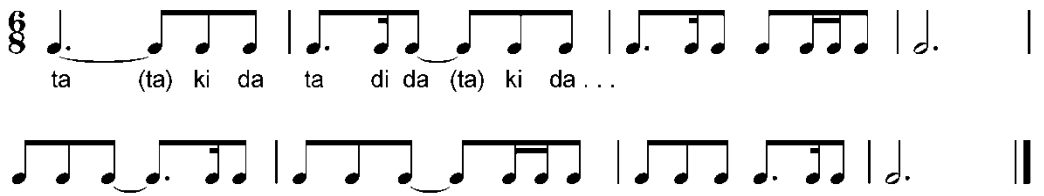
7 ✧ Ties in compound meter

Ties between beats make it especially important that you keep the beat in your head. Practice the exercises without the ties then with the ties, hearing the tied notes in your imagination. Syllables in parentheses show what you should first say, then think.

7.1



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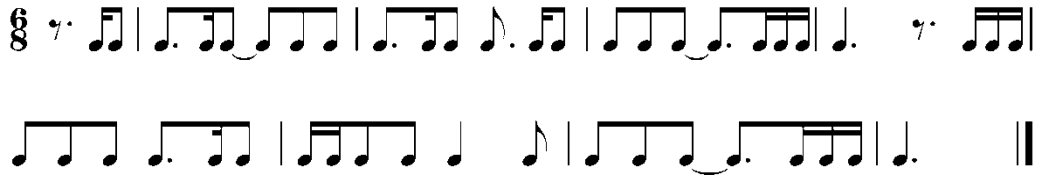

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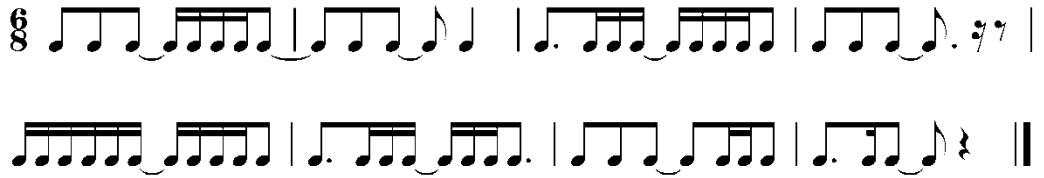

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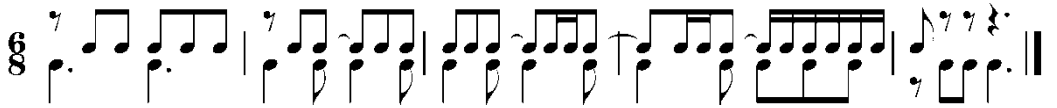

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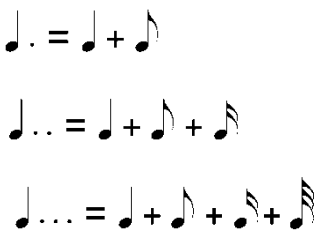
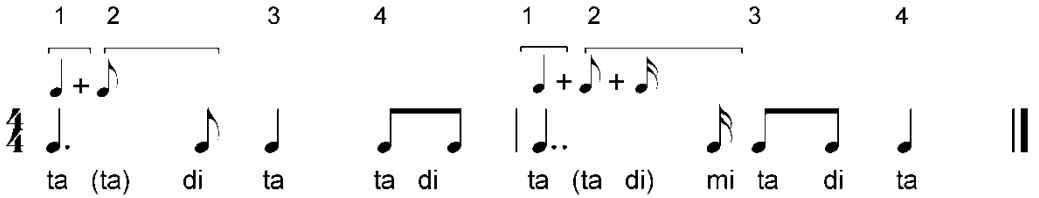
8 ✧ Multiple dots, extended ties, third division

It is possible to place more than one dot on a note. Double, triple, and even quadruple dots are not uncommon. The first dot, as you know, adds one half the note value to the duration. Subsequent dots add half the value of the previous dot. For example:



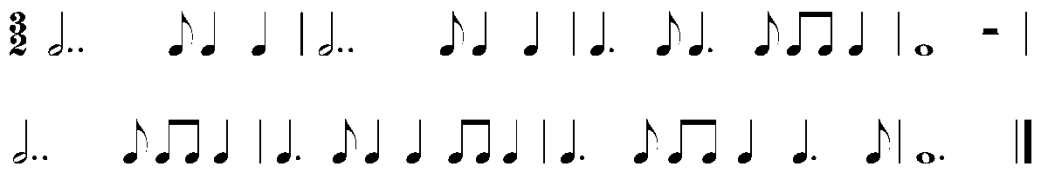
Multiple dots sometimes make the beat hard to visualize. It may help to bracket or number the beats in a few examples until you are more comfortable with the notation.

8.1



8.2

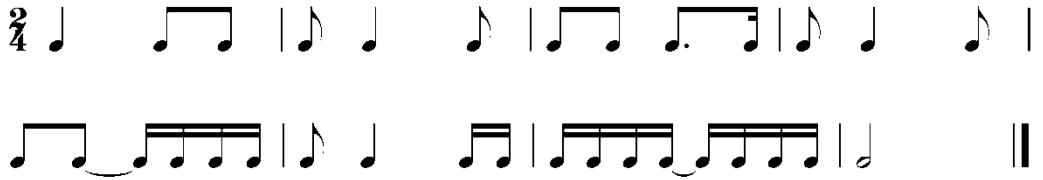
8.3 ***Schnell***



9 ✧ Syncopation and hemiola

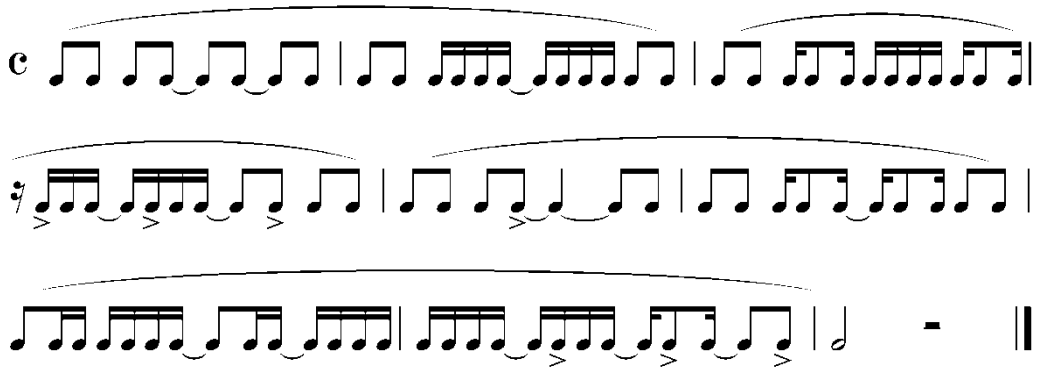
At its most basic level, syncopation is a shifting of accent from a strong attack point—like a beat or strong beat—to another place in the measure, like an offbeat or a normally weak beat. There are several ways to accomplish this shift. Accent signs, ties, or longer note values are three, and are among the techniques explored in this chapter. Other more complex techniques will be introduced later in the book.

9.1

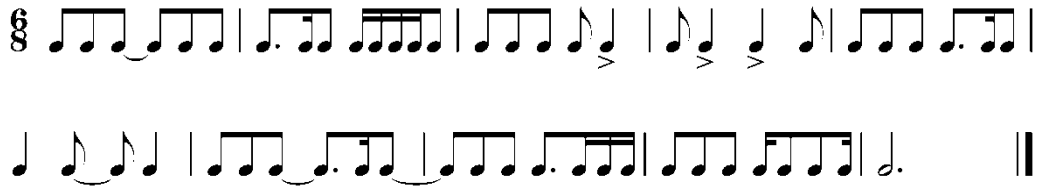


Rewrite the first 4 measures replacing the quarter notes with tied notes.

