



❖ Glossary ❖

- A cappella**--Sung without instrumental accompaniment
- Accelerando**--(*accel.*)--Gradually faster; accelerate
- Accidental**--A note that is altered from its "natural" state in the scale
- Accompaniment**--Music that supports the melodic line
- Act**--The major division of an opera. Operas are often divided into 3 acts.
- Adagio**--Slowly; take your time.
- Aeolian mode**--The mode whose tonic is *La*; also known as **natural minor**.
- Alla breve**--Cut time; $\frac{2}{2}$, usually abbreviated **C**
- 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
- Augmented second**--A raised second; an interval of 3 half steps
- Ayre**--An old English term for song
- Barbershop**--A style of *a cappella* quartet singing characterized by improvisation, close harmony, and the melodic line placed in the second highest voice
- 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 off 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**--The end of a section of the music when all voices come to rest on a common chord
- "Amen" cadence**--A plagal cadence; IV - I, so called for its prominent use in closing hymns
- Authentic cadence**--A full cadence
- Deceptive cadence**--A cadence that resolves to the *vi* chord; for example, V7 - *vi*
- Full cadence**--A final cadence: V - I
- Half cadence**--A cadence that resolves to the V chord
- Imperfect cadence**--A half cadence
- Perfect cadence**--A full cadence
- Plagal cadence**--A cadence using the chord progression IV - I.
- Call and response**--A type of performance in which a soloist "calls" out a phrase of music followed by a response by the larger group

- 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
- Chamber music**--Music for small ensembles, such as string quartets
- Chanson**--Literally, song (French); also a particular form of song in the Renaissance
- Chorus**--An ensemble of many voices
- Chromatic scale**--A scale that moves up or down by half steps
- 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**-- time. Four beats in each measure, the quarter note receives 1 beat.
- Compound meter**--Meter in which the beat that into triple subgroups; for example, $\frac{6}{8}$ meter which divides into 2 subgroups of 3 eighth notes
- 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 
- "Cut time"**-- $\frac{2}{2}$, usually abbreviated \mathcal{C}
- DC al Fine**--Go back to the beginning and end at "Fine."
- DS al Fine**--Go back to the sign (*signo* \mathcal{S}) and end at "Fine."
- Decrescendo**--Gradually grow softer 
- Diction**--How words are pronounced; involves vowel and consonant production
- Diminuendo**--Gradually grow softer; *decrescendo*
- 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
- Echo effect**--A repetition of several words by the harmonic voices in order to maintain the flow of the beat
- 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**-- \flat --A note that has been lowered by one-half step
- F Major**--The major key that has one flat (\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 (\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
- Harmonic minor**--A minor scale in which the *So* has been altered (raised) to *Si*
- Harpsichord**--A stringed keyboard instrument in which the strings are plucked to produce sound. The predecessor of the piano
- Homophonic**--Chordal; a style of music in which all voices move to the next note at the same time
- 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 (\sharp) or flatted (\flat)
- Leading tone**--The seventh note of the major scale, or any raised note that resolves to the next higher pitch
- Legato**--Smoothly
- Libretto**--The text of the opera; the story
- Lied**--German for "song."
- 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*
- Madrigal**--An *a cappella* polyphonic choral piece popular in the Renaissance
- 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 sixth**--An interval of a perfect fourth plus a major third
- Major third**--The distance between *Do* and *Mi*; 4 half steps
- Marcato**--Heavily accented; the opposite of *legato*
- 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)
- Melodic minor**--A minor scale in which *Fa* and *So* are raised to *Fi* and *Si* when ascending, but are natural (*Fa* and *So*) when descending
- 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 seventh**--A major seventh that has been lowered one half step
- Minor sixth**--An interval of a perfect fourth plus a minor third
- 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
- Direct modulation**--"Unprepared" modulation; a modulation that occurs with no preparation or warning
- Formal modulation**--A modulation that is indicated by a change in key signature
- Informal modulation**--A modulation that is indicated only by a change in modality or the use of altered notes
- Molto legato**--Very smoothly. Molto is Italian for "very."
- "Movable" Do**--A sightsinging 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
- Nonharmonic tones**--A note that sounds at the same time as, but is not a part of a chord
- Accented passing tone**--A nonharmonic note that passes between two harmonic notes and falls on a strong beat
- Anticipation**--A nonharmonic note that sounds ahead of the rest of the chord; it sounds while the previous chord is still heard in the other voices
- Appoggiatura**--A nonharmonic note that leaves one harmonic note by a leap and resolves to the next note by step in the opposite direction
- Lower neighbor note**--A nonharmonic note between two harmonic notes of the same pitch that is a half step or step lower than the harmonic notes
- Pedal point**--A drone (continuously sounding) note, usually in the lower voice, over which the harmonies continue to change.
- Suspension**--A note that is held over from the previous chord
- Unaccented passing tone**--A nonharmonic note that passes between two harmonic notes and falls on a weak beat or the weak part of the beat
- Upper neighbor note**--A nonharmonic note between two harmonic notes of the same pitch that is a half step or step higher than the harmonic notes
- Octave**--The interval of 8; the interval between one note and the closest note of the same pitch class
- 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 with out 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
- Passing tone**--A note that serves as bridge between its upper and lower neighbor notes
- 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*
- Picardy third**--Raising the third in a minor chord at the end of a major cadence
- Piu mosso**--Faster; literally "more motion"
- Plainsong**--The original single line unison chanting of the mass parts
- Polyphonic**--A style of music in which the voices sing independent melodic lines
- Pivot chord**--A chord common to both the original key and the key of modulation that serves as a link between the two keys
- Polyphony**--Literally, "many voices." A style of music in which the voices each carry a melodic line, often starting and ending at different times.
- 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.
- 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
- Requiem**--A mass for the dead
- 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
- Romantic Era**--A period of music history loosely defined as the last 3/4 of the 19th century. Romantic music showed the reaction against classicism by its emotional content, its focus on nature, its fascination with the fantastic
- 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

- Secondary dominant**--A chord that is altered from its normal state in a key so that it becomes a V Chord of another chord. For example, in the key of C Major, a D minor chord in which the third has been raised to form a D Major Chord may function as a secondary dominant chord to a G Major or G minor chord.
- 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
- Spiritual**--A religious song of the slaves of America in the 18th and 19th centuries; part of American folk tradition
- 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.
- Tag**--An elaborated, harmonically rich ending to a song, characteristic of barbershop singing
- Tempo**--Speed; how fast or slow a piece of music is
- Text-painting**--One characteristic of Romanticism; the composer tries to express thoughts and feelings through musical techniques.
- 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
- Tritone**--The interval of 3 whole steps; one-half of one octave
- Augmented fourth**--A tritone made by raising a perfect fourth one half step
- Diminished fifth**--A tritone made by lowering a perfect fifth one half step
- 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	<i>as in</i>	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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