

Counting Methods Worksheet

Kathleen Wissinger

For Unison Exercises: work through each line - first clapping/tapping and counting - and then malletting a single bell on the table.

When rhythms are secure, all ringers can then mallet the space note as the left hand note and the line note as the right hand note.

Ringers count out loud as they work through these exercises. A steady quarter note pulse always applies.

You might want to try other counting methods in addition to those noted in B, C, D, and E lines: "E" = Eastman system and "T" = Takadimi system

A

"C" Count Chant	1	2	3 - and	4	1 - e -and- a	2	3 - and - a	4
"K" <i>Kodaly</i>	<i>ta</i>	<i>ta</i>	<i>ti - ti</i>	<i>ta</i>	<i>ti - ri - ti - ri</i>	<i>ta</i>	<i>tri - o - la</i>	<i>ta</i>
"G" Gordon	du	du	du - de	du	du -ta- de -ta	du	du - da -di	du
"E" <i>Eastman</i>	<i>1</i>	<i>2</i>	<i>3 - te</i>	<i>4</i>	<i>1 - ti - te - ta</i>	<i>2</i>	<i>3 - la - li</i>	<i>4</i>
"T" Takadimi	ta	ta	ta - di	ta	ta -ka -di -mi	ta	ta - ki - da	ta

B *Exodus Dance (Hakes)*

"E" 1 - ta -li 2 - la - li - ta 3 - 4 1 - ta -li 2 - ta -li 3 - la - ta - li 4 - la - li

C *Pirates of the Caribbean (arr. McChesney)*

"E" 1 - li (2) - la - li 3 - li (4) - la - li 1 - li (2) - la - li 3 - la 4 - la - li

D *Festival on Wexford Carol (arr. Wissinger) - Duplets*

"T" Ta -ka -di (Ta) di -mi Ta - di Ta -ka -di -mi Ta -ka -di (Ta) di -mi Ta - di Ta -ka -di -mi

E *Festival on Wexford Carol (arr. Wissinger) - Triplets*

"T" Ta - di Ta - va - ki - di Ta di - da -ma Ta di - da -ma Ta - va - ki - di Ta - di

Takadimi Exercise for 8th and 16th note patterns in 4/4 *Takadimi*

1 *Right hand - line note* 2 *Left hand - space note*

1 Ta/ Ta Ta di Ta Ta/ di Ta Ta Ta di

3 Ta di Ta di Ta di Ta dimi Ta di Ta di mi Ta di Ta di mi

4

5 Ta di Ta di mi Ta di Takadimi Takadi Ta dimi Ta di Takadimi

6

7 Takadi (Ta)dimiTa di Takadimi

8 Takadi (Ta)dimi Ta di Takadimi

9

10 Takadi (Ta)dimi Ta di Takadimi Takadi (Ta)di Takadi Ta di

11

12 Ta dimi (Ta)dimi Taka di Takadimi

13 Takadi (Ta)dimi (Ta)dimiTakadi

Continue alternating mallets as before (on one bell now)

A Happy Surprise

Chord Sheet

F F A C	B^b B ^b D F	C C E G
-------------------	--	-------------------

Kathleen Wissinger
(ASCAP)

♩ = 60

B All mallets!

mf Happy Birth- day to you! Hap - py

C

1 - li (2) - la - li 3 - li (1) - la - li 2 - la - (li) (3) - la - li
 birth- day to you! Hap - py

D

Ta - ka - di (Ta) - di - mi Ta - ka - di - mi Ta - di - mi Ta Ta - ka - di
 birth - day, dear " - - - - - !! Hap - py

E

Ta - di Ta - va - ki - di Ta - di - da - ma Ta - di - da - ma Ta - va - ki - di - da - ma Ta
 birth - day to you!

Copyright © 2019 Kathleen Wissinger. Permission for HMA Members to use within a single ensemble. All other uses, please contact composer.

Director's Note: This exercise will introduce your ringers to two different methods of counting rhythms: specifically the Eastman system of counting triplet figures "1-la-li, 2-la-li" (lines B & C) and the Takadimi system using unique syllables for each element in the measure - "Ta-ka-di-mi" (line D) and "Ta-va-ki-di-da-ma" (line E).

The surprise element allows you to play "Happy Birthday" for an unsuspecting ringer in the group (be sure to cover up the words in the birthday-ringer's copy!) So practice the rhythms, first with the worksheet, and then either with the chord sheet or the full score. By the time they play it a few times, most will probably recognize the chord pattern and then you can sing along. The change from triplets to duples at m. 5 may be a challenge - practice that switch a few times, keeping the quarter note count steady.

To play chords in this sheet, each ringer's right and left hand notes will be assigned to one or two of the chords F, C and Bb. Practice first playing an F chord (all F, A and C bells), then a Bb chord (all Bb, D and F bells), and then a C chord (all C, E and G bells). The chord sheet uses only a rhythm line: each ringer will determine which bell to play depending on the chord for that section...and the chord repeats until a new chord is noted, just as a guitar chord chart would work. Tabled mallets are used for all these patterns to make it easier to master the new skills.

The boxed letters (B,C,D,E) at the beginning of each line refer to specific patterns taught in the Worksheet (and also used in the Full Score). These patterns are a little complex to teach by rote, but you can simplify the patterns or make up your own simpler chart for less advanced groups to experience these counting methods.

Mallets: Use alternating mallets as much as possible (instead a single mallet playing all the notes). I like to use my dominant hand on the beat and the mid-way point ("Ta" and "di" in Takadimi), but you may prefer a different pattern.

A Happy Surprise

Kathleen Wissinger
(ASCAP)

1-5 oct. ♩ = 60

Full Score

B *All Malletted*

mf 1 - ta - li 2 - la - li 3 1 - ta - li 2 - la - ta - li 3 - la - li

C

1 - li (2) - la - li 3 - li (1) - la - li 2 - la - (li) (3) - la - li

D

Ta - ka - di (Ta) - di - mi Ta - ka - di - mi Ta - di - mi Ta Ta - ka - di

E

Ta - di Ta - va - ki - di Ta - di - da - ma Ta - di - da - ma Ta - va - ki - di - da - ma Ta