

T.I.P.P. SERIES FOR HARP QUARTET
(THEORY IN PRACTICE AND PERFORMANCE)

UNIT: RHYTHM

LEVEL: ADVANCED

Musical Meters

Anomaly
Eccentricity
Synchrony

(Theory Worksheet Included)

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ABOUT THE T.I.P.P. SERIES

The T.I.P.P. Series (Theory in Practice and Performance) is a multi-level set of instructional and performance pieces designed to introduce student harpists to the fundamentals of theory – harmony and rhythm. The pieces contained in each set may also be used as performance pieces in the form of a suite or stand-alone work.

The concept for the T.I.P.P. Series arose from the composers' interest in creating works for students in the H.I.P.P. program (Harp Instruction and Performance Program), an afterschool program that introduces young learners to the harp. Students were able to build their knowledge of theory as they developed technique on the harp. Each piece has "free-style fingering" which allows the instructor to craft fingering conducive to the level and physique of the student.

ABOUT MUSICAL METERS

Anomaly utilizes mixed meter and a double harp choir effect. The piece begins with a processional of bell tones leading into the chorale. The chorale is performed antiphonally between two harps while the remaining harps interject a short response between each phrase of the chorale. The piece continues with an interlude of ostinatos that provide an ethereal effect over the returning chorale.

Eccentricity is derived from the eccentric nature of asymmetric meter. The rhythmic drive of the piece is highlighted through the shifting of groups between meters. *Eccentricity* has a charming melody that is played over an accompanying drone. The piece includes sound effects that enhance the accompaniment figure.

Synchrony was composed using polymeter and polyrhythmic devices. The piece begins with various melodic patterns played in different meters. The middle section develops into a flashy array of gushing chords and glissandi that eventually taper out into a chorale. The chorale continues to build momentum up to the grand finale.

Musical Tones can be paired with *Musical Meters* to create the suite below.

Tones and Meters

Mystique

Lucky Eight

Twelve Tone Waltz

Anomaly

Eccentricity

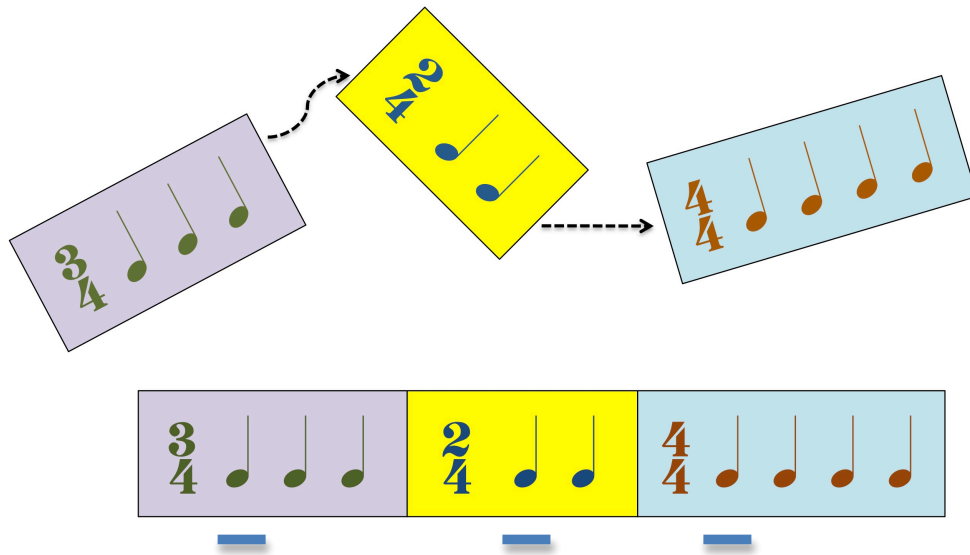
Synchrony

Musical Meters Worksheet

Music composed in the early 20th century contained various combinations and variations of meter. The following exercises will help you to identify the various types of meters in each movement of *Musical Meters*.

Anomaly

Mixed meter is a combination of various meters fused together to create an unpredictable pattern. This irregular pattern impacts the rhythmic feel of a piece. Imagine three measures with different time signatures coming together to form a unique rhythmic pattern. Notice the shifting downbeats.



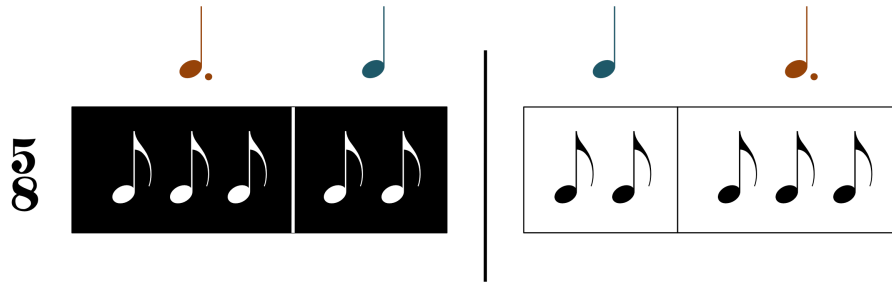
Fill in the missing time signatures below based on the number of beats in each measure. Draw an accent or tenuto marking on each downbeat. The first two measures are completed for you as examples.



Musical Meters Worksheet, continued

Eccentricity

Asymmetric meter has a combination of two and three note groupings per beat. The beats are unequal creating a rhythmic feel that shifts between each measure. Imagine playing with a set of musical dominoes that are interchangeable. When you place the matching sides together, it changes the pattern and feel of the rhythm.



Match the numeric pattern with the rhythmic pattern by connecting them with a line.

	$2 + 3 + 3 + 3$
	$3 + 2$
	$2 + 3 + 2$
	$3 + 3 + 3 + 2$
	$2 + 3$
	$3 + 2 + 2$

Musical Meters Worksheet, continued

Synchrony

Polymeter is the blending of various meters that are played at the same time by different parts. Polymeter may be notated within a single time signature. **Polyrhythm** occurs when notes of different values and lengths are performed against each other within a measure. An example of polyrhythm is the playing of two against three.

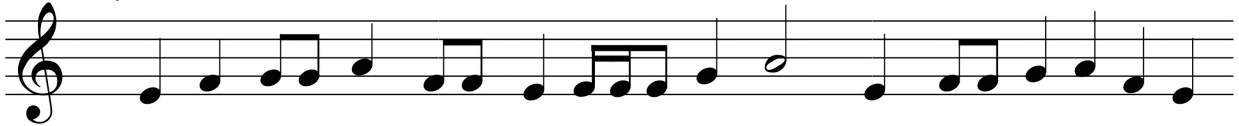
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

Identify the meter that fits each line by speaking the rhythm. Draw a barline to divide each line into measures and write the appropriate time signature at the beginning of each line. Please note that each line/part will have a different time signature. Write your answers below the example. Hint: Draw an accent above the downbeats for each line and circle when the downbeats intersect.

Line/Part 1:



Line/Part 2:



Line/Part 1 ____ beats per measure

Line/Part 2 ____ beats per measure

Musical Meters

1. Anomaly

Maurice Draughn

$\text{♩} = 80$

The score is divided into two systems. The first system (measures 1-8) features four harp parts. Harp 1 and Harp 3 have treble and bass staves, while Harp 2 and Harp 4 have only bass staves. The time signature changes from 4/4 to 3/4, then 2/4, then 4/4, then 3/4, then 4/4, then 3/4, then 4/4, and finally 6/4. Dynamics include *mf*, *sim.*, and *mp*. The second system (measures 9-16) continues with the same four harp parts. The time signature changes from 6/4 to 3/4, then 2/4, then 4/4, then 3/4, then 2/4, then 4/4, then 3/4, and finally 4/4. Dynamics include *mp*, *mf*, and *f*. Chord symbols are provided for several measures: D#, C G#, G#, D#, C#, F#, C#, G#, D#, G#, D#.