

# FUNDAMENTALS OF MUSIC

Rudiments, Musicianship, and Composition

SEVENTH EDITION



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Jennifer Snodgrass  
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Rudiments, Musicianship,  
and Composition

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*To our students and mentors, who inspire us each day.*

*Jenny and Sue*

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**Full-Service Project Manager:** *Integra Software Services Pvt. Ltd.*

**Composer:** *Integra Software Services Pvt. Ltd.*  
**Printer/Binder:** *LSC Communications, Inc.*  
**Cover Printer:** *Phoenix Color*  
**Cover Design:** *Integra Software Services Pvt. Ltd.*  
**Cover Image:** *John Dakapu/Shutterstock*

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#### **Library of Congress Cataloging-in-Publication Data**

Names: Henry, Earl, author. | Snodgrass, Jennifer, author. | Piagentini, Susan, author.  
Title: Fundamentals of music: rudiments, musicianship, and composition / Earl Henry, Jennifer Snodgrass, Susan Piagentini.  
Description: Seventh edition. | Boston: Pearson, 2019. | Includes index.  
Identifiers: LCCN 2017040169 | ISBN 9780134491387 | ISBN 0134491386  
Subjects: LCSH: Music theory—Elementary works. | Musical notation.  
Classification: LCC MT7 .H49 2019 | DDC 781—dc23  
LC record available at <https://lcn.loc.gov/2017040169>

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# Preface

**H**ow does one begin to talk about printed music on the page? It is imperative that students, teachers, and performers understand a common language in order to convey our experiences with sound and print.

This language of music—the fundamentals—allows you to move from intuitions gained through your prior listening experiences to an informed comprehension about how music works. This enables you to communicate in terms that other musicians understand.

Today, many of us can sing, whistle, hum, or pick out a tune on the piano or guitar, but only those who read and write using the language of Western music are able to communicate in this written form. In each musical era, musical styles and vocabularies have continued to evolve. Along with each stylistic change, the language of music notation has developed, and innovative sounds have required new symbols to represent them.

*Fundamentals of Music* is intended to familiarize you with the notation and performance of Western music through creative composition projects, listening exercises to develop your aural skills, and the analysis of musical examples from a broad range of styles and genres. You will have the opportunity to practice your new vocabulary and performance and analytic skills in the context of complete compositions. Whether you are preparing for a career in music, or simply want to develop an appreciation for this musical language, you will learn terms, symbols, practices, and conventions that make Western music sound the way it does.

## New to this Edition

The seventh edition of *Fundamentals of Music* has been thoroughly revised and expanded, yet maintains the intent of its original author Earl Henry. Virtually all topics from the sixth edition were retained, with slight reorganization of the overall format of the text. This edition includes a broader range of musical examples and styles, and revised and expanded aural skills methods and exercises. Some highlights of what you can expect of this edition are as follows:

- Select chapters conclude with two contrasting *Analysis in Context* examples. The scores are carefully paired, with one example representing the classical canon, and another from a more contemporary genre. These scores encourage students to put the skills of the current chapter in the context of complete pieces.
- The accompanying sound files for *Fundamentals of Music*, seventh edition are either available as downloadable resources on the dedicated textbook website or included in a Spotify playlist created specifically for this title.
- Significant updates in musical examples throughout the text include the addition of popular music and works for large ensemble.
- Extensive editing of lead sheet notation symbols to better represent the language of today's studio musicians.



## Using the Text

Each of the 13 chapters is divided into five main areas:

**Essential Terms and Symbols:** An alphabetical list of key terms that appears at the beginning of each chapter. As you work through the chapter, make sure you understand the definitions of these important terms and symbols.

**Review Sets:** These are short drills intended for class discussion. Instructors often pause to complete the review sets as they present chapter materials in class.

**Musicianship Studies:** These include sight singing, ear training, and keyboard skill development activities. We have expanded these areas with more examples and guided practice examples.

**Building Skills and Creative Projects:** Each chapter concludes with a number of exercises and projects. The creative projects center on an aspect of analysis or composing and arranging music. Your instructors may ask you to tear out these exercises and submit them for correction. The text layout allows for this without the loss of the main content of the book.

**Analysis in Context:** A main focus of this edition is the inclusion of two complete scores at the end of each chapter that represent a variety of styles of music. The accompanying study questions encourage you to apply the concepts from each chapter in the context of a piece of music.

## Listening To The Musical Examples

We have revised the recordings for the seventh edition to be easily accessible via streaming audio and downloadable resources on the dedicated textbook site through Pearson. A combination of original recordings from the sixth edition and new recordings created specifically for this edition are now available.

Because the best approach to understanding music notation is to correlate the sounds and the symbols, we recommend that you use these recordings while you study. We also recommend class performances of student compositions where possible.

## Aural Skills Assessment

The ear training components of the text include opportunities for student practice and review. The answers for these examples are found in the Appendix D: *Answers to Ear Training Exercises*.

## Acknowledgments

We are indebted to colleagues and students—both at Northwestern University and Appalachian State University—for their suggestions in the preparation of this edition and their excitement in the classroom, which inspires us as teachers every day. In particular, we would like to thank the following reviewers of the seventh edition: Berkeley Price, Barbara Murphy, Andrew Book, Steven M. Bresnen, Beverly Howard and Mariah Boucher.

New audio examples for the 7th edition were recorded at the Robert F. Gilley Recording Studio in the Hayes School of Music at Appalachian State University. We are indebted to recording engineers Cory Halterman and Michael Leckrone, as well as student performers Rebecca Willcox, Casey Wells, Caison Rogers, Suzanne Brown, Jake Urquhart, and Alexandria (Alex) Smith. Many audio files were retained from the 6th edition and were recorded at The Chill Lodge Studio, Miami, FL [www.chilllodge.com](http://www.chilllodge.com), produced by Dr. Devin Marsh. Vocals were provided by Dr. Tim Brent, Andrew Dahan, Katie Kupchick, Alex Alberti, and Sierra Karr. The instrumentalists were Dr. Tim Brent, piano; Sam Hyken, trumpet; Gerardo Aguillon, violin; and Lisa Espinosa, cello. Programming was provided by Belinda Ho.

We would like to acknowledge the help of Zach Lloyd, graduate of Appalachian State University and current graduate student at Michigan State who worked tirelessly on graphics and revisions of musical

examples. We want to acknowledge the Editorial and Production staff at Pearson – Bimbabati Sen (Portfolio Manager), Kani Kapoor (Content Producer), Allison Campbell (Monitor), Marla Sussman (Editorial Project Manager), and Gowthaman Sadhanandham (Production Project Manager).

We would like to thank the many mentors and teachers along the way who have instilled in us a passion for lifelong learning. These include the late Robert Turner, Meg Dornbrock, Dr. Sally Thomas, Dr. Anthony Vaglio, Dr. Thomas Delio, Laszlo Payerle, Dr. John Buccheri, Dr. Peter Webster, and many others.

Finally, we would like to thank our families, Greg and Katherine Snodgrass; Richard and Linda Sterling; Rich, Nick, and Megan Piagentini; Donald LaRue; Lois LaRue-White; and Carl White. With their support, we are both able to have careers that we love.

**Jennifer Snodgrass**  
**Susan Piagentini**

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# Chapter 1

# Notating Rhythm

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## Essential Terms and Symbols

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	double barline (  )	notehead
	flag	phrase
.	hook	rest
˘ ˘	line	rhythm
barline ( )	measure	stem
beam	meter signature	tempo
beat	music	tie (˘ ˘)
dot (·)	notation	time signature
dotted note	note	traditional Western music

**Music** is sound and silence in time. If we impose further limits on what is and is not “music,” some eras, cultures, or movements would inevitably be excluded. The clear, undulating tone of a Navajo flute, the tinkling of a wind chime, the massed force of a symphony orchestra, the pulse of a rock combo—all of these are pathways to musical expression.

## Traditional Western Music

This text is about traditional Western music. In most cultures, music can be classified as “art” in which intellectual engagement is the aim; “folk,” the documentation of life at a certain time and geographic area; or “popular,” meaning music for entertainment.

These include such genres as gospel, musical theater, and top 40. When we use the term **traditional Western music** in this text, we mean both “classical” music from about 1675 to 1875 (including many great composers of the past like Bach, Mozart, and Beethoven) and *also* any music that continued those same principles in later eras—regardless of style. “Traditional composer” then includes not only European masters Joseph Haydn (1732–1809) and Johannes Brahms (1833–1897), but also ragtime composer Scott Joplin (1868–1917), Mississippi blues artist Pinetop Perkins (1913–2011), *Phantom of the Opera* composer Andrew Lloyd Webber (b. 1948), Ed Sheeran (b. 1991), and pop musician Michael Jackson (1958–2009).

## Notation

Throughout the history of Western music, composers have represented sounds with symbols—a process we call **notation**. Western musical notation, in fact, is a written language. In most other cultures, memorization and improvisation are central tools of the musician, but in the West, formal musical training begins with a flexible but rather complex system of relatively precise notation. Our insistence on exact notation explains, at least in part, why Western music sounds the way it does.

## The Notation of Rhythm

**Rhythm** is the element of time in music and is measured in *beats* or their fractional parts. A **beat** is a regular pulse like the heartbeat or the ticking of a clock. One of the duties of a modern conductor is to outline those beats so that group members can perform their parts at exactly the right time. The rhythm section of a contemporary jazz or pop group performs the same function.

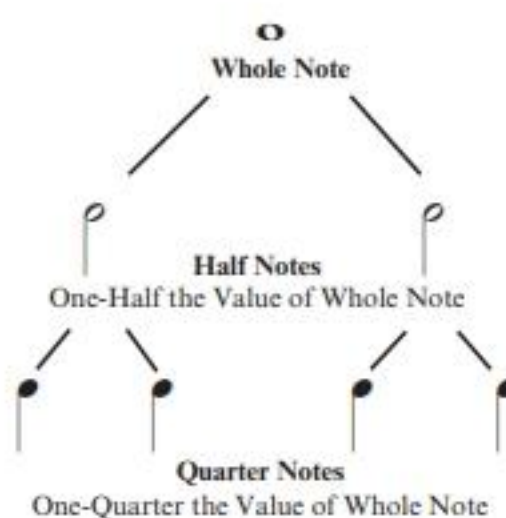
## Note Values

A **note** is the basic symbol for sound and can be altered in a variety of ways to indicate length (or duration). The largest single value in common use today is the **whole note** (♩); other notes have fractional relationships to the whole note and receive one-half its value, one-quarter its value, and so on.

The **half note** (♪) includes a vertical mark called a **stem** and an open notehead. It receives one-half the value of a whole note. The **quarter note** (♫), with both a stem and a solid notehead, occupies one-quarter the time of a whole note.



Examine the names, relative values, and shapes of the whole, half, and quarter notes.



**SETTING THE BEAT.** We can use any rhythmic symbol to represent one beat, but once that decision is made, other symbols relate as multiples or fractions. Listen to your heart beat or a clock ticking and think of this pulse as a series of quarter or half notes. If the quarter note is the beat, for example, the pulse can be represented by a series of quarter notes.

- Practice tapping the following example while keeping a steady beat.

♫ = 1 beat



Now practice tapping a steady beat while listening to songs and compositions from various genres and performing artists.

Just as easily, we could represent our ticking clock with a half note. The music sounds the same (because each half-note symbol represents one beat), yet the notation is different.

♪ = 1 beat



**TEMPO.** The speed of the beat is known as the **tempo**. In Western music, the tempo usually remains constant for a given passage, although it may change from one section to the next.<sup>1</sup> On the other hand, we might dramatize the ending of a section by gradually slowing down (**ritardando**). If we set a tempo, then gradually increase it, the effect is an acceleration (**accelerando**).

**THE METRONOME.** Since the early nineteenth century, the **metronome**, a device for measuring a certain number of beats per minute, has given performers a more exact guide to the speed of the beat. Rather than relying on the performer's interpretation of general tempo indications, composers simply write the letters *M.M.* (for Maelzel metronome) followed by a note value and the number of those notes to be played in one minute. The letters *M.M.* are often omitted.

M.M. ♩ = 132    M.M. ♪ = 72    ♩ = 100    ♪ = 60

Terms indicating tempi and their associated metronome markings

Italian Term	Translation	M.M.
<i>Grave</i>	Very slow	40 or slower
<i>Largo</i>	Very slow	40–60
<i>Larghetto</i>	A little bit slowly	60–66
<i>Adagio</i>	Slowly	66–76
<i>Lento</i>	Slow	60–80
<i>Andante</i>	A slightly slow walking speed	76–108
<i>Moderato</i>	Moderate walking speed	108–120
<i>Allegretto</i>	A little bit slower than <i>allegro</i>	120–126
<i>Allegro</i>	Pretty fast	120–168
<i>Vivace</i>	Lively and fast	120–140
<i>Presto</i>	Very fast	168–200
<i>Prestissimo</i>	Faster than <i>presto</i>	200–208

**COMBINED NOTE VALUES.** Musical phrases are constructed of longer and shorter note values. The relationships among those values never change. If the quarter note is the beat, a half note receives two beats.

- Practice tapping the quarter note beat as you listen.
- Practice tapping the rhythm of the musical line as you listen.

♩ = 1 beat

Musical Line

Quarter-note Beat

The whole note adds a value of four beats to the musical mix.

♩ = 1 beat

Musical Line

Quarter-note Beat

<sup>1</sup> See Appendix B, *Terms and Symbols of Tempo and Expression*, on pages 413–414, for more information.

Remember that we can choose any note value to represent one beat. Tap the excerpt again as you follow this notation with a half-note beat. Here, the whole note receives two beats.

↓ = 1 beat

Musical Line

Half-note Beat

*For class discussion or assignment: please do not remove these pages*

## REVIEW SET

### Note Values

A. Given the quarter note as the beat, provide the total value in beats for each line (2, 4, 9, and so on).

↓ = 1 beat

Sample    ♩   ♩   ♩   ♩   ♩   ♩   8    4.    ○   ♩   ♩   \_\_\_\_\_

1.    ♩   ♩   ♩   ♩   ♩   \_\_\_\_\_    5.    ♩   ♩   ○   \_\_\_\_\_

2.    ♩   ♩   ♩   ♩   ♩   \_\_\_\_\_    6.    ♩   ♩   ♩   ♩   ♩   ♩   \_\_\_\_\_

3.    ○   ○   ♩   ♩   \_\_\_\_\_    7.    ♩   ♩   ♩   ♩   ♩   ♩   \_\_\_\_\_

B. The half note is the beat in these lines. As before, compute the cumulative value in beats.

↓ = 1 beat

1.    ○   ♩   ♩   ♩   \_\_\_\_\_    4.    ♩   ♩   ♩   \_\_\_\_\_

2.    ♩   ♩   ○   ♩   ○   \_\_\_\_\_    5.    ♩   ○   ○   ♩   \_\_\_\_\_

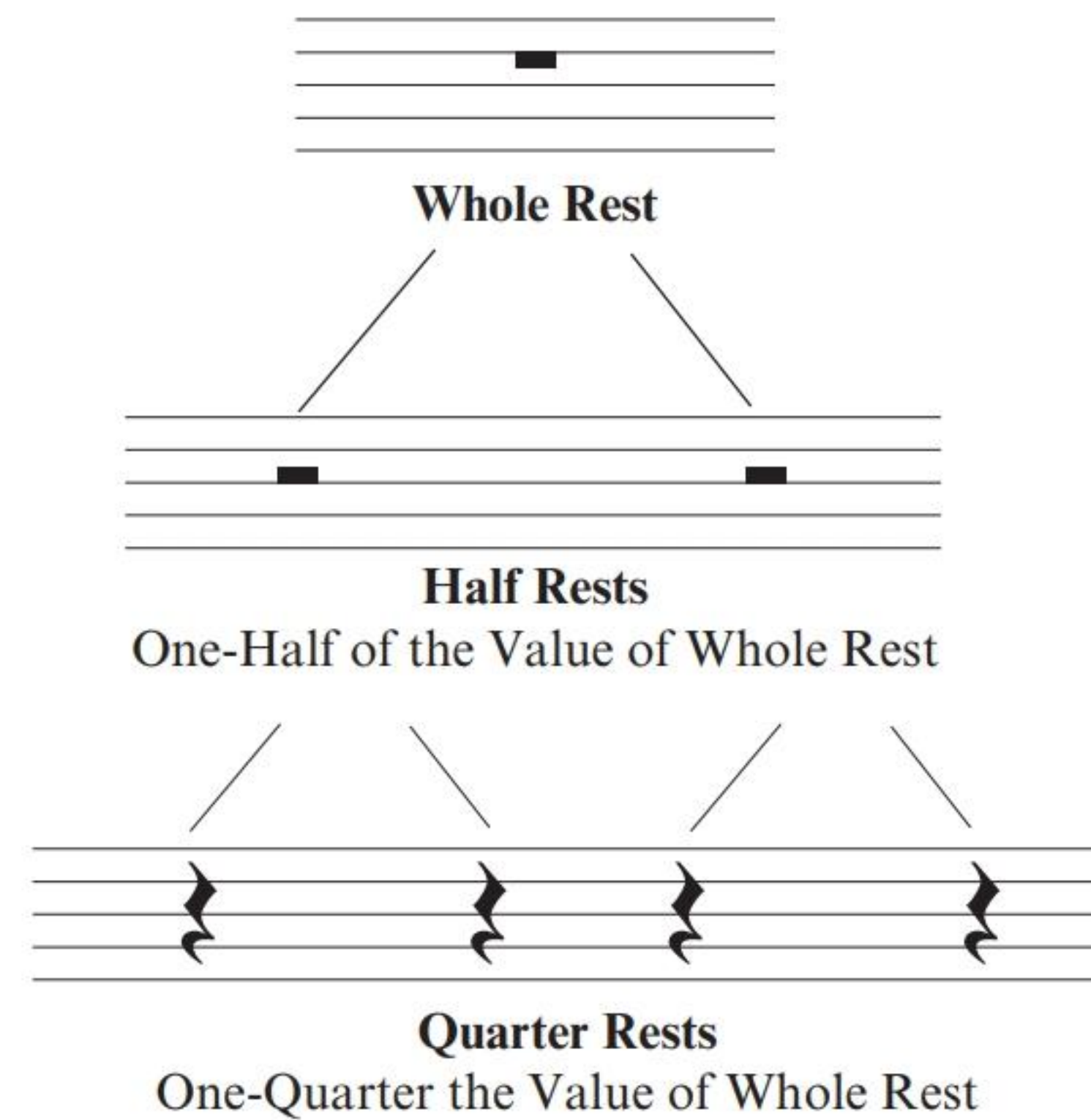
3.    ♩   ♩   ♩   ♩   ○   ○   ♩   \_\_\_\_\_    6.    ♩   ♩   ○   ♩   ♩   ○   \_\_\_\_\_

## Rest Values

Silence in music can be as important as sound. The symbols for silence are called **rests** and correspond to the values of note symbols.

- The **whole rest** hangs below a line (■).
- The **half rest** sits on top of the line (■).
- The **quarter rest** (♪) is a combination of angles and curves.

Study the relationships among whole, half, and quarter rests shown in the next example.



The two phrases below include whole, half, and quarter notes as well as the corresponding rests.

- Practice tapping the quarter-note beat or the rhythm of the musical line with a partner.

♩ = 1 beat

Musical Line

Quarter-note Beat

♩ = 1 beat

Musical Line

Quarter-note Beat

This passage has a half-note beat with the whole note and rest valued at two beats.

♩ = 1 beat

Musical Line

Half-note Beat

Notice that as we read music from left to right, keeping our place in a complicated line can be difficult. A division called the *barline*, discussed in the next section, helps solve this problem.



**REVIEW SET**

## Rest Values

A. Compute the total of note and rest values in each line.

$\text{♩} = 1 \text{ beat}$

1.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$

4.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{—}$   $\text{—}$

2.  $\text{—}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$

5.  $\text{—}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$   $\text{—}$

3.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$

6.  $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$

B. Compute the total beats in these lines with the half note valued as one beat.

$\text{♩} = 1 \text{ beat}$

1.  $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{—}$   $\text{—}$

4.  $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{—}$   $\text{—}$   $\text{—}$

2.  $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$   $\text{—}$

5.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{—}$   $\text{—}$

3.  $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$

6.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{—}$   $\text{—}$   $\text{—}$

## Measures

Groups of notes that consist of a uniform number of beats (three beats, for example) are called **measures**. Measures may contain any number of notes and any variety of rhythmic values as long as the total number of beats is consistent. A vertical mark called a **barline** (|) precedes the first beat of each measure; this symbol divides a musical line into segments that facilitate reading. With the quarter note valued at one beat, for example, each measure in the next passage has three beats.

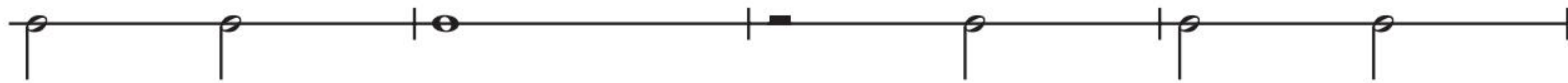
$\text{♩} = 1 \text{ beat}$

Three beats per measure

barline

In comparison, the half note could receive the beat with two beats in each measure.

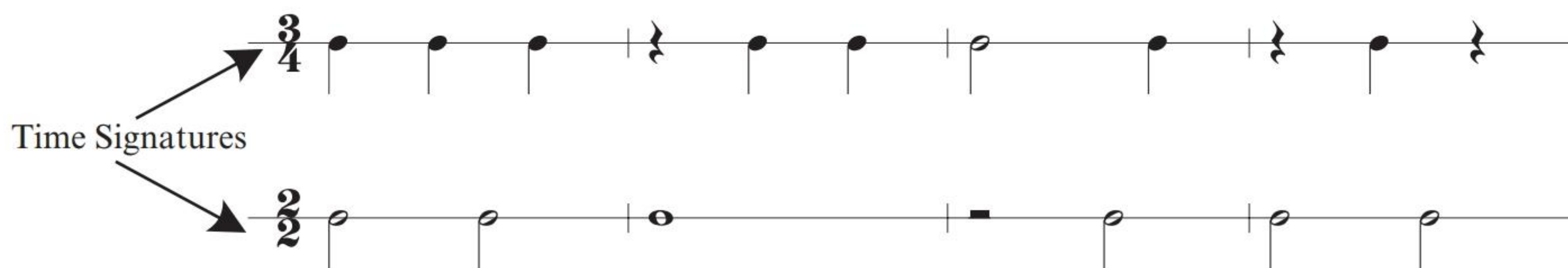
$\text{♩} = 1 \text{ beat}$  Two beats per measure



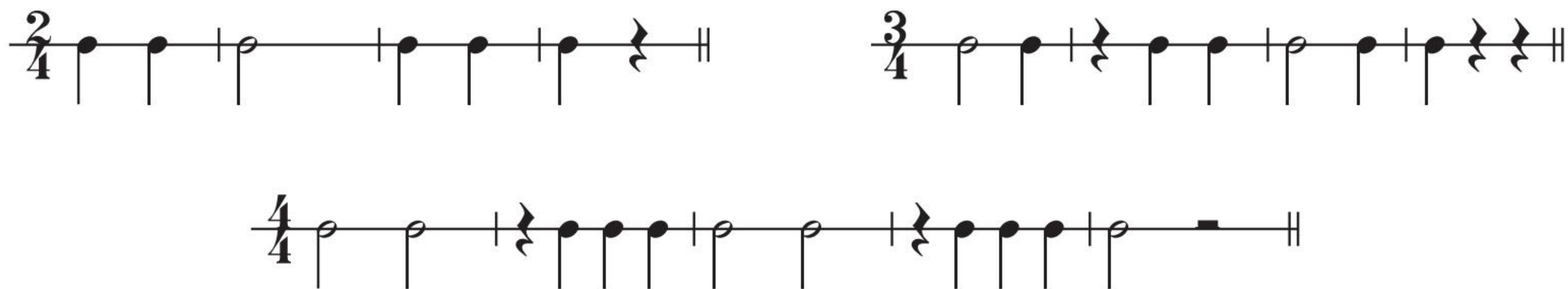
**DOUBLE BARLINE.** A **double barline** (||) indicates the end of a passage.

