

Anthology for Rhythmic Practice

A. 4/4, mostly quarter-notes and eighths

1.



2.



3.



4.



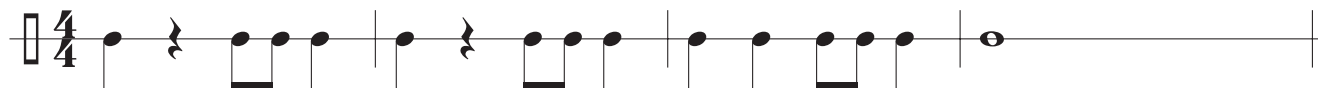
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6.

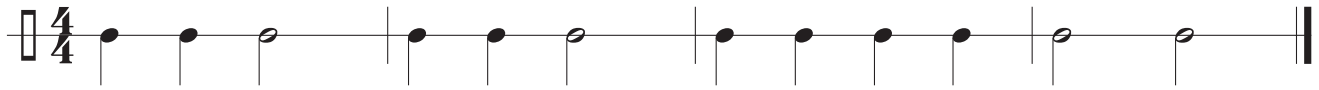


7.



B. Slower rhythms in 4/4

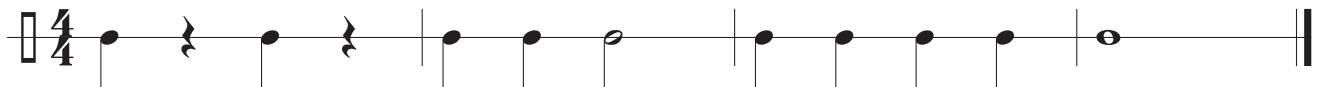
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9.



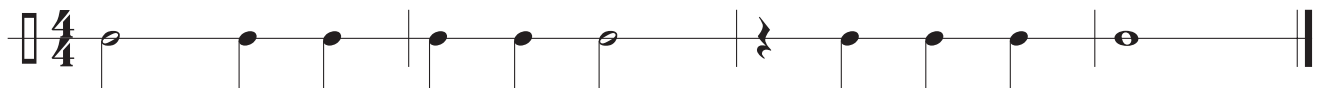
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11.



12.

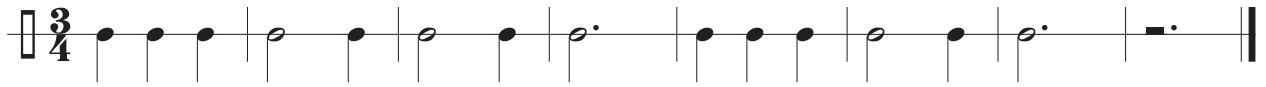


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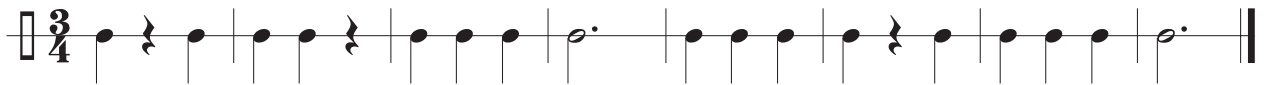


C. 3/4 in quarter notes, halves, and dotted halves

14.



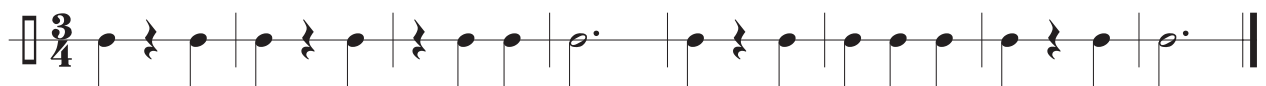
15.



16.

