


Glossary of terms, neologisms, abbreviations, etc. used in writings by Philip Tagg

ptgloss.fm, update 2018-11-13, 13:27

Abbreviations

<i>abbr.</i>	abbreviation	GR/Gk.	Greek
<i>abst. n.</i>	abstract noun	<i>i.e.</i>	that is... [<i>id est</i>]
<i>adj.</i>	adjective	IR/Ir.	Irish
<i>adv.</i>	adverb	IT/It.	Italian
<i>a.k.a.</i>	also known as	<i>Lat.</i>	Latin
<i>Ar.</i>	Arabic	<i>ling.</i>	linguistic[s]
<i>attrib.</i>	attribute/attributive	<i>n.</i>	noun
<i>cf.</i>	compare [<i>confer</i>]	<i>n. ph.</i>	noun phrase
<i>colloq.</i>	colloquial	<i>neol.</i>	neologism
DE/Ger.	German (DEUTSCH)	<i>phon.</i>	phonetic[s]
<i>deriv.</i>	derivation	<i>pron.</i>	pronunciation
<i>derog.</i>	derogatory	<i>q.v.</i>	'which see' [<i>quod/quae videre</i>]
<i>e.g.</i>	for example [<i>exemplæ gratiâ</i>]	<i>relig.</i>	religion
EN/Eng.	English	<i>Scot.</i>	Scottish
<i>etym.</i>	etymology	<i>semio.</i>	semiotic[s]
FR/Fr.	French	ES/Sp.	Spanish (ESPAÑOL)
		SV/Sw.	Swedish (SVENSK-)
		<i>v.</i>	verb
			Wikipedia

Terms

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

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

AC. *adj. 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.

ACCIACCATURA [ətˈʃakəˈtura] *n. mus., pl.* ACCIACATURE (IT), ACCIACATURAS (EN) (♩) very short single grace note that precedes the note it accentuates by no more than a few milliseconds; *etym.* IT. *acciaccare* = to bruise or crush; not to be confused with *APPOGGIATURA* (♩).

ACCIDENTAL *n.* a sign used in musical notation, typically a sharp (#), flat (b) or natural (♮) sign, indicating that the note it immediately precedes does not belong to the expected tonal vocabulary of the piece, section or passage in which it occurs and that the note it precedes has been raised or lowered by a small interval, most commonly a semitone (see also *ENHARMONIC*). The accidental ‘♭’ indicates that the tone it precedes is lowered by a quarter-tone.

ADSR → *ENVELOPE*.

AEOLIAN *adj.* heptatonic diatonic mode equivalent to the ‘natural minor’ or ‘descending melodic minor’ of euroclassical 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 whole-tone (1) and semitone (½) steps are 1 ½ 1 1 ½ 1 1, and its scale degrees $\hat{1} \hat{2} \hat{b}\hat{3} \hat{4} \hat{5} \hat{b}\hat{6} \hat{b}\hat{7}$: a b c d e f g in A).

AESTHESIC [ɪsˈθiːzɪk] *adj.* (from Fr. *esthétique*, Molino via Nattiez); relating to the *aesthesis* [ɪsˈθiːsɪs] (αἴσθησις = *perception/sensation*) of music rather than to its production or construction (*POIETIC*); (previously called ‘perceptual’).

ADELIN SLIDE *n. mus. neol.* (c. 1980) short, *MINICHROMATIC* descending motif in parallel thirds and/or sixths; common in parlour song and *SCHLAGER*; *etym.* parlour song *Sweet Adeline*.

A.K.A. *abbr.* also known as, alias.

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

ALLUSION *n.* (musical): brief nonverbal sonic reference to someone or something that a culturally competent listener would instantly recognise, e.g. the lo-fi 78

rpm sound at 'Now she's hit the big time in the USA' in *Honey Pie* (Beatles, 1968) (cf. *CARICATURE*, *PARODY*, *PASTICHE*).

ALOGOGENIC [ɛɪlɒgəʊˈdʒɛnɪk] *adj.* opposite of *LOGOGENIC* (q.v.).

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

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

ANAPHORA [əˈnæfɔːrə] *n.* rhetorical device by which successive phrases or sentences start similarly but end differently; a *melodic anaphora* means that successive phrases start with the same motif but end differently; a *harmonic anaphora* means that successive chord sequences start with the same change[s] but end differently. *ANAPHORA* is the opposite of *EPISTROPHE*.

ANHEMITONIC *adj. mus.* (of *MODES* and *SCALES*) containing no *SEMITONE INTERVALS* (cf. *HEMITONIC*).

ANTITONIC *n. mus.* configuration of three quartally spaced notes serving as ←*COUNTERPOISE* to three quartally spaced tonic notes, e.g. *bb-eb-ab* (B \flat) as anti-tonic to *c-f-bb* (C) as tonic; concept presented in Chapter 3 of *Symmetries of Music*: 'Harmonic Principles (A): The Pentatonic Chromatic System' — 'tonic-anti-tonic relations in the pentatonic scale' (Lendvai, 1993).

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

APPOGGIATURA [əpɔːdʒəˈtuːrə] *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 pair of adjacent, conjunct, consecutive and equidurational notes of which the first is given more weight and joined smoothly (slurred, legato) into the second; *etym.* It. *appoggiarsi* = to lean, i.e. a leaning note; *pl.* (It.) *appoggiature* [əpɔːdʒəˈtuːrɛ] or (Eng.) *appoggiaturas* [əpɔːdʒəˈtuːrɛz]; not to be confused with *ACCIACCATURA* (♩♩).

APPOGGIATURA CHAIN *n. ph. mus. neol.* (2016) scalar sequence of at least two consecutive *APPOGGIATURAS* in which the first, accentuated, on-beat note of each pair (see *APPOGGIATURA* [2]) is sounded at the same pitch as the off-beat note immediately preceding it, e.g. *f, f_e, e_d, d_c*.

APPOGGIATURA STRING *n. ph. mus. neol.* (2016) straight scalar sequence of at least two consecutive *APPOGGIATURAS*, e.g. c_b, a_g, f_e, d_c.

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

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.

ARR. *abbr., arranger, arrangement, arranged by.*

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 Dm⁷ (or F⁶) with c in the bass that comes as second chord in J.S. Bach's Prelude N^o 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*.

B. *n., adj., mus. abbr.* bass (voice); ← *DBS, BSGT.*

B&H *abbr.* Boosey and Hawkes (music publishers, London)

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*.

BAR *n. mus.* UK-English for *MEASURE* (US), i.e. a recurrent unit of musical duration defined by the number of beats (measured in *BPM*) it includes in a given metre; e.g. one 4 bar (4 quarter-notes or crotchets) at 80 bpm lasts 3 seconds. Unless the music's tempo is exactly 60 or 120 bpm, beats and bars are much easier to count than seconds and minutes. Bars are so called because of the line or bar used in notation to mark the limit[s] of any such unit of musical duration.

BIMODAL *adj. mus.* (of music) perceptible as being in two different modes, or as having two possible keynotes (tonics) (Vega, 1944: 160, ff.); a.k.a 'dual tonicity' (Manuel, 2002); see Tagg (2015: 443-442); *abs. n.* *BIMODALITY*.

BIMODALITY *n.* (Vega, 1944) type of tonality in which two different modes, and therefore two different tonics, can be heard either simultaneously or in succession one after the other.

BIMODAL REVERSIBILITY *n. neol.* (2009) trait whereby a melodic or harmonic sequence in one mode becomes, when reversed, a sequence in another mode (see Tagg, 2015: 439).

BISONORIC *adj. mus.* having two different tones/pitches. BISONORIC qualifies instruments whose individual reeds produce different pitches depending on the direction of air flow activating them, i.e. on whether they are blown (harmonica) / pulled (accordion) or sucked (harmonica) / pushed (accordion).

BLUES PENTATONIC *mus. adj. ph.*, characteristic of the extended *DOH-PENTATONIC* or *LA-PENTATONIC* tonality of blues music (Tagg, 2015: 158-163).

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 (including silence); [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.

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*; [2] a short passage joining two contrasting sections (*EPISODES*) 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).

CARICATURE *n.* an exaggerated, often grotesque or distorted, representation of someone or something; cf *PARODY*, *PASTICHE*.

CF. *abbr. Lat.* 'confer' = compare, often with something different.

CH4 *abbr.* Channel 4 TV (UK)

CHARANGO [tʃaˈrango] *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: B♭ D7 G7, etc.), *Has Anybody Seen My Gal?* (Henderson, 1925) and other old-time jazz hits.

CHE GUEVARA LOOP *n. neol.* (2008); *CHORD LOOP* running ζ i-iv-V \supset , as in *Co-mandante Che Guevara!*; *Hasta la victoria!* (Puebla, 1965); the aeolian/harmonic minor equivalent of the La *BAMBA LOOP*.

