



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

**Allegretto** (♩ = 72)

*mf* *p* *mf* *p*

He tore out a reed, the great god Pan, From the deep cool bed of the ri-ver, And

*poco a poco crescendo*

hacked and hewed as a great god can, With his hard bleak steel at the pa-tient reed, Till

*mf*

there was not a sign of the leaf in-deed, To prove it fresh from the ri-ver.

*p* *pp* *mf*

"This is the way," laughed the great god Pan (Laughed while he sat by the ri-ver), Then

drop-ping his mouth to a hole in the reed, He blew in pow-er by the ri-ver.

*cresc.* *f* *p*

Sweet, sweet sweet, O Pan! Pierc-ing sweet by the ri-ver!

## 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:



quarter    eighth    eighth (dot)    teen eighth    eighth (dot)    teen    six - teen

eighth    six - teen eighth    six eighth    teen six - teen eighth    six - teen    six - teen

When learning six-eight patterns, we may first count the eighths and articulate the sixteenths, while clapping the rhythm, but we then proceed to count the beats and articulate the eighths, and finally we just count the beats:

clap:   
 count: 1 & 2 & 3 & 4 & 5 & 6 & 1 & e 2 & e 1 2

The convention of notation that sixteenth-notes within a beat be beamed together makes it difficult in some patterns to see the basic three eighth-notes of the

dotted-quarter beat.  has to be understood as , for example.

In Exercise 8.3, voice and hands reverse parts within each measure. Therefore, the single beats should be practiced until they can be performed easily; only then should whole measures be attempted.

### 8. 1) $\text{♩} = 40 - 76$



### 8. A) Grazioso ( $\text{♩} = 66$ )



### 8. B) Adagio ( $\text{♩} = 52$ )



8. C) Allegro (♩. = 88)



8. D) Allegretto (♩. = 66)



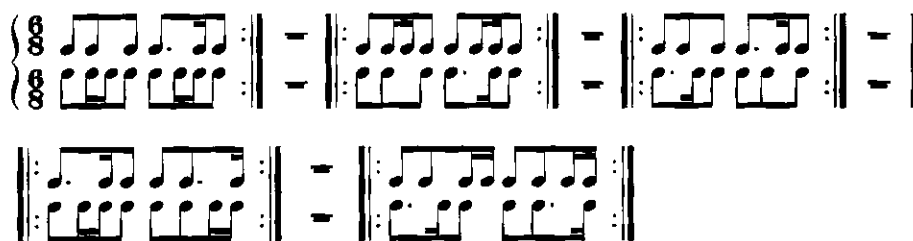
8. E) Allegro (♩. = 80)



8. F) Andante (♩. = 60)



8. 2)  $\text{♩} = 40 - 66$



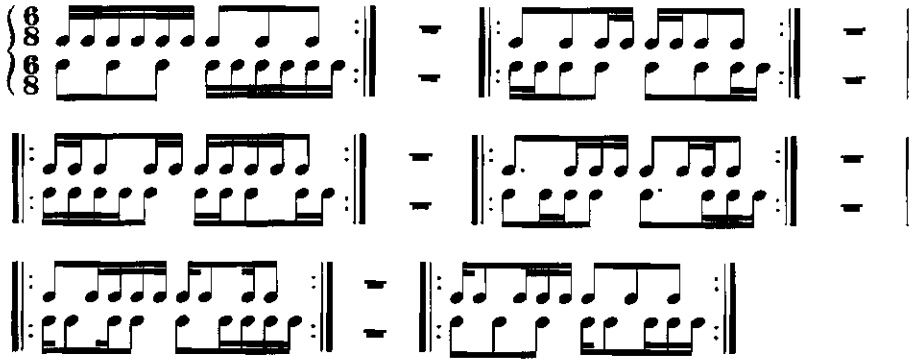
8. G) Allegro ( $\text{♩} = 88$ )



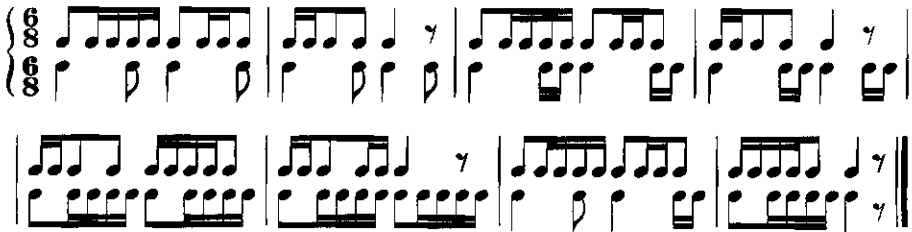
8. H) Andante ( $\text{♩} = 48$ )



