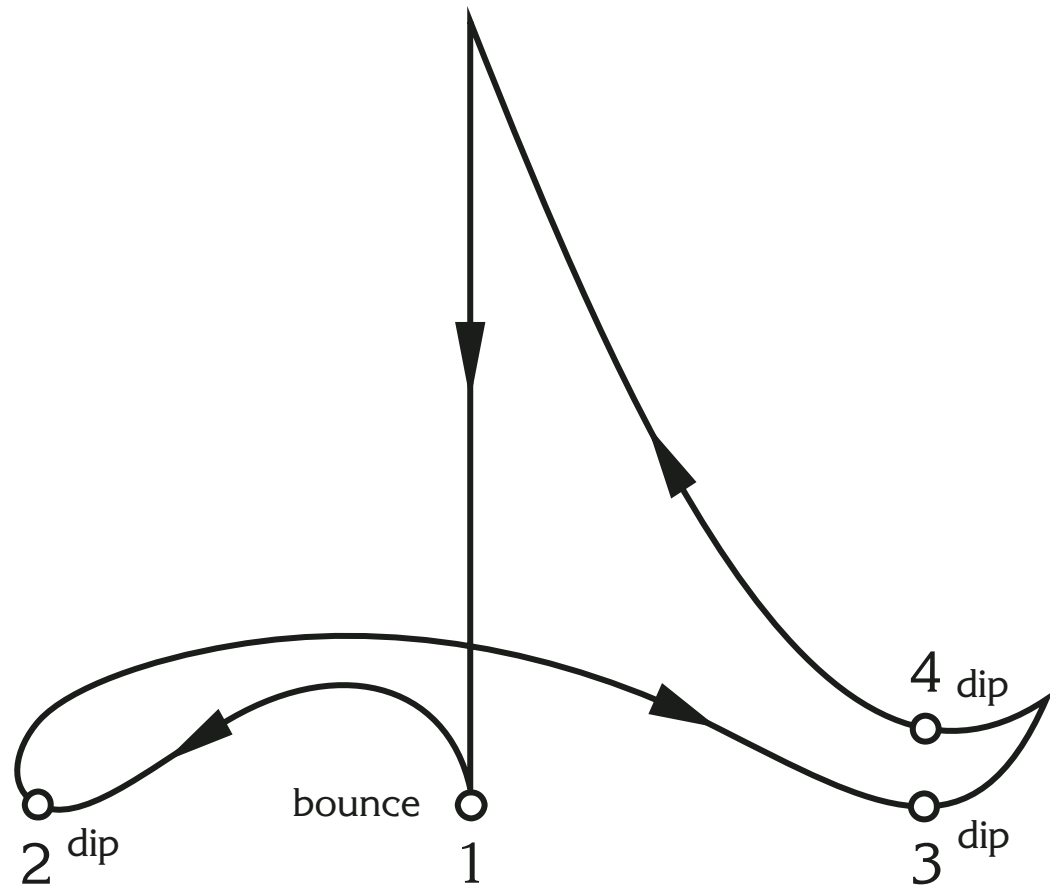


The Four-beat Pattern

For music with the time signature $\frac{4}{4}$, use the four-beat pattern. Bring your arm down on the downbeat (beat one), left on beat two, a longer beat to the right on beat three, and up on beat four. Remember to emphasize the little bounce on beat one and the dips on beats two, three, and four so that your conducting will be easy to follow.



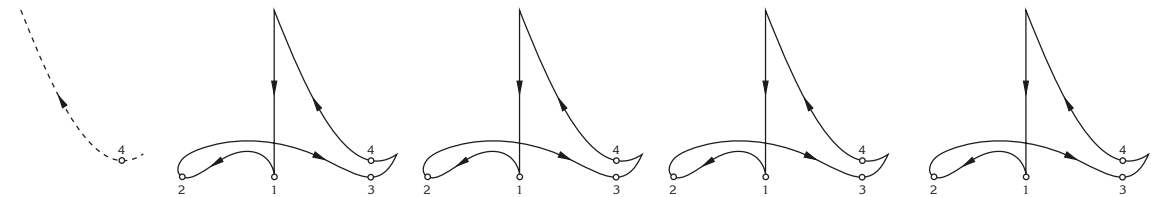
PRACTICING THE FOUR-BEAT PATTERN

Practice the four-beat pattern several times, making your movements smooth and even.

