

Lecture #4 – Music Fundamentals – Part II

I. Introduction

We will continue our study of essential Music Theory from *Practical Music Lessons*.

II. Practical Music Lessons – Rhythmic Structure

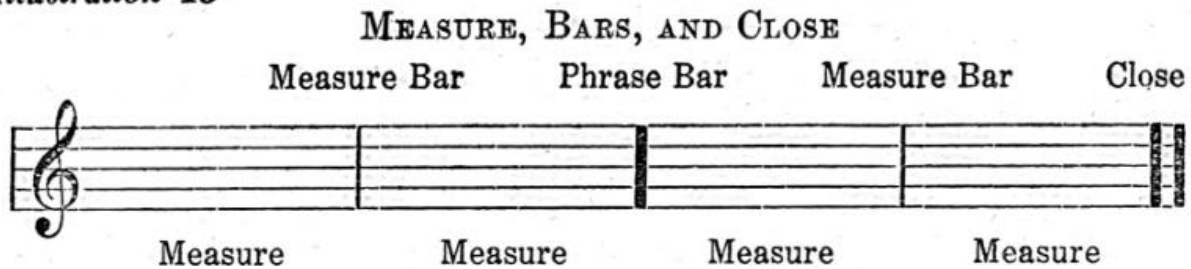
Beats and Measures

38. *Beats* are pulsations set up in the mind produced by a regularity of movement. They are accented and unaccented.

Accent, which means stress or force, is divided into two classes: primary (strong) and secondary (medium).

39. *Measure* is a group of accented and unaccented pulsations, or beats, which occur with the same regularity throughout the composition. A measure is represented by a space between vertical barlines across the staff. There are three kinds of barlines: *measure* |, *phrase* |, and *close* ||.

Illustration 13



40. Manifesting the pulsations, or beats, in a measure by a certain motion of the hand or baton is called *beating time*.

41. Manifesting the pulsations, or beats, in a measure by counting is called *counting time*.

42. *Measure (or time) signatures* are indicated by two numerals at the right of the clef and are as follows:

2 2 2 3 3 3 4 4 4 6 6 9 9 12 12
2 4 8 2 4 8 2 4 8 4 8 4 8 4 8

43. The upper figure indicates the number of pulsations or beats to the measure.

44. The lower figure indicates the kind of note given to each pulsation or beat and is often called the *beat note*.

Repeat Dots and Endings

53. A row of dots across the staff on the left of a bar shows that the music is to be repeated either from the beginning or from a row of dots on the right of a bar.¹

Illustration 17



54. *First and Second Endings*: When a closing strain of music does not end satisfactorily on the first ending, it is repeated. Upon repetition the first ending is omitted and the second ending is used as indicated here.

No. 20

First and second ending.



Repeats

102. *Da Capo, D.C.*: means that the music is to be repeated from the beginning to the end or to the word *fine*. Example: “Jesus, Lover of My Soul.”

103. *Dal Segno, D.S.*: means that the music is to be repeated from the sign *S* to the end, or to the word *Fine*. Example: “Close to Thee.”

¹ Not as common in hymnals as it is with arrangements.

49. A *tie* is a curved line that connects two or more notes of the same pitch.

Illustration 15



50. A *triplet* is three notes sung or played to the time of two notes of the same value. When one syllable is used for each note, they are joined together by a curved line, and the figure 3 is placed above or below the notes. When more than one note is used for one syllable, the notes are connected by a broad line with the figure 3 above or below as indicated in this illustration.

Illustration 16



Fermata

69. A character used over or under a note to prolong its length beyond its time value is called a *fermata*, or *hold* (or *bird's eye*), \frown . This character is sometimes used over rests and bars, which means that silence is to be prolonged.

Syncopation

70. *Syncopation* is a temporary displacement of the metrical accent. Since it reverses the accent, it should seldom be used in sacred music.

Illustration 21



Duple Measure

45. *Duple measure* is the smallest measure, consisting of two beats, the first accented and the second unaccented.

46. The measure signs for duple measure are of three varieties

2 2 2
2 4 8

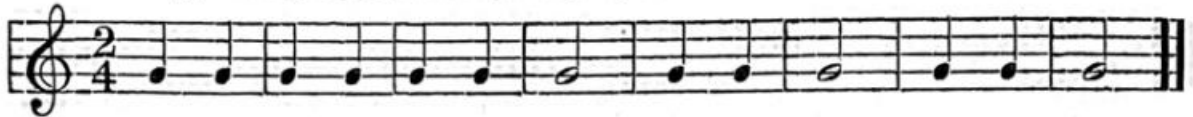
47. When directing, the first beat is *down* and *accented*: the second is *up* and *unaccented*.

“Joy to the World” and “Jesus Loves Me” are in duple measure.

