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

all tracks are at the audio link on the Assignment 3 webpage

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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

takadimi	*ta*	*di*	*ta*	*di*	*ta*	*di*	*takadimi*	*ta*	*di*	*ta*	*di*	*ta*

takadimi	*ta*	*di*	*ta*	*di*	*ta*	*di*	*takadimi*	*ta*	*di*	*ta*

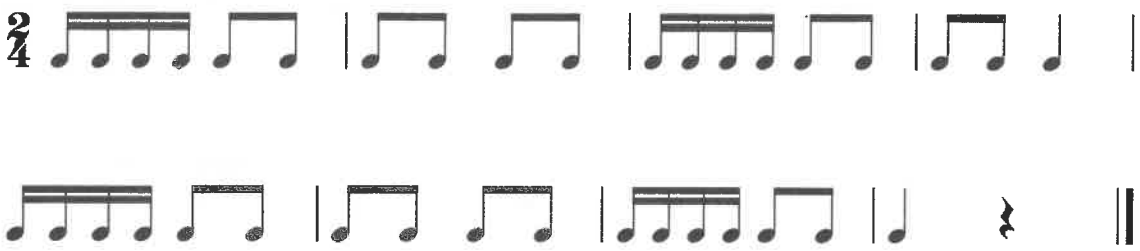
Notating What You Hear

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.

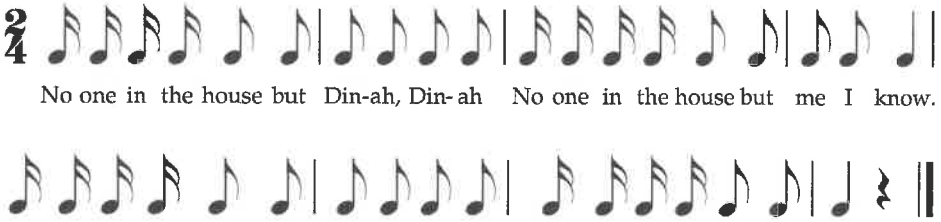
In some vocal music where it is important to align rhythms with text, the beam is not used.

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

Dinah



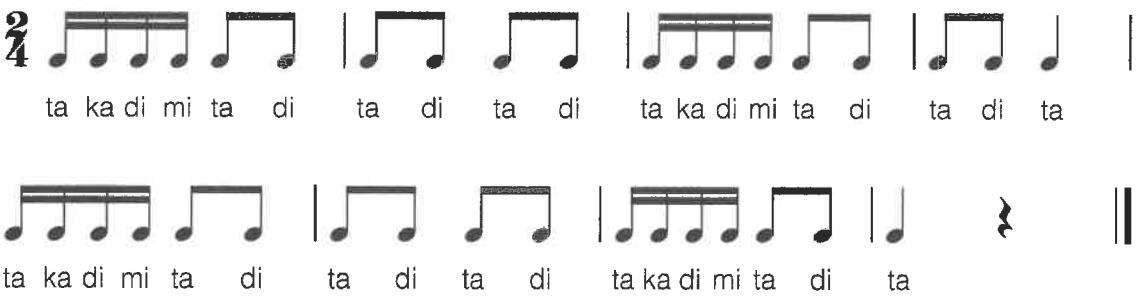
If we write the rhythm of "Dinah" as it is sometimes written in vocal music, we could write it using flagged notes instead of beamed notes. The following is an example of writing with flagged notes.



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

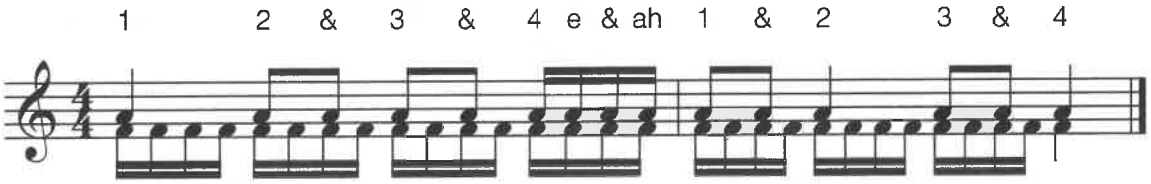
Reading with Rhythm Syllables

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

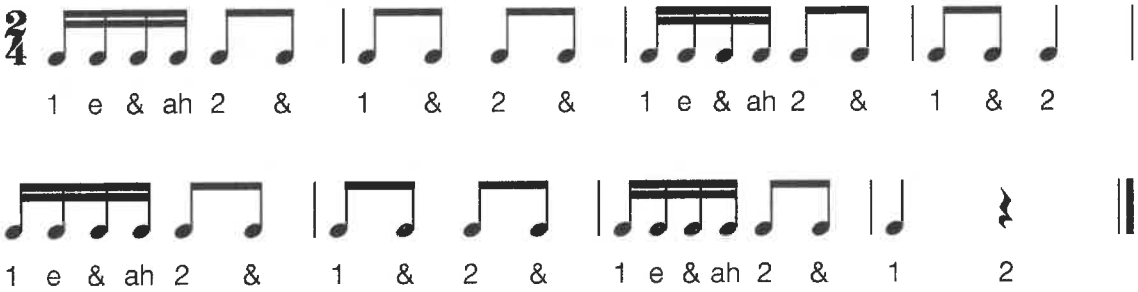


Counting with Numbers

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.)



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



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 $\frac{2}{2}$ or $\frac{2}{8}$ 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.

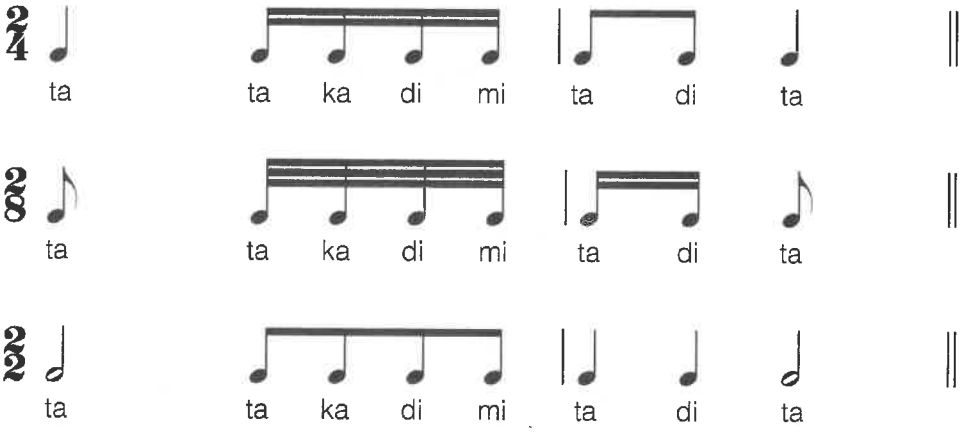
The following chart illustrates how one and two sounds on a beat can be represented in different meters.

Rhythm Syllable	$\frac{2}{4}$ Meter	$\frac{2}{8}$ Meter	$\frac{2}{2}$ 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?



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

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Internalizing Music

all tracks are at the audio link on the Assignment 3 webpage

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

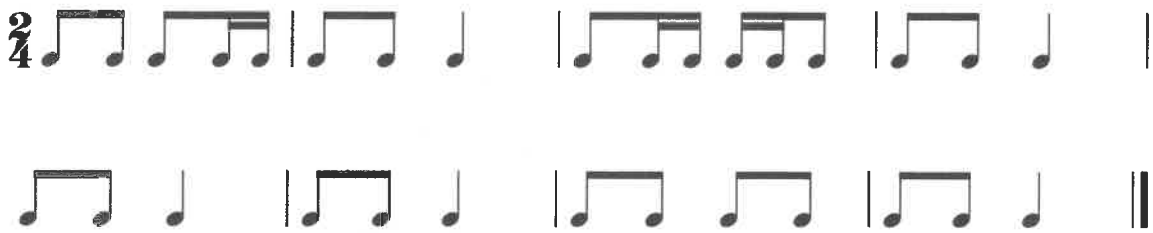
When the beat is equal to a quarter note and we hear three uneven sounds (one long sound followed by two short sounds), we use the rhythm syllables ***ta di mi***. When we hear three uneven sounds on a beat (two short sounds followed by one long sound), we can use the syllables ***ta ka di***. The following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

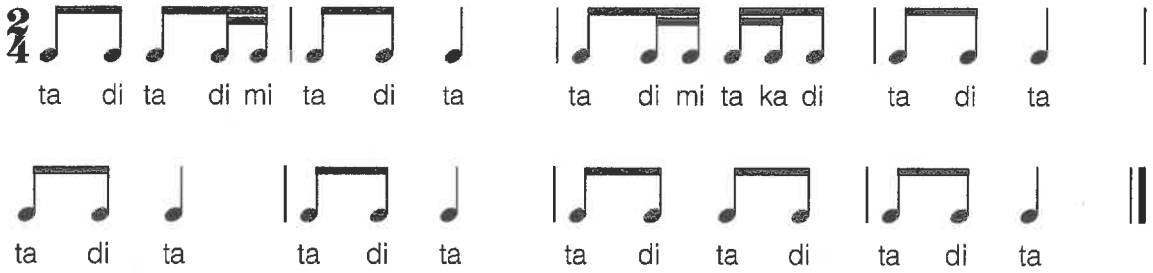
When the beat is a quarter note, we can write the rhythm of "Ida Red" as follows:

Ida Red



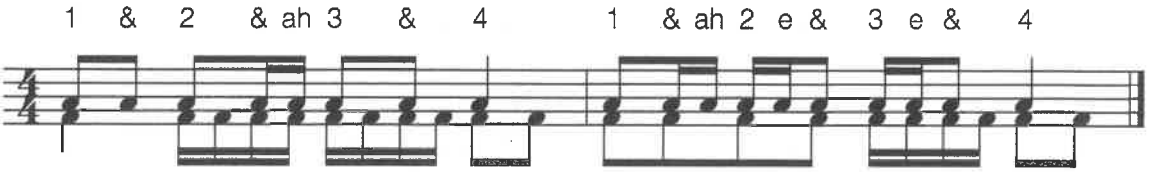
Reading with Rhythm Syllables

We can read the rhythm of "Ida Red" with rhythm syllables.

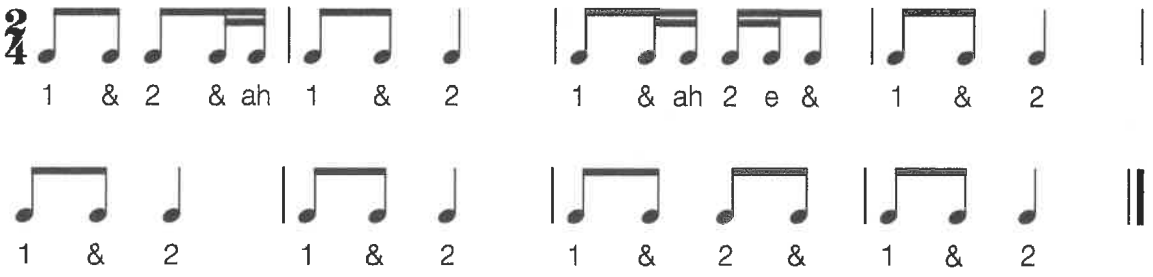


Counting with Numbers

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

all tracks are at the audio link on the Assignment 3 webpage

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?

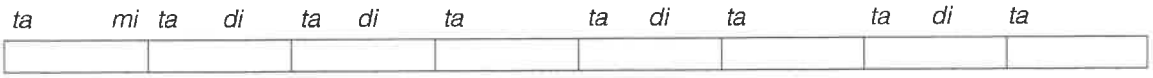
Constructing a Rhythmic Representation from Memory

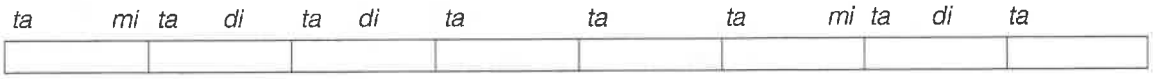
1. As you sing "London Bridge," draw a representation indicating the number of sounds you hear in each beat; try to indicate the duration of each sound.
2. Identify all known rhythms in your representation.

Music Theory

Describing What You Hear with Syllables

When we hear two uneven sounds on a beat, a long sound followed by a short sound, we can call it ***ta mi***. When we hear two uneven sounds on a beat, a short sound followed by a long sound, we can call it ***ta ka***. The following are the rhythm syllables for "London Bridge" written above the beat blocks.





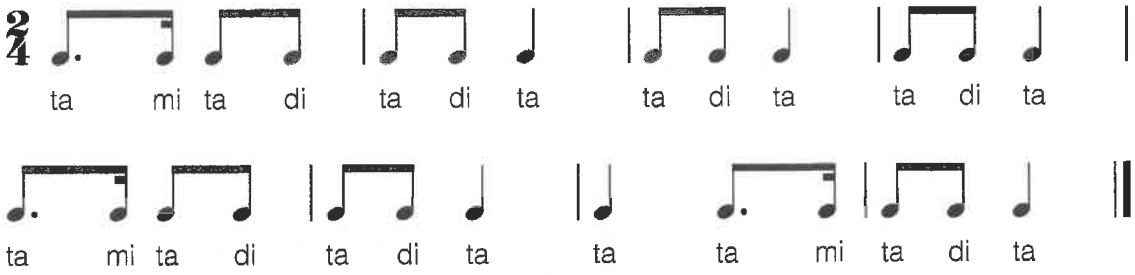
Notating What You Hear

The first beat of phrase one and the first beat of phrase three of "London Bridge" begin with two uneven sounds, the first long and the second short. We can represent this sound with a dotted eighth followed by a sixteenth note when the beat is a quarter note long.

When a note is followed by a dot, it receives the value of the note plus half its value. Therefore, a dotted eighth note receives three-quarters of a quarter-note beat. We can increase the value of a rest with a dot as well.

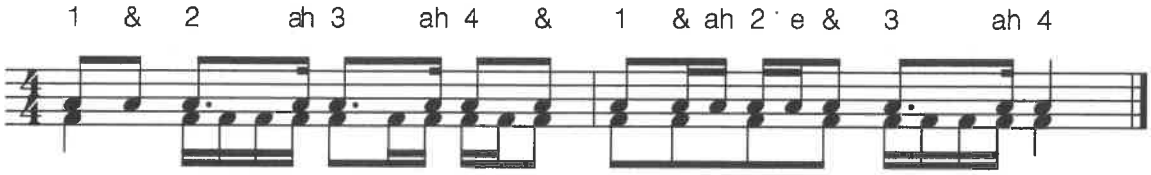
Reading with Rhythm Syllables

We can read the rhythm of "London Bridge" with rhythm syllables.

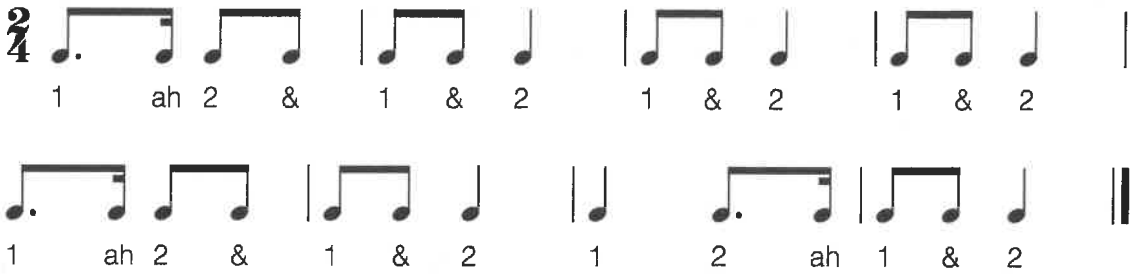


Counting with Numbers

We can use numbers to count sixteenth notes. The numbers for a dotted eighth note followed by one sixteenth note are indicated below. The numbers for counting are determined by the beat you are on. For example, if the dotted eighth note followed by a sixteenth note occurs on beat three in $\frac{4}{4}$ you will count "3–––ah." The numbers refer to the top notes, in the following example.



The numbers below the rhythm of "London Bridge" indicate how to count the rhythm.

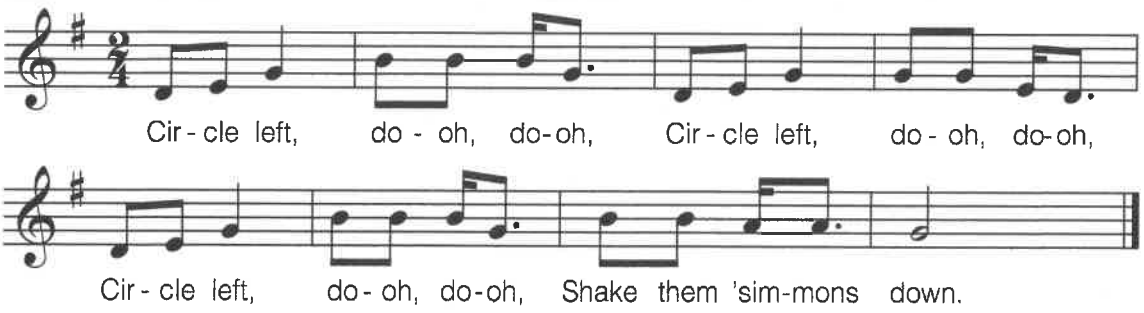


Sixteenth Note Followed by a Dotted Eighth Note

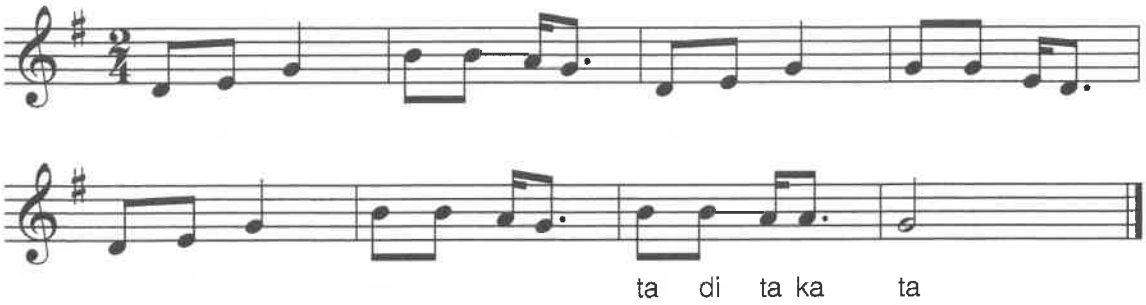
It is possible to have the reverse of a dotted eighth note followed by a sixteenth note. The reverse pattern would be a sixteenth note followed by a dotted eighth note.

This pattern is used in the following song, "Shake Them Simmons Down."

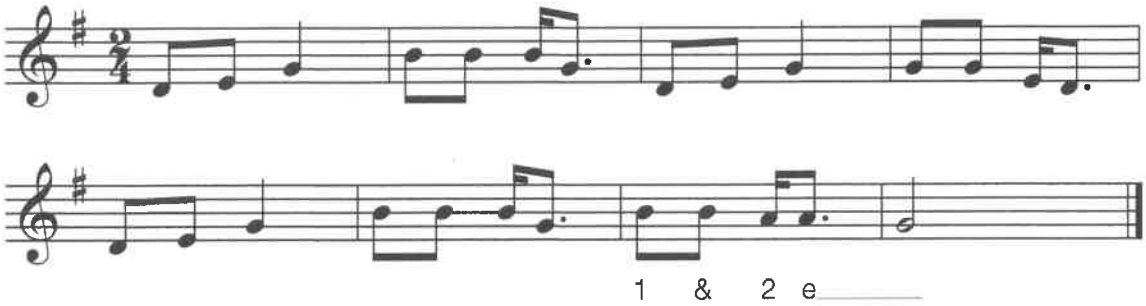
American Folk Song



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



We can sing the seventh bar with numbers as follows:



Notating a Melody in Different Meters

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

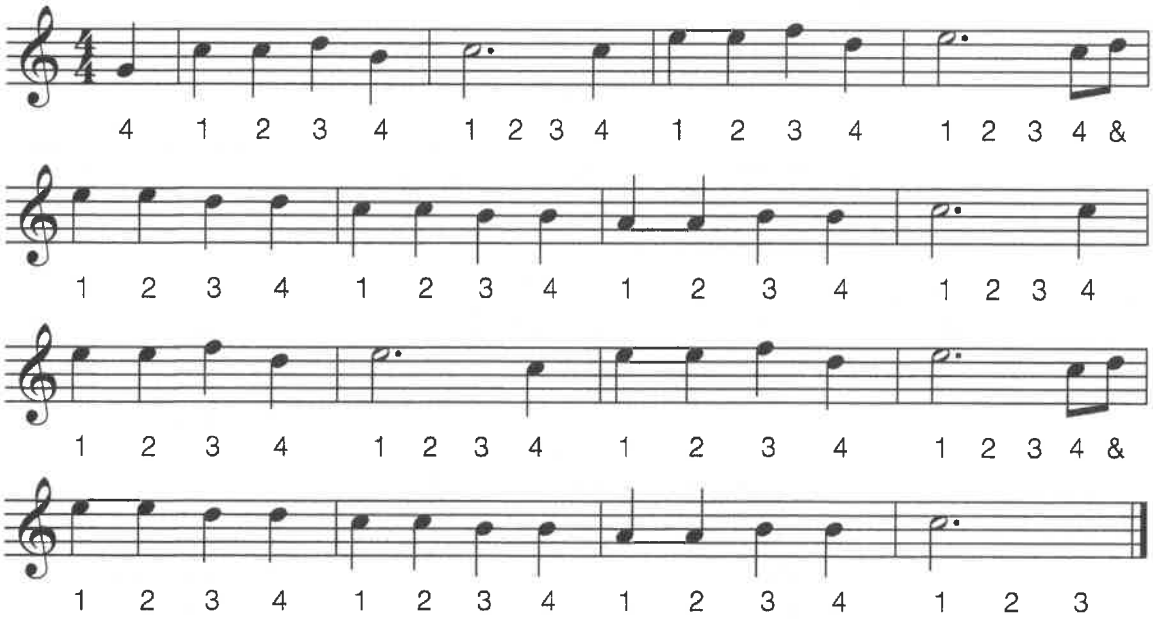
Rhythm Syllable	$\frac{2}{4}$ Meter	$\frac{2}{8}$ Meter	$\frac{2}{2}$ Meter
Ta			
Ta di			
Ta ka di mi			
Ta di mi			
Ta ka di			
Ta mi			

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**



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).

3.5 ♩. ♪ Dotted Quarter Note Followed by an Eighth Note

Sing, Memorize, and Analyze

7

Internalizing Music

all tracks are at the audio link on the Assignment 3 webpage

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

ta di ta di ta ta di ta ta

ta_____di ta ta di ta ta

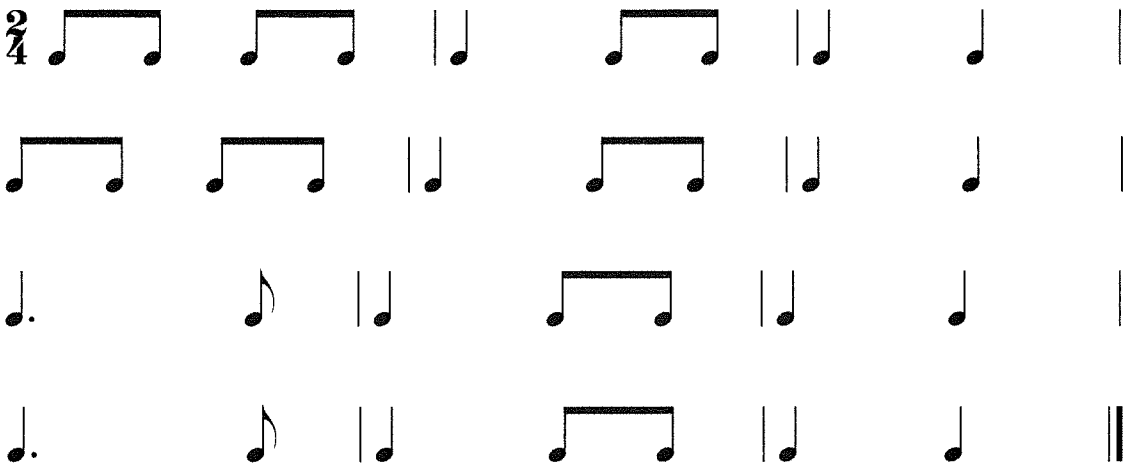
ta_____di ta ta di ta ta

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.

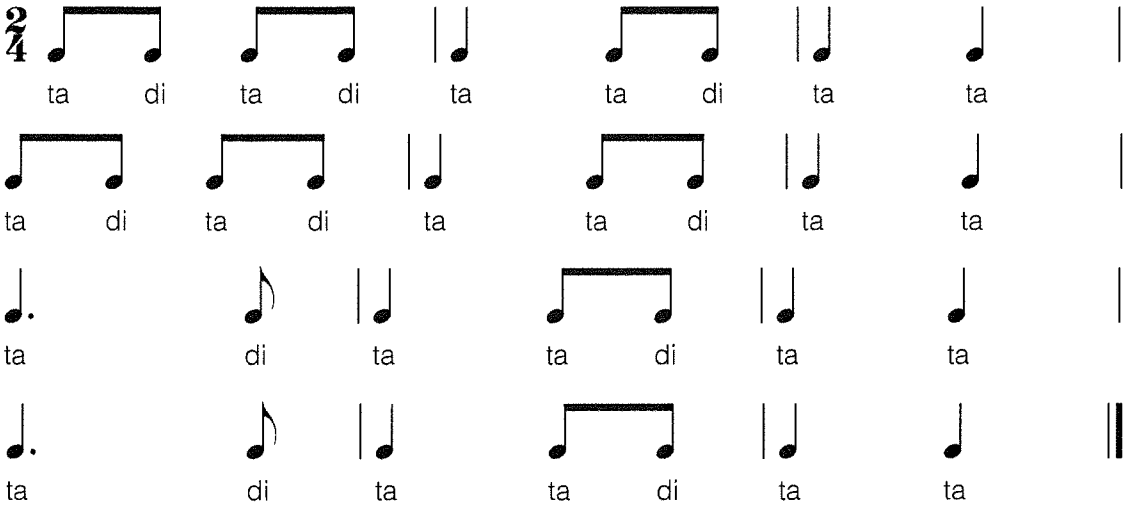
The following is the notation of "Birch Tree" when the beat is represented by a quarter note:

Birch Tree



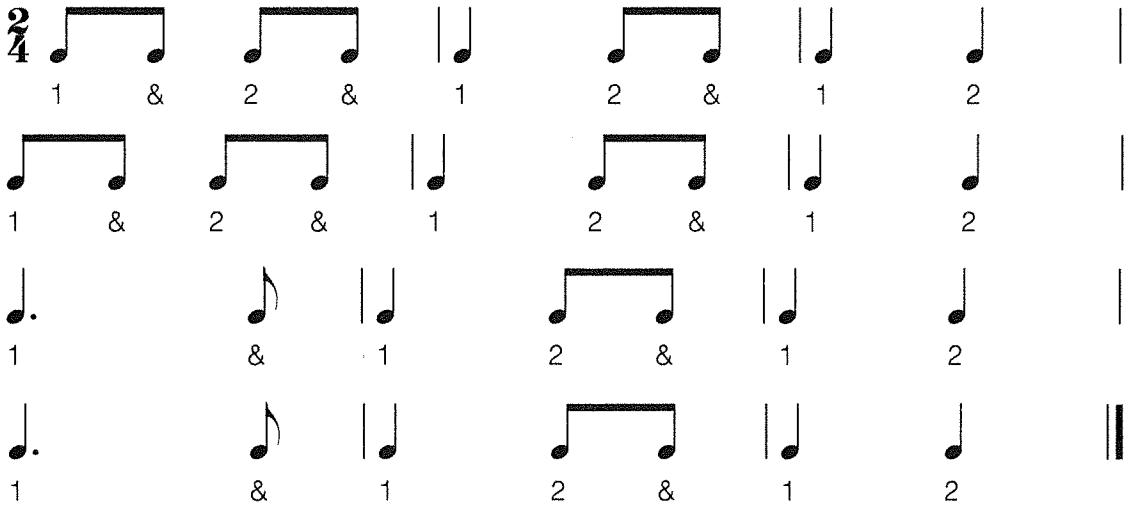
Reading with Rhythm Syllables

We can read the rhythm of "Birch Tree" with rhythm syllables.



Counting with Numbers

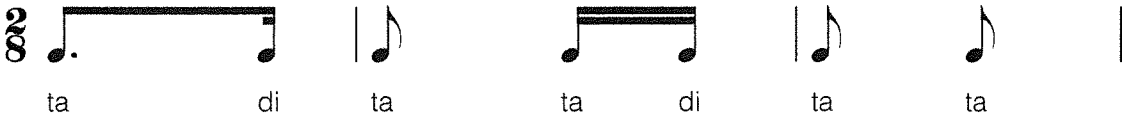
The numbers below the rhythm of "Birch Tree" indicate how to count the rhythm.



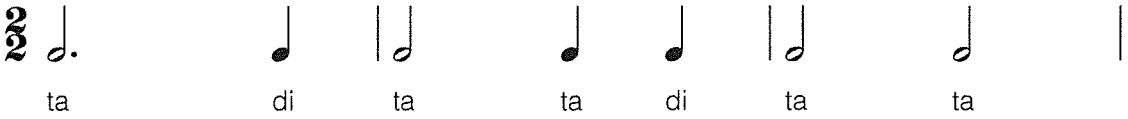
Notating a Melody in Different Meters

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.

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



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



Eighth Note Followed by a Dotted Quarter Note

all tracks are at the audio link on the Assignment 3 webpage

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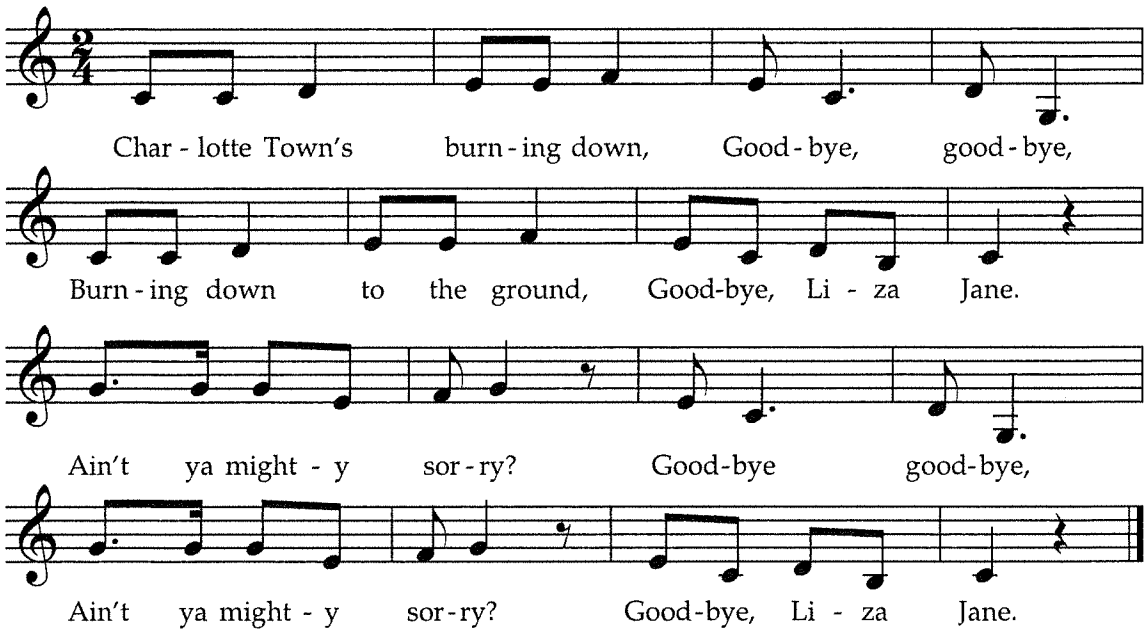
"Charlotte Town" on Track 8 is an example of a song that uses eighth notes followed by dotted quarter notes, in phrases 1, 3, and 4. This rhythm pattern is the reverse of the dotted quarter note followed by the eighth note pattern.

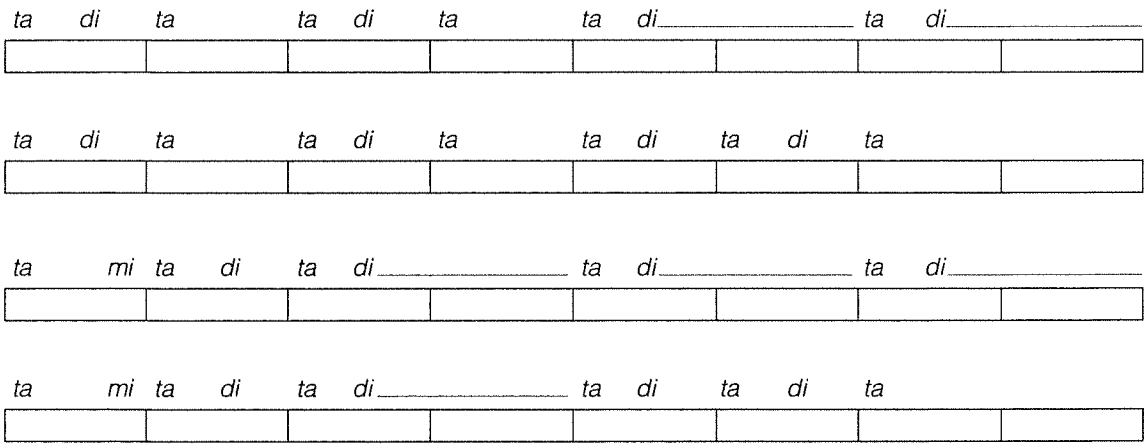
The following is the notation for "Charlotte Town":

Charlotte Town



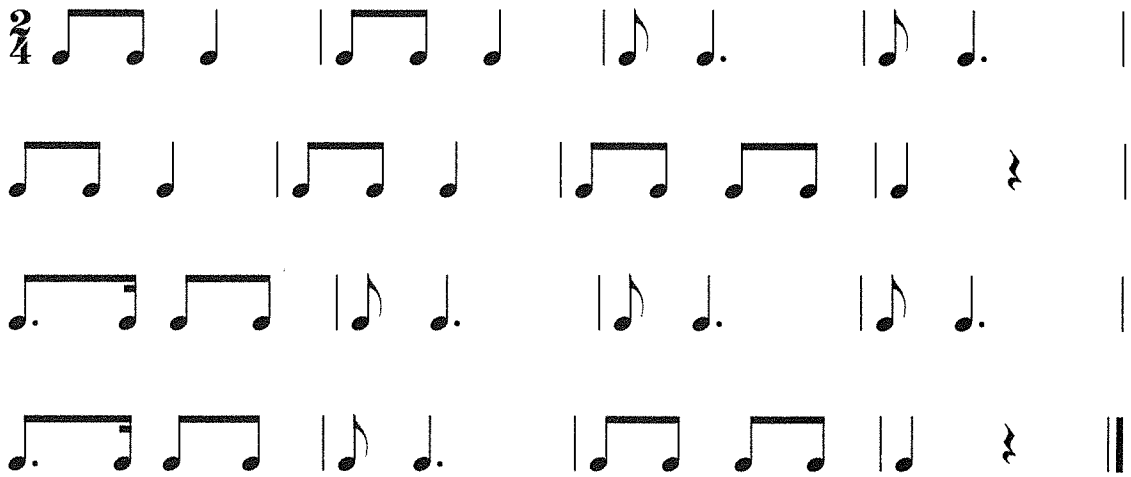
Describing What You Hear with Syllables

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



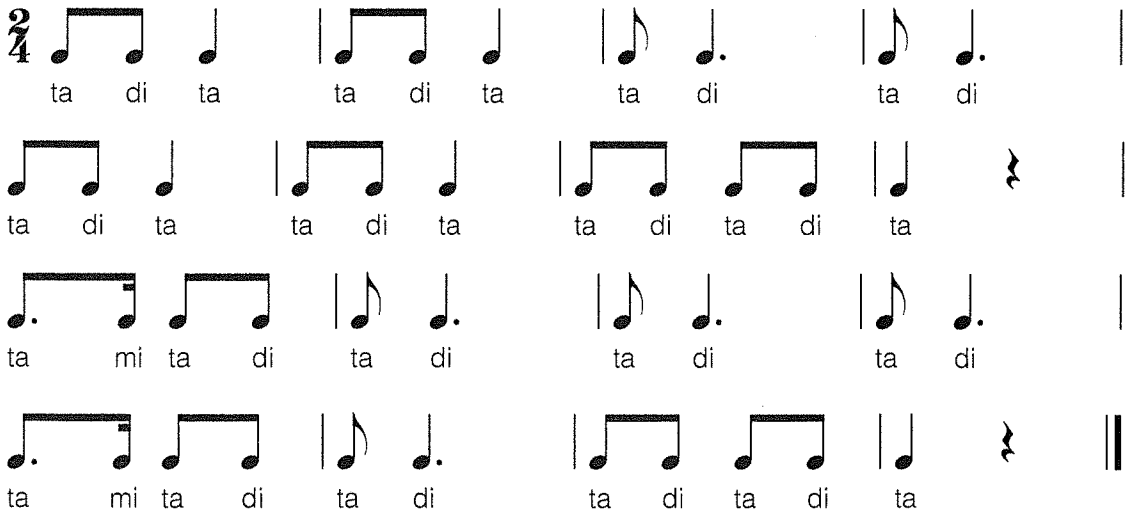
Notating What You Hear

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



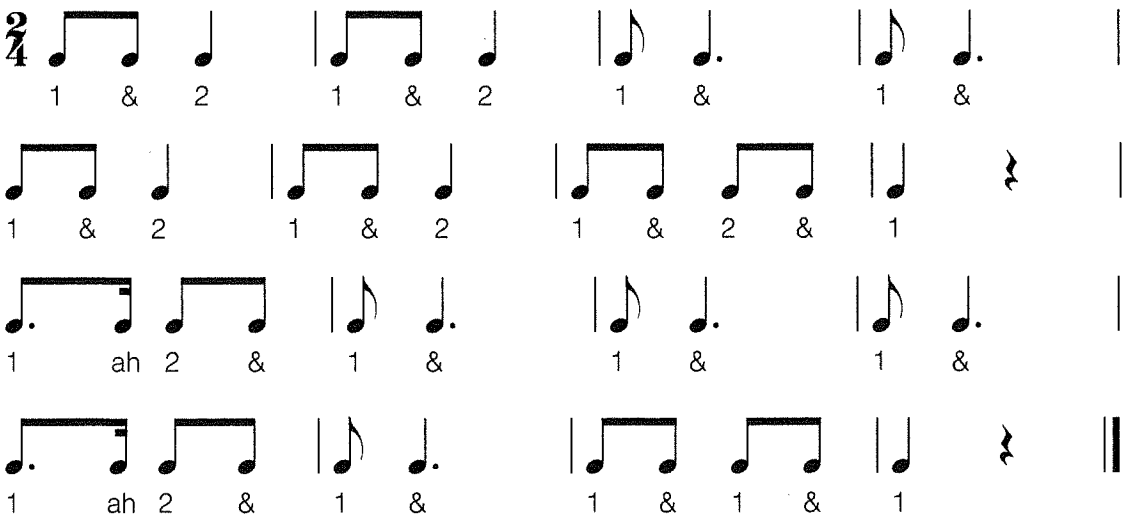
Reading with Rhythm Syllables

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.



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

9

Internalizing Music

all tracks are at the audio link on the Assignment 3 webpage

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?

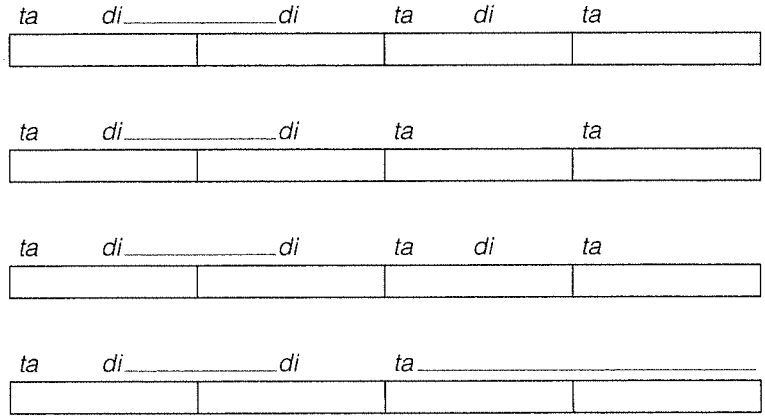
Constructing a Rhythmic Representation from Memory

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

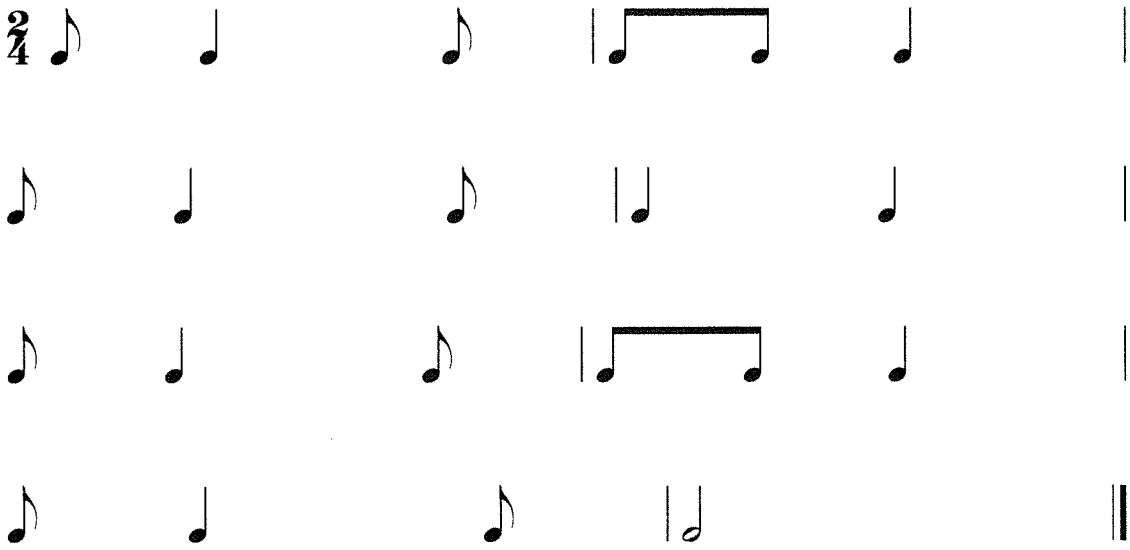
Describing What You Hear with Syllables

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.



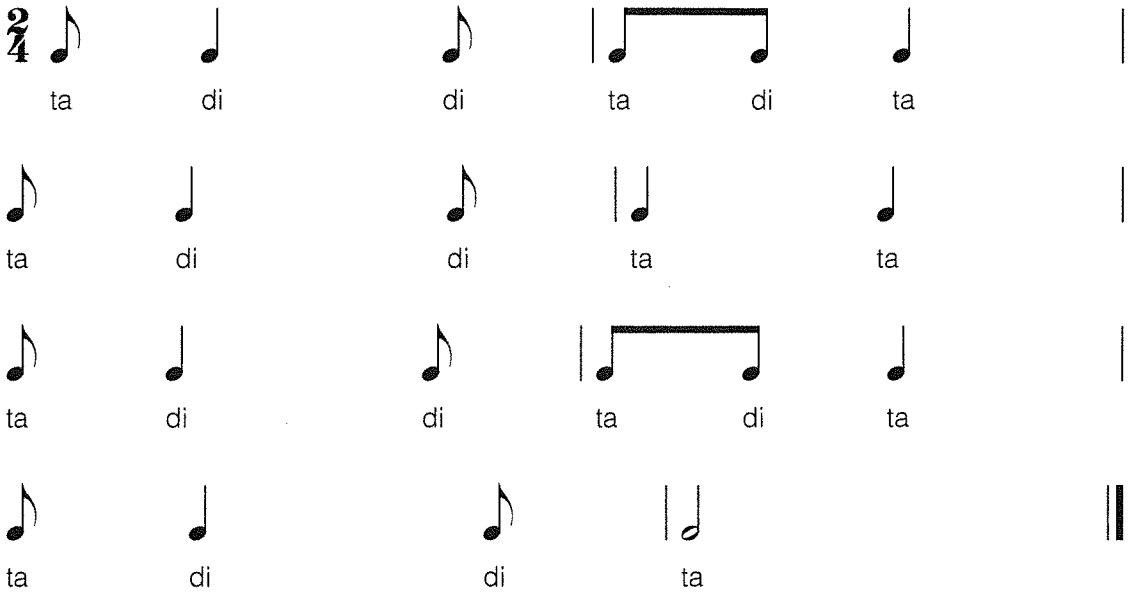
Notating What You Hear

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



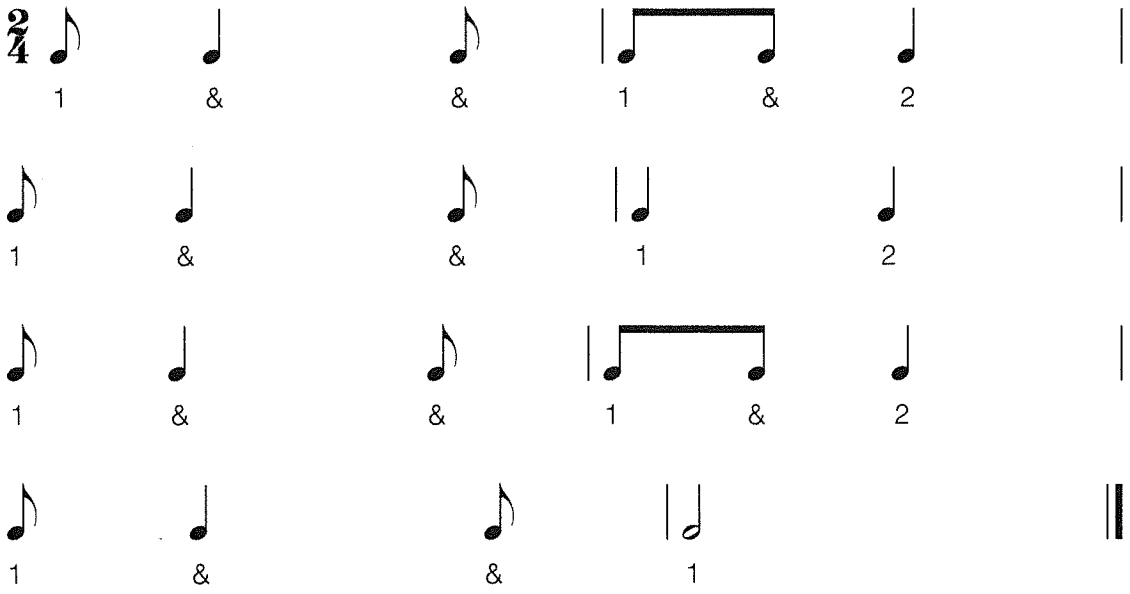
Reading with Rhythm Syllables

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



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.

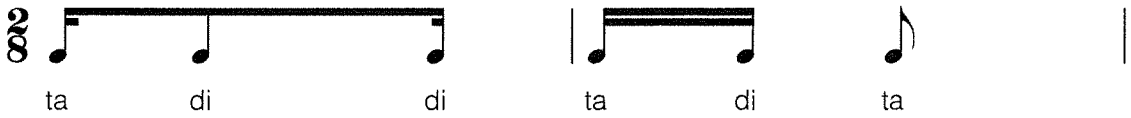


Notating a Syncopated Rhythm Pattern in Different Meters

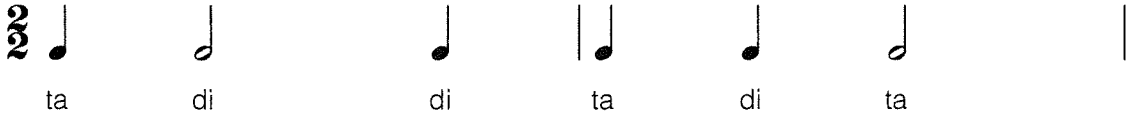
The following shows how rhythm patterns can be converted from one meter to another.

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

In $\frac{2}{8}$, phrases one and three of "Canoe Song" are written as follows:



In $\frac{2}{2}$, phrases one and three of "Canoe Song" are written as follows:



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.

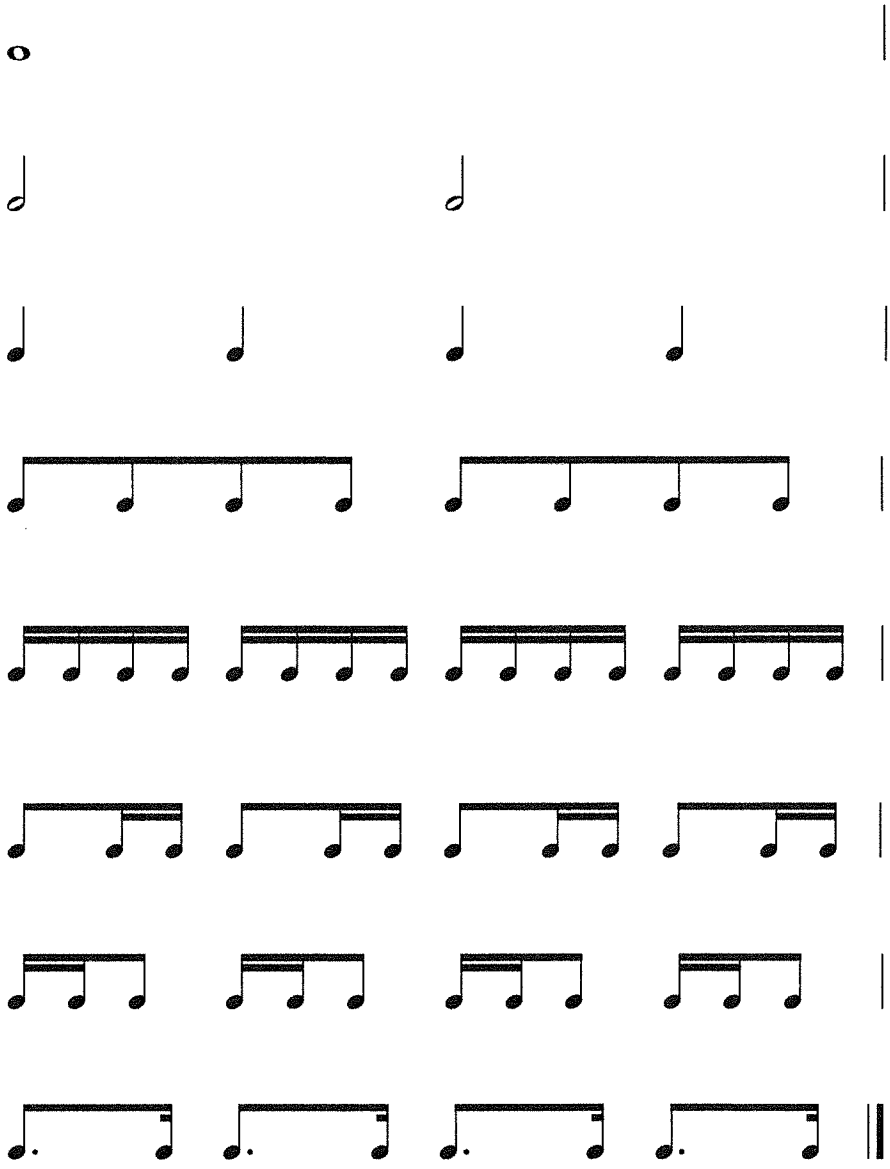
Rhythm syllables *ta mi* and *ta ka*
Dotted eighth note followed by a sixteenth note, and a sixteenth note followed by a dotted eighth note.

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.

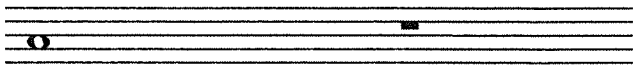
Summary of Note Values

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

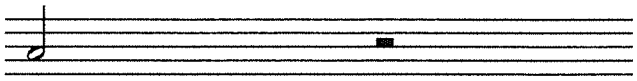


Summary of Note Values and Their Corresponding Rests

Whole note; whole rest

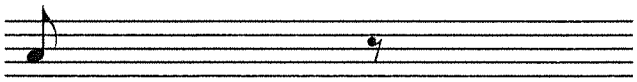


Half note; half rest

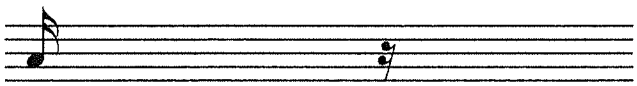


Quarter note; quarter rest

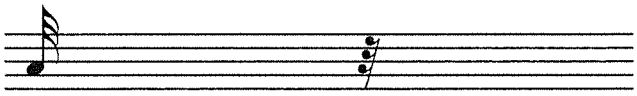
Eighth note; eighth rest



Sixteenth note; sixteenth rest



Thirty-second note; thirty-second rest



Sixty-fourth note; sixty-fourth rest