9.2



9.3 ***Andante***



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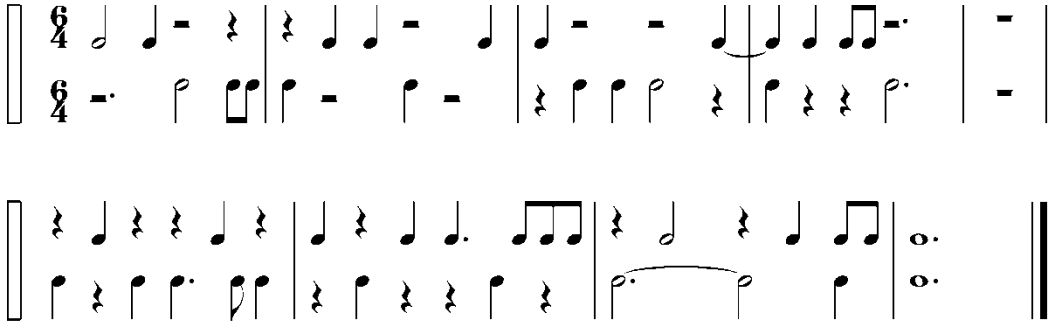
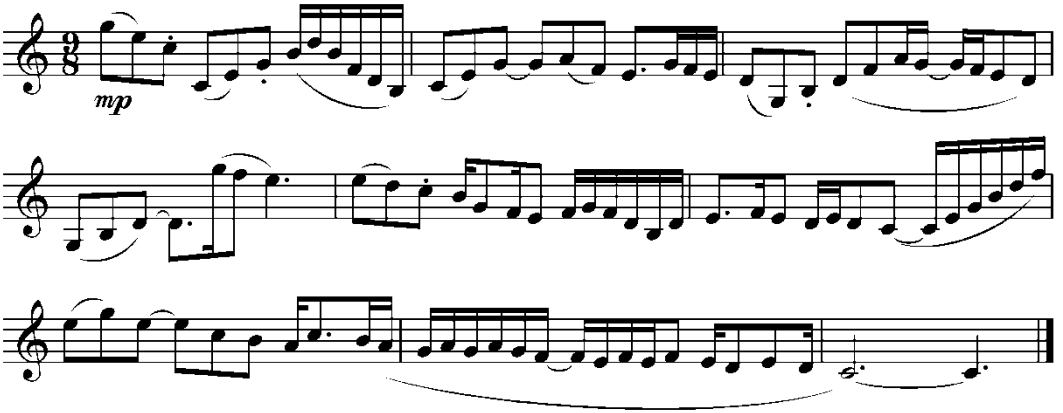
9.23 ***Schnell***

