

# GLOSSARY OF MUSICAL TERMS

## A cappella

To perform a choral piece without instrumental accompaniment.

## Accelerando, *accel.*

To quicken the tempo gradually.

## Accent

To emphasize one note or one chord by playing it louder or slightly longer.



## Accidentals

Signs that alter musical notes as follows:

- ♭ flat: lowers a note by one half step
- ♯ sharp: raises a note by one half step
- ♮ natural: cancels a flat or sharp

Accidentals remain in effect throughout the remainder of the measure in which they occur, though they may be written only once. A barline cancels the accidentals from the previous measure.

## Accompaniment

The musical background that accompanies the melody. The piano or organ provides accompaniment for a solo singer, group, choir, or congregation.

## Adagio

See Tempo markings.

## Alla breve

To perform  $\frac{4}{4}$  music briskly, treating the half note rather than the quarter note as the fundamental beat. Also known as *cut time*.



## Allargando

To broaden (slow) the tempo and increase the volume.

## Allegretto

See Tempo markings.

## Allegro

See Tempo markings.

## Alto

The lower vocal line in the treble clef.  
See also Vocal ranges.

## Andante

See Tempo markings.

## Anthem

A musical composition written for choirs.

## Arpeggio

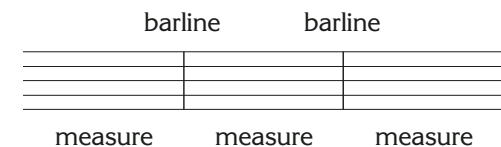
The notes of a chord played one at a time, usually starting with the lowest note and continuing up. Also called a *broken chord*.

## A tempo

To return to the original tempo or rate of speed. This marking usually follows the word *rit.* (ritardando, or gradually slower) or *accel.* (accelerando, or gradually faster). See the last line of "Count Your Blessings" (*Hymns*, no. 241). A *tempo* can also follow a section of music that is marked slower or faster than the tempo marking at the beginning of the piece. Sometimes this is also indicated by *tempo I*.

## Barlines

Vertical lines that divide measures.



## Bass

The lower vocal line in the bass clef.  
See also Vocal ranges.

## Bass staff

The staff marked with a bass clef sign.



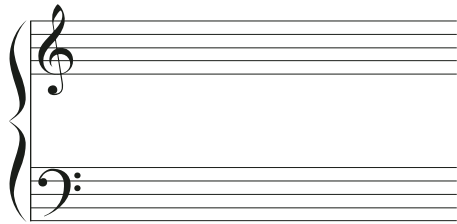
The bass staff is reserved for low musical notes and is usually played by the left hand on the keyboard. See also Clef.

### Beat

Marks the passing of musical time. A regular, even beat, like the ticking of a clock, is the basis for all rhythm in music. *See also* Fundamental beat.

### Brace

The bracket used to connect the two staves of a grand staff. The brace indicates that these two clefs are to be played at the same time.



### Cantata

A work for choir and soloists consisting of a short series of pieces. It is similar to an oratorio but is shorter and is written for fewer performers. The cantata is usually accompanied by a piano or organ, and the oratorio by an orchestra. *See also* Oratorio.

### Choir

A group of singers that uses several performers for each voice part and usually performs music for church services (*see also* Vocal ranges). Commonly there are men's choirs, women's choirs, and mixed choirs for men and women. Children's and youth choirs are also common.

### Chorale

A German Lutheran hymn style that had its beginnings in the sixteenth century and played an important historical role in the development of our modern hymn form. "A Mighty Fortress Is Our God" (*Hymns*, no. 68) and "O Savior, Thou Who Wearest a Crown" (*Hymns*, no. 197) are examples of the chorale.

### Chord

A group of three or more notes played or sung together, making harmony. A broken chord is a chord whose notes are played one at a time. *See also* Triad.



### Chording

*See* section five in the *Keyboard Course* manual.

### Chord symbols

*See* section five in the *Keyboard Course* manual.

### Chorus

1. A group of singers like a choir but not usually associated with a church.

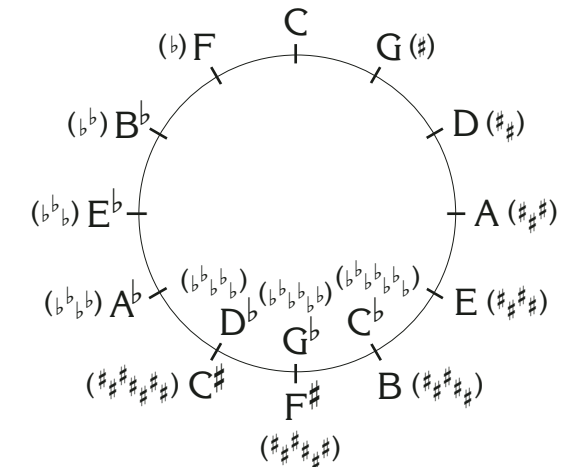
2. A piece of music written for a chorus or a choir.

3. The section of some hymns that is repeated after every verse, also called a *refrain*. The last two lines of "I Need Thee Every Hour" (*Hymns*, no. 98) are an example of a chorus.

### Circle of fifths

A diagram showing the relationships among major keys and their key signatures. The key of C major, which has no sharps or flats, is at the top of the circle. Continuing clockwise, advancing an interval of a fifth and adding a sharp each time, are the keys of G, D, A, E, B, F#, and C#.

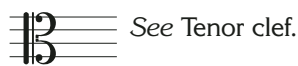
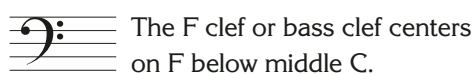
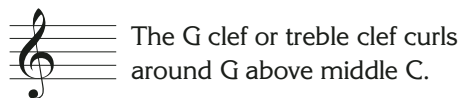
The key of C# has the maximum of seven sharps. Beginning at the bottom of the circle with C<sup>b</sup>, which has the maximum of seven flats, the circle continues clockwise at intervals of a fifth, eliminating one flat each time until C is



reached again at the top. At the bottom of the circle of fifths is an area where sharps and flats overlap, showing that it is possible to write certain scales two ways. In other words, the scales of F# and G<sup>b</sup> contain the same keys when played on the keyboard (*see also* Enharmonic tones).

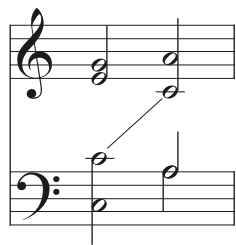
### Clef

A symbol at the beginning of a staff that indicates the pitches of the staff.



### Common notes

Notes repeated in a different part. For example, if the tenors sing middle C in one chord and in the next chord the altos sing that same note, it would be a common note.



### Common time

A synonym for  $\frac{4}{4}$  time.



### Conductor

Someone who directs a choir, congregation, or group of instrumentalists. The conductor, through arm and hand movements, shows the beat, sets the tempo, indicates dynamics, and interprets mood and phrasing.

### Couplers

Organ stops that do not produce a sound of their own but link various organ sounds together.

### Crescendo, *cresc.*

To sing or play gradually louder.



### Cue notes

Small notes in the hymns that are optional. To learn how these notes may be used, see "Cue Notes," *Hymns*, p. 386.

### Cut time

See *Alla breve*.

### Da capo, *D.C.*

To repeat the piece of music from the beginning. *D.C. al fine* means to repeat the piece from the beginning to the place marked *fine* (the end).

### Dal segno, *D.S.*

To repeat the piece of music from the place marked with the sign  $\text{‰}$ . *D.S. al fine* means to repeat from the sign  $\text{‰}$  to the place marked *fine* (the end).

### Damper pedal

The sustaining pedal.

### Decrescendo

To sing or play gradually softer.



### Diapason

The stop on the organ that is best suited for accompanying congregational singing. It is the fullest sound on the organ and serves as the foundation for organ registration. Another term for *diapason* is *principal*.

### Diminuendo, *dim.*

The same as decrescendo.

### Dolce

To sing or play sweetly and softly.

### Dotted note

When a note has a dot beside it, the dot adds one-half the value of the regular note. Thus, in  $\frac{4}{4}$  time a dotted quarter note ( $\text{♩}.$ ) gets  $1\frac{1}{2}$  beats instead of 1 beat; a dotted half note ( $\text{♩}.$ ) gets 3 beats instead of 2.



When a note has a dot under it or over it, it is played staccato. See also *Staccato*.



### Double bar

Two closely spaced barlines that mark the end of a section of music. When the right barline is thicker than the left, it marks the end of the piece.



### Downbeat

The first beat of a measure. It is felt more strongly than other beats and is marked by the conductor with a clear downward movement of the arm.

### Draw knobs

See Tabs.

### Duet

A musical work for two performers, with or without accompaniment.

### Dynamics

Dynamic markings indicate how loudly or softly a piece should be played or sung. The following dynamic markings are the most common:

*pp* (pianissimo), very soft

*p* (piano), soft

*mp* (mezzo piano), medium soft

*mf* (mezzo forte), medium loud

*f* (forte), loud

*ff* (fortissimo), very loud

### Endings

Some hymns have different endings for each verse. “That Easter Morn” (*Hymns*, no. 198) and “See the Mighty Priesthood Gathered” (*Hymns*, no. 325) have first endings, second endings, and third endings.

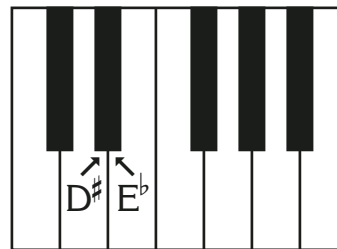
1. 2. | 3.

The first time through hymn no. 198, use the first ending. The second time through, skip

the first ending and use the second ending. The third time, skip the first and second endings and use the third ending.

### Enharmonic tones

Tones that sound the same but, because of their relationship to the key, have different names. D<sup>♯</sup> and E<sup>♭</sup> are examples of enharmonic tones. In a key with sharps the tone would be called D<sup>♯</sup>, but in a key with flats it would be E<sup>♭</sup>.



### Ensemble

A small to medium-sized group of performers, usually with no more than one or two musicians to a part. They may perform with or without a conductor.

### Expression

The variations of tempo, dynamics, and phrasing used to add emotional or spiritual meaning to music. A performance without expression is bland and may leave the listener uninvolved and bored. A good musician will go beyond the notes to convey to the listener deeper meanings and expressions of emotion and spirituality.

### Fermata

A hold. The note or rest below the fermata sign (  $\frown$  ) should be held a little longer than its normal duration—sometimes twice as long. The performer or conductor decides how long the hold should be.

### Fine (pronounced *fee-nay*)

The end.

### Finger crossing

In keyboard playing, changing from one finger to another while a key is depressed so there is no audible break in the sound.

### Flat

See Accidentals.

### Foot

An organ term that designates the pitch level or register of a rank or a set of pipes. It is indicated by a number, followed by the symbol for foot (') For example, 8' is the same pitch level as the piano, 16' is one octave lower, and 4' is one octave higher.

### Foundation stop

Any 8' stop on an organ. Foundation stops should be used when accompanying congregational singing because the pitch level most closely resembles that of the piano.

### Fundamental beat

The steady measurement of time marked by even beats, the movements of a conductor's arm, tapping the foot, or counting audibly or inaudibly. The bottom number of the time

signature shows which kind of note represents the fundamental beat. If the bottom number is 4, the quarter note represents the fundamental beat. If the number is 8, the fundamental beat is the eighth note. *See also* Time signature.

### Giocoso

In a playful or joking style.

### Glissando

In keyboard playing, sliding from one note to another with a thumb or a finger.

### Grave (pronounced *grah-vey*)

In a slow and solemn style.

### Grand staff

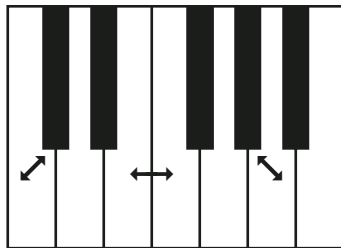
A treble clef staff and a bass clef staff connected by a brace. *See also* System.

### Great keyboard

On an organ, one of the two or three keyboards. On a two-keyboard organ, the great is the bottom keyboard; on a three-keyboard organ, it is the middle one. *See also* Manuals and Swell keyboard.

### Half step

The smallest musical interval, formed by playing two adjacent keys on the keyboard.



### Harmony

1. The combination of two or more musical notes played or sung in a chord.

2. A signal to switch from singing in unison to singing in parts, as in system five of “For All the Saints” (*Hymns*, no. 82) and system four of “I Know That My Redeemer Lives” (*Hymns*, no. 136).

### Hold

The same as *fermata*.

### Hybrid

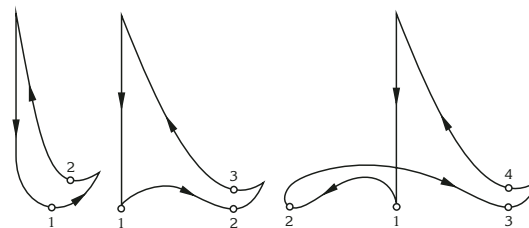
An organ stop that borrows characteristics from more than one family of organ sounds.

### Hymn

Originally text written in praise of God. This term now includes a broad range of sacred songs. The music added to the text is properly called a *hymn setting*, but in common terms *hymn* refers to the words and music as one.

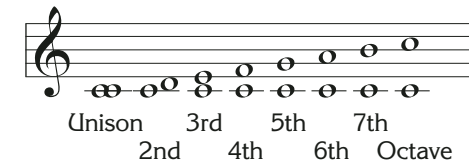
### Ictus

The point in a conducting pattern where the beat occurs. On written conducting patterns in the hymnbook, it is shown by a tiny circle at the bottom of each curve. A little bounce with the arm and hand at the ictus makes the beat clear and easy to follow. (*See Hymns*, pp. 384–85.)

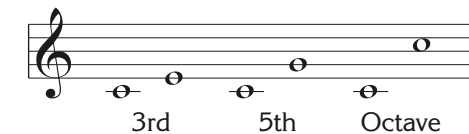


### Interval

The distance in pitch or space between two tones or notes. Two notes of the same pitch are called a *unison* or *prime*. The space between a note and its neighboring note is the interval of a *second*. The space of a note between two notes is called a *third*, and so on as shown on the staff below.



When an interval is written one note over the other so that both tones are sounded at the same time, it is called a *harmonic interval* (see example above). When one note is followed by the other, as below, it is a *melodic interval*.



### Introduction

Short phrase or phrases played before the hymn begins as a preparation for the congregation or choir. An introduction gives the key or pitch, the tempo, and the mood of the hymn. It serves to remind the singers of how the hymn sounds. (*See “Using the Hymnbook,” Hymns*, pp. 379–80.)

## Key

The tonal center of a piece of music. Each key name is the same name as the home note or home chord.

Every traditional piece of music has a tone that is the basis for all its harmonic progression. For example, a hymn composed in the key of C will usually begin and end with a C chord. Although the harmony may move away from C during the hymn, it will always return to the C chord because it is the home chord.

The key of a hymn can be determined two ways. The first is to examine the key signature. Learning how many sharps or flats each key has will help you discover the key of the hymn. *See also* Key signature and Circle of fifths.

The second way to determine the key of a hymn is to look at the last note of the hymn in the bass voice. If that ending note is a C, then the hymn is probably written in the key of C.

## Key signature

The sharps or flats found between the clef and the time signature at the beginning of a piece of music. The key signature tells the key of the piece.



## Largo

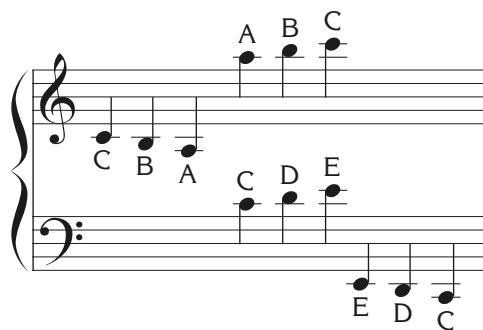
*See* Tempo markings.

## Legato

Play or sing smoothly, connecting the notes in a flowing style without breaks or spaces.

## Leger lines

Short lines that represent lines and spaces above or below the limits of the staff.



Leger lines are used to extend the treble staff below middle C and the bass staff above middle C. To name the note, count above or below the middle C line, counting each line and space. *See* the examples above.

Leger lines are also used to extend above the treble staff and below the bass staff.

## Lento

*See* Tempo markings.

## Loco

*See* Ottava.

## Maestoso

Play or sing in a majestic, dignified style.

