

## *Appendices*

Glossary.....	581
References.....	607
Index.....	653



## Glossary

### Abbreviations

*abbr.* = abbreviation | *adj.* = adjective | *adv.* = adverb | *a.k.a.* = also known as | *attrib.* = attribute/attributive | *cf.* = confer (Latin), i.e. compare | *colloq.* = colloquial | *deriv.* = derivation | *derog.* = derogatory | *e.g.* = exemplae gratiā, Latin for ‘by way of an example’ | *Eng.* = English | *etym.* = etymology | *Fr.* = French | *Gk.* = Greek | *i.e.* = id est, Latin for ‘that is (to say)’ | *It.* = Italian | *Lat.* = Latin | *ling.* = linguistic[s] | *mus.* = music[al] | *M-W* = Merriam-Webster (dictionary) | *n.* = noun | *n. ph.* = noun phrase | *neol.* = neologism | *phon.* = phonetic[s] | *pl.* = plural | *pron.* = pronunciation | *q.v.* = quod/quae videre, Latin for ‘which see’, i.e. go look up the term[s] just mentioned | *relig.* = religion | *semio.* = semi-otic[s] | *v.* = verb

### Terms

**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.

**ADSR** → ENVELOPE.

**AEOLIAN MODE** → CHURCH MODES.

**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; cf. *POÏETIC*.

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

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

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

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

**ANAPHONE** *n.* [ˈænəfəʊn] *neol.* (1990); musical sign type bearing iconic resemblance to what it can be heard to represent (p.487, ff.); *adj.* ANAPHONIC [ˈænəfɒnik]; see also *SONIC ANAPHONE*, *TACTILE ANAPHONE*, *KINETIC ANAPHONE*.

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

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

**ANNEXING** → *GENERIC ANNEXING*.

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

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


**APPOGGIATURA** [əpɔdʒaˈtu:ra] *n. mus.* [1] in euroclassical music theory an accentuated, 'dissonant' grace note of equal duration to the following note on to which the dissonance 'resolves'; [2] more generally a pattern of two adjacent, conjunct and equidurational notes of which the first is given more weight and joined smoothly to the second; *etym.* It. *appoggiarsi* = to lean, i.e. a leaning note; *pl.* *appoggiature* [əpɔdʒaˈtu:rɛ].

**ARBITRARY SIGN** (a.k.a. *CONVENTIONAL SIGN*) *n. ph. semio:* sign connected by convention to what it signifies (see p. 163, ff.); cf. *ICON*, *INDEX*.

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

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

**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 (see p.299).

**AUTO-TUNE** [1] name of digital pitch correction software produced by Antares Audio Technologies; [2] generic term for any digital pitch correction plug-in used in studio recording or live performance, e.g. *MELODYNE*. Widely used to improve intonation of amateur vocalists in TV talent shows (→  *X-Factor* (2010)); also used as vocal effect by professional artists like Peter Gabriel and Coldplay; *deriv. forms* AUTO-TUNED, AUTO-TUNER, AUTO-TUNING.

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

**BODYISM** *n. colloq., neol.* (Dave Laing, c. 2002) type of thinking about music that proclaims the primacy of music's somatic, usually sexual, properties at the expense of its other traits (see pp. 101-115).

**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 (see p. 520); [2] musical event[s] inside a break, as just defined, e.g. a 'drum break'. *N.B.* BREAK, BREAKDOWN and DROP have different meanings in post-1990 DJ parlance, notably in the sphere of hip hop and electronica.

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

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

**CALL AND RESPONSE** → *RESPONSORIAL*.

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

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

**CHORD LOOP** *n. mus.* sequence of (typically) three or four chords repeated several times in succession, for example: [1] the 4-chord ‘milk-sap’ loop or ‘vamp until ready’  $\hookrightarrow$  I - vi - ii/IV - V  $\hookleftarrow$  (see **III** Tagg, 2007); [2] the 3-chord mixolydian rock loop  $\hookrightarrow$  I  $\flat$  VII IV  $\hookleftarrow$  or  $\hookrightarrow$   $\hookleftarrow$   $\flat$  VII IV I  $\hookleftarrow$  (see **III** Tagg, 2009b).

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

**‘CHURCH’ MODE** *n.*, a.k.a. **ECCLESIASTICAL MODE**; one of the six main **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 six main ‘church’ modes are: [1] **IONIAN** (c-c on the white notes of the piano); [2] **DORIAN** (d-d on the

white notes); [3] PHRYGIAN (e-e); [4] LYDIAN (f-f); [5] MIXOLYDIAN (g-g); [6] AEOLIAN (a-a). See also pp. 325-334 and Tagg (2009: 34-37).

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

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

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

**CONNOTE** [kə'nəʊt] *v. ling.* to mean or signify by implication or association; *n.* **CONNOTATION** [kənə'teɪʃən]; *adj.* **CONNOTATIVE** [kən'ɒtətɪv]; see pp. 164-166; cf. *DENOTE*.

**CONTRARY MOTION** *n. ph. mus.* movement of two strands (parts) in opposite pitch directions; pitch movement away from each other; opposite of *PARALLEL MOTION*.

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

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

**COUNTERPOINT** ['kauntəpɔɪnt] *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** [kɒntrə'pʌntəl]; [2] intentional contradiction in music of concurrent verbal or visual events.

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

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

**CUE POINT** *n.* point at which a musical cue starts, typically (but not exclusively) the start of a scene; not to be confused with *HIT POINT*.

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

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

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

**DENOTE** [dɪ'nəʊt] *v.* to signify *LEXICALLY*; *n.* **DENOTATION** [dɪnəʊ'teɪʃən]; *adj.* **DENOTATIVE** [dɪ'nɒtətɪv]; see pp. 164-166; cf. *CONNOTE*.

**DIAPHONY** [daɪ'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.* Ancient Greek διαφωνία (*diafonia* = discord) as opposed to συμφωνία (*symfonia* = concord); *adj.* **DIAPHONIC** [daɪ'əfɒnik].

**DIATAXIS** [daɪ'æksɪs] *n. mus. neol.* (2011) arrangement/disposition/order of musical *EPISODES* in terms of chronological placement and relative importance (p. 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** [daɪ'æktɪkəl]; *deriv. n.* **DIATAXEME** [daɪ'æksɪ:m] identifiable element of diatactical meaning; see also *EPISODE*, *EPISODIC DETERMINANT*, *EPISODIC MARKER* and *SYNTAX*.

**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 b c d e b f (*PHYRGIAN* in G). Arranged in scalar form, all diatonic



modes contain five whole-tone (1) and two semitone steps ( $\frac{1}{2}$ ), e.g. c d (1), d e (1), e f ( $\frac{1}{2}$ ), f g (1), g a (1), a b (1) and b c ( $\frac{1}{2}$ ) in C IONIAN. Semitone steps in European diatonic modes are separated by a fifth (e.g. e - f and b -c on the white notes of a piano keyboard).

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

**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 Marceles' version of *Blue Moon* (1961), Barry Mann's *Who Put The Bomp* (1961).

**DORIAN MODE** → *CHURCH MODES*.

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

**DUAL CONSCIOUSNESS** *n.* perception of the self as having two conflicting identities. Fanon (1952) referred specifically to the two different cultural identities of the colonised individual in relation to [1] colonisers and [2] colonised peers. I've taken the liberty of using the expression to denote the widespread phenomenon of dual consciousness involving the private and public identities of an individual (p.2, ff.).

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

**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; see p. 277, ff.).

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

**EPISODIC DETERMINANT** *n. neol.* (2011) sign type determining the identification of a musical passage as an *EPISODE*; episodic determinants are essential to the understanding of musical *DIATAXIS*, i.e the order, place-

ment, disposition and duration 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 processual structure mediating temporal position or relative importance (see p.516, ff.); see also *DIATAXIS* and *EPISODIC DETERMINANT*.

