

# Anthology for Rhythmic Practice

### A. Basic rhythms in 4/4

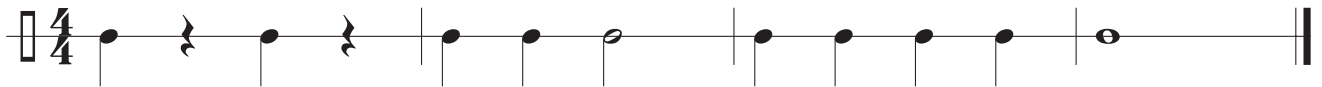
1.



2.



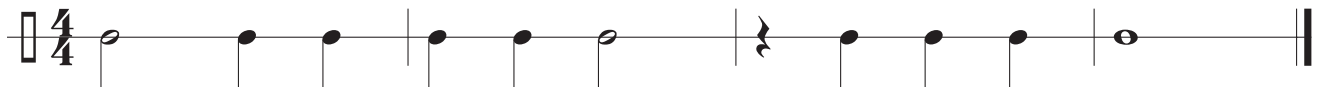
3.



4.



5.

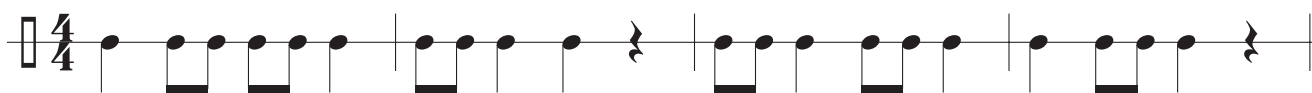


6.



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

7.



8.



9.



10.



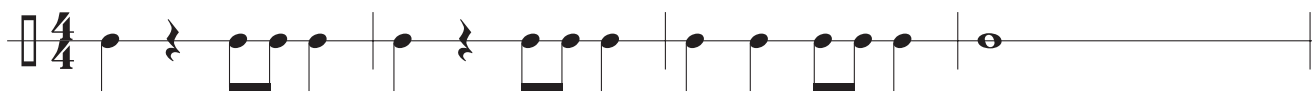
11.



12.

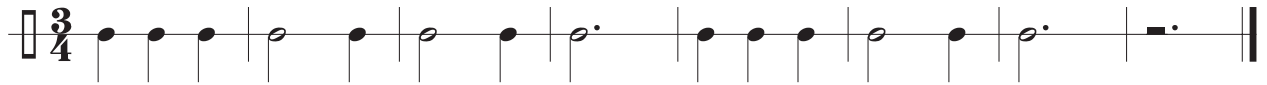


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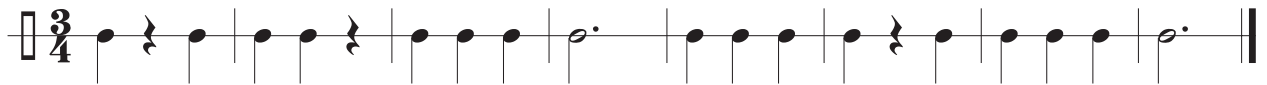


## C. 3/4 in quarter notes, halves, and dotted halves

14.



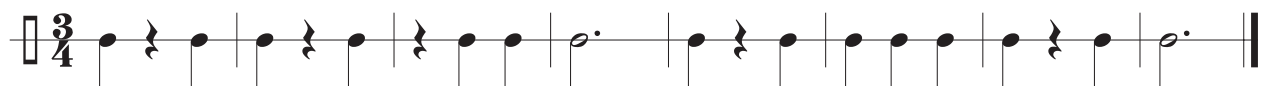
15.



16.

