

Dynamics and Articulations

MUSIC IS MADE UP OF A LOT MORE THAN PITCH AND RHYTHM!

DYNAMICS ARE SYMBOLS THAT SHOW **HOW LOUD** TO PLAY OR SING.

<i>fff</i>	<i>ff</i>	<i>f</i>	<i>mf</i>	<i>mp</i>	<i>p</i>	<i>pp</i>	<i>ppp</i>	<i>n</i>
FORTISSIMO VERY VERY LOUD	FORTISSIMO VERY LOUD	FORTE LOUD	MEZZO FORTE MEDIUM LOUD	MEZZO PIANO MEDIUM SOFT	PIANO SOFT	PIANISSIMO VERY SOFT	PIANISSIMO VERY VERY SOFT	NIENTE INAUDIBLE

NOTATED MUSIC USES ITALIAN TERMS TO SHOW RELATIVE VOLUME.

SPECIFIC INTERPRETATION IS LEFT TO THE PERFORMER!

cresc.

GRADUAL DYNAMIC CHANGES ARE INDICATED WITH HAIRPIN SYMBOLS OR THE ITALIAN TERMS **CRESCENDO** (INCREASE VOLUME) OR **DIMINUENDO** (DESCREASE VOLUME).

dim.

DYNAMICS ARE USUALLY PLACED **BELOW THE STAFF** ON INSTRUMENTAL PARTS, AND **ABOVE THE STAFF** FOR VOCAL PARTS... TO STAY OUT OF THE WAY OF THE LYRICS!

ARTICULATIONS ARE SYMBOLS THAT SHOW HOW TO TREAT SPECIFIC NOTES.

OTHER SYMBOLS AFFECT GROUPS OF NOTES...

ACCENT	>	WITH ADDITIONAL EMPHASIS
STACCATO	•	SHORT AND DETACHED
TENUTO	—	EMPHASIZED AND HELD FOR FULL VALUE
MARCATO	^	SHORT AND ACCENTED
STACCATISSIMO	v	VERY SHORT AND FORCEFUL
SFORZANDO	<i>sfz</i>	SUDDENLY LOUD AND ACCENTED
FERMATA	◡	HOLD LONGER THAN INDICATED
TREMOLO	≡	RAPIDLY ALTERNATE BETWEEN TWO NOTES
UP BOW	v	(BOWED INSTRUMENTS) START AT TIP OF BOW
DOWN BOW	^	(BOWED INSTRUMENTS) START AT FROG OF BOW
TRILL	tr	RAPIDLY ALTERNATE TWO ADJACENT NOTES
ARPEGGIO	}	"ROLL" CHORD: NOTES ADDED SEPARATELY

gva —————

ALL' OTTAVA: PLAY THE NOTES AN OCTAVE HIGHER OR LOWER, DEPENDING ON WHERE THE SYMBOL IS. (TWO OCTAVES IS *15^{ma}*, AND THREE OCTAVES IS *22^{ma}*!)

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PEDALING: ON THE PIANO, THIS SYMBOL INDICATES WHEN THE **DAMPER PEDAL** SHOULD BE HELD DOWN, ALLOWING THE PIANO STRINGS TO RING FREELY. OLDER SCORES USE *ped.* FOR DOWN AND * FOR UP.

AND THEN THERE'S THIS THING...

A SIMPLE SHAPE WITH A BUNCH OF DIFFERENT USES!

IN MOST MUSIC IT'S A **SLUR**, GROUPING NOTES WHICH SHOULD BE PLAYED **SMOOTHLY** AND **CONNECTED!**

FOR BOWED STRINGS LIKE VIOLIN, IT'S A **BOW MARKING**, SHOWING NOTES THAT SHOULD BE PLAYED WITHOUT SWITCHING THE BOW'S DIRECTION.

IN VOCAL PARTS, IT SHOWS **MELISMAS**: GROUPS OF NOTES SUNG ON A **SINGLE SYLLABLE!**

IN ANY SCORE, IT CAN ALSO BE USED ON **LARGER GROUPS** OF NOTES, WHERE IT SERVES AS A **PHRASE MARKING**... HELPING THE PERFORMER SEE THE OVERALL SHAPE OF THE MUSIC!