

The

ADDITION SYSTEM ADDITION SYSTEM

for

Teaching and
Learning

RHYTHM

BY
GARY CORCORAN

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INTRODUCTION

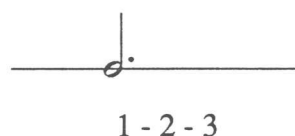
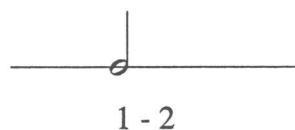
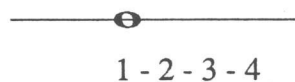
Why the “Addition System”?

Most young people find the mathematical process of addition much easier to grasp than that of division, which is why classroom teachers introduce addition first and require student mastery before proceeding to subtraction, multiplication and division. The Addition System builds on this principle and helps students to learn note values in a way which is both accurate and consistent with our musical expectations from one meter to the next, both in simple and compound time or in asymmetrical combinations of these. Moreover, this system greatly simplifies the process of learning to count rhythms by providing techniques which remain consistent throughout the student’s musical life.

Characteristically, beginning levels of various instrumental methods books introduce the whole note in $\frac{4}{4}$ time, primarily for the purpose of emphasizing and controlling tone production. While the initial emphasis on tone production is of paramount importance, there are numerous techniques which experienced teachers—and some method books—use to work on tone production and all of its fundamental components without the use of printed notation. When notation is introduced, the student’s attention will be unavoidably diverted from techniques related to holding the instrument and producing the sound.

The Addition System will eliminate the pitfalls which are so often encountered in learning to perform longer note values first. For example, the student is usually told simply that “the whole note gets 4 beats, the dotted half note gets 3 beats, the half note gets 2 beats.”

If it is explained
this way:



It will probably be
performed this way:



At this point, the student is performing these three notes incorrectly. Later, dotted quarter-notes are introduced with explanations describing the function of the dot as adding “half the value of the preceding note,” or the note lasting “ $1\frac{1}{2}$ beats,” or the like—followed forever thereafter by pleas to “Subdivide! Subdivide!” Students often seem to find this process confusing, and may resist a teacher’s efforts to assist them with counting, because the counting seems separate and apart from “how the music goes.” The notes last one length; our counting syllables sound and feel different.

If feeling note divisions is critical to rhythmic accuracy, it seems logical that *we should teach students to feel and respond to these divisions from the very beginning*. Otherwise, the incorrect performance of longer note values will later create real problems for the individual musician as well as for an ensemble, especially at slower tempos, where the endings of phrases require a sustained quality.

The Addition System represents a departure from “traditional” methodologies in that it involves the student from the very beginning in adding eighth notes together to perform notes of longer duration. The eighth note is the building block of this system because it serves the important function of being the pulse note in the most common simple meters and compound meters. By making the addition of notes an essential part of musical learning in the earliest stages, the student will develop a natural feel for the pulse which underlies the beat.

LEARNING TO READ RHYTHM

We can learn to read rhythm in much the same way that we learn to read language. For example, when we were very young, we first learned to identify the individual letters of the alphabet and how they sound. We then learned some simple reading vocabulary which we became able to identify more and more quickly—words such as “cat,” “dog,” “the,” “Mom,” or “Dad.” As our vocabulary increased, we learned to read simple sentences such as “I see the dog” or “I see Mom”—slowly at first, then with more speed, always building upon our newly learned vocabulary.

The Addition System follows the same process in guiding students to become musically literate by helping them to develop a **rhythmic counting vocabulary** which is cumulative. It is important to **START SLOWLY** with all new vocabulary. As students progress, their primary goal will be to increase their **speed of recognition**.

Believe it or not, our eventual goal is **not having to count** while performing! (Unless one chooses to.) While insisting that our students “Count! Count! Count!,” we seem hesitant to tell them that advanced musicians do *not* count every rhythm they encounter—although they could if

asked. Instead, they have developed over time a sizable repertoire of instantly recognizable rhythm patterns which they can consistently perform with precision and accuracy at all tempos and in all styles without having to consciously concentrate on counting. Achieving such an automatic response to reading rhythm patterns, however, is the result of much necessary drill and repetition (drill in practice sessions, repetition in rehearsals and performances). It is impossible to develop a reflexive and accurate response to rhythm patterns without drill. There are no reliable short-cuts to musical literacy. Rote learning of rhythm will set real limits on the growth of young musicians and guarantee their dependence on others—on teachers, on other players, and on recordings.

Developing *any* musical technique is a *means* rather than an end. Musicians work to develop good technique so that they can be free to concentrate on the musical result without the distraction of having to focus on how that result will be achieved. Developing proficient, reflexive counting technique will accomplish this same purpose.

It should be noted, too, that many very good musicians have become rather proficient sight-readers *despite* the way in which they were taught to read rhythms rather than because of it. These are the survivors, and their numbers are many. We would be making a real contribution to our students if we were to afford them a better chance of becoming independently literate musicians.

USING THE BREATH IMPULSE METHOD

The Breath Impulse Method used in the Addition System was introduced by several prominent Oklahoma music educators and has been a significant contribution to modern teaching strategies. Although its advantages are many, its acceptance has been limited owing, in part, to the reluctance of many teachers to try a method of instruction which seems fundamentally different from the way in which they themselves were taught.

One of the important advantages of the Breath Impulse Method is that it elicits from the student an **overt response** which signals a correct (or incorrect) understanding of notation and simple rhythmic patterns. Without this response, the teacher cannot be certain if the student *understands* a rhythm or whether he is simply imitating for the moment what he (thinks he) hears from the teacher or from those around him. It should be noted here that much of the rote learning which takes place in young ensembles does not come from the teacher on the podium, but from one student unconsciously imitating what another is doing, without any real understanding of the construction of the rhythm pattern. The Breath Impulse Method can all but eliminate this problem and assist *every* student in becoming musically independent.

The Addition System builds upon the principles of the Breath Impulse Method in its early counting vocabulary, advocates the pulsing technique and, in fact, describes meters in terms of “beat notes” and “pulse notes,” which will be discussed later.

MODIFYING NOTE VALUES

Our notation system, as amazing as it is, is understandably limited in symbolizing all of the elements of style and expression which may be required to make a piece of music “musical.” Once students have developed some security in the mechanical process of counting rhythms, they will need to learn how to modify the lengths of notes according to customary performance practices. Note lengths are most commonly affected by tempo, articulation, musical style, expression, and the performing traditions associated with the period of history during which the music was composed. Students will need to learn from their music teachers and conductors, as well as from listening to musical performances, the necessary and appropriate ways in which notes and rhythm patterns are modified. The technique of “scatting” rhythms, commonly used by jazz musicians is an effective way of communicating the stylistic interpretation of rhythmic elements among musically literate performers, but it is an ineffective substitute for the development of reading skills.

APPLICATIONS

The Addition System may be used by bands, orchestras, and choirs at all levels as material for a few moments of daily rhythmic drill. Private teachers and teachers of introductory music theory will also find this book to be a valuable supplement to other assigned material.

Band and orchestra directors who want to use the Addition System with their beginning classes without interfering with the lesson sequence of their favorite beginning method books would find it useful to guide their students through the early exercises (perhaps while waiting for the instruments to arrive from the instrument dealership, or in “pre-band” or “pre-orchestra” classes) before undertaking study in the method book. Allowing the students to build a strong foundation in rhythmic counting before having to deal with the distractions involved in handling and producing sounds on an instrument is an intelligent teaching strategy for developing musical literacy. Soon after methods of tone production are taught, the Addition System rhythm exercises will be used regularly as a teaching supplement.

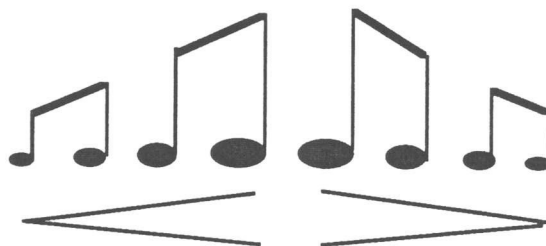
The Addition System will also provide the choral director with a tool to combat the vocalist's dependence on text for deciphering rhythm. Regular use of the exercises will greatly facilitate sight reading and will foster musical independence.

For variety in the routine, try some of the following:

1. All of the exercises are 4 measures plus repeat. In addition to counting the exercises out loud, play or sing an ascending or descending scale with one scale degree per measure.
2. Divide the group into two sections and have them alternate measures.
3. Have "Count Offs," where sections compete with one another.
4. Use recorded music as a background for counting the exercises aloud. Try to pick music which is not too distracting and which is compatible to the style and meter of the exercises.
5. Once they understand the process, allow students to prepare some exercises at home for your in-class evaluation.

OTHER DESIRABLE OUTCOMES OF THE ADDITION SYSTEM

- The Addition System will help the musician maintain better control of the tempo during *accelerandos* and *rallentandos*.
- The student will find it easier to control the volume of sound during *crescendos* and *diminuendos* by feeling (and picturing) the underlying pulse note.



- Choirs will find it easier to control the placement of final consonants and the pronunciation of diphthongs.
- The completeness and consistency of the vocabulary will allow teachers and students to progress logically from very simple rhythm patterns to complex rhythm patterns.
- Music Theory students will make more speedy progress in taking rhythmic dictation.
- Conductors will find "phrasal conducting" and "melded gestures" to be more consistent with the way in which the rhythms are counted.

NOTES TO THE TEACHER

The teaching of rhythm itself is actually quite easy. Rhythm is virtually the only element in the development of musical technique which is mathematically definable. Two eighth-notes *always* equal one quarter-note; the sum of the notes and rests in a $\frac{2}{4}$ measure *always* equal two quarter-notes, and so on. It should certainly be an easier task for us to teach students to count rhythms than to play or sing with a beautiful tone, with outstanding intonation, or with appropriate musical expression. Yet, the element which seems to pose the most problems in our students' sight reading is often rhythm. Most students will detect a wrong pitch when they perform it because "it doesn't sound right!" They can, however, perform an incorrect rhythm repeatedly if it feels acceptable to them.

One key element in learning rhythm is to **VERBALIZE** the counting. Saying the counts out loud over and over will make it possible for the "little voice" in the student's mind to take over this function reflexively when the student begins to play or sing. Drill *is* important. There are no shortcuts to reflexive counting. A one-time explanation of counting rhythms, followed by a few repetitious exercises, followed by years of rote learning, will not get the job done. **Consistency** and **follow-through** are also extremely important. I have observed countless rehearsals of performing ensembles where no effort was made to correct rhythmic problems other than by rote techniques. The apparent assumption by some teachers that students need only to hear a rhythmic pattern in order to understand it is unfounded and unwise.

We must be patient while students are learning their new vocabulary. Mistakes will be frequent, and it may be frustrating for young people who have already learned to read their native language to feel like "babies" again when they encounter a whole new set of symbols to learn. It is important, at first, for students to learn new rhythmic patterns without regard to pitches or text. Those elements will only confuse the issue.

VERBALIZE, DO NOT CLAP the rhythms! The rather common practice of clapping rhythms is actually of very little value, since the crucial element of *duration* is all but disregarded. Again, the Breath Impulse Method seems to offer the most useful and reliable means of accounting for accurate note durations.

The teacher must be willing to accept the pulsing of the sound in the early going. The short-term effects of actually hearing a pulsed tone will be greatly outweighed by the long-term benefits of a genuinely internalized pulse. Students will have no difficulty eliminating the sound of the pulse when asked. The pulsing can also be called upon later to solve particular kinds of rhythmic and stylistic problems, because the teacher and student will have a common rhythmic vocabulary which relates specifically to meter, beat, and pulse.

Foot-tapping, a technique perfected even by many non-musicians, should be encouraged early on as a means of internalizing the beat—or reinforcing the “beat note”—but should not be over-emphasized as a tool necessary for the understanding of rhythmic patterns. The internalization of beat divisions will be far more important and long-lasting. Tapping the foot will be an almost inevitable byproduct of rhythmic understanding and will not have to be dealt with as a challenge to the student’s coordination.

When students say, “I can *play* it, I just have trouble *counting* it,” be patient, yet firm. They are a little frustrated and have momentarily taken leave of their senses. And remember, until a student has demonstrated mastery of counting, there are no “bumpas” allowed. (“Let’s see...it goes ‘bumpa-bumpa-bump.’ No, wait. It’s ‘*bumpa*-bumpa-bump’. No, how does this go? Wait, I think it’s ‘ba-bum-ba-bumpa’...”). Remind your students joyfully and often that *learning to read music will set them free!*

The organization of the chapters in this book will permit the *teacher* to decide when to move from one section to another, when to introduce “Cut Time” or Compound Meter, etc.

It is certainly permissible to substitute other vocabulary terms for those suggested in this book. The use of “mnemonic devices” (e.g. “Mis-si-sip-pi”) is discouraged, however, since these produce very short-term results and lack transferability.