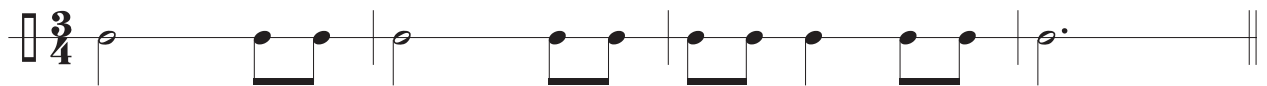


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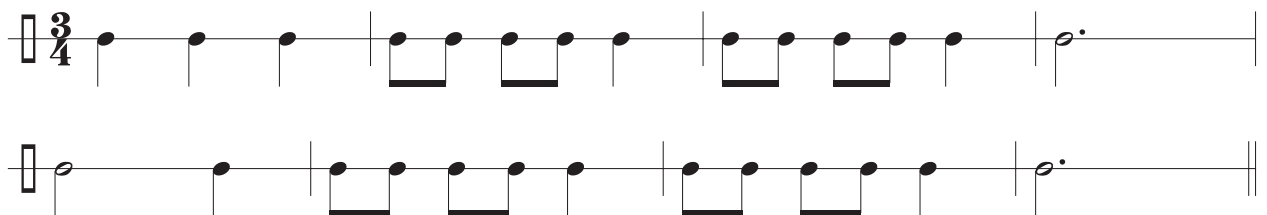


## D. 3/4 with eighth notes

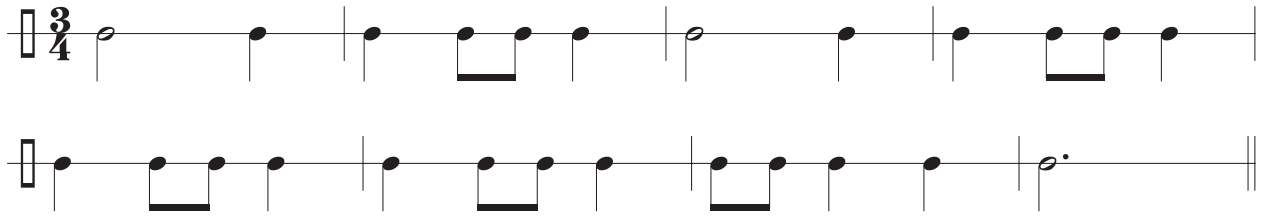
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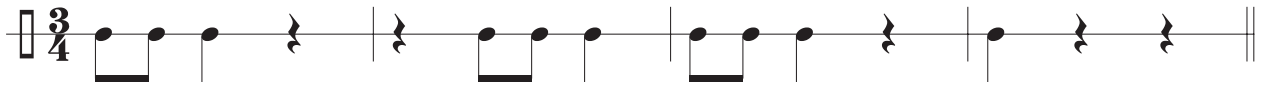
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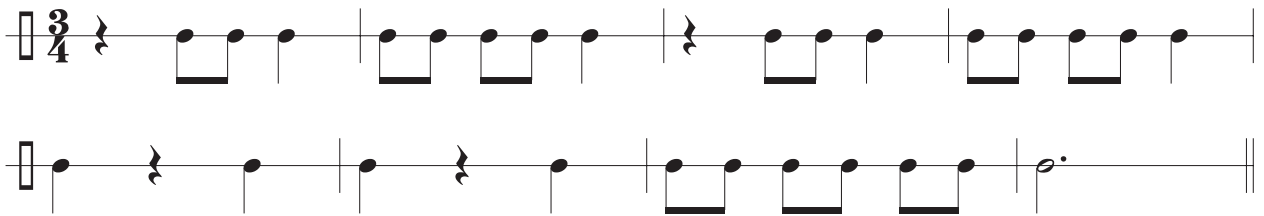
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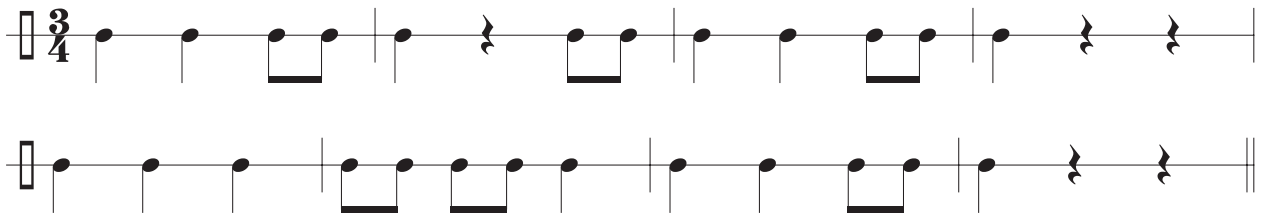
21.



22.



23.



### E. "Pickup" beats

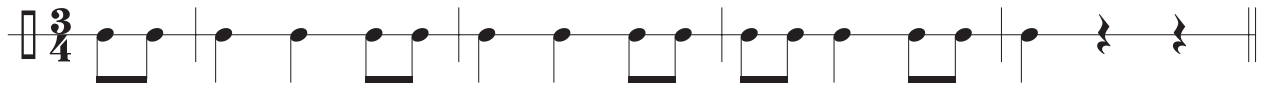
24.



25.



26.

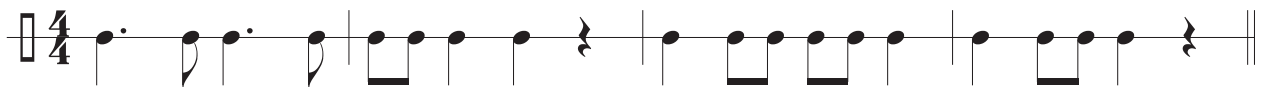


27.

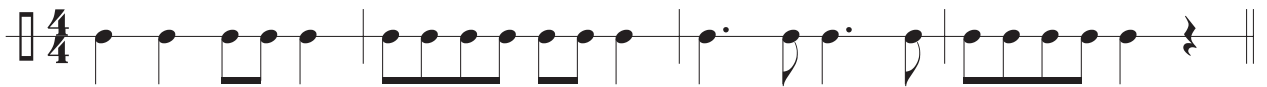


## F. Dotted figures

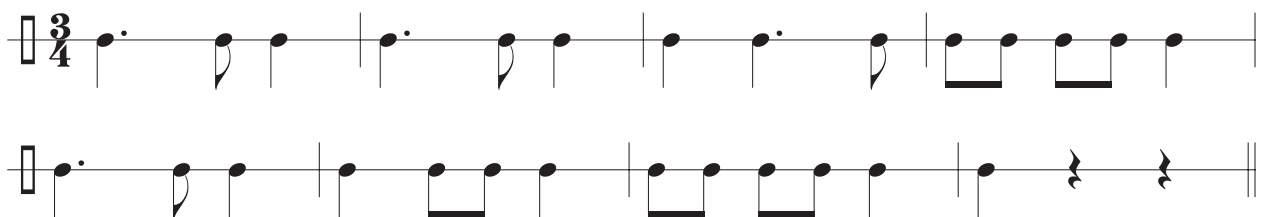
28.



29.



30.



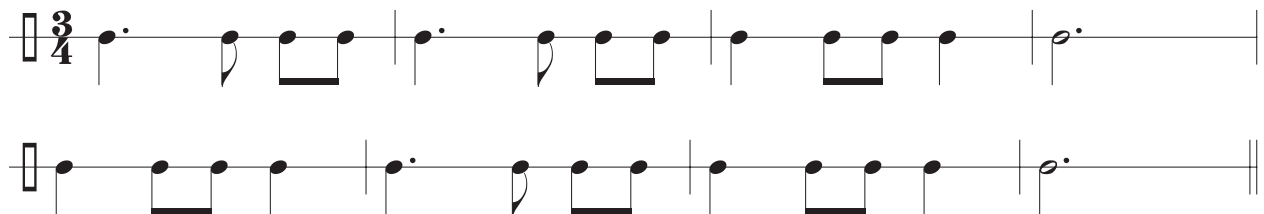
31.



