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AGGREGATED GLOSSARY

of abbreviations and terms
used by Philip Tagg

(2022)

Reference works

EvT2 = *Everyday Tonality II* (2018);
MMn = *Music's Meanings* (2012);
TLTT = *Ten Little Title Tunes* (2003).[1]

Numbers

8 or **8v** *n. mus. abbr.* octave.
8vb (= *octava bassa*) *abbr. mus.* one octave lower than notated.
15 (= *quintesima*) *abbr. mus.* fifteenth/two octaves.
15b (=*quintesima bassa*) *abbr. mus.* two octaves lower than notated.

Main alphabetical listing

A. *n. abbr.* alto (voice)

abbr. *n., v. abbr.* abbreviate[d], abbreviation.

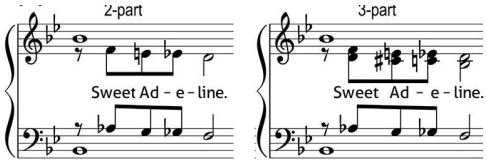
ac. *adj., n. abbr.* acoustic[s].

A CAPPELLA [akəˈpɛlə] *adv. mus.* [1] *usual sense*: voice[s] only without instrumental accompaniment; *etym. It. CAPPELLA* = chapel, choir, i.e. in the manner of a chapel choir; [2] *specialist usage*: voice[s] accompanied by only church organ.

ACCIDENTAL *n.* type of symbol used in Western musical notation indicating that the note it immediately precedes is subjected to pitch alteration: ♯ (sharp) raises and ♭ (flat) lowers the pitch by a semitone while ♮ (natural) restores the note to its default pitch. For special use of ♯, 𝄲 and ♭, see *SCALE DEGREE*. '𝄳' indicates that the tone it precedes is lowered by a quarter-tone.

1. EvT, MMn and TLTT are e-books containing further explanation of the relevant terms. They can be downloaded at http://tagg.org/mmmsp/publications.html.

ADELINE SLIDE *n. ph. mus. neol*. (1990) Short chromatic figure, usually covering a third and descending, as in the song *Sweet Adeline;* see also *MINICHROMATICS*.



adj. = adjective

ADSR → *ENVELOPE*.

adv. = adverb

AEOLIAN *adj*. heptatonic diatonic mode corresponding to the 'natural minor' or 'descending melodic minor' of conventional European music theory. It's the *'CHURCH' MODE* which, with a as tonic, runs from a to a on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are 1 ½ 1 1 ½ 1 1 and its scale degrees 1̂ 2̂ ♭3̂ 4̂ 5̂ ♭6̂ ♭7̂. → EvT2: 45-56, 228-234; MMn: 325–335.

AESTHESIC [ɪsˈθiːzɪk] *adj*. (from Fr. *esthésique*, Molino via Nattiez); relating to the *aesthesis* [ɪsˈθiːsɪs] or *perception* of music rather than to its production or construction (*POÏETIC*. → MMn 116-120).

a.k.a. *abbr.* also known as, alias.

ALEATORIC [alɪəˈtɔrɪk] *adj*. based on elements of chance; *n*. ALEATORICS.

ALOGOGENIC [ɛɪlogəuˈdʒɛnɪk] *adj*. opposite of *LOGOGENIC*.

ANACRUSIS [ænəˈkruːsɪs] *n*. short musical event having the character of an upbeat or pickup, i.e. a rhythmic figure and/or short tonal process propelling the music into whatever it immediately precedes; *adj*. ANACRUSTIC [ænəˈkruːstɪk].

ANAPHONE *n*. [ˈænəfəʊn] *neol*. (1990); musical sign type bearing iconic resemblance to what it can be heard to represent; *adj*. ANAPHONIC [ænəˈfɔnɪk]; see also *SONIC ANAPHONE*, *SOCIAL ANAPHONE*, *TACTILE ANAPHONE*, *KINETIC ANAPHONE*. → MMn 487-514.

ANAPHORA [əˈnafərə] *n*. rhetorical device by which successive sentences start identically but end differently, as in Martin Luther King's I HAVE A DREAM speech; transferred to music, a *melodic anaphora* means that successive phrases start with the same motif but end differently, while a *harmonic anaphora* means that successive chord sequences start with the same change[s] but end differently. ANAPHORA is the opposite of *EPISTROPHE*.

ANDALUSIAN CADENCE *n. ph. mus.* cadence ending ♭II-I (or ♭vii-i), typically iv-♭III-♭II-I (EvT2: 129).

ANHEMITONIC *adj. mus.* (of *MODE*s and *SCALES*) containing no *SEMITONE INTERVAL*s (cf. *HEMITONIC*).

ANNEXING → *GENERIC ANNEXING*.

ANTIPHONY [ænˈtɪfənɪ] *n. mus; etym.* Gk. ἀντί (= opposite) and φωνή (= voice), *adj*. ANTIPHONAL [anˈtɪfənəl]. ANTIPHONY is a *RESPONSORIAL* (→) practice in which two equally dimensioned groups of singers or players exchange phrases or passages. Antiphonal practices include alternate singing by men and women, themes passed from one instrumental section to another, and the division of an English cathedral or collegiate choir into two equal halves placed on opposite sides of the quire with a central aisle between them (*Decani* and *Cantoris*).

ANTITONIC [ˈæntɪtɔnɪk] *n. mus*. configuration of three quartally spaced notes serving as *COUNTERPOISE* to three quartally spaced *TONIC* notes, e.g. b♭-e♭-a♭ (B♭4) as antitonic to c-f-b♭ (C4) as tonic; concept presented by Ernő Lendvai (1993) in Chapter 3 of *Symmetries of Music*: 'Harmonic Principles (A): The Pentatonic Chromatic System' — 'tonic-antitonic relations in the pentatonic scale'.

AO [ɛɪəʊ] *n. ph. abbr. neol*. (1979) analysis object, i.e. a *PIECE OF MUSIC*, or part thereof, subjected to analysis.

APPOGGIATURA [əpɔdʒaˈtuːra] *n. mus*. [1] in euroclassical music theory an accentuated, 'dissonant' grace note of equal duration to the following note on to which the dissonance 'resolves'; [2] more generally a pattern of two adjacent, conjunct and equidurational

notes of which the first is given more weight and joined smoothly to the second; *etym*. It. *appoggiarsi* = to lean, i.e. a leaning note; *pl. appoggiature* [əpɔdʒaˈtuːrɛ].

Ar. *abbr.* Arab[-ian/-ic].

ARBITRARY SIGN (a.k.a. CONVENTIONAL SIGN) *n. ph. semio*: sign connected primarily or exclusively by *convention* to what it signifies; cf. *ICON*, *INDEX*. → MMn, chapter 5.

ARPEGGIO *It*. [arˈpedʒɔ], *UK Eng*. [ɑːˈpɛdʒɪəʊ], *n. mus.* (*adj*. ARPEGGIATO or ARPEGGIATED): chord whose constituent notes are played in sequence instead of simultaneously; from It. *arpeggiare* = to play the harp.

arr. *abbr.* = arranged [by], arrangement|

ATMOS ˈ[ætmos] *n.* (*pl.* ATMOSES [ˈætməsɪz]), *etym. abbr.* atmosphere, a.k.a. AMBIENT SOUND; an ATMOS presents the general ongoing soundscape, the audio scenery, the sonic backcloth, etc. relevant to the visual footage with which it is heard.

ATONICAL [ɛiˈtɔnikəl] *adj. neol*. (2011) (of tonal music) without a *TONIC*, having no tonal centre; e.g. twelve-tone music (serialism).

ATONAL *adj.* (of any music) without *TONE*s. *WARNING*: conventional musicology often uses ATONAL to mean *ATONICAL* (q.v.).

attrib. *abbr.* attribute/attributive.

AURAL STAGING *n. ph. abbr. neol*. (2011) the mise-en-scène of sound sources (voices, instruments, sound effects, etc.), in one or more acoustic spaces; particularly important in audio recordings —*phonographic staging* (Lacasse, 2005)— but also in film and games sound, as well as in live performance situations. → MMn 299-303.

AUTO-TUNE [1] digital pitch correction software produced by Antares Audio Technologies; [2] generic term for any digital pitch correction plug-in used in studio recording or live performance, e.g. *MELODYNE*. Widely used to improve intonation of amateur vocalists in TV talent shows; also used as vocal effect by professional artists; *deriv. forms* AUTO-TUNED, AUTO-TUNER, AUTO-TUNING.

AVE MARIA CHORD *n. neol*. (1989); a subdominant 6-5 chord with fifth in bass held over as second chord in a phrase from an initial major tonic root. *Etym*. the Dm^7 (or F^6) with C in the bass that comes as second chord in J.S. Bach's Prelude Nº 1 in C Major (*Wohltemperiertes*, vol. 1) and which was used by Gounod for his setting of *Ave Maria*; also the second chord (resolved) in Mozart's *Ave verum corpus*. → TLTT 173-179.

B. *abbr., n., adj. mus.* bass (voice, instrument, register) ⏩ *DBS, BSGT*.

LA BAMBA LOOP *n. neol*. (c. 1983) *CHORD LOOP* running ↳I-IV-V↰, as in *La Bamba* (Valens, 1958), the *IONIAN* (major-key) equivalent of the *CHE GUEVARA LOOP*. → EvT 222-226.

BAR *n. mus*. UK-English for MEASURE (US), i.e. a recurrent musical duration defined by the number of beats (measured in *BPM*) of a given metre; e.g. one $\frac{4}{4}$ bar (4 quarter-notes or crotchets) at 80 bpm lasts 3 seconds. Unless the music's tempo is exactly 60 or 120 bpm bars are much easier to count than seconds and minutes. → MMn 284-287.

BIMODALITY *n*. (Vega, 1944) type of tonality in which two different modes, and therefore two different tonics, can be heard either simultaneously or in immediate succession → EvT chapter 12.

BIMODAL REVERSIBILITY *n. neol*. (2009) trait whereby a melodic or harmonic sequence in one mode becomes, when reversed, a sequence in another → EvT2, p. 434, ff.

BLUES PENTATONIC → EvT2, pp. 156-161.

BODYISM *n. colloq., neol*. (Dave Laing, c. 2002) type of thinking that proclaims the primacy of music's somatic, usually sexual, properties at the expense of its other traits → MMn 101-115; TLTT 66-77.

BPM *abbr.* beats per minute (unit of *TEMPO* measurement, cf. *NPM*).

BREAK *n. mus*. [1] very short section during which ongoing accompaniment patterns in a piece of music stop to give sonic space to, and thereby highlight, whatever occupies them (→ MMn 520); [2] musical event[s] inside a break, as just defined, e.g. a 'drum break'.

N.B. BREAK, BREAKDOWN and DROP have different meanings in post-1990 DJ parlance, notably in the sphere of hip hop and electronica.

BREAKDOWN NOTES a.k.a. TIMING NOTES *n*. notes prepared by the *MUSIC EDITOR* and comprising a detailed list of significant events inside a single scene in an audiovisual production (cf. *CUE LIST* and *CUE SHEET*).

BRIDGE *n. mus.* [1] North American term for the MIDDLE EIGHT (UK English), i.e. the contrasting *B* episode (normally lasting 8 bars) in the *DIATAXIS* of an *AABA* 32-bar *JAZZ STANDARD* (→ MMn 397 ff.); [2] a short passage joining two contrasting sections in a euroclassical piece of music; [3] a short passage filling in between two statements of the theme in a euroclassical fugue; [4] a short musical *CUE* joining two scenes of a different character in a film or TV production (see also *TAIL*).

Brit. *adj. abbr*. British

bs. *n., adj. mus*. bass.

bsgt. or ***bs. gtr.*** *n. abbr. mus.* bass guitar.

bsn. *n., mus., abbr*. bassoon.

C20 FOX *abbr.* Twentieth Century Fox (US media corporation).

CADENCE *n. mus*. structural element indicating the end of a phrase, a period or a piece of music; see *PERFECT CADENCE*, *PLAGAL CADENCE*, *HALF CADENCE*, *INTERRUPTED CADENCE*, *QUARTAL CADENCE*, *MELODIC CADENCE*.

CALL AND RESPONSE → *RESPONSORIAL*.

CCCS *n. abbr.* Centre for Contemporary Cultural Studies, University of Birmingham, UK.

cf. *abbr. Lat.* '*confer*' = compare, usually with something different.

CH4 *abbr.* Channel 4 TV (UK)

CHARANGO [tʃaˈraŋgo] *n*. small stringed instrument of the lute family; used in traditional Andean music.

CHARITY STRINGALONG *n. neol*. (2009) recording made for a humanitarian cause in which individual artists sing or declaim single

phrases in succession and only join together in concert or unison for the chorus or hook line, e.g. *Do They Know It's Christmas?* and *We Are The World*; *etym*. STRING in the sense of 'a string or line [succession] of persons or things' and *SINGALONG*, meaning 'community singing' or a tune to which anyone can sing along at the same time, usually in unison rather than in succession (*Oxford Concise Dictionary*, 1995).

CHARLESTON DEPARTURE *n. neol*. (2000) chord sequence starting I-III like *The Charleston* (Mack & Johnson, 1923), *Has Anybody Seen My Gal?* (Henderson, 1925) and other old-time jazz hits.

CHE GUEVARA LOOP *n. neol*. (2008); *CHORD LOOP* running ↳i-iv-V↰, as in *Comandante Che Guevara* (Puebla, 1965). It's the aeolian/harmonic minor equivalent of the La *BAMBA LOOP* → EvT 231-232.

CHORD LOOP *n. neol*. (2009) short repeated sequence of (almost always) three or four chords. Chord loops are indicated by a 180° arrow at each end. The familiar *VAMP* loop, for example, runs ↳I-vi-ii-V↰ or ↳I-vi-IV-V↰ like the ↳B-G♯m-E-F♯↰ in Sam Cooke's *What A Wonderful World* (1960b) or the ↳E♭ Cm Fm B♭↰ in *Blue Moon* (Rodgers, 1934). Most chord loops have no name but some are so common that it saves time and space if they are given mnemonic labels like 'the *La BAMBA* loop' (↳I-IV-V↰, e.g. ↳C-F-G↰) or 'the *CHE GUEVARA* loop' (↳i-iv-V↰, e.g. ↳Am-Dm-E↰), so called because of its use in Carlos Puebla's *Comandante Che Guevara*. → EvT chapters 11-12, 217-263. See also *CHORD SHUTTLE*.

CHORD SHUTTLE *n. neol. mus*. (1993) oscillation between two chords, for example the to-and-fro between tonic minor (i, B♭m) and submediant major (♭VI, G♭) in Chopin's *Marche funèbre* (1839), or Dylan's *All Along The Watchtower* (1968: Am↔F, a.k.a. AEOLIAN PENDULUM (Björnberg, 1989)); or between ii^{7} and V in *He's So Fine* (Chiffons, 1963), *Oh Happy Day* (Edwin Hawkins, 1969), or *My Sweet Lord* (Harrison, 1970). Chord shuttles are indicated by double ended arrows, e.g. i↔♭VI or B♭m↔G♭ for Chopin's funeral march; cf. *CHORD LOOP*. → EvT 173-198.

CHORUS *n. mus*. A short definition of *chorus* is impossible; please note that the three meanings given next are quite different (see EvT: 395-401). [1] non-principal actors in a theatrical production who perform (sing, recite, dance, comment, etc.), mainly as a group (e.g. Ancient Greece, latter-day stage musicals); [2] a recurring *EPISODE* in a song whose lyrics and/or music differs from those of the song's verses; [2a] a chorus whose words and music are basically the same on each occasion it occurs in the same piece/song is, strictly speaking, a *REFRAIN*; [2b] a repeated instrumental (wordless) chorus-type episode is a *RITORNELLO*. [3] *All EPISODE*s (typically 32 bars) of the interwar *JAZZ STANDARD* except its 'verse' (an introductory section, often forgotten) constitute what jazz musicians refer to as a *chorus*.

'CHURCH' MODE *n*., a.k.a. ECCLESIASTICAL MODE; one of the six main *HEPTATONIC DIATONIC* modes in Europe, which, arranged in scalar form with the initial note repeated at the octave, contain, in varying positions, two semitone and six whole-tone steps. The six main 'church' modes are: [1] *IONIAN* (c-c on the white notes of the piano); [2] DORIAN (d-d on the white notes); [3] PHRYGIAN (e-e); [4] LYDIAN (f-f); [5] MIXOLYDIAN (g-g); [6] AEOLIAN (a-a). → MMn 325-334; EvT2 85-111, 421-448.

CIRCLE OF FIFTHS *n. ph. mus*. See *KEY CLOCK*.

CIT. MEM. *abbr*. cited from memory.

CLASSICAL HARMONY *mus*. the widespread type of *TERTIAL TONALITY*, based on the *IONIAN* mode and on the *IONIANISED* minor modes, as used in *EUROCLASSICAL* music, in most types of jazz, as well as in the majority of urban popular music in the nineteenth and early twentieth centuries (see EvT2: 243-269); a.k.a. *EUROCLASSICAL*

clt. *n. mus. abbr*. clarinet.

CLICK denotes the metronome sound that conductors and/or musicians hear in headphones when recording music to picture. This procedure means that the music for each *cue* can be recorded so as to align exactly as intended with the visuals.

CLUSTER *n. mus*. simultaneous sounding of several neighbouring tones.

colloq. *abbr*. colloquial, colloquialism

CONJUNCT-LINE TROPE *n. ph. mus*. *CONJUNCT MOTION* in any voice or part that provides the basis for a common chord sequence, for example: [1] the 4̂ ♭3̂ ♭2̂ 1̂ bass line for the iv-♭III-♭II-I Andalusian cadence (EvT2: 129); [2] the parallel-third minichromatic runs[2] 5̂ ♭5̂ 4̂ ♯3̂ with ♯3̂ ♭3̂ 2̂ 1̂ in blues turnarounds (EvT2: 365-366); [3] the *valse-musette* 'carrousel' motif ↪8̂ 7̂ 6̂ 7̂↩ (pp. 359-360); [4] the 'Bach Air' descending bass line 1̂=8̂ 7̂ 6̂ 5̂ 4̂ (p. 267), etc.

CONJUNCT MOTION *n. ph. mus*. pitch movement by small, normally single, intervallic steps; opposite of *DISJUNCT MOTION*.

CONNOTE [kəˈnəʊt] *v. ling*. to mean or signify by implication or association; *n*. CONNOTATION [kɔnəˈtɛɪʃən]; *adj*. CONNOTATIVE [kəˈnɔtətɪv]; → MMn 164-171.

CONSTRUCTIONAL *adj., neol*. (2001). See POÏETIC.

CONTINUANT *n.* [1] *phon*. extendable consonant, e.g. /r/ as in 'RRReally!' or a long /ʃ/ ('shshsh') when you want people to be quiet; [2] *neol*. (2011) the continuous 'body' of a timbre regardless of whether it's technically the *DECAY* or the *SUSTAIN* part of the *ENVELOPE*. → MMn 278-279.

CONTRARY MOTION *n. ph. mus.* movement of two *STRAND*s (parts/voices, etc.) in opposite pitch directions; pitch movement away from each other; opposite of *PARALLEL MOTION*.

cor *n. mus. abbr.* corno/corni, It. for French horn[s] (*cor de chasse*/*Waldhorn*)

COUNTERPOINT [ˈkaʊntəpɔɪnt] *n*. [1] *mus*. type of *POLYPHONY* whose instrumental or vocal lines (*STRAND*s) clearly differ in melodic and/or rhythmic profile; polyphonic antithesis of *HOMOPHONY*; *adj*. CONTRAPUNTAL [kɔntrəˈpʌntəl]; [2] intentional contradiction in music of concurrent verbal or visual events. →

2. a.k.a. 'Adeline slides', see Tagg & Clarida, 2003: 209-212.

EvT 88-90; MMn 338-339, 449, ff.

COUNTERPOISE *n*. [1] 'a force etc. equivalent to another on the opposite side'; [2] a counterbalancing weight' (*Oxford Concise English Dictionary*, 2009); to denote a tonal (melodic and/or harmonic) 'complementary pole' (→ *ANTITONIC*) to the tonic, typically (not exclusively) V in the ionian mode, ♭VII or IV in the mixolydian and dorian, ♭VI or iv in the aeolian, ♭II or ♭vii in the phrygian, etc. *Counterpoise* is not unlike the Northern Indian concept of *vadi* (≈ 'king' of the melodic line in relation to main drone note, *sa*) or, perhaps, *samvadi* (the 'queen'). The tonal rhythm generated by varying metric / periodic / temporal placement of change between tonic and counterpoise is a factor of interest in pre-industrial popular music from the British Isles. → EvT 195-198.

COWBOY HALF-CADENCE *n., neol*. (1987) progression from major triad on the flat seventh to major triad on the dominant (♭VII-V), as in the main themes from *The Magnificent Seven, Dallas, Blazing Saddles*, etc.
→ TLTT 357-361.

CRISIS CHORD *n. neol*. (1991) chromatically embellished chord containing at least one diminished or augmented interval and occurring within the standard harmonic context of the European tertial idiom; most frequently occurring as m^{6} or $m^{7♭5}$, crisis chords can often be found about 75% of the way through a nineteenth-century parlour ballad.
→ TLTT 180-203.

CUE *n*. [kjuː] musical continuum in an audiovisual production; the duration of a cue can vary from just a few seconds to several minutes.

CUE LIST *n*. a list of *CUE POINT*s for part or whole of an audiovisual production, i.e. the chronological enumeration of timecode locations corresponding to the start and end of each music *cue* (not to be confused with *CUE SHEET* or *BREAKDOWN NOTES*).

CUE POINT *n*. point at which a musical cue starts, typically (but not

exclusively) the start of a scene; not to be confused with *HIT POINT*.

CUE SHEET *n*. [1] list of all *CUE*s in an audiovisual production, specifying details of duration, composer, publishing rights, type of usage; not to be confused with *CUE LIST*; [2] list of scenes in a silent film, together with titles and sheet music publishing details of pieces suggested as suitable for each scene in the film.

DA CAPO [daˈkæpəʊ] *adv. mus*. instruction in musical notation telling musicians to go back to the start and to play or sing from the top; *etym. It. DA CAPO* (= from the beginning, from the top).

DECAY *n. mus.* the rate at which a sound decreases in intensity from its *ATTACK* to its *SUSTAIN* level → MMn 277-280.

DENOTE [dɪˈnəʊt] *v*. to signify *LEXICALLY*; *n*. DENOTATION [dɪnəʊˈtɛɪʃən]; *adj*. DENOTATIVE [dɪˈnɔtətɪv]; cf. *CONNOTE*. → MMn 164-171.

deriv. *abbr*. derive, derivation, derivative

derog. *abbr*. derogatory

DIAPHONY [daɪˈæfənɪ] *n*. two-part vocal harmony typically featuring *SEMITONE DYAD*s considered discordant in Western theories of harmony; often used to denote traditions of female singing in rural Bulgaria;🔊 *etym*. Ancient Greek διαφωνία (*diafonía* = discord) as opposed to συμφωνία (*symfonía* = concord); *adj*. DIAPHONIC [daɪəˈfɔnik].

DIATAXIS [daɪəˈtæksɪs] *n. mus. neol*. (2011) arrangement/disposition/order of musical *EPISODES* in terms of chronological placement and relative importance (→ MMN 383 ff.); in contradistinction to *SYNCRISIS* (q.v.); *etym*. διάταξις= disposition, arrangement, order of events, running order, order of service, etc., as of processions, prayers, chants, bible readings, sacraments, and other 'episodes' in Byzantine Orthodox liturgy; *adj*. DIATACTICAL [daɪəˈtæktɪkəl]); *deriv. n*. DIATAXEME [daɪəˈtæksiːm] identifiable element of diatactical meaning; see also *EPISODE*, *EPISODIC DETERMINANT*, *EPISODIC MARKER* and *SYNTAX* → MMn 19-20, chapter 11.

DIATONIC *adj*. conforming to the *HEPTATONIC* tonal vocabulary of any of the European '*CHURCH MODES*' in which each constituent note is in English named after one of the first seven letters of the alphabet, for example a b c d e f g (*AEOLIAN* in A), d e f♯ g a b c♯ (*IONIAN* in D), g a♭ b♭ c d e♭ f (phrygian in G). Arranged in scalar form, all diatonic modes contain five whole-tone (1) and two semitone steps (½), e.g. c d (1), d e (1), e f (½), f g (1), g a (1), a b (1) and b c (½) in C *IONIAN*. Semitone steps in European diatonic modes are separated by a fifth (e.g. e - f and b -c on the white notes of a piano keyboard).

DISJUNCT MOTION *n. ph. mus*. pitch movement in voice/part/ *STRAND* containing large intervallic steps; opposite of *CONJUNCT MOTION*.

DOH-PENTATONIC, a.k.a. *major pentatonic*; see *PENTATONIC*.

DOO-WOP. *n*., vocal genre with origins in black US gospel of the 1940s and in barber shop quartet singing. Originally sung *a cappella* or with simple percussion, doo-wop became part of US-mainstream pop in the 1950s and early 1960s. The term's etymology is onomatopoeic (like *fa la la la* in Elizabethan madrigals), deriving from the style's use of paralinguistic syllables vocalising approximations of instrumental accompaniment patterns, e.g. The Marcels' version of *Blue Moon* (1961), Barry Mann's *Who Put The Bomp* (1961).

DORIAN *adj*. heptatonic *'CHURCH' MODE* which, with d as tonic, runs from d to d on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are 1 ½ 1 1 1 ½ 1 and its scale degrees 1 2 ♭3 4 5 (♮)6 ♭7.

DRONE *n. mus*. continuous or frequently sounded note[s] of the same pitch. Drones are often used as tonal reference point and background for the changing pitch of the music's other strands. → EvT 83; MMn 337.

DUAL CONSCIOUSNESS *n.* perception of the self as having two conflicting identities. Franz Fanon referred specifically to the two dif-

ferent cultural identities of the colonised individual in relation to [1] colonisers and [2] colonised peers. I've taken the liberty of using the expression to denote the widespread phenomenon of dual consciousness involving the private and public identities of an individual. → MMn p. 1-3.

DYAD *n*. chord consisting of two notes of different pitch.

ECCLESIASTICAL MODE, see '*CHURCH MODE*'.

e.g. *abbr. exemplae gratiā* (Lat.) = for example

Eng. *abbr.* English, England

ENVELOPE *n. mus*. total package of parameters determining the character of a musical sound (*NOTE*). The constituent elements of an envelope are in sequence *ATTACK*, *DECAY*, *SUSTAIN* and *RELEASE* (ADSR). → MMn 277 ff.

EPISODE *n. mus*. passage containing distinct material as part of a larger sequence of events, e.g. in a piece of music.

EPISODIC DETERMINANT *n. neol*. (2011) sign type determining the identification of a musical passage as an *EPISODE*; episodic determinants are essential to the understanding of musical *DIATAXIS*, i.e the order, placement, disposition and duration of episodes (passages, periods, sections, etc.) in a piece of music; see also *EPISODIC MARKER*. → MMn 515.

EPISODIC MARKER *n. neol*. (1990) musical sign type consisting of a short processual structure mediating temporal position or relative importance; see also *DIATAXIS* and *EPISODIC DETERMINANT*. → MMn 516-421.

EPISTROPHE *n*. rhetorical device by which successive sentences start differently but end similarly. A melodic epistrophe means that successive phrases start differently but end with the same motif, while a harmonic epistrophe means that successive chord sequences start differently but end with the same change[s]. Epistrophe is the opposite of *ANAPHORA*. → *EvT* 71.

EQ *n. abbr.* EQUALISER (*v*. to EQUALISE or to EQ): filtering effects that

boost or weaken particular pitch ranges in an audio signal (see *FILTER*).

EQUALISER → *EQ*.

EQUIDURATIONAL. *adj. neol.* (2000) of equal duration; lasting for the same amount of time.

etym. *abbr.* etymology

ETYMOPHONY [ɛtɪˈmɔfənɪ] *n. neol., adj.* ETYMOPHONIC [ɛtɪməˈfɔnɪk] (c. 1990) origin[s] and development of a non-verbal sound's meaning; *etym*. transfer from ETYMOLOGY (= the sources of the formation of a word and the development of its meaning). → MMn 159, 588.

EUROCLASSICAL [juːrəʊˈklɑsikəl] *adj. neol.* (2010), a.k.a 'European classical music', 'Western art music', '*musica colta*', '*musique savante*', '*E-musik*' etc. The prefix *euro-* distinguishes the music thus qualified from other classical music traditions, such as the Tunisian *nouba*, or the rāga-based traditions of India (*śāstriya-sangit*/ *rāgdar-sangit*), or music at the courts of imperial China (*yǎyuè* / 雅乐).

EXTENDED PRESENT *n. ph.*, a.k.a. PRESENT-TIME EXPERIENCE. In music, the extended present is a duration roughly equivalent to no more than that of a musical phrase (exhalation), or to a few footsteps, or a short gestural pattern, or a few heartbeats; i.e. a duration experienced as a single unit (*Gestalt*) in present time, as 'now' rather than as an extended sequence of musical ideas (see also *INTENSIONAL*, *PHONOLOGICAL LOOP*, *SYNCRISIS*). The extended present can be imagined as the human brain's equivalent to a computer's RAM where information is processed immediately, rather than as its hard drive (longer-term memory) where access and retrieval times are longer. → MMn 272-273.

EXTENSIONAL *adj.* (Chester, 1970) relating to 'horizontal' and *DIATACTICAL* aspects of musical expression extended over longer durations; opposite of *INTENSIONAL*.

FALSETTO *n., adj.* vocal phonation distinct from that of 'normal'

singing or speaking, it covers a pitch range extending from the upper end of the head register to considerably higher pitches; falsetto singing produces a characteristically high, 'clean' and flute-like timbre.

FILL *n. mus.* (e.g. 'guitar fill', 'drum fill') short melodic and/or rhythmic phrase heard in the gap between two longer melodic phrases presented on [an]other instrument[s] or by [an]other voice[s]. A fill can sometimes overlap momentarily with the longer phrase preceding and/or following it (elision); cf. *LICK*, *RIFF*, *TURN-AROUND*.

FLAT SIDE. *n*. the left side of the *KEY CLOCK* / *CIRCLE OF FIFTHS* (→ EvT2: 255, ff.), where flats are included in the relevant key signatures: F, B♭, E♭, A♭, D♭ [G♭]; cf. *SHARP SIDE*.

FLATWARD[S] *adv*. and *adj*. proceeding anticlockwise round the *CIRCLE OF FIFTHS*; the opposite of *SHARPWARDS*. For example, 'the chord progression proceeds flatwards via Dm and G^7 to C' (adverbial); 'Am^7 Dm^7 G^7 C is a flatwards chord progression landing on the tonic, C' (adjectival). Flatwards movement is so called because the number of flats in the major-key signature of the root note of successive chords in the progression increases or the number of sharps decreases. For example, in the progression Fm - B♭ - E♭ (ii-V-I), the number of flats increases from 1 (F) via 2 (B♭) to 3 (E♭), while in the flatwards progression Dm - G^7 - C the number of sharps decreases from 2 (D) via 1 (G) to 0 (C).[3]

FOLEY *n*. (c. 1930) sound effect recorded to synchronise with (usually visible) on-screen events (e.g. footsteps, door shutting, clothes rustling); *etym*. Jack Foley, sound effects specialist in the early days of sound film; *pl*. FOLEYS.

Fr. *abbr. n & adj.* France, French.

3. In analysis classes at the Université de Montréal I translate *flat side* as *le côté bémol* or *le côté des bémols* and *flatwards* as *vers les bémols*. If I had still been working in Sweden I would have used *mollsidan* for *flat side* and *mollriktat* for *flatwards*.

ftnt. *abbr.* footnote.

GENERIC ANNEXING *n. ph. neol.* (2011) process whereby a verbalised response to music (→*VVA*) derives not from a simple structural link to other music (→*IOCM*) and its connotations (→*PMFC*) but from generically typical connotations of those primary connotations. For example, hearing a lyrical extract from a euroclassical piano concerto and responding TIMOTEI SHAMPOO, not because the advert uses such music but because the respondent has seen a woman strolling through the long grass of a summer meadow in connection with another piece of music resembling the lyrical extract. That extract may have resembled the second movement of Mozart's 21st piano concerto (1785) which underscored the summer meadow scene in the film *Elvira Madigan* (1967) which visually, not musically, resembles the Timotei shampoo advert (→ MMn 221 ff.).

GENRE *n., mus.* [ˈʒɑːnrə] set of norms, rules or habits that 'members of a given community find useful in identifying a given set of musical and music-related practices… Genre rules can relate to any of the codes involved in a musical event —including rules of behaviour,… proxemic and kinesic codes, business practices, etc.' (Fabbri, 2005: 8-9); cf. *STYLE*; → MMn 266-268.

GENRE SYNECDOCHE [ˈʒɑːnrə sɪnˈɛkdəkɪ] *n. ph. mus. neol.* (1992) part-for-whole sign type referring to a musical style other than that of its immediate surroundings and, by extension, to paramusical or extramusical aspects of the genre with which that 'other' musical style is associated; see also *GENRE*, *STYLE*, *SYNECDOCHE*. → MMn 524-528.

GESTURAL INTERCONVERSION *n. ph. mus. neol.* (c. 2000) *ANAPHONIC* type of *SEMIOSIS* involving *TRANSMODAL CONNOTATION* in a two-way transfer via a commonality of gesture between, on the one hand, particular sensations that seem to be both subjective and internal, and, on the other hand, particular external objects (animate or inanimate) in the material world; for example, gently undulat-

ing, legato sonorities in the music compatible with smooth, rounded, caressing gestures projectable on to either a loved one, or on to rolling hills, or a cornfield billowing in the breeze (one way); and (in the other direction) the rolling hills or cornfield traceable by the hand in smooth, round, caressing hand gestures compatible with gently undulating, legato sonorities. → MMn 502-509; TLTT 253-267.

Gk. *abbr*. = Greek

GOSPEL JAW [ˈgɔspəldʒɔː] *n. ph. mus*. vocal technique used primarily by female singers in the gospel and soul music tradition to simulate real vocal vibrato. The simulation, produced by wobbling the jaw rapidly up and down, was often applied towards the end of long notes by such artists as Whitney Houston.

GRAPHOCENTRIC [græfəʊˈsɛntrɪk] *adj. neol.* (J-J Nattiez in conversations with the author, c. 2005) assuming written or other graphic signs to be more important than others (see *LOGOCENTRIC* and *SCOPOCENTRIC*).

GROOVE *n. mus*. sense of gross-motoric movement produced by one or more simultaneously sounded rhythm patterns lasting, as single units, no longer than the *EXTENDED PRESENT*, and repeated throughout a musical *EPISODE* or *PIECE*. Most commonly used in reference to the perception of continuous propulsion created, typically for dancing, by the interaction of musicians in a band's rhythm section or its accompanying parts, groove can also denote other types of perceived gross-motoric movement, as in work songs and marches. → MMn 296-298.

gt. or ***gtr***. *n. mus. abbr*. guitar.

HALF CADENCE a.k.a. IMPERFECT CADENCE *mus*. harmonic cadence marking a temporary resting point in *CLASSICAL HARMONY*. In that tradition final closure can only be effectuated by a *PERFECT CADENCE*.

HARMONIC MINOR *n. & adj*. denoting a *MODE*, recognised in conventional Western music theory, whose scale degrees are $\hat{1}$ $\hat{2}$ $\flat\hat{3}$ $\hat{4}$ $\hat{5}$ $\flat\hat{6}$ $\sharp\hat{7}$ (e.g. c d e♭ f g a♭ b♮ in C, scale steps 1 ½ 1 1 ½ 1½ ½), i.e. the same pat-

tern as maqam *NAHAWAND* (EvT2: 89; 114, ff.); see also *IONIANISATION*.

HEMIOLA *n. mus., etym.* Gk. *adj.* ἡμιόλιος (= 'half as much again') sextuple metric pattern created when the same short duration (six *SUBBEAT*s) is divided into two equally spaced *SUBBEAT*s (2 × 3), the other based on its division into three (3 × 2), for example 'I wanna be in America' from *West Side Story* (Bernstein, 1957) sung as 'I wanna | be in A-' (2 groups of 3 subbeats each, 𝄋 ♩♩♩ ♩♩♩) '|-me-|ri-|ca' (3 × 2 | 𝅗𝅥. 𝅗𝅥. 𝅗𝅥. subbeats); → MMn 457-459.

HEMITONIC *adj. mus.* (of *MODE*s or *SCALE*s) containing one or more semitone intervals within the octave.

HEPTATONIC *adj. mus.* (of *MODE*s or *SCALE*s) having a tonal vocabulary of seven different tones within the octave. A heptatonic mode could contain any combination of seven different tones, but Western music's familiar heptatonic modes all contain a note based on each of the first seven letters of the alphabet, e.g. a b c d e f g (*AEOLIAN* heptatonic in A), d e f♯ g a b c♯ (*IONIAN* heptatonic in D), g a♭ b♭ c d e♭ f (*PHRYGIAN* heptatonic in G); see also *DIATONIC*, *PENTATONIC*, *HEXATONIC*.

HETEROPHONY *n. mus. etym.* Gk. ἕτερος (*héteros* = other) and φωνή (*fonē* = sound) *POLYPHONY* resulting from simultaneous differences of pitch produced when two or more people sing or play roughly the same melodic line at the same time. → MMn 338.

HEXATONIC *adj. mus.* (of *SCALE*s and *MODE*s) containing six different tones inside each octave (cf. *PENTATONIC*, *HEPTATONIC*).

HIGH-HEELED SAX: see ***SEXAPHONE***.

HIT POINT *n.* point in an audiovisual production at which a particular musical event synchronises with a particular visual event *inside* a *CUE*; not to be confused with *CUE POINT*.

HIJAZ (الحجـــاز) *n. mus. Ar.* family of *MAQAMAT* whose lower *TETRACHORD* runs 1̂ ♭2̂ ▵3̂ 4̂ (½ 1½ ½, e.g. c d♭ e♮ f in C). The HIJAZ FAMILY includes HIJAZ itself (1̂ ♭2̂ ▵3̂ 4̂ 5̂ ♭6̂ ♭7), HIJAZ KAR (1̂ ♭2̂ ▵3̂ 4̂ 5̂ ♭6̂ ▵7̂) and SHAD ARABAN. HIJAZ modes are common in the Balkans, the Eastern

Mediterranean, Southern Spain and throughout the Arab world (EvT2: 114, 117-131); *etym.* HIJAZ/HEJAZ (الحجاز = 'the barrier'), the Red Sea coastal region in the west of today's Saudi Arabia.

HOCKET *n. mus*. From French *hoquet* and Latin *hoquetus* (= 'hiccup'); musical performance technique in which individual notes or chords within musical phrases are alternated between different voices, instruments, registers or recorded tracks. Although the term is traditionally used to describe the technique in late medieval French motets , hockets are not uncommon in modern popular music. One example is the woman shifting to and fro between voice and one-note pan pipe in the introduction to Herbie Hancock's 1974 version of 'Watermelon Man'. Hocket is a prominent feature not only among the Ba-Benzélé (1965) featured on the Hancock recording, but also among the Mbuti, the Basarwa (Khoisan) and Gogo (Tanzania) (Nketia, 1974: 167). Fast alternation of one or two notes between voices, instruments and timbres not only contributes massively to the dynamic of timbral and rhythmic distinctness that is intrinsic to the polyphonic and polyrhythmic structuration of much music in Subsaharan Africa (Nketia, 1974; Chernoff, 1979): it also gives evidence of 'social partiality for rapid and colourful antiphonal interchange' (Sanders, 1980). Such partiality may also help explain the predilection for hocketing found in funk music where the technique is intentionally employed for purposes of zestful accentuation and interjection. Typical examples of funk hocketing are the quick, agogic interplay between high and low slap bass notes, or the fast interchange between extremely short vocal utterances, stabs from the horn section and interpunctuations from the rest of the band (e.g. James Brown, Larry Graham; see Davis, 2005). These affective qualities of hocketing were certainly recognised by medieval European clerics who characterised it as *lascivius* (= fun) *propter sui mobiltatem et velocitatem*.[4] In 1325, Pope John XXII issued a bull banning its use in church (Sanders, 1980).

Another type of hocketing has been developed in response to restrictions of instrument technology. For example the Andean practice of sharing the tonal vocabulary of a tune between two or more pan pipes (*zampoñas*) and their players demands skillful hocketing to produce

4. It was deemed improper and *lascivius* 'due to its mobility and rapidity'.

runs of notes that are in no way intended to sound like hiccups (see Morricone, 1989). Advanced hocketing is also practised in Balinese gamelan music where very short portions of melody are allocated to many different players to produce highly complex sound patterns.

HOLOKINETIC [hɔləʊkaɪˈnɛtɪk] *adj. neol*. (2011) relating to or characterised by all aspects of movement. → MMn 499-500.

HOMOPHONY [hɔˈmɔfənɪ] *n. mus., etym*. Gk. *homófonos* (= sounding in unison or at the same time); type of *POLYPHONY* in which different *STRAND*s of the music move in the same rhythm at the same time; polyphonic antithesis of *COUNTERPOINT*. *adj*. HOMOPHONIC [hɔməˈfɔnɪk].
→ MMn 338, ff.

HOOK *n. mus*. the most ear-catching and memorable *MUSEME*[s] in a popular song.

HUAYNO ([ˈwaɪno], *Wayñu* in Aymara and Quechua) 'is a genre of popular Andean Music… especially common in Peru, but also present in Chile, Bolivia, Argentina and Ecuador… The history of HUAYNO … [is] a combination of traditional rural folk music and popular urban dance music' (W entry *Huayno* [140805]).

IASPM [ˈaɪˌaɪˌɛɪˌɛspiˈˌjˌɛm] or [ˈjæspəm] *n. abbr.* International Association for the Study of Popular Music | iaspm.net |.

ICON *n. semio*. sign bearing physical resemblance to what it signifies.
→ MMn 161 ff.

i.e. *abbr.* = *id est*, Latin for 'that is (to say)' (i.e. 'in other word

IFPI [ˈɪfpiː] *abbr.* International Federation of Phonogram Industries.

INCOMING CHORD *n. neol*. (2009) last chord before the tonic in a three- or four-*CHORD LOOP*; in a three-chord loop the *MEDIAL* and incoming chords are often identical; see *OUTGOING CHORD* and *MEDIAL CHORD*.
→ EvT 212.

INDEX (*pl. INDICES*) *n. semio*. sign connected either by causality, or by spatial, temporal or cultural proximity, to what it signifies. → MMn 162 ff.

INTENSIONAL *adj*. (Chester, 1970) relating to 'vertical', present-time aspects of musical expression and to the limits of the *EXTENDED PRESENT*; opposite of *EXTENSIONAL*; see also *SYNCRISIS*.

INTERVAL *n*. pitch difference between two tones; *adj*. INTERVALLIC. → MMn 322-325.

IOCM [aɪəʊsɪˈˡʲɛm] *abbr., n., neol*. (1979) Interobjective Comparison Material: musical intertext[s], i.e. music other than the analysis object, that sounds like part of the analysis object. → MMn chapter 7.

IONIAN *adj*. heptatonic diatonic mode equivalent to the 'major scale' of European music theory. It's the *'CHURCH' MODE* which, with C as tonic, runs from C to C on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are 1 1 ½ 1 1 1 ½ and its scale degrees 1̂ 2̂ ♮3̂ 4̂ 5̂ ♮6̂ ♮7̂; → EvT2: 90-92; MMn 325–335.

IONIANISE [aɪˈəʊnɪənaɪz] *v. mus. neol*. (c. 2005) to render *IONIAN*, i.e. to change certain scale degrees in a mode other than the ionian so they conform to euroclassical principles of tonality linked to that tradition's proclivity for the *IONIAN MODE*. IONIANISATION's most striking feature is to replace the ♭7̂ subtonic of minor modes (e.g. *DORIAN*, *AEOLIAN*) with ♮7̂, as in Western music theory's *HARMONIC MINOR* and ascending *MINOR MODES* (1 2 ♭3 4 5 ♭6 ♮7 and 1 2 ♭3 4 5 ♮6 ♮7 respectively); see EvT2: 88-90. See also *LEADING NOTE*.

IPM [aɪpiːˈˡʲɛm] *n. abbr.* Institute of Popular Music (Univ. of Liverpool, 1988-2003).

Ir*. abbr.* Irish, Ireland.

It*. abbr.* Italian, Italy.

ITV *abbr*. Independent TV (UK).

JAZZO [ˈdʒæzəʊ] *n. colloq*. dedicated jazz musician or fan.

KEY CLOCK, a.k.a. CIRCLE OF FIFTHS, *n. ph. mus*. theoretical model of the

Western octave's twelve constituent tones, and their keys, arranged in order of fifths ascending clockwise (sharpwards, C G D A E B F♯/G♭ D♭ A♭ E♭ B♭ F) and descending anticlockwise (flatwards, C F B♭ E♭ A♭ D♭ G♭/ F♯ B E A D G); → EvT2: 253-263.

KEY-CLOCK NEIGHBOURHOOD: see *TONICAL NEIGHBOURHOOD*.

KINETIC ANAPHONE *n. neol*. (1990) type of *ANAPHONE* relating musical structure with perception of movement. → MMn 498 ff.

LA-HEXATONIC, *adj. mus*. of the 'sixthless' hexatonic mode containing scale degrees $\hat{1}$ $\hat{2}$ $\flat\hat{3}$ $\hat{4}$ $\hat{5}$ $\flat\hat{7}$; → EvT2: 168, ff.

LA-PENTATONIC *adj. mus.* a.k.a. 'minor pentatonic'; of the *ANHEMITONIC PENTATONIC* mode containing scale degrees $\hat{1}$ $\flat\hat{3}$ $\hat{4}$ $\hat{5}$ $\flat\hat{7}$; EvT2: 153-161.

Lat. *adj. abbr.* Latin.

LEADING NOTE *n*. [1] the seventh degree in the Central European major (ionian), ascending minor and harmonic minor scales, so called because in those modes it is a *major* seventh (△7) which is often heard as leading into the tonic one semitone higher. [2] *Leading note* can more generally designate any note that leads by a semitone step, ascending or descending, into another note contained within the subsequent common triad, e.g. the note f in a G^7 chord descending to the e in a C major tonic triad. It's worth noting that a phrygian cadence from ♭II to I uses *three* leading notes: [*a*] from minor second to tonic (♭2-1, e.g. f♮ to e in E phrygian), [*b*] from perfect fourth to major third (4-△3, e.g. a to g♯ assuming the tonic triad to be I, not i); [*c*] from minor sixth to perfect fifth (♭6-5, e.g. c to b in E phrygian). Since a large, widely disseminated and influential body of popular music so often uses modes with *minor* sevenths (♭7) that can just as well descend to the sixth or fifth as ascend to the tonic, the term *leading note* cannot be meaningfully used to designate the seventh degree in those contexts. The term SUBTONIC (q.v.) should be used instead. → EvT 96-98.

LEAD SHEET *n. ph*. sheet of paper displaying the basic information necessary for performance and interpretation of a piece of popular music; for complete explanation, see EvTon2: 227-228.

LEAD SHEET CHORD *n. ph.* chord indication on a lead sheet.

LEAD SHEET CHORD SHORTHAND *n. ph.* [1] symbols used on a lead sheet to represent the chords of a song or other piece of music; [2] the widespread system according to which musicians most frequently denote chords; for complete explanation, see EvTon2: 227-242.

LEXICAL *adj.* relating to the words of a language rather than to its grammar, syntax, style or *PROSODY* and to the *DENOTATIVE* rather than *CONNOTATIVE* meaning of those words.

LIBRARY MUSIC *n.* a.k.a. PRODUCTION MUSIC, sometimes also 'stock music': music, mostly instrumental, prerecorded and typically used in TV or radio programming, in adverts and low-budget films. Library music differs from music commissioned for particular audiovisual productions in that it's created and recorded in advance without prior knowledge of any particular audiovisual production in which it might later be used. → MMn 222 ff.

LICK *n. mus.* ´a stock pattern or phrase consisting of a short series of notes that is used in solos and melodic lines and accompaniment´.[5] Licks often occur in *FILL*s and *RIFF*s, and are often used as basis for melodic improvisation in solo passages.

ling. = linguistic[s]

LMR *abbr.* List of Musical References.

LOCRIAN *adj.* heptatonic diatonic *'CHURCH' MODE* which runs from b to b on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are ½ 1 1 ½ 1 1 1 and its scale degrees 1̂ ♭2̂ ♭3̂ 4̂ ♭5̂ ♭6̂ ♭7̂ —b c d e f♮ g a in B.

LOGOCENTRIC *adj.* assuming, often implicitly, that the semiotic properties of (verbal) language apply to other symbolic systems.

LOGOGENIC *adj.* having properties that can adequately be put into words; conducive to verbal expression (*etym.* λόγος: word; γένος: type); *deriv. abstr. n.* LOGOGENEITY [lɔgəʊdʒəˈniːətɪ]; cf. *MUSOGENIC*.

5. Middleton (1990: 137) and W 'lick' entry [120623].

LOOP *n. mus*. [1] (a) originally, a strip of recording tape whose start is attached to its end and which, when played, repeats continuously; (b) by extension, a short audio or video file whose content can be repeated continuously; [2] → *CHORD LOOP* (short sequence of chords repeated continuously).

LYDIAN *adj*. heptatonic diatonic *'CHURCH' MODE* which, with f as tonic, runs from f to f on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are 1 1 1 ½ 1 1 ½ and its scale degrees 1̂ 2̂ ♭3̂ ♯4̂ 5̂ ♭6̂ ♭7̂ —f g a b♮ c d e in F.

'LYDIAN DOMINANT' *n*. misnomer sometimes used in jazz theory to denote the *LYDIAN FLAT SEVEN* mode (q.v.).

LYDIAN FLAT SEVEN *adj. phr*. qualifier of the heptatonic mode consisting of scale degrees 1̂ 2̂ ♭3̂ ♯4̂ 5̂ ♭6̂ ♭7̂ (scale steps 1 1 1 ½ 1 ½ 1, e.g. c d e f♯ g a b♭ in C); EvT2: 137-143.

MADRIGALISM *n. mus*. [1] vocally performed *WORD PAINTING*; [2] any occurrence of *WORD PAINTING* (vocal or instrumental).

MAJOR INTERVALS ♭ and ♯ *adj. mus*.

MAQAM (مقـم) *n. mus. Ar.* concept of *MODE* (*pl*. MAQAMAT مقمـت) in widespread use across the Arab world, in the Balkans, and in the Eastern Mediterranean (incl. Greece and Turkey); EvT2: 111, ff.

MATRIX *n. mus*. [1] repeated tonal pattern of longer duration than a simple *CHORD LOOP*; a twelve-bar blues, a ground bass, a chaconne, etc. are all tonal matrices (see Vega 1944).

MEASURE *n. mus*. US-American for *BAR* (q.v.).

MEDIAL CHORD *n. neol*. (2009) the chord after the *OUTGOING CHORD* in a three- or four-chord loop; in a three-chord loop the medial and *INCOMING CHORD*s are often identical. → EvT 212.

MEDIANT *n*., from Latin *mediare* = to come between, in particular the note that 'comes halfway between' the tonic and the fifth, i.e. the third., e.g. the note e♮ in C major or e♭ in C minor. Tertial chords based on the third scale degree, the *mediant*, as well as on *IONIAN* scale degrees 6 and 2, belong to a category of harmony which German theorists call *Mediantik* and which some anglo-

phone disciples of Germanic theorising about European art music insist on calling 'mediantic'. Since 'mediantic' sounds too much like *media antics* to be taken seriously and since the words *dominantal* (= relating to the 'dominant') and *subdominantal* (=relating to the 'subdominant') already exist, and since they both add the adjectival suffix *-al* to a noun ending in *-ant*, the only logical adjectival derivative of *mediant* in the English language is *MEDIANTAL*.

MEDIANTAL *adj*. relating to or having the character of the *MEDIANT*.

MELODIC MINOR *n. & adj., mus*. denoting a mode, recognised by conventional Western music theory, whose *ascending* scale degrees are 1̂ 2̂ ♭3̂ 4̂ 5̂ 6̂ 7̂ (e.g. c d e♭ f g a♮ b♮ in C, scale steps 1 ½ 1 1 1 ½) and whose *descending* pattern is ♭7̂ ♭6̂ 5̂ 4̂ ♭3̂ 2̂ 1̂, i.e. that of the *AEOLIAN* mode or 'natural minor' which ascends 1̂ 2̂ ♭3̂ 4̂ 5̂ ♭6̂ ♭7̂ (e.g. c d e♭ f g a♭ b♭ in C, scale steps 1 ½ 1 1 ½ 1 1). The *ascending* form of the melodic minor is one *IONIANISED* version of the *AEOLIAN* mode (♭6̂ ♭7̂ → ♮6̂ ♮7̂).

MELODYNE *n*. name of digital audio pitch correction software produced by Celemony Software GmbH (München) →*AUTOTUNE*.

META-IDENTITY *n*. image of yourself that you think others have of you. It's an identity that does not necessarily correspond with how *you* see yourself or with how others in fact see you.

METRE *n. mus*. → MMn 293-296.

mic [maɪk] *n. abbr*. microphone; see also *MIKE* (*v*.).

MICKEY-MOUSING *n. mus*. film music technique featuring anaphonic reinforcement of on-screen action, typically patterns of speech and other types of vocalisation (e.g. laughing, crying, teasing), but also of movement (e.g. running, galloping, flying), and sound effects (e.g. door slamming, birds singing). Mickey-mousing is often criticised for its apparently redundant duplication of on-screen rhythms and patterns of movement; see also Lissa's film music functions, → MMn 546-550.

MIDDLE EIGHT *n. ph. mus*. UK English term for *BRIDGE* [1] (q.v.).

MIDI ['mɪdi] *n., adj. abbr.* Music Instrument Digital Interface, the music industry's universal protocol enabling the interconnection

of electronic instruments and devices. MIDI neither generates nor transmits audio, neither digitally nor analogically. MIDI code includes the following sort of data about each note: [1] which sample, 'instrument', preset or other type of sound should be used to produce the note in question; [2] the pitch at which the note should sound (or, if [1] is a bank of non-tonal sounds, the individual sound assigned to that 'pitch'); [3] the volume/intensity of the note ('velocity on'); [4] the points in time at which the note should start and end.

MIKE [maɪk] *v. abbr.* (1939, *M-W*) to supply with a microphone; to position a microphone of a particular type in relation to a sound source: MIKING ['maɪkɪŋ], MIKED [maɪkt]; occasionally also as *n.* (see *MIC*).

MILKSAP *n. colloq.* derogatory term, probably first coined by Jerry Lee Lewis, to designate pop songs recorded in the USA by 'all those goddam Bobbies'[6] —Darin, Rydell, Vee, Vinton, etc.— between 1957 and 1963. The harmonic epitome of this teen-angel sort of pop was the ↳I vi IV V↰ vamp; *etym.* MILKSOP, a dish of bread soaked in warm milk, given to infants and invalids, hence namby-pamby, wimp, ineffectual.

MINICHROMATICS *n., neol.* (1976) a.k.a. 'decorative chromaticism' and opposed to 'structural' or 'modulatory' chromaticism. Minichromatics implies using chromaticism, within the standard triadic idiom of European tertial harmony, as a means of colouring and decorating the current tonality rather than as a means of modulating away from it. → TLTT 204-211.

MINOR THIRD RULE *n. ph. mus. neol.* (2014) principle of quartal harmony according to which the music's tonal centre needs to move at least three key-clock steps in either direction —a minor third up or down in terms of pitch— to sound like a 'change of key' (p. 299, ff.); see also *TONICAL NEIGHBOURHOOD*.

MIXOLYDIAN *adj.* *HEPTATONIC DIATONIC 'CHURCH' MODE* which, with g as tonic, runs from g to g on the white notes of a piano keyboard.

6. For source and further details, see footnote 10 (p. 405).

Its seven ascending tone (1) and semitone (½) steps are 1 1 ½ 1 1 ½ 1 and its scale degrees 1 2 3 4 5 6 ♭7.

MODAL *adj. mus*. relating to or having the characteristics of a *MODE*; *abstr. n*. **MODALITY**. *WARNING*: MODAL and MODALITY are problematic concepts because *all TONICAL* music is by definition conceived in some *MODE* or other. Conventional musicology labels music 'modal' only if it uses neither of the two modes most commonly found in the euroclassical repertoire (c. 1730-1910), i.e. the ionian mode (= 'major key', see *CHURCH MODES*) and the ionianised æolian mode (= 'minor key'). Like 'world music', 'modal' is used as a category of alterification, as a blanket term labelling a vast and often heterogenous range of tonal practices that cannot be arranged into the familiar categories conventionally applied to one particular musical culture by members of that one culture.

MODE *n. mus*. distillation of a tonal vocabulary to individual occurrences of each tone used within an octave and to the relationship of those tones to each other and, in particular, to one reference tone (the *TONIC*) or, if bimodal, to two. See also *CHURCH MODES*. → EvT chapters 3, 11 and 12; MMn 325-225.

MONODY [ˈmɔnədɪ] *n*. music consisting of a single vocal line, or of a single melodic line with instrumental accompaniment; *adj*. MONODIC [məˈnɔdɪk]; cf. *MONOPHONY*.

MONOPHONY [məˈnɔfənɪ] *n*. music consisting of one single strand, of only one note at a time; often used in reference to unaccompanied melody (cf. *MONODY*, *HETEROPHONY*, *HOMOPHONY*, *POLYPHONY*); *adj*. MONOPHONIC [mɔnəuˈfɔnik].

MOR *n., adj., abbr.* middle-of-the-road; genre label used in US media.

MORPHEME *n. ling*. minimal unit of speech that is recurrent and meaningful; a linguistic form that is not further divisible without destruction of meaning, for example (in English) *an, at, cat, sat, mat, man, van, lychee, banana*. Morphemes consist of at least one, most commonly of several *PHONEME*s (q.v.).

ms. *n. abbr.* [1] milliseconds; [2] manuscript.

mus. *abbr.* = music[al]

MUSEMATIC [mjuːzɪˈmætɪk] *adj*. (of musical structure) carrying musical meaning; having the characteristics of a *MUSEME*, *MUSEME STACK* or *MUSEME STRING*.

MUSEME [ˈmjuːziːm]*n*. (Seeger, 1960) minimal unit of musical meaning; → MMn 232-238.

MUSEME STACK *n. neol*. (1979) compound of simultaneously occurring musical sounds to produce one meaningful unit of 'now sound' (see *EXTENDED PRESENT* and *SYNCRISIS*); components of a museme stack may or may not be *MUSEMATIC* in themselves.

MUSEME STRING *n. neol*. (1979) compound of consecutively occurring *MUSEME*s in one *STRAND* of music.

MUSIC EDITOR *n*. audiovisual production worker responsible for timing, organising and managing *MUSIC CUES*; liaises between director, producer and composer.

MUSIC-LED MONTAGE *n. neol*. (2010) audiovisual footage in which visuals are edited to fit music rather than vice versa. Music-led montage is typical for music videos and is common in title sequences.

MUSO [ˈmjuːzəʊ] *n. colloq*. musician or musicologist, more specifically someone who devotes a lot of time and energy to making or talking about music, especially its technical, structural and *POÏETIC* aspects; someone with either formal training in music, or who makes music on a professional or semi-professional basis.

MUSOGENIC [ˈmjuːzəʊˈdʒɛnɪk] *adj*. having properties that can adequately be put into music; conducive to musical expression; cf. *LOGOGENIC*.

MUSO MUSIC *n. ph. colloq. neol*. (c. 1988) music most of whose devotees are *MUSO*s, e.g. avant-garde types of prog rock, jazz fusion.

MUSTAAR *n. mus. Ar. MAQAM* whose scale degrees are $\hat{1}$ $\sharp\hat{2}$ $\flat\hat{3}$ $\sharp\hat{4}$ $\hat{5}$ $\flat\hat{6}$ $\flat\hat{7}$, e.g. c d♯ e f♯ g a b♭, steps 1½ ½ 1 ½ 1 ½ 1 (EvT2: 133).

mvt. *n. mus. abbr.* → *MOVEMENT*.

n. *abbr.* = noun (substantive)

NAHAWAND *mus. Ar. MAQAM* mode similar to the Western *HARMONIC MINOR* scale (see pp. 89; 114, ff.).

NAWA ATHAR *mus. Ar. MAQAM* in the *NIAVENT* family.

neol. *abbr.* neologism

NIAVENT *mus. Ar.* family of *MAQAMAT* whose lower *TETRACHORD* is 1̂ 2̂ ♭3̂ ♯4̂; includes NIAVENT itself (1̂ 2̂ ♭3̂ ♯4̂ 5̂ ♭6̂ 𝅝7̂), NAWA ATHAR (1̂ 2̂ ♭3̂ ♯4̂ 5̂ ♭6̂ ♭7̂), and NIKRIZ (1̂ 2̂ ♭3̂ ♯4̂ 5̂ 𝅝6̂ ♭7̂ or 𝅝7̂); see EvT2: 114, 133.

NIKRIZ *mus. Ar. MAQAM* in the *NIAVENT* family.

NON-MUSO *n. colloq*. someone <u>not</u> exhibiting *MUSO* characteristics.

NOTATION (musical) → MMn 121-129.

NOTE *n. mus*. any single, discrete sound of finite duration in a piece of music (cf. *TONE*). → EvT 17-19; MMn 273-275.

NOUBA [ˈnu:ba] *n. mus*. erudite type of traditional instrumental music from Tunisia and other parts of the Arab world; cf. *EURO-CLASSICAL*.

n. ph. *abbr.* noun phrase

NPM *abbr. neol*. (2011) notes per minute —unit of measurement for *SURFACE RATE* and *SUBBEAT*s (cf. *BPM*) → MMn 289.

NTSC *n. abbr.* National Television System Committee; also the video scanning and recording system used in North and Central America, and consisting of 29.97 interlaced frames per second in which each frame consists of 525 scan lines, of which 486 cover the actual picture. cf. *PAL*, cf. *SÉCAM*.

OCTAVE *n. mus*. pitch interval between notes of the same name separated by a frequency factor of two, e.g. a_3 at 220 Hz, a_4 at 440 Hz, a_5 at 880 Hz. → EvT 29-33; MMn 316-319.

OCED *abbr.* 🕮 *Oxford Concise English Dictionary* (1995).

orig. *n., adj., adv., abbr.* origin[s], original, originally.

OUTGOING CHORD *n. neol*. (2009) the first chord after the tonic in a

three- or four-chord loop; see also *INCOMING CHORD* and *MEDIAL CHORD*. → EvT 212.

P.A. *n. ph. abbr.* Public Address, as in 'PA system', whereby a speaker can make announcements that are amplified and relayed to the public through loudspeakers. → MMn 366, ftnt. 37.

PAL *n. abbr.* Phase Alternate Line; [1] analogue television encoding system used throughout the world except in those areas where *NTSC* or *SECAM* is in operation; [2] scanning and recording standard running at a rate of 25 frames per second with 625 scan lines per frame.

PARALLEL MOTION *n. ph. mus.* movement of two or more strands (parts/voices) at different pitches in the same pitch direction; opposite of *CONTRARY MOTION*.

PARAMUSICAL *adj. neol.* (1983) literally 'alongside' the music, i.e. semiotically related to a particular musical discourse without being structurally intrinsic to that discourse; see also *PMFC*.

PARLANDO *adj./adv. mus.* spoken rather than sung.

PASSIM *adv. etym. Lat.* = 'here and there'; used in references to indicate that the phenomenon in question can be found in several or many places in the referenced work.

PENDULUM See CHORD SHUTTLE.

PENTATONIC *adj. mus.* (of scales and modes) containing five different tones inside each octave (→ *SCALE DEGREES*; cf. *DIATONIC*, *HEXATONIC*, *HEPTATONIC*); → EvT2 125-126; MMn 330-331. The three commonest *ANHEMITONIC* pentatonic modes contain the following scale steps: [1] *DOH-* or *MAJOR PENTATONIC* 1 1 3/2 1 3/2 ; [2] *LA-* or *MINOR PENTATONIC*: 3/2 1 1 1 3/2; [3] *RÉ-PENTATONIC:* 1 3/2 1 3/2 1 .

PERCEPTIONAL See AESTHESIC.

PERFECT CADENCE *n. ph. mus.* harmonic *CADENCE* from V to I (EvT2: 250, ff.); *a.k.a.* V-I CADENCE, DOMINANTAL CADENCE, FULL CADENCE, etc; see also *PLAGAL CADENCE*, *HALF CADENCE*, *INTERRUPTED CADENCE*, *INTERRUPTED CADENCE*, *QUARTAL CADENCE*.

PERFORMANCE SQUAD *n. ph. neol*. (2012) musical ensemble consisting of between three and seven or eight members; any type of trio, quartet, quintet, sextet or septet consisting of singers and/or instrumentalists with shared musical background. → MMn 468.

pf. *n. mus. abbr.* pianoforte, i.e. piano.

phon. *abbr.* phonetic[s]

PHONEME *n. ling*. smallest constituent unit of sound used to construct meaning in speech (cf. *MORPHEME*). Ten different phonemes (ə ɑː æ ɛ ɪ b h k t v) are used here (in UK English) to construct the 25 morphemes ə, ɛɪ, æn, æt, bæt, hæt, kæt, væt, bæn, kæn, væn, bɛn, hɛn, kɛn, ɪt, bɪt, hɪt, kɪt, kɪn, tɪn, ɑː, bɑː, kɑː, bəˈnɑːnə, nɪˈvaːnə (= *a, A, an, at, hat, cat, vat, ban, can, van, Ben, hen, ken, it, bit, hit, kit, kin, tin, are, car, banana, Nirvana*). The ten phonemes are /æ/ /k/ and /t/ as in *cat*, /h/ and /ɛ/ as in *hen*, /ə/ as in *a* (indefinite article) or the unstressed *A*-s in *banana* and *Nirvana*, /ɑː/ as in *car* and the stressed middle *a* in *banana* or *Nirvana*, /ɪ/ as in *hit*. Only one of the phonemes can also work as a morpheme: the phoneme /ə/, as in [bəˈnɑːnə], becomes also a morpheme when used as the unstressed indefinite article *a* [ə], as in [ə bəˈnɑːnə] (*a banana*), which has a completely different meaning to [uːbəˈnɑːnə] [ɑː bəˈnɑːnə], [əʊ bəˈnɑːnə] and [ðə bəˈnɑːnə], i.e. *Ooh! Banana!* (nice surprise), *Ah! Banana!* (I understand!), *O banana!* (vocative, addressing the fruit, as people so often do) and *the banana* (not just any old banana).

PHONOGRAM *n*. physical object on to which sound has been recorded acoustically, electro-acoustically or digitally; sound carrier usually sold as a commodity and which can be played on standalone audio equipment, e.g. LP, CD, MiniDisc, audiocassette but not audio files or sheet music; see also *TEXT*.

PHONOGRAPHIC STAGING *n. ph.* (Lacasse, 2005) → *AURAL STAGING*.

PHONOLOGICAL LOOP *n. ph. neurol*. short-term (±2"), ongoing mini-chunk of audio information inside the brain's working memory that can be instantly recalled and strung together with up to three

others in immediate succession to produce a larger chunk of 'now sound'; see also *EXTENDED PRESENT*. → MMn 273.

PHRYGIAN *adj*. heptatonic diatonic *'CHURCH' MODE* which, with e as tonic, runs from e to e on the white notes of a piano keyboard. Its seven ascending tone (1) and semitone (½) steps are ½ 1 1 1 ½ 1 1 and its scale degrees 1 ♭2 ♭3 4 5 ♭6 ♭7.

PIECE OF MUSIC *n. ph*. musical continuum delimited, both before and after, by something that is not heard as music (e.g. silence, talking, other sound). A piece of music can also start or end when immediately preceded or followed by other music that is clearly recognised as having a different identity. If a piece of music exists as recorded sound, it will typically occupy one CD track or constitute a single audio file.

PHRYGIAN MODE → *CHURCH MODES*.

PITCH *n. mus*. the perceived 'height' or 'lowness' of a sound, measurable in terms of high or low frequency (Herz).

pl. *abbr* plural.

PLAGAL *adj. mus.*, via Latin *plagius* (=oblique) from Greek πλάγιος (=sideways, slanting, askance, misleading); mostly used to qualify a cadence from IV to I —the *PLAGAL CADENCE*; also used to qualify any type of tonal (usually harmonic) motion between I and IV, e.g. the plagal ornamentation of chords, as described in Chapter 11, p. 360, ff.

PLAGAL CADENCE *n. ph. mus*. harmonic cadence from IV to I (the 'Amen ending'); opposed to *PERFECT CADENCE* q.v. *Plagal* and *perfect* are terms developed by music theorists to denote cultural specificities of tonal direction in the euroclassical tradition; see also *HALF CADENCE*, *INTERRUPTED CADENCE*.

PMFC [piːɛmɛfˈsiː] *abbr., neol., n.* (1991) paramusical field of connotation, i.e. connotatively identifiable semantic field relating to identifiable (sets of) musical structure(s) (see *PARAMUSICAL*). → MMn chapters 6-7.

POÏETIC [pɔˈjɛtɪk] *adj*. (from Fr. *poiétique*, Molino via Nattiez; *etym*. Gk, ποιητικός (≈ productive)): relating to the POÏESIS [pɔˈjiːsɪs], i.e.

to the *making* of music rather than to its perception (a.k.a *constructional*); the opposite of *AESTHESIC*, POIËTIC qualifies the denotation of musical structures from the standpoint of their construction rather than their perception, e.g. *con sordino*, *minor major-seven chord*, *augmented fourth*, *pentatonicism*, etc. rather than *delicate*, *detective chord*, *allegro*, etc. (*AESTHESIC*).

POLYPHONY *n*. [pəˈlɪfənɪ] *etym*. Gk. πολύ *(polý* = many) and φωνή (*fonē* = sound) music in which at least two sounds of clearly differing pitch, timbre or mode of articulation occur at the same time; *adj*. POLYPHONIC [pɔlɪˈfɔnɪk]. ***WARNING***: some scholars of conventional musicology use POLYPHONY to refer solely to contrapuntal tonal polyphony of the type used by certain European composers between c.1400 and c.1650. → EvT 81-90; MMn 337-342.

POLYSEMIC [pɔlɪˈsiːmɪk] *adj*. having several meanings; *n*. POLYSEMY [pɔˈlɪsɛmiː]. → MMn 167-171.

POMO [ˈpəʊməʊ] *n. & adj. abbr. neol. colloq. derog*. postmodern, postmodernism, postmodernist, postmodernising.

POMOROCKOLOGY [pəʊməʊrɔˈkɔlədʒiː] *n. neol*. (2002); tradition of rock criticism and journalism influenced by the discourse of postmodernising literary criticism and celebrating the supposedly liberating aspects of rock music without considering matters of musical structuration or meaning. → MMn 101-115; TLTT 66-77.

PRAGMATICS *n*. branch of semiotics focusing on the use of a sign system in concrete situations and contexts, especially in terms of cultural, economic and social activity. → MMn 146-148.

PRESENT-TIME EXPERIENCE: see *EXTENDED PRESENT*.

PRODUCTION MUSIC: see *LIBRARY MUSIC*.

PROG *a.k.a.* **PROG ROCK** *n*., *adj. colloq. abbr.* 'progressive rock', a subgenre of *ROCK*. It's a problematic term used to loosely designate whatever it is that artists like Genesis, Gentle Giant, Jethro Tull, King Crimson and Pink Floyd are supposed to have in common.

PROGG *abbr. Sw. colloq*. (*n. def*. '*proggen*') Swedish *progressiv rock-*

musik c 1967- c 1978.

pron. *abbr.* [1] pronunciation; [2] pronoun.

PROSODY [ˈprəʊzədiː] *n. ling.* rhythm, speed, accentuation, intensity, intonation, etc. of speech; i.e. the 'musical' rather than the *LEXICAL-SEMANTIC* aspects of speech; *adj*. PROSODIC [prəˈzɔdɪk]; adv. PROSODICALLY [prəˈzɔdɪklɪ].

QUARTAL *adj*. (of chords or harmony) based on the stacking of fourths (cf. *TERTIAL)*. → EvT: 95, 125-136.

QUARTAL CADENCE: harmonic cadence used in *QUARTAL* contexts. One type of quartal cadence is common in the droned accompaniment of traditional song: it moves from a chord based on the *COUNTERPOISE* to one based on the tonic (e.g. D^{7}_{4}→G^{5} in G: see pp. 337-346). Another type is more chromatic: it involves the *MINOR THIRD RULE* and voice leading from a different *TONICAL NEIGHBOURHOOD* and (pp. 318-320).

QUENA [ˈkeːna] *n*. flute (*flauto diritto*) used in traditional Andean music.

QUODLIBET [kwɔdlɪˈbɛt] *n*. musical piece or episode 'combining several different melodies, usually popular tunes, in counterpoint'; *etym*. Lat. 'what pleases', i.e. 'whatever you please'.

q.v. = *quod videre*, Latin for 'which see', i.e. check the term[s] just mentioned.

R&B (also **RnB**) *n. abbr.* RHYTHM AND BLUES, i.e. the broad musical style and genre typified by the work of such artists as Muddy Waters, Howlin' Wolf and John Lee Hooker (1950s-70s), *not* the slickly produced offerings of Whitney Houston, Mariah Carey, Janet Jackson, Michael Jackson, Boyz II Men and their ilk (1980s-). This latter style was sometimes called 'contemporary R&B'.

REAL BOOK: name of an initially illegal collection of jazz standards and other popular tunes duplicated in *LEAD-SHEET* format (melody and *LEAD-SHEET CHORD SHORTHAND*) at the Berklee School of Music (Boston, USA) in the early 1970s. Songs appearing in *The Real Book* have been legally licensed since 2004. It has a wide circulation among musicians with jazz training (distribution mainly through photocopying or P2P PDF file sharing). It uses shorthand which diverges on sev-

eral counts from that presented in EvT2: 227-242.

rec. *n., v., abbr.* recording, recorded by.

RECEPTIONAL *adj., neol*. (2001) See AESTHESIC.

RECITATIVE [rɛsɪtəˈtiːv] *n. mus*., from It. *RECITATIVO* [retʃɪtaˈtiːvo] type of vocal delivery whose pitches are tonal (melodic) but whose rhythms are closer to those of speech than of metric song.

REFRAIN [rɪˈfrɛɪn] *n. mus*. recurring *CHORUS* episode, contrasting with verses, in a piece of music; cf. *RITORNELLO*.

REIFICATION [riːjɪfɪˈkɛɪʃən] *n*. process of alienation whereby human relations, actions and ideas are understood as objects or things and, in an ideological environment dominated by capital and quantification, the inverse process whereby objects assume (e.g. through 'advertising') a subjective, abstract value as ideas, as signs of human interaction (commodity fetishism); see Marx (1859), Lukács (1920), Pérec (1965), Haug (1973), and Petrović (1983).

RELEASE *n. mus.* final part of an *ENVELOPE* (sound); rate at which the sound level decreases to zero at the end of a note (cf. MIDI 'velocity off').

RESPONSORIAL [rɪspɔnˈsoːrɪəl] *adj. mus.* characterised by exchange of musical material between different individuals or groups of individuals making music together. One familiar type of responsorial practice is that between a lead (solo) singer or instrumentalist and a group of singers (choir, backing vocalists) or instrumentalists (*tutti*), another between singer[s] and instruments, a third between a solo singer and a particular instrument. Exchange of material involving only *groups* of participants is likely to constitute *ANTIPHONY*. When a solo or lead singer is answered by backing vocalists or by a solo instrument the practice is often called CALL AND RESPONSE. Although call and response techniques are particularly common in Sub-Saharan and African-American traditions, they have a long history in other parts of the world and occur in many different music cultures, for example as responsories in the Bene-

dictine Divine Office, or as the *sawal-jawab* (= 'question-answer') in Indian rāga music. → MMn 470-474, 596-597.

RHAPSODY *n. mus*. a piece of music, or part thereof, in relatively free form, often of an improvisatory character; *adj*. RHAPSODIC.

RIFF *n*. short, repeated pattern of notes with pronounced rhythmic-melodic profile lasting no longer than a musical phrase, usually less. Similar to the euroclassical notion of ostinato, riffs are particularly common in rock music, in big band and jump music, and in many types of Latin-American music; e.g. *Boléro* (Ravel, 1928), *In The Mood* (Miller, 1940), *Choo Choo Ch'Boogie* (Jordan, 1946), *Satisfaction* (Rolling Stones, 1965), *Malandro* (Buarque, 1985), *Tim Pop con Birdland* (Van Van, 2002). Riffs are often key elements in the production of *GROOVE*; see also *FILL*, *LICK*.

RITORNELLO *n. mus*. instrumental *EPISODE* that recurs in the same basic guise before or after other material; a sort of wordless *REFRAIN* (see also *CHORUS*).

ROCK *n*. and *attrib. adj*. (qualifying 'music'); a wide range of popular and typically (not exclusively) English-language musics produced since the mid 1950s for a primarily youth audience, more usually male than female. *Rock* spans everything from prog rock (e.g. Genesis) to country rock (e.g. Byrds), from punk rock (e.g. Sex Pistols) to folk rock (e.g. Steeleye Span) and from heavy metal (e.g. Led Zeppelin) through thrash (e.g. Metallica) to death and speed metal (e.g. Slayer). It's well-nigh impossible to pinpoint stylistic common denominators for such a wide range of musics, apart from the fact that the music is usually loud and its tonal instruments electrically amplified.[7] The heyday of rock lasted from the mid 1960s to the 1990s and its musicians are mainly, though not exclusively, male. Fun, anger, opposition and corporeal celebration ('kick-ass') are aesthetic concepts frequently linked to rock.

ROCK AND ROLL — synonymous with *ROCK*; cf. *ROCK 'N' ROLL*.

ROCKOLOGY *n. derog. neol*. (1994) academic study, with value-aesthetic agenda, of *ROCK* music; see also *POMOROCKOLOGY*.

ROCK 'N' ROLL *n*. is a much more restrictive term than *ROCK* or *ROCK AND ROLL*; it denotes rock music produced in the 1950s and early 1960s by such artists as Chuck Berry, Bill Haley, Little Richard, Jerry Lee Lewis and Elvis Presley.

SCALE *n. mus*. single occurrences of different tones in a *MODE* presented in strict ascending or descending order of pitch; *adj*. SCALAR.

SCALE DEGREE *n. ph. (mus.)* the pitch position, expressed as a numeral, of a tone in relation to a given *TONIC* where that tonic is scale degree 1, abbreviated '1̂'. For example, '♭3̂' (scale degree 'flat three') is e♭ if 1̂ is c♮, but the same '♭3̂' is e♮ if 1̂ (the tonic) is c♯; c is of course tonic again if e♮ is 𝄪3̂ ('*major* three').

The seven '*CHURCH' MODES* contain the following scale degrees: [1] *IONIAN* (c-c on the white notes of the piano): 1̂ 2̂ 𝄪3̂ 4̂ 5̂ 𝄪6̂ 𝄪7̂; [2]DORIAN (d-d on the white notes): 1̂ 2̂ ♭3̂ 4̂ 5̂ 𝄪6̂ ♭7̂; [3] PHRYGIAN (e-e): 1̂ ♭2̂ ♭3̂ 4̂ 5̂ ♭6̂ ♭7̂; [4] LYDIAN (f-f): 1̂ 2̂ 𝄪3̂ ♯4̂ 5̂ 𝄪6̂ 𝄪7̂; [5] MIXOLYDIAN (g-g): 1̂ 2̂ 𝄪3̂ 4̂ 5̂ 𝄪6̂ ♭7̂; [6] AEOLIAN (a-a); 1̂ 2̂ ♭3̂ 4̂ 5̂ ♭6̂ ♭7̂; [7] LOCRIAN 1̂ ♭2̂ ♭3̂ 4̂ ♭5̂ ♭6̂ ♭7̂.

SCALE STEP *n. ph. (mus.)* the pitch interval, measured in whole tones, between adjacent notes in a scale: '¼' = quarter tone, '½' = semitone, '¾' = three quarters of a tone, '1' = a whole tone, '1½' or '𝄽' = one and a half tones or three semitones. The three commonest *ANHEMITONIC* pentatonic modes contain the following scale steps: [1] *DOH-* or *MAJOR PENTATONIC* 1 1 𝄽 1 𝄽 ; [2] *LA-* or *MINOR PENTATONIC*: 𝄽 1 1 1 𝄽; [3] *RÉ-PENTATONIC:* 1 𝄽 1 𝄽 1 .

SCOPOCENTRIC [skɔpəʊˈsɛntrɪk] *adj. neol.* (Bruce Johnson, c. 1994) assuming, usually implicitly, other types of expression than *visual*

7. Here are a just four possible common stylistic traits: [1] rock's tonal vocabulary tends more often than many other styles to be modal (dorian, aeolian or mixolydian harmony, for example) rather than 'classical'; [2] most rock is in common time with frequent anticipations of beats 1 and 3 in the bar; [3] its organological core is the rock quartet, consisting of two electric guitars, drum-kit and electric bass; [4] it's almost always loud, and intentionally so. Timbre and aural staging are essential aspects of rock but there is neither time nor space here to deal with such a daunting subject. I regret I must abandon this footnote.

to be of lesser importance (cf. *LOGOCENTRIC*, *GRAPHOCENTRIC*).[8]

Scot. *abbr.* Scotland, Scottish.

SCRIBAL [ˈskraɪbəl] *adj*. [1] *orig*. of or relating to a scribe; [2] relating to written rather than to oral/aural discourse (cf. *LOGOCENTRIC*, *LOGOGENIC*, *GRAPHOCENTRIC*, *MUSOGENIC*, *SCOPOCENTRIC*).

SÉCAM *n. abbr.* = *Séquentiel couleur à mémoire*, Europe's first colour TV standard; analogue TV scanning and recording system used mainly in France, the ex-USSR, and in France's ex-colonies. cf. *NTSC, PAL*.

SEMANTICS *n*. branch of *SEMIOTICS* focusing on the relationship between signs and what they represent; *adj*. SEMANTIC; cf. *SYNTAX*, *PRAGMATICS*.

SEMIO *abbr*. semiotic[s], semiology, etc.

SEMIOLOGY *n*. term used in some language cultures, for example *sémiologie* (francophone) and *semiología* (hispanophone), to denote basically the same thing as *SEMIOTICS*. → MMn 159ff.

SEMIOSIS *n*. activity or process involving signs and the production of meaning. → MMn 156, ff.

SEMIOTICS *n*. the study of *SEMIOSIS*, i.e. of processes involving the production of signs, their formal characteristics, their intended and perceived meanings, etc. → MMn chapter 5.

SEMITONE *n*. interval of 100 cents, or one twelfth of an octave, i.e. a pitch difference equivalent to that between the tone produced by a black key and its immediately adjacent white key on a piano keyboard, or of that between neighbouring frets on a guitar.

SENZA MISURA *adv. mus*. lit. without measure, without bar line, i.e. without regular metre.

SET PIECE *n*. in film music contexts a type of source music in which an on-screen musical performance is the narrative's main focus.

8. 1994 is roughly when I remember first hearing Bruce Johnson use the word. For more, see Johnson (2003, 2009).

SEXAPHONE *n*., a.k.a. HIGH-HEELED SAX, media trope consisting of short, jazzy, legato phrases on (usually alto) saxophone to underscore erotic potential in stage or on-screen narrative; see |tvtropes.org/pmwiki/pmwiki.php/Main/Sexophone| (e.g. 'What is Kenny G doing in everyone's bedroom?'). → MMn p. 307, incl. ftnt. 6.

SHARP SIDE *n*. the right hand side of the *CIRCLE OF FIFTHS*, where sharps are included in the relevant key signatures: G, D, A, E, B [F♯].

SHARPWARD[S]. *adv*. and *adj*. proceeding clockwise round the *CIRCLE OF FIFTHS* (p. 254); the opposite of *FLATWARDS*. For example, 'the chord progression proceeds sharpwards from F via C to G' (adverbial); 'F - C - G is a sharpwards chord progression landing on the mixolydian tonic, G' (adjectival). Sharpwards movement is so called because the number of sharps in the major-key signature of the root note of successive chords in the progression increases or the number of flats decreases. For example, in the progression G-D-A (♭VII-IV-I) the number of sharps increases from 1 (G) via 2 (D) to 3 (A); in the progression B♭-F-C the number of flats decreases from 2 (B♭) via 1 (F) to 0 (C).[9]

SHUTTLE → *CHORD SHUTTLE*.

SINGALONG [ˈsɪŋgəlɔŋ] *n*. tune or passage to which, when performed, it's easy for members of an audience to sing along; in general a tune easily sung by many people, or an occasion on which such tunes are performed (e.g. 'Friday night singalongs'); *adj*., e.g. 'a singalong evening with pianist Fred Bloggs' or 'the singalong part of the recording'.

SMPTE [ˈsɪmptɪ] *n. ph. abbr.* the (US) Society of Motion Picture and Television Engineers; often used as oral shorthand for SMPTE *code*, i.e. the Society's standard timecode system used in audiovisual production and according to which passing time is given in hours, minutes, seconds and frames, e.g. '01:09:50;12' for a point at which one hour, nine minutes, fifty seconds and twelve frames have elapsed since the start of the production at 00:00:00;00.

9. In analysis classes at the Université de Montréal I translated *sharp side* as *le côté dièse* or *le côté des dièses* and *sharpwards* as *vers les dièses*. In Sweden I would have used *korssidan* for *sharp side* and *korsriktad* for *sharpwards*.

SOCIAL ANAPHONE *n. neol*. (2012) *ANAPHONE* relating musical structure to a para- or extramusical group formation with specific traits in terms of number, gender, group dynamic, shared values, function, etc. → MMn 467-479, 514.

SOLMISATION *n. mus*. the use of mnemonic syllables to designate the pitch of an octave's seven basic scale steps in relation to each other, as in *TONIC SOL-FA* (*doh ré mi fa sol la ti*). Solmisation syllables are also used in India (*sa, re, ga, ma, pa, dha, ni*), China (上 (*siong*), 尺 (*cei*), 工 (*gong*), 凡 (*huan*), 六 (*liuo*), 五 (*ngou*), 乙 (*yik*), Java, Japan and the Arab world (*dāl, rā', mīm, fā', ṣād, lām, tā'*); see also EvT2: 91, ff.

SONIC ANAPHONE *n. neol*. (1990) type of *ANAPHONE* relating musical structure with para- or extramusical sound. → MMn 487, ff.

SPOTTING SESSION *n*. preparatory stage in composing for movies: director and composer discuss what sort of music should be used at which points in the production ('cue spotting').

SQUAD → *PERFORMANCE SQUAD*.

STAND-ALONE EQUIPMENT *n*. electrically powered apparatus for playback and/or recording, without need of a computer connection, of audio or audiovisual material using external media carriers, e.g. record turntable, Walkman, VCR, CD player, MiniDisc player, DVD player.

STRAND *n. mus*. single thread of sound with identifiable traits (timbre, rhythm, register, pitch contour) distinguishing it from other simultaneously sounding strands in the music; a.k.a. *line* (e.g. 'melodic line', 'bass line'), *part* (e.g. 'oboe part', 'four-part harmony'), *voice* (e.g. 'madrigal for five voices', 'harmonic voicing'), *stream* (Lacasse, 2000). Each musical strand is usually assigned its own *track* in the processes of audio recording and mixing. → MMn 446.

STRINGALONG; see *CHARITY STRINGALONG*.

STYLE (musical) *n*. use of musical materials typical of an individual (composer, performer), or of a group of musicians, or of a *GENRE*, a place, a culture, a historical period, etc. → MMn 266-268.

STYLE FLAG *n. ph. neol*. (2011) musical sign identifying a particular musical *STYLE* and usually, by connotative extension, the *GENRE* to which that musical style belongs. *STYLE INDICATOR*s and *GENRE SYNECDOCHE*s are particular types of style flag. → MMn 522-527.

STYLE INDICATOR *n. ph. neol*. (1991) *STYLE FLAG* indicating the general 'home' style of a piece of music; not to be confused with *GENRE SYNECDOCHE*. → MMn 523-527.

SUBBEAT *n. mus*. unit resulting from division by either 2 or 3 of a beat into equal durations; for example, the arrangement of subbeats in a bar of 6/8 metre can be: [1] 1 × 6 subbeats = 𝅗𝅥. = ♪♪♪♪♪♪ ; [2] 2 × 3 subbeats = ♩. ♩. = ♪♪♪ ♪♪♪; [3] 3 × 2 subbeats = ♩ ♩ ♩ = ♪♪ ♪♪ ♪♪ (see also *HEMIOLA*).
→ MMn 293-295.

SUBTONIC *n. neol.* (2009) the seventh degree in a heptatonic mode. SUBTONIC replaces *LEADING NOTE* (q.v.) whenever scale degree 7 does not lead to the octave/tonic. ♮$\hat{7}$ is not always and ♭$\hat{7}$ is almost never a leading note, but both are always *subtonic*.

SUSTAIN *n. mus*. [1] the main part of a sound following its *ATTACK/DECAY* and preceding its *RELEASE* (see also *CONTINUANT*); [2] type of audio signal distortion. → MMn 277 ff., 309 ff.

Sv. *abbr. svensk/svenskt/svenska, Sverige*, i.e. Swedish, Sweden.

Sw. *abbr*. Swedish, Sweden.

SYNC [sɪŋk] (*abbr*; 1945, *M-W*) [1] *v*. synchronise; SYNC-ING [ˈsɪŋkɪŋ] (pres. particip.), SYNC-ED [sɪŋkt] (past); [2] *n*. synchronisation.

SYNCRISIS [ˈsɪŋkrɪsɪs] *n. mus. neol.* (2012) musical form in terms of the aggregation of several simultaneously ongoing sounds perceptible as a combined whole inside the limits of the *EXTENDED PRESENT* (→ *MUSEME STACK*), as distinct from *DIATAXIS* (q.v.); *etym*. σύγκρισις = a putting together, aggregate, combination, from συγκρίνω = to combine, compound, put together. → MMn 19-20, 383-385, chapter 12.

SYNTAX *n*. *etym*. σύνταξις = order, array [1] (general) the study of

principles and rules for constructing 'texts', including written or spoken language, musical works, recordings, etc; [2] branch of *SEMIOTICS* focusing on the formal relationship of signs to each other without necessarily considering their meaning; [3] *mus*. ordering of events in sequence rather than simultaneously, particularly inside a phrase but also inside an episode (motifs, phrases, harmonic progressions etc.). The ordering of episodes throughout a whole piece of music into an overall sequence ('long-term syntax') is referred to as *DIATAXIS*.

TACTILE ANAPHONE *n. neol*. (1990) type of *ANAPHONE* relating musical structure with the sense of touch. → MMn 494, ff.

TAIL *n. mus*. snippet of film score, often after a change of scene or at the end of a *BRIDGE*, that sets the mood of the new scene and tails off unresolved, clearing acoustic space for dialogue and sound effects.

TEMP TRACK (a.k.a. TEMP MUSIC, TEMP SCORE, SCRATCH SCORE) *n*. existing music added to an audiovisual production during the editing phase; used [1] to test a film on audience focus groups and on production executives, [2] to give the soundtrack composer an idea of the sort of music the director envisages at various points in the production.

TERTIAL *adj. neol*. (1998) (of chords and harmony) based on the stacking of thirds (cf. *QUARTAL*) → EvT 95, ff.

TETRACHORD *n mus.* sequence of four tones, typically (though not exclusively) in consecutive scalar order; there are normally two tetrachords in a heptatonic octave (EvT2: 502).

TEXT *n. mus*. piece of music whose sounds are physically fixed in stored form but which, when repeated identically, are rarely heard ('read') in the same way as either originally intended or as heard by previous audiences. Although sheet music resembles *verbal* text in that it is a *visual* medium, its identification as *musical* text is erroneous since it has to be put into *sound*, made into music ('interpreted'/'executed') by performers: its mode of storage is no more

than the *visual* representation of certain aspects of the music's actual *sounds*. Most sound recordings can, on the other hand, be considered as musical texts.

TIMBRE *n. mus*. perceived difference of sound between two notes, tonal or otherwise, of similar duration that are sounded at the same pitch and volume (see also *ENVELOPE*). → MMn 277-280.

TIMING NOTES see *BREAKDOWN NOTES*.

timp. *n. mus. abbr*. timpani.

TITLE MUSIC *n*. generic term denoting music conceived for an audiovisual production's title sequences (or *credits*), at or near the start (the *main* or *opening titles*) and/or at the end of the film or programme (*end titles*). → MMn 555-556.

TONAL *adj. mus*. having the properties of a *TONE* or tones.

TONALITY *n. mus*. system according to which *TONE*s are arranged and used.

TONATIM [təʊˈnɛɪtɪm] *adv., neol*. (1992) tone for tone (*etym*. TONE + [VERB]ATIM).

TONE *n. mus*. *NOTE* with audible fundamental *PITCH*; *adj*. *TONAL*.

TONALITY *n. mus*. system or pattern, explicitly codified or not, according to which TONEs are configured.[10]

TONIC *n. mus*. central reference *TONE*, keynote, in a piece or extract of music. A tonic is usually numbered as scale degree 1. '**Î**' designates *scale degree 1*, '**I**' is a major and 'i' a minor common triad with the tonic as root note.

TONICAL *adj. neol*. (2011) (of tonal music) featuring a *TONIC*.

TONICAL NEIGHBOURHOOD *n. ph. mus. neol*. (2014) [1] (in quartal harmony) tonal area encompassing three adjacent 'hours' on the key clock or positions on the circle of fifths (e.g. G C F with C⁴ (c-f-g) as its core

10. In neo-Latin languages *tonalité, tonalità, tonalidad* etc. mean *Tonart* (German) or KEY (English). I used to advise my francophone students to keep *tonalité* in the sense of key and to use *idiome tonal* to cover *Tonalität* and TONALITY.

triad) (EvT2: 293, ff.); [2] (generally) any tonal area consisting of closely related chords without definite harmonic directionality. See also *QUARTAL HARMONY* and the *MINOR THIRD RULE*; (EvT2: 293-303).

TONIC SOL-FA *n. mus*. type of *SOLMISATION* using the syllables *doh ré mi fa sol la ti* to designate scale degrees 1 2 ♭3 4 5 ♭6 ♭7 in the ionian mode (European 'major scale'). *Doh* can be set to any of the Western octave's twelve tones. 'Doh=C' means that the seven notes used in the music to which it applies will be c d e f g a b. 'Doh=A♭' means the seven notes will be a♭ b♭ c d♭ e♭ f g. The absolute pitch of a note designated in tonic sol-fa is in other words movable (EvT2: 47 ff.)

tr. or ***trans***. *abbr*. translate[d]/translator.

trad. *adj. abbr*. traditional.

TRANSCENDENCE *n*. (*relig*.) 'the aspect of [supernatural]... power which is [imagined as] wholly independent of (and removed from) the physical universe' (Wikipedia); (*gen*.) any power or quality experienced as independent of or disconnected from the material world; *adj*. TRANSCENDENT: extending beyond the limits of ordinary experience (Kant).

TRANSMODAL [trænsˈməʊdəl] *adj.* crossing from one sensory mode to another, e.g. 'loud colours', 'meaty guitar sound', or as in *GESTURAL INTERCONVERSION*; see also under 'Transmodal anaphones' (EvT2: 494 ff.); *etym*. transmodal logistics companies moving freight between various modes of transport, e.g. by road, then by rail, then by sea.

TRANSPOSE *v. mus*. to pitch shift, up or down, all notes in a piece or passage to a different key; *deriv. n*. TRANSPOSITION.

TRANSSCANSION [trænˈskænʃən] *n. neol*. (c.1989) short wordless motif whose melodic and rhythmic profile closely resembles that of at least two spoken syllables associated with the music in which it occurs; *etym*. TRANS (across) + SCAN (speak or read metrically), i.e. with the metre and rhythm of the word[s] transferred from speech into music. → MMn: 489-490.

trb. *n. mus. abbr*. trombone[s].

TRIO *n. mus*. [1] three people singing and/or playing instruments; [2] the calmer middle episode of a march or dance piece, as in 'minuet and trio'; see also *CHORUS* and *BRIDGE*.

TRITONAL *adj. mus*. (of modes or chords) containing a tritone interval; cf. *TRITONIC*.

TRITONIC *adj mus*. (of modes/melodic lines) consisting of three tones (cf. *PENTATONIC*, etc.); cf. *TRITONAL*.

trp. *n. mus. abbr*. trumpet[s]

TRUCK DRIVER'S GEAR CHANGE *n. ph. colloq*. change of key occurring 'near the end of a song, shifting upwards' (see *TRANSPOSE*) by some relatively small pitch increment —most commonly by one semitone (half step) or whole tone (whole step). → MMn 414.

TURNAROUND *n*. short chord sequence at the end of one section in a song or instrumental number and whose purpose is to facilitate recapitulation of the complete harmonic sequence of that section.

TUNRAROUND CHORD *n.* in *CHORD LOOP*s, the final chord immediately preceding the repetition of the loop; i.e. the chord whose relation to the first chord works like a *TURNAROUND* (q.v.).
Turnaround chords are also *INCOMING* except for when the loop's first and last chords are both tonic, in which case a turnaround device is needed to move from the the last back to the first.

UNDERSCORE *n*. invisible non-diegetic music, usually background or incidental music, written to fit an existing visual sequence.

VAMP *n*. *CHORD LOOP* with several variants whose chords generically run ↳I-vi-ii/IV-V↰. → EvT 201-209.

VIDEOGRAM *n*. physical object containing an audiovisual recording, usually, but not necessarily, of a single work; carrier of recorded sound and moving image usually sold as a commodity and playable on *STAND-ALONE EQUIPMENT*, e.g. videocassette, DVD, games disc.

VOCAL PERSONA *n. ph.* vocal representation of an individual or type of individual in terms of personality, state of mind, age, gen-

der, nationality, ethnicity, narrative archetype, etc. → MMn chapter 10.

VOCAL STAGING *n.* (Lacasse, 2000) vocal aspect of *AURAL STAGING*.

VVA [viːviːˈɛɪ] *n. ph. abbr. neol.* (1983): verbal-visual association, more specifically a response to music, expressed in words and/or images. → MMn chapter 6; TLTT 121-152.

WHOLE-TONE SCALE *n.* hexatonic (six-tone) mode consisting solely of whole-tone steps: either c d e f♯ g♯/a♭ b♭ or c♯/d♭ e♭ f g a b♮.

WORD PAINTING *n. mus.* anaphonic rendering (→ *ANAPHONE*) of some aspect of a sung text by either singers or instrumentalists, e.g. a rising figure for *et resurrexit*, descending for *descendit*, discords for *crucifixus*, etc. Occurrences of word painting performed by vocalists are also called MADRIGALISMs (see also *MICKEY-MOUSING*).

Supplementary

Table 1. Abbreviations for note, chord and key names (e.g. 'E')

Denotation type	*Symbol*	*Typography*	*Example*
note	e	lower-case sans-serif	e is a major third above c
lead-sheet chord	E	upper-case sans-serif	From B7 to E (major triad) constitutes a V-I cadence in E.
key (*Tonart*)	E	upper-case serif	

Table 2. Common scale degree abbreviations

Scale degree	*note in C*	*Popular verbalisation in English*
$\hat{1}$	c	one
♭$\hat{2}$ | ᴬ$\hat{2}$ | ♯$\hat{2}$	d♭ | d♮ | d♯	flat / minor 2 | [major] two | sharp/aug. 2
♭$\hat{3}$ | ᴬ$\hat{3}$	e♭ | e♮	flat / minor 3 | major 3
$\hat{4}$ | ♯$\hat{4}$	f | f♯	4 (four) | sharp/augmented 4
♭$\hat{5}$ | $\hat{5}$ | ♯$\hat{5}$	g♭ | g♮ | g♯	flat 5 | 5 (five) | sharp/aug. 5
♭$\hat{6}$ | ᴬ$\hat{6}$ | ♯$\hat{6}$	a♭ | a♮ | a♯	flat / minor 6 | major 6 | sharp/aug. 6
♭$\hat{7}$ | ᴬ$\hat{7}$	b♭ | b♮	flat / minor 7 | major 7