

Rhythmic Studies, Part 1

By:

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Online:

< <http://cnx.org/content/col10718/1.1/> >

C O N N E X I O N S

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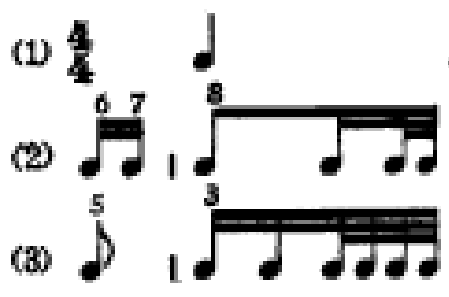


Figure 1.3

The “6, 7, and 8” in line 2 indicate pitches La, Ti, Do. Line 3 reads “5, 3” indicating Sol, Mi.

Additionally the Wedge studies could be performed in ensemble exercises by combining select lines of the study. For instance, students could each tap or clap simultaneously these two parts (Wedge, p. 108):



Figure 1.4

Students should be encouraged to subdivide² all rhythmic studies in order to better develop rhythmic precision.

²“Rhythmic Study: Introduction to Subdivisions in Simple Meters” <<http://cnx.org/content/m22810/latest/>>

Chapter 2

Rhythmic Study: Simple Rhythms in 3/4 and 4/4)¹

I. Simple Rhythmic Study in 3/4

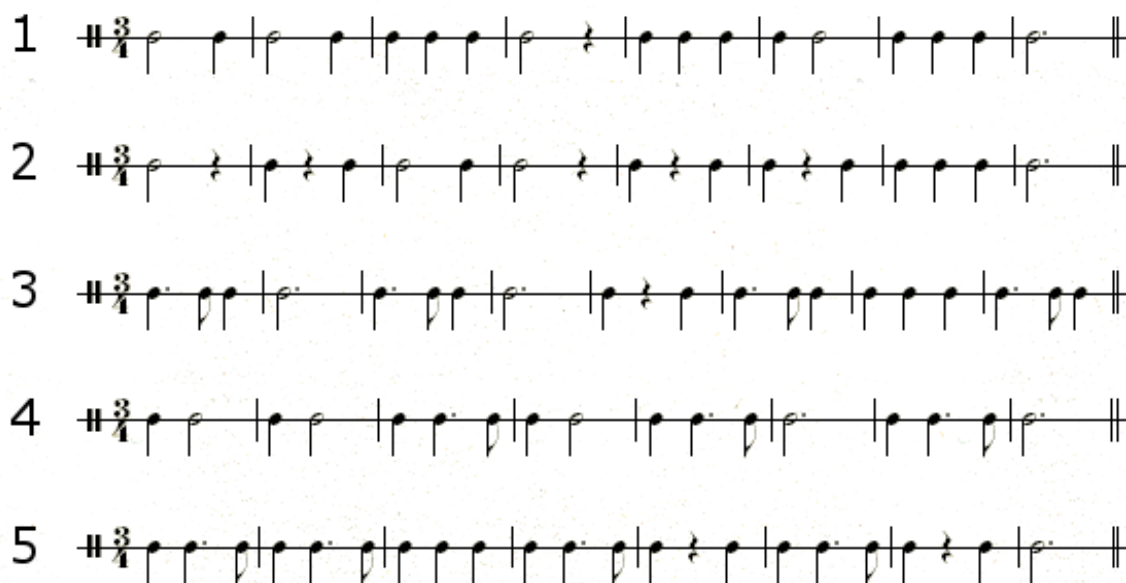


Figure 2.1

II. Simple Rhythmic Study in 4/4 or Common Time

¹This content is available online at <<http://cnx.org/content/m22807/1.1/>>.

Chapter 3

Rhythmic Study: Simple Rhythms in $2/4$ ¹

I. Simple Rhythmic Study in $2/4$

¹This content is available online at <http://cnx.org/content/m22812/1.1/>.

(g) $\frac{6}{8}$ Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

(h) Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

(i) Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

(j) Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

(k) Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

(l) Musical exercise in 6/8 time, consisting of a sequence of eighth and sixteenth notes.

