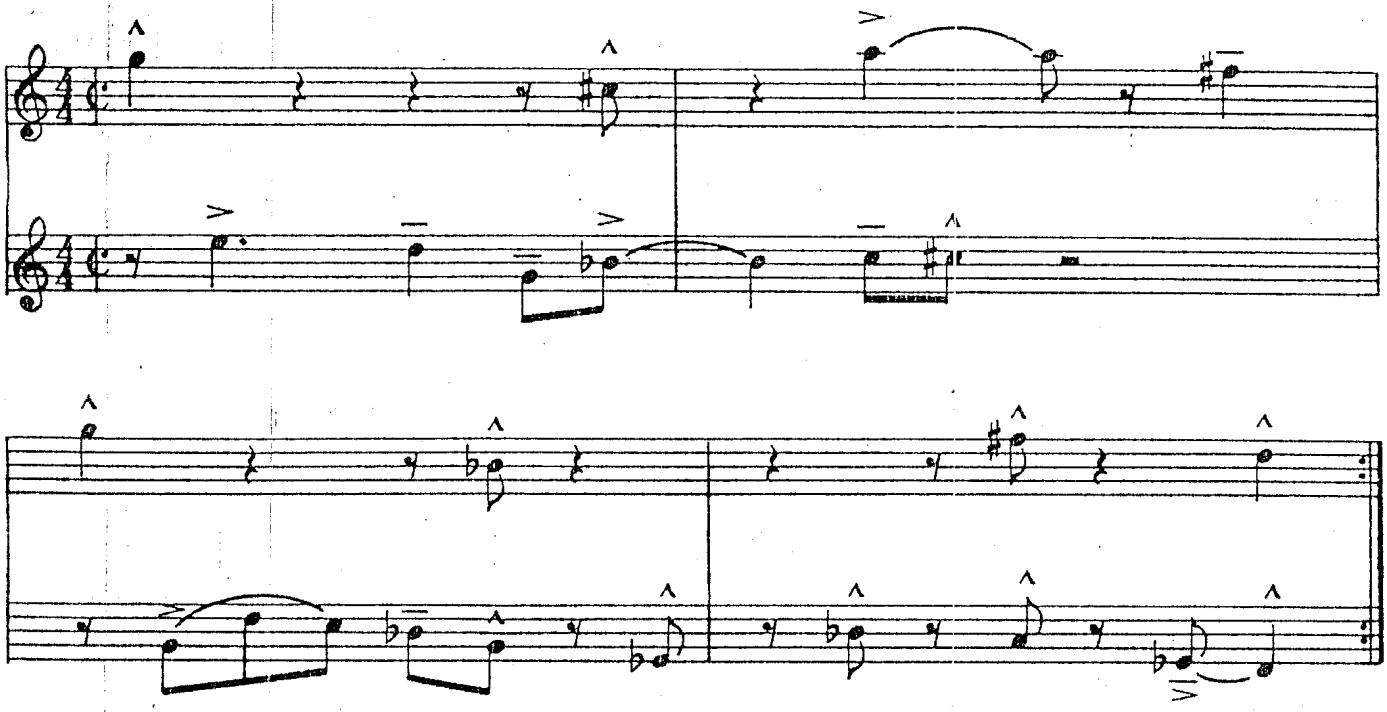

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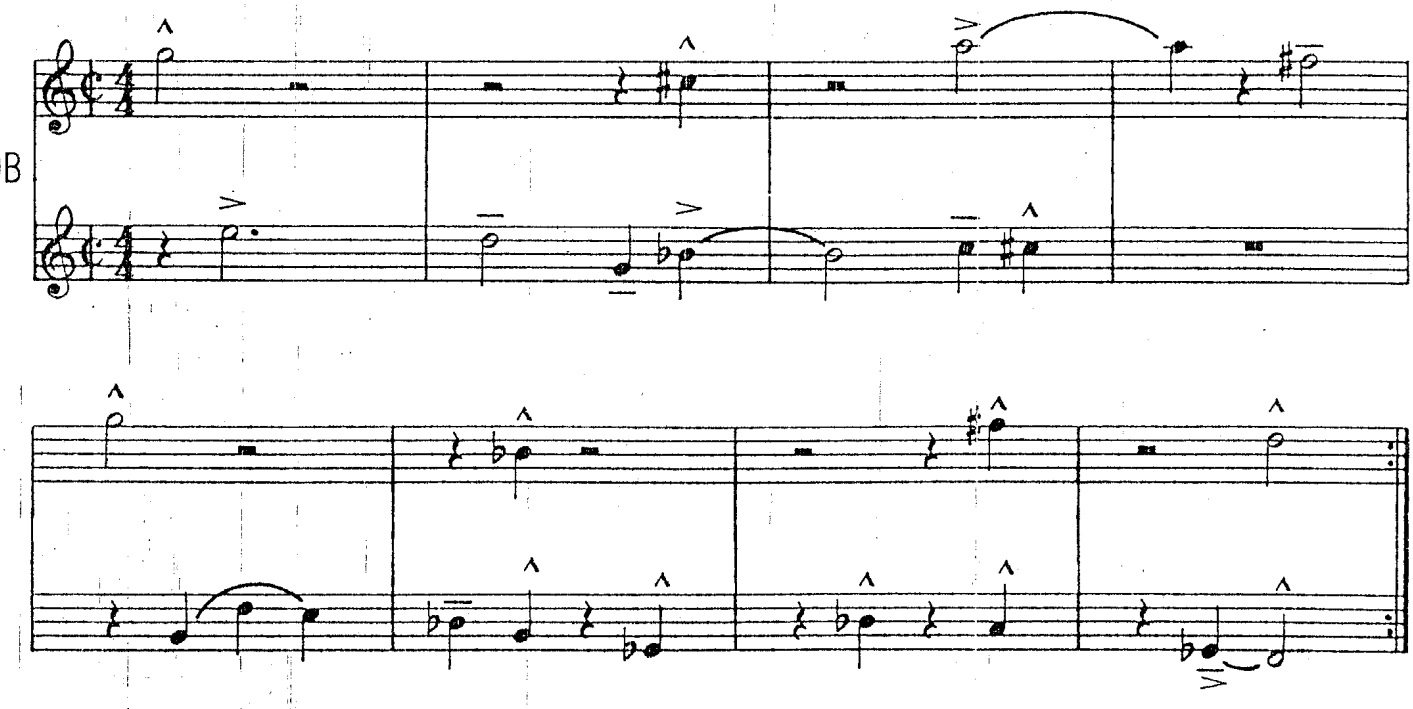

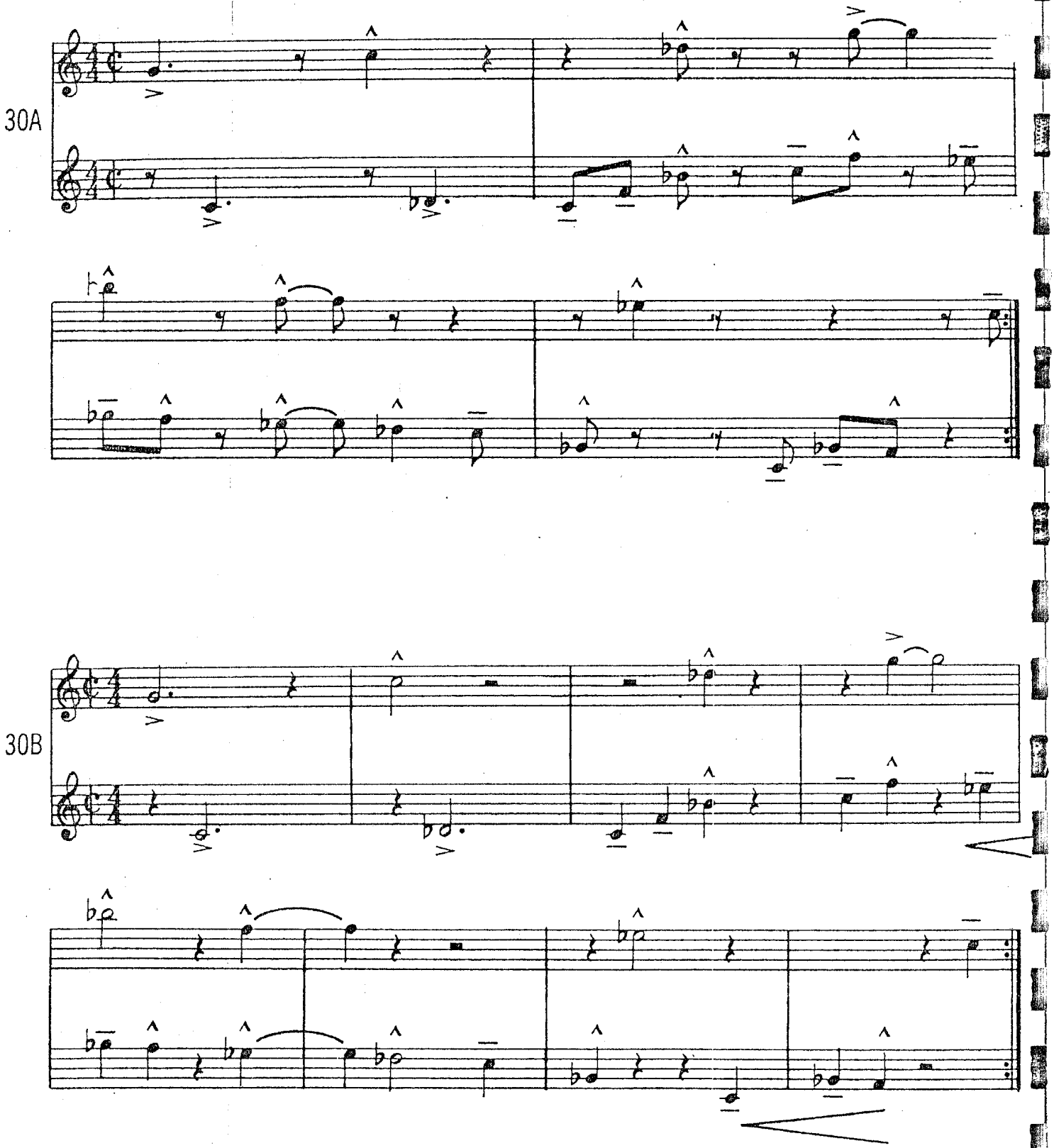
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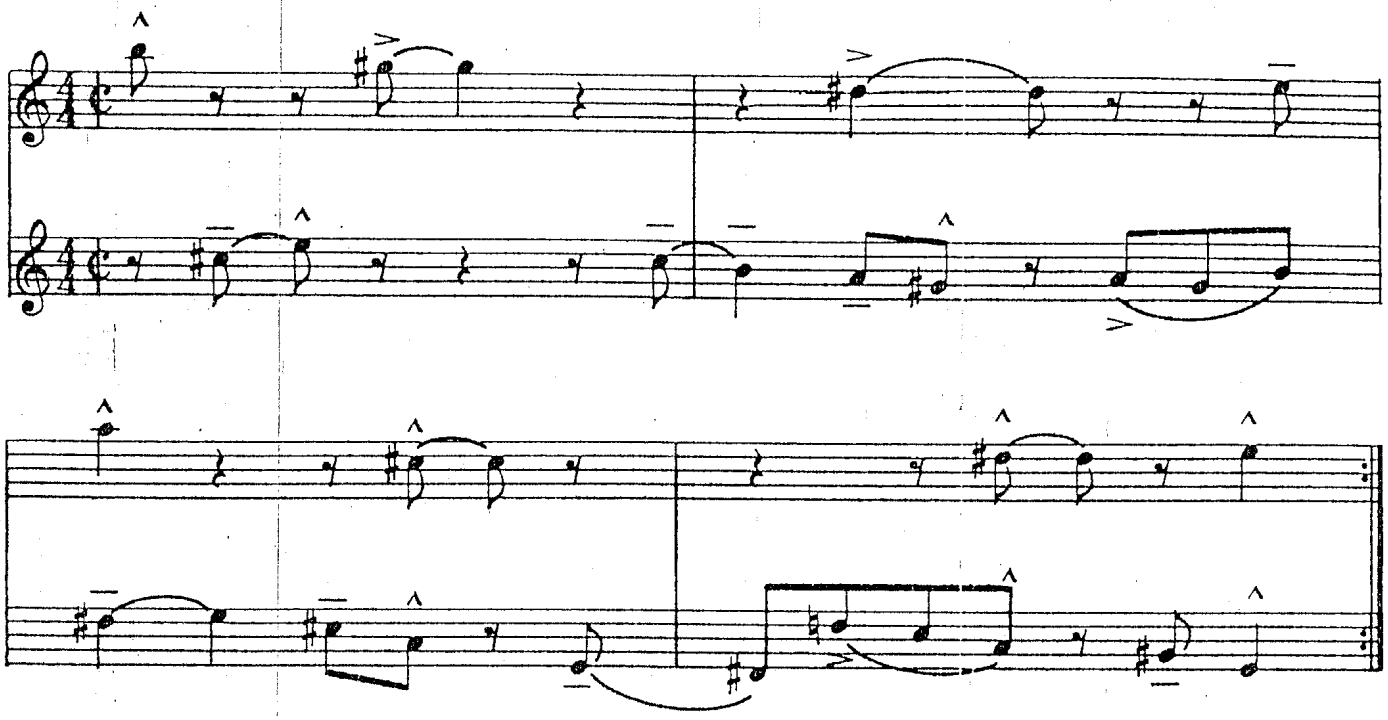

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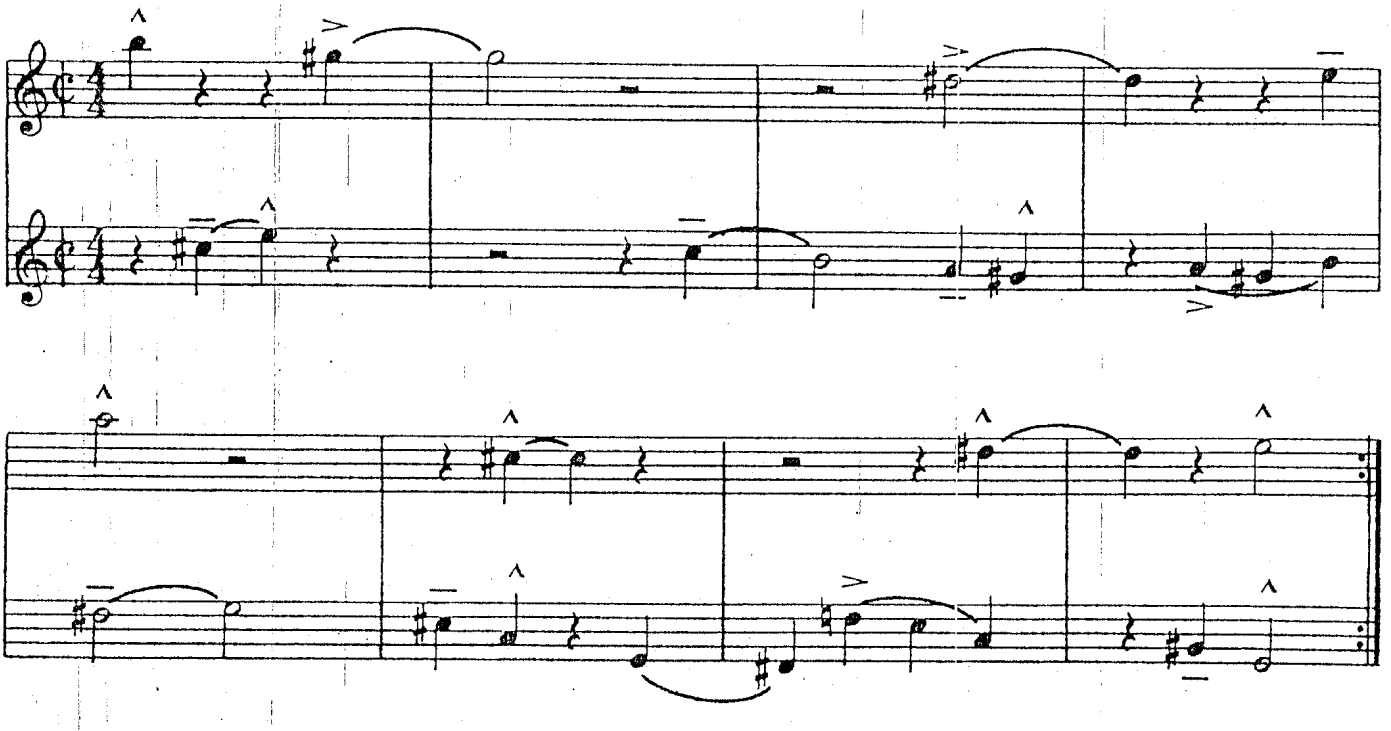

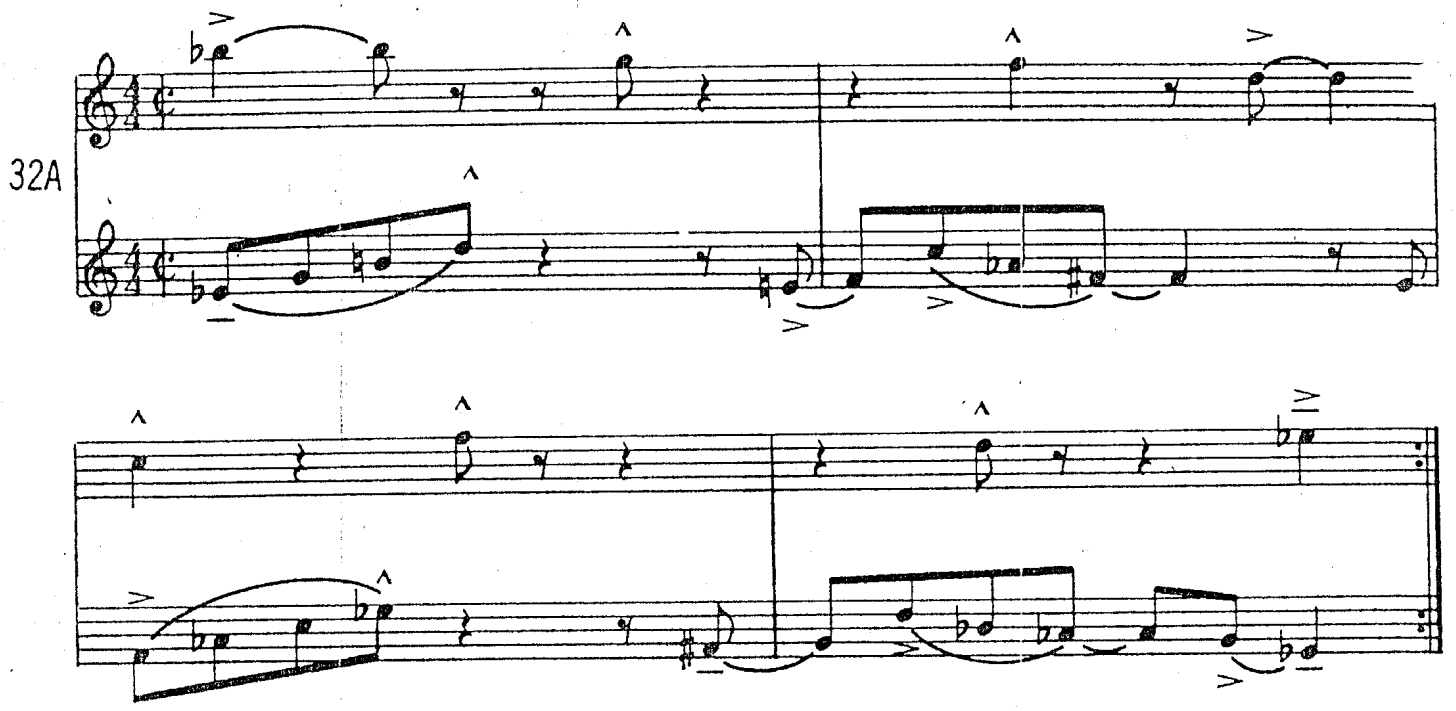
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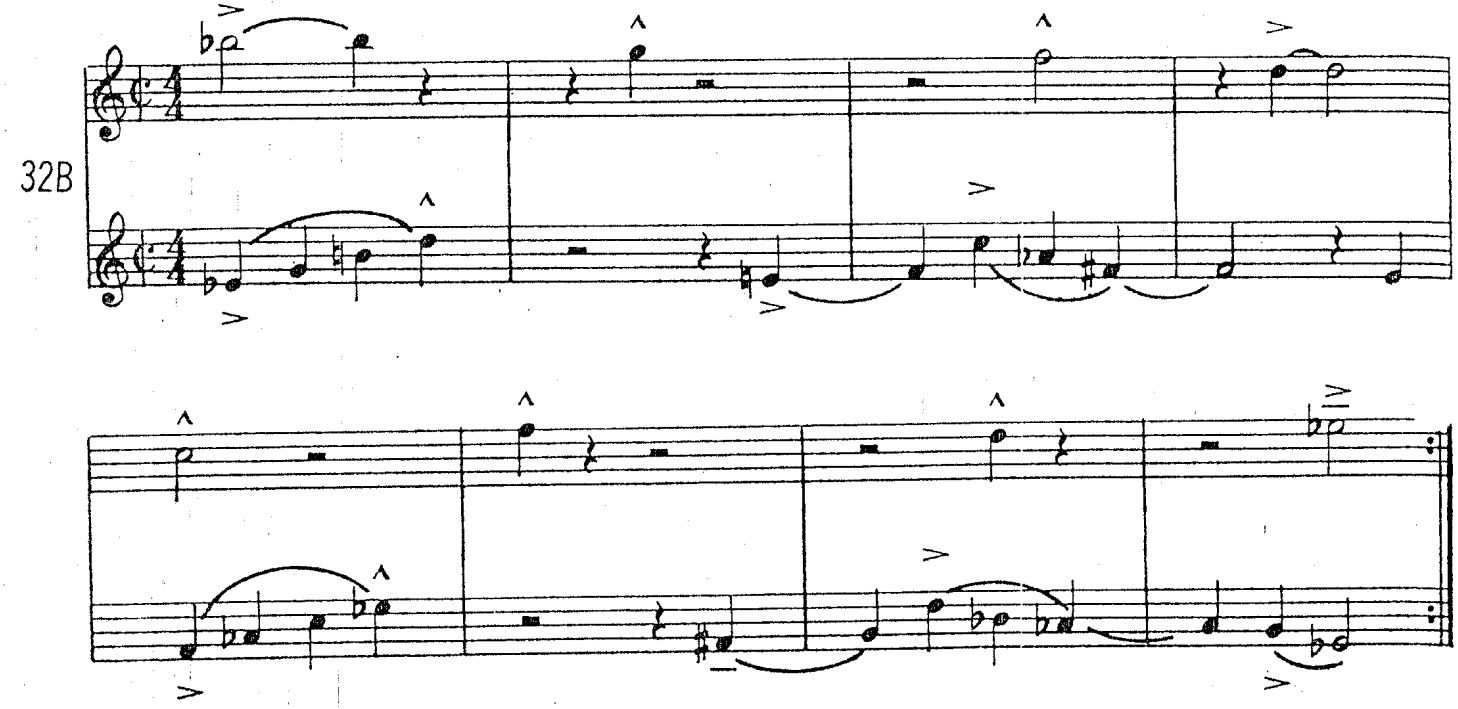
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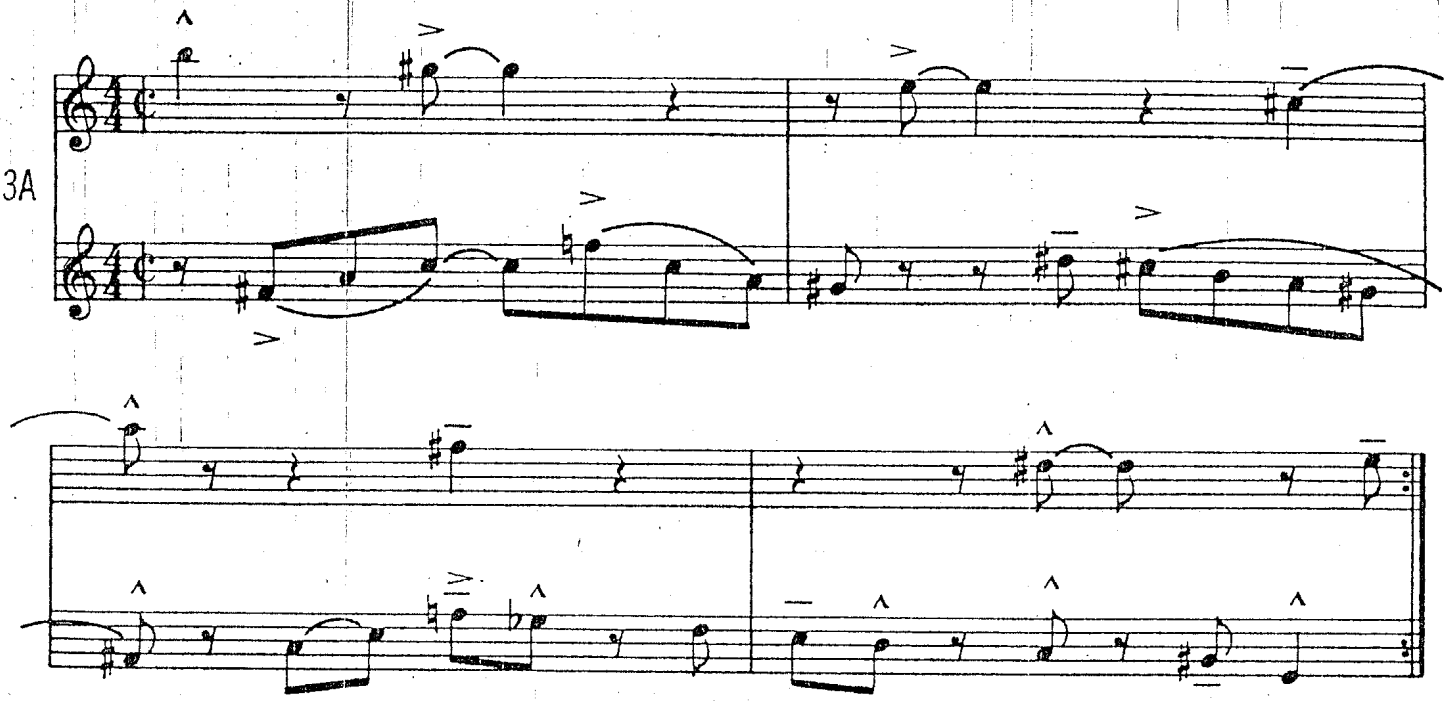

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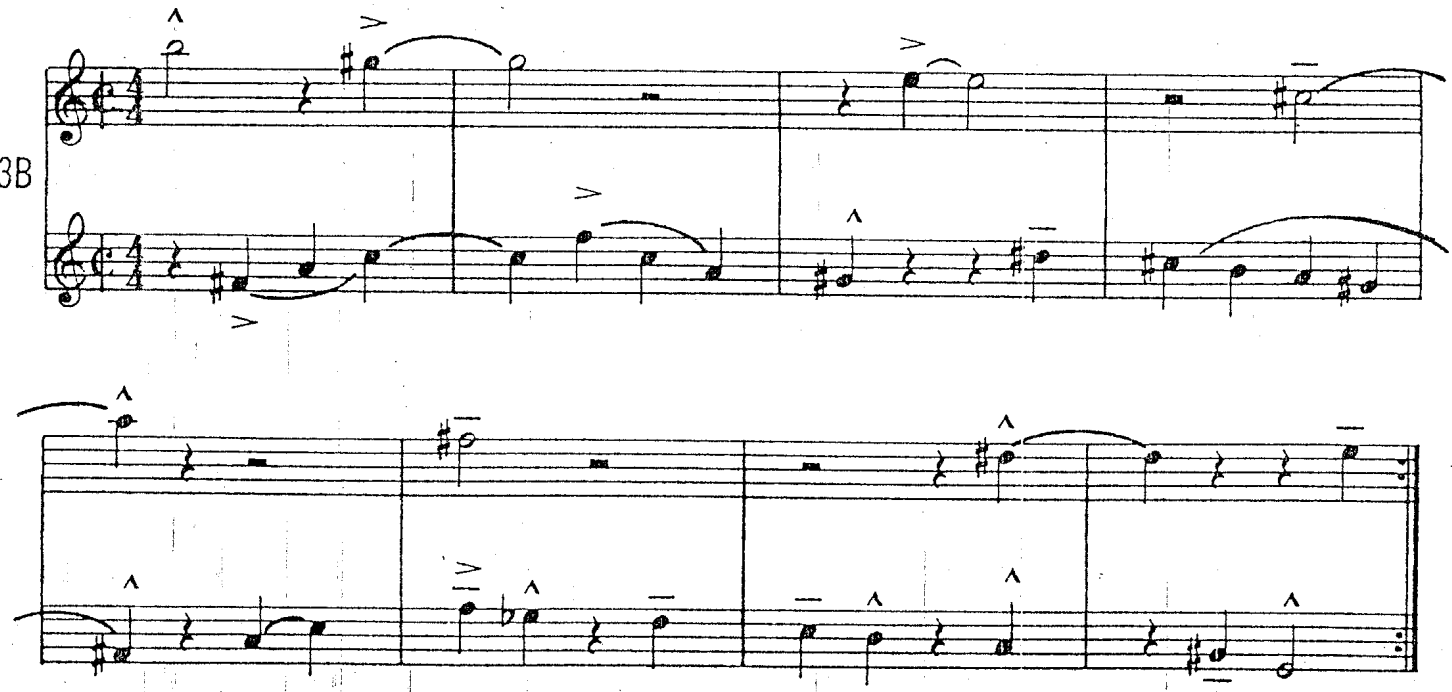

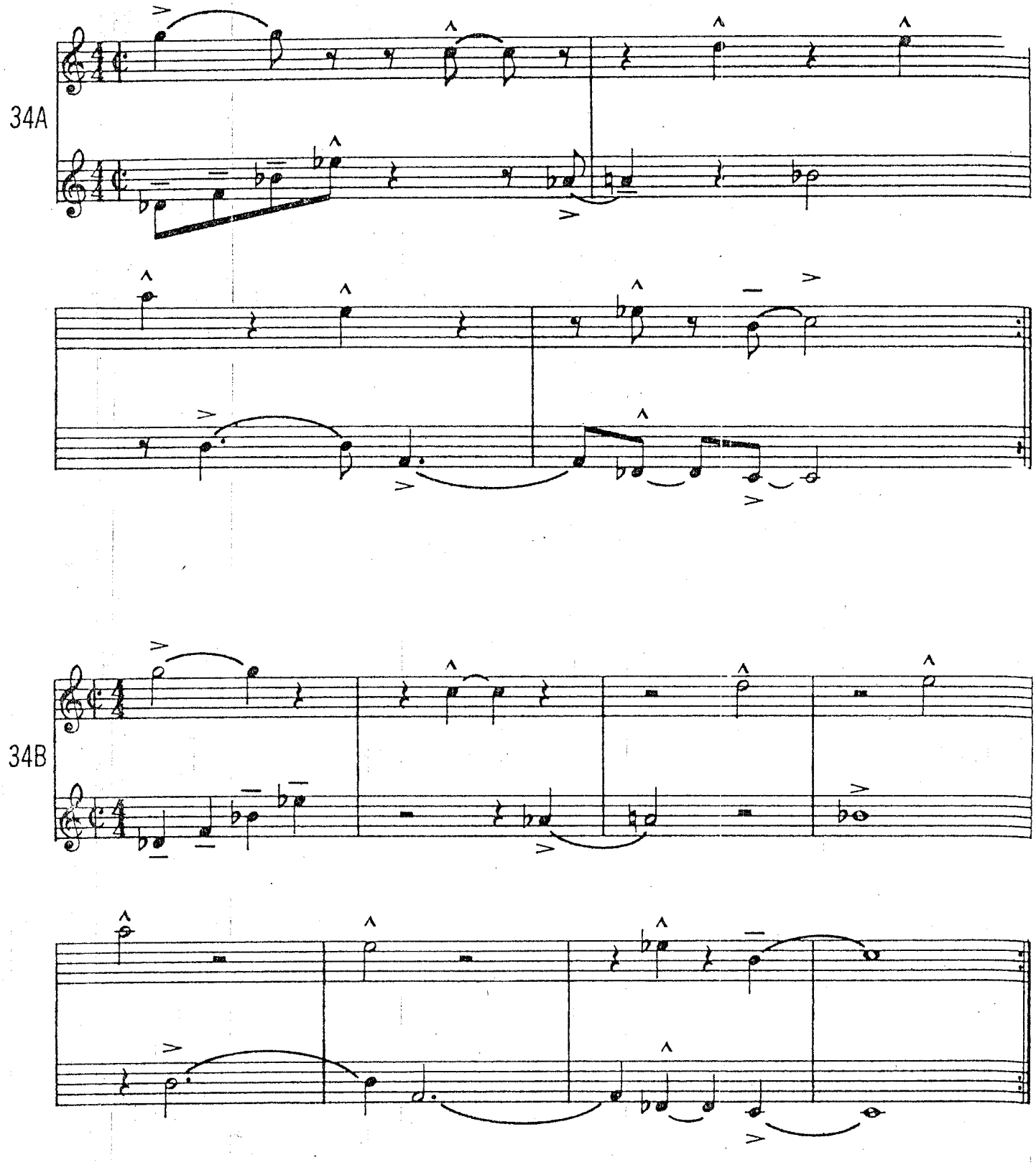
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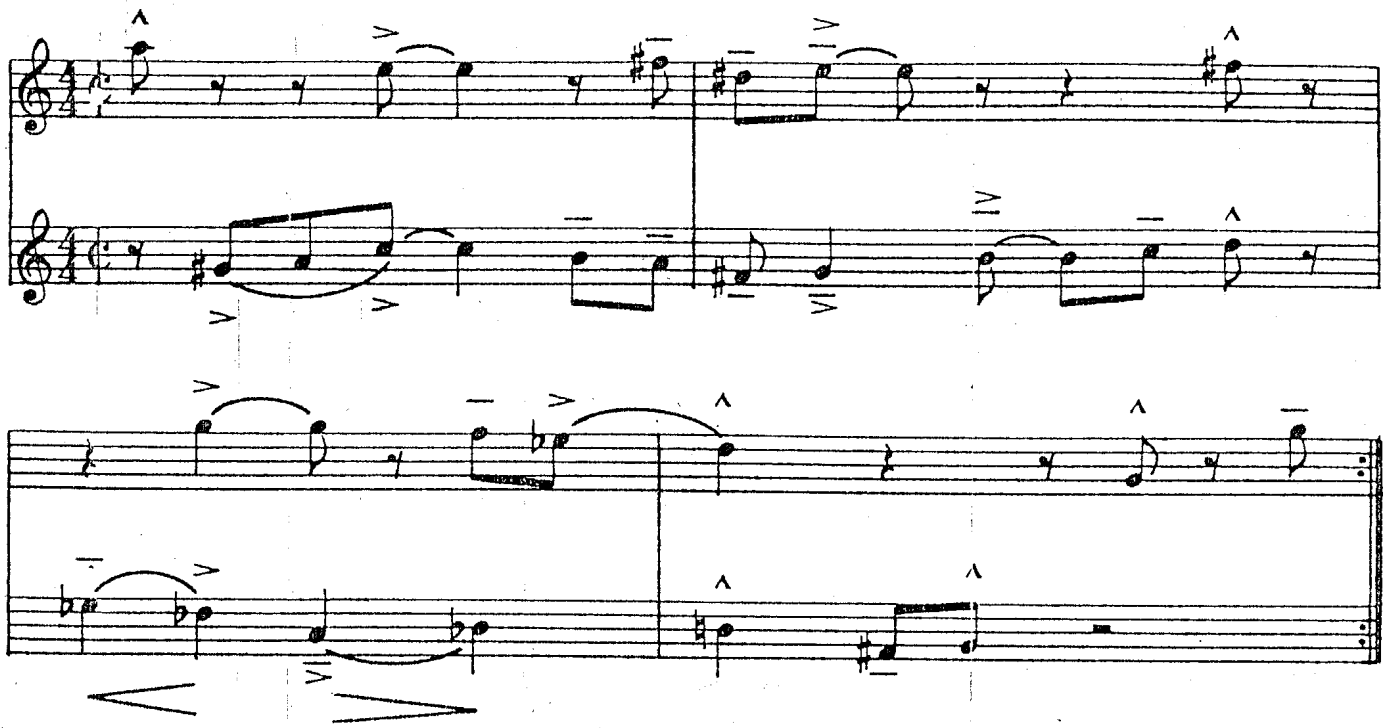

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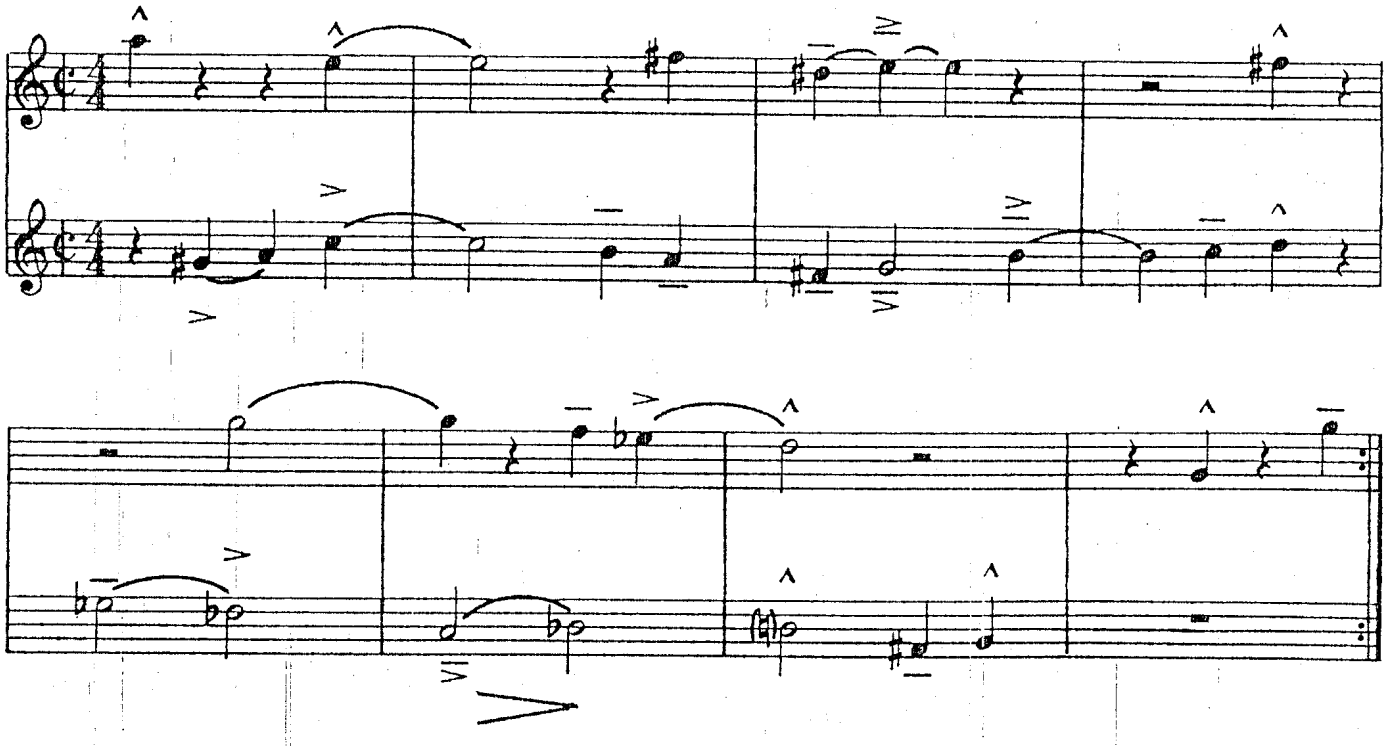

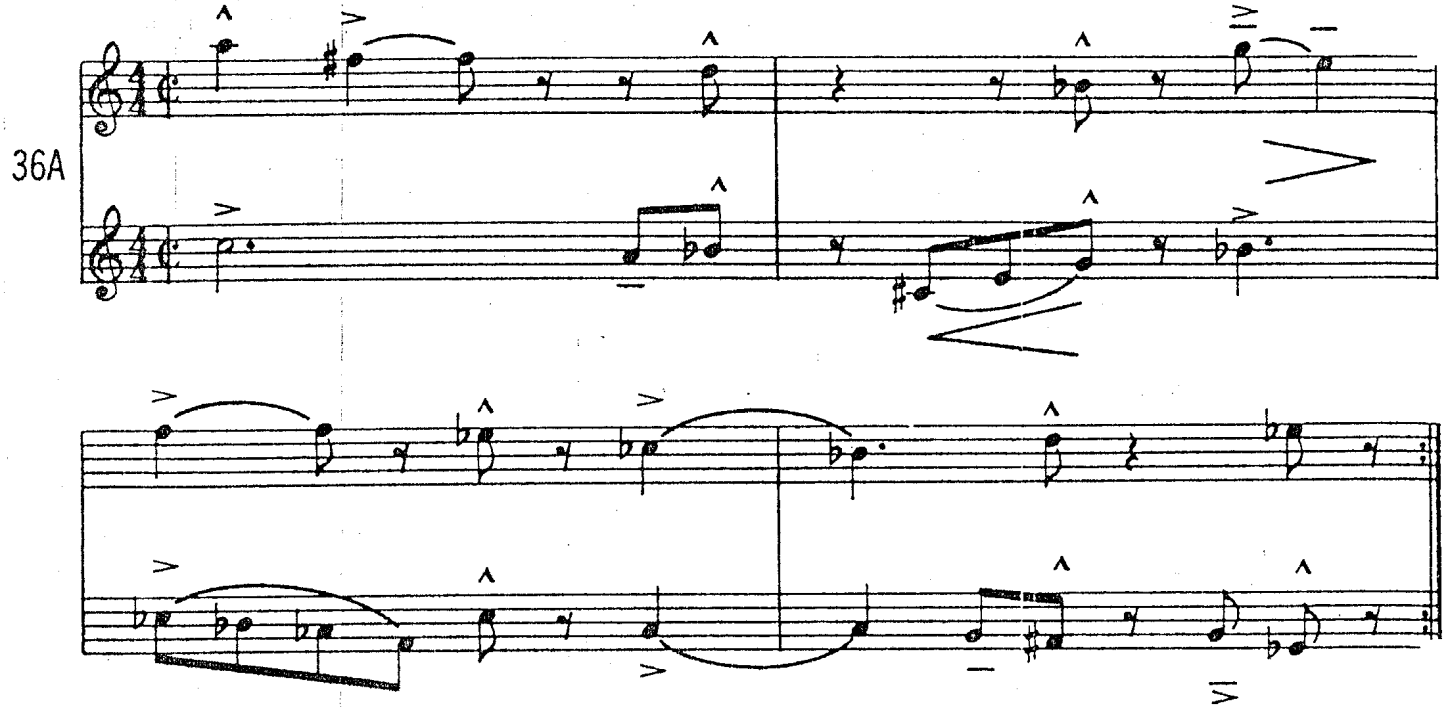
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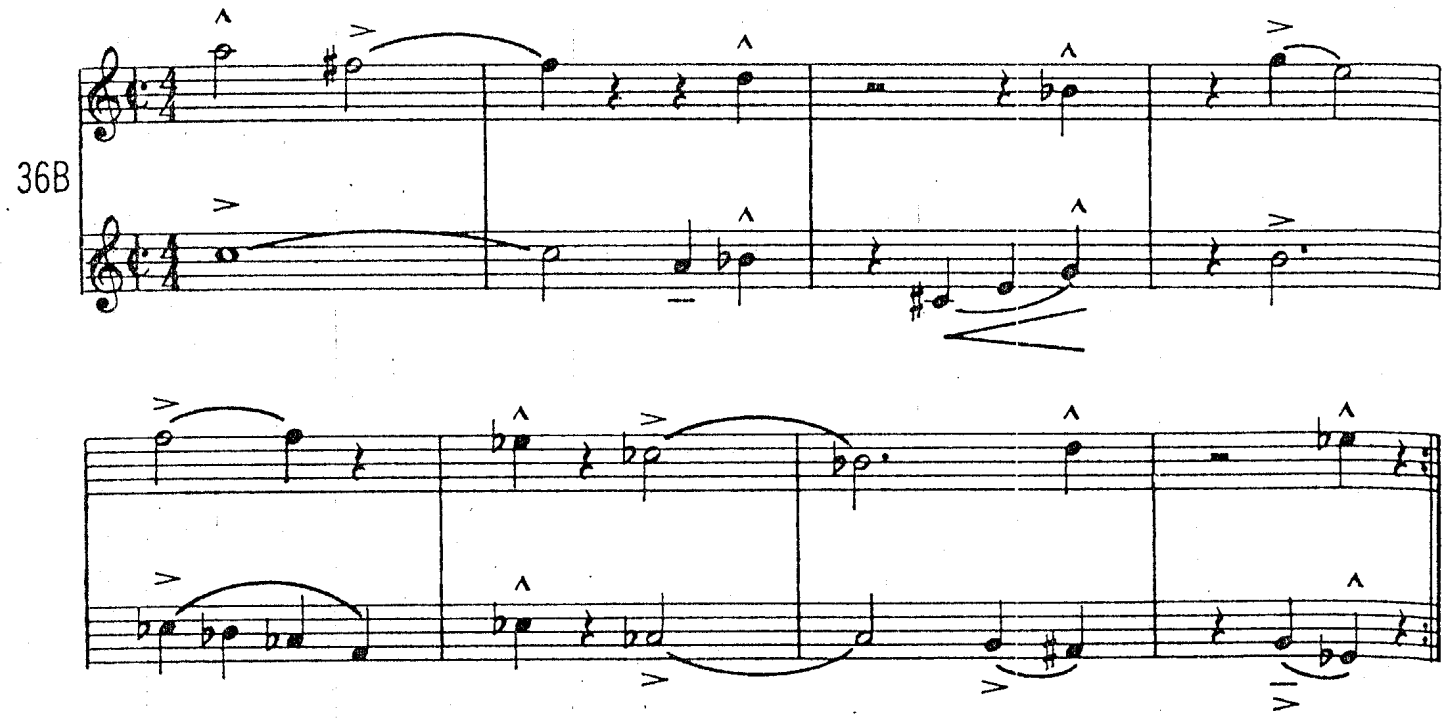
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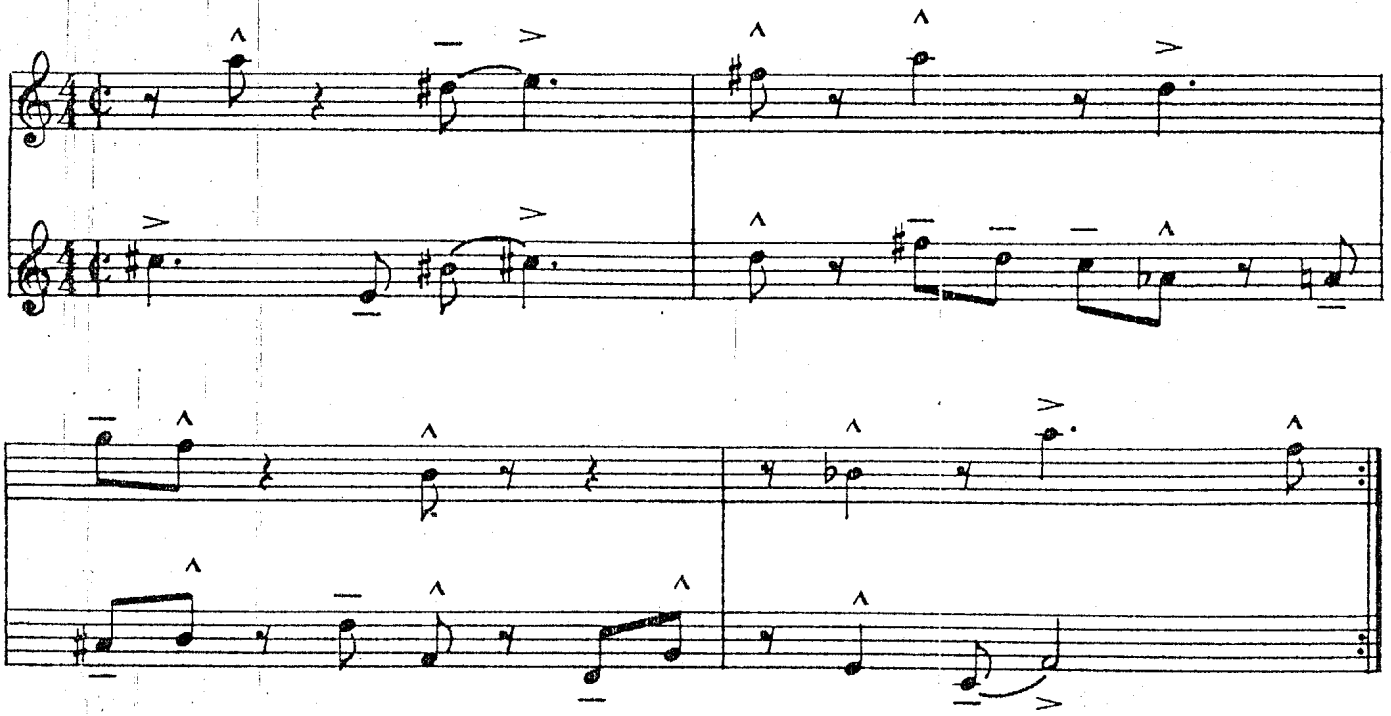

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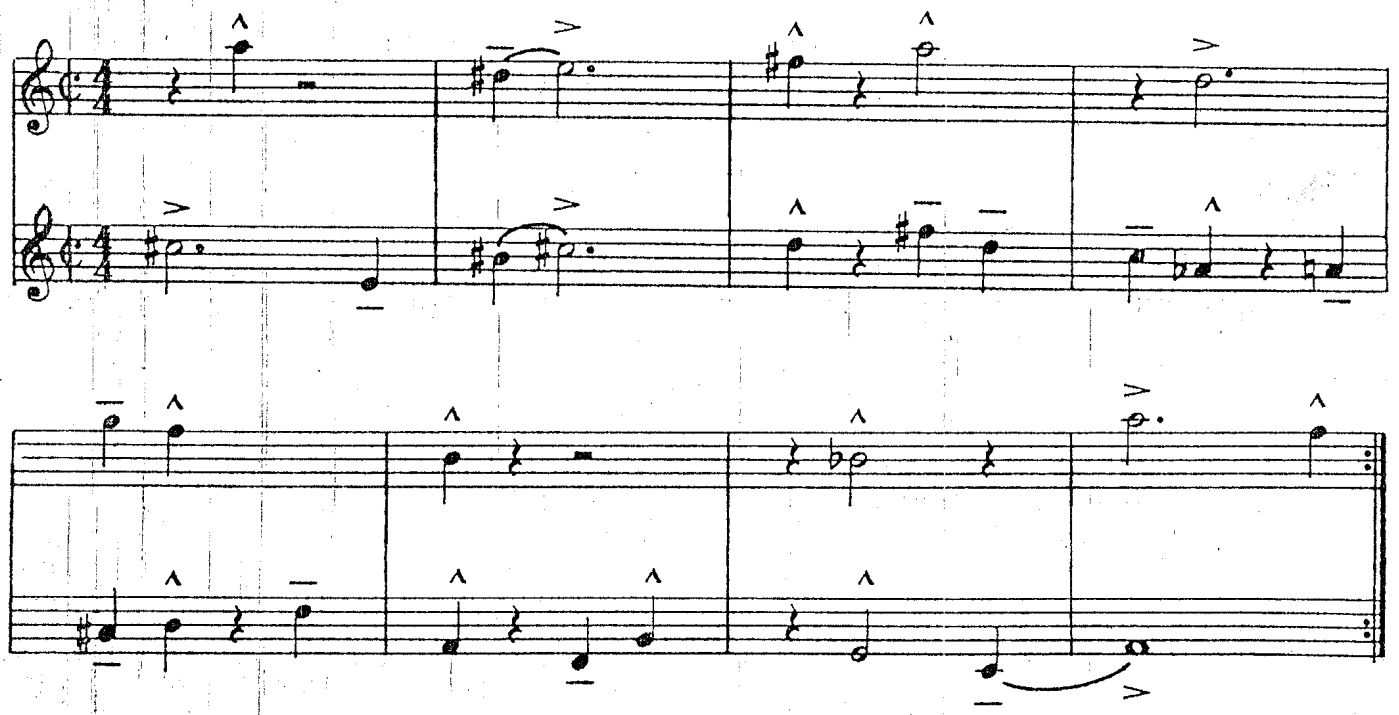