CHORD LOOP *n. mus.* repeated sequence of (typically) three or four different chords, for example: [1] the 4-chord *MILKSAP* loop or 'vamp until ready' ζ I - vi - ii/IV - V \supset (■ Tagg, 2007); [2] the 3-chord mixolydian rock loop ζ I ♭VII IV \supset or ζ ♭VII IV I \supset (■ Tagg, 2009b); cf. *CHORD SHUTTLE*.

CHORD SHUTTLE *n. neol. mus.* (1993) oscillation between two different chords; cf. *CHORD LOOP*.

'**CHURCH**' **MODE** *n.*, a.k.a. **ECCLESIASTICAL MODE**; one of the seven *HEPTATONIC DIATONIC* modes which, when arranged in scalar form with the initial note repeated at the octave, contain, in varying positions, two semitone and six whole-tone steps. The seven 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); [7] *LOCRIAN* (b-b) (Tagg, 2015: 98, ff.).

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

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

CITERN *n. mus.* flat-backed metal-string instrument, popular in Europe during the 16th-18th centuries for providing a vocal line with chordal accompaniment. It has five courses, four of which are, like those of a 12-string guitar, doubled (sometimes even tripled) at the octave or in unison. The fifth course, placed lowest in playing position, is, like a tenor banjo's or ukelele's extra string, pitched higher than the other four.

CLASSICAL HARMONY *mus.* general term denoting the widespread type of *TER-TIAL*, *DOMINANTAL TONALITY*, based on the *IONIAN* 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. Major sevenths ($\Delta\bar{7}$) and 'perfect' cadences (V→I) are distinctive traits of classical harmony.

CLT. *n. mus. abbr.* clarinet.

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 $\hat{4} \flat\hat{3} \flat\hat{2} \hat{1}$ bass line for the iv- \flat III- \flat II-I Andalusian cadence; [2] the parallel-third minichromatic runs¹ $\hat{5} \flat\hat{5} \hat{4} \Delta\hat{3}$ with $\Delta\hat{3} \flat\hat{3} \hat{2} \hat{1}$ in blues turnarounds; [3] the *valse-musette* ‘carrousel’ motif $\text{C}\hat{8} \hat{7} \hat{6} \hat{7}\text{C}$; [4] the ‘Bach Air’ descending bass line $\hat{1}=\hat{8} \hat{7} \hat{6} \hat{5} \hat{4}$, etc.

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

CONJUNTO *n. mus.* small Latino band or ensemble.

CONNOTE [kə^hnəʊt] *v. ling.* to mean or signify by indexical association; *n.* CONNOTATION [kənə^hteɪjən]; *adj.* CONNOTATIVE [kə^hnɒtətɪv] (Tagg, 2013: 164-166); cf. *DE-NOTE*.

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

COR *n. mus. abbr.* corno/corni, *IT.* for French horn[s]

CORRIDO *n.* [kə^hriðo] type of song, popular since the Mexican War of Independence (1810-1821) in Mexico, Nicaragua and (later) among US Latinos. *Corrido* lyrics often tell stories or raise political issues. *Corridos* are tonally *TERTIAL-DOMINANTAL* (usually ionian) and in quick waltz time ($\hat{3}$); see also **W** *Corrido* [160426].

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

COUNTERPOISE *n.* ‘[1] a force etc. equivalent to another on the opposite side; [2] a counterbalancing weight’ (*Oxford Concise English Dictionary*, 1995); [3] adapted (2009) to denote a tonal (melodic and/or harmonic) complementary pole to the tonic, typically (not exclusively) V in the ionian mode, \flat VII or IV in the mixolydian and dorian, \flat VI or iv in the aeolian, \flat II or \flat vii in the phrygian, etc. *COUNTERPOISE* has basically the same meaning as *antitonic* and is not altogether unlike the Northern Indian concept of *vadi* (\approx ‘king’ of the melodic line in relation to main drone note, *sa*) or, maybe, *samvadi* (the ‘queen’); see Tagg (2015: 336-339).

COWBOY HALF-CADENCE *n., neol.* (1987) harmonic progression from major triad

1. a.k.a. ‘Adeline slides’, see Tagg & Clarida, 2003: 209-212.

on the flat seventh to major triad on the dominant (\flat VII-V), as in the main themes from *The Magnificent Seven*, *Dallas*, *Blazing Saddles*, etc.



CRISIS CHORD *n. mus. neol.* (c. 1980) chord which, in an ionian euroclassical tonal context, contains at least one non-key-specific note (most commonly $\flat\hat{6}$ — see *MINOR AMEN CHORD*) and which usually occurs either (pre-) cadentially or at a point around $\frac{2}{3}$ or $\frac{3}{4}$ of the way through a period, episode or song: see Tagg & Clarida, 2003: 191-192, 210-214.

CUECA *n. mus.* traditional dance from Andean areas of South America (Chile, Bolivia, Argentina). One striking musical feature is its ongoing *HEMIOLA* groove — $\frac{6}{8}$ / $\frac{3}{4}$ (♩♩♩♩♩♩ / ♩♩♩♩♩).

CUP *abbr.* Cambridge University Press.

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

DALARNA [ˈdɑ:larna] (*Sw.*, lit. = ‘The Dales’): region in central Sweden bordering on Norway and noted for its strong ‘folk’ traditions, not least its music, which have to some extent come to act as cultural identifiers of Swedishness as a whole; Dalarna is sometimes referred to as ‘Dalecarlia’.

DANSBAND [ˈdansband] *n., Sw., pl.* **DANSBAND** (Ger. *Tanzkapelle[n]*) means literally ‘dance band[s]’ but usually refers to a particular type of Scandinavian 3- to 7-piece combo, typically amplified (bass, drumkit, keyboards, guitar[s] plus sax[es]) with a male or female vocalist. These combos, particularly popular in Sweden between c. 1965 and 2003, were a mainstay of *SVENSKTOPPEN* (q.v.) and the most common type of act on the *FOLKETS PARK* touring circuit. Among the better known Swedish *dansband* of the 1970s were Flamingokvintetten, Ingmar Nordströms, Sven-Ingvars, Thorleifs and Vikingarna. To check the sounds and uses of *DANSBANDSMUSIK*, see ‘Ingemar Nordström’s *Dansa Dansa* and the Swedish Dance Band Style’ (Tagg, 2015c:  196963775 [170707]); see also _{EN, SV} *Dansband*.

DBS. *n. mus. abbr.* double bass.

DECAY *n. mus.* the rate at which a sound decreases in intensity from its *ATTACK* to its *SUSTAIN* level (Tagg, 2013: 277-280).

DENOTE [dɪˈnəʊt] *v.* to signify *LEXICALLY*; *n.* **DENOTATION** [dɪnəʊˈtɛɪʃən]; *adj.* **DENOTATIVE** [dɪˈnɒtətɪv] (Tagg, 2013: 164-166); cf. *CONNOTE*.

DEPARTURE *n. mus.* whatever occurs when music leaves an established point of reference (e.g. after an initial tonic); **DEPARTURE CHORD** → *OUTGOING CHORD*.

DGG *abbr.* Deutsche Grammophon Gesellschaft.

DIAPHONY [dar'æfəni] *n.* two-part vocal harmony typically featuring *SEMITONE DYADS* considered discordant in Western theories of harmony; often used to denote traditions of female singing in rural Bulgaria; ☪ *etym.* Greek διαφωνία (*di-afonía* = discord) as opposed to συμφωνία (*symfonía* = concord); *adj.* **DIAPHONIC** [dar'əfənik].

DIATAXIS [dar'æ'tæksis] *n. mus. neol.* (2011) aspect of musical form bearing on the arrangement/disposition/order of musical *EPISODES* in terms of chronological placement and relative importance (Tagg, 2013: 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** [dar'æ'tæktikəl]; *deriv. n.* **DIATAXEME** [dar'æ'tæksi:m] identifiable element of diatactical meaning; see also *EPISODE*, *EPISODIC DETERMINANT*, *EPISODIC MARKER* and *SYNTAX* (Tagg, 2013: 383-484).

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 b# c d e b 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*.

DISJUNCT MOTION *n. ph. mus.* melodic movement containing large intervallic steps; opposite of *CONJUNCT MOTION*.

DOH-HEXATONIC *adj. mus.* of the major hexatonic mode containing no seventh (♭¹ ♯² ♯³ 4 ♯⁵ ♯⁶).

DOH-PENTATONIC *adj. mus.* of the pentatonic mode containing a major third and major sixth (♭¹ ♯² ♯³ ♯⁵ ♯⁶).

DOMINANT *n.* Western music theory term used to denote: [1] the tone (♯) or chord (V) located a perfect fifth above or a perfect fourth below the tonic (*adj.* **DOMINANTAL**); [2] the syntactic-narrative function of that tone and chord in euro-classical and classical jazz tonality.

DOMINANTAL TONALITY *n. ph. mus.* tonal idiom whose final cadences are 'perfect' (V→I) and whose most common chord changes are I→V and V→I. Dominantal tonality is closely linked to the *IONIAN* mode, to ♯⁷ (major-seventh 'leading notes') and tertial chords; → *EUROCLASSICAL HARMONY*; cf. *PLAGAL TONALITY*.

