

DEVELOPING RHYTHMIC SENSITIVITY IN YOUR ENSEMBLE: TECHNIQUES AND STRATEGIES

The 65th Annual Midwest Clinic
McCormick Place West • Chicago, Illinois

Wednesday, December 14, 2011
1:00 pm • Room W185

Thursday, December 15, 2011
4:00 pm • Room W187

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I. PURPOSE AND STRUCTURE OF THE CLINIC

The purpose of this clinic is to provide techniques and strategies for developing rhythmic sensitivity. All of the exercises can be done by individuals or in groups (ensemble). It is our hope that these exercises and techniques will provide a jumping off point for self-discovery and for the development of other interesting exercises. The handout covers far more material than can be presented in a one-hour clinic.

II. SOME (HOPEFULLY) THOUGHT-PROVOKING QUESTIONS

1. What does being rhythmically sensitive mean?
2. Why is steady time and a highly refined sense of pulse difficult to attain?
3. Is there a window of time in a musician's development after which trying to develop rhythmic sensitivity is futile?
4. If subdividing is so easy to do then why do so many not do it?
5. How can it be that some students can play in time while marching out of time?
6. If we accept the premise that poor pulse is the single most destructive force in our rehearsals, then why do we as directors typically spend the least amount of time refining it?

III. COUNTING SYSTEMS

We believe strongly that each director should develop a counting system within his/her program. Even more ideal would be if an entire district would adapt a similar system. There are many equally valid counting systems in existence.

Our counting system is outlined below. We have found that those who stick with it, even for a very short amount of time, often grow fond of it. Of course, you should choose and use a system that works well for your situation.

In our system the first written number refers to the number of evenly spaced notes in the beat, so 2=eighth notes when the quarter is the pulse, or sixteenths when the eighth note has the pulse, etc. The "#" refers to the pulse in the measure (i.e. in 4/4 time, if you are speaking the first beat of the bar, the # would be a 1, the 2nd beat of the bar, it would be a 2, etc.). Initially, this system may seem difficult to use and implement.

- | | |
|---------------------------------|--|
| 1= # | 6=#-o-let-&-o-let |
| 2= #-& | 7=#-ta-te-ta-te-ta-ta (or #-2-3-4-5-6-7) |
| 3= #-o-let (or #-trip-let) | 8=#-e-&-a-&-e-&-a |
| 4=#-e-&-a | 9=#-o-let-&-o-let-&-o-let |
| 5= #-ta-te-ta-ta (or #-2-3-4-5) | |

Counting Example 1. Standard manner of counting.

1 2 - o - let 3 - o - let - & - o - let 4 - & 5 - ta - te - ta - ta

IV. RHYTHMIC SENSITIVITY DEVELOPMENT EXERCISES FOR INDIVIDUALS AND ENSEMBLES

1. Phone Number exercise

These exercises are based on US telephone numbers. Set your metronome at a slow tempo (we recommend between 40 and 60 bpm). Each digit of the telephone number refers to the number of subdivisions of the beat (i.e. in 4/4 time, 2 = eighth notes; 3 = triplets; 5 = quintuplets, etc...) Each exercise is grouped into two measures of 3/4 (area code and exchange) and one measure of 4/4 (last group of 4 digits).

Phone Number exercise #1. (210) 345-6789

♩ = 40 - 60

(2 1 0) 3 4 5 - 6 7 8 9

Phone Number exercise #2. (678) 413-5912



2. Watch exercises

Watch Exercise #1. 48-beat example from *Comprehensive Rhythm Development for All Musicians* by Bill Wilder

1. With metronome at 69, stop on beat 1 of measure 8 the second time through.
2. With metronome at 40, stop on beat 2 of measure 14 the first time through.
3. With metronome at 120, stop on beat 3 of measure 8 the third time through.



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Watch Exercise #2. 48-beat example from *Comprehensive Rhythm Development for All Musicians* by Bill Wilder

1. With metronome at 44, stop on beat 1 of measure 12 the first time through.
2. With metronome at 96, you should perform the example two complete times.
3. With metronome at 144, you should perform the example three complete times.



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Watch Exercise # 3. Traditional, *Danny Boy*, 32-beat example.

1. With metronome at 40, stop on beat 3 of measure 2 the second time through.
2. With metronome at 60, stop on beat 3 of measure 7 the second time through.
3. With metronome at 96, perform three complete times (stopping on beat 3 of measure 8 prior to the three pick up notes).



3. Metronome/Mixed meter exercises

Metronome Exercise # 1 from *Comprehensive Rhythm Development for All Musicians* by Bill Wilder

♩ = 150; ♪ = 100; ♩ = 75; ♪ = 50



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Metronome Exercise # 2 from *Comprehensive Rhythm Development for All Musicians* by Bill Wilder

♩ = 120; ♪ = 80; ♩ = 60; ♪ = 40; ♩ = 30



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Mixed Meter Exercise # 1

$\text{♩} = 200$

Voice

Met @ 100

Met @ 50

6

11

14

Mixed Meter Exercise # 2

$\text{♩} = 96$

Voice

Met

6

11

16

4. Tapping/Conducting exercises

- a. With the metronome on eighth notes. . .
 - i. speak the rhythm on counts
 - ii. sing the melody on counts
 - iii. sing the melody on counts and conduct with your RH
 - iv. sing the melody on counts, conduct with your RH, and tap the large primary beats with your LH (in other words your left and right hands are working together)
- b. With the metronome on quarter notes. . .
 - i. sing the melody on counts
 - ii. sing the melody on counts and conduct with your RH
 - iii. sing the melody on counts, conduct with your RH, and tap quarters with your LH
 - iv. repeat step 4b(iii) without the metronome

Tapping/Conducting Exercise Step 4b(iii). Andreas Makris, *Aegean Festival Overture*, mm 183 – 199.

$\text{♩} = 72$

Voice (speaking/singing)

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

RH (conducting)

LH (tapping)

5

Voice

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

RH

LH

10

Voice

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 (3) & a 4 & 1 2 3 4 5

RH

LH

14

Voice

1 2 (3) & a 4 & 1 2 3 4 (5) 6 7 1 2 3 (4) 5 1 2 3 4 (5 6)

RH

LH

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5. Ambrose/Linklater Full body exercises. All excerpts based on *London Bridge*.

These exercises engage the entire body in the rhythmic sensitivity development process. They are flexible in that any number of lines can be performed. For example, with young musicians you may ask them to sing and conduct only. More advanced musicians may put all four parts together. In general, the addition of the “Feet” part provides the greatest challenge. These exercises can be done with or without the aid of a metronome.

Full Body Exercise #1a. 4/4 time. Everything on the beat.

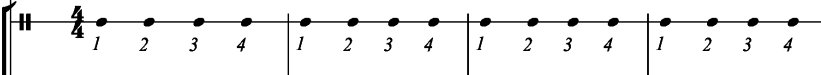
5

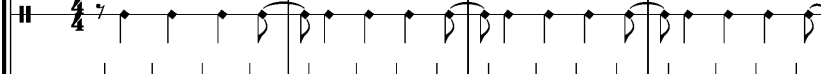
Full Body Exercise #1b. 4/4 time. LH on offbeats.

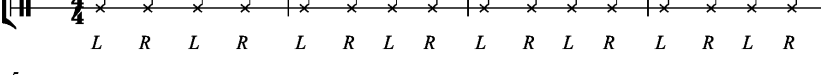
5

Full Body Exercise #1c. 4/4 time. LH and Voice on offbeats

Voice (singing) 

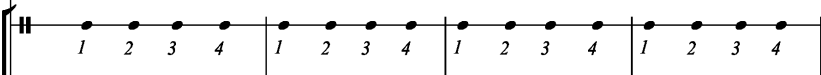
 RH (conducting) 

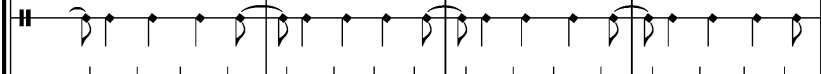
 LH (tapping) 

