Unit Three: Vocabulary

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| **AABA Form** | Common song form using three similar quatrains and one that is different |
| **Authentic Cadence** | Harmonic motion from the dominant to the tonic |
| **B Section** | The section of the song that provides variety, also known as the bridge |
| **Ballade** | A type of music theatre song which focuses on high emotion |
| **Bridge** | The B section of a song form and provides a contrast to the A sections |
| **Charm Song** | A type of music theatre song which moves along at a steady pace |
| **Coda** | An extension or final small section in a song |
| **Comedy Song** | A type of music theatre song where the focus is more on the lyric humor |
| **Couplet** | Two lines of lyric or poetry together |
| **Climax** | The peak of a musical phrase, quatrain, or song |
| **Extension** | Similar to a coda, an extension often prolongs the final harmony |
| **Feel** | The rhythmic groove of the music |
| **Female Endings** | Syllabic endings where an accent is on the penultimate syllable at the end of a line |
| **Foot Level** | Focusing on stress within an iambic foot |
| **Half Cadence** | Harmonic motion from the tonic to the dominant |
| **Hook** | The phrase — music and lyric — which sticks in the listener’s mind |
| **Iambic** | A type of poetic foot where there are two syllables: one weak — one strong |
| **Imperfect Authentic****Cadence** | Harmonic motion from the dominant to the tonic with ‘Do’ present in bass, but not the melody |
| **Line Level** | Considering the shape and stress of a full line of text |
| **Male Endings** | Syllabic endings where an accent is on the final syllable at the end of a line |
| **Meter** | The organization of the pulse or beat upon which the song is based |
| **Motive** | A musical idea that is stated then developed further |
| **Musical Scene** | A type of music theatre song that encompasses the action of an entire scene |
| **Phrase Shape** | The rising (or falling) of a lyric line and/or its musical setting |
| **Poetic Foot** | A lingual measurement consisting of two syllables together |
| **Prosody** | Matching the stress of the lyric with the stress in the musical setting |
| **Rhyme** | Different words that ***sound*** the same at their ends |
| **Quatrain** | Four lines of poetry that belong together as a stanza |
| **Stanza** | Four or more lines of poetry that belong together and follow the same stress as other stanzas |
| **Stress** | Which syllable and note that gets weight or is emphasized within a song |
| **Strong Syllable** | A portion of a word (or potentially the entire word) which receives emphasis |
| **Tag** | A coda or extension at the end of a song, often following a deceptive cadence |
| **Time Signature** | The organization of the meter into groups of duple or triple |
| **Weak Syllable** | A portion of a word (or potentially the entire word) which ***does not*** receive emphasis |