

Rhythmic Studies, Part 2

By:

Terry B. Ewell

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By:

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CONNECTIONS

Rice University, Houston, Texas

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Chapter 1

Borrowed Divisions and Other Rhythms in Simple Meters¹

I. Borrowed Divisions and Other Rhythms in 2/4 (Wedge² , p. 203)

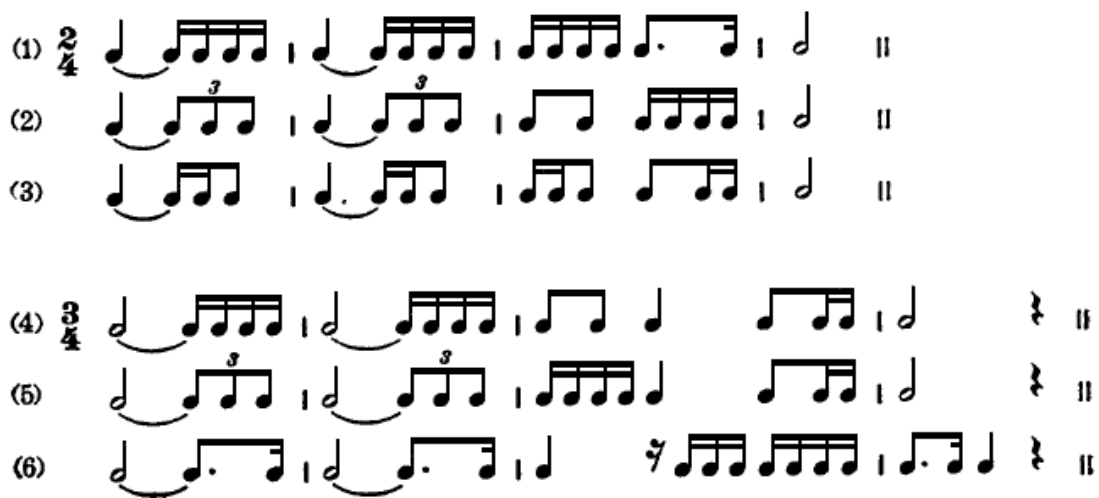


Figure 1.1

II. Borrowed Divisions and Other Rhythms in 3/4 (Wedge³ , p. 194)

¹This content is available online at <<http://cnx.org/content/m30667/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(2) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(3) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(4) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(5) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(6) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(7) ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

(8) $\frac{5}{8}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

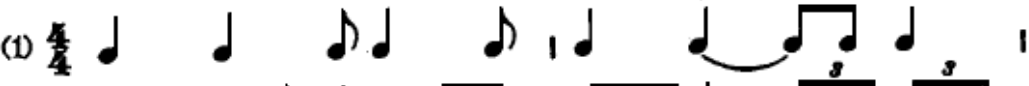
(9) $\frac{5}{8}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ||

Figure 1.2

I II. Borrowed Divisions and Other Rhythms in 4/4 (Wedge⁴ , p. 203)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

⁴"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{4}{4}$ 

(2) 


(3) 


(4) 

(5) 

(6) 

1 

2 

3 

4 

5 

6 

Figure 1.3

Chapter 2

Studies in Varied Meters¹

I. Studies in 9/8 (Wedge² , p. 279)

¹This content is available online at <<http://cnx.org/content/m30668/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

Figure 2.1 displays seven rhythmic patterns in 9/8 time, arranged in two groups. The first group consists of seven patterns labeled (1) through (7). The second group consists of seven patterns labeled 1 through 7 in red. Each pattern is shown as two measures of music. The first measure of each pattern is followed by a bar line, and the second measure is followed by a double bar line. The patterns are as follows:

- (1) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (2) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (3) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (4) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (5) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (6) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- (7) Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

The second group of patterns is as follows:

- 1: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 2: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 3: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 7: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Figure 2.1

II. Studies in Varied Meters (Wedge³ , p. 176)

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{2}{4}$ $\overset{5}{\text{♩}}$ | $\overset{8}{\text{♩}}$ $\overset{8}{\text{♩}}$ $\overset{8}{\text{♩}}$ $\overset{8}{\text{♩}}$ | ♩ 7 ♩ | ♩ ♩ ♩ ♩ | ♩ 7 ||

(2) $\overset{5}{\text{♩}}$ | $\overset{8}{\text{♩}}$ $\overset{7}{\text{♩}}$ $\overset{7}{\text{♩}}$ | ♩ $\overset{3}{\text{♩}}$ $\overset{3}{\text{♩}}$ | ♩ ♩ ♩ ♩ | ♩ 7 ||

(3) $\frac{3}{4}$ $\overset{5}{\text{♩}}$ | $\overset{8}{\text{♩}}$ ♩ ♩ | ♩ ♩ 7 ♩ | ♩ ♩ ♩ $\overset{3}{\text{♩}}$ | ♩ ♩ ||

(4) ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ 7 ♩ | ♩ 7 ♩ | ♩ 7 ♩ | ♩ ♩ ||

(5) $\frac{4}{4}$ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ 7 ♩ ♩ |

(6) ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ 7 ♩ ♩ |

♩ ♩ ♩ ♩ | ♩ 7 ♩ ♩ ||

♩ ♩ ♩ ♩ | ♩ 7 7 ♩ 7 ♩ ||

(7) $\frac{6}{8}$ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ||

(8) ♩ | ♩ ♩ ♩ ♩ | ♩ 7 7 ♩ ♩ | ♩ 7 ♩ ♩ ♩ ♩ | ♩ 7 ||

Figure 2.2


Chapter 3


Studies in 12/8¹


I. Easier Studies in 12/8 (Wedge² , p. 297)


¹This content is available online at <<http://cnx.org/content/m30669/1.1/>>.


²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>


(1) $\frac{12}{8}$ 


(2) 


(3) 


(4) 


(5) 


(6) 

1  ||

2  ||

3  ||

4  ||

5  ||


6  ||

Figure 3.1

II. More Difficult Studies in 12/8 (Wedge³ , p. 307)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

Largo

(1) $\frac{12}{8}$ 

(2) 

(3) 

(4) 

1 

2 

3 

4 

1 

2 

3 

4 

1  Bach ||

2  7 7 ||

3  ||

4  ||

Figure 3.2

Chapter 4

Studies with 32nds¹

I. 32nds in 4/4 (Wedge² , p. 90)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

¹This content is available online at <<http://cnx.org/content/m30672/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{4}{4}$ $\overset{6}{\underset{7}{\text{}}}$ $\overset{8}{\text{}}$

(2) $\overset{5}{\text{}}$ $\overset{3}{\text{}}$

(3)

(4)

(5)

(6)

1

2

3

4

5

6

1

2

3

4

5

6

Figure 4.1

II. Upbeat 32nds in 4/4 (Wedge³ , p. 99)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

The image displays musical notation for rhythmic studies in 4/4 time. It consists of two main sections. The first section contains six numbered examples (1-6) of rhythmic patterns. Each example is written on a single staff with a treble clef and a 4/4 time signature. Example (1) starts with a quarter note, followed by a quarter note, then a pair of eighth notes, and another pair of eighth notes. Examples (2) through (6) show variations of these patterns, often starting with a half note or a quarter note followed by eighth notes. The second section contains six red-numbered continuations (1-6) that follow the patterns of the first section. Each continuation is also on a single staff and ends with a double bar line. The red numbers 1 through 6 are placed to the left of each continuation staff.

Figure 4.2

III. Review studies in 4/4 (Wedge⁴ , p. 118)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

⁴"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

The figure displays a musical score for seven staves, numbered (1) through (7) in black and 1 through 7 in red. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-7. The score concludes with double bar lines and repeat signs.

Figure 4.3

Chapter 5

Varied Rhythmic Studies¹

I. Varied Rhythms in 4/4 (Wedge² , p. 78)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

¹This content is available online at <<http://cnx.org/content/m30674/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{3}{4}$ 5 | 8 . | $\frac{3}{4}$ | 7 |

(2) 5 6 7 | 8 | $\frac{3}{4}$ | |

(3) 5 6 7 | | $\frac{3}{4}$ | |

(4) | | $\frac{3}{4}$ | |

(5) | $\frac{3}{4}$ | | $\frac{3}{4}$ | |

(6) | | $\frac{3}{4}$ | |

1 | $\frac{3}{4}$ | ||

2 | $\frac{3}{4}$ | ||

3 | $\frac{3}{4}$ | ||

4 | $\frac{3}{4}$ | ||

5 | $\frac{3}{4}$ | ||

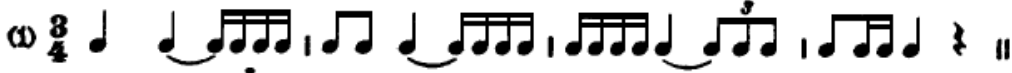
6 | $\frac{3}{4}$ | ||


7 | $\frac{3}{4}$ | ||

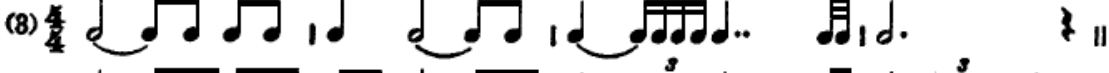
Figure 5.1


II. Varied Rhythms in 3/4 (Wedge³ , p. 154)

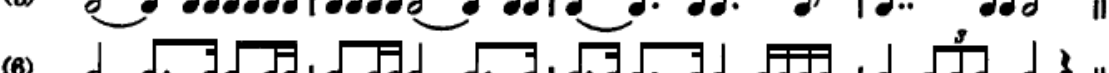
³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>


(1) $\frac{3}{4}$ 

(2) 

(3) $\frac{4}{4}$ 

(4) 

(5) 

(6) 


(7) 

Figure 5.2

Chapter 6

Advanced Studies in Compound Time¹

I. Studies in 6/8 (Wedge² , p. 262)

(1) $\frac{6}{8}$ Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(2) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(3) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(4) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(5) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(6) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(7) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

(8) Musical exercise in 6/8 time signature, featuring eighth and sixteenth notes with rests and slurs.

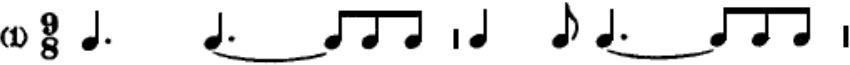
Figure 6.1

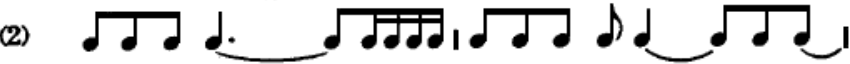
II. Studies in 9/8 (Wedge³ , p. 262)

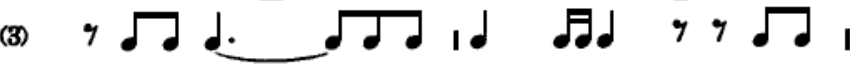
¹This content is available online at <<http://cnx.org/content/m30683/1.1/>>.

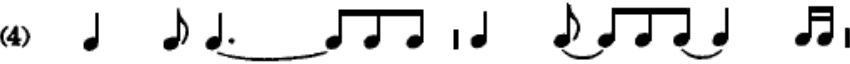
²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>


³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

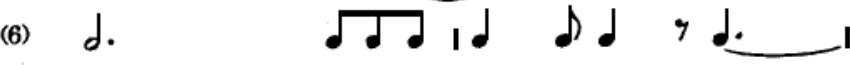
(1) 

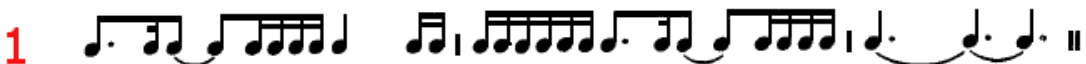
(2) 


(3) 


(4) 


(5) 

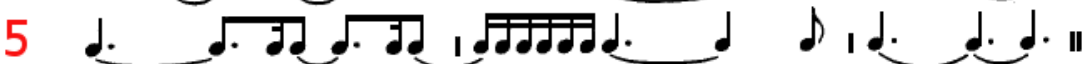
(6) 

1 

2 

3 

4 

5 


6 

Figure 6.2

Chapter 7

Advanced Rhythmic Studies with Ties¹

I. Ties in 2/4 (Wedge² , p. 242)

The figure displays eight numbered musical exercises. Exercises (1) through (4) are in 2/4 time. Exercise (1) features a sequence of eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (2) shows a sequence of eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (3) consists of eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (4) includes eighth notes with ties between the first and second notes, and between the third and fourth notes, with a triplet of eighth notes marked with a '3' above them. Exercises (5) through (8) are in 3/4 time. Exercise (5) starts with a dotted quarter note followed by eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (6) begins with a dotted quarter note, followed by eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (7) starts with a dotted quarter note, followed by eighth notes with ties between the first and second notes, and between the third and fourth notes. Exercise (8) begins with a dotted quarter note, followed by eighth notes with ties between the first and second notes, and between the third and fourth notes, with a triplet of eighth notes marked with a '3' above them.

Figure 7.1

II. Ties in 4/4 (Wedge³ , p. 252)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

¹This content is available online at <<http://cnx.org/content/m30724/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

The image displays two sets of musical notation for rhythmic exercises. The first set, numbered (1) through (8), is in 4/4 time and features various rhythmic patterns with ties. Exercise (1) starts with a 4/4 time signature. Exercises (2) through (8) show increasingly complex patterns of eighth and sixteenth notes, often with ties that span across bar lines. The second set, numbered 1 through 8, is in 7/8 time and also features complex rhythmic patterns with ties. Exercise 1 in the second set begins with a 7/8 time signature. Both sets of exercises conclude with a double bar line and repeat dots (||).

Figure 7.2

Chapter 8

Complex Rhythms¹

I. Complex Rhythms in 4/4 (Wedge² , pp. 270-271)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

¹This content is available online at <<http://cnx.org/content/m30741/1.1/>>.

²"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

(1) $\frac{4}{4}$ \dot{d} . $\text{e} \text{e}$ | $\text{e} \text{e}$ e e | e e e e | e e e e |

(2) e | e e e e | e e e e | e e e e | e e e e |

(3) e | e e e e | e e e e | e e e e | e e e e |

(4) e | e e e e | e e e e | e e e e | e e e e |

(5) e | e e e e | e e e e | e e e e | e e e e |

(6) e | e e e e | e e e e | e e e e | e e e e |

1 e e e e | e e e e | e e e e | e e e e ||

2 e | e e e e | e e e e | e e e e | e e e e ||

3 e | e e e e | e e e e | e e e e | e e e e ||

4 e | e e e e | e e e e | e e e e | e e e e ||

5 e | e e e e | e e e e | e e e e | e e e e ||

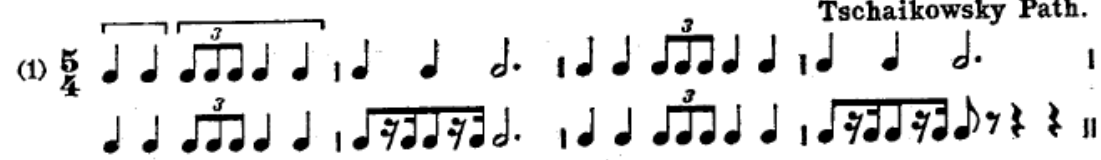
6 e | e e e e | e e e e | e e e e | e e e e ||


Figure 8.1

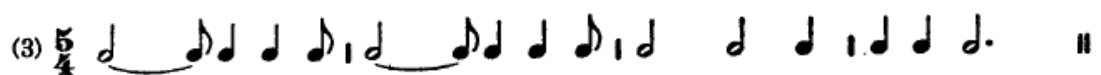
II. Excerpts and Complex Rhythms in Varied Meters (Wedge³ , pp. 317-318)

³"Introduction to Rhythmic Studies" <<http://cnx.org/content/m22805/latest/>>

Tschaikowsky Path.


(1) $\frac{5}{4}$ 

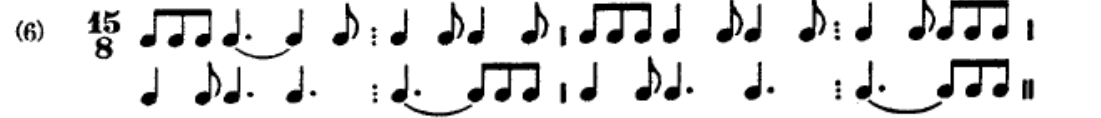
(2) $\frac{5}{4}$ 

(3) $\frac{5}{4}$ 

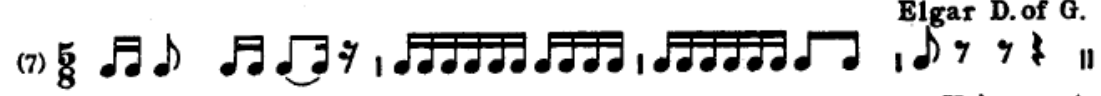
(4) $\frac{5}{4}$ 

Debussy

(5) $\frac{5}{4}$ $\frac{15}{8}$ 

(6) $\frac{15}{8}$ 

Elgar D. of G.

(7) $\frac{5}{8}$ 

Voice part

(8) $\frac{5}{8}$ 


(9) $\frac{5}{8}$ 

Figure 8.2

Index of Keywords and Terms

Keywords are listed by the section with that keyword (page numbers are in parentheses). Keywords do not necessarily appear in the text of the page. They are merely associated with that section. *Ex.* apples, § 1.1 (1) **Terms** are referenced by the page they appear on. *Ex.* apples, 1

3 32nds, § 4(13)

B borrowed, § 1(1)

C compound, § 6(21)

D division, § 1(1)

E excerpt, § 8(25)

L ligatures, § 7(23)

M meter, § 2(5), § 3(9)

R rhythm, § 1(1), § 2(5), § 3(9), § 4(13), § 5(17),
§ 6(21), § 7(23), § 8(25)

S studies, § 5(17)
study, § 6(21), § 7(23)

T ties, § 7(23)

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Rhythmic Studies, Part 2

Second collection of rhythmic studies for developing basic musicianship.

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