Single-Line Stave Paper for Rhythm and Percussion Notation

Original tasks 1, 2 / complete keys

Task 1

Write a two-measure rhythm in 3/4 on a single-line stave using only quarter notes and quarter rests. State the meter and place bar-line guides.

Answer: Each measure has three beats. A valid answer places three quarter-note or quarter-rest symbols per measure, one per beat, with a bar-line guide after beat 3 of the first measure and at the end of the second. Example: measure 1 = note, rest, note; measure 2 = rest, note, note.

Reason: In 3/4, each measure contains three quarter-note beats. Quarter notes and quarter rests each occupy one beat, so three symbols fill one measure.

Check: Count each measure aloud as 1-2-3. Confirm exactly three beat-length symbols per measure and that guides fall after the third beat.

Task 2

On a single-line stave in 4/4, notate one measure with a syncopation: quarter note on beat 1, eighth rest on beat 2, eighth note on the offbeat of beat 2, quarter note on beat 3, quarter rest on beat 4. Use flags or beams to make the subdivision visible.

Answer: Beat 1: quarter note. Beat 2: eighth rest followed by an eighth note on the offbeat, with the eighth note flagged or beamed to show it is half of beat 2. Beat 3: quarter note. Beat 4: quarter rest. The bar-line guide falls after beat 4.

Reason: The offbeat eighth note must be visually tied to beat 2 so the reader sees the subdivision. An eighth rest plus an eighth note fills beat 2 exactly.

Check: Count 1, 2-and, 3, 4. Confirm the eighth note lands on the 'and' of beat 2 and that the measure totals four beats.

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Original tasks 3, 4 / complete keys

Task 3

Design a single-line stave page layout for a rhythm worksheet: three staves, each with four measures in 4/4, and beat-count markers above each stave. Describe spacing and guide placement without claiming exact printer dimensions.

Answer: A valid layout uses three evenly spaced horizontal staves with a uniform vertical gap. Each stave is divided by three internal bar-line guides into four measures, plus end guides. Beat-count markers 1, 2, 3, 4 repeat above each stave at even horizontal intervals aligned to the beats. Guides stop short of neighboring staves. Exact margins and gaps are chosen by measuring your own printer and paper.

Reason: Even spacing and consistent guide length support scanning. Markers above the stave avoid competing with note heads. Dimensions are equipment-dependent, so the layout describes relationships rather than fixed numbers.

Check: Use the rubric: meter stated, four measures per stave, guides only on their own stave, markers above and evenly spaced, and no claim of universal dimensions.

Task 4

Sketch a percussion rhythm key for a single-line stave: on-line stroke = neutral hit, above-line stroke = accent, below-line stroke = ghost note. Then write one measure in 4/4 using each stroke once and quarter-note durations.

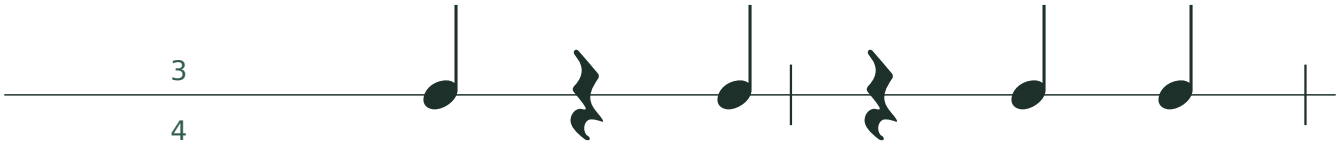
Answer: The key states three placements. A valid measure places one on-line quarter note, one above-line quarter note, and one below-line quarter note, plus one quarter rest, in any order that totals four beats. The key must be written at the top so the reader can interpret vertical placement.

Reason: On a single line, vertical placement is a local convention, not a pitch. The key makes the convention explicit. Quarter-note durations keep the example simple and countable.

Check: Use the rubric: key present, four beats total, each stroke used once, and placement consistent with the key.

