

Lesson One

I. RHYTHM

A. Reading: Basic rhythmic elements; duple, triple, and quadruple meter using the quarter-note beat (I)

§1-1. RHYTHM, BEAT, METER, ACCENT. *Rhythm* means measured motion. In music, the term encompasses all the elements of musical time including the *beat*, which is the basic measurement. The beat is perceptible in performance as a regular pulsation that underlies virtually all music. This pulsation often invokes a physical response (conscious or subconscious) from the listener like tapping, clapping, or swaying.

As we listen, our ears tend to organize beats into equal groups. The most common groupings are by two, three, and four beats. The term *meter* refers to such groupings. In a march, for example, the steps (beats) are organized into metrical patterns of two (*ONE* two, *ONE* two) or four (*ONE* two *three* four), in which the first beat of each group is given a natural stress or accent.

§1-2. COUNTING AND CONDUCTING. Each metrical grouping has a specific conducting pattern that visually defines its metrical organization. Example 1-1 below gives the patterns for groupings of two, three, and four beats. These are commonly called *duple*, *triple*, and *quadruple* meter, respectively. Note that these patterns apply to conducting with the right hand. Left-handed conductors reverse the left-to-right orientation of all conducting patterns.

Example 1-1

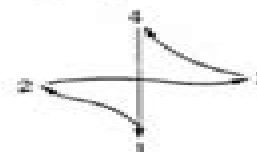
Duple meter



Triple meter



Quadruple meter



Each meter has a definite pattern of stress (cf. §1-1), indicated schematically in Example 1-2 below. > denotes the primary accent, - denotes a secondary stress, and u an unaccented beat. The alternative pattern given for triple meter is usually associated with dances such as the saraband or mazurka; it appears less frequently than the first pattern.

Example 1-2

Duple meter

> u
1 2

Triple meter

> u u OR > - u
1 2 3 1 2 3

Quadruple meter

> u - u
1 2 3 4

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