

Simple Meters

Overview

We turn now to the organization of music in time. We will learn how beats are grouped and divided to create meter, then we will focus on simple meters, whose beats divide into two parts.

Repertoire

Anonymous, Minuet in D Minor, from the Anna Magdalena Bach Notebook

Ludwig van Beethoven

Piano Sonata in ElMajor, Op. 7, mvt. 2

Piano Sonata in C Minor, Op. 13 (Pathétique), mvt. 1

Samuel Coleridge-Taylor, Valse Bohémienne, Op. 22, No. 1

George Frideric Handel

Chaconne in G Major

"Rejoice greatly," from Messiah

Fanny Mendelssohn Hensel, "Neue Liebe, neues Leben"

("New Love, New Life")

Lin-Manuel Miranda, "Alexander Hamilton," from Hamilton

John Newton, "Amazing Grace"

John Philip Sousa, "The Stars and Stripes Forever"

John Stephens and Toby Gad, "All of Me"

Tomás Luis de Victoria, "O magnum mysterium"

("O great mystery")

Ralph Vaughan Williams, "O Clap Your Hands"

Outline

Dividing musical time

- Beat, beat division, and meter
- Conducting patterns
- Tempo
- Rhythm and meter

Rhythmic notation for simple meters

- Note values
- Meter signatures

Counting rhythms in simple meters

- Beat subdivisions
- Stems, flags, and beaming
- Counting rests and dots
- Slurs and ties
- Metric accents and syncopation
- Hemiola
- Anacrusis notation

Meter and performance

Dividing Musical Time

Beat, Beat Division, and Meter

Listen to the opening of Joplin's "Pine Apple Rag" (Anthology 52) and Handel's "Rejoice greatly" (Anthology 41a)—two lively works in contrasting styles. Tap your foot in time: this tap is the primary pulse, or **beat**. You should also hear a secondary pulse, moving twice as fast. Tap the secondary pulse in one hand along with the primary beat. This secondary pulse represents the **beat division**.

- **KEY CONCEPT** Musical meters are defined by
 - 1. the way beats are divided, and
 - 2. the way beats are grouped into larger recurring units.

Beats typically divide into two or three parts. In the Joplin and Handel examples, the beat divides into twos. Now listen to the English folk tune "Greensleeves." Tap your foot along with the slow beat, as before, then add the beat division in your hand. You'll notice that the beat divides not into twos, but into threes.

- **KEY CONCEPT** There are two principal meter types: simple and compound.
 - Works in simple meters have beats that divide into twos.
 - Those in compound meters have beats that divide into threes.

These two meter types evoke different physical reactions: simple meters feel like walking or marching, while compound meters may sound lilting.

Try it #1

Listen to each piece below to determine the beat and its division. If the beat divides into twos, circle "simple"; if it divides into threes, circle "compound."

compound	$_{ m simple}$	(a) Scott Joplin, "Solace"	(a
compound	simple	(b) Patrick Gilmore, "When Johnny Comes Marching Home"	(ŀ
compound	simple	(c) W. A. Mozart, Variations on "Ah, vous dirai-je Maman"	(c
compound	$_{ m simple}$	(d) Robert Schumann, "Wilder Reiter"	· Œ

Listen to the opening of Sousa's "The Stars and Stripes Forever" and Samuel Coleridge-Taylor's *Valse Bohémienne* (Anthology 89 and 30). Tap the primary beat and division. In both works, the beat divides into twos: both are in simple

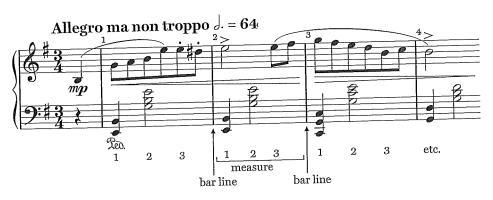
meter. Besides dividing, primary beats also *group*—into twos, threes, or fours. As you listen, try counting "1-2, 1-2" (one number per beat); if the piece doesn't fit that pattern, try "1-2-3, 1-2-3" or "1-2-3-4, 1-2-3-4."