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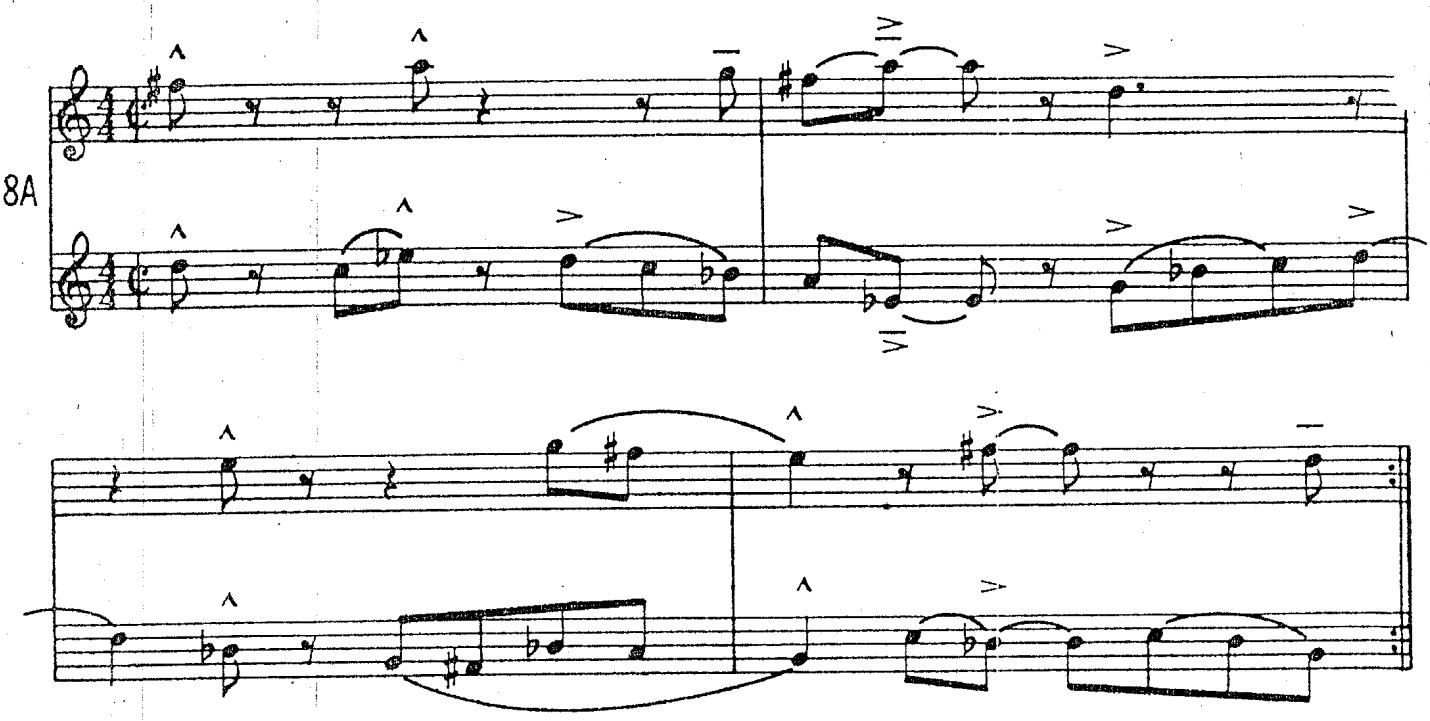

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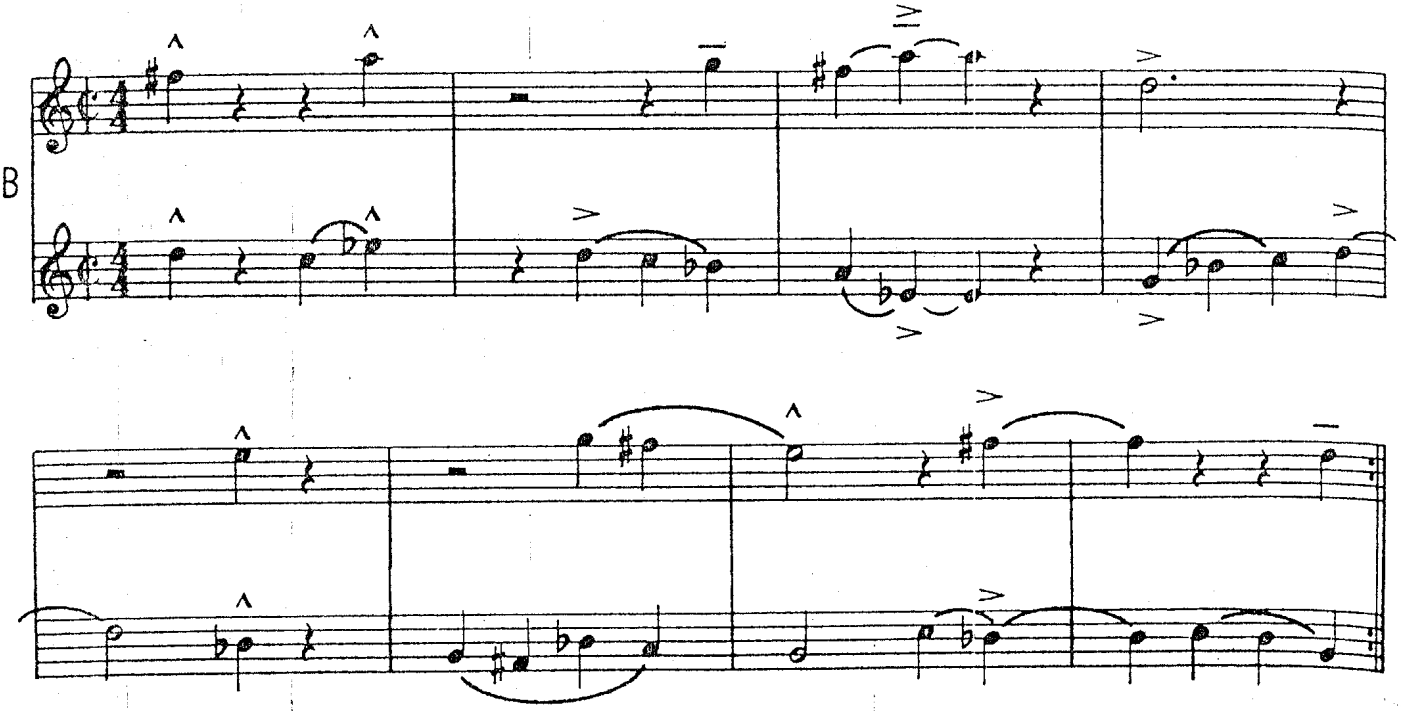

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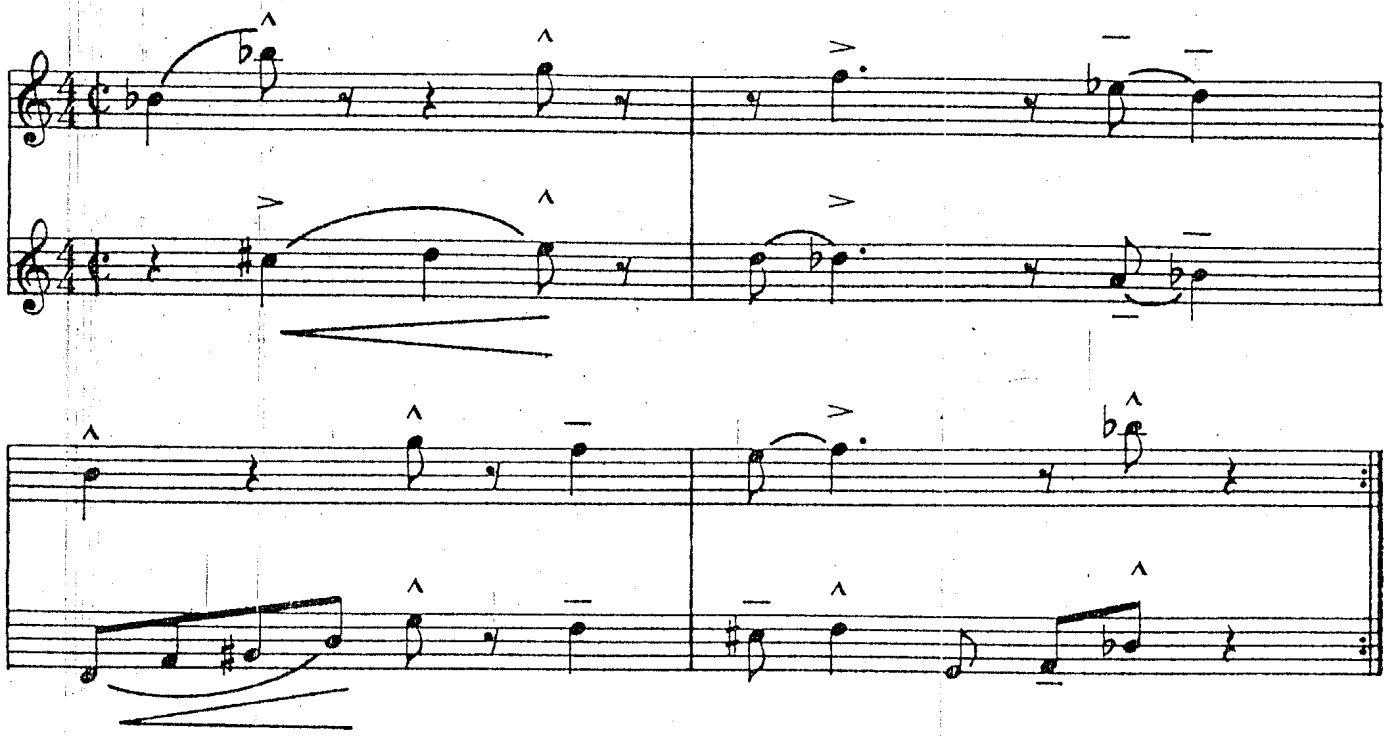

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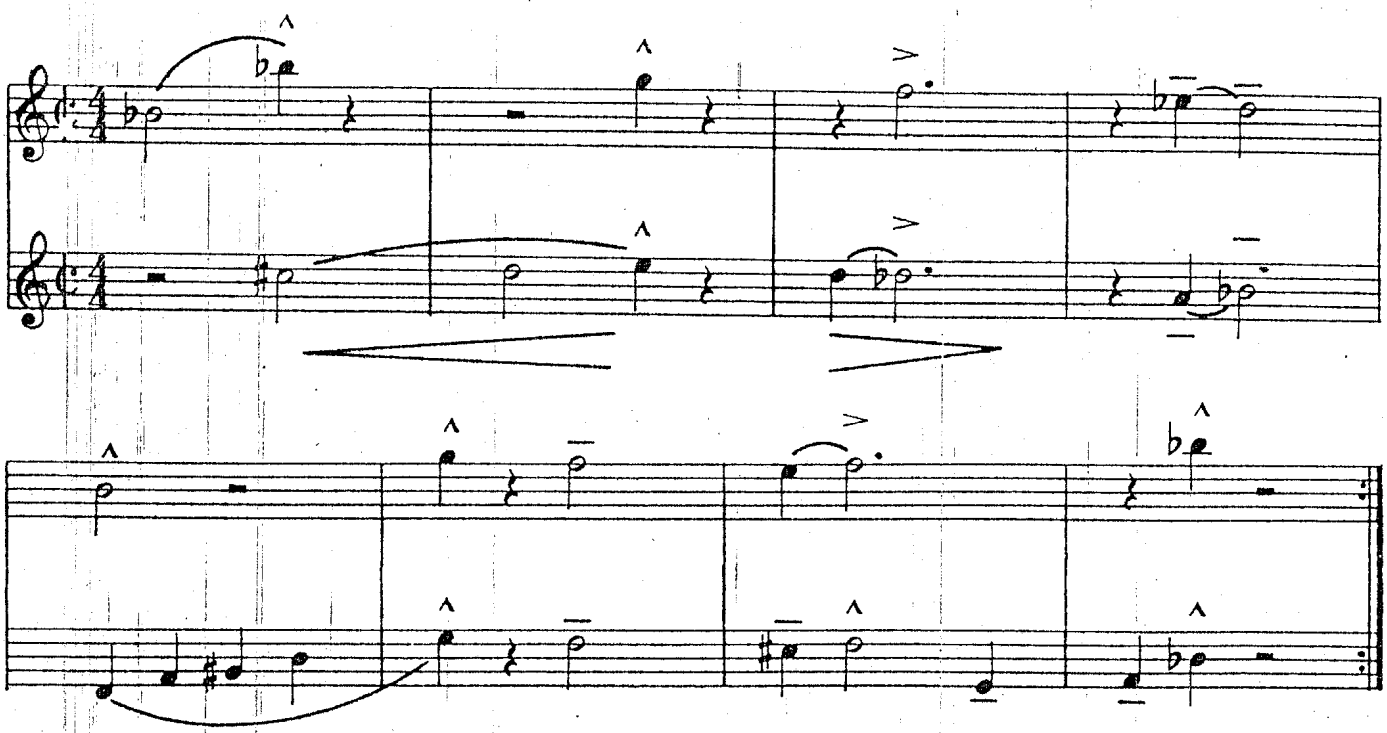

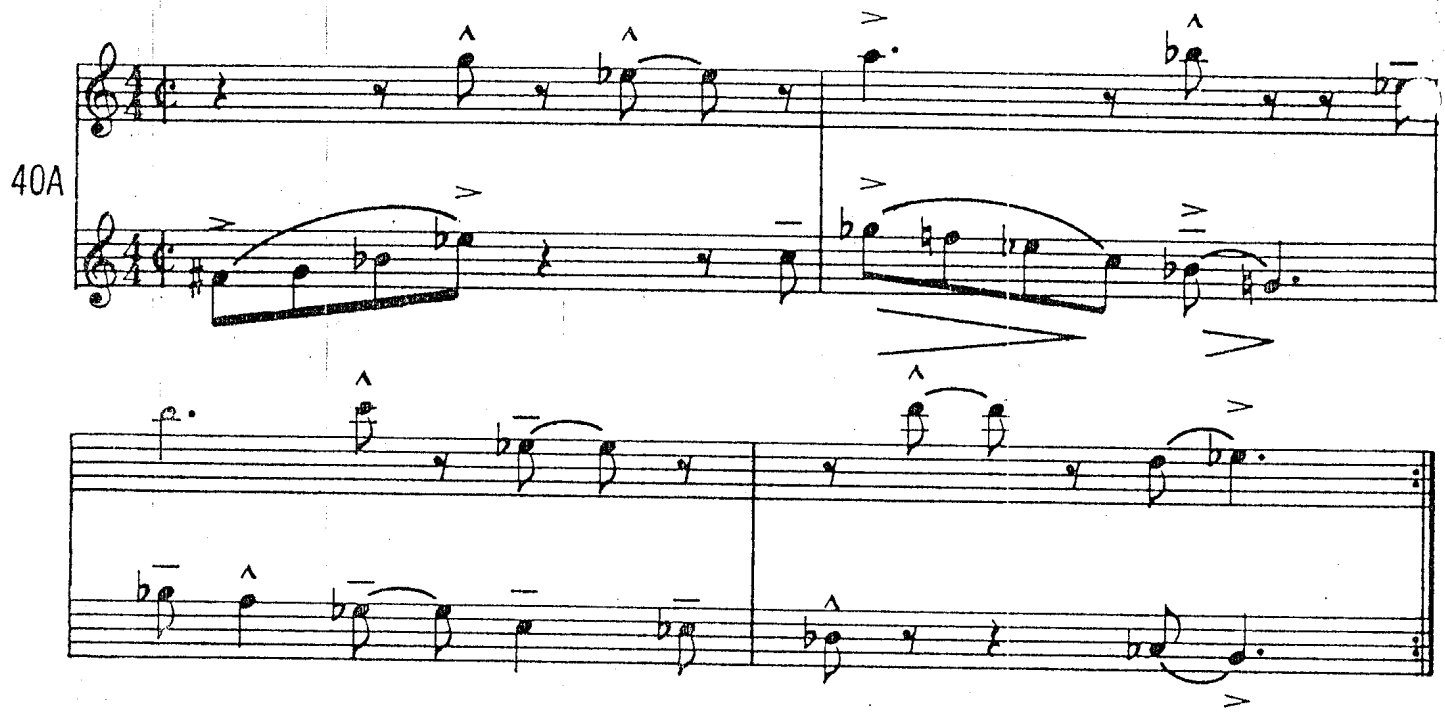
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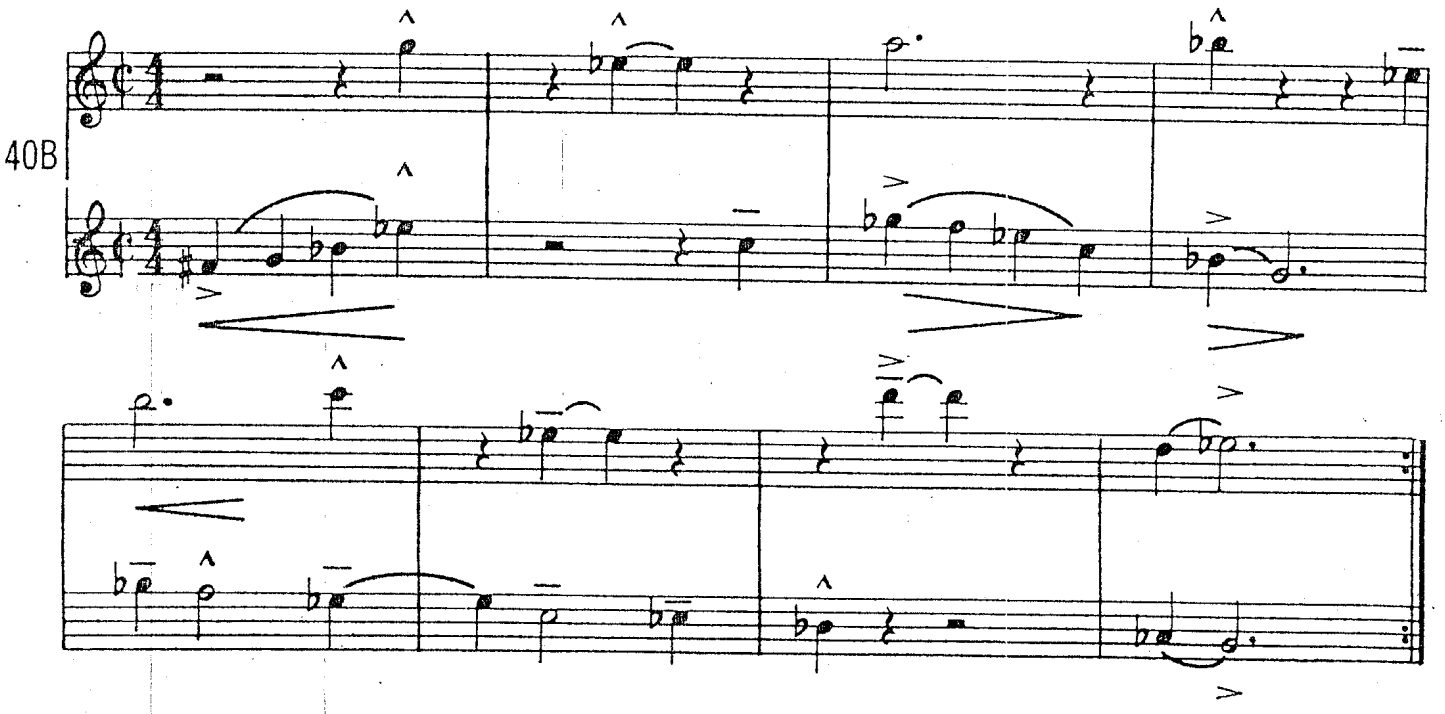
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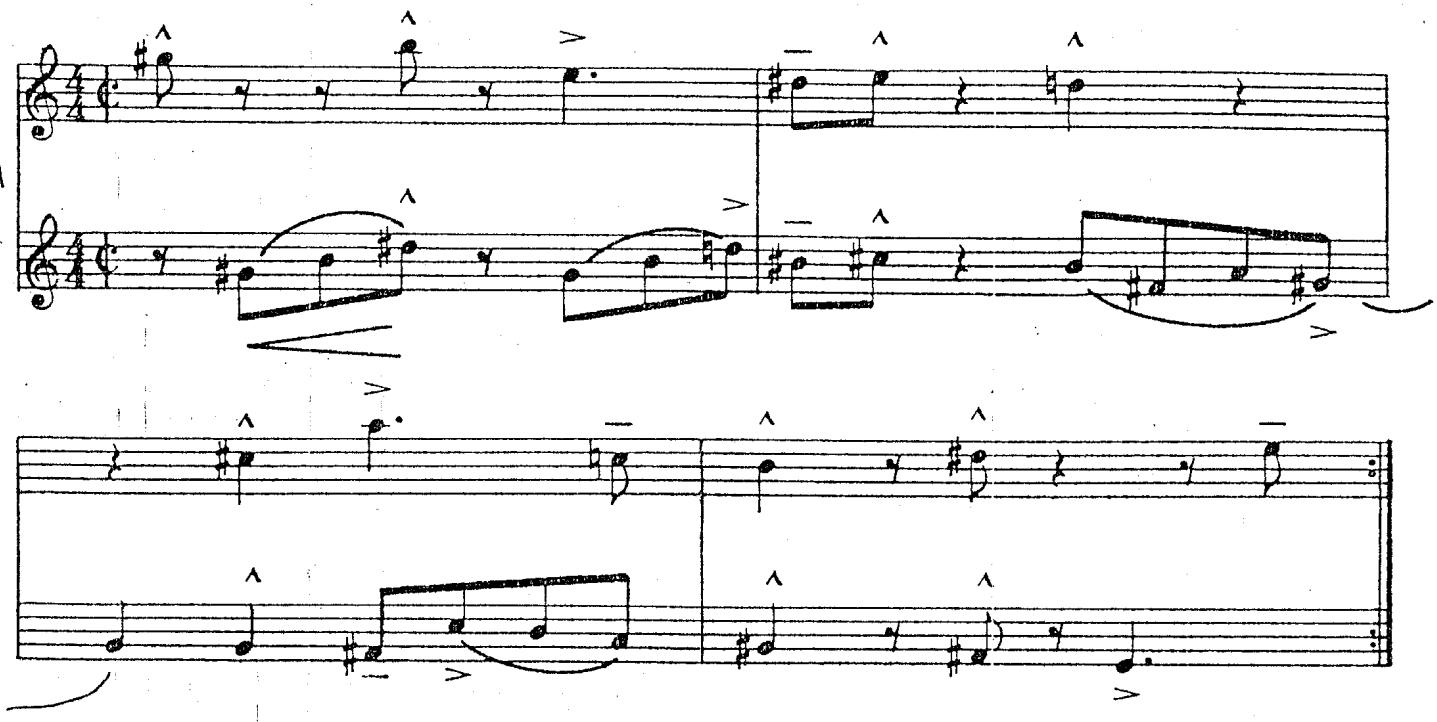

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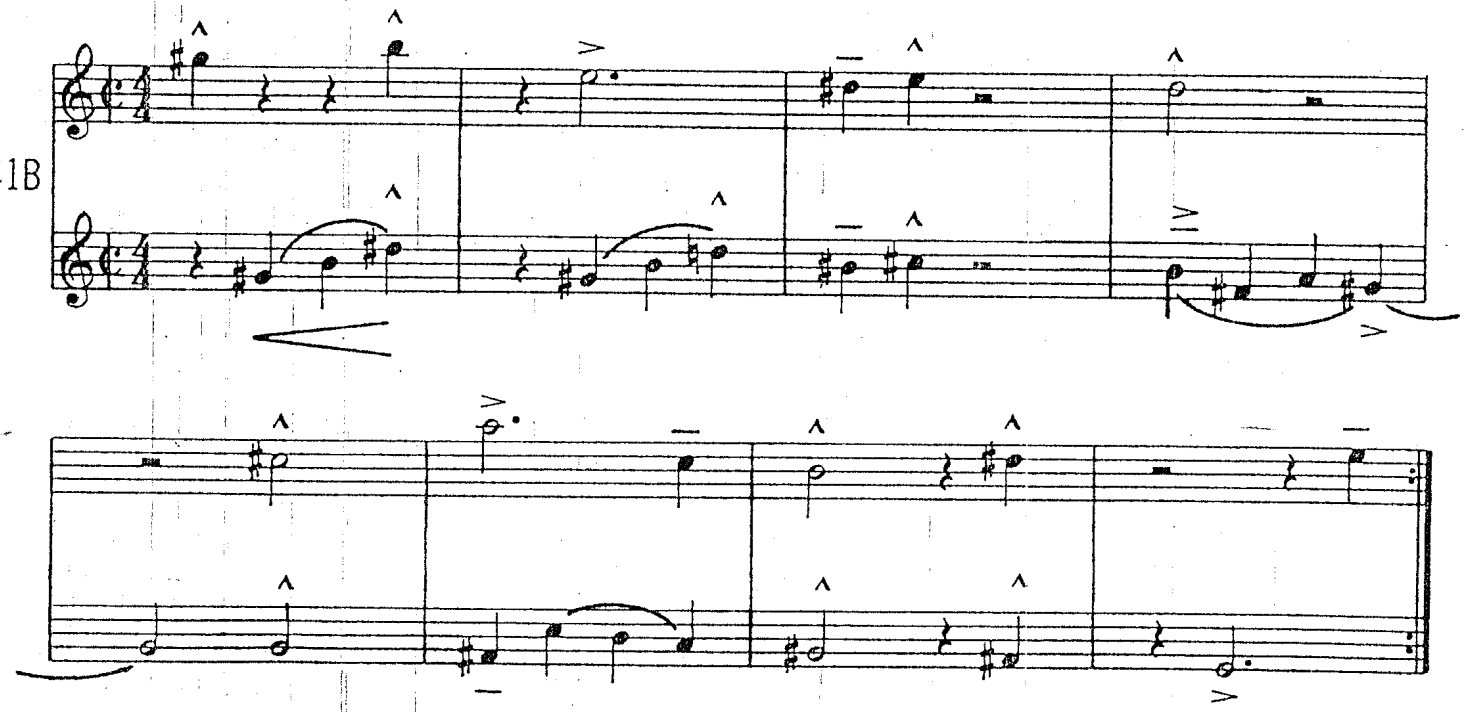

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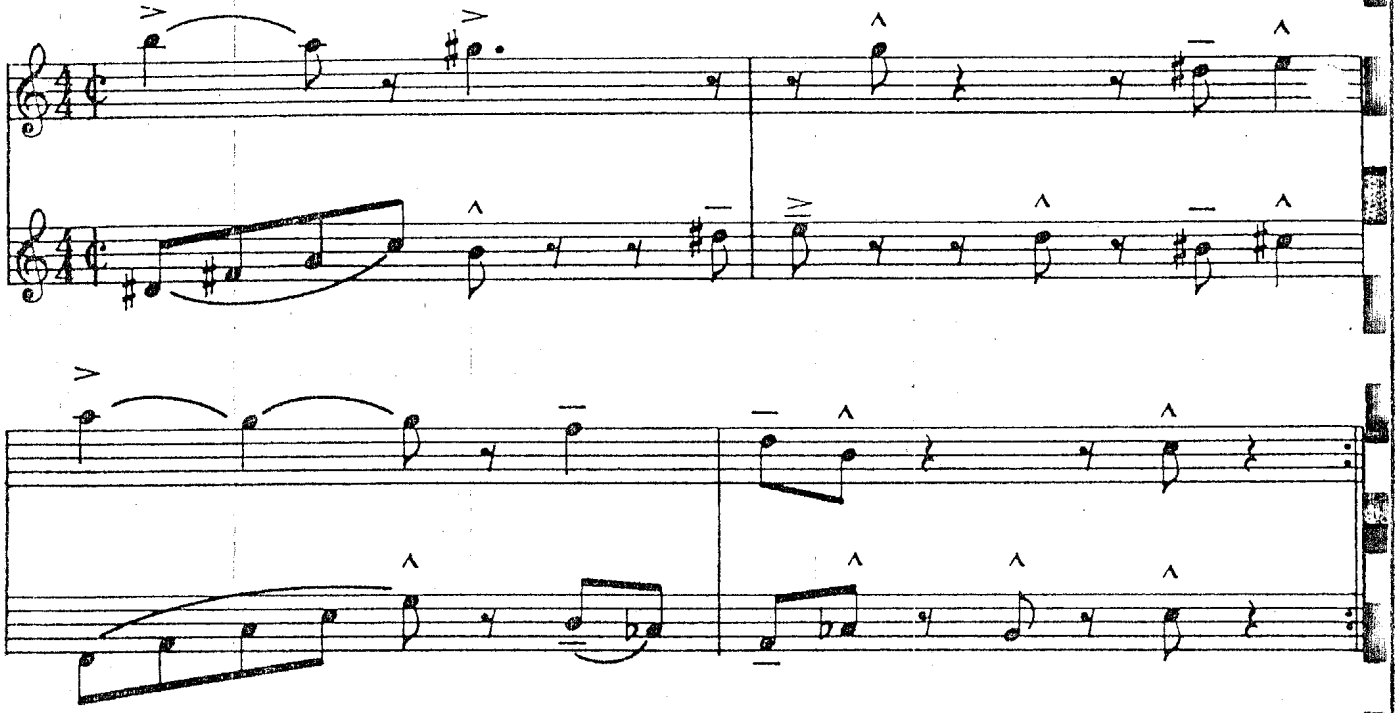

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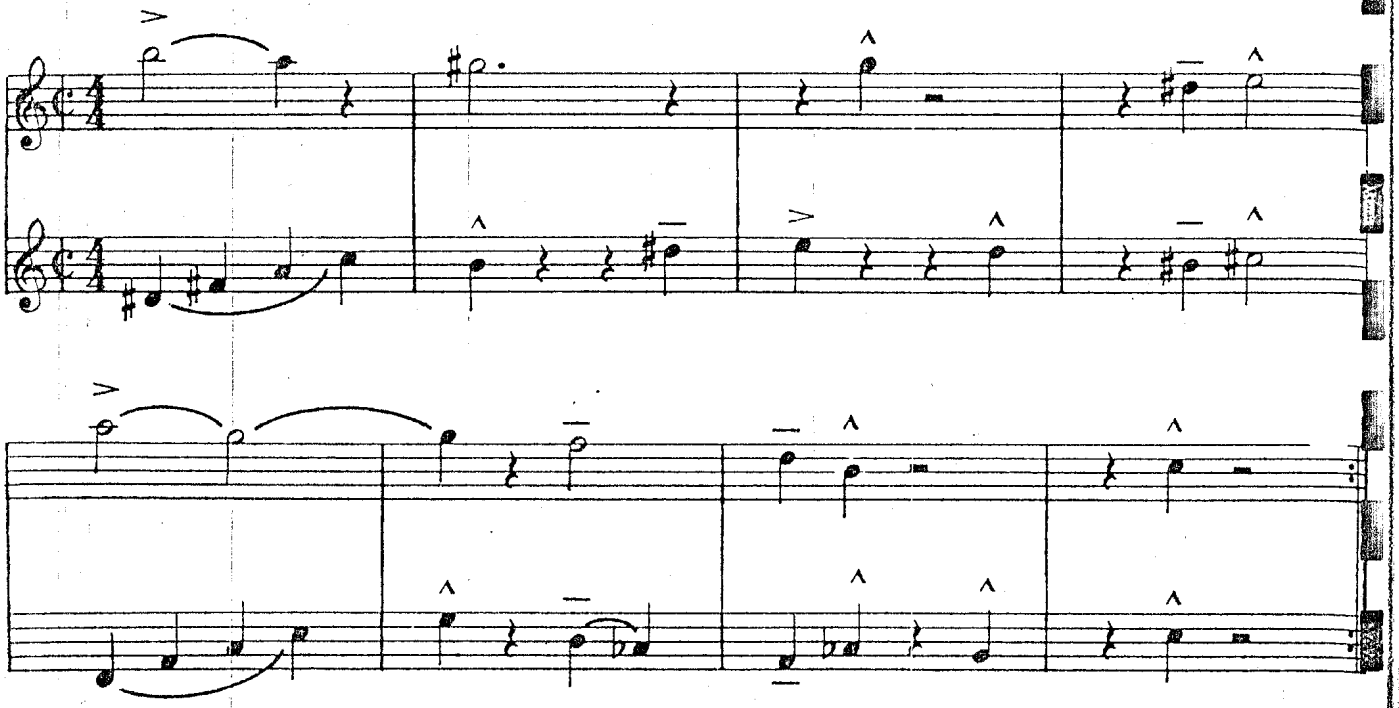

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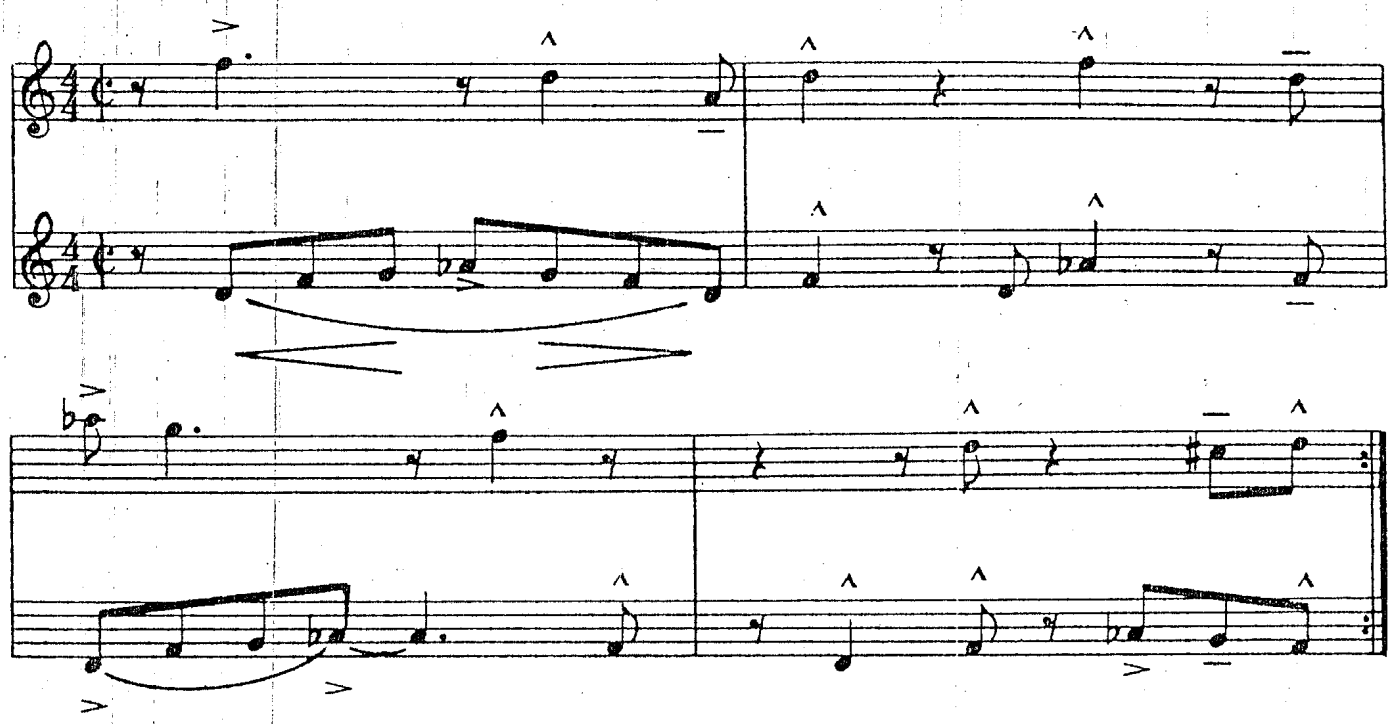

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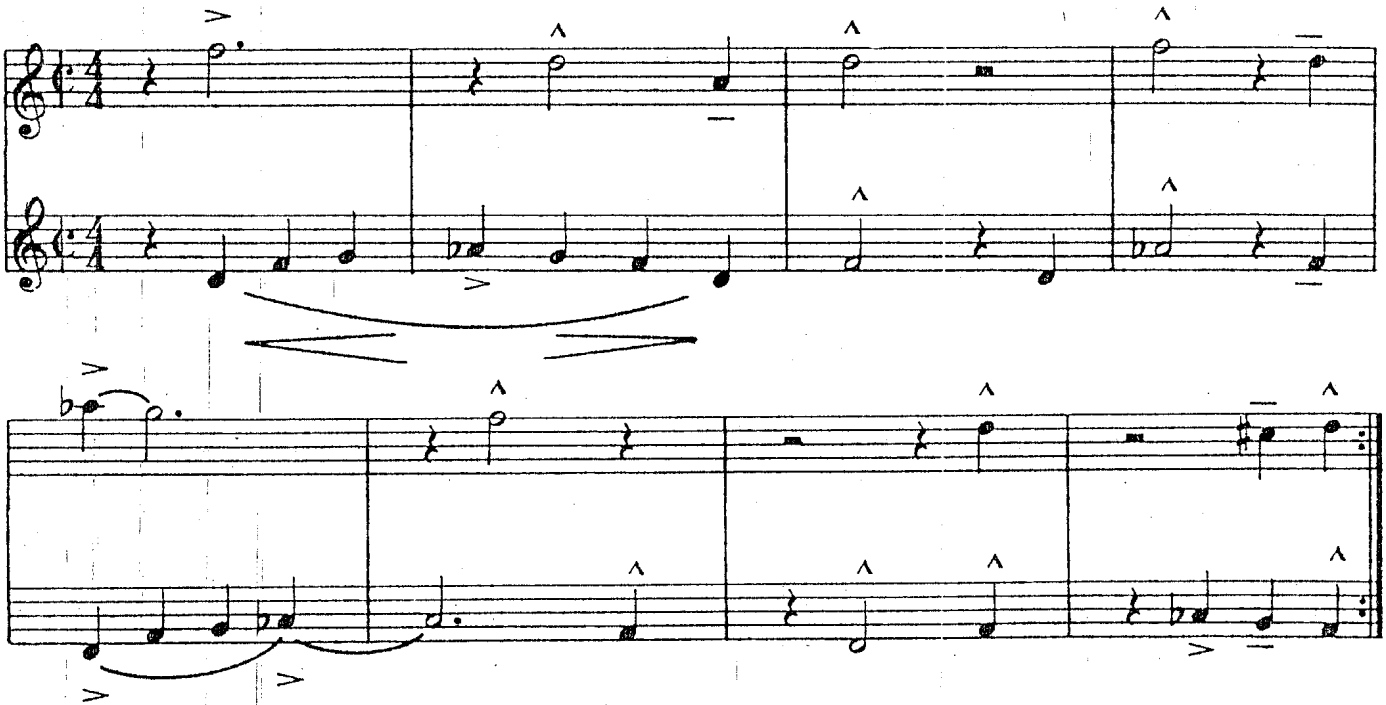

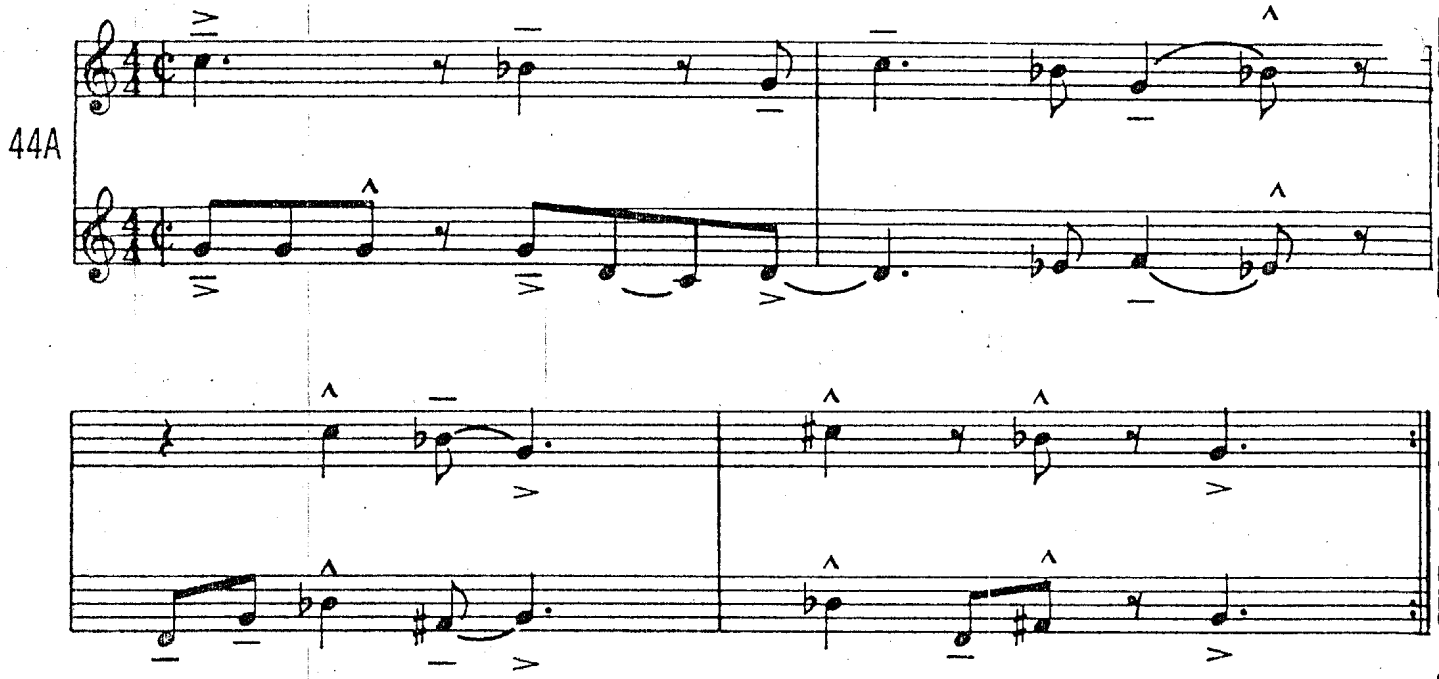
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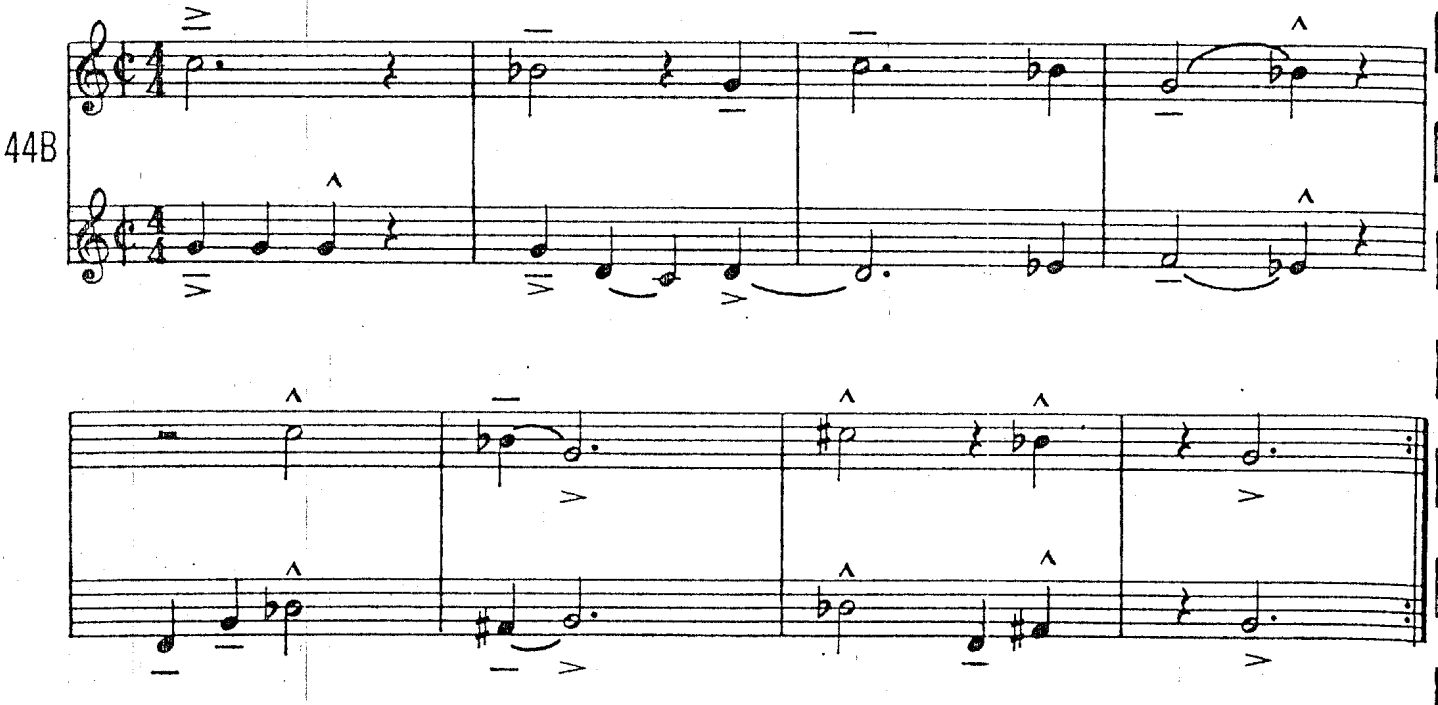
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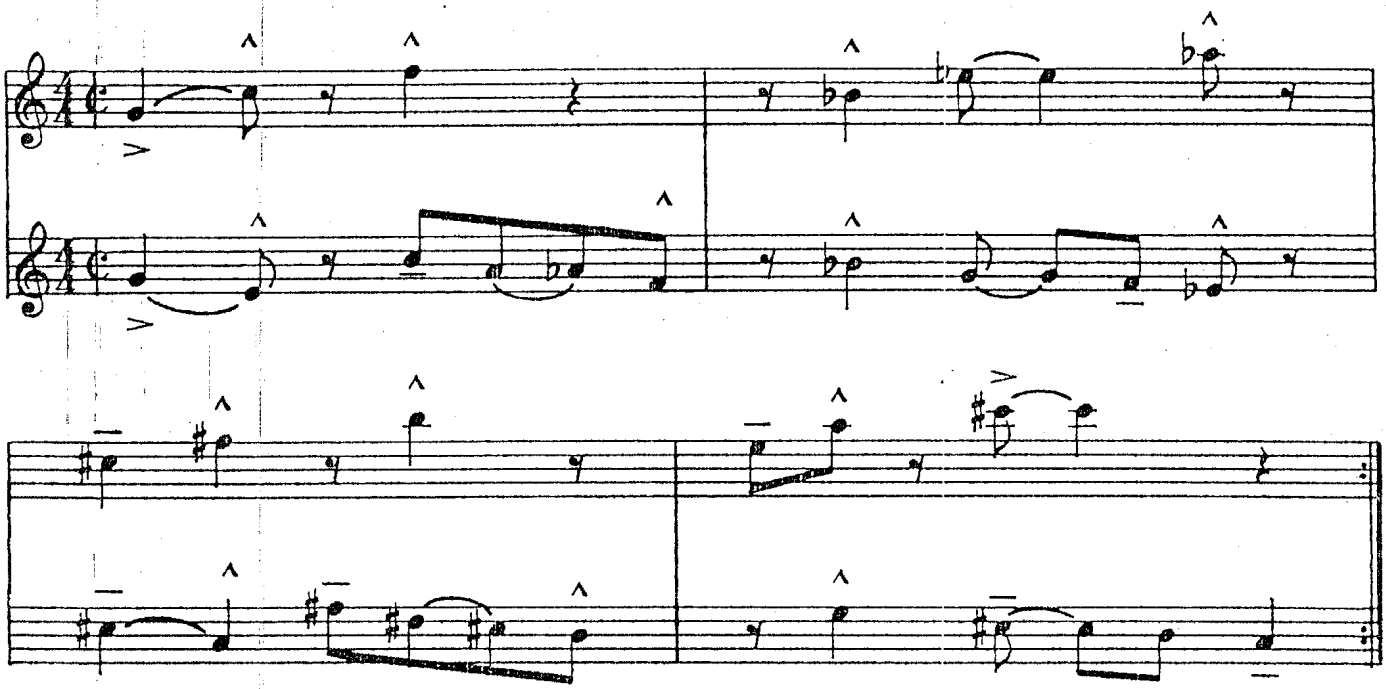

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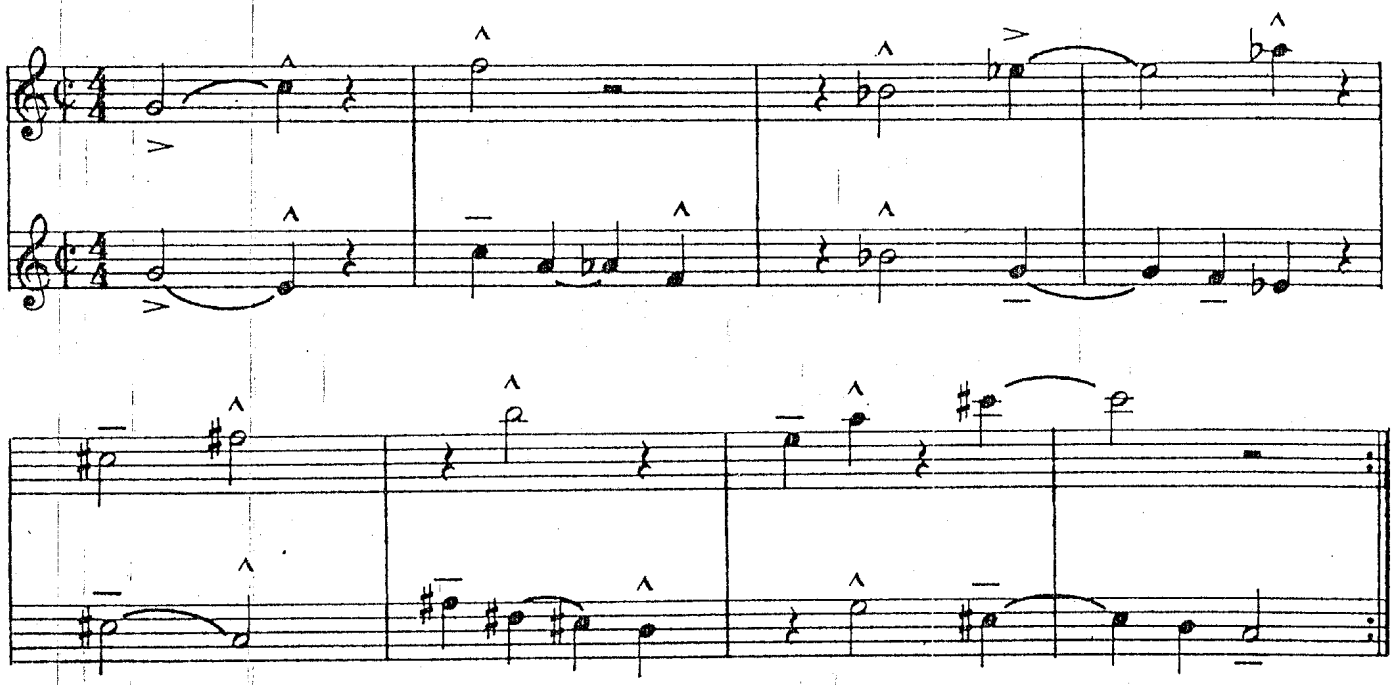

