



# Glenwood Middle School Band

## MUSIC PERFORMANCE MANUAL

*A reference and performance guide to Musical Symbols, Music Theory, and standard musical performance practices for the Glenwood Middle School Band Student*

**[Keep this in your music folder for quick reference]**

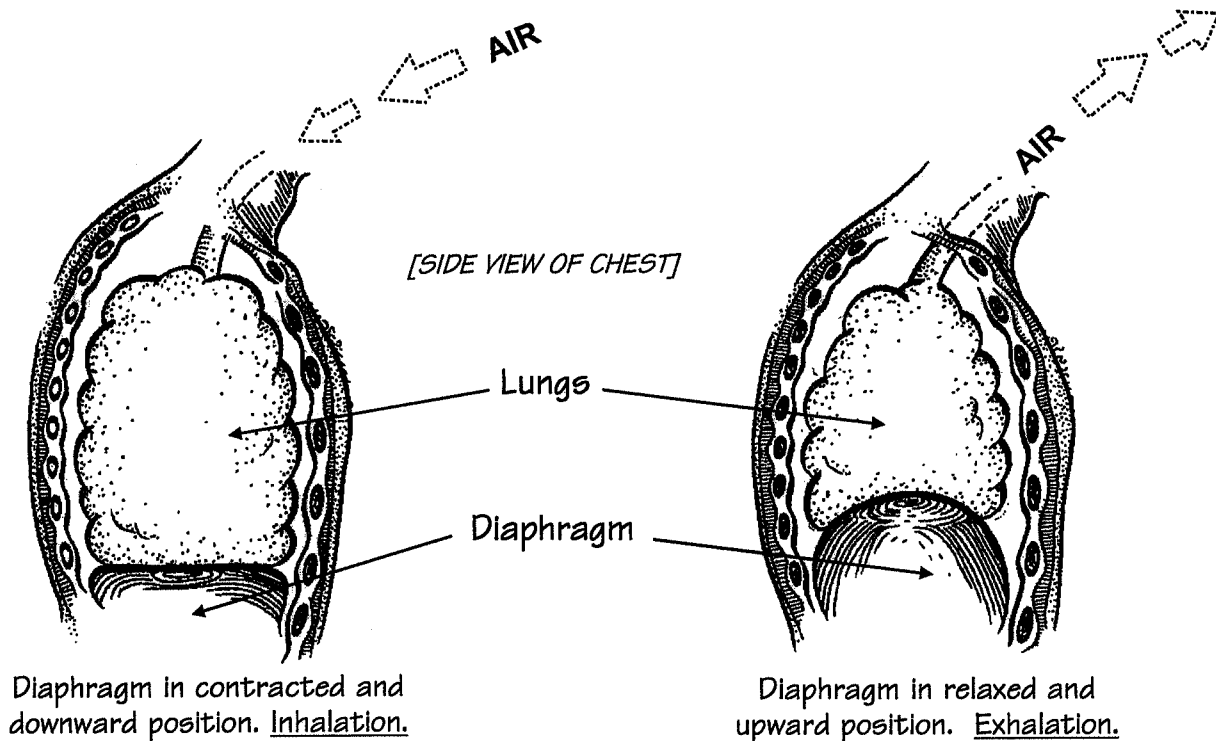
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HOWARD COUNTY  
PUBLIC SCHOOL SYSTEM

Version 2.5  
Sept. 2012

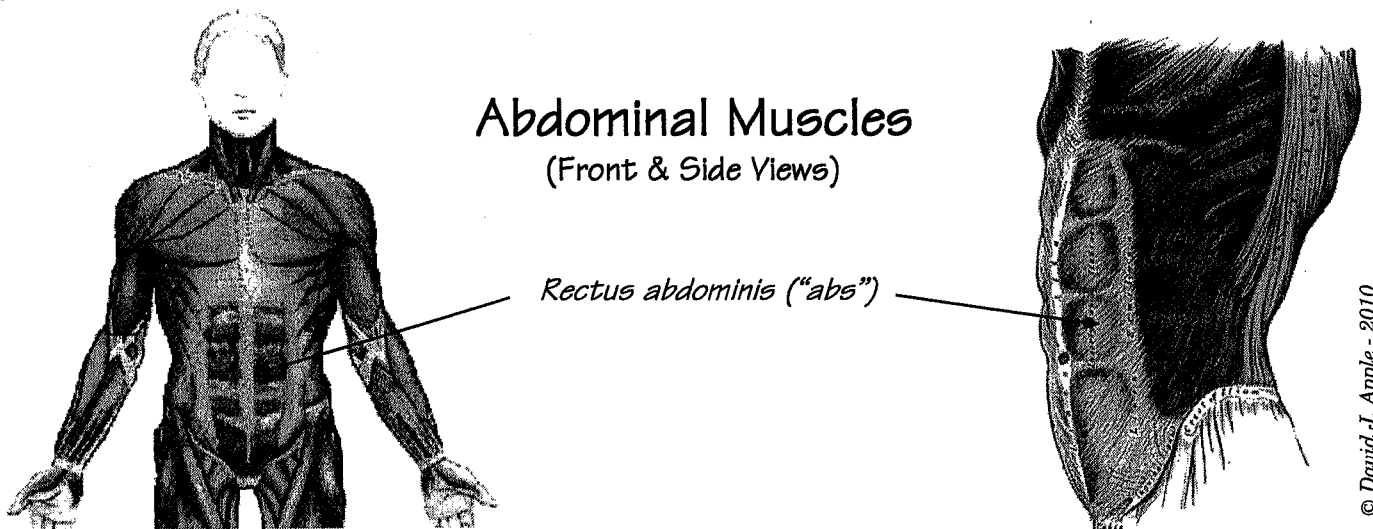
# The Muscles Used in Breathing



The **diaphragm** is a very powerful muscle of **inspiration** (*inhalation*). When we inhale the diaphragm contracts and drops into a downward position allowing our lungs to fill with air. The diaphragm however has no ability to push the lungs back up or aid in **exhalation**. The diaphragm is a muscle of inspiration only!

