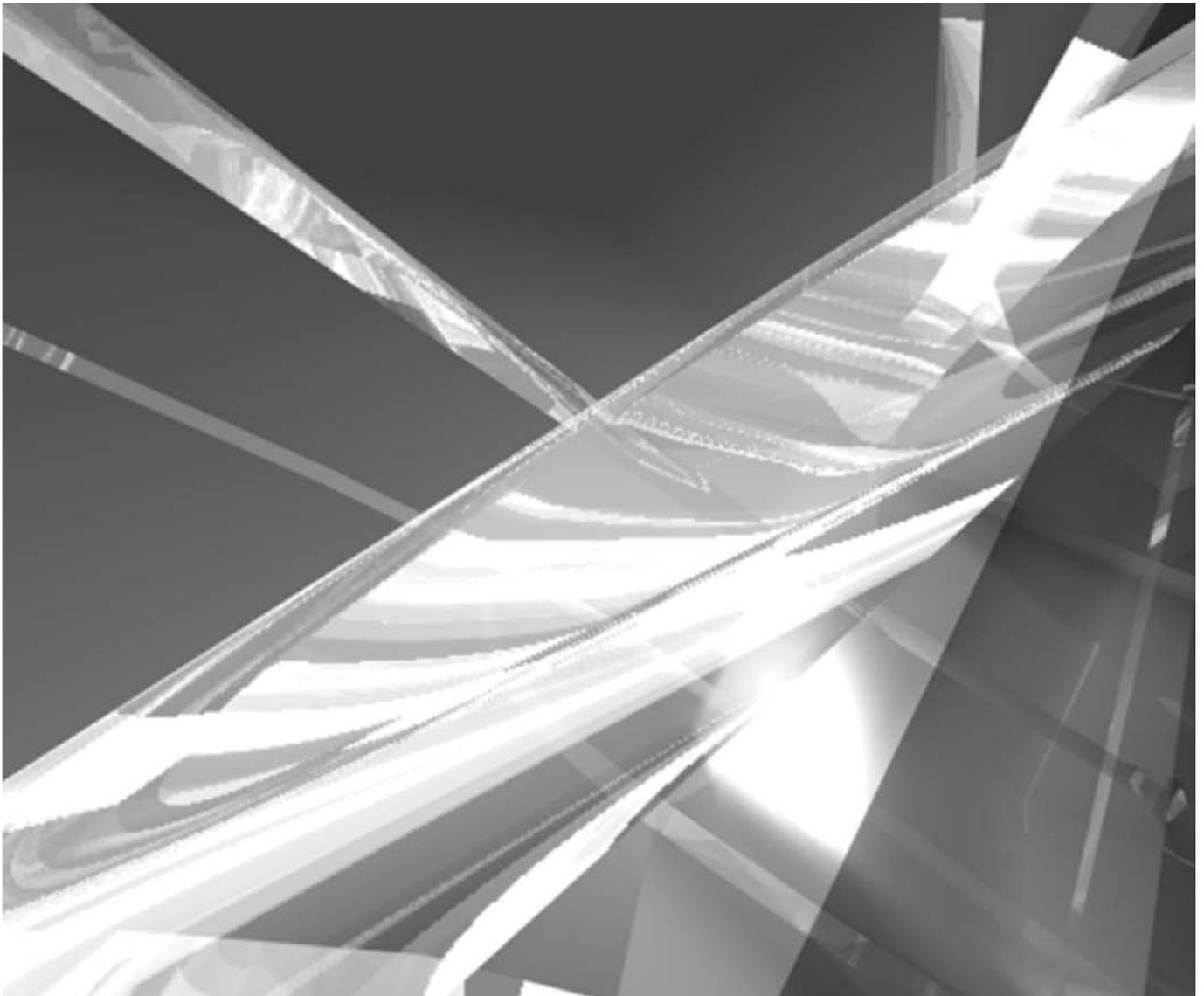




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Theory of Music information booklet

2019 – 2020



THEORY OF MUSIC

Contents

| | Page |
|---------------------|------|
| Publications | 2 |
| Downloads | 2 |
| Step | 3 |
| Grade 1 | 4 |
| Grade 2 | 5 |
| Grade 3 | 6 |
| Grade 4 | 7 |
| Grade 5 | 8 |
| Grade 6 | 9 |
| Grade 7 | 10 |
| Grade 8 | 11 |
| Musical Terms | 12 |

This booklet should be read in conjunction with the **Music Literacy Syllabus**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364), from local representatives, or at lcme.uwl.ac.uk.

Examinations in Popular Music Theory and Theoretical Diplomas are also available; please see the syllabus for details.

This booklet is valid from 2019 until 2020.

LCM Examinations

LCM Examinations University of West London

St Mary's Road
Ealing
London
W5 5RF

tel: +44 (0)20 8231 2364

email: lcm.exams@uwl.ac.uk

lcm.uwl.ac.uk

© Copyright 2011 by the University of West London, LCM Examinations

Publications

The following LCM Publications are relevant to this syllabus:

- Theory Handbook: Step *LL129*
- Theory Handbook: Grade 1 *LL130*
- Theory Handbook: Grade 2 *LL131*
- Theory Handbook: Grade 3 *LL132*
- Theory Handbook: Grade 4 *LL133*
- Theory Handbook: Grade 5 *LL134*
- Theory Handbook: Grade 6 *LL135*
- Theory Handbook: Grade 7 *LL136*
- Theory Handbook: Grade 8 *LL137*
- Past papers
- Worked past papers

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

A complete list of titles may be found on their website – www.music-exchange.co.uk

Downloads

The following are available as digital downloads from www.LCMEbooks.org

- Theory Handbooks (Step and Grades 1–8)
- Past papers
- Worked past papers

Step

(This exam was previously named 'Preliminary'.)

Candidates will be expected to demonstrate knowledge of the following:

- The use and purpose of the stave
- Recognition of the treble and bass clefs
- The positions and letter names of notes on *either* the treble (middle C – high F) *or* the bass (low G – middle C) clef (candidate's choice). (Middle C will be the only 'leger line note' in each case.)
- Scales: C major, G major and F major, ascending and descending, in *either* the treble *or* the bass clef (candidate's choice)
- The sharp and flat signs (although only F[♯] and B[♭] will appear in the exam paper)
- Rhythmic values: the semibreve, minim, crotchet and quaver, and their associated rests
- Time signatures: 2/4, 3/4, 4/4 (C)

The examination paper may include the following question types:

- To name notes using the appropriate letter (A-G) in *either* the treble *or* the bass clef (candidate's choice).
- To indicate the time values of notes as part or whole crotchets.
- To write a note which is half or double the value of a given note.
- To indicate the total value of a given bar in crotchet beats (2, 3 or 4).
- To write a note which is equal in value to two or more given notes.
- To write a rest which is equivalent in value to a given note or group of notes.
- To write the scales of C, G and F major, ascending and descending, using the appropriate accidentals or key signature as instructed, in *either* the treble *or* the bass clef (candidate's choice).
- To recognise the key of a given melody as C, G or F major.
- To write the correct time signature for a given bar of 2/4, 3/4 or 4/4 time.
- To complete a passage by adding appropriate rests.
- To strike out one note from any given bar in order to produce the correct number of beats for the time signature shown (2/4, 3/4 or 4/4 (C)).

Grade 1

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered in the Step exam is therefore assumed.

Candidates will be expected to demonstrate knowledge of the following:

- The positions and letter names of notes on the treble *and* the bass clef, including the use of leger lines (up to two leger lines above and below the staff)
- Accidentals: the use and purpose of the sharp, flat and natural signs
- Scales: C major, G major, F major, A minor (harmonic *and* melodic forms), ascending and descending, in the treble *and* bass clefs
- The tone and semitone as applied to major and minor scale construction
- The degrees of the scale (1-8)
- Tonic triads (constructed of 1st, 3rd and 5th) and chords (1st, 3rd, 5th and octave) in the above keys
- Rhythmic values: the semibreve, minim, crotchet, quaver and semiquaver, and their associated rests
- The whole bar rest
- Dotted notes (as applied to all of the above rhythmic values) and tied notes
- Time signatures: 2/4, 3/4, 4/4, 2/2, 3/2, 4/2; common time and cut common time
- Metre: simple duple, triple and quadruple time.
- Terms, signs and abbreviations:
 - Tempo:** *adagio, andante, allegretto, allegro*
 - Dynamics:** *piano, mezzo piano, mezzo forte, forte, crescendo, diminuendo*
 - Other terms and signs:** slurs, 'hairpins', pause (*fermata*), metronome markings
legato, staccato, a tempo, rallentando, ritardando, accelerando

The examination paper may include the following question types:

- To write named notes and to identify written notes, including the use of accidentals.
- To add the correct time signature to a given extract.
- To complete a passage by adding appropriate rests.
- To identify notes by their correct 'time name' or rhythmic value (including dotted notes).
- To write treble and bass clefs.
- To write the key signatures, tonic triads and chords of keys set for the grade.
- To write major and minor scales (both forms) in keys set for the grade, ascending and descending, inserting the correct key signature and/or accidentals as instructed, using a given rhythm and indicating semitone steps.
- To identify the key of a melody (restricted to keys set for the grade).
- Questions on a given melody, which may include all topics set for this and previous grades.

Grade 2

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 1 is therefore assumed.