Notes and Rests



eighth note



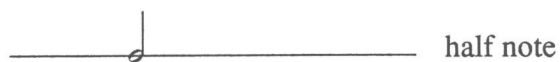
eighth rest



quarter note



quarter rest



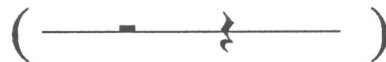
half note



half rest



dotted half note



whole note



whole rest



sixteenth note



sixteenth rest



thirty-second note



thirty-second rest



sixty-fourth note



sixty-fourth rest

SIMPLE METER

In **Simple Meter** the beat note equals **2** pulse notes. The pulse note is one note value shorter than the beat note. The "meter signature" tells us how many beat notes equal one measure of music. We can read the meter signatures like this:

2 — "Each measure equals **2** beat notes.

4 — "The quarter note is the beat note. The eighth note is the pulse note."

3 — "Each measure equals **3** beat notes.

4 — "The quarter note is the beat note. The eighth note is the pulse note."

4 — "Each measure equals **4** beat notes.

4 — "The quarter note is the beat note. The eighth note is the pulse note."

2 — "Each measure equals **2** beat notes.


2 — "The half note is the beat note. The quarter note is the pulse note."

Eighth Note, Quarter Note, $\frac{2}{4}$ Meter



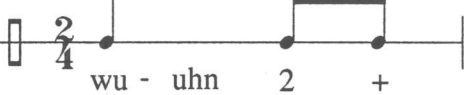
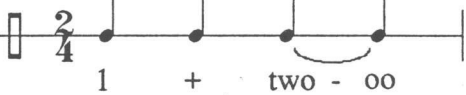
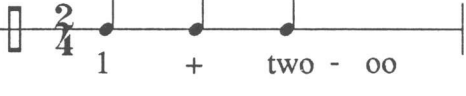
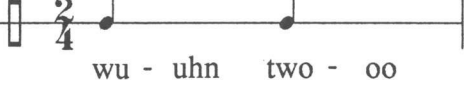
In $\frac{2}{4}$ meter each measure equals two beat notes. The quarter note is the beat note. The eighth note is the pulse note.





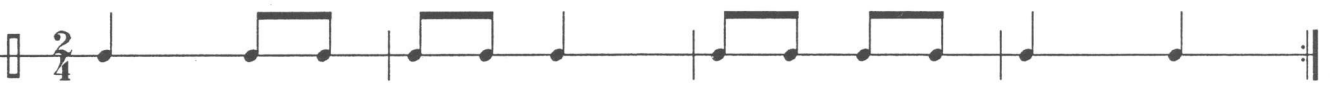

Vocabulary

Count:

 = a "tie"

A quarter note =
2 "tied" eighth notes.

a.		1 + 2 +	"one and two and"
b.		wu - uhn 2 +	"wu-uhn two and"
c.		wu - uhn 2 +	"wu-uhn two and"
d.		1 + two - oo	"one and two-oo"
e.		1 + two - oo	"one and two-oo"
f.		wu - uhn two - oo	"wu-uhn two-oo"

1	
2	
3	
4	
5	
6	

Remember to count out loud.

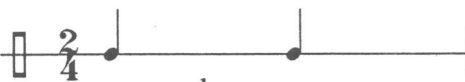
10 musical staves, each labeled with a number from 1 to 10 on the left. Each staff begins with a treble clef and a 2/4 time signature. The staves contain rhythmic notation consisting of eighth and sixteenth notes, often beamed together in pairs or groups of four. Vertical bar lines divide each staff into measures. The notation is as follows:


- Staff 1: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 2: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 3: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 4: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 5: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 6: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 7: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 8: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 9: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.
- Staff 10: Four measures. Measure 1: eighth rest, eighth note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note. Measure 3: eighth note, eighth note, eighth note, eighth note. Measure 4: eighth note, eighth note, eighth note, eighth note.

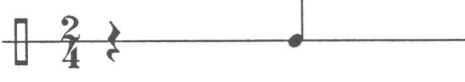
Quarter Rest

Important: Count rests out loud with a voice that is *softer* in volume and *lower* in pitch.

Vocabulary

a. 
wu - uhn two - oo

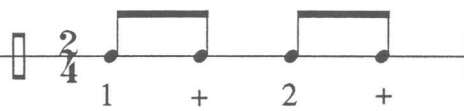
b. 
wu - uhn (two - oo)

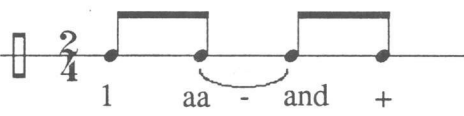
c. 
(wu - uhn) two - oo

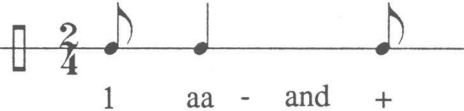
10 practice lines for quarter rests in 2/4 time. Each line starts with a 2/4 time signature and a repeat sign. The lines contain various patterns of quarter notes and quarter rests, with some lines ending in a double bar line and repeat sign.


Pulse twice on each quarter note--even when it begins on the "and of the beat."


Vocabulary


a. 
1 + 2 +


b. 
1 aa - and +


c. 
1 aa - and +


1 


2 


3 


4 


5 

6 

7 

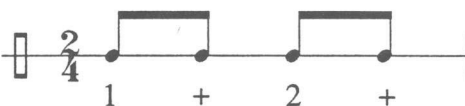
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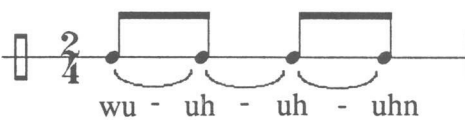
9 

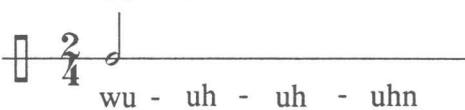
10 

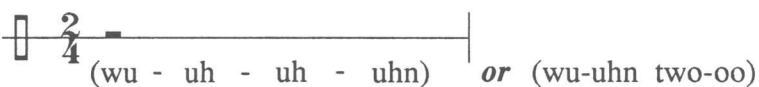
Half Note, Half Rest

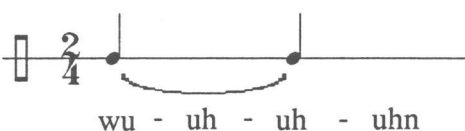
Vocabulary

a. 

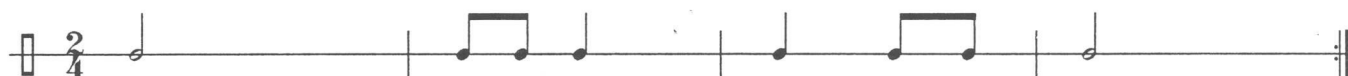
b. 

c. 

d. 

e. 

1 

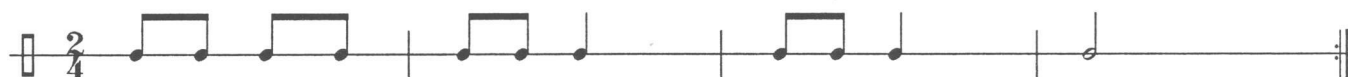
2 

3 


4 

5 

6 

7 

8 

9 

10 

Dotted Half Note, $\frac{3}{4}$ Meter

In $\frac{3}{4}$ meter, each measure equals 3 beat notes. The quarter note is the beat note. The eighth note is the pulse note.

Vocabulary

a. $\frac{3}{4}$ 1 + 2 + 3 +

b. $\frac{3}{4}$ wu - uh - uh - uh - uh - uhn

(6 pulses)

c. $\frac{3}{4}$ wu - uh - uh - uh - uh - uhn

(6 pulses)

1 $\frac{3}{4}$

2 $\frac{3}{4}$

3 $\frac{3}{4}$

4 $\frac{3}{4}$

5 $\frac{3}{4}$

6 $\frac{3}{4}$

7 $\frac{3}{4}$

8 $\frac{3}{4}$

9 $\frac{3}{4}$

10 $\frac{3}{4}$

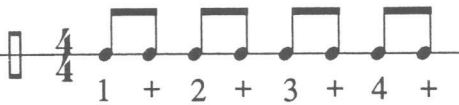
11 $\frac{3}{4}$

12 $\frac{3}{4}$

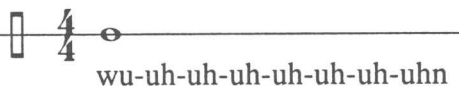
Whole Notes, Whole Rests, $\frac{4}{4}$ Meter

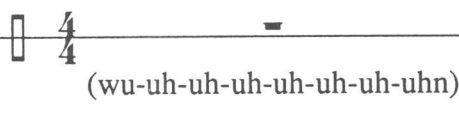
In $\frac{4}{4}$ meter each measure equals 4 beat notes. The quarter note is the beat note. The eighth note is the pulse note. This meter signature is often written as **C**.

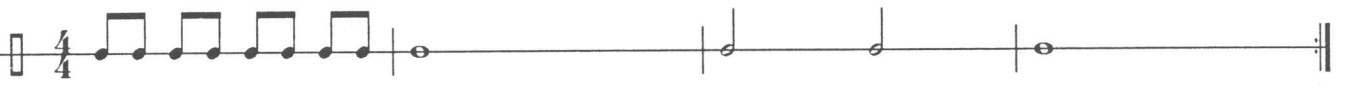
Vocabulary

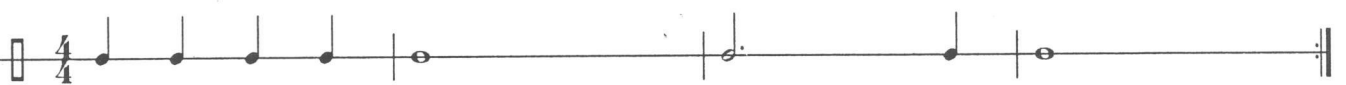
a. 


b. 


c.  (8 pulses)


d.  (8 pulses)


1 


2 


3 


4 


5 

6 

7 

8 

9 

10 

Mixed Meters

In these exercises, the beat note remains the same and the pulse note remains the same.
The *number* of beat notes per measure will vary.

1 

2 

3 

4 

5 

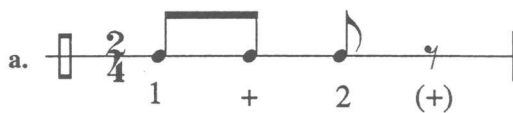
6 

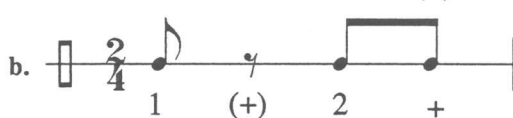
7 

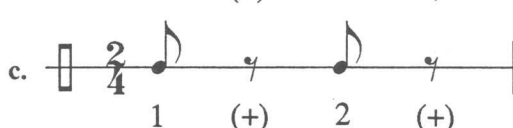
8 


Eighth Rests

Vocabulary

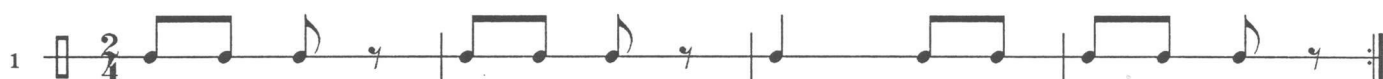
a. 


b. 

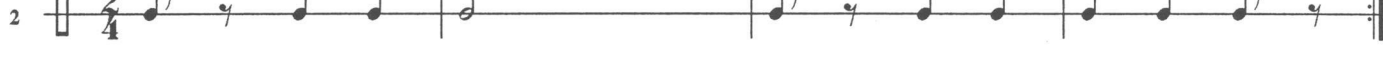
c. 

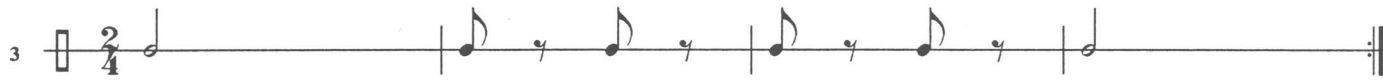
d. 


Rests must be **active**. Remember to count them out loud in a voice which is *softer* in volume and *lower* in pitch.


1 

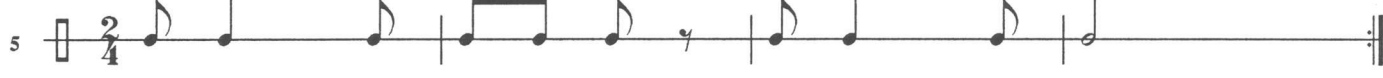
2 


3 


4 

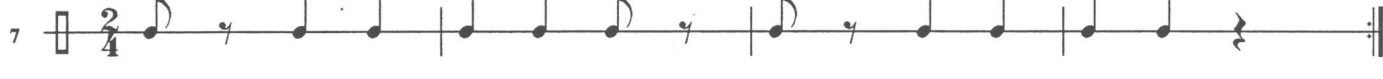
5 

6 

7 

8 

9 

10 

3.4 Exercises

[illegible]

Any exercise in this book may be performed as an ascending or descending major or minor scale by assigning one pitch level per measure.

