

RHYTHM READERS

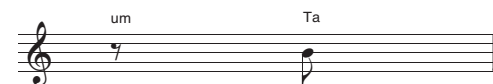
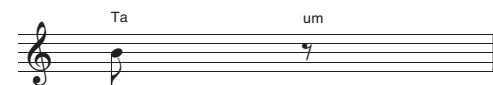
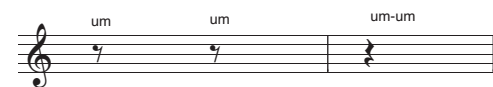
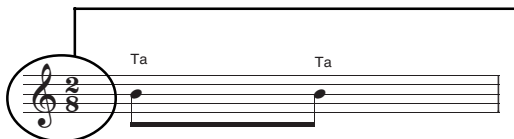
organized by Stephen Melillo... many years ago!

The following 8-page-exercise was organized to achieve certain goals... that of having an ensemble easily sight-read grade 6 music. As is usual, the **Goals** and preparation for these exercises **FAR** exceeds the exercises themselves. I am therefore counting on the fact that you have seen me go through a sequence of **relearning** Rhythm which I *tongue-in-cheek* call **THE TREATISE ON RHYTHM!** **These pages are NOT the process. I hope to put the teaching scenario on CDR soon.**

The set also assists percussionists in the technique of sight-reading music utilizing **Right-Hand-Lead.**

In short:

Rhythm is a **Binary Operation**. Only **2** elements create **RHYTHM**. Sound and Silence. The interplay of **Sound** and **No-Sound** over a clock of possibilities generates rhythm.



There is music in **2's** and there is music in **3's**. This excludes triplets which are also easily explained. All other counting is **irrelevant**. Bar lines are **irrelevant**, except for those logistical reasons as explained in our seminar.

The learner's eyes must learn to see groupings of **2's** or and/or groupings of **3's**.

Here is an example of a clock of 2 eighth notes.

Note how **FEW** possibilities there are, and yet... in musical rhythms based in eighth notes, this is **ALL** that reams upon reams of music utilizes!

This is what the kids need to *see!*

That which remains is simply a function of permutation.

These **words**, mathematical in nature, taught with a respect for the student's ability to utilize logic allow for expedient, discernible results.

Here is how I utilized the following 8 pages.

After seeing and rendering, in a mechanical fashion, various permutations for **1/4** notes, **1/8th** notes in **2's** and **1/8th** notes in **3's**, **the individual student, and/or small group of students** would be asked to read from the very beginning, regardless of prior experience, and move fluidly, mechanically, and **PERFECTLY** through the **71** lines of rhythm.

This achieved, they would **compose** a few examples, and thus "pass-out" of their Rhythm Readers responsibility. *(The students are asked to compose rhythms which will stump their friends. This never happens, even though the rhythms they write far exceed anything in their musical experience prior to just 45 minutes earlier.)*

In my experience, students with **NO** prior training in reading rhythm can learn to **SIGHT-READ** this entire set in **45** minutes.

Therefore, I stress... the **TEACHING** is what is important... the **HOW** we get a student to **THINK** about a new and inward process. Logically taught, the student sees rhythm anew... from "the inside out".

Percussionists are then asked to work through stickings and render the complete set **PERFECTLY** on a snare drum or Timpani.

I hope that this will assist you in the process of teaching and/or reteaching students to read rhythmic notation.

WARNING: Unfortunately, if you and the students are successful in retraining the eyes to see rhythm from the "inside-out", you will then become frustrated by those composers, who either by deliberation or lack of an understanding for clarity, obfuscate otherwise more easily translated ideas. *Rewriting these translations would definitely fall within the purview of the Conductor.*

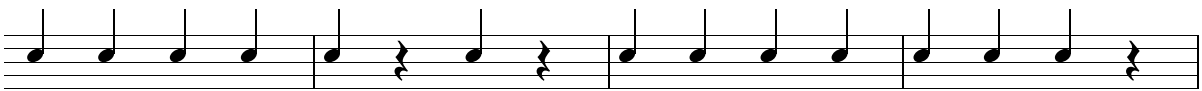
Remember, these pages are simply a tool for assessment AFTER the student has been through the sequence of Rhythm Readers!


Godspeed!

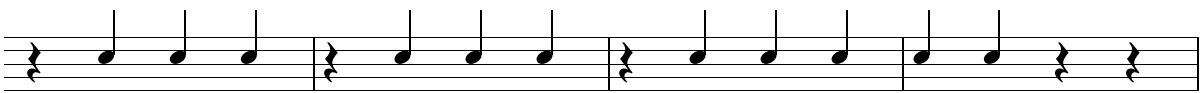
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Percussionists, use Right Hand Lead


1 


2 

3 

4 


5 

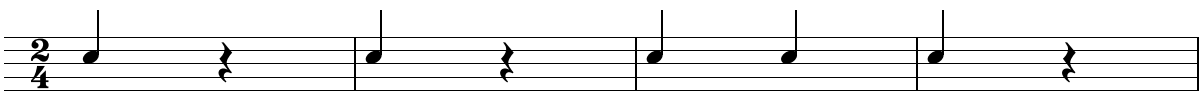
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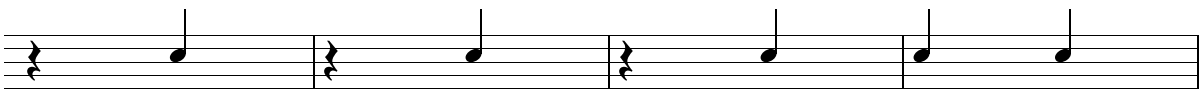
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8 


