1.1 Phrase, Beat, and Tempo

Phrase

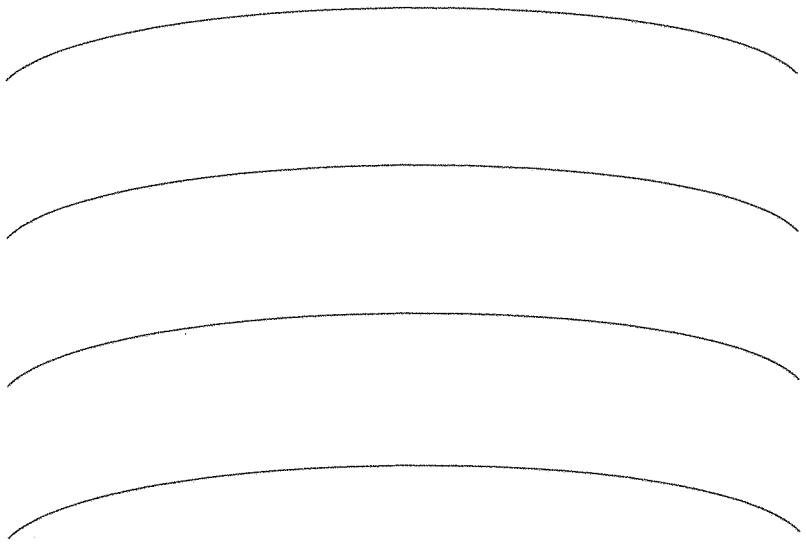
1

Listen to "Are You Sleeping" on Track 1. Memorize the song.

Sing "Are You Sleeping" and determine the number of breaths you take when singing the whole song. Each time you take a breath, this indicates a phrase of music.

Phrases indicate breathing points in the music. A **phrase** is a musical unit defined by the interrelation of melody, rhythm, and harmony that ends with a **cadence** (a point of rest) of some kind. The length of phrases varies, and a phrase is often followed by an answering phrase of the same length. A **phrase mark** (the arched line above each line of music) suggests a musical idea.

As you sing "Are You Sleeping," trace phrase marks on the paper.



Form

Form describes the structure, architecture, or organization of a piece of music. Form is indicated with letters. Each phrase of music is labeled with a letter. The first phrase is always labeled *a*. If the second phrase is the same as the first, we repeat the letter *a*; if it is different, we use a different letter. If the phrase is similar, we can use *a'* meaning a variation (a prime or superscript). "Are You Sleeping" has four phrases, and they are labeled *a b c d*. These letters indicate the form of the composition. We use lowercase letters for small music compositions and uppercase letters to indicate the form for larger compositions.

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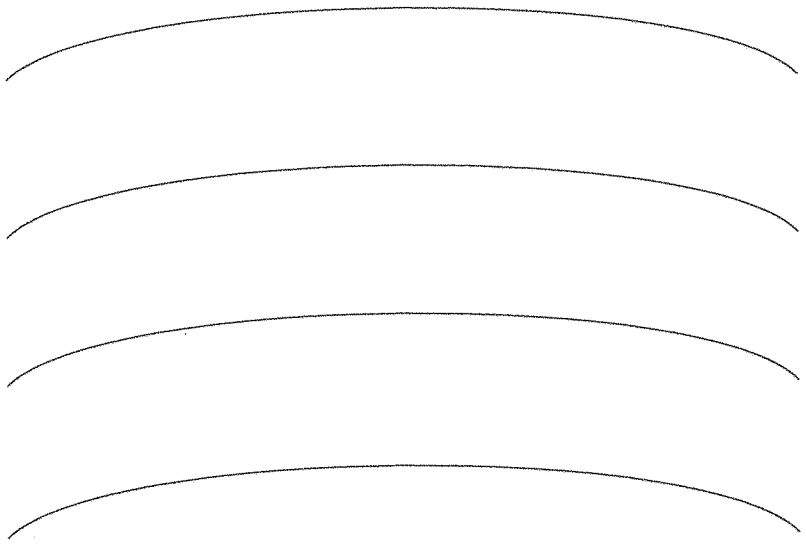

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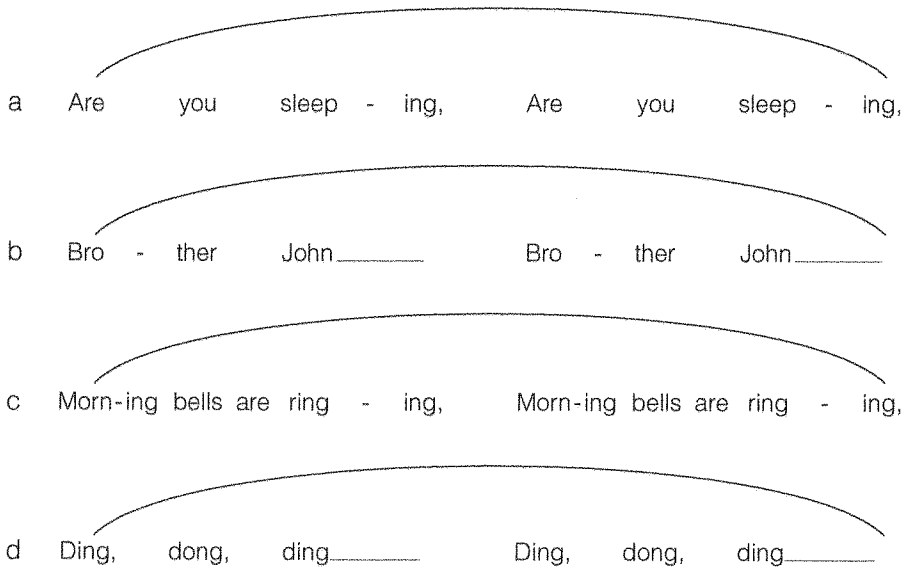


Dynamics

Dynamics refers to the varying and contrasting degrees of loudness or sound intensity of a composition. Scientists use the term *amplitude*. Although amplitude is measured in decibels, dynamics are often indicated with Italian, French, German, or English words. In music we use the letter ***f*** (*forte* in Italian) to indicate loud and ***p*** (*piano* in Italian) to indicate soft.

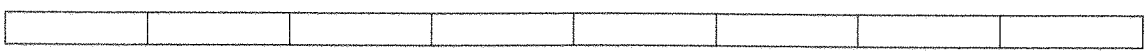
Consider the text and determine which phrases should be sung *forte* (loud) and which phrases should be sung *piano* (soft). Once you determine the form of a composition, decide appropriate dynamics for the performance. There are many solutions for the performance of this and all songs.

Beat and Pulsation

Music takes place over a period of time and therefore can be called a temporal art. When you clap the words of a song, you are clapping the rhythm. **Duration** is the length of time a sound lasts. Patterns of duration or beats are called **rhythm**. The basis for rhythm is **beat**, a regular series of **pulsations** that divides a period of time into equal parts. As you listen to the songs on the CD, you will notice that they are accompanied by the beat.

In general, music has a steady beat. When we tap our foot during the performance of a composition, we are responding to the pulse of the music. Listeners may feel different levels of pulsation in music, each of which may be referred to as the beat. Beat is used to describe how time in music is broken into repeating units. The duration of all notes or silences can be measured by the beat in music. We can demonstrate the beat through clapping, marching, tapping our feet, or even dancing. We can use *blocks* to represent the beat, as we will do throughout this text.

Beat Blocks

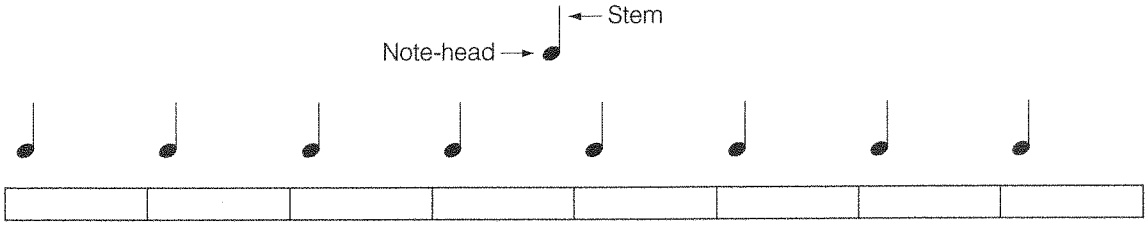


Notation

Notation is a representation of the musical sounds we hear. We use music symbols to notate music. The beat can be represented by the following types of notes. (There are other note values that will be introduced in the text.)

