

Notation: Rhythm

WHILE **PITCH** IS PRETTY CLEARLY NOTATED ON A VERTICAL AXIS, **NOTE LENGTH** IS INDICATED USING A SOMEWHAT ARCANE SYSTEM INVOLVING **NOTEHEADS, STEMS AND FLAGS**.

DOUBLE WHOLE NOTE	WHOLE NOTE	HALF NOTE	QUARTER NOTE	EIGHTH NOTE	SIXTEENTH NOTE	THIRTY-SECOND NOTE	SIXTY-FOURTH NOTE	ONE-HUNDRED-TWENTY-EIGHTH NOTE
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IN THIS CHART, EACH SUCCESSIVE TYPE OF NOTE IS **HALF AS LONG** AS THE NOTE TO ITS LEFT. NONE OF THESE NOTES HAS A **STANDARD LENGTH**; A HALF NOTE IN ONE PIECE MAY BE THE SAME LENGTH AS AN EIGHTH NOTE IN A DIFFERENT PIECE.

NOTE LENGTHS IN A PIECE ARE INDICATED BY THE **TEMPO MARKING** AT THE BEGINNING OF A PIECE OR SECTION.

DOUBLE WHOLE REST	WHOLE REST	HALF REST	QUARTER REST	EIGHTH REST	SIXTEENTH REST	THIRTY-SECOND REST	SIXTY-FOURTH REST	ONE-HUNDRED-TWENTY-EIGHTH REST
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A **REST** IS A PERIOD OF **SILENCE** THE LENGTH OF WHICH CORRESPONDS TO A PARTICULAR NOTE.

USUALLY RESTS ARE PLACED ON THE STAFF AT A PARTICULAR VERTICAL POSITION AS SHOWN HERE.

THE **AUGMENTATION DOT** IS A DOT PLACED TO THE RIGHT OF A NOTEHEAD. THOUGH SMALL, THIS DOT WIELDS SOME **SERIOUS POWER**: IT ADDS HALF OF THE ORIGINAL NOTE'S LENGTH!

MULTIPLE DOTS CAN ALSO BE ADDED, EACH ONE ADDING HALF OF THE PREVIOUSLY ADDED VALUE.

$\text{Quarter note with dot} = \text{Quarter note} + \text{Eighth note}$
 $\text{Quarter note with two dots} = \text{Quarter note} + \text{Eighth note} + \text{Sixteenth note}$
 $\text{Quarter note with three dots} = \text{Quarter note} + \text{Eighth note} + \text{Sixteenth note} + \text{Thirty-second note}$

ACK! GET IT OFF! GET IT OFF!

TIES ARE CURVED MARKS WHICH CONNECT TWO NOTES TOGETHER TO CREATE A **SINGLE, EXTENDED SOUND**.

TO TIE **MORE THAN TWO** NOTES TOGETHER, DRAW TIES BETWEEN **EACH NOTE**; DO NOT USE A SINGLE, EXTENDED TIE.

A **TUPLET** IS ANY NON-STANDARD DIVISION OF A NOTE. THESE ARE USUALLY WRITTEN AS A GROUP OF NOTES DELINEATED WITH A **BRACKET** AND A **NUMBER** SHOWING THE DIVISION BEING MADE.

MOST TUPLETS ARE SIMPLE DIVISIONS, LIKE THE **TRIPLETS** TO THE LEFT. BUT ANYTHING IS POSSIBLE! **CHOPIN**, FOR EXAMPLE, WOULD OFTEN **GO TO TOWN** WITH THESE THINGS.

FOR EXAMPLE, THESE AREN'T EXACTLY **QUARTER NOTES**; THEY ARE EACH A **THIRD** AS LONG AS A **HALF NOTE**.

WHA... GAH! CHOPIN, NO! DOWN, BOY!