

# **REHEARSAL RESOURCE**

**FOR BAND**

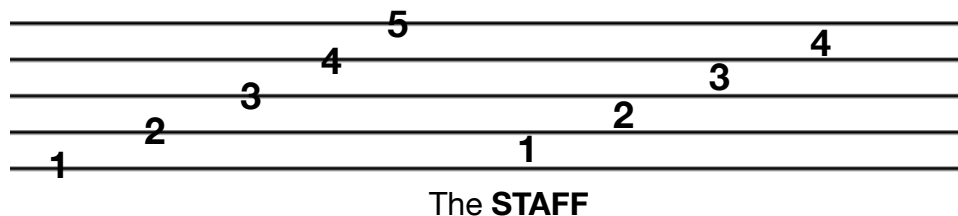
## **CHAPTER 1**

# **FUNDAMENTALS OF MUSIC NOTATION**

# CHAPTER 1 - Fundamentals of Music Notation

## THE BASICS

Music is notated (written) on a **STAFF** of five lines and four spaces. The lines and spaces of the staff are numbered from the bottom up.



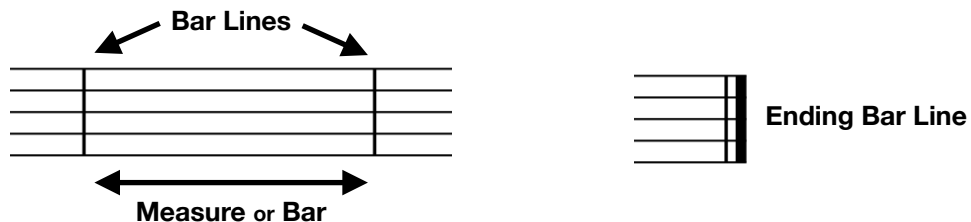
Musical sounds are represented as oval-shaped symbols called **NOTES**. When placed on the lines and spaces the notes represent specific musical sounds, called **PITCHES**. The higher (closer to the top) the notes appear on the staff, the higher the pitch will be. The lower (closer to the bottom) the notes appear on the staff, the lower the pitch will be.



Music notes are named using (and re-using) the first seven letters of the alphabet (A - B - C - D - E - F - G). Based on the position on the staff, the notes represent the entire range of musical sounds (itches) available to musicians.

Music is divided into equal parts using **BAR LINES**. The area between two bar lines is called a **MEASURE** or **BAR**.

We indicate the end of a piece of music with a special **DOUBLE BAR LINE** called an **ENDING (FINAL) BAR LINE**. It is one thin line followed by one thick line. There are other types of bar lines that are used in music as well.



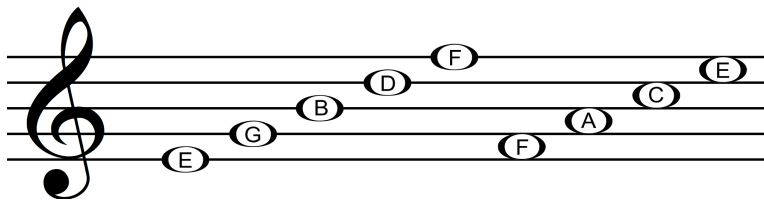
**CLEF** signs are used at the beginning of the staff to organize notes and identify pitches.

## TREBLE CLEF



TREBLE CLEF

The **TREBLE CLEF** is used to organize higher pitches. The treble (or G) clef has evolved from a stylized (cursive) letter G. The curl of the treble clef sign indicates where the note "G" is located on this staff.



LINES - Every **G**ood **B**oy **D**eserves **F**udge

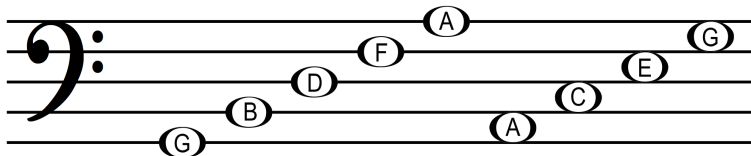
SPACES - **F** **A** **C** **E**

## BASS CLEF



BASS CLEF

The **BASS CLEF** is used to organize lower pitches. The bass (or F) clef has evolved from a stylized (cursive) letter F. The two dots of the bass clef sign indicates where the note "F" is located on this staff.

