INTRODUCTION

*Basics in Rhythm* contains nine units of graduated rhythm exercises beginning with simple whole and half note studies and progressing through complex changing-meter exercises. The rhythm “key”, which begins each study, presents important rhythmic material and should be mastered before proceeding to the following exercise.

**Practice Method**
The rhythm exercises in this book are to be clapped and the syllables counted out loud. By counting out loud, the student will develop a system of “rhythm-syllable association”. This system will enable the student to read rhythms at sight (regardless of the context or historical-style period). Repeat each measure of the rhythm “key” several times, or until mastered, before playing the rhythm exercise.

**Fundamentals of Rhythm**
Become familiar with the following fundamentals of rhythm. Mastery of the counting method through diligent practice will help the student to improve music reading skills.

**Note Values and Rests**

<table>
<thead>
<tr>
<th>Notes</th>
<th>Names</th>
<th>Rests</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>Whole</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Half</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Quarter</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Eighth</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Sixteenth</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Thirty-second</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
<th>Names</th>
<th>Rests</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>Dotted Whole</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Dotted Half</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Dotted Quarter</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Dotted Eighth</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Dotted Sixteenth</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Dotted Thirty-second</td>
<td>✓</td>
</tr>
</tbody>
</table>

• A *dot* after a note or rest adds half of the value of the note/rest it follows.

  Example: \( \text{dot} = \text{note} + \frac{1}{2} \text{note} \)

• A *second dot* after a note or rest adds half of the value of the first dot.

  Example: \( \text{double dot} = \text{note} + \frac{1}{2} \text{note} + \frac{1}{4} \text{note} \)

• A *tie* (curved line) connects two or more notes of the same pitch. Do not play (clap) the second note of a tie.

**Time Signatures**
Most music is conveniently organized into *measures* (groups of beats) which are marked off by vertical *bar lines*. *Double bar lines* are used at the end of a large section of music or at the conclusion of a composition.

* A *time signature* consists of either two numbers arranged vertically or some other symbol. The *top number* tells how many counts or beats there are in each measure; any number may be used. The *bottom number* tells what kind of note value gets one count; only the following numbers may be used:

1  2  4  8  16  32

• In *simple time* the beat unit is divisible by two. For example, \( \frac{3}{2}, \frac{5}{4}, \frac{7}{8} \) and so on. The symbol for \( \frac{3}{4} \) time or *common time* is \( \text{C} \). The symbol for \( \frac{2}{4} \) time or *cut time* is \( \text{C} \).

• In *compound time* the beat unit is divisible by three. For example, when \( \frac{5}{8}, \frac{9}{8} \) and \( \frac{13}{8} \) time signatures are used with fast tempos, the dotted quarter note gets one count. (When \( \frac{5}{8}, \frac{9}{8} \) and \( \frac{13}{8} \) time signatures are used with slow tempos, the eighth note gets one count.)
COUNTING METHOD

- When the quarter note receives one count (\(\frac{3}{4}, \frac{3}{2}, \frac{5}{4}, \frac{5}{2}\), etc.), use the following measure-wise counting method (pronounced: one and two and three and four and):

- For the four-fold division of the beat (sixteenth notes) and its variations, use 1 e & a (pronounced: one ee and a):

- For the three-fold division of the beat and its variations, use 1 2 3, 4 5 6 (\(\frac{8}{8}, \frac{5}{8}, \frac{10}{8}\) time when the dotted quarter note receives one count):

- The following examples illustrate how to count in time signatures that use the half note or eighth note as the beat unit:

- A rhythm triplet occurs in music when three equal note values replace two equal note values:

- In fast tempos, triplets can be counted but they must be kept equal.

(Do not confuse \(\frac{2}{1} \text{ e a } 2 \text{ & a}\) with \(\frac{2}{1} \text{ e a } 2 \& a\) or \(\frac{3}{1} \text{ e a } \frac{3}{2}\) with \(\frac{3}{1} \text{ a } 2 \& a\))
UNIT 1

NOTE AND REST VALUES:
Whole, half, quarter, eighth

.Meters:
\( \frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{5}{4} \)

Rhythm Key 1

Remember: Repeat each measure several times or until mastered.

