



# Encyclopedia of READING RHYTHMS

by Gary Hess

ISBN 0-7935-7379-3



7777 W. Bluemound Rd., P.O. Box 13878 Milwaukee, WI 53218

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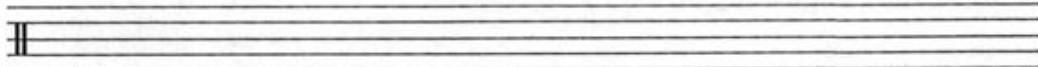
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# **ENCYCLOPEDIA OF READING RHYTHMS**

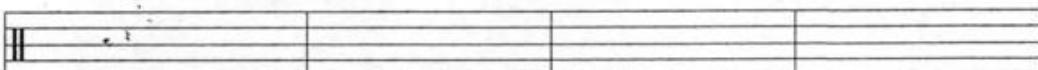
- |   |  |
|---|--|
| <b>4</b> MUSIC GRAPHICS                         | <b>126</b> ROAD MAPS                                   |
| <b>5</b> NOTES & RESTS                          | <b>128</b> SAMPLE ROAD MAP WITH D.S.                   |
| <b>6</b> TIME SIGNATURE                         | <b>129</b> SAMPLE ROAD MAP WITH D.C.                   |
| <b>7</b> THE PULSE                              | <b>130</b> FOUR-FOUR & CUT TIME CHART READING          |
| <b>8</b> SUBDIVIDING                            | <b>138</b> THREE-FOUR CHART READING                    |
| <b>9</b> NOTE VALUE RELATIONSHIPS               | <b>144</b> TRIPLET RELATIONSHIPS                       |
| <b>10</b> COUNTING                              | <b>145</b> EIGHTH NOTE TRIPLET COUNTING SYSTEMS        |
| <b>13</b> THE PLAN                              | <b>146</b> EIGHTH NOTE TRIPLET READING & TRIPLET STUD  |
| <b>32</b> NOTES                                 | <b>156</b> NOTES                                       |
| <b>33</b> CUT TIME                              | <b>157</b> SIXTEENTH NOTE TRIPLET COUNTING SYSTEMS     |
| <b>34</b> CUT TIME READING                      | <b>158</b> SIXTEENTH NOTE TRIPLET READING              |
| <b>62</b> TRIPLETS                              | <b>160</b> QUARTER NOTE TRIPLET READING                |
| <b>63</b> SWING EIGHTHS                         | <b>162</b> HALF NOTE TRIPLET READING                   |
| <b>64</b> NOTES                                 | <b>164</b> EIGHTH, QUARTER, & HALF NOTE TRIPLET READIN |
| <b>65</b> FOUR-FOUR & CUT TIME COUNTING SYSTEMS | <b>166</b> FOUR-FOUR & CUT TIME CHART READING          |
| <b>66</b> FOUR-FOUR & CUT TIME READING          | <b>174</b> THREE-FOUR CHART READING                    |
| <b>78</b> TIES                                  | <b>176</b> SWING OR SHUFFLE SIXTEENTHS                 |
| <b>79</b> DOTTED NOTES & RESTS                  | <b>177</b> SIXTEENTH FIGURE COUNTING SYSTEMS           |
| <b>80</b> FOUR-FOUR & CUT TIME READING          | <b>178</b> SIXTEENTH NOTE READING & RHYTHMS STUDIES    |
| <b>82</b> THE IMAGINARY BARLINE                 | <b>214</b> SIXTEENTH NOTE CHART READING                |
| <b>83</b> EIGHTH-QUARTER-EIGHTH RHYTHM STUDY    | <b>226</b> MIXED SUBDIVISIONS CHART READING            |
| <b>84</b> FOUR-FOUR & CUT TIME READING          | <b>228</b> COMPOUND TIME                               |
| <b>86</b> NOTES                                 | <b>229</b> COMPOUND TIME COUNTING SYSTEMS              |
| <b>87</b> EIGHTH-QUARTER-EIGHTH RHYTHM STUDY    | <b>230</b> COMPOUND TIME READING AND RHYTHMS STUDIES   |
| <b>88</b> FOUR-FOUR & CUT TIME READING          | <b>268</b> NOTES                                       |
| <b>118</b> NOTES                                | <b>269</b> MIXED SUBDIVISIONS                          |
| <b>119</b> THREE-FOUR COUNTING SYSTEMS          | <b>271</b> ACKNOWLEDGEMENTS                            |
| <b>120</b> THREE-FOUR READING                   |  |

# Music Graphics

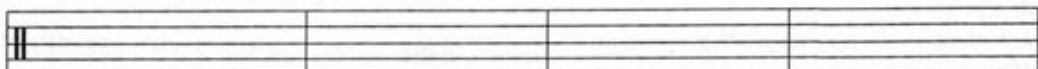
An arrangement of five equidistant, horizontal lines is called a staff.



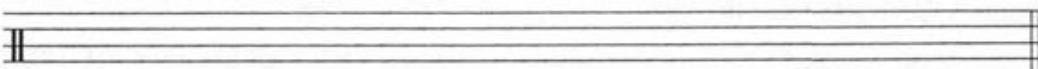
Vertical lines through the staff are called barlines.



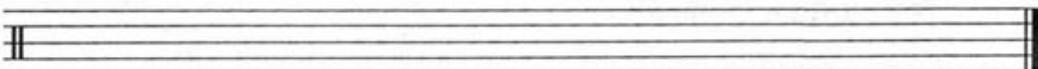
The space between two barlines is called a measure or a bar.



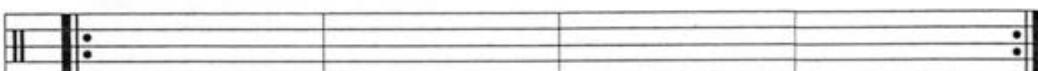
Two barlines close together, referred to as a double bar, are used to indicate the end of a musical section.



A double bar with one thin and one thick line is used to indicate the end of a composition.



Double bars with two dots next to them, in the 2nd and 3rd spaces of the staff, are called repeat signs. The section between these signs is to be repeated.



# Notes and Rests

The characters used to represent rhythm and duration are called notes. Notes consist of one or more of the following :

- a note head
- a stem
- one or more flags
- one or more beams

Beams are used to create groupings of two or more notes that are otherwise flagged. Whole notes, half notes and quarter notes have no flags, therefore, they cannot be beamed together.



The characters used to notate silence are called rests.

The various notes and rests in order of their durational value are:

|                      | <i>Notes</i> | <i>Rests</i> |
|----------------------|--------------|--------------|
| <i>Whole</i>         | ○            | —            |
| <i>Half</i>          | ♩            | —            |
| <i>Quarter</i>       | ♪            | ♪            |
| <i>Eighth</i>        | ♫            | ♫            |
| <i>Sixteenth</i>     | ♫            | ♫            |
| <i>Thirty-second</i> | ♫            | ♫            |
| <i>Sixty-fourth</i>  | ♫            | ♫            |

**Note:**  
Each of these rests  
have the same  
number of flags as  
their  
corresponding  
notes.

# Time Signatures

Time signatures are fractions used in music to establish a mathematical framework upon which to notate pulse and rhythm. The numerator (upper numeral) establishes the number of beats per measure. The denominator (lower numeral) establishes the note or rest value receiving one beat.

The numerator of a time signature can conceivably be any number. The denominator, however, must represent a specific note value.

Throughout this text we will refer to the various meters by the note values of their denominators.

| <u>Denominator</u> | <u>Note value represented</u> | <u>Referred to as a(n):</u> |
|--------------------|-------------------------------|-----------------------------|
| 2                  | ♩                             | Half note meter             |
| 4                  | ♪                             | Quarter note meter          |
| 8                  | ♪                             | Eighth note meter           |
| 16                 | ♪                             | Sixteenth note meter        |
| 32                 | ♪                             | Thirty-second note meter    |

Examples:

- 4** In four-four time there are four beats per measure and the **4** quarter note or rest gets one beat.
- 2** In two-two time there are two beats per measure and the **2** half note or rest gets one beat.
- 7** In seven-eight time there are seven beats per measure and the **8** eighth note or rest gets one beat.

# The Pulse

In music, the underlying steady beat upon which rhythms are based is called the pulse.

The speed of a pulse is called the tempo.

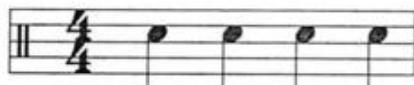
Tempi (plural for tempo) are measured in beats per minute (b.p.m.).

The mechanical or electronic device used to measure b.p.m. is called a metronome.

A metronome marking (m.m.) is notated by using a note value (usually that which is represented in the denominator of the time signature), an equals sign and a number representing the b.p.m. These markings are positioned near the time signature.

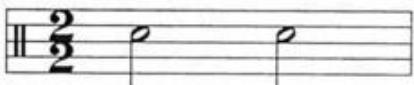
Examples:

$\text{♩} = 60$



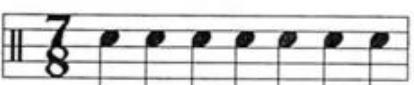
In this example the pulse is 60 b.p.m., there are four beats per measure and the quarter note gets one beat.

$\text{♩} = 90$



In this example the pulse is 90 b.p.m., there are two beats per measure and the half note gets one beat.

$\text{♩} = 120$



In this example the pulse is 120 b.p.m., there are seven beats per measure and the eighth note gets one beat.

# **Subdividing**

Taking the pulse and dividing it into two or more equal parts is called subdividing.

Examples:

$\text{♩} = 60$



In this example the quarter note pulse of 60 b.p.m. has been subdivided into two equal parts (eighth notes). The eighth notes are to be played at exactly twice the speed of the quarter notes (120 b.p.m.)

$\text{♩} = 40$



In this example the quarter note pulse of 40 b.p.m. has been subdivided into four equal parts (sixteenth notes). The sixteenth notes are to be played at exactly four times the speed of the quarter notes (160 b.p.m.)

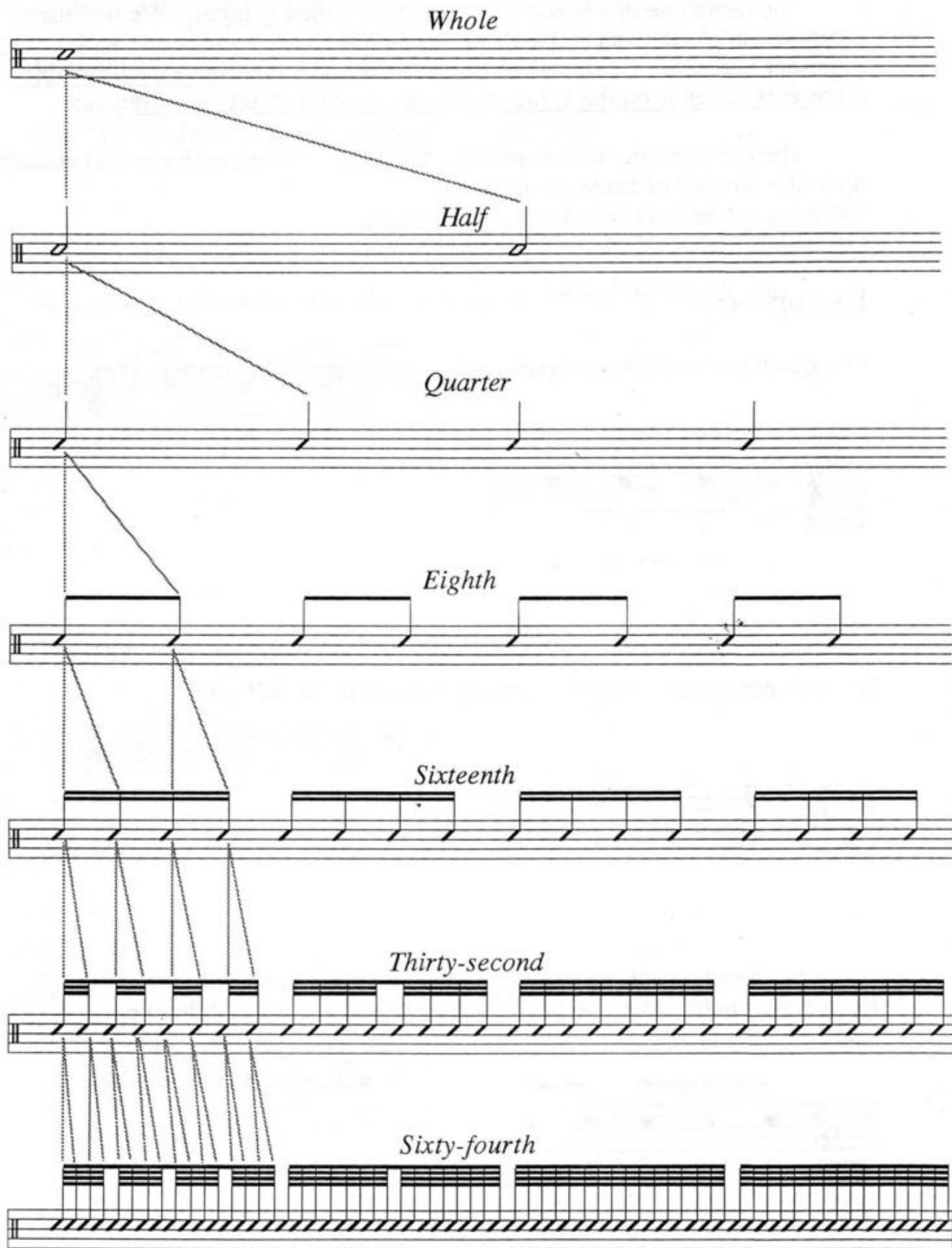
$\text{♩} = 90$



In this example the half note pulse of 90 b.p.m. has been subdivided into two equal parts (quarter notes). The quarter notes are to be played at exactly twice the speed of the half notes (180 b.p.m.)

