

BIBLICAL PHILOSOPHY OF MUSIC

SECTION 2 schedule

Music Education Ministries

Pastor Graham West

LESSON 1	Pages 3-5	<i>The Rhythm of Rock I</i> DVD	(10:43)
	Page 5	Quiz	(10:00)
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LESSON 2	Pages 16-23	<i>The Rhythm of Rock III</i> DVD	(17:46)
	Pages 24-25	Classroom Exercises I	(20:00)
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BIBLICAL PHILOSOPHY OF MUSIC

Section 2: Lesson 1

Music Education Ministries

Pastor Graham West

THE RHYTHM OF ROCK 1

(the slippery slope that leads to disorientation)

video duration 10:43

I THE PROCESS OF DISORIENTATION

A. He soon realises that change is not that easy because the whole way he perceives music and creates music has been thoroughly disorientated by the world.

B. The more conservative the church is, the slower the process of musical disorientation will be.

C. *"It wasn't obvious at first. We didn't use hard rock; instead we used more acceptable, watered-down forms of it: soft rock, pop/rock, country rock and easy listening jazz styles."*

Dan Lucarini

II THE SLIPPERY SLOPE OF RHYTHMIC ADDICTION

A. The rhythm contained in the slower forms of rock 'n' roll is identical to the rhythm in the more aggressive rock styles.

B. The rock beat appeals to the flesh.

C. It therefore affects us like a musical drug.

D. *"In reality what happens over time is a steady slide down the slippery slope, away from all traditional music into the latest, edgiest contemporary styles"*

Dan Lucarini

III THE MECHANICS OF MUSICAL ADDICTION

A. The rock ballad, little by little, begins to affect the way you perceive music. The focus of the musical interest shifts from melodic to rhythmic.

B. Your musical interests will change and the hymns and songs of the past that seemed such excellent vehicles for worship will suddenly sound dull in comparison to your newly acquired tastes.

C. For the last 50 years in the West, the the as our culture has become progressively more fleshly, the musical focus of society has been increasingly dominated by complex sensual rhythm.

D. The addictive sensual rhythms of rock 'n' roll have carried us swiftly down that slippery slope to the place where our ear is now tuned to rhythm.

E. At this point on the video I give a rather lengthy quote from one of the most popular CCM artists of all time as she tries to explain why her music has become more and more aggressive as the years have gone by.

IV THE EFFECT OF SENSUAL RHYTHM

A. When rhythmic pulsation and syncopation increase, at the same time the sensual effect of the music increases correspondingly.

B. The first question that discerning people who really want to do the right thing inevitably will ask me is "how much rhythm is too much"?

C. The fact is that most conservative preachers and musicians do not have a satisfactory way to determine where good music finishes and rock 'n' roll starts.

V THE SUBTLETY OF THE ROCK BALLAD

- A. There are no drums or electric guitars and there is no obvious back beat.

- B. Once a church accepts the use of Rock ballads complete capitulation is almost inevitable.

- C. Like the drug pusher, Satan knows that pretty soon his users will want more and more of that sensual rhythm.

- D. Let me suggest that the only way to avoid the slippery slope of sensual rhythm is never to set foot on that slippery slope. The big problem facing conservatives today is knowing the exact point at which they step onto that slope.

VI THE TOUGH QUESTIONS

- A. How much rhythm is too much?

- B. Exactly where does good music finish and rock 'n' roll start?

- C. What is a Rock Ballad?

End of Video

QUIZ covering *Essential Theory of Rhythm*: Time allotted 10:00

THE RHYTHM OF ROCK 2

(the sensual rhythm that drives musical disorientation)

video duration 20:21

I ACCENT PATTERNS

normal accents

4	>	S	w	-	M	w		>	S	w	-	M	w
4	1	2	3	4	1	2		1	2	3	4		

*The first beat receives the STRONGEST accent.
 The third beat receives the MEDIUM accent,
 while beats two and four receive WEAK accents.*

A. The strong accents are shown with a "v" on its side. That is a strong accent mark called marcato. Notice these are over the 1st counts of both bars.

B. Over the 3rd counts are the medium accents. They have a sign like a "-" sign over the top of them. It is called a "tenuto mark."

C. When the accent is taken away from the naturally strong beats (either by a backbeat or by syncopation) there is a strong psychological and physiological impulse for the mind and the body to move into the gap. This is what sets up those irresistible, back & forth sensual body movements that nearly all contemporary pop music is notorious for.

D. So far we have dealt only with Common Time, 4 crotchet beats in the bar, usually called 4/4 time. There are other time signatures (i.e. 2/4, 3/4, 6/8 or 12/8). Each of these has a different accent pattern.

E. When you take away the accent from where the strong beats should fall in any given time signature, the human body is instinctively inclined to move into the gap to mark where the missing accents should be.

F. Super-imposing a backbeat is one way of removing the accents from the strong beats. So we can transform a hymn into rock 'n' roll simply by clapping a backbeat to it.

G. We are living in a society that is massaged by fleshly music and addicted to it and to one degree or another you and I are inevitably desensitised to it as well.

II SYNCOPATION

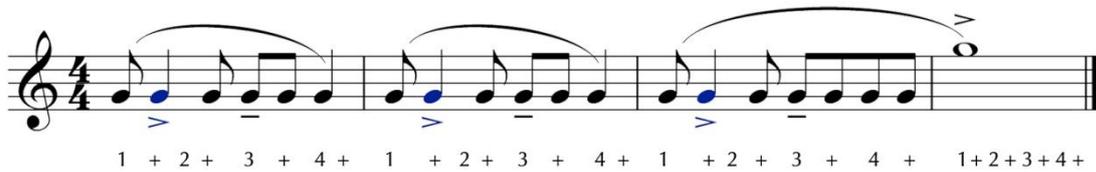
A. Even when there are no drums playing the backbeat, true rock 'n' roll always implies a backbeat because the natural flow of the rhythm has been unsettled by the overuse of syncopation.

Syncopation is a displacement of either the beat or the normal accent pattern

Oxford Companion to Music

B. Syncopation in itself is not evil and it has been used in much classical music and many hymns and Sunday school songs.

Somewhere in Outer Space



C. Notice how the accent puts the stress on the 2nd half (indicated by the "+" after the main count) of the first beat. It is highlighted with the accent mark in blue (a little "v" on its side).

D. The 3 long, curved lines over the top of music indicate the phrase marks. It is important to understand exactly where the musical phrases fall in order to evaluate syncopation correctly.

E. In all 3 of these phrases, syncopation starts soon after the phrase begins and finishes about halfway through the phrase where the normal accent pattern is restored again. Rhythmic tension is quickly resolved before the end of the phrase, when there is a return to the natural accent pattern.

F. If we are to follow God's creative example, then our creativity, like usual, will bring resolution after tension. In this case that means the normal accent pattern will be restored before the end of the phrase.

Somewhere In Outer Space

The image shows two staves of musical notation for the song 'Somewhere In Outer Space'. The first staff contains two measures of music. The first measure has a quarter note followed by three eighth notes. The second measure has a quarter note followed by three eighth notes, with a fermata over the second eighth note. Below the first staff is a rhythm guide: '1 + 2 + 3 + 4 +' for the first measure and '1 + 2 + 3 + 4 +' for the second measure. The second staff also contains two measures of music. The first measure has a quarter note followed by three eighth notes. The second measure has a quarter note followed by three eighth notes, with a fermata over the second eighth note. Below the second staff is a rhythm guide: '1 + 2 + 3 + 4 +' for the first measure and '1 + 2 + 3 + 4 +' for the second measure.

G. There is no syncopation in this version and the accent pattern is normal, but it has lost its character.

H. Syncopation is used to express joy and happiness and life, and it is appropriate in many songs.

I. Syncopation is very useful provided it doesn't dominate and it is appropriate for the mood of the words.

III DISTINGUISHING TWO KINDS OF SYNCOPATION

A. Ever since it's beginning in the 1950s, rock 'n' roll has been characterised by a particular type of syncopation. From my study, this other kind of syncopation is perhaps the single most distinct rhythmic feature of all styles of rock 'n' roll and its earlier related musical styles, rhythm & blues, jazz and Ragtime.

"What about syncopation? The occasional use of syncopation, musical accents falling on a normally weak beat is fine, but only if it's delivered crisp and clean and doesn't dominate the music. Carefully placed syncopation which supports the melody can make music lively and exciting. Properly used syncopation will not cause sensual body movements: improper use of syncopation will (as in jazz, Dixieland, or rock 'n' roll)."

Kimberly Smith

B. The improper use of syncopation can be found in jazz, Dixieland and rock 'n' roll.

C. It is properly used only if it is delivered crisply and cleanly 5th and doesn't dominate the music.

D. She is making a distinction about a particular use of syncopation that occurs in rock 'n' roll, jazz & Dixieland.

E. We could express the common kind of syncopation verbally with the syllables "D – DAH – D - DAH."

The ordinary syncopation resolves itself squarely on the beat at the end of the phrase

1 + 2 + 3 + 4 +
D DAH- D DAH-

F. Notice how the unsettling effect of the syncopation is quickly resolved by the final syllable being made to fall squarely on the beat.

