

Commissioned by the
South Dakota Bandmasters Association for the
2005 SDMEA Middle School All-State Band Festival

RYTHMOS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 C Flute
- 2 Oboe
- 4 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 Bassoon
- 5 E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 4 1st B $\flat$ Trumpet
- 4 2nd B $\flat$ Trumpet
- 4 Horn in F
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 5 Mallet Percussion (Chimes,
Bells, Xylophone,
Vibraphone, Marimba)
- 1 Timpani (Tune: F, E $\flat$, B $\flat$)
- 4 Percussion I (Snare Drum,
Wood Block, Bass Drum,
Bongos, Metallic Effects,
Wind Chimes)
- 4 Percussion II (Crash Cymbals,
Suspended Cymbal, Cabasa,
Triangle)

WORLD PARTS

- 4 Horn in E $\flat$
- 3 Trombone in B $\flat$ Bass Clef
- 3 Trombone in B $\flat$ Treble Clef
- 2 Baritone in B $\flat$ Bass Clef
- 2 Tuba in E $\flat$ Bass Clef
- 2 Tuba in E $\flat$ Treble Clef
- 2 Tuba in B $\flat$ Bass Clef
- 2 Tuba in B $\flat$ Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

PROGRAM NOTES

The musical term “rhythm” can be defined as the subdivision of a space of time into a defined, repeated pattern. Rhythm is the controlled movement of **music** in time. In more basic terms, it may also be defined as a particular pattern of beats inferring a style of music. Rhythm is a universal concept that impacts our lives no matter where we are from. From the rhythm of our daily routine to the cycle of the calendar year, we find rhythm in all cultures in all cultures of the world and in all that we do.

With this universal concept of rhythm as the inspiration, composer Robert W. Smith has created *Rythmos* for the developing band. Drawing upon statements and sounds from many cultures, *Rythmos* brings together many different rhythms of the world into a single musical statement for band. In addition, *Rythmos* was written as a teaching piece featuring solo statements from each section of the ensemble.

The piece was commissioned by the South Dakota Band Directors Association for the 2005 SDMEA Middle School All-State Band Festival. The piece was premiered in Pierre, South Dakota, on March 5, 2005, under the baton of the composer.

NOTES TO THE CONDUCTOR

Following the premiere of the piece with the South Dakota Middle School All State Band, I created the following performance notes based upon the initial experience with the piece from the teacher/conductor perspective. I hope that they assist you in the preparation of *Rythmos*.

The introduction should be carefully balanced between the brass and woodwind choirs. The presence of the low woodwinds will be crucial to the overall effect of the first 7 measures. Using the unison/octave scoring versus the harmonic effects in the woodwinds will create a teaching opportunity in terms of balance beginning in measure 8. I would suggest isolating the woodwind choir to ensure the balance of the inner harmonic parts. From that point, the woodwind choir must match the presence of the brass to create the desired musical effect. Depending upon the instrumentation of your ensemble, you may find that adjustment of the notated dynamic markings is necessary. I leave this to your musical judgment.

The timpani and cabasa create the rhythmic interest beginning in measure 16. Once again, balance is crucial. Please note the wood block sixteenths beginning in measure 18. I have requested hard felt mallets to create a more resonant tone from the instrument with less emphasis on the attack. The dynamic presence at the wood block entrance should be strong to ensure the listener's awareness of the effect. However, please note the immediate decrescendo that should bring the “insistent” sixteenths under the timpani/cabasa figures. Please note the percussion dynamic markings in measure 20 and draw the percussionist's attention to them.

The melodic line introduced by the clarinets in measure 20 should be light, lively, and full of energy. Beginning in measures 27 and 28, the flute and oboe response along with the supporting lines should be playful and in support of the melodic statement.

The horns, saxophones and euphonium (baritone) present the melody beginning in measure 36. However, the rhythmic interest is created in the interaction between the percussion and the accented eighth notes in the winds. I would suggest isolating the eighth note/percussion to ensure balance and communication between the two lines. The melody should interact, yet not overshadow.

The optional metallic effects notated in the Percussion I part were inspired by a recent trip to Hawaii and the Polynesian Island cultures. I was intrigued with a metallic effect used by a Samoan percussionist. The timbre was created using various metal textures including large cans. Depending upon the size of your percussion section, this effect can be achieved by one player or as many players as available. The teaching objectives here include the exploration and evaluation of sound sources to achieve a desired effect. You may wish to ask the percussion section to go in search of any and all metallic effects followed by an evaluation of all suggestions leading to an ultimate decision. Should extra percussionists be available, feel free to layer the sounds to create a unique performance of the piece. As an option, a brake drum may be used by a single player to ensure presence in the ensemble.

The next section of the piece beginning in measure 75 should be as expressive as possible. An additional teaching objective included during the composition process was the opportunity for all students to play "alone" as well as "with others." (Content Standard #2 in the USA's National Standards for Music Education). As a result, I have score multiple solos (liberally cross-cued) that can be prepared in a very short amount of time, yet provide a valuable teaching opportunity. I would suggest assigning the solo to all members of band including the keyboard percussion part to the entire percussion section. Perhaps the most valuable experience for the individual musician would be to audition for the solo in front of their peers in the context of the rehearsal. This experience allows the students to perform alone for their most difficult audience, their peers, as well as to quietly evaluate the performance of others. I leave this in your capable hands as to the best implementation in your teaching situation.

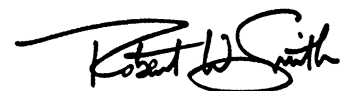
Finally, I would suggest isolating the melodic lines as presented throughout this section of the piece. It is important to draw the attention of the full band to each melodic statement allowing them to balance and to follow the flow of the composition.

The "mysterious" section beginning at 90 is written as a transition to the recapitulation of the original melody. The bass clarinet and bassoon and their interaction with the percussion section become the focus of the piece. The clarinet soloist should re-introduce our melody in the same light and lively fashion as previously performed.

Following the recapitulation, the *molto rallantando* signals the final crescendo leading to the conclusion of the piece. Please feel free to adjust the notated dynamics to achieve the desired effect.

I would like to thank the South Dakota Bandmasters Association for the opportunity to write for their students. I also offer my sincere thanks Laura Snow and George Dragoo for their respective roles in the creation and premiere of this piece. Their passion for music education and their friendship is appreciated more than they will ever know.

I hope that you and your band find *Rythmos* to be a valuable teaching and performance experience. Best wishes for a wonderful performance!



CONDUCTOR

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RYTHMOS

By ROBERT W. SMITH (ASCAP)

Majestic ♩ = 92

C Flute

Oboe

1 B♭ Clarinets

2 B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestic ♩ = 92

1 B♭ Trumpet

2 Horn in F

Trombone

Baritone

Tuba

Chimes (opt. Bells)

Mallet Percussion (Chimes, Bells, Xylophone, Vibraphone, Marimba)

(Tune: F, E♭, B♭)

Timpani

Percussion I (Snare Drum, Wood Block, Bass Drum, Bongos, Metallic Effects, Wind Chimes)

Percussion II (Crash Cymbals, Suspended Cymbal, Cabasa, Triangle)

S.D.

B.D.

Cr. Cyms.

Susp. Cym.

let all Cyms. ring unless notated

1 2 3 4 5 6

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Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

7 8 9 10 11 12 13

16 With energy! ♩ = 144

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

W.B. w/hard felt mallets

Cabasa

14 15 16 17 18

BDM05040C

20

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

20

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf

mp

p

mf

Fl.

Ob.

1
Cls.

2
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

28

Fl. *mf*

Ob. *mf*

1

Cls. *mp*

2

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mf* Cue: Ob. (one player)

T. Sax.

Bar. Sax.

28

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba *mp*

Mlt. Perc. *mf* Bells + Chimes (if personnel allows)

Timp.

Perc. I *p* *mf* Low Bongo (w/stick)

Perc. II

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

32

33

34

35

Intense!
36 $\% \text{ div.}$ *Note to Conductor: See percussion notes for metallic effects*

Fl. *f* *sfz*

Ob. *f* *sfz*

1 *div.* *f* *sfz*

2 *f* *sfz*

B. Cl. *f* *sfz*

Bsn. *f* *sfz*

A. Sax. *Play* *f*

T. Sax. *f*

Bar. Sax. *f* *sfz*

36 **Intense!**
 $\% \text{ div.}$

Tpts. 1 *f* *sfz*

2 *f* *sfz*

Hn. *f*

Tbn. *div.* *f* *sfz*

Bar. *f*

Tuba *f* *sfz*

Mlt. Perc. *Chimes (opt. Bells)* *f*

Timp. *f* *pp* *f*

add metallic sounds as personnel allows

Perc. I *f*

Perc. II *f*

BDM05040C 36 37 38 39 40

BDM05040C

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p

mf

p

47

48

49

50

51

52

Fl.

Ob.

1

Clas.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

52

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes (opt. Bells)

Timp.

Perc. I

S.D.

B.D.

Perc. II

Cr. Cyms.

52 53 54 55 56

BDM05040C

BDM05040C

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cue: Tuba Solo

Solo

ch

ff

mf

p

f

Fl. *mp* *div.*

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax. *Solo* *mf* *tutti* *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1
Tpts. *mp*

2 *mp*

Hn. *Solo* *sfz* *tutti* *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp* *tutti* *mp*

Mlt. Perc.

Timp. *mp*

Perc. I *Wind Chimes* *mp*

Perc. II *Cabasa* *mp*

75 Expressive

Fl. Solo *mf* *tr*

Ob. Solo *mf*

1 Cls. Cue: Ob. Solo *mp*

2 Cls. *mp*

B. Cl. *mf* *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax. *mf*

75 Expressive

1 Tpts. Solo *mp*

2 Tpts. Cue: Tpt. Solo *mp*

Hn.

Tbn. Solo *mf*

Bar. *mp*

Tuba *mf*

Mlt. Perc.

Timp. *mp*

Perc. I

Perc. II *pp* *mf* *pp* *mf*

75 76 77 78 79 80

Fl.

Ob.

1 Play

Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

mp

mp

1

Tpts.

2

Hn.

Solo

mf

Tbn.

tutti

mp

Cue: Bar. Solo

Bar.

Solo

Tuba

mp

Mlt. Perc.

Timp.

p

mf

Perc. I

Perc. II

pp

mf

81 82 83 84 85 86

Fl. *ritard.*

Ob. *ritard.*

1 Cls. *ritard.* *p*

2 Cls. *ritard.* *p*

B. Cl. *ritard.* *p* Cue: Bsn. Solo *mf*

Bsn. *ritard.* *p* Solo (Opt. Soli) *mf*

A. Sax. *ritard.* *p* div.

T. Sax. *ritard.* *p*

Bar. Sax. *ritard.* *p* Cue: Bsn. Solo *mf*

1 Tpts. *ritard.* *p* Play

2 Tpts. *ritard.* *p*

Hn. *ritard.* *p* tutti

Tbn. *ritard.* *p* Play

Bar. *ritard.* *p* tutti Cue: Bsn. Solo *mf*

Tuba *ritard.* *p*

Mlt. Perc. Bells *mp* *ritard.* *mf*

Timp. *ritard.*

Perc. I *ritard.*

Perc. II *ritard.* Cabasa *mp*

pp *mf* *ritard.*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Play (Opt. Soli)
One player (w/Bsn.)
mf

W.B. Solo
mf

Bongos w/sticks
mf

93 94 95 96 97

98

Fl.

Ob.

1
Cls. *mf* Solo

2
Cue: Cl. Solo

B. Cl. *mp* tutti

Bsn. *mp* tutti

A. Sax.

T. Sax.

Bar. Sax. *mp* Play

98

1
Tpts.

2

Hn.

Tbn.

Bar. *mp* tutti

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

D.S. al Coda

Fl.

Ob.

1 *tutti*
mp

2 *Play*
mp

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 *D.S. al Coda*

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

p

mp

p

114 Building

div.

Fl. *mp a tempo* *mf* *f*

Ob. *mp a tempo* *mf* *f*

1 Cls. *mp a tempo* *mf* *f*

2 Cls. *mp a tempo* *mf* *f*

B. Cl. *mp a tempo* *mf* *f*

Bsn. *mp a tempo* *mf* *f*

A. Sax. *mp a tempo* *mf* *f*

T. Sax. *mp a tempo* *mf* *f*

Bar. Sax. *mp a tempo* *mf* *f*

114 Building

div.

1 Tpts. *mp a tempo* *mf* *f*

2 Tpts. *mp a tempo* *mf* *f*

Hn. *mp a tempo* *mf* *f*

Tbn. *mp a tempo* *mf* *f*

Bar. *mp a tempo* *mf* *f*

Tuba *mp a tempo* *mf* *f*

Mlt. Perc. *mp a tempo* *mf* *f*

Timp. *mp a tempo* *mf* *f*

Perc. I W.B. *mp a tempo* *mf* *f*
Bongos w/sticks

Perc. II *mp a tempo* *p* *mf* *p* *f*

Fl. *div.* *ff*

Ob. *p* *ff*

1 Cls. *p* *ff*

2 Cls. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

A. Sax. *p* *ff*

T. Sax. *p*

Bar. Sax. *p* *ff*

1 Tpts. *p* *ff* *div.*

2 Tpts. *p* *ff*

Hn. *p* *ff*

Tbn. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Mlt. Perc. *Solo* *mf* *ff*

Timp. *mf* *ff*

Perc. I *p* *ff*

Perc. II *p* *ff* *ch*

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