Practice the four-beat pattern while listening to **24**, "Lord, Dismiss Us with Thy Blessing" (*Hymns*, no. 163), on the audio-cassette. Follow the notes on this page and sing the words as you direct. You could also practice the four-beat pattern on examples **25**, **26**, and **27**, "Abide with Me!" (*Hymns*, no. 166), "We Will Sing of Zion" (*Hymns*, no. 47), and "As I Search the Holy Scriptures" (*Hymns*, no. 277).

Lord, Dismiss Us with Thy Blessing

(*Hymns*, no. 163)



Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace.
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace.



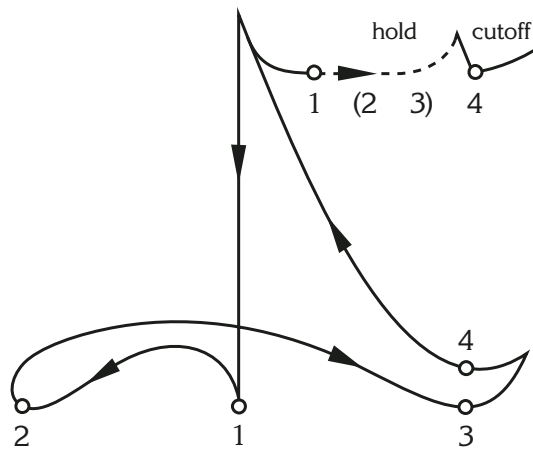
Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.



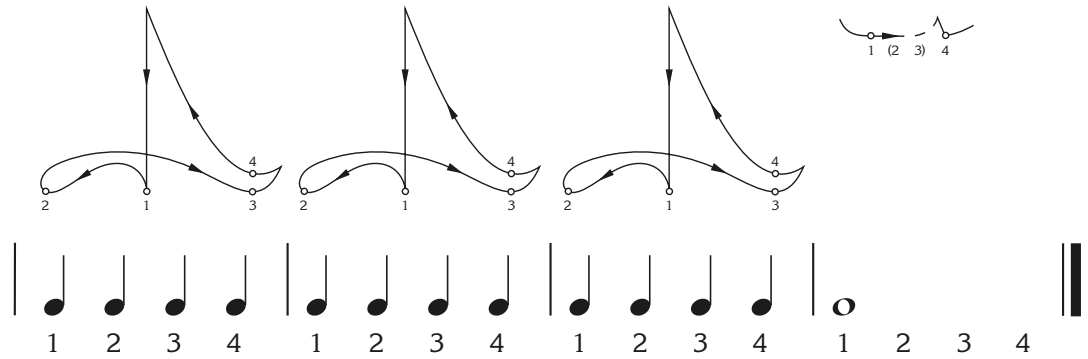
Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.

THE FINAL CUTOFF

The final cutoff for the four-beat pattern is done like the final cutoff you have already learned. On the last syllable hold your arm still. As the cutoff nears, raise your arm slightly and then bring it down, bouncing to the right to make the cutoff.

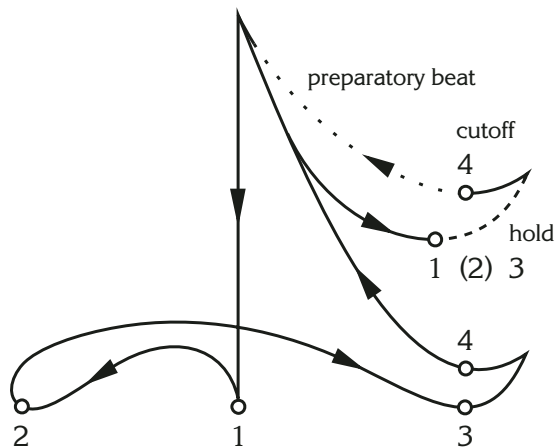


Practice the final cutoff by conducting four measures as if concluding a four-beat hymn. Count as you conduct three measures; then on the last measure hold your arm still while counting "one, two, three," and do the cutoff on "four." Repeat this a few times, remembering to do the cutoff motion from the elbow, not from the wrist. Practice the final cutoff while conducting the four-beat hymns listed on page 35.



