

THE RHYTHM BOOK

(SAMPLE PAGES Ch 10 – 21)

2nd edition

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SAMPLE PAGES FOR REVIEW ONLY

for Benjamin and Caleb



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10 ✧ Duplets and triplets

It is possible to divide the beat into three (*ta-ki-da*) in a simple meter. This division is called a triplet and is usually written with a “3” above the notes. Sometimes brackets are used to clarify the grouping. It is also possible to divide the beat into two parts (*ta-di*) in a compound meter. This pattern is called a duplet and is usually written with a “2” above the notes.

Look carefully at exercises 10.1 and 10.2. Notice that the rhythm syllables are exactly the same. A division of the beat into two is always spoken “*ta-di*.” A division into three is always “*ta-ki-da*” regardless of how the rhythm is written.

10.1

$\frac{2}{4}$ ta ta ta di ta di ta ki da ta ki da ta

10.2

$\frac{6}{8}$ ta ta ta di ta di ta ki da ta ki da ta

10.3

$\frac{2}{4}$ ta ta di ta ki da ta ki da . . .

10.4

10.19

Musical score for exercise 10.19 in common time (C). The score consists of three staves. The first staff contains two measures of eighth-note patterns with triplets. The second staff continues with eighth-note patterns and triplets, including a measure with a fermata. The third staff concludes with a final eighth-note pattern and a double bar line.

10.20 With improvisation measures.

Musical score for exercise 10.20 in 6/8 time. The score consists of two staves. The first staff has two measures of eighth-note patterns with a double bar line, followed by two measures of eighth-note patterns with a double bar line. The second staff continues with eighth-note patterns and a double bar line.

10.21

Musical score for exercise 10.21 in 4/2 time. The score consists of three staves. The first staff has four measures of eighth-note patterns with triplets. The second staff continues with eighth-note patterns and triplets. The third staff concludes with eighth-note patterns and a double bar line.

10.22 *Lebhaft*

Musical score for exercise 10.22 in 2/4 time, marked *Lebhaft*. The score consists of two staves. The first staff has four measures of eighth-note patterns with triplets. The second staff continues with eighth-note patterns and triplets, ending with a fermata.

11 ✧ Two against three

“Two against three” involves performing duplets and triplets at the same time or “against” each other. In this chapter we will consider only duplets and triplets within a single beat. In Chapter 15 we will learn about duplets and triplets that span more than one beat.

Notice that *ta* and *di* align the beginning and mid-points of the beat, in both simple and compound divisions. Aligning *di* will help us perform these rhythms accurately.

Practice speaking one part and clapping the other. Pay close attention to the alignment of *ta* and *di*.

When we perform both divisions together, we hear the composite rhythm “*ta-ki-di-da*.”

Practice with these patterns, and other similar ones you create, until you can speak and clap two against three accurately and readily.

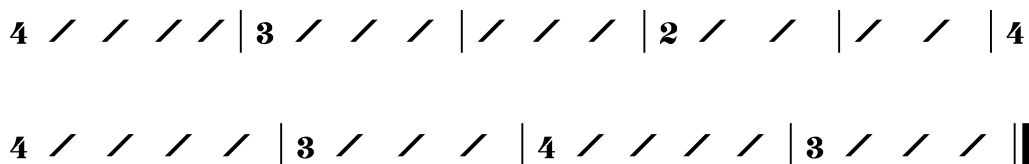
11.1 Repeat each measure until the pattern is secure. Perform the measures in different combinations. Listen for the *ta-ki-di-da* composite in each measure.

12 ✧ Changing meter I — Regrouping beats

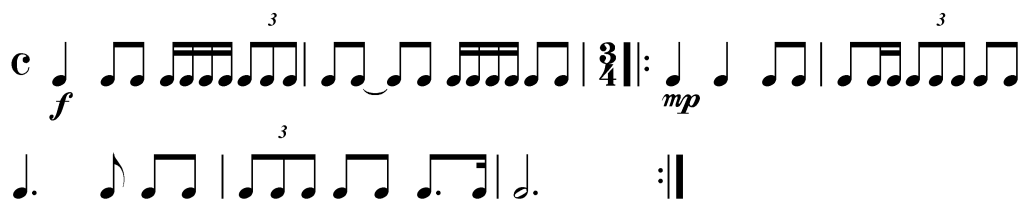
Changing meter is one effective way to change accent patterns. There are many possible relationships among meters. Exercises in this chapter maintain a constant duration for both the beat and the division of the beat. Only the metric grouping change (like duple to triple). In Chapters 13 and 14 we will explore meter changes where the length of the beats and divisions changes.

