

9. I) Allegro ($\text{♩} = 92$)

9. J) Allegretto ($\text{♩} = 72$)

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

Andante ($\text{♩} = 63$)

pp

Tis not in the high stars — a - lone, Nor in the cup of bud-ding
flow-ers, Nor in the red-breast's mel-low tone, Nor in the bow that smiles in
show-ers, But in the mud and scum of things There al-way,
al-way some - thing sings.

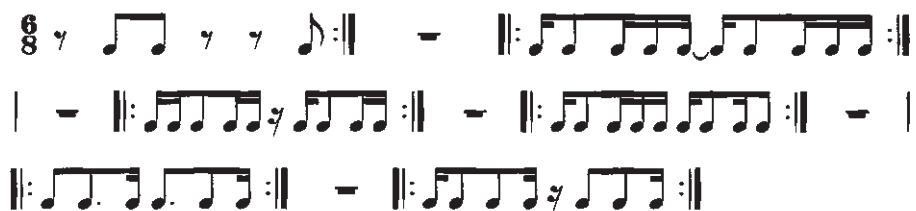
10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER

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) $\text{♩.} = 40 - 72$



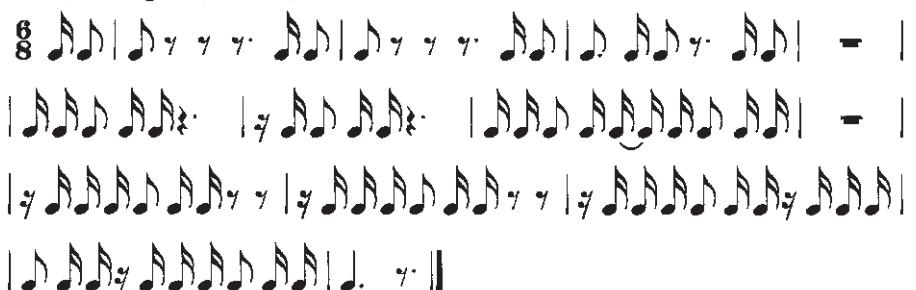
10. A) Vivo ($\text{♩.} = 108$)



10. B) Allegretto ($\text{♩.} = 66$)



10. C) Allegro ($\text{♩.} = 72$)



10. D) Adagio ($\text{d} = 40$)



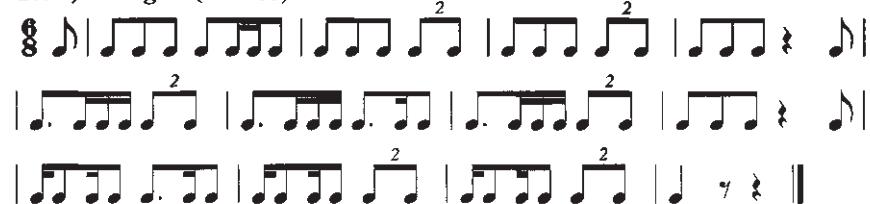
10. 2) $\text{d} = 54 - 96$



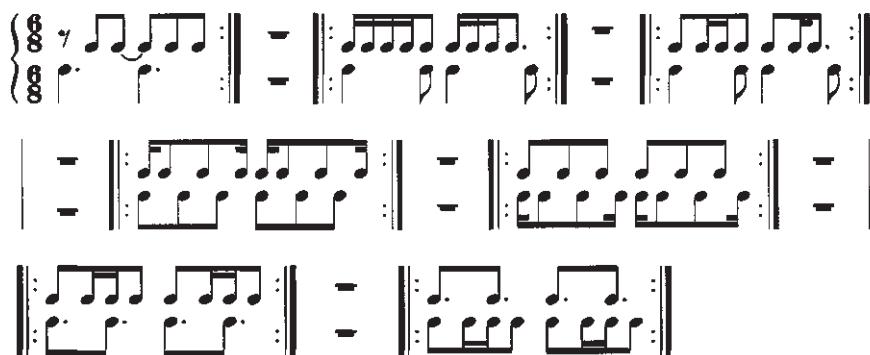
10. E) Allegretto ($\text{d} = 60$)



