

Example 13-10 Triplet notation in simple meter**Exercise**

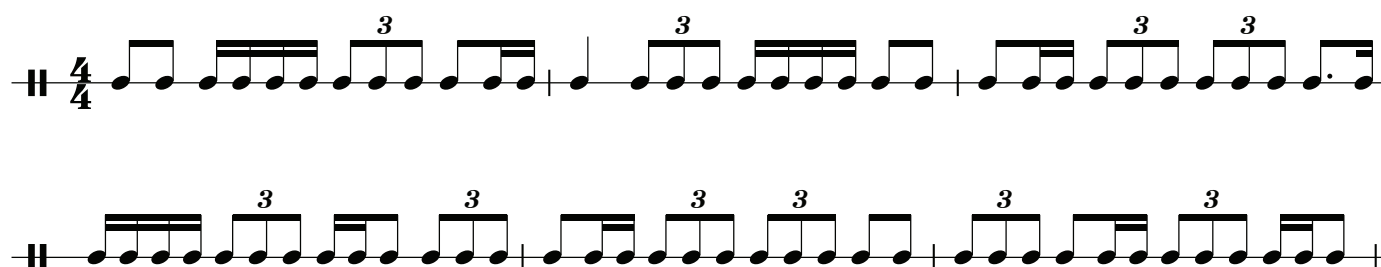
Your instructor will play a rhythmic dictation using triplets in simple meter. Transcribe this rhythm in four hearings or less.

Rhythmic Dictation 13-1

Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier and on the CD accompanying this textbook.

Most students have reasonable success with these transcriptions because the triplet is distinctive and easily heard. Despite our general familiarity with the concept, however, many musicians actually do not perform them properly.

Consider a normal passage of $\frac{4}{4}$ time with a simple mixture of eighth notes, triplet eighth notes, and sixteenth notes (**Example 13-11**). Try an experiment with each student in the class performing this example individually while the instructor and other students quietly keep the beat and listen critically. Pay attention in particular to how each student performs each triplet.

Example 13-11 Reading triplets in simple meter

You may notice that a few classmates perform the triplets unevenly. Some will drag on the first note and then speed up to fit the figure into the beat; others move too fast at first and then slow down the triplet at the end. Still others will actually speed up or slow down the beat over the course of the triplet. To smooth out the triplets, keeping them exactly even while not altering the beat, you must practise.

Suggested below are exercises that will help you keep the triplets more even. You may use syllables such as *ta-di-ka* (the Takadimi approach), somebody's name (e.g., "Brit-ta-ny"), the word *triplet* ("tri-ple-et"), or simply *ta-ta-ta*.