

APPENDIX: GLOSSARY OF MUSIC TERMS

atonal music – music not rooted in any major or minor key.

basso continuo – Baroque accompaniment part, played by a harpsichordist or an organist and either a cellist or bassoonist.

bi-tonal music – music occurring in two keys simultaneously.

cadenza – a technically brilliant passage of music usually placed just before the final cadence.

celesta – a small keyboard instrument using steel bars to produce sound; first used as an orchestral instrument by Tchaikovsky.

chord – three or more notes sounding together.

chromatic – sharps, flats, or naturals not found in the scale or key of a composition.

consonant – sounds that are stable, smooth, and at rest.

contrapuntal – two or more rhythmically and melodically independent lines (polyphonic).

diatonic – using tones belonging to the scale or key of a piece.

dissonant – sounds that are unstable, harsh, and active.

dulcimer – a soft-sounding stringed instrument which is held on the player's lap like an autoharp. It has tuning pegs and frets like a guitar.

dynamic level – the level of softness and loudness in music.

fugue – a composition with imitative contrapuntal texture.

harmony – the progression of one chord to another.

harmonic cadence – a two-chord progression at the end of each phrase, section, and whole piece.

- a. authentic cadence – V or V₇ moving to I.
- b. half cadence – any chord (usually IV or ii) moving to V.
- c. plagal cadence – IV moving to I.
- d. deceptive cadence – V moving to a chord other than I, usually vi. Phrase length may be extended or obscured by means of a deceptive cadence.

harpsichord – a favorite keyboard instrument of the Baroque Era. The strings of a harpsichord are plucked rather than struck by hammers like the modern day piano.

imitation – the repetition of a certain short melody by subsequent parts or voices.

improvise – to make up or change music during performance.

- interval – the distance in pitch between two tones.
- key – a series of tones forming any major or minor scale. The key name tells which tone is the most important one of the scale.
- legato – to play the notes in a smooth, connected manner.
- melody – an organized group of tones or pitches subdivided into phrases.
- melodic cadence – the closing (or ending) tone of each phrase. Scale-steps 2, 3, 4, and 5 are used for early and intermediate cadences. Scale-step 1 is used for final cadences.
- melodic design – shows how phrases in a melody are related to each other: a a' b a' etc.
- melodic range – the distance from the lowest to the highest melodic tone.
- narrow range – up to 5 scale-steps.
 - moderate range – 5 or 6 scale-steps up to an octave plus two or three scale-steps.
 - wide range – an octave plus four scale-steps or more.
- meter – an organized pattern of stronger and weaker beats.
- metronome – a device invented in 1816 by Johannes Maelzel. Its number scale tells how many beats pass by in each minute.
- modulation – the process of changing from one key to another key.
- motive – a small, striking, melodic-rhythmic pattern.
- non-chord tones – tones not belonging to the chord sounding on the same beat.
- ornaments – different kinds of melodic turns and trills.
- ostinato – a short melodic pattern, usually in the bass, repeated many times.
- pedal point – a sustained tone in the lowest register occurring under changing harmonies in the upper part.
- phrase – a semi-complete part of a complete melody.
- rhythm – the duration or lasting time of musical sounds.
- sacred music – religious music.
- scale – a stepwise “ladder” of tones.
- chromatic scale – a scale comprised entirely of half steps. e.g., C C# D D# E F F# G G# A A# B C and C B Bb A Ab G Gb F E Eb D Db C
 - church modes – seven ancient scales with varying patterns of whole and half steps.
 - major scale – a rising or falling series of step-wise tones, with the following pattern of whole and half steps: W W H W W W H.

- d. minor scale – a scale comprised of a series of step-wise tones, with the following pattern of whole and half steps for the natural minor scale: W H W W W H W W.
- e. pentatonic scale – a scale with only five notes. e.g., C# D# F# G# A#
- f. whole-tone scale – a scale comprised only of whole steps. e.g., C D E F# G# A#

secular music – non-religious music.

sequence – an exact repetition of a prior phrase beginning on a different tone or pitch.

seventh chord – a chord consisting of four tones with the interval of a 7th between the top and bottom tones.

staccato – to play the notes in a bouncing or disconnected manner.

syncopation – a rhythmic pattern sounding against the steady regular beat.

tempo – the speed of steady beats moving in time.

- a. Largo – very slowly; broadly.
- b. Adagio – slowly; leisurely.
- c. Andante – moderately slow; walking speed.
- d. Allegretto – moderately fast, but not as fast as Allegro.
- e. Allegro – fast.
- f. Vivace – fast and lively.
- g. Presto – very fast.

texture – the manner in which all sounding parts are combined in music.

- a. monophonic texture – one melody line sounding alone.
- b. homophonic texture – one melody line with accompaniment.
- c. polyphonic texture – two or more independent melody lines sounding at the same time.

theme – a simple melody on which variations can be made.

triad – a three-tone chord built of 3rds (for example C-E-G).

upbeat – one or more weak-beat tones leading into the first strong beat of a song or phrase.

virtuoso – a performer of great technical ability.

vocal music – music written for a solo singer or a group of singers.

FORMAL DESIGN

General Forms

binary form – two-part form (AB). The first section is usually repeated; the second section is often repeated.

ternary form – three-part form (ABA or ABA').

Vocal Music

aria – a dramatic song for solo voice, accompanied.

cantata – religious music for solo voices and chorus, accompanied.

mass – sacred choral music used in the Roman Catholic church.

opera – an elaborate play with costumes and scenery, in which the story is sung instead of spoken.

oratorio – a long vocal composition for choir, soloists, and accompaniment which usually tells a religious story, but does not use costumes, scenery, or dancing.

Keyboard and Other Solo Instrumental Music

fugue – a one-movement composition with imitative contrapuntal texture.

gavotte – a stately French dance in 4/4 time.

invention – a short composition with two-part or three-part contrapuntal texture.

mazurka – a fast Polish dance in 3/4 time with strong accents on the second or third beats.

prelude – a short composition based on one or a few melodic and rhythmic patterns. The texture may be homophonic or polyphonic.

ragtime music – music in 2/4 or 4/4 meter in a moderately slow tempo with much syncopation.

sonata – a long composition of two, three, or four movements. The first movement usually has an ABA' design (see sonata form).

sonata form – a three-section form consisting of exposition, development, and recapitulation. An optional introduction may begin the movement, and an optional coda may conclude it.

sonatina – a shorter or "little" sonata. The first movement has an ABA or ABA' design.

suite – a group of four or more pieces based on dance styles.

theme and variations – a one-movement composition of several sections. The first section states a theme (melody) simply. Later sections repeat the theme in varied ways.

Orchestral Music

ballet – a musical play accompanied by an orchestra, in which the actors are dancers.

Baroque concerto – a concerto for a small group of solo instruments, as opposed to a full orchestra.

overture – a one-movement composition for orchestra, often dramatic in style.

concerto – a composition for one, two, three or more solo instruments with orchestral accompaniment.

symphony – a sonata for orchestra, usually with four movements.

tone poem or symphonic poem – a one-movement composition of descriptive style for orchestra.

Ensemble Music

duet – a composition for two vocalists or instrumentalists.

trio – a composition for three vocalists or instrumentalists.

quartet – a composition for four vocalists or instrumentalists.

string quartet – a sonata for two violins, viola, and cello, usually with four movements.

piano quartet – a sonata for piano, violin, viola, and cello, usually with four movements.

MUSICAL ANALYSIS

The material below shows how different kinds of music can be analyzed, so the listener can better understand the variety of music styles and forms.

1. Melody: Melodic style depends on
 - a. prevailing direction (up/down)
 - b. types of progression (step/skip)
 - c. types of cadences (intermediate/final)
 - d. range (narrow/moderate/wide)
 - e. source of tones (major/minor/modal/atonal)
 - f. melodic design (a, b, a', b', etc.)
2. Melodic design shows that melodic phrases are related by means of
 - a. exact repetition
 - b. varied repetition
 - c. sequence
 - d. contrast
3. Rhythm gives life and character to progressing melody tones as
 - a. mainly even or uneven
 - b. metrical, flowing, or syncopated
 - c. slow-moving or fast-moving
 - d. repeating or contrasting patterns
4. Harmonic design shows the key-plan of pieces as
 - a. modulating or non-modulating
 - b. mainly diatonic or richly chromatic
5. Texture shows that sounding parts in music are combined as
 - a. monophonic texture (one melody line sounding alone)
 - b. homophonic texture (one melody line with accompaniment)
 - c. polyphonic texture (two or more independent melody lines sounding at the same time)

SUMMARY OF MUSIC STYLES

- A. Tonicity:
1. Tonicity is used as an organizing principle in small and large works of the Baroque, Classical, and Romantic Eras.
 2. Tonicity is also used as an expressive, "coloristic" device in some Romantic music that features much chromaticism and extended modulations to distant or unrelated keys.
 3. Tonicity is used as an organizing principle in some Contemporary music, usually as chromaticism and extended modulations. Contemporary music may also be bi-tonal or based on scales other than the major or minor scales. Other Contemporary music is atonal, based on the twelve-tone chromatic scale.
- B. Melody and Rhythm:
1. Baroque melodies tend to have long phrases of unequal length that avoid or pass through expected cadence points. Later phrases often reuse small melodic shapes and rhythmic patterns in new ways.
 2. Classical melodies often have shorter phrases of equal length that cadence clearly and frequently. Exact repetitions of earlier melodic shapes and rhythmic patterns are frequently used.
 3. Romantic melodies often are similar to Baroque melodies; they may also have wide range, chromaticism, and lyricism. However, in short national dances, character pieces, and songs, Romantic melodies are similar in style to Classical melodies.
 4. Contemporary melodic phrases have either extremely wide range or extremely narrow range. Small melodic shapes and rhythmic patterns may be constantly varied or repeated exactly many times. Frequent changes of meter are found in many Contemporary compositions.
- C. Harmony:
1. Baroque harmony features diatonic triads and a few seventh chords. Dissonance results from the activity of independent lines or parts in a contrapuntal texture.
 2. Classical harmony features diatonic triads and seventh chords, plus occasional chromatic seventh chords. Harmonic progressions lead to clearly articulated, form-defining harmonic cadences.
 3. Romantic harmony features few to many chromatic seventh chords and triads used as expressions and color factors.
 4. Contemporary harmony may have chords built of 2nds, 4ths, or 7ths rather than traditional chords built of 3rds. Augmented triads and cluster chords (such as F-G-Ab-Bb) are often heard, as well.
- D. Texture
1. Baroque music, some Romantic music, and much Contemporary music has contrapuntal texture, often with imitation between parts.
 2. Classical music usually has homophonic texture.

THE USES OF MUSIC

- Baroque Era: court concerts, theaters, and chapels
public Catholic and Protestant churches
civic ceremonies
royal or aristocratic pupils and patrons
- Classical and Romantic Eras: court concerts, theaters, and chapels
private aristocratic concerts
public subscription concerts, theaters, and churches
civic ceremonies
commissions from concert artists and aristocratic patrons
commissions from music publishers
middle-class amateur musicians
popular theater
- Contemporary Era: public concerts, theaters, and churches
civic ceremonies
commissions from concert artists and individuals
commissions from music organizations and universities
movies and TV shows
popular theater, concerts, and recordings

COMMON INSTRUMENTS

- Baroque Era: harpsichord, clavichord, and pipe organ
stringed instruments
woodwind instruments with few keys (flutes, oboes, and bassoons)
brass instruments with no valves (trumpets, horns, and trombones)
timpani (in symphony orchestras)
- Classical Era: piano and harpsichord
stringed instruments
woodwind instruments (flutes, oboe, clarinets, and bassoons)
brass instruments with no valves (trumpets and horns)
timpani (in symphony orchestras)
- Romantic Era: piano
stringed instruments
woodwinds with keys (added instruments like piccolo and bass clarinet)
brass instruments with valves (trumpets, horns, trombones, and tubas)
percussion instruments of many varieties
- Contemporary Era: piano
stringed instruments
woodwind instruments with the addition of saxophone
brass instruments (trumpets, horns, trombones, baritones, and tubas)
percussion instruments of many varieties
electronic instruments
revived interest in harpsichord, recorder, and ancient stringed instruments