corxera (f.
blanca (f.
blanca or mínima
doble pausa (f.) or pausa de quadrada (f.)
garrapatea or cuartifusa
cuadrada or breve or doble redonda
rodona (f.)
pausa (f.) or pausa de rodona (f.)
silencio de cuadrada or pausa de cuadrada or silencio de breve or pausa de breve
silencio de redonda or pausa de redonda or silencio de semibreve or pausa de semibreve
Sechzehntel(note) semicorchea semicorxera (f.)
quart de pausa (m.) or pausa de negra (f.)
Zweiunddreissigstel(note) fusa fusa (f.)
Vierundsechzigstel(note) semifusa semifusa (f.)
sprechmelodic
vuitè de pausa (m.) or pausa de corxera (f.)
Doppeltakt(note) or Brevis
doppel Pause
setzè de pausa (m.) or pausa de semicorxera (f.)
trenta&dosè de pausa (m.) or pausa de fusa (f.)
double croche (meaning double hook)
triple croche (meaning triple hook)
noire (meaning black)
quadruple croche (meaning quadruple hook)
silencio de semicorchea or pausa de semicorchea
carrée or brevis or double&ronde (meaning square)
bâton or pause de brève or silence de brève
cent&vingt&huitième or quintuple croche
silencio de garrapatea or pausa de garrapatea
minima or bianca
semiminima or nera
breve
double&whole rest
stem
"speech&song, a term used by Arnold Schönberg (1874&1951) to describe a voice delivery midway between song and speech, although he preferred the terms "sprechgesang"
"English American Italian French German Spanish Catalan"
"2/2"
"English American Italian French German Spanish Catalan"
breve or brevis
1/2 minim half note
32 demisemiquaver thirty&second note biscroma
64 hemidemisemiquaver sixty&fourth note semibiscroma
Note Sign
staff, stave or pentagram: a framework of five lines on which musical notation is written such that the higher the note&sign on the staff the higher its pitch
dashed, dotted or auxiliary barline: used to mark divisions within a bar (measure), i.e. between two solid barlines, or to indicate 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
treble (G2) G&clef
bass (F4) F&clef
alto (C3) C&clef
soprano (C1) and mezzosoprano (C2) C&clef
baritone (C5) C&clef, baritone (F3) F&clef and subbass (F5) F&clef
French violin or French (G1) G&clef
percussion or indefinite pitch clef
At the suggestion of Nick Meiners, we show the relative pitch positions of the commonly used clefs
G&clef
F&clef
C&clef
C&clef
ottava bassa
ottava alta
ottava bassa
ottava alta
alternative percussion clef, indefinite pitch clef or neutral clef
percussion or indefinite pitch clef
the main elements of a musical score
common time: equivalent to a time signature of 4/4, namely four crotchets (quarter notes) to a bar (measure)
alla breve: also called 'cut time' or 'alla cappella time'; marked with a large C with a vertical line through it, used for quick music, or when a 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 time
anatomy of a note, a single sound of a particular pitch and length which is notated with a symbol made up of a notehead often combined with a stem (in some cases) and a flag (in some cases), and which with notes bearing flags are grouped together using a beam
"1 semibreve rest whole note semibreve"
"2 minim rest half rest pausa di minima demi&pause halbe Pause"
or 4 crotchet rest quarter rest pausa di semiminima soupir Viertelpause
16 semiquaver rest sixteenth rest pausa di semicroma quart de soupir Sechzehntelpause
32 demisemiquaver rest thirty&second rest pausa di biscroma huitième de soupir Zweiunddreißigstelpause
128 semihemidemisemiquaver rest one hundred and twenty&eighth rest pausa di centoventottavo cent&vingt&huitième de soupir Hundertundachtundzwanzigstelpause
(Italian) 'leaning' note, ornamental note (written without a diagonal line through the note stem)

quarter tone flat sign, a sign to show that a note should be lowered one quarter tone in pitch

quarter tone sharp sign, a sign to show that a note should be raised one quarter tone in pitch

3/4 tone flat 1/4 tone flat 1/4 tone sharp 3/4 tone sharp

quartertone accidental signs (there are other sign conventions)

microtonal 'natural up' sign

multi&rest or multiple measure rest: where a number of bars contain only rests, in instrumental parts (and sometimes in vocal parts) the number of bars given is represented by a larger numeral above the or below the staff

triangle right up black, triangle down white, triangle down black, triangle right down white, triangle right down black, moon white, moon black, triangle&round down white, triangle&round down black

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 keys

X: indeterminate pitches, spoken voice and unvoiced sounds, release of certain held notes, noises, ...

vertical arrow: highest or lowest pitches possible on an instrument

X in jazz notation for wind instruments or string instruments, a 'ghost note' is indicated by using an 'x' for the notehead ... A ghost note is one that is to be played less strongly than the notes around it, the effect is also called 'anti&accent'

hauptstimme, (German) principal part or voice

nebenstimme

quindicesima alta [entry suggested by Charles Whitman], play notes under this sign two octaves lower than written

repeated sections

an example 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 no vertical line at the end of the section

(repeated passage using simile marks)

D.C. (Italian: from the beginning) an abbreviation of

Dal segno

D.S. (Italian: from the sign) an abbreviation of

D.S. (abbrev.): (Italian) from the sign

da capo, indicating that the player should go back to the beginning and then end at the jump to coda' sign: a circle or oval with a cross inside it

fermata (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

crescendo: (Italian, literally 'growing') increasingly louder

decrescendo, decresciuto, (Italian) increasingly softer

also called (French) in Rossini, the typical markings of the 'closed accent' and the 'closed hairpins' appear frequently but they were also marked in the case of the 'closed crescendo', a more marked and longer accent than the norm; in the case of the 'closed diminuendo', a

diminuendo notation
Joseph 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 century.

Sustain pedal on and sustain pedal off marking: the 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.

Flutter pedal, a constant up and down motion between two parts of the damper pedal mechanism such as quarter to half depth.

Italian: chiuso aperto
-in French horn parts: a '+' above notes to be stopped, followed by a 'o' above notes that are open.
-in early music, particularly that for wind instruments: the 'plus' sign indicates a musical ornament, usually a pizzicato over or under the note and head, meaning: play a left hand pizzicato for string parts: snap the position of the diamond shaped notehead indicates where the finger is placed, and not the sounding note. If the note is stopped, a 'o' would be placed above the diamond and head, in cue size and in parentheses. See also 'artificial harmonics'.

in string parts: written over or under the note and head, meaning: play a natural harmonic on the guitar: up stroke, the string is plucked with the hand moving upwards.

Legato: in string playing the bow motion is louré applicable, the use of a discrete vibrato [we thank Ron Evans for bringing the reference to our attention. We have drawn our information from that reference].

Variety of accents: (Italian) marcato or sf, or marcato, accented placed above or below the note and head, (Italian) more forceful marking, more forcefully accented placed above or below the note and head, (Italian) marking, marked, accented placed above or below the note and head.

Trill: musical ornament.

Mordent: (Italian) more forceful marking, more forcefully accented placed above or below the note and head.

Glissando: placed over or under a note and head, accent in a part for a drummer, indicates a medium stroke also called the accent hairpin (>), together with the optional slur: the performer is free to choose whether to observe the slur mark or not.

New time value: fortunately, context tends to make clear which convention the editor, arranger or composer is following.

Metronome marks: i.e. new time value.

German: use the fingernails.

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 notes.
Composed between 1836 and 1839, published in 1839 and dedicated to Camille Pleyel, its nickname ‘Raindrop’ was provided by Hans von Bulow.

Part played on an organ pedal & board: use the toe (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 staff). Symbols are written above the staff; to indicate that the left foot should be used, symbols are written below the staff.

Symbols are written above the staff; to indicate that the left foot should be used, symbols are written below the staff.

A variety of symbols used to indicate when to use a particular mallet or the hands when playing any particular percussion instrument (most are self-explanatory).