32.



33.



### G. Intro to 6/8

These passages are built entirely from four basic units.



all eighths



dotted  
quarter

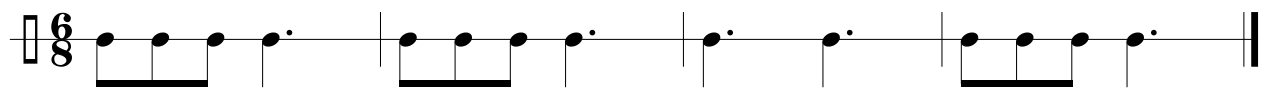


rocking  
horse

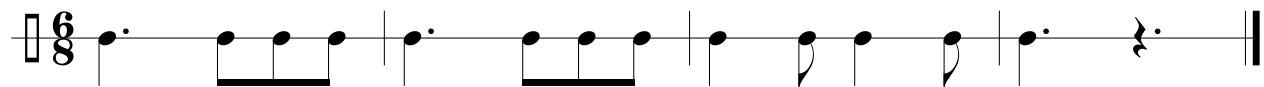


rest

34.



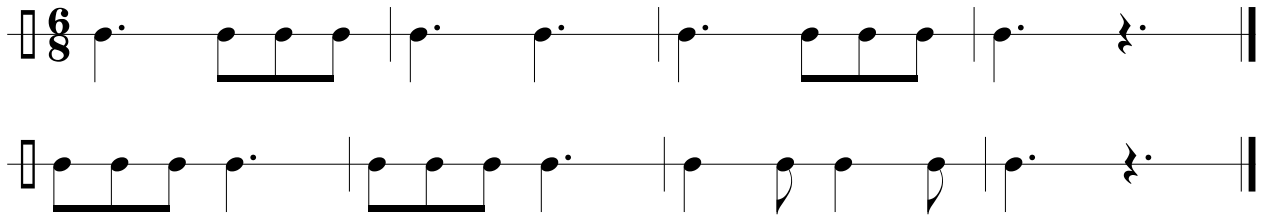
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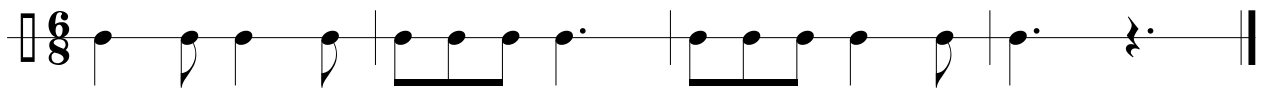
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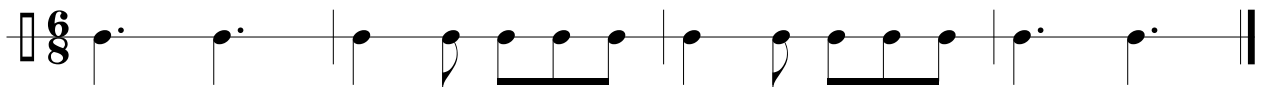
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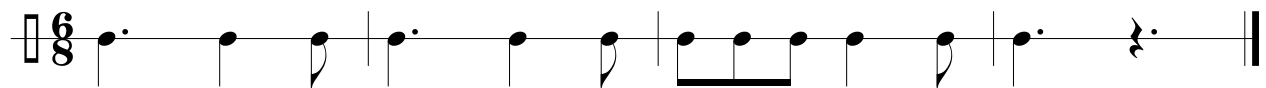
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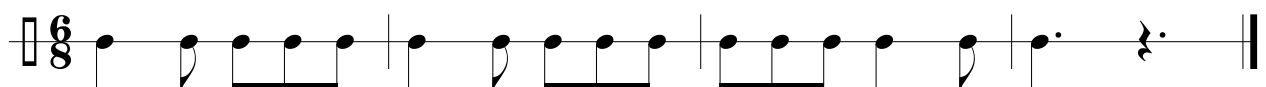
39.



