

3.5 Dotted Quarter Note Followed by an Eighth Note

Sing, Memorize, and Analyze



Internalizing Music

1. Listen to “Birch Tree” on Track 7. Memorize the song.
2. Sing “Birch Tree” and keep the beat.
3. Sing “Birch Tree” 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 “Birch Tree.” Switch parts.
5. Sing “Birch Tree” while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

1. Perform the beat and rhythm of phrases of “Birch Tree.”
2. Which phrases include a sound that lasts longer than a beat?
3. Sing phrase three on “loo” and keep the beat. How many sounds did you sing on beats one and two? Describe these two sounds with long and short.
4. Determine the number of sounds on each of the other beats.

Constructing a Rhythmic Representation from Memory

In-class or individual work:

1. As you sing “Birch Tree,” 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 one long and one short sound occurring over two beats, where the first sound is located on the beat and the second sound is located on the second half of the next beat, we can identify them with the rhythm syllables **ta---di**. The dotted line between *ta* and *di* indicates that the rhythm takes place over two beats.

ta di ta di ta ta di ta ta

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ta di ta di ta ta di ta ta

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ta_____di ta ta di ta ta

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ta_____di ta ta di ta ta

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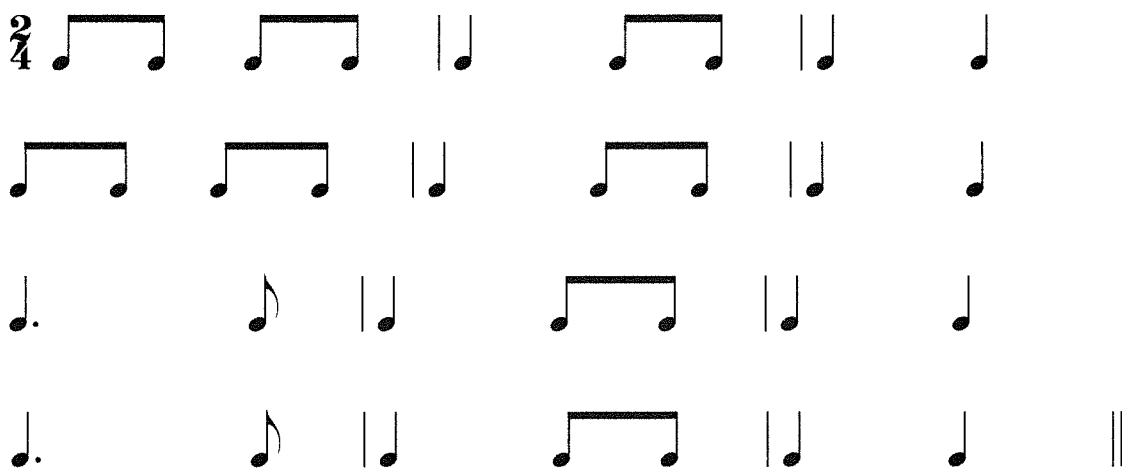
Notating What You Hear

When the beat is a quarter note in duration, two uneven sounds over two beats, when the first beat is three times as long as the second beat, can be represented with a dotted quarter note followed by an eighth note. When a note is followed by a dot, it receives the value of the note plus half its value. Therefore, a dotted quarter note is equal in duration to a quarter note plus an eighth note.



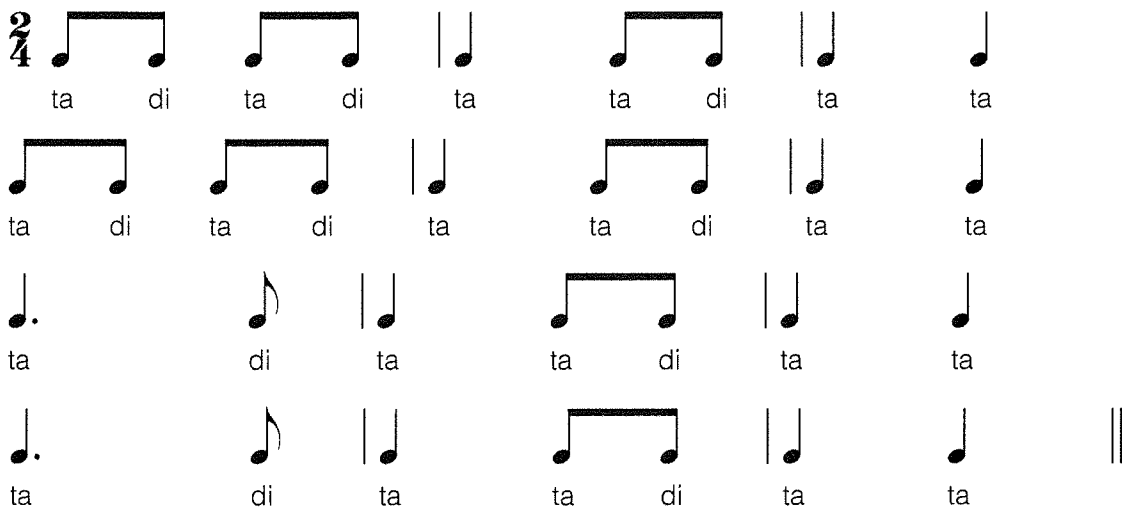
The following is the notation of “Birch Tree” when the beat is represented by a quarter note:

Birch Tree



Reading with Rhythm Syllables

We can read the rhythm of “Birch Tree” with rhythm syllables.



Counting with Numbers

The numbers below the rhythm of "Birch Tree" indicate how to count the rhythm.

Four lines of musical notation in 2/4 time. Each line contains six measures of music. The notes are:
 Line 1: (1 & 2 & 1) (2 & 1 2) |
 Line 2: (1 & 2 & 1) (2 & 1 2) |
 Line 3: 1 & 1 (2 & 1 2) |
 Line 4: 1 & 1 (2 & 1 2) ||

Notating a Melody in Different Meters

The following examples show how phrase three of "Birch Tree" can be notated in $\frac{2}{4}$, $\frac{2}{8}$, and $\frac{2}{2}$ meter.

Musical notation in 2/4 time for phrase three:
 ta di ta ta di ta ta

In $\frac{2}{8}$, phrases three and four are written as follows:

Musical notation in 2/8 time for phrase three:
 ta di ta ta di ta ta

In $\frac{2}{2}$, phrases three and four are written as follows:

Musical notation in 2/2 time for phrase three:
 ta di ta ta di ta ta

Eighth Note Followed by a Dotted Quarter Note

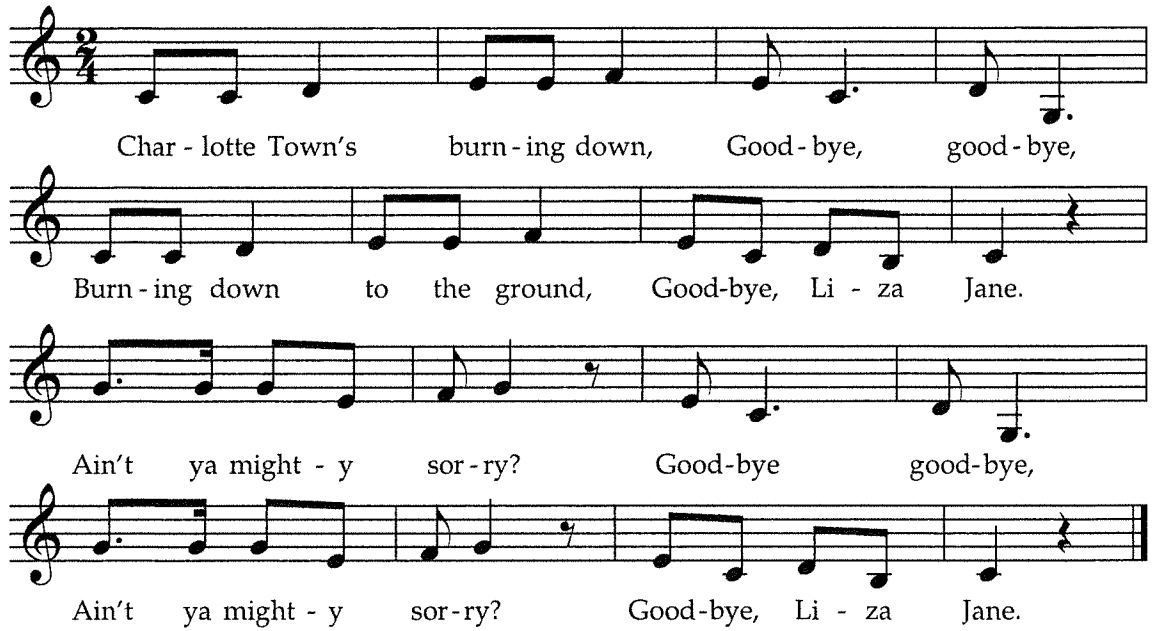


"Charlotte Town" on Track 8 is an example of a song that uses eighth notes followed by dotted quarter notes, in phrases 1, 3, and 4. This rhythm pattern is the reverse of the dotted quarter note followed by the eighth note pattern.

Musical notation: eighth note followed by dotted quarter note.

The following is the notation for “Charlotte Town”:

Charlotte Town



Char - lotte Town's burn - ing down, Good - bye, good - bye,
 Burn - ing down to the ground, Good - bye, Li - za Jane.
 Ain't ya might - y sor - ry? Good - bye good - bye,
 Ain't ya might - y sor - ry? Good - bye, Li - za Jane.

Describing What You Hear with Syllables

The rhythm syllables for “Charlotte Town” are written above the beat blocks.

ta di ta ta di ta ta di _____ ta di _____

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ta di ta ta di ta ta di ta di ta

--	--	--	--	--	--	--	--

ta mi ta di ta di _____ ta di _____ ta di _____

--	--	--	--	--	--	--	--

ta mi ta di ta di _____ ta di ta di ta

--	--	--	--	--	--	--	--

Notating What You Hear

We can write the rhythm of "Charlotte Town" as follows:

Reading with Rhythm Syllables

We can read the rhythm of "Charlotte Town" with rhythm syllables.

Counting with Numbers

The numbers below the rhythm of “Charlotte Town” indicate how to count the rhythm using numbers.

The musical notation for "Charlotte Town" in 2/4 time is shown in four lines. Each line contains a measure of music with rhythmic syllables and numbers below it:

- Line 1: $\frac{2}{4}$ quarter note, eighth note, quarter note | quarter note, eighth note, quarter note | quarter note, dotted quarter note | quarter note, dotted quarter note |
- Line 2: quarter note, eighth note, quarter note | quarter note, eighth note, quarter note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note |
- Line 3: quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note |
- Line 4: quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note | quarter note, eighth note, quarter note, eighth note |

Listening



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

Dotted Quarter Note Followed by an Eighth Note

“Play Song,” *44 Duets*, No. 9, by Béla Bartók (1882–1945).

“To a Wild Rose,” from *Ten Woodland Sketches*, Op. 51, by Edward MacDowell (1861–1908).

“The Birch Tree,” sung by Slavyanka, Gray Smoke Records, 1991. This theme is used by Peter Tchaikovsky (1840–1893) in *Symphony No. 4 in F Minor*, Op. 36, movement 4, “Allegro con fuoco.”

“Variations on a Shaker Theme” in *Appalachian Spring*, Movement 7, by Aaron Copland (1900–1990).

Finlandia by Jean Sibelius (1865–1957). The Indigo Girls have a version of the hymn tune on their recording *Rarities*.

Eighth Note Followed by a Dotted Quarter Note

“An Evening in the Village” from *Hungarian Sketches*, Theme No. 2, by Béla Bartók (1882–1945).

Mikrokosmos Vol. 3, No. 95 by Béla Bartók (1882–1945).

Mikrokosmos Vol. 5, No. 127, “New Hungarian Folk Song” by Béla Bartók (1882–1945).

“To A Wild Rose,” from *Ten Woodland Sketches*, Op. 51 by Edward MacDowell (1861–1908).

3.6 Syncopation

Syncopation is the displacement of the normal musical accent from a strong beat to a weak one. It is used extensively in jazz and rock music. This can be achieved by accents placed over the note.



Syncopation can also occur by holding notes on weak beats over to strong beats or using rests to displace notes on strong beats.

Sing, Memorize, and Analyze



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Internalizing Music

1. Listen to “Canoe Song” on Track 9. Memorize the song.
2. Sing “Canoe Song” and keep the beat.
3. Sing “Canoe Song” 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 “Canoe Song.” Switch parts.
5. Sing “Canoe Song” while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

1. Sing phrase one of “Canoe Song” on “loo” while keeping the beat. How many sounds did you sing on beats one and two? Describe those sounds with the words “long” and “short.”
2. Do you sing that same pattern for the beginning of each phrase?

Constructing a Rhythmic Representation from Memory

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

Music Theory

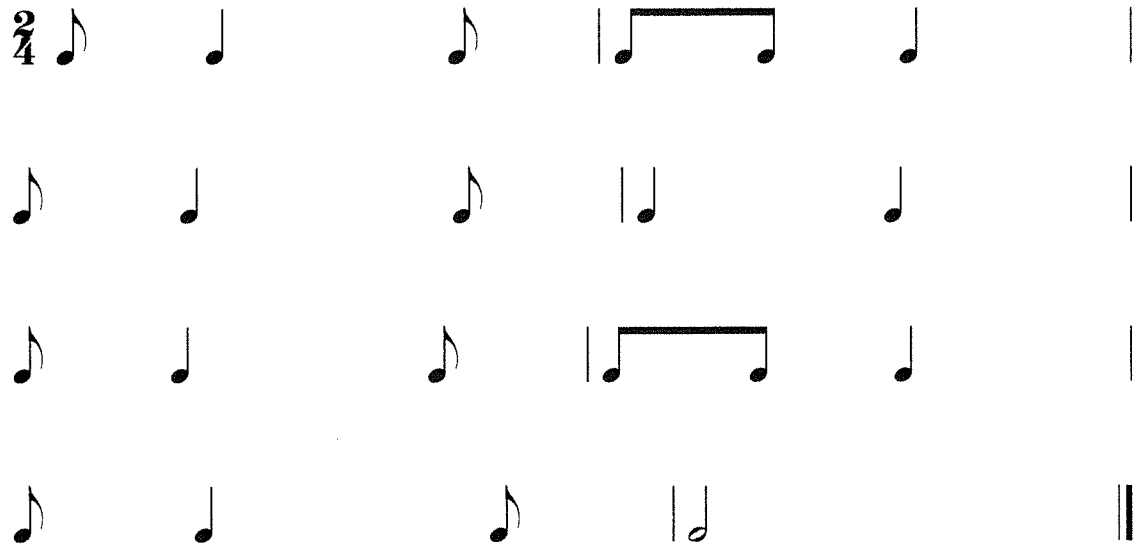
Describing What You Hear with Syllables

When we hear three sounds unevenly distributed over two beats and the sounds are short, long, short we can call it *ta di---di*. The pattern of three sounds occurring over two beats, spaced with two sounds located on the first beat and one sound located on the second half of the second beat, is an example of a syncopated rhythm. The following are the rhythm syllables for “Canoe Song,” written above beat blocks.

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

Notating What You Hear

We can write the rhythm of “Canoe Song” as follows when the beat is a quarter note:

$\frac{2}{4}$ 

Reading with Rhythm Syllables

We can read the rhythm of "Canoe Song" with rhythm syllables.

The musical notation for "Canoe Song" in 2/4 time is shown across four lines. The rhythm syllables are as follows:

- Line 1: $\frac{2}{4}$ ta di di ta di ta
- Line 2: ta di di ta ta
- Line 3: ta di di ta di ta
- Line 4: ta di di ta

Counting with Numbers

When counting using numbers, we count the beat on which the first sound occurs and the second half of the next beat. The numbers below the rhythm of "Canoe Song" indicate how to count it.

The musical notation for "Canoe Song" in 2/4 time is shown across four lines with counting numbers and '&' symbols. The counting is as follows:

- Line 1: $\frac{2}{4}$ 1 & & 1 & 2
- Line 2: 1 & & 1 2
- Line 3: 1 & & 1 & 2
- Line 4: 1 & & 1

Notating a Syncopated Rhythm Pattern in Different Meters

The following shows how rhythm patterns can be converted from one meter to another.

The first phrase of “Canoe Song” can be converted into $\frac{2}{4}$ and $\frac{3}{8}$ meter.

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

In $\frac{3}{8}$, phrases one and three of “Canoe Song” are written as follows:

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

In $\frac{3}{4}$, phrases one and three of “Canoe Song” are written as follows:

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

Listening



The following listening examples include syncopated rhythmic patterns. Try to identify some of the rhythmic patterns with rhythm syllables. Try to write the rhythmic notation of some of these examples.

Three Rondos on Folk Tunes, “Allegro Molto,” Movement 3, by Béla Bartók (1882–1945).

Mikrokosmos, Vol. 5, No. 122, “Molto Vivace,” by Béla Bartók (1882–1945).

“Jamaican Rumba,” by Arthur Benjamin, found on James Galway’s *Dances for Flute*.

The Red Poppy, Op. 70: “Russian Sailor’s Dance,” by Reinhold Glière (1875–1956).

“The Maple Leaf Rag” by Scott Joplin (between July 1867 and January 1868–April 1, 1917).

Key Terms and Concepts

After studying this chapter, you should understand the following terms, concepts, and musical elements.

Rhythm syllables: *ta ka di mi*

The division of the quarter note into four sixteenth notes.

Thirty-second notes and their corresponding rests.

Rhythm syllables; *ta di mi* and *ta ka di*

Eighth note followed by two sixteenth notes, and two sixteenth notes followed by an eighth note.

Rhythm syllables *ta mi* and *ta ka*

Dotted eighth note followed by a sixteenth note, and a sixteenth note followed by a dotted eighth note.

Upbeat or Anacrusis

Rhythm syllables *ta---di* and *ta ka---*

Dotted quarter note followed by an eighth note, and an eighth note followed by a dotted quarter note.

Syncopation

Rhythm syllables *ta di----di*,

The syncopated rhythm pattern of an eighth note followed by a quarter note followed by an eighth note.

Summary of Note Values

The following chart shows the proportionality of note values. Each line of notes has the same duration.

The chart displays eight horizontal lines of musical notation, each representing a different note value. The lines are arranged vertically, and each line is terminated by a vertical bar line on the right. The notes are as follows:

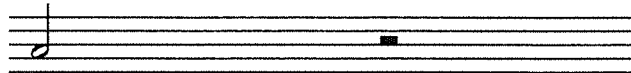
- Line 1: A single whole note.
- Line 2: Two half notes.
- Line 3: Four quarter notes.
- Line 4: Eight eighth notes.
- Line 5: Sixteen sixteenth notes.
- Line 6: Thirty-second notes.
- Line 7: Sixty-fourth notes.
- Line 8: One-hundred-twenty-eighth notes.

Summary of Note Values and Their Corresponding Rests

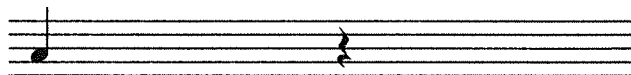
Whole note; whole rest



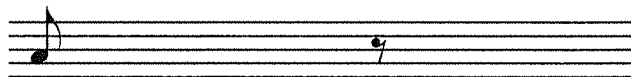
Half note; half rest



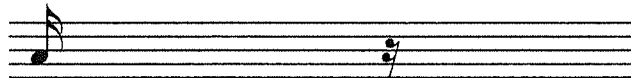
Quarter note; quarter rest



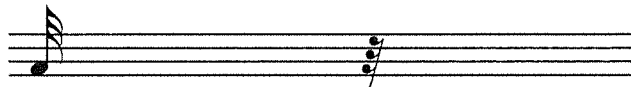
Eighth note; eighth rest



Sixteenth note; sixteenth rest



Thirty-second note; thirty-second rest



Sixty-fourth note; sixty-fourth rest



How to Practice

The mastery of reading and writing music takes many hours of practice. But we can make practice more efficient by using a variety of practice techniques. Practicing in small groups with your peers will be invaluable to your development as it will provide you with the opportunity of peer assessment and will sharpen your listening skills. This will also let you become more secure when called on by your instructor in the music class. Here are some suggestions for practicing rhythms in a variety of ways.

Performing	<p>Sing all of the melodies with rhythm syllables.</p> <p>Sing “Dinah,” “Ida Red,” “London Bridge,” “Birch Tree,” “Charlotte Town,” and “Canoe Song” with rhythm syllables while tapping the beat.</p> <p>Sing “Dinah,” “Ida Red,” “London Bridge,” “Birch Tree,” “Charlotte Town,” and “Canoe Song” with rhythm syllables while conducting in duple meter.</p> <p>Sing “Dinah,” “Ida Red,” “London Bridge,” “Birch Tree,” “Charlotte Town,” and “Canoe Song” with numbers while conducting in duple meter.</p> <p>Work with another student in the class. One of you performs the beat while the other performs the rhythm of Sing “Dinah,” “Ida Red,” “London Bridge,” “Birch Tree,” “Charlotte Town,” and “Canoe Song.” Switch parts.</p> <p>Sing “Dinah,” “Ida Red,” “London Bridge,” “Birch Tree,” “Charlotte Town,” and “Canoe Song” while you tap the beat with your left hand and tap the rhythm with your right hand.</p> <p>Go to the Skills CD. Access Chapter 3 and practice the dictation exercises.</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	Sing or speak the rhythm patterns of focus songs while tapping the beat.
Echo Clapping	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.
Conducting	Sing and conduct at the same time.
Aural Analysis	Identify which beat or beats contain specified rhythmic patterns.
Notating Your Rhythm	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.
Error Dictation	One student plays the melody, deliberately making a mistake. Another student follows the score and locates the error.
Memory	Memorize an entire exercise and notate it without referring to the notation. First analyze the form by looking for repeated and similar parts. This will simplify the task.
Improvisation/Composition	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.
Performing a Rhythmic Canon	<p>Say the rhythm syllables while clapping the rhythm of the melody.</p> <p>Think the rhythm syllables and clap the rhythm.</p> <p>Clap the rhythm while another person claps the melody starting after four 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>