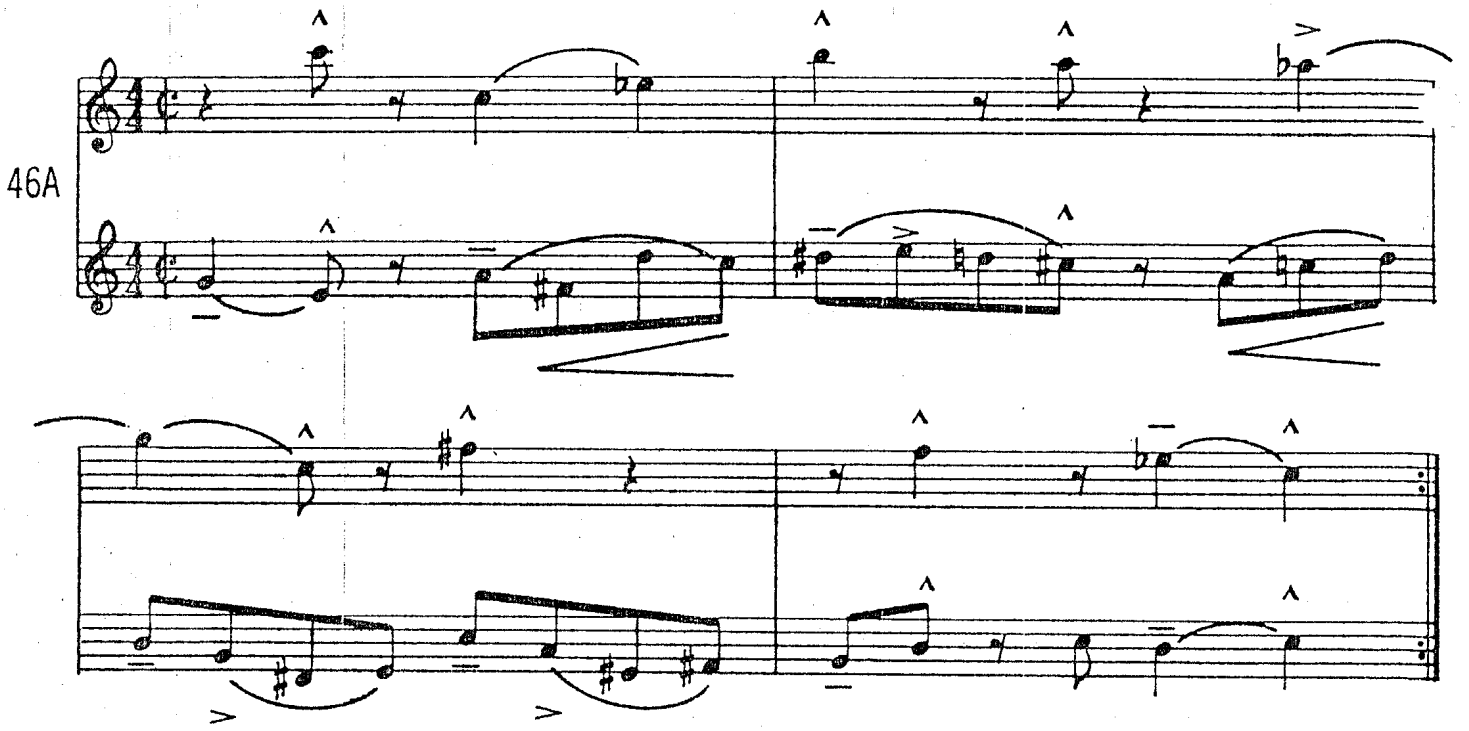
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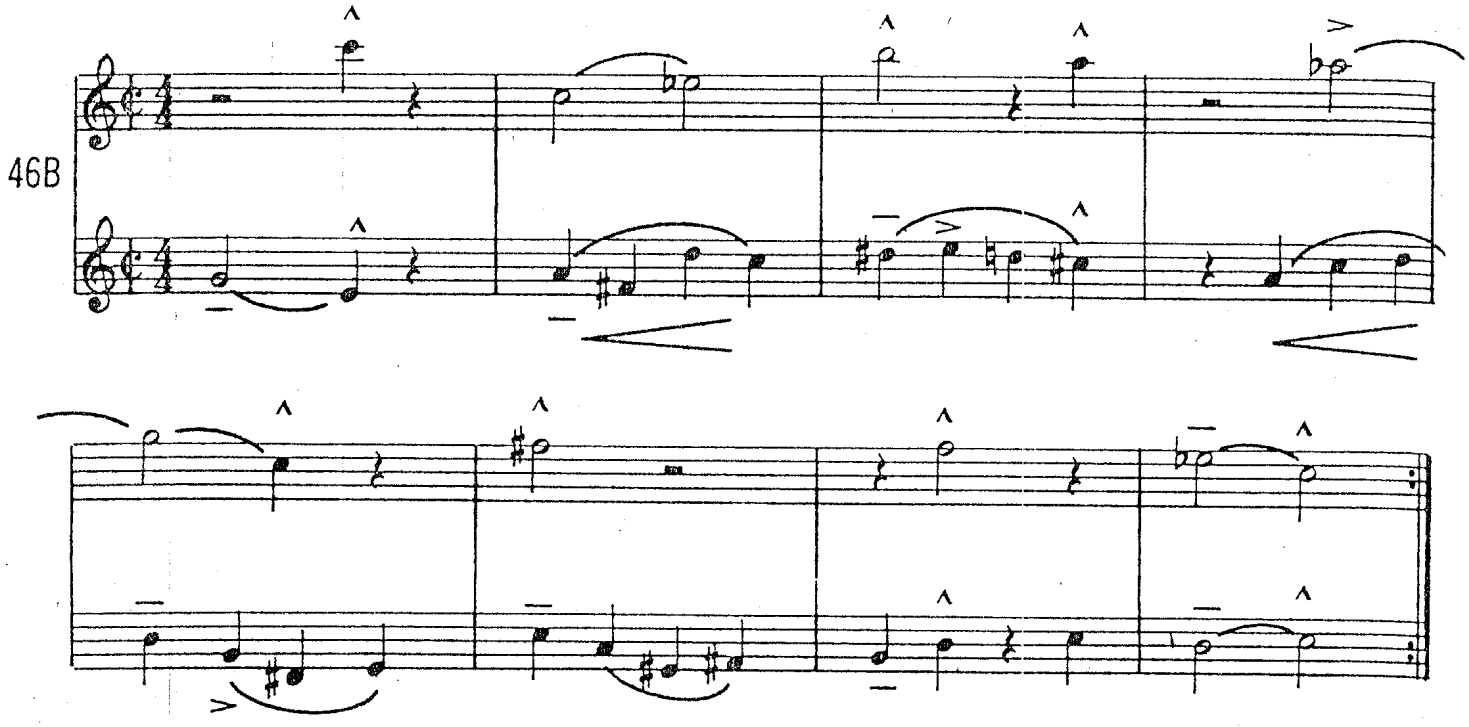
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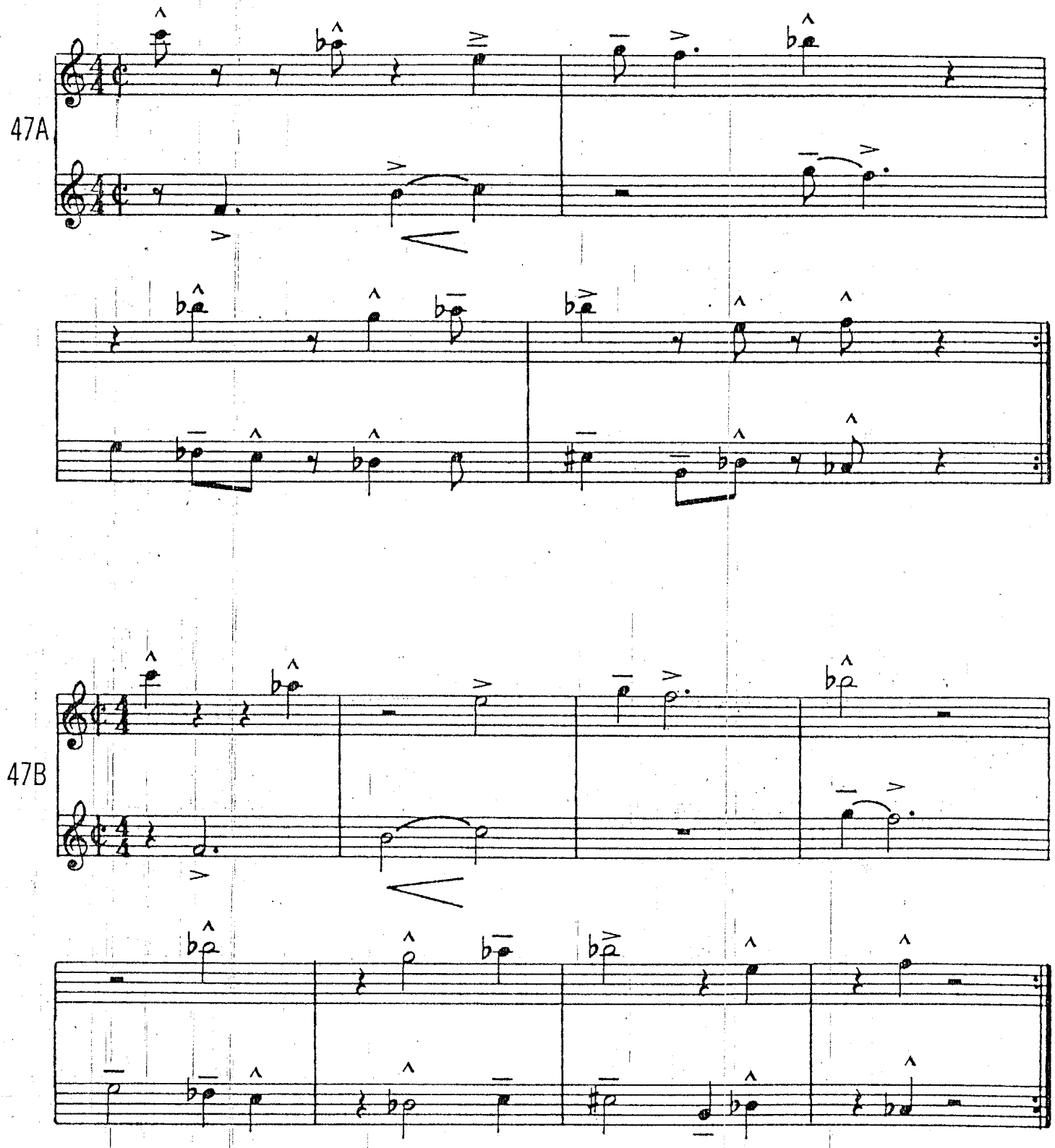
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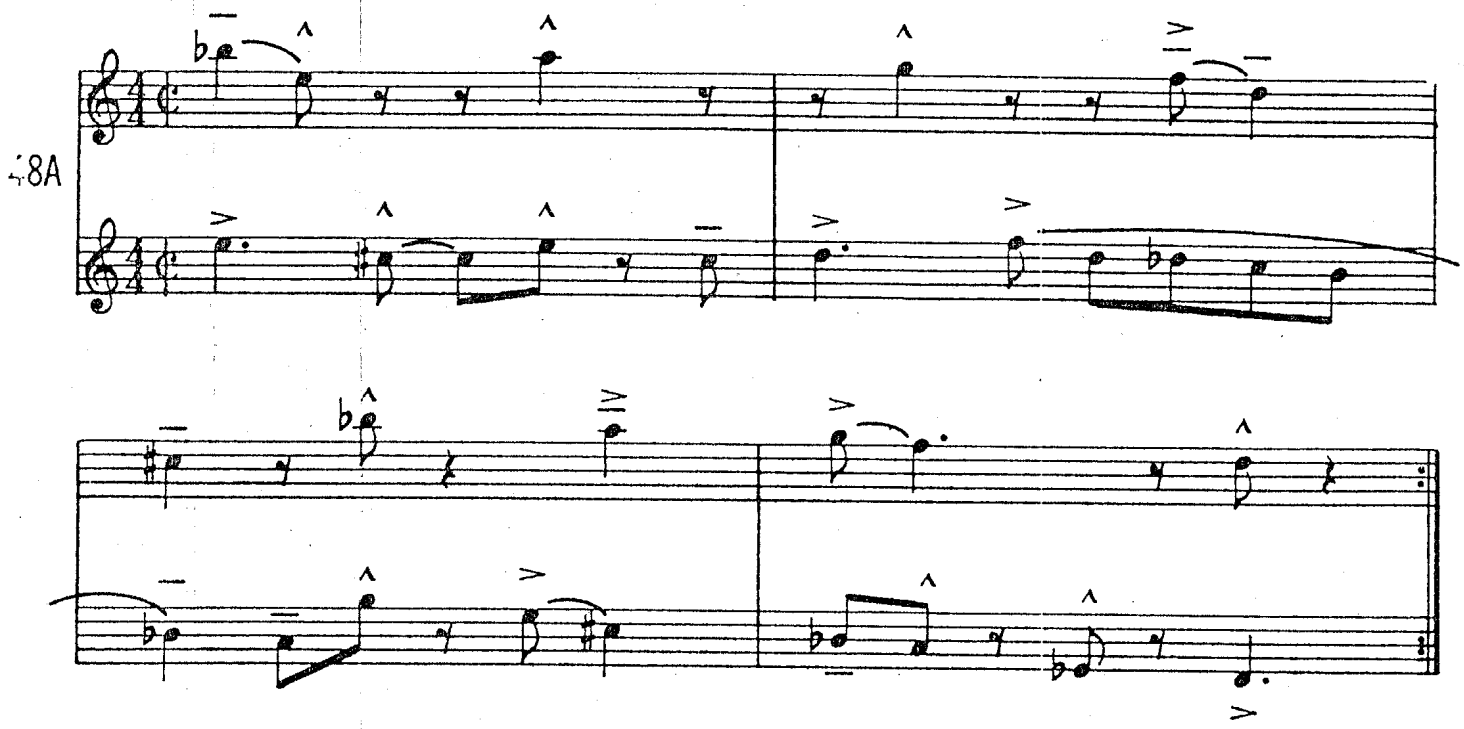
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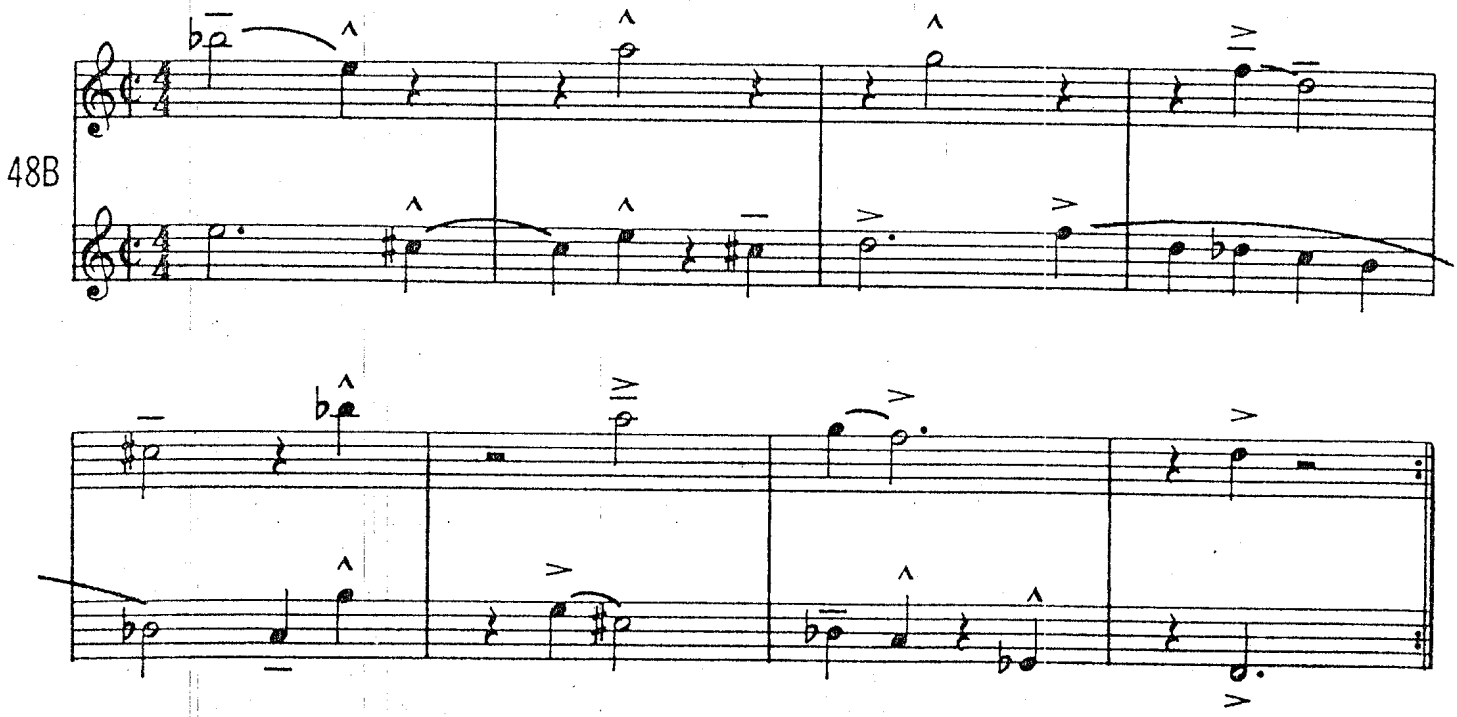
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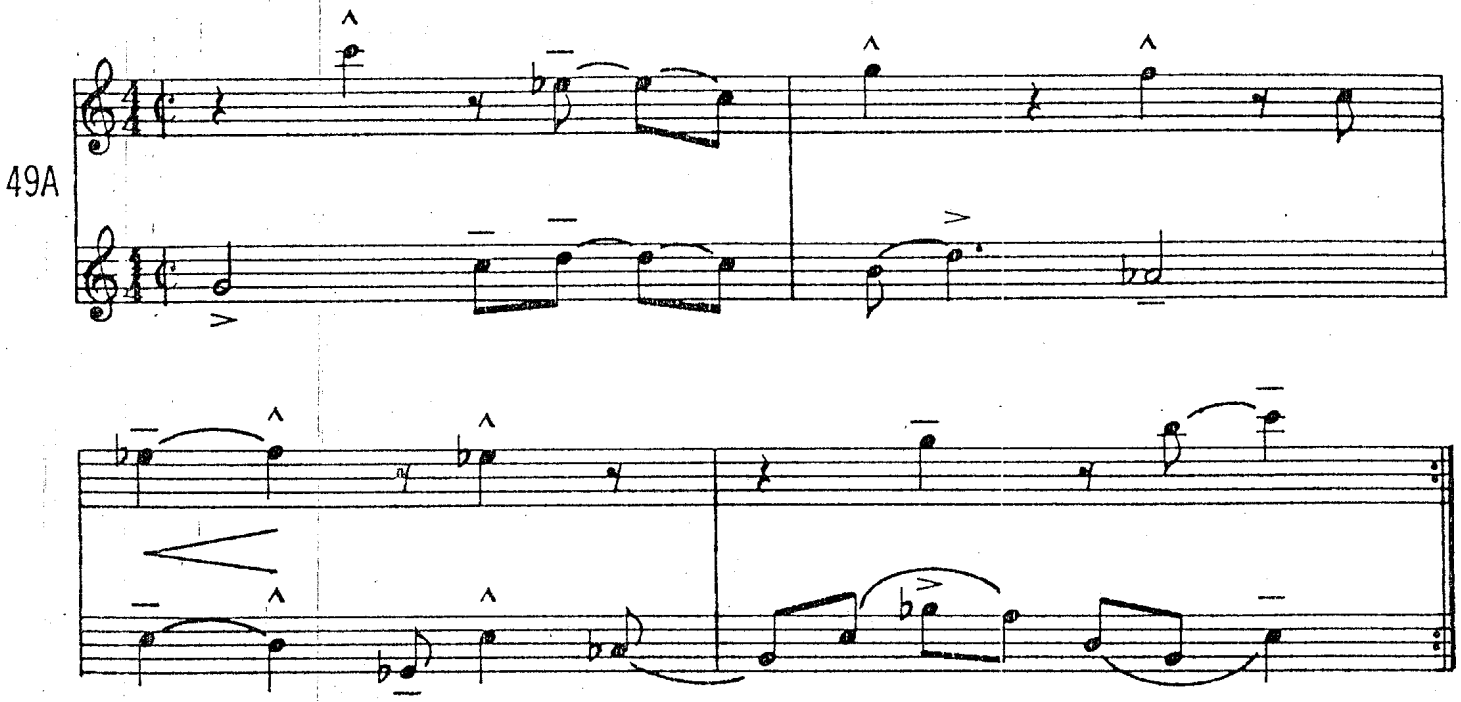
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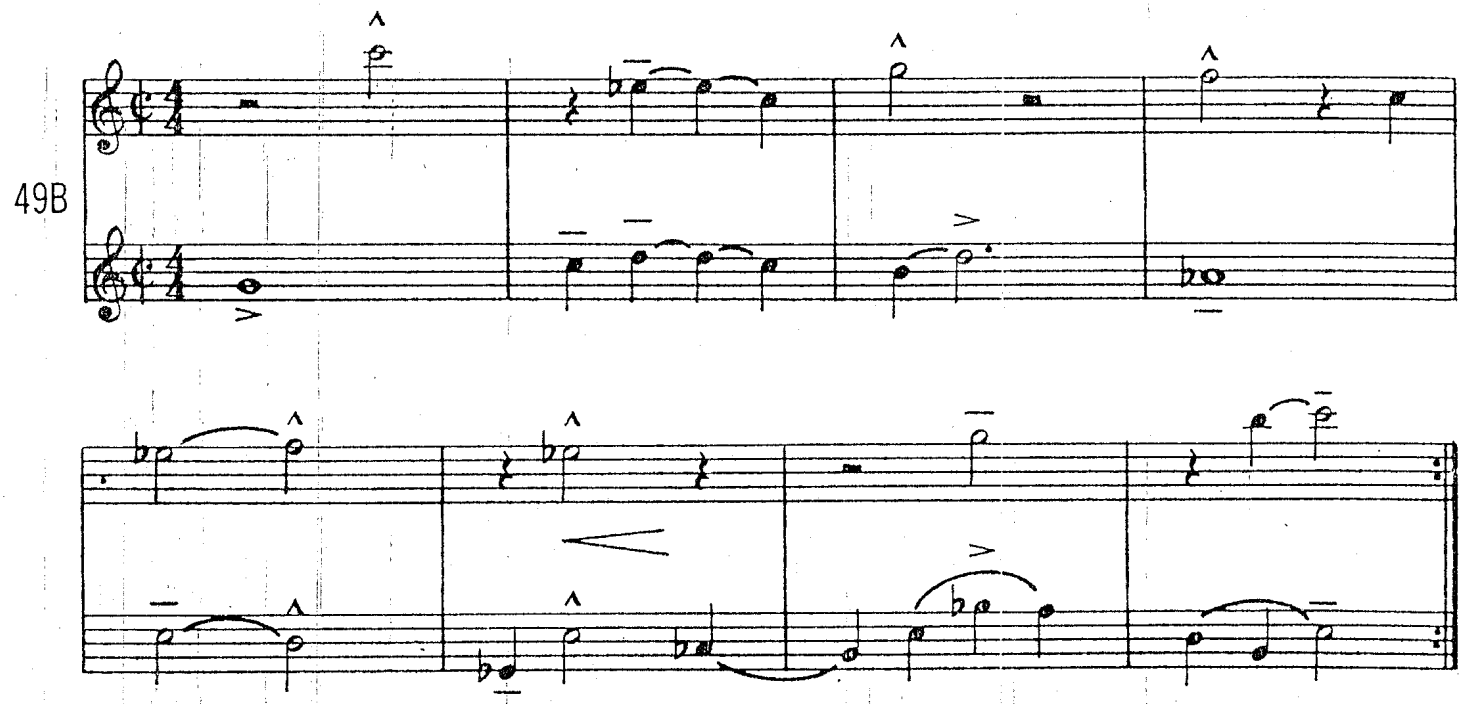
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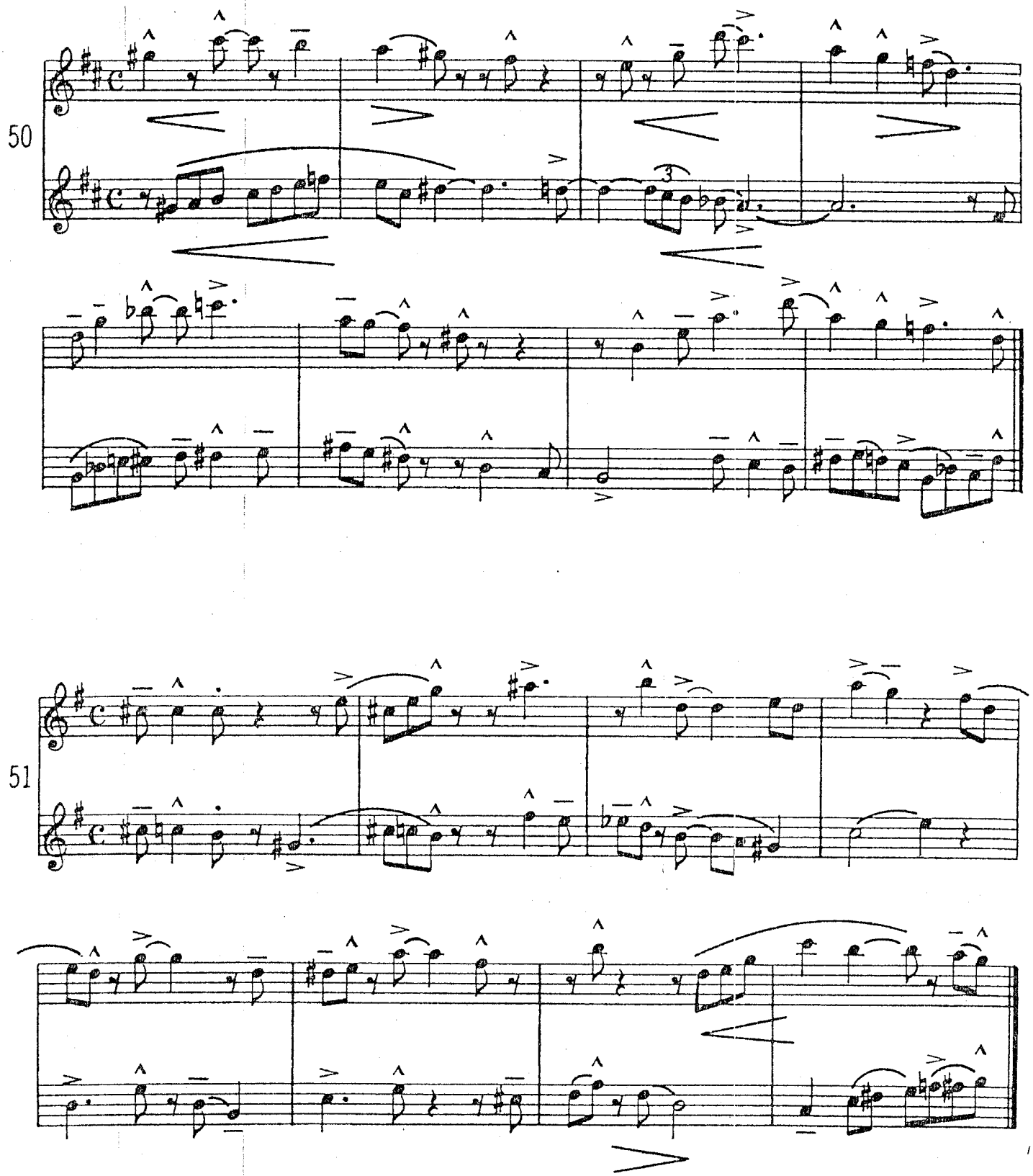
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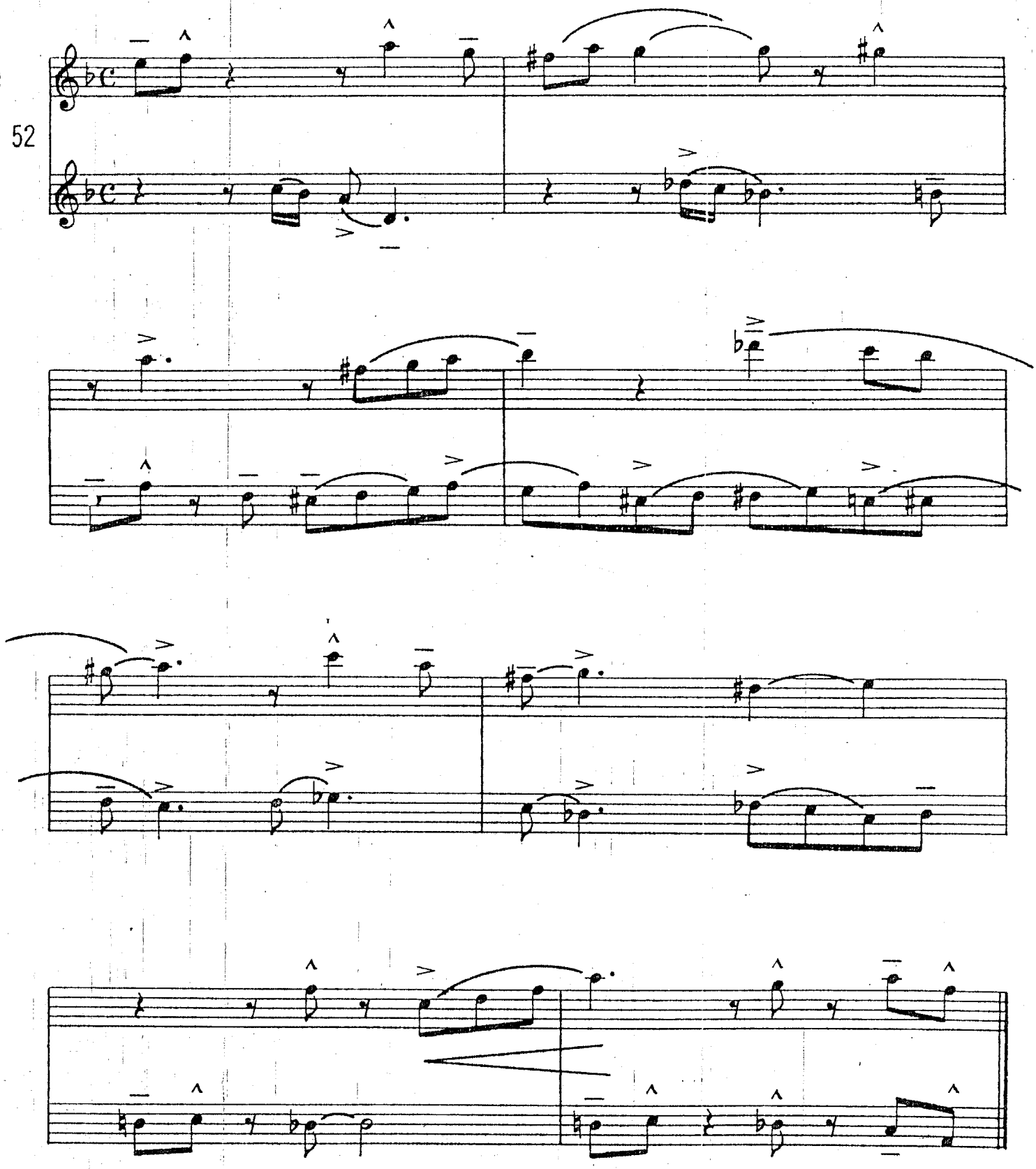
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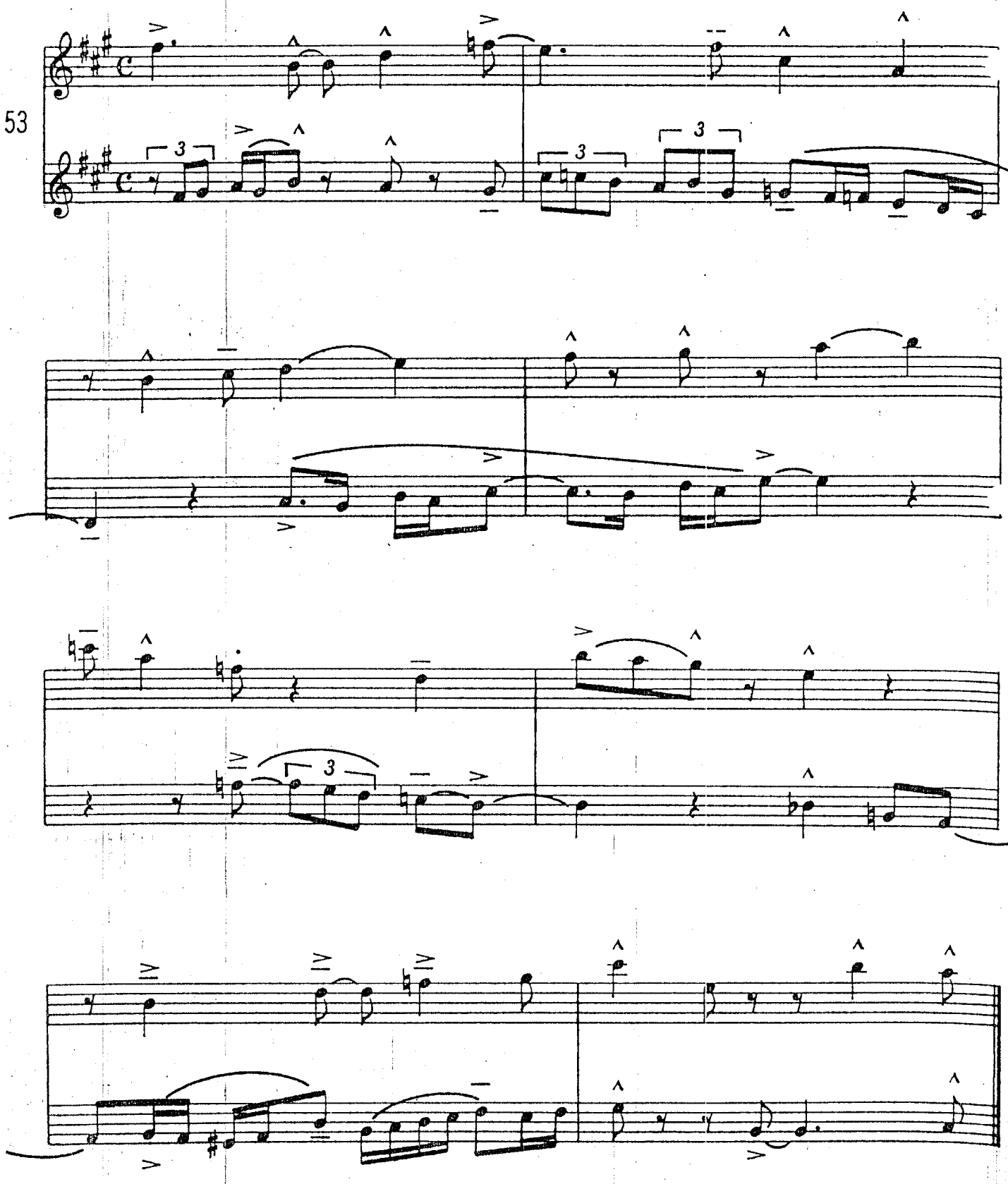
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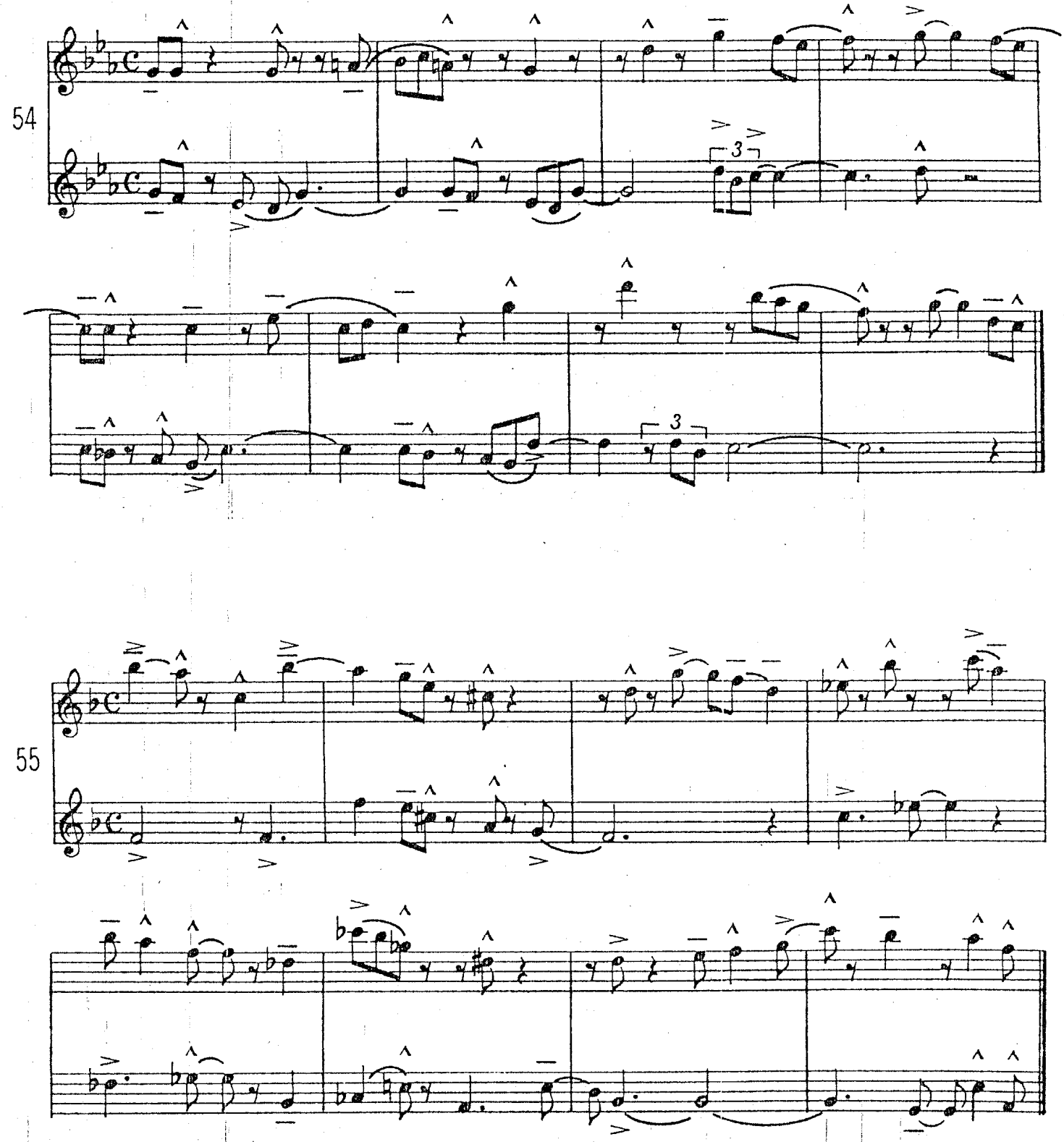
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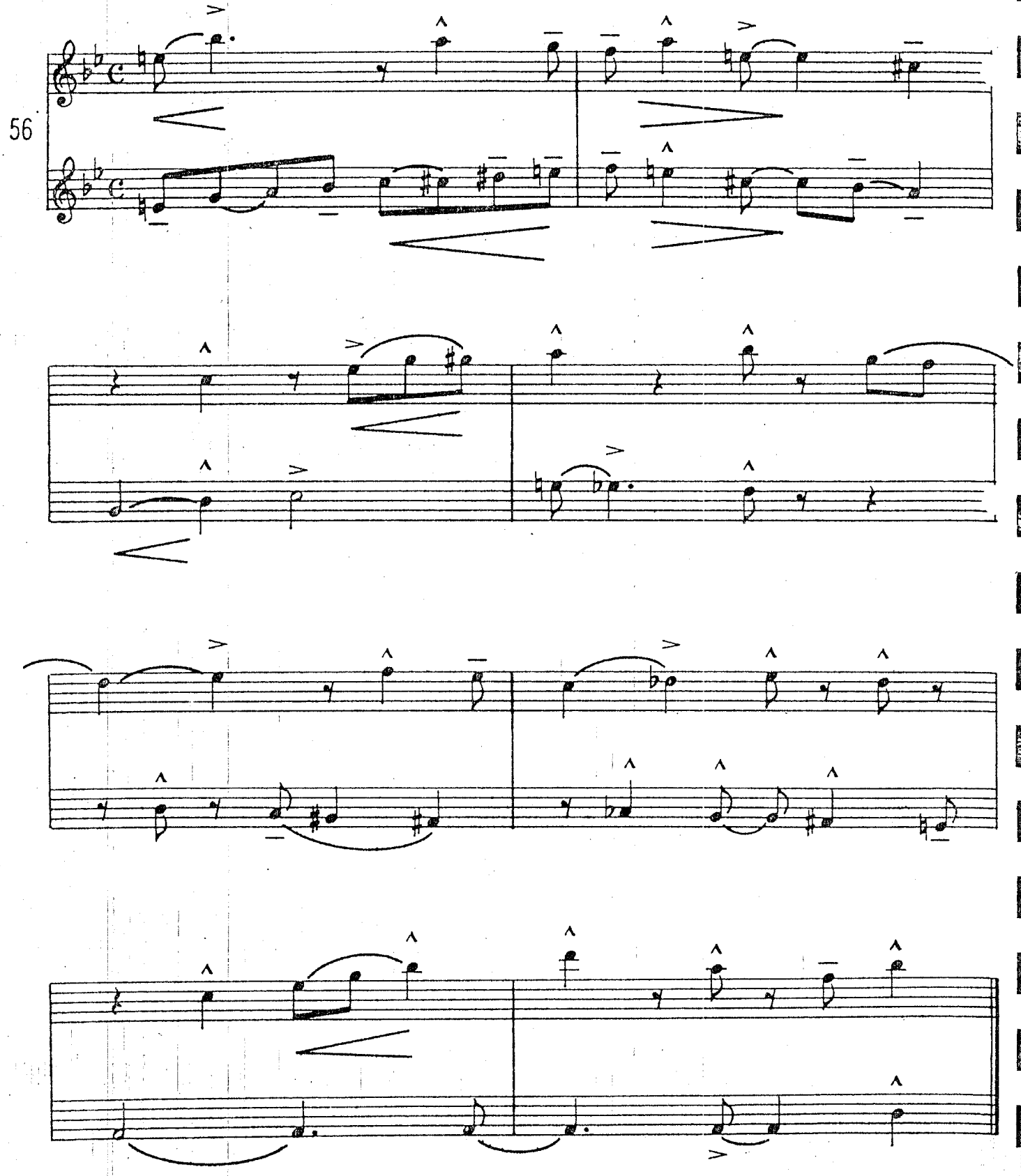
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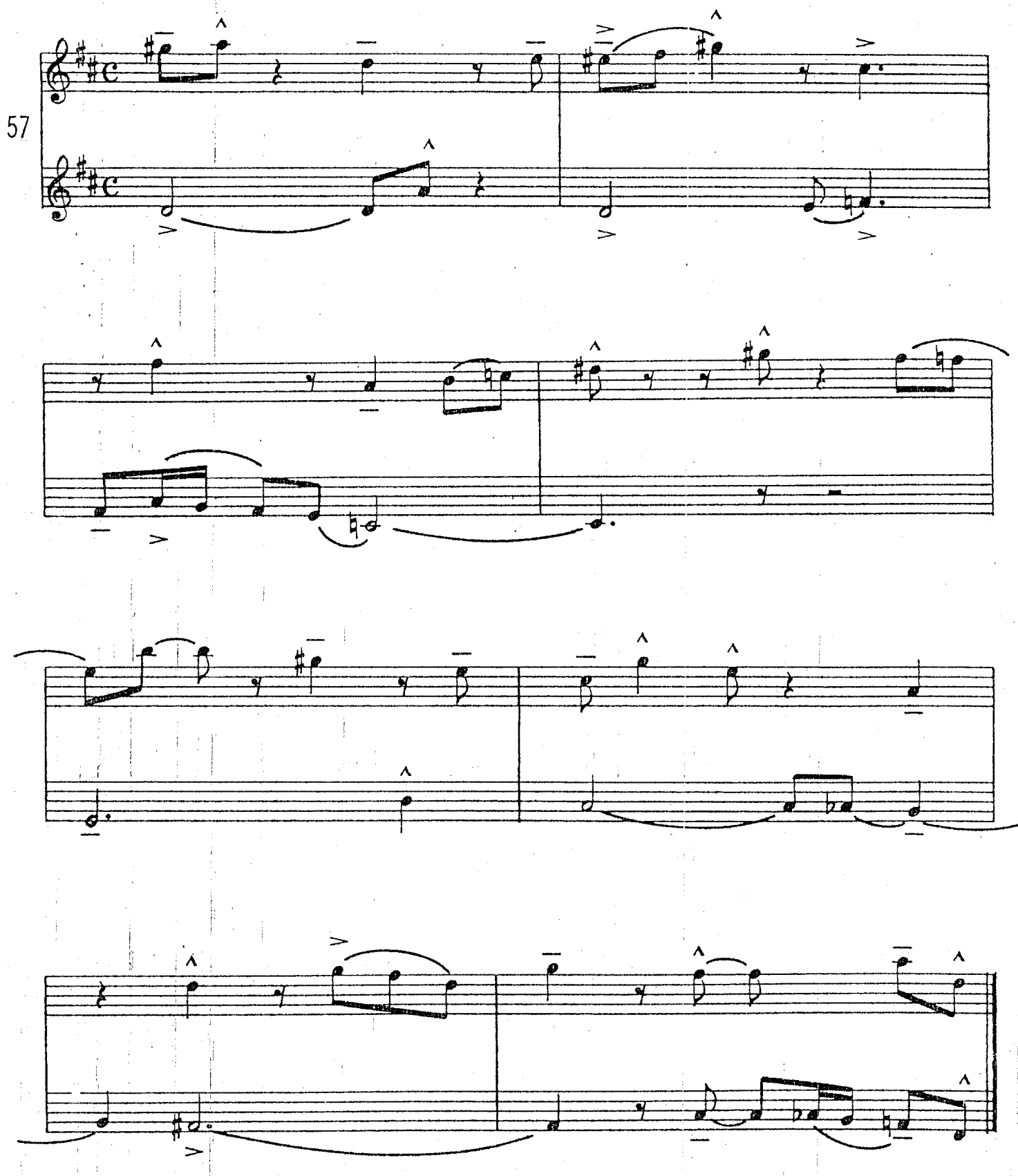
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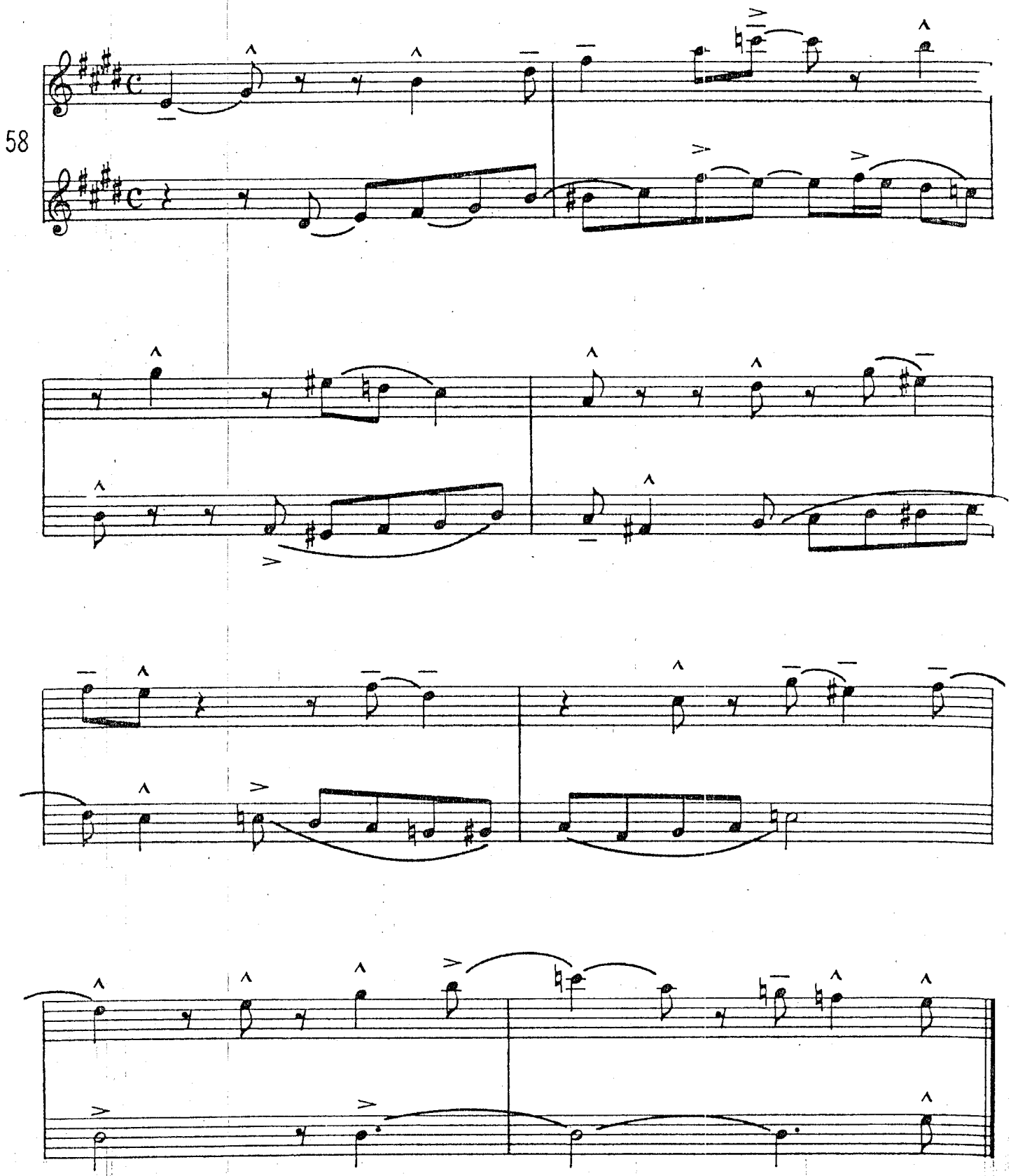
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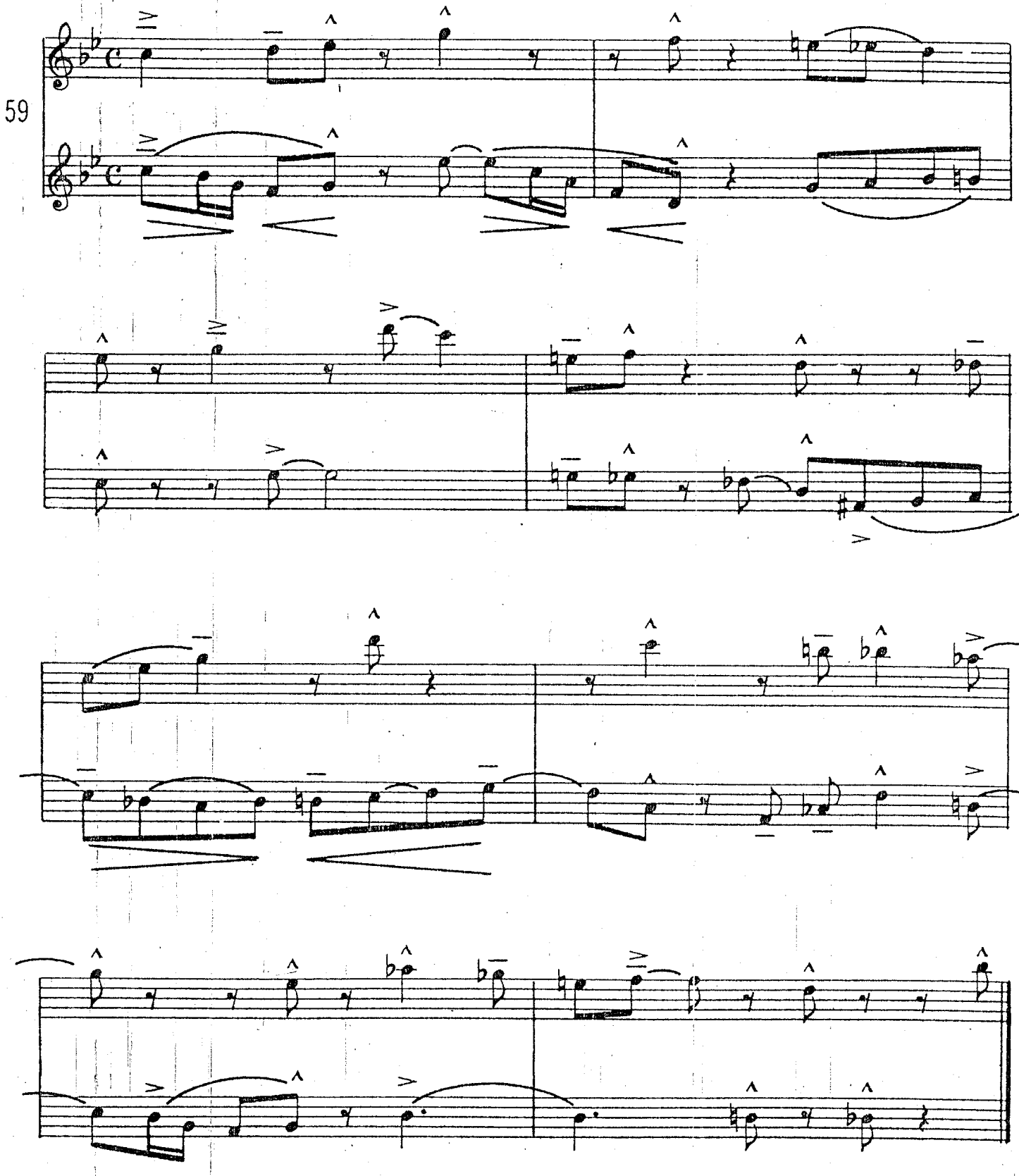
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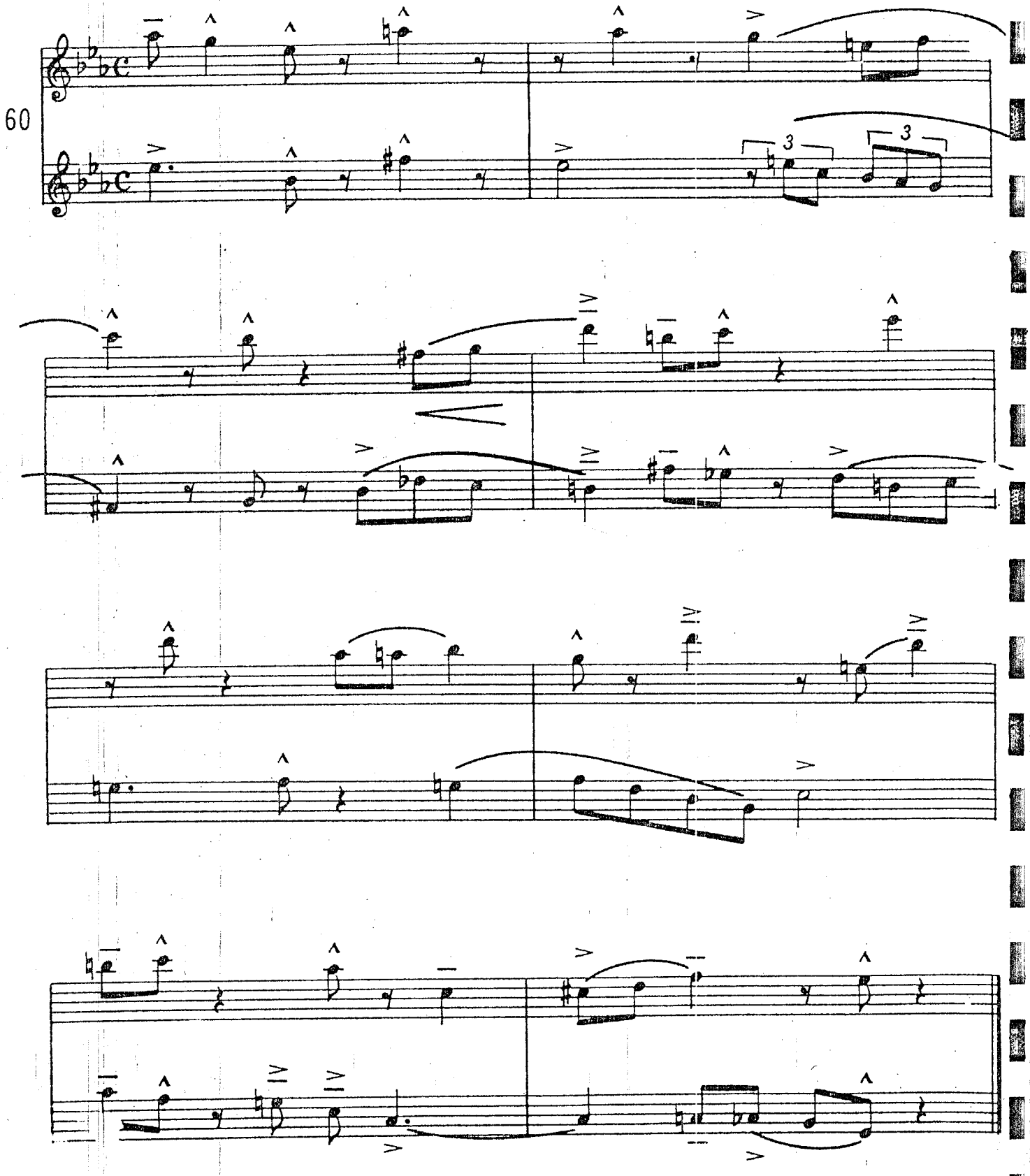
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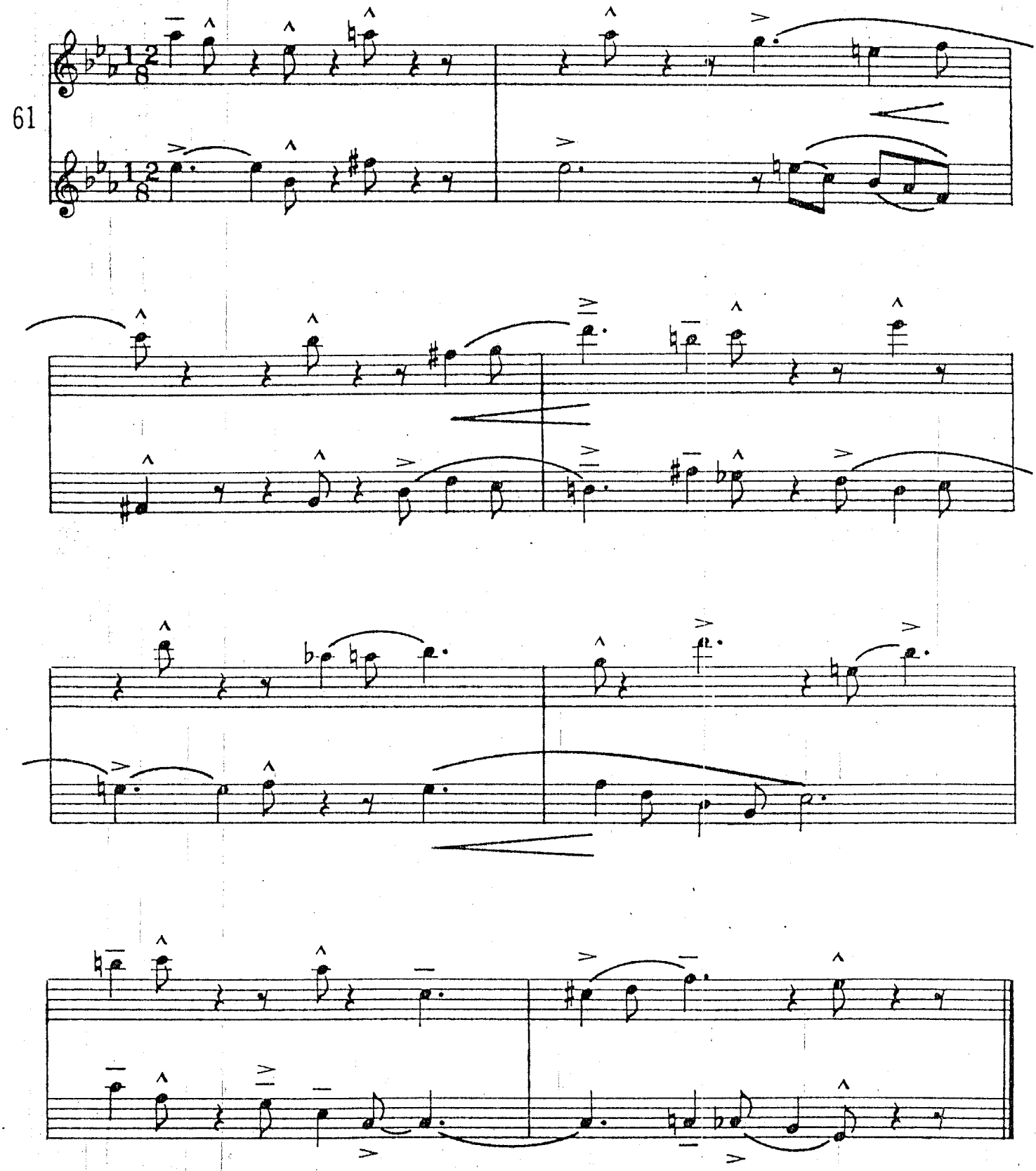
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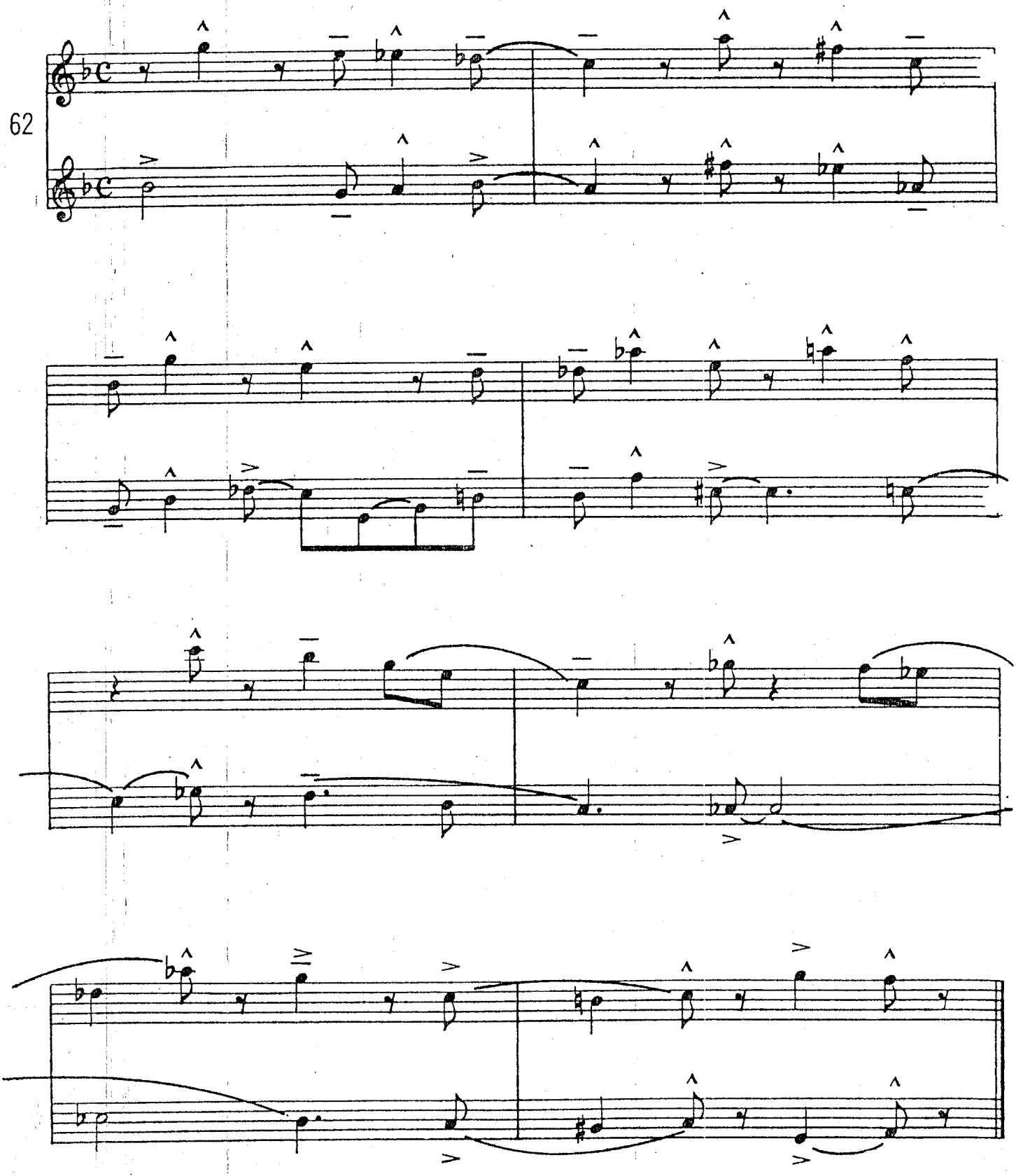
