

Richard Montgomery High School

Instrumental Music Department Handbook

2017-2018 Edition

Updated: August 2017

Dr. Peter J. Perry - Instrumental Music Director

250 Richard Montgomery Drive
Rockville, MD 20852
(301) 910-8045

Peter_J_Perry@mcpsmd.org

I. Introduction and Purpose

Welcome to the Richard Montgomery High School Instrumental Music Department!!

This handbook is designed to help students, parents, and the director maintain a high quality and efficient music department with clear goals and structure. We can achieve this only through understanding how each individual member functions within the organization.

The overall goal of the Instrumental Music Department is to create a meaningful musical and instructional experience for all students, and to help prepare them for future endeavors through a quality, well-rounded, and thorough music education. It is our hope, that students take the instruction and experiences presented to them during their instrumental music tenure at Richard Montgomery High School, and use them to cultivate their interest and love for music.

Each student and parent is responsible for thoroughly understanding the contents of this handbook. Parents and students should refer to it frequently throughout the school year to answer specific policy questions as they arise. An electronic version of this document can be found on *MyMCPS* and *Google Classroom* under the *Course Documents* section for each ensemble class and in several other electronic formats. Although the overall general information in this document is similar to previous years, it is revised annually to reflect policy changes and new initiatives. This is NOT last year's handbook!

II. Performing groups and activities

The Richard Montgomery High School Instrumental Music Department consists of the following full-time and part-time organizations:

Full-time (academic) classes

1. **Symphonic Band** - This class is designed for the more experienced player in grades 10, 11 and 12. Ninth grade students must have the Director's permission to enroll. Entrance into this class is by audition or approval of the Director. The Symphonic Band performs for concerts and band festivals throughout the year.
2. **Concert Band** - This class eases the transition of 9th grade students into the other high school level musical ensembles. Students with less experience, with no ensemble experience, or having schedule conflicts are enrolled in this class. The Concert Band performs for concerts and possibly festivals throughout the year.
3. **Jazz Ensemble** - This is a smaller class specifically devoted to playing jazz styles of music. Entrance into this class is by audition or approval of the Director, and will strictly adhere to standard big band instrumentation (5 saxophones, 4 trombones, 5 trumpets, and 2 players on each rhythm part). The Director may ask students from other performing groups to also play in

the Jazz Ensemble to assure good instrumentation. The Jazz Ensemble performs for concerts and festivals throughout the year.

4. **Concert Orchestra** - This is a string orchestra class that accommodates all ability levels. Students play violin, viola, cello, and string bass. The Orchestra performs for concerts and festivals throughout the year.
5. **Symphonic Orchestra** (The Richard Montgomery Chamber Orchestra) - This is an advanced auditioned ensemble consisting of strings, winds, brass, and percussion. This ensemble performs major orchestral works throughout the year and consists of some of the finest instrumental performers at Richard Montgomery High School. Auditions for this ensemble are open to all students beginning in December of the previous school year. In the spring, this group performs annually for the Richard Montgomery graduation exercises.

The Richard Montgomery Music Program is unique within the MCPS system. It includes students from the local community, ESOL students, and students enrolled in the International Baccalaureate Diploma and the Middle Years Programs. Because of this diversity, stringent academic requirements, and scheduling problems these cause, occasionally students from different classes must be combined to create major performing groups with acceptable instrumentation. Students with scheduling problems should see Dr. Perry for assistance. **AT RICHARD MONTGOMERY HIGH SCHOOL, YOU CAN ALWAYS PARTICIPATE IN INSTRUMENTAL MUSIC!**

Additional Organizations:

1. **The Richard Montgomery “Marching Rockets” Marching Band** - This group performs during the fall semester. It is comprised of volunteers from the Symphonic Band, the Concert Band, the Jazz Ensemble and (when appropriate) the Orchestra who play woodwind, brass percussion instruments as well as color guard. The Marching Band typically rehearses after school. The RMHS marching band performs at all home football games as well as other school community events throughout the fall semester.
2. **Pit Orchestra** - Accompanies the Fall Musical. This ensemble is by audition and membership is dependent on the show’s orchestration.
3. **Honors Performing Groups (County/State/All Eastern/All National)** - These honors groups consist of student representatives from around the county, state, and country (depending on the group). Members are chosen by audition; students must be members of the school instrumental music department, **be enrolled in full time ensemble classes for BOTH semesters**, and be recommended by the Director. The Director recommendation is contingent on both enrollment and participation in full time ensembles, **REGARDLESS OF THE OUTCOMES OF HONORS AUDITIONS**. Additionally, students are expected to fulfill their ensemble obligations for the year regardless of the audition results.

III. The Organization

- A. *The Director will*, oversee all musical and academic activities and will advise students about their participation in the music program at RMHS, and in opportunities that are available within the community.
- B. *The Membership will*, consist of all students earning credit for their participation in instrumental music at Richard Montgomery High School.
- C. Certain positions will be filled by selection:
 1. **Section Leader** - The Director will appoint Section Leaders for the Symphonic Band/Orchestra, Concert Band/Orchestra, and Jazz Ensemble after the completion of seating auditions. Section Leaders are responsible for marking parts, conducting sectional rehearsals, tutoring players, and assisting the Director in fostering good morale and discipline within the organization. Sight-reading, organizational skills, scale proficiency, responsibility, and attitude, are considered in selecting Section Leaders. The position of section leader is open each year and may be vacated and filled at the director's discretion. Marching band section leaders can apply for the position at the end of the marching season. The Director will choose marching band section leaders based on the application information and the candidates.
 2. **Drum Majors** - The Director will choose drum majors for the marching band. The *Drum Major* is responsible for conducting the marching band during field performances, aiding the director at rehearsals, attending summer leadership training, as well as other relevant tasks given at the discretion of the director.
 - a. Interested students can submit applications to the Director for consideration. Students audition at the end of each marching season. All students who have marched at least two years are eligible to audition. The audition includes: a one-page typed essay, a conducting audition, a marching demonstration, and a salute. The band membership votes on the candidates and the director uses the results to make the final decision. The position of drum major is open each year and may be vacated and filled at the director's discretion.
 3. **Color Guard Captains** - Interested students can submit applications to the Director for consideration. Color Guard Captains will be appointed by the Director at the end of each marching season. There will be two color guard captains chosen. Color guard captains are responsible for helping teach drill and routines during field rehearsals, tutoring the flag squad, attending a summer leadership training, and assisting the Director in fostering good morale and discipline within the organization. Marching ability, experience, responsibility, and attitude are considered in selecting Color Guard Captains. Interested

students can submit applications to the Director for consideration. The position of color guard captain is open each year and may be vacated and filled at the director's discretion.

- D. Seating assignments are based on proficiency, and will be made by the Director after Fall/Spring auditions. Emphasis is placed on establishing overall good instrumentation, and allowing students to perform at their ability level. In many cases, part rotation will be used to give students a well-rounded education. Questions regarding seating should be addressed to the Director. Seating changes will be made periodically throughout the semester, based on Individual Performance Assessments.

IV. Regulations governing the music facility

- A. Students shall use the Instrumental Music Room (Room 108) only under the supervision of the Director. Students desiring to use the room for musical purposes outside of the normal full ensemble rehearsals must secure permission from the Director or Choral Music Director only. **No other person is authorized to grant permission to use the Music Room.**
- B. The Director's office is **off-limits** to all students (unless the Director explicitly grants permission).
- C. The Guitar/Piano, Choral Rooms (rooms 107 and 109) is **off-limits** to all students (unless the Director or other music staff explicitly grants permission).
- D. Students are not allowed to handle instruments other than their own. This includes school instruments such as: cellos, basses, percussion, piano, etc.
- E. Students may use the school pianos only with director approval. Students are responsible for closing and covering pianos upon completion of their practice session. Performance of *Heart & Soul* is forbidden.
- F. Use of the office telephone is limited to emergency calls and music department business only. If you need to make a phone call, please ask permission.
- G. Instrument Storage is provided for student use as courtesy. Due to space limitations, only the following instruments/equipment may be stored in room 108: bassoons, bass clarinets, saxophones, trumpets, French horns, trombones, baritones, tubas, violins, violas, cellos, basses, guitars/amps, electric basses/amps. Flutes, oboes, and clarinets should be stored in the student's regular locker. At the beginning of the school year, eligible students will be assigned a storage bin for their instruments (in some cases students will be paired to optimize space). **This space is not to be used as a locker or locker room.** Instrument storage will be accessible at 7:10 am and will be locked at 3:00 p.m. (or after the last rehearsal). All students share in the responsibility for instrument security and should respect the property of others.

Non-participants in the music program will not be allowed access to lockers. It is not wise to leave instruments in school overnight, or over weekends. All students must have their names visibly marked in their instrument cases. All instrument serial numbers must be registered with the

Director at the beginning of the school year. Instrument storage is a courtesy and a convenience offered to instrumental students. Students who abuse this, will no longer have this privilege.

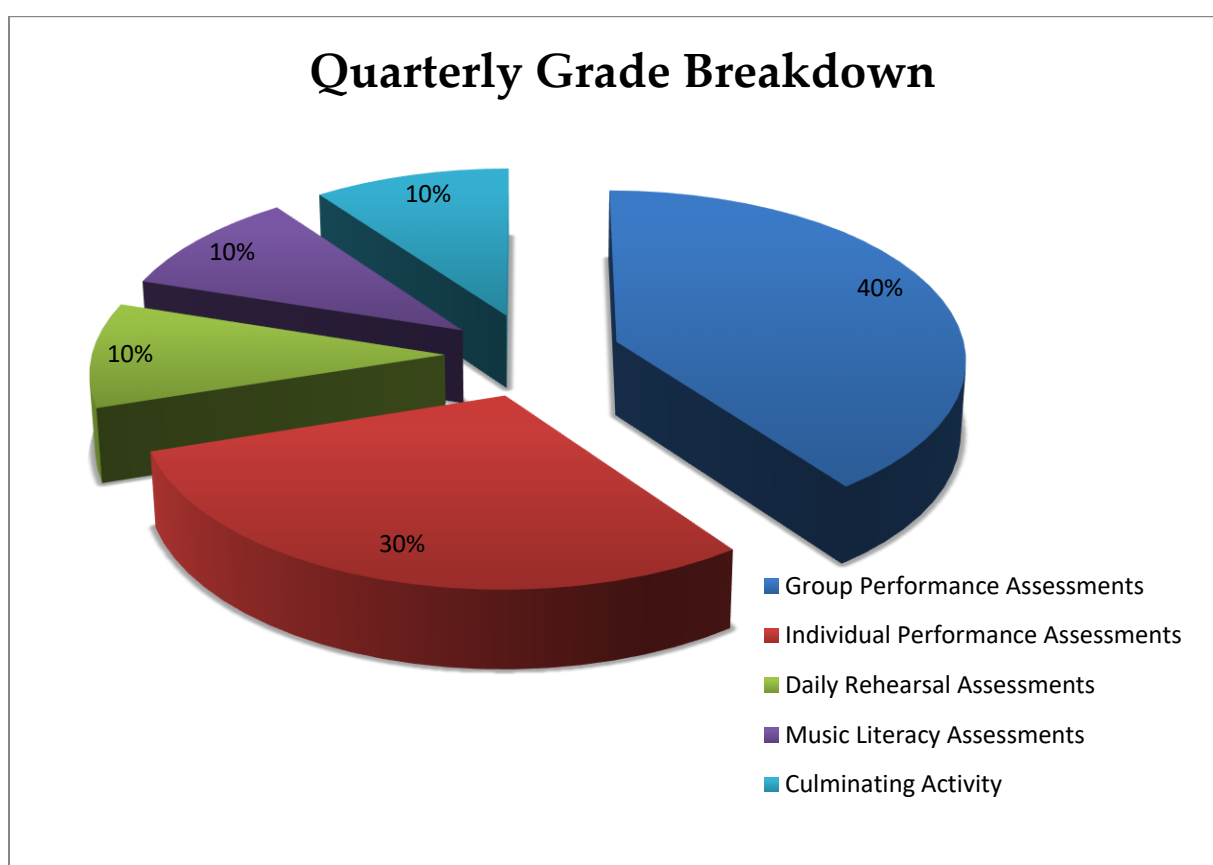
- E. No athletic equipment is permitted in the band room. This includes: sports balls, hacky sacks, lacrosse sticks, etc. Violations will be met with first a warning, and then equipment will be confiscated, turned in to school security, and only returned to a parent or guardian.
- F. All Percussion students are responsible for the organization and maintenance of the Percussion Room and instruments.
- G. All students should assist in caring for equipment and maintaining a clean music facility. No food or drink is allowed in the music facility during class or rehearsals. Anything brought into the area must be removed when leaving. Books, bookbags, and cases should be stored in areas outside the rehearsal space. No homework, books, or electronic devices are permitted in the rehearsal. Instruments found outside of the appropriate storage space will be held by the Director.
- H. All music should be stored in the issued folios and in the storage slots during the day. Students unable to attend a rehearsal should be certain that shared music is available to other players!! There should be no inconvenience to players sharing a folder. Fines of \$2.00 a sheet will be levied for loss or damage to music, and obligation forms will be sent to the RMHS Financial Secretary. Requests for sheet music replacement will only be honored before and after rehearsal. It is the student's responsibility to have the appropriate music for rehearsal!!
- I. The music library copier is off limits to students. Students are responsible for maintaining their sheet music throughout the year, and for having the appropriate selections for rehearsal.
- J. Practice Rooms – Students are encouraged to use practice rooms. This usage is limited to individual or group MUSIC practice. Sign-up sheets for lunchtime practice are posted on practice room doors. Students should notify either the choral or instrumental director when using a practice room. Students are not allowed to use practice rooms without director supervision. **No food or drink is permitted in practice rooms.**
- K. Chromebooks are available for specific classroom use, and to record performance assessments. See Dr. Perry to sign one out.

V. Grading procedures

- A. Major goals of instrumental music:
 1. To provide a setting in which students can learn about music and gain technical proficiency on their instruments through performance.
 2. To help students develop self-discipline, character, and control.

3. To help students develop the desire to search for knowledge and to appreciate music after their formal education is completed.
4. To achieve fundamental understandings and develop advanced skills in those students desiring to pursue a musical career.

B. **Units of instruction and grading procedures-** Assessment criteria measures student performance in two areas, Group Performance and Individual Performance. The following chart shows the proportional weights.



1. **Group Performance Assessments** - Measure the individual student's performance and his or her performance skills within the ensemble group- "Individual contribution to and performance in the ensemble whole."
 - a. Formal Performances (Concerts, Festivals, Clinics)
 - b. Dress Rehearsals
 - c. Ensemble and Sectional Rehearsals

Formal Performances– These are formal musical presentations scheduled in advance, and dates are issued to students on the instrumental music yearly calendar (given to students the first week of school and published on Edline). Attendance, concert dress, performance etiquette, and musical execution, make up this portion of the grade.

Dress Rehearsals- These rehearsals are integral to the performance process. These accompany the formal performances and are scheduled in close proximity to the performance. These are scored and weighted the same as a performance.

Clinics – Periodically, guest artists and clinicians are brought in to adjudicate and clinic the RMHS music ensembles. It is important that we gain as much as we can from these experiences, and we represent RMHS in the manner consistent with the high standards set in years past. Therefore, the student will be graded upon the same scale as he or she is for formal performances and dress rehearsals.

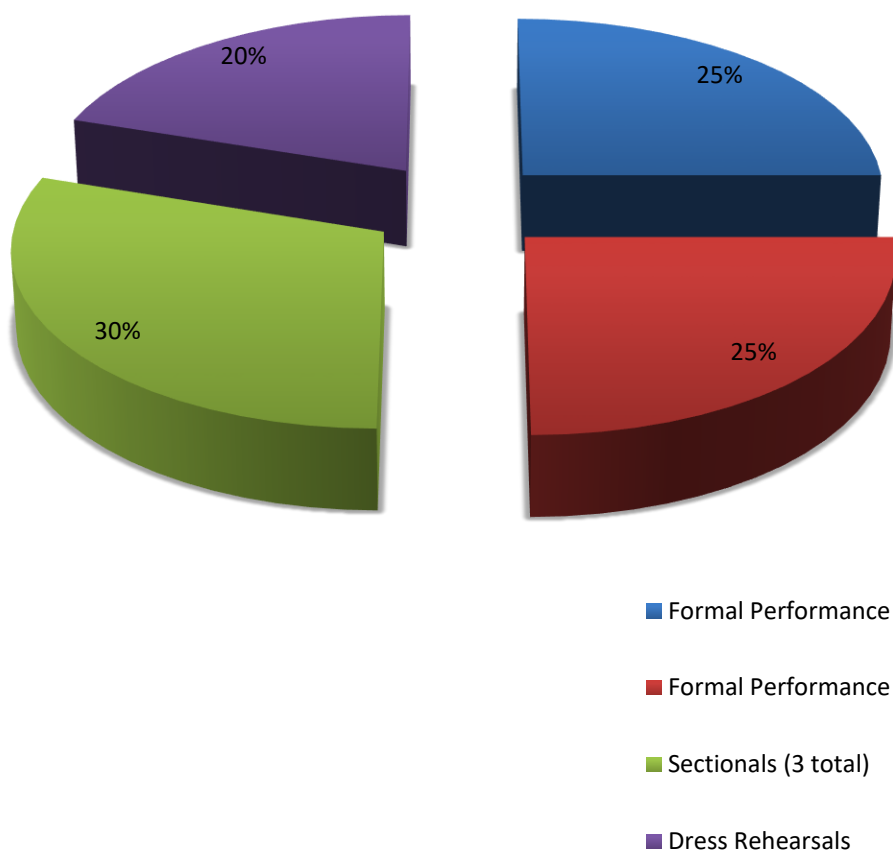
Ensemble and Sectional Rehearsals - Sectional rehearsals will be scheduled to rehearse instrument-specific musical needs. These will be scheduled in advance and students will be responsible for attending and participating in these rehearsals.

Note- Schedule conflicts must be resolved ahead of time (i.e. practices, other rehearsals etc.). Missed sectionals/rehearsals must be made up. See Dr. Perry to do so.

Performances are the culmination of many hours of work and serve to complete the learning process. It is important that you meet your performance obligations except in cases of severe illness or emergencies. Notes from parents regarding absences must be approved by the Director. Only absences which are excused for daily attendance by MCPS will be accepted for missed performances. Alternative assignments may be given when and if appropriate. Unexcused absences will count as a zero for a unit. Performance schedules will be published regularly to aid the student in planning (see schedule later in this Handbook). Additional engagements will be accepted during the year, but only with the approval of the performing group and with advanced notice. Check MyMCPS Classroom, Google Classroom, the Instrumental Music website, for all important dates and times.

An unexcused absence from a required performance or not fulfilling the requirements of the culminating activity will detrimentally effect your Group Performance Grade and your Overall Quarter Grade.

Group Performance Assessment Breakdown



Group Performance Evaluation Rubrics

Criteria	Point Value (out of 20)		
	20	10	0
Attendance	Student is on time.	Student is NOT on time.	Student does not attend performance
	Student attends ENTIRE performance	or Student leaves performance early unexcused.	or Student is NOT on time. AND Student leaves performance early unexcused.
	Student signs BOTH Sign-In AND Sign-Out Sheets.	Student signs only Sign-In OR Sign-Out Sheets.	Student does not fill out either Sign-In or Sign-Out Sheets.

Criteria	Point Value (out of 20)		
	20	5	0
Concert Dress	Student is in COMPLETE Concert Dress, appropriate for their specific ensemble as described in the Instrumental Music Handbook	Student is in PARTIAL Concert Dress, appropriate Concert Dress for their specific ensemble as described in the Instrumental Music Handbook.	Student does not have appropriate Concert Dress as specified in the Instrumental Music Handbook.
		Specific elements of concert dress are missing or wrong (i.e. white socks, wrong color pants or shoes, no bow tie, etc.)	Student has elements of the concert attire, but not enough to comprise appropriate Concert Dress as specified in the Instrumental Music Handbook.
		See Handbook for details NOTE- The Director can prevent a student from performing due to improper Concert Dress.	

Criteria	Point Value (out of 60)			
	60	40	20	0
Group Performance Evaluation (Observed)	Student exhibits a high level and execution of individual and group performance skills during performance.	Student exhibits a moderate level and execution of individual and group performance skills during performance.	Student exhibits a limited level and execution of individual and group performance skills during performance.	Student exhibits a poor level and execution of individual and group performance skills during performance.
	Student demonstrates appropriate audience etiquette when not performing.	Student demonstrates appropriate audience etiquette when not performing.	Student does not demonstrate appropriate audience etiquette when not performing.	Student does not demonstrate appropriate audience etiquette when not performing.

2. Individual Performance – Measures individual performance skills and instrumental technique. Individual Performance & Assessments - Students will periodically be given performance tests. These will test the student's understanding of their individual ensemble part as it relates to currently rehearsed/performed music. These assessments will occur in the following formats: Face to Face Assessments, Digitally Recorded (i.e. via mobile device or computer applications, and SmartMusic). Instruction will be given on how to do these before their assignment.

3. Assessment Breakdown – The following measurement tool will be used to evaluate most individual performance assessments:

NOTE – When other assessment tools are used, a copy will be disseminated along with the assessment.

Individual Performance Evaluation

Criteria-Specific Rating Scale
(Saunders & Holahan, 1997)

TONE The student's tone:

(Check ONE only)

- 10 ☐ is full rich, and characteristic of the tone quality of the instrument in all ranges and registers.
- 8 ☐ is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
- 6 ☐ exhibits some flaws in production (i.e., a slightly thin or unfocused sound, somewhat forced, breath/bow not always used efficiently, etc.).
- 4 ☐ has several major flaws in basic production (i.e., consistently thin/unfocused sound, forced, breath/bow not used efficiently).
- 2 ☐ is not a tone quality characteristic of the instrument.

INTONATION The student's intonation:

- 10 ☐ is accurate throughout, in all ranges and registers.
- 8 ☐ is accurate, but student fails to adjust on isolated pitches, yet demonstrates minimal intonation difficulties.
- 6 ☐ is mostly accurate, but includes out-of-tune notes. The student does not adjust problem pitches to an acceptable standard of intonation.
- 4 ☐ exhibits a basic sense of intonation, yet has significant problems, student makes no apparent attempt at adjustment of problem pitches.
- 2 ☐ is not accurate. Student's performance is continuously out of tune.

TECHNIQUE/ARTICULATION The student demonstrates:

(Check ALL that APPLY worth 2 points each)

- ☐ appropriate and accurate articulation/bowing.
- ☐ appropriate slurs as marked.
- ☐ appropriate accents as marked.
- ☐ appropriate ornamentation as marked.
- ☐ appropriate length of notes as marked (i.e., legato, staccato).

MELODIC ACCURACY The student performs:

(Check ONE only)

- 10 ☐ all pitches/notes accurately.
- 8 ☐ most pitches/notes accurately.
- 6 ☐ many pitches accurately.
- 4 ☐ numerous in accurate pitches/notes.
- 2 ☐ inaccurate pitches/notes throughout the music, (i.e., missing key signatures, accidentals, etc.).

RHYTHMIC ACCURACY The student performs:

- 10 ☐ accurate rhythms throughout.
- 8 ☐ nearly accurate rhythms, but lacks precise interpretation of some rhythm patterns.
- 6 ☐ many rhythmic patterns accurately, but some lack precision (approximation of rhythm patterns used).
- 4 ☐ many rhythmic patterns incorrectly or inconsistently.
- 2 ☐ most rhythmic patterns incorrectly

TEMPO The student's tempo:

- 10 ☐ is accurate and consistent with the printed tempo markings.
- 8 ☐ approaches the printed tempo markings, yet the performed tempo does not detract significantly from the performance.
- 6 ☐ is different from the printed tempo marking(s), resulting in inappropriate tempo(s) for the selection, yet remains consistent.
- 4 ☐ is inconsistent (i.e., rushing, dragging, inaccurate tempo changes).
- 2 ☐ is not accurate or consistent.

INTERPRETATION The student demonstrates:

- 10 ☐ the highest level of musicality including well-shaped phrases and dynamics.
- 8 ☐ a high level of musicality, but has some phrases or dynamics that are not consistent with the overall level of expression.
- 6 ☐ a moderate level of musicality and musical understanding.
- 4 ☐ only a limited amount of musicality and music understanding.
- 2 ☐ a lack of musical understanding.

DIRECTIONS (When applicable, otherwise 30 points are automatically included in the assessment grade)

- 30 ☐ All Instructions were followed exactly
- 20 ☐ File name is incorrect/Wrong Excerpt
- 10 ☐ Assignment is late

Total Score out of 100 = _____

3. **Music Literacy/Practice** – Students will be required to account for instrument practice time. Comprehensive musicianship assessments will be administered periodically to guarantee that students are learning and can demonstrate the appropriate level of musical knowledge for their grade level.
4. **Daily Rehearsal Performance/Technique/Drills (10 points daily - See Rubric)** - This is the daily practice of appropriate ensemble etiquette and behavior. Specific behavior expectations are listed below under classroom requirements and under Guidelines for behavior. A ten (10)-point grade will be assessed daily based on these expectations. This will be tallied and factored into the final report card grade each marking period. (See attached rubric)
5. **Weekly Instrument Inspection**
A properly functioning instrument is an important component to successfully perform in an instrumental ensemble. Inspections of instrument condition, function, etc. will be made weekly.

Attendance is extremely important—not only as it indirectly affects the student's grade, but also in its direct effect on the entire organization's performance. It is futile to work for good ensemble performance and balance if even one player is missing from the section. Being unprepared without music or instrument is just as serious. Excessive unexcused absences, tardiness, or unpreparedness, within a grading period will lower the unit grade

Rehearsal Technique Assessment Rubric

Criteria	2 points	1 point	0 points
Rehearsal Preparation	<ul style="list-style-type: none"> - Student has instrument, correct music, and appropriate accessories. - Student has appropriately warmed up - Student has used tuner to calibrate instrument pitch prior to rehearsal. - Student is in seat and quiet at the start of rehearsal. 	<ul style="list-style-type: none"> - Student lacks instrument accessories and is missing portions of the music. - Student warms up, but not in an appropriate manner. - Student uses tuner, but not at the appropriate time. - Student is in seat at the start of rehearsal, but is not quiet 	<ul style="list-style-type: none"> - Student has no instrument, is missing music, missing accessories. - No warm up is observed - Student does not use tuner prior to rehearsal - Student is not in seat and quiet at the start of rehearsal. - Unexcused absence
Individual Readiness for Ensemble Performance	<ul style="list-style-type: none"> - Student shows physical and mental readiness at the downbeat. - Student is attentive and responsive to conductor instructions and directions. 	<ul style="list-style-type: none"> - Student shows physical and mental readiness at the downbeat occasionally but not consistently. - Student is attentive and responsive to conductor instructions and directions occasionally but not consistently. 	<ul style="list-style-type: none"> - Student is not ready at the downbeat. - Student is not attentive and responsive to conductor instructions and directions - Unexcused absence
Individual Part Adjustment	<ul style="list-style-type: none"> - Student has pencil - Student makes part adjustments (markings) according to individual needs. - Student makes markings according to conductor directions. 	<ul style="list-style-type: none"> - Student has pencil - Student makes some or no rehearsal markings 	<ul style="list-style-type: none"> - Student has no pencil - Student makes no rehearsal markings - Unexcused absence

<p align="center">Individual Instrumental Technique</p>	<p>- While performing in the rehearsal, the student demonstrates:</p> <ul style="list-style-type: none"> - Good posture - Good hand position - Appropriate embouchure/bow grip. - Appropriate articulation/bowings - Adjustment of individual intonation as necessary - Performance of appropriate musical style. - Pre-rehearsal preparation of individual part. 	<p>- While performing in the rehearsal, the student demonstrates:</p> <ul style="list-style-type: none"> - Good posture sometimes - Good hand position sometimes - Appropriate embouchure/bow grip sometimes. - Correct Articulation/bowings - Moderate Adjustment of individual intonation as necessary - Performance of appropriate musical style. - Some pre-rehearsal preparation of individual part. 	<p>- While performing in the rehearsal, the student demonstrates:</p> <ul style="list-style-type: none"> - Consistent poor posture - Consistent poor or incorrect hand position - Incorrect embouchure/bow grip. - Incorrect articulation/bowings - No or little adjustment of individual intonation - Lack of pre-rehearsal preparation of individual part. - Unexcused absence
<p align="center">Rehearsal Conclusion Activities</p>	<ul style="list-style-type: none"> - Student listens to and responds to end of rehearsal instructions. - Student packs up at the direction of the conductor. - Student puts instrument away in appropriate location. - Student puts music away in appropriate location. - Student assists in post rehearsal clean-up as necessary. 	<ul style="list-style-type: none"> - Student somewhat listens to and responds to end of rehearsal instructions. - Student packs up at the direction of the conductor. - Student puts instrument away in appropriate location but leaves music out. - Student puts music away in appropriate location but leaves instrument out. 	<ul style="list-style-type: none"> - Student is talking or being disruptive during rehearsal instructions. - Student packs up prior to the direction of the conductor. - Student leaves instrument out or does not put in appropriate location. - Student leaves music or does not put in appropriate location. - Unexcused absence
<p align="center"><u>REHEARSAL TOTAL</u></p> <p>Criteria is observed and assessed daily. These grades are factored into the <i>Individual Performance Module</i> which is weighted 40% of the total grade.</p>			<hr/> <p align="center">10</p>

6. **Culminating Activity-** Graduation Performance or other assigned activity at the end of the Quarter.

V. Classroom requirements (much of this overlaps with Rehearsal Technique expectations)

- A. The student will be in place for rehearsals 3 minutes following the late bell, prepared to perform with appropriate instrument, sheet music, method book, accessories (valve oil, reeds, rosin) and pencil. Only an authorized Late Note/SPIN will be accepted. All other tardiness will be recorded and be administered as dictated by the MCPS and RMHS Absentee/Tardy policy.
- B. The student will either demonstrate an appropriate warm-up before the rehearsal or will wait for the Director to start a group warm-up. These are found in the appendices of this handbook, or may be dictated by the director or by a private teacher.
- C. The student will observe silence immediately when the Director approaches the podium and will maintain silence during the rehearsal, except to ask questions. Questions will be recognized by the Director's discretion and only when the student asking the question raises his or her hand. Efficient rehearsals require complete concentration and discipline, and leave no room for socialization.
- D. The student will demonstrate proper preventive maintenance for his/her instrument throughout the rehearsal. Proper assembly, usage, and storage is a must!! The student is responsible for making sure his or her instrument functions properly!! If the student is unsure of the above, he or she should contact the director.
- E. The student will report at the designated time for a performance warm-up.
- F. The student will show evidence of having prepared his/her individual part outside of the regular rehearsal/class time. Individual/section playing tests will be used as well as director - observed group performance to determine preparedness.
- G. The student will demonstrate a working knowledge of musical terms, basic music theory, and history as it relates to music performed in rehearsals. A list of scales, music terminology, and other resources are included in this handbook. Students are encouraged to write down new or unfamiliar terms in their notebook.

Failure to comply with these classroom requirements may result in lowering of the student's grade, detention, parent conference, dismissal from the rehearsal, or referral.

VI. Commencement Exercises - Graduating seniors in the Chamber Orchestra **MUST** participate in the Commencement exercises as a part of the ensemble during the ceremony. Seniors do not play during the processional or recessional.

VII. Special awards

- A. The Directors Award-** Recognizes outstanding musicianship, participation, leadership in the RMHS Instrumental Music Department. The Director chooses the recipient of this award each year. The award is presented at the annual RMHS Spring Awards Ceremony.

VIII. Guidelines for behavior

Goal

All members of the Richard Montgomery High School Music Department are expected to reflect only the best qualities in their everyday contact with people in and out of school. We want to be known as an organization that is sincere in its interests in music and in serving the community. The following suggestions are provided to aid the student in achieving success in fulfilling this goal.

In class:

Be prepared! Be ready to perform and do everything to ensure an effective rehearsal. Have a pencil. Always mark parts and listen to all instruments, regardless of whether they pertain to you or your section at that moment.

In concert:

Be appropriately dressed, on time for warm-up, and demonstrate a high degree of professionalism.

With substitutes, chaperones, and student teachers:

Remember that these people are acting directly on behalf of the Director. They should receive the same respect and cooperation as the Director.

On field trips:

Do your part by having permission slips signed and returned immediately. Field trips are an important part of our performance activities.

At performances:

Show self-control, attentiveness, and proper concert manners during the performance of other groups as well as your own. Always remember that you are representing our organization and RMHS. School policies govern these activities.

While traveling:

On school buses, all Montgomery County Public School rules apply. Be particularly careful in loading and unloading Instruments and equipment on buses. Maintain a low noise level and do not leave the bus until you are given instructions. Students may use private vehicles in some cases, but must fill out the appropriate forms and have them signed by a parent/guardian.

Fire drills/Lockdown/Shelter-In-Place

Are required by the State of Maryland and MCPS, and should be treated seriously. Procedures will be outlined at the beginning of the semester. The entire group is expected to move together carefully, quickly, and efficiently. Do not take instruments with you outside. Students who fail to adhere to these guidelines will be dealt with very seriously!!!

IX. Uniforms

The uniform is provided and designed to identify members of the RMHS Instrumental Music Program as a unique and distinct group representing RMHS. The uniform is always to be worn in its entirety and with pride. The Director will designate which uniform is appropriate for an activity. All MCPS/RMHS rules regarding use of school property apply. Although appropriate behavior is always demanded, it is much more so when the uniform is worn. Poor behavior and inappropriate conduct will not only degrade the presentation of individual but of the entire ensemble, school, and community. Failure to return or loss of the uniform will result in the billing of the full cost of the uniform. All financial obligations will be handled through RMHS Financial Secretary.

1. Marching Band Uniform (Provided by RMHS):

1 jacket, 1 pair of trousers, 1 shako (hat), 1 plume. Students must purchase black marching shoes "Dinkles," black gloves, a gold RM band T-shirt (all available through the RMHS Band) and black socks. Each student is responsible for the uniform that is assigned to him/her during the year.





2. Symphonic Band/Jazz Ensemble:

	
<p>Men:</p> <ul style="list-style-type: none"> • Long Sleeve, button down, black dress shirt. • Black Dress Pants • Black Socks • Black Dress Shoes • All Items Solid Black, no patterns (see picture) 	<p>Women:</p> <p>1st choice:</p> <ul style="list-style-type: none"> • Black dress or black blouse and black skirt (mid-calf length or longer. No sleeveless tops; conservative neckline) • Black Shoes (flats or low heels) • All Items Solid Black, no decorative additions (see picture) <p>2nd choice:</p> <ul style="list-style-type: none"> • Black blouse, no sleeveless tops • Black Dress Pants • Black Socks • Black Dress Shoes (flats or low heels) • All Items Solid Black, no patterns (see website listed below for examples)



For other examples of appropriate attire for ladies, see the examples at the top of the page at:
www.concertdress.com

3. Concert Orchestra/Symphonic (Chamber) Orchestra

	
<p>Men:</p> <ul style="list-style-type: none"> • Tuxedo Jacket & Pants* OR Black Suit • Long Sleeve, button down, White dress shirt. • Black Bow tie • Black Socks • Black Dress Shoes • All Items Solid Black, no patterns (see picture) <p>* Tuxedos will be assigned at the beginning of the semester. Their use will be administered as mention above. No fee is charged, but all tuxedos must be dry cleaned before they are returned. Tuxedos must also be returned in the dry-cleaning wrapping. Students who return tuxedos un-dry-cleaned will be obligated for that cost.</p>	<p>Women:</p> <p>1st choice:</p> <ul style="list-style-type: none"> • Black dress or black blouse and black skirt (mid-calf length or longer. No sleeveless tops; conservative neckline) • Black Shoes (flats or low heels) • All Items Solid Black, no decorative additions (see picture) <p>2nd choice:</p> <ul style="list-style-type: none"> • Black blouse, no sleeveless tops • Black Dress Pants • Black Socks • Black Dress Shoes (flats or low heels) • All Items Solid Black, no patterns (see website listed below for examples)

For other examples of appropriate attire for ladies, see the examples at the top of the page at: www.concertdress.com

4. Concert Band

	
<p>Men:</p> <ul style="list-style-type: none"> • Long or Short Sleeve, button down, white dress shirt. • Black Dress Pants • Black Socks • Black Dress Shoes • Long tie • All Items Solid Black, no patterns (see picture) 	<p>Women:</p> <p>1st choice:</p> <ul style="list-style-type: none"> • White blouse and black skirt (mid-calf length or longer. No sleeveless tops; conservative neckline) • Black Shoes (flats or low heels) • All Items Solid Black or White, no decorative additions (see picture) <p>2nd choice:</p> <ul style="list-style-type: none"> • White blouse, no sleeveless tops • Black Dress Pants • Black Socks • Black Dress Shoes (flats or low heels) • All Items Solid White or Black, no patterns (see website listed below for examples)

STUDENTS NOT PROPERLY ATTIRED FOR A PERFORMANCE WILL NOT BE ALLOWED TO PERFORM, AND THEIR GRADE WILL BE LOWERED. UNIFORM ISSUES SHOULD BE BROUGHT TO THE DIRECTOR AT LEAST ONE WEEK IN ADVANCE OF A SCHEDULED PERFORMANCE.

X. Other matters

- A. School instruments may be borrowed free of charge for the school year or during summers. Students must fill out and return the Instrument Use Form before being issued an instrument. Students are required to supply their own bows, mouthpieces, mallets or sticks, rosin, reeds and strings.
- B. Care of instruments
 - a. Directly reflects your performance ability. Preventive maintenance is the best method for keeping instruments in working order. If you have a problem, ask the Director or a skilled musical instrument repair technician. Do not attempt to fix instruments yourself school-owned instruments are repairable under MCPS contract, except for parts.
 - b. Instrument insurance...may be purchased through MCPS. Check to see if your home or renter's insurance will not duplicate this Insurance.
- C. Private practice is a necessary ingredient in establishing a successful musical organization. Students should invest at least five hours a week in improving their musical performance skills and physical conditioning (regardless of whether they can perform ensemble music on sight). Practicing your instrument is homework - and remember that homework is required for success in every class. (See attached expectations)
- D. While it is not a requirement of the music department that students take lessons, students who do take lessons find themselves advancing faster. They are also better prepared to qualify for many more music-related activities (e.g., All-state Bands and Orchestras, County Honors Bands, County Orchestras, County Jazz Ensemble, music scholarships to summer camps and colleges).
- E. Supplies you will need during the year.

Flutes

Swab

Small artists brush for cleaning between keys

Soft cloth

Brass

Snake for cleaning

Valve oil/slide lubricant

Trumpets and trombones: straight mute and cup mute

Strings

Rosin
 Extra strings
 Pitch pipe/tuner
 Soft cloth
 Dampit Rock stop - cellos

Percussion

One pair of matched wooden snare drum sticks 5B
 One pair of multi-purpose felt or yarn mallets
 One pair of bell mallets (metal or rubber)
 One pair of Timpani mallets

Single reed woodwinds

Several reeds (each day) in top playing condition
 Reed guard
 Cork grease
 Swab for drying instrument after each playing
 Saxophones and low clarinets: neck strap (when buying, know whether you need one or two hooks)

Double reed woodwinds

Several reeds each day
 Small vial for soaking reeds
 Cork grease
 Reed case
 Swab or turkey feather
 Bassoons: seat strap

Students using school owned instruments will need to buy a mouthpiece and all accessories listed above. See Director for recommendations on brand names and prices.

Note to Parents

Your support to the RMHS Instrumental Music Program is invaluable. Here are ways to help:

- Contact the Director if you are concerned about any aspect of the program or your child's participation.
- Attend your child's performances
- Monitor your child's practice and give critical feedback as necessary.
- See that damaged instruments are repaired promptly.
- Make every effort to plan family activities around our performance dates (a calendar is provided in this handbook).
- Support the Richard Montgomery Instrumental Music Parents Association

XI. Instrumental Music Parents Association

The Instrumental Music Parents Association is composed of parents/guardians of the Richard Montgomery instrumental music students (bands, orchestra, and flags). The Instrumental Music Parents Association has several purposes:

- To support the goals and objectives of the Instrumental Music Program.
- To assist the Director, staff and students with administrative and logistical support when requested.
- To help promote a positive image of the Instrumental Music Program throughout the community.
- To provide financial support for the Instrumental Music Program.
- To foster communication between the Instrumental Music Director, music students and parents.
- To foster parental involvement with and support of students In the Instrumental Music Program.

The Instrumental Music Parents Association meets each month during the school year (meeting dates are subject to change). Meetings are held In the Instrumental MusicRoom at Richard Montgomery High School. Parental participation is important to the success of the Instrumental Music Program!

ACCOUNTABILITY CONTRACT

Please return by

September 16th 2016

Performance Dates/Times – Semester 1

Ensemble: Jazz Ensemble

- Back to School Night – September 19 - RMHS – 6pm
- Jazz Clinic – TBA - RMHS - During School
- Winter Instrumental Showcase - December 14 - RMHS 7:30pm
- MCPS Big Band Festival- Sherwood HS - December 9 -Time TBD

Ensemble: Symphonic Band, Concert Band, and Marching Band

- Winter Instrumental Showcase- December 14 - RMHS 7:30pm

Ensemble: String Orchestra

- Winter Instrumental Showcase -December 14 - RMHS 7:30pm

Ensemble: Chamber Orchestra

- Winter Instrumental Showcase -December 14 - RMHS 7:30pm

Note-These are the Semester 1 dates only. Please consult the Instrumental Music Calendar for planning dates for Semester 2. A contract will also be issued for Semester 2 in January.

I have read the above handbook, have a copy of the schedule of required rehearsals and performances, and to the best of my knowledge ,will be able to complete these requirements. (Emergencies and concerns may be brought to Dr. Perry's attention: (301) 610-8045, or **Peter_Perry@mcpsmd.org**.

PLEASE FILL THIS FORM OUT ELECTRONICALLY AND SUBMIT IT BY CLICKING

HERE

August 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23 <i>Professional Day</i>	24 <i>Professional Day</i>	25 <i>Professional Day</i>	26
27	28 <i>Professional Day</i>	29 <i>Professional Day</i> <i>Marching Band Camp</i> <i>2:30 –4:00pm</i>	30 <i>Professional Day</i> <i>Marching Band Camp</i> <i>2:30 –4:00pm</i>	31 <i>Professional Day</i> <i>Marching Band Camp</i> <i>2:30 –4:00pm</i> <i>Freshman BBQ</i>		

September 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 <i>Professional Day</i>	2
3	4 <i>Labor Day No School</i>	5 <i>First Day of School</i>	6	7 <i>MB—3-4:30</i>	8 <i>MB— Home Game Vs. Paint Branch 7:00pm</i>	9
10	11	12	13	14 <i>MB—3-4:30</i>	15 <i>MB— Home Game Vs. Wootton 7:00pm</i>	16
17	18	19 <i>Back to School Night 7:00pm</i>	20 <i>MB—3-4:30</i>	21 <i>Non-Instructional Day</i>	22	23
24	25 <i>MCPS County Honors Jazz Auditions Frost MS 4-9pm</i>	26	27	28 <i>MB—3-4:30</i>	29	30

October 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4 <i>MB—3-4:30</i>	5	6 <i>Early Release MB— Home Game Vs. Whitman HOMECOMING 7:00pm</i>	7
8	9	10	11	12 <i>MB—3-4:30</i>	13	14
15	16	17	18	19 <i>MB—3-4:30</i>	20 <i>MMEA Annual Fall Conference</i>	21
22	23	24	25 <i>Fall Choral Concert</i>	26 <i>MB—3-4:30</i>	27 <i>MB— Home Game Vs. Rockville 7:00pm</i>	28
29	30	31				

November 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2 MB—3-4:30	3 MB— Home Game Vs. Blair 7:00pm	4
5	6 Musical Dress Rehearsals	7 MCPS Honors Jr. Auditions Musical Dress	8 Musical Dress Rehearsals	9 Early Release Musical Dress Rehearsals	10 Musical Dress Rehearsals	11 All State Jr. Auditions Fall Musical 7:00pm
12 Fall Musical Afternoon Matinee	13	14 MCPS Honors Sr. Auditions	15	16	17 Fall Musical 7:00pm	18 All State Sr. Auditions Fall Musical 7:00pm
19	20 Fruit Sale	21 Fruit Sale	22 Fruit Sale Early Release	23 Thanksgiving	24 Thanksgiving	25
26	27 Fruit Sale	28 Fruit Sale	29 Fruit Sale	30 Fruit Sale		

December 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 <i>Fruit Sale</i>	2
3	4 <i>Fruit Call-In</i>	5	6	7	8 <i>Winter Pep Rally</i>	9 <i>MCPS Jazz Festival</i>
10	11 <i>Fruit Delivery</i>	12	13	14 <i>Winter Instrumental Showcase 7:30pm</i>	15	16
17	18	19	20 <i>Winter Choral Concert</i>	21	22 <i>Common Ground Assembly</i>	23
24	25 <i>Winter Break</i>	26 <i>Winter Break</i>	27 <i>Winter Break</i>	28 <i>Winter Break</i>	29 <i>Winter Break</i>	30
31						

January 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 <i>Winter Break</i>	2 <i>MCPS Honors Rehearsals 6:30-9:00pm</i>	3	4	5	6
7	8	9 <i>MCPS Honors Rehearsals 6:30-9:00pm</i>	10	11	12	13
14	15 <i>Holiday No School</i>	16 <i>MCPS Honors Rehearsals 6:30-9:00pm</i>	17	18	19	20
21	22	23 <i>MCPS Honors Rehearsals 6:30-9:00pm</i>	24	25 <i>End Semester 1 Early Release</i>	26 <i>Professional Day</i>	27
28	29 <i>Semester 2 Begins</i>	30 <i>MCPS Honors Rehearsals 6:30-9:00pm</i>	31			

February 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 <i>MCPS Honors Rehearsals</i>	2 <i>MCPS Honors Rehearsals</i>	3 <i>Honors Gala</i>
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19 <i>Holiday No School</i>	20	21	22 <i>All State Jazz Pre-Festival Concert 7:30pm</i>	23 <i>All State Jazz MCPS Ensemble Festival</i>	24 <i>All State Jazz MCPS Solo Festival</i>
25	26	27	28			

March 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 <i>HS Orchestra Festival Walter Johnson HS</i>	2 <i>Early Release</i>	3
4	5	6	7	8 <i>HS Orchestra Festival Kennedy HS</i>	9 <i>All State Sr. Band, Sr. Orchestra, Jr. Band</i>	10 <i>All State Sr. Band, Sr. Orchestra, Jr. Band</i>
11 <i>All State Sr. Band, Sr. Orchestra,</i>	12	13 <i>HS Band Festival Blair HS</i>	14	15 <i>HS Band Festival Quince Orchard HS</i>	16	17
18	19	20	21	22 <i>Concert Orchestra & Concert Band Concert– 7:30pm</i>	23	24
25	26 <i>Spring Break</i>	27 <i>Spring Break</i>	28 <i>Spring Break (State Deadline)</i>	29 <i>Spring Break</i>	30 <i>Spring Break</i>	31

April 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 <i>Spring Break</i>	3	4	5	6 <i>Tech Rehearsal for Spring Play</i>	7
8	9 <i>Early Release</i>	10	11	12	13 <i>Spring Play</i>	14 <i>Spring Play</i>
15	16	17	18	19	20 <i>Spring Play</i>	21 <i>Spring Play</i>
22	23 <i>State Festivals</i>	24 <i>State Festivals</i>	25 <i>State Festivals</i>	26 <i>Spring Instrumental Showcase 7:30pm</i>	27 <i>Big Band Jam</i>	28 <i>Big Band Jam</i>
29 <i>Big Band Jam</i>	30					

May 2018

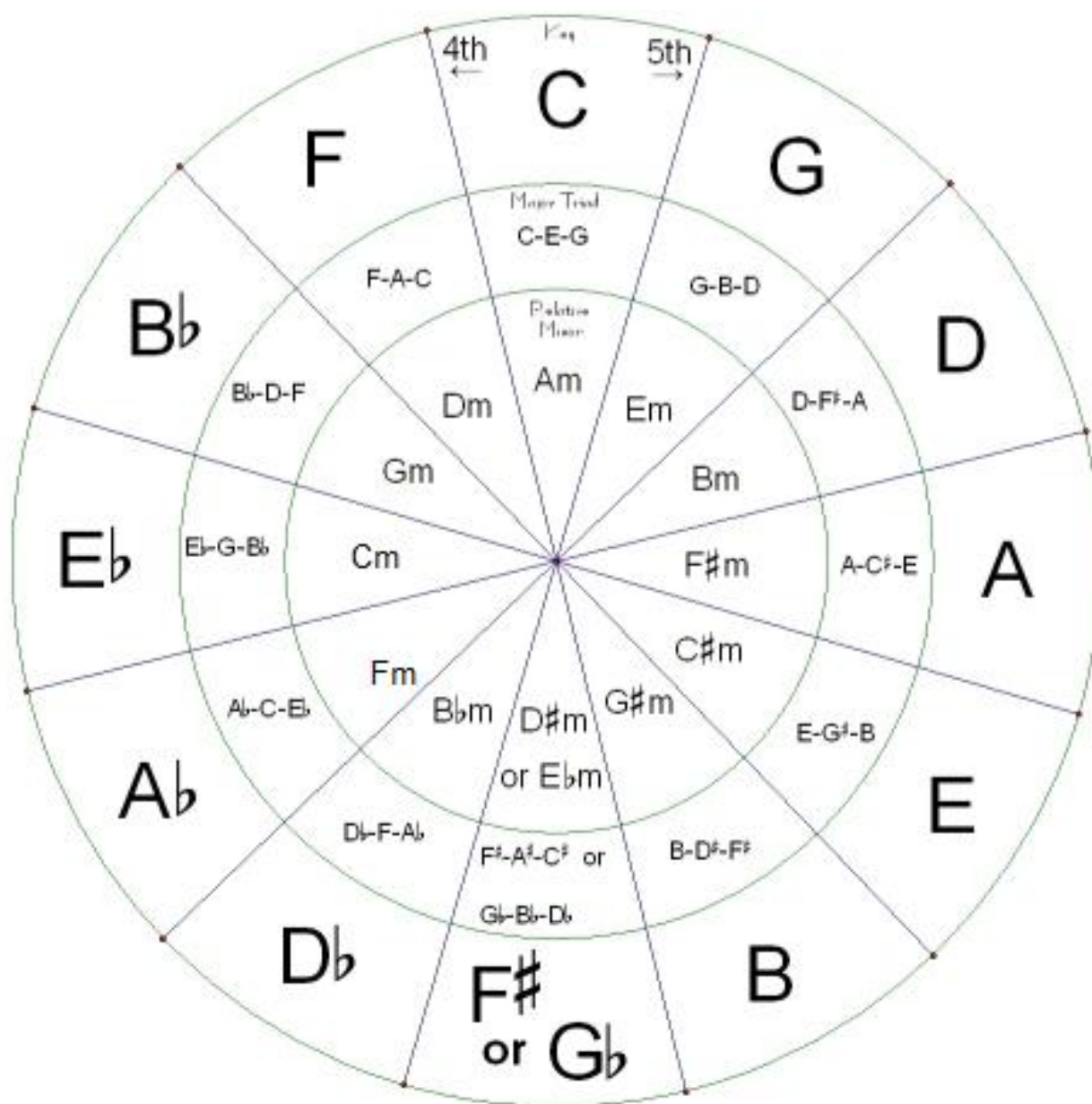
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12 <i>MODA State Solo & Ensemble Festival</i>
13	14	15	16	17	18	19 <i>MBDA State Solo & Ensemble Festival</i>
20	21	22	23	24	25	26
27	28 <i>Holiday</i>	29	30	31		

June 2018

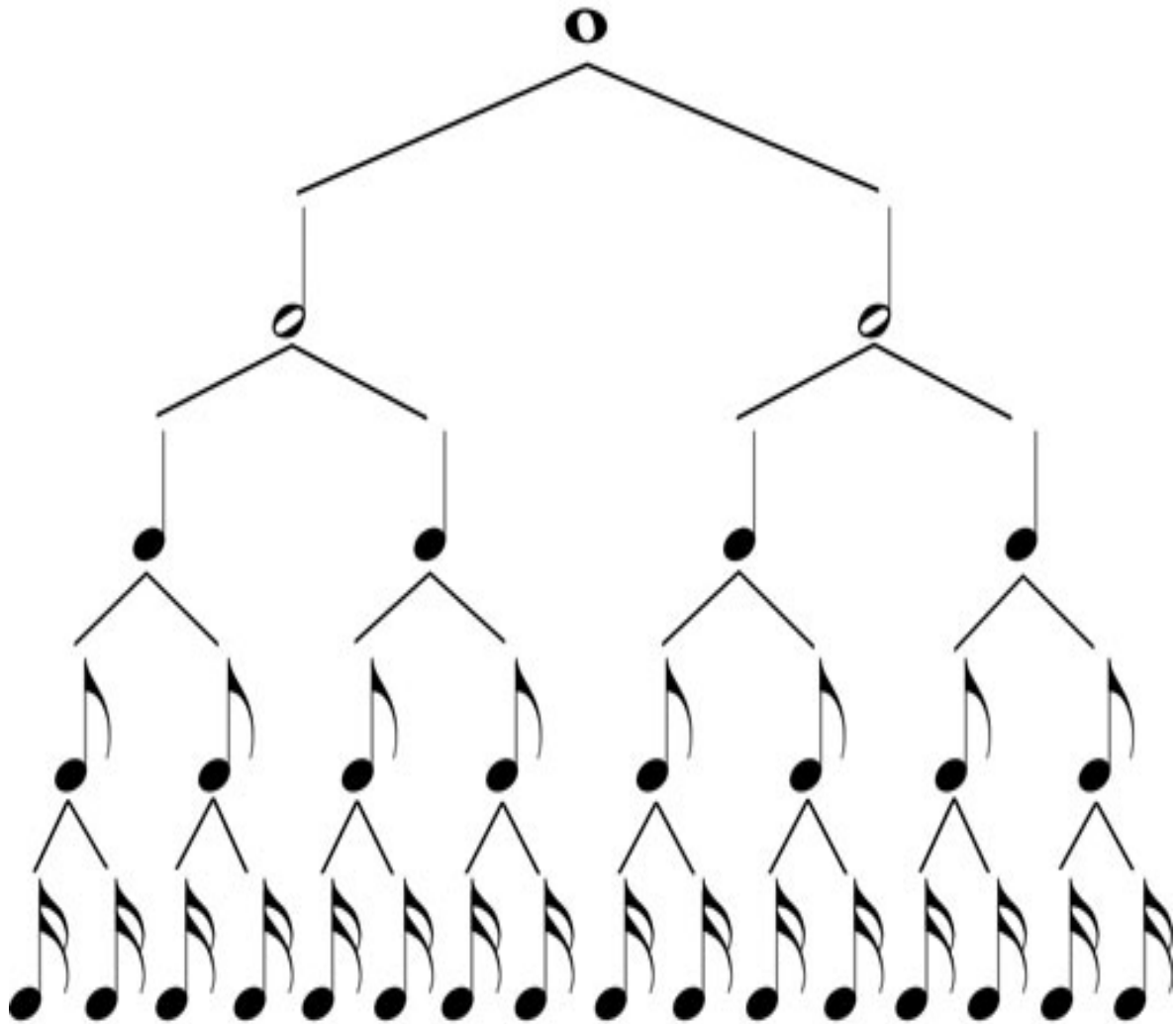
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12 <i>Last Day of School Early Release</i>	13 <i>Professional Day</i>	14	15	16
17	18 <i>Maryland Summer Jazz Consortium</i>	19 <i>Maryland Summer Jazz Consortium</i>	20 <i>Maryland Summer Jazz Consortium</i>	21 <i>Maryland Summer Jazz Consortium</i>	22 <i>Maryland Summer Jazz Consortium</i>	23
24	25	26	27	28	29	30

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.

Table of Contents

A – Angosciosamente	1
Ängstlich – BMI	2
Bol – Con sordina	3
Cor – En	4
En dehors – Fort	5
Forte – Grandezza	6
Grandioso - Le Poème de l'extase	7
Le Sacre du Printemps – Melancolico	8
Meno – Oktett	9
Omaggio – Pp	10
Précédente – Sanft	11
Sans – Slargando	12
Slentando – Taktmesser	13
Taktstrich – Unis.	14
Unison – Zunge	15

Appendices

Pitch Names	Appendix A
Clef	Appendix B

- 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 benepiacito** [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.
- Affectueuxment** [Fr.]: Affectionate.
- Affettuoso** [It.]: (also Affettuosamente) 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.]: (allegro) 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 Spoke 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.]: (*Ripieno*, *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

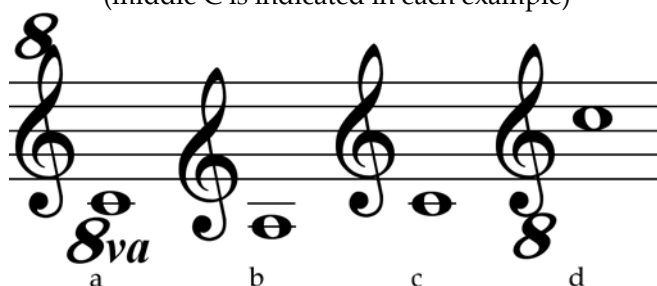
Clefs are placed at the left side of a musical staff to establish a reference point for the position of a particular pitch. At left are the four primary clefs. The *G clef* shows the location of the G as the only staff position which is crossed three times (note the spiral figure in the middle). The *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

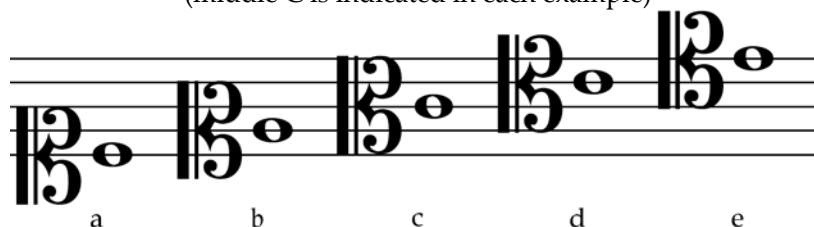
(middle C is indicated in each example)



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

C clef

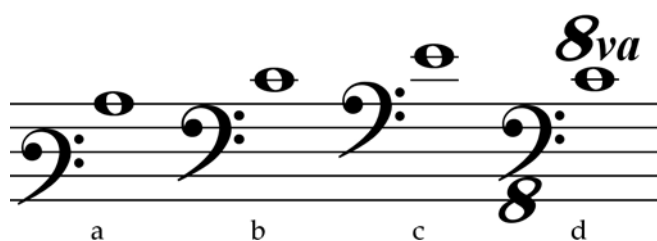
(middle C is indicated in each example)



(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

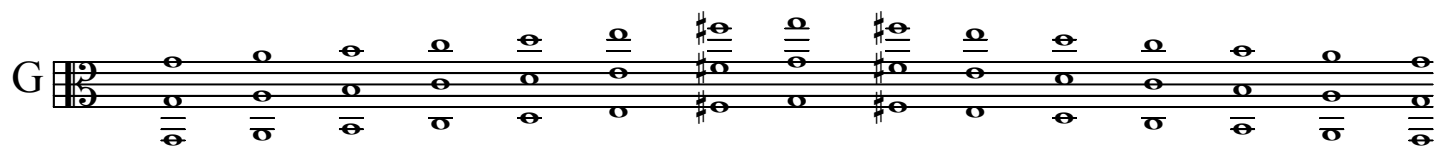
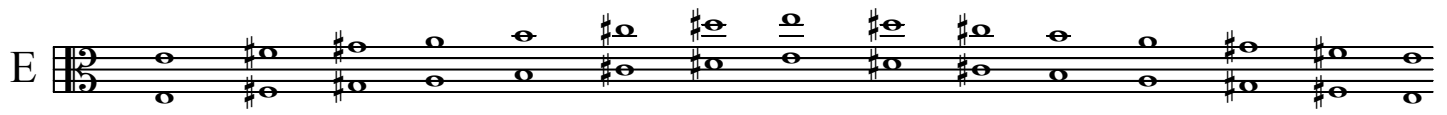
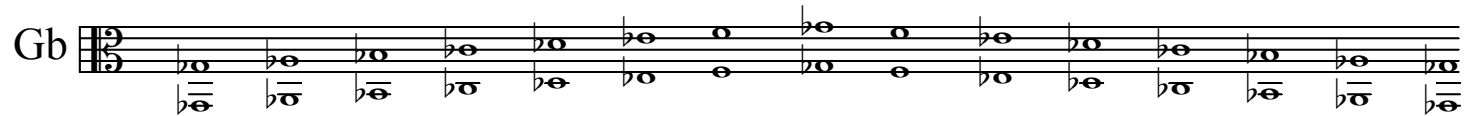
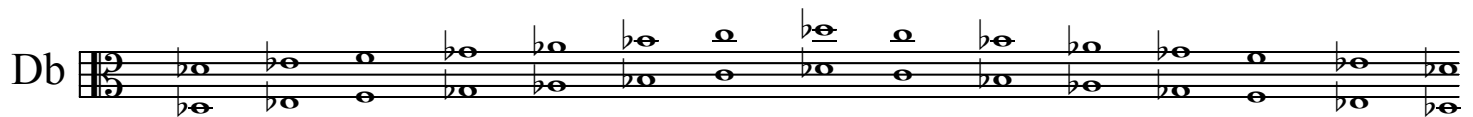
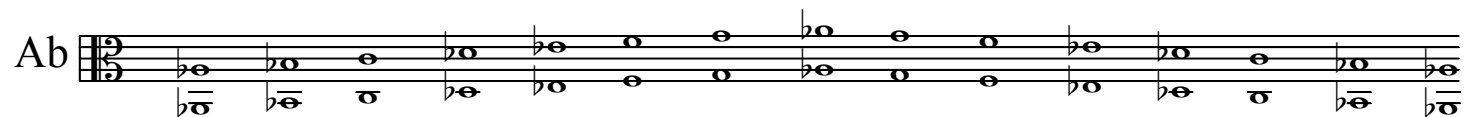
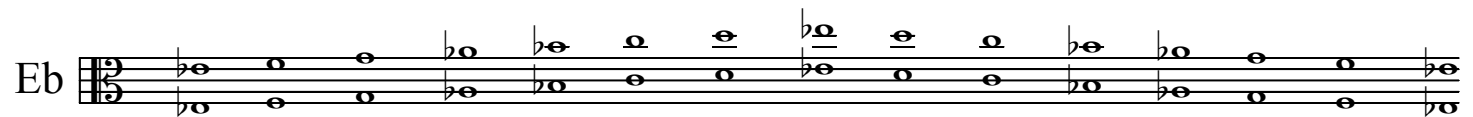
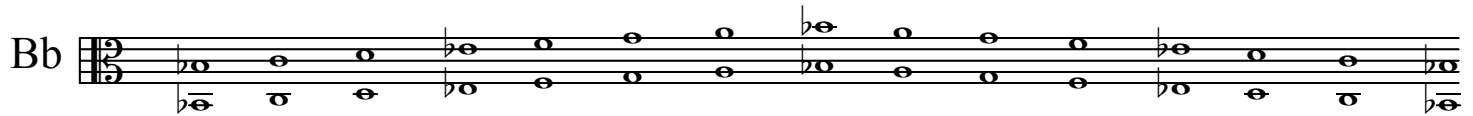
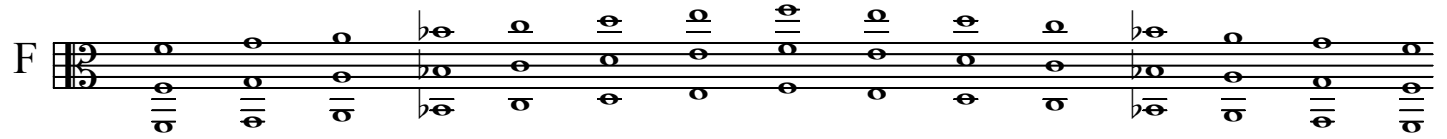
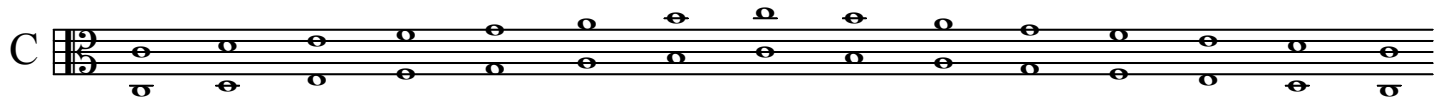
<i>A Tempo</i>	Return to the original tempo or previous tempo
<i>Accelerando</i>	Gradually get faster
<i>Adagietto</i>	A little faster than adagio
<i>Adagio</i>	Slow
<i>Agitato</i>	Agitated
<i>Allegro</i>	Lively, quick
<i>Allegretto</i>	A little slower than allegro
<i>Allegro ma non troppo</i>	Allegro 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

The image displays 12 major scales in treble clef, arranged in a grid. Each scale is written on a five-line staff with a treble clef. The scales are: C major, F major, B \flat major, E \flat major, A \flat major, D \flat major, G \flat major, B major, E major, A major, D major, and G major. Each scale is written in a two-octave ascending and descending pattern using half notes. The descending lines are marked with a double bar line and a repeat sign.

Scale	Notes (Ascending)	Notes (Descending)
C	C4, D4, E4, F4, G4, A4, B4, C5	C5, B4, A4, G4, F4, E4, D4, C4
F	F4, G4, A4, Bb4, C5, D5, Eb5, F5	F5, Eb5, D5, C5, Bb4, A4, G4, F4
B \flat	Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5	Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4
E \flat	Eb4, F4, G4, Ab4, Bb4, C5, Db5, Eb5	Eb5, Db5, C5, Bb4, Ab4, G4, F4, Eb4
A \flat	Ab4, Bb4, C5, Db5, Eb5, F5, Gb5, Ab5	Ab5, Gb5, F5, Eb5, Db5, C5, Bb4, Ab4
D \flat	Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, Db5	Db5, C5, Bb4, Ab4, Gb4, F4, Eb4, Db4
G \flat	Gb4, Ab4, Bb4, C5, Db5, Eb5, F5, Gb5	Gb5, F5, Eb5, Db5, C5, Bb4, Ab4, Gb4
B	B4, C5, D5, E5, F5, G5, A5, B5	B5, A5, G5, F5, E5, D5, C5, B4
E	E4, F4, G4, A4, B4, C5, D5, E5	E5, D5, C5, B4, A4, G4, F4, E4
A	A4, B4, C5, D5, E5, F5, G5, A5	A5, G5, F5, E5, D5, C5, B4, A4
D	D4, E4, F4, G4, A4, B4, C5, D5	D5, C5, B4, A4, G4, F4, E4, D4
G	G4, A4, B4, C5, D5, E5, F5, G5	G5, F5, E5, D5, C5, B4, A4, G4

12 Major Scales



12 Major Scales - Bass Clef

The image displays a musical score for 12 instruments, each with a unique timbre. The instruments are labeled C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, and G. Each instrument has a staff with a treble clef and a key signature of one sharp (F#). The notes are arranged in a sequence that suggests a harmonic progression or a specific musical exercise.

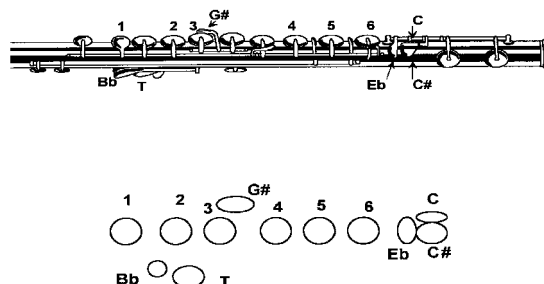
CHAPTER 13

FINGERING CHARTS

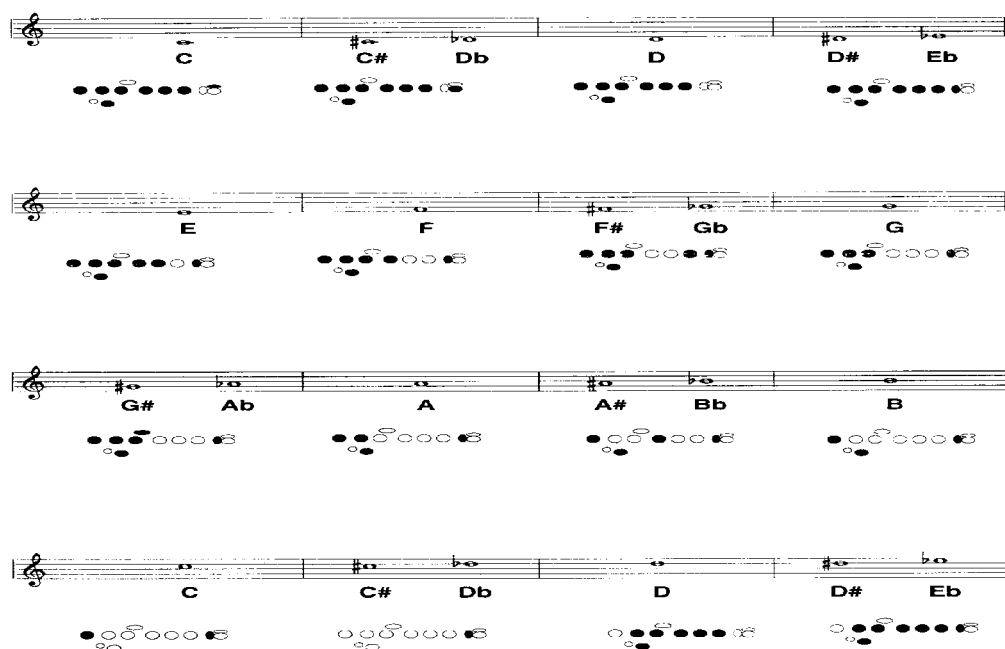
FLUTE FINGERING CHART

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 flute.
- c. Where alternate fingerings are shown, use whichever one is more comfortable and convenient.



FLUTE FINGERING CHART

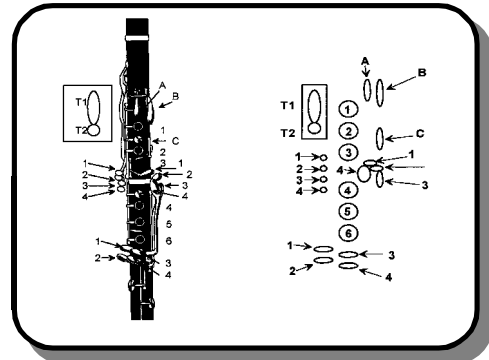


FLUTE FINGERING CHART

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. Each note is shown with its musical notation and a 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)
- F: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)
- F# Gb: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)
- G: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)
- G# Ab: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)
- A: Fingering 1 (index), 2 (middle), 3 (ring), 4 (pinky)

Row 2:

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

Row 3:

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

CLARINET FINGERING CHART - 2

This chart displays fingerings for the upper register of a clarinet on a treble clef staff. Each note is shown with its standard fingering and an alternative fingering where applicable. Fingerings are indicated by numbers 1-4 for fingers and 'a' for the thumb.

Note	Fingering
A	1 2 3 4 a
A# Bb	1 2 3 4 a
B	1 2 3 4 a
C	1 2 3 4 a
C# Db	1 2 3 4 a or 1 2 3 4 a
C# Db	1 2 3 4 a or 1 2 3 4 a
D	1 2 3 4 a
D# Eb	1 2 3 4 a
E	1 2 3 4 a
F	1 2 3 4 a
F# Gb	1 2 3 4 a or 1 2 3 4 a
F# Gb	1 2 3 4 a or 1 2 3 4 a
G	1 2 3 4 a
G# Ab	1 2 3 4 a

BASS CLARINET FINGERING CHART - 1

This chart displays fingerings for the lower register of a bass clarinet on a bass clef staff. Each note is shown with its standard fingering and an alternative fingering where applicable. Fingerings are indicated by numbers 1-4 for fingers and 'a' for the thumb.

Note	Fingering
A	1 2 3 4 a
A# Bb	1 2 3 4 a
B	1 2 3 4 a
B	1 2 3 4 a
C	1 2 3 4 a
C# Db	1 2 3 4 a
D	1 2 3 4 a
D# Eb	1 2 3 4 a
D# Eb	1 2 3 4 a
E	1 2 3 4 a
F	1 2 3 4 a
F# Gb	1 2 3 4 a
F# Gb	1 2 3 4 a
G	1 2 3 4 a

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.

Row 1:

- Notes: G# Ab, A, A# Bb, B, C, C# Db, C# Db
- Fingerings: Each note has a unique fingering diagram showing which keys are pressed and which fingers are used.

Row 2:

- Notes: D, D Eb, E, F, F# Gb, F# Gb, G
- Fingerings: Each note has a unique fingering diagram showing which keys are pressed and which fingers are used.

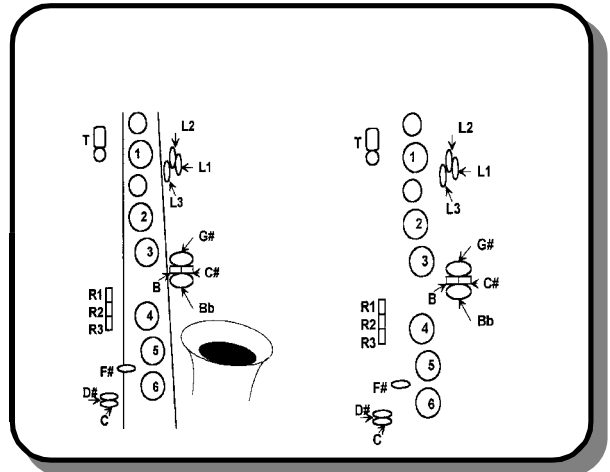
Row 3:

- Notes: G# Ab, A, A# Bb, A# Bb, B, C
- Fingerings: Each note has a unique fingering diagram showing which keys are pressed and which fingers are used.

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.

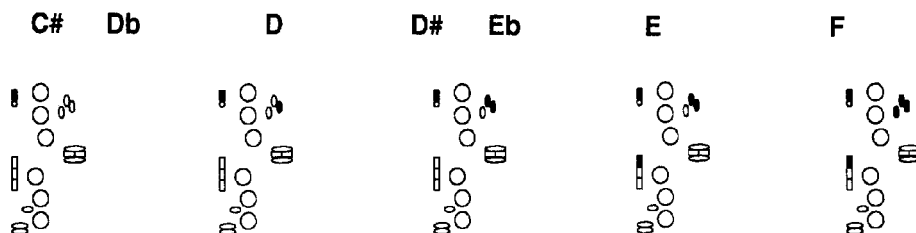
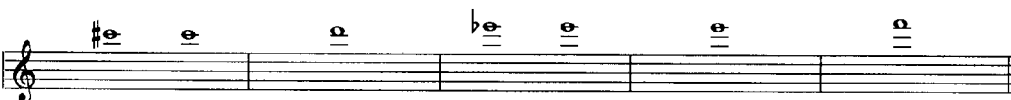
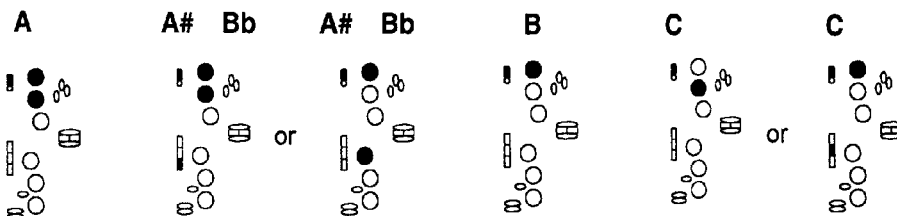
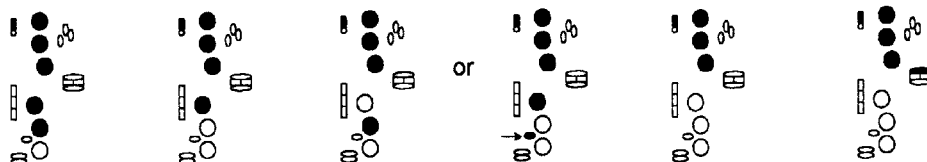
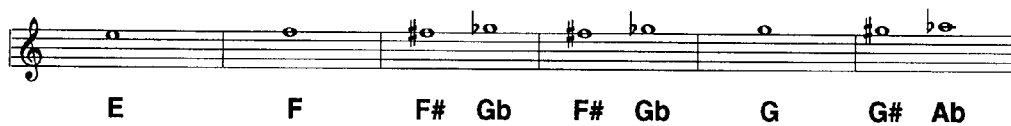


SAXOPHONE FINGERING CHART - 1

Alto, Tenor, Baritone

Notes	Fingering Diagrams
A# Bb B C C# Db D D# Eb E	[Fingering diagrams for notes A# through E]
F F# Gb F# Gb G G# Ab A A# Bb	[Fingering diagrams for notes F through A#]
A# Bb B C C# Db D D# Eb	[Fingering diagrams for notes A# through Eb]

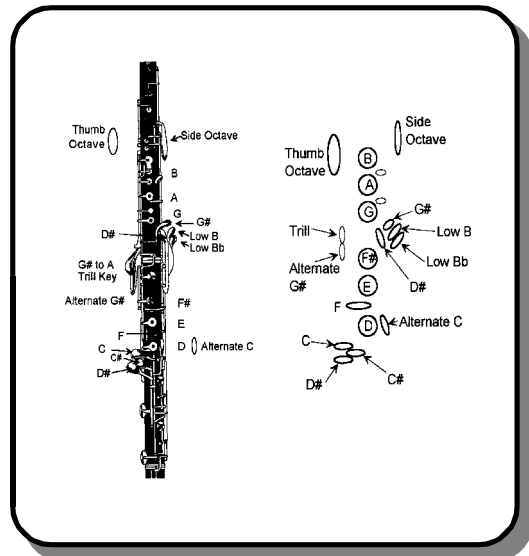
SAXOPHONE FINGERING CHART - 2 **Alto, Tenor, Baritone**



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 finger placement on the keys, with darkened areas indicating which keys are depressed.

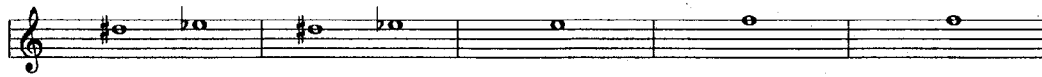
Row 1: A# Bb, B, C, C# Db, D, D# Eb

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 and right hands with fingers numbered 1-5. Darkened areas on the keys indicate which keys are depressed.

OBOE FINGERING CHART - 2



D# Eb

D# Eb

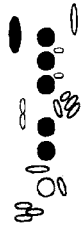
E

F

F



or



or



F# Gb

G

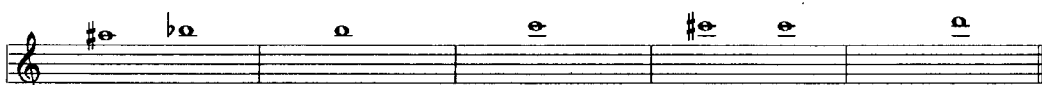
G# Ab

G# Ab

A



or



A# Bb

B

C

C# Db

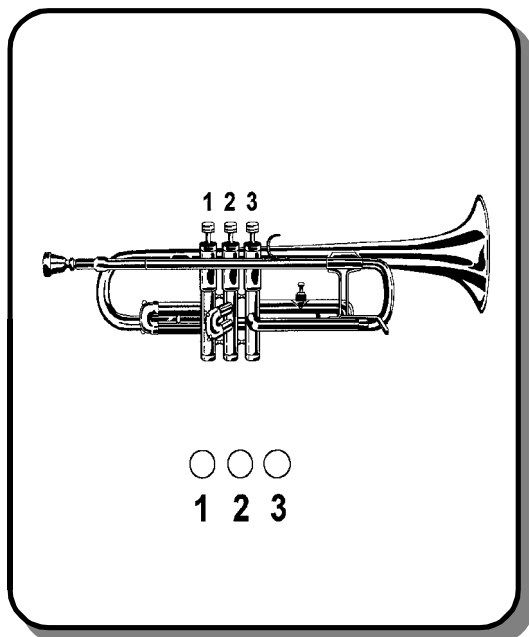
D



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.



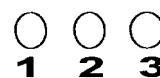
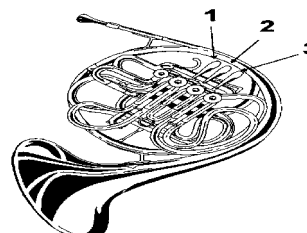
TRUMPET/CORNET FINGERING CHART

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)

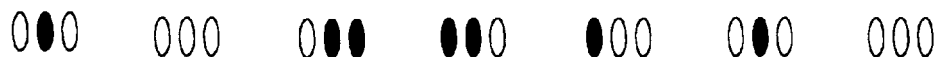
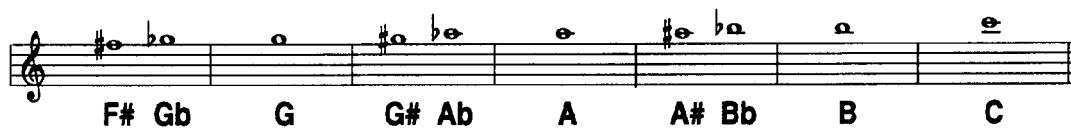
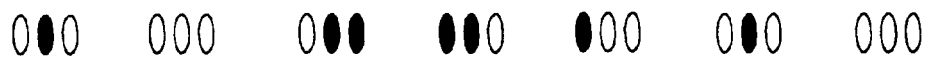
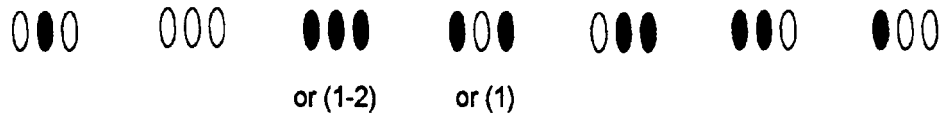
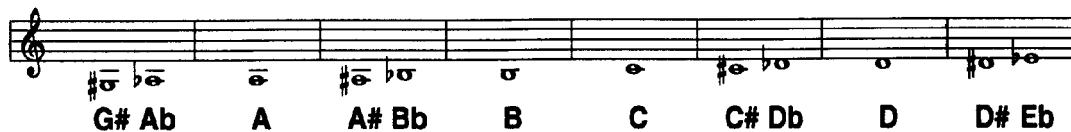
 G# Ab	 A	 A# Bb	 B	 C	 C# Db	 D	 D# Eb
 1 2 3	 1 2	 1 3	 1 2	 1 2 3	 1 2 3	 1 2	 1 3

 E	 F	 F# Gb	 G	 G# Ab	 A	 A# Bb
 1 2 3	 1 2	 1 2 3	 1 2 3	 1 2	 1 2	 1 3

 B	 C	 C# Db	 D	 D# Eb	 E	 F
 1 2	 1 2 3	 1 2 3	 1 2 3	 1 2	 1 2 3	 1 3

 F# Gb	 G	 G# Ab	 A	 A# Bb	 B	 C
 1 2	 1 2 3	 1 2	 1 2	 1 2	 1 2	 1 2 3

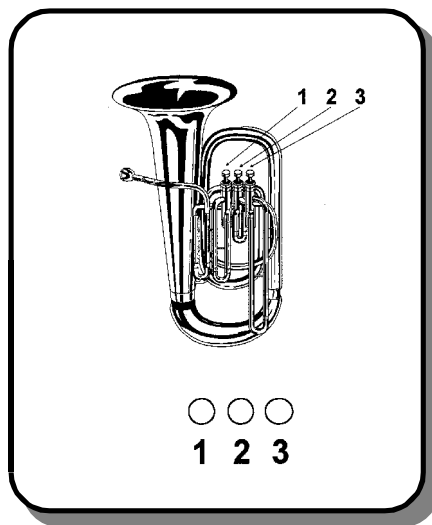
FRENCH HORN FINGERING CHART (Single "Bb" Horn)



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**
 ● ○ ● ○ ● ● ● ● ○ ● ○ ○ ○ ● ○ ○ ○ ○

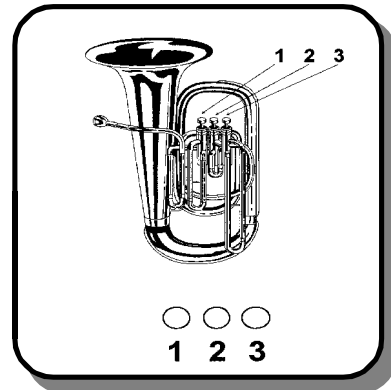
G# Ab **A** **A# Bb** **B** **C** **C# Db**
 ○ ● ● ● ● ○ ● ○ ○ ○ ● ○ ○ ○ ○ ● ● ○

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

○●● ●●○ ●○○ ○●○ ○○○ ●●○ ●○○

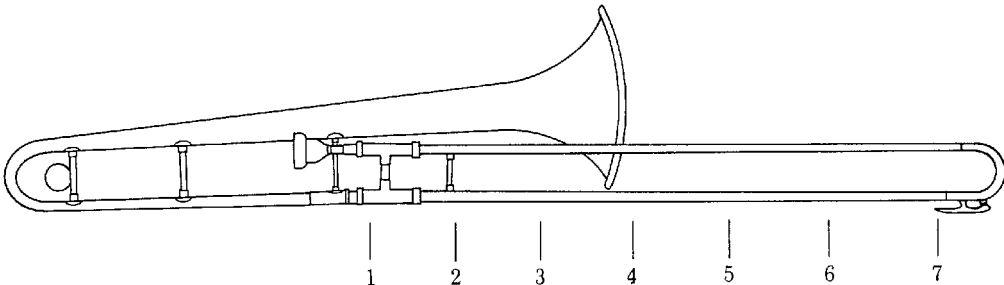
F# Gb G G# Ab A A# Bb B C

○●○ ○○○ ●○○ ○●○ ○○○ ○●● ●○○

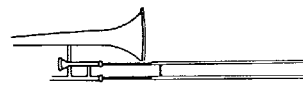
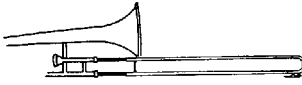
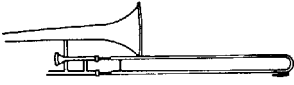
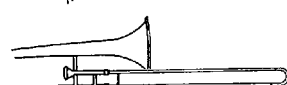

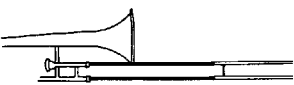

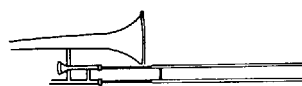
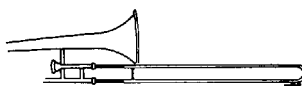
TROMBONE ELEMENTARY FINGERING CHART

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

TROMBONE ELEMENTARY FINGERING CHART




POSITIONS

G	G# - Ab	A
		
4th Position	3rd Position	2nd Position
A# - Bb	B	C
		
1st Position	7th Position	6th Position
C# - Db	D	D# - Eb
		
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						
4	D	A		B			
4	A		B		E		G




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						
4	D	A		B			
4	A		B		E		G




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						
4	D	A		B			
4	A		B		E		G



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						
4	D	A		B			
4	A		B		E		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

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	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	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	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4

KEY OF E^b

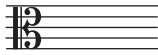
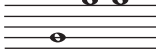
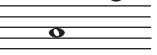
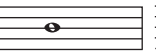


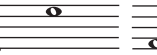

G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4

KEY OF A^b

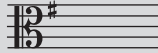
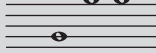
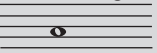
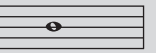

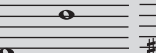
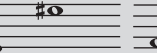
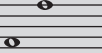
G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E	G D A E
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4

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

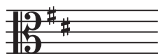

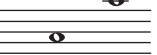
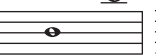
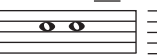
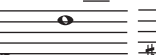
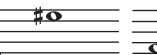

KEY OF C

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 E 2 E 3 E 4 E	1 F 2 F 2 F 3 F 4	1 G 2 2 G 3 G 4 G
							

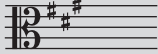
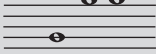
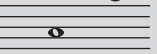
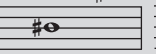
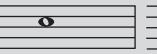

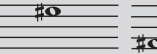
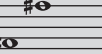
KEY OF G

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 E 2 E 3 E 4 E	1 F# 2 F# 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 E 2 E 3 E 4 E	1 F# 2 F# 2 F# 3 F# 4	1 G# 2 2 G# 3 G# 4 G#
							

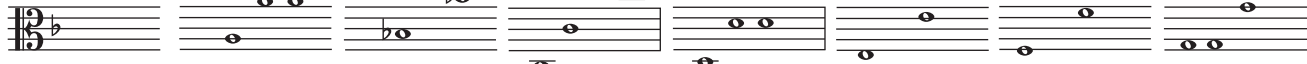
KEY OF A

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 E 2 E 3 E 4 E	1 F# 2 F# 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 \flat				
2	F	C		C			
3	G	D			D		
4	A				E		G



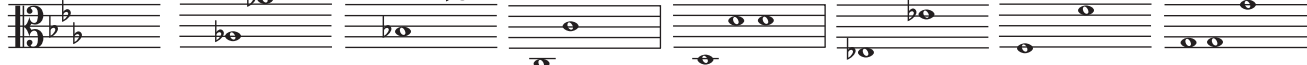
KEY OF B \flat

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




KEY OF E \flat

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



KEY OF A \flat

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