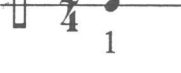
$\frac{4}{4}$ Exercises

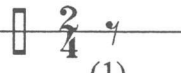
12 musical exercises in 4/4 time, each consisting of four measures. The exercises are numbered 1 through 12 on the left. Each exercise begins with a 4/4 time signature and a key signature of one flat (Bb). The exercises are as follows:

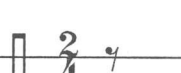
- Exercise 1: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 2: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 3: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 4: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 5: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 6: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 7: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 8: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 9: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 10: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 11: Four measures of eighth and quarter notes, ending with a repeat sign.
- Exercise 12: Four measures of eighth and quarter notes, ending with a repeat sign.

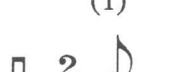
Drill is important. There are no shortcuts to making counting reflexive. The more reflexive your rhythm, the less you will have to think about it!

Vocabulary

a. 

b. 

c. 

d. 

1 $\frac{2}{4}$

2 $\frac{2}{4}$

3 $\frac{2}{4}$

4 $\frac{2}{4}$

5 $\frac{2}{4}$

6 $\frac{2}{4}$

7 $\frac{2}{4}$

8 $\frac{2}{4}$

9 $\frac{2}{4}$

10 $\frac{2}{4}$

$\frac{3}{4}$ Exercises

15 numbered musical exercises in 3/4 time, each on a single staff. The exercises are as follows:

- 1. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half, quarter).
- 2. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 3. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 4. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 5. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 6. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 7. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 8. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 9. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 10. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 11. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 12. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 13. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth).
- 14. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).
- 15. Four measures: (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (quarter, quarter, eighth, eighth), (half).

$\frac{4}{4}$ Exercises

15 exercises of music notation in $\frac{4}{4}$ time, numbered 1 through 15. Each exercise consists of a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The exercises are designed to practice various rhythmic patterns and melodic lines.

Exercise 1: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 2: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 3: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 4: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 5: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 6: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 7: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 8: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 9: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 10: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 11: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 12: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 13: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

Exercise 14: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

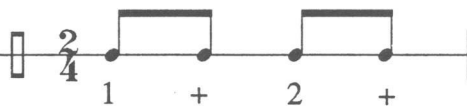
Exercise 15: A continuous eighth-note melody starting on G4, moving up stepwise to D5, then down stepwise to G4, and finally a whole note G4.

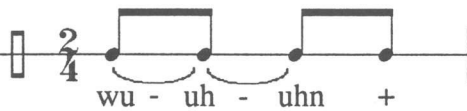
Mixed Meters

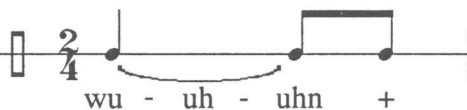
[illegible]

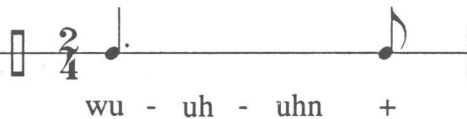
Dotted Quarter Notes

Vocabulary

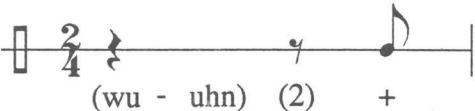
a. 

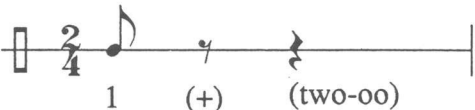
b. 

c. 

d. 

e. 

f. 

g. 

If you can feel 3 pulses on a dotted quarter note, then you understand the dotted quarter note. Period.

1 

2 

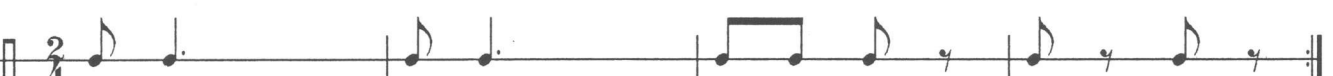
3 

4 

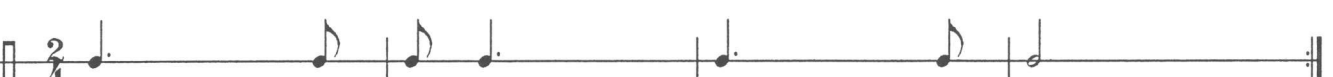
5 

6 

7 

8 

9 

10 

34

15 numbered musical staves for guitar, each in 3/4 time. The staves contain various musical notations including eighth notes, quarter notes, and rests, with some staves featuring slurs or ties.


4 Exercises


15 exercises of musical notation in 4/4 time, each on a single staff. The exercises are numbered 1 through 15 on the left. Each exercise begins with a 4/4 time signature and a key signature of one flat (Bb). The notation includes various rhythmic patterns such as eighth notes, quarter notes, half notes, and rests, often grouped with beams or slurs. Each exercise concludes with a double bar line and repeat dots.




Sixteenth Notes - I

Vocabulary

a. 


b. 

This is your first chance to count notes which are shorter than the pulse note. This is called "note division."


c. 

d.

Keep feeling the eighth note as the pulse note, and keep the pulse note steady.

e. 

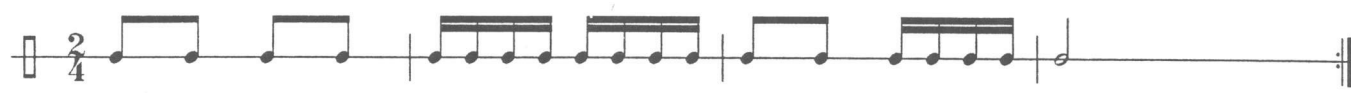
f. 


g. 


[illegible]


The first staff of music is in 2/4 time, indicated by a '2' in a box and a '4' below the staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some notes beamed together in groups of four.

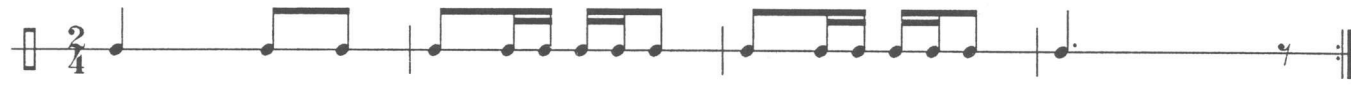
The first staff of music is in 2/4 time, marked with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4-A4, a half note F4-G4, and a half note E4-F4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a half note A3-B3, a half note G3-A3, and a half note F3-G3. The melody concludes with a quarter note E3, a quarter note D3, and a quarter note C3.

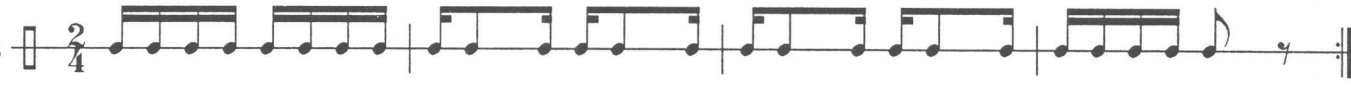
7 $\frac{2}{4}$ 


8 $\frac{2}{4}$ 

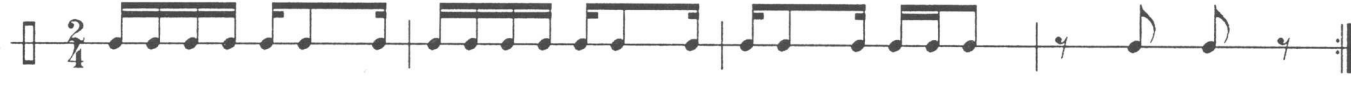
9 $\frac{2}{4}$ 

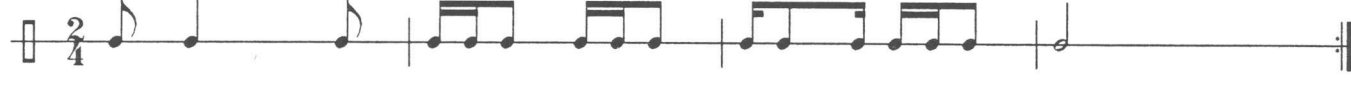
10 $\frac{2}{4}$ 


11 $\frac{2}{4}$ 


12 $\frac{2}{4}$ 


13 $\frac{2}{4}$ 


14 $\frac{2}{4}$ 


15 $\frac{2}{4}$ 

16 $\frac{2}{4}$ 

17 $\frac{2}{4}$ 

18 $\frac{2}{4}$ 

19 $\frac{2}{4}$ 

20 $\frac{2}{4}$ 

$\frac{3}{4}$ Exercises

1 $\frac{3}{4}$

2 $\frac{3}{4}$

3 $\frac{3}{4}$

4 $\frac{3}{4}$

5 $\frac{3}{4}$

6 $\frac{3}{4}$

7 $\frac{3}{4}$

8 $\frac{3}{4}$

9 $\frac{3}{4}$

10 $\frac{3}{4}$

11 $\frac{3}{4}$

12 $\frac{3}{4}$

13 $\frac{3}{4}$

14 $\frac{3}{4}$

15 $\frac{3}{4}$

$\frac{4}{4}$ Exercises

15 numbered musical exercises in 4/4 time, each on a single staff. The exercises are as follows:

- 1. Quarter notes, eighth notes, and sixteenth notes.
- 2. Sixteenth notes, eighth notes, and quarter notes.
- 3. Quarter notes, eighth notes, and sixteenth notes.
- 4. Quarter notes, eighth notes, and sixteenth notes.
- 5. Quarter notes, eighth notes, and sixteenth notes.
- 6. Quarter notes, eighth notes, and sixteenth notes.
- 7. Quarter notes, eighth notes, and sixteenth notes.
- 8. Quarter notes, eighth notes, and sixteenth notes.
- 9. Quarter notes, eighth notes, and sixteenth notes.
- 10. Quarter notes, eighth notes, and sixteenth notes.
- 11. Quarter notes, eighth notes, and sixteenth notes.
- 12. Quarter notes, eighth notes, and sixteenth notes.
- 13. Quarter notes, eighth notes, and sixteenth notes.
- 14. Quarter notes, eighth notes, and sixteenth notes.
- 15. Quarter notes, eighth notes, and sixteenth notes.

Mixed Meters

What you are working toward is *speed of recognition*. If your tongue doesn't always cooperate 100% and you "get your mords wixed," don't worry about it. Just keep going.

1 

2 

3 

4 

5 

6 

7 

8 

Eighth-Note Triplets

By using a "triplet bracket" we are able to change a **simple beat** (where the beat note equals *two* pulse notes) to a **compound beat** (the beat note equals *three* pulse notes) while keeping the duration of the beat notes constant. Note relationships still remain the same—a quarter note still equals two tied eighth notes, an eighth note still equals two tied sixteenth notes, etc.

Vocabulary

a. 1 la li 2 la li

b. wu - uhn li two - oo li

c. wu - uhn li two - oo li

d. 1 la - ah 2 la - ah

e. (1) la li (2) la li

f. 1 (la) li 2 (la) li

g. 1 la (li) 2 la (li)

$\frac{2}{4}$ Exercises

1 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2 and 4]

2 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, and 4]

3 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, and 3]

4 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, and 4]

5 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2, 3, and 4]

6 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

7 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

8 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2, 3, and 4]

9 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2, 3, and 4]

10 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2, 3, and 4]

11 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

12 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

13 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 2, 3, and 4]

14 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

15 $\frac{2}{4}$ [Musical notation: 4 measures, triplets in measures 1, 2, 3, and 4]

$\frac{3}{4}$ Exercises

1 $\frac{3}{4}$ [Exercise 1: Four measures of music with eighth and quarter notes, some in groups of three.]
 2 $\frac{3}{4}$ [Exercise 2: Four measures of music with eighth and quarter notes, some in groups of three.]
 3 $\frac{3}{4}$ [Exercise 3: Four measures of music with eighth and quarter notes, some in groups of three.]
 4 $\frac{3}{4}$ [Exercise 4: Four measures of music with eighth and quarter notes, some in groups of three.]
 5 $\frac{3}{4}$ [Exercise 5: Four measures of music with eighth and quarter notes, some in groups of three.]
 6 $\frac{3}{4}$ [Exercise 6: Four measures of music with eighth and quarter notes, some in groups of three.]
 7 $\frac{3}{4}$ [Exercise 7: Four measures of music with eighth and quarter notes, some in groups of three.]
 8 $\frac{3}{4}$ [Exercise 8: Four measures of music with eighth and quarter notes, some in groups of three.]
 9 $\frac{3}{4}$ [Exercise 9: Four measures of music with eighth and quarter notes, some in groups of three.]
 10 $\frac{3}{4}$ [Exercise 10: Four measures of music with eighth and quarter notes, some in groups of three.]
 11 $\frac{3}{4}$ [Exercise 11: Four measures of music with eighth and quarter notes, some in groups of three.]
 12 $\frac{3}{4}$ [Exercise 12: Four measures of music with eighth and quarter notes, some in groups of three.]
 13 $\frac{3}{4}$ [Exercise 13: Four measures of music with eighth and quarter notes, some in groups of three.]
 14 $\frac{3}{4}$ [Exercise 14: Four measures of music with eighth and quarter notes, some in groups of three.]
 15 $\frac{3}{4}$ [Exercise 15: Four measures of music with eighth and quarter notes, some in groups of three.]