10. F) Allegro ($\text{d} = 88$)



10. 3) $\text{d} = 40 - 60$



10. G) Allegretto ($\text{d.} = 56$)



10. H) Andante ($\text{d.} = 48$)

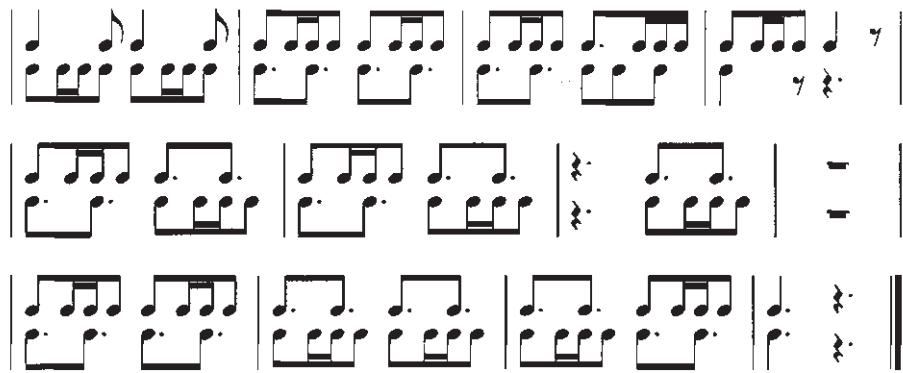


10. I) Moderato ($\text{d.} = 56$)



10. J) Allegro ($\text{d.} = 63$)





10. K) Langston Hughes (1902-1967), Sport¹

Andante (♩ = 69)

mf

6 ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

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) $\text{♩.} = 40 - 66$

Musical notation for Exercise 11.1. It consists of three measures of 9/8 time. The first measure starts with a dotted half note followed by a dotted quarter note, then a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The second measure starts with a dotted eighth note tied to a sixteenth note, followed by a dotted sixteenth note, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The third measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note.

11. A) Allegro vivo ($\text{♩.} = 120$)

Musical notation for Exercise 11.A. It consists of three measures of 9/8 time. The first measure starts with a dotted half note followed by a dotted quarter note, then a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The second measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The third measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note.

11. B) Con moto ($\text{♩.} = 60$)

Musical notation for Exercise 11.B. It consists of three measures of 9/8 time. The first measure starts with a dotted half note followed by a dotted quarter note, then a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The second measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The third measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note.

11. C) Allegretto ($\text{♩.} = 63$)

Musical notation for Exercise 11.C. It consists of three measures of 9/8 time. The first measure starts with a dotted half note followed by a dotted quarter note, then a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The second measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. This is followed by a bar line, a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note. The third measure starts with a bar line, followed by a dotted eighth note tied to a sixteenth note, and a dotted sixteenth note.

$$11.2) \text{ J.} = 56 - 76$$

11. D) Allegro maestoso (♩. = 104)

A musical score for 'The Star-Spangled Banner' in 12/8 time. The key signature is one sharp. The music consists of three staves of sixteenth-note patterns. The first staff starts with a dynamic of *mf*. The second staff starts with a dynamic of *p*. The third staff starts with a dynamic of *f*. The lyrics are written below the notes in a cursive font.

11. E) Andante con moto (♩ = 66)

11. F) Andante (♩. = 56)

A musical score for "The Star-Spangled Banner" in 12/8 time. It consists of three staves, each containing a series of sixteenth-note patterns. The first staff begins with a quarter note followed by a dotted half note. The second staff begins with a dotted half note. The third staff begins with a quarter note. The music is divided into measures by vertical bar lines.

$$11.3) \quad d = 40 - 60$$

11. G) Allegro non troppo ($\text{♩} = 88$)

Musical score for section G in 9/8 time. The score consists of three staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note.

11. H) Andante ($\text{♩} = 56$)

Musical score for section H in 8/8 time. The score consists of four staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fourth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note.

11. I) Allegretto ($\text{♩} = 60$)

Musical score for section I in 12/8 time. The score consists of five staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fourth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fifth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The score concludes with the word "Fine".

