Dictionary Of Music Terms

a—to, at, for, by, in *(with other words)*
accelerando *(accel.)*—gradually faster
adagio—slow (slower than andante)
ad libitum *(ad lib.)*—freely, at will in tempo
affettuoso—with feeling and emotion
agitato—restless, agitated
al fine—to the end
alla—in the style of
alla breve (¢)—cut time; 2 beats to measure
    1 beat to each half note
allargando *(allarg.)*—growing slower, louder
allegretto—faster than moderato but slower
    than allegro
allegro—quick, lively
amoroso—affectionately, tenderly
andante—moderately slow
andantino—somewhat faster than andante
animato—with spirit
a piacere—same as *"ad libitum"*
appassionato—with emotion and passion
appoggiatura—a grace note (takes the
    accent and part of time value of the
    following principal note.)
arpeggio—notes of a chord played one
    after the other
assai—very
a tempo—in the original tempo
attacca—begin next portion without pause

bassa—low (8va bassa means play an octave lower
    than written)
ben—well
bis—twice; repeat
bravura—boldness
brillante—brilliantly
brio—vigor, spirited

cadenza—an ornamental (usually solo)
    elaborate passage
cantabile—in a singing style
cappella—vocal
cappella—a or alla cappella—vocal
    without instrumental accompaniment
capriccioso—fanciful and capricious
chromatic—proceeding by half steps (semi-tones)
coda—a closing passage
con—with
con brio—with vigor
con espressione—with expression
con fuoco—with fire and passion
con moto—with motion
con spirito—with spirit
crescendo *(cresc.)*—increasing
    loudness of tone

da, dal—from
da capo *(D.C.)*—from the beginning
D.C. al fine—from the beginning to the end *Fine*
dal segno *(D.S.)*—from the sign 𝄋
decrescendo *(decresc.)*—decreasing volume of tone
diatonic—embracing the tones of the standard
    major or minor scale
diminuendo *(dim.)*—gradually softer
dolce—sweetly
dolcissimo—very sweetly
doloroso—sadly, a soft and pathetic style
dynamics—the different degrees of tones
    and tempos

e—and
elegante—elegant, graceful
energico—vigorous
enharmonic—same in pitch but different in
    notation (like F♯ and G♭)
espressivo—expressively

fermata—a pause or hold 𝄐
finale—concluding movement
fine—the end
forte—loud
fortissimo—very loud
forzando—strongly accented
fuoco—fire, energy
furioso—same as "fuoco"

giocoso—humorous
giusto—exact, in strict time
glissando—sliding over the key-board
grace notes—small notes for embellishing
grandioso—in grand manner
grave—the slowest degree of movement
grazioso—gracefully
gruppetto—a group of grace notes; a turn

il—the (used with other words)
impetuoso—impetuously
impromptu—extemporaneous production

key note—the tonic or first note in scale

la—the (used with other words)
larghetto—slowly, but not as slow as largo
largo—a slow, broad tempo
ledger (leger) lines—short lines below or above
    the staff
legato—in smooth, connected manner
leggiero—lightly
lento—slower than "adagio", not as slow as "largo"
loco—play as written (eliminates 8va)

Dictionary Of Music Terms

ma—but (like "*allegro ma non troppo*")

ma non troppo—but not too much so

maestoso—majestic, dignified

maggiore—major key

marcato—marked, emphatic style

marcia—march

marziale—in a martial style

meno—less (like "*meno mosso*")

meno mosso—less motion, slower

mezzo—moderately

mezzo forte *(mf)*—moderately loud

mezzo piano *(mp)*—moderately soft

minore—the minor key

misterioso—mysteriously

moderato—moderately

molto—much, very (like "*molto allegro*")

mordent—embellishment of two or more notes for a short trill

morendo—dying away, softer and softer

mosso—movement

moto—motion

non—not (used with other words)

non tanto—not too much

obbligato—a counter-melody complementing the main theme

octave—an interval of eight diatonic sounds (begins and ends same name)

octavo (ottava)—played an octave higher (8va)

passionato—passionately

patetico—pathetic

pause—a pause, a hold, called a "fermata" ⌒

pianissimo *(pp)*—very softly

pianississimo *(ppp)*—softer than pp

piano *(p)*—softly

piu—more, as piu forte, piu mosso

piu mosso—more movement, faster

poco—a little

poco a poco—little by little

prestissimo—fast as possible

presto—very fast, faster than allegro

prime—the first note of a scale

primo—the first (as "tempo primo")

pronto—immediately

quasi—in the manner of, approaching (*andante quasi allegretto*, nearly allegretto)

quaver—an eighth note

quintuplet—a group of 5 equal notes executed in the time of 4

rallentando *(rall.)*—gradually slower

recitativo *(recit.)*—like a dramatic recitation

replica—repetition

rinforzando *(rfz)*—reinforced, added emphasis

risoluto—resolute and bold manner

ritardando *(rit.)*—gradually slowing tempo

ritenuto *(riten.)*—slower, held back

root—lowest note of a chord in basic position

rubato—taking from notes their strict time value by hurrying and retarding for expression
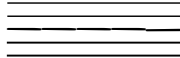
scherzando—playfully

segue—follow on, continue

semplice—a simple, unaffected manner

sempre—always, continually, as "sempre staccato"

senza—without

sforzando *(sfz)*—with sudden emphasis

simile—in like manner

smorzando *(smorz.)*—dying away

solo—alone

sostenuto—sustained

sotto voce—in a subdued tone

spirito—with spirit

staccato—cut short, quick

stringendo—pressing, accelerating tempo

subito—immediately

syncopation—a tempo in which an accented note occurs on an ordinarily unaccented part

tacet—silent, do not play, or omit chord

tempo—rate of speed, time

tenuto *(ten.)*—held for full time value

tonic—the first note of a scale (prime)

tranquillo—calmly, quietly

tremolo—repetition of note or chord rapidly to produce a tremulous motion

trill—a rapid alternation between a note and the next one above it

trio—(a) a piece for three performers

trio—(b) a division between first theme and its repetition

triplet—three notes played in the time of two notes of the same value

troppo—too much

turn—an embellishment (∞) of four notes rapidly played around a specific note

tutti—all together

un—a, one, an (with other words)

vivace—lively, brisk

vivo—animated, quick

volante—lightly

volti subito *(v.s.)*—turn page promptly

Rudiments Of Music Notation

MUSIC NOTES are placed on a STAFF (5 horizontal lines forming 4 spaces):

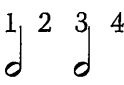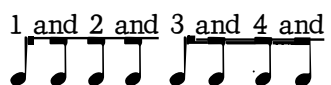The various types of notes have comparative TIME VALUES:

This is a WHOLE NOTE, which you hold for a count of 1-2-3-4

This is a HALF NOTE, which you hold for a count of 1-2

This is a QUARTER NOTE, which gets a single count.

Add a "flag" ⸜ to a Quarter Note and it becomes an EIGHTH NOTE.
It takes two 8th notes to equal the time value of a Quarter Note. Incidentally, groups of "flagged" notes may be joined by bars called "beams" replacing the "flags".

Each time you add a flag or a beam, you double the number of notes required for the same "time value". Counting the time values will clarify this:

Count 1-2-3-4   1 2 3 4   1 2 3 4   1 and 2 and 3 and 4 and

　　　　　　　　　　equals　　　　　　　equals　　　　　　　equals

1/16 notes have two "flags" or "beams" (when joined): These are too rapid for counting individually. Count 4 notes to each single-count group:

1/32 notes have three "flags" or "beams"

Single:　　　Group:　　　(32 of these have the "time value" of a single whole note)
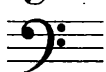
1/64 notes have four "flags" or "beams"

Single:　　　Group:　　　(64 of these have the "time value" of a single whole note)

We will use QUARTER NOTES in diagrams and illustrations where the time value is immaterial.

The musical "sound" (or lettered name) of each note on the STAFF is established by a CLEF sign. The two mostly used clef signs are:

TREBLE CLEF   (also called the "G" Clef because it curls around a "G" note)

BASS CLEF   (also called the "F" Clef; its colons embrace an "F" note)

This is called the "head" of a note ● and this is a "stem" joined to the "head": In writing music, stems are written UP from their heads until they reach the center of the Staff, when they are written DOWN. Examples --

The LINES on the TREBLE CLEF accommodate E G B D F
(Every Good Boy Does Fine)

The SPACES on the TREBLE CLEF accommodate F A C E

The LINES on the BASS CLEF accommodate G B D F A
(Good Boys Do Fine Always)

The SPACES on the BASS CLEF accommodate A C E G
(A Cow Eats Grass)

The lines and spaces together follow alphabetic sequence up to the letter G

Thus, the LINES and SPACES on the TREBLE CLEF are E F G A B C D E F

And the LINES and SPACES on the BASS CLEF are G A B C D E F G A

| Music notes correspond with and convey the language of the piano keys. |

We show here a 2-octave segment of a PIANO KEYBOARD starting with Middle C.   An octave is simply the distance from any note to the same note higher up.   There are usually 7+ octaves in a standard size keyboard.   Notes to the left of middle C are usually written in the BASS CLEF (mainly for left hand accompaniment) and to the right of middle C in the TREBLE CLEF (mainly for melodies).   Middle C itself is on a leger line (explained later) half way between the bass and treble sections.
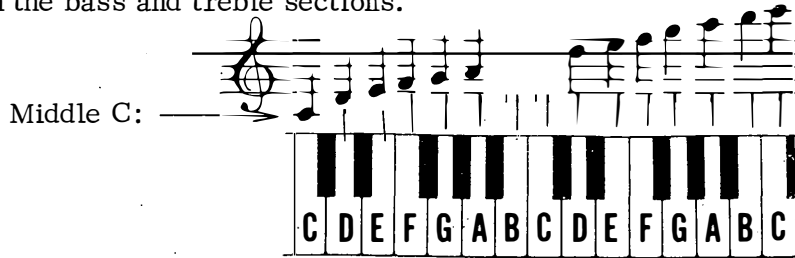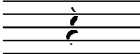
Middle C: ——
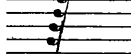
LEGER LINES. - Notes too high or two low for the Staff are shown in spaces or short added lines below or above the staff.   Examples --

LEGER LINES IN THE TREBLE: IN THE BASS:

We now show a 2-octave segment of a piano keyboard ending with middle C, pointing out the corresponding notes in the BASS CLEF:
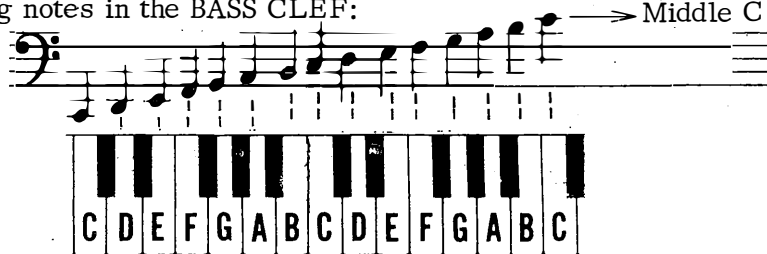
RESTS. Every note has its equivalent "silent period" called a "rest". These "rests" have the same "time values" as the notes of the same name. They are illustrated:

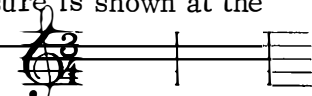| WHOLE REST	HALF REST	QUARTER REST	EIGHTH REST	16th REST	32nd REST	64th REST

A "Whole Rest" is also used for a complete measure of silence, regardless of time signature. For example, in 3/4 time a full measure of rest is shown by a whole rest even though the whole rest allows 4 quarters of silence.

Multiple measures of silence are shown by the number of silent measures above the "Whole Rest", like this:

DOTS. A dot after a note increases the time value 50%. For instance, ♩ has 2 counts, but with a dot ♩. it has 3 counts. Thus ♩. would have the same time value as ♪♪♪ .

BARS AND MEASURES. Vertical lines across the staff (called "bars" or "bar lines") are used to divide the music into "measures". The "time value" of each measure is shown at the start of the music by a "time signature" with an upper and a lower number.

The TOP number shows how many beats (counts) are in a measure. The BOTTOM number gives the "time value" of each count. The most common time signatures are:

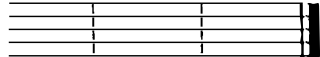$\frac{2}{4}$ (2 counts in a measure, each count is a Quarter Note)

$\frac{3}{4}$ (3 counts in a measure, each count is a Quarter Note)

$\frac{4}{4}$ (4 counts in a measure, each count is a Quarter Note)

$\frac{3}{8}$ (3 counts in a measure, each count is an Eighth Note)
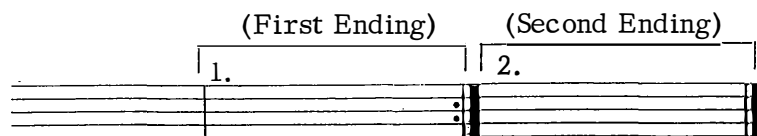
$\frac{6}{8}$ (6 counts in a measure, each count is an Eighth Note)

$\frac{4}{4}$ time is also expressed by C (Common Time) or ₵ called "alla breve" (cut time) for faster playing.

REPEATING AND CLOSING. A double bar shows the end of a piece:

A section in which the music between the colons is to be repeated is shown as:

A repeated passage which has a different ending when played the 2nd time is shown as:

(First Ending)   (Second Ending)

1.   2.

A sign like this means "repeat the previous measure".

MISCELLANEOUS MARKINGS

Crescendo ⟨⟩ , means "gradually increase loudness".

Decrescendo ⟨⟩ , means "gradually decrease loudness" (also called "diminuendo")

Staccato: A dot above or below a note ♩ ♩ .   A staccato dot cuts a note short and crisp.   If another note follows a "staccato note", there's a very slight silent gap between them.

Ties and Slurs:

Curved lines, convex or concave, ⌒ ⌣ above or below a group of notes are SLURS, which call for playing the notes smoothly in a connected, so-called "legato" manner.

If, however, the curve connects notes of the same pitch, it is a TIE, which combines the time value of the tied notes to produce a single tone of longer time value.   For example -

𝅗𝅥. produces the same time value as 𝅗𝅥 ♩ or ♩ ♩ ♩

THE BLACK KEYS

The BLACK KEYS on the keyboard are basically named with FLATS ♭ or SHARPS ♯.   A "flat" lowers the pitch of a note 1/2 tone, whereas a "sharp" raises it 1/2 tone.

Each of the keys on the keyboard, white and black, follow each other by 1/2 tone intervals, so that flats and sharps do not always fall on the BLACK KEYS.   For example, a flatted C brings you to B, a white key, whereas a flatted B brings you to B-Flat (B♭) a black key. A sharp E brings you to F, a white note, whereas a sharp F brings you to F-Sharp (F♯), a black key.

The primary purpose of the BLACK KEYS is to ease your problem of finding the notes you are looking for.   This is done by their instantly recognizable grouping in sets of TWINS and TRIPLETS all the way across the keyboard.   You immediately associate C with the key to the left of all the TWINS, and F to the left of all the TRIPLETS.   All notes are recognized by their relationship to these TWINS and TRIPLETS.
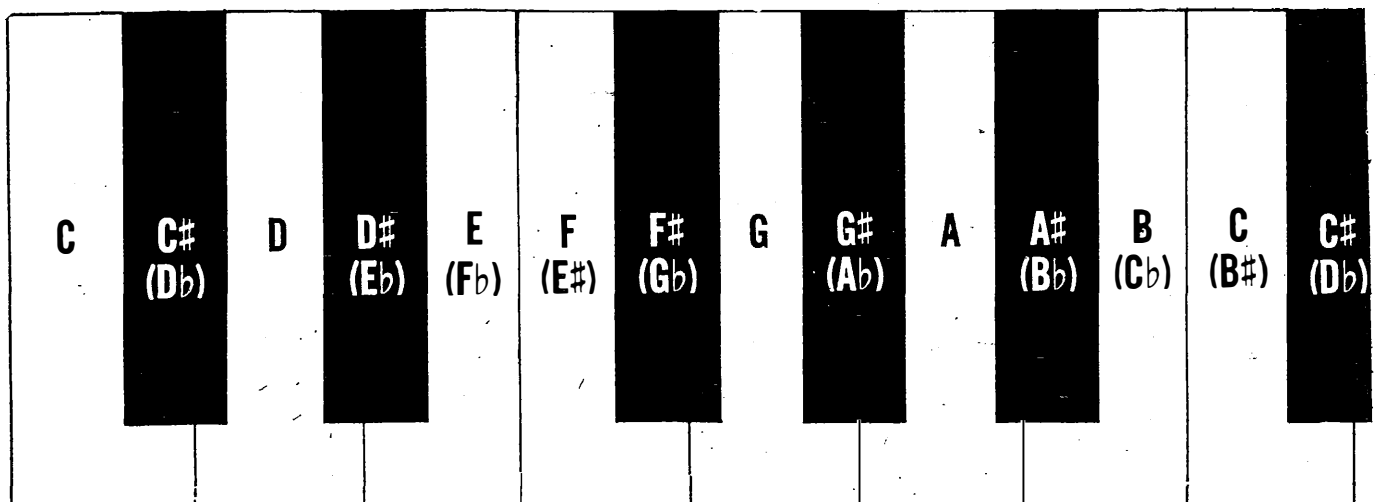
THE ACCIDENTALS

Flats, sharps, and other signs which lower, raise or restore the pitch of a note are called "ACCIDENTALS".

♭   This is a FLAT. It lowers the tone 1/2 step.
♯   This is a SHARP. It raises the tone 1/2 step.
♭♭   This is a DOUBLE FLAT. It lowers the tone a full step.
𝄪   This is a DOUBLE SHARP. It raises the tone a full step.
♮   This is a NATURAL. It cancels the above-named accidentals
and restores the note to its original pitch.

These accidentals are also called "chromatic signs", based on the fact that when you play the piano keys in strict succession you are playing what we call "chromatically" (1/2 step at a time).

When an "accidental" appears before a note, it affects all notes of the same name in the same measure, unless canceled out by a natural sign or a different accidental. It also applies to a tie carried over to the next measure. For example, the 1st F in the following example is sharped, so the 2nd F is also sharp even without the ♯ sign. The 3rd F is a plain F because it was "naturalized". The 4th F remains natural.

KEY SIGNATURES

To clarify the subject of "KEY SIGNATURES", we must first discuss the principle of MAJOR SCALES and their relative "Harmonic Minor Scales".

A MAJOR SCALE is a succession of 8 notes forming (within an octave) the most common melody in the world of music. Sing it: "Do re mi fa so la si do". If, by chance, you sang it in the Key of C, the scale began with C on your piano and ended with C an octave higher, all on the white keys. The key of C is identified by a KEY SIGNATURE. The KEY SIGNATURE for the key of C is simply a clef sign without any sharps or flats in it at all.

But suppose your voice is higher and you started the scale on the note F on your piano. Then your scale would read: F G A B♭ C D E F
do re mi fa so la si do

Notice, there's one flat (B♭) in the Key of F. Therefore, your KEY SIGNATURE for all music in the Key of F would be written with a flat (♭) at the right of each clef sign. Automatically, every B in the entire piece would be a flat B (B♭) even WITHOUT THE ♭ SIGN.

And so it goes with every scale and every piece of music. The KEY SIGNATURE determines the notes to be played flat or sharp throughout the piece.

Each MAJOR SCALE (with a cheerful sound) has a MINOR RELATIVE (with a rather sad sound). The KEY SIGNATURE governs the major scale, but one or two accidentals are needed to produce the minor scales. Incidentally, a MINOR SCALE starts on the 6th tone of any MAJOR SCALE.

No matter what note you choose in starting your scale, the same intervals apply between the notes of the scale, as follows:

ANY SCALE:	DISTANCE TO NEXT TONE (MAJOR SCALES)	DISTANCE TO NEXT TONE (HARMONIC MINOR SCALES)
From DO to RE	1 Tone	1 Tone
From RE to MI	1 Tone	1/2 Tone
From MI to FA	1/2 Tone	1 Tone
From FA to SO	1 Tone	1 Tone
From SO to LA	1 Tone	1-1/2 Tones
From SI to DO	1/2 Tone	1/2 Tone

If you try the above steps on your keyboard, starting out at various times with different notes, and remembering that there's a 1/2 step from each key to the next (black or white), it will become immediately apparent why "flats" and "sharps" are necessary in music.

The next chart shows the KEY SIGNATURES for the most common major scales. It specifies with a small "m" the so-called harmonic minor scales which share the use of the major scale key signatures.

Below are all KEY SIGNATURES. Accidentals are named under each, with a + sign indicating the addition of a NEW FLAT or a NEW SHARP to those in the preceding group:

KEY CHANGES WITHIN A COMPOSITION

To effect key changes which may occur within a selection (for instance, the verse may be in a different key from the chorus, or the release in a chorus may change key) —
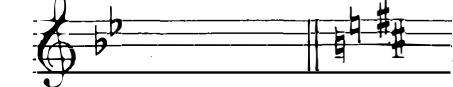
Insert the NEW KEY to the RIGHT of a double bar line. Use ♮ to cancel out the accidentals no longer needed.

If the change is at the end of a line, do not close the staff with a bar line.

Examples:

Change to new key having more flats (or sharps)

Change to new key having fewer flats (or sharps)

Change from flat keys to sharp keys (and vice versa)

TIME CHANGES WITHIN A GROUP OF NOTES
(Triplets, etc.)

Sometimes a group of 3 or more notes is played in the time of groups of fewer notes. For example:

= 5 eighth notes are played in the time of 4 eighth notes

The most common of such groups is the TRIPLET. A TRIPLET (marked with a diagonal *3*) uses 3 notes in the time of 2 notes. The "3" is usually placed opposite the beams (in beamed notes) and near the heads in unbeamed notes. Unbeamed notes generally use slurs or brackets to encompass the 3. Examples:

The rule of where to place the "3" is frequently excepted. For instance, where fingering or note groupings interfere with clarity, the 3's may be placed above or below the group, whichever position provides clear intent.

In many instances, composers or typographers omit the figure "3" altogether where the figure is quite obviously a TRIPLET. Or, sometimes, they insert the "3" for an initial triplet, using the word "simile" (meaning "the same") on the 2nd triplet, and leave all subsequent triplets unnumbered.
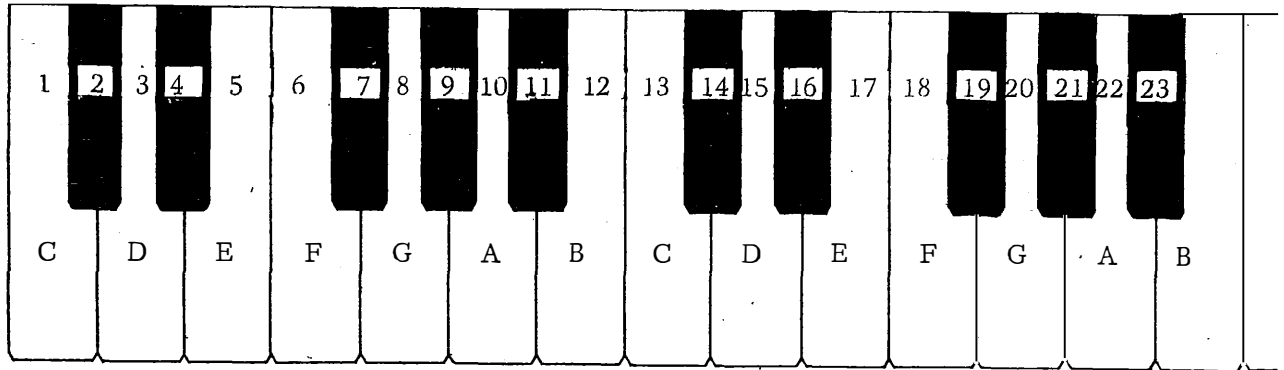
Abbreviations: M, ma or maj = Major
m or mi = minor
+ or aug = augmented
° or dim = diminished
P = Perfect

In the above keyboard section, each note was numbered in successive 1/2 steps. From any note to the same an octave higher is a "Chromatic Scale". It's not restricted to starting with C. #1 may be applied to any note. For instance, if F is 1, F♯ is 2, G is 3, etc.

The tones corresponding with the resulting numbers have names which also apply to distances between the basic and other notes (INTERVALS):

Chromatic sequence	# of tones above #1	NAME OF TONE (OR INTERVAL)	Abbreviated
1	0	TONIC (basic)	---------
2	1/2	MINOR 2nd	m2nd
3	1	MAJOR 2nd	M2nd
4	1-1/2	AUGMENTED 2nd or MINOR 3rd	Aug 2nd m3rd
5	2	MEDIANT or MAJOR 3rd	M3rd
6	2-1/2	SUB-DOMINANT or PERFECT 4th	P4th
7	3	AUGMENTED 4th or DIMINISHED 5th	Aug 4th (dim 5th)
8	3-1/2	DOMINANT or PERFECT 5th....................	P5th
9	4	AUGMENTED 5th or DIMINISHED (MINOR) 6th......	Aug 5th (m6th)
10	4-1/2	SUB-MEDIANT or MAJOR 6th	M6th
11	5	MINOR 7th (DOMINANT 7th)...................	m7th (Dom 7 = 7)
12	5-1/2	MAJOR 7th	M7th
13	6	TONIC or PERFECT OCTAVE....................	P octave
14	6-1/2	MINOR 9th	m9th
15	7	MAJOR 9th	M9th
16	7-1/2	MINOR 10th	m10th
17	8	MAJOR 10th	M10th
18	8-1/2	MAJOR 11th or PERFECT 11th	M11th or P11th
19	9	AUGMENTED 11th	aug 11th
20	9-1/2	MAJOR 12th or PERFECT 12th.................	M12th or P12th
21	10	AUGMENTED 12th	aug 12th
22	10-1/2	MAJOR 13th	M13th

A knowledge of these intervals will be useful when you study chords and other technicalities.

The Intervals (illustrated)

CHORDS

A CHORD is a combination of notes played together or in "arpeggio" (successive) fashion. The number of CHORD combinations is unlimited. We refer you to our publication "5200 Chords" for a thorough study. The following basic data will suffice for the current purpose:

1. The simplest of all chords is a TRIAD (3 notes #1-3-5 of a scale). Each chord is named by the letter of its "root" (the basic note on which the chord is built) plus a symbol. If there's no symbol, the chord is named merely by its letter. It has the notes of the simple TRIAD.

2. The main symbols are + (augmented chords), m (minor chords), o or dim (diminished chords), - (flatted 5th or 9th chords), 6-7 or 9 for 6th, 7th and 9th chords, M7 for Major 7th chords.

3. Each type of chord is built from the selected scale. If you see $\flat\flat$ in the rules for chord building, the letter named is reduced a full tone. For example, a diminished 7th Chord in C (applying the rule of $1 - 3\flat - 5\flat - 7\flat\flat$) results in the tones C - E$\flat$ - G$\flat$ and A. Its name would be: C7.

4. Any chord can be inverted, so that the sequence of notes varies. For instance, the simple triad of C can be written as C - E - G, or E - G - C, or G - C - E.

5. The following table of SCALES (numbered) alongside the rules for most common chord construction makes it possible to build the desired chord from any scale:

SCALES

Scale	1	2	3	4	5	6	7	8
C	C	D	E	F	G	A	B	C
C♯	C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
D♭	D♭	E♭	F	G♭	A♭	B♭	C	D♭
D	D	E	F♯	G	A	B	C♯	D
E♭	E♭	F	G	A♭	B♭	C	D	E♭
E	E	F♯	G♯	A	B	C♯	D♯	E
F	F	G	A	B♭	C	D	E	F
F♯	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
G♭	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
G	G	A	B	C	D	E	F♯	G
A♭	A♭	B♭	C	D♭	E♭	F	G	A♭
A	A	B	C♯	D	E	F♯	G♯	A
B♭	B♭	C	D	E♭	F	G	A	B♭
B	B	C♯	D♯	E	F♯	G♯	A♯	B

RULES FOR BUILDING CHORDS
(from the Scales)

(C is only "for example")

Type of Chord		Build from:
Major (Triad)	C	1 - 3 - 5
6th	C6	1 - 3 - 5 - 6
7th	C7	1 - 3 - 5 - 7♭
9th	C9	1 - 3 - 5 - 7♭ - 9
Major 7th	CM7	1 - 3 - 5 - 7
Minor	Cm	1 - 3♭ - 5
Minor 6th	Cmo	1 - 3♭ - 5 - 6
Minor 7th	Cm7	1 - 3♭ - 5 - 7♭
Minor 7 ♭5	Cm7-5	1 - 3♭ - 5♭ - 7♭
Augmented	C+	1 - 3 - 5♯
Aug. 7th	C7+	1 - 3 - 5♯ - 7♭
Dim. 7th	C⁰	1 - 3♭ - 5♭ - 7♭♭

THE MOST COMMON CHORDS

In root position. (Irrespective of "key signatures" do not play flats or sharps unless shown)

TRANSPOSING

The chart below may be used for transposing music from one key to another.

KEY   SCALE

#	KEY								
1	A♭	A♭	B♭	C	D♭	E♭	F	G	A♭
2	A	A	B	C♯	D	E	F♯	G♯	A
3	B♭	B♭	C	D	E♭	F	G	A	B♭
4	B	B	C♯	D♯	E	F♯	G♯	A♯	B
5	C	C	D	E	F	G	A	B	C
6	C♯	C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
7	D♭	D♭	E♭	F	G♭	A♭	B♭	C	D♭
8	D	D	E	F♯	G	A	B	C♯	D
9	E♭	E♭	F	G	A♭	B♭	C	D	E♭
10	E	E	F♯	G♯	A	B	C♯	D♯	E
11	F	F	G	A	B♭	C	D	E	F
12	F♯	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
13	G♭	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
14	G	G	A	B	C	D	E	F♯	G

INSTRUCTIONS

Copy the current and the new scale, one over the other, and transpose vertically. Example: Transpose from C to F. The notes on Line 5 will be replaced by the notes on Line 11.

In preparing the transposed manuscript, do not include the ♭'s and ♯'s in this chart. They will be automatically covered by the Key signature. But DO use the accidentals which you may find in the piece to be transposed.

These "accidentals" usually remain the same in both keys, except when they conflict with the key signature. See example below.

EXAMPLE OF CONFLICT WITH KEY SIGNATURE: You are transposing a piece from G to B♭ . You happen to come across a G♯ in the piece, which would change to B in the new key. Since the new key (B♭) automatically flats all of its B's, you would have to insert a ♮ (natural) sign before it, so it wouldn't be mistaken for B♭.

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DYNAMICS

"Dynamics" refers to the signs or letters indicating the comparative degree of loudness. Some of these were covered in the section "Miscellaneous Markings". Other dynamics are:

f   Forte (loud)
ff   Fortissimo (very loud)
mf   Mezzoforte (medium loud)

mp   Messopiano (medium soft)
p   Piano (soft)
pp   Pianissimo (very soft)

sf   sforzando (give note
or   a sudden emphasis)
sfz

TEMPOS AND DIRECTIONALS

The speed or "tempo" is shown at the beginning of a selection and in changes that may take place within the music. The most common are:

accelerando (acc.) - gradual increase speed
adagio - slow
allegretto - rather fast
allegro - fast
andante - rather slow
andantino - not quite as slow as "andante"
a tempo - at the original speed
come prima - same as "a tempo"
con brio - with dash
dolce - sweetly, softly
espressivo - with expression
fermata - ⌒ hold or pause
fuoco (con) - (with) fire

giocoso - merrily
grazioso - gracefully
largo - slower than lento
lento - slower than adagio
moderato - moderately
molto - very
rallentando (rall.) - gradually slower
ritardando (rit.) - same
teneramente - tenderly
tenuto (ten.) - hold (also shown as ⌒)
tranquillo - quietly
vivace (vivo) - lively
volante - lightly

Additional tempo markings are included herein in the dictionary of music terms.

Tempos may be established by using a metronome. A quarter note is usually the standard for 1 beat, followed by a number at which the metronome should be set for the required tempo, like ♩ = 118.

The most common DIRECTIONALS for repeating, ending, or playing from a specific part of the music, are:

𝄋 A sign from which a section is to be repeated (called "Segno")

𝄌 A sign for a CODA, which is a passage ending a movement.

D.S. (dal sego) - Repeat from the sign 𝄋

D.C. (dal capo) - Repeat from the beginning of the selection.

Fine - the end

D. S. al Fine - Repeat from 𝄋 to the end.

D. S. al Coda - Repeat from 𝄋 to the Coda. Then play the Coda.

D. C. al Fine - Repeat from the beginning to the word "Fine"

D. C. al Coda - Repeat from the beginning to the Coda, which is then played.

The following Clefs are used principally in conductor scoring: (They are called "C Clefs")

Soprano Clef — is middle C

Alto Clef — is middle C

Tenor Clef — is middle C