

Shotwell Band

Daily Drills



HORN in F

French Horn Fingering Chart

Many players prefer to use the B \flat Horn (trigger) when they reach second line G \sharp and continue to use it throughout the upper register.

C	C \sharp D \flat	D	D \sharp E \flat	E	F

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B

C	C \sharp D \flat	D	D \sharp E \flat	E	F

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B

C	C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat

G	G \sharp A \flat	A	A \sharp B \flat	B	C

C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat

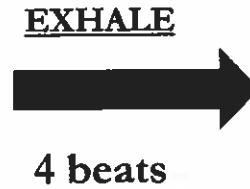
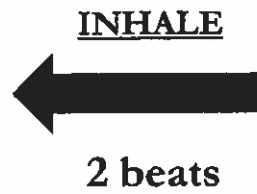
G	G \sharp A \flat	A	A \sharp B \flat	B	C

(When more than one fingering 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



Horn in F

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

Horn in F

Long Tone Exercises

Alternate Lower Octave

$\text{♩} = 80$

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

F Instruments 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

French Horn

Vincent Cichowicz



Lip Flexibility

Horn in F

1

2

8

3

8

4

8

Horn in F

Chromatic Scale

A ♩ = 80

1 2 3 4 5 6

Staff A, measures 1-6: Treble clef, C major. Measure 1: quarter notes G4, A4, B4. Measure 2: quarter notes C5, B4, A4. Measure 3: quarter notes G4, F4, E4. Measure 4: quarter notes D4, C4, B3. Measure 5: quarter notes A3, G3, F3. Measure 6: quarter notes E3, D3, C3.

7 8 9 10 11 12

Staff A, measures 7-12: Treble clef, C major. Measure 7: quarter notes B2, C3, D3. Measure 8: quarter notes E3, F3, G3. Measure 9: quarter notes A3, B3, C4. Measure 10: quarter notes D4, E4, F4. Measure 11: quarter notes G4, A4, B4. Measure 12: quarter notes C5, B4, A4.

B 1 2 3 4 5 6

Staff B, measures 1-6: Treble clef, C major. Measure 1: quarter notes G4, A4, B4. Measure 2: quarter notes C5, B4, A4. Measure 3: quarter notes G4, F4, E4. Measure 4: quarter notes D4, C4, B3. Measure 5: quarter notes A3, G3, F3. Measure 6: quarter notes E3, D3, C3.

7 8 9 10 11 12

Staff B, measures 7-12: Treble clef, C major. Measure 7: quarter notes B2, C3, D3. Measure 8: quarter notes E3, F3, G3. Measure 9: quarter notes A3, B3, C4. Measure 10: quarter notes D4, E4, F4. Measure 11: quarter notes G4, A4, B4. Measure 12: quarter notes C5, B4, A4.

C 1 2 3 4 5 6

Staff C, measures 1-6: Treble clef, C major. Measure 1: quarter notes G4, A4, B4. Measure 2: quarter notes C5, B4, A4. Measure 3: quarter notes G4, F4, E4. Measure 4: quarter notes D4, C4, B3. Measure 5: quarter notes A3, G3, F3. Measure 6: quarter notes E3, D3, C3.

7 8 9 10 11 12

Staff C, measures 7-12: Treble clef, C major. Measure 7: quarter notes B2, C3, D3. Measure 8: quarter notes E3, F3, G3. Measure 9: quarter notes A3, B3, C4. Measure 10: quarter notes D4, E4, F4. Measure 11: quarter notes G4, A4, B4. Measure 12: quarter notes C5, B4, A4.

13 14 15 16 17 18

Staff C, measures 13-18: Treble clef, C major. Measure 13: quarter notes G4, A4, B4. Measure 14: quarter notes C5, B4, A4. Measure 15: quarter notes G4, F4, E4. Measure 16: quarter notes D4, C4, B3. Measure 17: quarter notes A3, G3, F3. Measure 18: quarter notes E3, D3, C3.

19 20 21 22 23 24

Staff C, measures 19-24: Treble clef, C major. Measure 19: quarter notes B2, C3, D3. Measure 20: quarter notes E3, F3, G3. Measure 21: quarter notes A3, B3, C4. Measure 22: quarter notes D4, E4, F4. Measure 23: quarter notes G4, A4, B4. Measure 24: quarter notes C5, B4, A4.

D 1 2 3 4

Staff D, measures 1-4: Treble clef, C major. Measure 1: quarter notes G4, A4, B4. Measure 2: quarter notes C5, B4, A4. Measure 3: quarter notes G4, F4, E4. Measure 4: quarter notes D4, C4, B3.

5 6 7

Staff D, measures 5-7: Treble clef, C major. Measure 5: quarter notes A3, G3, F3. Measure 6: quarter notes E3, D3, C3. Measure 7: quarter notes B2, C3, D3.

Rhythm Exercises

SET 1

F 1

B \flat 2

E \flat 3

Set 1 consists of three staves of music in 4/4 time. The top staff (F 1) is in treble clef with a key signature of one flat (Bb). The middle staff (B \flat 2) is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff (E \flat 3) is in treble clef with a key signature of three flats (Bb, Eb, Ab). All three staves contain a rhythmic exercise consisting of eighth notes. The pattern starts with a quarter rest followed by eighth notes, then eighth notes with a quarter rest, and continues with various eighth-note groupings throughout the piece.

SET 2

F 1

B \flat 2

E \flat 3

Set 2 consists of three staves of music in 4/4 time, identical in notation to Set 1. The top staff (F 1) is in treble clef with a key signature of one flat (Bb). The middle staff (B \flat 2) is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff (E \flat 3) is in treble clef with a key signature of three flats (Bb, Eb, Ab). All three staves contain a rhythmic exercise consisting of eighth notes.

SET 3

F 1

B \flat 2

E \flat 3

Set 3 consists of three staves of music in 4/4 time. The top staff (F 1) is in treble clef with a key signature of one flat (Bb). The middle staff (B \flat 2) is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff (E \flat 3) is in treble clef with a key signature of three flats (Bb, Eb, Ab). All three staves contain a rhythmic exercise consisting of dotted eighth notes. The pattern starts with a quarter rest followed by dotted eighth notes, then dotted eighth notes with a quarter rest, and continues with various dotted eighth-note groupings throughout the piece.

Articulation Exercises

Tenuto - Full valued and connected

Use the "Doh" syllable

Musical notation for the Tenuto exercise in 4/4 time. The staff shows a whole note, followed by two pairs of quarter notes, a whole note, and a group of four eighth notes. Below the staff is a rhythmic diagram consisting of a long horizontal bar divided into five equal segments.

Staccato - Separated; basically cut the note value in half

Use the "Dih" syllable

Musical notation for the Staccato exercise in 4/4 time. The staff shows a whole note, followed by two pairs of quarter notes, a whole note, and a group of four eighth notes. Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by three shorter vertical bars.

Accent - Full valued and emphasized

Use the "Dah" syllable

Musical notation for the Accent exercise in 4/4 time. The staff shows a whole note, followed by two pairs of quarter notes with accents (>), a whole note, and a group of four eighth notes with accents (>). Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by four shorter vertical bars.

Marcato (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Musical notation for the Marcato exercise in 4/4 time. The staff shows a whole note, followed by two pairs of quarter notes with accents (^) and breath marks (v), a whole note, and a group of four eighth notes with accents (^) and breath marks (v). Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by four shorter vertical bars.

ARTICULATION SERIES - LEVEL 2

John Benzer

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

1 2 3 4 5 6 7 8

Tenuto

Long-Lifted
(use more tastebuds & think "dah/daw")

Lifted
(must have "body of sound"/think "tone")

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

3 3 3 3

47 48 49 50 51 52

3 3 3 3 3 3 3 3

53 54 55 56 57 58

3 3 3 3 3 3 3 3

ARTICULATION SERIES

The musical score consists of 11 staves of rhythmic exercises, numbered 59 through 109. Each staff begins with a measure number and contains a sequence of notes with various articulation markings. The exercises are as follows:

- Staff 59-64:** Exercises 59, 61, and 63 feature groups of notes with slurs and '3' markings below them, indicating triplets. Exercises 60, 62, and 64 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 65-68:** Exercises 65, 66, 67, and 68 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 69-74:** Exercises 69, 70, 71, 72, 73, and 74 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 75-80:** Exercises 75, 76, 77, 78, 79, and 80 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 81-86:** Exercises 81, 82, 83, 84, 85, and 86 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 87-92:** Exercises 87, 88, 89, 90, 91, and 92 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 93-96:** Exercises 93, 94, 95, and 96 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 97-98:** Exercises 97 and 98 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 99-102:** Exercises 99, 100, 101, and 102 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 103-106:** Exercises 103, 104, 105, and 106 feature notes with slurs and '3' markings, indicating slurred triplets.
- Staff 107-109:** Exercises 107, 108, and 109 feature notes with slurs and '3' markings, indicating slurred triplets.



Rhythm Diagramming

Diagramming is a VISUAL representation of rhythms.

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

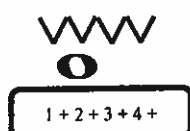
\ = downbeat (½ a beat)

/ = 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."

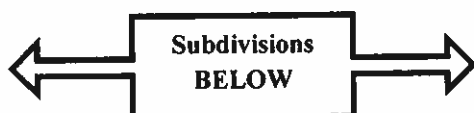
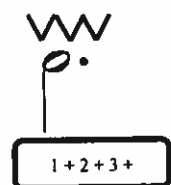
Whole Note (4 beats of SOUND)



Whole Rest (4 beats of SILENCE)



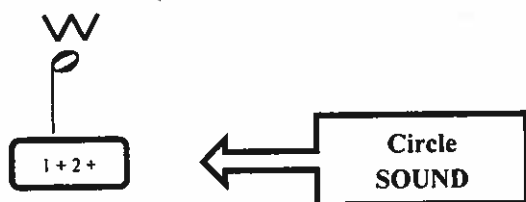
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



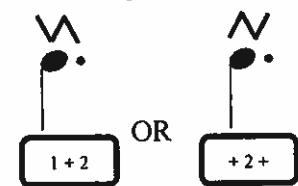
Half Note (2 beats of SOUND)



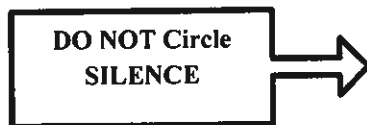
Half Note (2 beats of SILENCE)



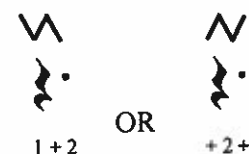
Dotted Quarter Note (1½ beats of SOUND)



OR



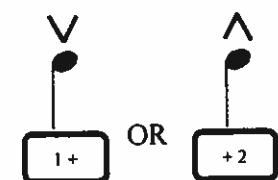
Dotted Quarter Note (1½ beats of SILENCE)



OR



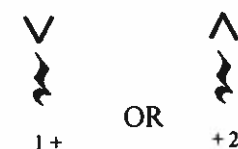
Quarter Note (1 beat of SOUND)



OR



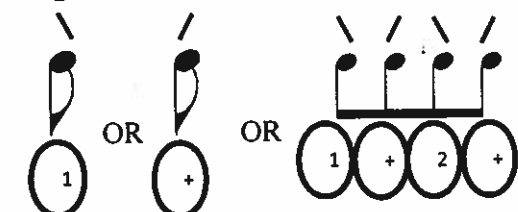
Quarter Rest (1 beat of SILENCE)



OR

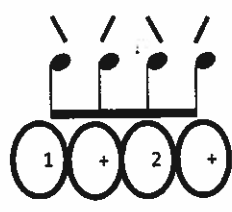


Eighth Note (½ a beat of SOUND) Individual or Grouped

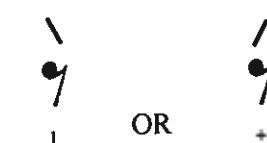


OR

OR



Eighth Rest (½ a beat of SILENCE)



OR

Name: _____

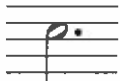
Note and Rest Values



whole note - receives 4 beats of sound



whole rest - receives 4 beats of silence



dotted half note - receives 3 beats of sound



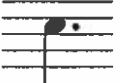
dotted half rest - receives 3 beats of silence



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



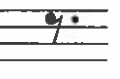
quarter note - receives 1 beat of sound



quarter rest - receives 1 beat of silence



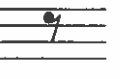
dotted eighth note - receives 3/4 beat of sound



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

French Horn Region XXXIII Try-Out Music

Set A

Studies and Melodious Etudes,
Bk 2, p3. Ployhar

Moderato (♩ = c. 100 - 112)

1. *mf*

2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

Detailed description: This is the first exercise, a 24-measure piece in 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with some slurs and accents. Measures 2, 3, and 4 are marked with fingerings 2, 3, and 4 respectively. The piece concludes with a double bar line and a key signature change to one flat.

2. $\text{♩} = 72 - 85$

2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

p *mf* *mf* *f* *mf* *f*

mf *mp* *p* *p* *mf* *mp*

mf *p* *f* *f* *p*

Detailed description: This is the second exercise, a 16-measure piece in 4/4 time with a tempo of 72-85. It is in a key signature of one flat. The exercise features a dynamic contour with various markings: *p*, *mf*, *f*, *mp*, and *p*. Slurs and accents are used throughout. The piece ends with a double bar line and a key signature change to two flats.

Region 33 - Middle School Bands

Horn in F

(Concert Db)

Ab

Musical staff for Horn in F (Concert Db) in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The melody consists of quarter notes and eighth notes, ending with a whole note chord of Eb and Ab.

(Concert Ab)

Eb

Musical staff for Horn in F (Concert Ab) in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The melody consists of quarter notes and eighth notes, ending with a whole note chord of Eb and Ab.

(Concert Eb)

Bb

Musical staff for Horn in F (Concert Eb) in 4/4 time. The key signature has two flats (Bb, Eb). The melody consists of quarter notes and eighth notes, ending with a whole note chord of Eb and Bb.

(Concert Bb)

F

Musical staff for Horn in F (Concert Bb) in 4/4 time. The key signature has two flats (Bb, Eb). The melody consists of quarter notes and eighth notes, ending with a whole note chord of Eb and F.

(Concert F)

C

Musical staff for Horn in F (Concert F) in 4/4 time. The key signature has one flat (Eb). The melody consists of quarter notes and eighth notes, ending with a whole note chord of Eb and C.

(Concert C)

G

Musical staff for Horn in F (Concert C) in 4/4 time. The key signature has one sharp (F#). The melody consists of quarter notes and eighth notes, ending with a whole note chord of C and G.

(Concert G)

D

Musical staff for Horn in F (Concert G) in 4/4 time. The key signature has two sharps (F#, C#). The melody consists of quarter notes and eighth notes, ending with a whole note chord of D and G.

(Concert D)

A

Musical staff for Horn in F (Concert D) in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody consists of quarter notes and eighth notes, ending with a whole note chord of D and A.

Chromatic Scale

Musical staff for Chromatic Scale (Ascending) in 4/4 time. The key signature has three sharps (F#, C#, G#). The scale consists of quarter notes and eighth notes, ending with a whole note chord of D and A.

Musical staff for Chromatic Scale (Descending) in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The scale consists of quarter notes and eighth notes, ending with a whole note chord of Eb and Ab.

French Horn Fingering Chart

Many players prefer to use the B \flat Horn (trigger) when they reach second line G \sharp and continue to use it throughout the upper register.

C	C \sharp D \flat	D	D \sharp E \flat	E	F
Open	T 2 3	T 1 2	T 1	T 2	T open

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
1 2 3	1 3	2 3	1 2	1	2

C	C \sharp D \flat	D	D \sharp E \flat	E	F
Open	T 2 3 or 1 2 3	T 1 2 or 1 3	T 1 or 2 3	T 2 or 1 2	T open or 1

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
2	Open	2 3	1 2	1	2

C	C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
Open or T open	1 2 or T 2 3	1 or T 1 2	2 or T 1	Open or T 2	1 or T open	2

G	G \sharp A \flat	A	A \sharp B \flat	B	C
Open	T 2 3 or 2 3	T 1 2 or 1 2	T 1 or 1	T 2 or 2	T open or Open

C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
T 2 3 or 1 2 or 2	T 1 2 or 1 or Open	T 1 or 2	T 2 or Open	T open or 1	T 2 or T 1 2 or 2

G	G \sharp A \flat	A	A \sharp B \flat	B	C
T open or T 1 or Open	T 2 3 or T 2 or 2 3	T 1 2 or T open or 1 2	T 1 or 1	T 2 or 2	T open or Open

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