SECOND EDITION

Studying Rhythm

ANNE CAROTHERS HALL

Second Edition

STUDYING RHYTHM

ANNE CAROTHERS HALL
Wilfrid Laurier University

PRENTICE HALL, Upper Saddle River, New Jersey 07458

This book is dedicated
to the memory of Wallace Berry

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CONTENTS

INTRODUCTION

This book contains extended rhythmic studies and preparatory exercises. They are intended to help students learn to perform the rhythmic patterns most frequently encountered in Western art music. Familiarity with rhythmic patterns, along with a habit of understanding rhythm in phrase-length structures, should facilitate actual musical performance, in which we must be concerned with all the parameters of music. The modest aim of this book explains why there are no studies involving pitch and only a few with dynamic indications.

The exercises and studies are meant to be sung; where there is a second part, it may be tapped or clapped. Singing is best because, unlike speaking, it promotes the conviction that we are engaged in a musical activity, and, unlike clapping, it allows us to give the notes their full durations, rather than to perform only the pattern of attacks.

The exercises, identified by numbers following the chapter number (1.1, 3.2), serve as preparation for the studies that follow them. They consist of single measures, or pairs of measures, separated by whole-measure rests. Metronome markings for an exercise suggest a range of tempi possible for the performance of all its segments, but individual segments may be performed faster. Each segment of an exercise should be repeated several times, until it is easy, before we proceed to the next segment. The ability to repeat a pattern is evidence that we can perform it; unless we can perform a pattern three or four times in succession, we have not conquered it. Spending enough time on a segment to memorize it is a good way to ensure that the rhythmic pattern has been completely grasped. These patterns are the equivalent of words in a rhythmic vocabulary, and we should be able to perform them without thinking about the individual values, just as we can read a word we know and not have to think how its combination of letters is pronounced. The exercises do not necessarily offer complete preparation for the following studies; rather, they serve as models. Where individual patterns in the studies seem difficult, they should be extracted and practiced.

The studies are identified by letters following the chapter number (1.A, 3.B). They are composed of well-defined phrases grouped in simple musical forms: statement, contrast, and return, or statement and variations. Just as a verbal phrase is a group of words that belong together because they make sense as a unit within a larger structure, a musical phrase is a group of notes that belong together because they make musical sense as a unit within a larger structure. The most practical definition of a musical phrase is "a group of notes that we would want to sing on one breath." In fact, that is the way a phrase should be sung—on one breath, with the beginning and end usually defined by silence. For the most part the phrases are not marked, but are visible because they are separated by rests. Occasionally, however, only a comma indicates where the performer must sneak a breath without significantly delaying the beat. Where rests within phrases make the phrasing ambiguous, phrase marks are used.

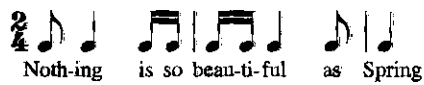
In performing the studies, the goal must always be to grasp the rhythm of the phrase as a whole. Reading music note-by-note is as useless as reading prose letter-by-letter. Reading a beat at a time is like reading a word at a time, and the lack of comprehension will be audible whether the performer is reading music or poetry. A musical phrase, a musical gesture, must be comprehended as a whole. To break a phrase, by hesitating or by repeating a fragment, is to destroy it. We must arrive at ca-

dences on time; in ensemble performance, arriving late is embarrassing, to say the least. So while we should aim for absolute accuracy, we miss the point if we concentrate on the details at the expense of the shape of the long phrase. The phrase must be understood as a continuous flow, articulated and enlivened by the patterns within it.

If sustaining the phrase is important, so is breathing between phrases. An unbroken flow of sound, like too many run-on sentences, makes both performer and listener physically uncomfortable—out of breath. Breathing is vital.

The last study in each chapter is a rhythmic setting of a short poem, or more often of a fragment of a poem or piece of prose, that has something to do with music. While the texts are intended to make the book more interesting, the fit between the natural spoken verbal rhythm and the musical rhythm should make it easier for the performer to become comfortable with some of the rhythmic patterns. For example,

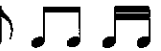
may seem simpler and more natural when it is the setting of the beginning of the Hopkins poem:



The text settings are given dynamic markings, as are a few of the other studies in the book. The absence of dynamic markings does not, however, mean that all the studies should be performed mezzo forte, or that each study must have the same dynamic level from beginning to end. For the most part only the rhythm and tempo are notated, and performers are encouraged to exercise imagination in varying dynamics within and between studies in ways that suit the rhythm. It is well to remember that lightness facilitates speed. Whole studies may be performed pianissimo. This may be helpful where the rhythm is quick and complicated, to combat the unhelpful tendency to reflect the stress of performing something difficult by making it louder. Also, of course, phrases and whole studies may be clarified and shaped and given direction through changes of dynamics. Where patterns or phrases are repeated, the repetition can be softer, as an echo, or louder, for increased emphasis.

That no pitch is notated does not mean that we must sing all the notes on the same pitch. Making up tunes to fit the rhythmic patterns and mood can be both entertaining and instructive. The tune may be as simple as going up and down a scale, changing direction so that rhythmically important points are high points in the melodic line. In group performance, as in class, different singers can be assigned different notes of a triad, or even different voices in a harmonic progression.

There may be no better way to achieve the familiarity with a rhythmic pattern that makes us feel we own it than to compose a phrase or two that incorporates the pattern. Finding a text that can reasonably be set using a given rhythmic pattern can be both challenging and fun. The texts set in this book suggest some sources, as they are often parts of poems of which other parts could well be set with similar rhythms, and other poems by the same poet may offer similar possibilities.

In writing rhythms, we should strive to make the spacing of the notes reflect their relative durations: In writing  , for example, almost three times as much space must be left after the dotted eighth as after the sixteenth. Notes must also be beamed correctly to show beats. Accuracy in notation is necessary if anyone else is to read it, and, just as important, it sensitizes us to the assistance proper notation gives us in reading rhythm:  is much more difficult to read than the same pattern written with correct spacing and beams: 

The two-part studies may be performed with one or more people on each part. They are designed, however, for solo performance, with the upper part sung and the lower part tapped or clapped. While it is often easier to tap both parts, one with each hand, singing one part and tapping the other is a better way for the performer to learn to hear two independent parts rather than one composite pattern. Most musicians will find the two-part studies much more difficult than the single lines. However, as so much of our music is composed of several lines, each with its own integrity, developing the ability to think two lines at once is well worth the effort it may require.

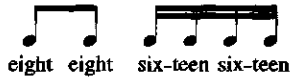
In all the exercises and studies, notes in the sung parts must be given their full durations (except when we snatch a breath between phrases). Accurate performance does not allow us to begin a silence too soon, or to add a silence, any more than it allows us to begin a sound too soon, or to add a sound. Because we tend to concentrate on beginning each note at the right time, we often find it difficult to listen to the full duration of each sound, to pay attention to its continuation and ending. However, in order to project a line, we must hear the whole of every sound. Again, this is why singing the studies is better than clapping them.

In spite of this recommendation to sing the rhythms, clapping and counting aloud may be a good way to begin learning them. We do have to be able to count beats. When the beats are divided and subdivided, we may want to begin by articulating all the smallest divisions, so as to be sure to get the proportions of the values correct:

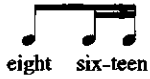
While we must strive for the accurate performance this facilitates, we must also work to hear patterns of notes of different durations within a beat: an eighth-note may take the time of two sixteenth-notes, but it is not two sixteenths added together, so eventually we must be able to count just the beats and hear the patterns within them. Aside from the fact that clapping rhythms enables us to count aloud, clapping is a good way to check the accuracy of ensemble performance. When we strive for real precision, even the simplest rhythm may serve as a valuable study in ensemble. It is surprisingly difficult for fifteen people to clap at exactly the same time. Also, as was explained above, tapping or clapping is necessary for solo performance of the two-part rhythms.

When we sing the rhythms, we can use any simple syllable that begins with a good definite consonant (e.g., d, f, l, t); "ta" is obvious. For fast patterns, it is easier to

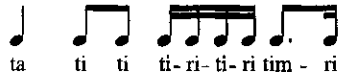
alternate syllables: "ta-fa-te-fe" is easier to sing rapidly than "ta-ta-ta-ta." For patterns of eighth-, sixteenth-, and thirty-second-notes, the names of the notes may be spoken or sung in rhythm with one syllable to each note; this can facilitate learning both the sound and the notation of the rhythmic pattern, and introduces nothing that might seem arbitrary and extraneous. If we learn to sing



in rhythm, then we can learn  for example, as



This system will be discussed further at the beginning of relevant chapters. Several other patterns of rhythmic syllables are in common use. A system used in Kodály practice assigns "ta" to quarters and longer notes, "ti" to eighths, "ti-ri" to two sixteenths, and "tim" and "rim" respectively to dotted eighths beginning on and off the beat:[1]



If those studying this book are using a system of rhythmic syllables for music education classes, there may be some point in using that system here.

Conducting the meter helps keep the beat steady and lets the hand take care of counting beats. Most important, it helps us feel the beat and the continuous motion from beat to beat physically, kinetically. We should conduct while singing the one-part rhythms so that conducting becomes natural. Only when we can conduct the patterns for the different meters without thinking about them does conducting become a help. If beating time seems a hindrance rather than a help—one more thing to think about—then it should be practiced assiduously, as it is an essential tool for musicians. However, we must not grow dependent on our hands to keep the beat because they will, in many musical situations, be otherwise occupied, so we should also practice without conducting.

The general tempo indications and the metronome indications of precise tempi given for all the studies should be observed. While they may not always be appropriate for a student's level of skill, the aim should be to perform every study at the given tempo. We do, after all, have to perform both slow music and fast music. Nothing will make the studies more boring than working on them all at the same moderate tempo. (Neither coffee nor lemonade tastes best lukewarm.) As with dynamics, however, the tempo may be varied, if doing so is a conscious creative decision rather than a way to avoid difficulty.

Metronomes are useful instruments for checking steadiness of tempo. In general we should consider a study learned only when we can perform it with a metronome at

a tempo close to the one indicated. On the other hand, too much practice with a metronome may foster dependence on it. We must learn to keep a steady beat without such mechanical help. And musical rhythm is not as unrelentingly steady as a metronome, so metronomic regularity cannot be our ultimate goal.

Metronome numbers indicate the number of ticks per minute. Thus longer values are represented by lower numbers. (In a given tempo there are fewer half-notes than eighth-notes per minute.) This principle must be understood in order to figure out equivalences. If the eighth-note is constant at 108, for example, the sixteenth-note, half as long, is at 216, and the quarter-note is at 54; the dotted quarter, three times as long, is a third as fast at 36.

Because of their clear phrase structure, the studies are suitable for dictation. The greatest benefit of dictation, once we know how to write the patterns, is the development of memory. Therefore, one person should sing a phrase until those taking dictation can sing it back; only after they can sing it from memory should they write it. Individuals working alone can develop skill by reading a phrase until it is memorized, and then writing it.

The studies are meant to be *studied,* not just sight-read. Many of them will challenge even experienced musicians. There is no point in studying them unless they are worked to a level of good performance. Unless a rhythm is performed correctly, a different rhythm is heard. Unless two against three is an exactly even two against an exactly even three, the point of the pattern is lost.

Here, then, is an ordered list of ways any study may be learned and performed; it is not expected that all these will be applied to any one study. However, each step chosen should be completed perfectly before proceeding to another. The goal is to achieve a performance that is both accurate and musical.

1. Determine the meter and silently read the rhythm; if beginnings of beats are not obvious, mark them; if any patterns are unfamiliar, isolate them and practice them separately.
2. Determine the phrasing, and mark it if necessary.
3. Check the given tempo with a metronome. While studies may initially be practiced more slowly, the effort should be to achieve facility at the notated tempo.
4. Determine the smallest division of the beat that appears in the study and that is consistent with all patterns, and count aloud, articulating these divisions, listening to the evenness of the counting, silently reading the rhythm.
5. Unless they are indicated, decide dynamic level and shape.
6. Count aloud, articulating the smallest division of the beat that appears in the study and is consistent with all the patterns, while clapping or (tapping) the rhythm.
7. Count just the beats aloud, listening to the evenness of the counting, while reading the notated rhythm.
8. Clap the rhythm while counting the beats aloud. The point is to hear the pattern of the notated rhythm against the absolute steadiness of the counting, so we need to listen to both, and not drown out the clapping with the counting, or vice versa.
9. Clap the rhythm while counting the beats silently.
10. Conduct the meter while reading the rhythm silently.
11. Choose the pitch(es) for singing, and sing the rhythm while conducting, using some system of rhythmic syllables (perhaps naming the note-values). Work to give each phrase continuity, coherence, and shape.

12. Sing the rhythm on *ta,* at the given tempo and with the intended dynamics, while conducting the meter.

13. Sing the rhythm on *ta,* at the given tempo and with the intended dynamics, without conducting the meter.

14. Perform the study antiphonally, by having one person or group sing each phrase, reading the music, while another repeats each phrase from memory.

15. Memorize at least one phrase, either from dictation or from reading it, and then write it down from memory.

16. Make up a tune that fits the rhythm, and sing or play it.

17. Compose a short rhythmic piece, with or without text, using the rhythmic patterns of the study.

While the chapters are arranged to form a logical progression, and within the chapters the studies are arranged in order of increasing difficulty, it is not necessary to learn all the studies in one chapter before proceeding to the next. To work straight through the book may not be as helpful as to do some of the studies in each chapter and then to return to earlier chapters and work some of the other studies. Performance of complicated rhythmic patterns, changing meters, unequal beats, and cross-rhythms is not learned once and then known forever, any more than is performance of scales; we have to keep practicing.