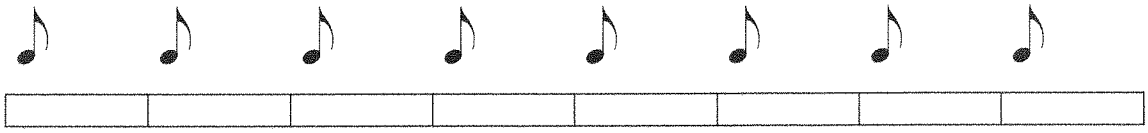
Beats can be represented by **quarter notes.**

A quarter note is made up of a **note head** and a **stem.** Note heads are oval. A stem can go up or down from a note head.

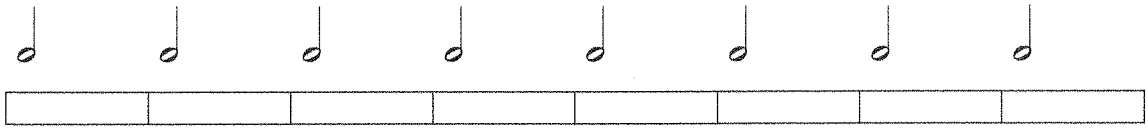


Beats can be represented by **eighth notes.**
An eighth note is made up of note head, a stem, and a **flag.**

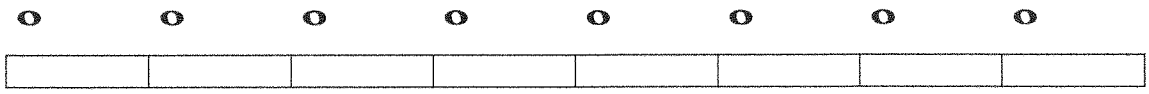
When the stem is pointing up, it is always placed on the right side of the note head. When the stem is pointing down, it is always placed on the left side of the note head. The flag is always placed to the right of the stem.



Beats can be represented by **half notes.**
A half note is made up of an empty note head and a stem.



Beats can be represented by **whole notes.**
A whole note is made up of an empty note head.



Tempo

Tempo refers to the speed of the beat. The tempo can be fast or slow and therefore has an impact on the speed of the piece. We use a metronome marking to indicate the tempo. The metronome was a machine for establishing and

regulating the speed of a performance, specifically the clockwork-driven machine introduced by Johann Nepomuk Maelzel in 1815. Some composers indicate the intended speed of a piece by giving the metronome marking: MM (Metronome Maelzel) = beats per minute.

Tempo markings indicate the appropriate tempo.

Some common tempo indications:

Name	*Approximate Speed*	*Approximate Beats per Minute*
Adagio	slow	50
Andante	somewhat slow	72
Moderato	moderate speed	96
Allegro	fast	120
Presto	very fast	152

Listening

All listening suggestions can be downloaded from iTunes or viewed on YouTube. Your instructor will also share examples with you of music that includes particular concepts and elements that you are learning about in each chapter. It is also important for you to listen to your own music and try to identify some of the elements of music that you are studying in each chapter.

Listen to the following examples. Can you determine the tempo and the beat?

"March" from *The Nutcracker Suite* by Peter Ilich Tchaikovsky (1840–1893).
"Hornpipe" from *Water Music* by George Frideric Handel (1685–1759).
"Spring" from *The Four Seasons* by Antonio Vivaldi (1678–1741).
"The Ball" from *Children's Games* by Georges Bizet (1838–1875).
Louis Armstrong (1901–1971) playing "12th Street Rag".

1.2 Introduction to Meter

Sing, Memorize, and Analyze

2

Internalizing Music

1. Listen to "Rocky Mountain" on Track 2. Memorize the song.
2. Sing "Rocky Mountain" and tap the pulse.

Analyzing What You Hear

1. Sing "Rocky Mountain" and determine the number of phrases in the song.
2. How many beats are in each phrase of "Rocky Mountain"?
3. Which beats of "Rocky Mountain" seem stronger?

Constructing a Rhythmic Representation from Memory

1. As you sing "Rocky Mountain", draw a representation indicating the number of phrases you sing in the song and the number of beats you tap in each phrase.
2. Once you have counted the phrases and the beats in each phrase, determine which beats seem stronger.

Meter

Meter is the regular grouping of beats that occur in patterns of strong (accented) and weak (unaccented) beats.