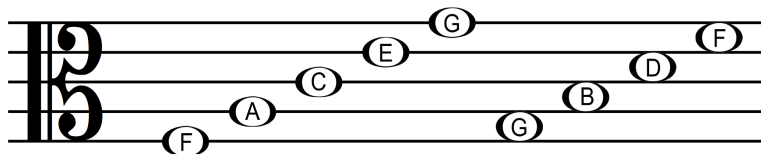


LINES - **G**ood **B**oys **D**eserve **F**udge **A**lways

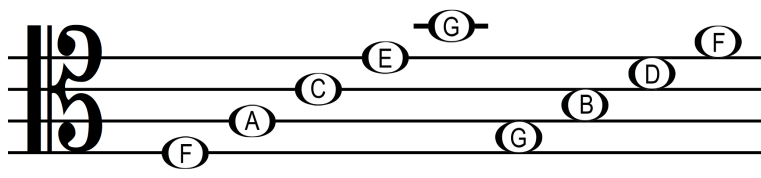
SPACES - **A**ll **C**ows **E**at **G**rass

The moveable **C CLEF** uses a bracket that identifies the location of **MIDDLE C**. There are two common types of C clefs.

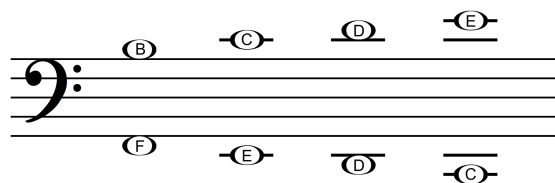
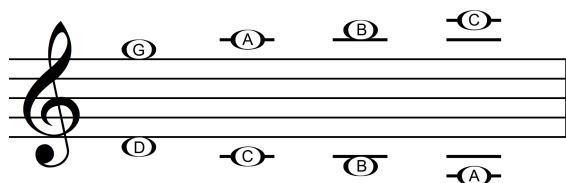
The **ALTO CLEF** is used by the viola.



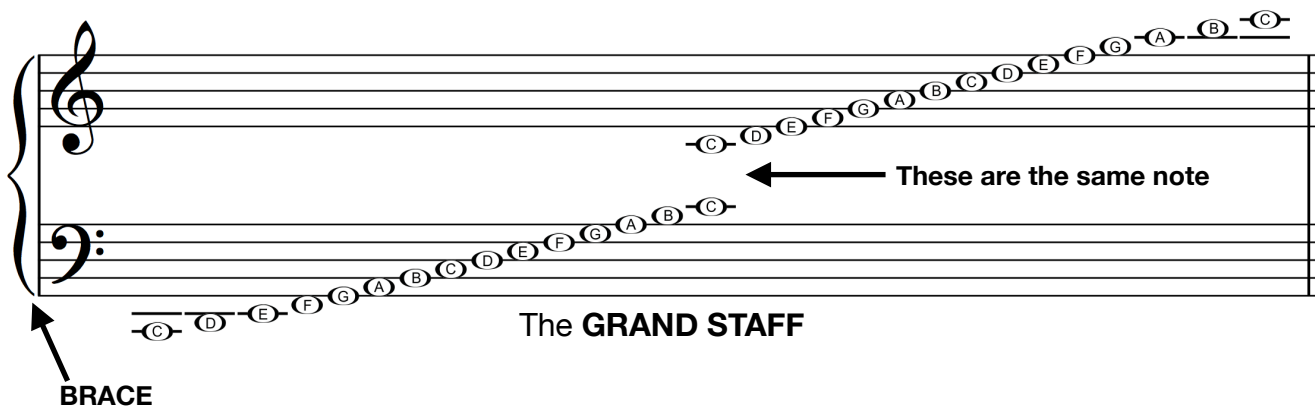
The **TENOR CLEF** is sometimes used by the trombone, bassoon, and cello.



**LEDGER LINES** are short lines that are used to extend the range of the staff beyond the lines and spaces of the staff. This allows musicians to use one staff to notate all of the pitches within their instruments range.



The **GRAND STAFF** is the combination of a Treble Clef staff and a Bass Clef staff, connected by a special “Grand Staff” brace. The grand staff is used to notate music written for the piano as it provides a visual representation of all 88 keys. Notice that the note in the middle of the two staves is C. This note is referred to as **MIDDLE C**. This is the note that lies in the “middle” of the piano keyboard and also in the middle of the grand staff.



## RHYTHM & METER

**RHYTHM** is a general term used to describe the motion of music through time. The fundamental unit of rhythm is the **PULSE** or **BEAT**.

**METER** is the recurring pattern of strong and weak beats organized into *measures*. The recurring pattern is identified at the beginning of a composition by using a **TIME (METER) SIGNATURE**. A **time signature** is created using 2 numbers one over the other) in a fractional style. The *time signature* always follows the *clef sign* in written music.