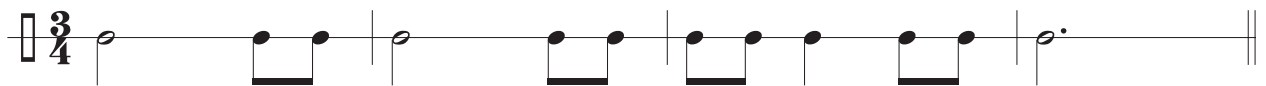


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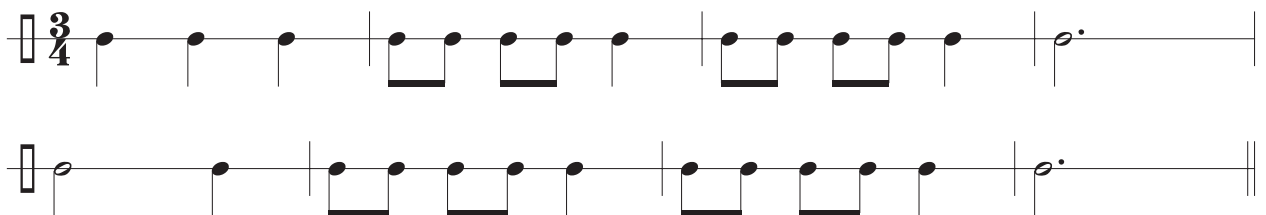


D. 3/4 with eighth notes

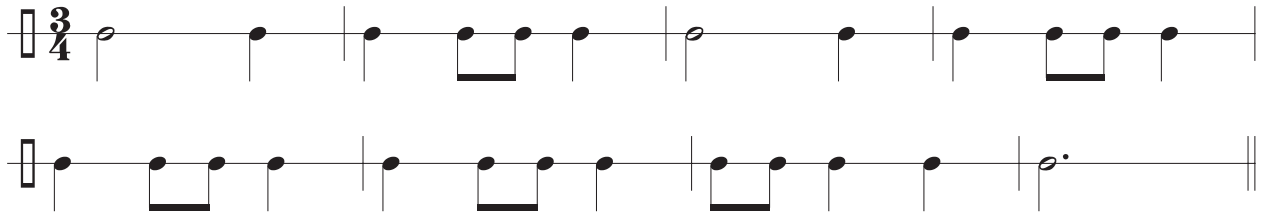
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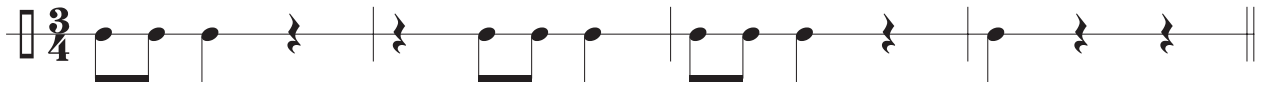
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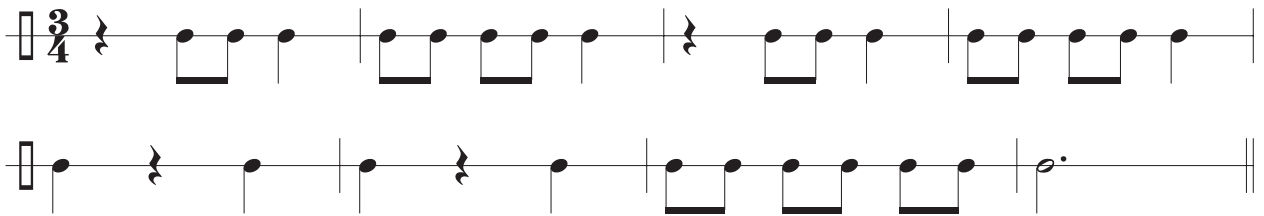
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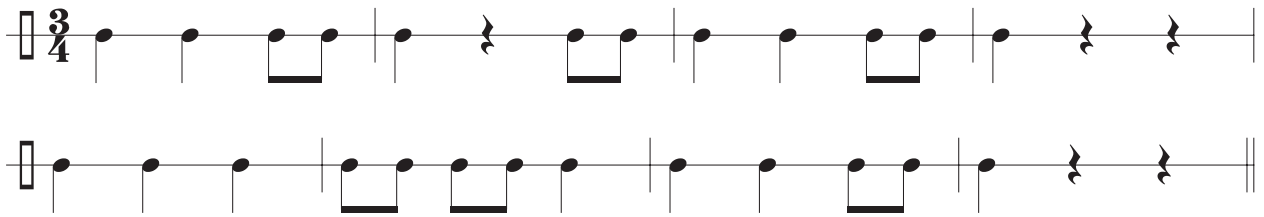
21.