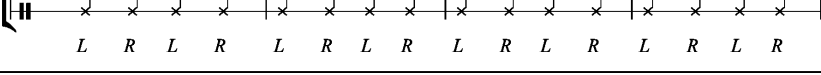
 Feet (marching) 

5

Voice (singing) 

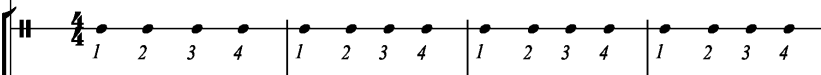
 RH (conducting) 

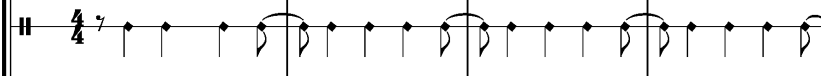
 LH (tapping) 

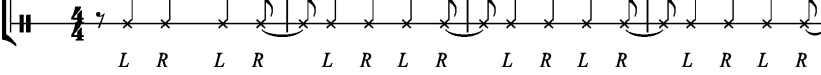
 Feet (marching) 

Full Body Exercise #1d. 4/4 time. LH, Voice and Feet on offbeats

Voice (singing) 

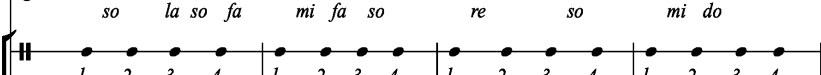
 RH (conducting) 

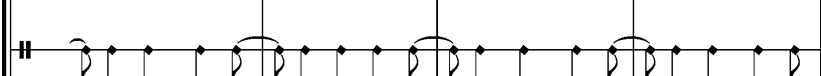
 LH (tapping) 

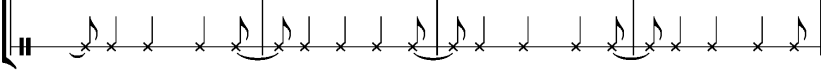
 Feet (marching) 

5

Voice (singing) 

 RH (conducting) 

 LH (tapping) 

 Feet (marching) 

5 (2+3)

Voice (singing) *so la so fa mi fa so re so mi do*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R

5

(3+2)

Voice (singing)

so la so fa mi fa so re mi fa mi fa so

RH (conducting)

1 2 3 4 1 2 1 2 1 2

LH (tapping)

7 7 7 7 7 7 7 7 7 7

Feet (marching)

L R L R L R L R L R

5

(2+3)

Voice (singing)

so la so fa mi fa so re so mi do

RH (conducting)

1 2 3 4 1 2 1 2 1 2

LH (tapping)

7 7 7 7 7 7 7 7 7 7

Feet (marching)

L R L R L R L R L R

Full Body Exercise #2c. Mixed meter (3+2). LH on offbeats. Feet on straight quarters.

5 (3+2)

Voice (singing) *so la so fa mi fa so re mi fa mi fa so*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R L R

5 (2+3)

Voice (singing) *so la so fa mi fa so re so mi do*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R L

Full Body Exercise #2d. Mixed meter (3+2). LH and Feet on straight quarters.

5 (3+2)

Voice (singing) *so la so fa mi fa so re mi fa mi fa so*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R L R

5 (2+3)

Voice (singing) *so la so fa mi fa so re so mi do*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R L

Full Body Exercise #3a. Mixed meter (2+3). LH on offbeats.

(2+3)

Voice (singing) *so la so fa mi fa so re mi fa mi fa so*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R

5

Voice (singing) *so la so fa mi fa so re so mi do*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R

Full Body Exercise #3b. Mixed meter (2+3). LH on straight quarters.

(2+3)

Voice (singing) *so la so fa mi fa so re mi fa mi fa so*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R

5

Voice (singing) *so la so fa mi fa so re so mi do*

RH (conducting) 1 2 3 4 1 2 1 2 1 2

LH (tapping) 7 7 7 7 7 7 7 7 7 7 7 7

Feet (marching) L R L R L R L R L R

Full Body Exercise #3c. Mixed meter (2+3). LH on offbeats. Feet on straight quarters.