## Time Signatures

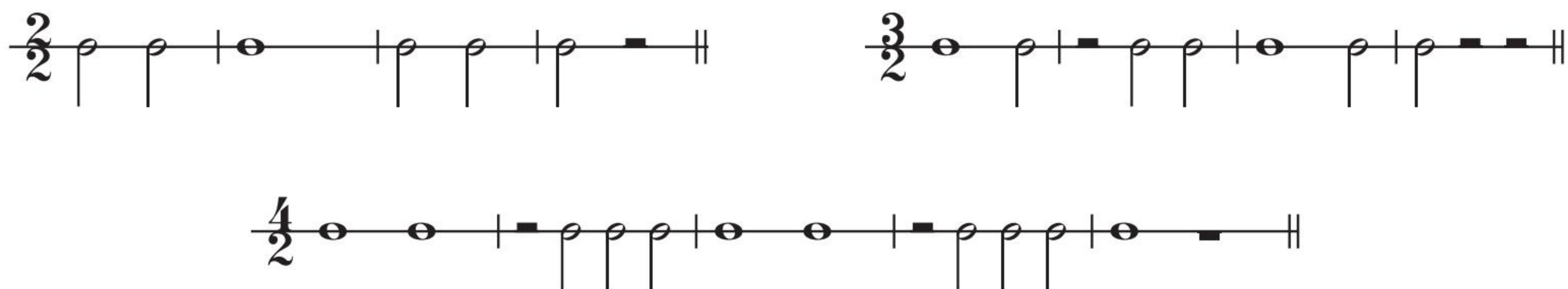
Instead of using words and note values to specify the beat and the number of beats in each measure (as in the previous examples), composers use a *time signature*. A **time** or **meter signature** is a pair of numbers that identifies the value set as one beat and the number of those beats in a measure.<sup>2</sup> The top number indicates the number of beats (in our studies, this will be 2, 3, or 4). The bottom number stands for a note value representing one beat ( $\text{♩} = 4$ ;  $\text{♩} = 2$ ).



In later exercises, we will build an understanding of time signatures and measures in several different ways. For now, the next example shows complete measures in the three time signatures. The beat is a quarter note in each case.



If we use a half-note beat, the principle is the same; there are two, three, and four half notes per measure in the examples that follow. These lines would sound exactly like those in the previous example.



<sup>2</sup> Time signatures also convey crucial information about an intricate aspect of rhythmic performance called *meter*. We will cover this topic in Chapters 4 and 7.

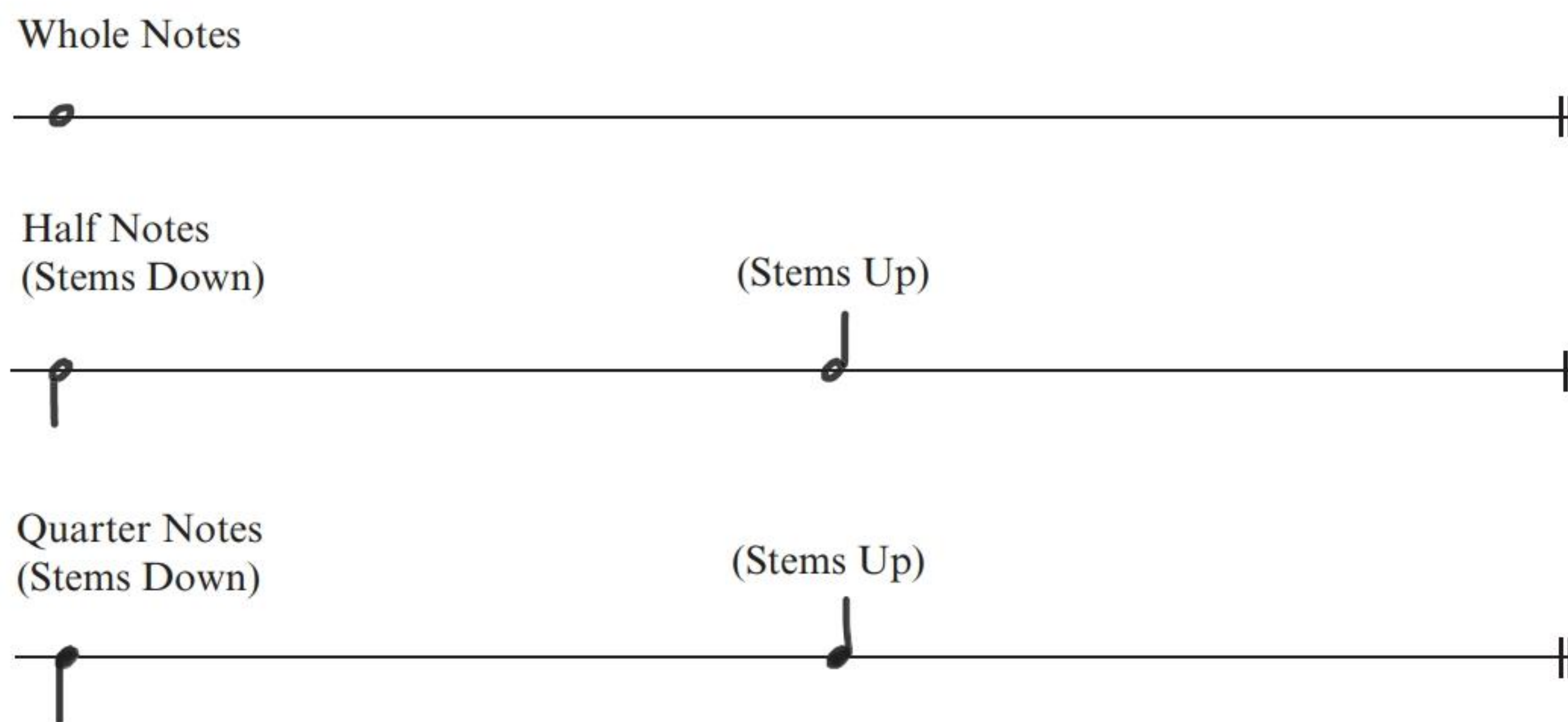
## Calligraphy

### Note and Rest Values

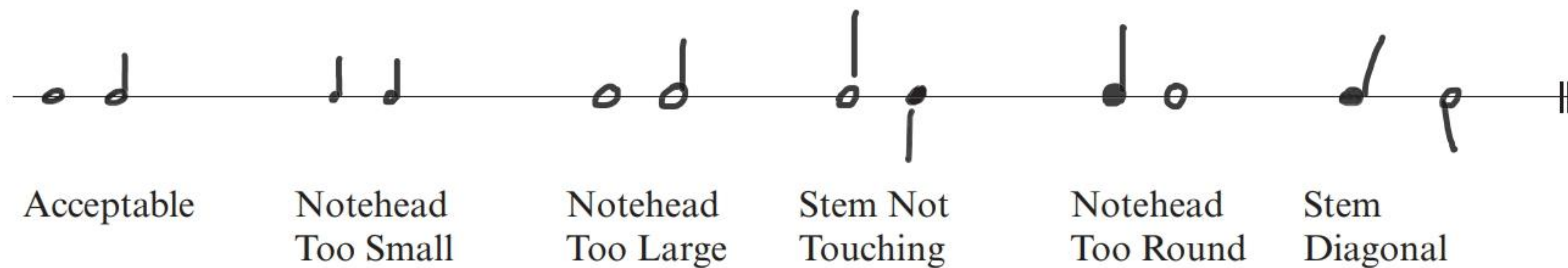
Since the early 1990s, there has been a steady increase in the use of music notation software. Although computer notation systems are readily available, composers, performers, and arrangers must still occasionally write music by hand. We have included several sections on calligraphy in response to this need.

#### Note Values.

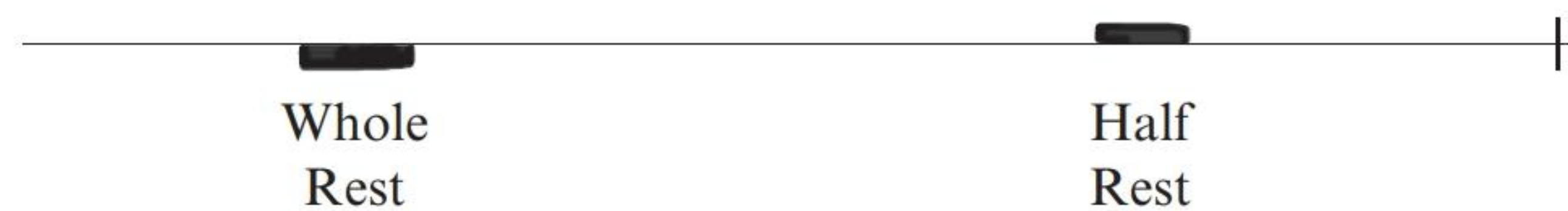
**Noteheads** are oval—not round. Stems extend down from the left or up from the right of the notehead. Try your hand at calligraphy in the blank spaces next to the note examples.



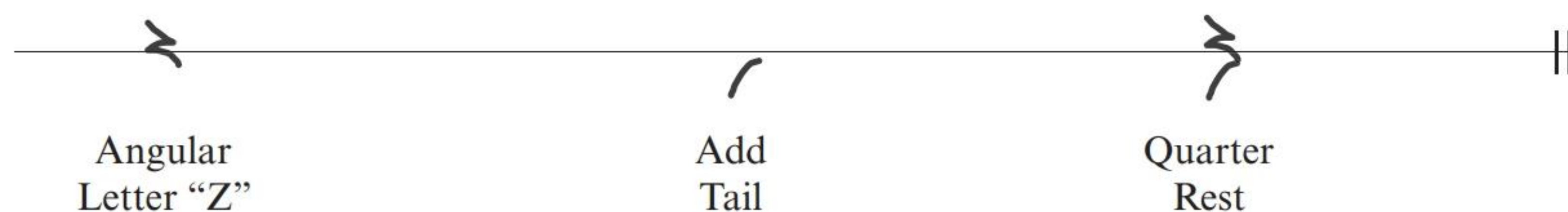
Errors in calligraphy can result in unnecessary costs for studio time and wages. Avoid the following pitfalls, for example, in notating whole, half, and quarter notes.



Whole rests and half rests are simply blackened rectangles—about the same width as a notehead, but only half the height. The whole rest hangs below the line; the half rest sits on top of the line.



Make a quarter rest as an angular letter “Z” and add a curved tail.



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## REVIEW SET

### Measures

Some of the measures in the following lines are complete; others are missing one or more beats. Study the time signature to determine the number of beats in each measure and the type of note receiving one beat. Next, count the beats in each measure. *If necessary*, add *one note* (whole, half, or quarter) in the blank space at the end of the measure. Each measure has space for adding a note whether it is complete or incomplete (see the sample exercise).

#### Sample Exercise

Exercise Line

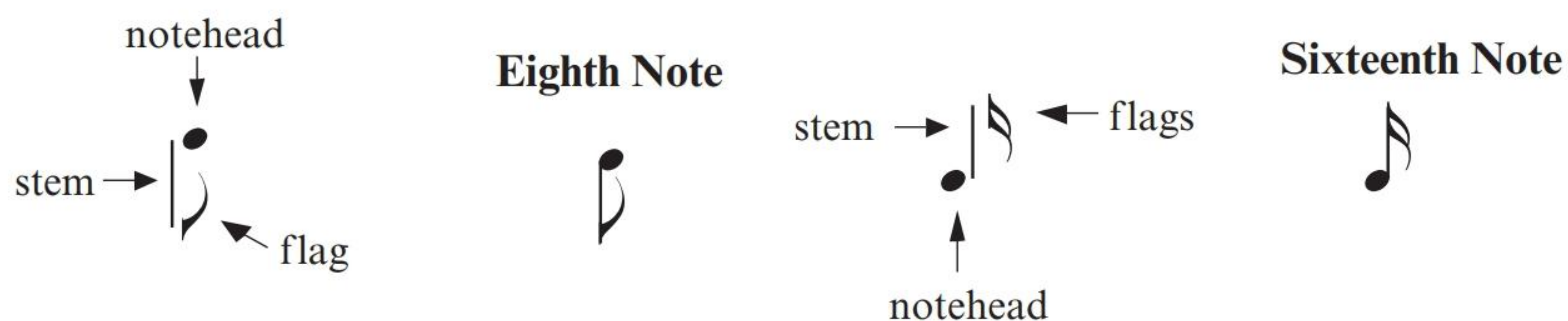
Exercise Line Completed

complete      complete      1 beat missing      complete      2 beat missing      2 beat missing      complete      4 beat missing

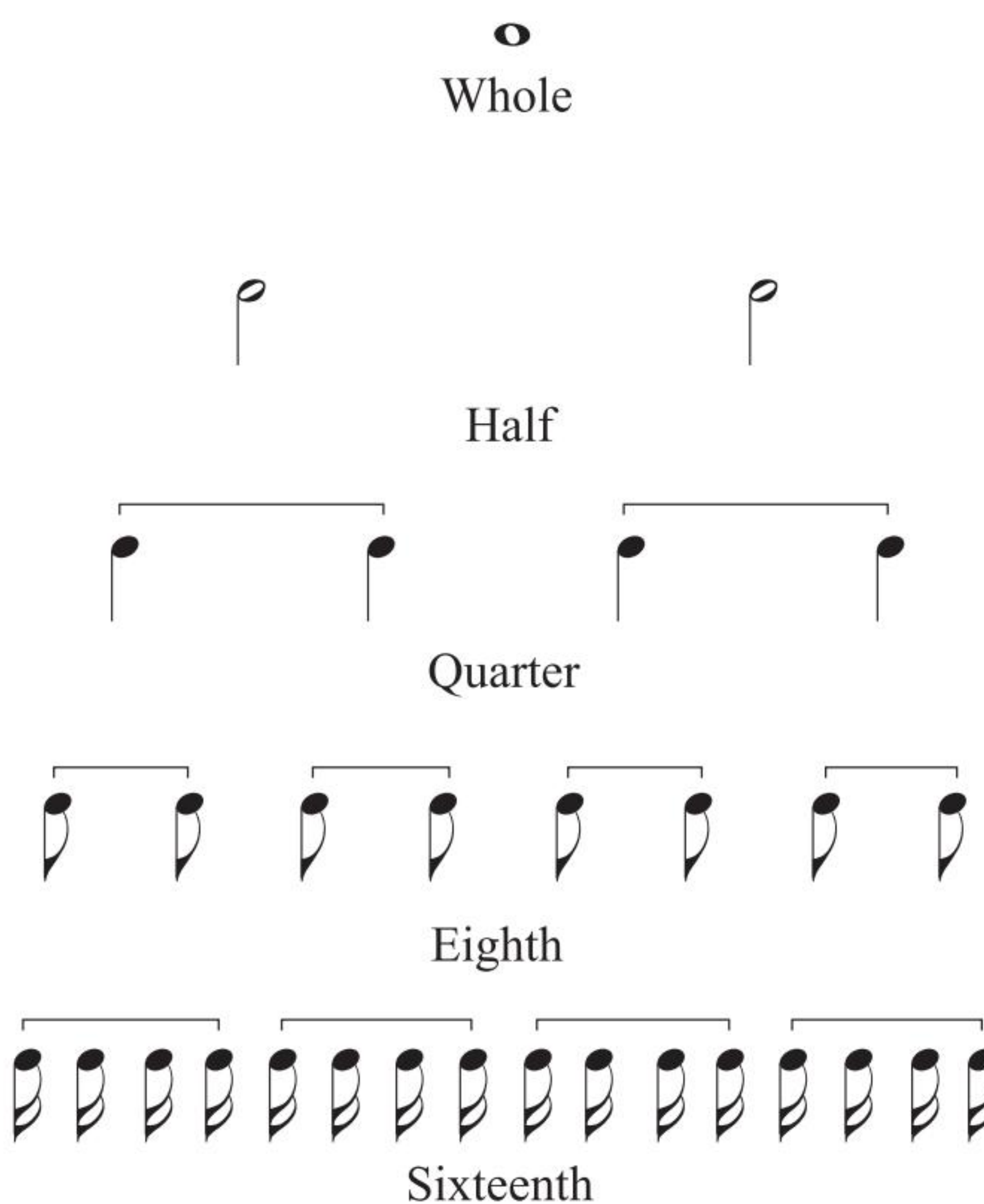
1.  $\frac{4}{4}$
2.  $\frac{3}{4}$
3.  $\frac{2}{2}$
4.  $\frac{4}{2}$
5.  $\frac{2}{4}$
6.  $\frac{3}{2}$

## Smaller Rhythmic Values

In addition to quarter, half, and whole notes, composers also use notes with smaller values. A **flag** (˘) is a curved line added to a note stem that indicates a smaller value. An **eighth note** (♪), for example, with one-eighth the value of the whole note, has one flag; the **sixteenth note** (♩) has one-sixteenth the value of the whole note and includes two flags. Whether the stem direction is up or down, flags are always affixed to the right side.

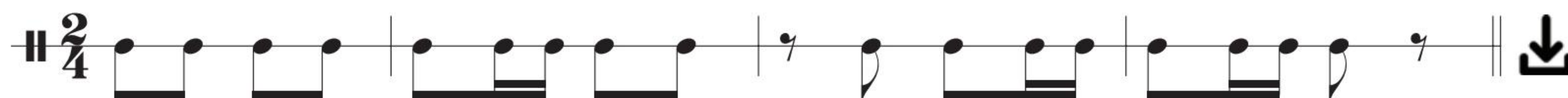


In the next example, notice the number of half, quarter, eighth, and sixteenth notes needed to equal the value of one whole note.

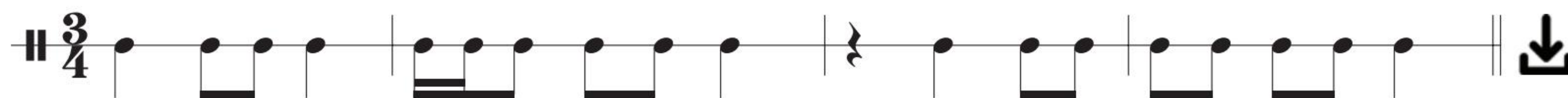


**SMALLER REST VALUES.** Rests with values smaller than quarter rests have **hooks** (˘) that are attached to the left side of a slanted line. The **eighth rest** has one hook; the **sixteenth rest** has two.





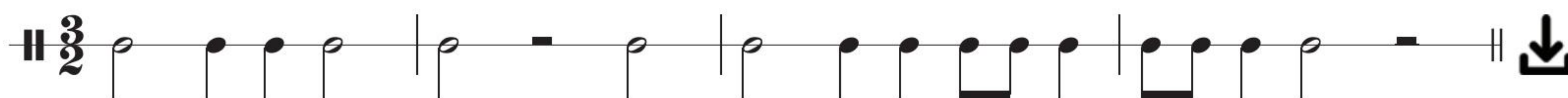
Beats: 1/2 1/2 1/2 1/2 1/2 1/4 1/4 1/2 1/2 1/2 1/2 1/2 1/4 1/4 1/2 1/4 1/4 1/2 1/2



Beats: 1 1/2 1/2 1 1/4 1/4 1/2 1/2 1/2 1 1 1 1/2 1/2 1/2 1/2 1/2 1/2 1



When the half note is the beat, the quarter note itself is a “smaller value” since it receives one-half beat.



Beats: 1 1/2 1/2 1 1 1 1 1 1/2 1/2 1/4 1/4 1/2 1/4 1/4 1/2 1 1



Beats: 2 1/2 1/2 1/2 1/2 1 1/4 1/4 1/2 1 1



## A Step Further

### Larger and Smaller Note Values

While the note values we have discussed are sufficient for notating most music today, those who study more complicated music will find considerable variety. The principle of adding flags or hooks to diminish a value, for example, has few limits. If we add a third flag or hook, we have a thirty-second note or rest; a fourth flag or hook is a sixty-fourth.



Thirty-Second Rest and Note



Sixty-Fourth Rest and Note

Although many composers avoid them today, *even smaller* values than the thirty-second and sixty-fourth notes can be found in traditional Western art music. Likewise, composers today occasionally use an older value, called a **breve**, that has *double* the value of a whole note. Two different forms of the breve are common.



Breve or Double Whole Note



Breve or Double Whole Note

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**REVIEW SET**

Smaller Values

**A.** Compute the value of the notes and rests. The quarter note is the beat. Circle each complete beat unit. The first one is done for you.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

**B.** In these lines, the half note is the beat. The quarter note now receives half of a beat.

$\text{♩} = 1 \text{ beat}$

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

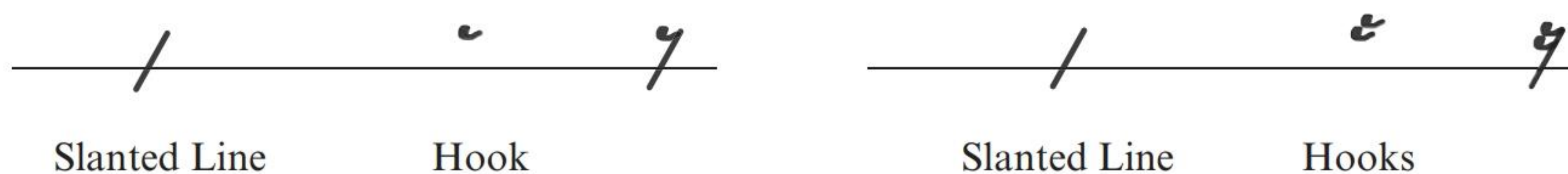
Calligraphy

Eighths and Sixteenths

In notating flags, composers and arrangers usually use a curved stroke of uniform thickness. We suggest that you begin with the notehead, add the stem, then provide one or more flags.

Notehead	Stem	Flag	Notehead	Stem	Flag

The hooks for eighth and sixteenth rests are easier. Begin with the slanted line, then add the hook.



Use the space that follows to practice making eighth and sixteenth notes and rests.

Eighth Notes  
(Stems Down) (Stems Up)

Sixteenth Notes  
(Stems Down) (Stems Up)

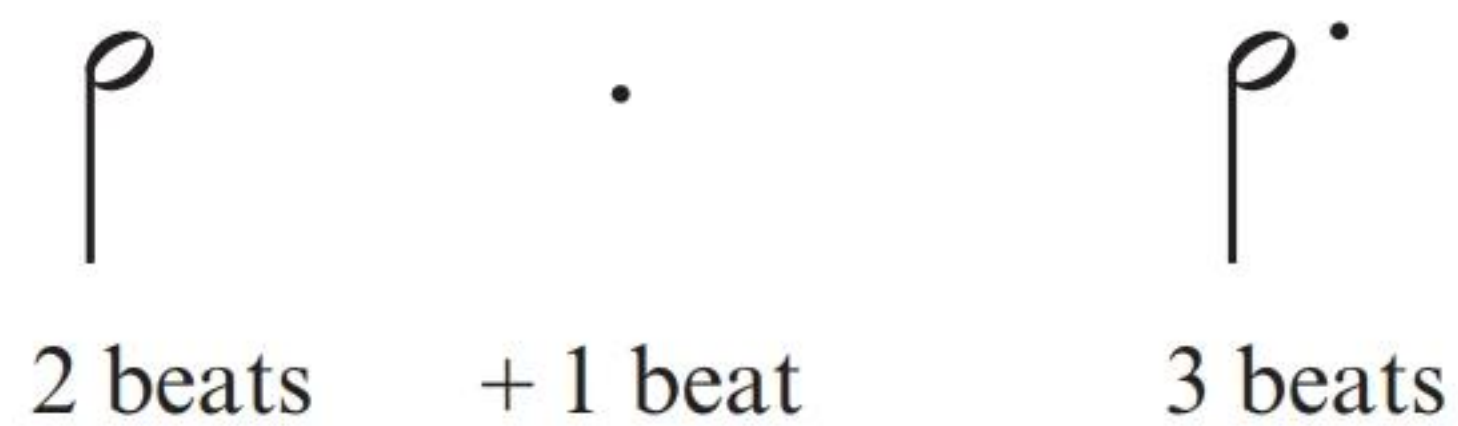
Eighth Rests Sixteenth Rests

Complete Building Skills 1-1 on page 19

## The Dot

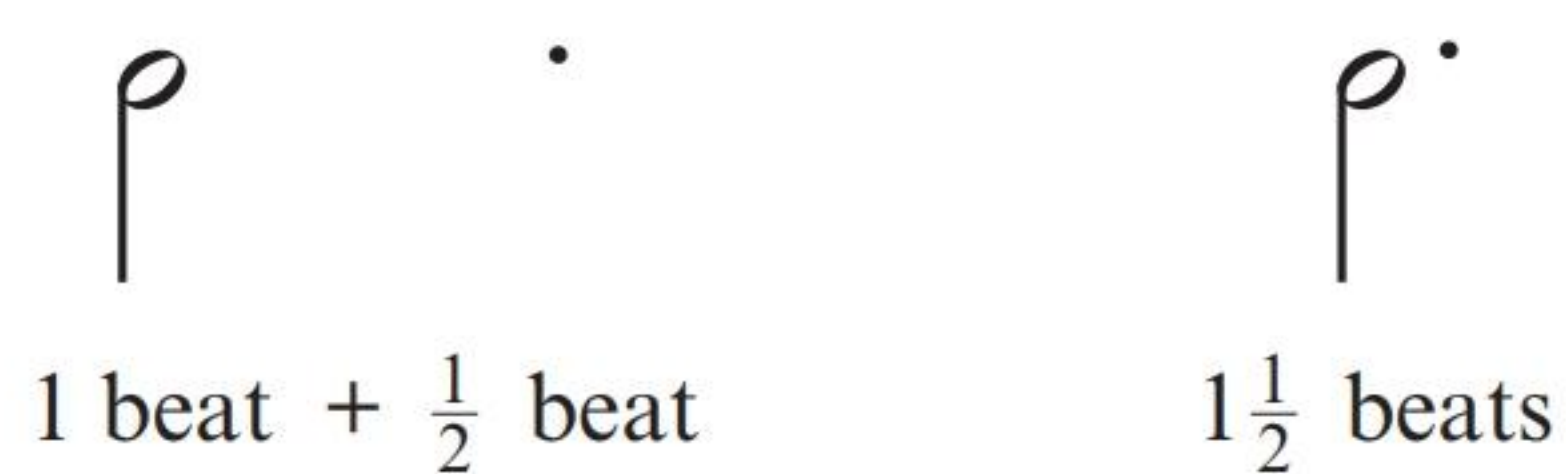
The **dot** (·) is employed to extend the value of a note or rest by one-half of its original value. If the half note, for example, receives two beats, the *dotted half note* has the value of three beats.

♩ = 1 beat



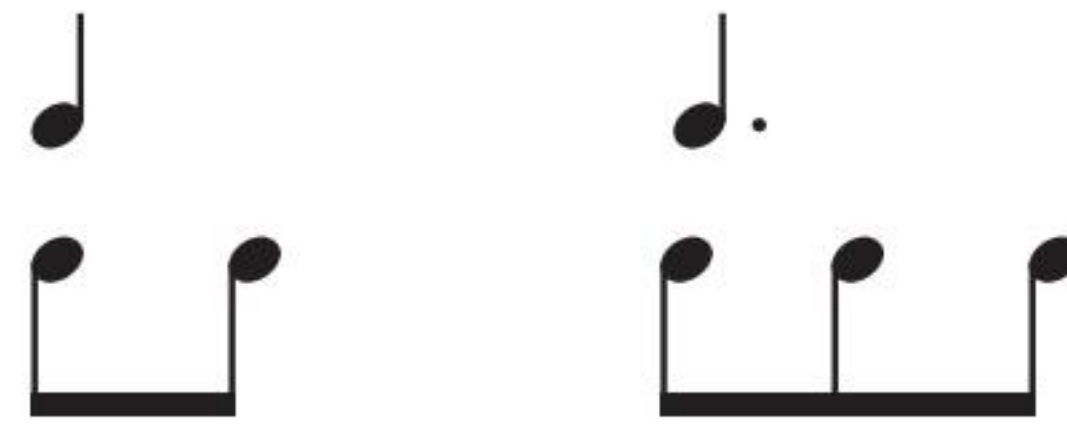
When the half note is the beat, the *dotted half note* receives one and a half beats—an increase in its original value by half.

♩ = 1 beat

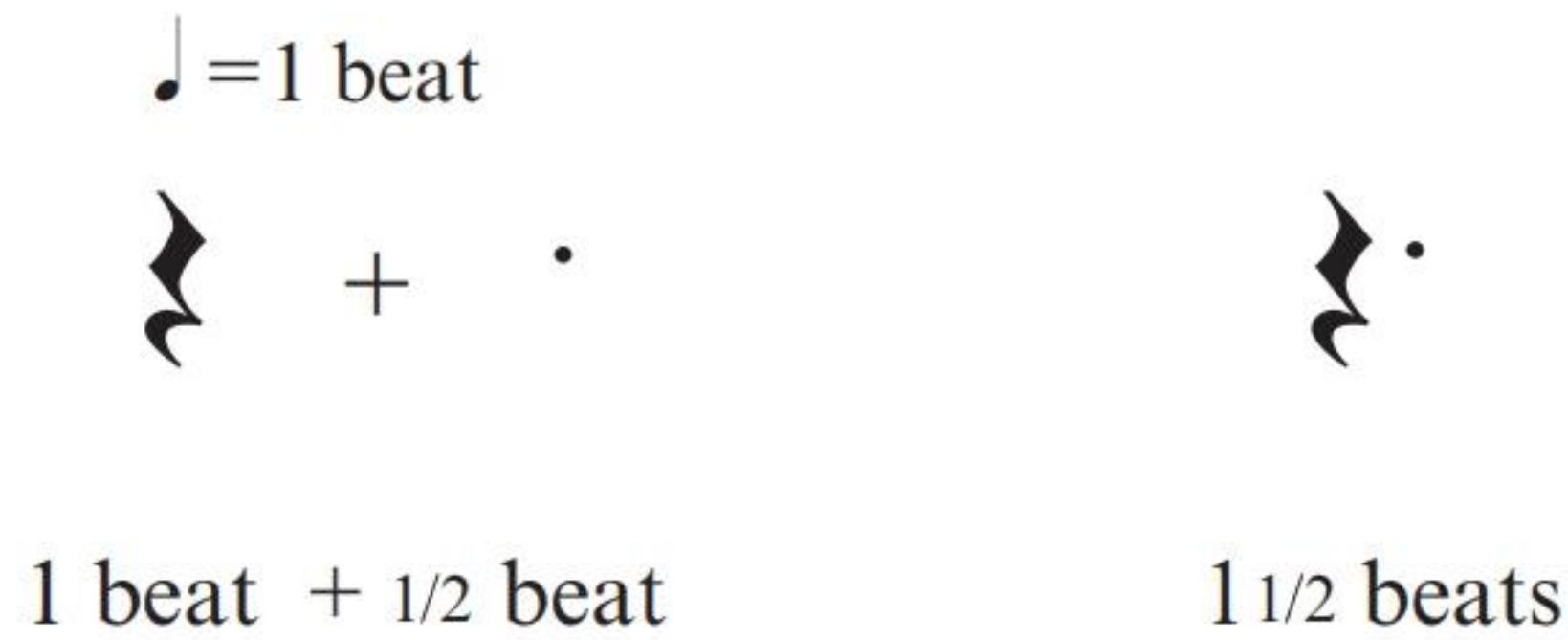




A **dotted note** is one that includes a dot. As we will discuss more fully in a later chapter, dotted notes permit the composer to divide the beat into three, rather than two parts. The quarter note divides into two eighth notes; the *dotted* quarter note divides into three eighth notes.

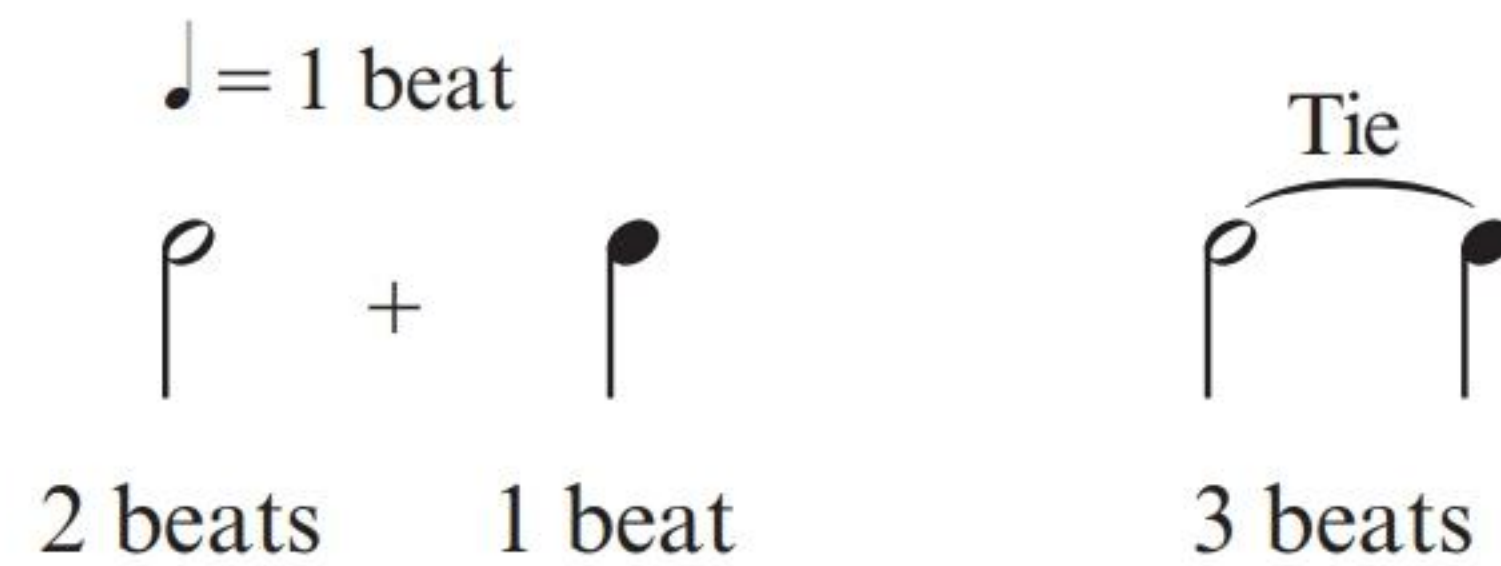


The dot principle applies to rests as well as to notes. If the quarter note and the quarter rest receive one beat, the *dotted quarter rest* has the value of one and a half beats.



## The Tie

While the dot increases the value of a single note or rest, the **tie** (~ or ~) combines the values of two or more notes of the same *pitch* (discussed in Chapter 2). If the quarter note receives the beat, for example, a half note tied to a quarter note has a combined value of three beats.



When the quarter note receives one beat, an eighth note tied to a quarter note receives one and a half beats.



Ties and dots are similar in some respects but different in others. While both symbols may extend duration, ties allow us to combine note values or continue a single note across a barline. The dotted half note in the first two examples is the same as a tie if there are three beats in a measure. With two beats in a measure, however, the dotted half is a notational error. The last example shows the correct form with a tie extending the value across the barline.











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## REVIEW SET

### Dots and Ties

Compute the value of the notes and rests in the next lines. The quarter note is the beat.







♩ = 1 beat

1.		_____	5.		_____
2.		_____	6.		_____
3.		_____	7.		_____
4.		_____	8.		_____

## Flags and Beams

In addition to flags, composers also group shorter values into beat units with *beams*. A **beam** is a thick, horizontal or slanted bar that connects two or more note stems. Flags and beams are equivalent in value. Eighth notes, for example, have one flag or one beam; sixteenth notes have two flags or two beams.

♩ = 1 beat

<i>Flags</i>	<i>Beams</i>	<i>Value</i>
		2 beats
		1 beat
		1 beat

The advantage of beaming is evident from the next example. While flags convey individual values, beams identify beat groups. Notice how the four beats in each measure are easier to identify in the beamed passage than in the flagged one.

Flags



Correct Beaming

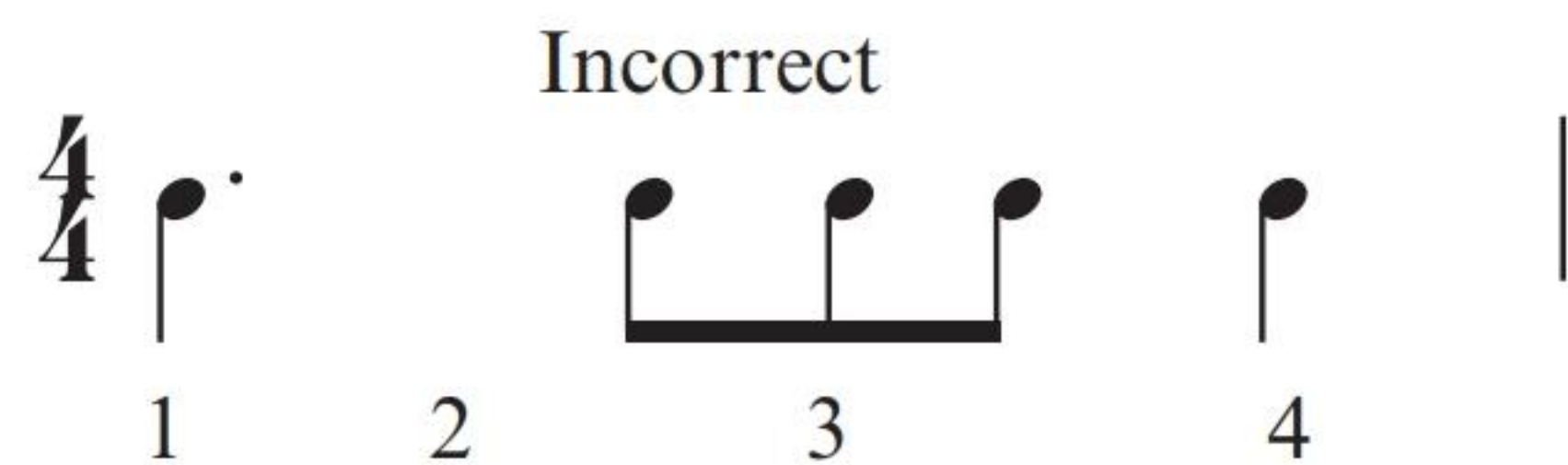
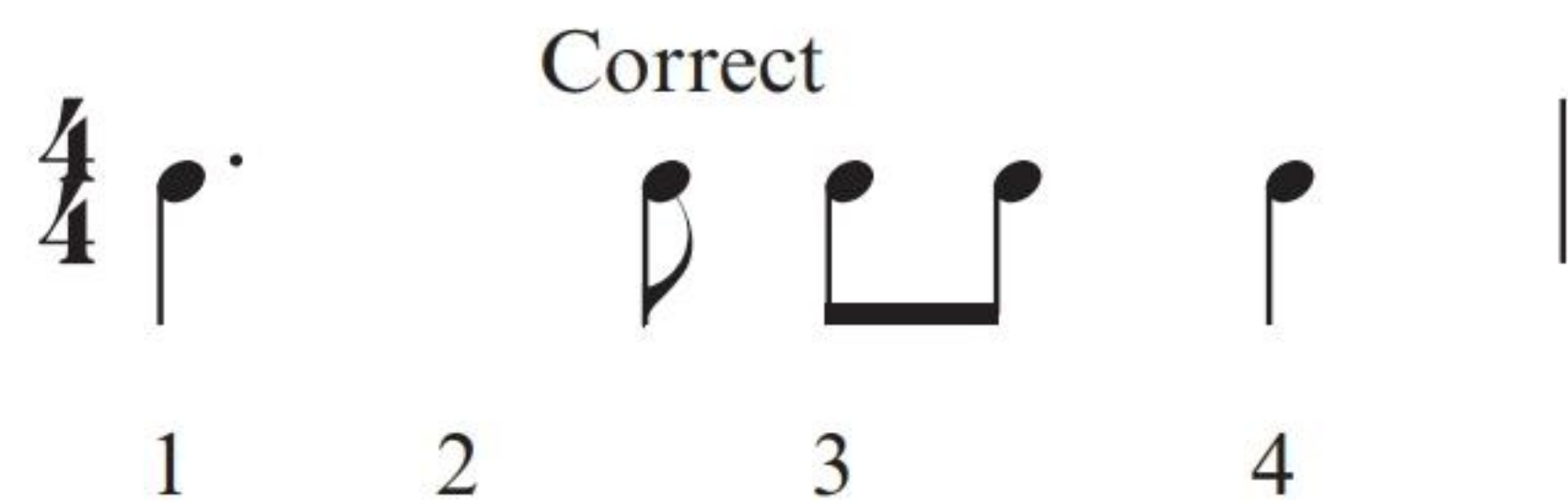


Finally, the next example shows incorrect beaming. It is difficult to perform because the beat groups are not properly identified.

Incorrect Beaming



In the second measure of the previous beamed example, notice that one flagged note is retained. A beam is not correct here since it would connect notes on different beats.



### Beaming in Vocal Music

In vocal music, it is customary to use an individual flagged note for a single syllable of text. When a single syllable is sung over many notes, the notes are beamed together (or to the beat).

Una Voce Poco Fa  
Gioachino Rossini

*For class discussion or assignment: please do not remove these pages*

## REVIEW SET

### Beams and Flags

On the lower line, rewrite the flag notation using beams to identify beat groups. Be aware that not every flagged note in the upper line should be converted to a beamed note.

1. **Original**

**Revision**

2. **Original**

**Revision**

3. **Original**

**Revision**

Complete Building Skills 1-2 on page 21

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## Building Skills 1-1

### Note Values

**A.** For the given unit of beat, write one note that has the specified value.

$\text{♩} = 1 \text{ beat}$

2 \_\_\_\_\_  $\frac{1}{2}$  \_\_\_\_\_ 1 \_\_\_\_\_  $\frac{1}{4}$  \_\_\_\_\_

$\text{♩} = 1 \text{ beat}$

$\frac{1}{2}$  \_\_\_\_\_ 2 \_\_\_\_\_  $\frac{1}{4}$  \_\_\_\_\_ 1 \_\_\_\_\_

**B.** For each time signature shown, indicate the number of beats in the measure and the note that receives one beat.

1.  $\frac{4}{4}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

4.  $\frac{2}{2}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

2.  $\frac{3}{4}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

5.  $\frac{2}{4}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

3.  $\frac{3}{2}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

6.  $\frac{4}{2}$  Beats in measure \_\_\_\_\_  
Note receiving one beat \_\_\_\_\_

**C.** Use barlines to divide the following lines into measures.

1.  $\frac{4}{4}$  

2.  $\frac{3}{2}$  

3.  $\frac{2}{4}$  