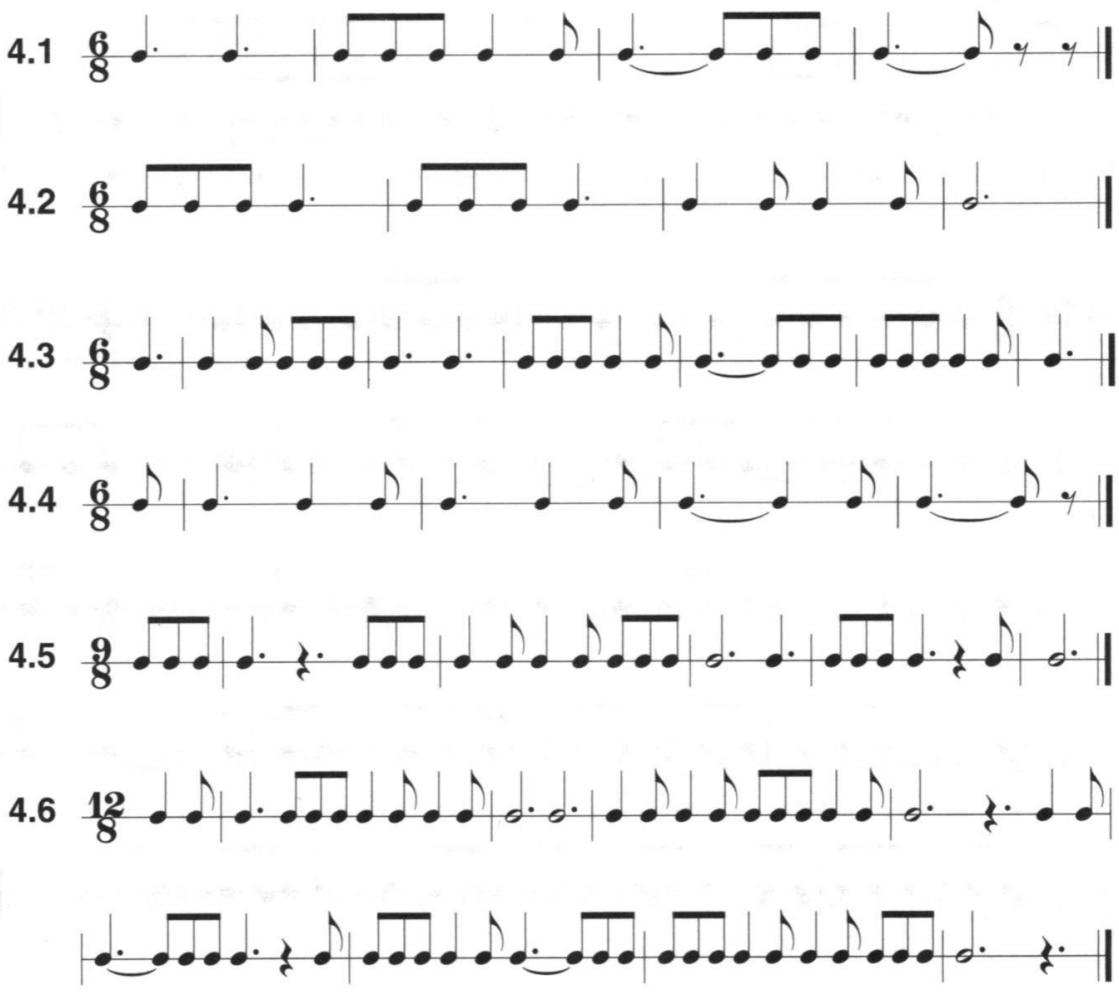
c. Any note falling on a beat is named by the beat number, and all other notes are given the same neutral syllable (such as *ta*).