**EQ** *n. abbr.* *EQUALISER* (*v.* to *EQUALISE* or to *EQ*): filtering effects that boost or weaken particular pitch ranges in an audio signal (see *FILTER*).

**EQUALISER** → *EQ*.

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

**ETYMOPHONY** [ɛtɪˈmɔːfəni] *n. neol., adj.* **ETYMOPHONIC** [ɛtɪməˈfɒnɪk] (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).

**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 is a duration experienced as a single unit (*Gestalt*) in present time, as 'now' rather than as an extended sequence of musical ideas (see p. 272, ff.; see also *INTENSIONAL*, *PHONOLOGICAL LOOP*, *SYNCRISIS*). The extended present can also be imagined as the human brain's equivalent to a computer's RAM where information is processed immediately, rather than as its hard drive (longer-term memory) where access and retrieval times are longer.

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

**FALSETTO** *n., adj.* vocal phonation distinct from that of 'normal' singing or speaking, it covers a pitch range extending from the upper end of the head register to considerably higher pitches; falsetto singing produces a characteristically high, 'clean' and flute-like timbre.

**FILL** *n. mus.* (e.g. 'guitar fill', 'drum fill') short melodic and/or rhythmic phrase heard in the gap between two longer melodic phrases presented

on [an]other instrument[s] or by [an]other voice[s]. A fill can sometimes overlap momentarily with the longer phrase preceding and/or following it (elision); cf. *LICK*, *RIFF*, *TURNAROUND*.

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

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

**GENRE** *n., mus.* [ʒɑ: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 pp. 266-268.

**GENRE SYNECDOCHE** [ʒɑnrə sɪn'ekdɔki] *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 pp. 524-528.

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

world; for example, gently undulating, legato sonorities in the music compatible with smooth, rounded, caressing gestures projectable on to either a loved one, or on to rolling hills, or a cornfield billowing in the breeze (one way); and (in the other direction) the rolling hills or cornfield traceable by the hand in smooth, round, caressing hand gestures compatible with gently undulating, legato sonorities.

**GOSPEL JAW** [ˈɡɒspəldʒɔː] *n. ph. mus.* vocal technique used primarily by female singers in the gospel and soul music tradition to simulate real vocal vibrato. The simulation, produced by wobbling the jaw rapidly up and down, 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, c. 2005) assuming written or other graphic signs to be more important than others (see *LOGOCENTRIC* and *SCOPOCENTRIC*).

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

**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* ( $2 \times 3$ ), the other based on its division into three ( $3 \times 2$ ), 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) 'l-me-|ri-|ca' ( $3 \times 2$  subbeats); see p. 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 notes within the octave. A heptatonic mode could contain any combination of different notes, but Western music's familiar heptatonic modes all contain a note based on each of the first seven let-

ters of the alphabet, e.g. **a b c d e f g** (*AEOLIAN* heptatonic in A), **d e f# g a b c#** (*IONIAN* heptatonic in D), **g a b b $\flat$  c d e $\flat$  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*).

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

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

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

**HOMOPHONY** [hɒmɒfəni] *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 *COUNTERPOINT*. *adj.* **HOMOPHONIC** [hɒmɒfɒnɪk].

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

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

**ICON** *n. semio.* sign bearing physical resemblance to what it signifies (see p. 161, ff.).

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

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

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

**IOCM** [aɪəʊsɪˈliəm] *abbr., n., neol.* (1979) Interobjective Comparison Material: musical intertext[s], i.e. music other than the analysis object, that sound like part or parts of the analysis object.

**IPM** [aɪpɪˈliəm] *n. abbr.* Institute of Popular Music (Univ. of Liverpool).

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

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

**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*; 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 (see p.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'.<sup>1</sup> Licks often occur in *FILLS* and *RIFFS*, and are often used as basis for melodic improvisation in solo passages.

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

**LOGOGENIC** *adj.* having properties that can adequately be put into words; conducive to verbal expression (*etym.* λόγος; word; γένος; type); *deriv. abstr. n.* LOGOGENEITY [ˈlɒɡəʊdʒəˈniːəti]; 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 MODE** → *CHURCH MODES*.

1. Middleton (1990: 137) and Wikipedia 'lick' entry [120623]. See also The Lick E

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

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

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

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

**METRE** *n. mus.* see pp. 293-296.

**MIC** [mark] *n. abbr.* (1961, *M-W*) microphone; see also *MIKE* (v).

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

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

**MIDI** [ˈmɪdi] *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** [mark] *v. abbr.* (1939, *M-W*) to supply with a microphone; to position a microphone of a particular type in relation to a sound source: **MIKING** [ˈmarkɪŋ], **MIKED** [markt]; occasionally also as *n.* (see *MIC*).

**MIXOLYDIAN MODE** → *CHURCH MODES*.

**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. For more detail, see *CHURCH MODES*.

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

**MONOPHONY** [məˈnɒfəni] *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** [mɒnəʊˈfɒnik].

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

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

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

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

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

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

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

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



typical for music videos and is common in title sequences.

**MUSO** ['mju:zəʊ] *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** ['mju:zəʊ'dʒɛnɪk] *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.

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

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

**NOUBA** ['nu:ba] *n. mus.* erudite type of traditional instrumental music from Tunisia and other parts of the Arab world.

**NPM** *abbr. neol.* (2011) notes per minute — unit of measurement for *SURFACE RATE* and *SUBBEATS* (cf. *BPM* and see p. 289).

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

**OCTAVE** *n. mus.* pitch interval between notes of the same name separated by a frequency factor of two, e.g.  $a_3$  at 220 Hz,  $a_4$  at 440 Hz,  $a_5$  at 880 Hz.

**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 (see also *ftnt.* 37, p. 366).

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

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

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

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

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

**PERCEPTIONAL** See *AESTHESIC*.

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

**PHONEME** *n. ling.* smallest constituent unit of sound used to construct meaning in speech (cf. *MORPHEME*). Ten different phonemes are used in UK English to construct the 25 morphemes ə, æn, æt, hæet, kæt, væt, kæn, væn, hæn, kæn, ɪt, hɪt, kɪt, ɔn, kɔn, kɪt, hɔt, kɔt, hʌn, hʌt, kʌt, ɑ:, kɑ:, bə'na:nə, nɪ'vɑ:nə (= *a, an, at, hat, cat, vat, can, van, hen, ken, it, hit, kit, on, con, hot, cot, Hun, hut, cut, are, car, banana, Nirvana*). The ten phonemes are /æ/ /k/ and /t/ as in *cat*, /h/ and /ɛ/ as in *hen*, /ə/ as in *a* (indefinite article) or the unstressed *a*-s in *banana* and *Nirvana*, /ɑ:/ as in *car* or the long stressed middle *a* in *banana* or *Nirvana*, /ɪ/ as in *hit*, /ɔ/ as in *hot*, and /ʌ/ as in *hut*. Only one of the phonemes can also work as a morpheme. /ə/, as in [bə'na:nə] (*banana*), is also a morpheme when used as the unstressed indefinite article *a* [ə], as in [ə bə'na:nə] (*a banana*), which has a completely different meaning to *u:* bə'na:nə, ɑ: bə'na:nə, əʊ bə'na:nə and ðə bə'na:nə, i.e. *Ooh! Banana!* (nice surprise), *Ah! Banana!* (I understand!), *O banana!* (vocative, addressing the fruit, as people so often do) and *the banana* (not just any old banana).

**PHONOGRAM** *n.* physical object on to which sound has been recorded acoustically, electro-acoustically or digitally; sound carrier usually sold as a commodity and which can be played on 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 ( $\pm 2''$ ), 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*.

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

**PHRYGIAN MODE** → *CHURCH MODES*.

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

**PMFC** [pi:emɛf'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*).

**POIËTIC** [pɔ'jɛtɪk] *adj.* (from Fr. *poiétique*, Molino via Nattiez; *etym.* Gk. ποιητικός ( $\approx$  productive)): relating to the POÏESIS [pɔ'ji:sɪs], i.e. to the *making* of music rather than to its perception (a.k.a *constructional*); the opposite of *AESTHESIC*, POIËTIC qualifies the denotation of musical structures from the standpoint of their construction rather than their perception, e.g. *con sordino*, *minor major-seven chord*, *augmented fourth*, *pentatonicism*, etc. rather than *delicate*, *detective chord*, *allegro*, etc.

**POLYPHONY** *n.* [pə'lɪfəni] *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'lɪfɒnɪk]. **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'lɪ'si:mɪk] *adj.* having many meanings; *n.* *POLYSEMY*

[pɔˈlɪsəmi:].

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

**POMOROCKOLOGY** [pəʊməʊrɔˈkɒlədʒi] *n. neol.* (2002); tradition of rock criticism and journalism influenced by the discourse of postmodernising literary criticism and celebrating the supposedly liberating aspects of rock music without considering matters of musical structuration or meaning.

**PRAGMATICS** *n.* branch 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:** see *EXTENDED PRESENT*.

**PRODUCTION MUSIC:** see *LIBRARY MUSIC*.

**PROSODY** [ˈprəʊzədi:] *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** [prəˈzɒdɪk]; *adv.* **PROSODICALLY** [prəˈzɒdɪkli].

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

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

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

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

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

**REFRAIN** [rɪˈfreɪn] *n. mus.* recurring chorus episode in a piece of music.

**REIFICATION** [riːjɪfɪˈkeɪʃən] *n.* process of alienation whereby human relations, actions and ideas are understood as objects or things and, in an ideological environment dominated by capital and quantification, the inverse process whereby objects assume (e.g. through ‘advertising’) a

subjective, abstract value as ideas, as signs of human interaction (commodity fetishism); see Marx (1859), Lukács (1920), Perec (1965) and Petrović (1983).

**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').

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

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

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

**ROCK** *n.* and *attrib. adj.* (qualifying 'music'); a wide range of popular and mainly, though not exclusively, English-language musics produced since the mid 1950s for a primarily youth audience, more usually male than female. *Rock* spans everything from prog rock (e.g. Genesis) to

country rock (e.g. Byrds), from punk rock (e.g. Sex Pistols) to folk rock (e.g. Steeleye Span) and from heavy metal (e.g. Led Zeppelin) through thrash (e.g. Metallica) to death and speed metal (e.g. Slayer). It's well-nigh impossible to pinpoint stylistic common denominators for such a wide range of musics, apart from the fact that the music is usually loud and its tonal instruments electrically amplified.<sup>2</sup> The heyday of rock lasted from the mid 1960s to the 1990s and its musicians are mainly, though not exclusively, male. Fun, anger, opposition and corporeal celebration ('kick-ass') are aesthetic concepts frequently linked to rock.

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

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

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

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

**SCOPOCENTRIC** [skɒpəʊ'sɛntrɪk] *adj. neol.* (Bruce Johnson, c. 1994) assuming, usually implicitly, other types of expression than *visual* to be of lesser importance (cf. *LOGOCENTRIC*, *GRAPHOCENTRIC*, *SCRIBAL*).<sup>3</sup>

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

**SÉCAM** *n. abbr.* = *Séquentiel couleur à mémoire*, Europe's first colour TV

2. Here are a just four possible common stylistic traits: [1] rock's tonal vocabulary tends more often than many other styles to be modal (dorian, aeolian or mixolydian harmony, for example) rather than 'classical'; [2] most rock is in common time with frequent anticipations of beats 1 and 3 in the bar; [3] its organological core is the rock quartet, consisting of two electric guitars, 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.
3. 1994 is roughly when I remember first hearing Bruce Johnson use the word. For more, see Johnson (2003, 2009).

standard; analogue TV scanning and recording system used mainly in France, the ex-USSR, and in France's ex-colonies. cf. *NTSC*, *PAL*.

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

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

**SEMIOSIS** *n.* activity or process involving signs and the production of meaning (see p. 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.

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

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

**SET PIECE** *n.* in film music contexts a type of diegetic (source) music in which the actual musical performance is prominently visible on screen as the narrative's principal focus.

**SEXAPHONE** *n.*, a.k.a. **HIGH-HEELLED SAX**, media trope consisting of short, jazzy, legato phrases on (usually alto) saxophone to underscore sexual potential in stage or on-screen narrative; see [|tvtropes.org/pmwiki/pmwiki.php/Main/Sexophone|](http://tvtropes.org/pmwiki/pmwiki.php/Main/Sexophone) (e.g. 'What is Kenny G doing in everyone's bedroom?'). See footnote 6, p. 307, for more details.

**SHUTTLE** → *CHORD SHUTTLE*.

**SINGALONG** [<sup>1</sup>*sɪŋəʊlɔŋ*] *n.* tune or passage to which, when performed, it's easy for members of an audience to sing along; in general a tune easily sung by many people, or an occasion on which such tunes are performed (e.g. 'Friday night singalongs'); *adj.*, e.g. 'a singalong evening

with pianist Fred Bloggs' or 'the singalong part of the recording'.

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

**SOCIAL ANAPHONE** *n. neol.* (2012) *ANAPHONE* relating musical structure to a para- or extramusical group formation with specific traits in terms of number, gender, group dynamic, shared values, function, etc. (see pp. 467-470, p. 514).

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

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

**SQUAD** → *PERFORMANCE SQUAD*.

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

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

**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 pp. 266-268 and Fabbri (2005: 8-9).



**SUBBEAT** *n. mus.* unit resulting from division by either 2 or 3 of a beat into equal durations; for example, the arrangement of subbeats in a bar of 6/8 time can be: [1]  $1 \times 6$  subbeats = ♩. = ♪♪♪♪♪♪; [2]  $2 \times 3$  subbeats = ♩. ♩. = ♪♪ ♪♪; [3]  $3 \times 2$  subbeats = ♩ ♩ ♩ = ♪♪ ♪♪ ♪♪ (see also *HEMIOLA*).

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

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

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

**SYNTAX** *n. etym.* σύνταξις = order, array [1] (general) the study of principles and rules for constructing ‘texts’, including written or spoken language, musical works, recordings, etc; [2] branch of *SEMIOTICS* focusing on the formal relationship of signs to each other without necessarily considering their meaning; [3] *mus.* ordering of events in sequence rather than simultaneously, particularly inside a phrase but also inside an episode (motifs, phrases, harmonic progressions etc.). The ordering of episodes throughout a whole piece of music into an overall sequence (‘long-term syntax’) is referred to as *DIATAXIS*.

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

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

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

sic the director envisages at various points in the production.

**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 questionable 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.

**TIMING NOTES** see *BREAKDOWN NOTES*.

**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 so often referred to that its title is abbreviated to save space; see Tagg & Clarida (2003) and explanations in the preface (p.17, ff.).

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

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

**TONATIM** [təʊˈneɪtɪm] *adv., neol.* (1992) tone for tone (*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 'I' if designating a tonic chord) in scalar sequence; *adj.* *TONICAL* = *TONAL* music featuring a tonic.

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

**TRANSMODAL** [trænsˈmɔːdəl] *adj.* crossing from one sensory mode to

another, e.g. 'loud colours', 'meaty guitar sound', or as in *GESTURAL INTERCONVERSION*; see also under 'Transmodal anaphones' (p. 494 ff.); *etym.* transmodal logistics companies moving freight between various modes of transport, e.g. by road, then by rail, then by sea.

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

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

**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*.

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

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

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

**VAMP** *n.* *CHORD LOOP* with several variants whose chords generically run ♯I-vi-ii/IV-V♯.

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

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

**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.

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

**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 notes in a high register for fluttering, etc. Occurrences of word painting performed by vocalists are also called **MADRIGALISMS** (see also **MICKEY-MOUSING**).