

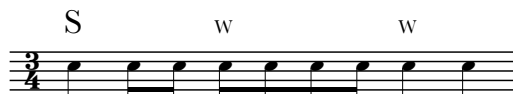
NOTATING RHYTHMS IN SIMPLE AND COMPOUND METERS

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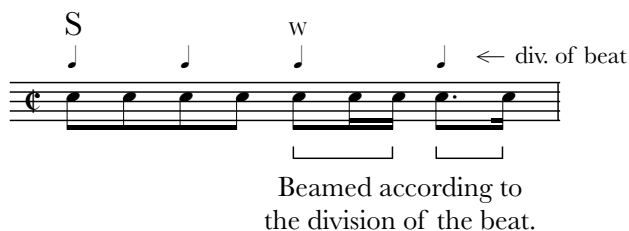
1. SIMPLE METERS

I. BEAMS

- (a) Beam notes according to the beat.



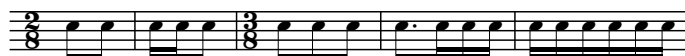
- (b) When the beat corresponds to a half note, if any notes shorter than an eighth note occur, group the notes of that beat according to the division of the beat.



- (c) In $\frac{2}{4}$, it is okay to beam four eighth notes together in a single measure, and in $\frac{4}{4}$, it is okay to beam four eighth notes together in the first or second half of the measure.*



- (d) In $\frac{2}{8}$ and $\frac{3}{8}$, notes are often beamed according to the measure instead of the beat, and in $\frac{4}{8}$, notes are often beamed according to the half-measure instead of the beat.



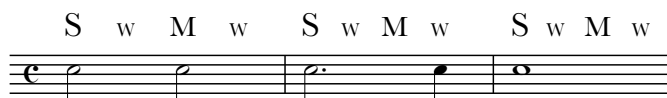
* See p. 6 of this handout for more on beaming eighth notes in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$.

II. TIES

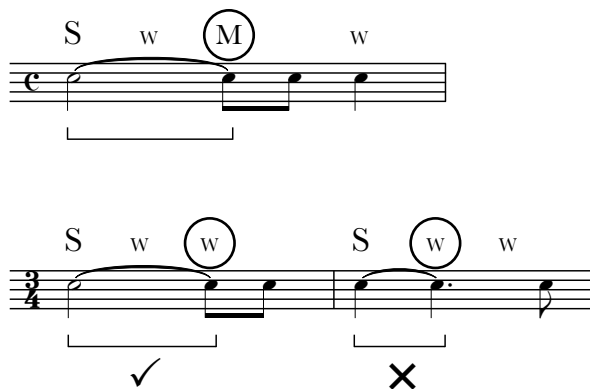
- (a) Whenever a note crosses a barline, a new note, connected with a tie, must appear at the beginning of the next measure. (This applies to compound meters as well.)



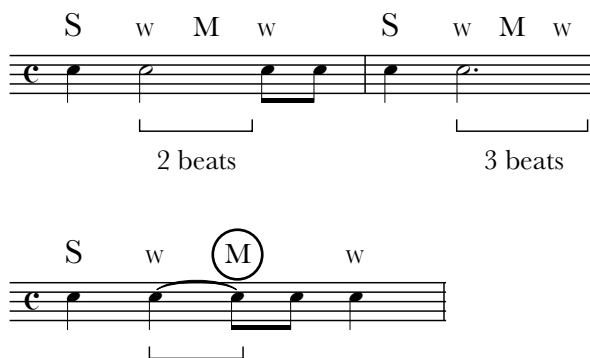
- (b) If a note begins on a beat, it should be written using a single note value.



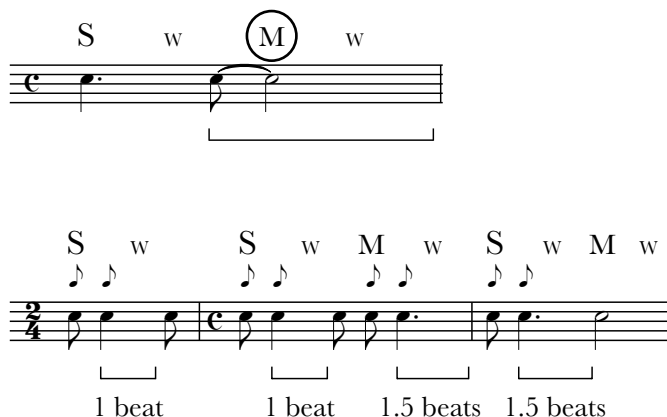
- (c) If a note that begins on a beat cannot be written using a single note value, it should be written as two notes connected with a tie *at the strongest beat possible*. (In triple meters, a note that begins on beat one and ends after beat three should be broken up into two notes connected with a tie at beat three rather than beat two.)



- (d) In quadruple meters, a note that begins on beat two and crosses beat three should only be written as a single note value if it equals a whole number of beats. Otherwise, it should be broken up into two notes connected with a tie at beat three.



- (e) If a note begins off the beat and crosses the following beat, it should be broken up into two notes connected with a tie. (In duple and quadruple meters, a note that begins on the second division of a strong or medium beat does not need to be broken up if it equals the note value of the beat or the note value of the beat plus a dot.)



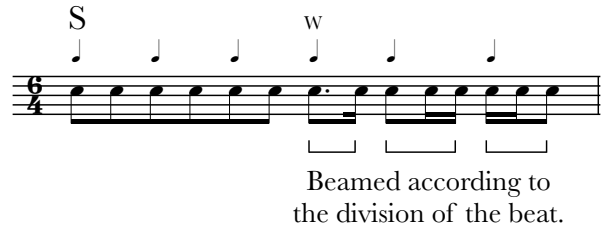
2. COMPOUND METERS

I. BEAMS

- (a) Beam notes according to the beat.

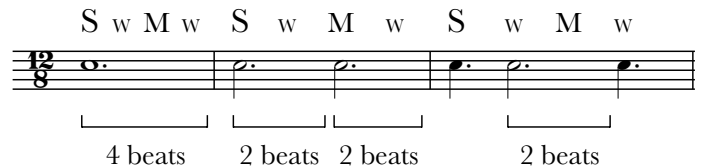


- (b) When the beat corresponds to a dotted half note, if any notes shorter than an eighth note occur, group the notes of that beat according to the division of the beat.

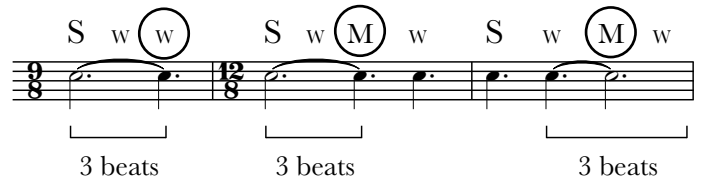


II. TIES

- (a) A note that begins on a beat and lasts more than a beat may only be written using a single note value if it equals *exactly* two or four beats.



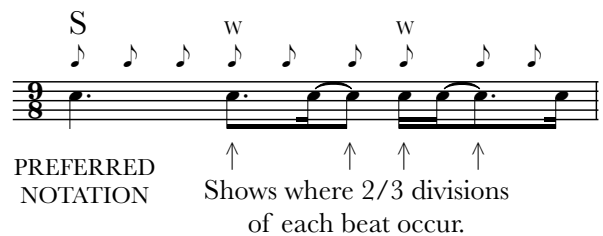
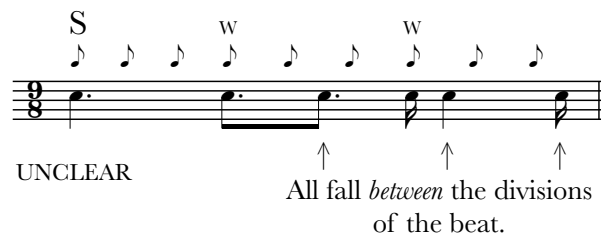
- (b) A note that begins on a beat and equals three beats must be written as two notes that are tied together, with the second note falling on beat three of the measure.



- (c) In all other cases, any time that a note crosses a beat it should be broken up into two notes connected with a tie.



- (d) If notes that fall off the beat in a compound meter also fall *between* the divisions of the beat, the rhythm of that beat should be notated in such a way as to show where at least two of the three divisions of the beat occur.



3. RESTS

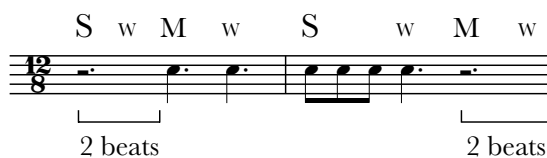
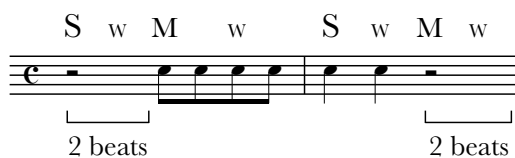
- (a) Regardless of the time signature, whenever a measure is empty, a whole rest should appear in its visual center. (If the total duration of the measure is equal to or greater than two whole notes, use a breve rest instead.)



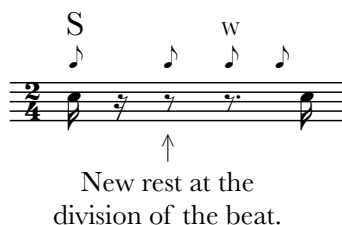
- (b) In both simple and compound meters, a new rest should appear at each beat.



