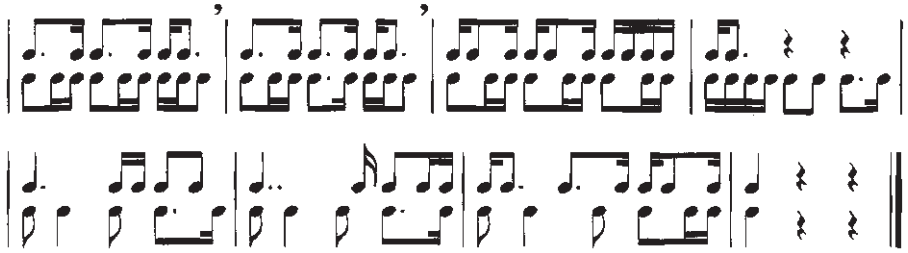
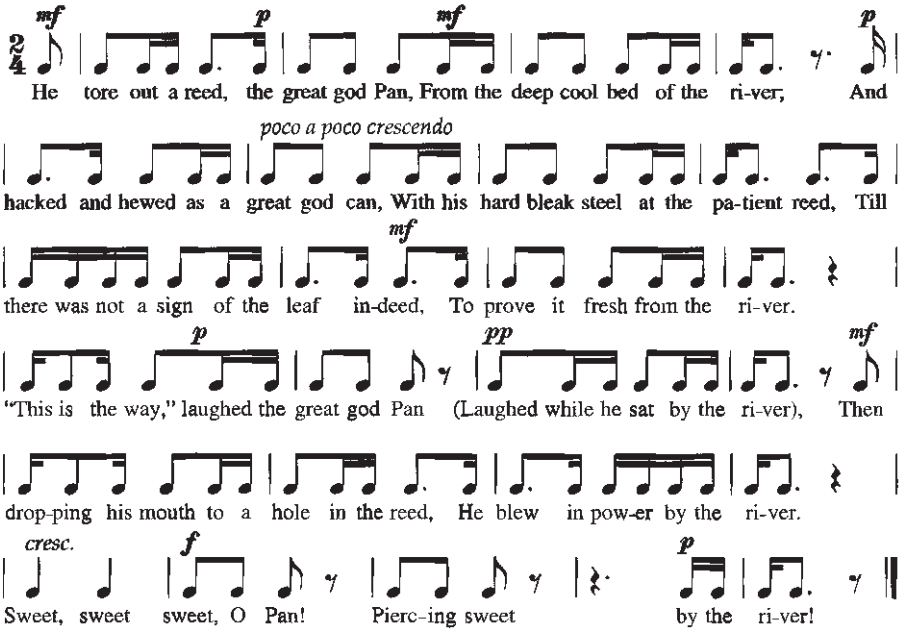


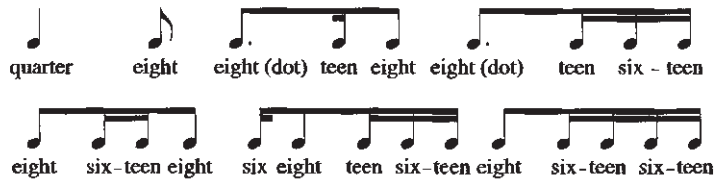
7. J) Elizabeth Barrett Browning (1806-1861), from "A Musical Instrument"

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:

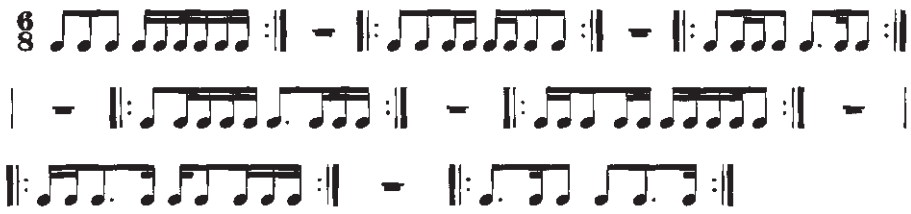


When learning six-eight patterns, we may first count the eighths and articulate the sixteenths, while clapping the rhythm, but we then proceed to count the beats and articulate the eighths, and finally we just count the beats:

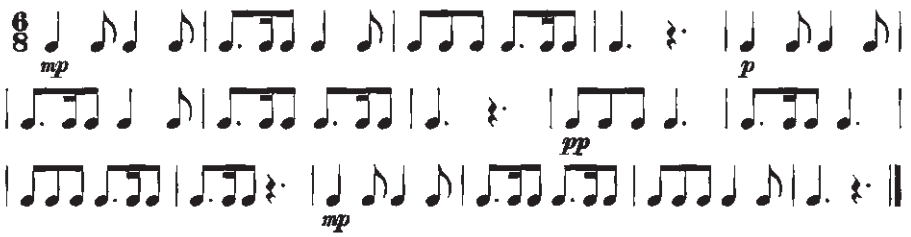
The convention of notation that sixteenth-notes within a beat be beamed together makes it difficult in some patterns to see the basic three eighth-notes of the dotted-quarter beat. has to be understood as , for example.

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.

