

## **Translation of G. Keetman; Rhythmische Übung**

Translation by Kurt Schmidt - Rio Rancho, New Mexico  
(Text ideas by Luis Delgado, Albuquerque New Mexico)

### **Forward**

As a supplement to the rhythmic examples of the first Schulwerk volume (the preponderance of which are carried out by clapping), several tone-gestures (patsching, clapping, stamping, finger-snapping) are combined in succession, beginning with patsching exercises.

The few examples of obstinate accompaniment rhythms (they can be carried out by speaking, singing or performing on instruments) should be supplemented through self-discovery and other tactile ways.

Other examples show possibilities for the combining of tone-gestures with rhythmic speaking. They can also be varied by using new ones or substituting your own.

In all exercises, importance should be placed on a flowing [tempo or piece].

Tempo, dynamics and phrase marking are dispensed with, thus allowing for diverse performance possibilities.

The [pieces] should be rendered by rote memory, since it is possible in this best way to get a free interpretation. A combination of several pieces in to a bigger form enlivens the rhythmic work, tantamount to a rondo-like enlargement of single pieces through improvised interludes.

The essence and purpose of these exercises is (along the development of a feeling for form, a rhythmic-musical memory and a sense for dynamics and phrasing) also the gaining of confidence in rhythmic ensemble playing, which for all instrumental music-making is indispensable. Moreover, these exercises give the teacher who has no or few instruments at his disposal the possibility of involving all students in the same way.

Patsching refers to the springy striking of the palms of the hands on the thigh round the knees.

Clapping is done by the springy striking of the fingers of one hand in the bowl of the other; one should avoid in so doing to press the elbows to the body.

Stamping is achieved through a firm placement of one foot on the entire sole next to the other; then loosely swinging the shin from back to front.

Finger-snapping may be taken for granted.

### **Page Five**

Notation on a line: only patsch with both hands the notes whose stems point upwards.

When stems point up and down: patsch upward stems with right hand, downward stems with left hand.

When there are two lines: upper line is for the right knee, lower line is for the left knee.

All patsch exercises can be performed on two drums or bongos. For the proportionate development of both hands, the voices should be interchanged.

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### Page Eight

Ostinata Begleitformeln = Ostinato Accompaniment

Weitere Übstücke - further examples or exercises

### Page Nine

No. 33

Ene, bene, bean leaf, how many cows are not yet full? Seven goats and a cow, Saint Peter closes the stall door and flings the key over the Rhine. Tomorrow will be good weather.

*In playing off the "ene bene" rhyme, I used the following text with his exercise:*

*Eenie, meenie, miney, moe;  
Catch a tiger by the toe!  
If he hollers make in pay  
a fifty dollar fine today, and  
if he doesn't want to pay;  
Pull his tail and run away!*

### Page 10

No. 36

Group 1: Little Greta, little pastry, what are the geese doing?

Group II: They are sitting in the water and washing their tails.

Group I: Little Hans [sitting] at the brook has downright good things.

Group II: He has caught small fish and has brought the scales back home.

*This is the text I have used with this exercise:*

*Group 1: Gretel, Pastetel, where have the geese gone?*

*Group II: They sit in the water like white royal swans.*

*Group 1: Hansel, my boy, for what are you known?*

*Group II: For catching small fish that I plan to take home.*

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### Page 13

Notation of the stamping:  
Upward stems = stamp with the right foot  
Downward stems = stamp with the left foot

### Page 14

(Wirrle and warrle are nonsense words or vocables having no meaning.)

Wirrle, warrle, what is that? Behind the oven something is clambering. It is not fox, it is no hare, wirrle, warrle, what is there?

*Here is an adaptation I have used:*

*Wirrle, warrle, what was that? By the oven out in back. Not a fox, not a hare, Wirrle warrle, what was there?*

### Page 17

Behind the bridge over the Danube stand a small, beautiful house and sits a pretty maiden therein, singing like a canary.

Three roses in a garden, [Ilgen] in the woods; in summer it is happy, in winter it is cold.

### Page 18

The miller does the grinding, the little wheel goes around, my treasure (i.e., my beloved) is [verzurnet], I myself do not know why?

*Here is an adaptation I have used:*

*The miller keeps grinding, the wheel goes around.*

*My treasure, my true love, is what I have found.*

### Page Twenty

Notation of finger snapping:

Upward stems only means snap with both hands

Upward and downward stems means alternate between hands (upward stems = right hand; downward stems = left hand)

### Page 22

Four Small Canons

### Page 23

Zusammen = Together