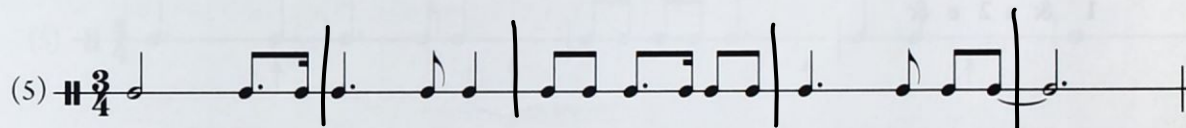
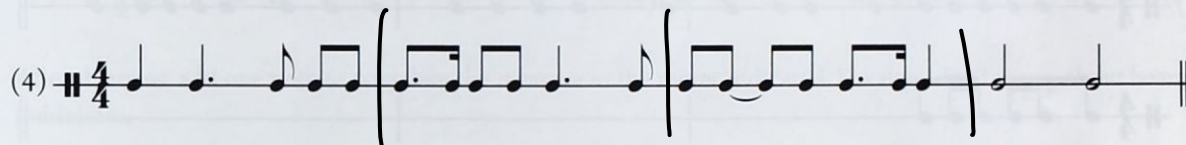
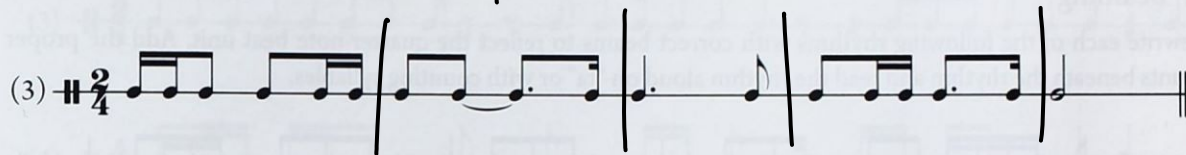
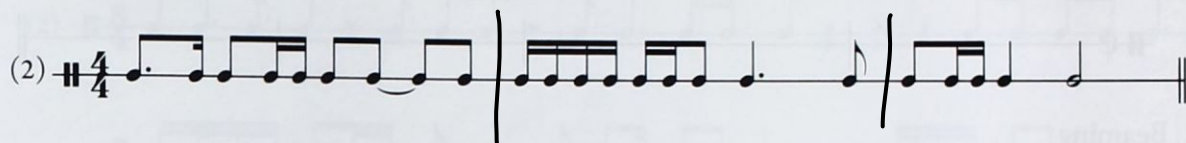
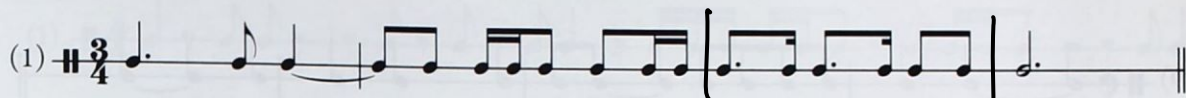
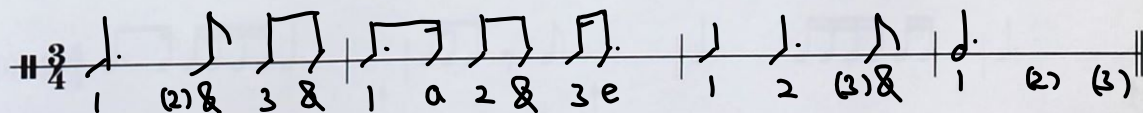
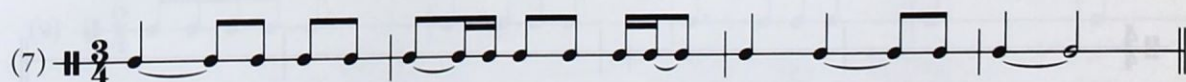
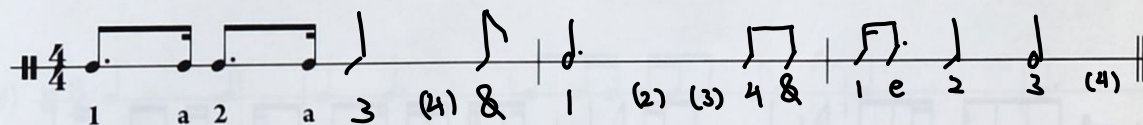
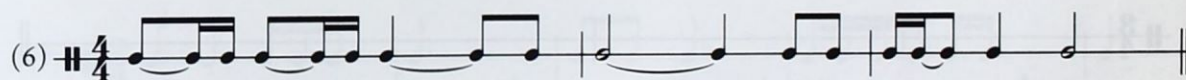


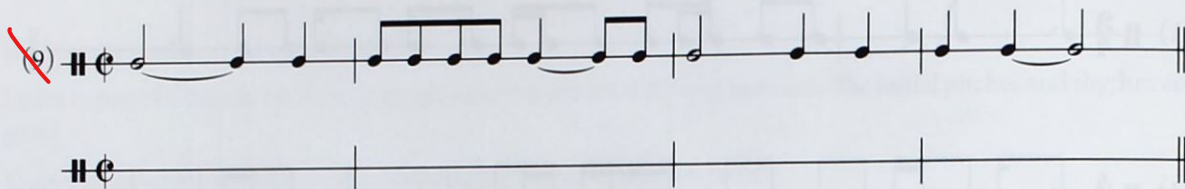
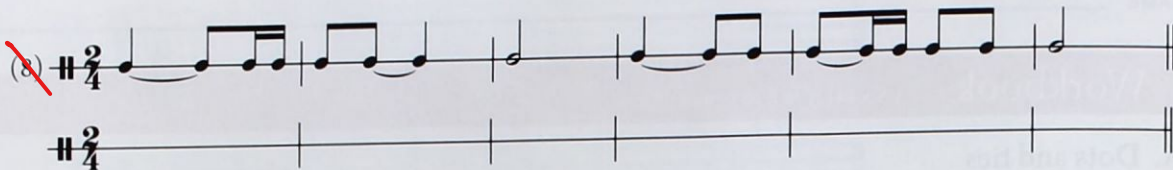
### A. Dots and ties

For each of the following rhythms, provide the missing bar lines that correspond with the meter signature given.



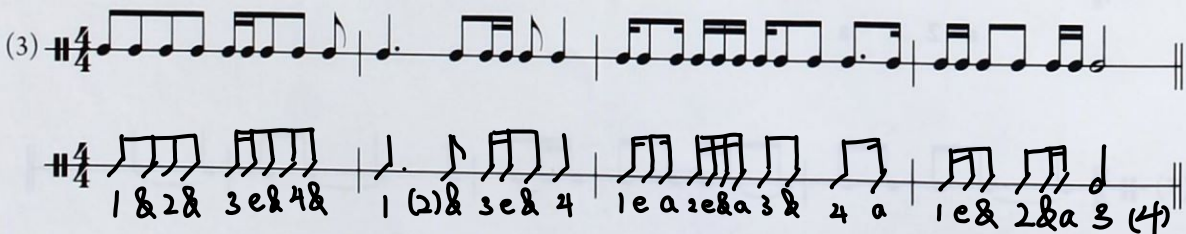
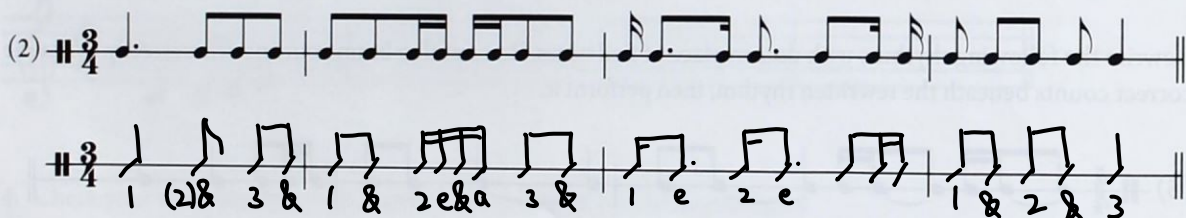
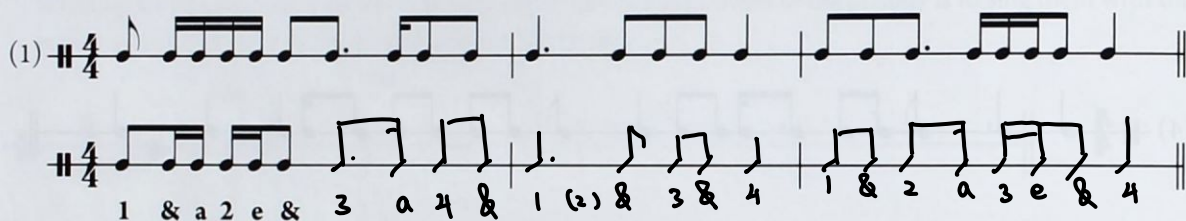
Rewrite the following rhythms with dots in place of tied notes. Be careful to beam your answers correctly. Write the correct counts beneath the rewritten rhythm, then perform it.





## B. Beaming

Rewrite each of the following rhythms with correct beams to reflect the quarter-note beat unit. Add the proper counts beneath the rhythm and read the rhythm aloud on "ta" or with counting syllables.



# Workbook

## ASSIGNMENT 4.2

### A. Rhythms with divisions, subdivisions, dots, and rests

For each of the following rhythms, provide the missing bar lines that correspond with the meter signature given.

- (1)  $\text{4/4}$
- (2)  $\text{3/4}$
- (3)  $\text{2/4}$
- (4)  $\text{4/4}$

At each arrow, add one note to complete the measure in the meter indicated. For now, don't worry about beaming guidelines.

- (5)  $\text{4/4}$
- (6)  $\text{3/4}$
- (7)  $\text{2/4}$
- (8)  $\text{3/4}$
- (9)  $\text{2/4}$
- (10)  $\text{4/4}$



## B. Counting rhythms with dots, ties, and syncopations

In the following melodies, write the appropriate counts beneath the notes. (Note: The final measure of a melody may be incomplete.) Place an arrow above each syncopation.

### (1) Phillips, "Blues for Norton," mm. 1–3

**Blues** F7

*mf*

(1) & 2 & 3 & (4) & (1) (2) (3) (4) (1) & 2 & 3 & (4) & (1) (2) (3) (4)

### (2) Carole King, "You've Got a Friend," mm. 5–8

When you're down and trou- bled And you need some lov- ing care

(1) (2) (3) & 4 & (1) (2) (3) & 4 & (1) & (2) (3) & 4 & 1 (2) 3 & 4 (1) (2) (3)

### (3) Antônio Carlos Jobim, "The Girl from Ipanema," mm. 13–19

When she walks, she's like a sam- ba that swings so cool and sways so gen- tle, that when she pass- es, each one she pass- es goes "a-h-h!"

1 (2) & 3 4 & (1) 2 & (3) & 4 1 2 3 4 & (1) 2 & (3) & 4 &

(1) & 2 & (3) & 4 & (1) & (2) & (3) & 4 (1) 2 (3) (4)

### (4) Shania Twain, "You're Still the One," mm. 13–16

They said, "I bet they'll ne- ver make it." But just look at us hold- ing on.

### (5) James Horner, Barry Mann, and Cynthia Weil, "Somewhere Out There," mm. 27–28

it helps to think we might be wish- in' on the same bright star.

# Workbook

## ASSIGNMENT 4.3

### A. Syncopation and triplets

In each of the following examples, write an arrow above each syncopated rhythm. Then write in the appropriate counts below each rhythm.

- (1) Frank Loesser, "Luck Be a Lady," from *Guys and Dolls*, mm. 3–6

They call you La - dy Luck but there is room for doubt At

& 1 & 2 & 3 (4) &

times you have a ver - y un - la - dy - like way of run - ning out. \_\_\_

- (2) Jim Weatherly, "Midnight Train to Georgia" mm. 6–12

L. A. \_\_\_ proved \_\_\_ too hard for the man,

so he's leav - in' the life he's come to know.

### B. Composition with dots, ties, and syncopations

Write a four-measure rhythm in  $\frac{4}{4}$  that contains two syncopations (one using a tie), two dotted rhythms, and two rests.



# C. Triplets

Supply the missing bar lines corresponding to the meter shown in each of the following rhythms.

(1)

(2)

(3)

At each arrow, add one note to complete any measure with too few beats. Write the counts beneath your answer, then perform the rhythm you have written.

(4)

1 (2) e & a 3 (4) & 1 a (i 2 & 3 a (i 4 1 (2) & 3 (4)

(5)

1 (2) & 3 (4) 1 a (i 3 4 1 (2) 3 & 4 1 (2) 3 (4)

(6)

1 a (i 2 (3) & 1 & 2 a (i 3 1 e & a 1 (2) (3) (4)

(7)

1 (2) e & a (i) & (2) & 1 2 e (a) 1 a (i 2 a 1 2

(8)

(1) (2) 3 1 2 & 3 a (i 1 a (i 2 a 3 1 2 (3)