

All-State 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.

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. *solì* – 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 7th 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 6th and 7th 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)

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