KEY CONCEPT Meter groupings (simple or compound) are

- · duple if beats group in twos,
- · triple it beats group in threes, and
- quadruple if they group in fours.

The meter for Sousa's march is simple duple; Coleridge-Taylor's waltz is simple triple. In music notation, beat groupings are indicated by **bar lines**, which separate the notes into **measures**, or **bars**. Measures are often numbered at the top, as in Example 2.1, to help you find your place in a score. Listen again while following the notation in Example 2.1 and the counts written beneath.

EXAMPLE 2.1: Samuel Coleridge-Taylor, Valse Bohémienne, mm. 1-4

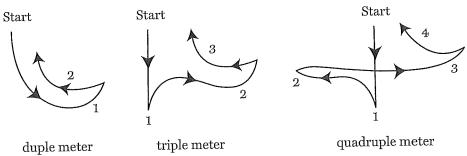


Conducting Patterns

Conductors' motions outline specific patterns for each meter to keep an ensemble playing together and to convey interpretive ideas. The basic conducting patterns for duple, triple, and quadruple meters given in Example 2.2 are the same whether the piece is in a simple or compound meter (although the conductor may distinguish between them by subdividing the basic pattern).

As you practice each pattern, you will feel physical weight associated with the **downbeat**—the motion of the hand down on beat 1 of the pattern. You may feel anticipation with the **upbeat**—the upward lift of the hand for the final beat. Practice these patterns until you feel comfortable with them, and use them to help you recognize meter types by ear.

EXAMPLE 2.2: Conducting patterns



Tempo

Conductors also use conducting patterns to establish a work's speed or **tempo** (the plural is "tempi"), which helps convey the character or mood of a piece. Tempo is indicated with words in Italian or other languages. Following are the most common tempo indications in Italian.

- Slower tempi: grave, largo, larghetto, adagio
- Medium tempi: andantino, andante, moderato, allegretto
- Faster tempi: allegro, vivace, presto, prestissimo
- Increasing in tempo (gradually faster): accelerando
- Decreasing in tempo (gradually slower): ritardando
- Flexibility within tempo: rubato

Meter is considered *hierarchical* because you can perceive it simultaneously at different levels, depending on the tempo. You may have trouble hearing the difference between duple and quadruple meters by ear; you may hear one measure in quadruple meter as two bars of duple. You may also hear two measures of simple triple meter as one measure of compound duple. Don't worry that you are "wrong"—you're simply identifying the meter at a different level of the metric hierarchy. Tempo can provide an important clue: a very fast beat in three, for example, is probably a compound meter.

Try it #2

Listen to the beginning of each of these simple-meter compositions. Listen for the grouping and downbeats, then circle either "duple or quadruple" or "triple."

(a) Igor Stravinsky, "Danse Russe" (from Petrouchka)	duple or quadruple	triple
(b) Beethoven, Variations on "God Save the King"	duple or quadruple	triple
(c) W. A. Mozart, Piano Sonata in C Major, mvt. 1	duple or quadruple	triple
(d) J. S. Bach, Passacaglia in C Minor for Organ	duple or quadruple	triple

Rhythm and Meter

Rhythm and meter are two different, but related, aspects of musical time. **Rhythm** refers to the durations of pitch and silence (notes and **rests**) used in a piece. Meter provides a framework of strong and weak beats against which the rhythms are heard.

SUMMARY

Music written in a meter has

- a recurring pattern of beats,
- perceivable divisions of beats (simple or compound),
- perceivable groupings of beats (duple, triple, or quadruple).

Rhythm consists of

 durations of pitch and silence, usually heard in the context of the underlying meter.

This summary applies generally to music from the Common Practice era, roughly 1600 through the early twentieth century. Some music is nonmetric—without meter—especially in early, non-Western, and post-1900 works.

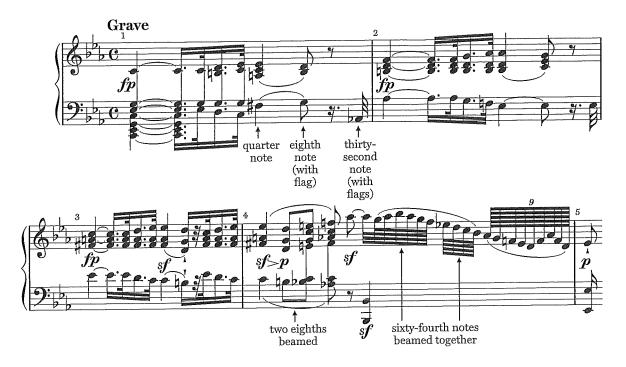
Rhythmic Notation for Simple Meters

Note Values

Listen to Example 2.3, the opening of a piano sonata by Beethoven (Anthology 20a), while looking at its notation. There are **note values** of many types, some of which are labeled in the example.

Note values are indicated in a number of ways: a hollow or filled note head, a stem (or no stem), and the number of beams or flags. The parts of a note are identified in Example 2.4. The wavy line attached to the stem of a single note is a **flag**, and the horizontal line connecting two or more notes is a **beam**. Flags and beams shorten a note's duration; the more flags or beams, the shorter the duration.

Example 2.3: Beethoven, Piano Sonata in C Minor (Pathétique), mvt. 1, mm. 1-5



EXAMPLE 2.4: Parts of a note



Example 2.5 shows common note values and their equivalent rests (durations of silence) in simple meters: a whole note divides into two half notes, a half note divides into two quarter notes, and so on. You can create smaller note values by adding flags or beams to the stem: eighth notes, for example, have one beam, sixteenth notes two beams (a thirty-second note has three flags or beams, and a sixty-fourth note has four). Some of these are found in the Beethoven excerpt (Example 2.3) as marked. Flags and beams are notational choices; the rhythms they notate sound the same. In some meters, you will see longer note values, such as the breve (\boxminus), which lasts twice as long as a whole note, and is sometimes written as a double whole note (\bigcirc).

EXAMPLE 2.5: Note values in simple meters

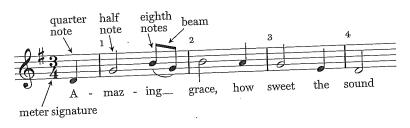
NOTE VALUE	NAME	REST
	whole	7024
O	- 10	
	half	
	quarter	
	eighth	<u> </u>
	sixteenth	e/

Meter Signatures

A meter signature (or time signature)—usually notated at the beginning of a score—establishes the meter type and beat unit (the note value that gets one beat). In "Amazing Grace" (Example 2.6), for example:

- the upper number (3) means that there are three beats in each full measure,
- the lower number (4) indicates the beat unit; the quarter note gets one beat.

EXAMPLE 2.6: John Newton, "Amazing Grace," mm. 1-4



- **KEY CONCEPT** Meter signatures are written with two numbers, one above the other, as in Example 2.7. In simple meters:
 - The upper number tells how many beats are in a measure; 2, 3, and 4 to represent simple duple, triple, and quadruple meters, respectively.
 - The lower number indicates the beat unit (which note gets one beat): 2 (half note), 4 (quarter note), 8 (eighth note), or 16 (sixteenth note).

EXAMPLE 2.7: Meter signatures

(a) Quarter-note beat unit:

METER SIGNATURE BEATS PER MEASURE BEAT UNIT METER TYPE

$rac{2}{4}$	2	simple duple
34	3	simple triple
4	4	simple quadruple

(b) Other beat units:

METER SIGNATURE BEATS PER MEASURE BEAT UNIT METER TYPE

2	2	,	simple duple
32	3		simple triple
38	3	J	simple triple
<u>4</u> 8	4		simple quadruple
4 16	4	A	simple quadruple

Try it #3

Name the meter type (e.g., simple duple) and beat unit for each meter signature given below.

	METER TYPE	BEAT UNIT
(a) 3 6		
(b) 4		

Besides numbers, you may see other symbols to represent meter signatures. For example, c (called "common time") represents $\frac{4}{4}$; and c (called **alla breve** or "cut time"), represents $\frac{2}{6}$. The Beethoven sonata in Example 2.3 was notated in common time.