## Major and minor

Two general types of keys, scales, or chords. Major keys are based on major scales and usually have an upbeat or happy sound. Minor keys are based on minor scales and usually sound more somber than major scales. *See also* Scale.

## Manuals

On the organ, the keyboards played by the hands. Each keyboard controls a certain set of pipes or ranks. *See also* Great keyboard and Swell keyboard.

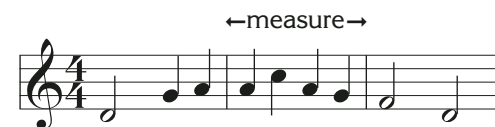
## Marcato

A short line above or below a note indicating that it should be played with emphasis (but with less emphasis than an accent mark would indicate).



## Measures

Small divisions in a piece of music. Measures are indicated by barlines and contain the number of beats shown on the top of the time signature. For example, each measure in  $\frac{4}{4}$  time has four beats.



### Medley

A musical work made by connecting a group of tunes or hymns and playing them without pause, as one piece.

### Melody

The succession of notes that gives a piece of music its tune. The melody line is the most prominent line of the music. It is the line you hum or remember most vividly. A hymn gets its identity from its melody. Although a hymn's chords and harmonic movement may be similar to other hymns, its melody will be unique. The hymn melody is usually in the soprano line. The other voices accompany and harmonize with the melody.

### Meter

The way beats are divided into measures. The meter of a musical piece is indicated by the time signature.

A hymn text also has meter, which refers to the number of syllables in each phrase. (See "Meters," *Hymns*, p. 405.)

### Metronome

A device that maintains a steady beat at tempos from 40 to 208 beats per minute. A metronome marking is found at the beginning of each hymn in the hymnbook. The note symbol shows the fundamental beat, and the numbers show how many of these beats should occur in one minute.

If you do not have a metronome, use a watch or clock as a point of reference. A

tempo of 60 would mean one beat per second. A tempo of 120 would mean two beats per second. *See also* Tempo.

### Minor

*See* Major and minor.

### Mixtures

Organ stops that produce a combination of two, three, or four sounds. The tabs or draw knobs are labeled with Roman numerals II, III, and IV in addition to their regular names.

### Modulation

A series of notes or chords that makes a smooth harmonic transition from one key to another.

### Molto

This word means "very." For example, *molto accelerando* means to play much faster.

### Mutations

On the organ, any stop (except a mixture) whose pipes produce tones other than octave intervals measured from the foundation stops (8' stops). All tierce and quint stops and their octaves are mutations; the tab or draw knobs for these stops are labeled with fractions such as  $2 \frac{2}{3}'$ ,  $1 \frac{3}{5}'$ , or  $1 \frac{1}{3}'$ .

### Notes

Notational symbols on a staff that represent musical tones and their durations.

○ whole note

♪ half note

♪ quarter note

♪ eighth note

♪ sixteenth note

### Octave

An interval made by combining a tone with the next higher or lower tone of the same name. *See also* Interval.

### Oratorio

A lengthy work consisting of settings for chorus, soloists, and orchestra. Handel's *Messiah* is a well-known oratorio.

### Ottava

To play a note an octave higher or lower than it is written. The symbol *8va* above a note means to play the note an octave higher. The same symbol below a note means to play it an octave lower. When more than one note is involved, the ottava symbol is followed by a dotted line above or below the affected notes. At the end of an ottava passage, sometimes the word *loco* appears, meaning to play the notes as they are written.



**Parallel motion**

Two voice lines whose pitches are moving in the same direction. In contrary motion they move in opposite directions.

**Part**

The music for any one voice. Sometimes *line* is used to mean a line of notes that a certain voice sings. Thus *tenor line* and *tenor part* mean the same thing. *See also* Singing in parts.

**Pedals**

On the organ, the keyboard played by the feet. On the piano, pressing the right pedal sustains the note and pressing the left pedal makes the piano play more softly.

**Phrase**

A series of notes or measures that presents a musical thought. At the end of a phrase, there is sometimes a rest in the music and a comma or period in the text.

Hymns are composed of two or more phrases. "There Is a Green Hill Far Away" (*Hymns*, no. 194) is made up of two phrases of four measures each. "Abide with Me!" (*Hymns*, no. 166) has four phrases of four measures each.