(2+3)

Voice (singing)

RH (conducting)

LH (tapping)

Feet (marching)

5

Voice (singing)

RH (conducting)

LH (tapping)

Feet (marching)

Full Body Exercise #3d. Mixed meter (2+3). LH and Feet on straight quarters.

(2+3)

Voice (singing)

RH (conducting)

LH (tapping)

Feet (marching)

5

Voice (singing)

RH (conducting)

LH (tapping)

Feet (marching)

V. RHYTHMIC SENSITIVITY DEVELOPMENT WITH ENSEMBLES

1. The more that students can be involved in something “tactile” while practicing rhythm, the better. Possible techniques are tapping, fingering the instrument, moving or dancing.
2. Teach your students to conduct basic rhythmic patterns and have them use these patterns often while working on their rhythmic sensitivity.
3. Students will develop long term skills in rhythm reading and rhythmic perception when they avoid learning a piece by a recording or by rote. The “self-discovery” process is critical.
4. Bad rhythm and pulse are more destructive to the ensemble rehearsal than any other musical weakness (tone, balance, pitch). It is one of the few musical issues that often results in having to stop the group completely. Yet our experience shows that most directors spend the least amount of time (if any) developing their ensemble’s rhythmic sensitivity. Next time you are in rehearsal make a mental note of how much time you spend addressing pulse or rhythm.
5. Over-reliance on a metronome can do more harm than good. Having a metronome thump down beats through a loud speaker in ensemble has a limited positive effect on pulse and often forces the players to overblow and play with poor tone quality. We have found that when the metronome is removed, the students often immediately go back to playing out of time. Perhaps try one of the following alternate solutions:
 - a. Holding up a metronome from the podium and have the ensemble “perform” their part silently.
 - b. Have half of the ensemble play and the other half tap quarter notes (or another pulse) on their shoulders.
 - c. Set the metronome on offbeats and have the ensemble softly sing their parts
 - d. Set the metronome on offbeats. Have the ensemble tap quarters with their feet and tap the rhythm of their part on their thighs.
6. Musician placement can have a dramatic impact on the overall pulse of the ensemble.. Musicians hear better front to back than they do side to side. If you are used to rehearsing in 3 very long or wide rows, try putting the group into 4 rows. Or, let the musicians choose their own seats with the rule that they must sit in a different row than usual and they may not sit next to someone who plays the same instrument that they do. Play a bit and ask them how they are hearing differently. Then have them switch again.
7. Players often have no idea or simply don’t believe you when you tell them they are rhythmically inaccurate. Consider recording and playing back passages during a rehearsal. You’ll be amazed at the “ah ha” moment it creates in the players. Also encourage the musicians to record themselves individually.
8. As with any skill development, the less that the young musicians have to think about, the more success they will have. Therefore, working on rhythmic sensitivity in warm-ups and “outside” of the actual music is desirable. Try these suggestions:
 - a. Incorporate movement into warm-up exercises. Use these to work on internal pulse, but also consistent subdivision.
 - b. Have the ensemble play scales with the metronome providing offbeats. For a greater challenge, have the metronome pulse the third beat of a triplet. The goal is to encourage subdivision.

- c. Use techniques that involve removing or temporarily modifying the written part: (1) “air band on your instrument” (do everything but make the sound), (2) bop or sizzle rhythms, (3) play attack points only, (4) tongue slurred notes.
9. Empower your ensemble to take responsibility for pulse. Here are some suggestions:
- a. Let them know that THEY are 100% responsible for keeping steady time; that your job as conductor is to start them and their job is to stay in time unless you modify it.
 - b. Many band pieces have some kind of ostinato or motor rhythm running through them. Tell the students to “find the metronome in the music” and lock into it.
 - c. Identify principal players. The musicians must know to whom they should listen and need to develop these skills as early in their performance careers as possible. By doing this you are teaching them valuable skills that should transfer to their rhythmic development
 - d. Let the students know that in ensemble their ears are stronger than their eyes. Musicians will go with what they hear (those around and behind them) before they’ll go with what they see (the conductor). Let the musicians know the awesome responsibility that they have to play in time.

