

THE $\frac{6}{8}$ TIME SIGNATURE

You already know that the top number in the time signature shows the number of beats per measure. The bottom number shows the kind of note that carries the fundamental beat. If the bottom number is two, then a half note is the fundamental beat. If the bottom number is four, then a quarter note is the fundamental beat.

So far you have learned to conduct hymns in which the quarter note ($\frac{1}{4}$) or the half note ($\frac{1}{2}$) is the fundamental beat. Hymns written in $\frac{4}{8}$ time have four beats per measure and the eighth note is the fundamental beat. In $\frac{6}{8}$ time there are six eighth notes per measure.

In $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ times, the eighth notes are connected in groups of two ($\frac{1}{8}$) or four ($\frac{1}{4}$). In $\frac{6}{8}$ time, the eighth notes are connected in groups of three ($\frac{1}{2}$). The three notes can be added together or divided in ways you have already learned, but the result must always equal six beats (six eighth notes) per measure.

Study the following examples:

58 Clap a steady beat and say the following rhythmic names:

59 Clap the rhythm of "I'll Go Where You Want Me to Go" (*Hymns*, no. 270).

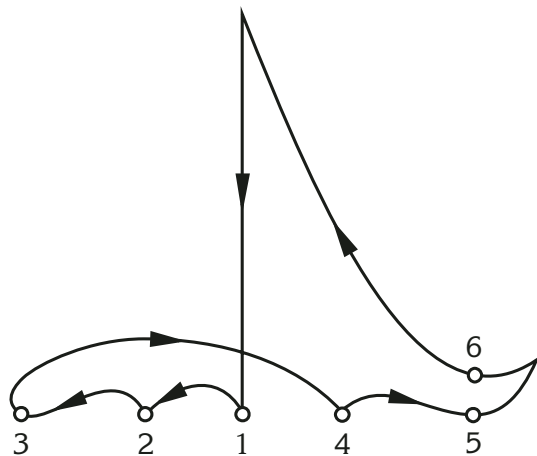
Here are the rhythmic names for $\frac{6}{8}$:

Note name	Number of beats	Note	Rhythmic name
Eighth note	1		lah
Quarter note	2		lah-ah
Dotted quarter	3		lah-ah-ah
Dotted half note	6		lah-ah-ah-ah-ah-ah
Sixteenth note	$\frac{1}{2}$		kee
Dotted eighth, sixteenth	$1\frac{1}{2}$, $\frac{1}{2}$		lah-kee

Compare with the chart on page 10.

The Six-beat Pattern

When conducting hymns with the time signature $\frac{6}{8}$ or $\frac{6}{4}$ you may use the six-beat pattern. Bring your arm down on beat one, go halfway across your body on beat two, the rest of the way across on beat three, back across your body on beat four, further to the right on beat five, and then up on beat six.



Practice conducting these $\frac{6}{8}$ hymns. Conduct the fermatas and the cutoffs as shown below and on the following page.

60 Come unto Jesus (*Hymns*, no. 117)

Come un - to Je - sus, ye heav - y la - den,

un - to that ha - ven Where all who

trust him may rest, may rest.

61 I'll Go Where You Want Me to Go (*Hymns*, no. 270)

The musical notation for exercise 61 consists of two staves. The first staff contains the first six measures of the melody, and the second staff contains the next six measures. Above the notes, there are slurs and fingerings: 6-5, 3-2-1-4-5, 3-2-1-4-5, 3-2-1-4-5, 3-2-1-4-5, and 3-2-1-4-5. Arrows indicate the direction of the slurs, showing a descending line from 6 to 5 and an ascending line from 3 to 2 to 1 to 4 to 5.

It may not be on the moun - tain height Or may not be at the bat - tle's front My Lord will have need of

62 A Poor Wayfaring Man of Grief (*Hymns*, no. 29)

The musical notation for exercise 62 consists of one staff containing the first six measures of the melody. Above the notes, there are slurs and fingerings: 6-5, 3-2-1-4-5, 3-2-1-4-5, and 3-2-1-4-5. Arrows indicate the direction of the slurs, showing a descending line from 6 to 5 and an ascending line from 3 to 2 to 1 to 4 to 5.