Understanding the basic processes of musical rhythm is necessary for good musical performance. Musical rhythm is complex and difficult to describe because of the number of factors involved and their interdependence.[2] Rhythm is made by durations of sound and silence and by accent. Accent is made by many factors, of which loudness is just one. Duration makes accent, as a longer note is emphasized by its length, so these two basic factors of rhythm are not separable.

The rhythm in this book, like the rhythm of most Western art music, is metrical. Meter is the grouping by accent of normally regular pulses (beats) into measures beginning with stronger accents. Within the measure, there is a hierarchy of beats and parts of beats, in that some beats are stronger than others, and beats are stronger than half-beats, which are in turn stronger than quarter-beats, etc. When rhythm is metrical, the rhythmic patterns are heard against a background of regularly recurring pulses and accents. When other kinds of accent, especially stress and duration, do not coincide with metrical accents, the result is syncopation.

Just as one factor of rhythmic pattern, duration, can produce the other factor, accent, rhythmic patterns produce the meter they are heard against. That is, meter is made audible through sounding rhythmic patterns; only after the meter is established will the listener retain it as a set of expectations and hear a rhythmic pattern agree or conflict with it. Much of the fun of metrical rhythm, and its expressive power, derive from the interplay of irregular patterns and metrical regularity, and the performer should enjoy this interplay and project it for the audience to enjoy.

It is common in performance to stress the downbeat slightly. The stress seems especially necessary in performing music where there is no change of pitch. (In much music, the downbeat accent is made by harmonic change, and no additional stress is necessary or desirable.) However, once the meter is established, the listener hears a metrical accent on the downbeat, and the performer must consider the musical context

to determine how much dynamic accent, if any, should be added to the metrical accent. A long note has its own accent, and an added dynamic accent may make the note too conspicuous. Too much accent breaks a musical line into pieces. We must be sensitive to accent if our performance is to be musical.

We speak of musical rhythm as composed of various discrete units: beats, measures, patterns of different lengths. But the essential quality of musical rhythm is its ongoingness.[3] The conductor's baton must never stop moving. Most downbeats function both as goal of the preceding measure and as beginning of the new one. Patterns articulate a continuous flow. For rhythm to be music, it must have this flow. We must, while aiming for a correct performance of rhythmic patterns, strive always to create the articulated flow of musical rhythm.

NOTES

[1]Lois Choksy, *The Kodály Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), p. 190. On the next page of the book Choksy gives a different system developed by Pierre Perron.

[2]For an extended discussion of the complexity of rhythm, see Wallace Berry, *Structural Functions in Music* (Englewood Cliffs, NJ: Prentice-Hall, 1976), pp. 301–424.

[3]*Cf.* Susanne Langer's assertion that the essential characteristic of any rhythmic motion is that the end of one action is the beginning of the next, in *Problems of Art* (New York: Charles Scribner's Sons, 1957), pp. 50–51.

1. TWO-FOUR METER

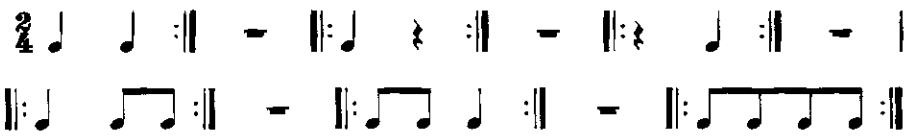
This chapter is devoted to two-four time, with no notes shorter than eighth-notes. The relatively simple material allows us to concentrate on the techniques of performing the rhythmic studies: counting aloud while clapping the rhythm, conducting the meter while singing the rhythm, improvising melodies with the rhythm, and so on, as outlined in the Introduction.

Conducting duple meter is rather like bouncing an imaginary ball, with the point of the beat at the point of contact with the ball. On the downbeat, the right hand descends and rebounds away from the body, tracing a backwards J; on the upbeat, the hand moves slightly down and then rebounds up to the original position. To establish the tempo, we conduct just one beat before the first sounding beat. When a piece begins on the downbeat, we begin by conducting an upbeat, and vice versa.

In performing the two-part studies, we should notice the relation between the two parts. Study 1.H is the first of many where one part is an ostinato. Study 1.I is the first of many canons; here the clapped part leads the sung part by one beat.

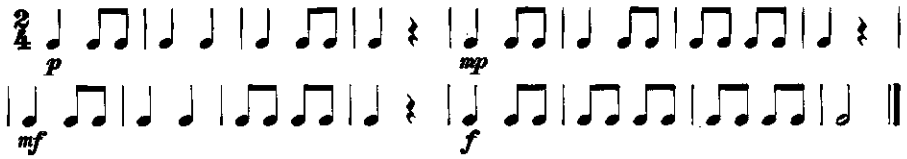
The notation of rests is often governed by different rules from the notation of notes. A note lasting a whole measure in two-four is a half-note, but a rest lasting a whole measure is a whole rest, as in three-four and four-four and other meters.

1. 1) ♩ = 60 - 160

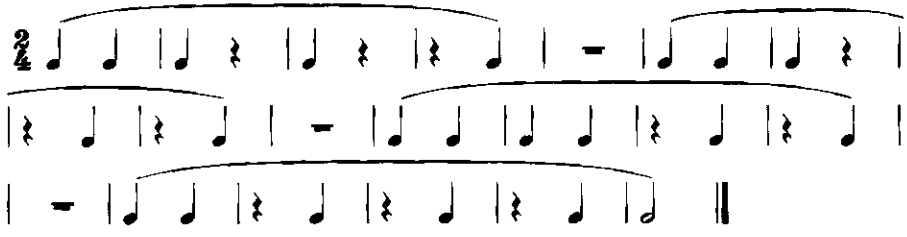


1. A) Allegro (♩ = 144)

1. B) Allegretto (♩ = 120)

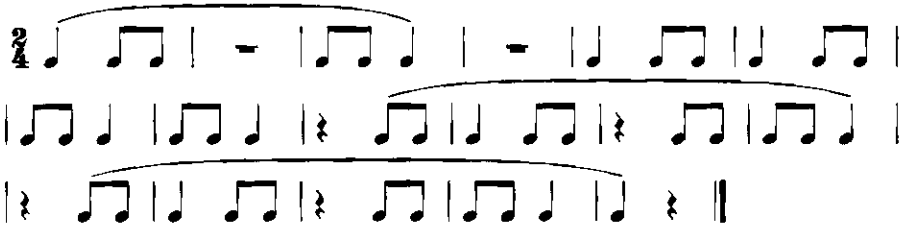


1. C) Presto (♩ = 168)

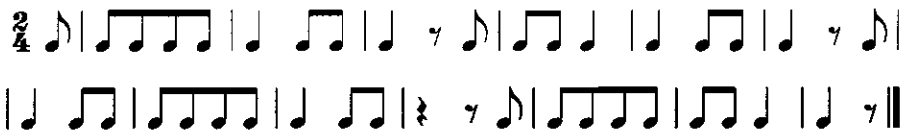


1. 2) ♩ = 66 - 160

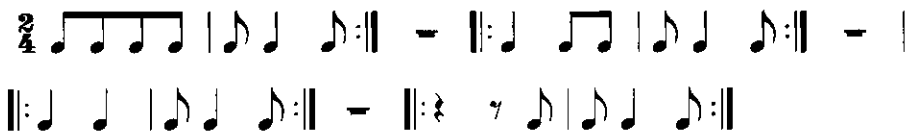
1. D) Vivo (♩ = 144)



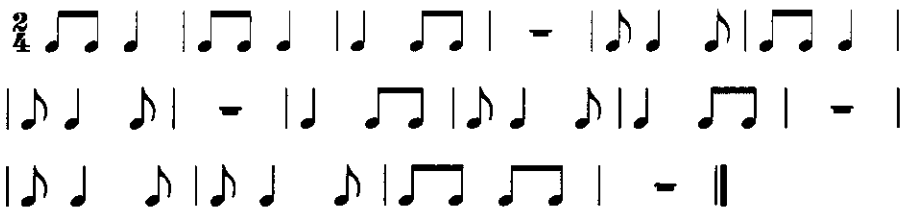
1. E) Allegretto (♩ = 100)



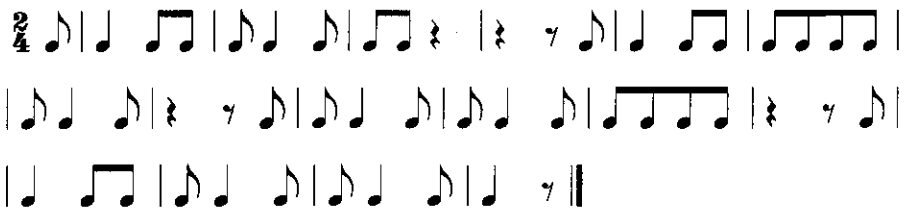
1. 3) ♩ = 60 - 160



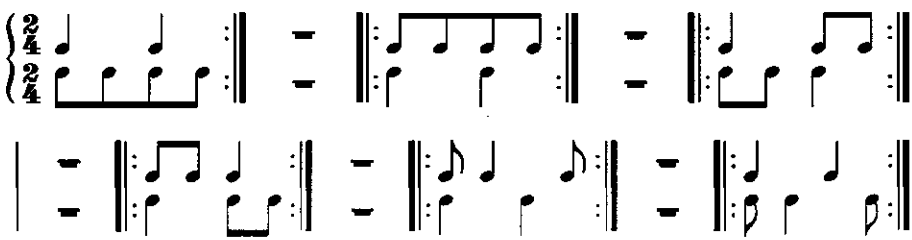
1. F) Andante (♩ = 88)



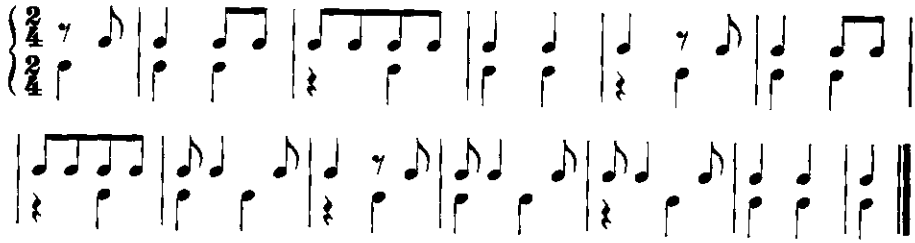
1. G) Allegretto (♩ = 108)



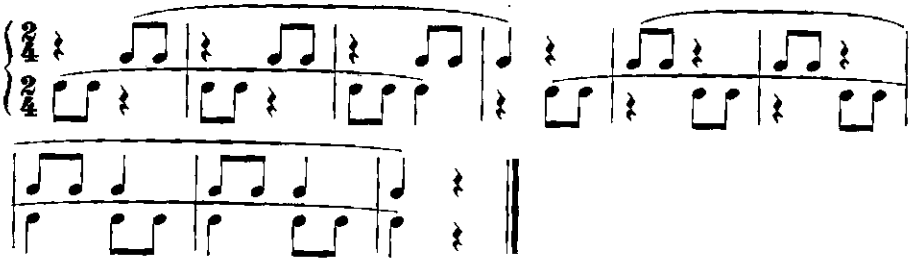
1. 4) ♩ = 72 - 144



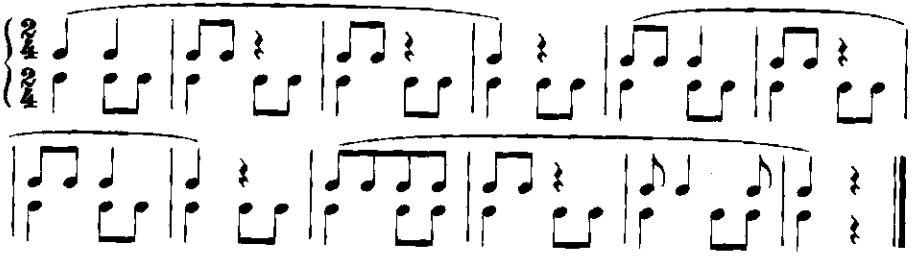
1. H) Moderato (♩ = 100)



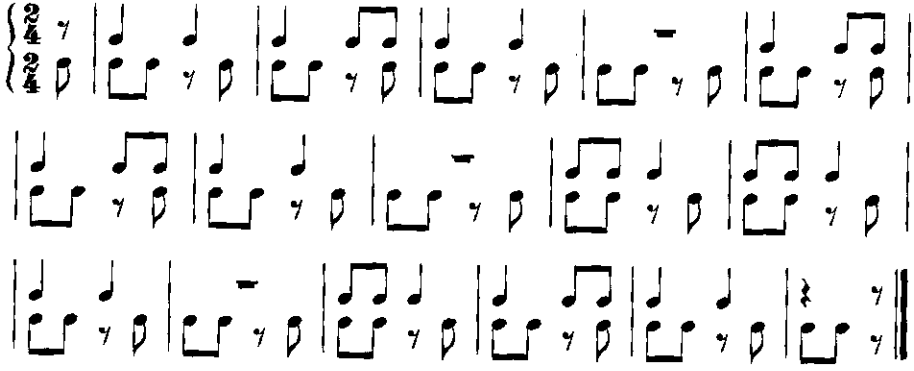
1. I) Allegro (♩ = 132)