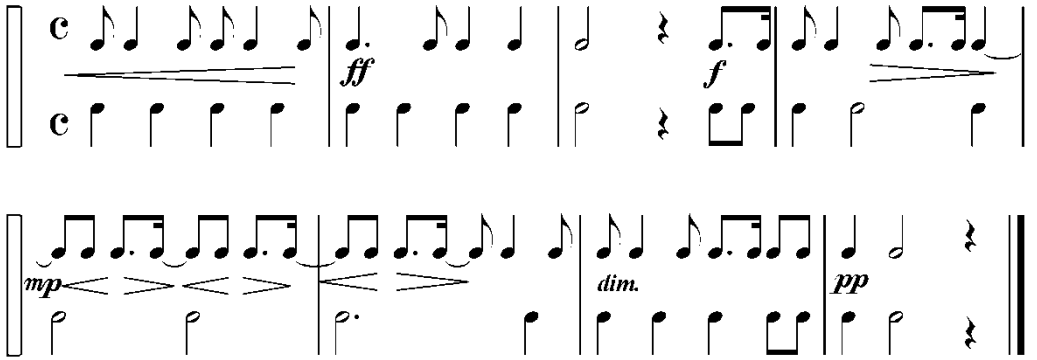


9.24 ***Cantabile***



9.25 This exercise is based on the piano accompaniment for a song by the 19th-century Austrian composer Hugo Wolf.

Langsam



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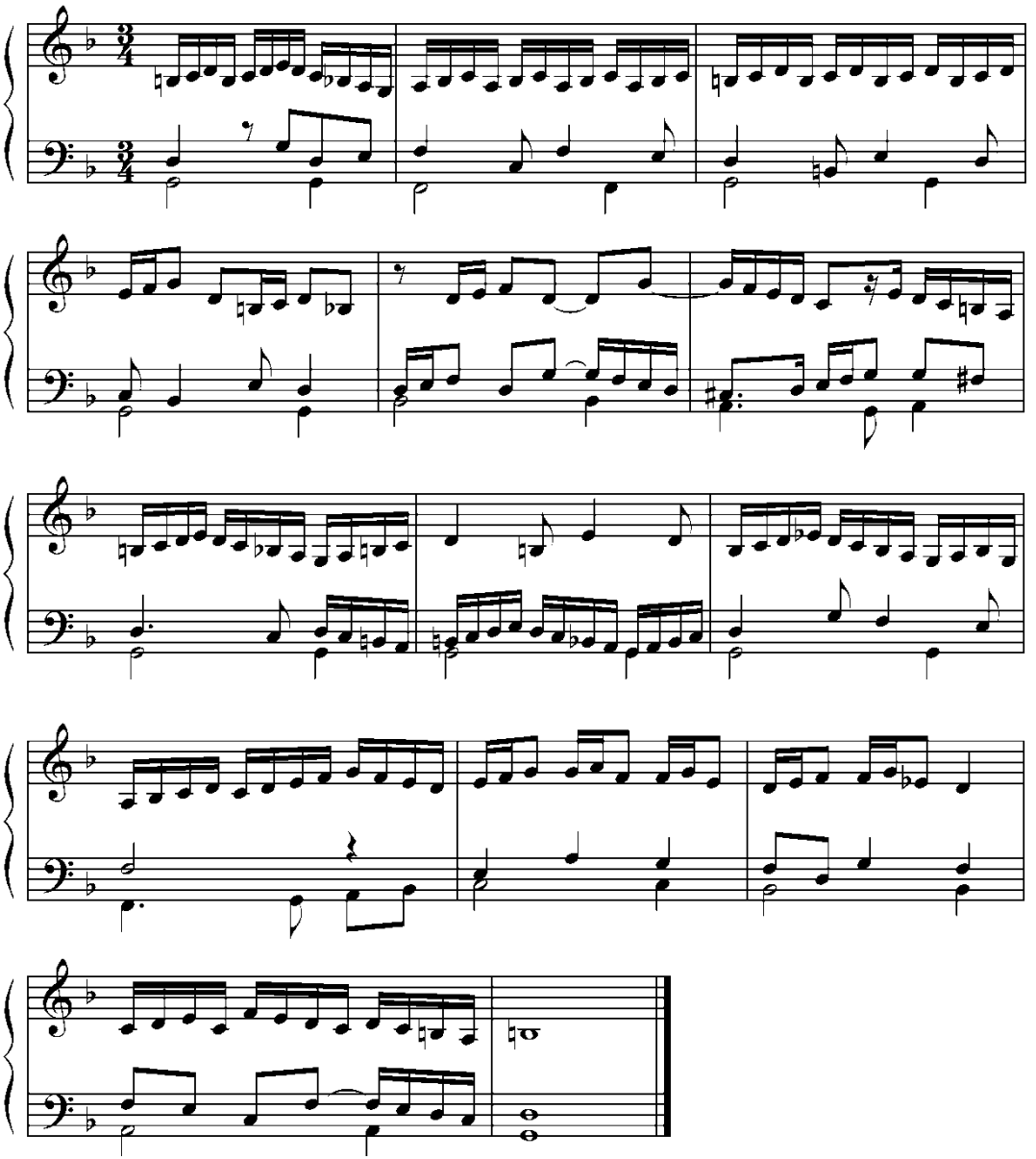
9.26 This exercise is based on an excerpt from keyboard music written around 1570 by English composer Richard Farrant. Three separate lines are clear. Notice how the melodic and rhythmic patterns often seem to imply a meter other than 3/4 (mm. 2 and 3, for example). How might these groupings affect your performance?



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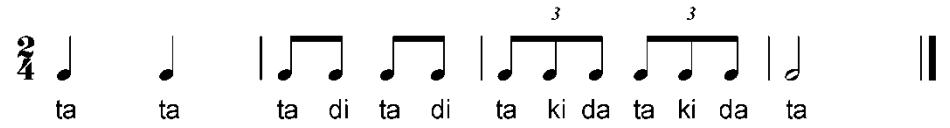
10 ✧ Duplets and triplets

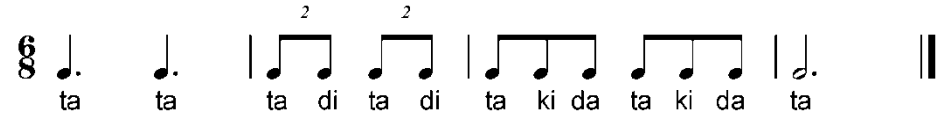
It is possible to divide the beat into three (*ta-ki-da*) in a simple meter. This division is called a triplet and is usually written with a "3" above the notes. Sometimes brackets are used to clarify the grouping. It is also possible to divide the beat into two parts (*ta-di*) in a compound meter. This pattern is called a duplet and is usually written with a "2" above the notes.

Look carefully at exercises 10.1 and 10.2. Notice that the rhythm syllables are exactly the same. A division of the beat into two is always spoken "*ta-di*." A division into three is always "*ta-ki-da*" regardless of how the rhythm is written.