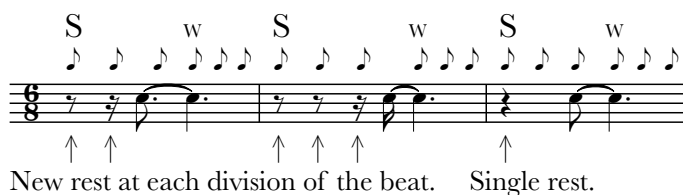
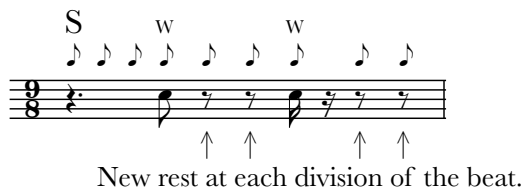
- (c) In quadruple meters (simple and compound), a single rest should be used for the entire first or second half of the measure.



- (d) In simple meters, a rest that begins off the beat should not cross the division of the beat.



- (e) In compound meters, unless a beat is empty, a new rest should appear at each division of the beat. (This rule applies to rests that begin on and off the beat, though a single rest may be used for the first two divisions of a beat if a note begins on its third division.)



4. MISCELLANEOUS

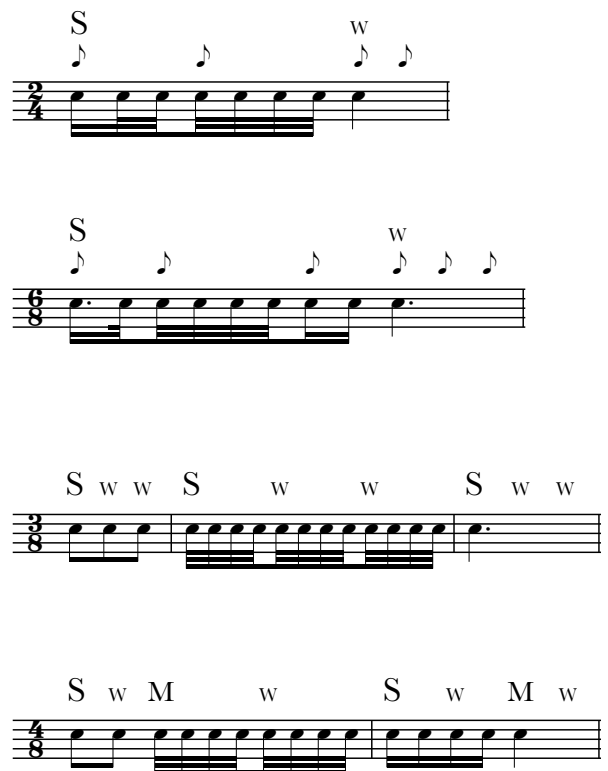
I. BEAMING ACROSS RESTS

Eighth notes and shorter note values that are part of the same beat should be beamed together even if they are separated by short rests (eighth rests, sixteenth rests, etc.). It may be necessary to adjust the vertical placement of the rests to avoid having stems that are too long.



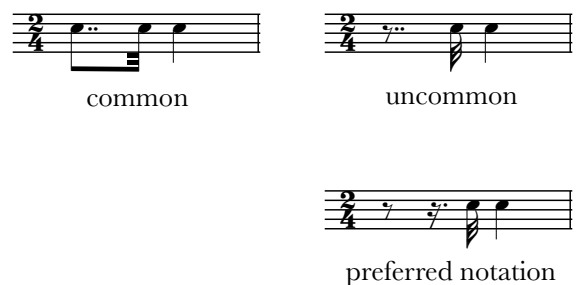
II. BEAMING VERY SHORT NOTE VALUES

- (a) When thirty-second notes (and shorter note values) are beamed together, it is helpful to break up beams to show the division of the beat. The smaller groups should be connected by a single beam (if the division of the beat is an eighth note) or a double beam (if the division of the beat is a sixteenth note.) A good rule of thumb is to do this whenever a single division of the beat has three or more notes.
- (b) This technique may also be used to show where *beats* occur in $\frac{2}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$.



III. DOUBLE DOTS

It is much more common to use double dots for notes than for rests.



IV. TUPLETS

- (a) When triplets divide an undotted note value, they should be shorter than the note value being used to notate them (but longer than the next shorter note value).



- (b) When duplets or quadruplets divide a dotted note value, they should be *longer* than the note value being used to notate them.



V. MORE ON BEAMING EIGHTH NOTES

- (a) In $\frac{2}{4}$, if three consecutive eighth notes and an eighth rest occur in a single measure, and in $\frac{4}{4}$, if three consecutive eighth notes and an eighth rest occur in the first or second half of the measure, it is okay to beam the eighth notes together.



- (b) In $\frac{3}{4}$, it is okay to beam:

- (i) three eighth notes if they begin on beat one or two and precede an eighth rest OR if they begin on the division of beat one or two and follow an eighth rest;
- (ii) four eighth notes if they begin on beat one or two OR if they precede and follow an eighth rest in the same measure;
- (iii) five eighth notes if they precede or follow an eighth rest in the same measure;
- (iv) six eighth notes in a single measure.

