

These are certainly not all the patterns available in triple meters; there are syncopations and tied-note patterns as well. However, these are the most commonly found.

## Exercises

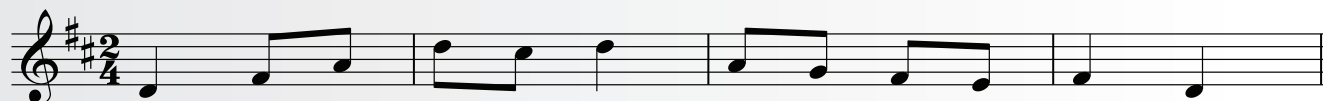
As your instructor performs the following examples in simple meter, listen for the long and short patterns of different beat groupings. Your instructor may play the examples as melodies or simply tap out the rhythms.

Here are some strategies for this exercise:

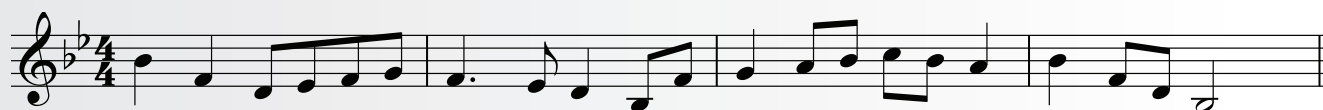
- You can use a system of shorthand.
- You can listen to the whole passage and try to hear it back inside your head, writing out the rhythms you recognize.
- You can use the **dancing hand technique**. Following along the page with your pencil, keep the beat as you move your hand across the page and mark above each measure where the longer and shorter patterns are articulated.

Use whichever strategy works best to get you to the correct answer quickly and confidently.

### Rhythmic Dictation 1-1



### Rhythmic Dictation 1-2



### Rhythmic Dictation 1-3



Audio files for these transcription exercises may be found online at [www.oupcanada.com/Ethier](http://www.oupcanada.com/Ethier)

## Reading and Performing Rhythms in Simple Meters

The same concept for rhythmic transcription applies to performance: rhythms are framed within beat patterns. To this end, the first and most crucial step for the musician is to feel the beat. This may involve physical movements that help place the musician in time and space while he or she follows the spatial orientation of the notated rhythm. Conducting is one such method for keeping an accurate, even beat.

## Conducting Patterns

These patterns have been designed over time not only to keep performers on track with evenly spaced beats but also to emphasize downbeats and upbeats with strong physical gestures downwards and upwards respectively. Thus, in any two-, three-, or four-beat pattern, the strongest beat (beat 1, the downbeat) has a strong downward motion of the arm; the weakest beat (last beat of the measure, the upbeat) has an upward motion to prepare for the strong downward swing on beat 1.

The patterns for conducting duple, triple, and quadruple meters are illustrated in **Figures 1-1, 1-2, and 1-3**. They are drawn exactly as you would conduct them, so you simply need to trace them with your hands to learn how they work. As much as possible strive to learn these patterns. They will help you keep an even beat and are especially beneficial for dissecting difficult rhythms when preparing advanced repertoires.

Since a two-beat pattern has only a downbeat and an upbeat, the conducting pattern comprises only a downstroke and an upstroke. To conduct in two, follow the pattern in **Figure 1-1**: