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In Music Education, In the Context of Measuring Beats, Anacrusic Examples Prepared with Simple Time Signature

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Abstract

Measures or bars in music are beats grouped into larger units. This uniting can be taught in a short time theoretically, however; in performance, perception of time notion has an active part to sense music. This sense can be learnt by using different implementations. In this paper, in the context of measuring beats, music examples which were prepared anacrusic form and emphasize the last beat of the measure will be presented to examine. The importance of the measurement perception is not only the beat, but also the connection between the beat and the beat after. Thereby, anacrusic form is to be perceived for improving the ability of musicality. Aim of the educational music examples is to ensure the internalization of the musical time notion, and to enhance the connection of the music's rhythm and the natural human rhythm. In this paper, measuring beats will be discussed in terms of crusis (downbeat), metacrusis (middle beat) and anacrusis (upbeat) beats. Unique created music examples in anacrusic form which were prepared with simple time signatures will be presented in this paper. Musical phrase and its form by emphasizing upbeats will be clearly explained with examples.

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1. Introduction

Measure which defines a group of beats is useful elements that help music to be structured. The most common groups of measures are two, three and four beats measures; and time signature symbols indicate how many beats will ensue in each measure. If the beats divide into two equal parts it calls *simple beat*, or if the beats divide into three equal parts it calls *compound beat*. Reading music with these fundamentals and understanding the

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mathematical analyze these elements are just the theoretical structure in music. This structure associates between the written notes and the musician. On the other hand, beats on the measures itself have another perspective for understanding the music because of importance of continuity. When you feel the connection between the beat and the beat after, you should be given importance to internalization the music better. It can also provide sustainability in the form of succession music. Some contemporary teaching approaches educators support these ideas like *Emile Jaques Dalcroze* who emphasizes using the body movements and rhythm elements. He discourses the musical phrases forms and its detailed meanings. He puts an emphasis on some basic concepts such as time, space, energy etc.

Beats that are own selves have different energies. Abramson (1996) says “beats are packets of energy which are moved through space”. And also he says “Beats also have character and through special movement qualities, can imitate or evoke emotions: humor, joy, calmness, mystery, tragedy, anger, etc.” For example, the beats in Debussy's “Clair de Lune” and the beats in Mozart's “Turkish march” cannot be same beats because of the energies they have. At this point, the importance of musicalizing the beat should take into consideration.

2. Crusic, metacrusic and anacrusic beats

Form in music enable to understand the structures, therefore it gives to performers and musicians better musical aspects. Choksy (1986) explained Jaques-Dalcroze's rhythmic theory of beat as follows. *Crusic* beat, seen as a release of energy; the *metacrusic* beat, seen as a gentle carryover or a dying away; and the *anacrusic* beat, seen as a preparation of energy for release. Human breathing in a relaxed state is the ideal basis for an understanding of the *anacrusic* (inhaling), *metacrusic* (holding the breath), and *crusic* (exhaling) qualities of a beat. This is the three-beat norm of human respiration. Abramson and Cateneo (1996) indicated also the movement of the strike, the downbeat for *crusic*; the rebound and follow-through, the middle beat (s) for *metacrusic*; and the preparation for the strike, the upbeat for the *anacrusic* beat. Moreover, they mention about beats energies which are grouped in recurring cycles.

3. Anacrusic Examples with Simple Time Signature

A time signature is a symbol that tells the performer how many beats will occur in each measure, what note value represent the beat, and whether the beat is simple or compound. A time signature for a simple beat has 2, 3 or 4 as the top number. The top number indicates the number of beats in the measure; the bottom number indicates the beat note. Some typical simple time signatures are 2/4, 2/2, 3/16, 3/4, 4/8, 4/4 (Kostka, 1999). In this study, it was chosen 3/4 and 4/4 for anacrusic examples to sample simple beats.

These unique examples are educational songs to be formed not only in terms of the musical phrase but also to take into consideration stress the first beats of measures with lyrics. For that reason it is preferred to expand the lyrics clearly with a table after each music examples. Stressed words or syllables are written bold at the tables.

3.1. Example prepared with 3/4

The song named “Brass Instruments” emphasis the third beat to the first beat of the measure. This song also serves to teach the name of the Brass instruments. Score of “Brass Instruments” are given at Figure 1, and lyrics are given at Table 1.

BRASS INSTRUMENTS

Moderato Deniz Tunç

Tu - ba Trom - bone and trum - pet French horn You blow and the tube makes

7 Boom boom boom boom When you find out How to do it There's so much to en

12 joy Do you know these toys that are Brass ins - tru - ments

Figure 1. The score of 3/4 example named “Brass Instruments”

Table 1. Lyrics of “Brass Instruments”

Brass Instruments
Tuba, Trombone
And trumpet, French horn
You blow and the tube makes
Boom, boom, boom, boom
When you find out
How to do it
There's so much to enjoy
Do you know these toys that are
Brass instruments

3.2. Example prepared with 4/4

The song named “Dear Bird” emphasis the fourth beat to the first beat of the measure. Score of “Dear Bird” are given at Figure 2, and and lyrics are given at Table 2.

DEAR BIRD

Deniz Tuncer

Andantino

No one as e-ver seen A bird that looks so sweet As you one in my

dream Could you tell me has to fly Free and light-ly in the sky Swwet bird Dear

bird

Figure 2. The score of 4/4 example named “Dear Bird”

Table 2. Lyrics of “Dear Bird”
Dear Bird
No one has ever seen
A bird that looks so sweet
As you one in my dream
Could you tell me how to fly
Free and lightly in the sky
Sweet bird , Dear bird

4. Conclusion

In this paper, anacrusic examples were prepared with 3/4 and 4/4 accentuate the importance of the connection between beats. Additionally, using lyrics for these examples supports the sense of beats transitions. When writing the lyrics, it is examined that how words considering the emphasize. On the other hand, using lyrics such as “Brass Instruments” song could be a way to teach some specific manners (name of the brass instruments as tuba, trombone, horn etc.). Although these educational songs prepared with simple time signatures, they can be created again to replace the form with also with compound meter.

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