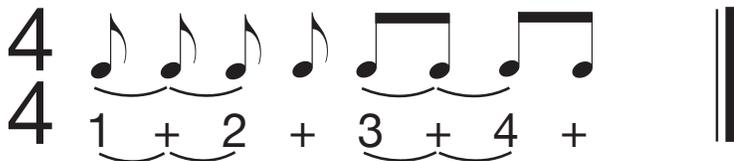


## 1:2 Rhythm Ratio - Part 3

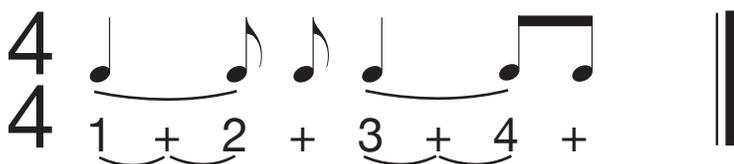
With a **1:2 rhythm ratio**, there are three ways to notate **three eighth notes tied together**: **Equivalence**, **Preferred** and **Traditional**.

Let's begin by illustrating three tied eighth notes in an **equivalence** way. The eighth notes may be shown as individual **non-beamed** eighth notes, or as two eighth notes **beamed**.

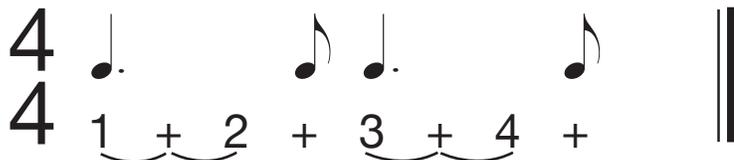


Except for the above **equivalence** notation, this rhythm will never be written or seen this way. This is because **two eighth notes tied together** will be notated as **one quarter note**.

This next example illustrates three tied eighth notes in the **preferred** way. Which is, one quarter note tied to an eighth note on the down beat counting number. Again, the eighth notes may be **beamed** or **not beamed**.



Next, let's notate three tied eighth notes in the **traditional** way. A **dotted quarter note** followed by an eighth note on the upbeat of the next counting number.



The above example doesn't seem to be a problem when training wheel counting parts are visible. But in the following example, when they are removed, the benefit of **preferred** notation is easy to see. This is because with **preferred** notation, a note is visible on beat 2 making it easy to find. In contrast, with **traditional** notation, there isn't a note on beat 4, which makes finding beat 4 so much difficult.



In **1:2 Rhythm Ratio - Part 4**, you'll be introduced to **syncopation** ~ stay tuned. 'til next time, play and have fun... I'll be listening!