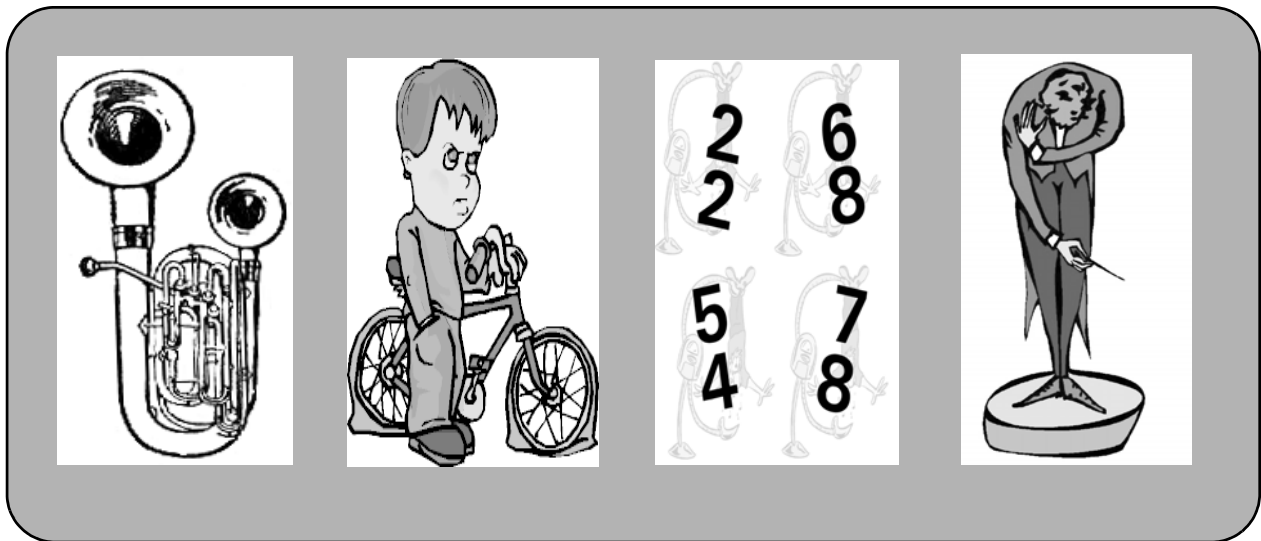


PART SEVEN

More of the Same



In This Section You Will Learn:

- Thirty-second and Sixty-fourth Notes
- Double-dotted Notes
- Double Flats, Double Sharps
- 6/8 Time
- 2/2 Time
- Odd Meters

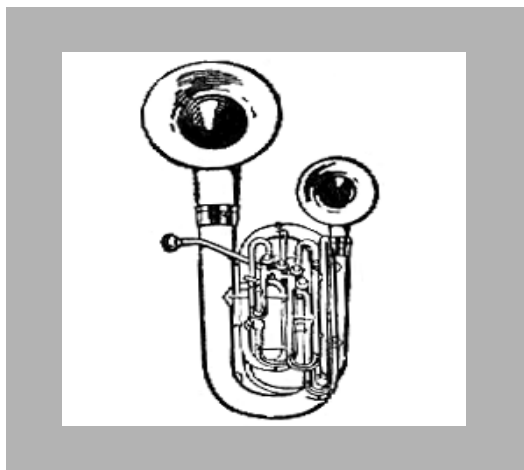
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CHAPTER
32

**FASTER NOTES AND
DOUBLE DOTS**

You are the music while the music lasts.

— T. S. Eliot

In This Chapter

- Thirty-second Notes
- Sixty-fourth Notes
- Double Dots

Shorter Notes

There are shorter notes than sixteenths.

Each time a beam or flag is added to a note, it's value is cut in half.

Remember when we added a flag to a quarter note? It became an eighth note. Remember when we added another flag to the eighth? It became a sixteenth. As with the other notes, when there is more than one of them, the flags are connected and become a beam.

Thirty-second Notes

And so, we're going to add a flag to the sixteenth and cut its value in half, making it a thirty-second note. Just like the name implies, there are thirty two of them in a whole note; sixteen of them in a half note; eight of them in a quarter note or a beat (in 4/4 time); four of them in an eighth note; two of them in a sixteenth note.

Thirty-second notes are fairly rare, but you'll probably run into them now and then, often as grace notes (quick notes just before the main note).

Example 32.1 Two single 32nd notes with flags, and a beat of barred 32nd notes with stems up and down.



Sixty-fourth Notes

These are even more rare, and it's likely that you'll never see them, but I thought I'd throw them down on the page for your enjoyment.