The **top number** indicates the **numbers of beats** in a measure.

The **bottom number** indicates the **type of note** that receives one beat.

To understand the type of note that the bottom number represents, simply replace the top number of the time signature with a 1 and read the fraction.

**For example:**

If the time signature is  $\frac{4}{4}$  replace the top number with a 1 and you get  $\frac{1}{4}$

The fraction is one-fourth, also known as one-quarter. Therefore the quarter note receives one beat. This means that there should be the equivalent of **4 quarter notes** in every measure of music.

$\frac{4}{4}$  is often abbreviated to  $\text{C}$  known as **COMMON TIME**.

$\frac{2}{2}$  is often abbreviated to  $\text{C}$  known as **CUT TIME**. (also known as **Alla Breve**)

Although *meter* is generally indicated by the *time signature*, it is important to understand that it is not simply a matter of notation. There are three types of *meter*, known as **SIMPLE**, **COMPOUND**, and **ASYMMETRICAL**.

In *simple meter*, the beat is divided into 2 divisions or equal parts. The upper number in simple meter is usually 2, 3, or 4. Examples include: 2/4, 3/4, 4/4, 2/2, 3/2, and 4/2.

In *compound meter*, the pulse is a dotted note, thus the beat is divided into 3 divisions or equal parts. Examples include: 3/8, 6/8, 9/8 and 12/8.

In *asymmetrical meter*, the pulse cannot be divided equally. The upper number in asymmetrical meters is usually 5 or 7. Examples include: 5/4, 7/4, 5/7, and 7/8.

## NOTE (REST) VALUES

While the placement of notes on the vertical axis of the staff indicates the pitch, the duration of the note (how long the note is held) is determined by the **NOTE VALUE** or **NOTE LENGTH**. The system of note (and rest) values uses note heads, stems, flags and beams to differentiate length. Notes that have **FLAGS** can be grouped together using **BEAMS**. A **REST** is how we notate silence. Each rest value corresponds to a specific note value.



**CAUTION:** Beams are only used to group notes within a beat! You should never beam notes between beats or tie notes within beats.

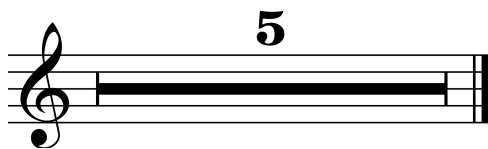
## NOTE (REST) VALUES CHART

\*In the chart below, each note value is half as long as the note above it.

Whole Note			
Half Note			
Quarter Note			
Eighth Note			<b>Eighth Notes (Beamed)</b> 
Sixteenth Note			<b>Sixteenth Notes (Beamed)</b> 
Thirty-Second Note			<b>Thirty-Second Notes (Beamed)</b> 

**CAUTION:** Note/Rest values do not have a standard length in time, as this is determined by the **TEMPO** (how fast or slow) a piece of music is performed.

Consecutive measures of rests can be combined as a **MULTI-MEASURE REST**.

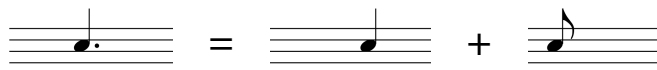


A **DOT** (.) placed after a note increases its duration by half the original value. Multiple dots can be added to notes, each one adding half the value of the previous added value.



**DOTTED HALF NOTE**

Half Note (2 beats) + 1/2 a Half Note or *Quarter Note* (1 beat) for a total of 3 beats



**DOTTED QUARTER NOTE**

Quarter Note (1 beat) + 1/2 a Quarter Note or *Eighth Note* (1/2 beat) for a total of 1 1/2 beats



**DOTTED EIGHTH NOTE**

Eighth Note (1/2 beat) + 1/2 an Eighth Note or *Sixteenth Note* (1/4 beat) for a total of 3/4 beats

A **TIE** connects two notes of *the same pitch* by a curved line over or under the notes. Each note connected by a *tie* is held full value, but only the first note is played. The length of the tied notes is equal to the value of the first note plus the tied note.



Half Note (2 beats) tied to a Half Note (2 beats) for a total of 4 beats

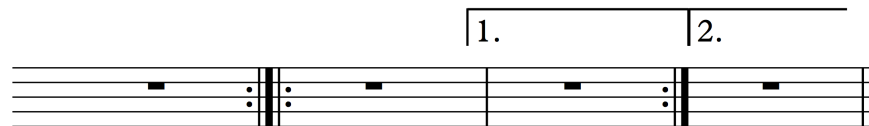
A **SLUR** smoothly connects two or more notes of *different pitches* by a curved line over or under the notes. Each note connected by a *slur* is held full value, but only the first note is articulated. This marking indicates “no break in the sound” when performing.



