<u>List of values and their meanings pdf</u>

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Wikipedia article For the use of music symbols on Wikipedia, see Help:Symbols are signs and symbols in the musical notation that indicate various aspects of how a piece of music symbols for communicating information about many musical elements, including step, duration, dynamic, or articulation of musical notes; time, meter, shape (for example, if the sections are repeated), and details on specific reproduction techniques (for example, such as fingers, keys or pedals should be bowed or threaded, or if the arc of a string tool should move up or down). Personal/State Lines The five-line staff (often "stave" in British use) is used to indicate the pitch. Each row or space indicates the field belonging to a note with a letter name: A, B, C, D, E, F, G. Moving vertically upwards, the names of the letters proceed in alphabetical order with alternate lines and spaces, and represent the ascending heights. The A-G model is continually repeated—the note above "G" is always another "A". A key is almost always added, which assigns a specific field to a specific line; other lines and spaces that form) indicate heights higher or lower than staff. The diagram shows a single log line above and below staff, but multiple log lines can be used. Barline (or Barline)Separate bar lines ("barre") of music according to the signature of the time indicates similar instrument groups in the score of a conductor. Double bar line These indicate some changes in music, such as a new musical section, a new key signature, or a new signature of time. Double bar line These can be used to divide complex metro measurements into shorter segments for ease of reading. Bracket A bracket is used to connect two or more lines of music that play simultaneously. In contemporary use, the stains of individual instruments are usually connected (e.g. flute and clarinet; two trumpets; etc.) or more vocal parts, while the brace connects multiple parts for a single instrument (e.g., the right and left stains of a plane or part of harp). Brace A brace is used to connect two or more lines of music that are played simultaneously, usually by a single player, generally when using a great staff. The great staff is used for piano, harp, and some pitched percussion instruments. [1] The bretelle is sometimes called a companion in someAncient and can vary in design and style. Clefs Main article: Clef A key assigns a particular step to a particular line of the staff on which it is placed. This also effectively defines the pitch range or texture of music on that staff. A key is usually Symbol on a staff, although a different key may appear elsewhere to indicate a change in the register. Historically, the Clefs could be placed on any line on a staff (or even on a space), but the modern notation uses almost exclusively treble, low, high and tenor clef. G Clef (Clef Treble) The spiral of a G key (not a point on the spiral is drawn) shows where the G above the center is located on the staff. A G key with the spiral centered on the second line of staff is called Treble Clef. [2] The trilica key is the most commonly encountered key in modern notation. Clef Clef of High Cleftenor Clef C Clef (Clefs Alto and Tenor) The center of A C Clef points to the line that represents the Middle C. The first illustration here is centered on the third line on staff, making that central line C. when it is placed, The Clef is called High Clef, which is mainly used for purple but sometimes used for other tools. The second illustration shows the key centered on the fourth line - this key is called the tenor clef. The Clef tenor is used for phagoct, cello, trombone and double bass when notes are very high, avoiding the use of excessive accounting lines. Until the classical period, Clefs has frequently been seen pointing to other lines (sometimes called "mobile clef"), especially in vocal music, but this has been replaced by the universal use of clefs treble and bass. Modern music editions from such periods generally rewrite the original parts of the c-clef to both victims (female voices), octave vibes (tenors) or bass key (tenors and bass). The clef was sometimes placed on the third space of the staff (equivalent to a clef vible octave) but this use is unusual since all other modern keys are placed on the lines. F clef (bass clef) A key f place the F below half c on the line between points. [2] When you place the F below half c on the line between points. clef almost often appears as the trilica key in modern musical notation. In the previous notation, especially for vocal music, clefs were sometimes centered on the third line (Clef baritone), but this use has essentially become obsolete. Clefs Cleftreble and Bass Octave can be changed by octave numbers. A "8" under the key (as in the diagram) indicates