¶ 2.1

Rhythm and Meter

Welcome to Lecture 2



Gemini Notebook

¶ 2.2

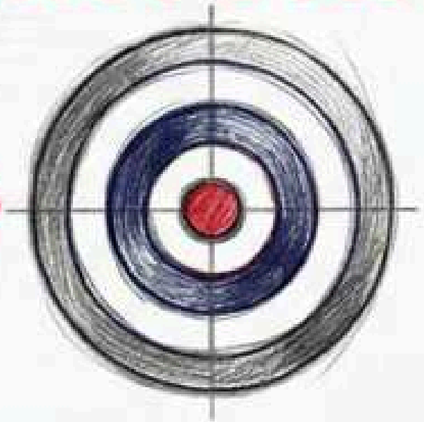
PITCH



Pitch tells us which notes to play.

Rhythm tells us when.

RHYTHM



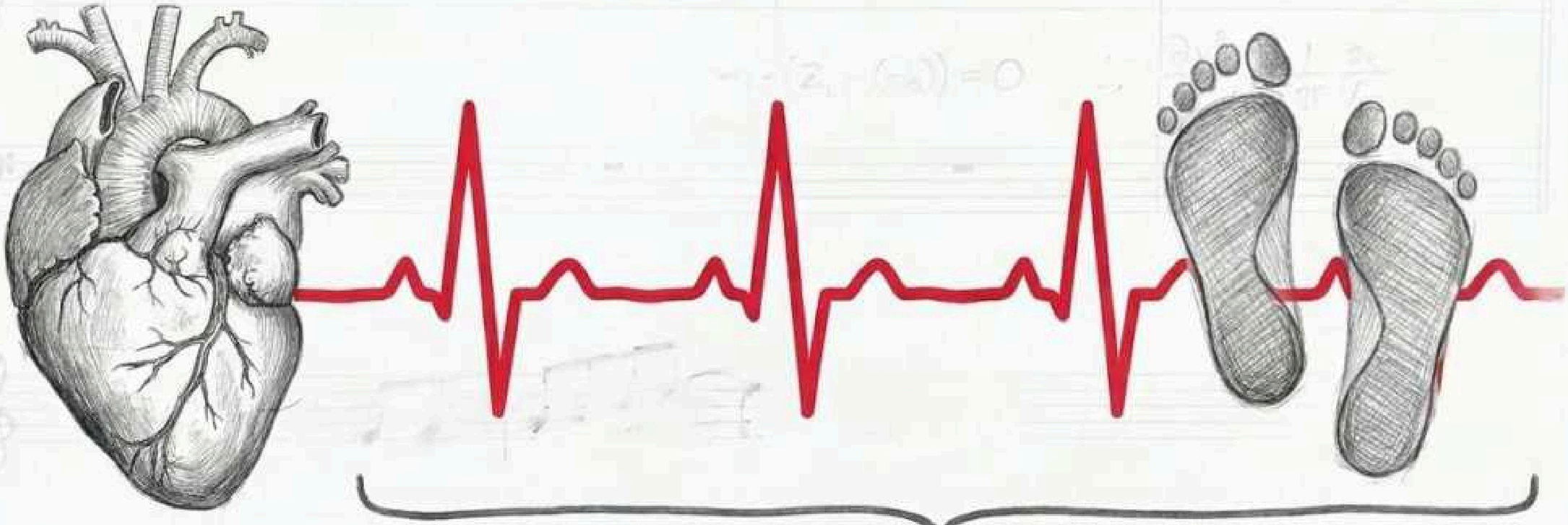
Goal: Count a simple rhythm out loud.

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The Beat = the steady pulse of music

(what you tap your foot to, **always underneath** the tune).