Exercise 1
UNIT 2

NOTE AND REST VALUES:
Quarter, eighth
\(\frac{1}{4}\) \(\frac{1}{8}\)

METERS:
\(\frac{3}{8} \frac{5}{8} \frac{6}{8} \frac{7}{8} \frac{9}{8} \frac{12}{8}\)

RHYTHM KEY 12

EXERCISE 12

\(\frac{3}{8}\)
UNIT 3

NOTE AND REST VALUES:
Sixteenth
\( \frac{1}{4} \) \( \frac{3}{4} \) 

METERS:
\( \frac{2}{4} \) \( \frac{3}{4} \) \( \frac{4}{4} \) \( \frac{5}{4} \)

RHYTHM KEY 19

EXERCISE 19
UNIT 4

NOTE AND REST VALUES:

Sixteenth

\( \begin{array}{c}
\text{Music symbol} \\
\end{array} \)

METERS:

\[ \begin{array}{cccccccc}
3 & 6 & 9 & 12 & 15 & 18 & 21 & 24 \\
\end{array} \]

RHYTHM KEY 30

EXERCISE 30
Rhythm Key 33

1 & 2 & 3 & 4 & 5 & 6
1 2 & 3 & 4 & 5 & 6 &
1 2 & 3 4 5 6 &
1 & 2 3 4 & 5 & 6&

Exercise 33

Rhythm Key 34

1 2 & 3 & 4 & 5 & 6 & 7
or 1 2 & 1 2 & 1 2 & 3
1 & 2 3 & 4 & 5 & 6 & 7
1 & 2 1 & 2 1 & 2 & 3
1 & 2 3 & 4 & 5 & 6 & 7
1 & 2 3 & 1 & 2 & 1 & 2

Exercise 34
Rhythm Key 35

**Exercise 35**

Rhythm Key 36

**Exercise 36**
UNIT 5

RHYTHMIC DEVICE:
Dotted notes and rests

\[ \frac{1}{4} \cdot \frac{3}{4} \]

METERS:
\[ \frac{2}{4} \frac{3}{4} \frac{4}{4} \frac{5}{8} \frac{6}{8} \frac{7}{8} \frac{8}{8} \]

RHYTHM KEY 37

EXERCISE 37
UNIT 6

RHYTHMIC DEVICE:
Triplets (quarter, eighth, sixteenth)

\[
\begin{align*}
\frac{3}{4} & \quad \frac{3}{8} & \quad \frac{3}{16} \\
\end{align*}
\]

METERS:

\[
\begin{align*}
\frac{2}{4} & \quad 3 & \quad 4 & \quad 5 & \quad 8 & \quad 8 \\
\end{align*}
\]

RHYTHM KEY 44

EXERCISE 44
Rhythm Key 47

Exercise 47

Rhythm Key 48

Exercise 48
RHYTHM KEY 49

EXERCISE 49

RHYTHM KEY 50

EXERCISE 50
UNIT 7

RHYTHMIC DEVICE:
Syncopation
\[\text{\(\uparrow\uparrow\uparrow\)}\]
Tied notes
\[\text{\(\uparrow\uparrow\uparrow\)}\]

METERS:
\[\text{\(e\)}\]

RHYTHM KEY 51

EXERCISE 51
UNIT 8

RHYTHMIC DEVICE:
Changing meters

METERS:
\[ \frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{5}{4} \quad \frac{6}{4} \]

In this unit the quarter note serves as the metric denominator. Since the common denominator—quarter note—remains constant, it must be "felt" throughout each exercise.

RHYTHM KEY 58

EXERCISE 58
RHYTHM KEY 59

EXERCISE 59

RHYTHM KEY 60

EXERCISE 60
UNIT 9

RHYTHMIC DEVICE:
Changing meters

METERS:

\[ \frac{2}{4} \frac{3}{4} \frac{4}{4} \frac{3}{8} \frac{3}{8} \frac{5}{8} \frac{5}{8} \frac{7}{8} \frac{16}{8} \frac{16}{8} \frac{16}{16} \frac{16}{16} \frac{16}{16} \]

In this unit the eighth note serves as the metric denominator. Since the common denominator—eighth note—remains constant, it must be "felt" throughout each exercise. (On page 47 of this unit the sixteenth note serves as the metric denominator and must be "felt" throughout each study.)

RHYTHM KEY 65

EXERCISE 65
RHYTHM KEY 74

EXERCISE 74

RHYTHM KEY 75

EXERCISE 75