Same deal with the flag/beam. Add another beam to the 32nd note and it cuts the length in half. So, for sixty-fourth notes there are: 64 in a whole note, 32 in a half note, 16 in a quarter note or one beat (in 4/4 time), 8 in an eighth note, 4 in a sixteenth note, and two in a thirty-second note.

Example 32.2 Two single 64th notes, and 1/2 beat of barred 64ths with stems up and stems down.



Double Dotted Notes

You already know that a dot lengthens the note it follows by half the amount of the original note.

Another dot after that first dot also lengthens the note, but by half the amount of the first dot.

An easier way to say this is that *a double dot increases the length of a note or rest by 3/4 of its original value.*

So a double-dotted whole note or rest is 7 beats. A double-dotted half note or rest is 3 1/2 beats, a double-dotted quarter note or rest is 1 3/4 beats, and a double-dotted eighth note or rest is 7/8 of a beat.

We could continue the process, but it's pretty safe to say you'll probably never see a double-dotted sixteenth, thirty-second, or sixty-fourth note.

Because and it sounds right and is easier to read and play, a double-dotted note will usually be paired with whatever note finishes out the beat or measure. Take a look at the examples below and you'll see what I mean.

Example 32.3 Double-dotted whole, half, quarter, and eighth notes.



Moving On

Okay, only a few more chapters to go in the book! Use the review to make sure you've understood the details of faster notes and double dots.

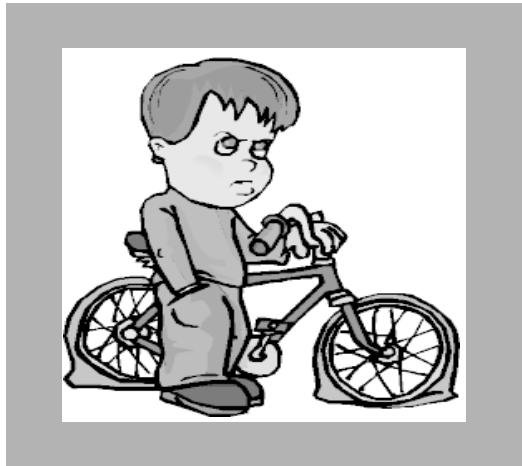
Coming up is a very short chapter on double sharps and double flats.

1. How do you cut the length of a note in half? *1. Add a flag or beam*
2. What note is half the length of a sixteenth note? *2. 32nd note*
3. What note is one fourth the length of a sixteenth note? *3. 64th note*
4. How many 32nd notes in one beat of 4/4 time? *4. 8*
5. What does a double dot do to a note? *5. Increases its length by 3/4 of the note's original value*
6. How long is a double-dotted quarter rest? *6. 1 3/4 beat*
7. Which note is usually paired with a double-dotted quarter note? Why? *7. 16th note. It finishes out the beat. Sounds better and is easier to read and play.*

Practical Use

1. Write out 4 measures of 8/4 time. Use at least two double-dotted notes per measure, but see if you can use them all. Play and sing what you've written.
2. Write out another 4 measures of 8/4 time. This 4 measures is meant to be a harmony part to what you composed in exercise 1, so don't choose the same notes, though you may use the same rhythms (hint: 3rds, 4ths, 9ths and 5ths sound good). Find a friend and sing or play both parts together.

Chapter 32 Review



CHAPTER
33

**DOUBLE FLATS,
DOUBLE SHARPS**

*If I were to begin life again, I would
devote it to music. It is the only cheap
and unpunished rapture upon earth.*

— Sydney Smith, 1814

In This Chapter

- Double Flats
- Double Sharps
- A Werd on Speling Kords

Double Your Fun

Welcome to the shortest chapter of the book. You're about to learn double sharps and double flats, but before you do, I'd like to tell you why.

There are several ways to say the sound to, two, too. Even though each sounds exactly the same, they have different meanings. Just as you wouldn't write, "I went two the store," so you wouldn't spell a Dbdim chord with a G. I'll show you this in detail in just a moment. First the details about how to write double flats and sharps.

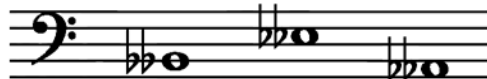
Double Flats

A double flat lowers a note by one whole step. It looks like this $\flat\flat$.

You won't see them very often, but now and then double flats are necessary in order to spell a chord or an interval correctly, and it will often be a minor or diminished interval in a flat key. An example follows.

Double flats are easy. Just put two flats close together before the note they are to alter.

