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**Essential Ear Training for the
Contemporary Musician**

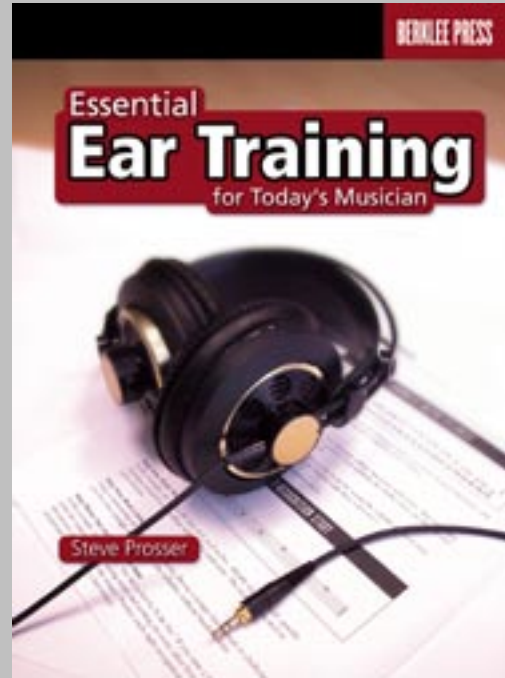
Steve Prosser

Lesson One

Conducting Patterns

Press ESC to cancel sound.

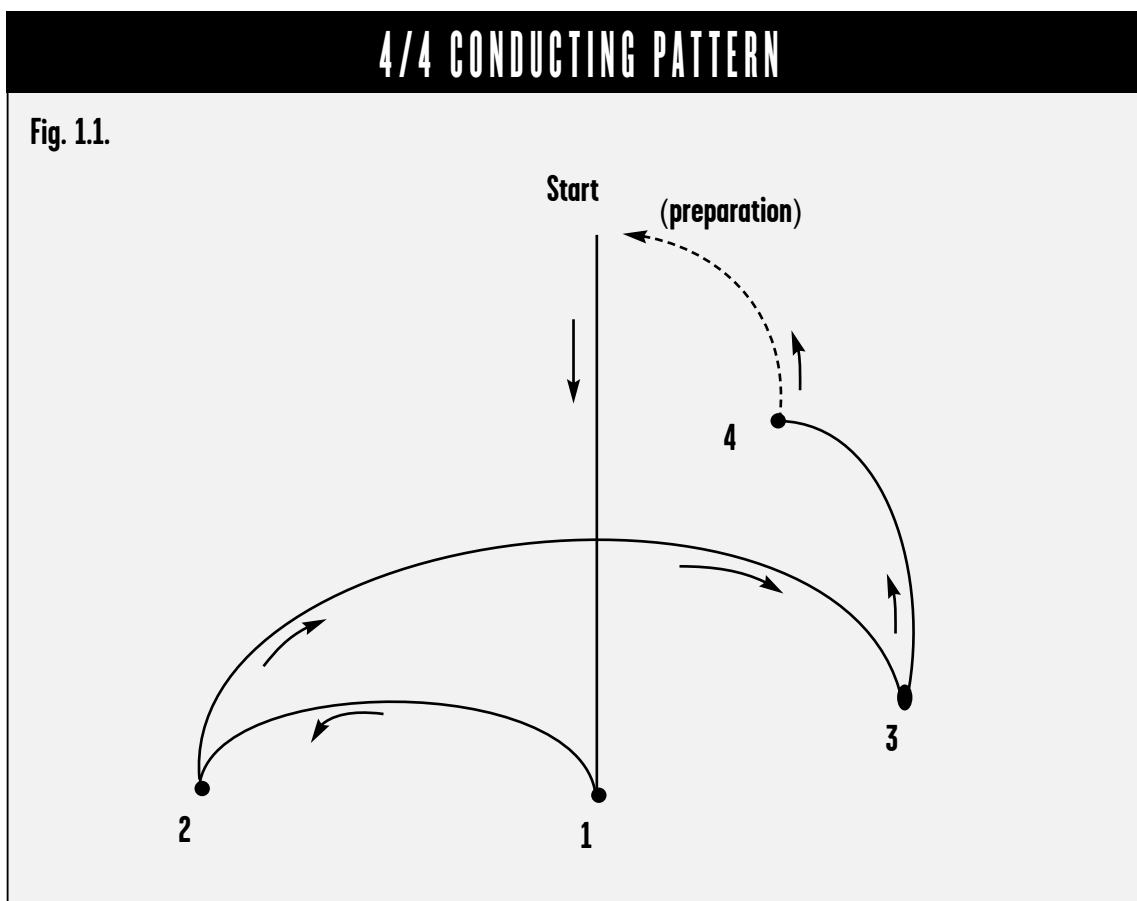
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LESSON ONE: CONDUCTING PATTERNS

It is strongly recommended that conducting patterns be used for all Workshops in this book (where time signatures are used). The primary purpose of using conducting patterns is to provide you with a tool to keep time (by virtue of the beats) and to supply spatial awareness (by virtue of the position of the beats). Some ear training methods suggest that students tap their hands or feet while singing. Tapping is good for time keeping but not for telling you where you are in the bar of music you are reading. A conducting pattern effectively accomplishes both of these tasks.

The most common time signature is 4/4. Here is the standard conducting pattern for 4/4 time:



Move your hand according to these directions: Down, left, right, up. One, two, three, four. Down, left, right, up.

Lesson One

CONDUCTING PATTERNS

This is how the 4/4 conducting pattern relates to music notation:

4/4 CONDUCTING PATTERN OVER NOTATION

Fig. 1.2.

The diagram illustrates the 4/4 conducting pattern over musical notation. The notation is in 4/4 time, with a treble clef and a key signature of one flat. The music consists of two measures. The first measure contains four quarter notes: C4, D4, E4, and F4. The second measure contains a quarter note G4, followed by a half note A4, and a quarter note B4. Above the notation, the conducting pattern is shown with numbered arrows: 1 (down), 2 (up and left), 3 (right), and 4 (up and right). The pattern is repeated for the first measure and then for the second measure, which has a fermata over the G4 note.

Practice the 4/4 pattern until you can do it without thinking too much about it. Style is not as important as a well-defined beat pattern. Once you are comfortable conducting, you can integrate it into your ear training exercises. This integration may be difficult at first, but with regular practice, the separate tasks of conducting and singing will fit together naturally. New conducting patterns will be introduced throughout this book. Get comfortable with each new pattern before you begin integrating conducting and singing.

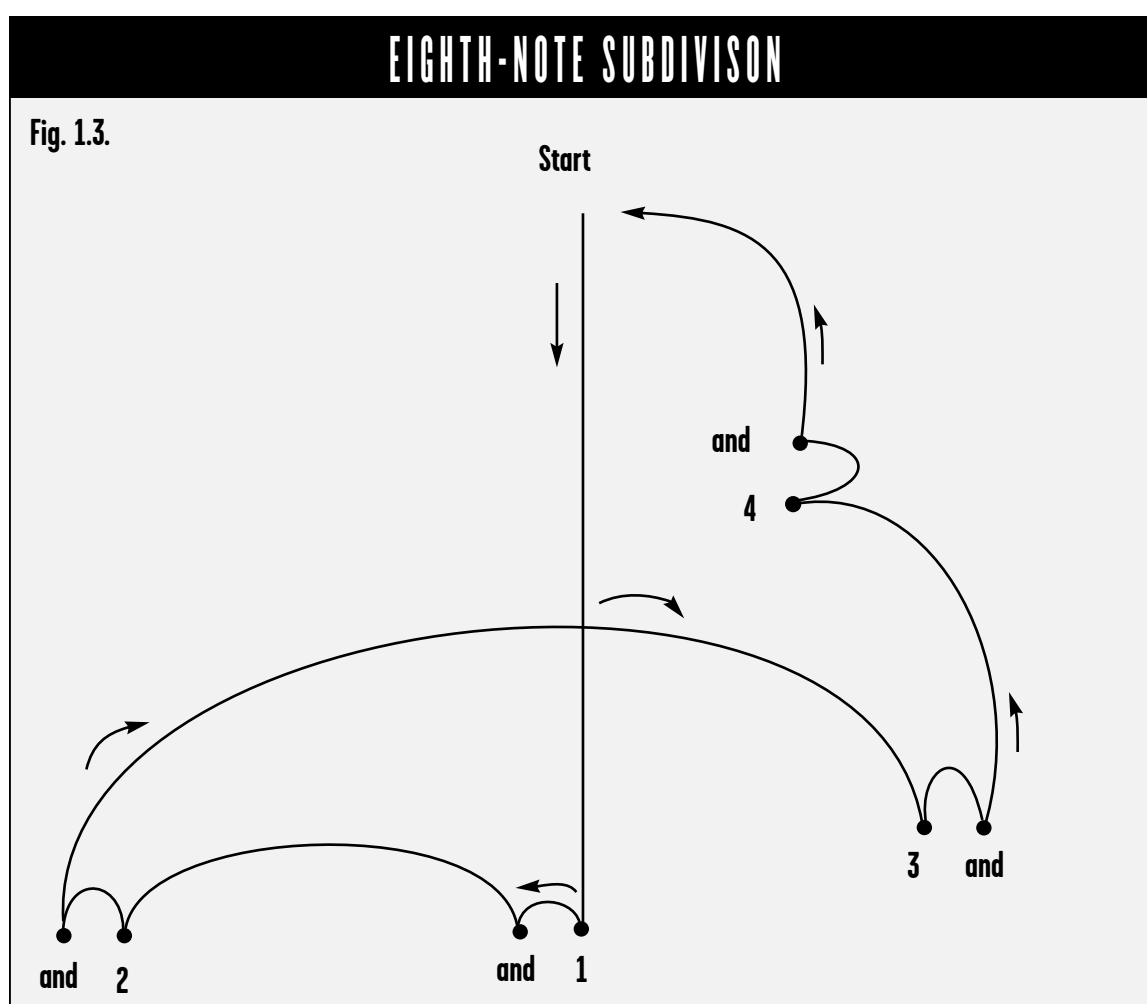
Lesson One

CONDUCTING PATTERNS

Subdivisions

When reading certain rhythms, it can be helpful to subdivide a beat.

You can vary your conducting pattern to articulate beat subdivisions by simply hitting each beat point multiple times. For example, if you wanted to subdivide eighth notes, in order to help you articulate the eighth notes, you would conduct the following pattern:



You can also use the eighth-note conducting subdivision to help you sing sixteenth notes. While conducting the eighth-note subdivision, you should count to yourself, “One ee and ah, two ee and ah, three ee and ah, four ee and ah.” This subdivision should be used on rhythms that include sixteenth notes.

