## A Casual Analysis of Prose Rhythms

for three chords

Speaking in given rhythms lets us create a theme. Taking a theme of lets say
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three beats then two and two beats, we can then alter this and even develop it.
Here I can illustrate the theme in its purest form; establish the rhythm of the riff that
7 _ 7 }
will shape the piece. Of course there are flaws with this and problems inherent in it.
These I will deal with shortly, each in their proper order. First I will point out how
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more obvious rhythms often stand on their own.
Here's a sentence showing how it might be made that every second beat is
Here's a sentence showing how it might be made that every second beat is
stressed. A steady duple metre very often can be found in normal speech but almost
_ 7 }  _ 7 _ (7)
never lasting total lines of text at once.
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While here is another where only each third beat is emphasised. Likewise, we
rarely find patterns of accents on every third syllable spoken together and all in a row.
Perhaps the most common sentences are those that alternate patterns of two
beats and patterns of three, maintaining the syncopated nature of everyday speech.
Now, if we emphasise one particular word like this, such a word inevitably
take a longer note value. Defining the concept of note-value as it appears in our
everyday speech is unsurprisingly no easy feat and can yield only ambiguous results

at best. This I believe is due to the fact that a single sentence does not maintain one

single tempo throughout but rather, some words are spoken at a steady pace while

others may be either pronounced more slowly or glossed over and spoken more

rapidly. Words may be spoken quickly when several short syllables appear together as an insignificant little bit of a sentence or when we encounter a series of short syllables or lesser words back-to-back, like conjunctions and words that are usually abbreviated and such and such et cetera et cetera et cetera. On the other hand, we may take our time in pronouncing seemingly impracticable sequences of syllables so as to ensure perfect precision in that pronunciation.

Changes of tempo aside however, let us presume then that any sentence will find its own pace. This pace presents itself in the aforementioned patterns of two or three when a lowest common denominator, or density referent, provides the basic rhythmic unit for these patterns — let us call it a quaver. I have found that an emphasised word in a sentence tends to take just one extra quaver in its pronunciation than it would otherwise have, and the word that carries this weight will of course determine our understanding of the sentence too. For example, posing the question "Did *they* go to the zoo?" suggests disbelief that the people in question went together to the zoo when it is not something usually expected of them, while if we were to ask, "Did they go to the zoo?" we are expressing a wonder that these people managed to get there at all. An emphasised word can alter the meaning of sentence and, by taking longer to pronounce, can also alter its otherwise natural rhythm.

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