

# Simple Meters

## Duple, Triple, and Quadruple Meters

Listen to the beginning of “S Wonderful!” a Broadway show tune by George and Ira Gershwin, and tap your foot in time to the music. This tap represents the work’s primary pulse, or **beat**. Now listen for a secondary pulse moving faster than your foot tap. Tap the secondary pulse in one hand, while your foot continues with the beat. This secondary pulse is the **beat division**.

Beats typically divide into two or three parts. When you tap the beat division in your hand, you’ll notice that there are two hand taps to one foot beat: the beat divides into two.

**KEY CONCEPT** Pieces with beats that divide into two are in simple meter.

Now listen to “My Country, ‘Tis of Thee,” sung by a choir. Tap the primary beat and division as shown below. Again, the beat divides into twos—the song is in simple meter.

<b>Counts:</b>	1	2	3	1	2	3
<b>Beat:</b>	tap	tap	tap	tap	tap	tap
<b>Lyrics:</b>	My	coun -	try,	'tis	_____	of thee
<b>Division:</b>	tap tap	tap tap	tap tap	tap tap	tap tap	tap tap

Besides dividing, primary beats also *group* into twos, threes, or fours. As you listen to each piece, try saying “1-2, 1-2” aloud (one number per primary beat); if the piece doesn’t seem to fit that pattern, try “1-2-3, 1-2-3.” “S Wonderful!” groups in twos, and “My Country” groups in threes. Listen again while following the diagrams.

<b>Counts:</b>	1	2	1	2	1	2	1	2
<b>Beat:</b>	tap	tap	tap	tap	tap	tap	tap	tap
<b>Lyrics:</b>	Life has	just be-	gun	_____	Jack has	found his	Jill	_____
<b>Division:</b>	tap tap	tap tap	tap tap	tap tap	tap tap	tap tap	tap tap	tap tap

## TOPICS

- duple, triple, and quadruple meters
- tempo markings and conducting patterns
- rhythmic notation
- meter signatures
- counting rhythms in simple meters
- rests

## MUSIC

- John Barnes Chance, *Variations on a Korean Folk Song*
- Jeremiah Clarke, *Trumpet Voluntary*
- George and Ira Gershwin, “S Wonderful!” from *Funny Face*
- James Horner, Barry Mann, and Cynthia Weil, “Somewhere Out There,” from *An American Tail*
- Jonathan Larson, “Seasons of Love,” from *Rent*
- Wolfgang Amadeus Mozart, *Variations on “Ah, vous dirai-je Maman”*
- “My Country, ‘Tis of Thee”
- John Newton, “Amazing Grace”
- Joel Phillips, “Blues for Norton”
- Richard Rodgers and Lorenz Hart, “My Funny Valentine,” from *Babes in Arms*
- John Philip Sousa, “The Stars and Stripes Forever”
- Meredith Willson, “Till There Was You,” from *The Music Man*

**KEY CONCEPT** A work's **meter** tells (1) how its beats are divided, and (2) how they are grouped. When beats group into units of two, the meter is called **duple**. When they group into threes, the meter is **triple**. When they group into fours, the meter is **quadruple**.

To determine the meter of a composition by ear: (1) listen for the beat and tap it with your foot, (2) listen for the beat division (simple meters will divide beats in two parts), and (3) listen for the groupings of the beat. Try conducting (see the patterns below) or counting to determine whether the meter is duple, triple, or quadruple.

The chart below summarizes the meters of the pieces discussed so far.

Piece	Meter type
"My Country," "Tis of Thee"	simple triple
"S Wonderful!"	simple duple

## Tempo Markings and Conducting Patterns

When only a few musicians are playing together, one may "count off" "1-2, 1-2," "1-2-3," or "1-2-3-4" to help everyone start together at the same time and at the same speed, or **tempo** (plural is either "tempo" or "tempi"). Selecting the correct tempo for a performance is important to conveying the character or mood of a piece. The most common tempo indications (in Italian) are the following:

Slower tempos: *grave*, *largo*, *larghetto*, *adagio*

Medium tempos: *andantino*, *andante*, *moderato*, *allegretto*

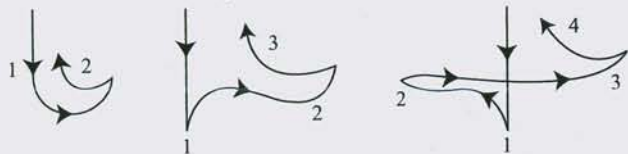
Faster tempos: *allegro*, *vivace*, *presto*, *prestissimo*

Increasing in tempo (gradually faster): *accelerando* (abbreviated *accel.*)

Decreasing in tempo (gradually slower): *ritardando* (abbreviated *rit.*)

With larger groups, such as a wind ensemble or choir, a conductor sets the tempo and helps keep the musicians playing to the same beat. Conductors outline specific patterns for each duple, triple, or quadruple meter, as shown in Figure 3.1. Conduct the duple pattern with the recording of "S Wonderful!"; for "My Country," use the triple pattern. For a quadruple pattern, listen to Clarke's *Trumpet Voluntary*.

FIGURE 3.1 Conducting patterns



As you practice the **conducting patterns**, you may feel a physical weight on the **downbeat**—the downward motion of the hand on beat 1. You may also feel anticipation on the **upbeat**—the upward lift of the hand for the final beat of each pattern. The "weight" of the downbeat and the "lift" of the upbeat reflect the strong and weak beats of each measure.

**KEY CONCEPT** In duple meters, the first beat is **strong** and the second is **weak**, making an alternating pattern of strong-weak. In triple meters, the pattern is strong-weak-weak, and in quadruple meters, strong-weak-strong-weak, with the first beat stronger than the third. Strong beats in a meter are heard as **metrical accents**.

An **accent** adds weight, emphasis, or loudness to a musical element. Notated accents (>) instruct the performer to play with a sudden burst of loudness. Metrical accents are not necessarily louder; their emphasis comes from their metrical position on a strong beat.

In addition to showing the beat, a conductor's gestures and expressions may also convey the mood of the music, coordinate breaths, and indicate the volume, or **dynamic level**. As with tempo markings, dynamic markings are often in Italian, and are typically abbreviated.

	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
dynamic level:	<i>pianissimo</i> softest	<i>piano</i>	<i>mezzo piano</i> medium	<i>mezzo forte</i>	<i>forte</i>	<i>fortissimo</i> loudest
	crescendo (grow louder) →			← diminuendo (grow softer)		

## Rhythmic Notation

When listening to the music at the beginning of the chapter, you probably noticed that some pitches lasted longer and others were shorter. The patterns of longer and shorter durations in music are called the **rhythm**. Rhythm and meter are two different, but related, aspects of musical time. Meter defines beat groupings and divisions, while rhythm consists of durations of pitches and silences heard in relation to the underlying meter.

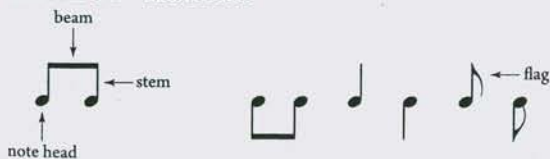
Look at Example 3.1, the beginning of "Amazing Grace." For now, focus on the labeled parts of the notation. The short vertical lines (**bar lines**) divide the staff into **measures**, or **bars**; numbers above the staff are measure numbers, to help you find a location in a piece.

EXAMPLE 3.1 Newton, "Amazing Grace," mm. 1-4a



The example features three of the most common note values in music: **quarter**, **half**, and **eighth notes**. The half note lasts twice as long as the quarter; the quarter note lasts twice as long as the eighth. Eighth notes can be written two ways: **beamed** together as in the example, or with a **flag** attached to the right of the stem, as in Figure 3.2. Write flags on the right side of the stem, whether the stem goes up or down. If eighth notes are beamed together, take the stem direction of the second note, as in the first measure above. For more than two beamed notes, choose the stem direction based on the majority of the pitches; don't change direction within the beamed group.

FIGURE 3.2 Parts of a note



**TRY IT #1**

Circle the incorrectly notated stems and flags.

Notate them correctly here.



Now consider Example 3.2, the last few measures of the vocal melody from "Seasons of Love," to learn two additional note values.

