

Notes for Music

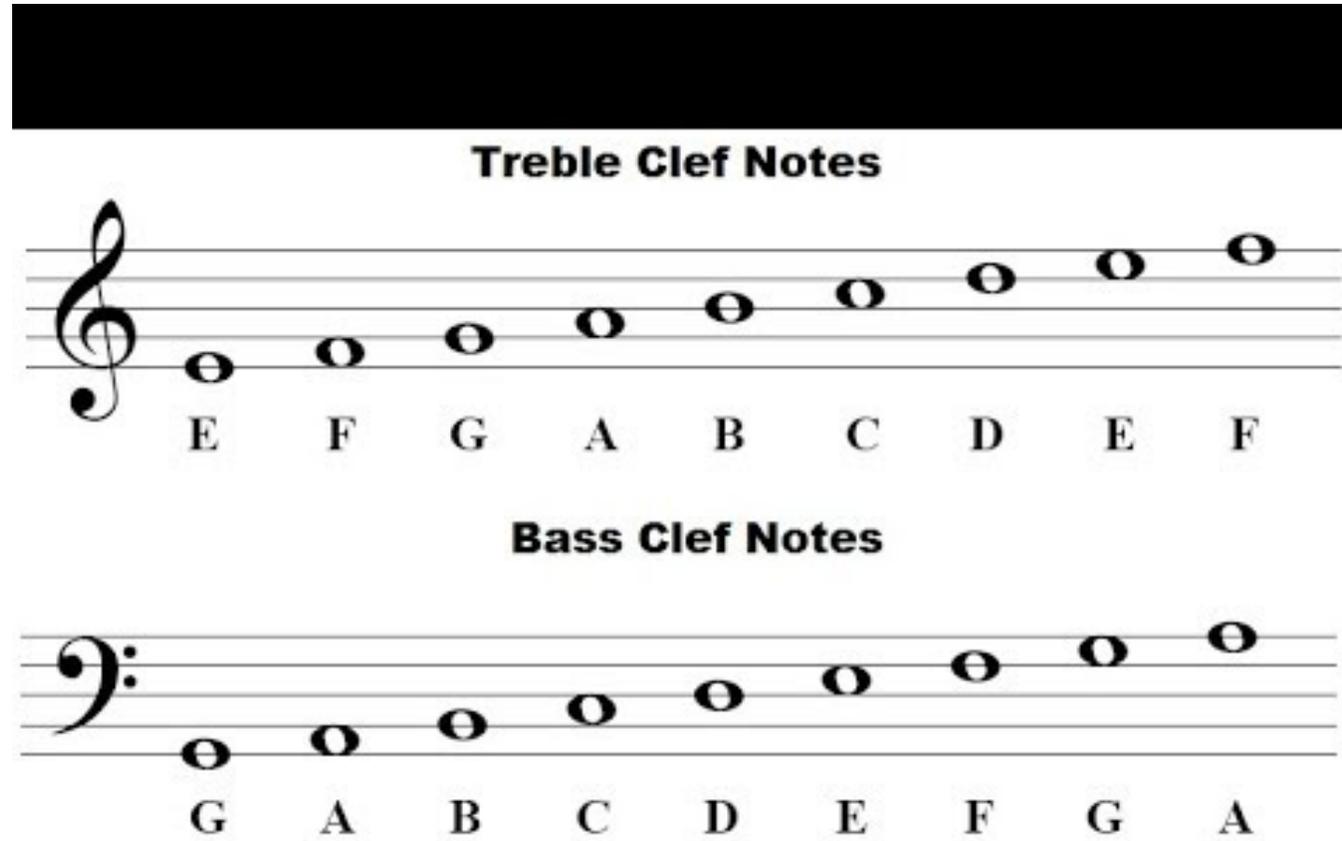


Rests, Beats, & Timings

Presented by Andy Watkins

How well do you remember the notes from the previous lesson?