SUMMARY

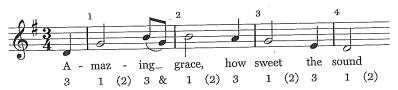
Meter signatures you are likely to see in simple meters include:

 Simple duple 	$\frac{2}{2}$	¢	$rac{2}{4}$	$\frac{2}{8}$	
 Simple triple 	$\frac{3}{2}$	$\frac{3}{4}$	38	3 16	
 Simple quadruple 	$\frac{4}{2}$	4 4	\mathbf{c}	4 8	4 16

Counting Rhythms in Simple Meters

Look at Example 2.8 to see how to write counts into a score. In this simple-triple meter, each J gets a count. If no new pitch sounds on a given beat (like the J that extends into beat 2 of each measure), write the count in parentheses. The J in measure 1—the beat division—are written "3 &" and counted aloud as "three and"; the "and" is the offbeat. The J D preceding the first full measure is an anacrusis (also called an upbeat, or pickup). Count it as the final beat (3) of an incomplete measure.

EXAMPLE 2.8: John Newton, "Amazing Grace," mm. 1-4



Try it #4

Write the counts beneath the following melodies.

(a) Fanny Mendelssohn Hensel, "Neue Liebe, neues Leben," mm. 5–8 (last measure is incomplete)



(b) W. A. Mozart, Minuet, from Violin Sonata in C Major, K. 6, mm. 1–4 (piano)

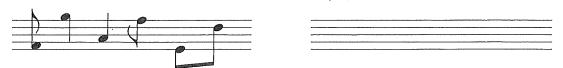


EXAMPLE 2.11: Correct and incorrect beaming



Try it #6

Renotate the pitches below onto the staff at the right. Correct all stems, flags, and beams.

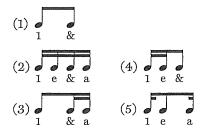


KEY CONCEPT Rhythms should be beamed to reflect the beat unit. For example, groups of eighth and sixteenth notes that span a quarter-note beat unit, such as \mathfrak{M} or \mathfrak{M} , are beamed together (except in older vocal scores, where beams correspond to the lyrics). Do not beam across the beat: \mathfrak{M} , not \mathfrak{M} .

When you notate rhythm in meters that are less familiar, make sure the beaming is correct for the new beat unit. For example, in $\frac{3}{8}$, write 555 rather than 555, in order to reflect the eighth-note beat unit.

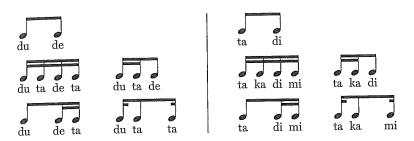
Five rhythmic patterns for the quarter-note beat unit are given in Example 2.12: learn each pattern with its correct beaming and counts. A counting system can help you remember and identify rhythmic patterns. Choose a system and use it consistently.

EXAMPLE 2.12: Five common simple-meter patterns correctly beamed



Another Way

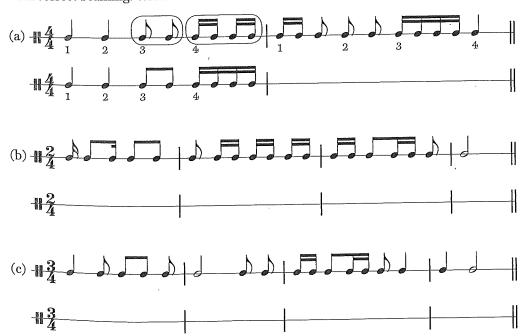
Although this book uses the "I e & a" syllables to count rhythms, teachers have developed other systems as well. Syllables for the five basic patterns in Edwin Gordon's system are shown on the left, and the "ta-ka-di-mi" system on the right.



The rhythms in Try it #7 are notated with a **rhythm clef**: two short, heavy vertical lines preceding the meter signature. The rhythm clef is placed on a single line instead of a staff and shows only rhythm, not pitches. Stems are typically notated pointing upward.

Try it #7

Circle beats that are beamed incorrectly, then renotate the entire rhythm on the second line with correct beaming. Write the beat-level counts beneath the given line, as in (a).



