

# COUNT TAP CLAP

*Developing the relationship between rhythm and pulse*

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**TMEA**

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# COUNT TAP CLAP

*Developing the relationship between rhythm and pulse*

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CTC is a practice method that helps players develop a strong relationship between rhythm and pulse. Humans are not naturally super-coordinated. We need tools.

COUNT - the time    TAP - the foot    CLAP - the rhythm

## Examples

**4/4 - four quarter notes per measure**

COUNT (1-2-3-4)

TAP (quarter notes)

CLAP (rhythm)

**3/4 - three quarter notes per measure**

COUNT (1-2-3)

TAP (quarter notes)

CLAP (rhythm)

**6/8 - six eighth notes per measure**

COUNT (1-2-3-4-5-6)

TAP (dotted quarters)

CLAP (rhythm)

When students Count out loud *and* Tap their foot, they externalize the feeling of the pulse more dramatically than when they just tap their foot. When they Clap the rhythm of the music along with this steady, audible pulse, they can feel and hear where the notes belong in each measure. With practice, they are better able to coordinate rhythm and pulse and make music with a stronger feeling of time. Ultimately, students are able to play together more successfully.

*Develop tone. Develop tonguing. Develop coordination and rhythm. Make music.*

**We have a lot to do every day. What are you doing?**

## Getting Started (Beginners)

1. Develop a steady, even foot tap (see Master of the Alphabet).
2. When it's time to play a song or even a few notes, begin CTC with quarters, halves and wholes (one, two and four - count notes).
3. Show students how this transfers to reading music.
4. Or, alternately, just begin CTC when you begin reading music.
5. CTC everything: exercises, songs, ensembles, band pieces.

## Getting started (More advanced students)

1. Perform foot tap "check-up". Do students have a steady, even foot tap?
2. Practice Basic Coordination/Rhythm exercises (see handouts).
3. CTC everything: exercises, region music, ensembles, band pieces.

## When to CTC

1. To teach a new or unfamiliar rhythm or time signature
2. Before positioning/fingering/rehearsing a piece
3. When the ensemble is not playing in time or moving together
4. To prepare to rehearse a piece at a new tempo

## Why to CTC

1. CTC helps students develop the necessary coordination to be able to listen and play with others.
2. Students become more aware of how their individual part fits into the music.
3. Coordinating rhythm and pulse allows ensembles to breathe and move together which ultimately allows the ensemble to play with a more beautiful tone.

## Other Questions

1. When to use CTC versus when to use a counting system?
2. When to use the foot tap? When not to use the foot tap?
3. What if it's not working?

*Imagine you have to choose one hour of instruction to teach to your students from a full year course. Decide what you would do in that single hour and do that all year.*

*- Howard Gardner*

# MASTER OF THE ALPHABET

7 letters. Repeating. Forward and backward. Starting on every letter.

## Sequence of Instruction

1. Practice going forward (repeating).
2. Practice going backward (repeating).
3. Practice with a steady beat (hands on lap).
4. Practice from A to A (forward and back), one note per beat.
5. Practice B to B, C to C, D to D, E to E, F to F, G to G.
6. Practice 2 notes per beat.
7. Practice 4 notes per beat.
8. Add the foot tap (matching the hands).

## Class notes

1. Students match the instructor's correct *playing position*.
2. Students match the instructor's correct *hand position*.
3. Students match the instructor's *tone* and *articulation*.
4. Students match the instructor's hands (up and down).
5. Students "watch the conductor," "listen to one another," "match," and "stay together."

## Mastering the Alphabet

1. Students perform from memory (with possible exceptions).
2. Students perform or "pass-off" one line (scale) at a time, one note per beat.
3. Students perform or "pass-off" one line at a time, two notes per beat.
4. "Master of the Alphabet" is achieved when students can perform the alphabet 2 notes per beat from A to A through G to G at a steady tempo with no mistakes.
5. "Super Master" is achieved with 4 notes per beat.
6. "Ultra Super Master," for crazy over-achievers, is with 8 notes per beat.