Conducting is especially important when performing changing meter. Practice changing meter and your conducting patterns in the following exercise. Count the beats in the measure as you go. Notice the “courtesy” or “cautionary meter signature” at the end of the first line. This warns the reader that the next line begins with a meter change.

12.1



12.2



12.3 *Allegro molto*



13 ✧ Changing meter II — Equal beats

The more common relationship between meters keeps the beat the same length. But if the meter changes between simple and compound, the length of the *division* will change. To illustrate this, complete the written exercise below.

13.1 Write in the rhythm syllables, and perform the example.



Now, rewrite the example, changing the meter for measures 2 and 3. Write in the rhythm syllables and perform this example.



Finally rewrite the entire example in 6/8 *without* changing meter. Use duplets for the duplet divisions. Write in the rhythm syllables and perform this example.



In all three cases the length of the beat remains the same length, but the length of the division—the eighth note—changes. (The syllables should remain the same as well.)

In the following example, the dotted quarter note beat in 6/8 will be equal in length to the quarter note beat in 2/4. The two eighth notes in 2/4 will sound like a duplet in 6/8, and the triple division of the beat in 6/8 will sound like a triplet in relation to 2/4.

13.2 Think about how the change of meter will affect the tempo after the change. It is possible that a tempo appropriate for one section will be too fast or too slow after the meter changes.

Musical notation for exercise 13.2. The piece starts in 6/8 time with a dotted quarter note equal to a quarter note. It then changes to 2/4 time, where a dotted quarter note is equal to a quarter note. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and eighth rests, with a final double bar line.

13.3 *Adagio*

Musical notation for exercise 13.3, marked *Adagio*. It begins in 3/2 time and changes to common time (C). The notation features a mix of quarter and eighth notes, with a final double bar line.

13.4

Musical notation for exercise 13.4. It starts in 2/4 time and changes to 6/8 time. The notation includes phrasing slurs over groups of notes and a final double bar line.

14 ✧ Changing meter III — Equal divisions

In the last chapter we saw changes of meter with the beat remaining equal. Another option is to keep the divisions equal. Of course this will make the beats unequal. Perform these examples until you are comfortable with the differences.

14.1 Equal Beats

14.2 Equal Divisions

Look carefully at the notation in each example to determine the relationship of the beat and division. Practice the change by speaking and clapping the beats and divisions as you did for the previous examples. What does *sempre* indicate in this exercise?

14.3

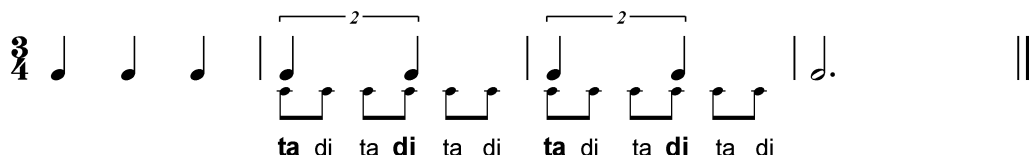
14.4

15 ✧ Superduplets and supertriplets

The term *tuplet* is used for any even, irregular division of a pulse. We have already studied the most common tuplets: duplets and triplets. *Superduplets* and *supertriplets* are duplets and triplets that extend across two or more beats. We will study irregular divisions into five and seven parts—quintuplets and septuplets—in Chapter 16.

Key to performing any tuplet accurately is sensing the equal division of pulse being divided. Finding the correct syllables for the underlying attack points will help you do that. In this example, the superduplet aligns with *ta* and *di* of the simple division of the beat. Experiment by speaking the division of the beat, and clapping the duplet on *ta* and *di*, or have part of the class speak the background while others speak the duplet.

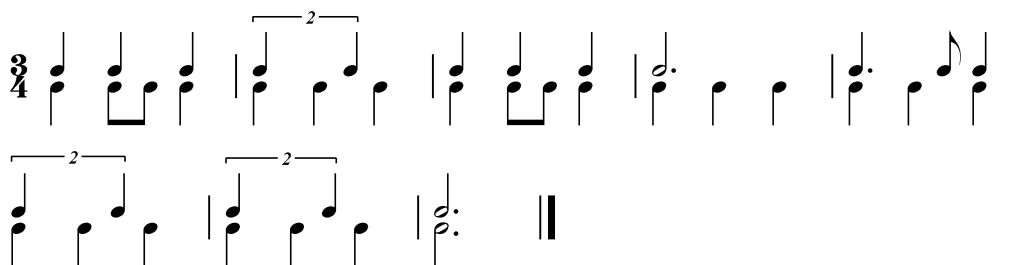
15.1



3/4

ta di ta di ta di ta di ta di

15.2 Perform this first while conducting or clapping the beat, and then add the written clapping part. Practice at different tempos. Listen for the alignment on *ta* and *di*. Listen too for the composite rhythm produced by the two lines.



