

Chapter 1 : Songs Without Names Quotes by Frithjof Schuon

*Songs Without Names, Volumes I-VI: Poems by Frithjof Schuon (Library of Perennial Philosophy) [Frithjof Schuon, William Stoddart, Annemarie Schimmel] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Three Italian words are used to show gradual changes in volume: Signs sometimes referred to as "hairpins" [9] are also used to stand for these words. See image. If the angle lines open up, then the indication is to get louder; if they close gradually, the indication is to get softer. The following notation indicates music starting moderately strong, then becoming gradually stronger and then gradually quieter: Hairpins are usually written below the staff or between the two staves in a grand staff, but are sometimes found above, especially in music for singers or in music with multiple melody lines being played by a single performer. They tend to be used for dynamic changes over a relatively short space of time at most a few bars, while *cresc.* Word directions can be extended with dashes to indicate over what time the event should occur, which may be as long as multiple pages. The word *morendo* "dying" is also sometimes used for a gradual reduction in dynamics and tempo. For greater changes in dynamics, *cresc.* Similarly, for more gradual changes *poco cresc.* Sudden changes in dynamics may be notated by adding the word *subito* meaning "suddenly" as a prefix or suffix to the new dynamic notation. *Subito piano* abbreviated *sub.* It is often purposefully used to subvert the listener's expectation and will signify an intimacy expression. Although it uses the piano *p* dynamic symbol, the performer has slight freedom in their interpretation, causing it to vary based on the preceding loudness or character of the piece. *Sforzando* or *sforzato*, *forzando*, *forzato* indicates a forceful accent and is abbreviated as *sf*, *sfz* or *fz*. There is often confusion surrounding these markings and whether or not there is any difference in the degree of accent. However, all of these indicate the same expression, depending on the dynamic level, [10] and the extent of the *sforzando* is determined purely by the performer. The *fortepiano* notation *fp* indicates a *forte* followed immediately by *piano*. By contrast, *pf* is an abbreviation for *poco forte*, literally "a little loud" but according to Brahms meaning with the character of *forte*, but the sound of *piano*, though rarely used because of possible confusion with *pianoforte*. The top two staves are both played by the right hand, the bottom two by the left. While the typical range of dynamic markings is from *ppp* to *fff*, some pieces use additional markings of further emphasis. Extreme dynamic markings imply an extreme range of loudness, or, alternatively, imply an extremely subtle distinction between very small differences of loudness within a normal range. This kind of usage is most common in orchestral works from the late 19th-century onwards. Generally, these markings are supported by the orchestration of the work, with heavy *forte* markings brought to life by having many loud instruments like brass and percussion playing at once. The Renaissance composer Giovanni Gabrieli was one of the first to indicate dynamics in music notation, but dynamics were used sparingly by composers until the late 18th century. This allowed composers such as Bach to build dynamics directly into their compositions, without the need for notation. In the Romantic period, composers greatly expanded the vocabulary for describing dynamic changes in their scores. Where Haydn and Mozart specified six levels *pp* to *ff*, Beethoven used also *ppp* and *fff* the latter less frequently, and Brahms used a range of terms to describe the dynamics he wanted. In the slow movement of the trio for violin, horn and piano Opus 40, he uses the expressions *ppp*, *molto piano*, and *quasi niente* to express different qualities of quiet. Relation to audio dynamics[edit] The introduction of modern recording techniques has provided alternative ways to control the dynamics of music. Dynamic range compression is used to control the dynamic range of a recording, or a single instrument. This can affect loudness variations, both at the micro- [25] and macro scale. To distinguish between the different aspects of dynamics, the term *performed dynamics* can be used to refer to the aspects of music dynamics that is controlled exclusively by the performer.

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