Figure 4.2

Chapter 5

Rhythmic Study: Rhythms with Sixteenths¹

I. Rhythmic Study with 16th notes in 2/4 (Wedge (Chapter 1) , p. 108)



Figure 5.1

II. Rhythmic Study with 16th notes in 3/4 (Wedge (Chapter 1) , p. 109)

¹This content is available online at <<http://cnx.org/content/m22814/1.1/>>.

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

(2) 

(3) 

(4) 

(5) 

(6) 

Figure 5.2

III. Rhythmic Study with 16th notes in 4/4 (Wedge (Chapter 1) , p. 127)

The “8” at the end of number 2 indicates that when singing with the descending and ascending scale the class should end the last note with the upper tonic. (See Introduction to Rhythmic Studies for further information.)

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

(2) 

(3) 

(4) 

(5) 

(6) 

Figure 5.3

Chapter 6

Rhythmic Study: 6/8 with Sixteenths and Anacrusis¹

I. Rhythmic Study in 6/8 with 16th notes (Wedge (Chapter 1) , p. 20)



Figure 6.1

II. Further Rhythmic Study in 6/8 (Wedge (Chapter 1) , p. 28)

¹This content is available online at <<http://cnx.org/content/m22815/1.1/>>.

(a) 

(b) 

(c) 

(d) 

(e) 

(f) 

Figure 6.2

III. Rhythmic Study in 6/8 with anacrusis (Wedge (Chapter 1) , p. 47)

(1) 

(2) 

(3) 

(4) 

(5) 

Figure 6.3

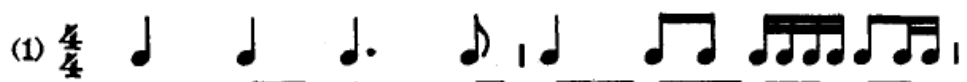
Chapter 7


Rhythmic Study: 4/4 with Sixteenths and Anacrusis¹


I. Rhythmic Study with 16th notes in 4/4 (Wedge (Chapter 1) , p. 58)


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

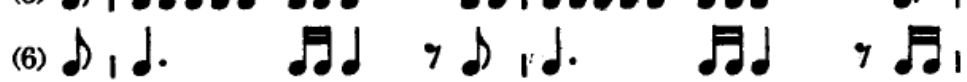
¹This content is available online at <<http://cnx.org/content/m22816/1.1/>>.


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

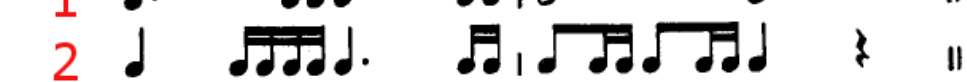
(2) 

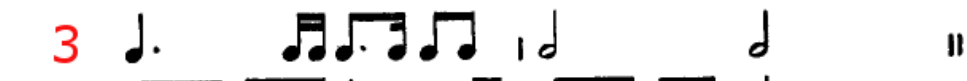
(3) 


(4) 


(5) 

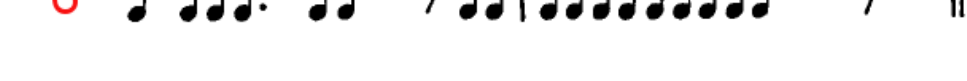
(6) 

1 

2 

3 

4 

5 

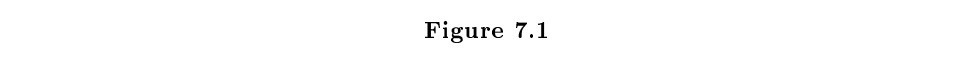
6 

Figure 7.1

II. Rhythmic Study with anacrusis and 16th notes in 4/4 (Wedge (Chapter 1) , p. 68)
 Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

(1) $\frac{4}{4}$ (2) (3) (4) (5) (6)

1 **2** **3** **4** **5** **6**

Figure 7.2

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

- | | |
|---|---|
| A anacrusis, § 6(11), § 7(13) | § 6(11), § 7(13) |
| E Exercise, § 1(1), § 2(3), § 3(5), § 4(7), § 5(9), § 6(11), § 7(13) | S sixteenth, § 5(9), § 6(11), § 7(13)
Study, § 1(1), § 2(3), § 3(5), § 4(7), § 5(9), § 6(11), § 7(13) |
| N notes, § 5(9) | |
| R Rhythm, § 1(1), § 2(3), § 3(5), § 4(7), § 5(9), | U upbeat, § 6(11) |

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