Counting Rests and Dots

Rests represent durations of silence. Each rest (e.g., eighth rest) lasts as long as the note that shares its name (eighth note). Whole and half rests resemble each other: the half rest sits on top of the third staff line, while the whole rest hangs from the fourth line.

When a beat begins with a rest, write the appropriate beat number in parentheses, as in Example 2.13, to count the durations of silence (or, as here, accompaniment) as accurately as the pitches.

Example 2.13: Handel, "Rejoice greatly" (vocal part), mm. 8-11



A whole rest indicates silence that lasts a whole measure regardless of how many beats are in that measure. In music with a half-note beat unit, you may see a double whole rest or note (breve), which lasts four half-note beats (Example 2.14a). Finally, some scores (particularly orchestra or band parts) include multiple-bar rests (Example 2.14b). The number above the rest tells the player how many bars to rest.

EXAMPLE 2.14: Other types of rests

(a) Breve:

(b) Multibar rest:



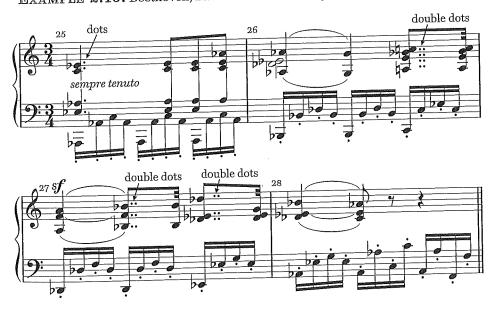
A dot adds to a note half its own value, as in Example 2.15a. Dotted notes are generally paired with another note that completes a full beat or full measure, as shown. Double dots (relatively rare) add to a note half its value plus another quarter of its value (Example 2.15b). The dot is always written on a space. If the relevant note falls on a line, the dot goes next to it on the space above, as shown in Example 2.16 from a Beethoven piano sonata (Anthology 19). This passage features dotted notes (m. 25) and double-dotted notes (mm. 26–27) in the right hand, against steady sixteenth notes in the left hand. The dots below the bass-clef sixteenths serve a different purpose: they indicate a detached playing style.

EXAMPLE 2.15: Use of dots

(a) Single dots

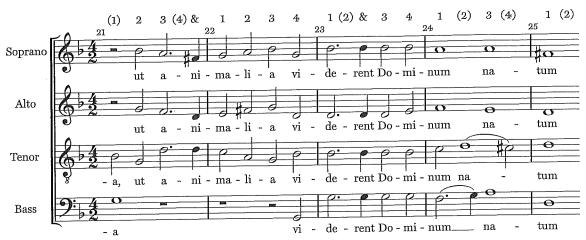
(b) Double dots

EXAMPLE 2.16: Beethoven, Piano Sonata in El Major, mvt. 2, mm. 25-28



Dotted notes are counted the same way in other simple meters. Example 2.17 shows dotted notes in a meter with a J beat unit. The counts for its soprano part are written above the staff.

Example 2.17: Tomás Luis de Victoria, "O magnum mysterium," mm. 21-25

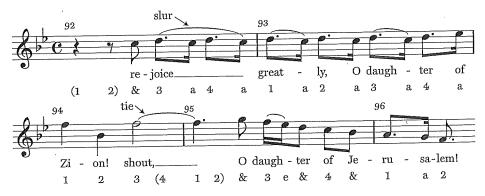


Translation: And animals saw the newborn Lord

Slurs and Ties

Listen to the dotted passage from "Rejoice greatly" given in Example 2.18. The small arcs written above notes in measures 92-93 are slurs, which connect two or more different pitches. Slurs affect performance articulation—bowing or tonguing, for example—but not duration: the notes encompassed by a slur should be played smoothly, or legato, rather than detached. For singers, slurs identify groups of pitches sung to a single syllable.

Example 2.18: Handel, "Rejoice greatly" (vocal part), mm. 92-96



The small arc above the F in measures 94–95, on the other hand, is a tie, which connects two pitches that are the same. The F in measure 95 is not played again; rather the tie adds the duration of the two note values together. Counts for the beats spanned by a tie are written in parentheses; if an accidental is applied to the first note of a tie, it continues through the tie's duration.

KEY CONCEPT Ties and dots should be notated in a way that clarifies the meter rather than obscuring it. For example, an eighth tied to a quarter is clearer than a dotted-quarter note in the rhythmic context below because it makes the placement of beat 3 explicit.

Dotted rhythms are made up of well-defined patterns that fit within a beat unit or half measure, and usually begin on the beat rather than on an offbeat. Write a tie when the held duration crosses over a bar line or beat unit, where writing a dot would obscure where the beat falls.

Metric Accents and Syncopation

One of the most important concepts to remember from this chapter is that meters are hierarchical: the beat division represents a low metric level, the beat unit a higher level, and the measure's downbeat an even higher level. Within each measure, the downbeat (beat 1) is the strongest. In duple meter, the beats alternate strong-weak; in triple meter, the accents are strong-weaker-weakest; and in quadruple meter, strongest-weak-strong-weak. Strong beats in a meter are heard as metric accents.

The metric hierarchy is sometimes represented with rows of dots, as in Example 2.19, where a greater number of dots aligned vertically indicates a stronger metric accent. The first beat of each measure, no matter the meter, receives the strongest metric accent.

EXAMPLE 2.19: Anonymous, Minuet in D Minor, mm. 1-4

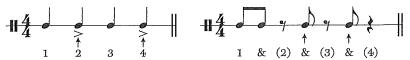


When an expected metric accent is displaced or moved to another beat or part of a beat—by ties, dots, rests, dynamic markings, or accent marks—the result is **syncopation** (marked by arrows in Example 2.20). Syncopations may occur at the level of the beat (accents on beat 2 or 4 rather than 1 or 3), the division (on "&"), or the subdivision (on "e" or "a"). Example 2.20d shows one of the syncopated *clave* patterns from Afro-Cuban music, which has been incorporated into many other popular styles. After the first note, all the notes begin on an offbeat

until the last one, which falls on beat 2 of the second measure. Example 2.20e is the tresillo rhythm, a Latin-American rhythm ubiquitous in recent popular music. The tresillo can be written with ties, as in Example 2.20f, but usually is notated with dotted notes.

EXAMPLE 2.20: Syncopated rhythms

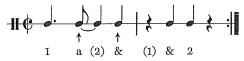
(a) Created by accent marks: (b) Created by rests:



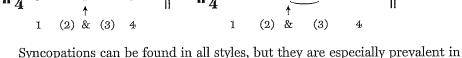
(c) Created by ties:



(d) Clave pattern:



(e) Tresillo: (f) Tresillo renotated:



popular music, jazz, and ragtime. Within a quarter-note beat, the rhythms and \Im are the most typical syncopation patterns, where the longest duration of the rhythm is on the "e" of "1 e & a" instead of the stronger "1" or "&."

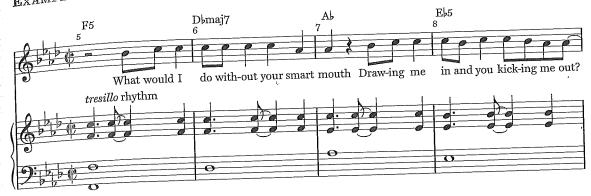
Look at a passage from Lin-Manuel Miranda's "Alexander Hamilton" to see syncopations within the beat and across the beat, as marked by arrows in Example 2.21. Syncopations across the beat are usually notated with ties, as here: the expected emphasis on beat 2 in each measure comes earlier, on the first of the tied notes.

EXAMPLE 2.21: Lin-Manuel Miranda, "Alexander Hamilton," mm. 52-53



The piano accompaniment to Stephens and Gad's "All of Me," as performed by John Legend (Example 2.22), features the syncopated tresillo rhythm. Here the vocal part clearly articulates the meter's beats and subdivisions. Syncopations are best perceived if there is a strong sense of the underlying beat for them to play against.





