Rhythm Vocabulary Charts

For Effective Rhythmic Development

by ED SUETA
INTRODUCTION

The thirty two Rhythm Vocabulary Charts in this book contain a basic rhythmic foundation for the developing musician. The purpose of the Charts is to lead the student toward rhythmic understanding and independence.

Two types of music reading skills should be taught throughout the Charts: simultaneous scanning, which is a right brain function, and linear scanning, which is a left brain function.

My Rhythm Syllable System as indicated throughout the Charts, leads the student toward simultaneous scanning, whereas a number system leads the student toward linear scanning. BOTH METHODS SHOULD BE TAUGHT THROUGHOUT THE CHARTS, MY RHYTHM SYLLABLES FIRST, A NUMBER SYSTEM SECOND. As the student matures, the emphasis should be shifted from simultaneous scanning (rhythm syllables) to linear scanning (number system). The number system used will be the one preferred by the teacher. Ultimately, the student should be able to read music using either method.

The Rhythm Vocabulary Charts are sequenced in order of difficulty. Each rhythmic concept is dealt with individually and then expanded in subsequent Charts. Beginners can start with Chart One. Older students with previous experience can start at the place in the Charts where their understanding is not clear.

OVERHEAD TRANSPARENCIES are available and can be utilized in conjunction with this book in the classroom.

SUGGESTED TECHNICS FOR OBTAINING BEST RESULTS:

1. Say each line and clap the notes.
2. Say each line and tap the notes with the right hand (on desk top or right knee).
3. Say each line and tap the pulse with the left hand and tap the notes with the right hand.
4. Hand tapping directions can be reversed for left handed students.
5. Foot tapping (pulse) is optional, but strongly recommended.
6. As understanding and coordination develop, increase speed. The ultimate goal should be to go as fast as possible.
### SUETA RHYTHM SYLLABLES

<table>
<thead>
<tr>
<th>SYLLABLES</th>
<th>$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ etc.</th>
<th>$\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{5}{2}$ etc.</th>
<th>$\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{6}{8}$ etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too oo oo oo oo oo oo</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too oo oo oo oo</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too oo oo oo oo</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too oo oo</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too oo oo*</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too oo*</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Too</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Ta (Tuh)</td>
<td>Ta Ta Ta</td>
<td>Ta Ta Ta</td>
<td>Ta Ta Ta</td>
</tr>
<tr>
<td>T (spoken letter T)</td>
<td>T T T T T</td>
<td>T T T T T</td>
<td>T T T T T</td>
</tr>
<tr>
<td>Da Da Da (Duh Duh Duh)</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

* The reason for using the same syllables for these notes is that the second pulse is common to both.
CHART 1

A

Right Hand

Too oo oo oo

Left Hand

Too oo oo

Too oo

Too

B

M-401
CHART 6

Ta Ta
\[ \text{\textbf{---}} \] - 2 eighth notes = 1 count

1 $\frac{4}{4}$

Ta Ta Too Too

2 $\frac{4}{4}$

Ta Ta Ta Ta Ta Ta Ta

3 $\frac{4}{4}$

Ta Ta Too Too Too

4 $\frac{4}{4}$

5 $\frac{4}{4}$

6 $\frac{4}{4}$

*In addition to Rhythm Syllables, the teacher can indicate the number system to be used with eighth notes.
CHART 10

Toot oo Ta Too

*1a 4/4

Too Ta Ta Too Too

1b 4/4

Toot oo Ta Too Too

1c 4/4


2a 4/4


2b 4/4


2c 4/4


3a 4/4


3b 4/4


3c 4/4

* In addition to the Rhythm Syllables, the teacher can indicate the number system to be used with dotted quarter-eighth.
CHART 12

\(\gamma = \text{eighth rest}\)

*In addition to Rhythm Syllables, the teacher can indicate the number system to be used for the remainder of the Charts.*
CHART 13

1 \( \frac{2}{4} \)

2 \( \frac{2}{4} \)

3 \( \frac{2}{4} \)

4 \( \frac{3}{4} \)

5 \( \frac{3}{4} \)

6 \( \frac{3}{4} \)

7 \( \frac{4}{4} \)

8 \( \frac{4}{4} \)

9 \( \frac{4}{4} \)

10 \( \frac{4}{4} \)
CHART 14

ALLA BREVE (CUT TIME)

\( \text{C} \) or \( \frac{2}{2} \) - 2 counts in a measure

\( \text{C} \) or \( \frac{2}{2} \) - 1 count (Too)

A

1. \( \text{C} \) or \( \frac{2}{2} \)

   Too

   oo

   1

   2

   Rest

   Too

   2

   Rest

   Too

   3

   Ta

   Rest

   Ta

   Rest

   Ta

B

1. \( \text{C} \)

   1

   2

   3

   2

   Rest

   Too

   3

   Ta

   Rest

   Ta

   Rest

   Ta

   4

   2

   5

   2

   Rest

   Too

   6

   2

   7

   \( \text{C} \)
CHART 15

Ta Ta Ta Ta TaTa TaTaTaTaTaTaT T T T T T T T T T T T T T T Too

1  \( \frac{4}{4} \)

2  \( \frac{4}{4} \)

3  \( \frac{4}{4} \)

4  \( \frac{4}{4} \)

5  \( \frac{4}{4} \)

6  \( \frac{3}{4} \)