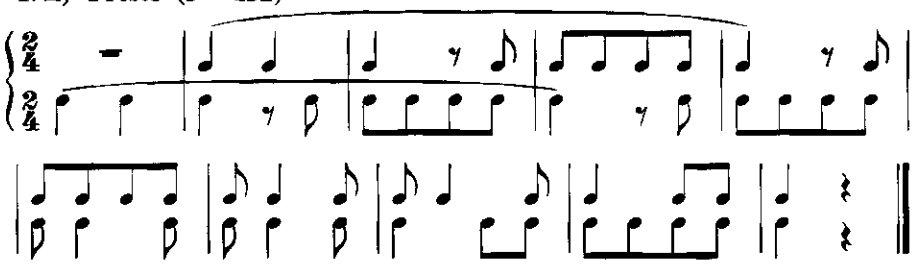
1. J) Andante (♩ = 72)



1. K) Allegro (♩ = 100)

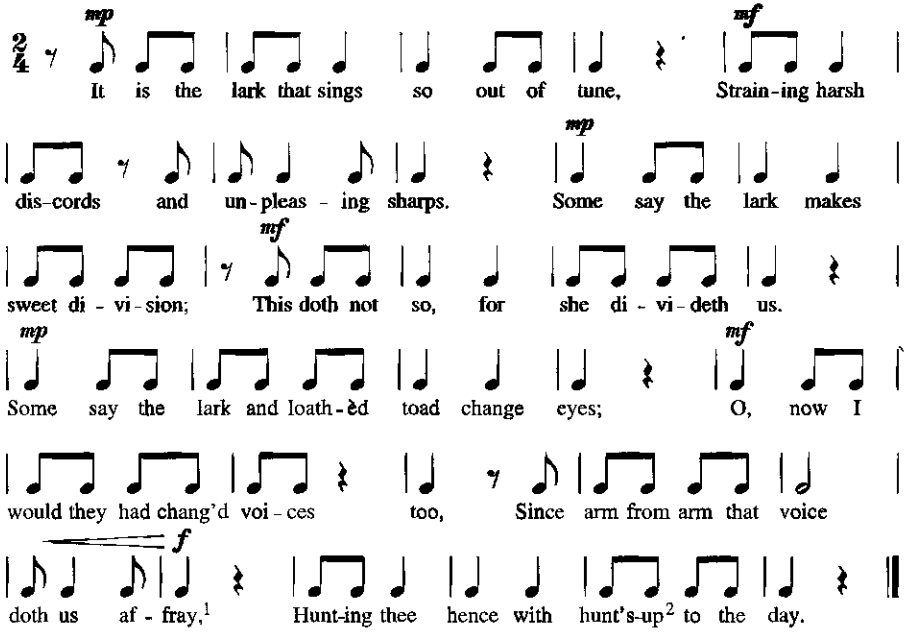


1. L) Presto (♩ = 132)



1. M) William Shakespeare (1564-1616), from *Romeo and Juliet,* Act III, Scene 5

Allegretto (♩ = 100)



NOTES

[1]disturb, frighten

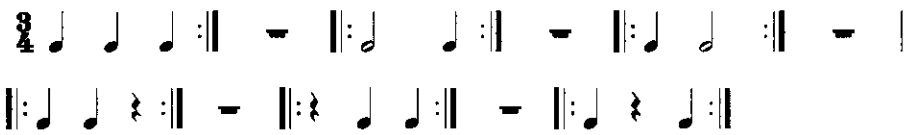
[2]song to wake up hunters

2. THREE-FOUR METER

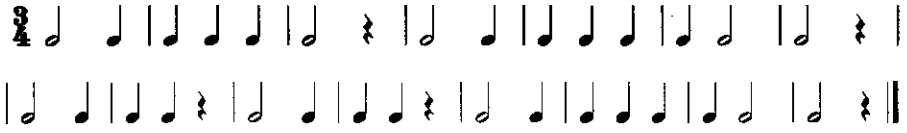
Three-four meter is more complex than two-four not only because it has another beat, but because, although the downbeat remains strongest, the relative strengths of the second and third beats may shift. In conducting, the right hand may hook slightly to the left on the downbeat in order to move out to the right on the second beat and diagonally back up to the starting point on the third beat.

Although half-notes are used for two beats in three-four meter, half rests are not used in this meter. Two beats of silence require two quarter rests.

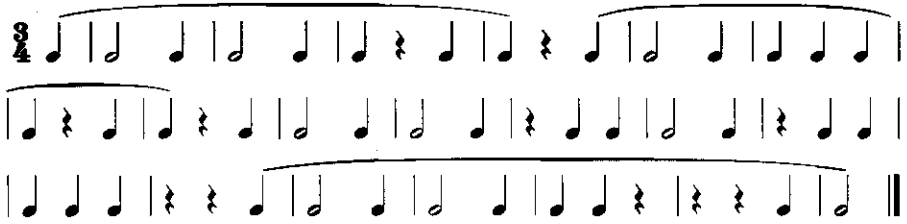
2. 1) ♩ = 84 - 184



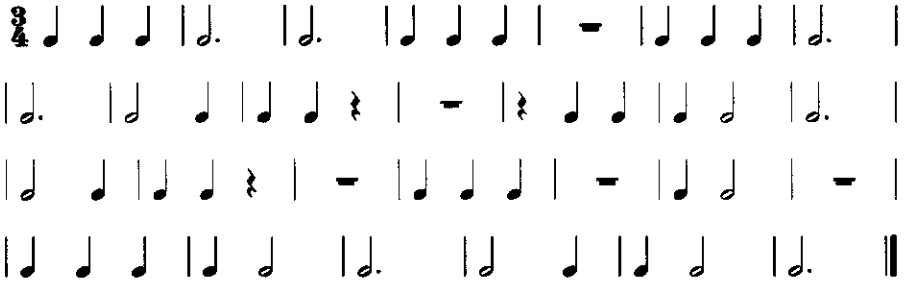
2. A) Allegretto (♩ = 112)



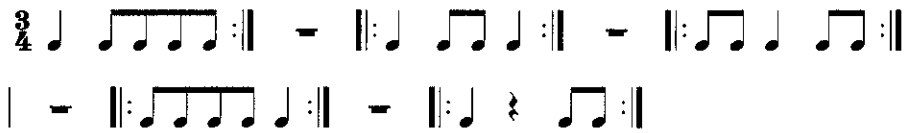
2. B) Allegro (♩ = 168)



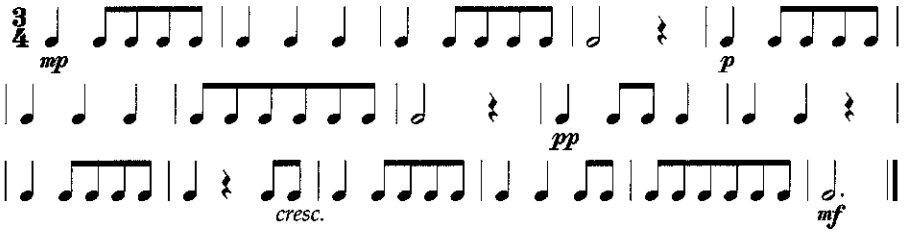
2. C) Vivace (♩ = 192)



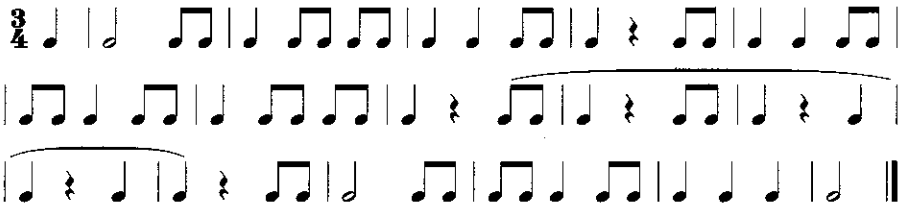
2. 2) ♩ = 60 - 160



2. D) Allegro (♩ = 152)

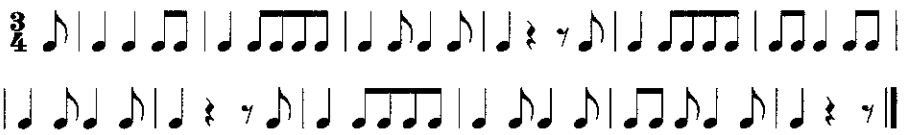


2. E) Andante (♩ = 96)

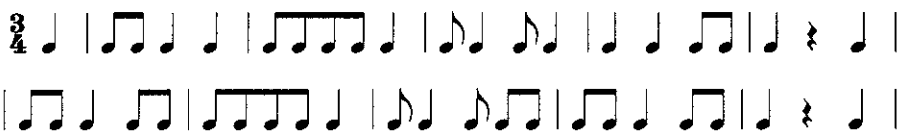


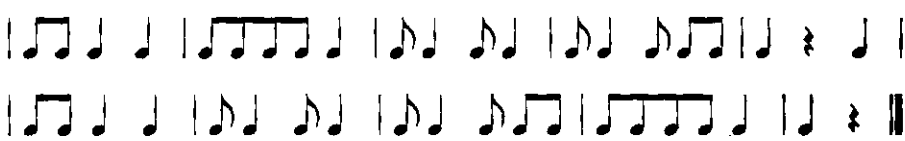
2. 3) ♩ = 60 - 160

2. F) Allegretto (♩ = 112)

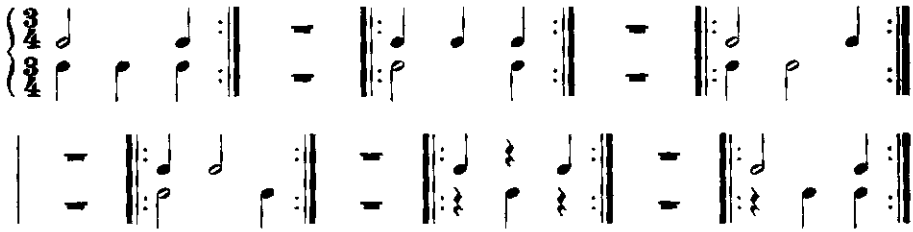


2. G) Allegro (♩ = 138)

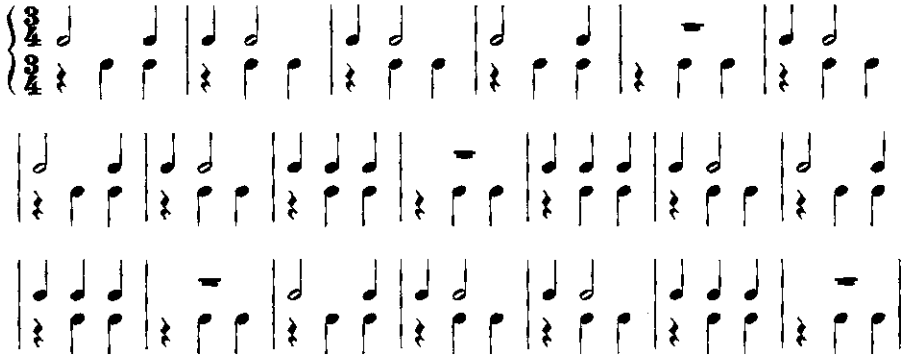




2. 4) ♩ = 60 - 160

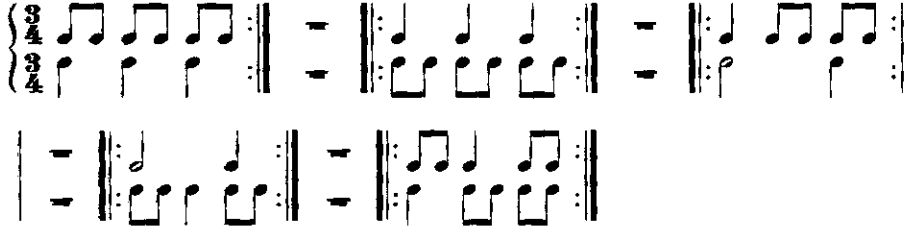


2. H) Allegro (♩ = 168)

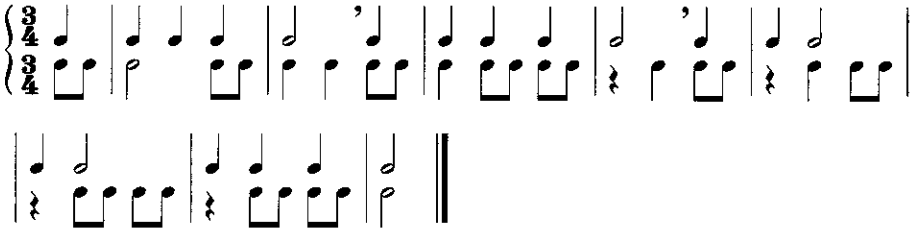


2. I) Allegro (♩ = 160)

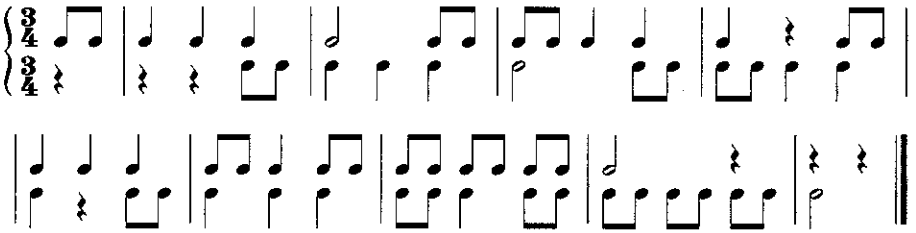
2. 5) ♩ = 60 - 126



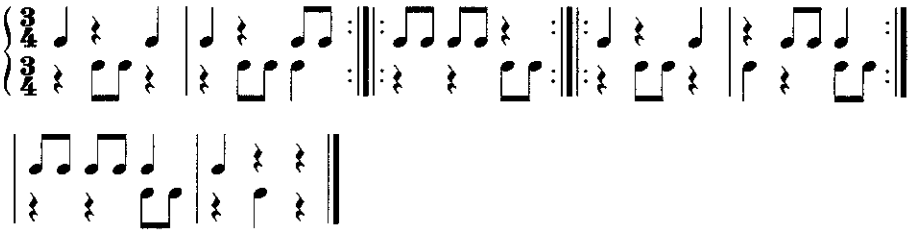
2. J) Allegretto (♩ = 100)



2. K) Allegro (♩ = 120)



2. L) Vivace (♩ = 138)



2. M) Paul Dunbar (1872-1906), Compensation

Allegro (♩ = 144)

mf

Be - cause I had loved so deep-ly, Be - cause I had loved so

long, God in His great com - pas - sion Gave me the

p

gift of song. Be - cause I have loved so vain - ly, And

sung with such fal - ter - ing breath, The Mas - ter, in

in - fin - ite mer - cy, Of - fers the boon of death.

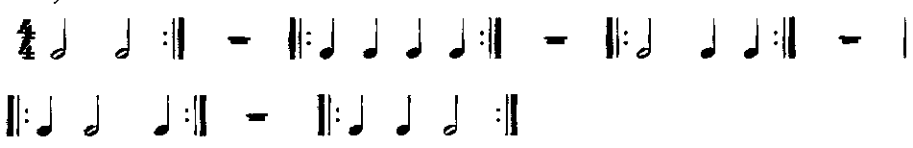
3. FOUR-FOUR METER

In some compositions in four-four meter, the first and third quarters are clearly the main strong and weak beats, like the two quarters in two-four. Other times, the four-four measure is more like two two-four measures, and the first and third beats are about equally strong.

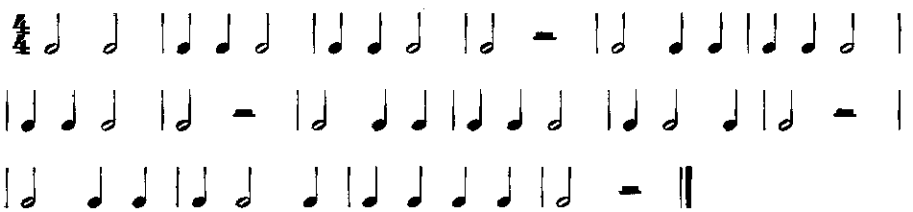
In conducting four, the right hand bounces straight up on the downbeat, and moves to the left on the second beat. On the third beat, which is the second strong beat, the hand moves out to the right, and on the last beat, as always, it returns up to the starting point.

In Study 3.E, as in comparable situations, the accent marks indicate just enough impulse to make the downbeat clear when the second beat is accented by a longer note.

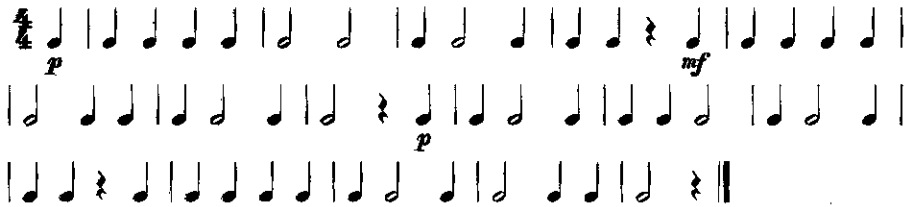
3. 1) ♩ = **76 - 176**



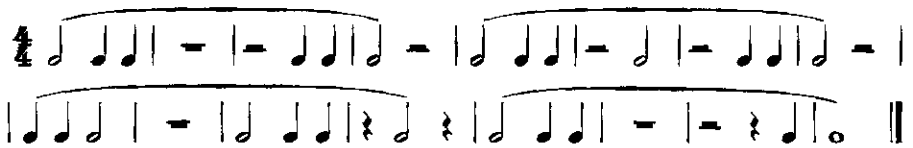
3. A) Allegretto (♩ = **108**)



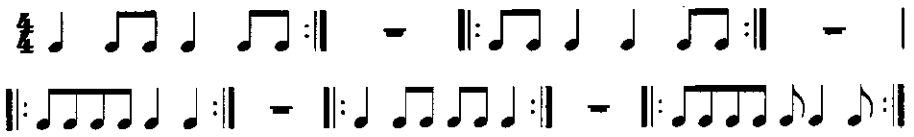
3. B) Allegro (♩ = **120**)



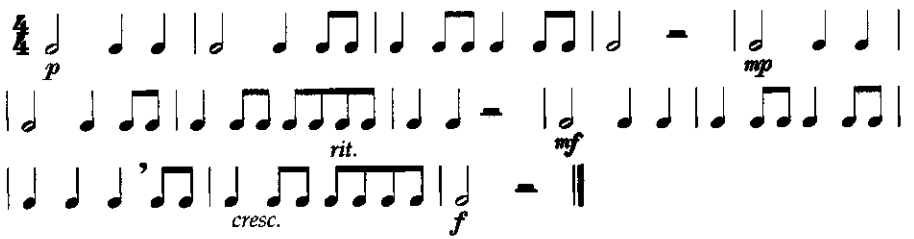
3. C) Vivace (♩ = **144**)



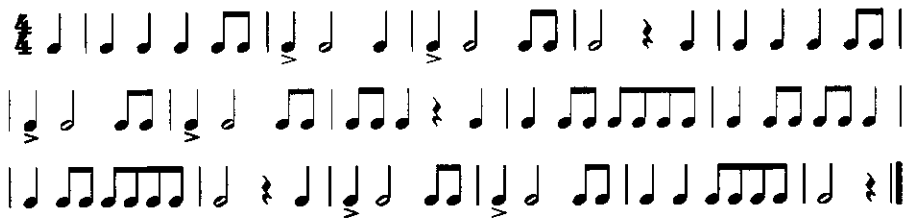
3. 2) ♩ = 60 - 160



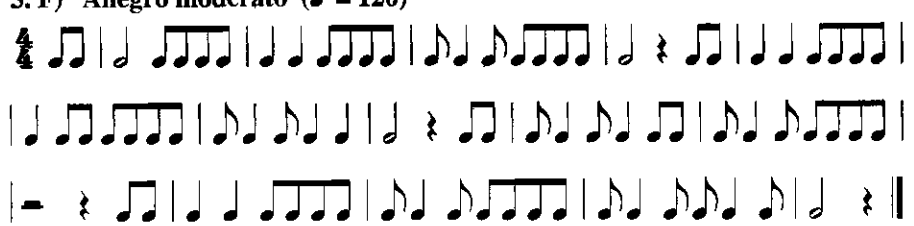
3. D) Andante (♩ = 80)



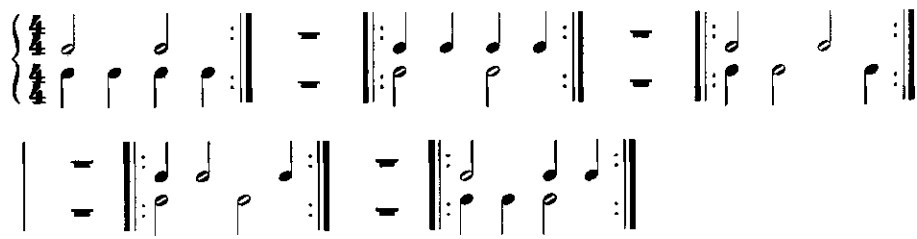
3. E) Presto (♩ = 160)



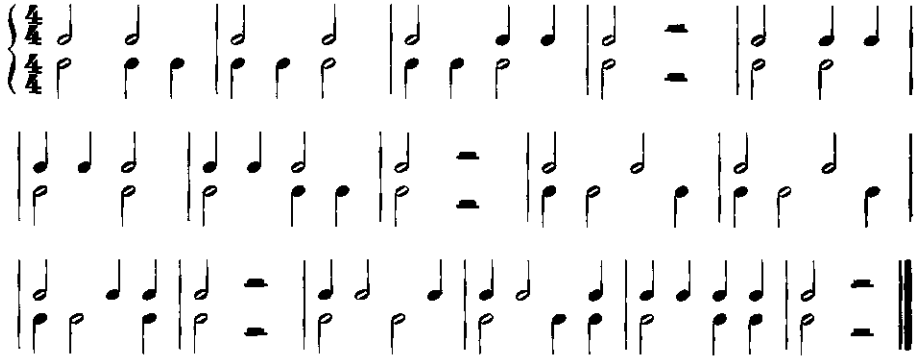
3. F) Allegro moderato (♩ = 120)



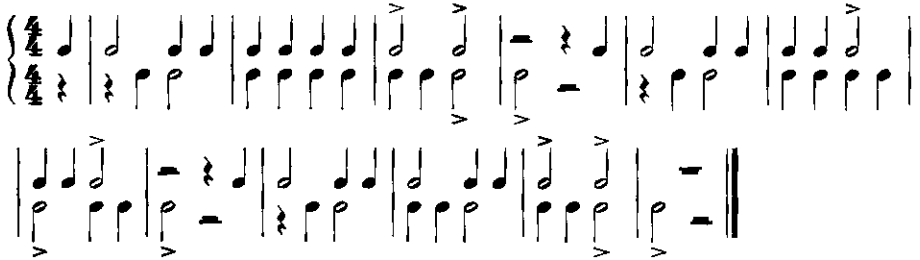
3. 3) ♩ = 66 - 168



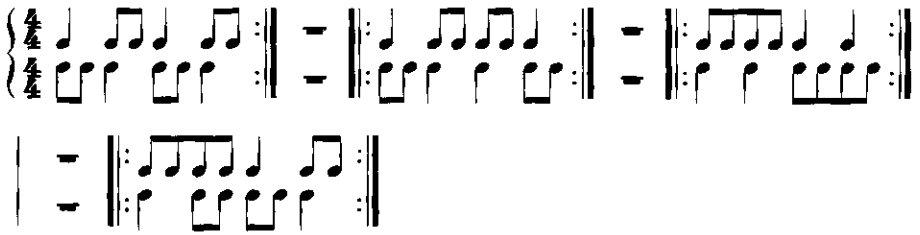
3. G) Allegretto (♩ = 100)



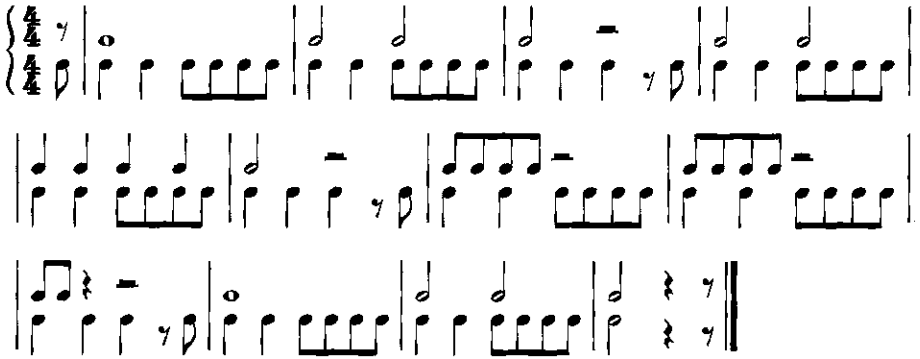
3. H) Vivace (♩ = 144)



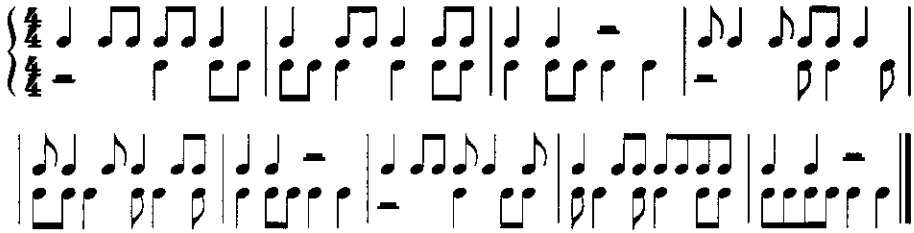
3. 4) ♩ = 60 - 120



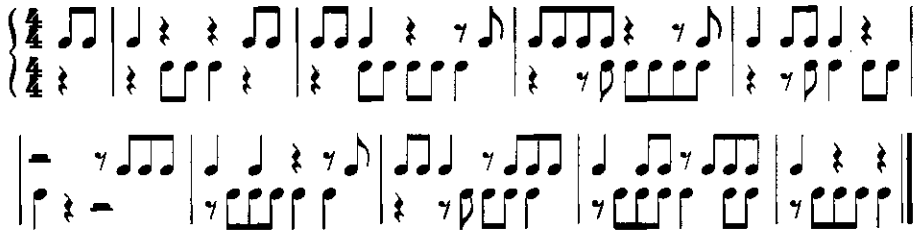
3. I) Vivo (♩ = 144)



