


**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 