A poor way - far - ing Man of grief Hath

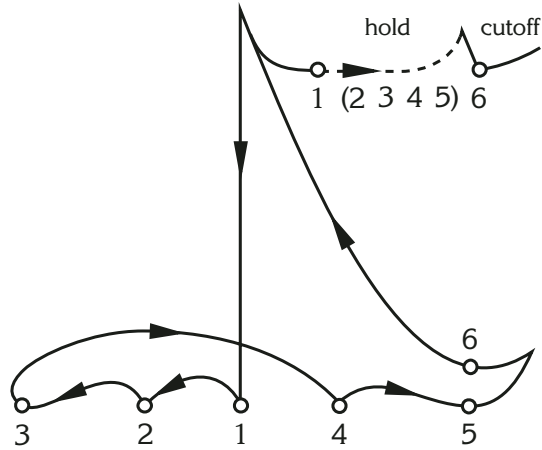
63 Sweet Hour of Prayer (*Hymns*, no. 142)

The musical notation for exercise 63 consists of one staff containing the first six measures of the melody. Above the notes, there are slurs and fingerings: 6-5, 3-2-1-4-5, and 3-2-1-4-5. Arrows indicate the direction of the slurs, showing a descending line from 6 to 5 and an ascending line from 3 to 2 to 1 to 4 to 5.

Sweet hour of prayer! Sweet hour of prayer! That

THE FINAL CUTOFF

The final cutoff for the six-beat pattern is the same as you have learned for all other beat patterns.

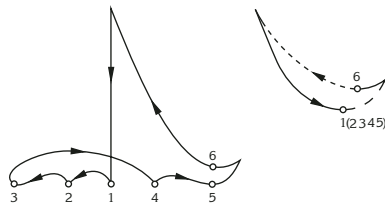


Practice the final cutoff by conducting four measures as if concluding a six-beat hymn. On the last measure, hold on beats one through five and do the cutoff on beat six.

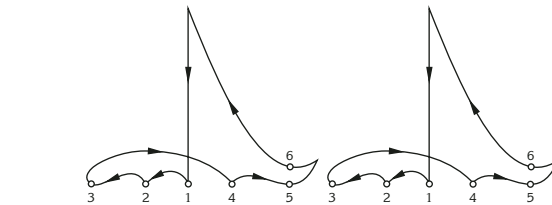
Practice this cutoff and use it with the hymns on page 55.

THE CUTOFF BETWEEN VERSES

The cutoff between verses in six-beat hymns is the same as you have learned for other beat patterns. Practice it by counting and conducting two measures as if ending a verse and two measures as if beginning a new one.



1 2 3 4 5 6 1 2 3 4 5 6

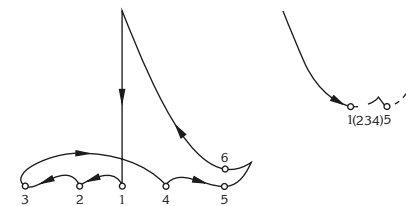


1 2 3 4 5 6 1 2 3 4 5 6

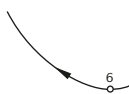
THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

The cutoff between verses of six-beat hymns with pickup beats is done the same way as in other hymns with pickup beats.

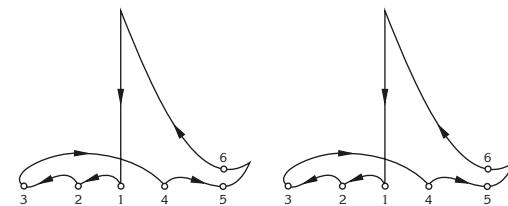
Practice it as shown.



1 2 3 4 5 6 1 2 3 4 5



6



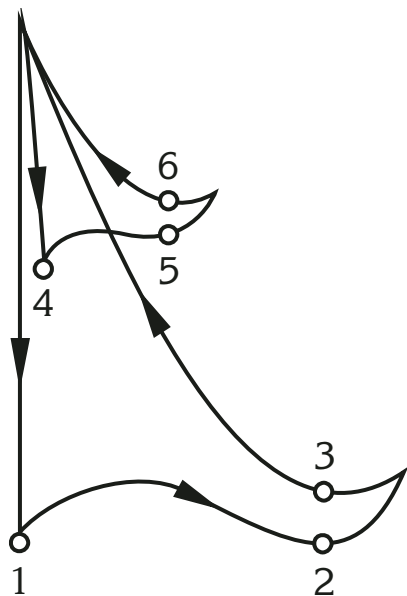
1 2 3 4 5 6 1 2 3 4 5 6

Alternate Six-beat Patterns

You may also use the following alternate six-beat patterns for $\frac{6}{8}$ and $\frac{6}{4}$ hymns.

THE DOUBLE THREE-BEAT PATTERN

This pattern, like the traditional six-beat pattern, is best used with slower hymns. The double three-beat pattern is a large three-beat pattern followed by a smaller one.



Practice this pattern with the following hymns:

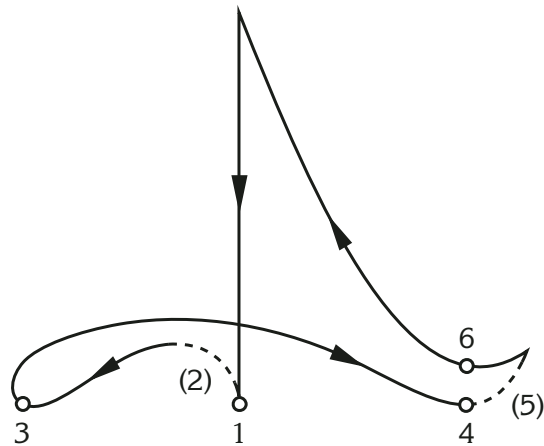
64 Come unto Jesus (*Hymns*, no. 117)

65 Love One Another (*Hymns*, no. 308)

THE ALTERED FOUR-BEAT PATTERN

This pattern can be used with moderate-speed hymns. Leave out the second and fifth beats of the traditional six-beat pattern and slow down or pause for these omitted beats. The pattern is conducted this way:

1 2 3 4 5 6
fast slow fast fast slow fast



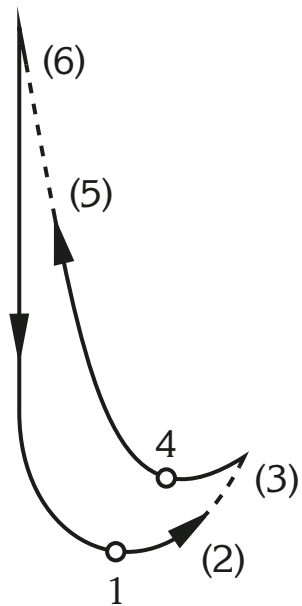
Practice this pattern with the following hymns:

66 Sweet Hour of Prayer (*Hymns*, no. 142)

67 I'll Go Where You Want Me to Go (*Hymns*, no. 270)

THE TWO-BEAT PATTERN

The two-beat pattern works well on faster $\frac{6}{8}$ hymns. The first three beats are on the downbeat, and the last three beats are on the upbeat.



Practice this pattern with the following hymns:

68 Master, the Tempest Is Raging (*Hymns*, no. 105)

Two diagrams above the staff show the fingerings for the two-beat pattern: 1, 2, 3, 4, 5, 6. The musical notation is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The lyrics are: "Mas - ter, the tem - pest is rag - ing! The".

69 Have I Done Any Good? (*Hymns*, no. 223)

Two diagrams above the staff show the fingerings for the two-beat pattern: 1, 2, 3, 4, 5, 6. The musical notation is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The lyrics are: "Have I done an - y good in the world to - day? Have I".

THE $\frac{6}{4}$ TIME SIGNATURE

Another time signature that has six beats in each measure is $\frac{6}{4}$. The fundamental beat is the quarter note (as shown by the 4 on the bottom of the time signature). The notes in each measure must equal the value of six quarter notes. Study the examples below:

Conduct the following $\frac{6}{4}$ hymns using any of the six-beat patterns you have learned.

70 Silent Night (*Hymns*, no. 204)

Si - lent night! Ho - ly night!

1 2 3 4 5 6 1 2 3 4 5 6

71 'Tis Sweet to Sing the Matchless Love (*Hymns*, no. 177)

'Tis sweet to sing the match - less love Of

6 1 2 3 4 5 6 1 2 3 4 5 6

Triplets

You have learned that a quarter note (♩) can be divided in half (creating two eighth notes) and in half again (creating four sixteenth notes). A triplet (♩♩♩) is a group of notes that divides the quarter note into thirds. The triplet always has a little three (3) above or below it and gets one combined beat. The triplet rhythmic name is “trip-a-let” or “lah-mah-nah.”

The notes in a triplet may be combined, forming figures like these:



The first two measures in the example below are counted like this: one, two, three, four, trip-a-let, two, trip-a-let, four. Clap a steady beat and say the following rhythmic names:

Practice conducting these hymns with triplets:

72 “O My Father” (*Hymns*, no. 292)

73 “More Holiness Give Me” (*Hymns*, no. 131)