3. J) Allegretto (♩ = 88)

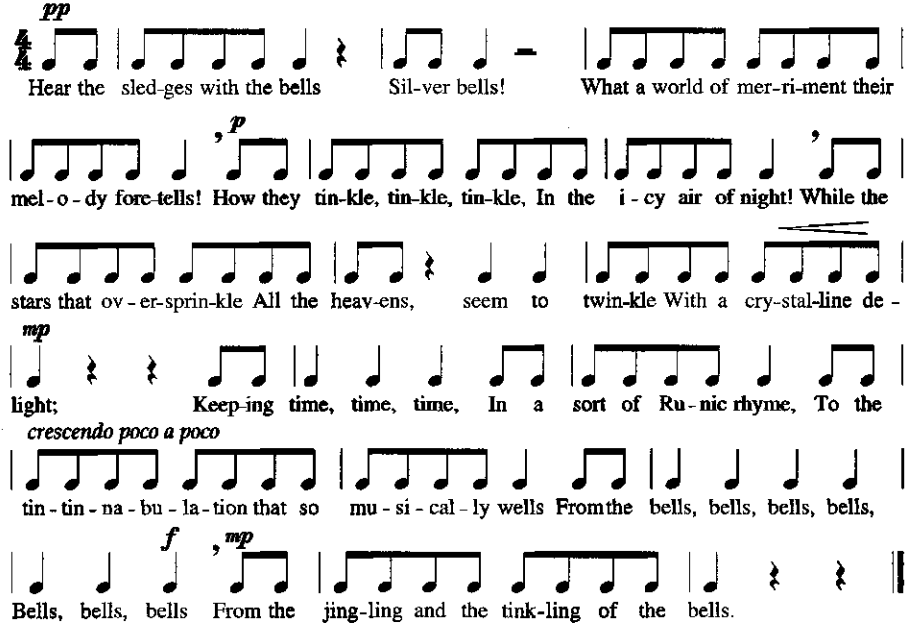


3. K) Allegro (♩ = 108)



3. L) Edgar Allan Poe (1809-1849), from "The Bells"

Allegro (♩ = 152)



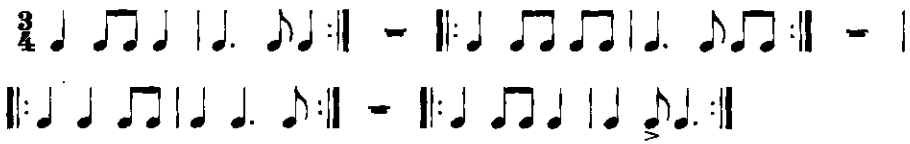
4. DOTTED QUARTERS AND TIED EIGHTHS IN SIMPLE METER

A dot extends a note by half the value of the note, so a dotted quarter-note represents a quarter extended by an eighth-note:

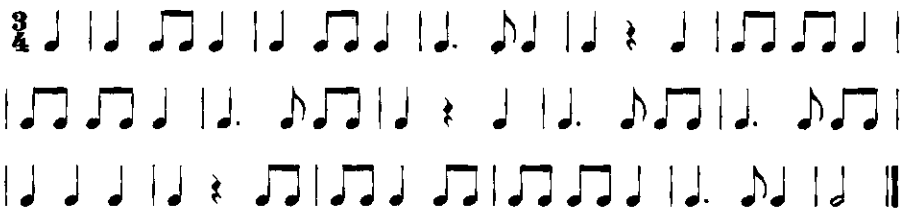
Dots must be used instead of ties whenever possible. However, it is a rule of notation that only a whole note, a dotted half-note, or a half-note beginning on the second beat may span the middle of a four-four measure. In any more complicated pattern where a note sounds across the beginning of the third beat, that beat must be shown by a note tied to the preceding note. For example, must be written with a tie so the middle of the measure is visible, because writing the third note as a dotted note—  —makes the pattern more difficult to read.

In performing dotted notes, counting the divisions of the beat (here, 1 & 2 &, etc.) helps us get the 3:1 ratio of the lengths correct, and conducting helps us feel the beat and place correctly a note that follows off the beat.

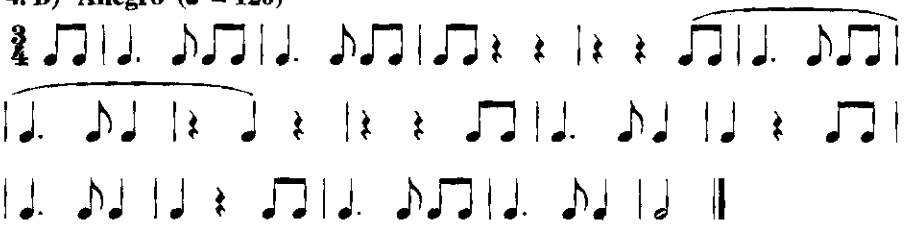
4. 1) ♩ = **72 - 144**



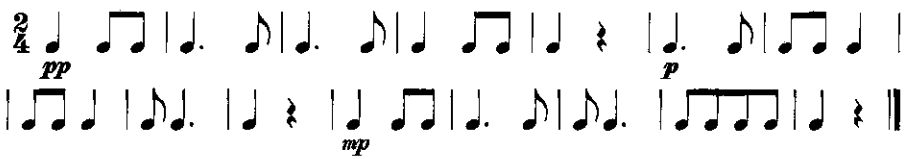
4. A) Andante con moto (♩ = **92**)



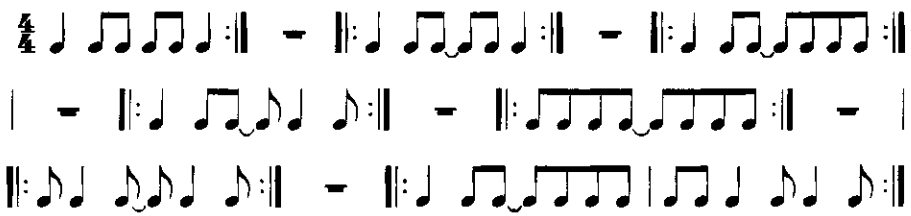
4. B) Allegro (♩ = **120**)



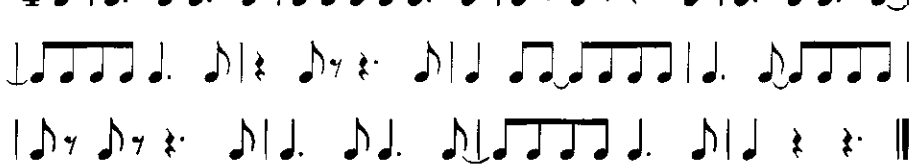
4. C) Allegro (♩ = 132)



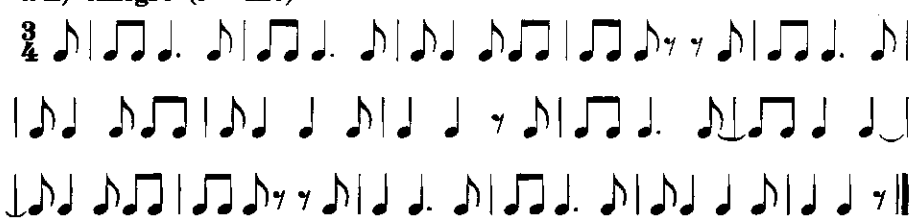
4. 2) ♩ = 72 - 144



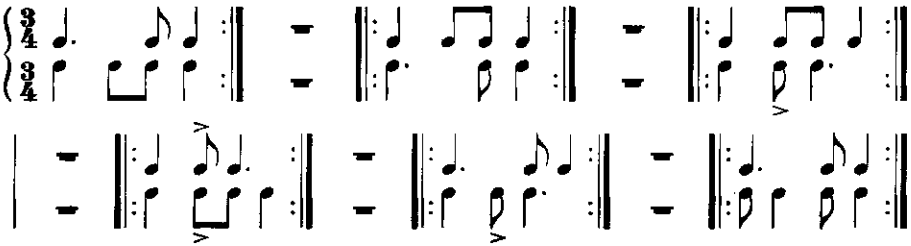
4. D) Allegretto (♩ = 100)



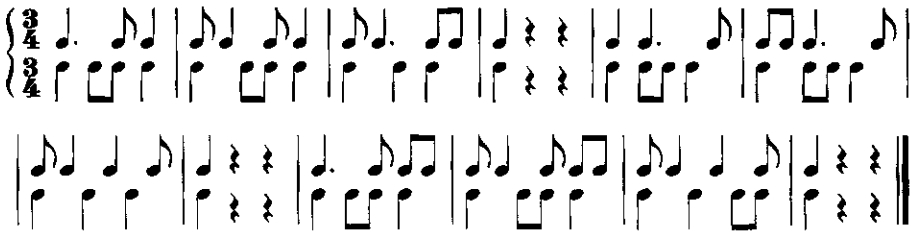
4. E) Allegro (♩ = 120)



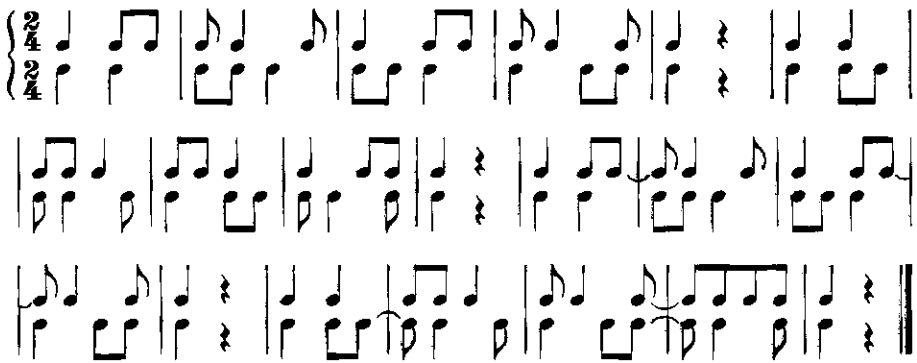
4. 3) ♩ = 60 - 120



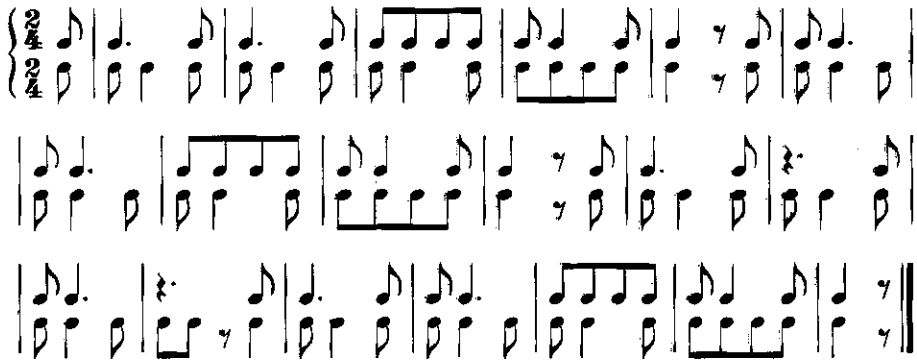
4. F) Andante (♩ = 84)



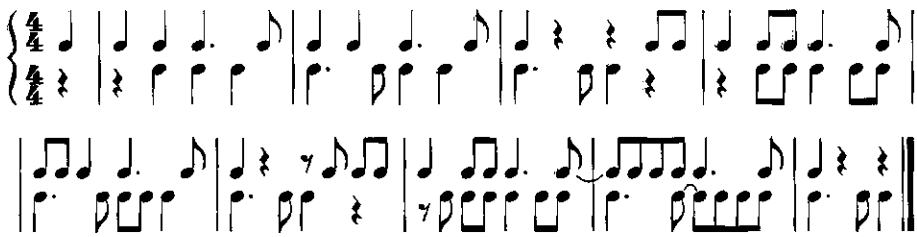
4. G) Moderato (♩ = 100)



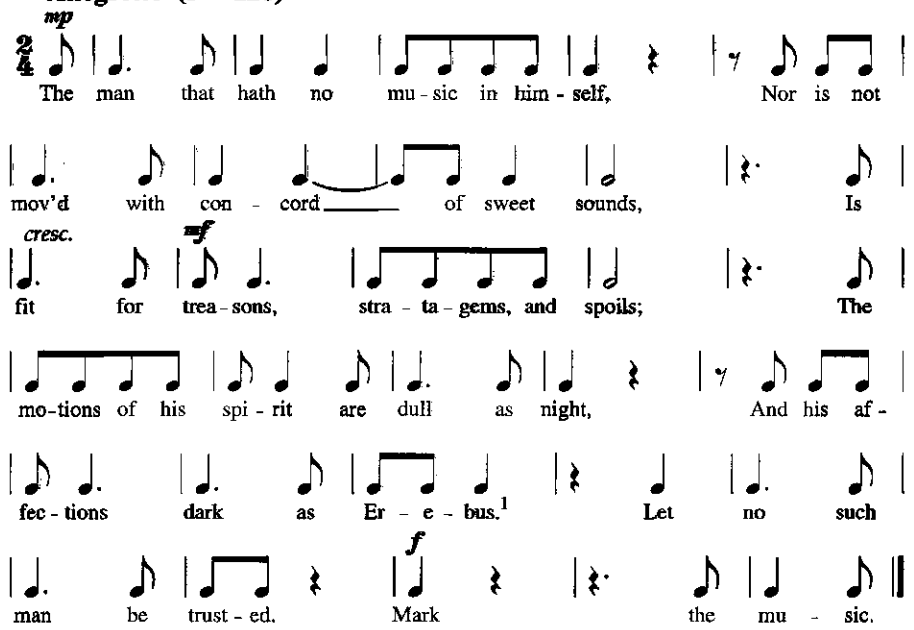
4. H) Andante (♩ = 88)



4. I) Allegro (♩ = 112)



4. J) William Shakespeare (1564-1616), from *The Merchant of Venice,* Act V, Scene 1



NOTE

[1]dark region under the earth before the entrance to Hades

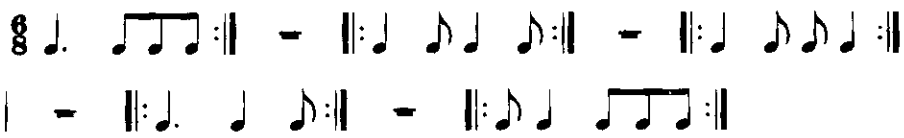
5. SIX-EIGHT METER

Six-eight is a compound meter, which means that the main division of the beat is by three. A meter is compound when the numerator of the signature is a multiple of three. To find the number of beats in a measure of a compound meter, we divide the numerator by three. As $6 \div 3 = 2$, six-eight is a duple meter, with two beats in a measure. The denominator of the signature names the triple division of the beat, so in six-eight there are three eighth-notes to a beat, and the beat is a dotted-quarter.

