

Errata Corrections for

You've Got Rhythm

read music better by feeling
the beat

A Complete Method

for reading rhythms

by

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and

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flying leap
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Notice the **fermatas**  at the end of "Fishing Tips," and hold the notes longer than their values (see The Tempo Page). For notes with fermatas, Slap/Clap/Tap at the usual tempo, but hold on the last beat.

Fishing Tips


from *The Lake of the Sky—Lake Tahoe* (1915)

George Wharton James

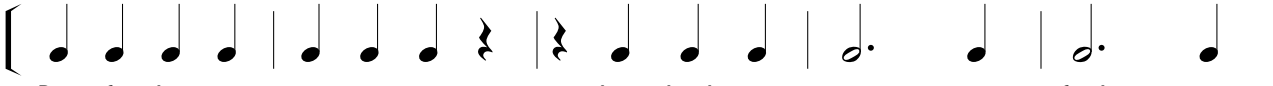
Joan Harkness




 The best way— to learn the art of suc - cess-ful—




 fish - ing— is to keep ev - er - last - ing - ly at it.




 Pro - fit by ex - per - i - ence, but don't ex - pect to find your




 fish in the same place ev' - ry day. Ne - ver— feel— dis -



 cou - raged— be - cause of an un - suc - cess - ful— trip, for



 there are times when old dad - dy I - zaak Wal - ton— him -



 self could - n't make— the fish bite. Cul - ti - vate pa - ti - ence.

3. Let's go back to plain old 2/4 eighth notes and remember what it feels like to divide a note into two equal parts. You'll be counting "1 & 2 &" silently. Repeat the following example until it's embedded in your brain:

Pur - ple u - ni - cy - cles, pur - ple u - ni - cy - cles!

4. Now try counting out loud, moving back and forth between triplet counting and normal eighth counting. Keep your Slap/Tap steady. Notice that the only time you'll count "1 & uh 2 & uh" is when you're actually in the midst of a triplet. Repeat until it's easy to switch back and forth:

5. For the grand finale, try all the bicycles together. Repeat the first line until it's easy, then go on the the second:

Red bi - cy - cles, blue tri - cy - cles, pur - ple u - ni - cy - cles!

Red and blue cy - cles, pur - ple u - ni - cy - cles!

The Dispute

from *Pigs is Pigs* (1906)

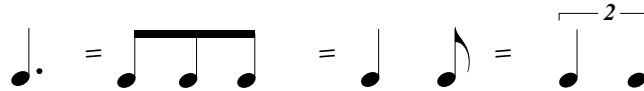
Ellis Parker Butler

Anna Dembska

Mike Flannery leaned over the counter of the ex-
 press office and shook his fist. Mister Morehouse, angry and red,
 stood on the other side of the counter, trembling with rage. The cause of the trouble
 stood on the counter between the two men. It was a soap box across the
 top of which were nailed a number of strips, forming a rough but serviceable cage.
 In it two spotted guinea pigs were greedily eating lettuce leaves.

Duples in Compound Meter

Duples are the opposite of triplets: there are two notes in the space of three notes. You'll find quarter-note duples replacing three eighth notes (or a dotted quarter note, or a quarter and an eighth note) in 8 time (3/8, 6/8, 9/8, 12/8, etc.):



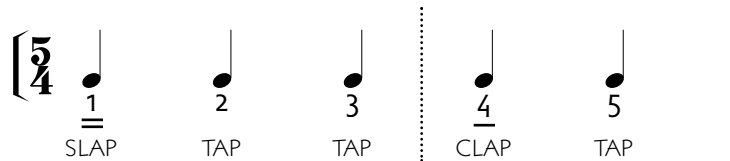
1. In the following example, the time signature changes from 6/8 to 2/2. This marking above the staff tells you that the Slap/Clap pulse stays steady as you move from 6/8 to 2/2. But you need to change the count from the 3 divisions of the pulse in 6/8, to the two divisions of the pulse in 2/2 time.

2. The second measure of this example stays in 6/8 time, and the quarter notes transform into quarter note duples. It sounds exactly the same as the previous example. In the second line of music, notice the difference in your internal counting between the quarter/eighth-note combination, and the quarter-note duple. Practice each line until you can switch the count effortlessly.

5/4 Time

5/4 time is similar to 5/8 time.

Count and Slap/Clap/Tap the two different metric accentings of 5/4:



It's harder to recognize the note groupings (and thus the metric accents) than with 5/8 time, because you don't have the beaming to clue you in. But here are some other hints to look for:

1. The placement of larger notes:

In the first full measure of "Mother Theophila Says..." notice the dotted quarter and eighth notes followed by a half and a quarter note. The Great Divide between the groups would be between the eighth and the half, since the half and the quarter add up to three. The last bar shows the Divide even more clearly.

2. The way notes are tied:

Ties cross the Great Divide between groups of two and three notes, as described with 4/4 measures back at the beginning of this book. In the second full bar of "Mother Theophila Says..." there's a tie between beats 3 and 4, indicating the Divide between a three-beat group followed by a two-beat group. So you'll see that while the first full measure is 2+3, the second is 3+2, and the third goes back to 2+3 again! Thus your Slap/Clap/Taps will change accordingly.

Mother Theophila Says...

When joy and du - ty clash, let du - ty go to smash!

Rewards

from *Rhythm, Music, and Education* (1921)

Emile Jaques-Dalcroze


Joan Harkness

Andante

Once ar - rived at our des - ti - na - tion, what mat - ters the
 time we have ta - ken! The es - sen - tial is that we should have been
 ab - le to make the jour - ney, and have known where — we were go - ing... Joy
 is at - tained with the first step towards pro - gress. Thence - for - ward, it will in -
 ten - si - fy un - ceas - ing - ly; ren - der - ing us ca - pa - ble of the high - est and
 most un - ex - pec - ted ach - iev - e - ments. Fin - al - ly, com - bin - ing with
 our sub - con - scious for - ces, it will take firm root, — fol - low - ing
 the in - ev - it - a - ble law of — life, bring forth buds —
 — and fruits and flo - wers. ||

Practice

Anna Dembska



 I did-n't prac-tice for a week; I was do-ing o-ther things; of



 course, we all have our ex - cu-ses. But when I sat down to play, my fin-gers



 did-n't know what to do, my eyes were so slow and stu-pid. They had for-



 got - ten how to see more than one thing at a time, and my



 bo - dy had for - got - ten the pi - a - no - play - ing dance.



 it took a long, care-ful prac-tice to get in the groove a-gain.



 Na-tu-ral-ly the old joke came to mind: How do you get to Car-ne-gie Hall?



 Prac - tice! Prac-tice! Prac-tice! Prac - tice! Prac-tice! Prac-tice! Prac - tice! Prac-tice!



 Prac - tice! Prac-tice! Prac - tice! Prac - tice! Prac - tice! Prac - tice! Prac - tice!