Da capo al fine

11. J) Adagio ($\text{♩} = 48$)

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

Adagio ($\text{♩} = 52$)

mp

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 - èd foun-tains; The clear-est
 ech-oes of the hills, The soft-est notes of fall-ing rills, The me-lo-dies of birds and
 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:

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) $\text{♩} = 60 - 120$

12. A) Allegro ($\text{♩} = 120$)

12. B) Allegro ma non troppo ($\text{♩} = 112$)

12. C) Moderato ($\text{♩} = 88$)

12. D) Andante con moto ($\text{♩} = 76$)

2/4

12. 2) $\text{♩} = 60 - 100$

4/4

12. E) Andante ($\text{♩} = 66$)

3/4

p

mp

12. F) Allegro ($\text{♩} = 100$)

4/4

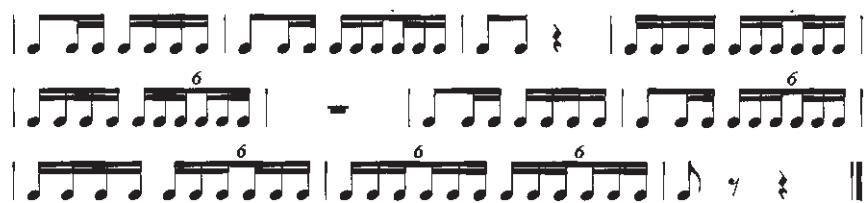
12. 3) $\text{♩} = 50 - 80$

4/4

12. G) Allegretto ($\text{♩} = 72$)

2/4

53



12. 4) $\text{♩} = 48 - 84$

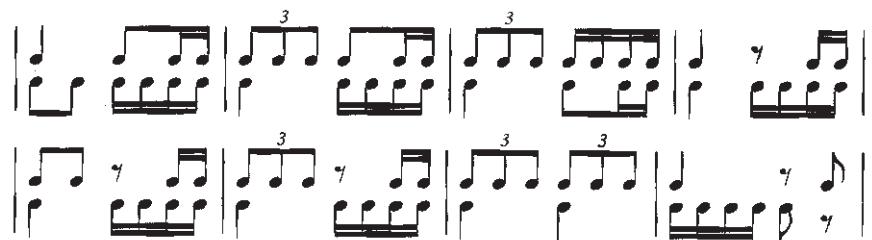
Musical notation for exercise 12.4, consisting of six measures. The first measure shows a sixteenth-note pattern starting with a eighth note followed by sixteenth notes. The second measure starts with a sixteenth note, followed by a eighth note, and then a sixteenth-note pattern. The third measure starts with a eighth note, followed by a sixteenth-note pattern. The fourth measure shows a sixteenth-note pattern starting with a eighth note followed by sixteenth notes. The fifth measure starts with a sixteenth note, followed by a eighth note, and then a sixteenth-note pattern. The sixth measure starts with a eighth note, followed by a sixteenth-note pattern.

12. H) Andante ($\text{♩} = 80$)

Musical notation for exercise 12.H, consisting of eight measures. The first measure shows an eighth note followed by a sixteenth-note pattern. The second measure shows an eighth note followed by a sixteenth-note pattern. The third measure shows an eighth note followed by a sixteenth-note pattern. The fourth measure shows an eighth note followed by a sixteenth-note pattern. The fifth measure shows an eighth note followed by a sixteenth-note pattern. The sixth measure shows an eighth note followed by a sixteenth-note pattern. The seventh measure shows an eighth note followed by a sixteenth-note pattern. The eighth measure shows an eighth note followed by a sixteenth-note pattern.

12. I) Andante ($\text{♩} = 60$)

Musical notation for exercise 12.I, consisting of eight measures. The first measure shows an eighth note followed by a sixteenth-note pattern. The second measure shows an eighth note followed by a sixteenth-note pattern. The third measure shows an eighth note followed by a sixteenth-note pattern. The fourth measure shows an eighth note followed by a sixteenth-note pattern. The fifth measure shows an eighth note followed by a sixteenth-note pattern. The sixth measure shows an eighth note followed by a sixteenth-note pattern. The seventh measure shows an eighth note followed by a sixteenth-note pattern. The eighth measure shows an eighth note followed by a sixteenth-note pattern.