Percussionists: in 2/4 or 4/4, measures that contain only 1/4 notes and 1/4 silences should start on the Right Hand

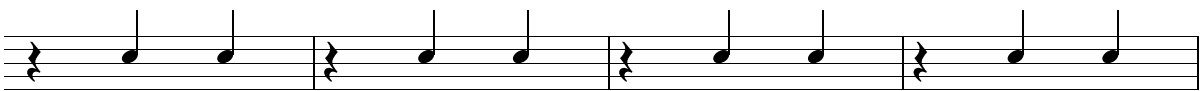
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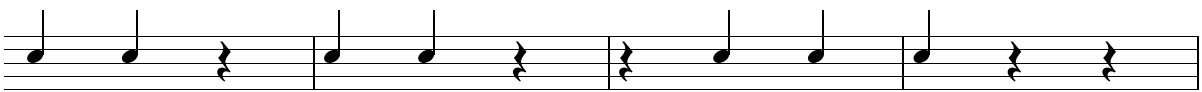
10 
 R R R L R


11 
 L L L R L

12 
 R L R L R


13 
 R L R L R L R L R L R L

14 
 R L L L R L L L

15 
 R L R L R L R


16 
 R L R L R L R

1/8 notes: In 2/4, 3/4, 4/4... every "down" is on the Right, every "up" is on the Left.


17 
 R L R L R L R L R L R L R L


18 
 R L R L R L R L R L R L R L R L R L


19 
R L R L R L R L R L R L R L R L R L R L R L R L

20 
R L R L L L R L R L L R

21 
R L R L R L R L L R

22 
R L L R L L R L R

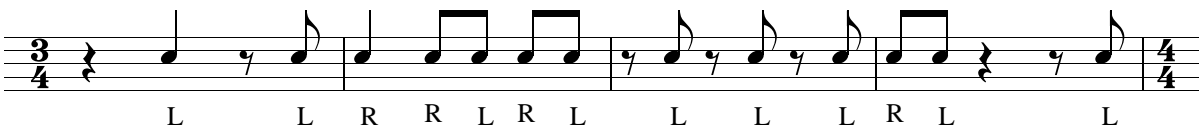
23 
R L R L L R R L

24 
R L L R L L L L L R

25 
L R L R L L

26 
R L L R R L L R R L R L R L R

27 
R L L L R L L L R L R L R L R

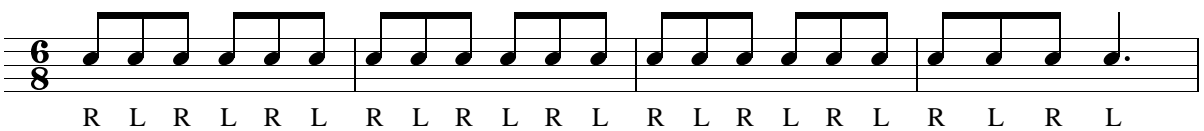
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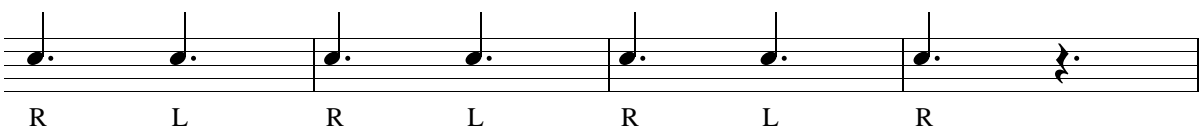
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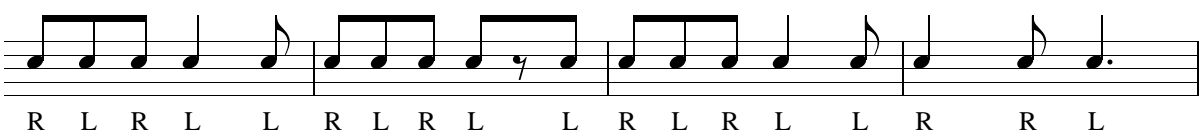
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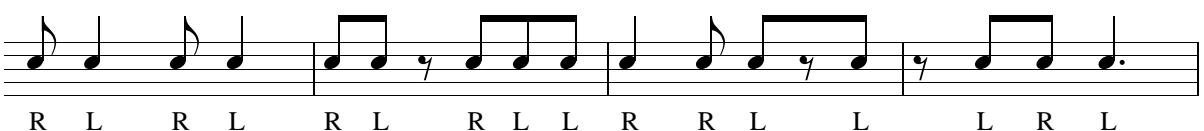
6/8 requires its own sticking & MIGHT require some double-taps

32 

33 

34 

35 

36 

45 


46 

47 

48 


R
L

49 

50 

51 

52 

53 

54 

55 

56 

57 

58 

59 

60 

61 

62 

63 


64 

65 

66 

67 

68 

69 

Try keeping the 1/8th constant while clapping. Also try tapping 1/8ths as the clock.

70 

71 