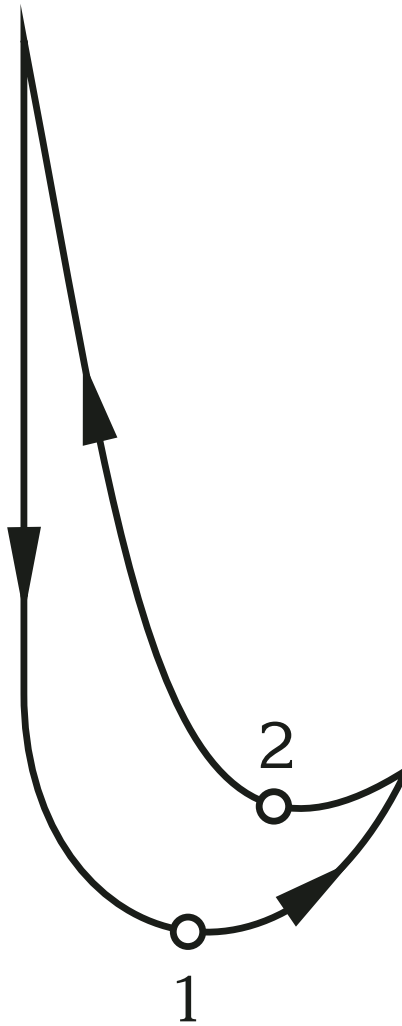


The Two-beat Pattern

Use the two-beat pattern for hymns with a $\frac{2}{4}$ or $\frac{2}{2}$ time signature. Bring your arm down and to the right for beat one, then up and in for beat two. Each ictus indicates where the beat occurs.

Practice the two-beat pattern, using smooth and even movements.



Practice the two-beat pattern while listening to audiocassette examples 43 and 44, "Count Your Blessings" (*Hymns*, no. 241) and "God Speed the Right" (*Hymns*, no. 106). Follow the notes in the hymnbook as you direct.

In the last line of "Count Your Blessings," *rit.* is written above the treble clef, and two measures later *a tempo* is written. *Rit.* is an abbreviation for *ritard* or *ritardando*. It tells you to slow the tempo. *A tempo* tells you to return to the original tempo. When you conduct the last line of "Count Your Blessings," you should slow the beat for two measures, and then quicken the beat for the last three measures.

The time signature for "God Speed the Right" is $\frac{2}{2}$, meaning that there are two beats per measure and that the half note is the fundamental beat.

43 Count Your Blessings (*Hymns*, no. 241)

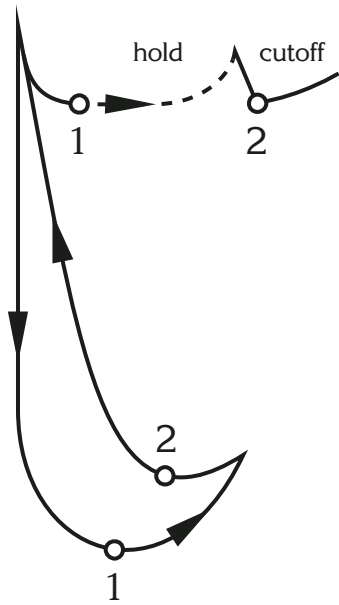
The musical notation for "Count Your Blessings" is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. Above the staff, two diagrams illustrate the two-beat pattern: a dashed line for the first beat and a solid line for the second beat, with fingerings 1 and 2 indicated. The melody consists of six measures. The lyrics are: "When up - on life's bil - lows you are". Below the lyrics, the beat counts are: 1, 2, 1, 2.

44 God Speed the Right (*Hymns*, no. 106)

The musical notation for "God Speed the Right" is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. Above the staff, two diagrams illustrate the two-beat pattern: a dashed line for the first beat and a solid line for the second beat, with fingerings 1 and 2 indicated. The melody consists of five measures. The lyrics are: "Now to heav'n our prayer as - cend - ing,". Below the lyrics, the beat counts are: 1, 2, 1, 2.