40.



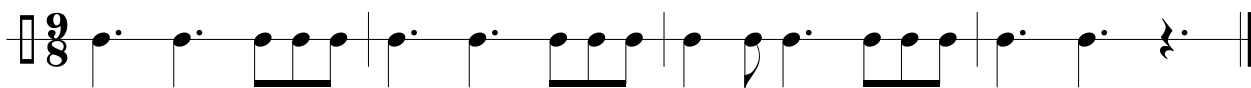
41.



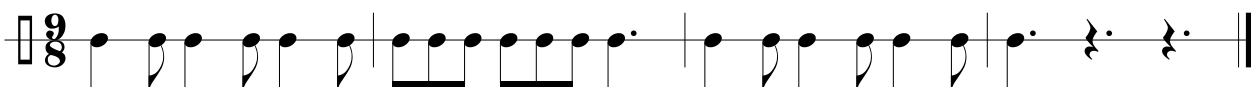
## Introducing 9/8 and 12/8

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.

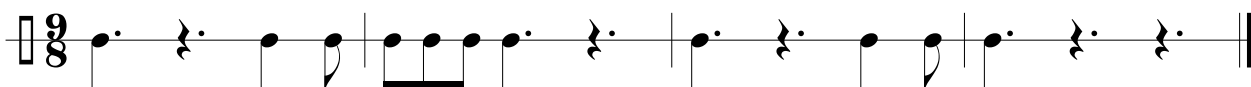
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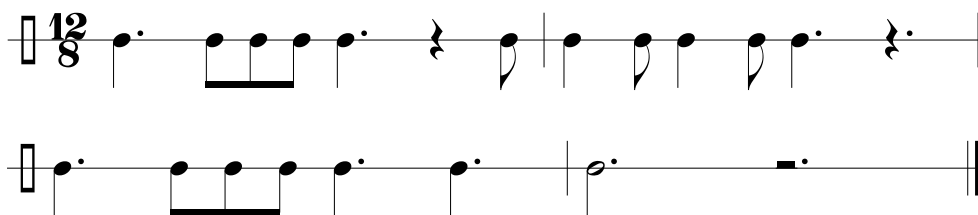
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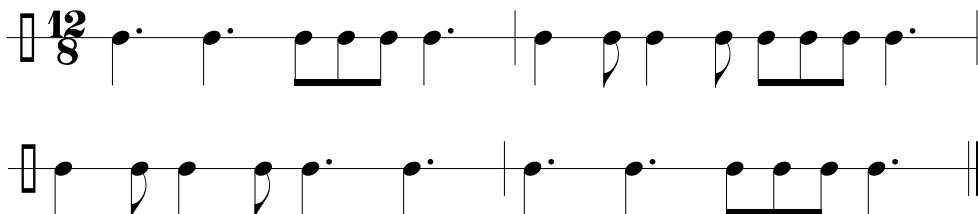
45.



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”

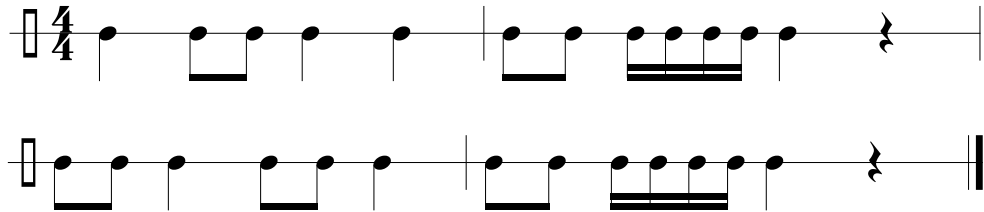


“telephone”