*Before students learn to play (or even hold) their instruments, many important lessons are taking root. Critical behaviors – including sitting correctly (playing position), tapping the foot and keeping a steady beat – are becoming automatic.*

## Benefits

1. Students are continuing to develop an internal feeling of pulse and the ability to externalize it.
2. Students are learning to feel 1, 2 and 4 notes per beat (subdivision).
3. Students are learning to perform at faster and slower tempos.
4. Students are learning to find their best performance tempo.
5. Students are hearing the words "Check your playing position;" "Check your hands;" "Listen to your neighbors;" "Match;" "Watch me." They're learning ensemble skills.
6. They're practicing scales (they just don't know it yet).

## Bonus Stuff

1. Students have something fun to practice starting on the 1<sup>st</sup> day of school. We are creating a culture of practicing and "playing" our instruments. We don't do homeWORK in band. We PLAY. *Band is different than other classes.*
2. Right away, beginner students are *performing*, learning to manage feelings of excitement and also dealing with anxiety, frustration and disappointment. They are practicing their "inner game."
3. Students experience the exhilaration of achieving something that is both challenging and meaningful to them.
4. Students learn that practicing works and can talk about good and bad practice habits.
5. Since every student has the opportunity to achieve "Master of the Alphabet," students learn to support one another and celebrate each student's success.
6. There is no time-limit on learning and achieving. *Band is different than other classes.*

# Master of the Alphabet

A B C D E F G A

B C D E F G A B

C D E F G A B C

D E F G A B C D

E F G A B C D E

F G A B C D E F

G A B C D E F G

# Count Tap Clap - #1 - quarters and halves

1. 2 3 4

2. 6 7 8

3. 10 11 12

4. 14 15 16

5. 18 19 20

6. 22 23 24

7. 26 27 28

8. 30 31 32

# Count Tap Clap - #3 - dotted half

The musical score consists of eight staves, each representing a different voice part. The notes are as follows:

- Staff 1:** Measures 1-4. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 4 contains a dotted half note G5.
- Staff 2:** Measures 5-8. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 8 contains a dotted half note G5.
- Staff 3:** Measures 9-12. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 12 contains a dotted half note G5.
- Staff 4:** Measures 13-16. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 16 contains a dotted half note G5.
- Staff 5:** Measures 17-20. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 20 contains a dotted half note G5.
- Staff 6:** Measures 21-24. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 24 contains a dotted half note G5.
- Staff 7:** Measures 25-28. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 28 contains a dotted half note G5.
- Staff 8:** Measures 29-32. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 32 contains a dotted half note G5.

# Count Tap Clap - #10a - dotted quarter

1 2 3 4

1.

5 6 7 8

2.

9 10 11 12

3.

13 14 15 16

4.

17 18 19 20

5.

21 22 23 24

6.

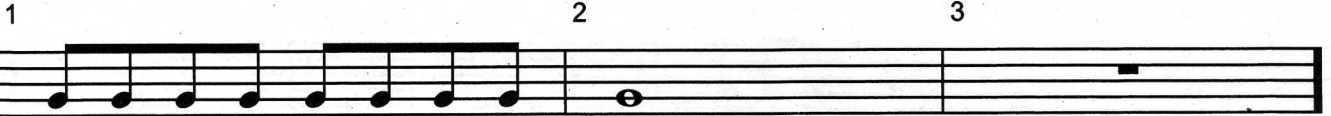
25 26 27 28

7.