The following chart of NOTE VALUE RELATIONSHIPS shows how each note can be subdivided into larger groups of smaller note value.

# Note Value Relationships



# Counting

The technique of verbally subdividing is called counting. We will use a combination of numbers and syllables to do this. Each vocal sound will represent one note from its related subdivision. The note value each syllable represents depends on the value of the denominator of the time signature.

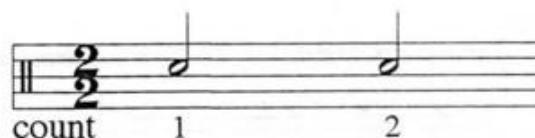
The numbers are used to indicate the pulse, starting with one and counting up to the number of beats per measure.  
Counting the pulse is called one part counting.

Examples:

In a quarter note meter one part counting represents the quarter note:



In a half note meter one part counting represents the half note.



In an eighth note meter one part counting represents the eighth note.



If we subdivide the pulse into groups of two we add the syllable "an" between each number as we count. This is called two part counting.

We will abbreviate the "an" by using a plus sign (+).

The "an" is also commonly referred to as the "and".

In a quarter note meter two part counting represents the eighth note.

A musical staff in 4/4 time. It consists of four vertical lines (stems) with small black dots at their top ends, representing eighth notes. Below the staff, the word "count" is followed by a sequence of numbers and plus signs: 1 an 2 an 3 an 4 an. Underneath these, the sequence 1 + 2 + 3 + 4 + is written, where the plus signs correspond to the "an" in the count.

In a half note meter two part counting represents the quarter note.

A musical staff in 2/2 time. It has two vertical lines (stems) with black dots at the top. Below the staff, the word "count" is followed by 1 + 2 +. The plus signs indicate the subdivision of the second beat into two parts.

In an eighth note meter two part counting represents the sixteenth note.

A musical staff in 5/8 time. It features five vertical stems, each ending in a small black dot. Below the staff, the word "count" is followed by 1 + 2 + 3 + 4 + 5 +. The plus signs show the subdivision of each measure into two parts.

If we subdivide the pulse into groups of four, we add the syllables "e", "an", "duh", evenly between each number as we count. This is called four part counting.

We will abbreviate the "duh" by simply using the letter d.

The "duh" is also commonly referred to as the "a".

In a quarter note meter four part counting represents the sixteenth note.

A musical staff in 4/4 time. It consists of four measures, each containing four sixteenth notes. Below the staff, the counts are indicated as follows:

|       |   |   |    |     |   |   |    |     |   |   |    |     |   |   |    |     |
|-------|---|---|----|-----|---|---|----|-----|---|---|----|-----|---|---|----|-----|
| count | 1 | e | an | duh | 2 | e | an | duh | 3 | e | an | duh | 4 | e | an | duh |
|       | 1 | e | +  | d   | 2 | e | +  | d   | 3 | e | +  | d   | 4 | e | +  | d   |

In a half note meter four part counting represents the eighth note.

A musical staff in 2/2 time. It consists of two measures, each containing four eighth notes. Below the staff, the counts are indicated as follows:

|       |   |   |   |   |   |   |   |   |
|-------|---|---|---|---|---|---|---|---|
| count | 1 | e | + | d | 2 | e | + | d |
|-------|---|---|---|---|---|---|---|---|

In an eighth note meter four part counting represents the thirty-second note.

A musical staff in 5/8 time. It consists of five measures, each containing four sixteenth notes. Below the staff, the counts are indicated as follows:

|       |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|-------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| count | 1 | e | + | d | 2 | e | + | d | 3 | e | + | d | 4 | e | + | d | 5 | e | + | d |
|-------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

## **The Plan**

In order to achieve optimum results from this text I would suggest learning this material one page at a time in the order it is presented. Do not skip around.

Always;

- \*Use a metronome.
- \*Count out loud.
- \*Tap your foot on the correct pulse.
- \*Master the slowest tempo range of each counting system before going to the next.
- \*Strive for accuracy, not speed.
- \*Master each page to at least the medium tempo ranges before going on to the next page.
- \*Use the check lists.  
When you can play an entire page flawlessly using a particular counting system at a specific tempo range put a check mark in the appropriate box and enter the date to keep track of your progress.

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

5 6 7 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

9 10 11 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

13 14 15 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

17 18 19 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

21 22 23 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

25 26 27 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

29 30 31 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

33 34 35 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

37 38 39 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

A musical score consisting of eight staves of 16th-note patterns. Each staff is numbered from 2 to 40 below it.

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

A musical score consisting of eight staves of music. Each staff has a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Measure numbers are placed below each staff: 2, 3, 4; 5, 6, 7, 8; 9, 10, 11, 12; 13, 14, 15, 16; 17, 18, 19, 20; 21, 22, 23, 24; 25, 26, 27, 28; 29, 30, 31, 32; 33, 34, 35, 36; and 37, 38, 39, 40.

A musical score consisting of ten staves of music for a single instrument. Each staff is in common time and has a key signature of one sharp (F#). The music consists primarily of eighth-note patterns. Measure numbers are provided below each staff.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

# CUT TIME



The time signatures four-four  $\frac{4}{4}$  and two-two  $\frac{2}{2}$  are mathematically the same. As fractions, when reduced, both equal one, which means that any measure with either of these time signatures would contain one whole note.

Notice the similarities between these two bars. Also notice the note values representing the underlying pulses.

Identically written rhythms in  $\frac{4}{4}$  and  $\frac{2}{2}$  sound exactly the same. The difference is in the pulse underlying the rhythms. In four-four there is a pulse of four beats. In two-two there is a pulse of two beats.

$\frac{2}{2}$  is commonly referred to as Cut Time.

The symbol for Cut Time is  $\text{C}^{\bullet}$ .

count      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +  
pulse     

count      1 e + d 2 e + d 1 e + d 2 e + d  
pulse     

This symbol is often used in place of the numerical time signature

A musical score for a single instrument, likely a recorder or flute, featuring ten staves of music. The music is written in common time (indicated by a 'C') and consists of measures numbered sequentially from 2 to 40. Each staff begins with a sharp sign (F#) indicating the key signature.

The music consists of eighth and sixteenth note patterns. Measures 1 through 4 are as follows:

- Measure 1: F# A G F# E D C
- Measure 2: F# A G F# E D C
- Measure 3: F# A G F# E D C
- Measure 4: F# A G F# E D C

Measures 5 through 8 are as follows:

- Measure 5: E D C B A G F# E
- Measure 6: E D C B A G F# E
- Measure 7: E D C B A G F# E
- Measure 8: E D C B A G F# E

Measures 9 through 12 are as follows:

- Measure 9: E D C B A G F# E
- Measure 10: E D C B A G F# E
- Measure 11: E D C B A G F# E
- Measure 12: E D C B A G F# E

Measures 13 through 16 are as follows:

- Measure 13: B A G F# E D C B
- Measure 14: B A G F# E D C B
- Measure 15: B A G F# E D C B
- Measure 16: B A G F# E D C B

Measures 17 through 20 are as follows:

- Measure 17: B A G F# E D C B
- Measure 18: B A G F# E D C B
- Measure 19: B A G F# E D C B
- Measure 20: B A G F# E D C B

Measures 21 through 24 are as follows:

- Measure 21: B A G F# E D C B
- Measure 22: B A G F# E D C B
- Measure 23: B A G F# E D C B
- Measure 24: B A G F# E D C B

Measures 25 through 28 are as follows:

- Measure 25: B A G F# E D C B
- Measure 26: B A G F# E D C B
- Measure 27: B A G F# E D C B
- Measure 28: B A G F# E D C B

Measures 29 through 32 are as follows:

- Measure 29: B A G F# E D C B
- Measure 30: B A G F# E D C B
- Measure 31: B A G F# E D C B
- Measure 32: B A G F# E D C B

Measures 33 through 36 are as follows:

- Measure 33: B A G F# E D C B
- Measure 34: B A G F# E D C B
- Measure 35: B A G F# E D C B
- Measure 36: B A G F# E D C B

Measures 37 through 40 are as follows:

- Measure 37: B A G F# E D C B
- Measure 38: B A G F# E D C B
- Measure 39: B A G F# E D C B
- Measure 40: B A G F# E D C B

A musical score for a single instrument, likely a recorder or flute, featuring eight staves of music. Each staff is divided into measures by vertical bar lines. Measures are numbered at the bottom of each staff. The music consists primarily of eighth and sixteenth note patterns.

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

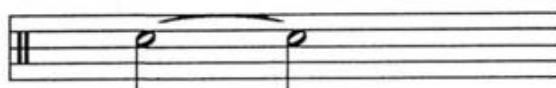
# Ties

When two or more notes of the same pitch are connected with a curved line, that pitch is sustained for a duration equalling the sum of the note values connected.

## EXAMPLES:



2 beats



4 beats



3 beats



1 1/2 beats



3 1/2 beats

Using a tie is the only way to notate a pitch sustaining across a bar.

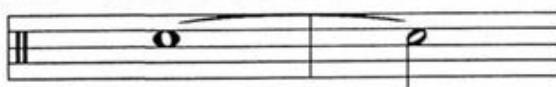
## EXAMPLES:



2 beats



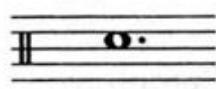
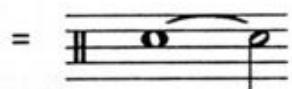
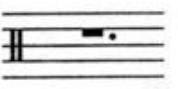
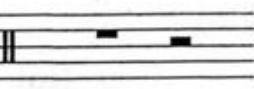
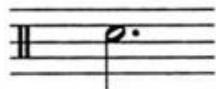
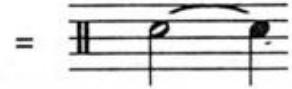
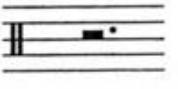
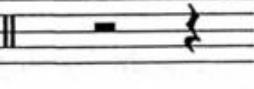
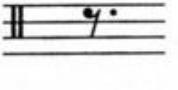
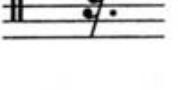
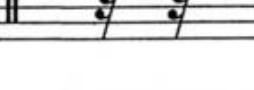
4 beats



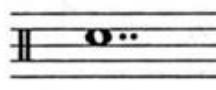
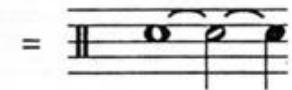
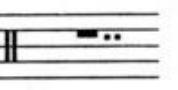
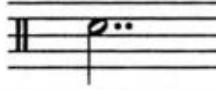
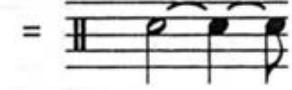
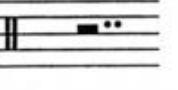
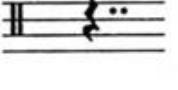
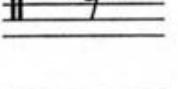
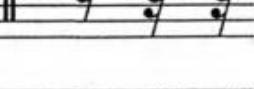
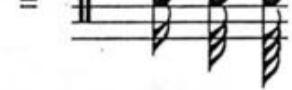
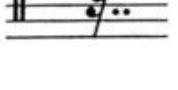
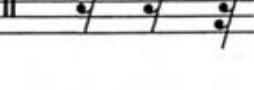
6 beats

# Dotted Notes and Rests

A single dot placed immediately after a note or rest increases the duration of that note or rest by one half its original value.

|  |   |  |  |   |   |  |
|--|---|--|--|---|---|--|
|   | = |   |  |   | = |   |
|   | = |   |  |   | = |   |
|   | = |   |  |   | = |   |
|   | = |   |  |   | = |   |
|  | = |  |  |  | = |  |

Two dots placed immediately after a note or rest increase the duration of that note or rest by three fourths its original value.

|   |   |   |  |  |   |   |
|---|---|---|--|--|---|---|
|  | = |  |  |  | = |  |
|  | = |  |  |  | = |  |
|  | = |  |  |  | = |  |
|  | = |  |  |  | = |  |
|  | = |  |  |  | = |  |

A single-line musical score consisting of ten lines of five-staff notation. Each staff begins with a sharp sign (F#) and a common time signature. Measures are numbered sequentially from 1 to 40 below each staff. The music features a variety of rhythmic patterns, primarily eighth notes and sixteenth notes, often grouped by vertical bar lines or horizontal beams.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

# The Imaginary Barline

It is a common practice to write four-four and cut-time rhythms in a way that shows the separation between the 2nd and 3rd quarter notes of each measure. This separation is called the *imaginary barline*. This is the barline that would exist if two bars of two-four were used instead of the one bar of four-four. If any note smaller than a half note is to sustain across the *imaginary barline* two notes tied together are usually used in its place.

1)

No separation between beats 2 and 3.



Actual Barline in 2/4



Imaginary Barline in 4/4



2)

No separation between  
beats 2 and 3.



The same rhythm applying the  
imaginary barline concept



3)



4)

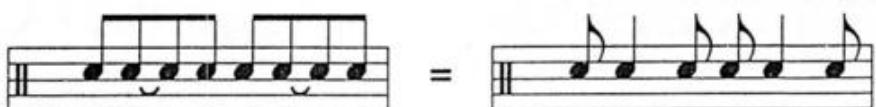
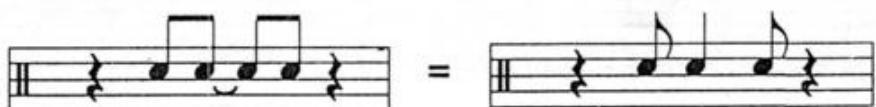
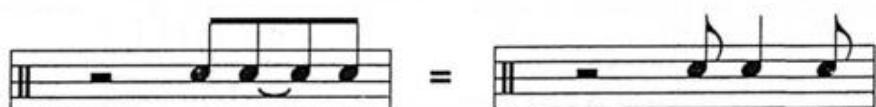
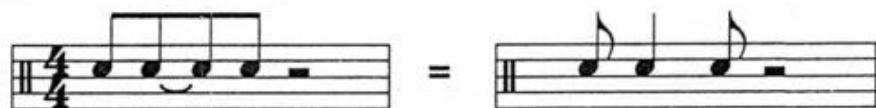
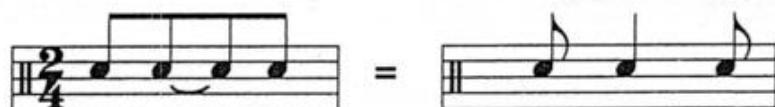


## Important:

Many of the rhythms written in this text **do not** follow the concept of the *imaginary barline*. This is done intentionally to make this book more challenging and to instill an even deeper understanding of rhythmic notation.

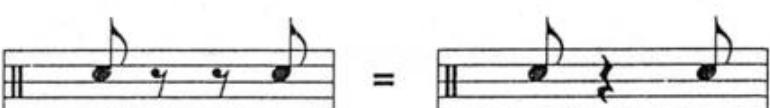
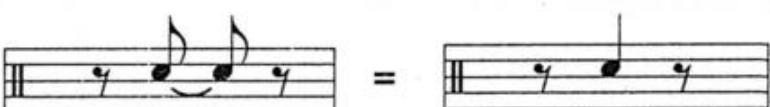
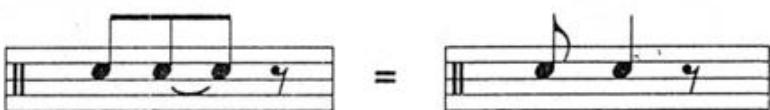
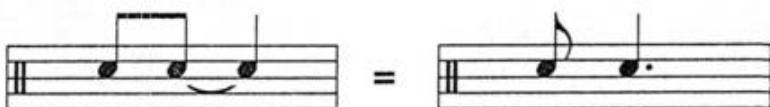
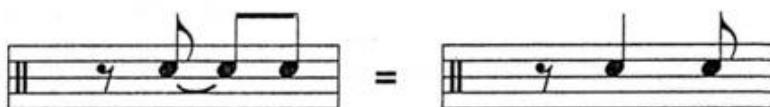
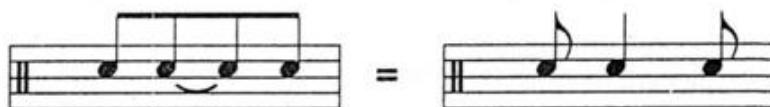
# **Eighth-Quarter-Eighth (notes) Rhythm Study**

Two beat phrase



## **Eighth-Quarter-Eighth (notes and rests) Rhythm Study**

The following figures are all note and rest combinations that equal two quarter notes or one half note in value. Therefore they may be used starting on beats one, two, or three of any four-four bar.



Musical score with five staves of music, each in common time (C) and F# major (one sharp). Measures are numbered below each staff.

- Staff 1: Measures 2-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

A musical score consisting of five staves of music. The notation is a form of tablature or shorthand, using vertical stems with horizontal dashes to represent pitch and duration. Measures are numbered below each staff.

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

A musical score consisting of eight staves of music. Each staff is a five-line staff with a treble clef. Measures are numbered below each staff.

- Staff 1: Measures 2, 3, 4
- Staff 2: Measures 5, 6, 7, 8
- Staff 3: Measures 9, 10, 11, 12
- Staff 4: Measures 13, 14, 15, 16
- Staff 5: Measures 17, 18, 19, 20
- Staff 6: Measures 21, 22, 23, 24
- Staff 7: Measures 25, 26, 27, 28
- Staff 8: Measures 29, 30, 31, 32
- Staff 9: Measures 33, 34, 35, 36
- Staff 10: Measures 37, 38, 39, 40



Musical score with five staves of music, each in G major (one sharp) and common time (C). Measures are numbered below each staff.

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

A single-line musical staff with 40 numbered measures. The measures consist of various rhythmic patterns including eighth and sixteenth notes, rests, and square-shaped eighth-note equivalents. Measures 1 through 40 are numbered below the staff.

1 2 3 4  
5 6 7 8  
9 10 11 12  
13 14 15 16  
17 18 19 20  
21 22 23 24  
25 26 27 28  
29 30 31 32  
33 34 35 36  
37 38 39 40

A musical score consisting of ten staves of music. The music is written in common time with a key signature of one sharp. Measures are numbered sequentially from 2 to 40. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure 2 starts with a quarter note followed by a rest. Measure 3 has a sixteenth-note run. Measure 4 features a eighth-note run. Measure 5 begins with a eighth-note run. Measure 6 has a sixteenth-note run. Measure 7 starts with a eighth-note run. Measure 8 features a eighth-note run. Measure 9 begins with a eighth-note run. Measure 10 has a sixteenth-note run. Measure 11 starts with a eighth-note run. Measure 12 features a eighth-note run. Measure 13 begins with a eighth-note run. Measure 14 has a sixteenth-note run. Measure 15 starts with a eighth-note run. Measure 16 features a eighth-note run. Measure 17 begins with a eighth-note run. Measure 18 has a sixteenth-note run. Measure 19 starts with a eighth-note run. Measure 20 features a eighth-note run. Measure 21 begins with a eighth-note run. Measure 22 has a sixteenth-note run. Measure 23 starts with a eighth-note run. Measure 24 features a eighth-note run. Measure 25 begins with a eighth-note run. Measure 26 has a sixteenth-note run. Measure 27 starts with a eighth-note run. Measure 28 features a eighth-note run. Measure 29 begins with a eighth-note run. Measure 30 has a sixteenth-note run. Measure 31 starts with a eighth-note run. Measure 32 features a eighth-note run. Measure 33 begins with a eighth-note run. Measure 34 has a sixteenth-note run. Measure 35 starts with a eighth-note run. Measure 36 features a eighth-note run. Measure 37 begins with a eighth-note run. Measure 38 has a sixteenth-note run. Measure 39 starts with a eighth-note run. Measure 40 features a eighth-note run.

A single-line musical staff with 40 numbered measures. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show eighth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show eighth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show eighth-note patterns. Measures 33-36 show eighth-note patterns. Measures 37-40 show eighth-note patterns.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

A musical score consisting of ten staves of music for a single instrument. The music is numbered from 1 to 40 below each staff. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

A musical score consisting of five staves of music. The notation is minimalist, using vertical stems with horizontal dashes to represent pitch and duration. Measures are numbered sequentially below each staff.

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

A musical score consisting of five staves of music. Each staff uses a treble clef and a key signature of one sharp (F#). The time signature is common time (C). Measures are numbered sequentially below each staff.

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

A musical score consisting of eight staves of music. The music is written in common time with a key signature of three sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measures are numbered at the bottom of each staff.

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40



A musical score for a single melodic line, likely a flute or recorder part. The score is divided into eight staves, each containing four measures of music. Measures are numbered below the staff.

- Staff 1:** Measures 1-4. Measure 1 starts with a rest followed by a eighth note. Measure 2 has a eighth note followed by a sixteenth note. Measure 3 has a eighth note followed by a sixteenth note. Measure 4 has a eighth note followed by a sixteenth note.
- Staff 2:** Measures 5-8. Measure 5 has a eighth note followed by a sixteenth note. Measure 6 has a eighth note followed by a sixteenth note. Measure 7 has a eighth note followed by a sixteenth note. Measure 8 has a eighth note followed by a sixteenth note.
- Staff 3:** Measures 9-12. Measure 9 has a eighth note followed by a sixteenth note. Measure 10 has a eighth note followed by a sixteenth note. Measure 11 has a eighth note followed by a sixteenth note. Measure 12 has a eighth note followed by a sixteenth note.
- Staff 4:** Measures 13-16. Measure 13 has a eighth note followed by a sixteenth note. Measure 14 has a eighth note followed by a sixteenth note. Measure 15 has a eighth note followed by a sixteenth note. Measure 16 has a eighth note followed by a sixteenth note.
- Staff 5:** Measures 17-20. Measure 17 has a eighth note followed by a sixteenth note. Measure 18 has a eighth note followed by a sixteenth note. Measure 19 has a eighth note followed by a sixteenth note. Measure 20 has a eighth note followed by a sixteenth note.
- Staff 6:** Measures 21-24. Measure 21 has a eighth note followed by a sixteenth note. Measure 22 has a eighth note followed by a sixteenth note. Measure 23 has a eighth note followed by a sixteenth note. Measure 24 has a eighth note followed by a sixteenth note.
- Staff 7:** Measures 25-28. Measure 25 has a eighth note followed by a sixteenth note. Measure 26 has a eighth note followed by a sixteenth note. Measure 27 has a eighth note followed by a sixteenth note. Measure 28 has a eighth note followed by a sixteenth note.
- Staff 8:** Measures 29-32. Measure 29 has a eighth note followed by a sixteenth note. Measure 30 has a eighth note followed by a sixteenth note. Measure 31 has a eighth note followed by a sixteenth note. Measure 32 has a eighth note followed by a sixteenth note.
- Staff 9:** Measures 33-36. Measure 33 has a eighth note followed by a sixteenth note. Measure 34 has a eighth note followed by a sixteenth note. Measure 35 has a eighth note followed by a sixteenth note. Measure 36 has a eighth note followed by a sixteenth note.
- Staff 10:** Measures 37-40. Measure 37 has a eighth note followed by a sixteenth note. Measure 38 has a eighth note followed by a sixteenth note. Measure 39 has a eighth note followed by a sixteenth note. Measure 40 has a eighth note followed by a sixteenth note.

# Three-Four Counting Systems

**Important:** Use a metronome!!!!

Strive for accuracy.....Not speed.

Master each counting system before moving on to the next.

Master each page before moving on to the next.

Use the checklists to keep track of your progress.

1) In three - straight and swing eighths - 2 part counting

Count      1 + 2 + 3 + 1 + 2 + 3 +

Play 

Tap Foot

2) In three - straight and swing eighths - 1 part counting

Count      1 2 3 1 2 3

Play 

Tap Foot

3) In one - straight and swing eighths - 2 part counting

Count      1 + 2 + 3 + 1 + 2 + 3 +

Play 

Tap Foot

4) In one - straight and swing eighths - 1 part counting

Count      1 2 3 1 2 3

Play 

Tap Foot

5) In one - straight and swing eighths - count one

Count      1                  1

Play 

Tap Foot

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

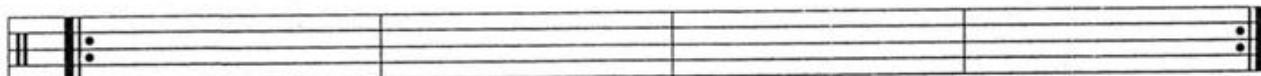
33 34 35 36

37 38 39 40

# Road Maps

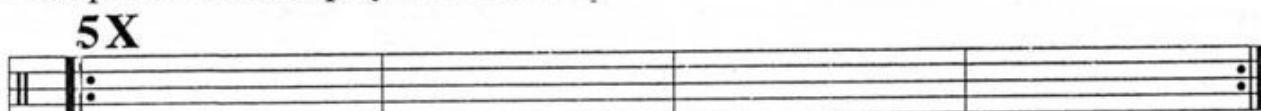
## Section Repeat Signs:

Double bars with two dots next to them, in the 2nd and 3rd spaces of the staff, are called repeat signs. The section between these signs is to be repeated.



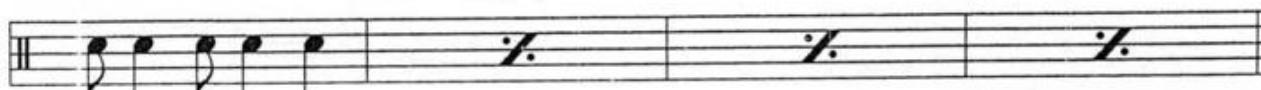
## Multiple Section Repeat Signs:

If a section is to be played more than twice, the number of times it is to be played and the letter "X" will be placed at the beginning of the repeated section. In this example the four bar phrase is to be played five times.



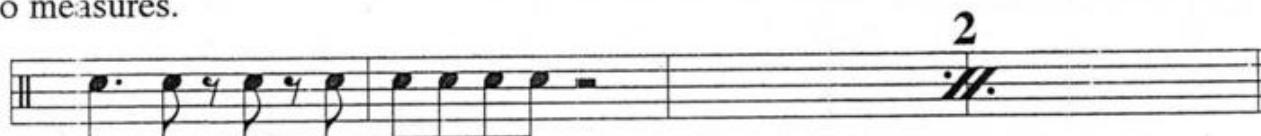
## Single Measure Repeats:

The symbol in the 2nd, 3rd and 4th measures of this example tells you to repeat whatever is notated in the previous measure.

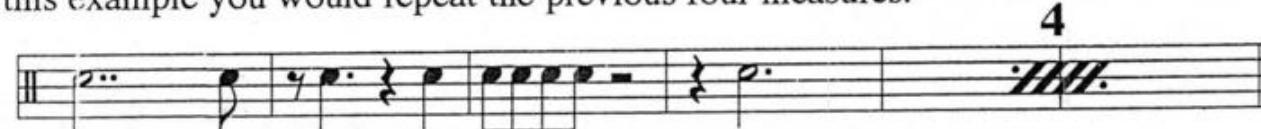


## Multiple Measure Repeats:

The numeral above the multiple measure repeat sign tells you how many of the previous measures are to be repeated. In this example you would repeat the previous two measures.

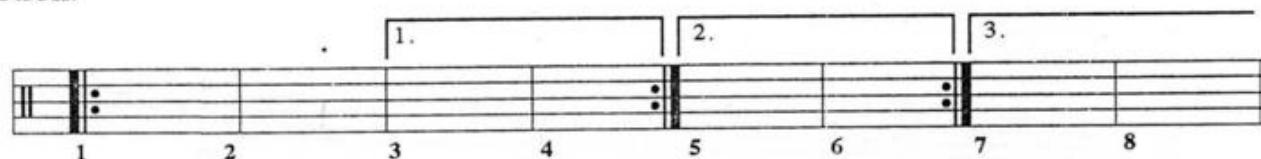


In this example you would repeat the previous four measures.



## Endings:

In this example play bars 1-4. Repeat back to bar 1. Play bars 1-2 again. Skip the 1st ending and play the 2nd ending. Repeat back to bar 1 again. Play bars 1-2 again. Skip the 1st and 2nd endings and play the 3rd ending. Then continue on to the next section.



**D.C.** (da capo) means to return to the very beginning of the composition.

**D.S.** (dal segno) means to return to this Sign  which is previously notated.

**Coda** Usually the ending section of a composition which is notated by this symbol .

***fine*** The end or final note of a composition.

**D.C. al Coda** Return to the top, play to the Coda Sign  which is previously notated and then play the Coda.

**D.S. al Coda** Return to the Sign  play to the Coda Sign  which is previously notated and then play the Coda.

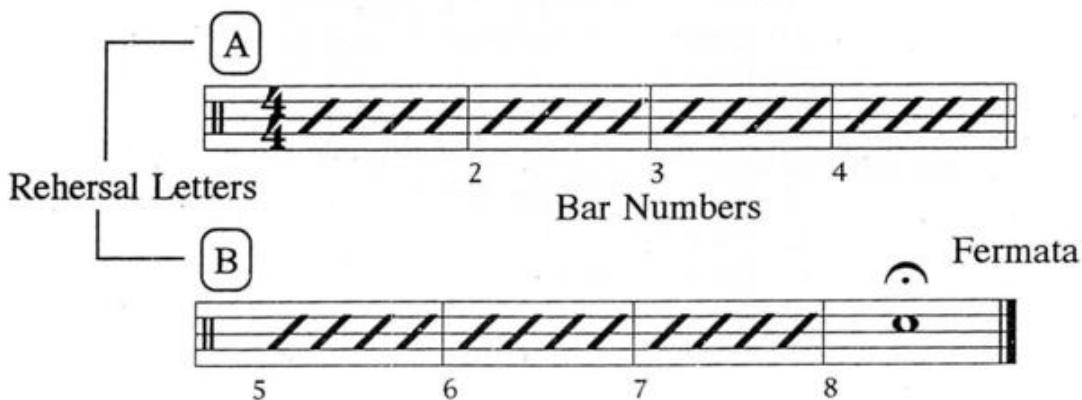
**D.C. al fine** Return to the top and play to the ***fine***.

**D.S. al fine** Return to the Sign  and play to the ***fine***.

**IMPORTANT:** On the D.C. or D.S. of a composition a classical rule is that no repeats are to be taken unless otherwise notated.

**Rehersal Letters** and **Bar Numbers** are used on charts to give the conductor and the players a way to find specific passages quickly.

**Fermata or Bird's Eye** When this symbol  is placed above a note the pulse will be interrupted and that note will be sustained (held out) until you receive the **Cut Off** // cue from the conductor.



The diagram illustrates a musical score with two staves. The top staff shows rehearsal letter 'A' in a box at the start, followed by bar numbers 1 through 4. The bottom staff shows rehearsal letter 'B' in a box at the start, followed by bar numbers 5 through 8. A fermata symbol is placed above the eighth note on the bottom staff. Brackets on the left indicate the start of each staff, and horizontal lines below the staves mark the bar lines.

# Sample Road Map with D.S.

The musical score consists of several staves of music. At the top, there is a staff with a 4/4 time signature. Below it, section A starts with a repeat sign and a bass clef. The first ending (1.) spans from measure 9 to 12. The second ending (2.) spans from 13 to 14, and the third ending (3.) spans from 15 to 16. Section B begins at measure 17, indicated by a circled B. The score then continues with a staff labeled 'D.S. al Coda' (Da Capo alla Coda), which spans from measure 21 to 24. Finally, a staff labeled 'D.' follows, spanning from measure 25 to 28.

- 1) Play bars 1-12
  - 2) Repeat to letter A (bar 5)
  - 3) Play bars 5-10
  - 4) Skip 1st Ending
  - 5) Play 2nd Ending (bars 13-14)
  - 6) Repeat to letter A again (bar 5)
  - 7) Play bars 5-10
  - 8) Skip 1st and 2nd Endings
  - 9) Play 3rd Ending (bars 15-16)
  - 10) Continue on to letter B
  - 11) Play bars 17-18
  - 12) Play bars 19-20 (repeat of 17-18)
  - 13) Play 21-24 (repeat of 17-20)
  - 14) D.S. to letter A (bar 5)
  - 15) Play bar 5-10
  - 16) Take 3rd Ending (bars 15-16)
- \*\*\*Remember:** no repeats on a D.C.  
or D.S. unless otherwise noted.
- 17) Play 17-20
  - 18) Play the Coda (25-28)

# Sample Road Map with D.C.

The musical score consists of five staves of music. Bar numbers are placed below each staff. Section A starts at bar 5 and ends at bar 12. Section B starts at bar 13 and ends at bar 21. The score concludes with a repeat sign and the instruction "D.C. al fine (Take all Repeats)".

1. (Bars 9-12)

2. (Bars 13-14)

D.C. al *fine*  
(Take all Repeats)

- 1) Play bars 1-4 (Intro)
- 2) Play bars 5-12
- 3) Repeat to bar 5
- 4) Play bars 5-10 -
- 5) Skip 1st ending
- 6) Play 2nd ending (bars 13-14)
- 7) Play letter B (bars 15-22)
- 8) Repeat to letter A
- 9) Repeat steps 2-7
- 10) D.C.(to the top)
- 11) The repeats are good so repeat steps 1-6
- 12) Play letter B to the *fine* (bars 15 - the last note of bar 21)

# St. Valentine's Day Massacre

The sheet music consists of six staves of musical notation for a single instrument. The notation includes various note values (eighth and sixteenth notes) and rests. Measure numbers are placed below each staff. The first staff starts at measure 2. The second staff, labeled 'A', starts at measure 5. The third staff starts at measure 9. The fourth staff, labeled '1.', starts at measure 13. The fifth staff, labeled '2.', starts at measure 17. The sixth staff, labeled 'B', starts at measure 21. The music concludes at measure 36 with a final cadence and the word "fine".

2      3      4

5      6      7      8

9      10      11      12

13      14      15      16

17      18      19      20

21      22      23      24

25      26      27      28

29      30      31      32

33      34      35      36      fine

D.C. al Coda

# Escrow Blues

The musical score consists of two staves of music. The top staff begins with a measure of eighth-note pairs followed by measures 1 through 4. The bottom staff starts with section A, which includes measures 5 through 16. Measure 16 ends with a repeat sign and section B begins with measure 17. Sections A and B alternate until measure 28. Measures 29 and 30 conclude with a double bar line and the instruction "D.S. al Coda". The piece concludes at measure 34 with a final cadence and the word "fine".

