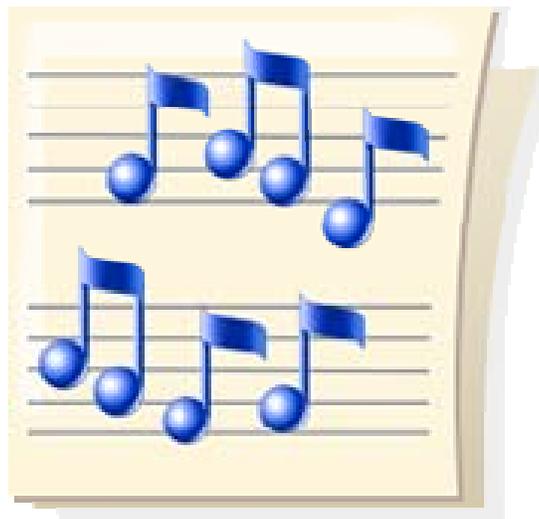


SIMPLE INTRODUCTION



TO

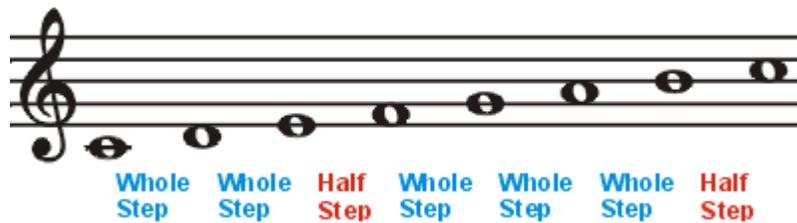
MUSIC NOTATION

All music must be written before it can be read, understood, and played by musicians. To do this, a system of notation has been developed that gives musicians the information they need to play music as the composer intended it.

The Following URL will can help see a key board and play the

<http://method-behind-the-music.com/piano>

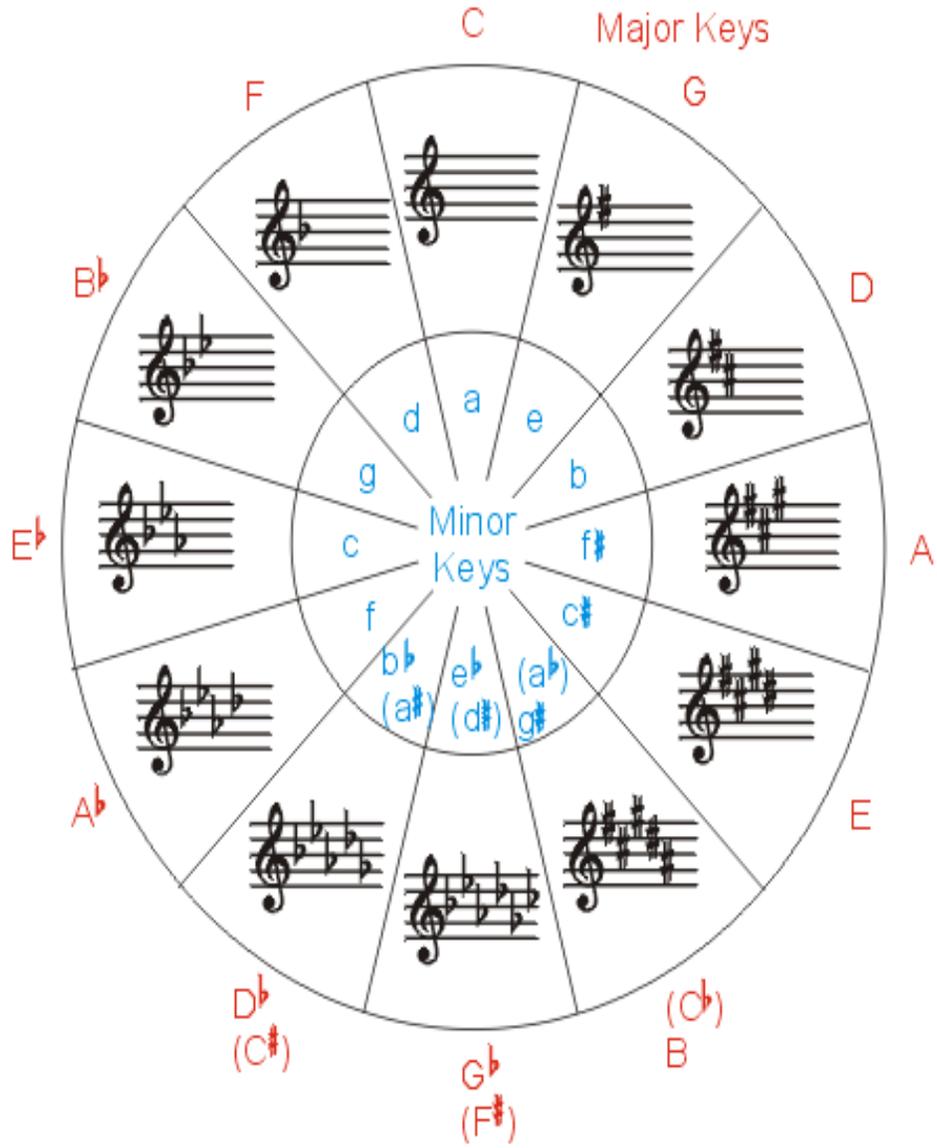
Below is a scale, any starting note on the piano that follows this pattern is the scale for that note. See Key Signatures.



