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music dictionary: musical symbols If any detail is incorrect or incomplete please advise us, using our dictionary amendment form. If you would like to support our work writing and maintaining the teaching resources on this site please advise us, using our dictionary amendment form. If you would like to support our work writing and maintaining the teaching resources on this site please advise us, using our dictionary amendment form. If you would like to support our work writing and maintaining the teaching resources on this site please advise us, using our dictionary amendment form. framework of five lines on which musical notation is written such that the higher its pitchsystem: notation of a line of music including all the parts and voices involved, presented in a group of two or more staves which are joined together on the left hand side by a vertical bar (called a systemic barline) and a brace (the brace is not shown in this image)barline: a vertical line (or lines) drawn across a staff (or if there are many lines, across a number of notes and/or rests whose total time value is given by the time signature bars & bar linesdashed, dotted or auxiliary barline: used to mark divisions within a bar (measure), i.e. between two solid barlines, or to show that the barline is not necessarily marking periodic agogic accents in the music (as where unbarred polyphonic music is edited with barlines, or the work employs mixed metres) music start: barline placed at the beginning of a section of a piece of music music end: barline denoting the end of a piece of music brace: used with a line to joining multiple staves, for example, as found in piano musicclef: graphical symbol placed on the left of the stave which establishes the relationship between particular note names and their position on the staff lines and spaces (i.e. tells us which pitch "class" that stave belongs to). At the suggestion of Nick Meiners, we show the relative pitch positions of the commonly used clefs (e.g. treble clef) marks F below middle CC-clef (e.g. treble clef) marks G above middle CF-clef (e.g. treble clef) marks F below middle Cold C-clef (e.g. treble clef) marks F below middle CF-clef (e.g. treble clef) marks F below middle CO-clef (e.g. treble clef) marks F below middle CF-clef (e.g. treble clef) marks F below middle CO-clef (e.g. treble clef) marks F below middle CF-clef (e.g. i.e. old alto, tenor, soprano, baritone and mezzosoprano clef sign a G-clef sign found in the score of La Bohme by Giacomo Puccini (1858-1924) published by Ricordi: a G-clef used for the tenor voice (for this reason it is called the tenor G clef), where the note sounds one octave lower than written had the clef been the standard treble G clef[image provided by John Garside] a C-clef sign found in the score of Sankey and Stebbins - The Male Chorus, 'for use in Gospel Meetings, Christian Associations and other Religious Services' which marks middle C as being on the second space from the top of four. The clef is equivalent to an octave G clef called the tenor G clef where that space would be occupied by a C one octave above middle C but the note sounds one octave clefs F-clef ottava alta octave clefs F-clef ottava bassa o elements of a musical scorecommon time; equivalent to a time signature of 4/4, namely four crotchets (quarter notes) to a bar (measure)common time, alla breve/cut time, alla breve/cut time in which the minim or half note is given one beat instead of two. (occasionally written with two parallel vertical lines through a large C)common time and alla breve/cut timeanatomy of a note, a single sound of a particular pitch and length which is notated with a symbol made up of a notehead (in all cases), a stem (in some cases) and a flag (in some cases), and which with notes bearing flags are grouped together using a beam in music for stringed instrument, a single pitch to be played on two different strings, each appropriately fingered. A similar notation might also be found in a short score where two parts are being notated on a single line as a unison, in which case the upward stem will be of the higher or first part and the downward stem will be of the lower or second part. sprechgesang stem sprechgesang stem sprechgesang stem sprechgesang stem sprechgesang term used by Arnold Schnberg (1874-1951) to describe a voice delivery midway between song and speech, although he preferred the terms sprechgesang stem sprechge (speech melody) or rezitation (recitation) Note Sign number equal to 1 semibreve English American Italian French German Spanish Catalan 1/2 breveorbrevis double-wholenote breve carre orbrevis or double-ronde (meaning square) Doppeltakt(note) or Brevis cuadrada or breveor doble redonda quadrada (f.) orbreu (f.) 1 semibreve whole note semibreve semi-brveor ronde (meaning round) ganze Takt(note) redondaorsemibreve rodona (f.) 2 minim half note minima or bianca blanche (meaning black) Viertel(note) negra negra (f.) 8 quaver eighth note croma croche (meaning hook) Achtel(note) corcheaorcroma corxera (f.) 32 demisemiquaver sixteenth note semicorxera (f.) 32 demisemiquaver sixty-fourth note semibreve English American Italian French German Spanish Catalan 1/2 breve rest double-wholerest pausa di breve btonorpausa de breve doble pausa (f.) reactive de breve doble pausa (f.) reactive de breve doble pausa de b Pause silencio de redondaorpausa de redondaorpausa de redondaorsilencio de semibreve pausa (f.) or 4 crotchet rest pausa di minima demi-pause halbe Pause media pausaorsilencio de blancaorpausa de blanca (f.) or 4 crotchet rest pausa di minima demi-pause halbe Pause media pausaorsilencio de