

Basic Note-Time Values: Master Grid 2

(Beats, Ties, Dots and Rests. Study. Practice with Metronome)

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♩ = 70

1. Tied **whole-note**. 8 Beats over 2 measures.

3

1.2.3.4. 5,6,7,8

2. Whole Note. Count 4 beats to a 4/4 bar/measure.

3

1,2,3,4 1,2,3,4

3. **Half-Note**. Takes 2 beats. 2 in a 4/4 bar.

5

1,2 3,4 1,2 3,4

4. **Quarter-note** Single Beat Pattern 1: 4-to-the-bar in 4/4 time. Count with numbers or syllables.

7

1 2 3 4 1 2 3 4
Da Da Da Da Da Da Da Da

5. **Eighth-note** Single Beat Pattern 2: 8-to-the-bar in 4/4 time. Count with numbers or syllables.

9

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
Da da Da da Da da Da da Da da Da da Da da Da da

6. **Sixteenth-note** Single Beat Pattern 3: 16-to-the-bar in 4.4 time. Continue as above.

11

1 ee an da 2 ee an da 3 ee an da 4 ee an da
Da da da da Da da da da Da da da da Da da da da

12

1 ee an da 2 ee an da 3 ee an da 4 ee an da

7. **Mixed note** Single Beat Pattern 4: Count numbers or syllables.

13

1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a

8. Single Beat Pattern 5: 2-16ths-1 8th note.

15

Ta ka ta Ta ka ta Ta ka ta Ta ka ta (Cont.)

9. Single Beat Pattern 6: 16th-8th-16th.

17

Ta ta ta Ta ta ta Ta ta ta Ta ta ta (Cont.)

10. Single Beat Pattern 7: Dotted 8th-16th note.

19

Ta ta Ta ta Ta ta Ta ta (Cont.)

11. Single Beat Pattern 8: 16th-note-Dotted-8th.

21

Ta ta Ta ta Ta ta Ta ta (Cont.)

12. Single Beat Pattern 9: Quarter-note Triplets. 3 to a beat.

23

Trip e let Trip e let Trip e let Trip e let (Ta ta ta)
1 2 3 4

Tied Notes: Forms and Examples

1. Simple Tied Notes. 2 forms.

25

1,2 3 4 1.2.3 4

2. Simple Ties with shorter notes.

(Form 2, Dots instead of Ties.)

27

1,2 and 3,4 and 1,2 and 3,4 and

3. Reverse the Ties from the example above.

Summary: The Dotted note examples look easier, but many musicians prefer the Tied form when reading music.

29

1 and 2 3 and 4 1 and.2 3 and.4

1. Halfs **Dotted Notes. Basic Definition with Examples**

31

2 +1=3 3.beats

2. A "Dot" beside a Note adds "Half-The-Value" of that note to the duration. Here are examples on 3 different note values. Quarter-note ties.

33

1 +1/2 1 +1/2 1+1/2 1+1/2

3. Syncopated pattern. 8th-Note hits "off-the-beat. Count 1 AND, with an accent on the AND.

35

1 And And And And

4. Here is an 8th-16th tie, first on-the-beat, followed by the syncopated version.

37

5. Again, this note "jumps" the first beat. Not easy. More about SYNCOPATION on future pages.

39

Rests. Basic Outline with Examples.

41

Whole.Rest Half.Rests
4.Beats 2.Beats

1. Quarter-note patterns. **PRACTICE WITH METRONOME.**

43

Quarter.Rests 2 3 4 REST play REST play

1

45

Play REST play REST REST play play play

(As you are practising these basic exercises, COUNT the rests in your mind as you play.)

47

play play play REST Play REST REST play

2. Eighth-note-Rests and patterns. Again, practice with Metronome.

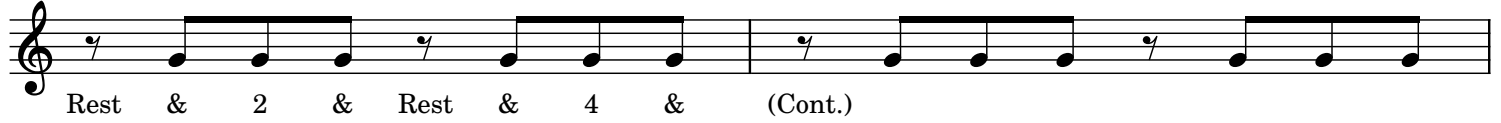
49



Rest & 2 & 3 & 4 & 1 & 2 & Rest & 4 &

This exercise consists of two measures on a treble clef staff. The first measure contains eight eighth-note rests, each followed by an ampersand (&). The second measure contains four eighth notes, followed by an ampersand (&), two more eighth notes, and another ampersand (&).

51



Rest & 2 & Rest & 4 & (Cont.)

This exercise consists of two measures on a treble clef staff. The first measure contains an eighth-note rest followed by an ampersand (&), two eighth notes, an ampersand (&), and another eighth-note rest. The second measure contains an eighth-note rest followed by an ampersand (&), two eighth notes, an ampersand (&), and two more eighth notes. The exercise concludes with the text "(Cont.)".

53



1 rest 2 rest 3 rest 4 rest Ta ta ta ta

This exercise consists of two measures on a treble clef staff. The first measure contains four eighth-note rests, each preceded by a number (1, 2, 3, 4). The second measure contains four eighth notes, each preceded by the syllable "Ta".

55



1 Ta ta ta ta Ta ta ta ta Ta ta ta

This exercise consists of two measures on a treble clef staff. The first measure contains four eighth notes, each preceded by the syllable "Ta". The second measure contains four eighth notes, each preceded by the syllable "Ta".

3. Sixteenth-note rests and patterns.

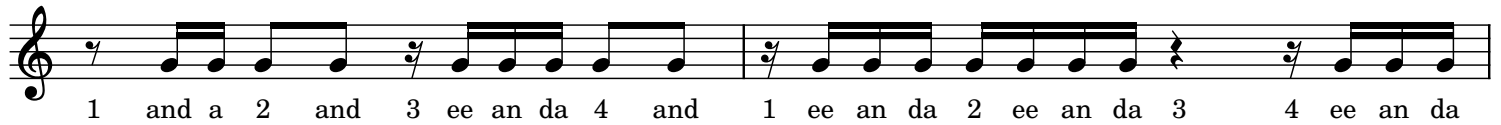
57



1 ee an 2 ee an 1 ee an da 2 ee an da 3 4 ee an da

This exercise consists of two measures on a treble clef staff. The first measure contains two groups of eighth notes: "1 ee an" and "2 ee an". The second measure contains four groups of eighth notes: "1 ee an da", "2 ee an da", "3", and "4 ee an da".

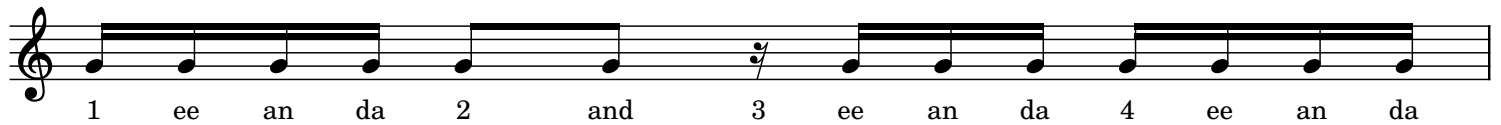
59



1 and a 2 and 3 ee an da 4 and 1 ee an da 2 ee an da 3 4 ee an da

This exercise consists of two measures on a treble clef staff. The first measure contains four groups of eighth notes: "1 and a", "2 and", "3 ee an da", and "4 and". The second measure contains four groups of eighth notes: "1 ee an da", "2 ee an da", "3", and "4 ee an da".

61



1 ee an da 2 and 3 ee an da 4 ee an da

This exercise consists of two measures on a treble clef staff. The first measure contains four groups of eighth notes: "1 ee an da", "2 and", "3 ee an da", and "4 ee an da".

62



1 ee an 2 ee an da 3 ee an da 4 and

This exercise consists of two measures on a treble clef staff. The first measure contains four groups of eighth notes: "1 ee an", "2 ee an da", "3 ee an da", and "4 and".