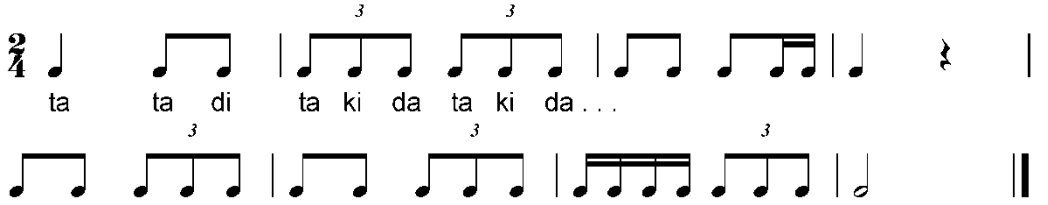
10.1



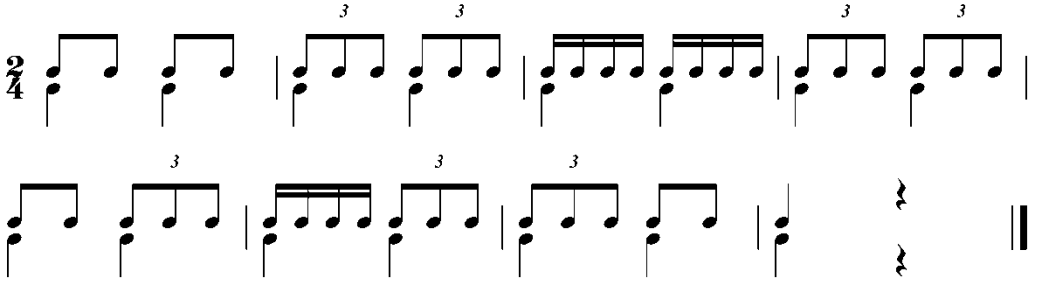
10.2



10.3



10.4



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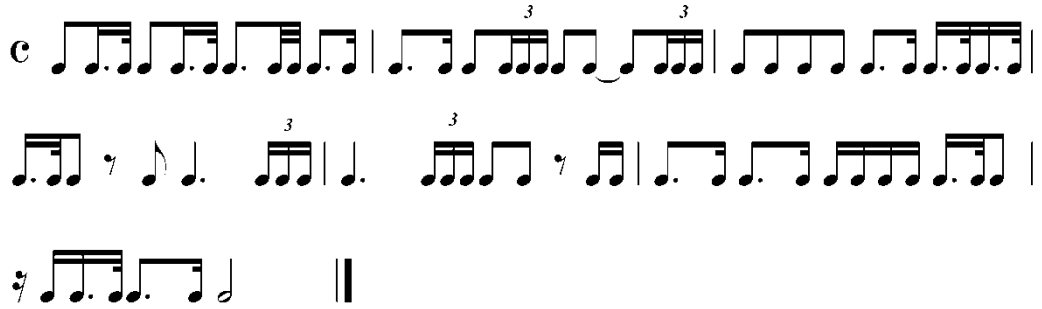
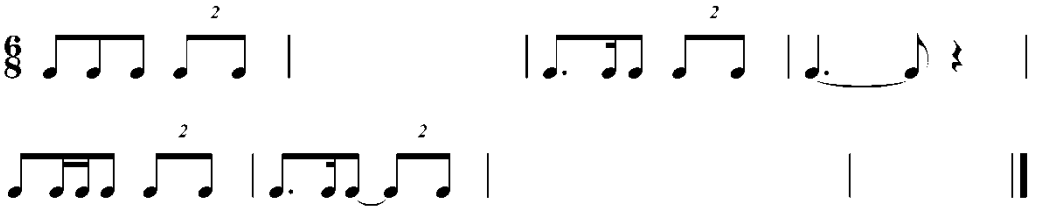
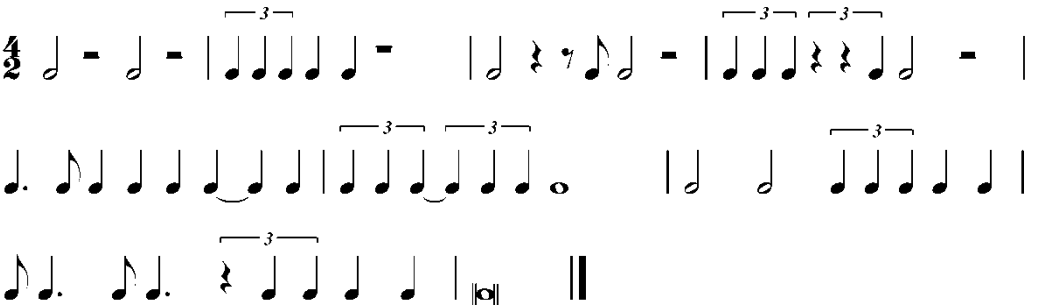
10.19



