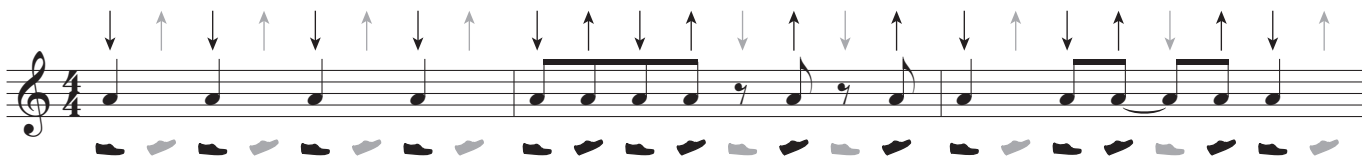


INTRADA—*Eighth notes* may appear in music beamed together or separate (single). Do you know what usually determines this? Play this line first **Adagio** with **legato** tonguing, then **Allegro** with **staccato** tonguing.

67A 

67B 

DOWNBEAT is used to refer to the start of a beat, the moment when a player's foot touches the floor while tapping. **UPBEAT** refers to the point exactly halfway between downbeats, when the player's foot is in the air.




SKINNY BUNNY FOO FOO—Many eighth notes in this line are beamed together. Why are some eighth notes separate, with “flags”? Play this line first **Andante** with **legato** tonguing, then **Allegro** with **staccato** tonguing.

68A  Traditional

68B  Traditional

CRAZY EIGHTHS—Twice in measure 5 we find the use of two consecutive eighth rests. What is the advantage of using a pair of eighth rest in these locations instead of quarter rests? Play this line first **Moderato** with **legato** tonguing, then **Allegro** with **staccato** tonguing.

69A 

69B 

EXPANDING POSSIBILITIES—Note the many eighth-note/eighth-rest patterns throughout this line. What do measures 1–4 all have in common? How is measure 5 related to measure 6? Play this line first **Adagio** with **legato** tonguing, then **Allegro** with **staccato** tonguing.

70A 

70B 