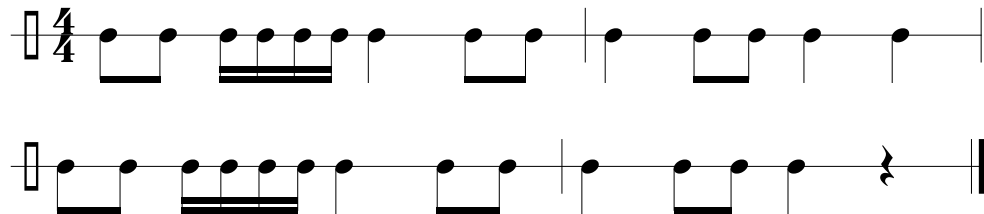


“baker”

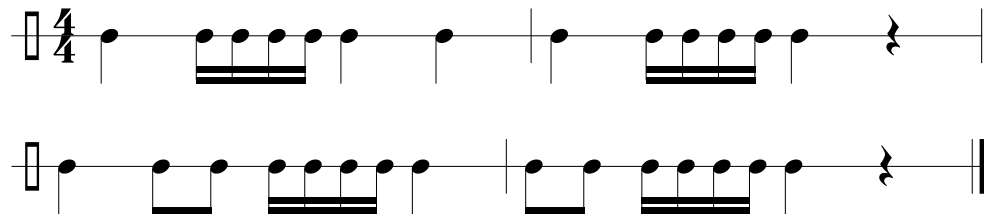
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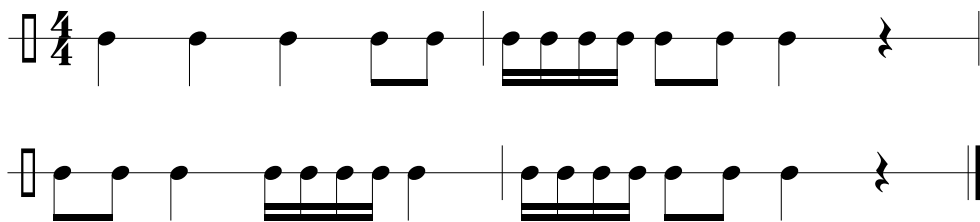
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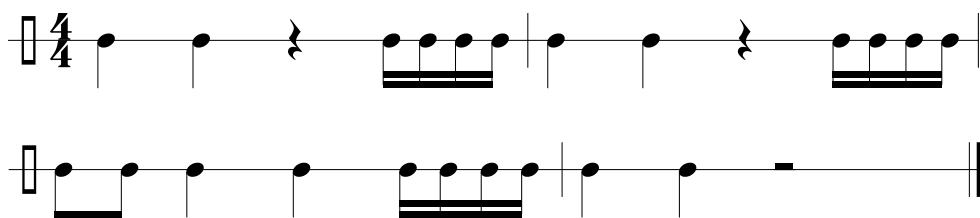
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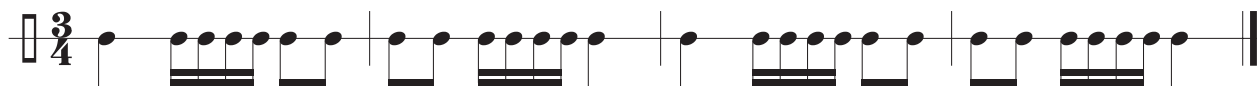
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52.