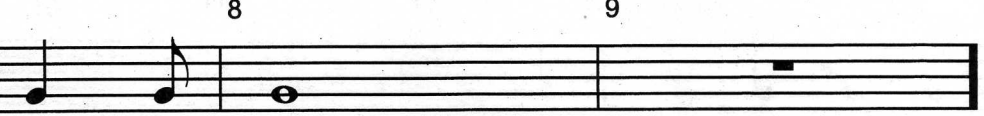
29 30 31 32

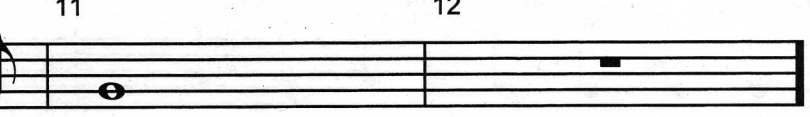
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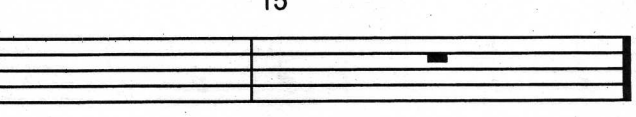
# Count Tap Clap - #11 - eighth quarter eighth

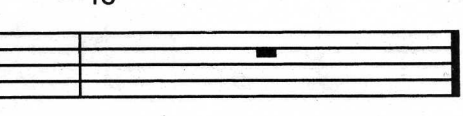
1. 

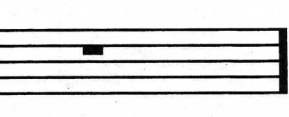
2. 

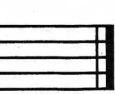
3. 

4. 

5. 

6. 

7. 

8. 

# Count Tap Clap - Basic Coordination Exercises (A)

1. 2

2. 4

3. 6

4. 8

5. 10

6. 12

7. 14

8. 16

# Concone, Lyrical Studies for Trumpet or Horn #15

Andante cantabile

This musical score is for a piece titled "Concone, Lyrical Studies for Trumpet or Horn #15". The tempo is marked "Andante cantabile". The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of 45 measures, numbered 1 through 45. The music is characterized by long, flowing lines with many slurs and ties, typical of lyrical studies. Dynamics include piano (*p*) and forte (*f*). There are also accents and hairpins throughout. The score is divided into eight systems, with measures 1-6 on the first system, 7-12 on the second, 13-18 on the third, 19-24 on the fourth, 25-30 on the fifth, 31-36 on the sixth, 37-40 on the seventh, and 41-45 on the eighth. The piece concludes with a final cadence in measure 45.

# Concone #15 - Lesson Plan

1. 2

2. 4

3. 6

4. 8

5. 10

6. 12

7. 14

8. 16

# Concone #15 - Lesson Plan - continued

1. 2

2. 4

3. 6

4. 8

5. 10

6. 12

7. 14

8. 16

Swanson/Vincent/Ployhar, Studies and Melodious Etudes for Tuba #29

2 3 4

*f* *p*

5 6 7 8

*f*

9 10 11 12

*mp*

13 14 15 16

*mp*

17 18 19 20

*p*

21 22 23 24

*f*

# Count Tap Clap - #16 - sixteenths

This musical score consists of eight staves, each representing a different part of the ensemble. The parts are numbered 1 through 8, with the part number appearing to the left of the staff and the measure number appearing above the staff. The music is written in a 7/8 time signature. Each staff begins with a series of sixteenth notes, often grouped with beams. The first four staves (parts 1-4) feature a rhythmic pattern of sixteenth notes. The fifth and seventh staves (parts 5 and 7) include slurs under groups of four sixteenth notes. The sixth and eighth staves (parts 6 and 8) feature a rhythmic pattern of eighth notes. All parts conclude with a final measure containing a quarter note, a quarter rest, and a whole rest.

# BANDROOM BOOGIE

MICHAEL SWEENEY (ASCAP)

F HORN

Moderato

The musical score is written for F Horn in 4/4 time, marked Moderato. It consists of nine staves of music, numbered 1 through 49. The key signature has one flat (Bb). The score includes various dynamics: *f* (forte) at measures 1, 25, and 47; *mf* (mezzo-forte) at measures 16, 22, 27, and 35; and *f* (forte) at measures 36 and 47. There are also crescendo and decrescendo hairpins. Rehearsal marks are indicated by boxed numbers: 13, 21, 29, and 37. The piece concludes with a double bar line at measure 49.