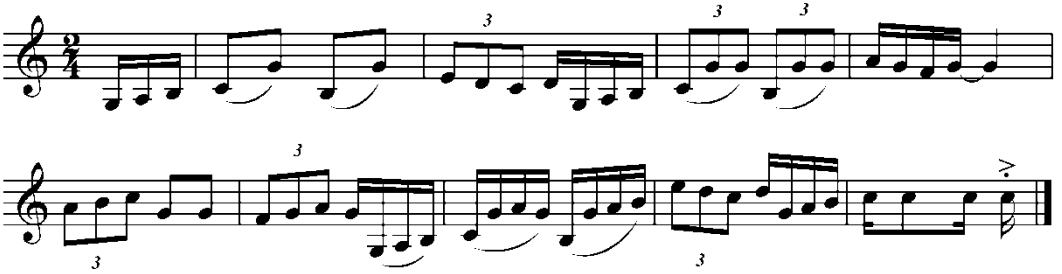
10.20 With improvisation measures.



10.21



10.22 ***Lebhaft***



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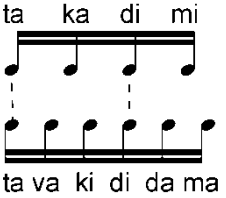
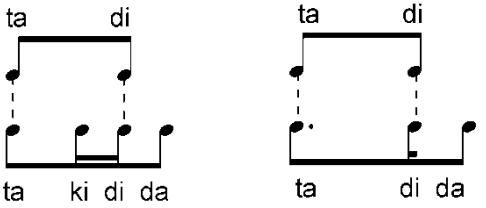
11 ✧ Two against three

"Two against three" involves performing duplets and triplets at the same time or "against" each other. In this chapter we will consider only duplets and triplets within a single beat. In Chapter 15 we will learn about duplets and triplets that span more than one beat.

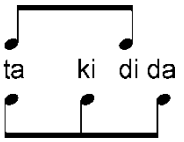
Notice that *ta* and *di* align the beginning and mid-points of the beat, in both simple and compound divisions. Aligning *di* will help us perform these rhythms accurately.



Practice speaking one part and clapping the other. Pay close attention to the alignment of *ta* and *di*.

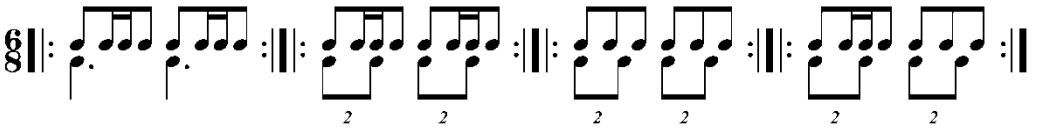


When we perform both divisions together, we hear the composite rhythm "*ta-ki-di-da*."



Practice with these patterns, and other similar ones you create, until you can speak and clap two against three accurately and readily.

11.1 Repeat each measure until the pattern is secure. Perform the measures in different combinations. Listen for the *ta-ki-di-da* composite in each measure.



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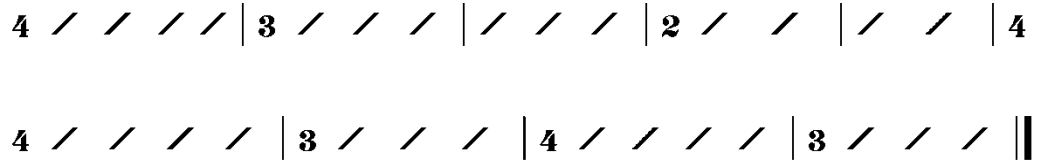
12 ✧ Changing meter I — Regrouping beats

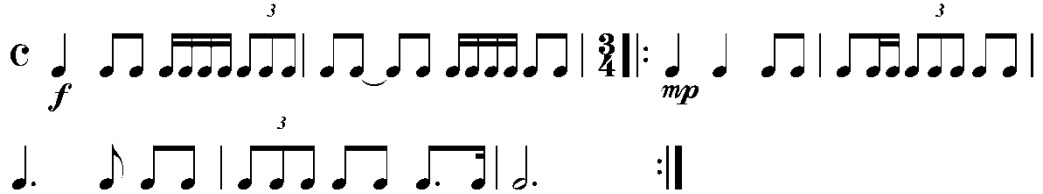
Changing meter is one effective way to change accent patterns. There are many possible relationships among meters. Exercises in this chapter maintain a constant duration for both the beat and the division of the beat. Only the metric grouping change (like duple to triple). In Chapters 13 and 14 we will explore meter changes where the length of the beats and divisions changes.

Conducting is especially important when performing changing meter. Practice changing meter and your conducting patters in the following exercise. Count the beats in the measure as you go. Notice the "courtesy" or "cautionary meter signature" at the end of the first line. This warms the reader that the next line begins with a meter change.

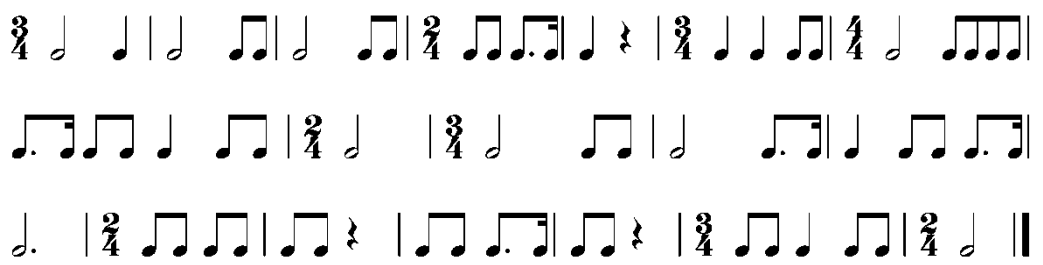
12.1



12.2



12.3 ***Allegro molto***



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13 ✧ Changing meter II — Equal beats

The more common relationship between meters keeps the beat the same length. But if the meter changes between simple and compound, the length of the *division* will change. To illustrate this, complete the written exercise below.

13.1 Write in the rhythm syllables, and perform the example.

Now, rewrite the example, changing the meter for measures 2 and 3. Write in the rhythm syllables and perform this example.

Finally rewrite the entire example in 6/8 *without* changing meter. Use duplets for the duple divisions. Write in the rhythm syllables and perform this example.

In all three cases the length of the beat remains the same length, but the length of the division—the eighth note—changes. (The syllables should remain the same as well.)

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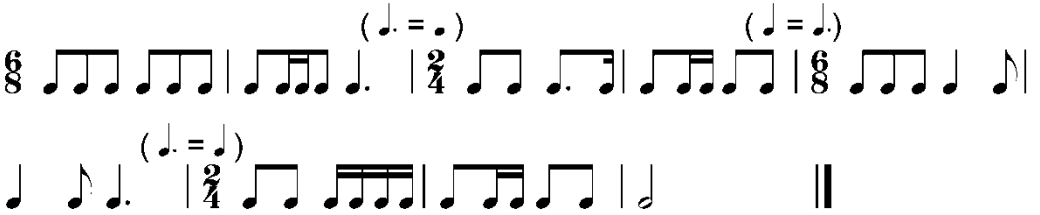
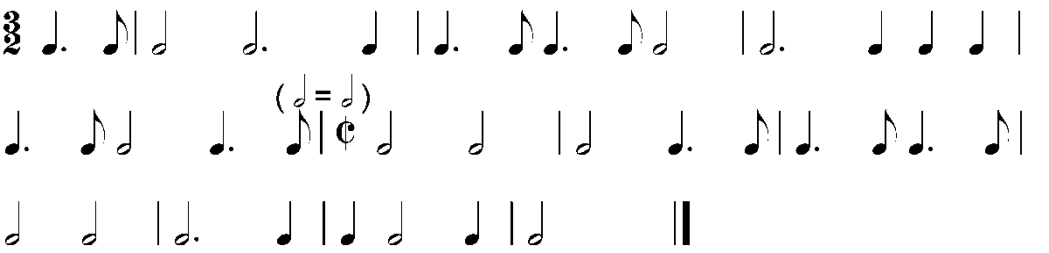
In the following example, the dotted quarter note beat in 6/8 will be equal in length to the quarter note beat in 2/4. The two eighth notes in 2/4 will sound like a duplet in 6/8, and the triple division of the beat in 6/8 will sound like a triplet in relation to 2/4.