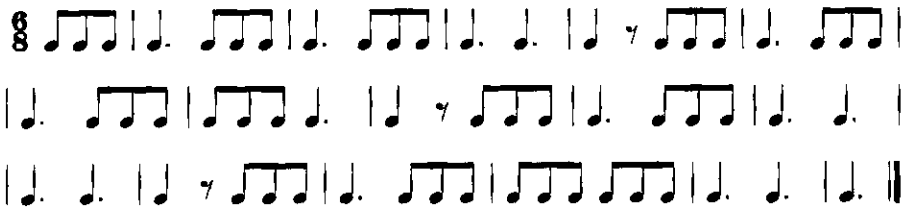
Because it is a duple meter, we usually count six-eight in two, and when we articulate the divisions of the beat, we still usually count in two: 1 & e 2 & e, etc. Except in very slow tempi, six-eight is conducted in two. This is why tempi are given for the dotted-quarter rather than the eighth-note.

When the tempo is so slow that the measure is conducted in six, one of the common beat patterns is a modification of the four-beat pattern, with the right hand moving to the left for both the second and third beats, and out to the right for both the fourth and fifth beats: down-left-left-right-right-up.

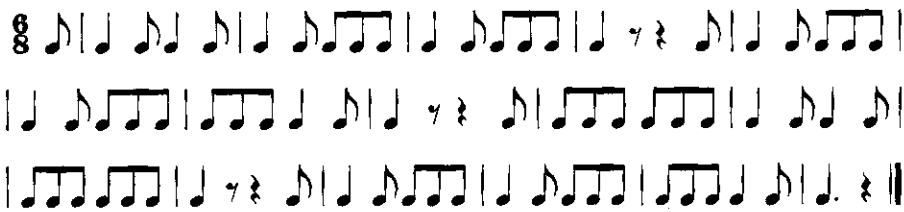
5. 1) ♩. = 48 - 116



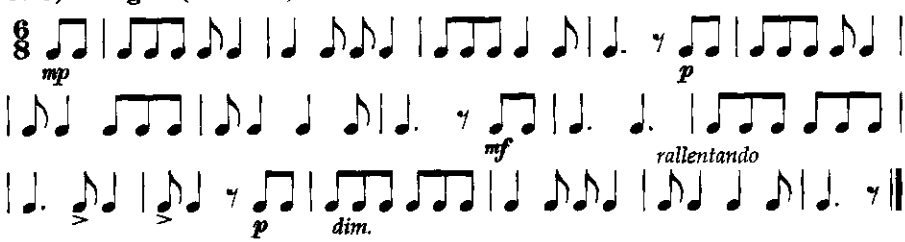
5. A) Alla marcia (♩. = 88)



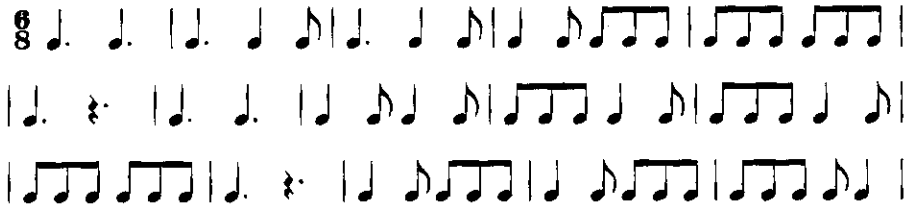
5. B) Vivo (♩. = 116)

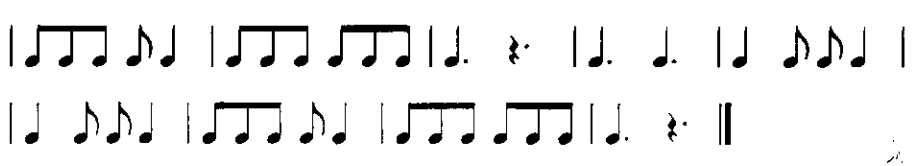


5. C) Allegro (♩. = 104)

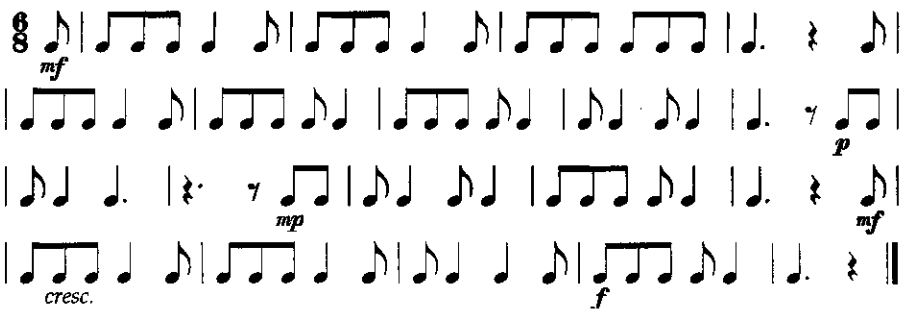


5. D) Vivace (♩. = 120)

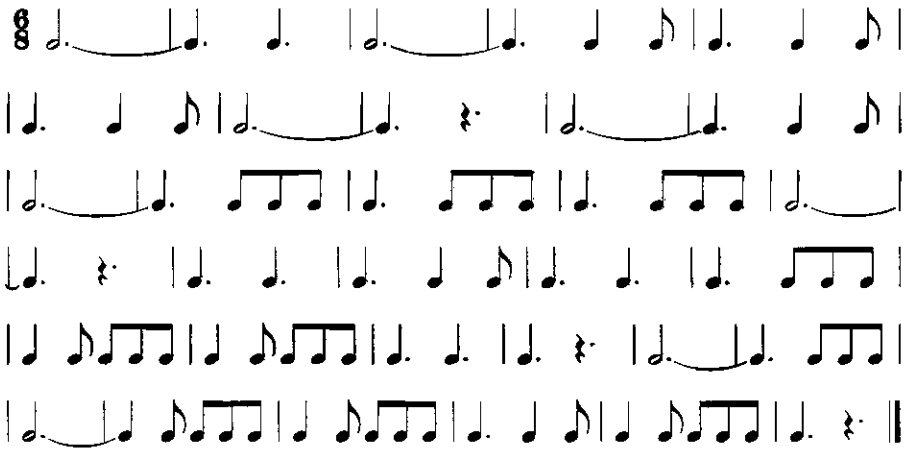




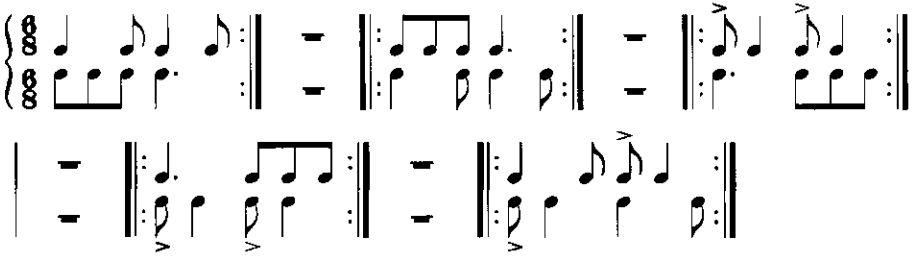
5. E) Allegretto (♩. = 84)



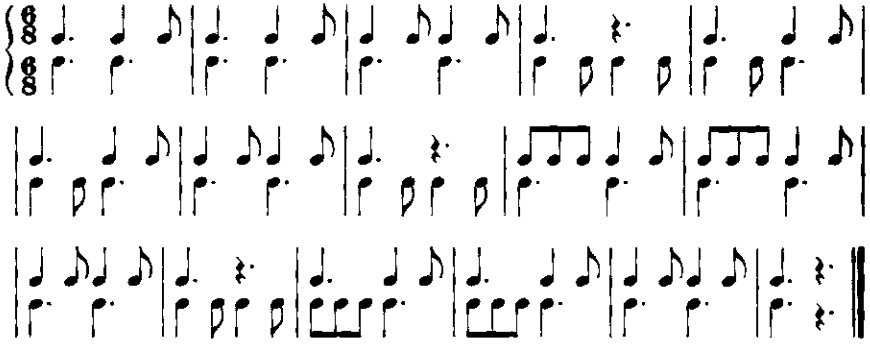
5. F) Presto (♩. =126)



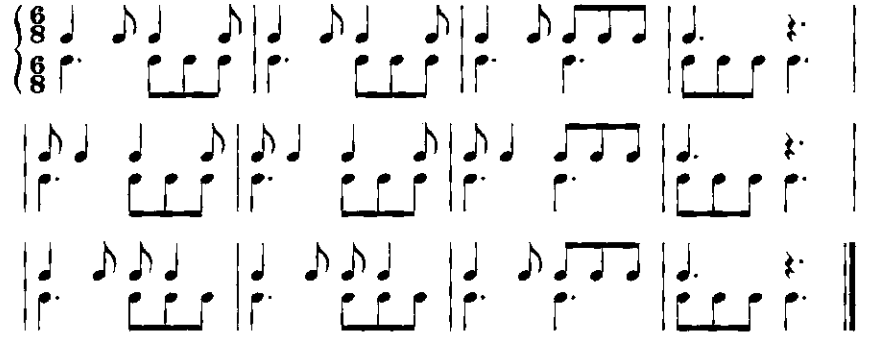
5. 2) ♩. = 48 - 100



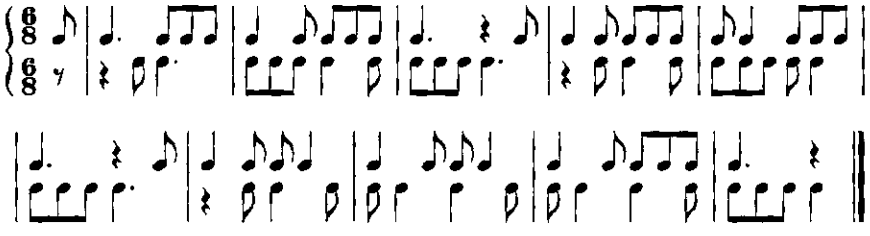
5. G) Allegretto (♩. = 88)



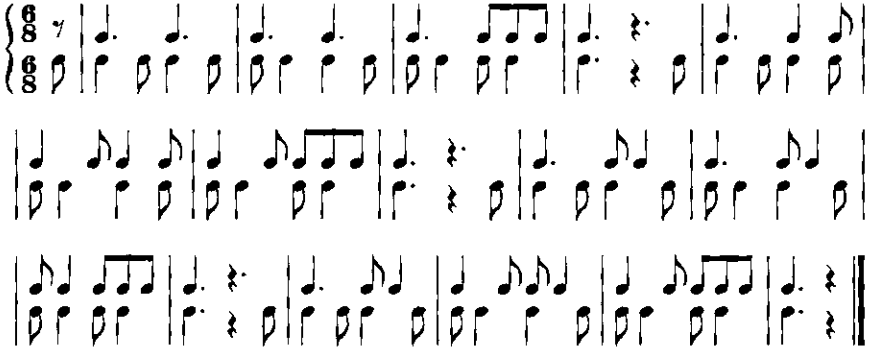
5. H) Andante (♩. = 69)



5. I) Allegretto (♩. = 84)

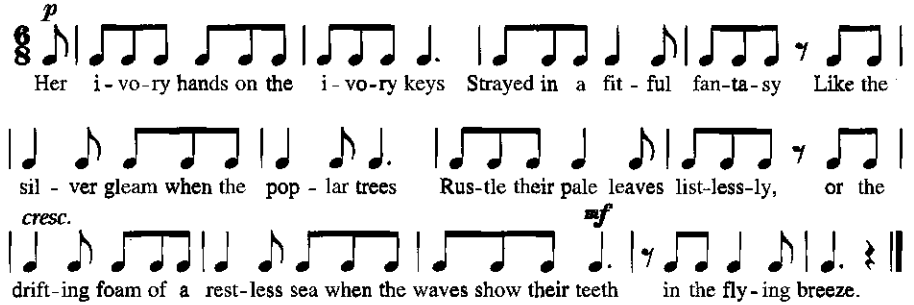


5. J) Andante (♩. = 66)



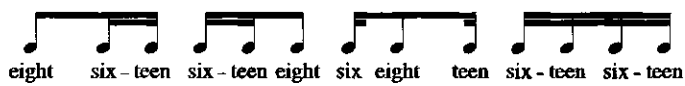
5. K) Oscar Wilde (1856-1900), from "A Harmony"

Andante (♩. = 72)

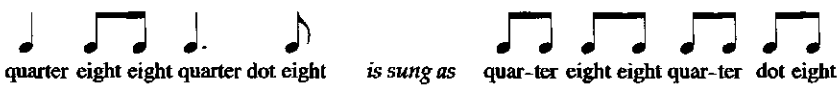


6. SIXTEENTH-NOTES IN SIMPLE METER

In learning sixteenth-note patterns, speaking the names of the notes in rhythm reinforces the correlation between the sound of patterns and their notation:

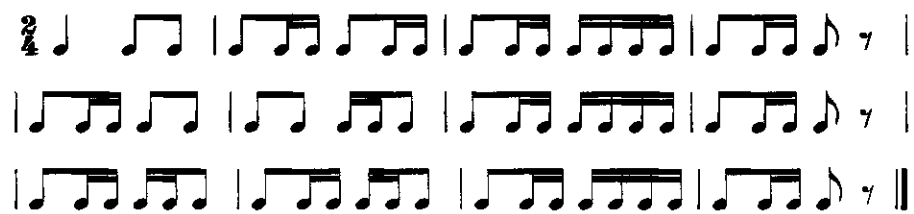


"Eight" and "sixteen" are easier to repeat rapidly than "eighth" and "sixteenth." "Six" names the first or accented of two sixteenth-notes, "teen" names the second, unaccented one. This system is less satisfactory for quarters and dotted quarters because the two or three syllables in their names must be sung as eighth-notes:

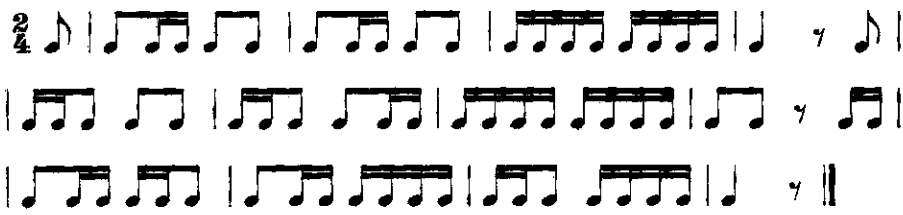


6. 1) ♩ = **48 - 100**

6. A) Andante (♩ = **52**)

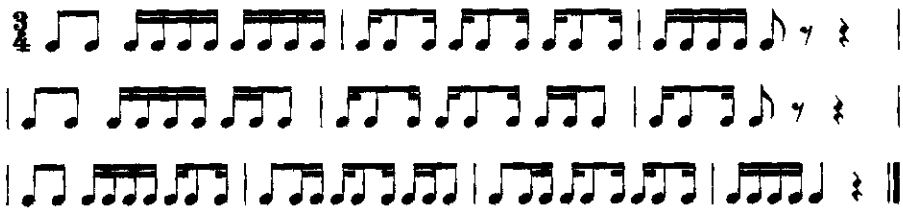


6. B) Allegro (♩ = 96)

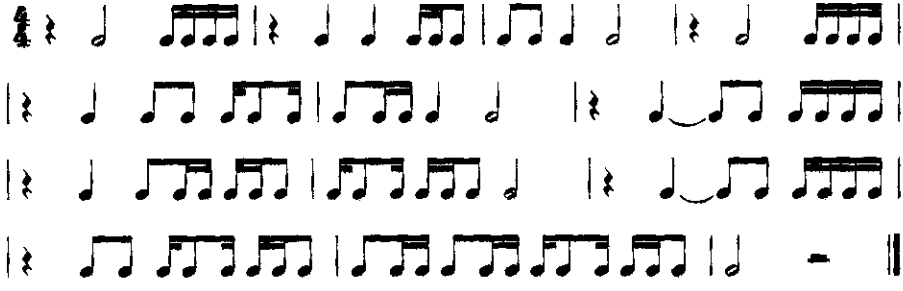


6. 2) ♩ = 56 - 100

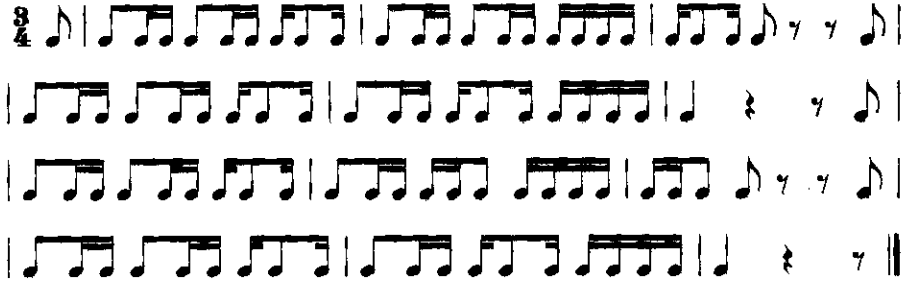
6. C) Allegro ma non troppo, leggiero (♩ = 84)



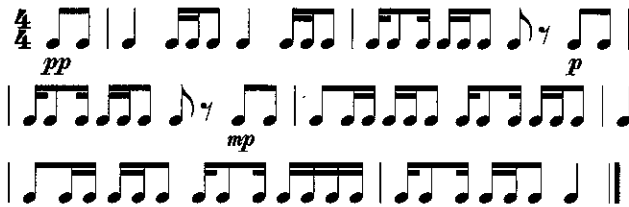
6. D) Andante (♩ = 72)



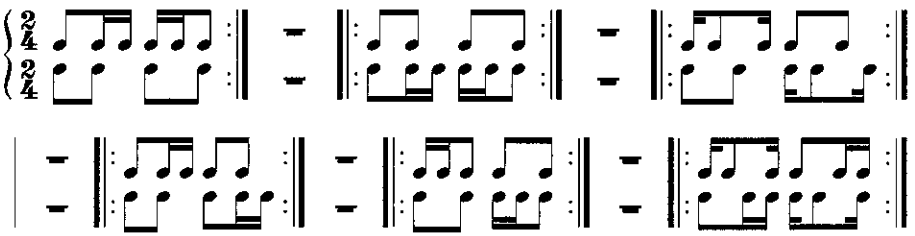
6. E) Allegretto (♩ = 76)



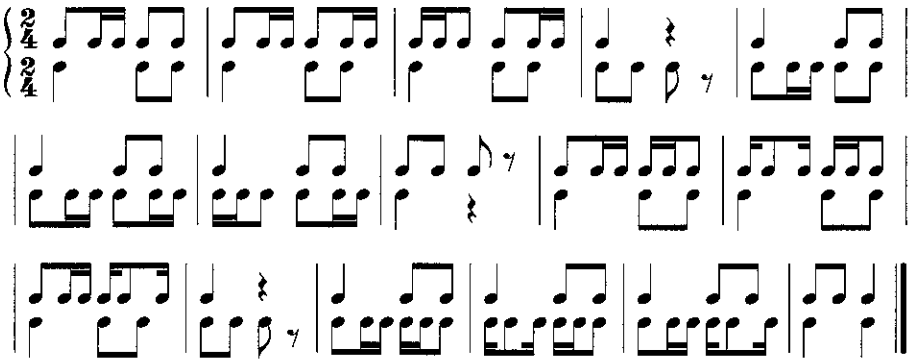
6. F) Presto (♩ = 108)



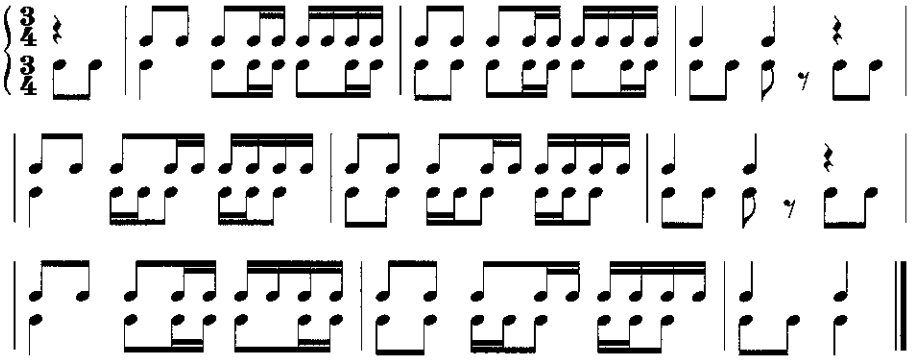
6. 3) ♩ = 40 - 80



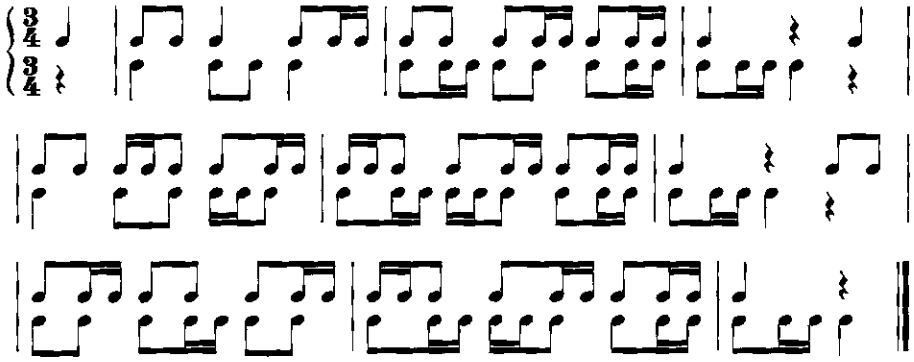
6. G) Adagio ♩ = 52)



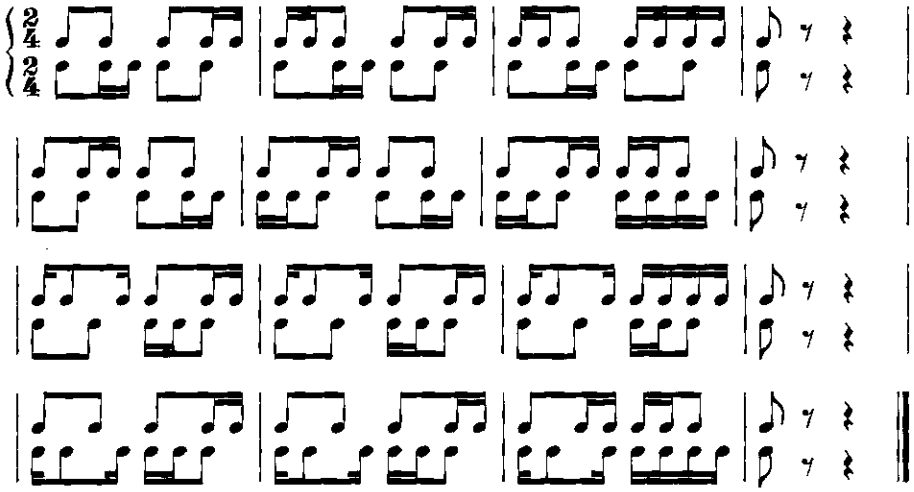
6. H) Andante (♩ = 60)



6. I) Allegretto (♩ = 72)



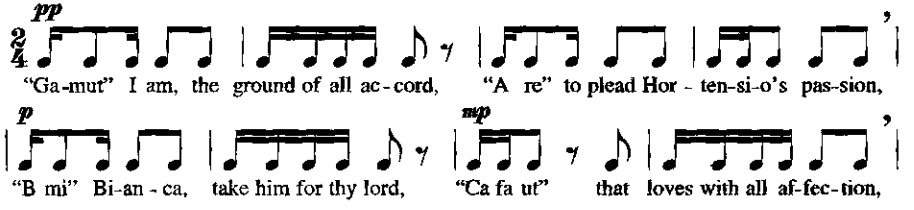
6. J) Allegro non troppo (♩ = 76)

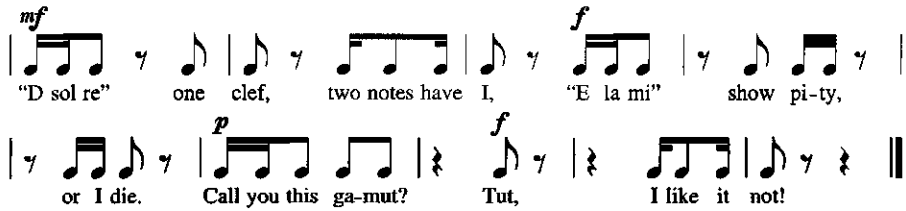


6. K) William Shakespeare (1564-1616), from *The Taming of the Shrew,* Act III, Scene 1

Hortensio: Madam, before you touch the instrument
To learn the order of my fingering,
I must begin with the rudiments of art,
To teach you gamut in a briefer sort, ..!

Andantino (♩ = 72)



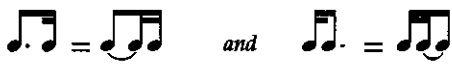


NOTE

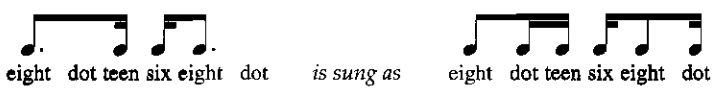
[1]Hortensio is here courting Bianca. His gamut, or scale, that Bianca reads was given an elaborate explanation by Henry Collin Miller in "A Shakespearean Music Lesson" (*Notes and Queries,* 165 [1933]: 255–57). As with "Doh, a deer," there is a series of puns, of which the least obscure to modern ears, if *mi* is pronounced as "my," are "B mi Bianca" and "E la mi show pity," which can be heard respectively as "Be my Bianca" and "Ill am I, show pity."