Lets recap



Treble Clef Notes

Bass Clef Notes

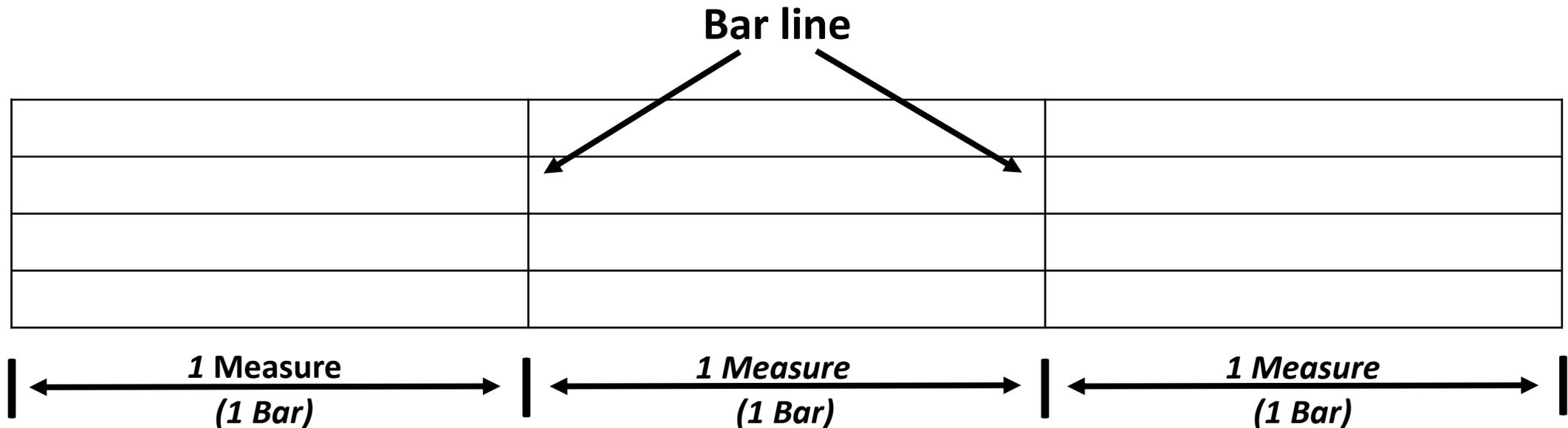
The image displays two musical staves. The top staff is a treble clef staff with a treble clef symbol on the left. It contains nine quarter notes on a five-line staff, with the notes E, F, G, A, B, C, D, E, and F from left to right. The bottom staff is a bass clef staff with a bass clef symbol on the left. It contains nine quarter notes on a five-line staff, with the notes G, A, B, C, D, E, F, G, and A from left to right. The notes are positioned on the lines and spaces of the staffs: E is on the first line, F is in the first space, G is on the second line, A is in the second space, B is on the third line, C is in the third space, D is on the fourth line, E is in the fourth space, and F is on the fifth line. In the bass clef, G is on the first line, A is in the first space, B is on the second line, C is in the second space, D is on the third line, E is in the third space, F is on the fourth line, G is in the fourth space, and A is on the fifth line.

You remember now right?

Remember measures & bar lines?

Measures are separated by bar lines, a thin, vertical straight line that passes through the four spaces of the staff, as pictured below.

Measures are also known as “A Bar”

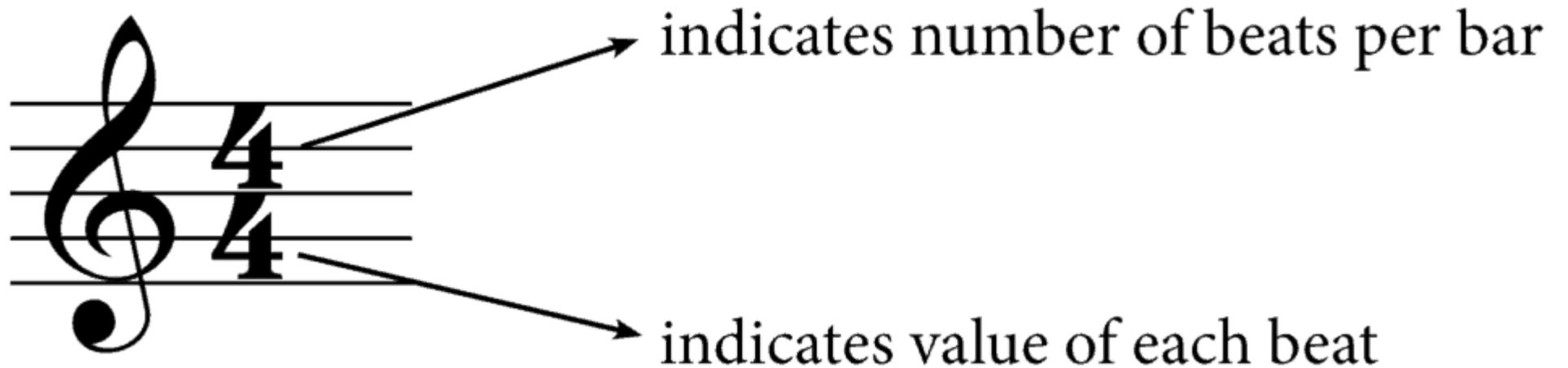


But wait!
There's more!!!



Time Signature

This evenings lesson is using the time signature of 4/4



A time signature of 4/4 means count 4 (top number) quarter notes (bottom number) to each bar.

So the pulse, or beat, is counted 1, 2, 3, 4, 1, 2, 3, 4, and so on.

That means all the notes in each bar must add up to 4 quarter notes. ...

For instance, a bar could contain 1 half note, 1 quarter note rest and 2 eighth notes

Don't get too bogged down with this, it will be looked at in more depth in future lessons

Note Duration

You will notice if you look at a piece of music that not all notes look the same, some are filled in, some have tails (or flags)... or even two.