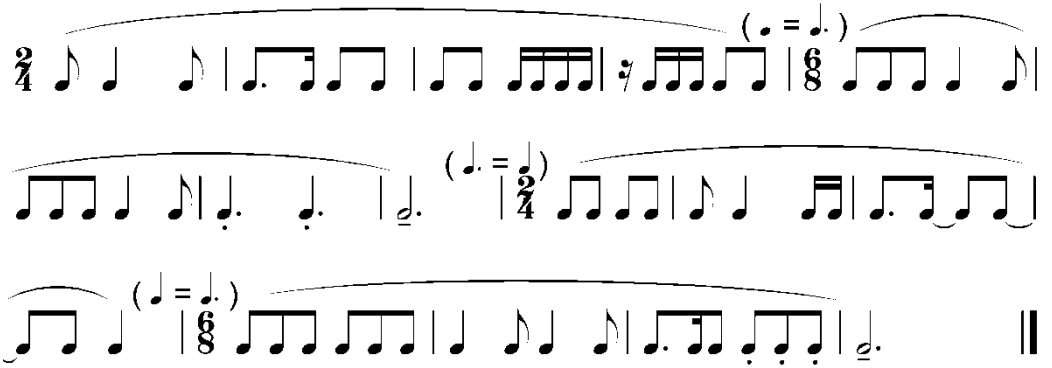
13.2 Think about how the change of meter will affect the tempo after the change. It is possible that a tempo appropriate for one section will be too fast or too slow after the meter changes.



13.3 ***Adagio***



13.4



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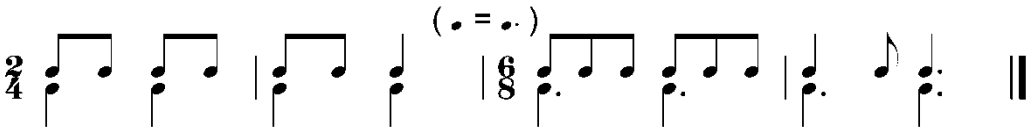
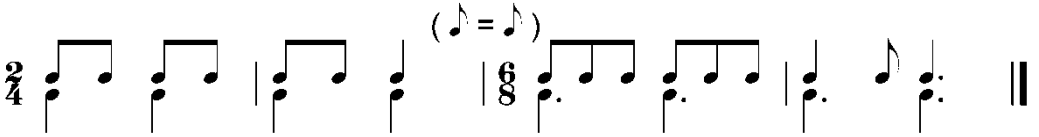
14 ✧ Changing meter III — Equal divisions

In the last chapter we saw changes of meter with the beat remaining equal. Another option is to keep the divisions equal. Of course this will make the beats unequal. Perform these examples until you are comfortable with the differences.

14.1 Equal Beats

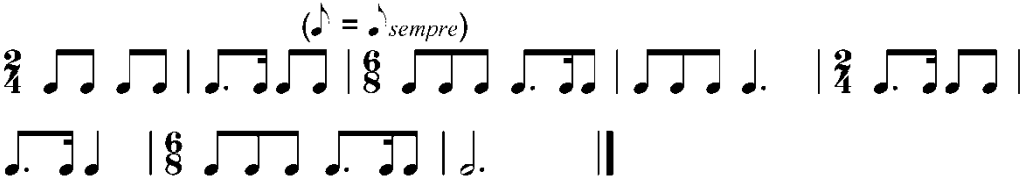


14.2 Equal Divisions

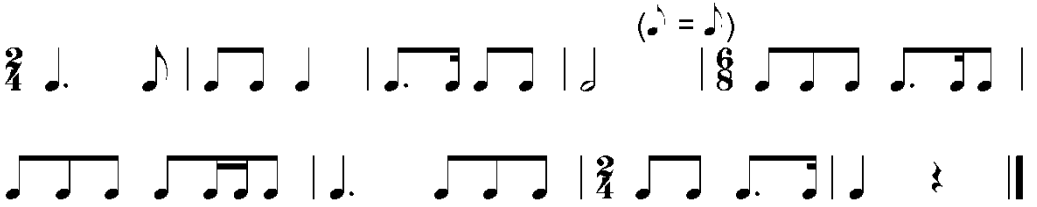


Look carefully at the notation in each example to determine the relationship of the beat and division. Practice the change by speaking and clapping the beats and divisions as you did for the previous examples. What does *sempre* indicate in this exercise?

14.3



14.4



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