

# All-State Band and Orchestra Terminology Sheet

(Revised – June 2008 - 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** (□□□□□) – 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** (□□□) – lower by one full step
38. **double 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 (□□□)
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 alternation 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

**Flat Keys**

| 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 |

**Sharp Keys**

| 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                                                                   | M. <b>tremolo</b> – very rapid movement of the bow, down-up                                     |
| B. <b>down bow</b> – II                                                                | N. <b>staccato volant</b> – (flying <i>staccato</i> ) rapid series of <i>staccato</i>           |
| C. <b>détaché stroke</b> – separate strokes on each note                               | O. <b>ricochet</b> – thrown bow (usually down bow, causing a series of bounces)                 |
| D. <b>slur</b> – more than one note per bow                                            | P. <b>flautando</b> – flute-like bowing played over the fingerboard using ½ bow hair            |
| E. <b>staccato</b> – short, stopped strokes with the bow remaining on the string       | Q. <b>col legno</b> – with the stick – turn the bow on its side and hit the string              |
| F. <b>spiccato</b> – bounced or thrown strokes with bow hitting and leaving the string | R. <b>sul ponticello</b> – on the bridge                                                        |
| G. <b>louré</b> – used in slow tempi – to slightly separate each note in a slur        | S. <b>alto clef</b> – used for viola and trombone – middle C is the center line ( □ )           |
| H. <b>portato</b> – halfway between <i>staccato</i> and <i>legato</i>                  | T. <b>tenor clef</b> – used for cello, trombone and bassoon – middle C is the fourth line ( □ ) |
| I. <b>arco</b> – with the bow                                                          | U. <b>vibrato</b> – slight fluctuation of pitch by left hand motion                             |
| J. <b>pizzicato</b> – plucked                                                          | V. <b>what is the name of this year's All-State Orchestra conductor</b>                         |
| K. <b>martelé</b> – hammer stroke – firm, exaggerated <i>staccato</i>                  |                                                                                                 |
| L. <b>sautillé</b> – very light rapid <i>spiccato</i> bowing                           |                                                                                                 |