Try it #8

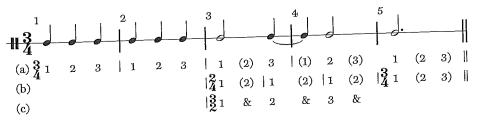
Write arrows above the staff to identify the syncopations in this melody from Scott Joplin's "Pine Apple Rag," mm. 1–4. Refer to Example 2.21 for an example.



Hemiola

Another common metrical displacement pattern—the hemiola—is illustrated in Example 2.23. Read the rhythm aloud on "tah" or counting syllables while conducting—first level (a), then level (b). The beats in measures 3 and 4 group into twos, implying a temporary duple meter despite the overall triple meter. Level (c) shows a larger $\frac{3}{2}$ meter in those measures. You may hear a hemiola as a temporary change of meter, or as both meters (duple and triple) continuing at the same time, creating a type of syncopation. Example 2.24 shows a hemiola with exactly these durations, from a choral work by Vaughan Williams.

EXAMPLE 2.23: Hemiola pattern in triple meter



prai - ses un - to our King, a tempo

prai - ses un - to our King, a tempo

prai - ses un - to our King, a tempo

prai - ses un - to our King, a tempo

a tempo

a tempo

a tempo

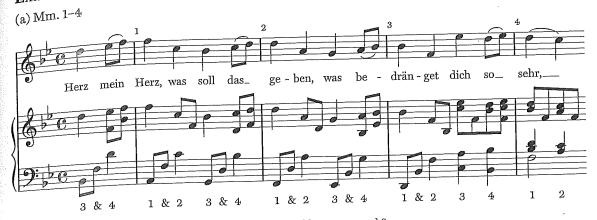
EXAMPLE 2.24: Ralph Vaughan Williams, "O Clap Your Hands," mm. 58-61

KEY CONCEPT A hemiola is a temporary duple rhythmic grouping in the context of an underlying triple meter. Typically, two measures of $\frac{3}{4}$ meter are heard as three measures of $\frac{2}{4}$. A hemiola may be articulated by rhythmic durations, accents, or melodic patterns.

Anacrusis Notation

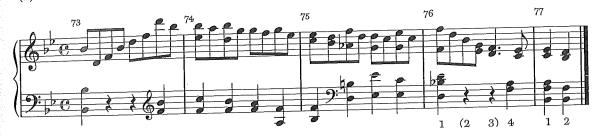
In music beginning with an anacrusis, the last measure is often notated as an incomplete bar to "balance" the opening incomplete measure. For example, in $\frac{4}{4}$ meter, a quarter-note anacrusis would be balanced by a final measure of only three beats. In Hensel's "Neue Liebe, neues Leben" (Example 2.25; Anthology 46) the two-beat anacrusis at the beginning is balanced by a final bar of only two beats, shown in Example 2.25b.





Translation: Heart, my heart, what does this mean? What troubles you so much?

(b) Mm. 73-77 (piano postlude)



If you listen without a score, you might hear the beginning of this song as a downbeat. Why might Hensel have set this text with an anacrusis? Perhaps her sensitivity to the accents and meaning of the text suggested that the second "Herz" ("heart"), on the downbeat of measure 1, was the more important word for a metric accent, as was "sehr" ("very") at the end of the phrase.

Try it #9

In the following melodies, identify what the duration of the last measure of the piece should be to balance the anacrusis.

(a) Meredith Willson, "Till There Was You," from *The Music Man*, mm. 1–4 (melody only)



Final measure duration:

(b) W. A. Mozart, Piano Sonata in G
 Major, K. 283, mvt. 1, mm. 1–4



Final measure duration:

Meter and Performance

To develop good musicianship, you need to develop fluency reading rhythms with half-note or eighth-note beat units, as well as the more familiar quarter-note unit. Listen to the opening of "The Stars and Stripes Forever" while following the piano score and counts in Example 2.26. The (2) meter instructs performers to think of these measures "in two." The 2 meter and tempo work together to establish the character of a march.

