

# All-State Band and Orchestra Terminology Sheet

(Revised – June 2008 & June 2009 - Definitions taken from the Oxford Dictionary of Music)

**\*NOTE:** Anyone auditioning for the Orchestra will include the bowing terms in the shaded box at the end;  
Students auditioning for the All-State Band test **will not** include the bowing terms

1. *accelerando* (*accel.*) - gradually growing faster
2. *accidental* – chromatic alteration of a note from the key signature until the next bar line (can be extended by a tie)
3. *ad libitum* (*ad lib*) or *a piacere* – at pleasure, at will
4. *a due* (*a 2*) – for two parts
5. *affetuoso* – tenderly, with feeling
6. *alla breve* ( $\epsilon$ ) – 2/2 time, cut time
7. *allargando* – getting slower and louder
8. *amoroso* – with love, with warm feeling
9. *animato* or *con anima* – lively, animated, spirited
10. *appassionato* or *passione* – passionate, fervent
11. *assai* – much, very
12. *a tempo* – return to the original tempo
13. *attacca* – continue without a pause
14. *bravura* – great technical skill, virtuosity
15. *brillante* – sparkling, spirited
16. *cadenza* – a brilliant (often highly technical) solo, often found at the end of a movement or a piece
17. *cadence* – the close of a melodic or harmonic phrase
18. *calmando* or *calmato* – quieting down, subsiding
19. *cantando* or *cantabile* – in a singing style, lyrical
20. *capriccioso* – fanciful, freely
21. *coda* – a concluding passage added to the form proper
22. *con* – with
23. *con brio* – with vigor, vigorously
24. *con forza* – with force, strength
25. *con fuoco* – with fire, passionately
26. *con sordino* – with mute
27. *con spirito* or *spiritoso* – with spirit
28. *crescendo* – becoming louder
29. *da capo* (*D.C.*) – from the beginning
30. *dal segno* (*D.S.*) – from the sign ( $\%$ )
31. *decrescendo* (*decresc.*) – becoming softer
32. *diatonic* – notes within a given scale or key
33. *diminuendo* (*dim.*) – becoming softer
34. *divisi* – divided parts where there is normally one
35. *dolce* – sweet, gentle
36. *doppio movimento* – twice as fast
37. *double flat* ( $\flat\flat$ ) – lower by one full step
38. *double sharp* ( $\sharp\sharp$ ) -- raise by one full step
39. *dynamics* – the level of loudness
  - ...*pianississimo* – (*ppp*) – very, very soft
  - ...*pianissimo* – (*pp*) – very soft
  - ...*piano* – (*p*) – soft
  - ...*mezzo piano* – (*mp*) – medium soft
  - ...*mezzo forte* – (*mf*) – medium loud
  - ...*forte* – (*f*) – loud
  - ...*fortissimo* – (*ff*) – very loud
  - ...*fortississimo* – (*fff*) – very, very loud
40. *e, ed* or *et* – and
41. *espressivo* – with feeling, with expression
42. *etude* – a study or exercise focusing on a particular technical or musical problem
43. *fermata* – a pause or hold ( $\frown$ )
44. *finale* – last movement of a multi-movement work
45. *fine* – the end
46. *forzando* – a strong accent
47. *giocoso* – humorous, playful
48. *giusto* – exact, appropriate or usual tempo
49. *glissando* – a glide from one note to the next
50. *grazioso* - graceful
51. *interval* – pitch difference between two notes
52. *key signature* – sharps or flats placed at the beginning of a selection indicating its key
53. *largamente* - broadly
54. *legato* – smooth, even, without breaks between notes
55. *l'istesso tempo* – at the same tempo
56. *loco* – return to normal position
57. *maestoso* – majestic, with dignity
58. *marcato* – accented, stressed
59. *marcia* - march
60. *meno* - less
61. *molto* – much, very
62. *morendo* – fading away
63. *mosso* or *moto* – moved, motion
64. *non* – no, do not
65. *nuance* – subtle shading in style
66. *ossia* – an alternate version
67. *pesante* – weighty, ponderous
68. *piu* - more
69. *pochissimo* – as little as possible
70. *poco a poco* – little by little
71. *pomposo* – stately, pompous
72. *quasi* – almost, as if
73. *rallentando* (*rall.*) – becoming slower
74. *ritardando* (*ritard.* or *rit.*) – becoming slower
75. *ritenuto* (*riten.*) – immediately slower
76. *rinforzando* (*rfz.*) – a sudden accent
77. *rubato* – free use of *accel.* and *rit.* within a measure without altering the duration of the measure as a whole
78. *sans* or *senza* - without
79. *scherzando* - playfully
80. *segue* – continue without pausing
81. *sempre* – always, throughout
82. *sforzando* (*sfz.*) – a sudden accent
83. *simile* – in the same manner
84. *sol* – a section solo, a group of soloists
85. *solo* – a part for one performer
86. *sonore* – resounding, loud
87. *sordino* - mute
88. *sostenuto* (*sost.*) – sustained

89. *staccato* – detached  
 90. *stringendo* (*string.*) – growing faster  
 91. *subito* (*sub.*) – suddenly, at once  
 92. *tacet* – be silent  
 93. *tempo* – rate of speed  
 ... *grave* – solemn and very, very slow  
 ... *largo* – very slow  
 ... *adagio, lento, larghetto* – slow  
 ... *andante* – moderately slow  
 ... *andantino* – slightly faster than *andante*  
 ... *moderato* – moderate, neither fast nor slow  
 ... *allegretto* – moderately fast  
 ... *allegro* – fast and lively  
 ... *vivo, vivace* – very fast and intense  
 ... *presto* – the fastest conventional tempo  
 ... *prestissimo* – as fast as possible  
 94. *tenuto* (*ten.*) – held, sustained for full value  
 95. *timbre* – tone color  
 96. *tranquillo* – quiet, peaceful  
 97. *trill* (*tr.*) – a rapid alteration between the written note and the diatonic second above it  
 98. *troppo* – too much  
 99. *tutti* – all, with all performers  
 100. *un, una, uno* – one  
 101. *unison* – together on the same part or in octaves

~~~SCALES~~~

- Major Scales** are diatonic scales with half-steps between 3-4 and 7-8.  
**Natural Minor Scales** are diatonic scales with half-steps between 2-3 and 5-6  
**Harmonic Minor Scales** are natural minor scales with the 7<sup>th</sup> scale degree raised a half-step. This adds a half-step between 7-8, and an interval of 1 ½ steps between 6-7.  
**Melodic Minor Scales** are natural scales where the 6<sup>th</sup> and 7<sup>th</sup> scale degrees are raised one half step in the ascending form creating half steps between 2-3 and 7-8. These notes are lowered to their natural state in the descending scale, making it identical to the natural minor.  
**Chromatic Scales** are scales which proceed by half-step from the first note to the last note.



~~~KEY SIGNATURES~~~

**C Major** – no sharps or flats  
**a minor** – no sharps or flats

| <b>Flat Keys</b> |        |
|------------------|--------|
| Majors           | minors |
| 1 – F            | 1 - D  |
| 2 – Bb           | 2 - G  |
| 3 – Eb           | 3 - C  |
| 4 – Ab           | 4 - F  |
| 5 – Db           | 5 - Bb |
| 6 – Gb           | 6 - Eb |
| 7 – Cb           | 7 – Ab |

| <b>Sharp Keys</b> |         |
|-------------------|---------|
| Majors            | Minors  |
| 1 – G             | 1 - e   |
| 2 – D             | 2 - b   |
| 3 – A             | 3 – f # |
| 4 – E             | 4 – c # |
| 5 – B             | 5 – g # |
| 6 – F #           | 6 – d # |
| 7 – C #           | 7 – a # |

~~~BOWING TERMS~~~ \* ( for anyone auditioning for All-State Orchestra, winds, percussion and strings )

- |                                                                                           |                                                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A. <b>up bow</b> – V – moving tip to frog                                                 | L. <b>staccato volant</b> – linked <i>spiccato</i> notes in the same direction                                                                                                                              |
| B. <b>down bow</b> – II – moving frog to tip                                              | M. <b>ricochet</b> – thrown/rebound stroke usually in groups of 2 or 3                                                                                                                                      |
| C. <b>détaché</b> – a primarily connected bow stroke with distinct, separate bows         | N. <b>flautando</b> – flute-like bowing played near the fingerboard                                                                                                                                         |
| D. <b>slur</b> – connecting more than one note per bow without stopping                   | O. <b>col legno</b> – the effect produced by striking the string with the stick                                                                                                                             |
| E. <b>staccato</b> – short, stopped strokes with the bow remaining on the string          | P. <b>sul ponticello</b> – an icy, whistling effect produced by purposely playing too close to the bridge                                                                                                   |
| F. <b>spiccato</b> – stroke with the bow bouncing off the string                          | Q. <b>alto clef</b> – used for viola and trombone to avoid excessive ledger lines: middle C is the center line         |
| G. <b>portato</b> – slightly enunciate each note within a slur using bow weight and speed | R. <b>tenor clef</b> – used for cello, trombone, bassoon and double bass: middle C is the fourth line from the bottom  |
| H. <b>arco</b> – with the bow                                                             | S. <b>vibrato</b> – slight variation of pitch by left hand motion used to add warmth                                                                                                                        |
| I. <b>pizzicato</b> – plucked                                                             | T. What is the name of this year's All-State Orchestra Conductor?                                                                                                                                           |
| J. <b>martelé</b> – hammered; heavily accented <i>staccato</i>                            | U. What are the names of the composers and pieces on this year's ASO concert                                                                                                                                |
| K. <b>tremolo</b> – an effect produced by rapidly alternating down and up bows            |                                                                                                                                                                                                             |