blancaorpausa de redondaorpausa de redondaorpausa de semibreve pausa di minima demi-pause halbe Pause media pausaorsilencio de blancaorpausa de redondaorpausa de redondaor silencio de negraorpausa de negraorpausa de negraorpausa de corchea vuit de pausa (m.) orpausa de corchea vuit de pausa di croma demi-soupir Achtelpause silencio de corchea vuit de pausa di croma demi-soupir Achtelpause silencio de corchea vuit de pausa di croma demi-soupir Achtelpause silencio de semiminima quart de soupir Sechzehntelpause silencio de semicorchea setz de pausa (m.) orpausa de semicorchea setz de pausa (m.) orpausa de fusa (f.) 32 demisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa di biscroma huitime de soupir Zweiunddreiigstelpause silencio de fusa (f.) 64 hemidemisemiquaver rest sixty-fourth rest pausa (f.) 64 hemidemisemiquaver r semibiscroma seizime de soupir Vierundsechzigstelpause silencio de semifusa de garrapatea multi-rest or multiple measure rest: where a number of bars contain only rests, in instrumental parts (and sometimes in scores), the bars are 'collected' together and shown as a single bar various note heads listed left to right:top row: plus, circle x, square white, triangle up black, triangle left up black, triangle right down white, triangle right down white, triangle right down white, triangle right down black, triangle right up black, triangle right up black, triangle right up white, triangle right down white, triangle right up black, triangle right up black, triangle right up white, triangle right up white, triangle right up black, triangle right up white, tr down white, triangle-round down blackbottom row: parenthesis, white, black, cluster black, croix, x certain note heads have specific meaning, for example:diamond: special playing modes or notes such as: half-valve, tablature for string harmonics, falsetto voice, silent depression of keys, held keysX: indeterminate pitches, spoken voice and unvoiced sounds, release of certain held notes, noises, ... round pierced by stems: sounds of air blown through an instrument vertical arrow: highest or lowest pitches, spoken voice and unvoiced sounds, release of certain held notes, noises, ... in jazz notation for wind instruments or string instruments or string instruments, a 'ghost note' is indicated by using an 'x' for the notehead rather than the usual oval. A ghost note is one that is to be played less strongly than the notehead rather than the usual oval. A ghost note is indicated by using an 'x' for the notehead rather than the usual oval. A ghost note is one that is to be played less strongly than the notehead rather than the usual oval. A ghost note is one that is to be played less strongly than the notehead rather than the usual oval. ottava alta, play notes under this sign one octave higher than written if used with the treble clef, or an octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the treble clef, or an octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the treble clef, or an octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass clef [entry amended by Steven Sherrill] ottava bassa, play notes under this sign one octave lower than written if used with the bass cleft [entry amended by Steven Sherrill] ottava bassa, play notes under this sign of the bassa cleft [entry amended by Steven Sherrill] ottava bassa cleft [entry a Charles Whitman] quindicesima alta, play notes under this sign two octaves higher than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass clef[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass cleff[entry suggested by Charles Whitman] quindicesima bassa, play notes under this sign two octaves lower than written if used with the bass cleff[entry suggested by Charles Whitman] quindicesima based on the sign of the music and jazz)[entry suggested by Charles Whitman] the barline that marks the beginning of a passage that is to be repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end' repeat end' repeat that is to be repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end' repeat that is to be repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end repeated, also called 'close repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end' repeat end' repeat end repeated, also called 'close repeated, also called 'close repeat', 'end-repeat' or 'repeat end' repeat end' repeat end' repeat end' repeat end repeated, also called 'close repeated, also called 'clo section of a piece of music is to be played a second time - where this is the first section of the piece the left and right hand signs mark the extent of the sections are xample of volta brackets, also called 'first ending' and 'second ending': in this case, a section performed only the first time it is reached otherwise the performer plays a later section usually marked in a similar way but with a 2. and with no vertical line at the end of the section tremolo; one of a number of abbreviations used in musical notation, in this case for repeated notes, which can be marked as individuals or marked as chords (note the angled line or lines, also called slashes, passing through the note stems) sometimes a horizontal array of dots may be placed over the note (instead or or additional to the slashes confirming the number of notes to be played through the duration of each 'slashed' note). or, more commonly three, lines usually indicate a roll tremolo or alternations: repeated sequence of two notes a particular interval apart(note the angled line or lines lying between pairs of notes) do not confuse with the caesura the lines of which pass through the top line of the staff and are steeperNote: where the two principal notes have stems, and there is no likelihood of confusion, the beams may actually connect to them: see bar 2, bass staff, in the example below simile marks, used to show repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups or bars (see immediately below for more information) repeated groups (see immediately below for mor bars using simile marks D.C.(Italian: from the beginning) an abbreviation of da capo, indicating that the player should start from or go back to the beginning of the piece of music the sign or segno (Italian: from the beginning of the piece of music the sign) an abbreviation of da capo, indicating that the player should start from or go back to the beginning of the piece of music the sign or segno (Italian: from the beginning) an abbreviation of da capo, indicating that the player should start from or go back to the beginning of the piece of music the sign or segno (Italian: from the beginning) an abbreviation of da capo, indicating that the player should start from or go back to the beginning of the piece of music the sign or segno (Italian: from the sign) and abbreviation of da capo, indicating that the player should start from or go back to the beginning of the piece of music the sign of the piece of music the sig marked with a segno dal segno, D.S. (abbrev.): (Italian) from the sign da capo al fine, indicating that the player should go back to the beginning and then end at the fine mark Fine(Italian: the end) a term placed where a piece or a section of a piece of music is to end used with an instruction such as al Coda or 'to coda', this sign marks the beginning of coda itself: a circle or oval with a cross inside it (corrected by Kim Krenzer) fermata (It.), Fermate (Ger.): a musical symbol placed over a note or rest to be extended beyond its normal duration, and occasionally printed above rests or barlines, indicating a pause of indefinite duration. The word lunga (Shortened form of the Italian lunga pausa, meaning "long pause") is sometimes added above a fermata to indicate a longer duration. Some modern composers (including Francis Poulenc, Krzysztof Penderecki, and Luigi Nono) have expanded the symbol's usage to indicate approximate duration, incorporating fermatas of different sizes, square- and triangle-shaped fermatas, and so on, to indicate holds of different lengths. (see caesura (sing.), caesurae (pl.), fetura, 'tramlines', or 'railroad tracks: usually placed on or above the top line of a staff or stave (not to be confused with the 'simile' mark). A term derived from poetry, caesurae is a silent pause somewhere in the middle of a piece of music crescendo: (Italian, literally 'growing') increasingly louder (Italian, literally 'growing') increasingly louder crescendo from silence: starting from silence: starting from silence: starting from silence of music crescendo from silence of mu accent (over a single note): to increase volume and then die away in the duration of a single note or short phrasealso called messa di voce (Italian) or mise de voix (French)in Rossini, the typical markings of the 'closed accent' and the case of the 'closed accent', a more marked and longer accent than the norm; in the case of the 'closed diminuendo', a sforzato emphasis; in the case of the 'closed diminuendo', a sforzato that immediately trails off into a diminuendo in nineteenth-century German non-vocal music the < > sign can represent a stress or accent as opposed to a crescendo followed by a decrescendo music. In such a case, the marking apparently indicates a kind of "warm", not too powerful, accent with implication of vibrato where appropriate[suggested by Ron Evans] notation English French German Italian Spanish Catalan double sharp double dise Doppelkreuz doppio diesis doble sostenido, elevacin de dos semitonos doble diesi, elevaci de dos semitonos doble diesi, elevaci de dos semitono diesi, sostingut natural, natural sign bcarre, naturel Auflsungszeichen, Quadrat bequadro becuadro becaudro becuadro becuadro becuadro becuadro becuadro becaudro becaudro becuadro becaudro becuadro becaudro becuadro becaudro B, Doppel-Be doppio bemolle doble bemol, bajada de dos semitonos doble bemol, disminuci de dos semitonos doble bemoll, disminuci de doble bemoll, disminuci de dos semitonos doble bemoll, disminuci de doble bemoll, disminuci de doble bemoll, disminuci de doble bemoll, disminuci de do ornament sign. In the case of an F natural in the key of G major, the sign would be a natural. The convention is that if the inflected auxiliary note lies below the principal note, the accidental sign also lies below the sign for the ornament. Obviously, if the principal note itself is inflected then the accidental is placed to the immediate left of the note head and not with the sign a double accidental that restores a double flatted note to a single flatted note (and sometimes to change a sharp to a flat) a double accidental that restores a double sharped note to a single sharped note to a single sharped note to a single sharped note (and sometimes to change a flat to a sharp) microtonal 'flat down' signmicrotonal 'natural down' signmicrotonal 'sharp down' signmicrotonal signs (there are other sign conventions) 3/4 tone flat1/4 tone flat1/4 tone sharp quarter tone in pitchguarter tone sharp quarter tone sharp sign, a sign to show that a note should be lowered one quarter tone in pitchguarter tone in pitchguarter tone in pitchguarter tone sharp quarter tone in pitchguarter tone sharp quarter tone sharp are sign. standardised. Please refer to Chapter 23 - Music Theory Online for more information on the use of and notation of 18th-century ornaments ciaccatura: (Italian) 'leaning' note, ornamental note (written without a diagonal line through the note stem)appoggiatura turn: musical ornament turn: musical ornament turn: musical ornament that occurs in Haydn's piano music. He once called it a 'half mordent' but did not explain the way it was to be played. Adding to the confusion is the fact that he was inconsistent in using it so that in parallel places he sometimes substitutes the normal turn or as a mordent in his manuscript. You can read about this strange ornament in the preface of the Weiner Urtext Edition of Haydn's Piano Sonatas trill: musical ornamentmrill mordent: musical ornamentmrill mordent arpge (Fr.), arpeggio (It.), arpeggi line, a vertical square bracket or a curved bracket (the latter two signs are now uncommon) are gioung of instruments or voices. Keyboard instruments are particularly suited to the performance of tone clusters because it is relatively easy to play multiple notes in unison on them. The notation shown here indicates a cluster formed of a grouping of notes between the top and lower note played simultaneously. The thick line notation may sometimes show the line to the left of two notes. Tone clusters / Note clusters - from which this extract taken tie: also called a 'bind', a sign that indicates that the note being played or sung sustained, unbroken, through the total time value of the notes under the tie slur: a mark used to show where a group of notes are played either under a single bow stroke, or on a wind instrument without retonguing or when singing, in one breath, so that the notes move smoothly one to the other with no perceptible break "in keyboard playing, and, to a large extent, in wind playing there may also have been implications for breathing). In string playing the slur is specifically a bowing instruction, but the end effect is much the same. Where (accent markings) appear over successive notes under a slur, however, their function is as much articulation as accent..." Brown[we thank Ron Evans for bringing the reference Signs as Accent Markings to our attention. We have drawn our information from that reference] sometimes an extended slur mark may have less extended slur marks within its scope. In such a situation the less extended mark is a slur while the more extended slur marks within its scope. In such a situation the less extended mark is a slur while the more extended slur marks within its scope. In such a situation the less extended mark is a slur while the more extended slur marks within its scope. In such a situation the less extended mark is a slur while the more extended mark is a slur while the more extended slur marks within its scope. In such a situation the less extended mark is a slur while the more extended mark is a slur Sometimes, the context of the marking may be the only way to tell these two marks apart optional slur: the performer is free to choose whether to observe the slur mark or not hemiola, triplet: a group of three notes of equivalent value, and (ii) a consecutive pair may be replaced by a note of double valueglissando, portamento: (Italian) a continuous movement in pitch from the lower to the higher noteleft hand sign shows a rising glissando - the right hand sign shows a falling glissando of the right hand sign shows a falling glissando of the right hand sign shows a rising glissando of the right hand sign shows a falling g accent hairpin (>), together with the staccato, it was one of the earliest musical signs to be used, Italian composers G.A. Piani and F. Veracini having proposed something like this several decades before it first appeared in the 1760s. Even so, few composers used it until the late-eighteenth and early-nineteenth centuries but then as synonyms for sf or fz or to indicate something more subtle[we thank Ron Evans for bringing the reference Signs as Accent Markings to our attention. We have drawn our information from that reference]variety of accents placed over or under a note-head, staccato mark was the first sign to come into common use, usually appearing as a stroke, dot or wedge. Initially it would appear that the sign was intended to indicated accent as well as separation we thank Ron Evans for bringing the reference Signs as Accent Markings to our attention. We have drawn our information from that reference variety of accents placed after a note, a dot indicates that the note is to be held longer - for details see 'dot' in the music dictionary placed over or under the note head, staccatissimo: (Italian) note sustained for guarter the written length, the remaining three-guarters silent - also called a 'wedge'variety of accents placed above or below the note-head, marcato: (Italian) marking, marked, accentedin a part for a drummer, marcato denotes a heavy strokevariety of accents placed above or staccato duro: (Italian) more forceful marking, more forcefully accentedvariety of accents placed above or below the note-head, marcato denotes a heavy strokevariety of accents placed above or below the note-head, marcato denotes a heavy strokevariety of accents placed above or below the note-head, marcato denotes a heavy strokevariety of accents placed above or staccato duro: (Italian) more forceful marking, more forcefully accented above or below the note-head, marcato denotes a heavy strokevariety of accents placed above or staccato duro: (Italian) more forceful marking, more forcefully accented above or below the note-head, marcato denotes a heavy strokevariety of accents placed above or staccato duro: (Italian) more forceful marking, more forcefully accented above or below the note-head, marcato denotes a heavy strokevariety of accented above or staccato duro: (Italian) more forceful marking, more forceful mark below