Review of meter and time signature:

**Simple meters:**

In 4/4 time, there are 4 quarter notes per measure and one quarter note has one beat.

In 2/4 time, there are 2 quarter notes per measure and the quarter note has one beat.

In 3/4 time, there are 3 quarter notes per measure and the quarter note has one beat.

**Compound meters:**

In 6/8 time, there are 2 beats per measure and the dotted quarter note (which = 3 eighth notes) has one beat.

In 9/8 time, there are 3 beats per measure and the dotted quarter note (which = 3 eighth notes) has one beat.

In 12/8 time, there are 4 beats per measure and the dotted quarter note (which = 3 eighth notes) has one beat.

In 6/16 time, there are 2 beats per measure and the dotted eighth note (which = 3 sixteenth notes) has one beat.

If you still struggle with *how* to understand the way meters work, try at least to memorize the above information. It might “click” later (it usually does!).

**The DOT!**

Even though there is nothing technical or strange about its name, the *dot* is not as simple as it sounds at first. Think of it as a tag-along, or a little brother. It clings to a note, and is exactly half the value of the note to which it clings (like a little brother. Kidding).

1 quarter note = 2 eighth notes.
1 *dotted* eighth note = 3 eighth notes.

1 half note = 2 quarter notes.
1 *dotted* half note = 3 quarter notes.

Etc.

Imagine the usefulness of the dot in compound meters. If one beat in 6/8 time is the combined duration of 3 eighth notes, we can express this as one dotted quarter note. Now we can revisit the way we describe compound meters (compare with yesterday’s notes):
In 6/8 time, there are 2 beats per measure, and one dotted quarter note has one beat.

In 9/8 time, there are 3 beats per measure, and one dotted quarter note has one beat.

In 12/8 time, there are 4 beats per measure and one dotted quarter note has one beat.

In 6/16 time, there are 2 beats per measure and one dotted eighth note has one beat.

Etc.

Another way to extend the duration of a note is by using the *tie*.

**Tie**

Any two (or more) notes can be tied together. When two notes are tied together, their durations combine. This is useful for a bunch of reasons, but here are two big ones:

1. We can express durations that cannot be expressed with dots, such as 1 quarter note + 1 sixteenth note. Or, one whole note + 1 eighth note.

2. The tie can make a duration last *across* bar lines (measure lines). Because the measure line is there to help us, composers customarily do not write note durations that push through the position of the bar line. With a tie, a composer can connect two half notes (for example) in two different measures so as to indicate that a note is held for 4 beats while not disturbing the measure groupings.

**Conducting**

Verbalizing the conducting patterns is difficult. Allow the following for review only:

2/4 time and 6/8 time: Down (and out slightly), Up. Think of the shape of the letter “J.”

3/4 time and 9/8 time: Down, Out, Up. Think of the shape of a triangle.

4/4 time and 12/8 time: Down, Over, Out, Up. Think of the shape of a cross, or the funny diagram in the textbook.