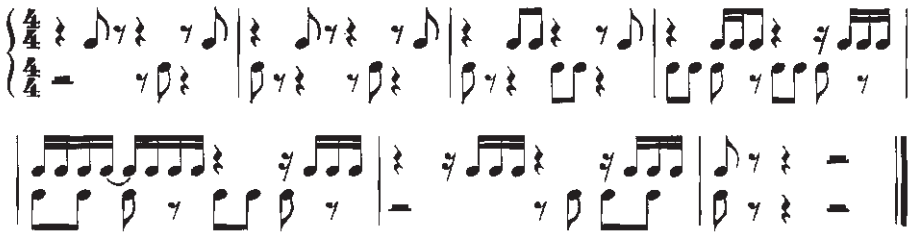
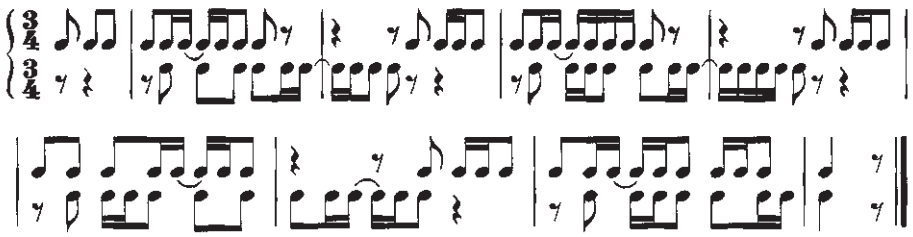
9. I) Allegro (♩ = 92)

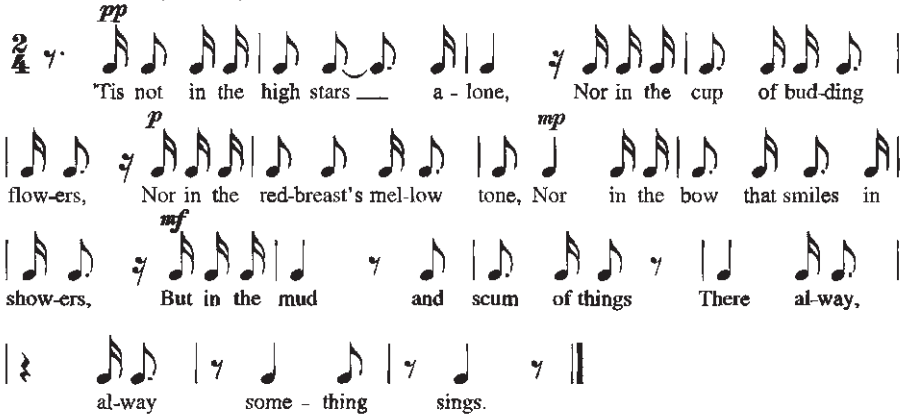


9. J) Allegretto (♩ = 72)



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

Andante (♩ = 63)



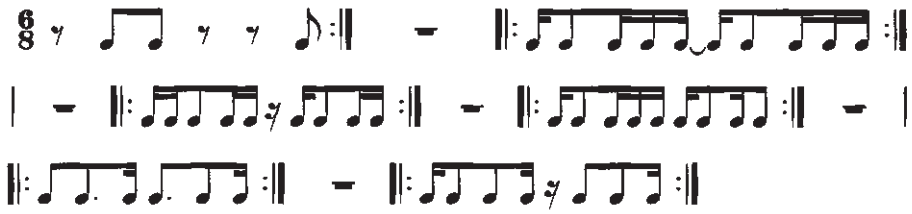
10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER

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.

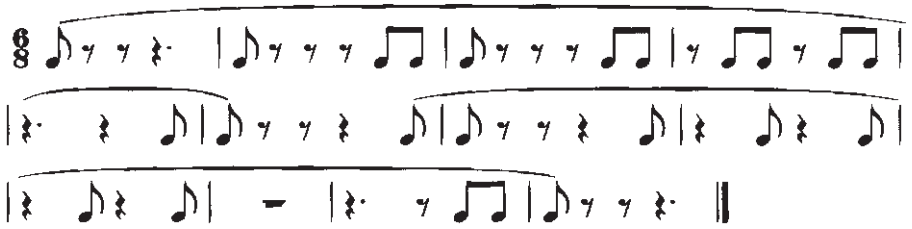
Rewriting Studies 10.B and 10.C using beams may be instructive.

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

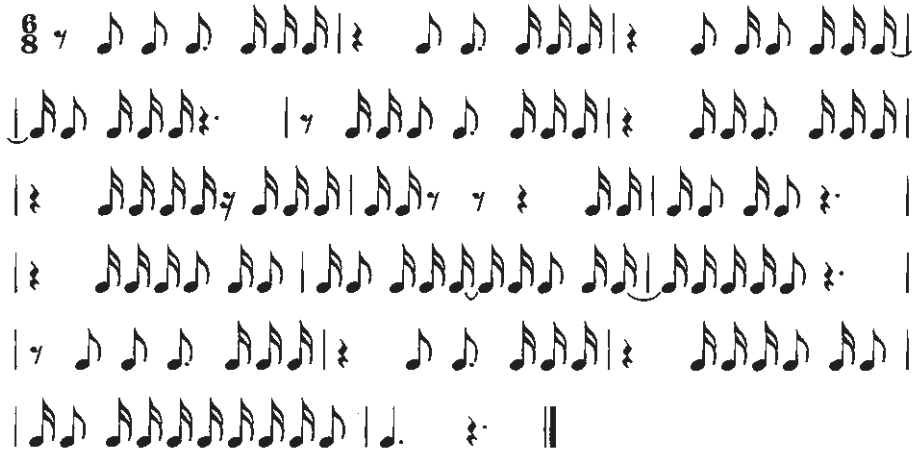
10. 1) ♩. = 40 - 72



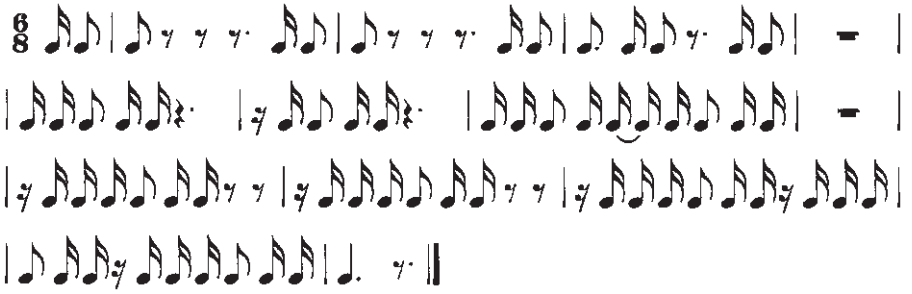
10. A) Vivo (♩. = 108)



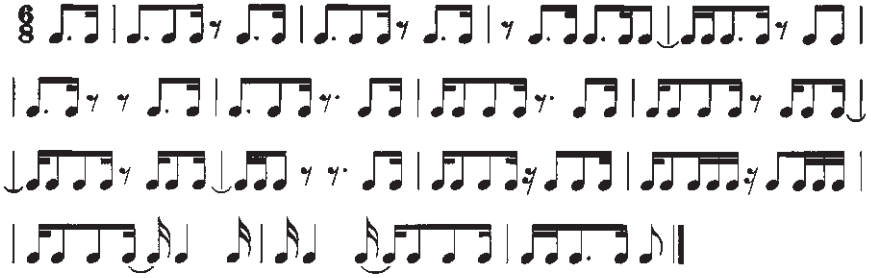
10. B) Allegretto (♩. = 66)



10. C) Allegro (♩. = 72)

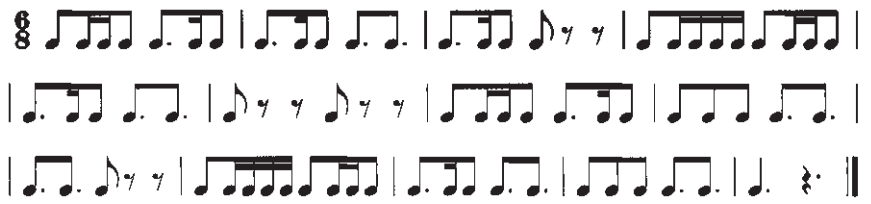


10. D) Adagio (♩. = 40)

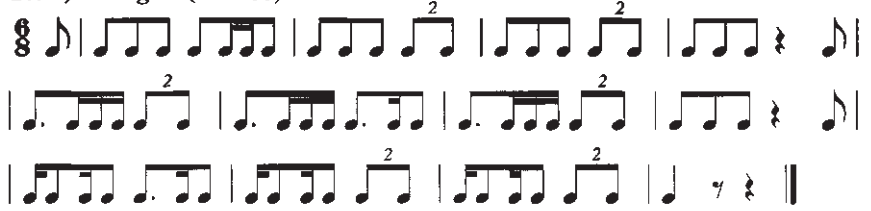


10. 2) ♩. = 54 - 96

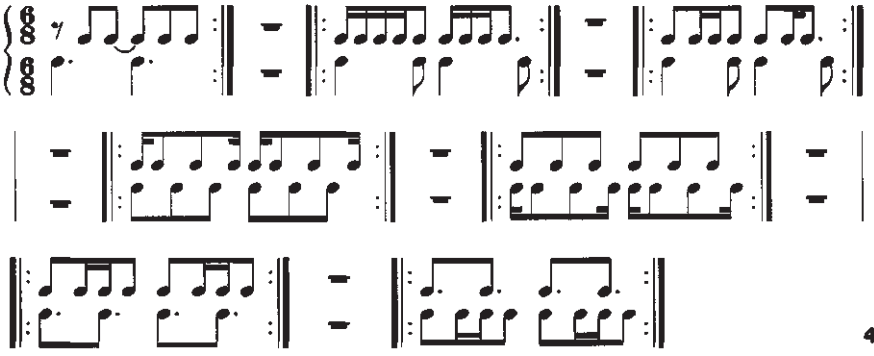
10. E) Allegretto (♩. = 60)



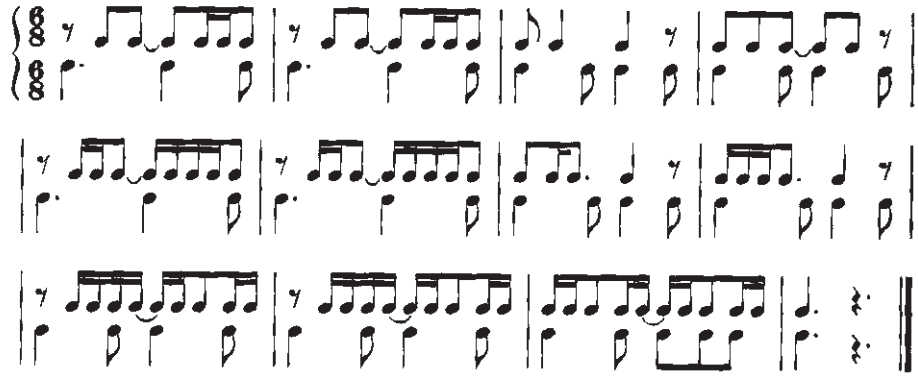
10. F) Allegro (♩. = 88)



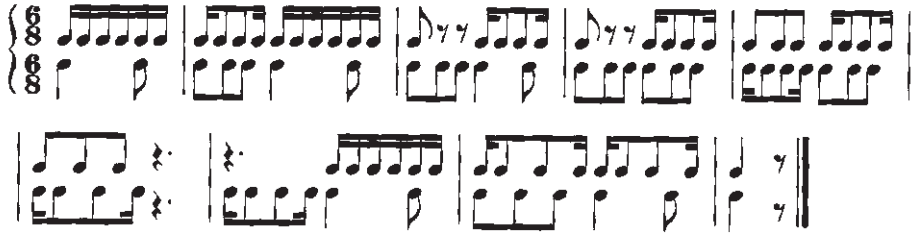
10. 3) ♩. = 40 - 60



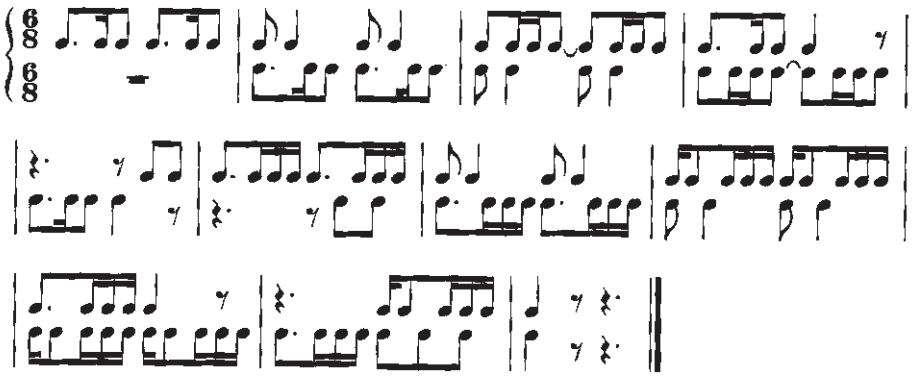
10. G) Allegretto (♩. = 56)



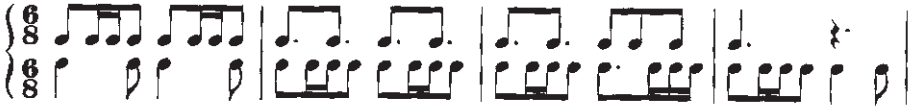
10. H) Andante (♩. = 48)

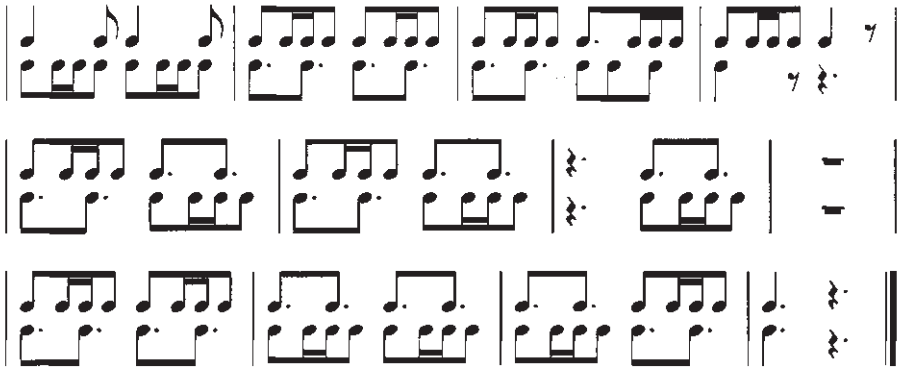


10. I) Moderato (♩. = 56)

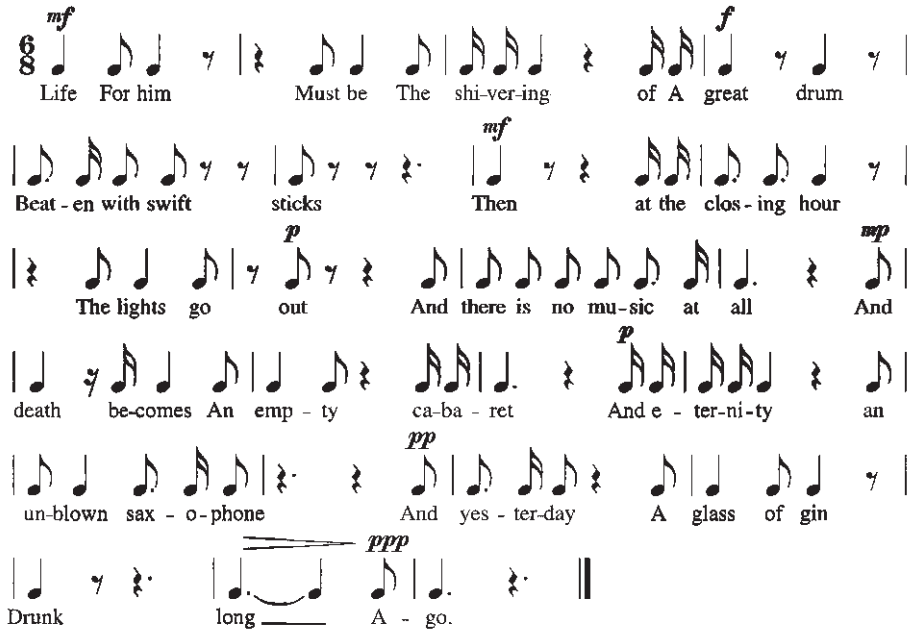


10. J) Allegro (♩. = 63)





10. K) Langston Hughes (1902-1967), Sport [1]



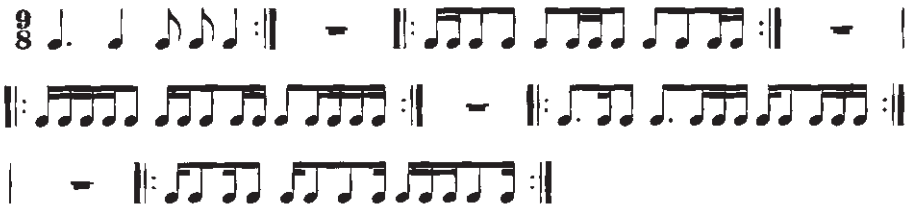
NOTE

[1]From COLLECTED POEMS by Langston Hughes. Copyright © 1994 by the Estate of Langston Hughes. Reprinted by permission of Alfred A. Knopf Inc.

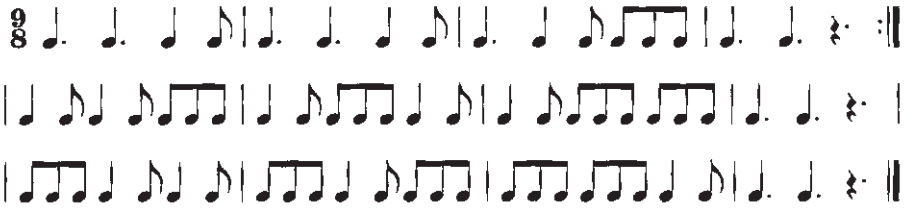
11. NINE-EIGHT AND TWELVE-EIGHT METER

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.

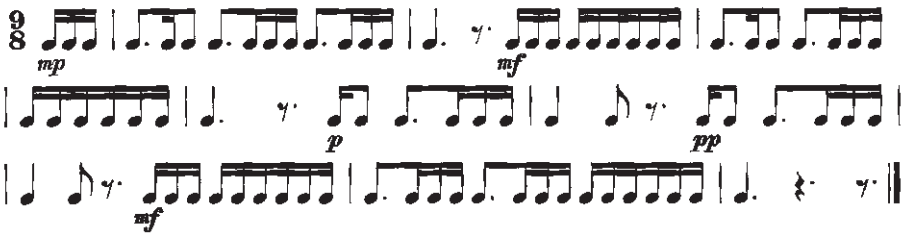
11. 1) ♩. **= 40 - 66**



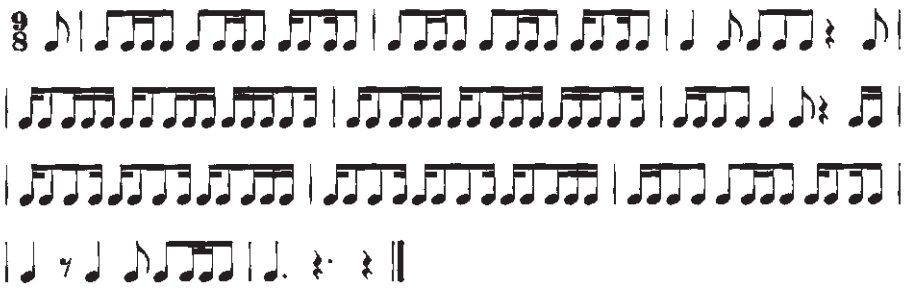
11. A) Allegro vivo (♩. **= 120)**



11. B) Con moto (♩. **= 60)**

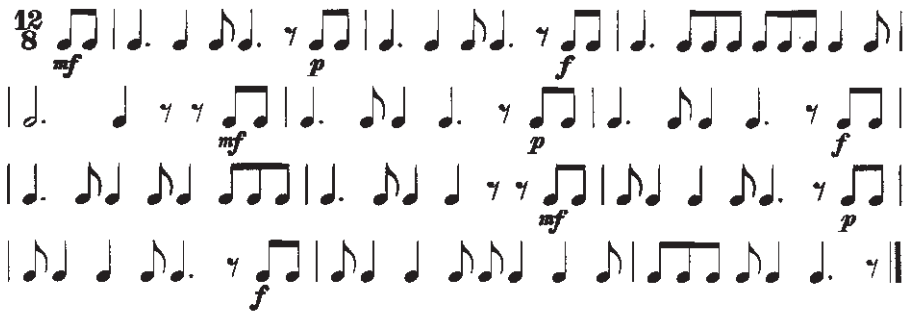


11. C) Allegretto (♩. **= 63)**

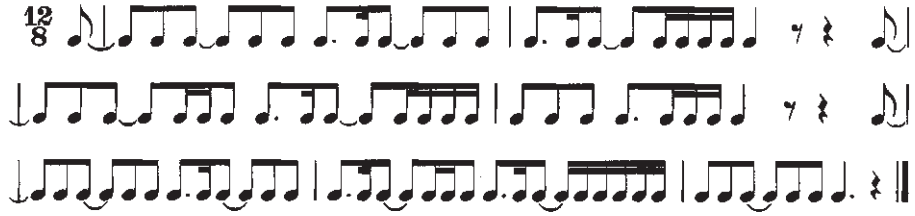


11. 2) ♩. = 56 - 76

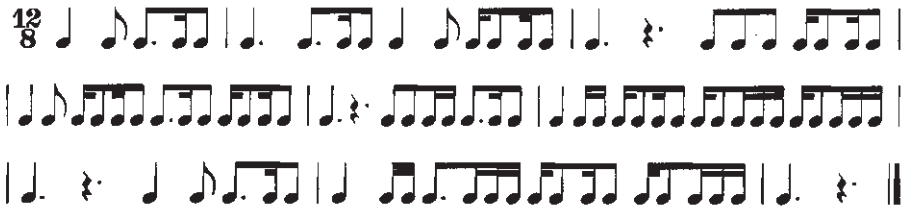
11. D) Allegro maestoso (♩. = 104)



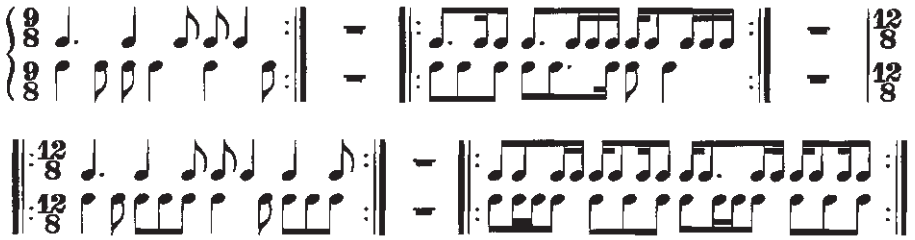
11. E) Andante con moto (♩. = 66)



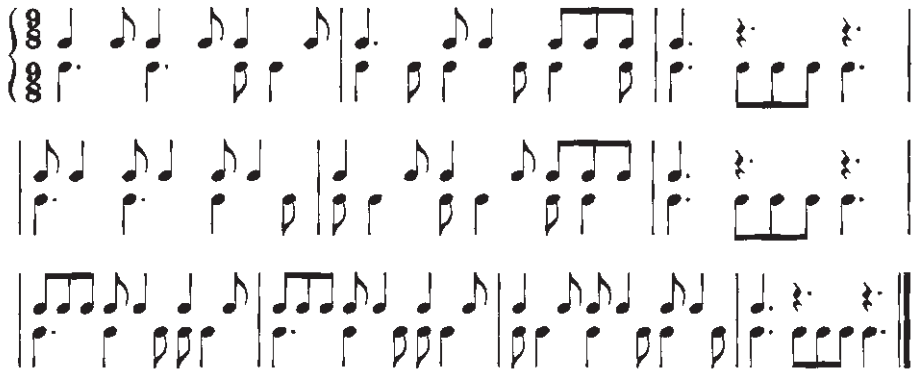
11. F) Andante (♩. = 56)



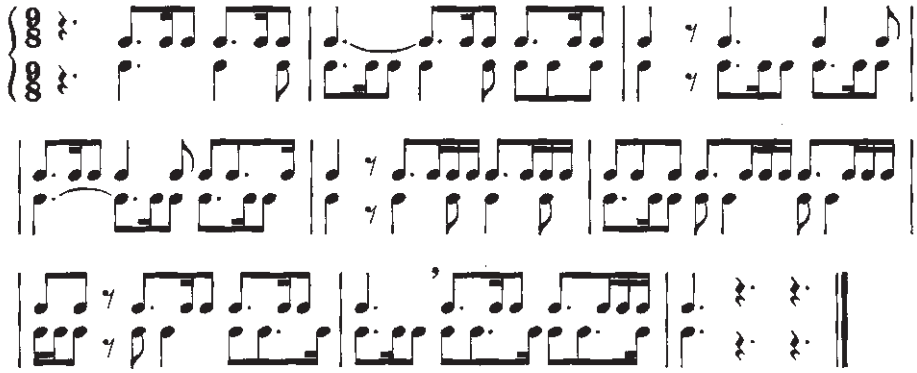
11. 3) ♩. = 40 - 60



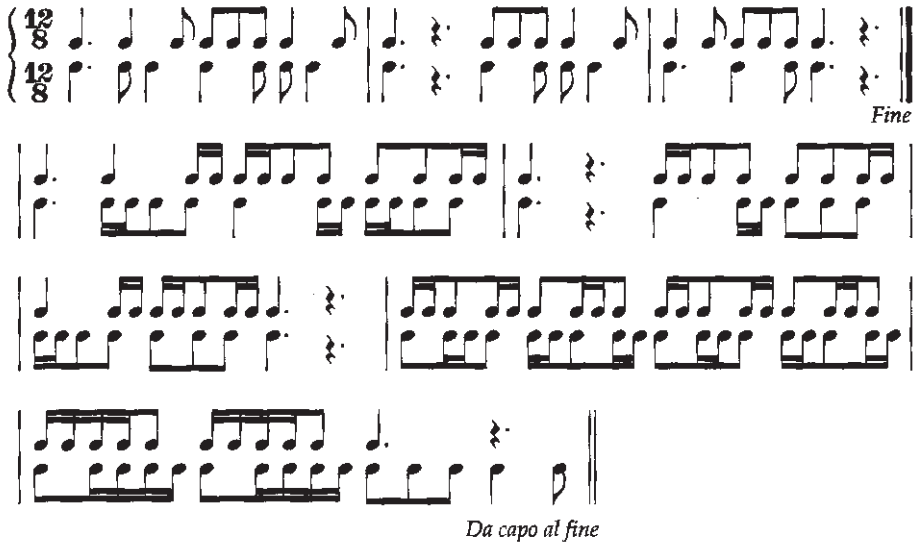
11. G) Allegro non troppo (♩. = 88)



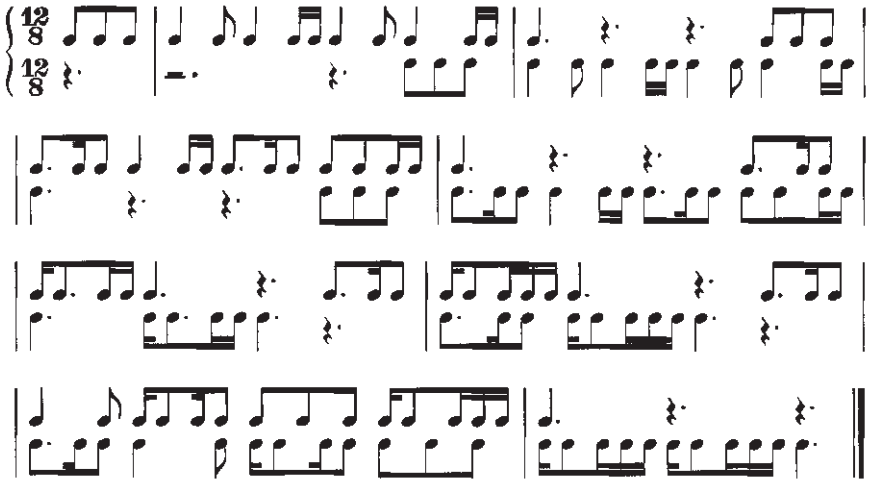
11. H) Andante (♩. = 56)



11. I) Allegretto (♩. = 60)

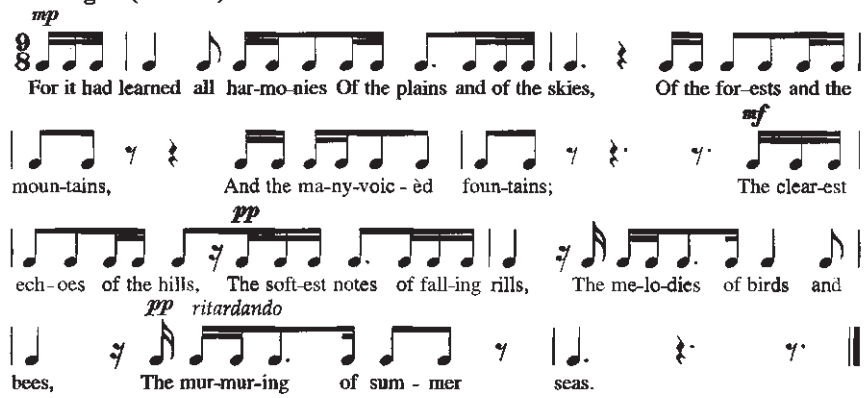


11. J) Adagio (♩. = 48)



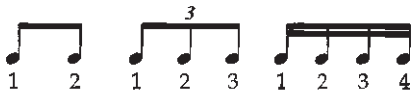
11. K) Percy Bysshe Shelley (1792-1822), from "With a Guitar, to Jane"

Adagio (♩. = 52)



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:

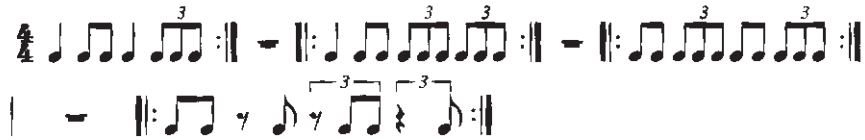


When alternating different divisions of the beat, it is helpful to use a metronome enough to ensure that the beat stays constant.

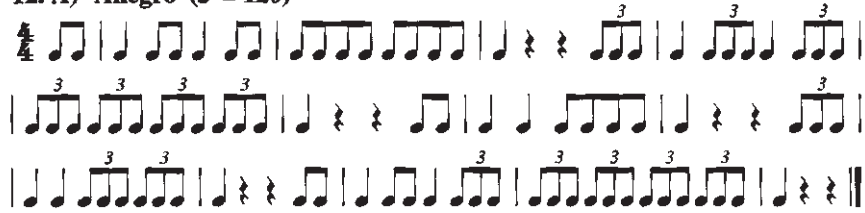
A common tendency, when moving from duplet to triplet eighth-notes, is to make the first note of a triplet too long. It may help to realize that a third of a beat is closer in length to a quarter of a beat than to half a beat, so triplet eighths are more like sixteenth-notes in length than they are like 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:

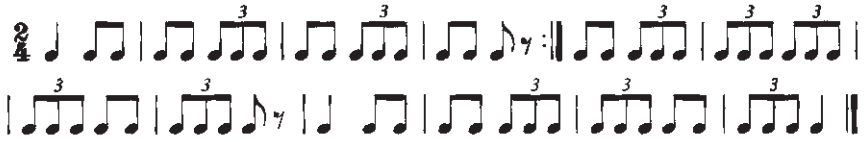
12. 1) ♩ = 60 - 120



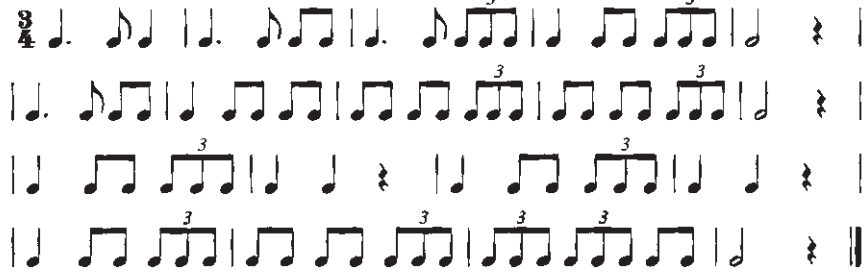
12. A) Allegro (♩ = 120)



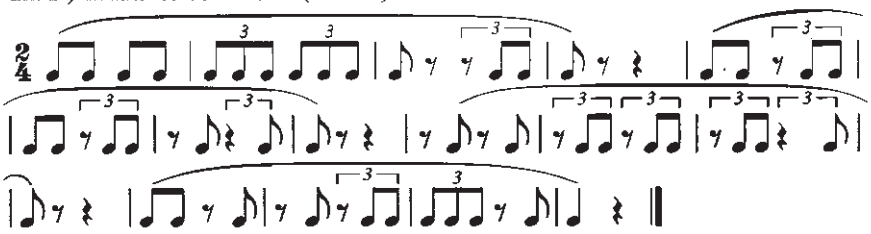
12. B) Allegro ma non troppo (♩ = 112)



12. C) Moderato (♩ = 88)

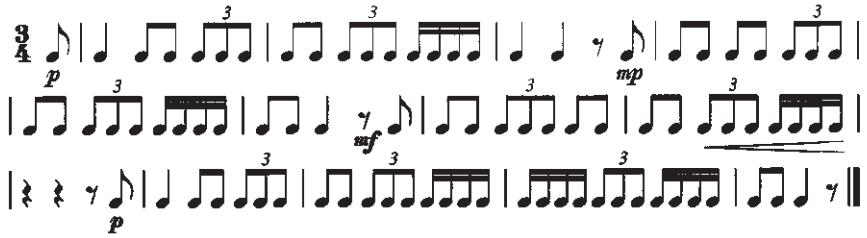


12. D) Andante con moto (♩ = 76)

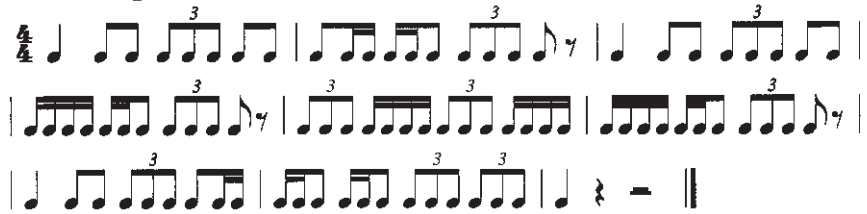


12. 2) ♩ = 60 - 100

12. E) Andante (♩ = 66)

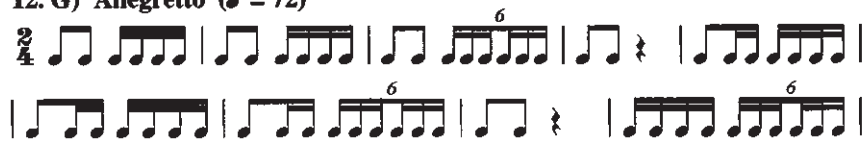


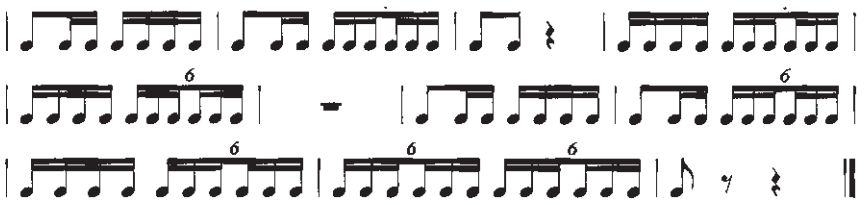
12. F) Allegro (♩ = 100)



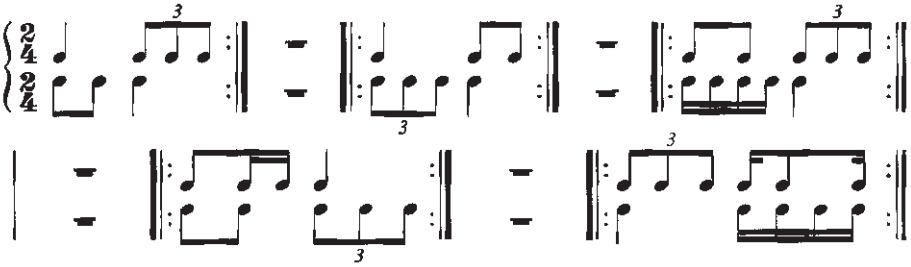
12. 3) ♩ = 50 - 80

12. G) Allegretto (♩ = 72)

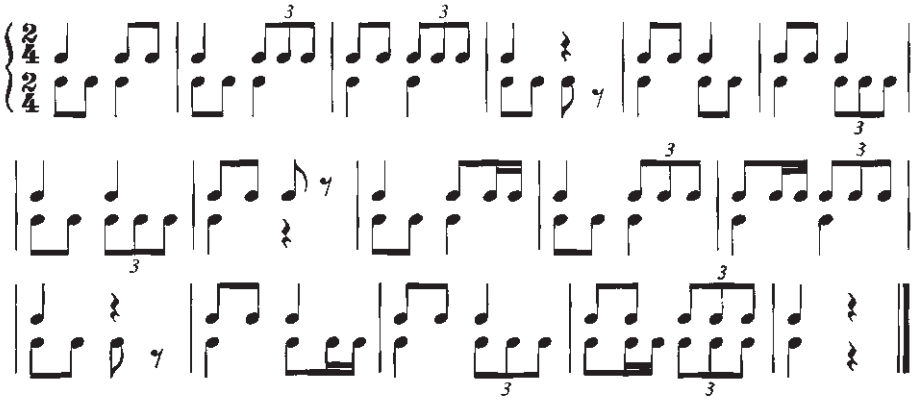




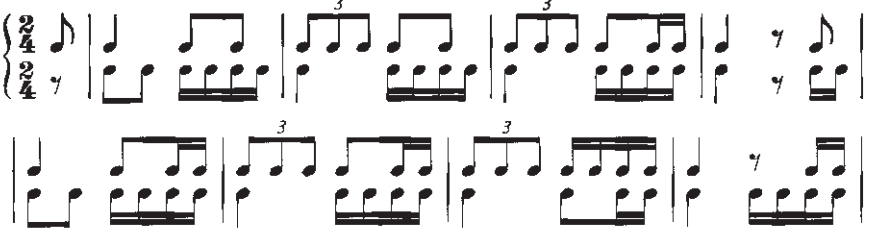
12. 4) ♩ = 48 - 84

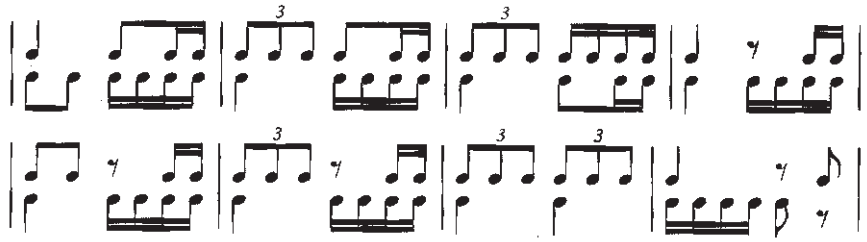


12. H) Andante (♩ = 80)

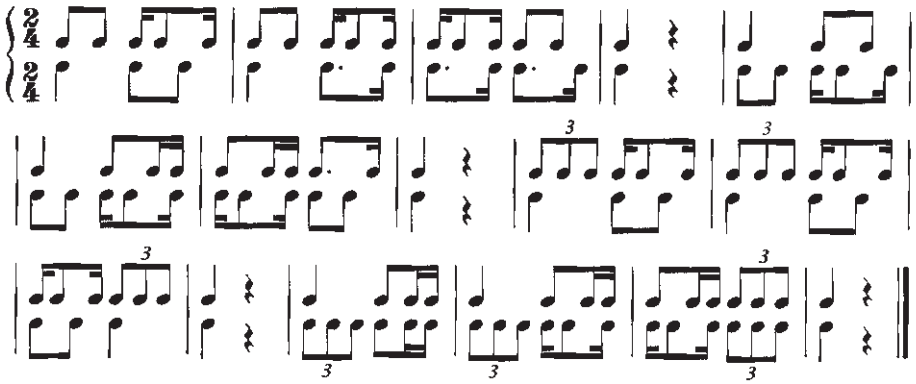


12. I) Andante (♩ = 60)

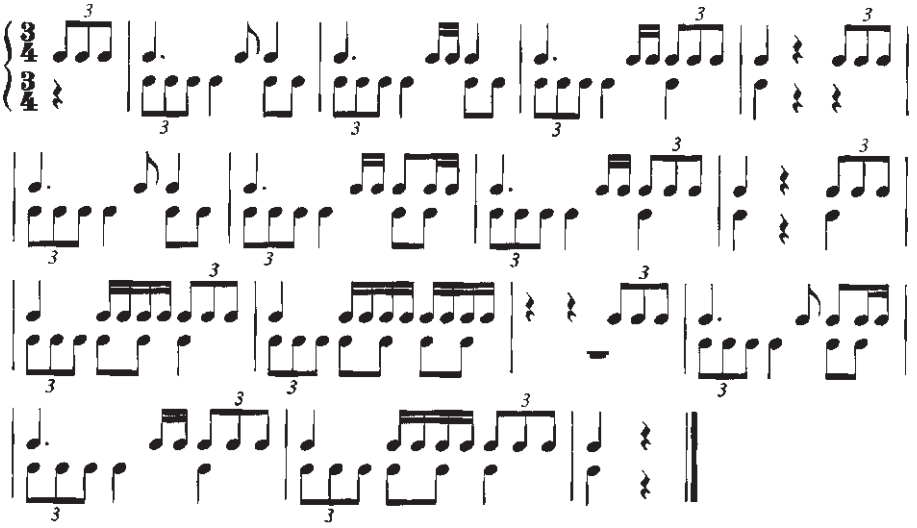




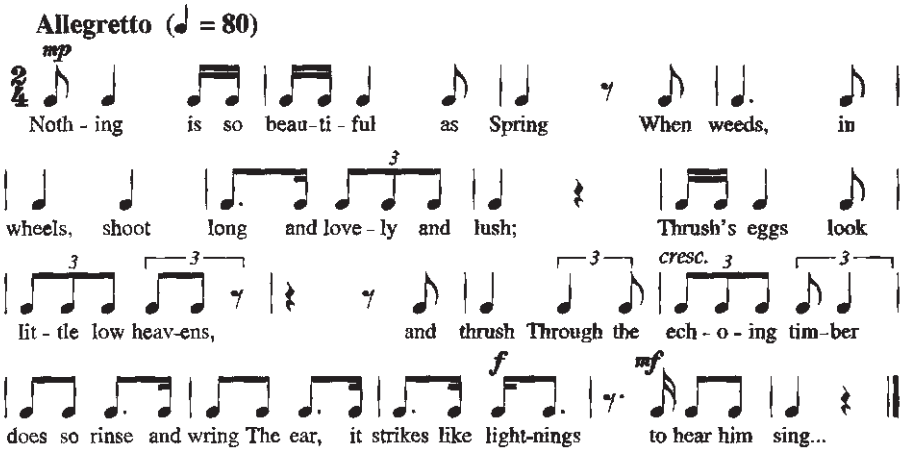
12. J) Con moto (♩ = 72)



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



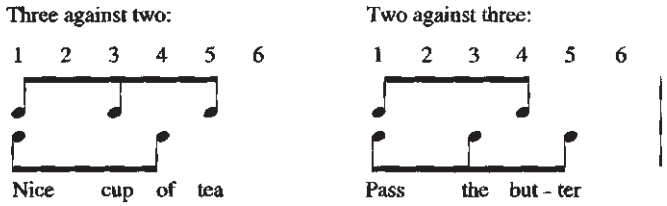
12. L) Gerald Manley Hopkins (1844-1889), from "Spring"



13. TWO AGAINST THREE

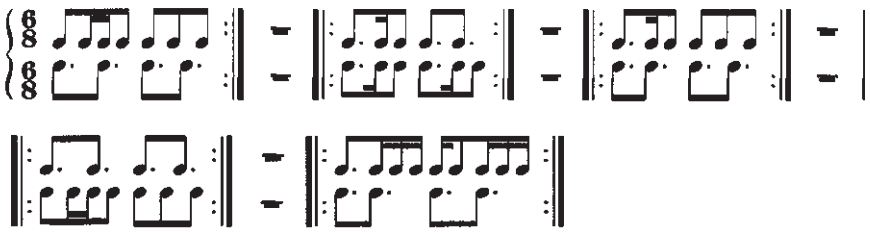
We encountered two against three in Chapter 10, in the division of the dotted-quarter beat of six-eight meter into two dotted eighth-notes that are heard against the basic triple division of the beat. Review of Exercises 10.2 and 10.3 and Studies 10.E, F, and J provides good preparation for the material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

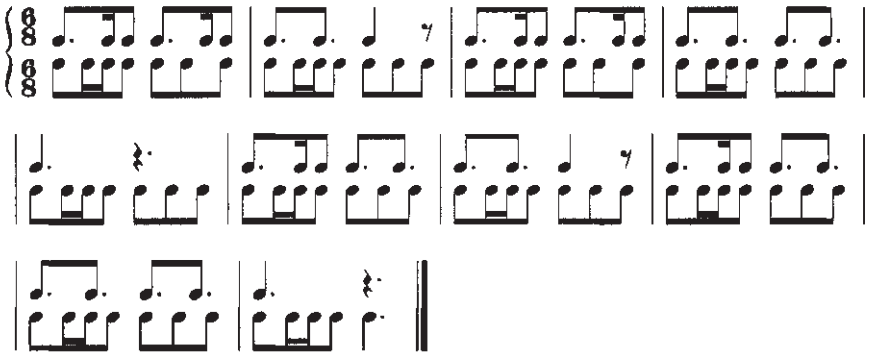


It is relatively easy to hear and perform the composite pattern made by two against three, as the rhythm of the pattern— —is familiar. However, it is musically important to be able to hear the duplet and triplet as independent concurrent patterns. For this reason, we need to practice two against three 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.

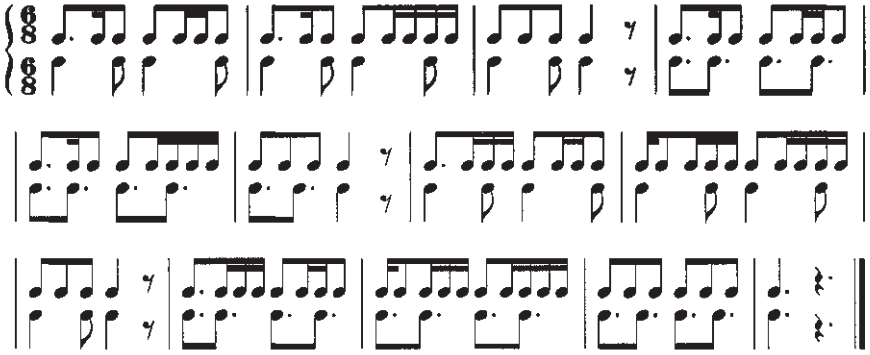
13. 1) ♩. = 40 - 69



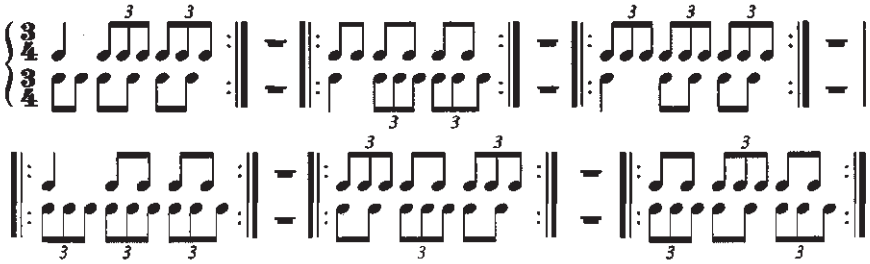
13. A) Allegretto (♩. = 52)



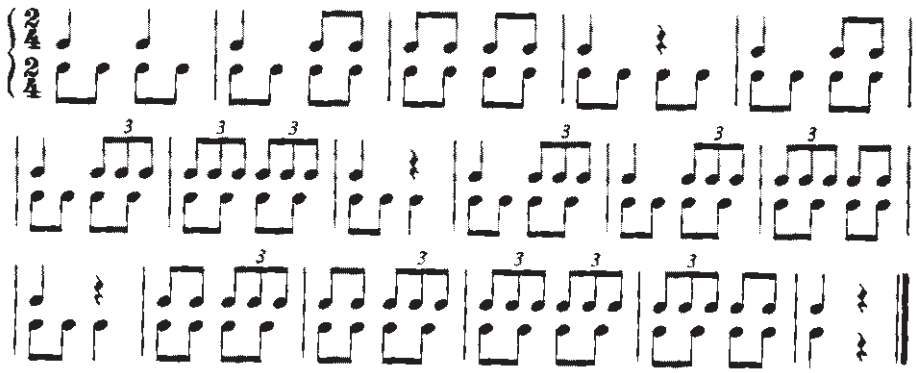
13. B) Allegro (♩ = 66)



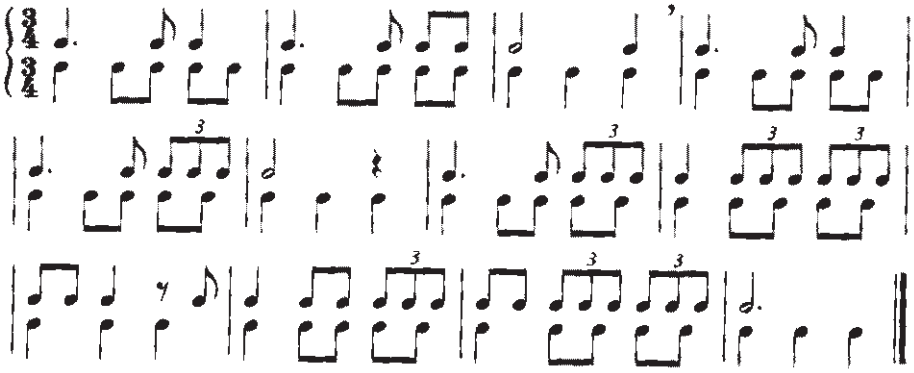
13. 2) ♩ = 52 - 88



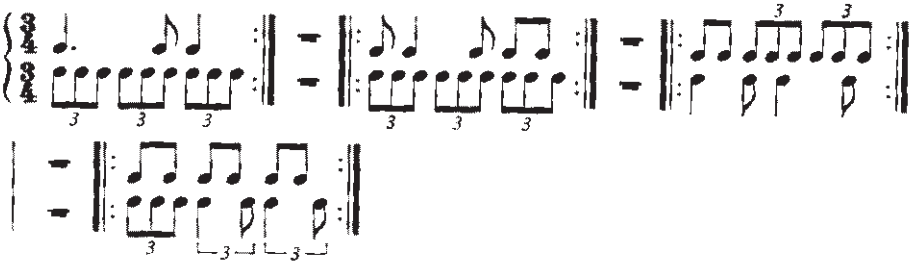
13. C) Allegro (♩ = 100)



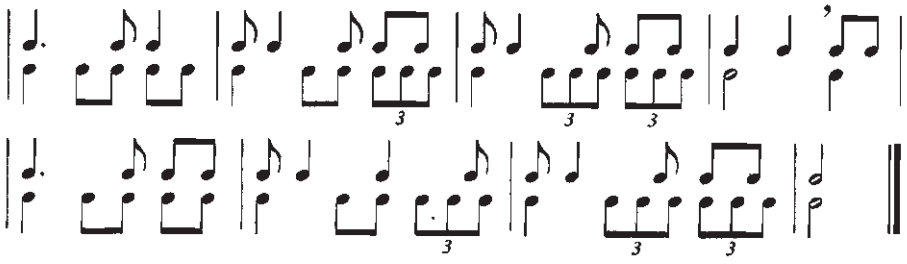
13. D) Allegretto (♩ = 80)



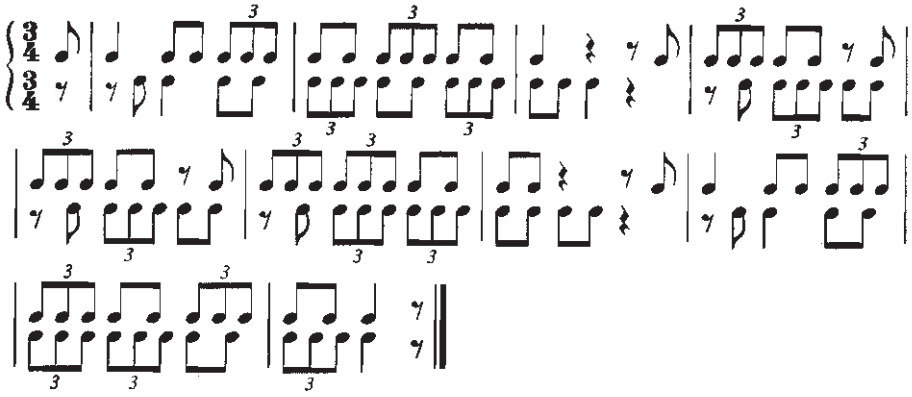
13. 3) ♩ = 48 - 96



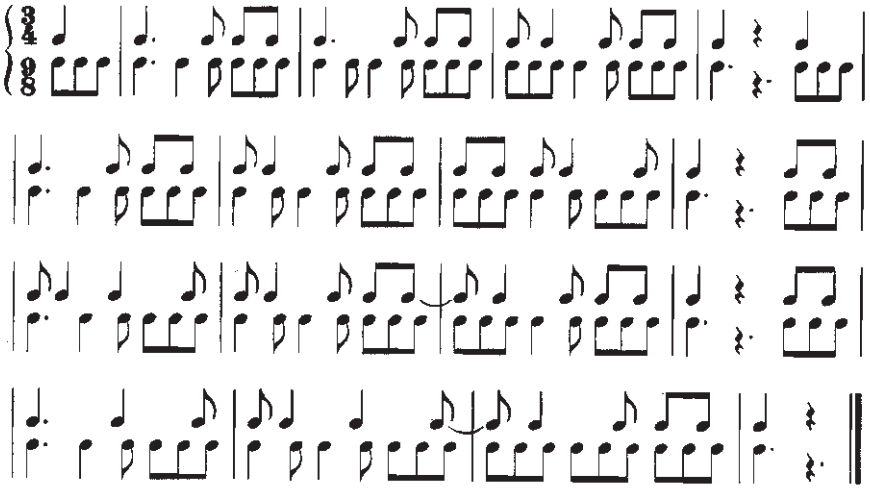
13. E) Allegro ma non troppo (♩ = 96)



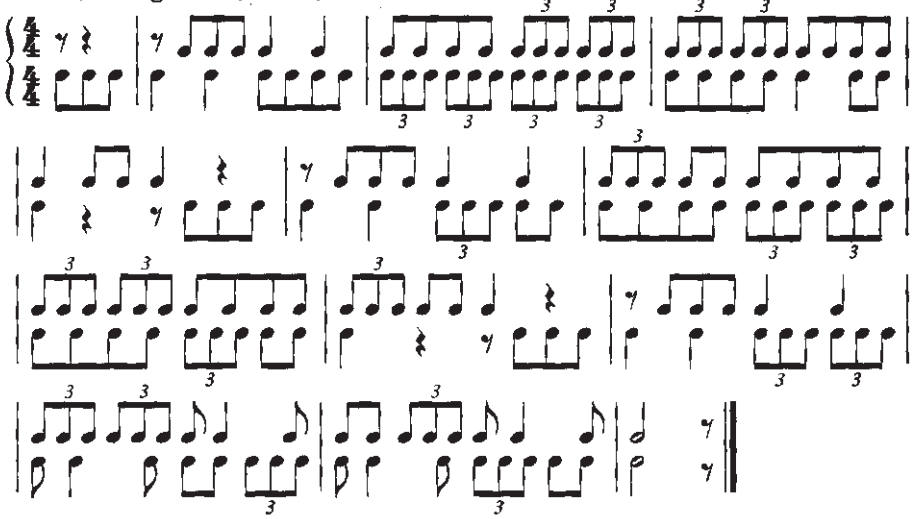
13. F) Andante (♩ = 69)



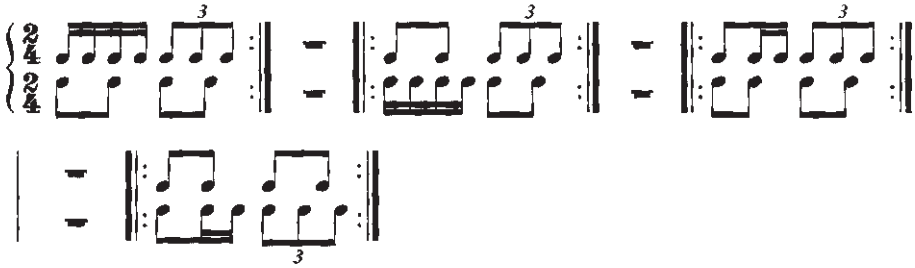
13. G) Andantino (𝅗𝅥 = ♩. = 69)



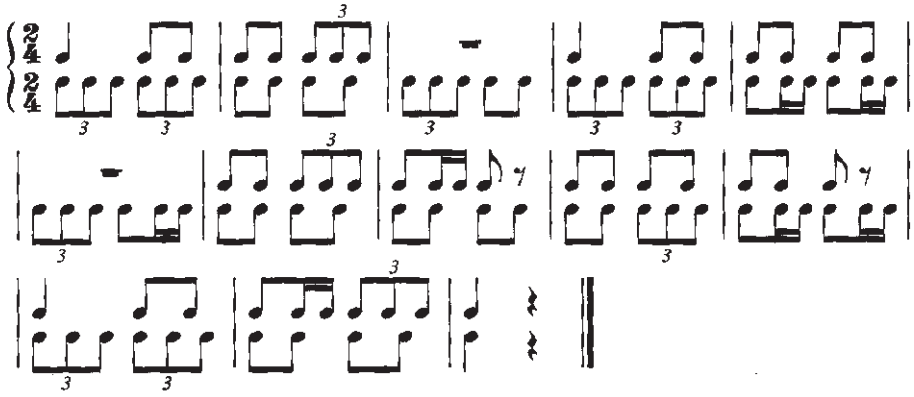
13. H) Allegretto (♩ = 84)



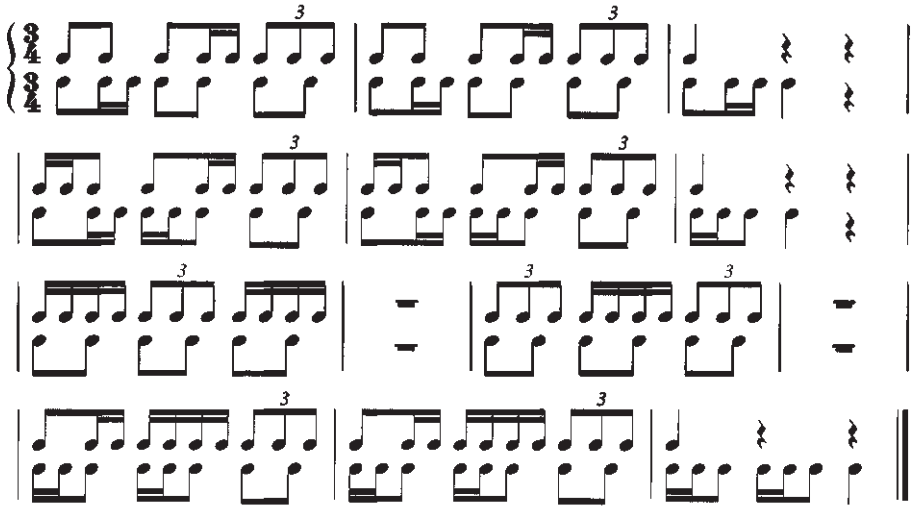
13. 4) ♩ = 50 - 80



13. I) Allegretto (♩ = 88)

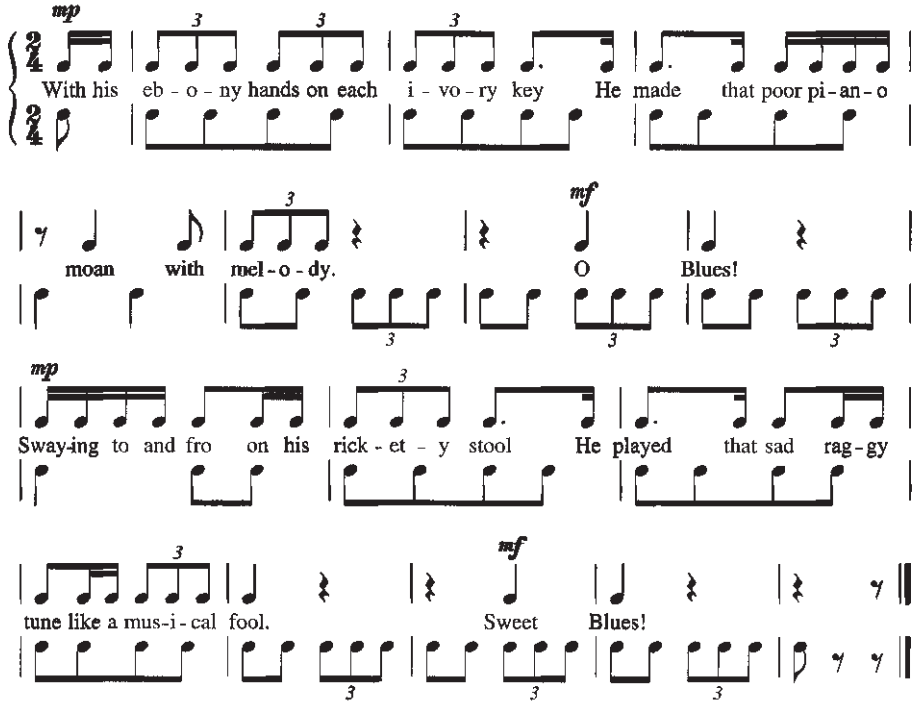


13. J) Adagio (♩ = 52)



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

Andante (♩ = 66)



NOTE

[1]From COLLECTED POEMS by Langston Hughes. Copyright © 1994 by the Estate of Langston Hughes. Reprinted by permission of Alfred A. Knopf Inc.

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