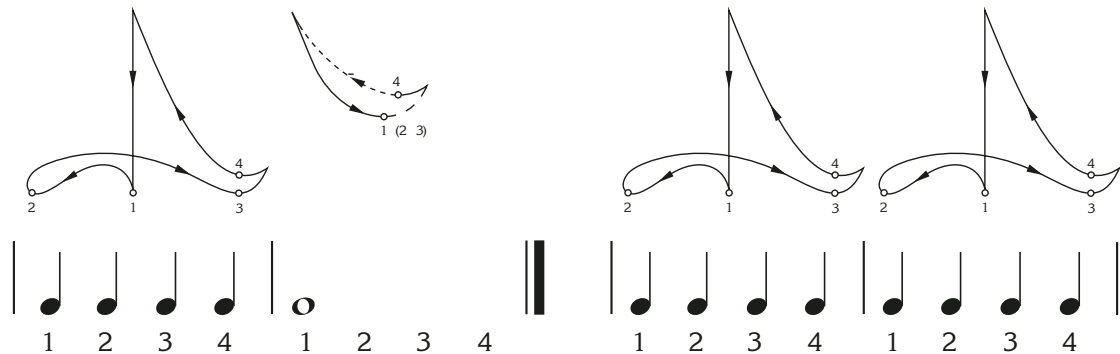
THE CUTOFF BETWEEN VERSES

The cutoff between verses in four-beat hymns is like the cutoff between verses in three-beat hymns. The cutoff at the end of one verse is followed by a preparatory beat to begin the next.



Practice this cutoff and preparatory beat by counting and conducting two measures as if ending one verse and two more measures as if starting a new one. Conduct a measure; then hold, counting “one, two, three.” On “four” make the cutoff and the preparatory beat, hesitate slightly, and then bring your arm down for the downbeat and conduct two full measures.

Practice these motions a few times, remembering to slow your counting just a bit in the last measure before beginning the new verse. When you are ready, practice the hymns listed on page 35, conducting from verse to verse.



PICKUP BEATS

Practice directing these $\frac{4}{4}$ hymns with pickup beats:

28 Come, We That Love the Lord (*Hymns*, no. 119)

Come, we that love the Lord, And

29 Redeemer of Israel (*Hymns*, no. 6)

Re - deem - er of Is - rael, Our

30 How Firm a Foundation (*Hymns*, no. 85)

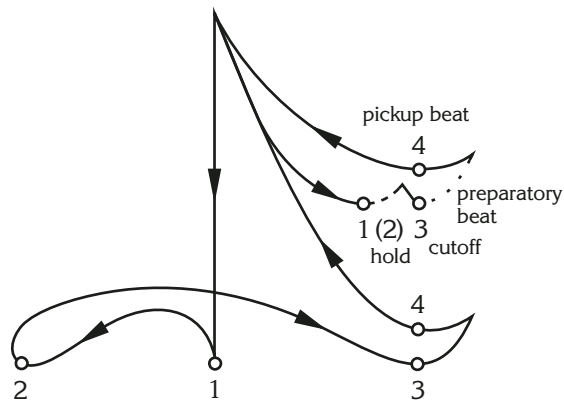
How firm a foun - da - tion, ye

31 We Love Thy House, O God (*Hymns*, no. 247)

We love thy house, O God, Where

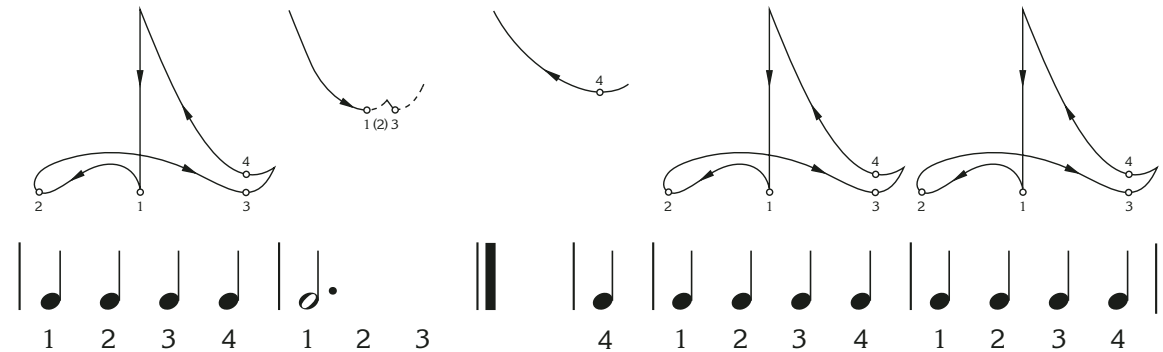
THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

In four-beat hymns with pickup beats, the cutoff between verses is the same as you have learned for three-beat hymns with pickup beats.



Practice the cutoff and pickup beats by conducting and counting two measures as if you were ending one verse and two measures as if starting a new one. Conduct a measure, hold on “one, two,” raise your arm, and on “three” make the cutoff and the preparatory beat. On “four” bring your arm up for the pickup beat. Follow the pickup beat with two measures of conducting the four-beat pattern as shown.

Repeat this a few times. Remember to hesitate slightly before the pickup beat. When you are comfortable with this, practice directing all the verses of the hymns on page 38.



FERMATAS

Practice conducting these hymns with fermatas:

32 Praise God, from Whom All Blessings Flow (*Hymns*, no. 242)

Praise God, from whom all bless - ings flow; Praise him, all crea - tures here be - low;

Praise him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

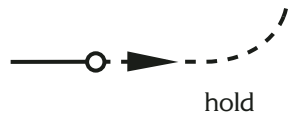
33 "Now Thank We All Our God" (*Hymns*, no. 95)

34 "I Know That My Redeemer Lives" (*Hymns*, no. 136)

35 "In Memory of the Crucified" (*Hymns*, no. 190)

CUTOFF: REVIEW

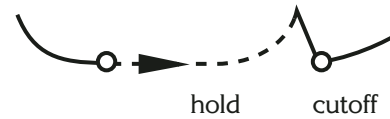
You have learned that in the three- and four-beat patterns all cutoffs begin by raising the arm slightly just before making the cutoff motion.



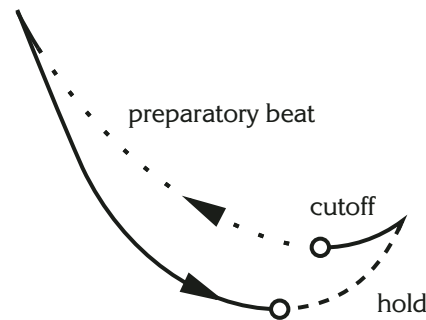
In the cutoff between verses, move your arm either to the right or the left depending on whether the new verse begins with or without a pickup beat.

Before you conduct a hymn, decide not only which beat pattern to use, but also which cutoff to use, depending on whether the hymn begins with or without a pickup beat. It may help you to say to yourself, "*with* to the right, *without* to the left."

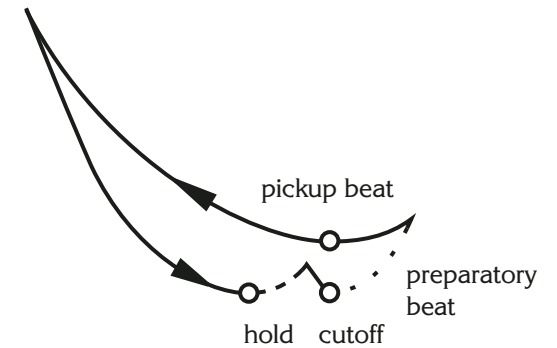
Whether a hymn begins with or without a pickup beat, the *final cutoff* is *always* to the *right*.



In hymns *without* pickup beats, the cutoff is to the *left*:



In hymns *with* pickup beats, the cutoff is to the *right*:



DOTTED NOTES

A dot next to a note increases the value of the note by one-half. A half note (♩) gets two beats. If you add a dot to it (♩.), its value increases by half of the original note, making it worth three beats. The same is true with quarter notes. Compare the rhythms at the right.

A quarter note (♩) gets one beat. If you add a dot to it (♩.), its value increases by half of the original note, making it worth 1½ beats. The other ½ beat is usually written as an eighth note (♩).

