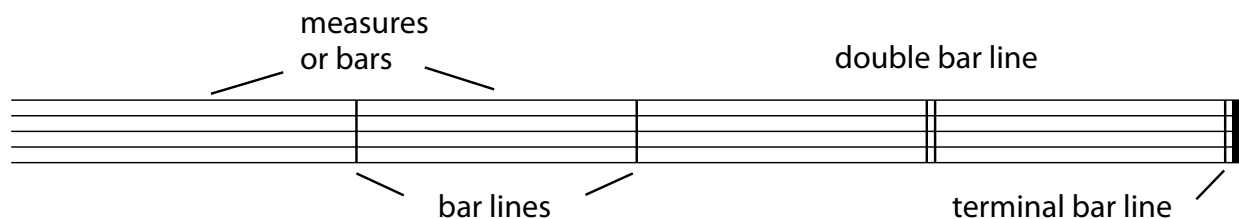
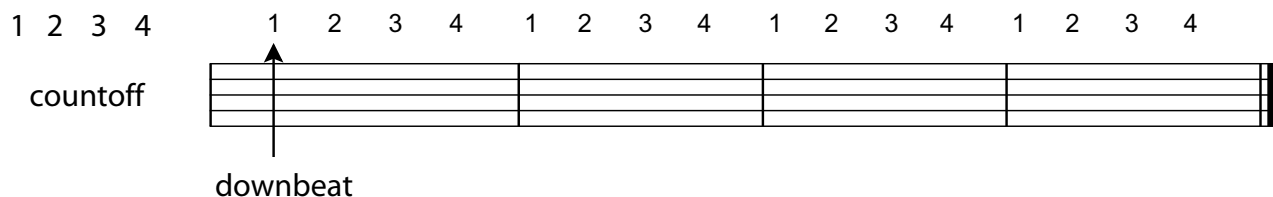


## Chapter 2: Counting

A line (or *system*) of music is divided into *measures* (or *bars*), each of which ends with a *bar line* that goes from the top to the bottom of the staff. In a song, *sections*, such as verses or choruses, are ended by *double bar lines*, and the song itself is ended by a *terminal* (or *final*) *bar line*: one thin bar line followed by a thick one.



For each measure below, count aloud, while **steadily** tapping the toe end of your foot (not the heel) on the floor. To get ready, count aloud "one, two, three, four," by yourself first **before** the music really starts. This is called a *countoff*, and it allows everyone playing to start together. Beat "one" of the music is called the *downbeat*.



*Measure numbers* are often written above or below the music with arabic numerals. To avoid clutter, sometimes only some measures have the numerals written; for example, the first on each line.

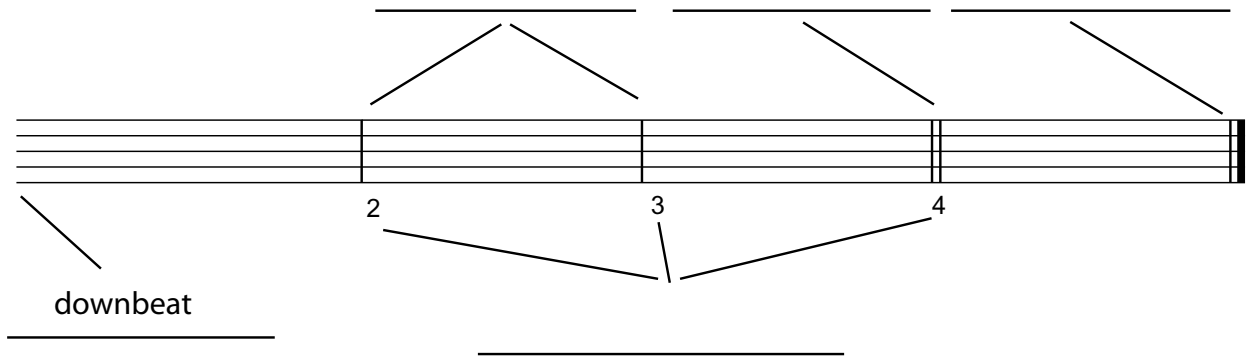


Guitarists need to devote some of their practice time to foot-tapping and counting aloud with the metronome, away from the instrument. Besides counting the beats within each measure ("1-2-3-4, 1-2-3-4," etc.), practice counting groups of 4, 8, 12, and 16 measures **and** their beats aloud. For example: "1-2-3-4, 2-2-3-4, 3-2-3-4, 4-2-3-4, 5-2-3-4, 6-2-3-4, 7-2-3-4, 8-2-3-4," and so on.

The foot needs to be a reliable clock against which you will time your playing. After a few minutes of daily practice for about a month, hanging with that metronome will start to get easier. You want your brain to keep an underlying awareness of which beat in which measure you are on at any given time, while you think of other things. In this way, music is different from written language. You cannot repeat a note or start over if there is a mistake. Start building the habit now: **no stopping** once you've started.

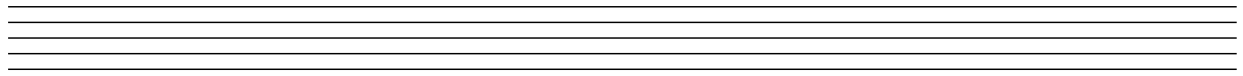
Exercise 5.

Label these parts on the staff.



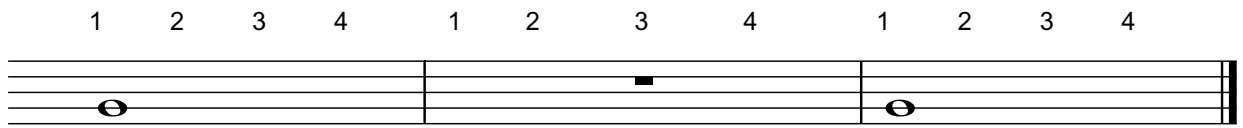
Exercise 6.

Divide one system in half by drawing a bar line in the middle. Divide each side in half again, and put a terminal bar line at the end. Go back and end the second measure with a double bar line. Make your bar lines completely vertical (slanted lines have another meaning).

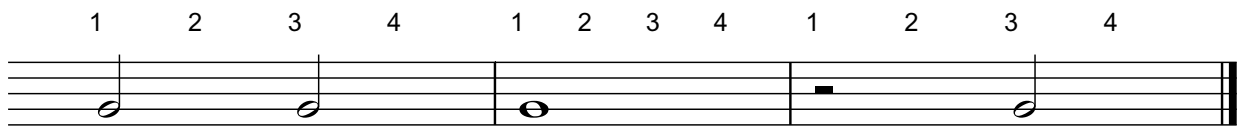


**Note and Rest Values**

A hollow notehead is called a *whole note*. It lasts for four beats. Count off four beats, then play the open G string on the next downbeat and let it ring while continuing to count aloud. Stop the note on "one" in the second measure, but keep counting. The block hanging down from the fourth line is a *whole rest*, which is four beats of silence. Continue counting and play another whole note in bar 3.



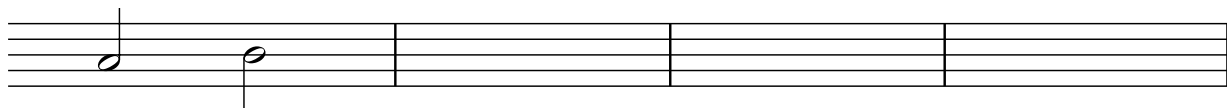
By adding *stems* to hollow noteheads, we get *half notes*. These are two beats long, so two can fit in a measure. The corresponding half rest is shown in the final bar. The half rest sticks up from the third line. Think of it as being lighter than the heavy hanging whole rest.



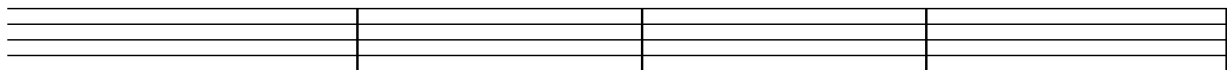
The angle between the head and the stem is (almost) always obtuse, never acute. Your noteheads can be the same tilted oval every time, though an engraved whole note is not slanted toward the stem—because there is no stem.

When a stemmed notehead is below the center line, the stem points up from the right. If the notehead is on or above the center line, the stem hangs down from the left. As in the examples, the stems on your half notes should stick straight up or down by about three and a half lines.

Practice drawing half notes on this staff, placing some notes below the center line, and some above. Use the correct stem directions.

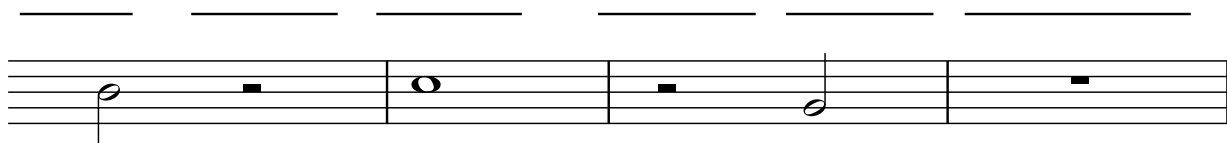


Practice drawing whole **rests** and half rests on this staff.



**Exercise 7.**

Label these symbols on the staff.



**How Rhythmic Notation Works**

Each measure starts with beat "one." Although notes are usually spread out within each measure in a way that reflects their start times, it is not the spacing that tells the reader when to play them. Instead, the duration of the previous notes in the measure dictate the starting times of the later notes. Think of them as bricks lined up end to end. In measure 1 below, the first note is a half note, two beats long. It causes the second note to start on beat 3. The same goes for the half rest in the second measure. Its duration causes the next note to fall on beat 3. Knowing this, you're on your way to reading all kinds of complex rhythmic notation. A whole rest (measure 3) breaks the visual pattern, hanging in the middle, yet we know it starts on beat 1 because it is the only symbol in the measure.



**Exercise 8.**

1. In the first measure below, draw two half notes on the second line.
2. In the second measure, draw a whole rest hanging from the fourth line.
3. In the last measure, draw a half rest sticking up from the third line, followed by a half note.

When you've finished writing, count off, then play the entire example on the open G string. Then count off again, but this time, instead of playing, **clap** your hands on the correct attack time for each note as you count aloud and tap your foot.