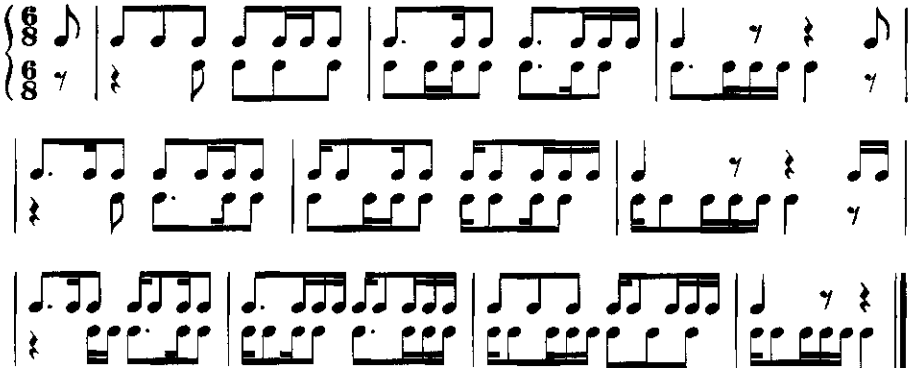
8. 3)  $\text{♩} = 40 - 60$



8. I) Allegretto ( $\text{♩} = 56$ )



8. J) Adagio ( $\text{♩} = 44$ )



8. K) Thomas Hardy (1840-1928), from "A Musical Incident"

**Andantino** ( $\text{♩} = 66$ )

*p* *mf*

*p* *mf*

'Twas thus. One of them played to please her friend, not know-ing That friend was

speed - i - ly grow-ing Be-hind the play-er's chair, Som - no-lent, un-a -

## 9. MORE RESTS AND SYNCOPATION IN SIMPLE METER

In performing a phrase that contains rests, we should still aim to understand and project the whole phrase. Rests interrupt the sound, but they should not interrupt the flow of the phrase.

In this chapter and again in Chapter 10, three of the studies are written with flags instead of beams. This notation is sometimes encountered in vocal music, where notes sung to different syllables may not be connected with beams. The first step in reading such notation is to bracket the notes of beats where the beats are not obvious.

### 9. 1) $\text{♩} = 80 - 144$

### 9. A) Allegretto ( $\text{♩} = 88$ )

### 9. B) Vivace ( $\text{♩} = 132$ )

9. C) Moderato (♩ = 84)



9. 2) ♩ = 56 - 96



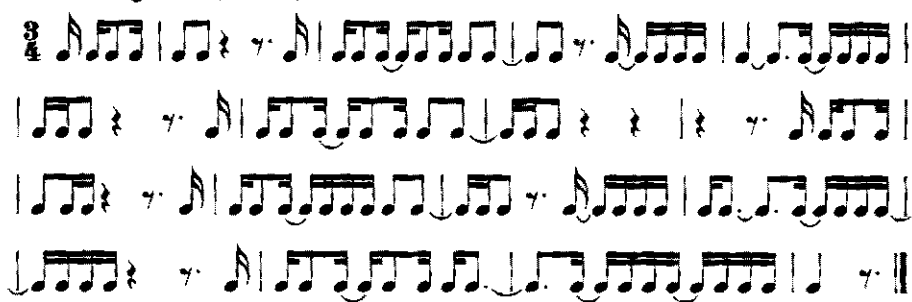
9. D) Allegretto (♩ = 80)



9. E) Allegro (♩ = 96)



9. F) Allegretto (♩ = 72)



9. 3) ♩ = 40 - 80



9. G) Allegretto (♩ = 100)



9. H) Moderato (♩ = 69)





### 9. I) Allegro (♩ = 92)



### 9. J) Allegretto (♩ = 72)



### 9. K) Ralph Waldo Emerson (1803-1882), from "Music"

#### Andante (♩ = 63)

*pp*

$\frac{2}{4}$  ♩ · ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

'Tis not in the high stars — a - lone, Nor in the cup of bud-ding

*p* *mp*

flow-ers, Nor in the red-breast's mel-low tone, Nor in the bow that smiles in

*mf*

show-ers, But in the mud and scum of things There al-way,

al-way some - thing sings.

## 10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER

Because the beats have more divisions in compound meter than in simple meter, tapping the eighth-note or using a metronome set at the speed of the eighth, until the patterns are thoroughly familiar, may be especially helpful in ensuring correct performance.

Rewriting Studies 10.B and 10.C using beams may be instructive.

Three different ways of notating the duple division of the dotted-quarter-note beat are shown in Exercise 10.2.

10. 1)  $\text{♩} = 40 - 72$



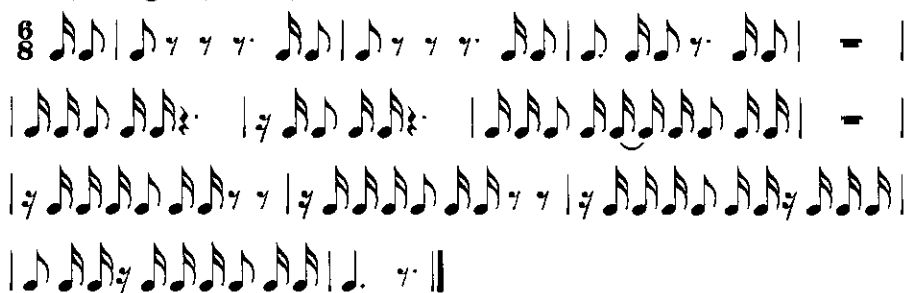
10. A) Vivo ( $\text{♩} = 108$ )



10. B) Allegretto ( $\text{♩} = 66$ )



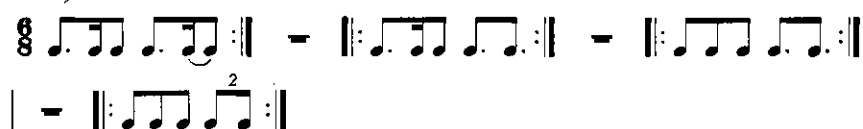
10. C) Allegro ( $\text{♩} = 72$ )



10. D) Adagio (♩. = 40)



10. 2) ♩. = 54 - 96



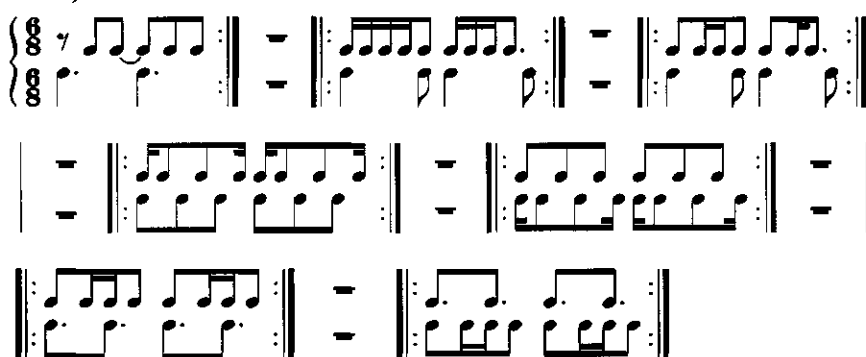
10. E) Allegretto (♩. = 60)



10. F) Allegro (♩. = 88)



10. 3) ♩. = 40 - 60



10. G) Allegretto (♩. = 56)



10. H) Andante (♩. = 48)

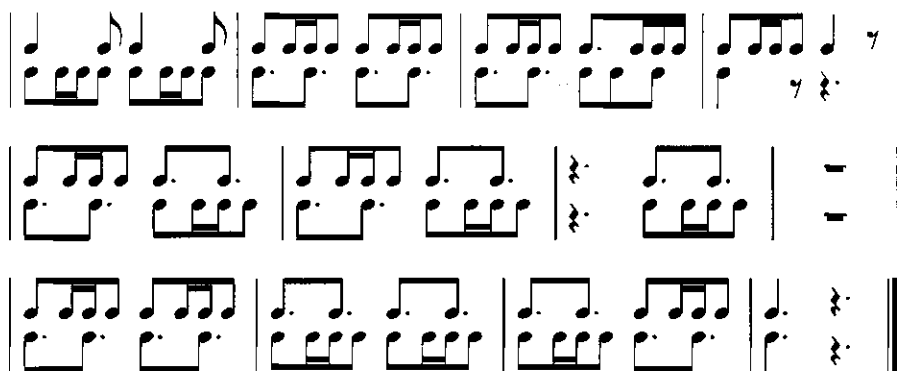


10. I) Moderato (♩. = 56)



10. J) Allegro (♩. = 63)





# 10. K) Langston Hughes (1902-1967), Sport<sup>1</sup>

Andante (♩. = 69)

*mf* 6/8 Life For him Must be The shi-ver-ing of A great drum

*mf* Beat - en with swift sticks Then at the clos - ing hour

*p* The lights go out And there is no mu - sic at all And

*p* death be - comes An emp - ty ca - ba - ret And e - ter - ni - ty an

*pp* un-blown sax - o - phone And yes - ter - day A glass of gin

*ppp* Drunk long — A - go.