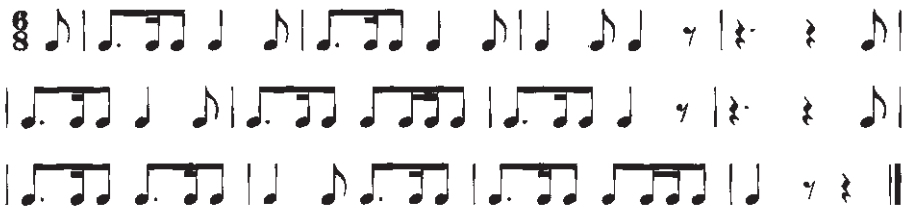
8. 1) ♩. **= 40 - 76)**



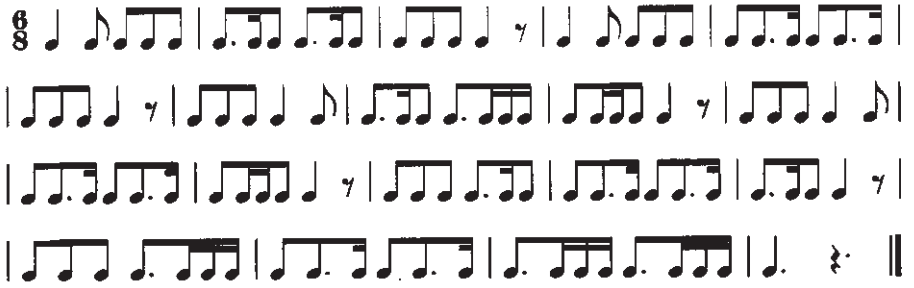
8. A) Grazioso (♩. **= 66)**



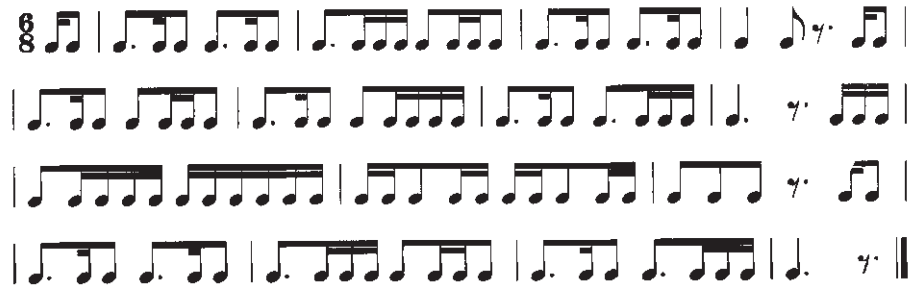
8. B) Adagio (♩. **= 52)**



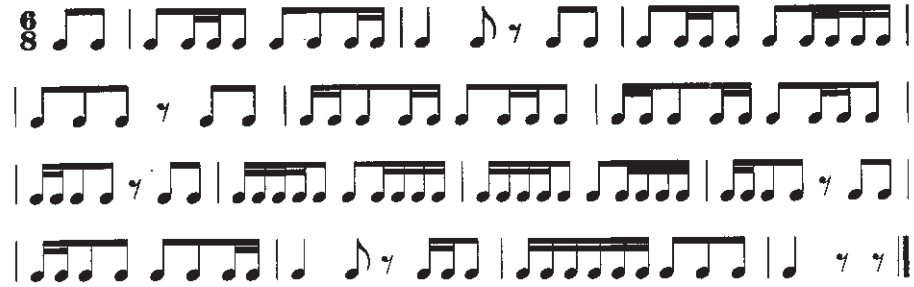
8. C) Allegro (♩. = 88)



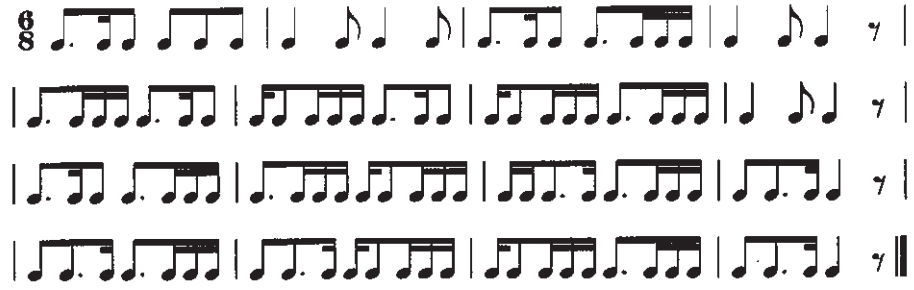
8. D) Allegretto (♩. = 66)



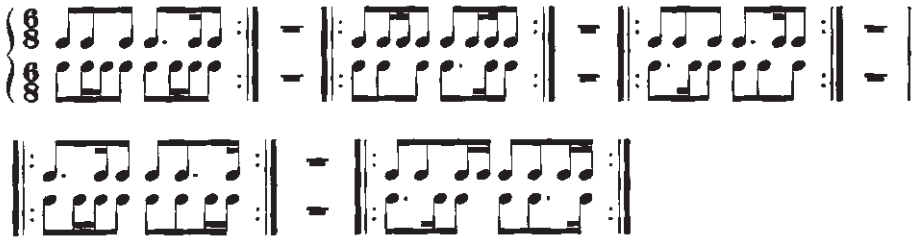
8. E) Allegro (♩. = 80)



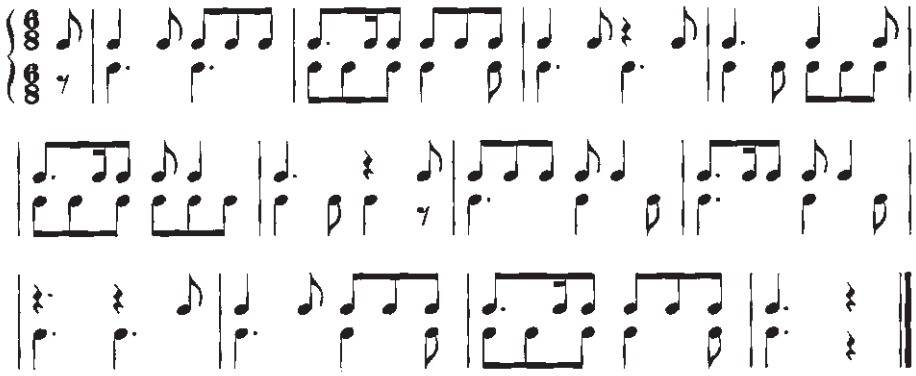
8. F) Andante (♩. = 60)



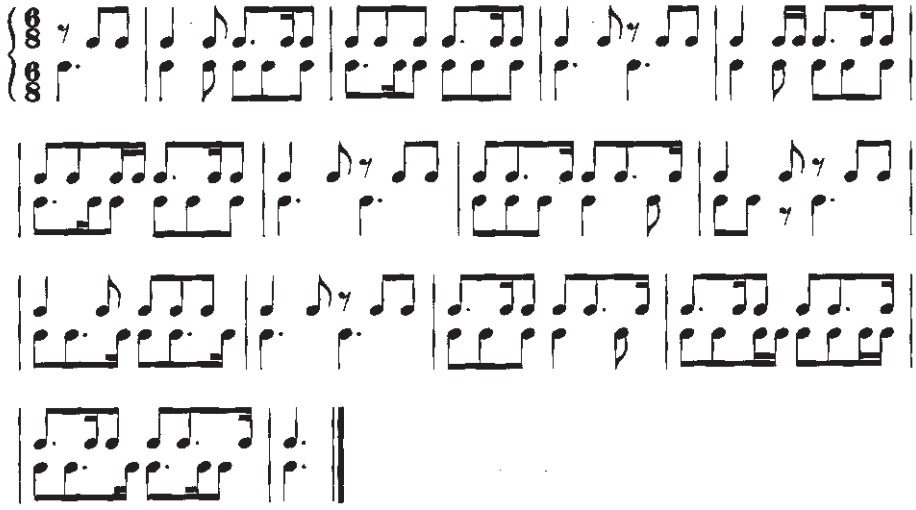
8. 2) ♩. = 40 - 66



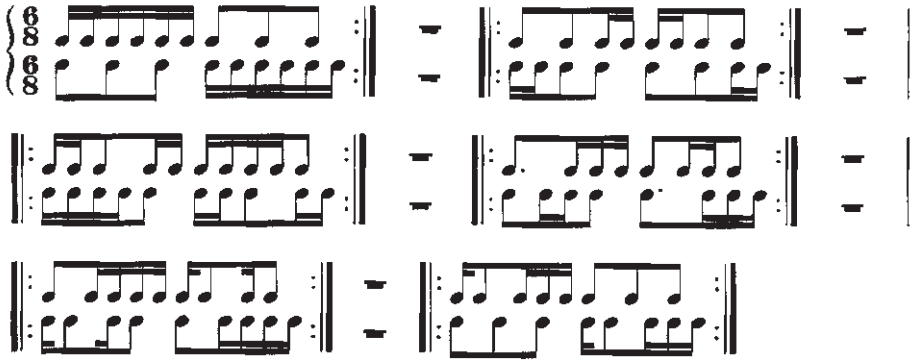
8. G) Allegro (♩. = 88)