The muscles that aid in the **exhalation** of air from the lungs are our **abdominal muscles**. To exhale properly the diaphragm must be *relaxed* to allow our abdominal muscles to do the work of forcing air out of our lungs. This is accomplished by contracting the abdominal muscles which pushes the diaphragm up and forces air out of the lungs.

At no time should one lock or tighten the abdominal muscles. Always breath from bottom to top and front to back and stay relaxed. Remember that **air speed** is the key. The faster you blow higher you go. As you exhale (blow) keep your throat open and relaxed as if saying breathy **HA** or **HEY**.



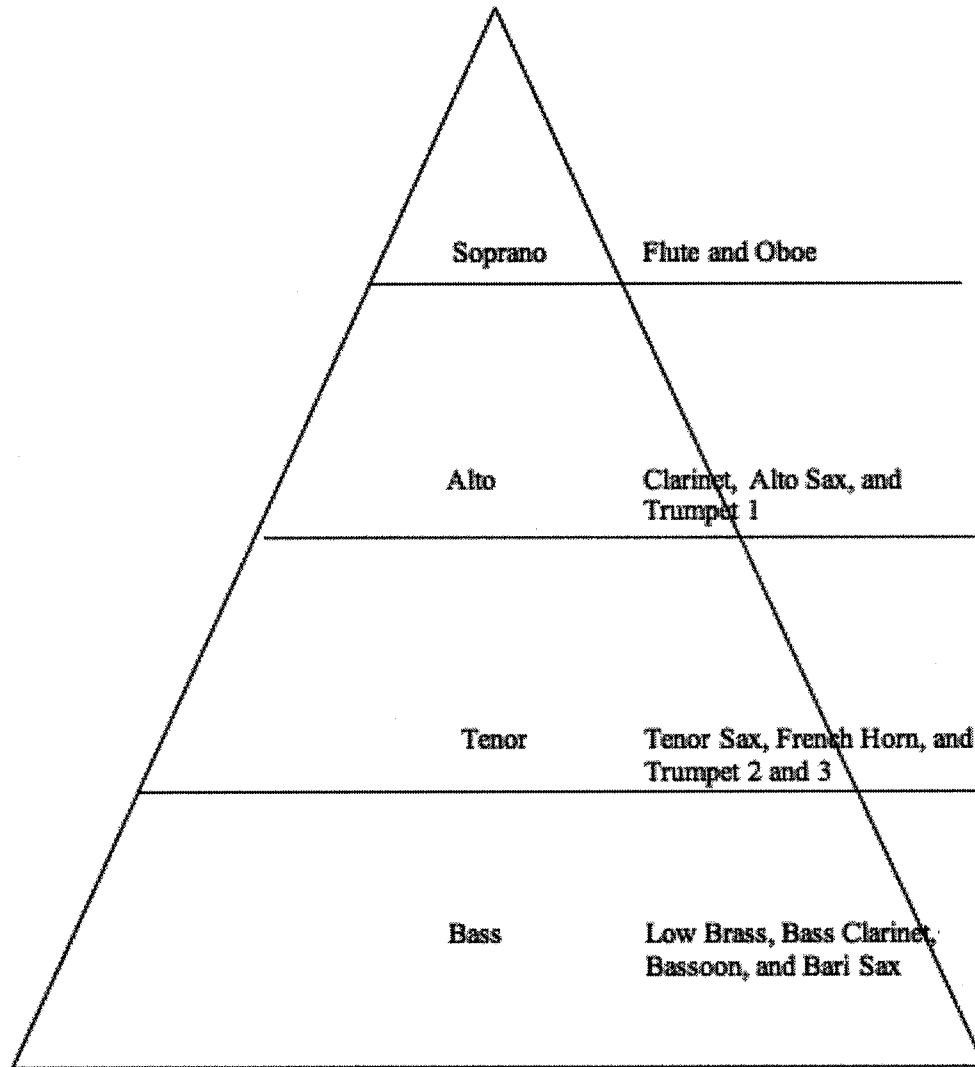
# BAND SOUND BALANCE PYRAMID

Where do I fit in?

*p*



*f*



## GLENWOOD MIDDLE SCHOOL BANDS

### INTONATION BASICS

There are two common tuning systems: ***Equal Tempered Intonation*** and ***Just Intonation***.

**Equal Tempered Intonation** is what fixed-pitched instruments like piano, organ, and xylophone use. Their notes are built-in and cannot be adjusted while being played. Thus their notes are Equal Tempered, which means the octave is divided into twelve equal parts. On these instruments no interval or chord is played perfectly in tune (the bad news), but no interval or chord is way out of tune (the good news).

In other words, everything played on all keyboard and other fixed-pitched instruments is slightly, ***but equally***, out of tune. Our ears have come to accept (and even enjoy) this common tuning system as long as it is coming from a fixed-pitched instrument like a piano or other keyboard.



**Just Intonation** is for singers, **woodwind**, **brass** and string players who can, by the nature of their instruments, adjust the pitch of each note as they perform it. Thus in band or orchestra, we can, and are expected to, play and perform intervals and chords that are perfectly in tune, with no ***intonation beats*** marring the purity of the combined sounds.

#### **What Creates Intonation Beats?**

Assume that two musicians play the note A at the same time and that one of them plays the A at 440 Hz (vibrations / second) and the other at 441 Hz. The one playing the A at 441 Hz would be sharp compared to the one playing at 440 Hz. As the sound waves (or waveforms) of the two sound combine in the air, there will be points when the top of the sound waves (crests) of each waveform coincide. This coincidence or combination creates an overall **surge** in the waveform's amplitude (size of wave) and is called ***constructive interference***.



Alternating with constructive interference is ***destructive interference***. This occurs when the trough or lowest point of the waveform (amplitude) of each wave coincide (or touch each other). This coincidence of the troughs creates an overall **dip** in the amplitude.

The alternation of constructive and destructive interference creates a corresponding alteration of surges and dips (highs and lows) in the overall amplitude (size) of the combined sounds. A pulsating loudness results that can usually be heard quite easily. This effect is what is known as **intonation beats**.

Since one musician is playing the A at 440Hz and the other is playing it at 441Hz, 1 intonation beat will occur each second ( $441-440=1$ ). If one musician plays the A at 443 Hz and the other plays at 439 Hz, 4 intonation beats will occur each second ( $443-439=4$ ). Musicians use the number of intonation beats they hear as a guide to getting in tune.

### How to tune using Intonation Beats:

1. Listen very carefully to the other player or reference pitch.
2. If the beats slow down, you are getting closer to being in tune.
3. If the beats are getting faster, you are getting more out of tune.
4. When the beats stop or disappear and you can only hear one pitch, you are in tune.

### Using Just Intonation and Tuning

To achieve beat-less purity in Band or Orchestra, musicians must listen and adjust EACH note according to its *harmonic context*. For example, an E in a C major chord\* must be played lower than the same E in a C# minor chord. Why? Because of the acoustical (sound) relationship between notes. To eliminate intonation beats the E has to be played lower if it is in the harmonic context of a major 3<sup>rd</sup> than if it is in the harmonic context of the a minor 3<sup>rd</sup>.

*\*See All About Chords & All About Intervals*

Don't worry about all the acoustical details about Just Intonation and tuning in Band Class. Just remember the following about tuning chords, intervals and notes in a harmonic context.

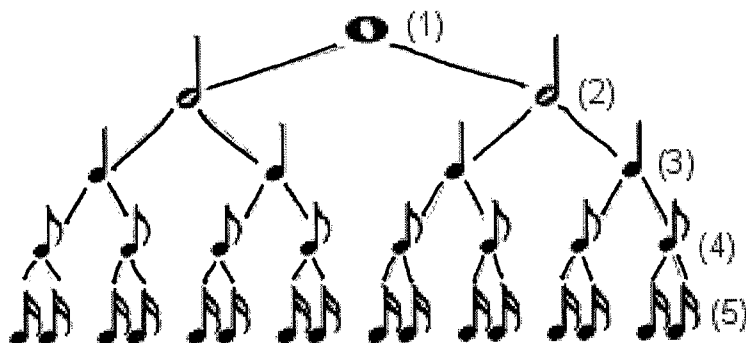
- ◆ Always listen to the people playing the same note on the same instrument as you first. Eliminate intonation beats with them first.
- ◆ Listen across the band and match with other instruments playing your pitch. This is what we will call Horizontal Tuning. Listening across the ensemble.
- ◆ Now, we will tune the chords and intervals using Vertical Tuning. This eliminates the intonation beats in chords and intervals.
  - Major 3<sup>rd</sup>s must be **reduced** in size. Lower the top note or raise the bottom note.
  - Minor 3<sup>rd</sup>s must be **expanded** in size. Raise the top note or lower the bottom note.
- ◆ Listen horizontally and vertically to eliminate intonation beats. If your sounds disappears into the sound of the ensemble, you are most likely in tune.

### How to read you Digital Tuner or Cents vs. Hertz

Cents is the distance between half tones (half-steps) (E to F or A to A# or Eb to E, etc.) divided into 100 equal parts. When you see a tuner with a scale ranging from -50 to 0 to +50, that is the range between a quartertone flat up to a quartertone sharp.

Hertz, abbreviated as Hz, is the frequency of a waveform (sound wave) measured in cycles (vibrations) per second. If an A is played at 440 Hz, it's waveform is repeating 440 times per second. An octave lower is 220 Hz, and an octave higher is 880 Hz. Hertz is a standard measurement that can be accurately measured much like distance can be measured with a ruler or weight with a scale.

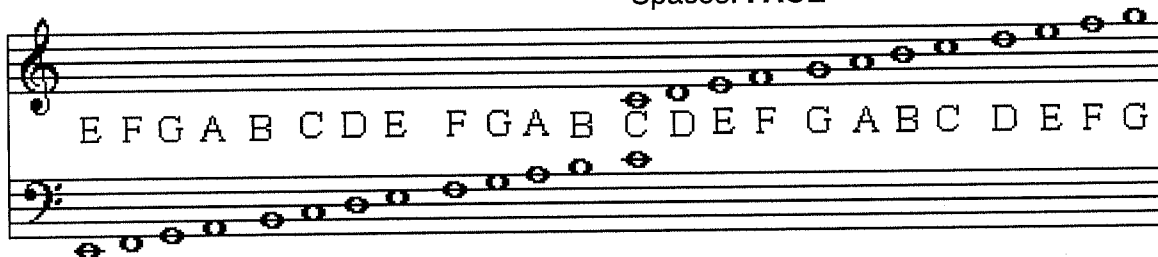
## NOTE TREE



Name	Rest	Beats in 4/4	Beats in 2/2
Whole		4	2
Half		2	1
Quarter		1	1/2
Eighth		1/2	1/4
Sixteenth		1/4	1/8