G. Resolution must follow tension according to the observable law of resolution that exists in God's universe.

H. We could express the 2nd kind of syncopation verbally with the syllables "D – DAH - DAH"

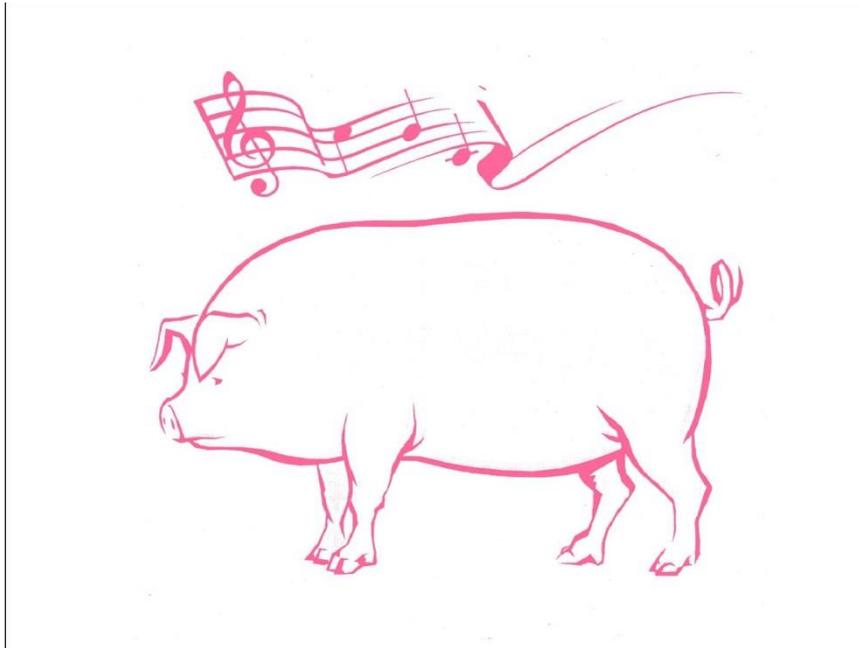
IV MUSICAL PHRASES

A. As in spoken language, all music is made up of phrases. They are just like musical sentences. They are musical Ideas. Some of them are short. Some of them are long. If there are words, the singer sings in phrases, usually breathing between each phrase.

Jesus Loves Me

The musical score for "Jesus Loves Me" is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in 4/4 time. The first system contains the lyrics "Je- sus loves me. This I know" with note numbers 1-4 above each word. The second system contains the lyrics "for the Bib- le tells me so." with note numbers 1-4 above each word. A large horizontal brace spans the top of both systems, indicating a single musical phrase.

B. You can hear two clearly distinct phrases here. Both phrases are fairly long and there is absolutely no syncopation in either of them.



C. Imagine this pig is your musical phrase. The phrase begins at the pig's snout and finishes at the pig's tail. Beat Anticipation is just like that pig's tail. It's a crooked little twist right at the end.

Jesus Loves Me

 The musical notation is presented in two systems, each with a treble and bass clef staff. The first system contains the lyrics "Je- sus loves me. This I know". The second system contains "for the Bib- le tells me so.". Above the first system, a red bracket spans the first four beats, and a red line with a hook (anticipation) is drawn above the final note of the phrase. A similar red bracket and anticipation line are drawn above the second system. The lyrics are aligned with the notes on the treble staff.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
 Je- sus loves me. This I know

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
 for the Bib- le tells me so.

D. Note the anticipation of the strong accents right at the end of both phrases.

V 50 YEARS OF RHYTHMIC ADDICTION

A. This type of syncopation was practically never used in western music before the introduction of Jazz, Ragtime and Rock 'n' Roll. It is this rhythmic device that has dominated secular Pop and Rock Music in our culture for the last 50 years. It has been used ad nauseam with monotonous predictability.

B. Music that doesn't use this rhythm will sound foreign & dull to modern ears.

C. In the last 50 years, it could be argued that there has been no other rhythmic device that is so significantly altered the way we perceive music.

D. We find ordinary syncopation used tastefully in the classics and the hymns, but Beat Anticipation is almost exclusively the rhythm of jazz, blues, ragtime and the natural offspring, rock 'n' roll.

E. The distinguishing feature of beat anticipation is its enormous power to engender sensual body movements.

End of Video

BIBLICAL PHILOSOPHY OF MUSIC

Section 2: Lesson 2

Music Education Ministries

Pastor Graham West

THE RHYTHM OF ROCK 3

(deeper insight and the key to reorientation)

video duration 17:46

I THE MECHANICS OF BEAT ANTICIPATION

A. We have seen also that this rhythm implies a backbeat and in fact drives a backbeat. It's addictive, sensual quality has catapulted the last three generations swiftly down the slippery slope to the place where our musical focus, our musical perception and our musical creativity are all geared around rhythm.

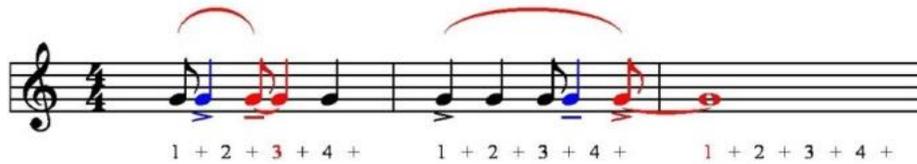
Rock's danceability is due predominantly to its emphasised syncopated rhythms, which invite the listener to supply the missing first and third beats either mentally or through a series of physical gestures.

John Makujina

B. Makujina mentions two things that are significant to our study. Firstly, he cites syncopation (not the backbeat) as the predominant rhythmic device used in Rock to generate body movement. Secondly, he tells us it does so by inviting the listener to supply the missing first & third beats.

C. When the accent is taken away from the naturally strong beats (either by a backbeat or by syncopation) there is a strong physiological and psychological impulse for the mind and the body to move into the gaps, where the missing accents should be.

Typical Rock Rhythm



D. The curved red lines indicate the phrases where beat anticipation is taking place at the end of each phrase. You will notice two the numbers are red. They are counts 3 & 1 respectively. These are supposed to receive stronger accents, but the accent is being taken away from them by syncopation.

E. THIS PARAGRAPH IS NOT CONTAINED IN THE VIDEO: Effectively the accent has been moved to the position of the last note of the phrase but the mind still remembers where it ought to fall and so the body is compelled to move into the gap where the natural accent should fall.

F. Because these missing accents are supposed to be the strong accents, it feels very unsettling for the phrase to finish just a split second before such strong time markers. It doesn't sound finished. It doesn't sound resolved.

G. The body instinctively compensates by moving into where the accents should occur. This is what sets up the sensual, jiving, thrusting motions of hips and head and shoulders.

H. We can also see that ordinary syncopation, if used excessively, can generate a rock feel by setting up a break beat as in rap. Music that contains a break beat nearly always has Beat Anticipation as well, is generally fairly upbeat and easily recognisable as rock 'n' roll.

II THE ROCK BALLAD

A. You cannot use Beat Anticipation at all in music without setting up a rock feel, even in a slow song, and it is slow songs that are of particular importance to us, since these are the ones where Satan is creeping into the church.

People Need The Lord

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

People Need the Lord - Phil McHugh, Greg Nelson © 1983 River Oaks /Shepherd's Fold Music
Admin. in Australasia by Crossroad Publishing, 7 Broadway St., W'gabba. Q.4102

There is very little Beat Anticipation used throughout the song yet it would still be categorised as a rock ballad primarily because of the rhythm. That is why it will always be a rock ballad, even when it's only accompanied by a solo piano and even when it's sung by a classically trained singer. That won't change the rhythm.

B. The stand we must take against CCM must start right here with these beautiful, slow rock ballads because once the rhythm that they contain gets introduced into the church, the gate is opened and the horse has bolted!

III CONVERTING TO ROCK 'N' ROLL

A. I want to demonstrate how easily songs, even hymns can be converted into rock 'n' roll simply by the addition of Beat Anticipation.

Example 1

Christ Arose

The image shows a musical score for the hymn "Christ Arose" in 4/4 time, presented in three different versions across three staves. The lyrics are "Low in the grave he lay Je- sus my Sav- iour!".

- Staff 1 (Original):** Shows the original melody with straight rhythms. The lyrics are "Low in the grave he lay Je- sus my Sav- iour!".
- Staff 2 (Beat Anticipation):** Shows the melody with beat anticipation at the end of phrases. Red notes and stems indicate notes starting before the beat. The lyrics are "Low in the grave he lay Je- sus my Sav- iour!".
- Staff 3 (Syncopation):** Shows the melody with significant syncopation throughout. Blue notes and stems indicate notes starting on off-beats. The lyrics are "Low in the grave he lay Je- sus my Sav- iour!".

Below each staff, there are four measures of rhythmic notation: "1 + 2 + 3 + 4 +". In the second and third staves, the "3" in the second measure is highlighted in red, and the "3" in the fourth measure is highlighted in red, indicating the placement of syncopated notes.

- The first line represents the original version of the hymn, "Christ Arose".
- The 2nd line is a version that introduces Beat Anticipation at the end of the phrases.
- The 3rd line is a version where much additional syncopation is added throughout the phrases.

So in those 3 different versions we moved progressively from something that has no syncopation to something that is very highly syncopated. It is a simple matter of looking at the score to determine how much Beat Anticipation or syncopation is contained in a given piece of music.

Example 2

Joy To The World

The image shows two systems of musical notation for the song "Joy To The World". Each system consists of a vocal line and a piano accompaniment line. The first system contains the lyrics "Joy to the world! the Lord is" and the second system contains "come Let earth re- ceive her King,". Below the piano accompaniment lines, there are rhythmic notations: "1 + 2 e + e", "1 + 2 +", "1 + 2 e + e", and "1 + 2 +". Red lines and arrows highlight specific rhythmic features, such as the placement of notes relative to the beat.

Those who can read music will notice that the syncopation anticipates the accented beat by a 16th note rather than an 8th note this time. The 16th notes anticipate the strong accents by only a fraction of a second, resulting in a very high-energy rock feel. The next visual zooms right in on the 16th note Beat Anticipation at the end of the first phrase. The vertical squiggly line shows exactly where the last accented syllable of the phrase falls, just a split-second before it normally would on count 1.

The last syllable of the phrase anticipates the strong accent by a sixteenth note, effectively forcing the accent to happen a split second before it normally would.

This image is a close-up of the musical notation from the first system, focusing on the end of the phrase. It shows a vocal line with a red squiggly line indicating the placement of the last accented syllable. Below the vocal line, the rhythmic notation "1 e + e 2 e + e" is shown, with a red squiggly line under the first 'e' of the second measure, indicating the 16th note beat anticipation. The piano accompaniment line is also visible below.

IV CONCLUSION

A. I have said the average adult in our society will hear this rhythm several thousand times per day via TV, radio, video or computer or while waiting on hold over the phone. I have also stated that in my opinion in the last 50 years there has been no other rhythmic device that has so significantly altered the way we perceive music.