that the pitches will play an octave lower than those with the un joked key. A "15" below indicates a two-eighth shift. These numbers can also be used above the key to indicate the top one or two octaves. An acid key with an eight below is the most common version, typically used in music for Tenor guitar or voice. On a 5-lined staff a 5-lines neutral lines to fefamo for pitoned tools, such as percussion tools, this is not a real clear ... the lines and spaces do not indicate the shoots - but occupy the position of one key. In this case, the lines and spaces indicate specific tools, such as different Tools in a set of drums. It can also be drawn on a single-line staff for individual percussion tools. Tabaturealso is not a real clear cleanfà â, ¬ "the lines and spaces do not represent the shots - the notation of the tablature is used instead of the notation of the tablature is used instead of the notation of ordinary personnel for some string tools, such as the guitar. The lines represent the Strings of a tool (for standard 6-string guitars, six lines are used). The numbers on the lines show which key to use. Because the lines represent strings rather than launches, the spaces between the lines are never used. Rhythmic values of notes and leans main article: value note Music notes are named (in American use) in comparison - a half note is half of the length of An entire note, a quarter of note is a quarter of note is a quarter of the length, etc. Note British name / American Name Rest Large (Latin: Maxima) / Octuple Full Note [3] Long / Quadruple Full Note [4] [5] quaver / eighth notes notes of this length and shortest, is not the same number of flags (or hooks) while the rest has branches. Semiquavraver / sixteenth Note Demisemiquaer / one hundred twenty eighth note [6] [7] Demisemihemidemisemiquaer / two hundred fifty-six note [3] Note of Novile with a view (quavers) and short the notes have flags To indicate a rhythmic grouping, but can also be used to connect groups of these notes. This is usually done to indicate a rhythmic grouping, but can also be used to connect notes to ametrical steps. The number of rays is equivalent to the number of flags on the value of the note - the eighth note are harbored together with a single ray, sixteenth note with two, and so on. In the old voice music prints, the use of rays is sometimes reserved for the notes sung on a syllable of the text (Melisma). The modern notation of vocal music encourages the use of radiant consistently with instrumental engraving, however. In non-traditional ray counters is at the discretion of composers and arrangs and can be used to emphasize a rhythmic model. Dotted notator A point to the right of a long note the duration of the note to half. Additional points extend the previous point instead of the original value, a note with two points is one and a half of its original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with two points is one and the previous point instead of the original value, a note with the previous point instead of the original value, a note with the previous point instead of the original value, a note with the previous point instead of the original value, and the previous point instead of the original value, and the previous point instead of the original value three quarters - the use of more than two points A "Rare. Rest can be dashed in the same way as the notes. Ghost Notes Note With a rhythmic value, but no distinguishable step when played. It is represented by a cross (salt bet) (similar Letter x) For a Donea instead of an oval. The composers will mainly use this notation to represent the percussive pitches. This notation is also used in parts where the words pronounced are used. Compact via multi-purpose remains indicate more rest measures. Also called pick up rest or multi-bar rest. Interruptions sign of breath This symbol tells the performer to take a breath (for aerophones) or leave a light space (for other instruments). This space does not affect time. For the tools that use an arc, it indicates to lift the arc and start the next note with a new fold. Caesura A break during which time is not counted. Main articles: Accidental (music), Key Sign, and Circle of fifths Common Accidentals change the pitch of notes that follow them on the same position as staff within a measure, unless it is canceled by an additional accidental. FlatLowers the step of a note of a semitone. SharpRaises the field of a note of a semitone. Usually used when the note is already flat in the key signature. [8] Double sharpRaise the field of a note of two semitones. Usually used when the notes should be played as cuttings or dishes of the music that follows, showing up to seven cutting edges or plates. The notes that are shown as sharp or flat in a key signature will be played in this way in each octave, for example, a key signature