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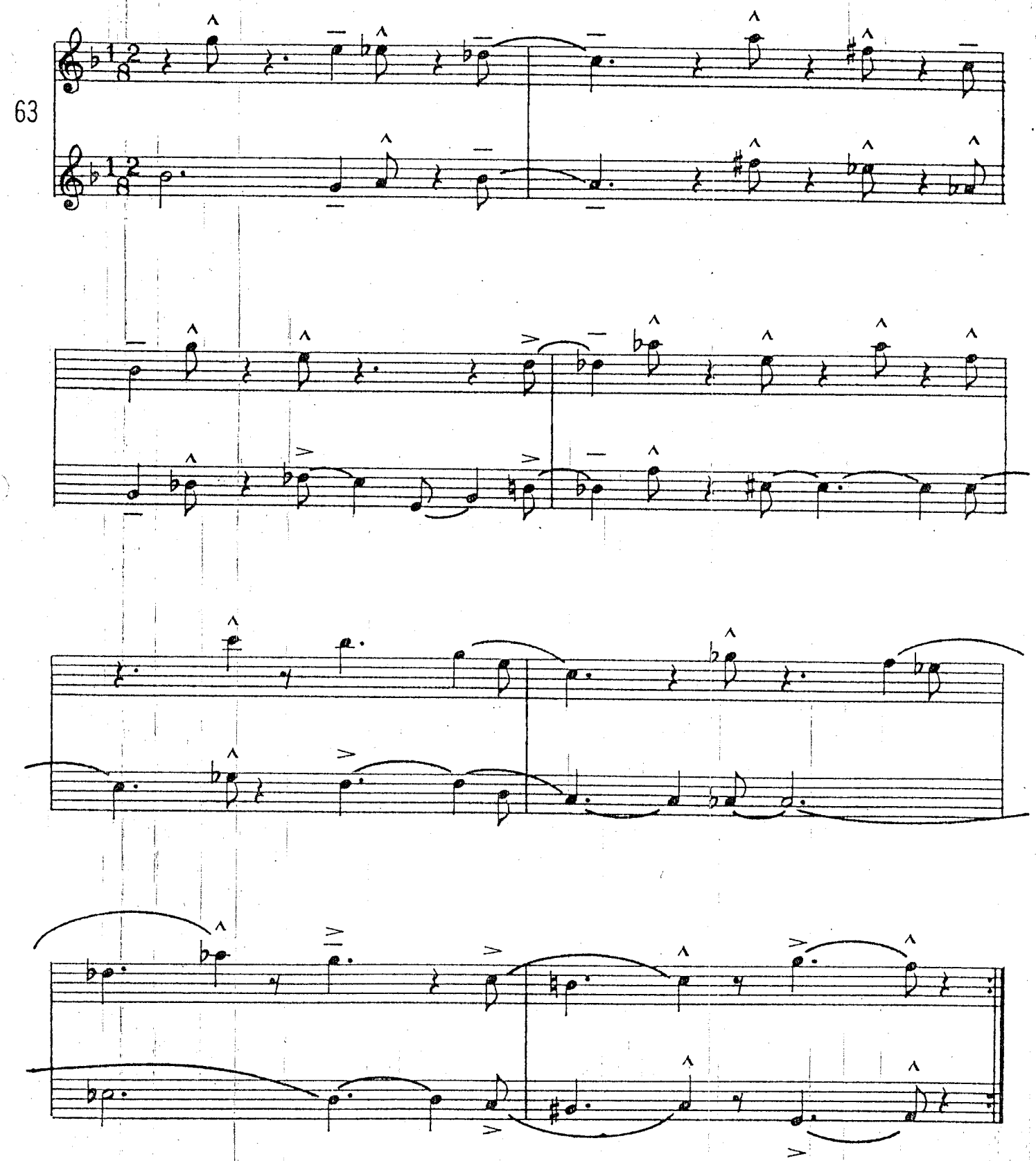
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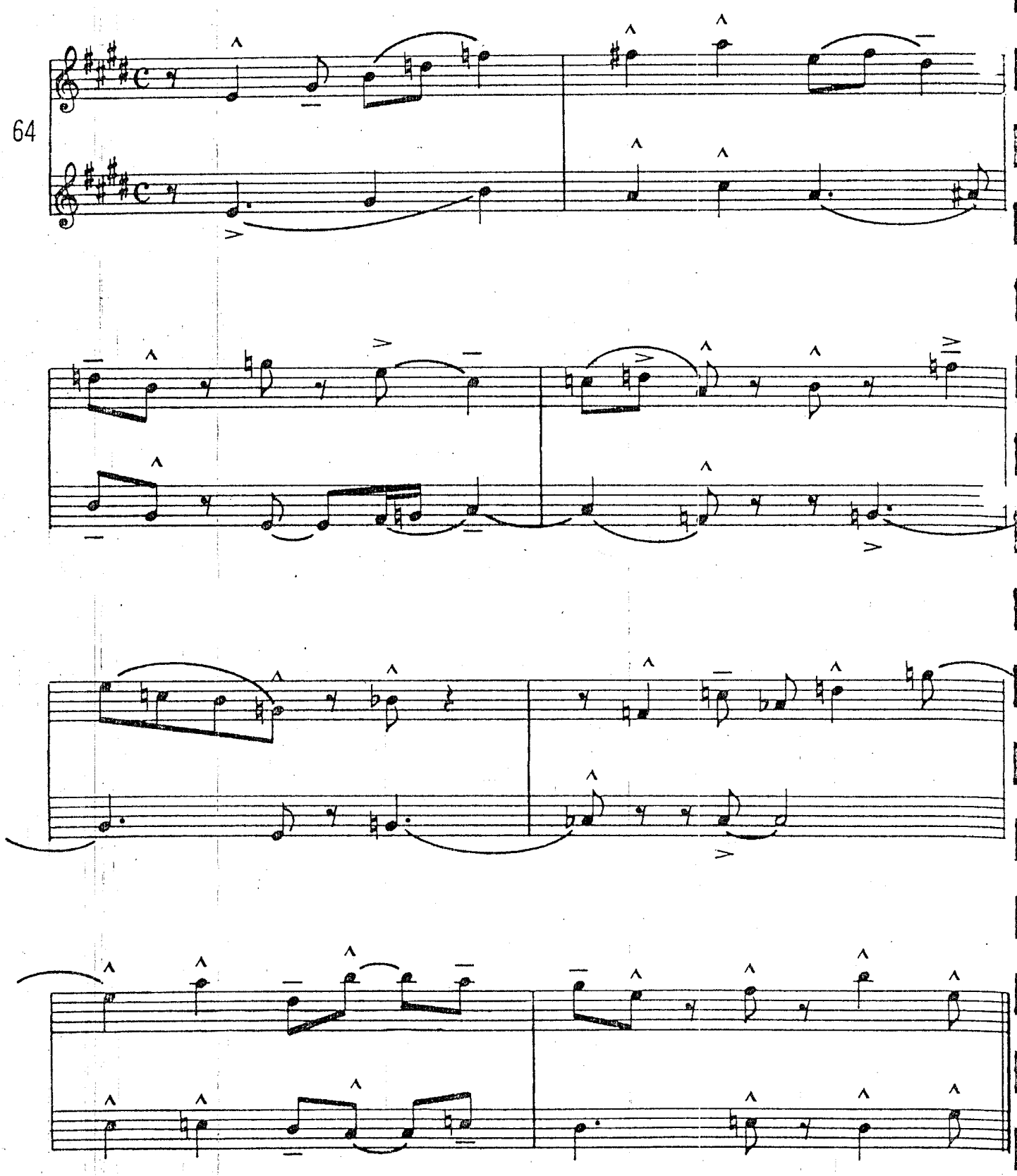
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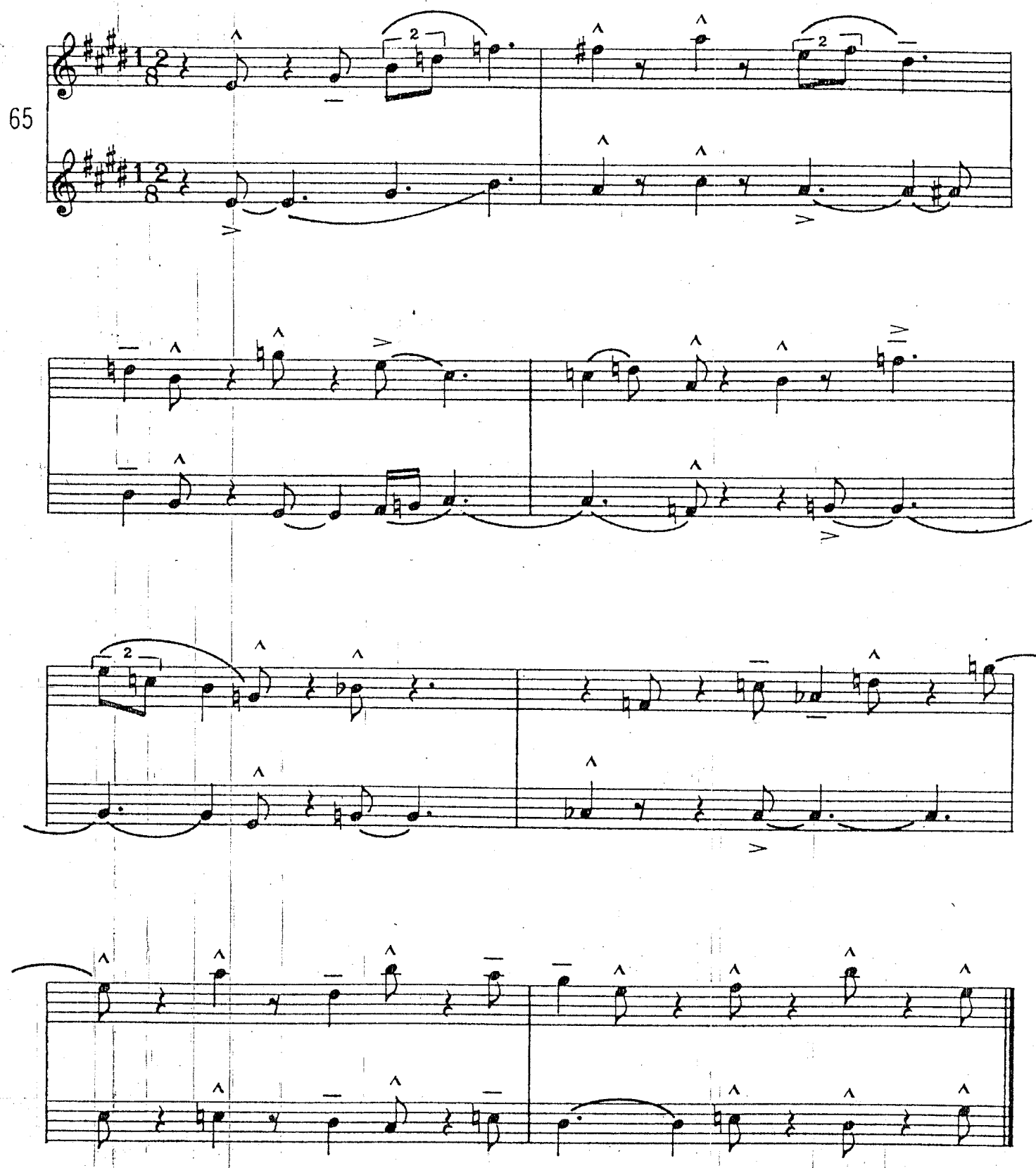
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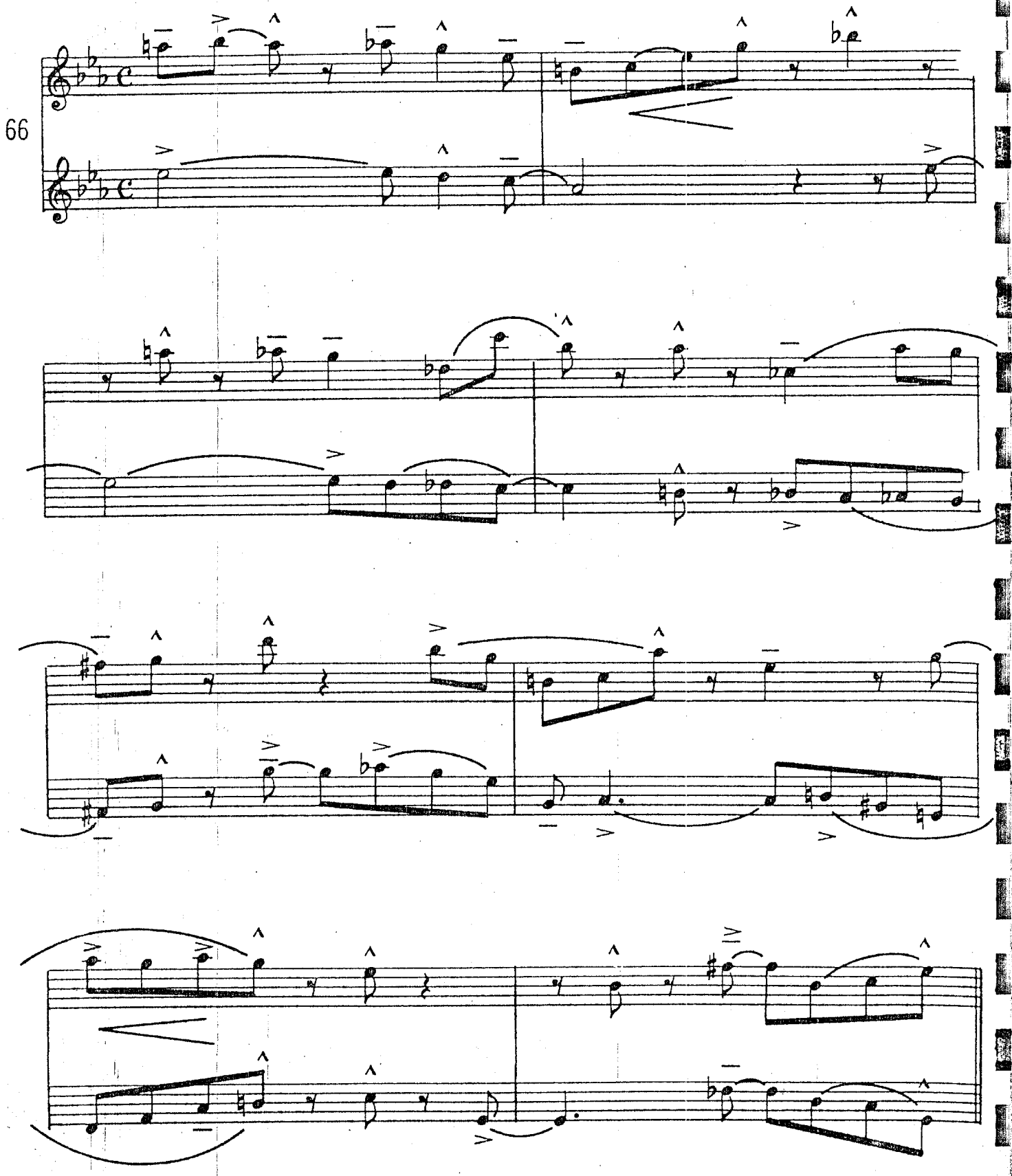
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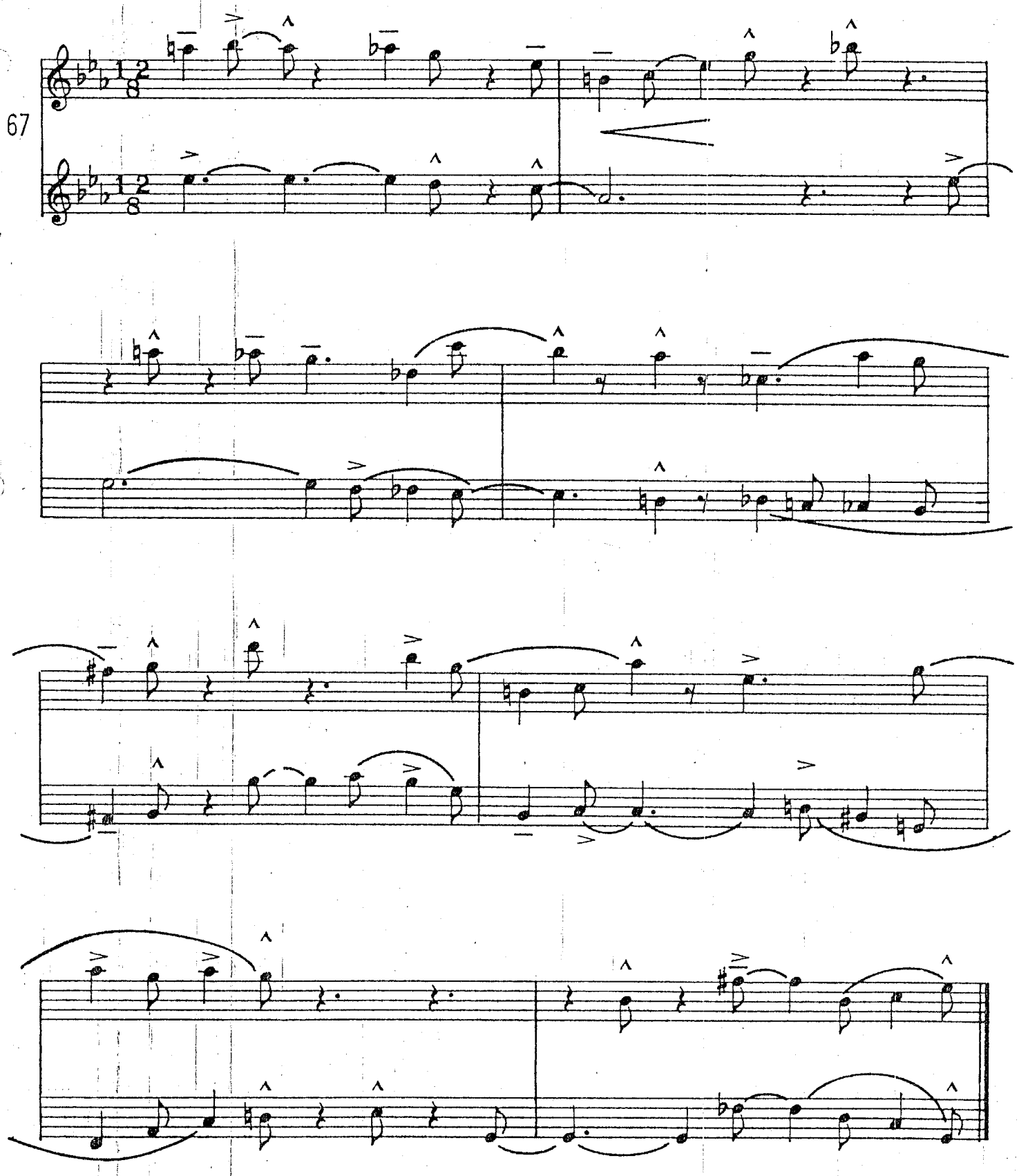
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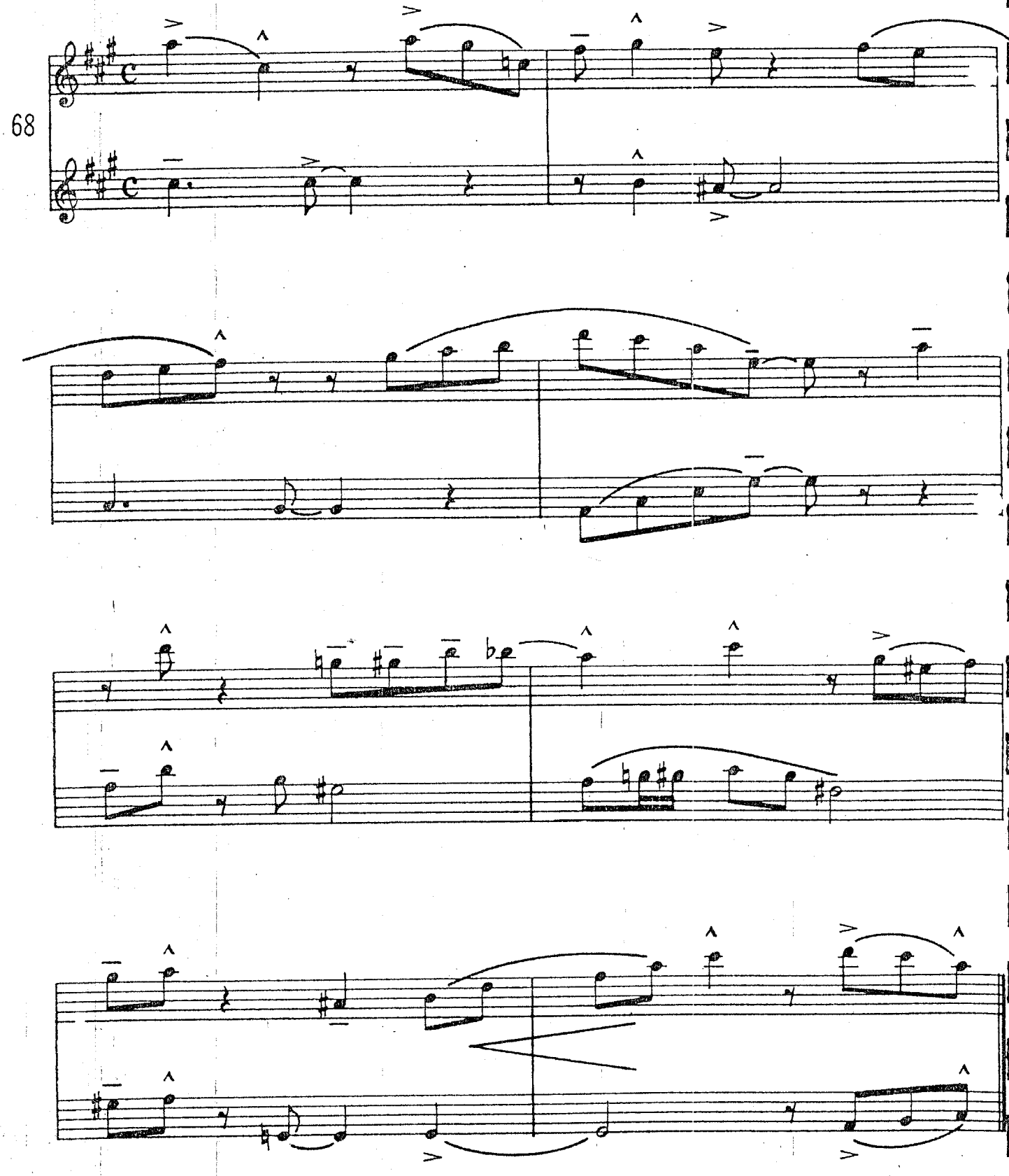
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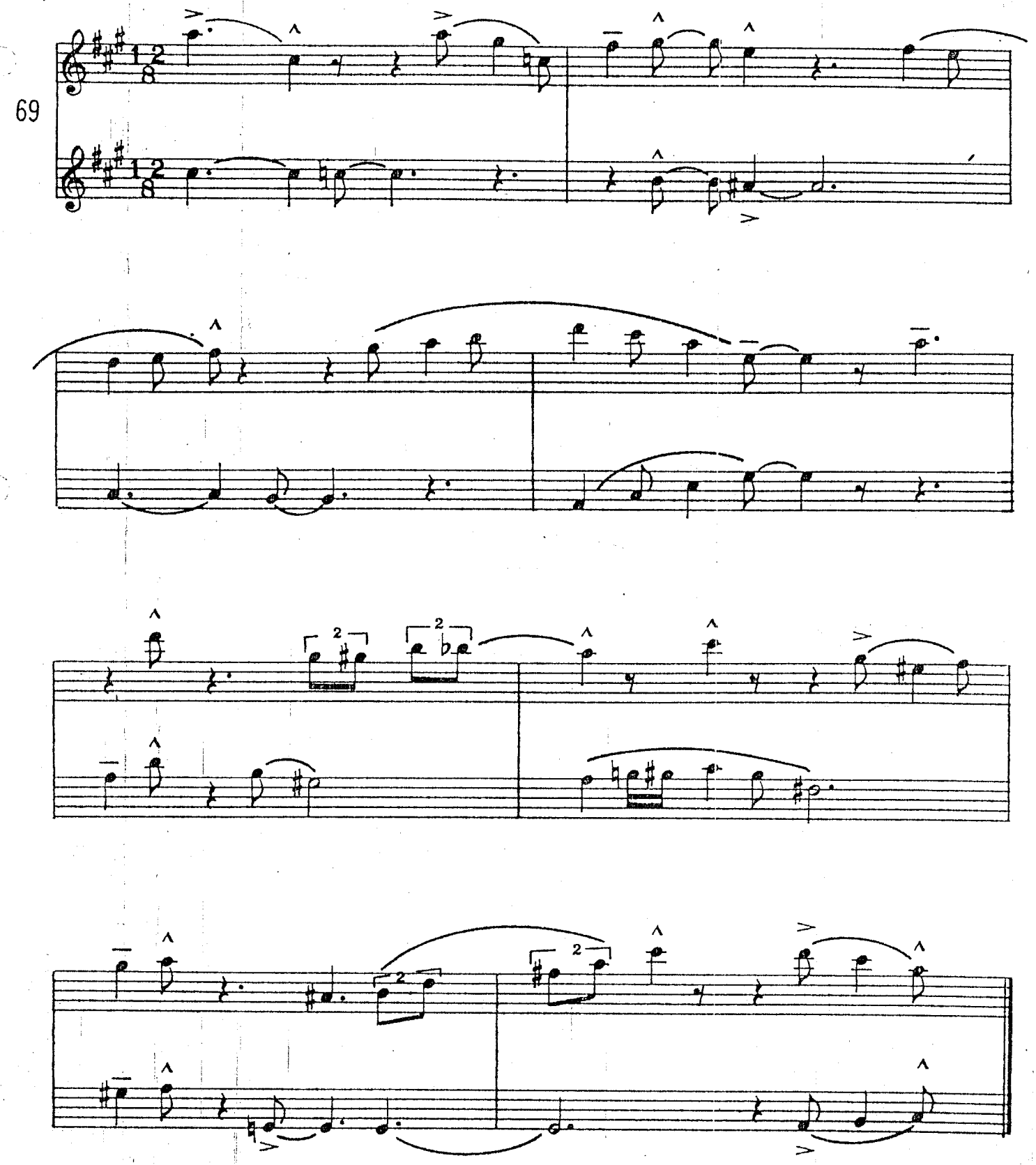
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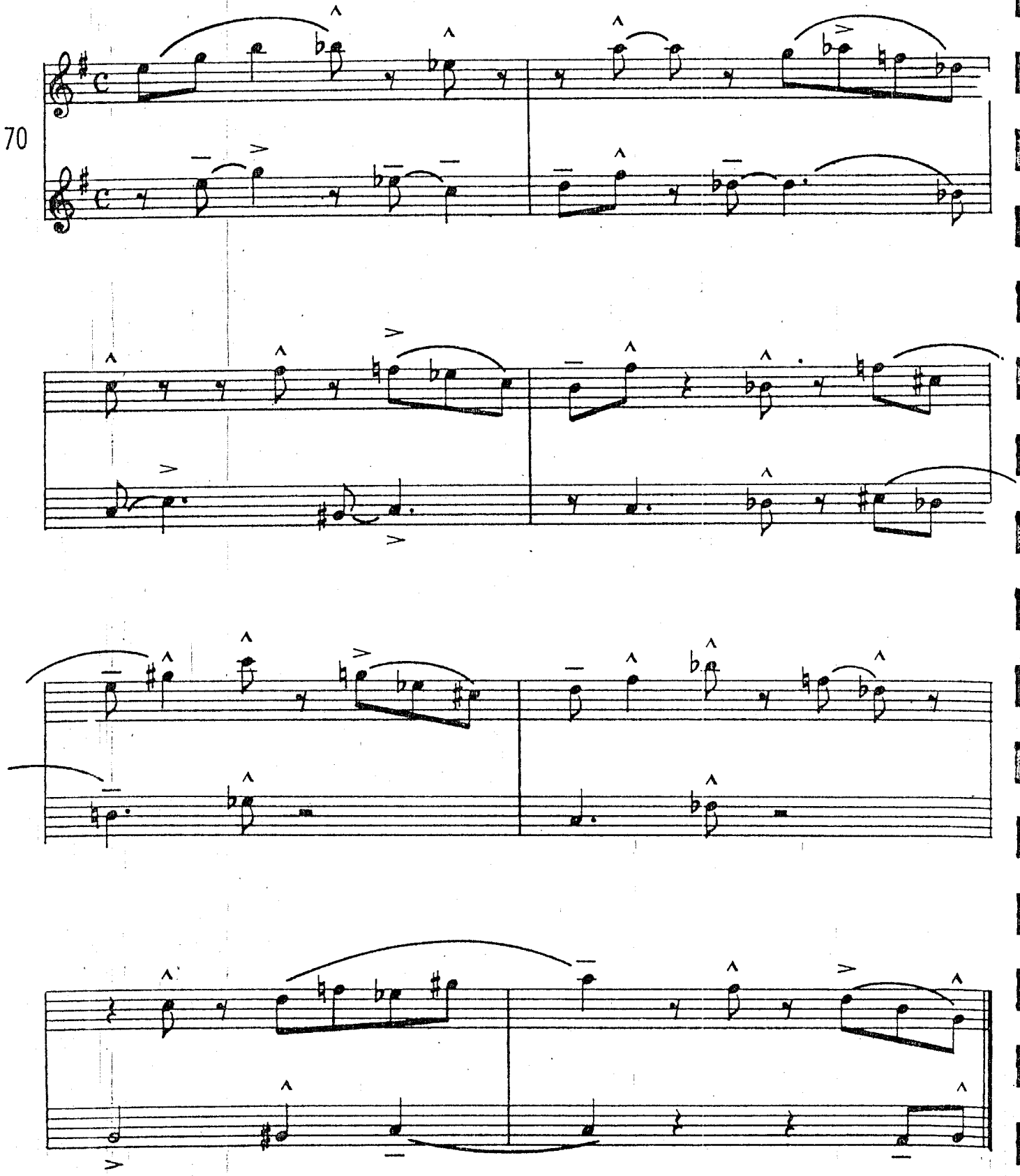
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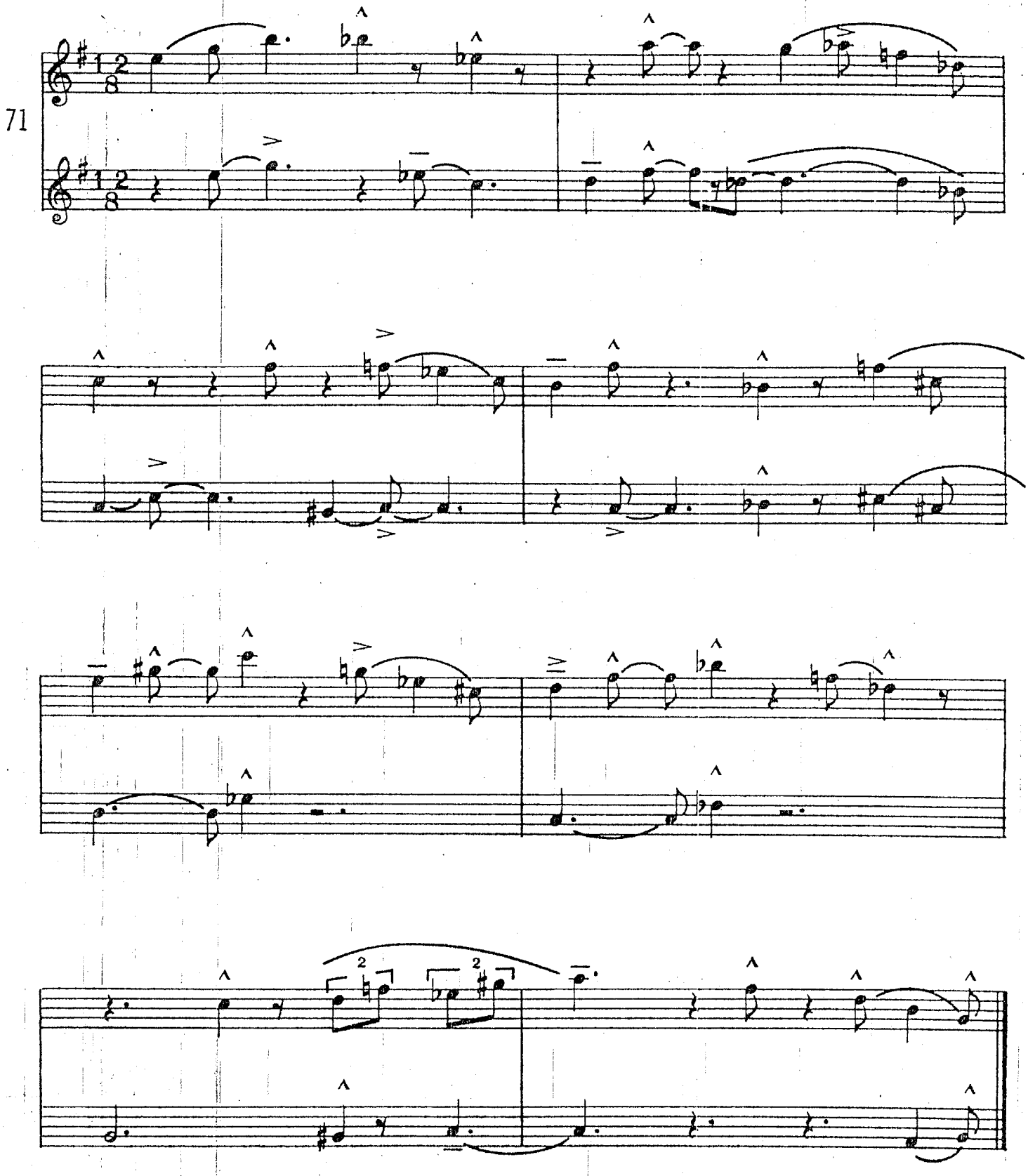
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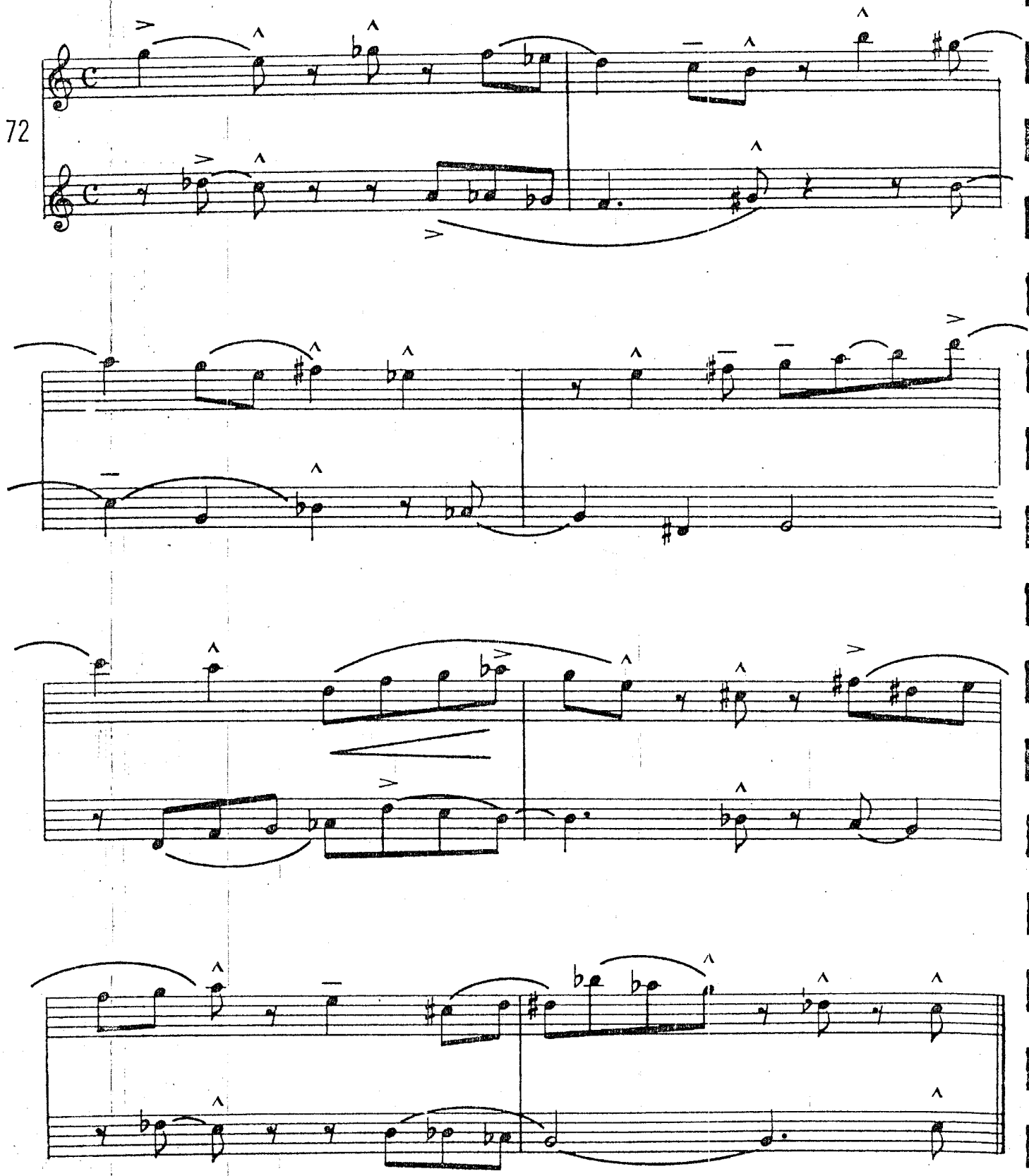
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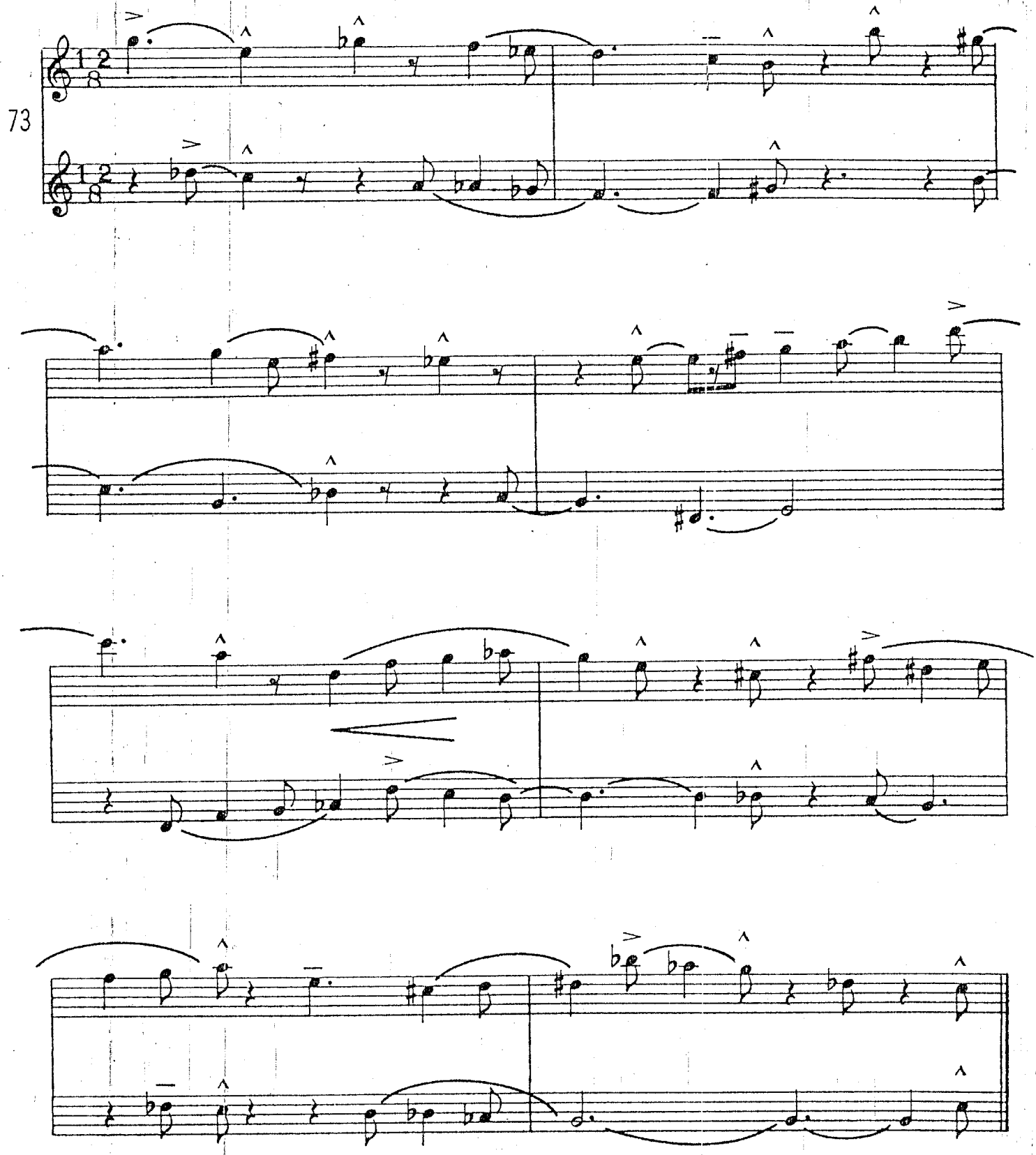
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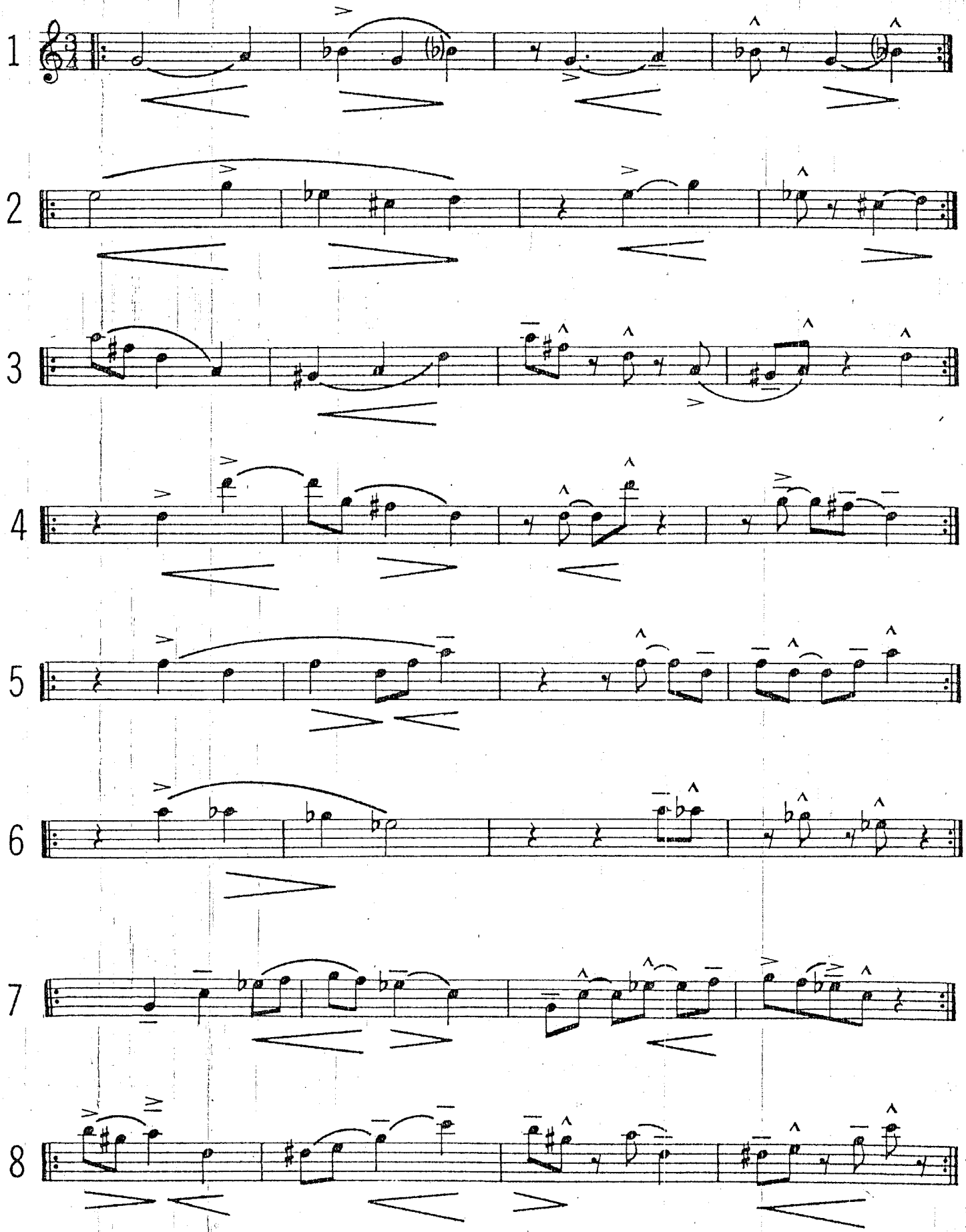
SECTION II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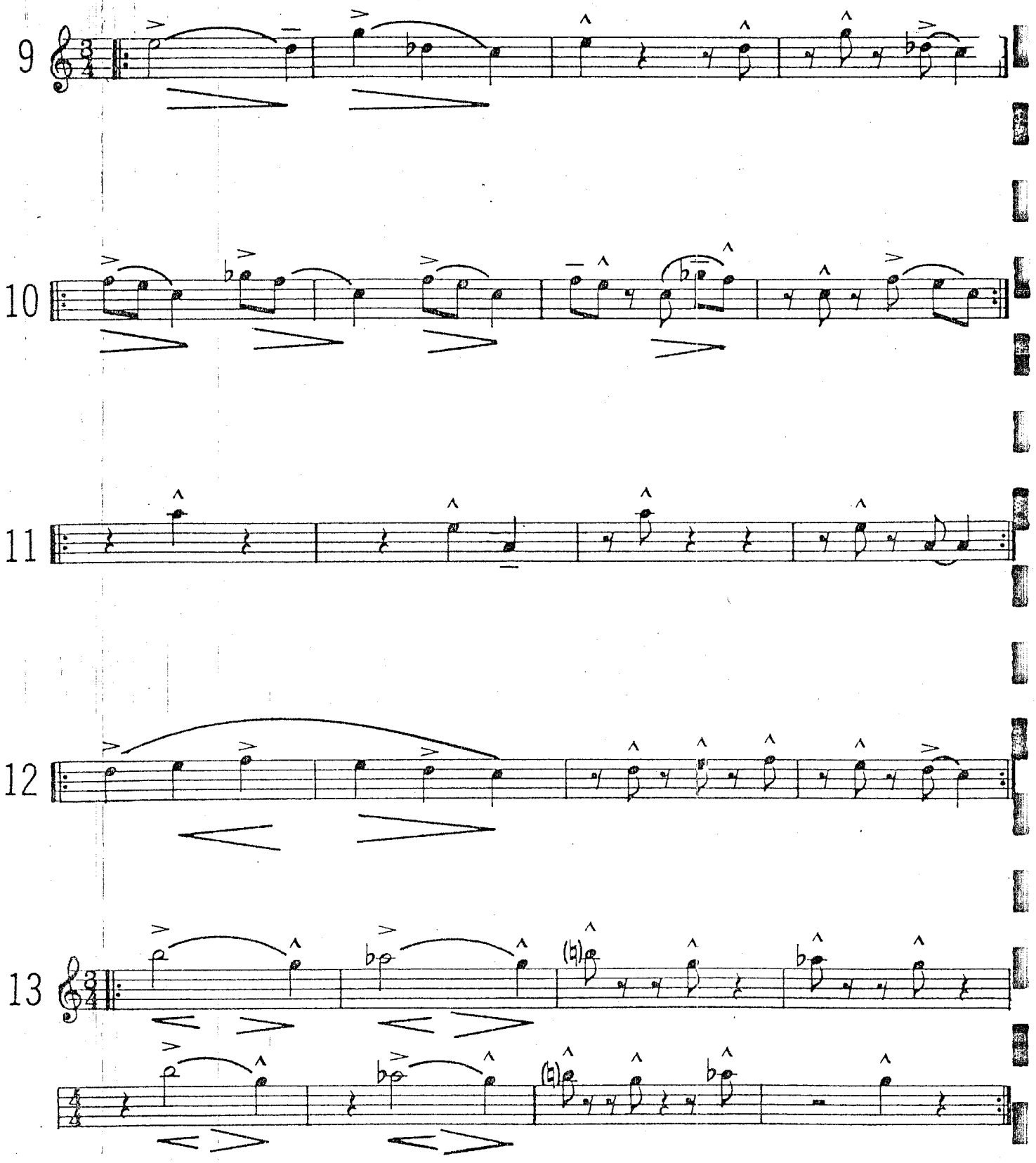
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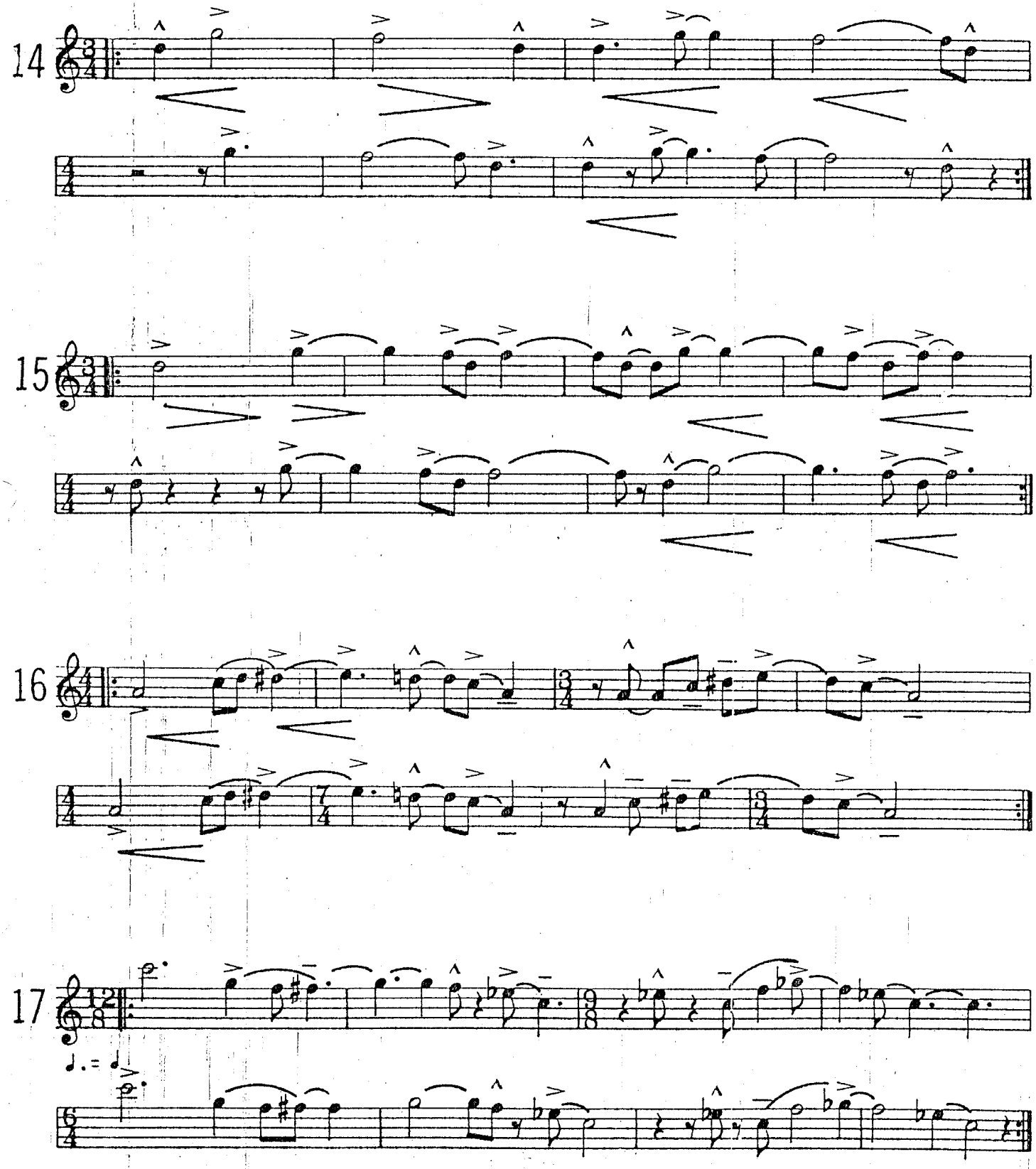
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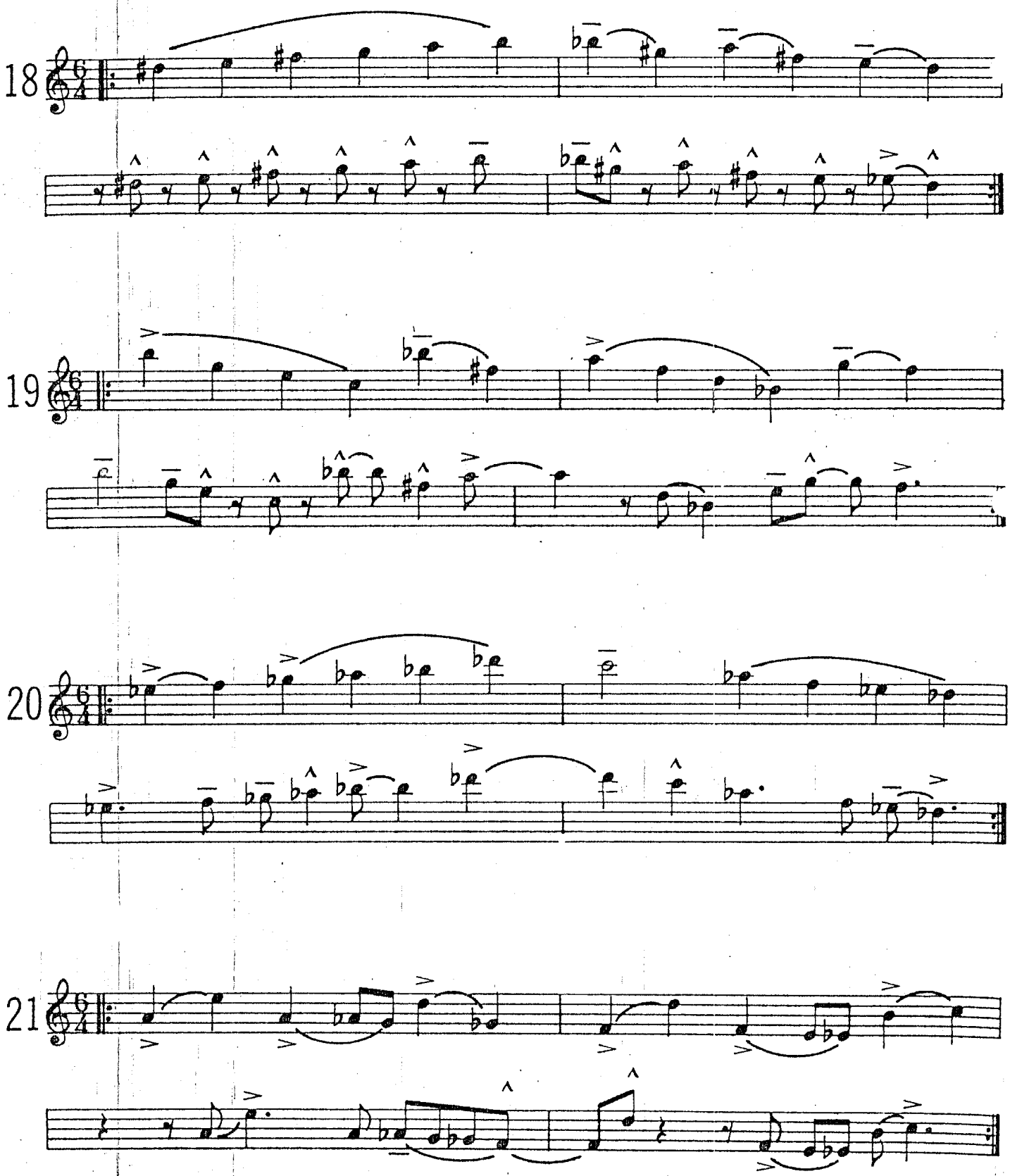
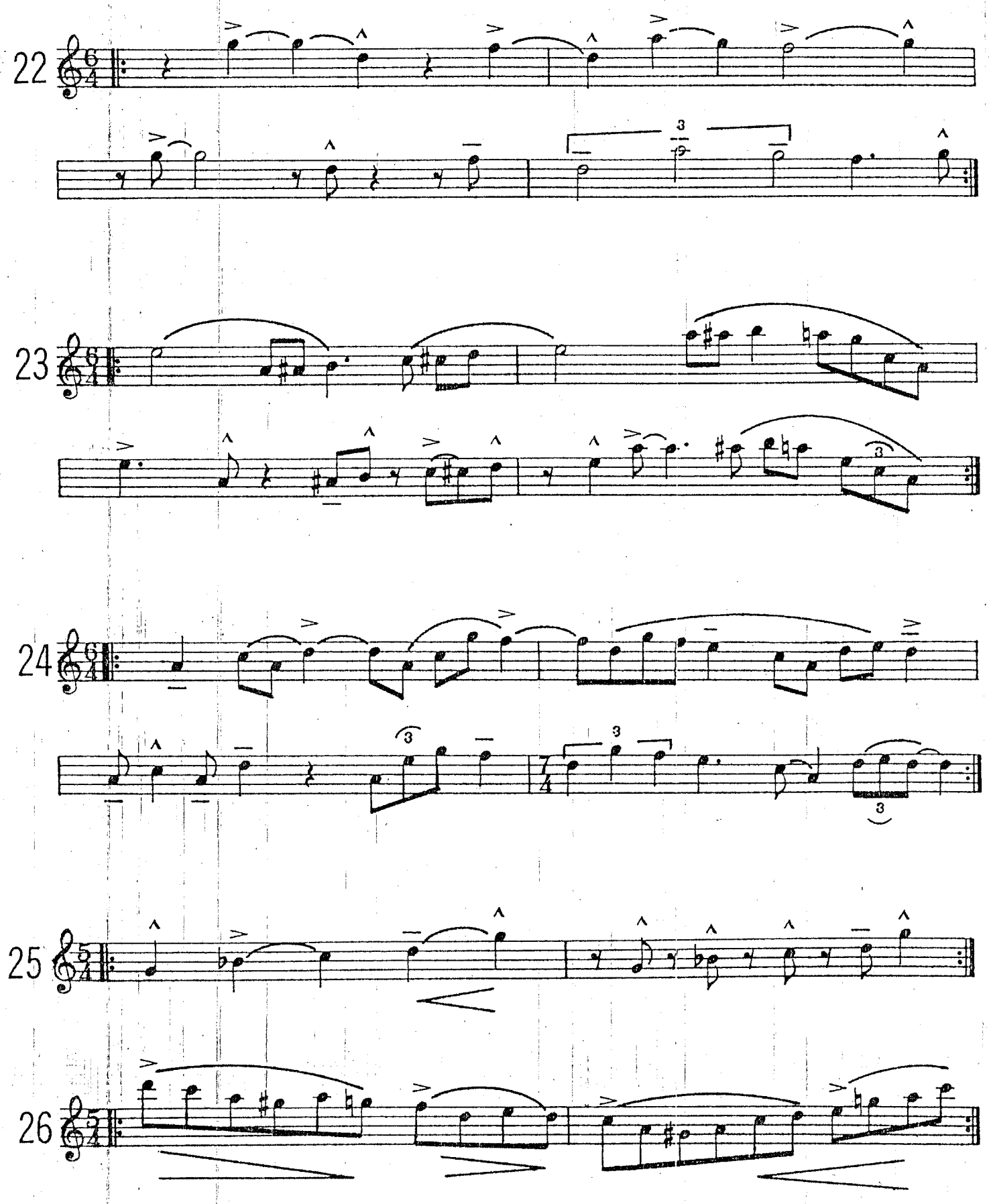
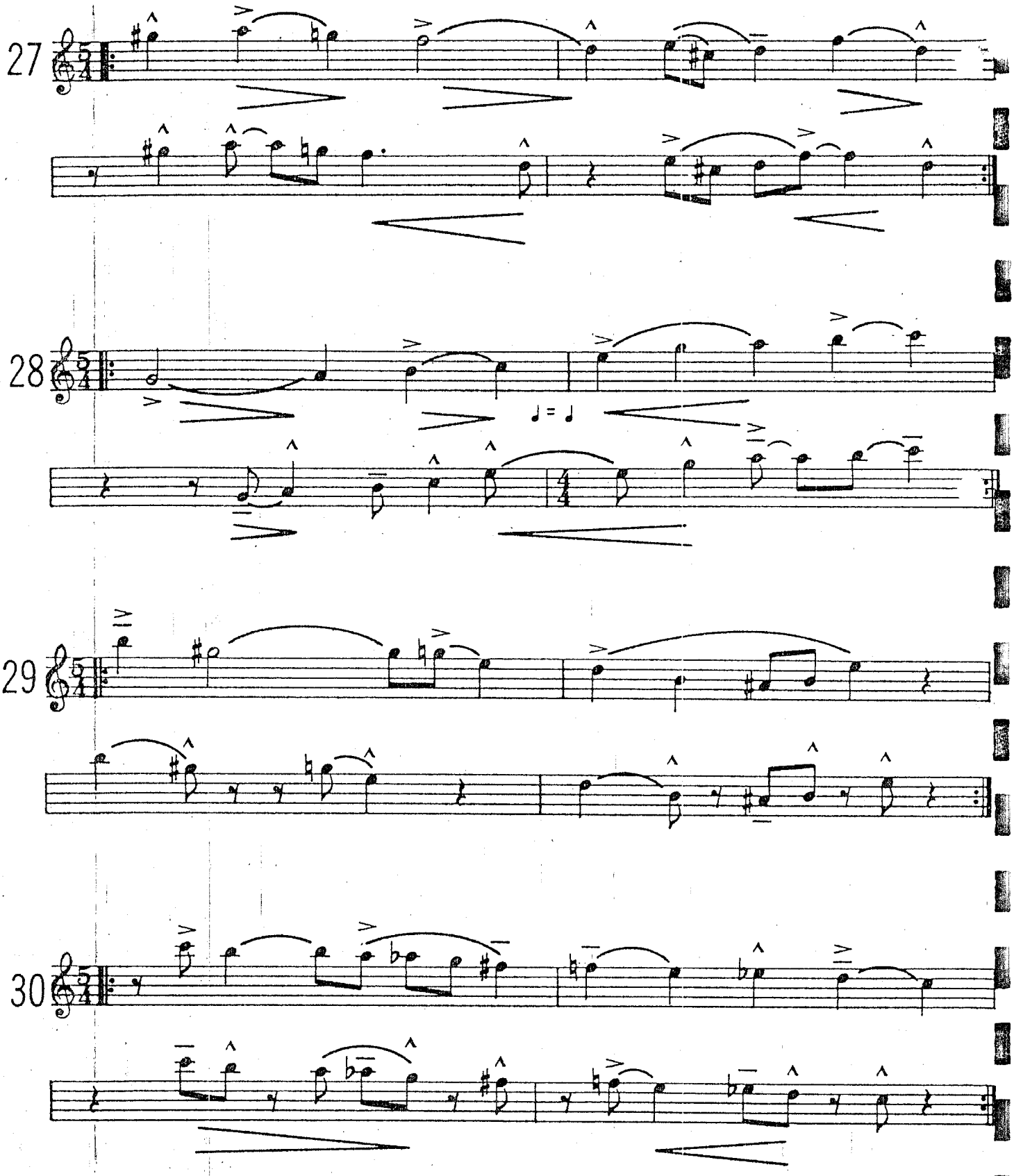
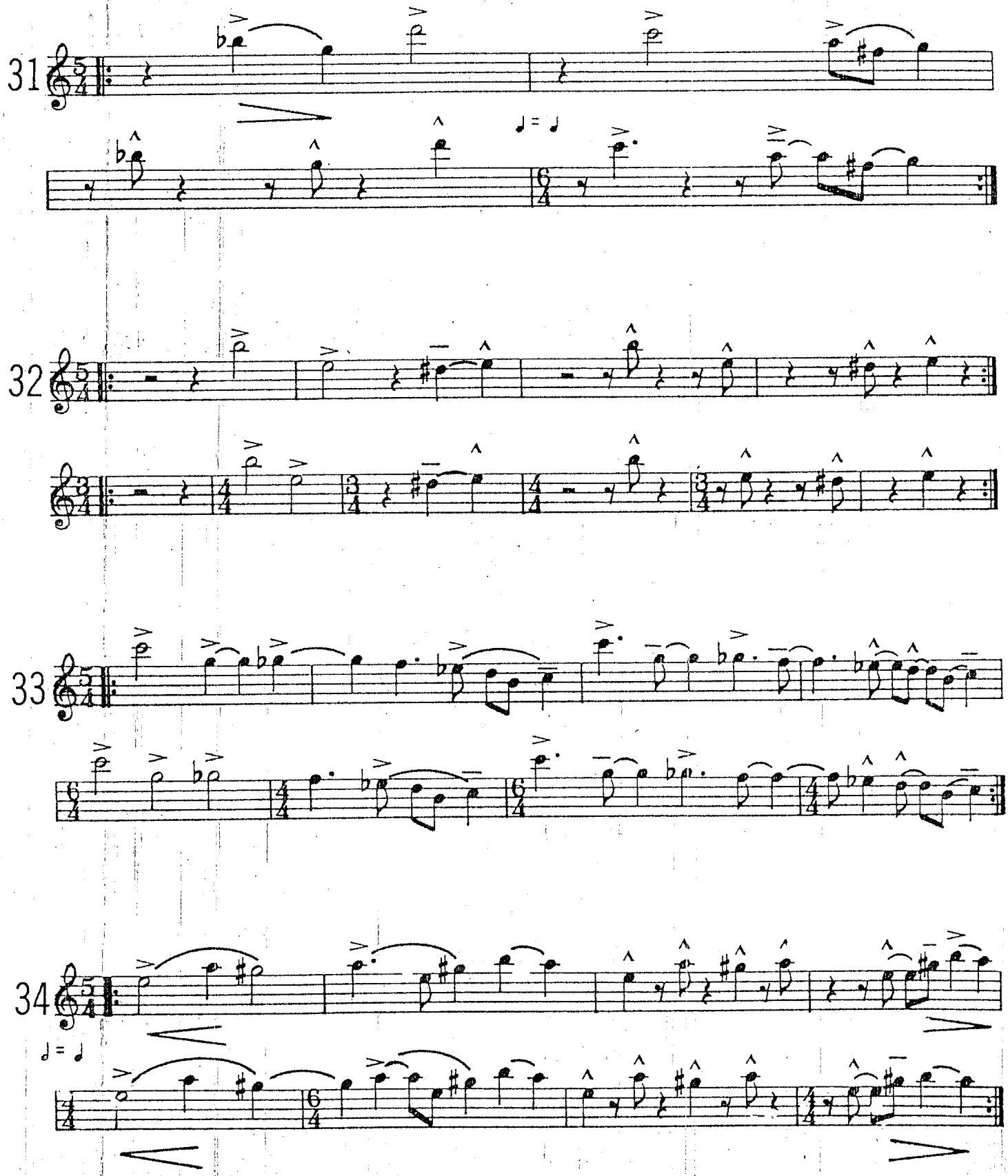
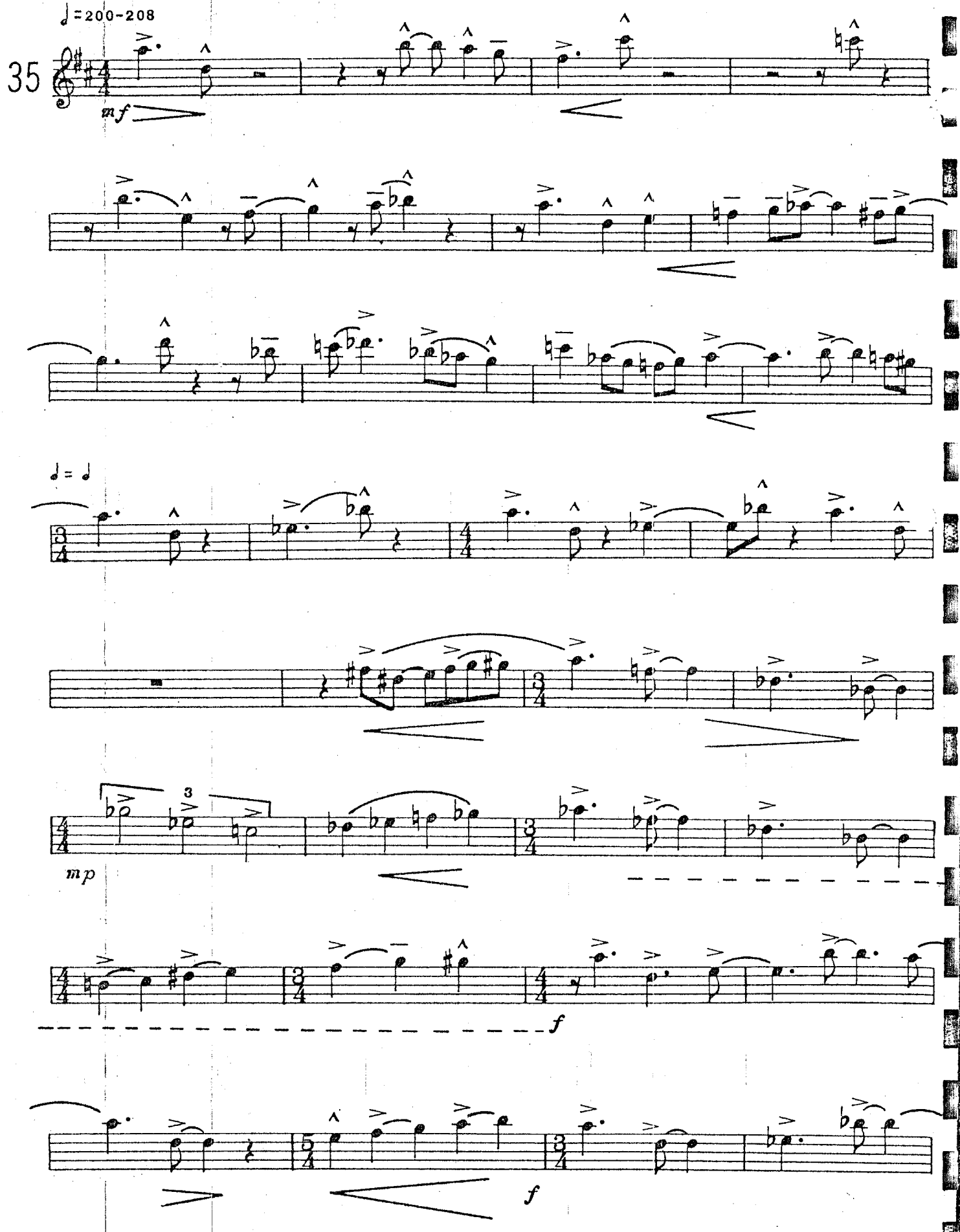
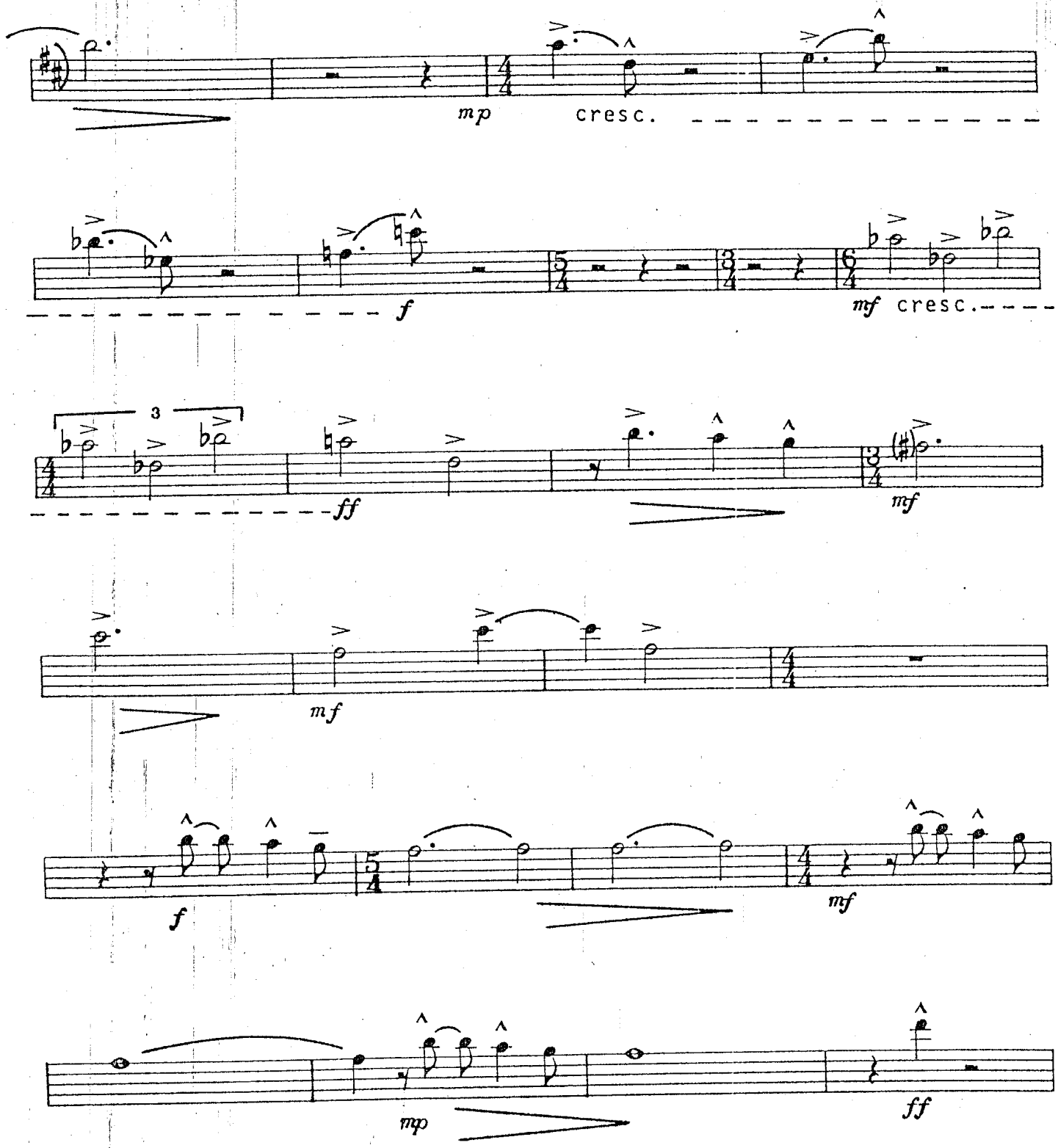

