

# Level 3 Section 1 - Rhythm

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



Click on this video icon and follow any instructions given in the video.



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.

## Rhythmic Sightreading



Click on this video icon and follow any instructions given in the video.



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:  in the left margin, for more sightreading exercises.*

### Rhythmic Example 1



Click on this audio icon to hear **Rhythmic Example 1** being read in rhythm names.

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

ta ta ti - ti ta ti - ti ti - ti ta ta



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



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

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



Click on this audio icon to hear **Rhythmic Example 2** being read in rhythm names.

ta ta ti - ti ti ta

## Time Signatures



Click on this video icon and follow any instructions given in the video.



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

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  $\text{C}$  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.



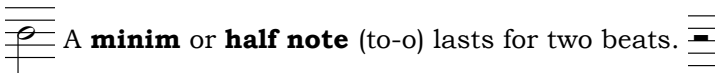

Click on this worksheet icon for activities practicing the theory of time signatures.

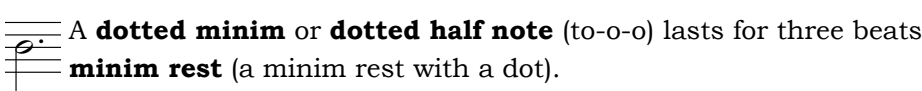

## Rhythmic Example 3

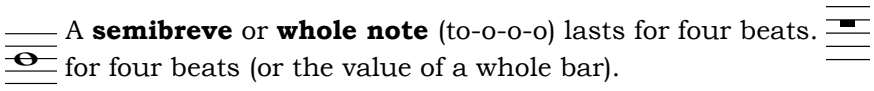



Click on this audio icon to hear **Rhythmic Example 3** being read in rhythm names.

ti - ti ta ti - ti ta ti - ti ti ta


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

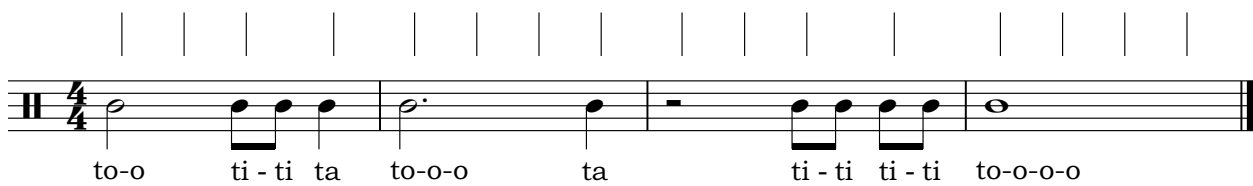

 A **dotted minim** or **dotted half note** (to-o-o) lasts for three beats.  Its equivalent rest is a **dotted minim rest** (a minim rest with a dot).


 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).

### Rhythmic Example 4



Click on this audio icon to hear **Rhythmic Example 4** being read in rhythm names.



to-o      ti - ti ta      to-o-o      ta      ti - ti    ti - ti    to-o-o-o



Click on this sightreading sheet icon for more sightreading exercises.

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.



Click on this worksheet icon for activities practicing the theory of rhythmic values.

## 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.



Click on this worksheet icon for activities practicing rhythmic shorthand.




Click on this video icon for more information about rhythmic shorthand.

## Practice Question 1: Simple Time Rhythmic Transcription



Click on this video icon and follow the instructions given to complete this Practice Question.

1. 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 
2. 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.
3. As you continue listening, complete the rhythmic shorthand. Write this onto the staff, using notes, before the final playing.
4. 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** Click on this CD icon to play the rhythm to be transcribed.



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

## Rhythmic Clever Echo



**Clever Echo** is an **instant rhythmic dictation** practice activity.

Click on this Clever Echo Video icon and follow the instructions given on the 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.

Click on this worksheet icon for rhythmic composition activities.

## Level 3 Section 1 - Rhythm - Worksheet

1/02

**S1 Rhythmic Transcription 1** Click on this CD icon to play the rhythm to be transcribed.

(Musicianship & Aural Training for the Secondary School, Level 3 Books, Page 3, Q. 1).



1/03

**S1 Rhythmic Transcription 2** Click on this CD icon to play the rhythm to be transcribed.

(Musicianship & Aural Training for the Secondary School, Level 3 Books, Page 3, Q. 2).



1/04

**S1 Rhythmic Transcription 3** Click on this CD icon to play the rhythm to be transcribed.

(Musicianship & Aural Training for the Secondary School, Level 3 Books, Page 3, Q. 2).



# Music Analysis - The Elements of Music Part 1

Read the following information, from pages 1 and 2 of Decoding Sound, then summarise what you think are the most important points.

**Element**  
*A part of something*

## The elements of music

When we describe music, we divide it into its component parts, which are called elements. These include duration - beat, rhythm, metre and tempo; pitch - melody, harmony and tonality; dynamics; articulation; structure; tone colour; texture - balance of music lines and blend of instrumental voices; phrasing; instrumentation; ornamentation; embellishment and improvisation.

Breaking music down into these parts allows a discussion of the many different features that are included in compositions and performances. Music sounds the way it does because of how the elements are manipulated by the composer and the performer.

## What is an expressive element of music?

An expressive element of music is one that can be manipulated or adjusted by the performer to create a particular expressive outcome, character, atmosphere or mood. For example, consider the dynamic markings commonly used in music notation: *pp*, *p*, *mp*, *mf*, *f* and *ff*. A performer might have up to ten different versions of the markings, and choose to use them to create a particular expressive outcome.

## Which elements of music are expressive?

The elements that are commonly considered expressive include tempo, dynamics, articulation, tone colour, balance of music lines, blend of instrumental voices, phrasing, ornamentation, embellishment and improvisation.

The elements of music not included in this list can also be expressive, depending on the style of music being performed.

For example, in Western Art music it is usual for the performer to play the music on the score, as it has been composed. This usually includes the duration, pitch, structure and texture. Therefore, a performer can only manipulate those elements not controlled by the score.

Alternatively, in a jazz performance any of the elements of music can be manipulated by the performer and therefore, even usually composed elements of music (such as rhythm and melody) can become expressive.

Without seeing the score belonging to the music being played, we cannot know which elements of the music have been dictated to the performer via the musical score and which are being created or manipulated by the performer.

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