with a B. indicates that each B is played as B.. A key signature indicates the prevailing key of the music and eliminates the need to use accidentally for always flat or sharp notes in that key. A key signature without apartments or cutting edges generally indicates the key to C major or A minor, but may also indicate that the pitches will be noticed accidentally as required. The key signatures Sharp key signatures shown here are as they appear in treble key. Flat key signatures shown here are as they appear in treble key. Flat key signatures Microtones There is no universally accepted notation for microtoneal music, with different systems used depending on the situation. A common notation for the tones of the fourth involves writing the 1/4 fraction next to an arrow pointing up or down. Below are divided into smaller intervals of a quarter of tone, the slashed plate represents a lower note than the reverse plane.) Flat-and-a-half (sesquisharp)Raises the field of a note of three quarterly tones. As with a demiflat, a double flat crushed symbol is also used. Demisharp Increases the field of a note of a quarter tone. Sharp-and-a-half (sesquisharp)Raises the field of a note of three quarterly tones. As with a demiflat, a double flat crushed symbol is also used. three tonesOccasionally represented with two vertical bars and three diagonals instead. Harmonic plateResponds to the agreement is a specific example, the septic dish, in the context of a third minor septimal, in which the EB is tuned exactly to a frequency ratio 7:6 with the root (C). A symbol with a vertical and three diagonal bars indicates a cutting edge with some form of alternating tune. Notation for the first numbers of the harmonic series, labeled with their number (top line), frequency ratios (second line) and the range size in cents (low). The eleventh harmonic is noted with the notation of the arrow for a demisharp (F1 instead of F) while the 7, 13, 17 and 19 are closer to the same temperament of the 5th (uncospitable) and labelling of those is rarely necessary). In 19 equal temperament, where a whole tone is divided into three steps instead of two, the music is typically noted in a way that the apartments and cutting edges are not usually harmonic (i.e. a C- represents a third of a step less than D-B.); this has the advantage of not requiring any non-standard notation. Time signature Main article: Time signature Most music has a rhythmic pulse with a uniform number of beats: each segment of this wrist is shown as a measure. Time signatures indicate the number of beats in each measure (the lower number). There may be any number of beats to a degree, but the most common of the long run are multiples of 2 and/or 3 (i.e., 2, 3, 4 and 6). Similarly, any note length can be used to represent a beat, but a fourth note (indicated by a lower number of "4") or eighth note (lower number of "4") or eighth note (crotchets). 34 is pronounced as "three four" or "three quarters of time". Composite time signature In a compound meter, there is an additional rhythmic group within each measure is divided into two groups of three octave notes each (known by beams in groups of three). This indicates a wrist that follows the eighth note (as expected) along with a wrist that follows a quarterly note punctuated (equivalent to three octaves known). Common time This symbol represented "imperfect" metro duple in fourteenth century signatures of shelf time. In short or cutting time This symbol represents 22 times—two beats per measure with a half note representing a beat. Metronome mark This notationUsed to accurately define the time of music by assigning an absolute duration to each beat. This example indicates a time of 120 banknotes (crotchets) per minute. Many publishers precede the marking with letters "m.m.", referring to the metronome of Maelzel. This is this. this a time signature—is independent of how the beats are grouped (the top number in a time signature). The TieWhen notes tied together, two notes with the same pitch are played as a single note. The length of this single note is the sum of the time values of the same pitch. Slur While the first note of a slender group is articulated, others are not. For bow instruments this involves playing the notes in a single bow movement, for wind instruments, such as the percussion instruments (aerophones) the notes are connected in a sentence, as if a single continuous breath. On other instruments, such as the percussion instruments (aerophones) the notes are connected in a single continuous breath. breath. In certain contexts, a sleigh may indicate that the notes must be reproduced tied, in which case the reverse is allowed. While the sleigh symbol and tie symbol appear the same, a tie can connect exactly two notes of the same step; a sleigh can connect two or more of any pitch. In vocal music a sleigh normally indicates that the notes under the slur should be sung to a single syllable. A sign of phrase (or less commonly, binding) is visually identical to a slur but connects a passage of music on different sizes. A sign of phrase indicates a musical phrase and cannot necessarily require music to be slurred. Glissando or PortamentoA slip continuously from one note to another that includes the pitches including. Some instruments, such as trombone, tympani, uncooled rope instruments such as cello, electronic instruments such as piano, harp or mallet instruments fade the discreet heights between the beginning and end notes to imitate a continuous slide (leaning). Tuplet A tuplet is a group of notes that normally do not fit the rhythmic space that normally contain two. (To determine how many "normal" notes are replaced by tuplet, sometimes it is necessary to examine the context.) While triplets are the most common version, many other tuplets are possible: five notes in the space of four, seven notes in the space of eight, etc. The specific tuplets, trills, quadruples, etc. Chorus An agreement is different notes played simultaneously. Two-note agreements are called dyads, three-note agreements builtthe interval of a third are called "broken neck" or "rolled" "broken neck" or "rolled" "broken neck" or "rolled" broken neck" or " intensity or volume of a musical line. Pianississimoextremely soft. The softest dynamics occur very rarely and would be specified with additional PS. Soft crying. Pianosoft; stronger than the piano. Half loudly noisy; softer than strong. If no dynamics are displayed, Half-Forte is presumed to be the prevailing dynamic level. Forteloud. Strong fort. FortistiSiMoextremely noisy. The strongest dynamics occur very rarely and would be specified with additional fs. Sforzandoliterally "forzato", denotes a sharp and ferocious accent on a single sound or chord. When written in full, it applies to the sequence of sounds or chords below or beyond which it is placed. The gradual increase of Crescendoa in volume. It can be extended under many notes to indicate that the volume constantly increases during the passage. Decrecendoa Gradual decrease in volume. It can be extended in the same way as Growing. Niestmeaning "Nothing." It can be used at the beginning of a crescendo to indicate "Start from nothing" or at the end of a minuendo to indicate "swallow to nothing". Rarely, even more soft or noisy dynamic levels are indicated by adding more PS or FS. While PPP is called "Fortistissimo", these words (formed by adding an additional "ISS") are not suitable Italians. Dynamics are relative and the meaning of each level is at the discretion of the performer or host. The laws to curb the high noise levels at the workplace have changed the interpretation of very noisy dynamics in some great orchestral works, since noise levels within the orchestral the workplace have changed the interpretation of very noisy dynamics in some great orchestral works, since noise levels within the orchestral works, since noise levels within the orchestral works. attack of individual notes. This category includes accents. The joints can be combined with each other and can appear in combination with the signs of fragmentation (above). Any of these signs can be placed above or under a note. Staccatothis indicates that the note should be played shorter than the note, usually half the value, leaving the remainder of the silent metric value. PRESS Signs can appear on notes of any value, shortening the duration performed without accelerating the music. STACCATISSIMO or SPICCATOTHIS indicates that the note should be played even shorter than Staccato. It is usually applied to quarter notes or shorter notes. In the past, the meaning of this brand was more ambiguous ... sometimes it was used interchangeably with Staccato and sometimes indicates a bowing technique where the bow bounces slightly on the string. Tenutothis Symbol indicates that the note should be played at its full or slightly longer value. It can also indicate a degree of emphasis, especially if combined with a detached or detach sides in an ensemble. The stopped is kept until the desires of the performer or the conductor. Accent An accent indicates that a note should be played stronger or with a more difficult attack than the surrounding not accented notes. It can appear on notes of any time. Marcatoa marked marked indicates that the note should be played stronger or stronger than a note with a regular accent mark. In organ notation, this sign often does not indicates the left foot. Ornaments modify the pitch model of the individual notes. Trillla Quick alternation between the specified note and the subsequent higher note (determined by the key signature) in its duration, also called "shake". If followed by a corrugated horizontal line, this symbol indicates an extensive, or running, trill. In music up to the time of Haydn or Mozart the trill starts on the upper auxiliary note. [10] In the percussion notation, a trill is sometimes used to indicate a tremolo. In the French baroque notation, the trill or tremor, it was noticed as a small cross over or next to the main note for the remaining duration. In some music, the MORDENT begins on the auxiliary note and the alternation between the two notes can be extended. (In other words, in some music, the high-bated mark means exactly the same as the sign of Trillo.) Regardless of the musical style, the model ends up on the main note. In Handbells, this symbol is a "shake" and indicates the rapid shaking of the bells for the duration of the note. Lower Mordent (inverted) quickly plays the main note, the main note for the remaining duration. In a lot of music, the Mordent begins on the auxiliary note and the alternation between the two notes can be extended. Gruppetto or carrying port positioned directly above the note, the turn (also known as a small group) indicates a sequence of the upper auxiliary note, of the main note, of the main note is reproduced first, followed by the above model. By placing a vertical line through the turning symbol or reversing it, it indicates an inverted tour, in which the order of the auxiliary notes is reversed. Properiorate first half of the main note has the tone of the main note is a dotted note). Acciaiactura at two thirds if the main note is a dotted note of the main note is a dotted note. Acciaiactura at the tone of the main note is a dotted note of the main note is a dotted note. styles, the steel is played exactly on the rhythm and the main note is marginally late; In other styles, the steel is marginally early and the main note is on the rhythm and the main note is marginally late; In other styles, the steel is marginally early and the main note is on the rhythm and the main note is on the rhythm. It is also possible on some tools to reproduce both notes exactly on the rhythm and the main note is marginally late; In other styles, the steel is marginally late; In other styles, the st the miniature note is still positioned behind the main note, but on the same line or staff space. The FLAM note is usually played just before the natural durable subdivision, the main note is reproduced, with the time and duration of the main note remaining unchanged. Also known by the English translation of the Italian term, crushed and German note as Zusammenschlag (simultaneous stroke). Signs eighth Ottava8Va (pronounced Ottava Alta) is positioned above the staff (as shown) to tell the musician to play the passage of an upper octave. When this sign (or in the recent notation practice, an 8vb - both signs that read octave low) is placed under the staff, it indicates to reproduce the passage at the bottom octave. [11] [12] Fifteenthsimathe The 15ma sign is placed above the staff (as shown) to mean "plays over the passage two octaves down". 8Va and 15 but they are sometimes abbreviated by over 8 and 15. When they appear under the staff, the low word is sometimes added. Repetition and Codas Tremoloa repeatedly repeated. If the tremolo is between two notes, then they are played rapidly alternating. The number of bars through the stem (or the number of bars through the stem (or the number of bars through the stem). Demise miguaer rate (thirty second note), but it is a common convention for three bars to be interpreted as "as fast as possible" or at any rate at a left speed for the judgment of the player. In the percussion notation, Tremolos indicate rolls, Diddles and drag. Generally, a single tremolo line on a sufficiently short note (as a sixteenth) is reproduced as a resistance, and a combination of three stem lines and tremolo indicates a double-run roll (or a roll at a single time, in the case of tympani, Maglio percussion and some non-intrusive percussion instruments such as a low triangle and drum) for a period equivalent to the duration of the note. In other cases, the interpretation of Tremolos is highly variable and should be examined by the director and artists. The tremolo symbol also represents the language of flutter. Repeat the signnclose a step that must be played more than once. If no left repetition sign is present, Right repeat sign sends the performer back to the beginning of the piece or movement. Similar MarksDenote that previous groups of beats or measures must be repeated. In the examples here, the first usually means repeating the previous two measures. This brand is normally used only in music styles where players commonly expect to play repeated models and where the brand is therefore frequently found; In styles in which this brand would be unusual, repeated measurements were written in full, or the "Repection Sign" is used instead. Volta brackets (1° and 2° fine, or 1° and 2° fine, ...). From Cape (illuminated "from above"), it tells the performer to repeat the play of music from its beginning. This is usually followed by an end (illuminate "at the tail"), which means repeating to the sign of the tail and then jumps forward in the tail. From the Sign (illuminated by the sign) tells the performer to repeat the reproduction of the music from the previous closest sign. This is followed by AL END or AL CODA just like with DA Capo. Signal used with Dal Segno. Code a leap forward in the music to its tail (final pass), marked with the same sign. Used only after playing through a D.S. Al Coda (Dal Segno al Coda) or D.C. Al Coda (from Capo Al Coda). Note on a rope tool where the string is torn with the left hand (the hand that usually interrupts the strings) rather than bowed. On the classon, this accent indicates a "interred note" (a note played with the stop hand pushed further into the classon bell). In the percussion this notation denotes, among many other specific uses, to close the hi-hat by pressing the pedal or that a tool must be "suffed" (disactivated with the hand). Snap Pizzicatoon A string instrument, a note played by stretching a rope away from the frame. Also known as Bartók Pizzicato. Natural harmonic or open note A string instrument, this means playing a natural harmonic (also called flagelet). Sometimes, it also denotes that the note to play is an open string. On a winding brass instrument, it means to reproduce the "open" note (without lowering any valve or without mute). In the notation of organs, this means playing a foot note with the heel (above the note, use the right foot; under the note, use the left foot). In the percussion notation this denotes, among many other specific uses, to open the hi-hat hat by releasing the pedal or allowing a ringing instrument. Up Bow or Sull'Arcson A bowed rope tool, the note is playeddraws the bow upwards. On a pinch string instrument played with a plettro or a collection (such as a guitar played by pickstyle or a mandolin), the note is played with an upstroke. Down Bow or GiÃ1 Arcoin Contrast with the UP arc, here the arc is drawn down belowSound. On a pinched string instrument played with a downstroke. Guitar The guitar has a finger notation system derived from fingers names in Spanish or Latin. They are written above, below, or next to the note to which they are attached. They read as follows: Spanish symbol Italian Latin English French p pulgar thumb police index index index index medium mediu medium medium majeur ou médius anulare anulare anulare anulare enularis ring annulaire c, x, e, q meñique mignolo minimus little auriculaire Piano Pedal marks appear in music for instruments with pedals support, such as piano, vibraphone Release pedal Tells the player to leave the pedal of the support. Variable pedal support, such as piano, vibraphone Release pedal Tells the player to leave the pedal of the support. use of the support pedal. The initial depression and the final release are indicated by the short vertical lines. The extended horizontal line tells the pedal must be momentarily released, then depressed again. a rope or U.C. Indicates the player to put the pedal soft down. three ropes or T.C. Indicates the player to leave the pedal soft on. Other notations plan left hand derecha 1, 2, 3, 4, 5 The old (pre-1940) tutor published in the UK can use "English fingering". + per inch, then 1 (index), 2 (middle), 3 (ring) and 4 (small). [13] Other string instruments (except the harp) 0, 1, 2, 3, 4 Identifications of finger:0 = open string (without finger used)1 = index2 = middle3 = ring4 = little The thumb is also used by the cello and bass, usually denoted by '(a circle with a line coming out from the bottom), or, more rarely, a T. See also Fingerstyle quitar# Harp Dildo numbers are similar to the piano, except there is 5 because the small finger. Percussions for four shirts 1, 2, 3, 4 Mallet Identifications:1 = Mallet on the left 2 = Internal mallet 3 = Internal mallet 4 = Extreme Mallet on the right Some systems reverse numbers (e.g., 4 = Far-left mallet, 3 = Inner-left mallet, 3 = Inner-le and engraving Braces and Bracket, Colorado College Music Department Ab Grou, Tom; Lusk, Linda (1996). Essential notation of music. Alfred Musica. ISBNÂ 0 -88284-768-6. ABC "Unl on the c @ Merata Task: Answer the ACM music scores" (PDF). Csee.essex.ac.uk. Recovered 2017-05-30. ABC "Unl on the c @ Merata Task: Answer the ACM music scores" (PDF). of English music publishers until the 20th century, for example, WA Mozart Requiem Mes, Vocal Score Ed. Wt Best, Pub. London: Novello & Co. Ltd. 1879. ^ Rudiments and theory of the Associated Music Board of the Royal Schools of Music, London: Novello & Co. Ltd. 1879. ^ Rudiments and theory of the Associated Music Board of the Royal Schools of Music, London: Novello & Co. 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