

**Example 7-8** Dancing hand passage and rhythmic transcription

*a*

*b*

If shorthand systems slow you down, work towards assimilation of the subdivided long–short patterns. **Example 7-9** provides all the possible patterns of beat division into four. For ease of reading, this example presents the divisions on only the most common beat unit, the quarter note.

**Example 7-9** Patterns for quadruple division of the beat (second-level) in simple meters

**A** **B** **C** **D**

**E** **F** **G**

A quick perusal of the example will reveal that, in fact, many musicians are already comfortable with these patterns—they are simply rhythmically diminished versions of the same patterns found in **Example 1-10**. Internalizing these patterns by repeated vocalization will facilitate their written transcription without having to rely on shorthand.

**Exercise**

Your instructor will play a melody containing simple rhythms that use quadruple division of the beat at a moderate tempo. There are no rests or ties. Correctly transcribe the rhythm below. Your instructor may add more examples.

**Rhythmic Dictation 7-1**


online



on cd

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