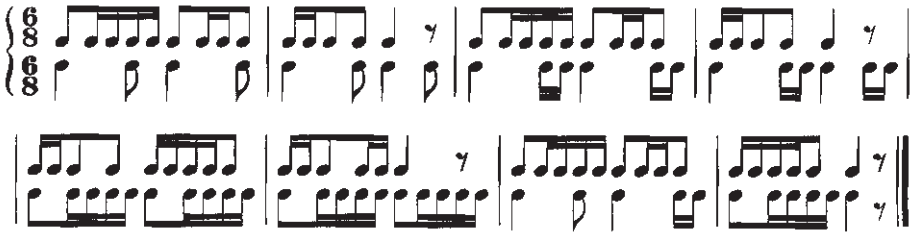
8. H) Andante (♩. = 48)



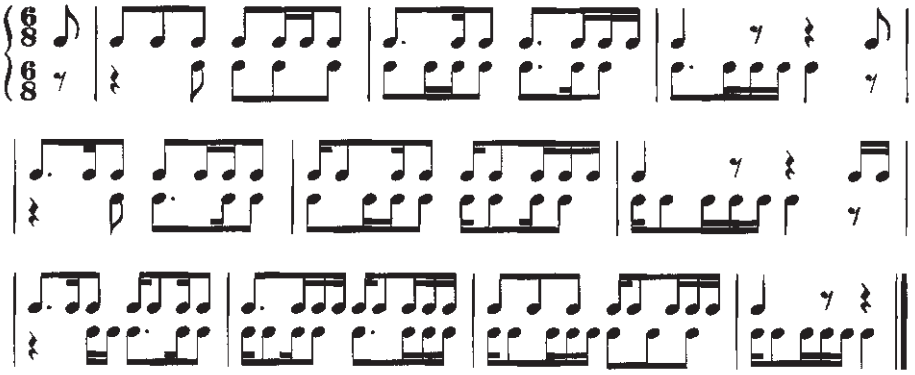
8. 3) ♩. = 40 - 60



8. I) Allegretto (♩. = 56)

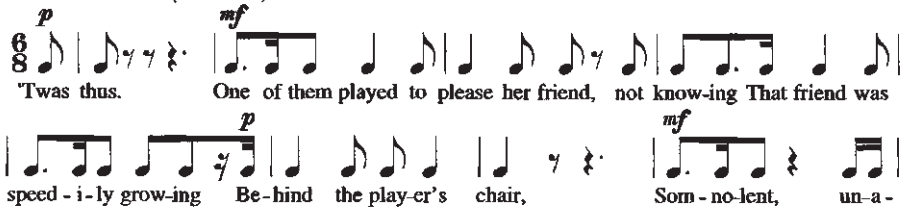


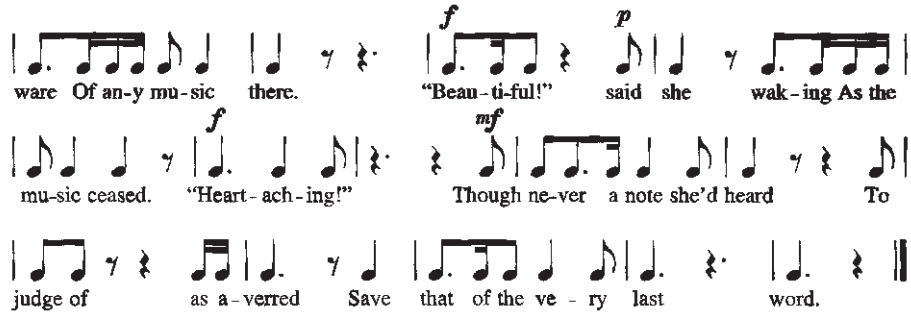
8. J) Adagio (♩. = 44)



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

Andantino (♩. = 66)





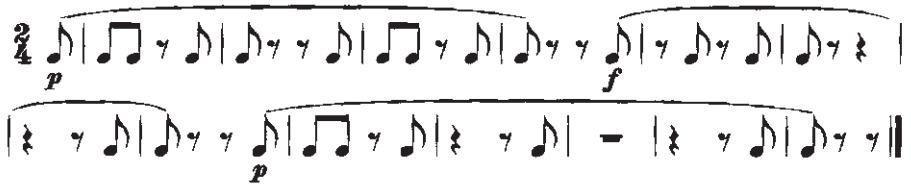
9. MORE RESTS AND SYNCOPATION IN SIMPLE METER

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.

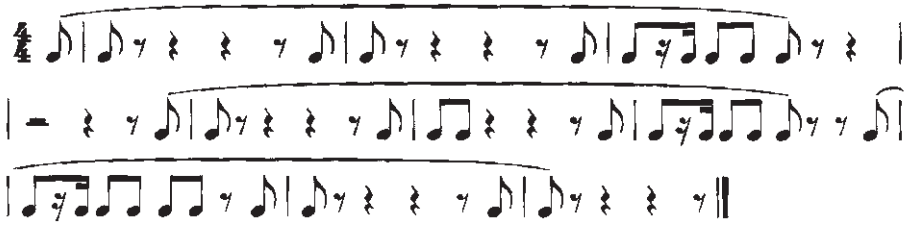
In this chapter and again in Chapter 10, three of the studies are written with flags instead of beams. This notation is sometimes encountered in vocal music, where notes sung to different syllables may not be connected with beams. The first step in reading such notation is to bracket the notes of beats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

9. 1) ♩ = 80 - 144

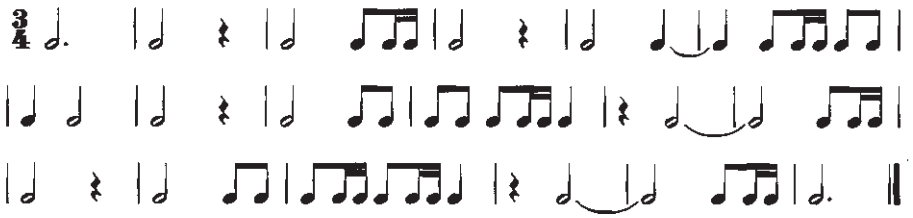
9. A) Allegretto (♩ = 88)



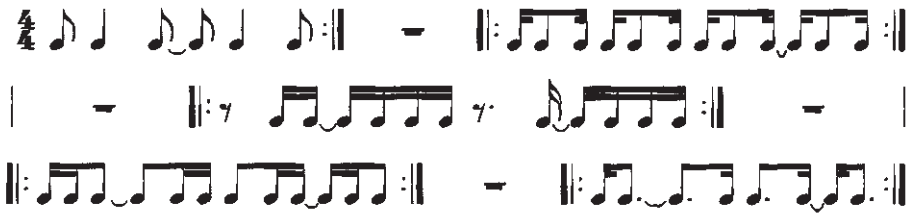
9. B) Vivace (♩ = 132)



