

Glossary

Note: In addition to the use of roman numerals for the various degrees of the scale, the following signs occur in the musical notations:

o = diminished chord	aug = augmented chord
ø = half-diminished chord (reading upwards, two minor thirds and one major third)	m = minor chord
	- = minor (i.e. - 9 or $\flat 9$)
	+ = major (i.e. + 9)

All other chords not modified by one of the above signs are assumed to be major chords.

˘ = unstressed or unweighted notes.

˙ = stressed or weighted notes.

ACCELERANDO Speeding up in tempo.

ALTERNATE-FINGERING An effect produced on valve or keyed instruments when alternate or "false" fingering is used to produce a note.

ANTIPHONY A form of musical response, as of one choir answering another; a music characterized by the alternation of two or more different parts.

ARPEGGIO The production of the tones in a chord in rapid succession, i.e. not simultaneously.

ATONALITY Absence of tonality; a music characterized by a method of organization without reference to a key or tonal center, one using the tones of the chromatic scale impartially and autonomously. See *Chromaticism*.

BIMETRIC A term applied to the use of two different meters simultaneously. See *Polymetric*.

BINARY TIME A metric or rhythmic structure characterized by units of two, such as 2/4 or 2/8.

BITONALITY The simultaneous use of two different tonalities or keys.

- BLOCK CHORDS** Large, many-voiced chords, which move in parallel motion.
- BLUE NOTE** A microtonal variant, usually flatted from the pure intonation of the note. It is associated almost exclusively with the third, fifth, and seventh degrees of the scale. It is freely used in *Blues* and jazz.
- BLUES** A form of folk music developed by the Negro slaves in the United States during the nineteenth century. Blues were notated, harmonized, and published beginning in the second decade of the twentieth century. The typical blues text has a stanza of three lines, the second of which is a repetition of the first. It usually tells of moods of depression, natural disasters, or the loss of a loved one. As the blues became urbanized, the subject matter became broader, including eventually the evocation of happier moods. In a corollary development, the blues form crystallized into a specific chord and measure pattern. The most common form is the twelve-bar blues set in the following chord progression: I-IV-I-V-I. Eight-bar and sixteen-bar blues are also relatively common. Today blues can refer to a vocal blues song, or simply to the twelve-bar blues structure, the most basic musical form in jazz.
- BOMBS** Colloquial for strong, off-the-beat accents used by drummers; a device that became very common during the bop and modern jazz eras, but was not unknown to drummers before that time.
- BOOGIE-WOOGIE** A "primitive" manner of playing the blues on the piano. It is characterized by a steady, repetitive *ostinato* figure in the left hand or bass.
- BOOK** The term used to describe the library of a band or combo.
- BOP** The name given to a period in jazz, and to the music characteristic of that period (ca. 1943-53). Also known as bebop or (less familiarly) rebop.
- BREAK** A short rhythmic-melodic *cadenza* interpolated by an instrumentalist (or singer) between ensemble passages.
- BRIDGE** The name given to the third eight-bar section in a thirty-two-bar song form; i.e. the B part of an A A B A song form. Synonymous with **RELEASE** and **CHANNEL**.
- BROKEN TENTH** The interval of the tenth or a chord spanning this interval played not simultaneously but in rapid succession. Left-hand patterns using a series of broken tenths to fill out a chord progression came into use in the 1920s. They may have been initiated originally by pianists whose hands were not large enough to reach a tenth on the keyboard.
- CADENZA** An extemporized section in a composition, particularly a concerto, providing a soloist with an opportunity to display his virtuosity.
- CALL-AND-RESPONSE PATTERN** A musical form common to much jazz and African music in which a "call," usually by a solo singer or instrumentalist, is answered by a "response," usually by an ensemble or (in African music) the assembled participants in a ritual; a pattern found in religious ceremonies in which the congregation responds to the "call" of the preacher.
- CANON, CANONIC** A musical form or technique in which a second (or third, fourth, etc.) part imitates a first part or melodic line. Canonic imitation is frequently used in contrapuntal works.

- CHALUMEAU** An obsolete forerunner of the clarinet; also, by inference, the lowest register of the clarinet.
- CHANGES** See *Chord changes*.
- CHANNEL** See *BRIDGE*.
- CHORD CHANGES** Another term for a chord progression. In jazz, the term "changes" is commonly used alone, as in "the changes of a tune."
- CHORD PROGRESSION** A series of successive chords.
- CHORUS** A musical form in jazz delineating a chord structure or progression which in its totality forms the basis for an improvisation, such as a "blues chorus"; the term is also used by jazz musicians to denote an improvised solo. To play such a solo is to "take a chorus." Also the main body of a popular song, as distinct from the prefatory *Verse*.
- CHROMATICISM** The use of chromatic intervals and of chords altered by chromatic means. The term "chromatic" in music refers to tones foreign to a given key and to the free utilization of altered notes and the half-steps of the chromatic (12-note) scale.
- CLAM** A mistake or missed note. See also *Fluff*.
- CODA** A distinct and clearly demarcated closing section, from the Italian word for "tail."
- CONCERTANTE** Concerto-like.
- COMPING** An abbreviated term synonymous with "accompanying." It is most frequently applied to the harmonic backgrounds of piano or guitar.
- CONTRAPUNTAL** See *Counterpoint*.
- COON SONG** A song associated with "coons," a colloquial, derogatory, and now obsolete term for blacks. Coon songs developed in the days of minstrel shows through the latter part of the nineteenth century, and survived into the early days of recording. Stylistically they were a vocal relative of piano ragtime.
- COUNTERMELODY** A secondary melody accompanying a primary voice or musical idea.
- COUNTERPOINT** Music in several independent yet related parts. See *Polyphony*.
- CROSS-ACCENTS** See *Cross-rhythms*.
- CROSS-RHYTHMS** The use of two or more rhythmic patterns in such a manner as to produce counter-rhythms or non-simultaneous accentuation; the placing of stressed notes or accents against one another.
- CUTTING CONTEST** A term for *Jam sessions* or dances at which various bands or—less commonly—individual players try to "cut" each other, i.e. battle for first place.
- DERBY** A derby-shaped mute used on brass instruments.
- DESCANT LINE** The term "descant" has had many meanings through the centuries. Here it is used in the sense of an improvised line played in a higher register than the other instruments are playing.
- DIATONIC** Pertaining to the standard major and minor scales and to the tonality derived from these scales.
- DICTY** Slang for "elegant," "high-class."

- DOMINANT** The fifth degree of the diatonic scale; the triad on the fifth degree.
- DOUBLE-STOPS** Two notes played simultaneously on one stringed instrument. (The strings are "stopped" by the fingers.)
- DOUBLE-TIME** A term applied to doubling a tempo so that it becomes twice as fast as the original. In a 4/4 meter, the playing of eight eighth-notes as if they constituted two bars of twice-as-fast quarter notes is an example of double-time.
- EIGHT** Usually one of the three eight-bar phrases in the typical 32-bar AABA popular song structure.
- EMBELLISHMENT** Ornamentation.
- EMBOUCHURE** Originally French, but widely used in English; signifies the shaping and holding of the lips against the mouthpiece in order to produce a musical tone on a wind instrument.
- ENHARMONIC** An adjective referring to two different notations for the same tone, as, for example, *f* sharp and *g* flat; therefore, the interchangeable spelling of the same note.
- FERMATA** A pause or holding of a note (or chord).
- FLAG-WAVER** A term used to denote a fast, climactic band arrangement or composition. Every well-known swing band had "flag-wavers," often used in competitions with other bands.
- FLATTED FIFTH** The flat variant of the fifth degree; the interval formed by the lowered fifth degree and the tonic. In the key of C, *g* flat is the flatted fifth (see *Tritone*).
- FLUFF** A mistake or missed note. See also *Clam*.
- FOURS** A term applied to the alternating or trading of four-bar improvisations between instruments or sections.
- GHOST NOTES** Notes more implied than actually played. They are used consistently in jazz on all instruments, but particularly wind instruments, and are most often associated with subsidiary or passing notes.
- GLISSANDO** A sliding effect between two notes, usually with the implication that the entire distance is covered in an ascending or descending slide, as on a trombone or violin.
- GROWL** A raspy, rough effect used on wind instruments, particularly the brass. It is often used in conjunction with the plunger mute.
- HEAD ARRANGEMENTS** Arrangements improvised or worked out collectively by an entire band or group; usually not written down, but memorized "in the head."
- HI-HAT CYMBAL** An essential part of a jazz drummer's equipment: two small cymbals that can be struck together by operating a foot pedal.
- HOMOPHONIC** Music in which a primary melodic line is accompanied by subsidiary harmony parts; the opposite of *Polyphony*. Generally applied to chordal writing in music.
- HORIZONTAL RELATIONSHIPS** The melodic, or linear, aspects of a musical structure as differentiated from the harmonic, or chordal. Relationships notated

and read horizontally, i.e. across the page from left to right, in musical notation. See *Vertical relationships*.

"HORN" In jazz parlance any wind or blown instrument.

IMPROVISATION A manner of playing extemporaneously, i.e. without benefit of written music. Improvisation, if it is not absolutely essential to jazz, is considered to be the heart and soul of jazz by most jazz musicians and authorities. It is equatable with composing on the spur of the moment.

INFLECTION In jazz, inflection connotes the entire gamut of individual phrasing idiosyncrasies developed by jazz artists, such as accenting, attacking, holding, bending, flattening of notes, and the manifold combinations thereof. The inflections peculiar to jazz are an essential requisite of *Swing*.

JAM SESSION An informal gathering of musicians, playing on their own time and improvising, often exhaustively, on one or two numbers. Jam sessions began as a spontaneous after-hours diversion for jazz musicians who felt musically constrained during professional engagements. In the late thirties pseudo-jam sessions were organized by entrepreneurs who engaged musicians specifically to "jam." In the 1950s and '60s, jam sessions became a rarity.

JIVE A slang expression denoting glib or foolish talk; the jargon of jazz musicians (now slightly obsolete).

JUNGLE MUSIC A term applied to certain pieces (and a style derived therefrom) by the Duke Ellington band in the late 1920s; named after the jungle-like sounds and imitations particularly of the brass instruments.

KEY CENTER See *Tonic*.

KLANGFARBEN German for tone color or timbre.

KLANGFARBEN MELODY A tone color melody in which segments of a melody or theme are distributed among several instruments.

LEAD The top or leading voice in a section, most frequently applied to the first trumpet in a band, as in "lead trumpet."

LICK A short phrase or passage; often with the connotation of a commonly used phrase or a cliché.

MICROTONE, MICROTONAL An interval smaller than a half-tone, for example, a quarter-tone or a sixth-tone.

MINSTREL SHOWS A form of entertainment developed in the nineteenth century by black entertainers; a forerunner of vaudeville.

MODULATION The process of changing from one key or tonality to another.

OBLIGATO An accompanimental or semi-independent melody; an embellishment of a melody.

OUT-CHORUS A final chorus; in a band, usually a climactic full-ensemble chorus.

PARAPHRASE A form of improvising that allows the original melody improvised upon to be readily recognized, i.e. a melodically ornamental form of improvisation.

PASSING TONE A non-harmonic note (or notes) between two harmonic notes of successive chords.

- PEDAL POINT** A sustained note held, usually in the bass, under a series of moving chords or melodic lines.
- PEDAL-POINT BREAK** A *Break* executed over a harmonic *Pedal point*.
- PENTATONIC** Consisting of five notes; a five-note scale.
- PITCH** The identification of a musical tone as determined by the frequency of vibrations of the sound waves. In Western notation pitches are given a letter name from the alphabet and are represented by a particular degree in the musical staff. Pitch is a more precise term for note or musical tone.
- PIZZICATO** Italian for "plucked," primarily used in connection with string instruments.
- PLUNGER** A common rubber toilet plunger used as a muting device by trumpet and trombone players.
- POLYMETRIC** Applied to the use of three or more meters simultaneously.
- POLYPHONY** A term, from the Greek "many-voiced," denoting a musical structure characterized by the independence of its parts. "Polyphony" can be applied to the simultaneous use of several melodies or contrapuntal lines.
- POLYRHYTHM** The use of three or more rhythms simultaneously in different parts.
- POP TUNES** Popular tunes.
- RACE RECORDINGS** A term applied in the 1920s to the recordings made specifically for the Negro market.
- RAGTIME** A music characterized by syncopated melody over a regularly accented rhythmic accompaniment. In its strictest sense ragtime refers to a music style developed on the piano in the late nineteenth century.
- RELEASE** See **BRIDGE**.
- RIDE CYMBAL** A suspended cymbal used since the 1930s to delineate the main "time" patterns of jazz drummers.
- RING-SHOUT** A song-dance in which dancers move counter-clockwise in a ring, singing in a leader-chorus, i.e. *Call-and-response*, form.
- RIP** A rapid upward figure on brass instruments, usually produced by tightening the embouchure without using correct fingerings, i.e. playing basically on the harmonic overtone series.
- RITARDANDO** Slowing up in the tempo.
- RUBATO** Free in tempo.
- SCAT-SINGING** A manner of singing employing nonsense syllables.
- SHAKE** An instrumental effect sounding like a trill, but usually encompassing a wider intervallic range. It is produced by literally "shaking" the mouthpiece against the lips in a lateral motion. Generally speaking, valves are not used; the shake therefore uses the tones of the brass instruments' harmonic series.
- SHOUT** A style of singing the blues in a forceful, "shouting" manner. The term was also applied to instrumentalists who played in a similar manner, such as the "shout pianists" James P. Johnson and Fats Waller.
- SIDEMAN** A player in a jazz or dance band, as differentiated from the leader.
- STANDARD TUNES, STANDARDS** Familiar, well-established popular songs or instru-

mental compositions, used by jazz musicians as a basis for improvisation.

STOCK ARRANGEMENT A published commercial arrangement, usually simplified and standardized; the term is derived from arrangements that are in stock as opposed to especially written arrangements. Compare *Head Arrangements*.

STOMP A term synonymous with "blues"; it has an extra connotation of a heavy or strongly marked beat.

STOP-TIME A type of discontinuous rhythm used to accompany tap dancers and, by extension, instrumentalists and singers; a typical example of stop-time jazz is the playing of only the first beat in every two bars.

SUBDOMINANT The fourth degree of the diatonic scale; the triad on the fourth degree.

SWING 1. A rhythmic element and a manner of playing (inflecting) rhythms peculiar to jazz.

2. A period in the development of jazz (1935-1945) characterized by the emergence and national popularity of "swing" bands; the Swing Era.

SYNCOPIATION A temporary shifting or displacement of a regular metrical accent; the emphasis on a weak or unaccented note so as to displace the regular meter.

TAG-ENDING A colloquial expression used by musicians to indicate an added, or "tagged-on," ending to a composition or performance.

TERMINAL VIBRATO A vibrato used at the end of a held tone.

TESSITURA The general range of a melody, melodic line, or voice part; that part of the compass in which most of the tones of a melody lie.

THIRD STREAM A term applied in its widest sense to a music or style which combines the essential characteristics and techniques of both jazz and "classical" music; by extension the creative fusion of any folk or vernacular musics with "classical" traditions.

TIMBRE The tone quality that differentiates one instrument from another; the acoustical properties of an instrument defining its "tone color" (German: *Klangfarbe*). Synonymous also with "sonority."

TONAL CENTER Identical with *Tonic*.

TONIC The first degree of the scale; the triad on the first degree, and in tonality the key identified with it.

TRITONE The interval of the augmented fourth. In the tempered tuning of the piano, it is identical as well to the flatted fifth.

TURNBACK A jazz musicians' term for that part of an improvised chorus during which the chord progression returns to the initial chord of the piece or the tonic. A turnback usually occurs at the last two bars of an eight- or twelve-bar structure. Most jazz musicians have a number of "improvised" turnback phrases at their command for various turnback chord progressions that are standard in jazz tunes.

UNISON Two or more instruments or voices sounding on one pitch; the interval of a perfect prime.

- VERSE** The introductory section of a popular song or ballad, as distinguished from the *Chorus*. The latter consists most commonly of thirty-two bars while the verse may have an irregular number of bars and may be sung or played in a free tempo.
- VERTICAL RELATIONSHIPS** The harmonic, or chordal, aspects of a musical structure as differentiated from the melodic, or linear. Relationships notated and read vertically, i.e. up and down the page, in musical notation. Also, the rhythmic aspects of a musical structure. For example, a rhythmic simultaneity, i.e. a chord, will appear vertically aligned in musical notation, whereas non-simultaneous rhythmic elements will appear vertically unaligned. (See *Horizontal relationships*.)
- VIBRATO** The artificial wavering of a note, consisting of slight, rapidly recurring fluctuations of pitch.
- VOICE-LEADING, VOICING** A term referring to the manner in which the various voices in a harmonic progression are placed by the arranger or composer or, in a *head arrangement*, by the individual players. The term is commonly used in all music.
- WALKING BASS** A term applied to a pizzicato (plucked) bass line that moves in a steady quarter-note rhythm and in scalar or intervallic patterns not limited to the chord tones; i.e. including *passing tones*.
- "WEAK" NOTES** Rhythmically unstressed notes.