$\frac{4}{4}$ Exercises

This page contains 15 musical exercises, numbered 1 through 15, all in 4/4 time. Each exercise is written on a single staff and includes a key signature of one sharp (F#). The exercises are designed to practice triplets and slurs. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The exercises are as follows:

- Exercise 1: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 2: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 3: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 4: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 5: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 6: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 7: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 8: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 9: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 10: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 11: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 12: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 13: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 14: A sequence of eighth notes with triplets of eighth notes and a final quarter note.
- Exercise 15: A sequence of eighth notes with triplets of eighth notes and a final quarter note.

Mixed Meters

The exercises are as follows:

- Exercise 1:** Starts in 2/4, changes to 3/4, then 2/4, and ends in 4/4. It features a triplet of eighth notes in the 3/4 section and three triplets of eighth notes in the 4/4 section.
- Exercise 2:** Starts in 3/4, changes to 2/4, then 4/4, and ends in 2/4. It features triplets of eighth notes in the 3/4 and 2/4 sections, and a triplet of eighth notes in the 4/4 section.
- Exercise 3:** Starts in 4/4, changes to 3/4, then 2/4, and ends in 4/4. It features four triplets of eighth notes in the 4/4 section and two triplets of eighth notes in the 2/4 section.
- Exercise 4:** Starts in 3/4, changes to 2/4, then 3/4, and ends in 4/4. It features a triplet of eighth notes in the 2/4 section and three triplets of eighth notes in the 3/4 section.
- Exercise 5:** Starts in 3/4, changes to 2/4, then 4/4, and ends in 4/4. It features a triplet of eighth notes in the 3/4 section and a triplet of eighth notes in the 4/4 section.
- Exercise 6:** Starts in 2/4, changes to 3/4, then 4/4, and ends in 4/4. It features three triplets of eighth notes in the 3/4 section and a triplet of eighth notes in the 4/4 section.
- Exercise 7:** Starts in 2/4, changes to 3/4, then 2/4, and ends in 4/4. It features a triplet of eighth notes in the 2/4 section and two triplets of eighth notes in the 3/4 section.
- Exercise 8:** Starts in 3/4, changes to 2/4, then 4/4, and ends in 4/4. It features three triplets of eighth notes in the 3/4 section and a triplet of eighth notes in the 4/4 section.

Sixteenth Notes & Rests - II

Start slowly. Verbalize all of the rests in a voice which is *softer* in volume and *lower* in pitch. As you begin to develop speed, you may want to feel, but not verbalize the rests unless they occur on the beat.

Vocabulary

a.
1 e + (a) 2 e + (a)

b.
(1) e + a (2) e + a

c.
1 e (+) a 2 e (+) a

d.
1 (e) + a 2 (e) + a

e.
(1) e + (a) (2) e + (a)

1.
1 e + (a) 2 e + (a) 1 (e) + a 2 (e) + a

2.
1 (e) + a 2 (e) + a 1 e + (a) 2 e + (a)

3.
1 e + (a) 2 e + (a) 1 (e) + a 2 (e) + a

4.
1 (e) + a 2 (e) + a 1 e + (a) 2 e + (a)

5.
1 e + (a) 2 e + (a) 1 (e) + a 2 (e) + a

6.
1 (e) + a 2 (e) + a 1 e + (a) 2 e + (a)

Tongue Twisters in $\frac{2}{4}$

3 Exercises

The image displays six staves of musical notation, each beginning with a treble clef and a 3/4 time signature. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and quarter notes, often grouped with beams. Some staves feature repeat signs at the end. The exercises are numbered 1 through 6 on the left margin.

7 $\frac{3}{4}$ [] Musical notation on staff 7.

8 $\frac{3}{4}$ [] Musical notation on staff 8, including triplets.

9 $\frac{3}{4}$ [] Musical notation on staff 9, including triplets.

10 $\frac{3}{4}$ [] Musical notation on staff 10, including triplets.

11 $\frac{3}{4}$ [] Musical notation on staff 11, including triplets.

12 $\frac{3}{4}$ [] Musical notation on staff 12, including triplets.

13 $\frac{3}{4}$ [] Musical notation on staff 13.

14 $\frac{3}{4}$ [] Musical notation on staff 14.

15 $\frac{3}{4}$ [] Musical notation on staff 15.

16 $\frac{3}{4}$ [] Musical notation on staff 16.

17 $\frac{3}{4}$ [] Musical notation on staff 17, including a triplet.

18 $\frac{3}{4}$ [] Musical notation on staff 18, including a triplet.

Tongue Twisters in $\frac{3}{4}$

Five musical exercises in $\frac{3}{4}$ time, numbered 1 through 5. Each exercise consists of a single staff with a key signature of one flat (Bb) and a 3/4 time signature. The exercises feature various rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped with slurs and accents.

$\frac{4}{4}$ Exercises

Six musical exercises in $\frac{4}{4}$ time, numbered 1 through 6. Each exercise consists of a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The exercises feature various rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped with slurs and accents. Exercises 3 and 4 include triplets marked with a '3' and a slur.

Musical score for 18 staves, numbered 7 through 18. The music is written in 4/4 time. The notation includes various rhythmic values (quarter, eighth, sixteenth, and thirty-second notes), rests, and triplets. The score is divided into measures by vertical bar lines, with repeat signs at the end of each staff. The notation is in a standard musical staff format with a treble clef and a key signature of one flat (B-flat).

Tongue Twisters in $\frac{4}{4}$

1 

2 

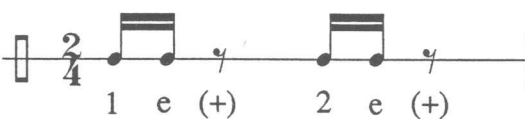
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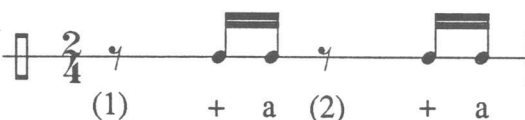
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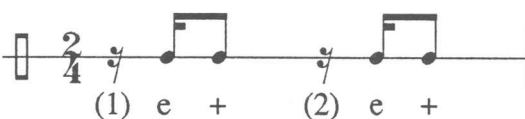
5 

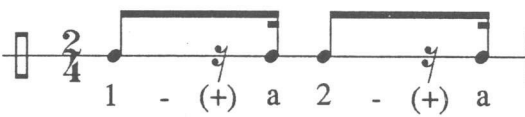
Sixteenths, Dotted Eighth Note - III

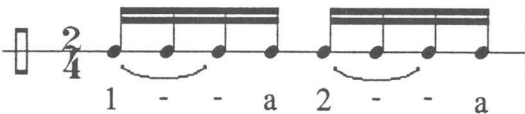
Vocabulary

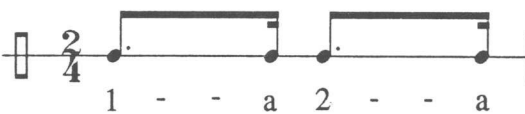
a. 


b. 

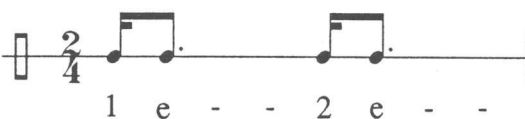
c. 

d. 

e. 

f. 

g. 

h. 

1. 

2. 

3. 

4. 

5. 

6. 

7 8 9 10 11 12 13 14 15 16 17 18

$\frac{3}{4}$ Exercises

15 numbered musical exercises in $\frac{3}{4}$ time, each on a single staff. The exercises are as follows:

- 1. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 2. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 3. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 4. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 5. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 6. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 7. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 8. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 9. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 10. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 11. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 12. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 13. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 14. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.
- 15. Four measures of eighth-note patterns: eighth notes, eighth notes with eighth rests, eighth notes with eighth rests, and eighth notes with eighth rests.

4 Exercises

15

Mixed Meters

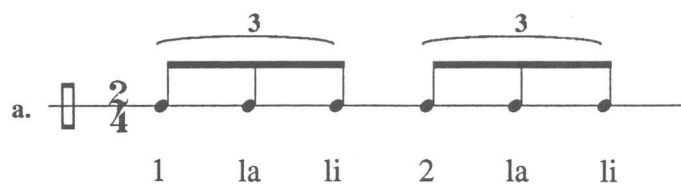
The image displays eight staves of musical notation, numbered 1 through 8 on the left. Each staff begins with a square box containing a number (1-8) and a time signature (2/4, 3/4, or 4/4). The notation consists of notes, rests, and bar lines. Some measures contain multiple beamed notes, indicating sixteenth or thirty-second notes. The piece concludes with a double bar line and repeat dots (||) at the end of each staff.

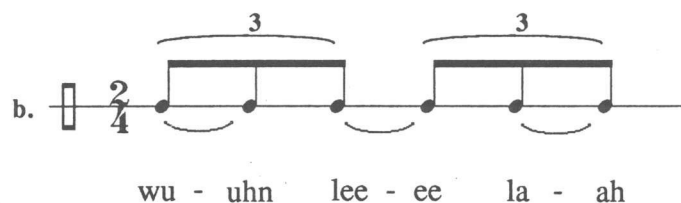
More Tongue Twisters in $\frac{4}{4}$

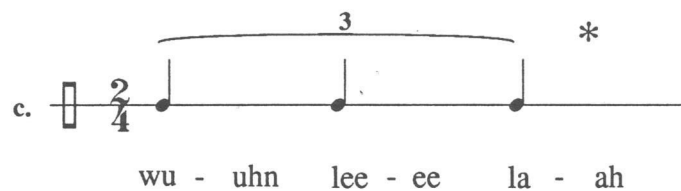
[illegible]

Quarter-Note Triplets

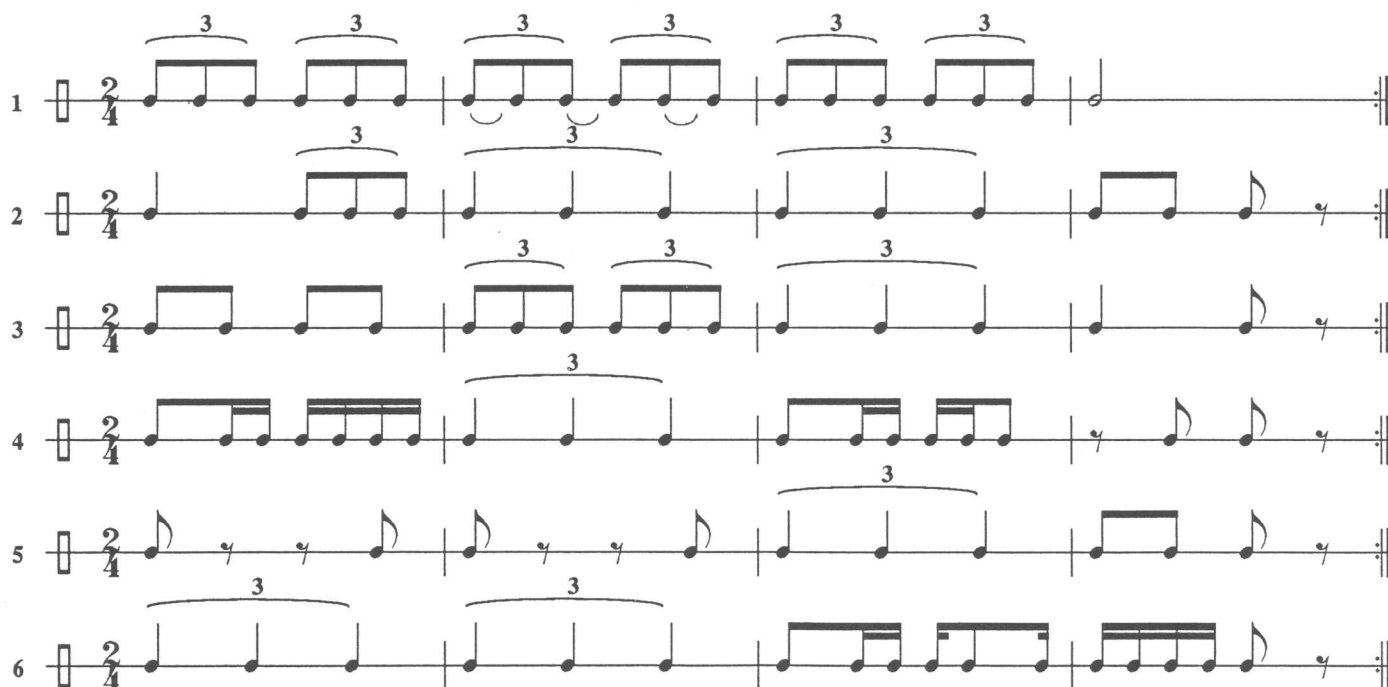
Vocabulary

a. 

b. 

c. 

*A quarter note *always* equals two tied eighth notes, even under a triplet bracket.