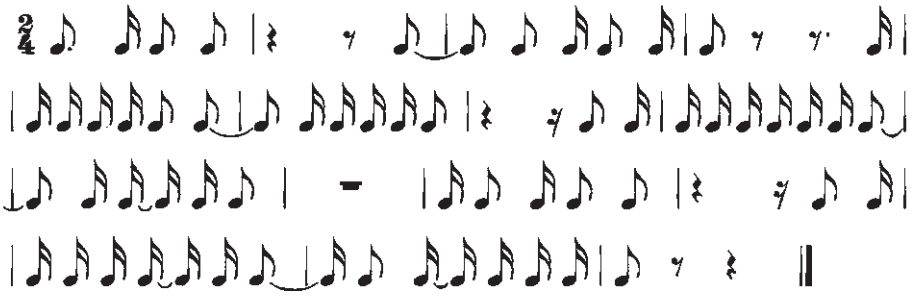
9. C) Moderato (♩ = 84)



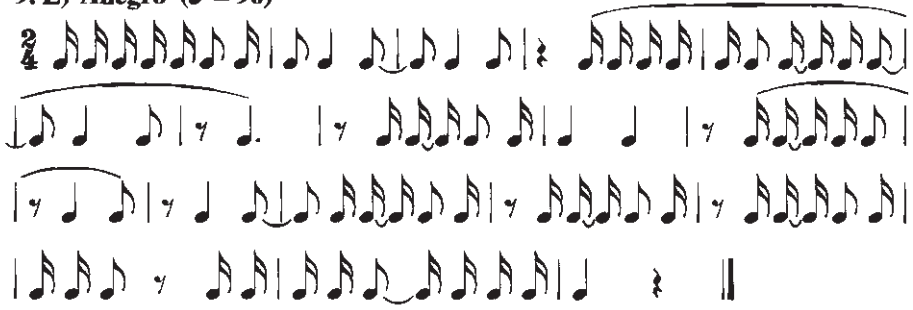
9. 2) ♩ = 56 - 96



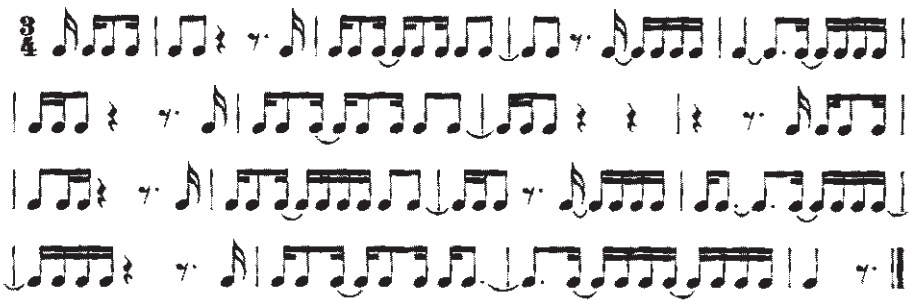
9. D) Allegretto (♩ = 80)



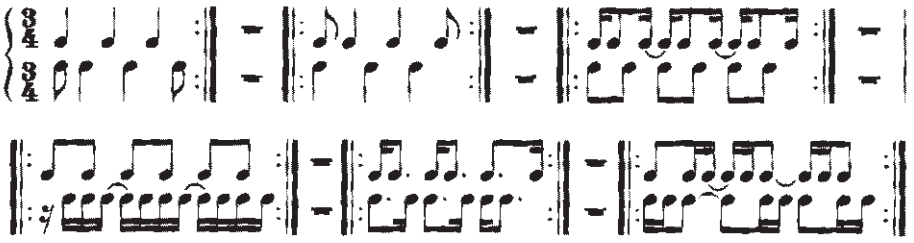
9. E) Allegro (♩ = 96)



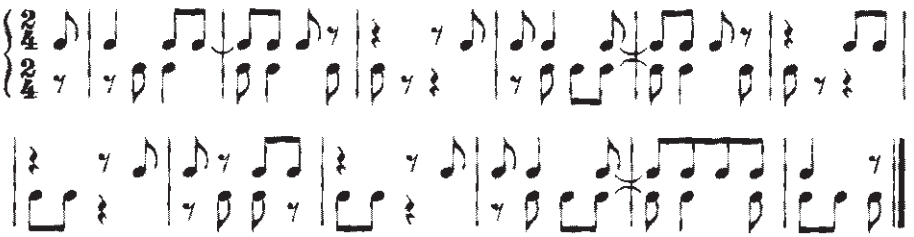
9. F) Allegretto (♩ = 72)



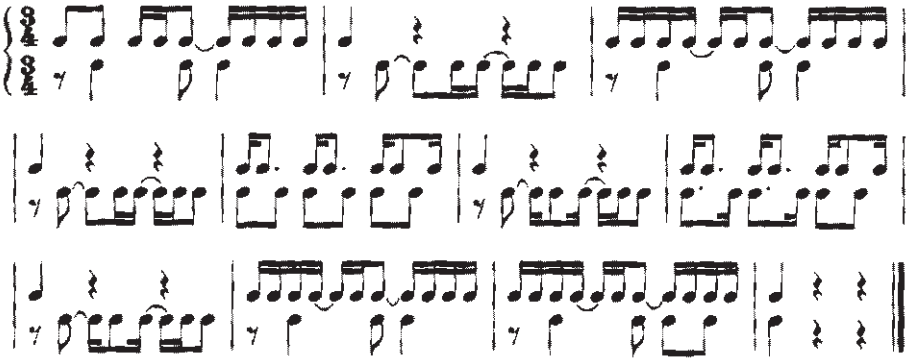
9. 3) ♩ = 40 - 80



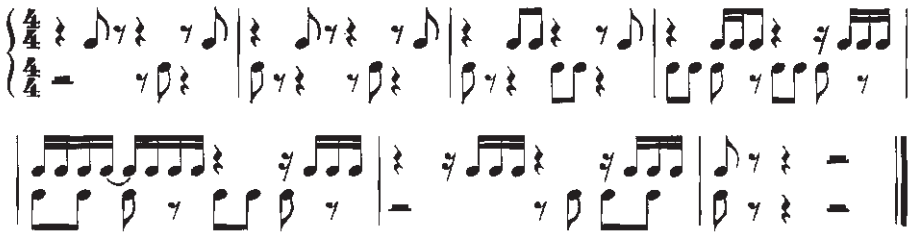
9. G) Allegretto (♩ = 100)



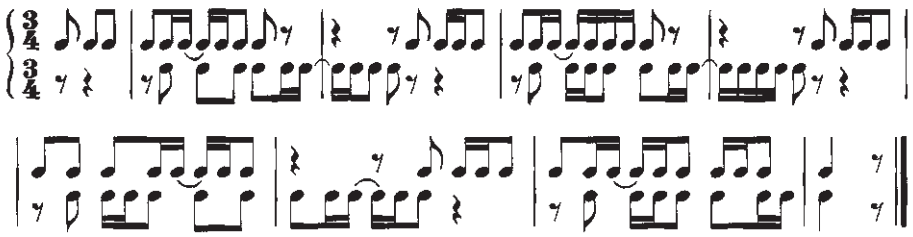
9. H) Moderato (♩ = 69)



9. I) Allegro (♩ = 92)

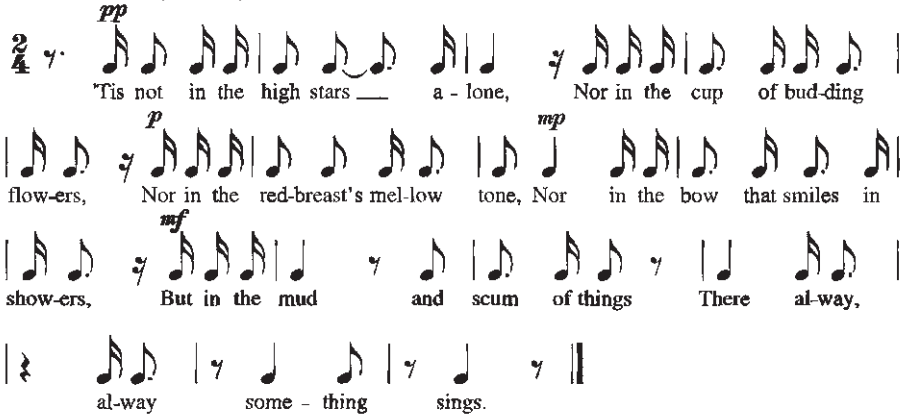


9. J) Allegretto (♩ = 72)



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

Andante (♩ = 63)



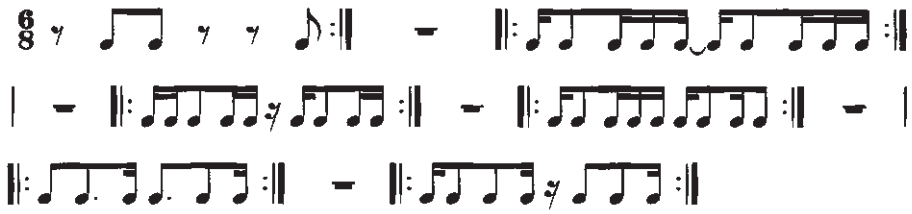
10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER

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.

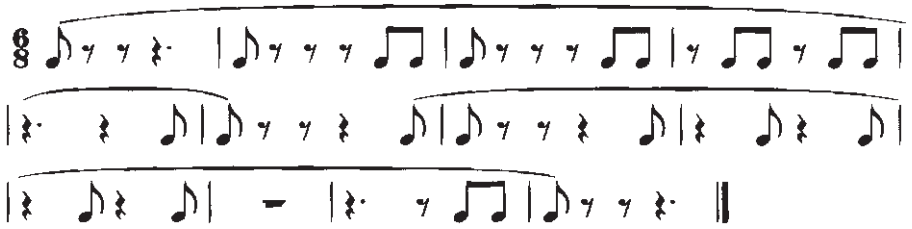
Rewriting Studies 10.B and 10.C using beams may be instructive.

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

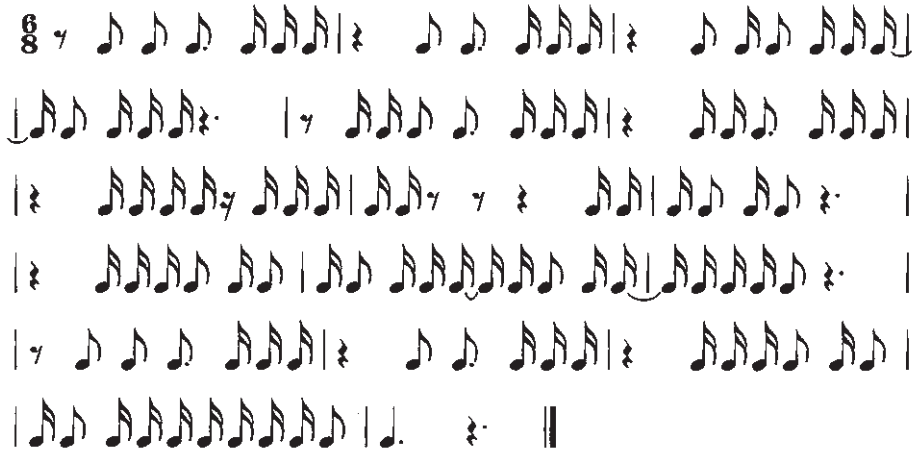
10. 1) ♩. = 40 - 72



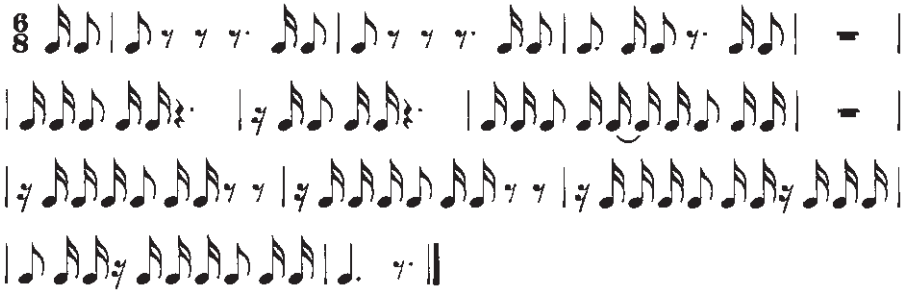
10. A) Vivo (♩. = 108)



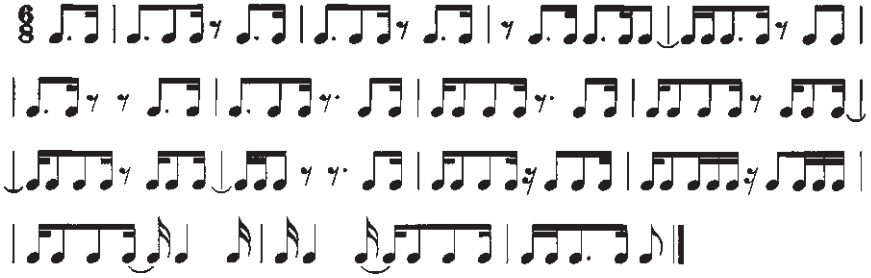
10. B) Allegretto (♩. = 66)



