

We can count the theme of the Beethoven Violin Concerto with numbers.

Listening



Listen to each example. Can you identify patterns of four and eight beats using rhythm syllables?

“Allegretto” from *Symphony No. 94* (“The Surprise Symphony”) by Joseph Haydn (1732–1809).

“Allegretto” from *Symphony No. 7 in A, op. 92*, by Beethoven (1770–1827).

“In the Hall of the Mountain King” from the *Peer Gynt Suite No. 1* by Edvard Grieg (1843–1907).

1.4 Basic Rhythm Patterns That Include Rests in Simple Meter

Rests are symbols that represent the absence of sounds. Rests may be counted silently using the rhythm syllables of the corresponding notes.

Sing, Memorize, and Analyze

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Internalizing Music

1. Listen to “Rocky Mountain” on Track 2. Memorize the song.
2. Sing “Rocky Mountain” and keep the beat. (Watch out for the beat that has no sound!)
3. Sing “Rocky Mountain” and clap the rhythm.
4. Sing “Rocky Mountain” while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

1. As you sing “Rocky Mountain,” determine which beats in each phrase have no sound.
2. Determine the number of sounds on each beat in each phrase of “Rocky Mountain.”

Constructing a Rhythmic Representation from Memory

1. As you sing “Rocky Mountain,” draw a representation indicating the number of sounds you hear in each beat; try to indicate the duration of each sound.
2. As you point to your representation, sing “Rocky Mountain” with rhythm syllables.

Music Theory

Describing What You Hear with Rhythm Syllables

As we learned with the Beethoven Violin Concerto example, when we hear one sound on the beat, we can label it with the rhythm syllable *ta*. When we hear two sounds on the beat, we can label them with the rhythm syllable *ta di*. A rest is a place in the music with no sound. Rests may be counted silently using the rhythm syllables. We can sing “Rocky Mountain” with rhythm syllables as follows:

<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>		
<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>		
<i>ta</i>		<i>ta</i>		<i>ta</i>		<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>		
<i>ta</i>		<i>ta</i>		<i>ta</i>		<i>ta</i>	<i>di</i>	<i>ta</i>	<i>di</i>	<i>ta</i>		

Notating What You Hear

Rests are symbols that show durations of silence. Each note value has its own rest.

Quarter-Note Rest

When the beat is assigned the value of a quarter note and there is a silence for one beat, we use a **quarter-note rest** to represent this silence.

A quarter note rest:

Eighth-Note Rest

When the beat is assigned the value of a quarter note, two even sounds on a beat are called **eighth notes**. If there is a silence for one of these eighth notes, we use an **eighth-note rest**.

An eighth note rest:

Half-Note Rest

When the beat is assigned the value of a quarter note and there is a silence for two beats, we use a **half-note rest**.

A half-note rest is written on the third line of the staff, as follows:


Whole-Note Rest

When the beat is assigned the value of a quarter note and there is a silence for four beats, we use a **whole-note rest**.

A whole rest is written on the fourth line of the staff as follows:

Notice that it hangs from the fourth line. This rest must be used to indicate a measure rest in any meter, even if the values of the beats in the measure are not worth a whole note.

Double-Whole-Note Rest

A double-whole-note rest is equal to four half-note rests. 

We can write the rhythm of "Rocky Mountain" in simple duple meter as follows when the beat is assigned the value of a quarter note.

Rocky Mountain











We can also write "Rocky Mountain" in a different way while keeping exactly the same relationships between the notes. If each beat is equal to a half note, then two sounds on a beat will be written with two quarter notes. We can indicate this information by using a $\frac{3}{2}$ time signature. You will use the exact same rhythm syllables as used when singing in $\frac{2}{4}$.

Rocky Mountain in $\frac{3}{2}$



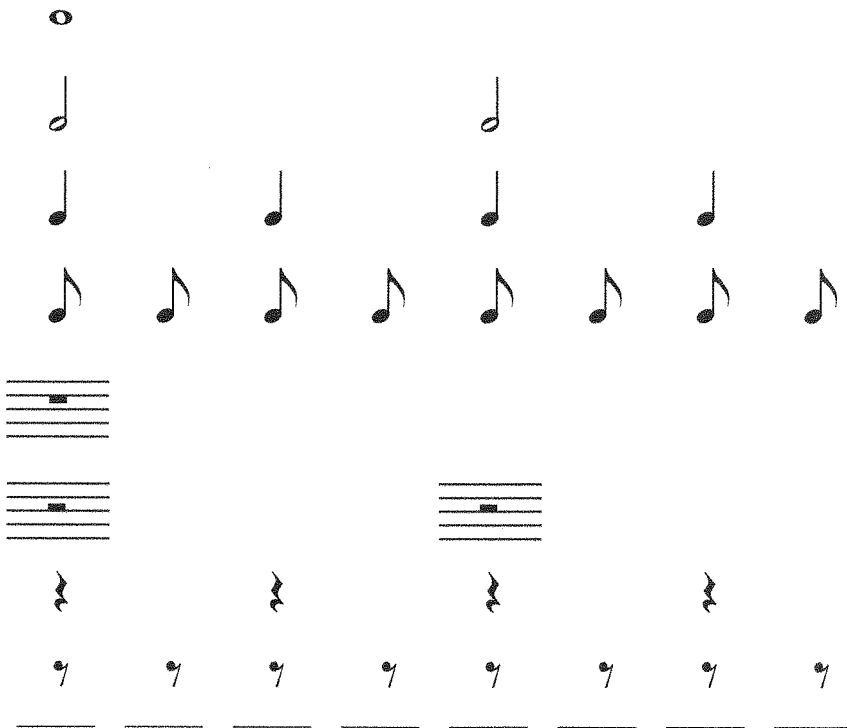
Summary of Traditional Notation Symbols and Corresponding Rests

The following table is a summary of notes and their corresponding rests.

Note Name	Traditional Notation Symbol	Corresponding Rest
Quarter note		
Eighth note		
Half note		
Whole note		

Hierarchy of Durations

In the following diagram, you can observe that the note values are proportionately related to each other. The tempo of a piece of music does not change this relationship. Each line of music lasts four beats.



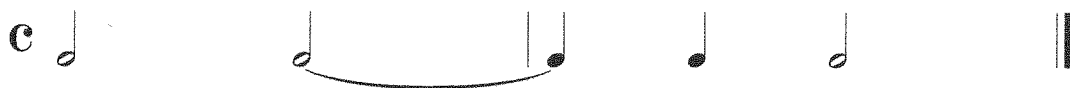
Ties

A **tie** is a curved line used to join two successive notes of the same pitch, showing that they should form one sound lasting for the duration of their combined values.



In the above chart, we can tie two quarter notes together that will form one sound lasting two beats. We can tie two half notes together that will form one sound lasting for the duration of four beats or a whole note.

A tie is also used to join notes on either side of a bar line or to make up a total note value that is not available in single notes. The tied note in the following example is equal to three quarter notes.



The whole note tied to a half note in the following example is equal to six quarter notes.



Listening



Listen to each example. Can you identify patterns of four and eight beats using rhythm syllables? Can you write the rhythm patterns of some of these examples using quarter and eighth notes?

“Children’s Song,” *For Children* Vol. 1, by Béla Bartók (1882–1945) (London, New York, and Berlin: Boosey & Hawkes, 2003). Recording: Jenő Jandó. Bartók: *For Children*. Naxos, 2005.

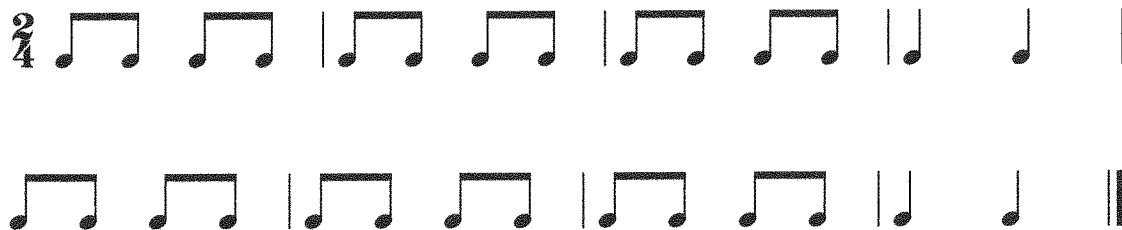
“In the Hall of the Mountain King,” Movement 4 from the *Peer Gynt Suite* No. 1, 46, by Edvard Grieg (1843–1907).

Movement 2 from *Symphony No. 7* by Ludwig van Beethoven (1770–1827).

Listen to Sarah Brightman on the album *La Luna* singing “Figlio Perduto.” It uses a theme from *Symphony No. 7* Movement 2, by Ludwig van Beethoven (1770–1827).

1.5 Repeat Signs

A **repeat sign** (||: :||) appears at the beginning and end of a section of music that needs to be repeated. If the first measure of music is to be included in a repeat, the repeat sign is omitted from the beginning of the composition.

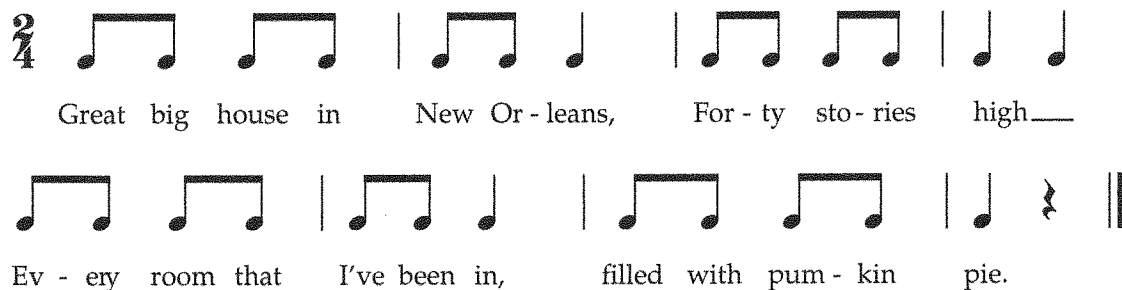


In the above example, two phrases of music have the same rhythm. Another way of writing this example is below. Perform the measures inside the repeat signs twice.



First and Second Endings

Great Big House



Another way of writing the above example is as follows:



Perform measures one through three, then the measure bracketed with a 1 and a repeat sign at the end. Return to the beginning and perform measures one through three, skip the bracketed measure, and go to the measure marked with a 2.

D.C. al fine is another repetition direction. It stands for *da capo al fine*, Italian for “from the head to the end.” This is an instruction provided at the end of the notation to go back to the beginning of a piece and play to the word *fine* (end).

D.S. al fine is also a repetition direction. It stands for *dal segno al fine*, Italian for “from the sign to the end.” A passage is repeated not from the beginning of the composition but from the place marked by a *dal segno* sign. Return to the *dal segno* sign (♯) and perform to the end of the piece.

Key Terms and Concepts

Phrase	Eighth Note	Conducting Pattern
Cadence	Flag	Time Signatures
Phrase Mark	Half Note	Rhythm Syllables
Form	Whole Note	Beam
Dynamics	Tempo	Rests
Duration	Meter	Quarter-Note Rest
Rhythm	Duple Meter	Eighth-Note Rest
Beat	Triple Meter	Half-Note Rest
Pulsation	Quadruple Meter	Whole-Note Rest
Notation	Simple Meters	Ties
Quarter Note	Measure	Repeat Sign
Note Head	Bar Lines	First and Second
Stem	Double Bar Line	Endings

How to Practice

The mastery of reading and writing music takes many hours of practice. But we can make this practice more efficient by using a variety of practice techniques. For every chapter, we will provide you with a list of practice techniques for the new material.

Here are some general practice tips:

- Set goals for your practice. At the beginning of each practice session, write down what you want to achieve. Once you have completed your practice session, review what you achieved and what you have to work on in later practice sessions. Keep a journal of what you have accomplished.
- It is important to practice the material in a logical way. Always begin your practice with a review of the focus songs, found on the CD, for a particular unit or chapter. It is important to begin with singing the materials.
- Practicing in small groups with your peers will be invaluable to your development, as it will provide you with peer assessment and will sharpen your listening skills. This will also let you become more secure when called on by your instructor in class.

Here are some useful suggestions for practicing rhythms in a variety of ways:

Performing	<p>Sing all of the melodies with rhythm syllables.</p> <p>Establish a tempo for “Rocky Mountain.” Sing silently in your head and conduct.</p> <p>Establish a tempo for “Are You Sleeping.” Sing silently in your head and conduct the song.</p> <p>Establish a tempo for “America.” Sing silently in your head and conduct.</p> <p>Sing the theme of the Beethoven Violin Concerto on “loo” while quietly tapping a beat.</p> <p>Sing the theme of the Beethoven Violin Concerto with rhythm syllables while quietly tapping a beat.</p> <p>Sing the theme of the Beethoven Violin Concerto with rhythm syllables while conducting.</p> <p>Sing “Rocky Mountain” with words while keeping a beat.</p> <p>Sing “Rocky Mountain” with rhythm syllables while tapping the beat.</p> <p>Sing “Rocky Mountain” with rhythm syllables while conducting the beat.</p>
Performing the Rhythm and the Beat at the Same Time	<p>Divide into two groups: one group performs the rhythm of the focus song; the other keeps the beat. Practice this activity in different combinations:</p> <ul style="list-style-type: none"> • Instructor/class • Class/instructor • Divided class • Two individual students <p>Individually, keep the beat with one hand and tap the rhythm with the other hand.</p>
Standard Practice	<p>Sing or speak the rhythm patterns of focus songs while tapping the beat.</p> <p>Count with numbers as you keep the beat.</p>
Echo Clapping	<p>Practice with a classmate or in class. One of you will clap the rhythm of a melody or a rhythmic pattern. The other will “echo” what was clapped with rhythm syllables.</p>
Conducting	<p>Sing and conduct at the same time.</p>
Aural Analysis	<p>Identify which beat or beats contain specified rhythmic patterns.</p>
Notating Your Rhythm	<p>Practice with a classmate or in class. One of you will clap the rhythm of a melody or a rhythmic pattern. The other will “echo” what was clapped with rhythm syllables and then notate the pattern in a given meter.</p>
Error Dictation	<p>One student plays the melody, deliberately making a mistake. Another student follows the score and locates the error.</p>
Memory	<p>Memorize an entire rhythmic exercise from Chapter 1 and notate it without referring to the notation. First analyze the form by looking for repeated and similar parts. This will simplify the task.</p>
Improvisation/Composition	<p>First select a meter and length for the composition, then decide what rhythmic form to use (for example, abba). Create an improvisation or composition using only known rhythms.</p>
Performing a Rhythmic Canon	<p>Say the rhythm names while clapping the rhythm of the melody.</p> <p>Think the rhythm names and clap the rhythm.</p> <p>Think and clap the rhythm while another person claps the melody starting after 4 beats.</p> <p>Perform the canon by yourself. Tap one part with one hand and use a pencil to tap the other part with the other hand.</p>

Using the Musical Skills CD

Access Chapter 1 on the skills CD to reinforce some of the important rhythmic concepts introduced in this chapter through tutorials and dictations. Use the arrows on the top right of the page to move from one page to another.

In the Tutorial section, you can review the following information:

1. Duple, triple, and quadruple time signatures
2. Whole-, half-, quarter-, and eighth-note values
3. Whole-, half-, quarter-, and eighth-note rest values

In the Dictation section, you will have the opportunity to practice writing simple rhythm patterns that are two measures in length. There are two types of rhythmic dictations:

1. Rhythmic dictations including whole, half, quarter, and eighth notes with no rests
2. Rhythmic dictations including whole, half, quarter, and eighth notes with rests

Before attempting to write the dictations, listen to each example several times and try to clap and say the rhythm syllables. You might want to notate your example on staff paper before doing so on the computer.

How to Read a Musical Score

Throughout the text we will introduce you to some useful ideas for how to read a musical score. In each chapter, you will begin to recognize some of the basic elements of music.

Look at Minuet by Johann Sebastian Bach on the following page and answer the following questions.

Rhythm

Identify the time signature. Identify the quarter notes, half notes, whole notes, and eighth notes. Identify the tempo of the piece.

Melody

Identify the dynamic markings and define them.

Texture

What is the texture of the piece?

Form

What is the form?

Minuet

Johann Sebastian Bach (1685–1750)

Allegretto

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each (treble and bass clef). The tempo is marked 'Allegretto'. The piece is in a simple meter and features a variety of dynamics and articulation. The first system (measures 1-7) starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then piano (*p*), and mezzo-forte (*mf*). The second system (measures 8-14) begins with piano (*p*), then forte (*f*), piano (*p*), and forte (*f*). The third system (measures 15-21) starts with mezzo-piano (*mp*) and ends with piano (*p*). The fourth system (measures 22-28) begins with forte (*f*), then piano (*p*), and concludes with a fortissimo (*f*) dynamic and a 'rallentando' (*rall.*) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Look at the Minuet in G Major by Johann Sebastian Bach below.

Rhythm

Identify the time signature. Identify quarter notes, half notes, whole notes, and eighth notes. Identify the tempo of the piece.

Melody

Identify the phrases. Identify the dynamic markings and define them.

Form

What is the form?

Minuet in G Major

Johann Sebastian Bach (1685–1750)

Moderato



The musical score for the Minuet in G Major by Johann Sebastian Bach is presented in four systems. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The score begins with a piano (*p*) dynamic marking. The first system contains measures 1 through 8. The second system, starting at measure 9, continues the piece with a mezzo-forte (*mf*) dynamic marking. The third system, starting at measure 17, features a mezzo-forte (*mf*) dynamic marking and a crescendo leading to a forte (*f*) dynamic marking. The fourth system, starting at measure 25, returns to a piano (*p*) dynamic marking and concludes the piece with a final cadence.