



Music!

Its Role and Importance in Our Lives

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UNIT TWO

Music!

To Invite Us To Move



CHAPTER 3

Interpreting Rhythm Through
Movement

CHAPTER 4

Rhythms That Dance



CHAPTER 3

Interpreting Rhythm Through Movement

INTERACTIVE 3.1 RHYTHM IN MOTION



Members of the *Stomp* troupe perform varying and intricate rhythmic patterns using their hands, feet, and bodies.

OBJECTIVES

1. Use movements of your body (tapping, clapping, and so forth) to understand rhythm in music.
2. Differentiate between “felt” time and “real” time in music.
3. Become familiar with tempo designations, pulse, meter, and accent.
4. Learn to improvise rhythms.
5. Become acquainted with some rhythmic aspects in the music of India.
6. Create syncopation and polyrhythms.

MUSICAL TERMS

accelerando

accent

a tempo

“felt” time

improvisation

polyrhythms

rhythm

rhythm cycle

ritardando

syncopation

Music

progresses through time. Like a film, a play, or a speech, a musical work has a beginning, a middle, and an end. If it is well conceived, it provokes our interest. It teases us and catapults us along from its start into its interior and on to its finish. To hold our attention, it presents us with a series of events -- *surprises* or revelations, frustrations and satisfactions -- that stir our *excitement* and draw us into deeper involvement. And it promises a conclusion or resolution -- *and delivers it.*

THE MOMENTUM OF MUSIC

If the music is effective, it will provoke expectations. It commands our attention by making new sounds occur in a driving force -- a momentum -- so compelling that it pulls us along with it. We begin to anticipate what is coming and delight in the surprising turns along the way. When we are excited and engaged in a film, play, speech, or piece of music, we feel that time flies by; when we are bored, we are aware that time seems to drag. This sense of time has little to do with real, or clock time. It is “felt” time. Music seems to stretch and expand time, condense it, or make us forget it altogether.

ACTIVITY: DISCOVER “FELT” TIME

You will hear the *Adagio for Strings* by Samuel Barber (click on Audio 3.1 below) and the “Badinerie” from the *Orchestral Suite No. 2* by Johann Sebastian Bach (click on Audio 3.2). As you listen, decide which of the following words describe the character of each selection. **Make a list that fits each composition.**



<i>Slow</i>	<i>Fast</i>
<i>Calm</i>	<i>Hurried</i>
<i>Detached</i>	<i>Repose</i>
<i>Strong</i>	<i>Weak</i>
<i>Tension</i>	<i>Spirited</i>
<i>Smooth</i>	<i>Short</i>

1. Which of these words, or “descriptors,” characterize both selections?
2. Which piece seems longer?
3. Discuss how your choice of words reflects the sense of “felt” time embodied in the music.

Apply What You Have Learned

Using your knowledge of rhythm, create a rhythm soundtrack and record it.

Put what you have learned about rhythm to the test. Working in a small group of five to seven of your classmates, organize, compose, perform, and record a 32-measure soundtrack for percussion.

Follow these musical requirements:

1. Select percussion instruments whose sounds you like.
2. Use the 8-beat set (measure) as the organizing metric device (1 measure = 8 beats) for the soundtrack.
3. Prepare the composition in four sections of eight measures each. The four sections should have an organizational plan of A A' B A: that is, the A sections should be alike, the B section different. The A' (A prime) section should be somewhat different from A. (You can introduce some slight variations here.)
4. Develop section B in a different tempo. This section should be improvised.
5. Include regular and syncopated rhythmic patterns in both sections. Incorporate polyrhythms if you can!

ORGANIZATIONAL PLAN

SECTION	A	A'	B	A
Length	8 measures	8 measures	8 measures	8 measures
Rhythms	8-beat sets with syncopation	Sets that are similar to A, but varied	Sets in a different tempo and improvised	Exactly the same as the first A section
Instruments	You decide!			
Tempo	You decide!			
Other expressive ideas	You decide!			

1. **Create** a score for your work using the count of eight and X's to mark where each instrument should play.
2. **Remember** this is one continuous piece; the sections have to connect.
3. **Record** your soundtrack.
4. **Compare** your percussion piece with others in the class.