Key Signatures

To help understand and remember key signatures, a chart called the circle of fifths can be used. On the outside are the major key names, separated by fifths. On the inside are the corresponding minor key names. In the middle is the number and position of the sharps or flats. (See Next Page)

Circle of Fifths



Time Signatures

Time signatures tell you how many and what kind of notes per measure there are. The number on top is the number of notes per measure, and the bottom number is what kind of note. Let us explain further.

Let us take for example the most popular time signature, 4/4. This means there is **4 quarter notes per measure**. How is this so?

Looking at 4/4, you saw the 4 on top. You already knew that meant there were 4 something per measure. Then looking at the bottom number probably confused you. The bottom number can be 1, 2, 4, 8, 16, etc. Look at this chart.

| Bottom Number | Value |
|---------------|----------------|
| 1 | Whole note |
| 2 | Half note |
| 4 | Quarter note |
| 8 | Eighth note |
| 16 | Sixteenth note |

For example:

3/4 is **3 quarter notes per measure**.

5/2 is **5 half notes per measure**.

6/8 is **6 eighth notes per measure**.

There are also 2 other common things you might see where the time signature should be.

- ♩ Common Time
Same as 4/4 time
- ♩ Cut Time
Same as 4/4 but everything is cut in half.
Example: a half note = 1 quarter note, a whole note = 1 half note.

Modifiers

A note value may be augmented by adding a dot after it. This dot adds the next lower note value, making it one and a half times its original duration. A number of dots (*n*) lengthen the note value. So, Two dots add two lower note values, making a total of one and three quarters times its original duration. The rare three dots make it one and seven eighths the duration, and so on.

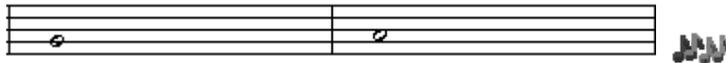
A rest indicates a silence of an equivalent duration.

The Value of the note is based on the “Key Signature”

Types of Notes:

1 of the most important parts of music is learning the types and values of notes. Here you will gain some understanding of how the notes look and sound. The  icon means you can listen to it. All of the music samples are recorded at the same speed and are just 1 measure.

The whole note:
Looks like:



an egg on its side, either with a line through it or not.

The half note:
Looks like:



the same as a whole note but with a vertical line attached to it.

The quarter note:
Looks like:



the same as a half note except the circle is filled in.

The eighth note:
Looks like:



the same as quarter notes but with a curly off the line. They can also be put in groups of 4, 3, or 2.

The sixteenth note:
Looks like:



the same as an eighth note but has double curls. Can also be grouped in 4, 3 or 2 but are joined by a double line.

Types of Rests:

For each type of note you learned beforehand there is a corresponding [rest](#).

The whole rest:

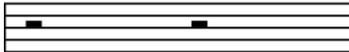
Looks like:



a dark rectangle attached to a bar line, facing downwards. (*1 shown*)

The half rest:

Looks like:



a dark rectangle attached to a bar line, facing upwards. (*2 shown*)

The quarter rest:

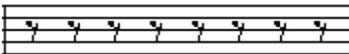
Looks like:



a squiggly line. (*4 shown*)

The eighth rest:

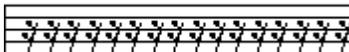
Looks like:



a slanted line with a dot. (*8 shown*)

The sixteenth rest:

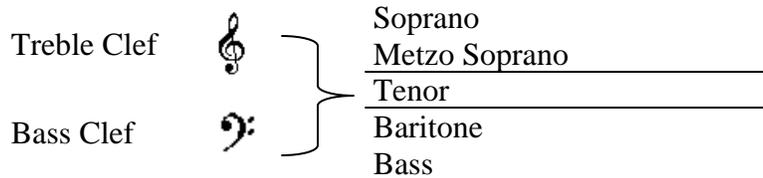
Looks like:



a slanted line with a double dot. (*16 shown*)

Clefs

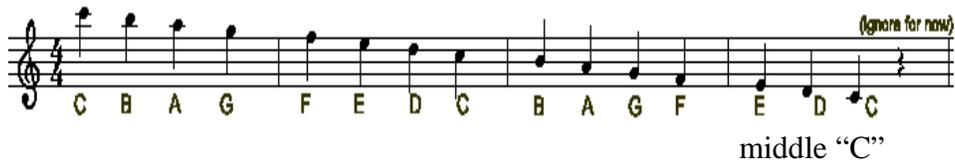
There are 2 basic kinds of clefs. The clef you will see on your music depends on what instrument you play.



You might wonder why there are 2 different clefs. The reason is that most instruments using the bass clef usually have a lower pitch (sound) and regularly play low notes. If they were to use the treble clef the notes would appear so far below the staff it would be hard to read.

Here are the names of the notes for both clefs. Although you only really need to know 1 or the other, it is good practice to know both.

The treble clef:



The bass clef:



The two numbers at the beginning of a piece of music are called "The Time Signature or Meter"; and they tell you the following:

- The top number tells you how many beats are in a measure
- The bottom number tells you what type of note gets the steady beat

Basic Counting:

Let's introduce a mixed example.



The quarter note is obviously beat 1 because from the time sig you know there are 4 quarter notes per measure. You also already know one half note = 2 quarter notes therefore the half note must be beats 2 and 3. Finally, you know that two eighth notes = 1 quarter note so they must be the "4 +".

When many different kinds of notes are intermingled, it starts to become tricky to count. Musicians will sometimes [subdivide](#) the notes so the counting flows more easily. Let's use the above example, but this time sub divide it.



Here every note in the measure is subdivided into 8th notes thus making it a lot more "fluid" to count. Its pretty easy to understand too... one quarter note is two 8th notes, so it gets "1 +". The half note is really four eighth notes so it get "2 + 3 +". And the each 8th note get a half so one is "4" and the other is the "and" of 4.

Here would also be a good place to throw in a few examples with rests. These will just show the counting and will not explain them. Just think of the rests in terms of their corresponding notes and you'll have no problem!





Counting the 16th note.



Basically counting 16th notes is similar to 8th notes except that you need to add more things to count with. I was taught using "e" and "a", but feel free to use what you want. Each part, the "1", "e", "+", "a" are all 1/4 of 1 quarter note. Together they add up to 1 beat according to the time sig. (4 sixteenths = 1 quarter)

Different time sigs and different notes.

Here you are.. the top of the note hill. Just look at these and the counting section is over!



Remember.. from this time sig you are counting the 8th notes.



Remember you are counting half notes, and therefore you have to subdivide the eighth notes and quarter notes accordingly.

| Note | Rest | American name | | | |
|------|------|---------------------|--|--|---------------------------|
| | | <u>whole note</u> | | | <u>eighth note</u> |
| | | <u>half note</u> | | | <u>sixteenth note</u> |
| | or | <u>quarter note</u> | | | <u>thirty-second note</u> |

Other symbols

This page contains some of the symbols you might come across while reading music.



Play the note 1/2 step **up** (Sharp)

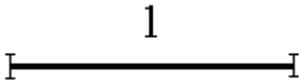


Play the note 1/2 step **down** (Flat)



Play the note normally; pay no attention to the key signature

The above 3 symbols can also appear at the beginning of each line of music affecting the whole line. Also, if they are included in an individual measure, they override each other and carry through ties or slurs.



Compressed Rests. The number on top specifies how many measures of rest.



Fermata. Hold the note until cut off.



Repeat. Play through normally until 2nd symbol, then go back to 1st symbol and play again, this time ignoring 2nd symbol.



Begin and End. Marks the beginning and ending of a piece.



Tie. Make each note flow into the next. (Do not break them up)

Shaping and Volume of Music

For music to have some real feeling and expression it must be shaped.

ppp

Pianississimo

Extremely soft. Very infrequently does one see softer dynamics than this, which are specified with additional *ps*.

Pianissimo

Very soft. Usually the softest indication in a piece of music, though softer dynamics are often specified with additional *ps*.

pp

p

Piano

Soft. Usually the most often used indication.

mp

Mezzo piano

Literally, half as soft as *piano*.

mf

Mezzo forte

Similarly, half as loud as *forte*. More commonly used than *mezzo-piano*. If no dynamic appears, *mezzo-forte* is assumed to be the prevailing dynamic level.

f

Forte

Loud. Used as often as *piano* to indicate contrast.

ff

Fortissimo

Very loud. Usually the loudest indication in a piece, though louder dynamics are often specified with additional *fs* (such as fortississimo - seen below).

fff

Fortississimo

Extremely loud. Very infrequently does one see louder dynamics than this, which are specified with additional *fs*.

sfz

Sforzando

Literally "forced", denotes an abrupt, fierce accent on a single sound or chord. When written out in full, it applies to the sequence of sounds or chords under or over which it is placed.

>

Crescendo

A gradual increase in volume.

Can be extended under many notes to indicate that the volume steadily increases during the passage.

<

Diminuendo

Also **decrescendo** A gradual decrease in volume. Can be extended in the same manner as crescendo

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