$\frac{3}{4}$ Exercises

1 $\frac{3}{4}$

2 $\frac{3}{4}$

3 $\frac{3}{4}$

4 $\frac{3}{4}$

5 $\frac{3}{4}$

6 $\frac{3}{4}$

$\frac{4}{4}$ Exercises

7 $\frac{4}{4}$

8 $\frac{4}{4}$

9 $\frac{4}{4}$

10 $\frac{4}{4}$

11 $\frac{4}{4}$

12 $\frac{4}{4}$

Sixteenth-Note Triplets

Vocabulary

a.

b.

c.

d.

The image displays a musical score for six staves, numbered 1 to 6, in 2/4 time. The score is written in a standard musical notation style, featuring various musical notations including eighth notes, quarter notes, and triplets. The staves are arranged vertically, and the music is written in a standard musical notation style. The score includes a key signature of one flat (B-flat) and a time signature of 2/4. The music is written in a standard musical notation style, featuring various musical notations including eighth notes, quarter notes, and triplets. The staves are arranged vertically, and the music is written in a standard musical notation style.

$\frac{3}{4}$ Exercises

Six musical exercises for the 3/4 time signature. Each exercise is on a single staff. Exercises 1 through 5 include triplets of eighth notes. Exercise 6 features a triplet of eighth notes and a triplet of sixteenth notes. The exercises are designed to practice rhythmic patterns and triplet execution.

$\frac{4}{4}$ Exercises

Six musical exercises for the 4/4 time signature. Each exercise is on a single staff. Exercises 7 through 12 include triplets of eighth notes and triplets of sixteenth notes. The exercises are designed to practice rhythmic patterns and triplet execution in a 4/4 context.

Thirty-Second Notes

Count slowly at first!

Vocabulary

a.

b.

c.

d.

1

2

3

4

5

6

$\frac{3}{4}$ Exercises

1 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

2 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

3 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

4 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

5 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

6 $\frac{3}{4}$ B \flat quarter, C-D-E-F eighth, G-A-B \flat eighth, C quarter.

$\frac{4}{4}$ Exercises

7 $\frac{4}{4}$ B \flat quarter, C quarter, D quarter, E quarter, F quarter, G quarter, A quarter, B \flat quarter, C quarter.

8 $\frac{4}{4}$ B \flat quarter, C quarter, D quarter, E quarter, F quarter, G quarter, A quarter, B \flat quarter, C quarter.




9 $\frac{4}{4}$ B \flat quarter, C quarter, D quarter, E quarter, F quarter, G quarter, A quarter, B \flat quarter, C quarter.

10 $\frac{4}{4}$ B \flat quarter, C quarter, D quarter, E quarter, F quarter, G quarter, A quarter, B \flat quarter, C quarter.




Double Dots

Counting notes with "double dots" involves pulsing the regular note value, such as 2 pulses for the quarter note, and then pulsing three of the notes *two* note values shorter.

Examples:

a.  =  ()

wu-uh-uh-uh-uhn a
(twice as fast)

b.  =  ()

Because of the shift in pulsing speeds, practice very slowly at first. After you can perform the rhythm consistently and accurately, gradually speed up the tempo. You will reach a point where you will have to "sense" the pulses rather than perform them.

3 Exercises

[illegible]

4 Exercises

7 

8 

9 

$\frac{5}{4}$ Meter

In slow $\frac{5}{4}$ meter each measure equals 5 beat notes. The quarter note is the beat note. The eighth note is the pulse note.

1 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

2 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

3 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

4 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

5 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

6 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

7 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

8 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

9 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

10 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

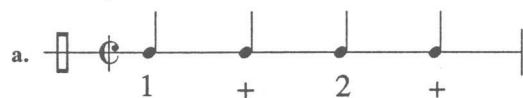
11 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

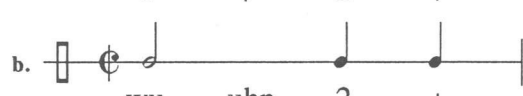
12 $\frac{5}{4}$ [Musical notation: Quarter, Quarter, Quarter, Quarter, Quarter]

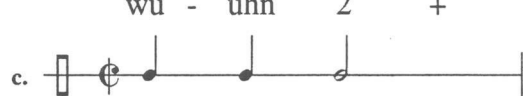
C or $\frac{2}{2}$ Meter - I

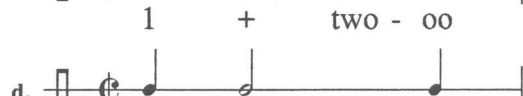
In $\frac{2}{2}$ meter (also referred to as "Cut Time" or *alla breve*) each measure equals two beat notes. The half note is the beat note. The quarter note is the pulse note.

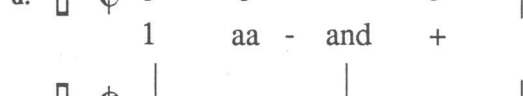
Vocabulary

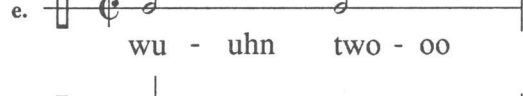
a. 
1 + 2 +

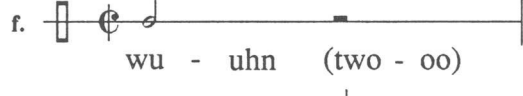
b. 
wu - uhn 2 +

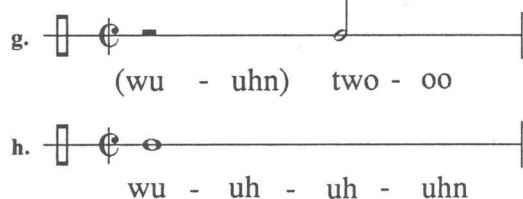
c. 
1 + two - oo

d. 
1 aa - and +


e. 
wu - uhn two - oo

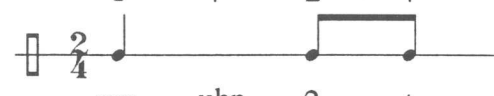
f. 
wu - uhn (two - oo)


g. 
(wu - uhn) two - oo


h. 
wu - uh - uh - uhn


Counted like

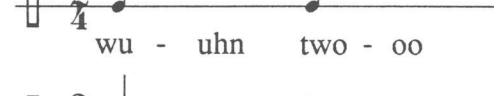

1 + 2 +

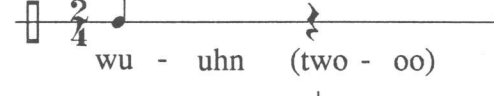

wu - uhn 2 +

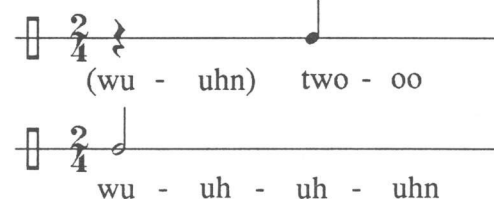

1 + two - oo

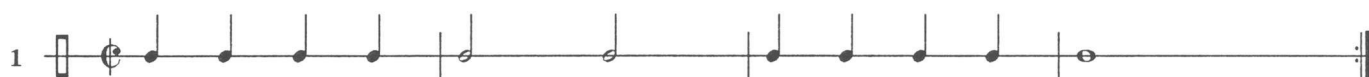

1 aa - and +



wu - uhn two - oo

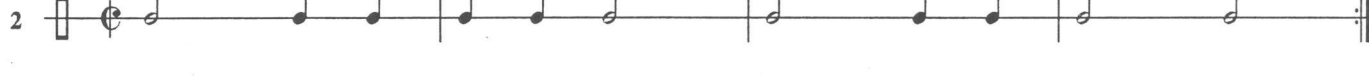

wu - uhn (two - oo)



(wu - uhn) two - oo



wu - uh - uh - uhn


1 

2 

3 


4 

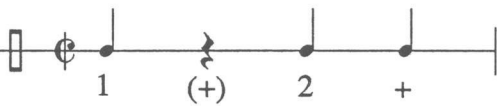
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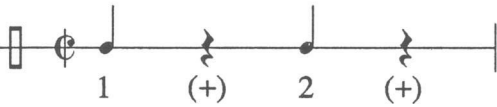
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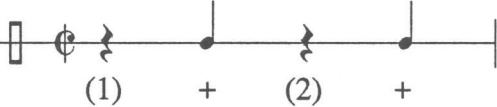
2/2 Meter - II

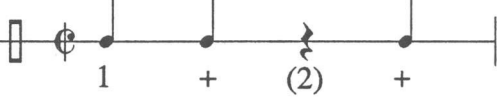
Vocabulary


a. 

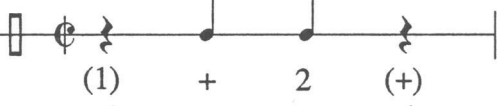
b. 

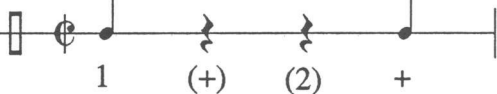
c. 

d. 


e. 

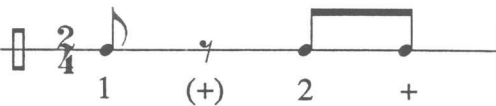
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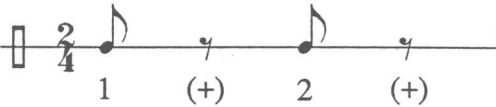
g. 

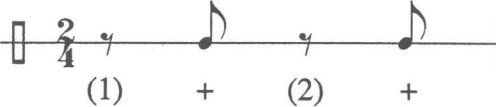
h. 

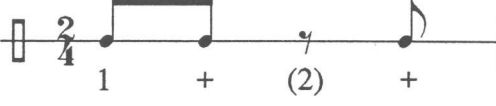
Counted like


a. 

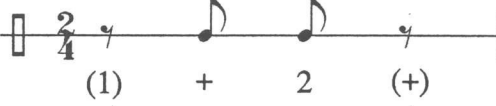
b. 

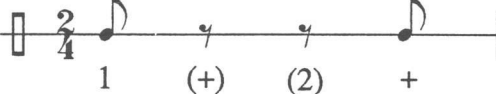
c. 


d. 


e. 

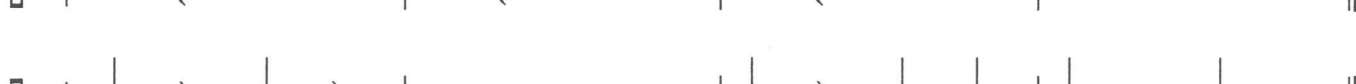
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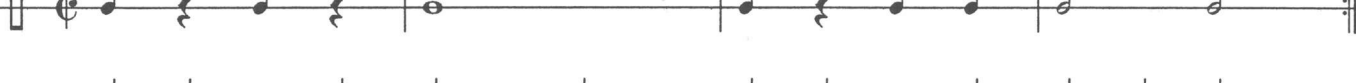
g. 

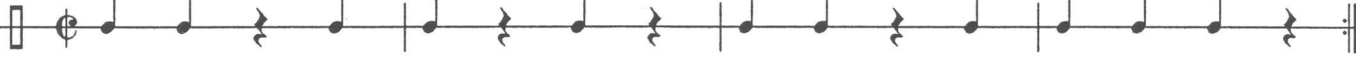
h. 


1. 

2. 

3. 

4. 

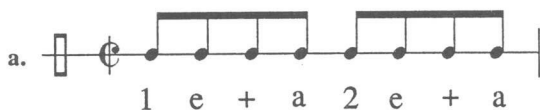
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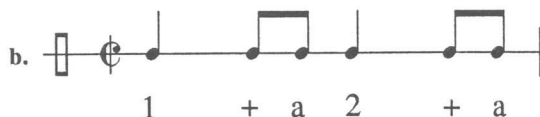
6. 

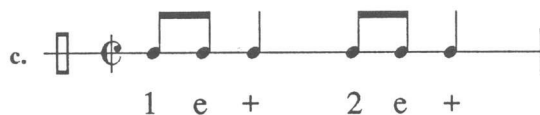
54 *The Addition System*

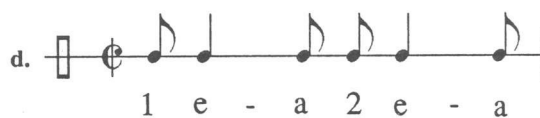
2/2 Meter - III

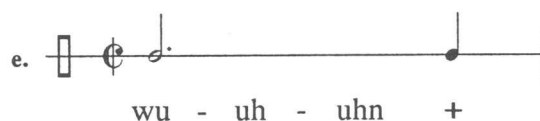
Vocabulary

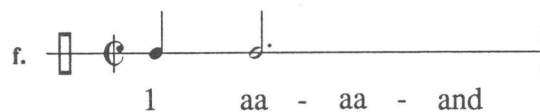
a. 

b. 

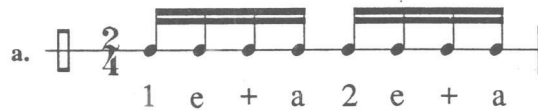
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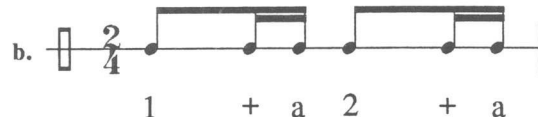
d. 