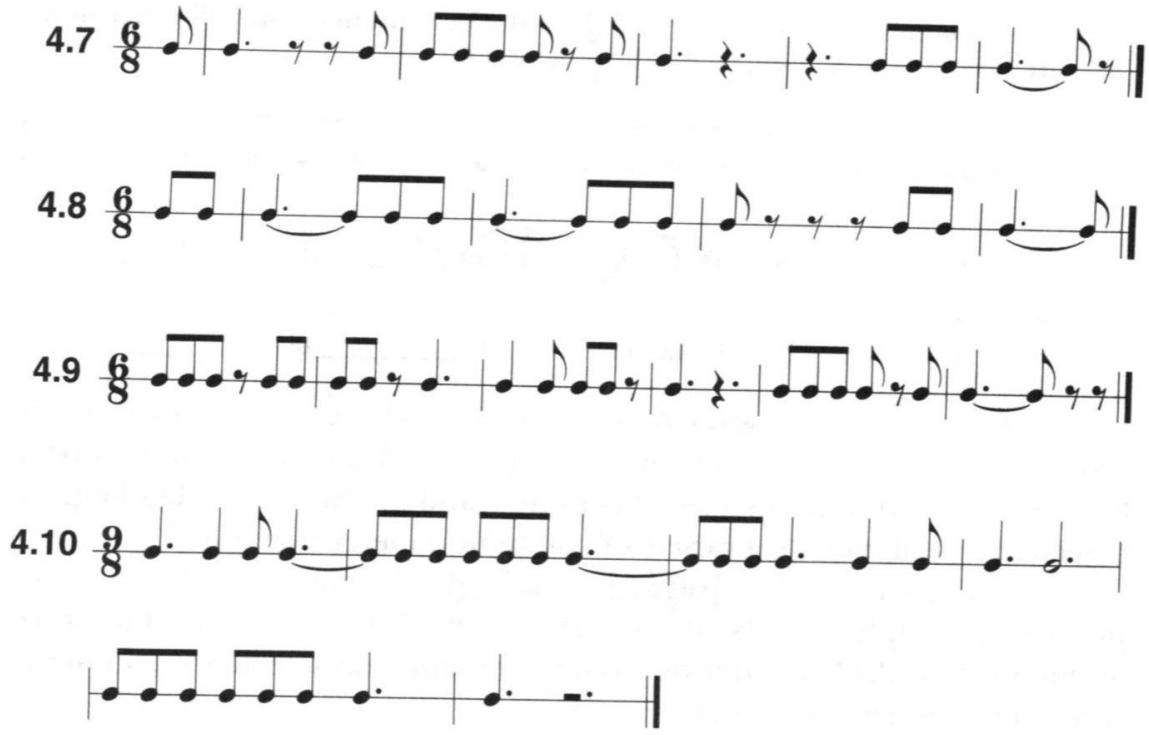
a.	du	du	di	du	da	di	du	du_____	da	di	du_____
b.	1	2	lee	1	la	lee	2	1_____	la	lee	1_____
c.	1	2	ta	1	ta	ta	2	1_____	ta	ta	1_____

Melodies in compound meters are far less common than those in simple meters. Of the possible meter signatures, those with a numerator of 6 are the most frequently used. Sections 1 and 4, "Rhythmic Reading," in this chapter will include a variety of compound meter signatures.

Melodies at the level of this chapter in compound triple and compound quadruple meters are virtually nonexistent in music literature. Melodies 2.51–2.54, written by Robert Ottman, use selected meter signatures to provide introductory practice.

Section 1. Rhythmic reading: The dotted quarter note as the beat unit. Single lines and two-part drills.