the note-head, accented staccatovariety of accents the caret, when used as an accent or stress mark, also called le petit chapeau. In the eighteenth-century this mark was used to denote expressive stress and for such purpose the sign continued to be used into the nineteenth-century. There is good evidence that in terms of its strength le petit chapeau lies between the light + and the heavier sf and sfz. By the middle of the nineteenth-century le petit chapeau was used synonymously with > or even to indicate a somewhat heavier stress than > [we thank Ron Evans for bringing the reference] the horizontal line () sign, with or without a dot above or below the line, was rarely used before the mid-nineteenth-century although some earlier instruction books refer to its use. Without a dot, the horizontal line mark in piano music indicates that the "... keys must be struck with more than the usual emphasis, and the notes must be held for almost more than their usual value" (Czerny). Most nineteenth-century commentators follow this definition, with Wagner suggesting, where applicable, the use of a discrete vibrato[we thank Ron Evans for bringing the reference Signs as Accent Markings to our attention. We have drawn our information from that reference placed above or below the notehead, lour: in string playing the bow motion is legato, but with slight separate itvariety of accents on a bowed instrument: downbow, as when the bow, held below the hand, is pulled across the string on a member of the violin family, or conversely, as when the bow, held above the hand, is pulled across the string is plucked with the hand moving downwards on a bowed instrument: up-bow, as when the bow, held above the hand, is pushed across the string on a member of the violin family; the reverse manoeuvre is called 'down-bow' on the guitar: up-stroke, the string is plucked with the hand moving upwards in string parts: written over or under the note-head, meaning: play a natural harmonicreferring to percussion Information Homepage - Problems page author writes: "one very annoying side effect of different setups, is the fact the most method books that indicate which hand to use for a certain passage, are difficult to use for players who are learning the other way! So, my advice to publishers and writers: Never indicate hands. And if you have to change the definition of the symbols and explain that to the student. But it is very unnatural to have to play a note with your L-hand when there is a big R above or below it. Especially when these very letters mean the same hands in another language!" in string parts: written over or under the note-head, meaning: play a natural harmonic. Note: the position of the diamond-shaped notehead indicates where the finger in placed, and not the sounding note. If the sounding note is also given it would be placed above the diamond-shaped notehead, in cue size and in parentheses. See also 'artificial harmonics' for string parts: written under a note to indicate the string to be used (in this case string number 2) +in string parts: written in combination with pizz. over or under the note-head, meaning: play a left hand pizzicato applied to chord names or numbers: A, Aug. or +: an augmented interval in percussion parts: a dead strokes are commonly notated with a plus sign (+) over the note. Ringing notes in a passage with dead strokes can be indicated with a circle (o) over them; this is not necessary but can help to clarify. D.S. or staccato dots are other common indications for dead strokes can be indicated with a circle (o) over them; this is not necessary but can help to clarify. D.S. or staccato dots are other common indications for dead strokes. 'plus' sign indicates a musical ornament, usually a trill Trills in French horn parts: a '+' above notes to be stopped, followed by a 'o' above notes that are openfor longer stopped passages the word is just written out: Englishstoppedopen GermangestopftoffenItalianchiusoapertoFrenchbouchouvert oapplied to chord names or numbers: d, dim. or o: a diminished intervalapplied to chord names or numbers: a half-diminished interval applied to chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord applied to chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord applied to chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord applied to chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord applied to chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the notes G, B, D. G7 means a G major 7th chord names or numbers: indicates a triad, for example the numbers of numbers and numbers and numbers of numbers and numbers chord names or numbers: indicates a minor triad, for example the notes C, Eb, G. C-7 means a C minor 7th chord for wind parts: triple tongue flutter tonguing, flatterzunge (German), trmolo dental (French); extremely rapid, tongued-articulation on a wind instrumentuse the fingernailsdampdamp all extension: a horizontal line placed immediately to the right of a lyric syllable, to show that a syllable must be held during the following note or notesbreath mark: a mark placed above the stave where the composer requests that the performer break the musical line and breathe, so producing the desired phrase shape metronome mark: an indication of the speed at which a piece is to be played, in this case 60 crotchet (quarter notes) per minutemetronome marks the historical convention: the duration of the note symbol on the right (as applied in the section just finished) i.e. new time value = old time valueHowever, today it is more common to read this the other way round, i.e. old time valueFortunately, context tends to make clear which convention the