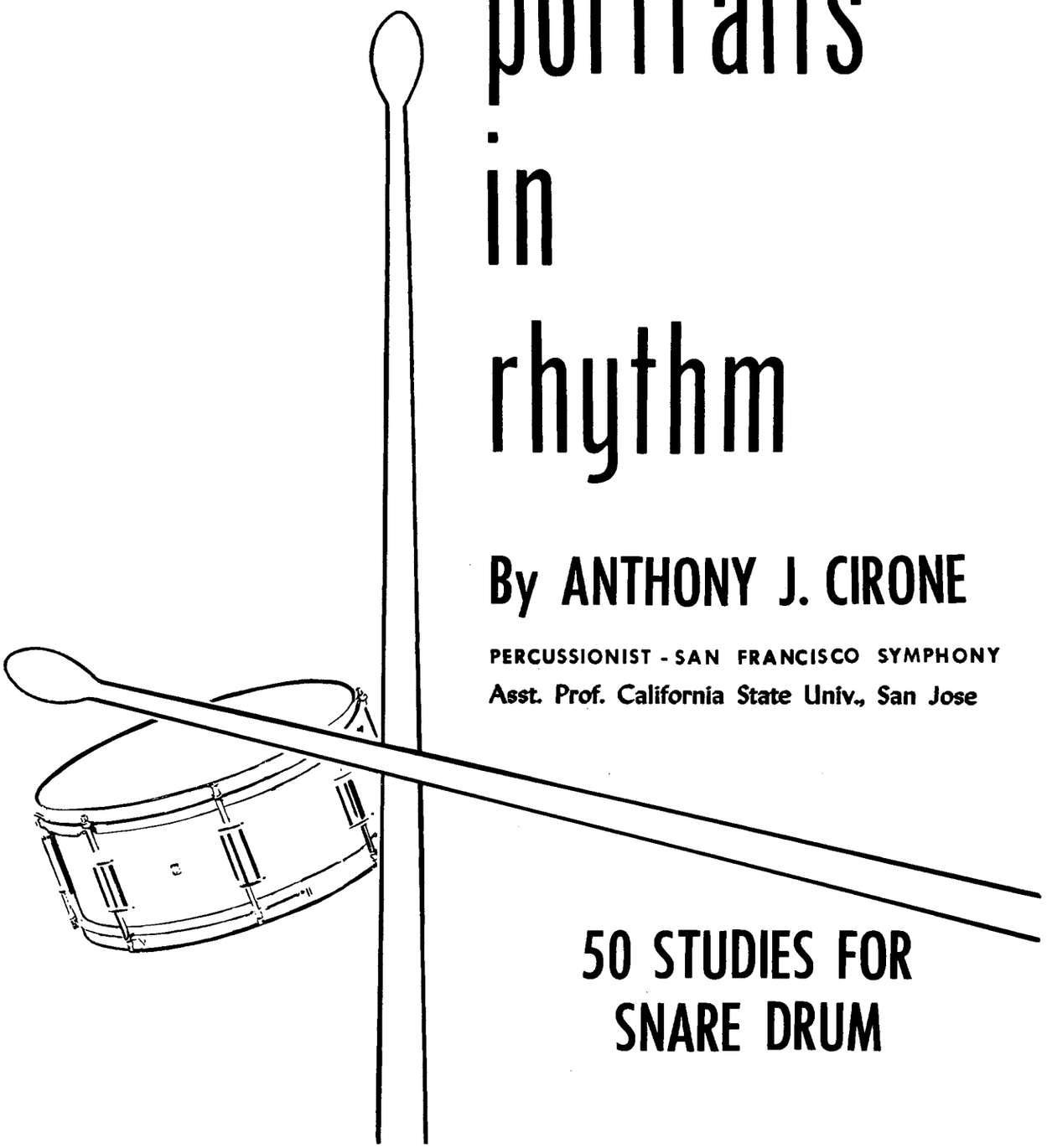
portraits in rhythm



By ANTHONY J. CIRONE

PERCUSSIONIST - SAN FRANCISCO SYMPHONY

Asst. Prof. California State Univ., San Jose

50 STUDIES FOR SNARE DRUM

© 1966 (Renewed) BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Assigned to and Controlled by ALFRED MUSIC
All Rights Reserved

HAB 101

FOREWORD

The purpose of Portraits in Rhythm is to present challenging and stimulating reading material to the intermediate and advanced percussion student, while at the same time exposing him to certain elements of musical form. The exercises contained herein are, therefore, not intended for sightreading but are, rather, to be practiced carefully until they can be played correctly. Dynamics must, of course, be closely adhered to, as must tempo markings, although, in the case of the latter, the metronome indications represent maximum t e m p i, and slower speeds should be employed while the studies are being learned.

The most important thing to be remembered here is to play musically: phrase carefully, and shade even more carefully. These are the two elements that separate the artist percussionist from the plain, old drummer.

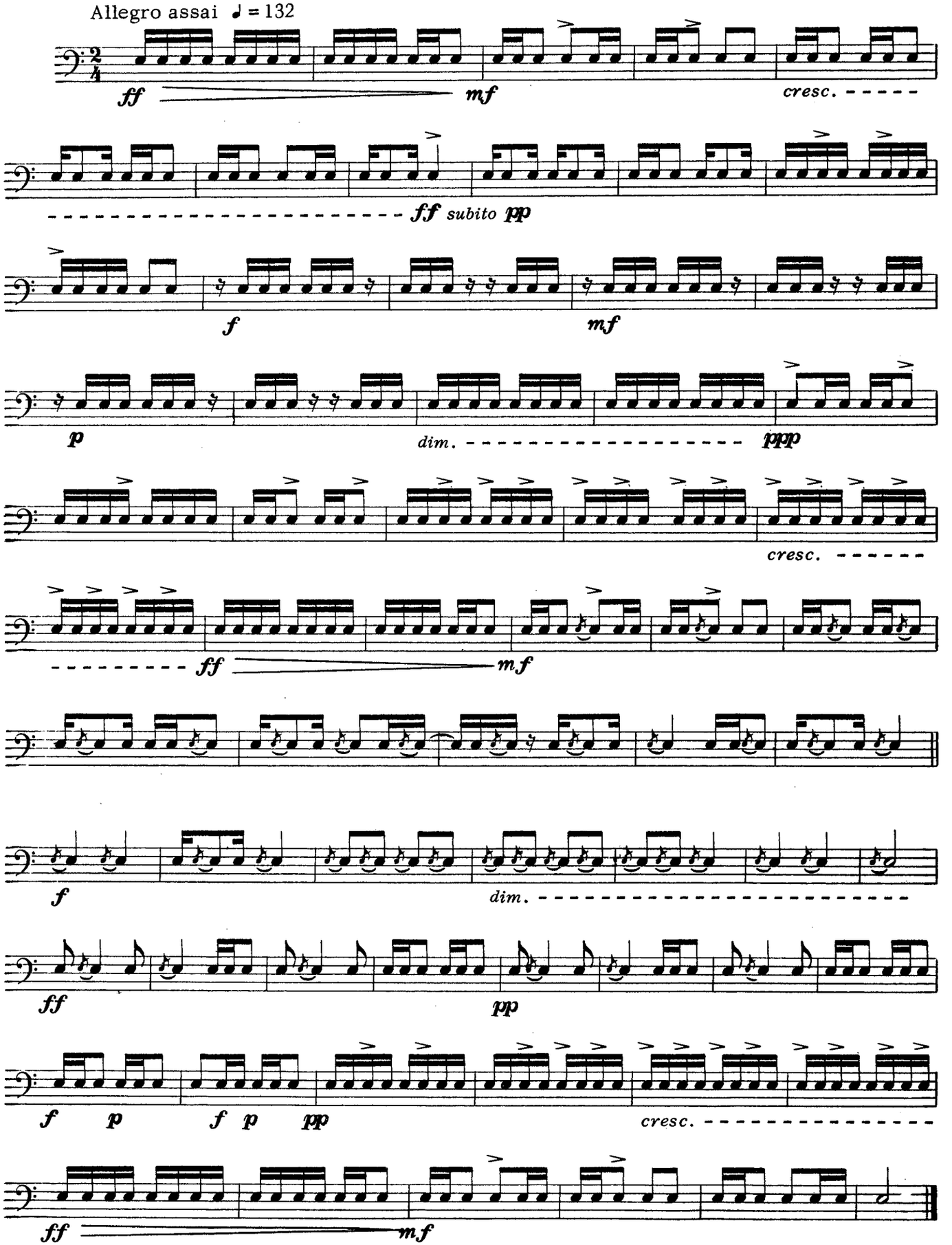
As above, form has been emphasized throughout this text: in the first section by pointing out themes, and any reworking processes they may undergo; in the second section by basing studies on various classical structures, which are fully explained before each exercise; in the third section in a manner similar to the first, but with more involved exercises. "Unusual" meters, shifting bar-lines, and irregular phrases are used throughout this manual, since all of these are, by now, so prevalent in contemporary music.

