The
MAYRON COLE
PIANO METHOD

It's 5 to 6!

A Texas Waltz plus Two-Step

There are three types of meter: Simple, Compound, and Asymmetrical

Simple Meter

In simple meter, the beat is broken into two parts. We count 1 + 2 + 3 + 4 + throughout the composition. The note that receives one full beat can be a quarter note, eighth note, sixteenth note, or half note. The bottom number of the TIME SIGNATURE tells you which type of note receives one beat. The top number of the TIME SIGNATURE indicates the number of beats per measure. You have studied many compositions that are in simple rhythm with 2/4, 3/4, 4/ 4/, and 6/4 time signatures.

Compound Meter

Compound meter subdivides each beat into three parts, and the note that receives a beat is a dotted note: dotted quarter, dotted half, dotted eighth, etc. These dotted notes are used to denote one beat because they can easily be subdivided into three parts. Example: in 6/8 rhythm, the dotted quarter note receives one beat because the dotted quarter note can be subdivided into three parts (three eighth notes). Most band directors and choir masters conduct 6/8 compound rhythm using two beats per measure. Since you are now at Level 7 in your piano studies, you might be called upon to accompany a choir.



Asymmetrical Meter

Most compositions have two, three, four, or six beats per measure. When a composition has an odd number of beats per measure (five or seven beats, etc.) it is in ASYMMETRICAL METER. The time signatures in It's 5 to 6 alternate between 5/4 and 6/4 throughout the composition. But how does the pianist count measures with FIVE beats per measure? Here's how:

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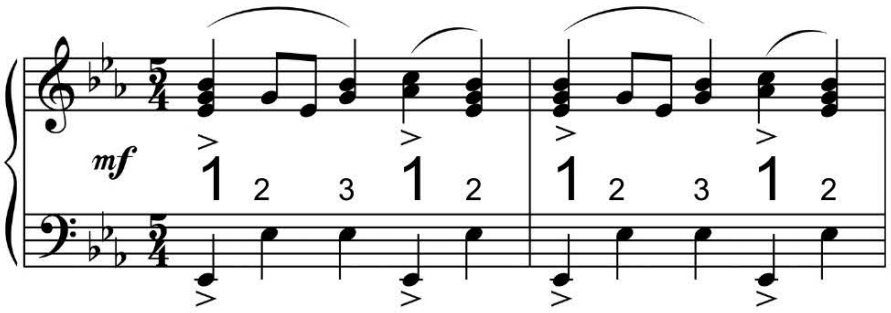
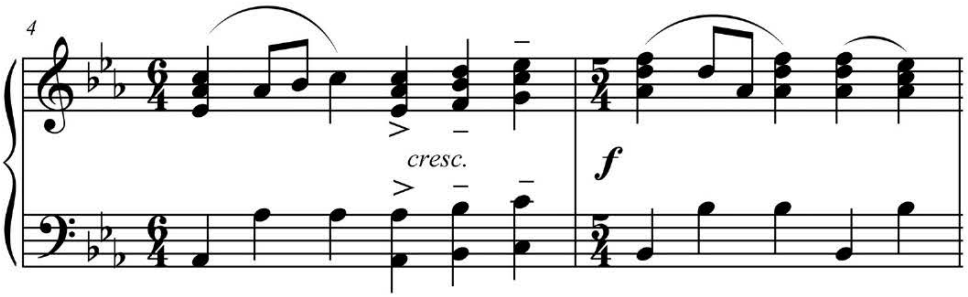


Look at the measures one and two above. It is easier to feel the meter if you count:

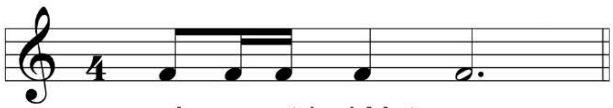
1 2 3 1 2

Look at measures 4 and 5:

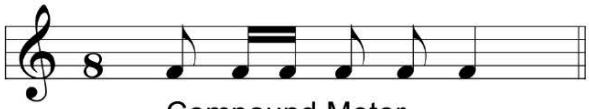


Play and count aloud the above measures with your piano class.

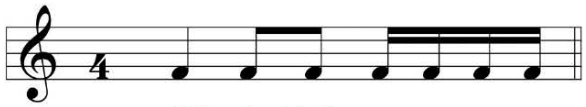
Place the correct time signature in each measure below:



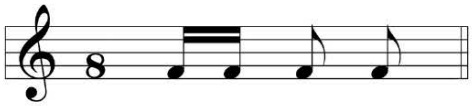
Asymmetrical Meter



Compound Meter



Simple Meter



Simple Meter



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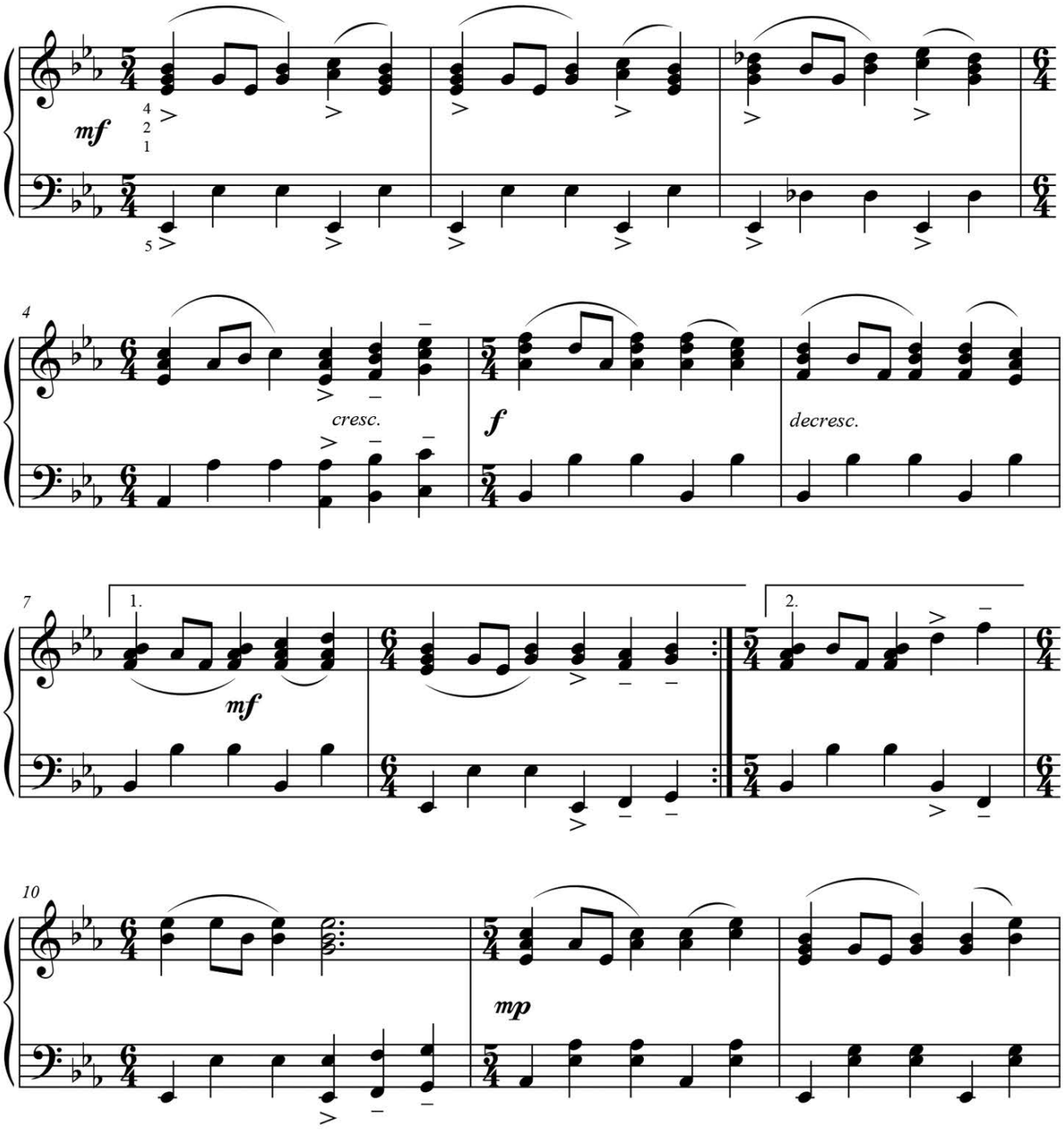
It's 5 to 6!

A Texas Waltz plus Two-Step

(orchestrated accompaniment has a 2 measure count-in)

With Exhuberance!
Quarter Note = 200mm!