B. Over that time our musical ear has become disorientated. Once it was tuned to melody, but the addictive, sensual rhythms of rock 'n' roll have carried us swiftly down the slippery slope, to the place where our ear is now tuned in to rhythm.



Because this process happens simply by listening to music that is all around us everywhere, we have to realise that it has deeply affected us as well, regardless of whether we think it is right or wrong.

C. Therefore, the Christian musician who has already realised that he is heading in the wrong direction will have to deliberately reorient his whole creative process and his listening appreciation away from rhythm and back to melody.

Practically this means that:

- The Christian pianist or guitarist needs to stop using all those catchy syncopated rock rhythms and learn to play straight rhythm, while exploring the limitless combinations of clever melody and harmony to express his creativity.
- He will also need to get rid of any CDs or recordings that contain Beat Anticipation or inappropriate use of the ordinary syncopation.
- Systematically he will have to rebuild his music collection using materials that have only "clean" rhythm.

D. This kind of change touches a musician at the deepest part of his being, but ultimately it comes down to a choice whether he will or will not yield to God. The real key to musical reorientation is the musician's heart.

Neither yield ye your members as instruments of unrighteousness unto sin: but yield yourselves unto God, as those that are alive from the dead, and your members as instruments of righteousness unto God.

Rom 6:13

End of Video

CLASSROOM EXERCISE I (20:00)

There are 3 essential characteristics Beat Anticipation. We will designate them simply 1, 2 & 3.

1. The first essential ingredient of Beat Anticipation is **syncopation**. I want you to go back first of all and reread the whole section on syncopation that is covered on pages 7- 9 of this workbook under the headings II SYNCOPATION. Then I would like you to go to the musical notation on pages 8 & 18 of this workbook and mark a little figure 1 over the coloured notes that signify the syncopation. This "1" stands for the first characteristic of Beat Anticipation. It is syncopation.

2. Having established that Beat Anticipation is a form of syncopation, the 2nd essential ingredient of Beat Anticipation is that it is syncopation that occurs only **immediately before a downbeat** (i.e. strong beat in the bar). Beat Anticipation anticipates strong beats. Practically that means that it repositions the strong beats, moving them so that they occur slightly earlier. Go back to the rhythmic illustration for "What a Feeling" on page 18 in this workbook. Mark all the blue or red notes that come immediately before the downbeats (the 1st & 3rd beats of the bar) with a little number "2" above them, just beside the "1" that you inserted in the first part of this exercise. This "2" indicates the places where the 2nd characteristic of Beat Anticipation occurs that is it pre-empts the downbeats or strong beats.

Now, on page 18 you should have some syncopations that are marked with a "1" and a "2" and others have only a "1" above them. This way you distinguish between those syncopations that anticipate weak beats (i.e. the 2nd and 4th beats of the bar) and those that anticipate strong beats (i.e. the 1st and 3rd beats of the bar). *Syncopations that reposition strong beats are used particularly in contemporary music, and give the effect of pushing the body forward to mark where the accent should naturally fall. Contemporary music theorists have called this the "push."* This rhythmic device, contained predominantly in modern music, has been called "Anticipation."

3. Beat Anticipation differs from Anticipation only in that it has a 3rd characteristic that Anticipation lacks. It **occurs only at the end of a phrase** whereas Anticipation can occur anywhere throughout the phrase. Go back to page 18 and place the number "3" above the anticipated downbeat at the end of this long phrase. This identifies the 3rd essential ingredient of Beat Anticipation. Now, on page 18, you should have some blue notes with a little "1" above them, other blue notes with "1, 2" and finally you should have one instance above the last red note with the numbers "1,2,3" In this workbook phrases ending in Beat Anticipation are clearly marked in red.

BIBLICAL PHILOSOPHY OF MUSIC

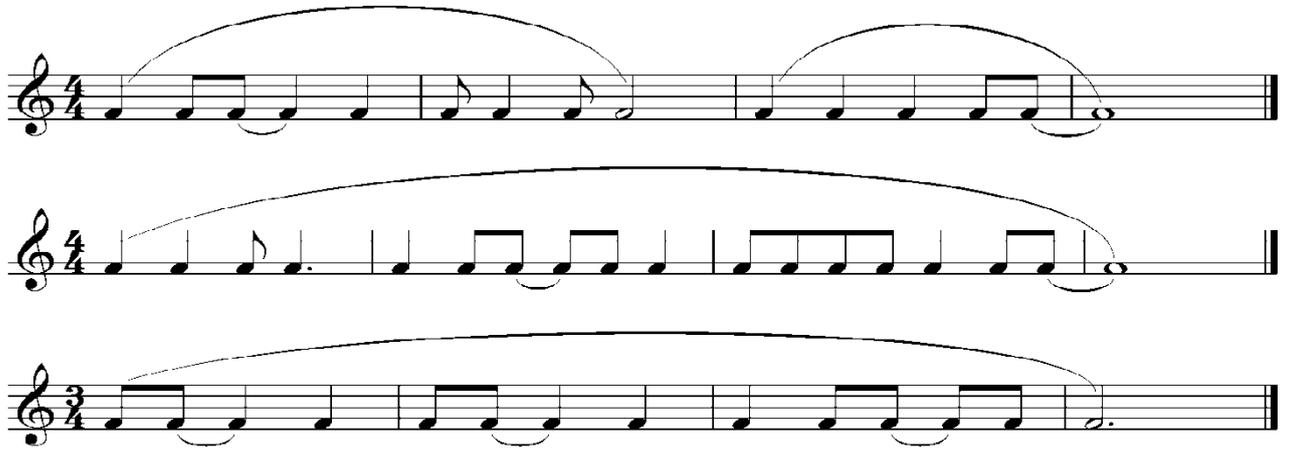
Section 2: Lesson 3

Music Education Ministries

Pastor Graham West

CLASSROOM EXERCISES II (10:00)

- Review the three classroom exercises from pages 24-25 at the end of lesson 2, then go to the 2nd & 3rd lines of "*Christ Arose*" on page 20 and write the appropriate numbers above the syncopations, identifying the various kinds of syncopation as you did last week (i.e. "1" or "1,2" or "1,2,3").
- Write in the counting (i.e. 1+2+3+4+) and then add the syncopation identifier numbers (i.e. "1" or "1,2" or "1,2,3") above the syncopated notes in the 3 exercises on the following page. There is no colour coding in these exercises to assist you in deciding between the various kinds of syncopation.



*Not every note that is played off the beat (ie. on a "+") is syncopated.
Only those cases when the next whole beat is not sounded are regarded as syncopation.

THE RHYTHM OF ROCK IV

(a technical definition to work with)

Video duration 23:47

I A SUCCINCT DEFINITION OF BEAT ANTICIPATION

Beat anticipation is **syncopation** that moves the natural position of the accent by causing **the last note** of the musical phrase to fall off the beat immediately **before** a naturally accented beat.

A. This definition encapsulates the 3 elements of Beat Anticipation.

1 - Beat Anticipation is **SYNCOPATION**.

1,2 - Beat Anticipation is **SYNCOPATION** that anticipates the **STRONG BEATS**.

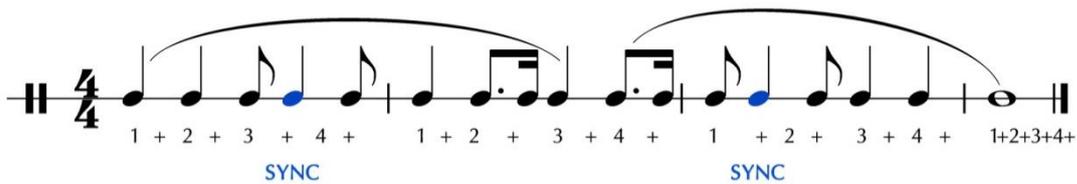
1,2,3 - Beat Anticipation is **SYNCOPATION** that anticipates the **STRONG BEATS** at the **ENDS OF THE PHRASES**.

We must clearly understand the importance of identifying all 3 features of Beat Anticipation. Remember. If you don't have all 3 of these features then you really don't have Beat Anticipation. **You will be asked to reproduce and explain the 3 essential features.**

II THE FIRST ESSENTIAL FEATURE OF BEAT ANTICIPATION

A. Beat Anticipation is **SYNCOPATION**, but those of you who have seen the first 3 lectures understand that many times syncopation is quite wholesome, simply adding musical interest.

Syncopation (SYNC)



B. This is the kind of syncopation that has been used for centuries and when it's used sparingly it provides the composer with a very useful rhythmic device to add variety.

C. We conclude therefore that Beat Anticipation must be distinguished from this common form of syncopation.

III THE SECOND DISTINGUISHING FEATURE OF BEAT ANTICIPATION

A. A friend of mine sent me a copy of an interesting article. At the time it could be viewed on the following website: <http://artistdevelopmentstrategies.com/basic-rhythmic-phrasing.html> The website promotes the musical education and encouragement of budding contemporary songwriters.

B. Amongst other things in that article, the author distinguishes between what he "calls pickups" and "anticipations." When it comes to describe what he means by anticipations he says: *"to understand and feel anticipations, we will define the anticipation as a rhythmic attack that takes the place of the downbeat."*

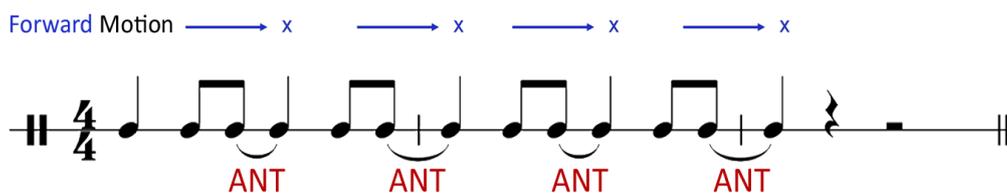
C. The important part of this statement is that the anticipation takes the place of the downbeat. It pre-empt's the downbeat. It does this by repositioning the strong accents, causing them to occur a split-second before they would naturally occur.

D. Before we go on let me clarify something about the way this author uses the term Anticipation. First, I think it is a good term in that it accurately describes what is going on rhythmically. Secondly, it is not exactly the same as the device that I have called Beat Anticipation. Although it does have two of Beat Anticipation's three essential features, it lacks the third.

E. So, please be careful to make a distinction in your minds between these two terms, Anticipation and Beat Anticipation, as I will be using both of them in this lecture.

F. In the article on his website, the author points out the three different kinds of Anticipation quarter note, 8th note & 16th note. These three function precisely as they do in conjunction with Beat Anticipation, as I have showed in previous lectures. The author then gives us an example of 8th note anticipation.

Antisipation (ANT)



The words "Forward Motion" refer to the body movement emphasising the position where the accents should fall (i.e. directly on the strong beats). There is a compulsion for the body to do this when the strong accents are pulled forward from the place where they should naturally fall. (See also my further explanation of how this happens detailed in paragraphs, E, F and G on page 18 under the general heading ***The Mechanics of Beat Anticipation***. See also the visual illustration at the top of page 19.) The author explains *notice how the anticipations are tied to the note of the strong beat. There are no attacks on the strong beat, so the anticipation is felt as the strong beat played early. This is commonly referred to as a 'Push'*. He has said something very important here: ***anticipation is felt as strong beat played early***. We further understand from his statement that some rock musicians themselves actually have a term to describe the effect of the body moving forward into the gap from which the accents have been removed. They call this compulsion to move the "push." So we see that there is a direct relationship between anticipation of the strong beats and a compulsion for the body and the mind to mark the place with a strong accent should go. I PROMISE YOU A WORKING KNOWLEDGE OF THIS WILL BE ONE OF THE QUESTIONS ON THE EXAM.

G. Actually, any music that exhibits a regular meter (and that is most of our Western music) will have regular beats as well, since the regular meter is established by the use of regular beats. So it is not the beats that can be moved around. They must be regular and predictable. That is in fact why we perceive syncopation as syncopation. Syncopation can only function with reference to a regular grid of beats, which must remain constant for syncopation to have the effect that it does.

H. So it is not really the beats that are moving around. Rather, it is the accents that are repositioned relative to those beats. Usually the strong accents fall squarely on the downbeats in common time (i.e. 1 & 3), but those accents can be repositioned to wherever the musician want to place them.

I. In Rock 'n' Roll, the characteristic use of syncopation is to reposition the strong accents, so that they fall immediately before the downbeats, 1 & 3.

J. On page 3 of the website article referred to, under the heading "Anticipations," the author makes a very important point. He writes, ***this event is one of the devices that gives contemporary music the energy and 'lift' that characterises the styles.***

K. So it would seem the author believes that all, if not the majority, of contemporary music styles exhibit this anticipation of the downbeats. He identifies this anticipation that repositions the strong accents as *the device that gives contemporary music the energy and 'lift' that characterises the styles.*

L. It follows that since, in the opinion of the author, it is Anticipation that "*characterises the styles*" of contemporary music, then we should be able to identify contemporary music by the presence of these anticipations contained within the music. In linking Anticipation with contemporary music, the author is logically distinguishing its use from other earlier forms of syncopation utilised in previous eras, for example classical music or folk music.

M. In these earlier periods syncopation was typically, but not exclusively, achieved by the repositioning of the weak accents, that is 2 & 4. The effect of this syncopation had less impact, certainly less sensual impact, upon the body because the repositioning involved only the weak accents.

N. So let us just summarise all of this. We can deduce from this article that traditional sounding styles of music would typically use syncopation that repositions WEAK ACCENTS, i.e. 2 & 4, thus minimising the bodily response. On the other hand, bodily response is maximised in what the author calls Anticipation, which is the form of syncopation that he associates with contemporary styles of music.

O. Unlike the typical traditional usage of syncopation (which repositions the weak accents) Anticipation repositions the strong accents, 1 & 3. This is what gets the body moving and results in what the author refers to as the "push" which gives contemporary music the energy and, as he says, "lift" that characterises contemporary styles.

J. This is very interesting because in a previous lecture I cited Christian author John Makujina. John has identified exactly the same device, though he expresses it in different terms. John also speaks about the musical energy Anticipation transmits. He sees this rhythmic device as the main engine that drives what he refers to as contemporary music's "danceability."

K. So here we have two academics, both identifying a unique type of contemporary syncopation and (what's more) agreeing substantially with each other about its effect, one of them from the secular music arena and the other from conservative Christian music circles.

L. Judging from what these two scholars say, anticipation of the downbeats provides a strong compulsion to make the body move more than traditional syncopation which anticipates a weak beats. This kind of syncopation that anticipates the downbeat contains the first two of the three essential ingredients making up Beat Anticipation.

3 Essential Ingredients

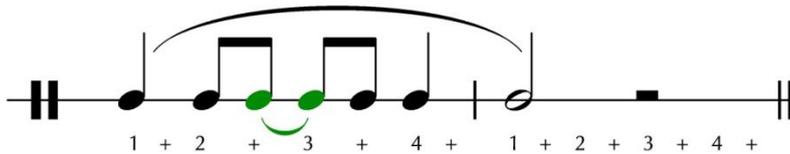
Beat anticipation...

1. is **syncopation**

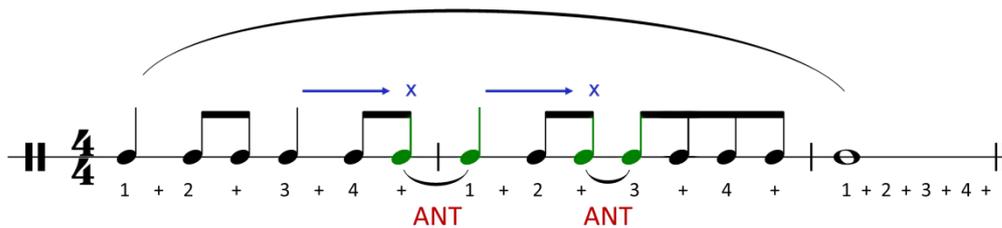
2. **Anticipates the strong beats (i.e. downbeats)**

M. Therefore much of the time when you play syncopation that has these two ingredients, (i.e. syncopation & that syncopation is anticipating a strong beat or downbeat,) the music is going to engender a rock feel.

N. However there are exceptions with Anticipation. Sometimes Anticipation has been used in music we could not really call contemporary. And sometimes it does not convey a sensual feel. For example, folk music of the past has employed anticipations to provide rhythmic interest. From now on we are going to colour code Anticipations (i.e. syncopation that repositions the strong accents) green.



O. Notice in the example above, the effect of the anticipation has been somewhat neutralised by the notes that follow immediately after it. Here is another example.



This 2nd example contains two instances of Anticipation. Yet once again, the material that comes after it seems almost to undo or (at least in some way) to balance the destabilising effect of the anticipation.

IV THE NEED FOR CONTEXT FOR SYNCOPATION TO FUNCTION

A. This brings us to a very important point. Syncopation of any kind (including Anticipation & Beat Anticipation) functions only by virtue of its relationship with other notes around it. We could say this way. All syncopation has to exist in an established context. If there is no established context, then a group of notes that would otherwise constitute syncopation ceases to function that way.

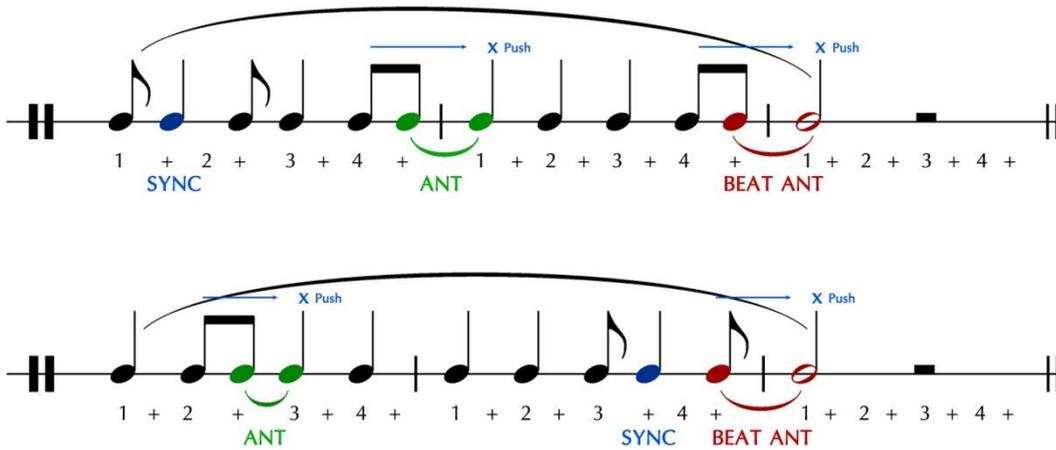
B. Two factors provide that context for syncopation to function as syncopation.

- Syncopation by nature is a form of irregularity, and irregularity only exists in relation to "something that is regular." In the case of syncopation within music, that "something that is regular" is a regular beat. Without the presence of a regular beat syncopation is impossible. So, ***the presence of a regular beat is the first necessary factor to establish a context*** for the human ear to even detect the presence of syncopation.

The Oxford Companion to Music says with regard to syncopation *if, the feeling of regularity being thus established in the mind of the listener, irregularity is momentarily introduced that is syncopation.*"

- Once the regular beat is established and syncopation is then contrasted with that regularity, there is a second factor which further defines the context in which syncopation is delivered. That second factor is its placement within the phrase. ***The position of the syncopation within the context of the musical phrase*** will largely determine the function of that syncopation. Will it engender a feeling of life and joy or will it convey a sensual message?

C. The question to ask is this. Does the syncopation or anticipation occur at the beginning of the phrase, in the middle of the phrase, or right at the end of the phrase?



Typically rock music and its predecessors (Ragtime, jazz and blues) have always made use of anticipation right at the end of the phrase. And we can see the red notes at the ends of both of these phrases showing us how eighth note Beat Anticipation looks when it is written in the score.

