

MUSIC IN TIME

Simple Meters

DIVIDING MUSICAL TIME

- **Beat is the sense of primary pulse...how you would tap your toe**
 - **Beat division is simply how that primary beat is divided...in 2's (Pine Apple Rag) or 3 (Greensleeves)**
 - **Meter is determined by:**
 - **The way beats are divided**
 - **How the beats are grouped into recurring units**
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DIVIDING MUSICAL TIME

- Simple meter = divided into 2's; feels very even
- Compound meter = divided into 3's; feels more lilting (try YouTube examples)
- Duple vs Triple vs Quadruple—deals with how the beats group into 2's 3's or 4's (determined in part by placement of the bar lines)

<https://www.youtube.com/watch?v=Hx-4K7wlovk>

<https://www.youtube.com/watch?v=bJ053VGJ31U>

CONFUSED YET???

- Basically, simple is anything with 4 or less on the top. Top number > 4 and divisible by 3 then it's compound.
- Compound meter = several simple-triple meters put together into a bigger measure.
 - $6/8 = 2$ measures of $3/8$
 - $9/8 = 3$ measures of $3/8$
 - $12/8 = 4$ measures of $3/8$

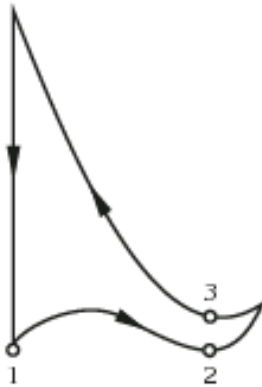
RHYTHM AND METER

- Don't confuse the terms rhythm and meter. They're both related to how music moves in time. However:
 - Meter is how beats are grouped and/or divided. How do you feel it?
 - Rhythm is simply dealing with the duration of pitch and silence. How long is it?
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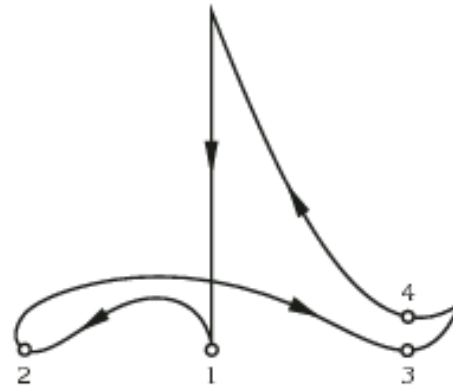
CONDUCTING PATTERNS



2
4



3
4



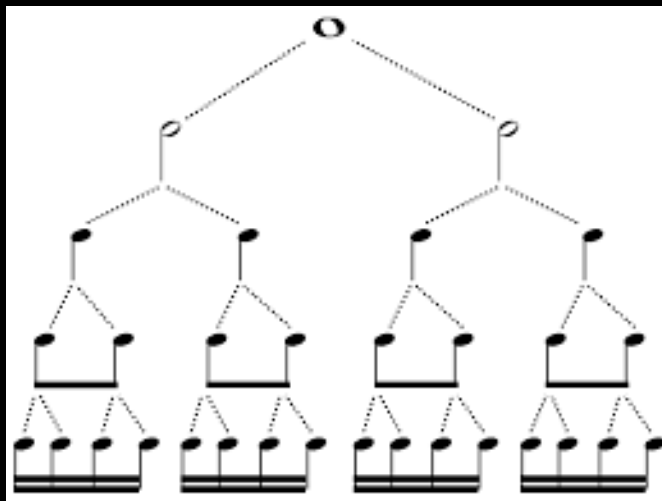
4
4

TEMPO

- The speed of a piece (plural is tempi)
 - Slow—grave, largo, larghetto, adagio
 - Medium—andantino, andante, moderato, allegretto
 - Fast—allegro, vivace, presto, prestissimo
 - Accelerando—get faster
 - Ritardando—get slower
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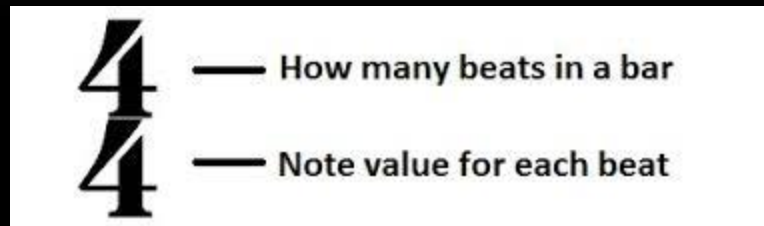
RHYTHMIC VALUE—SIMPLE METER

- A dot adds half the value of whatever note it follows. It's ALWAYS written on a space when writing music (on space above if note is on a line).
- A beam is used to connect eighth notes, sixteenth notes, 32nd notes, etc. (Flags used on single notes)



TIME SIGNATURE

- Tells you what type of meter and what note value gets the beat



- There are oddball time signatures symbols/ like common time and cut time (or alla breve) to be aware of

COUNTING RHYTHMS— SIMPLE TIME

- EVERY beat must be accounted for. Make sure you have the right number of beats.
- Use numbers for the beats; use and for the upbeat (2nd 8th note)
- Use 1 e & a, etc. for 16th notes
- Use a dash for notes longer than one beat.
- Put rests in parentheses.

STEMS, BEAMS, AND FLAGS

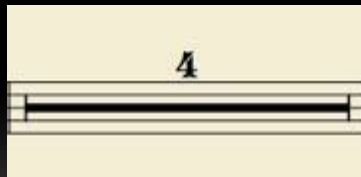
- Flags are written on the right hand side of the stem whether the stem goes up or down.
 - When several notes are beamed together, the stems will go in the direction of the majority of the notes or with the 2nd note if there are only 2 notes beamed.
 - Rhythms should be beamed to reflect the beat unit (see figure 2.5 in book)
 - Sticking to these rules greatly improves music readability!!!
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ODDS AND ENDS

- There are multiple counting systems in addition to the 1 e & a system, i.e. Kodaly (ta, ti-ti), Ta-ka-di-mi, down e up a.
- Rhythm clef—used to show only rhythms—2 vertical lines before time sig.
- Breve or double whole note (sometimes used in 4/2, etc)



- Mutibar rest—number indicates how many full measures to rest; shorthand rest notation



ODDS AND ENDS

- Dots add half the value of the note they follow. Double dots add half the note's value and then another quarter
 - Slur—curved line connecting 2 different pitches—denotes smoothness; does NOT affect note length
 - Tie—curved line connecting 2 notes of the SAME pitch—DOES affect note length (add values together)
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SYNCOPIATION

- A shift in the anticipated accent pattern; in other words, changing the emphasis to a weak beat or a weaker part of the beat, i.e. beat 2 and 4 instead of 1 and 3 or accent on the upbeat instead of the downbeat

<https://www.youtube.com/watch?v=NQPcup4sbAE>

https://www.youtube.com/watch?v=XnCFAjnYqyk&index=1&list=PLXPXT_wbi_kc0Lp-k-vecs3W_a6NqWzPpM

- Found in all types of music, but most commonly found in jazz, pop, ragtime, and gospel
- See examples 2.8 and 2.9 on p36

MORE ODDS AND ENDS

- Hemiola—a temporary shift in meter; an audible shift where the barline lays practically---sometimes called 2 against 3 (see ex 2.10); Often found towards the end of a piece or large section—often the metrical change signals the end is coming.
- Anacrusis—otherwise known as pickup note; write as a partial measure and end the piece or section with a partial measure to balance it out (ex 2.12)