**EXAMPLE 3.2** Larson, "Seasons of Love," from *Rent*, mm. 59b-61 0:37-2:52



The notes with two beams are **sixteenth notes**. They may be written with either two beams or two flags, and they last half as long as eighth notes. The last measure contains a **whole note**—a hollow note head with no stem. A whole note lasts four times as long as a quarter note and twice as long as a half note.

The chart in Figure 3.3 sums up the basic note durations in simple meter and how these notes relate to each other: a whole note divides into two half notes, a half note divides into two quarters, and so on. You can create even smaller note values by adding beams or flags to the stem; a thirty-second note, for example, has three flags or beams and a sixty-fourth note has four.

**FIGURE 3.3** Chart of rhythmic durations



**SUMMARY**

- A ♢ is equivalent to or or or
- A is equivalent to or or or
- A is equivalent to or or

**TRY IT #2**

Write the value of the note in the blank below: W (whole note), H (half), Q (quarter), E (eighth), or S (sixteenth).

(a) Rodgers and Hart, "My Funny Valentine," mm. 5-7 0:13-0:23



(b) Horner, Mann, and Weil, "Somewhere Out There," mm. 19-22a 0:19-0:22



**ASSIGNMENT 3.1**

**Meter Signatures**

Listen to the melody of "Amazing Grace," shown in Example 3.3, and tap or conduct along with the music. The meter type is simple triple; this is indicated on the staff by the symbol  $\frac{3}{4}$ —called the **meter signature**. The 3 means that there are three beats in a measure, and the 4 indicates that the quarter note gets one beat—it is the **beat unit**. The quarter note before the first bar line is an **anacrusis** (or upbeat or pickup)—a weak beat that precedes the first strong one.

**EXAMPLE 3.3** Newton, "Amazing Grace," mm. 1-4a 0:00-0:04



**KEY CONCEPT** In simple meters: the top number of the meter signature is 2, 3, or 4 to show the number of beats in a measure (duple, triple, or quadruple); the lower number represents the type of note that gets one beat (2 = half note, 4 = quarter note, 8 = eighth note, 16 = sixteenth note). In sum, the meter signature shows "how many" (top number) of "what" (bottom number) constitutes a measure.

Examples 3.4 and 3.5 show simple duple and simple quadruple meters. In Example 3.4, a familiar melody ("Twinkle, Twinkle, Little Star") used by Mozart for a set of keyboard variations, both hands play the beat unit—the quarter note. In Example 3.5, the bottom staff clearly shows the quarter-note beats, while the upper parts have different rhythmic patterns within the  $\frac{4}{4}$  meter. On the grand staff or on multiple staves, the meter signature appears on each staff.

EXAMPLE 3.4 Mozart, *Variations on "Ah, vous dirai-je Maman,"* mm. 1–8

EXAMPLE 3.5 Clarke, *Trumpet Voluntary,* mm. 1–4

Arrangement: Sue Mitchell-Wallace and John Head. © 1988 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

Both examples share another rhythmic device: a dot.

**KEY CONCEPT** A dot beside a note adds to that note half of its own value.

$$\text{dotted quarter} = \text{quarter} + \text{eighth} \quad \text{dotted half} = \text{half} + \text{quarter} \quad \text{dotted eighth} = \text{eighth} + \text{sixteenth}$$

In Example 3.5, the dotted-quarter notes (circled) in the trumpet melody last a beat and a half; the dotted-half notes in the organ last three beats. In Example 3.4, the dotted-eighth in measure 7 lasts three-quarters of a beat.

You will often see meter signatures that consist of symbols other than numerals. For example, the symbol *c*, called "common time," is sometimes written instead of  $\frac{4}{4}$ , as in Example 3.6.

EXAMPLE 3.6 Willson, "Till There Was You," mm. 1–4a

The quarter note is the most common beat unit, but it's not the only possibility. For example, "The Stars and Stripes Forever," shown in Example 3.7, is a march in a quick tempo with half notes felt as the beat unit and pairs of quarter notes as the beat division (see m. 3). The meter signature could be written as  $\frac{2}{2}$ —two beats to the measure, with a half note receiving the beat—but more often we find  $\frac{2}{2}$  written as *c*, called *alla breve* or "cut time."

EXAMPLE 3.7 Sousa, "The Stars and Stripes Forever," mm. 1–4a

There are various reasons why composers choose a particular beat unit. Sometimes it's to remind the performer of a particular compositional type—such as *alla breve* for marches. A piece may be notated with a longer beat unit for ease of reading, to avoid notating quick-moving rhythms with sixteenth or thirty-second notes. The meter may also suggest a tempo: an eighth-note beat unit might indicate a faster tempo and a lively motion.

### SUMMARY

Meter signatures you are likely to see in simple meters include the following.

Simple duple:	$\frac{2}{2}$	<i>c</i>	$\frac{2}{4}$
Simple triple:	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$
Simple quadruple:	$\frac{4}{2}$	$\frac{4}{4}$	<i>c</i> $\frac{4}{8}$

## Counting Rhythms in Simple Meters

To count rhythms in a simple-meter piece, you first need to look at the meter signature and identify the beat unit and beat division. For example, if the beat unit is a quarter note, the beat division is two eighths; if the beat unit is a half note, the beat division is two quarters. Figure 3.4 shows how to interpret various simple meter signatures; the first three are the most common.

FIGURE 3.4 Beat and division in simple meters

Meter signature	Beats per measure	Beat unit	Beat division
$\frac{2}{4}$	2	Quarter note	Two eighth notes
$\frac{3}{4}$	3	Quarter note	Two eighth notes
$\frac{4}{4}$	4	Quarter note	Two eighth notes
$\frac{3}{2}$	3	Half note	Two quarter notes
$\frac{3}{8}$	3	Quarter note	Two eighth notes
$\frac{4}{8}$	4	Quarter note	Two eighth notes

TRY IT #3

For each meter signature given below, write its beat unit and division.

Meter signature	Beats per measure	Beat unit	Beat division
$\frac{3}{8}$	3		
$\frac{3}{2}$	_____	_____	_____
$\frac{4}{8}$	_____	_____	_____
$\frac{3}{4}$	_____	_____	_____
$\frac{3}{4}$	_____	_____	_____

The next step is to locate the beats and divisions in the music. In  $\frac{3}{4}$ , a measure of all quarter notes is counted 1 2 3; a measure of all eighth notes is 1 & 2 & 3 &. In "Amazing Grace," shown in Example 3.8, the beat unit is the quarter note, but the melody mixes quarter notes with half notes and eighths. To count measure 1, write: 1 (2) 3 &, as shown in the example. The (2) indicates that the first half note extends through beat 2. The eighth-note division of beat 3 is written with an ampersand or plus sign (3 & or 3 +) and counted aloud as "three and."

The first quarter note of the melody, the anacrusis (or upbeat), counts as the final beat (3) of an incomplete measure. When an anacrusis begins a whole piece, as in this song, the measure numbering (above the staff) starts with the first complete measure. The last measure of the score is often incomplete, in order to "balance" the anacrusis.

EXAMPLE 3.8 Newton, "Amazing Grace," mm. 1–4a

A - maz - ing - grace, how sweet the sound

3 1 (2) 3 & 1 (2) 3 1 (2) 3 1 (2) 3 1 (2)

Example 3.9 shows the counts for the same basic rhythm, notated in three different ways: with a quarter-note beat unit (a), half-note beat unit (b), and eighth-note beat unit (c). All three rhythms would be counted in exactly the same way. While you may find the first easiest to read, you may also encounter the others in the music you play or sing. Practice reading rhythms with the less typical half-note or eighth-note beat units, as well as the more familiar quarter-note.

The rhythms in Example 3.10 are notated with a **rhythm clef**: two vertical lines preceding the meter signature. The rhythm clef is typically placed on a single line instead of a staff for percussion parts that play only rhythm, not specific pitches.

EXAMPLE 3.9 Equivalent rhythmic notation

1 & 2 (3) 1 2 3 1 & 2 & 3 1 (2 3)

TRY IT #4

At each arrow, add one note value to complete the measure in the meter indicated.

Rests

Listen to the passage from the *Chance Variations on a Korean Folk Song* shown in Example 3.10 to hear the effect of rests, or durations of silence.