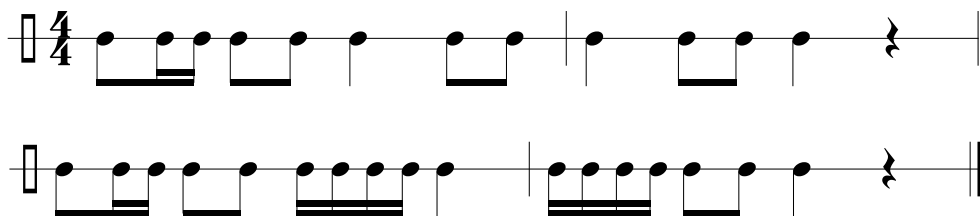
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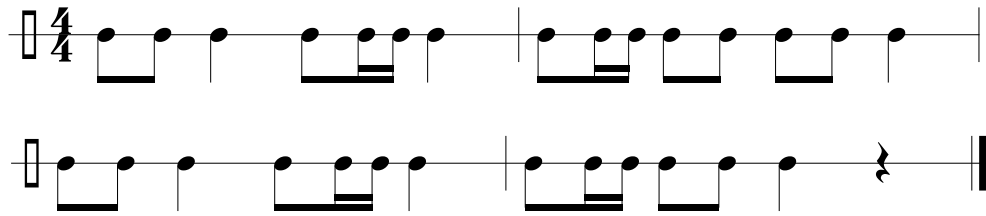
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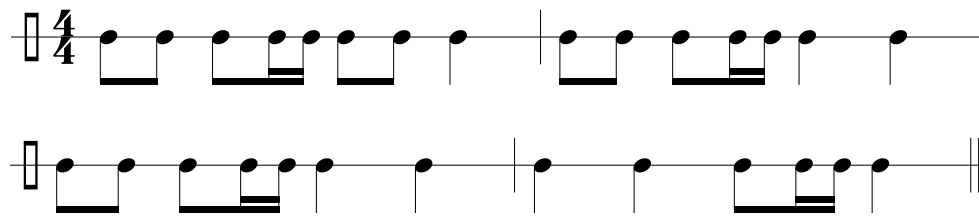
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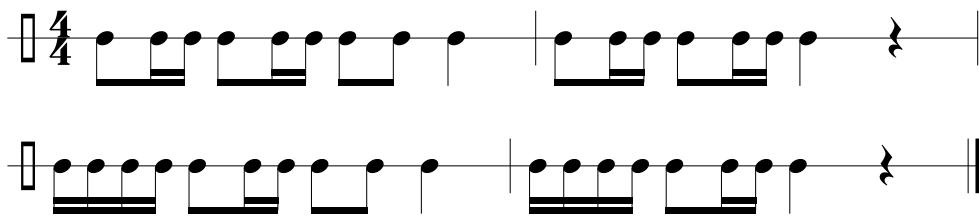
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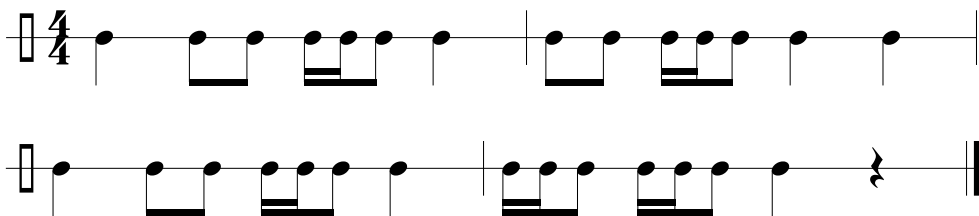
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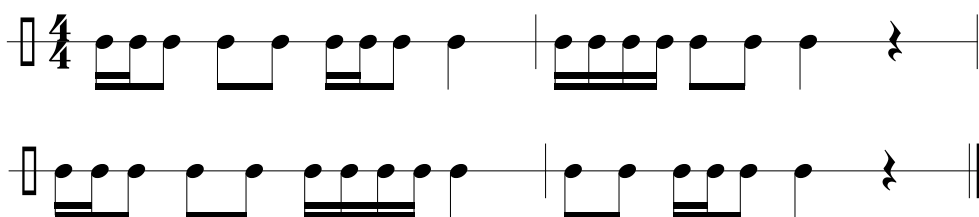
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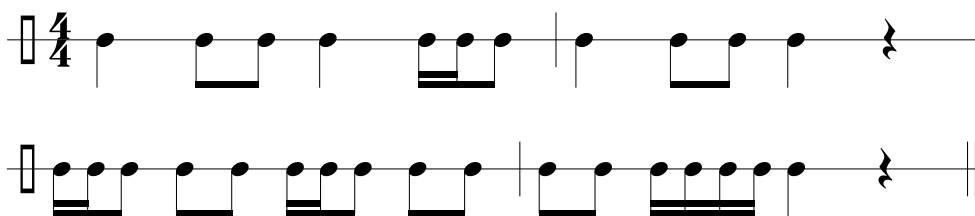
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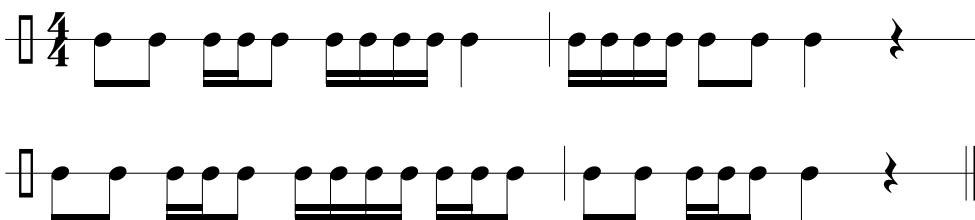
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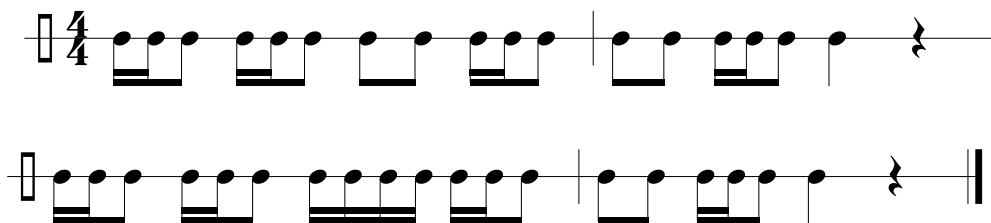
61.