## MUSICAL ROAD MAP / SIGNS

Composers sometimes use shortcuts or give directions on how to follow the path of the music to reduce the amount of music that is written.

Two dots placed beside a **final bar line** is called a **REPEAT SIGN**. If used at the beginning of a piece of music, it means to repeat back to the beginning. If two repeat signs are used within a piece of music it means to repeat the section inside of the signs.



Repeat signs are also used in conjunction with **1st and 2nd ENDINGS**. When multiple endings are indicated in the music, play through the music using the first ending, repeat back to the repeat sign, then play through the music again... skip the first ending and play using the second ending.

There is also a repeat sign that is used when you only need to repeat a single measure or a small group of measures. These signs indicate a repeat of the measure(s) that came before the sign.



Composers also indicate repeats using words, often combining them to further define the musical road map.

ITALIAN	ENGLISH	SING - ABBREVIATION
Da Capo	from the beginning	D. C.
Dal Segno	from the sign	D. S.
Segno	sign	
Fine	the end	Fine
Coda	added ending	

**D. C. (D. S.) al Fine** - Repeat to the beginning (to the Sign) and play to the End.

**D. C. (D. S.) al Coda** - Repeat to the beginning (to the Sign) and play to the Coda Sign, the skip to the Coda.



A **FERMATA** is a musical “Stop Sign”. It is performed by sustaining the note, chord, or rest value for a duration longer than the indicated note length. The length of the sustained note is at the discretion of the performer or the conductor. A **GRAND PAUSE (SEZURA)** is a musical symbol that stops the music in silence.



Most music also uses a series of letters or numbers, known as **REHEARSAL LETTERS** or **NUMBERS** to indicate “Check Points” in the music. These reference points usually (not always) indicate phrase structure or other important sections of the music.



A **PICK-UP**, also known as an **ANACRUSIS** is defined as one or more notes preceding the downbeat of a musical phrase.



**DYNAMIC SIGNS**

**DYNAMIC SIGNS** are used to indicate the volume (how loud or soft) the music is to be played. Most musical terms are written in Italian since Italian composers were among the first musicians to use these instructions in their manuscripts.

ITALIAN	ENGLISH	SING - ABBREVIATION
piano	soft	<i>p</i>
forte	loud	<i>f</i>
mezzo piano	moderately soft	<i>mp</i>
mezzo forte	moderately loud	<i>mf</i>
pianissimo	very soft	<i>pp</i>
fortissimo	very loud	<i>ff</i>

In Italian...

**piano** means soft  
**mezzo** means moderately

**forte** means loud  
**issimo** means very

Listed below are the dynamic signs arranged from softest to loudest.



*pp*   *p*   *mp*   *mf*   *f*   *ff*

Adding “*issi*” to any very soft (*pp*) or very loud (*ff*) dynamic make it even softer or even louder.

***pianississimo***  
means very, very soft   *ppp*

***fortississimo***  
means very, very loud   *fff*

Dynamics can change gradually or suddenly.

ITALIAN	ENGLISH	SING - ABBREVIATION
crescendo	gradually louder	
diminuendo	gradually softer	dim.
decrescendo	gradually softer	
subito	suddenly	sub.
forte-piano	loud, then soft	<i>fp</i>
sforzando	sudden emphasis	<i>sfz</i>

## TEMPO MARKINGS

**TEMPO MARKINGS** are used indicate the speed (how fast or slow) the music is to be played.

In Italian... *tempo* means rate of speed.

ITALIAN	ENGLISH	ITALIAN	ENGLISH
Larghissimo	very, very slow	Andante	walking pace
Grave	very slow	Moderato	moderately
Largo	broadly	Allegretto	moderately fast
Lento	slowly	Allegro	quickly, cheerfully
Larghetto	rather broadly	Vivace	lively and fast
Adagio	slow and stately	Presto	very fast
Adagietto	slower than andante	Prestissimo	very, very fast

**Moderato** is sometimes combined with other tempo markings to indicate variations in tempo.

**Allegro moderato** is slower than **Allegro**, but faster than **Moderato**.


**Maestoso** (In a majestic manner) is also combined with other tempo indications.

**Allegro Maestoso** means quickly... in a majestic manner.

Tempos can change gradually from slow - fast or from fast - slow.