EXAMPLE 3.10 Chance, *Variations on a Korean Folk Song*, mm. 38–41a

Oboes, Alto Clarinet, Alto Saxophone

Bassoons, Tenor Saxophone

Temple Blocks

(1 2) 3 1 (2) 3 1 (2) 3 1

Gong (with snare stick)

*mf*

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The quarter rest ( $\text{♩}$ ) lasts as long as a quarter note, and the eighth rest ( $\text{♩}$ ) lasts as long as an eighth note. These symbols in the example tell the instrumentalists how long to count before beginning to play. Counts are shown below the temple-block part.

Figure 3.5 shows each type of rest with its corresponding note value in simple meter. A whole rest may represent four quarter-note beats or two half-note beats; it can also last a whole measure, regardless of how many beats are in that measure. Whole rests are usually centered between the bar lines, but smaller rests are positioned to reflect where the beats occur, as shown in Example 3.10. To write shorter rests, like the thirty-second ( $\text{♩}$ ), just add additional flags to the sixteenth. Like other rhythmic values, rests may be dotted.

FIGURE 3.5 Note values and rests



ASSIGNMENT 3.2, 3.3

Counts for rests are written in parentheses to show that these durations don't actually sound. Listen to Example 3.11 and practice counting the rhythms along with the bass line. We will consider the rhythms of the upper lines in Chapter 4.

EXAMPLE 3.11 Phillips, "Blues for Norton," mm. 1–4 (piano and bass)

TRY IT #5

Write the counts for each rhythm. Then rewrite in the meter indicated.

AURAL SKILLS 3.1

Did You Know?

Much of the time when we think about music, we focus more on the sounds and don't pay much attention to the silences. Twentieth-century composer John Cage (1912–1992) forced us to do just the opposite when he composed his famous *4'33"* (1952)—a three-movement work where each movement has a duration selected by the performer, but is marked "Tacet" (a term usually telling certain instrumentalists not to play in one movement of a multimovement work). The title, *4'33"*, refers to the duration of the whole piece. The performers indicate the start and end of each movement in some way—by lifting their instruments up and down or by opening and closing the piano keyboard cover—but make no sounds. The piece is not completely silent, however; normally people in the audience make some sound by moving, coughing, shuffling program pages, etc. Through this work and his writings, including *Silence* (1961), Cage inspired musicians and listeners to think about what happens between the sounds—in the silences.

I  
TACET  
II  
TACET  
III  
TACET

Terms You Should Know

accent	flag	eighth
anacrusis	measure	sixteenth
bar	meter	pickup
bar line	simple	rest
beam	duple	whole
beat	triple	half
strong	quadruple	quarter
weak	meter signature	eighth
beat division	metrical accent	sixteenth
beat unit	note	rhythm
conducting patterns	whole	rhythm clef
dot	half	tempo
downbeat	quarter	upbeat
dynamic level		

## Questions for Review

- How do you decide if a piece is in duple, triple, or quadruple meter?
- How do you decide which conducting pattern to use?
- Where do the stronger metrical accents fall in simple triple meter? in simple duple meter? in simple quadruple meter?
- Explain the difference between rhythm and meter.
- Draw the parts of an eighth note. Draw one above the middle staff line and another below it.
- On which side of a note are stems drawn? On which side of the stem are flags drawn?
- What are the most common simple meter signatures?
- What do the upper and lower parts of a meter signature represent in simple meters?
- Which numbers may appear in the upper and lower positions of the meter signature in simple meters?
- What is the beat unit in  $\text{e}$ ? in  $\text{e}$ ?

## Reading Review

Match the terms on the left with the best answer on the right.