10. C) Allegro (♩. = 72)

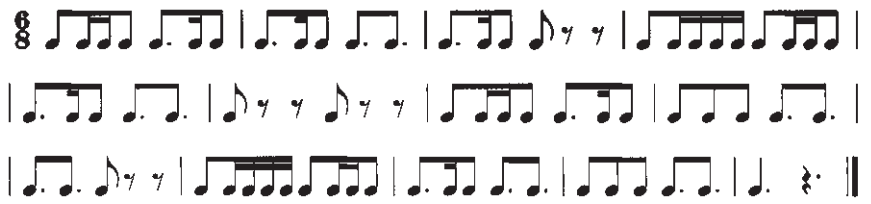


10. D) Adagio (♩. = 40)

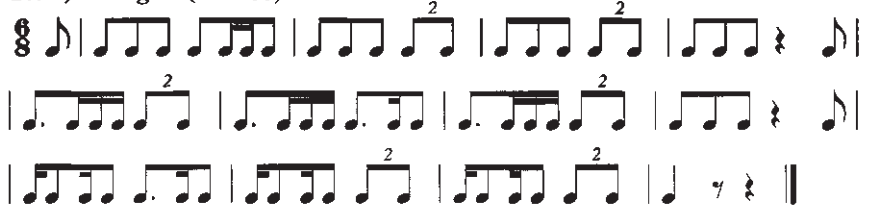


10. 2) ♩. = 54 - 96

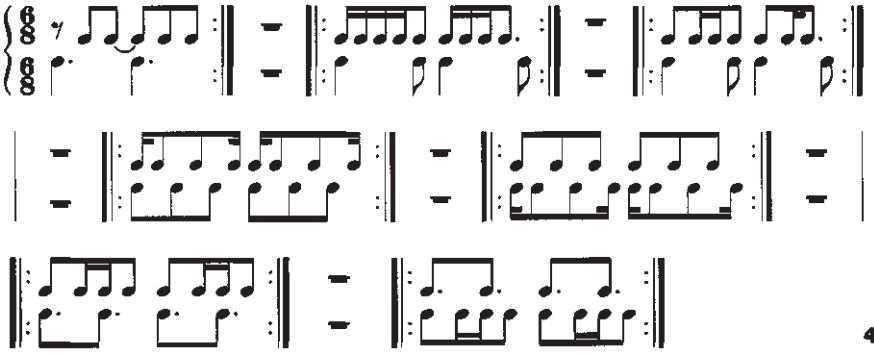
10. E) Allegretto (♩. = 60)



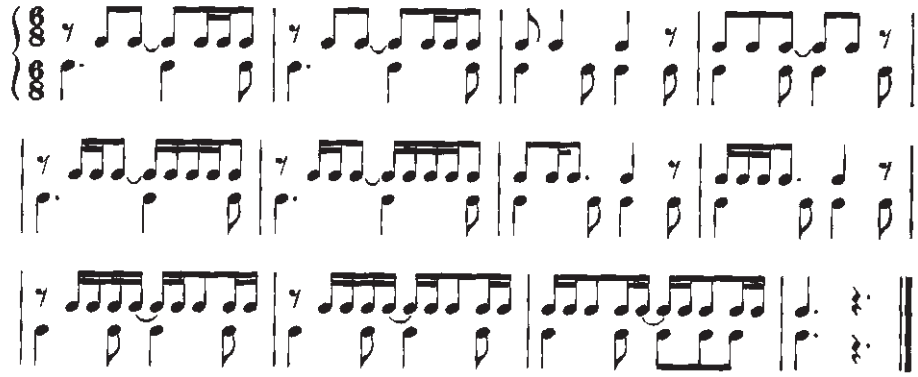
10. F) Allegro (♩. = 88)



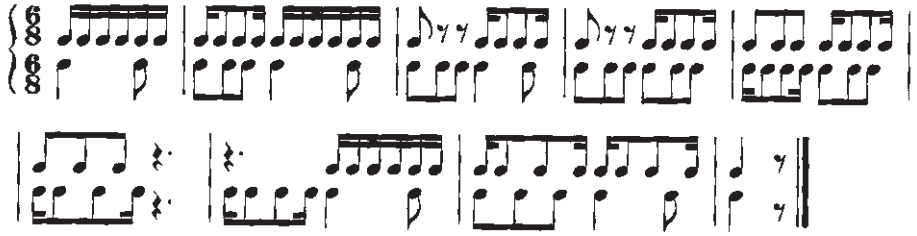
10. 3) ♩. = 40 - 60



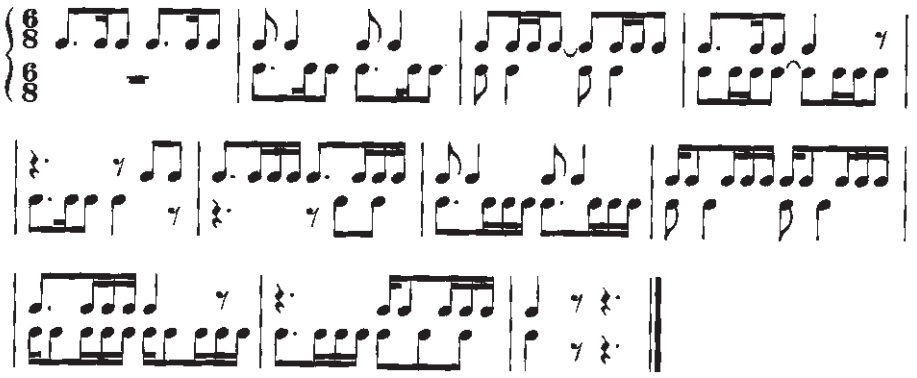
10. G) Allegretto (♩. = 56)



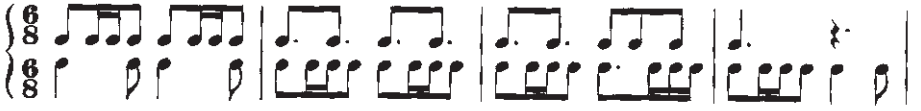
10. H) Andante (♩. = 48)