4.7
4.8
4.9
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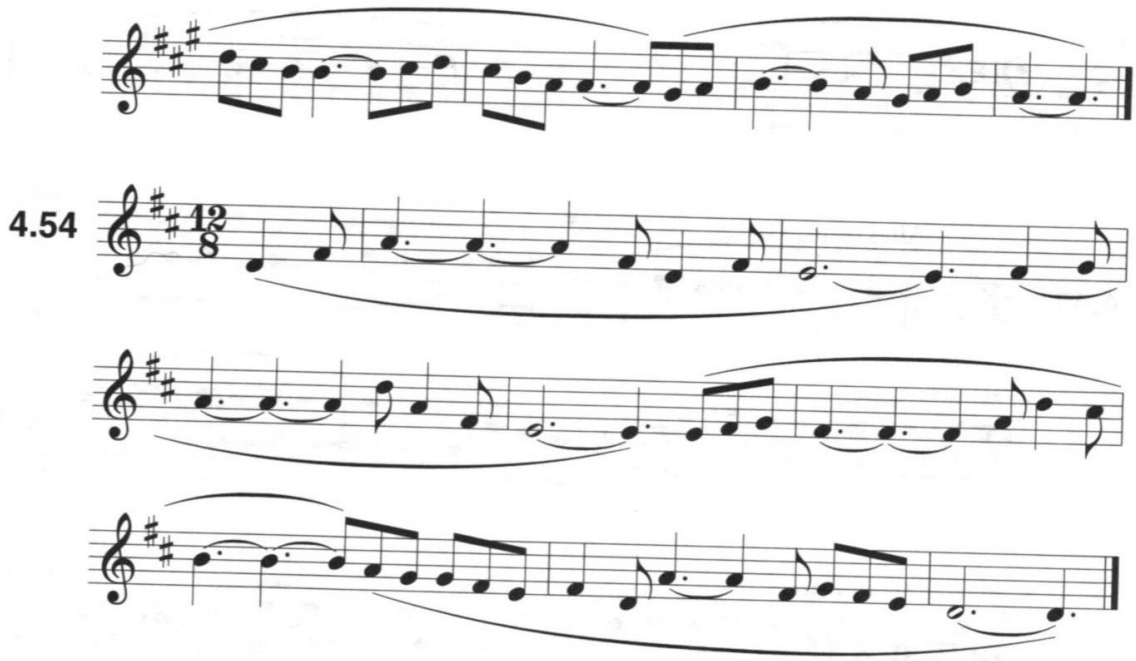
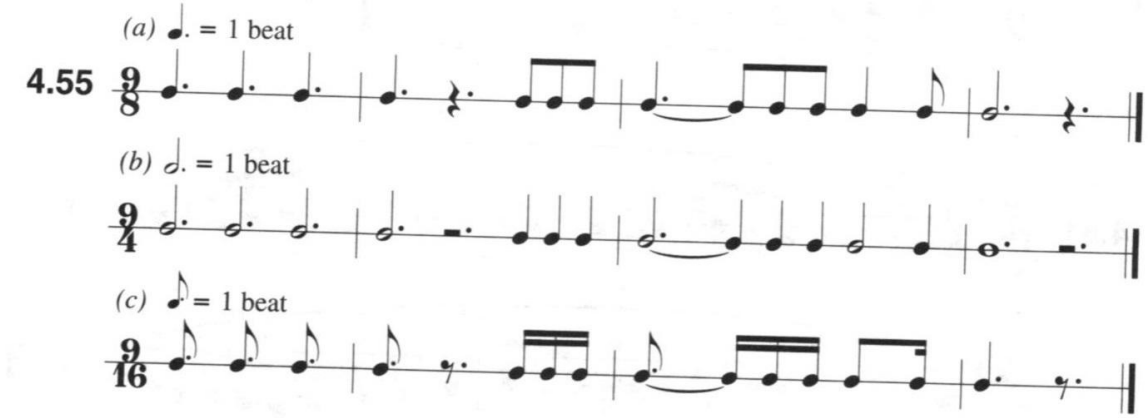
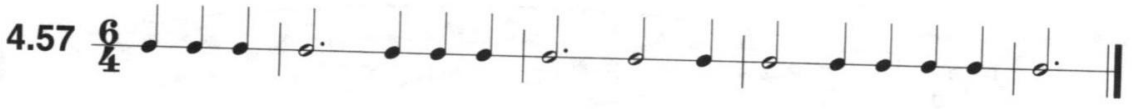
4.12

