

**WHAT YOU CAN EXPECT  
FROM A  
MIDDLE SCHOOL PLAYER  
(...AND WHAT THEY SHOULD EXPECT FROM YOU)**



**2005 TEXAS BANDMASTERS ASSOCIATION  
DAVID BRANDON, DUNCANVILLE ISD**

## WHAT YOU CAN EXPECT FROM A MIDDLE SCHOOL PLAYER (...and what they should expect from you)

2005 Texas Bandmasters Association Convention—David Brandon, Duncanville ISD

The vast majority of students will achieve only what is expected of them from their band director. Establish clear expectations and standards of achievement from the first day of band.

### NON-MUSICAL EXPECTATIONS—Establish procedures and expectations for:

- Coming into the Band Hall for Rehearsal
  - Your Job:
    - Neat and organized set up before they come into the room
    - Address traffic flow issues if necessary
    - Set your standard of noise tolerance when entering and enforce
    - Write announcements and rehearsal information (materials/goals/splits) on the board in the same place everyday
    - Have handouts/music prepared and in their seats (if possible) or at least ready to distribute—punch holes in advance if you use notebooks
    - Have procedure for turning in and returning forms, assignments, practice reports, money (When? Where? How?)
  - Their Job:
    - Get instrument, music, pencil and get seated in chair
    - Read the board for announcements and rehearsal materials needed then organize on stand (an organized band notebook is very helpful)
- Rehearsing
  - Your Job:
    - Know what you want to accomplish and be prepared
    - Have a backup plan in case things don't go the way you expected
    - Demand 100% participation from every student
      - Ask questions—"Was that better or worse?" "Were they sharp or flat?" "What do you think?" etc, and expect an intelligent answer from every student
      - Make them look at you when you are talking
      - Reward positive participation whether correct or incorrect
      - Challenge them to "beat the band director"—figure out what needs to be addressed/fixed before the director says it
      - Get off the podium and walk around
    - Set an atmosphere of comfort—it's ok to be wrong or make mistakes as long as you are giving 100% effort
    - Use their pencil every rehearsal to establish relevance—mark their music, tap rhythms on the stand, write their name, write in counts, number measures, etc
    - Demand improvement from the previous rehearsal
    - Keep comments brief and to the point—they are there to play their instruments, not to hear long explanations or stories
  - Their Job:
    - Be engaged at all times—Listening, thinking, fingering, marking music, responding

### MUSICAL EXPECTATIONS

- Your Job:
  - Demand improvement each and every day
- Their Job:
  - To improve each and every day

## INDIVIDUAL AND ENSEMBLE SOUND EXPECTATIONS

It is possible for middle school musicians to not sound like middle school musicians if you have a clear concept and plan of action in your own head. My concept of sound is based on the following “Rules of Sound” which I teach through my Daily Drill and apply to everything we’re working on.

At the beginning of the year students will need constant feedback from the director but they should gradually require less and less as these concepts become second nature.

### FIVE RULES OF INDIVIDUAL AND ENSEMBLE SOUND

**RULE ONE**—Make one note sound the same from beginning to end (clear start, sustained sound, clear release) with a mature tone

- Exercise—8 Count Concert F
  - Echo play woodwinds and brass (mouthpieces and full instruments)
  - Echo play individual woodwind and brass sections (MP and instruments)
  - F Around the Room by sections and/or individuals
- Other Goals
  - Mental concentration (Are you really ready to play today?)
  - Posture and hand position
  - Breathing
- The Next Step
  - Varying dynamics including crescendos and decrescendos
  - Other notes
  - Apply Rules 3 and 4 after most individuals are able to achieve the main goal

**RULE TWO**—Make two or more notes sound the same for a mature individual sound

- Exercises
  - Two Note Remington Exercises—by half steps then increasing intervals up or down
  - Chicowitz Flow studies
  - F Descending and Ascending Exercise
  - Brass Lip Slurs
  - Woodwind Register/Octave/Harmonic Studies
  - Scales in whole, half or quarter notes
  - Easy Unison Lines
- Other Goals
  - Range extension
  - Proper voicing for each register
- The Next Step
  - Have individuals look at a tuner to help develop accurate interval placement
  - Unison lines with more complex rhythms and wider ranges
  - More complex lip slurs and octave/register/harmonic studies
  - Apply Rules 3 and 4

**RULE THREE**—Match tone, pitch, energy with others in your section to produce a mature section sound (side to side listening)