3/4

ta di ta di ta di ta di ta di

- 15.3 Write a superduplet and a quarter note above each measure. Align the notes carefully. Write the composite rhythm syllables between the lines. Perform the rhythm as a speak and clap or a duet.

15.4

- 15.5 Because the superduplet lines up with regular divisions of the beat, there are several ways to write the rhythm. In the following examples the superduplet rhythm is written without the duplet sign. Can you find it?

15.6

15.7 Supertriplets are triplets that span two or more beats. It is useful to think about the underlying compound division of the beat even in simple meter. These two examples would sound identical even though they are notated differently.

a.

b. The triplet over two beats in compound meter a regrouping of the regular division of the beat, and is very similar to a type of hemiola studied in chapter 9. If the division is clear, it is usually not necessary to write the triplet sign.

15.8 Here is an example of hemiola. In what other ways could this exercise be notated? Write some options on the score.

16 ✧ Irregular divisions of the beat

So far we have looked at the most common divisions of the beat into two (*ta-di*) and three (*ta-ki-da*), and subdivisions into four (*ta-ka-di-mi*) and six (*ta-va-ki-di-da-ma*). Theoretically beats can be divided into any number of divisions or subdivisions.

Of the many possibilities, irregular divisions into five and seven, called quintuplets and septuplets, are perhaps most common. So that we don't have to learn whole new sets of syllables for these unusual patterns, we will modify the syllables we already know. As you practice, take care to keep the division even. It is easy for irregular divisions to “swing” or get bunched up near the beginning or end of the beat if you are not careful. We will study irregular divisions over more than one beat in Chapter 20.

16.1 Be sure to keep the quintuplet even. Clap, conduct, or step to the beat.

ta ta di ta ka di mi ti ta ta ka di mi ti ta di ta mi ta

16.2 *Maestoso* – in the style of a fanfare

5 5

16.3

5 3

17 ✧ 4:3 relationships

“Four to three” relationships are closely related to the superduplets and supertriplets we studied in Chapter 15. The two most common relationships are the supertriplet over the span of four beats and the superquadruplet over the span of three beats. These are easier to see in pictures than explain in words.

Shown below are four even pulses (the superquadruplet) spread across three beats.

It aligns with the subdivision of the beats on the syllables *ta-mi-di-ka*.

The middle line shows the composite rhythm produced by the quadruplet and the beat.

As you perform the following exercises listen for the composite rhythm produced by the interaction of the lines, or in the case of single line exercises, the interaction of the tuplet with the underlying beat.

The following exercises provide two ways to begin to hear the superquadruplet over three beats. First do the exercise as a duet. Listen for the composite rhythm produced by the interaction of the two parts. Then do the exercise by speaking the top line and clapping the bottom line. Again, listen for the composite rhythm.

17.1 Repeat each section as often as necessary. Write in the composite rhythm if it helps you see the relationship. It should be the same for each measure.

17.2 Repeat each section as often as necessary to become familiar with the interaction between parts and the resulting composite. Strive for independence between parts and the ability to listen to each part as you perform.

17.3 This exercise introduces variations of the 4:3 composite rhythm in mm. 1 – 3 to help prepare for the superquadruplet in m. 4.

17.4

17.5 Layer exercise — Decide in advance or follow a leader's direction regarding how many times you will repeat each section and when each part will enter. Listen for the interaction between parts, especially the composite rhythm produced by the quadruplet.

I $\frac{3}{4}$ ||: ♩ ♩ ♩ | ♩. ♩ ♩ :||: ♩ ♩ ♩ ♩ | ♩. ♩ ♩ ♩ :||

II $\frac{3}{4}$ ||: ♩. ♩ ♩ ♩. | ♩. ♩ ♩ ♩. :||: ♩ ♩ ♩ ♩ ♩. ♩ | ♩ ♩ ♩ ♩ ♩. :||

III $\frac{3}{4}$ ||: ♩. ♩ ♩ ♩ | ♩ ♩ ♩ ♩ :||: ♩. ♩ ♩ ♩ ♩. | ♩. ♩ ♩ ♩ ♩. :||

18 ✧ Asymmetric meters — 5 and 7 divisions

Asymmetric meters have beats of different lengths, or put another way, beat notes that do not divide into the same number of divisions. Most common are measures that have five or seven divisions in a measure.

Asymmetric meters are a bit like compound meters in that the meter signature shows us how many divisions of the beat are in a measure, but not how many beats. We must group the divisions to determine the beats. Meters with five divisions usually have two beats grouped by two and three. Often the grouping is made clear by the notation (mm. 1 – 4), but sometimes it is not (m. 5). You may conduct these examples in two, but the beats will not be the same length. If the tempo is very slow, the music may give the effect of changing meter, with the groupings of two and three actually being groupings of two and three beats. The following exercise at a slow tempo might sound like alternating 3/8 to 2/8, for example. Perform it at both a fast and slow tempo. What is the difference in the way you perceive the meter?

18.1

3 + 2 2 + 3

ta ki da ta di ta di ta ki da ta ki da ta di ta di ta ki ta da ta?
ta ta ki?

Perform the following example clapping the lower line, and then conducting the beat. Alternate these two methods of performance and repeat until you are comfortable with the unequal beat lengths.

18.2

18.3

19 ✧ Asymmetric meters II — Other unusual groupings

A variety of asymmetric meters and unusual beat divisions are possible in music. This chapter explores some of the options.

- 19.1 The irregular grouping of 8 divisions as 3+3+2 is actually fairly common in popular music and music for television.



- 19.2 Compose a rhythm that fits the given meter. Be sure to notate it in a way that shows the groupings. Perform your rhythm.



- 19.3 Sometimes meters that appear regular can be grouped irregularly. Don't mistake these regroupings for duplets or triplets. The division of the beat—in this case the eighth note—should remain constant. Accents on *ta* will make the grouping clear.



- 19.4 *Allegro con brio*



19.5 In this example further division of the beat makes it possible to think of the example as mixed meter, with groupings indicated by the dashed line.

19.6 How will the triplets in m. 3 sound different from the three eighth notes in the same measure? The syllables will be the same. What will change? Clap the beats.

19.7

19.8

20 ✧ Complex issues in rhythm and meter

Because composers continue to explore new rhythmic relationships and find new ways to notate rhythm, no book on rhythm can ever be complete. This chapter will focus primarily on three areas of innovation: polymeter and cross-rhythm, non-metric rhythm, and unusual supertuplets. Once you have solved these rhythmic challenges, you should have the tools and the experience to tackle other complex rhythm. Exercises in this chapter may require more study and practice than earlier chapters—even rehearsal—but the rewards are well worth the effort.

Polymeter refers to the simultaneous use of two or more meters. **Cross-rhythm** may be used as a synonym for polymeter, or may be used to describe rhythms that imply conflicting meter, but are less regular than polymeter. There are a number of ways to create and notate polymeter or cross-rhythms. Study each example. How are metric accents created? What is the relationship between the meters?

20.1 Perform each line with the correct syllables based on the meter signature. Listen for ways in which meters interact.

Rewrite the first two measures with both parts in 6/8. There are at least two correct ways to notate *ta-di*.

20.5 Although both parts are written in 12/8, the accent patterns suggest changing metric relationships and the eventual creation of cross-rhythms.

20.6 Accent the beginning of each group. Try clapping on each accented note. You may also perform it clapping *just* the accented notes (no speaking).

With vigor!

21 ✧ Rhythm and meter – Early music and modern music

With the exception of exercises in Chapter 20, most of the rhythm studied so far has been based on music from between about 1600 and 1900, an era when major/minor tonality was at its most influential. Rhythm in music before 1600 and after 1900 was often quite different. This chapter will explore several specific examples of rhythm in both early and more recent musics. There is too much variety to consider every unique rhythmic or metric device, but this sampler will give you a taste of the fascinating variety that is present.

Music from before 1600 often used very complex metric relationships. Take time to understand the notation and plan your approach. Use syllables when they are helpful. Compare and contrast rhythm and meter in this music to what came later. What is similar? What has changed?

21.1 This excerpt based on music from the sixteenth century, mixes simple and compound divisions in some interesting ways.

The image displays five systems of musical notation, each consisting of two staves. The notation is a form of early rhythmic notation, likely mensural notation, using vertical stems and flags to represent rhythmic values. The first system includes two time signatures: a common time signature (C) with a vertical line through it, and a time signature (C) with a vertical line through it and a small 'z' or similar symbol below it. The notation features various rhythmic patterns, including simple divisions (e.g., quarter notes, eighth notes) and compound divisions (e.g., sixteenth notes, thirty-second notes). The notation is organized into measures by vertical bar lines, and the piece concludes with a double bar line and a final cadence symbol.

21.11 Study the relationship between meters and tempos. How will an eighth note in the final measures compare in length to an eighth note at the beginning?

Musical exercise 21.11 consists of two systems of rhythmic notation. The first system starts with a treble clef and a 6/8 time signature. It contains five measures of music: the first two measures have eighth notes, the third has eighth notes with a slur, the fourth has eighth notes with a slur and a triplet bracket, and the fifth has eighth notes. The second system starts with a 3/4 time signature and contains five measures: the first has eighth notes, the second has eighth notes with a slur and a triplet bracket, the third has a whole rest, the fourth has eighth notes with a slur and a triplet bracket, and the fifth has eighth notes with a slur and a triplet bracket. The third system starts with a 2/4 time signature and contains five measures: the first has eighth notes, the second has eighth notes with a slur, the third has eighth notes with a slur and a triplet bracket, the fourth has eighth notes with a slur and a triplet bracket, and the fifth has eighth notes with a slur and a triplet bracket. The fourth system starts with a 3/4 time signature and contains five measures: the first has eighth notes with a slur and a triplet bracket, the second has eighth notes with a slur and a quintuplet bracket, the third has eighth notes with a slur and a quintuplet bracket, the fourth has eighth notes with a slur and a triplet bracket, and the fifth has eighth notes with a slur and a triplet bracket. The exercise concludes with a double bar line.

21.12 This exercise shows a type of polymeter associated with the Russian composer Igor Stravinsky (1882 – 1971). The notation of the lover voice suggests a constant 2/4 meter for that part even though it is written with meter changes like the upper voice. Perform it both ways.

Musical exercise 21.12 is a polymeter exercise consisting of two systems of two staves each. The first system has a treble staff and a bass staff. The treble staff starts in 3/4 time and changes to 3/8, 2/4, and 3/4. The bass staff starts in 3/4 time and changes to 3/8, 2/4, and 3/4. The second system has a treble staff and a bass staff. The treble staff starts in 3/4 time and changes to 3/8, 2/4, and 3/4. The bass staff starts in 3/4 time and changes to 3/8, 2/4, and 3/4. The exercise concludes with a double bar line.

21.18 Write in the slashes and triangles for the last two lines.

21.19 Repeat Part I several times, then add Part II. After several repetitions, add Part III. Listen for the interaction of the parts, especially the alignment of rests. This exercise can be clapped, spoken, or played on percussion instruments.

I $\frac{10}{8}$ ||: :||

II $\frac{9}{8}$ ||: :||

III $\frac{7}{8}$ ||: :||

21.20 Begin with Part 1; add Part II; then Part III. Or have each performer perform each line as in a canon.

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

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

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

These final two pieces by composer David Madeira (b. 1982) may require a bit more study and practice than some earlier examples, but they will reward the effort.

21.21 Shifting layers of cross-rhythms are a key component of recent innovations in rhythm.

The first system consists of three staves. The top staff has a 4/4 time signature and contains four measures of quarter notes. The middle staff has a 4/4 time signature and contains four measures of rests. The bottom staff has a 4/4 time signature and contains four measures of eighth notes beamed in pairs. At the end of the system, the time signature changes to 2/4 for the next system.

The second system consists of three staves. The top staff has a 4/4 time signature and contains four measures of quarter notes. The middle staff has a 4/4 time signature and contains four measures of eighth notes beamed in pairs. The bottom staff has a 4/4 time signature and contains four measures of eighth notes beamed in pairs. At the end of the system, the time signature changes to 3/4 for the next system.

The third system consists of three staves. The top staff has a 3/4 time signature and contains four measures of quarter notes. The middle staff has a 3/4 time signature and contains four measures of eighth notes beamed in pairs. The bottom staff has a 3/4 time signature and contains four measures of quarter notes. Triplet markings are placed over the eighth notes in the middle staff of the second, third, and fourth measures.

The fourth system consists of three staves. The top staff has a 15/8 time signature and contains four measures of eighth notes beamed in pairs. The middle staff has a 15/8 time signature and contains four measures of eighth notes beamed in pairs. The bottom staff has a 15/8 time signature and contains four measures of quarter notes. Triplet markings are placed over the eighth notes in the top staff of the second and third measures. A tempo marking '(♩ = ♩)' is placed above the first measure of the top staff.

The fifth system consists of three staves. The top staff has a 2/4 time signature and contains four measures of quarter notes. The middle staff has a 2/4 time signature and contains four measures of quarter notes. The bottom staff has a 2/4 time signature and contains four measures of eighth notes beamed in pairs. Double bar lines are used at the end of the system.