editor, arranger or composer is following sustain pedal is to be depressed[lower symbol supplied by Mark Crosby][oseph Banowetz, in his book The Pianist's Guide to Pedaling, writes that these symbols were in use from the late eighteenth century to the early twentieths ustain pedal off or released[oseph Banowetz, in his book The Pianist's Guide to Pedaling, writes that this symbol was in use from the late eighteenth century to the early twentieth half pedal mark, also called variable pedal mark, also called variable pedal mark "The use of half pedal mark, also called variable pedal mark, also called variable pedal mark, also called variable pedal mark this symbol was in use from the late eighteenth century to the early twentieth half pedal mark, also called variable pedal mark this symbol was in use from the late eighteenth century to the early twentieth half pedal mark as a colouring device, it is not a sustaining device. People learn it as a sustain device and most teachers do not teach that it is used to give shades and colours to your tonal palette. Just like an artist has a variety of shades of reds, blues and yellows, a pianist can use the pedal to create these tones. Now this only works on an acoustic piano, not a digital keyboard because the digital instrument even if it is slightly depressed tells the computer to "sustain notes". Half and flutter pedal can only be done on a real instrument. By lifting up the dampers a touch part of the strings vibrate and sustains in the middle. This type of pedaling is very effective for all music! I tend to flutter pedal a lot in scale and running passages. I would never hold the pedal down because the sound would blur, but using half pedal catches some tones and allows for a touch of harmonic colour while maintaining clarity in the passage work."[Source provided by Charles Whiman: answers.yahoo.com] sustain pedal off marking: the pedal is depressed at the Ped. mark and kept pressed down until the right hand vertical line, unless a half pedal or variable pedal is depressed at the left vertical line and kept pressed down until the right hand vertical line, unless a half pedal or variable pedal mark (an inverted V) appears between the two vertical lines release of pedal with time between release - time without pedal - depress - hold down - release) slow release of pedal over a period of time shown by the sloping line (reading from left: depress - hold down - slow release) flutter pedal on and sustain pedal on and sustain pedal on and sustain pedal on a piano) which acts as a selective damper pedal by sustaining specifically chosen notes: the pedal is depressed where the text instruction is placed and held until the right hand vertical line sustain pedal marking from a 1945 edition of 'The Raindrop' Prelude by Chopin. Composed between 1836 and 1839, published in 1839 and dedicated to Camille Pleyel, its nickname Raindrop was provided by Hans von Bulow.[image provided by Matthew B. Woodward] part played on an organ pedal-board - use the toe (to indicate that the left foot should be used, symbols are written below the staff) part played on an organ-pedal-board - use the heel (to indicate that the right foot should be used, symbols are written above the staff; to indicate that the left foot should be used, symbols are placed next to each other, with a slur above or below them (to indicate that the right foot should be used, symbols are written above the staff; to indicate that the left foot should be used, symbols are written below the notessymbol that means 'copyright' (not strictly a musical symbol, but frequently found on a musical score) symbol called guida (Italian) or presa (Italian) employed to show in a canon or fugue the entry points of other parts, the start of the subject or antecedent, and so on symbol called custos (Latin), Wachte (German), guida (Italian), guida (instrument a percussionist should be playing (most are self-explanatory) a variety of symbols used to indicate when to use a particular mallet or the hands when playing any particular method in the breath, mouth and voice of a singer or the brush of a painter. Before we dive into the hard core violin bow techniques black and white. You can do everything in between. Search for the mood you want to express with the music you play. These techniques are means to a musical end, bottles of paint to combine into beautiful shades and ingredients to make a meal thats delicious for the ear. UPDATE: My ultimate violin bowing techniques, terms and symbols. Watch it right here! Youll notice in the overview above that I grouped the bow strokes in different categories. In detach your bow stays on the string and you have full control, but you dont play the notes in their full length. There is air in between the notes. It sounds more staccato. In spiccato your bow leaves the string and you make use of the natural jumping quality of your bow. This makes spiccato a semi-passive bowing technique. Because there is time where the bow is above the string, the notes arent played in their full length. Free bowing sounds cool. Why isnt that in the overview? Well, usually its detach bowing and the violinists in an orchestra section do the bow changes on different moments within a very long note. This creates a full consistent sound for the entire duration of that note. If they would do their bow changes all at the same time, you would hear separated bow strokes. Normally bow strokes in an orchestra are synchronized. Free bowing is the exception. Detach is normal bowing: the bow remains on the string and you play the notes in their full length with a seamless bow change and perhaps a small accent at the beginning of