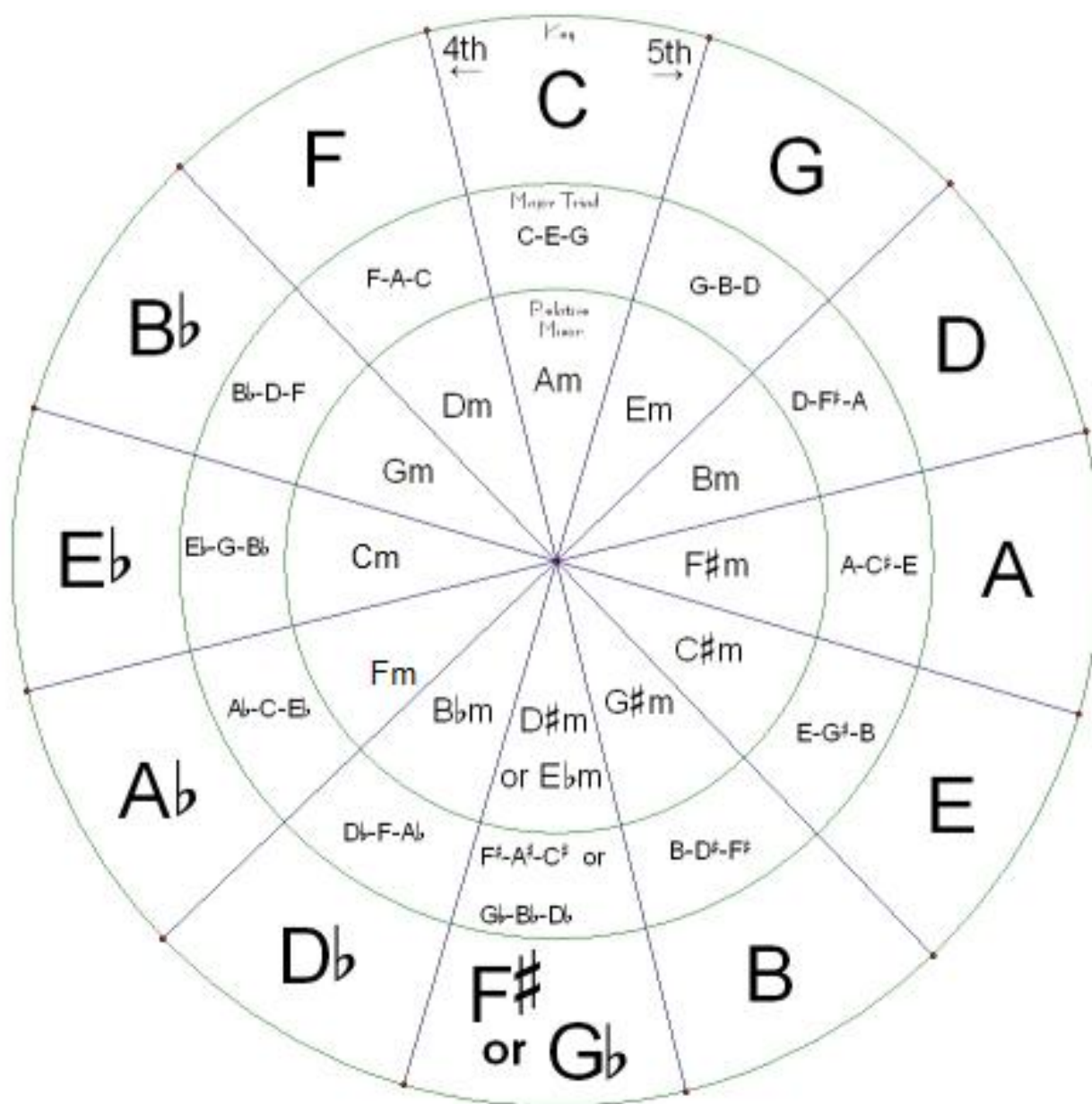
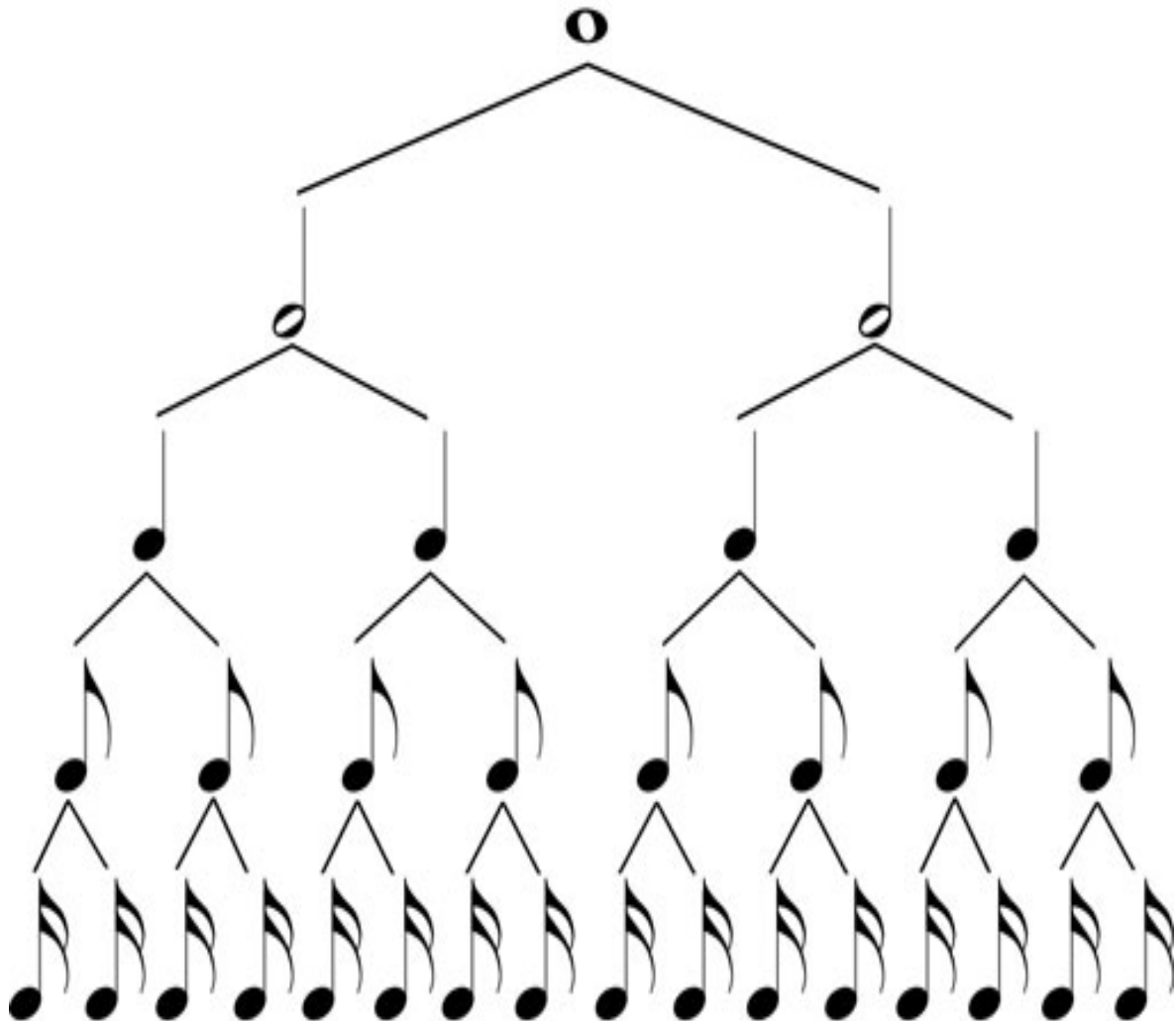


HANDBOOK SUPPLEMENT

THE CIRCLE OF FIFTHS



RHYTHM HIERARCHY



Glossary of Musical Terms

In my music studies, I have often found it frustrating not knowing the meaning of all the words on the page. Many composers make very specific indications, and seldom are those indications in English. What follows is a fairly long list of musical definitions and descriptions gleaned primarily from multiple Internet searches (utilizing available translation services). I also used a few book sources, mostly for purposes of corroboration.

A vast majority of this glossary relates most directly to trumpet and brass literature. These are words and phrases which I have found in solo and orchestral literature, as well as in etude books and other music texts. Though it is geared towards trumpet players, I believe it might be useful to any musician. Please note that, while this listing has in excess of 1,200 entries, it is by no means an exhaustive list.



Any serious student of music should own a copy of the **Harvard Dictionary of Music** (Belknap Press of the Harvard University Press). This book goes far beyond being just a simple glossary of terms. It is really an encyclopedia, encompassing a wide range of musical topics, and I find it interesting just to read a few articles once in a while. Beyond the dictionary entries, there are articles on important composers and important individual pieces, entries on widely varying musical styles, music theory and general music history. The information is very well-researched and each entry more-than-adequately covers the major aspects of each topic. The book is available in many places and currently sells for approximately \$40.00.

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A [It.]: Article meaning to, at, for, in, in the style of, per.
À [Fr.]: Article meaning to, at, for, in, in the style of, per.
A beneplacito [It.]: At the performer's pleasure.
A capella [It.]: Performed without instrumental accompaniment.
A due [It.]: (or a2) Intended as a duet; for two voices or instruments.
À la [Fr.]: To the, at the; or in the manner of.
A piacere [It.]: At the performer's pleasure.
A tempo [It.]: Return to original tempo after some deviation from it.
À volonté [Fr.]: At the performer's pleasure.
a2 [It.]: (or a due) Intended as a duet; for two voices or instruments.
Ab [Ger.]: Off, as with a mute.
Abandonné [Fr.]: With abandon, without restraint.
Abbandonatamente [It.]: With abandon, without restraint.
Abbellimento [It.]: Ornament.
Aber [It.]: But.
Abnehmend [Ger.]: (dim.) Decreasing in volume.
Absetzen [Ger.]: Separated, articulated.
Abtossen [Ger.]: Detached.
Accarezzevole [It.]: Expressive and caring; sweetly.
Accelerando [It.]: (accel.) Becoming faster; faster.
Accelerato [It.]: (accel.) Becoming faster; faster.
Accentato [It.]: Marked, stressed, emphasized.
Accompagnato [It.]: Accompanied.
Accusé [Fr.]: Marked, stressed, emphasized.
Ad libitum [Lat.]: At the performer's pleasure; sometimes means a passage may be omitted.
Adagietto [It.]: Slightly faster tempo than adagio; slow tempo, but less somber than adagio.
Adagio [It.]: Slow tempo.
Adagissimo [It.]: Extremely slow tempo.
Addolorato [It.]: Pained, afflicted.
Affabile [It.]: Affable, pleasant.
Affannato [It.]: Anguished.
Affannoso [It.]: Anguished.
Affectueusement [Fr.]: Affectionate.
Affettuoso [It.]: (also Affetuosamente) Affectionate.
Affretando [It.]: Hurrying.
Agevole [It.]: Easy, unrestricted.
Aggradevole [It.]: Pleasing.
Agiatamente [It.]: Sedate, with ease.
Agiato [It.]: Sedate, with ease.
Agile [It.]: Agile.
Agilmente [It.]: Agile.
Agitato [It.]: Agitated.

Agité [Fr.]: Agitated.
Ähnlich [Ger.]: Similar, alike.
Airietta [It.]: A short aria.
Aisé [Fr.]: With ease.
Al [It.]: To the, at the; or in the manner of.
Al [It.]: To the, at the.
Alla [It.]: To the, at the; in the manner of.
Alla breve [It.]: At the breve; cut time.
Allant [Fr.]: Going, stirring, continuing; andante.
Allargando [It.]: Broadening, becoming slower; sometimes accompanied with increased volume.
Alle [Ger.]: All.
Alle menschen muessen sterben [Ger.]: All people must die; Bach chorale reference in Hindemith's "Sonata" for Trumpet and Piano.
Allegramente [It.]: Merry, lively; fast.
Allegretto [It.]: Slightly slower than allegro.
Allegrissimo [It.]: Very fast, but slightly slower than Presto.
Allegro [It.]: (allo) Merry, lively; fast.
Allein [Ger.]: Alone.
Allentamente [It.]: Slowing down.
Allentando [It.]: Slowing down.
Allmählich [Ger.]: Gradually, little by little.
Als [Ger.]: Than.
Also sprach Zarathustra [Ger.]: "Thus Spake Zarathustra;" major orchestral work (tone poem) by Richard Strauss, inspired by the book of the same name by Friedrich Nietzsche.
Altissimo [It.]: Very high.
Alto [It.]: High; usually refers to a particular voice part, higher than tenor, but lower than soprano.
Am [Ger.]: At the, at that.
Amabile [It.]: Amiable, likeable.
Amarevole [It.]: Bitter or bitterly.
Amaro [It.]: Bitter or bitterly.
Amore [It.]: Love, lovingly.
Amorevole [It.]: Love, lovingly.
Amoroso [It.]: Love, lovingly.
Anacrusis [Lat.]: A note or group of notes which precede the first full measure; also known as a "pickup note."
Ancora [It.]: Still, more.
Andacht [Ger.]: Devotion, devoutly.
Andächtig [Ger.]: Devotion, devoutly.
Andante [It.]: Walking; moderately slow.
Andantino [It.]: Slightly faster than andante.
Anfang [Ger.]: Beginning.
Angenehm [Ger.]: Pleasant, pleasantly.
Anglaise [Fr.]: English.
Angosciosamente [It.]: Anguished.

- Ängstlich** [It.]: Anxious, anxiously.
- Animando** [It.]: Animating, becoming animated, animated; indicates speeding up.
- Animandosi** [It.]: Animating, becoming animated, animated; indicates speeding up.
- Animato** [It.]: Animating, becoming animated, animated; indicates speeding up.
- Animato** [It.]: Animated, lively.
- Animé** [Fr.]: Animated; moderately fast tempo.
- Animez** [Fr.]: Animate, bring to life.
- Animo** [It.]: Spirit, spirited.
- Animoso** [It.]: Spirit, spirited.
- Anmutig** [Ger.]: Graceful, gracefully.
- Anschwellend** [Ger.]: Increasing in volume, louder.
- Anwachsen** [Ger.]: Growing, swelling, increasing.
- Apaisé** [Fr.]: Calm, calmed.
- Appassionato** [It.]: Impassioned.
- Appena** [It.]: Scarcely.
- Appoggiatura** [It.]: A dissonant pitch on a stronger beat resolving up or down to a consonant pitch on a weaker beat.
- Appuyé** [Fr.]: Accented, accentuated.
- Ardimente** [It.]: Boldly.
- Ardito** [It.]: Boldly.
- Aria** [It.]: Air; an expressive song, usually performed by a singer.
- Arioso** [It.]: Airy, like an air; melodious; in the manner of an aria.
- Armonioso** [It.]: Harmoniously.
- Arpeggio** [It.]: To play on the harp; a broken chord where the notes are played or sung in sequence (as a harp), one after the other, rather than simultaneously as a chord.
- Arriver** [Fr.]: Arrive.
- ASCAP**: Abbreviated for American Society of Composers, Authors and Publishers.
- Assai** [It.]: Much, very much.
- Assez** [It.]: Sufficiently, rather.
- Atem** [Ger.]: Breath.
- Atempause** [Ger.]: Breathing pause.
- Attacca** [It.]: Attack, attack immediately; move to the next movement immediately.
- Attacca subito** [It.]: Attack suddenly, attack immediately; move to the next movement immediately.
- Auf** [Ger.]: Up.
- Aufgeregt** [Ger.]: Excited, energetic.
- Ausdruck** [Ger.]: Expression.
- Ausdrucksvoll** [Ger.]: Expression; expressively.
- Aushalten** [Ger.]: To sustain, hold.
- Äusserst** [Ger.]: Extremely, much, very.
- Avec** [Fr.]: With, together with.
- Avoir** [Fr.]: Own, have.
- Barbaro** [It.]: Barbarous; barbaric.
- Barcarola** [It.]: Song, often in 6/8 or 12/8 time, originating in Venice, Italy.
- Barcarole** [En.]: Song, often in 6/8 or 12/8 time, originating in Venice, Italy.
- Barcarolle** [Fr.]: Song, often in 6/8 or 12/8 time, originating in Venice, Italy.
- Bass** [En.]: The lowest of the four standard voice ranges (soprano, alto, tenor, bass); the lowest melodic line in a musical composition, defining and supporting the harmony.
- Basso** [It.]: Low, bass; the lowest of the four standard voice ranges (soprano, alto, tenor, bass); the lowest melodic line in a musical composition, defining and supporting the harmony.
- Basso continuo** [It.]: Continuous bass; bass part played throughout a piece to define and supporting harmonic structure, used primarily in music of the Baroque period.
- Bedächtig** [Ger.]: Deliberate, slow.
- Behende** [Ger.]: Agile, quick.
- Beklemmt** [Ger.]: Anxious, oppressed.
- Belebend** [Ger.]: Lively, animated.
- Belebt** [Ger.]: Lively, animated.
- Bellicoso** [It.]: Bellicose, pugnacious; warlike in manner.
- Ben** [It.]: Well.
- Bene** [It.]: Well.
- Beruhigend** [Ger.]: Calm, calming.
- Beruhigt** [Ger.]: Calm, calming.
- Beschleunigend** [Ger.]: Speeding up.
- Beschleunigt** [Ger.]: Speeding up.
- Bestimmt** [Ger.]: Decisive, decisively.
- Betont** [Ger.]: Accented, stressed.
- Beweglich** [Ger.]: Nimble, nimbly, agile.
- Bewegt** [Ger.]: Agitated.
- Bien** [Fr.]: Fine, good, well.
- Binary** [Lat.]: Consisting of two parts; in music, a form consisting of two parts: AB.
- Bis** [Lat.]: Twice; repeat the relevant action of passage.
- Blasinstrument** [Ger.]: Wind instrument.
- Blasmusik** [Ger.]: Music for wind instruments.
- Blech** [Ger.]: Brass instruments.
- Blechinstrumente** [Ger.]: Brass instruments.
- Blechmusik** [Ger.]: Music for brass instruments.
- BMI**: Abbreviation for Broadcast Music Incorporated.

- Bol** [Fr.]: Bowl; often refers to cup mute.
- Bolero** [Sp.]: Dance in 3/4 time, originating in Spain.
- Bon** [Fr.]: Good, fair, fine.
- Bravura** [It.]: Skill, bravery; virtuostic display.
- Breit** [Ger.]: Broad.
- Breve** [Lat.]: Short.
- Brevis** [Lat.]: Short.
- Brillante** [It.]: Brilliant.
- Brillante** [It.]: Brilliant.
- Brio** [It.]: Vivacious, spirited.
- Brioso** [It.]: Vivacious, spirited.
- Buccina** [Lat.]: A Roman trumpet or horn; straight trumpet.
- Bügelhorn** [Ger.]: Bugle.
- Bugle** [Fr.]: Flugelhorn.
- Buisine** [Fr.]: A medieval military trumpet.
- Busine** [Fr.]: A medieval military trumpet.
- Buysine** [Fr.]: A medieval military trumpet.
- Buzanne** [Fr.]: A medieval military trumpet.
- Buzine** [Fr.]: A medieval military trumpet.
- BWV** [Ger.]: (Bach-Werke-Verzeichnis) A thematic catalog of the works of J. S. Bach.
- Cadence** [Fr.]: Cadence, rhythm.
- Cadenza** [It.]: A solo section, usually in a concerto or similar work, used to display the performer's technique.
- Caesura** [It.]: Pause.
- Calando** [It.]: Decreasing in loudness and usually in tempo.
- Calmando** [It.]: Calm, calming; becoming quiet.
- Calmato** [It.]: Calm, calming; becoming quiet.
- Calore** [It.]: Warm, warmth, passionately.
- Caloroso** [It.]: Warm, warmth, passionately.
- Cambiare** [It.]: To change; i.e. to change to a new instrument, etc.
- Camminando** [It.]: Walking, moving evenly along.
- Cantabile** [It.]: (cant.) Singable, songlike.
- Cantando** [It.]: Singing.
- Capo** [It.]: Head.
- Capriccio** [It.]: Capricious, capriciously, at the player's pleasure; also a musical form in a light style.
- Capricciosamente** [It.]: Capricious, capriciously, at the player's pleasure.
- Capriccioso** [It.]: Capricious, capriciously, at the player's pleasure.
- Carazzendo** [It.]: Soothingly, caressingly.
- Cedando** [It.]: Slowing down.
- Cédez** [Fr.]: Yield, slow down.
- Celare** [It.]: Fast, quickly.
- Celeramente** [It.]: Fast, quickly.
- Cesura** [Sp.]: Pause.
- Césure** [Fr.]: Pause.
- Chalaur** [Fr.]: Warm, warmth, passionately.
- Chanté** [Fr.]: Singing.
- Chasse** [Fr.]: Chase, hunt.
- Chiaramente** [It.]: Clear, clearly.
- Chiaro** [It.]: Clear, clearly.
- Chiave** [It.]: Clef; see Appendix B.
- Chiuso** [It.]: Closed; muted by hand.
- Cinq** [Fr.]: Five.
- Clarino** [It.]: High range of the Baroque (natural) trumpet (the low range is called the *principale*); refers to the style of trumpet playing utilizing the high register of the natural trumpet, where the harmonic series allows for diatonic movement.
- Clave** [Sp.]: Clef; see Appendix B.
- Clef** [En.]: See Appendix B.
- Clos** [Fr.]: Shut, closed.
- Coda** [It.]: Tail; concluding section.
- Codetta** [It.]: A small coda.
- Col** [It.]: With.
- Colla parte** [It.]: A player should double another's part.
- Colossale** [It.]: Colossal, tremendous.
- Comdamente** [It.]: Comfortable, easy (usually refers to tempo)
- Come** [It.]: How, as, like.
- Come prima** [It.]: As before, like the first time; usually refers to an earlier tempo or specifically the first tempo.
- Come sopra** [It.]: As above; usually refers to the previous tempo
- Comme** [Fr.]: As, like.
- Common time** [En.]: Refers to the time signature 4/4.
- Commosso** [It.]: Moved, touched.
- Comodo** [It.]: Comfortable, easy (usually refers to tempo)
- Con** [It.]: With.
- Con affeto** [It.]: With affection, or emotion.
- Con amore** [It.]: With love
- Con anima** [It.]: With soul, or feeling.
- Con brio** [It.]: With spirit, vigor.
- Con dolore** [It.]: With sadness.
- Con espressione** [It.]: With expression.
- Con forza** [It.]: With strength, force.
- Con fuoco** [It.]: With fire.
- Con larghezza** [It.]: With broadness.
- Con moto** [It.]: With movement, motion.
- Con slancio** [It.]: With momentum, impetus.
- Con sordina** [It.]: With mute.

- Cor** [Fr.]: Horn.
Cornet à pistons [Fr.]: Cornet.
Corneta [Sp.]: Cornet.
Cornetta [It.]: Cornet.
Corno [It.]: Horn.
Crescendo [It.]: (cresc.) Growing; increasing volume.
Cuarteto [Sp.]: (Quartet) Ensemble of four players.
Cuivre [Fr.]: Brassy and harsh.
Cut time [En.]: Refers to the time signature 2/2.
D.C. : Abbreviation for da capo.
D.S. : Abbreviation for dal segno.
Da [It.]: From, at.
Da Capo [It.]: (D.C.) From the beginning.
Dal [It.]: From the.
Dal Segno [It.]: (D.S.) From the sign.
Dämpfer [Ger.]: Mute.
D'attaque [Fr.]: Attack.
Dauer [Ger.]: Duration.
Dauernd [Ger.]: Duration.
De [Fr.]: From, of.
Debole [It.]: Weak, faint.
Décidé [Fr.]: Decisive, decisively.
Decisamente [It.]: Decisive, decisively.
Deciso [It.]: Decisive, decisively.
Declamato [It.]: Declamatory.
Decrescendo [It.]: (delesc.) Decreasing in volume.
Dehors [Fr.]: In the open, prominent.
Del [It.]: Of the, about the.
Delicatamente [It.]: Delicate, delicately.
Delicatezza [It.]: Delicate, delicately.
Delicato [It.]: Delicate, delicately.
Délié [Fr.]: Sharp, detached.
Derb [Ger.]: Rough, robust.
Des [Fr.]: The, some.
Détaché [Fr.]: Detached; unconcerned, nonchalant.
Deutlich [Ger.]: Clear, distinct.
Deux [Fr.]: Two.
Devoto [It.]: Devout, devoutly, faithful.
Di [It.]: About, of, by.
Di molto [It.]: Very.
Di nuovo [It.]: New, again.
Diluendo [It.]: Dilute, thinning; dying away.
Diminuendo [It.]: (dim.) Decreasing in volume.
Disinvolto [It.]: Confident, free and easy.
Dissonante [It.]: Dissonant.
Div. [It.]: Abbreviation for divisi; part, divide.
Divisi [It.]: Part, divide.
Doigté [Fr.]: Fingering.
Dolce [It.]: Sweet.
Dolcezza [It.]: Sweetness, gentleness.
Dolcissimo [It.]: Much sweetness, gentleness.
Dolente [It.]: Sad.
Doloroso [It.]: Painful, mournful.
Doppelt [Ger.]: Double.
Doppelt so schnell [Ger.]: Twice as fast.
Doppio [It.]: Double.
Doppio movimento [It.]: Twice as fast.
Double tongue [En.]: Use of two consonants (tah-kah) in fast articulation of couplets on brass instruments and some woodwinds.
Doucement [Fr.]: Gently, softly.
Douloureux [Fr.]: Painful, sorrowful.
Doux [Fr.]: Sweet, soft.
Doux [Fr.]: Gentle, sweet, soft.
Drammatico [It.]: Dramatically.
Drängend [Ger.]: Pressing, quickening.
Duolo [It.]: Grief.
Dur [Ger.]: Major.
Duramente [It.]: Harshly, severely.
Durchdringend [Ger.]: Piercing, shrill.
Dureté [Fr.]: Hardness, harshness, toughness; severity.
Durezza [It.]: Hardness, toughness.
Dynamics [It.]: Refers to the relative volume in execution of a piece of music.
E [It.]: And.
Éclatant [Fr.]: Brilliant, dazzling, as an explosion.
Eco [It.]: Echo.
Également [Fr.]: Too, same, as well.
Égalité [Fr.]: Equality.
Eile [Ger.]: Hurry.
Eilend [Ger.]: Hurrying.
Ein Heldenleben [Ger.]: "A Heroic Life;" major orchestral work (tone poem) by Richard Strauss.
Ein wenig [Ger.]: A little.
Eine Alpensinfonie [Ger.]: "An Alpine Sympony;" major orchestral work (tone poem) by Richard Strauss.
Einfacht [Ger.]: Simple.
Einhläng [Ger.]: Unison.
Élargissant [Fr.]: Broadening, becoming slower; sometimes accompanied with increased volume.
Élégant [Fr.]: Elegant, graceful.
Élégant [It.]: Elegant.
Elegante [It.]: Elegant.
Empfindsamkeit [Ger.]: Sensitiveness, sentimentality.
Empfindung [Ger.]: Sensitivity, feeling.
Empressé [Fr.]: Avid, eager.
Ému [Fr.]: Touched, moved, with emotion.
En [Fr.]: In, into, at; for phrases beginning with this preposition, see the word following.

- En dehors** [Fr.]: Prominent; prominently.
- En pressant** [Fr.]: Pressing forward.
- En retenant** [Fr.]: Holding back.
- Enchaînez** [Fr.]: Chain, restrain, secure; continue without pause.
- Encore** [Fr.]: Again; in performance, an additional piece or fragment of material performed usually at the request of the audience.
- Energico** [It.]: Energetic, stirring, vigorous.
- Energique** [Fr.]: Energetic, stirring, vigorous.
- Enfatico** [It.]: Emphatic; emphatically.
- Enlevez** [Fr.]: Take off.
- Entendre** [Fr.]: To hear.
- Entendu** [Fr.]: Heard.
- Entfernt** [Ger.]: In the distance, distant.
- Entrain** [Fr.]: Pep, energy.
- Entscheiden** [Ger.]: Decided, resolute.
- Entschlössen** [Ger.]: Decided, resolute, determined.
- Epilogue** [Fr.]: Concluding section.
- Ergriffen** [Ger.]: Moved, stirred.
- Erhaben** [Ger.]: Sublime, noble.
- Erhabenheit** [Ger.]: Sublimity, nobility.
- Erlöschend** [Ger.]: Extinguishing, dying away.
- Ermattend** [Ger.]: Tiring, weakening.
- Ernst** [Ger.]: Earnest, serious.
- Ernsthaft** [Ger.]: Earnest, serious.
- Eroica** [It.]: Heroic, heroically.
- Ersatz** [Ger.]: Replacement, substitute.
- Ersterbend** [Ger.]: Dying away.
- Erweitern** [Ger.]: Expand, extend.
- Esercizio** [It.]: Exercise, study.
- Espirando** [It.]: Breathing out; expiring, dying away.
- Espressif** [It.]: (espressivo) With expression.
- Espressione** [It.]: Expression.
- Espressivo** [It.]: (Espress., Espr.) With expression.
- Estilo** [Sp.]: Style.
- Estinguendo** [It.]: Extinguishing, dying away.
- Estinto** [It.]: Extinct, extinguished; barely audible.
- Estompé** [Fr.]: Toned down.
- Et** [Fr.]: And.
- Éteindre** [Fr.]: To extinguish.
- Étouffé** [Fr.]: Hushed, muted, dampened.
- Étouffoir** [Fr.]: Hushed, muted, dampened.
- Etude** [Fr.]: Exercise, study.
- Etwas** [Ger.]: Somewhat.
- Eutschlossen** [Ger.]: Resolute, determined.
- Extrêmement** [Fr.]: Extremely.
- F** [It.]: Abbreviation for forte; loud.
- Facile** [It.]: Easy, simple.
- Facilmente** [It.]: Easily, simply.
- Facultatif** [Fr.]: Optional.
- Fanfare tongue** [En.]: (Utility tongue) Triple tongue using tah-kah-tah pattern; said to provide more even and precise rhythm.
- Fantasque** [Fr.]: Whimsical, capricious.
- Fastoso** [It.]: Sumptuous, pompous.
- Feierlich** [Ger.]: Solemn.
- Fermata** [It.]: Stop; in practice, the duration of a so-marked note is at the discretion of the performer or the conductor; a fermata at the end of a first or intermediate movement or section is usually moderately prolonged, but the final fermata of a symphony may be pro
- Ferne** [Ger.]: Distance.
- Fernwerk** [Ger.]: As an echo.
- Feroce** [It.]: Ferociously.
- Feste Romane** [It.]: "Roman Festivals;" major orchestral work by Ottorino Respighi (the third of his so-called "Roman Trilogy").
- Festivamente** [It.]: Festive, cheerful.
- Festoso** [It.]: Festive.
- Festspiel** [Ger.]: Festive.
- Feuer** [Ger.]: Fire, passion.
- Feuerig** [Ger.]: Fiery, passionate.
- FF** [It.]: Abbreviation for fortissimo; very loud.
- Fieramente** [It.]: Proud, haughty, fierce.
- Fiero** [It.]: Proud, haughty, fierce.
- Fin** [Fr.]: The end.
- Fine** [It.]: End.
- Fiscorno** [Sp.]: Flugelhorn.
- Flat** [En.]: A symbol that lowers the pitch by a half-step; also refers to describe the intonation of a performer or group of performers when the sound is too low by some degree.
- Flatt.** [Ger.]: Flutter-tongue; the tongue is trilled against the roof of the mouth behind the front teeth.
- Flatterzunge** [Ger.]: Flutter-tongue; the tongue is trilled against the roof of the mouth behind the front teeth.
- Flebile** [It.]: Plaintive, mournful.
- Flicorno** [It.]: Flugelhorn.
- Flüssig** [Ger.]: Fluid, flowing.
- Flüsternd** [Ger.]: Whispering.
- Flutter-tongue** [En.]: the tongue is trilled against the roof of the mouth behind the front teeth.
- Focoso** [It.]: Fiery.
- Fois** [Fr.]: Time.
- Fontane di Roma** [It.]: "Roman Festivals;" major orchestral work by Ottorino Respighi (the third of his so-called "Roman Trilogy").
- Fort** [Fr.]: Forte, strong.

- Forte** [It.]: (f) Loud.
- Forte-piano** [It.]: (fp) Loud followed immediately by soft.
- Fortissimo** [It.]: (ff) Very loud.
- Forza** [It.]: Strength, force.
- Forzando** [It.]: (fz) Forcing, forced; strongly accented.
- Forzato** [It.]: (fz) Forcing, forced; strongly accented.
- Fp** [It.]: Forte-piano; loud followed immediately by soft.
- Freddo** [It.]: Coldly, unemotional.
- Frei** [Ger.]: Free, freely.
- Frescamente** [It.]: Fresh, freshly.
- Fresco** [It.]: Fresh, freshly.
- Frettevole** [It.]: Hasty, hurried.
- Frettoloso** [It.]: Hasty, hurried.
- Frettoso** [It.]: Hasty, hurried.
- Fröhliche** [Ger.]: Joyous.
- Frulatto** [It.]: Flutter-tongue; the tongue is trilled against the roof of the mouth behind the front teeth.
- Fuga** [Lat.]: See Fugue.
- Fugue** [Fr.]: Flight; a complex and highly regimented contrapuntal form in music where a short theme (the subject) is introduced in one voice (or part) alone, then in others, with imitation and characteristic development as the piece progresses.
- Funebre** [It.]: Funeral; stately and plodding tempo
- Fuoco** [It.]: Fire.
- Fuoco** [It.]: Fire.
- Fuocoso** [It.]: Fiery.
- Furia** [It.]: Fury.
- Furioso** [It.]: Furious.
- Fz** [It.]: Abbreviation for forzando or forzato; forcing, forced, strongly accented.
- G.P.** : Abbreviation for Generalpause
- Gai** [Fr.]: Gay, lively; fast.
- Gaiement** [Fr.]: Gay, lively; fast.
- Galop** [Fr.]: Originally galoppade; dance in 2/4, originating in Paris; imitating the gait of a horse.
- Garbato** [It.]: Polite, graceful, elegant.
- Garbo** [It.]: Polite, graceful, elegant.
- Gaudioso** [It.]: Joyfully.
- Gebunden** [Ger.]: Legato, smooth.
- Gedämpft** [Ger.]: Softened, dampened, muted.
- Gedehnt** [Ger.]: Stretched, prolonged; slow.
- Gefällig** [Ger.]: Pleasing, pleasant.
- Gefühlvoll** [Ger.]: Sensitive, sentimental.
- Gegen** [Ger.]: Against, contrary to.
- Gehalten** [Ger.]: Sustained.
- Gehaucht** [Ger.]: Whispered.
- Geheimnisvoll** [Ger.]: Mysterious.
- Gehend** [Ger.]: Medium tempo.
- Geistlich** [Ger.]: Sacred.
- Gekoppelt** [Ger.]: Coupled.
- Gelassen** [Ger.]: Calm, tranquil.
- Gemächlich** [Ger.]: Leisurely, comfortably; slow.
- Gemässigt** [Ger.]: Moderate.
- Gemendo** [It.]: Moaning, lamenting.
- Gemessen** [Ger.]: Measured.
- Genau** [Ger.]: Exact, precise.
- Generalpause** [Ger.]: (G.P.) General pause, a rest for all musicians, usually unexpected.
- Gentile** [It.]: Gentle, gently.
- Gesang** [Ger.]: Song; singingly.
- Geschwind** [Ger.]: Fast, quickly.
- Gesteigert** [Ger.]: Increased, as in loudness.
- Gestopft** [Ger.]: Plugged, stopped.
- Geteilt** [Ger.]: Divided.
- Getragen** [Ger.]: Sustained, slow, solemn.
- Getragen** [Ger.]: Sustained, slow, solemn.
- Gewandt** [Ger.]: Agile, quick.
- Gewandt** [Ger.]: Agile.
- Gewöhnlich** [Ger.]: Usual; return to previous playing style.
- Giga** [It.]: Dance, often in 12/8 time, originating in Ireland and England.
- Giga** [Sp.]: Dance, often in 12/8 time, originating in Ireland and England.
- Gigue** [Fr.]: (Jig) Dance, often in 12/8 time, originating in Ireland and England.
- Giocoso** [It.]: Joyous, merry.
- Giustamente** [It.]: Just, precise.
- Giusto** [It.]: Just, precise.
- Glänz** [Ger.]: Shine, brightness, brilliant.
- Glänzend** [Ger.]: Shine, brightness, brilliant.
- Gleichmässig** [Ger.]: Uniform, even, equal.
- Gliss.** : Abbreviation for glissando or glisser; a continuous sliding movement from one pitch to another.
- Glissando** [It.]: (gliss.) Slide; a continuous sliding movement from one pitch to another.
- Glisser** [Fr.]: (gliss.) Slide; a continuous sliding movement from one pitch to another.
- Goioso** [It.]: Joyous, merry.
- Gracieux** [Fr.]: Graceful.
- Gracile** [It.]: Wispy, delicate, delicately.
- Gradatamente** [It.]: Gradually, little by little.
- Gradito** [It.]: Pleasing, pleasant.
- Gran** [It.]: Grand, great.
- Grandezza** [It.]: Greatness, magnitude.

- Grandioso** [It.]: Grandiose, magnificent.
- Grave** [It.]: Grave or solemn; slow.
- Grazioso** [It.]: Gracious, graceful.
- Grottesco** [It.]: Grotesque; grotesquely.
- Gusto** [It.]: Taste; tasteful, agreeable.
- Gustoso** [It.]: Taste; tasteful, agreeable.
- Hardi** [Fr.]: Bold, audacious.
- Hastig** [Ger.]: Hasty, hurried.
- Heftig** [Ger.]: Violent, impetuous.
- Heiter** [Ger.]: Merry, cheerful.
- Hemiola** [En.]: The imposition of a rhythmical pattern or articulation which implies a time signature other than that which is written.
- Hervorgehoben** [Ger.]: Emphasized, prominent.
- Hervortretend** [Ger.]: Forward, emphasized, prominent.
- Herzlich** [Ger.]: Sincere, heartfelt, affected.
- Hinsterbend** [Ger.]: Dying away.
- Höchst** [Ger.]: Highly.
- Homophony** [Lat.]: Literally, same sound; musical texture with a clear melodic line accompanied by chords (compare with Polyphony).
- Hornpipe** [En.]: Dance, often in 3/2 time, originating in England and Scotland.
- Hurtig** [Ger.]: Nible, nimbly, agile.
- Ier mouvt** [Fr.]: Return to original tempo after some deviation from it.
- Immer** [Ger.]: Always.
- Imperioso** [It.]: Imperious.
- Impetuoso** [It.]: Impetuous, impulsive.
- Improvisato** [It.]: Improvised, or as if improvised.
- Improvvisando** [It.]: With improvisation.
- In altissimo** [It.]: In the highest; in practice, play or sing an octave higher.
- In mod di** [It.]: In the fashion of, in the style of.
- Incalzando** [It.]: Persisting, pressing on.
- Incisif** [Fr.]: Incisive, sharp, biting.
- Innig** [Ger.]: Ardent, heartfelt, fervent.
- Insieme** [It.]: Together.
- Insistendo** [It.]: Insistently, deliberately.
- Intimo** [It.]: Intimately.
- Intonation** [En.]: In music, the degree of precision of pitch.
- Irato** [It.]: Irate, angrily.
- ISMN** : Abbreviation for International Standard Music Number.
- Jagdhorn** [Ger.]: Hunting horn.
- Jig** [En.]: Dance, often in 12/8 time, originating in Ireland and England.
- Joli** [Fr.]: Pretty, lovely, handsome.
- Jouer** [Fr.]: Play around.
- Jusqu'à** [Fr.]: All the way to, until, up to.
- K.** [Ger.]: Abbreviation for Köchel-Verzeichnis; catalog of W. A. Mozart's works, as prepared by Ludwig von Köchel.
- K.V.** [Ger.]: Abbreviation for Köchel-Verzeichnis; catalog of W. A. Mozart's works, as prepared by Ludwig von Köchel.
- Kammer** [Ger.]: Chamber (Kammermusik: chamber music)
- Kirche** [Ger.]: Church (Kirchenmusik: church music).
- Klagelied** [Ger.]: Complaint song; lament, elegy.
- Klagend** [Ger.]: Complaining.
- Klänglich** [Ger.]: Pitiful.
- Klang** [Ger.]: Sound, sonority.
- Klanglich** [Ger.]: Sonorous.
- Klar** [Ger.]: Clear, distinct.
- Klein** [Ger.]: Small, little.
- Klingen** [Ger.]: Sound.
- Köchel-Verzeichnis** [Ger.]: Catalog of W. A. Mozart's works, as prepared by Ludwig von Köchel.
- Konzert** [Ger.]: Concert; concerto.
- Kornett** [Ger.]: Cornet.
- Kornett** [Ger.]: Cornet.
- Kraft** [Ger.]: Power.
- Kräftig** [Ger.]: Strong.
- La** [Fr.]: The.
- Lacrimoso** [It.]: Tearfully, maudlin.
- Laisser** [Fr.]: Let, allow.
- Lamentabile** [It.]: Lamenting, whiny, wailing.
- Lamentando** [It.]: Lamenting, whiny, wailing.
- Lamentoso** [It.]: Lamenting, whiny, wailing.
- Lancio** [It.]: Launch, spring.
- Langsam** [Ger.]: Slow.
- Langsamer** [Ger.]: Slow.
- Larga** [Lat.]: In.
- Largamente** [It.]: Wide, broad; slow.
- Largando** [It.]: Broadening, becoming slower; sometimes accompanied with increased volume.
- Large** [Fr.]: Wide, broad; slow.
- Larghetto** [It.]: Less slow than Largo.
- Larghissimo** [It.]: Very slow; slower than Largo.
- Largo** [It.]: Wide, broad; slow.
- Lassen** [Ger.]: Let.
- Laut** [Ger.]: Loud; loudly.
- L'autre** [Fr.]: The other.
- Le** [Fr.]: The, the.
- Le Poème de l'extase** [Fr.]: "The Poem of Extasy" (Symphony No. 4); major orchestral work by Alexander Scriabin.

- Le Sacre du Printemps** [Fr.]: "The Rite of Spring;" major orchestral work by Igor Stravinsky.
- Lebendig** [Ger.]: Living, lively.
- Lebhaft** [Ger.]: Lively, brisk.
- Legato** [It.]: Fastened, bound, tied; played smoothly without separation.
- Léger** [Fr.]: Light, lightly.
- Léger** [Fr.]: Light, lightly.
- Légerement** [Fr.]: Light, lightly.
- Leggermente** [It.]: Light, lightly.
- Leggero** [It.]: Light, lightly.
- Leggiadramente** [It.]: Graceful.
- Leggiadro** [It.]: Graceful.
- Leggiero** [It.]: Light, lightly.
- Leicht** [Ger.]: Easy, easily.
- Leidenschaftlich** [Ger.]: Passionate.
- Leise** [Ger.]: Soft.
- Leitmotif** [Ger.]: Leading motive; a recurring musical fragment, often associated with Wagner's operatic works.
- Leitmotiv** [Ger.]: Leading motive; a recurring musical fragment, often associated with Wagner's operatic works.
- Lent** [Fr.]: Slow.
- Lentamente** [Fr.]: Slow.
- Lentamente** [It.]: Slow.
- Lentement** [Fr.]: Slow.
- Lenteur** [Fr.]: Tardiness, slowness.
- Lentissimo** [It.]: Extremely slow.
- Lento** [It.]: Slow.
- Les** [Fr.]: The, them.
- L'histoire du soldat** [Fr.]: "Soldier's Tale;" major chamber work by Igor Stravinsky.
- Libero** [Fr.]: Freely.
- Libitum** [Lat.]: Whim.
- Libre** [Fr.]: Freely.
- Librement** [Fr.]: Freely.
- Lié** [Fr.]: Fastened, bound, tied; played smoothly without separation.
- Lietamente** [It.]: Happy, joyful, pleased.
- Lieto** [It.]: Happy, joyful, pleased.
- Lieve** [It.]: Light, gentle, delicate.
- Lievemente** [It.]: Light, gentle, delicate.
- Liscio** [It.]: Smooth, plain.
- L'istesso** [It.]: The same; applied to tempo, articulation, etc.
- L'istesso tempo** [It.]: The same tempo.
- Lo stesso** [It.]: The same; applied to tempo, articulation, etc.
- Loco** [It.]: In place; in practice, a return to original octave after previously being instructed to play an octave higher or lower.
- Lointain** [Fr.]: Remote, far off, distant.
- L'Oiseau de feu** [Fr.]: "The Firebird;" major ballet by Igor Stravinsky.
- Long** [Fr.]: Long.
- Lontano** [It.]: Distant.
- Lourd** [Fr.]: Heavy.
- Luftpause** [Ger.]: Breathing; a pause, lift.
- Lugubre** [Fr., It.]: Lugubrious; gloomy, mournful.
- Luminoso** [It.]: Luminous, luminously.
- Lunga** [It.]: Long.
- Lungo** [It.]: Long.
- Lusingando** [It.]: Flatter, compliment.
- Lustig** [Ger.]: Merry, joyous.
- Luttuosamente** [It.]: Mournful.
- Luttuoso** [It.]: Mournful.
- M.M.** : Abbreviation for Maelzel's Metronome; indicates beats per minute.
- Ma** [It.]: But.
- Ma non troppo** [It.]: But not too much.
- Maestoso** [It.]: Majestic.
- Maggiore** [It.]: Major mode.
- Magico** [It.]: Magically.
- Magnifico** [It.]: Magnificent.
- Mais** [Fr.]: But.
- Majeur** [Fr.]: Major mode.
- Malinconico** [It.]: Sad, melancholic.
- Mancando** [It.]: Dying or fading away.
- Marcatissimo** [It.]: Heavily marked, stressed, emphasized.
- Marcato** [It.]: (Marc.) Marked, stressed, emphasized.
- Marcha** [Sp.]: March.
- Marche** [Fr.]: March.
- Marcia** [It.]: March.
- Markiert** [Ger.]: Marked, stressed, emphasized.
- Markig** [Ger.]: Vigorous.
- Marqué** [Fr.]: Marked, stressed, emphasized.
- Marsch** [Ger.]: March.
- Martèlement** [Fr.]: Hammering.
- Martellato** [It.]: Hammered.
- Marziale** [It.]: March.
- Mässig** [Ger.]: Moderate or moderately (also, mäßig).
- Mazurka** [Pol.]: Dance, often in 3/4 or 3/2 time, characterized by strong accents on weak beats, originating in Poland.
- Medesimo** [It.]: Same.
- Mehr** [Ger.]: More.
- Melancolico** [It.]: Melancholic, sad.

- Meno** [It.]: Less.
Messe [Fr.]: Mass.
Messe [Ger.]: Mass.
Mesto [It.]: Mournful.
Mesure [Fr.]: Measure, cadence, rhythm.
Mesuré [Fr.]: Measured.
Mettere [Fr.]: Put or place.
Mettez [Fr.]: Put or place.
Mettre [Fr.]: Put or place.
Mezza [It.]: Half, medium, middle.
Mezzo [It.]: Half, medium, middle.
Mezzo-forte [It.]: (mf) Medium loud.
Mezzo-piano [It.]: (mp) Medium soft.
Mezzo-soprano [It.]: Medium soprano; Voice part below Soprano and above Alto.
Mf [It.]: Abbreviation for mezzo-forte; medium loud.
Militaire [Fr.]: Military, militaristic.
Militare [It.]: Military, militaristic.
Minacciosamente [It.]: Threatening, ominous.
Minaccioso [It.]: Threatening, ominous.
Mineur [Fr.]: Minor mode.
Minore [It.]: Minor mode.
Mise [Fr.]: Laid, set, placed.
Missa [Lat.]: Mass.
Misterioso [It.]: Mysterious.
Misura [It.]: Meter, measure, beat.
Mit [Ger.]: With.
Mitte [Ger.]: Middle.
Mobile [It.]: Flexible, changeable.
Moderato [It.]: Moderate tempo.
Modéré [It.]: Moderate tempo.
Modesto [It.]: Modest, modestly, unassuming.
Modo [It.]: Manner.
Möglich [Ger.]: Possible.
Moins [Fr.]: Less.
Moll [Ger.]: Minor.
Molto [It.]: Very, much.
Morceau [Fr.]: Piece, composition.
Morendo [It.]: Dying or fading away in dynamics and possible in tempo.
Mormorando [It.]: Murmuring or whispering.
Mosso [It.]: Moved, agitated.
Moto [It.]: Movement, motion.
Mouvement [Fr.]: Movement, tempo, motion.
Movimento [It.]: Movement, tempo, motion.
Mp [It.]: Abbreviation for mezzo-piano; medium soft.
Munter [Ger.]: Lively, brisk.
Musette [Fr.]: Dance, characterized by a droning bass, originating in France.
Musica [Lat.]: Music.
Musik [Ger.]: Music.
Muta [It.]: Change (as in change of tuning or change of instrument).
Mutano [It.]: Change (as in change of tuning or change of instrument).
Mutare [It.]: Change (as in change of tuning or change of instrument).
Nachdrücklich [Ger.]: Emphatic, energetic.
Nachlassend [Ger.]: Diminishing; also refers to slackening of tempo.
Narrante [It.]: Narratingly.
Natural [En.]: A symbol which cancels the effect of a sharp or a flat.
Naturale [Fr.]: Discontinue a special effect.
Naturtrompete [Ger.]: Natural trumpet.
Nehmen [Ger.]: Take (as in take up or prepare a different instrument or mute).
Nicht [Ger.]: Not.
Niente [Ger.]: Nothing; diminuendo to nothing.
Nimmt [Ger.]: Take (as in take up or prepare a different instrument or mute).
Nobile [It.]: Noble, nobly.
Nobilmente [It.]: Noble, nobly.
Nocturne [Fr.]: Night; a musical piece written for the night.
Non [It.]: Not.
Nonet [En.]: Ensemble of nine players.
Noneto [Sp.]: (Nonet) Ensemble of nine players.
Nonett [Ger.]: (Nonet) Ensemble of nine players.
Nonette [Fr.]: (Nonet) Ensemble of nine players.
Nonetto [It.]: (Nonet) Ensemble of nine players.
Notturmo [It.]: Nocturnal, of the night.
Nourri [Fr.]: Fed, nourished.
Obbligato [It.]: Obligatory; refers to an important accompanying part which is not to be omitted.
Obligat [Ger.]: Obligatory; refers to an important accompanying part which is not to be omitted.
Obra [Sp.]: Work.
Octet [En.]: Ensemble of eight players.
Octeto [Sp.]: (Octet) Ensemble of eight players.
Octette [Fr.]: (Octet) Ensemble of eight players.
Octuor [Fr.]: (Octet) Ensemble of eight players.
Oeuvre [Fr.]: Work; used to chronologically catalog a composer's works.
Oficleide [It.]: An alto or bass brass instrument; the bass ophicleide roughly equates to a tuba, and its parts are, in today's world, played on the tuba.
Ohne [Ger.]: Without.
Oktett [Ger.]: (Octet) Ensemble of eight players.

- Omaggio** [It.]: Homage, celebration.
- Op.** [Lat.]: Abbreviation for opus; work; used to chronologically catalog a composer's works.
- Ophicleide** [Fr.]: An alto or bass brass instrument; the bass ophicleide roughly equates to a tuba, and its parts are, in today's world, played on the tuba.
- Ophikleide** [Ger.]: An alto or bass brass instrument; the bass ophicleide roughly equates to a tuba, and its parts are, in today's world, played on the tuba.
- Oppure** [It.]: Or; used to indicate an alternative (usually easier) version of a passage.
- Opus** [Lat.]: (op.) Work; used to chronologically catalog a composer's works.
- Ordinaire** [Fr.]: Ordinary, normal.
- Ordinario** [It.]: Ordinary, normal.
- Ossia** [It.]: Or; used to indicate an alternative (usually easier) version of a passage.
- Ostinato** [It.]: Obstinate; a musical pattern played repeatedly.
- Ôter** [Fr.]: To remove (a mute).
- Otetto** [It.]: (Octet) Ensemble of eight players.
- Ôtez** [Fr.]: To remove (a mute).
- Ottava** [It.]: Octave.
- Ottoni** [It.]: Brass (stromenti d'ottoni: brass instruments).
- Ou** [Fr.]: Or.
- Ouvert** [Fr.]: Open.
- P** [It.]: Abbreviation for piano; soft.
- Pacato** [It.]: Placid, sedate.
- Padiglione** [It.]: Bell of a wind instrument (as in padiglione in alto: bell held high).
- Parlando** [It.]: As if spoken, enunciated.
- Parlante** [It.]: As if spoken, enunciated.
- Partitur** [Ger.]: Full orchestral score.
- Passionato** [It.]: Passionate, passionately.
- Pastorale** [It.]: In a pastoral style; peaceful, simple.
- Patetico** [It.]: Pitiabile, pathetic.
- Pathétique** [Fr.]: Pitiabile, pathetic.
- Pathetisch** [Ger.]: Pitiabile, pathetic.
- Pauroso** [It.]: Cowardly, timid, fearful.
- Pausa** [It.]: Pause, rest.
- Pavillon** [Fr.]: Bell of a wind instrument (as in pavillon en l'air: bell in the air).
- Penseroso** [It.]: Pensively; thoughtfully, meditatively.
- Perdendosi** [It.]: Dying or fading away, in terms of dynamics and sometimes tempo.
- Perpetuo** [It.]: Perpetual, unending.
- Pesante** [It.]: Weighty, emphasized.
- Petit** [Fr.]: Little.
- Peu** [Fr.]: Little in amount.
- Peu à peu** [Fr.]: A little.
- Pezzo** [It.]: Piece, composition.
- Piacere, a** [It.]: At the performer's pleasure.
- Piacevole** [It.]: Pleasing, pleasant, charming.
- Piangendo** [It.]: Crying, weeping, plaintive.
- Piangevole** [It.]: Crying, weeping, plaintive.
- Pianissimo** [It.]: (pp) Very soft.
- Piano** [It.]: (p) Soft.
- Pieno** [It.]: Full.
- Pieza** [Sp.]: Piece, composition.
- Pina di Roma** [It.]: "The Pines of Rome;" major orchestral work by Ottorino Respighi (the second of his so-called "Roman Trilogy").
- Pitch names** [En.]: See Appendix A.
- Più** [It.]: More.
- Piuttosto** [It.]: Rather.
- Placido** [It.]: Placid, tranquil, sedate.
- Plainte** [Fr.]: Lamenting, whiny, wailing.
- Planctus** [Lat.]: Lamenting, whiny, wailing.
- Plötzlich** [Ger.]: Suddenly.
- Plus** [Fr.]: More.
- Pochettino** [It.]: (Poch.) Very little in amount.
- Pochissimo** [It.]: (pochiss.) Extremely little.
- Poco** [It.]: Little in amount.
- Poco a poco** [It.]: Little by Little.
- Poi** [It.]: Then, next.
- Point d'orgue** [Fr.]: Fermata; cadenza indicated by a fermata.
- Polacca** [It.]: Polonaise; in a Polish style; a festive processional.
- Polonaise** [Fr.]: In a Polish style; a festive processional.
- Polyphony** [Lat.]: Literally, many sounds; musical texture with multiple melodic lines performing simultaneously.
- Pomposo** [It.]: Pompous.
- Portamento** [It.]: A continuous movement from one pitch to another throughout all the intervening pitches, without sounding any discreet pitches.
- Portato** [It.]: Carried; articulation longer than staccato but shorter than legato.
- Pos.** [Ger.]: Abbreviation for posuane; trombone.
- Posato** [It.]: Reposed; rested, settled.
- Possible** [Fr.]: Possible, feasible, likely, conceivable.
- Posthorn** [Ger.]: Small-bore bugle used for signaling.
- Posuane** [Ger.]: (pos.) Trombone.
- Pour** [Fr.]: For.
- Pp** [It.]: Abbreviation for pianissimo; very soft.

- Précédente** [Fr.]: Preceding, previous to.
- Precipitato** [It.]: Plunge, hurry, rush.
- Prenda** [It.]: Take, get.
- Prendere** [It.]: Take (as in take up or prepare a different instrument or mute).
- Prendre** [Fr.]: Take (as in take up or prepare a different instrument or mute).
- Pressant** [Fr.]: Pressing, quickening.
- Pressant** [Fr.]: Pressing, quickening; urgent.
- Pressante** [It.]: Pressing, quickening.
- Prestissimo** [It.]: As fast as possible.
- Presto** [It.]: Very fast.
- Prima volta** [It.]: First time; first ending.
- Primo** [It.]: First.
- Principale** [It.]: Low range of the Baroque (natural) trumpet (the high range is called the clarino).
- Progressivement** [Fr.]: Progressively, gradually, step by step.
- Prontamente** [It.]: Quick.
- Pronto** [It.]: Quick.
- Quartet** [En.]: Ensemble of four players.
- Quartett** [Ger.]: (Quartet) Ensemble of four players.
- Quartetto** [It.]: (Quartet) Ensemble of four players.
- Quasi** [It.]: Almost, more or less.
- Quatuor** [Fr.]: (Quartet) Ensemble of four players.
- Quintet** [En.]: Ensemble of five players.
- Quinteto** [Sp.]: (Quintet) Ensemble of five players.
- Quintette** [Fr.]: (Quintet) Ensemble of five players.
- Quintette** [Ger.]: (Quintet) Ensemble of five players.
- Quintetto** [It.]: (Quintet) Ensemble of five players.
- Quintuor** [Fr.]: (Quintet) Ensemble of five players.
- R.** : Abbreviation for *ripieno*, *récitative* or *ritardando*.
- Rabbia** [It.]: Anger, rage, fury.
- Raddolcendo** [It.]: Becoming softer, sweeter.
- Raffrenando** [It.]: Slowing down.
- Ralentir** [Fr.]: Slow down.
- Rallentando** [It.]: (rall.) Slowing down.
- Rapido** [It.]: Rapidly, fast.
- Rasch** [Ger.]: Quick.
- Rattenando** [It.]: Held back.
- Rattenuto** [It.]: Held back.
- Ravvivando** [It.]: Quickening, brightening.
- Recueilli** [Fr.]: Contemplative.
- Réel** [Fr.]: Real, actual.
- Religioso** [It.]: Religiously.
- Remettez** [Fr.]: Remove .
- Remettre** [Fr.]: Remove.
- Renforcer** [Fr.]: Reinforce, strengthen.
- Repente** [It.]: Suddenly.
- Reposato** [It.]: Rest, with repose.
- Reprenez** [Fr.]: Take back, recapture.
- Restez** [Fr.]: Stay; in practice, to remain on a note.
- Restringendo** [It.]: Pressing forward.
- Retard** [En.]: Slowing down gradually.
- Retenant** [Fr.]: Held back.
- Retenu** [Fr.]: Held back.
- Rf., rfz.** [It.]: Abbreviation for *rinforzando*; becoming louder quickly (more so than in the case of a crescendo).
- Rhythmé** [Fr.]: Cadence, rhythm.
- Ridicolosamente** [It.]: Ridiculously; humorously, inaccurate and loose.
- Rigore** [It.]: Rigorous, strict, precise.
- Rigorouso** [It.]: Rigorous, strict, precise.
- Rilasciando** [It.]: Free, release; slowing down.
- Rinf.** [It.]: Abbreviation for *rinforzando*; becoming louder quickly (more so than in the case of a crescendo).
- Rinforzando** [It.]: (rf., rfz., rinf.) Becoming louder quickly (more so than in the case of a crescendo).
- Ripiano** [Fr.]: (*Ripeno*, *Repieno* *Rip.* or *Rep.*) Also, *repiano* or *ripieno*; tutti part; specific cornet part in a brass band.
- Riprendere** [It.]: To resume, continue (as in original tempo).
- Risoluto** [It.]: Resolute, resolved, unwavering.
- Ritard., rit.** [It.]: Abbreviation for *Ritardando*.
- Ritardando** [It.]: (ritard., rit.) Slowing down gradually.
- Riten., rit.** [It.]: Abbreviation for *Ritenuto*.
- Ritenuto** [It.]: Held back; generally more sudden than in the case of a *ritardando* or *rallentando*.
- Ritmato** [It.]: Rhythmic.
- Ritmico** [It.]: Rhythmic.
- Ritmo** [It.]: Rhythm.
- Romanza** [It.]: Ballad, generally less elaborate than an aria.
- Romanze** [Ger.]: Ballad, generally less elaborate than an aria.
- Rondeau** [Fr.]: Musical form with multiple sections, usually returning to a recurring refrain; typically, the form is ABACA or ABACABA.
- Rondo** [It.]: Musical form with multiple sections, usually returning to a recurring refrain; typically, the form is ABACA or ABACABA.
- Rubato** [It.]: Steal; as in steal time; speeding up and slowing down for expressive purposes.
- Ruhig** [Ger.]: Quiet, calm, tranquil.
- Ruvido** [It.]: Rough, course.
- Sackbut** [Ger.]: Early trombone.
- Sanft** [Ger.]: Soft.

- Sans** [Fr.]: Without.
- Scatenato** [It.]: Unchained, crazy, wildly.
- Schall** [Ger.]: Sound.
- Schalltrichter** [Ger.]: Bell of a wind instrument (as in schalltrichter auf: bell up).
- Scherzando** [It.]: Playful.
- Scherzevole** [It.]: Playful, jokingly.
- Scherzhaft** [It.]: Playful.
- Scherzo** [It.]: Playful, jokingly; a playful or joking musical form.
- Scherzoso** [It.]: Playful.
- Schiettamente** [It.]: Straightforward, honest, unsophisticated.
- Schietto** [It.]: Straightforward, honest, unsophisticated.
- Schleppen** [Ger.]: To drag.
- Schlummerlied** [Ger.]: Slumber song.
- Schluss** [Ger.]: Conclusion.
- Schlüssel** [Ger.]: Clef; see Appendix B.
- Schmachtend** [Ger.]: Languishing.
- Schmeichelnd** [Ger.]: Flatter, compliment.
- Schmerzlich** [Ger.]: Painful, sad.
- Schmetternd** [Ger.]: Blaring, brassy; usually in reference to the horn section.
- Schnell** [Ger.]: Fast.
- Schneller** [Ger.]: Faster.
- Schrittmässig** [Ger.]: Measured; moderately slow tempo.
- Schütteln** [Ger.]: To shake.
- Schwach** [Ger.]: Weak, soft.
- Schwächer** [Ger.]: Weaker, softer.
- Schweigen** [Ger.]: To be silent.
- Schwer** [Ger.]: Heavy, ponderous.
- Schwindend** [Ger.]: Dying or fading away.
- Schwungvoll** [Ger.]: Spirited, energetic.
- Sciolto** [It.]: Free and easy, unconstrained.
- Scorrendo** [It.]: Flowing.
- Scorrevole** [It.]: Flowing.
- Sec** [Fr.]: Dry, short.
- Secco** [It.]: Dry, short.
- Seconda volta** [It.]: Second time, second ending.
- Secondo** [It.]: Second.
- Seelenvoll** [Ger.]: Soulful.
- Segno** [It.]: Sign, mark.
- Segue** [It.]: Follows; indicates that the next section of a piece should follow immediately.
- Sehnsucht** [Ger.]: Longing.
- Sehr** [Ger.]: Very.
- Semplice** [It.]: Simple, plain.
- Semplicità** [It.]: Simplicity, ease, informality.
- Sempre** [It.]: Always.
- Sensible** [Fr.]: Sensitive; sensitively.
- Sentimento** [It.]: Feeling.
- Sentito** [It.]: Felt.
- Senza** [It.]: Without.
- Séparez** [Fr.]: Separated.
- Septet** [En.]: Ensemble of seven players.
- Septeto** [Sp.]: (Septet) Ensemble of seven players.
- Septett** [Ger.]: (Septet) Ensemble of seven players.
- Septetto** [It.]: (Septet) Ensemble of seven players.
- Septuor** [Fr.]: (Septet) Ensemble of seven players.
- Serioso** [It.]: Serious.
- Serrant** [It.]: Becoming faster.
- Sestetto** [It.]: (Sextet) Ensemble of six players.
- Seul** [Fr.]: Alone; a passage or entire piece to be played by one player only.
- Seule** [Fr.]: Only just, solely, not more than.
- Seulement** [Fr.]: Only just, solely, not more than.
- Sextet** [En.]: Ensemble of six players.
- Sexteto** [Sp.]: (Sextet) Ensemble of six players.
- Sextette** [Fr.]: (Sextet) Ensemble of six players.
- Sextette** [Ger.]: (Sextet) Ensemble of six players.
- Sextuor** [Fr.]: (Sextet) Ensemble of six players.
- Sf.** [It.]: Abbreviation for sforzando or sforzato; forcing, forced, accented, loud.
- Sfogato** [It.]: Give vent to, express without restraint.
- Sforzando** [It.]: (sf) Forcing, forced, accented, loud.
- Sforzando-piano** [It.]: (sfp) Loud attack followed directly by soft.
- Sforzato** [It.]: (sfp) Forcing, forced, accented, loud.
- Sfp.** [It.]: Abbreviation for sforzando-piano; loud attack followed directly by soft.
- Sfz** [It.]: Abbreviation for sforzando or sforzato; forcing, forced, accented, loud.
- Sharp** [En.]: A symbol that raises the pitch by a half-step; also refers to describe the intonation of a performer or group of performers when the sound is too high by some degree.
- Siciliana** [It.]: A Sicilian dance in 12/8 or 6/8 meter with a slow, graceful melody.
- Silence** [Fr.]: Rest, quiet, hush.
- Silenzio** [It.]: Rest, quiet, hush.
- Simile** [It.]: In a similar fashion.
- Simili** [It.]: In a similar fashion.
- Sin** [It.]: Since.
- Sin' al Fine** [It.]: Up until the end.
- Sin' al Segno** [It.]: Up until the sign or mark.
- Singend** [Ger.]: Singing.
- Singhiozzando** [It.]: Hiccup.
- Slancio** [It.]: Momentum, impetus.
- Slargando** [It.]: Broadening, becoming slower; sometimes accompanied with increased volume.

- Slentando** [It.]: Slowing down.
- Sminuendo** [It.]: Decreasing in volume.
- Smorzando** [It.]: (smorz.) Dying or fading away, in dynamic and usually tempo as well.
- Snello** [It.]: Slender, agile, graceful.
- So** [Ger.]: So.
- Soave** [It.]: Gentle, sweet, soft.
- Sofort** [Ger.]: Immediately; as in proceed to the following movement without pause.
- Sognando** [It.]: Dreamy.
- Solenne** [It.]: Solemn, stately.
- Solennel** [Fr.]: Grave, solemn.
- Soli** [It.]: Within an ensemble, this refers to passage to be played by a small group or section.
- Solo** [It.]: Alone; a passage or entire piece to be played by one player only.
- Son** [Fr.]: Sound.
- Sonata** [It.]: A musical work for solo instrument(s) in three or more movements.
- Sonate** [Ger.]: Sonata; a musical work for solo instrument(s) in three or more movements..
- Sonatina** [It.]: A little sonata.
- Sonatine** [Sp.]: A little sonata.
- Sonnerie** [Fr.]: Ringing; a signal played by bells (or sometimes trumpets).
- Sonoramente** [It.]: Sonorous.
- Sonore** [It.]: Sonorous.
- Sonoro** [It.]: Sonorous.
- Sopra** [It.]: Above, on over.
- Soprano** [It.]: The highest of the four standard voice ranges (soprano, alto, tenor, bass).
- Sordina** [Sp.]: Mute.
- Sordine** [It.]: Mute.
- Sordino** [It.]: Mute.
- Sospirando** [It.]: Sighing, heave a sigh.
- Sostenendo** [It.]: Sustained, sustaining.
- Sostenuto** [It.]: Sustained, sustaining.
- Sotto** [It.]: Under, below.
- Sotto voce** [It.]: Undertone, subdued.
- Soupirant** [Fr.]: Sighing, heave a sigh.
- Sourd** [Fr.]: Low, muffled, muted.
- Sourd.** [Fr.]: Abbreviation for sourdine; mute.
- Sourdine** [Fr.]: Mute.
- Sourdine** [It.]: Mute.
- Sourdine Bol** [Fr.]: Cup mute.
- Soutenu** [Fr.]: Sustained, sustaining.
- Spasshafte** [Ger.]: Funny.
- Sperdendosi** [It.]: Dying or fading away.
- Spiccato** [It.]: Jump; distinct, separated articulation.
- Spianato** [It.]: Level, smooth, even.
- Spirando** [It.]: Expiring, dying away.
- Spirito** [It.]: Spirit.
- Spiritoso** [It.]: Spirit.
- Spumante** [It.]: Sparkling.
- Squillante** [It.]: Shrill, resonantly.
- Staccatissimo** [It.]: Very separated, very detached.
- Staccato** [It.]: (stacc.) Separated, detached.
- Stark** [Ger.]: Strong, loud.
- Stärker** [Ger.]: Stronger, louder.
- Steigern** [Ger.]: Increase, intensify, as in loudness.
- Stendando** [It.]: Slowing, stretching.
- Stentando** [It.]: Halting.
- Stentato** [It.]: Halting.
- Sterben** [Ger.]: Dying or fading away.
- Steso** [It.]: Lying down; refers to slow tempo.
- Stesso** [It.]: Same.
- Stil** [Ger.]: Style.
- Stile** [It.]: Style.
- Stimme** [Ger.]: Part.
- Stimmen** [Ger.]: Plural of stimme; parts.
- Stimmung** [Ger.]: Mood
- Stinguendo** [It.]: Dying or fading away.
- Straff** [Ger.]: Tight, rigid, strict.
- Straziante** [It.]: Heart-breaking, agonizing.
- Streng** [Ger.]: Severe, strict.
- Strepitoso** [It.]: Resounding, noisy.
- Stretto** [It.]: Tight, narrow; faster or hastening ahead; a passage in a fugue in which the contrapuntal figures closely overlap one another in different voices.
- Stringendo** [It.]: Pressing forward.
- Strisciando** [It.]: Slide; a continuous sliding movement from one pitch to another.
- Stromenti d'ottoni** [It.]: Brass instruments.
- Stück** [Ger.]: Piece, composition.
- Stürze** [Ger.]: Bell of a wind instrument (as in stürze hoch: bell high).
- Style** [Fr.]: Style.
- Subito** [It.]: Immediately, suddenly.
- Sul** [It.]: On the, over the.
- Sur** [Fr.]: On.
- Sussurando** [It.]: Whispering.
- Svelto** [It.]: Fleet, nimble.
- Syncopation** [En.]: Rhythmic device whereby normally non-emphasized beats are accented in some way.
- Syncope** [En.]: An accented note which takes place on a normally non-emphasized beat.
- Tacet** [Lat.]: Silent; do not play.
- Takt** [Ger.]: Beat; measure; meter.
- Taktmässig** [Ger.]: In strict tempo.
- Taktmesser** [Ger.]: Metronome.

- Taktstrich** [Ger.]: Measure line.
- Tanto** [It.]: So much.
- Tanz** [Ger.]: Dance.
- Tarantella** [It.]: Dance, usually in 6/8 time, originating in southern Italy.
- Tardamente** [It.]: Dull; refers to a slow tempo.
- Tardando** [It.]: Increasingly dull; refers to a slowing tempo.
- Tardo** [It.]: Dull; refers to a slow tempo.
- Tema** [It.]: Theme, subject, topic.
- Tempestoso** [It.]: Stormy, tempestuous.
- Tempo** [It.]: Time; the speed/pulse of a piece of music.
- Tempo di marcia** [It.]: March tempo.
- Tempo di valse** [It.]: Waltz tempo.
- Tempo giusto** [It.]: Strict, precise time.
- Tempo I** [Fr., Ger., It.]: (also Tempo I°) Return to original tempo after some deviation from it.
- Tempo ordinario** [It.]: Common time (4/4); moderate tempo.
- Tempo Primo** [It.]: Return to original tempo after some deviation from it.
- Tempo rubato** [It.]: Robbed time; speeding up and slowing down for expressive purposes.
- Tempo Uno** [It.]: Return to original tempo after some deviation from it.
- Temps** [Fr.]: Time.
- Ten.** [It.]: Abbreviation for tenuto; keep, hold, grip; sustain without detachment.
- Teneramente** [It.]: Tenderly.
- Tenerezza** [It.]: Tenderness.
- Tenor** [It.]: One of the four standard voice ranges, below Alto and above Bass (soprano, alto, tenor, bass).
- Tenuto** [It.]: Keep, hold, grip; sustain without detachment.
- Ternary** [Lat.]: Consisting of three parts; in music, a form consisting of three parts: ABA.
- Tessitura** [It.]: Generally used to identify the most common range within a piece of music.
- Thème** [Fr.]: Theme, motive.
- Thetic** [Lat.]: Describes a phrase beginning on the downbeat of the first measure.
- Till Eulenspiegels lustige Streiche** [Ger.]: "Till Eulenspiegel's Merry Pranks;" major orchestral work (tone poem) by Richard Strauss.
- Timbre** [Lat.]: The quality of a musical tone that distinguishes voices, instruments and individual performers.
- Tirando** [It.]: Pull, stretch, drag.
- Tod und Verklärung** [Ger.]: "Death and Transfiguration;" major orchestral work (tone poem) by Richard Strauss.
- Tonfarbe** [Ger.]: Tone color, timbre.
- Tosto** [It.]: Quickly, immediately.
- Tpt.** : Abbreviation for trumpet.
- Traîner** [Fr.]: To drag.
- Traîner** [Fr.]: Lounge, mope, drag along.
- Tranquillo** [It.]: Quiet, peaceful.
- Trascinando** [It.]: Dragging.
- Trascinare** [It.]: To drag.
- Trattenuto** [It.]: Drawn out, retained, held back.
- Tratto** [It.]: Draw out.
- Trauermarsch** [Ger.]: Funeral march.
- Trauermusik** [Ger.]: Funeral music.
- Trauernd** [Ger.]: Mournful, lamenting.
- Träumerisch** [Ger.]: Dreamy.
- Traurig** [Ger.]: Sad.
- Travailler** [Fr.]: Work, work on, practice.
- Treibend** [Ger.]: Driving.
- Très** [Fr.]: Very.
- Triple tongue** [En.]: Use of two consonants in fast articulation of triplets on brass instruments and some woodwinds; two patterns may be used: tah-tah-kah (most common) and tah-kah-tah (also known as utility or fanfare tongue).
- Triste** [It.]: Sad, dolorous.
- Tromba** [It.]: Trumpet.
- Trombón** [Sp.]: Trombone.
- Trompeta** [Sp.]: Trumpet.
- Trompete** [Ger.]: Trumpet.
- Trompette** [Fr.]: Trumpet.
- Tronca** [It.]: Cut off.
- Trop** [Fr.]: Too much.
- Trpt.** : Abbreviation for trumpet.
- Tuba** [Lat.]: In ancient Rome, a long, straight natural trumpet, used for military purposes.
- Tutti** [It.]: All; all players together.
- Über** [Ger.]: Over, above, super.
- Übung** [Ger.]: Study.
- Un** [It.]: One, a, an.
- Un peu** [Fr.]: A little.
- Un poco** [It.]: A little.
- Unbetont** [Ger.]: Unstressed, not accented.
- Une** [Fr.]: One, a, an.
- Ungebunden** [Ger.]: Unbound, freely, unrestrained.
- Ungeduldig** [Ger.]: Impatient.
- Ungestüm** [Ger.]: Impetuous, impulsive.
- Ungezwungen** [Ger.]: Unconstrained, freely.
- Unheimlich** [Ger.]: Uncanny, uneasy.
- Unis.** [En.]: Abbreviation for unison; same pitch.

- Unison** [En.]: Same pitch.
Unisono [It.]: Same pitch.
Uniti [It.]: United, joined.
Unmerklich [Ger.]: Imperceptible.
Unruhig [Ger.]: Restless.
Unter [Ger.]: Below, under.
Urtext [Ger.]: Denotes a text presumed to be in the original state, without any editions of any kind.
Ut supra [Lat.]: As above, as before.
Utility tongue [En.]: (Fanfare tongue) Triple tongue using tah-kah-tah pattern; said to provide more even and precise rhythm.
V.S. [It.]: Abbreviation for volti subito; turn quickly.
V.S. [It.]: Abbreviation for Volti subito.
Walse [Fr.]: Waltz; dance in 3/4 time, originating in Vienna, Austria.
Walse [Sp.]: Dance in 3/4 time, originating in Vienna, Austria.
Walzer [It.]: Dance in 3/4 time, originating in Vienna, Austria.
Veränderungen [Ger.]: Variations.
Veloce [It.]: Quick, swift.
Velocemente [It.]: Quick, swift.
Velocissimo [It.]: As quickly as possible.
Vent [Fr.]: Wind instrument.
Verhallend [Ger.]: Dying or fading away.
Verlag [Ger.]: Publishing house.
Verlöschend [Ger.]: Extinguishing, dying away.
Vermindert [Ger.]: Diminishes.
Verschwindend [Ger.]: Disappearing.
Verstärken [Ger.]: Reinforce, strengthen.
Via [It.]: Away.
Vibrant [Fr.]: Vibrating.
Vibrato [It.]: Pulsate, resonate; a fluctuation in pitch used to enliven and enrich the sound.
Vif [Fr.]: Lively, brisk.
Vif [Fr.]: Lively, brisk.
Vingt [Fr.]: Twenty.
Virtuosité [Fr.]: Virtuosity.
Vite [Fr.]: Fast.
Vitement [Fr.]: Fast.
Vittorioso [It.]: Victoriously.
Vivace [It.]: Lively, brisk.
Vivacissimo [It.]: Very lively and brisk.
Vivamente [It.]: Lively, brisk.
Vivement [Fr.]: Lively, brisk.
Vivo [It.]: Lively, brisk.
Voce [It.]: Voice, part.
Voilé [Fr.]: Veiled.
Volante [It.]: Flying, gliding.
Voll [Ger.]: Full of, filled with.
Volonté [Fr.]: Flying, gliding.
Volta [It.]: Time.
Volti [It.]: Page.
Volti subito [It.]: Turn quickly.
Vorbereiten [Ger.]: Prepare.
Vorher [Ger.]: Previously.
Vorspiel [Ger.]: Prelude, overture.
Vortrag [Ger.]: Presentation, interpretation.
Vorwärts [Ger.]: Forward, continue.
Vorwärtsdrängend [Ger.]: Becoming faster; faster.
Wachsend [Ger.]: Growing.
Waltz [En.]: Dance in 3/4 time, originating in Vienna, Austria.
Walzer [Ger.]: Dance in 3/4 time, originating in Vienna, Austria.
Wärme [Ger.]: Warm.
Wechsel [Ger.]: Change (as in change of tuning or change of instrument).
Wehmütig [Ger.]: Melancholy.
Weich [Ger.]: Soft, delicate.
Weinachtsoratorium [Ger.]: "Christmas Oratorio;" major work (oratorio) for orchestra, chorus and soloists by Johann Sebastian Bach.
Wenig [Ger.]: Few, little.
Weniger [Ger.]: Fewer, less.
Wie [Ger.]: As, like.
Wolno [Pol.]: Loose, slowly.
Wuchtig [Ger.]: Mighty, vigorous.
Würdig [Ger.]: Worthy, dignified.
Wütend [Ger.]: Furiously.
Zählzeit [Ger.]: Beat; measure; meter.
Zart [Ger.]: Tender, delicate, delicately.
Zartheit [Ger.]: Tenderness, delicateness.
Zärtlich [Ger.]: Tenderness, delicateness.
Zarückhalten [Ger.]: Slowing down.
Zäsur [Ger.]: Pause.
Zelo [It.]: Zeal, zealous, zealously.
Zelosamente [It.]: Zeal, zealous, zealously.
Zeloso [It.]: Zeal, zealous, zealously.
Ziehen [Ger.]: Drawn out, retained, held back.
Ziemlich [Ger.]: Fairly, quite, rather.
Zitternd [Ger.]: Trembling, refers to tremolos.
Zögern [Ger.]: Doubtful, hesitating.
Zu [Ger.]: To toward.
Zuerst [Ger.]: First.
Zunge [Ger.]: Tongue.

Below is a table showing the pitch-naming systems in English, French, German, Italian and Spanish. After that are shown codifications in those languages for sharps, flats, double-sharps, double-flats and naturals.

Pitch Names

English	C	D	E	F	G	A	B
German	C	D	E**	F	G	A**	H*
French	ut	ré	mi	fa	sol	la	si
Italian	do	re	mi	fa	sol	la	si
Spanish	do	re	mi	fa	sol	la	si

*In the German system, H corresponds with B-natural, while B-flat is shown as Bs.

**In the German system, E-flat is shown as Es and A-flat is shown as As.

Sharps and Flats

(using C as the example)

Music Notation	#	b
English	C-sharp	C-flat
German	Cis	Ces
French	ut dièse	ut bémol
Italian	do diesis	do bemolle
Spanish	do sostenido	do bemol

Double-sharps and Double-flats

(using C as the example)

Music Notation	×	bb
English	C-double-sharp	C-double-flat
German	Cisis	Ceses
French	ut double-dièse	ut double-bémol
Italian	do doppio diesis	do doppio bemolle
Spanish	do doble sostenido	do doble bemol

Naturals

Music Notation	♮
English	natural
German	bécarre
French	aufhebungszeichen/quadrat
Italian	bequadro
Spanish	becuadro



G clef C clef F clef neutral

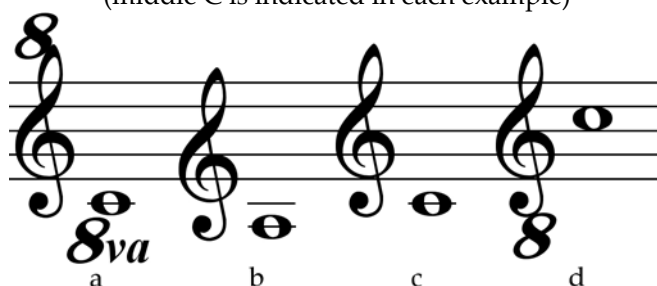
Clefs are placed at the left side of a musical staff to establish a reference point for the position of a particular pitch. At left are the four primary clefs. The *G clef* shows the location of the G as the only staff position which is crossed three times (note the spiral figure in the middle). The *C clef* brackets the position of Middle C (directly in the middle of the figure). The *F clef* locates the F between two points. The neutral clef, or percussion clef, indicates no definite pitch and is used for percussion or otherwise indefinite-pitched purposes. To the right are the five most commonly-seen clefs in modern common-practice music. The treble clef is, far and away, the most often used, followed closely by the bass clef. The alto and tenor clefs are less common, mostly used in writing for viola, cello, bassoon and trombone. The neutral clef, as previously mentioned, usually is found only in percussion parts.



treble alto tenor bass neutral

G clef

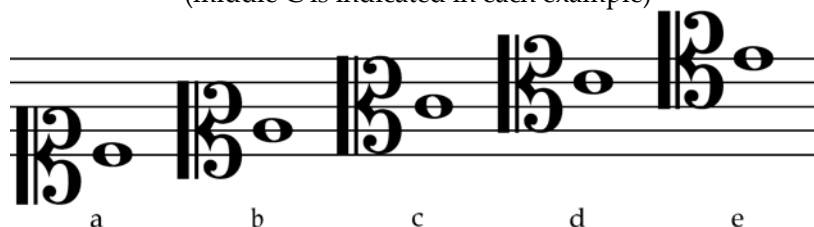
(middle C is indicated in each example)



(a) soprano treble clef; (b) French violin clef; (c) treble clef (common); (d) tenor treble clef (relatively common)

C clef

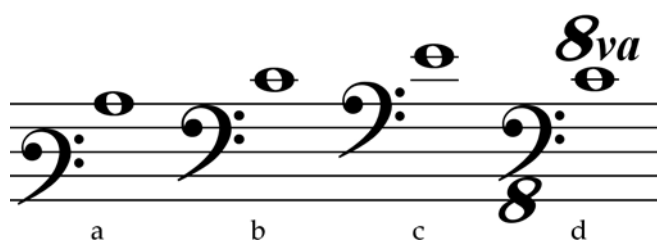
(middle C is indicated in each example)



(a) soprano clef, descant clef; (b) mezzo-soprano clef; (c) alto clef (common); (d) tenor clef (common); (e) baritone clef

F clef

(middle C is indicated in each example)



(a) baritone clef; (b) bass clef (common) ; (c) sub-bass clef; (d) contra-bass clef

Glossary of Common Terms Found in String Music

Reprinted from “Fundamentals for Strings” appendix in Masters thesis by Albert Jeung

<i>A Tempo</i>	Return to the original tempo or previous tempo
<i>Accelerando</i>	Gradually get faster
<i>Adagietto</i>	A little faster than adagio
<i>Adagio</i>	Slow
<i>Agitato</i>	Agitated
<i>Allegro</i>	Lively, quick
<i>Allegretto</i>	A little slower than allegro
<i>Allegro ma non troppo</i>	Allegro but not too much
<i>Andante</i>	Walking tempo, nor fast nor too slow
<i>Andantino</i>	A little faster than andante
<i>Animato</i>	Animated
<i>Arco</i>	With the bow
<i>Assai</i>	Very
<i>Attaca</i>	To the next section without interruption
<i>Cadenza</i>	Solo section, passage
<i>Cantabile</i>	In a singing style
<i>Col legno</i>	Play with the stick of the bow
<i>Con arco</i>	With the bow
<i>Con moto</i>	With motion
<i>Con sordino</i>	With the mute
<i>Detaché</i>	Legato bow changes and notes—not separated
<i>Dolce</i>	Sweetly
<i>Largetto</i>	A little faster than largo
<i>Largo</i>	Very slow
<i>Leggiero</i>	Lightly
<i>L'istesso tempo</i>	Continue with the same tempo or beat
<i>Louré</i>	Slurred notes with space between them to be played in a legato manner
<i>Ma non troppo</i>	Not too much
<i>Marcato</i>	Accented, heavy notes
<i>Martelé</i>	Accented, heavy notes
<i>Meno mosso</i>	Less motion
<i>Morendo</i>	Dying away
<i>Non divisi</i>	Play all the notes
<i>Obbligato</i>	A second part or accompaniment to solo parts
<i>Ossia</i>	An alternative way to play a section
<i>Pesante</i>	Heavily
<i>Piu</i>	More
<i>Pûn mosso</i>	More motion
<i>Pizzicato</i>	Strings to be plucked
<i>Poco á poco</i>	Little by little
<i>Portato</i>	Slurred notes with space between them played in a legato manner
<i>Presto</i>	Very fast
<i>Prestissimo</i>	As fast as possible
<i>Ritenuto</i>	Slower than the previous section
<i>Rubato</i>	Taking a little more time on some notes for musical expression
<i>Saltato, saltando</i>	Off the string at the tip of the bow in a ricochet, thrown manner
<i>Sautillé</i>	Fast, short notes to be played off the string, but close to the string
<i>Scherzo</i>	In a playful style
<i>Segue</i>	Continue without interruption
<i>Sempre</i>	Always—continue bowing, tempo, or style as before
<i>Senza sordino</i>	Without the mute
<i>Sostenuto</i>	Sustained
<i>Spiccato</i>	To be played off the string
<i>Staccato</i>	Very strong, short notes on the string
<i>Stringendo</i>	Increasing the tempo suddenly and continually
<i>Sul ponticello</i>	To be played near the bridge
<i>Sul tasto</i>	To be played on the fingerboard
<i>Tacet</i>	Do not play
<i>Tempo primo</i>	Return to the first tempo of the movement or piece
<i>Tenuto</i>	Hold out to the fullest value of the note
<i>Tremelo</i>	Play as many notes as fast as possible, usually at the tip of the bow
<i>Tutti</i>	All play accompaniment part
<i>Vivace</i>	Lively, quick
<i>Vivo</i>	Lively

12 Major Scales - Treble Clef

This image displays the 12 major scales in treble clef, arranged in a grid of 12 rows and 12 columns. Each row represents a specific major scale, with the key signature and scale name indicated on the left. The scales are: C major, F major, Bb major, Eb major, Ab major, Db major, Gb major, B major, E major, A major, D major, and G major. Each scale is written on a five-line staff with a treble clef. The notes are represented by whole notes, and the key signatures are indicated by flat (b) or sharp (#) symbols. The scales are arranged in a grid of 12 rows and 12 columns. The first row is C major, the second is F major, the third is Bb major, the fourth is Eb major, the fifth is Ab major, the sixth is Db major, the seventh is Gb major, the eighth is B major, the ninth is E major, the tenth is A major, the eleventh is D major, and the twelfth is G major. Each scale is written on a five-line staff with a treble clef. The notes are represented by whole notes, and the key signatures are indicated by flat (b) or sharp (#) symbols.

Scale	Notes
C	C, D, E, F, G, A, B, C
F	F, G, A, Bb, C, D, E, F
Bb	Bb, C, D, E, F, G, A, Bb
Eb	Eb, F, G, A, Bb, C, D, Eb
Ab	Ab, Bb, C, D, Eb, F, G, Ab
Db	Db, Eb, F, G, Ab, Bb, C, Db
Gb	Gb, Ab, Bb, C, Db, Eb, F, Gb
B	B, C, D, E, F#, G#, A, B
E	E, F#, G#, A, B, C#, D#, E
A	A, B, C#, D, E, F#, G#, A
D	D, E, F#, G, A, B, C#, D
G	G, A, B, C, D, E, F#, G

12 Major Scales

The image displays the 12 major scales in bass clef, 2/4 time. Each scale is represented by two staves: the top staff for the ascending sequence and the bottom staff for the descending sequence. The scales are arranged in three groups of four, separated by blank lines. The first group contains C, F, Bb, and Eb. The second group contains Ab, Db, Gb, and B. The third group contains E, A, D, and G. Each scale is written in a single octave, starting from the middle C (C4) and ending at the next C (C5) for the ascending sequence, and vice versa for the descending sequence. The notes are marked with natural, sharp, or flat symbols as appropriate for each scale.

C

F

Bb

Eb

Ab

Db

Gb

B

E

A

D

G

12 Major Scales - Bass Clef

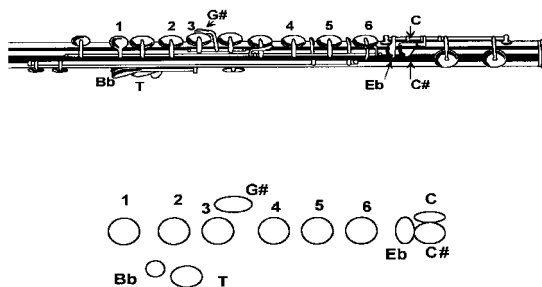
CHAPTER 13

FINGERING CHARTS

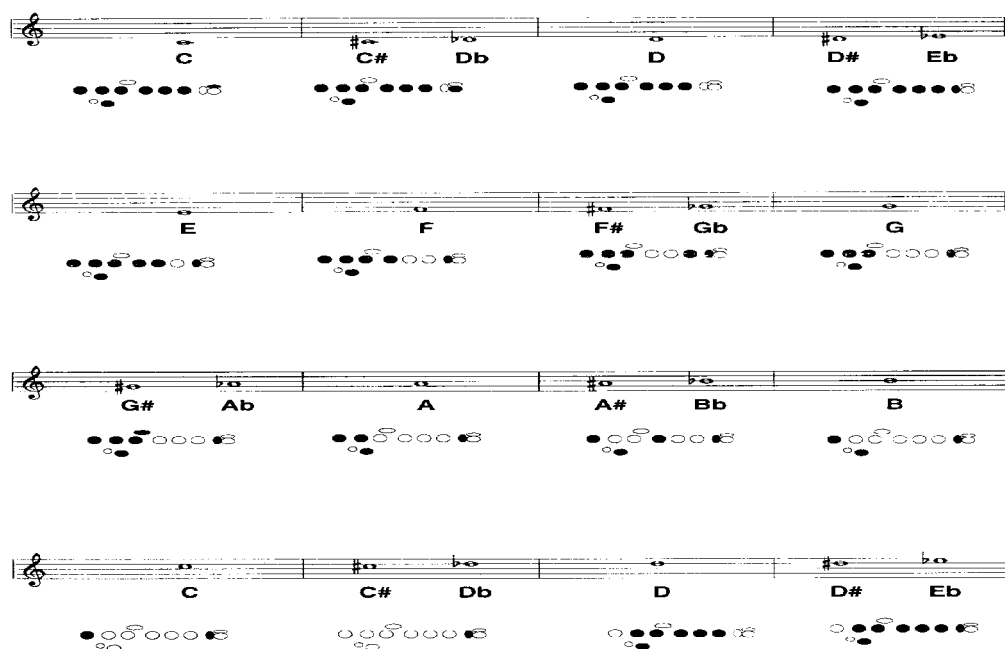
FLUTE FINGERING CHART

1. How to use the fingering chart:


- The areas that are darkened in indicate which keys are depressed.
- Refer to the diagrams below to see finger placement on the flute.
- Where alternate fingerings are shown, use whichever one is more comfortable and convenient.




FLUTE FINGERING CHART




FLUTE FINGERING CHART




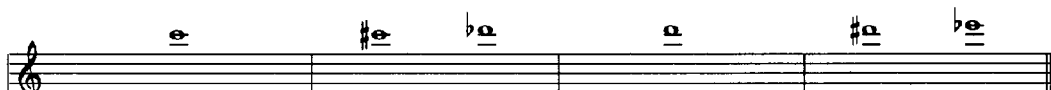
E F F# Gb G



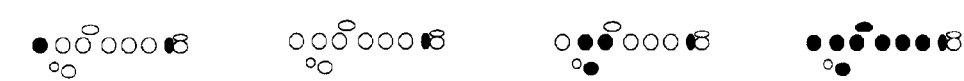



G# Ab A A# Bb B



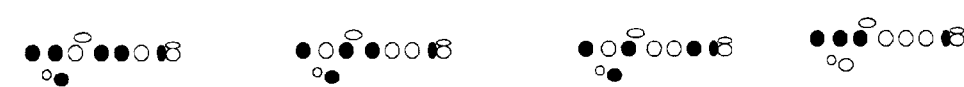


C C# Db D D# Eb





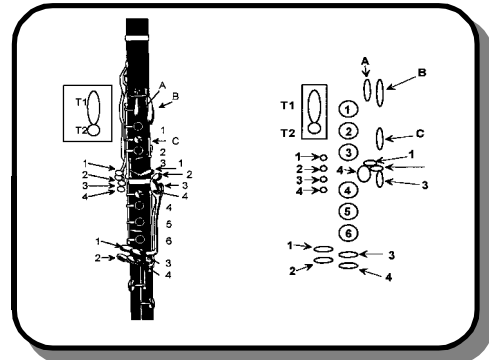
E F F# Gb G



CLARINET FINGERING CHART

CLARINET FINGERING CHART

1. How to use the fingering chart:
 - a. The areas that are darkened in indicate which keys are depressed.
 - b. Refer to the diagrams below to see finger placement on the clarinet.
 - c. Where alternate fingerings are shown, use whichever one is more comfortable and convenient.



CLARINET FINGERING CHART - 1

CLARINET FINGERING CHART - 1

The chart displays fingerings for various notes on the clarinet, organized into three rows of musical staves. Each staff shows the note name and its corresponding fingering diagram. Darkened areas in the diagrams indicate which keys are depressed.

Row 1:

- E: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- G: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- G# Ab: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- A: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)

Row 2:

- A# Bb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- B: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- B: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- C: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- C# Db: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- D: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- D# Eb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)

Row 3:

- D# Eb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- E: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- G: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)
- G# Ab: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb)

CLARINET FINGERING CHART - 2

This chart displays fingerings for the second staff of a clarinet. It includes musical notation and diagrams of the instrument's keys and finger positions for the following notes:

- Staff 1:** A, A# Bb, B, C, C# Db, C# Db, D
- Staff 2:** D# Eb, E, F, F# Gb, F# Gb, G, G# Ab
- Staff 3:** A, A# Bb, A# Bb, B, C, C# Db, D

Each note is accompanied by a diagram showing the placement of fingers (indicated by numbers 1-5) on the keys. Some notes have alternative fingerings marked with 'or'.

BASS CLARINET FINGERING CHART - 1

This chart displays fingerings for the first staff of a bass clarinet. It includes musical notation and diagrams of the instrument's keys and finger positions for the following notes:

- Staff 1:** A, A# Bb, B, B, C, C# Db, D
- Staff 2:** D# Eb, D# Eb, E, F, F# Gb, F# Gb, G

Each note is accompanied by a diagram showing the placement of fingers (indicated by numbers 1-5) on the keys. Some notes have alternative fingerings marked with 'or'.

BASS CLARINET FINGERING CHART - 2

Diagram illustrating the Bass Clarinet Fingering Chart - 2, showing musical notation and corresponding fingerings for various notes.

The chart is organized into three rows, each with a musical staff and a corresponding fingering diagram below it. The diagrams use circles to represent keys and dots to represent finger placement (black dots for fingers 1-4, white dots for fingers 5 and thumb).

Row 1:

- Notes: G# Ab, A, A# Bb, B, C, C# Db, C# Db
- Fingerings: G# Ab (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); A (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); A# Bb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); B (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); C (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); C# Db (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); C# Db (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky).

Row 2:

- Notes: D, D Eb, E, F, F# Gb, F# Gb, G
- Fingerings: D (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); D Eb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); E (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); F (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); F# Gb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); F# Gb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); G (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky).

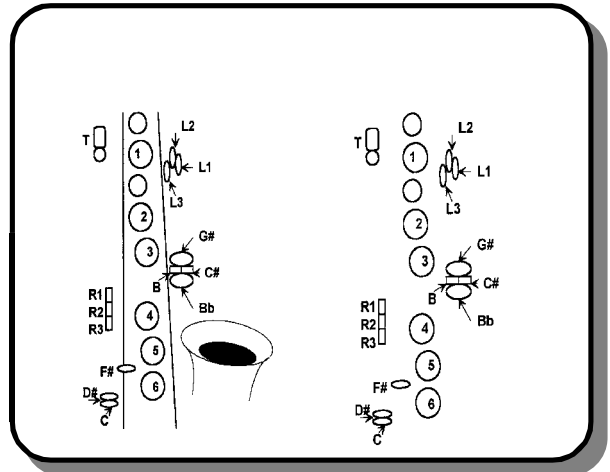
Row 3:

- Notes: G# Ab, A, A# Bb, A# Bb, B, C
- Fingerings: G# Ab (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); A (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); A# Bb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); A# Bb (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); B (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky); C (left thumb, index, middle, ring, pinky; right index, middle, ring, pinky).

SAXOPHONE FINGERING CHART

SAXOPHONE FINGERING CHART

1. How to use the fingering chart:
 - a. The areas that are darkened in indicate which keys are depressed.
 - b. Refer to the diagrams below to see finger placement on the saxophone.
 - c. Where alternate fingerings are shown, use whichever one is more comfortable and convenient.



SAXOPHONE FINGERING CHART - 1

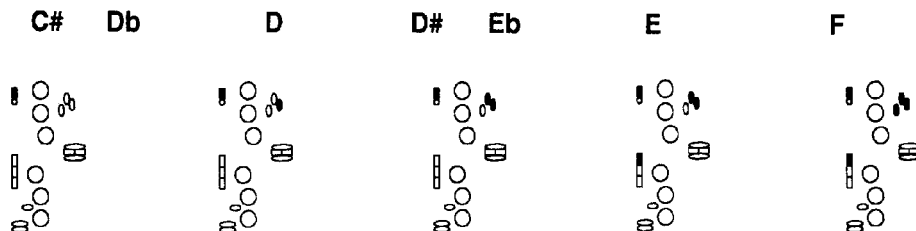
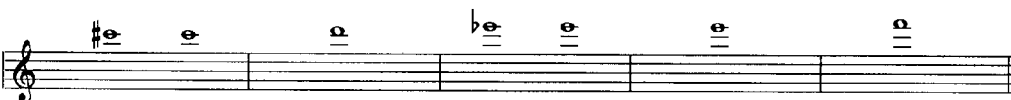
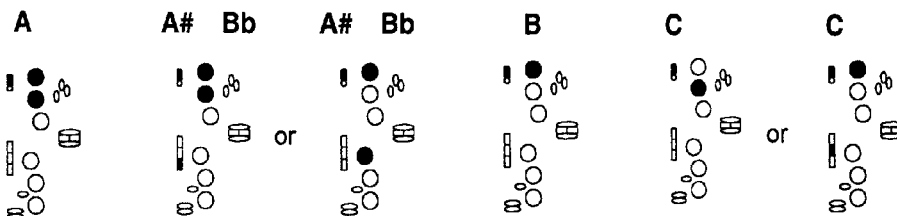
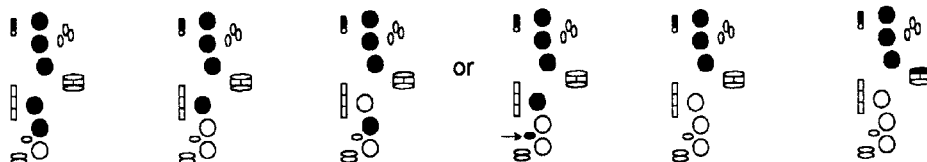
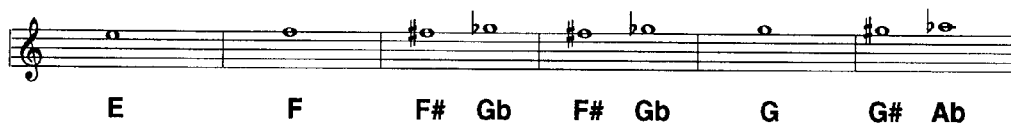
Alto, Tenor, Baritone

A# Bb B C C# Db D D# Eb E

F F# Gb F# Gb G G# Ab A A# Bb B

B C C C# Db D D# Eb E

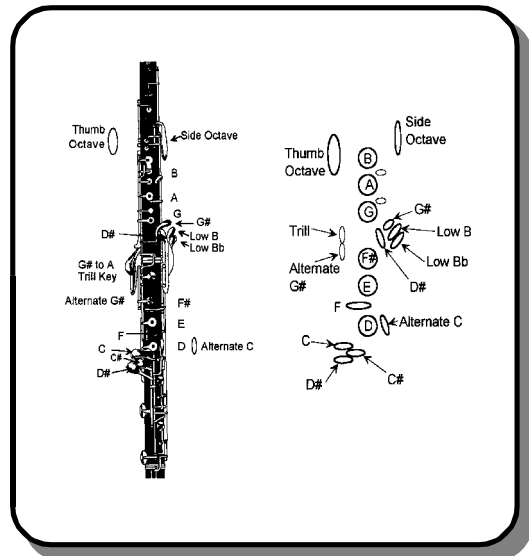
SAXOPHONE FINGERING CHART - 2 **Alto, Tenor, Baritone**



OBOE FINGERING CHART

OBOE FINGERING CHART

1. How to use the fingering chart:
 - a. The areas that are darkened in indicate which keys are depressed.
 - b. Refer to the diagrams below to see finger placement on the oboe. Notice that some fingerings call for only half the B key to be covered.
 - c. Where alternate fingerings are shown, use whichever one is more comfortable and convenient.



OBOE FINGERING CHART - 1

Diagram showing fingerings for various notes on the oboe, organized into three rows of musical staves. Each staff shows the note name and the corresponding fingerings for the left and right hands, with darkened areas indicating which keys are depressed.

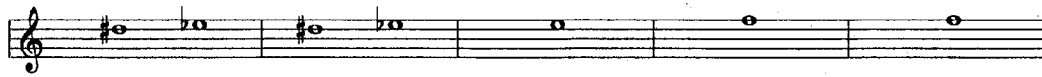
Row 1: A# Bb, B, C, C# Db, D, D# Eb

Row 2: E, F, F (or F# Gb), G, G# Ab

Row 3: A, A# Bb, B, C, C# Db, D

Each fingering diagram shows the left hand (LH) and right hand (RH) fingerings, with darkened areas indicating which keys are depressed. Some diagrams include a 'Half Note' label.

OBOE FINGERING CHART - 2



D# Eb

D# Eb

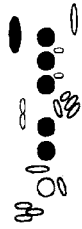
E

F

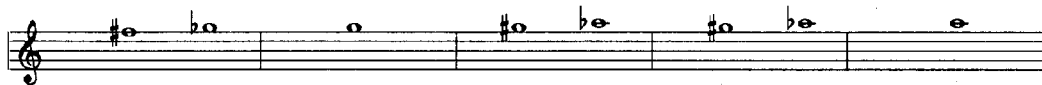
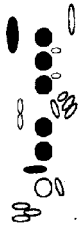
F



or



or



F# Gb

G

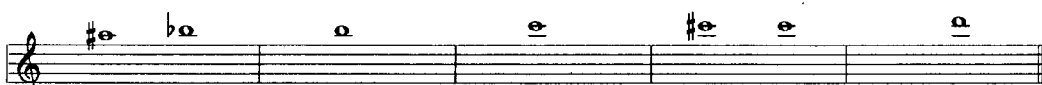
G# Ab

G# Ab

A



or



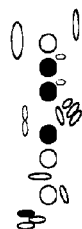
A# Bb

B

C

C# Db

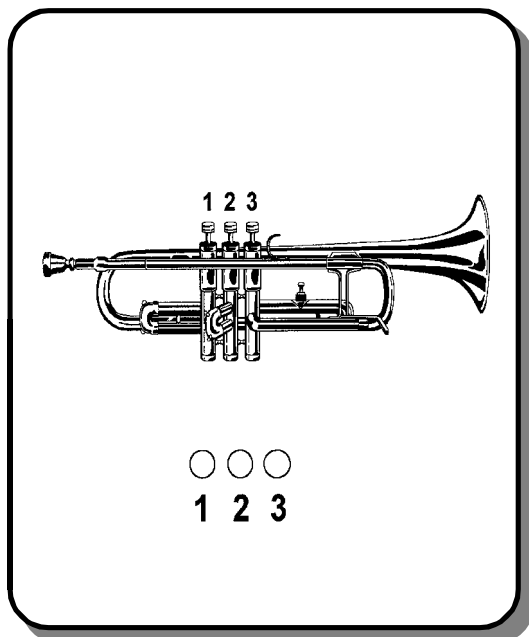
D



TRUMPET/CORNET FINGERING CHART

TRUMPET/CORNET FINGERING CHART

1. How to use the fingering chart:
 - a. The circles that are darkened in indicate which keys are depressed.
 - b. On a three valve Trumpet or Cornet, the valve nearest you while holding the instrument in the playing position is valve #1. The middle valve is valve #2 and the valve furthest away is valve #3.
 - c. On a valve instrument such as a Trumpet, Cornet, Tuba, Baritone or Alto Horn, the same combination of valves will produce several different tones. Care must be taken to ensure the correct tone is being played.



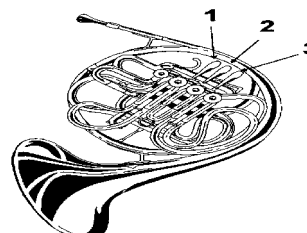
TRUMPET/CORNET FINGERING CHART

Notes	F#	G	G# Ab	A	A# Bb	B	C	C# Db
Fingering	●●●	●○●	○●●	●●○	●○○	○●○	○○○	●●●
Notes	D	D# Eb	E	F	F# Gb	G	G# Ab	A
Fingering	●●●	○●●	●●○	●○○	○●○	○○○	○●●	●●○
Notes	A# Bb	B	C	C# Db	D	D# Eb	E	F
Fingering	●○○	○●○	○○○	●●○	●○○	○●○	○○○	●○○
Notes	F# Gb	G	G# Ab	A	A# Bb	B	C	
Fingering	○●○	○○○	○●●	●●○	●○○	○●○	○○○	

FRENCH HORN FINGERING CHART

FRENCH HORN FINGERING CHART

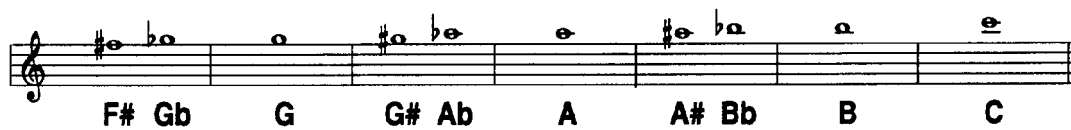
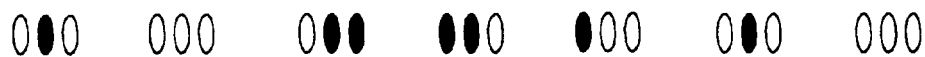
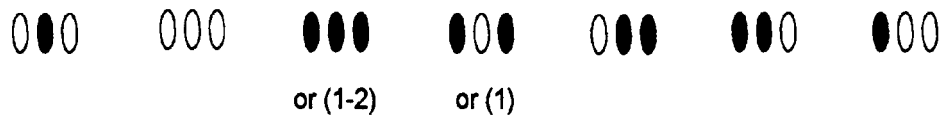
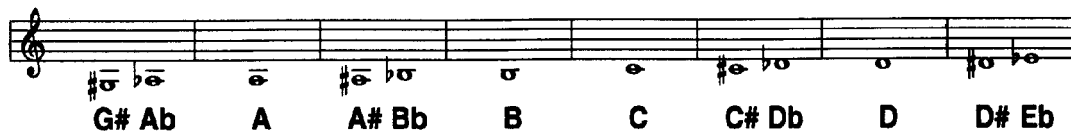
1. How to use the fingering chart:
 - a. The circles that are darkened in indicate which valves are depressed.
 - b. On a three valve horn, the valve nearest you while holding the instrument (or the one you place your index finger on) in the playing position is valve #1. The middle valve is valve #2 and the valve furthest away is valve #3. The French Horn is played with the left hand.
 - c. On a valve instrument such as a French Horn, the same combination of valves will produce several different tones. Care must be taken to ensure the correct tone is being played.



FRENCH HORN FINGERING CHART (Single "F" Horn)

 G# Ab	 A	 A# Bb	 B	 C	 C# Db	 D	 D# Eb
 0 ● ●	 ● 0 0	 ● ● 0	 0 ● 0	 0 0 0	 ● ● 0	 ● 0 0	 0 ● ●
 E	 F	 F# Gb	 G	 G# Ab	 A	 A# Bb	 B
 0 0 0	 ● 0 0	 0 ● ●	 0 0 0	 0 ● ●	 ● 0 0	 ● ● 0	 ● ● 0
 B	 C	 C# Db	 D	 D# Eb	 E	 F	
 0 ● ●	 0 0 0	 0 ● ●	 0 0 0	 0 ● ●	 0 0 0	 ● 0 0	
 F# Gb	 G	 G# Ab	 A	 A# Bb	 B	 C	
 0 ● ●	 0 0 0	 0 ● ●	 ● ● 0	 ● ● 0	 0 ● ●	 0 0 0	

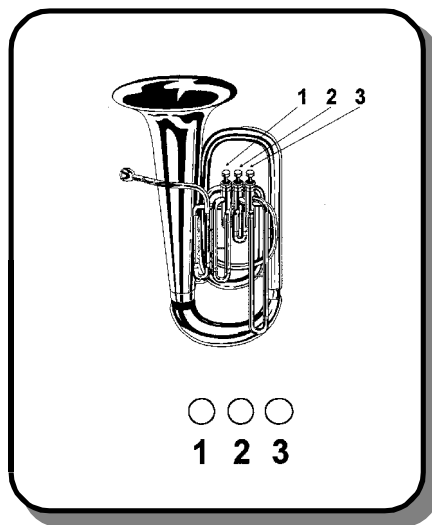
FRENCH HORN FINGERING CHART (Single "Bb" Horn)



BARITONE FINGERING CHART

BARITONE FINGERING CHART

1. How to use the fingering chart:
 - a. The circles that are darkened in indicate which valves are depressed.
 - b. On a three valve Tuba, Baritone and Alto Horn, the valve nearest you while holding the instrument (or the one you place your index finger on) in the playing position is valve #1. The middle valve is valve #2 and the valve furthest away is valve #3.
 - c. On a valve instrument such as a Trumpet, Cornet, Tuba, Baritone or Alto Horn, the same combination of valves will produce several different tones. Care must be taken to ensure the correct tone is being played.



BARITONE (B.C.) FINGERING CHART

F	G	G# Ab	A	A# Bb	B
● ○ ○	● ● ○	● ○ ○	○ ● ○	○ ○ ○	● ● ●
C	C# Db	D	D# Eb	E	F
● ○ ○	○ ● ●	● ● ○	● ○ ○	○ ● ○	○ ○ ○
F# Gb	G	G# Ab	A	A# Bb	B
○ ● ●	● ● ○	● ○ ○	○ ● ○	○ ○ ○	● ● ○
C	C# Db	D	D# Eb	E	F
● ○ ○	○ ● ○	○ ○ ○	● ○ ○	○ ● ○	○ ○ ○

BARITONE (T.C.) FINGERING CHART

G **A** **A# Bb** **B** **C** **C# Db**
 ● ○ ● ● ● ○ ● ○ ○ ○ ● ○ ○ ○ ○ ● ● ●

D **D# Eb** **E** **F** **F# Gb** **G**
 ● ○ ● ○ ● ● ● ● ○ ● ○ ○ ○ ● ○ ○ ○ ○

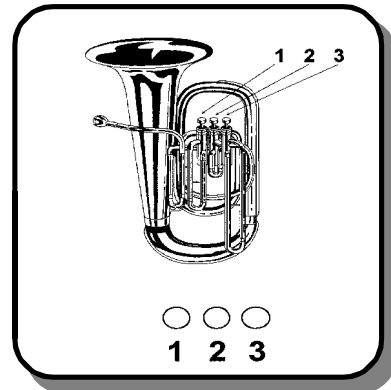
G# Ab **A** **A# Bb** **B** **C** **C# Db**
 ○ ● ● ● ● ○ ● ○ ○ ○ ● ○ ○ ○ ○ ● ● ○

D **D# Eb** **E** **F** **F# Gb** **G**
 ● ○ ○ ○ ● ○ ○ ○ ○ ● ○ ○ ○ ● ○ ○ ○ ○

TUBA FINGERING CHART

TUBA FINGERING CHART

1. How to use the fingering chart:
 - a. The circles that are darkened in indicate which valves are depressed.
 - b. On a three valve Tuba, Baritone and Alto Horn, the valve nearest you while holding the instrument (or the one you place your index finger on) in the playing position is valve #1. The middle valve is valve #2 and the valve furthest away is valve #3.
 - c. On a valve instrument such as a Trumpet, Cornet, Tuba, Baritone or Alto Horn, the same combination of valves will produce several different tones. Care must be taken to ensure the correct tone is being played.



TUBA (Bb) FINGERING CHART

E	F	F# Gb	G	G# Ab	A	A# Bb	B
●●●	●○●	○●●	●●○	●○○	○●○	○○○	●●●
C	C# Db	D	D# Eb	E	F	F# Gb	G
●○●	○●●	●●○	●○○	○●○	○○○	○●●	●●○
G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb
●○○	○●○	○○○	●●○	●○○	○●○	○○○	●○○
E	F	F# Gb	G	G# Ab	A	A# Bb	
○●○	○○○	○●●	●○○	●○○	○●○	○○○	

TUBA (Eb) FINGERING CHART

A **A# Bb** **B** **C** **C# Db** **D** **D# Eb**
 ●●● ●○○ ○●● ●●○ ●○○ ○●○ ○○○

E **F** **F# Gb** **G** **G# Ab** **A** **A# Bb**
 ●●● ●○○ ○●● ●●○ ●○○ ○●○ ○○○

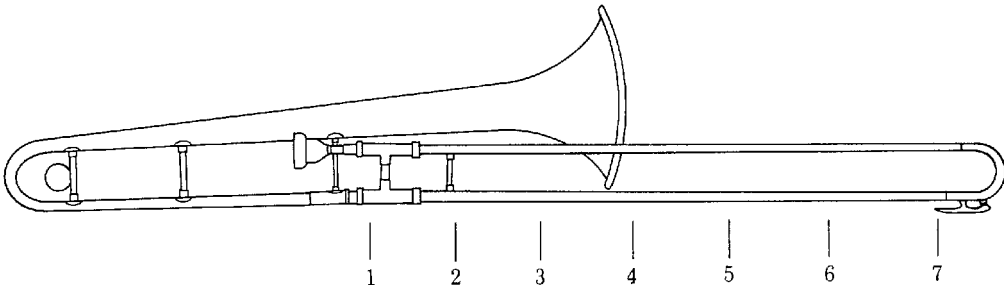
B **C** **C# Db** **D** **D# Eb** **E** **F**
 ○●● ●●○ ●○○ ○●○ ○○○ ●●○ ●○○

F# Gb **G** **G# Ab** **A** **A# Bb** **B** **C**
 ○●○ ○○○ ●○○ ○●○ ○○○ ○●● ●○○

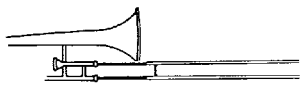
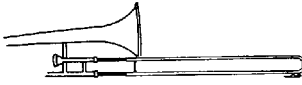
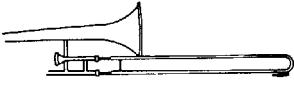
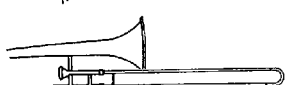

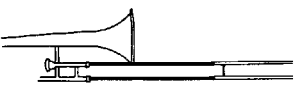
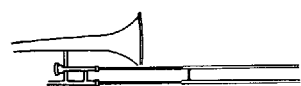
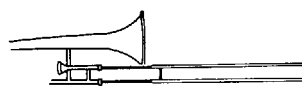
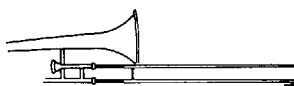
TROMBONE ELEMENTARY FINGERING CHART

1. How to read the chart: Numbers indicate the slide position.

TROMBONE ELEMENTARY FINGERING CHART




POSITIONS

G	G [#] - A ^b	A
		
4th Position	3rd Position	2nd Position
A [#] - B ^b	B	C
		
1st Position	7th Position	6th Position
C [#] - D ^b	D	D [#] - E ^b
		
5th Position	4th Position	3rd Position

To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.


KEY OF C

	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1							
1	A	A	B	C	D	E	F
2	F						
2	B		B	C			G
3	C						
3	G		B				
4	D	A					
4	A		B				




KEY OF G

	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1	A	A	B	C	D	E	F#
2	F#						
2	B		B	C			G
3	C						
3	G		B				
4	D	A					
4	A		B				




KEY OF D

	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1	A	A	B	C	D	E	F#
2	F#						
2	B		B	C			G
3	C						
3	G		B				
4	D	A					
4	A		B				



KEY OF A

	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1	A	A	B	C	D	E	F#
2	F#						
2	B		B	C			G
3	C						
3	G		B				
4	D	A					
4	A		B				



To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.

KEY OF F

G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

KEY OF B^b

G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

KEY OF E^b

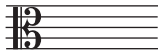
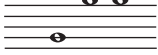
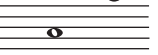



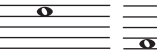

G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

KEY OF A^b

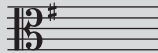
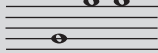
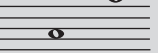
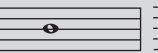
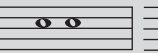
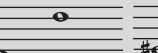
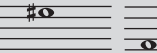

G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4	1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.

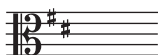

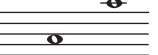

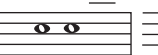

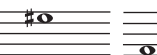

KEY OF C

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1 D A E B 2 E B F C 3 F C G D 4 G D A E	1 A 2 2 2 3 4 A	1 B 2 2 B 3 4	1 C 2 2 C 3 C 4	1 D 2 2 D 3 D 4 D	1 E 2 2 E 3 E 4 E	1 F 2 2 F 3 F 4	1 G 2 2 G 3 G 4 G
							

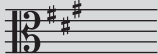
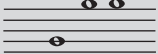
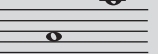
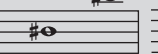

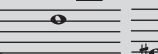


KEY OF G

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1 D A E B 2 E B F C 3 F C G D 4 G D A E	1 A 2 2 2 3 4 A	1 B 2 2 B 3 4	1 C 2 2 C 3 C 4	1 D 2 2 D 3 D 4 D	1 E 2 2 E 3 E 4 E	1 F# 2 2 F# 3 F# 4	1 G 2 2 G 3 G 4 G
							

KEY OF D

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1 C# G# A B 2 D A E B 3 E B F# C# 4 F# C# G# D	1 A 2 2 2 3 4 A	1 B 2 2 B 3 4	1 C# 2 2 C# 3 C# 4	1 D 2 2 D 3 D 4 D	1 E 2 2 E 3 E 4 E	1 F# 2 2 F# 3 F# 4	1 G# 2 2 G# 3 G# 4 G#
							

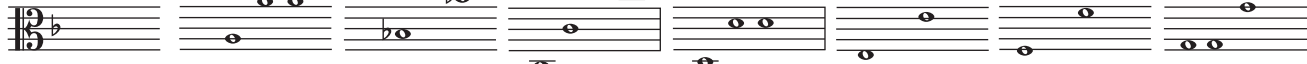
KEY OF A

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1 C# G# A B 2 D A E B 3 E B F# C# 4 F# C# G# D	1 A 2 2 2 3 4 A	1 B 2 2 B 3 4	1 C# 2 2 C# 3 C# 4	1 D 2 2 D 3 D 4 D	1 E 2 2 E 3 E 4 E	1 F# 2 2 F# 3 F# 4	1 G# 2 2 G# 3 G# 4 G#
							

To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.


KEY OF F

	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1							
1	D	A			D	E	
2	E	B	B ^b		E		
2	F	C		C			
3	G	D			D		
4	A	E			E		G



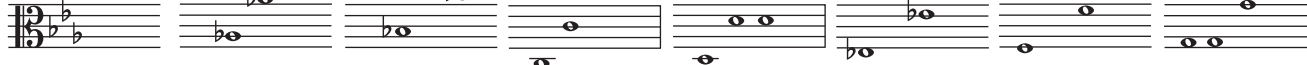
KEY OF B^b

	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1							
1	D	A			D	E	
2	E	B	B ^b		E		
3	F	C		C			
4	G	D			D		
4	A	E			E		G




KEY OF E^b

	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1							
1	D	A			D	E	
2	E	B	B ^b		E		
3	F	C		C			
4	G	D			D		
4	A	E			E		G



KEY OF A^b

	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA
1							
1	D	A			D	E	
2	E	B	B ^b		E		
3	F	C		C			
4	G	D			D		
4	A	E			E		G



BASIC FINGERING CHART

CELLO FIRST POSITION

CONN-SELMER, INC.

www.conn-selmer.com

To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.

KEY OF C

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA

KEY OF G

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA

KEY OF D

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA

KEY OF A

CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA	CGDA

BASIC FINGERING CHART

STRING BASS FIRST POSITION

CONN - SELMER, INC.

www.conn-selmer.com

To finger a particular note, press the string at the position noted on the charts, using the finger indicated at the left.

KEY OF C

	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G
1	F (HALF POSITION)							
2	B							
3	E							
4	A	A	B	C	E	F	G	

KEY OF G

	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G
1	F# (FIRST POSITION)							
2	B							
3	E							
4	A	A	B	C (HIGH)	E	F#	G	

KEY OF D

	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G
1	F#							
2	B							
3	E							
4	A	A	B	C#	E	F#	G	

KEY OF A

	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G	E A D G
1	F# (HALF POSITION)							
2	B							
3	E							
4	A	A	B	C#	E	F#	G#	