
Eighth Note Publications

Studies in Syncopation

Kevin Kaisershot

THE WORK: This piece was designed to teach various forms of syncopation in an ensemble setting. While much of what is presented is pretty straightforward and somewhat “common” in terms of syncopated figures, there is still an element of “tongue-in-cheek” to this work. That aspect is most pronounced with the four bar coda in 5/8 meter. It is something of a musical double take,....or, if you can visualize someone going..... wha - wha - what????

PERFORMANCE TIPS: Every part gets to share the “wealth” in this piece. This is made clear with the “lead” designation written into the music. The syncopations are at times presented only in the melodic line or the rhythmic line, but sometimes both. It is important the the syncopated figures do not allow the tempo to slow down, but rather to maintain a forward motion feel. While it is essentially an ensemble etude designed to teach, it is still meant to be fun, so have fun with it.

This work is part of a growing series of original pieces by this talented composer. Many of these titles are already found on contest lists throughout the country.

These like-instrument ensemble works are designed to be performed by junior high and high school level musicians. They are ideal for use in festivals and competitions as well as in concerts, church services, and other special events. All pieces are melodically and rhythmically creative with all parts being interesting and suitable in difficulty. (Easy-Medium, Medium)

Besides their use as like-instrument pieces, they are all interchangeable and will work with any combination of the brass or woodwind instruments (flute, clarinet, saxophone, horn, trumpet, trombone and tuba). This means that any non-standard combinations of instruments will have access to these terrific works.

Other titles in this series:

Elegy, Scherzo Diabolique, Novelette, Danse a la Gigue, Modern Day Madrigal, Rondeau Gracieuse, Moments Majestique and Musical Tag.

Kevin Kaisershot was born in Dickinson, North Dakota and raised in Lincoln, Nebraska and Bloomington-Normal, Illinois. His formal training was received at the University of Nebraska-Lincoln (BME) and Illinois State University (MM). He has done additional post-graduate work at both Northern Illinois University and Vandercook College of Music. He has studied trumpet with Dennis Schneider and Richard Lehman. He has also studied conducting with Jack R. Snider, Robert B. Allan, Alan McMurray, Mallory Thompson and Richard Floyd. He lives in Aurora, Illinois where he is a freelance composer/arranger and trumpet soloist as well as a music teacher in one of the local area school districts.

Kevin Kaisershot has taught at all levels of instrumental music, both at the public school level (24 years) and the college level (five years). He is a member of several professional organizations, including the International Trumpet Guild, Illinois Music Educators Association, MENC and ASCAP. Among some of his most recent honors, Mr. Kaisershot has been honored with inclusion in several yearly editions of Who's Who Among America's Teachers. He also received in 1997 the Award of Recognition from the Illinois State Board of Education as part of their "Those Who Excel" Program.

As a conductor, clinician, and composer, Mr. Kaisershot has become well traveled throughout the Mid-West, and has achieved somewhat of a following worldwide, where his music has received critical acclaim. His band and orchestra compositions are presently on several state contest lists. He has won several awards for his band compositions including the distinction that his march entitled Spectre of Fortune was adopted by the State of Massachusetts Lion's Club Organizations as their official march. He is also a ten-time recipient of the annual ASCAP standard awards for his contributions to the advancement of American/Educational music.

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DIFFICULTY RATING: Medium

3 Trombones

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STUDIES IN SYNCOPATION

Kevin Kaisershot
ASCAP

Allegro energico $\text{♩} = 132$

Trombone 1

Trombone 2

Trombone 3

PREVIEW ONLY

Trombone 1

Trombone 2

Trombone 3

System 1: Three staves of music in 3/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f*. A box labeled 'B' is positioned above the second measure of the first staff. The music consists of eighth and quarter notes with various articulations.

System 2: Continuation of the musical score. A box labeled 'C' with the text 'not lead' is above the first measure of the second staff. A dynamic marking of *f* is placed below the first measure of the second staff. A dynamic marking of *mf* is placed below the final measure of the second staff. The third staff has a dynamic marking of *mf* at the end.

System 3: Continuation of the musical score. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the entire system. Dynamic markings of *f* and *mf* are present throughout the system.

System 4: Continuation of the musical score. A box labeled 'D' with an upward-pointing arrow is above the first measure of the second staff. A dynamic marking of *f* is placed below the first measure of the second staff. A dynamic marking of *mf* is placed below the final measure of the second staff. The text 'not lead' is placed above the first measure of the second staff, and 'lead' is placed above the first measure of the third staff.

First system of musical notation, consisting of three staves. The top two staves are in bass clef with a key signature of three flats. The bottom staff is in bass clef with a key signature of two flats. Dynamics include *f* and *mf*. There are accents and slurs throughout the system.

Second system of musical notation, consisting of three staves. A box labeled 'E' is positioned above the first staff. Dynamics include *f* and *mf*. The first staff has a 'lead' instruction, and the second staff has a 'not lead' instruction. There are accents and slurs throughout the system.

Third system of musical notation, consisting of three staves. A large, semi-transparent watermark 'PREVIEW ONLY' is overlaid across the system. A box labeled 'F' is positioned above the first staff. Dynamics include *f* and *mf*. There are accents and slurs throughout the system.

Fourth system of musical notation, consisting of three staves. A box labeled 'G' is positioned above the first staff. Dynamics include *f* and *mf*. The first staff has a 'lead' instruction, and the second staff has a 'not lead' instruction. There are accents and slurs throughout the system.

First system of musical notation, consisting of three staves. The top staff begins with a dynamic marking of *f* and later changes to *mf*. The middle and bottom staves also begin with *f* and later change to *mf*. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation, consisting of three staves. The top staff has a dynamic marking of *f* and a hairpin crescendo leading to a box labeled 'H'. The middle and bottom staves have dynamic markings of *f* and *mf* respectively. The music continues in the same key and time signature.

PREVIEW ONLY

Third system of musical notation, consisting of three staves. The top staff has dynamic markings of *f* and *mf*. The middle and bottom staves have dynamic markings of *f* and *mf* respectively. The music continues in the same key and time signature.

Fourth system of musical notation, consisting of three staves. The top staff has a dynamic marking of *ff*. The middle and bottom staves also have dynamic markings of *ff*. The system concludes with a double bar line. The music is in the same key and time signature.

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