GET GREENSLEEVES FROM C&M

Lesson XXX

Rhythm

Ask John if he wants me to get into jazz and swing rhythms, like he does with 5A

duration

tempo

accent

tuplets

Notes from John’s MUS 5A

1. Beat: periodic (regularly occurring) duration that underlies a piece of music.
2. Tempo: the rate of the beat (beats per second)
3. Accent: Stress (emphasis) given to a note or other musical element that brings it to the listener’s attention.
4. Strong beat: an accented beat.
5. Weak beat: an unaccented beat.
6. Meter: a periodic pattern of accented and unaccented beats.
7. Measure: one complete occurrence of a meter.
8. Duple meter: the first of every two beats is strong.
9. Triple meter: the first of every three beats is strong.
10. Quadruple meter: strong beats on the first (strongest) and third (second strongest) beats.
11. Metrical accent: the accent that falls on the first beat of the bar.
12. Time signature: a notation that indicates the organization of time within a piece of music. The upper value indicates the number of beats per measure and the lower value indicates the note value of the beat (usually).
13. Simple meter: 4/4, 2/4, 2/2, and 3/4. The beats are divided into two units and subdivided into four units. The bottom number of the time signature indicates the note value of the beat.
14. Compound meters: 6/8, 9/8, 12/8, etc. The beats are divided into three units and subdivided into six units. The bottom number of the time signature indicates the division of the beat (i.e. one third of the beat).
15. Rhythmic accent: an emphasis on a note achieved by its relatively long duration or by increasing its stress, i.e. playing the note louder than normal (notated with an accent mark).
16. Syncopation: the presentation of a rhythmic accent at a metrically weak place.
17. Anacrusis: a note or series of notes that lead into the first full measure of a musical phrase, as in the first word “Oh” in the song “Home on the Range” (Oh, give me a home…). Also called a pickup note.
18. Triplet: a division of the beat into three equal durations.

John has the students look at sample pieces (“Greensleeves,” “I Got Rhythm,” and “It Don’t Mean a Thing”) and asks them questions about the meter:

* simple or compound
* duple or triple
* what does the time signature indicate?
* Is there syncopation?
* Is there an anacrusis (“pickup note”)

Shows different types of meters and what the subdivisions would look like

(2/4) : beat (quarter), beat division (two eighths), beat subdivision (four sixteenths), full bar

(3/8): same thing

Bottom number of time signature: for simple meters, this indicates the beat, for compound meters it indicates the subdivision of the beat

C&M notes:

* Start meter lesson with a simple example and a compound example and have them hear the difference between how the beats are subdivided
* Meter:
	+ 1. The beat
	+ 2. The beat division
	+ 3. Groupings of the beat
* Metrical accent:
	+ Downbeat = physical weight
	+ Upbeat = anticipation
* Hearing different levels of the hierarchy
* Rhythm vs. Meter:
	+ Meter:
		- How musical beats are divided (simple or compound)
		- How beats are grouped (duple, triple, and quadruple)
	+ Rhythm:
		- Durations of pitch and silence (notes and rests) heard in the context of the underlying meter
* Rhythmic values (and note parts)
* Time signatures for simple meters:
	+ Top number 🡪 (2, 3, or 4) and how many beats per measure
	+ Bottom number 🡪 the beat unit
* C = common time = 4/4
* ¢ = alla breve = cut time = 2/2
* Simple meter:
	+ “the beat” is variable
		- Reasons why a composer might use one notation over another
	+ Rests
		- Difference between whole and half
	+ Dots and ties
		- Thinking of dotted notes and their matches as a unit
	+ Double dots
	+ Ties
		- Look like slurs (explain the difference)
	+ Syncopation
		- Within the beat or across the beat
		- “rhythmic displacements of expected metrical accents, created by dots, ties, rests, dynamic markings, or accent marks.”
	+ Notation:
		- “Rhythmic patterns should be grouped by beaming to reflect the beat unit.”
	+ Upbeats/Anacruses
		- And the matching bar at the end
* Compound meter:
	+ Time signatures:
		- “The upper number of the meter signature is 6, 9, or 12, representing duple, triple, or quadruple meter, respectively. Divide the top number by three to get the number of beats per measure (two, three, or four).”
		- “The lower number is usually 4, 8, or 16. This shows the **division** of the beat. Add together three of these note values to get the beat unit, which will always be a dotted note.”
	+ “First divide the top number to get [the number of] beats per measure. To find out the beat unit, add together three [of the bottom number].”
	+ Reiterate that beaming should reflect the meter
	+ Reiterate syncopation shit
* Mixing simple/compound:
	+ Tuplets as borrowing
		- Can go in either direction