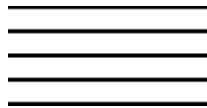


# Musical Symbols

From Wikipedia, the free encyclopedia  
For the use of musical symbols on Wikipedia, see [Help:Musical symbols](#).

**Musical symbols** are the marks and symbols, used since about the 13th century in the [musical notation](#) of musical scores, styles, and instruments, in order to describe [pitch](#), [rhythm](#), [tempo](#) – and, to some degree, its [articulation](#) (e.g., a composition in its fundamentals).



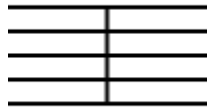
## Staff

The staff is the fundamental latticework of music notation, upon which symbols are placed. The five staff lines and four intervening spaces correspond to pitches of the [diatonic scale](#) – which pitch is meant by a given line or space is defined by the [clef](#).



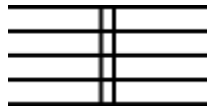
## Ledger or leger lines

Used to extend the staff to pitches that fall above or below it. Such ledger lines are placed behind the note heads, and extend a small distance to each side. Multiple ledger lines can be used when necessary to notate pitches even farther above or below the staff.



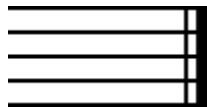
## Bar line

Used to separate measures (see [time signatures](#) below for an explanation of *measures*). Also used for changes in [time signature](#). Bar lines are extended to connect multiple staves in certain types of music, such as keyboard, harp, and conductor scores, but are omitted for other types of music, such as vocal scores.



## Double bar line, Double barline

Used to separate two sections of music or placed before a change in [key signature](#).



## Bold double bar line, Bold double barline

Used to indicate the conclusion of a movement or an entire composition.



## Dotted bar line, Dotted barline

Subdivides long measures of complex meter into shorter segments for ease of reading, usually according to natural rhythmic subdivisions.



## Bracket

Connects two or more lines of music that sound simultaneously. In general contemporary usage the bracket usually connects the staves of separate instruments (e.g., flute and clarinet; 2 trumpets; etc.) or multiple vocal parts in a choir or ensemble, whereas the *brace* connects multiple parts for a *single* instrument (e.g., the right-hand and left-hand staves of a piano or harp part).



## Brace

Connects two or more lines of music that are played simultaneously in keyboard and harp music.<sup>[u]</sup> Depending on the instruments playing, the brace, (occasionally called an "accolade" in some old texts), will vary in designs and styles.

## Clefs

Main article: [Clef](#)

Clefs define the pitch range, or [tessitura](#), of the staff on which it is placed. A clef is usually the *leftmost* symbol on a staff. Additional clefs may appear in the middle of a staff to indicate a change in register for instruments with a wide range. In early music, clefs could be placed on any of several lines on a staff.



### **G clef (Treble clef)**

This clef points to the line (or space, rarely) representing middle C, or approximately [392 Hz](#). Positioned here, it assigns G above middle C to the *second line from the bottom* of the staff, and is referred to as the "treble clef." This is the most commonly encountered clef in modern notation, and is used for most modern vocal music. Middle C is the first ledger line below the staff here. The shape of the clef comes from a stylised upper-case-G.



### **C clef (Alto clef and Tenor clef)**

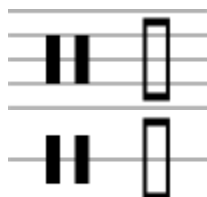
This clef points to the line (or space, rarely) representing middle C, or approximately [262 Hz](#). Positioned here, it makes the *center line on the staff* middle C, and is referred to as the "alto clef." This clef is used in modern notation for the [viola](#). While all clefs can be placed anywhere on the staff to indicate various tessitura, the C clef is most often considered a "movable" clef: it is frequently seen pointing instead to the fourth line and called a "tenor clef". This clef is used very often in music written for [bassoon](#), [cello](#), [trombone](#), and [double bass](#); it replaces the bass clef when the number of ledger lines above the bass staff hinders easy reading.

C clefs were used in vocal music of the classical era and earlier; however, their usage in vocal music has been supplanted by the universal use of the treble and bass clefs. Modern editions of music from such periods generally transpose the original C clef parts to either treble (female voices), octave treble (tenors), or bass clef (tenors and basses).



### **F clef (Bass clef)**

The line or space between the dots in this clef denotes F below middle C, or approximately [175 Hz](#). Positioned here, it makes the *second line from the top* of the staff F below middle C, and is called a "bass clef." This clef appears nearly as often as the treble clef, especially in choral music, where it represents the bass and baritone voices. Middle C is the first ledger line above the staff here. In old music, particularly vocal scores, this clef is sometimes encountered centered on the third staff line, in which position it is referred to as a *baritone clef*; this usage has essentially become obsolete. The shape of the clef comes from a stylised upper-case-F (which used to be written the reverse of the modern F)



### **Neutral clef**

Used for pitchless instruments, such as some of those [used for percussion](#). Each line can represent a specific percussion instrument within a set, such as in a drum set. Two different styles of neutral clefs are pictured here. It may also be drawn with a separate single-line staff for each untuned percussion instrument.



### **Octave clef**

Treble and bass clefs can also be modified by octave numbers. An eight or fifteen above a clef raises the intended pitch range by one or two octaves respectively. Similarly, an eight or fifteen below a clef lowers the pitch range by one or two octaves respectively. A treble clef with an eight below is the most commonly used, typically used for guitar and similar instruments.










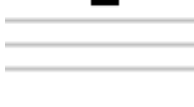








### **Tablature**

For stringed instruments it is possible to notate [tablature](#) in place of ordinary notes. In this case, a TAB sign is often written instead of a clef. The number of lines of the staff is not necessarily five: one line is used for each string of the instrument (so, for standard 6-stringed guitars, six lines would be used). Numbers on the lines show on which fret the string should be played. This TAB sign, like the percussion clef, is not a clef in the true sense, but rather a symbol employed instead of a clef. Similarly, the horizontal lines do not constitute a staff in the usual sense, because the spaces between the lines in a tablature are never used.

## Notes and rests

Main article: [Note value](#)

[Note](#) and [rest](#) values are not absolutely defined, but are proportional in duration to all other note and rest values. The whole note is the reference value, and the other notes are named (in American usage) in comparison; i.e., a quarter note is a quarter the length of a whole note.

Note	British name / American name	Rest
	<a href="#"><u>Large (Latin: Maxima) / Octuple whole note (or octuple note)</u></a>	
	<a href="#"><u>Long / Quadruple whole note (or quadruple note)</u></a>	
	<a href="#"><u>Breve / Double whole note (or double note)</u></a>	
	<a href="#"><u>Semibreve / Whole note</u></a>	
	<a href="#"><u>Minim / Half note</u></a>	
	<a href="#"><u>Crotchet / Quarter note</u></a>	
	<a href="#"><u>Quaver / Eighth note</u></a>	
	<a href="#"><u>Semiquaver / Sixteenth note</u></a>	

For notes of this length and shorter, the note has the same number of flags (or hooks) as the rest has branches.



[Demisemiquaver / Thirty-second note](#)



[Hemidemisemiquaver / Sixty-fourth note](#)



[Semihemidemisemiquaver / Hundred twenty-eighth note](#)



[Demisemihemidemisemiquaver / Two hundred fifty-sixth note](#)



**Beamed notes**



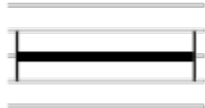
Beams connect eighth notes (quavers) and notes of shorter value, and are equivalent in value to flags. In metered music, beams reflect the rhythmic grouping of notes. They may also be used to group short phrases of notes of the same value, regardless of the meter; this is more common in ametrical passages. In older printings of vocal music, beams are often only used when several notes are to be sung on one syllable of the text – [melismatic](#) singing; modern notation encourages the use of beaming in a consistent manner with instrumental engraving, and the presence of beams or flags no longer informs the singer. Today, due to the body of music in which traditional metric states are not always assumed, beaming is at the discretion of the composer or arranger and irregular beams are often used to place emphasis on a particular rhythmic pattern.

**Dotted note**



Placing a dot to the right of a notehead lengthens the note's duration by one-half. Additional dots lengthen the previous dot instead of the original note, thus a note with one dot is one and one half its original value, a note with two dots is one and three quarters, a note with three dots is one and seven eighths, and so on. Rests can be dotted in the same manner as notes

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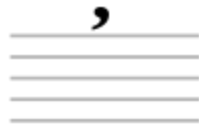
**Multi-measure rest**

Indicates the number of measures in a resting part without a change in meter, used to conserve space and to simplify notation. Also called "gathered rest" or "multi-bar rest".

Durations shorter than the 64th are rare but not unknown. [128th notes](#) are used by [Mozart](#) and [Beethoven](#); [256th notes](#) occur in works by Vivaldi, Mozart and Beethoven. An extreme case is the Toccata Grande Cromatica by early-19th-century American composer [Anthony Philip Heinrich](#), which uses note values as short as 2,048ths; however, the context shows clearly <sup>[musical research](#)</sup> that these notes have one beam more than intended, so they should really be 1,024th notes.

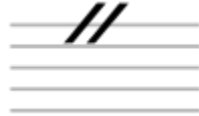
## Breaks

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### **Breath mark**

In a score, this symbol tells the performer or singer to take a breath (or make a slight pause for non-wind instruments). This pause usually does not affect the overall tempo. For bowed instruments, it indicates to lift the bow and play the next note with a downward (or upward, if marked) bow.



### **Caesura**

Indicates a brief, silent pause, during which time is not counted. In ensemble playing, time resumes when the conductor or leader indicates.

## Accidentals and key signatures

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Main articles: [Accidental \(music\)](#) and [Key signature](#)

### Common accidentals[\[edit\]](#)

[Accidentals](#) modify the pitch of the notes that follow them on the same staff position within a measure, unless cancelled by an additional accidental.



### **Flat**

Lowers the pitch of a note by one [semitone](#).



### **Sharp**

Raises the pitch of a note by one semitone.



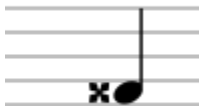
### **Natural**

Cancels a previous accidental, or modifies the pitch of a sharp or flat as defined by the prevailing key signature (such as F-sharp in the key of G major, for example).



### **Double flat**

Lowers the pitch of a note by two chromatic semitones. Usually used when the note to be modified is already flattened by the key signature.



### **Double sharp**

Raises the pitch of a note by two chromatic semitones. Usually used when the note to be modified is already sharpened by the key signature.

## Key signatures

[Key signatures](#) define the prevailing [key](#) of the music that follows, thus avoiding the use of accidentals for many notes. If no key signature appears, the key is assumed to be C major/A minor, but can also signify a neutral key, employing individual accidentals as required for each note. The key signature examples shown here are described as they would appear on a *treble* staff.



### Flat key signature

*Lowers* by a semitone the pitch of notes on the corresponding line or space, and all octaves thereof, thus defining the prevailing major or minor key. Different keys are defined by the number of flats in the key signature, starting with the leftmost, i.e., B $\flat$ , and proceeding to the right; for example, if only the first two flats are used, the key is B $\flat$  major/G minor, and all B's and E's are "flatted", i.e., lowered to B $\flat$  and E $\flat$ .



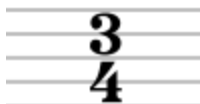
### Sharp key signature

*Raises* by a semitone the pitch of notes on the corresponding line or space, and all octaves thereof, thus defining the prevailing major or minor key. Different keys are defined by the number of sharps in the key signature, also proceeding from left to right; for example, if only the first four sharps are used, the key is E major/C $\sharp$  minor, and the corresponding pitches are raised.

## Time signatures

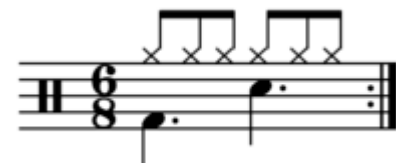
Main article: [Time signature](#)

[Time signatures](#) define the meter of the music. Music is "marked off" in uniform sections called bars or measures, and time signatures establish the number of beats in each. This is not necessarily intended to indicate which beats are emphasized, however. A time signature that conveys information about the way the piece actually sounds is thus chosen. Time signatures tend to suggest, but only *suggest*, prevailing groupings of beats or pulses.



### Specific time – simple time signatures

The bottom number represents the note value of the basic pulse of the music (in this case the 4 represents the crotchet or quarter-note). The top number indicates how many of these note values appear in each measure. This example announces that each measure is the equivalent length of three crotchets (quarter-notes). You would pronounce this as "Three Four Time", and was referred to as a "perfect" time.



### Specific time – compound time signatures

The bottom number represents the note value of the *subdivisions* of the basic pulse of the music (in this case the 8 represents the quaver or eighth-note). The top number indicates how many of these subdivisions appear in each measure. Usually each beat is composed of three subdivisions. To derive the unit of the basic pulse in compound meters, double this value and add a dot, and divide the top number by 3 to determine how many of these pulses there are each measure. This example announces that each measure is the equivalent length of two dotted crotchets (dotted quarter-notes). You would pronounce this as "Six Eight Time."



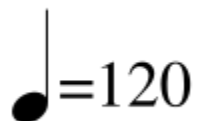
### Common time

This symbol is a throwback to fourteenth century rhythmic notation, when it represented 2/4, or "imperfect time". Today it represents 4/4.



### Alla breve or Cut time

This symbol represents 2/2 time, indicating two minim (or half-note) beats per measure. Here, a crotchet (or quarter note) would get half a beat.



### Metronome mark

Written at the start of a score, and at any significant change of tempo, this symbol precisely defines the tempo of the music by assigning absolute durations to all note values within the score. In this particular example, the performer is told that 120 crotchets, or quarter notes, fit into one minute of time. Many publishers precede the marking with letters "M.M.", referring to [Maelzel's Metronome](#).

## Note relationships

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### Tie

Indicates that the two (or more) notes joined together are to be played as one note with the time values added together. To be a tie, the notes must be identical; that is, they must be on the same line or the same space; otherwise, it is a slur (see below).



### Slur

Indicates that two or more notes are to be played in one physical stroke, one uninterrupted breath, or (on instruments with neither breath nor bow) connected into a phrase as if played in a single breath. In certain contexts, a slur may only indicate that the notes are to be played *legato*; in this case, rearticulation is permitted.

Slurs and ties are similar in appearance. A tie is distinguishable because it always joins exactly two immediately adjacent notes of the same pitch, whereas a slur may join any number of notes of varying pitches.



A *phrase mark* (or less commonly, *ligature*) is a mark that is visually identical to a slur, but connects a passage of music over several measures. A phrase mark indicates a musical phrase and may not necessarily require that the music be slurred. In vocal music, a phrase mark usually shows how each syllable in the lyrics is to be sung.



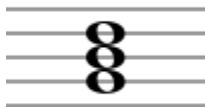
### Glissando or Portamento

A continuous, unbroken glide from one note to the next that includes the pitches between. Some instruments, such as the trombone, timpani, non-fretted string instruments, electronic instruments, and the human voice can make this glide continuously (portamento), while other instruments such as the piano or mallet instruments will blur the discrete pitches between the start and end notes to mimic a continuous slide (glissando).



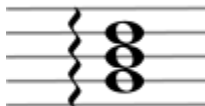
### Tuplet

A number of notes of irregular duration are performed within the duration of a given number of notes of regular time value; e.g., five notes played in the normal duration of four notes; seven notes played in the normal duration of two; three notes played in the normal duration of four. Tuplets are named according to the number of irregular notes; e.g., duplets, triplets, quadruplets, etc.



### Chord

Several notes sounded simultaneously ("solid" or "block"), or in succession ("broken"). Two-note chords are called *dyads*; three-note chords are called *triads*. A chord may contain any number of notes.



### Arpeggiated chord

A chord with notes played in rapid succession, usually ascending, each note being sustained as the others are played. Also called a "broken chord".

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## Dynamics

Main article: [Dynamics \(music\)](#)

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Dynamics are indicators of the relative intensity or volume of a musical line.

**ppp**

**Pianississimo'**

Extremely soft. Very infrequently does one see softer dynamics than this, which are specified with additional *ps*.

**pp**

**Pianissimo**

Very soft. Usually the softest indication in a piece of music, though softer dynamics are often specified with additional *ps*.

**p**

**Piano**

Soft. Usually the most often used indication.

**mp**

**Mezzo piano**

Literally, half as soft as *piano*.

**mf**

**Mezzo forte**

Similarly, half as loud as *forte*. If no dynamic appears, *mezzo-forte* is assumed to be the prevailing dynamic level.

**f**

**Forte**

Loud. Used as often as *piano* to indicate contrast.

**ff**

**Fortissimo**

Very loud. Usually the loudest indication in a piece, though louder dynamics are often specified with additional *f*'s (such as fortississimo – seen below).

**fff**

**Fortississimo'**

Extremely loud. Very infrequently does one see louder dynamics than this, which are specified with additional *f*'s.

**sfz**

**Sforzando**

Literally "forced", denotes an abrupt, fierce accent on a single sound or chord. When written out in full, it applies to the sequence of sounds or chords under or over which it is placed.

**<**

**Crescendo**

A gradual increase in volume.

Can be extended under many notes to indicate that the volume steadily increases during the passage.

**>**

**Diminuendo**

Also **decrescendo**

A gradual decrease in volume. Can be extended in the same manner as *crescendo*.

Other commonly used dynamics build upon these values. For example "pianississimo" (represented as '**ppp**' meaning so softly as to be almost inaudible, and fortississimo, ('**fff**') meaning extremely loud. In some European countries, use of this dynamic has been virtually outlawed as endangering the hearing of the performers.<sup>[a]</sup> A small "s" in front of the dynamic notations means "subito", and means that the dynamic is to be changed to the new notation rapidly. Subito is commonly used with sforzandos, but all other notations, most commonly as "sff" (subitofortissimo) or "spp" (subitopianissimo).

**fp**

**Forte-piano**

A section of music in which the music should initially be played loudly (*forte*), then immediately softly (*piano*).

Another value that rarely appears is *niente*, which means 'nothing'. This may be used at the end of a *diminuendo* to indicate 'fade out to nothing'.

<sup>\*1</sup> Dynamics with 3 letters (i.e., **ppp** & **fff**) are often referred to by adding an extra 'iss'. This is wrong in the same way as 'loudestest' is in English.

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## Articulation marks

[Articulations](#) (or [accents](#)) specify how individual notes are to be performed within a phrase or passage. They can be fine-tuned by combining more than one such symbol over or under a note. They may also appear in conjunction with phrasing marks listed above.



### [Staccato](#)

This indicates that the note is to be played shorter than notated, usually half the value, the rest of the metric value is then silent. Staccato marks may appear on notes of any value, shortening their performed duration without speeding the music itself.



### [Staccatissimo](#) or [Spiccato](#)

Indicates a longer silence after the note (as described above), making the note very short. Usually applied to quarter notes or shorter. (In the past, this marking's meaning was more ambiguous: it sometimes was used interchangeably with staccato, and sometimes indicated an accent and not staccato. These usages are now almost defunct, but still appear in some scores.) In string instruments this indicates a bowing technique in which the bow bounces lightly upon the string.



### [Accent](#)

The note is played louder or with a harder attack than surrounding unaccented notes. May appear on notes of any duration.



### [Tenuto](#)

This symbol indicates that a note should be played for its full value, or slightly longer; it may also indicate a slight dynamic emphasis. It may be combined with a staccato dot to indicate a slight detachment ("[portato](#)" or "[mezzo staccato](#)").



### [Marcato](#)

The note is played somewhat louder or more forcefully than a note with a regular accent mark (open horizontal wedge). In organ notation, this denotes that a pedal note is to be played with the toe (when above the note, use right foot; when below the note, use left foot).



### [Left-hand pizzicato](#) or [Stopped note](#)

A note on a stringed instrument where the string is plucked with the left hand (the hand that usually stops the strings) rather than bowed. On the [horn](#), this accent indicates a "stopped note" (a note played with the stopping hand shoved further into the bell of the horn). In percussion notation this denotes, among many other specific uses, that the hi-hat is to be closed by pressing the pedal or that an instrument is to be "choked" (silenced by causing vibrations to cease).



### [Snap pizzicato](#)

On a stringed instrument, a note played by stretching a string away from the frame of the instrument and letting it go, making it "snap" against the frame. Also known as a [Bartók](#) pizzicato.



**Natural harmonic or Open note**

On a stringed instrument, denotes that a natural harmonic (also called **flageolet**) is to be played. On a valved brass instrument, denotes that the note is to be played "open" (without lowering any valve, or without mute). In organ notation, this denotes that a pedal note is to be played with the heel (when above the note, use right foot; when below the note, use left foot). In percussion notation this denotes, among many other specific uses, that the hi-hat is to be opened by release of the pedal or that an instrument is to be allowed to ring.



**Fermata (Pause)**

A note, chord, or rest sustained longer than its customary value. Usually appears over all parts at the same metrical location in a piece, to show a halt in [tempo](#). It can be placed above or below the note.



**Up bow or Sull'arco**

On a bowed string instrument, the note is played while drawing the bow upward. On a plucked string instrument played with a [plectrum](#) or [pick](#) (such as a [guitar](#) played [pickstyle](#) or a [mandolin](#)), the note is played with an upstroke.



**Down bow or Giù arco**

Like *sull'arco*, except the bow is drawn downward. On a plucked string instrument played with a [plectrum](#) or [pick](#) (such as a [guitar](#) played [pickstyle](#) or a [mandolin](#)), the note is played with a downstroke.

## Ornaments

Ornaments modify the pitch pattern of individual notes.

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**Trill**

A rapid alternation between the specified note and the next higher note (according to key signature) within its duration. Also called a "shake." When followed by a wavy horizontal line, this symbol indicates an extended, or running, trill. Trills can begin on either the specified root note or the upper [auxiliary note](#), though the latter is more prevalent in modern performances.



**Mordent**

Rapidly play the principal note, the next higher note (according to key signature) then return to the principal note for the remaining duration. In most music, the mordent begins on the auxiliary note, and the alternation between the two notes may be extended. In hand bells, this symbol is a "shake" and indicates the rapid shaking of the bells for the duration of the note.



**Mordent (inverted)**

Rapidly play the principal note, the note below it, then return to the principal note for the remaining duration. In much music, the mordent begins on the auxiliary note, and the alternation between the two notes may be extended.



#### Turn

When placed directly above the note, the turn (also known as a *gruppetto*) indicates a sequence of upper auxiliary note, principal note, lower auxiliary note, and a return to the principal note. When placed to the right of the note, the principal note is played first, followed by the above pattern. Placing a vertical line through the turn symbol or inverting it, it indicates an *inverted turn*, in which the order of the auxiliary notes is to be reversed.



#### Appoggiatura

The first half of the principal note's duration has the pitch of the grace note (the first two-thirds if the principal note is a dotted note).



#### Acciaccatura

The acciaccatura is of very brief duration, as though brushed on the way to the principal note, which receives virtually all of its notated duration. In percussion notation, the acciaccatura symbol is used to denote the flam rudiment, the miniature note still being positioned behind the main note but on the same line or space of the staff. The flam note is usually played just before the natural durational subdivision the main note is played on, with the timing and duration of the main note remaining unchanged.

## Octave signs<sup>[edit]</sup>

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#### **Ottava**

The *8va* (pronounced *ottava alta*) sign is placed *above* the staff (as shown) to indicate the passage is to be played one octave higher.

An *8va* or, as alternative in modern music, an *8vb* sign (both signs reading *ottava bassa*) is placed *below* the staff to indicate the passage is to be played one octave *lower*.<sup>[2][4]</sup>



#### **Quindicesima**

The *15ma* sign is placed *above* the staff (as shown) to indicate the passage is to be played two octaves *higher*.

A *15mb* sign is placed *below* the staff to indicate the passage is to be played two octaves *lower*.

*8va* and *15ma* are sometimes abbreviated further to *8* and *15*. When they appear below the staff, the word *bassa* is sometimes added.

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## Repetition and codas

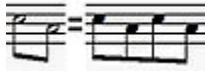
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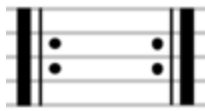
### Tremolo

A rapidly repeated note. If the tremolo is between two notes, then they are played in rapid alternation. The number of slashes through the stem (or number of diagonal bars between two notes) indicates the frequency at which the note is to be repeated (or alternated). As shown here, the note is to be repeated at a demisemiquaver (thirty-second note) rate.

In [percussion notation](#), tremolos are used to indicate rolls, [diddles](#), and [drags](#). Typically, a single tremolo line on a sufficiently short note (such as a sixteenth) is played as a drag, and a combination of three stem and tremolo lines indicates a [double-stroke roll](#) (or a [single-stroke roll](#), in the case of [timpani](#), mallet percussions and some untuned percussion instrument such as [triangle](#) and [bass 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 performers.



The tremolo symbol is also used to represent [flutter-tonguing](#).



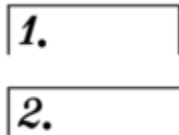
### Repeat signs

Enclose a passage that is to be played more than once. If there is no left repeat sign, the right repeat sign sends the performer back to the start of the piece or the nearest double bar.



### Simile marks

Denote that preceding groups of beats or measures are to be repeated. In the examples here, the first usually means to repeat the previous measure, and the second usually means to repeat the previous two measures.



### Volta brackets (1st and 2nd endings, or 1st- and 2nd-time bars)

A repeated passage is to be played with different endings on different playings; it is possible to have more than two endings (1st, 2nd, 3rd ...).

*D.C.*

### Da capo

(lit. "From top") Tells the performer to repeat playing of the music from its beginning. This is followed by *al fine* (lit. "to the end"), which means to repeat to the word *fine* and stop, or *al coda* (lit. "to the coda (sign)"), which means repeat to the coda sign and then jump forward.

*D.S.*

### Dal segno

(lit. "From the sign") Tells the performer to repeat playing of the music starting at the nearest *segno*. This is followed by *al fine* or *al coda* just as with *da capo*.



### Segno

Mark used with *dal segno*.



### Coda

Indicates a forward jump in the music to its ending passage, marked with the same sign. Only used after playing through a *D.S. al coda* (Dal segno al coda) or *D.C. al coda* (Da capo al coda).

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## Instrument-specific notation

### Guitar

The guitar has a right-hand fingering notation system derived from the names of the fingers in Spanish or Latin. They are written above, below, or beside the note to which they are attached. They read as follows:

Symbol	Spanish	Latin	English
p	pulgar	pollex	thumb
i	índice	index	index
m	medio	media	middle
a	anular	anularis	ring
c, x, e, q	meñique	minimus	little

### Piano

#### Pedal marks

Pedal marks appear in music for instruments with [sustain pedals](#), such as the [piano](#), [vibraphone](#) and [chimes](#).

**Engage pedal**

Tells the player to put the [sustain pedal](#) down.

**Release pedal**

Tells the player to let the sustain pedal up.

**Variable pedal mark**

More accurately indicates the precise use of the sustain pedal. The extended lower line tells the player to keep the sustain pedal depressed for all notes below which it appears. The inverted "V" shape ( $\wedge$ ) indicates the pedal is to be momentarily released, then depressed again.

**Con sordino, Una corda**

Tells the player to put the [soft pedal](#) down or, in other instruments, apply the [mute](#).

**Senza sordino, Tutte le corde**

Tells the player to let the soft pedal up or, in other instruments, remove the mute.

#### Other piano notation

	left hand	right hand
English	l.h.	r.h.

	left hand	right hand
<b>German</b>	l.H	r.H
	<i>linke Hand</i>	<i>rechte Hand</i>
<b>French</b>	m.g.	m.d.
	<i>main gauche</i>	<i>main droite</i>
<b>Italian</b>	m.s.	m.d.
	<i>mano sinistra</i>	<i>mano destra</i>

Finger identifications:

- 1, 2, 3, 4, 5
- 1 = thumb
  - 2 = index
  - 3 = middle
  - 4 = ring
  - 5 = little

### Stringed instruments

Finger identifications:

- 0, 1, 2, 3, 4
- 0 = open string (no finger used)
  - 1 = index
  - 2 = middle
  - 3 = ring
  - 4 = little

### Four-mallet percussion

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Mallet identifications:

- 1, 2, 3, 4
- 1 = Far left mallet
  - 2 = Second to left mallet
  - 3 = Second to right mallet
  - 4 = Far right mallet
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