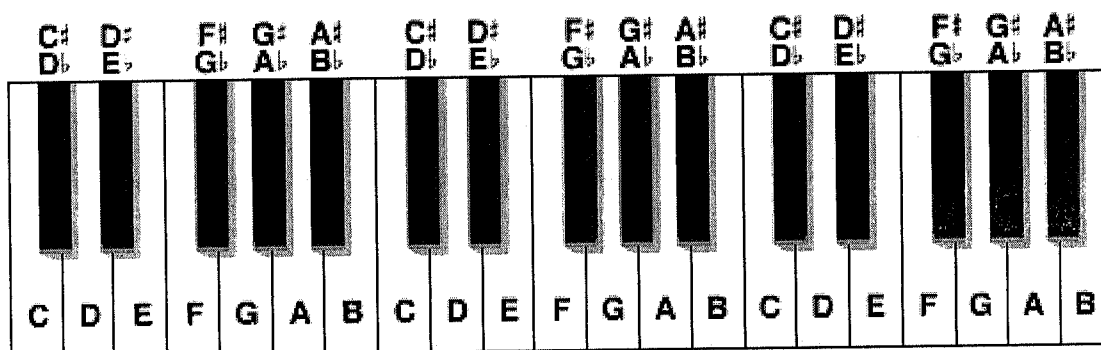
## NOTES ON BASS AND TREBLE CLEF STAVES

Lines: Empty Garbage Before Dad Flips  
Spaces: **FACE**



Lines: **Good Boys Do Fine Always**  
Spaces: **All Cars Eat Gas**













































































## KEYBOARD



# GLENWOOD MIDDLE SCHOOL BANDS

## How We Count Rhythms - Part 1

2 3 4 c  
4 4 4

 Whole Note & Rest	 1-2-3-4	 1-2-3-4
 Dotted Half Note	 1-2-3	
 Half Note	 1-2	 3-4
	<i>or</i> Half Rests	 1-2
		 3-4
 Quarter Note	 1	 2
	 3	 4
	<i>or</i> Quarter Rests	 1
		 2
		 3
		 4
 Eighth Notes	 1	 & 2
	 & 3	 & 4
	 &	<i>or</i> Eighth Rests
		 1
		 & 2
		 & 3
		 & 4
		 &
 Sixteenth Notes	 1	 e & a
	 2	 e & a
	 3	 e & a
	 4	 e & a
 Dotted Quarter - Eighth	 1&2	 &
	 3&4	 &
 Eighth Notes	 1	 & a
	 2	 & a
	 3	 & a
	 4	 & a
 Eighth Notes	 1	 e &
	 2	 e &
	 3	 e &
	 4	 e &
 Triplet	 1e& a	 2e& a
	 3e& a	 4e& a
 Triplet	 1	 la li
	 2	 la li
	 3	 la li
	 4	 la li

Each group of eighth-note Triplets gets one beat.



# CONDUCTING PATTERNS

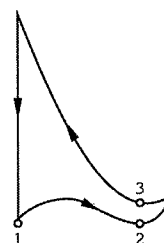
Time signature

Number of beats  
per measure

Beat pattern

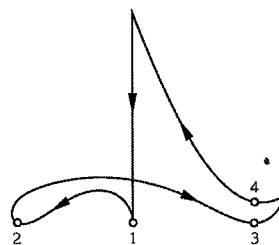
$\frac{3}{4}$

3



$\frac{4}{4}$

4



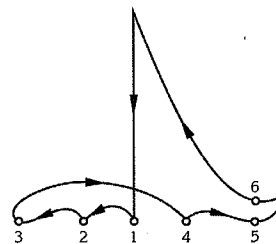
$\frac{2}{4}$

2



$\frac{6}{8}$

6



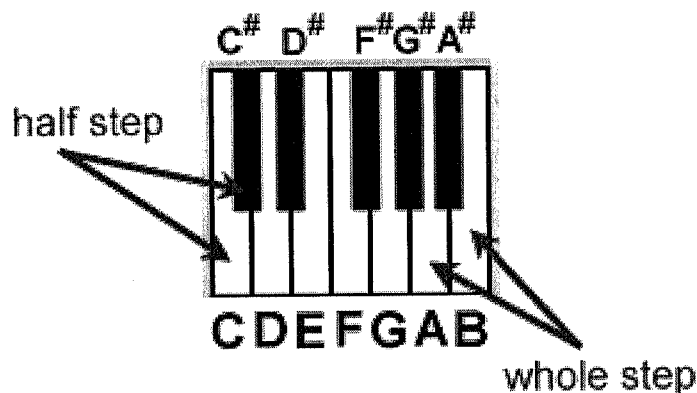


## “INTERVALS”

An interval is the distance between two notes. Intervals are always counted from the lower note to the higher one, with the lower note being counted as one. Intervals come in different qualities and sizes. If the notes are sounded successively, it is a melodic interval. If sounded simultaneously, then it is a harmonic interval.

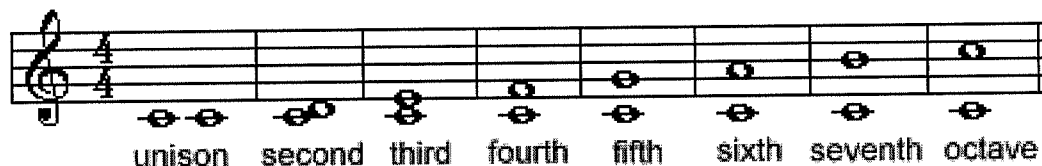
The smallest interval used in most Western music is the half step. A visual representation of a half step would be the distance between a consecutive white and black note on the piano. There are two exceptions to this rule, as two natural half steps occur between the notes E and F, and B and C.

A whole step is made up of two half steps.



### Qualities and Sizes

Intervals can be described as Major (M), Minor (m), Perfect (P), Augmented (A), and Diminished (d).  
Intervals come in various sizes: Unisons, Seconds, Thirds, Fourths, Fifths, Sixths, and Sevenths.



Seconds, Thirds, Sixths, and Sevenths can be referred to as Major or Minor.  
Unisons, Fourths, Fifths, and Octaves are not referred to as Major or Minor; they can be referred to as Perfect.

When a major interval is raised by a half step, it becomes augmented.  
When a major interval is lowered by a half step, it becomes minor.  
When a major interval is lowered by two half steps, it becomes diminished.  
When a minor interval is raised by a half step, it becomes major.  
When a minor interval is raised by two half steps, it becomes augmented.  
When a minor interval is lowered by a half step, it becomes diminished.

When a perfect interval is raised by a half step, it becomes augmented.  
When a perfect interval is lowered by a half step, it becomes diminished.



GLENWOOD MIDDLE SCHOOL BANDS

# All About Intervals

## Major and Perfect Interval Basics

Intervals which occur between the tonic note of a scale and each degree of that scale may be described as **perfect (P)** or **major (M)**.

P1	M2	M3	P4	P5	M6	M7	P8
Perfect Unison	Major 2nd	Major 3rd	Perfect 4th	Perfect 5th	Major 6th	Major 7th	Perfect Octave
unison	1 whole step	2 whole steps	2 1/2 whole steps	3 1/2 whole steps	4 1/2 whole steps	5 1/2 whole steps	6 whole steps

## Minor Interval Basics

A **minor** interval is created by *decreasing* a major interval by 1/2 step.

Examples

M3	m3	M3	m3
Major 3rd	minor 3rd	Major 3rd	minor 3rd

m2	M2	m3	M3	m6	M6	m7	M7
minor 2nd	Major 2nd	minor 3rd	Major 3rd	minor 6th	Major 6th	minor 7th	Major 7th
1 half step	1 whole step	1-1/2 whole steps	2 whole steps	4 whole steps	4-1/2 whole steps	5 whole steps	5-1/2 whole steps

\*The **Tonic Note** of a scale is the first note of the scale or its octave that represents the name of the scale or key.  
 Example: C scale starts on C, and you are in the key of C.

# Diminished Interval Basics

A **diminished** interval is created by *decreasing* a perfect interval *or* a minor interval by 1/2 step.

Examples

m3 minor 3rd      dim 3 diminished 3rd      P5 Perfect 5th      dim 5 diminished 5th

dim 2      dim 3      dim 4      dim 5      dim 6      dim 7      dim 8

unison      1 whole step      2 whole steps      3 whole steps      3-1/2 whole steps      4-1/2 whole steps      5-1/2 whole steps

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# Augmented Interval Basics

An **augmented** interval is created by *increasing* a perfect interval *or* a major interval by 1/2 step.

Examples

M3 Major 3rd      aug 3 augmented 3rd      P5 Perfect 5th      aug 5 augmented 5th

aug 1      aug 2      aug 3      aug 4      aug 5      aug 6      aug 7      aug 8

1 half step      1-1/2 whole steps      2-1/2 whole steps      3 whole steps      4 whole steps      5 whole steps      6 whole steps      6-1/2 whole steps



GLENWOOD MIDDLE SCHOOL BANDS

# All About Chords

## Root-Position Triad Basics -

A **triad** is a chord composed of three notes stacked in thirds.

The lowest note is called the **root**.

The note a third above the root is called the **third**.

The note a fifth above the root is called the **fifth**.



A triad in which the root is the lowest note is called a **root-position triad**.

**Close position** indicates containment of all chord pitches within the smallest possible interval.

**Diatonic** indicates confinement to the pitches of the prevailing key without chromatic alteration.

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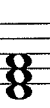
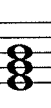
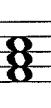
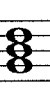
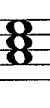
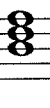
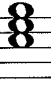
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# Triads and Major Scales

In the example below, root-position triads are built on each **scale degree** of a C major scale. Each triad is named in accordance with two related chord identification systems.

1. The letter name of each root is combined with a chord-quality designation to form a **chord symbol**.
2. **Roman numerals** associate each scale degree with a chord quality.  
Chord qualities for each scale degree are consistent in all major scales: I, IV and V are major in all keys; ii, iv, and vi are minor; vii° is diminished.









Scale Degree	<sup>^</sup> 1	<sup>^</sup> 2	<sup>^</sup> 3	<sup>^</sup> 4	<sup>^</sup> 5	<sup>^</sup> 6	<sup>^</sup> 7	<sup>^</sup> 1
C Major								
Chord Symbol	C Maj	D min	E min	F Maj	G Maj	A min	B dim	C Maj
Roman Numeral	I	ii	iii	IV	V	vi	vii°	I

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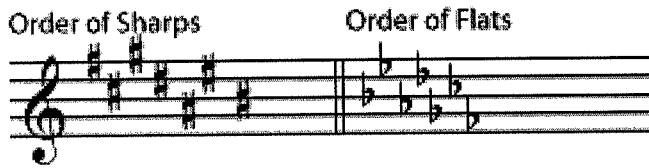
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C Major								
Chord Symbol	C Maj	D min	E min	F Maj	G Maj	A min	B dim	C Maj
Roman Numeral	I	ii	iii	IV	V	vi	vii°	I

## ORDER OF SHARPS AND FLATS IN KEY SIGNATURES:



Order of Sharps →  
**F C G D A E B**  
 ← Order of Flats

**THE ORDER OF SHARPS:**  
 Father Charles Goes Down And  
 Ends Battle

**THE ORDER OF FLATS:**  
 Battle Ends And Down Goes  
 Charles' Father

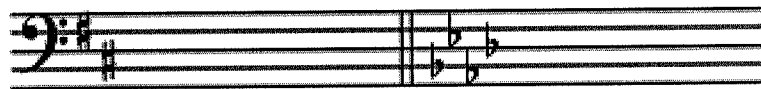
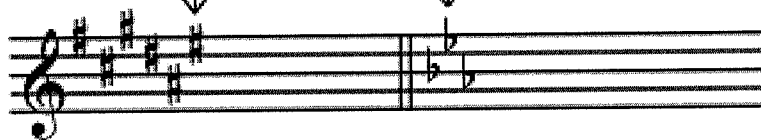
## FINDING MAJOR KEY NAMES FROM KEY SIGNATURES:

For sharps: take the last sharp and raise it a half step to find the major key.

For flats: take the 2nd to the last flat, and that is the major key.

Last sharp is E sharp;  
 key is F sharp major  
 (one half step higher  
 than E sharp)

Second-to-last  
 flat is E flat;  
 key is E flat major

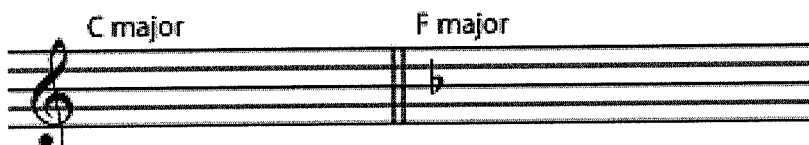


Last sharp is C sharp;  
 key is D major  
 (one half step higher  
 than C sharp)






















Second-to-last  
 flat is A flat;  
 key is A flat major

↓IF NO SHARPS OR FLATS↓

↓IF ONE FLAT ONLY↓



# Basic Music Symbols and Theory for Instrumental Musicians

Topic	Term	Sign	Definition
Notation	Staff		Lines and spaces upon which musical notes are written, used to indicate pitches
	Bar Line		Bar lines separate measures
	Measure		The space between two bar lines
	Double Bar (thin)		End of section
	Double Bar (thick)		End of piece
	Treble Clef (also: G Clef)		Lines: EGBDF Spaces: FACE
	Bass Clef (also: F Clef)		Lines: GBDFA Spaces: ACEG
	Leger (or Ledger) Lines		Extend the staff above and/or below
	Time Signature (also: Meter)	ex.: 	Top #: number of beats per measure Bottom #: kind of note that equals one beat
	Beat		Steadily recurring pulse
	Common Time		Same as: 
	Cut Time, Alla Breve		Same as: 
	Multiple Measure Rest		Rest for indicated number of measures
	Dot After a Note	.	Increases the value of the note by half of the note's original value
	Triplet		3 notes that fit evenly into the space of 2 notes of the same value
	Breath Mark		Take breath
	Caesura, ("Railroad Tracks")		Brief silent pause
	Fermata, "Bird's Eye"		Hold
	Grand Pause, General Pause	G.P.	a rest for all performers in an ensemble
Repeats	Repeat Signs		Repeat from right repeat sign to the left; if no left repeat sign, repeat from the beginning
	1st and 2nd Endings		Take 1st ending, repeat then skip 1st ending and play 2nd ending instead
	Da Capo	<i>D.C.</i>	From the beginning
	Dal Segno	<i>D.S.</i>	From the segno (  )
	Coda		Ending
	Fine	Fine	The end

Topic	Term	Sign	Definition
	Simile Mark		Repeat measure
Pitch	Half-Step		Closest note above or below the original note
	Chromatics		Proceeding by half-steps
	Flat		Lowers the pitch of a note by a half step
	Sharp		Raises the pitch of a note by a half step
	Natural		Cancels a previous accidental
	Key Signature		Sharps or flats located at the beginning of each staff after the clef sign
	Accidental		Sharp, flat, or natural sign which modifies the pitch of the note that follows it
	Enharmonics		Notes of the same pitch but different notation (ex.: D# & Eb)
	Natural Half-Step		An interval of a half-step that does not use a sharp or flat sign (Ex.: "E" to "F")
Duration, articulation	Tie		Connects the values of two notes of the same pitch
	Slur		Connects two or more notes of different pitches smoothly (ex.: wind instruments won't tongue after the 1st note)
	Accent		Emphasize note
	Rooftop Accent, Cap Accent, Marcato Accent		Heavily emphasize note, which is often shortened
	Staccato		Shortened, separated, detached
	Tenuto		"Full Value", "Brick Note"
Dynamics	Forte-piano	<i>fp</i>	Loud then suddenly soft
	Forzando	<i>fz</i>	Heavy emphasis
	Sforzando	<i>sfz</i>	Heavy emphasis
	Pianissimo	<i>pp</i>	Very soft
	Piano	<i>p</i>	Soft
	Mezzo Piano	<i>mp</i>	Moderately (medium) soft
	Mezzo Forte	<i>mf</i>	Moderately (medium) loud
	Forte	<i>f</i>	Loud
	Fortissimo	<i>ff</i>	Very loud

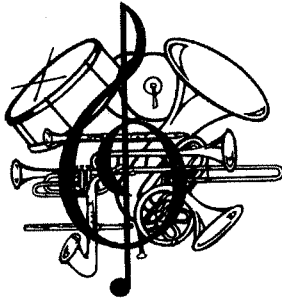


Topic	Term	Sign	Definition
	Crescendo	<	Gradually louder
	Diminuendo, Decrescendo	>	Gradually softer
Tempo	Largo		Very slow
	Lento		Very slow
	Larghetto		Slow
	Adagio		Slow
	Andante		Moderately slow
	Andantino		A little faster than andante
	Moderato		Moderately
	Allegretto		Moderately fast
	Allegro		Fast
	Presto		Very fast
	Prestissimo		Extremely fast
	Ritardando		Gradually slower
	Rallentando		Gradually slower
	Allargando		Gradually slower and broader
	Accelerando		Gradually faster
	A Tempo		Original tempo
	L'istesso Tempo		Same tempo
	Ad Libitum		At liberty
	Rubato		Freely
	Strigendo		Hurrying
Style	Agitato		Agitated
	Animato		Animated
	Cantabile		In a singing style
	Con Brio		With vigor and spirit
	Dolce		Sweetly
	Legato		Smoothly
	Leggiero		Lightly
	Maestoso		Majestically
	Marcato		Accented and detached
	Morendo		Dying away
	Pesante		Heavily
	Sostenuto		Sustained
	Vivace		Lively
Terms	al, alla		to, at
	assai		very
	ben		well
	con, col		with
	da, dal		from
	divisi		divided; indicates that two or more parts written on one staff are to be played by separate performers

Topic	Term	Sign	Definition
	loco		as written
	ma		but
	meno		less
	molto		much, very
	mosso, moto		motion
	non		not
	piu		more
	poco		little
	poco a poco		little by little
	quasi		nearly, like, as
	sempre		always
	senza		without
	simile		in a similar manner
	sordino		mute
	subito		suddenly
	tacet		silence
	troppo		too much
	tutti		together (ex.: everyone plays after a solo passage)
Misc.	Arpeggio		Broken chord consisting of the 1st, 3rd, 5th, and 8th degrees of a scale
	Cued Notes		Small notes showing another instrument's part
	Grace Note		Note printed in small type whose time value is subtracted from the preceding or following regular note
	Harmony		The sounding of different pitches simultaneously, as in chords
	Solo		Performed by one person, with or without accompaniment
	Soli		Performed by a group of soloists in unison
	Syncopation		Emphasis on weak beats or weak parts of beats
	Theme		Main musical idea
	Trill		Rapid alternation between notes that are a half or whole step apart
	Unison		The sounding of the same pitch by two or more performers
4 elements of sound	Pitch		How high or low a note sounds, determined by the frequency of vibrations
	Duration		Length
	Volume		Loudness
	Timbre		Tone color or tone quality, as determined by harmonics



GLENWOOD MIDDLE SCHOOL BANDS  
**QUICK REFERENCE CHART #2 – TEMPO & TEMPO CHANGES**






<i>A piacere</i>	<i>Tempo</i> is at the pleasure or discretion of the <i>performer</i> . The same as <i>ad libitum</i> . Similar to <i>rubato</i> except <i>rubato</i> is the discretion of the <i>conductor</i> .
<i>Accelerando (accel.)</i>	Quickening; a gradual speeding up of the <i>tempo</i>
<i>Ad libitum</i>	<i>Tempo</i> is at the discretion of the <i>performer</i> . The same as <i>a piacere</i> . Similar to <i>rubato</i> except <i>rubato</i> is the discretion of the <i>conductor</i> .
<i>Alla Breve</i>	Duple time with a <i>half note</i> as the unit; same as Cut time
<i>Allargando (allarg.)</i>	Broadening; sometimes interpreted as a combination of <i>ritardando</i> and <i>crescendo</i>
<i>ancora</i>	Still more; used generally with <i>tempo</i> indications, as <i>ancora meno mosso</i> (still more slowly)
<i>A tempo</i>	In <i>tempo</i> ; reestablishes original speed after <i>accelerando</i> or <i>ritardando</i>
<i>cedez</i>	French for <i>poco ritardando</i> ; a slight holding back
<i>Come prima</i>	As at first
<i>Come sopra</i>	As above; much the same as <i>come prima</i>
<i>Doppio movimento</i>	Twice as fast; usually used in conjunction with Common time changing to Cut time
<i>L'istesso tempo lo stesso tempo</i>	The same <i>tempo</i> , indicating that the <i>beat</i> remains constant when the <i>meter</i> changes as 2/4 to 6/8
<i>Meno mosso Più lento</i>	Less motion; slower. May be qualified by <i>poco</i> (a little less)
<i>Più allegro Più animato Più mosso</i>	Faster; more animated; more motion
<i>pressez</i>	French term for "quicken"; same meaning as <i>accelerando</i>
<i>Rallentando (rall.)</i>	Same as <i>ritardando</i> ; a gradual slowing-down of the <i>tempo</i>
<i>Ritardando (rit.)</i>	Slowing down; a gradual holding-back of the <i>tempo</i>
<i>Ritenuto (riten.)</i>	Frequently confused with <i>ritardando</i> ; means a sudden slowing-down, in contrast to the gradual holding-back of <i>rallentando</i>
<i>rubato</i>	Litterally, to "rob" or steal the time values by holding-back or speeding up at will to color a phrase
<i>Stringendo (string.)</i>	Pressing forward; sometimes erroneously interpreted as a combination of <i>accelerando</i> and <i>crescendo</i>
<i>Tempo giusto</i>	In strict <i>tempo</i> (non-rubato)
<i>Tempo primo (Tempo I)</i>	Original <i>tempo</i>
<i>Trattenuto (tratt.)</i>	Holding back (same as <i>rallentando</i> ) with the addition of a sustained quality ( <i>sostenuto</i> )











# Dynamics and Articulation

## Quick Reference Charts

Abbreviation	Full word (Italian)	Definition
<i>pp</i>	Pianissimo	Very soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo-piano	Medium soft
<i>mf</i>	Mezzo -forte	Medium Loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very Loud
	Crescendo	Gradually Louder
	Decrescendo	Gradually Softer

percussive accents (1-4)				pressure accent (5)
				
<i>staccato</i>	<i>staccatissimo</i>	strong accent <i>martelato</i>	normal accent <i>marcato</i>	legato accent <i>tenuto</i> <i>portamento</i>
light accents		strong accent	medium accents	

accent name	description
staccato accent	short and separated from the following note
staccatissimo accent	an exaggerated short duration of the note
strong accent	generally meant for attacks at loud dynamic levels of forte or louder
normal accent	moderately sharp attack that can be used at any dynamic level from pianissimo to fortissimo
legato accent	this can be used at any dynamic level and is a slight stress without a noticable attack and held to the full duration of the note

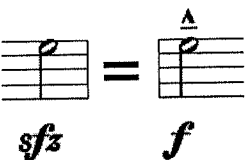
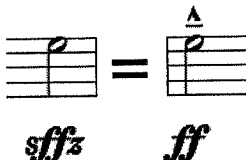
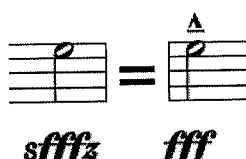
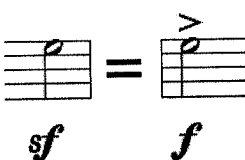
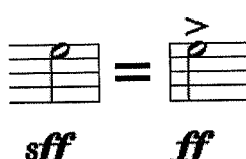

combined accents (1-8)							
							
strong & staccato <i>staccato duro</i>	strong & legato	strong & staccatissimo	legato or portamento & staccato <i>mezzo staccato</i>	legato & staccatissimo	marcato & staccato <i>staccato forzato</i>	marcato & legato	marcato & staccatissimo
strong accents			medium accents				

accent name	description
strong & staccato accents	very percussive and shorter duration than notated
strong & legato accents	very percussive while retaining full duration of notation
strong & staccatissimo accents	strongest percussive attack possible with an exaggerated short duration
legato & staccato accents	stressed and moderately short, separated from next note
legato and staccatissimo	stressed and quite short
normal & staccato accents	moderately percussive and short
normal & legato accents	moderately percussive with full note duration
normal & staccatissimo accents	moderately percussive with short note duration

# Quick Reference Chart #3

Dynamics & Written Accents

## *Sforzato and Sforzando*

Forte Dynamic	Fortissimo Dynamic	Fortississimo Dynamic
<p>Sforzato</p>  <p><i>sfz</i>      <i>f</i></p>	<p>Sforzato</p>  <p><i>sfz</i>      <i>ff</i></p>	<p>Sforzato</p>  <p><i>sfz</i>      <i>fff</i></p>
<p>Sforzando</p>  <p><i>sf</i>      <i>f</i></p>	<p>Sforzando</p>  <p><i>sf</i>      <i>ff</i></p>	<p>Sforzando</p>  <p><i>sf</i>      <i>fff</i></p>

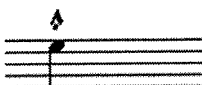
# Standard Jazz Articulations

## GLENWOOD Middle School JAZZ ENSEMBLE



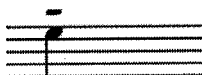
### LONG ACCENT

Play with a strong accent, then sustain for full value.



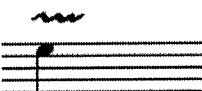
### HEAVY ACCENT

Play the note as short as possible with a very strong attack.



### TENUTO

Legato - Sustain note for full value with NO Accent on the attack.



### LIP TRILL

Similar to the shake, but slower with more lip control. Brass Players.



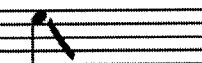
### THE SMEAR

Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.



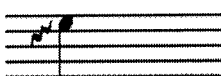
### SHORT GLISSANDO UP

Also called a SCOOP. Slide smoothly into note from below (one to three steps). No individual notes are heard in a gliss.



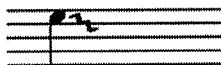
### SHORT GLISSANDO DOWN

Reverse of the short gliss up.



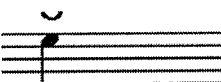
### SHORT LIFT

(Glissando)  
Enter note with diatonic or chromatic scale from about a third below.



### SHORT FALL OR SPILL

Rapid diatonic or chromatic drop.



### BEND

Use your embouchure to temporarily dip the pitch of the note. Play the note - bend pitch down 1/2 step - bend back to original pitch



### CLOSED PLUNGER (DU)

Closed plunger mute on brass instrument creating a muffled tone.



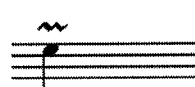
### SHORT ACCENT

Play the note less than full value with a strong attack.



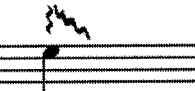
### STACCATO

Spaced - Short, light, not heavy



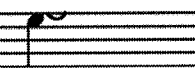
### THE SHAKE

Upward variation of the pitch - much like a trill



### THE FLIP

Sound the note, raise pitch, drop into following note (done with lip on brass)



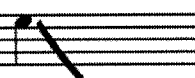
### THE DOIT

Sound note and then gliss upward (slide pitch) one to five steps by tightening embouchure or half-valving in brass



### LONG GLISSANDO UP

Same as Short Glissando, but longer entrance.



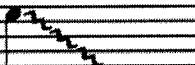
### LONG GLISSANDO DOWN

Reverse of the long gliss up.



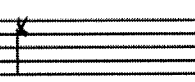
### LONG LIFT

(Glissando)  
Same as Short Lift except longer entrance.



### LONG FALL OR SPILL

Diatonic or chromatic drop with longer exit than a Short Fall.



### GHOSTED NOTE

Ghosted or Swallowed Notes. An attack of indefinite pitch and deadened tone. More of a percussive effect.



### OPEN PLUNGER (WAH)

Open plunger mute on brass instrument. Full tone not muffled.