- Exercise
  - All of the above (especially F Around the Room by individual)
  - Easy Chorales
- The Next Step—match part to part within the section (3<sup>rd</sup> part same as 2<sup>nd</sup>, same as 1<sup>st</sup>)

**RULE FOUR**—Match section to section to produce a mature ensemble sound

- Exercises
  - All of the above (especially F Around the Room by sections)
  - Easy Chorales
- The Next Step—Match part to part within the whole ensemble (all sopranos match, all tenors match, etc)

**RULE FIVE**—Balance to the most important part (Listen for \_\_\_\_\_)

- Exercises
  - All of the above while listening for a specific section
  - Easy Chorales
    - Make individual sections the most important part
    - Make individual parts within the full ensemble or specific section the most important part (soli playing)
    - Make individual players the most important part (solo playing)
- The Next Step
  - Experiment with different combinations of instruments and balances to discover new ensemble colors
  - More complex chorales

**Materials**

- *Foundations for Superior Performance*—Jeff King and Richard Williams
- *Essential Musicianship*—Eddie Green, John Benzer, David Bertman

1. Make ONE NOTE sound the same from BEGINNING TO END--  
Good Start, Steady Sound, Good Release (Open Throat Release)
2. Make ALL NOTES sound the same--Sound, Energy, Articulation
3. Make YOURSELF MATCH other players in your section--Sound, Energy, Articulation
4. Make YOUR SECTION MATCH other sections--Sound, Energy, Articulation
5. Know who has the MOST IMPORTANT PART (MIP) and BALANCE to them

**CHORALE**

J.S.BACH/PATTERSON

## RHYTHMIC AND READING EXPECTATIONS

There is a difference between training a student to play a rhythm and teaching a rhythmic concept. Training implies a physical process (skill) and physical skills do need to be developed through repetition, however, learning is a mental process and requires understanding on the part of the student.

After a new concept has been introduced hold students accountable for applying it on their own. Give them time to process new applications of the concept themselves before you help them. It might take a few seconds, minutes, days or weeks before they finally “figure it out” but in the long run they will become less dependant on someone else to retrain them each time they see the same rhythm in a new setting.

- ❑ Establish a counting system and use it everyday. (Eastman, Traditional, Down-Up)
- ❑ Use a foot tap. Students who have difficulty tapping their foot in time will also have difficulties moving their fingers and tongue in time. Continue to develop their coordination through practicing foot tapping/fingering
- ❑ Practice reading everyday.
- ❑ Don't assume anything—teach, reteach, reteach and reteach concepts
  - Review names of durations (notes and rests)—whole, half, quarter, eighth, dotted \_\_\_\_\_, etc and their relationships
  - Explain the formula for a dot
  - Explain flags vs. beams
  - Explain stems up vs. stems down
- ❑ Materials
  - Rhythms on the board
  - Continue reading lines from the beginner book (replay old lines, too)
  - Rhythm Grid
  - *101 Rhythmic Rest Patterns*—Grover C. Yaus
  - “Section Four” rhythms from *Advanced Fun With Fundamentals*—Bill Laas and Fred Weber
  - “Section 9” rhythms from *Exercises for Ensemble Drill*—Raymond C. Fussell
  - *47 Foundation Studies*—Grover C. Yaus (out of print but a great unison band etude book)
- ❑ Procedures—vary line to line or day to day
  - Independent silent study
  - Think through silently with and without metronome
  - Count out loud with and without metronome
  - Clap with and without metronome
  - Clap and count with and without metronome
  - Say note and rest durations out of time and in time
  - Say note names out of time and in time
  - Play once, restudy, replay: Try to make something better (better rhythm, tone, articulation, improved application of the “Rules of Sound”, etc) then move on to the next line or exercise. The goal is not to perfect every line.
- ❑ Director's Role
  - Stay out of the way! Don't clap, count or play with them! Make them think for themselves.
  - Only address major concept issues—EVERYONE is missing the dotted quarter rhythm so reteach the concept separately from the line
  - Mistakes are OK! Encourage students not to hide within the ensemble.
  - Devise games or contests

- The Next Step
  - Teach basic conducting skills
    - Basic Beat Patterns and terms—prep beat, ictus
    - Cues
    - Rhythmic melds
    - Different styles
    - Gesture of Syncopation for off the beat entrances
  - Exercises for Watching
    - Exercise of One (two, three, four, etc)—conduct various beat patterns and have them say “One” (or two, three, four) when you conduct it
    - Conduct a beat pattern with changing tempos and have them say counts
    - Set a goal of how many times to look up when playing a line—look up at least one time, two times, etc.
  - Vary the style of a line—all quarters lifted, change style with conducting style

Apply the same procedures and expectation of student thinking to every piece of music you work on throughout the year—pep rally music, all region etudes, concert and contest music—to establish a habit of independent learning in your students. The more they do on their own, the more new information and higher concepts you can teach.

