










*If a man does not keep pace with his companions,
perhaps it is because he hears a different drummer.
Let him step to the music he hears,
however measured or far away.*
— Thoreau

*The Logical Approach Methods are dedicated to
all those people who were unafraid of being different,
who decided what they wanted, gave it their best effort,
and in the end were successful in their endeavors.*
— Perkins

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LESSON 19: Introduction to Rhythmic Alphabet Pattern™ No. 13



For the BEST results in developing rhythmic accuracy of this new alphabet pattern, use the RHYTHMIC CRUTCH in line #2. Unless otherwise notated, ALWAYS play this new pattern with a FULL, EVEN, ARTICULATE sound.

Lines #3, #4, and #5 are synonym rhythms.

Use the correct corresponding count:

1e&, 2e&, 3e&, 4e& or 1e&ah, 2e&ah, 3e&ah, 4e&ah for each of these.

LEARNING PROCEDURE

1 e & ah 2 e & ah 3 e & ah 4 e & ah 1 e & ah 2 e & ah 3 e & ah 4 e & ah

RHYTHMIC CRUTCH

1 e & 2 e & 3 e & 4 e & 1 e & 2 e & 3 e & 4 e &

1 e & ah 2 e & ah 3 e & ah 4 e & ah 1 e & ah 2 e & ah 3 e & ah 4 e & ah

1 e & ah 2 e & ah 3 e & ah 4 e & ah 1 e & ah 2 e & ah 3 e & ah 4 e

1 e & 2 e & 3 e & 4 e & 1 e & 2 e & ?

6

7

8

9

10





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LESSON 23: Introduction to the Eighth Note Triplet and Rhythmic Alphabet Pattern™ No. 17



A TRIPLET: is a group of THREE notes EQUAL IN VALUE that are to be played in the SAME amount of time that TWO notes of a LIKE TIME VALUE would normally be played. Example: An eighth note triplet:  (in a quarter note time signature) will be played during the same amount of time that two eighth notes:  would normally be played.

To play this new rhythmic alphabet pattern, EACH COUNT is divided into THREE EQUAL PARTS to make an eighth note triplet. Set the metronome between 60 and 80 and play an eighth note triplet wherever notated for each "click": ♩ = 60. Unless otherwise notated, ALWAYS play this new pattern with a FULL, EVEN, ARTICULATE sound.

*This rhythmic alphabet pattern should ALWAYS be counted the same:
123, 223, 323, 423, etc.*

LEARNING PROCEDURE

1 2 3 4 1 2 3 4

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2

1 e & ah 2 e & ah 3 e & ah 4 e & ah 1 & ah 2 e & ah 3 e r

3 3

3

3






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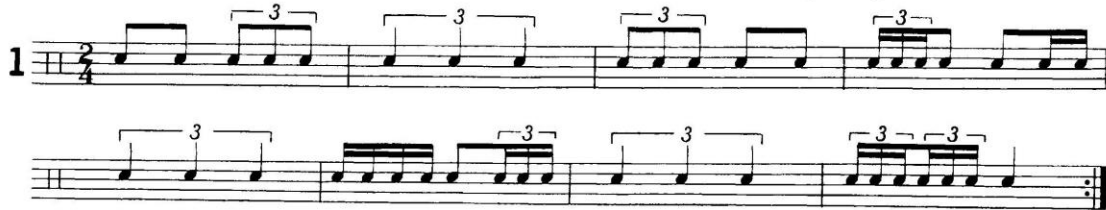
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LESSON 27A: Quarter Note Triplet Exercises

There is a TOTAL of TWENTY rhythmic alphabet patterns REPEATED or REARRANGED in the exercises below.

While the other rhythmic alphabet patterns are derived from a TOTAL time value of ONE quarter note, this new pattern:  is derived from a TOTAL time value of TWO quarter notes. The 21 rhythmic alphabet patterns are then all derived from ONE quarter note TOTAL time value except for pattern No. 4:  and pattern No. 21:  which are exceptions to the rule and derived from TWO quarter notes.

1



2



3



4







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LESSON 28: Introduction to 3/8

Until now, only the quarter note time signatures 2/4, 3/4, and 4/4 have been dealt with and used in conjunction with the rhythmic alphabet system. Since the alphabet is derived by breaking ONE QUARTER note into as many different sounding rhythms as possible (other than thirty-second notes and multiples), the various rhythms are therefore being read in GROUPS of notes and rests that total ONE QUARTER note in value when playing in a quarter note time signature. This method of reading rhythm will obviously not be applicable to any of the eighth, sixteenth, or half note time signatures. However, the rhythmic alphabet system can be ADAPTED to these quite easily.

To do so, first determine the time signature which tells "HOW MANY" (top number) of "WHAT KIND" (bottom number) of notes will make up each measure. Now the rhythms will be read in GROUPS of notes and rests that total ONE of the "WHAT KIND" figure in the time signature. For example, rhythms in an eighth note time signature will be read in GROUPS of notes and rests that total ONE EIGHTH NOTE in value. Each of these "groups" will then correspond to one of the rhythmic alphabet patterns derived from one quarter note, but in an eighth note time signature will be HALF the numerical value of those in a quarter note time signature. *Example: Rhythmic alphabet pattern #1: ♩ in a quarter note time signature will be represented in an eighth note time signature as one eighth note: ♪.*



There are (three) 3

Conducted
in **THREE**
(as viewed by the performer)



8 (eighth) notes to a measure. Each gets one count.

Conducted
in **ONE**
(as viewed by the performer)

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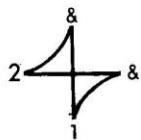
LESSON 34: Introduction to 2/2 or Cut Time

There are (two) 2

2 (half) notes to a measure. Each gets one count.

The 2/2 time signature is often known as "cut time" and indicated in the music with a "C".

In the exercises below the cut time "written" examples actually receive HALF the time value that they NORMALLY would if played in 4/4 common time. Therefore, the 2/4 "played" examples and the cut time "written" examples are BOTH played and sound the SAME.



Conducted
1 TWO or FOUR
(as viewed by the performer)



Conducted
in TWO
(as viewed by the performer)

Written 1 2 1 2 etc.

1

Played 1 2 1 2 etc.

2

Written 1 2 etc.

3

Played 1 2 etc.

4

Written 1 & 2 & etc.

5

Played 1 & 2 & etc.

6

Written 1 & 2 & etc.

7

Played 1 & 2 & etc.

8

Written 1 e & ah 2 e & ah etc

9

Played 1 e & ah

10

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