## NOTE

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## 11. NINE-EIGHT AND TWELVE-EIGHT METER

Nine-eight and twelve-eight meter combine the compound beat patterns of six-eight with the three and four beats of three-four and four-four meter; hence there are no new problems here. In Exercise 11.3 especially, single beats should be repeated until they seem easy before whole measures are attempted.

11. 1) ♩. = 40 - 66



11. A) Allegro vivo (♩. = 120)



11. B) Con moto (♩. = 60)



11. C) Allegretto (♩. = 63)



11. 2) ♩. = 56 - 76



11. D) Allegro maestoso (♩. = 104)



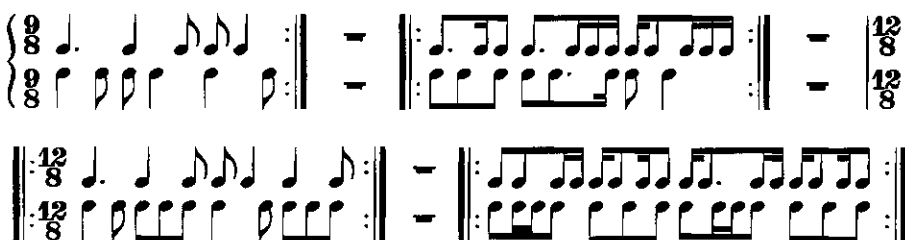
11. E) Andante con moto (♩. = 66)



11. F) Andante (♩. = 56)



11. 3) ♩. = 40 - 60



11. G) Allegro non troppo (♩. = 88)



11. H) Andante (♩. = 56)



11. I) Allegretto (♩. = 60)



*Da capo al fine*



### 11. J) Adagio (♩. = 48)

### 11. K) Percy Bysshe Shelley (1792-1822), from "With a Guitar, to Jane"

Adagio (♩. = 52)

*mp*  
9/8 For it had learned all har-mo-nies Of the plains and of the skies, Of the for-ests and the  
moun-tains, And the ma-ny-voic-ed foun-tains; The clear-est  
*mf*  
ech-oes of the hills, The soft-est notes of fall-ing rills, The me-lo-dies of birds and  
*pp* *ritardando*  
bees, The mur-mur-ing of sum-mer seas.

## 12. TRIPLETS

The division of the beat into thirds is familiar from compound meter, and successive performance of duple and triple divisions of the beat was encountered in Chapter 10. The new problems here are dividing into thirds a beat normally divided in half, and performing in succession triple and quadruple divisions of the beat. Successions of eighths, triplets, and sixteenths may be performed by numbering aloud the notes on each beat:

1 2      1 2 3      1 2 3 4

When alternating different divisions of the beat, it is helpful to use a metronome enough to ensure that the beat stays constant.

A common tendency, when moving from duplet to triplet eighth-notes, is to make the first note of a triplet too long. It may help to realize that a third of a beat is closer in length to a quarter of a beat than to half a beat, so triplet eighths are more like sixteenth-notes in length than they are like eighth-notes. When beginning a triplet after a duplet, we must move quickly to its second note, rather than sit on the first note.

When the basic division of the quarter-note beat is duple, then a sextuplet of sixteenths (as in Study 12.G) is performed as two triplets of sixteenths:



### 12. 1) ♩ = 60 - 120



### 12. A) Allegro (♩ = 120)



### 12. B) Allegro ma non troppo (♩ = 112)



### 12. C) Moderato (♩ = 88)



12. D) Andante con moto (♩ = 76)



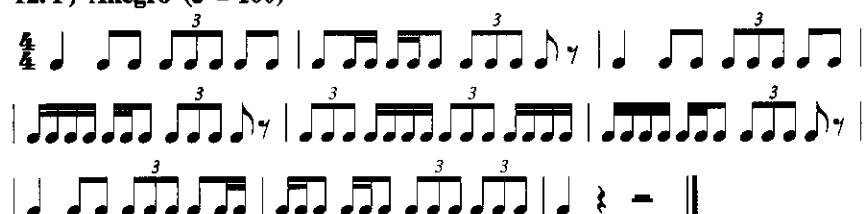
12. 2) ♩ = 60 - 100



12. E) Andante (♩ = 66)



12. F) Allegro (♩ = 100)



12. 3) ♩ = 50 - 80



12. G) Allegretto (♩ = 72)





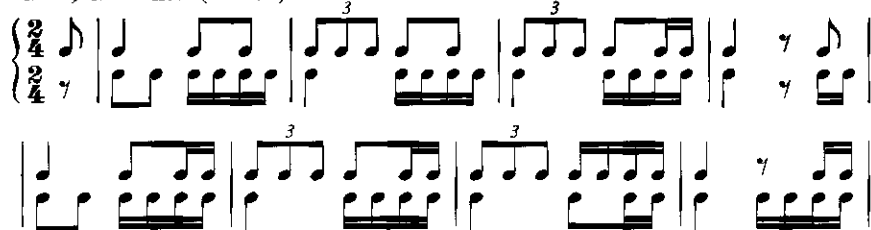
12. 4)  $\text{♩} = 48 - 84$

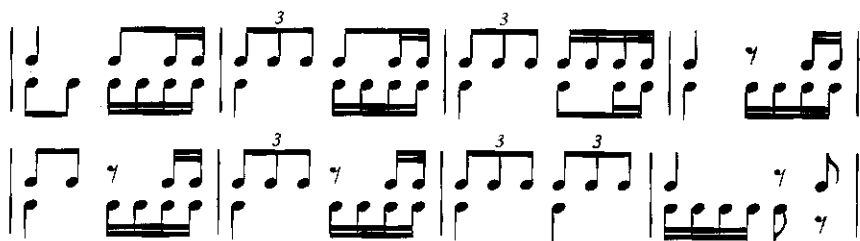


12. H) Andante ( $\text{♩} = 80$ )

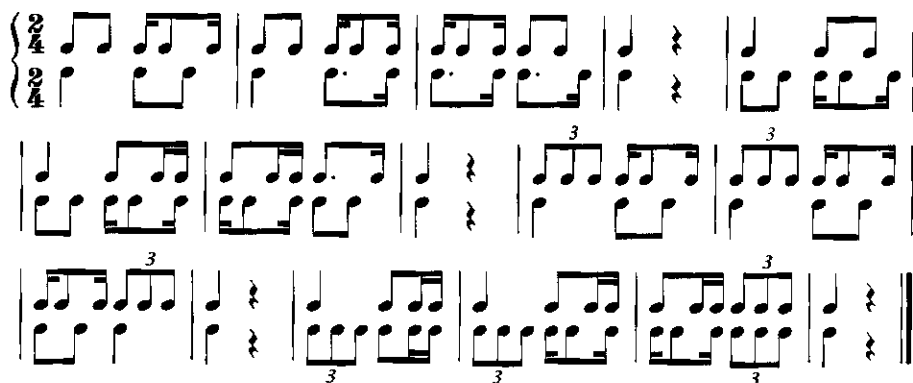


12. I) Andante ( $\text{♩} = 60$ )





12. J) Con moto (♩ = 72)



12. K) Allegro ma non troppo (♩ = 112)



## 12. L) Gerald Manley Hopkins (1844-1889), from "Spring"

**Allegretto** (♩ = 80)

2/4 *mp*

Noth - ing is so beau-ti - ful as Spring When weeds, in

wheels, shoot long and love - ly and lush; Thrush's eggs look

lit - tle low heav-ens, and thrush Through the ech - o - ing tim-ber

does so rinse and wring The ear, it strikes like light-nings to hear him sing...

## 13. TWO AGAINST THREE

We encountered two against three in Chapter 10, in the division of the dotted-quarter beat of six-eight meter into two dotted eighth-notes that are heard against the basic triple division of the beat. Review of Exercises 10.2 and 10.3 and Studies 10.E, F, and J provides good preparation for the material in this chapter.

To perform cross-rhythms we must understand the numerical relations of the note-values. When triplet eighths sound against duplet eighths, each note of the triplet is two sixths of a beat, so the triplet eighths begin on the first, third, and fifth sixths of the beat, while the duplet eighths, each three sixths of a beat, begin on the first and fourth sixths of the beat. Grasping the patterns may be facilitated by speaking verbal phrases that we naturally speak in these rhythms:

Three against two:


1 2 3 4 5 6

Nice cup of tea

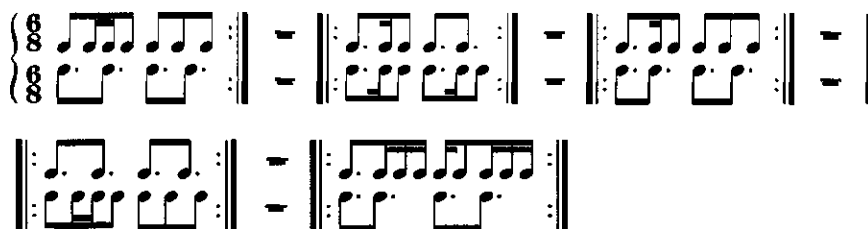
Two against three:

1 2 3 4 5 6

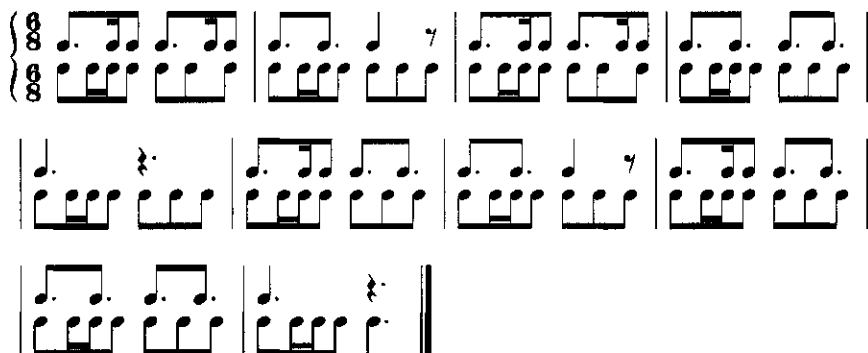
Pass the but - ter

It is relatively easy to hear and perform the composite pattern made by two against three, as the rhythm of the pattern——is familiar. However, it is musically important to be able to hear the duplet and triplet as independent concurrent patterns. For this reason, we need to practice two against three slowly so as to hear that the composite pattern is correct *and* quickly so that we can hear two and three at the same time but independent of each other.

13. 1)  $\text{♩} = 40 - 69$



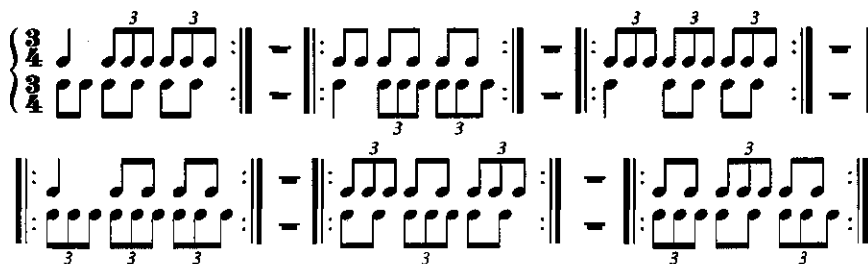
13. A) Allegretto ( $\text{♩} = 52$ )



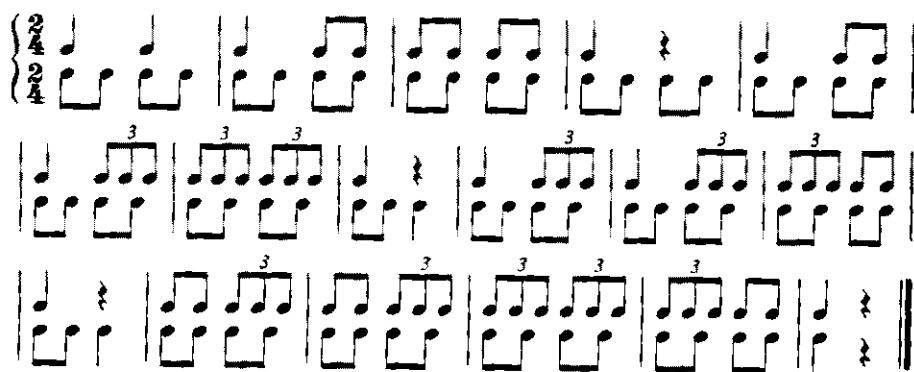
13. B) Allegro ( $\text{♩} = 66$ )



13. 2)  $\text{♩} = 52 - 88$



13. C) Allegro (♩ = 100)



13. D) Allegretto (♩ = 80)



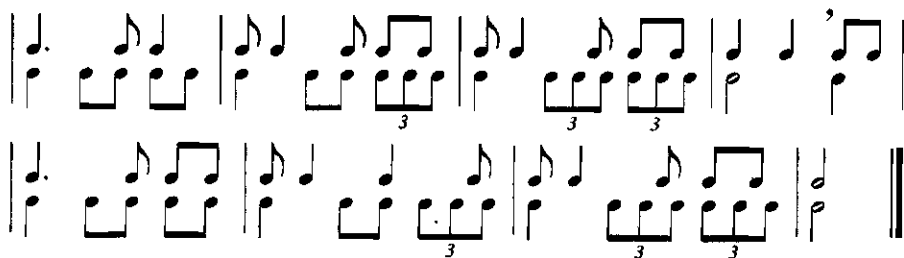
13. 3) ♩ = 48 - 96



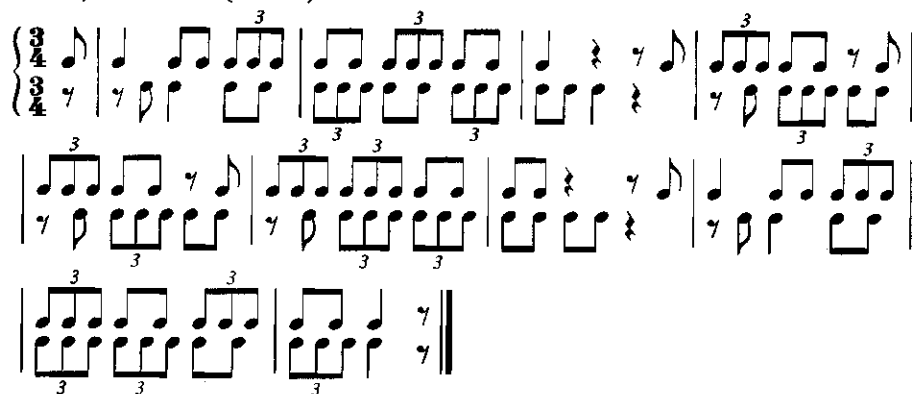
13. E) Allegro ma non troppo (♩ = 96)







### 13. F) Andante ( $\text{♩} = 69$ )



### 13. G) Andantino ( $\frac{3}{4}\text{♩} = \frac{9}{8}\text{♩} = 69$ )



13. H) Allegretto ( $\text{♩} = 84$ )

13. 4)  $\text{♩} = 50 - 80$

13. I) Allegretto ( $\text{♩} = 88$ )

13. J) Adagio (♩ = 52)

13. K) Langston Hughes (1902-1967), from "The Weary Blues"<sup>1</sup>

Andante (♩ = 66)

*mp*  
With his eb - o - ny hands on each i - vo - ry key He made that poor pi - an - o

*mf*  
moan with mel - o - dy. O Blues!

*mp*  
Sway - ing to and fro on his rick - et - y stool He played that sad rag - gy

*mf*  
tune like a mus - i - cal fool. Sweet Blues!

NOTE

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## 14. HALF-NOTE BEAT

When no values smaller than eighth-notes are involved, the half-note beat presents no new rhythmic difficulties, but simply a problem of reading: we must *see* a half-note as one beat, a whole note as only two beats, and a quarter-note as half a beat. The first two exercises below (14.1 and 14.2) are given first in four-four meter and then in four-two; the performance of the two versions should be identical. Likewise, the first study (14.A) is given first in two-four, then in two-two meter, and the two versions should sound the same. Rewriting the next three studies may help make the simplicity of the rhythm obvious.

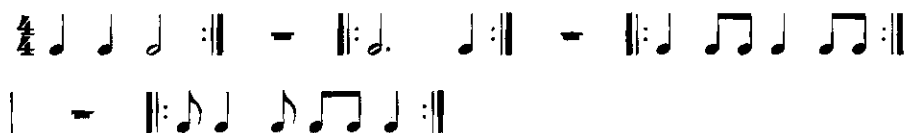
Sixteenth-notes, which appear in Exercise 14.3 and the following studies, divide the half-note beat into eight parts. Saying the names of the note-values in rhythm may be helpful in learning to feel this division:



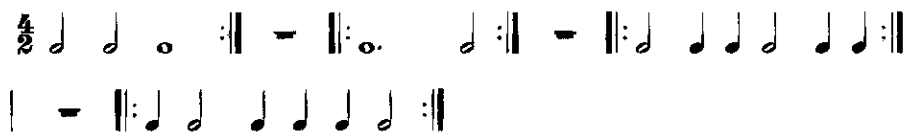
The division of the beat into eight will be encountered again when thirty-second-notes appear in quarter-note beats in Chapter 18.

The new symbol appearing at the beginning of Study 14.H is the breve, which equals two whole notes. Originally a square note, it is now written as a whole note between two vertical lines. The breve rest is less often used than the whole rest for a whole measure of silence, even when the measure is longer than a whole note, and even though the whole rest is also used for a half-measure rest in four-two time, as in Study 14.C. The whole rest is not used for two beats in three-two time, just as the half rest is not used for two beats in three-four time.

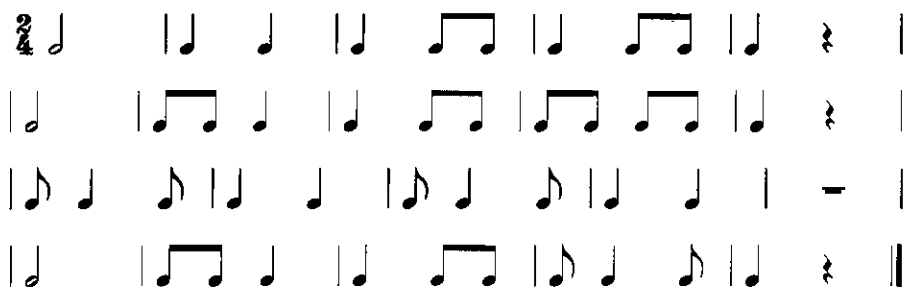
### 14. 1.1) ♩ = 88 - 176



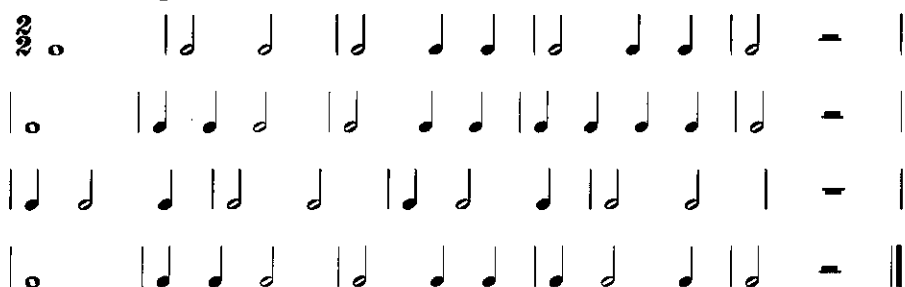
### 14. 1.2) ♩ = 88 - 176



14. A.1) Allegro (♩ = 132)



14. A.2 Allegro (♩ = 132)



14. B) Presto (♩ = 160)



14. 2.1) ♩ = 60 - 88

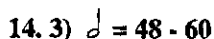


14. 2.2) ♩ = 60 - 88



14. C) Vivace (♩ = 120)





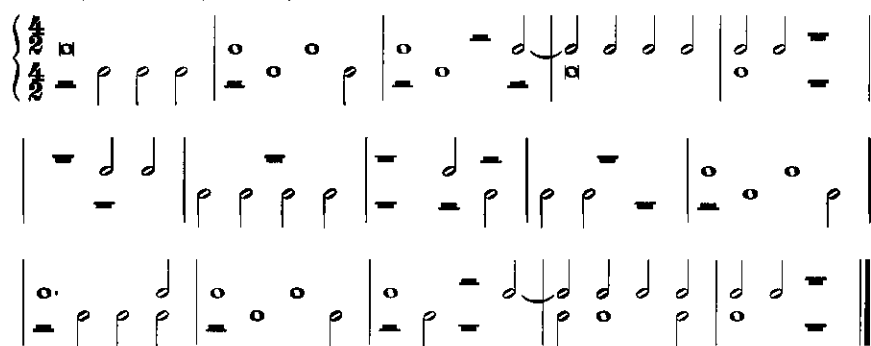
14. 4)  $\text{♩} = 40 - 56$



14. G) Allegro ( $\text{♩} = 96$ )



14. H) Presto ( $\text{♩} = 192$ )



14. I) Allegro ma non troppo ( $\text{♩} = 104$ )



#### 14. J) Adagio (♩ = 40)

#### 14. K) Christina Rossetti (1830-1894), from "Summer"

##### Andantino (♩ = 92)

*p*  
Win-ter is cold-heart-ed, Spring is yea and nay, Au-tumn, is a  
*mf*  
weath-er-cock Blown ev-ery way. Sum-mer days for me — When ev-ery  
*crescendo* *f*  
leaf — is on its tree; When Ro-bin's not a beg-gar, And Jen-ny Wren's a  
bride, And larks hang sing-ing, sing-ing, sing-ing, O-ver the wheat-fields  
*mf* *mp* *3*  
wide, And an-chored li-lies ride, And the pen-du-lum spi-der Swings from  
side to side

## 15. DOTTED-HALF-NOTE BEAT

Reading six-four and nine-four meter, we quickly appreciate the clarity with which beams show beats in six-eight and nine-eight meter. Here, we have to learn to see nine consecutive quarter-notes as constituting three beats. Exercise 15.1 is written first in nine-eight; the nine-four version should sound the same.