

APPENDIX A

MANUSCRIPT TECHNIQUES

The importance of producing good manuscript cannot be overestimated. A fine, well-prepared score or part immediately receives more attention from the performer. No matter how objective a reader may try to be, a fine score or part is bound to make a better impression simply by being more attractive and easier to read. Composers and arrangers, professionals or students, who expect their manuscript to be performed should consider it mandatory, an act of professional courtesy, to supply the best manuscripts possible.

Every writer should strive for the greatest clarity and attractiveness compatible with a reasonable rate of copying speed. Like ordinary penmanship, manuscript can show personal characteristics of the writer while being technically correct and conveying the thought of the musical content.

For the student, pencils are recommended. Practice manuscript by drawing (freehand) straight vertical lines, straight horizontal lines, circles, ovals, clefs, accidentals, slurs, and other musical symbols.

CLEF SIGNS

Clef Signs have a definite purpose and are not inserted merely for decorative effect. Strive for consistent design and avoid over-embellished designs that confuse the reader. Clef signs should appear at the beginning of every line.

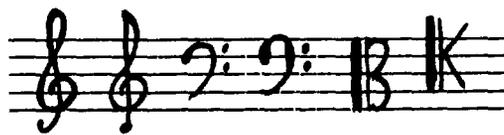


Figure A.1: Clef Signs.

KEY SIGNATURES

Key Signatures are placed after the clef sign. Sharps and flats are always written in an unchanging order.

Sharps: F C G D A E B

Flats: B E A D G C F

Key signatures are written at the beginning of every line.



Figure A.2: Key signatures.

TIME SIGNATURES

Time Signatures are placed within the limits of the outer staff lines following the key signature. A bar line is not placed between the time signature and the first note of the first measure. In addition to the beginning, time signatures are written when the meter changes.



Figure A.3: Time Signatures.

LEGER LINES

The distance between leger lines must be the same as the distance between printed staff lines. A series of leger-lined notes inaccurately placed is difficult to read.



Figure A.4: Leger Lines.

NOTEHEADS

Noteheads are oval, slightly slanted, and clearly centered on the line or within the space. The size of the notehead is determined by the size of the staff. Noteheads should never be so large that they confuse the reader regarding their precise location, nor should they be so small that they look like cues rather than notes to be played. Strive for noteheads of uniform size. No “daylight” should be allowed in any notehead that should be solid.

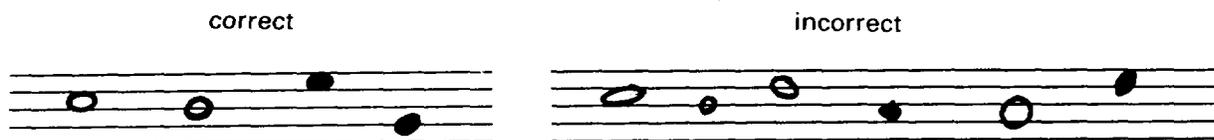


Figure A.5: Noteheads.

STEMS

Stems are always vertical, never slanting left or right. Stems are approximately one octave in length, and normally extend at least to the center line of the staff. For notes above the center line, stems go down and to the left of the notehead. For notes below the

center line, stems go up and to the right of the notehead. For notes on the center line, stems may go up or down depending on musical context. When stemming notes in a group to be beamed, stem direction is determined by the position of the majority in the group and distance from the center line.

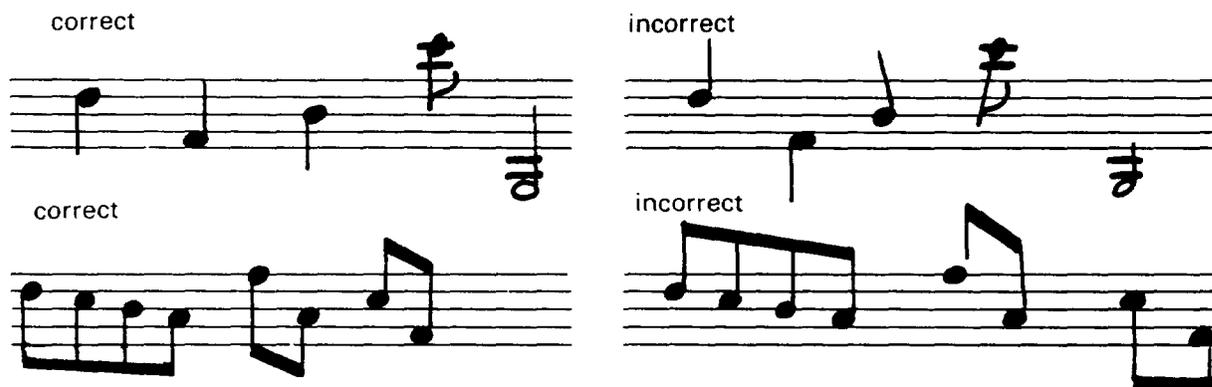


Figure A.6: Stems.

FLAGS

Flags always go to the right of the stem regardless of stem direction. Avoid embellished designs which can easily be confused with rests or other symbols. Flags are connected to the stem. Flags begin at the end of the stem with the end of the flag curving inward toward the notehead. The stem may be lengthened slightly to accommodate additional flags.



Figure A.7: Flags.

BEAMS

Beams link notes that normally use flags. Although many factors determine the “proper” beaming of a specific note group, beams that look good and are least confusing to the reader are best. Beams should be approximately one-half the width of the space between staff lines. Some general guidelines are shown in figure A.8.

Beam direction is determined by the location of the first and last notes of the group to be beamed together.



Beam location, above or below the staff, is determined by the stem direction of the majority of notes affected.



Groups beginning and ending with the same pitches should have horizontal beams.



Normally, beams should not extend over barlines, or in quadruple meter, from the second to the third beat of a measure.

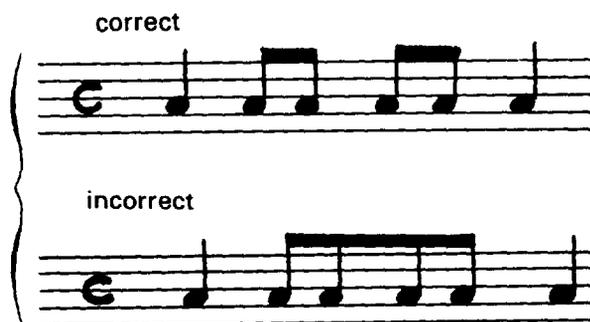


Figure A.8: Beams.

DOTS

Dots are placed to the right of the notehead affected and in the same space as the note. If the note is on a line, the dot is placed in the space immediately above and to the right. Double dots are placed in the same relative position as the single dot.



Figure A.9: Dots

SPACING

Spacing of notes is generally in proportion to their time values. Notes and rests must be placed in each measure on the beat to which they belong. This is accomplished by visually dividing each measure into equal imaginary segments (quadruple meter into four parts, triple meter into three parts, and duple meter into two parts). This division is made from beat 1 to beat 1 of the following measure, not from bar-line to bar-line. The first beat in each measure is positioned at least one notehead distance from the bar-line. Whole notes performed on beat 1 are written on beat one, and not in the center of a measure.



Figure A.10: Spacing.

On individual parts, measure length is determined by the amount of music to be written within it. Thus, a measure containing just a whole note should not be as long as another measure containing running sixteenth notes. A good average line will contain four measures. Avoid crowding. The wise copyist plots the length of each measure on a line, using as a basis the measure with the most notes. A certain amount of give-and-take has to be allowed, so that the last measure on each line ends at the end of the line, and that all measures are more-or-less proportionate in length. It is always better to allow too much room than not to allow enough.

TIES

Ties are usually placed on the notehead side of the notes affected. If there is a question as to position, the tie is inserted above the notehead. Ties extend from notehead to notehead.



Figure A.11: Ties.

SLURS

Slurs are placed on the notehead side when all notes within the group to be slurred are stemmed in the same direction. If stemming is in both directions, slurs are placed above, regardless of the division of stem direction. It is not acceptable to stem a note incorrectly to justify slurring below the staff. Draw slurs from a specific note to a specific note so that each slur has a definite beginning and ending.



Figure A.12: Slurs.

RESTS

Rests have specific time values and must be given space within each measure proportionate to their value. Normally, whole rests hang from the fourth line of a staff, and half rests sit on the third or middle line.

Rests are not tied. A whole rest is positioned in the middle of a measure to indicate one whole measure of rest regardless of time signature. This is the only single symbol which is placed in the middle of a measure.

Normally, multiple rests within a measure are added together. In quadruple meter, rests are not combined from the second to the third beat of a measure.



Figure A.13: Rests.

When it is necessary to indicate more than one whole measure of rest, the number of whole measures are combined as in figure A.14. All the measures combined must be of the same metric value.



Figure A.14: Combined Measure Rests.

NUMERALS

Numerals that indicate artificial divisions (e. g. duplets, triplets, quadruplets) are enclosed in brackets on either side of the notes affected. Their location depends upon space limitations and readability. Groups normally beamed together need not be grouped together again with a bracket, except when slurred. Curved lines are sometimes substituted for brackets. The curved line may indicate articulation as well as artificial division.



Figure A.15: Numerals.

REPEAT SIGNS

Repeated measures should be numbered, with the notated measure being measure 1. If the measure is to be repeated on the subsequent line, the notated measure must be written at the beginning of the new line.



Figure A.16: Single Measure Repeats.

If the repetition of a two measure repeat occurs more than once, the repeats should be numbered.



Figure A.17: Two Measure Repeats.

Signs indicating repetition of a complete section are made with a double bar line with dots placed in the second and third spaces of the staff. Normally, when

the repeat is to be made from the beginning of a composition, the first repeat sign is not needed. If the repeated section is to be repeated more than once (played more than twice), the number of times the section is to be played, rather than the number of times it is to be repeated, must be indicated.

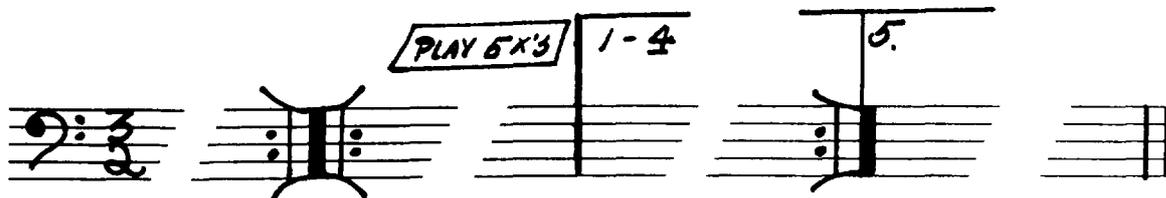


Figure A.18: Section Repeats.

Abbreviations of Da Capo (D.C.) and Dal Segno are placed below the staff at the end of the measure in which they take effect. The signs for Dal Segno (S) and Coda (C) are placed above the staff at the beginning of the measure in which they take effect.

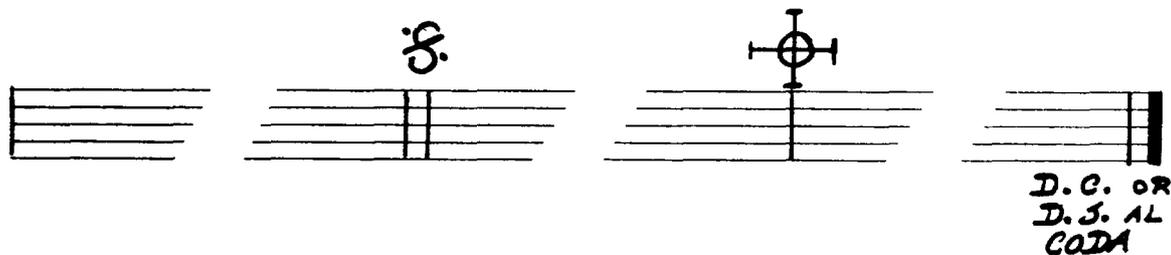


Figure A.19: Da Capo, Dal Segno and Coda.

ACCIDENTALS

Accidentals appear before the note on the same line or space as the note which they alter. The open portion of an accidental should either be bisected by line or be entirely within the space. To avoid confusion it is sometimes advisable to remind the performer of an accidental's cancellation in the following measure parenthetically.



Figure A.20: Accidentals.

DIRECTIONS FOR PERFORMANCE

Directions for performance are placed above, below, or within a staff system, depending on the intent of the direction:

Tempo Indications such as Allegro, Bouncy 4, Grave, etc., are located above the staff on score and parts.

Metronome Marks used to supplement tempo indications immediately follow such directions above the staff.

Ornament Signs such as those for a mordent or turn go above the staff. It has become customary to write out ornament figures to avoid confusion as to interpretation.

Articulations are inserted on the notehead side of a note directly over or under the note they affect. Heavy accent directions such as sforzando (*sf*), sforzato (*sfz*) and forte piano (*fp*) are placed below the staff on instrumental parts or between the staves of keyboard music.

Fermatas are placed above the staff regardless of stem direction.

Dynamic Marks are placed below the staff on instrumental parts and between the staves of keyboard music. The signs should be carefully placed below the first note of the passage affected. If crescendo and diminuendo directions, whether written out verbally or by the sign, $\langle \rangle$, do not show an exact terminal volume level, one level change is understood.

The figure shows two musical staves illustrating dynamic markings. The top staff is in bass clef, 2/4 time, showing a sequence of notes with dynamic markings: *P*, *CRESE*, *f*, *mf*, *dim*, *mp*. The bottom staff is in treble clef, 4/4 time, showing a sequence of notes with dynamic markings: *mp*, *f*, *dim*, *mf*, *ff*, *P*.

Figure A.21: Dynamic Marks.

REHEARSAL SIGNS

Rehearsal signs (letters or numbers) may be placed every eight measures. These signs are written in boxes or circles above the staff and directly over the bar-line affected. The numbering of every measure for rehearsal purposes is sometimes necessary. Often, it is better to place rehearsal signs according to musical phrases rather than arbitrarily at eight-measure intervals. It is advisable to place rehearsal signs at points within the arrangement that might require special attention in rehearsal.

PROOFREADING

Proofreading is an absolute necessity. All manuscript work of any kind must be carefully checked before it is submitted for performance. Often a copyist will proofread a part and overlook certain errors simply because the musical mind reads what should be there rather than what is actually seen by the eye.

Proofread for omitted or incorrect

Accidentals	Rest measures
Key signatures	Beams, flags, stems or dots
Time signatures	Articulations
Rehearsal signs	Chord symbols
Repeat signs	Directions for performance
Dynamics	

Also check for

- Transposition errors
- Measures omitted
- Beats within measures omitted

APPENDIX B

DIRECTIONS FOR PERFORMANCE

MUSICAL ABBREVIATIONS

Divided Notes. A *stroke* through the stem of a note is used to divide that note into equal lesser values on the pitch or pitches given.

The figure illustrates two examples of divided notes. In the first example, a quarter note with a vertical stroke through its stem is shown in the 'written' staff, with a '3' above it. The 'performed' staff shows this note divided into three eighth notes. In the second example, a quarter note with a vertical stroke through its stem is shown in the 'written' staff, with an asterisk below it. The 'performed' staff shows this note divided into a rapid tremolo of many sixteenth notes.

*The *tremolo* is played as fast as possible when the tempo is too rapid to play it as written. In writing for percussion instruments, this is sometimes called a *roll*.

Figure B.1: Divided Notes.

Repeated Beats. *Cross-strokes* indicate repeated beats within a measure.

The figure illustrates repeated beats. The 'written' staff shows a quarter note followed by a cross-stroke, and another quarter note followed by a cross-stroke. The 'performed' staff shows the quarter notes repeated multiple times within each measure.

Figure B.2: Repeated Beats.

Repeated Measures. Single - and double - measure repeat signs indicate repeated measures.



Figure B.3: Repeated Measures.

Repeated Sections

Da Capo al Fine (D.C. al Fine) means to repeat from the beginning (from the head) and play to the end (fine), usually indicated by a double bar with one heavy line.

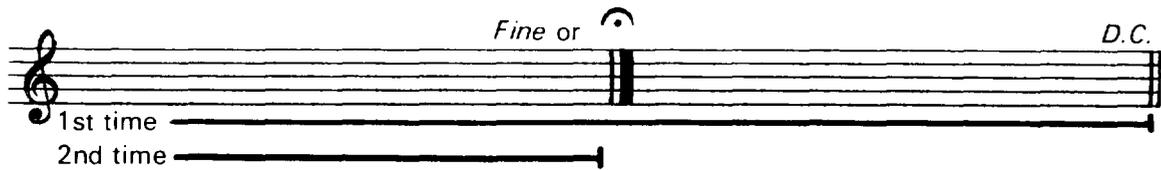


Figure B.4: Da Capo - Performed.

Dal Segno (D.S.) means to repeat from the sign.

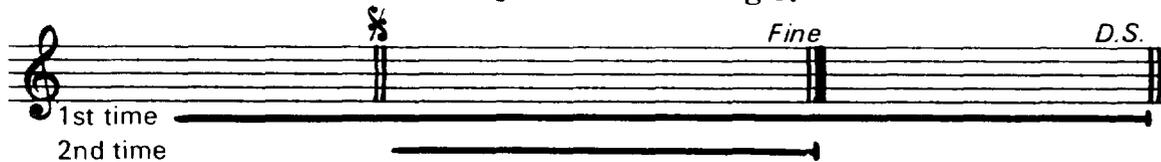


Figure B.5: Dal Segno - Performed.

NOTE: Whether the directions are *D.C. al Fine*, *D.S. al Fine*, *D.C. al Coda*, *D.S. al Coda*, etc., or simply *D.C.* or *D.S.*; the meaning is still to go to the end or to the coda.

The *coda* sign (ϕ) is used in conjunction with the directions, *D.C.* and *D.S.*, to indicate a skip to a different ending. One is put at the point where the skip is to be made to the coda (tail), and another is put at the coda.

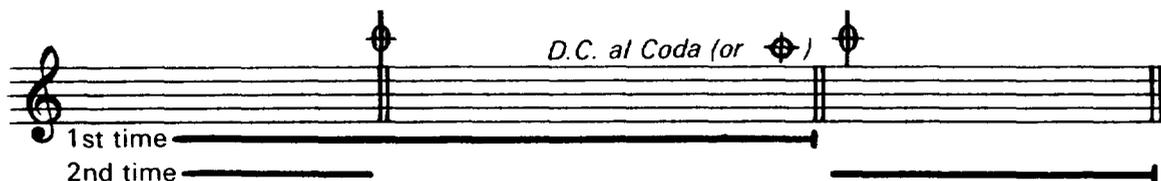


Figure B.6: Coda - Performed.

Repeat signs are used to indicate repeated phrases and strains. Unless otherwise indicated, the repeated sections are played twice (repeated once).

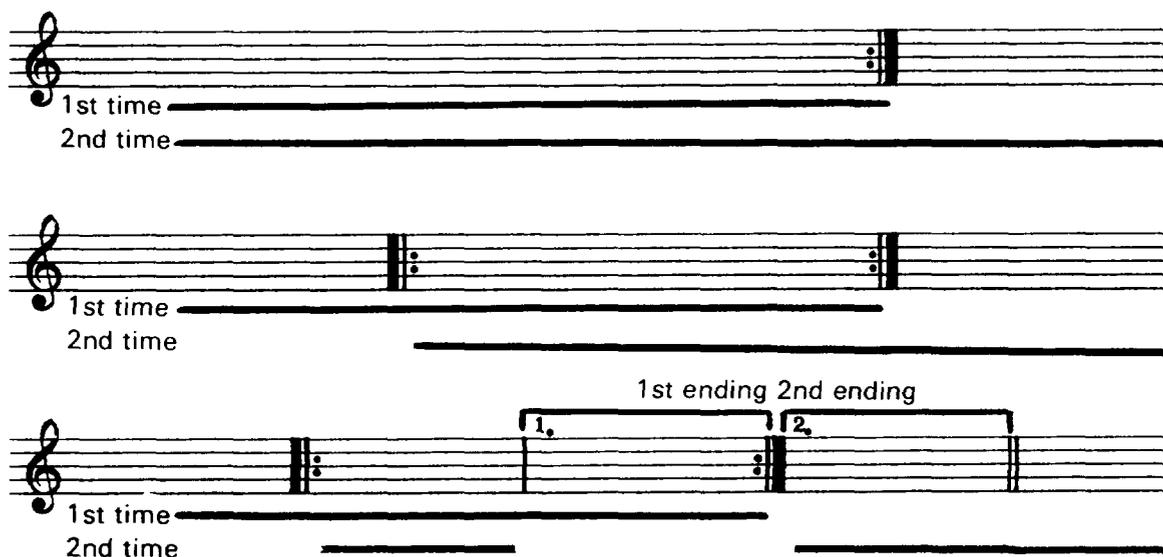


Figure B.7: Repeat Signs - Performed.

Octave Signs. Octave signs are used to indicate that a part is to be played an octave higher, an octave lower, or with the upper or lower octave.

8va, 8ve, 8, ottava octave

8va bassa octave lower

8va alta octave higher

con 8va with octave

loco where written

Figure B.8: Octave Designations - Performed.

MELODIC ORNAMENTS

Acciaccatura or **Grace Note**. This is an eighth note in small type with a slash through it. Its time value is not counted in the rhythm of the measure, but must be subtracted from one of the adjacent notes. It is usually performed *before* the beat, taking its time value from the *preceding* note and is very short (Figure B.9a). As used in music of the Baroque and Classic periods (Haydn, Mozart, Handel, etc.), this grace note usually occurs *on* the beat, taking its time value from the *succeeding* note and is very short (Figure B.9b).

Figure B.9: Acciaccatura - Performed.

Appoggiatura. A note in small type whose time value is not counted in the rhythm of the measure. It *always occurs on the beat* and takes its time value from the *succeeding* note as follows:

If the appoggiatura precedes a note whose time value is divisible by *two*, it receives *one-half* of the time value (*Figure B.10a*).

If the appoggiatura precedes a note whose time value is divisible by *three*, it receives *two-thirds* of the time value (*Figure B.10b*).



Figure B.10: Appoggiatura - Performed.

Double Grace Note (Disjunct). Two notes (usually one above and one below the principal note) which may be performed either *on the beat* or *before the beat*, depending on the character of the music. The usual practice is to perform them *before the beat*.



Figure B.11: Double Grace Note - Performed.

Multiple Grace Note (Conjunct). A scalewise series of two or more small notes usually performed *before the beat*; although, they are sometimes performed *on the beat*, depending on the character of the music.



Figure B.12: Multiple Grace Note - Performed.

Mordent. A single or double alternation of the principal note with its lower neighbor, or with its upper neighbor when inverted. When an accidental applies, it is written above or below the sign.

The figure shows three musical examples in treble clef. Each example starts with a 'written' section and a 'performed' section. The 'written' section shows a principal note with a mordent sign above it. The 'performed' section shows the actual execution of the mordent, divided into 'moderate or slow' and 'fast' parts. The first example is a 'SINGLE MORDENT' on a quarter note, with a triplet of three notes in the fast section. The second is a 'DOUBLE MORDENT' on a quarter note, with a quintuplet of five notes in the fast section. The third is an 'INVERTED MORDENT (Schneller)' on a quarter note, with a triplet of three notes in the fast section, including a flat accidental on the second note.

Figure B.13: Mordent - performed.

Turn or Gruppetto. An alternation of the principal note with its upper *and* lower neighbor, consisting of four notes. When accidentals apply, they are written above and/or below the sign.

If the sign is placed over the principal note, the turn begins on the upper neighbor and takes its time value from the *first* part of the principal note (Figure B.14a).

If the sign is placed between two notes of different pitch, the turn is performed on the *last* part of the first (principal) note (Figure B.14b).

If the sign is placed between two notes of the same pitch, the first three notes of the turn are performed on the *last* part of the principal note; the second same pitch becomes the fourth note of the turn (Figure B.14c).

If the sign is placed after a dotted note, it is performed the same as if it were between two notes of the same pitch since the dot is simply another way of writing a second similar note (Figure B.14d).

If the turn is *inverted*, the upper and lower neighbors change places (Figure B.14e). With this exception, the inverted turn is performed the same as the regular turn.

written	performed		
	<i>adagio</i>	<i>moderato</i>	<i>presto</i>
a			
b			
c			
d			
e			

Figure B.14: Gruppetto/Turn - Performed.

Trill. A rapid, even alternation of the principal note with its upper neighbor which lasts for the entire duration of the principal note or continues to the end of the waved line, if used. When an accidental applies, it is written above the trill sign.

Often a trill is followed by one or more short notes or grace notes leading to the next long tone as a completion to the trill. If these notes are not present, a single alternation with the lower neighbor should still be played, in most cases, as an after-turn to complete the trill. All trills must close with the principal tone; therefore, trills

beginning on the principal tone will require a return to the principal tone by means of a triplet prior to, or a quintuplet in conjunction with the after-turn (*Figure B.15a*).

Figure B.15a: Trill - Performed.

An incomplete trill has no after-turn. It is simply an alternation with the upper neighbor. The incomplete trill may be used when followed by an unaccented note, or in rapid passages or chains of trills (*Figure.15b*).

Figure B.15b: Trill - Performed.

The trilled note may be tied to a second note of the same pitch. If a wavy line continues over the second note, it is performed as part of the trill; if not, the trill stops at the second note (*Figure B.15c*).

Figure B.15c: Trill - Performed.

The number of notes in a trill varies with the tempo of the music and the length of the note being trilled (*Figure B.15d*).

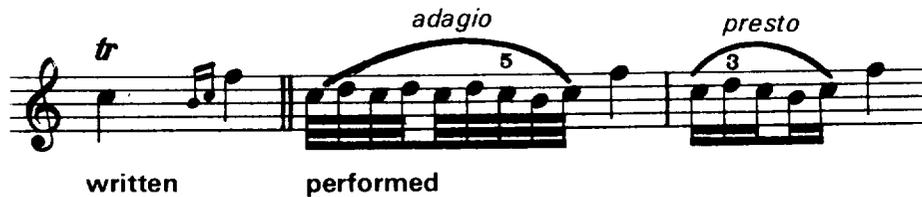


Figure B.15d: Trill - Performed.

Sometimes, in solos, a trill begins slowly and accelerates. Its performance is a matter of interpretation and there is no special notation for such a trill (*Figure B.15e*).



Figure B.15e: Trill - Performed.

An *inverted trill* begins with the upper neighbor instead of the principal tone and completes itself without triplet before the afterturn (*Figure B.15f*). This was the trill interpretation most generally used in music prior to Beethoven (1770). It may be used in certain strictly classic readings of Haydn, Mozart, Handel, etc., and music written prior to their time. In more recent music, however, the inverted trill should only be used when the upper neighbor is written as a grace note preceding the trill note.



Figure B.15f: Inverted Trill - Performed.

ARTICULATIONS AND ACCENTS

When the composer or arranger intends that specific emphasis be applied to the performance of his music, he uses a group of special signs. There is much controversy over the particular interpretation of many of these signs, due in large part to the indiscriminate use of them by some composers/arrangers and to contrasting views among performers.

In any case, the style and character of the music must be regarded as the essential determinants of performance, and any symbols or interpretation markings simply as reminders or suggestions for performance.

In music for wind instruments in general and for the military band in particular, certain standards and practices have been adopted and show a rather universal acceptance.

Several common articulation markings and accents follow along with suggestions as to their performance. Sometimes articulation symbols are used in combination with accents to give a more precise indication.

Legato - Slurred. Maximum duration. To be performed without interruption between notes. Only the first note is attacked.



Figure B.16a: Articulation - Performed.

Tenuto - Non Legato - Leggiero. Held full value. To be performed with only a very slight break between notes to allow for the attack.



Figure B.16b: Articulation - Performed.

Portato (Mezzo - Staccato). Duration slightly more than half. To be performed with a slight break between the notes.



Figure B.16c: Articulation - Performed.

Staccato. Duration about half. Performance varies from short to very short with the character and tempo of the music.



Figure B.16d: Articulation - Performed.

Staccatissimo. Usually performed as short as possible, with a slight emphasis.



Figure B.16e Articulation - Performed.

Horizontal Accent. Attacked with force, usually followed by a slight decrescendo. Performed louder than surrounding dynamic level. Has no effect on duration.



Figure B.17a: Accents - Performed.

Vertical Accent. Attacked with force, usually followed by a retention of dynamic level. Performed louder than surrounding dynamic level. Occasionally performed with a slight lessening of duration.



Figure B.17b: Accents - Performed.

JAZZ EXPRESSIVE DEVICES

Scoop. A short glissando from below to a note of any value. Its time value is taken from the previous note or rest. The symbol  or  is normally used.

Saxophone: Lip up or finger lower grace note.

Trumpet: Lip up, finger lower grace note or half valve.

Trombone: Lip or short slide movement.

Rip or Flare. A glissando that usually starts a fourth or fifth below a note of any value. Its time value is taken from the previous note or rest. The symbol  or  is normally used.

Saxophone: Lip up with chromatic or diatonic scale.

Trumpet: Half valve or overtone series lip slur.

Trombone: Longer slide movement or overtone series lip slur.

Sometimes (\ast) or ($\overset{\ast}{\uparrow}$) is used at the beginning of a rip or flare to indicate where the effect begins. Although it is notated at a particular place on the staff, it does not indicate a definite pitch.



Plop. A glissando which usually starts a fourth or fifth above a note of any value. Its time value is taken from the previous note or rest. The symbol  or  is normally used.

Saxophone: Lip down with chromatic or diatonic.

Trumpet: Half valve or overtone series lip slur.

Trombone: Slide movement or overtone series lip slur.

Sometimes ($\overset{|}{\times}$) or ($\overset{\times}{|}$) is used at the beginning of a plop to indicate where the effect begins. No definite pitch is intended.



A glissando is often required *between* two notes. Its time value is taken from the first of the two connected notes. The symbol  or  is normally used.

Saxophone: Chromatic or diatonic scale.

Trumpet: Chromatic or diatonic scale or half value.

Trombone: Slide or scale.

Drop or Fall. A descending glissando that begins on the second half of a note of any value. The symbol  or  is normally used.

Saxophone: Chromatic or diatonic scale.

Trumpet: Half valve or overtone series slur.

Trombone: Slide movement or overtone series

Sometimes ($\underset{|}{\times}$) or ($\underset{\times}{|}$) is used at the end of a drop to indicate where the effect ends. No definite pitch is intended.



Doit, Doik, or Doink. An ascending glissando that begins on the second half of a note of any value. The symbol  is normally used.

Saxophone: Chromatic or diatonic scale.

Trumpet: Half valve or overtone series lip slur.

Trombone: Slide movement or overtone series lip slur.

Flip or Turn. A variation of the classical turn or gruppetto. The effect occurs between a note and a lower note that follows it. The symbol , , , or  is usually used when the effect is notated.

Saxophone: Perform the principal note, slur to the note above the principle note, and glissando to the second written note.



Trumpet and Trombone: Perform the principal note, slur to the first available overtone above the principal note, and lip slur the overtone series to the second written note.



Bend. An effect produced by attacking the note in the normal manner, lowering the pitch by relaxing the embouchure, and bringing the note back up to pitch by tightening the embouchure. The symbol  is normally used.

Smear. An effect produced by attacking the note below normal pitch by using a relaxed embouchure and bringing the note up to pitch by tightening the embouchure. Its time value is not taken from the previous note or rest. The symbol  is normally used.

Shake. A lip trill from the note marked up to an overtone above. It is primarily a brass effect. The shake is normally measured. The width and speed of the shake is normally determined by the section leader or bandleader. Saxophone instrumentalists simulate the shake with a keyed trill instead of the lip trill. The symbol  is normally used.

Subtone. A saxophone effect that consists of a soft, airy sound produced by relaxing the embouchure. It is usually marked *subtone*.

Muting. Brasswind sound is altered by the following mute effects:

Straight

Hat

Cup

In stand

Harmon

Bucket

Plunger

H. O. B. (hand over bell)

When using harmon, plunger, hat, or H. O. B., the instrumentalist may be required to alternate between closed (+) and open (o) sound produced by the hand.

False Fingerings. Used to change the timbre of a note. The alternate fingering or slide position is marked above the note or the symbol * .

Saxophone:		
Trumpet:		
Trombone:		

Swallowed Notes. Used to change the timbre of a note. They are performed at a lower dynamic level than surrounding notes. They are produced by fingering the note and decreasing the air stream. Parentheses around the notes are usually used to indicate the effect.

Straight Eighths. In swing time, the straight eighth effect often replaces swing eighth notes. They are indicated with the traditional tenuto sign or marked *straight eighths*.

TEMPO INDICATIONS

Slower Tempi

<i>Largo</i>	Slow, Broad
<i>Lento</i>	Slow, Dragging
<i>Adagio</i>	Slow

Medium Tempi

<i>Andante</i>	Going, Walking
<i>Moderato</i>	Moderate

Faster Tempi

<i>Allegro</i>	Cheerful, Quick
<i>Vivace</i>	Lively
<i>Presto</i>	Fast

Momentary Changes in Tempo

<i>Tenuto (Ten.)</i>	held - sustained
<i>Rubato</i>	robbed, stolen - deliberate unsteadiness of tempo, a slackening and quickening of tempo for the sake of expression
<i>Fermata</i> ()	stay, stop - unmeasured pause or hold
<i>General Pause (G.P.)</i>	a rest for the entire band, sometimes called <i>Grand Pause</i>

Lunga Pausa **long pause** - a long pause

Cut Off (||) an abrupt, short pause

Increasing Tempo

Accelerando accelerating

Incalzando hastening, pressing forward

Stringendo suddenly accelerating

Piu Mosso more moved

Decreasing Tempo

Allargando becoming broader, slower

Calando slowing and decreasing in loudness

Rallentando (rall.) gradually slower

Ritardando (rit.) gradually slower

Ritenuto suddenly slower

Meno Mosso less moved

Morendo slowing and decreasing in loudness

Smorzando slowing and decreasing in loudness

Returning to Previous Tempi

A Tempo in (original) tempo

Primo Tempo first tempo

Tempo I first tempo

No Change in Tempo

<i>L'istesso Tempo</i>	same tempo
<i>Lo Stesso Tempo</i>	same tempo
<i>Stesso Tempo</i>	same tempo

Metronome Markings. Tempo may be indicated in terms of beat units per minute (metronome markings). For example:

 = 120 indicates 120 half notes per minute

 = 90 indicates 90 quarter notes per minute

 = 60 indicates 60 dotted quarter notes per minute

Special Tempo Markings. When the meter changes but the tempo remains constant, the indication is made with special signs (Figure B.18). The first note represents the beat unit in the first meter and the second note, the beat unit in the second meter.

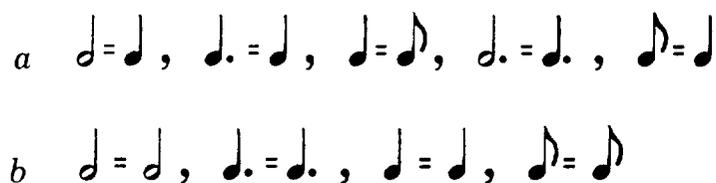


Figure B.18: Special Tempo Markings.

The examples at *Figure B.18a* might be encountered when the beat value changes (2/4 to 6/8, 6/8 to 3/4, etc.). For example, assume that a change is made from 4/4 to 6/8:

if, in the first meter, $\frac{4}{4} \text{ ♩} = 120$, and $\text{♩} = \text{♩.}$ is indicated,
then, in the second meter, $\frac{6}{8} \text{ ♩.} = 120$.

The examples at *Figure B.18b* would be used when the beat value remains the same (4/4 to 3/4, 6/8 to 9/8, etc.). For example, assume that a change is made from 4/4 to 3/4:

if, in the first meter, $\frac{4}{4}$ ♩ = 90, and ♩ = ♩ is indicated,

then, in the second meter, $\frac{3}{4}$ ♩ = 90.

DYNAMIC INDICATIONS

Those terms and signs which deal with intensity or loudness are called *dynamic indications*. The most common of these follows.

<u>Term</u>	<u>Symbol</u>	<u>Translation</u>
<i>Soft</i>		
<i>Pianissimo</i>	<i>pp</i>	very soft
<i>Piano</i>	<i>p</i>	soft
<i>Mezzo Piano</i>	<i>mp</i>	medium soft
<i>Loud</i>		
<i>Mezzo Forte</i>	<i>mf</i>	medium strong (loud)
<i>Forte</i>	<i>f</i>	strong (loud)
<i>Fortissimo</i>	<i>ff</i>	very strong (loud)

Term

Abbreviation

Translation

Increasing the Dynamic Level

<i>Crescendo</i>	<i>cresc.</i>	gradually increasing loudness
<i>Forzando, Forzato</i>	<i>fz</i>	forced, strongly accented
<i>Sforzando, Sforzato</i>	<i>sfz</i>	forced, strongly accented
<i>Rinforzando</i>	<i>rfz, rinf.</i>	sudden stress or emphasis

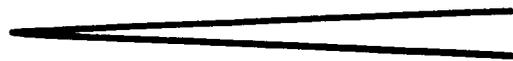
Decreasing the Dynamic Level

<i>Calando</i>	<i>cal.</i>	decreasing loudness, slowing
<i>Decrescendo</i>	<i>decresc., dec.</i>	gradually decreasing loudness
<i>Diminuendo</i>	<i>dim.</i>	gradually decreasing loudness
<i>Morendo</i>	<i>mor.</i>	decreasing loudness, slowing
<i>Smorzando</i>	<i>smorz.</i>	decreasing loudness, slowing

Dynamics Signs

The dynamic level may also be changed by the use of signs as follows:

increase loudness for the length of the sign.



decrease loudness for the length of the sign.



ITALIAN TERMS, PART 1

a. To, at, for, by, in, etc.

Alla. According to.

Assai. Very.

Ben. Well.

Con. With.

Da, di. Of, from.

Doppio. Double.

e. And.

Il. The.

Ma. But.

Meno. Less.

Mezzo. Half.

Molto. Much.

Mosso. Moved.

Moto. Motion.

Non. Not.

Piu. More.

Poco. Little.

Primo. First.

Quasi. Like, as.

Secco. Dry.

Sempre. Always.

Senza. Without.

Sotto. Under.

Stesso. Same.

Tanto. As much, so much.

Troppo. Too (much)

un, uno, una. A, an, one.

Voce. Voice.

ITALIAN TERMS, PART 2

Attacca Subito. Attack suddenly.

Div a 2(3). Divide in two (three)

Colla Parte. With the part.

Segue. Follows.

Sordino (i). Mute (s).

Volta subito (V. S.). Turn (page) immediately.

Solo. Alone, performed by a single performer.

Soli. Plural of solo, more than one player plays the solo parts.

Tutti. All together.

Ensemble (Ens). Full band.

ITALIAN TERMS, PART 3

Agitato. Agitated.
Animato. Spirited.
Bravura. Bravery.
Brillante. Brilliant.
Brio. Brilliance.
Cantabile. Singing.
Cantando. As if sung.
Deciso. Decisive.
Dolce. Sweet.
Dolcemente. Sweetly.
Dolore. Grief.
Doloroso. Pained.
Dolente. Grieving.
Energico. Energetic.
Espressivo (Espressivo).
Expressive.
Forza. Force.
Fuoco. Fire.

Giusto. Just, strict, precise.
Grave. Heavy.
Lacrimoso. Tearful.
Maestoso. Majestic.
Marcato. Marked.
Marcia. March.
Marziale. Martial.
Passionato, Appassionato.
Impassioned.
Pesante. Heavy.
Piacere, a piacere. At pleasure.
Pomposo. Pompous.
Ponderoso. Ponderous.
Religioso. Religious.
Scherzando. Playful, joking.
Sostenuto. Sustained.
Strepitoso. Loud, noisy.
Vigoroso. Vigorously.

APPENDIX C

ITALIAN TERMS

A large portion of the music for band is inherited from the orchestral literature of the 18th and 19th centuries. Most of this music is of European origin and reflects the traditional practice of expressing directions for performance in Italian. In order to understand these words or phrases, the performer must be able to translate them into English.

An Italian word may have different endings which change the form of the word, but do not change the basic indication or level of intensity. The following list shows some of the more common suffixes and their normal or usual English equivalents.

<i>-abile</i>	-able
<i>-ando</i>	-ing, -ful
<i>-endo</i>	-ing, -ful
<i>-ato</i>	-ed
<i>-uto</i>	-ed
<i>-amente</i>	-y, -ly
<i>-mente</i>	-y, -ly
<i>-atamente</i>	-edly
<i>-utamente</i>	-edly
<i>-enza</i>	-ence
<i>-evole</i>	-ing, -ful
<i>-ezza</i>	-ity, -ness
<i>-mento</i>	-ment, -tion, -ness
<i>-oso</i>	with <u> </u> , -ous, -ful, -ate, -y

Examples:

accentuare means *to accentuate*; therefore, *accentato* means *accent-ed*.

giusto means *strict*; therefore, *giustamente* means *strict-ly*.

grandezza means *grandeur*; therefore, *grandioso* means *with grandeur*.

affano means *anxiety*; therefore, *affannoso* means *with anxiety*, or *anxi-ous*.

Some suffixes **do** change the level of intensity of the basic indication:

-issimo. Superlative suffix. Increases the intensity of the basic indication.

-ino, -etto. Diminutive suffixes. Lessen the intensity of the basic indication.

Examples:

piano means *soft*; therefore *pianissimo* means *very soft*, or *extremely soft*.

largo means *large, broad, slow*; therefore, *largetto* means *less slow*.

In the section which follows, the words found most often in the band repertoire have been selected and their translations given.

a. to, at, for, by, in, etc.

a-2. two on the part.

accarezzevole. caressing.

accentato. accented.

acciato. crushed, jammed together, performed violently.

adagietto. less slow.

adagissimo. extremely slow.

addolorato. grieved, melancholy. (form of *dolore*).

adirato. angered, irritated.

affannoso. anxious, distressed, restless.

affetto. affection.

affettuoso. affectionate.
affettuosamente. affectionately.
afflizione. affliction, sorrow.
afflitto. afflicted, sorrowful.
affrettando. hurrying.
affrettato. hurried.
agevole. easy, light.
agevolmente. easily, lightly.
aggiustatamente. strictly (in time).
agiatamente. easily.
agilita. agility.
agitamento. agitation, excitement.
agitatamente. agitatedly, hurriedly, excitedly.
agitato. agitated, hurried, excited.
agitazione. agitation.
alla. according to.
allegretto. less cheerful, quick.
allegrezza. liveliness.
allegria. liveliness.
allegrissimamente. very lively, fast.
allegrissimo. very lively, fast.
allentamento. slowness.
allentando. retarding, slowing.
allentato. retarded.
altra, altro. another.
altra volta. another time (*encore*).
amabile. sweet, tender.
amabilita. sweetness, tenderness.
amarevole. bitter.
amarezza. bitterness, grief.
amaro. bitter, grieved.
amorevole. loving.
amoroso. amorous, loving.
ancora. again, yet, still (*encore*).
andantino. less walking, faster than *andante*.
andare dritto. go straight on.
angoscia. anguish.
anima. animation.

animato. animated, spirited, lively.
appassionato. impassioned.
appenato. distressed.
ardente. ardent.
arioso. in a singing manner.
articolazione. articulation.
asprezza. harshness.
assai. very.
assoluto. absolute.
attacca subito. begin the next section immediately.
audace. audacious, bold.
ballabile. dancingly.
ballo. dance.
battuta. beat.
battatura, a. with the beat, in strict time.
bellezza. beauty.
ben. well.
bimmolle. the flat sign.
biquadro. the natural sign.
bis. again, a second time.
biscanto. a duet.
bissare. to repeat, play a second time.
bravura. bravery, boldness.
brillante. brilliant.
brio. brilliance.
brioso. with brilliance, spirit.
calcando. pressing, hastening.
cantabile. singable, songlike.
cantando. as if sung.
capriccioso. capricious, free.
col. parte, colla parte. with the part, indicates to accompaniment parts to yield to and not overshadow the soloist.
comodo. accommodating, comfortable.
compiacevole. pleasing.
con. with.
consolante. consoling.
corrente. running.

cupo. dark, obscure, reserved.
da. of, from.
dal. of the, from the.
deciso. decisive.
delicatezza. delicacy.
delicato. delicate.
delirio. delirium, frenzy, excitement.
desto. brisk, sprightly.
devozione. devotion.
di. of, from.
diluendo. fading away.
disaccentato. unaccented.
disinvolto. easily.
distinto. distinct.
divisi. divided, two parts on the same staff are to be played by separate instruments.
divozione. devotion.
dolce. sweet, soft.
dolcemente. sweetly, softly.
dolente. grieving.
dolore. grief.
doloroso. painful, pathetic.
doppio. double.
dopo. after.
due. two.
e. and.
energico. energetic.
enfasi. emphasis.
entrata. introduction.
entusiasmo. enthusiasm.
esecuzione. execution.
espirando. expiring, dying away.
espressivo. expressive.
estinto. hushed, all but silent.
facilmente. easily, with facility.
fantastico. fantastic, whimsical.
fastoso. proud, stately.
feroce. fierce.
fine. end.
finito. finished, concluded.
forza. force.

forzando, forzato. forced, emphasized.
franchezza. freedom, boldness.
fretta. haste.
fuoco. fire.
fuocoso. fiery.
gaio. gay.
giocoso. playful, merry.
gioioso. joyous.
giustamente. strictly, with precision.
giusto. just, strict, precise.
grave. heavy, somber, solemn.
grazia. grace.
grazioso. graceful.
il. the.
indeciso. undecided.
inquieto. restless, uneasy.
intrepidezza. intrepidity, boldness.
lacrimoso. tearful.
largamente. broadly, slowly.
larghetto. less broad.
larghezza. largeness, broadness.
largissimo. extremely broad.
leggiere. light.
lentando. increasing slowness, slowed.
l'istesso. the same.
lo stesso. the same.
lusingando. coaxing, seductive.
ma. but.
maestoso. majestic.
mancando. dying away.
marcato. marked.
marcia funebre. funeral march.
martellato. hammered.
marziale. martial.
medesimo. same.
melodioso. melodious.
meno. less.
mezzo. half.
militarmente. militarily.

misterioso. mysterious.
misurato. measured, in strict time.
mobile. movable.
modo. mode, manner.
mollemente. softly, gently.
molto. much, very.
morendo. gradually slower, dying away.
mormorando. murmuring.
mosso. moved.
moto. motion.
muta. change (instruments, etc.).
nobile. noble.
non. not.
ordinario. ordinary, common.
partitura. full score.
pastorale. pastoral, rural.
paventoso. fearful, timid.
per. for.
perdendosi. disappearing.
perpetuo. perpetual.
pesante. heavy, heavily marked.
piacere, a. at pleasure.
piacevole. pleasing, smooth.
piena. full.
piu. more.
placido. placid.
pochettino. very little.
pochetto. very little.
pochissimo. very little.
poco. little.
pomposo. pompous.
ponderoso. ponderous, vigorously impressive.
preciso. precise, exact.
prestamente. rapidly.
prestissimo. as fast as possible.
prima, primo. first.
prima volta. first time.
puntato. pointed, detached.
quasi. like, as.

rabbia. rage, fury.
rapidamente. rapidly.
religiosamente. religiously.
religioso. religious.
replicato. repeated.
rigoroso. rigorous, exact time.
rilasciando. relaxing (the time).
ripieno. fill-in or supplementary part.
risoluto. resolute.
risonante. resonant, resounding, ringing.
romanza. romance.
rotondo. round or full (tone).
rustico. rustic, rural.
scemando. diminishing in volume.
scherzando. playful, joking.
schietto. simple, plain, neat.
scordato. out of tune.
secco. dry, plain, without ornament.
segue. follows.
semplice. simple.
sempre. always.
senza. without.
sereno. serene, tranquil.
sforzato, sforzando. forced, emphasized.
silenzio. silence, a rest.
soave. suave, soft.
solito, al. as usual.
solì. plural of *solo*, more than one performer plays the solo parts.
solo. alone, performed by a single performer.
sonabile. sounding, resonant.
sonare. to sound, play upon.
sono. sound, play.
sorda. muffle, veil.
sordino. mute.
sostenuto. sustained.

sotto. under.

spianato. smooth, level, even, without passion.

spiccato. separated, detached (*staccato*).

stabile. stable, firm, steady.

staccato. separated, detached.

stentato. forced, emphasized.

stesso. same.

strepitoso. very loud, noisy.

stretto. drawn together, hurried.

strisciando. gliding, smooth. The correct term for what is commonly called a *smooth glissando*.

suave. soft, sweet.

sul. on.

svegliato. animated.

tace, taci, tacit. be silent.

tanto. as much, so much.

tempestosamente. tempestuously, stormily, passionately.

teneramente. tenderly.

tenuto. held full value.

tremolo. trembling, reiteration with great speed.

troppo. too (much).

tutti. all, together, full band or section, usually follows when solo or soli ends.

uguale. equal.

un, una, uno. a, an, one.

variamente. variedly, freely.

vigoroso. vigorous.

vivacissimo. extremely fast.

voce. voice.

volti subito. turn (page) immediately.

INDEX

- A -

Accidentals 7-7
Active Tones
 Major 6-9
 Minor 7-10
 Modal 8-3
Aeolian Mode 8-9
Amplitude 1-2
Anacrusis 4-6
Anticipation
 Swing 17-1
 Melody/Harmony 18-2
Approach Tones 18-3
Arsis 4-6

- B -

Bar/Bar Line 3-4
Beat 3-1
 Division 3-3, 3-5, 3-6, 3-8
 Division (Swing) 17-2
Blues Scale 16-4
Brasswinds 14-7

- C -

Chord Scales 16-1
Chord Structures 15-5
Chord Symbols 15-1
 Altered/Extended 19-1
 Specified Bass 19-6
Chromatic Signs 2-4
Circle of Keys
 Aeolian (see minor)
 Dorian 8-6
 Ionian (see major)
 Locrian 8-12
 Lydian 8-7

Major 6-6
 Minor 7-10
 Mixolydian 8-4
 Phrygian 8-9
Clef 2-2
 Alto 2-9
 Baritone 2-9
 Bass 2-9
 Contra Bass 2-9
 Mezzo Soprano 2-9
 Soprano 2-9
 Super Treble 2-9
 Tenor 2-9
 Treble 2-9
Composite Meter 3-7
Compound Meter 3-3
CPS (Cycles Per Second, Hz) 1-1

- D -

Delta Sign 15-5
Dorian Mode 8-6
Duple Meter 3-1
Duple 4-9
Duration 1-4

- E -

Enharmonic Pitches 2-5
Equivalent Meter 4-8

- F -

Feminine Ending 4-6
Frequency 1-1
Fundamental 12-1

- G -

Generating Tone 12-1

- H -

Half Step (Semitone) 2-5, 5-1
Harmonics 12-7
Hz (Hertz, CPS) 1-1

- I -

Intensity 1-2
Interval 5-1, 10-1
 Augmented 10-6, 10-7
 Compound 10-2
 Compounding 10-13, 10-14
 Consonant & Dissonant 10-16
 Diatonic & Chromatic 10-16
 Diminished 10-7, 10-9
 Enharmonic 10-10
 Harmonic 10-1
 Inversion 10-11
 Major 10-4
 Melodic 10-1
 Minor 10-5
 Perfect 10-3
 Reducing 10-13, 10-15
 Simple 10-2
Ionian Mode 8-3
Italian Terms B-22, C-2

- J -

Jazz Devices (Symbols) B-12

- K -

Keyboard 2-3, 5-1
 Ranges & Transposition 14-15
Keys (see circle of keys)
 Parallel 7-12
 Relative 7-11

- L -

Leger Lines 2-3
Link 5-4
Locrian Mode 8-12
Lydian Mode 8-2

- M -

Masculine Ending 4-6
Measure 3-4
Meter 3-1
 Composite 3-7
 Compound 3-6
 Duple 3-1
 Equivalent 4-8
 Quadruple 3-1
 Related 3-7
 Simple 3-4
 Triple 3-1
Metrical Stress 3-1
 Exceptions 3-10
Mixolydian Mode 8-4
Modes 8-1
 Aeolian 8-9
 Dorian 8-6
 Ionian 8-3
 Locrian 8-12
 Lydian 8-2
 Mixolydian 8-4
 Phrygian 8-9
Muting B-15

- O -

Octave 5-4
 Designation 2-6, 2-8
Order of Flats 6-6, 7-5
Order of Sharps 6-5, 7-3

Overtones 12-1
Overtone Series 12-3

- P -

Partials 12-1, 12-3
Pentatonic Scale 16-4
Percussion 14-10
Phrygian Mode 8-9
Pitch 1-1, 2-1, 2-6

- Q -

Quadruple Meter 3-1

- R -

Ranges

Brasswinds 14-7
Keyboard 14-15
Percussion 14-10
Strings 14-16
Woodwinds 14-1

Related Meter 4-7

Rhythm 4-1

Irregular 4-4

Regular 4-1

Syncopated 4-5

Uniform 4-2

Rhythm line 3-4

Root 15-1

- S -

Scale 5-1

Chromatic 9-1

Major 6-1

Minor (Harmonic) 7-6

Minor (Melodic) 7-8

Minor (Natural) 7-1

Pentatonic 9-4

Whole Tone 9-3

Scale Degree Activity

Major 6-9

Minor 7-5, 7-8, 7-10

Modal 8-3, 8-5, 8-7, 8-10

Scale Degree Names 6-8

Simple Meter 3-4

Sound 1-1

Stable Tones

Major 6-9

Minor 7-6, 7-8, 7-10

Modal 8-3, 8-6, 8-8, 8-11

Staff 2-1

Grand 2-2

Great 2-1

Strings 14-6

Suffixes C-1

- T -

Tempo 3-1

Tendency Tones

Major 6-9

Minor 7-6, 7-8, 7-10

Modal 8-3, 8-6, 8-8, 8-11

Tetrachords 5-2

Harmonic 5-4

Major 5-2

Minor 5-3

Natural 5-3

Thesis 4-6

Timbre 1-4, 12-7

Transposition 13-1

Brasswinds 14-7

Keyboard 14-15

Percussion 14-10

Strings 14-16

Woodwinds 14-1

Triads 11-1

Augmented 11-4

Consonant & Dissonant 11-5

Diatonic 11-7

Diminished 11-4
Inversion 11-6
Major 11-2
Minor 11-3
Triple Meter 3-1
Triplet 4-9

- V -

Values (Note & Rest) 2-9
Dotted 2-12
Tied 2-11
Vibration 1-1, 12-1

- W -

Woodwinds 14-1

29 SEPTEMBER 1978

By Order of the Secretary of the Army:

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Official:

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