

# **Shotwell Band**

## **Daily Drills**



# **TROMBONE**

# Trombone Position Chart

Notes on gray background are pedal tones.

F	F# Gb	G	G# Ab	A	A# Bb
6 or T 1	5	4	3	2	1

B	C	C# Db	D	D# Eb	E	F
Tb7 (lip down)	T 7	T 6	Tb4	Tb3	7 or T 2	6 or T 1

F# Gb	G	G# Ab	A	A# Bb	B	C
5	4 or Tb7	3 or Tb6	2 or Tb4	1 or Tb3	7 or Tb2	6 or T 1

C# Db	D	D# Eb	E	F	F# Gb	G
5	4	3	2 or 7	1 or 6	5	4

G# Ab	A	A# Bb	B	C	C# Db
3 or 7	2 or 6	1 or #5	4 or b7	3 or b6	2 or b5

D	D# Eb	E	F	F# Gb	G
1 or b4	3 or #6	2 or #5	1 or #4 or 6	#3 or 5 or 7	#2 or 4 or 6

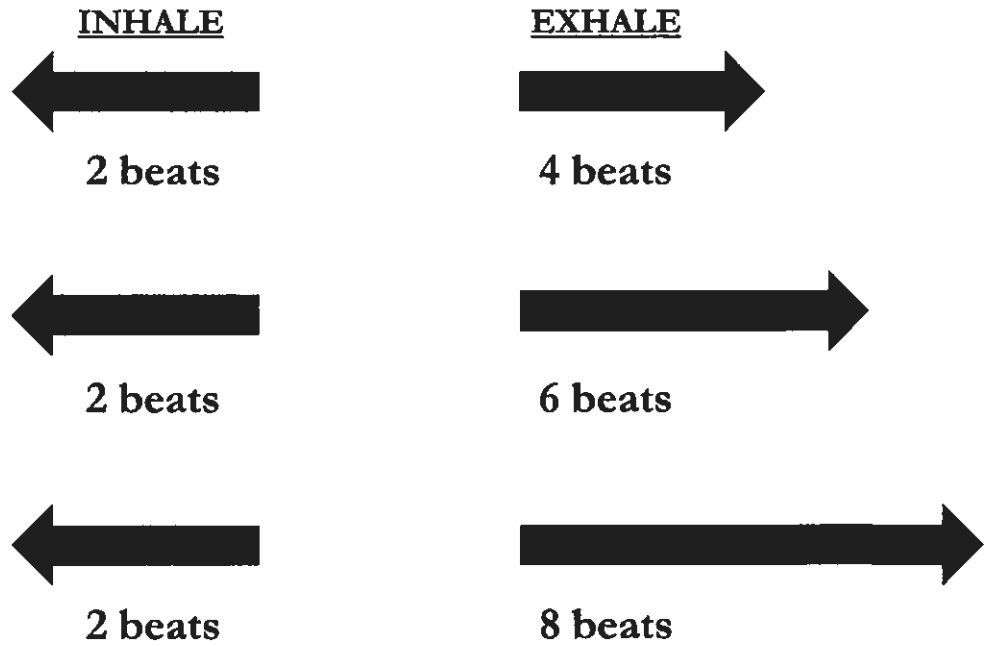
G# Ab	A	A# Bb	B	C	C#	D
3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or b1 or 6	2 or 5	1 or b4

(When more than one position is shown, the first is the most common.)

# Breathing Exercises

1. Sit tall

2. Arm extended – arm movement is a visual for the air flowing into and out of your body.



## Sustain



# Trombone

# Long Tone Exercises

♩ = 80

1 Descending 2 3 4 5 6

7 8 9 10 11 12 13 14

1 Ascending 2 3 4 5 6

7 8 9 10 11 12 13 14

1 Chromatic 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26

Bass Clef

# Long Tone Exercises

♩ = 80

1                      Extension 2                      3                      4                      5                      6

7                      8                      9                      10                      11                      12

13                      14                      15                      16                      17                      18

19                      20                      21                      22                      23                      24

25                      26                      27                      28                      29                      30

31                      32                      33                      34                      35                      36

37                      38                      39                      40                      41                      42

43                      44                      45                      46                      47                      48

# Flow Studies

Trombone, Bassoon & Euphonium

Vincent Cichowicz

1)



Musical staff 1: A single eighth note followed by a half note, both under a slur, ending with a fermata.

2)



Musical staff 2: A quarter note followed by a half note, both under a slur, ending with a fermata.

3)



Musical staff 3: A quarter note followed by a half note, both under a slur, ending with a fermata.

4)



Musical staff 4: A quarter note followed by a half note, both under a slur, ending with a fermata.

5)



Musical staff 5: A quarter note followed by a half note, both under a slur, ending with a fermata.

6)



Musical staff 6: A quarter note followed by a half note, both under a slur, ending with a fermata.

7)



Musical staff 7: A quarter note followed by a half note, both under a slur, ending with a fermata.

8)



Musical staff 8: A quarter note followed by a half note, both under a slur, ending with a fermata.

# Lip Flexibility

Trombone

1

Measures 1-7 of the first exercise. The staff is in bass clef with a common time signature. Measures 1-2: G2, A2, B2, C3 (quarter notes), D3 (half note). Measure 3: rest. Measures 4-5: D3, E3, F3, G3 (quarter notes), A3 (half note). Measure 6: rest. Measure 7: G3, F3, E3, D3 (quarter notes), C3 (half note).

8

Measures 8-14 of the first exercise. Measure 8: rest. Measures 9-10: D3, C3, B2, A2 (quarter notes), G2 (half note). Measure 11: rest. Measures 12-13: G2, F2, E2, D2 (quarter notes), C2 (half note). Measure 14: rest.

2

Measures 1-7 of the second exercise. Measures 1-2: B2, A2, G2, F2 (quarter notes), E2 (half note). Measure 3: rest. Measures 4-5: D2, C2, B1, A1 (quarter notes), G1 (half note). Measure 6: rest. Measure 7: F1, E1, D1, C1 (quarter notes), B1 (half note).

8

Measures 8-14 of the second exercise. Measure 8: rest. Measures 9-10: B1, A1, G1, F1 (quarter notes), E1 (half note). Measure 11: rest. Measures 12-13: D1, C1, B1, A1 (quarter notes), G1 (half note). Measure 14: rest.

3

Measures 1-7 of the third exercise. Measures 1-2: B2, A2, G2, F2 (quarter notes), E2 (half note). Measure 3: rest. Measures 4-5: D2, C2, B1, A1 (quarter notes), G1 (half note). Measure 6: rest. Measure 7: F1, E1, D1, C1 (quarter notes), B1 (half note).

8

Measures 8-14 of the third exercise. Measure 8: rest. Measures 9-10: B1, A1, G1, F1 (quarter notes), E1 (half note). Measure 11: rest. Measures 12-13: D1, C1, B1, A1 (quarter notes), G1 (half note). Measure 14: rest.

Trombone  
Euphonium BC  
Bassoon

# Chromatic Scale

**A** ♩ = 80

Section A consists of two staves of music in bass clef, 4/4 time. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note followed by a quarter rest. Measures 1-2, 3-4, and 5-6 are grouped together with a slur. Measures 7-8, 9-10, and 11-12 are also grouped together with a slur.

Section B consists of two staves of music in bass clef, 4/4 time. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note followed by a quarter rest. Measures 1-2, 3-4, and 5-6 are grouped together with a slur. Measures 7-8, 9-10, and 11-12 are also grouped together with a slur.

Section C consists of three staves of music in bass clef, 4/4 time. The first staff contains measures 1 through 6, the second staff contains measures 7 through 12, and the third staff contains measures 13 through 18. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note followed by a quarter rest. Measures 1-2, 3-4, and 5-6 are grouped together with a slur. Measures 7-8, 9-10, and 11-12 are also grouped together with a slur. Measures 13-14, 15-16, and 17-18 are also grouped together with a slur.

Section C continues with two staves of music in bass clef, 4/4 time. The first staff contains measures 19 through 22, and the second staff contains measures 23 through 24. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note followed by a quarter rest. Measures 19-20, 21-22, and 23-24 are grouped together with a slur.

Section D consists of two staves of music in bass clef, 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note followed by a quarter rest. Measures 1-4 and 5-7 are grouped together with a slur.



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# Rhythm Exercises

## SET 1

F 1

B♭ 2

E♭ 3

SET 1 musical notation for F 1, B♭ 2, and E♭ 3 instruments. The first staff (F 1) contains a continuous eighth-note pattern. The second staff (B♭ 2) contains a pattern of eighth notes followed by quarter notes. The third staff (E♭ 3) contains a continuous eighth-note pattern. All staves are in bass clef, 4/4 time, and B-flat major.

## SET 2

F 1

B♭ 2

E♭ 3

SET 2 musical notation for F 1, B♭ 2, and E♭ 3 instruments. The first staff (F 1) contains a continuous eighth-note pattern. The second staff (B♭ 2) contains a pattern of eighth notes followed by quarter notes. The third staff (E♭ 3) contains a continuous eighth-note pattern. All staves are in bass clef, 4/4 time, and B-flat major.

## SET 3

F 1

B♭ 2

E♭ 3

SET 3 musical notation for F 1, B♭ 2, and E♭ 3 instruments. The first staff (F 1) contains a dotted quarter note followed by an eighth note. The second staff (B♭ 2) contains a dotted quarter note followed by an eighth note. The third staff (E♭ 3) contains a dotted quarter note followed by an eighth note. All staves are in bass clef, 4/4 time, and B-flat major.

# Rhythm Exercises 2

## SET 4

F 1

B♭ 2

E♭ 3

SET 4 consists of four measures of music for three bass clef instruments: F1, B♭2, and E♭3. The time signature is 4/4 and the key signature has two flats. The notation includes eighth notes, quarter notes, and quarter rests, with some notes having accents.

## SET 5

F 1

B♭ 2

E♭ 3

SET 5 consists of four measures of music for three bass clef instruments: F1, B♭2, and E♭3. The time signature is 4/4 and the key signature has two flats. The notation features eighth notes with accents and quarter notes.

## SET 6

F 1

B♭ 2

E♭ 3

SET 6 consists of four measures of music for three bass clef instruments: F1, B♭2, and E♭3. The time signature is 4/4 and the key signature has two flats. The notation is a continuous eighth-note pattern across all three staves.

# Articulation Exercises

**Tenuto** - Full valued and connected

Use the "Doh" syllable

Musical notation for Tenuto exercise in 4/4 time. The staff shows a half note, followed by four quarter notes, a half note, and a quarter note. The quarter notes are grouped with a bracket. Below the staff is a rhythmic diagram with five boxes: one long box for the half note and four shorter boxes for the quarter notes.

**Staccato** - Separated; basically cut the note value in half

Use the "Dih" syllable

Musical notation for Staccato exercise in 4/4 time. The staff shows a half note, followed by four quarter notes, a half note, and a quarter note. The quarter notes are grouped with a bracket. Below the staff is a rhythmic diagram with four boxes: one long box for the half note and three shorter boxes for the quarter notes.

**Accent** - Full valued and emphasized

Use the "Dah" syllable

Musical notation for Accent exercise in 4/4 time. The staff shows a half note, followed by four quarter notes, a half note, and a quarter note. The quarter notes are grouped with a bracket. Below the staff is a rhythmic diagram with five boxes: one long box for the half note and four shorter boxes for the quarter notes. Accents (>) are placed above the quarter notes.

**Marcato** (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Musical notation for Marcato exercise in 4/4 time. The staff shows a half note, followed by four quarter notes, a half note, and a quarter note. The quarter notes are grouped with a bracket. Below the staff is a rhythmic diagram with five boxes: one long box for the half note and four shorter boxes for the quarter notes. Accents (^) are placed above the quarter notes.

# ARTICULATION SERIES - LEVEL 2

John Benzer

Accented (get more air to the center of the notes)

The musical notation consists of 58 measures across eight staves. The first staff (measures 1-8) includes the instruction "Tenuto" above measures 5-6 and "Accented" above measures 7-8. The second staff (measures 9-12) includes "Long-Lifted (use more tastebuds & think 'dah/daw')" above measures 9-10 and "Lifted (must have 'body of sound'/think 'tone')" above measures 11-12. The notation includes various note values, rests, and articulation marks such as accents and slurs. Measures 13-20, 21-28, 29-34, 35-40, 41-44, 47-50, and 53-56 show complex rhythmic patterns with slurs and accents. Measures 45-46, 51-52, and 57-58 feature triplet markings with the number "3" below the notes.



ARTICULATION SERIES

The musical score consists of ten staves of rhythmic exercises, each starting with a measure number. The exercises are as follows:

- Staff 1:** Measures 59-64. Exercises 59, 61, and 63 feature eighth-note triplets. Exercises 60, 62, and 64 feature sixteenth-note triplets.
- Staff 2:** Measures 65-68. Exercises 65, 67, and 68 feature eighth-note triplets. Exercise 66 features sixteenth-note triplets.
- Staff 3:** Measures 69-74. Exercises 69, 71, and 72 feature sixteenth-note triplets. Exercise 73 features eighth-note triplets.
- Staff 4:** Measures 75-80. Exercises 75, 77, and 79 feature eighth-note triplets. Exercises 76 and 78 feature sixteenth-note triplets.
- Staff 5:** Measures 81-86. Exercises 81, 83, and 85 feature eighth-note triplets. Exercises 82, 84, and 86 feature sixteenth-note triplets.
- Staff 6:** Measures 87-92. Exercises 87, 89, and 91 feature eighth-note triplets. Exercises 88 and 92 feature sixteenth-note triplets.
- Staff 7:** Measures 93-96. Exercises 93 and 94 feature sixteenth-note triplets. Exercises 95 and 96 feature eighth-note triplets.
- Staff 8:** Measures 97-98. Exercises 97 and 98 feature eighth-note triplets.
- Staff 9:** Measures 99-102. Exercises 99, 100, and 101 feature eighth-note triplets. Exercise 102 features sixteenth-note triplets.
- Staff 10:** Measures 103-106. Exercises 103, 104, and 105 feature eighth-note triplets. Exercise 106 features sixteenth-note triplets.
- Staff 11:** Measures 107-109. Exercises 107, 108, and 109 feature eighth-note triplets.





# Rhythm Diagramming

Diagramming is a VISUAL representation of rhythms.

- ABOVE each note/rest, draw the appropriate number of pulses:

\ = downbeat (½ a beat)

/ = upbeat (½ a beat)

∨ = full beat (1 beat)

- BELOW each note/rest, write out the number of beats that symbol receives STARTING on its designated beat. ONLY the subdivisions for NOTES will be CIRCLED. "Circle SOUND not SILENCE."

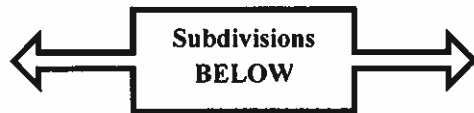
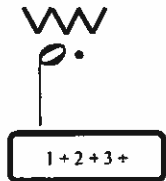
**Whole Note (4 beats of SOUND)**



**Whole Rest (4 beats of SILENCE)**



**Dotted Half Note (3 beats of SOUND)**



**Dotted Half Rest (3 beats of SILENCE)**



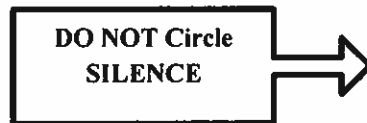
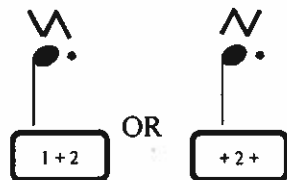
**Half Note (2 beats of SOUND)**



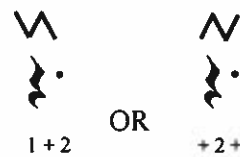
**Half Note (2 beats of SILENCE)**



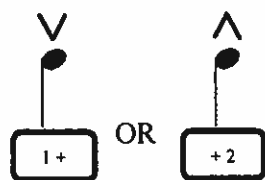
**Dotted Quarter Note (1½ beats of SOUND)**



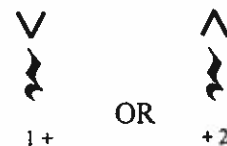
**Dotted Quarter Note (1½ beats of SILENCE)**



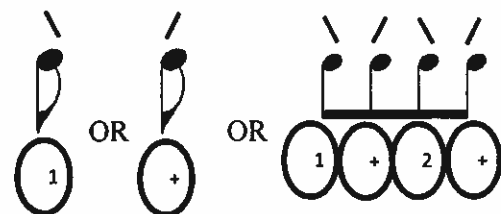
**Quarter Note (1 beat of SOUND)**



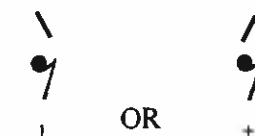
**Quarter Rest (1 beat of SILENCE)**



**Eighth Note (½ a beat of SOUND) Individual or Grouped**



**Eighth Rest (½ a beat of SILENCE)**



Name: \_\_\_\_\_

## Note and Rest Values



**whole note** - receives 4 beats of sound



**whole rest** - receives 4 beats of silence



**dotted half note** - receives 3 beats of sound



**dotted half rest** - receives 3 beats of silence



**half note** - receives 2 beats of sound



**half rest** - receives 2 beats of silence



**dotted quarter note** - receives 1 1/2 beats of sound



**dotted quarter rest** - receives 1 1/2 beats of silence



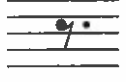
**quarter note** - receives 1 beat of sound



**quarter rest** - receives 1 beat of silence



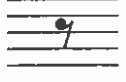
**dotted eighth note** - receives 3/4 beat of sound



**dotted eighth rest** - receives 3/4 beat of silence



**eighth note** - receives 1/2 beat of sound



**eighth rest** - receives 1/2 beat of silence



**sixteenth note** - receives 1/4 beat of sound



**sixteenth rest** - receives 1/4 beat of silence

# Trombone/Euphonium/Bassoon Region XXXIII Try-Out Music Set A

**Giocoso** ♩ = 110-124

1.

1 *mf* 2 3 4 5 6 *p*  
7 *mf* 8 9 10 11 12 13 *p*  
14 15 16 17 *mf* 18 19 *p*  
20 21 22 23 *mf* 24 25 *f*  
26 27 *p* 28 29 30 31 *f* 32 *p*

Detailed description: This exercise consists of 32 measures in a 2/4 time signature with a key signature of three flats. The first six measures are marked *mf* and the remaining measures are marked *p*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *mf* to *f* and *p*.

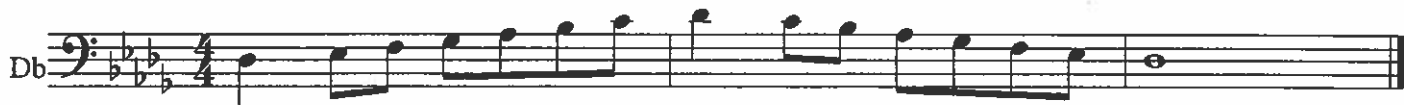
2.

♩ = 72-85  
1 *p* 2 3 4 5 *p*  
6 *f* 7 8 9 10 *p*  
11 12 13 14 15 16 *f*

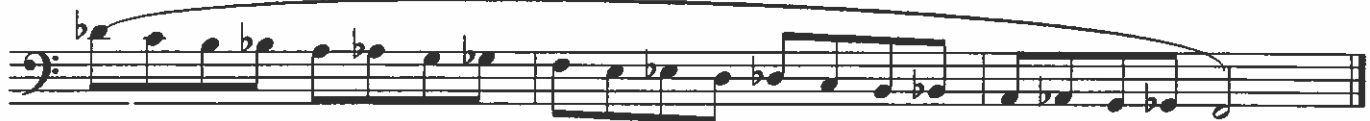
Detailed description: This exercise consists of 16 measures in a 9/8 time signature with a key signature of three flats. The tempo is marked *♩ = 72-85*. The first five measures are marked *p*, measures 6-10 are marked *f*, and measures 11-16 are marked *f*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *p* to *f*.

# Region 33 - Middle School Bands

Trombone / Euphonium B.C.



Chromatic Scale



# Trombone Position Chart

Notes on gray background are pedal tones.

F	F# Gb	G	G# Ab	A	A# Bb
6 or T 1	5	4	3	2	1

B	C	C# Db	D	D# Eb	E	F
Tb7 (lip down)	T 7	T 6	Tb4	Tb3	7 or T 2	6 or T 1

F# Gb	G	G# Ab	A	A# Bb	B	C
5	4 or Tb7	3 or Tb6	2 or Tb4	1 or Tb3	7 or Tb2	6 or T 1

C# Db	D	D# Eb	E	F	F# Gb	G
5	4	3	2 or 7	1 or 6	5	4

G# Ab	A	A# Bb	B	C	C# Db
3 or 7	2 or 6	1 or #5	4 or b7	3 or b6	2 or b5

D	D# Eb	E	F	F# Gb	G
1 or b4	3 or #6	2 or #5	1 or #4 or 6	#3 or 5 or 7	#2 or 4 or 6

G# Ab	A	A# Bb	B	C	C# Db	D
3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or b1 or 6	2 or 5	1 or b4

(When more than one position is shown, the first is the most common.)

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

<i>A</i> .....	to, in, or at; <i>A tempo</i> , in time.
<i>Accelerando (accel.)</i> .....	Gradually increasing the speed.
<i>Accent</i> .....	Emphasis on certain parts of the measure.
<i>Adagio</i> .....	Slow; leisurely.
<i>Ad libitum (ad lib.)</i> .....	At pleasure; not in strict time.
<i>A due (a 2)</i> .....	To be played by both instruments.
<i>Agitato</i> .....	Restless, with agitation.
<i>Al</i> or <i>Alla</i> .....	In the style of.
<i>Alla Marcia</i> .....	In the style of a March.
<i>Allegretto</i> .....	Moderately quick.
<i>Allegro</i> .....	Quick and lively.
<i>Allegro assai</i> .....	Very rapidly.
<i>Amore</i> .....	Love. <i>Con amore</i> ; Fondly; tenderly.
<i>Amoroso</i> .....	Affectionately.
<i>Andante</i> .....	In moderately slow time.
<i>Andantino</i> .....	A little less slow than Andante.
<i>Anima, con</i> }.....	With animation.
<i>Animato</i> }	
<i>A piacere</i> .....	At pleasure.
<i>Appassionato</i> .....	Impassioned.
<i>Arpeggio</i> .....	A broken chord.
<i>Assai</i> .....	Very: <i>Allegro assai</i> , very rapidly.
<i>A tempo</i> .....	In the original movement.
<i>Attaca</i> .....	Commence the next movement at once.
<i>Barcarolle</i> .....	A Venetian boatman's song.
<i>Ben</i> .....	Well; <i>Ben marcato</i> , well marked.
<i>Bis</i> .....	Twice; repeat the passage.
<i>Bravura</i> .....	Brilliant, bold, spirited.
<i>Brillante</i> .....	Showy, sparkling, brilliant.
<i>Brio, con</i> .....	With much spirit.
<i>Cadenza</i> .....	A passage introduced as an embellishment.
<i>Calando</i> .....	Decreasing in power and speed.
<i>Cantabile</i> .....	In a singing style.
<i>Caprice</i> .....	A composition of irregular construction.
<i>Capriccio, a</i> .....	At pleasure.
<i>Cavatina</i> .....	A movement in vocal style. [sounds.
<i>Chord</i> .....	A combination of three or more musical
<i>Coda</i> .....	A finishing movement.
<i>Col</i> or <i>con</i> .....	With.
<i>Crescendo (cres.)</i> .....	Gradually louder.
<i>Da</i> or <i>dal</i> .....	From.
<i>Da Capo (D. C.)</i> .....	From the beginning.
<i>Dal Segno (D. S.)</i> .....	From the sign.
<i>Decrescendo (decresc.)</i> .....	Decreasing in strength.
<i>Delicatezza, con</i> .....	Delicately; refined in style.
<i>Diminuendo (dim.)</i> .....	Gradually softer.
<i>Divisi</i> .....	Divided. Each part to be played by a sepa-
<i>Dolce</i> .....	Softly, sweetly. [rate instrument.
<i>Dolcissimo</i> .....	Very sweetly and softly.
<i>Dominant</i> .....	The fifth tone in the major or minor scale.
<i>Duet</i> or <i>duo</i> .....	A composition for two performers.
<i>E</i> .....	And.
<i>Elegante</i> .....	Elegant; graceful.
<i>Embouchure</i> .....	The mouthpiece of a wind instrument.
<i>Enharmonic</i> .....	Alike in pitch but different in notation.
<i>Energico</i> .....	With energy, vigorously.
<i>Espressione, con</i> .....	Expressively, with expression.
<i>Finale</i> .....	The concluding movement.
<i>Fine</i> .....	The end.
<i>Forse (f)</i> .....	Loud.
<i>Forse-piano (fp)</i> .....	Loud and instantly soft again.
<i>Fortissimo (ff)</i> .....	Very loud.
<i>Forza</i> .....	Force of tone.
<i>Forzando (fz)</i> .....	Accentuate the sound.
<i>Fuoco, con</i> .....	With fire; with spirit.
<i>Furioso</i> .....	Furiously; passionately.
<i>Giocoso</i> .....	Joyously; playfully.
<i>Giusto</i> .....	Exact; in strict time.
<i>Grandioso</i> .....	Grand; pompous; majestic.
<i>Grave</i> .....	Very slow and solemn.
<i>Grasioso</i> .....	Gracefully.
<i>Gusto</i> .....	Taste.
<i>Harmony</i> .....	A combination of musical sounds.
<i>Key-note</i> .....	The first degree of the Scale.
<i>Largamente</i> .....	Very broad in style.
<i>Larghetto</i> .....	Slow, but not so slow as Largo.
<i>Largo</i> .....	Broad and slow.
<i>Legato</i> .....	Smoothly, the reverse of Staccato.
<i>Leger-line</i> .....	A small added line above or below the staff.
<i>Leggiero</i> .....	Lightly.
<i>Lento</i> .....	Slow, but not as slow as Largo.
<i>L'istesso tempo</i> .....	In the same time.
<i>Loco</i> .....	Play as written, no longer 8va.
<i>Ma</i> .....	But. <i>Ma non troppo</i> , But not too much.
<i>Maestoso</i> .....	Majestically, dignified.
<i>Maggiore</i> .....	Major Key.
<i>Marcato</i> .....	Marked. With distinctness and emphasis.
<i>Meno</i> .....	Less. <i>Meno mosso</i> , Less quickly.
<i>Mezzo</i> .....	Moderately.
<i>Mezzo piano (mp)</i> .....	Moderately soft.
<i>Minore</i> .....	Minor Key.
<i>Moderato</i> .....	Moderately. <i>Allegro moderato</i> , moderately
<i>Molto</i> .....	Much; very. [fast.
<i>Morendo</i> .....	Gradually softer.
<i>Mosso</i> .....	Moved. <i>Piu mosso</i> , quicker.
<i>Moto</i> .....	Motion. <i>Con moto</i> , with animation.
<i>Non</i> .....	Not.
<i>Notation</i> .....	{ The art of representing musical sounds by characters visible to the eye.
<i>Obligato</i> .....	An indispensable part.
<i>Octave</i> .....	A series of 8 consecutive diatonic tones.
<i>Opus (Op.)</i> .....	A work.
<i>Ossia</i> .....	Or; or else. Generally indicating an easier
<i>Octava (8va)</i> .....	To be played an octave higher. [method.
<i>Pause (P)</i> .....	The sign indicating pause or finish.
<i>Perdendosi</i> .....	Dying away gradually.
<i>Pesante</i> .....	Heavily; with firm and vigorous execution.
<i>Piacere, a</i> .....	At pleasure.
<i>Pianissimo (pp)</i> .....	Very soft.
<i>Piano (p)</i> .....	Soft.
<i>Piu</i> .....	More. <i>Piu Allegro</i> , More quickly.
<i>Poco</i> or <i>un poco</i> .....	A little.
<i>Poco a poco</i> .....	Gradually, by degrees.
<i>Poco piu mosso</i> .....	A little faster.
<i>Poco meno</i> .....	A little slower.
<i>Poco piu</i> .....	A little faster.
<i>Poi</i> .....	Then; afterwards.
<i>Pomposo</i> .....	Pompous; grand.
<i>Prestissimo</i> .....	As fast as possible.
<i>Presto</i> .....	Very quick; faster than Allegro.
<i>Primo (1mo)</i> .....	The first.
<i>Quartet</i> .....	A piece of music for four performers.
<i>Quasi</i> .....	As if; similar to; in the style of.
<i>Quintet</i> .....	A piece of music for five performers.
<i>Rallentando (rall.)</i> .....	Gradually slower.
<i>Ritornello</i> .....	With special emphasis.
<i>Ritardando (rit.)</i> .....	Slackening speed.
<i>Risoluto</i> .....	Resolutely; bold; energetic.
<i>Ritenuato</i> .....	Retarding the time.
<i>Scherzando</i> .....	Playfully; sportively.
<i>Secondo (2do)</i> .....	The second time (or part.)
<i>Seconda volta</i> .....	The second time.
<i>Segue</i> .....	Follow on in similar style.
<i>Semplice</i> .....	Simply; unaffectedly.
<i>Sempre</i> .....	Always; continually.
<i>Senza</i> .....	Without. <i>Senza sordino</i> , Without mute.
<i>Sforzando (sf)</i> .....	Forcibly; with sudden emphasis.
<i>Simile</i> .....	In like manner.
<i>Smorzando (smorz.)</i> .....	Diminishing the sound.
<i>Solo</i> .....	For one performer only.
<i>Sordino</i> .....	A Mute. <i>Con Sordino</i> , With the Mute.
<i>Sostenuto</i> .....	Sustained, prolonged.
<i>Sotto</i> .....	Under. <i>Sotto voce</i> , In a subdued tone.
<i>Spirito</i> .....	Spirit. <i>Con Spirito</i> , Forcefully.
<i>Staccato</i> .....	Detached, separated.
<i>Stenlando</i> .....	Dragging or retarding the tempo.
<i>Stretto</i> .....	An increase of speed. <i>Piu Stretto</i> , Faster.
<i>Subdominant</i> .....	The 4th tone in the diatonic scale.
<i>Syncopation</i> .....	Change of accent from a strong beat to a
<i>Tacet</i> .....	Be silent. [weak one.
<i>Tempo</i> .....	Movement.
<i>Tempo primo</i> .....	As at first.
<i>Tenuto (ten.)</i> .....	Held for the full value.
<i>Theme</i> .....	The subject or melody.
<i>Timbre</i> .....	Quality of tone.
<i>Tonic</i> .....	The key-note of any scale.
<i>Tremolo</i> .....	A trembling, fluttering movement.
<i>Trio</i> .....	A piece of music for three performers.
<i>Triplet</i> .....	{ A group of 3 notes to be performed in the time of two of equal value.
<i>Troppo</i> .....	Too much. <i>Allegro ma non troppo</i> , not too
<i>Tutti</i> .....	All; all the instruments. [quick.
<i>Un</i> .....	A; one; an.
<i>Unison</i> .....	Alike in pitch.
<i>Una corda</i> .....	On one string.
<i>Variation</i> .....	The transformation and embellishment of a
<i> Veloce</i> .....	Rapid; swift; quick. [melody.
<i>Vibrato</i> .....	A wavy tone-effect which should be sparing-
<i>Vivace</i> .....	With vivacity; bright; spirited. [ly used.
<i>Vivo</i> .....	Lively.
<i>Voce</i> .....	The voice; a certain part.
<i>Volkshied</i> .....	A national or folk song.
<i>Volta subito (V. S.)</i> .....	Turn over quickly.