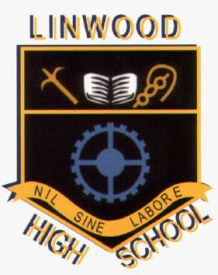
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**Teacher: ………………………**

**Alphabetical list A–Z**

N5 Structural **A B** – Two-part form. See ***Binary***.

N4 Structural **A B A** – Three-part form, where the first part is repeated at the end. See *Ternary*.

N5 Timbre **A cappella** – Unaccompanied choral singing.

N4 Rhythmic **Accelerando** – Getting gradually faster. Compare *Rallentando*.

N3 Rhythmic **Accented** – Notes which sound louder than others.

H Melodic **Acciaccatura** – An ornament which sounds like a crushed note played very quickly on the beat or just before it.

N3 Structural **Accompanied** – Other instrument(s) or voice(s) supports the main melody. Compare *Unaccompanied*.

N3 Timbre **Accordion** – An instrument with a keyboard in which sounds are produced by squeezing bellows with the arms. Popularly called a ‘squeezebox’. See *Scottish dance band*.

N3 Timbre **Acoustic guitar** – A guitar which does not require an electric amplifier to produce sound. Compare *Electric guitar*.

N3 Rhythmic **Adagio –** Italian term meaning slow and leisurely

H Harmonic **Added 6th** – Root, 3rd and 5th of a chord with the 6th added (e.g. CEGA). This chord is used frequently in jazz and popular music.

N4 Timbre **African Music** – Music which uses voices and percussion instruments, drums, shakers and bells.

AH Styles/Forms **Air** – English for *Aria*. Song or simple melody, sometimes the title of a movement of a suite.

N5 Structural **Alberti bass** – Broken chords played by the left hand outlining harmonies whilst the right hand plays the melody. Classical composers such as Haydn and Mozart used this technique extensively in their piano music.

N3 Rhythmic **Allegro -**  Italian term meaning Fast

N4 Timbre **Alto (voice)** – The lowest female voice. See *Soprano*, *Tenor*, *Bass*.

N4 Rhythmic **Anacrusis** – The notes which appear before the first strong beat of a musical phrase. It sounds as an upbeat.

N4 Rhythmic **Andante –** Italian term meaning at a medium walking pace.

N3 Melodic **Answer** – A reply to a musical question. See ***Question***.

AH Styles/Forms **Anthem** – Short sacred choral piece sung in English. Sometimes sung by a choir unaccompanied (*A cappella*) and sometimes accompanied by organ and featuring solo parts. The anthem is the Protestant equivalent of the *Motet*.

AH Melodic **Appoggiatura** – An ornament which sounds like a leaning note. It takes half the value of the main note which follows it, or two-thirds if the main note is dotted.

N5 Timbre **Arco** – Instruction given to string players to use a bow. This term might be given to players after a passage using *Pizzicato*.

N5 Styles/Forms **Aria** – A song in an opera, oratorio or cantata with orchestral accompaniment.

N4 Structural **Arpeggio** – Notes of a chord played one after the other – spread out.

N3 Melodic **Ascending** – Notes which rise in pitch. Compare *Descending*.

N5 Melodic **Atonal** – No feeling of key, major or minor. Very dissonant. A feature of some 20th-century music.

H Rhythmic **Augmentation** – An increase in the length of notes. The music will sound slower when imitated or repeated.

N4 Timbre **Backing vocals** – Singers who support the lead singer(s), usually by singing in harmony in the background. See *Lead vocals*.

N3 Timbre **Bagpipes –** Traditional Scottish reed instrument consisting of a melody pipe accompanied by one or more drone pipes attached to a bag through which air is past by mouth or bellows.

AH Styles/Forms **Ballett** – A type of madrigal in strophic form which was originally danced to. It features a fa-la-la refrain at the end of each verse. See *Madrigal* and *Strophic*.

N5 Timbre **Baritone** – A male voice whose range lies between that of Bass and Tenor. See *Tenor*, *Bass*, *Soprano*, *Mezzo soprano* and *Alto*.

N4 Styles/Forms **Baroque** – Music written between 1600–1750 approximately. Bach and Handel were two of the composers from this period. (For an extended definition, see *Basso continuo*, *Concerto grosso*, *Ritornello*, *Polyphony*.)

N4 Timbre **Bass (voice)** – The lowest male voice. See *Soprano*, *Alto*, *Tenor*.

N4 Timbre **Bass Guitar –** A guitar that has 4 or 5 strings and is the lowest in pitch of any guitar. It is usually amplified.

H Structural **Basso continuo** – Sometimes referred to as Continuo. In the Baroque period, the continuo part consisted of a bass line (basso continuo) played by cello, bass, viola da gamba or bassoon. In addition the harpsichord, organ or lute player was expected to fill in harmonies built on that bass line. Sometimes figures were written under the bass line indicating the chords the composer would like played. This was called figured bass.

N3 Rhythmic **Beat** – The basic pulse you hear in music. The pulse may be in groups of 2, 3 or 4 with a stress on the first beat in each group.

N5 Timbre **Bending** – Changing the pitch of a note, e.g. by pushing a guitar string upwards.

N5 Structural **Binary** – A B. A form in which the music is made up of two different sections labelled A and B. Each section may be repeated. See *Ternary*.

N3 Timbre **Blowing** – The sound is produced by blowing into or across the mouthpiece of the instrument, e.g. brass, woodwind or recorders.

N3 Styles/Forms **Blues** – Blues music is often in 4/4 time and is mostly patterned on a 12-bar structure and on a scale where some of the notes are flattened. See *Blues scale*.

Melodic **Blues scale** – In the key of C, the main blues scale uses the notes C, Eb, F, Gb, G, Bb, C.

N5 Styles/Forms **Bothy ballad** – A folk song, usually with many verses, from north-east Scotland. It tells a story of rural or farming life.

N3 Timbre **Bowing** – The sound is produced by drawing the bow across the strings of a stringed instrument, e.g. violin or cello. Compare *Plucking*.

N3 Timbre **Brass** – A family of instruments made from metal with a mouthpiece, e.g. trumpet, French horn, trombone and tuba.

N4 Timbre **Brass band** – A band of brass instruments and percussion. (Extended definition – A brass band uses a separate family of instruments, e.g. cornet, flugal horn, tenor horn and baritone.)

N4 Melodic **Broken chord** – The notes of a chord are played separately.

N5/H Harmonic **Cadence** – See *Perfect cadence*, *Imperfect cadence*, *Plagal cadence* and *Interrupted cadence*.

N4 Structural **Cadenza** – A passage of music which allows soloists to display their technical ability in singing or playing an instrument. Performers used to improvise cadenzas themselves but eventually composers began to write them into the score. In a concerto the end of the cadenza is marked by a dominant 7th chord. See *Concerto*.

N4 Structural **Canon** – Strict imitation. After one part starts to play or sing a melody, another part enters shortly afterwards, with exactly the same melody. See *Round*.

N5 Timbre **Celtic Rock** – A style of music that mixes Celtic folk music and rock together.

H Timbre **Chamber music** – Music written for a small instrumental ensemble with one player to a part.

N4 Harmonic **Change of key** – A move from one key to another key.

N3 Timbre **Choir** – A group of singers who perform together.

N3 Harmonic **Chord** – Two or more notes sounding together. See *Harmonic*.

N3 Harmonic **Chord change** – A move from one chord to a different chord.

N4 Harmonic **Chord progressions using I, IV, V in a major key** – A series of related chords.

N5 Harmonic **Chord progressions using I, IV, V, VI** – Different progressions using the chords built on the 1st, 4th, 5th and 6th notes of a major or minor scale.

N4/5 Styles/Forms **Chorus** – 1. A group of singers with several people to each part.

2. The music written for these singers.

3. The refrain between the verses of a song.

N5 Melodic **Chromatic scale** – A stepwise series of notes built up entirely of semitones, e.g. C C# D D# E F F# G G# A A# B . See *Major scale* and *Minor scale*.

N5 Styles/Forms **Classical** – 1750 to 1810 approximately. The era of Haydn, Mozart and Beethoven. (For an extended definition, see *Symphony*, *Concerto*, *Sonata form*, *Minuet and trio*, and *Alberti bass*.)

N5 Structural **Cluster** – A group of notes played on a keyboard instrument with the palm of the hand or even with the forearm. Used in some 20th-century music.

N5 Structural **Coda** – A passage at the end of a piece of music which rounds it off effectively.

H Timbre **Coloratura** – Term for high, florid, vocal singing involving scales, runs and ornaments. Sometimes these passages were written down, but often were extemporised by the performer.

N4 Rhythmic **Compound time** – The beat subdivides into groups of 3. See *Simple time*.

N5 Rhythmic **Compound time groupings** – The beat is a dotted note which divides into three, e.g. 6/8 = two dotted crotchet beats in a bar and each beat can be divided into three quavers. See *Simple time*.

N5 Timbre **Con sordino** – The Italian term for ‘with a mute’. See *Muted*.

H Timbre **Concertino** – In a *Concerto grosso* this is the name given to the small/solo group of instrumentalists as opposed to the main group which is called *Ripieno*.

N4 Styles/Forms **Concerto** – Work for solo instrument and orchestra, e.g. a flute concerto is written for solo flute and orchestra. It is normally in three movements.

H Styles/Forms **Concerto grosso** – A type of concerto in which a group of soloists (concertino) is combined and contrasted with a larger group (ripieno). See *Ripieno* and *Concertino*.

AH Timbre **Consort** – A small group of instruments of the same family playing together, e.g. a consort of viols. The term usually applies to music from the Renaissance period.

H Structural **Continuo** – See *Basso continuo*.

N5 Structural **Contrapuntal** – Texture in which each of two or more parts has independent melodic interest; similar in meaning to *Polyphonic*.

N5 Structural **Contrary motion** – Two parts which move in opposite directions, e.g. as one part ascends the other part descends.

N5 Structural **Countermelody** – A melody played against the main melody.

AH Structural **Countersubject** – In a *Fugue*, after the subject or answer is played, the continuation on that same instrument or voice is called the countersubject.

AH Timbre **Countertenor** – A male adult voice whose range is higher than a tenor’s. The strong and pure tone is produced by resonances mainly in the head. This type of voice was very popular until the end of the 18th century. See *Tenor*.

N3 Timbre **Crescendo** – Getting gradually louder. Compare *Diminuendo*.

N5 Rhythmic **Cross rhythms** – 1. Term used to describe the effect of two notes being played against three (e.g. in piano music it might be groups of two quavers in the right hand and groups of triplets in the left hand).

2. The term is also used to describe the effect that occurs when the accents in a piece of music are different from those suggested by the time signature (e.g. the division of 4/4 time into 3+3+2 quavers).

H Styles/Forms **Da capo aria** – An aria in *Ternary* form (A B A), found in opera and oratorio in the 17th and 18th centuries. The third section is not written out but the instruction Da capo (from the beginning) is given instead. The repeat of the A section was performed with the solo ornamented.

N5 Structural **Descant** – Another melody above the main tune, mainly in vocal music.

N3 Melodic **Descending** – Notes which fall in pitch.

H Harmonic **Diminished 7th** – A chord consisting of three intervals of a minor 3rd built one on top of the other, the interval between the lower and top note being a diminished 7th. This can be a very useful chord for modulation to distant keys.

H Harmonic **Diminished chord** – A chord consisting to two intervals of a minor 3rd built on top of each other.

N3 Timbre **Diminuendo** – Getting gradually quieter. Compare *Crescendo*.

H Rhythmic **Diminution** – A decrease in the length of notes. The music will sound faster when imitated or repeated.

N3 Harmonic **Discord** – A chord in which certain notes clash.

N4 Timbre **Distortion** – An electronic effect used in rock music to colour the sound of an electric guitar.

H Harmonic **Dominant 7th** – Chord built on the dominant (5th) note of a key which adds the 7th note above its root. It is sometimes written as V7 or, in the key of C major, G7(GBDF).

N4 Rhythmic **Dotted rhythm** – A short note following a longer one.

N4 Harmonic **Drone** – 1. One note or notes held on or repeated in the bass. Often called a drone bass.

2. The low-pitched pipes of a bagpipe which accompany a melody.

N3 Rhythmic **Drum fill** – A rhythmic decoration played on a drum kit.

N3 Timbre **Drumkit** – A set of drums and cymbals often used in rock music and pop music. See *Rock band*, *Pop group*.

N3 Timbre **Electric guitar** – A guitar which requires an electric amplifier to produce sound. See *Acoustic guitar*.

N5 Structural **Episode** – A section of music linking two appearances of the same material. In *Fugue* an episode can be used as a modulating link between entries of the subject and is frequently based on fragments from the subject or *Countersubject*.

H Structural **Exposition** – The first section of a movement in *Sonata form* (Exposition – Development – Recapitulation) or the first section of a *Fugue* where each voice has played or sung at least one entry of subject or answer.

N3 Rhythmic **Faster** – The speed increases. Compare *Slower*.

N3 Timbre **Fiddle** – Another name for the violin, used in Scottish music.

N5 Timbre **Flutter tonguing** – A method of tonguing in which the player rolls the letter ‘r’. It is used by wind players and is particularly effective for flute and brass.

N3 Timbre **Folk group** – A group of singers and instrumentalists who perform traditional music from a particular country, e.g. Scotland and Ireland. See *Folk instruments*.

N3 Timbre **Folk instruments** – Any instruments used in folk music. In Scotland this might include fiddle, guitar, flute, penny whistle, accordion, pipes and clarsach.

AH Styles/Forms **Fugue** – A contrapuntal piece based on a theme (subject) announced in one voice part alone, then imitated by other voices in close succession. See *Episode*, *Tonal answer*, *Real answer*, *Subject*, *Exposition* and *Stretto*.

N5 Styles/Forms **Gaelic psalm** – Slow, unaccompanied Gaelic church tune, heard mostly in the Western Isles of Scotland.

AH Styles/Forms **Galliard** – A Renaissance court dance which follows the *Pavan*. A galliard is quick and lively with three beats in a bar.

N5 Timbre **Glissando** – Sliding from one note to another, taking in all the notes in between where possible.

N5 Style **Gospel –** Lively Christian music with strong rhythms and call and response structure, derived from Blues, Spirituals and Jazz.

N5 Melodic **Grace note** – A type of ornament played as a quick note before the main note of a melody. Sometimes there may be a group of grace notes at the start of a *Phrase*.

N5 Structural **Ground bass** – A theme in the bass which is repeated many times while the upper parts are varied.

H Melodic **Harmonic minor** – Scale which shares the same key signature as its *Relative major* but raises the 7th note by a semitone.

H Timbre **Harmonics** – The high eerie sounds produced on a bowed string instrument by lightly touching the string at certain points. On a guitar these will sound bell-like.

N3 Structural **Harmony** – The sound of two or more notes made at the same time. See *Chord*.

N4 Timbre **Harpischord –** A keyboard instrument from the Baroque era, which used a plucking motion to create its sound. No dynamic variation was possible.

AH Rhythmic **Hemiola** – A rhythmic device giving the impression of a piece of music changing from duple (2) to triple (3) time, or vice versa. Sometimes placed at the end of a piece to act as a kind of *Rallentando*.

N5 Structural **Homophony** – Texture where you hear melody with accompaniment or where all the parts move together rhythmically. See *Harmony* and *Polyphony*.

N4 Melodic **Imitation** – When the melody is immediately copied in another part. It need not be an exact copy.

N5 Harmonic **Imperfect cadence** – A cadence consists of two chords at the end of a phrase. In an imperfect cadence the second chord is the dominant V creating an unfinished effect. In the key of C the second chord of an imperfect cadence would be the chord of G. See *Perfect cadence*, *Plagal cadence*, and *Interrupted cadence*.

H Styles/Forms **Impressionist** – A term borrowed from painting in which brief musical ideas merge and change to create a rather blurred and vague outline. Debussy was an important composer of this style. (Extended definition – Texture and timbral exploration were also important features, including use of whole tone and pentatonic scales, parallel chords and unresolved discords.)

N3 Styles/Forms **Improvisation** – The performer creates music during the actual performance. There may be suggested chords as a guide. Improvisation is an important feature of jazz.

N5 Styles/Forms **Indian** – Music from India which uses instruments such as the sitar and tabla.

H Harmonic **Interrupted cadence** – A cadence is formed by two chords at the end of a phrase. An interrupted cadence is usually formed by the chords V–VI. (In the key of C major, chords G to A minor.) This is known also as the surprise cadence as the listener may be expecting V–I which has a more final sound. See *Plagal* *cadence*, *Perfect cadence* and *Imperfect cadence*.

H Melodic **Interval** – The distance in pitch between two

Harmonic notes, e.g. C–F is a 4th.

AH Structural **Inversion** – 1. When a musical shape is mirrored.

2. An inverted chord is formed when a note other than the root is in the bass.

3. In serial composition the tone row may be used in inverted form. This appears as a mirror image (in contrary motion). The *Tone row* may also be used in retrograde inversion.

N5 Structural **Inverted pedal** – A pedal point which sounds in an upper part instead of in the bass. See *Pedal*.

H Rhythmic **Irregular metres** – Often in modern or rhythmically based ethnic music, groupings of notes change, but the underlying pulse remains constant. Groupings of two and three produce irregular accents and metres. (Extended definition – Sometimes composers in the 20th century try to destroy the feeling of a regular down beat by changing the time signature frequently. Stravinsky often used this technique, particularly in ‘The Rite of Spring’.)

N3 Styles/Forms **Jazz** – At first this was music created by black Americans in the early 20th century. See *Jazz group*. (For an extended definition, see also *Blues*, *Ragtime*, *Swing*, *Scat singing*, *Dixieland*, *Boogie-woogie*, *Walking bass*, *Syncopation*, *Improvisation*.)

H Styles/Forms **Jazz funk** – A combination of jazz *Improvisation* and the amplified instruments and character of *Rock*.

N4 Styles/Forms **Jig** – A fast dance in compound time usually with two or four beats in a bar.

N3 Timbre **Keyboard** – Instrument whose sounds are made by pressing down keys, e.g. piano, organ, electronic keyboard and synthesiser.

N3 Styles/Forms **Latin American** – Dance music from South America. Percussion instruments provide lively off-beat dance rhythms.

N3 Melodic **Leaping** – Moving up or down between notes which are not next to each other. Compare *Stepwise*.

N3 Timbre **Legato** – The notes are played or sung smoothly. Compare *Staccato*.

H Styles/Forms **Lied** – This term (the German word for song) refers specifically in the Romantic era to works for solo voice and piano. The text is in German, the structure of the verses is strophic and through composed. An important feature is that voice and piano are equally important. See *Strophic*, *Through composed*, *Romantic*.

N3 Timbre **Louder** – The sound level increases. Compare *Softer*.

AH Styles/Forms **Madrigal** – In the *Renaissance* era, this was a non-religious work, polyphonic in style, using imitation. Features of madrigal include text in English, use of word painting, through-composed music, usually sung *A cappella*. See *Ballett* and *Word painting*. (Extended definition. An ayre (air or song) is a madrigal which can be performed by a solo voice with lute accompaniment; by solo voice accompanied by other instruments; or with all parts sung by voices with or without accompaniment.)

N4 Harmonic **Major** – The music sounds in a major key. See *Tonality*.

N4 Melodic **Major scale** – A stepwise series of notes built on an order of tones and semitones (e.g. C D E F G B C). See *Minor scale* and *Chromatic scale*.

N3 Styles/Forms **March** – Music with a strong steady pulse with two or four beats in a bar.

H Styles/Forms **Mass** – In the*Renaissance* era the Mass was a sacred choral work using the five main sections of the Roman Catholic church liturgy. Features of the Mass include Latin text and polyphonic texture, and it is usually sung a capella. Originally used in church worship, but in later years the Mass became a large-scale work for chorus, soloists and orchestra. See *Anthem*, *Motet*, *Polyphony* and *A cappella*.

N5 Melodic **Melismatic word setting** – Vocal music in which several notes are sung to one syllable. Compare *Syllabic word setting*.

H Melodic **Melodic minor** – Scale which shares the same key signature as its *Relative major* but raises the 6th and 7th notes by a semitone ascending, and similarly lowers them descending.

N5 Timbre **Mezzo soprano** – A female singer whose voice range lies between that of a soprano and an alto. See *Soprano*, *Alto*, *Tenor*, *Baritone* and *Bass*.

N4 Structural **Middle eight** – In popular music, a section which provides a contrast to the opening section. It is often eight bars long.

N5 Styles/Forms **Minimalist** – A development in the second half of the 20th century based on simple rhythmic and melodic figures which are constantly repeated with very slight changes each time.

N4 Harmonic **Minor** – The music sounds in a minor key. See *Tonality*.

N4 Melodic **Minor scale** – A stepwise series of notes built on an order of tones and semitones (e.g. C D Eb F G Ab B C ). See *Major scale* and *Chromatic scale*.

H Harmonic **Modal** – Term used to describe music based on a mode, a type of early scale used before major and minor keys were developed. Modes are used in jazz and pop music for improvising.

H Melodic **Mode** – Usually refers to any of the early scales called modes, e.g. Dorian mode. It can also be used more generally as a reference to major mode (in a major key) or minor mode (in a minor key). See *Modal*.

N5 Rhythm/Tempo **Moderato –** Italian term meaning at a moderate speed.

N5 Melodic **Modulating** – Changing key. See *Relative major* and *Relative minor*.

N5 Harmonic **Modulation** – A change of key.

H Harmonic **Modulation to relative major** – A change from minor to major key with the same key signature found 3 semitones higher, e.g. D minor to F major. See *Modulation*.

H Harmonic **Modulation to relative minor** – A change from major to minor key with the same key signature found 3 semitones lower, e.g. C major to A minor. See *Modulation*.

H Melodic **Mordent** – An ornament which sounds the main note, the note above and then the main note again. An inverted mordent sounds the main note, the note below and then the main note again.

AH Styles/Forms **Motet** – In the *Renaissance* era this was a sacred choral work with Latin text and polyphonic texture. It was usually sung *A cappella*. See *Anthem* and *Mass*.

N4 Styles/Forms **Mouth music** – Gaelic nonsense words sung in imitation of the sound of bagpipes as an accompaniment to dancing.

N3 Styles/Forms **Musical** – A musical play which has speaking, singing and dancing and is performed on a stage.

H Styles/Forms **Musique concrète** – Recorded natural sounds which are transformed using simple editing techniques such as cutting and re-assembling, playing backwards, slowing down and speeding up.

N4 Timbre **Muted** – Using a device which reduces the volume or alters the sound of an instrument. *Con sordino* means with mute. Senza sordino means without mute.

AH Styles/Forms **Neo-classical** – New classicism. From about 1929 onwards this style in music came about when composers reacted against Romanticism and wanted to return to the structures and styles of earlier periods but combined with dissonant, tonal and even atonal harmonies. The composers started to write for smaller orchestras. Stravinsky and Prokofiev were two of the composers of this style.

H Structural **Obbligato** – A prominent solo instrument part in a piece of vocal music.

N4 Structural **Octave** – The distance between a note and the nearest note with the same name, e.g. C–C'.

N3 Rhythmic **Off the beat** – The main accents are against the beat. Compare *On the beat*.

N3 Rhythmic **On the beat** – The main accents fall on the beat. Compare *Off the beat*.

N4 Styles/Forms **Opera** – A drama set to music with soloists, chorus, acting and orchestral accompaniment.

H Styles/Forms **Oratorio** – Usually a story from the Bible set to music for soloists, chorus and orchestra. It may include recitatives, arias, duets and chorus. It is performed without acting or stage design.

N3 Timbre **Orchestra** – A large group of strings, woodwind, brass and percussion instruments. See *Strings*, *Woodwind*, *Brass*, *Percussion*.

N3 Timbre **Organ** – A keyboard instrument usually found in churches. It usually has more than one *Keyboard*.

N4 Melodic **Ornament** – An ornament decorates a melody by adding short, extra notes.

N3 Structural **Ostinato** – A short musical pattern repeated many times. See *Repetition* and *Riff*.

N4 Timbre **Pan pipes** – Pipes which are graded in size and are bound together. The sound is made by blowing across the top of the pipes. One of the oldest wind instruments from South America.

H Styles/Forms **Passacaglia** – Variations over a ground bass. See *Ground bass*.

Harmonic **Passing note** – A note which moves between two notes of the same chord which are a 3rd apart.

N3 Rhythmic **Pause** – The musical flow is held up by a long note or silence.

AH Styles/Forms **Pavan** – Also *pavane*. A Renaissance court dance linked with the *Galliard*. The pavan is slow and stately with two beats in the bar.

N4 Structural **Pedal** – Short for pedal point. A note which is held on or is repeated continuously in the bass beneath changing harmonies. Very often the note held on will be the tonic (tonic pedal) or the dominant (dominant pedal). See *Inverted pedal*.

N4 Melodic **Pentatonic scale** – Any five-note scale. In practice, the most common one is that on which folk music is based, particularly Scottish and Celtic. ‘Auld Lang Syne’ is composed on a pentatonic scale. The five notes could be C D E G A.

N3 Timbre **Percussion** – Instruments which are hit, shaken or scraped. Pitched percussion can produce different notes, e.g. glockenspiel and xylophone. Unpitched percussion has no fixed pitch, e.g. cymbals and side drum.

N5 Harmonic **Perfect cadence** – A cadence consists of two chords at the end of a phrase. A perfect cadence is the dominant to tonic chords (V–I). In the key of C major, chords G–C. See *Imperfect cadence*, *Plagal cadence* and *Interrupted cadence*.

Melodic **Phrase** – A short musical idea which is part of a melody.

N3 Timbre **Piano** – A keyboard instrument which produces sounds by hammers striking strings.

N5 Styles/Forms **Pibroch** – The classical music of the Highland bagpipe, always in *Theme and variation* form.

N5 Timbre **Pizzicato** – Abbreviation pizz. An instruction given to string players to pluck the strings instead of using the bow. See *Col legno* and *Arco*.

H Harmonic **Plagal cadence** – A cadence is formed by two chords at the end of a phrase. A plagal cadence is the subdominant to tonic chords ( IV–I ). In the key of C major, chords F to C. See *Interrupted cadence*, *Perfect cadence* and *Imperfect cadence*.

H Styles/Forms **Plainchant** – Also known as Plainsong and Gregorian chant. Unaccompanied melody set to words of the Roman Catholic liturgy, such as the **Mass**. Plainchants are modal and have no regular metre. They follow the rhythm of the Latin words.

N3 Timbre **Plucking** – Sound made when you pluck the strings of a stringed instrument with a finger or fingers. Compare *Bowing*.

N5 Structural **Polyphony** – Texture which consists of two or more melodic lines, possibly of equal importance and which weave independently of each other.

N3 Styles/Forms **Pop** – A style of popular music. See *Pop group*.

N3 Timbre **Pop group** – A group of musicians who play or sing in the popular style of the day. The group might include guitars, drum kit, keyboards, and vocals. See *Pop*.

N3 Rhythmic **Pulse** – The basic beat in music. The pulse may be in groups of 2, 3 or 4 with a stress on the first in each group. See *Beat*.

N3 Melodic **Question** – An opening phrase. It may be followed by an answer. See *Answer*.

N4 Styles/Forms **Ragtime** – It features a strongly syncopated melody against a steady vamped accompaniment. Often played on piano, e.g. Scott Joplin rags. See *Vamp*.

N4 Rhythmic **Rallentando** – Getting gradually slower. Compare *Accelerando*.

N4 Style **Rapping –** a popular style of song writing which began in 70/80s in which artists speak in rhythm and rhyme.

H Styles/Forms **Recitative** – A type of vocal writing where the music follows the rhythm of speech. It is used in operas and oratorios to move the story or plot on.

N4 Timbre **Recorder** – There are four main types of this wind instrument: descant, treble, tenor and bass.

N3 Styles/Forms **Reel** – A Scottish dance in simple time with two or four beats in a bar, which is played quite fast. Each beat divides equally into groups of two.

N4 Style **Reggae –** a popular style of music originating in Jamaica featuring a strongly accented *off beat*.

H Melodic **Relative major** – A change from minor to major key with the same key signature found 3 semitones higher, e.g. D minor to F major. See *Modulation*.

H Melodic **Relative minor** – A change from major to minor key with the same key signature found 3 semitones lower, e.g. C major to A minor. See *Modulation*.

H/AH Styles/Forms **Renaissance** – Rebirth of interest in classical times of the distant past. In music, the word refers to the style of music from the period from about 1450 to 1600, i.e. between Medieval and *Baroque*.

N3 Melodic **Repetition** – A musical idea is heard more than

Rhythmic once. See *Ostinato* and *Riff*.

Structural

N5 Timbre **Reverb** – An electronic effect which can give the impression of different hall acoustics, e.g. as if the performance is in a cathedral.

N3 Structural **Riff** – A repeated phrase usually found in jazz and popular music. See *Repetition* and *Ostinato*.

H Timbre **Ripieno** – In Baroque music, especially *Concerto grosso*, the term means the main group of instrumentalists as opposed to the small/solo group which was known as the *Concertino*.

N5 Rhythm/Tempo **Ritardando -**  Italian term meaning to gradually slow down.

H Structural **Ritornello** – Little return. A 17th-century term for a brief introduction or interlude in a vocal composition, or for a brief instrumental passage between scenes in a 17th-century opera. In a *Concerto grosso*, the ritornello is the main theme played by the *Ripieno* group (the orchestra) and sometimes by *Concertino* (the soloists). The ritornello may return frequently throughout the movement, similar to a *Rondo*.

N3 Styles/Forms **Rock** – A style of popular music with a heavy driving beat. See *Rock band*.

N3 Timbre **Rock band** – A group playing a type of music with a heavy driving beat. Instruments might include electric guitars, maybe with distortion, bass guitar, drum kit. See *Rock*.

N3 Style **Rock ‘n’ Roll -** a type of popular dance music originating in the 1950s, characterized by a heavy beat and simple melodies. Rock and roll was an amalgam of black rhythm and blues and white country music, usually based around a twelve-bar structure and an instrumentation of guitar, double bass, and drums

N5 Timbre **Rolls** – A very fast repetition of a note on a percussion instrument, e.g. on a snare drum or timpani.

N4 Styles/Forms **Romantic** – Music written between 1810–1900 approximately. (For an extended definition, see *Nationalism*, *Lied*, *Song cycle*, *Tone poem*, *Idée fixe*.)

N5 Structural **Rondo** – A B A C A. A form where the first section (A) comes back between contrasting sections.

N3 Structural **Round** – Each part sings or plays the same melody entering one after the other. When they reach the end they start again, e.g. *Frère Jacques*.

N5 Rhythmic **Rubato** – A rhythmic give and take in a phrase allowing more expression.

N4 Melodic **Scat singing** – Nonsense words and sounds are improvised by the singer. Sometimes the singer is imitating the sounds of instruments. Used mainly in *Jazz* singing. See *Improvisation*.

N4 Rhythmic **Scotch snap** – A very short accented note before a longer note. See *Strathspey*.

N4 Styles/Forms **Scots ballad** – A slow Scottish song which tells a story.

N3 Styles/Forms **Scottish** – Music which represents the various elements of Scottish music.

N3 Timbre **Scottish dance band** – A band which plays traditional Scottish music for people to dance to. The instruments may include fiddle, accordion, piano, bass and drums.

N3 Timbre **Scottish instruments** – See *Folk instruments*.

N5 Melodic **Semitone** – Half a *tone*, e.g. C to C#, or the distance from one fret to another on a guitar. See *Tone*.

N3 Melodic **Sequence** – A melodic phrase which is immediately repeated at a higher or lower pitch.

AH Styles/Forms **Serial** – A 20th-century method of musical composition invented by Schoenberg in which the twelve notes of the *Chromatic scale* are organised into a series or tone row. This row can be transposed, inverted or played in retrograde, and forms the material basis for an entire work or movement. See *Tone row*, *Retrograde*, *Inversion* and *Atonal*.

N4 Rhythmic **Simple time** – The *Beat* subdivides into groups of 2 or 4. See *Compound time*.

N4 Rhythmic **Simple time groupings** – The beat is not dotted and can be subdivided into multiples of two (e.g. 3/4 = three crotchet beats in a bar and each beat can be divided into two quavers). See *Compound time*.

N5 Timbre **Sitar** – A plucked, stringed instrument from India. In addition to melody strings, it has a drone and strings which vibrate in sympathy with each other.

N3 Rhythmic **Slower** – The speed decreases. Compare *Faster*.

N3 Timbre **Softer** – The sound level decreases. Compare *Louder*.

N3 Structural **Solo** – One instrument or voice. (Extended definition – A prominent instrument or voice can be solo even when part of a larger ensemble.)

H Styles/Forms **Sonata** – A work for solo piano, or a solo instrument accompanied by piano, in three or four movements.

H Structural **Sonata form** – Sometimes known as first movement form. This term is used to describe the structure of the first movement of many sonatas, symphonies and often overtures. It falls into three sections: exposition, development and recapitulation. The exposition introduces two contrasting themes in related keys. These are developed and heard again in the recapitulation, this time in the same key.

N4 Timbre **Soprano (voice)** – The highest female voice. See *Alto*, *Tenor* and *Bass*.

H Styles/Forms **Soul** – A style of Afro-American popular music including elements of blues and gospel and conveying strong emotions. See *Blues*.

AH Timbre **Sprechgesang** – A technique used in vocal music where the singer is required to use the voice in an expressive manner half-way between singing and speaking. It appears in a number of pieces by Schoenberg and Berg (early 20th century).

N3 Timbre **Staccato** – The notes are short and detached. Compare *Legato*.

N3 Timbre **Steel band** – A West Indian band whose instruments are made out of oil drums called pans. The top of each drum is hammered into panels to make different pitches.

N3 Melodic **Stepwise** – Moving up or down between notes which are next to each other. Compare *Leaping*.

N4 Styles/Forms **Strathspey** – A Scottish dance with four beats in a bar and usually featuring the *Scotch snap*.

AH Structural **Stretto** – Where voices or instruments enter very quickly one after the other, as in *Fugue*. Each entry or part enters closely after the previous part, thus adding tension and excitement.

N3 Timbre **Striking** – The sound is produced by hitting the instrument.

N3 Timbre **String instruments** – Instruments whose sounds are produced by making the strings vibrate. See *Strings*. Other string instruments include guitar, harp, banjo, mandolin and lute.

N3 Timbre **Strings** – The orchestral family of instruments which has strings, e.g. violin, viola, cello and double bass. The sound is produced by dragging a bow across the strings or by plucking them with the fingers.

H Style/Timbre **String Quartet –** a musical ensemble/group of 4 string players, usually 2 violins, a viola and cello.

N5 Structural **Strophic** – A vocal/choral composition in which each verse has the same music.

N3 Timbre **Strumming** – A finger, fingers or plectrum are drawn across the strings of an instrument, usually guitar.

H Structural **Subject** – The main theme in a composition, the main themes in sonata form, or the main theme on which a *Fugue* is based.

N4 Styles/Forms **Swing** – A *Jazz* style which started in the 1930s. The numbers and types of instruments in the big bands increased during this period, through the influence of swing.

N5 Melodic **Syllabic word setting** – Vocal music where each syllable is given one note only. Compare *Melismatic word setting*.

N5 Styles/Forms **Symphony** – A large work for orchestra usually in four movements. (Extended definition – In the Classical period the movements were normally fast, slow, minuet and trio, fast. )

N4 Rhythmic **Syncopation** – Strongly accented notes playing off or against the beat.

N3 Timbre **Synthesiser** – A keyboard instrument which can create new and unusual electronic sounds.

N5 Timbre **Tabla** – Two Indian drums tuned to different pitches and often used to accompany the *Sitar*.

N4 Timbre **Tenor (voice)** – A high adult male voice. See *Soprano*, *Alto*, *Bass*.

N4 Structural **Ternary** – A B A. A form where the first section is always repeated at the end. See *Binary*.

N4 Melodic **Theme** – A clear recognisable melody which is the main idea for a composition or section of a composition. It can be the basis of a longer piece of music, e.g. theme and variations.

N4 Structural **Theme and variations** – A theme is heard and then repeated with some kind of variation. See *Theme*, *Variation*.

H Rhythmic **Three against two** – One line of music may be playing quavers in groups of two whilst at the same time another line of music will be playing triplets. Other note values can be similarly used. See *Cross rhythms*.

H Structural **Through-composed** – A vocal/choral composition in which there is little or no repetition of the music.

H Harmonic **Tierce de Picardie** – The final chord of a piece of music in the minor key is changed to major.

H Rhythmic **Time Changes –** When the time signature changes within the same piece of music e.g. 4/4 to 3/4.

N4 Harmonic **Tonality** – The key. See ***Major*, *Minor***.

N5 Melodic **Tone** – Two *semitones*, e.g. C to D, or the distance between two frets on a guitar. See *Semitone*.

AH Melodic **Tone row** – An arrangement of the twelve notes of the octave which forms the basis of a composition. Each note is as important as another; there are no important notes such as the tonic and dominant. The row can also be used in inversion or retrograde. See ***Serial***.

H Timbre **Tremolando** – Trembling, quivering. See *Tremolo*.

H Timbre **Tremolo** – Term for the rapid up-and-down movement of a bow on a stringed instrument creating an agitated, restless effect. The term also describes rapid alternation of two different notes at least a 3rd apart played on piano, strings or wind instruments

N5 Melodic **Trill** – Rapid and repeated movement between two adjacent notes.

H Rhythmic **Triplet** – Three equal-value notes within one beat.

AH Melodic **Turn** – Four notes which turn round the main note with the note above, the main note, the note below, and the main note again. An inverted turn starts with the note below reversing the process.

N3 Structural **Unaccompanied** – No other instrument(s) or voice(s) sounds. Compare *Accompanied*.

N3 Structural **Unison** – Two or more parts or voices sounding at the same pitch.

N4 Harmonic **Vamp** – A rhythmic accompaniment with a bass note played on the beat and a chord off the beat. Usually played on piano or guitar.

N4 Melodic **Variation** – When the main theme is developed, perhaps by adding extra notes. It may change from major to minor or vice versa, changing harmony, rhythm, time signature, or move the theme to the bass, etc. See *Theme* and *Theme and variations*.

N3 Timbre **Vocal** – Sung.

N3/4 Timbre **Voice** – The human instrument used to speak or sing. See ***Soprano*, *Alto*, *Tenor*, *Bass*.**

N5 Structural **Walking bass** – A moving bass line with notes usually of the same value. It often moves by step, but not always so.

N3 Styles/Forms **Waltz** – A dance with three beats in a bar in simple time.

N5 Styles/Forms **Waulking song** – A rhythmic song sung in Gaelic by the women in the Western Isles of Scotland while they ‘waulked’ the woollen cloth to soften and shrink it. Sometimes the singing is led by a soloist with a response from the rest of the women.

N5 Melodic **Whole-tone scale** – A scale containing no semitones but built entirely on whole tones. Debussy used the whole-tone scale in some of his pieces which were influenced by Impressionism. See *Impressionist*.

N4 Timbre **Wind band** – A band with woodwind, brass and percussion instruments playing music composed for the concert hall rather than for marching. See *Marching band*.

N3 Timbre **Woodwind** – Instruments which produce sounds by blowing across a hole against an edge or through a single or double reed e.g. flute, oboe, clarinet or bassoon. They need not be made of wood.