

2021—2022



Student Handbook

*The McBee High School music program proudly holds memberships in the following organizations:*



**National Association  
for Music Education**



**South Carolina  
Music Educators  
Association**



## Ten Core Beliefs

**1. Music is our passion; excellence is our habit.**

*"We are what we repeatedly do. Excellence, then is not an act but a habit."*

*- Danny Thomas*

**2. Time is limited; use it well.**

*"Success has nothing to do with what you gain in life; it's measured by what you do for others."*

*- Danny Thomas*

**3. Accept "what is".**

*"The pessimist sees the challenge in every opportunity; the optimist sees the opportunity in every challenge." - Winston Churchill*

**4. Attitude is everything.**

*"When we change the way we look at things, the things we look at change." - Wayne Dyer*

**5. Be proactive, not reactive.**

*"The proactive approach to a mistake is to acknowledge it instantly, correct, and learn from it."*

*- Stephen Covey*

**6. Explore every opportunity.**

*"The garden of the world has no limits, except in your mind." - Rumi*

**7. Improvement is constant and ongoing.**

*"Perfection is not attainable, but if we chase perfection we can catch excellence." - Vince Lombardi*

**8. Give more; take less.**

*"The things you do for yourself are gone when you are gone, but the things you do for others remain as your legacy." - Kalu Kalu*

**9. Always do more than is required.**

*"Doing what's expected of you can make you good, but it's the time you spend going above and beyond what is required that makes you great!" - Josh S. Hinds*

**10. Be there.**

*"If our net product—our performance—were arrived at by individual competition, victory, or defeat, then each of us would not be so important. But if our product is arrived at by common effort, understanding, and devotion, then all of us are diminished by the absence or weakness of each of us." - Robert Shaw*





Students and Parents:

Welcome to one of the most exciting experiences of which you can become a part – THE BAND! Now, more than ever, we have information to justify why we do these demanding, yet rewarding, activities. Experts have concluded that the study of music helps with spatial reasoning, test taking and overall quality of life! Factor in social skills, emotional development, leadership training, group interaction, aesthetic perception, music making, and the discipline of being in a successful music program, I don't know why anyone would not want to be in a successful music program like the one we've built at McBee High School! The ultimate goal is a lifelong understanding and appreciation for quality music and music making!

Everyone should read the information in the handbook, even veterans. Some of the information has changed, so make sure you're informed. For new folks, this is the "band bible" that keeps us running smoothly and efficiently. Most questions can be answered by consulting the handbook. Policies will be adjusted from year to year as the need arises to clarify issues within the program. It is my hope that the information contained in the handbook will be both information and inspiration! The advocacy article, "How Parents Can Help," is designed to give guidance to parents; read them carefully and with insight! Students need to know that we think that what they do is important. You will quickly find that the music program is truly a *family* in and of itself!

The MHS music program has made great strides over the last decade. We support many full ensembles which are competitive at all levels across the state. The music program at McBee is one of the most successful in South Carolina, winning many awards and championships. The amount of work we put into our program as a community is *crucial* to reaching these continued goals.

This handbook is designed to answer any question you might have concerning the program. Please read all of the information and sign the forms. I am honored to be your band and chorus director and am looking forward to a great year!!

Musically yours,

A handwritten signature in black ink that reads "Matthew K. Crawley". The signature is written in a cursive, flowing style.

**2021 - 2022**

## **A Statement of Policy**

In order to assist band and chorus members and parents in understanding areas of responsibility, a statement of policy is herein set forth. Becoming familiar with this policy will enable each individual to make the most of the great opportunity to be a member of the McBee High School music program, becoming a better person and a better musician.

We firmly believe the student should improve through regular practice. In the McBee High School music program we feel when the student has lost the will to improve him/herself or make a better contribution to the program, he/she is wasting the time and efforts of his/her fellow members and the community by continuing in the program. The happiest student is the one who is improving through regular habits of practice and daily progress. She/he must not only know right from wrong, but must be able to stand for principles. She/he must develop a high sense of purpose toward which she/he is willing to work. Responsibility is the focus behind any level of achievement within this program. We intend to conduct ourselves in a manner that will facilitate all students in learning and bettering themselves.

Finally, it is required by SCBDA (The South Carolina Band Directors Association) and McBee High School that all students wishing to become part of any instrumental performing ensemble be enrolled in a band class, for credit.

*You'll never achieve 100% if 99% is good enough.*

*- Will Smith*

## Objectives of the Music Program

- To teach music through its actual performance
- To develop instrumental and vocal performance skills.
- To provide for the musical needs of the school and community
- To develop discrimination with regards to the selection of music
- To acquaint the students with Music Theory / History and how history and musical composition relate to students' current life and social experience
- To develop the ability to function as a responsible member of a group, enhance interaction, and develop Esprit de Corps
- To foster learning skills within each student

## Did You Know . . .

*... over 80% of today's musicians developed their musical skills while attending school. Clearly, choosing to add music to a child's daily curriculum is greatly influenced by parents. In the beginning stages of music study, the parents play a pivotal role in encouraging their child to explore the various avenues of music making.*

- Tim Lautzenheiser, Band Expert

## Music Curriculum

Beginning Band Credit: Middle School Elective

**Prerequisite: None**

Arguably the one of the most important parts of any band program. The Beginning Band serves as the first step to the McBee High School Band. Beginning Band is open to 6<sup>th</sup> grade students. Musical fundamentals such as producing a great sound, music literacy, and excellent playing habits (proper breathing and good posture) are stressed in this course.

Intermediate Band 1 Credit: Middle School Elective

**Prerequisite: Beginning Band or director approval**

Intermediate Band 1 is open to all 7<sup>th</sup> grade students with at least one year playing experience. Musical fundamentals continue to be stressed while time is set aside for more challenging music. Students may audition for region band and the Junior Honor Band.

Intermediate Band 2 Credit: Middle School Elective

**Prerequisite: Intermediate Band 1 or director approval**

Intermediate Band 2 is open to all 8<sup>th</sup> grade students with at least two years playing experience. Musical fundamentals continue to be stressed while time is set aside for more challenging music. Students may audition for region band and the Junior Honor Band.

Band 1, 2, 3, 4 Credit: 1 CP

**Prerequisite: Intermediate Band 2 then course sequence or director approval**

This is a semester-long course that is intended to enhance the performance ability of the student and enable them to be competitive at the regional and state level in pursuance of SCBDA recognized achievements and to receive scholarship offers at the post-secondary level.

Concert Band 1, 2, 3, 4 Credit: 1 CP

**Prerequisite: Band 1 or Marching Band for PE then course sequence or director approval**

This is a semester-long course that is intended to enhance the performance ability of the student and enable them to be competitive at the regional and state level in pursuance of SCBDA recognized achievements and to receive scholarship offers at the post-secondary level.

Marching Band with PE Credit: 1 CP

**Prerequisite: Intermediate Band 1 & Participation in Marching Band**

Marching Band with PE provides opportunities for marching band students to become competent and proficient in two movement forms that are integrated with participation in the marching band activity. Students will also be able to design and develop a personalized physical fitness program, participate regularly in health-enhancing physical activity beyond the physical education class, and meet the gender and age group health-related physical fitness standards. Students will be required to complete the Pre and Post FITNESSGRAM Test to provide evidence that standards are being met. The band instructor will administer the physical fitness test in compliance with Student Health and Fitness Act of 2005.

Band 5, 6 Honors Credit: 1 Honors

**Prerequisite: Concert Band 2, audition, and other requirements (see Honors section of handbook)**

This is a semester-long course that is intended to enhance the performance ability of the student and enable them to be competitive at the regional and state level in pursuance of SCBDA recognized achievements and to receive scholarship offers at the post-secondary level.

Jazz Band 1, 2, 3, 4 Credit: 1 CP

***Prerequisite: By audition only***

Students will be taught to perform musical styles associated with jazz, rock, Latin, and fusion music. The course will include historical components of each style. Students will also be eligible to participate in those activities within the band program that are considered co-curricular. Some activities will occur outside of the regular class period.

Color Guard 1, 2, 3, 4 Credit: 1 CP

***Prerequisite: By audition only***

This year long course designed for members of the Spirit of McBee Color Guard. Emphasis will be on intermediate and advanced flag technique and movement, as well as ensemble rehearsal skills and performance. This course offers members the opportunity to perform with a marching band.

Beginning Chorus Credit: Middle School Elective

***Prerequisite: By audition only***

The essential purpose of this class is to develop musical knowledge and skills to learn and perform a variety of musical repertoires. Students will be required to participate in all concerts, performances, clinics, and competitions in which the chorus participates. Choreography and staging will also be a part of these courses. Some after-school rehearsals will be required.

Intermediate Chorus 1 Credit: Middle School Elective

***Prerequisite: By audition only***

The essential purpose of this class is to develop musical knowledge and skills to learn and perform a variety of musical repertoires. Students will be required to participate in all concerts, performances, clinics, and competitions in which the chorus participates. Choreography and staging will also be a part of these courses. Some after-school rehearsals will be required.

Intermediate Chorus 2 Credit: Middle School Elective

***Prerequisite: By audition only***

The essential purpose of this class is to develop musical knowledge and skills to learn and perform a variety of musical repertoires. Students will be required to participate in all concerts, performances, clinics, and competitions in which the chorus participates. Choreography and staging will also be a part of these courses. Some after-school rehearsals will be required.

Chorus 1, 2, 3, 4 Credit: 1 CP

***Prerequisite: None, then course sequence***

The essential purpose of these classes is to develop musical knowledge and skills to learn and perform a variety of musical repertoires. Students will be required to participate in all concerts, performances, clinics, and competitions in which the chorus participates. Choreography and staging will also be a part of these courses. Some after-school rehearsals will be required.

Music Theory 1 Credit: 1 CP

***Prerequisite: Concert Band 2***

This course will provide an understanding of the music we study today. The class will provide students with a comprehensive and practical set of tools for a full understanding of music. This includes reading, writing, analyzing and playing/singing music. The students will understand how to read music in multiple clefs, understand how music is composed, and be able to analyze the rhythms, melodies and harmonies in both the book as well as in their own compositions.

## Discipline

It is the policy of the McBee High School music program to celebrate positive, constructive behavior. However, derogatory behavior that detracts from learning and the programs tradition of excellence will not be tolerated. Band and Chorus members are generally thought of as some of the best students at school; leaders. They are therefore expected to maintain a high level of self-discipline at all times – in the band room, on the field, in class, and at times when not at school.

Major discipline problems from a single student represent poorly on the entire program and will be resolved as needed.

### Example of Non-tolerated behavior

- Excessive Talking in rehearsal
- Tardiness to rehearsal
- Unexcused missed rehearsal
- Missing Materials/No Instrument
- Conduct unbecoming of a band member
- Missed Performance
- Bullying

## Band Room Rules

1. Game balls are not allowed to be played with in the band room.
2. Food and drinks (except bottled water) are not allowed in the band room.
3. Students are only authorized to touch or play their assigned instrument.
4. NO ONE except percussionists may touch or play the percussion instruments.
5. Cell phones are not permitted during class or rehearsal.
6. Students are to be in their seat with all required materials by the designated time.
7. Band property and equipment must be used properly.
8. Be respectful of staff, other students, and volunteers. Bullying is NOT tolerated.

*“The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage and pride in results. . . Not a bad preparation for the workforce!”*

*– Gregory Anrig, President,  
Educational Testing Service*

## **The Importance of Discipline**

Because of the nature of this organization, band discipline must be strict! Band students and parents must believe in the ideals, principles, and philosophy of the organization. Each member must always be aware of good behavior and think for him/herself. Any misconduct casts a bad light on the school, community, and the band program. Unfortunately, certain situations arise where a student's unwise decision warrants a referral. Those situations will be dealt with on a case-by-case basis. Excessive misconduct is unacceptable and any individual who continually casts discredit to the organization by his/her actions in band, another class, or on a trip, shall be subject to dismissal from the band program or may lose a privilege within the program. This decision will be at the director's discretion. The Chesterfield County School District Student Code of Conduct shall apply at ALL band functions.

## **Attendance Policy**

The only excusable absences are pre-arranged\* school conflicts and those that would be excused by the school for attendance records (examples: illness, bereavement, religious holiday.)

*\* Individual needs will be addressed as they occur. This system is subject to modification by the director.*

Barring extreme circumstance, student will be removed from the program upon missing a performance!

For ALL absences, the following procedure must be followed by the student and parent:

- If possible, the director must be notified in advance.
- For illness, a parent note or doctor's excuse must be submitted.

## **MHS Policy on Extracurricular Activities and School Attendance**

Any student who misses more than half of the school day on the day of an evening event will not be permitted to attend said event.

## **Conflicts with Band & Chorus**

Please understand that conflicts with band and chorus should be kept to a minimum. Haircuts, dentist appointments, and doctor's visits can be scheduled around musical activities. Work is not an excuse for missing any activity.



## Grading Policy

Grades are assigned for the band and chorus class and performances, which are co-curricular.

The following grade calculations will be used:

### **Grade 6**

Class Participation:	25%
Performances:	15%
Classwork:	35%
Test:	25%

### **Grades 7-8**

Class Participation:	25%
Performances:	25%
Classwork:	25%
Test:	25%

### **Grades 9-12**

Class Participation:	25%
Performances:	35%
Classwork:	15%
Test:	25%



## Required Materials

The following is a list of supplies that students will need for band for the 2020 - 2021 school year. If you already have any of these supplies, it will not be necessary to buy them again. Most of these items can be used through high school and in most instances, on into college. Finally, all students need to label their instrument case/stick bag, music books, and binder with their full name.

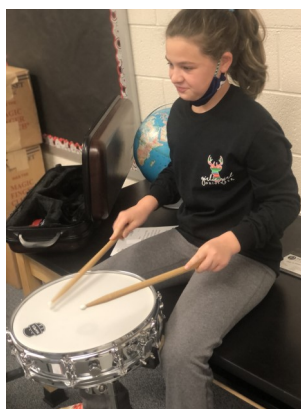
- Instrument in good playing condition
- Care Kit for your instrument
- Method Book (Provided as part of the band fee.)
- Wire music stand for home practice
- A PENCIL (keep it in your case)
- Metronome and Tuner (Stand alone options can be purchased. However, there are free smartphone/tablet apps and websites that can be used.)