- |                            |   |
|----------------------------|---|
| _____ (1) meter            | (a) meter type with beats that divide into two                                |
| _____ (2) quarter note     | (b) equal in duration to two quarter rests                                    |
| _____ (3) beat unit        | (c) the type of note that gets one beat                                       |
| _____ (4) rhythm           | (d) filled note with two flags or beams                                       |
| _____ (5) whole note       | (e) the sequence of pitches and silences in music                             |
| _____ (6) $\text{c}$       | (f) indicates how loud or soft the music should be                            |
| _____ (7) simple meter     | (g) term that includes both beat division and grouping                        |
| _____ (8) duple meter      | (h) examples are $\frac{3}{2}$ , $\frac{3}{4}$ , and $\frac{3}{8}$            |
| _____ (9) dot              | (i) filled note with a stem   |
| _____ (10) meter signature | (j) counted the same as $\frac{4}{4}$   |
| _____ (11) triple meter    | (k) examples are $\frac{3}{2}$ and $\frac{3}{4}$                              |
| _____ (12) $\frac{3}{4}$   | (l) the speed of the beats  |
| _____ (13) sixteenth note  | (m) notation symbol that shows the beat unit and the number of beats in a bar |
| _____ (14) dynamic marking | (n) has three quarter-note beats per measure                                  |
| _____ (15) rhythm clef     | (o) <i>alla breve</i> , or cut time   |
| _____ (16) anacrusis       | (p) upbeat  |
| _____ (17) $\text{e}$      | (q) adds to a note or rest half its value                                     |
| _____ (18) half rest       | (r) used to notate unpitched percussion parts                                 |
| _____ (19) tempo           | (s) duration equal to two half notes  |

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## Class Activities

### A. Listening for meter

Listen to the beginning of each of the following pieces. Focus on the grouping of the beats to decide whether the meter is simple duple, triple, or quadruple. Conduct along as you listen.

- Henley, Frey, and Meisner, "Take It to the Limit" (1) \_\_\_\_\_
- "Michael Finnigin" (2) \_\_\_\_\_
- Horner, Mann, and Weil, "Somewhere Out There" (3) \_\_\_\_\_
- Larson, "Seasons of Love" (4) \_\_\_\_\_
- Mozart, String Quartet in D Minor, K. 421, third movement (5) \_\_\_\_\_

### B. Reading rhythms

Perform the following rhythms as musically as possible, following dynamic markings. As you perform, tap or conduct the beats. Speak with rhythm syllables or counts (if instructed to do so) or a neutral syllable such as "ta," and give a slight emphasis to each downbeat.

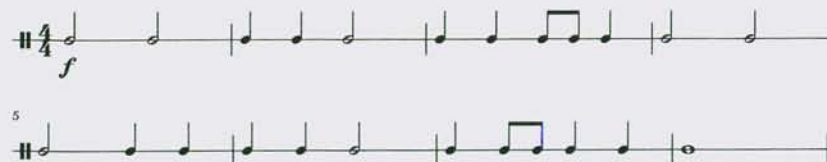
#### Rhythm 1



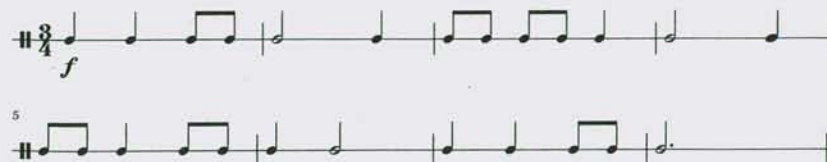
#### Rhythm 2



#### Rhythm 3



#### Rhythm 4



Rhythm 5

5

Rhythm 6

5

Rhythm 7

5

C. Composing a simple-meter rhythm

Your teacher will ask teams of three or four students to compose an eight-measure rhythmic duet that features only the rhythmic patterns below. Each person notates one measure, then passes the marker (or chalk) to the next person. Repeat until the composition is complete. Add dynamic and tempo markings. Perform and critique these compositions in class.

Write in simple quadruple, simple triple, or simple duple meter. For simple triple, add one ♩ to any pattern.

Patterns

D. Singing at sight

- First review the vocal warm-ups in the Chapter 1 Class Activities.
- Study the rhythm in each of the following melodies. Perform it on "ta," or on rhythm syllables, while tapping a steady beat (or conducting). Begin with a slow tempo; repeat at a faster tempo.
- Once you are confident with the rhythm, play the first note on the piano or another instrument, and begin learning the pitches, singing on the numbers or syllables marked. Practice without rhythm; play the pitches at a keyboard or sing

together in class. Then sing the entire melody, checking the pitches at the keyboard *after* you sing. Finally put pitches and rhythm together at a slow tempo; repeat at a faster tempo.

Melody 1

Melody 2

Melody 3 Mozart, *Variations on "Lison dormit,"* mm. 1-8 (adapted)

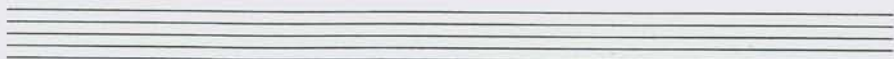
E. Listening and writing

1. Your teacher will display a chart of four different rhythmic patterns like those numbered below. As soon as the teacher points to a pattern, tap or speak its syllables until he or she points to another. Later, your teacher will perform the same patterns without the visual display: identify them by ear and notate them on the following staves.

Patterns

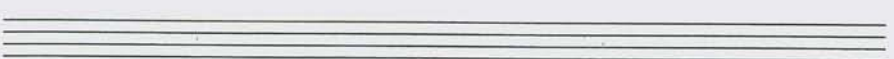


2. Your teacher will combine these rhythmic patterns with the pitches C–D–E–F–G. Identify the patterns by ear; write the pitches and rhythmic patterns together on the staves below.



3. Repeat the process, writing the same patterns with a half-note beat as shown below.

**Patterns**



**Workbook ASSIGNMENT 3.1**

1. Note values and durations

a. In the examples that follow, write H in the blanks beneath the half notes, Q beneath the quarter notes, E beneath the eighth notes, and S beneath the sixteenth notes.

(1) Horner, "My Heart Will Go On," mm. 25–28a

(2) Larson, "Seasons of Love," mm. 5–6a 0:10–0:16

(3) Horner, Mann, and Weil, "Somewhere Out There," mm. 39b–42

b. Fill in the blanks with a number to show the equivalent duration. Some numbers may be fractions ( $\text{♩} = \frac{1}{2} \text{♩}$ ).

♩ = <u>4</u> ♩	♩ = <u>    </u> ♩	♩ = <u>    </u> ♩
♩ = <u>    </u> ♩	♩ = <u>    </u> ♩	♩ = <u>    </u> ♩
♩ = <u>    </u> ♩	♩ = <u>    </u> ♩	♩ = <u>    </u> ♩
♩ = <u>    </u> ♩	♩ = <u>    </u> ♩	♩ = <u>    </u> ♩

## 2. Error detection in simple meters

In the rhythms below, the quarter note lasts one beat. Identify one measure in each example that has an incorrect number of beats for the meter specified. Circle the incorrect measure.

a. simple triple 

b. simple duple 

c. simple quadruple 

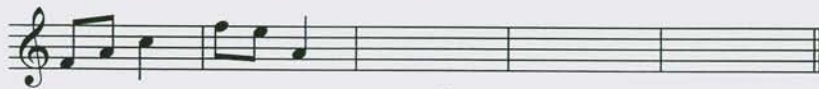
d. simple triple 

e. simple quadruple 

## 3. Notating quarter, half, and eighth notes with correct stem direction

Write the notes requested below, placing them on a variety of lines and spaces. Choose notes so that roughly half require stems up and half stems down. Be sure that your stem direction, flags, and beaming follow correct notation guidelines.

a. In each measure, write two beamed eighth notes and a quarter note.



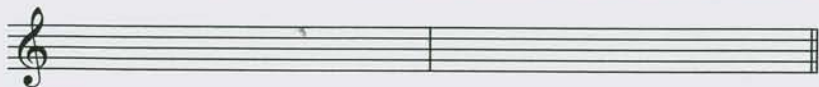
b. In each measure, write a quarter note, then two eighth notes with flags.



c. In each measure, write a half note, then two quarter notes.



d. In each measure, write a quarter note, two beamed eighth notes, four beamed sixteenth notes, and a quarter note.





NAME \_\_\_\_\_


## Workbook ASSIGNMENT 3.2


### 1. Reading meters with quarter-note beats

a. For each rhythm below, write the appropriate meter signature at the beginning of the line. Assume a quarter-note beat unit.


(1) 


(2) 


(3) 


(4) 

b. At each position marked by an arrow, add one note to complete the measure in the meter indicated.


(1)  $\frac{4}{4}$  


(2)  $\frac{3}{4}$  


(3)  $\frac{2}{4}$  


(4)  $\frac{4}{4}$  


c. For each rhythm below, provide the missing bar lines that correspond with the meter signature given.