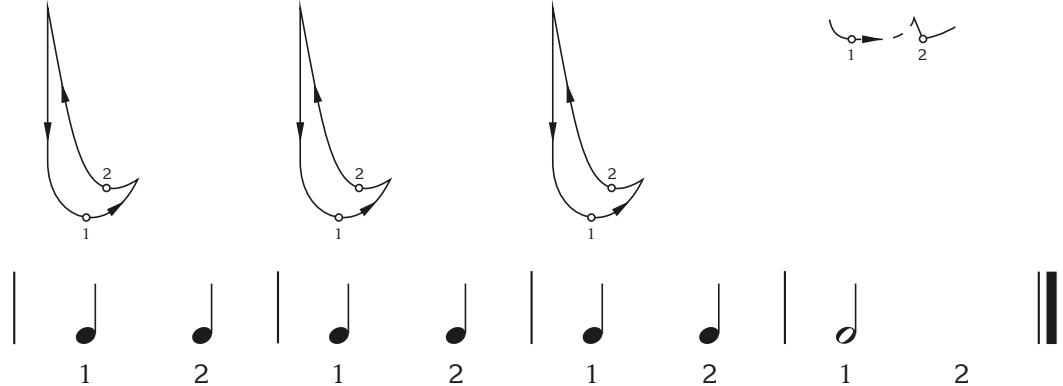
THE FINAL CUTOFF

The final cutoff for the two-beat pattern is done like the final cutoff for the other beat patterns you have learned. Hold your arm still on the last syllable of the text and then do the cutoff on the last beat.



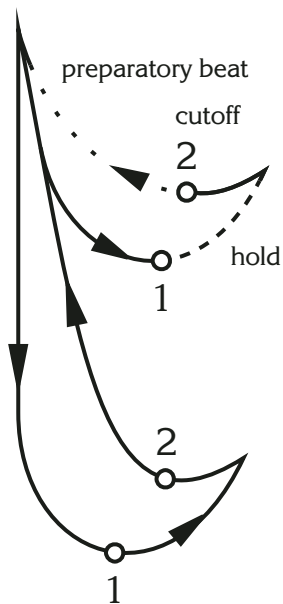
Practice this final cutoff by conducting four measures as if concluding a two-beat hymn. Conduct three measures; then on the last measure hold on "one" and do the cutoff on "two."

Repeat this a few times before practicing the final cutoff with the hymns on page 45.

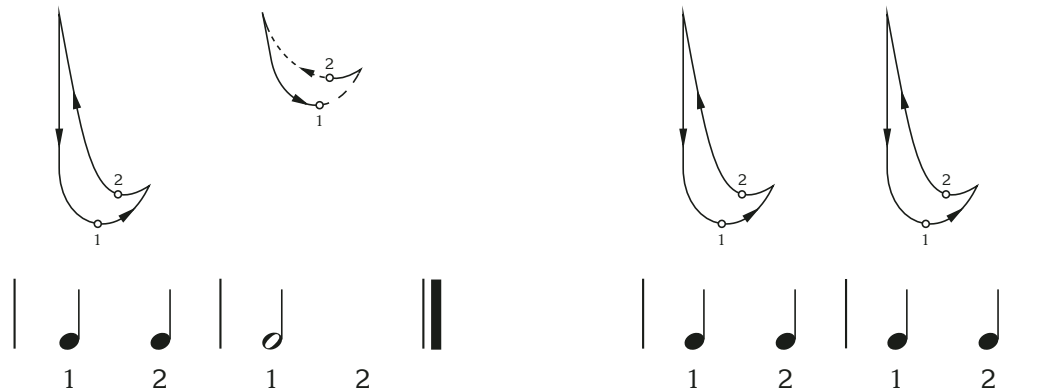


THE CUTOFF BETWEEN VERSES

The cutoff between verses in two-beat hymns is like the cutoff between verses you have already learned. The cutoff of one verse is followed by the preparatory beat of the next.



