



Chapter 3

More-Advanced Rhythms in Simple Meter

CHAPTER OVERVIEW

In the first part of this chapter you will learn that the basic beat can be divided into four equal parts, creating a variety of interesting rhythm patterns. You will be introduced to the concept of syncopation: the displacement of the accent from the strong beat to the weak beat. Syncopation is found in many styles of music, including classical, jazz, and popular. Additionally, you will learn about dotted notes. Dots are used to increase the duration of a note. You will learn how to notate melodies containing the above-mentioned rhythms in different meters. In addition to developing your notation skills you will learn how to count these more-advanced rhythms using rhythm syllables and numbers.



3.1 Sixteenth Notes

Sing, Memorize, and Analyze

Internalizing Music



1. Listen to “Dinah” on Track 4. Memorize the song.
2. Sing “Dinah” and keep the beat.
3. Sing “Dinah” and clap the rhythm.
4. Work with another student in the class. One of you performs the beat while the other performs the rhythm of “Dinah.” Switch parts.
5. Sing “Dinah” 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 “Dinah,” determine the number of beats within each phrase.
2. On which beats do you hear more than two sounds?
3. Determine the number of sounds on each beat in each phrase of “Dinah.”

Constructing a Rhythmic Representation from Memory

1. As you sing “Dinah,” draw a representation indicating the number of sounds you hear in each beat; try to indicate the duration of each sound.

Music Theory

Describing What You Hear with Syllables

When we hear four sounds on a beat, we can label it with the rhythm syllables *ta ka di mi*. The rhythm syllables for “Dinah” are written above the beat blocks.

Dinah

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

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

Notating What You Hear

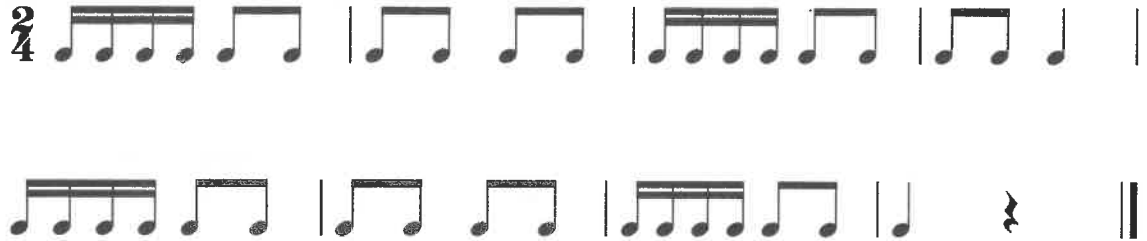
As you have discovered in “Dinah,” four even sounds occur on beats one and five of phrases one and two. When the beat is a quarter note in length, four even sounds on a beat can be represented by four sixteenth notes (semiquavers, in England). A sixteenth note is made up of a note head, a stem, and a double flag. The flag is on the right of the stem. Normally, four sixteenth notes are joined together by a double beam. Down stems are placed on the left side of a note head and up stems on the right.

In some vocal music where it is important to align rhythms with text, the beam is not used.



We can write the rhythm of “Dinah” as follows in simple duple meter when the beat is equal to a quarter note.

Dinah



If we write the rhythm of “Dinah” as it is sometimes written in vocal music, we could write it using flagged notes instead of beamed notes. The following is an example of writing with flagged notes.



No one in the house but Din-ah, Din-ah No one in the house but me I know.



No one in the house but Din-ah, Din-ah strum-in’ on the old ban - jo.

For the sake of simplicity and clarity, from this point forward in the text we will use beamed notes in our notation.

Reading with Rhythm Syllables

The following figure illustrates how we can use rhythm syllables to read “Dinah.”



ta ka di mi ta di ta di ta di ta ka di mi ta di ta di ta



ta ka di mi ta di ta di ta di ta ka di mi ta di ta

Counting with Numbers

The numbers for counting four sixteenth notes are determined by the beat you are on. For example, if the sixteenth notes occur on beat three, count “3-e-&-ah.” The numbers in the following example refer only to the top line of music. (You can use “a” instead of “ah,” if you choose.)

1 2 & 3 & 4 e & ah 1 & 2 3 & 4

The numbers below the rhythm of “Dinah” indicate how to count the rhythm.

1 e & ah 2 & 1 & 2 & 1 e & ah 2 & 1 & 2

1 e & ah 2 & 1 & 2 & 1 e & ah 2 & 1 2

3.2 Notating a Melody in Different Meters










Once you can aurally describe the rhythm of a melody with rhythm syllables, you can notate these patterns in different meters. Composers use this technique to avoid using a lot of smaller note values. The following chart will enable you to notate second division patterns in $\frac{2}{4}$ or $\frac{3}{8}$ or $\frac{3}{8}$ meter. The same principle applies to triple and quadruple meter.

When the beat is equal to a half note, four sounds on a beat can be represented by using four eighth notes.

When the beat is an eighth note long, four even sounds on a beat can be represented by thirty-second notes (demisemiquavers, in England). A thirty-second note is made up of a note head, a stem, and a triple flag. Four thirty-second notes are joined together by a triple beam.




The following chart illustrates how one and two sounds on a beat can be represented in different meters.


Rhythm Syllable	$\frac{2}{4}$ Meter	$\frac{3}{8}$ Meter	$\frac{3}{4}$ Meter
Ta			
Ta di			
Ta ka di mi			


For example, if you want to convert the following rhythm syllables into notation:

ta ta ka di mi ta di ta

it would look like the following in the different simple duple meters we have studied. The note value of the beat changes, as well as the rhythm. What is the note value for the beat in each of the examples? Why can you read each pattern with the same rhythm syllables?

$\frac{2}{4}$ 
 ta ta ka di mi ta di ta

$\frac{3}{8}$ 
 ta ta ka di mi ta di ta

$\frac{3}{4}$ 
 ta ta ka di mi ta di ta

Listening



As you listen to some of these examples, try to identify rhythm patterns using rhythm syllables. Notate the rhythm patterns that you recognize.

“Allegro” from Symphony No. 1 by Wolfgang Amadeus Mozart (1756–1791).

“Solfeggietto” by Carl Philipp Emanuel Bach (1714–1788).

“Solfeggietto” by Carl Philipp Emanuel Bach (1714–1788) sung by The Swingle Singers, from the album *Anyone for Mozart, Bach, Handel, Vivaldi?* Philis recording

“Solfeggietto” by Carl Philipp Emanuel Bach (1714–1788), Vernizzi Jazz Quartet and Corrado Giuffredi. Arts Crossing, 2006.

Prelude in C Minor from Book 1 of the *Well-Tempered Clavier* by Johann Sebastian Bach (1685–1750).

“Andante” (Variation 3) from Symphony No. 94 by Joseph Haydn (1732–1809).

Rondo “Alla Turca” for piano by Wolfgang Amadeus Mozart, Theme 1 and Theme 2.

3.3 Eighth-Note and Sixteenth-Note Combinations

Sing, Memorize, and Analyze



Internalizing Music

1. Listen to “Ida Red” on Track 5. Memorize the song.
2. Sing “Ida Red” and keep the beat.
3. Sing “Ida Red” and clap the rhythm.
4. Work with another student in the class. One of you performs the beat while the other performs the rhythm of “Ida Red.” Switch parts.
5. Sing “Ida Red” while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

1. Identify whether the meter is duple, triple, or quadruple.
2. As you sing “Ida Red,” determine the number of beats within each phrase.
3. Sing phrase one. Determine the number of sounds you hear on each beat. Describe the sounds you hear on beat two with the words “long” and “short.”
4. Sing phrase two. Determine the number of sounds on each beat. How many sounds did you sing on beats one and two? Describe these sounds with the words “long” and “short.”
5. Determine the number of sounds you hear on each beat of phrases three and four.

Constructing a Rhythmic Representation from Memory

As you sing “Ida Red,” indicate the number of sounds you hear in each beat; try to indicate the duration of each sound.

Music Theory

Describing What You Hear with Syllables

When the beat is equal to a quarter note and we hear three uneven sounds (one long sound followed by two short sounds), we use the rhythm syllables *ta di mi*. When we hear three uneven sounds on a beat (two short sounds followed by one long sound), we can use the syllables *ta ka di*. The following are the rhythm syllables for “Ida Red”:

ta di ta di mi ta di ta

--	--	--	--

ta di mi ta ka di ta di ta

--	--	--	--

ta di ta ta di ta

--	--	--	--

ta di ta di ta di ta

--	--	--	--

Notating What You Hear

When the beat is a quarter note, we can write the rhythm of “Ida Red” as follows:

Ida Red

Reading with Rhythm Syllables

We can read the rhythm of “Ida Red” with rhythm syllables.

Counting with Numbers

One eighth note followed by two sixteenth notes can be counted as “1 & ah.” Two sixteenth notes followed by an eighth note can be counted as “1 e &.”

Counting “Ida Red” with Numbers:

Listening

As you listen to some of these examples try to identify rhythm patterns using rhythm syllables. Notate the rhythm patterns that you recognize.

“Badinerie” from French Suite No. 2 in B Minor by Johann Sebastian Bach (1685–1750).

“Badinerie” found in *Suite Dreams: The Music of Johann Sebastian Bach for Flute and Jazz Orchestra*, I-Chee Lee/Union Square Group.

Mikrokosmos Vol. 3, No. 77, by Béla Bartók (1882–1945).

“Bagpipes,” No. 36 in *44 Duets for Two Violins* by Béla Bartók (1882–1945).

“Russian Dance” from *The Nutcracker Suite*, Op. 71a, by Peter Ilich Tchaikovsky (1840–1893).

Rosamunde Ballet Music by Franz Schubert (1797–1828).

Musette in D by Johann Sebastian Bach (1685–1750).

3.4 Dotted Eighth Note Followed by a Sixteenth Note

Sing, Memorize, and Analyze



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Internalizing Music

1. Listen to “London Bridge” on Track 6. Memorize the song.
2. Sing “London Bridge” and keep the beat.
3. Sing “London Bridge” and clap the rhythm.
4. Work with another student in the class. One of you performs the beat while the other performs the rhythm of “London Bridge.” Switch parts.
5. Sing “London Bridge” while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

1. Determine the number of phrases in “London Bridge” and the form.
2. Identify whether the meter is duple, triple, or quadruple.
3. Conduct “London Bridge” while you sing.
4. As you sing “London Bridge,” determine the number of sounds on each beat.
5. Which beat in phrase one has two uneven sounds?
6. Which beats in phrase two have two uneven sounds?

Constructing a Rhythmic Representation from Memory

1. As you sing “London Bridge,” draw a representation indicating the number of sounds you hear in each beat; try to indicate the duration of each sound.
2. Identify all known rhythms in your representation.

For example, we can sing the seventh bar with rhythm syllables as follows:

The image shows two staves of music in 2/4 time. The first staff contains a melody with a dotted eighth note followed by a sixteenth note. The second staff shows the same melody with the syllables 'ta di ta ka ta' written below it, aligned with the notes.

We can sing the seventh bar with numbers as follows:

The image shows two staves of music in 2/4 time, identical to the previous block. The second staff shows the same melody with the numbers '1 & 2 e' written below it, indicating the rhythmic pattern.

Notating a Melody in Different Meters

The following chart provides a guide for notating a melody into $\frac{2}{4}$ or $\frac{3}{8}$ or $\frac{3}{4}$ meter. The same principle applies for triple and quadruple meters.

Rhythm Syllable	$\frac{2}{4}$ Meter	$\frac{3}{8}$ Meter	$\frac{3}{4}$ Meter
Ta			
Ta di			
Ta ka di mi			
Ta di mi			
Ta ka di			
Ta mi			

Upbeat (Anacrusis)

An **upbeat** or **anacrusis** is an unstressed note or group of notes at the beginning of a phrase of music. This “pickup beat” is borrowed from the last measure of the piece.

“The Three Rogues” is in $\frac{4}{4}$ time. The final beat of the last measure is accounted for at the beginning of the piece, with the *upbeat*, *pickup*, or *anacrusis*.

The Three Rogues

American Folk Song

The musical notation consists of four staves of music in 4/4 time. Each staff has rhythmic counts written below it. The first staff has counts: 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, &. The second staff has counts: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The third staff has counts: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, &. The fourth staff has counts: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3.

Listening



As you listen to some of these examples, try to identify rhythm patterns using rhythm syllables. Notate the rhythm patterns that you recognize.

“London Bridge Is Falling Down” performed by Count Basie (1901–1971) in *The Complete Decca Recordings of Count Basie*.

“London Bridge,” in *More Lost Treasures of Ted Heath* vols. 1–2.

“Hommage a Robert Schumann,” *Mikrokosmos* Vol. 3, No. 80, by Béla Bartók (1882–1945).

“Andante” from Symphony No. 94 by Joseph Haydn (1732–1809).

“Feierlich und gemessen” from Symphony No. 1 by Gustav Mahler (1860–1911).

“Largo” from Symphony No. 9 by Antonín Dvořák (1841–1904). “Going Home” sung by Kathleen Battle in her recording *So Many Stars* is based on this theme.

Minuet in G by Ludwig van Beethoven (1770–1827).

“Túrót Eszik a Cigány,” Andantino. Zoltán Kodály (1882–1967).