¶ 2.3



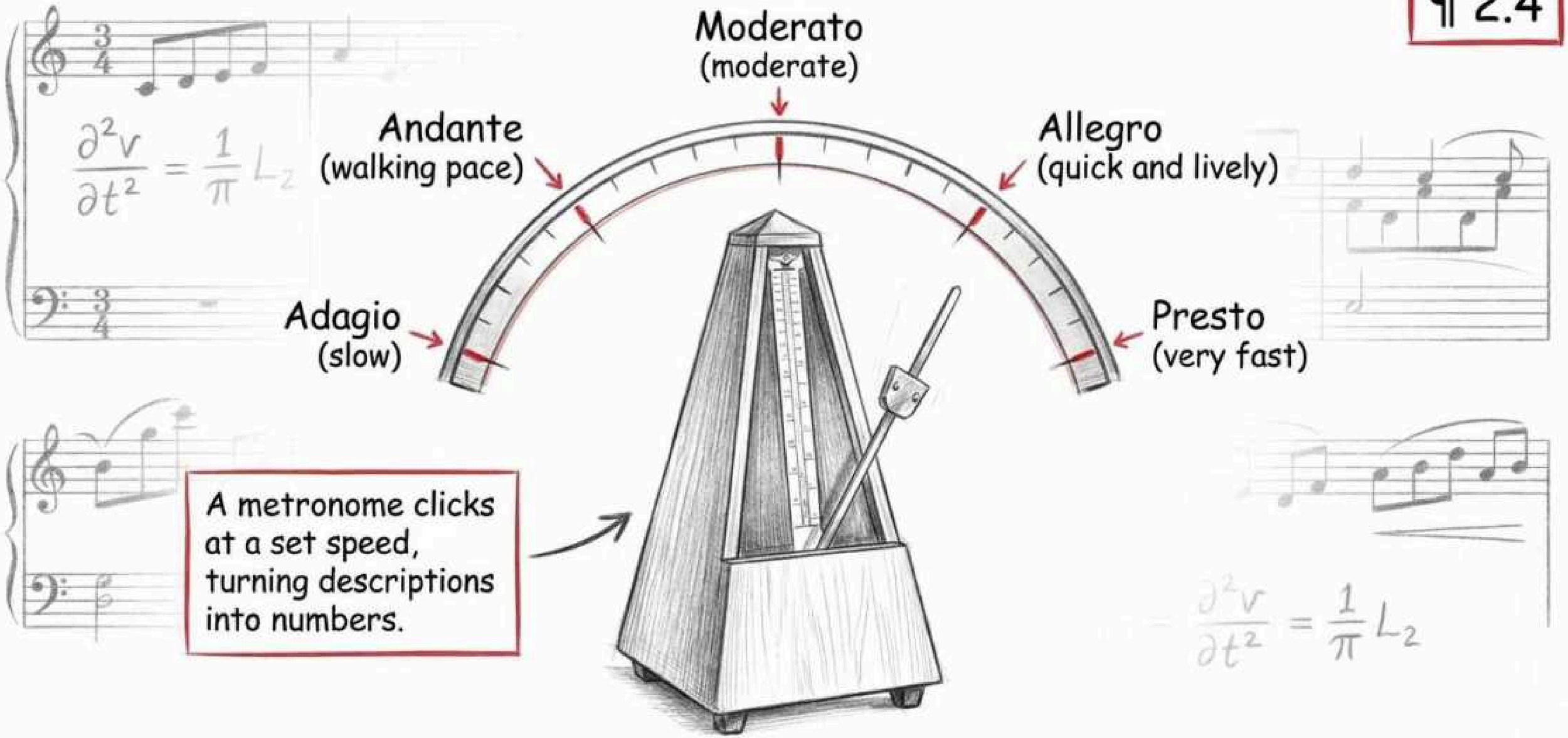
Tempo (Speed of the beat) is measured in **BPM**.

60 Beats Per Minute = **1 Beat / Second**

About the pace of a **resting heart** or a regular **walking pace**.

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¶ 2.4

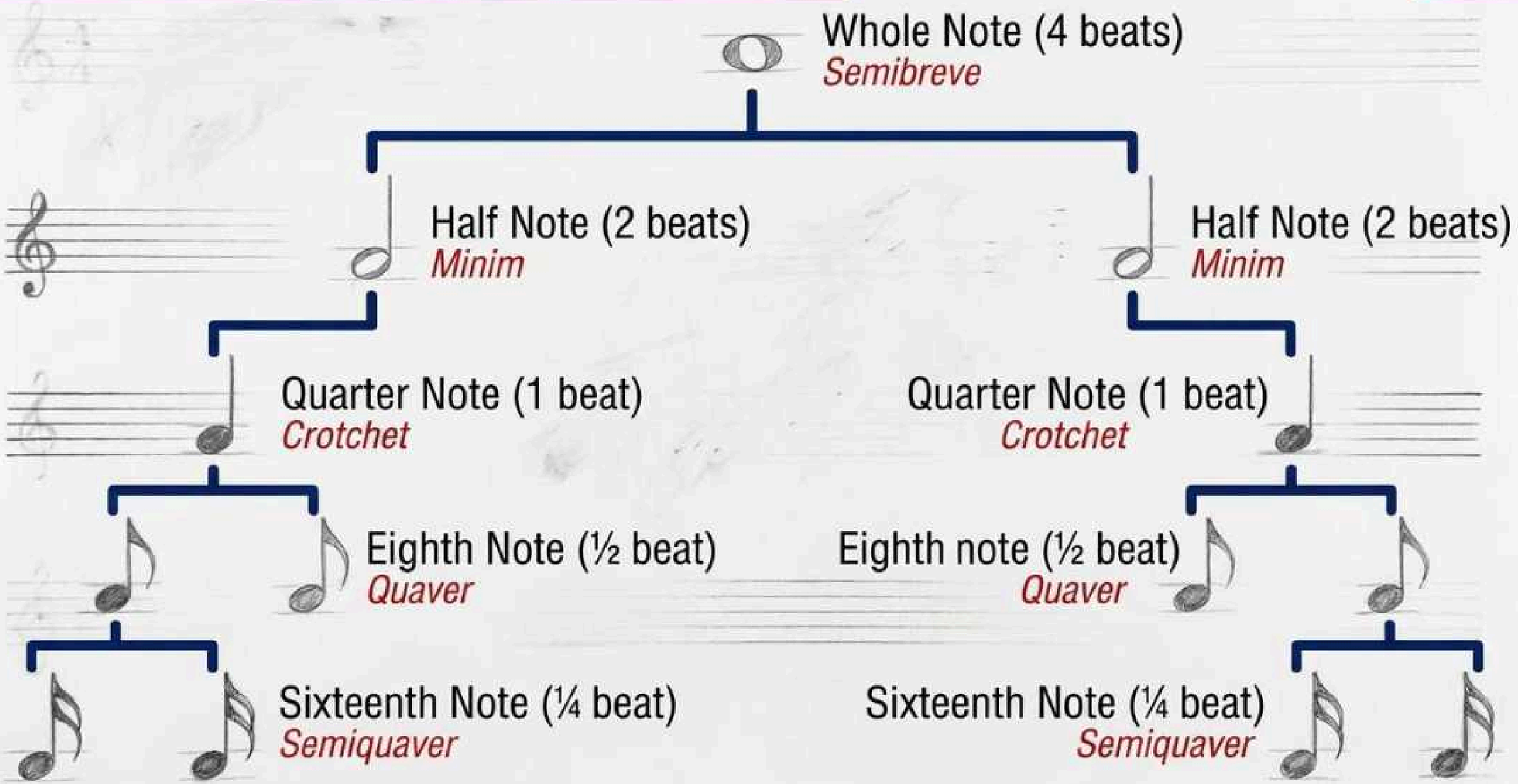


The same piece played faster or slower is still the same piece.