18
19
20
21


22
23
24
25
26


27
28
29
30

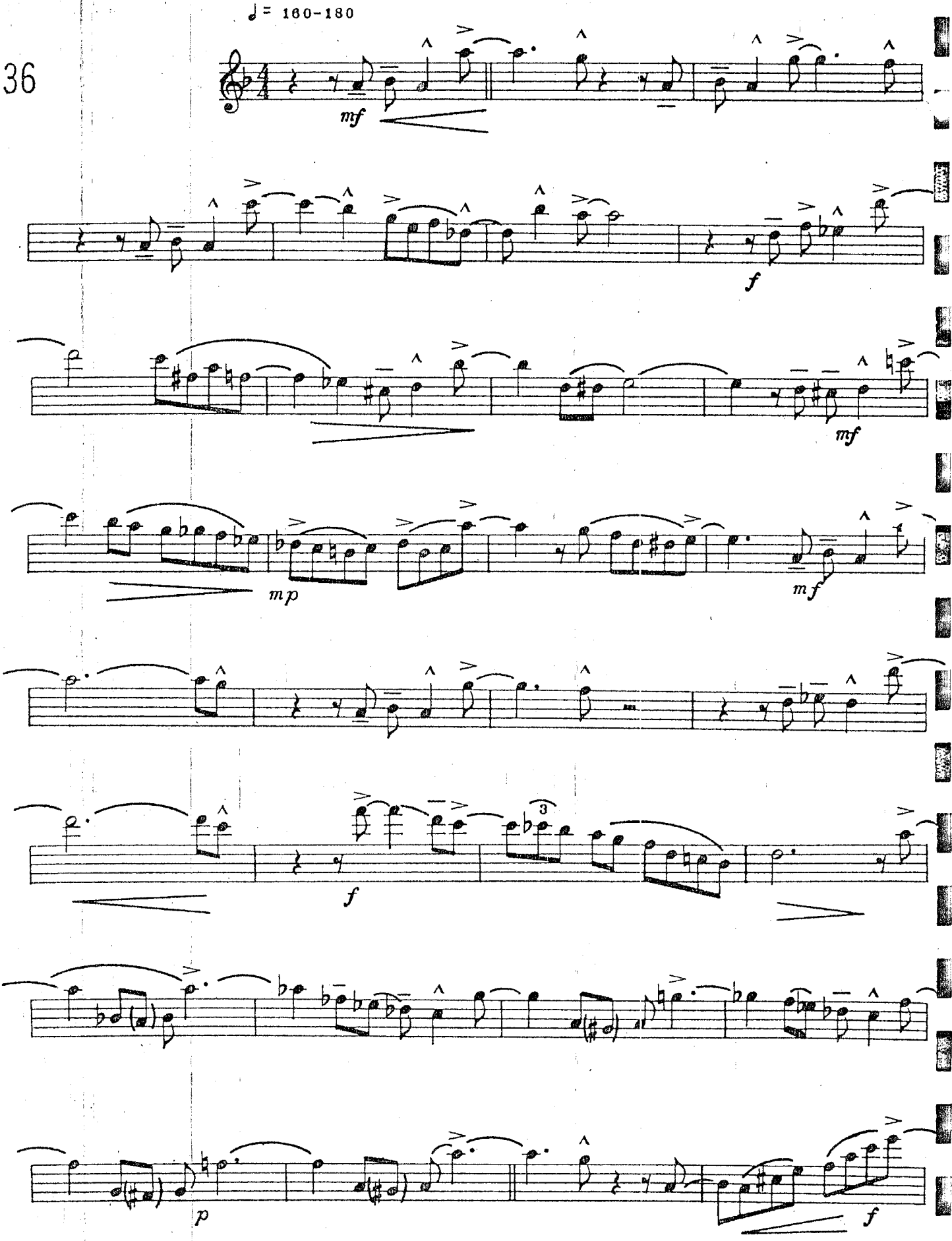

31
32
33
34

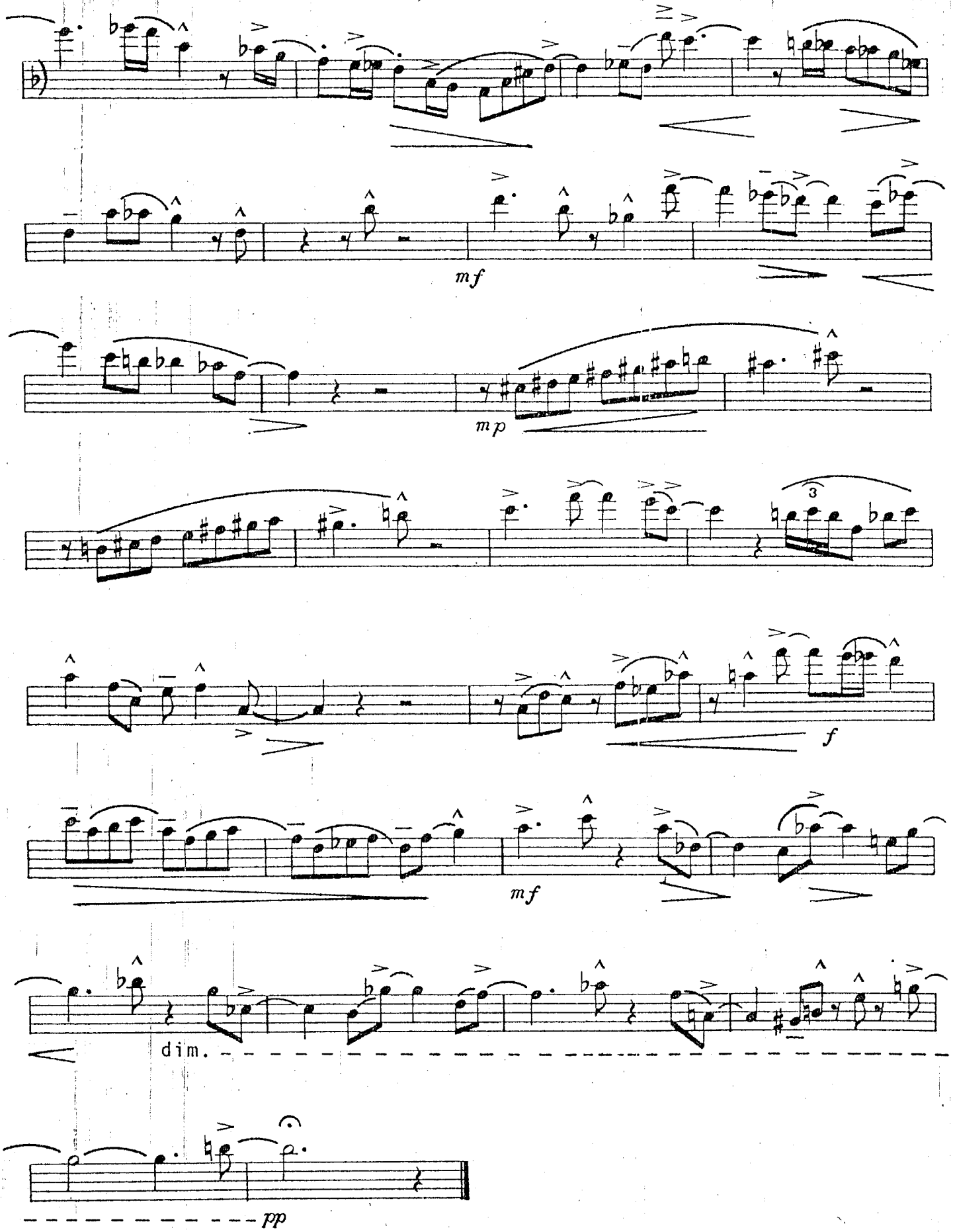

♩=200-208
35
mf
♩=♩
3
mp
f
f


mp
cresc.
f
mf
cresc.
3
ff
mf
mf
f
mf
mp
ff

36

♩= 160-180




mf
mp
3
f
mf
dim.
pp

♩= 184 - 200

37

mp

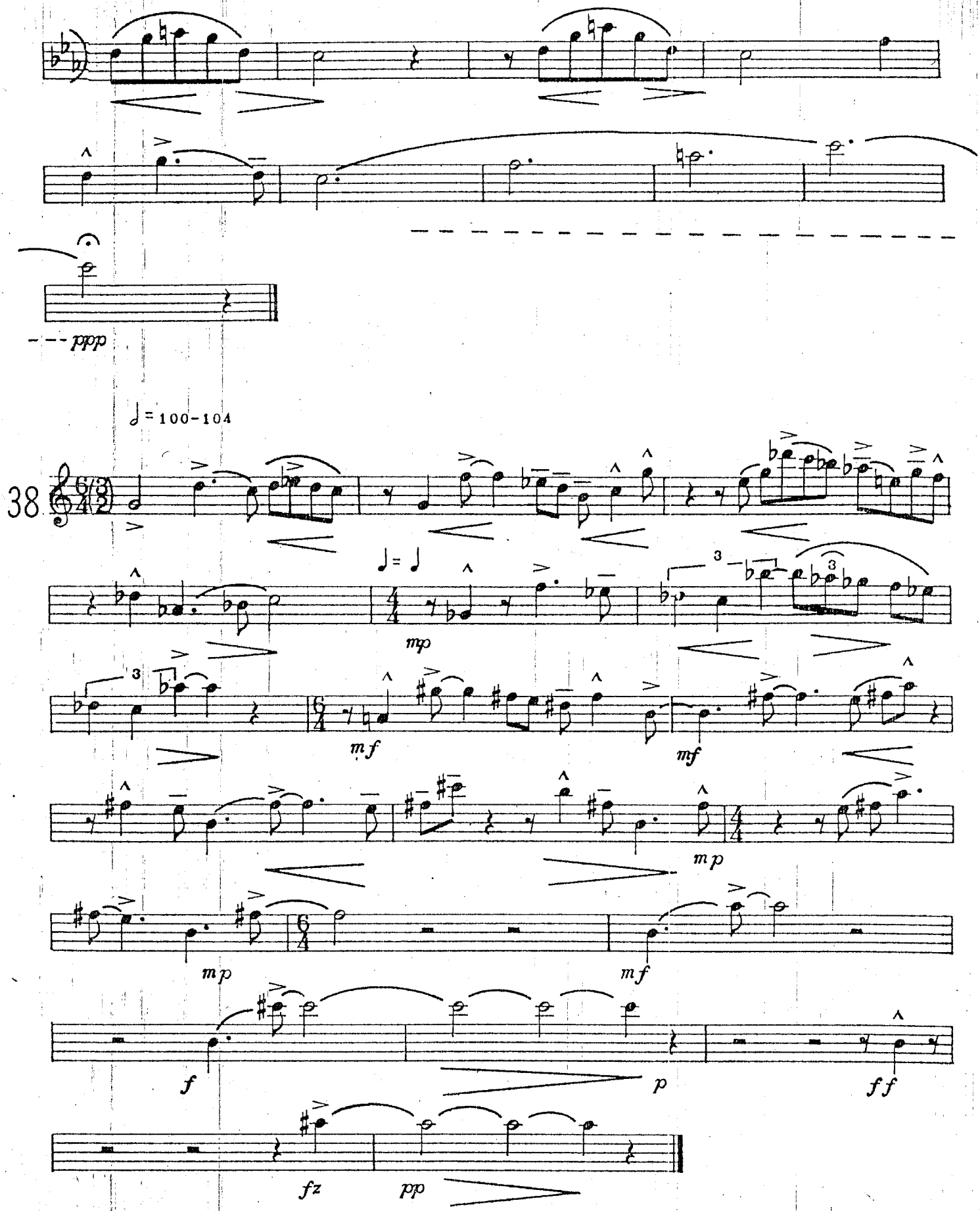
(♩= ♩)

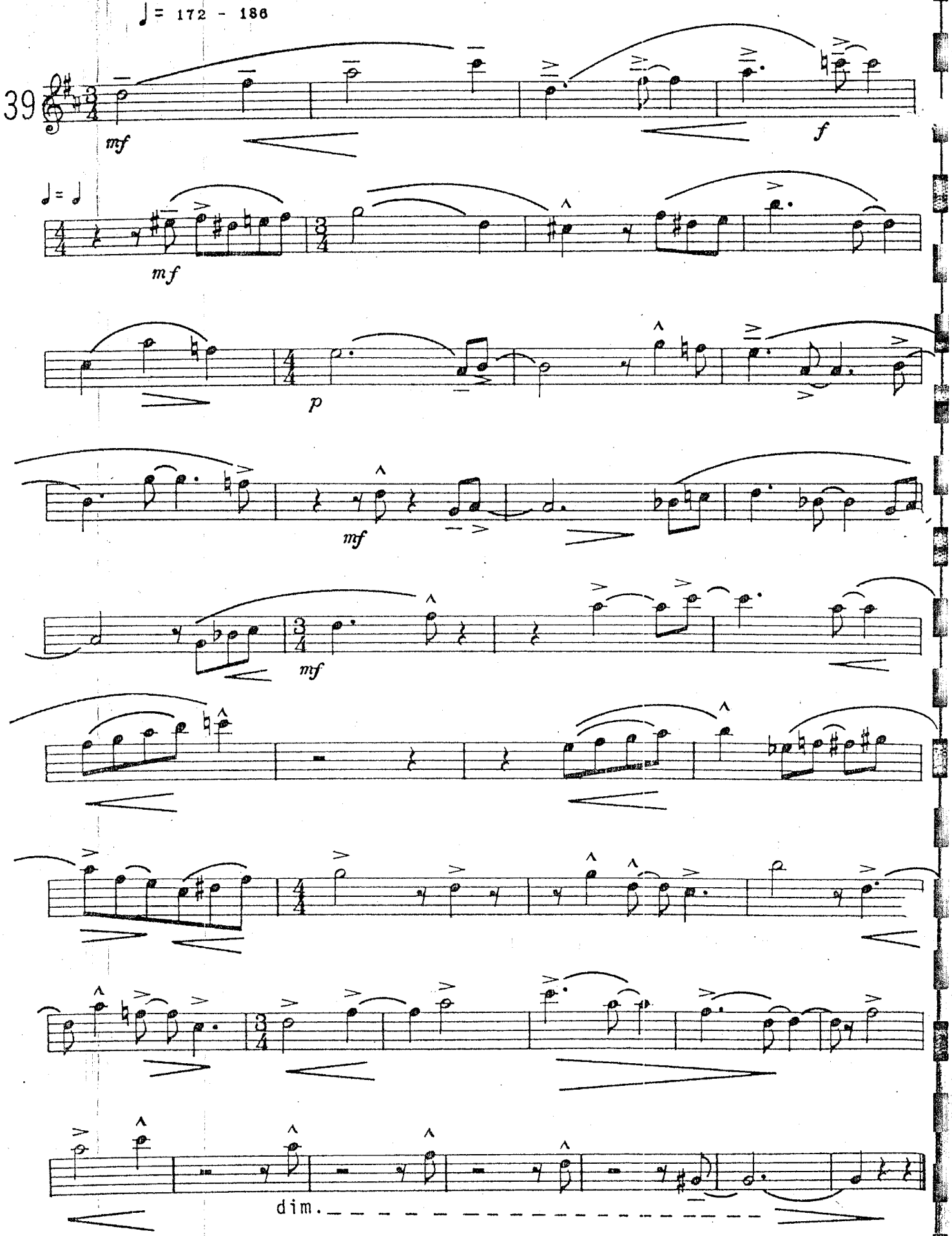
mp

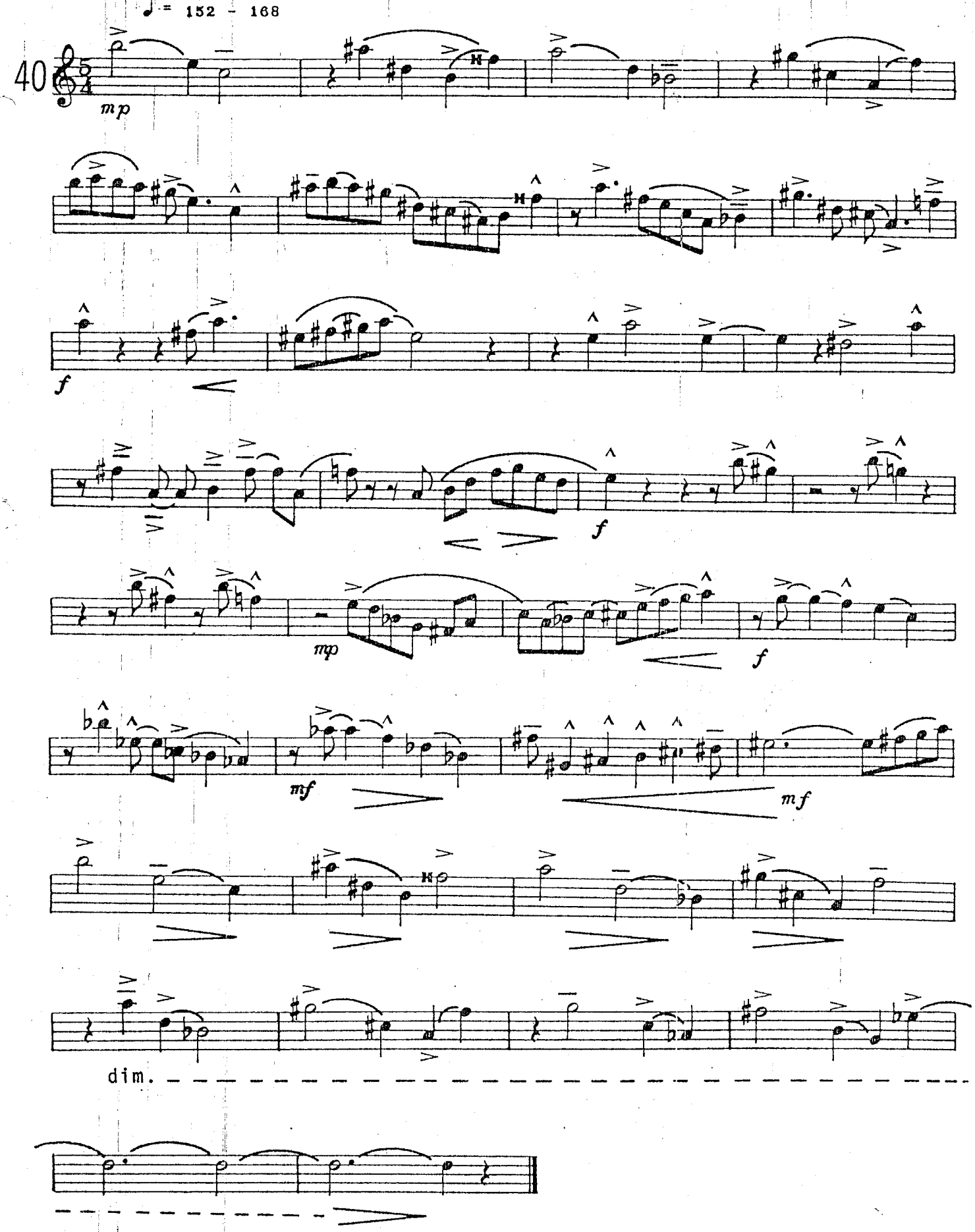
p

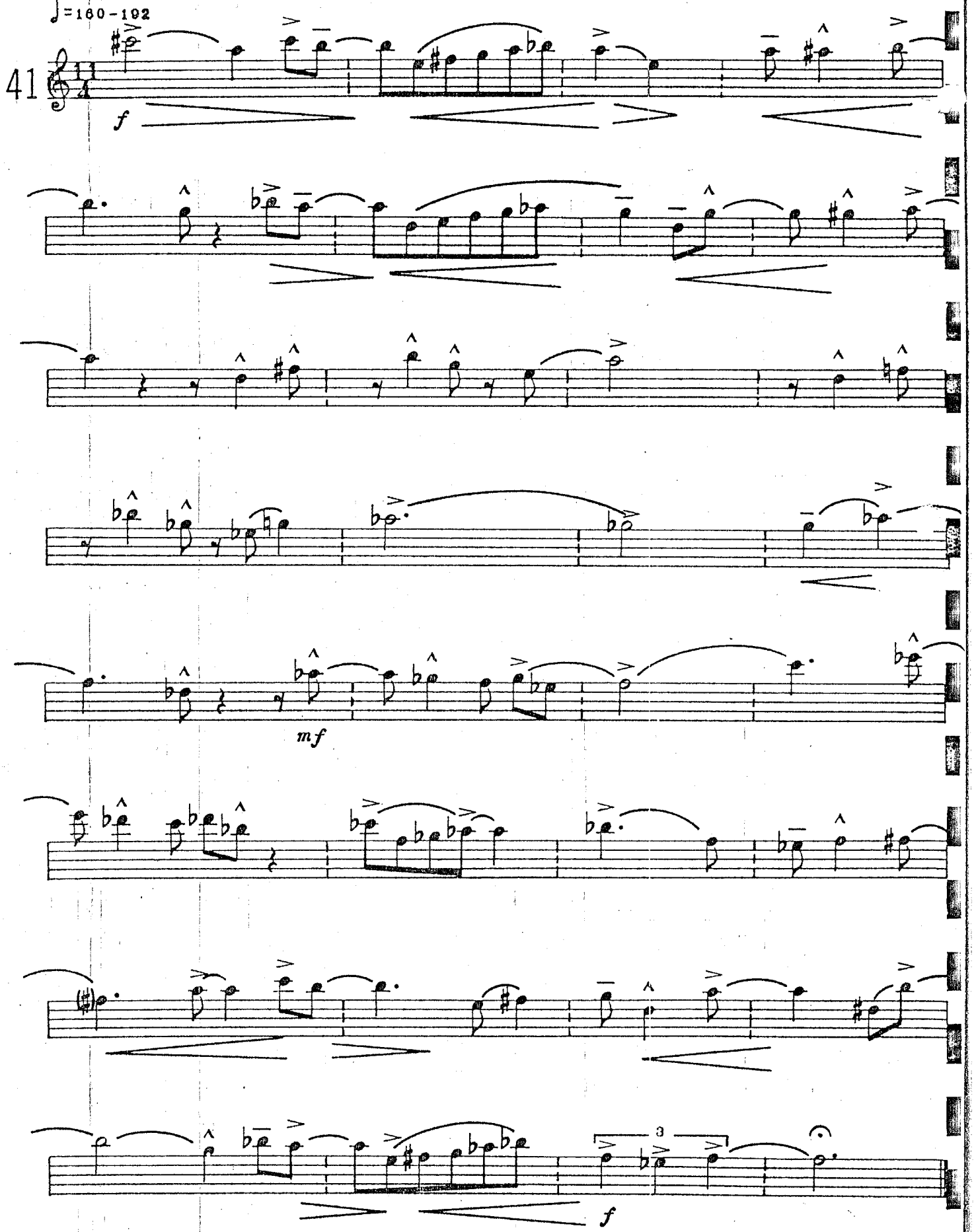
(♩= ♩)

mf


ppp
♩= 100-104
38
mp
mf
mf
mp
mp
mf
f
p
ff
fz
pp


♩= 172 - 186
39
mf
f
♩= ♩
mf
p
mf
mf
dim.


