

# Section 1 - Rhythm



## Simple Time - Crotchets, Quavers, Minims, Semibreves etc

Video teaching this concept



This is a **crotchet** (the English name) or **quarter note** (the American name).

This note lasts for one beat (there is **one sound on a beat**).

Its rhythm name is **ta**.



These are **quavers** or **eighth notes**.

A quaver lasts for half a beat (when in pairs there are **two equal sounds on a beat**).

Its rhythm name is **ti** or **ti-ti** when in pairs.



They look like this when written separately.

Clear, concise academic information and explanations.



Read all the **rhythmic examples** in this book (first using inner hearing, then out loud) in rhythm names while performing the beat (conducting, tapping, walking etc). *Click on the associated sightreading sheet icon: **S** in the left margin, for more sightreading exercises.*

Sheets of sightreading exercises - with audio

The strokes above each beat in the following Rhythmic Examples show where each beat falls.



### Rhythmic Example 1

Rhythmic examples designed for students to perform – helping to cement their understanding of the new rhythmic element.

MP3 of examples given

Blue bar in margin indicating important, basic, academic information



A **crotchet rest** or **quarter note rest** lasts for one beat.



A **quaver** or **eighth note rest** lasts for half a beat.

Violet bar in margin indicating additional, relevant information.

A **rest** is a silence and therefore no rhythm name is required.

If needed, the rhythm names: **za** (crotchet rest) and **zi** (quaver rest) can be inner heard.



### Rhythmic Example 2



## Time Signatures

The numbers at the start of pieces of music are called **time signatures**.

When the beat can be divided into two equal parts we call the time signature **simple**.



The top number of a time signature in simple time tells us the **number of beats** per bar and the bottom number of a time signature in simple time tells us the **value** of those **beats**.

If the time signature is  $\frac{2}{4}$ , the  $\frac{2}{4}$  at the top means there are two beats per bar and the  $\frac{4}{4}$  at the bottom means these beats are quarter note or crotchet beats.

Therefore,  $\frac{2}{4}$  has two crotchet /quarter note beats per bar. This time signature can be described as **simple duple time**, duple meaning two.

In simple time quavers are usually grouped in pairs using a **beam** (the line that joins the two notes together). This is so the beat is clearly defined.

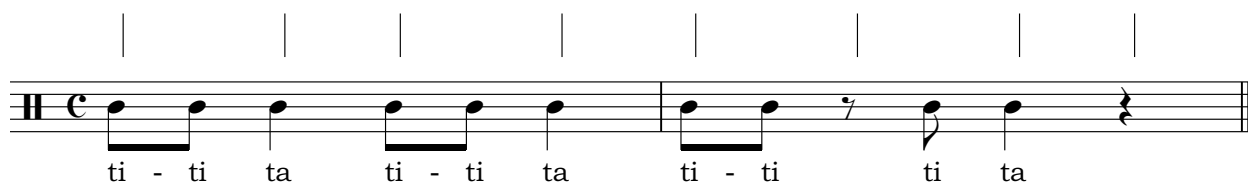
The time signature  $\frac{4}{4}$  has four crotchet /quarter note beats per bar.

This time signature can be described as **simple quadruple time**, quadruple meaning four.

$\frac{4}{4}$  is the most common of all time signatures and can be written as  $\frac{\text{C}}{\text{C}}$  for "Common time".

Quavers can sometimes be grouped in four:  but **never** across the 2nd and 3rd beats of a bar of simple quadruple time.

### Rhythmic Example 3



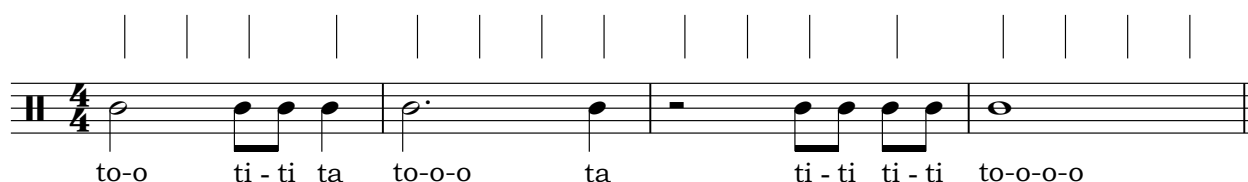
A **minim** or **half note** (to-o) lasts for two beats. A **minim rest** is held for two beats.

A **dotted minim** or **dotted half note** (to-o-o) lasts for three beats. Its equivalent rest is a **dotted minim rest** (a minim rest with a dot).

A **semibreve** or **whole note** (to-o-o-o) lasts for four beats. A whole bar or **semibreve rest** is held for four beats (or the value of a whole bar).

It is the **semibreve** or **whole note** that gives all the notes their American names. For example, a crotchet is worth one quarter of a whole note, therefore its American name is a quarter note.

### Rhythmic Example 4



### Rhythmic Shorthand for Transcriptions

When played a rhythm to write down or transcribe it is helpful to have a way of quickly notating what you hear without having to work out what the rhythms actually are.

This is called **rhythmic shorthand**.

Above each bar to be transcribed write a stroke for each beat. During the first playing listen, follow the rhythm and point to the beat strokes above the empty bars. Then, as you continue listening, mark each beat stroke with a line for each sound you hear.

For example:

- if you hear one sound on a beat (a crotchet) mark the beat stroke with one line: †
- if you hear two sounds on a beat (quavers) mark the beat stroke with two lines: ‡
- if you hear nothing on a beat leave the beat stroke blank as this would be a rest or a long note held over from a previous beat.



## Practice Question 1: Simple Time Rhythmic Transcription

Practice Questions provide a worked through solution for each question type

- Write out your rhythm set. This is all the rhythmic elements that may be used in a rhythmic transcription exercise. The rhythm set for Practice Question 1 is
- In the **Rhythmic Transcription** below, two bars have notes written in them and two are empty. There are two beats per bar. Above each bar is a stroke for each beat. During the first playing listen, follow the rhythm given and point to the beat strokes.
- As you continue listening, complete the rhythmic shorthand. Write this onto the staff, using notes, before the final playing.
- Use the final playing to check your rhythm by saying the rhythm names in your head while pointing to the beat strokes. Also check that the correct number of beats is in each bar.

## Rhythmic Transcription

CD track MP3 file for transcription exercises



After completing all rhythmic transcriptions read them in rhythm names while **conducting**.



**Clever Echo** is a very helpful **instant rhythmic dictation** practice activity.

Click on the associated Clever Echo icon: in the left margin, for the practice video.

Rhythmic Clever Echo Practice Video



A further way to practice rhythm is to compose rhythms using known rhythmic elements and time signatures. Then, read these in rhythm names while conducting.

## Worksheet 1

## S1 Rhythmic Transcription 1

Worksheet with theory and aural transcription exercises

## S1 Rhythmic Transcription 2 (There are three rests in this transcription).

## S1 Rhythmic Transcription 3 (There are no rests in this transcription).



**S1 Rhythmic Composition** Compose a four bar, simple quadruple rhythm. Perform your rhythm by reading the rhythm names while conducting.