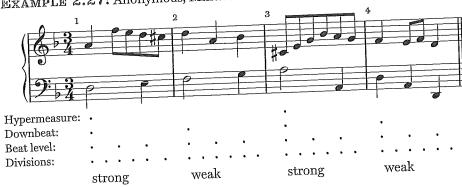
EXAMPLE 2.26: John Philip Sousa, "The Stars and Stripes Forever," mm. 1–8



There are various reasons why compositions are written with a particular beat unit. Sometimes the meter reminds the performer of a specific compositional type or character—such as alla breve for marches. Sometimes rhythms are notated with a longer beat unit for ease of reading, to avoid notating quick-moving or complex rhythms in small note values. In the Sousa march, the alla breve signature allows the quick-moving pitches to be notated as eighths rather than sixteenths. Sometimes the reason has historical roots: to eighteenth-century musicians, a signature of $\frac{3}{16}$ would indicate a sprightly jig, while $\frac{3}{4}$ would suggest the slower tempo of a minuet.

Finally, the effects of the metric hierarchy extend beyond a single measure, in ways that can impact performance. Listen again to the minuet reproduced in Example 2.27. Consider the metric hierarchy shown with dots below the score.

EXAMPLE 2.27: Anonymous, Minuet in D Minor, mm. 1-4



This diagram shows a higher level of the hierarchy, where measures themselves group together in a "hypermeter": measures 1 and 3 are heard as metrically stronger than measures 2 and 4. Hypermeter is the metric organization of a work considering measures, rather than beats, as the basic grouping unit. This hypermetric grouping of measures is also illustrated in Example 2.27 by the vertical columns of dots; in performance, think of strong and weak measures, just as you might think of strong and weak beats. Measure 4 of the hypermeter, which coincides with the end of the phrase, will be a metrically weak resting point. Carefully studying a work's metric and harmonic organization can help you determine the relative importance of each beat and pitch to shape an effective performance.

You may find it helpful sometimes to think "one to the bar" in performance to create a large-scale hypermetric alternation between strong and weak measures. This can result in an interpretation with broader sweep that is not bogged down by rhythmic detail.

Did You Know?

Samuel Coleridge-Taylor (Example 2.1) was a British musician of mixed race, active in the early 1900s. Born to a Creole father from Sierra Leone and an English mother, Coleridge-Taylor was named after the poet Samuel Taylor Coleridge and had his greatest successes setting the poetry of American poet Henry Wadsworth Longfellow. His three cantatas based on Longfellow's "Song of Hiawatha"

are among his best-known compositions, and Coleridge-Taylor even named his son Hiawatha. Coleridge-Taylor made a number of trips to the United States, and in 1904 was invited to meet President Theodore Roosevelt at the White House (which was quite unusual at the time, for a person of African descent).

TERMS YOU SHOULD KNOW

anacrusis (upbeat) meter thirty-second note bar • simple (simple duple, sixty-fourth note triple, quadruple) bar line • breve beat compound • flag • alla breve beat unit • beam • beat division meter signature (time • tie beat subdivision signature) - dot downbeat metric accent double dot offbeat note value rest · whole note hemiola rhythm · half note hypermeter rhythm clef • quarter note legato slur measure · eighth note syncopation sixteenth note tempo

QUESTIONS FOR REVIEW

- 1. What is the difference between (a) simple and compound meters, (b) rhythm and meter, (c) beat division and subdivision, (d) a flag and a beam, (e) a tie and a slur, (f) a syncopation and a hemiola?
- 2. What do the two numbers in a simple meter signature represent?
- 3. Provide two appropriate meter signatures each for a simple duple, simple triple, and a simple quadruple piece. Write three measures of rhythm in each meter, using rhythm clefs.
- 4. What are the notation rules for (a) stem direction, (b) beaming beat divisions and subdivisions, (c) upbeats?
- 5. How are syncopations created? Write two syncopated rhythmic patterns.
- 6. Find a piece of music from the Anthology in each of the following meters: simple duple, simple triple, simple quadruple. Choose at least one with an eighth- or half-note beat unit, and practice counting its rhythm while conducting the meter.
- 7. Choose a short passage from your repertoire. Try to perform it with equal stress on each beat. Then mark the strong and weak beats, and perform again.