

Rhythm Workbook

Level Four

By Wesley Schaum

Schaum's Pathway to Musicianship

The *Schaum Making Music Piano Library* integrates method, theory, technic and note reading with appealing materials for recital and repertoire. Schaum's well-proven motivational philosophy and sound pedagogy are widely recognized.

FOREWORD

The purpose of this book is to help develop an understanding and feeling for the fundamental rhythms in music. It is intended as a supplement for any level four method book and for students of all ages.

It is intended that all lessons with music notation be played at the keyboard, after the written work has been completed. In this way, the student gets a feeling for the various rhythms plus valuable rhythmic reading experience.

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Lesson 6. Swing 8th Notes

Name _____ Date _____ Score _____

Swing 8th notes are found in some popular music including ragtime, swing, boogie, jazz, rock, show tunes and contemporary pop music. In printed music, swing 8th notes *look the same* as straight (classical style) 8th notes. Although they look the same, swing 8ths are *performed differently* than straight 8ths. Straight 8th notes are all of *equal length*, shown as notes with *stems up* in the treble staff below (“As Written”).

In swing style, the *rhythm of each pair of 8th notes is uneven*. The first note of the pair is held longer than the 2nd note, producing a swinging or rocking rhythm. To show this uneven rhythm, the 8th notes with *stems down* in the treble staff below are *unevenly spaced* (“As Played”).

*The rhythm of swing 8th notes is compared to 8th note *triplet* groups with arrows. The *first two notes of each triplet are tied* to match the longer length of the 1st swing 8th note. The 2nd (shorter) swing 8th note lines up with the last note of each triplet. Numbers for the *main counts* are printed below.

DIRECTIONS: One staff has swing 8th notes spread apart to align them with 8th note triplets in the other staff. Write the numbers of the *main counts* below each measure (see Lesson 5). Draw an arrow connecting the 2nd swing 8th note to the 3rd note of the triplet. Also do the Keyboard Assignment (see below).

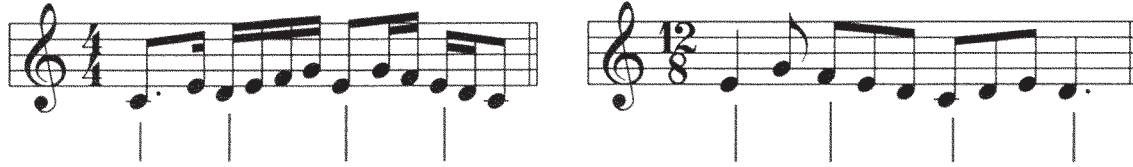
KEYBOARD ASSIGNMENT: After completing the written work, play the notes in each line, hands together. Notice that one hand is playing *swing* 8th notes, while the other hand is playing 8th note triplets.

***TEACHERS NOTE:** Sometimes, the instruction “swing style” accompanies the tempo mark. There may be notated instruction such as $\text{♪} = \text{♪♪♪}$. When there is no indication at all, the use of swing 8th notes is up to the individual.

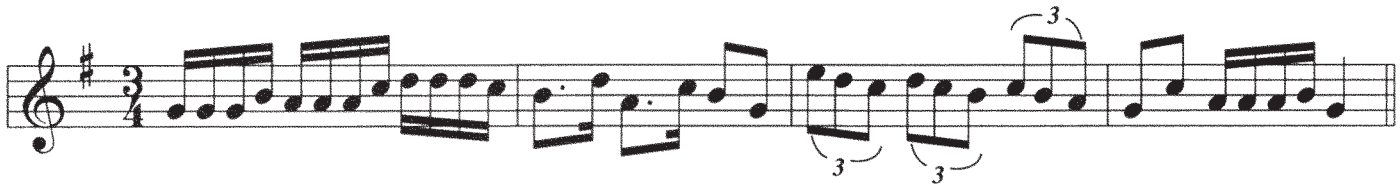
Lesson 22. Main Counts in Crowded Measures

Name _____ Date _____ Score _____

Measures crowded with many 16th notes or triplets can be played more easily when you find the *main counts*. In 2/4, 3/4 and 4/4 time, the main counts are the *numbered counts*. The main counts in 6/8, 9/8 and 12/8 time are **1, 4, 7** and **10** (see Lesson 15). The main counts are indicated with *vertical lines* in these sample measures.



DIRECTIONS: Draw a vertical line under each note or rest where each *main count* occurs. Some of the measures contain *triplets*. Watch for changes of time signature. Also do the Keyboard Assignment (see below).



KEYBOARD ASSIGNMENT: After completing the written work, play all notes at the keyboard three times a day. You may also count aloud as you play.