DOO-WOP. *n.*, primarily 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 diatonic 'CHURCH' MODE which, with d as tonic, runs from d to d on the white notes of a piano keyboard. Its seven ascending whole-tone (1) and semitone ($\frac{1}{2}$) steps are 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1 and its scale degrees $\hat{1}$ $\hat{2}$ $\flat\hat{3}$ $\hat{4}$ $\hat{5}$ $\Delta\hat{6}$ $\flat\hat{7}$ (d e f \sharp f a b \sharp c in D).

DROMOS (Gk. δρόμος, pl. δρόμοι, lit. = way, road) *n.* MODE or MAQAM.

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 strand[s].

DUAL CONSCIOUSNESS *n.* perception of the self as having two identities, often perceived as mutually conflicting.

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

ECCLESIASTICAL MODE, see 'CHURCH MODE'.

ED. or **EDS.** *abbr.* editor[s], edited by.

ELBS. *n. abbr. mus.* electric bass, bass guitar (see *BSGT*).

ELGT. or **EL.GTR.** *n. abbr. mus.* electric guitar.

EN or **ENG.** *n. & adj. abbr.* England, English.

ENHARMONIC *mus. adj.* characteristic of notes having identical pitch in equal-tone tuning but which for practical reasons are 'spelt' differently. For example, the note \flat_4 (≈ 494 hz) is much more likely to be written \flat_4 (≈ 494 hz) in the key of B \flat minor, but it will inevitably appear as \flat_4 in its own key of B. NB See 3-page file on this topic at tagg.org/articles/enharmonic.pdf.

ENVELOPE *n. mus.* total package of parameters determining the character of a musical sound. The constituent elements of an envelope are in sequence *ATTACK*, *DECAY*, *SUSTAIN* and *RELEASE* (ADSR); (Tagg, 2013: 277, ff.).

EPISODE *n. mus.* section (passage) containing distinct material as part of a larger sequence of events in a piece of music, e.g. verse, *REFRAIN*, coda, *MIDDLE EIGHT* ('BRIDGE'). An EPISODE is never shorter than a *PERIOD* which, in its turn, is never shorter than a *PHRASE*.

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 dura-

tion of episodes (passages, periods, sections, etc.) in a piece of music; see also *EPISODIC MARKER*.

EPISODIC MARKER *n. neol.* (1990) musical sign type consisting of a short, unidirectional processual structure mediating temporal position or relative importance (Tagg, 2013: 516, ff.); see also *DIATAXIS* and *EPISODIC DETERMINANT*.

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 rhetorical opposite of *ANAPHORA*.

EQ [i:kju:] *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 [ɛkwɪdʒʊ'reɪʃənəl] *adj. neol.* (2000) of equal duration; lasting for the same amount of time.

ETYMOLOGY [ɛtɪ'mɔləʒi] *n. neol., adj.* ETYMOLOGICAL [ɛtɪ'mɔləʒɪkəl] (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).

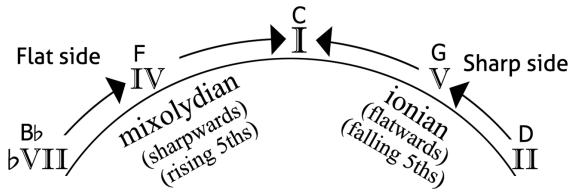
EUROCLASSICAL *adj. neol.* (c. 2007) characteristic of or belonging to the European classical music tradition of the 18th and 19th centuries; the EURO- prefix is used to distinguish it from classical traditions elsewhere (Arab world, Indian subcontinent, China, etc.).

EUROCLASSICAL HARMONY *n. ph.* the harmonic aspects of *EUROCLASSICAL TONALITY* (see [5]-[8], next).

EUROCLASSICAL TONALITY *n. ph.*, a.k.a. *DOMINANTAL TONALITY*: *TONAL* system of the *EUROCLASSICAL* repertoire and of related popular music such as hymns, national anthems, marches, parlour song, operetta, cabaret, vaudeville, music hall, waltzes, mazurkas, polkas, schlager, chanson, canzonettas, corridos, mariachi music, tejano/norteño, jazz standards, schlager, etc. Its characteristic traits are: [1] *TONICALITY* (having a *TONIC*, keynote, main reference tone); [2] use of equal-tone temperament; [3] use of the *IONIAN* (major) or of an *IONIANISED* minor mode; [4] *POLYPHONY* — as *HOMOPHONY* or *COUNTERPOINT* — based on *TERTIAL* harmony compatible with characteristics [5] through [8]; [5] the *major seventh* ($\Delta\hat{7}$) as primary 'leading note' ascending to the tonic ($\hat{8}=\hat{1}$) and (secondarily) the perfect fourth ($\hat{4}$) descending to the major third ($\Delta\hat{3}$); [6] tendency in voice leading to

avoid parallel movement in octaves or fifths; [7] *anticlockwise* tendency of harmonic movement round the circle of fifths; [8] harmonic finality marked by V→I ‘*perfect cadences*.² V⁽⁷⁾→I constitutes one step anticlockwise (flatwards) round the circle of fifths, and harmonic movement in that direction towards I is often enhanced by preceding it with a run of several falling fifths so that V→I becomes highlighted at the end of the progression, e.g. VI→II→V→I.³ These are all salient features in a tonal idiom that spread throughout Europe in the eighteenth century and which, despite its proliferation, has no generally accepted name. It’s at the basis of the euroclassical tradition, of jazz up to and including bebop and of much popular music produced in Europe and the Americas during the nineteenth and twentieth centuries.⁴ I call this tonal idiom EUROCLASSICAL or DOMINANTAL TONALITY.⁵

Fig. 1. Ionian and mixolydian directionality towards the tonic in the key of C.



EXTENDED PRESENT *n. ph.* (a.k.a. PRESENT-TIME EXPERIENCE, and, misleadingly, ‘SPECIOUS PRESENT’). As a duration the extended present lasts no longer than a musical *PHRASE* (exhalation), or a few footsteps, or a short gestural pattern, or a few heartbeats. It’s a duration experienced as a single unit (*Gestalt*) in present time, as ‘now’ rather than as an extended sequence of musical ideas (Tagg, 2013: 272, ff.); see also *INTENSIONAL*, *PHONOLOGICAL LOOP*, *SYNCRISIS*).

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

2. Ionian harmony is not euroclassical if characteristics [5-8] are absent (Tagg, 2015: 273-275).
3. II→V→I falling-fifth progressions are visualised on the right in Figure 1 (p. 12).
4. The main characteristics of such tonality are explained under ‘“Classical” harmony’ in Chapter 8 of *Everyday Tonality* (Tagg, 2015: 245-271).
5. In conventional institutions of musical learning euroclassical tonality is still often erroneously called just ‘tonality’ without qualification, as if no other ways of systematising tones and their usage were thinkable. That ethnocentric hijacking of ‘tonality’ leads to bizarre binaries like ‘tonal’ v. ‘atonal’ and ‘tonal’ v. ‘modal’, as if twelve-tone music contained no tones (!) and as if the ionian mode at the basis of euroclassical tonality was not a mode!

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 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*, *TURNAROUND*.

FLAT SIDE *n.* the left side of the *CIRCLE OF FIFTHS* or *KEY CLOCK*, where flats are included in the relevant key signatures: F, B \flat , E \flat , A \flat , D \flat , G \flat .

FLATWARD[S] *adv.* and *adj.* proceeding anticlockwise round the *CIRCLE OF FIFTHS*; 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 \flat - E \flat (ii-V-I), the number of flats increases from 1 (F) via 2 (B \flat) to 3 (E \flat), while in the flatwards progression Dm - G 7 - C the number of sharps decreases from 2 (D) via 1 (G) to 0 (C).⁶

FOLKETS PARK, a.k.a. **FOLKPARK** *n.*, Sw. (pl. *folkparker*) — type of large, outdoor venue in Sweden, open summer weekends (especially Saturday nights), for dance, music, comedy and other types of popular entertainment. Abba, Paul Anka, Count Basie, Quincy Jones, Eartha Kitt, Thin Lizzy, Tom Jones, The Osmonds and Frank Sinatra all played ‘*PARKERNA*’ (= ‘the parks’). In the 1960s, *Folkpark* gigs were also a Swedish musician’s most important source of income. In 1955 there were 239 *Folkparks* in Sweden of which 160 still existed in 1997. *Folkets hus och parker* is still Sweden’s biggest events management outfit, recording ten million visits to their venues in 2007. For more info see [W](#) Sv. *Folkpark*.

FORM *n.* 1. (*general*) ‘the shape or pattern into which different parts or elements are arranged, ordered, or otherwise combined into a whole’ (*Oxford Concise English Dictionary*, 1995). 2. (*musical*) either: [i] *SYNCRISIS* — the ‘vertical’ combination of elements sounded *simultaneously* inside the *EXTENDED PRESENT* (→ *INTENSIONAL*); or [ii] *DIATAXIS* — the ‘horizontal’ ordering over time of elements, typically

6. At the Université de Montréal I used to translate *flat side* as *le côté bémol* or *le côté des bémols* and *flatwards* as *vers les bémols*; sharp side was *le côté des dièses* and sharpwards *vers les dièses*. In Sweden I used *mollsidan/korssidan* for flat side/sharp side and *mollriktat/korsriktat* for flatwards/sharpwards.

EPISODES, throughout a whole piece (song, track, number, movement, work, etc. → *EXTENSIONAL*). **WARNING:** in conventional music studies *FORM* tends to exclude syncrisis and to consider only diataxis — *sonata form, rondo form, 32-bar jazz standard, da capo aria*, etc.

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

FTNT. *abbr.* footnote.

GAMMALDANS *n.* [ˈgamaldans] (Sw. *gammal* = old, *dans* = dance) Scandinavian musical *GENRE* associated with popular dances of mostly nineteenth-century Central European origin, such as the waltz, mazurka, polska and hambo (¾), schottis and polka (¾), and marches (*marscher*) (¼).⁷ Essential ingredients in Swedish *gammaldans* are the accordion and basic *EUROCLASSICAL TONALITY*. *Gammaldans* can also designate popular song displaying the characteristics just mentioned without necessarily involving dance (see pp. 174-178, 269).

GÅNGLÅT [gɔŋlɔ:t] (pl. *GÅNGLÅTAR*) *n., mus. Sw. lit.* = ‘walking tune’; Swedish traditional tune in easy, relaxed ¾ or ¼ march time (♩ = ±76-104); very similar to Swedish folk ‘march’ (*marsch*), as in a traditional bridal procession (*brudmarsch*). *Gånglåtar* are standard repertoire for *SPELMANSLAG*.

GENRE *n., mus.* [ˈʒɑ:nrə] 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*; see also Tagg (2013: 266-268).

GENRE SYNECDOCHE [ˈʒɑ:nrə sɪnˈɛkdøkɪ] *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* and Tagg (2013: 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; see Tagg (2013: 502-509).

7. The *polska* is actually older. All the others are basically 19th-century phenomena (W) (Swedish) *gammaldans*. For more about *gammaldans* dances in other parts of the world, see W (English) *gammaldans*.

GK. *abbr.* Greek

GOSPEL JAW [ˈɡɒspəldʒoː] *n. ph. mus.* vocal technique used primarily by female singers in the gospel and soul music tradition to simulate vocal vibrato. The simulation, produced by wobbling the jaw rapidly up and down, is 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, ± 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 rhythmic-motivic patterns lasting, as single units, no longer than the *EXTENDED PRESENT*, and repeated throughout a musical *EPISODE*. Commonly used in reference to the 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; see (Tagg, 2013: 296, ff.).

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 $\hat{1} \hat{2} \hat{b}\hat{3} \hat{4} \hat{5} \hat{b}\hat{6} \Delta\hat{7}$ (e.g. c d e \flat f g a \flat b \natural in C, scale steps 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 $\frac{1}{2}$), i.e. the same pattern as maqam *NAHAWAND* (see pp. 95; 120, ff.).

HEMIOLA *n. mus., etym. Gk. adj.* ἡμιόλιος (= 'half as much again'); sextuple metric pattern created when the same short duration (six *SUBBEATS*) is divided into two equally spaced *SUBBEATS* (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 [2×3], ) ' | -me- | ri- | ca' (3×2 subbeats, ); see Tagg (2013: 458, ff.).

HEMITONIC *adj. mus.* (of *MODES* or *SCALES*) containing one or more semitone intervals within the octave.

HEPTATONIC *adj. mus.* (of *MODES* or *SCALES*) having a tonal vocabulary of seven different tones within the octave. A heptatonic mode could contain any combination of 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 \sharp g a b c \sharp (*IONIAN* heptatonic in D), g a \flat b \flat 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.

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

HIJAZ *n. mus.* AR. family of MAQAMAT whose lower TETRACHORD runs $\hat{1} \hat{b}2 \Delta3 \hat{4}$ ($1\frac{1}{2} 1\frac{1}{2}$, e.g. c d♭ e♭ f in C). The HIJAZ FAMILY includes HIJAZ itself ($\hat{1} \hat{b}2 \Delta3 \hat{4} \hat{5} \flat6 \flat7$), HIJAZ KAR ($\hat{1} \flat2 \Delta3 \hat{4} \hat{5} \flat6 \Delta7$) and SHAD ARABAN. HIJAZ modes are common in the Balkans, the Eastern Mediterranean, Southern Spain and throughout the Arab world (see pp. 120, pp. 123-137); *etym.* HIJAZ/HEJAZ (الحجاز = ‘the barrier’), the Red Sea coastal region in the west of today’s Saudi Arabia.

HOCKET *n. mus.* see article at tagg.org/articles/epmow/hocket.html.

HOLOKINETIC [hɒləʊkɪnɪtɪk] *adj. neol.* (2011) relating to or characterised by all aspects of movement.

HOMOPHONY [hɒˈmɒfəni] *n. mus., etym.* Gk. *homófonos* (= sounding in unison or at the same time); type of **POLYPHONY** in which different STRANDS of the music move in the same rhythm at the same time; polyphonic antithesis of COUNTER-POINT. *adj.* HOMOPHONIC [hɒməˈfɒnɪk].

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

HUAYNO ([ˈwaino], *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 Huayno [140805]).

IASPM [ˈaɪˌɛɪˌɛspɪˌɪəm] 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.


INCOMING CHORD *n. neol.* (2009) final chord (typically before the tonic) in a three- or four-CHORD LOOP (a.k.a. TURNAROUND CHORD). In a three-chord loop the MEDIAL and INCOMING chords are usually identical; see also OUTGOING CHORD and MEDIAL CHORD; for fuller explanation see pp. 420-422.

INDEX (*pl.* INDICES) *n. semio.* sign connected either by causality, or by spatial, temporal or cultural proximity, to what it signifies; see Tagg, (2013: 162, ff.).

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

INTERRUPTED CADENCE *n. ph. mus.* (in *EUROCLASSICAL HARMONY*) a *CADENCE* ending on *vi* (usually *V→vi*) and usually followed, sooner rather than later, by a final ‘perfect’ cadence (*V→I*). N.B. Outside the sphere of euroclassical harmony, cadences on *vi* can be final: nothing is interrupted because it is finished: see *UN-INTERRUPTED CADENCE*; see also *PERFECT CADENCE*, *HALF CADENCE*, *PLAGAL CADENCE*.

INTERVAL *n.* pitch difference between two tones; *adj.* *INTERVALLIC*.

INTERVAL COUNTING the anomalies of interval counting, according to which an octave (*octava* = 8th) can equal 7, 8 or 9 (!), are explained in  tagg.org/teaching/IntervalCounts.html [140811].

IOCM [aɪəʊsrɪʃəm] *abbr., n., neol.* (1979) Interobjective Comparison Material: musical intertext[s], i.e. music other than the analysis object, that contain a sound or sounds resembling that/those of the analysis object.

IONIAN [aɪˈəʊniən] *adj. mus.* of the heptatonic mode consisting of scale degrees $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7}$ and $\Delta\hat{7}$ (major scale: the ionian mode, e.g. c d e f g a b in C, d \flat e \flat f g \flat a \flat b \flat c in D \flat).

IONIANISE [aɪˈəʊniənəɪz] *v. mus., neol.* (c 2000) to adapt tonal material so that it sounds more like the *IONIAN* mode, typically to raise the ‘natural’ b $\hat{7}$ (sometimes also b $\hat{6}$) of minor heptatonic modes to $\Delta\hat{7}$ (and $\Delta\hat{6}$) in accordance with the ionian mode. The *IONIANISED* minor modes of European music are the ascending melodic minor ($\hat{1} \hat{2} b\hat{3} \hat{4} \hat{5} \Delta\hat{6} \Delta\hat{7}$, e.g. c d e \flat f g a \natural b \natural in C) and the harmonic minor ($\hat{1} \hat{2} b\hat{3} \hat{4} \hat{5} b\hat{6} \Delta\hat{7}$, c d e \flat f g a \flat b \natural in C).

IPM [aɪpɪːʃəm] *n. abbr.* Institute of Popular Music (University of Liverpool).

IR. *adj. & n. abbr.* Irish, Ireland.

IT. *adj. & n. abbr.* Italian, Italy.

ITV *abbr.* Independent TV (UK).

JAZZO [ˈdʒæzəʊ] or **JAZZER** [ˈdʒæzə] *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 \sharp /G \flat D \flat A \flat E \flat B \flat F) and descending anticlockwise (*FLATWARDS*, C F B \flat E \flat A \flat D \flat G \flat /F \sharp B E A D G).

KEY-CLOCK NEIGHBOURHOOD: see *TONICAL NEIGHBOURHOOD*.

KINETIC ANAPHONE *n. neol.* (1990) type of *ANAPHONE* relating musical structure to perception of movement (Tagg, 2013: 498, ff.).

KNEES-UP *adj. & adv. Eng. colloq.* old-fashioned expression in southern UK English meaning party time, 'get up and go'; *prob. etym.* 'Knees Up, Mother Brown', famous Cockney-humour pub /music-hall song (c. 1918).

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

LA-PENTATONIC *adj. mus.* of the anhemitonic pentatonic mode containing scale degrees $\hat{1} \flat\hat{3} \hat{4} \hat{5} \flat\hat{7}$.

LAT. *adj. abbr.* Latin.

LATINAMERICANICITY [lætɪnəmerɪkəˈhɪsɪtɪ] *abstr. n. etym.* Sp. *LATINOAMERICANICIDAD*: the quality of someone or something perceived or identifiable as Latin American. *LATINAMERICANICITY* defined in that sense is preferable to *LATINAMERICANISM* because the latter, although sometimes used in the same sense, also denotes an ideology or movement (e.g. 'the sum total of engaged representations concerning Latin America as an object of knowledge',⁸ as well as a cultural trope (e.g. 'that sentence contained several Latinamericanisms').

LEADING NOTE *n.* the major seventh degree ($\Delta\hat{7}$) in the European major, ascending minor and harmonic minor scales, so called because in those modes it is assumed to lead to the tonic one semitone higher. *Leading note* can also 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 G7 chord descending to the e in a C major tonic triad. It is worth noting that a phrygian cadence from \flat II to I uses *three* descending leading notes: [1] from minor second to tonic (\flat 2-1, e.g. f \natural to e in E phrygian), from perfect fourth to major third ($\hat{4}$ - $\Delta\hat{3}$, e.g. a to g \sharp assuming there is a Picardy third on the tonic E, as in flamenco music); [3] from minor sixth to perfect fifth (\flat 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 (\flat 7), the term *leading note* cannot be meaningfully used to designate the seventh degree in those contexts. The general term *SUBTONIC* (q.v.) is used instead.

LEAD SHEET *n. ph.* sheet of paper displaying the basic information necessary for performance and interpretation of a piece of popular music.

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

8. See Moreiras (2001) and *Latinoamericanidad como supuesto epistemológico* (2011).

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..

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* or *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 specific audiovisual production in which it might later be used (Tagg, 2013: 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' (**W**). Licks often occur in *FILLS* and *RIFFS*, and are often used in jazz as basis for melodic improvisation in solo passages.

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 ($\frac{1}{2}$) steps are $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 1 1 and its scale degrees $\hat{1}$ $\hat{b}2$ $\hat{b}3$ $\hat{4}$ $\hat{b}5$ $\hat{b}6$ $\hat{b}7$ — **b c d e f# g a** in B.

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

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

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 whole-tone (1) and semitone ($\frac{1}{2}$) steps are 1 1 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ and its scale degrees $\hat{1}$ $\hat{2}$ $\hat{A}3$ $\hat{\#}4$ $\hat{5}$ $\hat{A}6$ $\hat{A}7$ — **f g a b# c d e** in F on the white keys of a piano keyboard.

'**LYDIAN DOMINANT**' *n.* misnomer 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 $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7}$ (scale steps 1 1 1 1 1/2 1, e.g. c d e f# g a bb in C); often referred to erroneously in jazz theory as the 'lydian dominant' mode.

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

MAGDEBURGARE *Sw. n.* [1] resident of Magdeburg (a Magdeburger); [2] *mus.* a diatonic, bisonoric, single-register accordion, similar to the concertina, so named because accordions of that type were first mass-produced in 1845 at the Gessner factory in Magdeburg.

MAQAM (مقام) *n. mus. Arabic* concept of *MODE* (*pl.* MAQAMAT مقامات) in widespread use across the Arab world, in the Balkans, and in the Eastern Mediterranean (incl. Greece and Turkey).

MATRIX *n. mus.* 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.

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

MEDIAL CHORD *n. neol.* (2009) the chord placed after the *OUTGOING CHORD* in a three- or four-chord loop; in a three-chord loop the *MEDIAL* and *INCOMING CHORDS* are usually identical. The medial chord is the most likely *COUNTERPOISE* to the *TONIC*.

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 eb in C minor. Tertian 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 anglophone disciples of Germanic theorising about euroclassical music call '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*.

MEDIAN TAL *adj.* relating to or having the character of the *MEDIANT*.

MELODIC CADENCE: *CADENCE* defined melodically, not harmonically.

MELODIC MINOR *n. & adj., mus.* denoting a mode, recognised by conventional Western music theory, whose *ascending* scale degrees are $\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5} \hat{6} \hat{7}$ (e.g. c d eb f g a# b# in C, scale steps 1 1/2 1 1 1 1/2) and whose *descending* pattern is $b7 b6 \hat{5} \hat{4} \hat{b3} \hat{2} \hat{1}$, i.e. that of the *AEOLIAN* mode or 'natural minor' which ascends $\hat{1} \hat{2} \hat{b3} \hat{4} \hat{5}$

$b\hat{6} b\hat{7}$ (e.g. $c d e b f g a b bb$ in C , scale steps $1 \frac{1}{2} 1 1 \frac{1}{2} 1 1$). The *ascending* form of the melodic minor is one *IONIANISED* version of the aeolian mode ($b\hat{6} b\hat{7} \rightarrow \Delta\hat{6} \Delta\hat{7}$).

META-IDENTITY *n.* image of yourself that you think others have of you.

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

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) 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. mus. colloq.* derogatory term, possibly coined by Jerry Lee Lewis, to designate the Anglophone pop songs recorded in the USA by 'all those goddam Bobbies' — Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton, etc. — between 1957 (end of proto-*ROCK-'N'-ROLL*) and 1963 (arrival of the Beatles and Rolling Stones). The harmonic epitome of this 'teen-angel' pop was the I-vi-ii/IV-V *VAMP* (see *CHORD LOOP*).⁹

MINICHROMATICISM (a.k.a. *MINICHROMATICS*) *n. mus. neol.* (c. 1973) a.k.a. 'decorative chromaticism', 'parlour chromaticism', etc., as opposed to *MODULATORY CHROMATICISM*. *MINICHROMATICISM* is a feature of euroclassical tonality involving the use of non-key-specific tones to momentarily embellish melody and/or harmony. The *ADELIN SLIDE* is one common type of minichromatic device, the *MINOR AMEN CHORD* another.

MINOR AMEN CHORD *n. ph. mus. neol.* (c. 1973) a *MINICHROMATIC* device in the shape of a subdominant minor chord (*iv*) in a major-key context, it introduces $b\hat{6}$ as a non-key-specific tone; it most commonly occurs as *iv*, $iv^{\flat 5}$ or $ii^{\flat 7 5}$, occasionally as bVI , bVI^6 or bVI^7 ; see also *CRISIS CHORD* (see Tagg & Clarida, 2003: 210-214).

9. See Tagg (2015: 404-412).

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. 305, 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. Its seven ascending whole-tone (1) and semitone (½) steps are 1 1 ½ 1 1 ½ 1 and its scale degrees $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7} \hat{8}$.

MNW *n. ph. abbrev. Sw.*

→ *MUSIKNÄTET WAXHOLM*.

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.

MODULATORY CHROMATICISM *n. ph. mus. neol.* (c. 1973) introduction in context of tertial tonicality of non-key-specific notes to bring about a change of key by means of modulation; cf. *MINICHROMATICISM*.

MONODY [¹mɔnədi] *n.* music consisting of a single vocal line, or of a single melodic line with instrumental accompaniment; *adj.* *MONODIC* [¹mə'nɔdɪk]; cf. *MONOPHONY*.

MONOPHONY [¹mə'nɔfəni] *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* [¹mɔnəʊ'fɔnik].

MOR [ɛməʊ'ɑ:] *abbr., adj.* middle-of-the road, often qualifying format radio stations whose playlists aim at a broad, mainstream audience rather than at niche or minority markets.

MOVEMENT *n. mus.* section of a symphony, sonata or similar type of euroclassical work, that is largely self-contained with its own structure, tempo, home key, etc.

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

MUSEMATIC [¹mju:zɪ'mætɪk] *adj.* (of musical structure) carrying musical meaning; having the characteristics of a *MUSEME*, *MUSEME STACK* or *MUSEME STRING*.

MUSEME [¹mju:zɪm] *n.* (Seeger, 1960) minimal unit of musical meaning.

MUSEME STACK *n. neol.* (1979) compound of simultaneously occurring musical sounds to produce one meaningful unit of 'now sound' (see *EXTENDED PRESENT* and *SYNCRISIS*).

MUSEME STRING *n. neol.* (1979) compound of consecutive *MUSEMES* in one

STRAND of music.

MUSIKNÄTET WAXHOLM *n.* Swedish record label, active mainly during the 1970s, for artists considered part of the Swedish ‘progressive’ or ‘alternative’ music’ movement (*svenska PROGGRÖRELSEN*)

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 *MUSOS*, e.g. avant-garde types of prog rock, jazz fusion.

MUSTAAR *n. mus. Ar.* *MAQAM* whose scale degrees are $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7}$, e.g. (in C) c d# e f# g a bb, tonal steps $1\frac{1}{2} \frac{1}{2} 1 \frac{1}{2} 1 \frac{1}{2} 1$.

MVT. *n. mus. abbr.* → *MOVEMENT*.

NAHAWAND *mus. Ar.* *MAQAM* (\approx mode) similar to the Western *HARMONIC MINOR* scale.

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

NIAVENT *mus. Ar.* family of *MAQAMAT* whose lower *TETRACHORD* is $\hat{1} \hat{2} \hat{b}\hat{3} \hat{\#}\hat{4}$; includes *NIAVENT* itself ($\hat{1} \hat{2} \hat{b}\hat{3} \hat{\#}\hat{4} \hat{5} \hat{b}\hat{6} \hat{\Delta}\hat{7}$), *NAWA ATHAR* ($\hat{1} \hat{2} \hat{b}\hat{3} \hat{\#}\hat{4} \hat{5} \hat{b}\hat{6} \hat{b}\hat{7}$), and *NIKRIZ* ($\hat{1} \hat{2} \hat{b}\hat{3} \hat{\#}\hat{4} \hat{5} \hat{\Delta}\hat{6} \hat{b}\hat{7}$ or $\hat{\Delta}\hat{7}$); see pp. 120, 139.

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

NON-MUSO *n. colloq.* someone not exhibiting *MUSO* characteristics.

NORTEÑO, a.k.a. *MÚSICA NORTEÑA* (= lit. ‘northern music’) genre, related to polka and the *CORRIDO*, particularly popular in northern Mexico and the US Southwest. A *conjunto norteño* (norteño band) typically consists of accordion, bajo sexto, bass and drums. Norteño music is tonally tertial, dominantal and usually ionian.¹⁰

NOTE *n. mus.* any single, discrete sound of finite duration in a piece of music (cf. *TONE*).

NPM *abbr. neol.* (2011) notes per minute — unit of measurement for *SURFACE RATE* and *SUBBEATS* (cf. *BPM* and Tagg, 2013: 289).

10. See also [W](#) Norteño music.

OCTAVE *n. mus.* pitch interval between notes of the same name separated by a frequency factor of two, e.g. **a₃** at 220 Hz, **a₄** at 440 Hz, **a₅** at 880 Hz.

OUTGOING CHORD *n. neol.* (2009) the first chord, a.k.a. DEPARTURE CHORD after the tonic in a three- or four-chord loop; cf. *INCOMING CHORD* and *MEDIAL CHORD*.

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

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*.

PARALLEL THIRDS/SIXTHS *n. ph. mus.* parallel motion in thirds/sixths (→ *TERTIAL PARALLELS*).

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.* using the rhythm of spoken language rather than sung metrically.

PARLOUR CHROMATICISM see *MINICHROMATICISM*.

PARODY *n.* type of presentation or performance that uses irony to mock the style, content and aesthetics associated with that type of presentation/performance (cf. *PASTICHE*, *CARICATURE*).

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

PASTICHE *n.* (musical) impersonation/imitation, usually without critical intent, of a style, composer, artist, etc. (cf. *PARODY*, *CARICATURE*).

PENDULUM See *CHORD SHUTTLE*.

PENTATONIC *adj. mus.* (of scales and modes) containing five different tones inside each octave (cf. *DIATONIC*, *HEXATONIC*, *HEPTATONIC*).

PERCEPTIONAL → *AESTHESIC*.

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

PERIOD *n. mus.* passage consisting of (usually) two *PHRASES* as an identifiable and often repeatable unit, for example the three 4-bar *periods* (each comprising two 2-bar phrases) that, sounded consecutively, build a standard 12-bar blues

matrix (regular periodicity); or the three periods of the verse in Abba's *Fernando* consisting of: [1] one 2-bar plus one 3-bar phrase; [2] two 2-bar phrases and [3] one single 3½-bar phrase (irregular periodicity). Although the eight bars of *A* or *B* in an AABA 32-bar JAZZ STANDARD constitute an EPISODE consisting of two 4-bar periods, each comprising two 2-bar PHRASES (regular periodicity), they are also frequently thought of as a single 8-bar period. A period is never shorter than a phrase and never longer than an episode.

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

PHONOGRAM [ˈfəʊnəgræm] *n.* physical object on to which sound has been recorded acoustically, electro-acoustically or digitally; sound carrier sold typically as a commodity and which can be played on stand-alone 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.

PHRASE *n.* musical statement containable within the EXTENDED PRESENT, i.e. no longer than an extended exhalation, or gesture, or a discrete set of dance steps. A PHRASE is never shorter than a PERIOD which, in its turn, is never shorter than an EPISODE.

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 whole-tone (1) and semitone (½) steps are ½ 1 1 1 ½ 1 1 and its scale degrees $\hat{1} \hat{b}2 \hat{b}3 \hat{4} \hat{5} \hat{b}6 \hat{b}7$ — *e f# g a b# c d* in *E*.

'**PHRYGIAN DOMINANT**' *n. ph. mus.* misnomer, widespread in jazz theory, for HIJAZ or the 'majorised phrygian' mode which has neither DOMINANT nor DOMINANTAL function

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 *plagi*us (=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.

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*.

PLAGAL TONALITY *n. ph. mus.* tonal idiom whose final cadences are plagal (IV→I) and whose most common chord changes are I→IV and IV→I; cf. *EUROCLASSICAL TONALITY* and *DOMINANTAL TONALITY*.

PMFC [pi:ɛmɛf'si:] *abbr., neol., n.* (1991) paramusical field of connotation, i.e. connotatively identifiable semantic field relating to identifiable (sets of) musical structure(s) (see *PARAMUSICAL*).

POÏËTIC [pɔ'jɛtɪk] *adj.* (from Fr. *poïétique*, Molino via Nattiez; *etym.* Gk, ποιητικός (≈ productive)): relating to the *POÏESIS* [pɔ'li:sɪs], i.e. to the *making* of music rather than to its perception; the opposite of *AESTHESIC*, *POÏËTIC* 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*, *pentatonism*, etc. rather than *delicate*, *detective chord*, *allegro*, etc.

POLYPHONY *n.* [pəl'ɪfəni] *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* [pɔ'ɪfɒnɪk]. **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.

POLYSEMIC [pɔ'ɪsɪ:mɪk] *adj.* having many meanings; *n.* *POLYSEMY* [pɔ'ɪsəmi:].

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

POMOROCKOLOGY *n. neol. colloq. derog.* academic study of rock, widespread during the 1990s, that used postmodernist (or postmodernising) approaches.

PRAGMATICS *n.* aspect of semiotics focusing of the use of a sign system in concrete situations and contexts, especially in terms of cultural, ideological, economic and social activity.

PRESENT-TIME EXPERIENCE → *EXTENDED PRESENT*.

PRODUCTION MUSIC: see *LIBRARY MUSIC*.

PROG [prɔŋ] *a.k.a. PROG ROCK n., adj. colloq. abbr.* ‘progressive rock’, a sub-genre of *ROCK*. It’s a problematic term used to loosely designate whatever it is that acts like Genesis, Gentle Giant, Jethro Tull, King Crimson and Pink Floyd are sup-

posed to have in common; cf. *PROGG*.

PROGG [prɔg] *Sw.* abbr. for *progressiv (adj.)* qualifying music (incl. artists, lyrics, organisations, venues, etc.) more in terms of left-wing alternative to the political mainstream, not just in the English sense of positively perceived artistic divergence from productions issuing from the commercial or state-subsidised musical establishments. The ‘Progressive’ or ‘Alternative Movement’ (PROGGRÖRELSEN, DEN ALTERNATIVA MUSIKRÖRELSEN) flourished during the 1970s. Its main institutions were the record labels/distribution networks MNW/SAM (Stockholm) and Nacksving/Plattlangarna (Göteborg). Its more successful acts included Hoola Bandoola Band (Malmö) and Nationalteatern (Göteborg). Among its more notable manifestations were the Alternative Festival (*Alternativfestivalen*, 1975, in response to Sweden hosting the Eurovision Song Contest following Abba’s *Waterloo* victory in 1974) and the Tent Project (*Tältprojektet*, 1977, 82 performances);¹¹ cf. *PROG ROCK*.

PROSODY [ˈprɔʊzədi:] *n. ling.* the rhythm, speed, accentuation, intensity, intonation, etc. of speech; i.e. the ‘musical’ rather than the *LEXICAL-SEMANTIC* aspects of speech; *adj.* **PROSODIC** [prɔˈzɔdɪk]; *adv.* **PROSODICALLY** [prɔˈzɔdɪklɪ].

QUARTAL [ˈkwɔ:təl] *adj. mus.* characterised by the stacking of fourths and/or of their octave complement, fifths (cf. *TERTIAL*).

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. D⁵→G⁵ in G). Another type involves the *MINOR THIRD RULE* and voice leading from a different *TONICAL NEIGHBOURHOOD* (Tagg, 2015: 324-326).

QUENA [ˈke:na] *n.* end-blown flute used in traditional Andean music.

Q.v. *abbr. Lat.* ‘quod vide’ = which see, i.e. look up, in the same work, whatever immediately preceded the ‘q.v.’.

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* that of Whitney Houston, Mariah Carey, Janet Jackson, Michael Jackson, Boyz II Men etc. (1980s-). This latter style is sometimes misleadingly called ‘contemporary R&B’.

RAUTALANKAMUSIIKKI *n. mus.* Finnish: ‘iron wire music’; see *STÅLTRÅDSMUSIK*.

REAL BOOK popular name of an initially illegal collection of jazz standards and

11. See also [W] sv, headwords *progg*, *Tältprojektet* and *Alternativfestival* [170206].

other popular tunes duplicated in *LEAD-SHEET* form (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).

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

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

RECITATIVE [rɛsɪtə'ti:v] *n. mus.,* from It. *RECITATIVO* [retʃita'ti:vo]: type of vocal delivery in which pitches are tonal (melodic) but whose rhythms are closer to those of speech than of metric song.

REFRAIN [rɪ'freɪn] *n. mus.* recurring *CHORUS* episode, incl. lyrics, in a song (cf. *RITORNELLO*).

RÉ-HEXATONIC [rɛi'heksətɔ'nɪk] *adj. mus.* of the hexatonic mode containing scale degrees $\hat{1} \hat{2} \hat{4} \hat{5} \Delta 6 \flat \hat{7}$ and scale steps $1 \ 1\frac{1}{2} \ 1 \ 1\frac{1}{2} \ 1$ (Tagg, 2015: 176-177).

REIFICATION [ri:'fi:kɛɪʃən] *n.* two-way 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).

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

RÉ-PENTATONIC [rɛɪpɛntətɔ'nɪk] *adj. mus.* of the anhemitonic pentatonic mode containing no third but a minor seventh: $\hat{1} \hat{2} \hat{4} \hat{5} \flat \hat{7}$ and scale steps $1 \ 1\frac{1}{2} \ 1 \ 1\frac{1}{2} \ 1$ (Tagg, 2015: 160-162).

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

RIFF *n. mus.* short, repeated pattern of notes with pronounced rhythmic 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 key elements in the production of *GROOVE*; see also *FILL*, *LICK*.

ROCK *n. and attrib. adj.* (qualifying music); a wide range of popular and mainly, though by no means exclusively, Anglophone musics produced chiefly during

the period 1955-2000 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.¹² Fun, anger, opposition and somatic celebration ('kick-ass') are aesthetic concepts frequently linked to rock music.

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

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 artists like Chuck Berry, Bill Haley, Little Richard, Jerry Lee Lewis and Elvis Presley.

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

ROCK QUARTET *n. mus. neol.* c 2008 electrically amplified rock/pop ensemble consisting typically of lead guitar, rhythm guitar, bass guitar and drumkit, i.e. the line-up of *STEEL WIRE* instrumental bands c 1960 (e.g. Ventures, Shadows, Spotnicks) and as found in British bands like The Beatles, Searchers, Hollies, Rolling Stones, Animals, Kinks, Who, etc.

SÄMUS *Sw. abbr.* 'Särskild Ämnesutbildning i Musik', Swedish music teacher training programme, 1971-1976.

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, 'b3̂' (scale degree 'flat three') means e \flat if 1̂ is c \natural , but e \natural if 1̂ is c \sharp .

SCALE STEP *n. ph. (mus.)* the pitch interval, measured in whole tones, between adjacent notes in a scale: '1/4' = quarter tone, '1/2' = semitone, '3/4' = three quarters of a

12. Here are a just four possible common stylistic traits: [1] rock's tonal vocabulary tends often to be dorian, aeolian or mixolydian rather than ionian (euroclassical, see Tagg (20)); [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, drumkit 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.

tone, '1' = a whole tone, '1½' or '¾' = one and a half tones or three semitones.

SCOT. *abbr.* Scotland, Scottish.

SCHLAGER [ʃlɑːgə] *n., etym.* Ger. *schlagen* (= to hit), i.e. something that hits, a hit (song). A schlager is simply a song in the style of SCHLAGER MUSIC, by which is meant a type of popular music prevalent in continental Europe, particularly in 'Germany, Austria, the Netherlands, Flanders, [Southeastern Europe], Switzerland, Turkey, Scandinavia, the Baltic States, and [...] (to a lesser extent) in France and Poland'... 'The style has been frequently represented at the Eurovision Song Contest' [since 1956], 'although it is gradually being replaced by other pop music styles.'¹³ Schlager lyrics are usually sentimental, focusing on love and individual feelings. Tonally, schlager music is tertial and most of it is in the major key (ionian mode). Its main compositional paradigm is the melody-accompaniment (foreground-background) dualism. It rarely contains any contrapuntal ingredients and the melodic line has pride of place, being mixed louder and more up front than in rock recordings and performances. Melodic lines are also often doubled at the third or sixth (→ TERTIAL PARALLELS).

SCOPOCENTRIC [skɒpəʊ'sentrik] *adj. neol.* (Bruce Johnson, ± 1994) assuming, usually implicitly, other types of expression than *visual* to be of lesser importance (cf. LOGOCENTRIC, GRAPHOCENTRIC, SCRIBAL).¹⁴


SCRIBAL [ˈskraɪbəl] *adj.* [1] *orig.* of or relating to a scribe (1857); [2] relating to written rather than to oral/aural symbols (cf. LOGOCENTRIC, LOGOGENIC, GRAPHOCENTRIC, MUSOGENIC, SCOPOCENTRIC).

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

SEMIOLOGY *n.* term used in some language cultures, for example *sémiologie* (Francophone) and *semiología* (Hispanophone), to denote basically the same thing as SEMIOTICS (see Tagg, 2013: 159, ff.).

SEMIOSIS *n.* activity or process involving signs and the production of meaning (see Tagg, 2013: 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.

13.  *Schlager music* [160426]. Schlager music is also known in the USA as 'entertainer music or German hit mix' [ibid.].

14. 1994 is roughly when I remember first hearing Bruce Johnson use the word. For more, see Johnson (2003, 2009).

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. It. lit.* without measure, without bar line, i.e. without regular metre.

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

SHARPWARD[S] *adv. and adj.* proceeding clockwise (in a *PLAGAL* direction) round the *CIRCLE OF FIFTHS*); the opposite of *FLATWARDS* (*DOMINANTAL*). 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 (bVII-IV-I) the number of sharps increases from 1 (G) via 2 (D) to 3 (A); in the progression Bb-F-C the number of flats decreases from 2 (Bb) via 1 (F) to 0 (C).¹⁵

SHUFFLE *n. mus.* type of rhythmic articulation in which the beat is 'swung', i.e. the duration of one beat (♩) is not subdivided equally (♩♩ – 'straight quavers' or 'straight eights') but into a longer and a shorter note (♩³♩). It would be more exact to notate shuffle in $\frac{12}{8}$ (♩. ♩. ♩. ♩. = ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩), but shuffled songs are usually written in $\frac{4}{4}$ (♩ ♩ ♩ ♩ = ♩ ♩ ♩ ♩) with either a verbal description like 'swung' or 'swing feel', or else a terse notated instruction like ♩=♩³♩. Sometimes the shuffled triplet subdivision of a beat (♩) is notated ♩³ as if the rhythmic articulation were that of a march. There are not many milliseconds difference between ♩³ and ♩³♩ but the difference of groove is striking.

SHUTTLE → *CHORD SHUTTLE*.

SINGALONG ['sɪŋəʊlɒŋ] *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'.

SOCIAL ANAPHONE *n. neol.* (2012) *ANAPHONE* relating musical structure to a para-

15. 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 *korsridan* for *sharp side* and *korsriktad* for *sharpwards*.

or extramusical group formation with specific traits in terms of number, gender, group dynamic, shared values, function, etc.

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.

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

SPELKVINNA [ˈspeːlkvɪnːa] (pl. *SPELKVINNOR*) *n. mus. Sw.* female *SPELMAN*.

SPELMAN [speːlman] (pl. *SPELMÄN*) *n. mus. Sw.* Scandinavian folk musician, male or female; most commonly a 'folk fiddler'.

SPELMANSLAG [ˈspeːlmanslɑg] *n. mus. Sw.* amateur organisation consisting of Swedish folk musicians (*SPELMÄN*, *SPELKVINNOR*), usually dominated by fiddles, who play tunes together (→ *GÅNGLÅT*); **SPELMANSLAGSMUSIK**: music played by a *SPELMANSLAG*.

STÅLTRÅDSMUSIK [stoːltroːdsmuːsik] *n. ph. mus. lit.* = 'STEEL WIRE MUSIC'; Swedish expression used by Tommy Rander and Håkan Sandblad in their rock/pop history series *Rockens Roll* for Swedish Radio (c 1973) and denoting a genre of *instrumental rock/pop music* featuring an ensemble consisting typically of two electric guitars, a bass guitar and drumkit (→ *ROCK QUARTET*). Such 'steel wire music' was played by bands like The Ventures (1960), The Shadows (1960) and The Spotnicks (1961); the same as Finnish *RAUTALANKAMUSIIKKI* (= 'iron wire music').

STEEL WIRE MUSIC *n. ph. mus. neol.* (2018) literal translation of *STÅLTRÅDSMUSIK*.

STOCK MUSIC → *LIBRARY MUSIC*.

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.

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; see Tagg (2013: 266-268) and Fabbri (2005: 8-9).

SUBBEAT [ˈsʌbbi:t] *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 time can be: [1] 2×3 subbeats = ♩. ♩. = ♪♪♪ ♪♪♪; [2] 3×2 subbeats = ♩ ♩ ♩ = ♪♪ ♪♪ ♪♪ (cf. *HEMIOLA*).

SUSTAIN *n. mus.* [1] the main part of a sound following its *ATTACK/DECAY* and preceding its *RELEASE*; see also *CONTINUANT*; [2] type of *DISTORTION*.

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

SVENSKTOPP[EN] *n.* [1] sales chart of Swedish pop songs which until 2003 had to have Swedish lyrics; [2] name of the Swedish radio show broadcasting *svensktopp* songs 1962-1982, 1986-2003; [3] *SVENSKTOPPS-*: adjectival qualifier, e.g. ‘*en typisk svensktoppslåt*’ (= a typical *svensktopp* tune). For more detail see [W] *sv Svensktoppen*.

SW. *abbr. Swedish, Sweden.*

SYNC [sɪŋk] (*abbr.*; 1945) [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 (Tagg, 2013: 383-484).

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 to the sense of touch.

TEJANO [teˈxano] a.k.a. *TEX-MEX*: umbrella label for ‘various forms of folk and popular music originating among the Mexican-American populations of Central and Southern Texas’.¹⁶ Tejano music is tonally almost always tertial-ionian.

16. [W] *Tejano music*.

TERTIAL [¹təːʃəl] *adj. mus. neol.* (c. 1998), of harmony and chords characterised by the stacking of thirds (or of their octave complement, sixths); *abstr. n.* TERTIALITY [təːʃɪˈælɪtɪ]; not to be confused with TRIADIC; cf. QUARTAL; see Tagg (2013: 249-251) for full explanation.

TERTIAL PARALLELS *n. mus. neol.* (2016) PARALLEL MOTION in which two strands follow the same melodic contour at an interval of either a third or a sixth (the octave complement to a third) from each other.

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

TETRAD *n. mus.* chord containing four differently named tones.

TEXT (musical) *n.* part or whole of a *PIECE OF MUSIC* whose sounds are physically fixed or stored but which, when repeated identically, are not necessarily 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 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.

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*).

TLTT *abbr.* = *Ten Little Title Tunes*; 914-page source book (Tagg & Clarida, 2003).

TONAL *adj. mus.* having the properties of a *TONE* or tones. For example, rap vocal lines are mostly non-tonal but their bass accompaniment is tonal; twelve-tone music is *not atonal but tonal* because it's full of tones (all 12 of them); however, it is not *TONICAL* because it contains no *TONIC*[s].

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

TONATIM [təʊˈnɛɪtɪm] *adv. & adj., neol.* (1992) [1] tone for tone; [2] note for note, including non-tonal notes (*etym.* TONE + [VERB]ATIM).

TONE *n. mus.* *NOTE* with discernible fundamental *PITCH*.

TONIC *n. mus.* main reference *TONE* in any *MODE* or *KEY*, usually numbered '1' or Î (= scale degree 1), or 'T' if designating a tonic chord, in scalar sequence.

TONICAL *adj. mus. neol.* (2008) (of *TONAL* music) featuring or including 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 triad); [2] (generally) any tonal area consisting of closely related chords without definite harmonic directionality. See also *QUARTAL HARMONY* and the *MINOR THIRD RULE*.

TONIC SOL-FA *n. mus.* type of *SOLMISATION* using the syllables *doh ré mi fa sol la ti* to designate scale degrees $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \hat{7}$ 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=Ab' means the seven notes will be ab bb c db eb f g. The absolute pitch of a note designated in tonic sol-fa is in other words movable.

TR. or **TRANS.** *abbr.* translate[d]/translator.

TRAD. *adj. abbr.* traditional.

TRANSCENDENCE *n. (relig.)* 'the aspect of God's nature and power which is [imagined as] wholly independent of and [supposedly] removed from the physical universe' (*W*); (*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 [træns¹məʊdəl] *adj.* crossing from one sensory mode to another, e.g. 'loud colours', 'meaty guitar sound', or as in *GESTURAL INTERCONVERSION*; see also 'Transmodal anaphones' in Tagg (2013: 494, ff.).

TRANSPOSE *v. mus.* to pitch shift, up or down, a sequence of notes; *deriv. n.* **TRANSPOSITION**.

TRANSSCANSSION [træn¹skænʃən] *n. mus. 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, rhythm, dynamics and accentuation pattern of the word[s] (*PROSODY*) transferred from speech into music (Tagg, 2013: 489).

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

TRITONAL *adj. mus.* (of a chord or mode) containing the interval of a tritone (see p. 99); not to be confused with *TRITONIC*; *ant.* **ATRITONAL**.

TRITONIC *adj. mus.* (usually of mode or melody) containing only three different tones inside one octave; → *PENTATONIC*, *HEXATONIC*, *HEPTATONIC*; not to be confused with *TRITONAL*.

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

TRIAD *n. mus.* chord containing three differently named tones.

TRIADIC *adj. mus.* characteristic of a *TRIAD*; not to be confused with *TERTIAL*.

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

TROUBADOUR *n. mus.* translation of Swedish *trubadur* (pl. *trubadurer*) musician who sings and accompanies mainly, but not exclusively, songs he/she has written/composed him/herself (\approx singer-songwriter; see **W** sv. *trubadur*; for other meanings, see **W** *troubadour*).

TRUCKER’S GEAR CHANGE *n. ph. mus. colloq.* change of key occurring near the end of a song, block-shifting upwards (see *TRANSPOSE*) by a small interval, most commonly one semitone.

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

TURNAROUND CHORD *n.*, a.k.a *INCOMING CHORD*. In *CHORD LOOPS*, it is the last chord immediately preceding the reprise 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 in instances when the loop’s first and last chords are both tonic, in which case a turnaround device is needed to move from the last back to the first.

UNINTERRUPTED CADENCE *n. ph. mus. neol.* (2008) *CADENCE* which, from a euro-classical hearpoint, sounds like an *INTERRUPTED CADENCE* but which is in fact a final cadence without interruption (Tagg, 2015: 264-265).

v. n. abbr. [1] verse; [2] version.

VAMP *n.* *CHORD LOOP* with several variants whose chords generically run $\text{C}\text{I}\text{-vi}\text{-ii}\text{/IV}\text{-V}\text{C}$.

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.

VISA [$\text{vi}:\text{sa}$] *n. mus. Sw.* (pl. *visor*) [$\text{vi}:\text{sur}$] not to be confused with *Visa* [$\text{vi}:\text{za}$] (payment card brand), **visa** [$\text{vi}:\text{sa}$] is a type of Swedish song consisting, like a folk ballad, of multi-verse, strophic lyrics formed as rhyming couplets, with a singable, memorable melody and uncluttered harmonies providing a

steady tonal, rhythmic, metric vehicle for the words sung by the vocalist[s] who take[s] audio centre stage; common derivative compounds: *vissångare* (*visa* singer), *folkvisa* (folk ballad), *visgrupp* (ensemble performing *visor*); for more info, see pp. 286-288.

VOCAL PERSONA *n. ph.* vocal representation of an individual or type of individual in terms of personality, state of mind, age, gender, nationality, ethnicity, narrative archetype, etc. (see Chapter 10 in Tagg, 2013).

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

VVA [vi:vi:'ɛɪ] *n. ph. abbr. neol.* (1983): verbal-visual association, more specifically a response to music, expressed in words and/or images.

WORD PAINTING *n. mus.* *ANAPHONIC* rendering 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*, quick, light notes in a high register for fluttering, glittering, etc. Occurrences of word painting performed by vocalists are also called *MADRIGALISMS*.

YTF *n. Sw. abbr.* 'Yrkestrubadureernas Förening' (= 'Association of Professional Troubadours'); independent Swedish organisation of ballad singers (*vissångare* → *VISA*, *TROUBADOUR*), esp. the association's record label YTF.

