

READING MUSIC 3

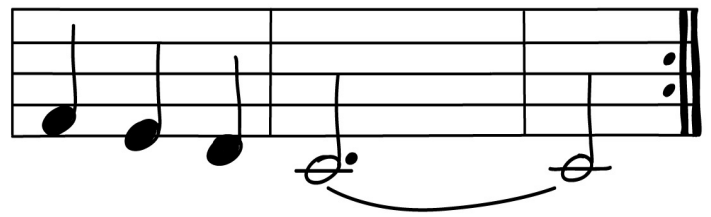
for Harmonica Players
by MARY JANE GORMLEY

Note: this is third in a series of four educational PDFs from readingmusic1.com.



This is another piece in 3/4 time, with several dotted half notes that fill single measures. Curved lines connect some notes; if the notes are the same, the curve is a *tie*, and the time of the second note is added to the first without a break. The tied notes on the second line add up to five continuous beats in all. (If the two notes are not the same, the curved line means a smooth transition from one to the other.)

This piece starts not on the first beat of a measure, but on the third. The ending of a piece with an off-the-beat start will always make that start add up to a full measure, so here the final



measure is a half note (tied to the dotted half of the previous measure); the third-beat start of the first measure evens it up.

A count here begins (one two) *start*.
Count the three-four time and clap the notes.
Intervals: same, third-up, third-up . . . Start on blow four.

Fine



We have a new time signature—2/4 time! *Two* counts per measure. And a whole wild forest of dotted notes and flagged stems. Hang on!

A dotted eighth note (one flag) plus a sixteenth note (two flags) adds up to one beat—it's the same three-one split as the dotted quarter note plus an eighth we met earlier, but in a shorter time. That pair pops up over and over again in this piece, intermixed with the occasional unadorned quarter note, for one count each time. The dotted eighth plus its sixteenth gives a long-short long-short sound over and over again for a galloping effect. Because a whole measure only has two beats, a half note by itself fills it up. Can you count and

clap out this timing? Count out loud one-two, clap the notes.

We meet a new kind of partial repeat. Above the end of the first line it says “Fine,” and of course it is just fine, but it's Italian, *fee nay*, meaning “end” (as in final). Above the end of the third line there are some new directions: “D.C. al Fine,” which means Dal Capo, “from the head” (beginning), to the Fine—end. At that point, go back to the beginning and play just as far as the Fine—which is where the heavy double bar line is.

The intervals are same, same, second-up, . . . identify them. Then play it, starting on blow four. If you can manage the timing and the intervals here, you're doing great!



This is in four/four time; we meet the G clef at the beginning of all the lines. The four/four time signature is shown only on the first line, right after the clef.

We have a whole new rhythm: a five-three split. The music begins *three* eighth notes before the first bar line, and we need eighth notes throughout. It starts on the three-*and* in a count of four (one-*and* two-*and* three-*and* four-*and*), with the first downbeat in the next measure. If the opening measure is not a full count, as we know, the final measure will fill it up—as it does.

Many measures start with a half note tied to an eighth note (not the same as a dotted half

note, which would be a count of three; this is two and a half), followed by three eighth notes, which fill up the measure. The final measure is a half note tied to an eighth note, which adds up to a full measure when another verse, starting with the three eighth notes of the opening measure, follows it.

Count the one-two-three-four out loud (with the *ands* if you wish) and clap the notes. Name the intervals, third-up, second-up . . . ; start on blow four.

We meet a somewhat simpler way to flag stems—just a short tilted bar attached to the end.

Next: proceed to *Reading Music 4*, the last in this series of four lessons. ♪