

Solving Rhythm Problems in the Instrumental Ensemble

GARWOOD WHALEY, clinician

The most neglected aspect of classical music training is rhythm – the placement of music in time. Rhythm is often the least developed concept early on in terms of pedagogy and internalization. Rhythm is like real estate: location is everything. I hope musicians at Juilliard will not fail to focus on rhythm when they have left school – not just because of the rhythmic quirks of 20th and 21st century music, but also because of the fundamental role of rhythm.

James DePriest; conductor, Juilliard Orchestra; from the *Juilliard Journal*, Dec/Jan. 2004.



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Resources

- *Basics in Rhythm*, Garwood Whaley; ISBN: 1-57463-025-3
- *Rehearsal Handbook for Band and Orchestra Students*, Robert Garofalo; ISBN: 1-57463-008-3
- *The Creative Director: Alternative Rehearsal Techniques*, Edward S. Lisk; ISBN: 0-9624308-0-3
- *A Creative Approach to Musical Excellence: The Bishop Ireton Symphonic Wind Ensemble DVD*; ISBN: 1-57463-033-4
- *Guide to band Masterworks*, Robert Garofalo; ISBN: 1-57463-022-9
- *Blueprint for Band*; Robert Garofalo; ISBN: 0-9624308-7-0

Overview

This clinic will present a comprehensive program for teaching transferable rhythm skills that enable any individual or ensemble to perform complex rhythms at sight. Rhythm, an important element of all music, is one of the most problematic aspects of musical performance. This is especially true for beginning and intermediate instrumental and voice students since their concentration is divided between rhythm, pitch, expression, and ensemble skills. By isolating rhythm, and utilizing a system of rhythm-syllable association, rhythms and rhythmic devices common to Western art and popular music from the Renaissance to today are introduced and developed. The end result is the development of a rhythmically fluent student capable of performing rhythms on their instrument or voice from any style or historical period.

Clinician

Garwood Whaley is President of Meredith Music Publications, Conductor Emeritus of the Bishop Ireton Wind Ensemble, Adjunct Professor at The Catholic University of America, Curriculum Coordinator of Instrumental Music for the Diocese of Arlington (VA) Schools and Past President of the Percussive Arts Society.

He was educated at the Juilliard School of Music and at The Catholic University of America earning a Doctor of Musical Arts Degree while performing with The U. S. Army Band—*Pershing's Own*. Dr. Whaley has received the ***Outstanding Secondary Educators of America Award***, ***Outstanding National Catholic Bandmaster***, National Band Association's ***Citation of Excellence***, National Federation Interscholastic Music Association ***Outstanding Music Educator Award***, John Philip Sousa Foundation's ***Legion of Honor*** award and has been included in Who's Who in American Music and International Who's Who in Music. In 1993 he was inducted in ***Kappa Delta Pi*** and in 1994 received the ***Alumni Achievement Award*** in Education from Catholic University. In 2002, he became an associate member of the ***American Bandmasters Association***. For the past five years, he received the Washington Post's Educational Foundation ***Grant in the Arts***. His many publications for percussion instruments have become standard texts world wide.

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RHYTHM KEY 10

Disc 1
Track 11

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

EXERCISE 10

RHYTHM KEY 11

Disc 1
Track 12

1 & 2 & 3 & 4 & 5 & 1 & 2 & 3(&)4 & 5 & 1(&)2(&)3 & 4 & 5(&) 1 & 2 & 3(&)4 & 5 &

EXERCISE 11

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RHYTHM KEY 26

Disc 1
Track 27

1 & a 2 e & 1 e & 2 & a 1 & a 2 e & 1 e & 2 e &

EXERCISE 26

RHYTHM KEY 27

Disc 1
Track 28

1 e & 2 e & 3 e & 1 & a 2 & a 3 & a 1 & a 2 e & 3 e & 1 & a 2 e & 3 & a

EXERCISE 27

RHYTHM KEY 33

Disc 1
Track 34

1 & 2 & 3 & 4 5 & 6 1 2 & 3 & 4 & 5 & 6 & 1 2 & 3 4 5 6 & 1 & 2 3 4 & 5 & 6 &

EXERCISE 33

RHYTHM KEY 34

Disc 1
Track 35

1 2 & 3 4 & 5 6 & 7 1 & 2 3 & 4 5 & 6 7 1 & 2 & 3 & 4 & 5 6 7 & 1 2 & 3 4 & 5 6 & 7
or 1 2 & 1 2 & 1 2 & 3 1 & 2 1 & 2 1 & 2 3 1 & 2 & 3 & 1 & 2 1 2 & 1 2 & 3 1 & 2 1 & 2

EXERCISE 34

RHYTHM KEY 38

Disc 2
Track 2

1 2 3 1 & 2 & 3 1 & 2 & 3 & 1 & 2 & 3 &

EXERCISE 38

1 2 3 1 & 2 & 3 1 & 2 & 3 & 1 & 2 & 3 &

RHYTHM KEY 39

Disc 2
Track 3

1 e & a 2 & 1 e & a 2 e & a 1 e & a 2 e & a 1 & 2 &

EXERCISE 39

1 e & a 2 & 1 e & a 2 e & a 1 e & a 2 e & a 1 & 2 &

RHYTHM KEY 54

Disc 2
Track 18

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
or 1 e & a 2 e & a 1 e & a 2 e & a 1 e & a 2 e & a 1 e & a 2 e & a

EXERCISE 54

RHYTHM KEY 55

Disc 2
Track 19

1 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
or 1 & a 2 e & 1 e & a 2 e & 1 e & a 2 e & a 1 e & a 2 e & a

EXERCISE 55

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RHYTHM KEY 63

Disc 2
Track 27

1 & 2 & 3 & 4 & 1 & 2 & 3 1 2 & a 3 & 1 & 2 & 3 & 4

EXERCISE 63

Exercise 63 consists of five staves of musical notation. Each staff contains a sequence of rhythmic patterns in various time signatures (4/4, 3/4, 2/4) with triplet markings above the notes.

RHYTHM KEY 64

Disc 2
Track 28

1 & 2 & 3 & a 1 & a 2 & a 1 e (&) a 2 e & a 1 & 2 & 3

EXERCISE 64

Exercise 64 consists of five staves of musical notation. Each staff contains a sequence of rhythmic patterns in various time signatures (3/4, 2/4) with triplet markings above the notes.

