

Foreword

Scientific studies in the field of time perception have long substantiated the fact that the human mind is more capable of accurately measuring a short period of time than a long one. With this thought in mind, it is our contention that we have been teaching time division backwards. Division of a relatively long period, i.e., the "beat", into eighths, sixteenths, thirty-seconds, etc., with all the possible combinations, is much more difficult than building up time values from a smaller time unit.

These studies are aimed at developing an accurate rhythmic sense built up from the sixteenth-note time value. They are intended either for private or classroom study. The musical studies can be recited in the classroom after each exercise has been completed.

It should be emphasized that in order to benefit from this method, the studies must be practiced daily, as one would practice an instrument. The syllables "1-ta-an-ta, 2-ta-an-ta," etc., have been selected as the most practical, in order to give a sharp attack to each articulation.

The musical examples have been selected for their adaptability to the particular time division study, rather than for melodic content. They are in the playable range of all treble clef instruments.

Harry Seal

b.

1 ta an ta 2 ta an ta 3 ta an ta 4 ta an ta

Practice (a) and (b) until they become second nature, with strict observance of the time lapse between each syllable. Try to feel a 16th note rhythm going all of the time, so that a quarter note becomes "1-(ta-an-ta), 2-(ta-an-ta), etc." Speak each syllable sharply and distinctly.

II

Recite the following in an even tempo, repeating several times. Do not speak the syllables in the parenthesis, but think them. Only the entrance of each note should be spoken.

a.

1 ta an ta 2 (ta an ta) 3 ta an ta 4 (ta an ta)

b.

1 ta an ta 2 (ta) an (ta) 3 ta an ta 4 (ta) an

c.

d.



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1.

2.

3.

4.

*Do not r



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5.

VIII

Repeat several times.

a.

b.

c.

d.

e.

f.

g.

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IX

3/8, 6/8, 9/8, and 12/8 Meter

There are two important differences in these patterns of time division:

1. Each eighth note receives a full count.
2. The strong accents occur on counts one and four, thus in 6/8 time we recite, "ONE, two, three, FOUR, five, six." The sixteenth notes now become "an" counts when on the after beat, and the syllable "ta" is used on 32nd notes in the same manner as the 16th notes were in the former studies.

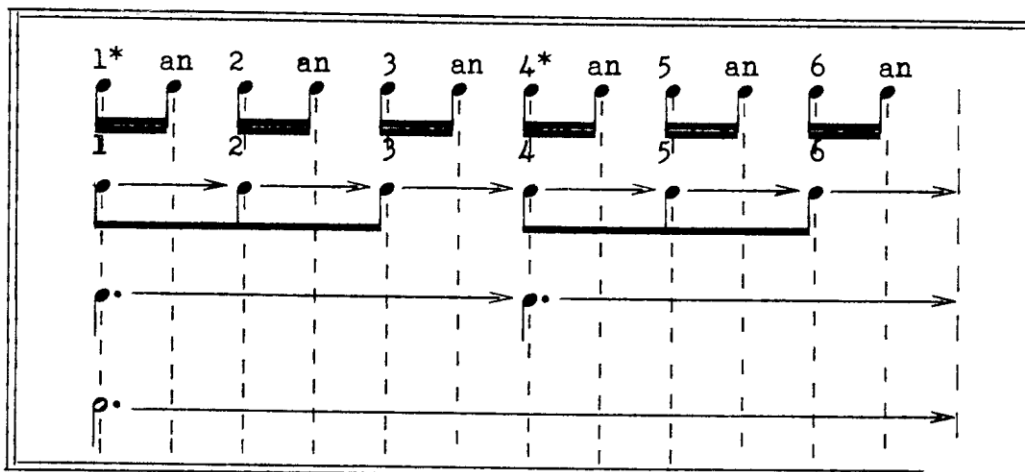


Fig. 2

*Accent these beats until the rhythm is estab

a.

b.

c.

d.

e.



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1.

2.

3.

4.

5.



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4.

XIV
Syncopation

- a. The problem here is in feeling an accent on the "off" beat, keeping in mind that the accented note is tied into the "on" beat. This "on" beat is not spoken, but its position must be retained in the mind. In the following example:

1 an (2) an (3) an (4) an (1) an etc.

none of the counts after the first is recited. However it is necessary to remember which beat the "an" count follows.

- b. The exact time values are very important in syncopated patterns. Think in 16th note values.
- c. It is desirable in this study to accent the syncopated note, but be sure to avoid changing the value, or the time of the entrance. This accenting is a device to familiarize the student with the syncopated pattern, and should not be construed as a rule that all syncopated notes are accented.

Stress all accents in the recitation.

a.

b.

c.