22.



23.



E. "Pickup" beats

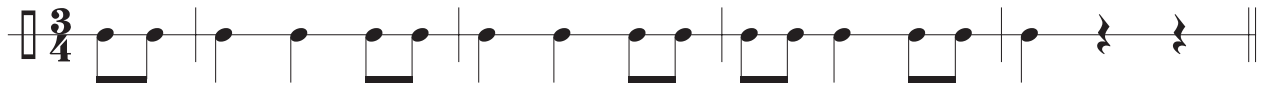
24.



25.



26.

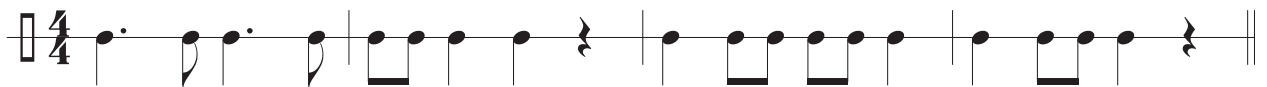


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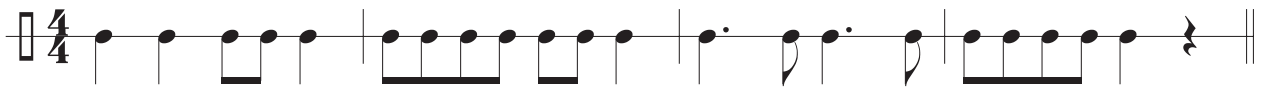


F. Dotted figures

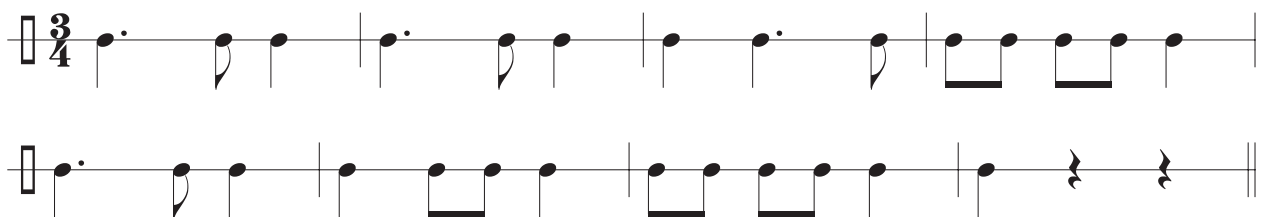
28.



29.



30.



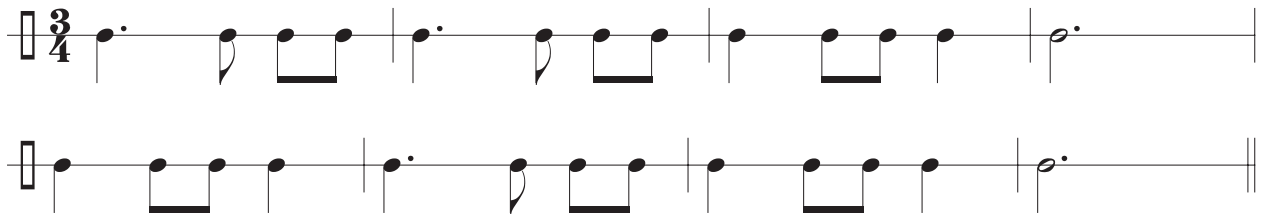
31.



32.



33.