(1)  $\frac{2}{4}$  

(2)  $\frac{3}{4}$  

(3)  $\frac{4}{4}$  

(4)  $\frac{3}{4}$  

(5)  $\frac{4}{4}$  

## 2. Understanding dots

Finish the chart below to show the equivalent durations.

	=		+	
	=		+	
	=		+	
	=		+	
	=		+	
	=		+	

## 3. Writing rests

a. On the staff below, write four whole rests and four half rests.

Whole: Half:

b. On the staff below, write four quarter rests and four eighth rests.

Quarter: Eighth:

c. Following each note, write a corresponding rest of the same duration.

NAME \_\_\_\_\_

## Workbook ASSIGNMENT 3.3

### 1. Counting rhythms with quarter-note beats and rests

Write the counts (1 & 2 &) beneath each rhythm and melody below. Put the counts that occur during sustained notes or rests in parentheses.

a. 1 (2) 3 1 & 2 & 3

b.

c.

d. Elvis Presley, "Love Me Tender," mm. 5–8

5 6 7 8  
Love me ten - der, love me sweet, nev - er let me go.

e. Lionel Richie, "Three Times a Lady," mm. 11–14

11 12 13 14  
Now that we've come to the end of our rain - bow

f. Bono and U2, "Miracle Drug," mm. 29–32a (the last measure is incomplete)

29 30 31 32  
Free - dom has a scent like the top of a new - born ba - by's head.

### 2. Counting rhythms with half- and eighth-note beats

a. For each rhythm, provide the missing bar lines that correspond with the meter signature given. Then add the counts below.

(1) 1 (2) 3 4

## Workbook AURAL SKILLS 3.1

### 1. Hearing simple meters

Listen to the beginning of each of the following pieces. Focus on the grouping of the beats to decide whether the meter is simple duple, triple, or quadruple. Try conducting along as you listen. Write the meter type in the blank.

- ① Bach, "O Haupt voll Blut und Wunden" (a) \_\_\_\_\_  
 ② Joplin, "Solace" (b) \_\_\_\_\_  
 ③ Schubert, Waltz in B minor (c) \_\_\_\_\_  
 ④ Beethoven, *Pathétique* Sonata, second movement (d) \_\_\_\_\_

### 2. Listening to and writing a simple meter rhythm

Listen to an excerpt from a song from a musical by American composer Lionel Bart, and complete the following exercises. ①

a. Focus on the rhythm of this melody.

- (1) Tap the beat with your foot. Then sing the melody from memory on "la." Keep a steady tempo, even if it is slower than the recording.  
 (2) Tap the beat with your foot and its divisions with your left hand. Then sing the melody from memory while tapping.  
 (3) Conduct the beats. When comfortable conducting, sing the melody from memory. As you sing, imagine the beat divisions to keep your rhythm precise.

b. On the staff below, choose one line or space and notate only the rhythm, with the correct note values.

c. On the staff below, notate the rhythm again, this time in a different simple quadruple meter, with an eighth-note beat unit.

### 3. Writing a rhythmic composition

Write a four-measure rhythmic duet in which the top part speaks the word "yes" and the bottom part says "no." Use the sample composition below as a model. Write durations and rests so that the two words always begin on a different beat or part of the beat, never together. Be ready to perform with a partner, or have the entire class read your composition as a musical argument. In performance, slowly *crescendo* to the final measure.

Sample ①

Yes, yes, yes, yes, yes! Yes! Yes, yes, yes!

No! No! No, no, no, no, no! No!

(2)

(3)

(4)

(5)

b. Rewrite each of the following rhythms on the line below it, in the new meter specified. The resulting rhythm should sound the same as the original. Add the proper counts beneath the rhythm you have written.

(1)

1 2 & 3

(2)

(3)

(4)

Space to work out your ideas

Two staves with a 4/4 time signature.

Two staves with a 4/4 time signature.

Two empty staves.

Two empty staves.

Two empty staves with a double bar line at the end of the second staff.

Two empty staves with a double bar line at the end of the second staff.

Final composition

Two staves with a 4/4 time signature.

Two staves with a 4/4 time signature.

Two empty staves with a double bar line at the end of the second staff.