


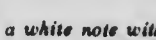
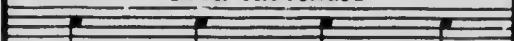
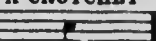
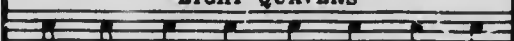
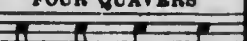
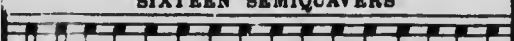



The relative value or duration of notes, depends on their *form* and *colour*, without reference to their position on the stave.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative value are:—

A SEMIBREVE  equals TWO MINIMS		A MINIM  equals TWO CROTCHETS		A CROCHET  equals TWO QUAVERS	
or FOUR CROTCHETS 		or FOUR QUAVERS 		or do. with one tail. 	
or EIGHT QUAVERS 		or FOUR S. QUAVS. 		or FOUR S. QUAVS. 	
or SIXTEEN SEMIQUAVERS 		or SIXTEEN D. S. QUAVS. 		or FOUR D. S. QUAVS. 	
or THIRTYTWO DEMISEMIQUAVERS. 		or SIXTEEN D. S. QUAVS. 		or FOUR D. S. QUAVS. 	

It will be seen by the above example, that when two or more *Quavers*, *Semiquavers* or *Demisemiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called **Sharps** and **Flats**.

a Sharp, (\sharp) raises the note before which it is placed, a *semitone*.

a double-Sharp, (\times) raises the note, a *tone*.

a Flat, (\flat) lowers the note, a *semitone*.

a double-Flat, ($\flat\flat$) lowers the note, a *tone*.

a Natural, (\natural) restores the note, to its *normal condition*.

a ($\sharp\sharp$) or ($\sharp\flat$) restores the note to which a (\times) or ($\flat\flat$) has been added to its *former condition*.

When *Sharps* or *Flats* are introduced in the *course* of a composition, they are termed *accidentals*, and only affect the notes before which they are placed.

Sharps or Flats, at the *beginning* of a composition—next after the *clef* affect *all* the notes on the same line, or in the space throughout the composition, and is called the *Signature*.