Candidates will be expected to demonstrate knowledge of the following:

- Scales: D major, B \flat major, D minor, G minor, E minor (harmonic *and* melodic forms), ascending and descending, in the treble *and* bass clefs (plus all those from previous grades)
- Additional scale forms: major pentatonic, Dorian mode (authentic form only)
- Primary triads and chords. Terms: tonic, dominant, subdominant
- Intervals: unison, perfect 4th, 5th and octave, to be identified by number only
- Time signatures: 3/8 (plus all those from previous grades)
- Syncopation and double dotted notes
- Terms, signs and abbreviations:
 - Tempo:** *molto, più, meno*
 - Dynamics and articulation:** *accent, sforzando, fortepiano*
 - Other terms and signs:** *ritenuto, rit. al fine*, phrasing
(plus all those from previous grades)

The examination paper may include the following question types:

- To write in the correct time signature for a given extract.
- To complete a passage by adding appropriate rests.
- To identify the pitch of written notes in full, including the use of accidentals.
- To write the key signatures, primary triads and chords of keys set for this and previous grades
- To write major and minor (both forms) scales in keys set for this and previous grades, ascending and descending, inserting the correct key signature and/or accidentals as instructed, using a given rhythm and indicating semitone steps.
- To write pentatonic major scales in keys set for this and previous grades, ascending and descending, inserting the correct accidentals.
- To write the Dorian mode in authentic form, ascending and descending, using a given rhythm and indicating semitone steps.
- To identify intervals of unison, perfect 4th, 5th and octave by number only.
- To indicate the appropriate numeric scale degree underneath the indicated notes in a melody.
- Questions on a given melody, which may include all topics set for this and previous grades.

Grade 3

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 2 is therefore assumed.

Candidates will be expected to demonstrate knowledge of the following:

- Major and minor (both forms) scales up to 3 flats and 3 sharps
- Additional scale forms: Aeolian mode (authentic form only)
- Intervals: minor and major 3rd, minor and major 6th
- Enharmonic equivalents; double sharps and flats
- Transposing instruments in B \flat
- The submediant (VI) triad and chord
- Simple four-part chord construction: SATB voicing, doubling
- Time signatures: 6/8 (plus all those from previous grades). Compound time
- Demisemiquavers
- Terms, signs and abbreviations:
 - Tempo:** *poco, assai, non troppo, con brio, grave, presto*
 - Other terms and signs:** repeat markings, trill
(plus all those from previous grades)

The examination paper may include the following question types:

- To complete a passage by adding appropriate rests.
- To write in the correct time signature for a given extract.
- To write the intervals set for this and previous grades.
- To write major and minor (both forms) scales in keys up to 3 flats and 3 sharps, ascending and descending, inserting the correct key signature and/or accidentals as instructed, using a given rhythm and indicating semitone steps.
- To write pentatonic major scales in keys up to 3 flats and 3 sharps, ascending and descending, inserting the correct accidentals.
- To write the Dorian and Aeolian modes in authentic form, ascending and descending, using a given rhythm and indicating semitone steps.
- To write chords I, IV, V and VI in four-part harmony, with the root in the bass. (NB. correct spacing and voice-leading will *not* be required).
- To write enharmonic equivalents of a given note.
- To transpose a melody, *either* from concert pitch for instrument in B \flat , *or* from instrument in B \flat to concert pitch. The direction and interval of transposition will be given.
- Questions on a given two-part extract, which may include all topics set for this and previous grades.

Grade 4

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 3 is therefore assumed.

Candidates will be expected to demonstrate knowledge of the following:

- Major and minor (both forms) scales up to 4 flats and 4 sharps
- Additional scale forms: Phrygian mode (authentic form only); harmonic chromatic scale
- Names of scale degrees (tonic, supertonic, etc.)
- Intervals: minor and major 2nd, minor and major 7th
- The supertonic (II) triad and chord
- Harmonisation of a melody (one chord per bar; melody using harmony notes only)
- Transposing instruments in F
- Time signatures: 9/8 and 12/8. Compound duple, triple and quadruple time
- Ornaments: appoggiatura, acciaccatura
- Repeat signs: da capo/dal segno al fine
- Instrumentation: strings and keyboards
- Recognition of modulations: to dominant, subdominant and relative minor
- Recognition of rhythmic and melodic sequence
- Terms: *maestoso*, *mesto*, *dolce*, *agitato*, *scherzando*, *leggiero*, *pesante*, *vivace*, *moderato*

The examination paper may include the following question types:

- To identify the time signature of a passage and to insert the missing barlines.
- To identify intervals.
- To transpose a melody, *either* from concert pitch for instrument in B \flat or F, *or* from instrument in B \flat or F to concert pitch. The direction and interval of transposition will be given.
- To write major and minor (both forms) scales in keys up to 4 flats and 4 sharps, ascending and descending, inserting the correct key signature and/or accidentals as instructed, using a given rhythm and indicating semitone steps.
- To write the harmonic chromatic scale, ascending and/or descending, from a given note.
- To write the Dorian, Aeolian and Phrygian modes in authentic form, ascending and descending, using a given rhythm and indicating semitone steps.
- To complete a passage by adding appropriate rests.
- To write out appoggiaturas and acciaccaturas in full.
- To identify chords I, II, IV, V and VI in a passage of four-part harmony.
- To suggest appropriate chords to harmonise a melody, one chord per bar. (The melody will consist only of harmony notes.)
- Questions on a given three-part extract, which may include all topics set for this and previous grades.

Grade 5

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 4 is therefore assumed.

Candidates will be expected to demonstrate knowledge of the following:

- The alto and tenor clef
- Major and minor scales up to 7 sharps and 7 flats. 'Enharmonic' scales. Writing a scale in a rhythm of the candidate's choice
- Additional scale forms: Lydian, Mixolydian and Ionian modes. Transposition of modes. The whole-tone scale
- Augmented and diminished intervals; compound intervals; inversions of intervals
- Transposing instruments in E[♭]
- Ornaments: upper and lower mordents
- Unaccented passing notes; upper and lower auxiliary notes
- Harmonisation of a melody (up to 2 chords per bar)
- Cadences: perfect, imperfect, interrupted, plagal. Writing cadences in four-part harmony, taking account of voice-leading and avoiding consecutive fifths and octaves.
- Time signatures: 6/4, 9/4, 12/4, 6/16, 9/16, 12/16
- Instrumentation: voices, woodwind, brass
- Imitation, canon, inversion, thematic repetition
- Terms: *con sord.*, *senza sord.*, *arco*, *pizz.*, *tutti*, *tacet*, *a cappella*, *attacca*, *simile*, *lento*, *stringendo*, *rubato*, *largamente*, *allargando*, *con fuoco*, *con moto*, *con spirito*, *sostenuto*, *niente*, *perdendosi*, *animato*, *espressivo*, *piacevole*, *bravura*, *giocososo*

The examination paper may include the following question types:

- To complete a passage by adding appropriate rests.
- To write out ornaments in full.
- To identify the time signature of a passage.
- To write major and minor (both forms) scales in keys up to 7 sharps and 7 flats, ascending and descending, inserting the correct key signature and/or accidentals as instructed, using a given rhythm and/or to a rhythm of the candidate's choice, and indicating semitone steps.
- To write the Dorian, Aeolian, Phrygian, Lydian, Mixolydian and Ionian modes in authentic and transposed form, ascending and descending, using a given rhythm and/or to a rhythm of the candidate's choice, and indicating semitone steps.
- To transpose a melody, *either* from concert pitch for instrument in B[♭], F or E[♭], *or* from instrument in B[♭], F or E[♭] to concert pitch. The direction and interval of transposition will *not* be given.
- To identify intervals in a melody.
- To identify chords I, II, IV, V and VI in a passage of four-part harmony; to suggest suitable chords under the cadential notes of an extract.
- To identify cadences, and to write out cadences in four part harmony, taking account of voice-leading and avoiding consecutive fifths and octaves.

- Questions on a given extract of up to four independent parts, which may include all topics set for this and previous grades, including recognition of harmonic progressions.

Grade 6

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 5 is therefore assumed.

A comprehensive knowledge of music terms (Italian, German and French) will be expected at Grade 6 and above – see the list at the back of this booklet.

Candidates choose to answer questions for ‘Performers’ or ‘Composers’.

Performers will be expected to demonstrate knowledge of the following:

- Chords in first and second inversion, the ‘passing 6-4’ and ‘cadential 6-4’
- The dominant 7th, its inversions, resolutions and uses
- The secondary 7th on the supertonic and subdominant, their inversions, resolutions and uses
- Modulation from a major key to the dominant or relative minor: pivot chords and abrupt modulations
- Melodic decorations: notation of ‘changing note’ patterns, trills and turns

Composers will be expected to demonstrate knowledge of the following:

- Harmonisation of a melody using a chordal bass pattern
- Free composition: simple serial techniques based on a 5-note row
- Two-part counterpoint: concordant and discordant intervals, rhythm and imitation

Both Performers and Composers will be expected to demonstrate knowledge of the following:

- Rhythm: triplets and duplets
- Classical dance forms: minuet, gavotte, corrente, gigue, sarabande
- Melodic devices such as inversion, augmentation/diminution, rhythmic and melodic development
- Orchestral score layout; transposing instruments including bass clarinet, clarinet in A, piccolo, double bass, contra-bassoon

The examination paper may include the following question types:

Performers:

- To rewrite in duple time a passage in compound time (or vice versa), converting triplets and duplets accordingly.
- To complete an 8-bar melody from a given opening, incorporating a modulation. The opening will be based on one of the dance forms listed above.
- To write cadences in four-part harmony, taking account of voice-leading and avoiding consecutive fifths and octaves.
- To realise chord progressions using a given melody and/or bass line and/or chord symbols, using correct four-part harmony. The progressions may include dominant and secondary 7ths.
- To realise ornaments
- To harmonise a modulating phrase

Composers:

- To add a simple chordal bass part to a melody.
- To harmonise a melody using correct four-part harmony.
- To compose a melody using a given 5-note row and harmonise it with an appropriate keyboard texture (up to 10 bars).
- To complete an extract of 2-part counterpoint.

Performers and Composers:

- Questions on a given extract, which may be for any combination of voices and instruments up to and including full orchestra. Questions may be wide-ranging and incorporate all topics set up to and including Grade 6.

Grade 7

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 6 is therefore assumed.
A comprehensive knowledge of music terms (Italian, German and French) will be expected at Grade 6 and above – see the list at the back of this booklet.

Candidates choose to answer questions for ‘Performers’ or ‘Composers’.

Performers will be expected to demonstrate knowledge of the following:

- Harmony: mediant, Neapolitan 6th, diminished 7th and dominant 9th chords, secondary 7th chords on I and VI, their inversions, resolutions and uses
- Melodic decorations: accented passing notes, suspensions, notes of anticipation, double appoggiaturas and dominant pedals
- Melodic and harmonic sequences, including modulating sequences
- Modulations to the subdominant key and the relative minor of the subdominant

Composers will be expected to demonstrate knowledge of the following:

- Free composition using the whole-tone scale, ostinato patterns, and a 5-note row (incorporating serial techniques and atonality)
- Two-part counterpoint: rate of harmonic change

The examination paper may include the following question types:

Performers:

- To harmonise a given melody in 4 parts using specified chord types.
- To harmonise a given melody in 4 parts incorporating melodic decorations.
- To harmonise a given melody in 4 parts incorporating a modulation.
- To complete a texture over (or under) a dominant pedal point.
- To continue a melodic sequence using a given opening.

Composers:

- To compose a short piece for keyboard instrument using a given 5-note row (up to 16 bars).
- To compose a short piece for keyboard instrument based on a given ostinato pattern.
- To compose a short passage using the whole-tone scale.
- To complete a short passage of two-part counterpoint.

Performers and Composers:

- Questions on a given extract, which may be for any combination of voices and instruments up to and including full orchestra with or without soloists. Questions may be wide-ranging and incorporate all topics set up to and including Grade 7.

Grade 8

The syllabus is cumulative from Step to Grade 8, and knowledge of all subjects covered up to Grade 7 is therefore assumed.

A comprehensive knowledge of music terms (Italian, German and French) will be expected at Grade 6 and above – see the list at the back of this booklet.

Candidates choose to answer questions for 'Performers' or 'Composers'.

Performers will be expected to demonstrate knowledge of the following:

- The uses, inversions and resolutions of diminished and augmented chords, augmented 6th chords, the dominant 11th and 13th, chromatically altered subdominant and submediant chords, chromatic discords of the supertonic
- Harmonisation of nota cambiata, tonic pedal and inverted pedal

Composers will be expected to demonstrate knowledge of the following:

- Free composition using a 5-note row, incorporating permutations and countermelodies
- Free composition using variation form; passacaglia, chaconne and ground bass
- Three-part counterpoint

Both Performers and Composers will be expected to demonstrate knowledge of the following:

- Unusual score layouts, including enlarged choral textures and string divisi

The examination paper may include the following question types:

Performers:

- To harmonise a given melody in 4 parts using appropriate chromatic harmony.
- To harmonise a given melody in 4 parts incorporating melodic decorations.
- To complete a texture over or under a pedal point.
- To write specified chords in four parts, including a suitable approach and resolution.

Composers:

- To compose a short piece for keyboard instrument using a given 5-note row and incorporating specified serial techniques (up to 16 bars).
- To compose a short piece for keyboard instrument using variation form, the texture increasing from 2 to 4 parts.
- To complete a short passage of three-part counterpoint, using rhythmic figures and/or inversion (up to 12 bars).

Performers and Composers:

- Questions on a given extract, which may be for any combination of voices and instruments up to and including full orchestra with or without soloists. Questions may be wide-ranging and incorporate all topics set up to and including Grade 8.

