

from one end. The player blows through these reeds, causing them to vibrate and produce the distinctive nasal timbre of the oboe. All instruments that utilize this method of sound production are referred to as **double reeds**.

The English horn is a related double-reed instrument. It is somewhat larger than the oboe and produces a lower, richer sound.

## Bassoon

The bassoon is the largest double-reed instrument. It gets its own entry here because, unlike the English horn, it is one of the core instruments of the orchestra and is used in almost every piece of music. The bassoon has a distinctive appearance: Its long resonating column rises considerably above the head of the player. Although the bassoon produces pitches in a very low range, composers sometimes employ an even lower-pitched version, the contra-bassoon.

## THE BRASS FAMILY

All instruments in the brass family feature a cup-shaped metal mouthpiece into which the player blows air in a way that causes their lips to vibrate. As the family name suggests, the instruments are typically made of brass, and, although they come in many shapes and sizes, each essentially constitutes a long tube with a bell at the end. Brass instruments vary in terms of range (which is determined in part by the length of the tube) and the method by which the player controls the pitch. They also vary in the brightness of their timbre, which depends on whether the instrument is cylindrical bore (the tubing is of a consistent diameter until it opens into the bell) or conical bore (the tubing gradually expands in diameter throughout the length of the instrument).

## Trumpet

The trumpet is the smallest—and therefore highest-pitched—member of the brass family. As a cylindrical-bore instrument, it has a brilliant, piercing sound. The performer controls pitch by depressing valves that open and close, which changes the length of the tubing, and by buzzing their lips faster or slower.

## French Horn

The French horn plays in a range that is similar to that of the trumpet, but it sounds quite different. This is due in part to the fact that it is conical bore and in part to the fact that the length of tubing is much greater. A horn player holds the instrument with one hand in the bell, which allows them to additionally control pitch and timbre.

## **Trombone**

Like the trumpet, the trombone is a cylindrical-bore instrument with a bright sound. Its greater size and length mean that it produces lower pitches. The most striking difference between the two instruments, however, has to do with the method by which the player controls the pitch. While all other brass instruments have valves that allow or prevent air from passing through lengths of tubing, a trombone player manually extends or shortens the length of their instruments by moving a large slide.

## **Euphonium**

The euphonium is a conical bore brass instrument that fills the middle-low register of the brass section. It is similar in construction to a tuba, sounding one octave higher. It is not a standard member of the orchestral brass section, but it plays an important role in American and British wind bands.

## **Tuba**

The tuba is the largest instrument in the brass family and plays the lowest notes. The tuba was introduced into the modern orchestra in the mid-19th century and is therefore one of the newest members of the brass family. Although it is operated much like a trumpet, the fact that it is conical bore and features an upward facing bell contributes to its more muted timbre.

# **THE PERCUSSION FAMILY**

All percussion instruments create sound when a resonating body is set into motion following an impact. If this description seems vague, it is because percussion instruments employ an extraordinary variety of methods to produce sound. The simplest percussion instrument is a pair of clapping hands, while the most complex require extensive mechanical workings.

In general, percussion instruments can be grouped into pitched and unpitched classes. Pitched percussion instruments sounds specific pitches and are therefore able to play melodies and harmonies, while unpitched are used only to sound rhythms.

## **PITCHED**

### **Piano**

The piano is the most common percussion instrument. Indeed, it is usually classed by itself, for—unlike other percussion instruments—it is played by specialists who perform an enormous repertoire of solo music that has been created for the piano over the past three hundred years. What identifies the piano as a percussion instrument is its method of producing sound. When a player depresses a key on the

piano, it causes a hammer to strike a metal string, the vibrations of which produce sound within the wooden body of the instrument. The keyboard is laid out in a way that gives the player access to every pitch of the chromatic scale, while the mechanical action allows performers to control the dynamic level and sustain of each note.

The piano is closely related to other keyboard instruments that are discussed in this book, including the harpsichord and organ. These are described in the context of specific examples.

### **Mallet Percussion**

Most of the pitched percussion instruments are laid out like a piano keyboard, but produce sound when the player strikes a key with a mallet. This in turn causes a metal tube positioned below the key to vibrate and produce sound. The marimba has wooden keys and a large range. Its timbre is mellow and resonant. The xylophone looks similar to the marimba, but it has a smaller range and produces a more articulated and piercing sound. The glockenspiel is smaller still and has metal keys that produce a bell-like sound.

### **Timpani**

The timpani have a long history in the orchestra, and they are arguably the most important instrument in the percussion section. The timpani constitute a set of three to five drums with large copper bowls and taut resonating heads. Each drum is tuned to sound a specific pitch. Although the timpanist seldom plays melodies, the drums are often used to reinforce the harmonic structure of the music.

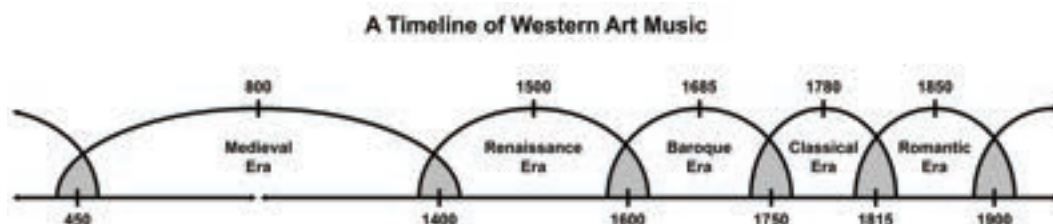
### **Unpitched**

The list of unpitched percussion instruments is nearly endless. One of the most common is the snare drum, which has two taut resonating heads, the lower of which is strung with metal beads that produce a rattling sound. The player uses two sticks to perform rhythms on the upper head. Also common is the bass drum, which likewise has two heads and is played with a large, soft mallet. Various gongs and cymbals are made out of metal and either struck with a mallet or crashed together.

# B Western Art Music

This appendix is designed to assist instructors who seek to craft alternative pathways through this textbook. In particular, it will facilitate the design of a chronologically-ordered music appreciation course focused on Western art music. Under the heading “Western Art Music,” such works are first grouped according to their respective style periods (see also the accompanying figure, “A Timeline of Western Art Music”) and then listed alphabetically (by the last name of their composer(s) in most cases, by some other designator in the others). Additionally, listed under “Other Musical Works,” instructors designing the type of course mentioned above will find relevant works of Western folk music and popular music, non-Western music, and cross-cultural music. List entries beginning with an asterisk (\*) are works mentioned but not discussed at length; all other works listed are covered in great depth and are represented by an official listening example. Each entry includes the work’s date(s) of composition, premiere, or publication and the chapter(s) in which the work is mentioned.

The style-period dates given in this guide are widely accepted and correspond to those used in “A Timeline of Western Art Music.” On this timeline, each style period is represented by a semi-oval proportional in size to its period’s duration. Because the evolution of musical style takes place over time, each period fades gradually into the next. This process produces smaller, transitional periods of varying lengths (the overlapping areas of the semi-ovals), within which the dates of the large style periods are positioned (though not necessarily centered). During these transitional periods, older composers writing in a fully developed style are working concurrently with the avant-garde, a younger generation of composers innovating toward the emerging style. At the apex of each semi-oval there appears a date marking a significant milestone in the period.



## WESTERN ART MUSIC

### The Medieval Era (450–1400)

Countess of Dia, “A chantar m’er” [I must sing] (ca. 1200) (chapter 8)

\* Dies irae [Day of wrath], the sequence of the Requiem Mass (chapter 6)

Hildegard of Bingen, “O virtus Sapientiae” [O strength of Wisdom] (ca. 1150) (chapter 11)

\* Hildegard of Bingen, *Ordo virtutum* [Order of the virtues] (ca. 1150) (chapter 11)

### The Renaissance Era (1400–1600)

John Dowland, “Flow, My Tears” (1600) (chapter 8)

John Dowland, *Lachrimae, or Seven Tears* (1604) (chapter 8)

\* John Dowland, *Lachrimae* (1596) (chapter 8)

Giovanni da Palestrina, *Missa Papae Marcelli* [Pope Marcellus Mass] (published 1567) (chapter 11)

### The Baroque Era (1600–1750)

\* Johann Sebastian Bach, *Die Kunst der Fuge* [The art of fugue] (completed 1749; published 1751) (chapter 11)

Johann Sebastian Bach, Fugue in G minor (“Little”), BWV 578 (composed by 1707) (chapter 11)

Johann Sebastian Bach, Six Suites for Solo Cello, BWV 1007–12 (ca. 1720) (chapter 12)

\* Johann Sebastian Bach, *St. Matthew Passion* (performed 1727) (chapter 11)

Johann Sebastian Bach, *Wachet auf* [Sleepers, wake], BWV 140 (1731) (chapter 11; see also chapter 10)

\* Johann Sebastian Bach, *Das wohltemperierte Klavier* [The well-tempered clavier], Book 1 (1722) and Book 2 (1742) (chapter 11)

\* Giulio Caccini, *Euridice* (1602) (chapter 4)

\* George Frideric Handel, *L’Allegro, il Penseroso ed il Moderato* [The cheerful person, the thoughtful person, and the moderate person] (1740) (chapter 2)

\* George Frideric Handel, *Water Music* (premiered 1717) (chapter 4)

\* George Frideric Handel, *Music for the Royal Fireworks* (performed 1749) (chapter 4)

Claudio Monteverdi, *L'Orfeo* [Orpheus] (1607) (chapter 4; see also chapter 10)

\* Jacopo Peri, *Dafne* (1597) (chapter 4)

\* Jacopo Peri, *Euridice* (1600) (chapter 4)

Barbara Strozzi, *Lagrime mie* [My tears] (1659) (chapter 8)

Antonio Vivaldi, *Le quattro stagioni* [The four seasons], nos. 1–4 (of 12) from *Il cimento dell'armonia e dell'invenzione* [The contest between harmony and invention] (1725) (chapter 6)

## The Classical Era (1750–1815)

\* Ludwig van Beethoven, *Ah! perfido* [Ah! Deceiver] (1796) (chapter 7)

\* Ludwig van Beethoven, *Choral Fantasy* (1808; revised 1809) (chapter 7)

\* Ludwig van Beethoven, Mass in C Major (1807) (chapter 7)

\* Ludwig van Beethoven, Piano Concerto No. 4 (1804–6/7) (chapter 7)

Ludwig van Beethoven, Symphony No. 5 (1807–8) (chapter 7; see also chapter 9)

\* Ludwig van Beethoven, Symphony No. 6 (“Pastoral”) (1802–8) (chapters 6 and 7)

Franz Joseph Haydn, String Quartet, Op. 33, No. 2 (“The Joke”) (1781) (chapter 8)

\* Wolfgang Amadeus Mozart, *La clemenza di Tito* [The clemency of Titus] (1791) (chapter 4)

\* Wolfgang Amadeus Mozart, *Così fan tutte* [All women do it] (1790) (chapter 4)

\* Wolfgang Amadeus Mozart, *Don Giovanni* (1787) (chapter 4)

\* Wolfgang Amadeus Mozart, *Le nozze di Figaro* [The marriage of Figaro] (1786) (chapter 4)

Wolfgang Amadeus Mozart, *Die Zauberflöte* [The magic flute] (1791) (chapter 4)

## The Romantic Era (1815–1900)

\* Ludwig van Beethoven, Symphony No. 9 (1822–24) (chapter 7)

\* Hector Berlioz, *Le retour à la vie* [The return to life] (1831–32) (chapter 6)

Hector Berlioz, *Symphonie fantastique* [Fantastical symphony] (1830) (chapter 6; see also chapters 7 and 9)

\* Antonín Dvořák, String Quartet No. 12 (“The American”) (1893) (chapter 9)

Antonín Dvořák, Symphony No. 9 (“From the New World”) (1893) (chapter 9)

Franz Liszt, *Hungarian Rhapsody No. 2* (1847) (chapter 9)

Modest Mussorgsky, *Pictures at an Exhibition* (1874) (chapter 6)

Franz Schubert, “Erlkönig” [Elf king] (1815) (chapter 5)

Franz Schubert, *Die schöne Müllerin* [The lovely maid of the mill] (1824) (chapter 5)

Clara Schumann, Piano Trio in G Minor (1846) (chapter 8)

Bedřich Smetana, *Vltava* [The Moldau] (1874), from *Má vlast* [My homeland] (1874–79) (chapter 9)

Johann Strauss II, *An der schönen, blauen Donau* [The blue Danube] (composed 1866; premiered 1867) (chapter 12)

Johann Strauss II, *Tritsch-Tratsch-Polka* (1858) (chapter 12)

\* Pyotr Ilyich Tchaikovsky, *Iolanta* (1891) (chapter 4)

Pyotr Ilyich Tchaikovsky, *The Nutcracker* (1892) (chapters 4 and 7)

\* Pyotr Ilyich Tchaikovsky, *The Nutcracker [Suite]* (1892) (chapter 4)

\* Pyotr Ilyich Tchaikovsky, *Sleeping Beauty* (1890) (chapter 4)

\* Pyotr Ilyich Tchaikovsky, *Swan Lake* (1877) (chapter 4)

\* Pyotr Ilyich Tchaikovsky, Symphony No. 4 (1877–78) (chapter 7)

Richard Wagner, *Der Ring des Nibelungen* [The ring of the Nibelungs] (1848–74), the Ring Cycle, including *Das Rheingold* [The Rhinegold], *Die Walküre* [The Valkyrie], *Siegfried*, and *Götterdämmerung* [Twilight of the gods] (chapter 3)

## The Twentieth Century and Beyond (1900–Present)

Alarm Will Sound, *Acoustica: Alarm Will Sound Performs Aphex Twin* (2005) (chapter 13)

\* Alarm Will Sound, *Steve Reich, Tehillim/The Desert Music* (2002) (chapter 13)

Béla Bartók, *Romanian Folk Dances from Hungary* (1915) (chapter 9)

Amy Beach, *Gaelic Symphony* (1894–96) (chapter 9)

\* Amy Beach, Mass in E-flat Major (1890) (chapter 9)

\* Amy Beach, Piano Concerto in C-sharp Minor (1899)

\* Benjamin Britten, *War Requiem* (1962) (chapter 7)

\* John Cage, *4'33"* (1952) (chapter 1)

\* John Cage, *Williams Mix* (1952) (chapter 1)

- \* John Alden Carpenter, *Concertino for Piano and Orchestra* (1915; revised 1948) (chapter 7)
- \* Samuel Coleridge-Taylor, *Bamboula* (1911) (chapter 7)
- \* Samuel Coleridge-Taylor, *Hiawatha's Wedding Feast* (1891) (chapter 7)
- \* John Coltrane, *Giant Steps* (album, released 1960) (chapter 11)
- John Coltrane, *A Love Supreme* (album, released 1965) (chapter 11)
- Aaron Copland, *Appalachian Spring* (ballet, 1943–44) (chapter 13)
- \* Aaron Copland, *Billy the Kid* (ballet, 1938) (chapter 13)
- \* Aaron Copland, *Rodeo* (ballet, 1942) (chapter 13)
- \* Henry Cowell, *Dynamic Motion* (1916) (chapter 1)
- \* Mario Davidovsky, *Synchronisms No. 6 for Piano and Electronic Sound* (1970) (chapter 13)
- \* Ivan Dzerzhinsky, *Quiet Flows the Don* (1934) (chapter 10)
- \* Edward Elgar, *Pomp and Circumstance March No. 1* (1901) (chapter 7)
- Duke Ellington (and Billy Strayhorn), *The Far East Suite* (recorded 1966); released as Duke Ellington and His Orchestra, *Duke Ellington's "Far East Suite"* (1967) (chapter 13)
- \* Duke Ellington and His Famous Orchestra, "It Don't Mean a Thing (If It Ain't Got That Swing)" (released 1932) (chapter 13)
- \* Duke Ellington and His Washingtonians, "East St. Louis Toodle-Oo" (1927) (chapter 7)
- \* George Gershwin, *An American in Paris* (1928) (chapter 1)
- George Gershwin, *Rhapsody in Blue* (premiered 1924) (chapter 7)
- \* Gustav Holst, *The Hymn of Jesus* (composed 1917; premiered 1920) (chapter 3)
- Gustav Holst, *The Planets* (1914–16) (chapter 3)
- Catherine Likhuta, *Lesions* (2017) (chapter 6)
- Wynton Marsalis, *Blood on the Fields* (premiered 1994) (chapter 13)
- Carl Orff, *Carmina Burana* (1936) (chapter 10; see also chapter 7)
- \* John Powell, *In Old Virginia* (1921) (chapter 7)
- Florence Price, *Symphony No. 1* (1931–32) (chapter 7)
- \* Florence Price, *Symphony No. 3* (1938–40) (chapter 7)



- \* Florence Price, *Piano Concerto in One Movement* (1934) (chapter 7)
- Maurice Ravel, orchestration (1922) of Modest Mussorgsky's *Pictures at an Exhibition* (1874) (chapter 6)
- Steve Reich, *Come Out* (1966) (chapter 13)
- Steve Reich, *Tehillim* (1981) (chapter 13)
- \* Steve Reich, *The Desert Music* (1983) (chapter 13)
- Caroline Shaw, *Partita for 8 Voices* (in four movements, each premiered individually between 2009 and 2011); released as *Roomful of Teeth*, *Roomful of Teeth* (2012) (chapter 13)
- \* Dmitri Shostakovich, *Lady Macbeth of the Mtsensk District* (1930–32) (chapter 10)
- \* Dmitri Shostakovich, *Symphony No. 1* (1924–25) (chapter 10)
- \* Dmitri Shostakovich, *Symphony No. 4* (1935–36) (chapter 10)
- Dmitri Shostakovich, *Symphony No. 5* (1937) (chapter 10; see also chapter 7)
- \* Igor Stravinsky, *L'oiseau de feu* [The firebird] (1910) (chapter 3)
- \* Igor Stravinsky, *Petrushka* (1911) (chapter 3)
- Igor Stravinsky, *Le sacre du printemps* [The rite of spring] (1913) (chapter 3)
- \* Ellen Taaffe Zwilich, *Symphony No. 1 (Three Movements for Orchestra)* (1982) (chapter 13)

## OTHER MUSICAL WORKS

### Western Music

- “Amazing Grace” (three renditions) (chapter 11)
- \* Aphex Twin, *Drukqs* (2001) (chapter 13)
- “Arkansas Traveler” (two renditions) (chapter 12)
- The Beatles, *Sgt. Pepper's Lonely Hearts Club Band* (1967) (chapter 8)
- Irving Berlin, “Blue Skies” (1927) as arranged by Fletcher Henderson (1935) (chapter 12)
- Chic, “Good Times” (1979), from the album *Risqué* (1979) (chapter 12)
- \* George M. Cohan, “Over There” (1917) (chapter 7)
- \* Concert spirituals performed by Roland Hayes (chapter 7):
  - “Swing Low, Sweet Chariot,” arranged by Henry T. Burleigh (see also chapter 9)

- “Bye and Bye,” arranged by Roland Hayes
- \* Emerson, Lake & Palmer, *Pictures at an Exhibition* (1971) (chapter 6)
- “Fisher’s Hornpipe” (two renditions) (chapter 13)
- Jimi Hendrix, “Purple Haze” (live, 1970) (chapter 7)
- Jimi Hendrix, “The Star-Spangled Banner” (live, 1969) (chapter 7)
- \* Victor Herbert, *A Suite of Serenades* (1924) (chapter 7)
- Kendrick Lamar, *DAMN.* (2017) (chapter 13)
- \* Lightnin’ Rod (pseudonym of Jalal Mansur Nuriddin), *Hustlers Convention* (album, 1973) (chapter 12)
- Yo-Yo Ma, *Soul of the Tango: The Music of Astor Piazzolla* (1997) (chapter 13)
- \* Yo-Yo Ma, Edgar Meyer, and Mark O’Connor, *Appalachia Waltz* (1996) (chapter 13)
- Yo-Yo Ma, Edgar Meyer, and Mark O’Connor, *Appalachian Journey* (2000) (chapter 13)
- Mekong Delta, *Pictures at an Exhibition* (1996) (chapter 6)
- National anthems (various) (chapter 9)
- \* The Original Dixieland Jass Band, “Livery Stable Blues” (1917) (chapter 7)
- “Scotland the Brave” (ca. 1890s) (chapter 12)
- John Philip Sousa, *The Stars and Stripes Forever* (1896) (chapter 12)
- Steelband music of Trinidad and Tobago (chapter 9)
- The Sugarhill Gang, “Rapper’s Delight” (single, 1979) (chapter 12)
- Isao Tomita, *Pictures at an Exhibition* (1975) (chapter 6)
- John Williams, *Star Wars [A New Hope] (Original Motion Picture Soundtrack)* (1977) (chapter 3)
- John Williams, *Star Wars: The Empire Strikes Back (Original Motion Picture Soundtrack)* (1980) (chapter 3)
- John Williams, *Soundtrack to Star Wars: Return of the Jedi (Original Motion Picture Soundtrack)* (1983) (chapter 3)
- \* John Williams, music for numerous films directed by Steven Spielberg, beginning with *The Sugarland Express (Original Motion Picture Soundtrack)* (1974) (chapter 3)

## Non-Western Music

Tanburi Cemil Bey, “Samâi Shad Araban” (ca. 1900) (chapter 8)

Chinese solo repertoire:

“Attack on All Sides” (composed by 1818) (chapter 6)

\* “The Song of Gaixia” (composed ?) (chapter 6)

Peng Xiuwen, “Spring River in the Flower Moon Night” (ca. 1957) (chapter 6)

Tian Han, *Baishe zhuan* [The story of the white snake] (1958) (chapter 4)

Javanese traditional (gamelan) music, *The Love Dance of Klana Sewandana* (chapter 4)

“Raga Madhuvanti” (two renditions) (chapter 6)

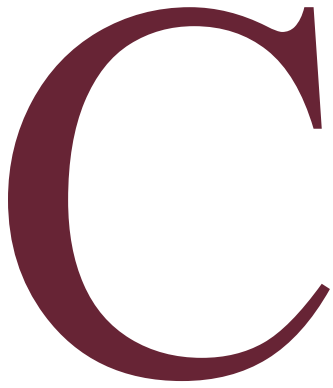
“The Sunjata Story” (two renditions) (chapter 5)

## Cross-Cultural Music

*Arabian Waltz* (two renditions) (chapter 13):

Rabih Abou-Khalil, featuring the Balanescu Quartet et al. (released 1996)

Yo-Yo Ma and The Silk Road Ensemble (live, 2009)



## Definition of Terms

**Absolute music** - Instrumental music that does not claim to be about anything other than its own form and sound; the opposite of program music.

**Academy** - In 16th- and 17th-century Italy, a society of like-minded intellectuals dedicated to pursuits including discussion, debate, and engagement with the arts.

**Achievement** - What a person does with their aptitude.

**Advent** - In the Catholic church calendar, the four weeks leading up to Christmas.

**Air pipe** - The pipe extruding from a set of bagpipes into which the player blows air.

**Allegory** (in music) - The use of musical sounds to signify hidden meaning.

**Alto** - A singer with a range somewhat lower than that of a soprano, usually female.

**Anchor** - A monastic who lives their entire life in a small room adjoining a monastery, thereby “anchoring” the community.

**Antiphon** - A short Gregorian chant that can be used in various ways throughout the Canonical Hours and in the Mass.

**Apartheid** - The system of legalized racial segregation that was in place in South Africa from 1948 into the early 1990s.

**Aptitude** - The ease and speed with which the brain processes certain kinds of information.

**Aria** - A work for solo vocalist that follows a set form. Arias are most common as components of operas and oratorios, but can also be composed as stand-alone works.

**Arioso** - A passage of vocal music that is more structured than recitative but less formal than aria; usually brief in comparison with an aria.

**Arpeggio** - A musical gesture that sounds the pitches of a chord one at a time, either ascending or descending.

**Arranger** - Someone who takes a melody or work created by another composer and makes limited alterations; arrangements are usually created for specific ensembles and include some new musical material, although the original material is still easily detected.

**Arrangement** - A version of a composition designed for performance by a specific set of instruments or voices. Arrangements can be made by the original composer, but are usually produced by a collaborator or successor.

**Ars perfecta** - A style of vocal composition that reached maturity in 15th-century Italy. Music in this style is polyphonic and follows a robust set of rules concerning the treatment of dissonance.

**Articulation** - The manner in which a pitch is begun, sustained, and released.

**Auditory cortex** - The area of the brain in which sound is first processed.

**Avant-garde** - From the French for “advance guard”; used to refer to works of art that break with norms and explore new creative territory.

**Ayre** - A solo song with lute accompaniment common in the Baroque English tradition.

**Backspinning** - The practice employed by DJs of spinning a record in reverse in order to repeat a passage.

**Ballad** - A song that tells a story.

**Ballet** - A style of presentational dance, the current form of which emerged in 18th-century France. Ballet is often used to tell stories by means of gesture and music, and is characterized by unique apparel, including tutus and pointe shoes.

**Bar** - A unit determined by meter that contains the basic grouping of pulses (e.g. a bar in triple time will contain three beats). Synonymous with “measure.”

**Bar form** - A musical form, A A B, common in troubadour songs and Lutheran hymns.

**Bar lines** - In notated music, vertical lines that indicate the beginning and end of each bar.

**Baroque** - A period in Western music history that is typically bookmarked by the invention of opera (ca. 1600) and the death of J.S. Bach (1750).

**Belting** - A style of singing employed by women for which the performer uses their chest voice to produce pitches in a high range to powerful effect; common in Broadway productions beginning in the mid-20th century.

**Basso continuo** - A type of instrumental accompaniment developed in the Baroque era. Basso continuo is most often performed using two instruments:

one that can play harmonies (e.g. harpsichord) and one that can play a bass line (e.g. cello).

**Beijing opera** - A style of Chinese opera that was developed in the Beijing court in 1790; relies on stable character types and incorporates symbolic actions, costumes, and makeup.

**Binary form** - A two-part musical form, usually mapped as A B.

**Blackface minstrelsy** - The practice of portraying African American stereotypes with the aid of dark makeup. Although primarily associated with the 19th-century minstrel show, neither blackface nor minstrelsy have entirely disappeared from American society.

**Blue note** - A lowered note (usually the third, fifth, or seventh scale degree); typical of the blues style.

**Blues** - An African American musical style dating from the early 20th century. Distinctive characteristics of this style include lowered notes, slides, and a 12-bar structure.

**Break** - A passage in dance music in which the melody recedes and we hear only the rhythm section.

**Breaking** - The athletic style of dancing that developed alongside hip-hop music.

**Broadside** - A single-sheet publication format popular from the 16th to 19th centuries.

**Broadside ballad** - A broadside containing the text to a new song, usually meant to be sung to a familiar melody that is named but not notated.

**Broca's area** - The area of the brain that controls the physical production of speech. This area takes in sound, converts it to neuronal representations, then translates it to the physical motion involved in making speech sounds.

**Bugle call** - A brief melody played on the bugle or trumpet for the purpose of signalling a military maneuver or structuring military life. The best-known bugle call, "Taps," is played at US military funerals.

**Cadence** - A harmonic gesture that brings a phrase to an end.

**Call and response** - A texture in which two parts exchange melodic material.

**Calypso** - A song tradition associated with Trinidadian Carnival. Although the musical style of calypso songs has changed over the past two centuries, their lyrics are characterized by clever wordplay and sociopolitical topics.

**Canon** - A texture in which all parts carry the same melody, but enter at points separated by a set distance.

**Canonical hours** - A sequence of eight daily church services that structure life in a Benedictine monastery.

**Canso** - A type of troubadour song that addresses the hopeless love a knight feels for the noblewoman he serves. Such love, termed *fin'amor*, cannot be consummated, for the knight has sworn fidelity to the woman's husband.

**Cantata** - A multi-part work for voice(s) and accompaniment. 17th-century cantatas were often for solo voice and basso continuo, while later cantatas were more often for soloists, choir, and orchestra. Cantatas can be secular (a chamber cantata) or sacred (a church cantata).

**Carnival** - The public celebration that immediately precedes the period of Lent in many Catholic-majority countries.

**Castanets** - Small wooden clappers that are held in each hand and used to tap rhythms in the flamenco tradition.

**Caste system** - A system of social organization in which roles are hereditary and immutable. Caste membership generally determines an individual's social class, marriage prospects, and trade.

**Castrati** - Male singers who were castrated before puberty to prevent their voices from changing. Castrati were first used in Catholic church choirs, but later took the leading male roles in Italian opera. The practice was made illegal in Italy in 1861.

**Cerebral cortex** - The outermost layer of the brain. It is this area that controls complex thought.

**Cerebrum** - The outermost layer of the brain that gives it a wrinkled appearance. Both Broca's and Wernicke's Areas are situated in the Cerebrum.

**Chamber music** - Music intended for one-on-a-part performance in a small space; usually refers to compositions that require between two and eight performers.

**Chamber orchestra** - A small orchestra, containing around twenty performers.

**Chanter** - The pipe on a set of bagpipes that contains holes, allowing the player to sound nine distinct pitches.

**Conceptual art** - A work of art to which the underlying idea is more important than its visual characteristics.

**Chest voice** - A mode of vocal production used to access notes in the medium and low ranges; so named because the singer feels the vibrations in their chest. When chest voice is carried into the high range, it sounds quite different from head voice.

**Chord** - A collection of pitches, usually three or four, that belong to the same mode, are separated by intervals of a third, and are often sounded simultaneously to support a harmony.

**Chord progression** - A sequence of chords; certain chord progressions are common, while others are unusual and might sound displeasing.

**Choreographer** - The person who determines the physical movements (choreography) of a dance.

**Chorus** - In most popular songs, the part of the melody that is frequently repeated, and always with the same text; usually the most memorable part of a song.

**Chromatic** - Using notes beyond those included in the major or minor scale.

**Classical** - A period in Western music history that is typically considered to extend from 1750 to 1815. This period is characterized by restrained harmonies, balanced phrases, and transparent textures.

**Clawhammer** - A style of banjo playing for which the performer sounds melody notes by striking the four melody strings with the fingernail of their index or middle finger and sounds drone notes by plucking the short fifth string with their thumb.

**Coda** - A concluding passage added to the end of a composition that otherwise adheres to a set musical form or process.

**Col legno** - A technique for playing a string instrument that involves turning the bow upside down and bouncing the wooden stick on the strings.

**Commission** - The process by which a performer, producer, or organization hires a composer to create a new musical work.

**Common-practice tonality** - The system that governed the use of harmonies in Western music between the 17th and early 20th centuries; still relevant to most music produced today.

**Compound duple meter** - A type of duple meter in which each of the two pulses is subdivided into three subpulses; can be counted ONE-two-three-FOUR-five-six.

**Concept album** - An album (collection of songs) that is unified by a coherent narrative or mode of presentation.

**Concert overture** - A descriptive single-movement orchestral work.

**Concerto** - A work for instrumental soloist(s) with orchestral accompaniment.

**Conductor** - An ensemble leader who does not play an instrument but instead keeps time, often using a baton, and guides the performance using gestures.



**Conjunct motion** - Melodic motion in which the pitches move up and down the scale; the opposite of conjunct motion.

**Contrast** - The relationship between two musical passages that do not share recognizable melodic, harmonic, or rhythmic features.

**Copyist** - The person who copies out a written work; before printing technology became cheap and accessible, this role was crucial to the proliferation and performance of musical works.

**Corpus callosum** - A bundle of fibers that divide the two halves of the brain and transmit messages from one side of the brain to the other.

**Counter melody** - A secondary melody that complements the principal melody.

**Covert** - A term applied to a work of art that has a hidden meaning.

**Crescendo** - The process of gradually getting louder.

**Cyclical technique** - An approach to composition in which the various parts of a large-scale work are unified by recurring melodic material.

**Da capo form** - A form used principally in 17th- and 18th-century arias containing two contrasting sections and an instruction to the singer to repeat the first section upon reaching the end of the notated music. The form can therefore be diagrammed A B A.

**Dactylic hexameter** - A poetic meter in which a phrase is divided into six feet, each of which contains a long and two short syllables.

**Dance caller** - The person who calls out instructions to dancers while they perform a social dance with established moves, most of which require the interaction of partners; common in square dancing and contra dancing.

**Dance suite** - A genre of music in which each movement is inspired by a courtly European dance. Every dance suite contains an Allemande, Courante, Sarabande, and Gigue, in addition to other dances. This genre emerged in 17th-century Germany.

**Decrescendo** - The process of gradually getting softer (interchangeable with “diminuendo”).

**Development** - In sonata form, the middle passage between the Exposition and the Recapitulation, in which themes from the Exposition are explored and transformed. In a fugue, the bulk of the composition, between the exposition and the final subject entrance, during which the subject is heard in a variety of keys and possibly undergoes specific transformations.

**Diaspora** - All members of a population that has been spread across various nations or regions (e.g. the African diaspora contains all people of African

ancestry found throughout the world).

**Diegetic music** - Music that is part of a dramatic scene and is therefore audible to the characters in that scene.

**Diminuendo** - The process of gradually getting softer (interchangeable with “decrescendo”).

**Disco** - A style of dance music that emerged in New York City in the 1970s; characterized by a fast tempo, quadruple meter, syncopated bass lines, and dense textures.

**Disjunct motion** - Melodic motion in which the pitches do not simply move up and down the scale but are instead separated by large intervals; the opposite of conjunct motion.

**Dissonance** - The effect produced by simultaneously-sounded pitches that are separated either by a very small interval (e.g. a minor or major second) or an interval not present in triad-based harmonies (e.g. an augmented fourth or major seventh). Although the perception of dissonance is rooted in musical context and personal taste, it strikes most listeners as uncomfortable.

**Dominant** - The fifth degree (note) in a major or minor scale, or the harmony based on that note.

**Dotted rhythm** - A rhythmic pattern in which pairs of notes are of unequal length, the first being three times as long as the second.

**Double reed** - A type of instrument that utilizes a pair of reeds protruding from one end to produce sound. The player blows through these reeds, causing them to vibrate. This family includes the oboe, English horn, and bassoon.

**Double tracking** - An audio recording technique in which a performer sings or plays along with their own prerecorded performance, usually to produce a stronger sound than can be obtained with a single voice or instrument.

**Downbeat** - The first beat in a measure or bar.

**Dubbing** - The process by which additional audio tracks are added to a studio recording.

**Duple meter** - A meter in which pulses (beats) are grouped by twos, usually in a strong-weak pattern.

**Dynamic level** - The loudness or softness of a musical passage.

**Epic** - A lengthy story concerning a quest or heroic adventure. Epics are often ancient, having been orally transmitted for many generations, and are frequently associated with a nation or ethnic group.

**Episode** - In a fugue, a passage in which the subject is not heard.

**Ethnomusicologist** - A scholar who specializes in indigenous music traditions.

**Exoticism** - The exploitation of a culture for the purpose portraying it as foreign, unusual, exciting, or titillating; relies on stereotypes instead of authentic representation.

**Exposition** - In sonata form, the section in which the Primary and Secondary Themes are introduced in their respective keys. In a fugue, the opening passage in which the subject is heard once in every voice.

**Extramusical** - Anything related to a musical work that is not explicitly conveyed in a performance.

**Fanfare** - A short, martial melody, usually played on trumpets or other brass instruments, that most often emphasizes the first, third, and fifth scale degrees; can introduce a performance or be integrated into a larger work as a dramatic signifier.

**Fasil** - A suite of six to eight movements in the Ottoman tradition.

**Falsetto** - The head voice range in male singers; this technique allows men to sing in what is typically a female range.

**Field holler** - A style of unaccompanied singing, often improvised, used by enslaved African Americans to accompany work, communicate, or express emotions.

**Field recording** - The act of making recordings on location, usually of non-professional musicians in the rural communities where they live and work; also the recorded object itself.

**Fixed composition** - A musical work the contents of which are firmly established ahead of performance by a composer. Every performance of a fixed composition will be recognizable as a performance of the same work.

**Flamenco** - A style of music and dance native to Spain that features guitar accompanied by complex rhythms both clapped and played on the castanets.

**Florentine Camerata** - A group of intellectuals who gathered in Florence in the late 16th century and are responsible for developing European opera.

**Folk revivals** - In the United States, a period of widespread interest in folk music beginning in the 1930s and peaking in the 1960s.

**Folk rock** - A genre that emerged in the United States in the 1960s that blends elements of folk and rock music, usually by adding electric guitars and drums to songs that would otherwise qualify as folk.

**Foot** - In poetry, the basic metric unit; analogous to a measure or bar in music.

**Forbrain** - The anterior (forward-most) region of the brain.

**Form** - The organization of a musical work in time; can be mapped using terms or letter names.

**Formalist** - A term used in the Soviet Union to condemn art that did not meet the expectations set forth by the doctrine of Socialist Realism. Formalist art was usually described as being preoccupied with its own qualities instead of advancing the goals of the revolution.

**Forte** - A loud dynamic.

**Fortissimo** - A very loud dynamic, louder than forte.

**Freemasonry** - A system of secret fraternal organizations that traces its roots to the stonemasons' craft guilds established in the fourteenth century. Freemasonry is rich with lore and symbolism, and initiates progress through degrees as they become privy to its secrets.

**Fret** - A raised piece of wood or metal on a fingerboard that allows the player to easily stop the string at a specific point in order to sound a pitch. Frets are common on instruments in the lute class (e.g. the guitar).

**Frontal lobe** - The anterior (forward-most) lobe of the brain.

**Fugue** - A type of composition in which a melodic subject is introduced in each of the voices (usually numbering three or four) at the outset. Statements of the subject then alternate with episodes in which the subject is not present.

**Gamelan** - An instrumental ensemble native to Indonesia, consisting primarily of bronze gongs and metallophones.

**Genre** - A way of categorizing musical works based on perceived characteristics, use, or market.

**Gesamtkunstwerk** (German; English: "total artwork") - Composer Richard Wagner's term for an all-encompassing work that brings together varied art forms--music, dance, gesture, poetry, image--into a single, ideal medium of artistic expression. He used this term to describe his late operas.

**Glissando** - When an instrumentalist slides from one pitch to another.

**Goliard** - A medieval cleric who had studied at a European university but then grew disaffected with religious life. Goliards are remembered for their satirical poems and songs.

**Gregorian chant** - A body of monophonic vocal music developed in the medieval Catholic church.

**Guru** - In the North Indian tradition, a master who passes on musical knowledge to an apprentice.

**Harlem Renaissance** - A 1920s intellectual, social, and artistic movement centered in the Harlem neighborhood of Manhattan, New York City.

**Harmonics** (string technique) - A technique whereby the player touches the string lightly at a specific place while bowing, thereby producing an airy, high pitch.

**Harmony** - The pitches that support the melody; can refer generally to non-melodic voices or specifically to chords.

**Head voice** - A mode of vocal production used to access notes in the high range; so named because the singer feels the vibrations in their head.

**Head** - In jazz, a composition that is used as the basis for improvisation.

**Heterophonic texture** - A musical texture in which all melodic instruments/voices perform essentially the same melody at the same time, but with individual variations determined by the capabilities of the instrument.

**Hindbrain** - The posterior (back) region of the brain.

**Hocket** - A technique by which two or more voices contribute different notes to a single continuous melody.

**Homophonic texture** - A musical texture in which a single prominent melody is supported by accompaniment.

**Homorhythmic** - A musical texture in which all of the voices move in the same rhythm.

**Hot jazz** - In the 1920s, social dance music played primarily by African American bands; defined in contrast to sweet jazz, which was played primarily by white bands and was more rhythmically and timbrally restrained.

**Idiomatic** - Tailored to the capabilities and limitations of a specific instrument.

**Imitation** - A compositional technique whereby the voices in a polyphonic texture enter one at a time with similar melodic material.

**Impresario** - An impresario takes on the presentation of art as a financial venture, overseeing all elements of a production.

**Improvisation** - Composition during the act of performance. Improvisation is usually guided by norms and practices that belong to a given tradition.

**Intertextual** - Concerning connections or exchanges between distinct creative works.

**Interval** - The distance between two pitches.

**Jali** - In West Africa, a member of a hereditary caste of musicians responsible for transmitting stories and songs.

**Jazz combo** - A small jazz ensemble with one player per instrument.

**Jim Crow** - Legalized racial segregation in the United States. Jim Crow laws were in place between 1877 and the mid-1960s and were most common in the South.

**Kumbengo** - The repetitive melodic pattern--usually played on a kora, balafon, or ngoni--that underpins various types of singing in the West African jali tradition.

**Lead sheet** - A notated composition in the jazz tradition. A chart indicates the melody and harmonies of a composition, but it does not indicate instrumentation. In addition, performers will alter the melody and improvise solos over the harmonies, meaning that various performances of the same chart will sound quite different.

**Legato** - A smooth, connected form of articulation.

**Lent** - In the Catholic church calendar, the forty days of fasting and penitence that lead up to Easter.

**Libretto** - The words that are sung in a musical drama, such as an opera or oratorio.

**Lining out** - A hymn-singing practice in which a leader calls out fragments of text before the congregation slowly sings the passage. This approach to hymn singing was common before hymnals were readily available and churchgoers had the ability to read music.

**Liturgy** - All of the required words, music, and actions that constitute a church service.

**Lindy Hop** - An influential dance of the Swing era, introduced in 1928 by a pair of African American dancers.

**Low-frequency oscillation** - In synthesized music, the use of low frequencies to produce a pulsing or vibrating effect

**Lute** - A class of plucked string instruments in which the strings extend along a neck and pass over a closed resonating chamber; the guitar is a member of the lute class.

**Lutheran chorale** - A hymn for use in the Lutheran church; all chorales were originally monophonic.

**Lutheran chorale cantata** - A special type of Lutheran church cantata that incorporates chorale texts and melodies.

**Lutheran church cantata** - A multi-movement work for soloists, choir, and orchestra intended for use in a Lutheran worship service; typical in 17th- and 18th-century Germany.