ITALIAN	ENGLISH
accelerando	gradually faster
stringendo	(slowly get) gradually faster
ritardando	gradually slower
rallentando	gradually slower (broaden)
allargando	widen... gradually broader
ritenuto	immediately slowing down

**TEMPO MARKINGS** are sometimes indicated with an actual number.

 = 120  
 Quarter Note =  
 120 beats per minute

mm = 120  
 metronome marking =  
 120 beats per minute

There are many other terms that define tempo.

ITALIAN	ENGLISH
A Tempo	resume previous tempo
L'istesso Tempo	at the same speed
Tempo Primo	resume original (first) tempo
Tempo Guisto	at a consistent tempo
Tempo di (Valse, Marcia)	the speed of a (waltz, march)

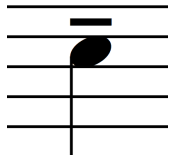
Common qualifiers for all musical markings.

ITALIAN	ENGLISH	ITALIAN	ENGLISH
con (brio, fuoco, moto)	with (vigor, fire, motion)	senza	without
meno (mosso)	less (motion)	primo	principal
molto	very	sostenuto	sustained
non troppo	not too much	quasi	almost
piu	more	poco	slightly
poco a poco	little by little	cantabile	in a singing style

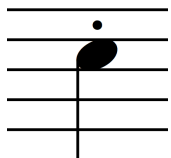
**RUBATO**, Italian for “stolen time”, is the temporary disregarding of strict tempo to allow an expressive quickening or slackening, usually without altering the overall pace.

## ARTICULATION MARKINGS

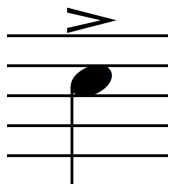
**ARTICULATION** is the manner in which a note is performed. Articulation marks are placed above or below the note and can be combined to further define the performance style. (See CHAPTER 4 - Notes Values & Rhythm for more information.)



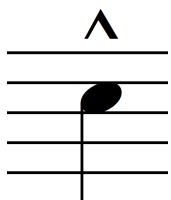
**TENUTO** - Smooth and Connected



**STACCATO** - Separated / Detached



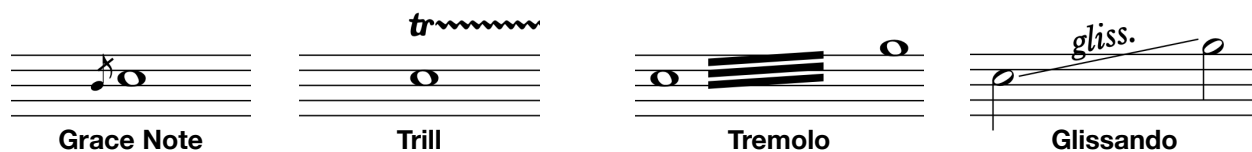
**ACCENT** - Emphasized or Stressed



**MARCATO** - Emphasized or Stressed, usually shorter than an ACCENT

## ORNAMENTS (EMBELLISHMENTS)

In music, **ORNAMENTS (EMBELLISHMENTS)** are musical flourishes (typically, added notes) that are not essential to carry the overall line of the melody (or harmony), but serve instead to decorate or "ornament" that line (or harmony), provide added interest and variety, and give the performer the opportunity to add expressiveness to a piece of music. Many ornaments are performed as "fast notes" around a central, main note. There are many types of ornaments with the most common being the **GRACE NOTE** (a single, short note before the main note), the **TRILL** (a rapid alternation between two adjacent notes), and the **TREMOLO** (a wavering effect in a musical tone, typically produced by a rapid alternation of the pitch of a note or between two different pitches). Another common embellishment is the **GLISSANDO**. A glissando is performed by sliding between between to adjacent pitches. Other ornaments includes the **MORDENT**, **TURN**, **APPOGGIATURA**, and the **ACCIACCATURA**.



A few additional **MUSICAL TERMS** that you will encounter in music include:

**SIMILE** - a direction to play something in a similar manner to that previously marked, usually an articulation or pedaling

**SOLO** - Italian for "alone", a direction for a single performer to play the music (with or without accompaniment)

**SOLI** - plural of solo, a direction for the soloists to be joined by the rest of the section

**UNISON** - refers to two pitches sounding at the same time in the same octave or two or more performers that are playing the same notes in the same octave

**TUTTI** - Italian for "together", a direction for all musicians to play

**DIVISI** - a direction to split the part into multiple players, i. e. high notes - low notes)

**TACET** - a direction that you do not perform during this section of music, similar to a rest