♩ = 152 - 168
40
mp
f
f
mp
f
mf
mf
dim.


♩=160-192
41
f
mf
3
f

♩ = 200 - 212

42

mf *mp*

mf

♩ = ♩.

mf

mp *mf*

♩. = ♩

f

p

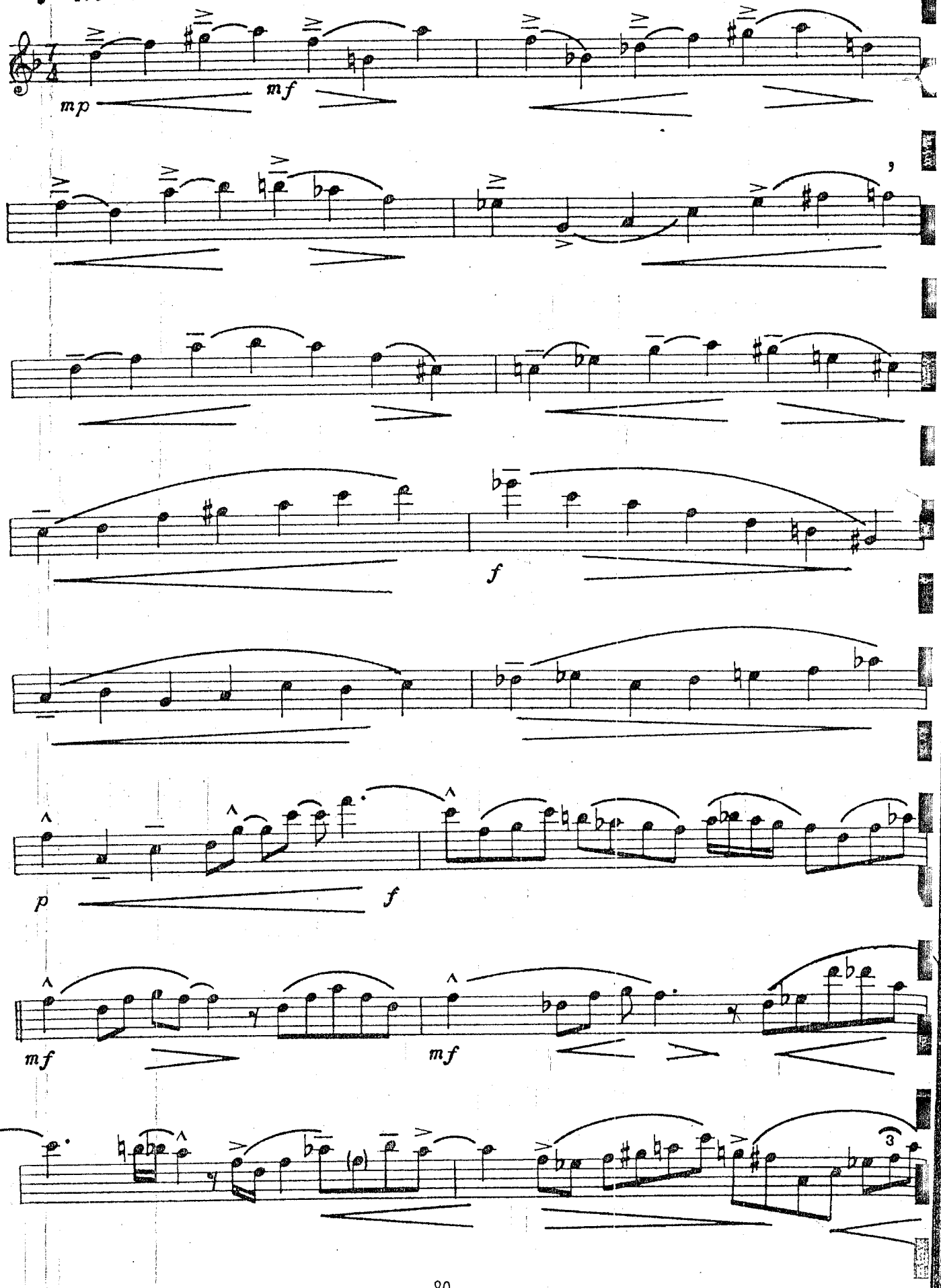
3 3 3 3

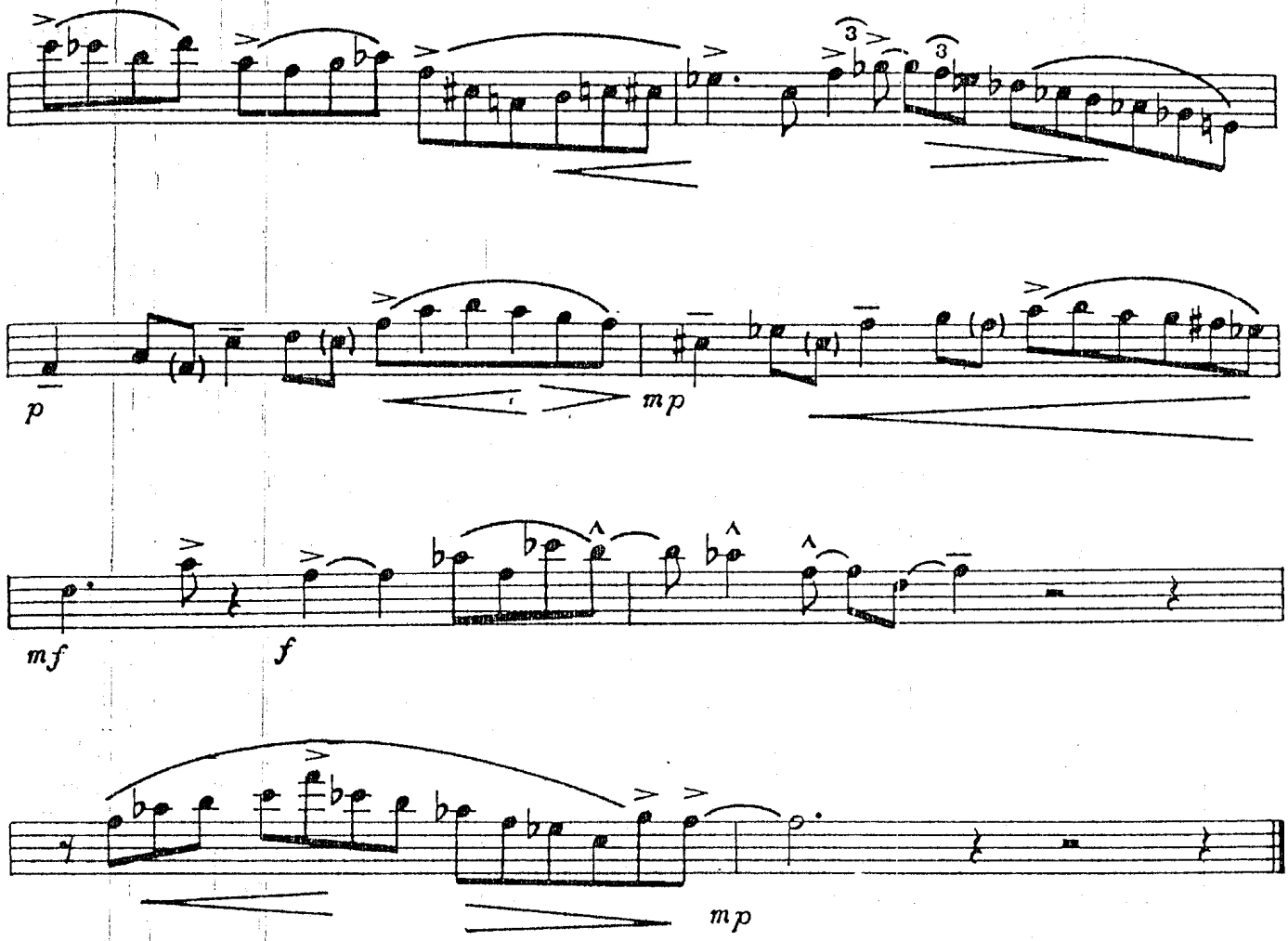
mf

f

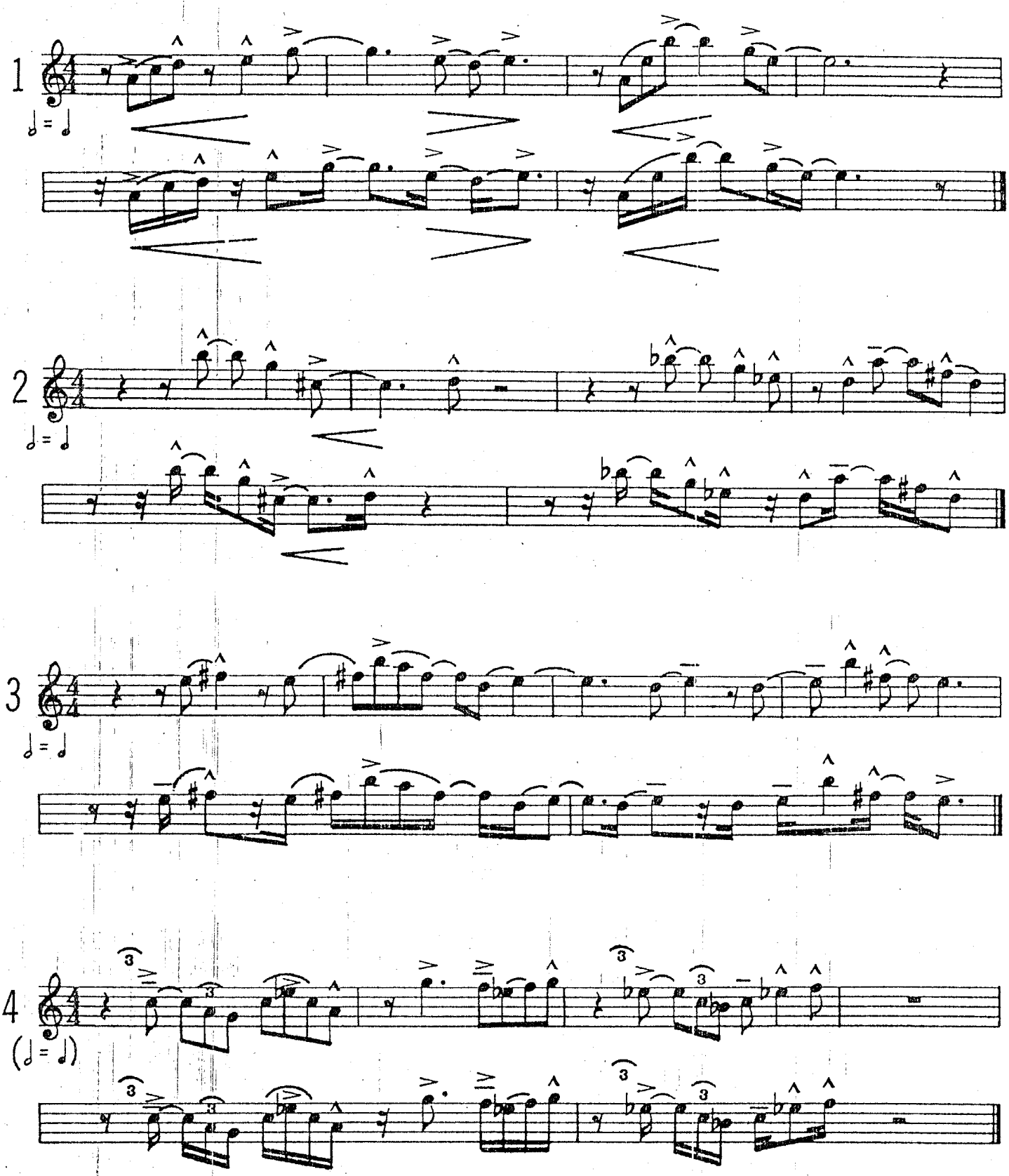
♩= 176 - 184

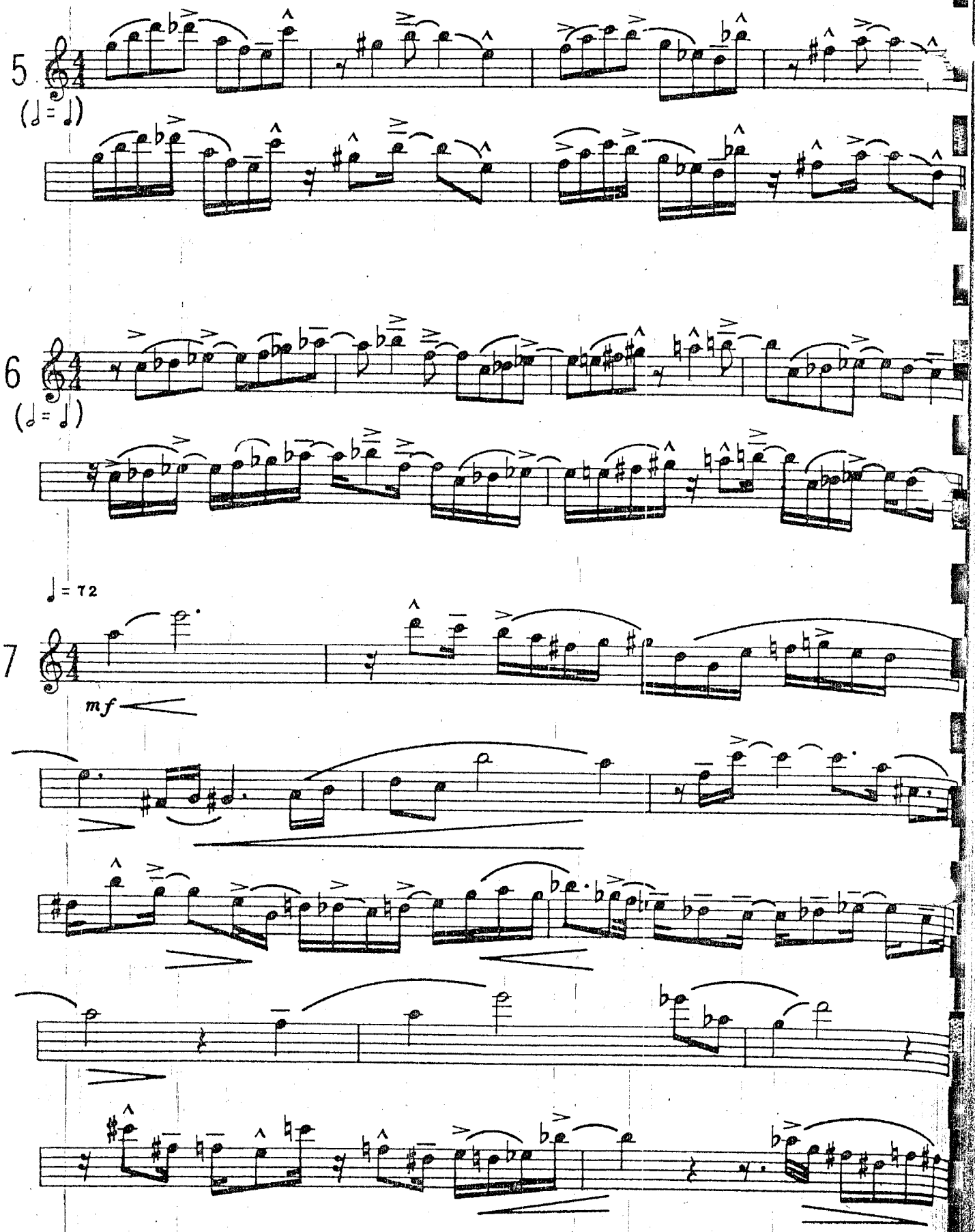
43

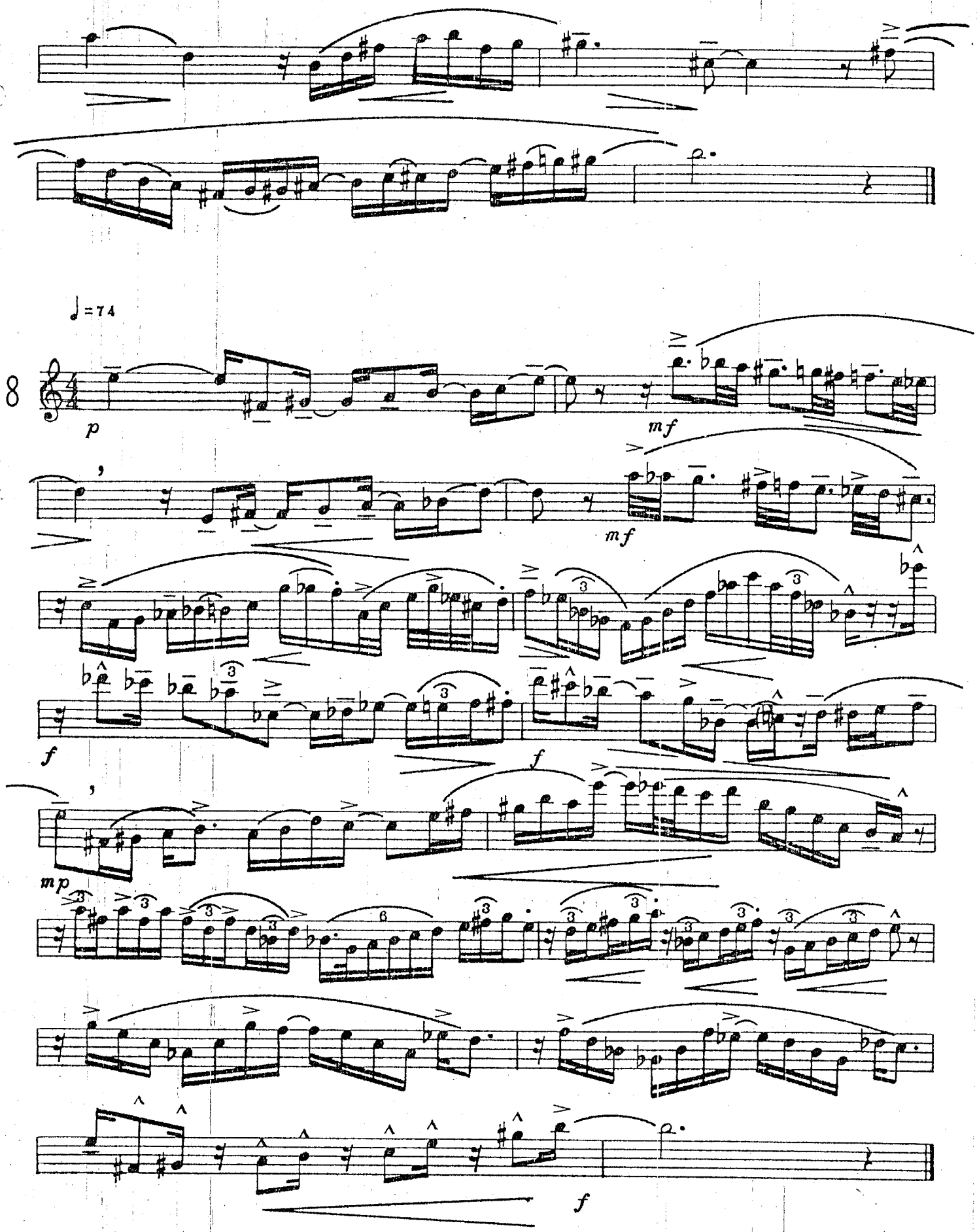


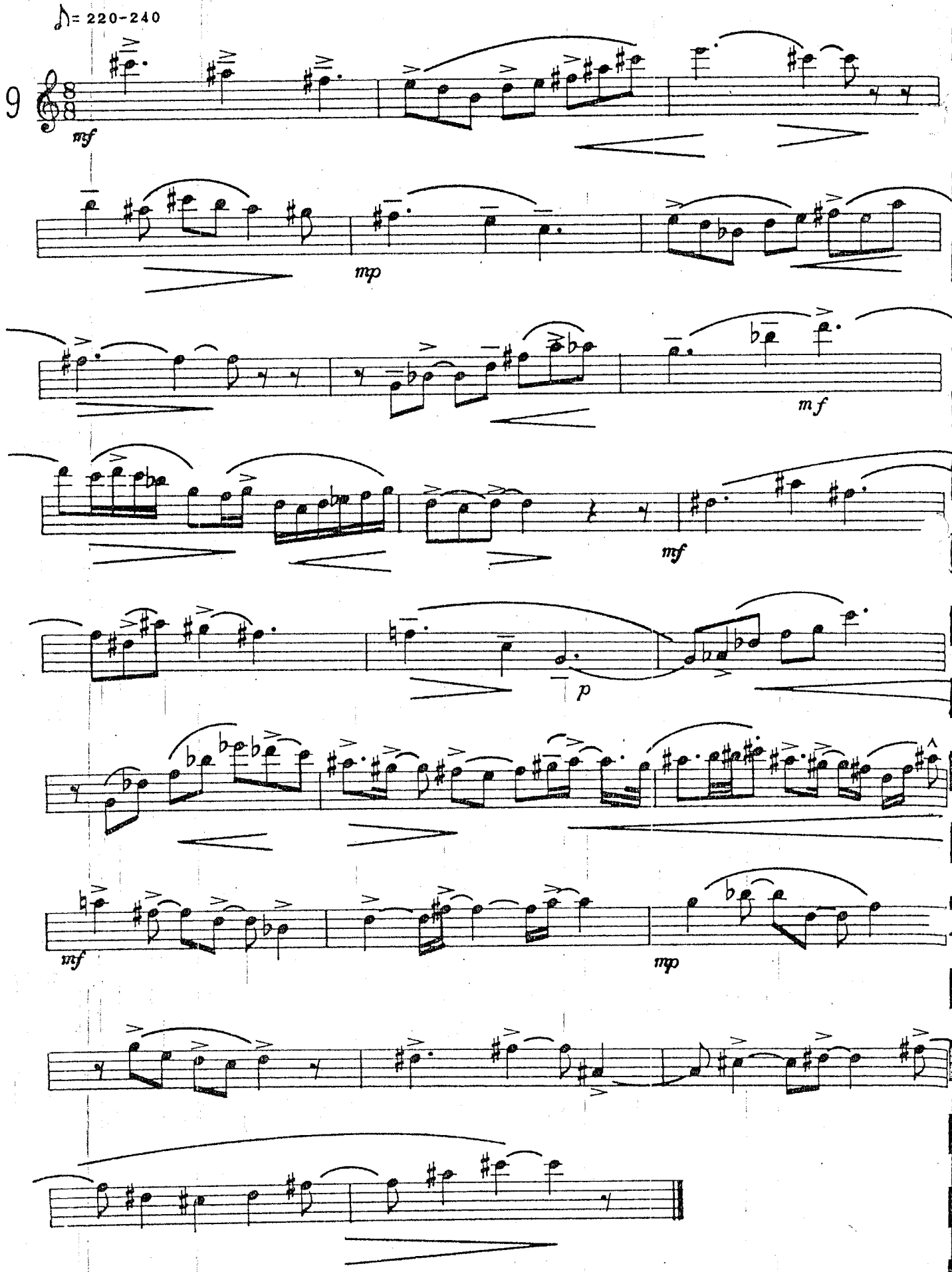

3
3
p
mp
mf
f
mp

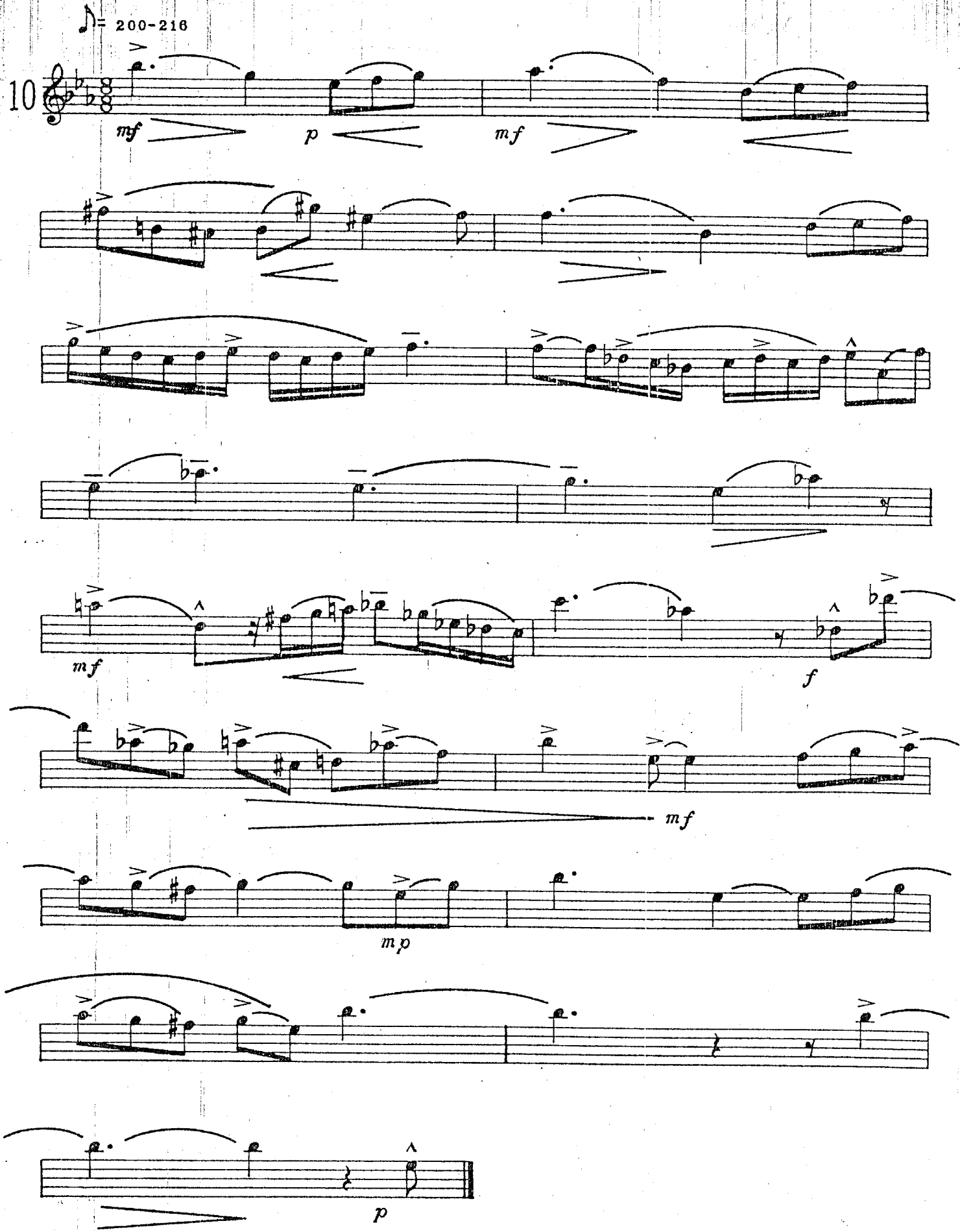
SECTION III

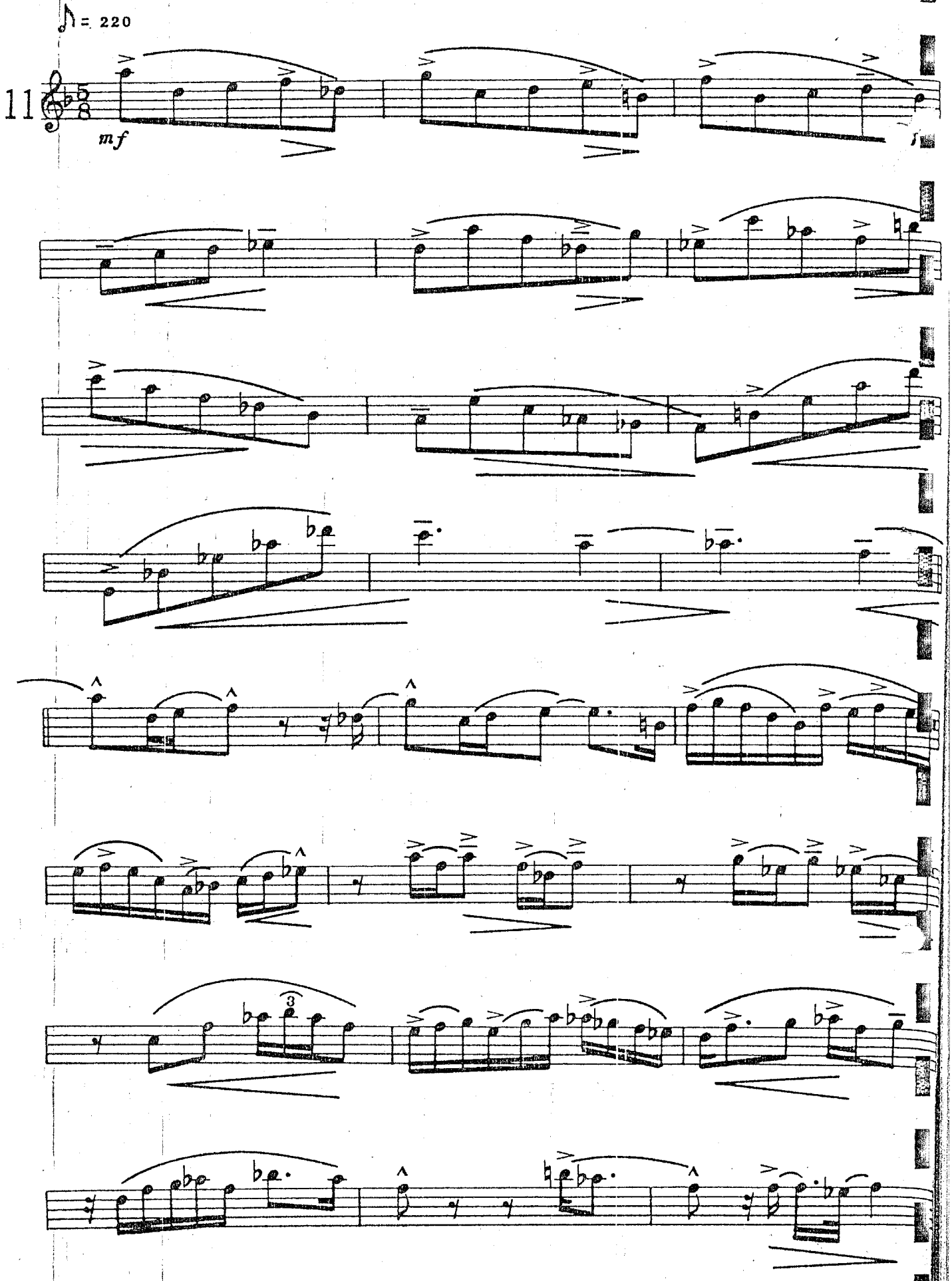

1
2
3
4
(♩= ♩)

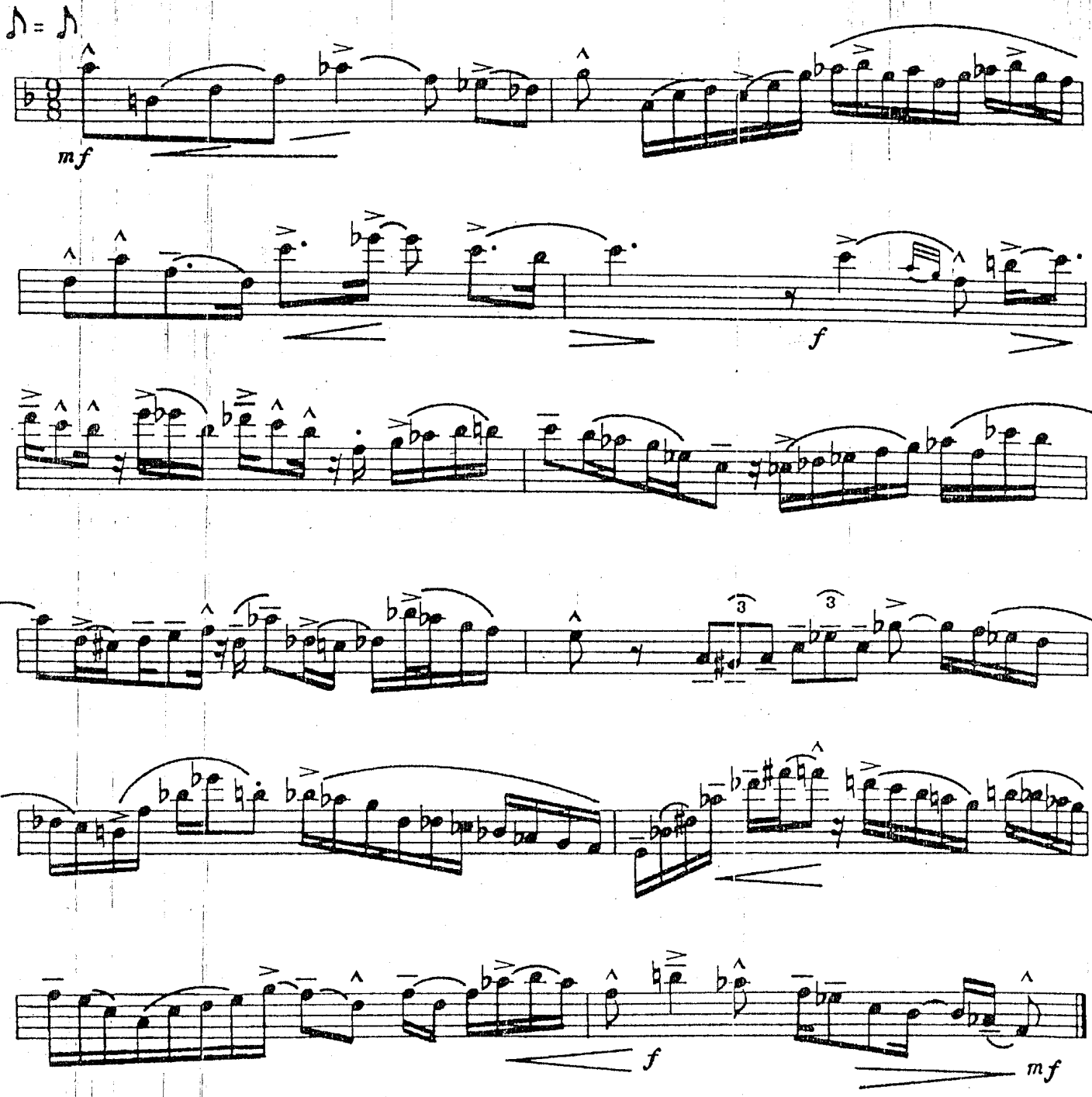

5
(♩ = ♩)
6
(♩ = ♩)
♩ = 72
7
mf

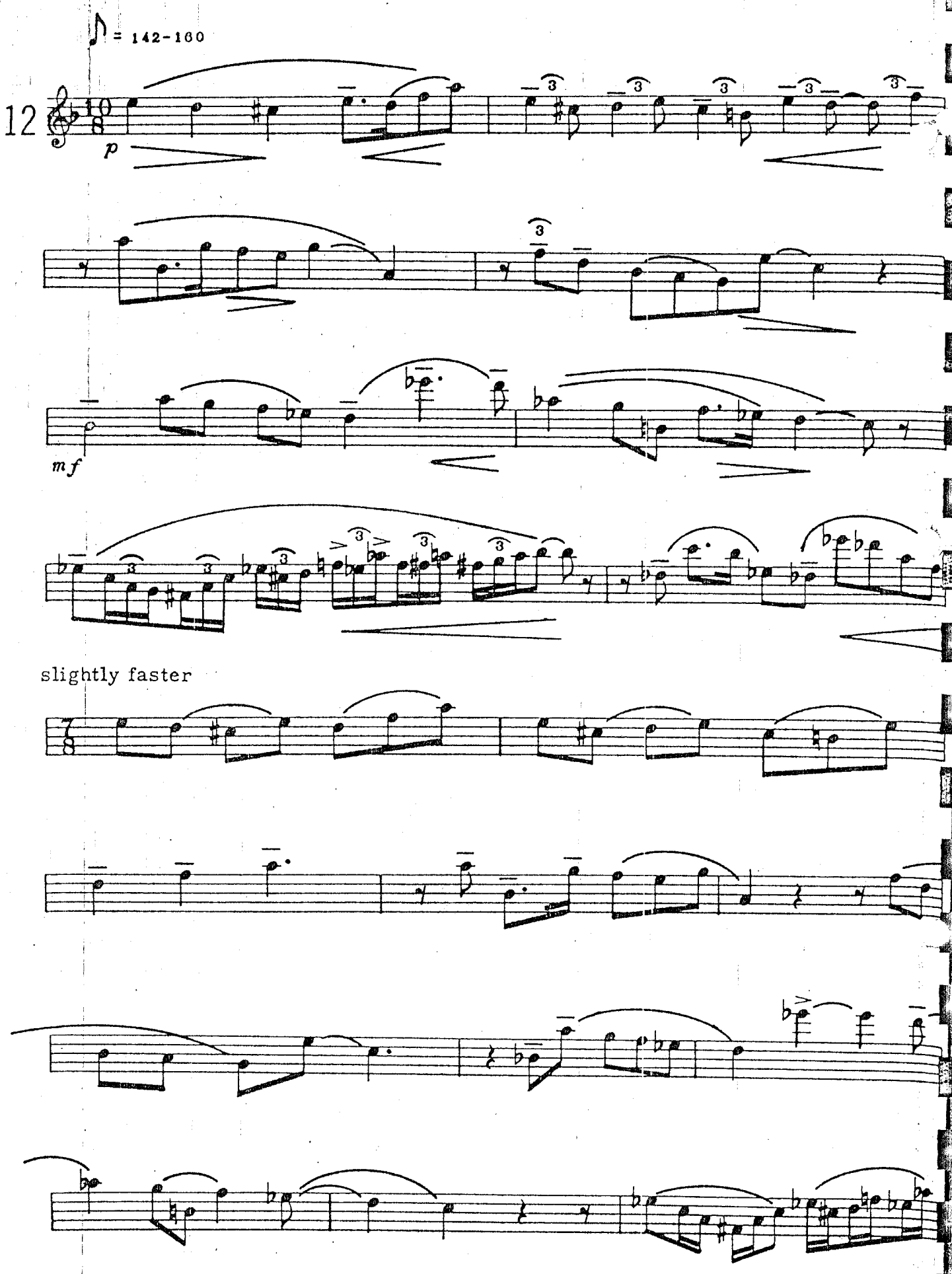

♩=74
8
p
mf
mf
f
f
mp
f

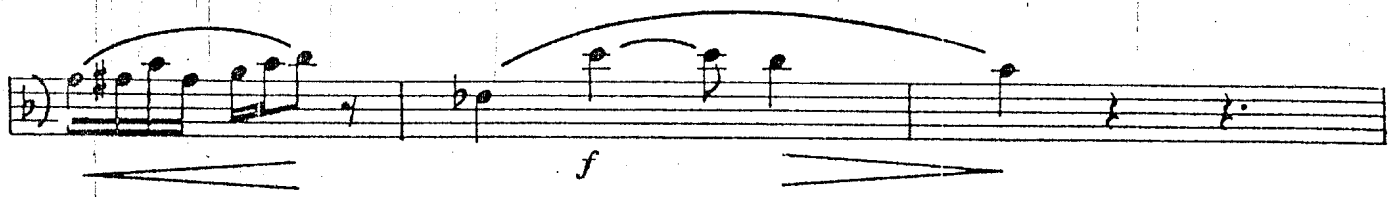

♪= 220-240
9
mf
mp
mf
mf
p
mf
mp


♪= 200-216
10
mf
p
mf
mf
f
mf
mp
p

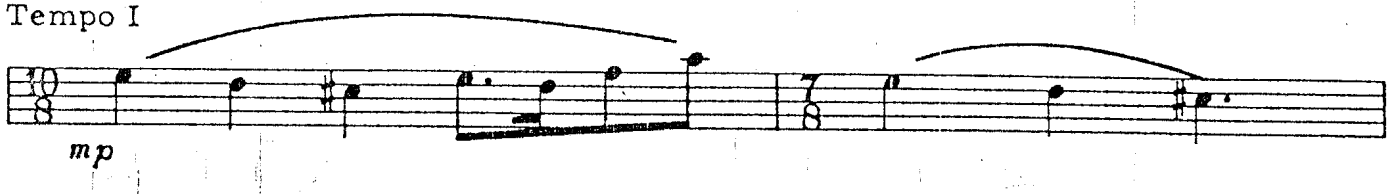

♪ = 220
11
mf

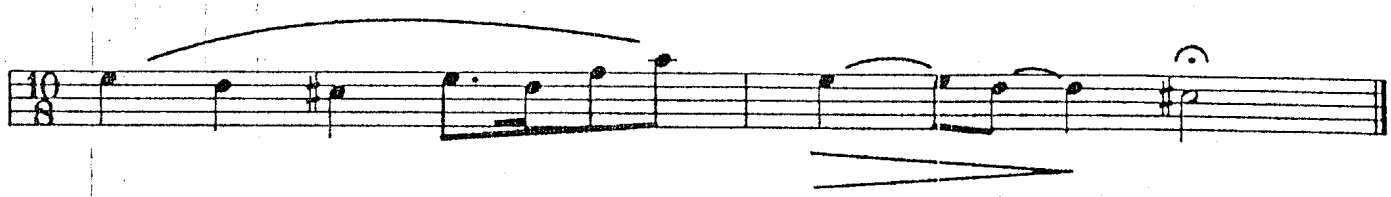

♪ = ♪
mf
f
3
3
f
mf


♪ = 142-160
12
10/8
p
mf
slightly faster
7/8



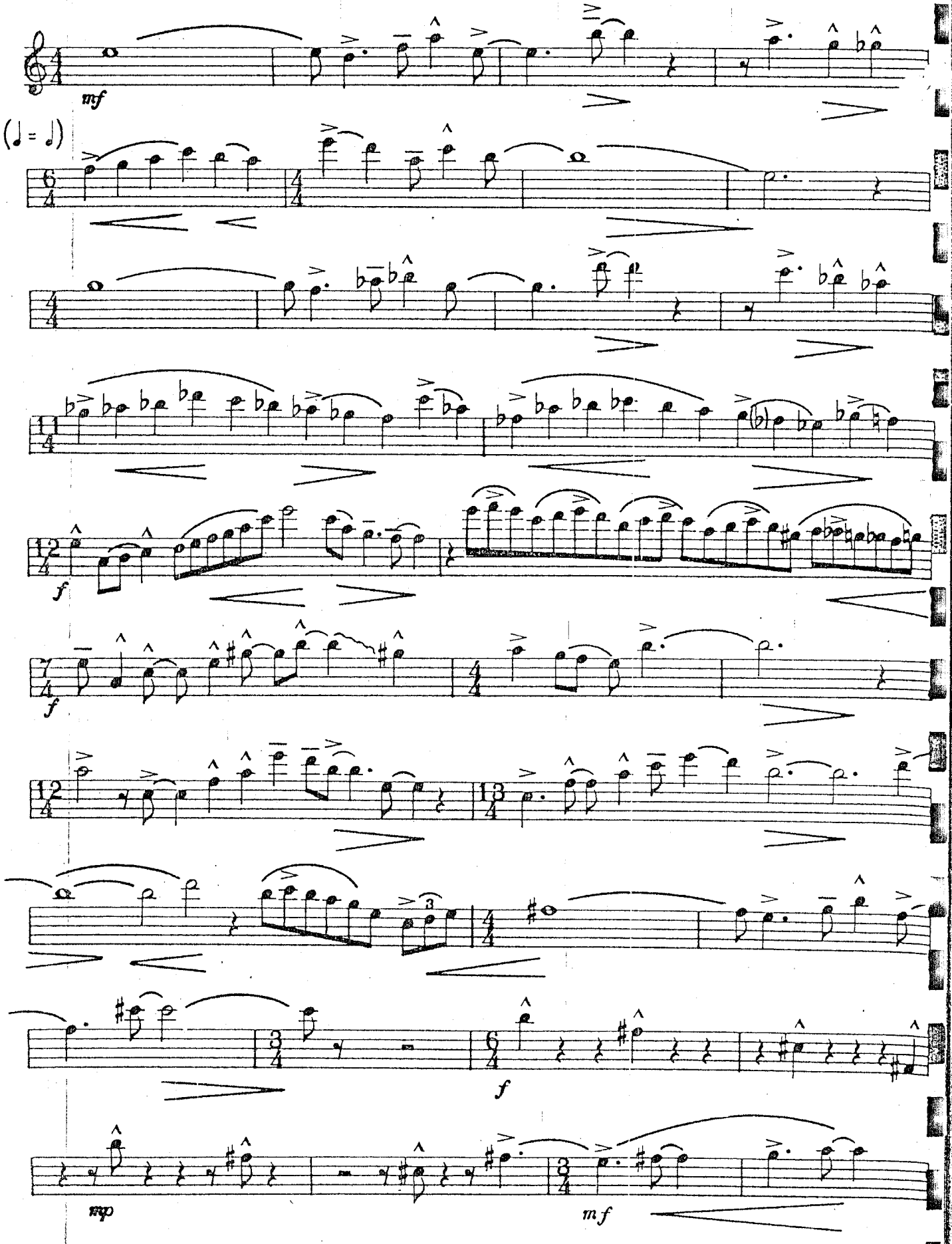
Tempo I

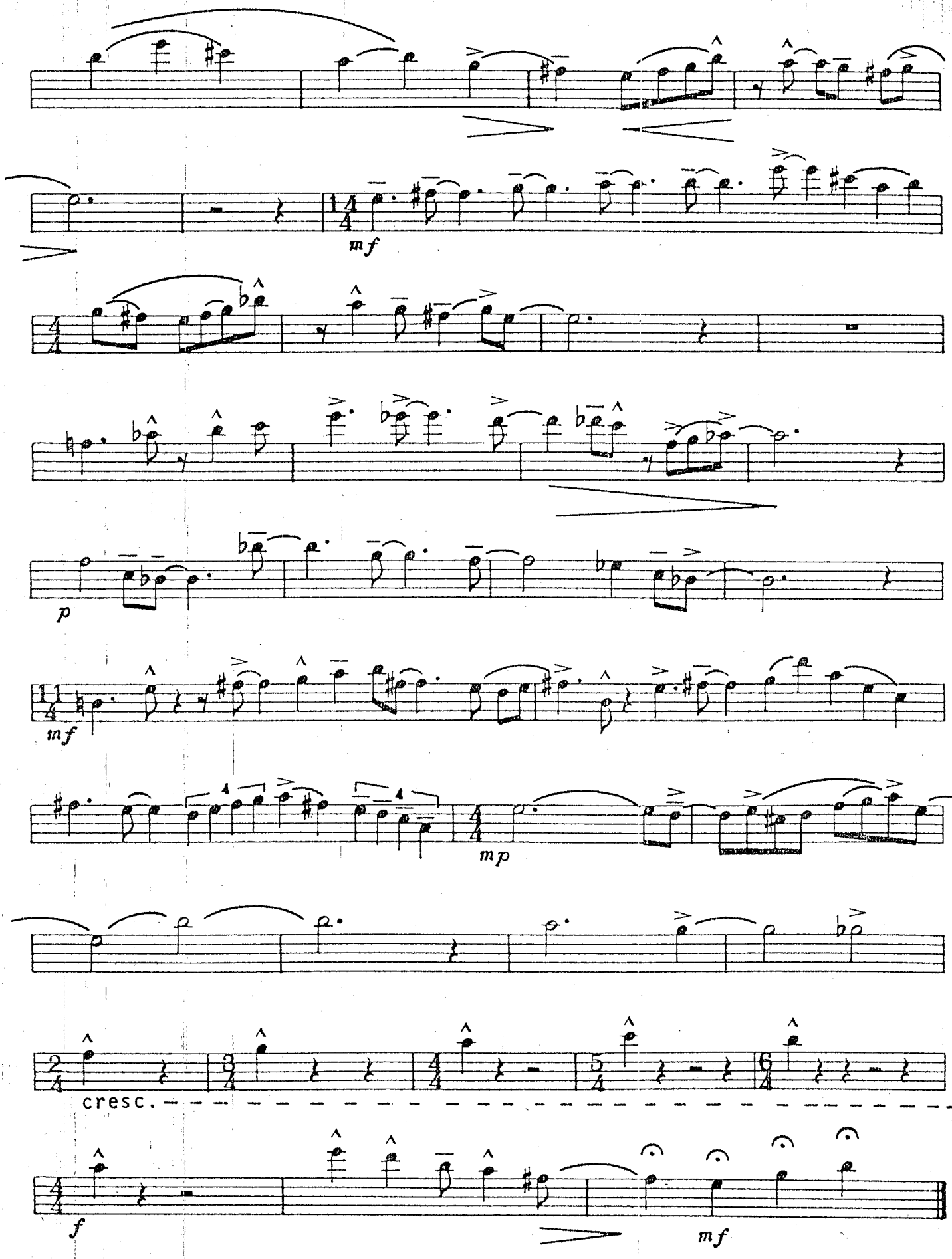




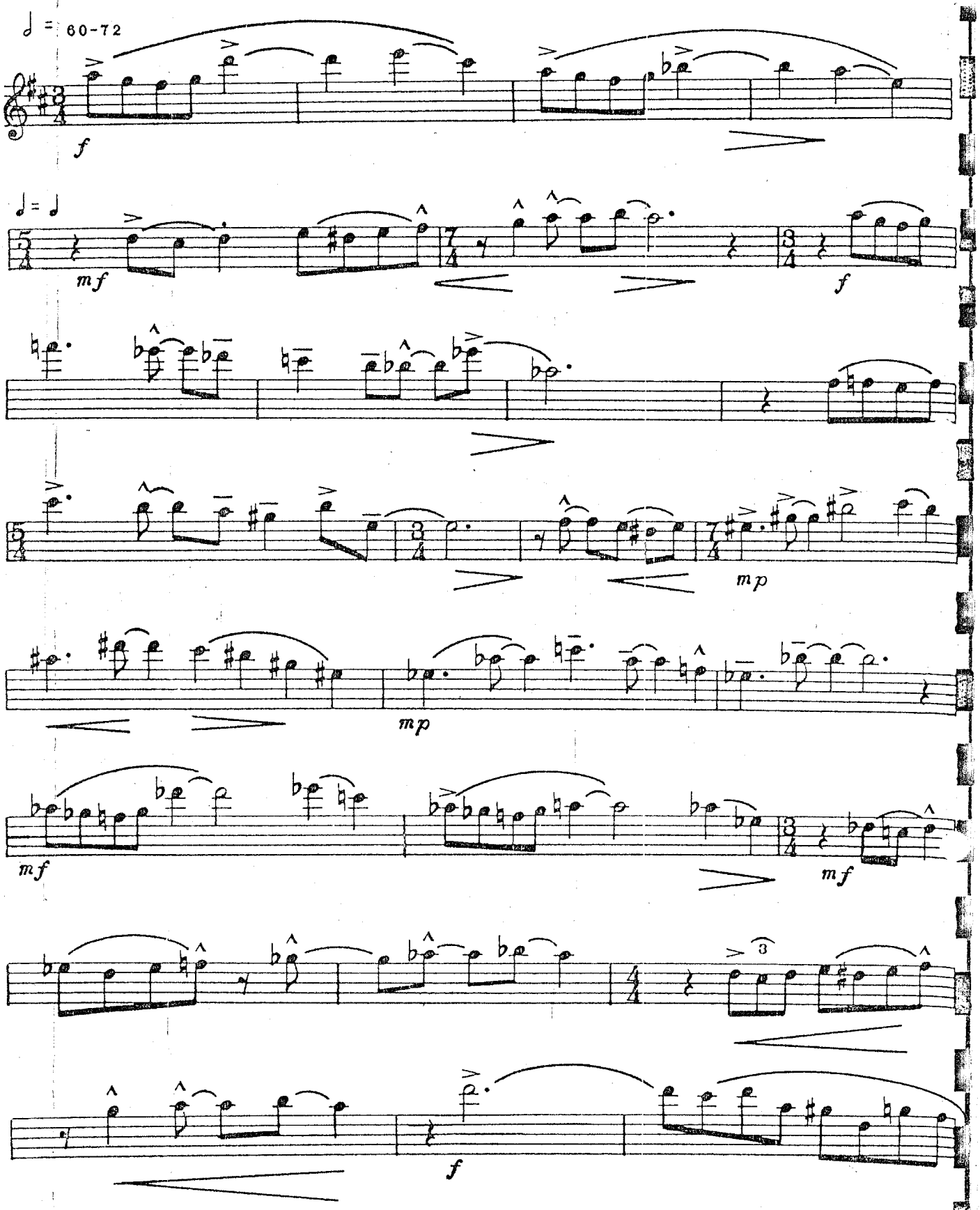
SECTION IV

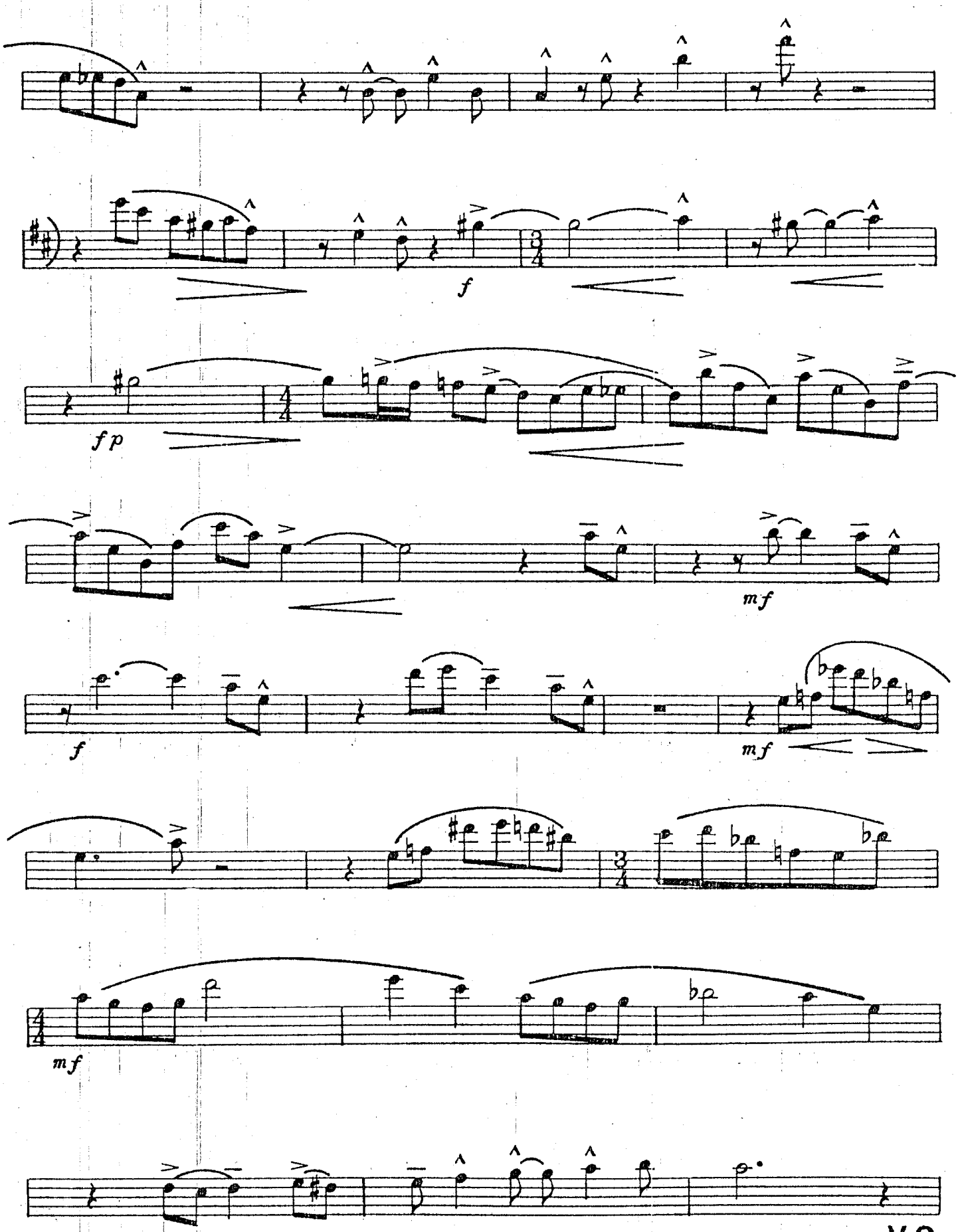
ETUDE NO. 1



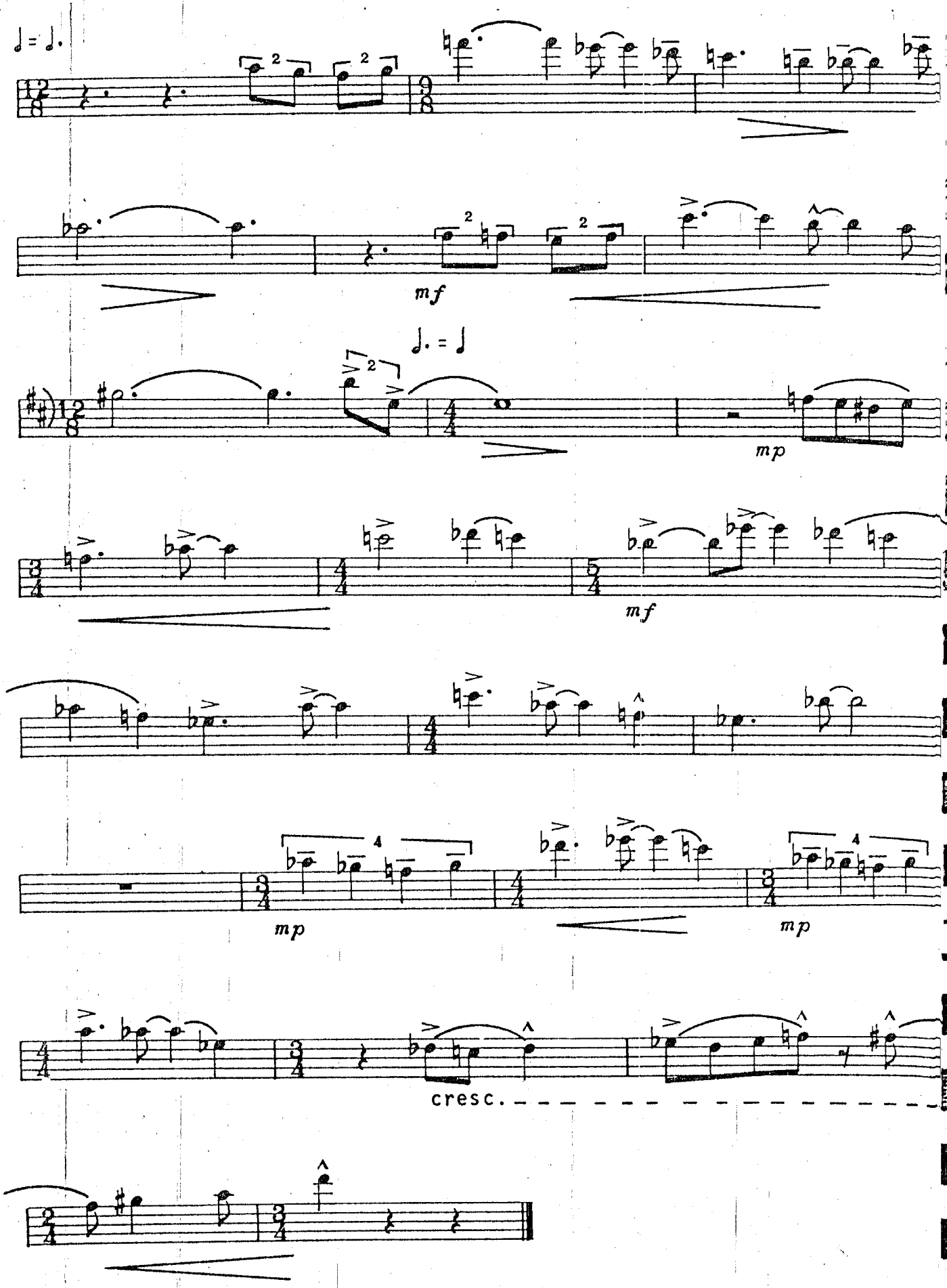

mf
p
mf
mp
cresc.
f
mf

ETUDE NO. 2

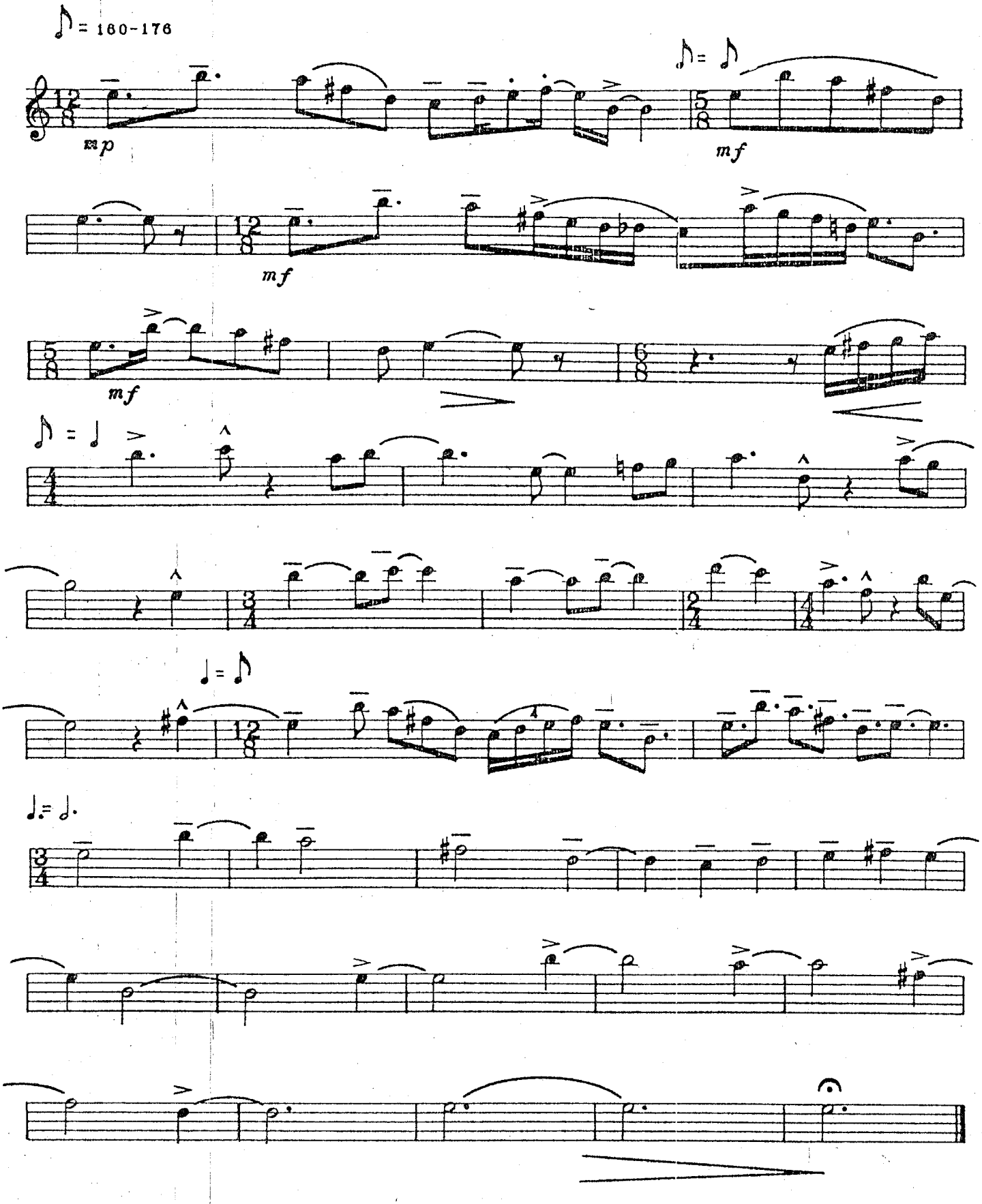




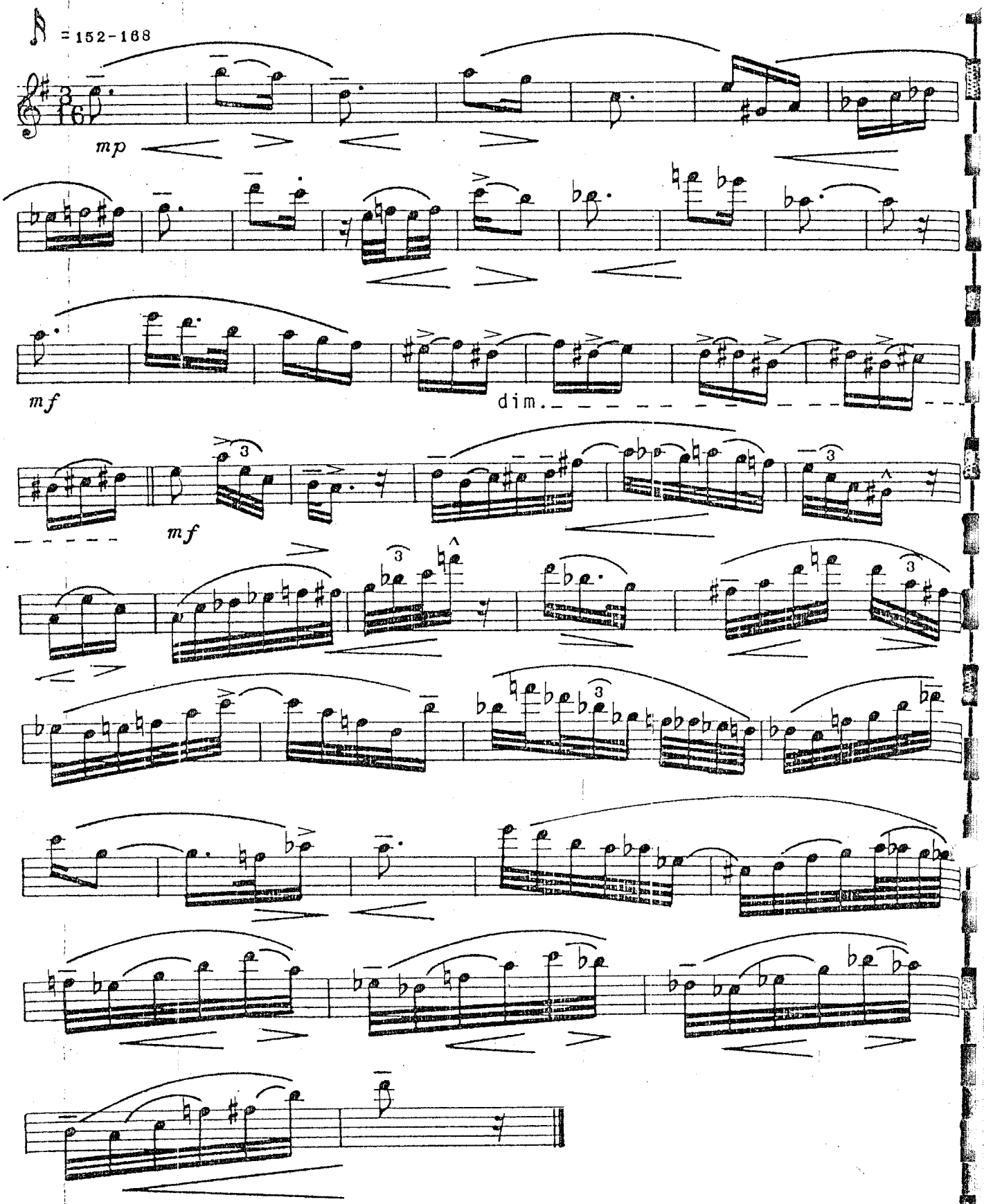
V.S.


mf
mf
mp
mf
mp
mp
cresc.

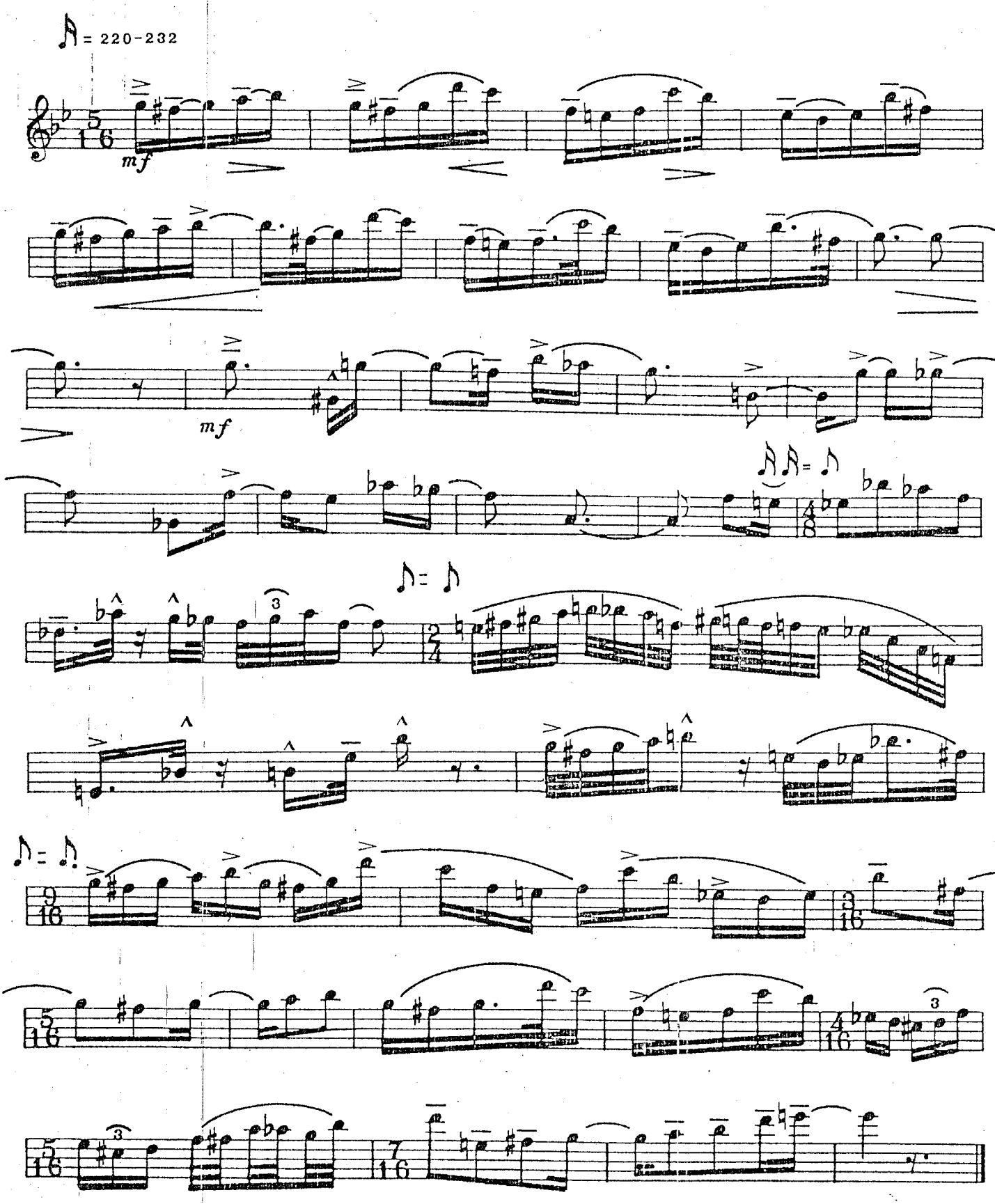
ETUDE NO. 3



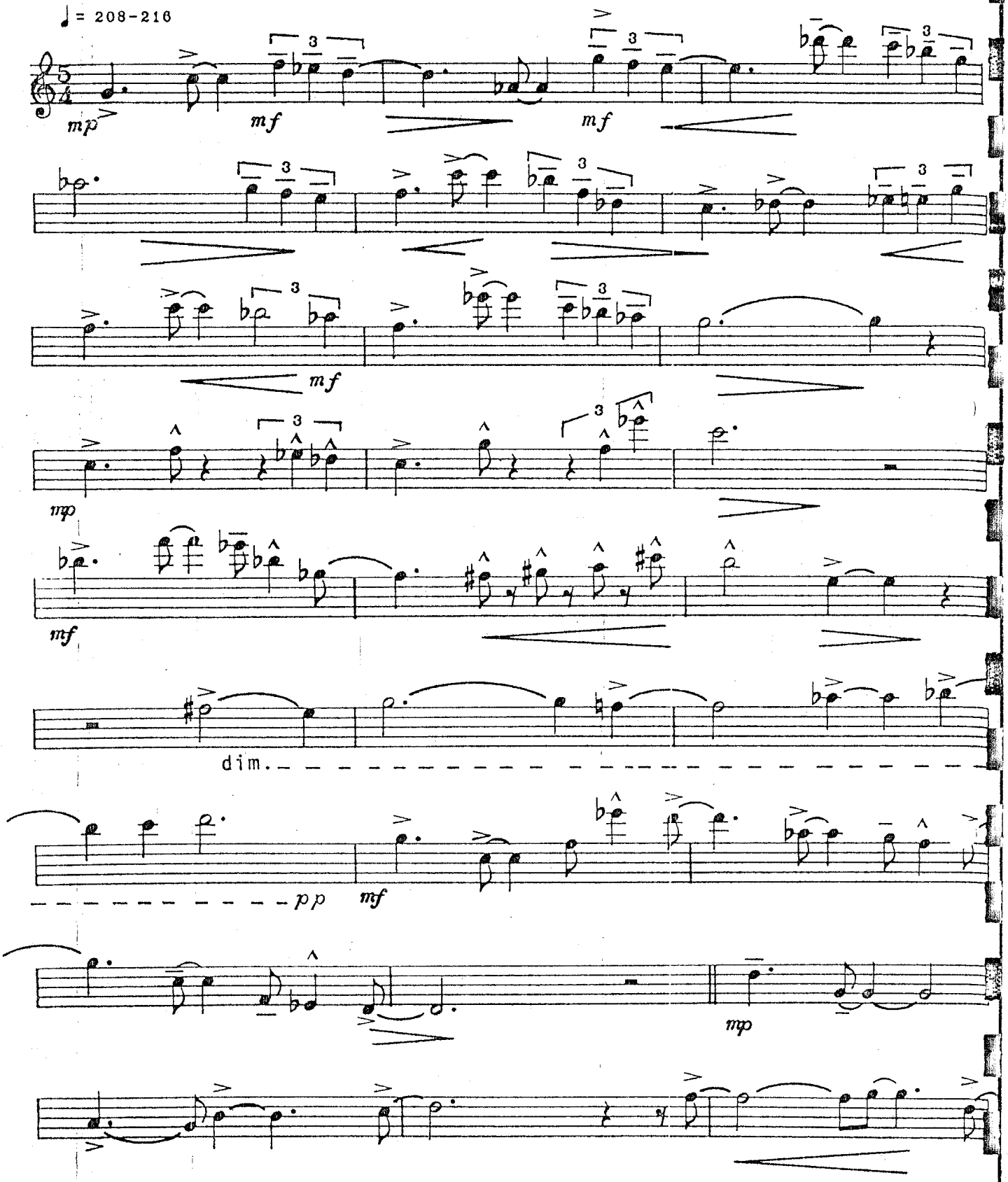
ETUDE NO. 4

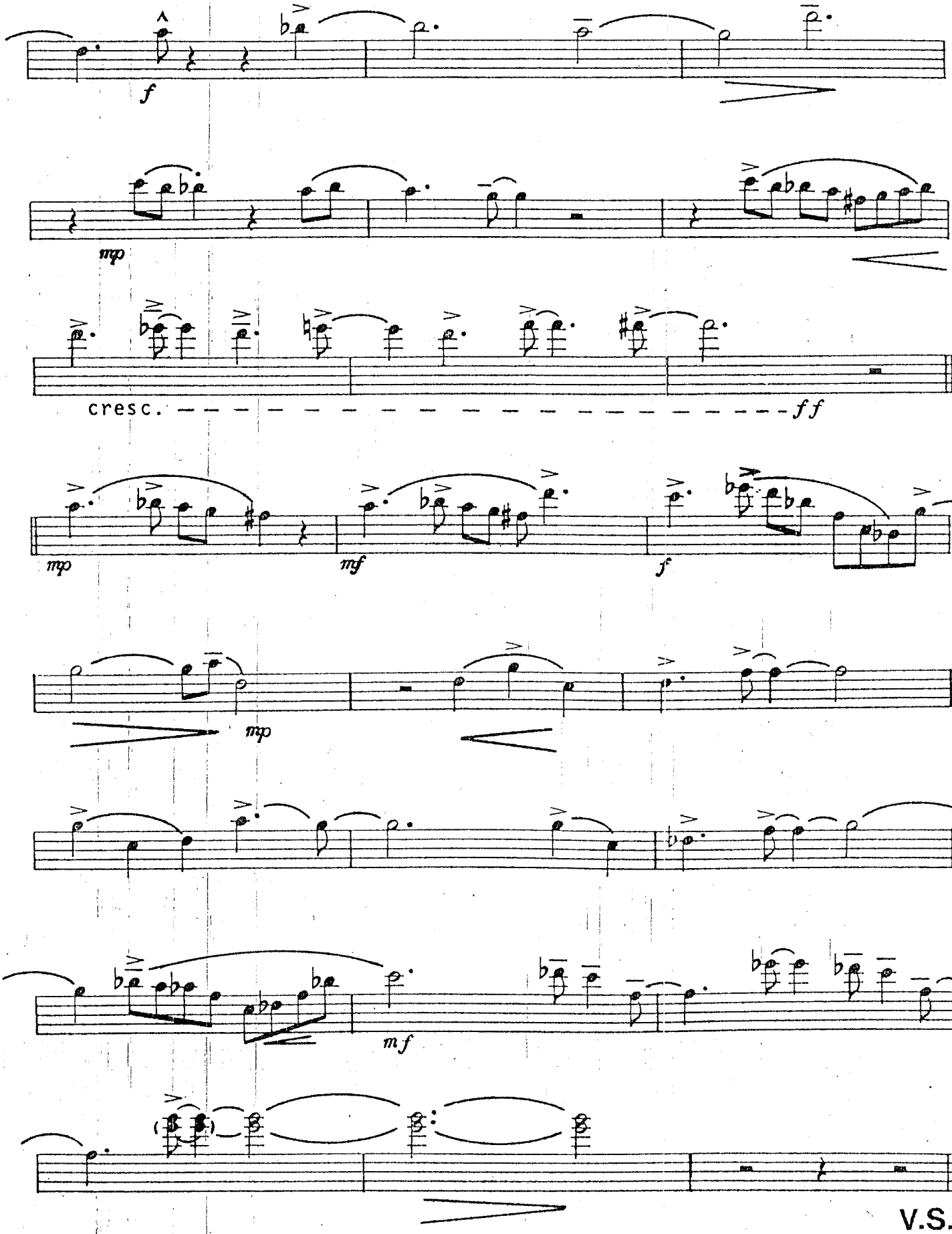


ETUDE NO. 5

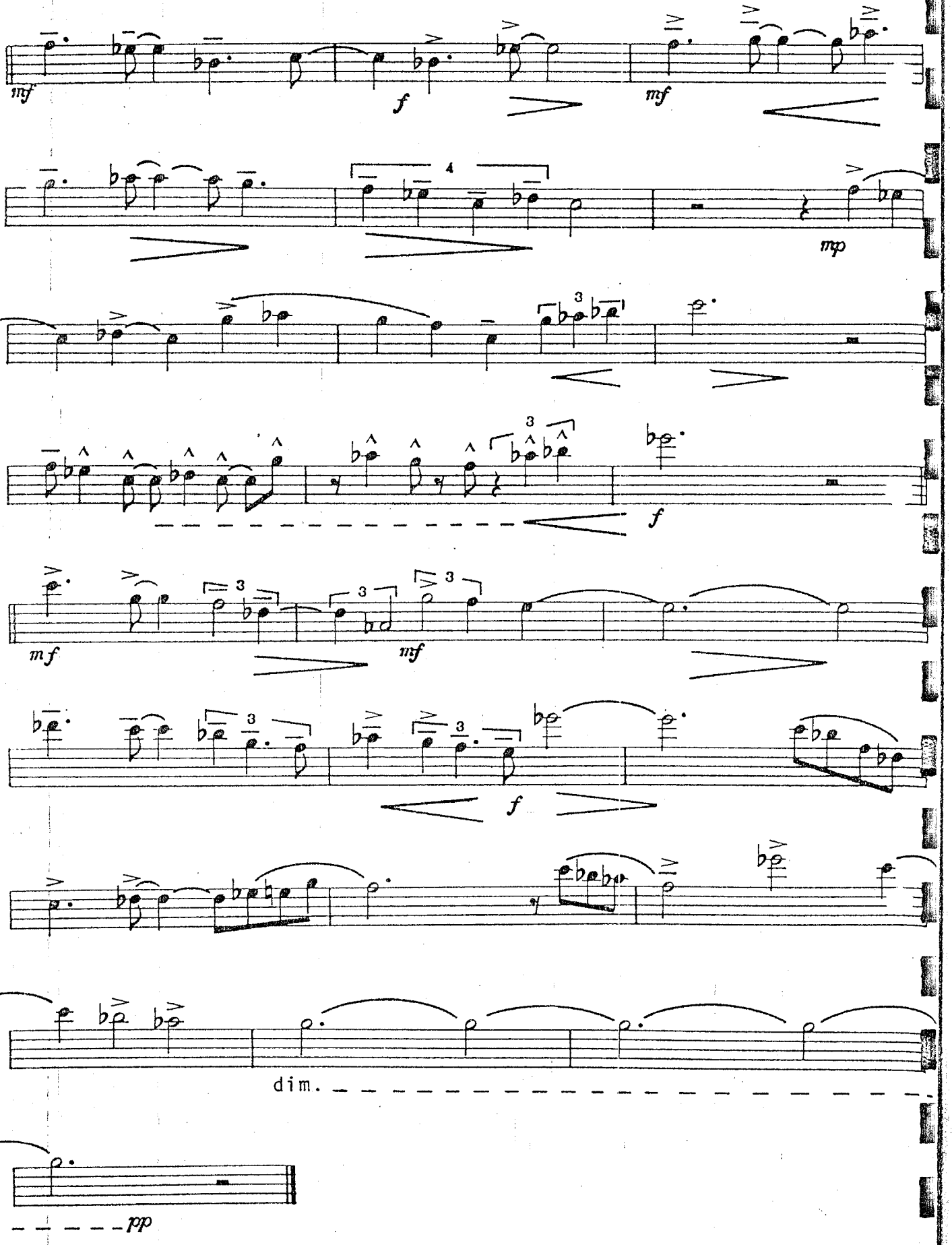


ETUDE NO. 6



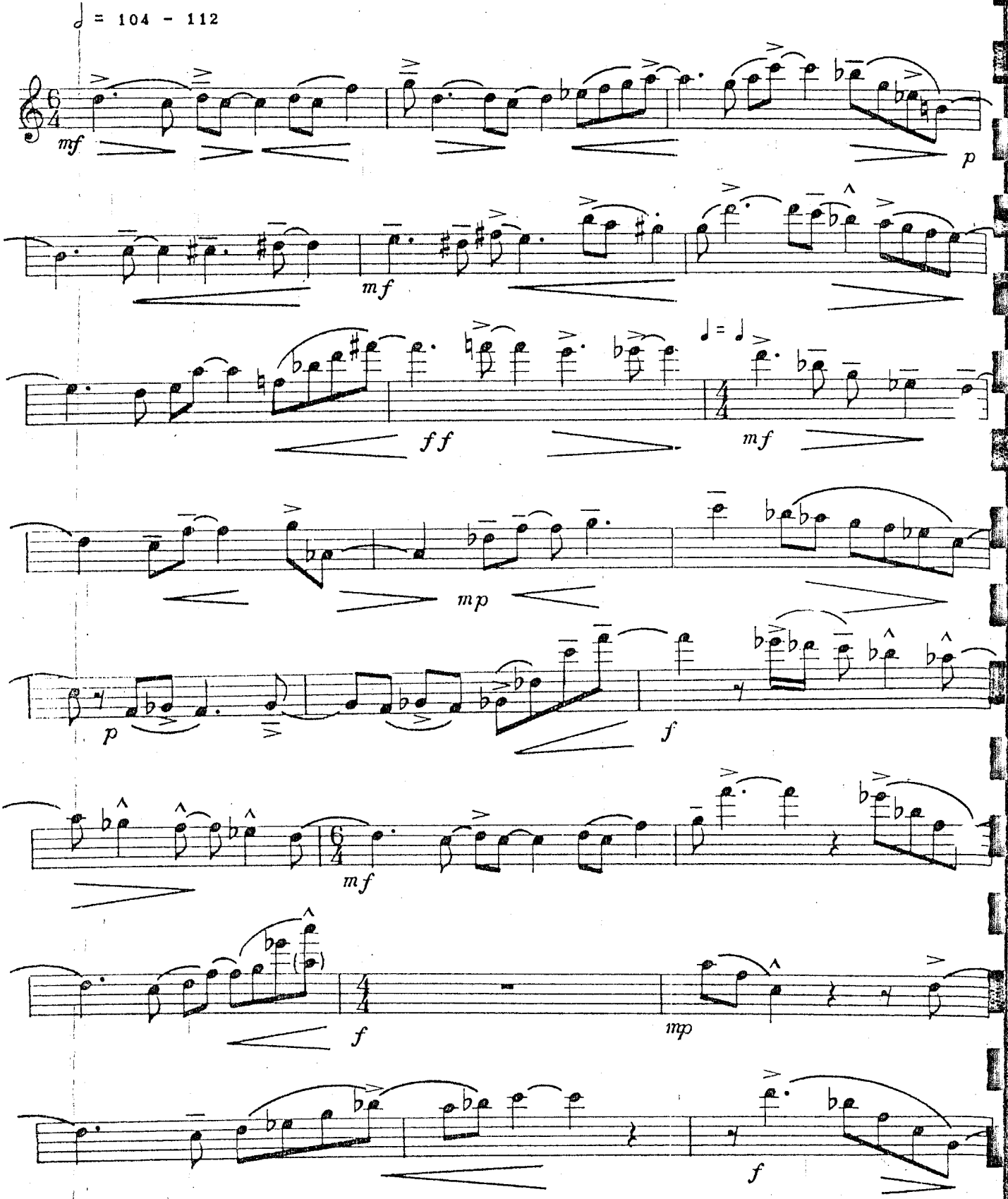


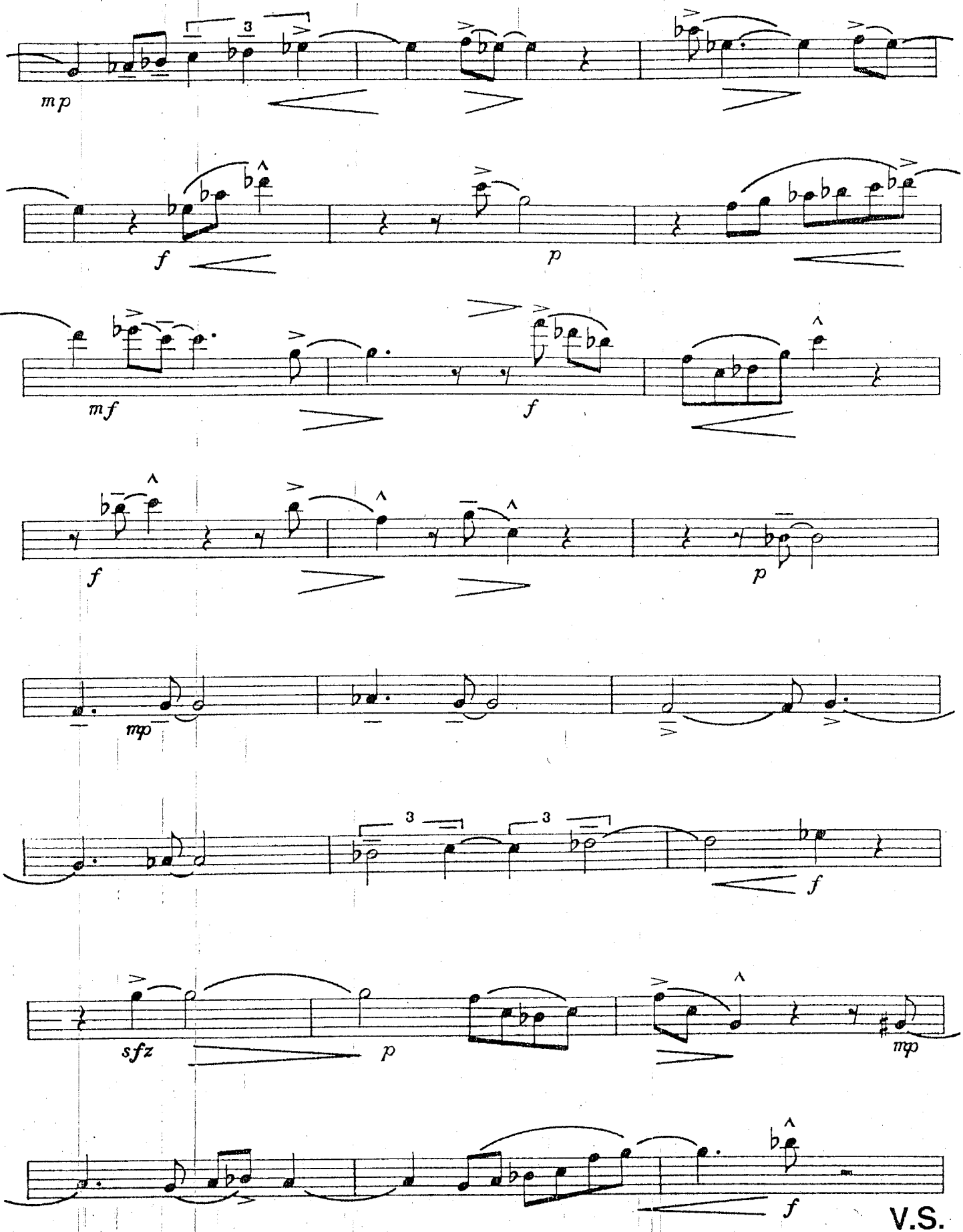
V.S.