Musical Terms

Knowledge of the following terms will be expected for Grades 6–8.
 Terms are Italian unless otherwise stated, Fr = French, Ger = German

| | | | |
|---------------------------------------|--|-----------------------------------|--|
| <i>a2</i> | two voices | | |
| <i>a cappella</i> | unaccompanied vocal music | <i>col legno</i> | with the wood of the bow (string music) |
| <i>a niente</i> | dying away to nothing | <i>colla parte</i> | <i>lit.</i> with the part; a direction to the accompanist to follow the solo instrument/voice |
| <i>a piacere/ad libitum (ad lib.)</i> | the performer chooses the speed and manner of performance | <i>come</i> | as |
| <i>a tempo</i> | in time | <i>come prima</i> | as at first |
| <i>accelerando</i> | increasing the speed | <i>come sopra</i> | as above |
| <i>adagietto</i> | rather leisurely | <i>comodo</i> | convenient/comfortable |
| <i>adagio</i> | slow or leisurely | <i>con</i> | with |
| <i>affettuoso</i> | affectionately | <i>contra</i> | (1) against (2) an octave lower |
| <i>affrettando</i> | pressing forward | <i>corda</i> | string |
| <i>agitato</i> | agitated | <i>crescendo</i> | becoming louder |
| <i>a /all/alla</i> | at the, to the, in the style of | <i>da</i> | from, of |
| <i>al segno</i> | to/at the sign | <i>da capo (D.C.)</i> | from the beginning |
| <i>alla breve</i> | two minim beats in each bar | <i>dagli/dai/dalla/dale/dallo</i> | from the |
| <i>alla marcia</i> | in the time and style of a march | <i>dal segno (D.S.)</i> | from the sign |
| <i>alla polacca</i> | in the style of a polonaise | <i>deciso</i> | decisively |
| <i>allargando</i> | broadening out, getting gradually slower, often with an accompanying crescendo | <i>declamando</i> | declaiming |
| | quick, but not as quick as <i>allegro</i> | <i>decrescendo</i> | becoming softer |
| <i>allegretto</i> | quick and lively | <i>del/della/dello</i> | of the |
| <i>allegro</i> | quick and lively | <i>delicato</i> | delicately |
| <i>amabile</i> | amiably, lovely | <i>di</i> | from/of/by |
| <i>amoroso</i> | lovingly | <i>diminuendo</i> | becoming softer |
| <i>ancora</i> | again, yet | <i>divisi</i> | divided – a group of instruments is divided into two or more groups, each playing its own part |
| <i>andante</i> | at a moderate walking pace | <i>dolce</i> | sweetly |
| <i>andantino</i> | at a moderate pace, a little faster than <i>andante</i> | <i>dolcissimo</i> | as sweetly as possible |
| | | <i>dolente</i> | in a plaintive, sorrowful style |
| <i>anima/con anima</i> | soul/with feeling | <i>dolore</i> | sorrow |
| <i>animando</i> | getting livelier | <i>doppio</i> | double |
| <i>animato/animé (Fr)</i> | animated | <i>doppio movimento</i> | twice the speed |
| <i>appassionato</i> | with feeling, passion | <i>duo</i> | a duet |
| <i>arco</i> | bowed - an indication to string players to use the bow instead of plucking the strings | <i>duolo</i> | grief |
| | | <i>e</i> | and |
| <i>assai</i> | very, enough | <i>eguale</i> | equal |
| <i>attacca</i> | go on at once | <i>ein wenig (Ger)</i> | a little |
| <i>ben/bene</i> | well | <i>en dehors (Fr)</i> | prominently, emphasised |
| <i>bewegt (Ger)</i> | moved, with agitation | <i>en pressant (Fr)</i> | hurrying |
| <i>bravura</i> | dash and brilliancy | <i>en retenant (Fr)</i> | holding back |
| <i>breit (Ger)</i> | broad | <i>energico/con energia</i> | energetically/with energy |
| <i>brillante</i> | brilliant | <i>eroico</i> | heroic |
| <i>brio/con brio</i> | vigour, spirit, fire/spiritedly | <i>esitando</i> | hesitating |
| <i>brioso</i> | vigorously | <i>espressivo/con espressione</i> | expressive/with expression |
| <i>burlesco</i> | comically | <i>estinto</i> | barely audible |
| <i>calando</i> | gradually slower and softer | <i>etwas (Ger)</i> | somewhat |
| <i>cantabile/cantando</i> | in a singing style | <i>facile</i> | easy |
| <i>cantilena</i> | a piece in the style of a song | <i>fermata</i> | pause |
| <i>capo</i> | the beginning | | |
| <i>capriccioso</i> | in a fanciful style | | |
| <i>col/coll/colla</i> | with the | | |

| | | | |
|----------------------------------|---|----------------------------------|--|
| <i>feurig</i> (Ger) | fiery | <i>mano sinistra/m.s.</i> | left hand |
| <i>fine</i> | end | <i>marcato</i> | marked |
| <i>f</i> (<i>forte</i>) | loud | <i>marcia</i> | march |
| <i>fp</i> (<i>forte piano</i>) | loud, then immediately soft | <i>martellato</i> | hammered out |
| <i>ff</i> (<i>fortissimo</i>) | very loud | <i>marziale</i> | martial |
| <i>forza</i> | force | <i>mässig</i> (Ger) | moderate (speed) |
| <i>fz</i> (<i>forzando</i>) | forcing | <i>meno</i> | less |
| <i>fz</i> (<i>forzato</i>) | forced | <i>mesto</i> | sad |
| <i>fuoco/con fuoco</i> | fire/with fire | <i>mezza voce</i> | half-voice |
| <i>furia</i> | fury | mf (<i>mezzo forte</i>) | moderately loud |
| <i>furioso</i> | furiously | mp (<i>mezzo piano</i>) | moderately soft |
| <i>gauche</i> (Fr) | left | <i>mezzo staccato</i> | half staccato |
| <i>giocoso</i> | jocular, merry | <i>minore</i> | minor |
| <i>giusto</i> | exact | <i>mit</i> (Ger) | with |
| <i>glissando</i> | a rapid succession of notes produced by gliding the thumb or tip of the finger along the surface of the piano keys, across the strings of a harp or by manipulating the slide of a trombone | <i>misterioso</i> | mysteriously |
| G.P./general pause | indicates absolute silence | <i>misura/senza misura</i> | a bar (measure)/not in strict time |
| <i>grandioso</i> | grandly | <i>moderato</i> | at a moderate tempo |
| <i>grave</i> | solemn and serious | <i>molto/di molto</i> | much, very/very much |
| <i>grazia</i> | grace | <i>morendo</i> | dying away |
| <i>grazioso</i> | gracefully | <i>mosso</i> | moved |
| <i>il</i> | the | <i>moto/con moto</i> | movement/with movement |
| <i>immer</i> (Ger) | always | <i>naturale</i> | without mutes (brass music) |
| <i>impetuoso</i> | impetuously | <i>nicht</i> (Ger) | not |
| <i>in alt</i> | the notes from G (above the treble stave), up to the next F - inclusive | <i>niente</i> | nothing |
| <i>in altissimo</i> | the notes an octave higher than <i>in alt</i> | <i>nobilmente</i> | with grandeur, nobly |
| <i>incalzando</i> | increasing the speed | <i>non</i> | not |
| <i>la</i> | the | <i>nuovo/di nuovo</i> | new/again |
| <i>lacrimoso</i> | tearful, mournful | <i>o</i> | or |
| <i>langsam</i> (Ger) | slow | <i>obbligato</i> | indispensable, cannot be omitted |
| <i>largamente</i> | broadly, expansively | <i>ordinario</i> | ordinary |
| <i>largetto</i> | rather broad; not quite as slow as <i>largo</i> | <i>ossia</i> | or (to indicate an alternative version of a passage) |
| <i>largo</i> | slow and stately (<i>lit.</i> broad) | <i>ostinato</i> | frequently repeated |
| <i>lebhaft</i> (Ger) | lively | <i>ottava</i> | octave |
| <i>legato</i> | smoothly | <i>parlando/parlante</i> | <i>lit.</i> speaking, in a declamatory style |
| <i>leggiero</i> | lightly | <i>partitura</i> | a score |
| <i>lento/lent</i> (Fr) | slow | <i>patetico</i> | with feeling |
| <i>liberamente</i> | freely | <i>pausa</i> | a rest |
| <i>lied</i> (Ger) | song | <i>ped.</i> | right hand pedal (piano) |
| <i>l'istesso tempo</i> | the same speed | <i>per</i> | for/by/through |
| <i>loco</i> | at the pitch indicated | <i>perdendosi</i> | dying away |
| <i>lontano</i> | as from a distance | <i>pesante</i> | heavy |
| <i>lugubre</i> | darkly | <i>piacevole</i> | pleasantly |
| <i>lunga pausa</i> | a long pause | <i>piangevole</i> | plaintively |
| <i>lusingando</i> | caressingly, in a coaxing manner | pp (<i>pianissimo</i>) | very soft |
| <i>ma</i> | but | p (<i>piano</i>) | soft |
| <i>ma non troppo</i> | but not too much | pf (<i>piano forte</i>) | soft then suddenly loud |
| <i>maestoso</i> | majestically | <i>più</i> | more |
| <i>mancando</i> | dying away | <i>pizzicato</i> | plucked (string music) |
| <i>mano destra/m.d.</i> | right hand | <i>plus</i> (Fr) | more |
| | | <i>pochettino</i> | very little |
| | | <i>pochissimo</i> | the smallest possible |
| | | <i>poco</i> | a little |
| | | <i>poco a poco</i> | little by little |
| | | <i>poi</i> | then |
| | | <i>pomposo</i> | pompously |

| | | | |
|------------------------------------|---|-----------------------------|--|
| <i>portamento</i> | a rapid sliding from one note to another | <i>spiritoso</i> | spirited |
| <i>precipitato</i> | impetuously/precipitately | <i>staccato</i> | short and detached |
| <i>prestissimo</i> | as fast as possible | <i>staccatissimo</i> | very short and detached |
| <i>presto</i> | fast | <i>strepitoso</i> | noisy/boisterous |
| <i>prima vista</i> | at first sight | <i>stretto</i> | quicker tempo |
| <i>prima volta</i> | first time | | In a fugue, where entries of the theme overlap |
| <i>primo</i> | first | <i>stringendo</i> | pressing, getting faster |
| <i>quasi</i> | as if, almost | <i>suave</i> | gently/smooth |
| <i>rallentando</i> | becoming slower | <i>subito</i> | suddenly, at once |
| <i>repetizione/replica</i> | repeat | <i>sui/sul</i> | on the |
| <i>rigoroso</i> | strict | <i>sul ponticello</i> | play near the bridge (string players) |
| rf (<i>rinforzando</i>) | reinforcing | | sweet |
| <i>risoluto</i> | resolute, bold | <i>süss</i> (Ger) | lively |
| <i>risvegliato</i> | with increased animation | <i>svegliato</i> | silent |
| <i>ritardando</i> | becoming slower | <i>tacet</i> | so much |
| <i>ritenuto</i> | held back | <i>tanto</i> | a term used in figured bass to indicate that the bass part is to be played without harmony |
| <i>ritmico</i> | rhythmically | <i>tasto solo</i> | the speed of the music |
| <i>rubato</i> | (robbed) deviate from strict time, making some notes of the phrase longer than their written value and others shorter | <i>tempo</i> | at a convenient speed |
| | quiet, tranquil, calm | <i>tempo comodo</i> | in the time of a waltz |
| <i>ruhig</i> (Ger) | playful, joking, with humour | <i>tempo di valse</i> | in strict time |
| <i>scherzando</i> | a joke | <i>tempo giusto</i> | resume the original speed |
| <i>scherzo</i> | playfully | <i>tempo primo/Tempo I</i> | tenderly/with tenderness |
| <i>scherzoso</i> | quick | <i>teneramente/con</i> | |
| <i>schnell</i> (Ger) | quicker | <i>tenerezza</i> | |
| <i>schneller</i> (Ger) | free, fluent | <i>tenuto/ten.</i> | held |
| <i>sciolto</i> | short, staccato | <i>tranquillo</i> | tranquil |
| <i>secco</i> | sign | <i>traurig</i> (Ger) | sadly |
| <i>segno</i> | go straight on | <i>tre corde</i> | <i>lit.</i> three strings; release the L/soft pedal of the piano |
| <i>segue</i> | following | | trembling |
| <i>seguinte</i> | very | <i>tremolando/tremolo</i> | triumphant |
| <i>sehr</i> (Ger) | simple | <i>trionfale/trionfante</i> | sadness |
| <i>semplice</i> | always | <i>tristezza</i> | too much |
| <i>sempre</i> | without | <i>troppo</i> | as loud as possible |
| <i>senza</i> | seriously | <i>tutta forza</i> | all |
| <i>serioso</i> | sudden accent | <i>tutti</i> | humour |
| sf/sfz (<i>sforzando</i>) | forced accent | <i>umore</i> | one |
| <i>sforzato</i> | in a similar manner | <i>un/una/uno</i> | a little |
| <i>simile</i> | until | <i>un poco/un peu</i> (Fr) | <i>lit.</i> one string; depress the L/soft pedal of the piano |
| <i>sin/sino</i> | gradually slower | <i>una corda</i> | swift |
| <i>slargando/slentando</i> | gradually dying away | | vibrating |
| <i>smorzando</i> | gently/smooth | <i>veloce</i> | lively/briskly |
| <i>soave</i> | solemn | <i>vibrato</i> | vigorously |
| <i>solemne</i> | sonorous | <i>vif/vivement</i> (Fr) | quick and lively |
| <i>sonoro</i> | above | <i>vigoroso</i> | extremely lively |
| <i>sopra</i> | mutes/without mutes - in piano playing, without dampers (i.e. use the R pedal) | <i>vivace/vivo</i> | voice |
| <i>sordini/senza sordini</i> | a mute/with a mute | <i>vivacissimo</i> | flying |
| | sighing | <i>voce</i> | full |
| <i>sordino/con sordino</i> | sustained | <i>volante</i> | time |
| <i>sospirando</i> | below | <i>voll</i> (Ger) | turn the page quickly |
| <i>sostenuto</i> | in an undertone | <i>volta</i> | little |
| <i>sotto</i> | detached (a method of bowing for string players) | <i>volti subito/v.s.</i> | delicate |
| <i>sotto voce</i> | spirit, vigour/with spirit | <i>wenig</i> (Ger) | too |
| <i>spiccato</i> | | <i>zart</i> (Ger) | an octave higher |
| | | <i>zu</i> (Ger) | an octave lower |
| | | <i>8va</i> | |
| | | <i>8va bassa</i> | |