What does it all mean? Well lets find out

The way the notes are written tells you about the length of that note

*Don't forget: **where** the note is written is what it **sounds** like (the pitch)*

We shall be ignoring pitch for most of this session

How can we tell the length of the note?



A **whole note** is the longest note sounding out the entire duration of one measure.

A **half note** is half the duration of a whole note. This means two half notes = one whole note.

You remember measures right?

A **quarter note** is half the duration of a half note. This means two quarter notes = one half note; or four quarter notes = one whole note.

An **eighth note** is half the duration of a quarter note. This means two eighth notes = one quarter note.

A **sixteenth note** is half the duration of an eighth note. This means two sixteenth notes = one eighth note; and again, to take it even further, four sixteenth notes = one quarter note.

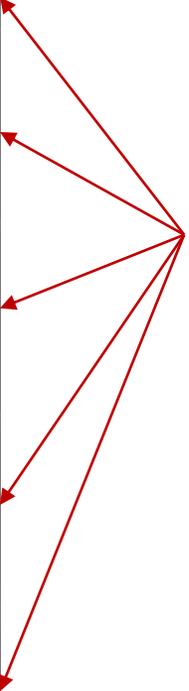
One whole note = Two half notes = Four quarter notes = Eight eighth notes = And so on ...

Timings and Beats

To help you work out what each note sounds like in duration, look at the chart below and you should be able to work out how long a note is by tapping a beat.

Note	Name	Beats
	Whole note	4 beats
	Half note	2 beats
	Quarter note	1 beat
	Eighth note	$\frac{1}{2}$ beat
	Sixteenth note	$\frac{1}{4}$ beat

The note will last for the corresponding number of beats (taps)



Simple Rule

The more ink used to write the note

The shorter the note duration



Lets see what you remember

What is the correct order from the **shortest** note to the longest?

1)		Shortest	Sixteenth Note	$\frac{1}{4}$ Beat	
2)		<i>So it was 2, 4, 3, 1, 5</i>	Eighth	$\frac{1}{2}$ Beat	
3)			Quarter Note	1 Beat	
4)			Half Note	2 Beats	
5)			Longest	Whole Note	4 Beats



HOW DID YOU DO?



OK, LETS MOVE ON.....



Rests

Some of the most effective parts of a piece of music can be when the singing stops and nothing is sung at all.

When you look at a piece of music, you might see some **rests**. When you see a rest, that means don't sing!



Rests

Some of the most effective parts of a piece of music can be when the music stops and nothing is played at all.

When you look at a piece of music, you might see some **rests**. When you see a rest, that means don't sing!



Whole



Half



Quarter



Eighth



Sixteenth

When you see a **whole rest**, you rest for a measure.

When you see a **half rest**, you rest for half a measure.

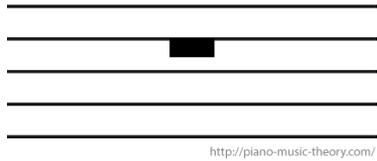
When you see a **quarter rest**, you rest for one beat.

When you see an **eighth rest**, you rest for half a beat.

And when you see a **sixteenth rest**, you rest for a quarter of a beat.

How Does A Rest Fit In

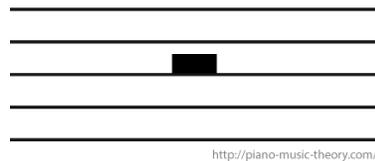
It's all well and good knowing what a rest is, but how does it relate?



<http://piano-music-theory.com/>

Whole Rest

4 beats



<http://piano-music-theory.com/>

Half Rest

2 beats



<http://piano-music-theory.com/>

Quarter Rest

1 beat



<http://piano-music-theory.com/>

Eighth Rest

½ beat



<http://piano-music-theory.com/>

Sixteenth Rest

¼ beat

These rests have names



Semi-breve



Minim



Crotchet



Quaver



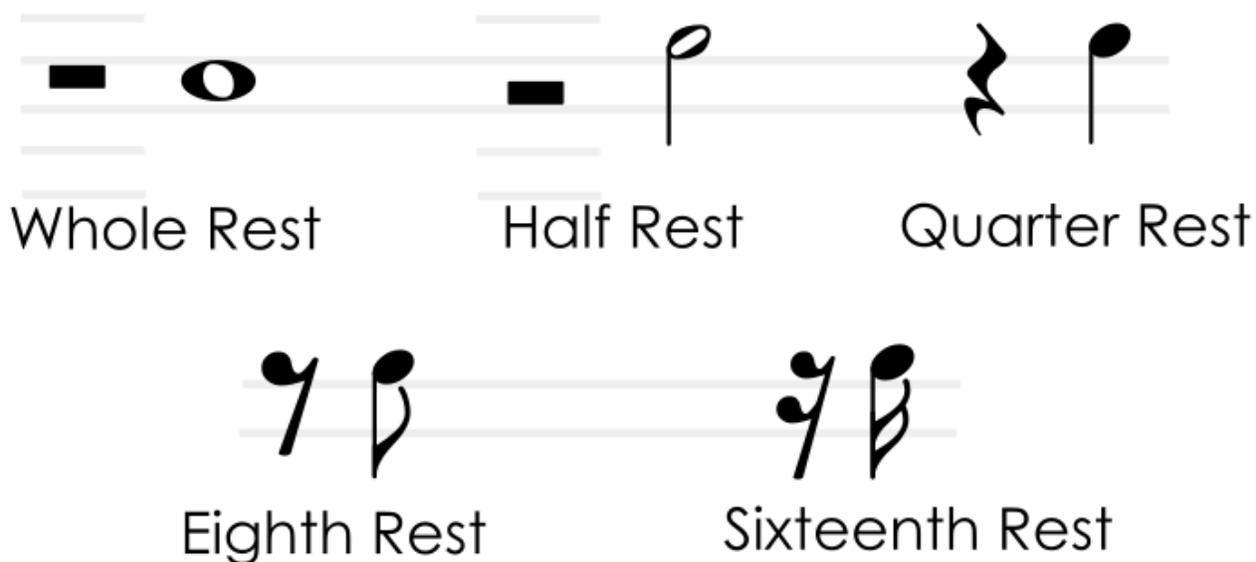
Semiquaver

Do you recognise the “whole” rest, “half” rest etc? And the beats?

Lets see how this all falls into place.....

So how do rests compare to the notes?

Each rest has a corresponding note



You apply the same principal to rests as the corresponding notes (Just don't make any noise!)

It means music can be synchronized to other parts, if there's a part where a section has to be quiet for a measure (or bar), or whatever the given length of time is, as indicated by the rests.

Because of the close relationship with notes, you can keep the timings of each part the same by including rests of the same lengths of notes being sung by other parts.

It also means that when the part that has been silent for a bar or two comes back in, they can be perfectly synchronized with the other parts. (Well that's the idea!)

NOTE & REST CHART

Name	Note	Rest	Beats	1 $\frac{4}{4}$ measure
Whole			4	
Half			2	
Quarter			1	
Eighth			$\frac{1}{2}$	
Sixteenth			$\frac{1}{4}$	

So you see the rests and notes have their similar counterparts



And it's at this moment when things all start to come together!

Lets see what you remember

What is the correct order from the **Longest** rest to the shortest?

1)		Longest	Whole Note	4 Beats	Semi-brave
2)			Half Note	2 Beats	Minim
3)		<i>So it was</i> <i>4, 1, 5, 3, 2</i>	Quarter Note	1 Beats	Crotchet
4)			8 th Note	½ Beat	Quaver
5)		Shortest	16 th Note	¼ Beat	Semiquaver



HOW DID YOU DO?



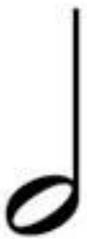
OK, LETS MOVE ON.....



A quick reminder of individual notes



whole



half



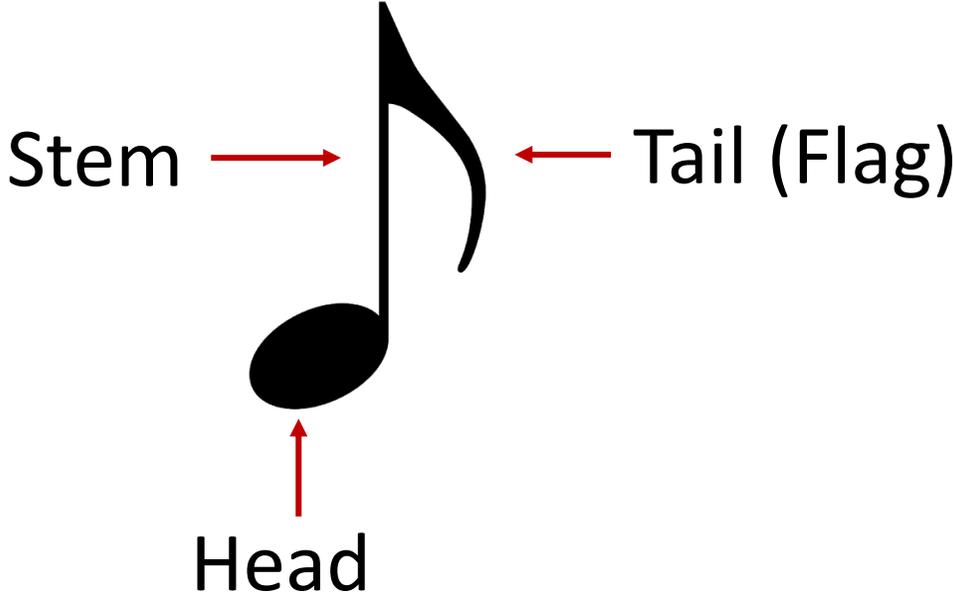
quarter



eighth



sixteenth



Stem



Tail (Flag)



Head

Voice Parts

The arranger has kindly put in the bar numbers

Treble Clef →

Bass Clef →

The musical score is divided into an **Intro** and **Verse 1**. The **Intro** consists of 7 bars, and **Verse 1** consists of 11 bars. The score features four staves: Tenor Lead (Treble Clef), Bari Bass (Bass Clef), and two additional staves (likely Alto and Bass). Red arrows point to specific notes and rests in each staff, with corresponding labels on the right. Bar numbers 1 through 11 are indicated above the staves. The lyrics 'Doom-ba doom' are written below the Bari Bass staff, and the lyrics 'When the night has come and the land is' are written below the Tenor Lead staff in Verse 1.

Semi brave - Whole rest
Crotchet – Quarter rest

Quaver – Eighth rest

Semi brave - Whole rest

Quaver – Eighth rest

Minim – Half rest

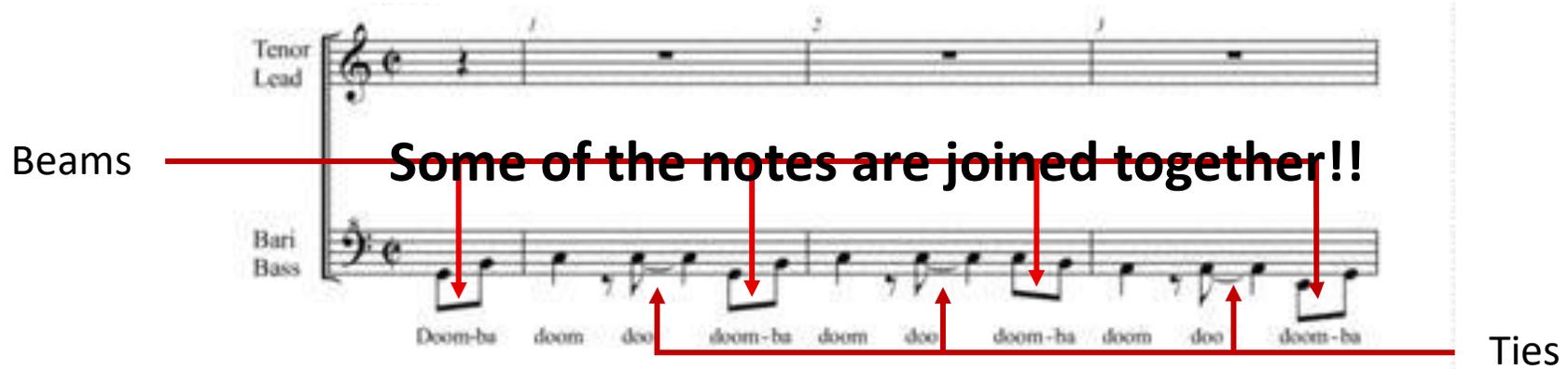
Crotchet – Quarter rest

Quaver – Eighth rest

Hang on though!!



Did you notice something different with a some of the notes?



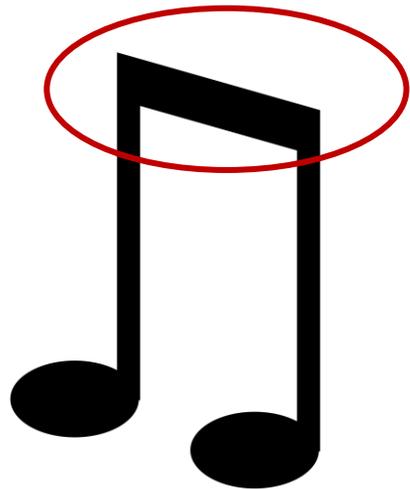
Beams **Some of the notes are joined together!!**

Ties

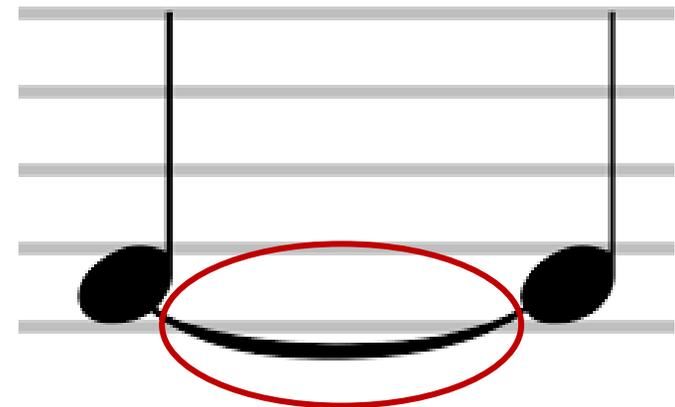
The image shows a musical score with two staves. The top staff is labeled 'Tenor Lead' and the bottom staff is labeled 'Bari Bass'. The Tenor Lead staff has three measures with notes. The Bari Bass staff has a sequence of notes with lyrics 'Doom-ba doom doo doom-ba doom doo doom-ba doom doo doom-ba' written below. Red arrows point from the text 'Some of the notes are joined together!!' to the beams connecting notes in the Bari Bass staff. A red line labeled 'Ties' spans across the bottom of the Bari Bass staff, indicating the connection between notes.

They are “Beams” and “Ties”

Beam



Tie

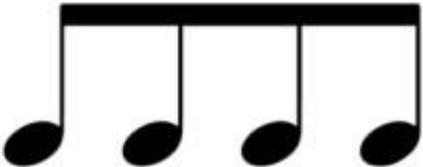


What do they mean?

Beams

In musical notation, a beam is a horizontal or diagonal line used to connect multiple consecutive notes to indicate rhythmic grouping. Only eighth notes or shorter can be beamed. The number of beams is equal to the number of tails/flags that would be present on an unbeamed note.

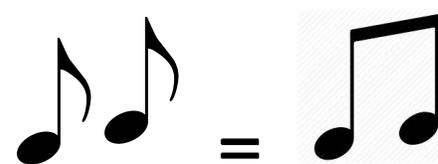
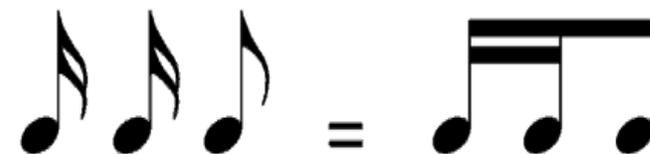
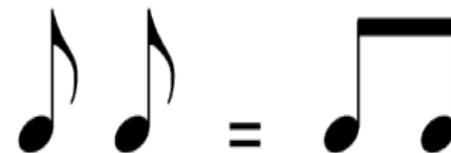
Connecting several notes with tails/flags is what we call “beaming.” Beaming notes together is important because it makes sheet music significantly easier to read.

<i>One 8th Note</i>	<i>Two Beamed 8th Notes</i>	<i>Four Beamed 8th Notes</i>
		
<i>One 16th Note</i>	<i>Two Beamed 16th Notes</i>	<i>Four Beamed 16th Notes</i>
		

Beams

Put simply

- 1) Beams can only be made from notes with Tails/Flags
- 2) Beams can be made from a mix and match of notes with different number of tail/flags
- 3) Beams don't have to be the same pitch (you've probably seen it before, and in fact some notes on the piece of music that we are looking at aren't the same pitch)



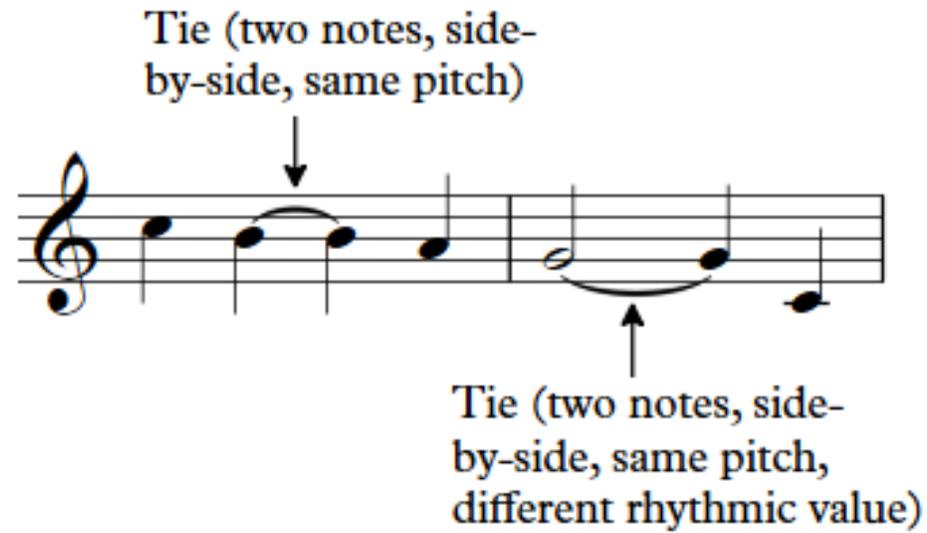
Using beams instead of individual flags on notes is simply a case of trying to clean up an otherwise messy-looking piece of musical notation.

Ties

A tie is a curved line connecting the heads of two notes of the same pitch, indicating that they are to be played as a single note with a duration equal to the sum of the individual notes' values

A tie can be used to connect a number of notes, for instance on a post note, where the note is held over a few bars (everyone's favourite!)

The notes connected by a tie must be the same pitch, but can be of different durations

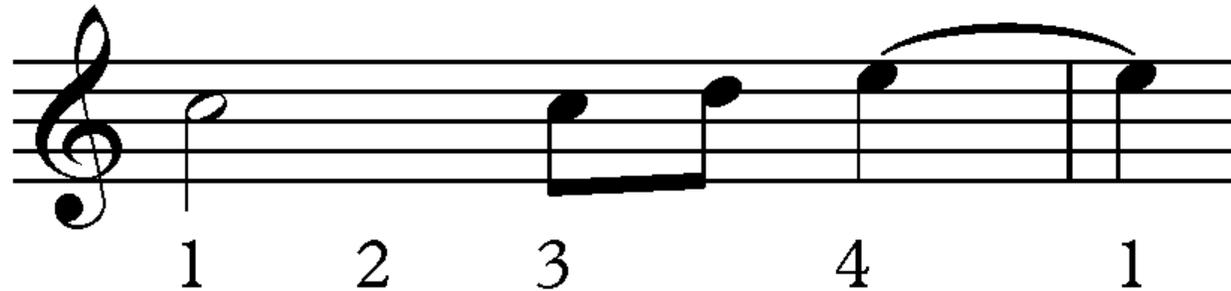


It's as simple as that!!!

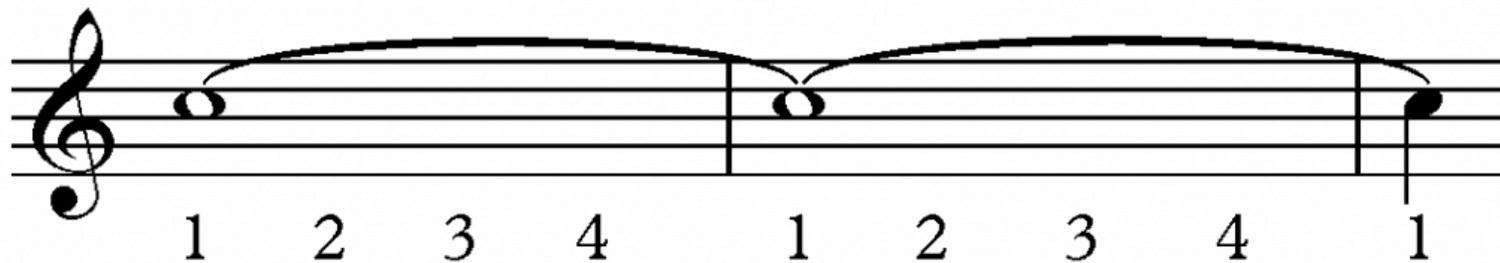
Ties

In a tie, don't forget the notes are all of the same pitch (if they were different that would be a slur). When you sing notes that are tied, you sing the first note and hold it for the value of all the notes that follow.

The example below features a tie between bars 1 and 2. If you were singing this, you would sing note E on the fourth beat of bar 1 and hold it over the bar for the duration of the first beat of bar 2. In other words, you hold note E for 2 beats.

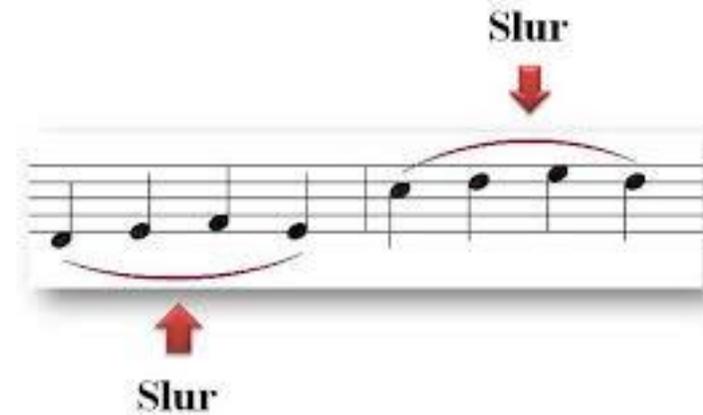


Below is another example of a tie. In this example, you sing note C on the first beat of bar 1 and hold it over the whole of bar 2 and bar 3 (1st beat). In other words, you hold note C for 9 beats.



Ties

A tie is similar in appearance to a **slur**; however, slurs join notes of different pitches which need to be played independently, but seamlessly (legato)



Slurs will be covered in another lesson

Stand by Me

Words and Music
by BEN E. KING, JERRY LEIBER,
and MICHAEL STOLLER

Arranged by
DIANNE GOLDRICK

Have a think of what you've just learned and have another look at the music

Have another look
without lines drawn
over it

Remember

Hold the note – 2 beats
Short rest – 1 beat

The image shows a musical score for the song "Stand by Me". It is divided into three sections: Intro, Verse 1, and Verse 2. The Intro section (measures 1-3) shows a Tenor Lead part with whole notes and a Bari Bass part with a rhythmic pattern of eighth notes. Red and blue arrows point from the Tenor Lead notes to the Bari Bass notes, indicating a 2-beat hold and a 1-beat rest. The Verse 1 section (measures 4-7) continues the Bari Bass part. The Verse 2 section (measures 8-11) shows the vocal melody and the Bari Bass accompaniment. The lyrics are: "When the night has come and the land is".

Do you see
how it all fits
now?

Easy right?

Stand by Me

Words and Music
by BEN E. KING, JERRY LEIBER,
and MIKE STOLLER

Arranged by
DIANNE GOLDRICK

Intro

The musical score for the Intro consists of two systems. The first system has a Tenor Lead staff with rests and a Bari Bass staff with a rhythmic pattern of eighth notes. The second system continues the Bari Bass line. Lyrics 'Doom-ba doom doo' are written under the Bari Bass staff.

Verse 1

The musical score for Verse 1 consists of two systems. The first system has a Tenor Lead staff with rests and a Bari Bass staff with a rhythmic pattern. The second system continues the Bari Bass line and includes the lyrics 'When the night has come and the land is'. Lyrics 'Doom-ba doom doo' are written under the Bari Bass staff.

Have another look
without lines drawn
over it

Is it making
sense?

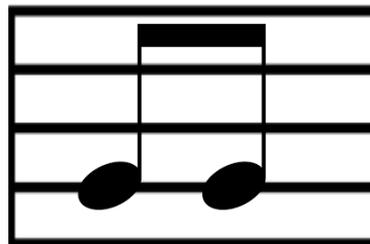
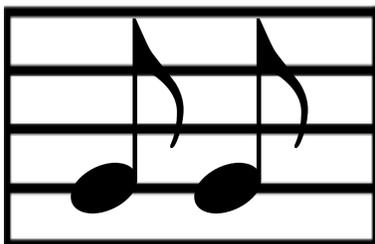
If you know the
song, it's a lot easier
to understand it and
sing along

Learning a new
song is pretty
straight
forward if you
know your
notes and
rests, and once
you start to
learn the tune,
the learning
accelerates.

Lets see what you remember

What are the equivalent way of writing the following notes?

1)



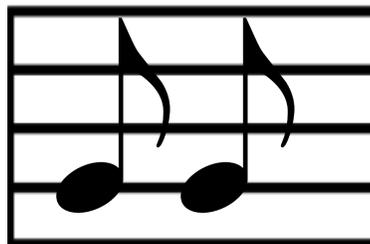
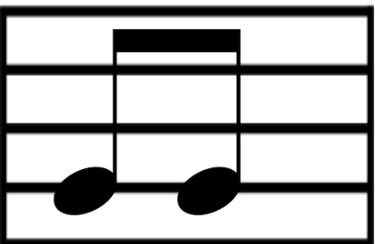
Both notes same pitch

2)



Both notes same pitch

3)



Both notes same pitch

4)



Second note is a semi tone higher

Lets see what you remember

What do the following ties mean in terms of beats?

1)

Hold the note for 3 beats

2)

Hold the note for 5 beats

3)

Hold the note for 6 beats



HOW DID YOU DO?



OK, LETS MOVE ON.....



Conclusion

Notes and rests have a direct comparison to each other

Once you get your head around the different timings of the notes and rests, reading the music and understanding it becomes a lot easier

Rests are put in the enable music to be synchronised

The length of notes is dependant on the rhythm and sometimes a small variation from the correct note can make a whole piece “off”

Rests and notes used correctly makes the music what it is

The arranger had a vision, by singing in time with the notes and rests, you can realise that vision for the song

Conclusion

So now things should be a lot clearer.

With this and the previous lesson on notes & pitch you should be able to understand what you're looking at.

Yes there is more to learn, but you now should have the basic understanding of written music.

Keep looking at what you've seen in this lesson, & the previous lesson.

Now that you've done the hard work, lets have some fun



Understanding Rhythm Exercise

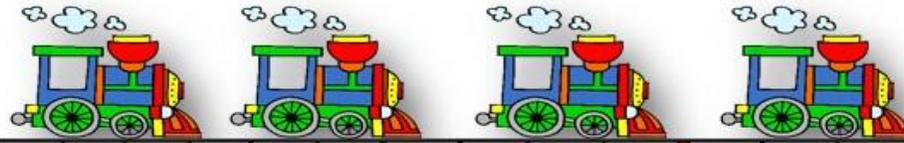
Say what's in the pics and you should end up be saying it in the rhythm of the notes underneath

 <p>Ruby Red Apple</p> 	 <p>Crispy Sizzlin' Bacon</p> 	 <p>Yellow Banana</p> 
 <p>Sliced white bread</p> 	 <p>Bright Green Broccoli</p> 	 <p>Layered chocolate cake</p> 
 <p>Garden Carrot</p> 	 <p>Smoked Gouda Cheese</p> 	 <p>Chocolate Chip Cookies</p> 

Understanding Rhythm Exercise

TRAIN RHYTHMS

En-gine, en-gine, num-ber nine.
Go-ing down Chi- ca-go line.
If the train falls off the track,
Will I get my mon-ey back?



Discussion

Questions to get you thinking

- 1) If you could sing one song perfectly, what song would it be?
- 2) If you could play one instrument perfectly, what would it be?
- 3) If you could be any singer, who would you be?
- 4) What 3 records would you want with you if you was stranded on a desert island? (with a solar powered player 🤖)





Thank you for your attention