

Shotwell Band

Daily Drills



TUBA

Tuba Fingering Chart

Notes on gray background are pedal tones

	A#	Bb	B	C	C#	Db	D	D#	Eb	E	F
BB Tube	Open	* (2 3)	1 2 3 4 ↓ or 1 2 or 3	1 3 4 or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓			
CC Tube	1	2	Open	* (2 3)	1 2 3 4 or 1 2 or 3	1 3 4 ↓ or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	1 2 4 or 1 4 ↓ or Open
**E Tube	4 or 1 3	2 3	1 2 or 3	1	2	Open	* (2 3)	1 2 3 4 ↓ or 1 2 or 3			

	F#	Gb	G	G#	Ab	A	A#	Bb	B	C	C#	Db
BB Tube	2 3	1 2 or 3	1	2	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3				
CC Tube	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	1	2	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	2 4 or 1 2 3 ↓	2 3
**E Tube	1 3 4 ↓ or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1

	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A
BB Tube	1 2 or 3	1	2	Open or 1 3 ↓ or 4	2 3	1 2 or 3	1	2			
CC Tube	4 or 1 3 ↓	2 3	1 2 or 3	1	2	Open or 1 3 ↓	2 3	1 2 or 3	1	2	2
**E Tube	2	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	1	2	2 3	1 2 or 3	2

	A#	Bb	B	C	C#	Db	D	D#	Eb	E	F
BB Tube	Open or 2 3	1 2 ↑ or 3 or 2 4	1 ↑ or 1 3 ↓ or 4	2 or 2 3	Open or 1 2 ↓ or 3	1 ↓ or 1 3 ↑	2 or 2 3 ↑	1 ↑ or 1 3 ↑	2 or 2 3 ↑	Open or 1 2 ↑ or 3 ↑	1 ↑ or 1 3 ↑
CC Tube	1	2	Open or 2 3	1 2 ↑ or 3 or 2 4	1 ↑ or 1 3 ↓ or 4	2 or 2 3	Open or 1 2 ↑ or 3	1 ↓ or 1 3 ↑	2 or 2 3	Open or 1 2 ↑ or 3 ↑	1 ↑ or 1 3 ↑
**E Tube	Open or 1 3 ↓	2 3	1 2 or 3	1 or 1 2 3	2 or 1 3	Open or 2 3	1 2 or 3	Open or 1 2 ↑ or 3 ↑	1 2 or 3	Open or 1 2 ↑ or 3 ↑	1 or 1 3

	F#	Gb	G	G#	Ab	A	A#	Bb	B	C	C#	Db
BB Tube	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 or Open or 2 3 or 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 4	1 ↑ or Open or 1 3 or 4 ↑	2 or 2 3				
CC Tube	2 or 2 3 ↑	Open or 1 2 ↑ or 3 ↑	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 = Open = 2 3 = 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 ↑	1 = Open = 2 3 = 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 4
**E Tube	2 or 2 3	Open or 1 2 or 3	1 or 1 3	2	Open or 1 2 ↑ or 3 ↑	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 = Open = 2 3 = 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 4	1 = Open = 2 3 = 2 4

	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A	A#	Bb
BB Tube	Open = 1 2 = 1 2 3 or 3	1 or 1 3	2 or 2 3	Open or 1 2	2 3 or 1	1 2 or 2	1 or Open or 2 3 or 2 4	2 or 1 2 or 1 3	Open or 2 3	1 or 1 3	2 or 2 3	Open or 1 2	1 or 1 3
CC Tube	1 = Open = 1 3 = 4 ↑	2 or 2 3	Open = 1 2 = 1 2 3 = 3	1 or 1 3	2 or 2 3	Open or 1 2	2 3 or 1	1 2 or 2	Open or 1 2	2 3 or 1	1 2 or 2	1 = Open = 2 3 = 2 4	1 = Open = 2 3 = 2 4
**E Tube	2 = 1 2 = 1 3	Open = 2 3 = 1	1 2 or 3 = 2 4	1 or 1 3 ↓ or Open	2 or 2 3	1 2 3 = 3 = Open = 1 2	1 or 1 3	2 or 2 3	Open or 1 2	2 3 or 1	1 2 or 2	Open or 1 2	1 = Open = 2 3 = 2 4

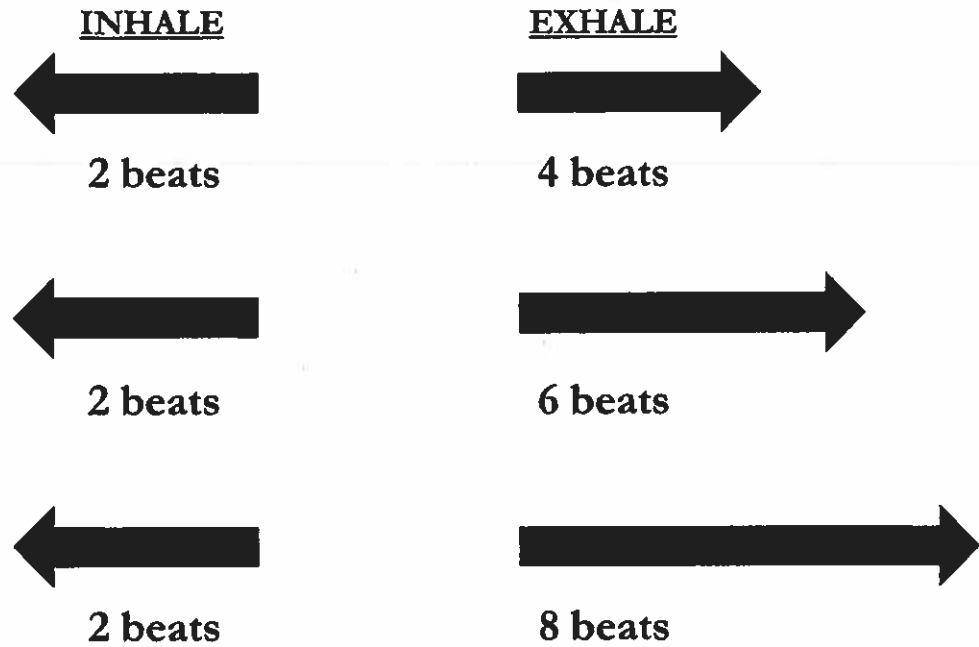
(When more than one fingering is shown, the first is the most common.)

*Not readily playable on 4 valve Tuba. **Non Compensating. ↓ = Lower pitch ↑ = Raise pitch

Breathing Exercises

1. Sit tall

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



Sustain



Tuba

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

Tuba

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

Tuba

Vincent Cichowicz

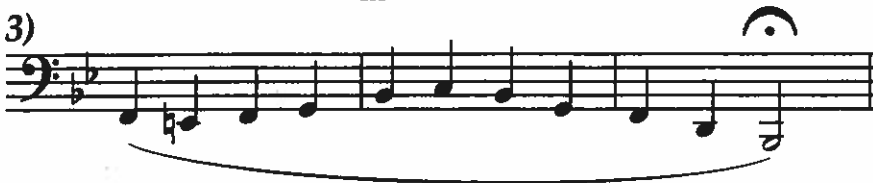
1)



2)



3)



4)



5)



6)



7)



8)



Lip Flexibility

Tuba

1

1 2 3 4 5 6 7

Staff 1: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1 (b); 2: E1, D1, C1, B0 (b); 3: A1, G1, F1, E1; 4: D1, C1, B0 (b), A1; 5: G1, F1, E1, D1; 6: C1, B0 (b), A1, G1; 7: F1, E1, D1, C1.

8 9 10 11 12 13 14

Staff 1: Bass clef, common time. Measures 8-14. Notes: 8: B0 (b), A1; 9: G1, F1, E1, D1; 10: C1, B0 (b), A1, G1; 11: F1, E1, D1, C1; 12: B0 (b), A1, G1, F1; 13: E1, D1, C1, B0 (b); 14: A1, G1, F1, E1.

2

1 2 3 4 5 6 7

Staff 2: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1; 2: E1, D1, C1, B1; 3: A1, G1, F1, E1; 4: D1, C1, B1, A1; 5: G1, F1, E1, D1; 6: C1, B1, A1, G1; 7: F1, E1, D1, C1.

8 9 10 11 12 13 14

Staff 2: Bass clef, common time. Measures 8-14. Notes: 8: B1, A1; 9: G1, F1, E1, D1; 10: C1, B1, A1, G1; 11: F1, E1, D1, C1; 12: B1, A1, G1, F1; 13: E1, D1, C1, B1; 14: A1, G1, F1, E1.

3

1 2 3 4 5 6 7

Staff 3: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1; 2: E1, D1, C1, B1; 3: A1, G1, F1, E1; 4: D1, C1, B1, A1; 5: G1, F1, E1, D1; 6: C1, B1, A1, G1; 7: F1, E1, D1, C1.

8 9 10 11 12 13 14

Staff 3: Bass clef, common time. Measures 8-14. Notes: 8: B1, A1; 9: G1, F1, E1, D1; 10: C1, B1, A1, G1; 11: F1, E1, D1, C1; 12: B1, A1, G1, F1; 13: E1, D1, C1, B1; 14: A1, G1, F1, E1.

Chromatic Scale

Tuba

A ♩ = 80

1 2 3 4 5 6

7 8 9 10 11 12

Section A consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale in the key of C major, starting on middle C and ascending to C5. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are grouped in pairs with slurs, and there are rests in the second half of each measure.

B

1 2 3 4 5 6

7 8 9 10 11 12

Section B consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale in the key of C minor, starting on middle C and ascending to C5. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are grouped in pairs with slurs, and there are rests in the second half of each measure.

C

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

Section C consists of four staves of music in bass clef with a common time signature. The first two staves contain measures 1 through 12, the third staff contains measures 13 through 18, and the fourth staff contains measures 19 through 24. The music is a chromatic scale in the key of C major, starting on middle C and ascending to C5. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are grouped in pairs with slurs, and there are rests in the second half of each measure.

D

1 2 3 4

5 6 7

Section D consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. The music is a chromatic scale in the key of C major, starting on middle C and ascending to C5. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are grouped in pairs with slurs, and there are rests in the second half of each measure.

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Tuba

Rhythm Exercises

SET 1

F 1

B♭ 2

E♭ 3

SET 1 consists of three staves (F 1, B♭ 2, E♭ 3) in 4/4 time with a key signature of two flats. Each staff contains a rhythmic exercise consisting of eighth and sixteenth notes. The exercise is repeated four times across the staves.

SET 2

F 1

B♭ 2

E♭ 3

SET 2 consists of three staves (F 1, B♭ 2, E♭ 3) in 4/4 time with a key signature of two flats. Each staff contains a rhythmic exercise consisting of eighth and sixteenth notes. The exercise is repeated four times across the staves.

SET 3

F 1

B♭ 2

E♭ 3

SET 3 consists of three staves (F 1, B♭ 2, E♭ 3) in 4/4 time with a key signature of two flats. Each staff contains a rhythmic exercise consisting of quarter, eighth, and sixteenth notes. The exercise is repeated four times across the staves.

Tuba

Rhythm Exercises 2

SET 4

F 1

B \flat 2

E \flat 3

SET 4 musical notation for Tuba, showing three staves (F 1, B \flat 2, E \flat 3) in 4/4 time, bass clef, key signature of two flats. The music consists of eighth and quarter notes in a descending sequence.

SET 5

F 1

B \flat 2

E \flat 3

SET 5 musical notation for Tuba, showing three staves (F 1, B \flat 2, E \flat 3) in 4/4 time, bass clef, key signature of two flats. The music features eighth notes with accents and quarter notes.

SET 6

F 1

B \flat 2

E \flat 3

SET 6 musical notation for Tuba, showing three staves (F 1, B \flat 2, E \flat 3) in 4/4 time, bass clef, key signature of two flats. The music consists of continuous eighth notes.

Articulation Exercises

Tenuto - Full valued and connected

Use the "Doh" syllable

Musical notation for Tenuto exercise in 4/4 time. The staff shows a whole note, followed by four quarter notes, a whole note, and a group of four eighth notes. Below the staff is a rhythmic diagram with a long bar for the whole note and four smaller bars 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 whole note, followed by four quarter notes, a whole note, and a group of four eighth notes. Below the staff is a rhythmic diagram with a long bar for the whole note and four very short bars 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 whole note, followed by four quarter notes with accents, a whole note, and a group of four eighth notes with accents. Below the staff is a rhythmic diagram with a long bar for the whole note and four smaller bars for the quarter notes, each with a small triangle above it.

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 whole note, followed by four quarter notes with marcato accents, a whole note, and a group of four eighth notes with marcato accents. Below the staff is a rhythmic diagram with a long bar for the whole note and four smaller bars for the quarter notes, each with a small triangle above it.

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

47 48 49 50 51 52

53 54 55 56 57 58

ARTICULATION SERIES

This musical score, titled "ARTICULATION SERIES", consists of ten staves of music, numbered 59 through 109. The notation is primarily rhythmic and melodic, featuring eighth and sixteenth notes. Many measures contain triplets, indicated by a bracket with the number "3" underneath. The notes are often beamed together. The score is divided into measures by vertical bar lines, with some measures containing rests. The final measure (109) ends with a double bar line. The overall style is technical and focused on articulation exercises.

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."

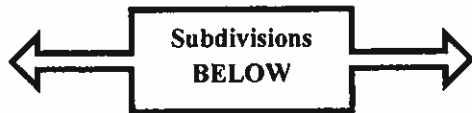
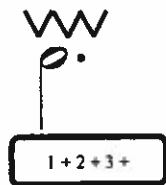
Whole Note (4 beats of SOUND)



Whole Rest (4 beats of SILENCE)



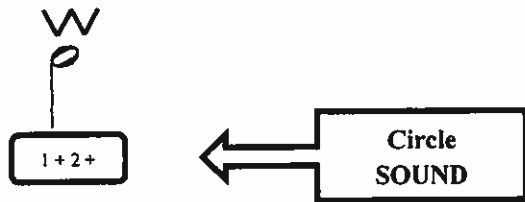
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



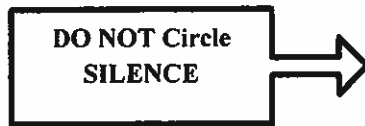
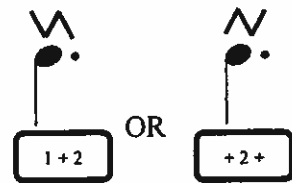
Half Note (2 beats of SOUND)



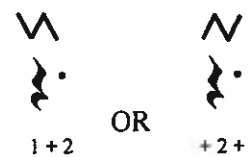
Half Note (2 beats of SILENCE)



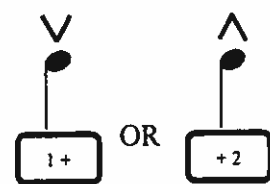
Dotted Quarter Note (1½ beats of SOUND)



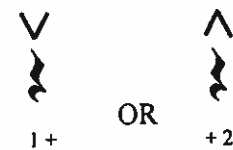
Dotted Quarter Note (1½ beats of SILENCE)



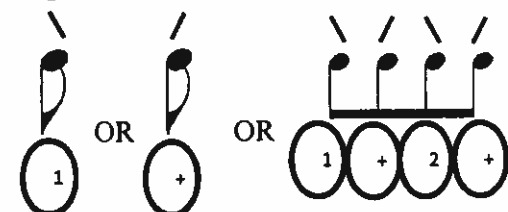
Quarter Note (1 beat of SOUND)



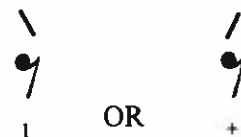
Quarter Rest (1 beat of SILENCE)



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

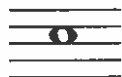


Eighth Rest (½ a beat of SILENCE)



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



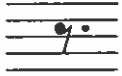
quarter note - receives 1 beat of sound



quarter rest - receives 1 beat of silence



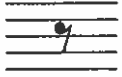
dotted eighth note - receives 3/4 beat of sound



dotted eighth rest - receives 3/4 beat of silence



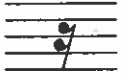
eighth note - receives 1/2 beat of sound



eighth rest - receives 1/2 beat of silence



sixteenth note - receives 1/4 beat of sound



sixteenth rest - receives 1/4 beat of silence

Tuba Region XXXIII Try-Out Music

Set A

Giocoso ♩ = 110-124

1.

1 2 3 4 5 6
mf *p*

7 8 9 10 11 12 13
mf *p*

14 15 16 17 18 19
mf *p*

20 21 22 23 24 25
mf *p* *f*

27 28 29 30 31 32
p *f* *p*

Detailed description: This block contains the first exercise, numbered 1. It consists of 32 measures of music in a bass clef, 2/4 time signature, and B-flat major key signature. The tempo is marked 'Giocoso' with a quarter note equal to 110-124 beats per minute. The exercise is divided into five measures per line. Measure numbers 1 through 32 are indicated above the notes. Dynamic markings include *mf* (measures 1, 7, 14, 20, 27), *p* (measures 4, 6, 12, 19, 31), and *f* (measures 24, 29). The piece concludes with a double bar line at measure 32.

♩ = 72-85

2.

1 2 3 4 5
p *p*

6 7 8 9 10
f *p* *p*

11 12 13 14 15 16
f

Detailed description: This block contains the second exercise, numbered 2. It consists of 16 measures of music in a bass clef, 3/8 time signature, and B-flat major key signature. The tempo is marked with a quarter note equal to 72-85 beats per minute. The exercise is divided into three measures per line. Measure numbers 1 through 16 are indicated above the notes. Dynamic markings include *p* (measures 1, 4, 9, 10) and *f* (measures 6, 13, 15). The piece concludes with a double bar line at measure 16.

Region 33 - Middle School Bands

Tuba

Db



Ab



Eb



Bb



F



C



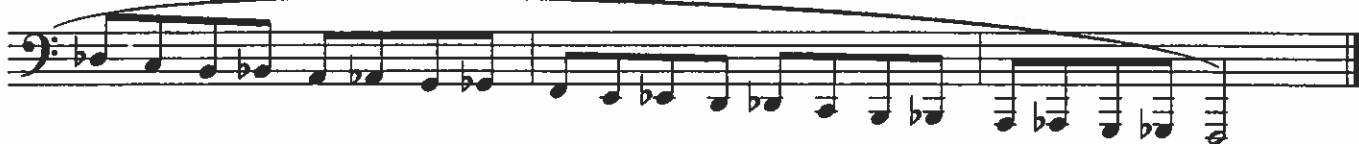
G



D



Chromatic Scale



Tuba Fingering Chart

Notes on gray background are pedal tones

	A#	Bb	B	C	C#	Db	D	D#	Eb	E	F
BB Tuba	Open	* (23)	1 2 3 4 ↓ or 1 2 or 3	1 3 4 or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓			
CC Tuba	1	2	Open	* (23)	1 2 3 4 ↓ or 1 2 1 or 3	1 3 4 ↓ or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open			
**E1 Tuba	4 or 1 3	2 3	1 2 or 3	1	2	Open	* (23)	1 2 3 4 ↓ or 1 2 or 3			

	F#	Gb	G	G#	Ab	A	A#	Bb	B	C	C#	Db
BB Tuba	2 3	1 2 or 3	1	2	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3				
CC Tuba	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	1	2	Open	2 4 or 1 2 3 ↓				
**E1 Tuba	1 3 4 ↓ or 1	2 3 4 or 2	1 2 4 or 1 4 ↓ or Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	1				

	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A
BB Tuba	1 2 or 3	1	2	Open or 1 3 ↓ or 4	2 3	1 2 or 3	1	2			
CC Tuba	4 or 1 3 ↓	2 3	1 2 or 3	1	2	Open or 1 3 ↓	2 3	1 2 or 3			
**E1 Tuba	2	Open	2 4 or 1 2 3 ↓	4 or 1 3 ↓	2 3	1 2 or 3	1	2			

	A#	Bb	B	C	C#	Db	D	D#	Eb	E	F
BB Tuba	Open or 2 3	1 2 ↑ or 3 or 2 4	1 ↑ or 1 3 ↓ or 4	2 or 2 3	Open or 1 2 ↓ or 3	1 ↓ or 1 3 ↑	2 or 2 3	Open or 1 2 ↑ or 3 ↑			
CC Tuba	1	2	Open or 2 3	1 2 ↑ or 3 or 2 4	1 ↑ or 1 3 ↓ or 4	2 or 2 3	Open or 1 2 ↑ or 3	1 ↓ or 1 3 ↑			
**E1 Tuba	Open or 1 3 ↓	2 3	1 2 or 3	1 or 1 2 3	2 or 1 3	Open or 2 3	1 2 or 3	1 or 1 3			

	F#	Gb	G	G#	Ab	A	A#	Bb	B	C	C#	Db
BB Tuba	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 or Open or 2 3 or 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 4	1 ↑ or Open or 1 3 or 4 ↑	2 or 2 3				
CC Tuba	2 or 2 3 ↑	Open or 1 2 ↑ or 3 ↑	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 = Open or 2 3 or 2 4	2 or 1 2 or 1 3	Open or 2 3 ↑ or 1	1 2 or 3 or 2 4				
**E1 Tuba	2 or 2 3	Open or 1 2 or 3	1 or 1 3	2	Open or 1 2 ↑	2 3 or 1 ↑	1 2 or 3 or 2 ↑	1 = Open or 2 3 or 2 4				

	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A	A#	Bb
BB Tuba	Open or 1 2 or 1 2 3 or 3	1 or 1 3	2 or 2 3	Open or 1 2	2 3 or 1	1 2 or 2	1 or Open or 2 3 or 2 4	2 or 1 2 or 1 3	Open or 1 2	2 3 or 1	1 2 or 2	1 = Open or 2 3 or 2 4	
CC Tuba	1 = Open or 1 3 or 1 ↑	2 or 2 3	Open or 1 2 or 1 2 3 or 3	1 or 1 3	2 or 2 3	Open or 1 2	2 3 or 1	1 2 or 2	1 = Open or 2 3 or 2 4				
**E1 Tuba	2 = 1 2 or 1 3	Open or 2 3 or 1	1 2 or 3 or 2 4	1 = 1 3 ↓ or Open	2 or 2 3	1 2 3 or 3 = Open or 1 2	1 or 1 3	2 or 2 3	Open or 1 2				

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

*Not readily playable on 4 valve Tuba. **Non Compensating. ↓ = Lower pitch

↑ = Raise pitch

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>	Load.
<i>Forse-piano (fp)</i>	Load 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>Gravioso</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>Leno</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 <i>Sva</i> .
<i>Ma</i>	But. <i>Ma non troppo</i> , But not too much.
<i>Majestoso</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>Ottava (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>Foi</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>Rinforzando</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 mnta.
<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>Stentando</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>Volti subito (V. S.)</i>	Turn over quickly.