

واژه نامه ی لاتین

# موسیقی

تالیف: کریستین آمر

گردآوری و ویرایش: رامتین ارجمند



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طرح جلد و صفحه آرای رامتین ارجمند

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# A

## a, à

For Italian and French musical terms beginning with *a* or *à*, such as *a cappella*, *à deux*, or *a due*, see under the next word (CAPPELLA; DEUX; DUE).

**A 1** One of the musical tones (see PITCH NAMES), the sixth note in the scale of C major. The A above middle C is used to tune the instruments of the orchestra because, by international agreement, its pitch is set at a frequency of 440 cycles per second; this pitch is called CONCERT PITCH. (See SOUND for an explanation of pitch and frequency.) The scales beginning on the tone A are known as A major and A minor. A composition based on one of these scales is said to be in the key of A major or the key of A minor, the key signatures (see KEY SIGNATURE) for these keys being three sharps and no sharps, respectively.

The note one half tone below A is called Aflat or G-sharp (see ENHARMONIC for an explanation); the note one half tone above A is called A-sharp or B-flat. For the location of these notes on the piano, see KEYBOARD. **2** An abbreviation for ALTO in choral music. Thus S A T B in a score stands for the soprano, alto, tenor, and bass voices. **3** In an analysis of compositions that have more than one section, the letter A stands for the first section, B for the second section, etc. One common musical form found in the early sonatas of Haydn and Mozart is analyzed as A A B B, which means that the form consists of two sections, each of which is repeated once. See BINARY FORM. —**A instrument** A transposing instrument, such as the A clarinet (or clarinet in A), that sounds each note a minor third lower than it is written; for example, the fingering for the written note C yields the pitch A.

**a battuta** See BATTUTA.

**Abendmusik** (äbent mo—o zik) *German*: “evening music.”

**1** In the seventeenth and eighteenth centuries, concerts held at the Marienkirche (St. Mary’s Church) in Lübeck, Germany. The practice began with organ recitals but later was extended to performances of oratorios. **2** A general name for concerts held in churches.

## Abgesang (äpge zänk)

*German*. See under BAR FORM.

**absolute music** Also, *abstract music*. Music that exists purely for its own sake, in contrast to PROGRAM MUSIC, which tells a story or represents a person or location. A fugue by Bach or a piano sonata by Mozart, in which the only ideas portrayed are musical ones, is considered absolute music. A song, aria, or other work having a text, on the other hand, is not absolute music, since to some extent the music is fashioned to fit the meaning of the words.

**absolute pitch** The ability to identify a musical tone by name, or to sing a particular tone, without **2 abstract music**

the help of first hearing some other tone. Absolute pitch, which is also known as **perfect pitch**, actually consists of the ability to remember sounds. Some persons are born with absolute pitch, but far more often it is learned in the course of musical training.

A person with absolute pitch can tell immediately if an instrument is tuned correctly—a great help, for example, to a conductor of an orchestra. On the other hand, a performer with absolute pitch may have difficulty in transposing music from one key to another (see TRANSPOSE).

**abstract music** See ABSOLUTE MUSIC.

**academy** A name for various institutions connected with the study or performance of music. Some academies are chiefly schools of music, for example, the Royal Academy of Music in London, England. Other academies exist primarily to present operas, concerts, and recitals; among these are the Metropolitan Opera Association (originally called Academy of Music) in New York City and the Academy of Music in Brooklyn, New York. Still other academies are learned societies that hold meetings, publish writings about music, and offer prizes or other honors to composers and music scholars; among these are the Académie des Beaux-Arts in Paris, France, and the Académie Royale in Brussels, Belgium.

**a cappella** (ä kä pelä) *Italian*: “in church style.”

A term used for choral music or a vocal ensemble performing without instrumental accompaniment. In the sixteenth century, however, this term meant sacred vocal music to be performed without soloists or solo instruments, although not necessarily without other accompaniment.

**accelerando** (ä càhele rändô) *Italian*. A direction to speed up gradually. Abbreviated *accel*.

**accent** Emphasis (stress) on a note or chord. In listening to music, it is obvious that some tones

stand out more than others. They may stand out because they are louder than the tones around them (**dynamic accent**), or because they are higher in pitch (**tonic accent**), or because they are held for a longer time (**agogic accent**).

Sometimes, however, a tone stands out even if it is softer, lower in pitch, or shorter than the tones around it, for example, if it follows an upbeat. In most music the first beat of a MEASURE tends to be accented, as in the 1-2-3,

1-2-3 of a waltz. In other meters (see METER), there may be a second accent in each measure, a little weaker than the first, as in the 1-2-3-4, 1-2-3-4 of a march. In many compositions, accents occur irregularly on normally weak beats (see SYNCOPATION). Irregular dynamic accents, directing the performer to produce a tone louder than the ones around it, can be marked in several ways: *sf*, which stands for the Italian *sforzando* or *sforzato*, meaning "forcing" or "forceful"; a short dash over or under the note or chord to be accented, *q*-; or a small carat over or under the note or chord, *Q*>.

**acciaccatura** (ä cähäkkä to—orä) *Italian*. 1 An ornament used in keyboard music, especially from about 1675 to 1725. It is written as a dissonant note in a chord. The player strikes the whole chord but immediately releases the dissonant note or notes, so that only the consonant notes continue to sound (see CONSONANCE). In the following example, the acciaccatura is the D added to a C-E-G chord:

The player strikes all the notes together but releases the D immediately afterward. In slow music, the ornament was sometimes indicated by a short slanted dash, which meant it was to be played not as a chord (all the notes struck together) but as an arpeggio (the notes sounded one after the other). See under ORNAMENTS. 2 The term "acciaccatura" is sometimes wrongly used for a quite different ornament, the short appoggiatura (see under APPOGGIATURA).

**accidentals** The signs used to raise or lower the pitch of a note or to cancel such a change. Two of these signs, the sharp and the flat, are also used at the beginning of a composition or section to show what key it is in (see KEY SIGNATURE). However, the term "accidentals" usually refers only to changes made for single notes. The signs used are: the sharp (#), which raises the pitch one half tone; the flat (b), which lowers the pitch one half tone; the double sharp (Ü), which raises the pitch two half tones; the double flat (º), which lowers the pitch two half

tones; and the *natural* (n), which cancels any of the other accidentals, including the sharps or flats in the key signature.

An accidental applies to the note before which it appears and to all repetitions of that note within the same measure; the appearance of a bar line, marking the end of a measure, automatically cancels all the accidentals except those of the key signature. If a note is to be altered again in the following measure, the accidental must appear again. In medieval and Renaissance music accidentals were not written in the score at all but were simply played or sung in accordance with current practice (see MUSICA FICTA).

**accolade** (ak@ la'd). See under BRACE.

**accompagnato** (ä kom pän yätô) *Italian*: "accompanied." Also, **stromentato** (stro men tätô), "instrumental." Short for *recitativo accompagnato* (or *stromentato*), that is, a RECITATIVE with orchestral accompaniment.

**accompaniment** A term loosely used for musical material that supports the main melody or voicepart. An accompaniment may consist of chords played by the pianist's left hand while the right hand plays the melody, or it may consist of the numerous harmonies (chords) and even secondary melodies played by the orchestra along with a soloist or instrumental group carrying the main melody. Sometimes, however, the term "accompaniment" is misleading because the accompanying part or parts are just as important as the main melody; this is true in numerous art songs (see LIED, def. 1) and also in many sonatas for a solo instrument with piano accompaniment.

**accordion** A musical instrument that consists of two boxlike boards connected by a folding bellows. The player hangs the instrument around his or her neck. The board near the right hand is fitted with a keyboard with piano keys or buttons, on which one plays treble notes; the board near the left hand has buttons for playing chords and bass notes. Inside the boards are pairs of flat, flexible tongues, called reeds. Each reed vibrates and sounds a single tone whose pitch depends on the reed's length and thickness. Opening and closing the bellows creates a flow of air that makes the reeds vibrate and therefore produce a sound. One of each pair of reeds sounds when the bellows are pushed together, and the other sounds when they are drawn apart. The keys and buttons open valves to admit air to the desired pairs of reeds. In some accordions the two reeds of a pair are tuned to sound adjacent tones of the chromatic scale (C and C-sharp, for

example), so that one note sounds when the bellows are pushed and a different one when they are pulled. In most modern accordions, however, the two reeds of a pair are tuned to the same tone. The **melodeon** is a single-row button accordion with two keys; it is often used for folk music. The **concertina** is a similar but much simpler instrument. It has two hexagonal (six-sided) boards, both fitted with buttons, and no keyboard. Both the accordion and the concertina were invented in Europe early in the nineteenth century. There are a few serious compositions using the accordion, among them Sofia Gubaidulina's *Seven Last Words* (1982) for cello, bayan (a button accordion), and strings, William Schimmel's *Empty World* (2001), an accordion concerto, and Wolfgang Rihm's *Am Horizont* (1991), a trio for violin, cello, and accordion.

**acid rock** See under ROCK.

**acoustic 1** Pertaining to sound; see ACOUSTICS.

**2** A term applied to traditional instruments

↳ **Acoustics** distinguish them from electronically altered ones, as, for example, the acoustic guitar from the electric guitar.

**acoustics** The science of SOUND. In music, the term "acoustics" is used mainly to describe how well musical sounds can be heard in a room or building. The acoustics of a concert hall depend largely on how (and how much) the surfaces inside the room reflect (bounce back) and absorb (soak up) sound. Both the shape of the hall and the materials used in building and furnishing it affect its reflection of sound. A hall is said to have good acoustics when there is a proper balance between sound reflection and absorption. Too much reflection is heard as echo; too little makes it difficult to hear a performance. Acoustics is also involved in recording music, in radio and television broadcasting of musical performances, and in composing music consisting of electronically generated sounds.

(see ELECTRONIC MUSIC).

**action 1** In a piano, the levers connecting the keyboard to the hammers. See PIANO, def. 2. **2** In the HARP, the mechanism whereby the pedals change the pitches of the strings.

**adagietto** (ä däjättô) *Italian*.

**1** A tempo a little faster than ADAGIO, def. 1. **2A** A composition or section in this tempo. **3A** A short adagio (see ADAGIO, def. 2).

**adagio** (ä däjä, @ däzàhe` o` ) *Italian*.

**1** A slow tempo, slower than andante but faster than largo, ranging from about 66 to 76 quarter notes per minute. The second (slow) movement of

sonatas, symphonies, and concertos is often marked "adagio." **2** A composition or section in this tempo. *Adagio for Strings* is a composition for string orchestra by Samuel Barber; it is based on the slow movement of his String Quartet no. 1.

**adagissimo** (ädä je`sse` mô) *Italian*. A very slow tempo, slower than ADAGIO.

**Adams, John, 1947-** . An American composer who early in his career became associated with MINIMALISM. His minimalist works include *Phrygian Gates* (1978) for piano and *Shaker Loops* (1978) for seven stringed instruments. In the next few years Adams broadened his scope, incorporating in his music elements from numerous styles—romanticism, silent film music, jazz, rock, minimalism, and expressionism—in such works as *Harmonielehre* (1985) for chorus and orchestra, and the slyly humorous *Fearful Symmetries* (1988) for orchestra. Other important works include the operas *Nixon in China* (1987) and *The Death of Klinghoffer* (1991), both based on historical events, and *The Wound Dresser* (1989), a moving setting of a Walt Whitman poem for baritone and orchestra. Adams's output is not electronic music but most of his scores involve some electronic components that extend the sound of conventional instruments. This is seen in *On the Transmigration of Souls* (2002), a memorial to the victims of the terrorist attack on New York's World Trade Center on September 11, 2001. The text consists of messages about lost loved ones posted at the site, quotations from family members, and a list of names of some of the victims. It is scored for a large orchestra (with a quarter-tuned piano and violin ensemble), adult and children's choruses, and prerecorded sound including street noises and a siren.

**added sixth 1** A CHORD formed of a triad and the next scale note above it, such as G-B-D-E. **2** The note added to a triad to form such a chord. The INTERVAL between this note and the lowest note of the triad is a sixth.

**additional accompaniment** The addition of extra instrumental parts to a score by someone other than the original composer. Such additions long were commonly made to seventeenth- and eighteenth- century works for voices and instruments, particularly to frequently performed ones such as Handel's *Messiah*.

**Adès (ädes), Thomas, 1971-** . An English composer and conductor who became known from an early age for his compositions in traditional genres—chamber opera, string quartet, large orchestra, piano—crafted with highly individual layered textures. He sometimes

Iannis Xenakis, Earle Brown, Pauline Oliveros, Bruno Maderna, Cornelius Cardew, and David Bedford. In Pousseur's opera, *Votre Faust* ("Your Faust," 1969), the audience decides at various points, by vote, on what course the plot will take. Also see MOBILE FORM.

**all, alla** For Italian musical terms beginning with *all* or *alla*, such as *all ottava* or *alla breve*, see under the next word (OTTAVA; BREVE).

**allargando** (ällär gändô) *Italian*. Also, *largando* (lär gändô). A direction to slow down and, usually, to perform with increasing loudness.  
**allegretto** (älle grettô) *Italian*. 1 A tempo faster than *andante* but slower than *allegro*, lively but not too fast. 2 A composition or section in this tempo. 3 A short composition in *allegro* tempo (see ALLEGRO, def. 2).

**allegro** (äl legrô) *Italian*. 1 A fast tempo, faster than *andante* but not as fast as *presto*, ranging from about 120 to 168 quarter notes per minute. Originally the term was used more in the sense of its literal meaning in Italian (cheerful, joyful), so that a section might be marked "andante allegro," calling for performance in a cheerful manner at an *andante* tempo. The first and last movements of sonatas, symphonies, and concertos are often marked "allegro."

2 A composition or section in this tempo. *Allegro barbaro* is the name of a well-known piano composition by Bartók.

**Alleluia** (al@ lo—oy@) *Latin*. An expression of praise to God that is used in various places in the Roman Catholic rites, among them the third section of the Proper of the Mass (see MASS). The chants for this section involve the alternation of a soloist and the choir. On certain sober occasions such as Lent the Alleluia is replaced by the TRACT. See also HALLELUJAH.

**allemande** (Al@ mänd) *French*: "German." 1 A dance that probably originated in Germany and came to France shortly after 1500, and then to **allentando** England. Its music is moderately fast and in duple meter (any meter in which there are two basic beats per measure, such as 2/4). During the two hundred years of its popularity, the music for the allemande changed from a plain, simple style, with a melody accompanied by chords, to a more elaborate style. Usually the allemande was followed by a rapid, lively dance in triple meter (in which there are three basic beats per measure, such as 3/4 or 3/8), often the COURANTE. In the seventeenth century the allemande was no longer danced, but became a purely musical form. It was then often used as the first movement of a suite

(see SUITE, def. 1), becoming still more complicated and contrapuntal (with several interrelated melodic parts). 2 Also, *deutscher Tanz*. In the late eighteenth century the name "allemande" was used in southern Germany for a dance similar to the waltz, often in fast tempo and usually in 3/4 meter. It is this type that is meant in Beethoven's *Bagatellen* op. 119, for piano, marked "à l'Allemande." See also DEUTSCHER TANZ.

**allentando** (ällen tändô) *Italian*.

A direction to slow down.

**alphorn** Also, *alpenhorn*, *alpine horn*. A wind instrument used by herdsmen in the mountains for signaling and for playing simple melodies. It is always made of wood but in various shapes, either straight or bent back on itself; it may be as long as thirteen feet or as short as five feet. The alphorn can sound only the overtones of a single fundamental note (see SOUND). Sometimes several instruments tuned to different pitches are played together to give a greater number of pitches. The alphorn was known in ancient Rome, and similar instruments have been found in various places, including South America. Today it is played largely in the European Alps.

**alpine horn** See ALPHORN.

**alt, in** In vocal music, a term indicating notes above the top line of the treble staff. It comes from the Italian *in alto*, meaning "high," or *in altissimo*, meaning "highest."

**alta musica** (ältä mo—oze` kä), **bassa musica** (bässä mo—oze` kä) *Italian*. Fifteenth-century terms for a loud (*alta*) instrumental ensemble, composed of shawms, sackbut, trumpet, drums, as opposed to soft (*bassa*) instruments, such as recorders, viols, harps, and psaltery. The French equivalents are *haute musique* and *basse musique*.

**alteration** The raising or lowering of a note by means of a sharp, flat, or natural sign.

See ACCIDENTALS.

**altered chord** A chord in which one or more notes are raised or lowered by an accidental foreign to the key. See CHORD.

**alternation** In early church music, the practice of having plainsong, in which there is one voicepart, alternate with polyphony, in which there are a number of voice-parts. For a late example of this practice, see VERSET. Also, *alternatim* (*Latin*).

**alternative rock** See under ROCK.

**althorn** (älthorn) *German*. 1 A brass instrument, usually pitched in E-flat (a fifth below the cornet). Made in numerous shapes, it is used in German,

LATIN

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