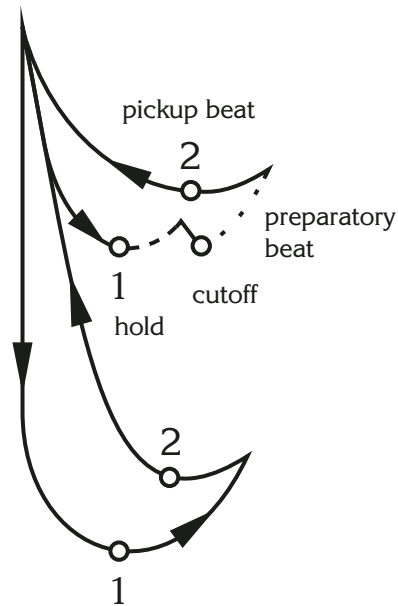
Practice the cutoff between verses by counting and conducting two measures as if ending a verse and two more measures as if beginning a new one.



Repeat these motions a few times until you are comfortable with them. Then conduct all the verses of the hymns on page 45.

THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

In two-beat hymns with pickup beats, the cutoff between verses is done the same way it is in three- and four-beat hymns.



Practice these motions by conducting two measures as if ending a verse and two measures as if starting a new one. Count as you conduct.

Continue practicing by conducting “God Loved Us, So He Sent His Son,” (*Hymns*, no. 187).

Note: In hymns that have a $\frac{2}{2}$ time signature, quarter notes get $\frac{1}{2}$ a beat. When the pickup beats in these hymns are quarter notes, the preparatory and pickup beats are done quickly to indicate half beats rather than whole.

Repeat this a few times, and then conduct all the verses to the following hymns:

45 “High on a Mountain Top” (*Hymns*, no. 5)

46 “Because I Have Been Given Much” (*Hymns*, no. 219)

“While Shepherds Watched Their Flocks” (*Hymns*, no. 211)

“Ye Elders of Israel” (*Hymns*, no. 319)

FERMATAS

Review the fermata on page 40 of this course. Two examples of fermatas in two-beat time are shown on this page.

The fermata in “Keep the Commandments” (*Hymns*, no. 303) requires an extra beat and a cutoff. The upbeat is faster than usual; it happens on an eighth note on the word *in*.

“God Loved Us, So He Sent His Son” (*Hymns*, no. 187) starts on a pickup beat, so the preparatory beat is on the downbeat. All fermatas in this hymn can be conducted as shown in the illustration.

Follow the instructions for these hymns and practice them with the tape.

47 Keep the Commandments (*Hymns*, no. 303)

Four diagrams show the hand position for conducting a fermata. The first diagram shows a dashed line for the downbeat and a solid line for the upbeat. The second diagram shows the hand position at the end of the fermata. The third and fourth diagrams show the hand position during the fermata, with the hand held in a specific shape.

Musical notation for "Keep the Commandments" in 2/4 time. The first staff shows the beginning of the hymn. The second staff shows the lyrics: "Keep the com - keep the com - mand - ments. In this there is". The lyrics are aligned with the notes on the staff. Below the staff, the lyrics are repeated with beat numbers: "Keep 1 the 2 com -", "keep 1 the 2 com -", "mand - 1 ments. 2 In 1 this 2 there 1 is 2".

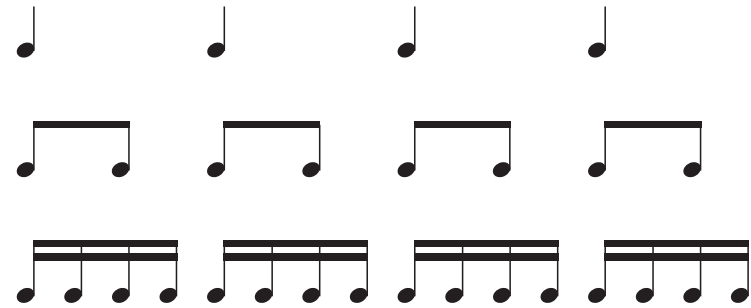
48 God Loved Us, So He Sent His Son (*Hymns*, no. 187)

Four diagrams show the hand position for conducting a fermata. The first diagram shows a dashed line for the downbeat and a solid line for the upbeat. The second diagram shows the hand position at the end of the fermata. The third and fourth diagrams show the hand position during the fermata, with the hand held in a specific shape.

Musical notation for "God Loved Us, So He Sent His Son" in 3/2 time. The first staff shows the beginning of the hymn. The second staff shows the lyrics: "God loved us, so He sent his Son, Christ Je - sus, the a -". The lyrics are aligned with the notes on the staff. Below the staff, the lyrics are repeated with beat numbers: "God 2 loved 1 us, 2 so 1 He 2 sent 1 his 2 Son, 1 Christ 2 Je - 1 sus, 2 the 1 a - 2".

SIXTEENTH NOTES

Two eighth notes (♪) can be divided in half, creating four notes that are $\frac{1}{4}$ beat each. These notes are sixteenth notes and are double flagged (♪) or double beamed (♪). Sixteenth notes are twice as fast as eighth notes. Four sixteenth notes (♪♪♪♪) equal one quarter note (♪). The rhythmic name for sixteenth notes is dah-nee-nah-nee.



49 Clap once for each beat and say the rhythmic names. The * shows the beat. Keep your clapping even.

4/4 ♪♪ ♪♪♪♪ ♪♪ ♪ | ♪♪ ♪♪♪♪ ♪♪♪♪ ♪ | ♪♪♪♪ ♪♪♪♪ ♪♪♪♪ ♪ | ♪♪ ♪♪♪♪ ♪♪♪♪ ♪ |

Dah - nah dah-nee-nah-nee dah - nah dah * * * * * * * * * * * * * *

3/4 ♪ ♪ ♪♪♪♪ | ♪ ♪ | ♪ ♪♪♪♪ | ♪

* * * * * * * * * * * * *

♪ ♪ ♪♪♪♪ | ♪♪ ♪ | ♪♪♪♪ ♪♪♪♪ | ♪

* * * * * * * * * * * * *

PRACTICING SIXTEENTH NOTES

Combining two or three of the sixteenth notes in a group of four creates some interesting rhythms, as shown at the right.

The dotted eighth note and sixteenth note rhythm (♩.) is used often in the hymns. It has an irregular, short, skipping motion unlike the regular dah-nah. This rhythm is sometimes called “dotted rhythm.” The rhythmic name is dah-nee.

Dah-nee - nah dah - nah - nee dah - nee

50 Clap a steady beat and say the dah-nahs below, then the dah-nees.

Dah - nee dah - nee dah - nee dah - nee | dah - nee dah - nee dah - nee dah - nee

51 Clap a steady beat and say the rhythmic names below.

Dah - nah dah - nah dah - nee dah

Dah - nee dah dah dah - nee

PRACTICING DOTTED RHYTHMS

Say the rhythmic names in the following hymns. Then sing the words while you conduct the hymns.

52 Praise to the Man (*Hymns*, no. 27)

Praise to the man who com- Trai - tors and ty - rants now fight him in

53 We Thank Thee, O God, for a Prophet (*Hymns*, no. 19)

We thank thee, O God, for a proph - et To thank thee for send - ing the gos - pel To

54 "I Stand All Amazed" (*Hymns*, no. 193)

56 "Abide with Me; 'Tis Eventide" (*Hymns*, no. 165)

55 "Let Us All Press On" (*Hymns*, no. 243)

57 "Hark, All Ye Nations!" (*Hymns*, no. 264)