

Glossary Terms- Classical

- a A term applied to all culture of ancient Greece and Rome
- b A philosophy of rational and orderly thinking based on early Greek principles
- c A term used for all Western Art Music from Medieval times to the present day

Classical Music

- a. Medieval Period- up to 1200- characterized by a single melodic line
From 1200 to 1400- characterized by complex polyphony - 2, 3, and 4 independent lines
- b. Renaissance Period 1450-1500- characterized by homogenous sound
- d Baroque Period 1600-1750- characterized by extreme contrasts
- e Classical Period 1750-1850- characterized by clearly articulated structure
- f Romantic Period 1850-1900- characterized by evocation of emotion
- g Modern Period 1900-1960- characterized by breaking the rules of traditional harmony and form, **and** Including broad experimentation with color, texture, and extended techniques.
- h New Music 1960-2000- continues the thrust of modern music with the inclusion of electronically produced sound
- i Contemporary Music

Classical Style ★

Structure

Whole works

- a. Baroque suite: any number of short dance movements
- b. Serenade: a set of usually 6 or 7 movements beginning and ending with a march
- c. Symphonies, sonatas, string quartets, etc: the 3 movement plan is fast, slow, fast; the 4 movement plan is fast, slow, minuet, fast
- d. Cycle: any number of short works which share a common thread, or which encompass a unified idea
- e. Single-movement works
 - 1. Air, Aria: a short song or melody
 - 2. Any Dance movement (see below)
 - 3. Bagatelle: (from “Bague” – jeweled ring): trifle, short, easy piece
 - 4. Berceuse: (from “Berceau” – cradle): lullaby
 - 5. Cavatina: (from “Cavare” – extract) a simple air based on one strain only
 - 6. Chaconne (see below)
 - 7. Chorale: a church melody, often harmonized
 - 8. Elegy: funeral piece
 - 9. Étude: (study): a technically difficult composition
 - 10. Impromptu: (unplanned): a piece that sounds like the performer is just making it up
 - 11. Novelette: free-form romantic piece with contrasting themes

Movement: a self-contained part of a musical composition

Theme: the principal melodic idea of a piece

Form: a structure or plan for a movement

1. Simple Binary Form: two sections (A-B)
2. Ternary Form: three sections (A-B-A)
 - Minuet and Trio: (a-a-b-b-c-c-d-d-a-b)
 - Gavotte, Musette: (a-a-b-b-c-c-d-a-b)
 - Da Capo Aria: (a-b-a) or (a-b-a1)
3. Compound Binary Form: three sections (AB)-(AB modified and sometimes CDE etc....)-(A)
4. Rondo: A-B-A-C-A-D-A-E-etc
5. Theme & Variations: A-A1-A2-A3-A4-A5-etc
6. Chaconne, Passacaglia: a movement built on a repeated bass-line pattern

Ways of writing a movement that are not structural formulas

- a. Fugue – (from “fuga”: chase) A specific procedure for writing counterpoint. Strict fugue has a set of rules that must be observed. Strict fugue also includes all of the following elements:
 1. Subject: A theme or melody, which is stated successively in each part (The successive statements are chasing each other.)
 2. Counter Subject: A second melody written to go with the first
 3. Answer: The first melody restated but starting on a different pitch
 4. Stretto (compressed): When the answer begins before the subject is finished
 5. Episode: A section of fugue that does not include the subject
- b. Double Fugue: Fugue with two subjects
- c. Canon: each voice imitates a melody exactly
- d. Sonata: Sonata-form movements usually have 3 basic sections
 1. Exposition: the section of a movement in which the primary musical material first occurs
 2. Development: the section of a movement in which musical material from the exposition is expanded and modified
 3. Recapitulation: the section of a movement in which the material that was introduced in the exposition is brought back
 4. Optional sections
 - Coda: (Italian for “tail”): an ending passage sometimes added to a movement in order to strengthen its conclusion
 - Cadenza: a flashy ornamental passage near the end of a movement, sometimes improvised, sometimes planned
- e. Through-composed: a movement or piece without repeated sections

Compositional Elements and Techniques:

- a. Canonic: imitative writing that is not strictly canon
- b. Counterpoint: two or more melodies that sound together
- c. Fantasia: (fantasy): free-ranging composition
- d. Fugato: fugue-like writing that is not strict fugue
- e. Homophony (sounding as one): a texture in which two or more parts move in the same rhythm
- f. Improvisation: a passage that gives the performer freedom to invent or manipulate content
- g. Ostinato: (obstinate): a note or pattern of notes or rhythms repeated several times

- h. Parallel motion: occurs when two voices move up or down, keeping exactly the same pitch distance between them
- i. Polyphony (sounding of many): a texture in which two or more parts have different rhythms
- j. Polymeter: two or more meters occurring simultaneously
- k. Multimeter: two or more meters occurring sequentially
- l. Polytonal: two or more tonalities (keys) occurring simultaneously
- m. Recitative: speech-like, telling a story; the term comes from sections of opera in which the rhythm of the music follows speech patterns
- n. Similar motion: when two voices move up or down at the same time, but not necessarily parallel to each other
- i. Tone Row: series or set; refers to a non-repetitive ordering of a set of pitches
- o. Twelve tone row: all twelve tones must be used before any one of them can be repeated

Movement titles (other than tempo markings)

- a. Finale: (final): the last movement of a multi-movement work
- b. Intermezzo, Interlude: (in between): a light composition which fits between substantial musical or dramatic entities
- c. Invention: short contrapuntal piece
- d. March: a piece of music with a strong regular rhythm, suitable for marching
- e. Nocturne, Notturmo: (nocturnal): music that is inspired by the night
- f. Prelude, Intrada: introductory movement
- g. Scherzo: joke; Scherzoso, Scherzando: joking
- h. Toccata: (played): a technically brilliant piece
- i. Dance movements:
 - 1. Allemande: German dance, sometimes lively, sometimes slow, sometimes in duple time, sometimes in triple time
 - 2. Bolero: lively Spanish dance in triple time
 - 3. Bourrée: hearty French or Spanish dance in duple time
 - 4. Contredanse: (country dance); any of a number of folk dances, originally English
 - 5. Courante: (running): a rapid French dance in triple time
 - 6. Écossaise: lively Scottish dance in duple time
 - 7. Fandango: Spanish dance in triple time
 - 8. Française: graceful French dance in triple time
 - 9. Galop: (gallop): a quick French dance in duple time
 - 10. Gavotte: graceful and elegant French dance in duple time
 - 11. Gigue: (jig): lively dance, with beats divided in three
 - 12. Gitana: gypsy dance
 - 13. Habañera: (from Havana): Cuban dance in triple time
 - 14. Jaleo: (uproar): Spanish dance accompanied by clapping and shouting
 - 15. Jota: quick Spanish dance in triple time
 - 16. Loure: slow French dance in triple-division time
 - 17. Mazurka: quick Polish dance in triple-division time
 - 18. Musette: (French bagpipe): French dance with a droning bass
 - 19. Polka: Bohemian (not German) in duple time
 - 20. Polonaise, Polacca: slower Polish dance in triple time
 - 21. Saltarello: (jumping); jumping Italian dance
 - 22. Sarabande: slow Saracen dance in triple time

23. Sicilienne: slow Sicilian dance in triple-division time
24. Tarantella: quick, frenzied Spanish/Italian dance in triple-division time
25. Waltz, Ländler: German dance in triple time

Tempo markings: in order from slowest to fastest

- a. Allegro: means happy, interpreted as fast 10
- b. Moderato: moderate 6
- c. Andante: walking speed 7
- d. Lento: slow 4
- e. Largo: large, broad 2.
- f. Larghetto: a little bit broad 3
- g. Andantino: lightly walking 8
- h. Allegretto: a little bit fast 9
- i. Adagio: at ease 5
- j. Presto: swift 11
- k. Prestissimo extremely fast 12
- l. Grave: solemn 1

Playing Instructions (often substituted for tempo markings)

1. Accelerando: accelerating, speeding up
2. Affetuoso: affectionately, tenderly
3. Agitato: agitated
4. Allargando: getting longer, slowing down
5. Animato: animated, spirited
6. Appassionato: passionately
7. Assai: extremely
8. Attacca: (attached): continue without pause
9. Cantabile: songlike
10. Capriccioso: capricious, fanciful
11. Con Brio: with verve
12. Con Fuoco: with fire
13. Con Moto: with motion, keep moving
14. Crescendo: growing, gradually getting louder
15. Da Capo: from the beginning
16. Diminuendo: diminishing, gradually getting quieter
17. Dolce: sweetly
18. Doloroso: painful, sad
19. Espressivo: in an expressive manner
20. Feroce: ferocious
21. Forzato: forced
22. Giocoso: jolly
23. Giusto: (just) exact, strict
24. Grazia: grace; Grazioso: graceful
25. Incalzando: warming up, becoming more fervent
26. La Seconda Volta: the Second Time
27. L'istesso: the same
28. Lusingando: soothing, calming
29. Ma Non Tanto: but not so much

30. Ma Non Troppo: but not too much
31. Maestoso: majestic
32. Malinconia: melancholy
33. Mancando, Morendo: dying away
34. Marcato: marked, pronounced, stressed
35. Martellato: hammered
36. Marziale: (martial): march-like
37. Meno: less
38. Mesto: sadly
39. Mezza Voce: half or medium voice; moderate volume
40. Misurato: measured
41. Misterioso: mysterious
42. Moderato: moderate
43. Molto: much, very
44. Mosso, moto: motion
45. Nuovo: new (Di nuovo: again)
46. Più: more
47. Più Tosto: sooner or rather
48. Plena Voce: full voice, singing out
49. Poco: a little
50. Quasi: almost
51. Quietto: (quiet): calm, serene
52. Rallentando: getting slower
53. Risoluto: resolute, bold
54. Ritardando: becoming tardy, slowing down
55. Ritenuto: held back
56. Rubato: (robbed, stolen): stealing time from one or more beats or measures
57. Rustico: in a rustic manner
58. Saltando: jumping
59. Secco: dry
60. Semplice: simple, plain
61. Sempre: always
62. Senza: without
63. Serio: serious
64. Sino: until
65. Smorzando: quenching, toning down
66. Sonore: sonorous, resonant
67. Sostenuto: sustained
68. Sotto Voce: under voice, quietly
69. Strepitoso: boisterous, uproarious
70. Stretto: narrow, tight, packed; usually means speed up or play faster (see Fugue)
71. Stringendo: (squeezing): accelerating
72. Subito: sudden
73. Tenerezza: tenderness
74. Tenuto: held onto, played long
75. Tranquillo: tranquil
76. Tristezza: sadness
77. Tutta forza: with all force
78. Uguale: equal

- 79. Véloce: (with velocity): quickly
- 80. Vivace: lively or vivacious
- 81. Vivacissimo: extremely lively
- 82. Vivo: lively
- 83. Innig: inner; with sincerity

Harmony

Scale: a sequence of musical notes in ascending or descending order

- a. Major scale: a pattern built of the whole and half steps of consecutive white notes of the keyboard from C to the next C. The pattern can be applied to any starting pitch.
- b. Minor scale: a pattern built of the whole and half steps of consecutive white notes of the keyboard from A to the next A. The pattern can be applied to any starting pitch.
- c. Chromatic scale: a pattern of rising or falling semitones
- d. Whole tone scale: a pattern of rising or falling whole tones
- e. Pentatonic scale: a five-note pattern built of the two-semitone or three-semitone steps of consecutive black notes of a keyboard from C# to C#. The pattern can be applied to any starting pitch.
- f. Octatonic scale: an eight-note pattern built of alternating whole steps and half steps
- g. Modes: scale patterns of whole steps and half steps, which include but are not restricted to, major and minor scales

Key: a scale or series of seven notes determined by the pattern of the mode (major/minor) and by the first note (tonic or key note) of a scale. Each key is named for its tonic (base pitch – home plate)

Modulation: a series of chords that establish a new key

Interval: a combination of two notes

- a. **Interval Names:** The name of an interval (third, fifth, etc.) describes the distance between the 2 pitches in the following manner:

- 1. Unison: no distance (could be played by two different instruments)
- 2. Minor Second: one semitone
- 3. Major Second: two semitones
- 4. Minor Third: three semitones
- 5. Major Third: four semitones
- 6. Perfect Fourth: five semitones
- 7. Tritone: six semitones
- 8. Perfect Fifth: seven semitones
- 9. Minor Sixth: eight semitones
- 10. Major Sixth: nine semitones
- 11. Minor Seventh: ten semitones
- 12. Major Seventh: eleven semitones
- 13. Octave: twelve semitones
- 14. Augmented: one semitone added
- 15. Diminished: one semitone subtracted

- b. **Harmonic intervals:** notes played simultaneously, creating harmony
- c. **Melodic intervals:** notes played one after the other, creating melody
- d. **Dissonance:** two or more notes whose overtones conflict or clash
- e. **Consonance:** two or more notes with some overtones in common

- f. **Overtones:** resonating (mostly unnoticed) tones above a note

Chords: any combination of tones played simultaneously

- a. **Triad:** a three-note chord built of two stacked thirds
- b. A **Major triad's** three notes are root, major third and perfect fifth (first, third, and fifth notes of a major scale)
- c. A **Minor triad's** three notes are root, minor third, and perfect fifth (first, third, and fifth notes of a minor scale)
- d. **Seventh chords:** triads with an added seventh (first, third, fifth and seventh notes)
- e. **Inversion:** triad with either the third or the fifth as its lowest tone
- f. **Arpeggio:** (harp-like) the notes of a chord played or sung in sequence, one after the other, rather than simultaneously.
- g. **Other chords:** four- and five-note chords with alterations or additions to basic triads
- h. **Tone Cluster:** three or more adjacent tones, played simultaneously

Rhythm

Pulse: the basic "drumbeat" of a piece: regular emphasis on a particular number of beats

Rhythm: the time between notes (shorter or longer)

Bar/measure: a segment of time defined by a given number of beats

Beats:

- a. Units of rhythmic time
- b. The gestures marking time, which are given by a conductor's baton
- c. The places in a measure where those gestures would occur
- d. Downbeat: the first beat of a measure
- e. Upbeat: the beat just before a downbeat
- f. Pickups: any number of notes leading to a downbeat
- g. Syncopation: off-beat accents

Meter: the succession of accents in music, which may or may not coincide with measures

Counts: a way of tracking the passing of time units in each measure as they occur; count speed depends on the tempo of a piece

Notation

Symbols ★need pictures!

- a. Key signatures: notation of all the sharps and flats that belong in the key of a section of music, which are written at the beginning of every staff and are applied to the entire staff unless otherwise notated
- b. Time signatures: notation used to specify the number of counts in each measure and which note value constitutes one count
- c. Clefs: symbols used to determine the notes on a staff; different clefs are used to allow most of the notes to fall within or close to the five lines of a staff thus making it easier for the musician to quickly identify the note
- d. Ornaments or Graces: decorative notes added to a melody ★ Add pictures
 - 1. Acciaccatura: (crushed): notes squeezed in before a melody note (also called "grace notes")
 - 2. Appoggiatura: (leaning): notes that push a melody note a small bit late
 - 3. Mordent: (biting) a neighboring note played fleetingly just after the start of the melody note

4. Trill or Shake: multiple upper-neighbor mordents (sometimes ends with a turn)
 5. Turn: a double mordent using one upper-neighbor note and one lower-neighbor note
- e. Dynamics
- f. Pitch alterations (Flat, sharp, natural, double flat, double sharp)
- g. Pauses: fermata, caesura, “railroad tracks” apostrophe (breath mark)
- h. Articulations
1. Accent: exaggerated volume at the beginning of a note
 2. Détaché: (detached): notes played using alternating bow strokes
 3. Legato: (linked) notes played smoothly and connectedly, without silence in between
 4. Slurred: notes linked in one bow stroke or linked in one breath or phrase
 5. Staccato: (separated) notes separated by silence

Identifying Pieces of Music

1. **Op., Opus:** (means “work”) generally refers to the *publication* order of a composer’s works, not necessarily the order in which they were written. When an opus number contains several complete works, each work gets a secondary number: (Opus 59, #1, Op. 59, #2, and Op. 59, #3, for example.)
2. **B.:** for Jarmil Burghauser, who catalogued all of Dvořák’s works, chronologically. **S.:** for Otakar Šourek, who catalogued most of Dvorak’s works chronologically. B. and S. numbers do not coincide. Many of Dvorak’s works also have Opus numbers, but beware; some works have had as many as *four different* Opus numbers.
3. **BWV:** for **B**ach-**W**erke-**V**erzeichnis (Bach Works Catalogue) by Wolfgang Schmieder: organized by category of work rather than chronology.
4. **D.:** for Otto Eric **D**eutsch, who catalogued Schubert’s works chronologically. New research has required revisions – some works have a new number followed by a letter.
5. **G:** for Yves **G**érard, who listed Boccherini’s works by category. These numbers are the most reliable, because many of Boccherini’s works were given different opus numbers by different publishers.
6. **H.:** for Anthony van **H**oboken, who listed Haydn’s works by category. The only compositions of Haydn’s for which we still use Opus numbers, instead of Hoboken numbers, are his string quartets.
7. **KV. or K:** for **K**öchel **V**erzeichnis (Köchel Catalogue) or Ludwig Ritter **K**öchel, who catalogued Mozart’s works chronologically. New research has required revisions.
8. **Sz.:** for András **S**öllösy, who catalogued most of Bartók’s works, generally chronologically.
9. **WoO: Without Opus:** numbers assigned by Hans Halm and Georg Kinsky to Beethoven’s published and unpublished works that do not have Opus numbers.
10. **By Key:** Works are often identified by their home key, especially if they are limited in number – Brahms’ three string quartets, for example, are in c minor, a minor, and B-flat major. On the other hand, Haydn wrote 72 string quartets, eleven of which are in E-flat major, and Bartók’s quartets have no assigned key at all.
11. **By Genre Number:** Sometimes pieces are identified by their category and order of composition; for example, String Quartet No. 14 or Piano Quintet No. 3.