7  \( \frac{3}{4} \)

8  \( \frac{2}{4} \)

9  \( \frac{2}{4} \)

※ sixteenth notes - 4 notes to one count
CHART 16

\[ \text{T T Ta} \]
\[ \frac{\text{2 sixteenths and eighth = 1 count}}{2} \]

1 \[ \frac{4}{4} \]
\[ \text{T T Ta T T Ta T T Ta Too} \]
\[ \mid \text{...} \]

2 \[ \frac{4}{4} \]
\[ \mid \text{...} \]

3 \[ \frac{4}{4} \]
\[ \mid \text{...} \]

4 \[ \frac{4}{4} \]
\[ \mid \text{...} \]

5 \[ \frac{4}{4} \]
\[ \mid \text{...} \]

6 \[ \frac{3}{4} \]
\[ \mid \text{...} \]

7 \[ \frac{3}{4} \]
\[ \mid \text{...} \]

8 \[ \frac{2}{4} \]
\[ \mid \text{...} \]

9 \[ \frac{2}{4} \]
\[ \mid \text{...} \]

M-401
CHART 17

Ta T T
\(\frac{6}{8}\) - eighth and 2 sixteenths = 1 count

1 \(\frac{4}{4}\) Ta T T Ta T T Ta T T Too

2 \(\frac{4}{4}\)

3 \(\frac{4}{4}\)

4 \(\frac{4}{4}\)

5 \(\frac{4}{4}\)

6 \(\frac{4}{4}\)

7 \(\frac{3}{4}\)

8 \(\frac{2}{4}\)

9 \(\frac{2}{4}\)
CHART 18

Tače T*

\( \text{♩♩} \) - dotted eighth and sixteenth = 1 count

1 \( \frac{4}{4} \)

Ta T T

![Musical notation]

2 \( \frac{4}{4} \)

Tače T

![Musical notation]

3 \( \frac{4}{4} \)

Tače T

![Musical notation]

4 \( \frac{4}{4} \)

![Musical notation]

5 \( \frac{4}{4} \)

![Musical notation]

6 \( \frac{3}{4} \)

![Musical notation]

7 \( \frac{3}{4} \)

![Musical notation]

8 \( \frac{2}{4} \)

![Musical notation]

9 \( \frac{2}{4} \)

![Musical notation]

* Tače blends into one syllable Tie for fast tempi.
CHART 19

SYNCOPATION

Ta Ta→ a Ta

Ta Ta Ta Ta Too Too

1 4

2 4

3 4

4 4

5 4

6 4

7 3 4

8 3 4

9 2 4

M 401
CHART 20

SYNCOPATION

\[ \frac{\text{Ta Ta a Ta}}{\text{Ta Too Ta}} = \frac{\text{Ta Too Too}}{\text{Ta Too Too}} \]

1 \[ \begin{align*}
&\begin{array}{c}
\text{Ta} \\
\text{Ta a}
\end{array} \\
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

2 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

3 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

4 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

5 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

6 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

7 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

8 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]

9 \[ \begin{align*}
&\begin{array}{c}
\text{Ta Too}
\end{array}
\end{align*} \]
Da Da Da

\[ \begin{array}{c}
\begin{align*}
\text{Da Da Da Too} & \\
1 & \frac{3}{4} \text{ Rest} \\
2 & \frac{3}{4} \text{ Rest} \\
3 & \frac{3}{4} \text{ Rest} \\
4 & \frac{3}{4} \text{ Rest} \\
5 & \frac{3}{4} \text{ Rest} \\
6 & \frac{3}{4} \text{ Rest} \\
7 & \frac{3}{4} \text{ Rest} \\
8 & \frac{3}{4} \text{ Rest}
\end{align*}
\end{array} \]

= Triplet - 3 notes to one count

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CHART 22

6 = 6 counts in a measure
8 = 1 count (Too)
3 = 3 counts in a measure
8 = 1 count (Too)
CHART 25

1 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

2 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

3 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

4 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

5 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

6 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

7 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

8 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

9 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |

10 \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) | \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) |
CHART 27

1. [Musical notation]
2. [Musical notation]
3. [Musical notation]
4. [Musical notation]
5. [Musical notation]

* Refer to Chart 14 for Rhythm Syllables.

CHART 28

Ta Ta Ta Ta T T T T T T T Ta Ta T T Ta Too Rest
1. [Musical notation]
2. [Musical notation]
3. [Musical notation]
4. [Musical notation]
5. [Musical notation]
6. [Musical notation]

* In addition to Rhythm Syllables, the teacher can indicate the number system to be used for C.

M-401
**CHART 29**

(2) 1 da da 2 da da 1 2 1 da 2 1 da da 2
(6) 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*1

(6)

(2)

5 8 1 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

2

3

4

5

6

* Linear scanning (numbers) becomes indispensable for 6/8 in 6 as well as 2.

**CHART 30**

1 2 3 4 + 5 + 6 + (+ = an)

*1

4 8 1 2 3 4 5 6

2

3

4

5

6

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CHART 31

*1 $\frac{3}{4}$

2 $\frac{3}{4}$

3 $\frac{3}{4}$

4 $\frac{3}{4}$

5 $\frac{3}{4}$

6 $\frac{3}{4}$

7 $\frac{3}{4}$

8 $\frac{3}{4}$

* Teacher can also indicate the number system to be used.