











COUNTING IN MUSIC

NAME: _____ CLASS: _____

We have already learnt about different note durations but when the notes come together and are measured within a time signature, many students flounder in how to count or interpret the rhythms. The purpose of this activity is to give students the tools to figure out such complex rhythms in written music.

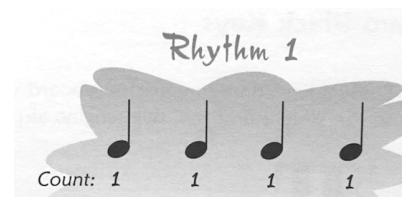
To begin, let us review the durations of the following notes. In junior high music, you will see the notes and rests listed below.

Rests	Note	Name	Beats
		Whole note	4 beats
		Half note	2 beats
		Quarter note	1 beat
		Eighth note	1/2 beat
		Sixteenth note	1/4 beat

It may seem like a lot to remember, however in the grand scheme of music literature, there are many more variations. Upon the introduction of different time signatures into the mix, it can become much more complex and cause certain confusion. For the time being, we will work in the time signature of 4/4.

In 4/4 time, there are 4 beats per measure and the quarter note will receive one beat. Therefore, you should imagine that each bar has 4 equal divisions. The first division is for beat 1, the second for beat 2 and so on...

In 4/4 time, we count 1-2-3-4. At the beginning of a new bar, indicated by the presence of a bar line, we start again with beat 1. Therefore, if we have a stream of four quarter notes, instead of saying 1-1-1-1 we say 1-2-3-4.

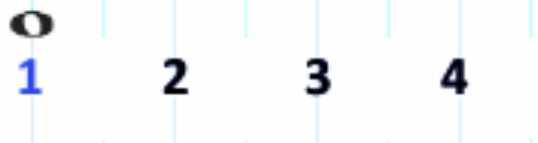
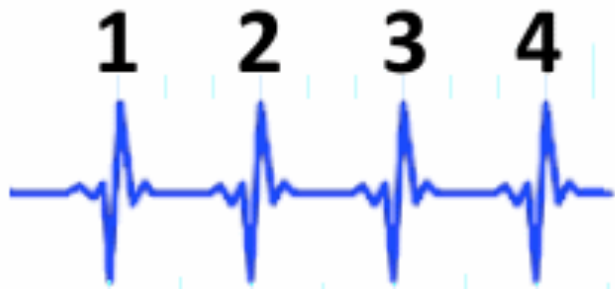


If all music was written in simple quarter notes, it is in the students best interest to always find the big beats when encountering a rhythmic challenge. The big beats refer to the equal subdivisions of each bar. To do this, simply add the values of the notes. Remember, a big beat does not have to be on a note!

On top of the notes write out the value of each note. Below the notes, write where the big beats are. Assume the time signature is 4/4.

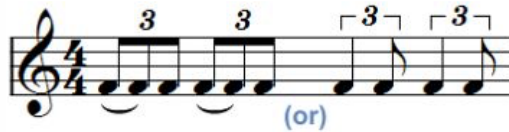
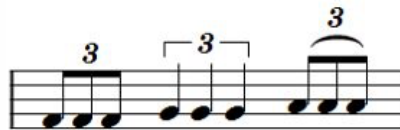
After you have completed the excerpts here, you will notice that the beats are evenly divided between the bars. This is not always the case, but 95% of the time, the bars are equally divided. This is an edition issue. A good edition of a score will make reading the music as easy as possible.

Below you will find reliable ways to count different rhythmic clusters.



1 a 2 a 3 a 4 a

TRIPLETS



Now fill in the appropriate counts to understand how to play the rhythms.



The ability to count/interpret rhythm by sight and not by rote is a skill that comes with time and practice. Many students rely on listening to a recording to figure out what it should sound like. They key to understanding is to always maintain an equal and steady pulse. The big beats must be equally set apart from one another. In the following assignment, you will be given a part from a real piece of music. Follow the questions and you will apply material taught