It is hoped that Portraits in Rhythm lends many hours of informative enjoyment to those who may use it.

Anthony J. Cirone

The first eight measures of this piece present the theme, to which, in its second occurrence (line 6, measure 2,) ornamentation has been added. As usual throughout this text, dynamic markings must be carefully observed.

1

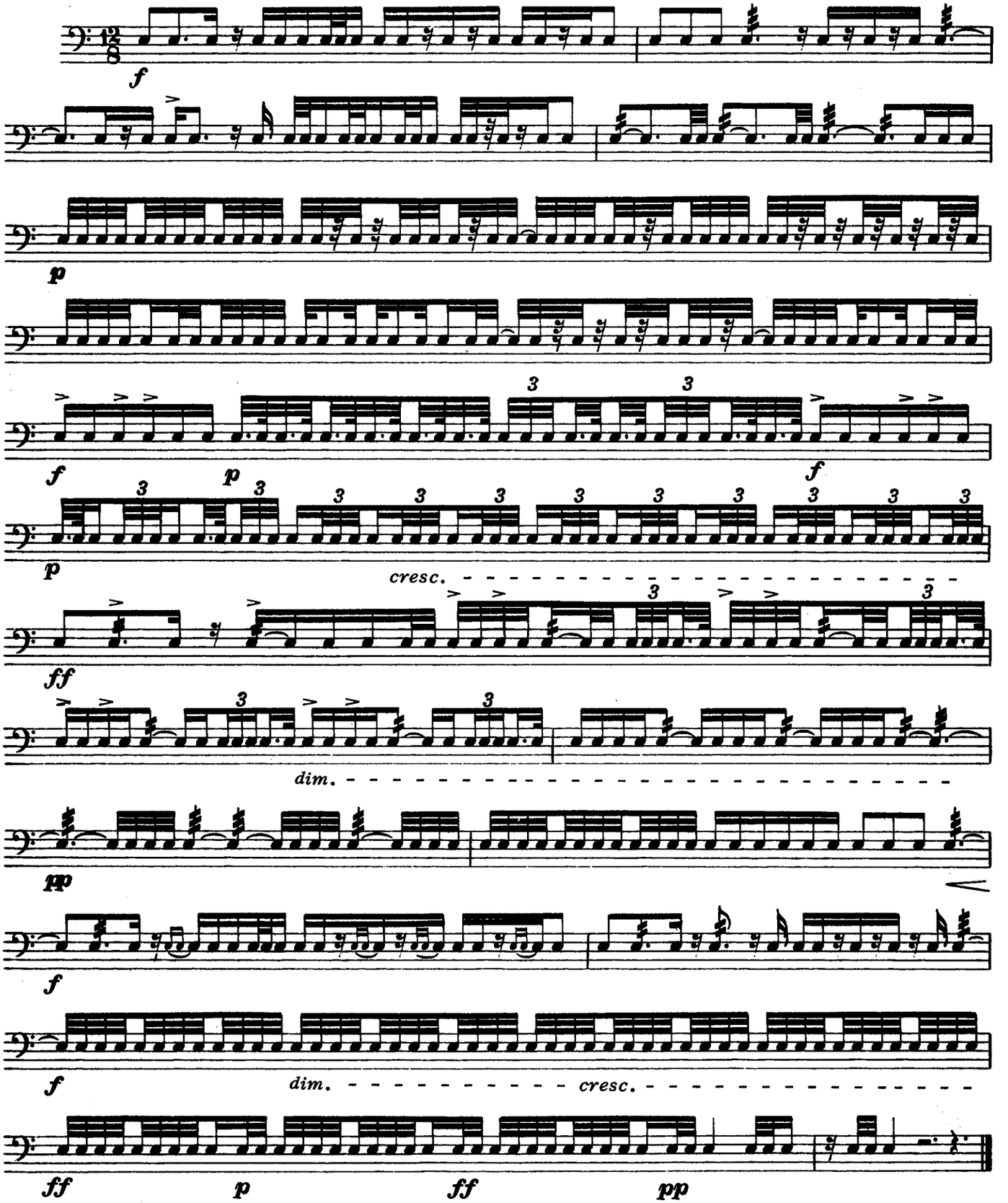
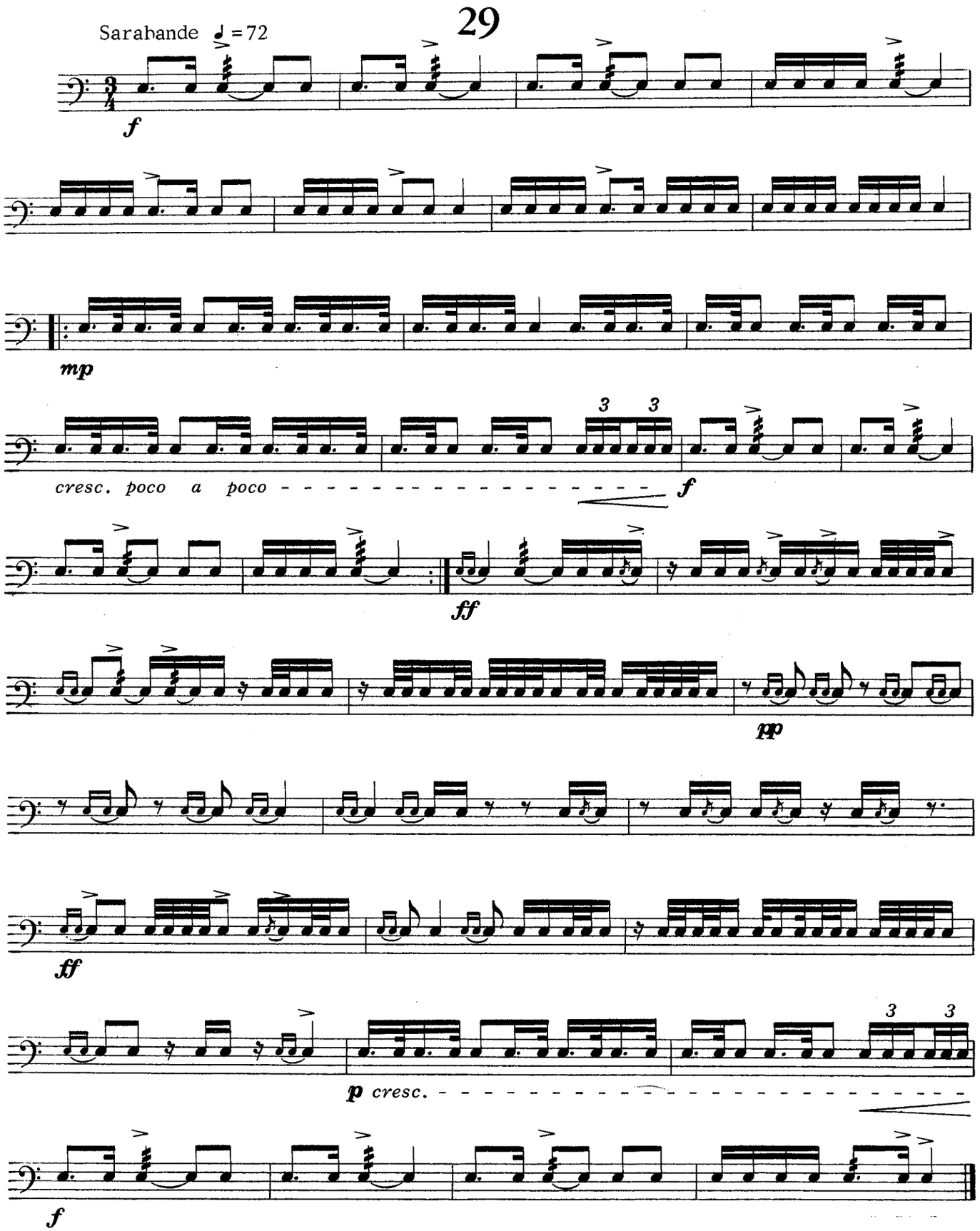


© 1966 (Renewed) BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Assigned to and Controlled by ALFRED MUSIC
All Rights Reserved

Because of the tempo of this piece, it may be played with twelve beats to the measure. The roll should not be tied in the figure (line 7, measure 1.)

11

Adagio ma con spirito ♪ = 132



The Sarabande was a stately, dignified dance, which gained great popularity in Spain. It was in slow triple meter, usually without upbeat, and frequently employed a prolonged tone or an accent on the second beat of the measure.