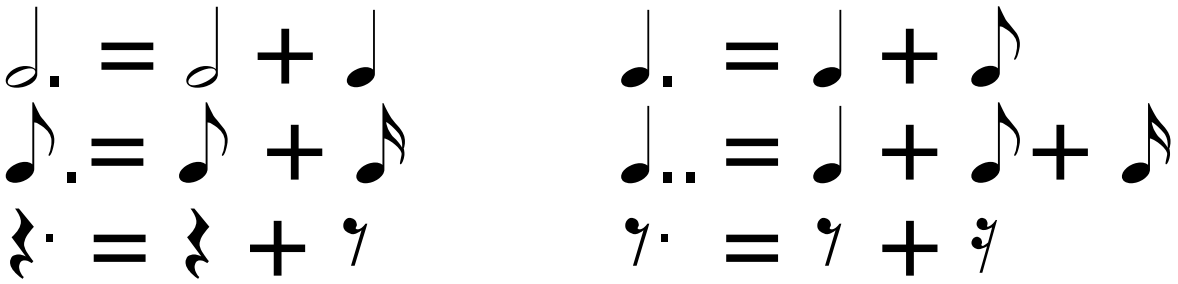
Dots, Triplets, Tied Notes & Accidentals

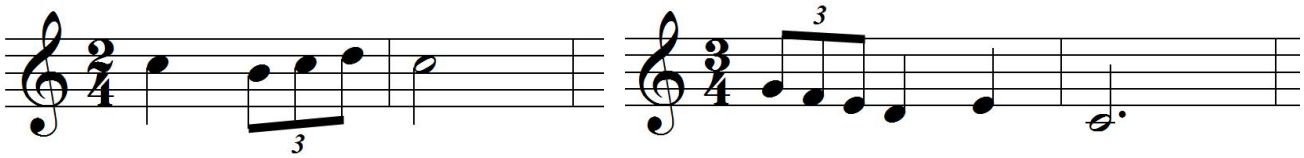
Dots

- A ***dot*** adds ½ the value of whatever comes before it; whether it be a note, another dot, or a rest.

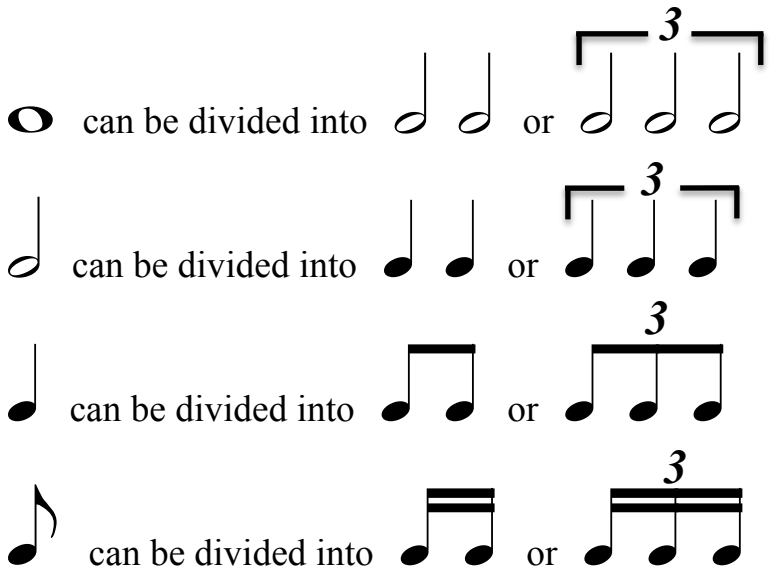


Triplets

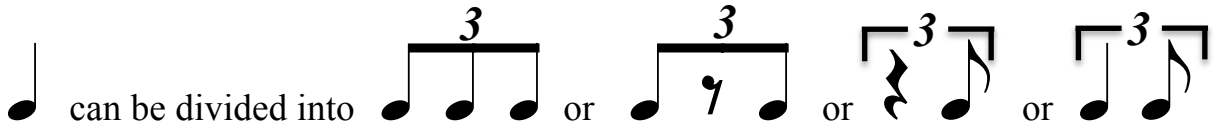
- In simple time signatures, we have seen how all beats can be subdivided into two equal parts: So ♩ can be split into ♫, and a ♪ can be split into 𝅘𝅥𝅯𝅘𝅥𝅯 and so on.
- Beats in simple time signatures can also be ***split into three equal parts*** using a ***triplet***. To indicate triplets a *3* is centred over or under the group of three notes.



- It is important to remember that when a note is divided into a triplet, the three parts are written with a 3 to distinguish them from an ordinary group of two parts. In other words:



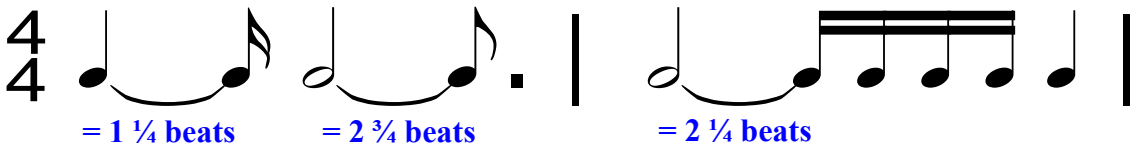
- A triplet can also be made up of a mixture of notes and rests:



can be divided into or or or

Ties

- As stated above, a dot next to a note adds ½ the value to the note. If you don't want to add half the value to a note, but a different value instead (like a ¼), then you can use a ***tie***. Two or more notes of ***any value***, but the ***same pitch***, may be tied by means of a curved line: the first note being played until the value of both is up



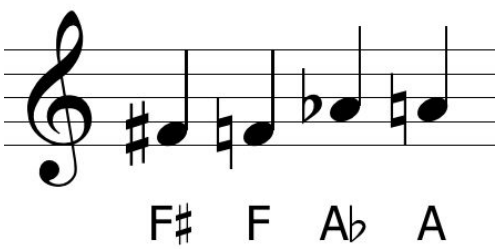
= 1 ¼ beats **= 2 ¾ beats** **= 2 ¼ beats**

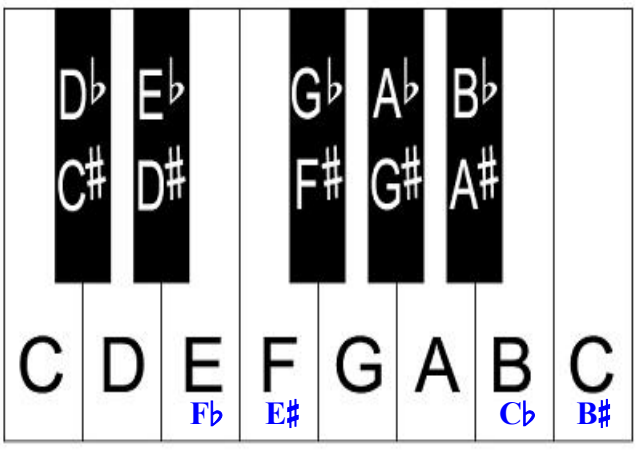
- Ties are also very common to join notes across bar lines:

= 2 beats across bar line

Accidentals

- An ***accidental*** alters the pitch of a note. There are three types of accidental: ***sharps***, ***flats*** and ***naturals***.
  1. A ***sharp*** ♯ raises a note by one semitone. On the piano you would be raising any key to the next key (black or white) immediately above it!
  2. A ***flat*** ♭ lowers a note by one semitone. On the piano you would be lowering any key to the next key (black or white) immediately below it!
  3. A ***natural*** ♮ simply cancels any note that has been sharpened or flattened. It returns the note to its natural state.

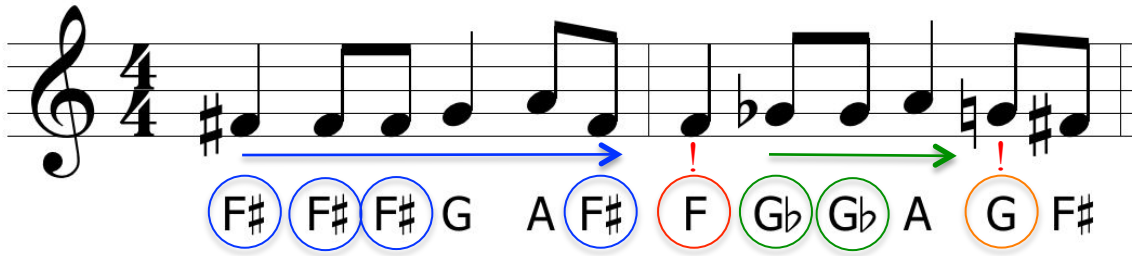




- **Take care** that **E♯ is F and F♭ is E**. Similarly, **B♯ is C and C♭ is B**.

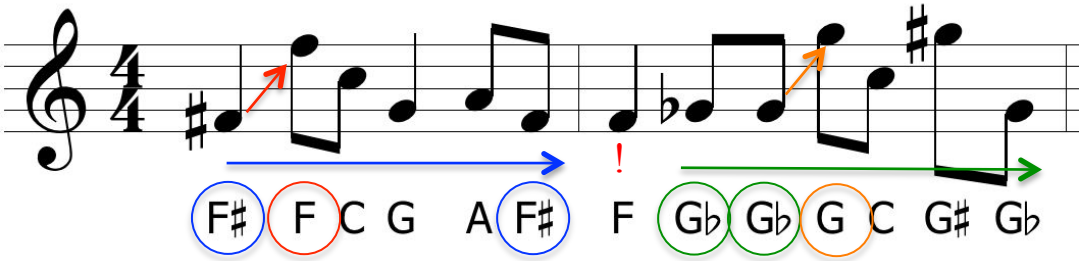
- All accidentals last for ***an entire bar*** or ***until they are cancelled*** out by another accidental:

a) The first note in the first bar is an **F♯** that lasts the entire bar, creating another **three F♯s**, so you only need the one ♯ at the beginning of the bar!
b) The first note in the second bar is an **F** because accidentals only last for a bar.
c) The second note in the second bar is a **G♭** that lasts until it is cancelled out by a **G♮** on the last beat.



- Unlike key signatures (see Lesson 7), which alter <u>all</u> the pitches of a note, accidentals ***only alter the same pitches of the note they are attached to***!

a) The first note in the first bar is an **F♯** but the next note is an **octave higher** so it's just **F**. The last note in the first bar is an **F♯** because it's the same pitch as the first note.
b) The second note in the second bar is a **G♭** and it affects the third note of the bar and the last note of the bar which are the same pitch, altering them to **G♭**s. The fourth note of the bar is an **octave higher** so it's just **G**.



Key Signature sharpens every **F and C**, ***regardless of pitch***, so you don't need any accidentals next to these notes!