VI. COMMONLY MISPERFORMED RHYTHMS AND TECHNIQUES FOR CORRECTION

It is important to be able to identify commonly misplayed rhythms and have multiple strategies for fixing them. There are literally hundreds of rhythms that can be performed incorrectly. The list below is a small sample of some of those most commonly misperformed.

1. Slower moving notes after faster moving ones in duple meter

Example: Bob Margolis, *Royal Coronation Dances*, mvt 1, mm. 1 – 4. Flute.



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Error: Slower moving notes will rush

- Solutions:
1. Subdivide 8ths or 16ths throughout.
 2. Substitute eighth or quarter notes on the long notes.
 3. Have students tap their foot on off beats.

2. Faster moving notes after slower moving ones in duple meter

Example: Bob Margolis, *Royal Coronation Dances*, mvt 1, mm. 1 – 4. Flute.



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Error: Faster moving notes will rush

- Solutions:
1. Subdivide 8ths or 16ths throughout.
 2. Substitute eighth or quarter notes on the long notes.
 3. Have students tap their foot on off beats.

3. Dotted 8th/16th (or faster) rhythms

Example: Frank Ticheli, *Joy Revisited*, mm. 10 – 13. Clarinet 2.



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Errors:

1. Gesture is almost always rushed; worse so if slurred than tongued.
2. Gesture is played like triplets; worse in gestures where the rhythm is repeated over and over.

Solutions:

1. Subdivide 8th notes. It is very difficult to play the gesture incorrectly if doing so.
2. Think of “snapping” the rhythm.
3. Think of the second note as attaching to the subsequent beat.

4. Faster moving notes after slower moving ones in compound meter

Example: Traditional, *Greensleeves*



Error: Faster moving notes will rush

Solutions:

1. Subdivide throughout.
2. Substitute eighth or quarter notes on the long notes.
3. Have students tap their foot on off beats.

5. Moving notes following a long note, especially when the long note is tied to an 8th note and/or when the tempo is fast

Example: John Mackey, *Harvest Concerto for Trombone*, mm. 124 – 125. Clarinet 2.



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Steven Bryant, *Axis Mundi*, mvt2, mm. 109 – 111. Bassoons.



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Error: Moving notes will be late

Solutions:

1. If the passage is not completely slurred, substituting a rest for the tied 8th may work.
2. Subdivide through the slower moving notes.
3. Confirm that the player is not resetting her embouchure before the fast notes.

6. Moving notes beginning off the beat and following rests

Example: Frank Ticheli, *Nitro*, mm 72 – 73. Horns.



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Error: Eighth notes will be late.

Solutions:

1. Make sure musicians do not breath or reset their embouchure on the 8th rest.
2. Play on the rest whichever note follows the rest. Once comfortable with that, ghost the added note, then remove it completely.

7. Quick moving notes followed by a rest on the downbeat

Example: Jonathan Newman, *Avenue X*, mm. 17 – 18. Low Reeds and Brass



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Error: Gesture is almost always rushed.

Solution: Play the last eighth note on the subsequent downbeat, then remove.

8. Repeated offbeat figures, especially without underlying downbeats

Example: John Mackey, *Concerto for Soprano Sax and Wind Ensemble*, mvt 4, mm 41 – 42. Bassoon 1.



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Error: Almost always dragged.

Solution: Feel steady eighth notes.

9. Heavily syncopated rhythms

Example: Frank Ticheli, *Nitro*, mm. 84 – 87. Upper Woodwinds.



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Error: Gesture almost always drags.

Solution: Modify the pattern to be consistent eighth notes.

10. Syncopated ostinato patterns

Example: Jennifer Higdon, *Rhythm Stand*, mm. 1 – 9. Pencils and Bass Drum.

Quickly (♩ = 120-142)

Pencil (tapped) *mf*

Bass Drum *mf*

5

Pencil

B. D.

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Error: Gesture will rush.

- Solutions:
1. "Find the metronome in the music."
 2. Subdivide eighth notes throughout.
 3. Replace eighth rests with eighth notes.

11. Hocket gestures

Examples: Norman Dello Joio, *Scenes from the Louvre*, mvt 2, mm. 17 – 18.

♩ = c. 110

Fl 1/
ASx 1 *mf*

Ob/TSx/
Hrn 1 *mf*

Cl 1/ASx2/
Hrn 1 *mf*

Cl2+3/
BSx *mf*

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Error: Each subsequent entrance will likely be late.

- Solutions:
1. Feel eighth notes on the rests.
 2. Depending on setup, connect with conductor rather than listening around.

12. 8th and 16th note rests inside of beamed note groupings

Example: Frank Ticheli, *Wild Nights!*, mm. 28 – 29.

♩ = c. 144

Cls *f* *fp*

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Error: Usually the rests are too long.

- Solutions: Mark eighth note pulses with a pencil.

13. Music in base 2 (i.e. 2/2, 3/2, 4/2, 5/2, 6/2)

Example: Ralph Vaughan Williams, *Rhosymedre*, mm. 1 – 4.

Andantino

Clar 1

Cl. 1

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Error: Gestures usually drag.

Solution: Feel the piece in quarter note pulses.

14. The figure of four dotted 8th notes in 3/4 time

Example: Frank Ticheli, *Wild Nights!*, mm. 152 – 153.

♩ = c. 144

Upper WWs

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Errors: Almost always played too slowly.

Solution: Teach the ensemble to conduct a 3/4 pattern and have them speak “1, 2, 3, 4” over the three conducted beats.

15. Long beats in mixed meter passages (i.e. the third beat grouping in a 7/8 bar that is grouped 2+2+3)

Example: Jonathan Newman, *Avenue X*, mm. 18 – 19. Clarinets and Trumpets.

Quick and Heavy (♩ = 160)

Cls.

Tpts.

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Errors: Almost always too fast

Solutions:

1. Mixed meter exercises from above.
2. Fill in the rests with pulses of some kind.

VII. RECOMMENDED WIND BAND REPERTOIRE FOR TEACHING/ENCOURAGING RHYTHMIC SENSITIVITY

Mixed Meter

Steven Paulus	<i>Mosaic</i>	Boosey	Grade 3
Derek Bourgeois	<i>Serenade op 22c</i>	R Smith	Grade 4
Robert Jager	<i>Third Suite</i>	Belwin	Grade 4
John Mackey	<i>Undertow</i>	Ostimusic	Grade 4
Frank Ticheli	<i>Cajun Folk Songs (mvt 2)</i>	Manhattan Beach	Grade 4
Roger Cichy	<i>Divertimento</i>	Daehn	Grade 5
Andreas Makris	<i>Aegean Festival Overture</i>	Galaxy	Grade 5
Jonathan Newman	<i>Avenue X</i>	OK Feel Good	Grade 5
Leonard Bernstein	<i>"Profanation" from Symphony No. 1</i>	Boosey	Grade 6
Percy Grainger	<i>Hill Song No. 1</i>	Southern	Grade 6+

Subdivision at Slow Tempi

Bach/Reed	<i>Come Sweet Death</i>	Barnhouse	Grade 3
Steven Bryant	<i>Dusk</i>	Gorilla Salad	Grade 3
Percy Grainger	<i>Sussex Mummers Christmas Carol</i>	Galaxy	Grade 3
Morten Lauridsen	<i>Contre Qui Rose</i>	Peer Music	Grade 4
Warren Benson	<i>The Leaves are Falling</i>	Carl Fischer	Grade 6

Counting and Resting

Michael Colgrass	<i>The Beethoven Machine</i>	Carl Fisher	Grade 4
Michael Colgrass	<i>Bali</i>	Carl Fischer	Grade 5

Tempo Changes/Metric Modulation

Jan Van der Roost	<i>Pusztá</i>	De Haske	Grade 4
Charles Ives	<i>Variations on America</i>	Presser	Grade 5
Eric Moe	<i>Time: A Maniac Scattering Dust</i>	Contact composer	Grade 5
Ron Nelson	<i>Lauds: Praise High Day</i>	Ludwig	Grade 5

Hocket

Jennifer Higdon	<i>Rhythm Stand</i>	ACF	Grade 2
Samuel Adler	<i>A Little Night and Day Music</i>	Carl Fischer	Grade 3
Guy Woolfenden	<i>Illyrian Dances</i>	Ariel	Grade 5
Kathryn Salfelder	<i>Cathedrals</i>	Boosey	Grade 5

Dotted Rhythms

Chen Yi	<i>Spring Festival</i>	ACF	Grade 3
Alfred Reed	<i>The Hounds of Spring</i>	Piedmont	Grade 4
Ralph Vaughan Williams	<i>English Folk Song Suite</i>	Boosey	Grade 4
Samuel Barber	<i>Commando March</i>	G. Schirmer	Grade 5
Aaron Copland	<i>An Outdoor Overture</i>	Boosey	Grade 5

Triple and Compound Meter

Percy Grainger/Daehn	<i>Themes from Green Bushes</i>	Daehn Publications	Grade 3
Andrew Boysen, Jr	<i>Kirkpatrick Fanfare</i>	Kjos	Grade 4
Percy Grainger	<i>Children's March</i>	Southern Music	Grade 4
Daniel Kallman	<i>The Jig is Up</i>	Boosey	Grade 4
Carolyn Bremer	<i>Early Light</i>	Carl Fisher	Grade 5
David Maslanka	<i>Mother Earth: A Fanfare</i>	Carl Fischer	Grade 5
Charles Rochester Young	<i>Tempered Steel</i>	Southern	Grade 5
John Philip Sousa	<i>Any 6/8 march</i>		

Rhythmically Intricate

Warren Benson	<i>Ginger Marmalade</i>	Carl Fischer	Grade 3
Michael Daugherty	<i>Alligator Alley</i>	ACF	Grade 3
Jennifer Higdon	<i>Rhythm Stand</i>	ACF	Grade 3
Vincent Persichetti	<i>Bagatelles for Band</i>	Elkan-Vogel	Grade 4
Dana Wilson	<i>Shortcut Home</i>	Boosey	Grade 4
Robert Russell Bennett	<i>Suite of Old American Dances</i>	Hal Leonard	Grade 5
Robert Russell Bennett	<i>Symphonic Songs for Band</i>	Hal Leonard	Grade 5
Warren Benson	<i>The Solitary Dancer</i>	Carl Fischer	Grade 5
Steven Bryant	<i>Chester Leaps In</i>	Gorilla Salad	Grade 5
Richard Danielpour	<i>Vox populi</i>	Associated Publishers	Grade 5
Donald Grantham	<i>Baron Cimetiere's Mambo</i>	Piquant Press	Grade 5
Shafer Mahoney	<i>Sparkle</i>	Boosey	Grade 5
Jack Stamp	<i>Divertimento in "F"</i>	Kjos	Grade 5
Frank Ticheli	<i>Nitro</i>	Manhattan Beach	Grade 5
John Adams	<i>Short Ride in a Fast Machine</i>	Boosey	Grade 6
Charles Ives	<i>Country Band March</i>	Merrion/Presser	Grade 6
John Mackey	<i>Redline Tango</i>	Osti Music	Grade 6
Nicholas Maw	<i>American Games</i>	Faber	Grade 6
Dana Wilson	<i>Shakata</i>	Ludwig	Grade 6
David Rakowski	<i>Ten of a Kind</i>	Peters	Grade 6++

VIII. RECOMMENDED LITERATURE

Bell, Jack and Howard Ryerson Davis. *Developing Rhythmic Sensitivity, A Study For All Musicians*. Lithonia, Georgia: Jack Bell, 1989

Hindemith, Paul. *Elementary Training for Musicians*. Mainz: Schott, 1946.

Starer, Robert. *Rhythmic Training*. Milwaukee: MCA Music Publishing, 1969.

Wilder, Bill. *Comprehensive Rhythm Development for All Musicians*. Mountain City, GA: William Ray Wilder, 1987.