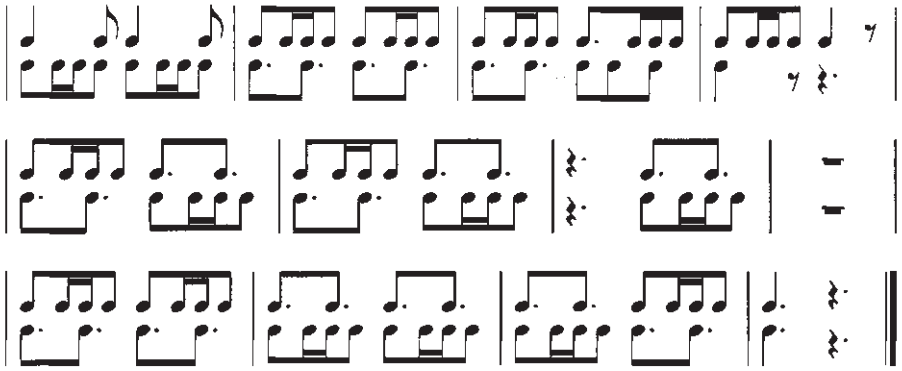


10. I) Moderato (♩. = 56)

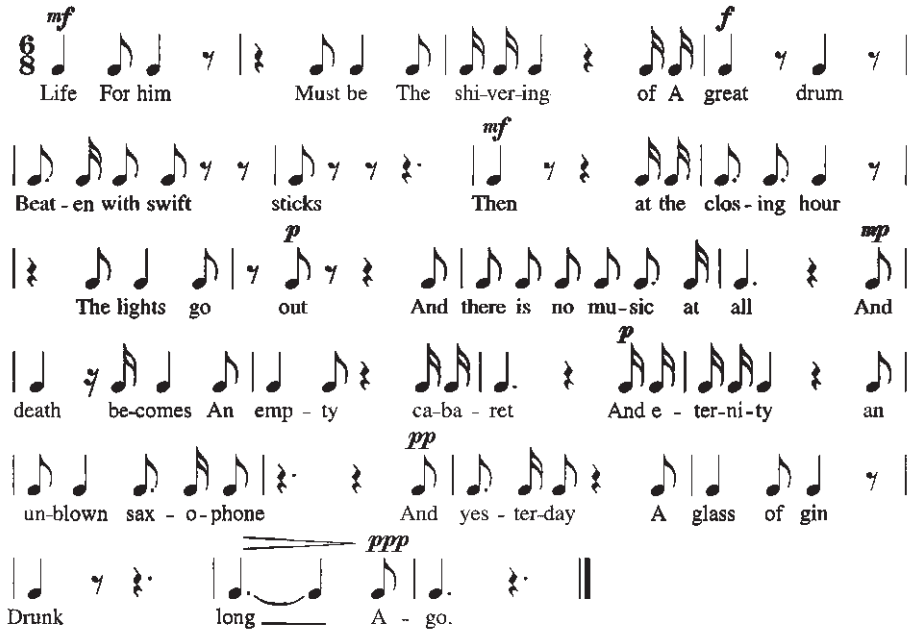


10. J) Allegro (♩. = 63)





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



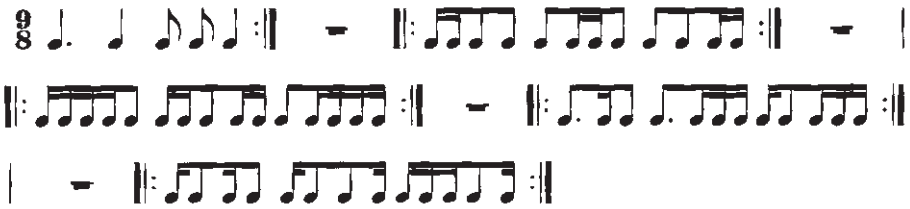
NOTE

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

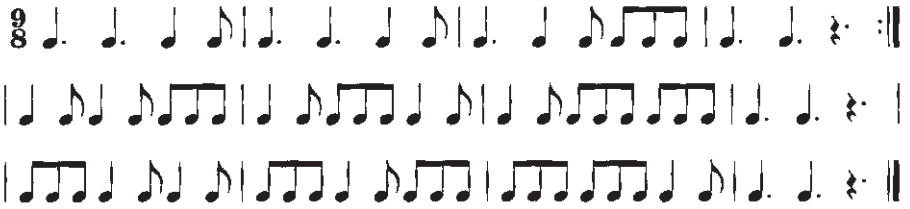
11. NINE-EIGHT AND TWELVE-EIGHT METER

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.

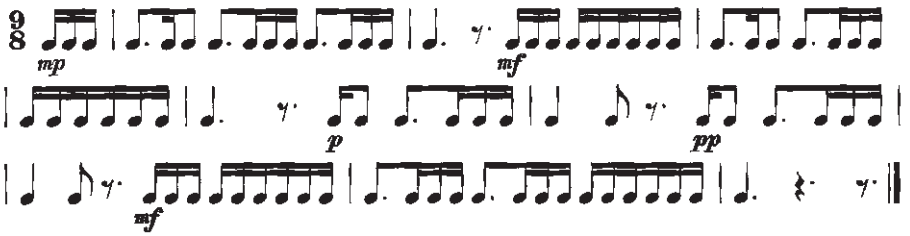
11. 1) ♩. **= 40 - 66**



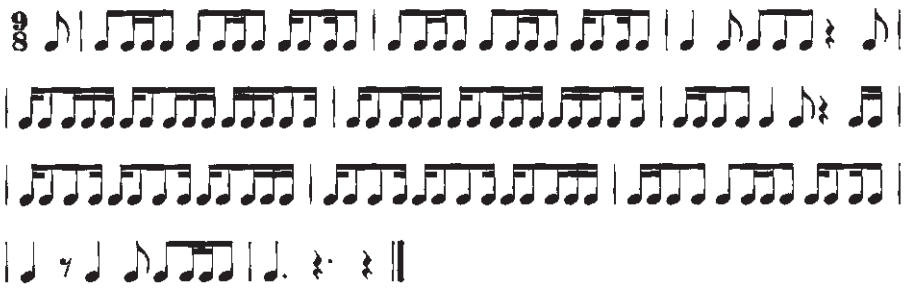
11. A) Allegro vivo (♩. **= 120)**



11. B) Con moto (♩. **= 60)**

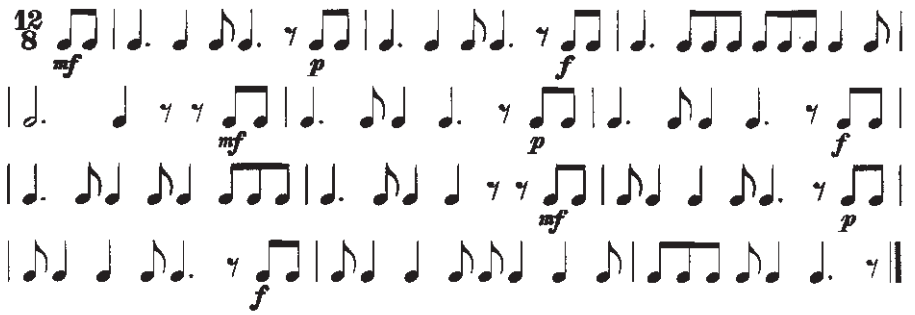


11. C) Allegretto (♩. **= 63)**

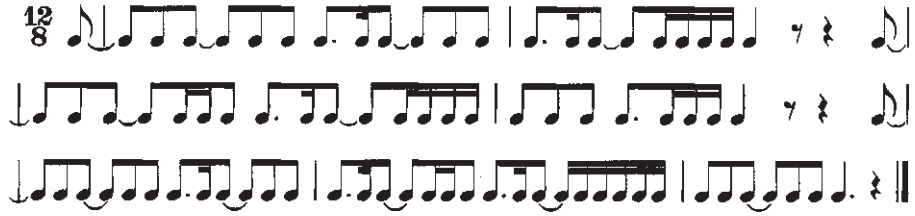


11. 2) ♩. = 56 - 76

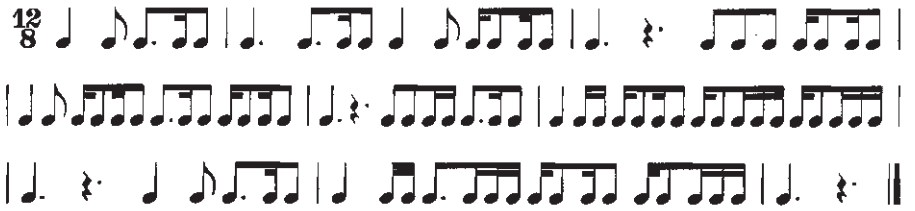
11. D) Allegro maestoso (♩. = 104)



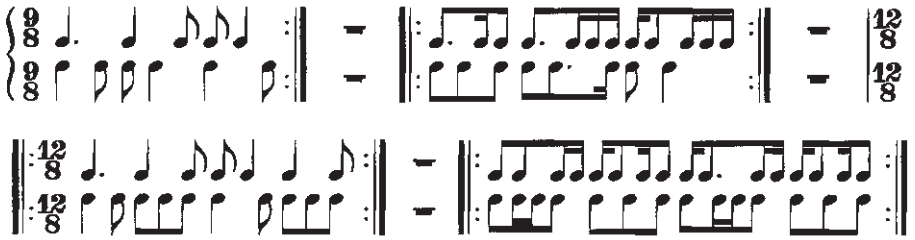
11. E) Andante con moto (♩. = 66)



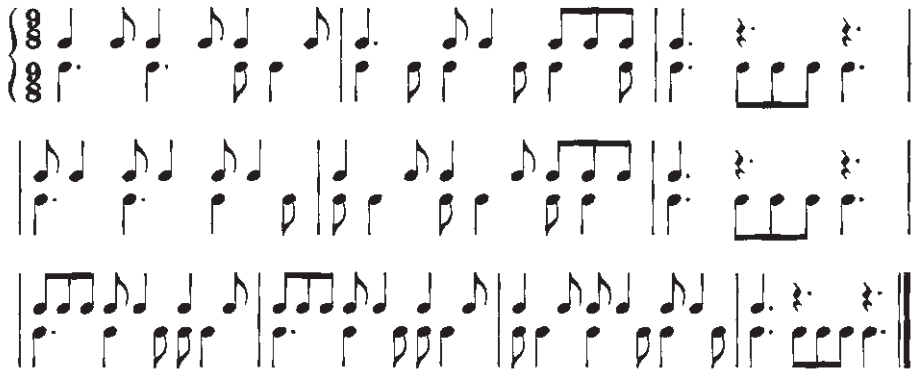
11. F) Andante (♩. = 56)



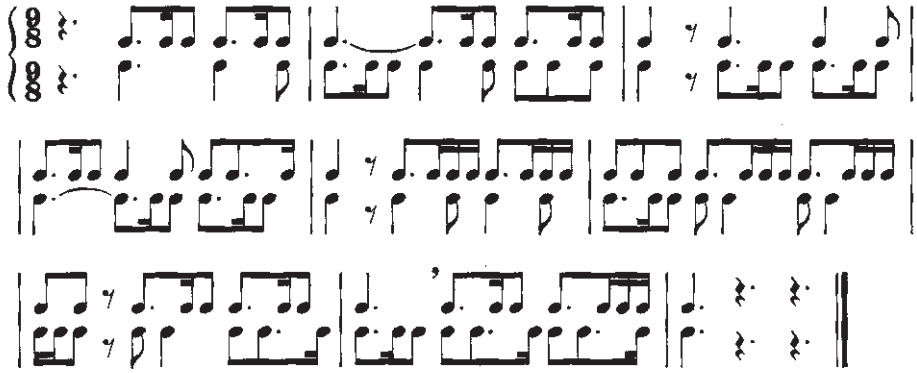
11. 3) ♩. = 40 - 60



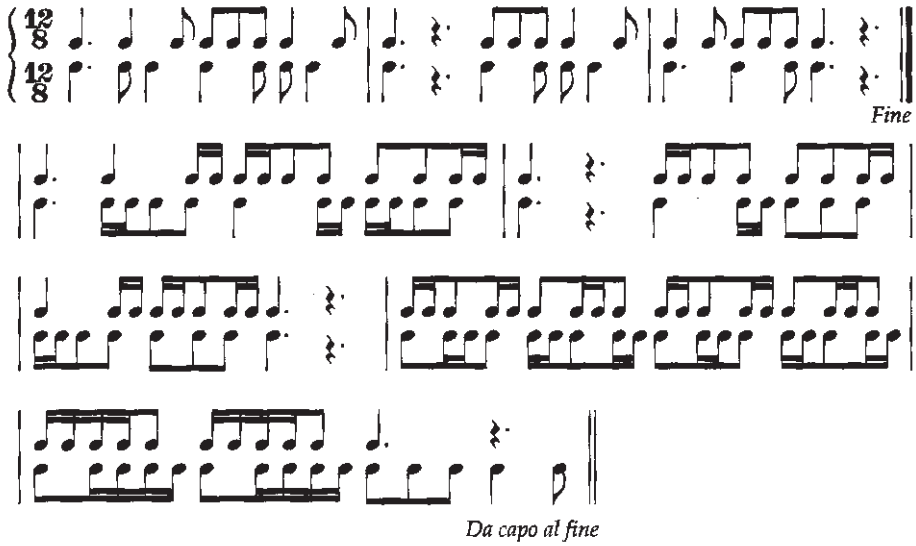
11. G) Allegro non troppo (♩. = 88)



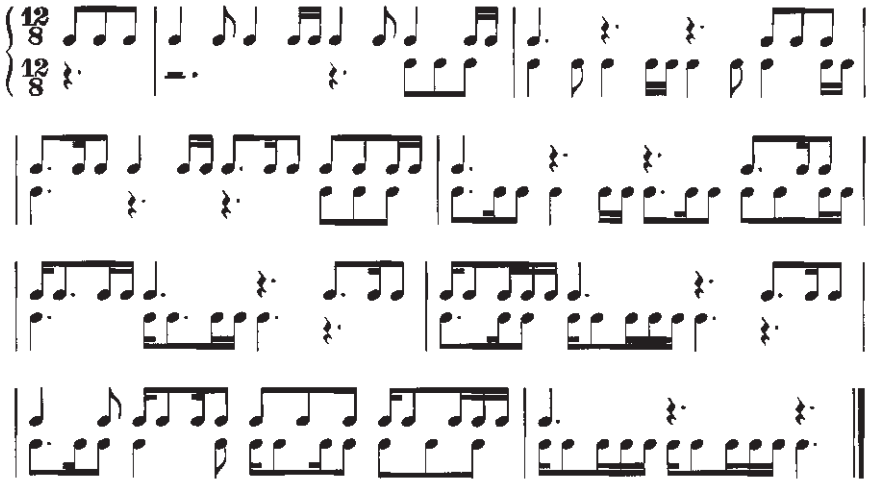
11. H) Andante (♩. = 56)



11. I) Allegretto (♩. = 60)

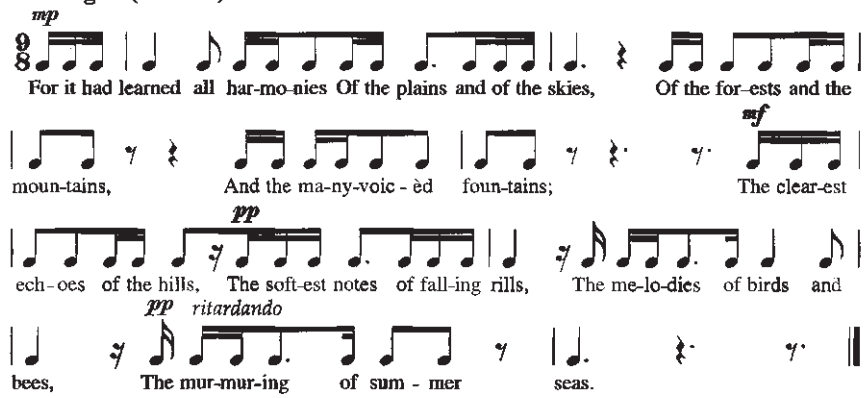


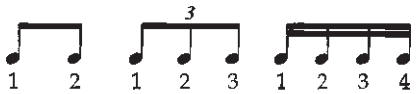
11. J) Adagio (♩. = 48)



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: