

RHYTHMIC STUDIES, PART 1

By Terry B. Ewell

Introduction to Rhythmic Studies

This collection of rhythmic studies and text is drawn from a variety of sources. The work is my own unless credited in the text.

The core of the rhythmic studies is drawn from this work:

George A. Wedge, *Advanced Ear-Training and Sight-Singing As Applied to the Study of Harmony: A Continuation of the Practical and Coordinated Course for Schools and Private Study* (New York: G. Schirmer, Inc. 1922).

Wedge was an outstanding pedagogue who included in his text several interesting methods of mastering rhythms. One of the primary methods was to sing major scales descending and ascending to the given rhythmic patterns. Here is an example he gives in the text (Wedge, p. 10):

(2) *Rhythmic Study:*  in $\frac{6}{8}$

(a) 



Wedge recommends singing patterns with “la” but solfège could be used as well, if desired. Naturally the studies could be played on instruments instead of sung.

Occasionally in the studies Wedge supplies designations for pitches. Take for example the following (Wedge, p. 90):

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

(2)  6 7 8

(3)  5 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):



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

See these modules available on www.cnx.org for information on subdivisions:

Rhythmic Study: Introduction to Subdivisions in Simple Meters (m22810)

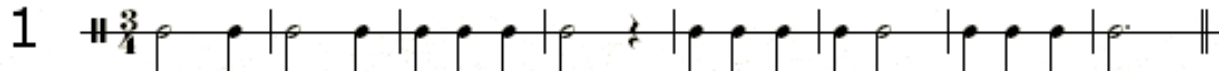
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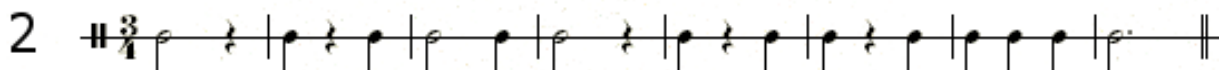
Rhythmic Study: Introduction to Subdivisions in Compound Meters (m22811)

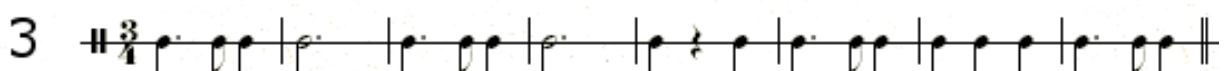
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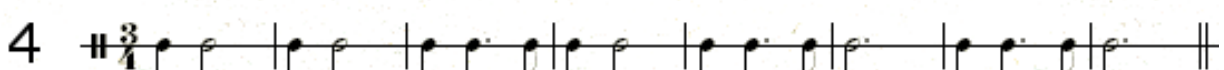
Rhythmic Study 1


I. Simple Rhythmic Study in 3/4

1 

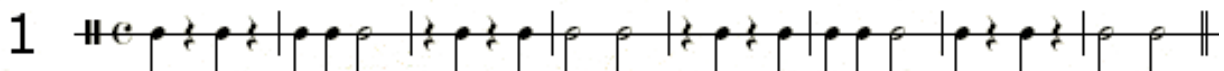
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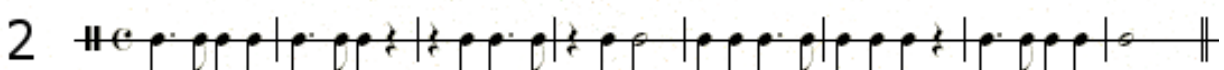
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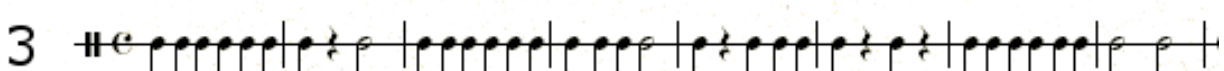
4 

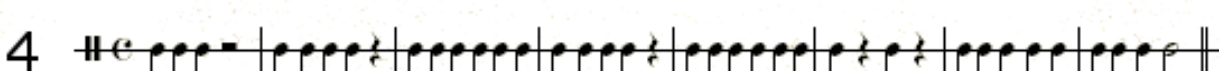
5 

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

1 

2 

3 

4 

Rhythmic Study 3

I. Rhythmic Study in 6/8 ([Wedge](#), p. 10)

(a) 

(b) 

(c) 

(d) 

(e) 

(f) 

II. Further Rhythmic Study in 6/8 ([Wedge](#), p. 10)

(g) 

(h) 

(i) 

(j) 

(k) 

(l) 

Rhythmic Study 4

I. Rhythmic Study with 16th notes in 2/4 ([Wedge](#), p. 108)

(1) $\frac{2}{4}$ ||

(2) ||

(3) ||

(4) ||

(5) ||

(6) ||

II. Rhythmic Study with 16th notes in 3/4 ([Wedge](#), p. 109)

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

(2) ||

(3) ||

(4) ||

(5) ||

(6) ||

Rhythmic Study 5

I. Rhythmic Study in 6/8 with 16th notes ([Wedge](#), p. 20)

(a) (b) (c) (d) (e) (f) Each exercise consists of four measures of music, ending with a double bar line.

II. Further Rhythmic Study in 6/8 ([Wedge](#), p. 28)

(a) (b) (c) (d) (e) (f) Each exercise consists of four measures of music, ending with a double bar line.

III. Rhythmic Study in 6/8 with anacrusis ([Wedge](#), p. 47)

(1) (2) (3) (4) (5) Each exercise consists of four measures of music, ending with a double bar line.