12. J) Con moto ($\text{♩} = 72$)

12. K) Allegro ma non troppo ($\text{♩} = 112$)

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

Allegretto ($\text{♩} = 80$)

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:	Two against three:
1 2 3 4 5 6	1 2 3 4 5 6
Nice cup of tea	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) $\text{♩} = 40 - 69$

6/8 | - | : | - | : | - |
6/8 | - | : | - | : | - |

13. A) Allegretto ($\text{♩} = 52$)

6/8 | | | |
6/8 | | | |
| | | | |
| | | | |

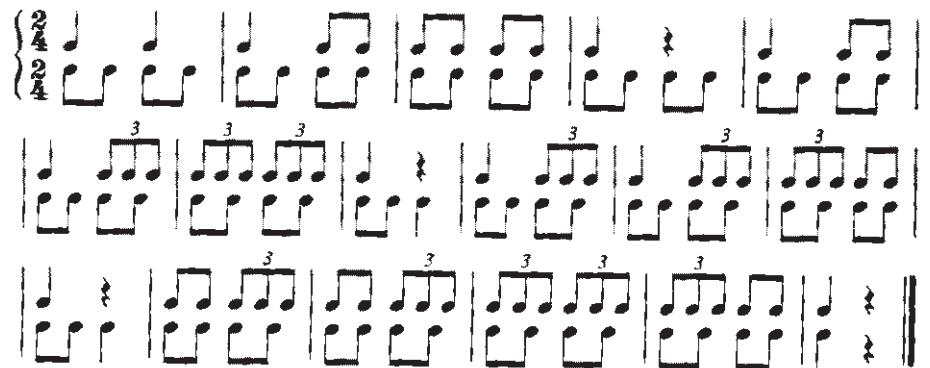
13. B) Allegro ($\text{♩} = 66$)

6/8 | | | |
6/8 | | | |
| | | | |
| | | | |

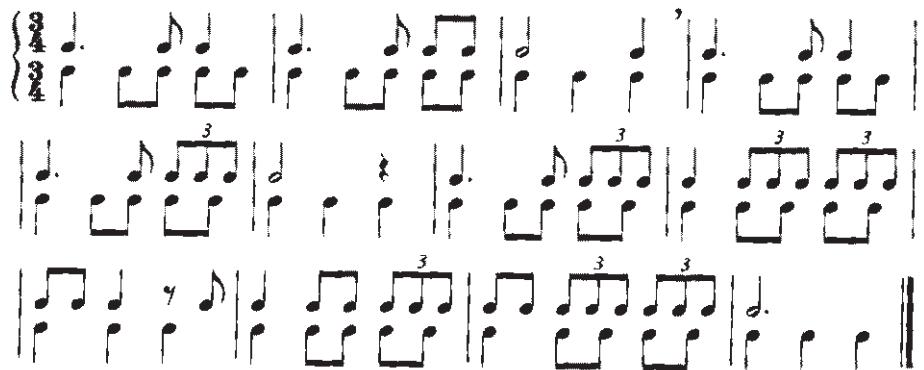
13. 2) $\text{♩} = 52 - 88$

3/4 | | - | : | | - | : | | - |
3/4 | | - | : | | - | : | | - |
| | | - | : | | - | : | | - |

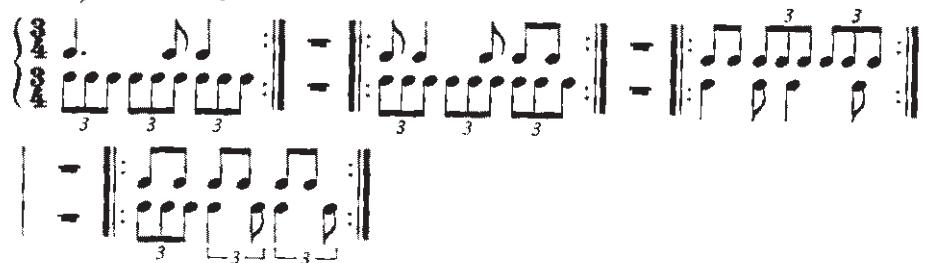
13. C) Allegro ($\text{♩} = 100$)



13. D) Allegretto ($\text{♩} = 80$)

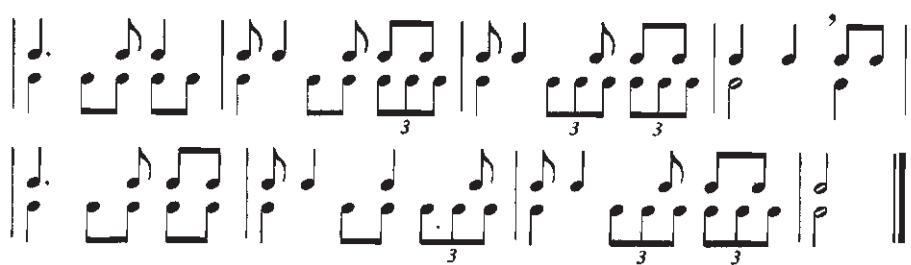


13. 3) $\text{♩} = 48 - 96$



13. E) Allegro ma non troppo ($\text{♩} = 96$)





13. F) Andante ($\text{♩} = 69$)

Musical notation for exercise 13.F. It shows a full page of eighth-note patterns in 3/4 time. The patterns involve various eighth-note groupings and rests, with some groups grouped by a brace and others by a bracket. Measures are separated by vertical bar lines.

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

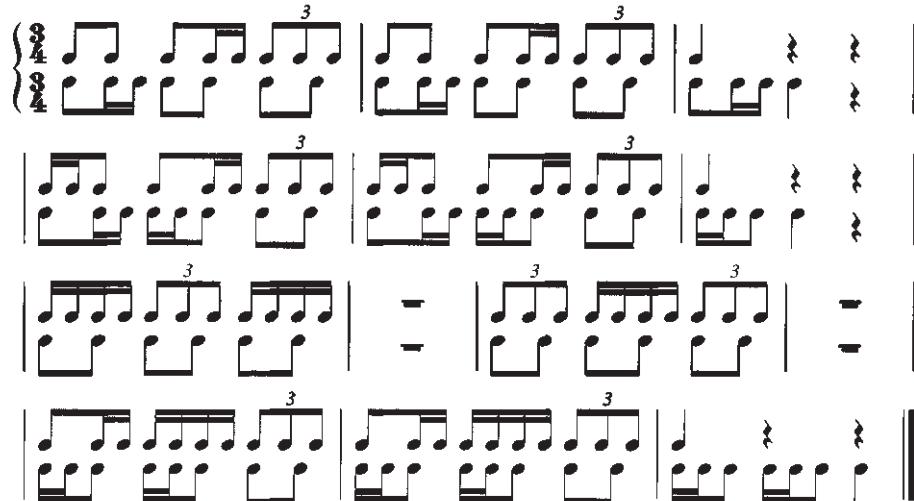
Musical notation for exercise 13.G. It shows a full page of eighth-note patterns in 3/4 time. The patterns involve various eighth-note groupings and rests, with some groups grouped by a brace and others by a bracket. Measures are separated by vertical bar lines.

13. H) Allegretto ($\text{♩} = 84$)

13. 4) $\text{♩} = 50 - 80$

13. I) Allegretto ($\text{♩} = 88$)

13. J) Adagio ($\text{♩} = 52$)



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

Andante ($\text{♩} = 66$)

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) $\text{♩} = 88 - 176$

A musical score for Exercise 14.1.1. It consists of two systems of music. Each system has a common time signature (C). The first system starts with a quarter note followed by a half note, then a quarter note, then a half note. This is followed by a double bar line with repeat dots above and below. Then there is a half note, a quarter note, a half note, then another double bar line. The second system starts with a half note, followed by a quarter note, then a half note, then a quarter note. This is followed by a double bar line with repeat dots above and below.

14. 1.2) $\text{♩} = 88 - 176$

A musical score for Exercise 14.1.2. It consists of two systems of music. Each system has a common time signature (C). The first system starts with a quarter note, then a half note, then a quarter note, then a half note. This is followed by a double bar line with repeat dots above and below. Then there is a half note, a quarter note, a half note, then another double bar line. The second system starts with a half note, followed by a quarter note, then a half note, then a quarter note. This is followed by a double bar line with repeat dots above and below.