## Practicing

Students are required and expected to practice their instrument at home. We ask that all students practice a total of 60 minutes (1 hour) each week at home. This may be done in 10 minute increments 6 days a week. Please do not attempt to cram all your practice time into 1 or 2 days. The brain retains information and works better when a task is spread over several days and in smaller doses.

### Duties of the Band and Chorus Member

- Be on time to all rehearsals and performances. EARLY IS ON TIME – ON TIME IS LATE.
- Upon entering the rehearsal setting, acquire your instrument and go directly to your seat.
- When the director or staff member steps on the podium or asks for your attention, all talking should cease.
- Come to rehearsal with a GOOD ATTITUDE.
- Make a real effort to improve on a daily basis and establish a good practice routine.
- At the end of rehearsal, put all materials in their proper place.
- Maintain a strong academic standing in all course work.
- Become responsible for and assume responsibility for your own actions. Admit when you are wrong.
- Have a proper respect for yourself and those in authority.
- Read and play music with insight – have musical expectations.



### The Importance of Attitude

The greatest single factor that will determine the success of any individual or organization is **attitude**. The kind of person that you are is an individual choice and how we feel about something, which involves attitude, is one of the few actual independent choices we have in life. It takes intense dedication to reach goals. Students should learn to discipline themselves to daily practice on fundamentals. The “right attitude” must be present along with sincerity, concentration, and dedication as the basic foundation. Such an attitude makes an artistic performance inevitable and is the difference between a winning organization and a mediocre group. The music program can do much for you. Make the most of it in every rehearsal and performance.

## Classroom Procedures

Upon entering the band room, you must acquire all needed materials. You must be in your seat when the bell rings. Announcements will be made at the beginning or end of class.

- While there are ample opportunities for group discussion, and feedback is encouraged, be respectful when being addressed by the directors or staff members.
- If you must leave your seat for any reason, please ask. Restroom breaks should be taken between classes.
- No food or drinks besides bottled water are allowed in this room.
- Cellular Phones must be turned off during class. The school policy is very clear on this issue

## Parents' Responsibility to the Program

It is the responsibility of every parent and guardian to see the policies outlined in the handbook are followed and the form in the back is signed and returned. This states you understand the policies as set forth within, and any questions are to be directed to the director. Each parent is responsible for the attendance of his/her child at all music functions. It is the responsibility of each parent to see their child practices his/her instrument daily. The hands of the director are tied without the help of parents.

*"The longer I live, the more I realize the impact of attitude on life. Attitude, to me, is more important than education, than money, than circumstances, than failures, than successes, than what other people think or say or do. It is more important than appearance, giftedness, or skill. It will make or break a company...a church...a home. The remarkable thing is we have a choice everyday regarding the attitude we embrace for that day. We cannot change our past...we cannot change the fact that people act in a certain way. We cannot change the inevitable. The only thing we can do is play on the one string we have, and that is our attitude... I am convinced that life is 10% what happens to me and 90% how I react to it. And so it is with you.... we are in charge of our ATTITUDES."*

*- Chuck Swindol*

## **How Parents Can Help**

When a “band question” arises, it is important that you get factual information before discussing it with others. We do more harm to ourselves, the band & chorus family, when we talk about things that contain one or more “falsehoods” but consider them facts. If questions arise, it is important to remember this axiom: If it is a performance issue or anything concerning the program proper, contact Mr. Crawley.

- Show an interest in the music study of your child.
- Arrange a regular time for your child to practice.
- Find a quiet place where he/she can practice without interruption.
- Listen to performances of practiced material.
- Help the student keep a daily record of practicing.
- Come up with a reward system for daily practice.
- Keep the instrument in good repair and keep at least three reeds in the case (woodwinds).
- Get a metronome.
- Be extra-careful with school-owned instruments. Repair costs are high!
- Teach your child to be prepared and on time to each rehearsal or lesson.
- Look into private lessons.
- Make faithful attendance at all band and chorus activities important.
- Keep the Handbook in a safe place and refer to it often.
- Notify the teacher if the student is to be absent from rehearsal or lessons.
- Double-check behind the student to make sure they have their instrument.
- Visit rehearsals occasionally.
- Attend booster meetings, concerts, games, and contest.
- Turn in fundraising money on time.

## **Band and Chorus Booster Organization**

The McBee High School Band and Chorus Booster Organization provides an invaluable service in helping to organize, finance, and transport the band and chorus. All parents are encouraged to attend booster meetings and become involved in the organization. In addition, parents are always encouraged to attend rehearsals, events and competitions. Generally, meetings are held on the 3<sup>rd</sup> Tuesday of each month at 6:00pm.

## **Students' Responsibility to the Program**

As members of this organization, you have a great deal of responsibility. It is essential to any program that if certain expectations are to be met that they coordinate with the privileges, rewards, and duties of the music program.

### ***To Ourselves***

You have the primary responsibility of developing your own abilities. The benefits of a good instrument and private instruction can never be underestimated. What you put in is what you will get out of it. The director is always available for guidance and encouragement – just ask!



### ***To The School***

The Chesterfield County School District provides us with the resources for rehearsals, performances, and equipment. The Band and Chorus Booster Club also provides a support network, both financially and philosophically. WE have the responsibility to provide the best possible services to our community.

### ***To Music***

Music has always been a part of our culture. We must take what we have and use it for the betterment of that culture. No one expects virtuoso musicians, only your very best! The great composer Gustav Mahler once said that only 10% of a piece of music is on the page. If that is the case, then we as musicians have the duty of creating and producing the other 90%. The joy of music is not in everything that is apparent. It must be discovered and created.

### ***To Each Other***

We must always do what is best for the welfare of the group. There can be no selfish acts solely for the benefit of the individual, but for all. Respect each other. If there are conflicts, find a way to resolve them. Never insult another member's integrity. The word "band" means that we are banded together and there is no separation.

## Care of Instruments

- Handle with care! Your instrument is made of breakable parts, so be careful handling it. Do not let younger siblings handle your instrument.
- Always store your instrument safely in the case when you are not playing it.
- Before you pick up your case, make sure the latches are closed.
- Do not let the instrument get too hot or too cold. For example, avoid leaving it in the car for an extended period on an extremely hot or cold day.
- Do not drink (except water) or eat right before playing your instrument. If you do eat or drink something other than water, brush your teeth before playing. This will keep sugar and other crud from building up in your instrument.
- Flutes and reed instruments:  
Swab your instrument out after each time you play it.  
Clarinetists should remove their reed after each playing and place it back in the reed case.
- Brass:  
Check valves and slides each day for proper oiling and greasing (Oil valves once a week).  
Using a mouthpiece brush, clean the mouthpiece out weekly.



## Financial Obligations

The music program is expensive to operate. While we do receive limited support from the State, sadly these allocations do not begin to provide the funding necessary for the program to operate. The following fee structure is used to aid the department in providing quality service to our students.

**All Band & Chorus students in grades 6-12 (except marching band members)**

**Band Fee: \$20.00 per year (due September 3, 2021)**

Other items that will be needed:

### ***Supplies***

Band supplies can be ordered directly from the music company. For your convenience, an order form will be provided for these items.

Some examples:

- Lyre & Flip Folder for Marching Band
- Gloves for Marching Band
- Reeds for Woodwind Instruments
- Valve Oil, Slide Cream for Brass Instruments

### ***Uniforms***

At all music functions, all band and chorus members will be in uniform.

#### **Marching Band, Summer Uniform**

Current Black Band T-Shirt	\$15
Red Band Shorts	\$25
Black Socks (ankle length)	approx. \$5 (get on your own)
Tennis Shoes	Get on your own

#### **Marching Band, Full Uniform**

Black Band Shoes	\$35
Black Band Gloves	\$5
Formal Coat	Provided by Band
Bibbers	Provided by Band
Shako	Provided by Band
Black Socks (crew length or longer)	approx. \$5 (get on your own)

#### **6<sup>th</sup>, 7<sup>th</sup>, & 8<sup>th</sup> Grade Band & Chorus**

Black Band Polo Shirt	\$20
Khaki Pants or Skirt	Get on your own
Black Socks	Get on your own
Black "Chuck Taylor/Converse" style) shoes	Get on your own

#### **Wind Ensemble & High School Chorus**

Tuxedo	\$115
Black Socks	Get on your own
Black Dress Shoes	\$35
Black dress, ankle length	\$75
Black, closed toe dress shoes	Get on your own

#### **Jazz Ensemble**

Jazz Band Shirt	\$25
Blue Jeans	Get on your own
Tennis Shoes	Get on your own
Black Socks	Get on your own
Red Tie	Provided by Band



## **THIS PAGE IS FOR MARCHING BAND MEMBERS ONLY**

### ***What is FairShare?***

The music program requires a large budget to operate each year. Unfortunately, support from the State only covers a small portion of the amount needed to continue operations. To meet the needs of the program, the program must engage in numerous fundraising activities.

In an effort to help share the burden of fundraising, a FairShare system was adopted by the McBee High Music program several years ago. This program has been successful in helping meet the needs of an active program. Being the most expensive portion of the music program, FairShare only applies to Marching Band members. However, marching band members are exempt from the standard \$20 band fee.

### ***How is FairShare administered?***

Charges will post on your child's Charms account on the 10<sup>th</sup> of each month for the duration of the term. Statements will be emailed and sent home within one business day of posting. Balances are generally due at the end of the month. While there are no late fees, unpaid fees will accumulate and ultimately must be paid prior to a student's graduation.

### ***How much is FairShare for 2021/2022?***

**FairShare is \$225.00\*.**

*\*If a student's parents/guardians volunteer at the sandhills classic, then the total FairShare for that student will only be \$125.*

### ***How do I take care of my child's FairShare?***

Each student's "Fair Share" obligation can be met any of the following ways:

Fundraising: The preferred method, profits from fundraising activities will be credited towards each student's FairShare. See section "Policy on Fundraising Credits".

Pay outright: As always, everyone has the option to pay their "FairShare" outright.

Please check Charms to monitor or make payments to your child's band account.

### ***What is the schedule for FairShare?***

**AS ALWAYS, THE MUSIC PROGRAM WILL WORK WITH YOU ON THIS!**

Winds and Percussion	Due Date	Payment Due
Payment 1	6/4/2021	\$25.00
Payment 2	9/3/2021	\$100.00
Payment 3*	9/25/2021	\$100.00*
<b>Total</b> (without volunteering at Sandhills Classic)		<b>\$225.00</b>
<b>Total</b> (with volunteering at Sandhills Classic)		<b>\$125.00</b>

*\*Payment 3 will be waived for students who's parents/guardians volunteer at the Sandhills Classic.*

### ***Policy on Fundraising Credits***

Regular fundraisers are those that are set up specifically to fund the operation of the music department.

Students receive 100% of profits from Regular Fundraisers until their band obligations have been fulfilled. After all fees are paid, 12.5% of profits from Regular Fundraisers will be applied to students accounts for future use. Extra credit will roll over from year to year.

Special Fundraisers are those that have a specific purpose. These will most often be used to help students raise money for band trips.

### ***What if we run in to problems fulfilling our FairShare obligation?***

Financial obligations are to encourage everyone to help keep the music program operational - they are not meant to be prohibitive. If you are having trouble with financial obligations, talk to the band director privately. We will find a way to make it work. If you don't let the department know there is an issue, a way can't be found to help and unpaid obligations are required to be turned over to the school on March 31, 2022 (Fee Day). No child will ever be denied participation in the music program due to financial obligations. Again, talk to the band director if you need help.

### ***What if I have questions?***

Feel free to contact the band room if you have any questions.

### ***School-Owned Instrument Policy***

McBee High School owns a limited number of instruments that are available for student use. We are able to loan these out on a yearly basis to students who have a financial need.

### **The school-owned instrument rental fee for 2021/2022 is: \$50.00**

The **\$50** user fee provides only a portion of the cost of yearly chemical cleaning and routine adjustments to instruments that are well cared for. This fee does not provide for repairs due to neglect or carelessness. Checking out a MHS owned instrument contractually implies a financial responsibility on the part of the student and his/her parents to handle costs incurred beyond what the director feels is normal wear. In order for the band to continue to provide high quality instruments, it is important that this equipment is cared for in a most responsible manner. Failure to do so will result in loss of the equipment not only for that student, but for future MHS students as well.

**"Some people think music education is a privilege,  
but I think it's essential to being human."**

**– Jewel – singer, songwriter, and instrumentalist**

## Approved Instruments

In an effort to assist students in ensuring they have quality instruments that will play notes correctly and be repaired easily, the following instrument brands are approved for use in the McBee High School band program.

**Flute** – Jupiter, Yamaha, Armstrong, Artley, Bundy, Gemeinhardt, Accent  
**Clarinet** – Jupiter, Yamaha, Bundy, Noblet, Normandy, Selmer, Buffet, Vito, Leblanc, Accent  
**Saxophone** – Jupiter, Yamaha, Bundy, Selmer, King, Conn, Accent  
**Trumpet** – Jupiter, Yamaha, Bach, Getzen, Conn, King, Eastman, Accent  
**Trombone** – Jupiter, Yamaha, Bach, Getzen, King, Eastman, Accent, Olds  
**Euphonium** – Jupiter, Yamaha, Eastman  
**Tuba** – Jupiter, Yamaha, St. Petersburg, Tuba Exchange  
**Percussion Kits** – Jupiter, Yamaha, Pearl, Selmer, Mapex, Ludwig, Accent

Percussion kits must include a bell kit and practice pad or snare drum  
Percussionists also need to have:

Snare drum sticks (usually included in the above kits)  
Medium-Hard Bell/Xylophone Mallets (usually included in the above kits)  
Timpani Mallets (T1 General)  
Stick bag

## Instrument Storage Security

Every effort is made to provide a safe and orderly environment for the storing of instruments and equipment, both privately owned and school owned. Please be advised, however, that belongings kept in the band room and related facilities are there at your own risk. Neither the School nor District has insurance coverage for private possessions stored in our facilities. Even though we do not anticipate problems, we can avoid most of these issues if students will lock their cases, and monitor persons entering storage areas, reporting unusual activity to the director.

## Travel on Busses

District policy concerning bus travel will apply on all field trips. While traveling, remain in your seat at all times. The bus driver and chaperones have final authority on bus matters. If necessary, seats will be assigned.

The Band Parents may supply a cooler for extended trips. Electronic items are allowed, but may be brought at the student's own risk. Students using these must remove them when requested to do so in order to receive instructions or information. Neither the District, School, nor Music Program are responsible for lost items.

## Service Certificates

Membership in the McBee High School Band requires self-discipline, loyalty, hard work and sacrifice. In order to build a tradition of excellence, every McBee Band member must show personal commitment to the highest standards of conduct and musicianship. Show pride in your band and make the band proud of having you as a member.

A band member should attend all rehearsals and performances, and participate in many musical activities in order to receive a MHS Band & Chorus service certificate.

## Student Leadership

The MHS Band Student Leadership will be made up of certain students selected for special leadership positions. Student Leadership includes positions such as Drum Major, Band Captain, Section Leaders, etc.

In order to be considered for Student Leadership, you should start showing your leadership qualities NOW.

An application and interview are required.

## Scholarships

There are a wide variety of scholarships available for both music majors and non-music majors on the collegiate level. Many universities grant partial scholarships or a one-time scholarship to students who simply agree to play or sing in an ensemble, and some will waive out-of-state tuition. Information varies at each school. Ask the director and I will do all I can to help you in your future endeavors.

## Band Agreement Form

Students and parents are required to fill out and return the Band Agreement form at the beginning of each year upon becoming a member of the McBee High School Band. This form tells us, as Directors, that both the parent and student have read, understood, and agree to the rules, guidelines, etc. outlined in the Band Handbook.

## Summary

As is evident by the material in this booklet, we set very high standards for membership in the McBee High School music program. In return for meeting these standards, students and parents become involved with an organization in which they may take a great deal of pride.





## **Appendix A – Equipment Needs**

### **Percussion Accessories**

#### *Beginner*

The Beginner Percussion Kit includes all items required for beginning percussion.

- Snare Drum
- Orchestral Bells
- Sticks and Mallets
- Stands
- Practice Pad
- Rolling Case

*Intermediate and Advance Percussionist should have the following materials:*

- A pair of marching sticks
- A pair of general snare sticks
- A pair of general timpani mallets or staccato mallets
- A pair of rubber xylophone mallets, Musser Blue or Musser Green
- A pair of yarn mallets, DS 16 or DS 18
- A triangle beater
- A pitch pipe, F-F or C-C
- A stick bag

### **Instrument and Mouthpiece Upgrades**

#### **Mouthpieces**

Clarinet	Van Doren B40 or B45 mouthpieces DEG Barrels Rovner Ligatures
Saxophone	Selmer C
Trumpet	Bach 3C or 1 ½ C
Horn	Schilke 29 or 30
Trombone	Bach 6 ½ AL Schilke 51 or 51D
Tuba	Helleberg 120 S Bach 18

### **Instruments (Intermediate and Professional Models)**

Piccolo	Yamaha YPC 62
Flute	Yamaaha 581H
Clarinet	Buffet R-13
Oboe	Loree or Fox 400
Bassoon	Fox Renard 220 or 222
Saxophone	Old Selmer Mark Vi or Yamaha Custom
Trumpet	Bach Stradivarius
Horn	Paxman M20 or Holton 179
Trombone	Bach 42B, 42 BO, or Edwards
Euphonium	Yamaha 32-S or Wilson
Tuba	St. Petersburg of Perantucci

### **Recommended Method Books**

Flute	Rubank Intermediate Method Rubank Advance Method Altes Method Art and Practice of Modern Flute Techniques – Kincaid Eck Method / Practical Studies / Tone Development
Clarinet	Rubank Intermediate Method Rubank Advance Method Klose Celebrated Method for Clarinet Rose: 40 Studies for Clarinet, Book 1 Melodious and Progressive Studies – Hite
Oboe	50 Classical Studies for the Oboe – Jopig Rubank Advance Method Andraud Practical and Progressive Method Barrett Oboe Method
Bassoon	Rubank Intermediate Method Rubank Advance Method Weissenborn Practical Method for Bassoon



### **Recommended Method Books (continued)**

Saxophone	Rubank Intermediate Method Rubank Advance Method Universal Method for Sax – DeVille Gatti: 35 Melodious and Technical Exercises
Trumpet	Rubank Intermediate Method Rubank Advance Method Arban Complete Conservatory Method Herbert L. Clark Technical Studies Schlossberg Daily Drills and Technical Studies
Horn	Rubank Intermediate Method Rubank Advance Method Kopprasch – Sixty Selected Studies for Horn (Vol. 1 & 2) Concone – Lyrical Studies for Horn or
Trumpet	Practical Studies – Getchell
Trombone/Euphonium	Rubank Intermediate Method Rubank Advance Method Rochet Melodious Etudes Book I and II
Tuba	Rubank Intermediate Method Rubank Advance Method

### **Recordings**

Just as the blind cannot paint a picture of the sunset, an instrumentalist cannot duplicate a characteristic sound on their instrument without an appropriate model to emulate. Below are suggestions of artists for each instrument. Every student in the band program should own at least one recording of the following artists.

Flute	Jean-Pierre Rampal, Jim Walker
Clarinet	Harold Wright, Larry Colmbs, Chip Hill
Oboe	Joseph Robinson, John Mack
Bassoon	Bubonic Bassoon Quartet, Christopher Millard
Saxophone	Jean Rosseau, Joseph Lulloff, Steven Mauk
Trumpet	Phil Smith, Adolph Herseth
Horn	Dale Clevenger, Dennis Brain
Trombone	Joseph Alessi, Christian Linberg
Euphonium	Brian Bowman, Roger Behrend
Tuba	Arnold Jacobs, Sam Pilafian

## Appendix B – Band Camp Schedule

### **Summer Rehearsals**

Tuesdays—5pm—7:00pm

June 8                      June 15                      June 22

June 29                      July 13                      July 20

*All marching band members.*

### **Leadership Camp**

Monday, 7/26

11:00am – 2:00pm

*All leadership positions.*

### **Percussion & Guard Camp**

Friday, 6/18 (GUARD ONLY)                      Saturday, 6/19 (DRUM LINE ONLY)

9am—5pm @ University of South Carolina

Monday, 7/26 – Thursday, 7/29

5:00pm – 9:00pm

*Percussion & Color Guard members. Dinner provided.*

### **Full Band Camp**

Monday, 8/2 – Friday, 8/6

9:00 am – 9:00pm (dismiss at Noon on Friday)

Monday, 8/9—Thursday, 8/12

3:30pm—5:30pm

*All marching band members. Lunch and dinner provided for week one only.*

## Appendix C – 2021/2022 Marching Band Schedule

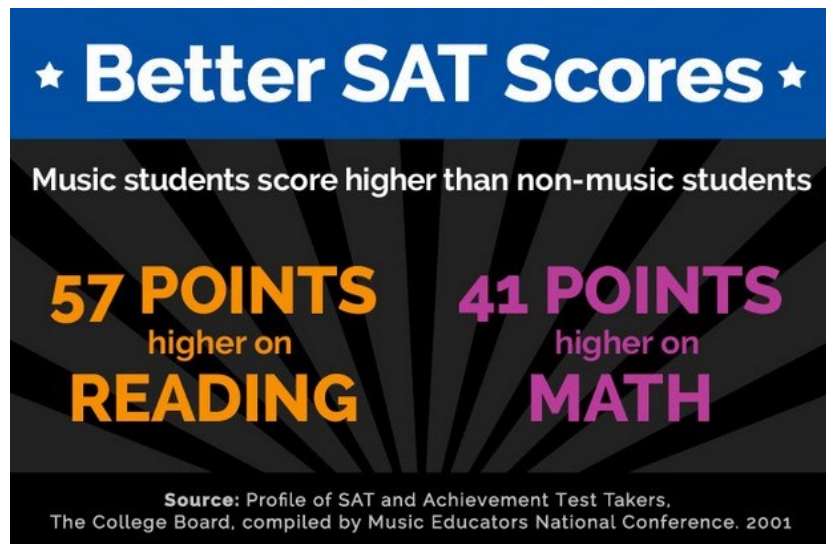
8/27.....Away Game @ Chesterfield  
9/3..... Home Game vs. Latta  
9/4.....Carolina Band Day  
9/10..... Home Game vs. Carolina Bearcats  
9/17..... Home Game vs. Buford  
9/24..... Home Game vs. Camden Military  
9/25.....Sandhills Classic  
10/2..... Hartsville Tournament of Bands  
10/8..... Home Game vs. Lamar  
10/9.....North Augusta Competition  
10/22 .....Home Game vs. Great Falls  
10/23 ..... Lower State  
10/30 ..... State Finals  
11/6..... Loris Competition (Beach Trip)

## Appendix D – Donation Wish List

Below is a list of some of the items that we need for the McBee Bands to use throughout the year. Besides the usual and constant need for all kinds of products, we sometimes have specific items in mind. You can bring these items directly to McBee High School Band Room where we will stockpile the items.

Please also see our Amazon Wish List (look under “Giving” on our website: [mcbeebands.org](http://mcbeebands.org))

- Gift Cards (Gas Stations, Wal-Mart, Bi-Lo, Sam’s Club, Target, LOWES, Etc.)
- Gatorade – Powder (Band Camp)
- Gatorade - Bottles
- Water (Bottled – Football Games & Competitions)
- Paper Products (Paper Towels, Napkins, Plates, Etc.)
- Plastic Products (Cups, Utensils, Etc.)
- Gloves (Latex – Size Large)
- Bungee Cords & Tie Down Straps
- Electrical Tape (White & Black)
- Heavy Duty Totes (Stackable – Flaps Attached)
- Batteries – AA, AAA, 9 Volt
- Band-Aids, Gauze, Etc.
- Over the Counter Medication (Tylenol, Ibuprofen, Benadryl)
- Sunscreen – SPF30 or higher, Spray
- Aloe Vera Gel
- Hand Sanitizer
- Quick Break Disposable Ice Packs
- Antiseptic Wash (Peroxide, Etc.)
- Bug Repellant Spray
- Fire Ant Treatment
- Cleaning Supplies (Detergents, Degreasers, Brooms, Towels, Sponges, Etc.)
- Febreze
- 50’ or 100’ Extension Chords
- Black Long Dress Socks (for when student forget theirs)
- Staple Gun and Staples
- 12-Packs of Canned Drinks
- Little Debbie Cakes (or similar)

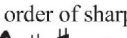


## Reference Tables for Music

### Table A

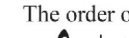
## Order of Flats and Sharps

The order of sharps:




FCGDAEB


The order of flats:



BEADGCF



FCGDAEB



BEADGCF

### Table C

## Key Signatures & Circle of 5<sup>th</sup>'s

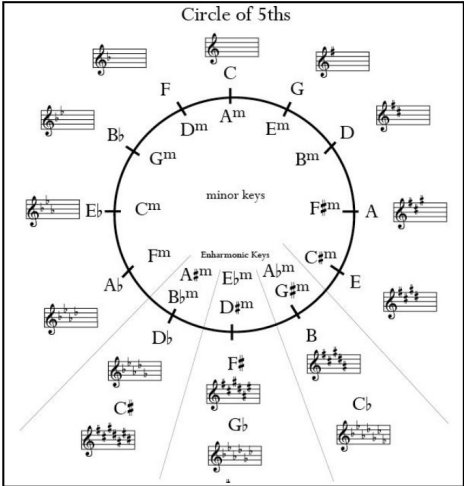





Table B

## Time Signatures

**4** → Number of beats per measure.

**4** → Type of note that gets the beat.  
(...think “beat code”.)

Common “Beat Codes”

2 =  4 =  8 = 

Other Time Signatures



Common Time (4/4)  Cut Time (2/2) 

Table D

## Enharmonic Equivalents

E# = F   Fb = E

B# = C   Cb = B



\*\*\* The notes that share the **black keys** on the piano are all Enharmonic Equivalents. \*\*\*

Same sound; different name.

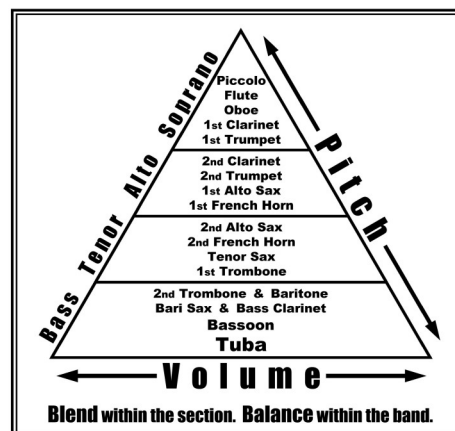
**Table E**  
**Labeled Keyboard (w/ Enharmonic Equivalents)**

D <sup>b</sup>	E <sup>b</sup>		G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>		D <sup>b</sup>	E <sup>b</sup>		G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>		D <sup>b</sup>	E <sup>b</sup>		G <sup>b</sup>	
C <sup>#</sup>	D <sup>#</sup>		F <sup>#</sup>	G <sup>#</sup>	A <sup>#</sup>		C <sup>#</sup>	D <sup>#</sup>		F <sup>#</sup>	G <sup>#</sup>	A <sup>#</sup>		C <sup>#</sup>	D <sup>#</sup>		F <sup>#</sup>	
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G




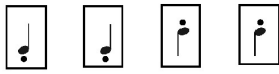
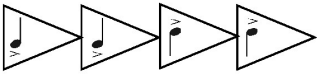

**Table F**  
**Dynamics**

LOUD ↑	<b><i>ff</i></b>	- <b>Fortissimo</b> ; Very loud.
	<b><i>f</i></b>	- <b>Forte</b> ; Loud.
	<b><i>mf</i></b>	- <b>Mezzo Forte</b> ; Medium loud.
	<b><i>mp</i></b>	- <b>Mezzo Piano</b> ; Medium soft.
	<b><i>p</i></b>	- <b>Piano</b> ; Soft.
	<b><i>pp</i></b>	- <b>Pianissimo</b> ; Very soft.
SOFT ↓	<hr/>	
		- <b>Crescendo</b> ; Gradually increase volume.
		- <b>Decrescendo</b> ; Gradually decrease volume.
	<b><i>fp</i></b>	- <b>Fortepiano</b> ; Loud attack then immediate soft volume.
	<b><i>sfz</i></b>	- <b>Sforzando</b> ; Strong, sudden accent.






**Table G**  
**The Pyramid of Sound**



**Table H**  
**Articulations**

<b>Legato:</b> Connected air and sound. Slurred for valves/keys, 'd' tongue for slides.	 
<b>Tenuto:</b> Hold note for full value. Connected air and clear tongue.	
<b>Staccato:</b> Short and separated by air. Think "tah" NOT "TAT".	
<b>Accented:</b> Strong front of the note; release the air with the tongue. Emphasize the note.	
<b>Marcato:</b> Strong front of note, with separated air. "Short and fat".	

**Table I**  
**Tempo Markings**















<b>Largo -</b>	 = 60 bpm
"Broadly; slowly"	
<b>Andante -</b>	 = 80 bpm
"At an easy, walking pace"	
<b>Moderato -</b>	 = 100 bpm
"Moderately"	
<b>Allegro -</b>	 = 120 bpm
"Lively and fast"	
<b>Presto -</b>	 = 140 bpm
"Very fast"	
<p>- The number given is the Beats per Minute (BPM).</p> <p>- The note given is that which gets the beat; quarter, half, and eighth notes are most common.</p> <p>** Each tick of the Second Hand on a clock = 60 BPM. Double that tick = 120 BPM. **</p>	



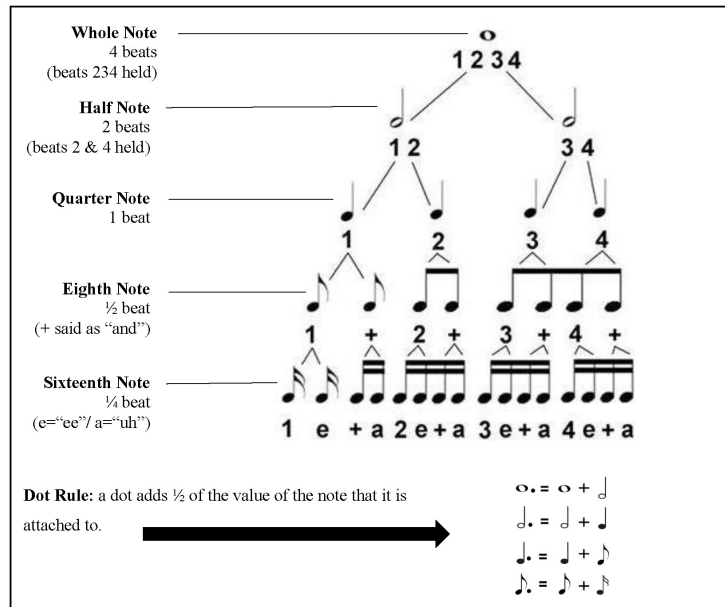
**Table J**  
**Concert Pitch Transpositions**

<b>Concert Pitch</b> (Flute, Oboe, Bassoon, Trombone, Baritone, Tuba, Mallets)	<b>C</b>	<b>C#/Db</b>	<b>D</b>	<b>D#/Eb</b>	<b>E</b>	<b>F</b>	<b>F#/Gb</b>	<b>G</b>	<b>G#/Ab</b>	<b>A</b>	<b>A#/Bb</b>	<b>B</b>
<b>Bb</b> (Clarinet, Bass Clarinet, Soprano Sax, Tenor Sax, Trumpet)	<b>D</b>	<b>D#/Eb</b>	<b>E</b>	<b>F</b>	<b>F#/Gb</b>	<b>G</b>	<b>G#/Ab</b>	<b>A</b>	<b>A#/Bb</b>	<b>B</b>	<b>C</b>	<b>C#/Db</b>
<b>Eb</b> (Alto Sax, Bari Sax)	<b>A</b>	<b>A#/Bb</b>	<b>B</b>	<b>C</b>	<b>C#/Db</b>	<b>D</b>	<b>D#/Eb</b>	<b>E</b>	<b>F</b>	<b>F#/Gb</b>	<b>G</b>	<b>G#/Ab</b>
<b>F</b> (French Horn)	<b>G</b>	<b>G#/Ab</b>	<b>A</b>	<b>A#/Bb</b>	<b>B</b>	<b>C</b>	<b>C#/Db</b>	<b>D</b>	<b>D#/Eb</b>	<b>E</b>	<b>F</b>	<b>F#/Gb</b>

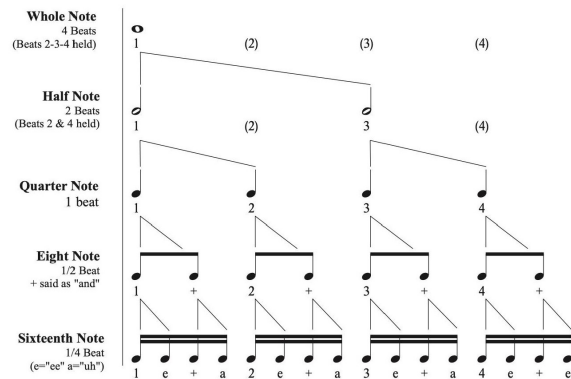
**Table K**  
**Misc. Music Markings**

	Treble Clef		Grace note
	Bass Clef		Flat
	Breath Mark		Sharp
	Fermata		Natural
	Repeat		Trill
	Measure Repeat		Gliss
	1 <sup>st</sup> /2 <sup>nd</sup> Ending		Cesura/ "Railroad Tracks"

**Table L**  
**Rhythm Tree and Counting Syllables**



**Rhythm Tree - Alternate Visualization**



**Table M**  
**Chord Tuning Tendencies**

### Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.  
+ or - is cents rounded to nearest whole number

Maj	min	dim	Aug
Maj w/ add 6	min w/ add 6	dim w/ add ♭6	dom 7
Maj 7	min min 7	dom 7 #5	dim 7
min 7 ♭5	dom 7 ♭5	min Maj7	Maj 7 #5
dim Maj7	dom 7 w/ add 9	dom 7 w/ add ♭9	Maj 7 w/ add 9

Rewritten by Jeffrey Anderson

## What does a practice session look like?

This guide is very general. Your goals and strategies may be different and that's OK if it works for you—but the ideas presented here *will* work IF they are approached with focus.

No matter the length of the session, go in with a *specific* plan on what you will be attempting to improve. Practicing without specific goals in mind is like traveling in a foreign country without a map—your odds of getting where you want to go are significantly smaller.

Don't be afraid to go over something multiple times. Just because you went slow and then went fast doesn't mean it was right. Improving a skill—music or otherwise—is a marathon...not a sprint. It can often take several days or maybe even weeks to get something where you want it to be.

### Less than 30 minutes

Needs to be extremely focused and only work on a few things. This session should be used on days where there simply are not other options.

- |                 |   |
|-----------------|---|
| 2 – 5 minutes   | <u>Warm-Up</u><br>Depends on how much playing you've already done this day. If this is your first playing or it's been several hours, slow long tones (with a tuner if possible) followed by some scales. If you've been playing recently (within the last hour and a half), scales, lip slurs, or more articulate things like Clarke or arpeggios would be fine. |
| 10 – 15 minutes | <u>Music</u><br>Either your class music or an S&E piece. Pick one area—MAYBE two—to work on. Have a plan of why you're working this section. Take things piece by piece.  |
| 2 – 5 minutes   | <u>Run-throughs/review/fun stuff</u><br>This is where you will run large chunks of music that you were just working on, large sections of review from a previous day, or just playing something for fun.  |

### 30 to 45 minutes

Should include a good warm-up and can focus on several areas from your music.

- |                 |   |
|-----------------|---|
| 5 – 10 minutes  | <u>Warm-Up</u><br>Should begin with long tone exercises (Remington, 8 up/down, flow studies, etc.) <i>with a tuner if possible</i> . Brass players should do lip slurs. Some sort of articulation work (Clarke, arpeggios, scales in certain rhythms). Several scales should be practiced here.   |
| 20 – 30 minutes | <u>Music</u><br>You should go into this session with several areas for improvement in mind. Think "big/small/big" when practicing. Play a big chunk, determine what needs to be improved and how to do it. Then, break it down into smaller pieces to work on individually. Lastly, put it all back together into big chunks. Repeat this basic process as needed but don't rush it! Take things as slow as you need to—just because you play something slow doesn't mean it actually got any better. Likewise, if you try one method and it doesn't work—try doing it another way. |
| 5 minutes       | <u>Run-throughs/review/fun stuff</u><br>This is where you will run large chunks of music that you were just working on, large sections of review from a previous day, or just playing something for fun.  |

#### **45 – 60 minutes**

Should include a very thorough warm-up and, in addition to several areas of music, should work on “big picture” musical concepts such as tuning, control, range, chromatic fingers, etc. May include a small break halfway through (no more than 5 minutes—any more than that and you almost have to warm-up again).

- |                 |  |
|-----------------|--|
| 10 – 20 minutes | <u>Warm-Up</u><br>Similar to 30-45 minute warm-up above but could include more keys.   |
| 10 – 20 minutes | <u>Music Concept</u><br>This may be thought of as an extension of the warm-up. This is where you will delve in depth into some basic concept with the idea of later applying it to your performance music. It could be something like scales (tempo), building range, vibrato, rudimental practice, etc.                 |
| 20 – 30 minutes | <u>Music</u><br>Same as 30 – 45 minute session as written above. Though not always possible, it would be best if the music being worked on today was also tied to the music concept worked on earlier (i.e., if you were working on improving tone in the upper register, try and apply that concept in your music now). |
| 5 minutes       | <u>Run-throughs/review/fun stuff</u><br>Same as above but may include a more lengthy review depending on what else was worked on during this specific session.   |

#### **More than 60 minutes**

Depending on how long you plan to practice, this may be best done over two shorter sessions separated by several hours. With more time, this day of practice should be very detail-oriented and picky.

##### **Session 1 (30 – 45 minutes)**

Use warm-up and music concept strategy from 45 – 60 minute session but exploring more keys or multiple music concepts. Be very picky when practicing here and don't “settle” for anything less than what you are striving for.

##### **Session 2 (30 – 45+ minutes)**

Should begin with an abbreviated warm-up similar to 30 – 45 minute warm-up and possibly some review of the music concept worked on earlier in the day. The rest of the session should be spent on music rehearsal similar to the 45 – 60 minute session but possibly exploring more music. Again—be very detail-oriented and picky here.

As always—conclude with review or just playing anything you want for fun.

## SCBDA Senior All-State Terms

<b>a poco</b>	a little; gradually	<b>leggero</b>	lightly
<b>a tempo</b>	in time; generally implies a return to the original rate of speed	<b>lento</b>	very slow
<b>accelerando</b>	gradually faster	<b>maestoso</b>	majestically
<b>adagietto</b>	slow, but not as slow as adagio	<b>marcato</b>	marked; with emphasis
<b>adagio</b>	very slow	<b>marcia</b>	march style
<b>agitato</b>	agitated; rapid	<b>marziale</b>	martial
<b>al fine</b>	to the finish	<b>meno</b>	Less
<b>alla</b>	in the style of	<b>mezzo</b>	medium; half
<b>allargando</b>	gradually slower and broader	<b>moderato</b>	moderately
<b>allegretto</b>	light and moderately quick, but not as fast as allegro	<b>molto</b>	very
<b>allegro</b>	rapid; lively	<b>morendo</b>	dying away
<b>andante</b>	moderately slow, but moving	<b>mosso</b>	motion; movement
<b>andantino</b>	generally a little quicker than andante	<b>moto</b>	motion; movement
<b>animato</b>	animated; spirited	<b>non troppo</b>	not too much
<b>appassionato</b>	intensely; passionately; with deep feeling	<b>opus</b>	a musical work or composition
<b>arioso</b>	in a vocal style	<b>ottava</b>	an octave
<b>assai</b>	very	<b>pesante</b>	heavily; with emphasis
<b>ben</b>	well	<b>pianissimo</b>	very softly
<b>brillante</b>	brilliantly	<b>piano</b>	softly
<b>calando</b>	gradually slower and softer	<b>piu</b>	more
<b>cantabile</b>	in a singing style	<b>poco</b>	a little
<b>chromatic</b>	by semi-tones	<b>poco a poco</b>	little by little
<b>coda</b>	the final added measures of a musical composition	<b>prestissimo</b>	very fast; more so than presto
<b>con</b>	with	<b>presto</b>	very fast
<b>con amore</b>	with tenderness	<b>primo</b>	first
<b>con anima</b>	with animation; spirit	<b>rallentando</b>	gradually slower
<b>con brio</b>	with spirit; brilliantly	<b>religioso</b>	in solemn style
<b>con forza</b>	with force	<b>ritardando</b>	gradually slower
<b>con fuoco</b>	with fire, energy	<b>ritenuto</b>	a steady pace, but slower than the preceding tempo

<b>con grazia</b>	with grace	<b>rubato</b>	temporary irregularity of time, lengthening some notes at the expense of others
<b>con spirito</b>	with spirit; brilliance	<b>scherzando</b>	in light, playful style
<b>crescendo</b>	gradually louder	<b>scherzo</b>	playfully, usually in rapid tempo with rhythmic and dynamic contrasts
<b>da capo</b>	from the beginning	<b>segno</b>	the sign
<b>dal segno</b>	from the sign	<b>sempre</b>	always; continually
<b>decrescendo</b>	gradually softer	<b>senza</b>	without
<b>diminuendo</b>	gradually softer	<b>sforzando</b>	forced; with emphasis
<b>dolce</b>	sweetly	<b>simile</b>	the same
<b>energico</b>	energetically	<b>smorzando</b>	dying away
<b>etude</b>	a study	<b>solì</b>	more than one performer in unison
<b>fermata</b>	a hold or pause	<b>solo</b>	a composition or passage for one performer
<b>forte</b>	loud	<b>sordino</b>	mute
<b>fortissimo</b>	very loud	<b>sostenuto</b>	sustained
<b>forzando</b>	forcefully accented	<b>staccato</b>	separated, detached style
<b>furioso</b>	furiously	<b>stringendo</b>	gradually faster
<b>giocoso</b>	joyfully	<b>subito</b>	suddenly
<b>grandioso</b>	grand or noble style	<b>tacet</b>	silent
<b>grave</b>	very slow or solemn	<b>tempo</b>	time; speed
<b>grazioso</b>	gracefully	<b>tempo di valse</b>	waltz time
<b>l'istesso</b>	the same	<b>tenuto</b>	sustain full value
<b>larghetto</b>	slow, but not as slow as largo	<b>valse</b>	waltz
<b>larghissimo</b>	very slow, more so than largo	<b>veloce</b>	very fast
<b>largo</b>	very slow	<b>vivace</b>	vivacious; lively
<b>legato</b>	smooth and connected	<b>vivo</b>	lively; brisk

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