D. So we have come now to our final ingredient. The 3rd essential ingredient of beat anticipation is the placement of an anticipation right at the end of the musical phrase. It is critical that we understand that syncopation contained throughout the phrase or at the beginning of the phrase will not necessarily promote a sensual response in the listener. However, when that Anticipation presents itself right at the end of the phrase, **it always promotes a sensual response** regardless of other factors contained within the phrase.

V THE LAW OF TENSION AND RESOLUTION

A. We create an aesthetic problem when we place an anticipation right at the end of a phrase. It contravenes the laws of art, the fine balance between tension and resolution, between unity and diversity, between regularity and irregularity.

B. Tension throughout the phrase, whether it is harmonic tension, melodic tension or rhythmic tension, must eventually come to some kind of resolution at the end of the phrase. Every music student who has ever studied four-part harmony will understand that the four standard types of cadences are simply ways of bringing harmonic closure at the end of each phrase.

C. Again, within the discipline of melody writing, the final notes of each phrase must imply some kind of closure, or the sense (at least to some degree) of completeness. Well-written melodies achieve this. Likewise, this unwritten law of art constrains the rhythm of each phrase. The phrase must resolve rhythmically.

D. It is not necessarily a problem to have some degree of rhythmic disturbance or irregularity in the middle of the phrase. That can provide musical interest, but the end of the musical phrase must have closure. Anticipation is by its very nature an irregularity. Therefore to place it at the end of the phrase, where there should be a reintroduction of some kind of regularity, defies this principle of rhythmic closure. It leaves the mind hanging in a most unsatisfactory state.

E. Of course philosophically and psychologically the human mind requires closure after tension. If this is denied we have unrest and anarchy.

F. My earlier lectures explain the physiological effects of Beat Anticipation upon the human body. I believe Satan understands these effects very well. I also believe he has been very successful in addicting society to this rhythmic anarchy that so effectively promotes sensuality.

G. So let us review our three essential elements of beat anticipation.

3 Essential Ingredients

Beat anticipation...

- is syncopation
- anticipates the strong beat (i.e. downbeats)
- at the end of a phrase

SUMMARY STATEMENT (not included on the video)

The form of syncopation that repositions the weak accents, two and four, can be found in music of all types for centuries and usually the effect has been quite innocent. In contrast to that, when we come to contemporary music, we find predominantly that syncopation repositions the strong accents. This kind of syncopation has been called Anticipation and gives to contemporary music its tendency to propel the body forward. This is referred to as the "push." When Anticipation occurs right at the end of the phrase, leaving the phrase in an unfinished state, it heightens the effect of the Anticipation and hence also the sensual effect. This type of Anticipation I have called Beat Anticipation. I believe Beat Anticipation is the most powerful rhythmic device for engendering sensual body movements.

H. Our purpose in this lecture has been to help us clearly define and give a detailed understanding of what I consider to be the most distinctive rhythmic device that communicates sensuality in worldly music, Beat Anticipation. I want to close this lecture by restating the summary definition.

*Beat anticipation is **SYNCPATION** that moves the natural position of the accent by causing **THE LAST NOTE OF THE MUSICAL PHRASE** to fall off the beat immediately **BEFORE A NATURALLY ACCENTED BEAT.***

BIBLICAL PHILOSOPHY OF MUSIC

Section 2: Lesson 4

Music Education Ministries

Pastor Graham West



RHYTHM OF ROCK V

(Rhythm through Time)

video time 44:28

I BEAT ANTICIPATION: DEFINITION & DISTINCTIVES REVISITED

Beat anticipation is **syncopation** that moves the natural position of the accent by causing **the last note** of the musical phrase to fall off the beat immediately **before** a naturally accented beat.

3 Essential Ingredients

Beat anticipation...

- is syncopation
- anticipates the strong beat (i.e. downbeats)
- at the end of a phrase

II TRACING THE HISTORY OF BEAT ANTICIPATION

A. In this lecture I trace the history of the unique kind of syncopation which I call beat anticipation and its close relative, anticipation. In the course of the lectures on beat anticipation, I make the statement that in the last fifty years it could be argued there has been no other rhythmic device that has so significantly altered the way we perceive music as beat anticipation.

B. Part of the reason for this allegation is that Beat Anticipation is a comparatively new musical phenomenon. You can traverse hundreds of pages of music by Mozart, Mendelssohn, Beethoven and Bach and not find one example of genuine Beat Anticipation.

C. This is because, essentially, beat anticipation is of African origin and was not manifest until the Afro-American musical influence began to exert itself in the Southern States of America at the end of the nineteenth century. There the world witnessed the birth of Ragtime, Jazz and Rhythm & Blues. Their natural offspring, Rock 'n' Roll exploded into the white mainstream culture of the Western world some fifty years later.

D. The aim of this lecture is to trace the rhythm of rock that I have called Beat Anticipation through time in the arena of popular music starting at the beginning of the last century.

E. One of my objectives in this lecture is to demonstrate to you that there is almost a total absence of Beat Anticipation & Anticipation in Western culture prior to the Afro-American influence. I also want you to compare the musical scores for yourselves so you can verify what I am saying with your own eyes. We will be looking at lot of music in this lecture and we will see how the mood of the music changes significantly with the introduction of Beat Anticipation.

The content of songs is also significant. In contrast to most contemporary love songs which are often lustful and blatantly immoral, here, in *Silver Threads amongst the Gold*, we have an elderly couple, looking back tenderly over long years spent together while the inevitable tyranny of age begins to take its toll.

GRANDFATHER'S CLOCK.

1. My grand - fa - ther's clock was too large for the shelf, So it stood nine - ty years
 2. In watch - ing its pen - du - lun swing to and fro, Ma - ny hours had he spent swing - ing
 3. My grand - fa - ther said, that of those he could hire, Not a ser - vant so faith - ful
 4. It rang an a - larm in the dead of the night. An a - larm that for years

floor; It was tal - ler by half than the old man him - self, Tho' it weigh'd not a pen - ny - weight more. It was bought on the morn - of the
 boy; And in child - hood and man - hood the clock seem'd to know, And to share, both his grief and his joy. For it struck twen - ty - four when he
 found; For it wast - ed no time, and had but one de - sire. At the close of each week to be wound, And it kept in its place not a
 dumb; And we knew that his spir - it was plum - ing for flight. That this hour of de - par - ture had come, Still the clock kept the time, with a

day that he was born, And was al - ways his treas - ure and pride; } But it stopp'd, short, never - to go a - gain. When the old man died.
 en - ter'd at the door, With a bloom - ing and beau - ti - ful bride; }
 frown u - pon its face, And its hands ne - ver hung by its side; }
 soft and muffled chime, As we si - lent - ly stood by his side; }

Chorus.
 Nine - ty years without slumbering (tick, tick, tick,) His life - seconds numbering (tick, tick, tick,) It stopp'd short, never - to go a - gain, When the old man

The lyrics of the song centre in a storyline, a story that captures your imagination and moves your emotions as well. The song relies on a very simple melody line to communicate its message to us.

You can pick up old music books with this kind of music in second-hand shops. I have hundreds of these old songs. My grandmother used to play them for dances. It is interesting that many of them remained popular almost up to the middle of the 20th century.

D. Before we move on to trace the rhythm of rock from the turn of the 19th century, I want to give you some historical background that will give context for some of the things I am going to say.

E. By the second half of the 1800s, in the abolitionist era, a fine musical tradition of the American Negroes had been crystallised. Songs like, "*Nobody Knows the Trouble I've Seen*" and "*Carry Me Back to Old Virginia*" were typical of this musical tradition.

In 1867 a whole collection of Negro songs was printed entitled, "*Slave Songs of the United States.*" At the time there was a very wholesome movement, initiated by some educated African-Americans, promoting peaceful integration with the whites. These early slave songs embodied the ideology of this peaceful philosophy of integration.

F. But within a few short years, at about the turn of the century, all of that changed. A new generation of Negroes began to rebel against the idea of peaceful integration promoted by the old generation. In their book *Music & Social Movements* Ron Eyerman and Andrew Jamison suggest a reason for the uprising.

As the 19th century came to an end, blacks in the South were subjected to massive violence and oppression, and a segregated social order was being put in place, with 'Separate but Equal' laws and rules and institutions for blacks and whites.

G. This increased pressure on the Negroes caused resentment towards white authority and the total rejection of any idea of peaceful integration with them. These "New Negroes" wanted a new philosophy and a new music that expressed that philosophy. Consequently, they embraced the newly emerging music of rebellion, the blues. They saw the blues as a repudiation of the influence of whites and white music. They also saw it as a music that reflected their true African roots.

H. Eyerman and Jamison described the blues as tending: *Toward glorification of the libidinal passion (lust), carving out a haven of pleasure in a repressive social environment.*

I. Jazz was really the urban equivalent of the country-based blues, but its accent was on being happy rather than being blue. Still, it was a music expressing lewdness and rebellion. J. A. Rogers in *Locks Anthology* describes Jazz as: "*The Negroes explosive attempt to cast off the blues and be happy, carefree happy, even in the midst of sordidness and sorrow.*" Again Rogers writes: "*the true spirit of jazz is a joyous REVOLT FROM CONVENTION, CUSTOM, AUTHORITY, BOREDOM, even sorrow - from everything that would confine the soul of man.*" (Emphasis mine)

J. Jazz was also very much an outgrowth of Ragtime, which harks back to the 1880s. It was spawned amidst a culture of drinking, gambling and immorality. Scott Joplin's

famous piano rag "*The Entertainer*" was immortalised in "*The Sting*" a movie made in the seventies that glamorised gambling, drinking and immorality. The sensual rhythms conveying immoral connotations were key ingredients for the blues and jazz which came later.