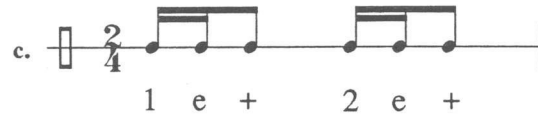
e. 

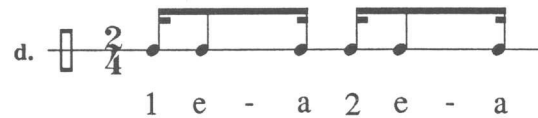
f. 

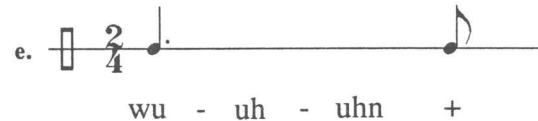
Counted like

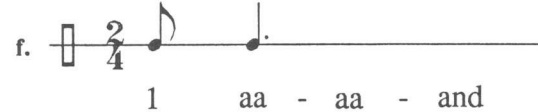
a. 

b. 

c. 

d. 

e. 

f. 

1 

2 

3 

4 

5 

6 

[illegible]

2/2 Meter - IV

Vocabulary

a. 1 e + (a) 2 e + (a)

b. (1) e + a (2) e + a

c. 1 e (+) a 2 e (+) a

d. 1 (e) + a 2 (e) + a

e. 1 e (+) 2 e (+)

f. (1) e + (2) e +

g. 1 - (+) a 2 - (+) a

h. 1 - - a 2 - - a

i. 1 e 3 - - 1 e 3 - -

j. 1 la li 2 la li

Counted like

1 e + (a) 2 e + (a)

(1) e + a (2) e + a

1 e (+) a 2 e (+) a

1 (e) + a 2 (e) + a

1 e (+) 2 e (+)

(1) e + (2) e +

1 - (+) a 2 - (+) a

1 - - a 2 - - a

1 e 3 - - 2 e 3 - -

1 la li 2 la li

1. 1 e + (a) 2 e + (a)

2. (1) e + a (2) e + a

3. 1 e (+) a 2 e (+) a

4. 1 (e) + a 2 (e) + a

5. 1 e (+) 2 e (+)

6. (1) e + (2) e +

This musical score consists of 20 numbered staves, each beginning with a square box and a C-clef. The notation is written on a five-line staff with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Trills are indicated by a 'y' symbol above a note. Slurs are used to group notes, and some are accompanied by a '3' indicating a triplet. The score concludes with a double bar line and repeat dots on the final staff.

More Cut-Time Exercises

The page contains 15 numbered musical staves, each representing a different exercise in cut time. The exercises are composed of eighth and sixteenth notes, often grouped into triplets as indicated by a '3' over a bracket. The notation includes various rests and repeat signs at the end of each exercise.

- Exercise 1:** Starts with a half note, followed by eighth notes, and ends with a triplet of eighth notes.
- Exercise 2:** Features a half note, eighth notes, and a triplet of eighth notes.
- Exercise 3:** Includes a half note, eighth notes, and a triplet of eighth notes.
- Exercise 4:** Contains a half note, eighth notes, and a triplet of eighth notes.
- Exercise 5:** Shows a half note, eighth notes, and a triplet of eighth notes.
- Exercise 6:** Features a half note, eighth notes, and a triplet of eighth notes.
- Exercise 7:** Includes a half note, eighth notes, and a triplet of eighth notes.
- Exercise 8:** Contains a half note, eighth notes, and a triplet of eighth notes.
- Exercise 9:** Shows a half note, eighth notes, and a triplet of eighth notes.
- Exercise 10:** Features a half note, eighth notes, and a triplet of eighth notes.
- Exercise 11:** Includes a half note, eighth notes, and a triplet of eighth notes.
- Exercise 12:** Contains a half note, eighth notes, and a triplet of eighth notes.
- Exercise 13:** Shows a half note, eighth notes, and a triplet of eighth notes.
- Exercise 14:** Features a half note, eighth notes, and a triplet of eighth notes.
- Exercise 15:** Includes a half note, eighth notes, and a triplet of eighth notes.

$\frac{3}{2}$ Meter

In $\frac{3}{2}$ meter each measure equals 3 beat notes. The half note is the beat note.
The quarter note is the pulse note.

12 musical staves illustrating various rhythmic patterns in $\frac{3}{2}$ meter. Each staff begins with a $\frac{3}{2}$ time signature. The patterns include quarter notes, half notes, eighth notes, and sixteenth notes, often grouped with beams or slurs. Some staves feature triplets marked with a '3' and a slur.

COMPOUND METER

In **Compound Meter** the beat note is a dotted note and therefore equals **3** pulse notes. The "meter signature" tells us how many beat notes equal one measure of music. We can read these meter signatures like this:

3 — "Each measure equals **1** beat note.

8 — "The dotted quarter note is the beat note. The eighth note is the pulse note."

6 — "Each measure equals **2** beat notes.

8 — "The dotted quarter note is the beat note. The eighth note is the pulse note."

9 — "Each measure equals **3** beat notes.

8 — "The dotted quarter note is the beat note. The eighth note is the pulse note."

12 — "Each measure equals **4** beat notes.

8 — "The dotted quarter note is the beat note. The eighth note is the pulse note."

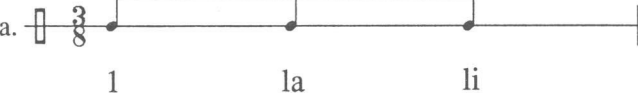
6 — "Each measure equals **2** beat notes.

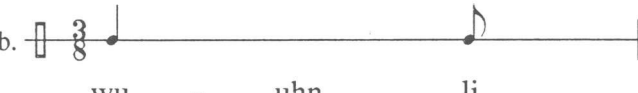
4 — "The dotted half note is the beat note. The quarter note is the pulse note."


3⁸ Meter

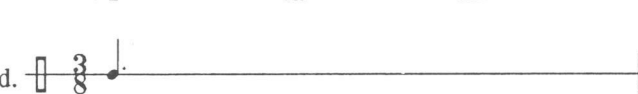
In $\frac{3}{8}$ meter, each measure equals one beat note. The dotted quarter note is the beat note (3 pulses). The eighth note is the pulse note. At slow tempos, it may help to make the eighth note the beat note and the sixteenth note the pulse note.

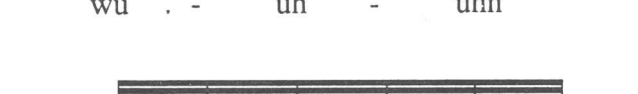
Vocabulary


a.  1 la li

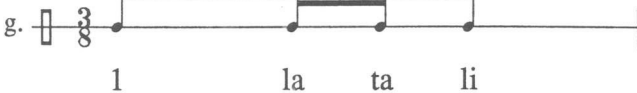
b.  wu - uhn li

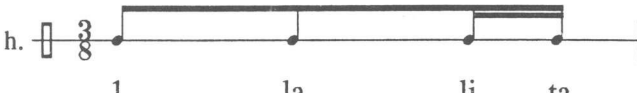
c.  1 la - ah

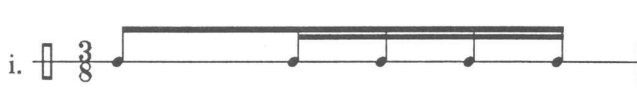
d.  wu - uh - uhn

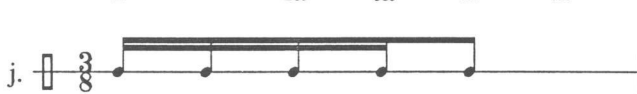
e.  1 ta la ta li ta

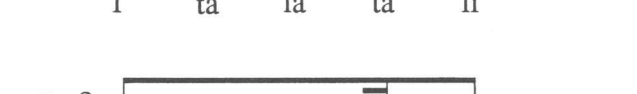
f.  1 ta la li


g.  1 la ta li


h.  1 la li ta


i.  1 la ta li ta


j.  1 ta la ta li


k.  1 - - ta li


1.  1 ta la ta li ta

2.  1 ta la ta li ta

3.  1 ta la ta li ta

4.  1 ta la ta li ta

5.  1 ta la ta li ta

6.  1 ta la ta li ta

[illegible]

6/8 Meter

In 6/8 meter, each measure equals 2 beat notes. The dotted quarter note is the beat note. The eighth note is the pulse note.

Vocabulary

a. g.

b. h.

c. i.

d. j.

e. k.

f.

At slow tempos, it may help to make the eighth note the beat note and the sixteenth note the pulse note.

1.


2.


3.


4.

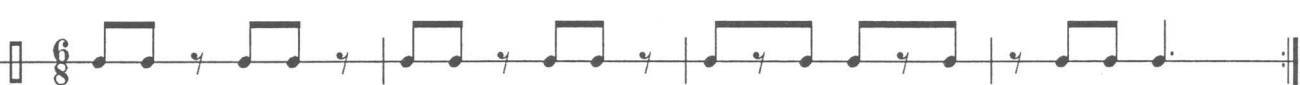
5.

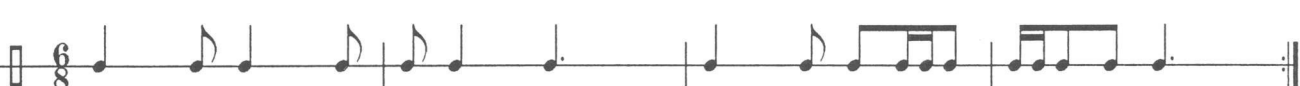
6.


7 


8 


9 


10 


11 


12 


13 

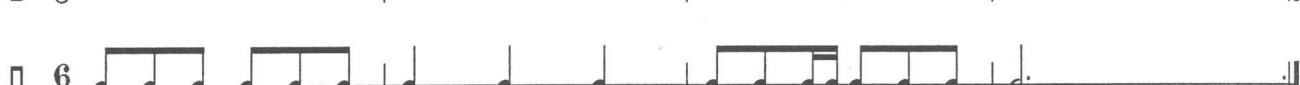
14 


15 

16 

17 

18 

19 

20 

$\frac{9}{8}$ Meter

In $\frac{9}{8}$ meter, each measure equals 3 beat notes. The dotted quarter note is the beat note. The eighth note is the pulse note. At very slow tempos, it may help to make the eighth note the beat note and the sixteenth note the pulse note.

12 musical staves in $\frac{9}{8}$ time, numbered 1 to 12. Each staff contains a sequence of notes and rests, demonstrating various rhythmic patterns in $\frac{9}{8}$ meter. The notes are primarily eighth and dotted quarter notes, with some sixteenth notes and rests. The staves are arranged vertically, each starting with a $\frac{9}{8}$ time signature and a C-clef.

$\frac{12}{8}$ Meter

In $\frac{12}{8}$ meter, each measure equals 4 beat notes. The dotted quarter note is the beat note. The eighth note is the pulse note. At very slow tempos, it may help to make the eighth note the beat note and the sixteenth note the pulse note.

1 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

2 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

3 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

4 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

5 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

6 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

7 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

8 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

9 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

10 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

11 $\frac{12}{8}$ [Musical notation: Four measures of eighth notes, each measure containing four eighth notes.]

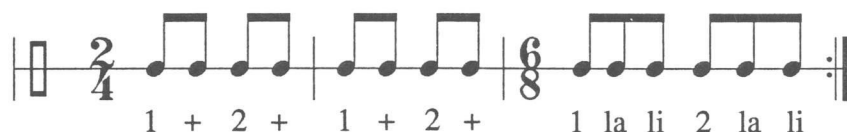
$\frac{6}{4}$ Meter

In $\frac{6}{4}$ meter, each measure equals two beat notes. The dotted half note is the beat note. The quarter note is the pulse note. At slow tempos, it may help to make the quarter note the beat note and the eighth note the pulse note.

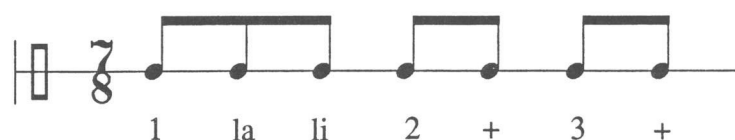
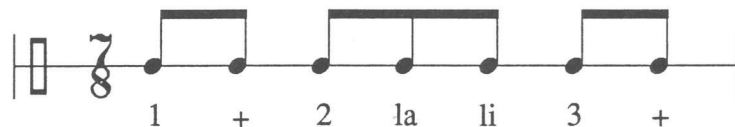
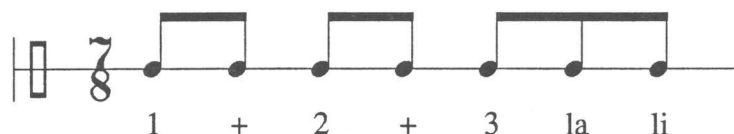
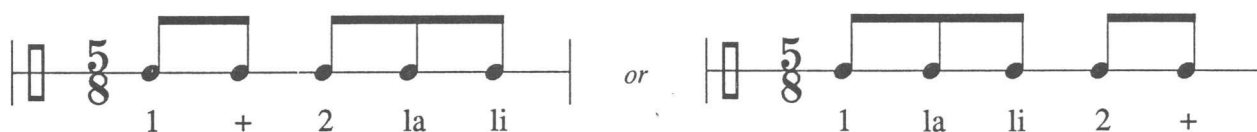
Twelve musical staves in $\frac{6}{4}$ time, numbered 1 to 12. Each staff contains a sequence of notes and rests, demonstrating various rhythmic patterns. The notes are primarily quarter notes, eighth notes, and dotted half notes, with rests used to indicate the pulse and beat structure. The staves are arranged vertically, with the first staff at the top and the twelfth at the bottom.