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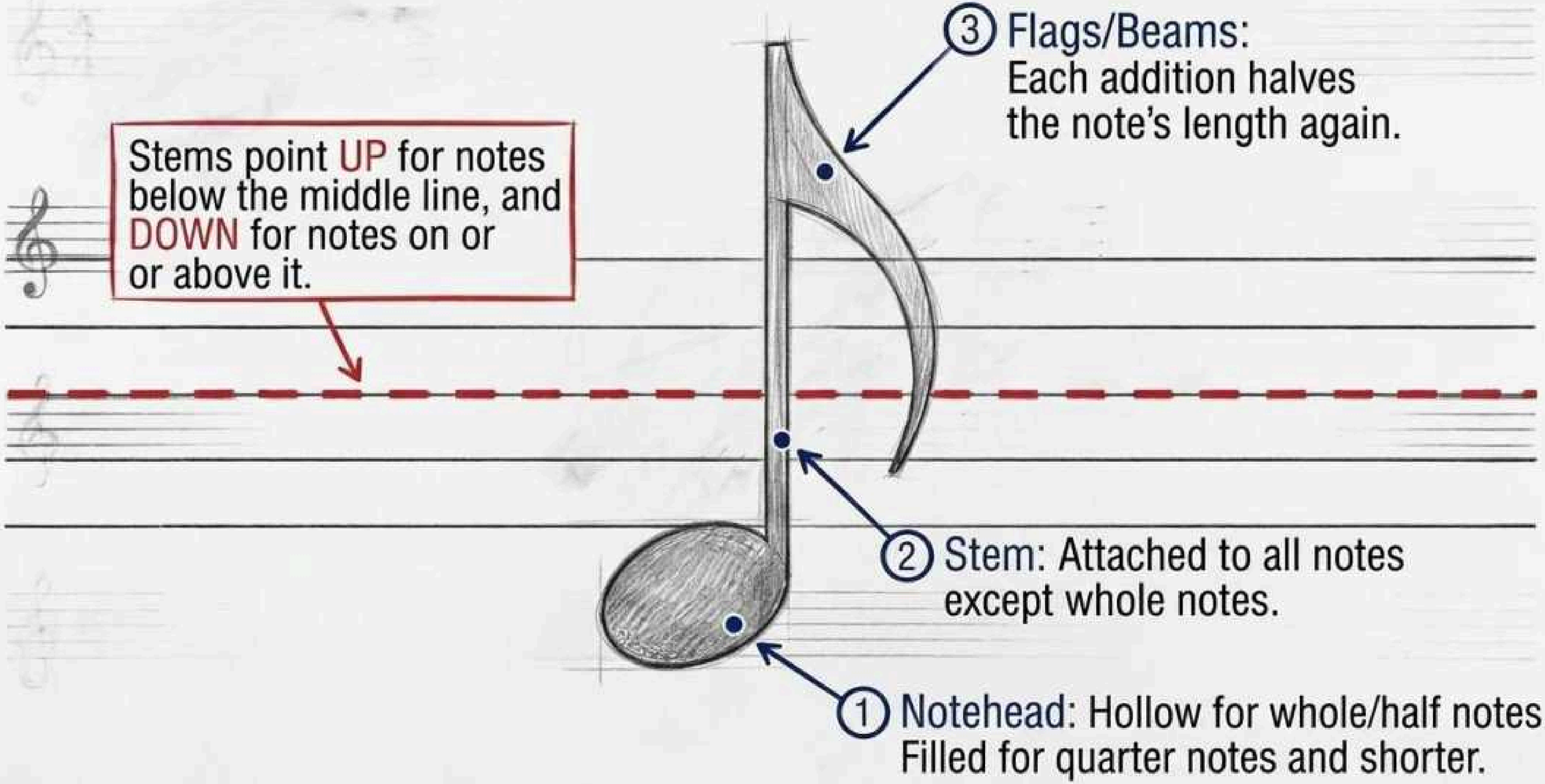
Notes come in lengths, each half of the one before.

¶ 2.5



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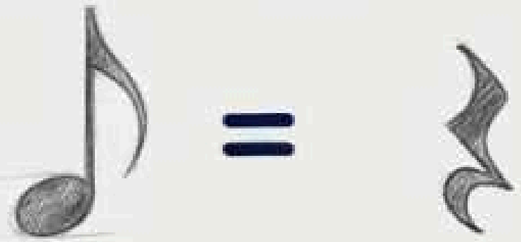
¶ 2.6



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¶ 2.7

Silence is part of the rhythm.



Quarter Note = Quarter Rest (1 beat)



Half Note = Half Rest (2 beats)



Whole Note = Whole Rest
(Full measure of silence in any time signature)

Beginners treat rests as gaps. Experienced musicians treat them as notes that happen to make no sound.

