



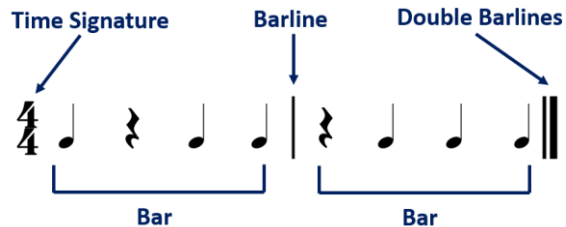
## A. Pulse, Time and Metre in Dance Music

The **BEAT** or **PULSE** of dance music is always **REGULAR**. Here is a regular crotchet pulse of 12 beats:



single **BEAT** is a basic unit of musical time. In dance music, beats are grouped together to make a repeating pattern – normally made up of either twos, threes or fours.

The repeating pattern of beats gives us the **METRE** or the **TIME** of the music, shown by the **TIME SIGNATURE** at the start of a piece of music. Each repetition of the beat-pattern is called a **BAR** and bars are separated by vertical lines called **BARLINES**. A **DOUBLE BARLINE** always comes at the end of a piece of music or section of music.



The **TOP NUMBER** of a time signature tells you how many beats there are in each bar. The **BOTTOM NUMBER** tells you what types or note values these beats are (as divisions of a semibreve = 1):

- 1 = Semibreve
- 2 = Minim
- 4 = Crotchet
- 8 = Quaver
- 16 = Semiquaver

4/4 can also be shown by a "C" meaning COMMON TIME



## B. Simple Time in Dance Music

**SIMPLE DUPLER METRE: Two beats to a bar**



Dance music such as **MARCHES**, the **TANGO** and **IRISH REEL** often use simple duple metre.

**SIMPLE TRIPLE METRE: Three beats to a bar**



Dance music such as **WALTZES** and the **MINUET**, **COURANTE** and **SARABANDE** from the Baroque Dance Suite often use simple triple metre.

**SIMPLE QUADRUPLE METRE: Four beats to a bar**



Dance music such as the **TANGO**, the **IRISH REEL**, the **ALLEMANDE** from The Baroque Dance Suite, **AMERICAN LINE DANCE MUSIC** (Country and Western), **DISCO** and **CLUB DANCE** often use simple quadruple metre.

## C. Simple and Compound Time

	Simple Time Signatures			Compound Time Signatures		
Simple duple time	2/4	3/8	2/8	6/8	6/4	6/16
Compound duple time						
Simple triple time	3/4	3/8	3/16	9/8	9/4	9/16
Compound triple time						
Simple quadruple time	4/4	4/8	4/16	12/8	12/4	12/16
Compound quadruple time						
Duple Metre						
Triple Metre						
Quadruple Metre						

Dance music such as the **IRISH JIG** and the **GIGUE** from the Baroque Dance Suite often use compound duple metre (6/8) with a "ONE and a TWO and a" feel to the music.

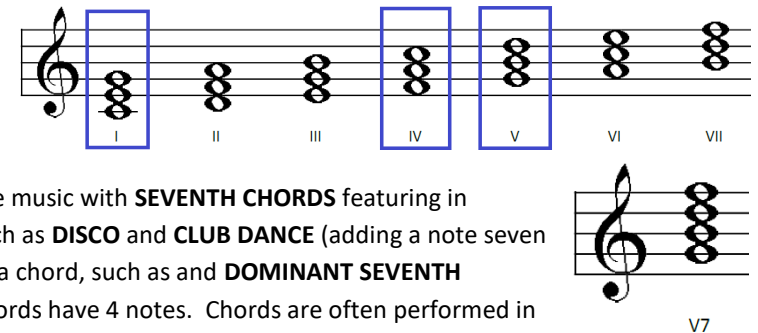
## D. Chords in Dance Music

Dance music is based on **CHORD PATTERNS**.

**PRIMARY CHORDS:**

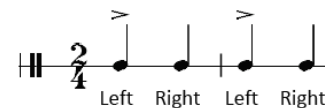
**CHORD I**, **CHORD IV** and **CHORD V** are most

commonly used in dance music with **SEVENTH CHORDS** featuring in popular dance music such as **DISCO** and **CLUB DANCE** (adding a note seven notes above the root of a chord, such as and **DOMINANT SEVENTH CHORD**). All seventh chords have 4 notes. Chords are often performed in different ways as an **ACCOMPANIMENT** in dance music.

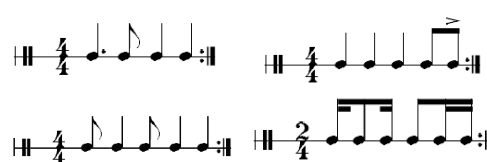


## E. Characteristic Rhythms in Dance Music

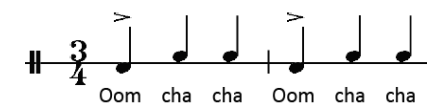
The **MARCH** has a strong **LEFT**, right, **LEFT**, right rhythm:



The **TANGO** has several rhythms:



The **WALTZ** has a strong **OOM**-cha-cha, **OOM**-cha-cha rhythm:



**FOUR-ON-THE-FLOOR** is a common rhythm in **DISCO** and more modern dance music:

Count	1	and a	2	and a	3	and a	4	and a
Bass								
Drum								
Snare Drum or Hand Claps								
Hi-Hat								
Cymbal								

# YEAR 9 TERM 3: DANCE MUSIC

## F. Marches



Often with military connections or performed at ceremonies by large groups together.

**SIMPLE DUPL METRE** (2/4

time signature), although some marches can be in 4/4).

Strong emphasis on the first beat of the bar (**LEFT**, right, **LEFT**, right).

Clear **MELODY** and **ACCOMPANIMENT** (**HOMOPHONIC TEXTURE**).

Uses mainly **PRIMARY CHORDS (I, IV & V)**.

Often performed by **MARCHING BANDS** featuring **BRASS, DRUMS** and **PERCUSSION**.

## G. The Waltz



A **PAIRED DANCE** with couples close, arms around and facing each other. Popular in Vienna and became a

fashionable **BALLROOM DANCE**.

**SIMPLE TRIPLE METRE** (3/4 time signature).

Emphasis on first beat of the bar.

Clear **OOM**-cha-cha, **OOM**-cha-cha rhythm. Clear **MELODY** and **ACCOMPANIMENT (HOMOPHONIC TEXTURE)**.

**REGULAR 4-BAR PHRASES**.

Slow **HARMONIC RHYTHM** using **PRIMARY CHORDS (I, IV & V)**.

Performed by **ORCHESTRAS**.

**STRINGS** (occasionally **WOODWIND**) normally have the **MELODY LINE**.

## H. Latin Dance: The Tango



Originated in Argentina and became a popular **LATIN BALLROOM DANCE**. A dramatic and sensual **PAIRED DANCE** with close contact, serious expressions, and quick, jerky movements.

Characteristic crisp "**TANGO RHYTHMS**" (see E.) often **DOTTED/SYNCOPATED RHYTHMS**.

**SIMPLE DUPL METRE** (2/4) or **SIMPLE QUADRUPLE METRE** (4/4).

Often **MINOR TONALITY** (sometimes **MAJOR** for contrast).

Clear **MELODY** and **ACCOMPANIMENT (HOMOPHONIC TEXTURE)**.

Uses mainly **PRIMARY CHORDS (I, IV & V)**.

Instruments such as **BANDONEON, VIOLIN, CELLO, DOUBLE BASS** (often plucked – **PIZZICATO**), **SPANISH/ACOUSTIC GUITAR, PIANO**.

## I. The Baroque Dance Suite



Popular between 1600-1750, a collection of shorter dances (**MOVEMENTS**) grouped together to form a **SUITE**.

Dances included:

- **ALLEMANDE** (German, 4/4, Stately)
- **COURANGE** (French, 3/4, Lively, Dotted Rhythms and Disjunct melody)
- **SARABANDE** (Spanish, 3/2, Slow and Stately, emphasis on 2<sup>nd</sup> beat of bar)
- **MINUET** (3/4, Elegant, Stately)
- **GIGUE** (6/8, Fast, Lively, Triplet Rhythms)

All dances in **BINARY FORM (AB)** with each section repeated (**AABB**).

Performed by a group of instruments such as **HARPSICHORD, LUTE, VIOLIN, CELLO, OBOE, RECORDER, FLUTE**.

## J. American Line Dance

**GROUP SYNCHRONISED DANCE**. All dancers face same way standing in lines performing steps at the same time without touching.

Accompanied by **COUNTRY AND WESTERN MUSIC**: **CATCHY MELODY, CROTCHET BASS LINE**,

**SIMPLE HARMONY (CHORDS I & V)** in crotchets.

**SIMPLE QUADRUPLE METRE** (4/4)

**POPULAR SONG FORM**  
**MAJOR TONALITY**  
Instruments such as **GUITARS (Electric and Acoustic), STEEL GUITAR, DRUMS, BANJO, FIDDLE, HARMONICA, ACCORDION**.



## K. Irish Jig and Reel

Traditional **FOLK DANCES** from Ireland with intricate footwork and arms by sides.

**REEL: COMPOUND TIME** (6/8); **JIG: SIMPLE TIME** (2/4 or 4/4) both with "two in a bar" feel, continuous bouncy quaver or semiquaver rhythms, fast tempo and **DECORATED** melodies.

**BINARY FORM**.

**MAJOR/MINOR** or **MODAL**.

Folk Instruments include: **FIDDLE, FLUTE, TIN WHISTLE, ACCORDION, BODHRAN, UILLEANN PIPES, HARP**.



## L. Disco



Appeared in 1970's as an individual, **IMPROVISED DANCE** in clubs from a mix of jazz, funk and soul.

**SIMPLE QUADRUPLE METRE** (4/4)

**FAST TEMPO** (around 120 BPM)

**FOUR-ON-THE-FLOOR RHYTHM** (see E.)

**SYNCOPATED** bass line parts.

Simple **CHORD PATTERNS** using **CHORDS I** and **V** and **SEVENTH CHORDS**.

**POPULAR SONG FORM** with a strong **GROOVE** (long repeated rhythm section) and fade out endings, and catchy **HOOKS/RIFFS**.

**GUITARS, VOCALS, DRUMS, STRING/BRASS SOUNDS, SYNTHESISERS, SAMPLES**.

## M. Club Dance



Influenced by **MUSIC TECHNOLOGY**: samplers, synthesisers, sequencers and drum machines.

Various genres: House, Techno, Drum and Bass, Garage, Trance, Ambient. Dancing in individual and **IMPROVISED** on one spot.

**SIMPLE QUADRUPLE METRE** (4/4).

Use of **ELECTRONIC SOUNDS**.

A **STRONG BEAT** emphasised by the **DRUM** and **STRONG BASS LINES**.

**SHORT PHRASES** and **REPETITIVE SECTIONS**.

**FAST TEMPO** (Ambient is slower/chilled)

Complex, layered drum patterns.

Inclusion of **SAMPLES**.