

Springburn Academy Faculty of Performing Arts

HIGHER MUSIC



CONCEPT DICTIONARY

Name _____ Class _____

Int1	Structural	A A B A – Four sections.
Int1	Structural	A B – Two-part form. See <i>Binary</i> .
Int1	Structural	A B A – Three-part form, where the first part is repeated at the end. See <i>Ternary</i> .
Int2	Timbre	A cappella – Unaccompanied choral singing.
Int1	Rhythmic	Accelerando – Getting gradually faster. Compare <i>Rallentando</i> .
Acc3	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.
Acc3	Structural	Accompanied – Other instrument(s) or voice(s) supports the main melody. Compare <i>Unaccompanied</i> .
Acc3	Timbre	Accordion – An instrument with a keyboard in which sounds are produced by squeezing bellows with the arms. Popularly called a ‘squeezebox’. See <i>Scottish dance band</i> .
Acc3	Timbre	Acoustic guitar – A guitar which does not require an electric amplifier to produce sound. Compare <i>Electric guitar</i> .
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.
H	Styles/Forms	Air – English for <i>Aria</i> . Song or simple melody, sometimes the title of a movement of a suite.
Int2	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.
Int2	Styles/Forms	Aleatoric – The elements of chance in music, where the players have some freedom as to the choice of pitch and rhythm, etc. No two performances are exactly the same.
Int1	Timbre	Alto (voice) – The lowest female voice. See <i>Soprano, Tenor, Bass</i> .
Int1	Rhythmic	Anacrusis – The notes which appear before the first strong beat of a musical phrase. It sounds as an upbeat.
Acc3	Melodic	Answer – A reply to a musical question. See <i>Question</i> .
H	Styles/Forms	Anthem – Short sacred choral piece sung in English. Sometimes sung by a choir unaccompanied (<i>A cappella</i>) and sometimes accompanied by organ and featuring solo parts. The anthem is the Protestant equivalent of the <i>Motet</i> .
H	Structural	Antiphonal – Dialogue between voices or instruments – one group of voices or instruments answers the other.

H	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.
Int2	Timbre	Arco – Instruction given to string players to use a bow. This term might be given to players after a passage using <i>Pizzicato</i> .
Int2	Styles/Forms	Aria – A song in an opera, oratorio or cantata with orchestral accompaniment.
Int1	Structural	Arpeggio – Notes of a chord played one after the other – spread out.
Acc3	Melodic	Ascending – Notes which rise in pitch. Compare <i>Descending</i> .
Int2	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.
H	Harmonic	Augmented chord – This chord is formed by a major triad in which the 5th degree is raised by a semitone.
Acc3	Timbre	Backing vocals – Singers who support the lead singer(s), usually by singing in harmony in the background. See <i>Lead vocals</i> .
H	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 <i>Madrigal</i> and <i>Strophic</i> .
Int2	Timbre	Baritone – A male voice whose range lies between that of Bass and Tenor. See <i>Tenor, Bass, Soprano, Mezzo soprano</i> and <i>Alto</i> .
Acc3	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 <i>Basso continuo, Concerto grosso, Ritornello, Polyphony</i> .)
Int1	Timbre	Bass (voice) – The lowest male voice. See <i>Soprano, Alto, Tenor</i> .
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.
Acc3	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.
Int1	Timbre	Bending – Changing the pitch of a note, e.g. by pushing a guitar string upwards.
Int1	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 <i>Ternary</i> .

Acc3	Timbre	Blowing – The sound is produced by blowing into or across the mouthpiece of the instrument, e.g. brass, woodwind or recorders.
Int1	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 <i>Blues scale</i> .
Int2	Melodic	Blues scale – In the key of C, the main blues scale uses the notes C, E _b , F, G _b , G, B _b , C.
Int2	Styles/Forms	Boogie woogie – Blues style for piano, the left hand usually playing an ostinato while the right hand improvises freely. See <i>Ostinato</i> .
Int1	Styles/Forms	Bothy ballad – A folk song, usually with many verses, from north-east Scotland. It tells a story of rural or farming life.
Acc3	Timbre	Bowing – The sound is produced by drawing the bow across the strings of a stringed instrument, e.g. violin or cello. Compare <i>Plucking</i> .
Acc3	Timbre	Brass – A family of instruments made from metal with a mouthpiece, e.g. trumpet, French horn, trombone and tuba.
Acc3	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.)
H	Structural	Bridge – A link between two themes. In sonata form the bridge or transition links the first subject-group to the second subject-group and also modulates to the key of the second subject. See <i>Sonata form</i> .
Acc3	Melodic	Broken chord – The notes of a chord are played separately.
Int2	Harmonic	Cadence – See <i>Perfect cadence</i> , <i>Imperfect cadence</i> , <i>Plagal cadence</i> and <i>Interrupted cadence</i> .
Int2	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 <i>Concerto</i> .
Int1	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 <i>Round</i> .
Int2	Styles/Forms	Cantata – A small-scale oratorio for soloist, chorus and orchestra.
Int1	Timbre	Ceilidh band – A band which plays music for people to dance to. The instruments may include fiddle, accordion, piano, bass and drumkit as well as modern electronic accompanying instruments such as electric guitar and keyboards.

H	Styles/Forms	Chaconne – Variations over a repeated progression of chords. See <i>Passacaglia</i> .
Int1	Timbre	Chamber music – Music written for a small instrumental ensemble with one player to a part.
Int1	Harmonic	Change of key – A move from one key to another key.
H	Styles/Forms	Chant – A series of chords to which the words of psalms are sung in the Church of England.
Acc3	Timbre	Choral – Music for voices with more than one singer for each part.
Int2	Styles/Forms	Chorale – A German hymn tune. Written in four parts for soprano, contralto (alto), tenor and bass, some of these chorales were used by Bach in his oratorios and cantatas. Usually homophonic in texture. See <i>Homophony</i> .
H	Styles/Forms	Chorale prelude – An extended composition for organ based on a chorale melody. The melody can be treated in a wide variety of ways, e.g. fugal style and variation form. See <i>Chorale</i> , <i>Fugue</i> , and <i>Variation</i> .
Acc3	Harmonic	Chord – Two or more notes sounding together. See <i>Harmonic</i> .
Acc3	Harmonic	Chord change – A move from one chord to a different chord.
Int1	Harmonic	Chord progressions using I, IV, V in a major key – A series of related chords.
Int2	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.
Int2	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.
Int1	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 <i>Major scale</i> and <i>Minor scale</i> .
Int2	Styles/Forms	Classical – 1750 to 1810 approximately. The era of Haydn, Mozart and Beethoven. (For an extended definition, see <i>Symphony</i> , <i>Concerto</i> , <i>Sonata form</i> , <i>Minuet and trio</i> , and <i>Alberti bass</i> .)
Int1	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.
Int2	Structural	Coda – A passage at the end of a piece of music which rounds it off effectively.
Int2	Timbre	Col legno – Instruction given to string players to turn the bow over and to bounce the wood on the strings. See <i>Arco</i> and <i>Pizzicato</i> .
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.

Int1	Rhythmic	Compound time – The beat subdivides into groups of 3. See <i>Simple time</i> .
Int2	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 <i>Simple time</i> .
Int2	Timbre	Con sordino – The Italian term for ‘with a mute’. See <i>Muted</i> .
H	Timbre	Concertino – In a <i>Concerto grosso</i> this is the name given to the small/solo group of instrumentalists as opposed to the main group which is called <i>Ripieno</i> .
Int1	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 <i>Ripieno</i> and <i>Concertino</i> .
Int2	Harmonic	Consonance – Notes which sound well together. Compare <i>Dissonance</i> .
H	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 <i>Basso continuo</i> .
Int2	Structural	Contrapuntal – Texture in which each of two or more parts has independent melodic interest; similar in meaning to <i>Polyphonic</i> .
Int1	Structural	Contrary motion – Two parts which move in opposite directions, e.g. as one part ascends the other part descends.
Acc3	Structural	Contrast – Difference, e.g. <i>Legato</i> changes to <i>Staccato</i> .
Int2	Structural	Counter melody – A melody played against the main melody.
H	Structural	Countersubject – In a <i>Fugue</i> , after the subject or answer is played, the continuation on that same instrument or voice is called the countersubject.
Int2	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 <i>Tenor</i> .
Int2	Styles/Forms	Country – An American style of popular music derived from rural folk music. Features fiddle, banjo, piano, guitar and drums.
Int1	Timbre	Crescendo – Getting gradually louder. Compare <i>Diminuendo</i> .

Int2	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 <i>Ternary</i> 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 <i>Da capo</i> (from the beginning) is given instead. The repeat of the A section was performed with the solo ornamented.
Int1	Timbre	Delay – An electronic effect which repeats a note or phrase. (Extended definition – This is an effect mainly achieved through using a digital processor. A signal is sent to the processor where the time delay can be adjusted. This can be used to change the texture of a sound.)
Int1	Structural	Descant – Another melody above the main tune, mainly in vocal music.
Acc3	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.
Int1	Timbre	Diminuendo – Getting gradually quieter. Compare <i>Crescendo</i> .
H	Rhythmic	Diminution – A decrease in the length of notes. The music will sound faster when imitated or repeated.
Acc3	Harmonic	Discord – A chord in which certain notes clash.
Int2	Harmonic	Dissonance – Notes which seem to clash when sounded together. Compare <i>Consonance</i> .
Int1	Timbre	Distortion – An electronic effect used in rock music to colour the sound of an electric guitar.
Int2	Styles/Forms	Dixieland – Also known as New Orleans jazz music, popular for ensemble improvisations and instrumental solos. Performed by a small group of players.
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).
Int2	Rhythmic	Dotted rhythm – A short note following a longer one.

Int2	Timbre	Double stopping – This technique is achieved on bowed string instruments by bowing across more than one string at the same time, thus producing more than one note.
Int1	Rhythmic	Down beat – The first beat of each bar. Compare <i>Up beat</i> .
Int1	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.
Acc3	Rhythmic	Drum fill – A rhythmic decoration played on a drum kit.
Acc3	Timbre	Drumkit – A set of drums and cymbals often used in rock music and pop music. See <i>Rock band, Pop group</i> .
Acc3	Timbre	Electric guitar – A guitar which requires an electric amplifier to produce sound. See <i>Acoustic guitar</i> .
Int1	Timbre	Electronic drums – A machine which electronically recreates the same sounds as a drum kit or other percussion instruments.
Acc3	Structural	Ensemble – A group of musicians playing/singing together.
H	Structural	Episode – A section of music linking two appearances of the same material. In <i>Fugue</i> an episode can be used as a modulating link between entries of the subject and is frequently based on fragments from the subject or <i>Countersubject</i> .
H	Structural	Exposition – The first section of a movement in <i>Sonata form</i> (Exposition – Development – Recapitulation) or the first section of a <i>Fugue</i> where each voice has played or sung at least one entry of subject or answer.
Int1	Styles/Forms	Fanfare – A short piece played on trumpets (or other instruments) usually at some important occasion.
Acc3	Rhythmic	Faster – The speed increases. Compare <i>Slower</i> .
Acc3	Timbre	Fiddle – Another name for the violin, used in Scottish music.
Int2	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.
Acc3	Timbre	Folk group – A group of singers and instrumentalists who perform traditional music from a particular country, e.g. Scotland and Ireland. See <i>Folk instruments</i> .
Int1	Timbre	Folk instruments – Any instruments used in folk music. In Scotland this might include fiddle, guitar, flute, penny whistle, accordion, pipes and clarsach.

Int2	Timbre	Fretless bass guitar – A bass guitar with no frets; allowing the instrument more expression, closer in tone to a double bass.
H	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 <i>Episode</i> , <i>Tonal answer</i> , <i>Real answer</i> , <i>Subject</i> , <i>Exposition</i> and <i>Stretto</i> .
Int1	Styles/Forms	Gaelic psalm – Slow, unaccompanied Gaelic church tune, heard mostly in the Western Isles of Scotland.
H	Styles/Forms	Galliard – A Renaissance court dance which follows the <i>Pavan</i> . A galliard is quick and lively with three beats in a bar.
Int1	Timbre	Gamelan – A type of percussion orchestra found in Indonesia. The instruments are mainly metal, tuned, percussion items and the music is built up in layers.
Int1	Styles/Forms	Ghanaian – A style of music from West Africa.
Int1	Timbre	Ghanaian drum ensemble – A group of percussion instruments, drums, shakers and bells. They perform music from the West African country of Ghana.
Int2	Timbre	Glissando – Sliding from one note to another, taking in all the notes in between where possible.
Int2	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 <i>Phrase</i> .
Int2	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 <i>Relative major</i> 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.
Acc3	Structural	Harmony – The sound of two or more notes made at the same time. See <i>Chord</i> .
H	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 <i>Rallentando</i> .
Int2	Structural	Homophony – Texture where you hear melody with accompaniment or where all the parts move together rhythmically. See <i>Harmony</i> and <i>Polyphony</i> .
Int2	Styles/Forms	Hymn tune – A simple melody for use in church.

Int1	Melodic	Imitation – When the melody is immediately copied in another part. It need not be an exact copy.
Int2	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 <i>Perfect cadence</i> , <i>Plagal cadence</i> , and <i>Interrupted cadence</i> .
Int2	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.)
Int1	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.
Int2	Styles/Forms	Indian – Music from India which uses instruments such as the sitar and tabla.
Int1	Styles/Forms	Indonesian gamelan – See <i>Gamelan</i> .
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 <i>Plagal cadence</i> , <i>Perfect cadence</i> and <i>Imperfect cadence</i> .
Int2	Melodic	Interval – The distance in pitch between two notes, e.g. C–F is a 4th.
Int2	Harmonic	
H	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 <i>Tone row</i> may also be used in retrograde inversion.
Int2	Structural	Inverted pedal – A pedal point which sounds in an upper part instead of in the bass. See <i>Pedal</i> .
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’.)

Acc3	Styles/Forms	Jazz – At first this was music created by black Americans in the early 20th century. See <i>Jazz group</i> . (For an extended definition, see also <i>Blues</i> , <i>Ragtime</i> , <i>Swing</i> , <i>Scat singing</i> , <i>Dixieland</i> , <i>Boogie-woogie</i> , <i>Walking bass</i> , <i>Syncopation</i> , <i>Improvisation</i> .)
H	Styles/Forms	Jazz funk – A combination of jazz <i>Improvisation</i> and the amplified instruments and character of <i>Rock</i> .
Acc3	Timbre	Jazz group – A group which performs jazz. Instruments could include drum kit, bass, piano, saxophone and trumpet. See <i>Jazz</i> . (Extended definition – <i>Improvisation</i> is a very important feature of a jazz group.)
Int1	Styles/Forms	Jig – A fast dance in compound time usually with two or four beats in a bar.
Acc3	Timbre	Keyboard – Instrument whose sounds are made by pressing down keys, e.g. piano, organ, electronic keyboard and synthesiser.
H	Styles/Forms	Late Romantic – Music of the late 19th-century and early 20th century which retains the dramatic intensity of earlier 19th century music. The music is characterised by the use of vast instrumental forces, increased chromaticism and large-scale compositions. Composers included Wagner, Mahler and Richard Strauss. See <i>Romantic</i> , <i>Chromatic scale</i> .
Acc3	Styles/Forms	Latin American – Dance music from South America. Percussion instruments provide lively off-beat dance rhythms.
Int1	Timbre	Latin percussion ensemble – A set of percussion instruments playing music from Latin America, especially Brazil and Cuba. Rhythm is the most important element.
Acc3	Timbre	Lead vocals – The main singers in a group. See <i>Backing vocals</i> .
Acc3	Melodic	Leaping – Moving up or down between notes which are not next to each other. Compare <i>Stepwise</i> .
Acc3	Timbre	Legato – The notes are played or sung smoothly. Compare <i>Staccato</i> .
H	Structural	Leitmotiv – A theme occurring throughout a work which represents a person, an event or an idea, etc. The first composer to use leitmotiv extensively was Wagner, in his operas.
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 <i>Strophic</i> , <i>Through composed</i> , <i>Romantic</i> .
Acc3	Timbre	Louder – The sound level increases. Compare <i>Softer</i> .

H	Styles/Forms	Madrigal – In the <i>Renaissance</i> 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 <i>A cappella</i> . See <i>Ballett</i> and <i>Word painting</i> . (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.)
Int1	Harmonic	Major – The music sounds in a major key. See <i>Tonality</i> .
Int1	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 <i>Minor scale</i> and <i>Chromatic scale</i> .
Acc3	Styles/Forms	March – Music with a strong steady pulse with two or four beats in a bar.
H	Styles/Forms	Mass – In the <i>Renaissance</i> 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 <i>Anthem</i> , <i>Motet</i> , <i>Polyphony</i> and <i>A cappella</i> .
Int2	Melodic	Melismatic word setting – Vocal music in which several notes are sung to one syllable. Compare <i>Syllabic word setting</i> .
H	Melodic	Melodic minor – Scale which shares the same key signature as its <i>Relative major</i> but raises the 6th and 7th notes by a semitone ascending, and similarly lowers them descending.
Int2	Timbre	Mezzo soprano – A female singer whose voice range lies between that of a soprano and an alto. See <i>Soprano</i> , <i>Alto</i> , <i>Tenor</i> , <i>Baritone</i> and <i>Bass</i> .
H	Melodic	Microtone – Any interval noticeably smaller than a semitone, most often found in the music of Eastern European countries and also in Indian and Arabic music. It is sometimes used by contemporary classical composers.
Int1	Structural	Middle eight – In popular music, a section which provides a contrast to the opening section. It is often eight bars long.
Acc3	Timbre	Military band – A band with woodwind, brass and percussion instruments. A military band might march as it plays. See <i>Wind band</i> .
Int2	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.
Int1	Harmonic	Minor – The music sounds in a minor key. See <i>Tonality</i> .
Int1	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 <i>Major scale</i> and <i>Chromatic scale</i> .

Int1	Structural	Minuet and trio – The minuet is a graceful dance with three beats in a bar. The trio is a contrasting minuet after which the first minuet is repeated. The first minuet and the trio have repeats whilst the minuet when repeated has no repeats.
Int2	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 <i>Modal</i> .
Int2	Melodic	Modulating – Changing key. See <i>Relative major</i> and <i>Relative minor</i> .
Int2	Harmonic	Modulation – A change of key.
Int2	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 <i>Modulation</i> .
Int2	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 <i>Modulation</i> .
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.
H	Styles/Forms	Motet – In the <i>Renaissance</i> era this was a sacred choral work with Latin text and polyphonic texture. It was usually sung <i>A cappella</i> . See <i>Anthem</i> and <i>Mass</i> .
Int1	Styles/Forms	Mouth music – Gaelic nonsense words sung in imitation of the sound of bagpipes as an accompaniment to dancing.
Int1	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.
Int2	Timbre	Muted – Using a device which reduces the volume or alters the sound of an instrument. <i>Con sordino</i> means with mute. <i>Senza sordino</i> means without mute.
H	Styles/Forms	Nationalist – A term used to describe music which incorporates elements of folk music of the composer's country. It emerged about the second half of the 19th century and was a type of Romanticism. Composers include Glinka, Smetana and Grieg.

H	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.
Int2	Structural	Obbligato – A prominent solo instrument part in a piece of vocal music.
Acc3	Structural	Octave – The distance between a note and the nearest note with the same name, e.g. C–C'.
Acc3	Rhythmic	Off the beat – The main accents are against the beat. Compare <i>On the beat</i> .
Acc3	Rhythmic	On the beat – The main accents fall on the beat. Compare <i>Off the beat</i> .
Int1	Styles/Forms	Opera – A drama set to music with soloists, chorus, acting and orchestral accompaniment.
Int2	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.
Acc3	Timbre	Orchestra – A large group of strings, woodwind, brass and percussion instruments. See <i>Strings, Woodwind, Brass, Percussion</i> .
Acc3	Timbre	Organ – A keyboard instrument usually found in churches. It usually has more than one <i>Keyboard</i> .
Int1	Melodic	Ornament – An ornament decorates a melody by adding short, extra notes.
Acc3	Structural	Ostinato – A short musical pattern repeated many times. See <i>Repetition</i> and <i>Riff</i> .
H	Styles/Forms	Overture – A piece of orchestral music which introduces a large-scale work such as an opera, an oratorio, or a musical.
Int1	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 <i>Chaconne, Ground bass</i> .
Int2	Harmonic	Passing note – A note which moves between two notes of the same chord which are a 3rd apart.
Int2	Styles/Forms	Passion – A type of oratorio dealing with the story of the Crucifixion as told by the four apostles (Matthew, Mark, Luke and John). Text is in German and features chorales as well as recitatives, arias and choruses. See <i>Oratorio, Chorale, Recitative, Aria</i> and <i>Chorus</i> .

Acc3	Rhythmic	Pattern – A melodic or rhythmic grouping of notes.
Acc3	Rhythmic	Pause – The musical flow is held up by a long note or silence.
H	Styles/Forms	Pavan – Also <i>pavane</i> . A Renaissance court dance linked with the <i>Galliard</i> . The pavan is slow and stately with two beats in the bar.
Int2	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 <i>Inverted pedal</i> .
Int1	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.
Acc3	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.
Int2	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 <i>Imperfect cadence</i> , <i>Plagal cadence</i> and <i>Interrupted cadence</i> .
Acc3	Melodic	Phrase – A short musical idea which is part of a melody.
Acc3	Timbre	Piano – A keyboard instrument which produces sounds by hammers striking strings.
Int2	Styles/Forms	Pibroch – The classical music of the Highland bagpipe, always in <i>Theme and variation</i> form.
Acc3	Timbre	Pipe band – A band made up of bagpipes and drums.
Acc3	Timbre	Pipes – Short for bagpipes. See <i>Folk group</i> .
Int2	Timbre	Pizzicato – Abbreviation pizz. An instruction given to string players to pluck the strings instead of using the bow. See <i>Col legno</i> and <i>Arco</i> .
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 <i>Interrupted cadence</i> , <i>Perfect cadence</i> and <i>Imperfect cadence</i> .
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.
Acc3	Timbre	Plucking – Sound made when you pluck the strings of a stringed instrument with a finger or fingers. Compare <i>Bowing</i> .

Int2	Structural	Polyphony – Texture which consists of two or more melodic lines, possibly of equal importance and which weave independently of each other.
H	Harmonic	Polytonality – The use of two or more keys played or sung at the same time, e.g. the melody may be in the key of C major whilst the accompaniment might be in E major. This device was used by many 20th-century composers, e.g. Bartok, Ives, Holst and Stravinsky.
Acc3	Styles/Forms	Pop – A style of popular music. See <i>Pop group</i> .
Acc3	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 <i>Pop</i> .
Int1	Timbre	Pop instruments – See <i>Pop group</i> .
Int1	Structural	Programme music – Music which tells a story or paints a picture in sound.
Acc3	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 <i>Beat</i> .
Acc3	Melodic	Question – An opening phrase. It may be followed by an answer. See <i>Answer</i> .
Int1	Styles/Forms	Ragtime – It features a strongly syncopated melody against a steady vamped accompaniment. Often played on piano, e.g. Scott Joplin rags. See <i>Vamp</i> .
Int1	Rhythmic	Rallentando – Getting gradually slower. Compare <i>Accelerando</i> .
H	Structural	Real answer – In a <i>Fugue</i> , after the subject is played, the same tune appears in another voice or part in the dominant (a 5th higher or a 4th lower). This is called the answer. If the intervals of the answer are exactly the same as the subject, the answer is said to be real. See <i>Tonal answer</i> and <i>Tonal sequence</i> .
Int2	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.
Int1	Timbre	Recorder – There are four main types of this wind instrument: descant, treble, tenor and bass.
A3	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.
Int2	Timbre	Register – The upper, middle or lower ranges of a voice or instrument.
Int2	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 <i>Modulation</i> .
Int2	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 <i>Modulation</i> .

H	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 <i>Baroque</i> .
Acc3	Melodic	Repetition – A musical idea is heard more than once. See <i>Ostinato</i> and <i>Riff</i> .
Acc3	Rhythmic	
Acc3	Structural	
H	Structural	Retrograde – To go backwards. A melody or a section of music can be written or performed from the end to the beginning. The texture of the music including the harmonies can be written or performed from the end to the beginning. Retrograde inversion means the music can be written or performed backwards and upside-down at the same time. These are called serial techniques. See <i>Serial</i> .
Int1	Timbre	Reverb – An electronic effect which can give the impression of different hall acoustics, e.g. as if the performance is in a cathedral.
Acc3	Structural	Riff – A repeated phrase usually found in jazz and popular music. See <i>Repetition</i> and <i>Ostinato</i> .
H	Timbre	Ripieno – In Baroque music, especially <i>Concerto grosso</i> , the term means the main group of instrumentalists as opposed to the small/solo group which was known as the <i>Concertino</i> .
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 <i>Concerto grosso</i> , the ritornello is the main theme played by the <i>Ripieno</i> group (the orchestra) and sometimes by <i>Concertino</i> (the soloists). The ritornello may return frequently throughout the movement, similar to a <i>Rondo</i> .
Acc3	Styles/Forms	Rock – A style of popular music with a heavy driving beat. See <i>Rock band</i> .
Acc3	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 <i>Rock</i> .
Int1	Timbre	Rolls – A very fast repetition of a note on a percussion instrument, e.g. on a snare drum or timpani.
Int1	Styles/Forms	Romantic – Music written between 1810–1900 approximately. (For an extended definition, see <i>Nationalism</i> , <i>Lied</i> , <i>Song cycle</i> , <i>Tone poem</i> , <i>Idée fixe</i> .)
Int1	Structural	Rondo – A B A C A. A form where the first section (A) comes back between contrasting sections.
Acc3	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. <i>Frère Jacques</i> .
Int1	Rhythmic	Rubato – A rhythmic give and take in a phrase allowing more expression.

Int1	Styles/Forms	Salsa – A musical style which originated in Cuba. The most important element of salsa is rhythm provided by a large percussion section.
Int1	Styles/Forms	Samba – A very lively, syncopated dance with two beats in a bar in which a set of percussion instruments provides the foundation. It originated in Brazil. See <i>Syncopation</i> .
Int1	Melodic	Scat singing – Nonsense words and sounds are improvised by the singer. Sometimes the singer is imitating the sounds of instruments. Used mainly in <i>Jazz</i> singing. See <i>Improvisation</i> .
Int2	Styles/Forms	Scherzo – A lively movement in triple time usually in <i>Ternary</i> form and often found as the third movement of a symphony, sonata or chamber work.
Acc3	Rhythmic	Scotch snap – A very short accented note before a longer note. See <i>Strathspey</i> .
Int1	Styles/Forms	Scots ballad – A slow Scottish song which tells a story.
Acc3	Styles/Forms	Scottish – Music which represents the various elements of Scottish music.
Acc3	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.
Int1	Timbre	Scottish instruments – See <i>Folk instruments</i> .
Acc3	Structural	Section – Part of the music, e.g. the music could be in two sections, section A and section B.
Int1	Melodic	Semitone – Half a <i>tone</i> , e.g. C to C#, or the distance from one fret to another on a guitar. See <i>Tone</i> .
Acc3	Melodic	Sequence – A melodic phrase which is immediately repeated at a higher or lower pitch.
H	Styles/Forms	Serial – A 20th-century method of musical composition invented by Schoenberg in which the twelve notes of the <i>Chromatic scale</i> 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 <i>Tone row</i> , <i>Retrograde</i> , <i>Inversion</i> and <i>Atonal</i> .
Acc3	Timbre	Silence – No sound.
A3	Rhythmic	Simple time – The <i>Beat</i> subdivides into groups of 2 or 4. See <i>Compound time</i> .
Int2	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 <i>Compound time</i> .
Acc3	Structural	Single line – A melody with no accompaniment.

Int2	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.
Acc3	Timbre	Slapping – A method of playing bass guitar where the thumb is used to hit the side of the strings.
Int2	Timbre	Slide guitar – A method of playing the guitar whereby the guitarist uses a metal tube or bottleneck around his finger and slides it across the frets to change pitch.
Int1	Styles/Forms	Slow air – A slow traditional Scottish melody in the style of a song. Usually played on a fiddle or bagpipes.
Acc3	Rhythmic	Slower – The speed decreases. Compare <i>Faster</i> .
Acc3	Timbre	Softer – The sound level decreases. Compare <i>Louder</i> .
A3	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.
H	Styles/Forms	Song cycle – A group of songs linked by a common theme or with a text written by the same author, usually accompanied by piano but sometimes by small ensembles or full orchestra.
Int1	Timbre	Soprano (voice) – The highest female voice. See <i>Alto</i> , <i>Tenor</i> and <i>Bass</i> .
Int2	Styles/Forms	Soul – A style of Afro-American popular music including elements of blues and gospel and conveying strong emotions. See <i>Blues</i> .
Acc3	Timbre	Sound – There is some noise or music.
H	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).
Acc3	Timbre	Staccato – The notes are short and detached. Compare <i>Legato</i> .
Acc3	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.

Acc3	Melodic	Stepwise – Moving up or down between notes which are next to each other. Compare <i>Leaping</i> .
Acc3	Styles/Forms	Strathspey – A Scottish dance with four beats in a bar and usually featuring the <i>Scotch snap</i> .
H	Structural	Stretto – Where voices or instruments enter very quickly one after the other, as in <i>Fugue</i> . Each entry or part enters closely after the previous part, thus adding tension and excitement.
Acc3	Timbre	Striking – The sound is produced by hitting the instrument.
Int1	Timbre	String instruments – Instruments whose sounds are produced by making the strings vibrate. See <i>Strings</i> . Other string instruments include guitar, harp, banjo, mandolin and lute.
Acc3	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.
Int2	Structural	Strophic – A vocal/choral composition in which each verse has the same music.
Acc3	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 <i>Fugue</i> is based.
H	Styles/Forms	Suite – A set of dances or a collection of pieces which are part of a larger scale work.
Int2	Harmonic	Suspension – This effect occurs when a note from one chord is held over to the next chord creating a discord, and is then resolved by moving one step to make a concord.
Acc3	Timbre	Sustained – The sound is held on.
Int1	Styles/Forms	Swing – A <i>Jazz</i> 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.
Int2	Melodic	Syllabic word setting – Vocal music where each syllable is given one note only. Compare <i>Melismatic word setting</i> .
H	Styles/Forms	Symphonic poem – See <i>Tone poem</i> .
Int1	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.)

Int1	Rhythmic	Syncopation – Strongly accented notes playing off or against the beat.
Acc3	Timbre	Synthesiser – A keyboard instrument which can create new and unusual electronic sounds.
Int2	Timbre	Tabla – Two Indian drums tuned to different pitches and often used to accompany the <i>Sitar</i> .
Int1	Timbre	Tenor (voice) – A high adult male voice. See <i>Soprano, Alto, Bass</i> .
Int1	Structural	Ternary – A B A. A form where the first section is always repeated at the end. See <i>Binary</i> .
Int1	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.
Int1	Structural	Theme and variations – A theme is heard and then repeated with some kind of variation. See <i>Theme, Variation</i> .
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 <i>Cross rhythms</i> .
Int2	Structural	Through-composed – A vocal/choral composition in which there is little or no repetition of the music.
Int2	Harmonic	Tierce de Picardie – The final chord of a piece of music in the minor key is changed to major.
Int2	Melodic	Tonal – Based on a key. The tonality of a piece may be major or minor. Compare <i>Atonal</i> .
Int1	Harmonic	Tonality – The key. See <i>Major, Minor</i> .
H	Structural	Tonal answer – In a <i>Fugue</i> , after the subject is played, the same tune appears in another voice or part in the dominant (a 5th higher or a 4th lower). This is called the answer. If the intervals of the answer are not exactly the same as the subject, the answer is said to be tonal. See <i>Real answer</i> and <i>Tonal sequence</i> .
Int1	Melodic	Tone – Two <i>semitones</i> , e.g. C to D, or the distance between two frets on a guitar. See <i>Semitone</i> .
H	Styles/Forms	Tone poem – A one-movement piece for orchestra which tells a story or maybe relates an experience from the composer's life. Tone poems were found in the Romantic era and were also known as symphonic poems.
H	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 <i>Serial</i> .

H	Structural	Transition – A passage which leads from one well-defined section of a piece to another. In sonata form the transition or bridge passage links the first subject-group to the second subject-group and also modulates to the key of the second subject.
Int2	Timbre	Tremolando – Trembling, quivering. See <i>Tremolo</i> .
Int2	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.
Int2	Melodic	Trill – Rapid and repeated movement between two adjacent notes.
Int2	Rhythmic	Triplet – Three equal-value notes within one beat.
H	Melodic	Tritone – Interval of an augmented 4th, e.g. C–F sharp or F–B. It is made up of three whole tones.
H	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.
Int2	Timbre	Twelve-string guitar – A guitar which is double strung, i.e. two strings per pitch.
Acc3	Structural	Unaccompanied – No other instrument(s) or voice(s) sounds. Compare <i>Accompanied</i> .
Acc3	Structural	Unison – Two or more parts or voices sounding at the same pitch.
Int1	Rhythmic	Up beat – The last beat in the bar. Compare <i>Down beat</i> .
Int1	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.
Int1	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 <i>Theme</i> and <i>Theme and variations</i> .
Int2	Timbre	Vibrato – A very slight wavering in pitch which brings warmth to the tone.
Acc3	Timbre	Vocal – Sung.
Acc3	Timbre	Voice – The human instrument used to speak or sing. See <i>Soprano, Alto, Tenor, Bass</i> .

- Int1 Structural **Walking bass** – A moving bass line with notes usually of the same value. It often moves by step, but not always so.
- Acc3 Styles/Forms **Waltz** – A dance with three beats in a bar in simple time.
- Int1 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.
- Int2 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*.
- Acc3 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*.
- Acc3 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.
- Int2 Melodic **Word painting** – In vocal works the music illustrates the word or phrase, e.g. the words ‘running down’ might be illustrated by a descending scale.