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Lengthening Devices

¶ 2.8

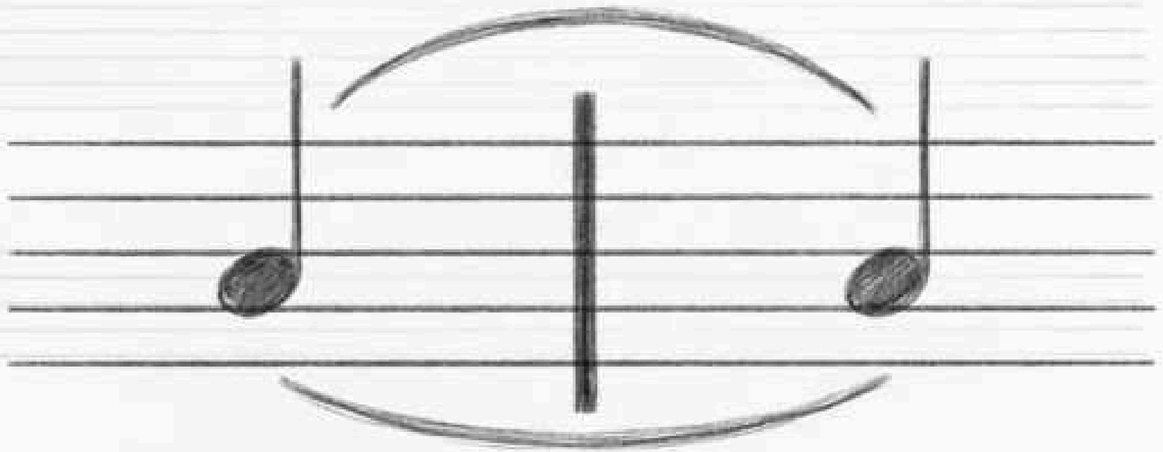
The Dot

Placed after a note, adds half of that note's value.



Dotted half note = 2 + 1 = 3 beats

The Tie



- Curved line joining two notes of the same pitch.
- Second is not played again.
- Lengths add up.
- Lets a note run across a bar line.

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¶2.9

Measure / Bar:
Holds the same number of beats; pulse forms a repeating pattern.



Bar Line: Vertical divisions creating the measures.

Double Bar Line:
Marks a new section.

Final Bar Line:
Closes the piece.

Counting measures is how groups of musicians find their place together.

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Anatomy of a Time Signature

¶2.10

Top Number (3):
Quantity. How many
beats are in
in each measure.



Bottom Number (4):
Quality. Which note value
counts as one beat.

4 = Quarter Note
8 = Eighth Note
2 = Half Note

"Three-four means three quarter-note beats per measure."

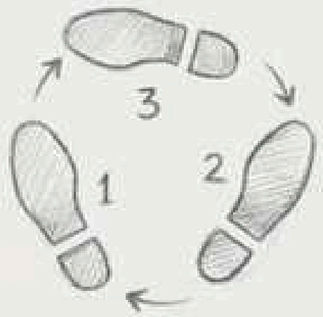
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¶2.11

$\frac{4}{4}$ C

Common time.

$\frac{3}{4}$



A waltz.

$\frac{2}{4}$



A march.

$\frac{2}{2}$ ¢

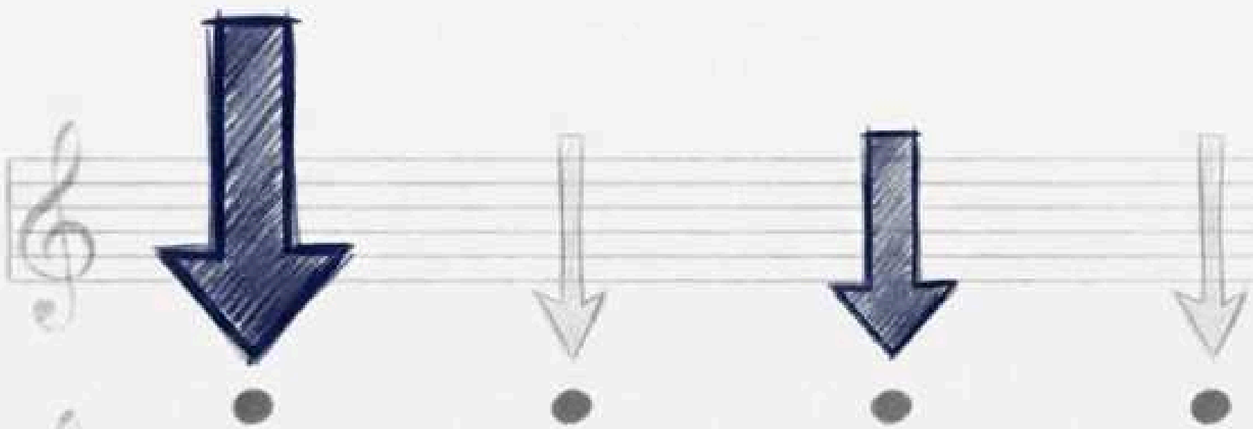
Cut time.

Signatures tell you how beats are grouped, which dictates which beats are heavy and which are light.

