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A. MUSICAL RHYTHM AND THE PULSE

I. Notes and Rests Lasting 1, 2, 3 and 4 Beats

Rhythm is everywhere around us.

Day and night follow each other in rhythm.

So do the seasons: spring, summer, fall and winter.

There is rhythm even within us: our heart-beat which makes the blood flow. To feel it, you must surround the wrist of your left hand with the thumb and first finger of the right (or the other way around) and press, quite hard. When you do it right, you will feel the pulse, your own pulse. It is very even and steady.

Musical rhythm also has a pulse. In this book the pulse is written on the brace line:



Let us create our own steady, even pulse.

First by tapping one foot.

Now by clapping our hands.

Next by saying: do, do, d

Now by singing: l²



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Musical notation for measure 37, showing a treble clef, a 4/4 time signature, and a sequence of eighth notes across three staves.

V. $\frac{5}{4}$ Time and Changing Meters

Before our century most music was in two, three, or four-time. There was also six, nine, and twelve-time, and we shall get to them later. Now we want to look into five-time and changing meters, which are becoming very popular these days.

Let us look into five-time first. It is either $2 + 3$ or $3 + 2$

The pulse of $2 + 3$ goes like this:

Musical notation showing the pulse of 5/4 time, with a treble clef, a 5/4 time signature, and a sequence of eighth notes across one staff.

Here are two examples of it:

38

Musical notation for measure 38, showing a treble clef, a 5/4 time signature, and a sequence of eighth notes across two staves.


39


Musical notation for measure 39, showing a treble clef, a 5/4 time signature, and a sequence of eighth notes across two staves.


B. DIVIDING THE BEAT INTO TWO EQUAL PARTS

VI. The Eighth-note in $\frac{2}{4}$ Time

When we divide the quarter beat into two equal parts, we get what

is called an eighth-note. It looks like this 


or like this: 

There can be more than two on one beam: 

Let us try some eighth-notes in $\frac{2}{4}$ time.

48 

49 

There is an eighth-rest. It looks like this: 

50 

VIII. The Eighth-note in $\frac{4}{4}$ Time

There is really nothing new about eighth-notes in $\frac{4}{4}$ time.

So here are several examples for practice. All of them have notes, rests, ties and a little syncopation here and there.

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D. DIVIDING THE BEAT INTO FOUR EQUAL PARTS

XIII. The Sixteenth-note in $\frac{2}{4}$ Time; More Syncopation

When we divide the pulse into four equal parts, we get sixteenth-notes. They look

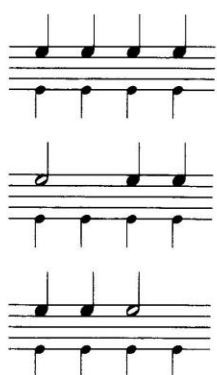
like this:  or like that: 

There are three basic patterns:



They are really quicker versions of familiar rhythms. To get them right it might be helpful to go through the three stages indicated below:

Stage 1:



Stage 2:



Stage 3:



Let us try them in $\frac{2}{4}$ time



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XVI. The Sixteenth-note with Changing Meters

In this, our last chapter, we want to practice everything you have learned with changing meters.

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