

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 modern 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 played 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.

CLARINO – DUPLÉ METRE

CLARINO – A high-pitched, brilliant and technically difficult style of trumpet playing, esp. in *Baroque* music - i.e. in *Bach's* Second Brandenburg Concerto.

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*.

CODA - *Italian*: 'tail'. 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.

COLORATURA - *Italian*: 'colouring'. Tricky, elaborate singing around a tune. Especially popular in music for the *soprano* voice.

COMPASS - The range of notes which a singer or an instrument can produce, from the lowest to the highest note.

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.

CONSERVATOIRE - A school for music education.

CONSORT - In *Early* and *Baroque* music, any group of musicians playing together. Groups which mixed different types of instrument - for example, brass and strings - were called *broken consorts*.

CONTINUO - A part for keyboard (generally harpsichord) or sustaining bass instrument - used a great deal in *Baroque* music to fill in *harmony* and keep the music together.

CONTRALTO - The lowest female voice, often used in operas for characters of old women or boys.

CONTRAPUNTAL - Using the technique of *counterpoint*.

CORI SPEZZATI - *Italian* : 'spaced-out choirs'. Not a description of singers who've overdone it at the pub but away of arranging singers in different parts of a church to provide special musical effects. Particularly popular with early Venetian composers like the *Gabrielis*. You might say it was an early attempt at Surround Sound.

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 *falsestto*, counter-tenors can produce very high notes naturally, without having to use special vocal tricks.

COURANTE - *French* : 'running'. A fast dance in *triple metre*, used as a form for keyboard and instrumental pieces by *Baroque* composers.

CRESCENDO - *Italian*: getting louder.

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.

DECORATION - See '*embellishment*'.

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.

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

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.

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

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 *polyphony* 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*:

1. 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'. A way 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 I(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.

KAPPELLMEISTER - *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** which 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.

OBLIGATO - 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* 'Hary 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.

RUBATO - SYMPHONIC POEM

RUBATO – *Italian*: 'robbed'. A way of changing the tempo of music very slightly to emphasise certain passages of the music or particular notes at emotional moments!

SCHERZO - *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.

SECULAR MUSIC - Music which was/is not written for religious use.

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

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

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*.

SONG 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.

STRETTO - A 'layering' effect, especially in a fugue when new parts keep entering the music one after another to build up a rich, swelling, complicated *texture*.

STRINGS - A section which provides the larger group in the Western orchestra, made up of violins violas, cellos and double basses. The violins are usually divided up into two equal groups, the first and second violins, to add more variety to the music.

STROPHIC - Music in which each verse has the same music, even if the words change. Most *hymns*, for example, are strophic.

SUBJECT - A *theme*, or group of *themes*, which is used as the starting – off point for writing a music piece. For example, the start of a piece in *sonata form* sets out a first subject, (which is often - but not always - in a major key and sounds brisk and strong) and then a second subject (which is often slower, gentler and in a minor key). Then the subjects are played around with to make up the rest of the piece.

SUITE

1. A collection of musical sections which are linked together by a *theme* or title but don't share as much with each other musically as the *movements* of a *symphony* or *concerto*.
2. A collection of contrasting dances.

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.

SYNCOPIATION – WOODWIND

SYNCOPIATION – 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*. *Da 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*.

TOCCATA - 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.