7. DOTTED EIGHTHS IN SIMPLE METER

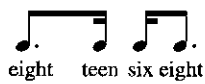
Since a dot adds to a note half of its value, a dot adds to an eighth-note the value of a sixteenth-note:



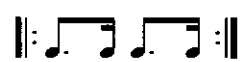
In speaking these patterns in the manner explained at the beginning of Chapter 6, the dot may be spoken or the syllable "eight" may be given its extra length: saying "dot" reminds us of the notation but the extra syllable requires an extra note:



Simply extending "eight" by the value of the dot allows us to speak the pattern in its rhythm:



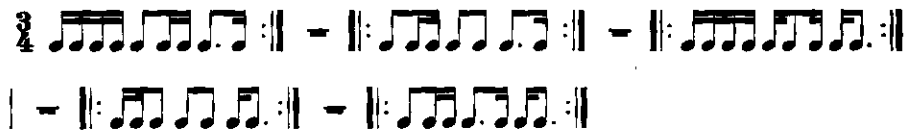
Counting aloud, articulating the subdivisions, while clapping the rhythm is useful in learning the relative lengths of the notes in dotted rhythms. While clapping



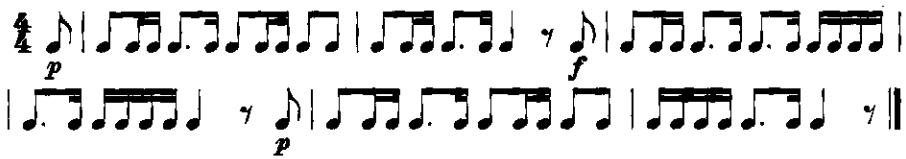
first count "1 e & e 2 e & e," then "1 & 2 &," and finally just the beats.

The double dot, introduced in Study 7.C, adds to a note three quarters of its value (half plus half of the half); the double dot thus almost doubles the value of a note:

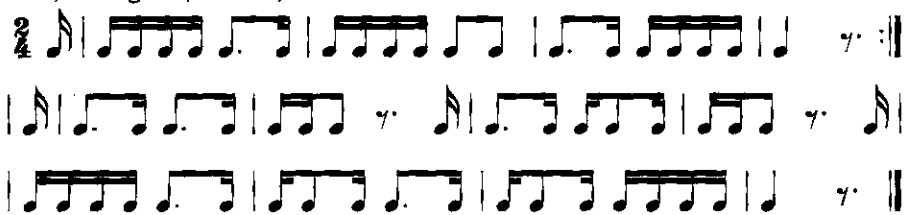
7. 1) ♩ = 52 - 100



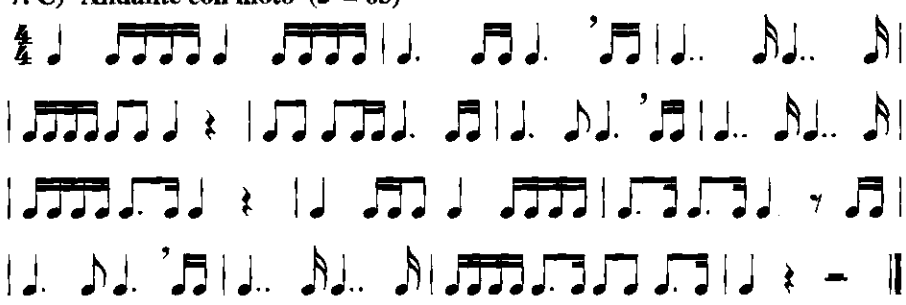
7. A) Allegretto (♩ = 72)



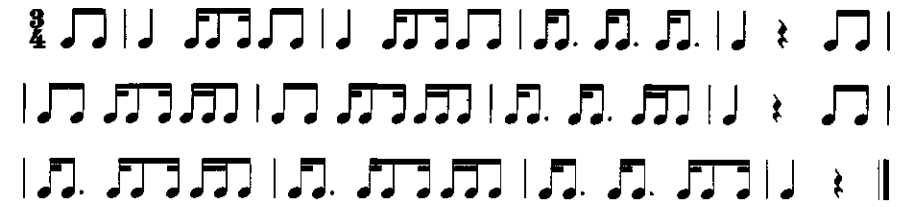
7. B) Allegro (♩ = 100)



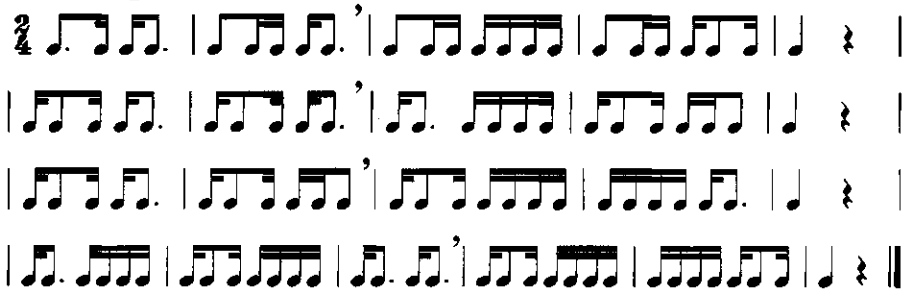
7. C) Andante con moto (♩ = 63)



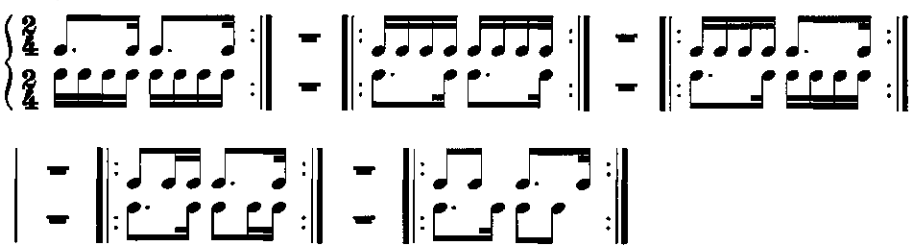
7. D) Allegro ma non troppo (♩ = 104)



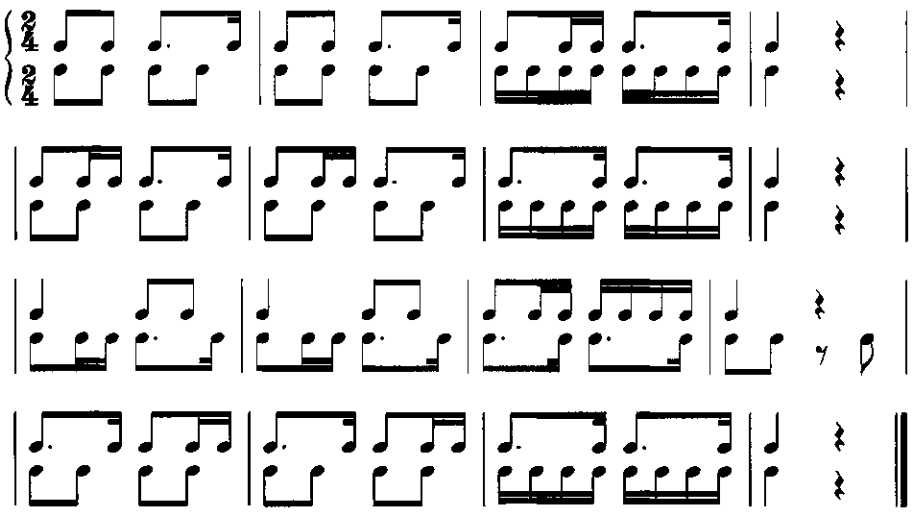
7. E) Allegretto (♩ = 80)



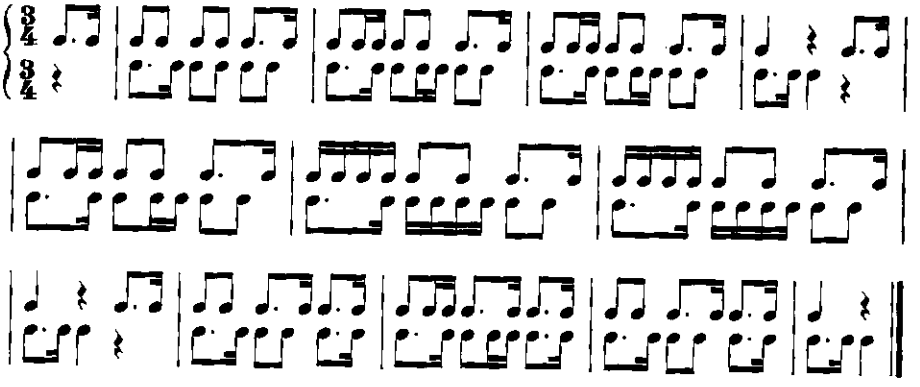
7. 2) ♩ = 48 - 84



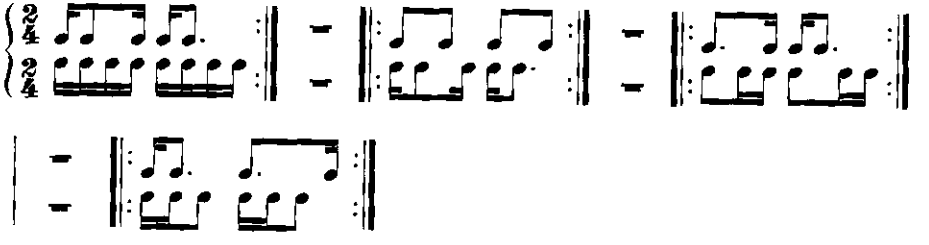
7. F) Andante (♩ = 69)



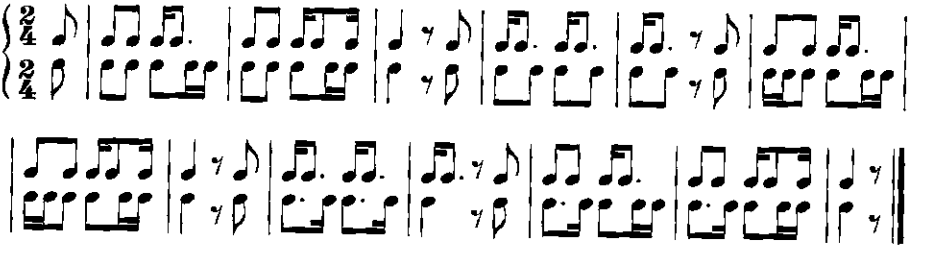
7. G) Andante (♩ = 66)



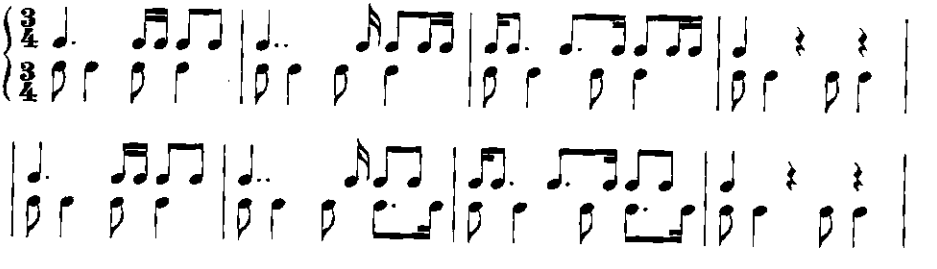
7. 3) ♩ = 48 - 84

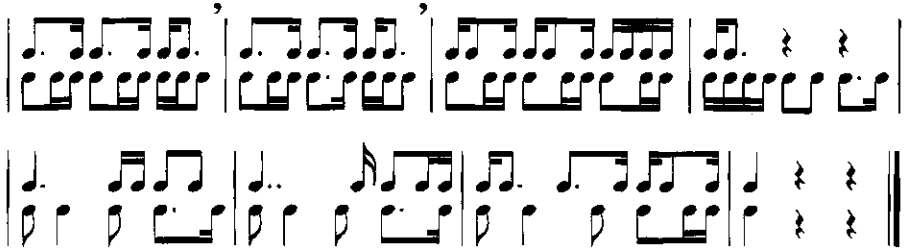


7. H) Andante (♩ = 60)



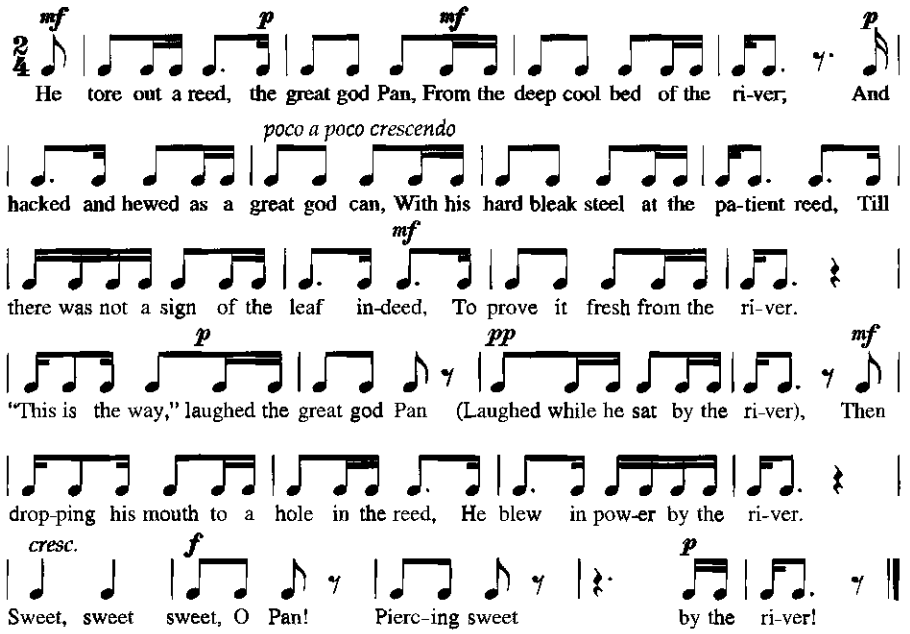
7. I) Allegretto (♩ = 76)





7. J) Elizabeth Barrett Browning (1806-1861), from "A Musical Instrument"

Allegretto (♩ = 72)



8. SIXTEENTH-NOTES IN SIX-EIGHT METER

Twenty-four different patterns of sixteenth-notes, eighth-notes, and dotted eighths constitute a dotted-quarter beat in compound time. Performing the patterns by speaking the note-values in rhythm is a good way to become familiar with them: