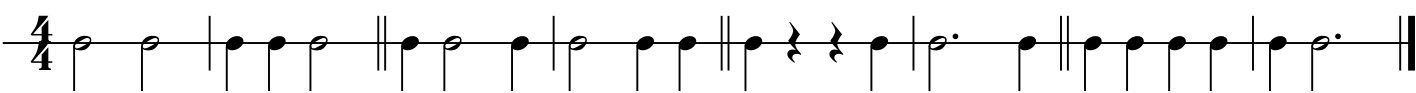




# Rhythm Vocabulary

1  $\frac{4}{4}$  


9

2 

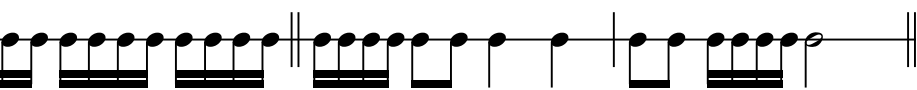
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3 


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4 

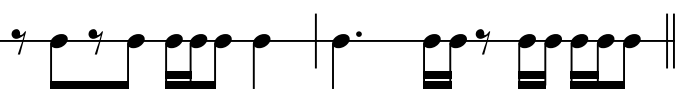
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5 


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41

6 

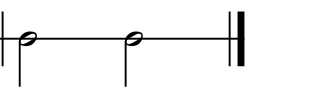
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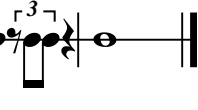
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57

8 

# Musical Concepts

Campus Band • St. Cloud State University • Fall, 2011

Begin with tall posture, released knees, soft shoulders, and relaxed breathing.

- Breathe before you play.
- Breathe musically: Breathe in the tempo and style of the music.
- Be selfish. Take as much air as you want.
- Breathe when you release. The release is musical.

Where you breathe *shapes the phrase*. Barlines are not for breathing.

Use stagger-breathing. Sneak out, breathe and sneak back in when nobody else is breathing.

**Hearing or Listening?** Everyone hears music. Listening is adjusting to what you hear.

**Seeing or Watching?** Everyone sees the conductor. Watching is adjusting to what you see.

There are two kinds of notes you can play:

① Notes *To Somewhere*.

② Notes *From Somewhere*.

- Embellish the phrase. Fulfill each phrase across the barline to the end of each note.
- Invisible crescendos are everywhere. Show someone where they are when you play.
- The worst kind of musical phrase is when we don't phrase at all.
- Be proactive. The greatest gift is to make musical decisions without being asked.

**Intonation:** Play in the center of each note. Assume that you are out of tune.

- Hide. Lose your identity. Blend into the sound of the person sitting next to you.
- Play with the best tone quality (regardless of the volume or the tempo).