Example 33.1 B double-flat, E double-flat, and A double-flat.



Double Sharps

A double sharp raises a note by one whole step. It looks like this $\sharp\sharp$.

You'll see a double sharp about as often as you'll see a double flat. These will usually pop up when augmented intervals are needed in a sharp key.

Example 33.2 G double-sharp, C double-sharp, and F double sharp.



You'll be glad to hear there are no such things as double naturals, triple sharps or triple flats.

A Word on Spelling Kords

Here's why such pesky things as double sharps and flats exist.

Stay with me here. The Db Major triad is spelled Db, F, Ab, right? Well, for a diminished chord, the third and fifth of the chord have to be lowered a half step. A half step down from F is E, and a half step down from Ab is G, right? But even though those pitches would *sound* correct, you can't write them that way and still have a Db diminished triad. Take a look below. On the left is the Db Major triad. In the middle is a chord that will sound exactly like the Db diminished triad, but the way it's written, the chord is actually an inverted e minor^{dim7}. The correct spelling of Db dim. is on the right.

Example 33.3



Even though it makes things a little crowded, for the Db dim chord to be spelled correctly, we have to use an Fb, and a double-flatted A.

I know it's weird, but I didn't make up the rules. Don't kill the messenger.

Moving On

Double sharps and double flats are pesky things that you probably will see if you continue long enough with music, so even though you won't use them often, it's good to know what they are, and now you do.

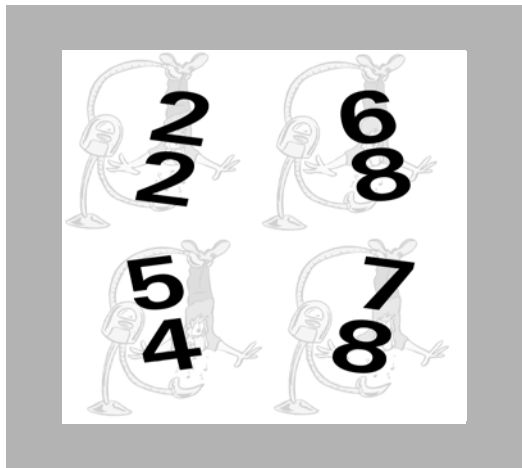
Only one lesson left! It's on meters we haven't covered yet which include 6/8 time, cut time, and some odd meters, like 7/4.

Chapter 33 Review

- | | |
|---|---|
| 1. Why are double flats and double sharps used? | 1. <i>To spell certain chords and intervals correctly</i> |
| 2. What does a double flat do to a note? | 2. <i>Lowers it one whole step</i> |
| 3. What does a double flat look like? | 3. <i>Two flats close together in front of a note</i> |
| 4. What does a double sharp do to a note? | 4. <i>Raises it one whole step</i> |
| 5. What does a double sharp look like? | 5. <i>An X</i> |
| 6. What does a triple flat look like? | 6. <i>No such thing</i> |

Practical Use

1. Write out the following key signatures with their Major scale: Eb, Ab, B, and E. One line below these scales, write the following intervals: a diminished fifth above Eb, a diminished fourth above Ab, an augmented fifth above B, and an augmented sixth above E.



CHAPTER
34

MORE METERS

After playing violin for the cellist Gregor Piatagorsky, Einstein asked, “Did I play well?”

Piatagorsky replied, “You played relatively well.”

In This Chapter

- Cut Time
- Slow 6/8 Time
- Fast 6/8 Time
- Odd Meters

Beyond 4/4 Time

The majority of music has the quarter note as its pulse and is in a duple meter (the top number is divisible by 2), but there is a whole lot of great music out there that has a different pulse, and even some with an odd meter.

Remember way back in Chapter 13 when we went over meters for the first time? The top number tells you how many beats in a measure and the bottom number tells you which note gets one beat. For a refresher, see Chapter 13 “Meter” on page 101.

Cut Time, or 2/2 Time

This is a very common meter. It’s typically shown with the symbol “ C ,” but may also be written 2/2. The top number tells you there are two beats in each measure, and the bottom number tells you that the half note gets one beat.

Essentially, all note lengths in cut time are cut in half. Half notes act like quarters; quarters act like eighths, etc. Because of this, the counting is a little different, but the foot tap is the same. In the example below your foot hits the floor on the numbers.

Example 34.1 A few measures of cut time with the counting.