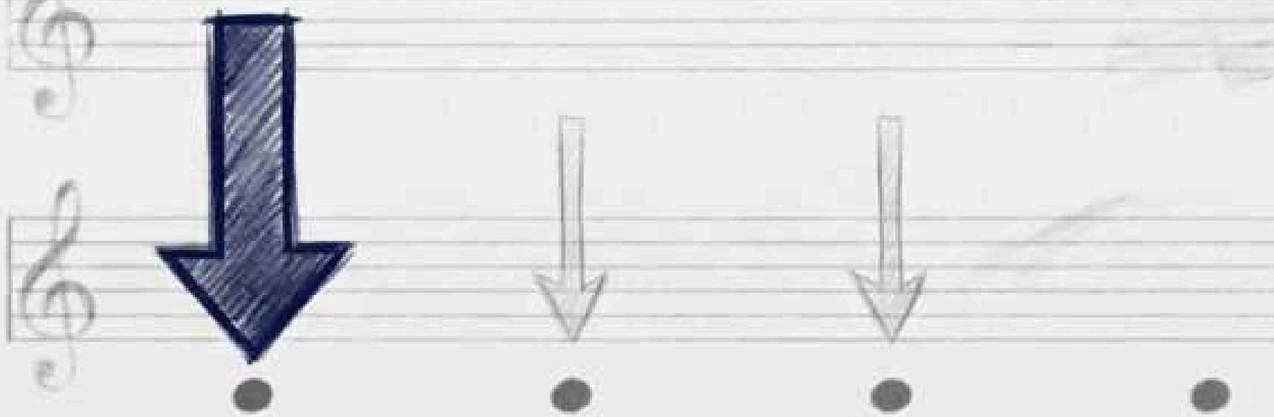
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Meter – The Pattern of Strong and Weak Beats

¶ 2.12



4/4: Beat 1 is strongest, 3 is next, 2 and 4 are lighter.



3/4: Strong, weak, weak (gives a waltz its sway).

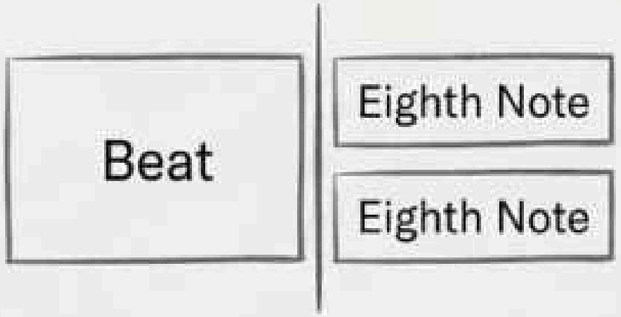
You feel the meter even when the music does not state it. It is the grid that rhythm sits on.

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¶ 2.13

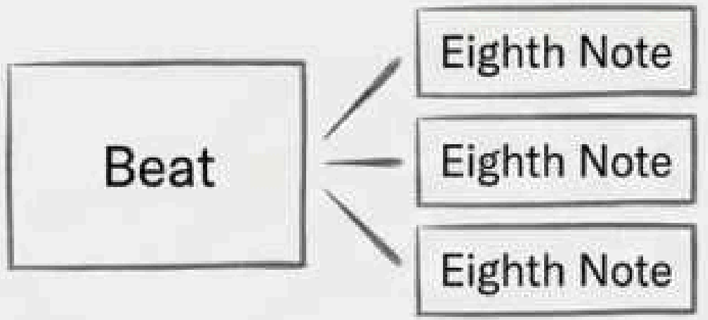


Simple Meter



Each beat divides in two (e.g., 2/4, 3/4, 4/4).

Compound Meter



Each beat divides in three.

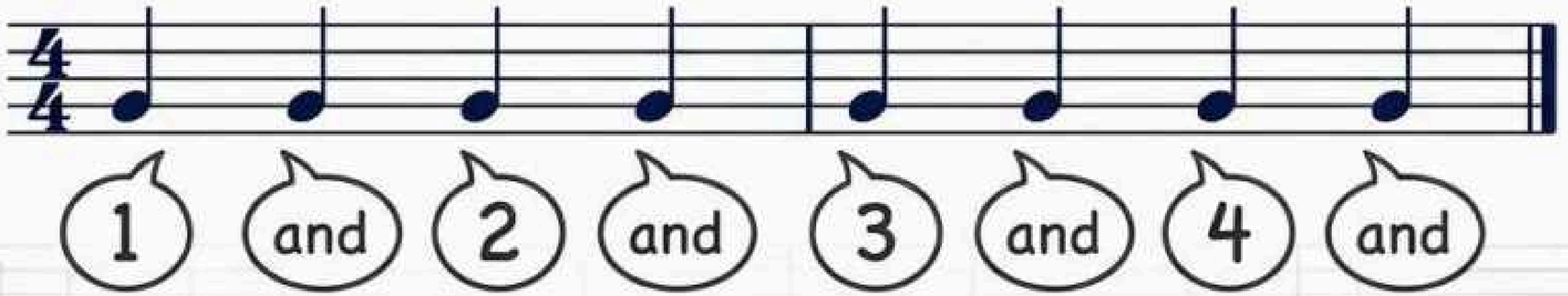
6/8 Example: Has six eighth notes, but it feels like two big beats, each made of three eighth notes.

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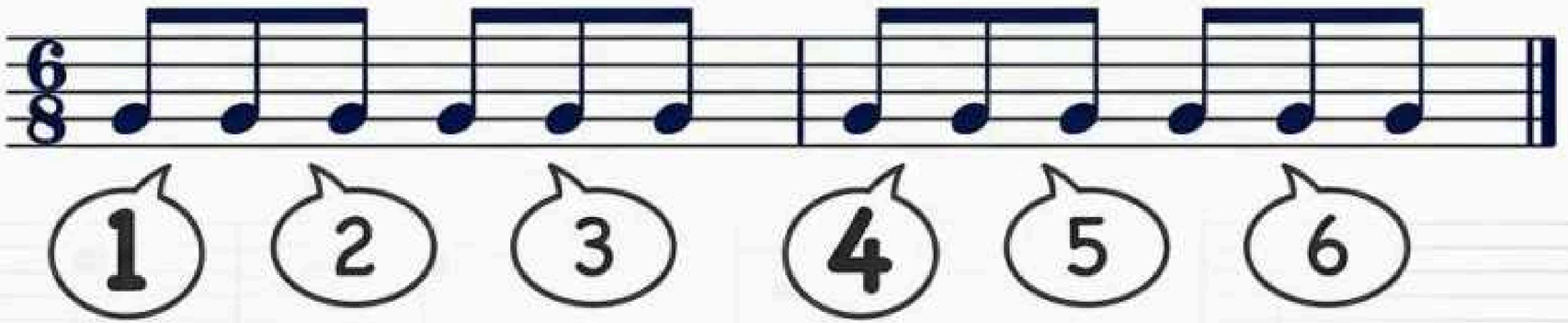
¶ 2.14

Vocalizing the Sound

4/4 Counting



6/8 Counting

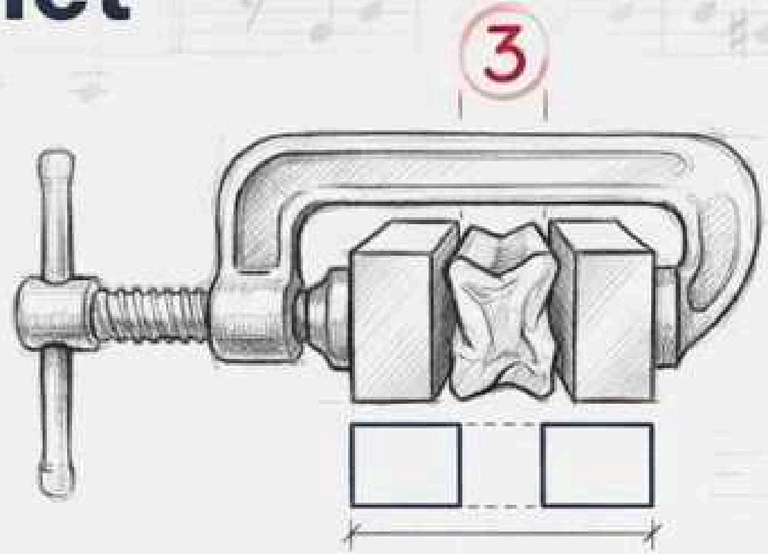


Counting out loud, slowly, is the most useful habit a beginner can form.

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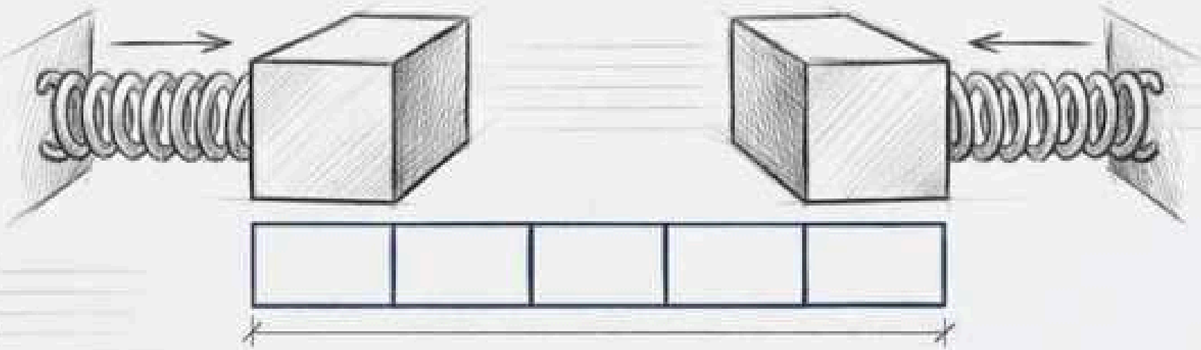
¶ 2.15

Triplet



Three notes squeezed into the time of two. Marked with a small 3. Lets a simple meter borrow the lilt of compound time.

Duplet

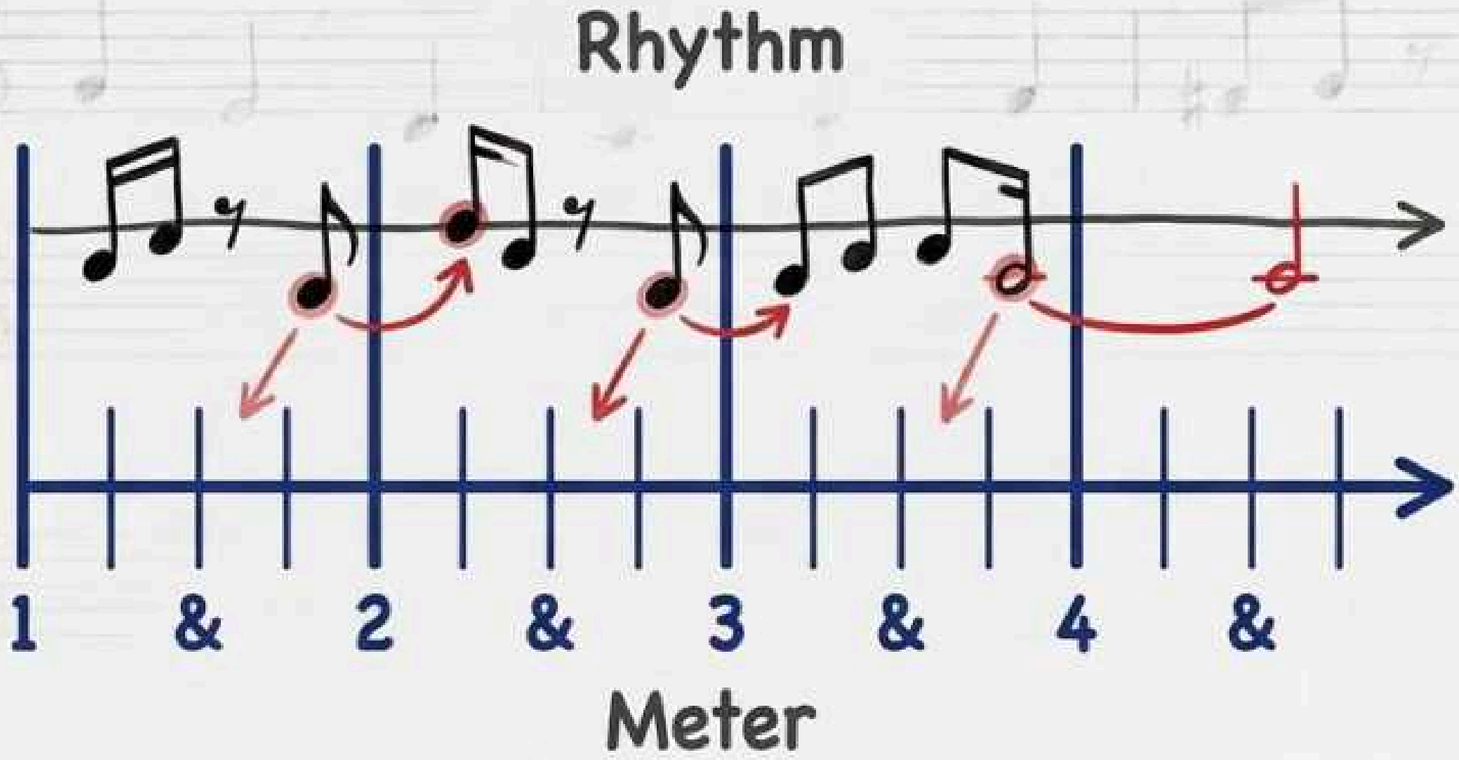


A pair of notes stretched over the time of three. Does the exact opposite in compound meter.

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Syncopation

¶ 2.16



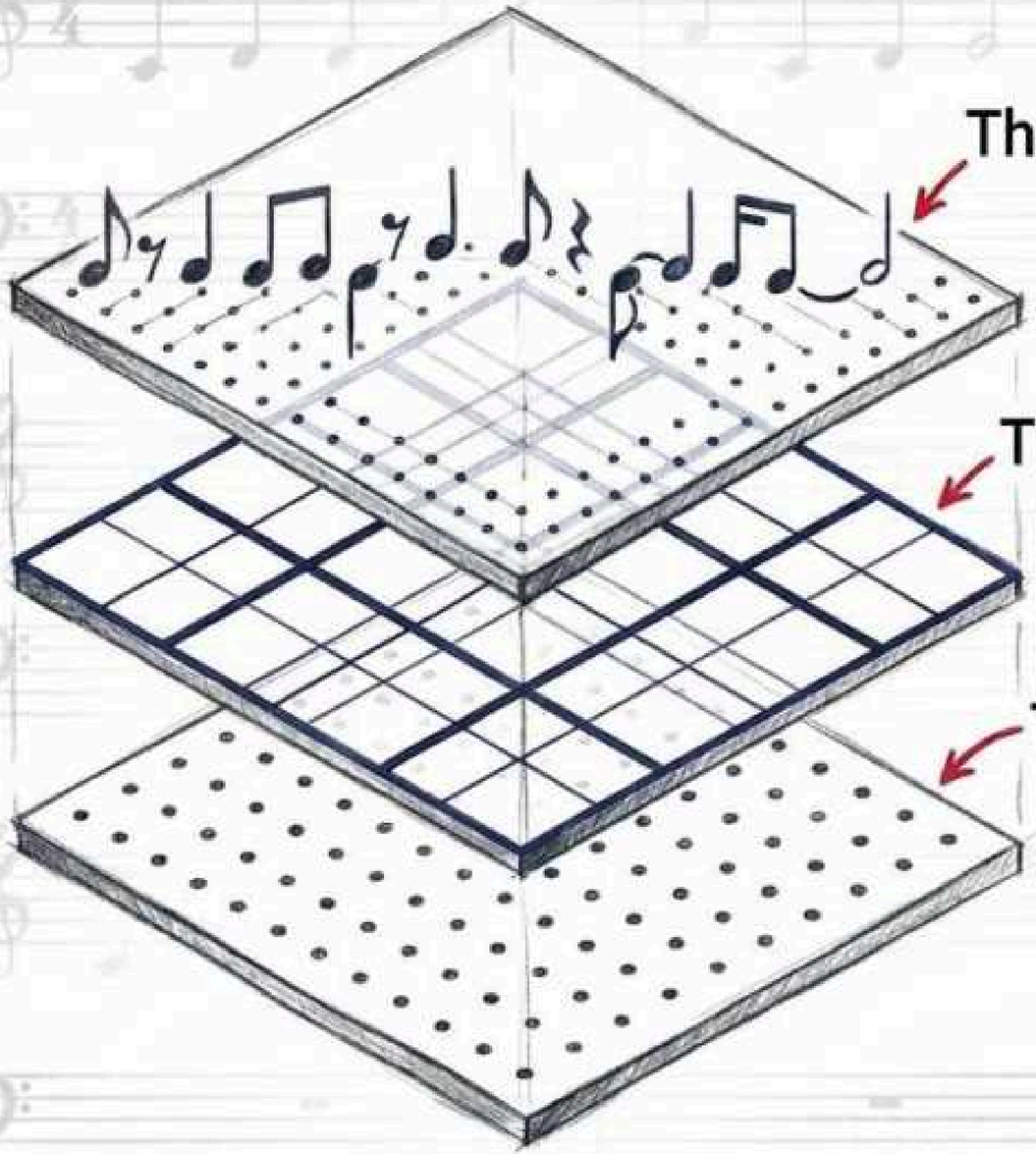
Rhythm that places stress where the meter does not expect it. Notes begin between beats, or on a weak beat, and are held across the strong beat.

Creates a feeling of push and surprise. Works precisely because the underlying beat continues steadily.

Drives most jazz, funk, and Latin music.

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¶ 2.17



Keep three ideas separate:
The beat (steady pulse), the meter (grouping patterns), and the rhythm (actual pattern of long and short notes).

The same rhythm can be written in different meters, and the same meter can carry endless rhythms.

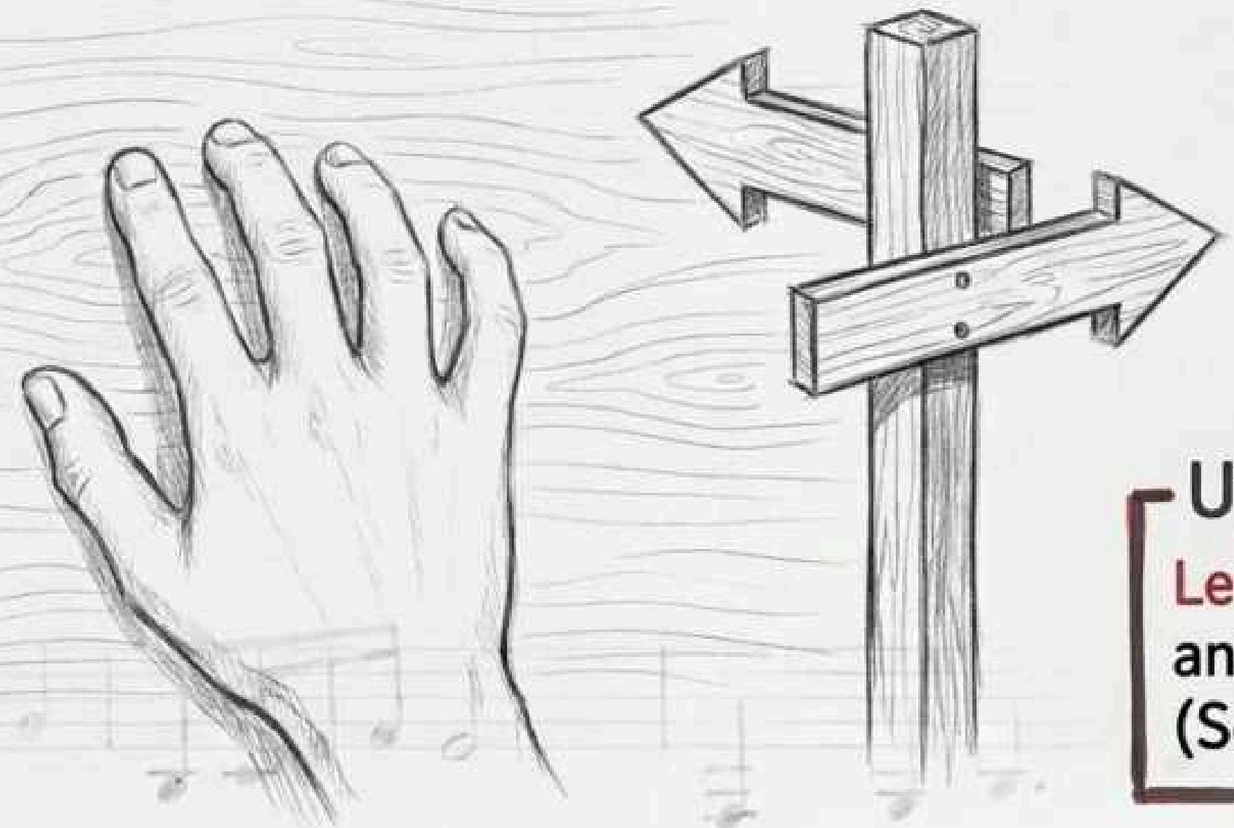
To check a measure, add the values (e.g., in 4/4, a half note + two quarter notes fills it exactly).

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The Final Test

¶ 2.18

Tap the beat of a song you know. Ask yourself:
Do you feel it in twos, threes, or fours? How do you know?



Up Next

Lecture 3: Putting pitch and rhythm together (Scales and Keys).

Gemini Notebook