for Benjamin and Caleb

2nd edition
Copyright © 2009 by Richard Hoffman
by arrangement with
Smith Creek Music
P.O. Box 140446
Nashville, TN 37214
www.smithcreekmusic.com

All rights reserved. No portion of this publication may be
reproduced in any form or by any means without the express
written permission of the copyright holder.

Printed in Nashville, Tennessee
The United States of America
## CONTENTS

On studying rhythm ......................................................................................... iv

1. Getting started ............................................................................................ 1

2. Simple meter ............................................................................................... 7

3. Pick-up notes ............................................................................................... 15

4. Second division of the beat ........................................................................ 20

5. Dots and ties ............................................................................................... 30

6. Compound meter ....................................................................................... 39

7. Ties in compound meter ........................................................................... 53

8. Multiple dots, extended ties, third division ............................................ 60

9. Syncopation ............................................................................................... 66

10. Triplets and duplets .................................................................................. 75

11. Two against three ..................................................................................... 81

12. Changing meter I — Regrouping beats .................................................. 87

13. Changing meter II — Equal beats ............................................................ 93

14. Changing meter III — Equal divisions .................................................... 101

15. Superduplets and supertriplets ................................................................. 108

16. Irregular divisions of the beat ................................................................. 115

17. 4:3 relationships ....................................................................................... 119

18. Asymmetric meters — 5 and 7 divisions ............................................... 126

19. Asymmetric meters — Other groupings ................................................. 132

20. Complex issues in rhythm and meter ..................................................... 139

21. Rhythm and meter — Early music and modern music ......................... 147

Appendix — Performance terms .................................................................... 161
On studying rhythm — Notes for students and teachers

Music is sometimes defined as “sound organized in time.” A large part of the temporal or “time” element of music is what we commonly call rhythm. I should be clear from the beginning that what we are really studying is for the most part “Western tonal rhythm” the rhythm that developed along with Western tonal music. Western tonal music refers to music derived from the art music and to some extent the folk music of western Europe over the last 400 years or so. Tonality, the organization around a focal pitch we call “tonic,” is the most distinctive feature of this music. It is so pervasive in European-American culture that we often take it for granted. The rhythm of tonal music is also distinctive, and very different from the rhythm of music that is not tonal or music from other parts of the world. How these musical traditions are different is not terribly important right now, but we should acknowledge that the kind of rhythm we are studying is the kind found in Western tonal music.

Using this book will help you learn to read and understand tonal rhythm, and perform it accurately and confidently. Don’t rush too quickly through the early, seemingly easy exercises. From the outset work carefully to build good habits, to master the conducting beat patterns, and to learn to pay attention to tempo, dynamics, and articulation markings. It is fine to perform the exercises in ways other than those specified—with other tempos or articulations—but they should never be done in a thoughtless and unmusical way.

Always perform musically. Listen for the phrases and gestures that move the music along. The idea that music has a sense of forward motion is very much a characteristic of tonal music. Don’t neglect the motion just because you are working primarily with rhythm. If an exercise begins with a pick-up, subsequent phrases are likely also to begin with a pick-up. Breathe at the phrases breaks (notated or not) and not after the first note of two of the new phrase. Never perform the exercises in a boring monotone. Use your voice to show the direction of the line, the high and low points, and cadences.

There are six types of exercises in the book.

**Single parts** These exercises are the most common, and are usually designed to address specific issues or introduce new material. Even on a simple, single-line exercise, always perform musically, interpreting the phrases and gestures in a way that shows you understand the musical structure.

**Ensembles (duets and trios)** These are intended for more than one performer. Always learn all the parts, and switch parts often in performance.

**Speak and clap** These are intended for a single performer to speak one part and clap the other. Typically you should speak the top line and clap the lower, but occasionally switching parts is good practice.
Layering These exercises combine repeated patterns or ostinatos in various ways. You can repeat each pattern an agreed upon number of times, or allow the performers to determine how and how often the parts are to be repeated. Occasionally ostinatos are provided for other single line exercises. You may layer these in a variety of creative ways as well. Layering patterns and ostinato rhythms in this way is more akin to certain African and East Asian styles of music.

Improvise in the blanks These exercises have blank measures in which you should improvise rhythm. Try to use rhythms that relate to the exercise. Always pay attention to the music that comes before and after, and make sure your improvised material fits.

Real music These exercises are written on a staff to give practice reading rhythm in a more familiar musical setting. Although these are still primarily rhythm exercises, use the cues of contour and phrasing to give a musical performance.

In addition to the rhythm exercises, there are both pre-notational and written exercises. Do these exercises as they occur, and use them as models to create your own supplemental exercise.

Other suggestions for practice

Echo rhythm. Speak or clap rhythms to a study partner, and have the partner respond on Takadimi syllables. This is a very effective way to learn rhythm, and should come before reading and writing with notation.

Experiment. Include the element of pitch. Singing rhythm on one repeated pitch puts strain on your voice and is not recommended. But singing on a scale or even improvising a melody is great practice and strongly encouraged. When singing scales sometimes it is easier and more sensible to change pitches with each beat or even each measure.

Be creative. Use the exercises in the book as a basis for creating your own exercises. For example you might add ostinatos or improvised clapping parts where none is given, or consider the given exercise the first phrase of a two phrase period, and improvise a subsequent phrase. There are many ways to expand on the framework given in the text. Through play is a natural way to learn new skills. Think of all you learned as a child just by playing. Find creative ways to “play” with rhythm. It will make learning fun and effective.

Multi-task. It is fine to work just on the rhythm when learning a new concept or working out a challenging pattern, but it is important to add other elements to your performance as you become more proficient. Once you have overcome the technical challenges of an exercise, always conduct, clap, sing pitches, or do something else to expand your performance. Rarely in real music do we focus solely on rhythm. Even in percussion music, performers are thinking about timbre, style, and musical expression, even when playing a single rhythmic line.
Special thanks

Special thanks are owed to Nashville composer and percussionist David Madeira. David worked with me especially on the later chapters in the book to write examples that were challenging and reflecting current musical trends.

Takadimi

Takadimi is the system of rhythmic solfege used throughout the book. It does for rhythm what “do re mi” solfege does for pitch. It gives us a way to label the parts of a rhythm and can make it easier both to understand and to perform. Takadimi is beat oriented; that is, it assigns syllables based on the position of the note within the beat. It is also pattern based. Reading rhythm with Takadimi helps you learn to recognize rhythmic patterns and see groupings of notes, not simply read note to note. Reading rhythm this way is similar to the way we read groups of letters as words and not one letter at a time. The word “takadimi” is similar to a pattern used in the complex system of chanted sounds used to learn Indian drumming. Indian music is not metric in the way tonal rhythm is, and so its use in that system is entirely different from the way we use it here.

The Takadimi system as described in this book was developed in the early 1990s by several members of the theory faculty at Ithaca College in Ithaca, New York. The article that introduced the system was co-authored by Richard Hoffman, William Pelto, and John W. White, and titled “Takadimi: A Beat-Oriented system of Rhythmic Solfege,” and published in the Journal of Music Theory Pedagogy (1994). The article thoroughly explains the system and shows its relation to other similar system of learning rhythm.

I must thank my co-authors, Bill Pelto and John White, as well as the others who worked with us from the early stages of Takadimi, especially: John Benoit, Craig Cummings, and Timothy Nord. I must also thank the many teachers in schools across the country who have successfully used Takadimi, and in so doing have continued to add to its pedagogical value. Thanks are owed my colleagues at Belmont University who have used Takadimi and this book, especially Kris Elsberry, Deen Entsinger, Todd Kemp, Brent Gerlach, David Madeira, Caleb Weeks, and Margie Yankeelov. Their insight and skillful application in the classroom have been both an inspiration and a very practical help. Finally, I must thank the many students who have learned rhythm with Takadimi and showed us what worked and what didn’t, and most of all, inspired us to keep trying.
Getting started with rhythm and meter

Pulse and beat

Most Western tonal music, which includes most classical music and virtually all American popular and folk music, maintains a sense of steady pulse. This is why you can clap to it, dance to it, or march to it. It is also why we can have a sense of speeding up or slowing down. Not all music works this way, but most does, and that is where our study begins. The easiest way to understand pulse is to experience it. Sing any familiar song and clap along at a steady rate. You are clapping a pulse. I say a pulse because actually there are many levels of pulse in most music. Try clapping a pulse that is faster or slower than the one you started with. Each represents a different level of pulse.

The beat is one specific level of the pulse. Usually what we feel as “the beat” falls within the range of about 60 – 180 beats per minute, roughly within the range of the human heart beat. Musicians might sometimes disagree about which level of the pulse is the beat, and sometimes there is no one right answer.

Meter

Meter is the grouping of beats into patterns of strong and weak accents. In the analysis of meter, a dash indicates a strong beat and a curved line indicates a weak beat, like this:

```
strong weak strong weak
```

There are three common metric groupings:

- **Duple meter** (2 beats) — ◦
- **Triple meter** (3 beats) — ◦ ◦
- **Quadruple meter** (4 beats) — ◦ ◦ ◦

**Duple meter** groups two beats together in the pattern: “accented — unaccented” or “strong — weak.” Speak this pattern and clap on the word “strong.” The song “Three Blind Mice” is in duple meter. Sing the song and clap on the accented beat.

```
Three blind mice, Three blind mice, see how they run, see how they run . . . etc.
```
2 ♩ Simple meter

Simple meters have beat notes that can be divided into two divisions. Here are some familiar songs in simple meter. Clap the beat, then clap the division. What other familiar songs can you name?

Jingle Bells       Auld Lang Syne       My Country ‘Tis of Thee       Yankee Doodle

Takadimi (see preface for more on the history of the system)

Takadimi is a system of syllables used for speaking rhythm. The system is beat oriented. In other words, the beat is always spoken on ta regardless of the note value. Remember that the beat is just one level of the pulse. The next faster level of the pulse is called the first division of the beat (or sometimes called simply the division of the beat). A note on the first division of the beat is always called di.

Echo-rhythm: With your study partner or instructor, speak or clap and speak back short rhythms using ta and ta di rhythms. Speak musically and expressively.

Performance tips

- Always speak rhythm exercises expressively. Even when phrase marking or dynamics aren’t given, perform the rhythm musically.
- Always conduct or keep the beat in a way assigned by your instructor.

Conduct the appropriate pattern as you perform the following rhythms.

2.1

\[
\begin{align*}
\frac{2}{4} & \quad \text{ta} \quad \text{ta} \quad \text{ta di} \quad \text{ta} \quad \text{ta di} \quad \text{ta di} \quad \ldots
\end{align*}
\]
2.2 Some exercises will include tempo markings. Perform these exercises in the way indicated. Look up any terms you don’t know in the appendix.

**Moderato**

\[
\begin{array}{c}
\frac{2}{4} \quad \text{ta} \quad \text{ta} \quad \text{ta di} \quad \text{ta di} \ldots \\
\end{array}
\]

2.3 **Allegro**

\[
\begin{array}{c}
\frac{2}{4} \quad \text{ta} \quad \text{ta} \quad \text{ta di} \quad \text{ta di} \ldots \\
\end{array}
\]

2.4 This is a two part exercise. As you perform it with a partner or in class, listen for the *composite rhythm*, that is, the rhythm produced by combining the two parts.

2.5 **Andante**

\[
\begin{array}{c}
\frac{2}{4} \quad \text{ta} \quad \text{ta} \quad \text{ta di} \quad \text{ta di} \ldots \\
\end{array}
\]

2.6 The following three exercises are in triple meter.
2.7 *Flowing*

\[ \frac{3}{4} d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad \]

2.8 *Moderato*

\[ \frac{3}{4} d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad \]

2.9 The next three exercises are in quadruple meter.

\[ \frac{4}{4} d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad \]

2.10 *Quickly*

\[ \frac{4}{4} d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad \]

2.11 *Dolce*

\[ \frac{4}{4} d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad d \quad \]

Other beat notes (simple meter)

Any note value can be the beat note, but the beat is always *ta* and the first division always *di*.
2.16 *Adagio*

\[
\begin{array}{c}
\frac{4}{8}
\end{array}
\]

2.17 In two-part rhythms always listen for the *composite rhythm* formed from the interaction of the two parts.

2.18 The note in the last measure is called a “breve” or “double whole note.” It is equal in value to two whole notes.

*Allegro*

2.19 *Andante*
The next three exercises are “speak and clap” exercises where one performer performs both parts. Speak one part, usually the upper line, and clap or tap the other. Practice till you can perform them comfortably. “Speak and claps” are always written in this way with one meter signature. Compare the notation to the duet above. This will help you tell them apart.

2.25

2.26
3 ♠ Pick-up notes

Pick-up notes occur when the phrase begins on a beat other than the strong first beat of the measure. The strong beat or down beat is sometimes called the *crusis*. Pick-up notes or upbeats are then called the *anacrusis*. (Ana- is a prefix meaning up or back.) Often subsequent phrases or sub-phrases will also begin on an anacrusis. Be aware of this tendency in the following exercises. Sometimes it is made clear with phrase markings or with rests, but sometimes it is not.

3.1

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
\hline
& & & & & & & & \\
\hline
1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\hline
\end{array}
\]

After you have learned the exercise and are comfortable beginning on the up-beat, clap or speak one or more of the following ostinatos to accompany the exercise. Start the ostinato, then begin the exercise on the correct beat. (An ostinato is a repeated pattern.)

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
\hline
& & & & & & & & \\
\hline
1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\hline
\end{array}
\]

The following exercise includes phrase marking or slurs. Sometimes slurs show actual phrases, but often they simply show notes that should be thought of and performed connected as a group.

3.2 *Moderato*

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
\hline
& & & & & & & & \\
\hline
1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\hline
\end{array}
\]
3.3 Allegro

\[ \frac{2}{4} \]

\[ \text{mf} \]

3.4 Set the following texts to rhythm in simple meter. Use only the beat and first division. Include measure lines and a meter signature. Be sure to match the accents in the text with the accents in the meter.

A. “An apple a day keeps the doctor away.” (American proverb)

B. “Without a shepherd, sheep are not a flock.” (Russian proverb)

C. “You can’t make an omelet without breaking eggs.” (French proverb)

D. “Whoever really loves you will make you cry.” (Spanish proverb)

3.5 Well marked

\[ \text{mf} \]

\[ p \]
4 ♦ Second division of the beat

The first division of the beat can be divided again by still shorter pulses. This next level is called the second division (or subdivision) of the beat. Sing a familiar melody in simple meter. Clap on the beat, then the division, then the second division. Have parts of the class clap each level simultaneously. (Dividing the second division produces the third division, and so on.)

Here are the syllables for the beat, first, and second division. Three possible beat notes are shown. Others are possible.

**Beat**
- ta
- ta
- ta

**First div.**
- ta di
- ta di
- ta di

**Second div.**
- ta ka di mi
- ta ka di mi
- ta ka di mi

There are six new patterns created using the second division (shown below with the quarter note as the beat). Think carefully about how each is constructed and how it relates to the basic “ta-ka-di-mi” pattern. Think too how each would be written with other beat notes.

- ta ka di mi
- ta di mi
- ta ka di
- ta mi
- ta ka
- ta ka mi

Echo-rhythm: With your study partner or instructor, speak or clap and speak back on syllables examples using the beat, division, and second division patterns.

The following six exercises introduce the second division patterns (quarter note = beat note) in context. Practice these exercises at a variety of tempi and dynamic levels. Conduct, clap the beat, or step to the beat while practicing.
4.13 Andante

\( \frac{4}{4} \)

4.14

\( \frac{2}{4} \)

\( mf \)

4.15

\( \frac{8}{4} \)

4.16 Learn the exercise, then clap or tap one of the ostinatos below as you perform.

ostinatos

\( C \)
The following examples are written with pitches notated on a standard 5-line staff. Although they are intended as rhythmic exercises, use the cues of contour, grouping, and expression marks to give a musical reading.

4.30

4.31  Andante

4.32  Presto
5 ♠ Dots and ties

Dots and ties are used in similar ways to extend the duration of a single note value. A dot adds half the value of the non-dotted note. A tie adds the values of the tied notes together as though they were written as one single note. Sometimes either a tie or a dot could be used to create the same duration. The choice of which is best is based on the musical context or the standards of notation.

We have already encountered the dot within the beat (e.g. the ta – mi pattern). New to this chapter are dotted or tied beat notes that extend the note beyond the next beat. It is important to “feel” or be aware of the beat covered by the dot or tie. As you practice, first speak the rhythm without the dot. Then replace the dot, still imagining where the missing syllable (in parentheses) should sound. Your teacher may ask you to make a light accent with your voice, or clap on the beat to show exactly where the beat occurs.

5.1

5.2

5.3 Repeat several times, changing the improvisation each time.
5.20 Canon. Decide before you begin how many times you will repeat the exercise. Once your performance is secure, you might try adding an ostinato.

5.21 *Patience*, by Ariel d’Schelle

© 1992 Used by permission. All rights reserved.
6 ♠ Compound meter

Up to this point we have worked only with simple meters. Simple meters have beat notes that can be divided into two parts (ta-di) and have beat notes that are not dotted.

Compound meters have beat notes that divide into three parts at the first division. The beat notes in compound meter must therefore be dotted. (Review Chapter 1 for more on the theory of compound meter and meter signatures.)

First division of the beat

Just as in simple meter, the beat in compound meter is always on ta. But since we now have three equal divisions of the beat, we need new syllables. For this we use ta-ki-da.

There are only a few patterns we can make with ta, ki, and da. They are shown below with the dotted quarter as the beat. Write the patterns for the other beat notes. Be sure your notes are properly aligned.

<table>
<thead>
<tr>
<th>❄️ =beat</th>
<th>❄️ =beat</th>
<th>❄️ =beat</th>
<th>❄️ =beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
</tr>
<tr>
<td>ta</td>
<td>ki</td>
<td>da</td>
<td>ta</td>
</tr>
<tr>
<td>ta</td>
<td>ki</td>
<td>da</td>
<td>ta</td>
</tr>
<tr>
<td>ta</td>
<td>da</td>
<td>ta</td>
<td>da</td>
</tr>
<tr>
<td>ta</td>
<td>ki</td>
<td>ta</td>
<td>ki</td>
</tr>
</tbody>
</table>

Practice echo-rhythms with compound beats and first divisions before moving on to notation. Speak or clap short patterns and have a partner respond on syllables.
Second Division of the Beat

The compound beat can also be divided a second time.

<table>
<thead>
<tr>
<th>Beat</th>
<th>6.9</th>
<th>6.10</th>
<th>6.10</th>
</tr>
</thead>
<tbody>
<tr>
<td>First div.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
</tr>
<tr>
<td>ki</td>
<td>ki</td>
<td>ki</td>
<td>ki</td>
</tr>
<tr>
<td>da</td>
<td>da</td>
<td>da</td>
<td>da</td>
</tr>
<tr>
<td>Second div.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
</tr>
<tr>
<td>va</td>
<td>va</td>
<td>va</td>
<td>va</td>
</tr>
<tr>
<td>ki</td>
<td>ki</td>
<td>ki</td>
<td>ki</td>
</tr>
<tr>
<td>di</td>
<td>di</td>
<td>di</td>
<td>di</td>
</tr>
<tr>
<td>da</td>
<td>da</td>
<td>da</td>
<td>da</td>
</tr>
<tr>
<td>ma</td>
<td>ma</td>
<td>ma</td>
<td>ma</td>
</tr>
</tbody>
</table>
Dividing the compound beat a second time allows many more rhythmic possibilities. Following are six of the most common rhythmic patterns used in compound meter (shown with the dotted quarter note as the beat). Repeat each pattern to help you memorize it. Improvise short rhythms, incorporating these patterns gradually into ones you already know.

\[ \text{ta} \quad 	ext{ki} \quad 	ext{di} \quad 	ext{da} \]
\[ \text{ta} \quad \text{di} \quad 	ext{da} \]
\[ \text{ta} \quad \text{di} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad 	ext{ki} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad 	ext{ki} \quad 	ext{di} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad \text{va} \quad 	ext{ki} \quad 	ext{di} \quad 	ext{da} \]

Practice echo-rhythms with these patterns before moving on.

6.11 Write each rhythm above the syllables. Line up each note with the second division of the beat (\textit{ta-va-ki-di-da-ma}) at the top of the column. The first one is done for you.

\[ \text{ta} \quad \text{ki} \quad 	ext{di} \quad 	ext{da} \]
\[ \text{ta} \quad 	ext{di} \quad 	ext{da} \]
\[ \text{ta} \quad \text{di} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad \text{ki} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad 	ext{ki} \quad 	ext{di} \quad 	ext{da} \quad 	ext{ma} \]
\[ \text{ta} \quad 	ext{va} \quad 	ext{ki} \quad 	ext{di} \quad 	ext{da} \]
6.12 Write a second part to accompany the given rhythm. Include some second division patterns. Make sure the parts align properly. Perform your duet with a partner.

6.13 *Animato e con brio*

6.14 *Allegro ma non troppo*

6.15 *Con mosso*
Ties between beats make it especially important that you keep the beat in your head. Practice the exercises without the ties then with the ties, hearing the tied notes in your imagination. Syllables in parentheses show what you should first say, then think.

7.1

7.2

7.3

7.4
Multiple dots, extended ties, third division

It is possible to place more than one dot on a note. Double, triple, and even quadruple dots are not uncommon. The first dot, as you know, adds one half the note value to the duration. Subsequent dots add half the value of the previous dot. For example:

\[
\begin{align*}
\cdot \cdot &= \cdot + \cdot \\
\cdot \cdot \cdot &= \cdot + \cdot + \cdot \\
\cdot \cdot \cdot \cdot &= \cdot + \cdot + \cdot + \cdot 
\end{align*}
\]

Multiple dots sometimes make the beat hard to visualize. It may help to bracket or number the beats in a few examples until you are more comfortable with the notation.

8.1

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{ta} & \text{(ta)} & \text{di} & \text{ta} & \text{di} & \text{ta} & \text{di} & \text{ta} \\
\end{array}
\]

8.2

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} \\
\end{array}
\]

8.3  \textit{Schnell}

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} & \text{c} \\
\end{array}
\]
9 ★ Syncopation and hemiola

At its most basic level, syncopation is a shifting of accent from a strong attack point—like a beat or strong beat—to another place in the measure, like an off beat or a normally weak beat. There are several ways to accomplish this shift. Accent signs, ties, or longer note values are three, and are among the techniques explored in this chapter. Other more complex techniques will be introduced later in the book.

9.1

Rewrite the first 4 measures replacing the quarter notes with tied notes.

9.2

9.3 Andante

SAMPLE PAGES FOR REVIEW ONLY
9.23 *Schnell*

| \(\frac{6}{4}\) |

9.24 *Cantabile*

| \(\frac{\text{mp}}{4}\) |

9.25 This exercise is based on the piano accompaniment for a song by the 19th-century Austrian composer Hugo Wolf.

*Langsam*

| \(\text{C}\) |

SAMPLE PAGES FOR REVIEW ONLY
9.26 This exercise is based on an excerpt from keyboard music written around 1570 by English composer Richard Farrant. Three separate lines are clear. Notice how the melodic and rhythmic patterns often seem to imply a meter other than 3/4 (mm. 2 and 3, for example). How might these groupings affect your performance?