As you listen to music, you will notice that some beats are stronger than others. The strong beats are called *primary beats* (or *accented beats*) and are followed by weak beats. These weak beats are called *secondary beats* or *unaccented beats*. This grouping of strong and weak beats forms a recurring pattern known as the *meter*.

The most common meters are duple, triple, and quadruple. We can use the sign > to indicate an accent. Please note that the tempo, how quickly or slowly you keep a beat, does not change the meter.

Listen to "Rocky Mountain" again. It is an example of **duple meter**.

In duple meter, a primary beat (accented) is followed by a secondary beat (unaccented).

"America (My Country 'Tis of Thee)" is an example of **triple meter**.

In triple meter, a primary beat is followed by two secondary beats. The first beat is the *downbeat* and is stronger than beats two and three. The third beat is sometimes experienced as an *upbeat* leading to the downbeat. Consider the first phrase of "America." It is written in triple meter.

"Are You Sleeping" is an example of **quadruple meter**.

In quadruple meter, a primary beat is followed by three secondary beats. Consider the first phrase of "Are You Sleeping." It is written in quadruple meter.

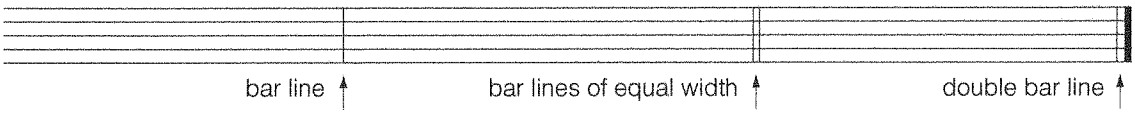
All of these meters are **simple meters** because the basic pulse can be divided into two equal parts, as you will discover in the next section.

Measures

Measures mark each pattern of strong and weak beats. Each measure is indicated by vertical lines called **bar lines**. There is always a bar line in front of a strong beat. (There is no bar line at the beginning of a composition.)

Double Bar Line

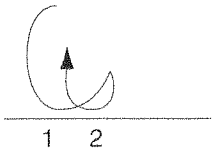
A **double bar line** indicates the end of a piece of music or the end of a section. Two bar lines of equal width indicate the end of a large section of a piece, and one thin bar line followed by one thick bar line indicates the end of a piece of music. As with strong and weak beats, measures can also form strong and weak combinations. For example, "America" is in triple meter; the measures of this melody also group into a strong-and-weak pattern. This pattern is referred to as a *duple hypermeter*.



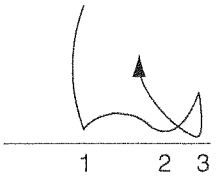
Conducting Patterns

To keep the beat, a conductor uses the following patterns. **Conducting patterns** help indicate the primary and secondary beats. Perform conducting patterns with the right hand. The first beat of each pattern is called the downbeat. To begin conducting, remember to give an upbeat; this is always the beat before the first beat of the piece.

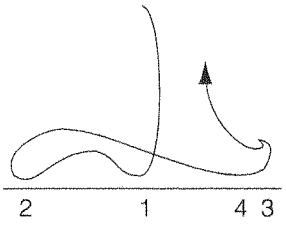
The conducting pattern for duple meter is:



The conducting pattern for triple meter is:



The conducting pattern for quadruple meter is:



Listening

It is important for you to listen to your own music and try to identify the meter of some of your favorite pieces.

Listen to the following compositions and conduct.

Listening examples in duple meter:

"Bourée" from *Royal Fireworks Music* by George Frideric Handel (1685–1759).

"Romance" from *Eine Kleine Nachtmusik* by Wolfgang Amadeus Mozart (1756–1791).

Listening examples in triple meter:

Young Person's Guide to the Orchestra by Benjamin Britten (1913–1976).

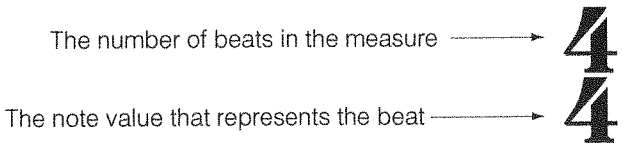
Listening examples in quadruple meter:

"March" from *The Nutcracker* by Peter Ilich Tchaikovsky (1840–1893).
"Allegro" from *Eine Kleine Nachtmusik* by Wolfgang Amadeus Mozart (1756–1791).