Mayron Cole
Arranged by Colleen Cole



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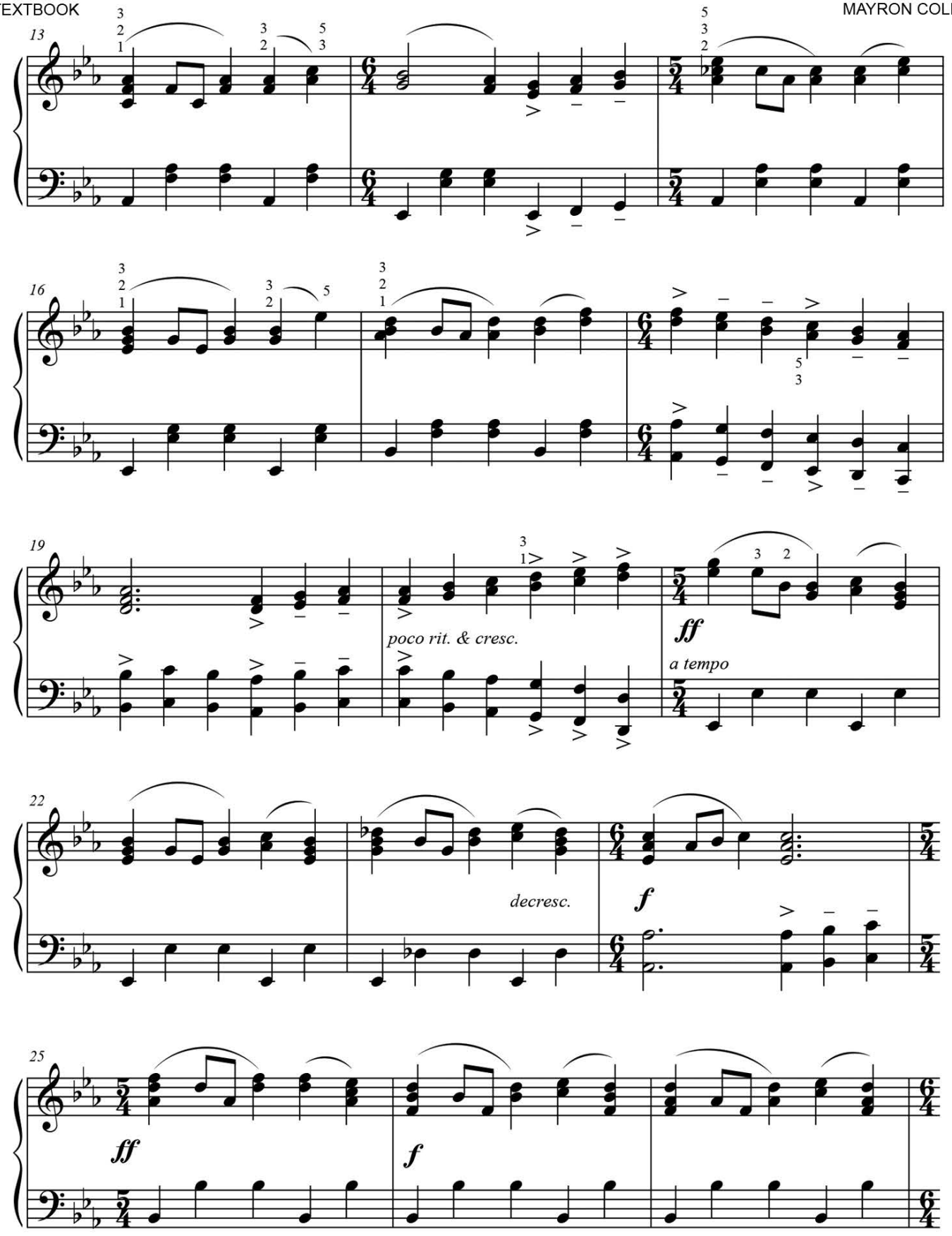

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28

mf

f

31

cresc.

ff

34

mf

f

37

cresc.

ff

4

decresc.

mf



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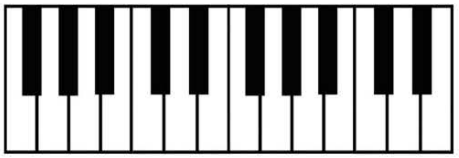
Minor Key Signatures

Major keys and their relative minor keys use the same key signatures. To find the relative minor, mentally go down a **minor third** from the major key. Write the minor key in lower case.

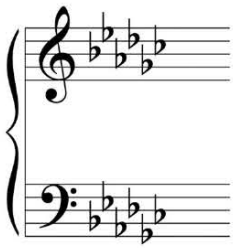
1. Name the relative minor key of the major keys named below. Example: B/g♯

F/ _____
C♯/ _____
B♭/ _____
A/ _____
D/ _____
G/ _____

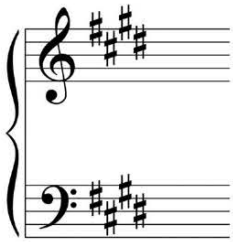




2. On the line below each measure, name the major and relative minor key represented by each key signature. Use upper case letters for the major and lower case letters for the minor. What to do first: identify the **major** scale towhich the key signature belongs. Then, mentally go down a **minor third** to find the minor scale to which the key signature also belongs. The first has been done as an example for you:



G♭/e♭



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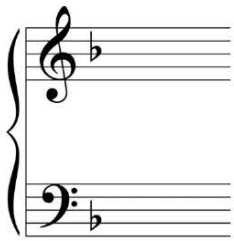

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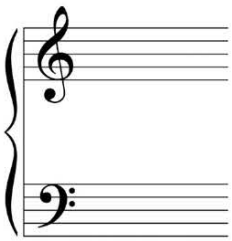

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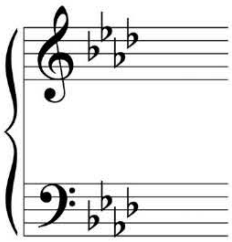

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