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Two 3/4 measures / one symbol per beat



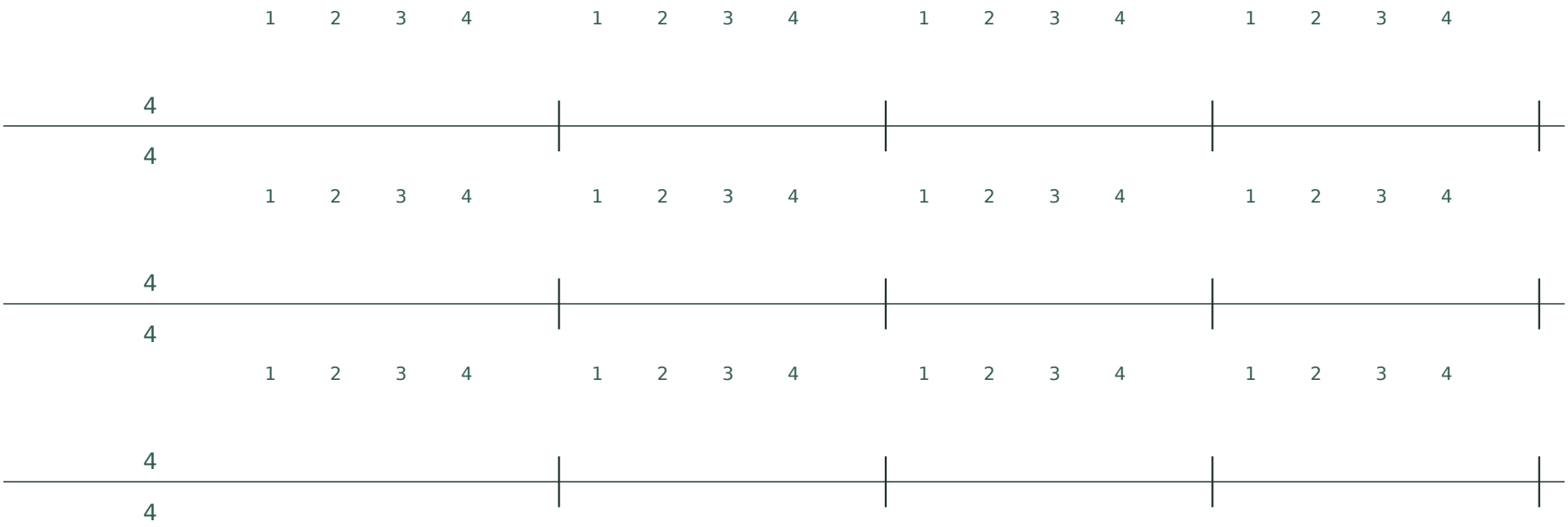
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4/4 syncopation / eighth rest then offbeat eighth



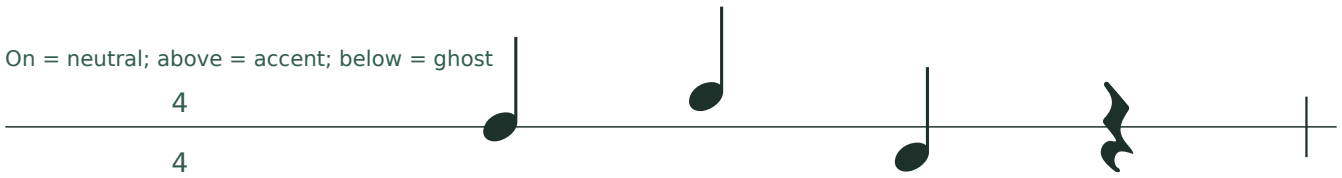
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Three staves / four 4/4 measures and sixteen beat marks each



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Local key and four quarter-duration symbols



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Source rubric / reflection

- [ ] The meter is stated and each measure contains the correct number of beats.
- [ ] Bar-line guides cross only their own stave and do not resemble stems or beams.
- [ ] Note durations are visually distinct: flags or beams show eighth-note subdivisions.
- [ ] Rests are placed at the rhythmic position they represent.
- [ ] Beat-count markers, if present, sit above the stave at a consistent interval.
- [ ] A stroke-placement key is given when vertical position is used as a local convention.
- [ ] The rhythm can be counted aloud without ambiguity about beat grouping.

Reflection: What did you check, what did you change, and what will you try next?