No. 13

Duple Measure

Sing with syllables, and with loo, lo, la etc.



1 2 1 2 1 2 1 2 1 2 1 2 1 2
Down up down up down up down down up down down up down

No. 14

Explain Double Bar at the close.



No. 15

Nos. 14 and 15 may be sung together.



Triple Measure

51. Triple measure is composed of three beats. The first is accented; the second and third are unaccented. When beating time, the strokes are down, right, and up; or in counting the measure, it is *one*, two, three. "Faith of Our Fathers" and "Jesus Calls Us" are in triple measure.

[3 3 3]
[2 4 8]

No. 16

Triple Measure

Sing with La. Explain Dotted Half note.

1 2 3 1 2 3 1 2 3 1 2 3
Down right up down right up down right up down

No. 17

Sing 16 and 17 together.

Quadruple Measure

52. *Quadruple measure* is composed of four beats. The first and third are accented; the second and fourth are unaccented. The first beat is of primary accent; the third beat is of secondary accent. The first beat in every measure is of primary accent. In beating time for quadruple measure, the strokes are down, left, right, up; or in counting the measure, it is *one, two, three, four*. “Onward, Christian Soldiers” and “He Leadeth Me” are in quadruple measure.

[4 4 4]
[2 4 8]

No. 18

Quadruple Measure

Explain Tie.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Down left right up down left right up

No. 19

Sextuple Measure

55. *Sextuple measure* is in the main the same as compound duple. It has six beats to the measure. They are, when conducted, down, left, left; right, up, up. *One* and *four* are accented. *One* is primary accent; *four* is secondary accent. Two, three, five, and six are unaccented.

56. To simplify sextuple measure, use two accented beats to the measure: down and up, as in duple measure. The downward beat is primary accent; the upward beat is secondary accent. Think *one*, two, three, *four*, five, six, and the rhythm will flow easily.

Example: “Jesus Is Calling” and “Wonderful Words of Life”

No. 21

Sextuple Measure Quarter Notes and Dotted Half Notes



No. 22

Eighth Notes, Dotted Quarter Notes and Eighth Rests



Compound Triple Measure

[9 9]
[4 8]

73. *Compound triple measure* is composed of nine counts or beats. Use the same form that is used in beating triple measure but beat *down*, down, down, right, *right*, right, and *up*, up, up. The accent is on *one*, *four*, and *seven*. Simplify this measure by beating down, right, and up, slowly. “Blessed Assurance” and “Blessed Redeemer” are in compound triple measure.

No. 75

Triple Measure. Eighth Notes with Triplets



No. 76

Compound Triple Measure. Compare No.75 and No.76



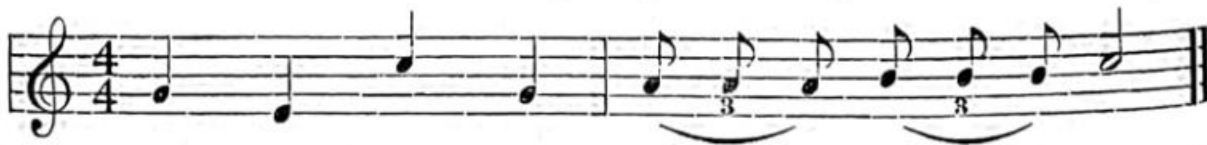
Compound Quadruple Measure

[12 12]
[4 8]

74. *Compound quadruple measure* is composed of twelve counts or beats to the measure. Use the same form as in quadruple measure and beat *down*, down, down, *left*, left, left., right. *right*, right and *up*, up, up. The accent is *one, four, seven, and ten*. Simplify this measure by beating down, left, right, and up. “Saved, Saved” (the verse only) and “My Prayer” are in compound quadruple measure.

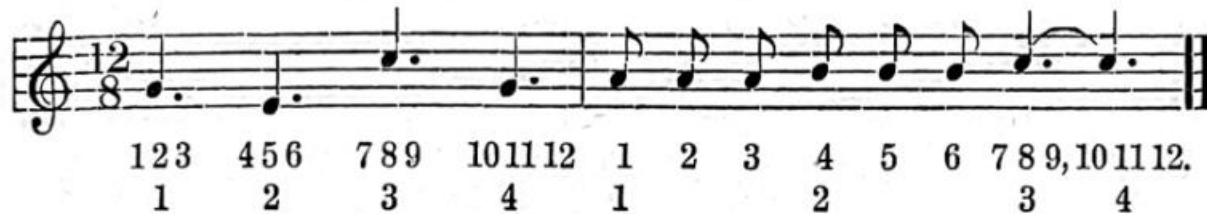
No. 77

Quadruple Measure. Eighth Notes with Triplets



No. 78

Compound Quadruple Measure. Compare 77 with 78



III. Things to Know

Time signatures and beats per measure.

Endings.