The Refinement of Rhythm

Volume 2

Bengt-Olov Palmqvist

Supplement for Rhythmic Dictation

A manual with supporting CDs

to master the dictation of further challenging rhythms

Workbook

Photocopying permitted by the author

Please visit our website www.refinementofrhythm.com and follow the links to order the Manual and accompanying recorded materials for *The Refinement of Rhythm Volume 2: Supplement for Rhythmic Dictation*.

Copyright © 2008 Bopac
First published 2008
Author: Bengt-Olov Palmqvist
Editor: Andrew Koll

Recording engineer: Niven Stines
Australian National University, School of Music, Canberra ACT

Cover: FineLine Design and Publishing, Canberra ACT
www.finelinedesign.net.au

Printed by Pirion, Canberra ACT
www.pirion.com.au

CDs duplicated by DiskBank, Subiaco WA
www.diskbank.com.au

Palmqvist, Bengt-Olov.
The Refinement of Rhythm, Volume 2 – Supplement for Rhythmic Dictation: a manual with supporting CDs to master the dictation of further challenging rhythms.
ISBN 978-0-9751302-3-0

Other publications by Bopac:

The Refinement of Rhythm, Volume 1: a practical guide with supporting CDs for learning to perform increasingly challenging rhythms.
ISBN 0-9751302-0-X

The Refinement of Rhythm, Volume 1 – Supplement for Rhythmic Dictation: a manual with supporting CDs to master the dictation of rhythm.
ISBN 978-0-9751302-1-6

The Refinement of Rhythm, Volume 2: a practical guide with supporting CDs for learning to perform further challenging rhythms.
ISBN 0-9751302-2-6

For news and updates visit www.refinementofrhythm.com

All rights reserved.
This book is subject to the *Copyright Act 1968/2001.* No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the author.

The Refinement of Rhythm

Volume 2

Dictation

Workbook

Bengt-Olov Palmqvist is presently Senior Lecturer and Covenor of Aural studies at the Australian National University, School of Music in Canberra, Australia.

Originally from Sweden, he has a B.Mus. from Ingesund College of Music, Arvika and is a Master of Music in Pedagogy, Aural and Music Theory from the Royal College of Music in Stockholm.

Olle, as he is affectionately known, is a leading authority in aural training. He is internationally acclaimed in many centres of learning for his successful tuition skills and has a personal interest in the development of rhythmic understanding.

This publication is a supplement to *The Refinement of Rhythm, Volume 2* and provides material for rhythmic dictation. The chapters in this book relate directly to the corresponding chapters in the second volume of *The Refinement of Rhythm*.

Contents

Instructions		vii
Chapter 1	**Subdivisions of the Basic Beat**	1
Chapter 2	**Single and Double Dotted Figures**	5
Chapter 3	**Extended Single and Double Dotted Figures**	8
Chapter 4	**Dotted Figures with Subdivisions**	11
Chapter 5	**Upbeats**	16
Chapter 6	**Inversion of Dotted Figures and Simple Syncopated Figures**	20
Chapter 7	**Simple Syncopated Figures with Subdivisions**	23
Chapter 8	**Extended Syncopated Figures**	28
Chapter 9	**Extended Syncopated Figures and Inversions of Dotted Figures with Subdivisions**	32
Chapter 10	**Unaccented Beats**	36
Chapter 11	**Extended Triplets**	40
Chapter 12	**Triplets with Subdivisions**	44
Chapter 13	**Triplets with Extended Subdivisions**	48

Asymmetrical Meters

Chapter 14	**Quintuple Meters**	
	a) 2 + 3	52
	b) 3 + 2	55
	c) Mixed groupings	58
	Septuple Meters	
	a) 2 + 2 + 3	59
	b) 2 + 3 + 2	61
	c) 3 + 2 + 2	63
	d) Mixed groupings	65
Chapter 15	**Shifting Meters and Extension of Asymmetrical Meters**	
	a) Constant beat values	67
	b) Variable beat values	69
Chapter 16	**Hemiolas**	71

Polyrhythms

Chapter 17 **Triplets**

a) 3 against 2 73

b) 3 against 2 with subdivisions 76

c) 3 against 4 78

Chapter 18 **Duplets and Quadruplets**

a) 2 against 3 80

b) 4 against 3 83

Chapter 19 **Quintuplets**

a) 5 against 2 85

b) 5 against 3 88

c) 5 against 4 91

Chapter 20 **Septuplets**

a) 7 against 2 93

b) 7 against 3 95

c) 7 against 4 97

Rhythmic Dictation

The Refinement of Rhythm Volume 2: Supplement for Rhythmic Dictation is a supplementary pedagogical program designed to assist students develop notation skills to master the dictation of rhythm.

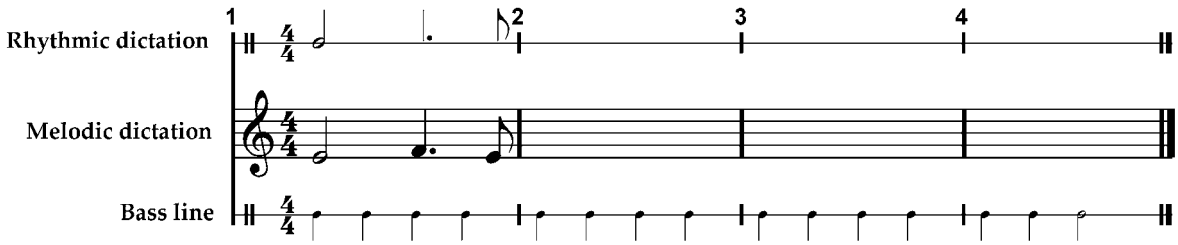
It consists of a Manual, a Workbook and recordings of 130 dictation exercises on 2 CDs. This is an additional publication which accompanies the original practical guide, *The Refinement of Rhythm Volume 2: a practical guide with supporting CDs for learning to perform further challenging rhythms.*

For further information on all publications in *The Refinement of Rhythm* series, please visit www.refinementofrhythm.com.

Workbook

This Workbook follows the course structure outlined in the Manual, and is designed to provide the notation space for students to execute each dictation exercise. **Please read pages vii-x in the Manual for detailed instructions outlining the methodology for rhythmic dictation***.

Each dictation exercise can be notated in a variety of ways. First and foremost students should notate the rhythm on the top stave. The rhythm of the bass line has been added below to clarify the meter and provide support.



After the rhythm has been successfully notated, students who are more skilled and confident are encouraged to notate the melody. Cue notes are occasionally provided on the melodic dictation stave where appropriate to help to keep the melody on track.

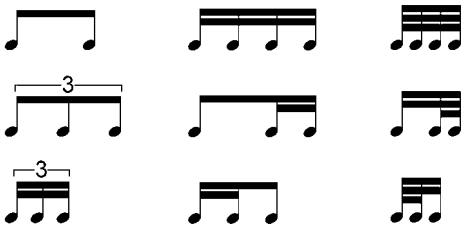
*** Please visit our website www.refinementofrhythm.com and follow the links to order the Manual and accompanying recorded materials for *The Refinement of Rhythm Volume 2: Supplement for Rhythmic Dictation*.**

Chapter 1
Subdivisions of the Basic Beat

Rhythmic cells:

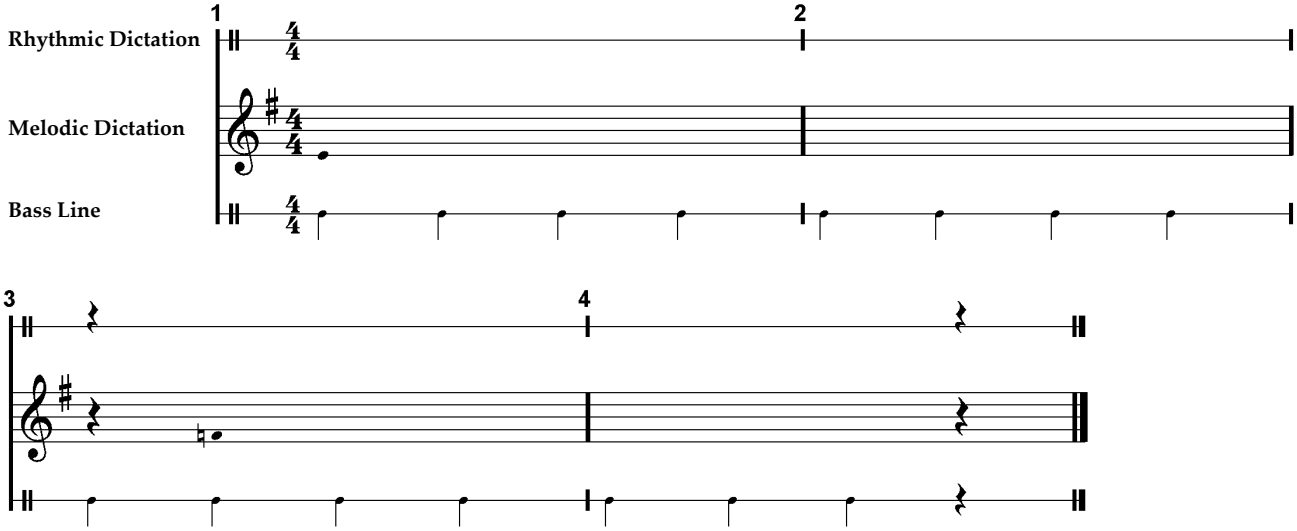
Beat

Cells



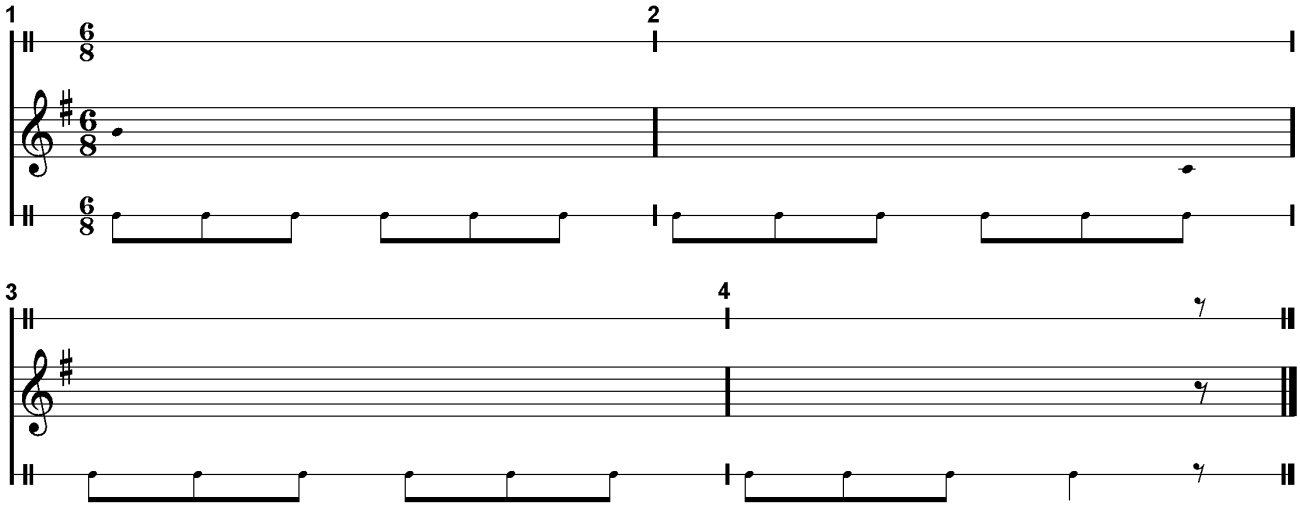
Example 1

CD 1: Track 1



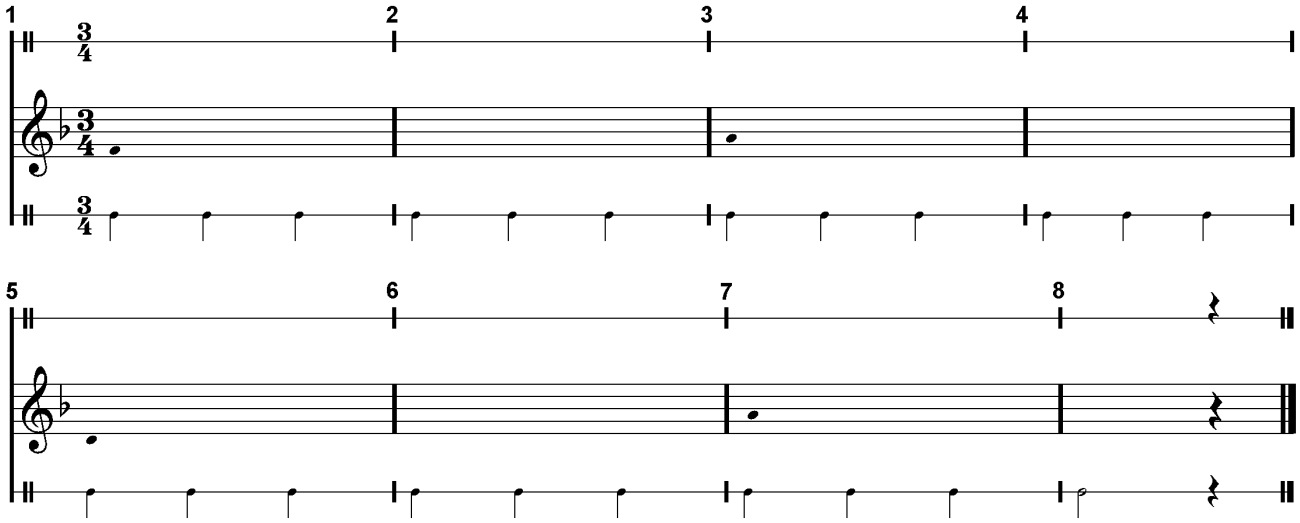
Example 2

CD 1: Track 2



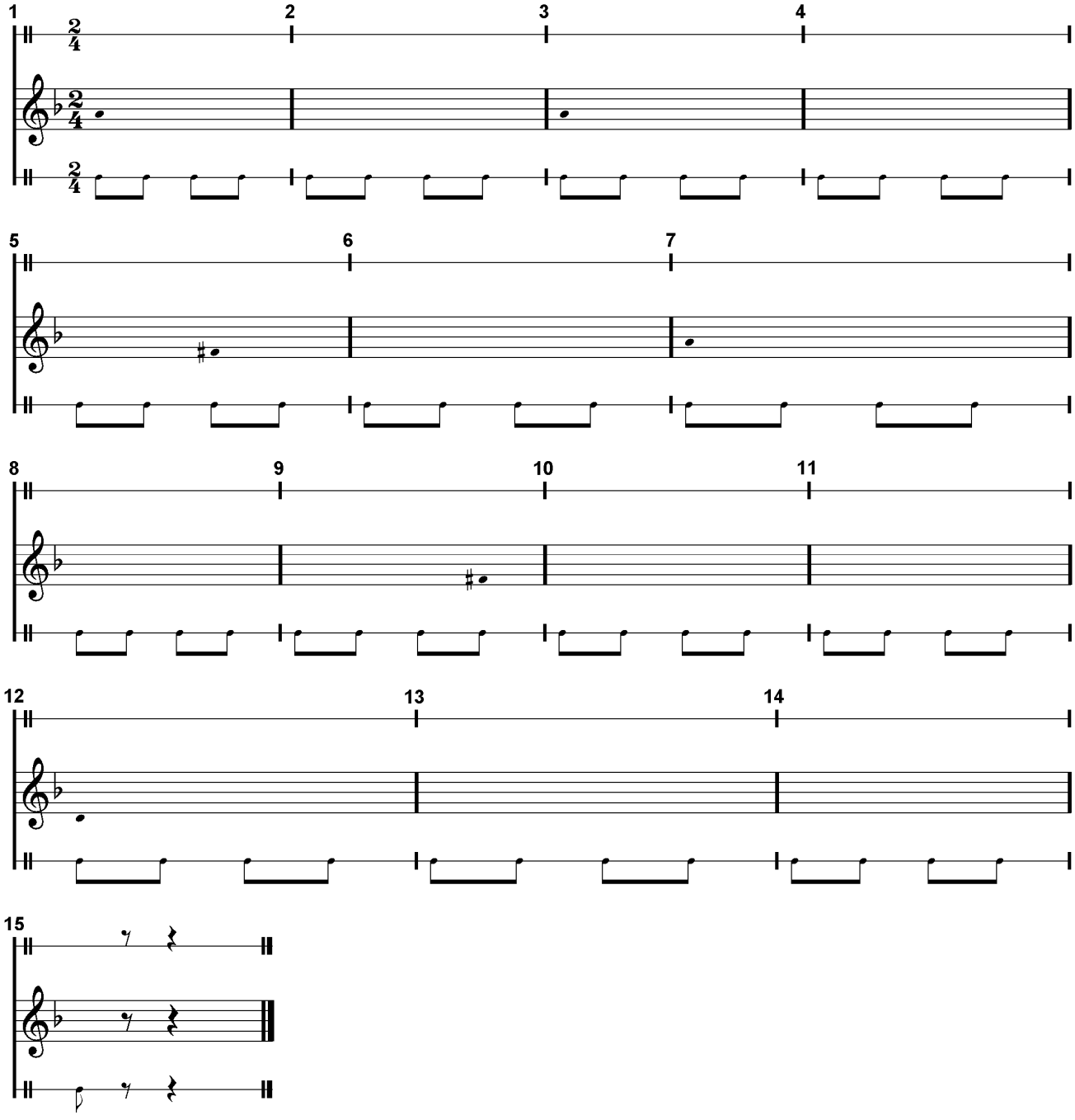
Example 3

CD 1: Track 3



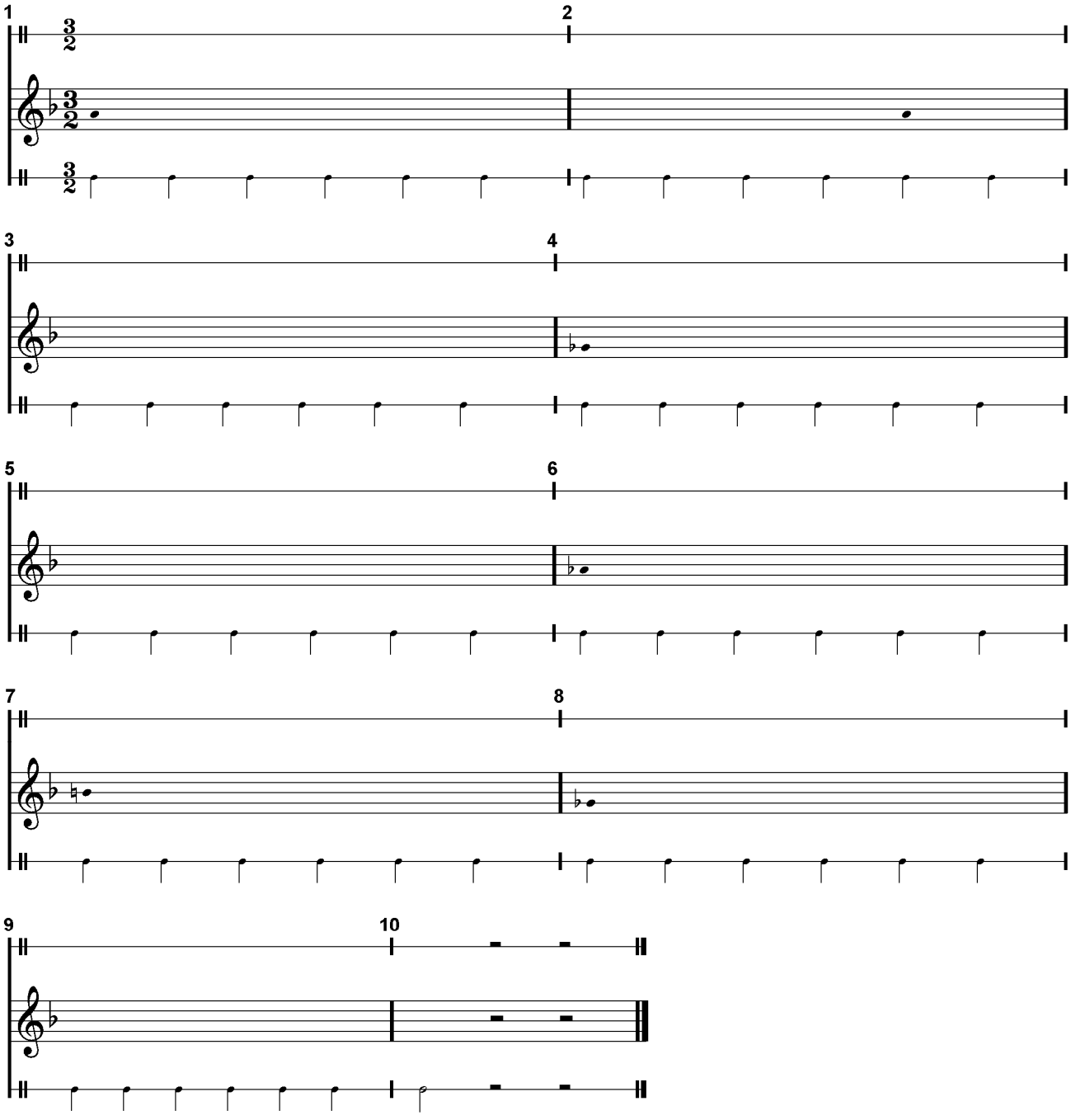
Example 4

CD 1: Track 4



Example 5

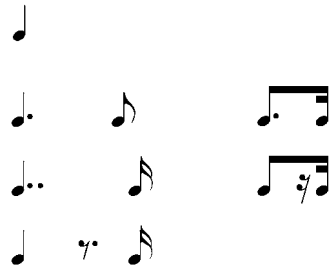
CD 1: Track 5



Chapter 2
Single and Double Dotted Figures

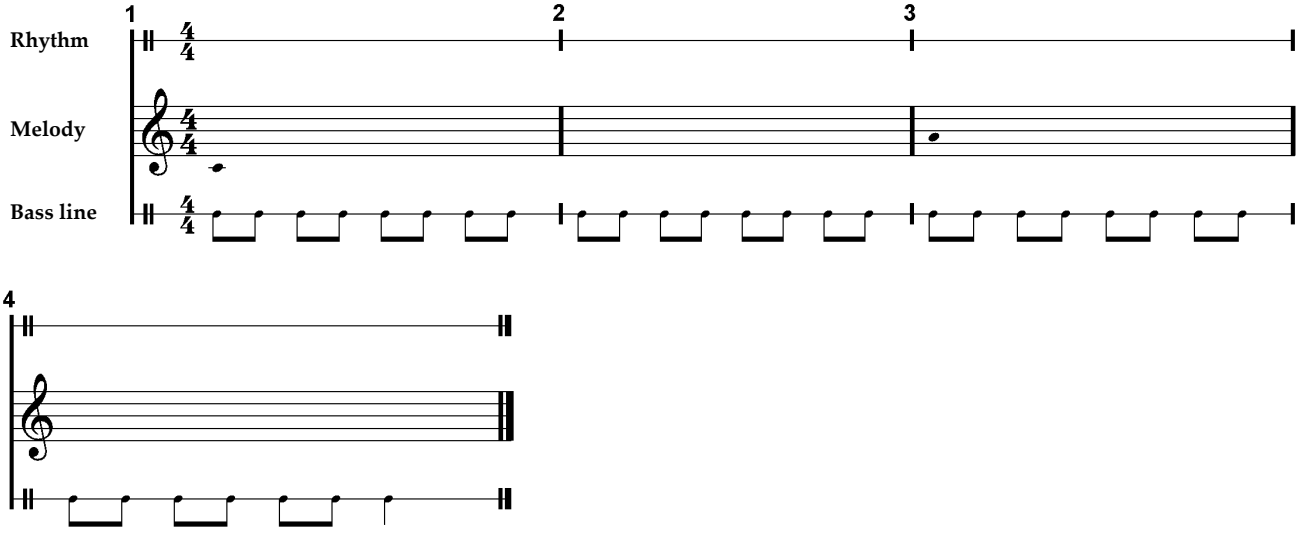
New rhythmic cells: **Beat**

Cells



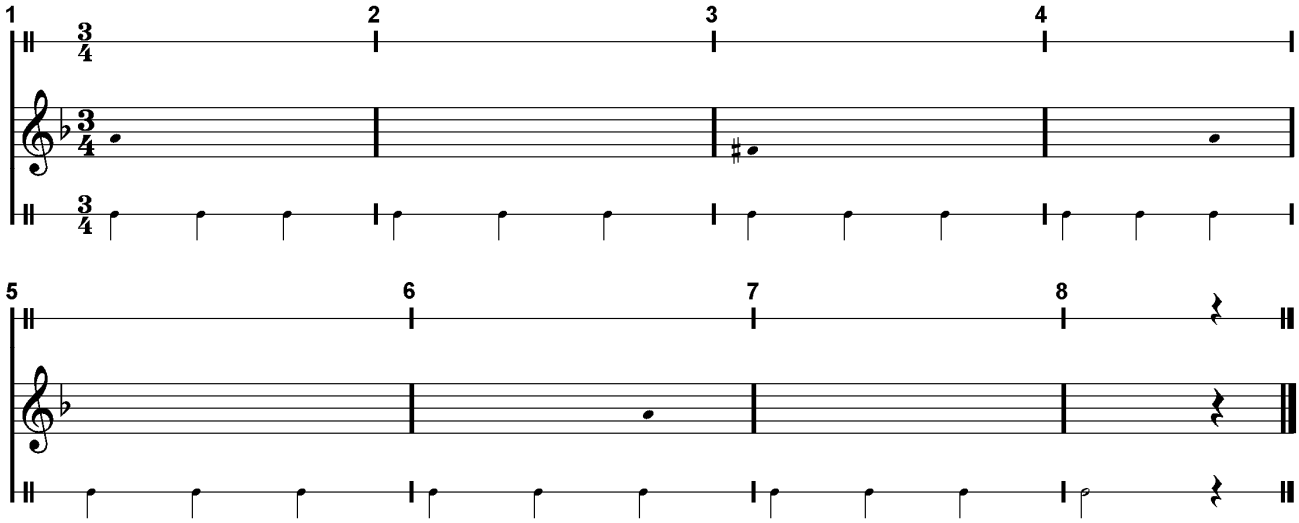
Example 6

CD 1: Track 6



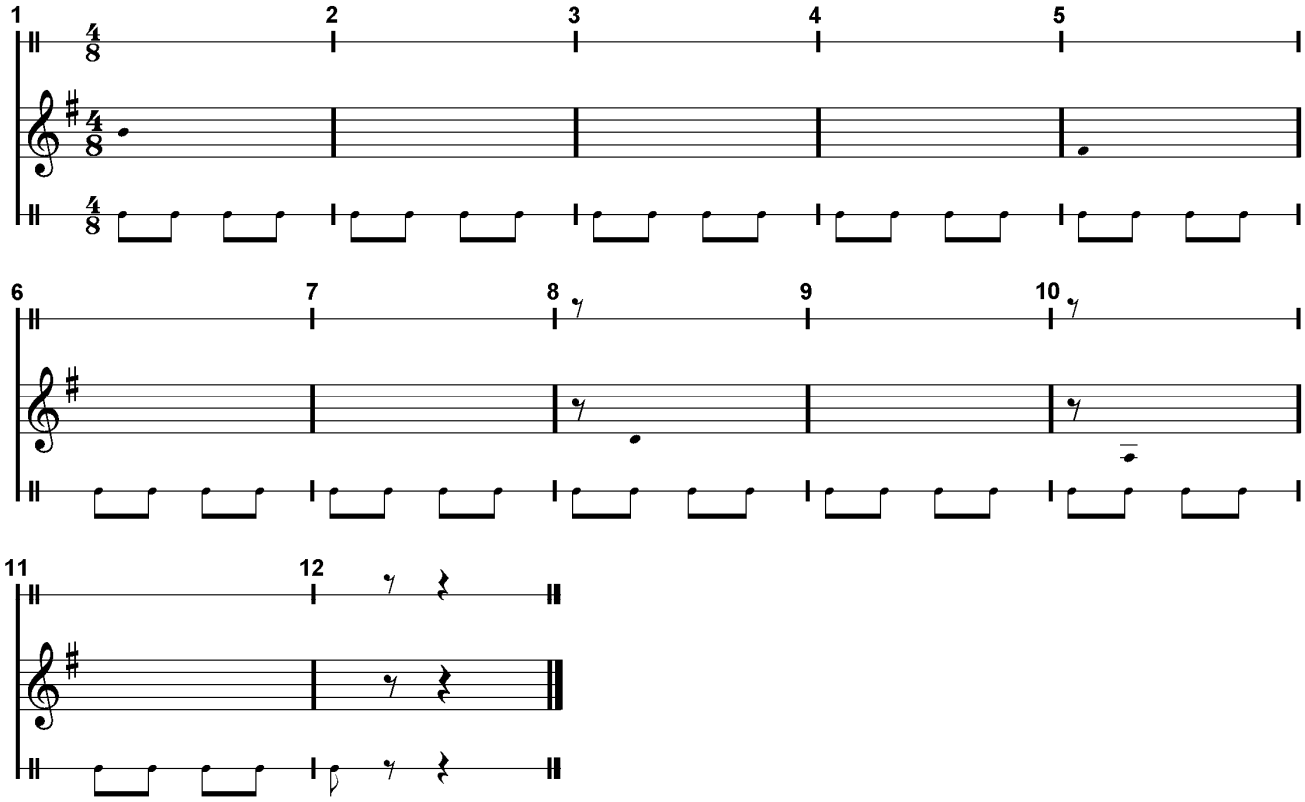
Example 7

CD 1: Track 7



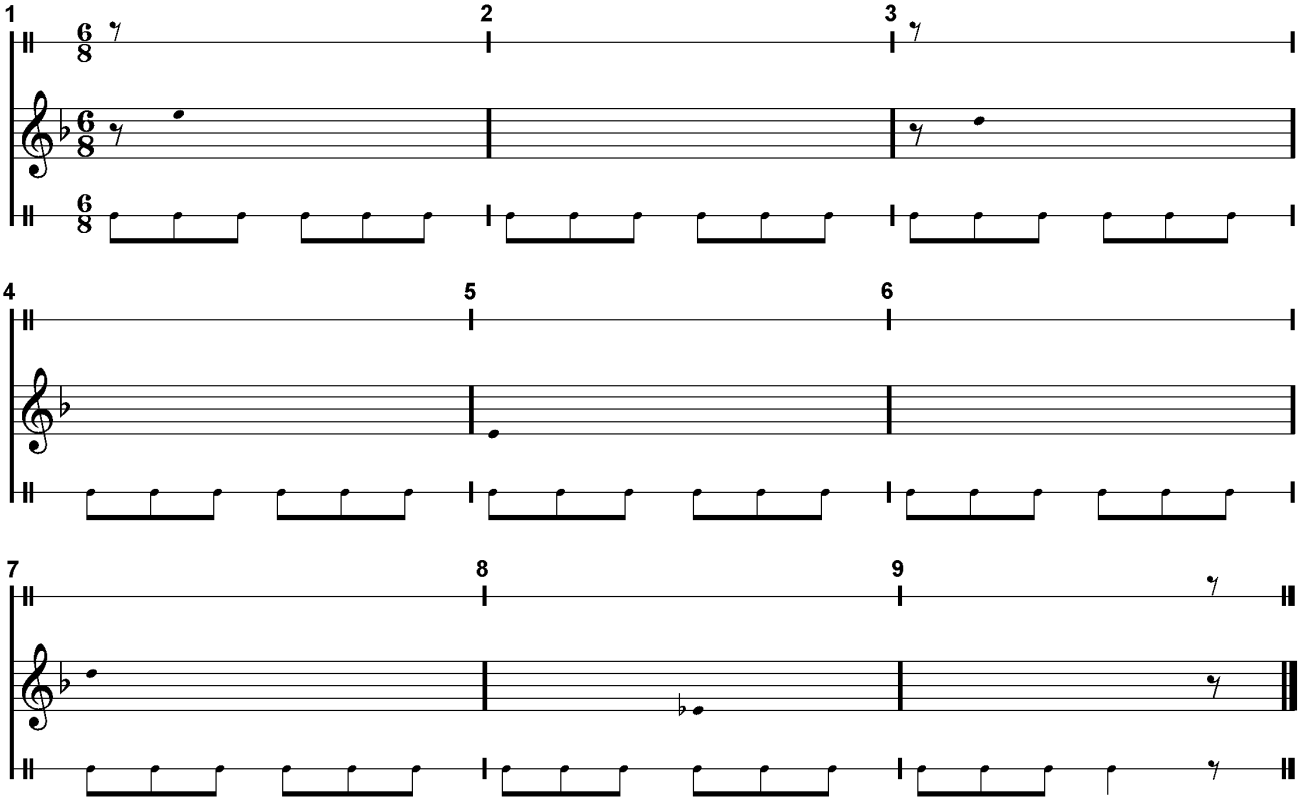
Example 8

CD 1: Track 8



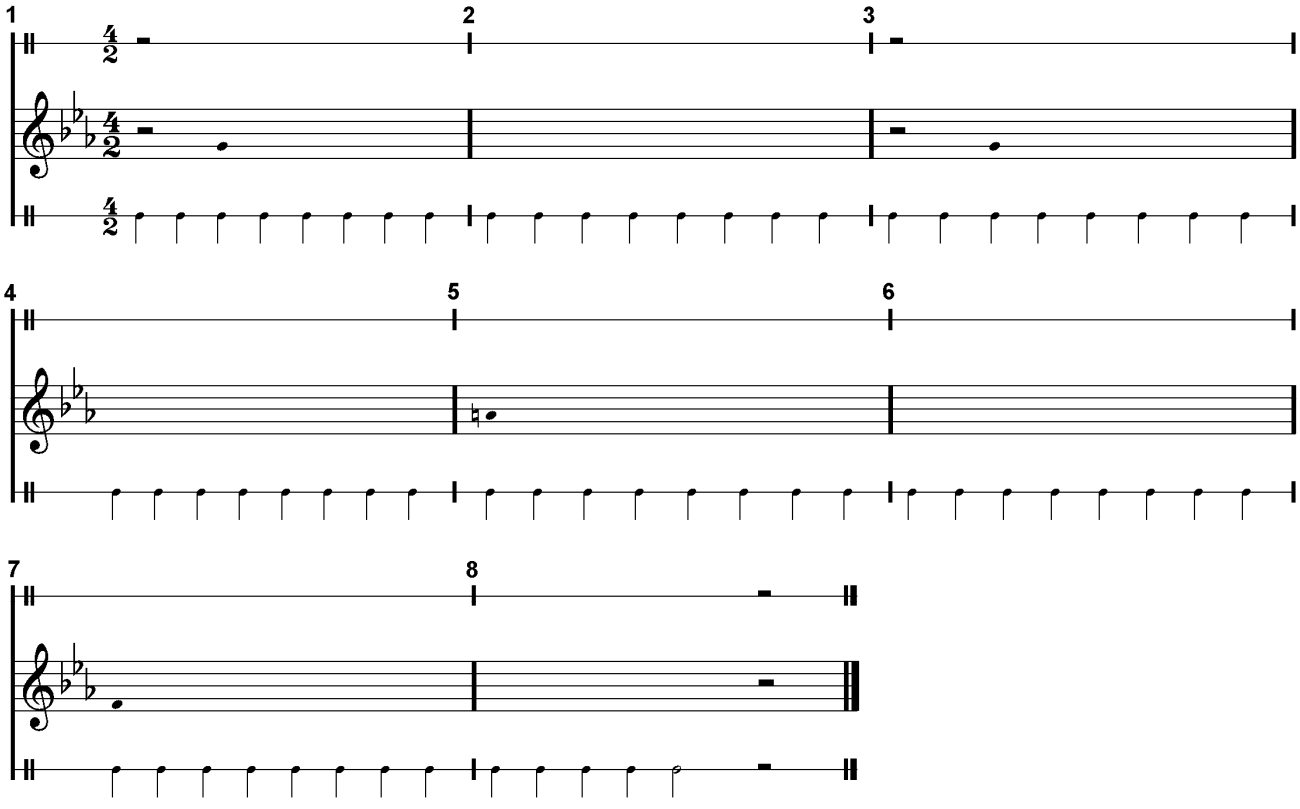
Example 9

CD 1: Track 9



Example 10

CD 1: Track 10



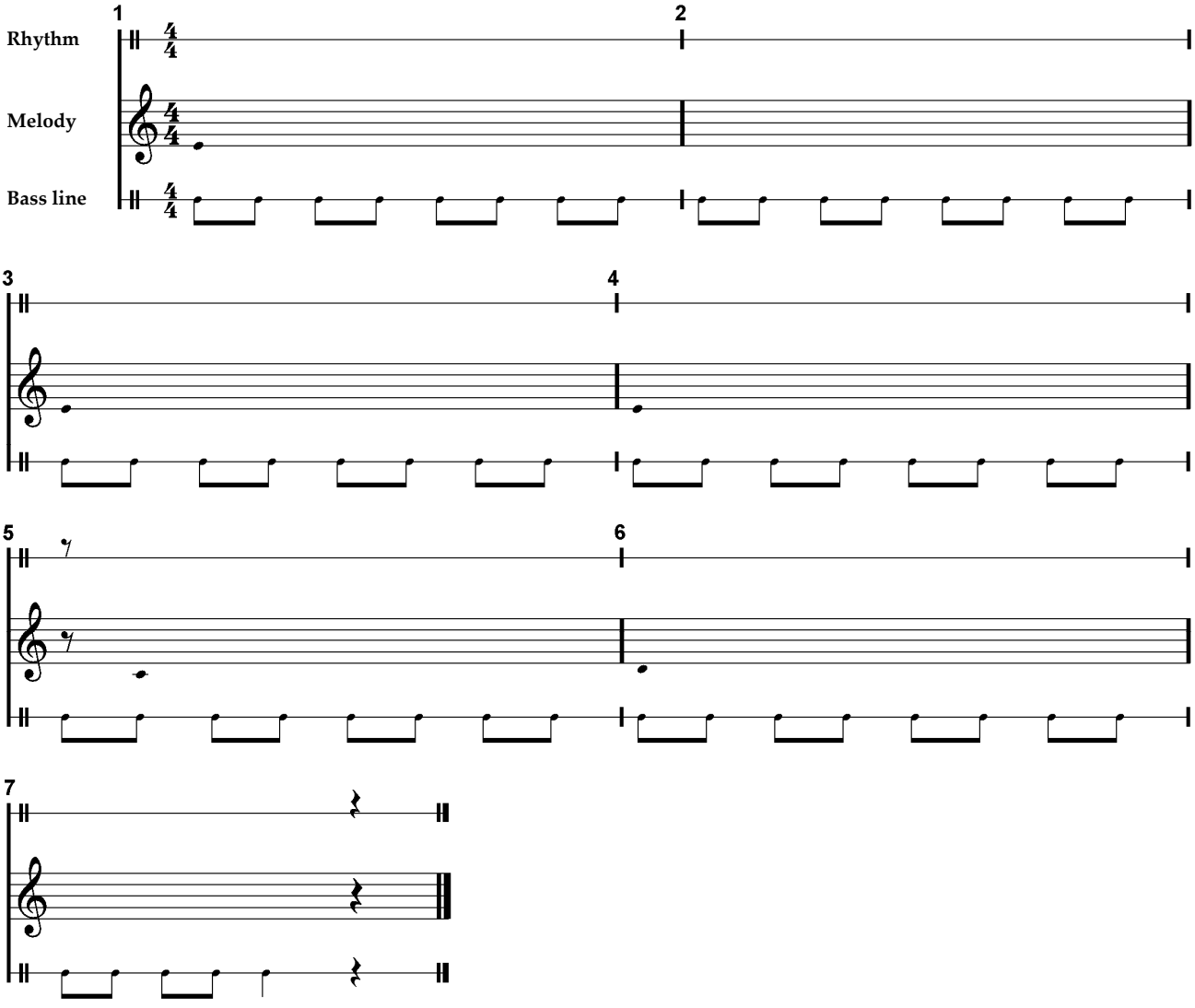
Chapter 3
Extended Single and Double Dotted Figures

New rhythmic cells: **Beat**

Cells

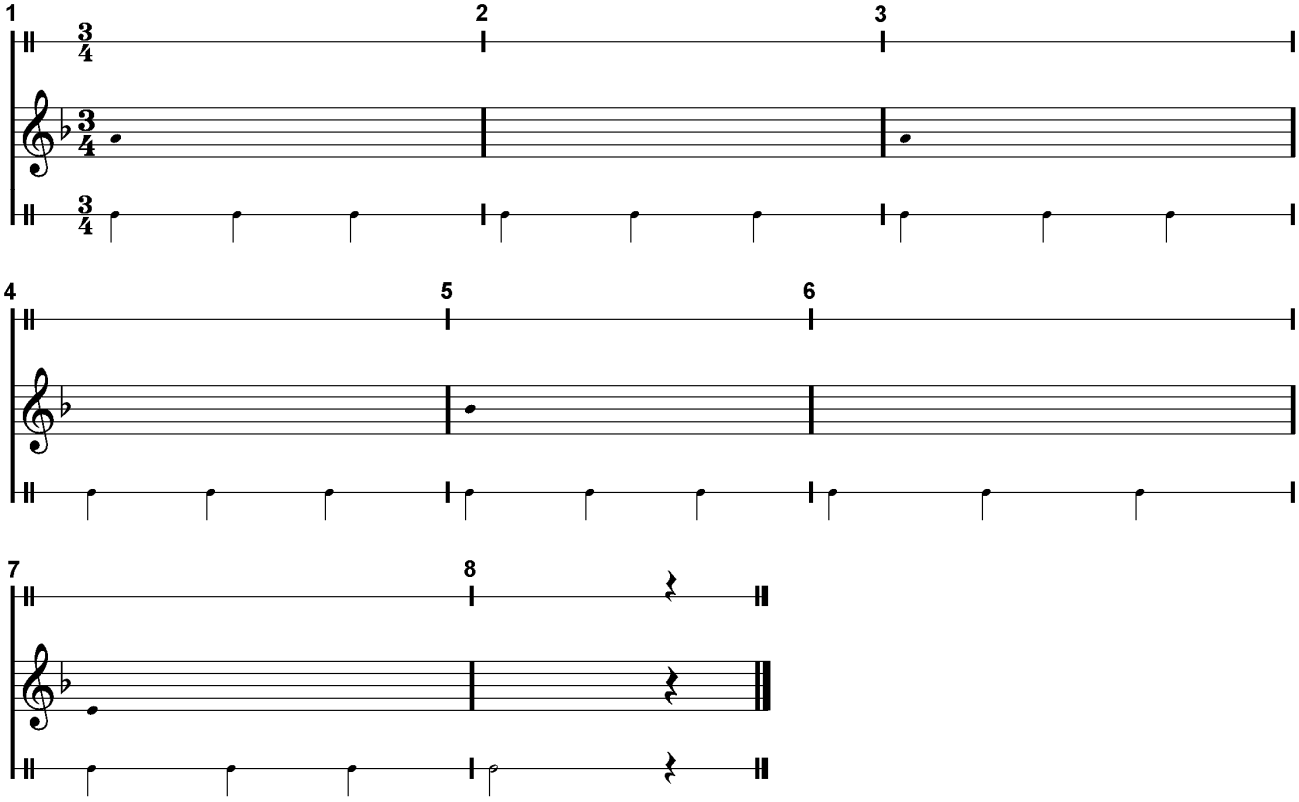
Example 11

CD 1: Track 11



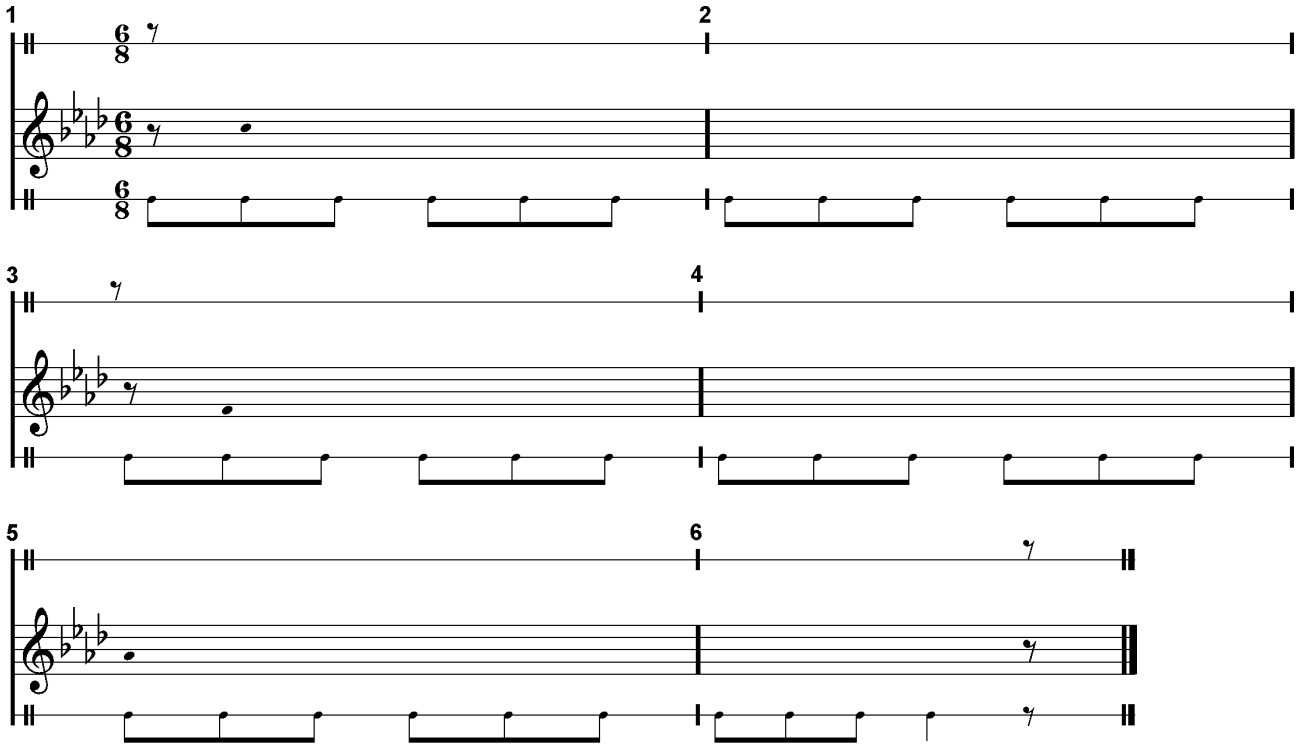
Example 12

CD 1: Track 12



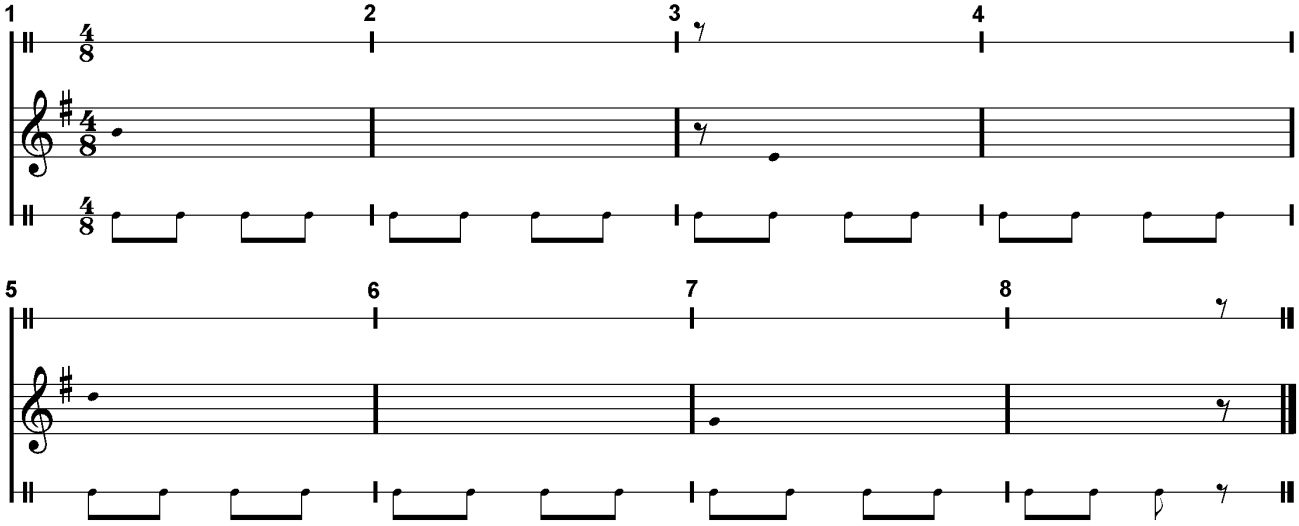
Example 13

CD 1: Track 13



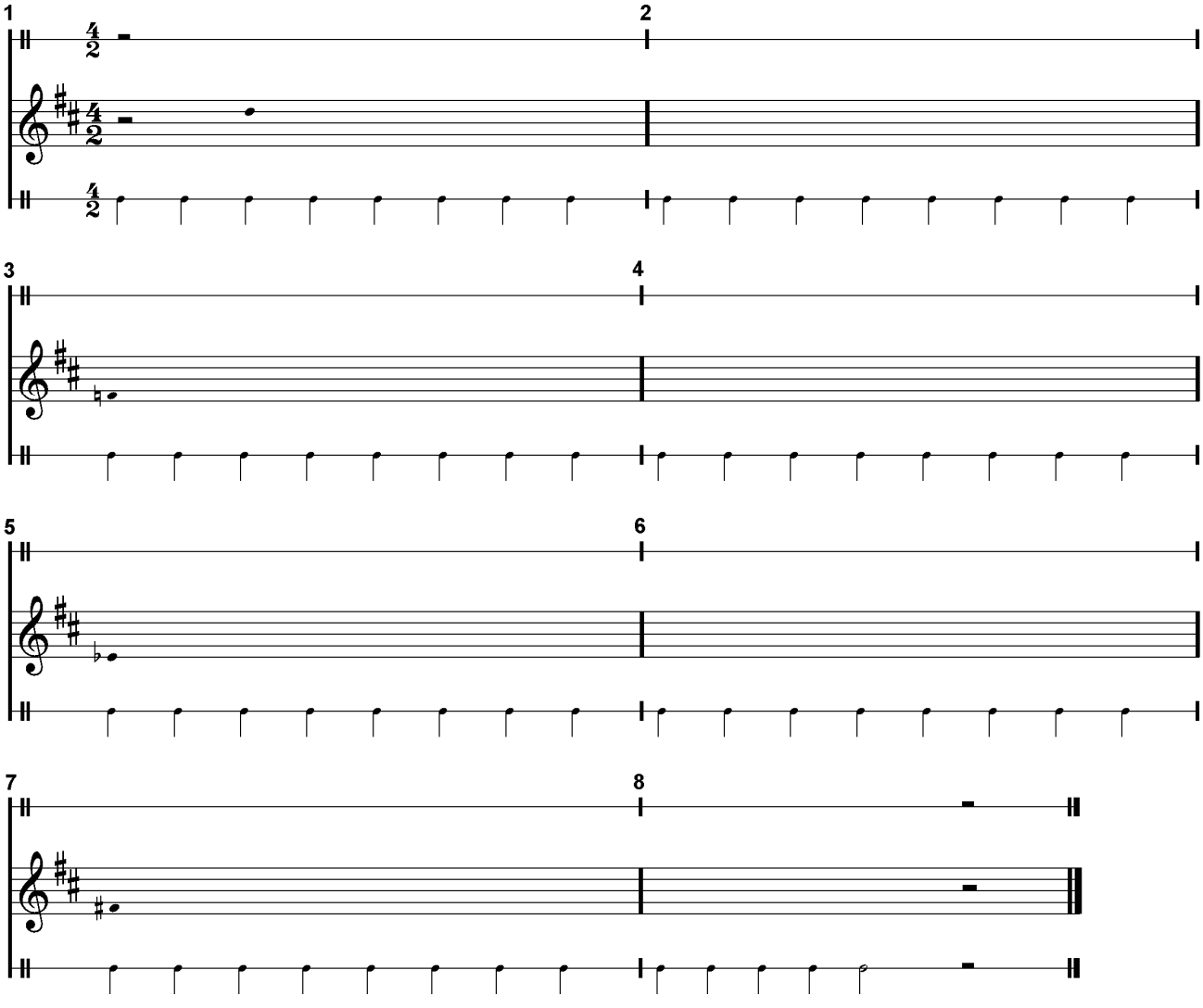
Example 14

CD 1: Track 14



Example 15

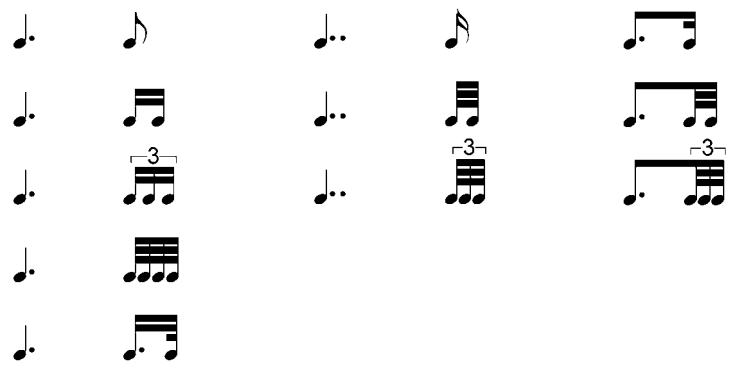
CD 1: Track 15



Chapter 4
Dotted Figures with Subdivisions

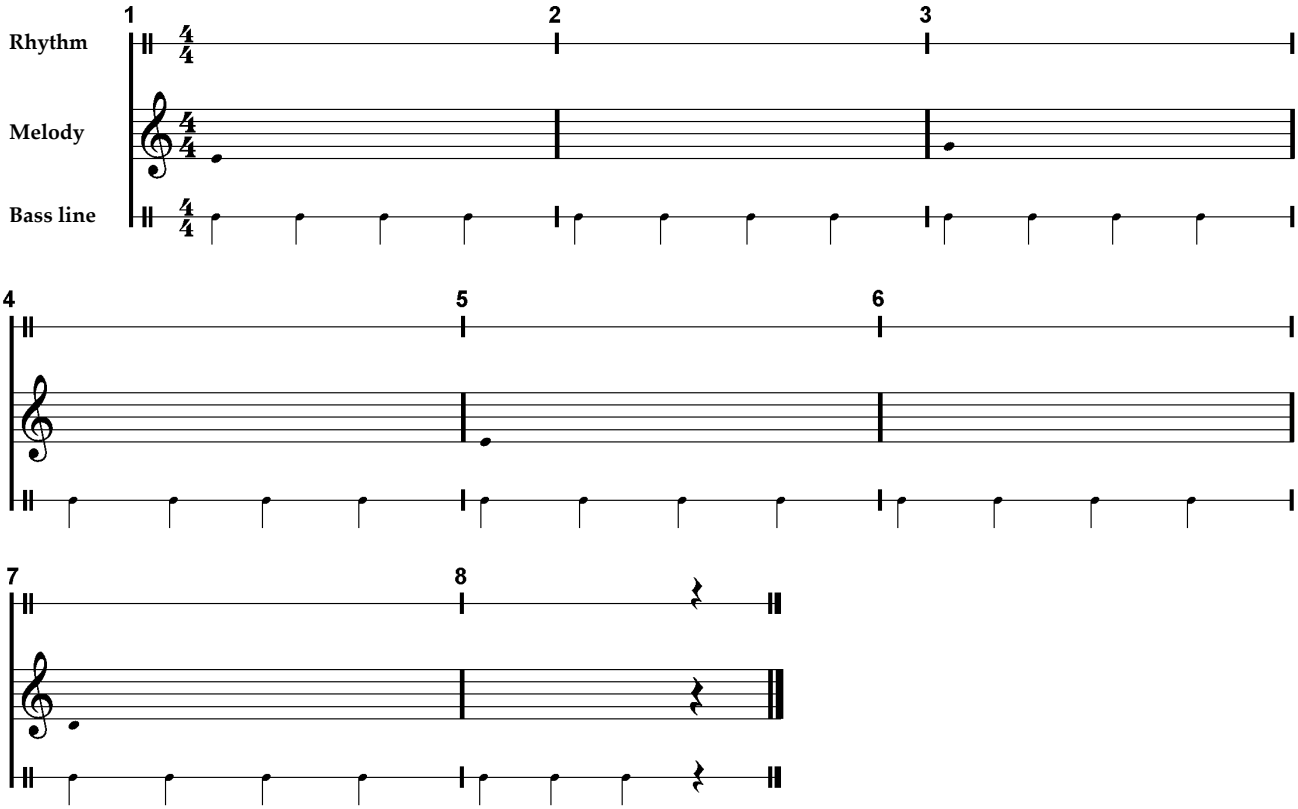
New rhythmic cells: **Beat**

Cells



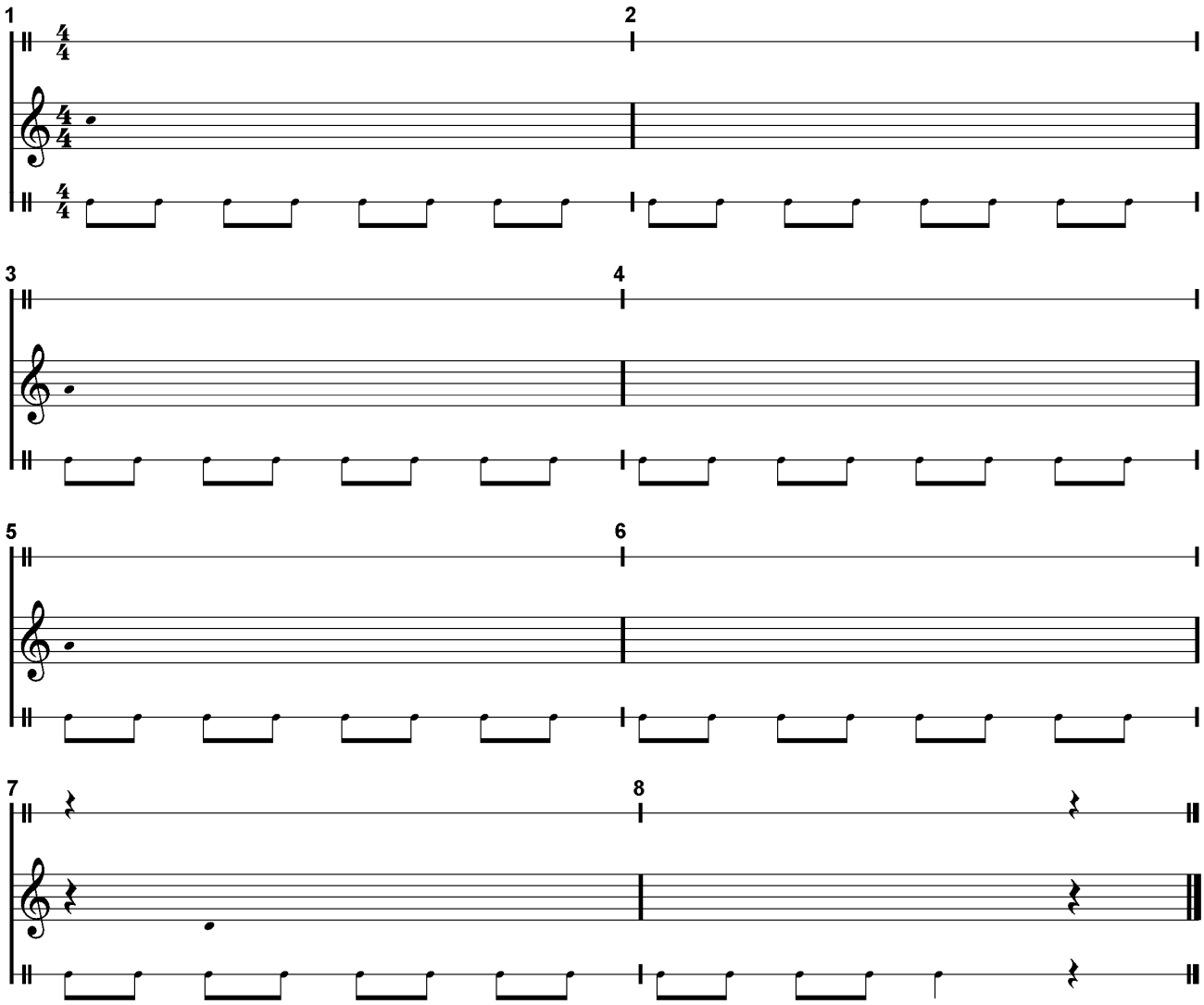
Example 16

CD 1: Track 16



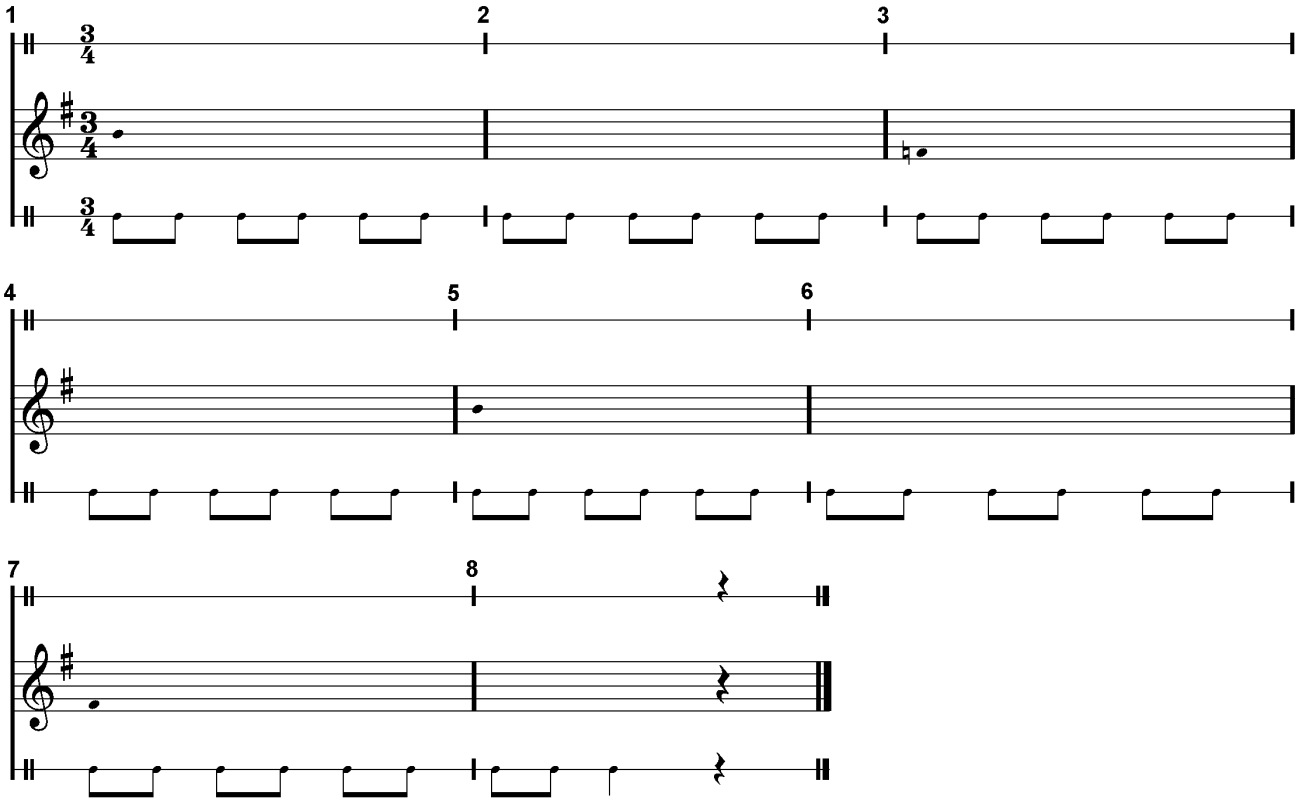
Example 17

CD 1: Track 17



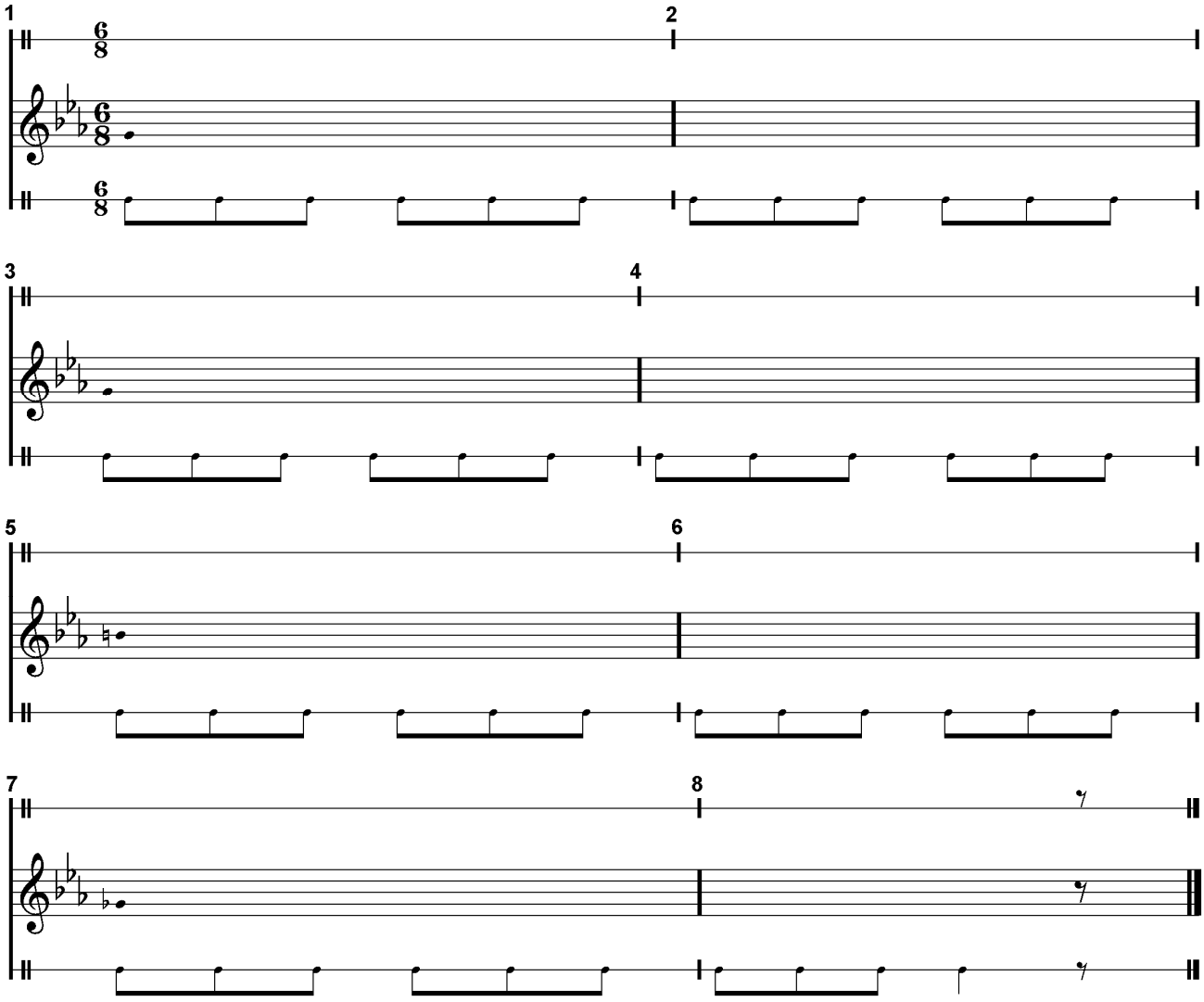
Example 18

CD 1: Track 18



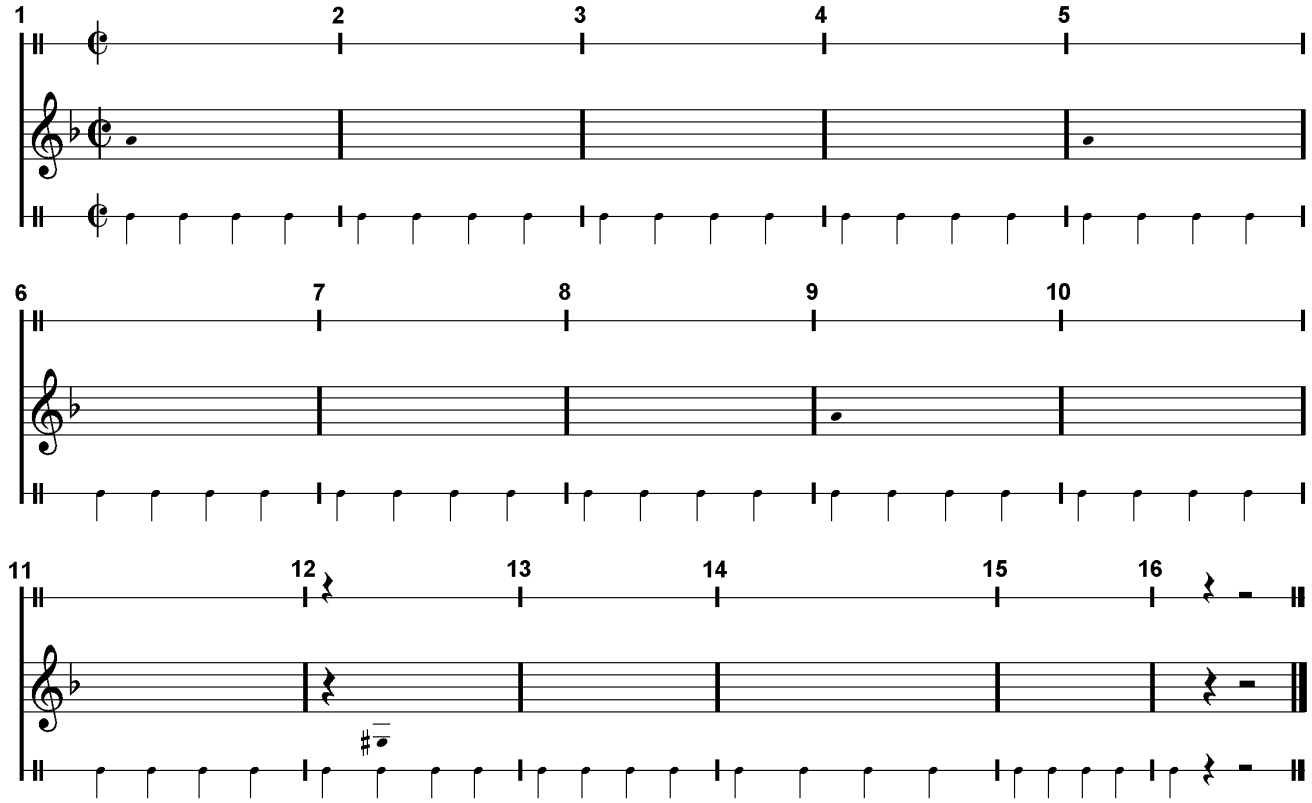
Example 19

CD 1: Track 19



Example 20

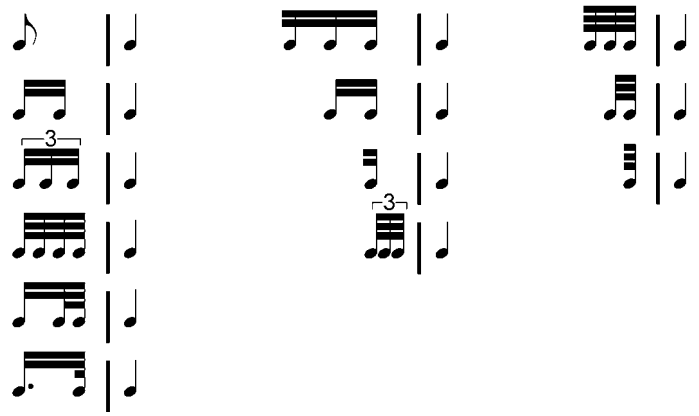
CD 1: Track 20



Chapter 5
Upbeats

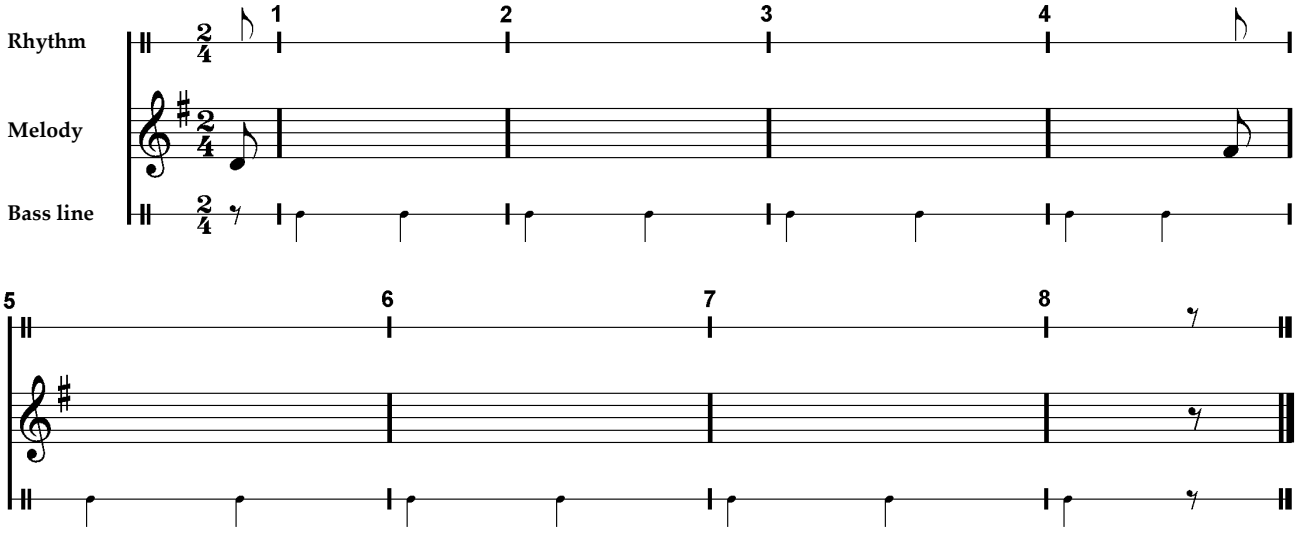
New rhythmic cells: **Beat**

Cells



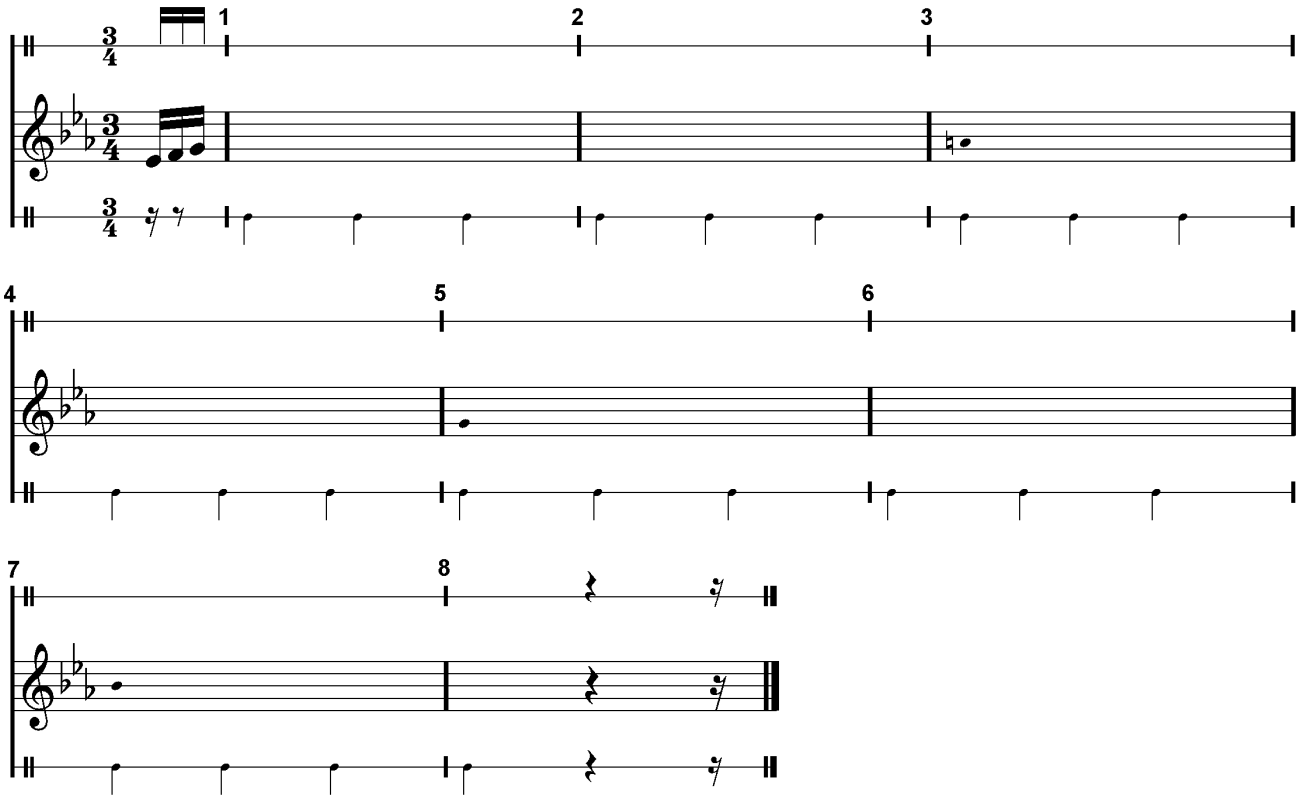
Example 21

CD 1: Track 21



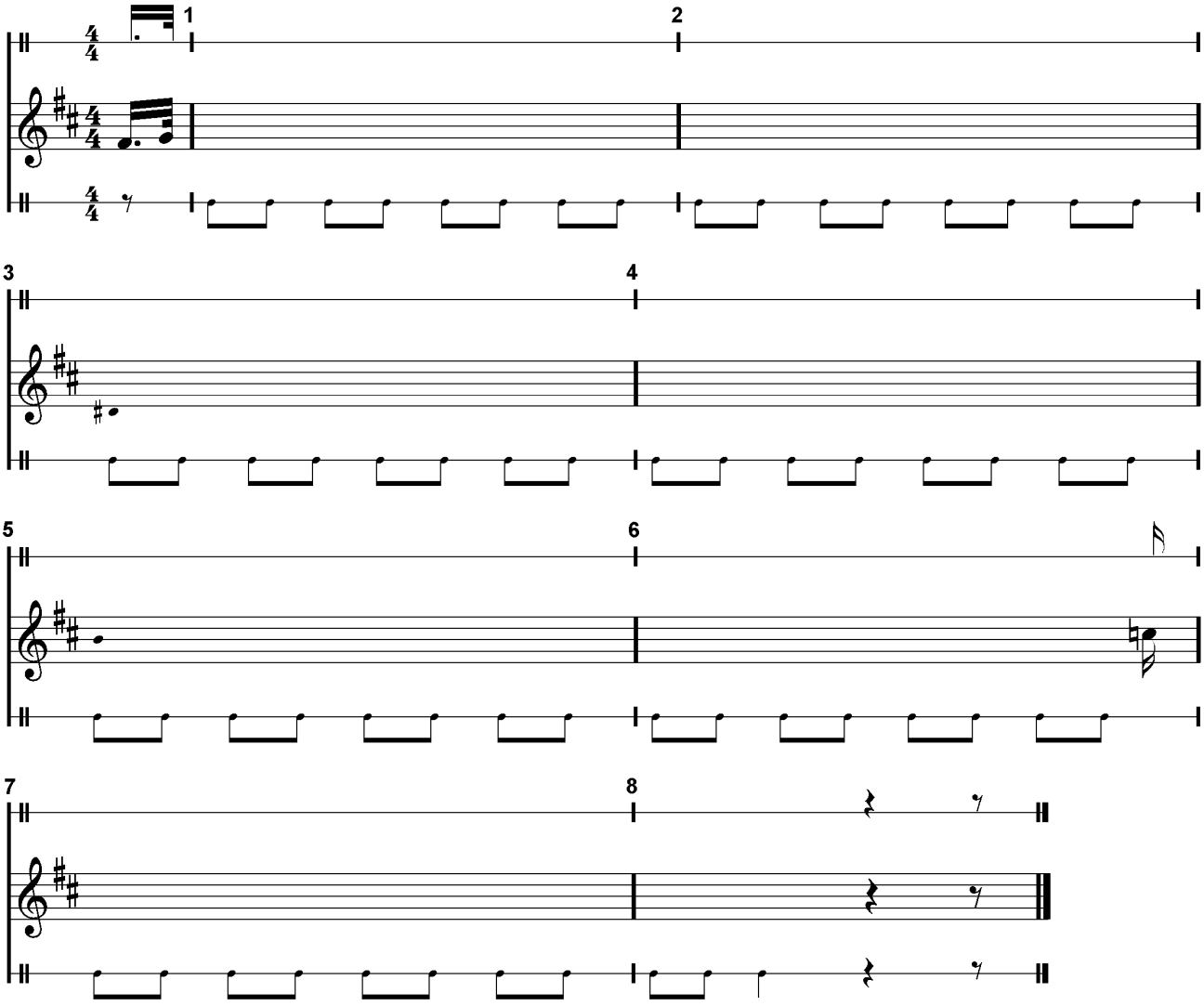
Example 22

CD 1: Track 22



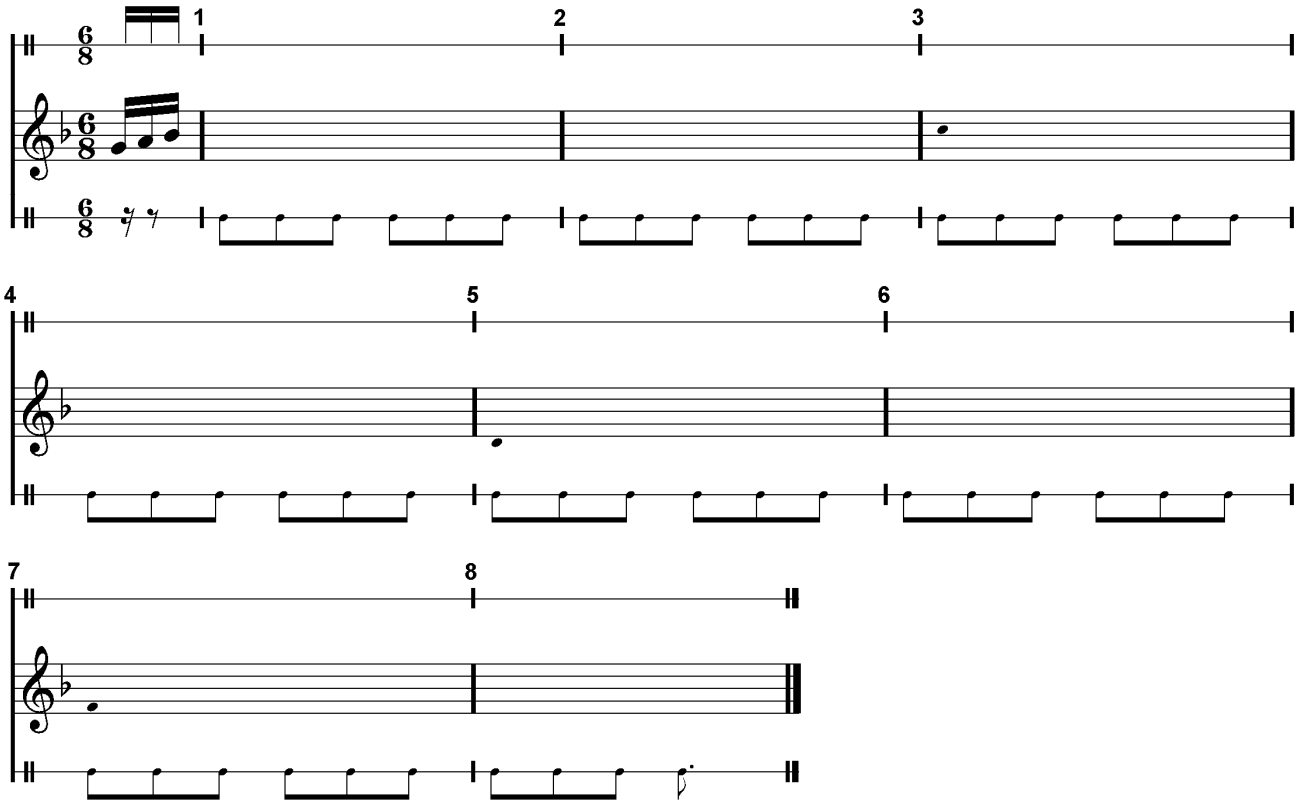
Example 23

CD 1: Track 23



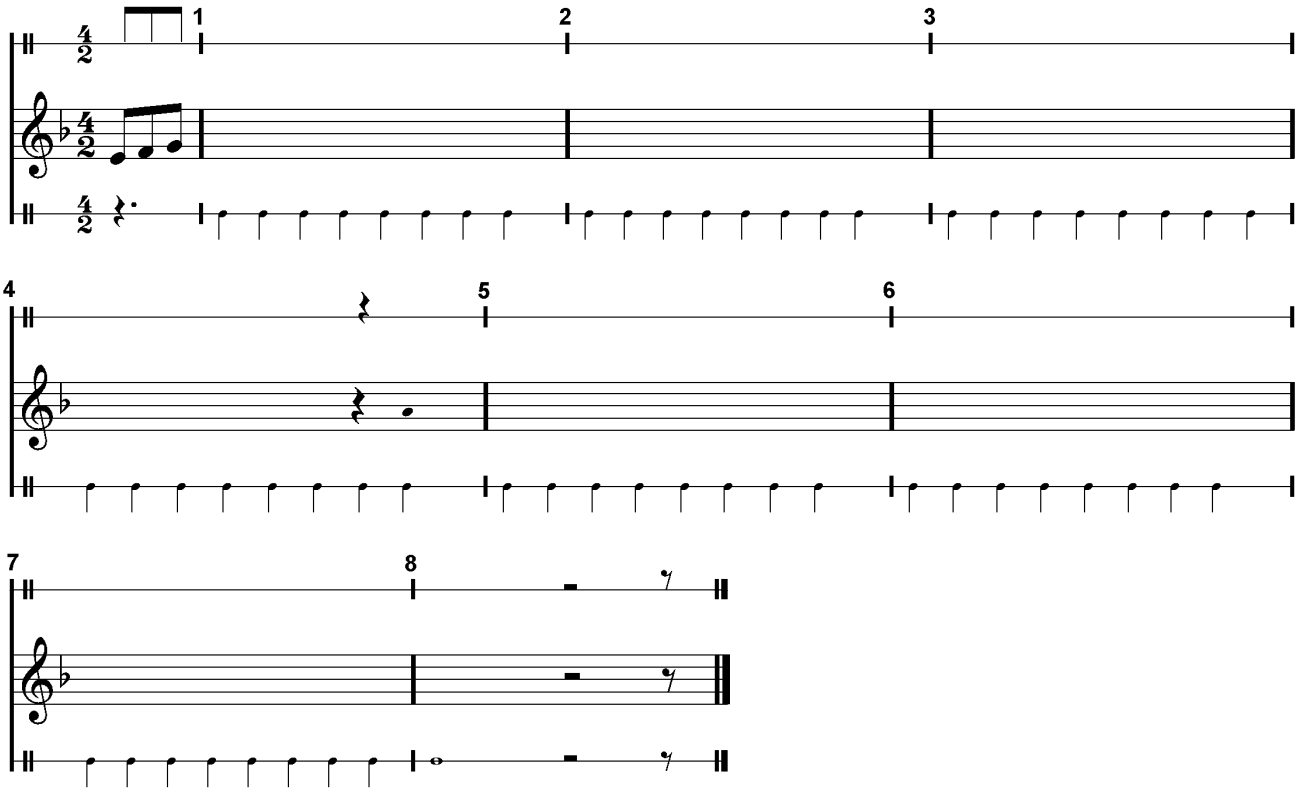
Example 24

CD 1: Track 24



Example 25

CD 1: Track 25



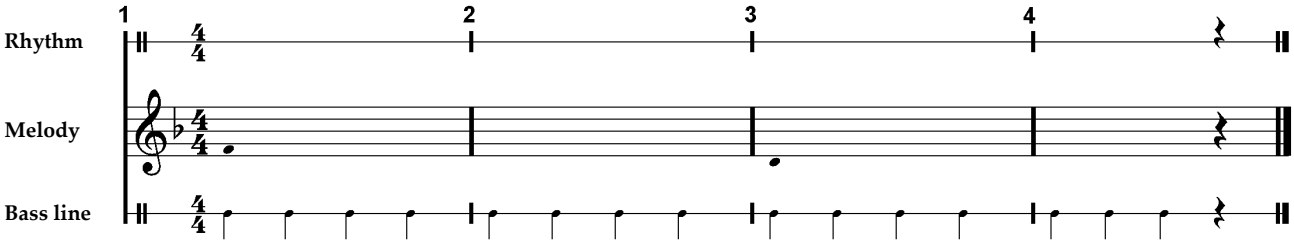
Chapter 6
Inversion of Dotted Figures and Simple Syncopated Figures

New rhythmic cells: **Beat**

Cells

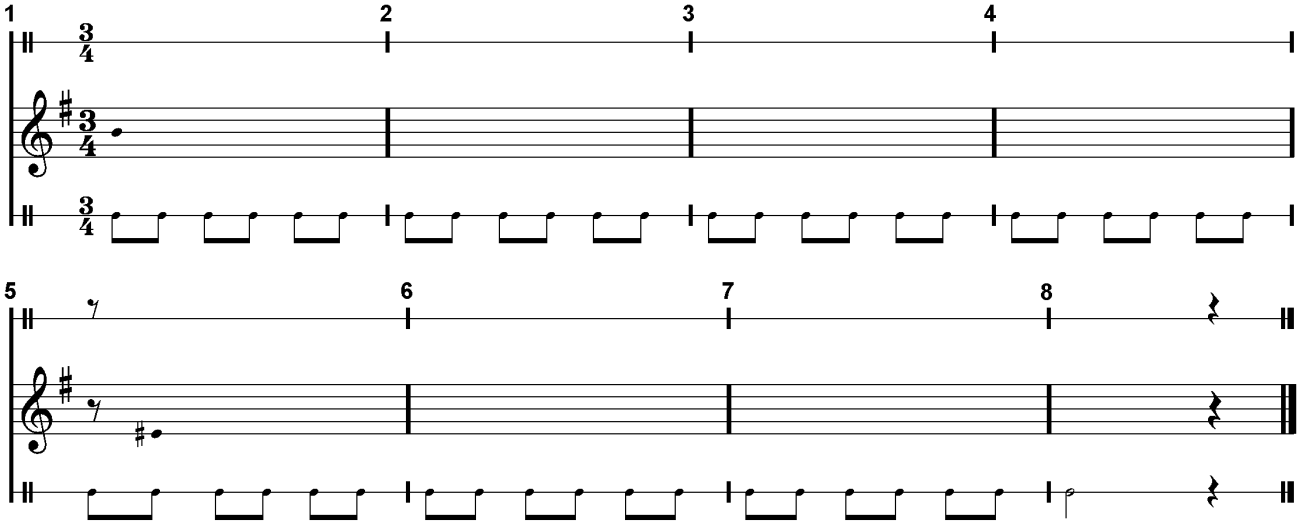
Example 26

CD 1: Track 26



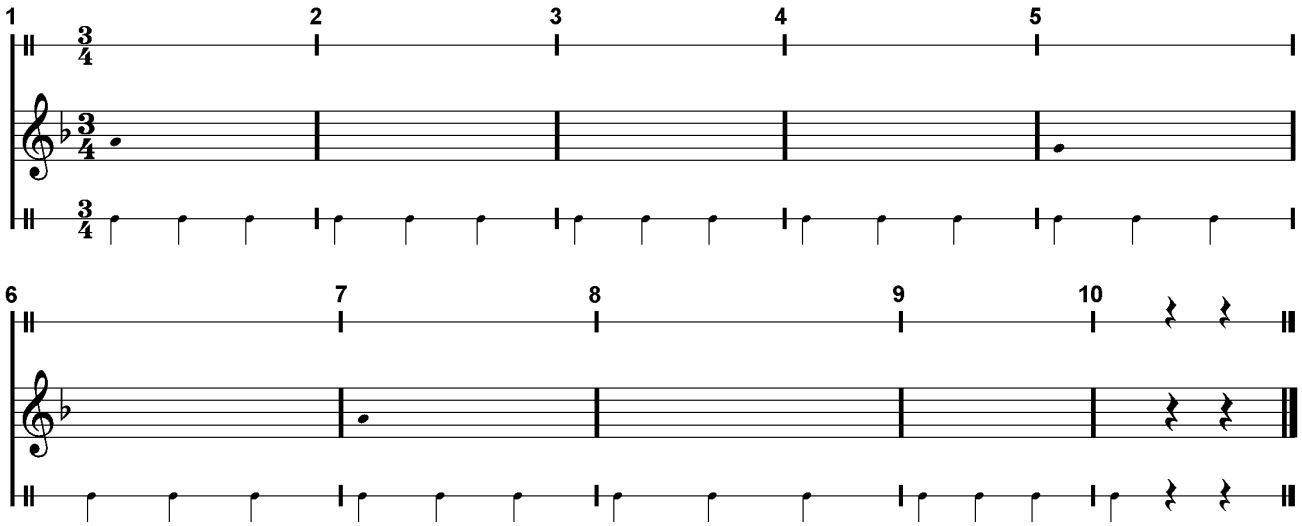
Example 27

CD 1: Track 27



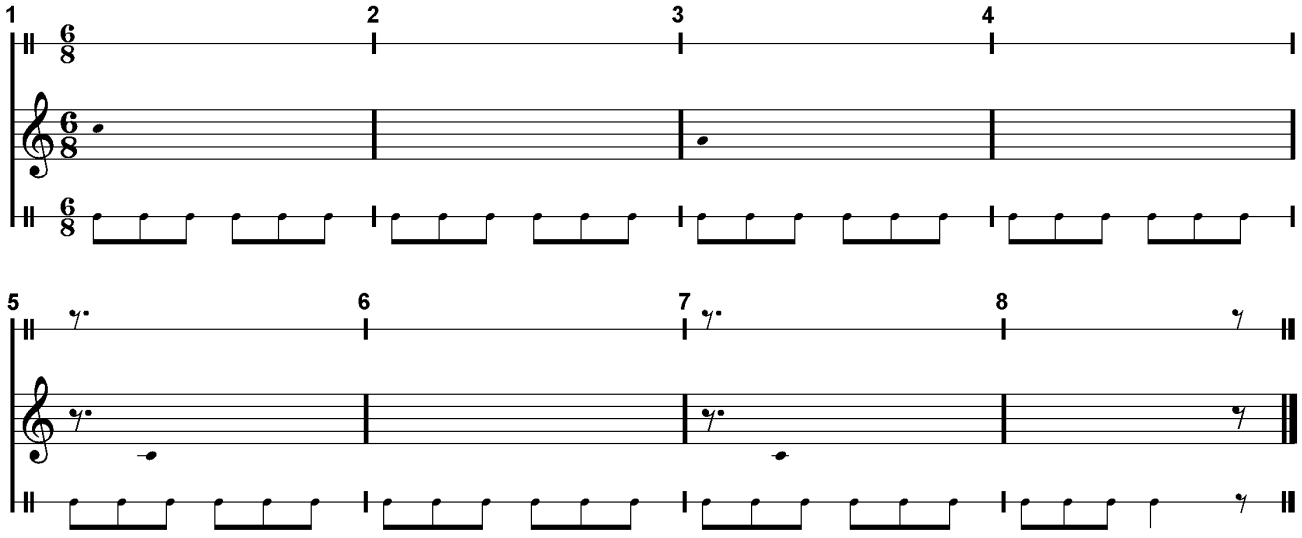
Example 28

CD 1: Track 28



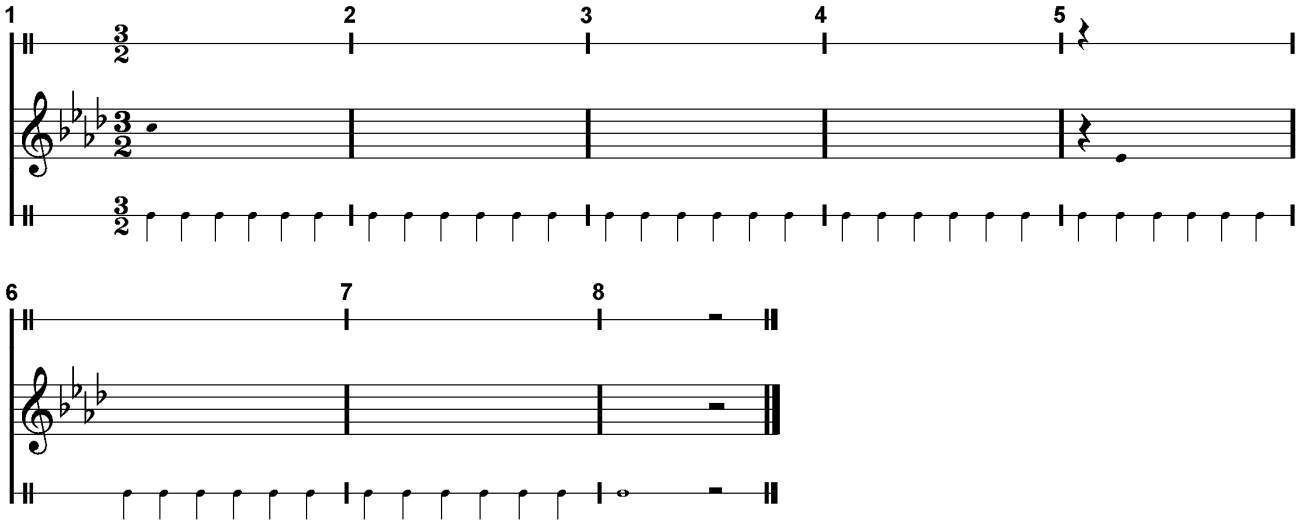
Example 29

CD 1: Track 29



Example 30

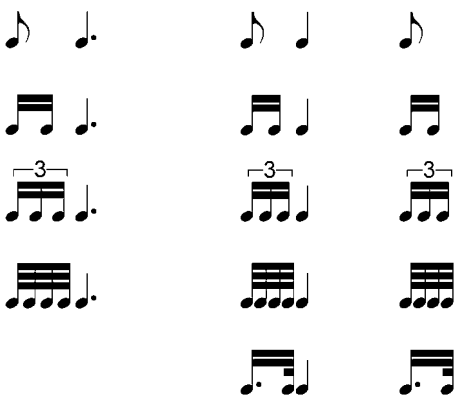
CD 1: Track 30



Chapter 7
Simple Syncopated Figures with Subdivisions

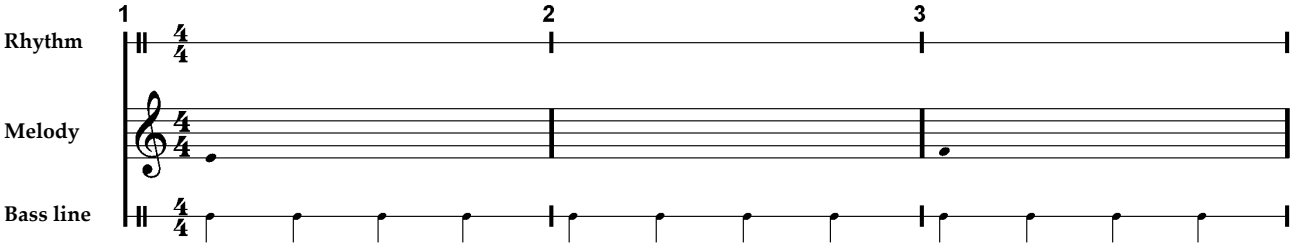
New rhythmic cells: **Beat**

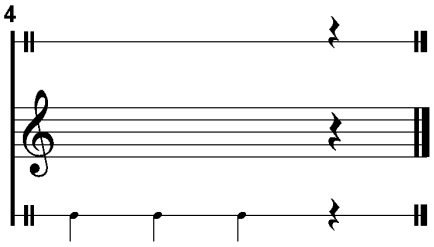
Cells



Example 31

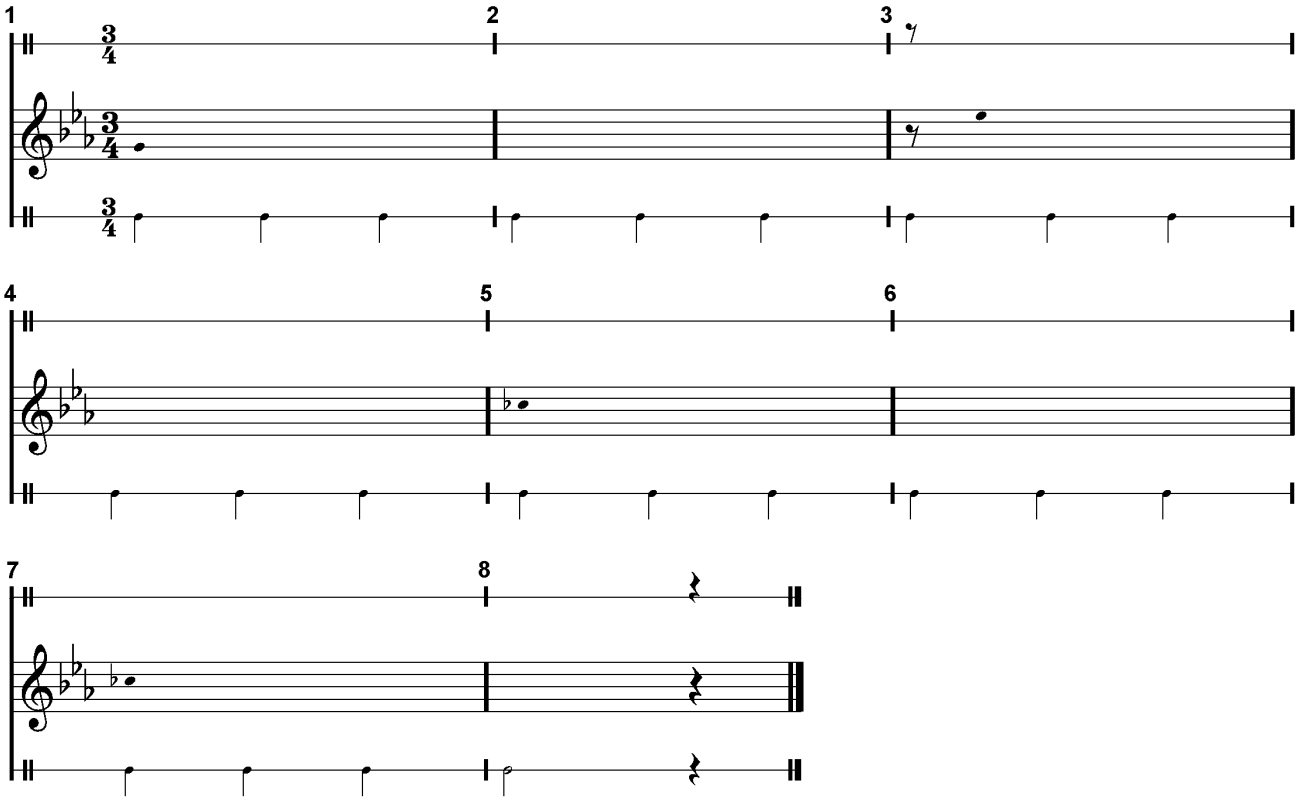
CD 1: Track 31





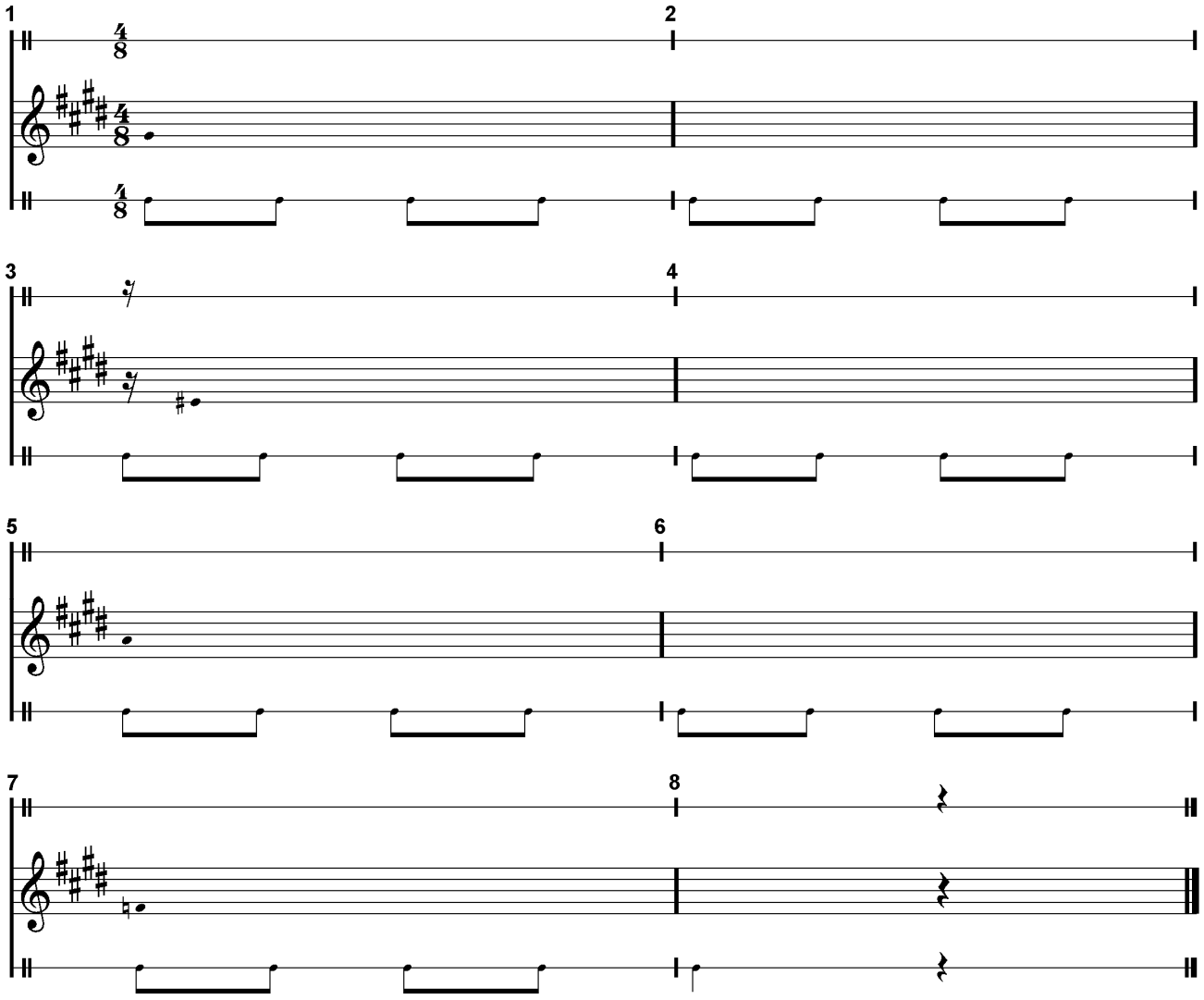
Example 32

CD 1: Track 32



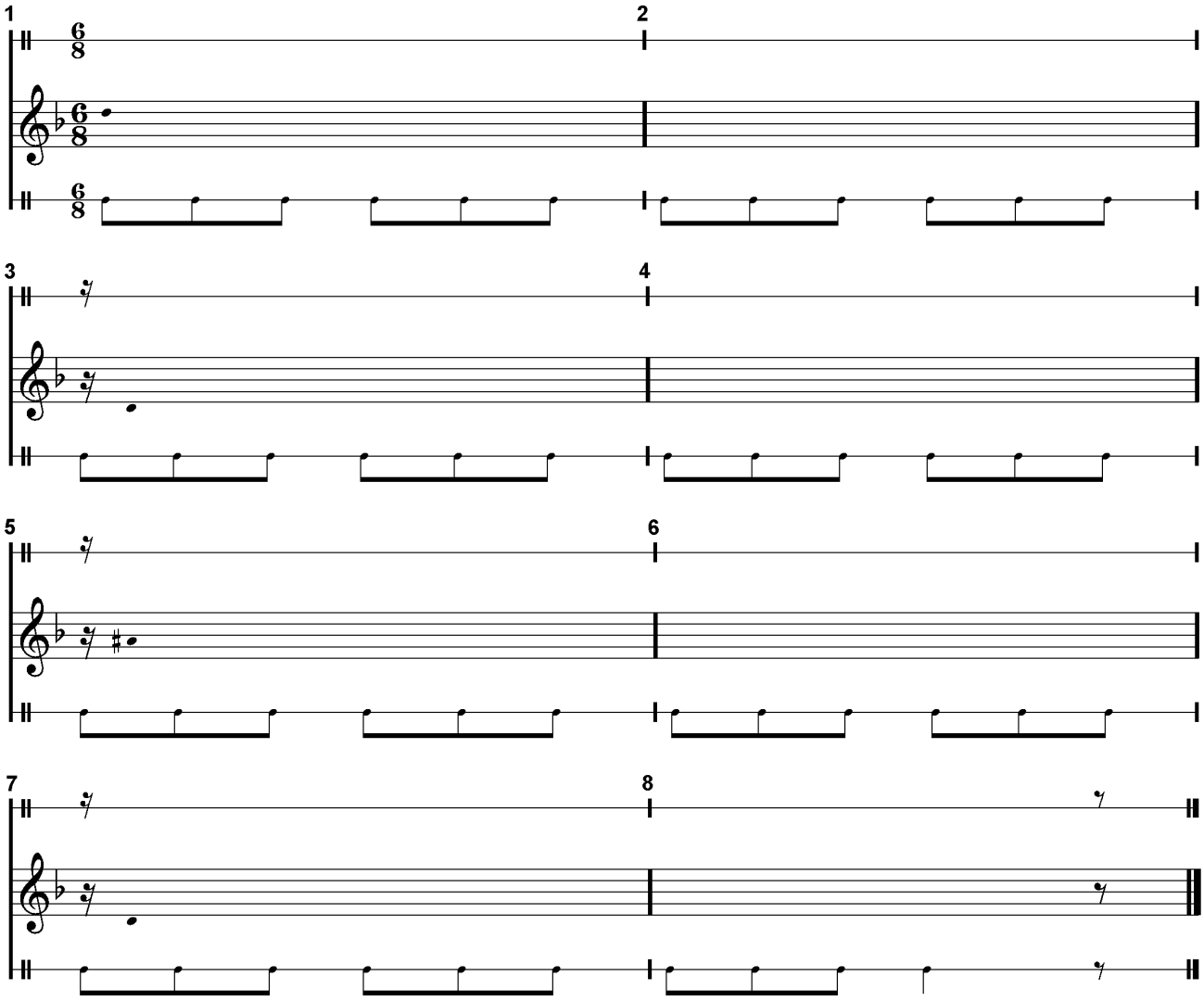
Example 33

CD 1: Track 33



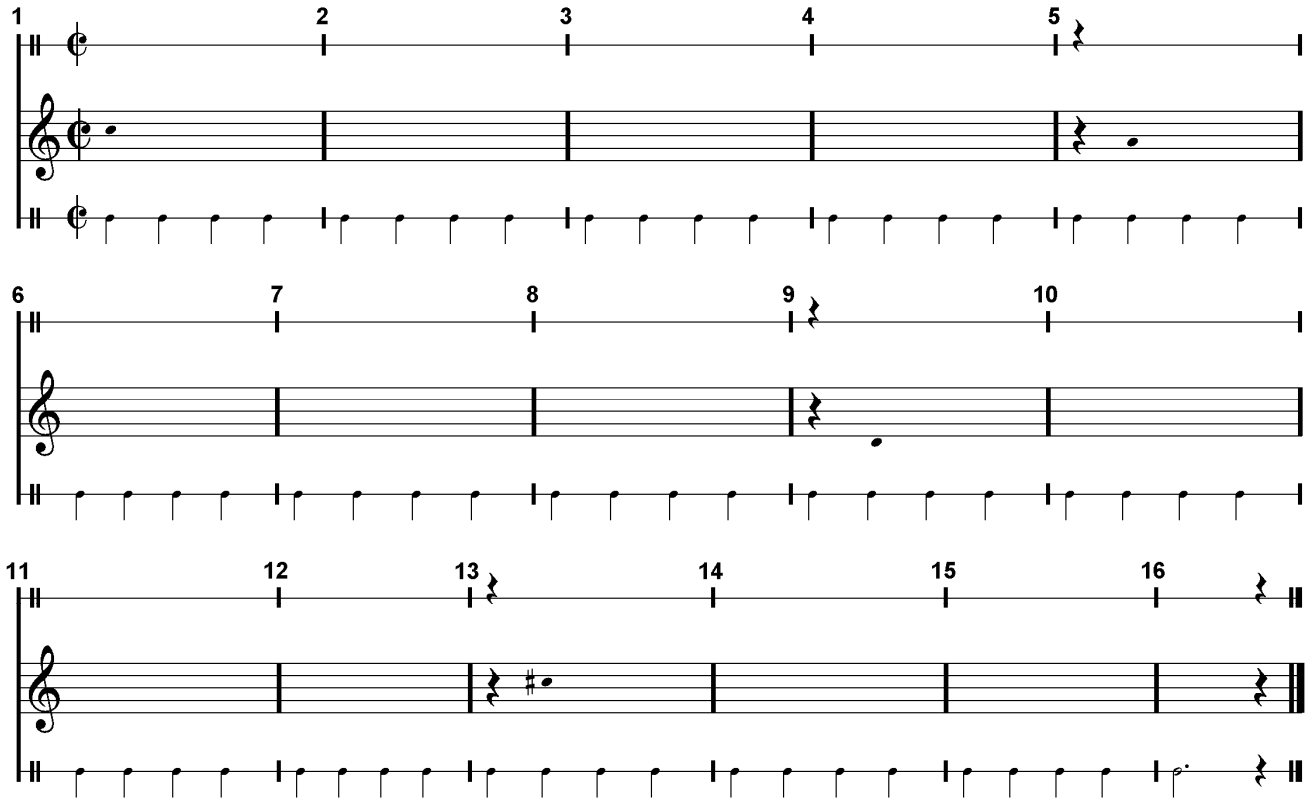
Example 34

CD 1: Track 34



Example 35

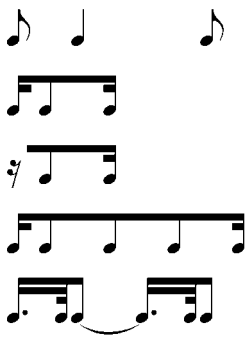
CD 1: Track 35



Chapter 8
Extended Syncopated Figures

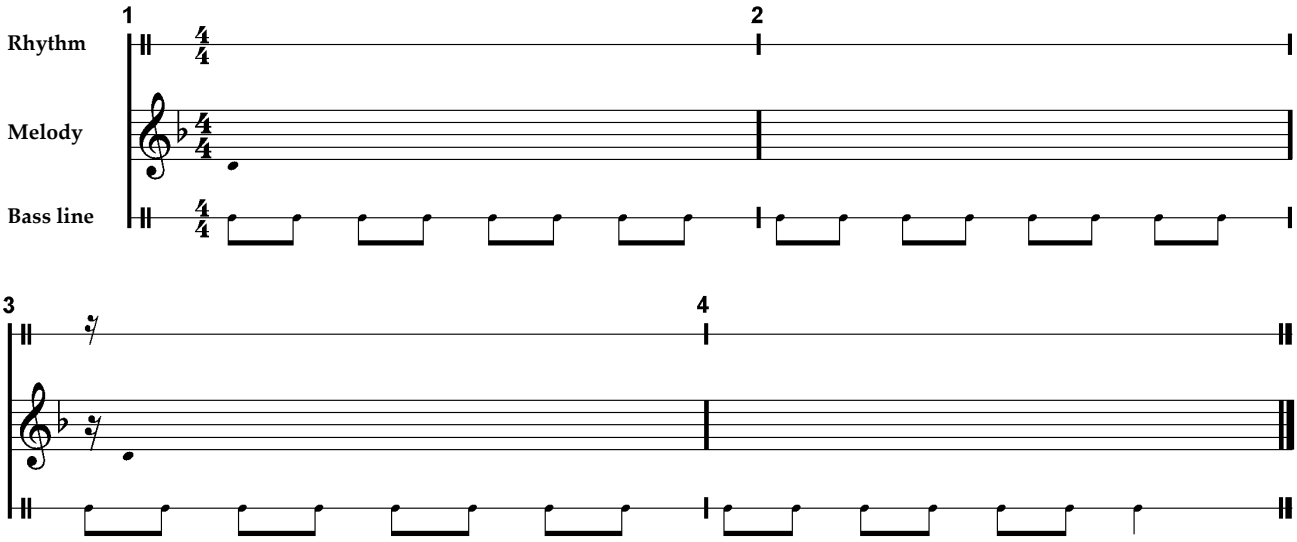
New rhythmic cells: **Beat**

Cells



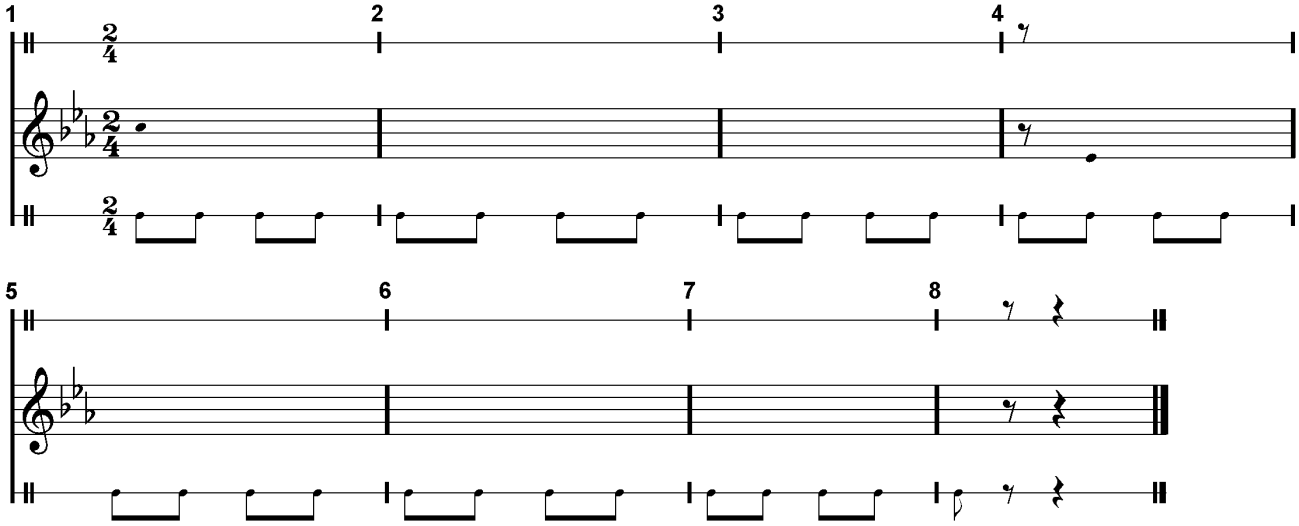
Example 36

CD 1: Track 36



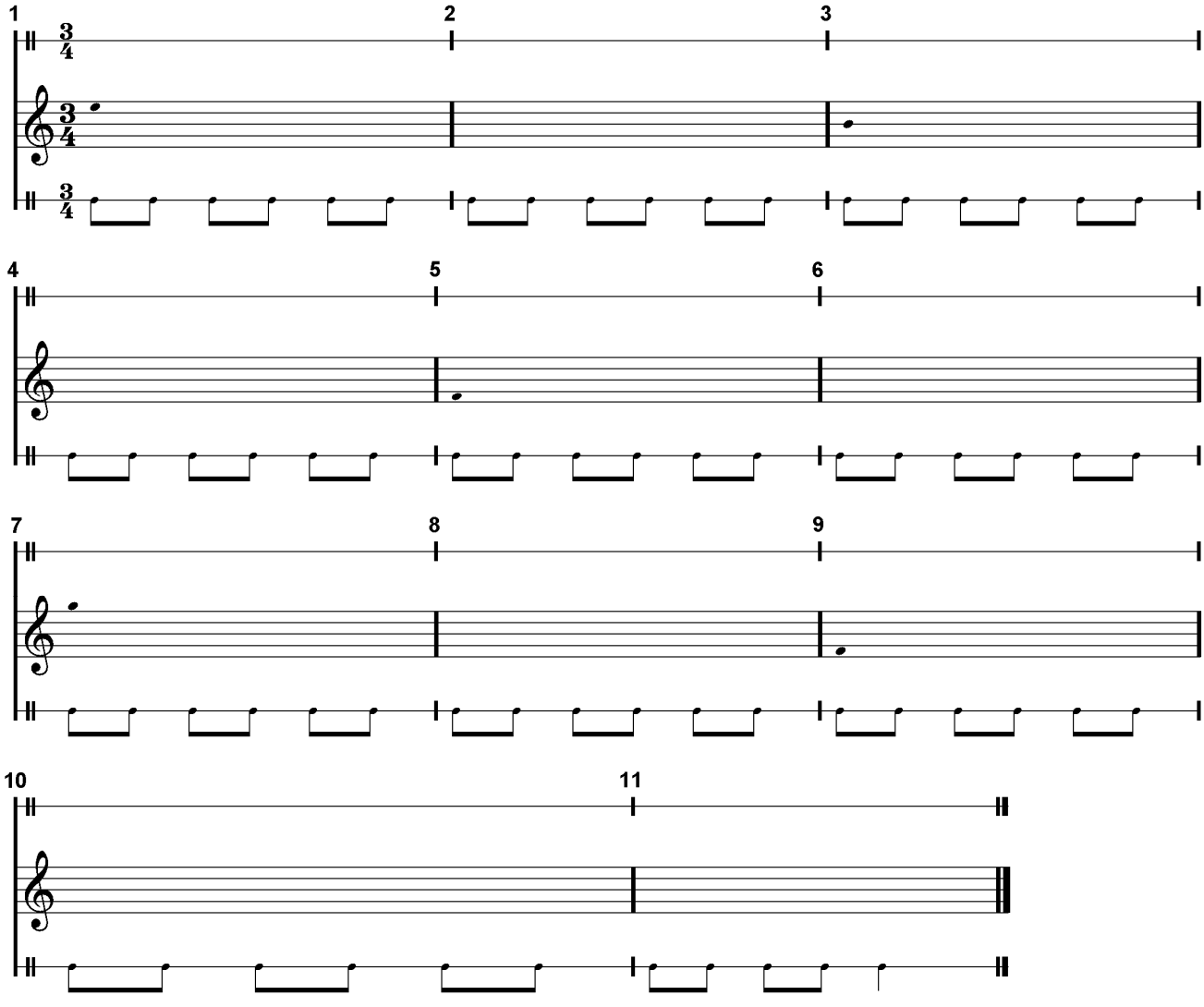
Example 37

CD 1: Track 37



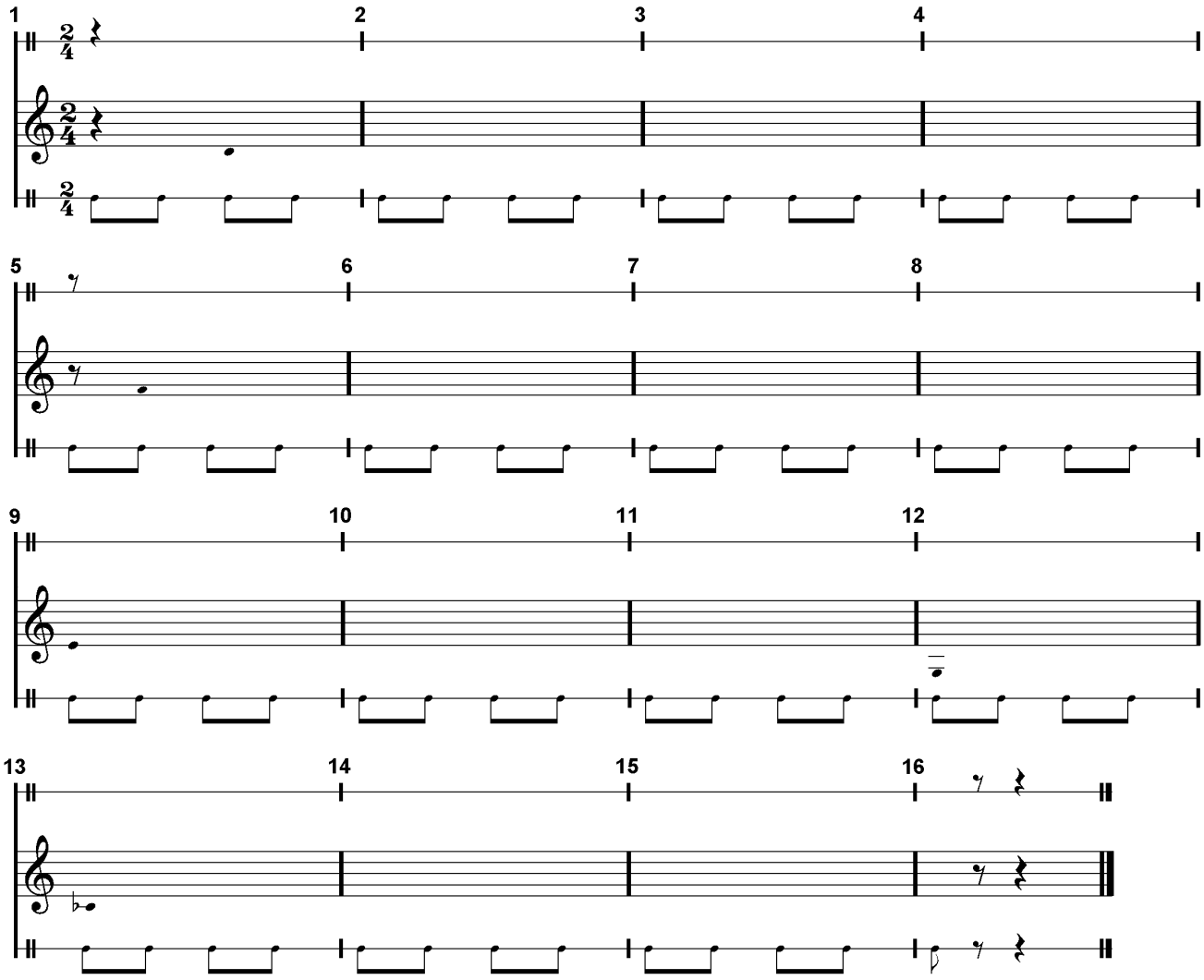
Example 38

CD 1: Track 38



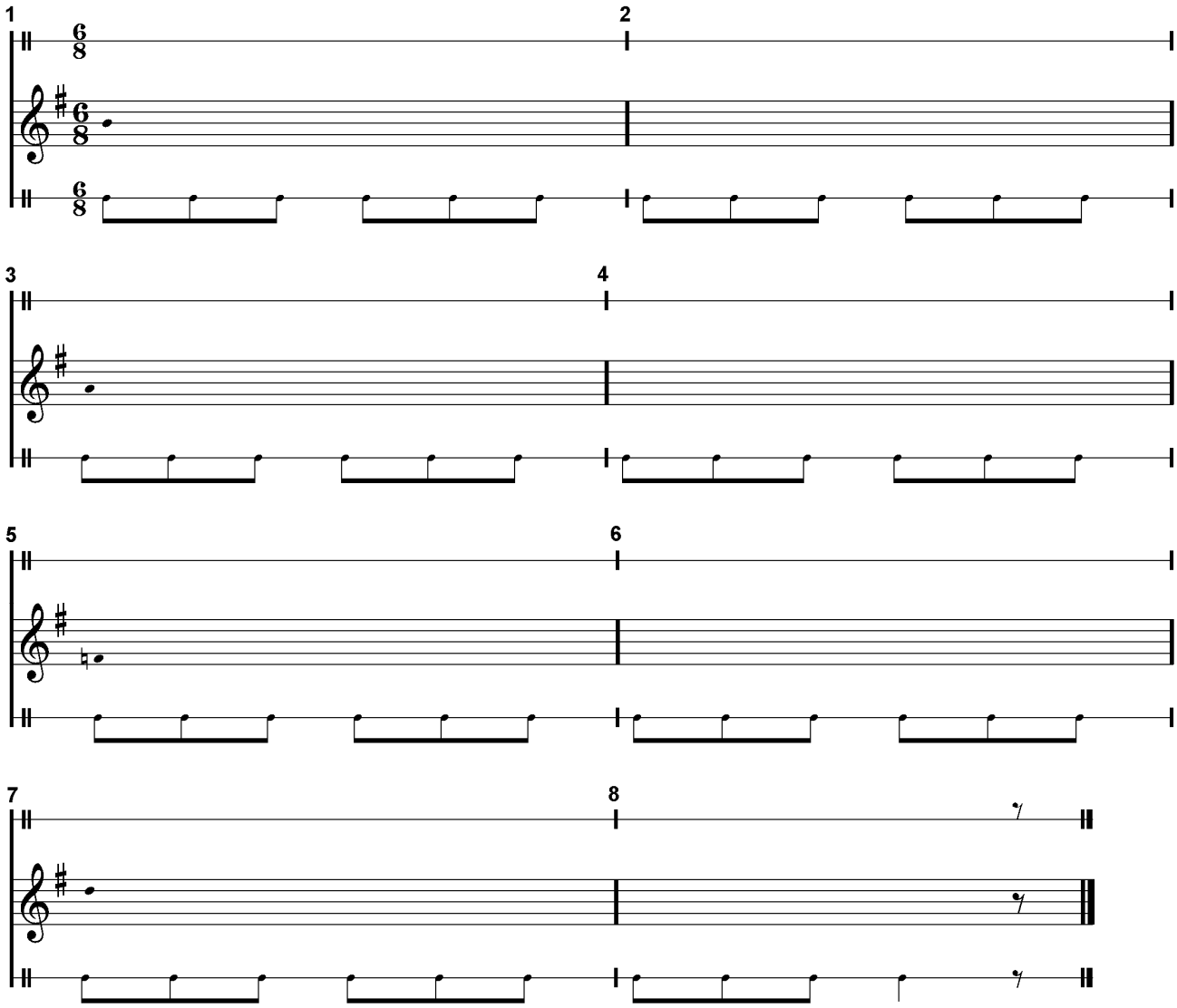
Example 39

CD 1: Track 39



Example 40

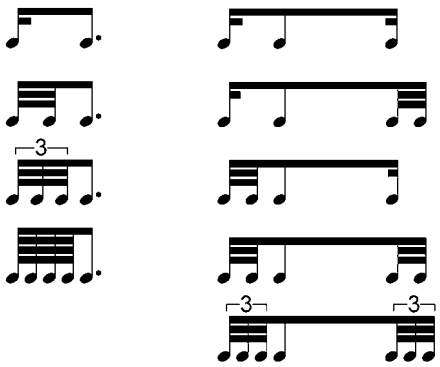
CD 1: Track 40



Chapter 9
Extended Syncopated Figures and Inversions of Dotted Figures with Subdivisions

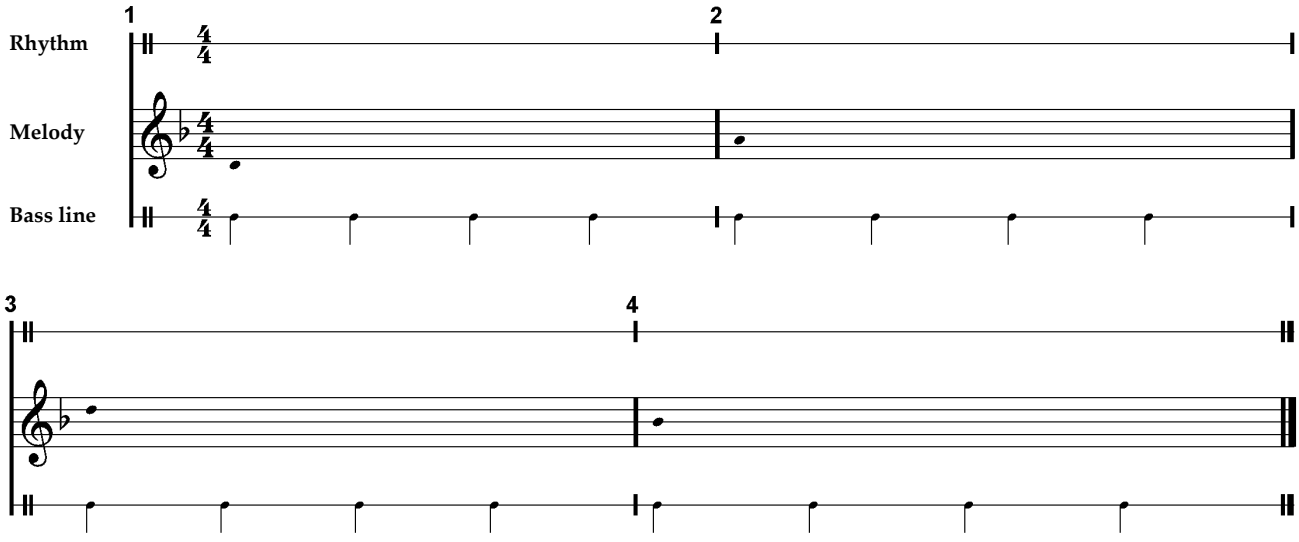
New rhythmic cells: **Beat**

Cells



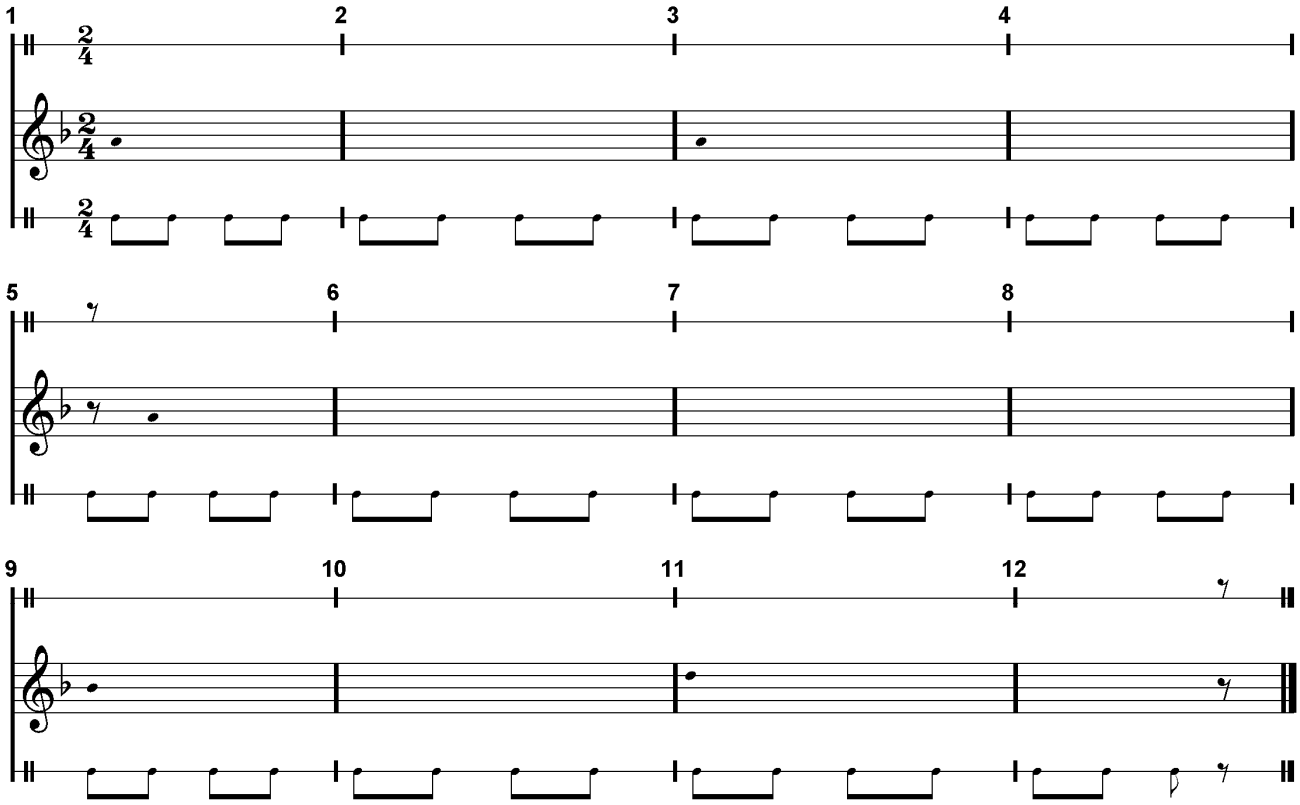
Example 41

CD 1: Track 41



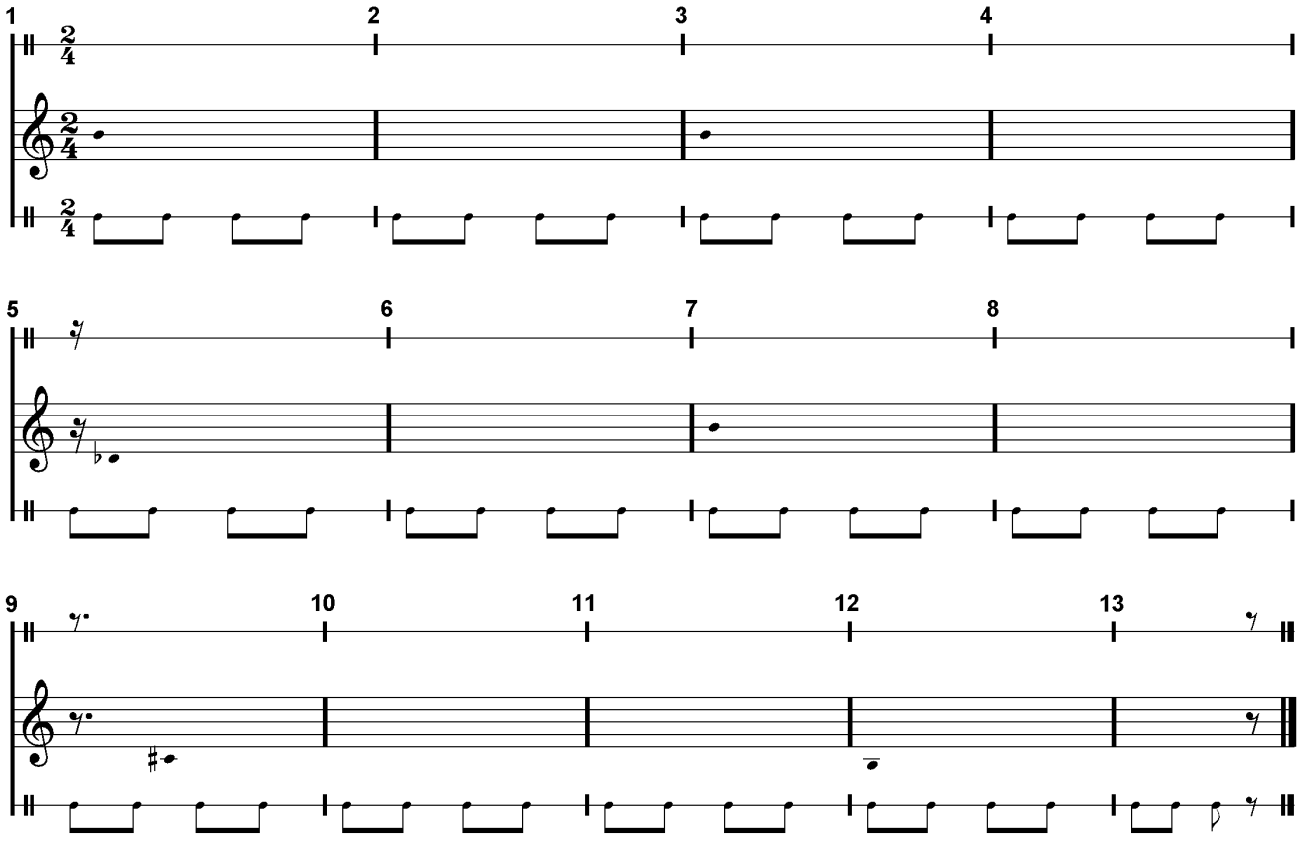
Example 42

CD 1: Track 42



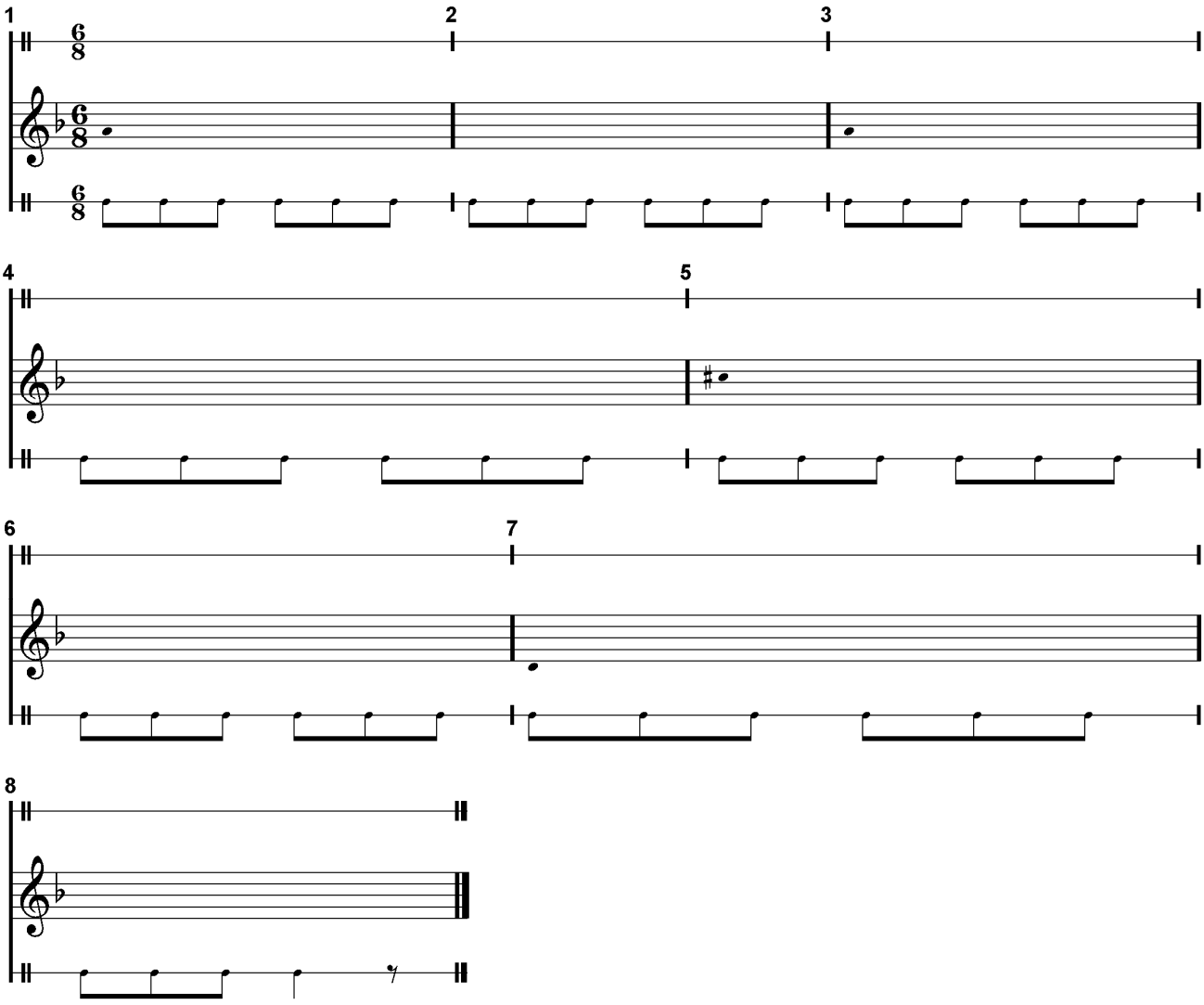
Example 43

CD 1: Track 43



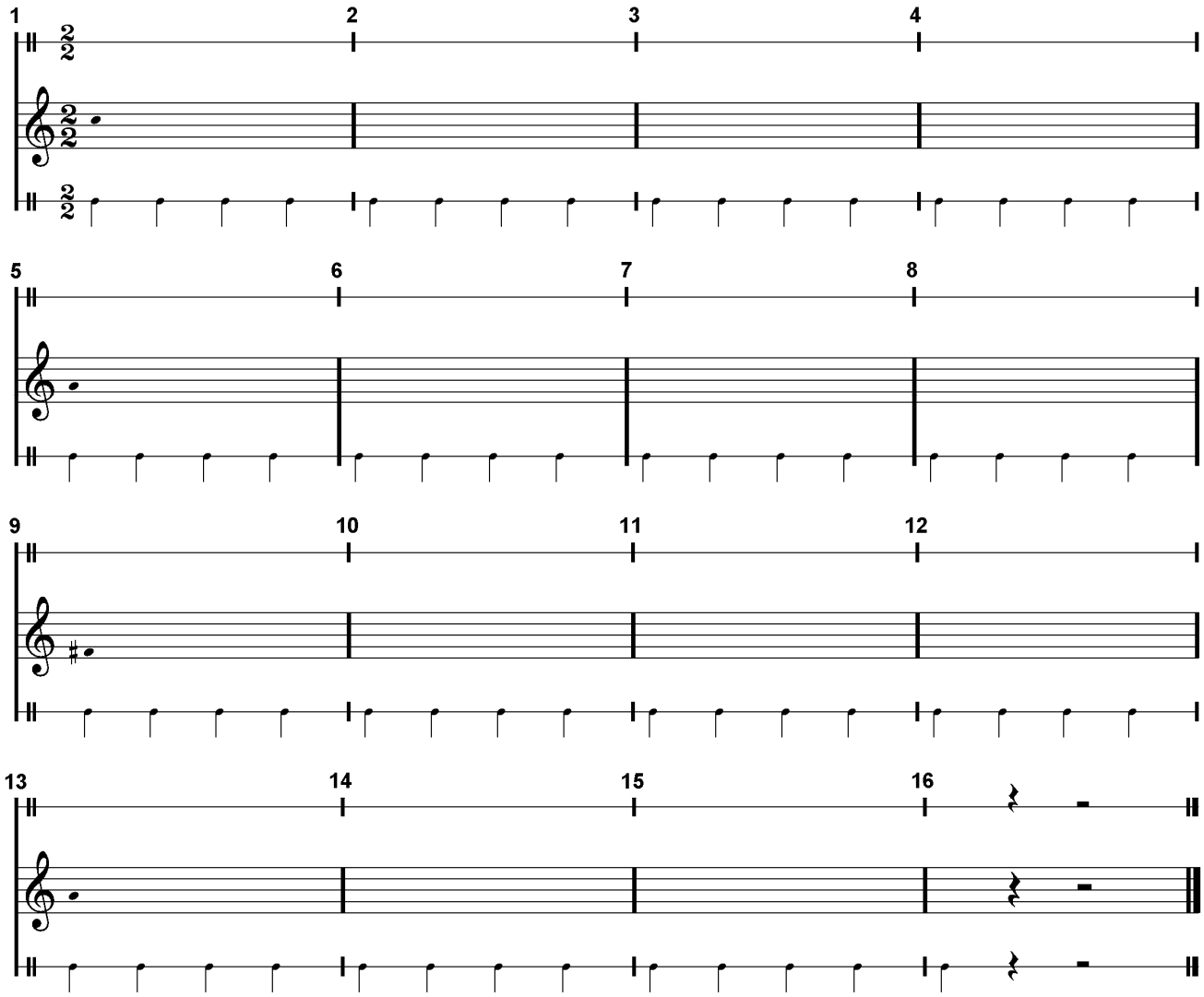
Example 44

CD 1: Track 44



Example 45

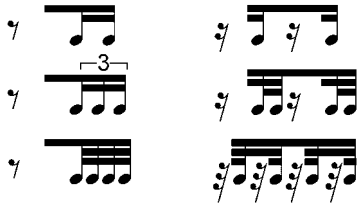
CD 1: Track 45



Chapter 10
Unaccented Beats

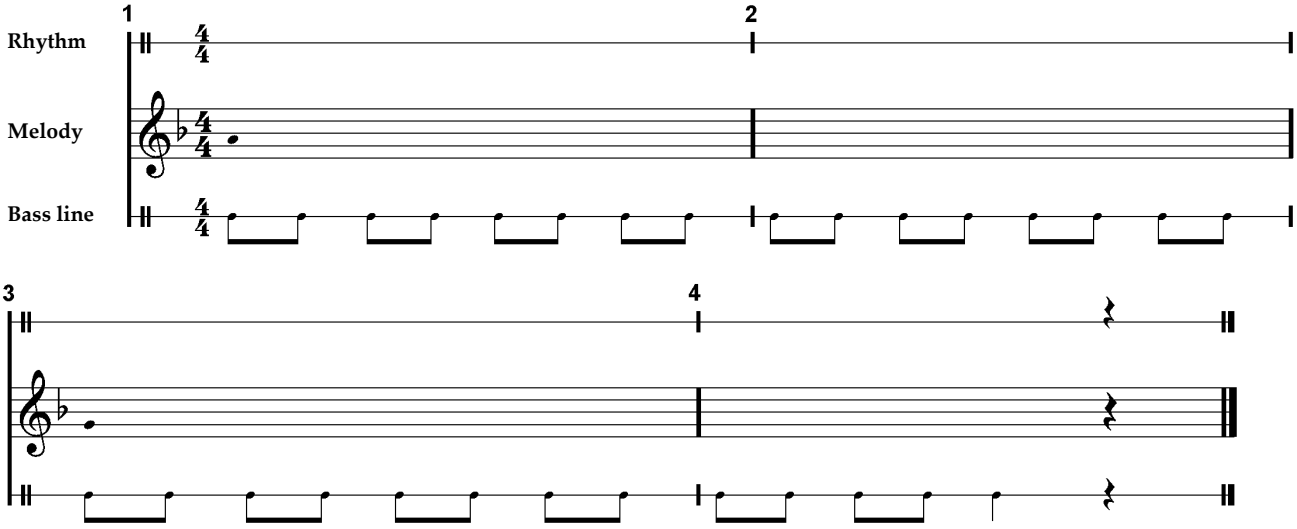
New rhythmic cells: **Beat**

Cells



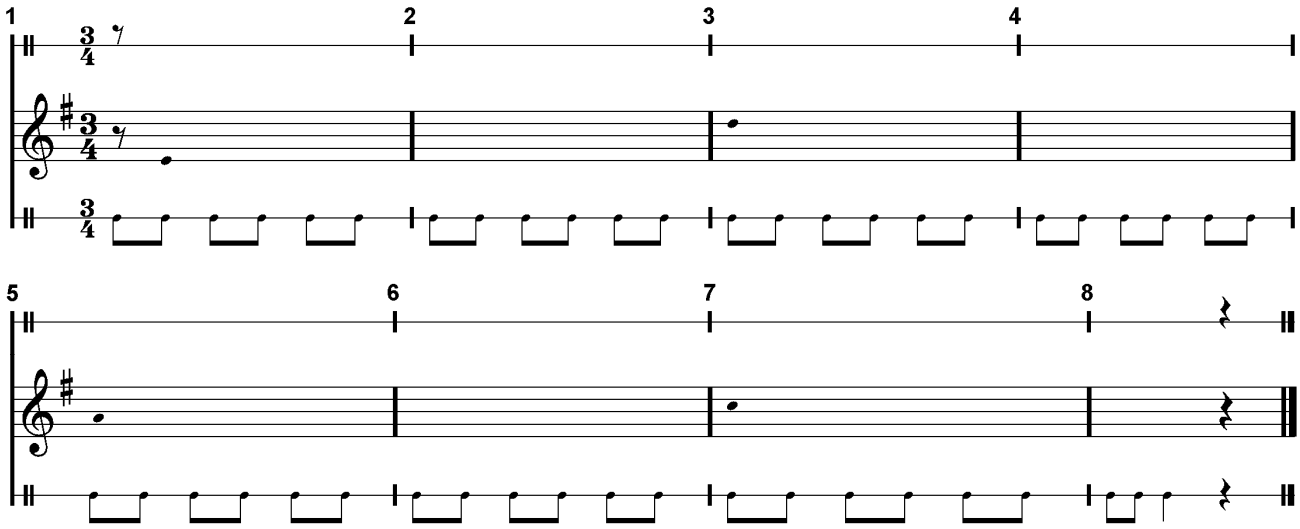
Example 46

CD 1: Track 46



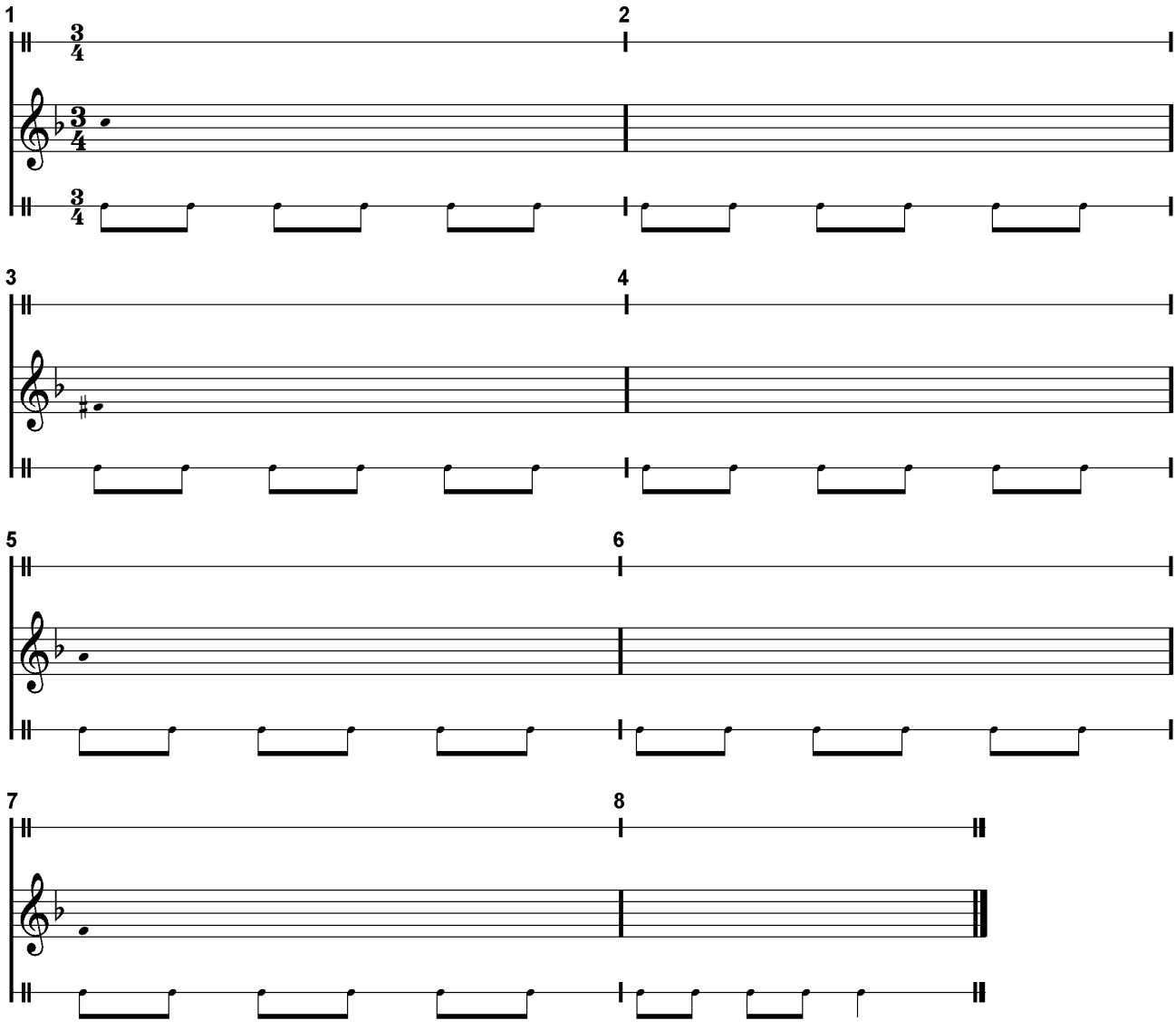
Example 47

CD 1: Track 47



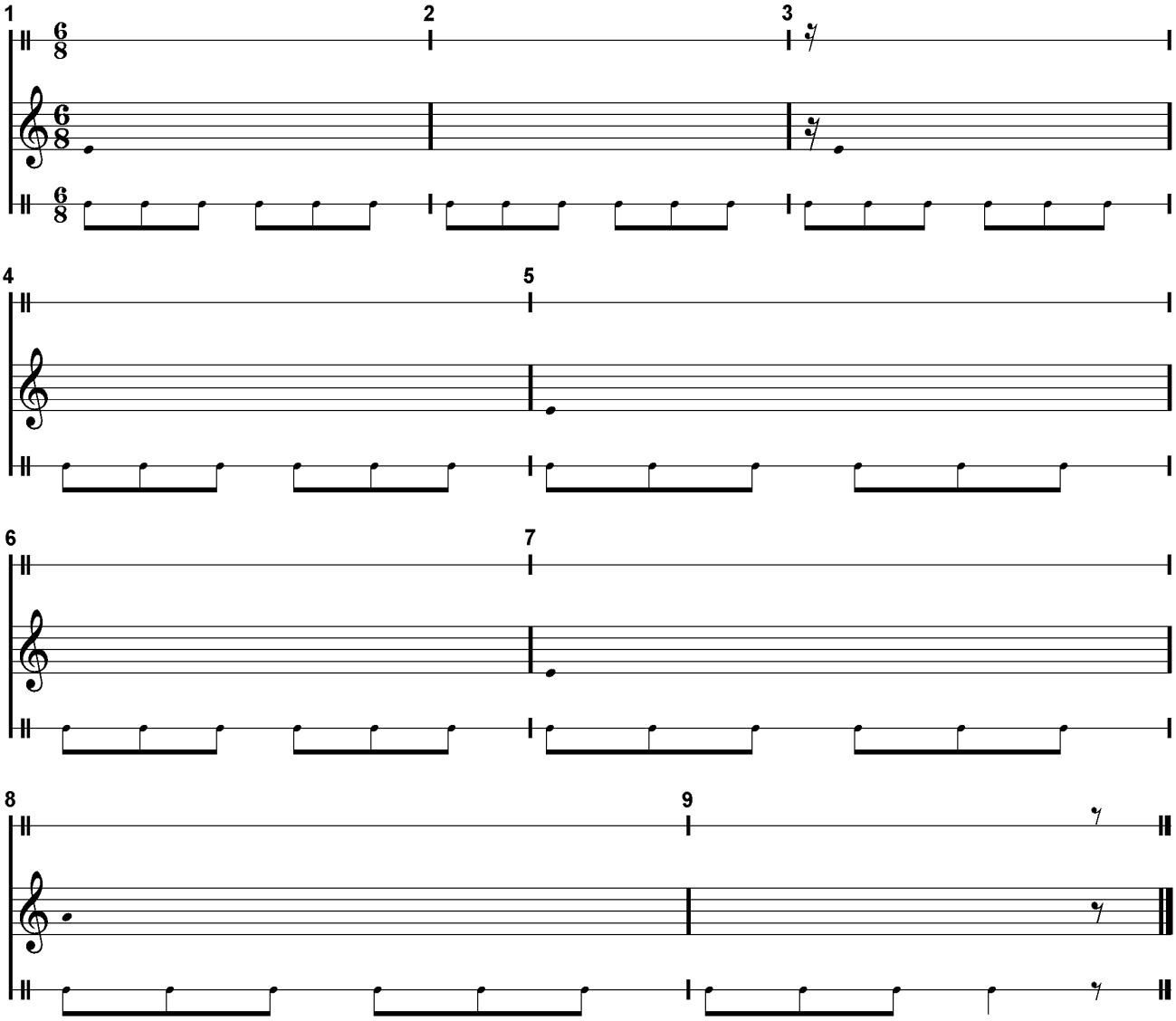
Example 48

CD 1: Track 48



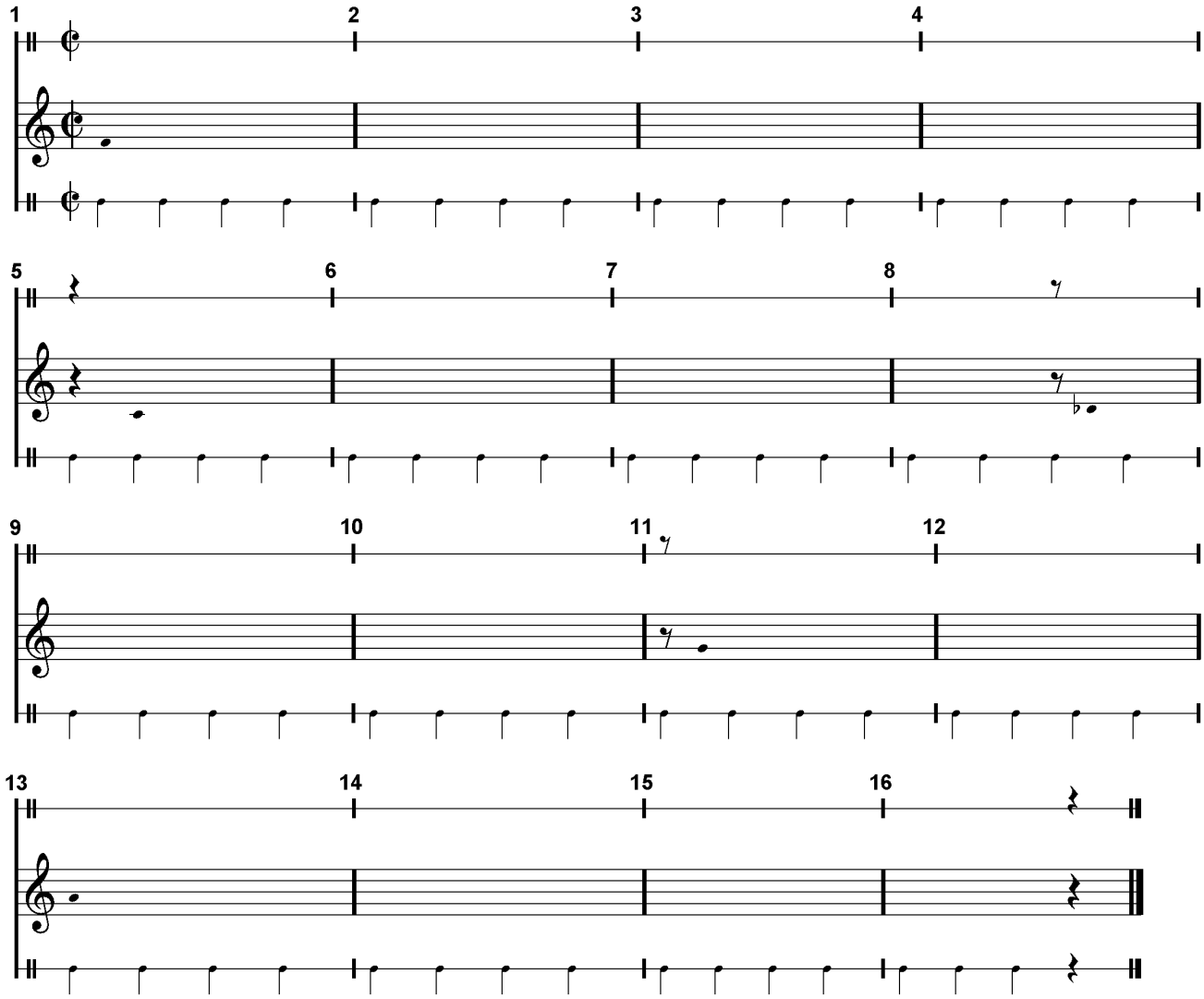
Example 49

CD 1: Track 49



Example 50

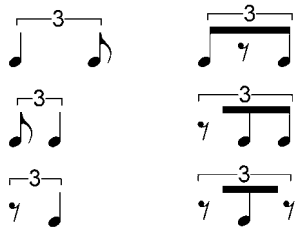
CD 1: Track 50



Chapter 11
Extended Triplets

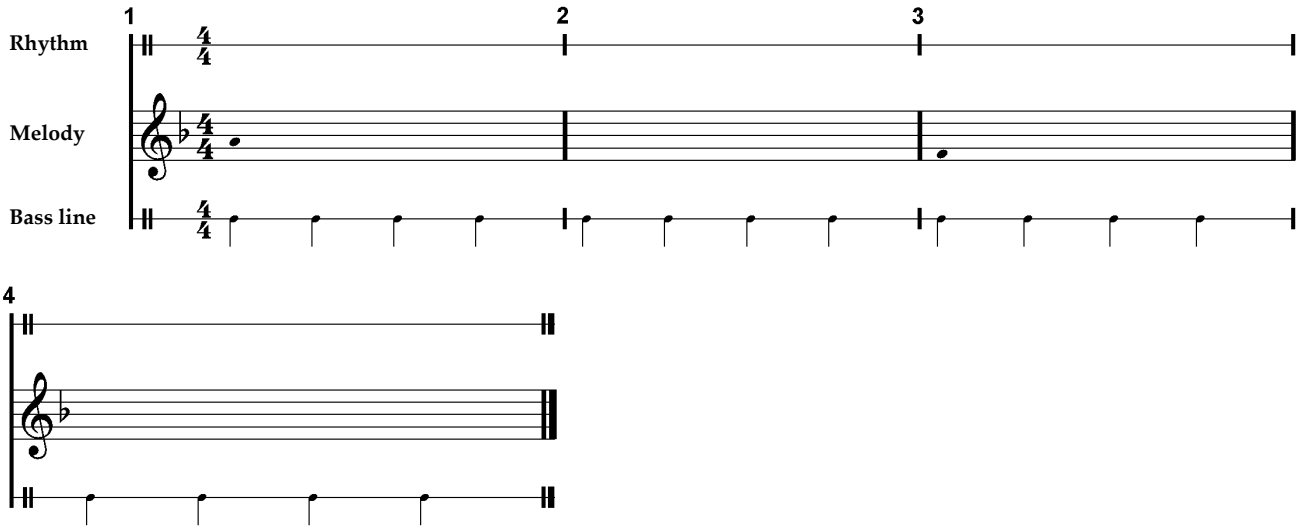
New rhythmic cells: **Beat**

Cells



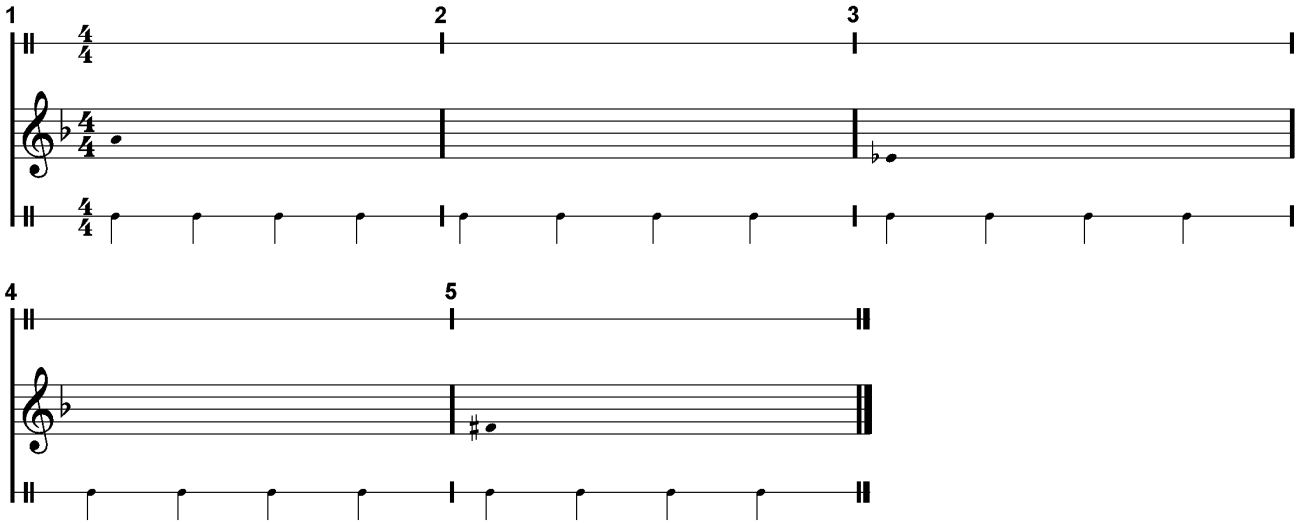
Example 51

CD 1: Track 51



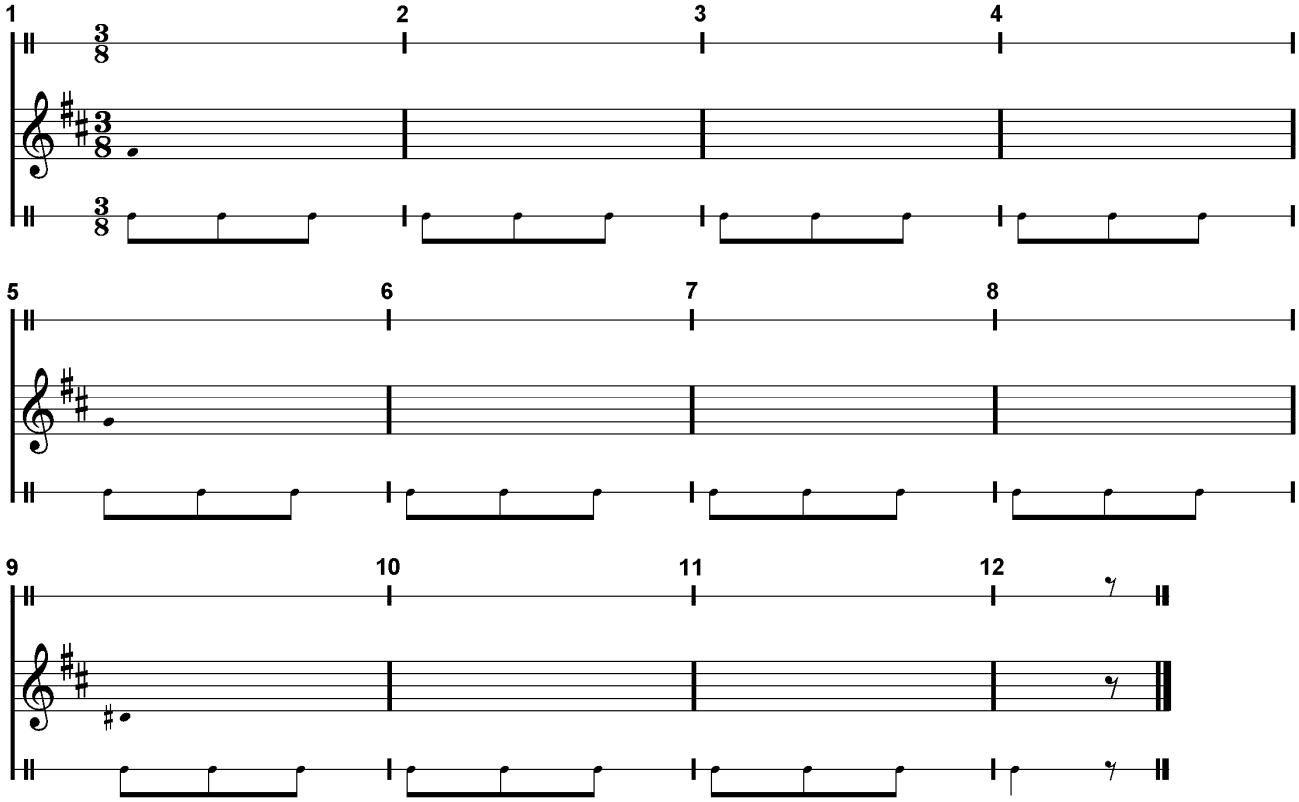
Example 52

CD 1: Track 52



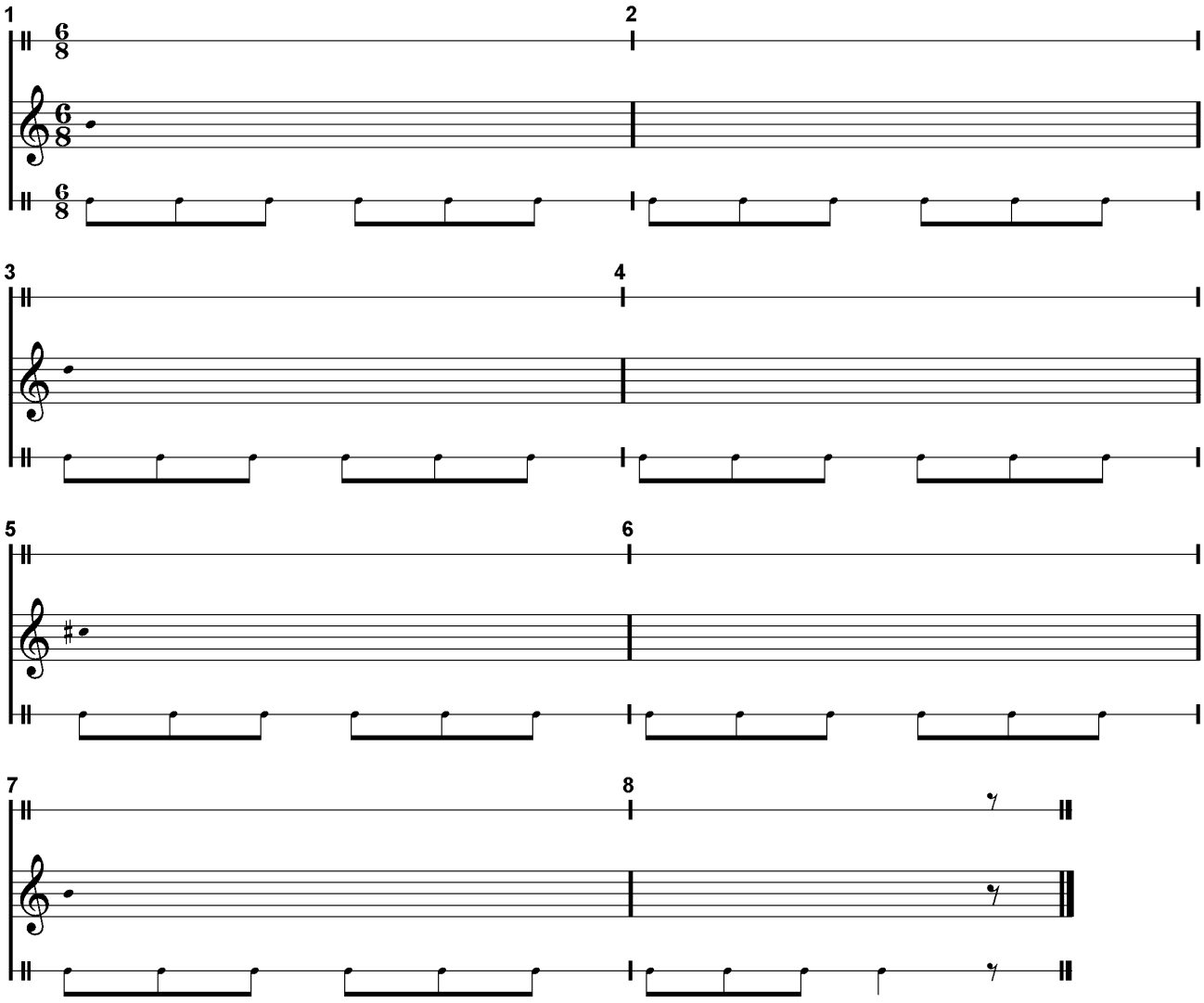
Example 53

CD 1: Track 53



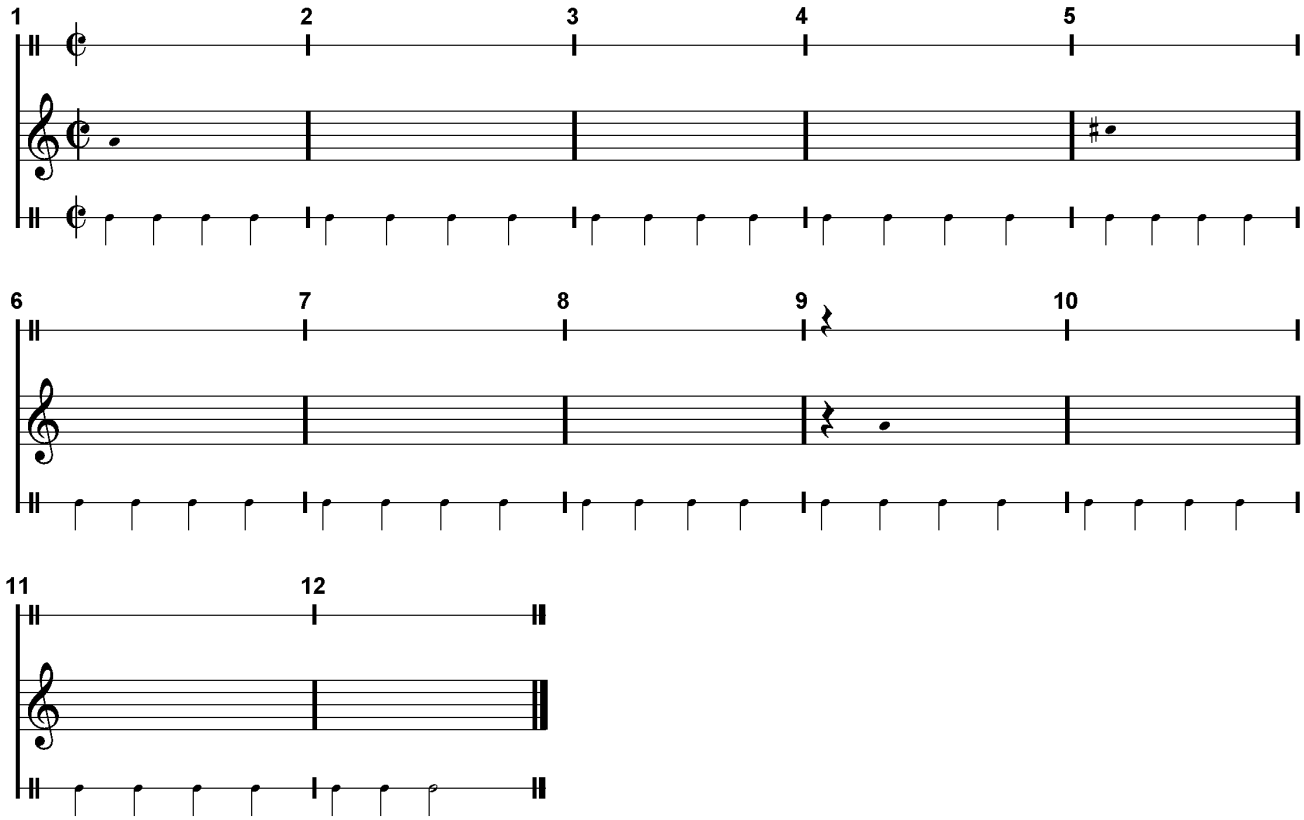
Example 54

CD 1: Track 54

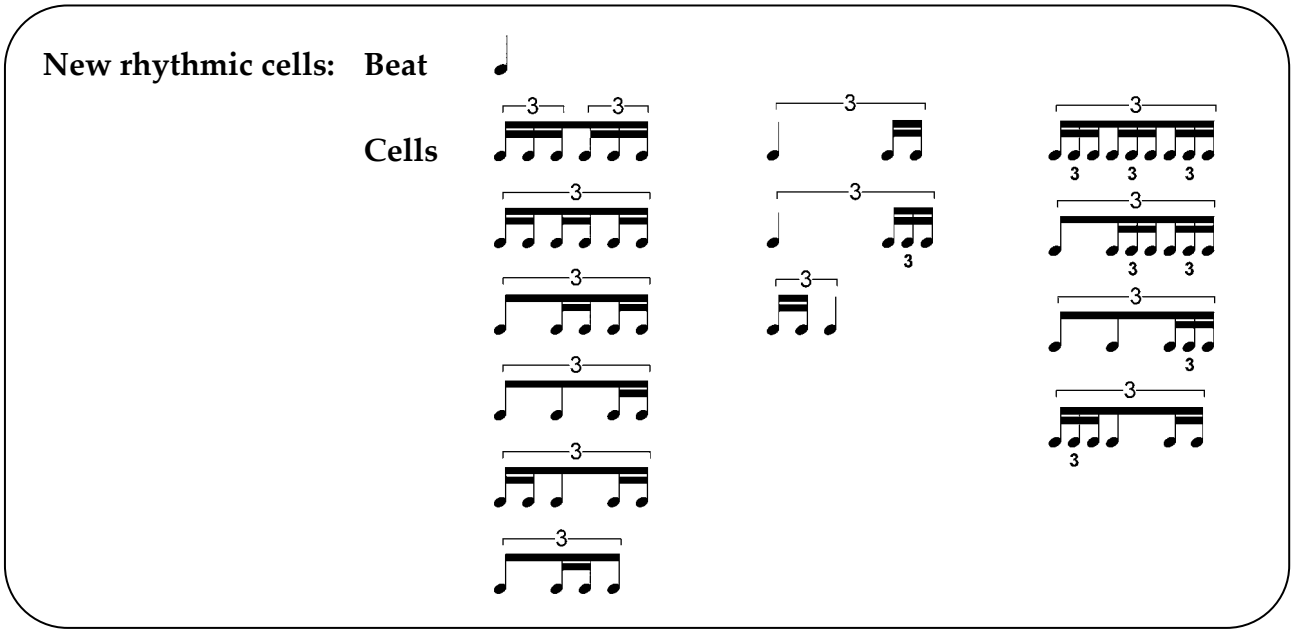


Example 55

CD 1: Track 55

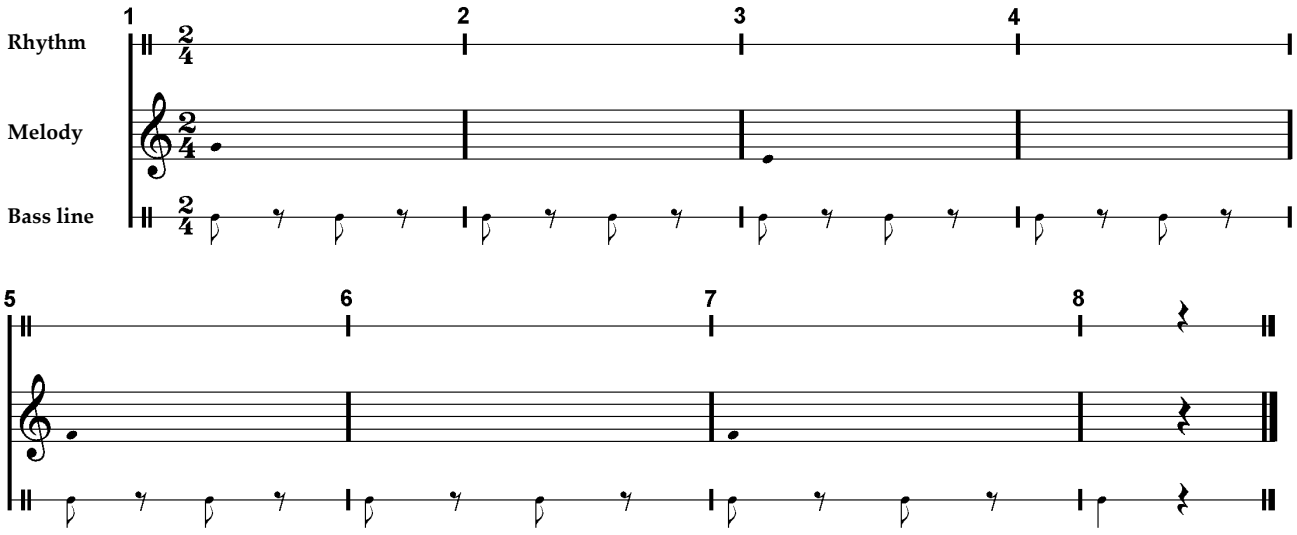


Chapter 12
Triplets with Subdivisions



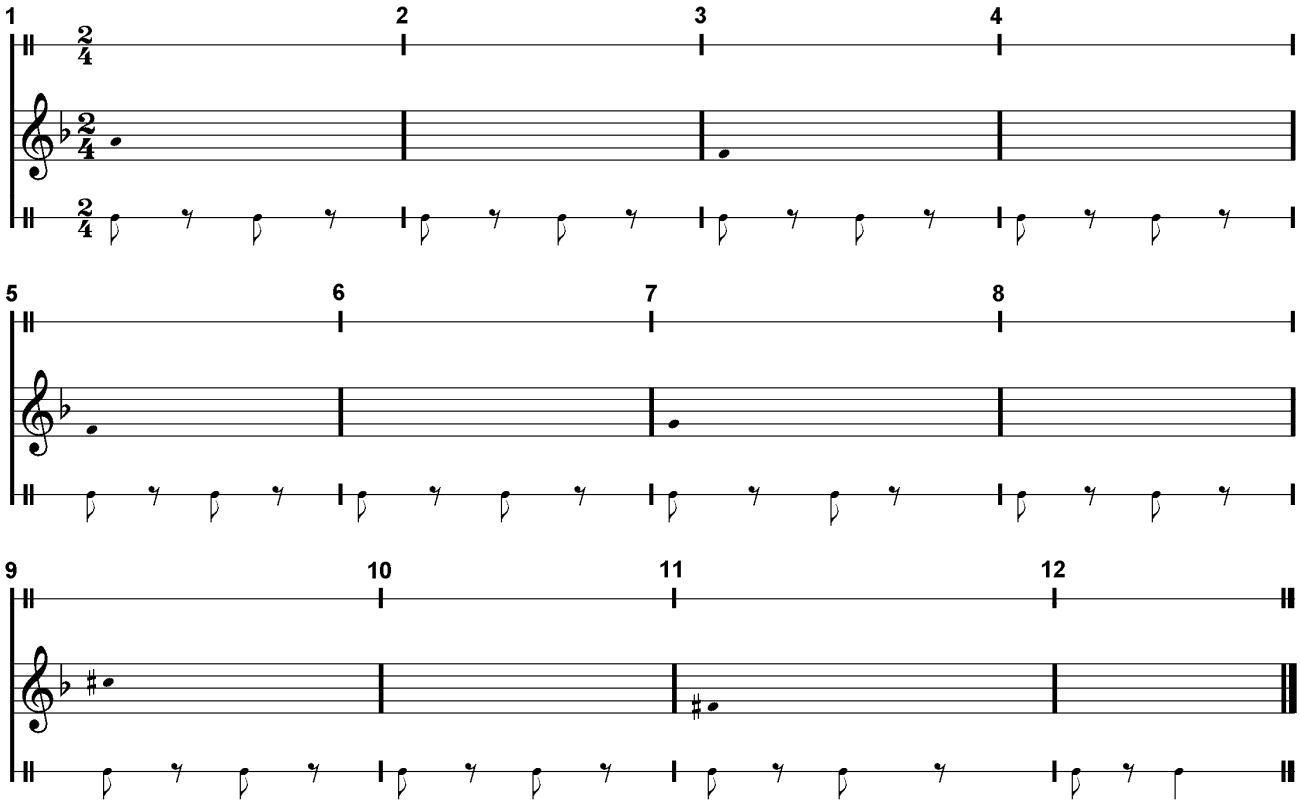
Example 56

CD 1: Track 56



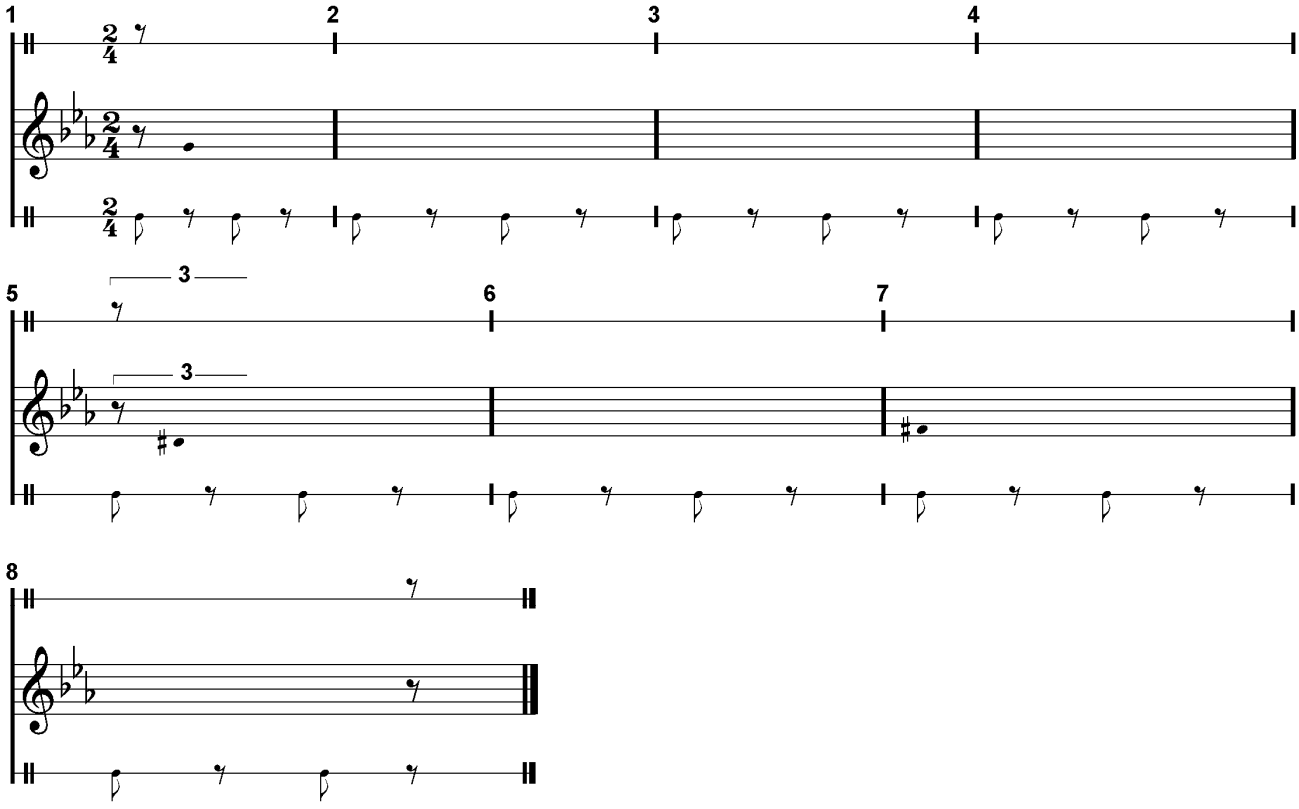
Example 57

CD 1: Track 57



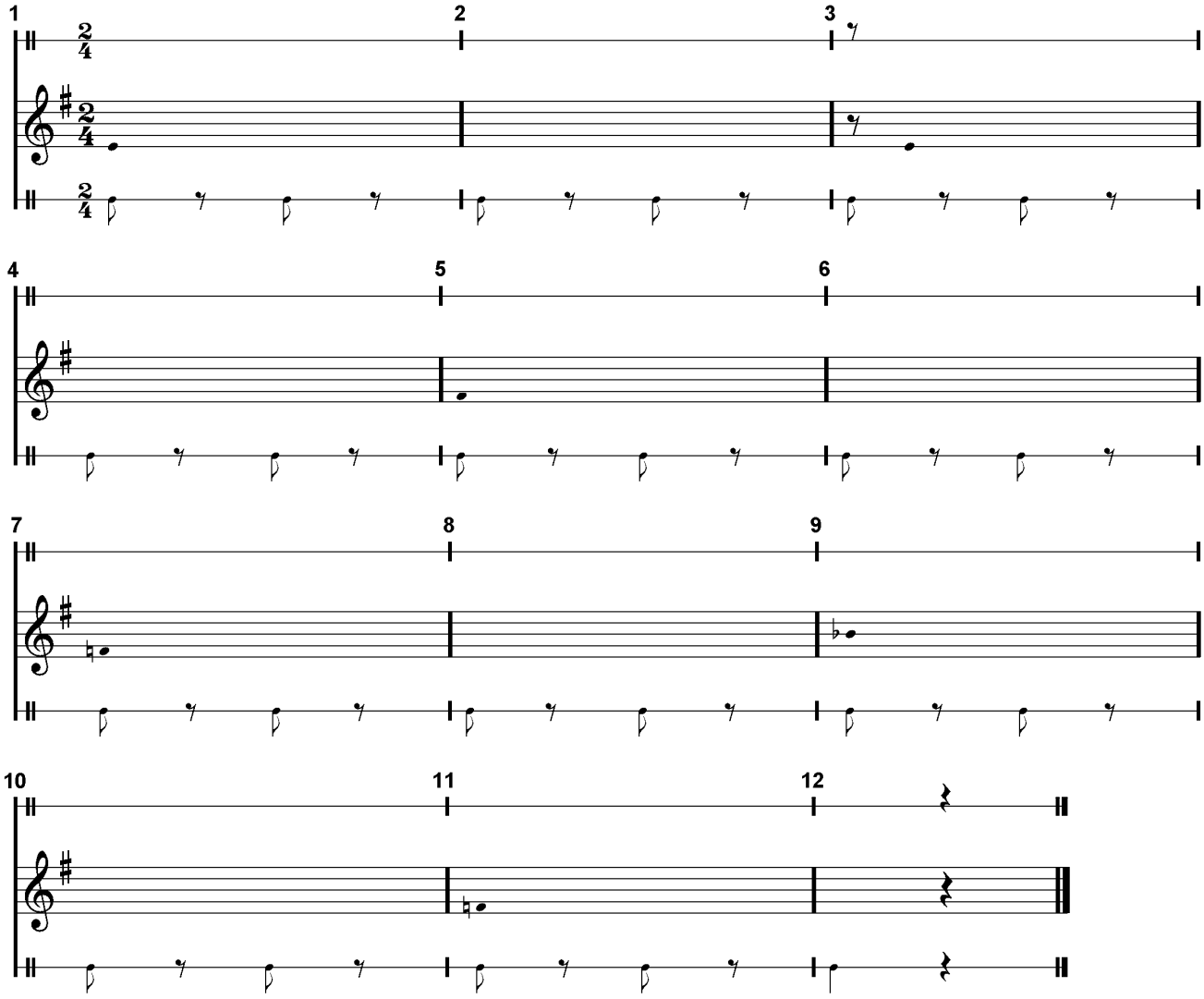
Example 58

CD 1: Track 58



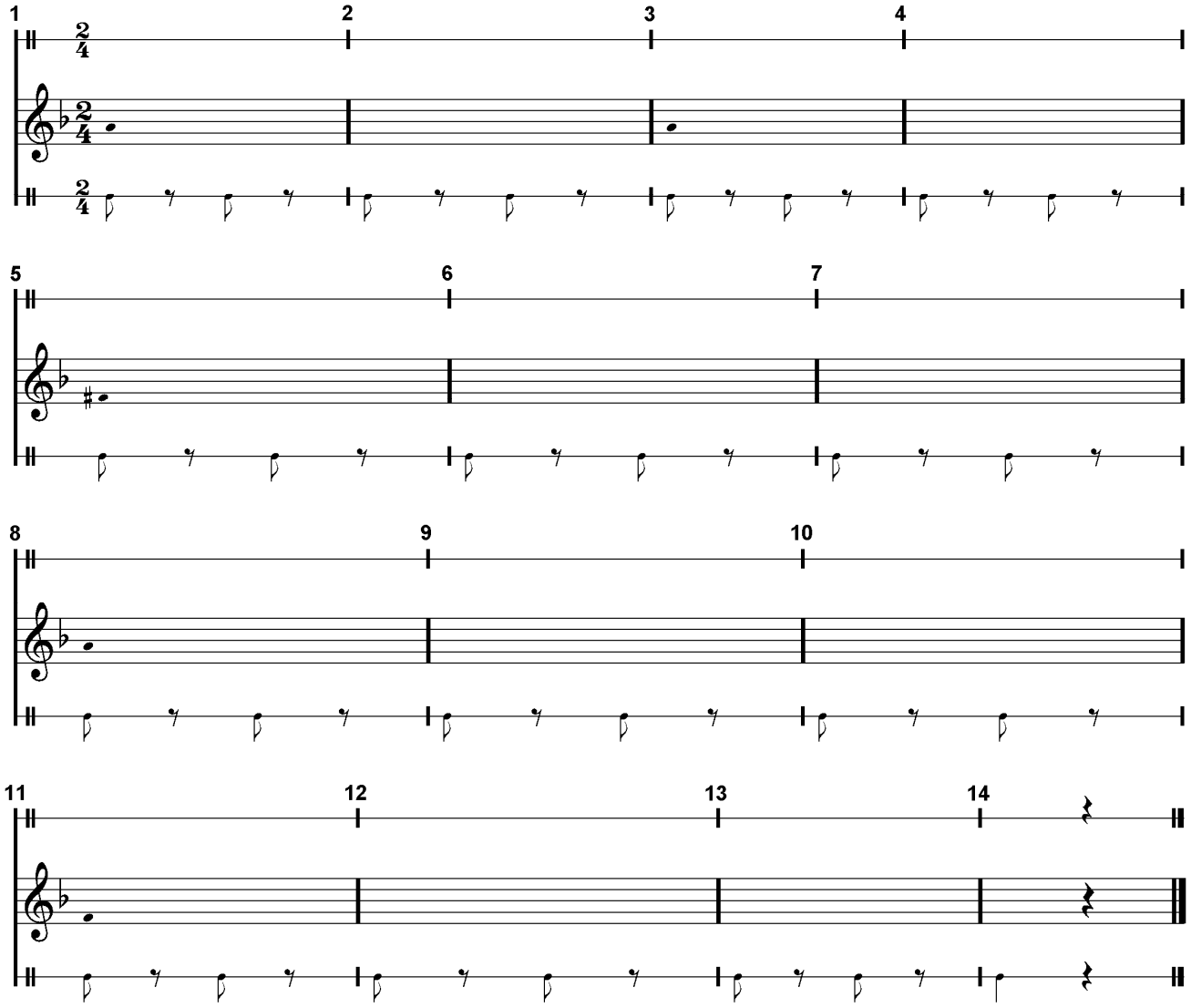
Example 59

CD 1: Track 59



Example 60

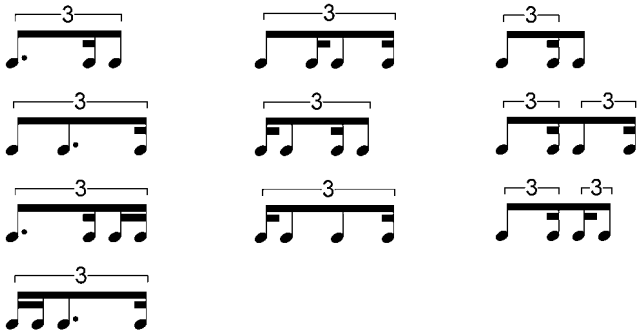
CD 1: Track 60



Chapter 13
Triplets with Extended Subdivisions

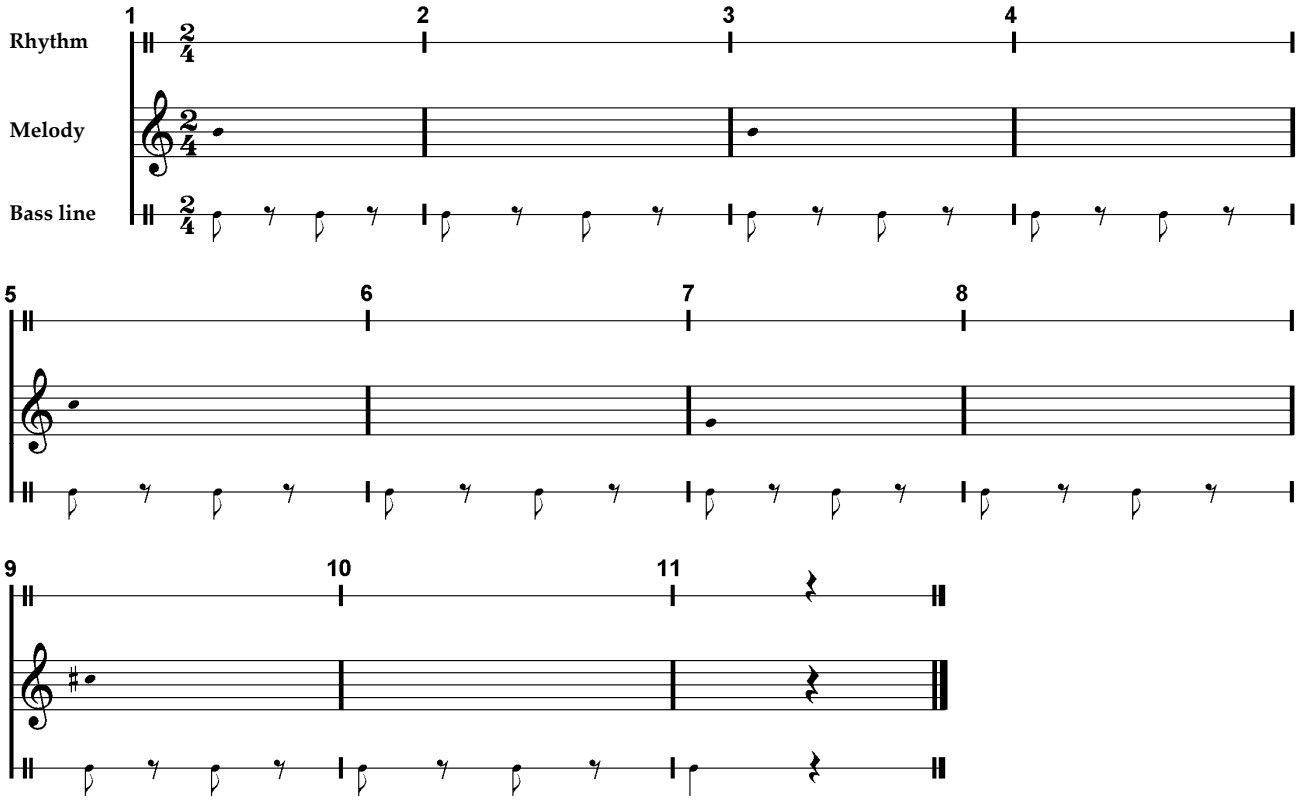
New rhythmic cells: **Beat**

Cells



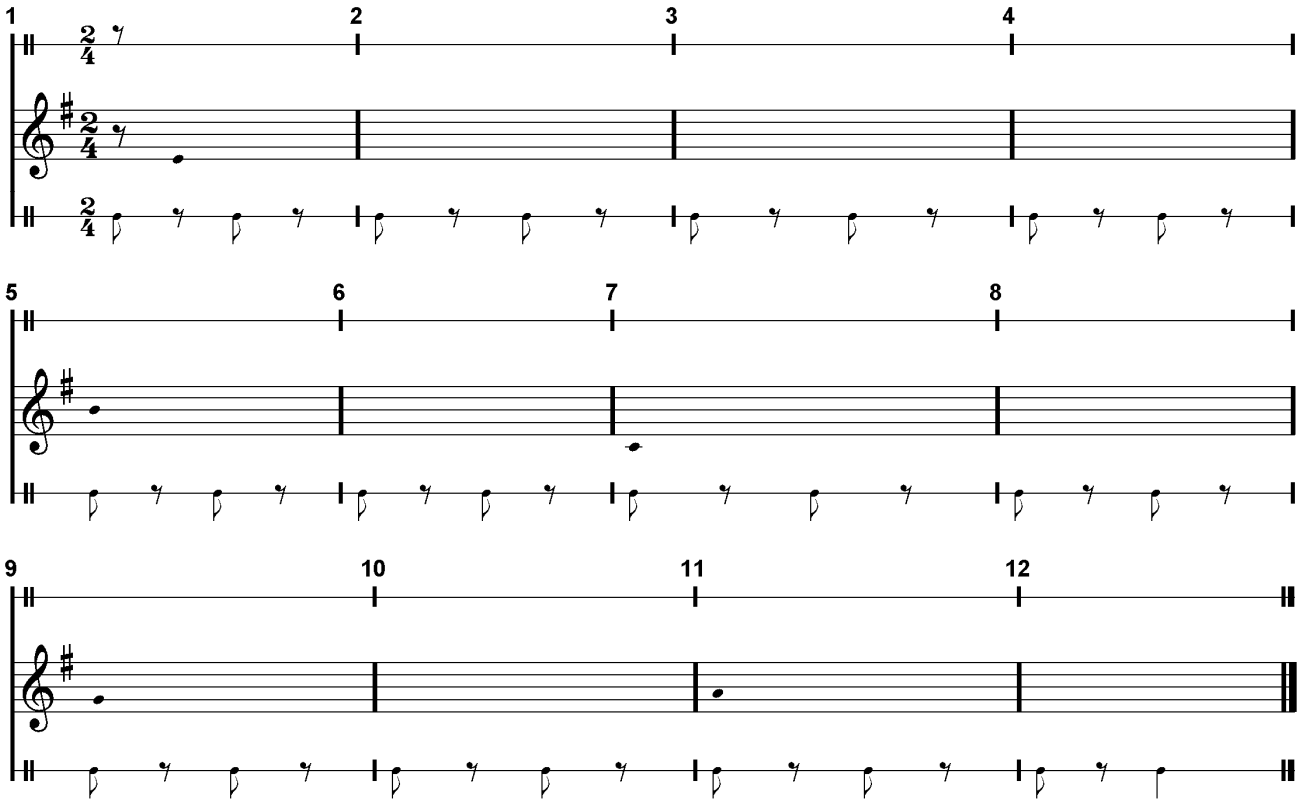
Example 61

CD 1: Track 61



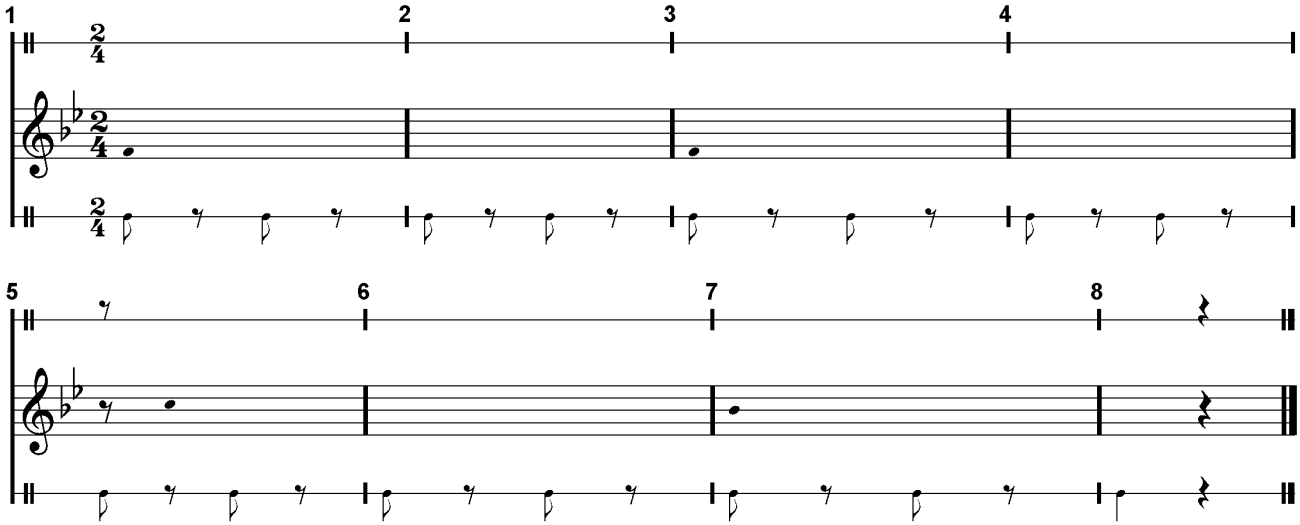
Example 62

CD 1: Track 62



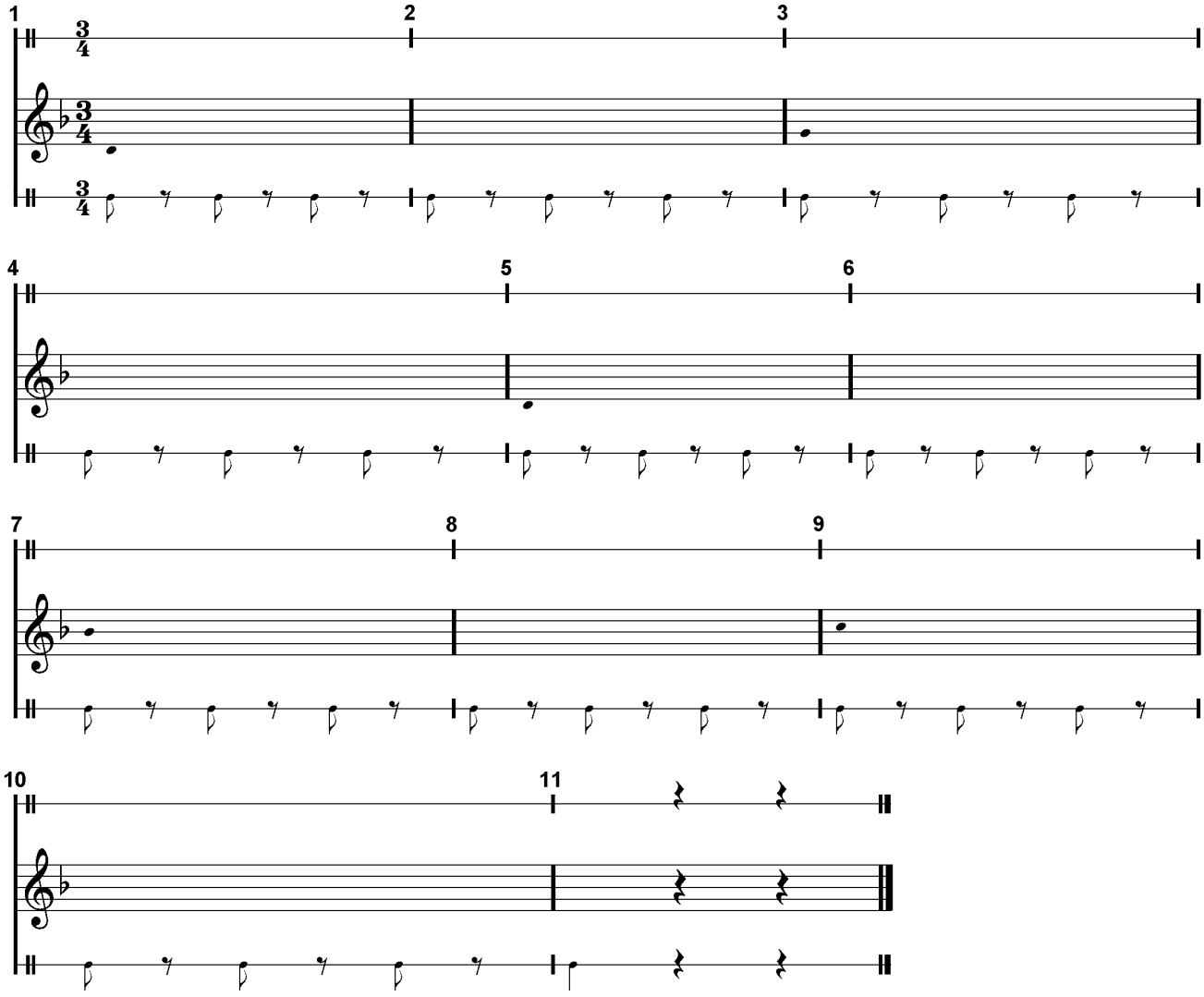
Example 63

CD 1: Track 63



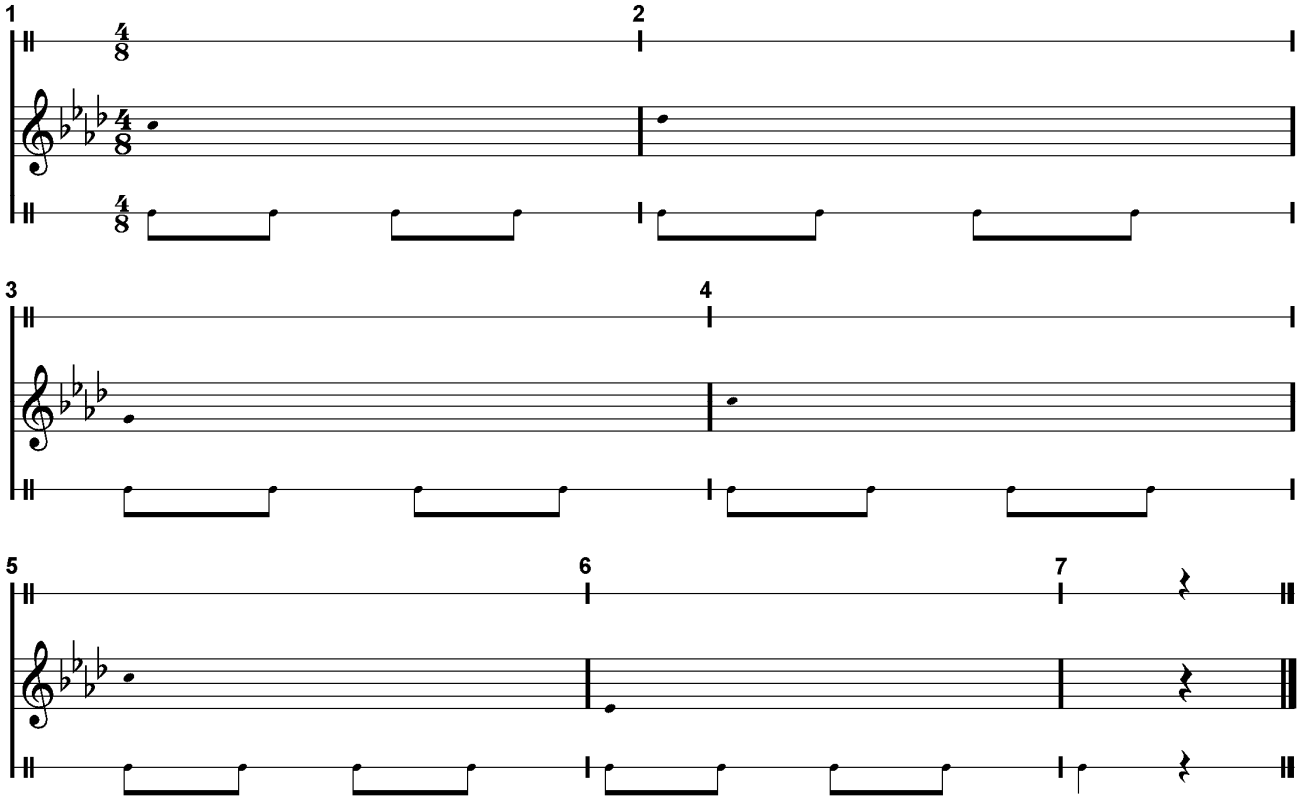
Example 64

CD 1: Track 64



Example 65

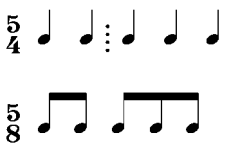
CD 1: Track 65



Chapter 14
Asymmetrical Meters

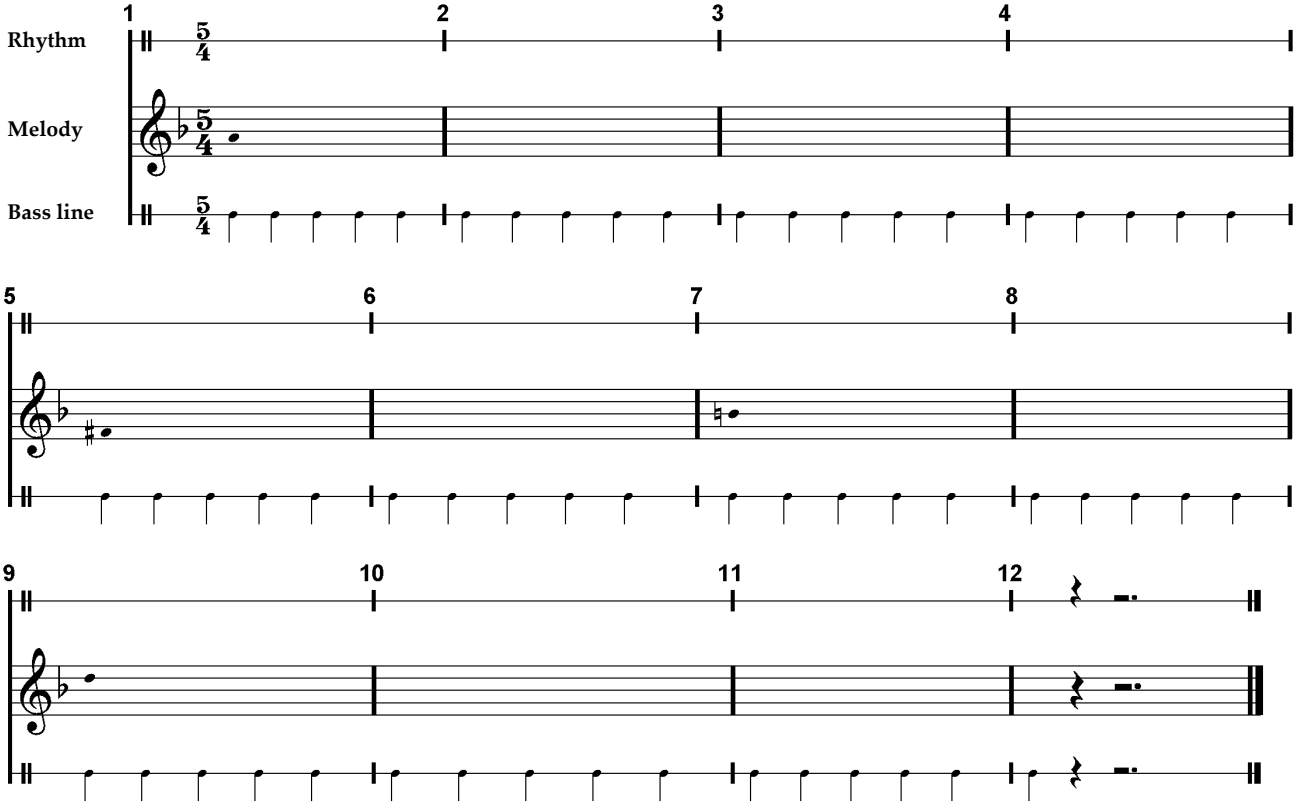
a) Quintuple Meter 2+3

New rhythmic cells:



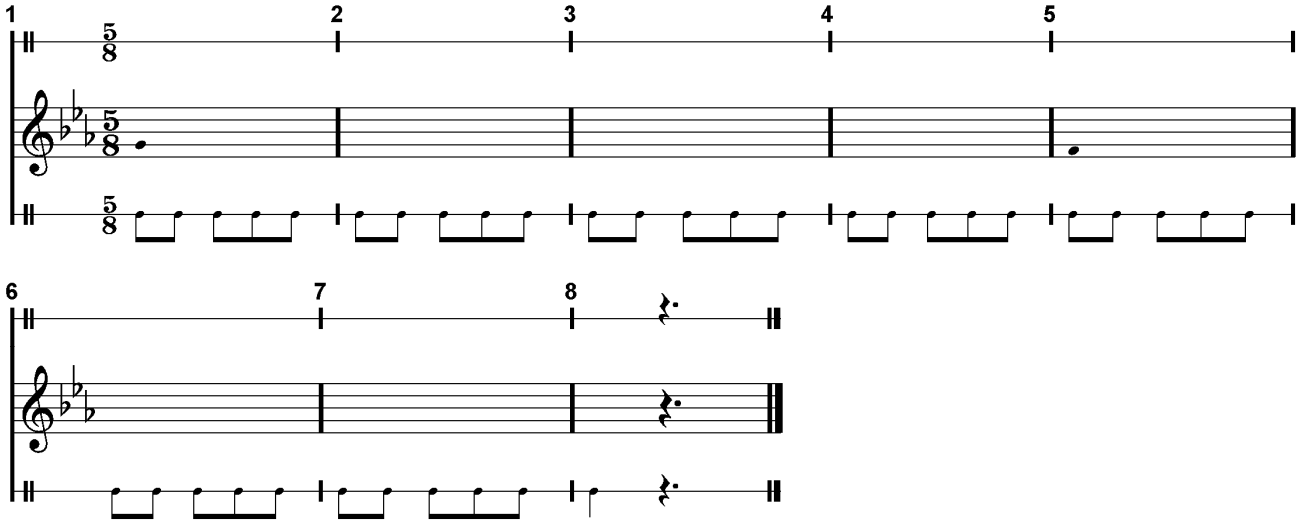
Example 66

CD 2: Track 1



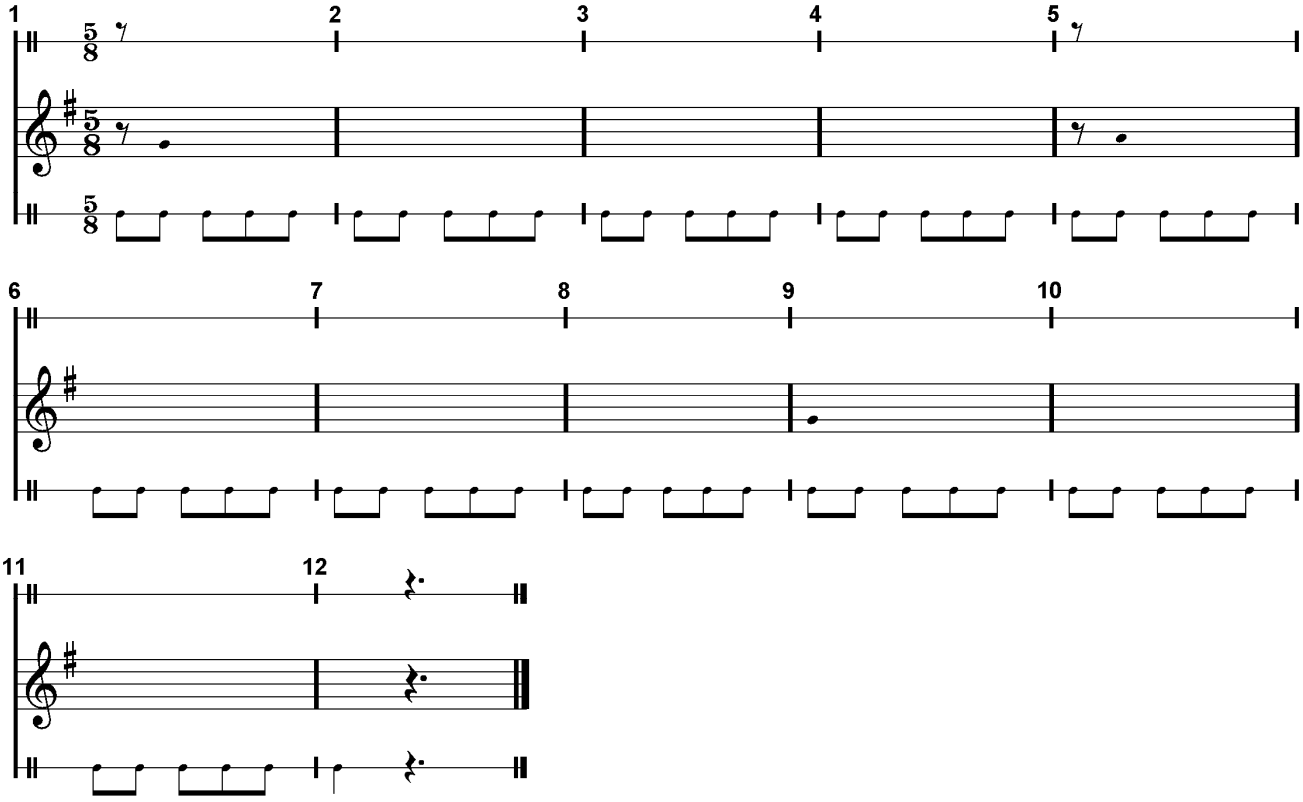
Example 67

CD 2: Track 2



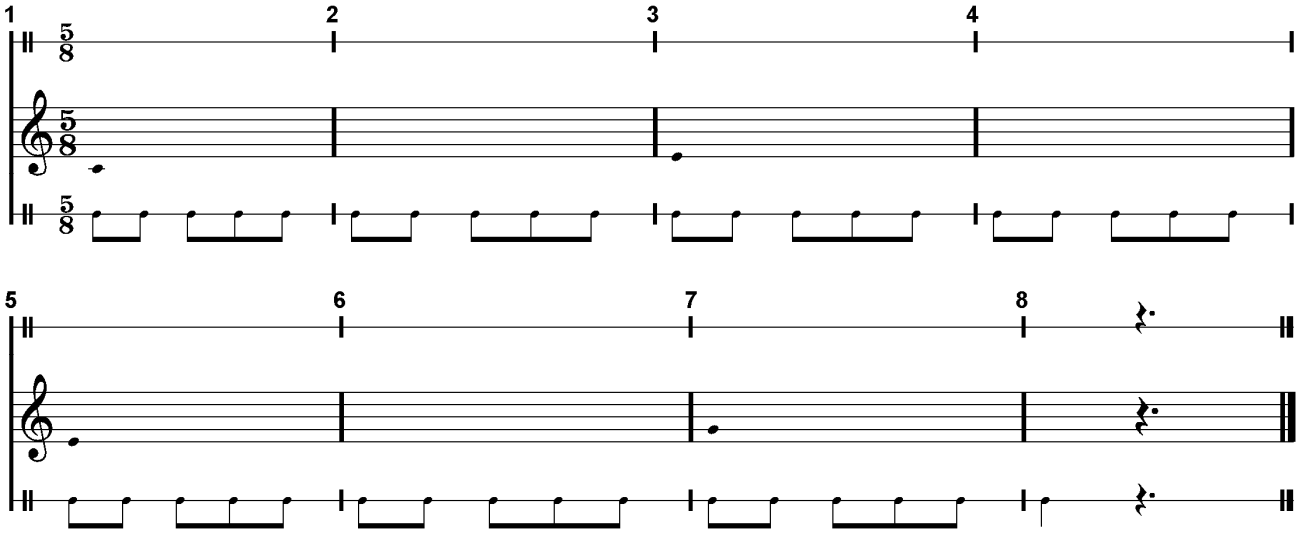
Example 68

CD 2: Track 3



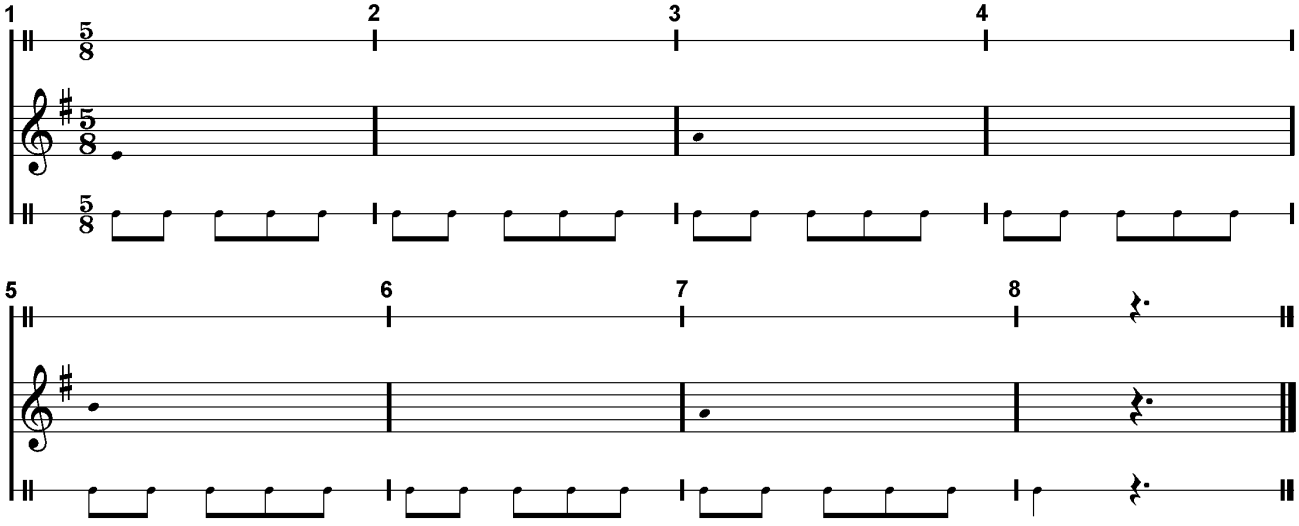
Example 69

CD 2: Track 4



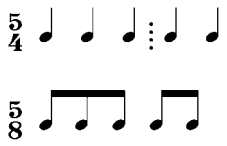
Example 70

CD 2: Track 5



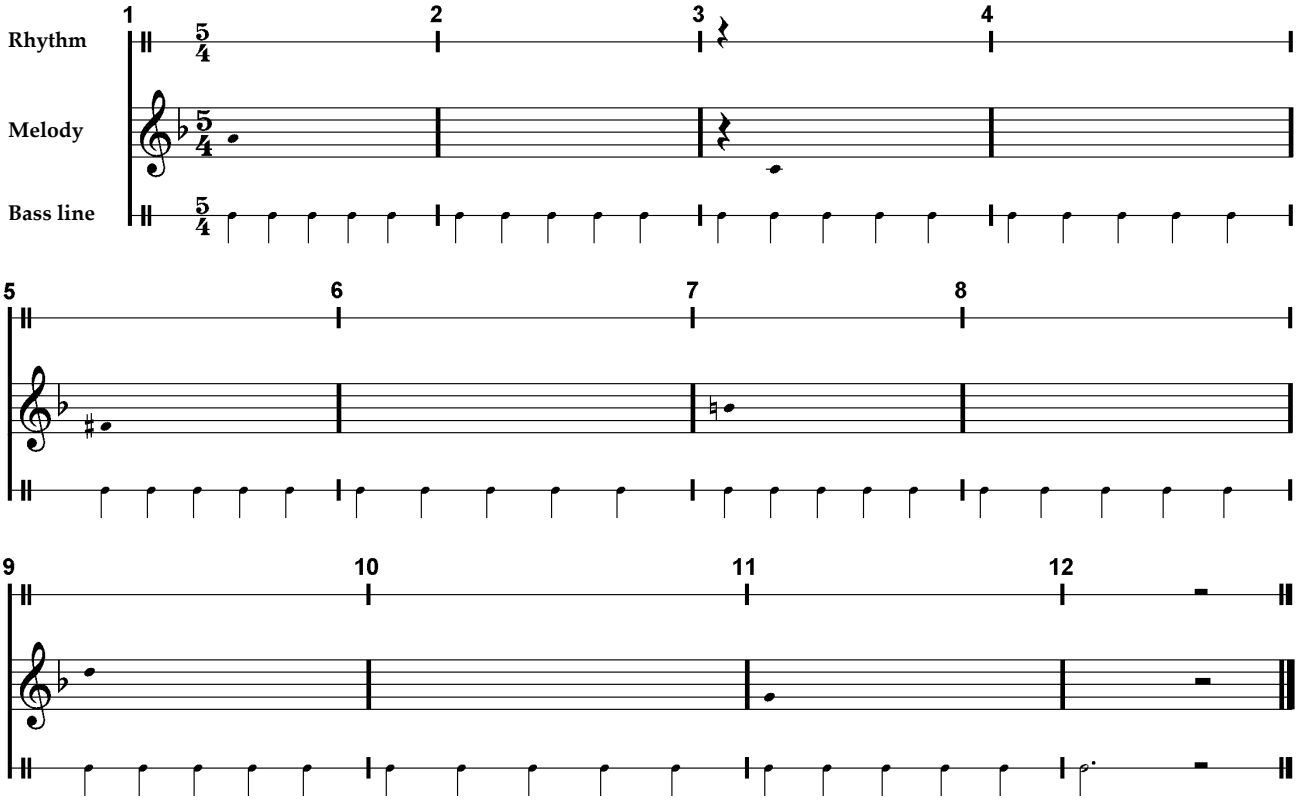
b) Quintuple Meter 3+2

New rhythmic cells:



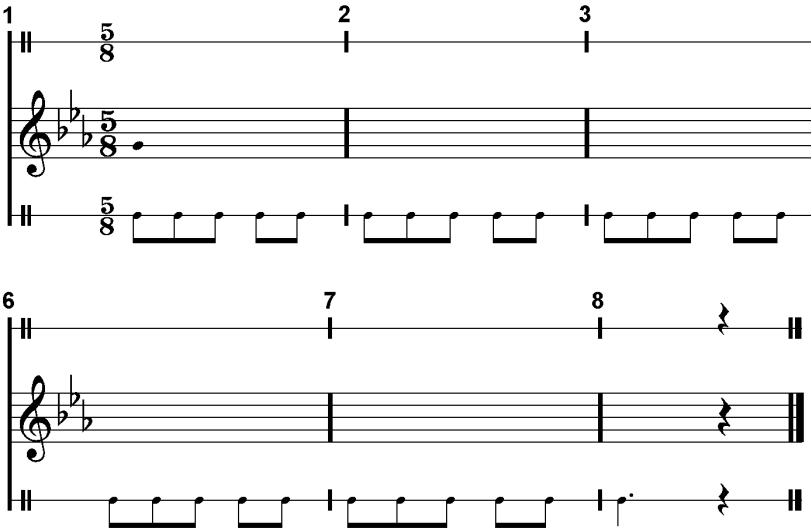
Example 71

CD 2: Track 6



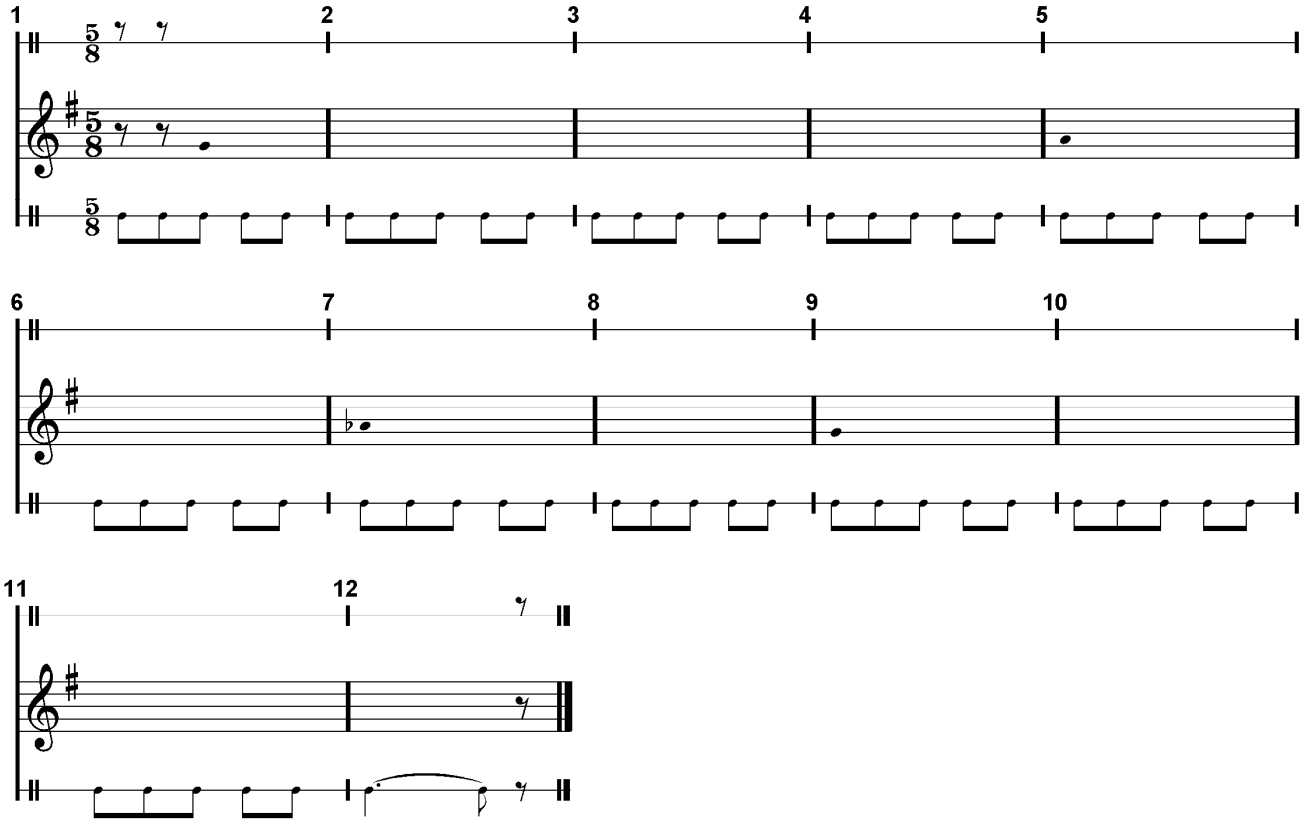
Example 72

CD 2: Track 7



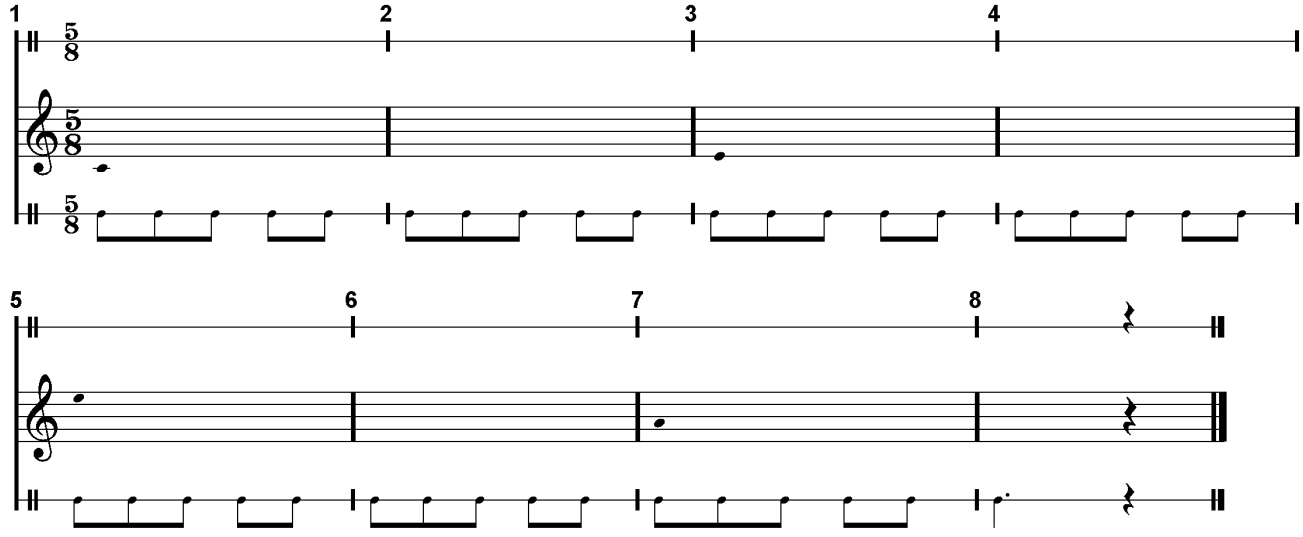
Example 73

CD 2: Track 8



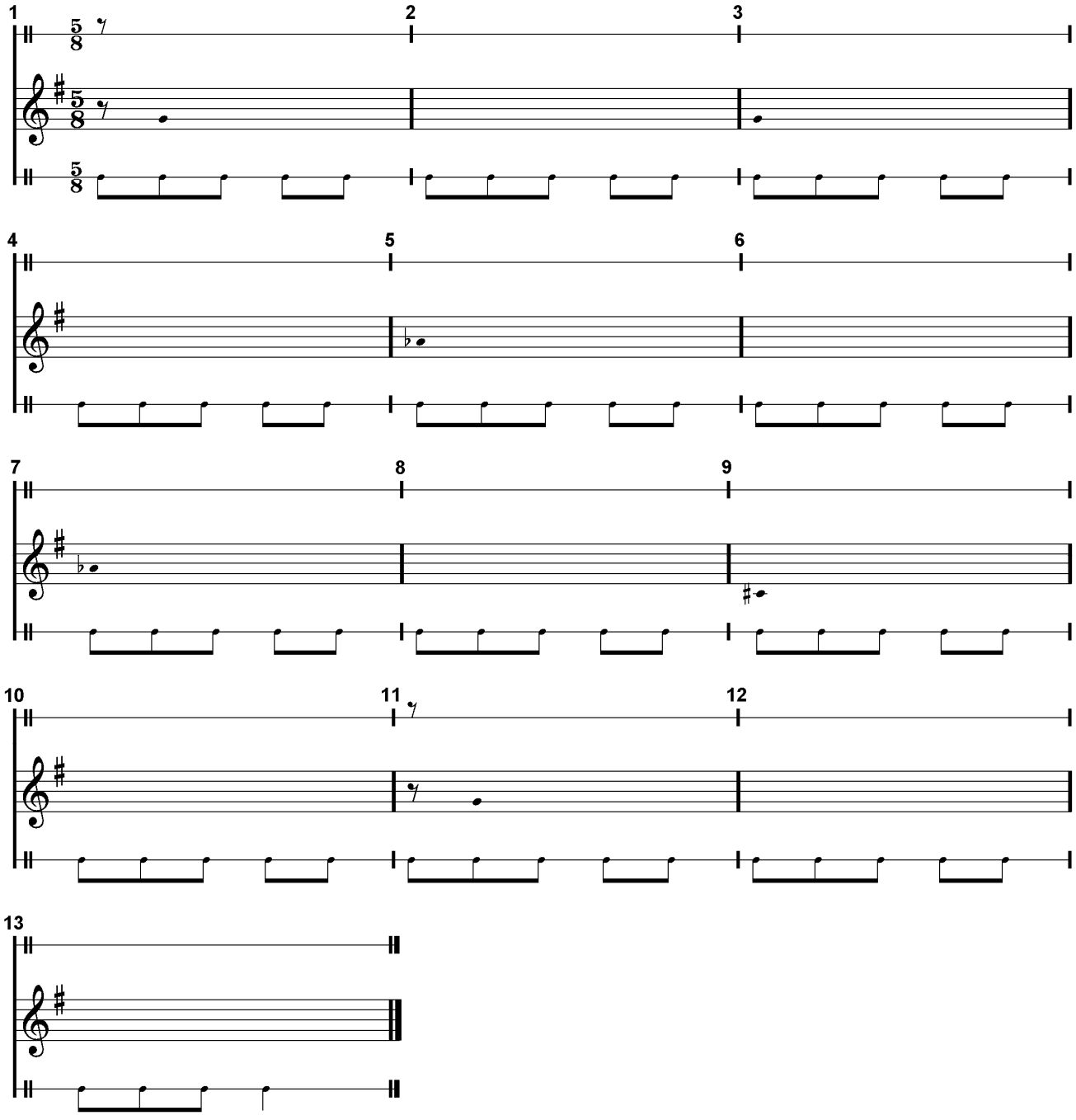
Example 74

CD 2: Track 9



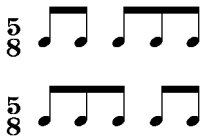
Example 75

CD 2: Track 10



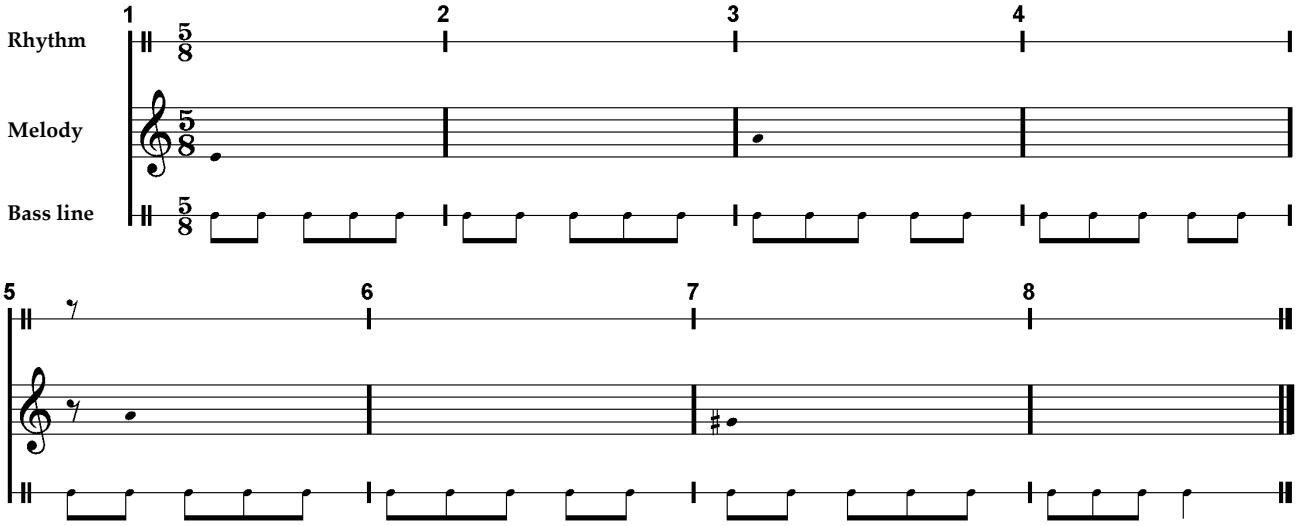
c) Quintuple Meter; Mixed Groupings

Rhythmic cells mixed:



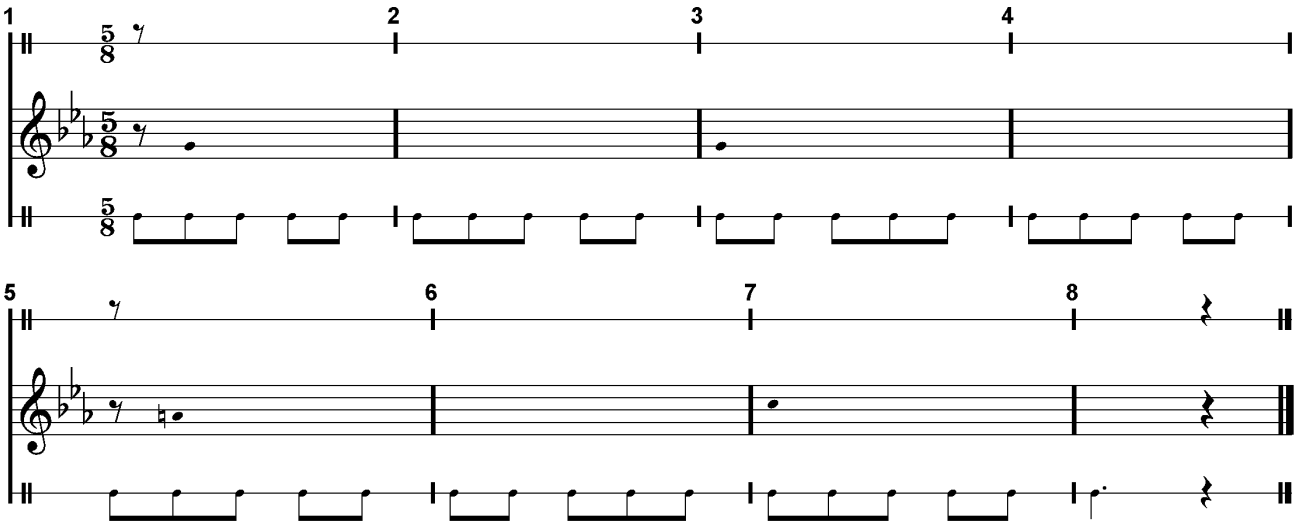
Example 76

CD 2: Track 11



Example 77

CD 2: Track 12

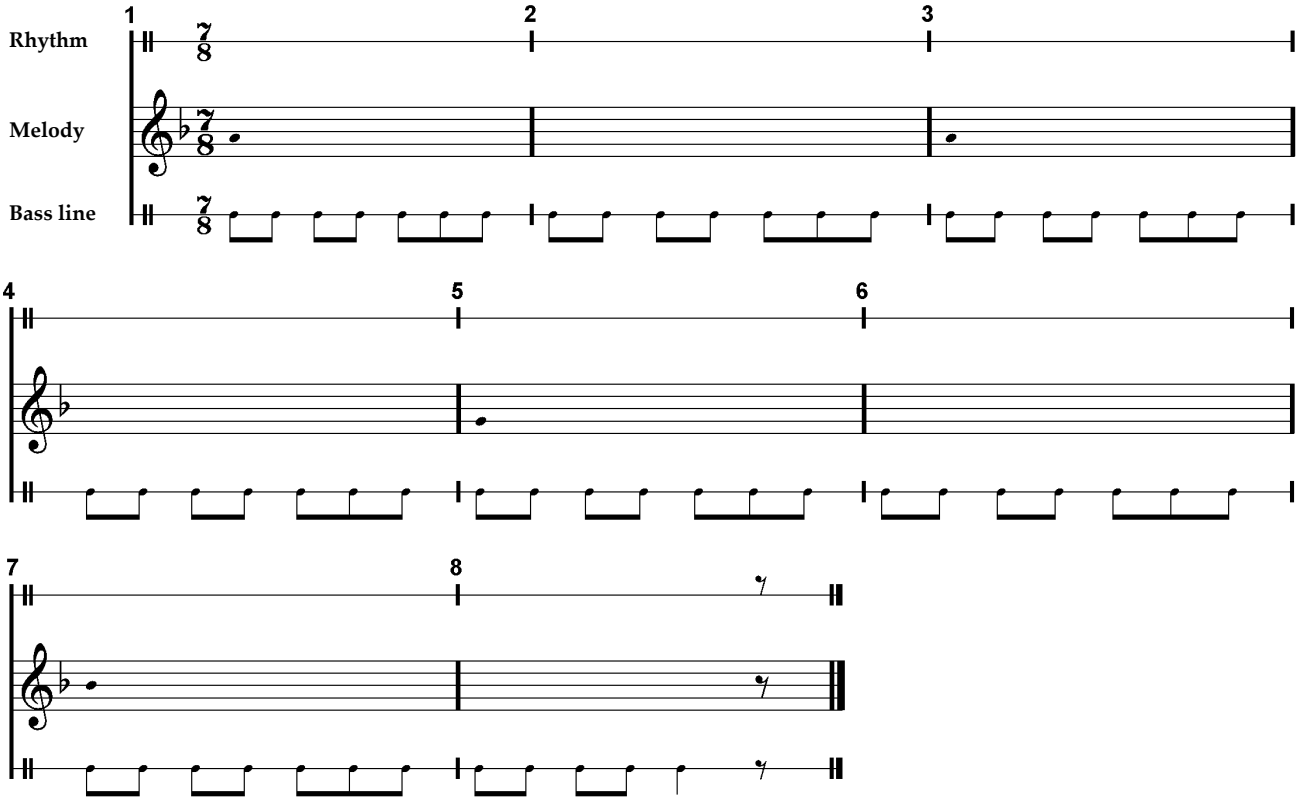


a) Septuple Meter $\frac{2+2+3}{8}$

New rhythmic cell: $\frac{7}{8}$

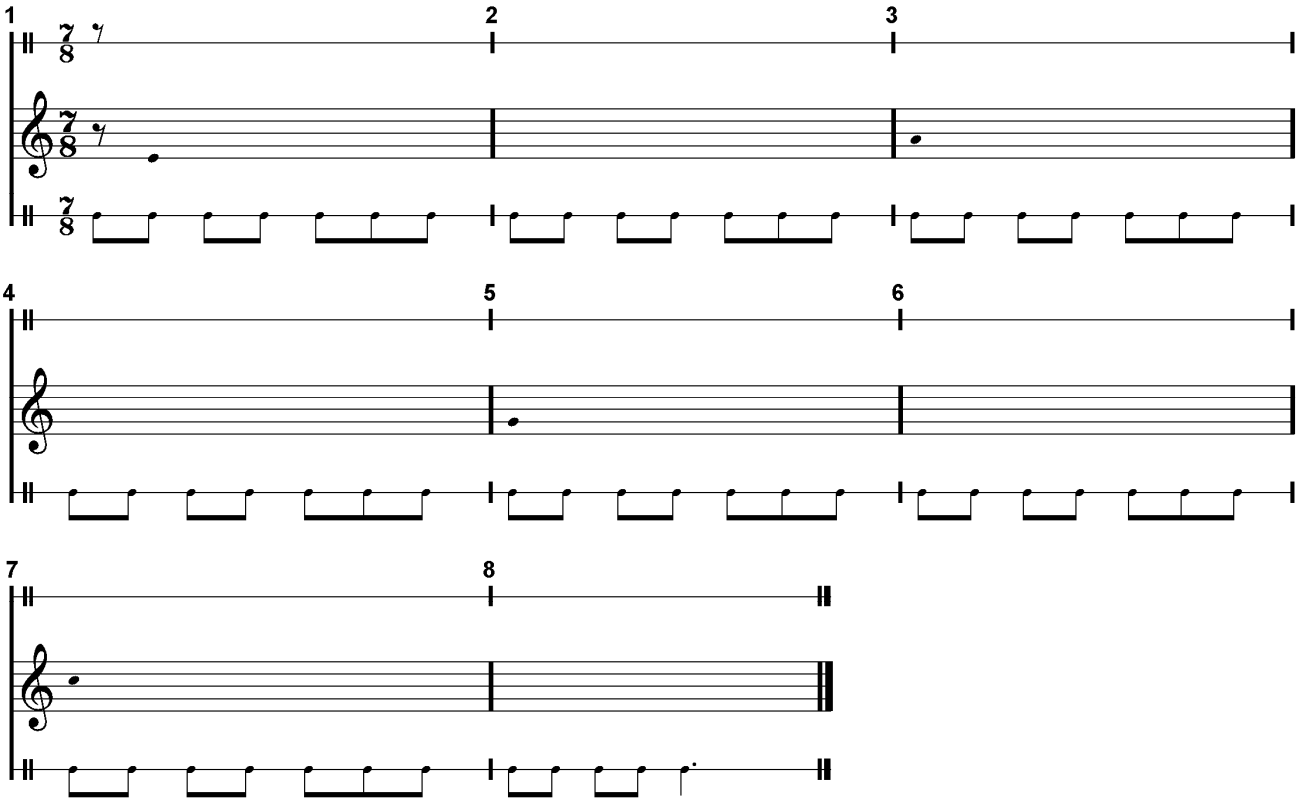
Example 78

CD 2: Track 13



Example 79

CD 2: Track 14

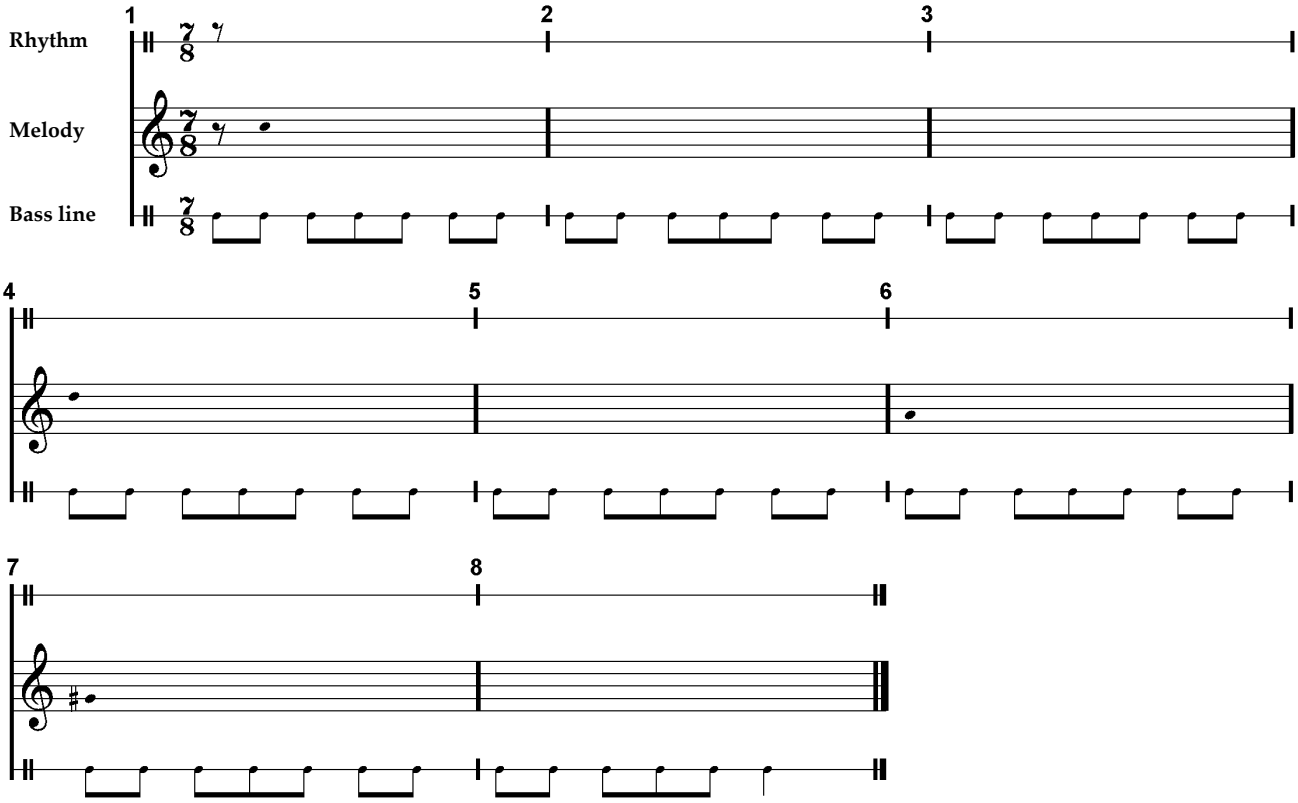


b) Septuple Meter $\frac{2+3+2}{8}$

New rhythmic cell: $\frac{7}{8}$

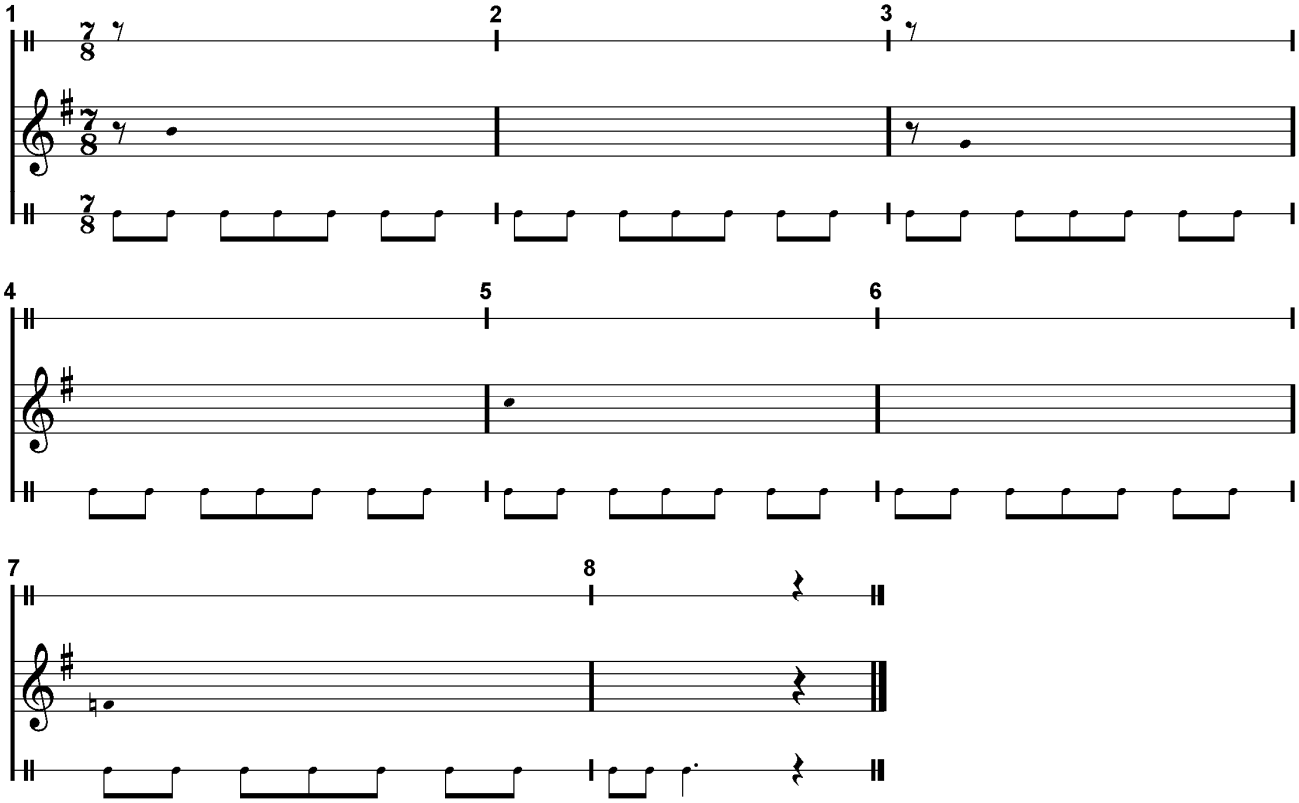
Example 80

CD 2: Track 15



Example 81

CD 2: Track 16

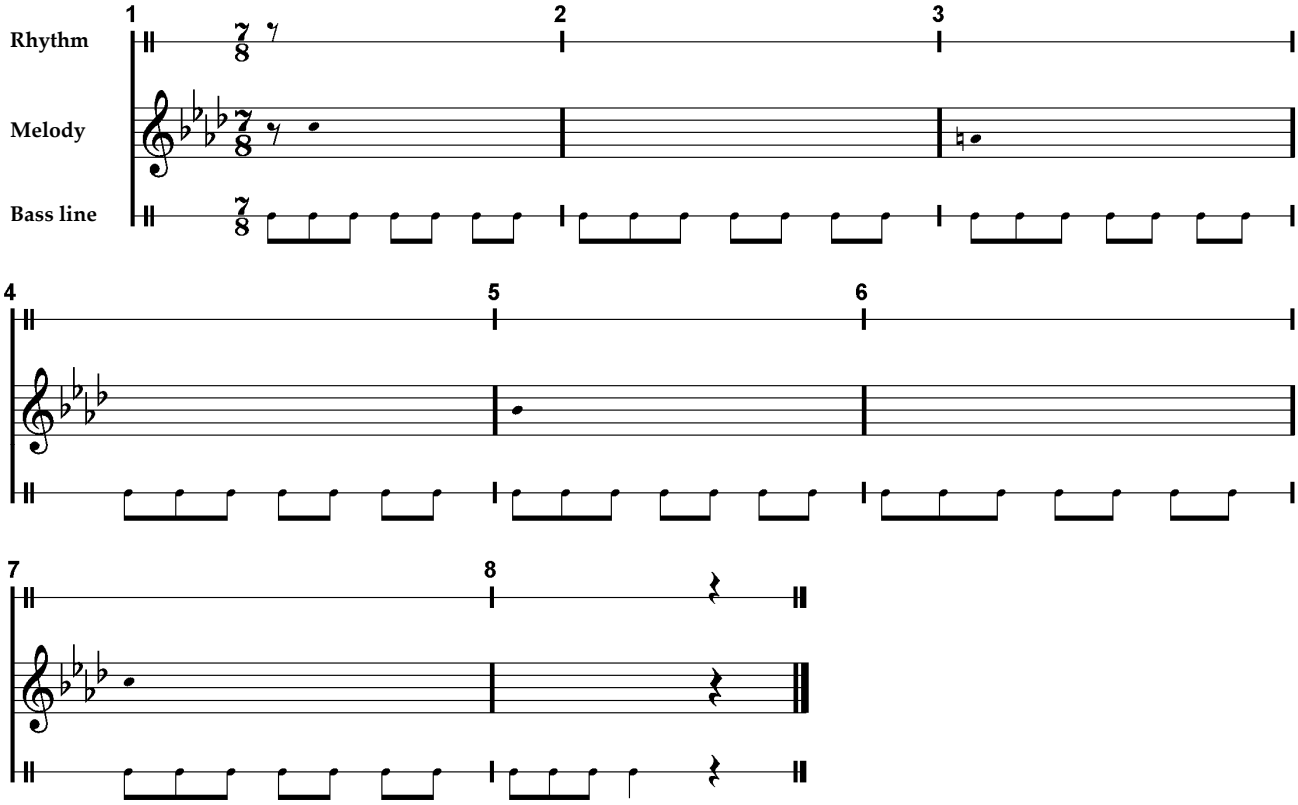


c) Septuple Meter $\frac{3+2+2}{8}$

New rhythmic cell: $\frac{7}{8}$

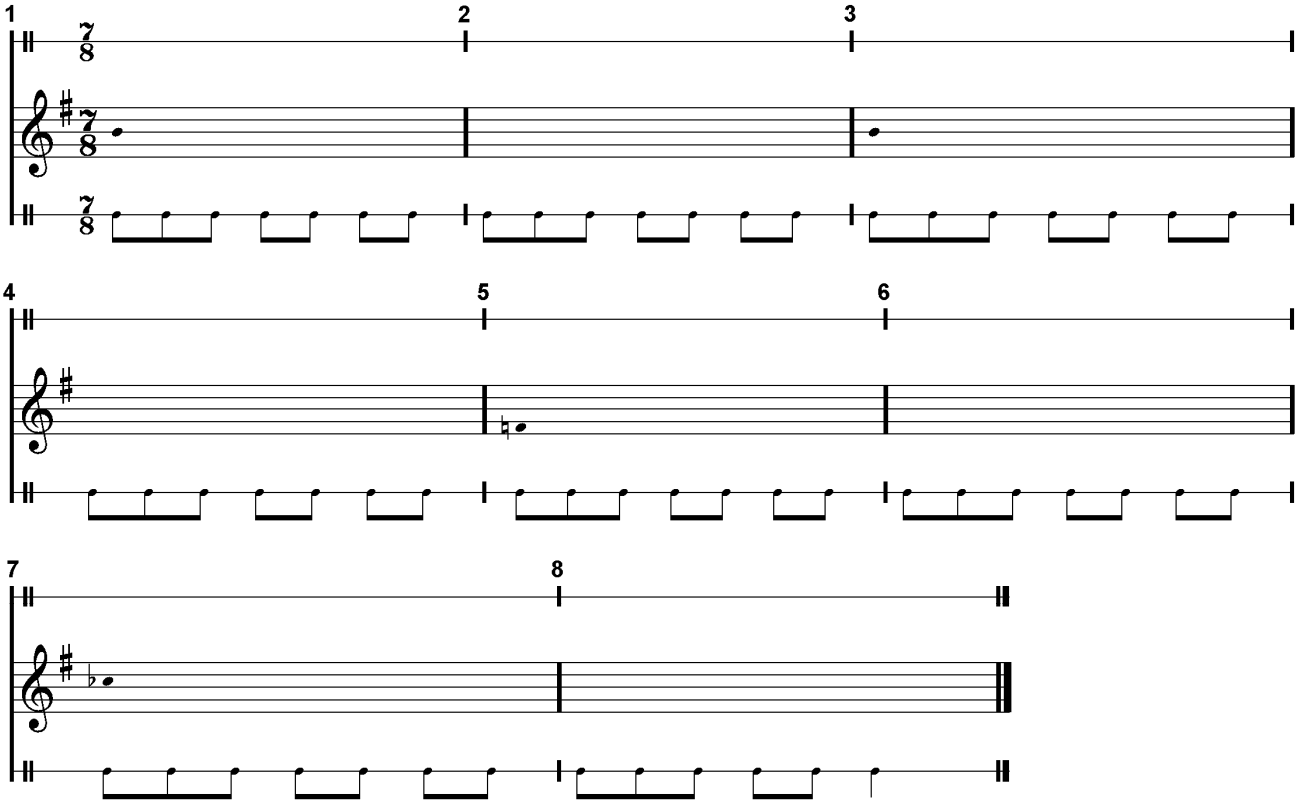
Example 82

CD 2: Track 17

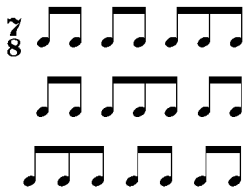


Example 83

CD 2: Track 18

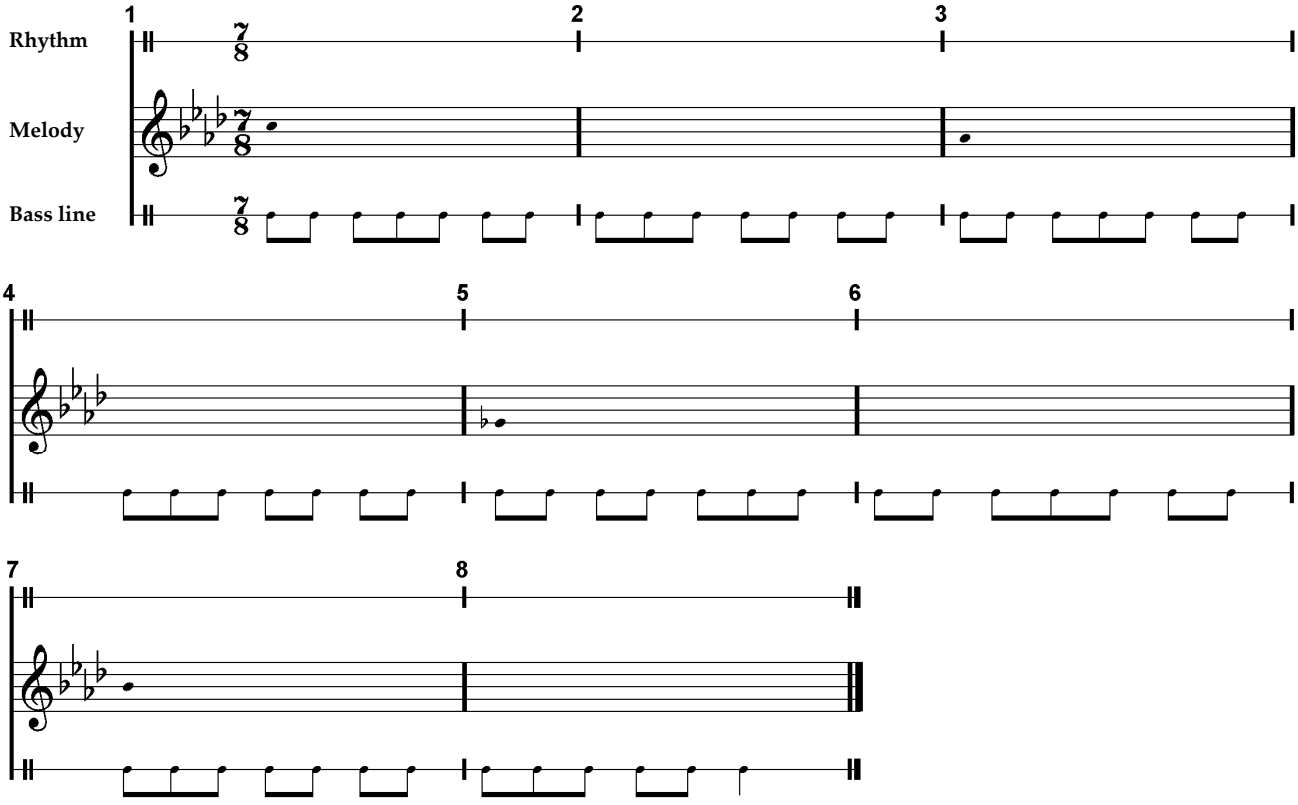


d) Septuple Meter; Mixed Groupings

Rhythmic cells mixed: 

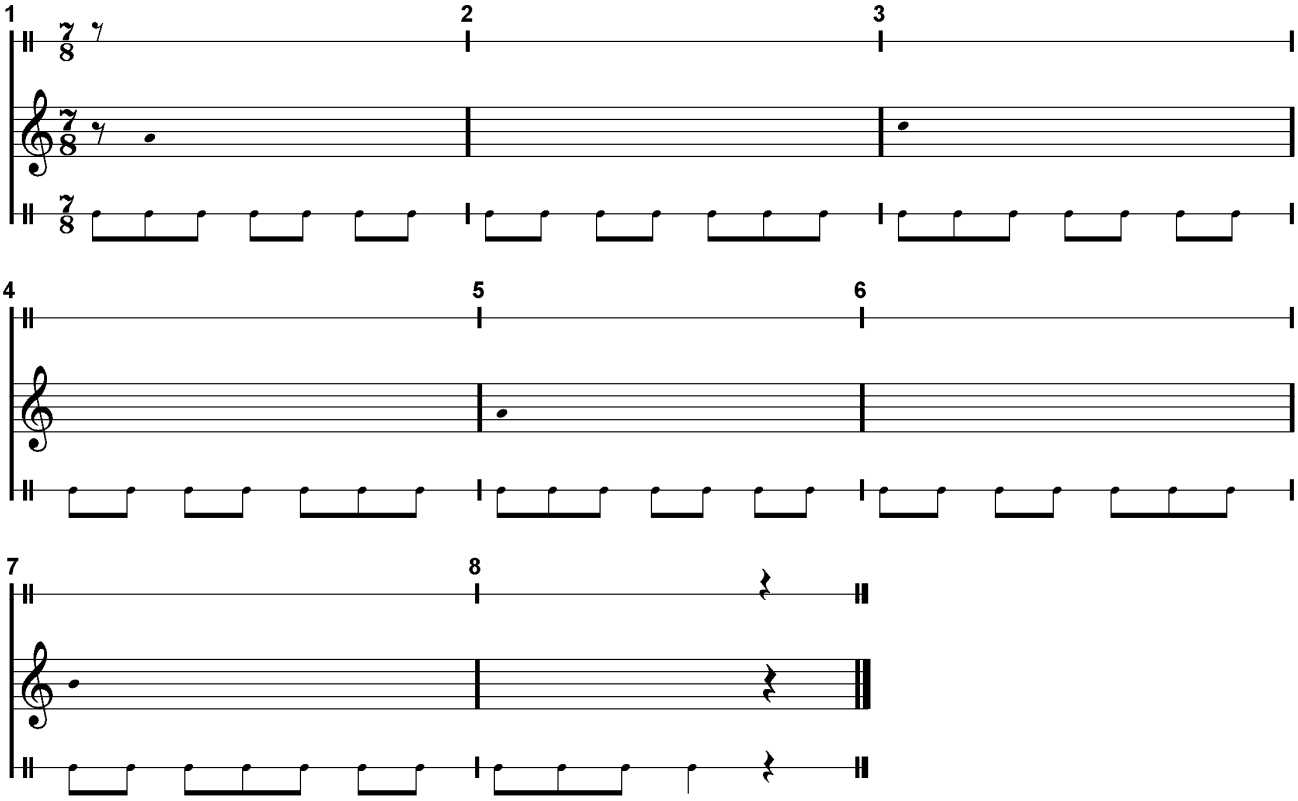
Example 84

CD 2: Track 19



Example 85

CD 2: Track 20



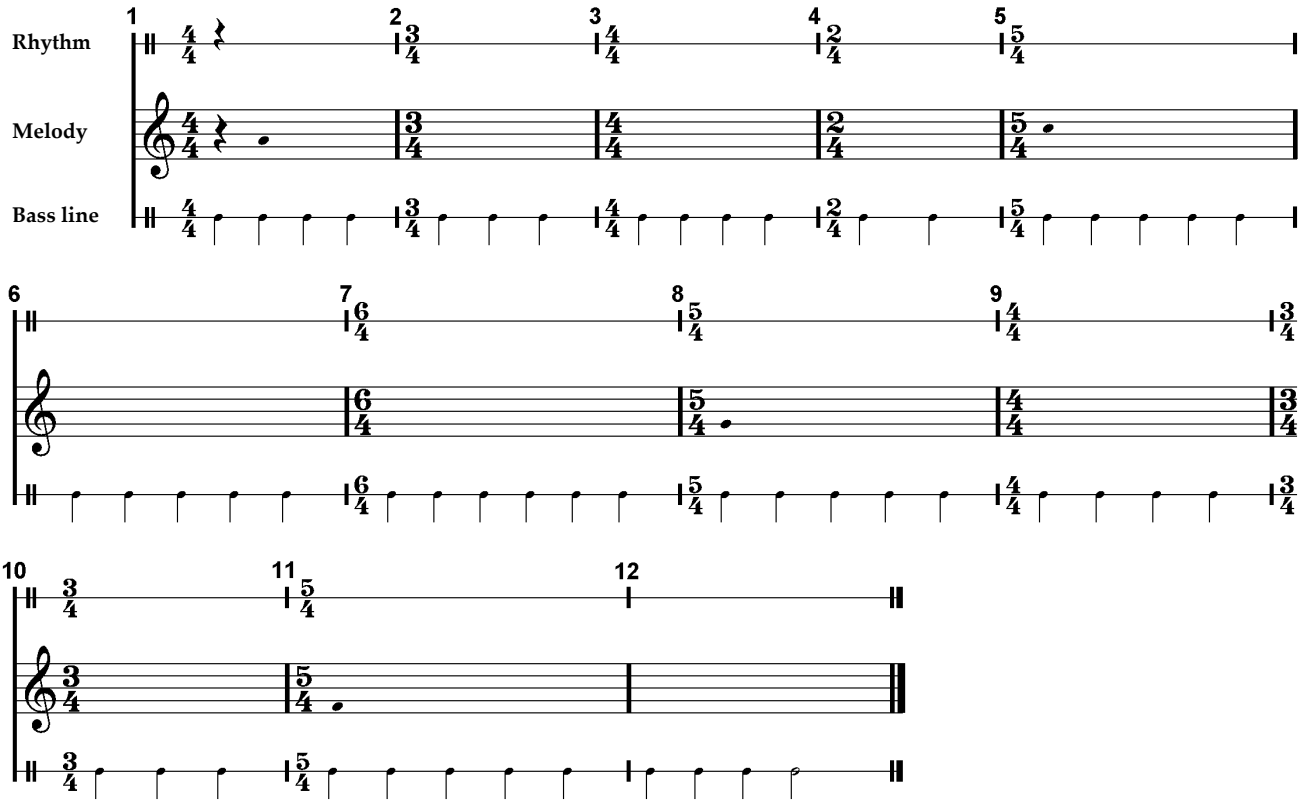
Chapter 15
Shifting Meters and Extension of Asymmetrical Meters

a) Constant Beat Values

Meter changes between: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Example 86

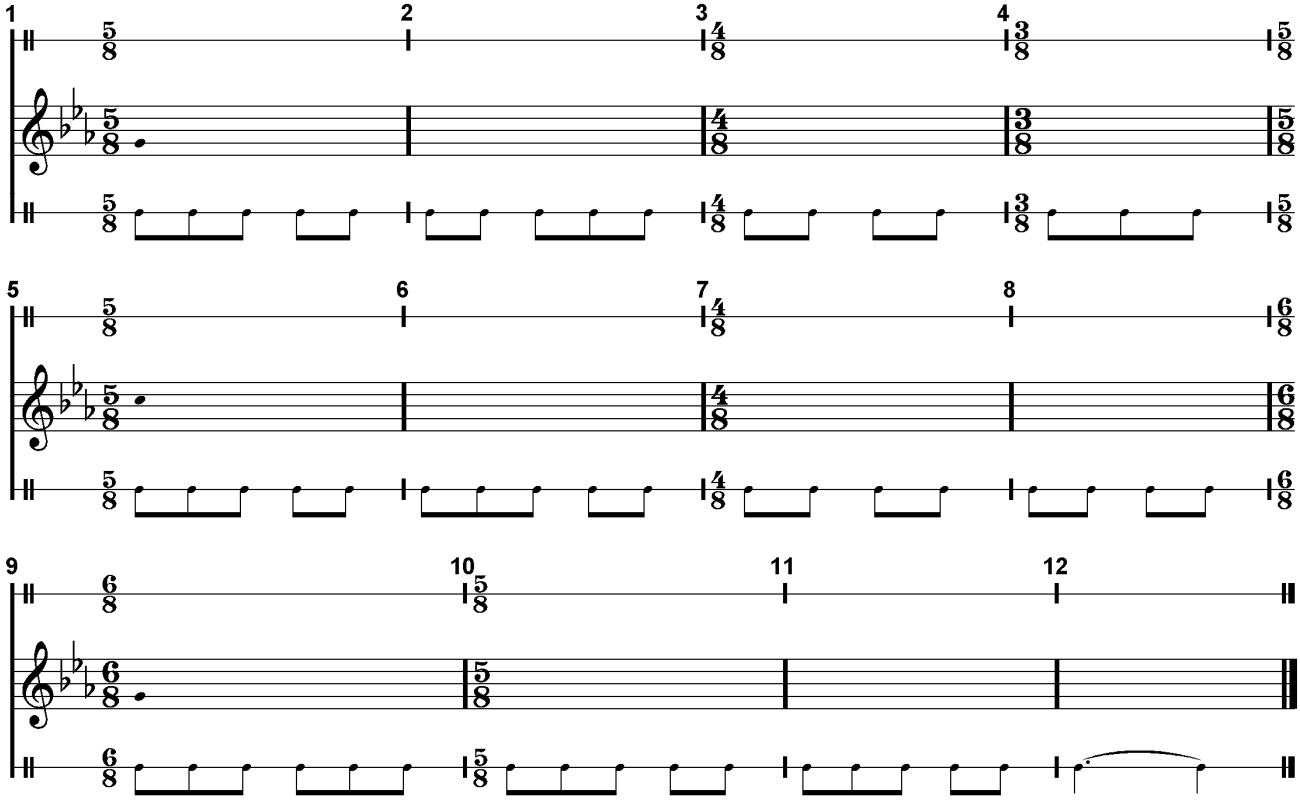
CD 2: Track 21



Meter changes between: $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$

Example 87

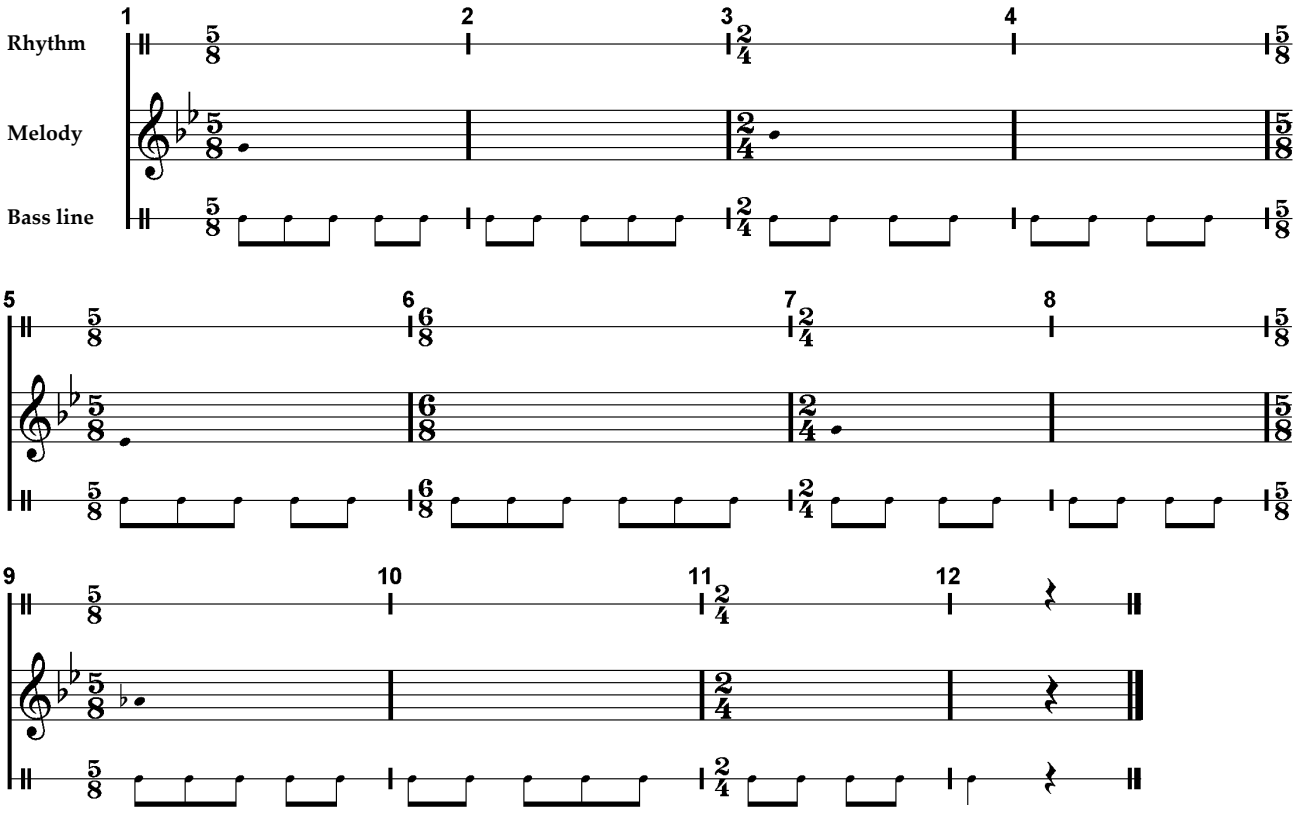
CD 2: Track 22



b) Variable Beat Values

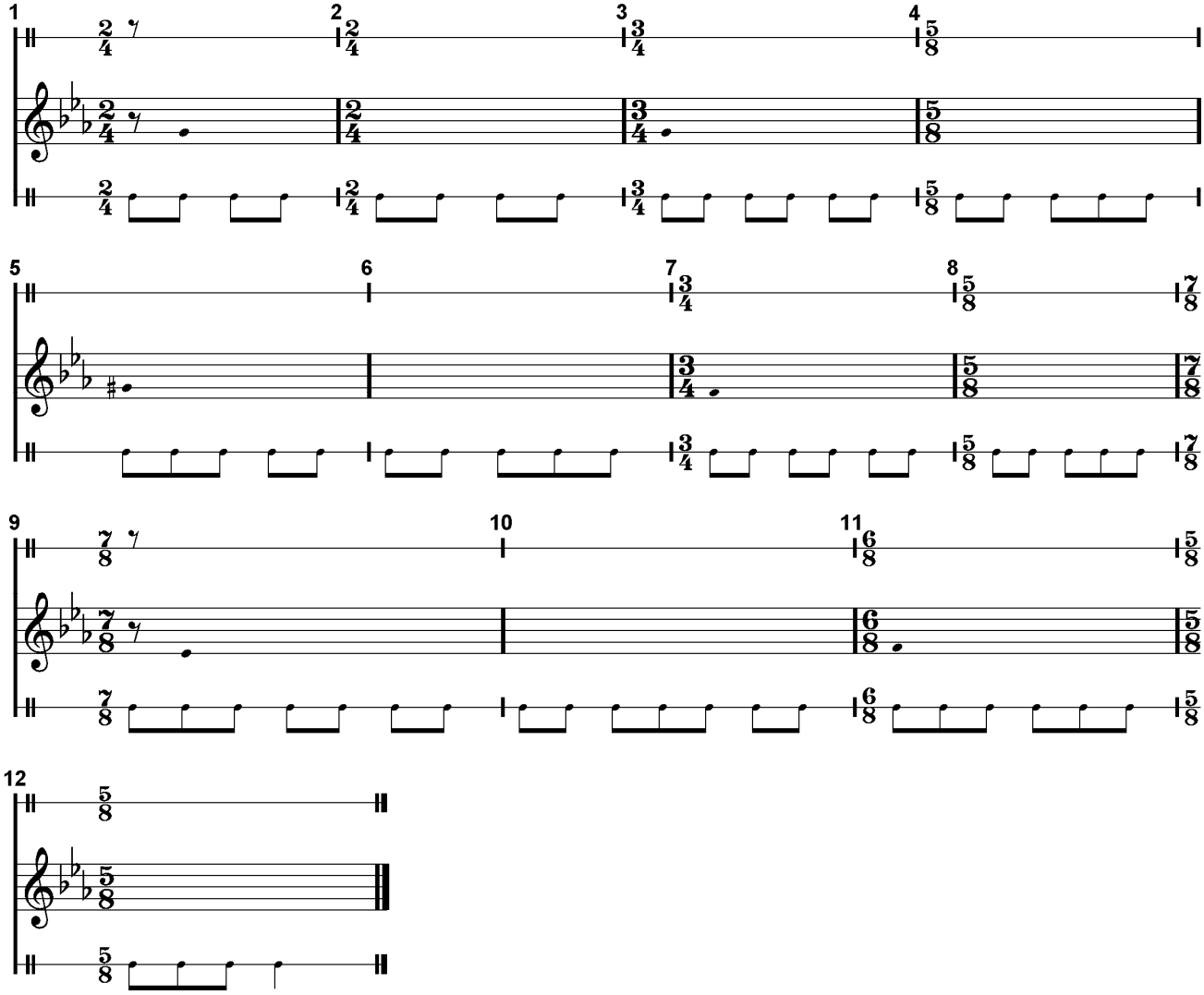
Example 88

CD 2: Track 23



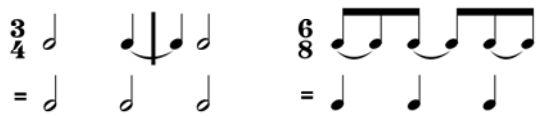
Example 89

CD 2: Track 24



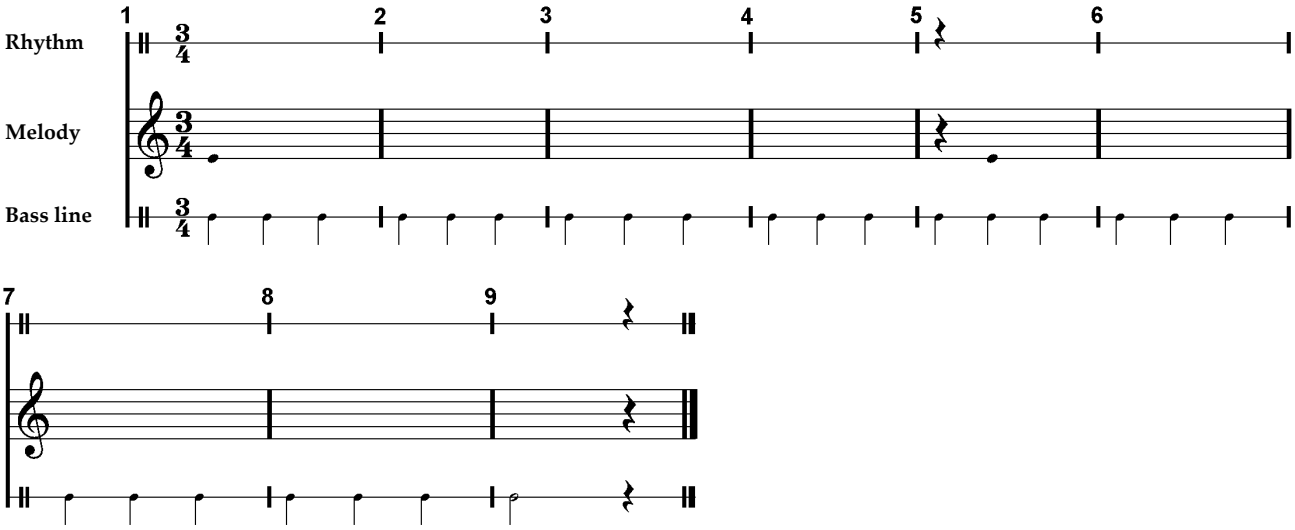
Chapter 16
Hemiolas

New rhythmic cells:



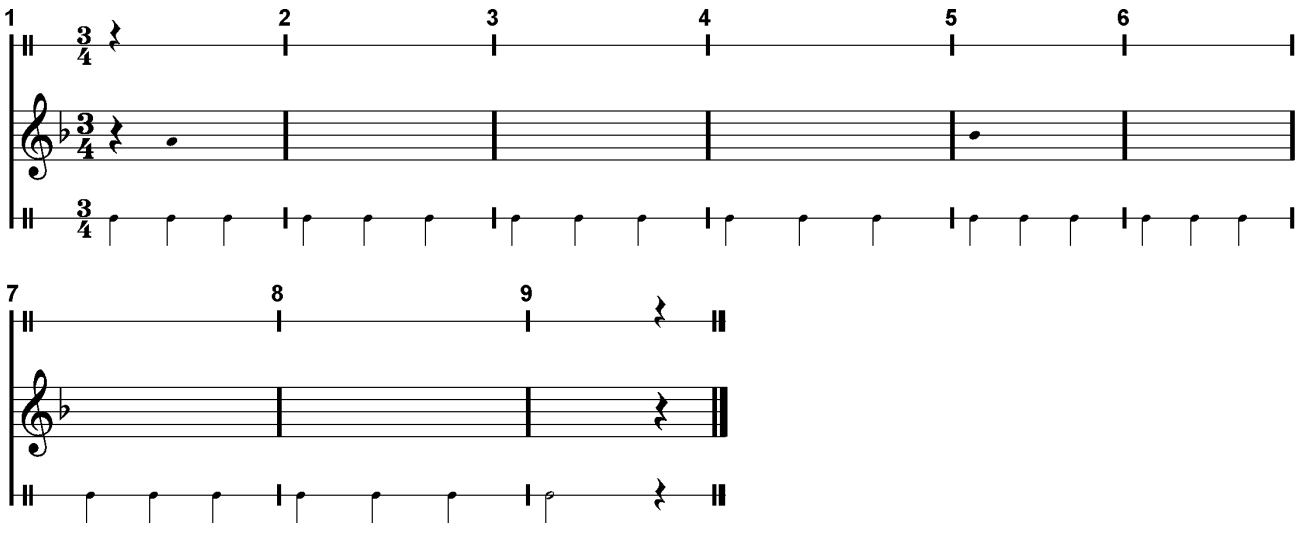
Example 90

CD 2: Track 25



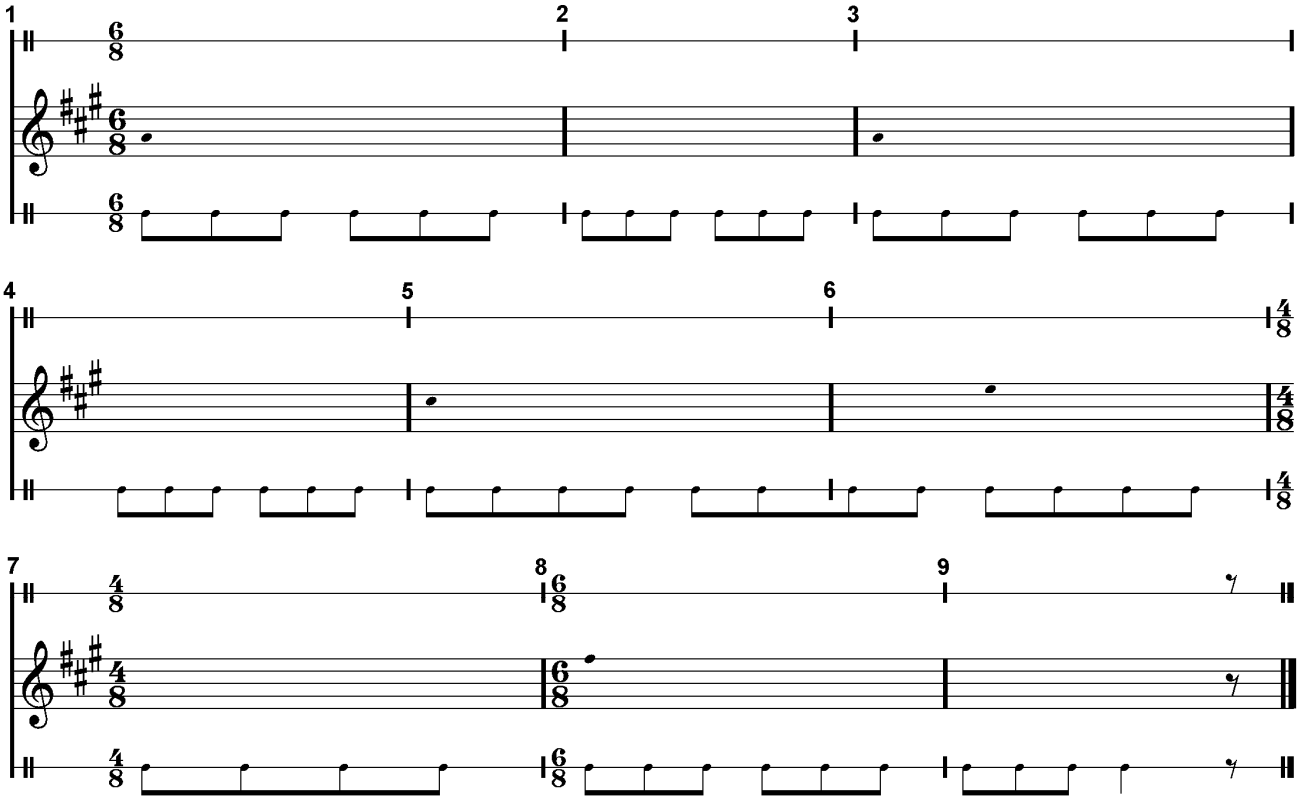
Example 91

CD 2: Track 26



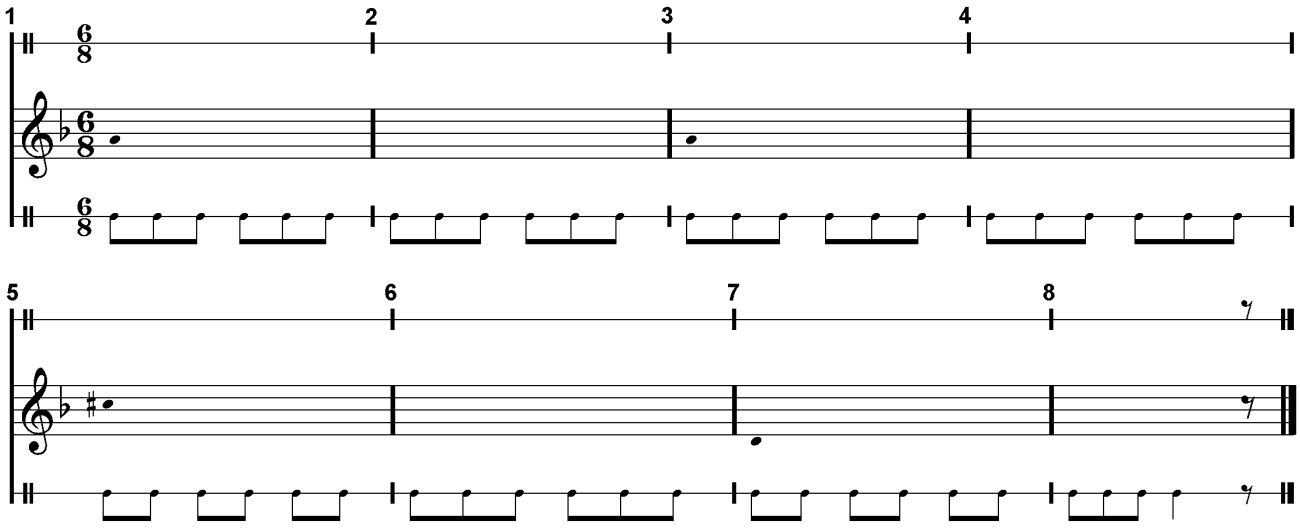
Example 92

CD 2: Track 27



Example 93

CD 2: Track 28



POLYRHYTHMS
Chapter 17
Triplets

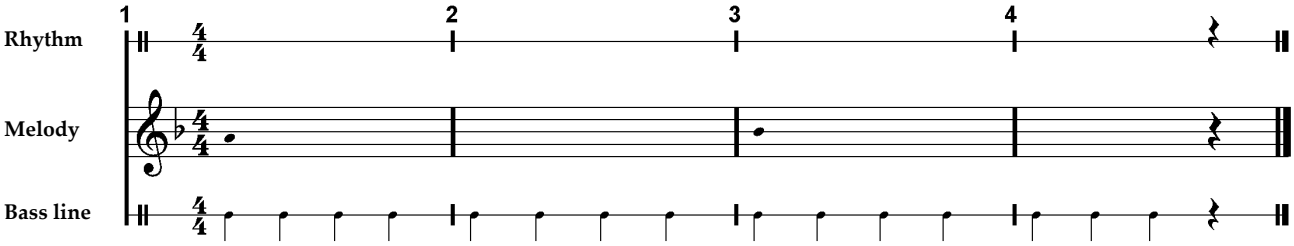
a) 3 against 2

New rhythmic cell: **Beat** ♩ ♩

Cell 3 ♩ ♩ ♩

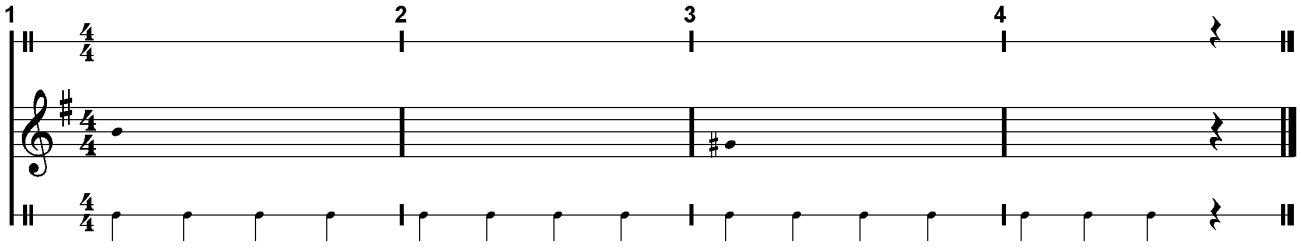
Example 94

CD 2: Track 29



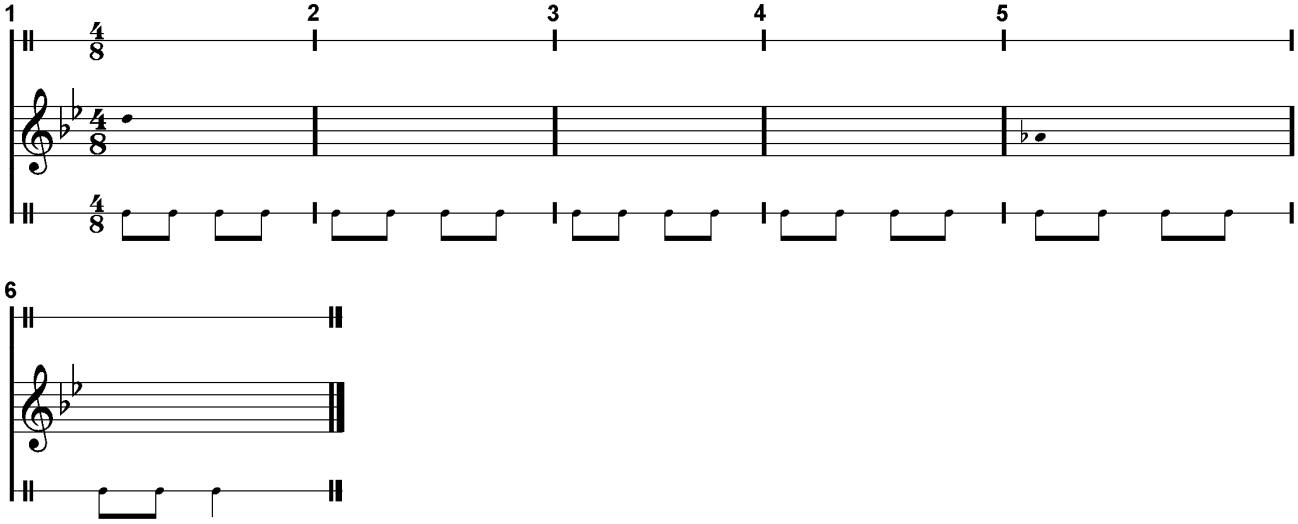
Example 95

CD 2: Track 30



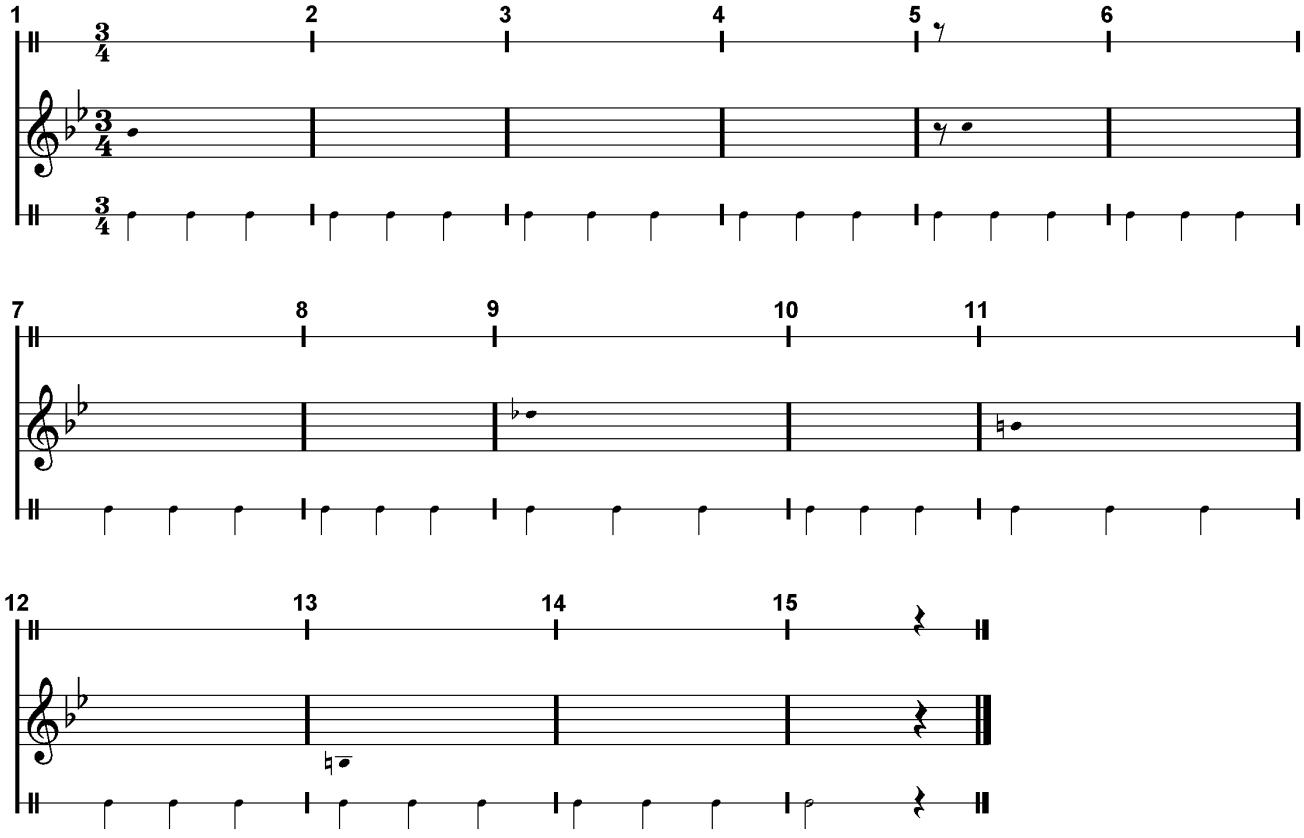
Example 96

CD 2: Track 31



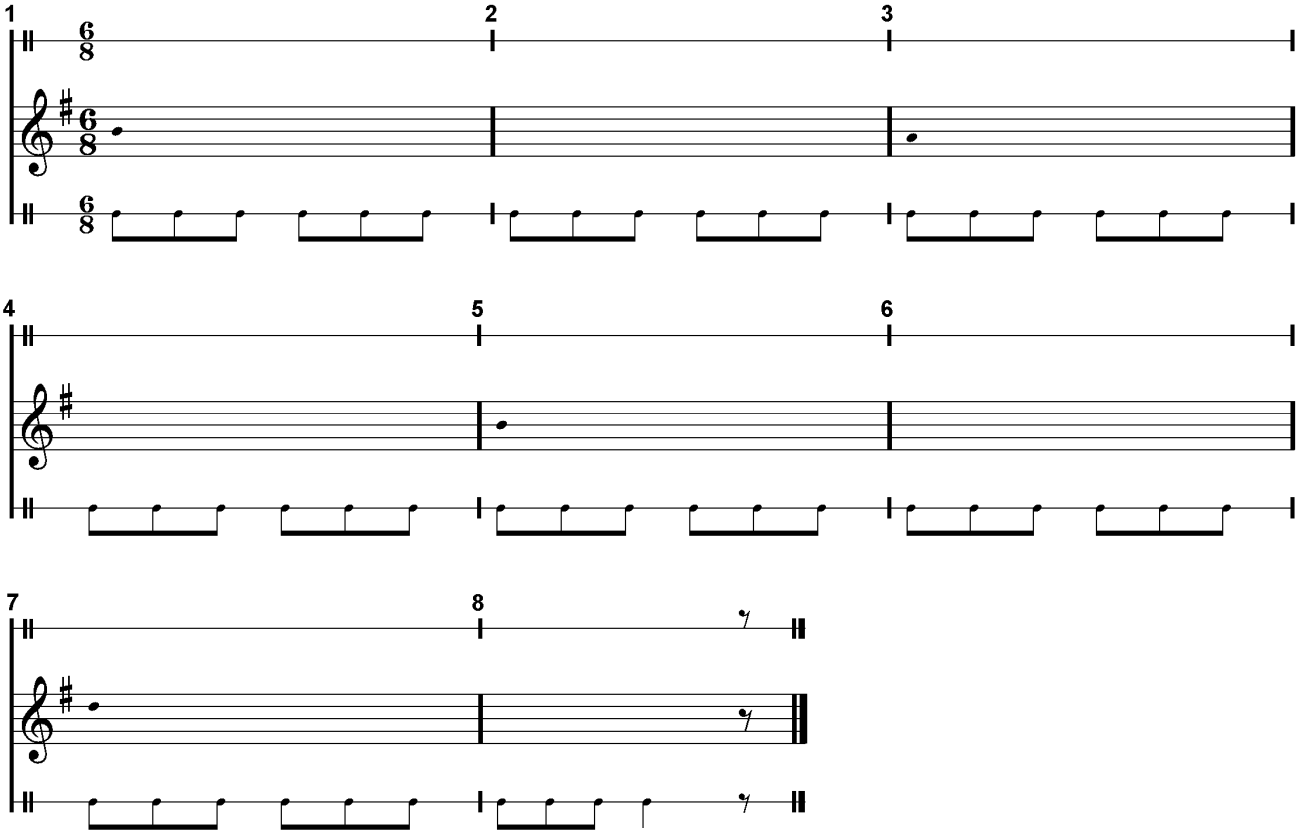
Example 97

CD 2: Track 32



Example 98

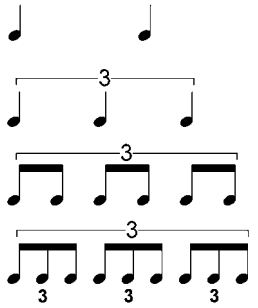
CD 2: Track 33



b) 3 against 2 with Subdivisions

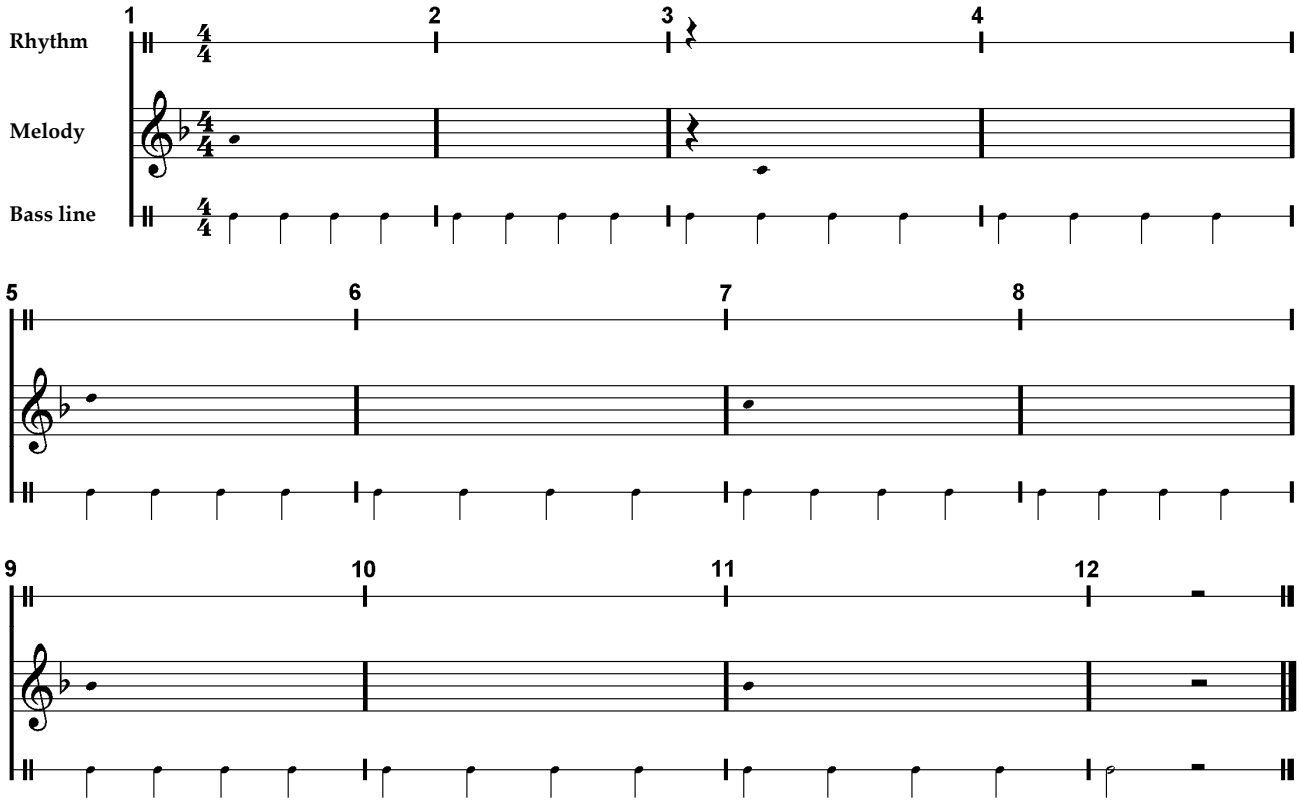
New rhythmic cells: **Beat**

Cells



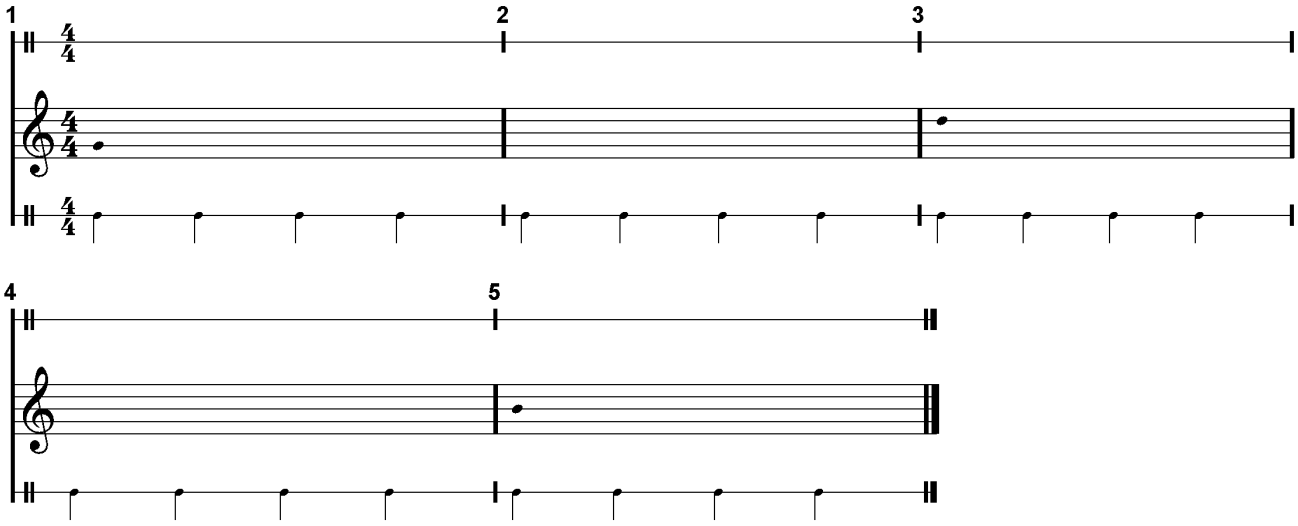
Example 99

CD 2: Track 34



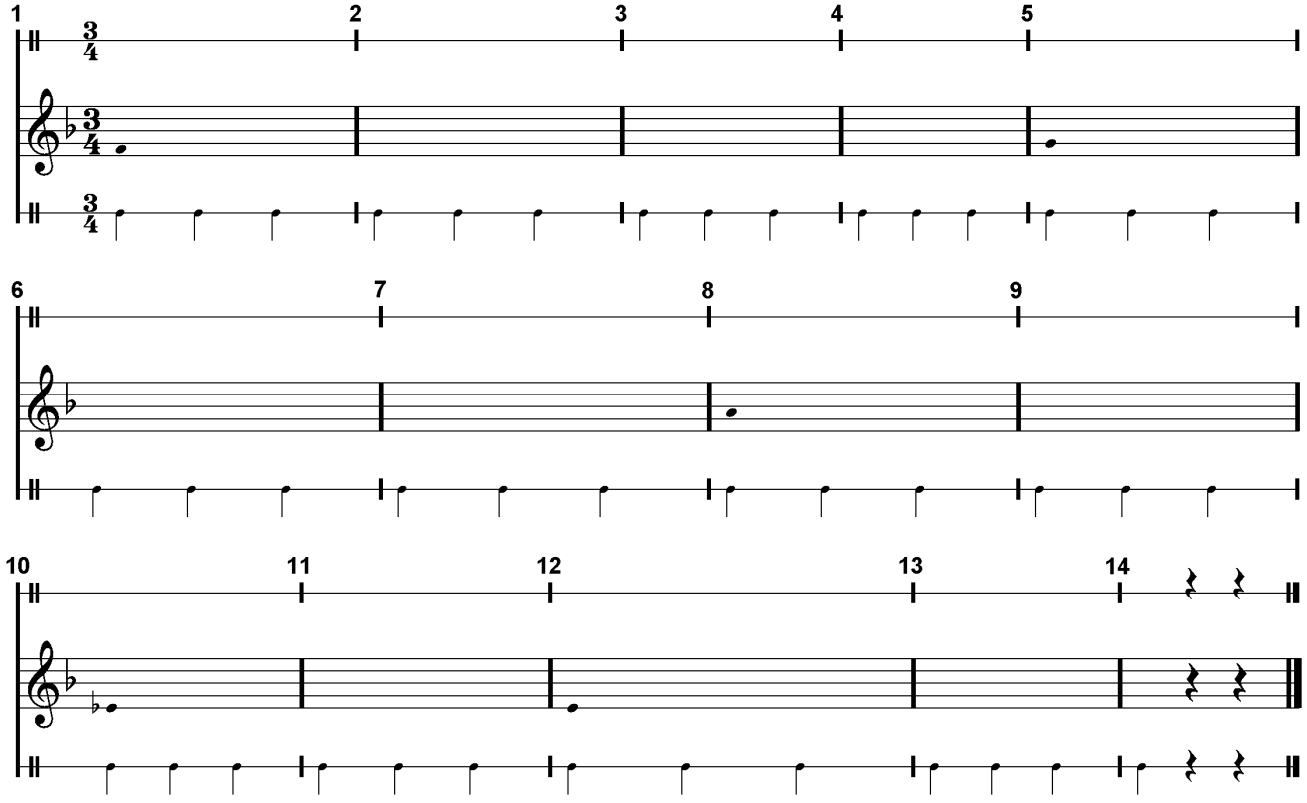
Example 100

CD 2: Track 35



Example 101

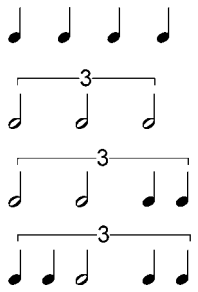
CD 2: Track 36



c) 3 against 4

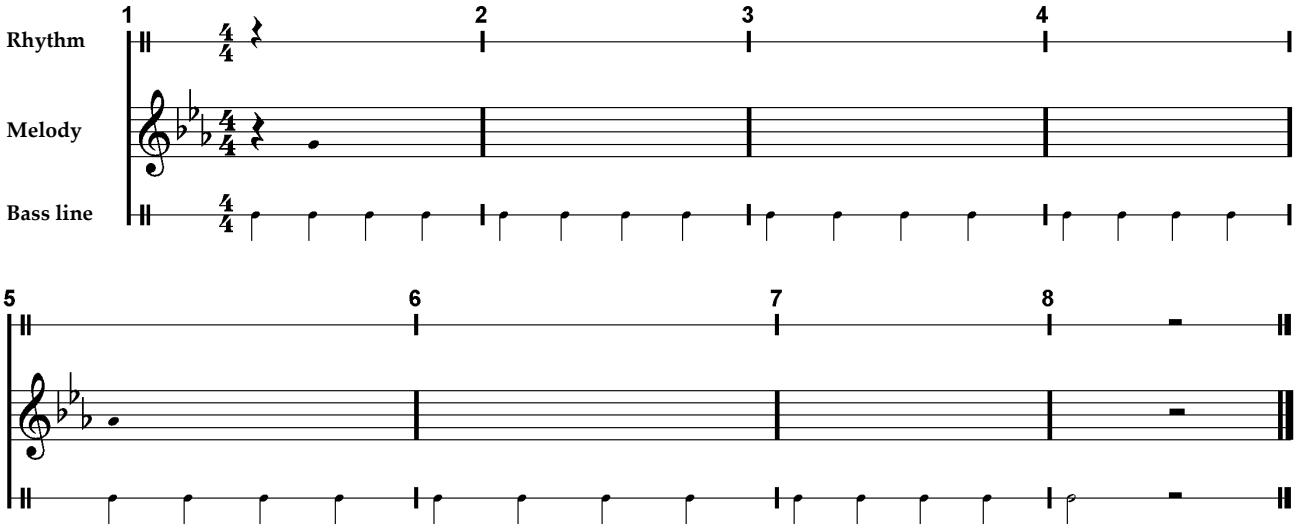
New rhythmic cells: **Beat**

Cells



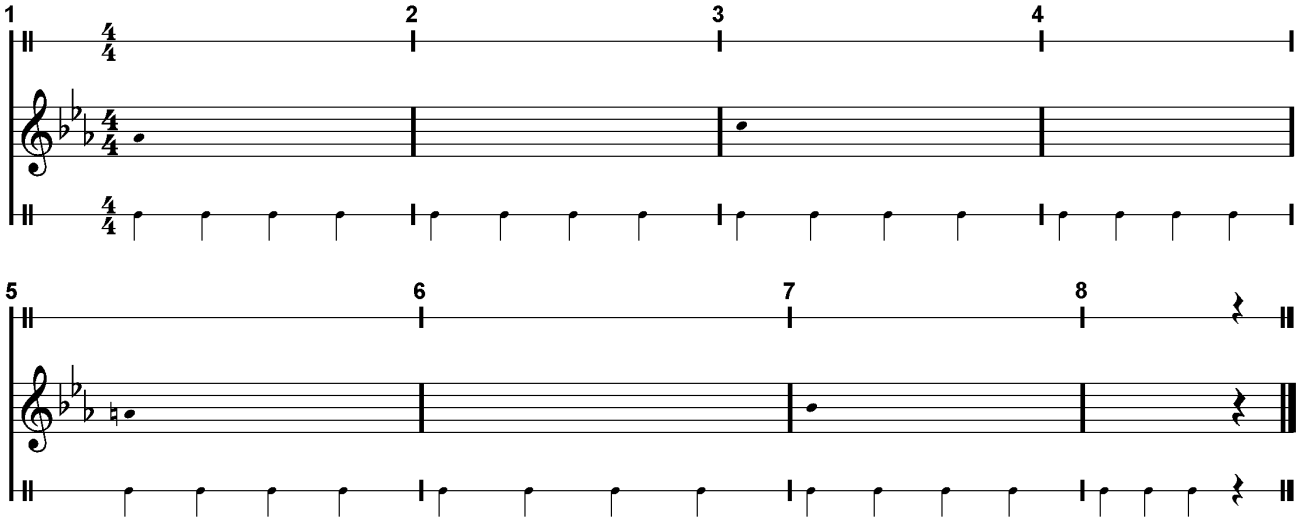
Example 102

CD 2: Track 37



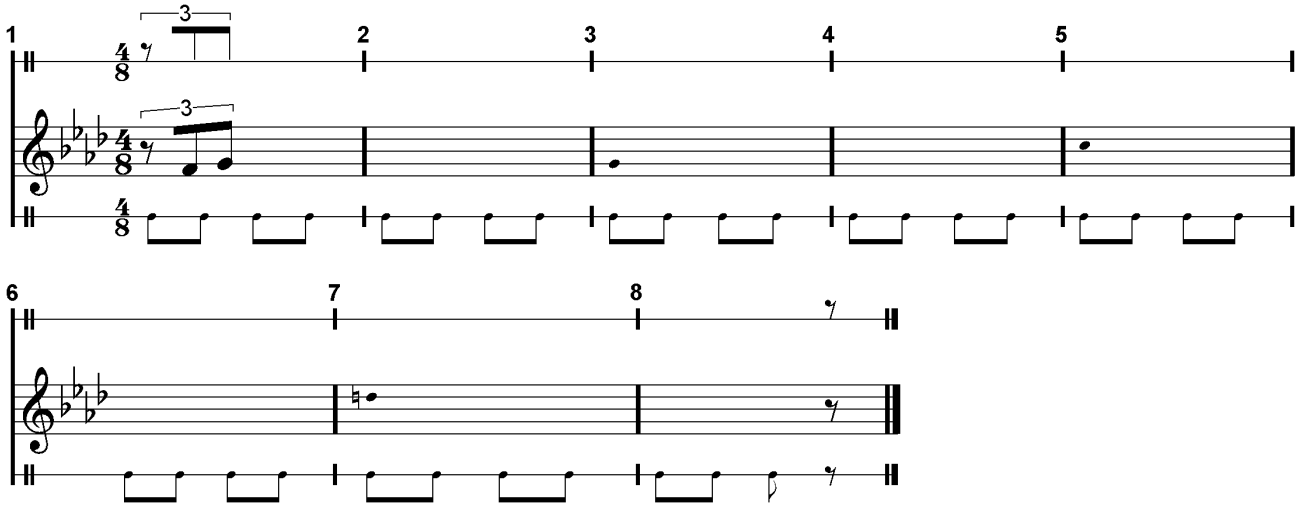
Example 103

CD 2: Track 38



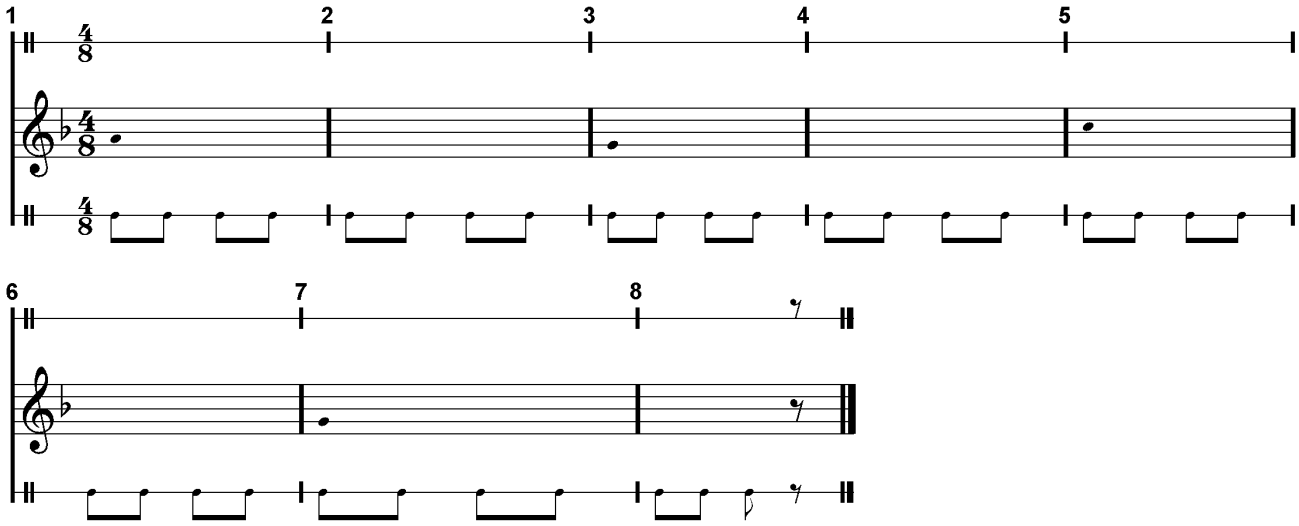
Example 104

CD 2: Track 39



Example 105

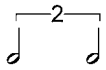
CD 2: Track 40



Chapter 18
Duplets and Quadruplets

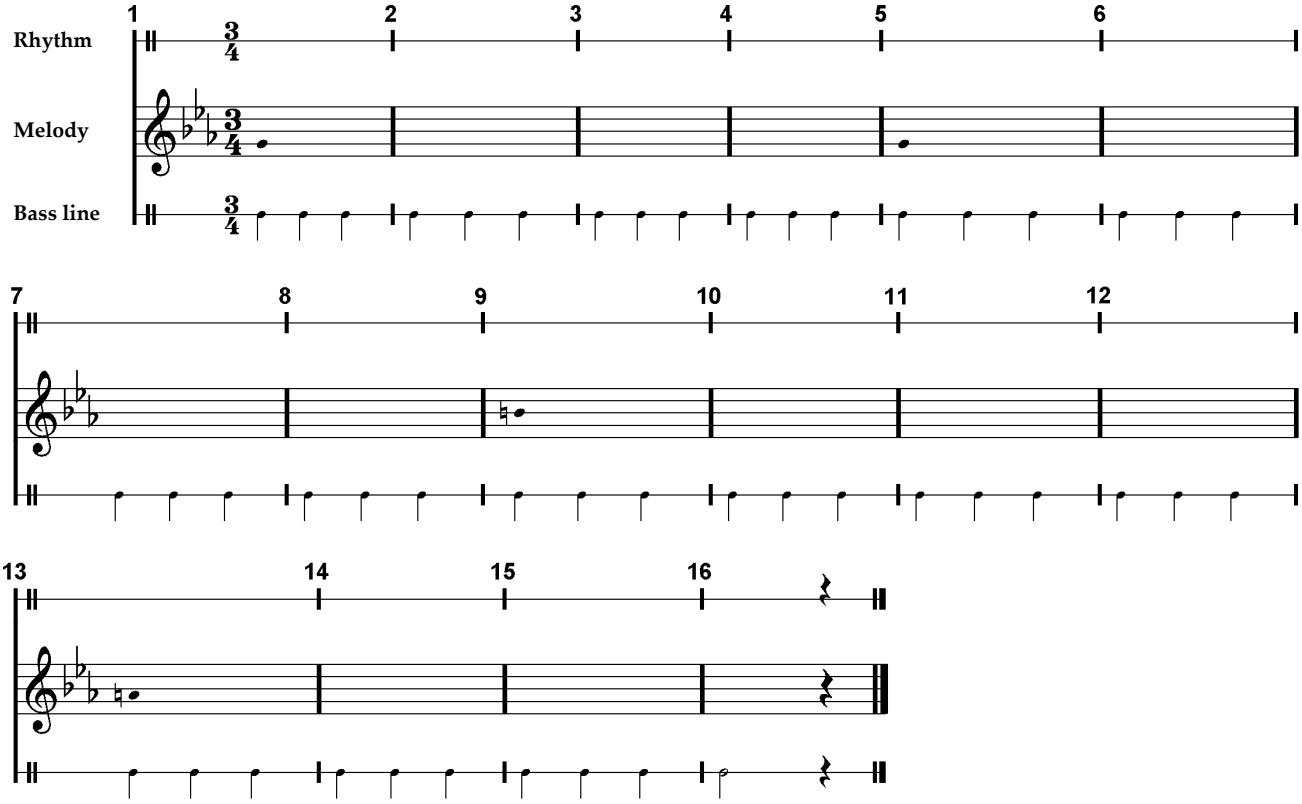
a) Duplets: 2 against 3

New rhythmic cell: **Beat**

Cell 

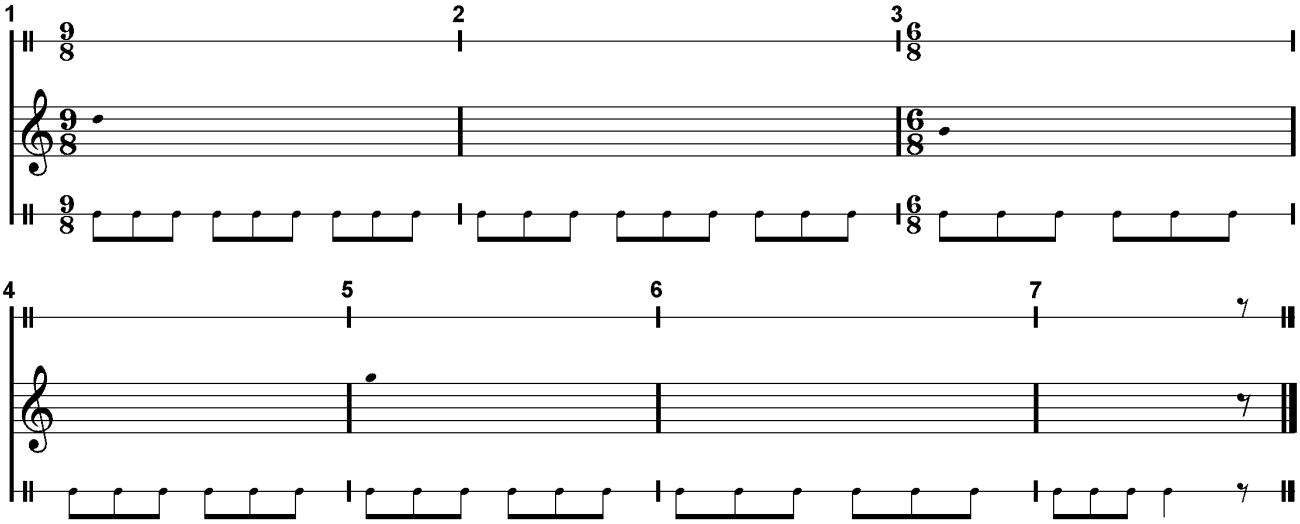
Example 106

CD 2: Track 41



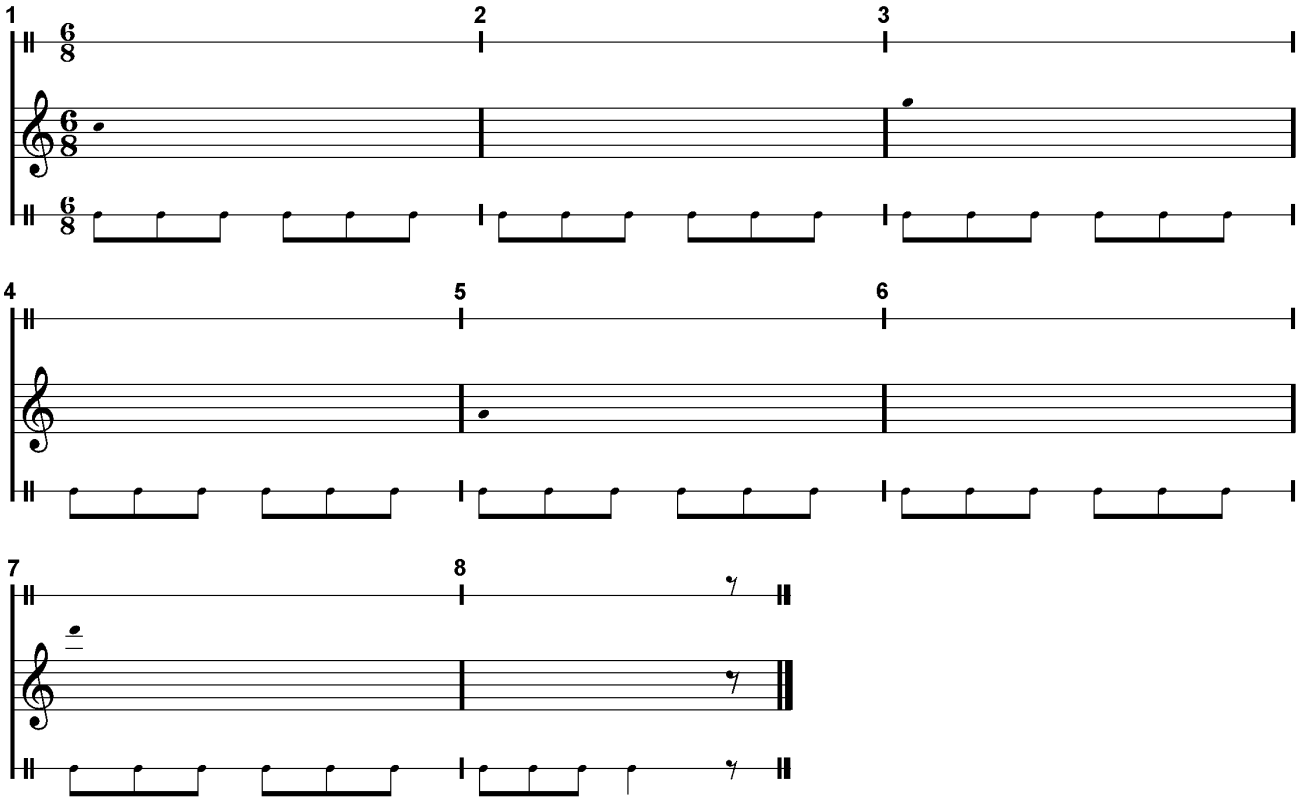
Example 107

CD 2: Track 42



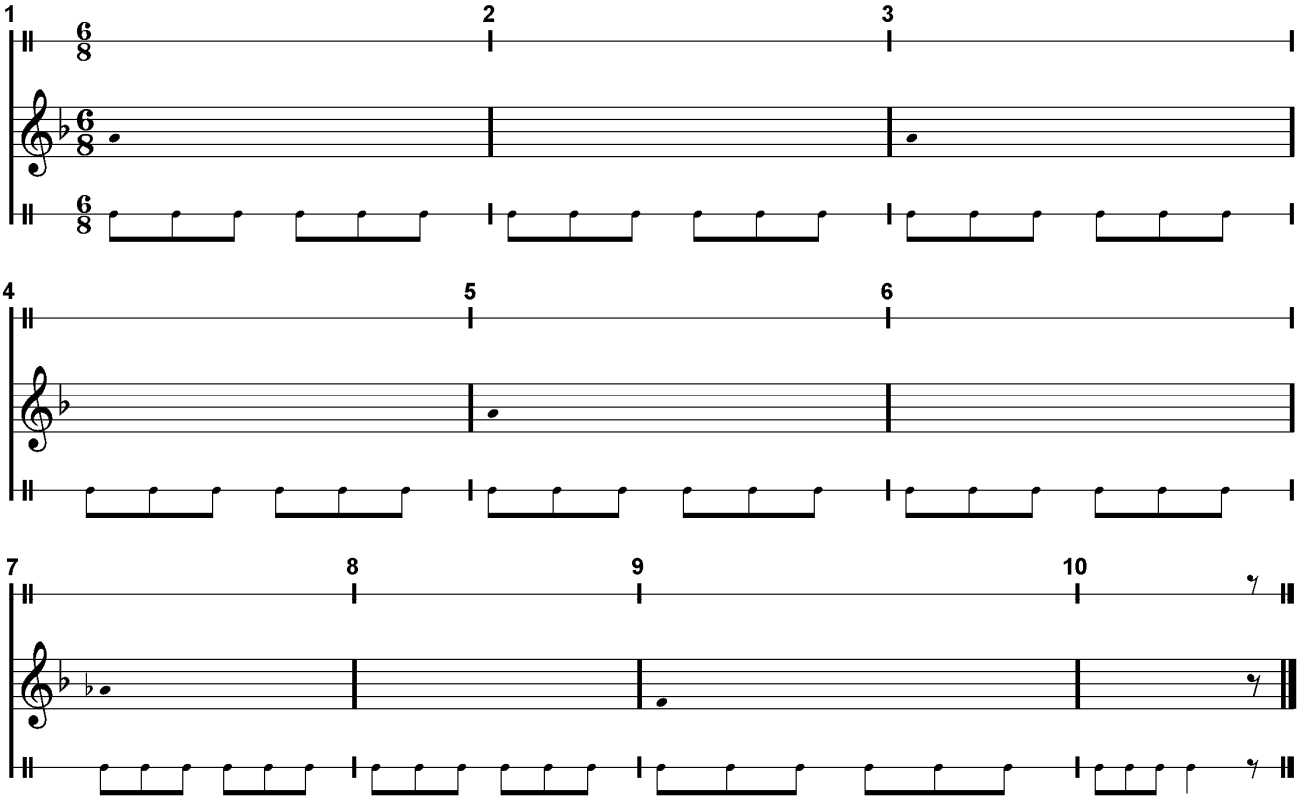
Example 108

CD 2: Track 43



Example 109

CD 2: Track 44



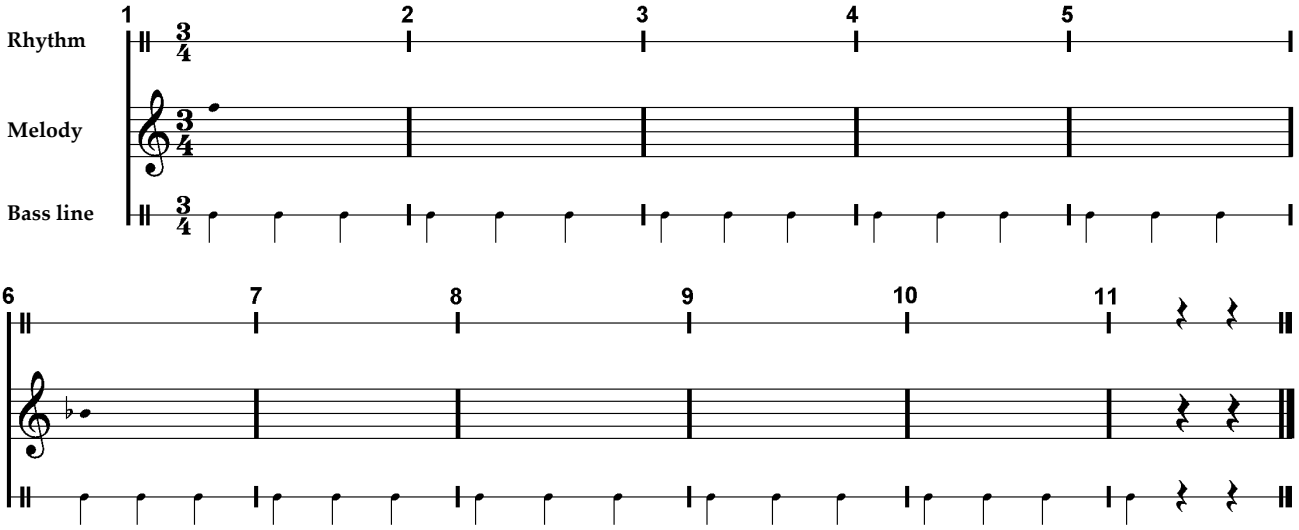
b) Quadruplets: 4 against 3

New rhythmic cell: **Beat** ♩ ♩ ♩

Cell 4 ♩ ♩ ♩ ♩

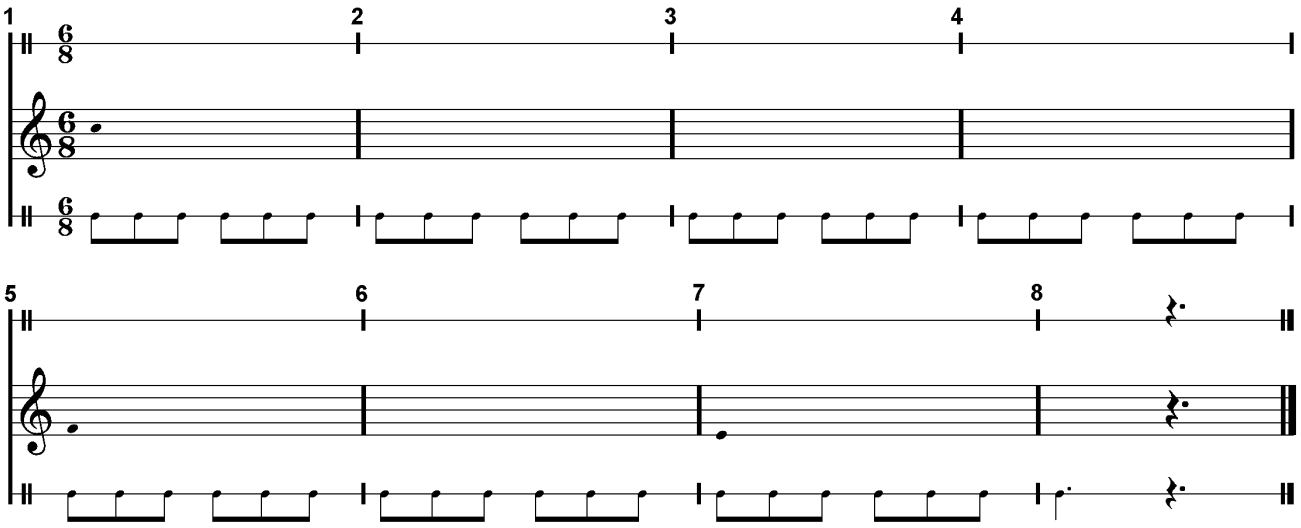
Example 110

CD 2: Track 45



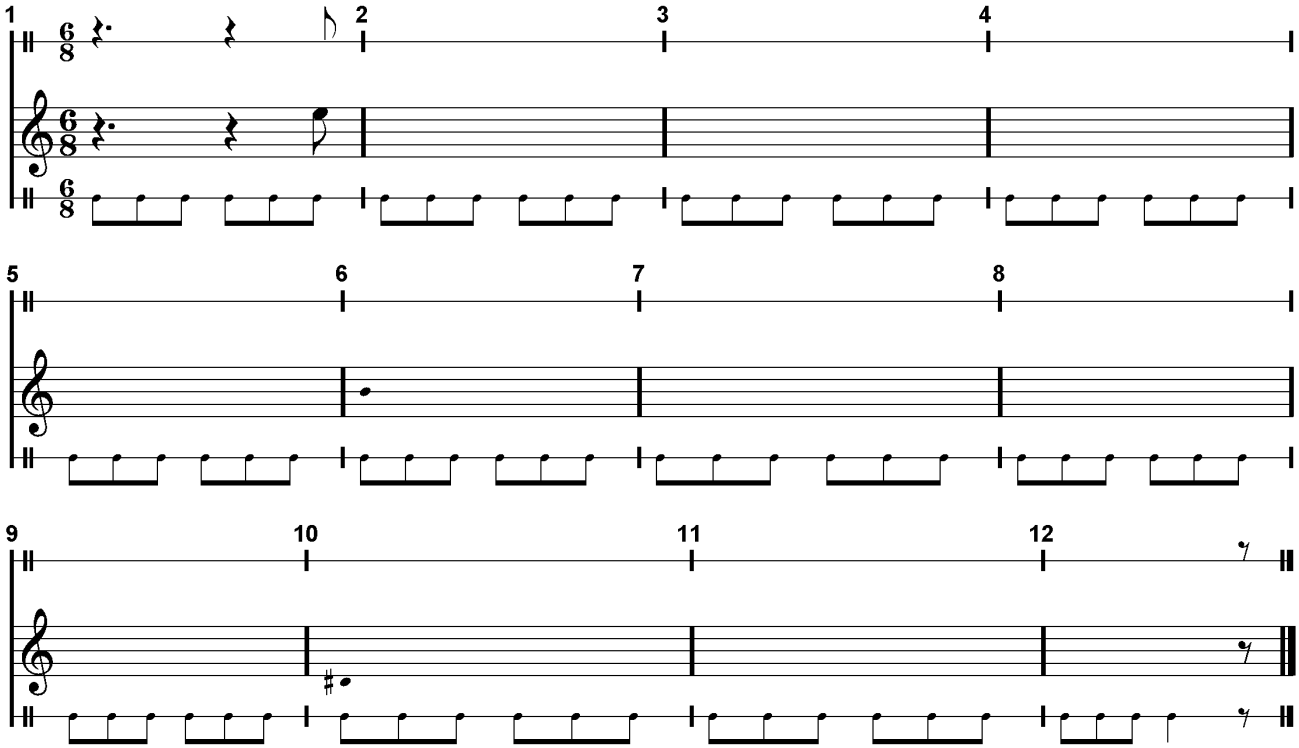
Example 111

CD 2: Track 46



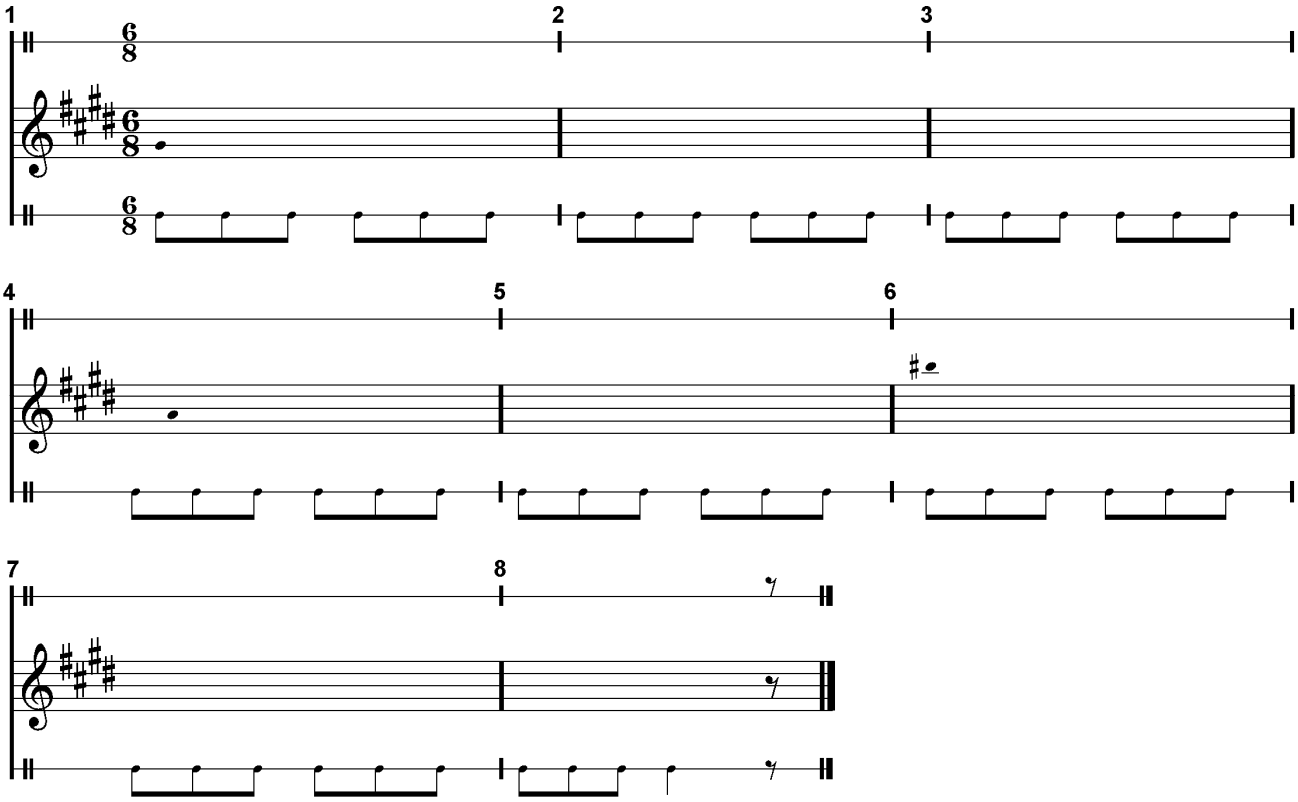
Example 112

CD 2: Track 47



Example 113 (Adapted from F. Chopin, *Fantaisie-Impromptu* in C-sharp minor, Op. 66)

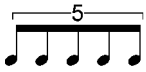
CD 2: Track 48



Chapter 19
Quintuplets

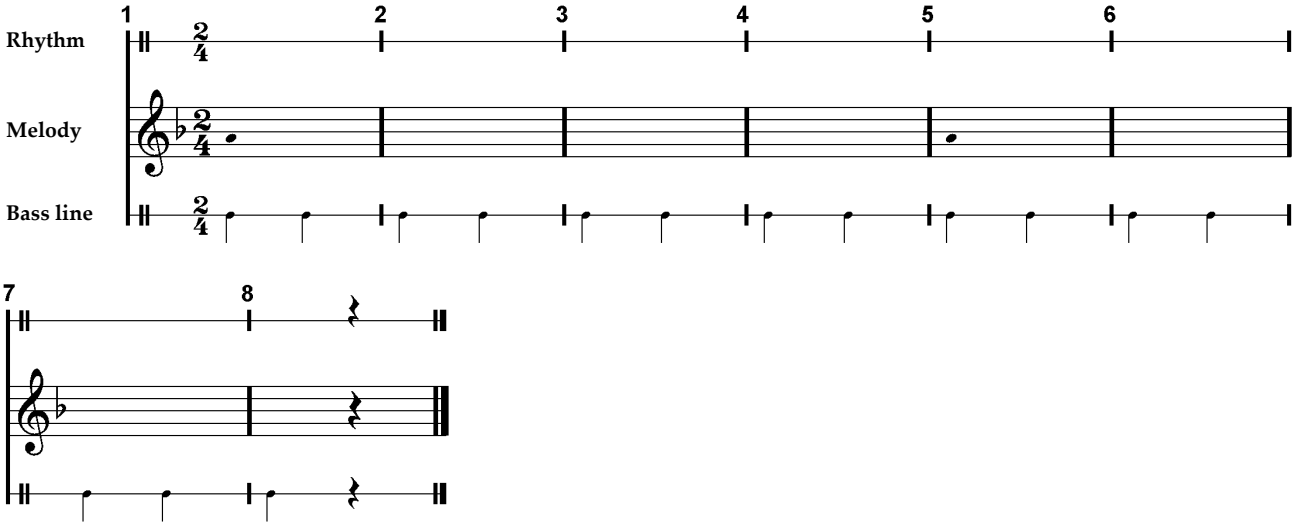
a) 5 against 2

New rhythmic cell: **Beat**

Cell 

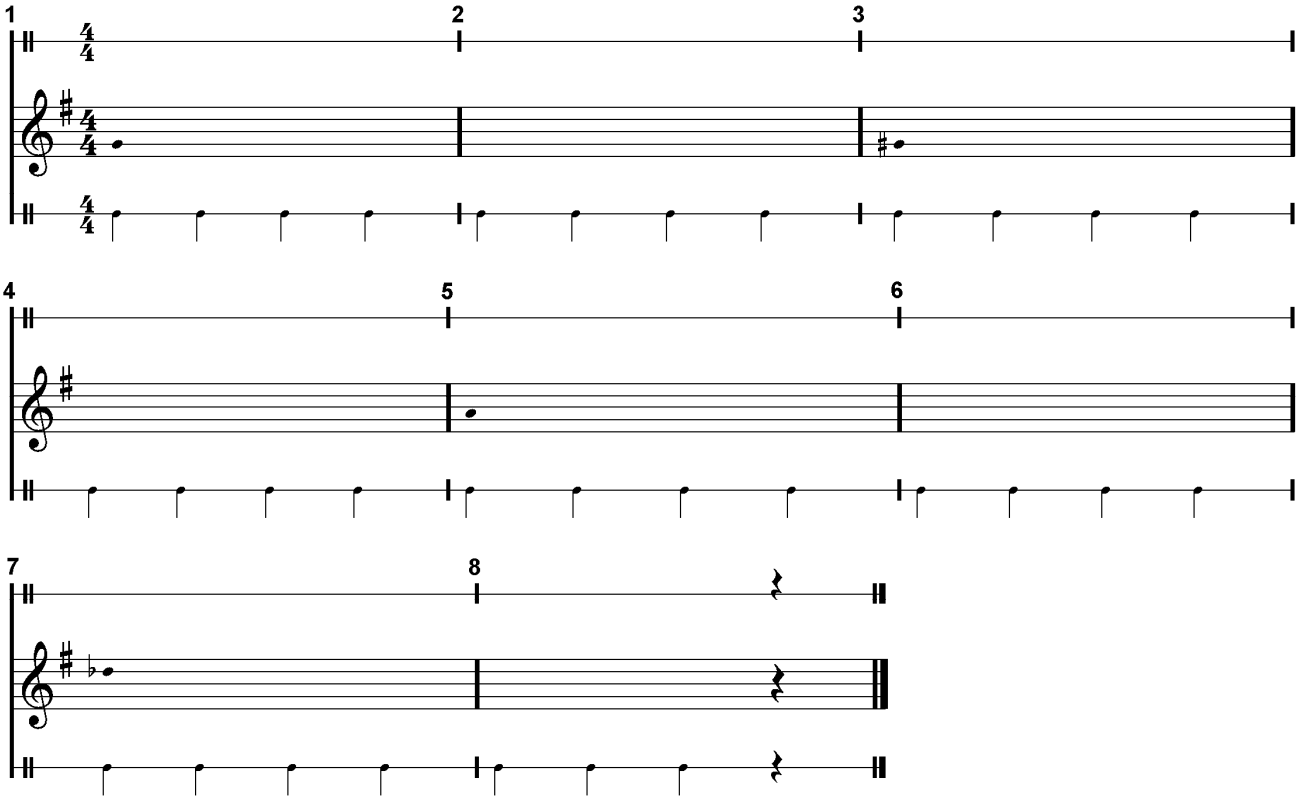
Example 114

CD 2: Track 49



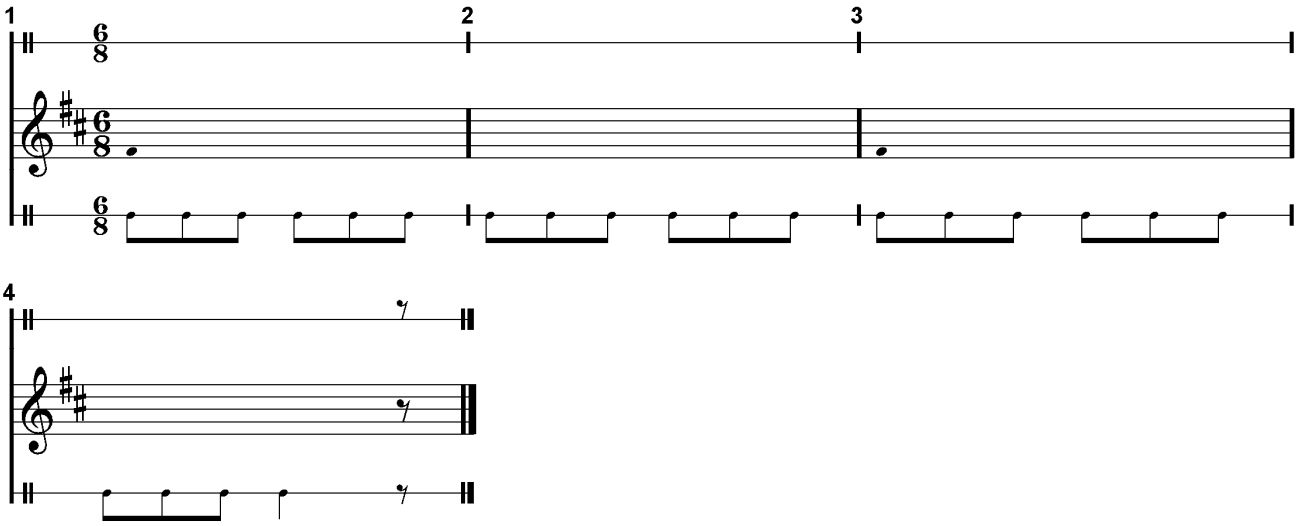
Example 115

CD 2: Track 50



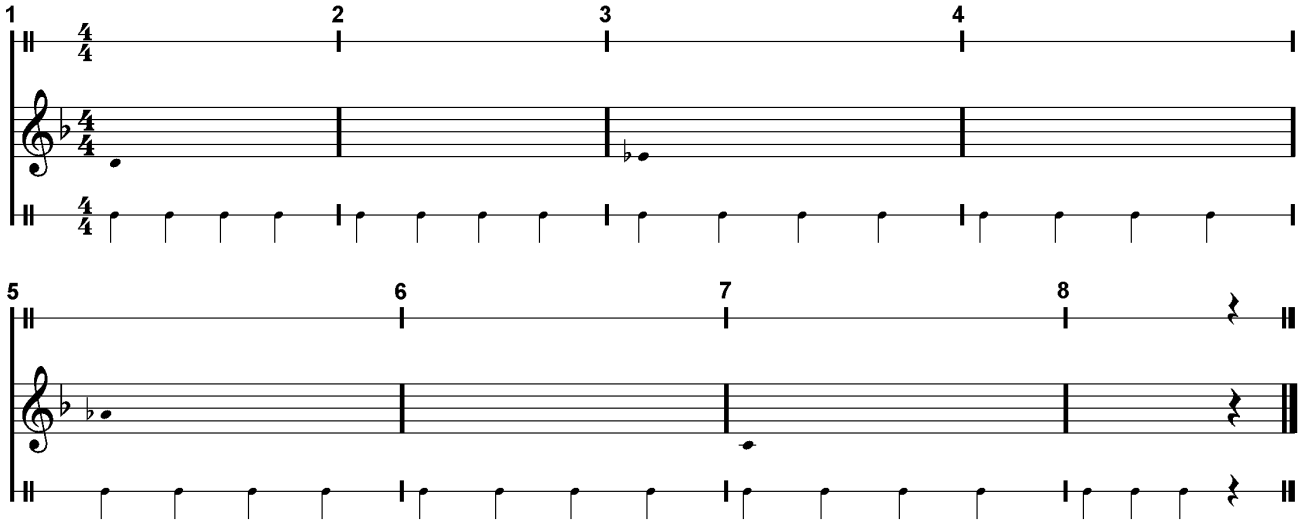
Example 116

CD 2: Track 51



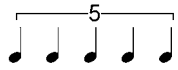
Example 117

CD 2: Track 52



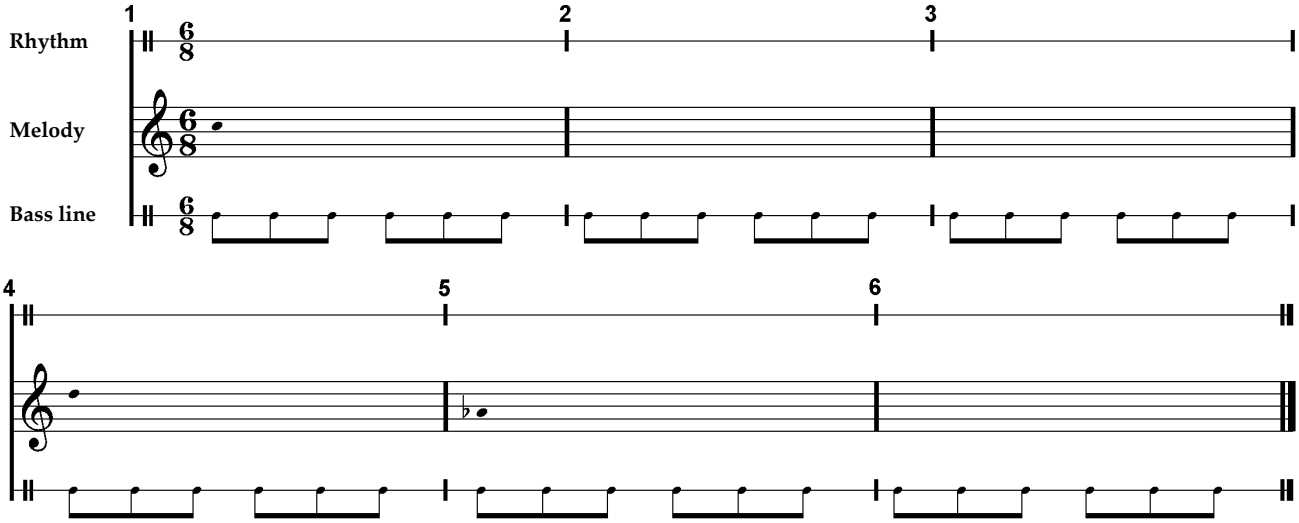
b) 5 against 3

New rhythmic cell: **Beat**

Cell 

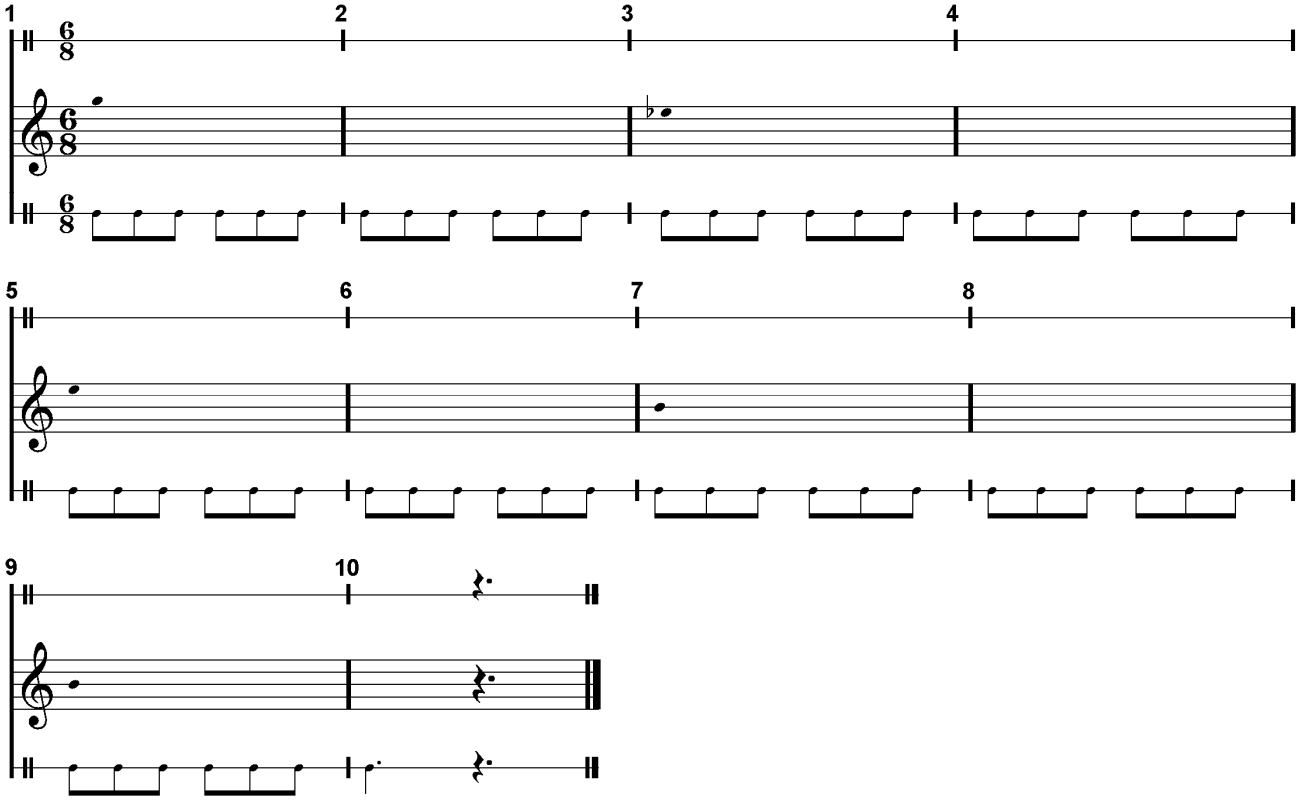
Example 118

CD 2: Track 53



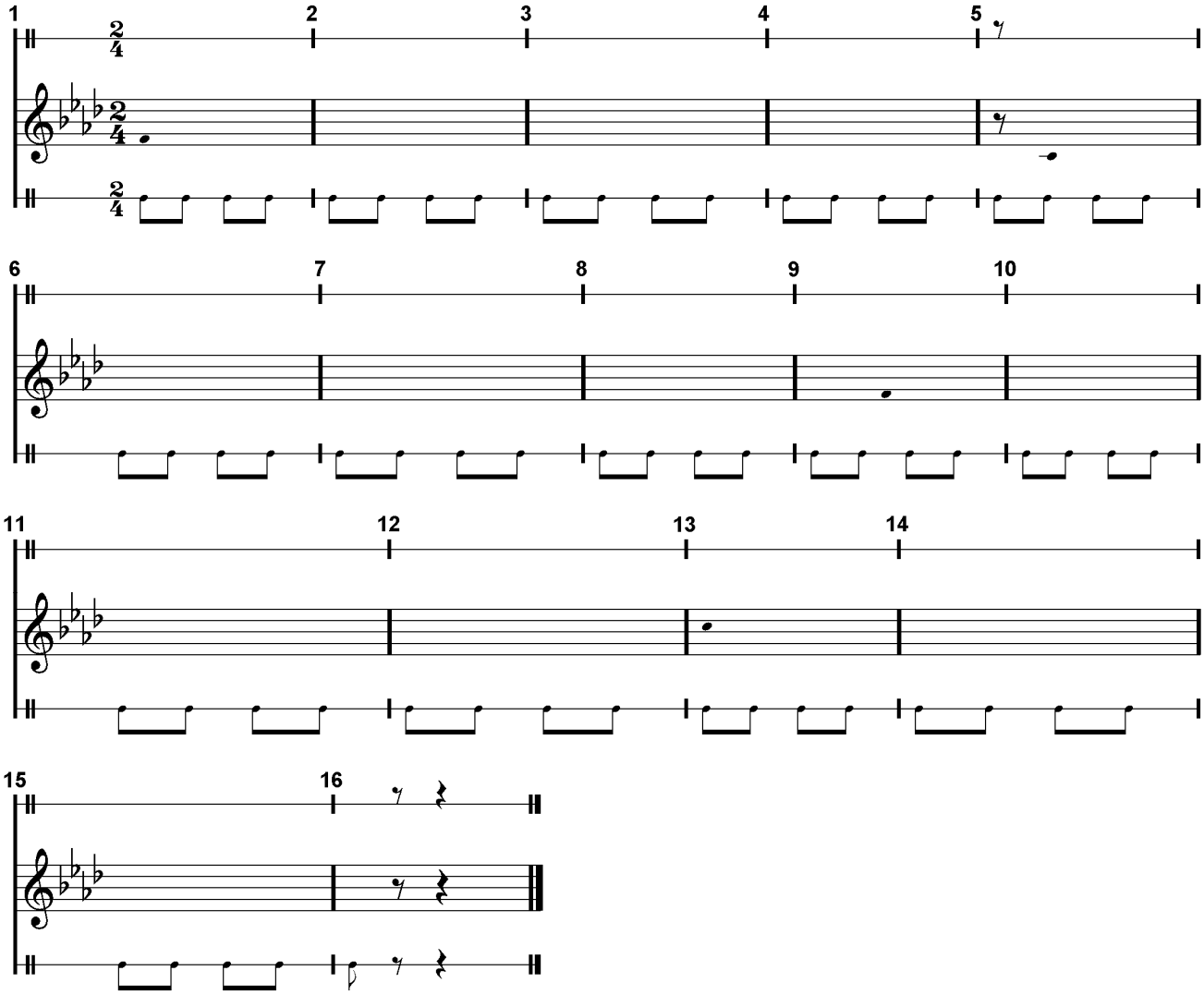
Example 119

CD 2: Track 54



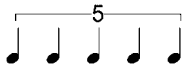
Example 120

CD 2: Track 55



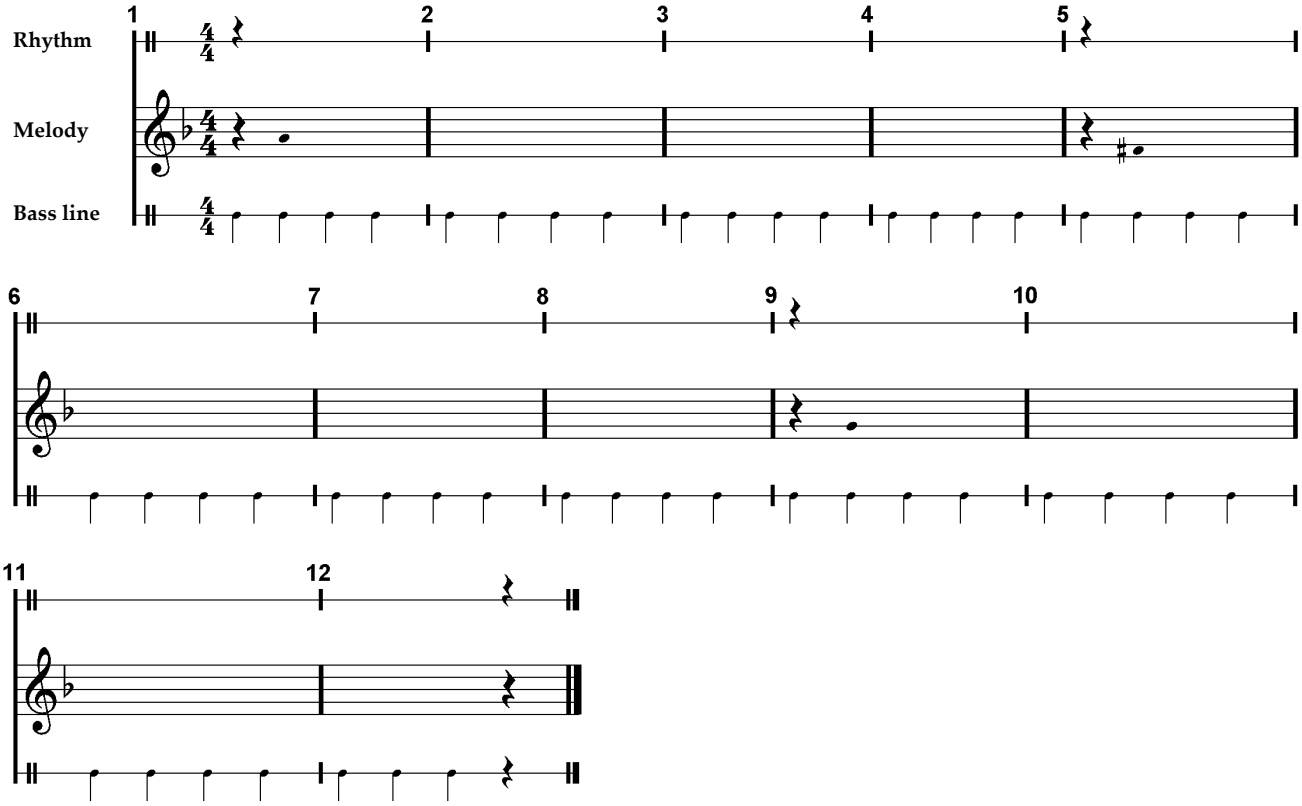
c) 5 against 4

New rhythmic cell: **Beat**

Cell 

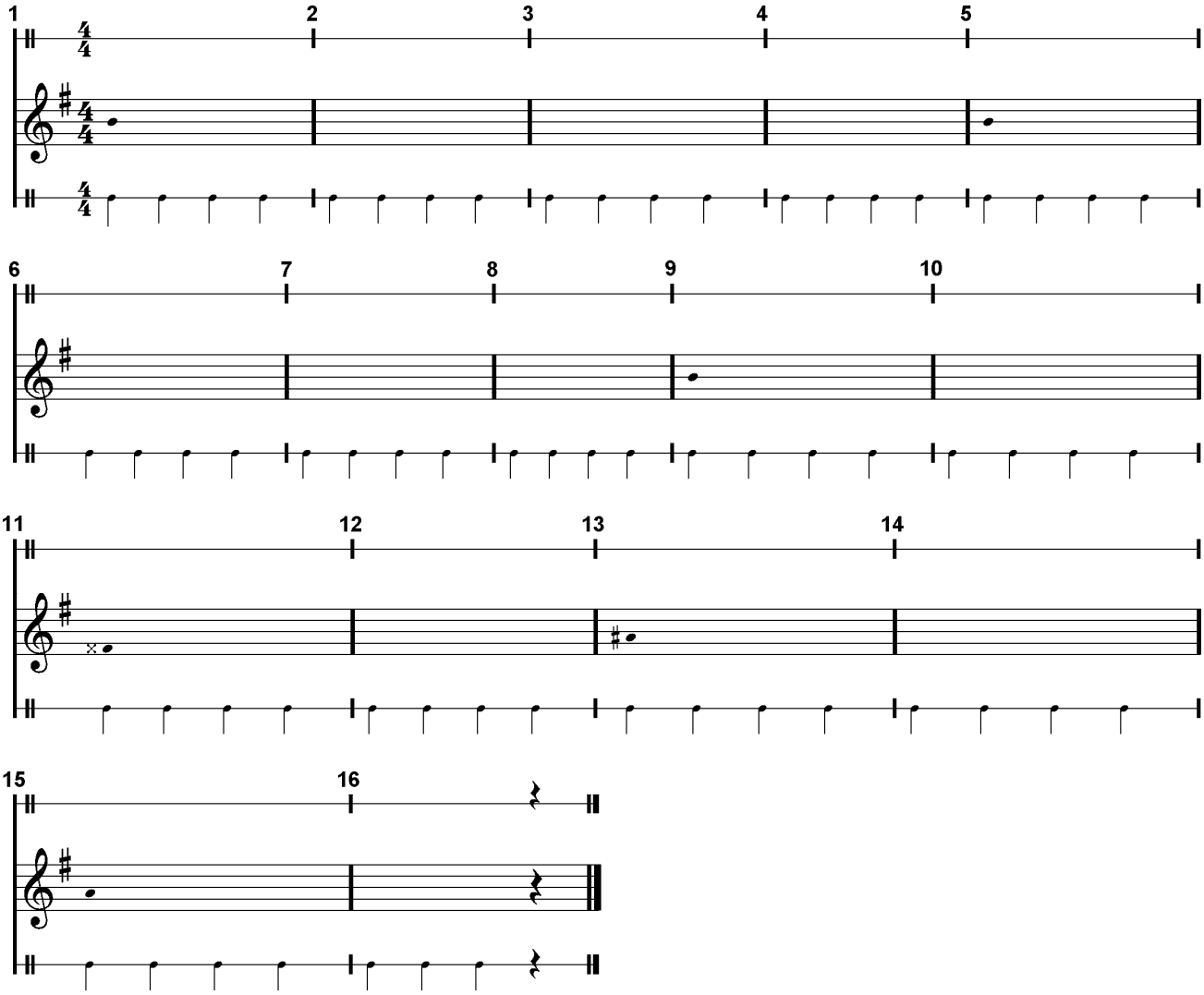
Example 121

CD 2: Track 56



Example 122

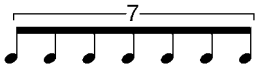
CD 2: Track 57



Chapter 20
Septuplets

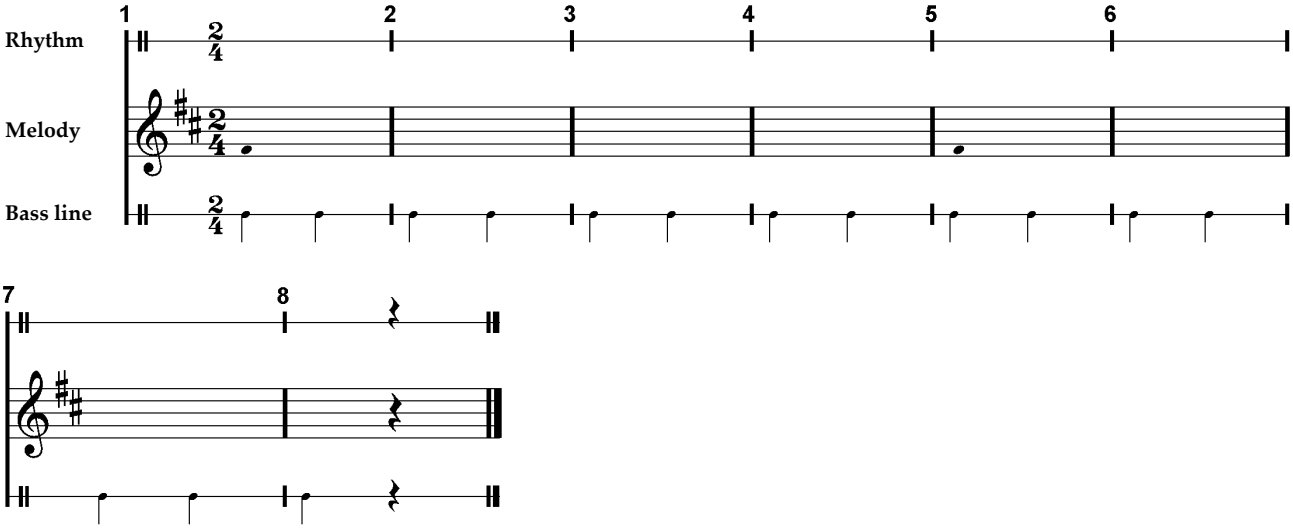
a) 7 against 2

New rhythmic cell: **Beat**

Cell 

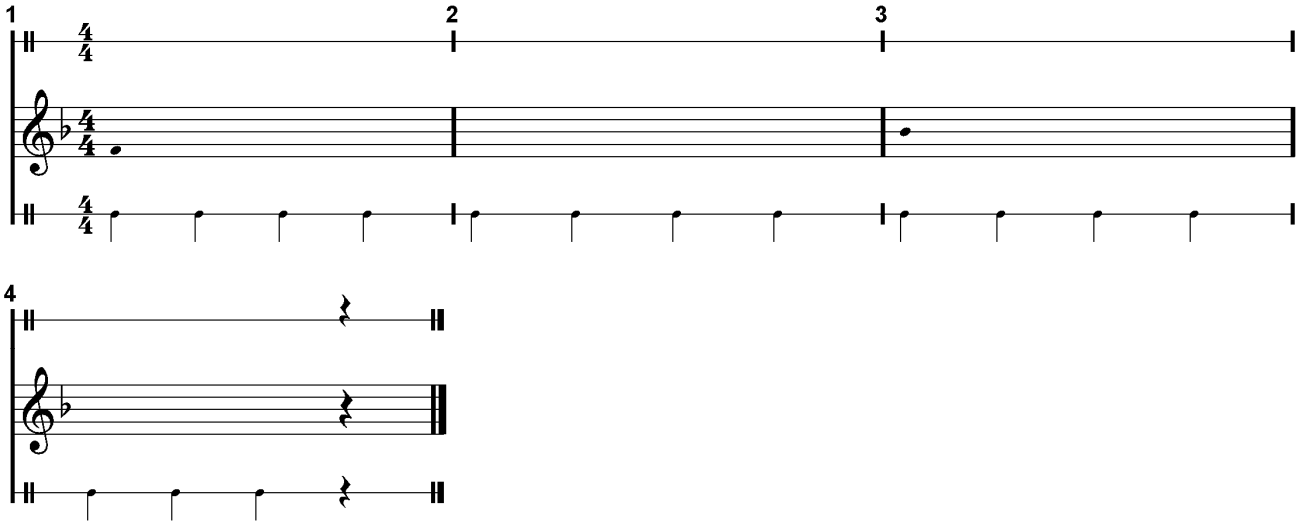
Example 123

CD 2: Track 58



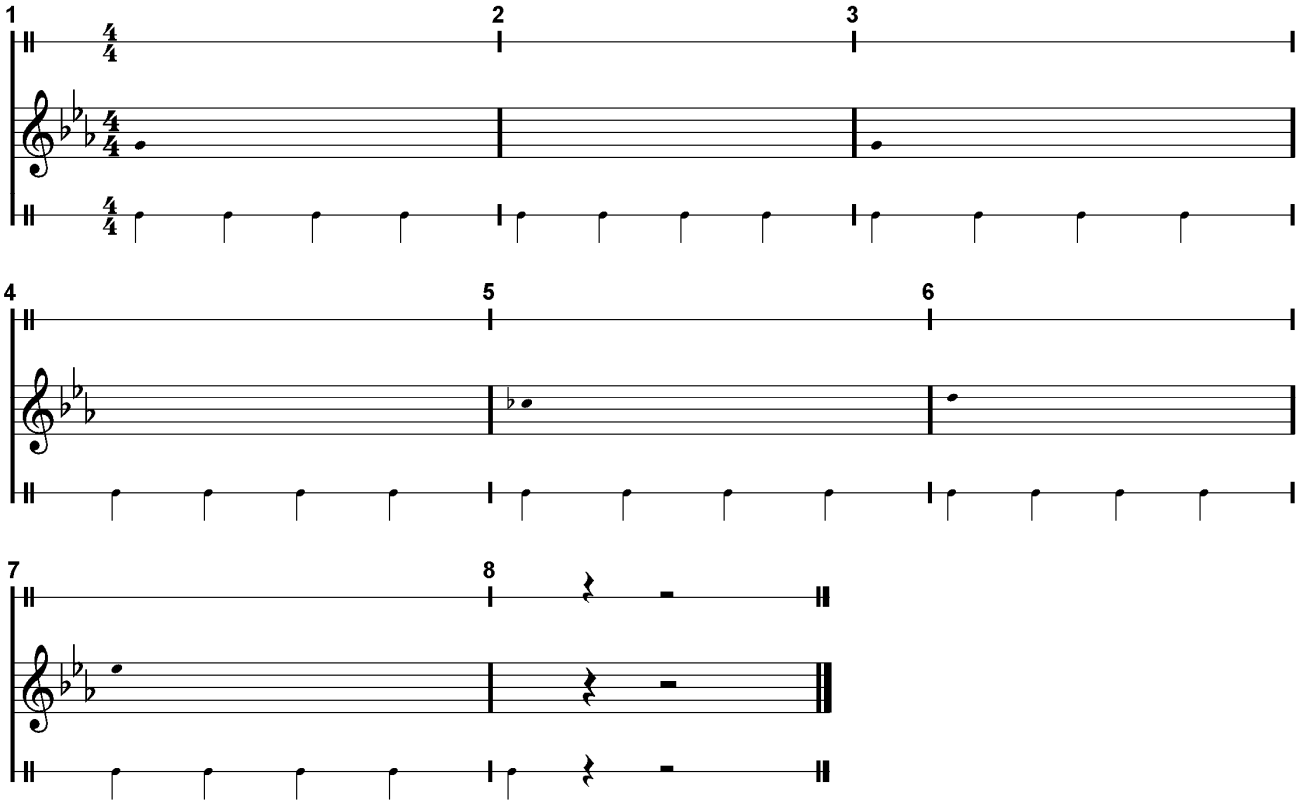
Example 124

CD 2: Track 59



Example 125

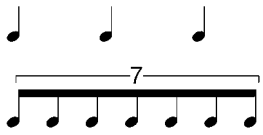
CD 2: Track 60



b) 7 against 3

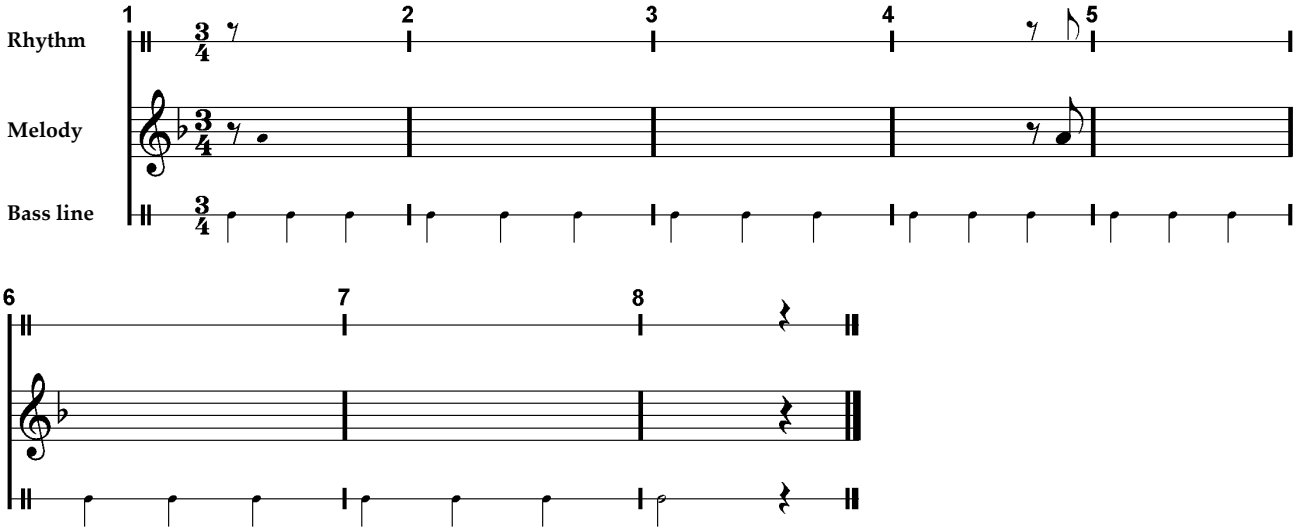
New rhythmic cell: **Beat**

Cell



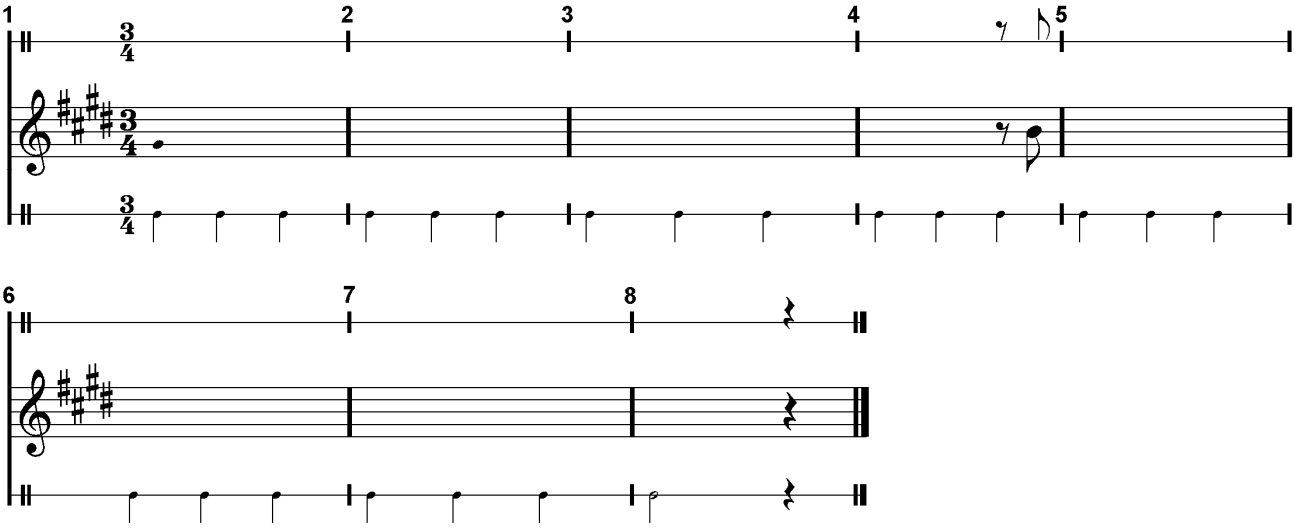
Example 126

CD 2: Track 61



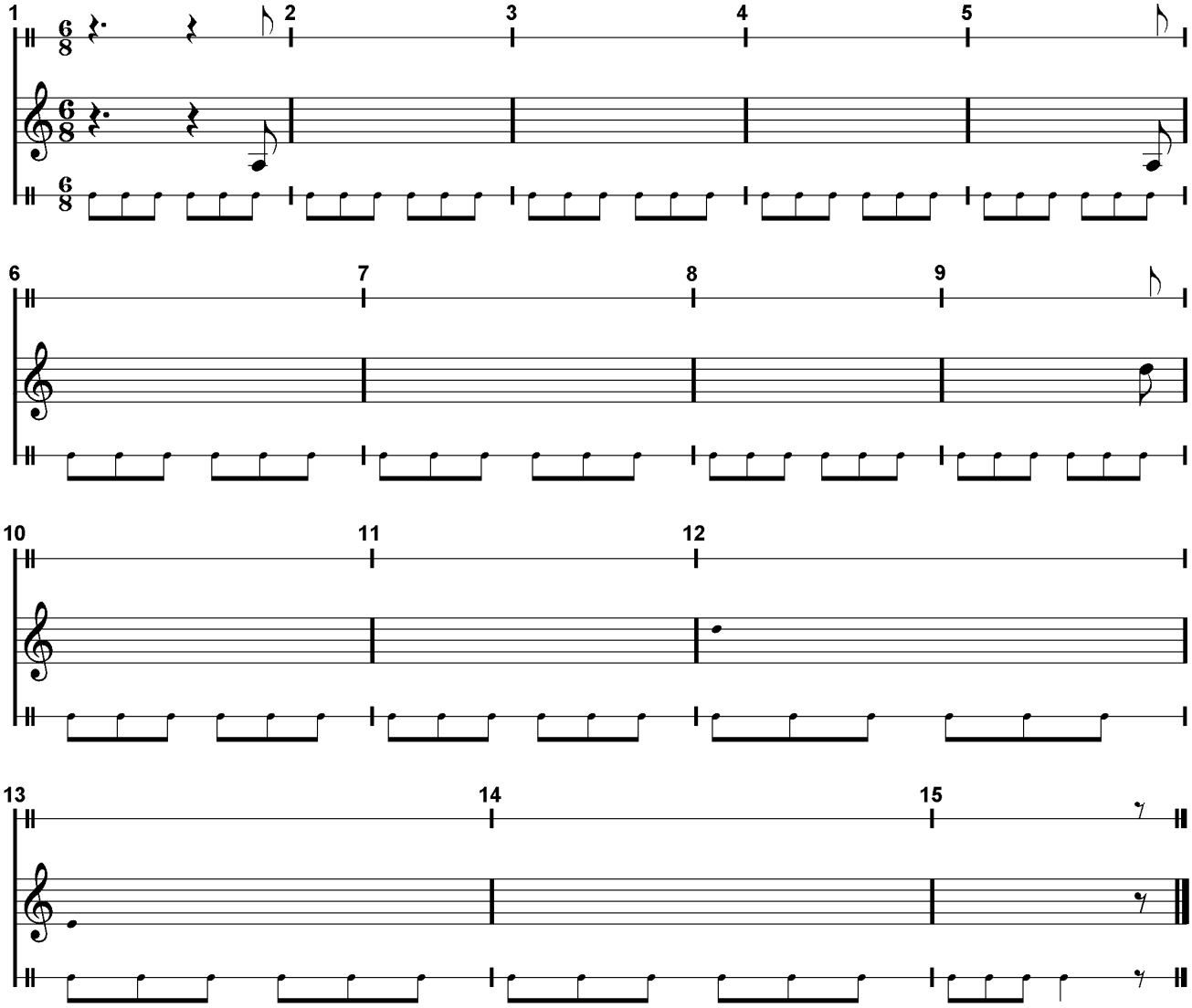
Example 127

CD 2: Track 62

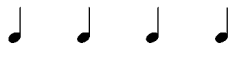


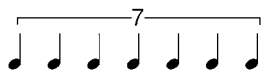
Example 128

CD 2: Track 63



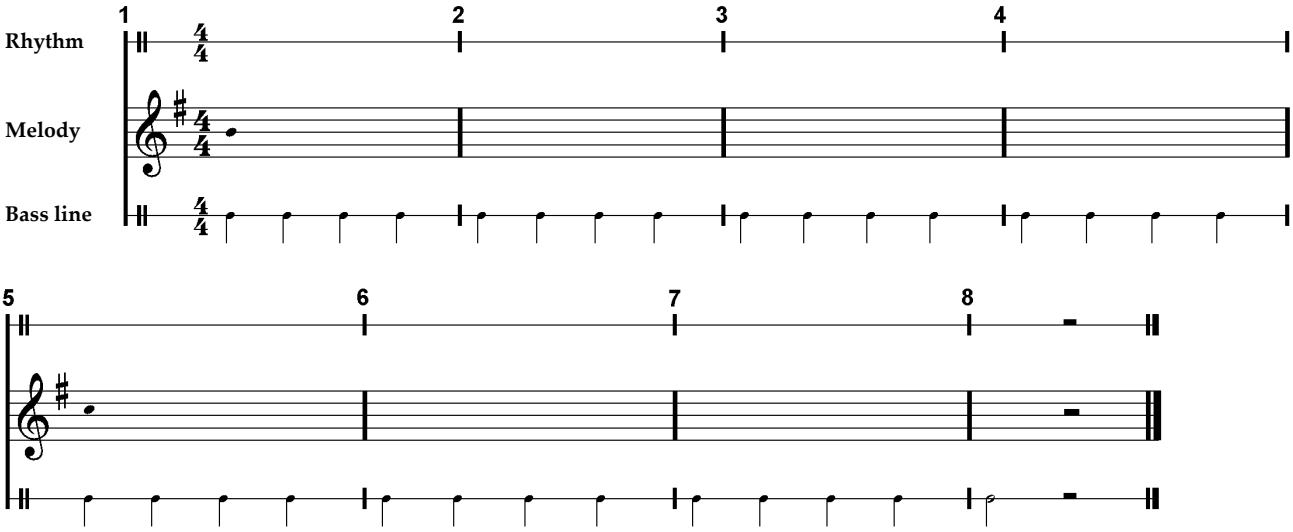
c) 7 against 4

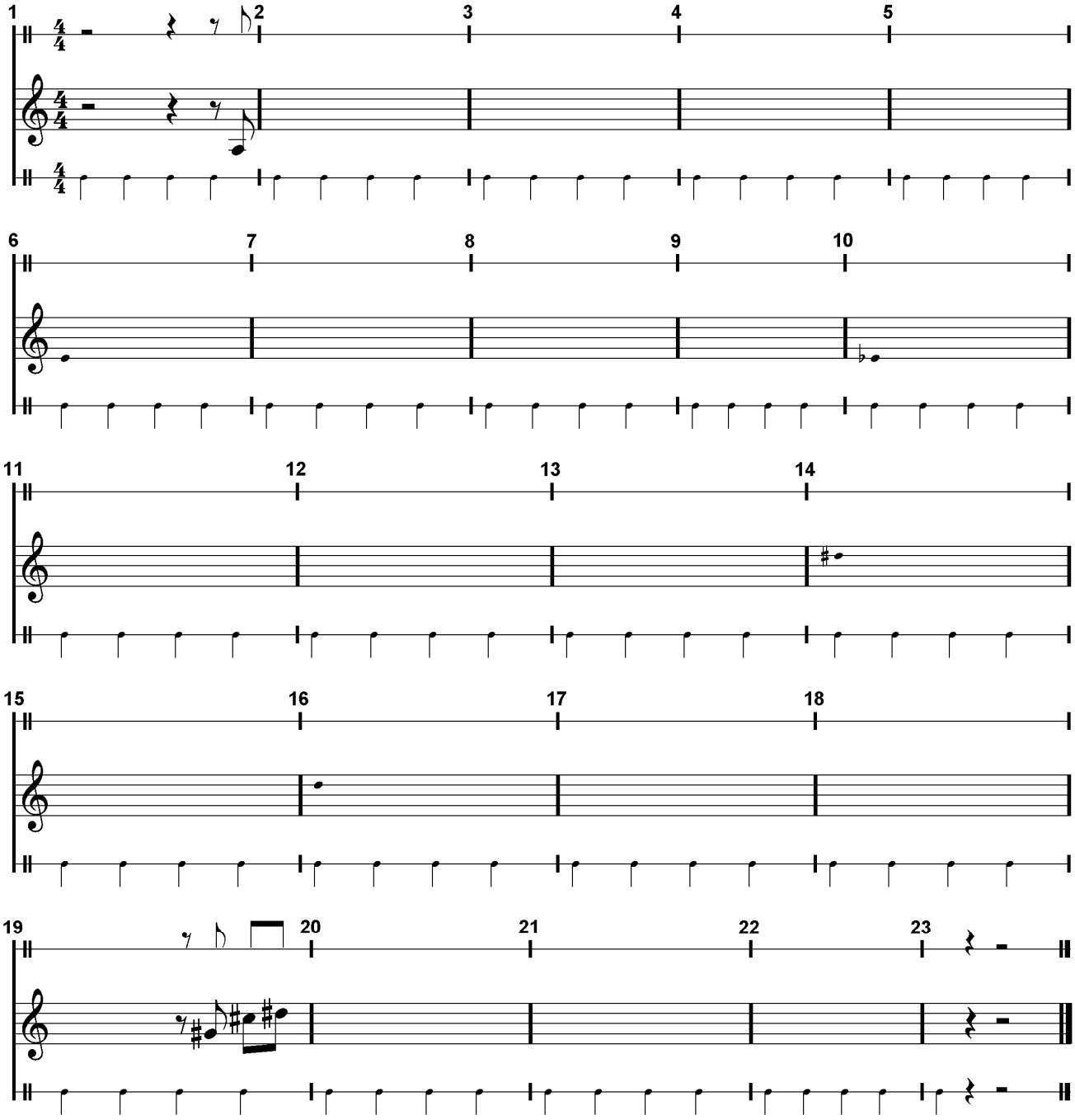
New rhythmic cell: **Beat** 

Cell 

Example 129

CD 2: Track 64



Example 130

CD 2: Track 65