

LESSON 8

Date: _____

When adding rests to bars in simple time, the following conventions are used.

1. Whole rests are used to fill a whole bar in any time signature. It is only in this context that the whole rest is equivalent to 2, 3, or 4 beats. Otherwise, use the whole rest according to its value within the time signature.



2. When adding rests at the beat level, combine beats where possible using the following conventions.

Quadruple Time: (S w) (M w)

Triple Time: (S w) w

Duple Time: (S w)

Note: Do not combine a weak beat to a **subsequent** strong or weak beat using a single rest. In these cases, separate rests must be used.

Four examples of rest placement in 4/4 time:

- Example 1: (S w) M w - correct
- Example 2: (S w) M w - incorrect [combine beats where possible]
- Example 3: S w (M w) S w - correct
- Example 4: S w (M w) S w - incorrect [combine beats where possible]

Six examples of rest placement in 4/4 and 3/4 time:

- Example 1: S w M w - correct
- Example 2: S ~~w M~~ w - incorrect [do not combine a weak beat to a strong beat]
- Example 3: (S w) w - correct
- Example 4: (S w) w - incorrect [combine beats where possible]
- Example 5: S w w - correct
- Example 6: S ~~w w~~ - incorrect [do not combine a weak beat to a weak beat]

3. Complete an incomplete beat with rests before beginning the next beat. This convention is an extension of #2. The last part of any beat is always weak. Therefore, the rest may not be combined with the next beat. When adding rests to complete an incomplete beat, the same principles apply to the division level as in the beat level.

← Beat Level

← Division Level

4. In simple time, avoid the use of dotted rests.

incorrect

correct

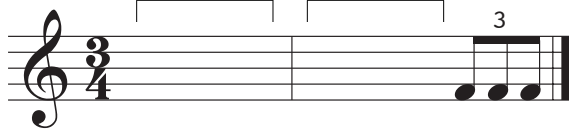
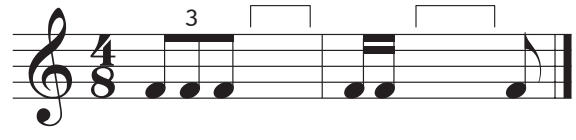
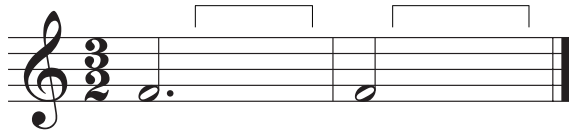
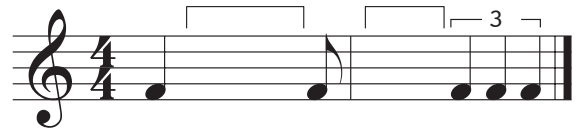
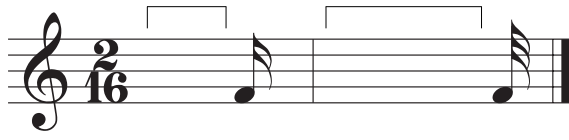
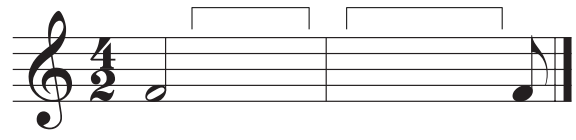
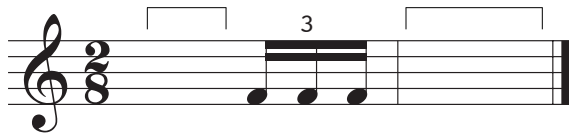
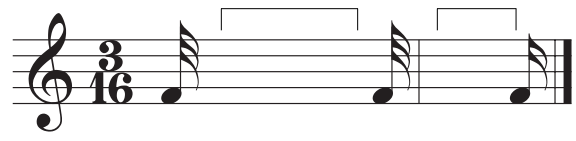
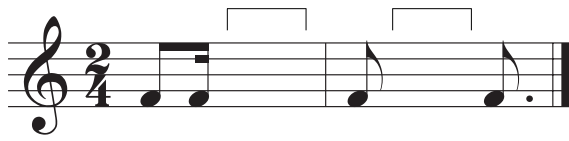
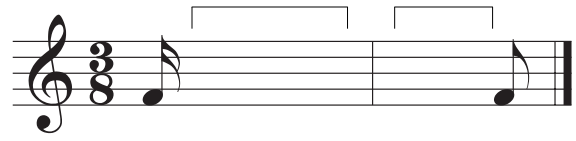
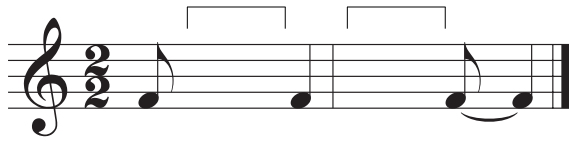
When adding rests to bars in simple time, all of the above conventions must be considered. Modern notation practices are not always consistent with these conventions. Different publishers will use different conventions and at times you will see contradictions in music you are performing. For purposes of study, it is essential to understand the conventions in order to recognize when and why they are broken.

Insert rests in the places indicated by the brackets.

The above conventions also have connections to the beaming rules you have learned. All of these rules help build consistency in music notation, which ultimately makes learning to read music more efficient. Music is a language that is constantly evolving. Be prepared to see contradictory notation practices. Ask yourself if there is a larger unifying principle at work before disregarding these contradictions.

PRACTICE

1. Insert rest in the places indicated by brackets.



2. The following musical excerpt contains 8 notation errors. Number each error and give a brief explanation of how it could be corrected.

Recall:

- Notes with one flag have one beam, notes with two flags have two beams etc.
- If a group of notes is to be beamed, the note furthest from the middle line determines the stem direction for all the notes under the beam.
- Use beams to group notes into whole beats.
- To group beamed notes, always beam a strong beat to a weak beat, never beam a note or group of notes from a weak beat to a strong beat.