62.



63.



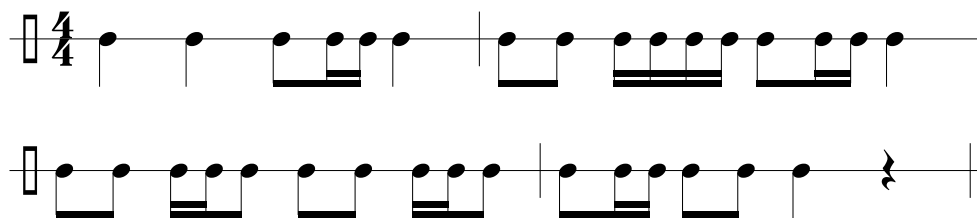
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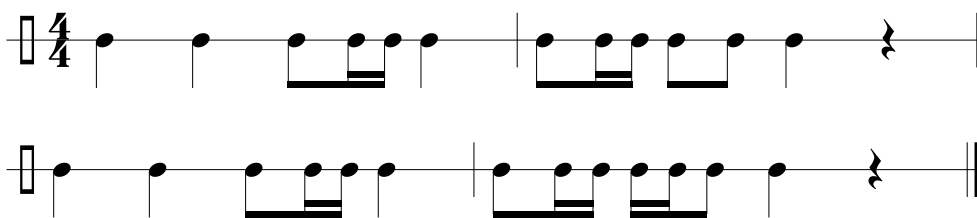
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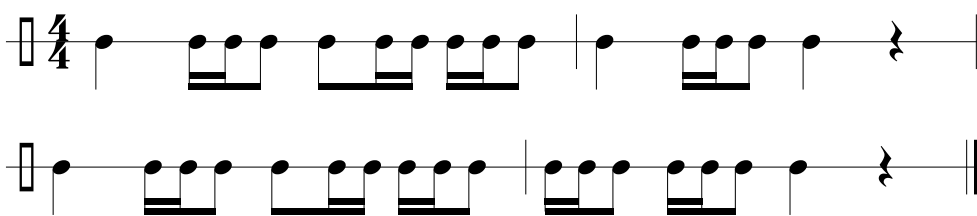
66.



67.



68.



69.