**Phrasing**

Dividing a piece of music into smaller units (phrases) to make it more pleasing. Generally, a phrase has a gentle, natural rise and fall in volume or intensity. Often the last note of a phrase is softened and cut a little short to allow a breath before the next phrase begins.

**Pistons**

Round buttons, usually located immediately below the manuals on the organ keyboard, that are used to make quick stop changes. Pistons can be preset with any combination of stops.

**Pitch**

The vibration frequency of a sound, or the highness or lowness of a musical tone. A high pitch has many more vibrations per second than a low pitch. When you match your voice to a tone on a piano, you are matching the vibration frequency of the tone, so we say you are "on pitch" (or in tune). If your voice is above or below the tone, you are "off pitch" (or out of tune). *Pitch*, *tone*, and *note* are sometimes used interchangeably in speaking of a musical sound.

**Poco a poco**

Little by little.

**Postlude**

Music played at the conclusion of a worship service or meeting. The music should reflect the spirit of the meeting.

**Prelude**

Music played before a meeting begins. It should reflect a feeling of worship and encourage reverence and meditation as preparation for the service. Many pieces called "preludes" may not be appropriate for worship. Using the hymns for prelude music is appropriate and is encouraged, but if you choose another piece of music, use good judgment in the selection.

**Preparatory beat**

The beat the conductor directs just before the first beat of a song or hymn. It signals that the hymn is beginning, sets the tempo and mood for the hymn, and allows for a quick breath before starting to sing.

**Presto**

*See* Tempo markings.

**Psalm**

A sacred song of praise. The psalms from the Book of Psalms were traditionally sung rather than read in ancient worship services. They have played an important role in the historical development of sacred music.

**Quartet**

Four-part music sung by four voices (all men, all women, or mixed).

**Rallentando, *rall.***

The same as *ritardando*.

**Rank**

A full set of organ pipes that produce a particular type of sound. (Electronic organs don't have real pipes, but rather imitate the sounds of a pipe organ.) *See* Register.

**Reeds**

Organ stops that imitate the wind and brass instruments of an orchestra.

**Refrain**

*See* Chorus.

## Register

On the organ, a full set of pipes controlled by one stop. *See Rank.*

## Registration

The combining of organ stops to produce a desired sound, or mixing different families of sound to create a particular tone on the organ.

## Repeat bars

A kind of barline that signals a repeat of the music between the repeat bars, using the first and second endings if they exist. (If there is only an ending repeat bar, the music repeats from the beginning of the piece of music.) If no separate endings exist, repeat the section once for every verse of text within that section. If no text is present, repeat only once unless otherwise noted in the music. *See also Endings.*



## Rest

A symbol indicating a certain length of silence. Rests are held for the same number of beats as their respective notes of the same name.

- whole rest
- ▬ half rest
- ⤵ quarter rest
- ⁄ eighth rest
- ⁄ sixteen rest

## Rhythm

The way movement is expressed in musical time. The time values of notes grouped in different combinations give an infinite variety of rhythmic movement to music. When you clap the time values of the notes in a hymn, you are clapping the hymn's rhythm.

## Ritardando, *rit.*

A gradual slowing in tempo. It can be used appropriately at the end of a hymn's introduction or at the hymn's closing.

## Rubato

In a free style with flexible rhythm.

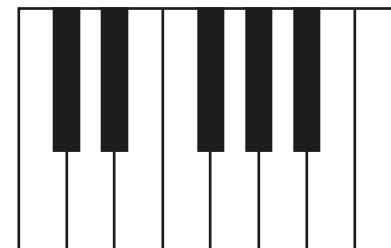
## Scale

A series of musical tones. There are three basic types of scales: major, minor, and chromatic. Each major and minor key has a scale that includes all seven fundamental notes of that key. The scale for the key of C major is made of the notes C, D, E, F, G, A, B, and C sounded in that order or the reverse. It is written like this on the staff:



The name of the scale is based on the name of the first and last note. You can play a major scale in any key by beginning on a note and then playing two whole steps, one half step, three whole steps, and one half step. When you follow this pattern, you will auto-

matically play any sharps or flats that belong to the scale in the key.



whole whole half whole whole whole half  
step step step step step step step

The most common minor scales have one whole step, one half step, two whole steps, one half step, one whole-and-a-half step, and one half step.

The chromatic scale pattern is twelve half steps. It includes all twelve tones on the keyboard and can begin on any key.

*See also Half step and Whole step.*

## Sempre

Always, continuing. *Sempre crescendo* means to continue increasing volume.

## Sharp

*See Accidentals.*

## Singing in parts

Performing a hymn or song with each voice group (usually soprano, alto, tenor, and bass) singing its own part or line. This is sometimes referred to as *four-part singing* and produces a melody with full-sounding harmony. Two-part and three-part singing are also common. *See also Part and Vocal ranges.*

### Slur

A curved line above or below two or more notes. Connect the notes in the slur, playing them in legato style. A slur may also indicate that one syllable is sung on two or more notes.



### Solo

A musical work for one performer or for a solo performer with accompaniment.

### Soprano

The highest vocal line in the treble clef. *See also* Vocal ranges.

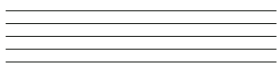
### Staccato

A dot above or below a note that indicates it should be played in a short, detached style. Release the key quickly instead of giving the note its full value. The last part of the beat becomes a rest, so the tempo is not quickened.



### Staff

Five lines and four spaces that provide a graph for musical notation.



### Stanza

A group of lines forming a section of text or poetry; a stanza is also called a verse. "Jesus Once of Humble Birth" (*Hymns*, no. 196) has four stanzas or verses.

### Stem

The vertical line attached to a note. A single note in the upper part of the staff will have a stem going downward, and a single note in the bottom part of the staff will have a stem going upward. When a note has two stems, one pointing up and the other pointing down, it is to be sung by both voices. Two or more notes may share a stem when their note values are the same.



### Step

*See* Whole step.

### Stops

Organ tablets or draw knobs that produce various types of sounds and pitch levels. *See* Register.

### Strophic

A musical setting of a text in which all its stanzas or verses are set to the same music. Hymns are strophic.

### Swell keyboard

On an organ, one of the two or three keyboards. The swell keyboard will almost

always be the top keyboard. *See also* Great keyboard and Manuals.

### System

A group of staves forming one line of music across the page. "Jesus Once of Humble Birth" (*Hymns*, no. 196) has three systems or lines. "Abide with Me, 'Tis Eventide" (*Hymns*, no. 196) has five.

### Tabs

Levers located at either the top or sides of the organ keyboard, also called *tablets* or *draw knobs*. Names of tonal qualities are printed on the tabs. Setting tabs directs the air to a certain rank of pipes.

### Tempo

The rate of speed of a musical piece. *Tempo* refers to the speed of the fundamental beat, not to the speed of individual notes.

The tempo is indicated at the beginning of a musical piece in two ways: either by words (*see* Tempo markings) or by fixing the number of beats per minute with a metronome marking such as ♩=66-84 (*see* Metronome).

The metronome markings in the hymnbook are provided as suggested ranges of proper tempos for the hymns. Music directors may choose an appropriate speed based on these suggestions. The words that accompany the metronome markings help interpret the mood of the hymns.

### Tempo markings

Words that set the tempo for a musical piece. These words are often in Italian and are used in most music other than the Church hymnbook. Arranged from slowest to fastest, the common tempo markings are listed below:

*Largo*—broad

*Lento*—slow

*Adagio*—at ease (slow)

*Andante*—a walking pace

*Moderato*—moderate

*Allegretto, Allegro*—fast

*Vivace*—lively

*Presto*—very fast

*Prestissimo*—as fast as possible

### Tempo I

See A tempo.

### Tenor

The highest vocal line in the bass clef.



See also Vocal ranges.

### Tenor clef

Used in hymn arrangements for men's voices. The notes in the tenor staff are played or sung as if they were treble clef notes, but they are played or sung an octave lower than the treble staff. "Rise Up, O Men of God" (*Hymns*, no. 323) uses the tenor clef.



### Tie

A short, curved line connecting two notes of the same pitch. The first note is played or sung and is held for the duration of both notes combined.  is held for two beats;  is held for three.



### Time signature

A symbol made of two numbers, one above the other, found at the beginning of a piece of music that shows the meter for the piece. The bottom number shows which note is the fundamental beat (the note that gets one beat), and the top number shows how many of these fundamental beats occur in one measure.

Time Signature	Number of Beats Per Measure Fundamental Beat
$\frac{2}{2}$	2 beats per measure half note (♩)
$\frac{2}{4}$	2 beats per measure quarter note (♩)
$\frac{3}{4}$	3 beats per measure quarter note (♩)
$\frac{4}{4}$	4 beats per measure quarter note (♩)
$\frac{6}{8}$	6 beats per measure eighth note (♩)
$\frac{9}{8}$	9 beats per measure eighth note (♩)
$\frac{12}{8}$	12 beats per measure eighth note (♩)

### Tone

A musical sound.

### Transpose

To change a piece of music to a key other than the one in which it is written by moving all the notes up or down the same number of half steps. Some musicians can transpose on sight, while others may prefer a written transposition. One purpose of transposing a piece might be to place it in a higher or lower key to better suit a performer's voice.

### Treble staff

The staff marked with a treble clef sign. The treble staff is for high notes and is usually played by the right hand on the keyboard. See also Clef.

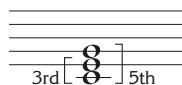


### Tremolo, Tremulant

An organ stop that causes the tone to vibrate. This stop is usually used on solo or prelude music.

### Triad

A chord of three notes comprising an interval of a third and an interval of a fifth. The three notes of a triad are called the *root*, *3rd*, and *5th*.



The three notes of a triad may be used in any order; any combination of C's, E's, and G's will always be a C chord.

### Trio

A piece written for three performers.

### Triplet

A group of three notes performed in the time of one, two, or four beats. The triplet shown here equals the time value of one quarter note. To count this example, say "one, two, trip-a-let, four."



### Unison

When people sing in unison they all sing the melody line or tune only. Singing in unison can be on the same pitch, as when women sing, or an octave apart, as when men and women sing together. Unison singing is usually accompanied by parts or other accompaniment played on the keyboard.

### Upbeat

The last beat of a measure, signaled in conducting by an upward motion of the arm. Also, one or more notes at the end of a measure that function as the beginning of a hymn or phrase. (For more information, see p. 28.)

### Value

The number of beats a note gets in a measure.

### Verse

See Stanza.

### Vibrato

See Tremolo.

### Vivace

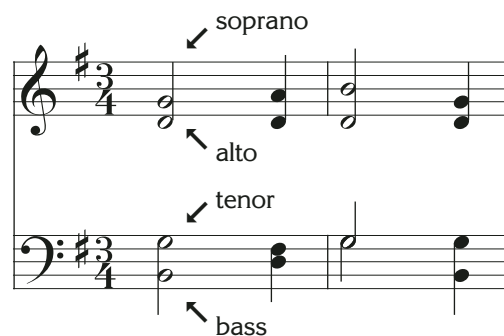
See Tempo markings.

### Vivo

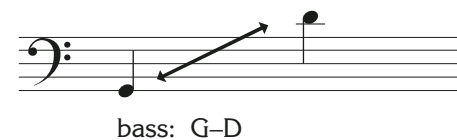
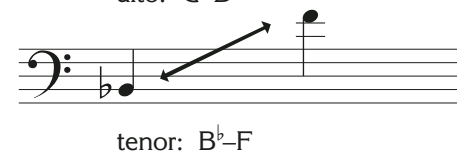
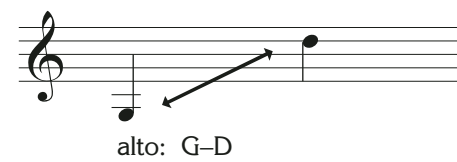
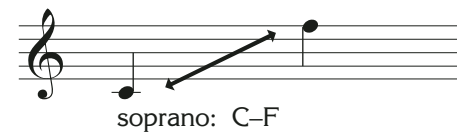
Lively.

### Vocal ranges

The four main vocal ranges in hymn and choral singing: soprano (high women's voices), alto (low women's voices), tenor (high men's voices), and bass (low men's voices).



The staves below show the note range that each voice should be able to sing without much strain.



### Whole Step

An interval of two half steps.