Time Signatures in Simple Meter

Meter is the pattern of regular pulses (and the arrangement of their constituent parts) by which a piece of music is organized. One complete pattern is called a *measure*. The prevailing meter is identified at the beginning of a piece (and during it whenever it changes) by a time signature.

In a **time signature,** or meter signature, the top number indicates the number of beats in each measure, or the meter of the piece; the lower number indicates the note value to be used for describing the duration of the beat. In $\frac{4}{4}$ meter, there are four beats in each measure, and each beat is a quarter note in duration.



Duple-Meter Time Signatures

$\frac{2}{4}$ is often used as a duple-meter time signature. It indicates that each beat is given the value of a quarter note and there are two quarter-note beats per measure.

$\frac{2}{2}$ meter is used as a duple-meter time signature. It indicates that each beat is given the value of a half note and there are two half-note beats per measure. $\frac{2}{2}$ is often used to indicate meter and is referred to as *cut time*.

$\frac{2}{8}$ is often used as a simple duple-meter time signature. It indicates that each beat is given the value of an eighth note and there are two eighth notes per measure.

Triple-Meter Time Signatures

$\frac{3}{4}$ is often used as a triple-meter time signature. It indicates that each beat is given the value of a quarter note and there are three quarter-note beats per measure.

$\frac{3}{2}$ meter is often used as a triple-meter time signature. It indicates that each beat is given the value of a half note and there are three half-note beats per measure.

$\frac{3}{8}$ is often used as a simple triple-meter time signature. It indicates that each beat is given the value of an eighth note and there are three eighth notes per measure.

Quadruple-Meter Time Signatures

$\frac{4}{4}$ or $\mathbf{C}$ is often used as a quadruple-meter time signature. It indicates that each beat is given the value of a quarter note and there are four quarter-note beats per measure.

$\frac{4}{2}$ meter is often used as a quadruple-meter time signature. It indicates that each beat is given the value of a half note and there are four half-note beats per measure. In $\frac{4}{2}$ meter the music may require the use of a double whole note. A double whole note, $\|\mathbf{o}\|$, is equal to four half notes.

$\frac{4}{8}$ is often used as a quadruple-meter time signature. It indicates that each beat is given the value of an eighth note and there are four eighth notes per measure.

Listening

Determine the meter of the following pieces of music and conduct each composition:

"Allegro assi," *Brandenburg Concerto No. 2*, by Johann Sebastian Bach (1685–1750).

"Adagio movement," Clarinet Concerto K. 622, by Wolfgang Amadeus Mozart (1756–1791).

"Elephant" from *Carnival of the Animals* by Camille Saint-Saëns (1835–1921).

"March movement" from *The Love of Three Oranges* by Sergei Prokofiev (1891–1953).

1.3 Basic Rhythm Patterns in Simple Meter

Sing, Memorize, and Analyze

3

Internalizing Music

1. Listen to the theme of the Beethoven Violin Concerto on Track 3. Memorize the example.
2. Sing the theme of the Beethoven Violin Concerto on "loo" and keep the beat.
3. Sing the theme of the Beethoven Violin Concerto on "loo" and clap the rhythm.
4. Sing the theme of the Beethoven Violin Concerto while you tap the beat with your left hand and tap the rhythm with your right hand.

Analyzing What You Hear

Now we're going to ask you to think about what you've heard. We're asking you to draw on your musical memory without looking at any notation.

1. As you sing the theme of the Beethoven Violin Concerto, determine the number of beats within each phrase.
2. Which beats have one sound?
3. Which beats have two sounds?
4. Which beats have sounds that last longer than one beat?
5. Determine the number of sounds on each beat in each phrase of the theme of the Beethoven Violin Concerto.

Constructing a Rhythmic Representation from Memory

In-class or individual work:

1. As you sing the theme of the Beethoven Violin Concerto, draw a representation indicating the number of sounds you hear in each beat. Do not use traditional music notation.

Music Theory

Describing What You Hear with Rhythm Syllables

Rhythm syllables are one way for figuring out the rhythm of music that we hear. There are many rhythmic reading systems available; we use the *Takadimi* system, with slight modifications. It is important to remember that these rhythm syllables are related to the number of sounds occurring on the beat.

When we hear *one sound on the beat*, we can label it with the rhythm syllable *ta*. When we hear *two even sounds on the beat*, we can label them with the rhythm syllables *ta di*. The rhythm syllable *ta* is always assigned to the beat note. When we hear one sound over two beats, we label it with the rhythm syllable *ta–ah*, or *ta* (and hold it for two beats). When we hear one sound over four beats, we label it with the rhythm syllable *ta–ah–ah–ah*, or *ta* (and hold it for four beats).

Rhythm syllables for the theme from Beethoven's Violin Concerto

ta	*ta*	*ta*	*ta*	*di*	*ta*	*ah*	*ta*	*ah*
ta	*ta*	*ta*	*ta*	*di*	*ta*	*ah*	*ta*	*ah*
ta	*ta*	*ta*	*ta*	*di*	*ta*	*ah*	*ta*	*ah*
ta	*ta*	*ta*	*ta*		*ta*	*ah*	*ah*	*ah*

Notating What You Hear

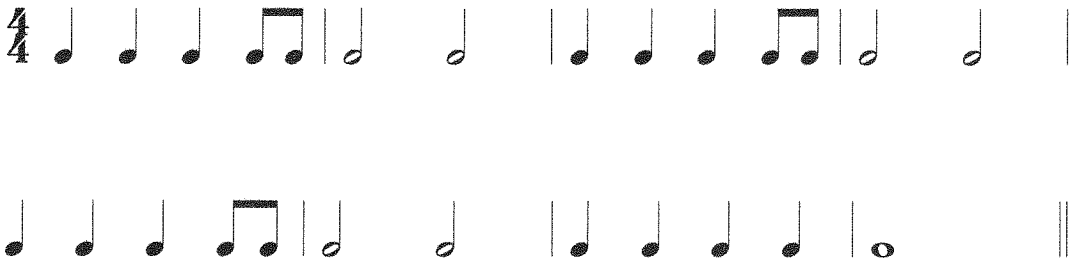
Rhythm notation is a method for representing the number of actions in time. It indicates the number of actions as related to the pulsation we call *beat*. Rhythmic sounds are represented by symbols referred to as *notes*.

When the beat is assigned the value of a quarter note, one sound on a beat is a **quarter note**, two even sounds on a beat can be represented by two **eighth notes**, and one sound that lasts for two beats is called a **half note**. A note that is sustained for four beats is called a **whole note**.

Two half notes equal one whole note in duration when the beat is a quarter note in duration.

A whole note is equal to four quarter notes or two half notes when the beat is a quarter note in duration.

Here is the rhythmic notation for the theme from Beethoven's Violin Concerto.



Beams in Simple Meter

Notes are normally grouped, or **beamed,** according to the duration of the beat to facilitate the reading of rhythms. In $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter, since the beat is one quarter note long, two eighth notes are beamed as follows so that the number of beats can be seen more easily:

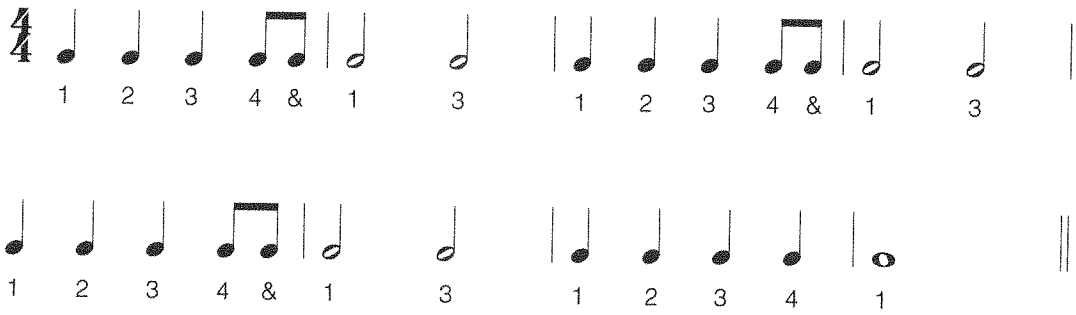
In $\frac{4}{4}$ meter, note that in the second measure the eighth notes on beats two and three are not connected.

In $\frac{3}{4}$ meter, if the measure is made up of all eighth notes, they may be joined together.

In some vocal music, eighth notes are sometimes written individually to facilitate the reading of a text.

Rock - y moun - tain rock - y moun - tain

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

2

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.