The diagram illustrates the effect of a dot on a note's value. It is organized into three rows and four columns:

- Row 1:** Four quarter notes (♩) with the syllable "Dah" below each.
- Row 2:** A quarter note (♩) with "Dah" below it; a pair of eighth notes (♩♩) beamed together with "dah - nah" below them; a quarter note (♩) with "dah" below it; and another pair of eighth notes (♩♩) beamed together with "dah - nah" below them.
- Row 3:** A dotted quarter note (♩.) with "Dah-ah" below it; an eighth note (♩) with "nah" below it; a dotted quarter note (♩.) with "dah-ah" below it; and an eighth note (♩) with "nah" below it.

Vertical dashed lines connect the notes in each column. Dotted lines connect the dotted quarter notes in the third row to the eighth notes in the second row, showing they are equivalent in value.

36 Clap a steady beat and say the following rhythmic names:

A rhythmic exercise in 4/4 time, consisting of two measures. The first measure contains: a quarter note (♩) with "Dah" below it; a quarter note (♩) with "dah" below it; a dotted quarter note (♩.) with "dah - ah" below it; and an eighth note (♩) with "nah" below it. The second measure contains: a quarter note (♩) with "Dah" below it; a quarter note (♩) with "dah" below it; a dotted quarter note (♩.) with "dah - ah" below it; an eighth note (♩) with "nah" below it; a quarter note (♩) with "dah" below it; a quarter note (♩) with "dah" below it; a dotted quarter note (♩.) with "Dah - ah" below it; and an eighth note (♩) with "dah - ah" below it. Asterisks are placed under the syllables "Dah", "dah", "dah - ah", "nah", "Dah", "dah", "dah - ah", "Dah - ah", "nah", "dah", "dah", "Dah - ah", and "dah - ah".

A rhythmic exercise in 3/4 time, consisting of two measures. The first measure contains: a dotted quarter note (♩.) with "Dah - ah" below it; and an eighth note (♩) with "nah" below it. The second measure contains: a dotted quarter note (♩.) with "Dah - ah" below it; an eighth note (♩) with "nah" below it; a quarter note (♩) with "Dah" below it; a quarter note (♩) with "dah" below it; a quarter note (♩) with "dah" below it; and a dotted quarter note (♩.) with "Dah - ah" below it. Asterisks are placed under the syllables "Dah - ah", "nah", "Dah - ah", "nah", "Dah", "dah", "dah", and "Dah - ah".

HYMNS WITH DOTTED NOTES

Regardless of the rhythm of the notes in a hymn, your job is to indicate a steady beat through your beat pattern. Though many hymns have dotted notes and other complicated rhythms, do not change your beat pattern to reflect these rhythms. The following hymns contain dotted notes. Practice conducting them while you listen to the audiocassette.

37 "O God, the Eternal Father"
(*Hymns*, no. 175)

38 "I Need Thee Every Hour"
(*Hymns*, no. 98)

39 "Guide Us, O Thou Great Jehovah"
(*Hymns*, no. 83)

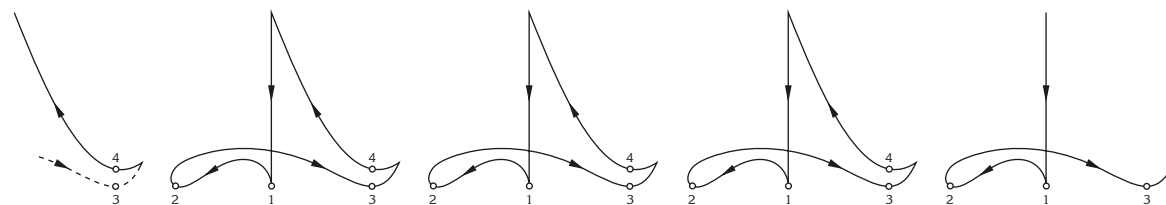
40 "Praise to the Lord, the Almighty"
(*Hymns*, no. 72)

41 "Hope of Israel" (*Hymns*, no. 259)

42 "I Know My Father Lives"
(*Hymns*, no. 302)

O God, the Eternal Father

(*Hymns*, no. 175)



O God, the'E - ter - nal Fa - ther, Who dwells a - mid the sky,



In Je - sus' name we ask thee To bless and sanc - ti - fy,



If we are pure be - fore thee, This bread and cup of wine,



That we may all re - mem - ber That of - fer - ing di - vine—