The image shows a musical staff in cut time (C) with four measures of music. The notes and their corresponding counting are as follows:

- Measure 1: Quarter, quarter, quarter, quarter. Counting: 1 + 2 + a
- Measure 2: Half, quarter, quarter, quarter. Counting: 1 2 e + a
- Measure 3: Quarter, quarter, quarter, quarter. Counting: (1) + (2) +
- Measure 4: Half, quarter, quarter. Counting: 1-2

6/8 Time

Six-Eight time is fairly common and one of the more confusing basic time signatures, but I’ll break it down for you so it’s easy to understand.

First of all, from the top number, you know that there will be six beats per measure. And the bottom number tells you that the eighth note gets one beat.

It's the eighth note getting the beat which is confusing. This throws everything out of whack from what you're used to. Eighth notes get one beat, quarter notes get two beats, dotted quarters get three, half notes get four, and dotted halves get six. No whole notes in this time signature; they're too long.

As with other meters, the strong beats are the numbers. Tap your foot with the numbers as you count out the following example at a fairly slow tempo. Sing it. Play it.

Example 34.2 A few measures of slow 6/8 time with counting.

The image shows a musical staff in 6/8 time signature. The notes and their corresponding counts are as follows:

Measure	Notes	Count
1	Quarter, Quarter, Quarter	1 2 3
2	Quarter, Quarter, Quarter	4 5 6
3	Quarter, Quarter, Quarter	1-2 3
4	Quarter, Quarter, Quarter	4-5-6
5	Quarter, Quarter, Quarter	(1-2-3)
6	Quarter, Quarter, Quarter	4 (5) 6
7	Quarter, Quarter, Quarter	1-2-3-4-5-6

Simple 6/8 versus Compound 6/8

If that's all there was to 6/8 time, it would be much easier to understand, but there's more. The example above is in simple 6/8 time, also called slow 6/8 time. What you see in simple 6/8 is what you get, the 8th note gets one beat and there are six beats per measure.

Compound 6/8, or fast 6/8, is counted differently and has a different feel. ***In compound 6/8, the pulse is the dotted quarter note.*** To get this feel, try the following: say the numbers 1-6 quickly, but give emphasis to the numbers 1 and 4. Like this: **1 2 3 4 5 6, 1 2 3 4 5 6**, etc.

So ***in fast or compound 6/8 time, there are only two pulses per measure***, each beat subdivided into three. This is counted with the following syllables: **1 an da 2 an da, 1 an da 2 an da**, etc. Your foot hits the floor on the numbers. Dotted quarter notes get one beat each.

Let's use our same example, but this time it will go much more quickly, and will also be counted differently.

Compound 6/8 has a triplet feel. Your foot taps down with the numbers, and remember that the pulse is now a dotted quarter note. Try counting it out loud, first at a comfortable tempo, then speed it up. Sing it. Play it.

Example 34.3 An example in fast 6/8 time with counting.

1 an da 2 an da 1-an da 2-an-da (1-an-da) 2 (an) da 1-an-da-2-an-da

Odd Meters

Occasionally you'll hear or see music in an odd meter. When you listen to it, the clue is that it's difficult to find the pulse, and when you do find the pulse, it changes. Odd meter pieces can be difficult to tap your foot with unless you know the meter.

An odd meter has an odd number greater than 3 as the top number of the time signature. Some examples might be 5/4, 7/4, 5/8, or 7/8. These are the most common odd meters, but that shouldn't stop you budding composers from trying a piece in 11/8 or 13/4.

The counting for odd meters is the same as more familiar meters, but with a different number of beats per measure.

Most odd meters are grouped in 2s and 3s, and often there will be directions above the meter (or in the meter itself) telling you what this grouping is.

For example: a meter with a 5 on top—5/4 or 5/8—can be 2 + 3 (counted **1 2 3 4 5**), or 3 + 2 (counted **1 2 3 4 5**).

A meter with a 7 on top—7/4 or 7/8—can be 2 + 2 + 3 (counted **1 2 3 4 5 6 7**) or 3 + 2 + 2 (counted **1 2 3 4 5 6 7**), or even 2 + 3 + 2 (counted **1 2 3 4 5 6 7**), though this last version I've never seen.

If you'd like to hear a master of odd meters, listen to some Dave Brubek, especially the tunes *Take 5*, in 5/4 time, and *Blue Rondo alla Turk*, in 7/8.

Moving On

Congratulations! After you are able to complete the final reviews, you're done! It's been a long haul, and don't be surprised if you forget a lot of what you learned—that's perfectly normal. If you do forget, now you know where to go to find the answers you need. The more you use this information, the more it will stick in your memory.

The only thing left is the final review for this Part. It's a short one.

If you can answer the questions on all the study guides for all the Parts, you now have an excellent foundation in music theory. Good job!

Chapter 34 Review

1. What is the numerical time signature for cut time? 1. 2/2
2. How many beats does a whole note get in cut time? 2. 2
3. How many eighth notes in one beat of cut time? 3. 4
4. How would 4 quarter notes be counted in cut time? 4. 1 + 2 + 3 + 4 +
5. What note gets one beat in slow 6/8 time? 5. 8th note
6. How many beats are in each measure of slow 6/8 time? 6. 6
7. How many beats do quarter notes get in slow 6/8? 7. 2

8. How many beats do dotted half rests get in slow 6/8? 8. 6
9. How many pulses are in a measure of complex, or fast 6/8 time? 9. 2
10. What note gets one beat in fast 6/8 time? 10. dotted quarter
11. What is the counting for a measure of 8th notes in fast 6/8? 11. 1 an da 2 an da
12. How do you tell if a song is in an odd meter? 12. *Can't easily tap your foot to it, or there is an odd number greater than 3 as the top number of the time signature.*
13. How are the beats in 5/4 time grouped? 13. 2+3 or 3+2
14. How are the beats in 7/8 time grouped? 14. 2+2+3 or
3+2+2 or
2+3+2

Practical Use

1. Write out an 8 measure melody in 5/4 time.
2. Charles Ives, an American composer, often used two meters at once in a piece of music. Write a 10 measure harmony part to number one, but use 4/4 time (10 measures of 4/4 = 8 measures of 5/4). Find a friend and sing/play what you've written.



PART VII REVIEW

Whew! You Made It.

These pages can be used to test your memory about what you've learned in Part VII, and if some of the information hasn't stuck, you can go back and check it out on the page indicated below the question.

As with the chapter reviews, use your keyboard to cover up the answers while you test yourself.

The Review

1. How do you cut the length of a note in half?
page 288

1. *Add a flag or beam*

2. What note is half the length of a sixteenth note?
page 288

2. *32nd note*

3. What note is one fourth the length of a sixteenth note?
page 288

3. *64th note*

- | | |
|--|---|
| <p>4. How many 32nd notes in one beat of 4/4 time?
page 288</p> | <p>4. 8</p> |
| <p>5. What does a double dot do?
page 289</p> | <p>5. <i>Adds 3/4 the length of the rest/ note it follows</i></p> |
| <p>6. How long is a double-dotted quarter rest?
page 289</p> | <p>6. <i>1 3/4 beat</i></p> |
| <p>7. What note is usually paired with a double-dotted quarter note? Why?
page 289</p> | <p>7. <i>16th note. It finishes out the beat, is easier to read and play.</i></p> |
| <p>8. Why are double flats and double sharps used?
page 294</p> | <p>8. <i>To spell certain chords and intervals correctly</i></p> |
| <p>9. What does a double flat do to a note?
page 294</p> | <p>9. <i>Lowers it one whole step</i></p> |
| <p>10. What does a double flat look like?
page 294</p> | <p>10. <i>Two flats close together in front of a note</i></p> |
| <p>11. What does a double sharp do to a note?
page 294</p> | <p>11. <i>Raises it one whole step</i></p> |
| <p>12. What does a double sharp look like?
page 294</p> | <p>12. <i>An X</i></p> |
| <p>13. What does a triple flat look like?
page 294</p> | <p>13. <i>No such thing</i></p> |

14. What is the numerical time signature for cut time?
page 298
14. $2/2$
15. How many beats does a whole note get in cut time?
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15. 2
16. How many eighth notes in one beat of cut time?
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16. 4
17. How would 4 quarter notes be counted in cut time?
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17. $1 + 2 + 3 + 4 +$
18. What note gets one beat in 6/8 time?
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18. *8th note*
19. How many beats are in each measure of slow 6/8 time?
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19. 6
20. How many beats do quarter notes get in simple, or slow 6/8 time?
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20. 2
21. How many beats do dotted half rests get in slow 6/8?
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21. 6
22. How many pulses are in a measure of complex, or fast 6/8 time?
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22. 2

23. What is the counting for a measure of 8th notes in fast 6/8?
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23. 1 an da 2 an da

24. Which note gets one beat in fast 6/8 time?
page 299

24. dotted quarter

25. How do you tell if a song is in an odd meter?
page 300

25. Can't easily tap your foot to it, or there is an odd number greater than 3 as the top number of the time signature.

26. How are the beats in 5/4 time grouped?
page 300

26. 2+3 or 3+2

27. How are the beats in 7/8 time grouped?
page 300

27. 2+2+3 or 3+2+2 or 2+3+2

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