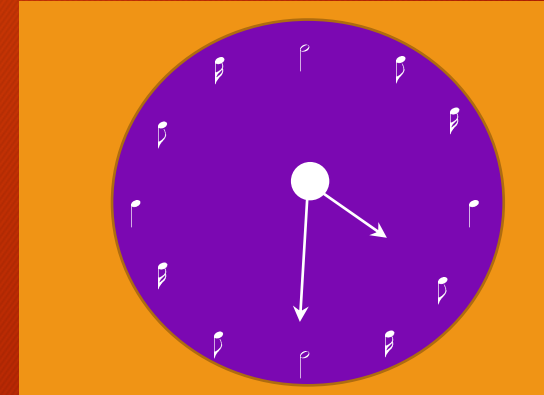


Some Recommendations:

- *Casals and The Art of Interpretation* by David Blum
- *The Composer's Advocate* by Erich Leinsdorf
- *Intangibles of Music Performance* by Edward Lisk
- *The Rhythm Book* by Peter Hampton Phillips
- *Rhythmic Training* by Robert Starer
- *A Sound Approach to Teaching Instrumentalists* by Stanley L. Schleuter

A Fresh Approach to Understanding and to Performing with Rhythmic Integrity

Greig Ashurst has over 30 years of experience teaching music to students in bands, choirs, orchestras, and handbell ensembles in public and private schools and universities in Louisiana, North Carolina, and Texas. Mr. Ashurst is the director of bands and director of technology at Cathedral-Carmel School in Lafayette, LA. He holds a BME degree from the University of Louisiana - Lafayette and a MM degree in Instrumental Conducting from the Meadows School of the Arts at Southern Methodist University in Dallas, TX. He is an active music educator, writer, percussionist, conductor, and clinician in local, state, and national music organizations. In addition, Mr. Ashurst is the Director of Instrumental and Youth Music at Asbury United Methodist Church in Lafayette, LA. His compositions are published by GIA and Hope. For more than 30 years, Mr. Ashurst has maintained a very industrious schedule as a guest conductor and clinician for local, national, and international handbell, band, orchestral, and choral events throughout the United States.



Greig Ashurst, Clinician

2022

International

Handbell

Symposium

The six C words are from *Reflections on the Art of Musical Performance* by Professor Gary W. Hill, Arizona State University

Understanding The Process

- Rhythm is not a concrete concept.
- But, rhythm should be taught where the notation represented is always true.
- Note values have a certain number of beats only in specific situations.
- The concept of rhythm in notation is about subdividing portions into smaller measurable portions.
- Rhythm is achieved by placing a pattern over/with/under/along side a pulse.



Moving toward Captivating Performances

- Develop awareness of pulse
- Develop an understanding of rhythmic relationships
- Develop a pattern vocabulary
- Place vocabulary within the context of a pulse
- Connect pattern vocabulary to create rhythmic phrases
- Develop coordination to a “Second Simplicity”
- Become the composer’s advocate
- Gain an understanding of the overall architecture of a piece
- Place the melodic lines into place with each other
- Develop tempo memory
- Pay attention to the right side of the note
- Spend every moment of rehearsal in the caring and convincing stages

Capture Your Ideas Here

Clueless -

Careless-

Careful-

Caring-

Convincing-
