A CAPELLA – CHROMATIC

A CAPELLA - Italian: for 'in the church style' - Music which is for voices alone, without instruments. Early Church music seldom uses instruments.

AIR - A simple tune for voice or instrument, usually English.

ACCELERANDO - Italian: 'accelerating' - gradually getting faster.

ACCOMPANIMENT - Music which 'backs up' the main tune of a piece. It's often a very simple, repeated pattern. For example, in most piano pieces the right hand plays the tune or melody while the left hand plays the accompaniment.

ADAGIO - Italian: 'at ease', i.e. slowly.

ALEATORIC MUSIC - Music which uses elements of chance to decide what performers should play (dice, for example) ...mostly written by 20th century modem composers like John Cage and Philip Glass.

ALLEGRO - Italian: Brisk, jaunty pace for music.

ALTO - From Latin alms, 'high':
1. A female voice lower than a soprano.
2. A high male voice, above the tenor (Countertenor) (but a bit below the soprano, which can only be sung in male choirs by boys).

ANDANTE - Italian: 'walking'. A slow and steady pace for music.

ANTHEM - A setting of words from the Bible to music - most often in British music.

ARIA - A song (usually, but not always, for one person) in an opera.

ARPEGGIO - Italian: 'harp-like'. A clump of notes like a chord but with the notes 'spread out' in time and played separately. It gives a magical, glittery effect.

ARTICULATE - To make the notes in music stand out separately, to play notes clearly and emphatically.

BARITONE - The 'middle' male voice, deeper than a tenor but higher than a bass.

BAROQUE - Derived 'barocco' - a Portuguese word meaning 'misshapen pearl'. The name was used to describe a new, elaborate style of architecture and painting. Later the word was adapted to describe the most common style of 'art' music (i.e. not folk music) in Europe, from about 1600 to around 1750. The most obvious features of Baroque music are heavy use of counterpoint, continuo and the harpsichord.

BASS
1. The deepest male voice.
2. The double bass.
3. The deepest instrument in any ensemble or section of the orchestra (i.e. the contrabassoon is the bass of the woodwind family).

BEL CANTO - A very elaborate and difficult style of singing, perfected in the 19th century and used in operas by Donizetti and Bellini.

BOURREE - A fast French couple dance in one-two, one-two time, often used as a form for keyboard pieces by Baroque composers.

BRASS - The section of the orchestra made up of trumpets, cornets, trombones, tubas and horns. Sometimes 'novelties' like saxophones, euphoniums or saxhorns are included as well.

BRAVURA - Italian: Extremely impressive playing or singing.

BWV - German initials used to number the works of Bach, like k numbers for Mozart. Stands for Bach Werke Verzeichnis - Bach Work Index.

CADENCE - A way of ending a musical phrase that sounds 'satisfying' and normal. Composers often write 'false' cadences to fool the audience into thinking that the music is about to finish.

CADENZA - A fast, showy and technically difficult section of music put into a larger piece. It was often improvised as a show of the performer's improvisational skill.

CANON - A piece where a single tune is 'overlapped' onto itself several times - in other words, a kind of round, like 'Three Blind Mice'. Complex canons use the same time over and over but make some of the notes longer or shorter in the different parts.

CANTATA - A musical work for voices, written to be performed in church, which tells a story through solo songs, choruses and recitative. Basically, a religious version of the oratorio.

CANZONA - Italian:
1. Simple, sing-able song, easier than an opera aria.
2. A composition for voices and/or instruments in Early Music - i.e. the canzonas of Giovanni Gabrieli which use groups of trombones.

CHAMBER MUSIC - Music which was first written to be performed indoors by small groups of musicians.

CHORALE - Arousing hymn tune, sung in Protestant (esp. German) churches by the congregation as well as the choir. Chorales were the first pieces of church music to be sung by amateurs.

CHORD - A group of two or more notes sounding at the same time.

CHROMATIC - The chromatic notes are the five notes added on to the basic Western scale of seven notes and called 'sharps' and 'flats'. They fill in the biggest gaps or intervals between notes in this Western scale. On a piano keyboard, the black keys play the chromatic notes. Therefore, a chromatic scale is a twelve-note scale including these notes. Chromaticism is a name for the increasing use of these notes, which became much more common in the work of 19th century composers like Wagner. Chromatic harmonies are backings to a tune which use chromatic notes.
**CLASSICAL**

1. The lighter, simpler style of writing music which followed the decline of Baroque around the 1750s. **Haydn** and **Mozart** were the masters of the style. **Beethoven**'s early works are also thought of as Classical but he moved into more violent, unconventional music later on; so **Beethoven**'s death in 1827 really marks the end of the Classical era.

2. These days, people use the words Classical Music to describe almost any European art music - anything from medieval monks chanting to 20th-century composers like **Britten**, **Bernstein** or **Stravinsky**.

**CONCERTO** - A musical form which pits a skilled soloist against the full orchestra. The soloist and the orchestra both have their own themes. **Concertos** can be written for any instrument (and sometimes for two i.e **Mozart**'s Flute and Harp Concerto). Nearly all concertos have three movements.

**CONCERTO GROSSO** - An early form of concerto which pitted the main group of the orchestra against a small, select group of very skilled players (the concertino) instead of a soloist. Most of **Bach**'s Brandenburg Concertos are in this form.

**COUNTERPOINT** - A way of combining two or more tunes in one piece of music. Each tune is interesting in its own right and the tunes all 'weave' together. So, a bit more complicated to listen to than other forms of music which have just one main tune and a **harmony** which reinforces it. Most popular in **Baroque** music, although even today music students still have to learn how it works!

**COUNTER TENOR** - A very high-pitched male voice, as high as the female **contralto**. Unlike men singing falsetto, counter-tenors can produce very high notes naturally, without having to use special vocal tricks.

**DA CAPO** - Italian: 'to the top'. A form of **aria** (or other music) which has three sections: the first part, a second part written to contrast with the first and a repeat of the first part with added decorations. **Da capo** arias were hugely popular in the early years of opera - the decorations gave the stars a chance to show off.

**DAMASCO** - Italian: A type of ornamentation added to string passages.

**DAMONE** - Italian: A rich man.

**DAMIGELETTA** - Italian: A young woman.

**DACO** - Italian: A 'tail-piece' added to the end of a movement in a concerto or symphony, which pulls together the main musical material of the piece.

**DA CAPO ARIAS** - A type of aria which was composed to start off or end a scene or movement in opera or oratorio. They were usually written to contrast with the preceding music, and a Da capo aria is essentially a da capo form but with embellished and ornamented music written to contrast with the first and a repeat of the first part with added decorations.

**DA CAPO FORM** - A form in which the composer repeats the first part of a movement, but with changes in the harmony and melody. The form is often used in Baroque and Classical music.

**DEVELOPMENT**

1. The process of transforming a musical **theme** or phrase by (for instance) changing its rhythm, playing it in different keys, turning it upside down or backwards, giving it to different instruments and placing it against other **themes** or fragments.

2. In **sonata form**, the middle section in which the composer plays around with the musical ideas introduced in the exposition.

**DIMINUENDO** - Italian: Gradually getting quieter.

**DISONANCE** - A chord which sounds tense and upsetting; a 'noisy' combination of notes. (Clashing)

**DISONANT SHELLS** - A term used to describe chords that are dissonant or clashy. These chords are often used in contemporary music to create a sense of tension or unease.

**DIVERTIMENTO** - Italian: A short piece of music in several movements, supposedly entertaining, often originally written to be played while the audience ate, chatted or played cards. **Mozart**'s 'Fine Kleine Nachtmusik' is an example.

**DOUBLE STOPPING** - Playing two notes at once on a violin, viola, cello or bass. A tricky bit of technique - you have to play on two strings at once and place your fingers correctly on each one.

**DUO, DUET** - A piece of music for two musicians.

**DUET** - A piece of music for two performers.

**DUPLEX METRE** - A rhythm for music which counts in basic units of two beats: one-two, one-two.

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EARLY MUSIC – LARGO

EARLY MUSIC: NOT music performed before noon - and actually not the earliest music we know about either. Generally speaking, Early Music is music written between the end of the Middle Ages and the start of the Baroque era around 1600. It's sometimes called Renaissance music after the rebirth of art and science in Italy during the 1500s. It uses quite a lot of counterpoint and there's much more secular material for singers (particularly women) than in the music of the Middle Ages.

EMBELLISHMENT: Extra, fancy notes and effects added by performers to the music on the page.

EMBOUCHURE
1. The special way that brass and woodwind players have to hold their mouths to get the right sound from the instrument.
2. The mouthpiece of an instrument.

ENSEMBLE
1. Any group of musicians. Choirs, quartets, consorts and orchestras are all kinds of ensemble.
2. Music where all (or most) of the performers play together - i.e. 'the solos were good, but the ensemble playing was a bit raggedy'.

EQUAL TEMPERAMENT: A way of dividing up the 'spectrum' of sound when you tune up a keyboard. The spectrum is divided up equally which, unfortunately, means that all notes are equally and slightly out of tune. However, you can play in all keys without making a terrible noise - in 'perfectly' tuned instruments there are keys which sound good and keys which sound horrible.

ETUDE: French: 'study'. A piece which aims to show off or improve one aspect of performing technique.

EXPOSITION: The first section of a movement especially one in sonata form, where the composer 'shows' you the main themes of the piece before changing them around and developing them.

FALSETTO: A special way of singing used by men with naturally deep voices to sing very high notes.

FANFARE: A short, ringing flourish, usually written for the brass instruments. Fanfares are often based on the characteristic calls which used to be played on natural horns or natural trumpets at royal courts, public pageants or hunts.

FINALE: Italian: The last movement of any musical work.
2. The last aria of any act in an opera - not just the final act.

FORTE: Italian: Loud.

FORTISSIMO: Italian: Very loud.

FUGUE: A complex form of writing music using counterpoint. A fugue is like a canon in that it uses the same tune, 'chasing its tail' over and over again, as the musical base. But in a fugue the notes in this basic tune can be changed which makes the texture different and the music a bit more varied.

GLISSANDO: Italian: 'sliding'. Away of producing a sliding scale of notes on an instrument so that it sounds smooth - i.e. running your finger down the length of a piano keyboard. Glissandos can be made to sound sinister or comic.

GREGORIAN CHANT: Very slow, solemn music for male voices with Latin words, written in the Middle Ages for monks to sing in church. Although many of its tunes became traditional in church music and were used by later composers too, we don't know who actually composed the tunes or thought up the idea of chanting the words to the Mass. The person who got all the credit was Pope Gregory 1(590 - 604) who claimed that the spirit of God flew down in the shape of a white dove and sang the tunes in his ear - so it was called Gregorian chant after him.

HARMONY
1. The combination of two or more sounds. By playing a number of chords 'underneath' a tune, you are giving it a harmony. If one person sings a tune and another sings the tune with a few different notes, or at a different pitch, that's harmony too. It gives depth to music and is very important to Western composers.
2. A combination of notes which sounds good - the opposite of rough, ugly dissonance.

IMITATION: One instrument or one part of a group imitating the tune being played by another one - often at a different pitch.

IMPRESARIO: A promoter and organiser of musicians and musical events; a wheeler-dealer!

IMPROVISATION: The process of 'making up' music on the spot. These days jazz music is most associated with improvisation - think of Charlie Parker improvising on 'My Favourite Things' - but Baroque musicians had to do a lot of it as well.

INTERMEZZO
1. Light, often comical music interlude between the acts of a more serious opera, including one or two arias.
2. A movement or section within a larger musical work - often humorous.

INTERVAL: The 'distance' between two notes; how different two notes are from each other.

KAPELLMEISTER: German: chapel-master. The head of music in a small town or royal household; often a good job for a composer. J.S. Bach was a Kapellmeister in the German town of Cothen when he was writing the Brandenburg Concertos.

K NUMBER: A number given to every one of Mozart's works. Named after Ludwig Kochel, who catalogued all Mozart's music after years of study.

LARGO: Italian: Very slow.
LEADER – ORCHESTRATION

LEADER - The top player in the first violins' section in an orchestra. Often has very difficult and impressive music to play and is also responsible for helping the conductor to keep the violins and - so the strings and indeed the whole orchestra - in time.

LEGATO - Italian: very smoothly.

LEITMOTIF - German: 'leading motif'. A musical phrase or theme is used repeatedly in a musical work to stand for a character or an idea. Wagner was particularly keen on leitmotifs and composed whole operas around them.

LIBRETTO - Italian for 'little book': the words of an opera.

LIED, LIEDER - German: 'song', 'songs': Songs for one singer and various instrument players, usually in German and written in the 19th century by Romantic composers like Schumann.

MADRIGAL - A non-religious song for several voices. Madrigals started off in Italy around the start of the 16th century and later became very popular in England.

MAGNIFICAT - The hymn to the Virgin Mary, set to music by some composers for use in church (i.e. Bach's Magnificat).

MAJOR KEY - A key which generally sounds bold and positive.

MANUAL - One of the keyboards on an organ or harpsichord.

MASS -
1. The main service in a Catholic or Orthodox church.
2. The words of the service.
3. A musical setting of the words of the service, to be performed in church.

MELISMA - A technique where a singer sings more than two notes on a single syllable, giving a 'wobbly' effect.

MELODrama -
1. A way of combining music with words. Unlike in recitative, the singers speak naturally, perhaps emphasising certain words but not singing or chanting. Music plays in the background underlining some words or phrases.
2. An over-dramatic play or opera.

MELODY - The melody of a piece of music is its tune.

MEZZO, MEZZO-SOPRANO - A female voice slightly lower than the soprano. Italian: mezzo means 'middle' or 'half. So, a mezzo soprano has a voice deeper than a soprano but higher than a contralto.

MINOR KEY - A key which tends to sound serious, sad or hesitant

MINUET -
1. A dignified dance in triple time often used as the third movement of a string quartet or symphony
2. The third movement of a string quartet.

MISSA - Latin: the Mass. So, for example, Beethoven's Missa Solemnis is a 'solemn Mass' for a funeral.

MODULATION - The process of changing home key to another. It has been described as the music equivalent of changing lanes on a motorway – it's exciting and it gets you where you want to go but can be hazardous if done badly.

MONOPHONY - Greek 'one-sounded'. Music which has only one thing going on at once, with one tune only being sung or played.

MOTET - French: from 'mot', 'word'. A work for voices, usually with Latin words, written for use in a Roman Catholic church. Motets often used many tunes at once - so they were polyphonic - and appear from the 13th century.

MOVEMENT - A self-contained section of a concerto or symphony. Movements are usually based on a single tempo, i.e. allegro or adagio, or on the rhythm of a dance, i.e. minuet.

NATURAL HORN - An old-fashioned horn without any valves or keys.

NATURAL TRUMPET - An old-fashioned trumpet without valves or keys.

NOCTURNE - A piece of music which evokes night.

OBBLIGATO - A decorative, prominent part for accompanying instrument (or for a section of orchestra in an orchestral piece).

OCTAVE - The distance between two notes with the same name. Somehow, a 'low C' sounds 'the same' as a 'middle C' - it's a special sound relationship. When men and women sing at the same time together, the women almost always sing an octave above the men.

OCTET - A piece of music for eight musicians.

OPERETTA - Italian: 'little opera'. Light music theatre, sometimes a parody of opera music and themes.

OPUS - Latin: means 'work, creation'. Used to catalogue the pieces composers write in the order they've been written, but usually very unreliable!

ORATORIO - A musical work which tells a story through music using solo songs, choruses, recitative and music for instruments. Oratorios were written to be performed in theatres, even if they told religion stories (i.e. Handel's 'Messiah'); but they did not use costumes or scenery.

ORCHESTRATION - The use of the different instruments in the orchestra to emphasise the feelings and colours of music.
ORNAMENTATION - ROMANTIC

ORNAMENTATION - Extra notes added by the singer or performer to the main tune. Very popular in Baroque music.

OSTINATO - Italian: 'obstinate, stubborn'. A short musical phrase which is repeated many times in a piece, often without ever stopping. Ostinati are often rhythmic and played on the double bass.

OVERTURE
1. A piece of music at the beginning of an opera, often containing the main themes and tunes of the whole work.
2. A self-contained piece of music written to be performed in concerts - i.e. Mendelssohn's 'Hebrides' Overture.

PASSION - An extended musical setting of the story of the Crucifixion.

PERCUSSION - The section of the orchestra made up of all kinds of instruments which are hit, shaken or clanged - timpani, drums, triangles, cymbals, xylophones, maracas, bells, gongs, chains, anvils, wood blocks and whips.

PHRASE - A very short musical idea, just a few notes arranged into a small tune or set of chords.

PIANO - Italian: Soft, quiet.

PIANISSIMO - Italian: Very quiet.

PITCH - The 'highness' or 'lowness' of a note.

PIZZICATO - Italian: 'plucked'. The technique of plucking the strings on a violin, viola, cello or bass with the fingers instead of using a bow.

PLAINSONG - Music of the Middle Ages which only used one tune at a time, although there might be decorations added to it. Plainsong could be for Church use or for love songs or songs for lords and masters.

PODIUM - The small round platform on which a conductor stands in a concert hall.

POLYPHONY - Greek: 'many-sounds'. Music which uses more than one melodic line and weaves several voices or instruments together. Very common in Early Music.

PRELUDE
1. A short work (for any instrument) meant to go before another, more important piece of music, allowing the performer to warm up and show off the qualities of the instrument. Sometimes improvised.
2. In the 19th century, a self-contained short work, usually for piano (e.g. Chopin's 24 Preludes).

PREMIERE - The first performance of an opera, play or piece of music.

PRIMA DONNA - Italian: 'first lady'. The leading female singer in an opera; also, anyone who behaves in a grand way.

PRODIGY - A person who shows incredible talent at a very young age. In music, the most famous prodigy is Mozart, who wrote music from the age of three.

PROGRAMME MUSIC - Music, usually without words, which tells a story or describes an event, place or thing. For music to be truly programmatic, the composer must have made clear what exactly it describes. For example, Mendelssohn's 'Hebrides' Overture, Kodaly's 'Harry Janos' Suite.

QUADRUPLE METRE - A rhythm for music which counts in groups of four beats one-two-three-four, one-two-three-four.

QUARTET - A group of four musicians - a string quartet, for example.

QUINTET - A group of five musicians.

RALLENTANDO - Italian: 'relenting', i.e. gradually getting slower.

RANK-AND-FILE - The large numbers of string players who are not the leading players in their sections - the 'bulk' of the orchestra and the worst paid!

RECAPITULATION - In sonata form, the final section in which the first themes are played again in the original tonic key.

RECITATIVE - A kind of half-singing, half-talking, used in opera to move the story along quickly.

REFRAIN - A verse in a song which returns after every other verse - often called a chorus.

REGISTER - The natural range of a voice or instrument.

REPERTOIRE, REPERTORY - The collected material which a musician or company can play. For instance, violins have a larger repertoire than tubas..

REQUIEM - The special version of the Latin Mass which is used at a funeral. Mozart, Verdi, Berlioz and many other composers wrote musical settings for the Requiem.

RITARDANDO - Italian: Same as rallentando.

RITORNELLO - Italian: 'little return'.
1. A section which recurs (returns) regularly in a piece of music.
2. A passage for the whole orchestra, while the soloist is silent, in a concerto.

RITORNELLO FORM - A way of writing music which uses the same theme, or bits of it, recurring at intervals throughout the piece. In between the recurring sections, there are passages of different music called episodes. For example, 'Autumn' from 'The Four Seasons' by Vivaldi.

ROMANTIC - Absolutely nothing to do with Valentine's Day cards. Musically, the Romantics were composers working from the 1820s to the early twentieth century. After the calm balance and order of the Classical style, the Romantic composers were more concerned with expressing the power or nature of emotion and fantasy in their music. They used larger orchestras, with more brass instruments in particular, although there was also a lot of solo piano music. Berlioz, Brahms, Chopin, Liszt and Wagner are some of the most famous composers of the Romantic era.
SONATA FORM - A form of writing music which had its heyday in the Classical period (1750 -1827 ). Usually used for the first movements of big instrumental works like symphonies, it has three sections. (ABA)

1. First comes the exposition in which two main musical ideas (called subjects) are laid out for the listener. The first subject is in the main key or tonic of the piece and the second is usually in a related but different key called the dominant.
2. Then there is the development, where the ideas are changed around and ‘played with’.
3. Finally the recapitulation, in which the two subjects return and this time both are in the tonic. This gives you a feeling of ‘coming home’ and resolves any musical tension between the two subjects.

SONATA - A piece for a small group of musicians, a soloist accompaniment or a solo keyboard, which has several movements.

SCERZO - Italian: ‘joke’. Originally, any light-hearted piece of music for voices and/or instruments. Later, Haydn and Beethoven revived it as a name for the fast, brisk third movements of their symphonies, using it instead of the older minuet movements.

SCORDATURA - Italian: 'discord-ising'. Tuning a string instrument in an unusual way, which can be done to all four strings at once, but usually only to one. Scordatura ‘throws out’ all the usual fingerings to get notes, so it’s a very difficult technique. As a result, it's usually only one, skilled player in an orchestra - often the leader - who has to play a part using scordatura.

SCORE - The written form of a piece of music used by the players and conductor of an orchestra.

SEGUENZA - To move straight on into the next section without stopping the music.

SEXTET - A piece of music for seven musicians.

SEQUENCE - A musical phrase which is played first in one key and straight afterwards in another key. Because only the key changes and the arrangement and 'shape' of the notes are exactly the same, a sequence lets composers double the amount of music without having to write any new material. Sequences were especially popular in Baroque music, when composers were keen to show off their new skills at changing keys.

SEXTET - A piece of music with six musicians.

SOLO - Italian: 'alone'.
1. A piece of music where one singer or player is given his/her own material to perform without much musical backing, i.e. 'the trumpet solo in the first movement.'
2. A singer or player performing such material - i.e. 'the solo cellist was a good player.'

SONATA CYCLE - A collection of songs (often but not always lieder) held together by a common theme and sometimes telling a story, e.g. Schubert’s ‘Winterreise’.

STACCATO - Quick, detached, 'jumpy' notes or music.

SYMPHONY - Greek: 'sounding-together'. A larger scale, grand form of music for a full orchestra: Symphonies started off in the early 18th century with the new conception of public concerts. Short pieces which had been used as overtures at the opera were used at the start of the evening. They were often in three sections - fast-slow-fast or slow-fast-slow and so early symphonies too had three movements, with each one based on a musical tempo. Later, another movement in the form of the popular minuet was shoehorned in the middle and up until now most symphonies have four movements. Symphonies use the whole orchestra as a tool, not giving any one instrument a dominant part.

SYMPHONIC POEM - A piece of programme music for orchestra.
**SYNCOPATION** – A way of shifting the emphasis in a rhythm from 'strong' notes to 'weak' ones, which gives the music a jaunty, 'hopping' feel. Jazz music is very **syncopated** but folk music can be too and many 'art' composers have used syncopation in their music.

**TABLATURE** - A way of writing down instructions on how to play music. Unlike written music, the symbols in tablature do not represent notes but the strings or keys of the instrument. Really a series of diagrams which show you rather than tell you what to play.

**TEMPERAMENT** - A fancy word for the process of **tuning** instruments – especially keyboard instruments.

**TEMPO** - The speed of a piece of music. Usually written at the start of the score in Italian, i.e. *allegro* - fast, *lento* - slow, etc.

**TENOR** - The highest natural adult male voice. Most leading male roles in *opera* are for **tenors**.

**TERNARY FORM** - A form for writing music in three parts. The first section and second section are different and the third is a repeat of the last section, sometimes with added decorations. Also called **ABA form. Du capo** pieces are an example.

**THEME** - A basic tune or pattern - the backbone of a piece of music. It can be repeated in many different versions, or used to represent a character or an idea. Themes usually have to be pretty memorable or interesting tunes. Often composers 'borrow' themes from others and write their own versions or **variations** of them.

**THROUGH-COMPOSED** - Music where each verse has a different tune and/or **harmony**; the opposite of **strophic**.

**TOMCAT** - A brilliant, complex piece for any keyboard instrument. Sometimes **improvised**.

**TONIC** - The 'main' note of a piece of music. For example, C major is the tonic of a piece which is 'written in the **key** of C major'. Often the piece will begin and end on that note.

**TRANSPOSE** - To 'translate' music written at one pitch to another pitch. Musicians may have to transpose if they want to play music written for another instrument (i.e. a flute player would have to transpose music written for the cello to be able to play it).

**TREBLE**
1. A high voice - usually a child's.
2. A young boy's voice used in Church music instead of the woman's **soprano**.
3. An instrument which has the same pitch as the treble voice - for example, the treble recorder.

**TREBLE METRE** - Rhythms which count in units of three beats are in **treble** metre: one-two-three-one-two-three.

**TREMOLO** - Italian: 'trembling'. A way of adding 'shiver' to notes, often extending the sound and making things sound more dramatic. String players produce tremolo by moving their bows quickly back and forth across the strings.

**TROUBADOURS** - Travelling musicians who entertained at royal courts in Southern Europe (especially France) in the Middle Ages. They often performed songs about impossible love affairs.

**TUTTI** - Italian: 'all'. Tuttis or tutti passages are sections of a piece of music where all the musicians are playing.

**UNISON** - Singing or playing the same note at once. A group of people singing the same tune without any different versions are singing in unison.

**VARIATION** -
1. The process of writing different versions of the same basic tune or **harmony**.
2. A piece which uses a tune as a starting point for a series of changes and versions: i.e. J.S. Bach's 'Goldberg Variations', or Arensky's 'Variations on a Theme of Tchaikovsky'.

**VIBRATO** - 'Wobble' on a note which can make it sound stronger or more interesting. Singers have to learn to produce vibrato with their voices; string players add it by shaking their left hands as they hold down the strings.

**VIRTUOSO** - Italian: An extremely skilled musician who can play music which is technically very difficult. Virtuosic music, therefore, is music which demands a display of technical wizardry.

**VIVACE** - Italian: lively, brilliant.

**WOODWIND** - The section of the orchestra made up of flutes, oboes, clarinets and bassoons. In the early days these were all made of wood (hence woodwind) but these days most flutes are made of metal and many clarinets and oboes are carbon-fibre or plastic.