

Anthology for Rhythmic Practice

A. Basic rhythms in 4/4

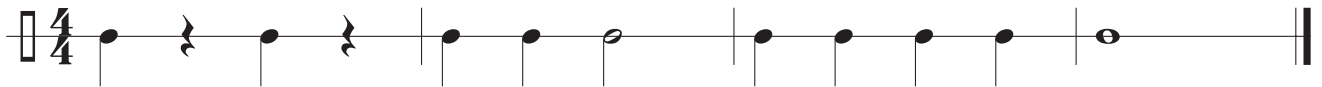
1.



2.



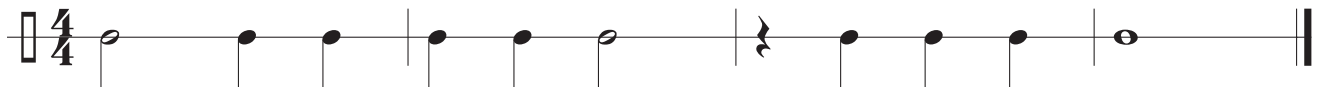
3.



4.



5.

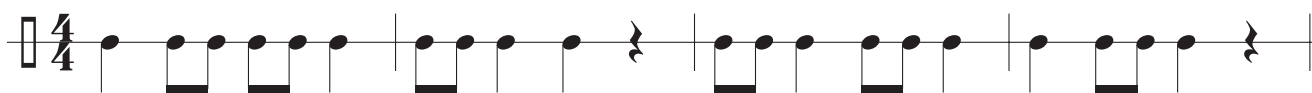


6.



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

7.



8.



9.



10.



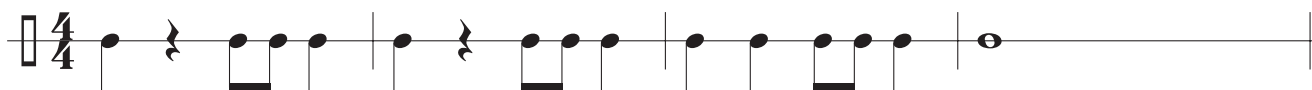
11.



12.

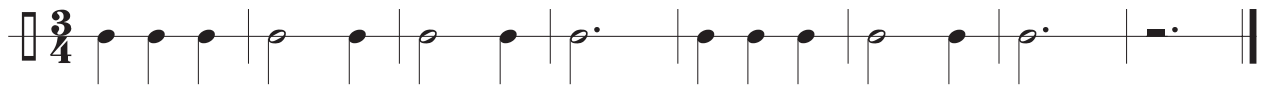


13.

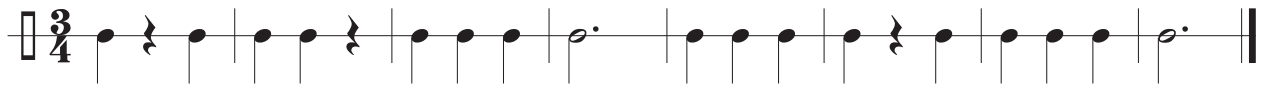


C. 3/4 in quarter notes, halves, and dotted halves

14.



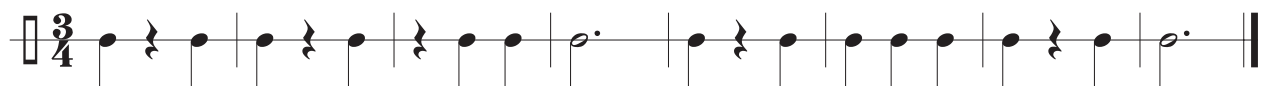
15.



16.

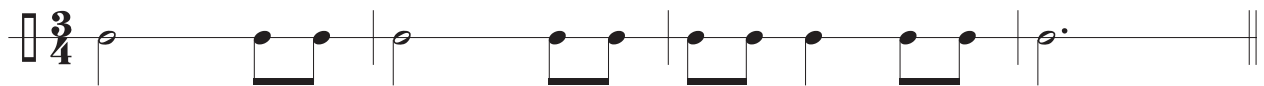


17.

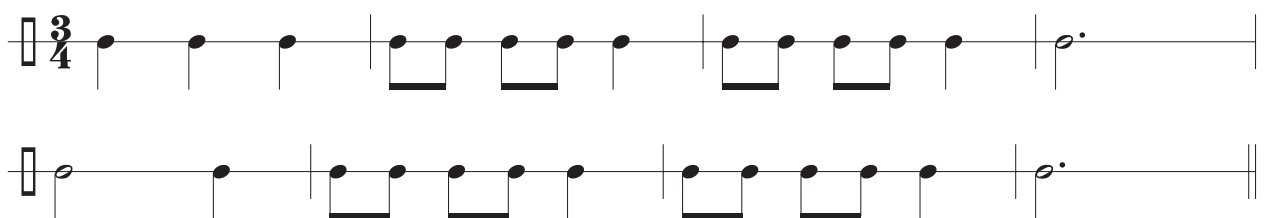


D. 3/4 with eighth notes

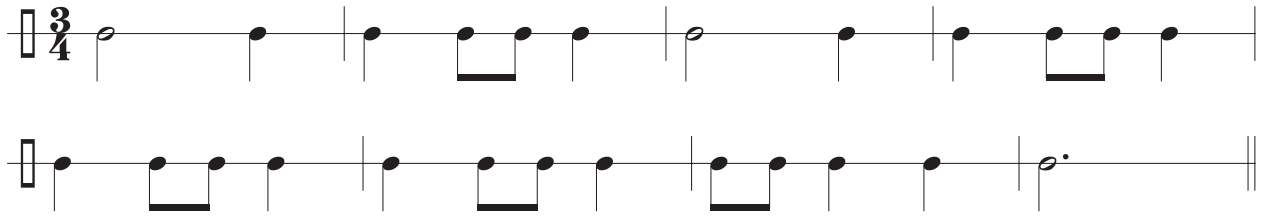
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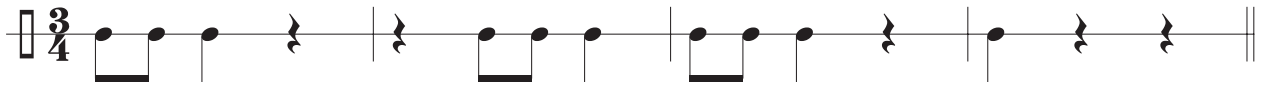
19.



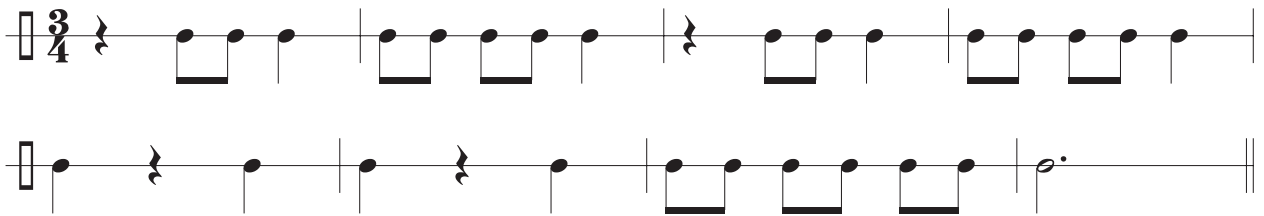
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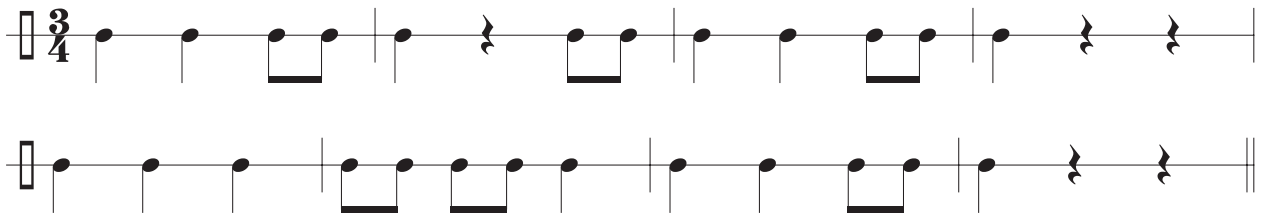
21.



22.



23.



E. "Pickup" beats

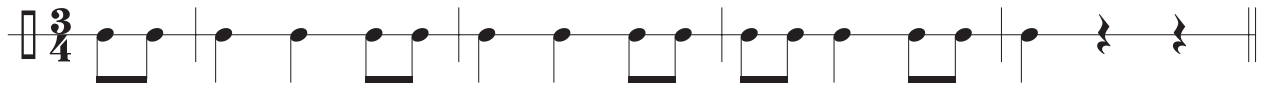
24.



25.



26.

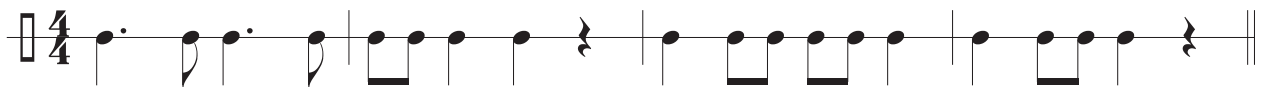


27.

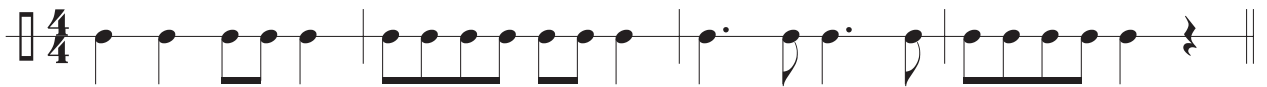


F. Dotted figures

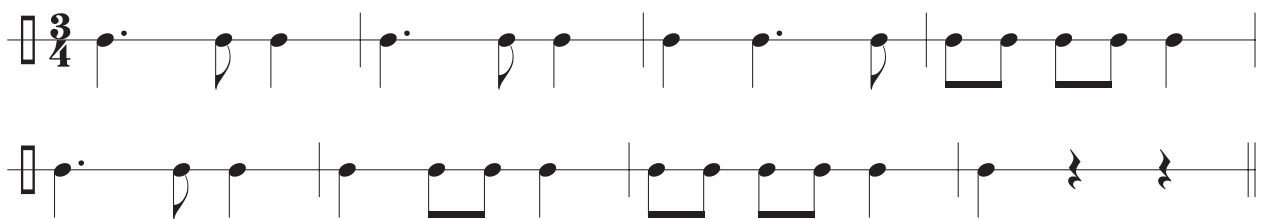
28.



29.



30.



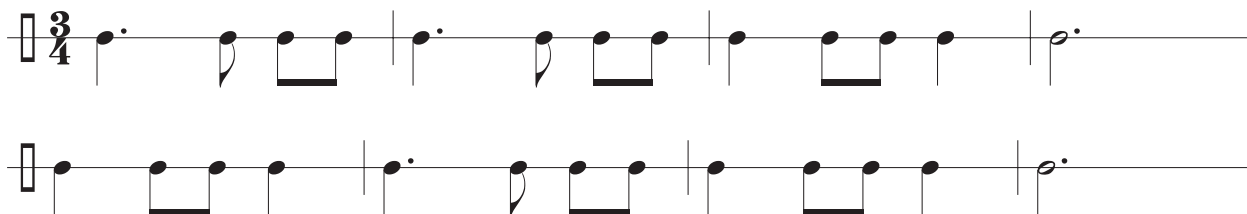
31.



32.



33.



G. Intro to 6/8

These passages are built entirely from four basic units.



all eighths



dotted
quarter



rocking
horse

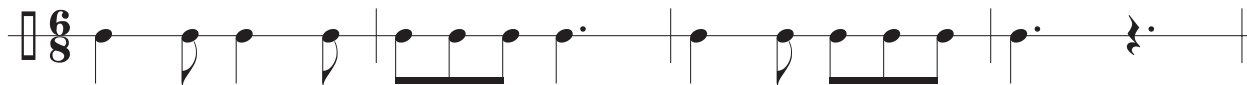


rest

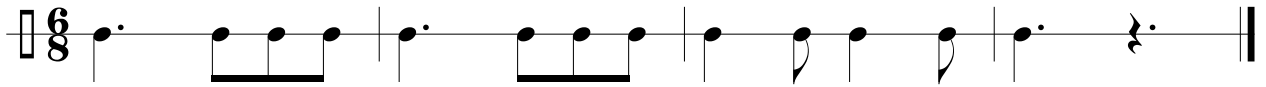
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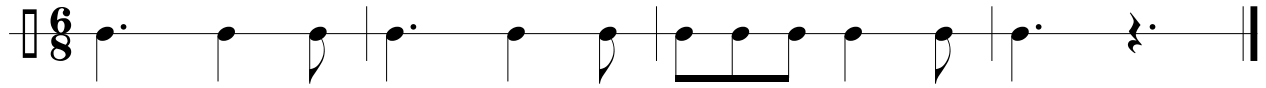
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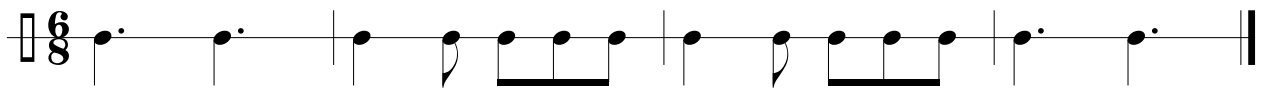
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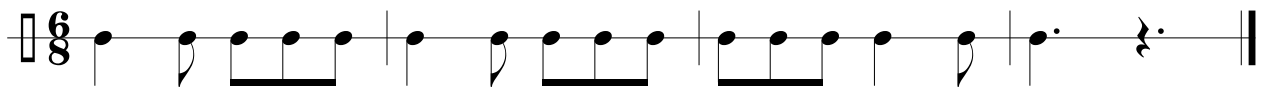
37.



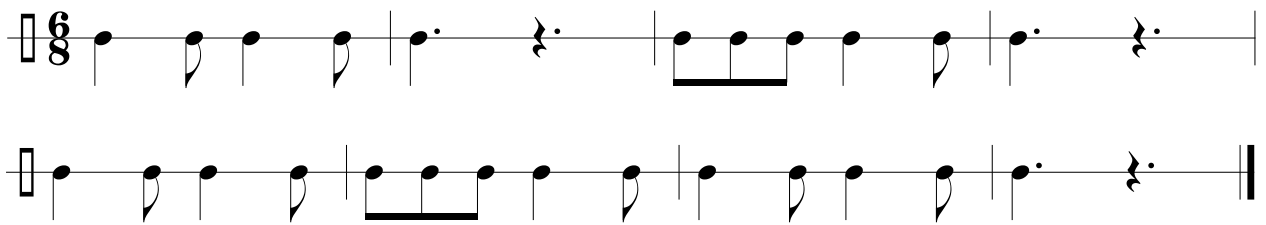
38.



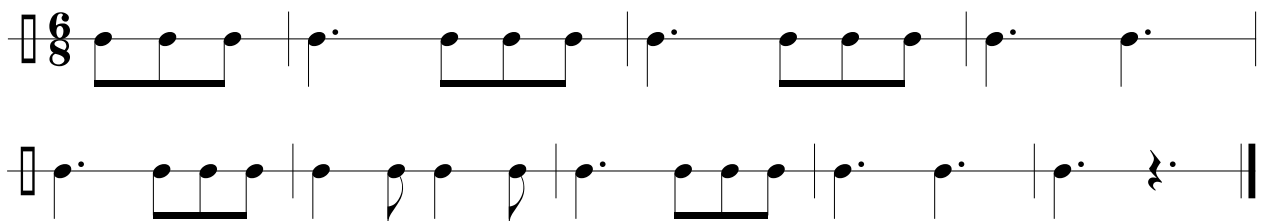
39.



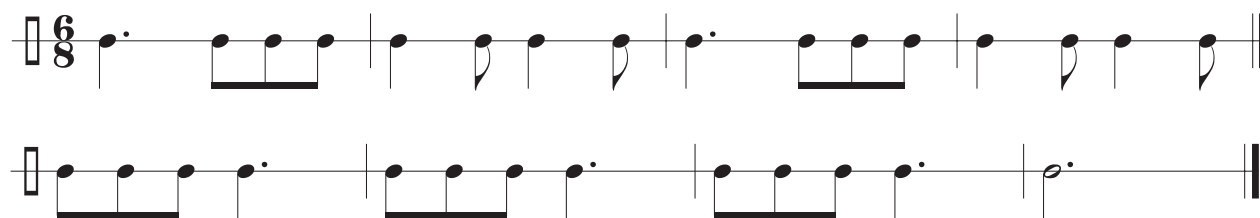
40.



41.



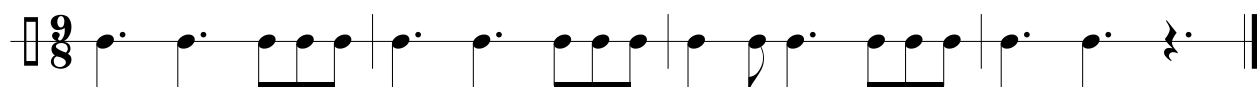
42.



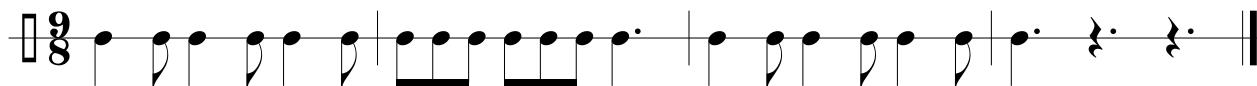
Introducing 9/8 and 12/8

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

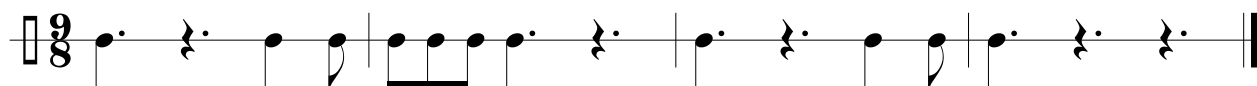
43.



44.



45.



46.



47. (This one has a loose pickup note in measure 1, which is something we haven’t seen before.)