### TECHNICAL EXPECTATIONS

Technical development requires daily drill and repetition since most aspects of technique are physical coordination. Point out to the students the difference between physical skills, which need to be drilled, and mental concepts, which are learned.

- Materials
  - *Foundations for Superior Performance*—Jeff King and Richard Williams
  - *Essential Musicianship*—Eddie Green, John Benzer, David Bertman
  - *I Recommend*—James D. Ployhar
  - *Fun With Fundamentals* Series of books—Bill Lass and Fred Weber
  - Scales
  - Clarke Studies
  - Articulation Exercises
- Start as slow as necessary for the majority of students to play the exercise
- Drill measure by measure
- Increase tempo in small increments



*from "I Recommend", page 11*

## HOW TO EVALUTE IF STUDENTS ARE MEETING YOUR PERFORMANCE EXPECTATIONS

Testing—yes, the dreaded TAKS concept of holding students individually accountable for learning specific material. The only difference is rather than holding all students accountable to a level of mediocrity that has been beaten into them, our expectations are for all students to learn at a superior level and demonstrate their learning every time they play their instrument.

### OBJECTIVE TESTING

- ❑ Identify the materials and skills you want every student to master each grading period—be realistic with the number of these you can actually test
- ❑ Types of Objectives
  - Individual Objectives—written assignments and those things that only require application of Rules 1 and 2 (scales, rhythm tests, technique lines, solos)
  - Pair Objectives—those things that require application of Rules 1, 2 and 3 (chorale, band music)
  - Small Group Objectives—for those things that require application of all five Rules of Sound (small ensembles)
- ❑ Pass/Fail Grading—either they master the material or they don't (no credit for mediocrity)
- ❑ Make time available for students to retest as many times necessary to pass the objective
- ❑ Establish a procedure for testing
- ❑ Give only quick feedback on what they did well and what they need to improve in order to pass next time. Resist the urge to give private lessons when testing objectives. Schedule other times and strategies for reteaching.

### CHAIR TESTS

- ❑ Provides students the opportunity to compare themselves with others
- ❑ Provides motivation to prepare material (although some will be just fine with being last chair all the time)

### OTHER THOUGHTS ON EXPECTATIONS

- ❑ Value genuine student learning over trophies
- ❑ Expect ALL students to learn at the level of the class they are in. (If they are not capable of keeping up then they might be in the wrong class.)
  - Give them time to work new concepts on their own before you offer help
  - Resist the urge to cut students too early in the music learning process. "I can't play that part, please cut me" really means, "I don't want to work hard enough to learn it"
  - Praise students for their efforts even if their performance wasn't very good
- ❑ Make recordings of all region, solo and band music available ONLY AFTER students have learned the basic notes and rhythms themselves
- ❑ Demonstrate passages on your own instrument but avoid using it to rote teach (unless drilling technique)
- ❑ Expect improvement in your own teaching
  - Make time to observe other band directors
  - Attend other concerts and contests
  - Bring people in to clinic you and your band
  - Go to TBA and TMEA and actually attend a few clinics
  - Talk shop with your friends and colleagues but try to LISTEN at least as much as you talk (if not more...)
- ❑ Read
  - *Seven Habits of Highly Effective People*—Stephen R. Covey
  - *Blink: The Power of Thinking Without Thinking*—Malcolm Gladwell

**SYMPHONIC I OBJECTIVES**  
**FIRST SIX WEEKS**  
**August 18-September 26**

1. \_\_\_\_\_ Perform Bb, F, C, G, Db, Ab, Eb Scales at first tempo level
2. \_\_\_\_\_ Spell and Finger Chromatic Scale at first tempo level with Metronome
3. \_\_\_\_\_ Perform Chromatic Scale at first tempo level with Metronome
4. \_\_\_\_\_ Correctly write counting on Fast Etude/Count out loud with Metronome
5. \_\_\_\_\_ Correctly write counting on Slow Etude/Count out loud with Metronome
6. \_\_\_\_\_ Perform assigned section of Fast Etude for Class or Sectional
7. \_\_\_\_\_ Perform assigned section of Slow Etude for Class or Sectional
8. \_\_\_\_\_ Perform Fight Song in pairs for Director
9. \_\_\_\_\_ Warm Up Set 1 (Woodwinds Option 2; Brass Option 1)
10. \_\_\_\_\_ Rhythm Test 1 (from Rhythm Grid measures 1-20)

**Pass Off Standard for Symphonic I Members**

Perform with characteristic tone quality and/or vibrato, correct notes, rhythms, dynamics, phrasing and intonation. Minor flaws, if any, did not detract from the overall performance. **Preparation is clearly evident.**

**Important Dates and Information To Remember!**

***PRACTICE REPORTS ARE 20% OF YOUR SIX WEEKS GRADE! TURN IN ON MONDAYS FOR FULL CREDIT!***

- |               |   |
|---------------|---|
| Sept. 3 and 9 | Fundraiser Turn-In Days!                            |
| Sept 5        | 3 <sup>rd</sup> Week Grade Check                    |
| Sept 26       | End of 1 <sup>st</sup> Six Weeks—Pass your classes! |

**ALL REGION SCALES PASS OFF CHART**

	$\text{♩} = 80$ quarter/eighth	$\text{♩} = 100$ quarter/eighth	$\text{♩} = 60$ eight/sixteenth	$\text{♩} = 72$ eight/sixteenth	Own Tempo
Bb					
F					
C					
G					
Db					
Ab					
Eb					

  

	$\text{♩} = 32$	$\text{♩} = 44$	$\text{♩} = 52$	$\text{♩} = 60$	Own Tempo
Chromatic Scale					

**SYMPHONIC I OBJECTIVES**  
**SECOND SIX WEEKS**  
**September 29-October 31**

1. \_\_\_\_\_ Perform Bb, F, C, G, Db, Ab, Eb Scales at 2<sup>nd</sup> tempo level  
**MEMORIZED with Metronome** (practice with metronome)
2. \_\_\_\_\_ Perform Chromatic Scale at 2<sup>nd</sup> tempo level **MEMORIZED with Metronome** (practice with metronome)
3. \_\_\_\_\_ Perform all of the Fast Etude in class at a Symphonic I Pass Off Level
4. \_\_\_\_\_ Perform all of the Slow Etude in class at a Symphonic I Pass Off Level
5. \_\_\_\_\_ Instrument Inspection—clean, lubricated, supplies
6. \_\_\_\_\_ Show your metronome with your name clearly marked on it by Oct. 31
7. \_\_\_\_\_ Return your Tux Shirt Form signed by your parent by Oct. 31
8. \_\_\_\_\_ Have your parent sign this objective sheet by Oct. 17

**Pass Off Standard for Symphonic I Members**

Performed with characteristic tone quality, vibrato, correct notes, rhythms, dynamics, phrasing and intonation. Minor flaws, if any, did not detract from the overall performance. **Preparation is clearly evident.**

**Important Dates and Information To Remember!**

- |               |  |
|---------------|--|
| October 10    | \$5 entry fee due for All Region Band                  |
| October 17    | 3 <sup>rd</sup> Week Grade Check—Pass Your Classes!    |
| October 27-31 | Mock Auditions (chairs set for Winter Concert Program) |
| November 8    | ALL REGION BAND AUDITIONS in Mansfield (all day)       |

***TURN IN YOUR PRACTICE REPORT EVERY MONDAY! THEY ARE 20% OF YOUR SIX WEEKS AVERAGE!!!!***

Parent Signature: \_\_\_\_\_

**ASSIGNMENTS AND DIRECTOR COMMENTS**

<b><u>SLOW ETUDE</u></b>
<b><u>FAST ETUDE</u></b>
<b><u>OTHER ASSIGNED MATERIAL</u></b>



Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

**SYMPHONIC I OBJECTIVES**  
**THIRD SIX WEEKS**  
**November 3-December 19**

1. \_\_\_\_\_ Audition for the All Region Band—Nov. 8
2. \_\_\_\_\_ Perform Concert D Major Scale
3. \_\_\_\_\_ Perform Concert A Major Scale
4. \_\_\_\_\_ Articulation Exercise ♩ = 92
5. \_\_\_\_\_ I Recommend, Page 7: Lines 3 and 4 ♩ = 72
6. \_\_\_\_\_ Rhythm Test 1 (from Rhythm Grid page 1)
7. \_\_\_\_\_ Perform the Chorale memorized in pairs
8. \_\_\_\_\_ Warm-Up Set 2 (WW Opt 2; Brass Opt 4)
9. \_\_\_\_\_ Concert Music Cut 1: \_\_\_\_\_
10. \_\_\_\_\_ Concert Music Cut 2: \_\_\_\_\_
11. \_\_\_\_\_ Parent Signature by November 7: \_\_\_\_\_

**Pass Off Standard for Symphonic I Members**

Performed with characteristic tone quality, vibrato, correct notes, rhythms, dynamics, phrasing and intonation. Minor flaws, if any, did not detract from the overall performance. **Preparation is clearly evident.**

**Important Dates and Information To Remember!**

November 8 **ALL REGION BAND AUDITIONS** in Mansfield (all day)  
 December 16 **WINTER CONCERT AT DHS AUDITORIUM**

**TURN IN YOUR PRACTICE REPORT EVERY MONDAY! THEY ARE 20% OF YOUR SIX WEEKS AVERAGE!!!!!!**

NAME: \_\_\_\_\_ INSTRUMENT: \_\_\_\_\_

**ASSIGNMENTS AND DIRECTOR COMMENTS**

<b><u>SLOW ETUDE</u></b>
<b><u>FAST ETUDE</u></b>
<b><u>OTHER ASSIGNED MATERIAL</u></b>

Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

**SYMPHONIC I OBJECTIVES**  
**FOURTH SIX WEEKS**  
**January 7<sup>th</sup> through February 21**

1. \_\_\_\_\_ Perform Concert E Major Scale
2. \_\_\_\_\_ Perform Concert B Major Scale
3. \_\_\_\_\_ Perform Concert Gb/F# Major Scale
4. \_\_\_\_\_ I Recommend, Page 7: Lines 7 and 8 ♩ = 72
5. \_\_\_\_\_ Perform the Chorale MEMORIZED in PAIRS (same parts) Jan 13-17
6. \_\_\_\_\_ Rhythm Test 2: From "Section 9" Rhythm Sheet
7. \_\_\_\_\_ 16<sup>th</sup> Note Articulation: Tempo Grid on back
8. \_\_\_\_\_ Ensemble Rehearsals: \_\_\_\_\_ 1<sup>st</sup> Rehearsal; \_\_\_\_\_ 2<sup>nd</sup> Rehearsal  
 (these are rehearsals set up and run by students—**NOT DIRECTOR LED**)
9. \_\_\_\_\_ Contest Music Test—as assigned (see back)
10. \_\_\_\_\_ Parent Signature by January 16: \_\_\_\_\_

**Pass Off Standard for Symphonic I Members**

Performed with characteristic tone quality, vibrato, correct notes, rhythms, dynamics, phrasing and intonation. Minor flaws, if any, did not detract from the overall performance. **Preparation is clearly evident.**

**Important Dates and Information To Remember!**

January 16 \$5 entry fee due for Ensemble Contest Due  
 January 16-17 All Region Clinic and Concert at Reed and DHS  
 January 23 3<sup>rd</sup> Week Grade Check—Pass Your Classes!  
 February 16-20 **5<sup>th</sup> Six Weeks Objective—Perform your ensemble for the class at a Pass-Off Level**  
 February 21 **Ensemble Contest at Reed**

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NAME: \_\_\_\_\_ INSTRUMENT: \_\_\_\_\_

MUSIC	MEAS.	TEMPO	DIRECTOR COMMENTS	DIR. SIG.

**16<sup>TH</sup> NOTE ARTICULATION TEMPO GRID**

♩ = 72	♩ = 76	♩ = 80	♩ = 84	♩ = 88	♩ = 92	♩ = 96
45	50	55	60	65	70	75
♩ = 100	♩ = 104	♩ = 108	♩ = 112	♩ = 116	♩ = 120	♩ = 124
80	85	90	95	100	105	110

**SYMPHONIC I OBJECTIVES**  
**FIFTH SIX WEEKS**  
**February 17 through April 8**

1. \_\_\_\_\_ Perform your ensemble for the class at a pass off level
2. \_\_\_\_\_ Perform Concert Bb, F, C, G, D, A Scale Cycle (all six together)
3. \_\_\_\_\_ Perform Concert E, B, Gb, Db, Ab, Eb Scale Cycle (all six together)
4. \_\_\_\_\_ Pass off *Freischutz Quickstep* with partner (see back)
5. \_\_\_\_\_ Pass off *Suite Provencale* with partner (see back)
6. \_\_\_\_\_ Pass off *Summer Dances* with partner (see back)
7. \_\_\_\_\_ Show your solo assignment by April 5<sup>th</sup>.
8. \_\_\_\_\_ Parent Signature by February 27: \_\_\_\_\_

**Chair Tests will be given over cuts from our contest music**

**Pass Off Standard for Symphonic I Members**

Performed with characteristic tone quality, vibrato, correct notes, rhythms, dynamics, phrasing and intonation. Minor flaws, if any, did not detract from the overall performance. Preparation is clearly evident.

**Important Dates and Information To Remember!**

- |              |  |
|--------------|--|
| February 23  | <b>Band Booster Performance at DHS 6:00 PM</b>   |
| March 25     | <b>Duncanville Night at the Meyerson Performance</b>   |
| March 29     | <b>Pre-UJL Performance at DHS Band Hall 6:00-8:00</b>  |
| April 7 or 8 | <b>UIL Concert and Sight Reading Contest—Mansfield</b>   |
| April 8      | End of 5 <sup>th</sup> Six Weeks—you must <b>PASS ALL CLASSES</b> to be eligible for Springfest at the Murchison Auditorium in Denton. |

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**FREISCHUTZ QUICKSTEP**

MEAS.	SIG.
1-12	
14-30	
38-46	
46-54	
54-58	
72-80	
88-96	
104-120	
120-END	

**SUITE PROVENCALE-MVT 1**

MEAS	SIG.
1-A	
A-B	
B-C	
C-END	

**SUITE PROVENCALE-MVT 2**

MEAS	SIG.
1-A	
A-B	
B-C	
C-END	

**SUITE PROVENCALE-MVT 3**

MEAS	SIG.
1-A	
A-B	
B-C	
C-END	

**SUITE PROVENCALE-MVT 4**

MEAS	SIG.
1-A	
A-B	
B-C	
C-D	
D-END	

**SUMMER DANCES**

MEAS.	SIG.
1-37	
37-78	
79-98	
99-130	
130-146	
146-171	
171-220	
253-END	

**4/4 RHYTHM TREES**

1 e + a 2 e + a 3 e + a 4 e + a

(1) (e) (+) (a) (2) (e) (+) (a) (3) (e) (+) (a) (4) (e) (+) (a)

**6/8 RHYTHM TREES**

1 ta la 2 ta le 3 ta ta 4 ta la 5 ta le 6 ta

(1) (1) (2) (2) (3) (3) (4) (4) (5) (5) (6) (6)

# Rhythm Grid

## SECTION 9

### Fundamental Rhythms

Percussion players see page 64

**INSTRUCTIONS:** Here are a series of 195 one measure rhythms. They may be used in different ways.  
 First Take any one measure and play it on each tone of any given scale. (See section 2).  
 Second Take any sixteen consecutive measures and play one of them on each tone of any given scale.  
 Use a unison scale for all players. The ingenious director will find many other ways of using these rhythms to his advantage. The notes in this section indicate *Rhythm Only - Not Pitch*.

## SECTION 9

### Fundamental Rhythms

SECTION FOUR - Rhythms

Although there are many more rhythm combinations possible, the 48 Rhythm Patterns given on these two pages are some of those most commonly found in music of medium difficulty. Although the EXACT COUNTING of each example should be thoroughly understood, you should become so familiar with these BASIC RHYTHMS that you will instantly recognize them in any music you might play (just as you recognize words when reading). On any Rhythm that gives you trouble, practice the FIRST MEASURE MANY TIMES until it becomes "comfortable" - then apply the Rhythm to the entire exercise. Mark where the "beats" or "counts" come in the measure as an extra help.

Handwritten notes at the top: "HAIK FATZ" and "1 2 3 4".

Handwritten notes at the top right: "AL 12:3" and "(IC 12:3-1)".

Rhythm patterns 1 through 24 are arranged in two columns. Each pattern is on a single staff with a treble clef and a 2/4 time signature. The patterns consist of various rhythmic figures such as eighth notes, quarter notes, and dotted rhythms.

Rhythm patterns 25 through 48 are arranged in two columns. Each pattern is on a single staff with a treble clef and a 2/4 time signature. The patterns continue with more complex rhythmic figures, including sixteenth notes and triplets.

FLOW STUDIES

CLARINET  
TENOR SAX  
TRUMPET  
HORN

Flow studies 1 through 9 are arranged vertically. Each study is on a single staff with a treble clef and a 2/4 time signature. The studies consist of long, flowing melodic lines with various rhythmic patterns and dynamics (e.g., *mp*).