

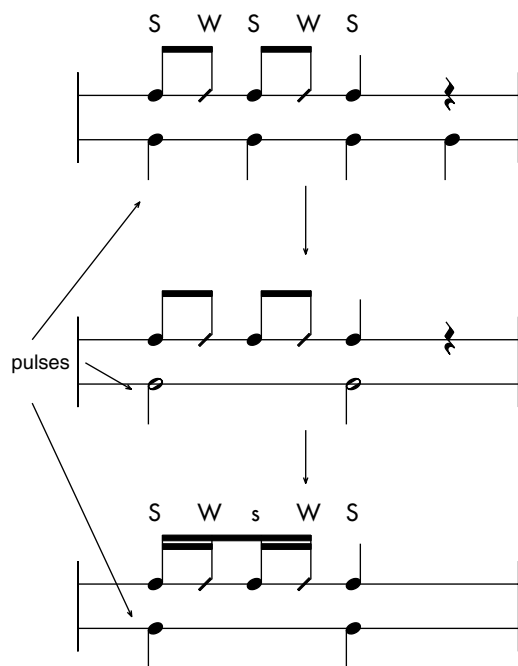
# Rhythm practice

The binary and ternary rhythmic cells are the basic cells of all rhythmic modes. The practice of the rhythms of the beat divisions by 2 and 3 is thus fundamental to approach the higher divisions.

In spite of their different notations, rhythms can be dynamically very similar. It is this similarity that will be used here by relying on the knowledge of the basic divisions (2 and 3) to approach the more complex divisions.

The following diagram illustrates the process that will be globally used.

## Division by 2 to division by 4

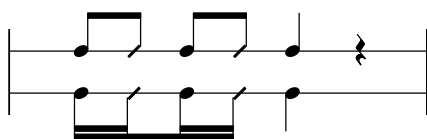


The rhythm here divides the beat by 2, the interval between the pulses notated by quarter notes and beaten by the foot. The rhythm is spread over 2 beats.

The rhythm remains the same, but the flow of pulses has been divided by 2. In terms of rhythmic feeling, the beat is now perceived as twice as long (2 quarter notes = 1 half note).

The rhythm can now be written in sixteenth notes: we have a real beat division by 4. The dynamics of the rhythm is almost unchanged.

To save space in the following exercises, the move from division by 2 to division by 4 will be abbreviated as in the following figure.



Only the rhythms are noted. The (implied) pulse flow is divided by 2 to obtain the bottom rhythm.

1 binary cell mode to 2 binary cells mode

The image displays a 4x4 grid of musical notation exercises. Each exercise consists of two staves (treble and bass clef) and is separated by a vertical bar line. The exercises illustrate the transition from a single binary cell to two binary cells. The notation includes various rhythmic values such as eighth notes, quarter notes, and rests, along with stems and beams. The exercises are arranged in four rows and four columns, showing different rhythmic patterns and their evolution.

All the previous exercises can be ternary interpreted to produce the swing version of the beat division by 4 (see the Ternary interpretation chapter).



This is a change from a 1-cell rhythmic mode to a 3-cell mode. The pulse flow will then be divided by 3 as illustrated below:

- ▶ take a fast tempo,
- ▶ count 1-2-3-1-2-3 for the pulses,
- ▶ then divide the tempo by 3.

This highlights the 3 strong degrees ( support points) of the binary rhythmic mode by 6.

### Division by 2 to division by 6

S W S W S W S

The rhythm divides the beat by 2 and spreads over 3 beats.

The flow is divided by 3 (3 quarter notes = 1 dotted half note).

S W s W s W S

The rhythm can now be written in sixteenth notes: we have a real division of the beats by 6. The dynamics of the rhythm is almost unchanged.

All the exercises on the next page can be repeated by removing the S degree (pulse) as shown in the following diagram.

All these exercises can also be ternary interpreted to produce the swing version of the beat division by 6 (see the Ternary interpretation chapter).

1 binary cell mode to 3 binary cells mode

①                      ②                      ③                      ④

The image displays a grid of musical notation for a binary cell mode exercise. The grid consists of 8 rows and 4 columns. Each cell contains a two-staff musical notation. The first column is labeled ①, the second ②, the third ③, and the fourth ④. The notation shows various rhythmic patterns and rests on a five-line staff, with a second staff below it. The patterns become increasingly sparse from left to right and top to bottom.

### 1 ternary cell mode to 3 ternary cells mode

Musical notation for the first exercise, showing a single ternary cell with three groups of three notes each, marked with '3' above and below the groups.

Finally, we move here from a 1-cell rhythmic mode to a 4-cell mode. The pulse flow will then be divided by 4 as illustrated below:

- ▶ take a very fast tempo,
- ▶ count 1-2-3-4-1-2-3-4 for the pulses,
- ▶ then divide the tempo by 4.

This highlights the 4 strong degrees ( support points) of the binary rhythmic mode by 8.

#### Division by 2 to division by 8

S W S W S W S W S

The rhythm divides the beat by 2 and spreads over 4 beats.

The flow is divided by 4 (4 quarter notes = 1 whole note).

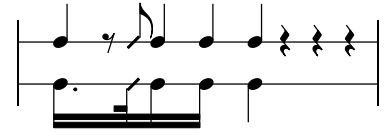
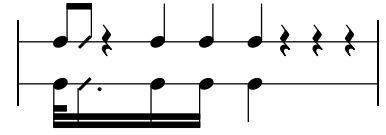
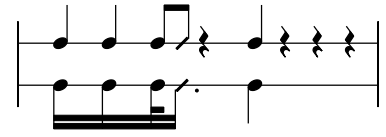
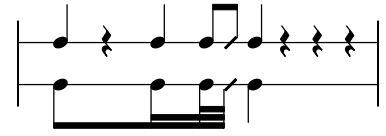
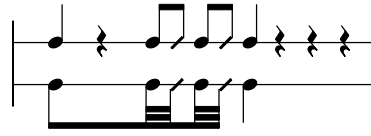
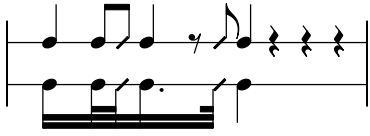
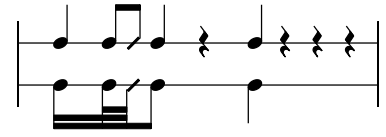
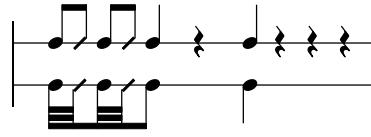
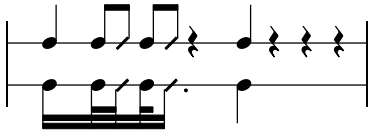
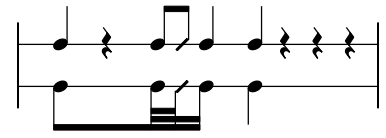
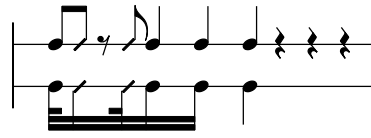
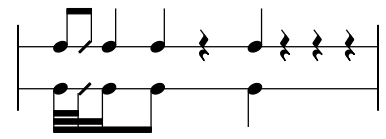
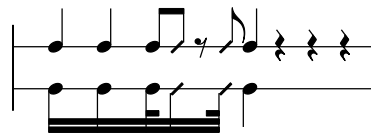
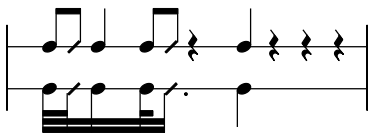
S W s W s W s W S

The rhythm can now be written in thirty-second notes: there is a real beat division by 8. The dynamics of the rhythm is almost unchanged.



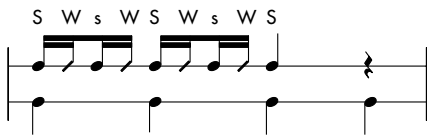




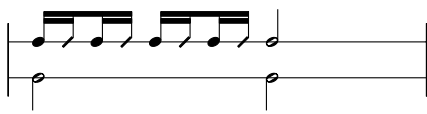


We can also start from the knowledge of the beat division by 4 and go from 4 divisions to 8 divisions. The beat is then simply divide into two and the counter beat of the division by 8 is emphasized.

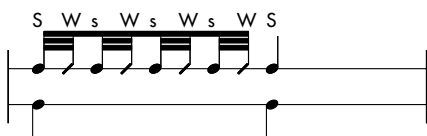
#### Division by 4 to division by 8



The rhythm divides the beat by 4 and spreads over 2 beats.



The flow is divided by 2 (2 quarter notes = 1 half note).



We go from a sixteenth note notation to a thirty-second note notation. The dynamics of the rhythm is almost unchanged.