Asymmetrical Meters

Asymmetrical meters include combinations of simple beat notes (with 2 pulse notes) and compound beat notes (with 3 pulse notes). The tempo of the pulse notes remains the same. In order to facilitate feeling the changing "speeds" of the beat note, it may be helpful to practice going from simple beats to compound beats in familiar meters. Keep the speed of the eighth notes constant.



The number and placement of simple beats and compound beats in various asymmetrical meters may vary, but once you can control shifting from simple beat notes to compound beat notes—and vice versa—the performance of music in asymmetrical meters will feel quite natural.



5/8 Meter

In $\frac{5}{8}$ meter, each measure equals one simple beat (here, a quarter note) and one compound beat (dotted-quarter note). The pulse note is the eighth note. Be sure to keep the pulse note steady. At slow tempos, make the eighth note the beat note and the sixteenth note the pulse note.

The image displays twelve musical staves, numbered 1 through 12, each illustrating a different rhythmic pattern in 5/8 time. Each staff begins with a 5/8 time signature. The patterns are as follows:

- Staff 1:** Four measures of eighth notes: (1) four eighth notes, (2) four eighth notes, (3) four eighth notes, (4) a dotted quarter note followed by an eighth note.
- Staff 2:** Four measures of eighth notes: (1) four eighth notes, (2) four eighth notes, (3) four eighth notes, (4) a dotted quarter note followed by an eighth note.
- Staff 3:** Four measures of eighth notes: (1) four eighth notes, (2) four eighth notes, (3) four eighth notes, (4) a dotted quarter note followed by an eighth note.
- Staff 4:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 5:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 6:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 7:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 8:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 9:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 10:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 11:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.
- Staff 12:** Four measures of eighth notes: (1) quarter note, eighth note, eighth note, eighth note, eighth note; (2) eighth note, eighth note, eighth note, eighth note, eighth note; (3) eighth note, eighth note, eighth note, eighth note, eighth note; (4) eighth note, eighth note, eighth note, eighth note, eighth note.

$\frac{7}{8}$ Meter

In $\frac{7}{8}$ meter, each measure equals three beat notes. Two of the beat notes are simple (here, a quarter note) and one is compound (dotted quarter note). The eighth note is the pulse note. Be sure to keep the pulse note steady.

12 musical staves illustrating various rhythmic patterns in $\frac{7}{8}$ meter. Each staff begins with a $\frac{7}{8}$ time signature. The patterns are composed of eighth and dotted quarter notes, with rests and repeat signs. The patterns vary in complexity, including some with triplets and some with longer note values like half notes.

Mixed Meters

1 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

2 $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

3 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

4 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

5 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$

6 $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$

7 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

8 $\frac{3}{4}$ $\frac{8}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

The image displays eight musical staves, each representing a different mixed meter. Each staff begins with a square symbol, followed by a sequence of meter signatures (numerator over denominator) and a corresponding rhythmic pattern of notes and rests. The staves are numbered 1 through 8. The meter signatures include $\frac{2}{4}$, $\frac{5}{8}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{4}{4}$, $\frac{7}{8}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{5}{8}$, $\frac{7}{8}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{8}{8}$, $\frac{4}{4}$, and $\frac{2}{4}$. The rhythmic patterns consist of eighth, quarter, and half notes, often grouped with beams, and some staves include rests. Each staff ends with a double bar line and repeat dots.

Duplets

By using a "duplet bracket" or a "quadruplet bracket" we are able to change a **compound beat** (where the beat note equals *three* pulse notes) to a **simple beat** (the beat note equals *two* pulse notes) while keeping the duration of the beat notes constant. Note relationships still remain the same—a quarter note still equals two tied eighth notes, an eighth note still equals two tied sixteenth notes, etc.

The image displays eight musical staves, numbered 1 through 8, each in 6/8 time. The staves illustrate various rhythmic patterns using duplet and quadruplet brackets to convert compound beats into simple beats. The patterns are as follows:

- Staff 1:** Measures 1 and 2 each contain a duplet of eighth notes. Measure 3 contains a quarter note, an eighth note, and a dotted quarter note. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 2:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 3:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 4:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 5:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 6:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 7:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.
- Staff 8:** Measure 1 contains a quarter note and a dotted quarter note. Measure 2 contains a quadruplet of eighth notes. Measure 3 contains a duplet of eighth notes. Measure 4 contains a quarter note, an eighth note, and a dotted quarter note.

Solving Problems with Rhythm

Regardless of how well-developed your rhythmic vocabulary is, you may eventually encounter an unfamiliar pattern which baffles you at first. Here are some steps to follow in order to figure out how such a pattern may be counted.

I. *Start with what you know*

- First, review the meter signature in your mind: How many beat notes per measure? What is the beat note? What is the pulse note?
- Next, identify any rhythm patterns in the measure with which you are familiar. Organize all of the rhythms which you already know and count up how many beat notes they equal.
- Subtract that number from the number required by the meter. Once you know how many beats or pulses are included in the rhythm pattern, you may be able to deduce how the remaining notes are counted. If not,

II. *Use note equivalents*

- Sometimes the best way to understand how a rhythm is put together or how it might be counted is to think of it as combinations of other note values. Remember, a quarter note *always* equal two tied eighth notes, a half note *always* equals two tied quarter notes, etc. Such note relationships are not affected by tempo, triplet brackets, or other factors which may affect how a rhythm is perceived.

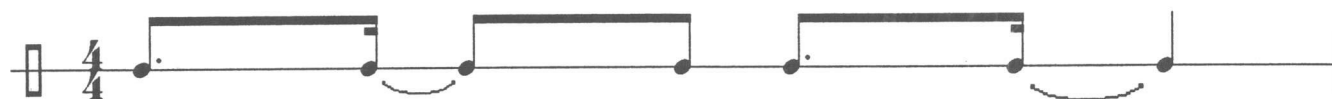
Example

The example shows two musical staves. The first staff is in 4/4 time and contains a quarter rest, a quarter note, and a triplet of quarter notes. The second staff is also in 4/4 time and contains a quarter rest, a quarter note, and two groups of eighth notes: a pair of eighth notes and a triplet of eighth notes. The word "equals" is written between the two staves. The lyrics "wu - uhn la - ah li - ee" are written under the second staff.

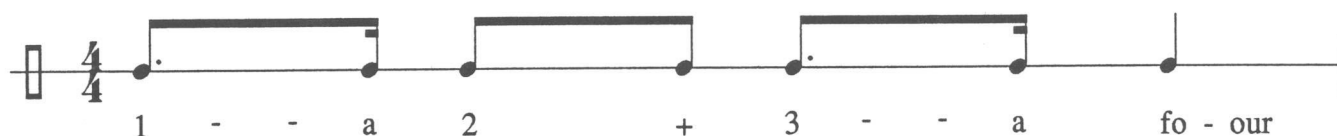
III. *Untie the Ties*

- Some otherwise easy rhythms become real "tongue twisters" when ties are introduced. Practice the rhythms slowly at first while omitting the ties. Then replace the ties when you are ready and begin working up to the performance tempo.

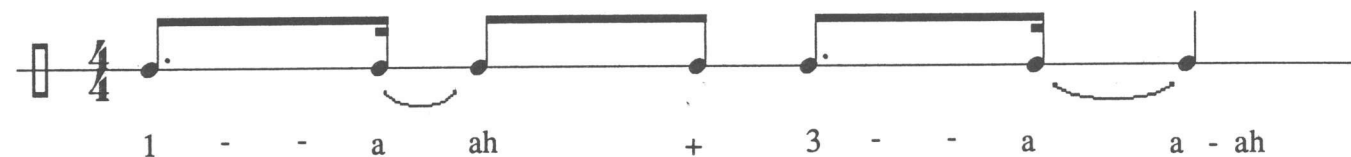
Example



becomes



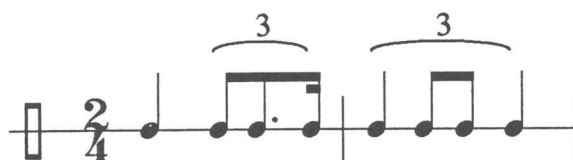
becomes



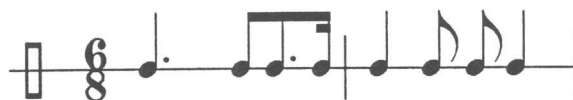
IV. *If necessary, transpose the meter*

- Some problems can be handled by mentally transposing the meter into one which is more convenient.

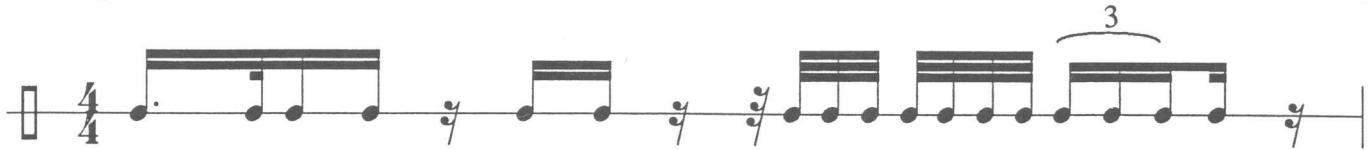
Example



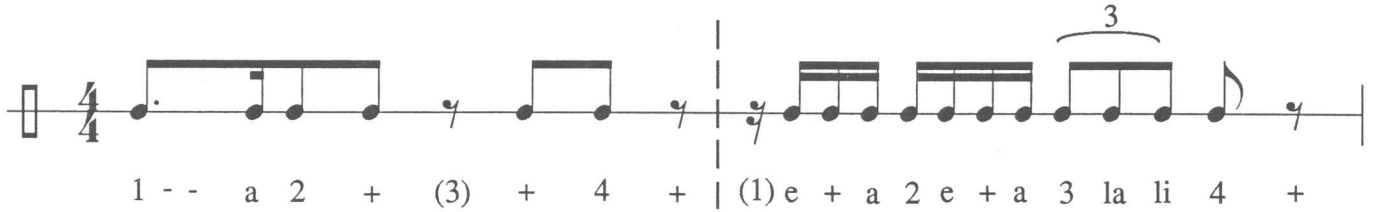
could be thought of as



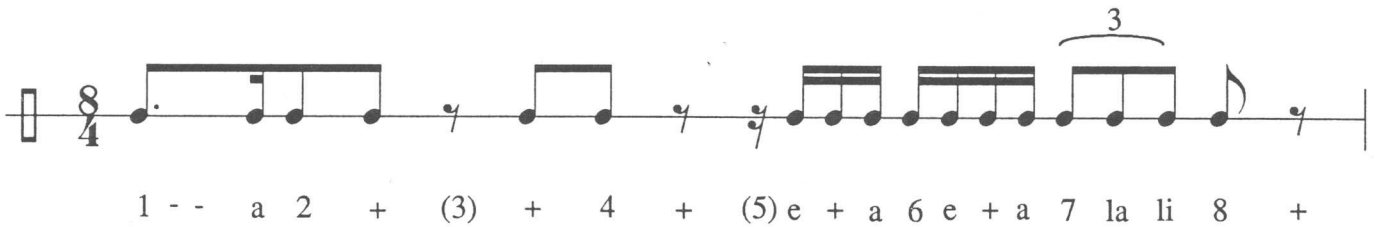
Example



Here, the short note values make the counting very awkward. One way to practice a measure like this is to divide the measure in half and "transpose" each note and rest to the next longer note value. Our example now becomes:



Or, you may just try counting this same measure with 8 beat notes:



Once you have practiced the counting syllables, apply them to the original notation.

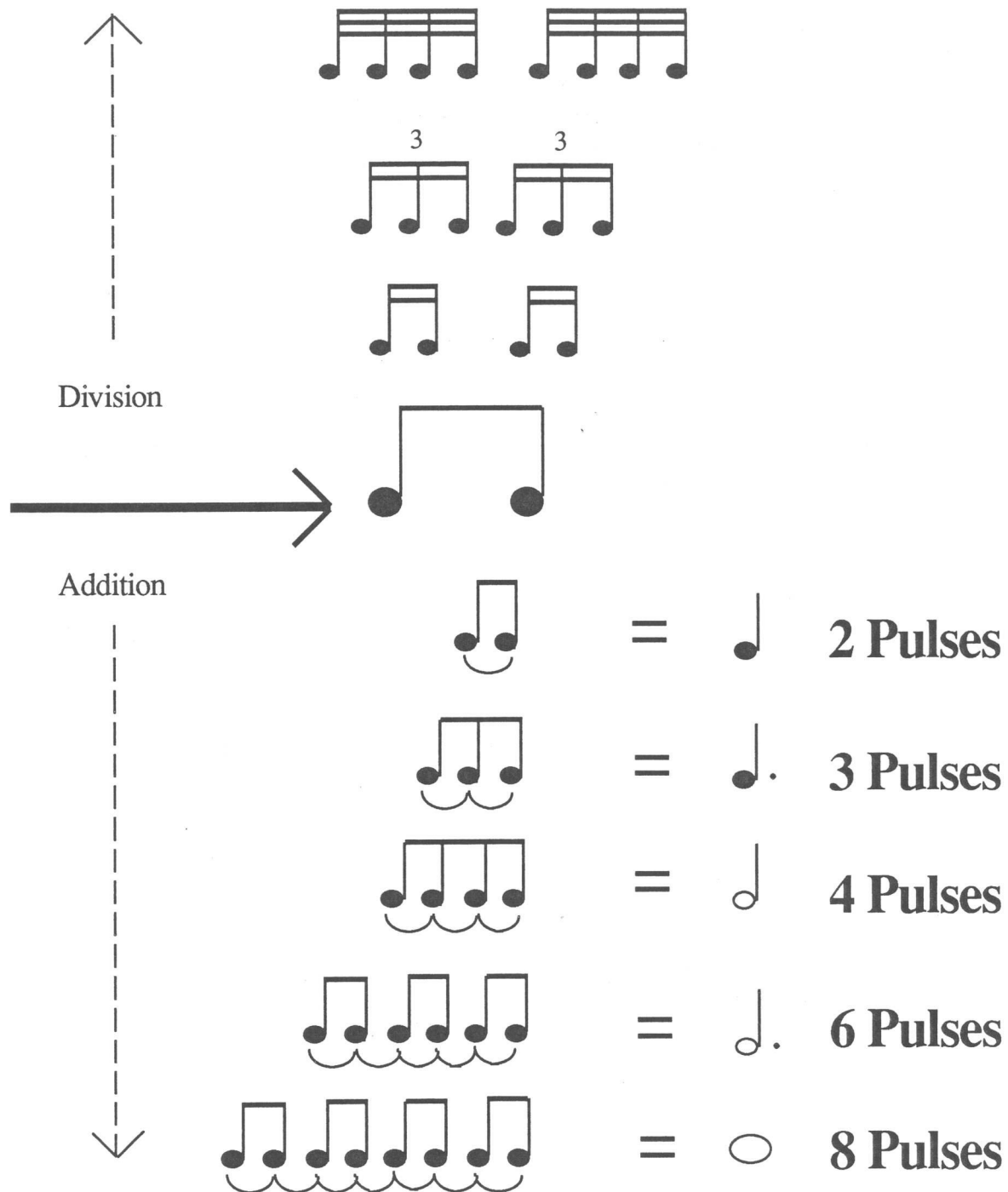
You will learn to enjoy your independence as a musician when you develop confidence in your own ability to count and perform challenging rhythmic patterns with consistency and accuracy.

APPENDIX

Beat Note/Pulse Note

Equivalents

If the BEAT NOTE =  2 3 4 5 etc.
 the PULSE NOTE = 

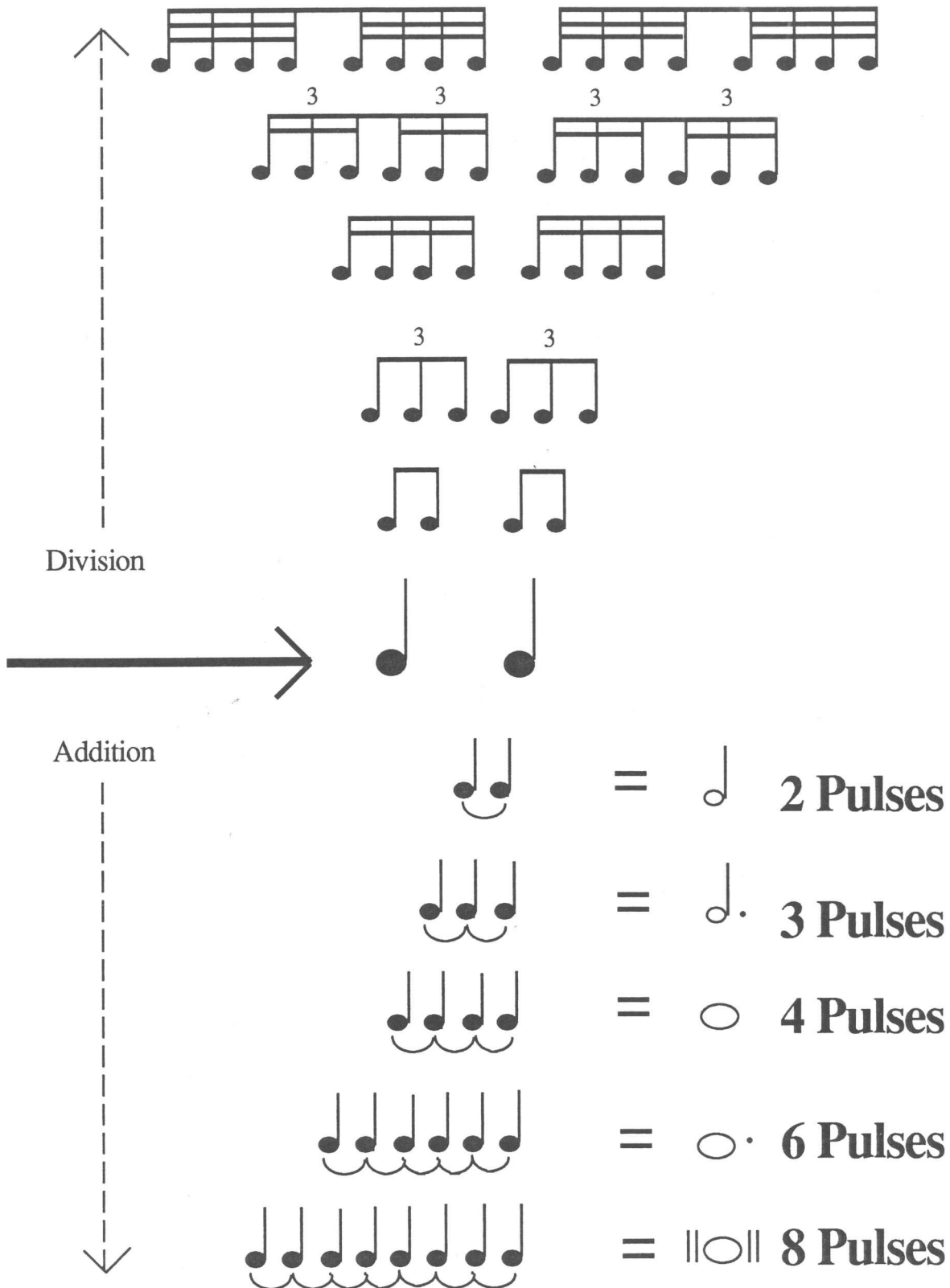


If the BEAT NOTE =



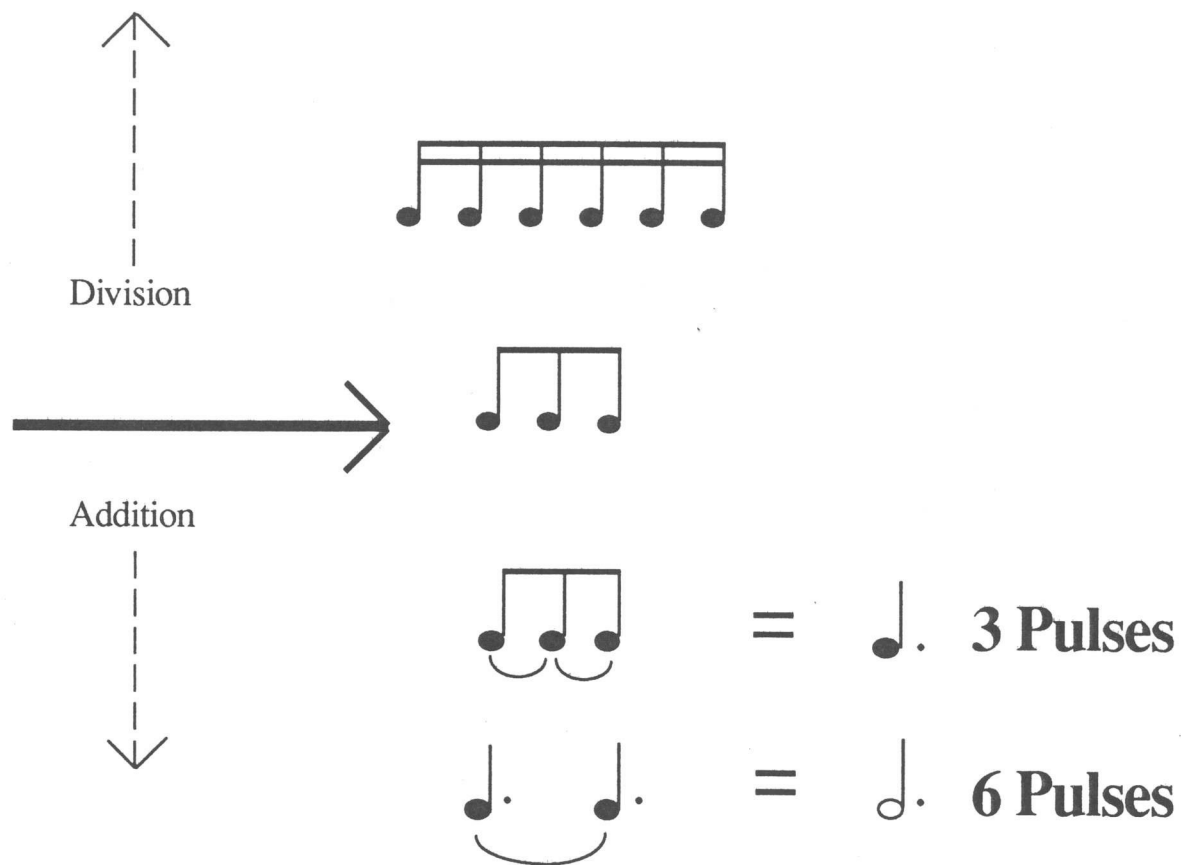
1 2 3 4 etc.
2, 2, C, 2, 2,



the PULSE NOTE =



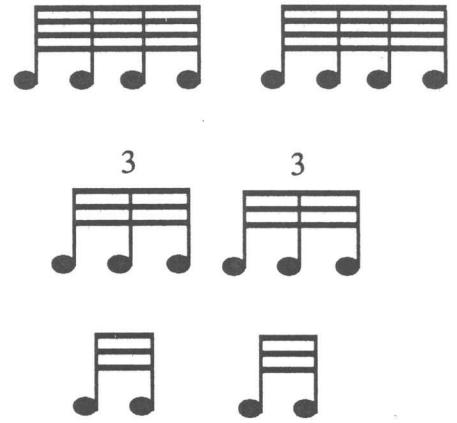
If the **BEAT NOTE** =  **3 6 9 12** etc.
8, 8, 8, 8,

the **PULSE NOTE** = 

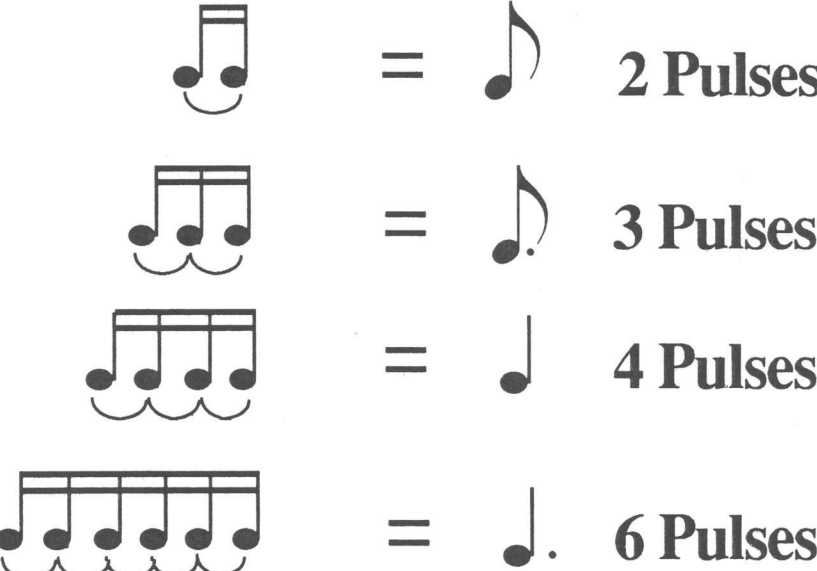


If the **BEAT NOTE** =  2 3 4 5 6 8 9 12 etc.
 8, 8, 8, 8, 8, 8, 8, 8,
 the **PULSE NOTE** = 

Division



Addition



2 Pulses

3 Pulses

4 Pulses

6 Pulses

