



## ❖❖❖ Glossary ❖❖❖

- A cappella**--Sung without instrumental accompaniment
- Accelerando**--(*accel.*)--Gradually faster; accelerate
- Accompaniment**--Music that supports the melodic line
- Act**--The major division of an opera. Operas are often divided into 3 acts.
- Aeolian mode**--The mode whose tonic is *La*; also known as **natural minor**.
- Antiphonal**--Music sung by two groups who respond in turn to answer each other
- Aria**--Solo song in an opera
- Arrangement**--A new setting of an existing melody
- A tempo**--Resume the music at the previous tempo; often used after a ritard or a fermata
- Ayre**--An old English term for song
- Barline**--A line through the five lines of the staff that divides music into measures. A double barline denotes the end of the piece or the section.
- Baroque**--A period of music history loosely defined as the era around the years 1685 through 1750. Characteristics of Baroque music include an emphasis on instrumental music that was missing in the Renaissance, the invention and prolific use of the **fugue**, figured bass accompaniment, and ornamentation. Much Baroque music was showy and dramatic, written to show of a performer's virtuosity.
- Bass clef**--A sign that indicates that the notes presented are in the lower range in pitch
- Beat**--A regularly repeating pulsation in music
- Bordun**--"Open" fifth accompaniment
- Broken bordun**--An open fifth accompaniment in which *Do* and *So* are played consecutively.
- Broken chord**--A triad in which the notes are sounded consecutively instead of simultaneously
- Cadence** -- A point in music where all voices simultaneously rest, generally at the end of a phrase
- Calypso**--A style of music originating in the West Indies characterized by strong melodies, syncopated rhythms, and an abundance of percussion instruments, often steel drums
- Canon**--Performance of a single melody by 2 or more voices beginning at different times
- Chorus**--An ensemble of many voices
- Classical Era**--A period of music history loosely defined as the era around the years 1685 - 1750. Characteristics: Refinement, restraint, elegance and the rise of concrete musical forms such as the sonata, symphony, string quartet, and concerto.
- Coda**--New musical material added to the end of a piece of music
- Common meter**-- $\frac{4}{4}$  time. Four beats in each measure, the quarter note receives 1 beat.
- Concertmaster**--The first violinist of an orchestra. In previous times, the conductor of the orchestra
- Counter-melody**--A melody written to accompany the original melody
- Counterpoint**--Literally "point against point"--a style of musical composition in which two or more independent lines of music interact with each other
- Crescendo**--Gradually grow louder 
- DC al Fine**--Go back to the beginning and end at "*Fine*."
- DS al Fine**--Go back to the sign (*signo*  $\text{\textcircled{S}}$ ) and end at "*Fine*."
- Decrescendo**--Gradually grow softer 

- Diction**--How words are pronounced; involves vowel and consonant production
- Diminuendo***--Gradually grow softer; *decrecendo*
- Dominant**--The fifth note of the major scale; *So*. The V chord is the dominant chord.
- Dorian mode**--The mode whose tonic is *Re*
- Downbeat**--The first beat of a measure
- Dynamics**--Loudness and softness in a piece of music
- Engraver** -- A person who prepares the printed musical score for publication
- Ensemble**--Two or more people performing together; a French word meaning "together"
- Fifth**--The interval of five; the distance between the first and fifth notes of a scale (*Do* and *So*) the second and sixth (*Re* and *La*), third and seventh (*Mi* and *Ti*), etc.
- Finale**--The last musical scene in an opera before the final curtain
- Fine***--The end (Italian)
- Flat**-- ♭ --A note that has been lowered by one-half step
- F Major**--The major key that has one flat ( ♭ ) in the key signature.
- Form**--The pattern of repeated sections in a piece of music.
- Forte***--Loud; symbol-*f*
- Fortissimo***--Very loud; symbol- *ff*
- Fugue**--A polyphonic musical form in which the voices enter at different times and present the theme in higher or lower keys from the first statement of it
- G Major**--The major key that has one sharp ( ♯ ) in the key signature
- Grand pause**--A complete break in the music for as long as the director wishes; symbol--
- Half note**--A musical tone that sounds for 2 beats in common meter
- Half rest**--A two-beat period of silence in music
- Half step**--The distance between a note and its closest neighbor, either above or below
- Harmony**--Performance of 2 or more different lines of music at the same time
- Harpsichord**--A stringed keyboard instrument in which the strings are plucked to produce sound. The predecessor of the piano
- Homophony** -- A style of music in which the voices tend to move from note to note at the same time; chordal music
- Hootenanny**--An informal concert, usually of folk-type music, in which the audience is expected to participate
- I Chord**--A triad consisting of the notes *Do*, *Mi*, and *So*
- ii chord**--A triad whose root is *Re*; the ii chord is minor in a major key
- Improvisation**--The spontaneous creation and performance of music
- Interlude**--A musical piece between the acts of an opera. Also called **intermezzo** and *entr'acte*
- Interval**--The distance between two musical tones
- Ionian**--The mode whose tonic is *Do*; a **major** key
- Intonation**--How well a musician or group of musicians matches the given pitch
- IV chord** -- A chord whose root is *Fa*; the IV chord is major in a major key
- Key Signature**--The indicator at the beginning of a line of music that identifies the key the piece is in--indicates how many notes in the scale are sharped ( ♯ ) or flatted ( ♭ )
- Libretto**--The text of the opera; the story
- Locrian**--The mode whose tonic note is *Ti*
- Lute** -- A stringed instrument of medieval and Renaissance times with a long bent neck and a pear-shaped body

- Lutenist** -- A lute player
- Lydian**--The mode whose tonic note is *Fa*
- Major Scale**--A series of eight notes that progress in order (either up or down) from one pitch to the next pitch of the same name, using the sharps or flats, in any, that are indicated in the key signature for the key that corresponds to the pitch name
- Major third**--The distance between *Do* and *Mi*; 4 half steps
- Mass**--The celebration of Eucharist in the Catholic church. Important in the development of music history because most of the surviving music from ancient times was written to support the words of the different parts of the mass, normally the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Agnus Dei*, and *Benedictus*.
- Measure**--The distance between 2 barlines of music.
- Melisma**--Two or more notes for a single syllable of text, indicated by a slur
- Melismatic**--Music that contains melismata (the plural of melisma)
- Melody**--A tune; the predominant line in a musical composition
- Meno mosso**--Slower; literally "less motion"
- Mezzo-forte**--Medium loud. Literally "half-loud"symbol-- *mf*
- Mezzo-piano**--Medium soft. Literally "half-soft"symbol-- *mp*
- Minor scale**--A sequential series of eight notes, beginning and ending on *La*
- Minor third**--The distance between *Mi* and *So*; 3 half steps
- Minuet**--A dance form in triple time popular in the courts of 18th-century Europe.
- Mixolydian**--The mode whose tonic note is *So*
- Modulation**--A change of keys in the midst of a musical piece
- "Movable" Do**--A sight-singing system that uses solfege syllables to identify the pitches of the scale. It is called "movable" because *Do* "moves" from key to key depending upon which line or space the tonic pitch is found.
- Natural Minor**--The aeolian mode; minor key in which no notes are altered
- Octave bordun**--A bordun accompaniment that echoes the fifth in a higher octave
- Obbligato**--A counter-melody in a high voice
- Opera**--A play that is sung. Plural of the Italian word "*opus*," meaning "a work."
- Oratorio**--An opera that is written to be performed without the dramatic elements of set, costume, and acting. For the concert hall rather than the theatre
- Ostinato**--A short and continuously repeating accompaniment pattern
- Overture**--A musical work presented before the first act of an opera. Often the overture contains statements of musical themes from throughout the opera.
- Parody**--An imitative, often humorous or satirical, composition based on an existing work
- Patsch**--Body percussion sound made by slapping hands on one's thighs
- Pedagogy**--The science of teaching
- Percussion**--Musical instruments played by striking, scraping, or shaking.
- Perfect fifth**--The distance between *Do* and *So*; 3 and 1/2 steps
- Perfect fourth**--The distance between *Do* and *Fa*; 5 half steps
- Phrygian**--The mode whose tonic note is *Mi*
- Pianissimo**--Very soft; symbol -- *pp*
- Piano**--Soft; symbol-- *p*
- Piu mosso**--Faster; literally "more motion"
- Prerequisite**--Learning that must take place before being accepted into a degree program or other course of study.
- Quarter note**--A musical tone that sounds for a duration of 1 beat in common meter.

- Polyphony**--Literally, "many voices." A style of music in which the voices each carry a melodic line, often starting and ending at different times.
- Quarter rest**--A single beat of silence in music
- Rallentando**--Get gradually slower; *ritard*
- Recitative**--Dialog in an opera, often sung in free rhythm
- Relative Minor**--A minor key with the same key signature as a specified major key
- Renaissance** -- The period of time that is loosely defined as the 15th and 16th century when the world began to move into the modern age of machinery and technology.
- Repeat sign**--A sign that tells the performer to repeat the previous measures, or to the beginning of the piece
- Rest**--A period of silence in music
- Retrograde**--Performance of a musical passage in reverse order of what it is written; from right to left instead of left to right.
- Ritardando**--(*ritard, rit.*) Get gradually slower
- Root**--The note upon which the chord is built. In a I Chord, *Do* is the root.
- Rubato**--Varying the tempo of a piece of music as a tool for expressiveness
- Scat**--Jazz singing using nonsense syllables to improvise
- Scene**--A subdivision of an act of an opera. Often the scene changes when there is a change in setting
- Setting**--Where the specific scene in an opera takes place
- Sharp**--  $\sharp$  --A note that has been raised by one-half step
- Simple bordun**--An open fifth accompaniment in which *Do* and *So* are played at the same time
- Singspiel**--A German musical play
- Sixteenth notes**--Notes that receive  $\frac{1}{4}$  of one beat in common time; four sixteenth notes fill up one beat of music in common time.
- Slur**--An arc connecting 2 or more notes of different pitches, indicating a melisma
- Staff**--The set of five lines upon which music is written.
- Steel drums**--A West Indian musical instrument originally made from the lids of 55-gallon steel drums. Steel drums are associated with calypso music.
- Strophic**--Having more than one stanza or verse. The music repeats with each stanza, but different verses are sung each time. Most hymns are strophic.
- Subdominant**--The fourth note of the major scale; *Fa*. The IV chord is the subdominant chord in a major key.
- Supertonic**--The note above the tonic. The second note of the major scale, *Re*
- Syllabic**--Music that primarily presents one note of music for every syllable of text
- Syncopation**--A rhythmic style in which accented notes fall on normally unaccented beats.
- Tempo**--Speed; how fast or slow a piece of music is
- Theme**--The predominating melodic idea in a musical work or in a section of a work
- Third**--The distance between two notes in the scale with one note between them
- Three-four meter**--Time signature in which there are 3 beats in a measure and the quarter note receives one beat.
- Tie**--An arc connecting two or more notes of the same pitch
- Time signature**--The sign that indicates how many beats will be in each measure, and what kind of note will receive one beat.
- Tonic chord**--The I Chord

**Treble clef**--A sign that indicates that the notes presented are in the upper range in pitch

**Triad**--A chord of three notes

**Trill**--A rapid alternation between a note and another note--usually its upper neighbor

**Triplet**--A group of notes resulting from dividing the beat into 3 equal notes

**Variation**--Manipulating a theme in using various techniques, including changing the accompaniment style or embellishing and elaborating the melody

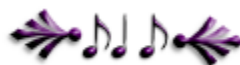
**vi chord**--A chord whose root is *La*; the vi chord is minor in a major key

**Waltz time**--Another name for three-four meter

**Whole note**--A musical tone that sounds for 4 beats in common meter.

**Whole rest**--One whole measure's rest

**Whole step**--two half steps



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## ❖❖❖ Orff Abbreviations ❖❖❖

AM--Alto metallophone  
BM--Bass metallophone  
SM--Soprano metallophone  
AG--Alto glockenspiel  
SG--Soprano glockenspiel  
Cym--Cymbals  
Whis--Slide whistle  
TB--Temple blocks  
AX--Alto xylophone  
BX--Bass xylophone  
SX--Soprano xylophone  
Rec--Recorder  
FC--Finger cymbals  
Rat--Ratchet  
VS--Vibraslap  
WB--Woodblock

## ❧ IPA \* Chart ❧

### Common English Vowels

IPA Symbol		English Word	IPA Spelling
i	<i>as in</i>	meet	( mit )
e	<i>as in</i>	ate	( et )
a	<i>as in</i>	lock	( lak )
o	<i>as in</i>	home	( hom )
u	<i>as in</i>	food	( fud )
ɪ	<i>as in</i>	sit	( sɪt )
ɛ	<i>as in</i>	red	( rɛd )
æ	<i>as in</i>	hat	( hæʔ )
ə	<i>as in</i>	alone	( əlon )
ʌ	<i>as in</i>	cup	( kʌp )
ʊ	<i>as in</i>	should	( ʃʊd )
ɔ	<i>as in</i>	draw	( drɔ )

### Diphthongs (double vowel sounds)

aɪ	<i>as in</i>	sign	( saɪn )
eɪ	<i>as in</i>	play	( pleɪ )
ɔɪ	<i>as in</i>	voice	( vɔɪs )
aʊ	<i>as in</i>	mouth	( maʊθ )
ɪə	<i>as in</i>	hear	( hɪə )
ɛə	<i>as in</i>	where	( hwɛə )
ɔə	<i>as in</i>	for	( fɔə )
ʊə	<i>as in</i>	sure	( ʃʊə )

### Triphthongs (triple vowel sounds)

aɪə	<i>as in</i>	fire	( faɪə )
aʊə	<i>as in</i>	hour	( aʊə )

\* The **International Phonetic Alphabet**, developed by the International Phonetic Association  
Department of Theoretical and Applied Linguistics, Aristotle University of Thessaloniki, Greece.



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