G. Intro to 6/8

These passages are built entirely from four basic units.



all eighths



dotted
quarter

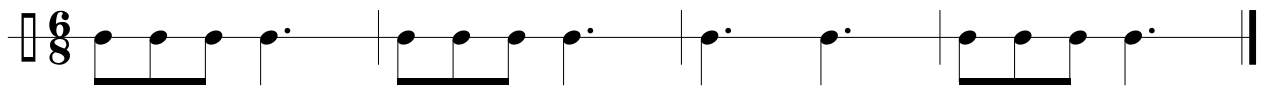


rocking
horse

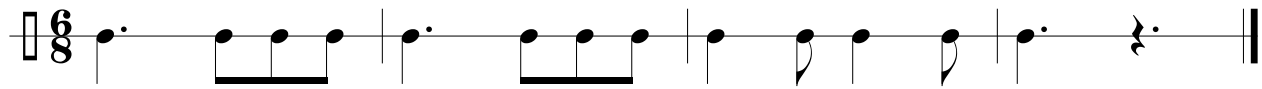


rest

34.



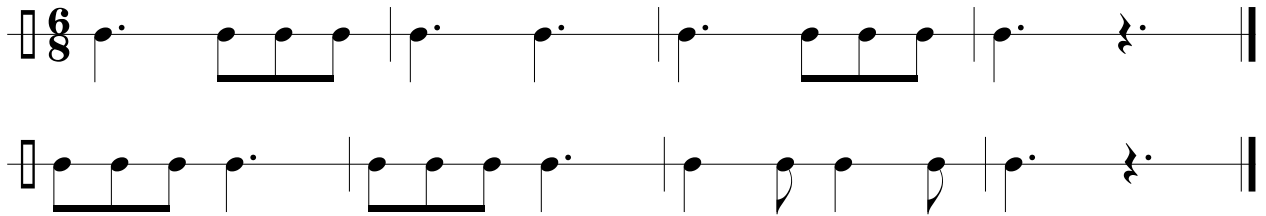
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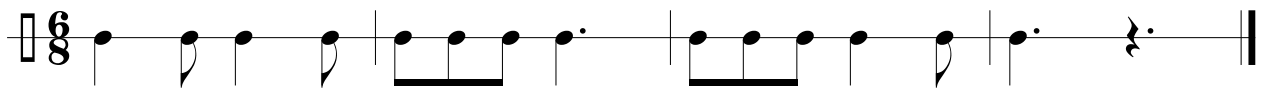
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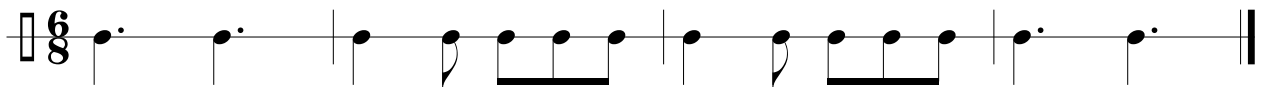
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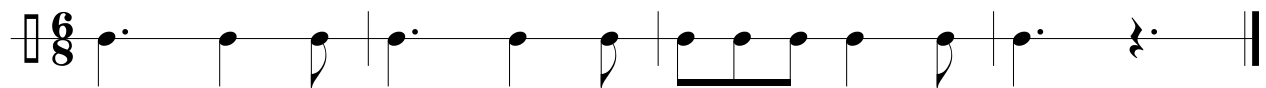
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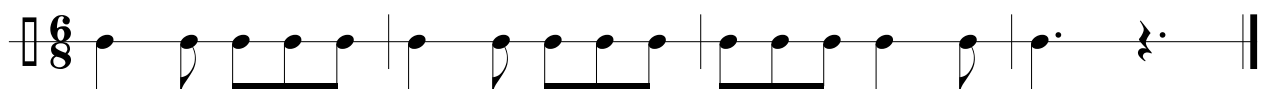
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40.



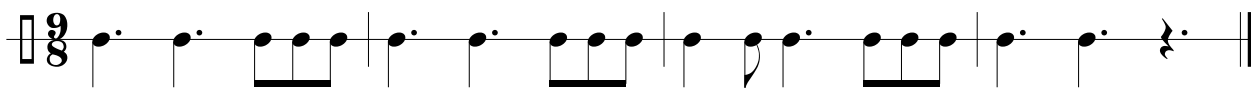
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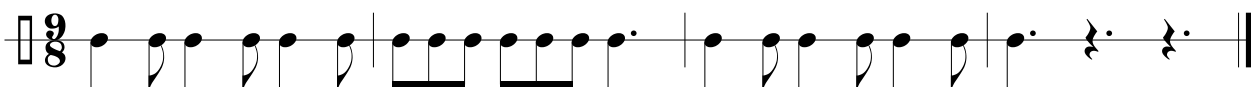
Introducing 9/8 and 12/8

These meters are similar to 6/8, but they have more beats per bar. 9/8 has three “big beats” per measure, and 12/8 has four.

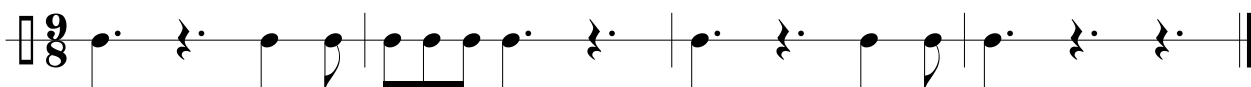
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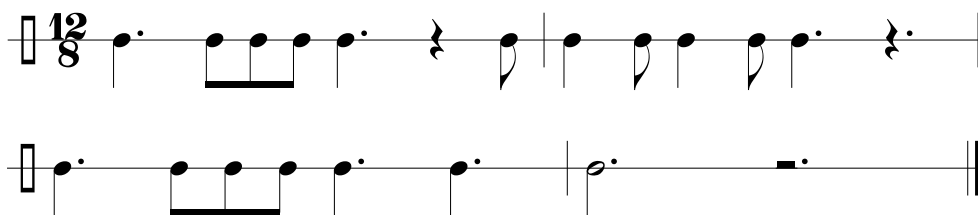
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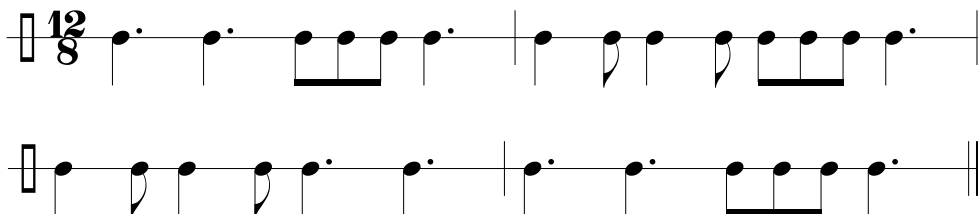
45.



46.



47.



H. Intro to sixteenths

Here our rhythms are once again built from a few basic units. I'm going to borrow some verbal cues for these figures from Daniel Kazez, *Rhythm Reading* [Norton, 1997].



“peanut butter”



“grasshopper”

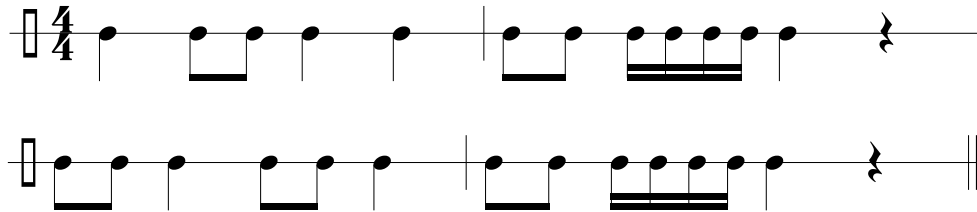


“telephone”

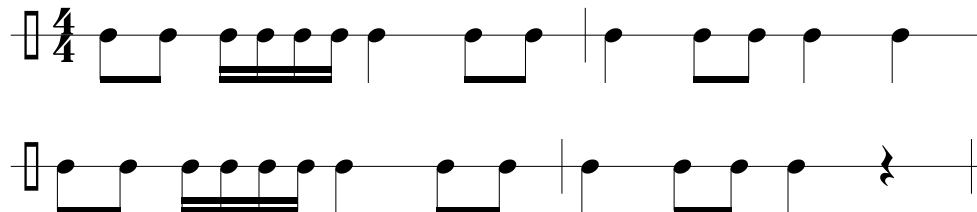


“baker”

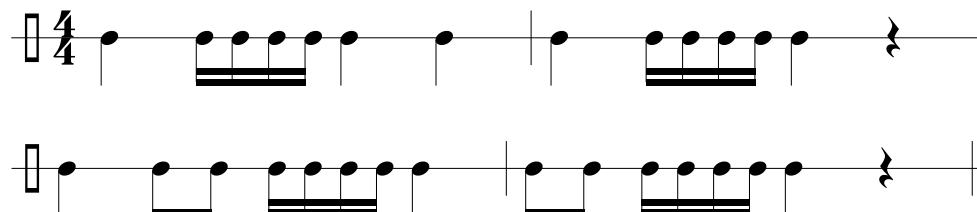
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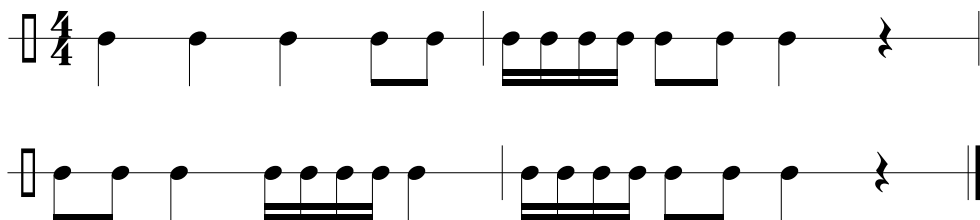
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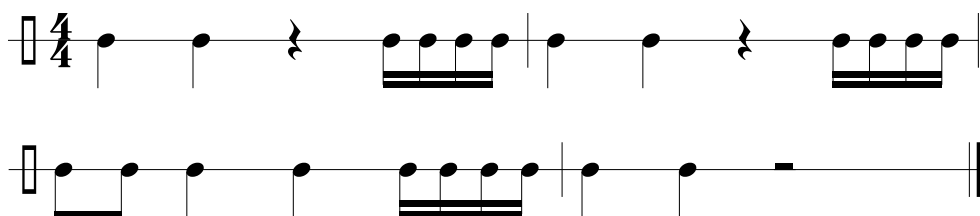
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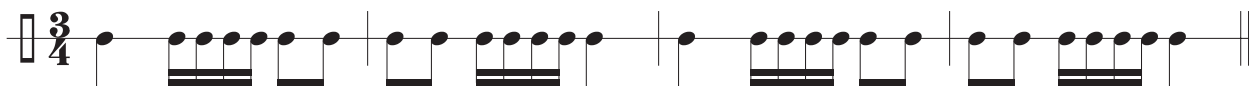
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52.



