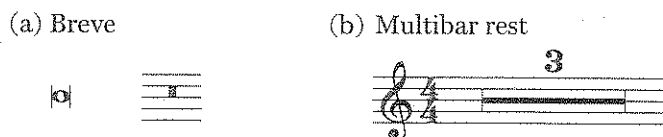


Counting Rests and Dots

Rests represent durations of silence. Each rest lasts as long as the note that shares its name (e.g., eighth rest and eighth note; see Figure 2.3). Be careful when you read and write whole and half rests, because they resemble each other. The difference is not in their shape, but in their placement on the staff: the half rest “sits” on top of the third staff line, while the whole rest “hangs” from the fourth line. (You might think of the whole rest as “heavier,” and thus it has to hang from the line, while the “lighter” half rest can sit on top. Or remember that a *half* rest is shaped like a *hat*.)

A whole rest is sometimes written to indicate silence that lasts a whole measure regardless of how many beats are in that measure. In music with a half-note beat unit, such as $\frac{4}{4}$, you may see a double whole rest or note (breve), which lasts four half-note beats (Figure 2.6a). Finally, some scores (particularly orchestra parts where players rest for many consecutive bars) include multiple-bar rests. Here the number above the rest tells the player how many bars to rest. The rest in part (b), for example, is counted 1-2-3-4, 2-2-3-4, 3-2-3-4.

FIGURE 2.6:



When a beat begins with a rest, write the appropriate beat number in parentheses, as in Example 2.5. This helps you count the durations of silence (or accompaniment) as accurately as the pitches.

EXAMPLE 2.5: Handel, “Rejoice greatly” (vocal part), mm. 8–11

Re-joyce, re-joyce, re-joyce, great-ly,

(1 2 3 4) (1 2) & 3 (4) & 1 (2) & 3 & a 4 & 1 2 (3 4)

A **dot** adds to a note half its own value, as Figure 2.7a shows. That is, a dotted-quarter note equals a quarter plus an eighth, a dotted eighth equals an eighth plus a sixteenth, and so on. Dotted notes are generally paired with another note that completes a full beat or full measure. Some typical patterns are shown to the right,

along with their counts in $\frac{4}{4}$. **Double dots** (more rare) add to a note half its value plus another quarter of its value (part b).

FIGURE 2.7: Use of dots

(a) Single dots


$\text{dotted quarter} = \text{quarter} + \text{eighth}$ $\frac{4}{4}$ 1 (2) & 3 (4) ||
 $\text{dotted eighth} = \text{quarter} + \text{eighth}$ $\frac{4}{4}$ 1 a 2 3 (4) ||
 $\text{dotted half} = \text{half} + \text{quarter}$ $\frac{4}{4}$ 1 (2 3) 4 ||

(b) Double dots

$\text{dotted quarter} = \text{quarter} + \text{eighth} + \text{sixteenth}$ $\frac{4}{4}$ 1 (2) a 3 (4) ||
 $\text{dotted eighth} = \text{quarter} + \text{eighth} + \text{sixteenth}$ $\frac{4}{4}$ 1 a 2 a 3 (4) ||
 $\text{dotted half} = \text{half} + \text{quarter} + \text{eighth}$ $\frac{4}{4}$ 1 (2 3 4) & 1 (2 3 4) ||

Slurs and Ties

Listen to the dotted passage from “Rejoice greatly” given in Example 2.6. The small arcs written above some of the notes in measures 92–93 are **slurs**, connecting two (or more) different pitches. Slurs affect performance articulation—bowing or tonguing, for example—but not duration: the notes encompassed by a slur should be played smoothly, or **legato**, rather than detached. For singers, slurs identify groups of pitches sung to a single syllable.

EXAMPLE 2.6: Handel, “Rejoice greatly” (vocal part), mm. 92–96a 

92 re - joyce _____ great - ly, O daugh - ter of
 (1 2) & 3 a 4 a 1 a 2 a 3 a 4 a
 94 Zi - on! shout, _____ O daugh - ter of Je - ru - sa - lem!
 1 2 3 (4 1 2) & 3 e & 4 & 1 a 2