every bow stroke, like in Bachs partita in E major or Paganinis 16th caprice in the video above. Besides the normal detach bowing there are two other types:Detach collIn detach coll you do a slow motion or put down spiccato: you lift the bow at the beginning of each bow stroke using a higher bow speed (no pressure accent). Dont confuse it with martel, that has a clear bite to it. Read more about martel below or watch the video above. Son fil is a bowing technique in which you make a deep and full tone, like in the opening of the Bruch violin concerto. Theres no specific notation for this as effective, practice tip: while you create a full sound, imagine the back of your violin resonating. Your tone will be deeper In legato you play multiple notes on one bow stroke. You hear fluent transitions between the notes. In sheet music you see a slur above the notes on one bow strokes sound the same as the transitions with a bow change in between. In this video I teach a little secret about silent bow changes. Here you can find a video by concert violinist Vivien Hoffman explaining how to practice legato. Opjes met stopjes I call this in Dutch when teaching my young private students: up bows with stops. It is a little similar to legato as you play multiple notes on one bow stroke, but you stop your bow between the notes without adding accents. It sounds a bit similar to detach, like in the Mendelssohn violin concerto excerpt I show in the video above. When you see two notes above each other in the sheet music, you play on two strings at the same time and sometimes put fingers on two strings at the same time. We call this a double stop. In the video above I show you a beautiful example in Bachs 2nd violin seems to accompany itself. You play chords when you see three or four notes above each other. There are two ways to play this Broken chords when you see three or four notes above each other. first (shortly) and then the higher notes or highest note, like in the Bachs chaconne example I use in the video. Thought double stops are tricky? Yup, you can also play three notes at the same time. Usually you do this near the fingerboard. Want to practice this? Go tease yourself with Dont etude nr 1. Martel is French for hammered. In martel the notes are shorter than in detach. The sound is more taaa than laaa. Every bow stroke starts with a click. In the video above youll see an example from the Sibelius violin concerto. Timing is very important in this bowing technique. When you release the weight too late, you get a scratch. Sometimes coll is used separate from martel, but it refers to martel coll. In martel coll you lift the bow at the bow change. This looks a bit like slow motion spiccato or detach coll, but with the typical popping sound of the martel. A great example can be found in the Tschaikovsky violin concerto. In the video above I show you a passionate interpretation by Janine Jansen. Martel lanc is a longer bow stroke with higher bow speed at the beginning of the note. This looks a lot like detach port, but with firm accents. Its a soft type of martel, where the accent is more made by bow speed than by catching and releasing the string with weight. FouettFouett is the middle between spiccato on the string and a detach with accents. Most of the time its played on the upper half of the bow like in the Mendelssohn violin concerto example I show in the video. Sometimes the violin bow techniques staccato and martel are mixed up. Often solid staccato is used to describe multiple martel notes on one bow stroke, usually on the upper half of the bow. We see this in Wieniawskis polonaise brillante. Flying staccato the bow leaves the string between multiple martel notes on one bow stroke. Usually its done on the lower half of the bow. Your bow bounces, but you control the movement, like in the Schubert Sonatina example in the video above. As flying staccato is something in between up bow staccato and flying spiccato, lots of teachers and performers dont see it as a separate bowing technique. In spiccato you play the notes in shorter lengths and the bow leaves the string at the bow change. Spiccato uses the natural jumping quality of your violin bow and is a semi-passive bowing technique. Spiccato works best about one centimeter above the balance point of your bow, but differs per bow and depends on the speed. The faster your spiccato, the higher up the bow, the smaller the movements and the more passive this bow technique gets. In the video I show some cool examples from Beethovens Spring sonata and Sarasates Zigeunerweisen. Two very different applications of the spiccato bow technique. In all the previous bowing techniques from Beethovens Spring sonata and Sarasates Zigeunerweisen. make smooth movements and your eallowing the bow to bounce. With a stiff bow hold its impossible to do a good spiccato you play several spiccato notes on one bow stroke and your bow almost stays on the same spot of the bow. The difference with flying staccato is that the bow doesnt travel as much. We see an example in the Mendelssohn violin concerto that I show in the wideo above. The more you speed up your spiccato, the further away from the frog youll get and the more the bow will bounce on its own. Eventually it becomes sautill, like here in Paganinis Perpetuum mobile. Sautill is a passive bowing technique. Your fingers move along with the natural jump. Interested to learn more? Check out my video on the 4 differences between spiccato and sautill right here. If you play several sautill notes on one bow stroke by initiating the first jump and letting the bow bounce, we get ricochet. Its like a pebble bouncing over the water surface. You