mf
f
mf
mp
f
mf
mf
f
dim.
pp

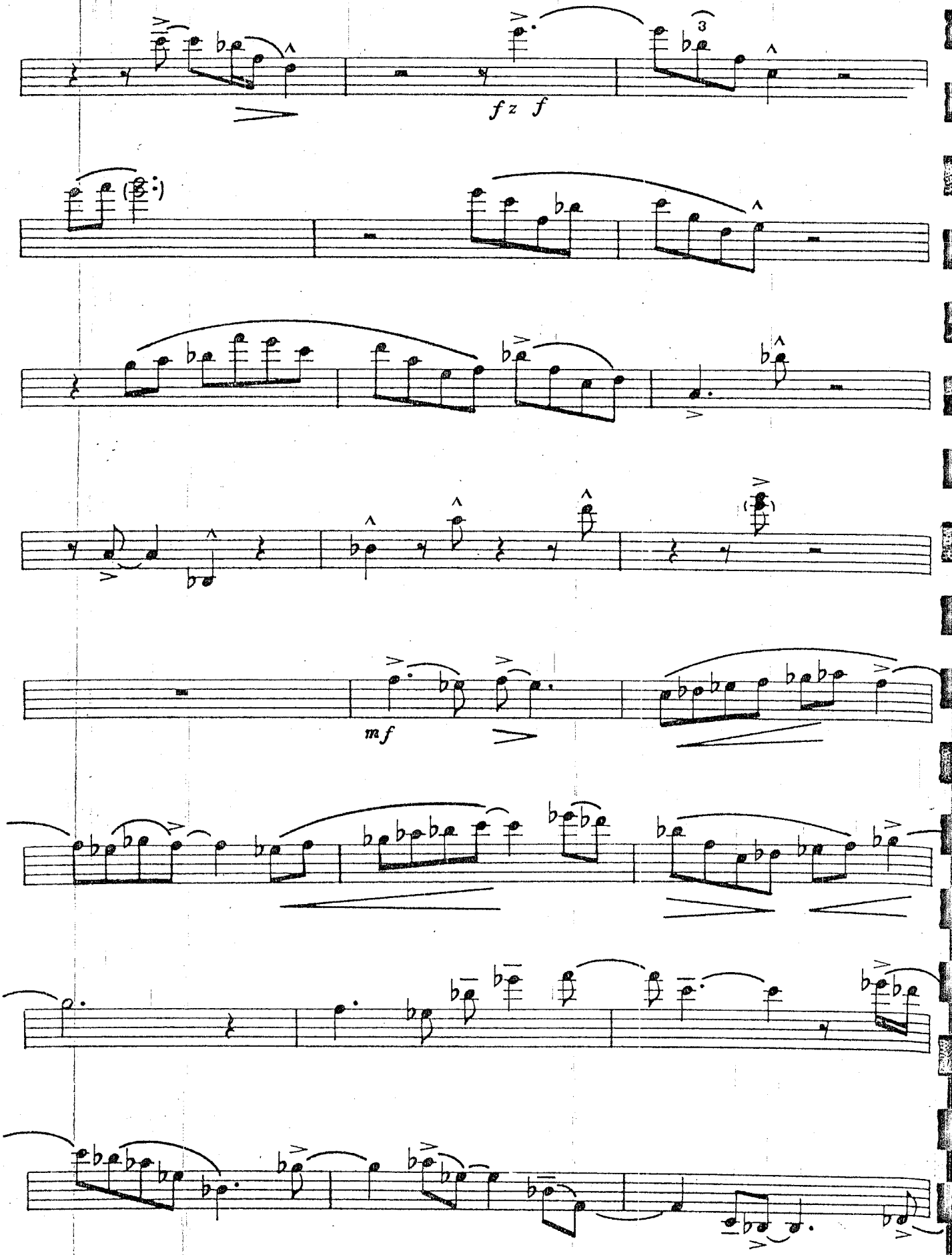
ETUDE NO. 7

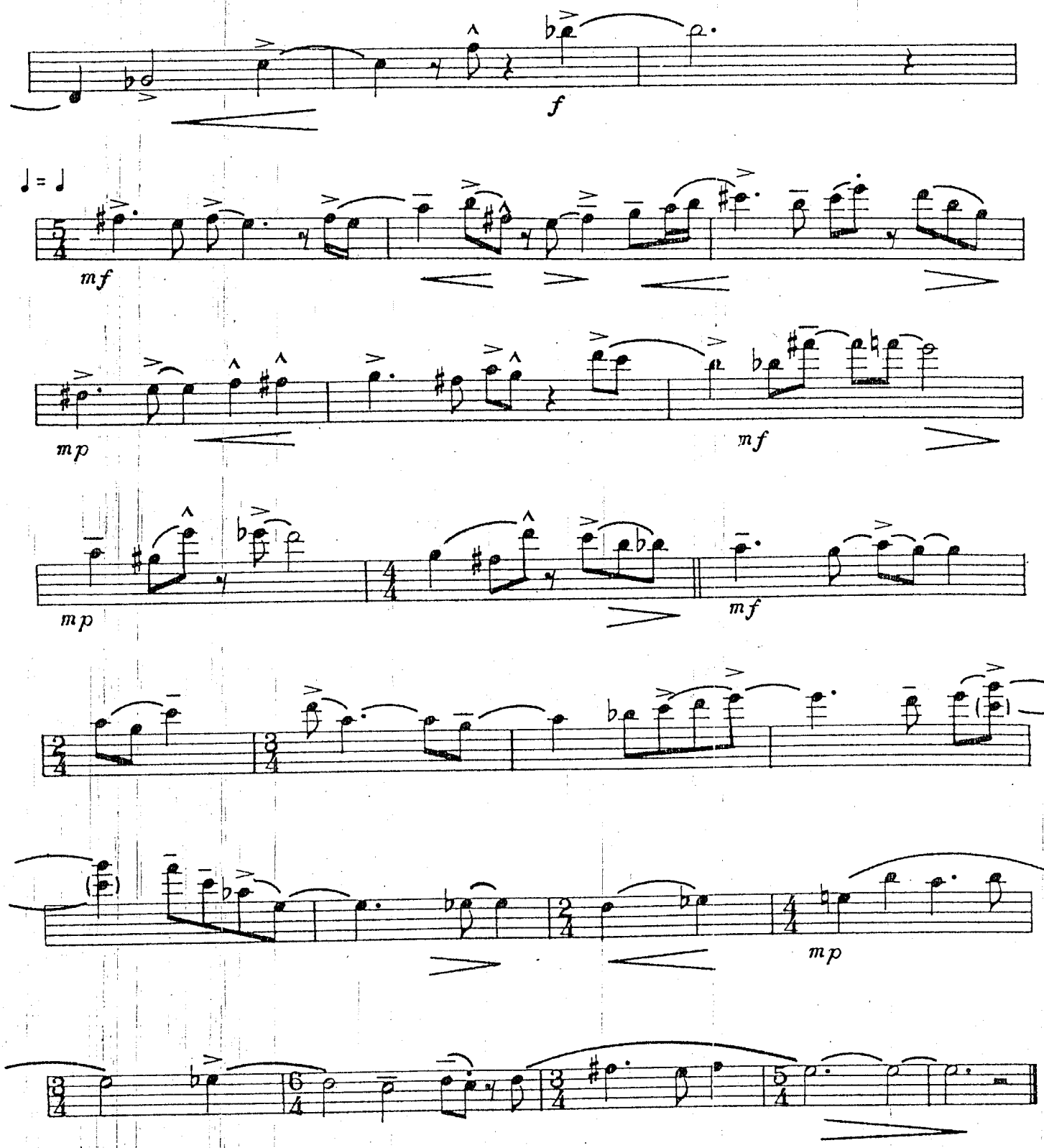
ETUDE NO. 7



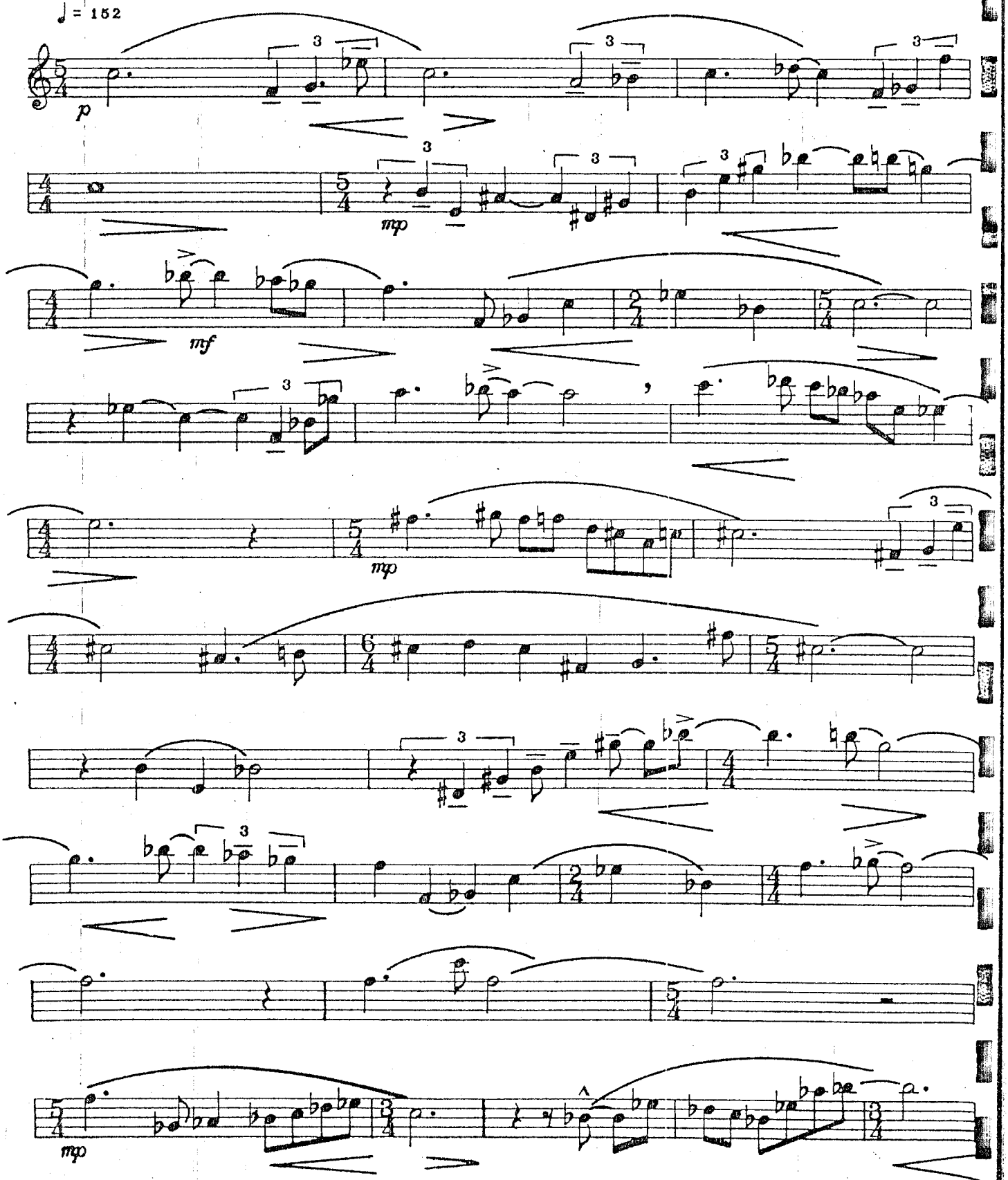


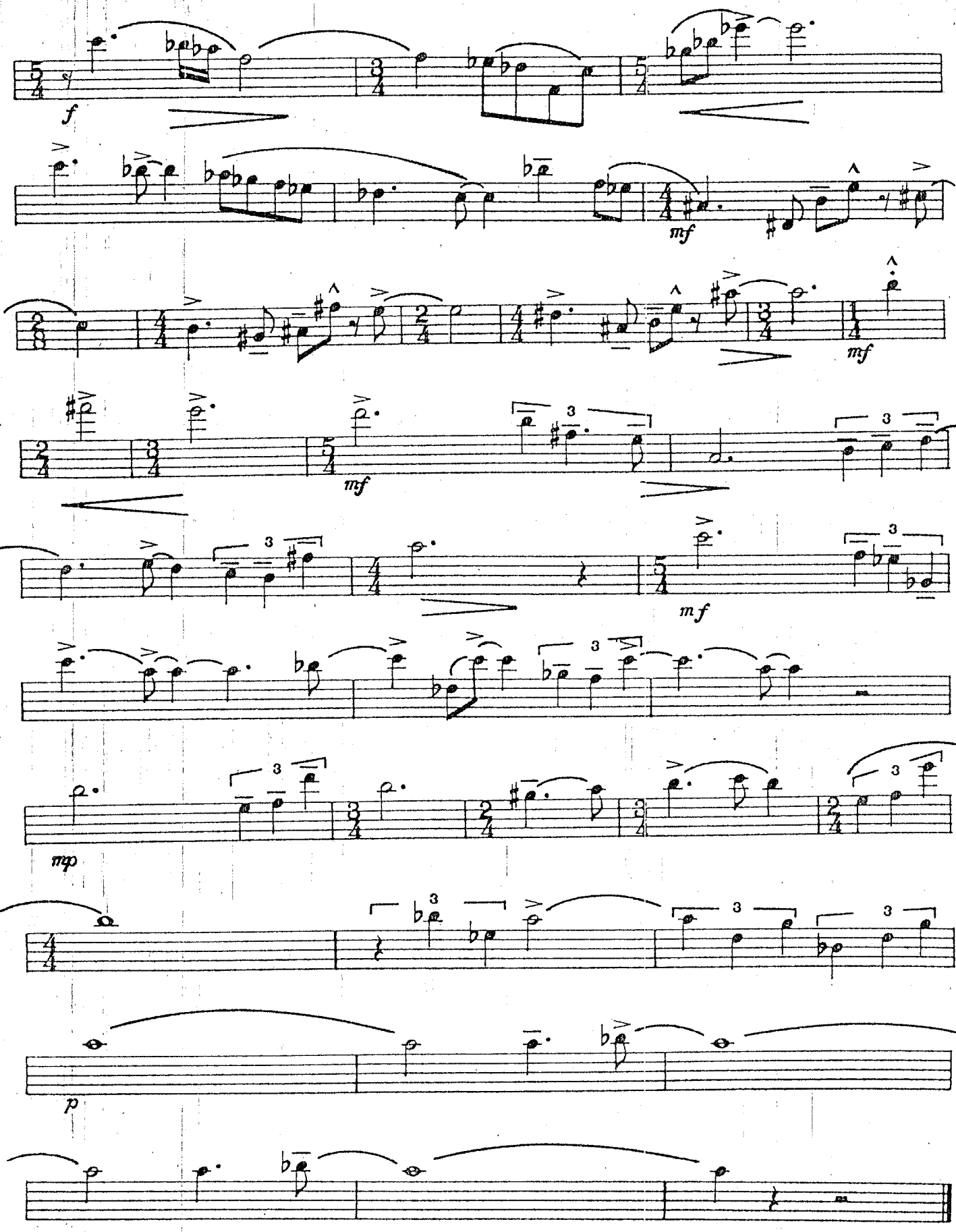
V.S.


3
fz f
mf


f
♩ = ♩
mf
mp
mf
mp
mf
mp

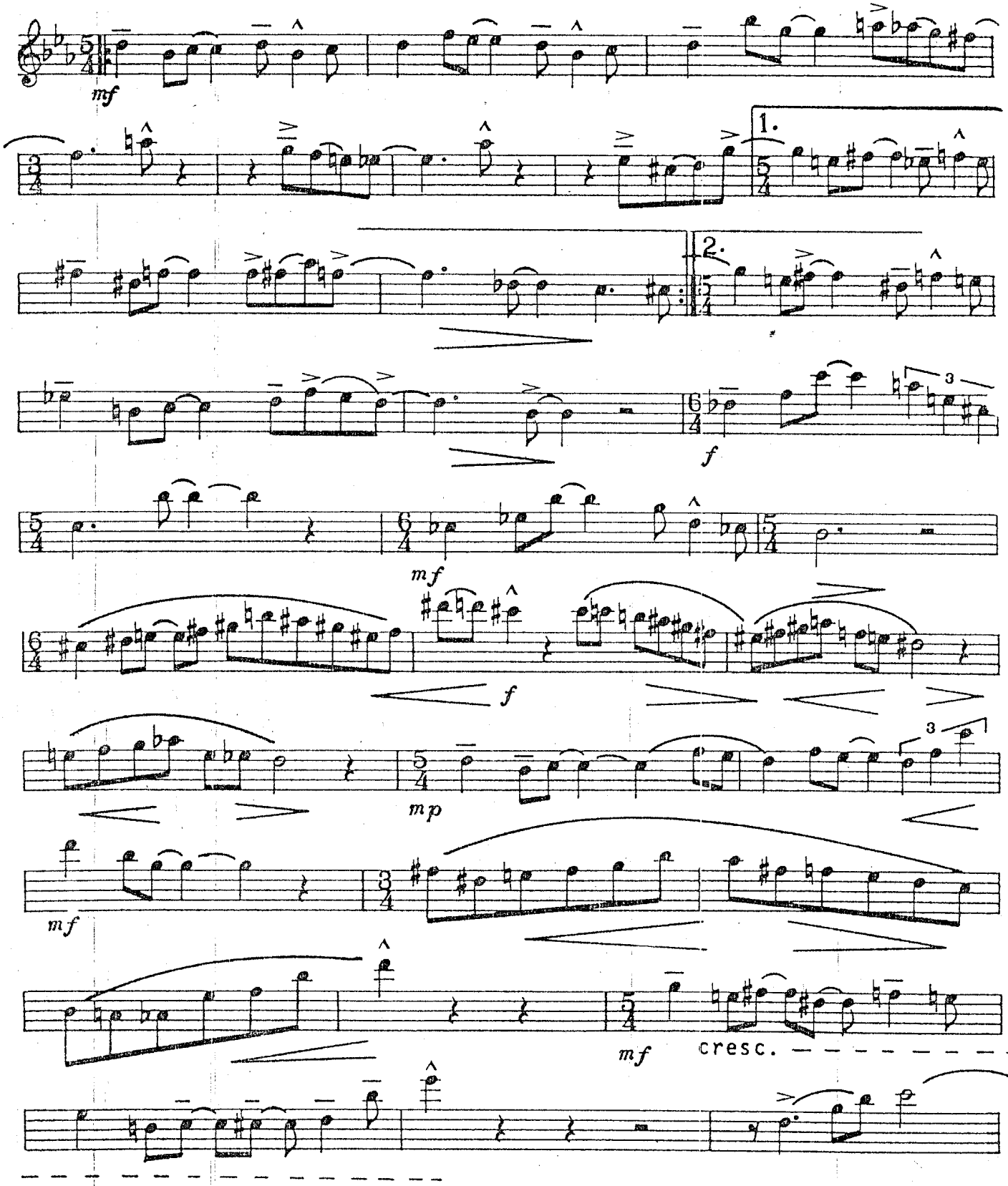
ETUDE NO. 8

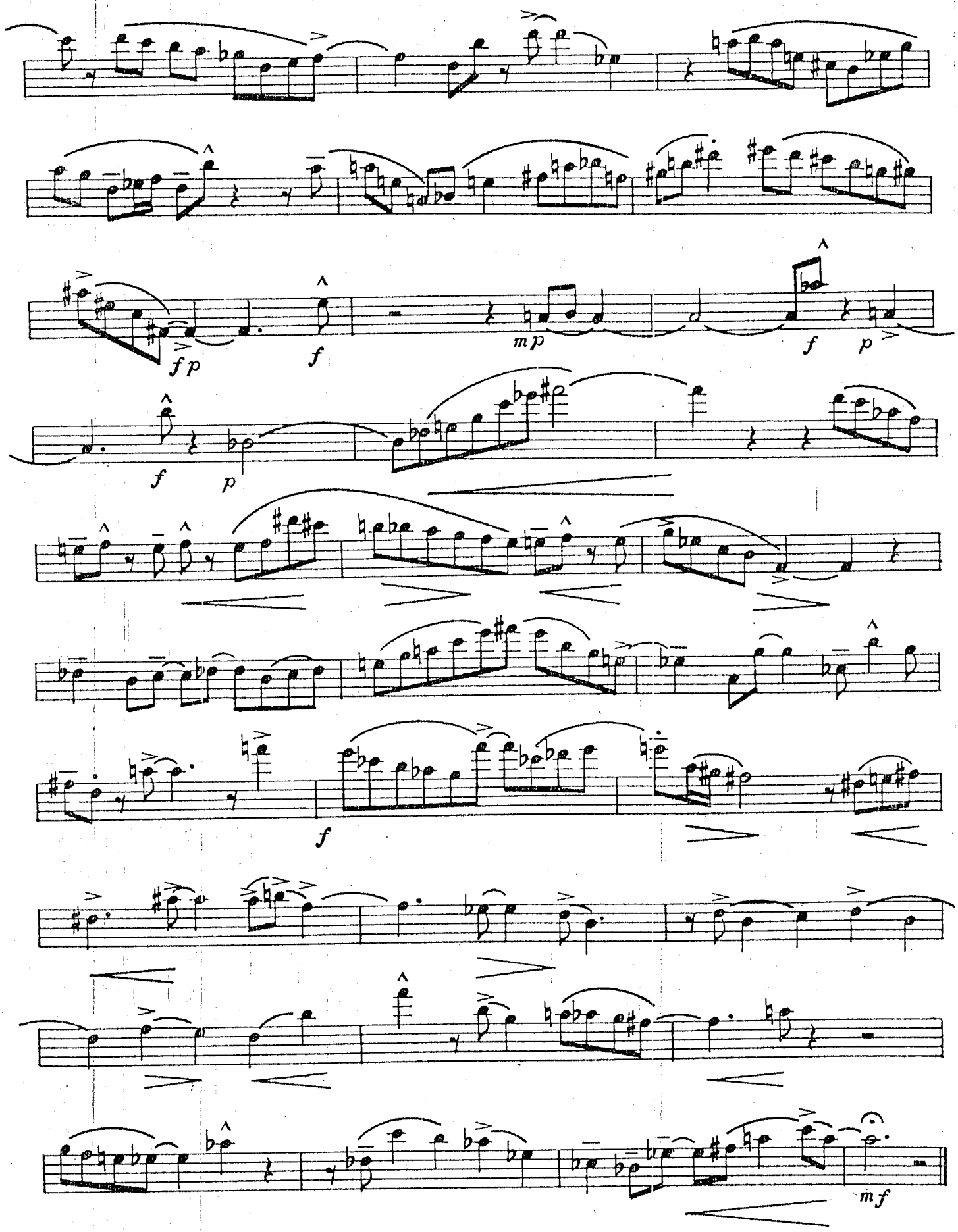



f
mf
mf
mf
mf
mp
p

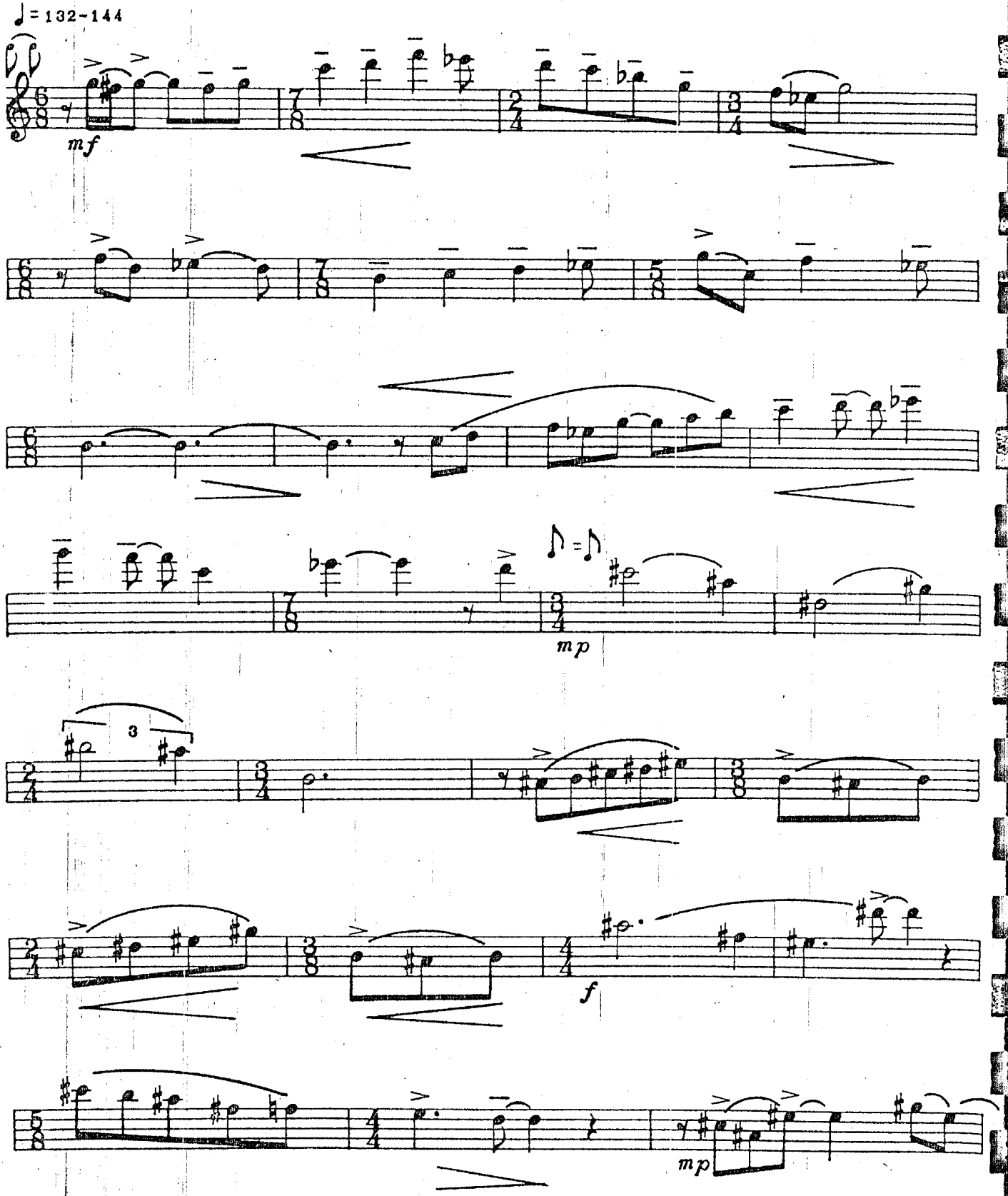
ETUDE NO. 9

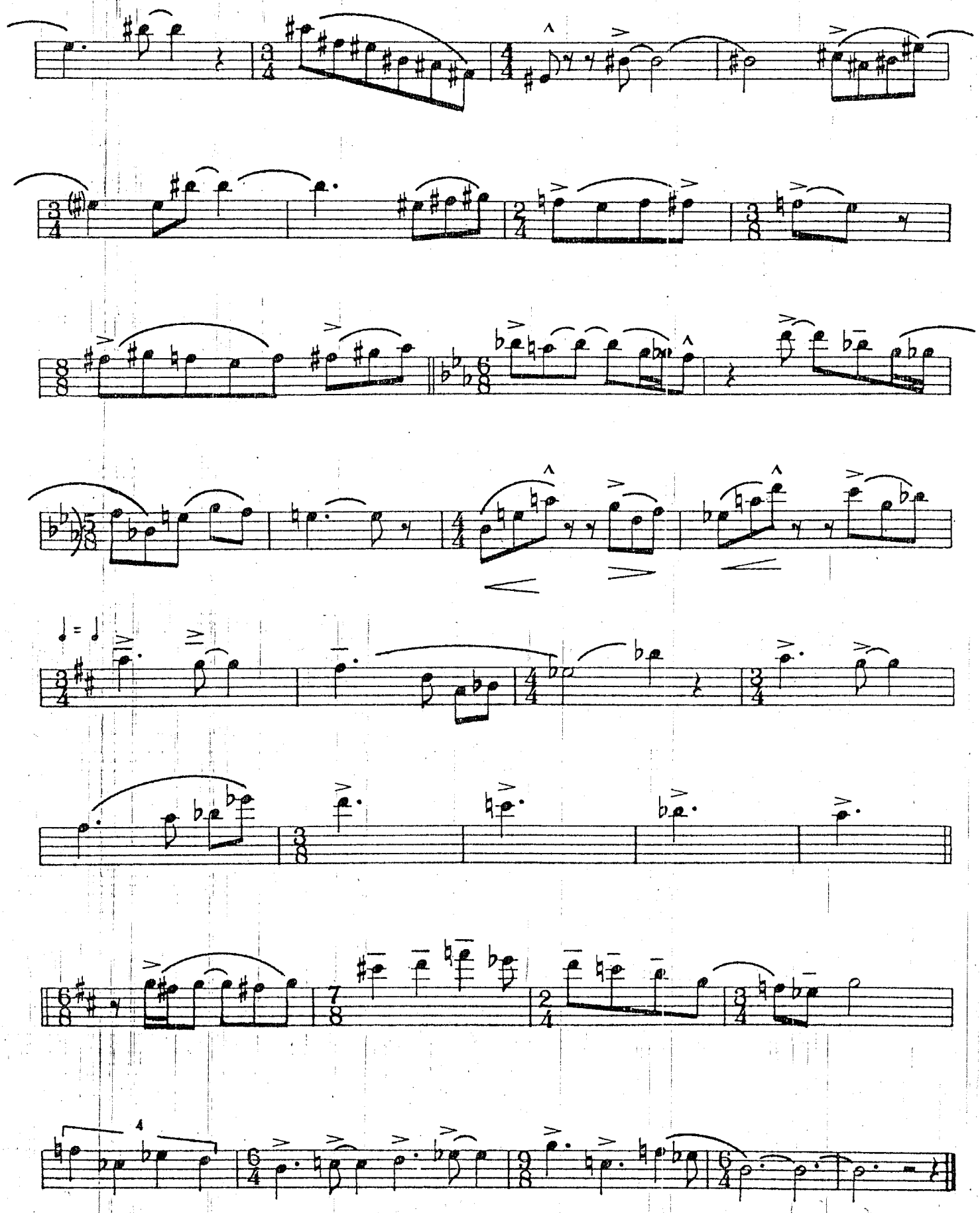
♩ = 208 - 224



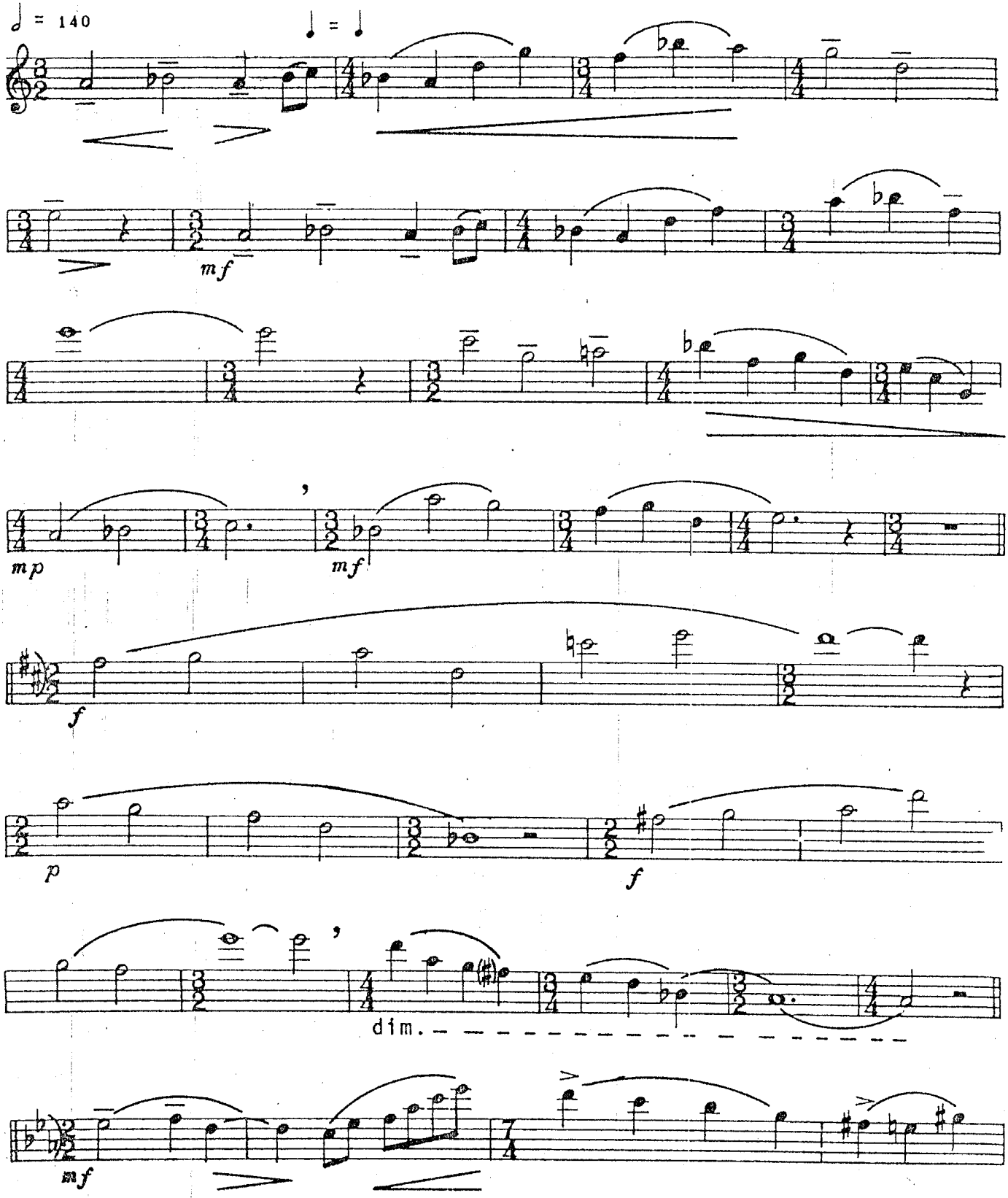

fp
f
mp
f
p
f
p
f
f
mf

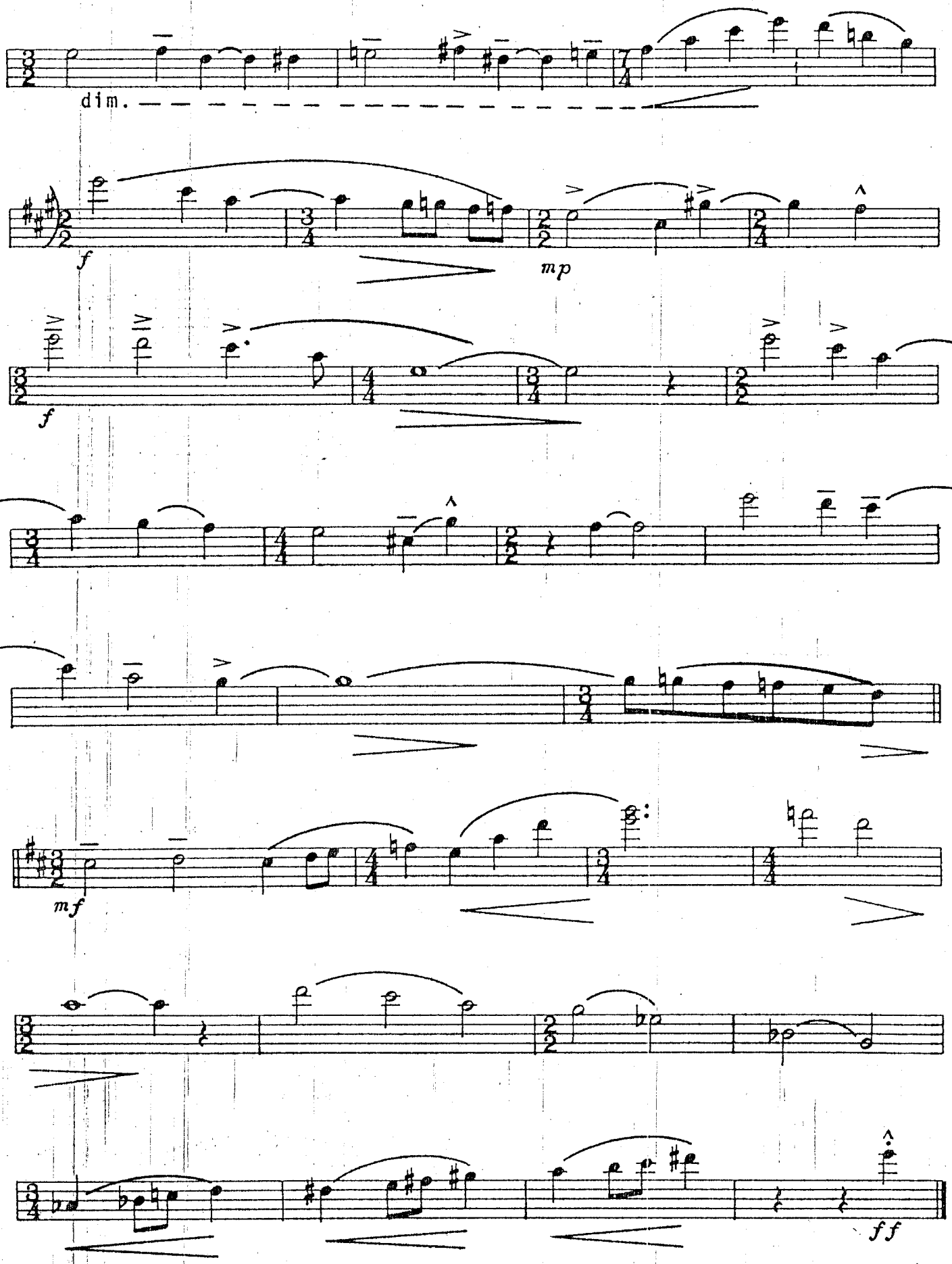
ETUDE NO. 10





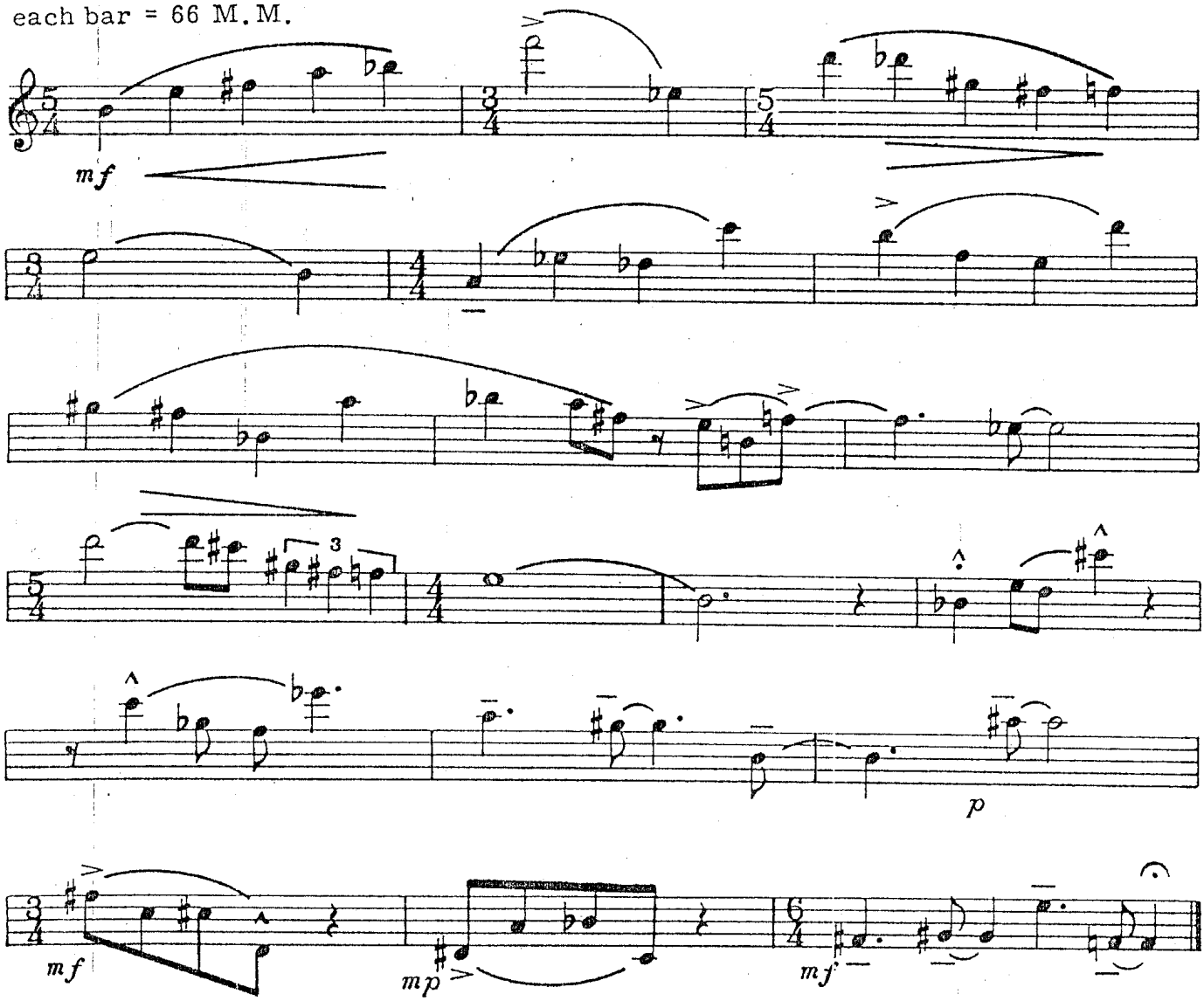
ETUDE NO. 11




dim.
f
mp
f
mf
ff

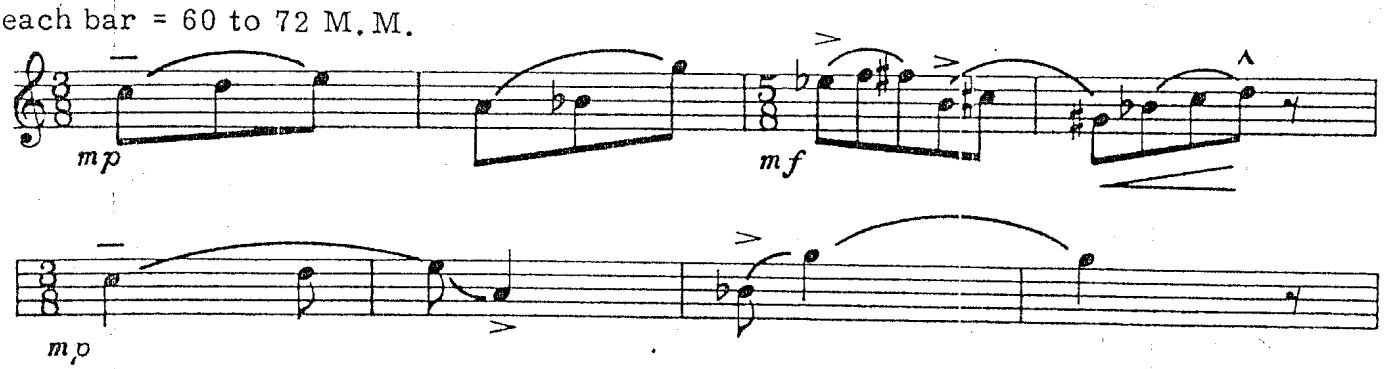
ETUDE NO. 12

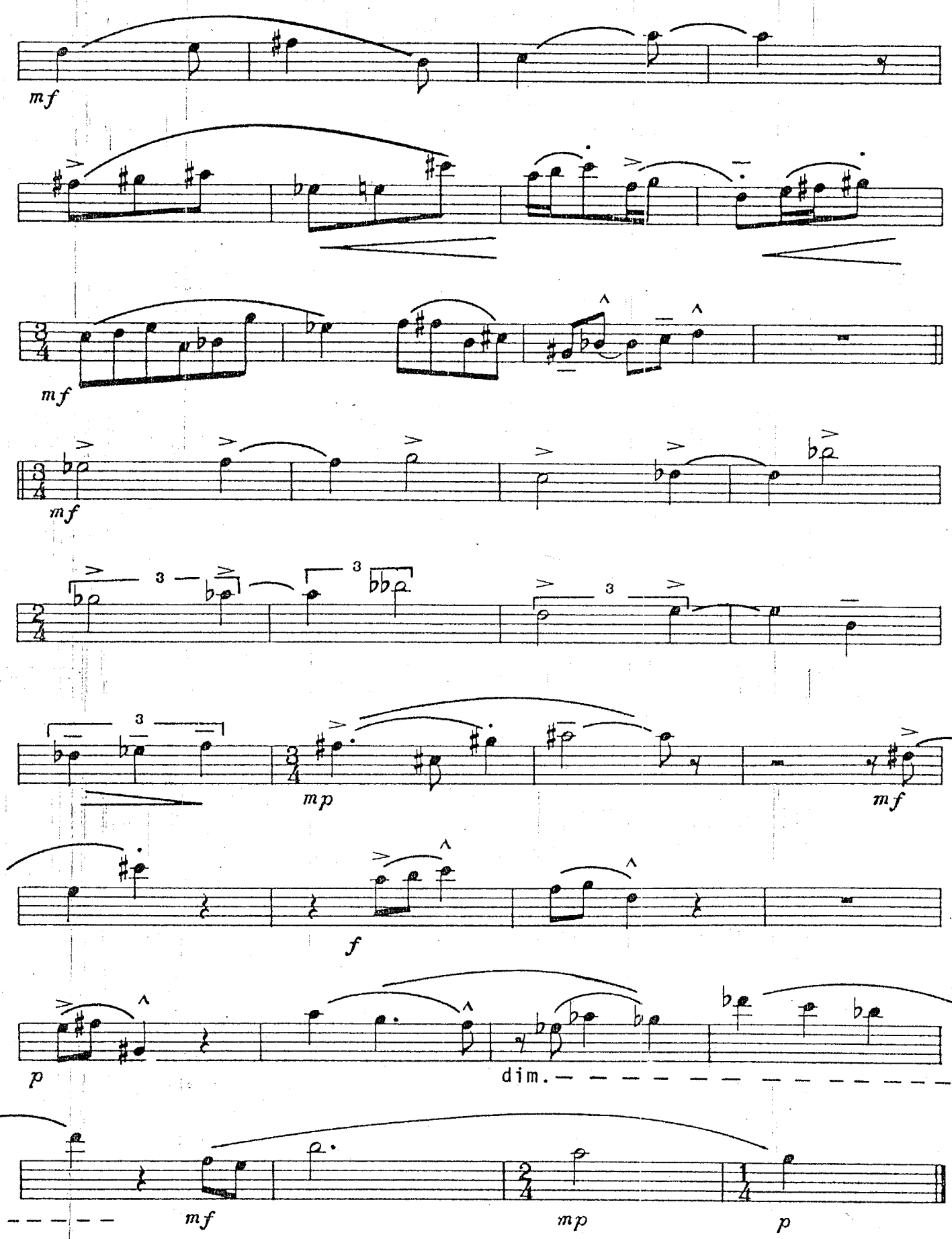
each bar = 66 M.M.



ETUDE NO. 13

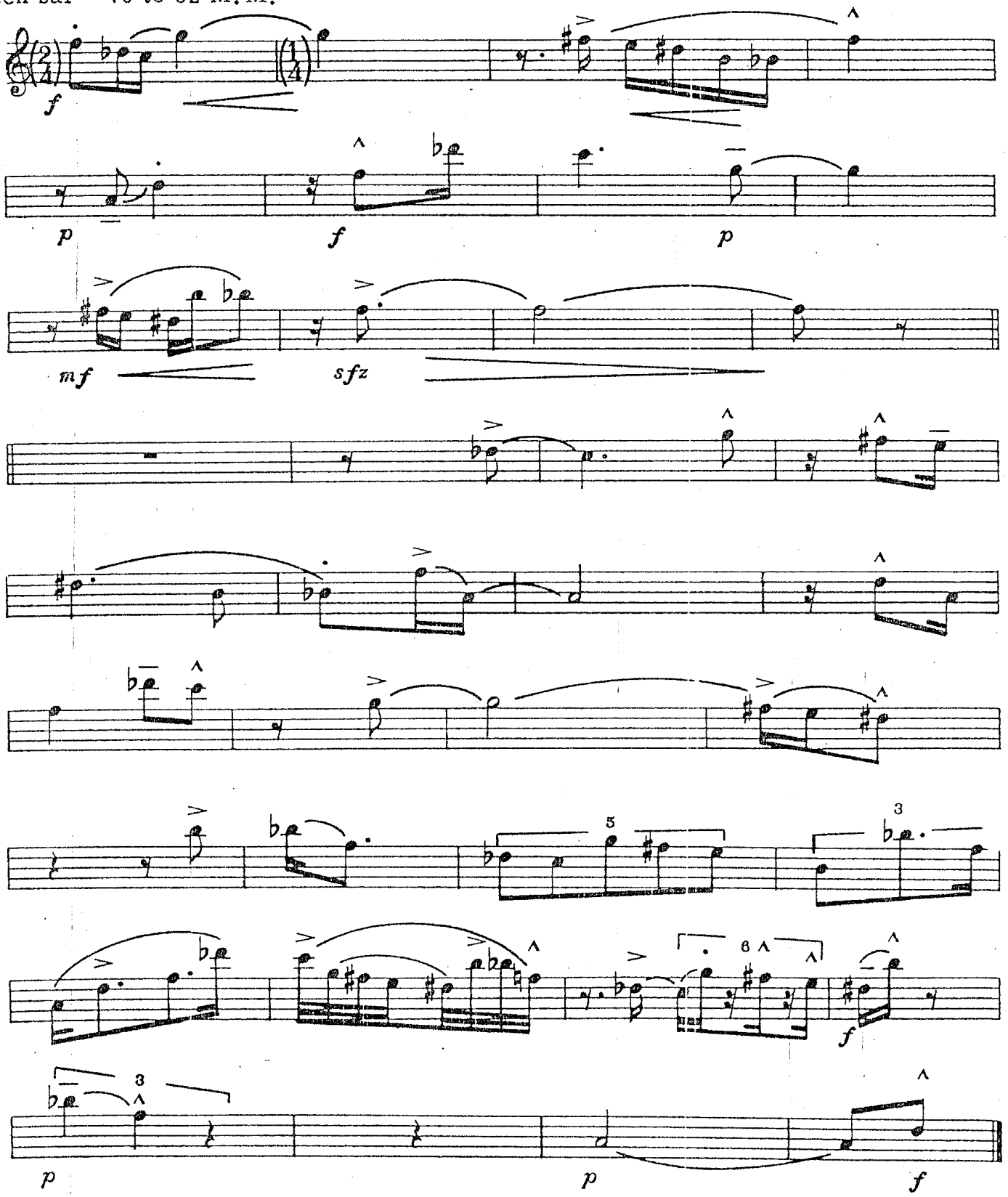
each bar = 60 to 72 M.M.




mf
mf
mf
3
3
3
3
mp
mf
f
p
dim.
mf
mp
p

ETUDE NO. 14

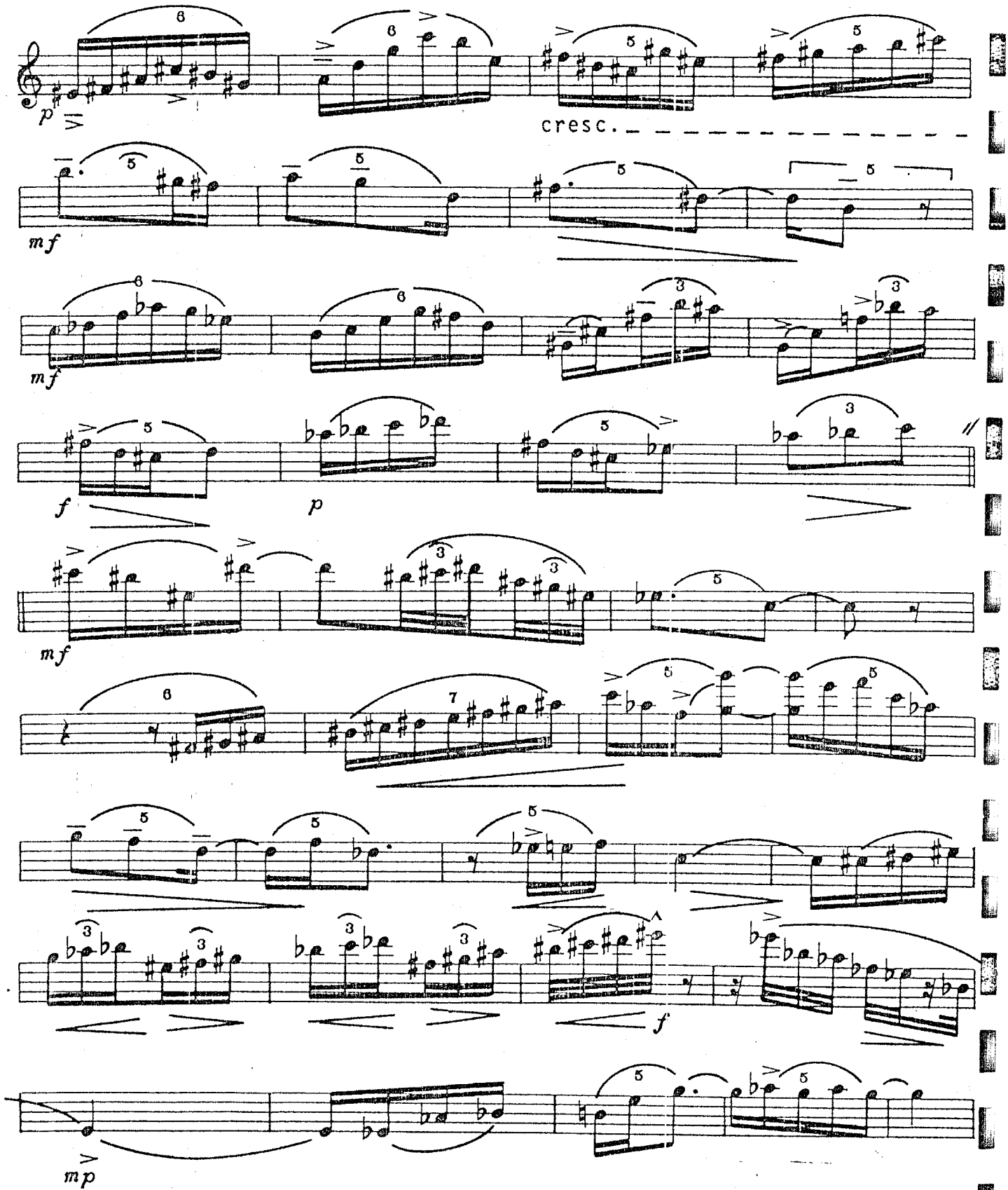
each bar = 76 to 82 M. M.

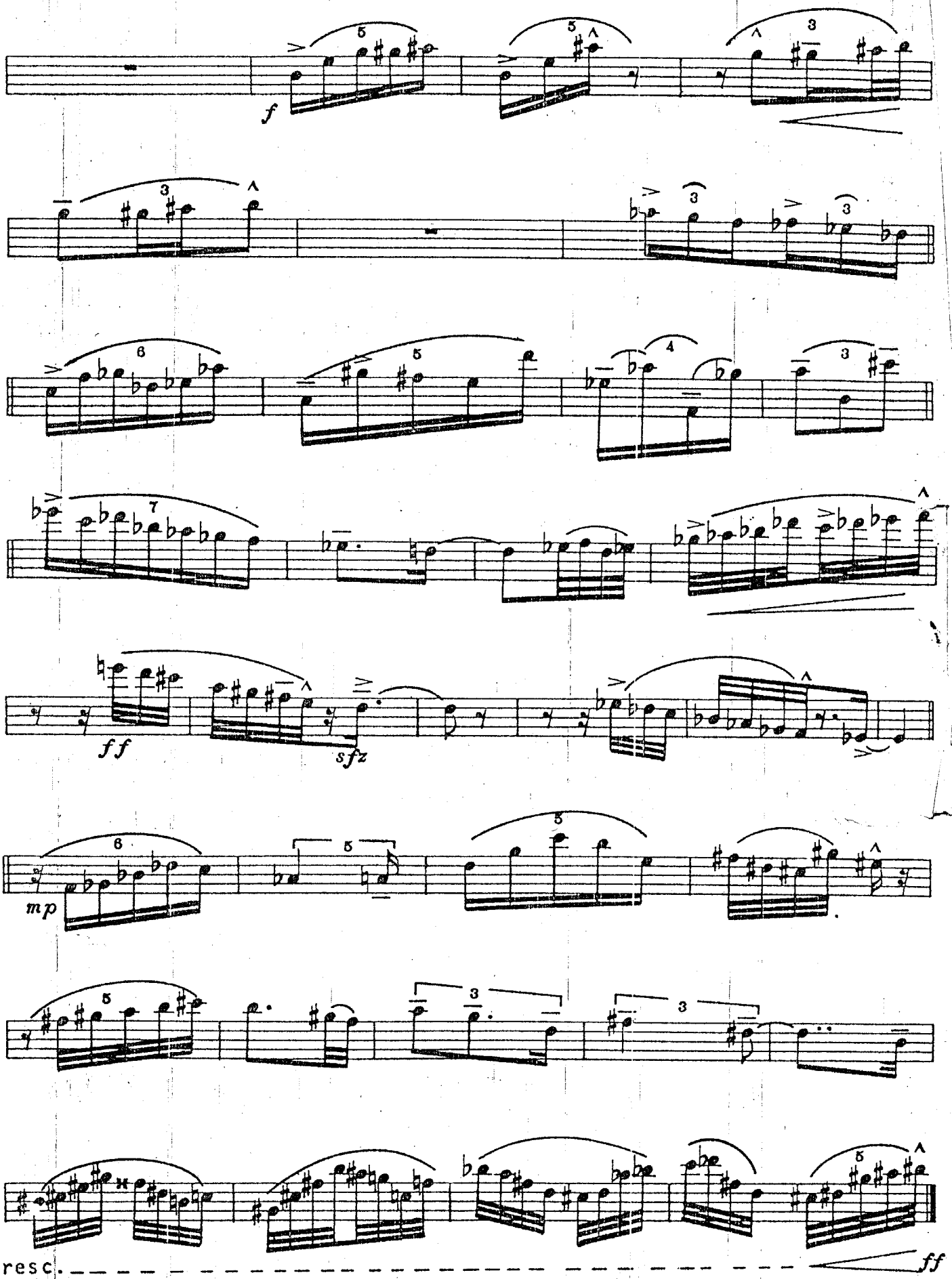


ETUDE NO. 15

ETUDE NO. 15

each bar = 66 M.M.




f
ff
sfz
mp
cresc.
ff