K. About the 1920s jazz began to gain a kind of a cult following among some whites, particularly the wealthy and the upper class. Even here, Jazz was synonymous with decadence and immorality. It was during what became known as *The Roaring Twenties*, that *The Charleston*, a form of jazz dance, was popularised. Today we tend to look back on the trad jazz band music of the 1920s and the Ragtime of the previous era as being innocent even wholesome music, but historical facts prove that is far from true. We must always remember that all music conveys ideology and in the case of The Blues, Ragtime and Jazz they were all deliberate expressions of revolt and licentiousness.

L. Now it is important that we remember this kind of Afro-American influence did not enter white mainstream culture until the early 1950s. It stayed underground, growing slowly in the form of various musical subcultures which had an ever-increasing following during the first half of the 20th century. For example we will be touching on Swing and the Big-Band era. We could also speak of how Jazz made inroads into the classical concert hall through pieces like George Gershwin's "*Rhapsody in Blue*" a Concerto for piano and orchestra.

M. Now, so far we have seen that these three broadly designated styles, Ragtime, Blues and Jazz,

- 1) are all of the same African family tree
- 2) and were all deliberate expressions of immorality and rebellion
- 3) and they are historically the predecessors of Rock 'n' Roll.

N. Now, the Afro-American influence is a fairly recent development in Western music. I have highlighted it in this lecture because, to my knowledge, it is the only instance where we find Beat Anticipation, in the whole two and a half thousand years of the history of Western music. Beat Anticipation is a type of syncopation unique to music influenced by this Afro-American tradition.

O. It is my opinion that the use of this rhythmic device conveys sensuality and rebellion more effectively than any other rhythmic device. There are other factors that do that as well, but this Afro-American brand of syncopation is its primary expression.

IV TRACING THE MUSICAL TRANSITION FROM INNOCENCE TO REBELLION

A. I want now to resume the process of tracing beat anticipation through the history of music starting at the beginning of last century. Even though Jazz had its elite subculture following amongst whites during the Roaring 20s, the flavour of most of the white mainstream popular music was still relatively wholesome as far as lyrical content was concerned, and rhythmically it was free from beat anticipation.

B. The following examples, taken from 1927 and 1929, respectively, are representative of the popular music from this era. Notice the title on the front cover of this medley of tunes in our first example is "Communityland." In this era, popular music was used as a tool to strengthen the bonds within community groups. It certainly did not promote a generation gap as we see with subsequent styles that used sensual rhythm is a trademark to exert selfish autonomy at the expense of others.

H. GRAY.

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 IF YOU WERE THE ONLY GIRL IN THE WORLD
 JUST A WEE DEOCH AND DORIS
 I DO LIKE TO BE BESIDE THE SEASIDE
 MADEMOISELLE FROM ARMENTIERES
 BY THE SIDE OF THE ZUYDER ZEE
 DOWN AT THE OLD BULL AND BUSH
 TAKE ME BACK TO DEAR OLD BLIGHTY
 — I'M TWENTY-ONE TO-DAY —

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COMMUNITYLAND.

SELECTION.

Arrang
R. S. ST

Tempo di Marcia.

1 "FALL IN AND FOLLOW ME" (Mills & Scott.)

Key C Fall in and fol - low me! fall in and fol - low me! Come

2 "ANOTHER LITTLE DRINK WON'T DO US ANY HARM" (G...

right, Fall inand follow me. An - oth - er lit - tie drink, an - oth - er lit - tie drink, an - oth - er lit - tie d

AN INSTANTANEOUS HIT WRITTEN IN FOX-TROT TEMPO
1929

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THE TOYMAKER'S DREAM

Arranged by **JOS. NUSSBAUM**
Ukulele arr. by **T. KAHANA**

TUNE UKULELE
A D F# B
Cape on 1st fret

By **ERNIE GOLDEN**

VOICE

A jol-ly lit-tle work-man was mak-ing toys all day. So
 chil-dren could be hap-py when they were all at play: One
 night when all was qui-et his dai-ly work was done. In the

FOR DIAGRAM OF CHORDS SEE ALBERT UKULELE TUTOR BY H. A. BISHAW,
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C. In the 1930s singers like Judy Garland, Bing Crosby and Grace Fields were household names. On this next visual those names and others appear on an advertisement on the reverse side of an Albert's song folio of the day.

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I'LL GET BY
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THE SWEETEST SONG IN THE WORLD
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Also at 294 Little Collins St., MELBOURNE, and 2/4 Willis St., WELLINGTON, N.Z.

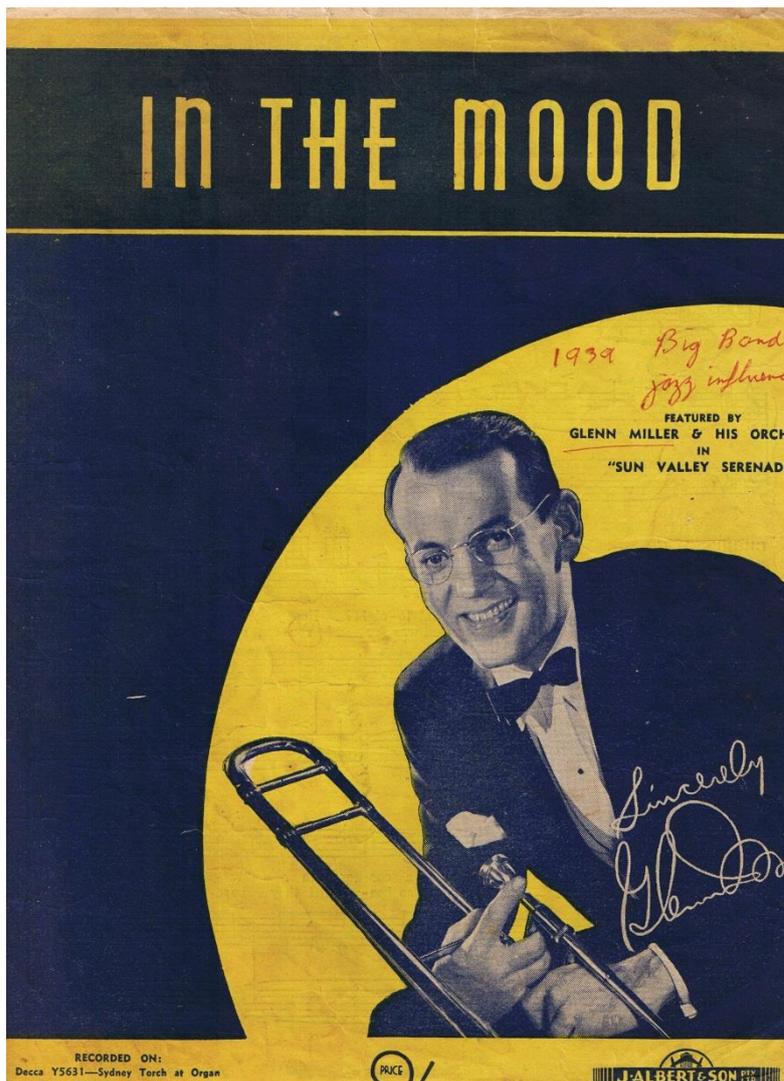
Notice in the Top Left-Hand Corner the advertisement for The Ink Spots song folio. The Ink Spots were one of the popular Afro-American vocal groups that were making some headway into the mainstream pop music of the day. They brought with them the catchy new form of syncopation, beat anticipation. It wasn't long before beat anticipation was beginning to feature here and there in the popular songs of white performers. In 1932 Judy Garland took the lead role in a movie called, "*For Me and My GAL.*" You will notice I've circled the two instances of beat anticipation in the score from the theme song.

For Me And My Gal 2

D. There are also other rhythmic features here which became distinctives of a particular genre of that day. The style officially became known as 'Swing' in 1935. In Swing a group of straight quavers will be played as triplets with the middle note in the triplet groups left out. We could illustrate by verbalising it "Da – D – Da – D," etc. I don't say that this Judy Garland song is the earliest example, but this is the one I could lay my hands on.

E. In the 1930s the elements of Jazz and Swing came together with a particular combination of instruments. A large brass section all reading from a properly notated score was the essential ingredient of what became known as the Big-Band. This was very different to the trad jazz band of the 20s, which relied heavily on improvisation. The Big-Band was virtually the white man's version of the black man's music.

F. In 1939 Glenn Miller's big-band popularised the tune *In the Mood*.



In the Mood was as aggressive rhythmically as any contemporary rock song which explains the incredible hook it had for the listeners of that day. Although the words could not be described as crass or obscene, it should be noticed that along with its aggressive rhythm, the theme of the lyrics, even the name of the song, is decidedly sensual. Practically every phrase in the whole thing finishes with beat anticipation. Additionally, there are many instances of ordinary syncopation throughout the phrases.

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IN THE MOOD

Words by
ANDY RAZAF

For Diagram System Tune Ukulele

Music by
JOE GARLAND

G C E A

In The Groove

Put Capo on 3rd Fret

The musical score is written for piano and voice. It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano part consists of a steady eighth-note accompaniment. The vocal line includes the following lyrics:

CHORUS
 Mis-ter What-cha-call-um, what-cha do -in' to-night? Hope you're in the mood, be-cause I'm
 Mis-ter What-cha-call-um, all you need-ed was fun — You can see the won-ders that this
 feel -in' just right — How's a - bout a cor-ner with a ta - ble for two
 ev- nin' has done — Your feet were so hea-vy till they hard-ly could move.

Chords and diagrams are provided for guitar and ukulele. Ukulele diagrams are marked with asterisks. The score includes dynamic markings such as *mp* and accents (>).

★ Symbols for Ukulele in Original Key, Piano-Accordson, Banjo and Guitar.

