

7. Rhythm

The beat of music



BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

1.1. UN CONTRASTE ORDENADO

1. Fill in the blanks in the text, using the following words:

seasons, ordered contrast, breathing, alternating, regular

There are physical processes that have rhythm: your **breathing** - inspiration and expiration - and also in nature, with **alternating** day and night and the succession of the **seasons**. But for rhythm to exist, there has to be an **ordered contrast** that is repeated in a **regular** manner.

1.2. PULSE OR BEAT

2. Here are three different versions of the same song, *Always on My Mind*, each with a different beat or pulse. This is a simple activity where you only have to indicate the speed of each song, judging by their beats.

Listening 42 *Always on My Mind* Elvis Presley

Listening 43 *Always on My Mind* Michael Buble

Listening 44 *Always on My Mind* Pet Shop Boys



Write the names of the singer or group next to the right indication.

BEAT	INTERPRETER
Fast	<u>Pet Shop Boys</u>
Medium	<u>Elvis Presley</u>
Slow	<u>Michael Bublé</u>

3. Here are three different listening exercises to help you to practise beat or pulse in songs.



Listening 45 *Orphée aux enfers (Orpheus in the Underworld)* J. Offenbach

a. Listen to the following fragment, find its beat and indicate the speed.

- Slow
 Medium
 Fast

b. Identify the tempo marking for this work. allegro



Listening 46 *Largo* G. F. Haendel

a. Mark the right answer with an **X**.

- Slow
 Medium
 Fast

b. Identify the tempo marking for this work. largo



Listening 47 *5th Symphony (2nd Movement)* L. V. Beethoven

a. Mark the right answer with an **X**.

- Slow
 Medium
 Fast

b. Identify the tempo marking for this work. andante



Listening 48 *Flash Dance* G. Moroder

4. This song starts with one speed and then changes in the refrain. Write the tempo marking for each part.



TEMPO MARKING	
VERSE	<u>andante</u>
REFRAIN	<u>allegro</u>



Listening 49 *Danza del molinero* Manuel de Falla



5. You listened to this piece in unit 3, where you had to find its change in intensity. Now listen to its beat.

a. Mark the right answer with an **X**.

- Slow
 Medium
 Fast
 Gradually slower
 Gradually faster

b. Identify the tempo marking for this work. accelerando

Listening 50 *Swan Lake* P. I. Tchaikovsky



6. In this fragment there are two moments in which there is a change in speed. What changes are these?

a. Mark the right answer with an **X**.

- There are two moments when the orchestra remains silent for some time.
 There is no change in speed.
 There are two moments when the speed gradually increases.
 There are two moments when the speed gradually decreases.
 There are two moments with sudden changes in speed.

b. Identify the tempo marking for this work. _____

1.3. RHYTHM IN MUSIC

7. Place the stress marks in the right place for each bar, using the symbols you already know (> -)

a. > - > - > - > -

b. > - - > - - > - - > - -

c. > - - - > - - - > - - - > - - -

d. > - > - > - > -



Listening 51 *Metronome*

8. The metronome is the device we use to mark the beat in precise terms. If you listen carefully, you can hear how one beat stands out over the others. Count the number of beats and indicate the tempo for each metronome exercise.

LISTENING EXERCISE	BEAT
Metronome 1	4
Metronome 2	3
Metronome 3	2
Metronome 4	3
Metronome 5	2
Metronome 6	4



1.4. MUSICAL BEAT

9. Count the beats and write in the right time signature below. Then place the stress marks (> -) for each bar.

a. Time signature: 2/4

b. Time signature: 4/4

c. Time signature: 3/4

1.5. MUSICAL RHYTHM AND BEAT IN MUSICAL LISTENING EXERCISES



Listening 52 *Entrance of the Gladiators* J. Fucik

10.a. Find the beat and indicate the speed with an X.

- Slow
 Medium
 Fast

b. Identify the tempo marking for this work. allegro

Once you've found the beat, try to find which one is stressed. Think that if this is a march, mostly used for parades, the beat will probably mark the steps the band will have to make.

c. What rhythm is mostly used when we march? > -

d. Mark the right answer with an X.

- Duple time Ternary time Quaternary time

Listening 53 *Where is Your Heart (Moulin Rouge)* G. Auric



11.a. Find the beat and indicate the speed with an X.

- Slow Medium Fast

b. Identify the tempo marking for this work. adagio

c. Continue practising stressed beats and find the rhythm in this fragment. Mark the right answer with an X.

- Duple time Ternary time Quaternary time

Listening 54 *Bladerunner* Vangelis



12.a. Find the beat and indicate the speed with an X.

- Slow Medium Fast

b. Identify the tempo marking for this work. andante

c. Once you've found the beat, try to find which one is stressed.

If you need help, note that the tympani have a duration of one whole bar, and the rhythmic sequence they play is like this:



d. Mark the right beat with an X.

- Duple time Ternary time Quaternary time

13. To finish, here are three more fragments, so you can strengthen your command of beat and pulse and time signatures.

Listening 55 *The Neverending Story* Limahl



a. Find the beat of this fragment and indicate its speed. slow

b. Identify the tempo marking for this work. adagio

c. Say which time signature is used. quaternary

Listening 56 *Jalance en fiestas* H. Piera



a. Find the beat of this fragment and indicate its speed. fast

b. Identify the tempo marking for this work. allegro

c. Say which time signature is used. binary



Listening 57 *Piano Man* Billy Joel

- a. Find the beat of this fragment and indicate its speed. fast
- b. Identify the tempo marking for this work. allegro
- c. Say which time signature is used. ternary

1.6. TIME SIGNATURES

14. Cross out the wrong answers.

- 3/4 time is a ~~binary~~ / ternary / ~~quaternary~~ time signature.
- 4/4 time is a ~~binary~~ / ~~ternary~~ / quaternary time signature.
- 2/4 time is a binary / ~~ternary~~ / ~~quaternary~~ time signature.
- 4/4 time has ~~2 beats~~ / ~~3 beats~~ / 4 beats to the bar.
- 2/4 time has 2 beats / ~~3 beats~~ / ~~4 beats~~ to the bar.
- 3/4 time has ~~2 beats~~ / 3 beats / ~~4 beats~~ to the bar.
- The number that gives the number of beats to the bar is the ~~denominator~~ / numerator / ~~timer~~.
- Each beat in 2/4, 3/4 and 4/4 time is one ~~quaver~~ / one crotchet / one ~~minim~~.
- Each beat in 2/4, 3/4 and 4/4 time is two quavers / two ~~crotchets~~ / two ~~minims~~.



15. Indicate the stressed or accented beats and the weak or unaccented beats corresponding to each of the time signatures given below. Note that the beats are placed in the way the conductor beats the time with his hand or baton.

2/4

2nd weak

1st loud

3/4

3rd weak

2nd weak

1st loud

4/4

4th weak

2nd weak 3rd semi-strong

1st loud





16. Complete the following sentences using the right phrases below:

two parts of halves, bar-lines, ordered contrast, number of beats,
the note name for one beat, simple, beat

- a. The metric unit on which musical rhythm is structured is called the beat
- b. The vertical lines dividing the staff into sections are called bar-lines
- c. In the fraction used to indicate the time signature, the upper number gives the number of beats to the bar.
- d. The basic requisite for rhythm to exist is called ordered contrast
- e. Time signatures with 2, 3 or 4 as numerators are called simple time signatures.
- f. In the fraction used to indicate the time signature, the lower number gives the the note name for one beat
- g. A binary subdivision in time signatures is called this way because each beat can be divided into two parts or halves

17. Do the following exercises:

- a. Write the number of quavers in one full bar with a time signature of:
 $2/4$ 2 $3/4$ 2 $4/4$ 2
- b. Write the number of semiquavers in one full bar with a time signature of:
 $2/4$ 4 $3/4$ 4 $4/4$ 4
- c. Write the number of quavers in one full bar with a time signature of:
 $2/4$ 4 $3/4$ 6 $4/4$ 8
- d. Write the number of crotchets in one full bar with a time signature of:
 $2/4$ 2 $3/4$ 3 $4/4$ 4
- e. Write the number of semiquavers in one full bar with a time signature of:
 $2/4$ 8 $3/4$ 12 $4/4$ 16



BLOCK 2 MUSICAL CREATION AND PRACTISE

2.1. RHYTHM CREATION

1. Look at the line of notes and replace the tied notes with one single note in the blank line below.

2. Complete the following staves by writing at least one example of syncopation in each.

a)

b)

3. Draw in bar-lines. Now write in the rhythmic syllables for each note.

4. Interpret the rhythms (you can use rhythmic syllables to help). Now listen to them and put them in the right order. Remember that some of these rhythms are in the song *Sincopando*, and it will help you to prepare this exercise.

Listening 58

Listening 59

Listening 60

Listening 61



2

4

3

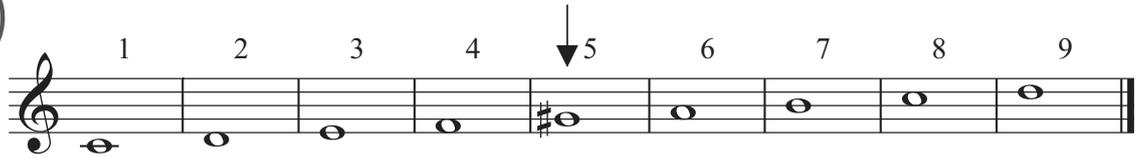
1

2.4. MELODY CREATION

5. **COMPOSITION.** “Play around” with the notes of this scale and compose a melody that you can play over a musical accompaniment. Try to use the notes you already know, and practise your new sound: G# (G Sharp)



6. IMPROVISATION. Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.



MUSIC AND TECHNOLOGIES

The CD ROM provides a series of activities in which you can practise what you've learned in this Unit.