1      2      3      4

5      6      7      8

9      10     11     12

13     14     15     16

17     18     19     20

21     22     23     24

25     26     27     28

29     30

D.S. al Coda

31     32     33     34     fine

# 60th Phase

**(A)**

Musical score for section A, featuring a single melodic line on a five-line staff. The score consists of four staves, each containing two measures of music. Measure 2 starts with eighth-note pairs followed by a sixteenth-note pair. Measures 3 and 4 continue with eighth-note pairs. Measures 5 through 8 show eighth-note pairs followed by quarter notes. Measures 9 through 12 show eighth-note pairs followed by eighth-note pairs.

**(B)**

Musical score for section B, continuing the melodic line from section A. It consists of four staves, each containing two measures of music. Measures 13 through 16 show eighth-note pairs followed by eighth-note pairs. Measures 17 through 20 show eighth-note pairs followed by eighth-note pairs. Measures 21 through 24 show eighth-note pairs followed by eighth-note pairs.

**(C)**

Musical score for section C, continuing the melodic line. It consists of four staves, each containing two measures of music. Measures 25 through 28 show eighth-note pairs followed by eighth-note pairs. Measures 29 through 32 show eighth-note pairs followed by eighth-note pairs. Measures 33 through 36 show eighth-note pairs followed by eighth-note pairs. Measures 37 through 40 show eighth-note pairs followed by eighth-note pairs, leading to a repeat sign and the instruction "D.S. al fine (no repeats)".

# Black Belt

A

B

1.

2.

C

D.S. al Coda  
(Take 2nd Ending)

fine

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

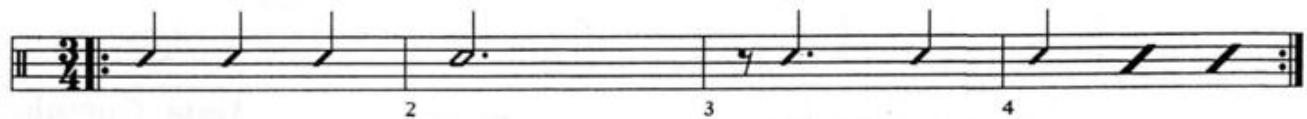
25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

# Swingin' in da Trees



(A)

Musical staff in 3/4 time. Measures 5-8: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

Musical staff in 3/4 time. Measures 9-12: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 11 is bracketed as "1."

Musical staff in 3/4 time. Measures 13-16: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 13 is bracketed as "2.", measure 15 as "3.", and measure 16 ends with a double bar line.

(B)

Musical staff in 3/4 time. Measures 17-20: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

Musical staff in 3/4 time. Measures 21-24: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 21 starts with a repeat sign. Measure 24 ends with a double bar line and a "To Coda" instruction with a circle symbol.

Musical staff in 3/4 time. Measures 25-28: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 25 starts with a repeat sign. Measure 28 ends with a double bar line and "D.C. al Coda (Repeats Good)" instructions.

Musical staff in 3/4 time. Measures 29-32: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 29 starts with a repeat sign.

Musical staff in 3/4 time. Measures 33-35: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 36 ends with a "fine" instruction.

# Val's Kitchen

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30

31 32 33 34

D.S. al Coda  
(Repeats Good)

fine

# "1- 4 -B"

A



B



13

14

15

16

17

18

19

20

21

22

23

24

*fine*

C



25

26

27

28

29

30

31

32

D



33

34

35

36



*D.C. al fine*  
*Take Repeats*

# Triplet Relationships

## Counting Exercise

**1** 1 2 3 4

**2** 1 + 2 + 3 + 4 +

**3** 1 + 2 + 3 + 4 +

**4** 1 T T + T T 2 T T + T T 3 T T + T T 4 T T + T T

**5** 1 T T + T T 2 T T + T T 3 T T + T T 4 T T + T T

**6** 1 T T 2 T T 3 T T 4 T T

**7** 1 T T 2 T T 3 T T 4 T T

**8** 1 T T 2 T T 3 T T 4 T T

**9** 1 T T 2 T T 3 T T 4 T T

# **Eighth Note Triplets (quarter note meters) Counting Systems**

### 1) Three Part Counting

### 2) One Part Counting

Count      1      2      3      4

Play

Tap

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

A musical score consisting of ten staves of sixteenth-note patterns. Each staff begins with a '3' above a bracketed group of four notes. The staves are numbered 1 through 40 below them.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

# Rhythm Study

The image displays four pairs of musical notation examples, each consisting of two staves separated by an equals sign (=). The first three pairs show equivalent rhythms using eighth and sixteenth notes, while the fourth pair shows an equivalent relationship involving a sixteenth note and a grace note.

- Top row:
  - Staff 1: Three eighth notes grouped by a bracket labeled '3'. The first note has a curved line under it.
  - Staff 2: One sixteenth note followed by one eighth note, grouped by a bracket labeled '3'.
- Middle row:
  - Staff 1: Three eighth notes grouped by a bracket labeled '3'. The first note has a curved line under it.
  - Staff 2: One sixteenth note followed by one eighth note, grouped by a bracket labeled '3'.
- Bottom row:
  - Staff 1: Three eighth notes grouped by a bracket labeled '3'. The first note has a curved line under it.
  - Staff 2: One sixteenth note followed by one eighth note, grouped by a bracket labeled '3'.
- Bottom row (fourth pair):
  - Staff 1: A sixteenth note followed by a grace note (indicated by a vertical line and a dot) grouped by a bracket labeled '3'.
  - Staff 2: A sixteenth note followed by a grace note (indicated by a vertical line and a dot) grouped by a bracket labeled '3'.





# **Sixteenth Note Triplets**

## **(quarter note meters)**

### **Counting Systems**

1).... Count sixteenth triplets  
(6 part counting)

Play

Tap quarter notes

2)..... Count eighth notes  
(2 part counting)

Play

Tap quarter notes

3)..... Count quarter notes  
(1 part counting)

Play

Tap quarter notes

1      2      3      4      5      6      7      8      9      10      11      12  
 13      14      15      16      17      18      19      20      21      22      23      24  
 25      26      27      28      29      30      31      32      33

A musical score consisting of ten staves of sixteenth-note exercises. Each staff begins with a 4/4 time signature and a key signature of one sharp. The exercises involve various rhythmic patterns, primarily groups of three sixteenth notes followed by eighth notes and sixteenth-note pairs. Measures are numbered from 1 to 40 below each staff.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

1 2 3 4  
 5 6 7 8  
 9 10 11 12  
 13 14 15 16  
 17 18 19 20  
 21 22 23 24  
 25 26 27 28  
 29 30 31 32  
 33 34 35 36

1 2 3 4 5 6 7 8 9 10  
 11 12 13 14 15 16 17 18 19 20  
 21 22 23 24 25 26 27 28 29 30

# Transport to Jupiter

**A**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. fine. 24.

**B**

25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

*D.S. al fine  
(Repeats Good)*

# Midnight Oil

The music is divided into two staves, A and B.

**Staff A:**

- Measures 1-4: 3/8 time, treble clef, dynamic markings.
- Measure 5: Starts with a circled 'A' and a treble clef.
- Measures 5-8: 3/8 time, treble clef.
- Measures 9-12: 3/8 time, treble clef.
- Measures 13-16: 3/8 time, treble clef. Measure 15 is boxed.
- Measures 17-18: 3/8 time, treble clef. Measure 17 is boxed.
- Measures 19-20: 3/8 time, treble clef. Measure 19 is boxed. 'To Coda' and a circle with a dot are at measure 20.
- Measures 21-24: 3/8 time, treble clef.
- Measures 25-28: 3/8 time, treble clef.
- Measures 29-32: 3/8 time, treble clef. Measures 29-32 have a repeat sign above them. 'D.S. al Coda' and '(No Repeats)' are written above the staff.
- Measures 33-36: 3/8 time, treble clef.
- Measures 37-40: 3/8 time, treble clef. Measures 37-39 have a repeat sign above them. 'fine' and a double bar line are at measure 40.

# In the Dog House Again

The sheet music consists of three staves, labeled A, B, and C, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

**Staff A:** Measures 1-4 show a pattern of eighth notes and sixteenth-note triplets. Measure 5 starts with a dotted half note followed by eighth notes and sixteenth-note triplets. Measures 6-8 continue the pattern. Measures 9-12 show eighth notes and sixteenth-note triplets. Measures 13-16 show eighth notes and sixteenth-note triplets. Measures 17-18 show eighth notes and sixteenth-note triplets. Measure 19 begins with a sixteenth note followed by eighth notes and sixteenth-note triplets. Measure 20 ends the section.

**Staff B:** Measures 21-24 show eighth notes and sixteenth-note triplets. Measures 25-28 show eighth notes and sixteenth-note triplets. Measures 29-32 show eighth notes and sixteenth-note triplets. Measure 33 begins with a sixteenth note followed by eighth notes and sixteenth-note triplets.

**Staff C:** Measures 34-36 show eighth notes and sixteenth-note triplets. Measures 37-40 show eighth notes and sixteenth-note triplets. Measure 40 concludes with a fermata over the note and the instruction "fine". The repeat sign and "D.S. al fine" are indicated at the end, along with the note "(All repeats good)".

# Cliche'

The sheet music consists of four staves, each with a unique rhythmic pattern. Staff A starts with a measure of eighth-note triplets followed by a measure of eighth-note pairs. Staff B features eighth-note pairs and sixteenth-note pairs. Staff C includes eighth-note pairs and sixteenth-note pairs. Staff D contains eighth-note pairs and sixteenth-note pairs. Measures are numbered 1 through 40, with a 'fine' at the end.

**A**

1. 2

2. 5 6 7 8

**B**

9 10 11 12

13 14 15 16

**C**

17 18 19 20

21 22 23 24

25 26 27 28

**D**

29 30 31 32

33 34 35 36

37 38 39 40 fine

# Where's Maynard ?

**A**

3/4 2/4

1 2 3 4

5 Repeat Good on D.S. 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

---

25 26 27 28

**B**

3X

29 30 31 32

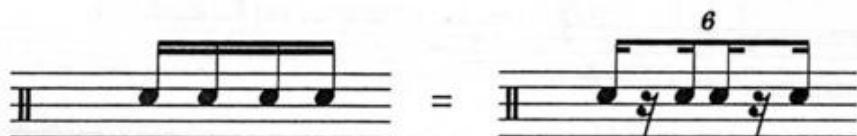
33 34 35 36

D.S.al Coda  
Take 3rd Ending

37 38 39 40 fine

## "Swing" or "Shuffled" Sixteenths

The "swing" or "shuffled" sixteenth feel is based on the subdivision created by the sixteenth note triplet. When writing this feel, straight sixteenth notation is commonly used. It is understood that the four sixteenths of every beat are played to coincide with the 1st, 3rd, 4th, and 6th notes of the sixteenth note triplet.



Written Like:

A musical staff in common time (indicated by a '4' over a '4') showing a sequence of notes. Above the staff, the numbers 1, 2, 3, and 4 are followed by groups of letters 'e', '+', and 'd'. The notes are grouped into four sets, each corresponding to one of these patterns. The first set starts with a note, followed by a short vertical line, then another note, then a short vertical line, then another note, then a short vertical line, then another note. This pattern repeats three more times, once for each group of letters.

Played Like:

A musical staff in common time (indicated by a '4' over a '4') showing a sequence of notes. Above the staff, the numbers 1, 2, 3, and 4 are followed by groups of letters 'T', 'T', '+', 'T', 'T', 'T', 'T', '+', 'T', 'T', 'T', 'T', 'T', 'T', '+', 'T', 'T', 'T', 'T', 'T'. The notes are grouped into four sets, each corresponding to one of these patterns. The first set starts with a note, followed by a short vertical line, then another note, then a short vertical line, then another note, then a short vertical line, then another note. This pattern repeats three more times, once for each group of letters. The notes are played with specific rhythmic values and rests indicated by vertical lines and dots.

# **Counting Systems**

## **Sixteenth Note Figures**

### **Quarter Note Meters**

**Important:** Use a metronome!!!!!

Strive for accuracy.....Not speed.

Master each counting system before moving on to the next.

Master each page before moving on to the next.

Use the checklists to keep track of your progress.

1) 4 part counting - Straight and Shuffled Sixteenths

Count      1 e + d    2 e + d    3 e + d    4 e + d

Play 

Tap Foot

2) 2 part counting - Straight and Shuffled Sixteenths

Count      1 +    2 +    3 +    4 +

Play 

Tap Foot

3) 1 part counting - Straight and Shuffled Sixteenths

Count      1    2    3    4

Play 

Tap Foot

# Rhythm Study

1 1 e + d

1 1 e + d

2 1 e + d

1 1 e + d

3 1 e + d

1 1 e + d

4 1 e + d

1 1 e + d

5 1 e + d

1 1 e + d

6 1 e + d

1 1 e + d

7 1 e + d      8 1 e + d

1 1 e + d      1 1 e + d

9 1 e + d

1 1 e + d

A musical score consisting of five staves of music. The notation is unique, using vertical stems with horizontal dashes to represent note heads. Measures are numbered below each staff.

**Staff 1:**

- Measures 1-1: Vertical stems with horizontal dashes.
- Measure 2: Vertical stems with horizontal dashes.
- Measure 3: Vertical stems with horizontal dashes.
- Measure 4: Vertical stems with horizontal dashes.

**Staff 2:**

- Measures 5-8: Vertical stems with horizontal dashes.

**Staff 3:**

- Measures 9-12: Vertical stems with horizontal dashes.

**Staff 4:**

- Measures 13-16: Vertical stems with horizontal dashes.

**Staff 5:**

- Measures 17-20: Vertical stems with horizontal dashes.

**Staff 6:**

- Measures 21-24: Vertical stems with horizontal dashes.

**Staff 7:**

- Measures 25-28: Vertical stems with horizontal dashes.

**Staff 8:**

- Measures 29-32: Vertical stems with horizontal dashes.

**Staff 9:**

- Measures 33-36: Vertical stems with horizontal dashes.

**Staff 10:**

- Measures 37-40: Vertical stems with horizontal dashes.

# Rhythm Study

1 1 e + d

2 1 e + d 3 1 e + d

4 1 e + d 5 1 e + d

6 1 e + d

7 1 e + d

8 1 e + d 9 1 e + d

10 1 e + d

11 1 e + d

12 1 e + d

13 1 e + d

A page of musical notation on four-line staves. The music consists of sixteenth-note patterns. Measures are numbered 1 through 36 below the staves.

1 2 3  
4 5 6  
7 8 9  
10 11 12  
13 14 15  
16 17 18  
19 20 21  
22 23 24  
25 26 27  
28 29 30  
31 32 33  
34 35 36

A page of musical notation on five-line staves. The music consists of sixteenth-note patterns. Measures are numbered 1 through 36 below the staves.

1 2 3  
4 5 6  
7 8 9  
10 11 12  
13 14 15  
16 17 18  
19 20 21  
22 23 24  
25 26 27  
28 29 30  
31 32 33  
34 35 36

# Rhythm Study

The image displays a sequence of 15 numbered rhythm exercises, each consisting of a musical staff and a corresponding letter sequence above it. The staff shows vertical strokes indicating note heads, and horizontal bars below them indicate rhythmic values. The letter sequences are: 1. 1 e + d; 2. 1 e + d; 3. 1 e + d; 4. 1 e + d; 5. 1 e + d; 6. 1 e + d; 7. 1 e + d; 8. 1 e + d; 9. 1 e + d; 10. 1 e + d; 11. 1 e + d; 12. 1 e + d; 13. 1 e + d; 14. 1 e + d; 15. 1 e + d.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

A musical score consisting of six staves of sixteenth-note patterns. The music is in common time (indicated by '4'). Measure numbers are provided below each staff.

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36.

Musical score for a single instrument, likely a flute or recorder, in common time (4). The score is divided into eight staves, each containing sixteenth-note patterns. Measure numbers are provided below each staff.

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

1  
2  
3  
4

5  
6  
7  
8

9  
10  
11  
12

13  
14  
15  
16

17  
18  
19  
20

21  
22  
23  
24

25  
26  
27  
28

29  
30  
31  
32

33  
34  
35  
36

37  
38  
39  
40

A musical score consisting of five staves of music. The music is written in common time (indicated by a '4' in the top left corner) and uses vertical stems with horizontal dashes to represent rhythmic values. Measures are numbered sequentially below each staff.

- Staff 1: Measures 2-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

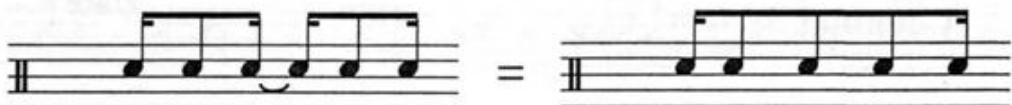
25 26 27 28

29 30 31 32

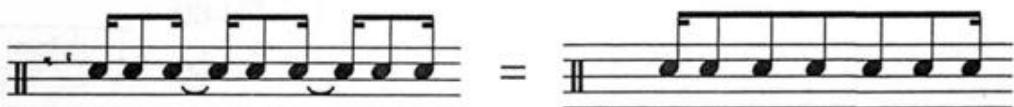
33 34 35 36

# Rhythm Study

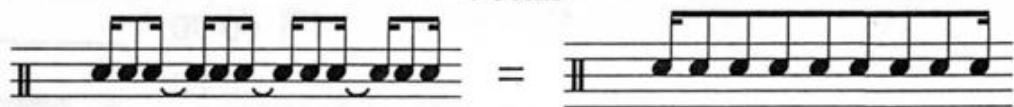
2 beats



3 beats

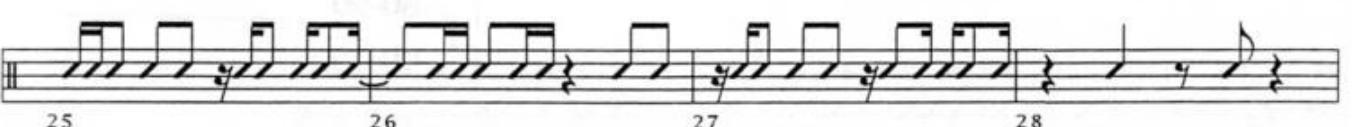
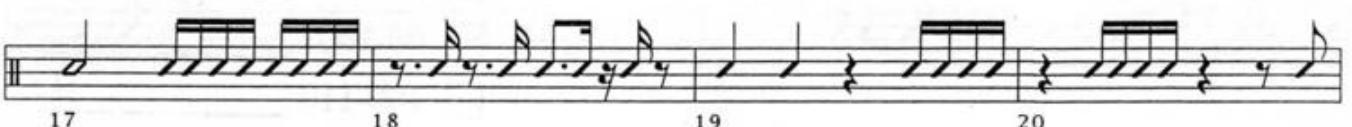
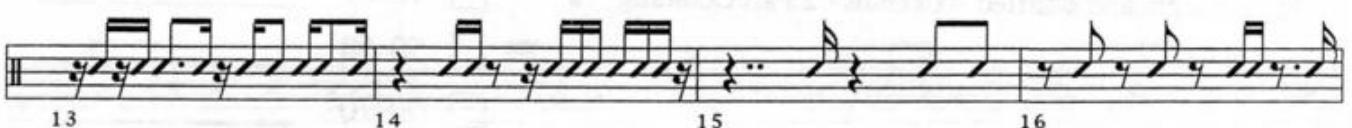


4 beats



A single-line musical staff in common time (indicated by a '4' in the top left corner). The staff consists of ten groups of four measures each, with measure numbers 1 through 40 placed below the staff. The patterns primarily feature eighth-note and sixteenth-note figures, often with grace notes and slurs.

- Measures 1-4: A series of eighth-note pairs followed by sixteenth-note pairs.
- Measures 5-8: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 9-12: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 13-16: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 17-20: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 21-24: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 25-28: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 29-32: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 33-36: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.
- Measures 37-40: Measures featuring eighth-note pairs, sixteenth-note pairs, and grace notes.



2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

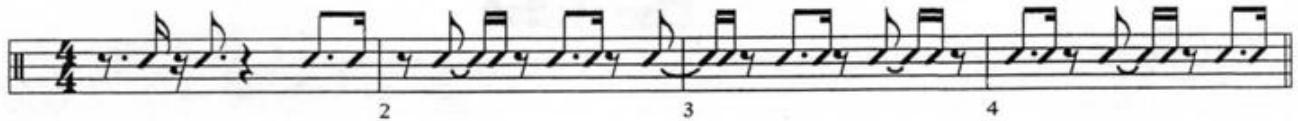
# Phunquey Fo-Fo

The sheet music consists of ten staves of musical notation, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). Measures are numbered sequentially from 1 to 40.

- Staff A:** Measures 1-8. Measure 8 ends with a repeat sign and a circled '2' above the staff.
- Staff B:** Measures 9-16. Measure 16 ends with a repeat sign and a circled '1.'
- Staff C:** Measures 17-24. Measure 24 ends with a repeat sign and a circled '2.'
- Staff D:** Measures 25-32. Measure 32 ends with a repeat sign and a circled '3.'
- Staff E:** Measures 33-36. Measure 36 ends with a circled '2' above the staff.
- Staff F:** Measures 37-40. Measure 40 ends with a circled 'Φ' above the staff and the word "fine".

*D.S. al Coda* (D.S. al Coda) is indicated at the end of Staff E, measure 36.

# Cleo & Charlie



(A) Musical staff showing measures 5 through 8. Measure 5 starts with a half note followed by eighth notes. Measures 6, 7, and 8 show eighth-note patterns.

1. Musical staff showing measures 9 through 12. Measure 9 starts with a quarter note followed by eighth notes. Measures 10, 11, and 12 show eighth-note patterns.

2. Musical staff showing measures 13 through 16. Measure 13 starts with a half note followed by eighth notes. Measures 14, 15, and 16 show eighth-note patterns.

(B) Musical staff showing measures 17 through 20. Measure 17 starts with a half note followed by eighth notes. Measures 18, 19, and 20 show eighth-note patterns.

(C) Musical staff showing measures 21 through 24. Measure 21 starts with a half note followed by eighth notes. Measures 22, 23, and 24 show eighth-note patterns.

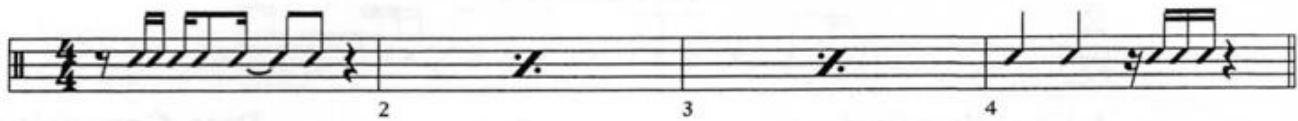
1. Musical staff showing measures 25 through 26. Measure 25 starts with a half note followed by eighth notes. Measure 26 starts with a half note followed by eighth notes. 2. Musical staff showing measures 27 through 28. Measure 27 starts with a half note followed by eighth notes. Measure 28 starts with a half note followed by eighth notes.

3. Musical staff showing measure 29. Measure 29 starts with a half note followed by eighth notes. 4. Musical staff showing measure 31. Measure 31 starts with a half note followed by eighth notes. *D.S. al Coda (Take Repeats)* Musical staff showing measure 32. Measure 32 starts with a half note followed by eighth notes.

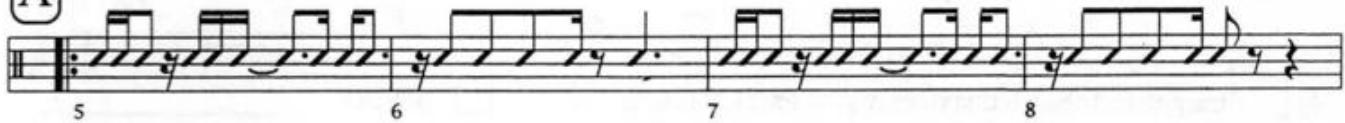
Musical staff showing measures 33 through 36. Measure 33 starts with a half note followed by eighth notes. Measures 34, 35, and 36 show eighth-note patterns.

Musical staff showing measures 37 through 40. Measure 37 starts with a half note followed by eighth notes. Measures 38, 39, and 40 show eighth-note patterns. *fine*

# Another Rainy Day



(A)



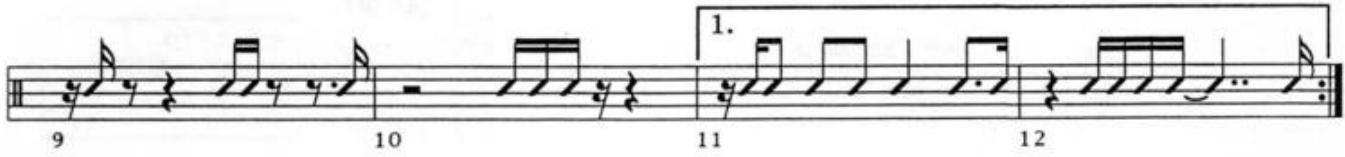
5

6

7

8

1.



9

10

11

12

2.



13

14

15

16

(B)



17

18

19

20



21

22

23

24



25

26

27

28



29

30

31

32

D.C. al Coda  
Repeats Good



33

34

35

36



37

38

39

40

fine

# A & B



(A)

Musical staff showing measures 5 through 8. Measure 5: An eighth note followed by a sixteenth-note rest. Measure 6: A sixteenth-note rest followed by two eighth notes. Measure 7: Two eighth notes followed by a sixteenth-note rest. Measure 8: A sixteenth-note rest followed by two eighth notes.

Musical staff showing measures 9 through 12. Measure 9: A sixteenth-note rest followed by two eighth notes. Measure 10: Two eighth notes followed by a sixteenth-note rest. Measure 11: A sixteenth-note rest followed by two eighth notes. Measure 12: Two eighth notes followed by a sixteenth-note rest.

Musical staff showing measures 13 through 16. Measure 13: Two eighth notes followed by a sixteenth-note rest. Measure 14: A sixteenth-note rest followed by two eighth notes. Measure 15: Two eighth notes followed by a sixteenth-note rest. Measure 16: A sixteenth-note rest followed by two eighth notes. Measure 16 ends with a repeat sign and a first ending bracket.

Musical staff showing measures 17 through 20. Measure 17: A sixteenth-note rest followed by two eighth notes. Measure 18: Two eighth notes followed by a sixteenth-note rest. Measure 19: A sixteenth-note rest followed by two eighth notes. Measure 20: Two eighth notes followed by a sixteenth-note rest. Measure 20 ends with a repeat sign and a second ending bracket.

(B)

Musical staff showing measures 21 through 24. Measure 21: Two eighth notes followed by a sixteenth-note rest. Measure 22: A sixteenth-note rest followed by two eighth notes. Measure 23: Two eighth notes followed by a sixteenth-note rest. Measure 24: A sixteenth-note rest followed by two eighth notes. Measure 24 ends with a double bar line and the text "To Coda" followed by a circle with a horizontal line through it.

Musical staff showing measures 25 through 28. Measure 25: A sixteenth-note rest followed by two eighth notes. Measure 26: Two eighth notes followed by a sixteenth-note rest. Measure 27: A sixteenth-note rest followed by two eighth notes. Measure 28: Two eighth notes followed by a sixteenth-note rest.

Musical staff showing measures 29 through 32. Measure 29: Two eighth notes followed by a sixteenth-note rest. Measure 30: A sixteenth-note rest followed by two eighth notes. Measure 31: Two eighth notes followed by a sixteenth-note rest. Measure 32: A sixteenth-note rest followed by two eighth notes. Measure 32 ends with a double bar line and the text "D.S. al Coda" followed by a circle with a horizontal line through it and the parenthetical note "(Repeats Good)".

Musical staff showing measures 33 through 36. Measure 33: A sixteenth-note rest followed by two eighth notes. Measure 34: Two eighth notes followed by a sixteenth-note rest. Measure 35: A sixteenth-note rest followed by two eighth notes. Measure 36: Two eighth notes followed by a sixteenth-note rest. Measure 36 ends with a double bar line and the number '2' above it.

Musical staff showing measures 37 through 40. Measure 37: Two eighth notes followed by a sixteenth-note rest. Measure 38: A sixteenth-note rest followed by two eighth notes. Measure 39: Two eighth notes followed by a sixteenth-note rest. Measure 40: A sixteenth-note rest followed by two eighth notes. Measure 40 ends with a double bar line and the word "fine".

# Center Field

The sheet music consists of six staves of musical notation for a single instrument. The notation includes various note values (eighth and sixteenth notes) and rests. Measure numbers are placed below each staff. The first staff starts with a common time signature. The second staff begins with a common time signature, followed by a section labeled 'A' enclosed in a circle, ending with a repeat sign. The third staff starts with a common time signature, followed by a section labeled 'B' enclosed in a circle, ending with a repeat sign. The fourth staff starts with a common time signature, followed by a section labeled '1.' enclosed in a bracket, ending with a repeat sign. The fifth staff starts with a common time signature, followed by a section labeled '2.' enclosed in a bracket, ending with a repeat sign. The sixth staff starts with a common time signature, followed by a section labeled 'D.C. al Coda'.

1 2 3 4

A 5 6 7 8

9 10 11 12

13 14 15 16

B 17 18 19 20

1. 21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

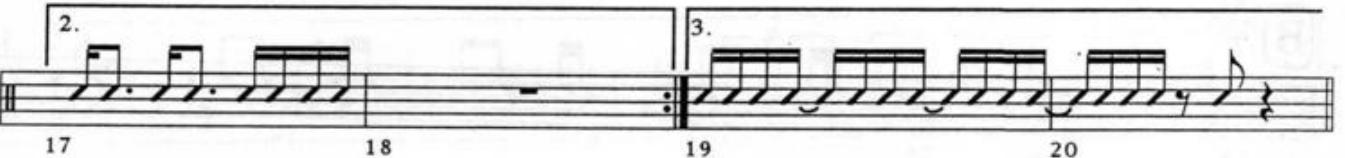
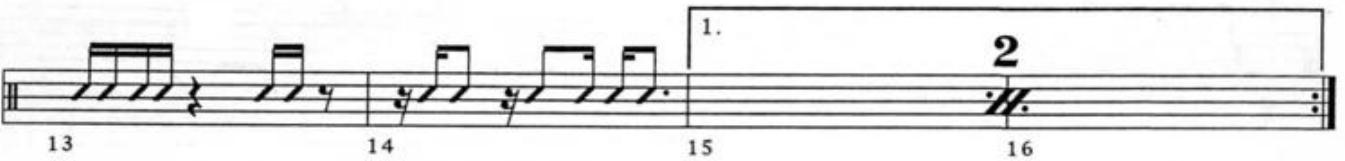
D.C. al Coda

37 38 39 40 fine

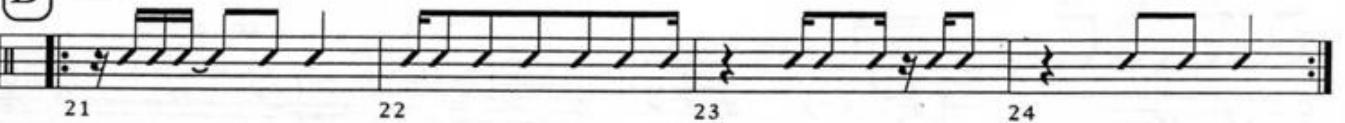
# Fe-Fo Funk



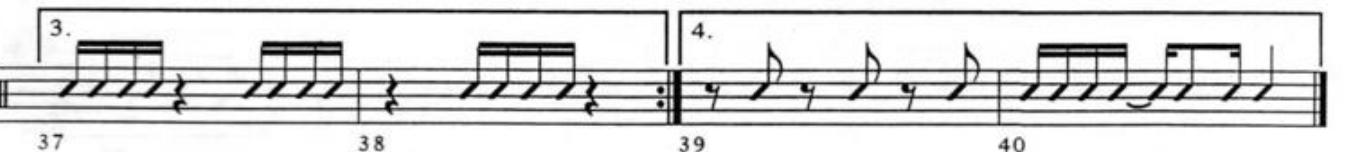
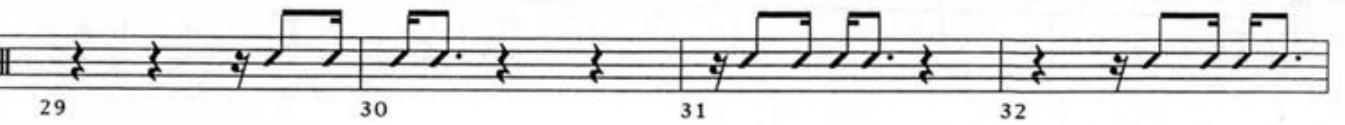
(A)



(B) 3X



(C)



# **Brandon's Theme**

**A**

Musical score for section A, featuring three staves of music. Measure numbers 1 through 4 are shown below the first staff. Measures 5 through 8 are shown on the second staff, with measure 5 containing a 3 measure repeat sign, and measures 7 and 8 enclosed in a bracket labeled "1.". Measures 9 through 12 are shown on the third staff, with measure 9 containing a 2 measure repeat sign, and measures 11 and 12 enclosed in a bracket labeled "3."

**B**

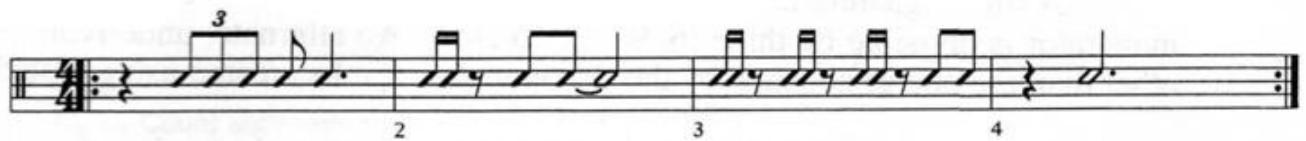
Musical score for section B, featuring four staves of music. Measure numbers 13 through 16 are shown below the first staff. Measures 17 through 20 are shown on the second staff. Measures 21 through 24 are shown on the third staff. The fourth staff is blank.

*To Coda* ♩

Musical score for the Coda, starting at measure 25. The score consists of two staves. The first staff starts with a rest, followed by measures 25, 26, 27, and 28. The second staff starts with a rest, followed by measures 25, 26, 27, and 28. A dynamic instruction "D.S. al Coda" is placed above the second staff.

Final measures of the score, starting at measure 29. The score consists of two staves. The first staff starts with a rest, followed by measures 29, 30, 31, and 32. The second staff starts with a rest, followed by measures 29, 30, 31, and 32. A "fine" instruction is placed above the second staff.

# Mr. "B"



**(A)**



5

6

3

4

7

3

8



9

10

11

12

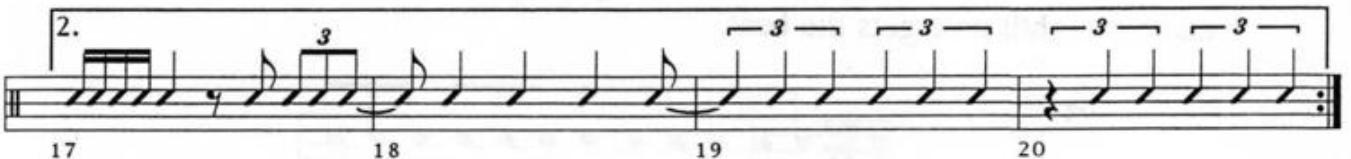


13

14

15

16

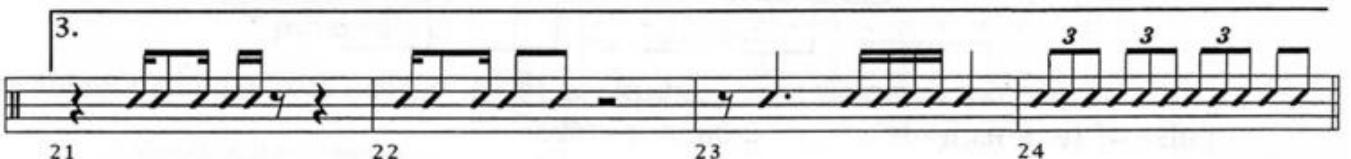


17

18

19

20



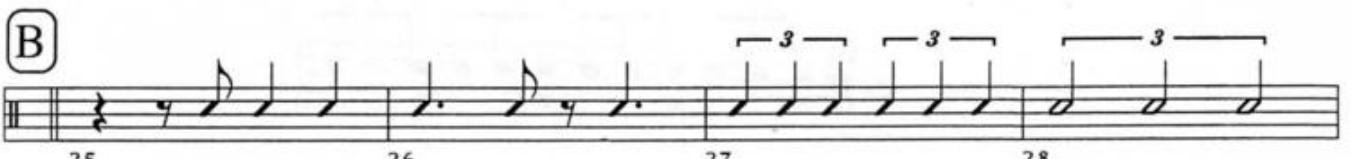
21

22

23

24

**(B)**



25

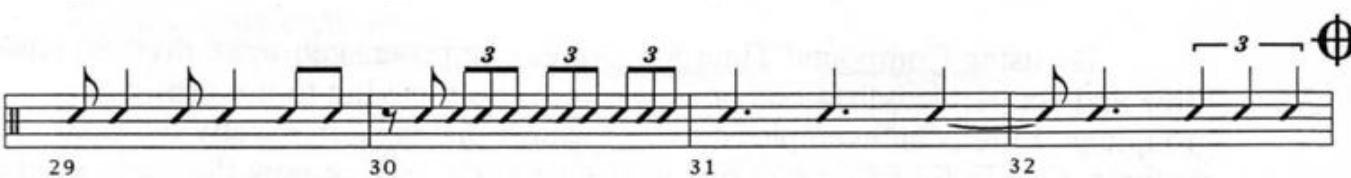
26

3

27

3

28



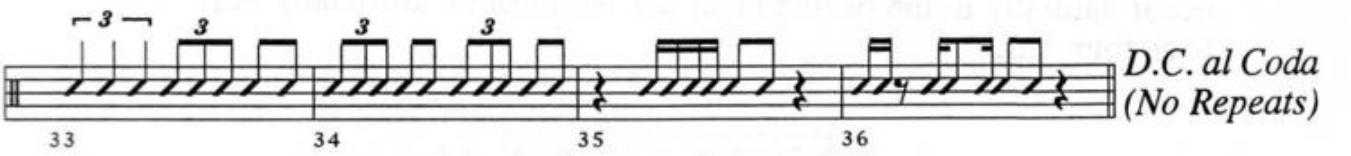
29

30

31

32

3



33

34

35

36

D.C. al Coda  
(No Repeats)



37

38

39

40

fine

# Compound Time

A time signature may be considered a "Compound Time Signature" when its numerator is divisible by three (6, 9, 12, 15 etc.). An alternate, underlying pulse, other than the one established by the denominator, can be created using dotted notes.

Here we have a bar of six-eight. By definition there is a pulse of six and the eighth note gets the beat.



Since the numerator is a multiple of three, we can also establish an alternate pulse of two, using two dotted quarter notes.



Here we have a bar of twelve-eight. By definition there is a pulse of twelve and the eighth note gets the beat.



Since the numerator is a multiple of three, we can also establish an alternate pulse of two, using four dotted quarter notes.



By using Compound Time Signatures composers can write rhythms based on three and six part subdivisions of the pulse without having to use artificial groupings. Here is an example of two measures that contain exactly the same rhythms. One in four-four and one in twelve-eight. Notice how the triple rhythms occur naturally in the twelve-eight bar but must be artificially notated in the four-four bar.

# **Compound Time**

## **Counting Systems**

1)..... Count sixteenth notes  
(2 part counting)

Play

Tap eighth notes



2)..... Count eighth notes  
      (1 part counting)

Play

Tap eighth notes



3)..... Count sixteenth notes  
(2 part counting)

Play

Tap dotted quarter notes



4)..... Count eighth notes  
(1 part counting)

Play

Tap dotted quarter notes



5).Count dotted quarter notes  
(alternate pulse)

Play

Tap dotted quarter notes



# Rhythm Study

1            2            3            4

1 + 2 + 3 +      1 + 2 + 3 +      1 + 2 + 3 +      1 + 2 + 3 +

5

1 + 2 + 3 +

6            7

1 + 2 + 3 +      1 + 2 + 3 +

8            9

1 + 2 + 3 +      1 + 2 + 3 +

10

1 + 2 + 3 +

11            12

1 + 2 + 3 +      1 + 2 + 3 +

13            14

1 + 2 + 3 +      1 + 2 + 3 +

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

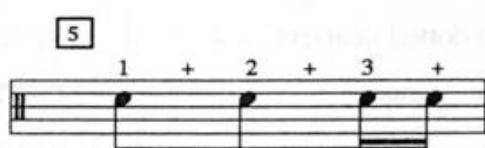
31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

# Rhythm Study



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

# Rhythm Study

The image displays a sequence of 16 numbered rhythm exercises for a three-string banjo. Each exercise consists of a staff with a bass note and three treble notes. The exercises are numbered 1 through 16 and show various rhythmic patterns.

- [1] 1 + 2 + 3 +
- [2] 1 + 2 + 3 +
- [3] 1 + 2 + 3 +
- [4] 1 + 2 + 3 + [5] 1 + 2 + 3 +
- [6] 1 + 2 + 3 +
- [7] 1 + 2 + 3 + [8] 1 + 2 + 3 +
- [9] 1 + 2 + 3 +
- [10] 1 + 2 + 3 + [11] 1 + 2 + 3 +
- [12] 1 + 2 + 3 + [13] 1 + 2 + 3 +
- [14] 1 + 2 + 3 +
- [15] 1 + 2 + 3 +
- [16] 1 + 2 + 3 +

A single-line musical staff in common time (indicated by a 'C') and 8/8 time (indicated by a '8'). The staff consists of five horizontal lines and four spaces. Measures are numbered sequentially from 1 to 40 below the staff. The patterns primarily feature eighth-note and sixteenth-note combinations, often with rests or grace notes.

Measures 1-4: A series of eighth-note pairs followed by a sixteenth-note pair.

Measures 5-8: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 9-12: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 13-16: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 17-20: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 21-24: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 25-28: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 29-32: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 33-36: A sixteenth-note pair followed by a series of eighth-note pairs.

Measures 37-40: A sixteenth-note pair followed by a series of eighth-note pairs.

A musical score consisting of ten staves of 6/8 time. Each staff contains five measures numbered 1 through 50. The music features various rhythmic patterns including eighth and sixteenth notes, with some measures containing rests or silence.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

# Rhythm Study

1

3/8

1 + 2 + 3 +

2

3

4

1 + 2 + 3 +

5

6

7

1 + 2 + 3 +

8

9

1 + 2 + 3 +

10

11

1 + 2 + 3 +

12

13

1 + 2 + 3 +

14

15

1 + 2 + 3 +

A single-line musical staff in common time (indicated by a 'C') and 8/8 time (indicated by a '8'). The staff consists of 40 measures, each containing a series of eighth-note patterns. Measures 1 through 4 show a repeating pattern of eighth notes. Measures 5 through 8 show a repeating pattern of eighth notes with a quarter note. Measures 9 through 12 show a repeating pattern of eighth notes with a half note. Measures 13 through 16 show a repeating pattern of eighth notes with a quarter note. Measures 17 through 20 show a repeating pattern of eighth notes with a half note. Measures 21 through 24 show a repeating pattern of eighth notes with a quarter note. Measures 25 through 28 show a repeating pattern of eighth notes with a half note. Measures 29 through 32 show a repeating pattern of eighth notes with a quarter note. Measures 33 through 36 show a repeating pattern of eighth notes with a half note. Measures 37 through 40 show a repeating pattern of eighth notes with a quarter note.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

A musical score consisting of eight staves of 16th-note patterns. Each staff is numbered from 1 to 40 below it.

The score is organized into two main sections:

- Section A (Staves 1-20):** Each staff begins with a single eighth note followed by a sixteenth-note rest. The remainder of each staff consists of a continuous pattern of sixteenth notes.
- Section B (Staves 21-40):** Each staff begins with a single eighth note followed by a sixteenth-note rest. The remainder of each staff consists of a continuous pattern of sixteenth notes.

The time signature is 6/8 throughout the entire score.

Staff 1: 1, 2, 3, 4

Staff 2: 5, 6, 7, 8

Staff 3: 9, 10, 11, 12

Staff 4: 13, 14, 15, 16

Staff 5: 17, 18, 19, 20

Staff 6: 21, 22, 23, 24

Staff 7: 25, 26, 27, 28

Staff 8: 29, 30, 31, 32

Staff 9: 33, 34, 35, 36

Staff 10: 37, 38, 39, 40

# Rhythm Study

The page contains 20 numbered rhythm exercises for a three-string banjo, arranged in five rows of four exercises each. Each exercise consists of four measures of music on a three-line staff. Below each measure is a numbered count (1, +, 2, +, 3, +) indicating the timing. The exercises involve various patterns of single strokes and grace notes.

- [1] 1 + 2 + 3 +
- [2] 1 + 2 + 3 +
- [3] 1 + 2 + 3 + [4] 1 + 2 + 3 + [5] 1 + 2 + 3 +
- [6] 1 + 2 + 3 + [7] 1 + 2 + 3 +
- [8] 1 + 2 + 3 +
- [9] 1 + 2 + 3 + [10] 1 + 2 + 3 +
- [11] 1 + 2 + 3 + [12] 1 + 2 + 3 +
- [13] 1 + 2 + 3 +
- [14] 1 + 2 + 3 +
- [15] 1 + 2 + 3 +
- [16] 1 + 2 + 3 + [17] 1 + 2 + 3 + [18] 1 + 2 + 3 +
- [19] 1 + 2 + 3 + [20] 1 + 2 + 3 +

A musical score consisting of ten staves of 8th-note patterns in common time. The patterns are as follows:

- Staff 1: 2 measures of eighth notes followed by 3 measures of sixteenth-note pairs.
- Staff 2: 6 measures of sixteenth-note pairs.
- Staff 3: 11 measures of eighth-note patterns.
- Staff 4: 16 measures of sixteenth-note pairs.
- Staff 5: 21 measures of eighth-note patterns.
- Staff 6: 26 measures of eighth-note patterns.
- Staff 7: 31 measures of sixteenth-note pairs.
- Staff 8: 36 measures of eighth-note patterns.
- Staff 9: 41 measures of sixteenth-note pairs.
- Staff 10: 46 measures of eighth-note patterns.

The score is numbered from 1 to 50 below each staff.

A musical score for a single instrument, likely a snare drum or similar percussive instrument, featuring eight staves of 8th-note patterns. The score is in common time (indicated by the '8' in the top left corner). The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Measure numbers are provided below each staff.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

1 2

3 4

5 6

7 8

9 10

11 12

13 14

15 16

17 18

19 20

A musical score for 8/8 time, featuring eight staves of 16 measures each. Each measure consists of a sixteenth-note pattern. Measures are numbered sequentially below each staff.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

A single-line musical staff in 12/8 time. The music consists of a continuous sequence of rhythmic patterns, primarily eighth-note and sixteenth-note figures, separated by rests. Measure numbers are placed below the staff at regular intervals. The patterns include various combinations of eighth-note pairs, sixteenth-note groups, and quarter-note rests.

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

# Mixed Subdivisions

The musical score consists of 12 staves of rhythmic patterns. Each staff is numbered from 1 to 40 below it. The patterns include various subdivisions such as triplets (3), sixteenth-note groups, eighth-note pairs, and sixteenth-note pairs, often combined with quarter notes and eighth notes.

1 2 3 4  
5 6 7 8  
9 10 11 12  
13 14 15 16  
17 18 19 20  
21 22 23 24  
25 26 27 28  
29 30 31 32  
33 34 35 36  
37 38 39 40

A single-line musical staff with 40 numbered measures. The music consists of eighth and sixteenth note patterns with various rests and grace notes. Measure numbers are placed below the staff.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40