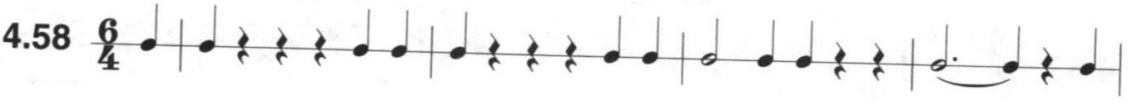


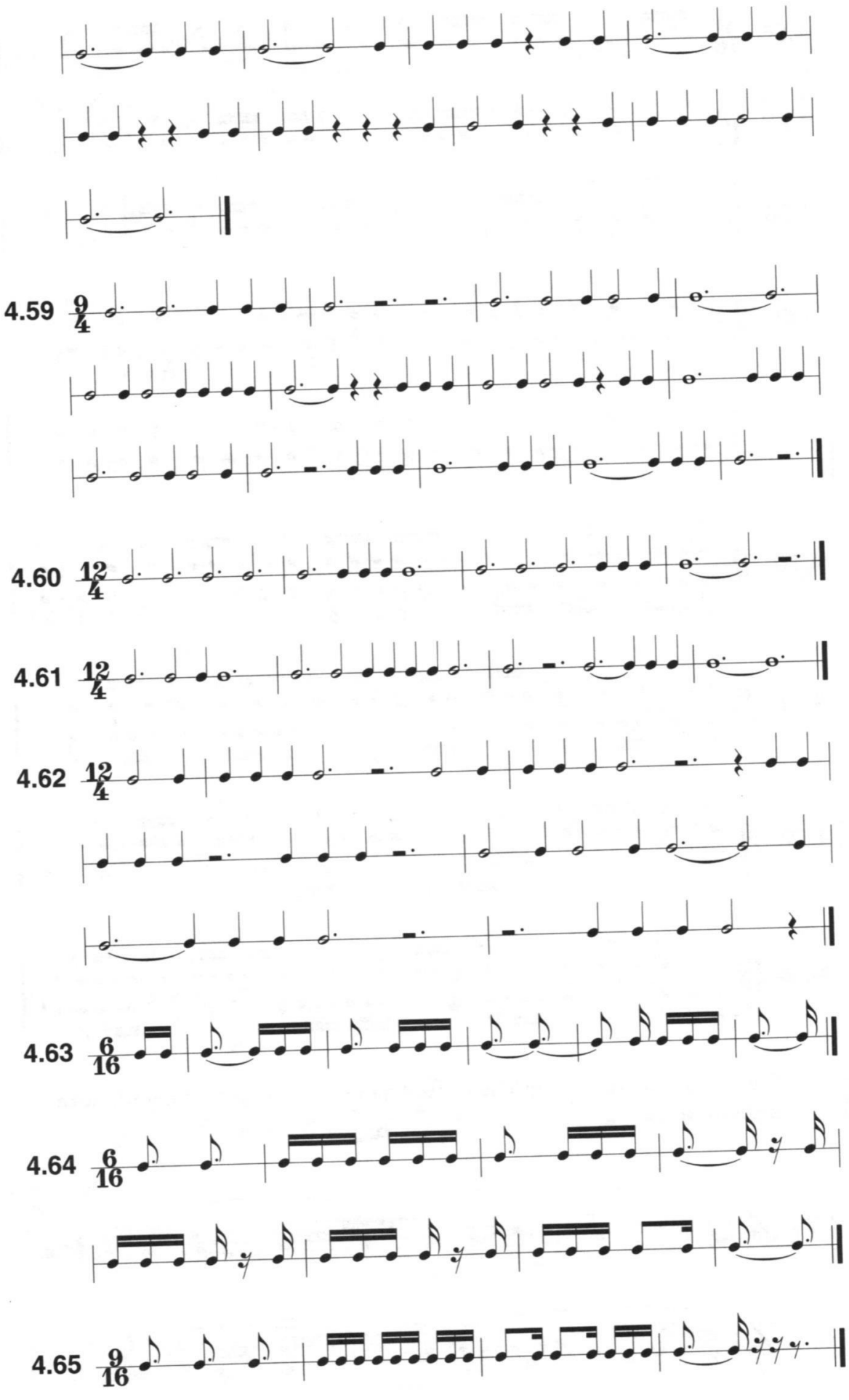
Section 4. Rhythmic reading: The dotted half note and the dotted eighth note as beat units, including two-part drills.

In number 4.55, examples *a*, *b*, and *c* sound the same when the duration of their respective beat notes (♩., 𝅗𝅥., ♪.) is the same.








4.59
4.60
4.61
4.62
4.63
4.64
4.65