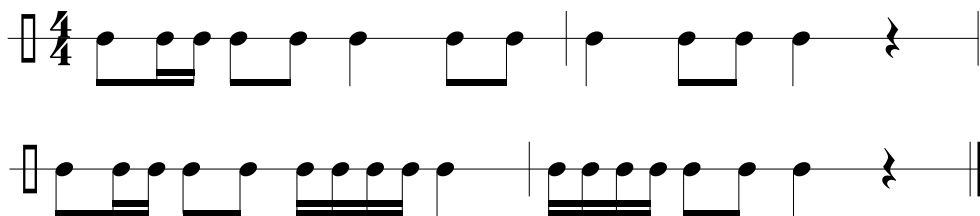
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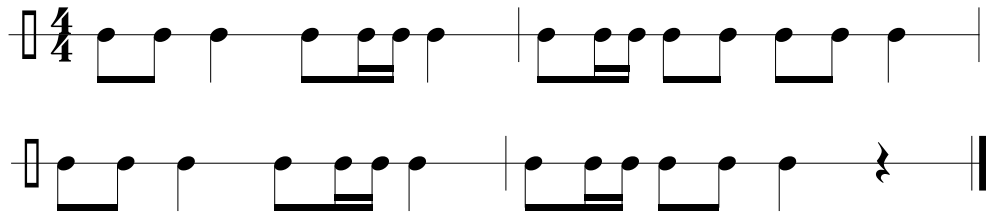
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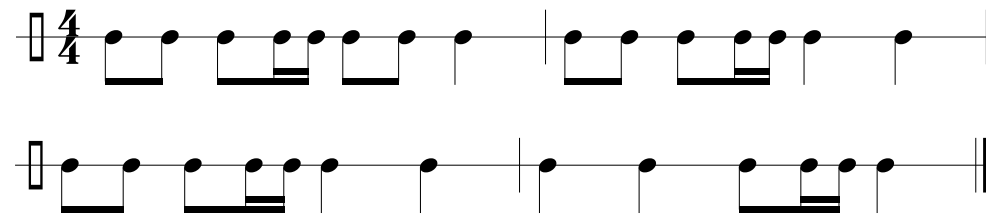
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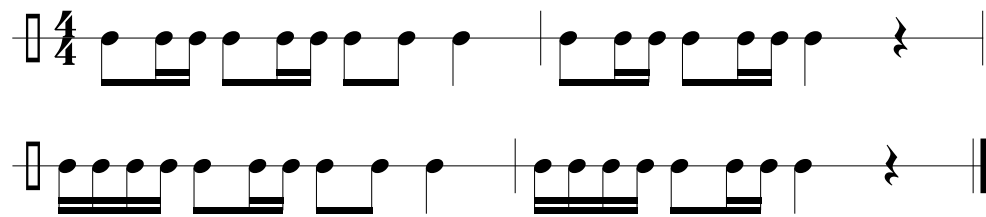
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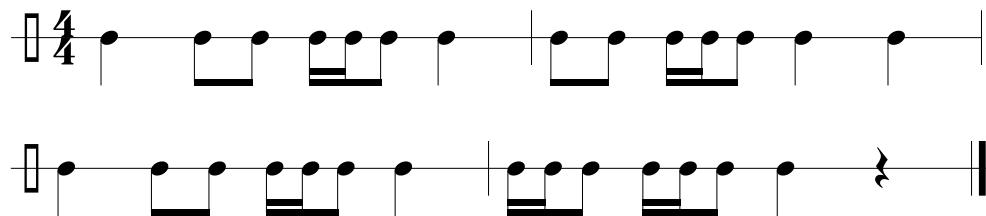
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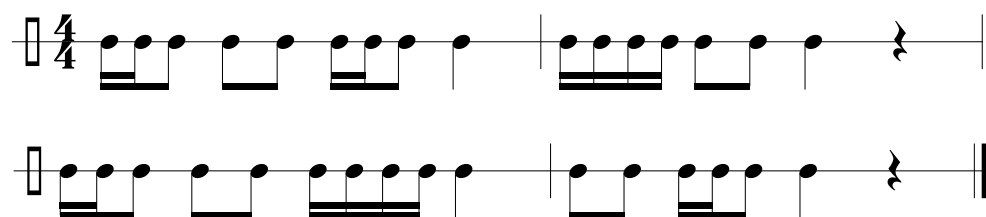
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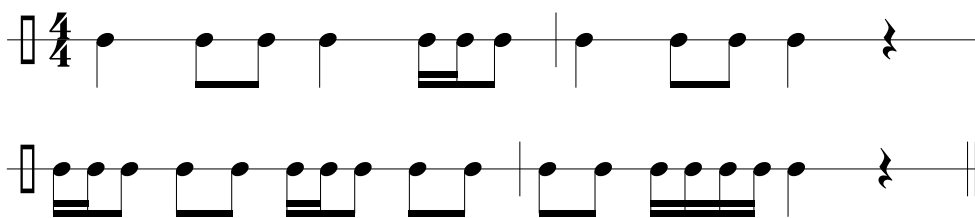
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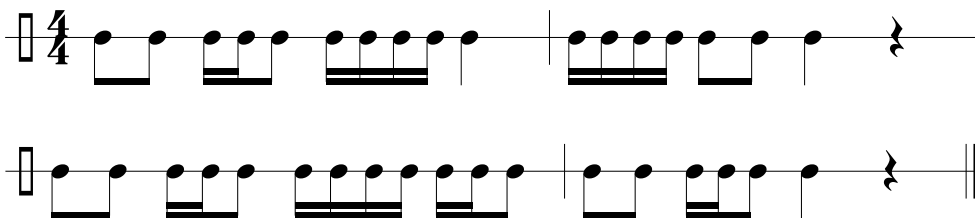
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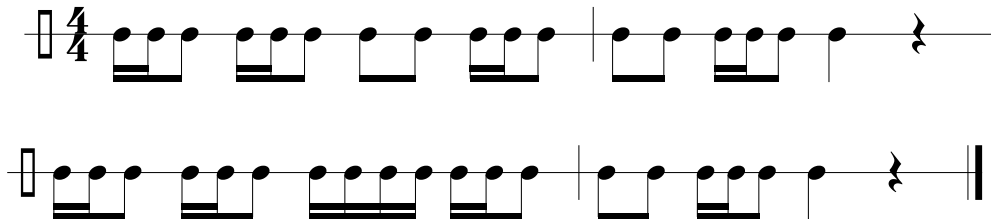
61.



62.



63.



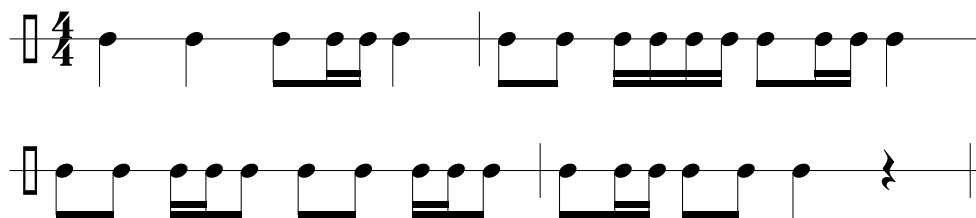
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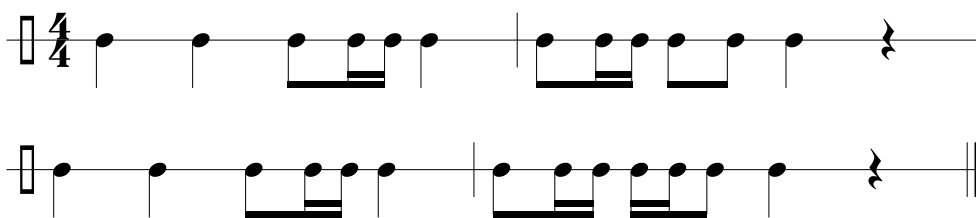
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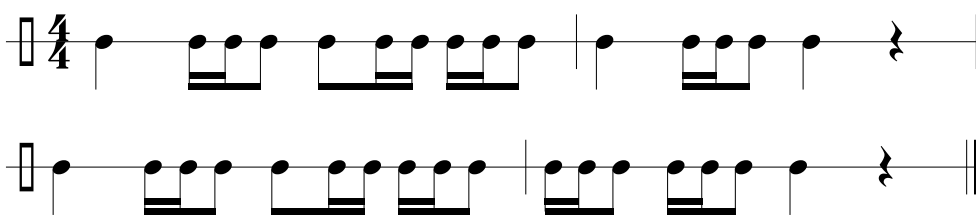
66.



67.



68.



69.

