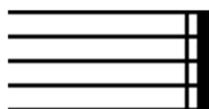
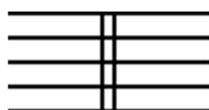
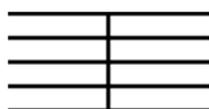
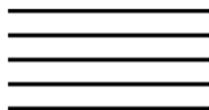


List of musical symbols

Lines



Staff

The staff is the fundamental latticework of music notation, on which symbols are placed. There are five staff lines and four intervening spaces

Ledger or leger lines

These extend the staff to pitches that fall above or below it. Such ledger lines are placed behind the note heads and extend a small distance to each side. Multiple ledger lines can be used when necessary to notate pitches even farther above or below the staff.

Bar line

These separate measures (see time signatures below for an explanation of measures). Also used for changes in time signature. Bar lines are extended to connect multiple staves in certain types of music, such as keyboard, harp, and conductor scores, but are omitted for other types of music, such as vocal scores.

Double bar line

These separate two sections of music or are placed before a change in key signature.

Bold double bar line

These indicate the conclusion of a movement or an entire composition.

Bracket

Connects two or more lines of music that sound simultaneously, the bracket usually connects the staves of multiple vocal parts in a choir or ensemble

Clef



Treble clef

The centre of the spiral defines the line on which it rests as the pitch G above middle C. Positioned here, it assigns G above middle C to the *second line from the bottom* of the staff and is referred to as the "treble clef". This is the most commonly encountered clef in modern notation and is used for most modern vocal music. Middle C is the first ledger line below the staff here. The shape of the clef comes from a stylised upper-case-G.

Bass clef

This clef appears nearly as often as the treble clef, especially in choral music, where it represents the bass and baritone voices.

Notes and rests

Note



Name

Semibreve = 4 crotchets

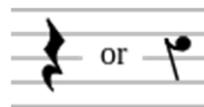
Minim = 2 crotchets

Rest





Crotchet = 1 beat



Quaver = 1/2 a crotchet



Semiquaver = 1/2 a quaver



Beamed notes

Beams connect quavers and notes of shorter value and are equivalent in value to flags.



Dotted note

Placing a dot to the right of a notehead lengthens the note's duration by one-half.



Multi-measure rest

Indicates the number of measures in a resting part to conserve space and to simplify notation.



Flat

Lowers the pitch of a note by one **semitone**.



Sharp

Raises the pitch of a note by one semitone.



Natural

Cancels a previous accidental or modifies the pitch of a sharp or flat as defined by the prevailing key signature

Key signatures



Flat key signature

Lowers by a semitone the pitch of notes on the corresponding line or space

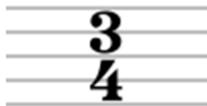


Sharp key signature

Raises by a semitone the pitch of notes on the corresponding line or space

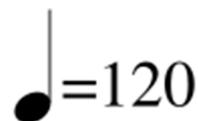
Time signatures

Time signatures define the meter of the music. Music is "marked off" in uniform sections called bars or measures, and time signatures establish the number of beats in each.



Specific time – simple time signatures

The bottom number represents the note value of the basic pulse of the music (in this case the 4 represents the crotchet). The top number indicates how many of these note values appear in each measure.



Metronome mark

Written at the start of a score, and at any significant change of tempo, this symbol precisely defines the tempo of the music by assigning absolute durations to all note values within the score. In this particular example, the performer is told that 120 crotchets fit into one minute of time.

Note relationships



Tie

Indicates that the two (or more) notes joined together are to be played as one note with the time values added together. To be a tie, the notes must be identical – that is, they must be on the same line or the same space. Otherwise, it is a slur (see below).



Slur

Indicates to play two or more notes in one physical stroke, one uninterrupted breath, or connected into a phrase as if in a single breath. In certain contexts.

Slurs and ties are similar in appearance. A tie is distinguishable because it always joins two immediately adjacent notes of the same pitch, whereas a slur may join any number of notes of varying pitches. In vocal music a slur normally indicates that notes grouped together by the slur should be sung to a single syllable.



Tuplet

A number of notes of irregular duration are performed within the duration of a given number of notes of regular time value; e.g., five notes played in the normal duration of four notes; seven notes played in the normal duration of two; three notes played in the normal duration of four. Tuplets are named according to the number of irregular notes; e.g., duplets, triplets, quadruplets, etc.

Dynamics

Dynamics are indicators of the relative intensity or volume of a musical line.

ppp

Pianississimo

Extremely soft. Very infrequently does one see softer dynamics than this, which are specified with additional *ps*.

pp

Pianissimo

Very soft. Usually the softest indication in a piece of music, though softer dynamics are often specified with additional *ps*.

p

Piano

Soft; louder than *pianissimo*.

mp

Mezzo piano

Moderately soft; louder than *piano*.

mf

Mezzo forte

Moderately loud; softer than *forte*. If no dynamic appears, *mezzo-forte* is assumed to be the prevailing dynamic level.

f

Forte

Loud. Used as often as *piano* to indicate contrast.

ff

Fortissimo

Very loud. Usually the loudest indication in a piece, though louder dynamics are often specified with additional *fs* (such as fortississimo – seen below).

fff

Fortississimo

Extremely loud. Very infrequently does one see louder dynamics than this, which are specified with additional *fs*.

<

Crescendo

A gradual increase in volume.

Can be extended under many notes to indicate that the volume steadily increases during the passage.

>

Diminuendo Also decrescendo

A gradual decrease in volume. Can be extended in the same manner as crescendo.

Articulation marks



Staccato

Staccato marks may appear on notes of any value, shortening their performed duration without speeding the music itself.



Accent

Sing the note louder, or with a harder attack than surrounding unaccented notes. May appear on notes of any duration.



Fermata (Pause)

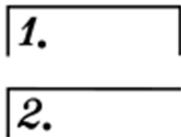
A note, chord, or rest sustained longer than its customary value. The fermata is held for as long as the conductor desires.

Repetition and codas



Repeat signs

Enclose a passage that is to be sung more than once. If there is no left repeat sign, the right repeat sign sends the performer back to the start of the piece or the nearest double bar.



Volta brackets (1st and 2nd endings, or 1st- and 2nd-time bars)

A repeated passage is to be played with different endings on different playings; it is possible to have more than two endings (1st, 2nd, 3rd ...).

D.C.

Da capo (lit. "From top")

Tells the performer to repeat the music from its beginning. This is usually followed by *al fine* (lit. "to the end"), which means to repeat to the word *fine* and stop, or *al coda* (lit. "to the coda (sign)"), which means repeat to the coda sign and then jump forward.

D.S.

Dal segno

(lit. "From the sign") Tells the performer to repeat playing of the music starting at the nearest *segno*. This is followed by *al fine* or *al coda* just as with *da capo*.



Segno

Mark used with *dal segno*.



Coda

Indicates a forward jump in the music to its ending passage, marked with the same sign. Only used after playing through a *D.S. al coda* (Dal segno al coda) or *D.C. al coda* (Da capo al coda).