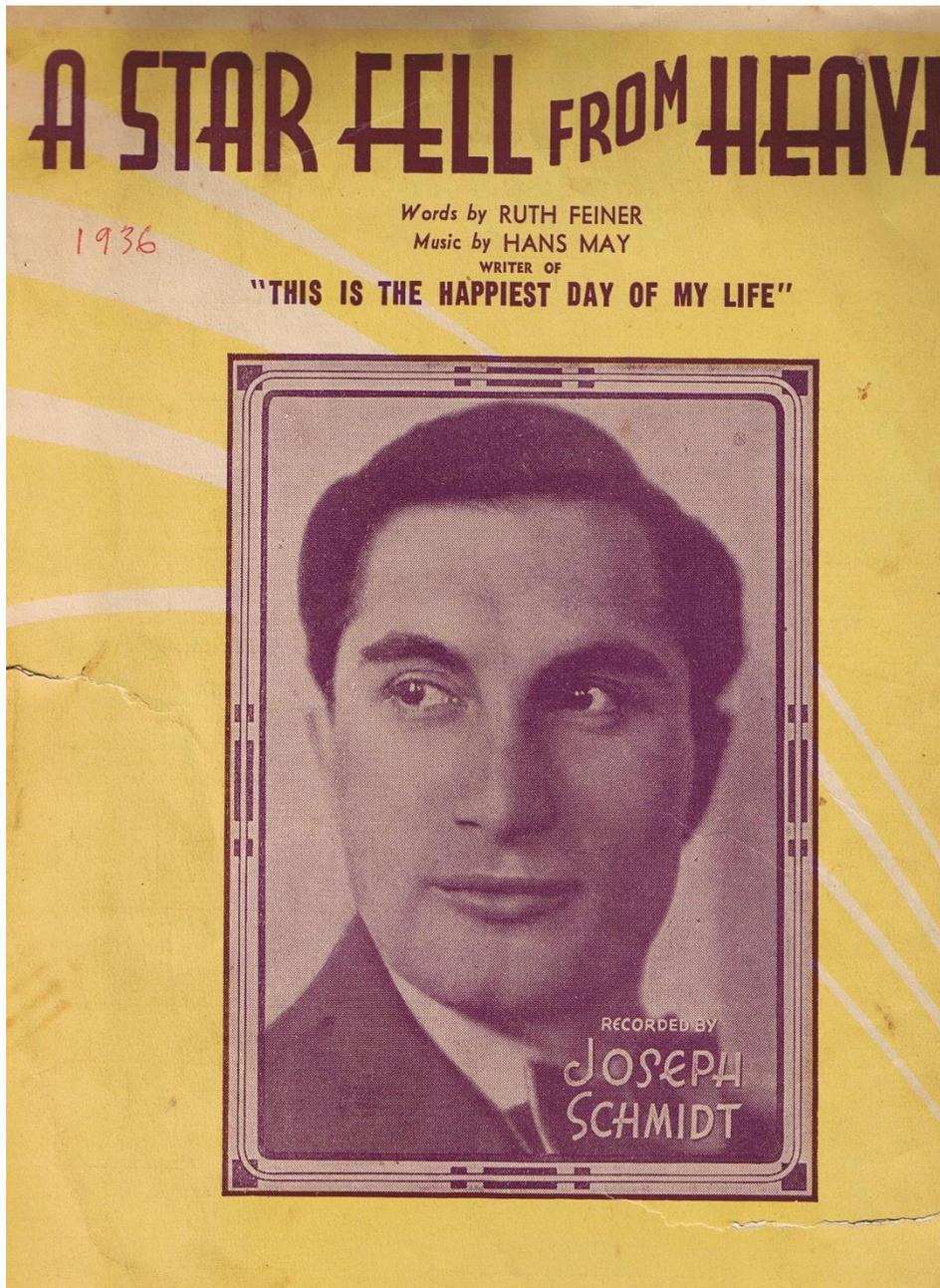
★ Charts for Ukulele: 1939

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There is a good example here of how a single note struck at regular intervals in a repeating pattern of running notes can cause Anticipation and Beat Anticipation. The repeated A flat in this example is conveniently marked with accents. That makes it easy to see on the score, but even if there were no accents, the repeated notes would clearly establish the syncopation, by virtue of the fact that the mind is forced to keep coming back to this pitch at the exact places where syncopation is produced.

G. But the big-band was by no means the major influence in pop music in the 30s. There was still very much secular music that was dominated by beautiful melody and remained uninfluenced by the encroachments of Afro-American rhythm.

This song, "A Star Fell from Heaven," recorded in 1936 by Joseph Schmidt is typical.



And really beyond the 1930s, all the way through the 40s & 50s, popular songs were written in which melody continued to reign supreme without the use of beat anticipation or anticipation.

Songs like, "Mona Lisa"

MONA LISA
Words and Music by JAY LIVINGSTON and RAY EVANS
1949
SPECIAL PICTURE RELEASE

From the Paramount Picture
"AFTER MIDNIGHT"
starring
ALAN LADD · WANDA HENDRIX

PRICE
2/-

THE
STERLING
MUSIC PUBLISHING CO.
250 PITT STREET
SYDNEY

FAMOUS MUSIC CORPORATION
1619 Broadway, New York City

Authorised for sale only in
Australia and New Zealand.

The image shows a vintage sheet music cover for the song "Mona Lisa" by Jay Livingston and Ray Evans. The cover features a black and white photograph of Alan Ladd and Wanda Hendrix from the movie "After Midnight". The title "MONA LISA" is prominently displayed at the top in a large, bold, serif font. Below the title, the composers' names and the year "1949" are printed. The cover is decorated with several small star symbols. The price is listed as "2/-". The publisher's information, "THE STERLING MUSIC PUBLISHING CO.", is located in the bottom right corner, along with their address in Sydney. The Famous Music Corporation address in New York City is also mentioned. A small note at the bottom indicates that the music is authorized for sale in Australia and New Zealand.

H. But times were changing. In the 40s more and more of the beautiful melodic popular songs began to add increased Anticipation and Beat Anticipation.

Gracie Fields sang the very popular "My Dreams Are Getting Better All the Time."

E. W. A.

MY DREAMS ARE GETTING BETTER ALL THE TIME

Lyric by MANN CURTIS Music by VIC MIZZY

E. W. A.

Sung by *Gracie Fields*

GRACIE FIELDS' BIG SONG FEATURE
Throughout Her Tour of Australia and New Zealand

RECORDED ON:
Parlophone A7504—Organ, Dance Band and Me
H.M.V. EA3282—Joe Loss and Orch.
Decca X2202—Vera Lynn
MASTERTOUCH AND BROADWAY ROLLS

INTRODUCED BY MARION HUTTON
IN THE
Abbott & Costello
PICTURE
"IN SOCIETY"

PRICE 2/.

J. ALBERT & SON LTD
MUSIC PUBLISHERS
MELBOURNE SYDNEY WELLINGTON, N.Z.

I remember my mother going about the house singing "Red Roses for a Blue Lady."

Canberra 2 step (or Band Song)

RED ROSES FOR A BLUE LADY

Words & Music by
SID TEPPER &
ROY BRODSKY
@ West
1948

RECORDED ON:
H.M.V. EA3844—Vaughn Monroe and Orch.
MASTERTOUCH AND BROADWAY ROLLS

PRICE 2!

Featured by
ROSS HIGGINS

J. ALBERT & SON Pty Ltd
MUSIC PUBLISHERS
MELBOURNE SYDNEY WELLINGTON, NZ
MILLS MUSIC INC. NEW YORK

The image shows a sheet music cover with a red border. At the top, it says 'Canberra 2 step (or Band Song)'. The title 'RED ROSES FOR A BLUE LADY' is in large, bold letters. Below the title is a drawing of red roses. To the right of the roses, it says 'Words & Music by SID TEPPER & ROY BRODSKY' and '@ West' with the year '1948'. A small circle with the number '9' is written above the text. In the bottom left corner, there is a black and white portrait of a smiling man, Ross Higgins, with the text 'Featured by ROSS HIGGINS' next to it. In the bottom right corner, there is a price tag 'PRICE 2!' and the publisher's name 'J. ALBERT & SON Pty Ltd' with 'MUSIC PUBLISHERS' below it. At the very bottom, it lists 'MELBOURNE SYDNEY WELLINGTON, NZ' and 'MILLS MUSIC INC. NEW YORK'.

Both of these songs had beautiful melodies and were based on traditional European harmony, but the rhythmic element had changed.

I. They now incorporated the occasional use of Beat Anticipation. So at this time Anticipation and Beat Anticipation were beginning to make significant inroads into the popular music scene. In the 40s there were even courses available that taught the traditional musician how to use the modern type of syncopation, which was so different to the syncopation they learned in, for example, Mozart. (Notice the advertisement in the middle of the page below, teaching the new style of syncopation.)

A Blue Lady

Words and Music by
SID TEPPER and
ROY BRODSKY

st the oth-er day, When I went to
I walked up to the flo-rist but be-
and then I heard him say:
BLUE LA-DY, Mis-ter Flo-rist,
best white or-chid for her wed-

IT SOUNDS BETTER. — IT'S MORE FUN. WHEN YOU CAN SYNCOPATE!

THE SHEFTE RAPID COURSE (3 BOOKS) SHOWS YOU HOW!

PRICE 5/- EACH BOOK POSTED 5/6

1619 Broadway, New York 19, N.Y.

Red Roses For A Blue Lady 2/2

We have to remember that the Afro-American influence was still relatively new. Many traditional classical and even popular musicians didn't know how to play it, until they were taught. In those days it wasn't something that was automatically picked up by ear because it wasn't pumped through the airwaves 24 hours a day, like it is today. Because anticipation and beat anticipation were becoming more and more respectable in the mainstream popular music circles, there was an increasing acceptance and demand for authentic jazz & the blues of the Negroes, which made far less use of beautiful European style melody.

J. Often the melodies of Jazz and particularly blues were not built on the European, major minor tonality. They were built around the Blues scale, with its characteristic flattened third and flattened fifth. Consequently, the focus in the musical interest began to shift from the melody to the rhythm during the 40s.

K. Johnny Hodges was the famous Negro saxophonist from Duke Ellington's orchestra in the 40s. he wrote and played "*Uptown Blues*" and "*The Butterfly Bounce*." Of course the music was full of traditional blues type harmonies as well as beat anticipation.

FOR E♭ ALTO SAXOPHONE SOLO AND PIANO

1945
Sax Originals

1945
 By *Johnny Hodges*

1945
 STAR SAXOPHONE SOLOIST WITH
 DUKE ELLINGTON'S
 FAMOUS ORCHESTRA

CONTAINS:
Spruce and Juice
Two Button Suit
Butterfly Bounce
Parachute Jump
Uptown Blues

PRICE
 3/6
 4/6

CHAPPELL & CO. LTD.
 (Incorporated in Great Britain)
 SYDNEY AND LONDON

BURKE & VAN HEUSEN INC.
Music Company
 1619, BROADWAY • NEW YORK 19, N. Y.

Have a look at the inset picture of the band. You will notice how the percussion section of Duke Ellington's Orchestra is arranged into a formal drum kit configuration. This is done expressly to facilitate the easy playing of the back beat. This is still the basic configuration adopted by modern rock bands today.

L. As we approach the 50s there was a growing desire to throw off the older melodic style and replace it with the newer, more rhythmic style. Even the lyrics of some songs in the 50s demanded a return to the Jazz and the sensual antics of the Roaring 20s.

In 1950 Guy Lombardo recorded "Let's Do IT Again."



See the lyrics below:

"I don't like that 'Bop' it's one big flop, the stuff always leaves me cold, let's bring back again the good old days, the days when the Jazz was bold.

They used to rag up the Jazz on pianos -Let's do it again, - they used to sing 'yes we have no bananas' - Let's do it again,

They had the Charleston beat to lift their feet, in 1924 and Dapper Dan, the drummer man, would try to knock his cymbal to the floor,

Sure! They used to Do-Wack-a-do-wa, Let's do it again, - They used to Vo-do-de-o, Vo-de-o-do, - Let's do it again

and even sister Kate would shimmy shake, and wobble like a jelly on a plate,"

The songwriter had made the connection that a return to jazz and the blues would open a whole new exciting world of sensuality. We can see now what was motivating him to want to go back to the 20s and do the Charleston all over again.

Noticed the playing instruction (jazzy style) written beside the word refrain. Notice also, the first four phrases all end with syncopation, the second and fourth of these being instances of beat anticipation.

The image shows a page of sheet music for the song "Let's Do It Again". The section is titled "REFRAIN Jazzy Style". It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "They used to rag up the jazz on pi-an-os — Let's Do It A-gain, — They used to sing 'Yes we have no ba-na-nas' — Let's Do It A-gain, — They had a Charles-ton beat to lift their feet, In nine-teen twen-ty four, And Dap-per Dan, the drum-mer man, Would try to knock his cym-bal on the floor, Sure! they used to". The piano accompaniment includes various chords such as C, C#dim, Dm7, G7, F, F#dim, C, Adim, G7, D7, G, and G#dim. There are also playing instructions like "Spoken" and "Gliss". Red circles are drawn around the end of the first four phrases in the vocal line, highlighting syncopation and beat anticipation. At the bottom left, it says "Let's Do It Again 2 (3)".

In writing lyrics like this song writers were only gauging (and I think fairly accurately) the mood of the general public. People were becoming addicted to Beat Anticipation, but there was more to it than that. They were lusting after the immorality that that rhythm so brazenly incited.

M. The tension in the 50s between the old and the new music is vividly illustrated in what Irving Berlin did with his song "Play a Simple Melody 5th"

3

Play A Simple Melody

Words and Music by
IRVING BERLIN

Medium Rag Tempo

Piano

VOICE

Won't you play a sim-ple mel-o-dy Like my
moth-er sang to me One with good old fash-ioned
har-mo-ny. PLAY A SIM-PLE MEL-O-DY.

Former Title "Simple Melody"

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The tune on this first page is simple, melodic in character and it is old-fashioned and very deliberately crafted to be just "like my mother sang to me." Note carefully, it is deliberately devoid of any kind of syncopation, making it purposely characteristic of the older style of popular music. Even the lyrics themselves make a plea for a return to that old style of music.

Now, when we come to the next section, on the following page, there is a total contrast. Here the lyrics are pleading for the new music that is twice identified as 'Rag' (short for Ragtime). And as you would expect, Mr Berlin changes the musical style to that of Ragtime, exhibiting beat anticipation at the end of every phrase except the last one and Anticipation throughout the phrases. (BA x 5 and A x 4 = 9 times where syncopation displaces the strong accents.)

4

Mus - i - cal de - mon, set your hon - ey a - dream - in', Won't you

play me some rag - Just change that clas - si - cal nag - to some sweet

beau - ti - ful drag - If you will play from a cop - y of a

tune that is chop - py, You'll get all my ap - plause And that is

sim - ply be - cause I want to lis - ten to rag.

Play-3

By the way, The Oxford Companion to Music describes Mr Berlin as *the father of published Ragtime*. It goes on to say *Irving Berlin may be described without exaggeration as the Bach, Haydn, Mozart, and Beethoven of Jazz - all the Masters in one*. Irving Berlin's musical career spanned most of the first half of the twentieth century. His first big hit was *Alexander's Ragtime Band* way back in 1911.

N. Let's take a look at the words on this second page of *Play a Simple Melody*, specifically, the lyrics of the middle phrase on the second line, *Just change that classical nag*. It's a repudiation of classical music. Basically, it is saying that classical music is boring. Berlin goes on in the third and fourth lines to describe specific characteristics of this Ragtime music that he wants to listen to instead of that classical nag.

He says *if you will play from a copy of a tune that is choppy, you'll get all my applause*. When he talks about *a tune that is choppy* he is making an obvious reference to rhythmic syncopation, but not just ordinary syncopation. Classical music uses lots of that and it certainly doesn't get his applause. He is speaking about the unique African form of syncopation, that I call beat anticipation. Oh, he wouldn't recognize it by that name, but he was well aware of the fact that Ragtime made use of a different kind of syncopation to that used in classical music.

It is noteworthy that of all the musical distinctives of Ragtime he cites this one as its crowning musical virtue, the one that he identifies with so deeply. So, in reality, he is very frankly writing lyrics about his addiction to this new type of syncopation and illustrating it for us in the music that he sets to those lyrics.

O. Now, I want you to notice the lyrics on the first line of this second page. *"Musical demon, set your honey a dream-in, won't you play me some rag."* Irving Berlin was deeply associated with the world of Jazz and Ragtime. He would have understood very well the familiarity many players of this music had with the powers of darkness. (I speak more about the demonic connection with Jazz and Blues in my DVD, *Southern Gospel, Rock 'n' Roll and a Charismatic Connection*. Mr Berlin was also well aware of the music's power to stir impure passions. Both of these elements, the demonic and the licentious, are coming through in the lyrics of the first line here.

P. When we get to the last page of *Play a Simple Melody*, Irving Berlin very masterfully highlights the tension of the day between the old and the new music, by super-imposing the one on the other and playing them simultaneously.

The image shows a page of sheet music for the song "Play a Simple Melody" by Irving Berlin. The page is titled "Duet" and is numbered "5" in the top right corner. The music is written for voice and piano. The vocal line has lyrics such as "Mus-i-cal de-mon, set your hon-ey a-dream-in Won't you play me some rag. Just change that Won't you play a sim-ple mel-o-dy clas-si-cal rag. to some sweet beau-ti-ful drag. If you will Like my moth-er sang to me. play from a cop-y of a tune that is chop-py, You'll get all my ap-plause And that is One with good old fash-ioned har-mo-ny. simply be-cause I want to lis-ten to rag. PLAY A SIM-PLE MEL-O-DY." The piano accompaniment features a mix of simple, diatonic chords and more complex, chromatic figures. Red circles are drawn around specific notes in the vocal line, highlighting the tension between the old and new music. The page is numbered "Play-3" at the bottom left.

It illustrates a war, a musical revolution, a struggle for musical supremacy in an age when people desperately wanted to overthrow the old that which was associated with old-fashioned goodness, purity and motherhood, and they wanted replace it with that which was excitingly suggestive, even though it was also tinged with a dark past. Really, this tension had been mounting for decades and within a few short years, in 1953, the banks of the musical sewer overflowed. Rock 'n' Roll was born and the world never looked back to the old music again.

It had fallen in love with beat anticipation, the rhythm of rock. Whether it was the wild rock of Little Richard or the classic rock of Buddy Holly and Elvis Presley, whether it was the Folk Rock of the Beatles or Acid Rock or Heavy Metal or Disco or Punk or Techno or Rap or Country Rock or Contemporary Christian Music (so-called), it's all got one thing in common, syncopation that repositions the strong accents, beat anticipation and anticipation.



End of video

V SYNCOPATION DISTINCTIVES, TRADITIONAL/CONTEMPORARY

(not included on the video)

From the material presented in this lecture, we could argue a fairly strong case for placing syncopation into two broad categories, traditional and contemporary. The traditional type of syncopation was part of the musical form that was used to express the moral values of communities. On the other hand, the contemporary type of syncopation was in general associated with music that tended to tear down moral values and promote anarchy. Below you can see the two general categories of syncopation, traditional and contemporary, with contemporary being further divided again into two subcategories. This leaves us with a total of 3 different kinds of syncopation. Of course, traditional syncopation which repositions the weak accents is still very much in use today. Significantly, however, if we go back just 100 years, the contemporary forms of syncopation were practically non-existent in mainstream popular music. By the early 1950s the contemporary forms of syncopation had overtaken the traditional in the popular music of mainstream culture. I'm sure we could categorise syncopation in more detail with more data input or even using other categories, but the categories we are using here suit our purposes. They provide us with a very useful tool for making quantitative moral evaluations of music. One of the really important rhythmic considerations (and there are others) in evaluating the spiritual direction of music is this. The degree to which music promotes carnality or spirituality is directly related to the proportion of the use of these different kinds of syncopation.

I TRADITIONAL

- syncopation
- that repositions the weak accents, 2 & 4

II CONTEMPORARY

A ANTICIPATION

- syncopation
- that repositions the strong accents, 1 & 3

B BEAT ANTICIPATION

- syncopation
- that repositions the strong accents, 1 & 3
- at the end of the phrase