can find ricochet in the original bowing of Paganinis 5th caprice, which is horribly difficult: three notes on the down bow and one note on the up bow at an incredible speed. I show an awesome example in the video. Most concert violinists play this caprice with sautill. When you apply ricochet in broken chords, its called jumping arpeggio A famous example is the cadenza in the first movement of the Mendelssohn concerto. There are typical orchestral bowing techniques like tremolo in different dynamics. Interested to learn more? Go here for my video with tips on tremolo. Classical violinist helping you overcome technical struggles and play with feeling by improving your bow technique. In col legno you turn the bow upside down and you play with the wood on the string. In the video I show an example of this in the lower strings accompaniment in Mozarts 5th violin concerto. Sounds scary for your precious bow? Con carbon? When I have to play con legno in an orchestra Im happy to play con carbon fiber violin bow. Modern bows offer more advantages like the light weight, beautiful resonance and stiffness. You might be wondering what difference your bow makes Well a lot and you can learn all about it in my guide to buying a violin bow you can download right here. In it concert violinist Giedre and I demonstrate and discuss carbon violin bows of all sorts and prices. Very interesting stuff if youre working on your bowing near or on the bridge causing a bright here. In it concert violinist Giedre and I demonstrate and discuss carbon violin bows of all sorts and prices. Very interesting stuff if youre working on your bowing near or on the bridge causing a bright here. glassy sound. Sul tasto Sul tasto is bowing near or above the fingerboard with the soft sound. Everything in between the two is possible. We call this different contact points on the string. Go here to learn all about them. Flautato or flautando is bowing with a high bow speed and little pressure so you get a whistling transparent sound. Theres a beautiful example in Bachs chaconne that I show you in the video above. As flautato is often played sul tasto, close to the fingerboard, sometimes these terms get mixed up. Sul tasto just refers to the contact point, while flautato also refers to a particular sound, sometimes these terms get mixed up. Sul tasto just refers to the contact point, while flautato also refers to a particular sound, sometimes these terms get mixed up. Sul tasto just refers to the contact point, while flautato also refers to a particular sound. softly putting the left hand finger on the string without pressing it down. Harmonics are a left hand techniques how techniques, there are also typical fiddle techniques like chopping. Bronwen Beecher the Fiddle Preacher, who is a guest teacher in my program Bow like a Pro, demonstrates the chop technique in the video above. Well thats about it for the 24 violin bow techniques! Missing one? Or have a question? Leave a comment below! Notation in sheet musicWatch this video on how your recognize these bowing techniques and when to do what. Violin playing is 80% bow techniques and the famous teacher Ivan galamianTime after time I see that violinists get stuck, because they focus too much on hitting the right notes in the right rhythm all left hand technique. Often they dont see that its their bowing technique determines your sound and expression on the violin. If you want to play the violin with feeling, sound great and touch peoples hearts, spend at least 15 minutes a day on practicing JUST bowing technique. Thats exactly what youll learn if you take lessons with me and my teacher team in my program Bow like a Pro. Check it out right here! Please know that different violinists, teachers and authors use different ways to categorize the violin bow techniques. I have used the below resources and more to find out whats used the most, but know that there are several ways to name and categorize the bow strokes. Art of Violin Playing Carl FleschDe kunst van het violonderwijs (Dutch) Louis MetzPrinciples of violin playing and teaching Ivan GalamianThe art of bowing: style and function James KjellandBasic principles of violin playing; Paul RollandBow like a Pro research for my online masterclass programMusic examples used in the video above: Like this? Youll LOVE my ultimate violin bowing nerd projectAfter making this video in 2019 I made an updated version in 2022 with 102 different violin bowing techniques, terms and symbols. Watch it right here! Your homework! Pick one of the 24 bowing techniques, find an example on YouTube of a beautiful piece of music where you see this technique applied and post the link in the comments underneath. Enjoy listening to each others examples! Vivien had some jaw surgery and Zlata cut her finger while making a salad. Both violinists couldn't play for a while. If I don't practice one day, I know it; two days, the critics know it; three days, the public knows it. Jascha Heifetz, one of the best violinists who ever livedBecause I think Im making progress the legendary cellist Pablo Casals when asked why he continued to practice at age ninetyWell help you get back on track as soon as possible. This video will leave you motivated and ready for your next practice sessionYoull know how to make smart choice in what you play to get back to you level, how

Violin symbols and their meanings. Violin scores. Violin sheet symbols. Violin score markings. Violin symbols. Violin up bow symbol. Violin notation symbols.

to keep yourself motivated and how to pick pieces that are best for you now. Share your biggest takeaway in the comments below and help us share these valuable lessons: