

COMMON THREAD -2022

SING THAT NOTE

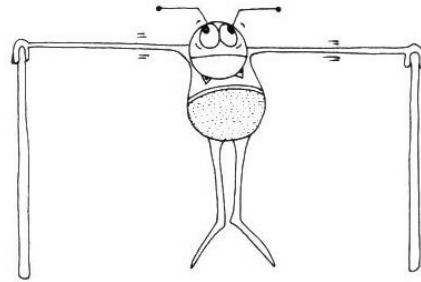
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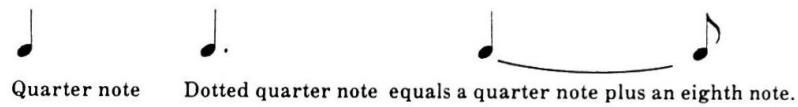
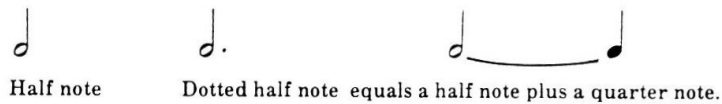
Have fun!
Isabel Bernaus

We've Got Rhythm

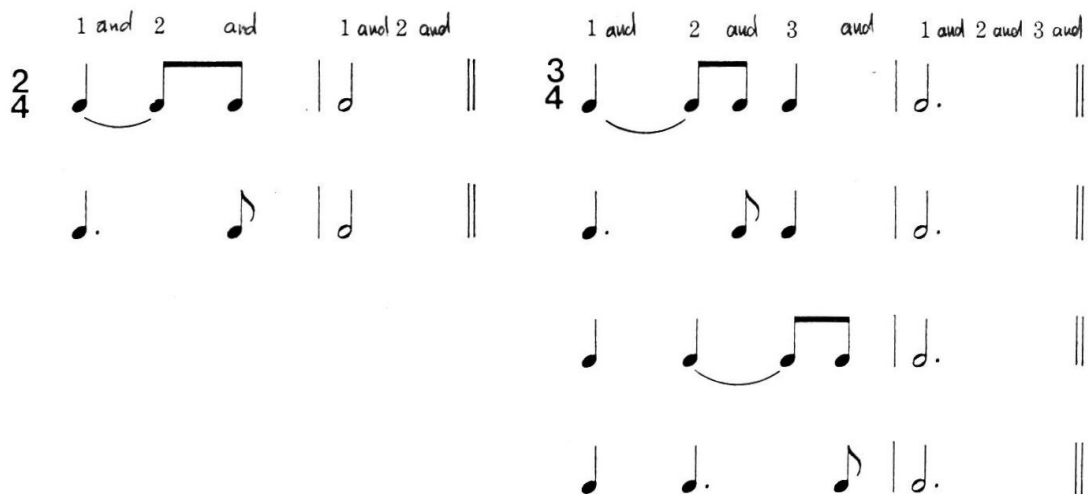
DOTTED QUARTER NOTES AND TIES



A dot placed after a note increases the value of that note by half:



The following example shows the relationship between tied notes and dotted quarter notes in $\frac{2}{4}$ and $\frac{3}{4}$ time.



1

2

4

5

6

Further Subdivisions of the Beat

So far, we have used only half notes, quarter notes and eighth notes and their equivalent rests. Now we are going to divide each quarter note into four equal sixteenth notes.

When clapping eighth notes in a $\frac{2}{4}$ measure, you feel a pulse of two in each beat. Now you are going to feel a pulse of *four* in each beat.

This is how to count sixteenth notes in a measure of $\frac{2}{4}$:

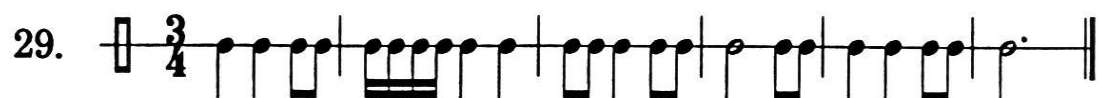
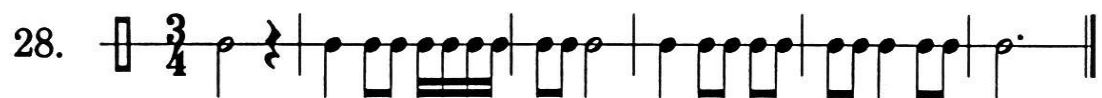
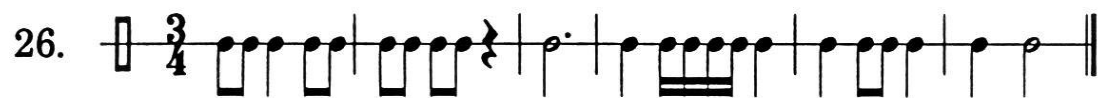
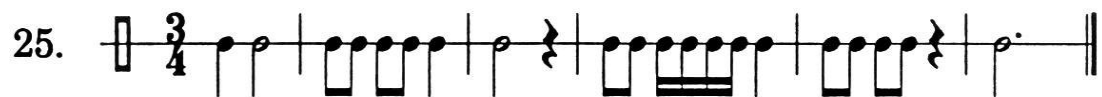
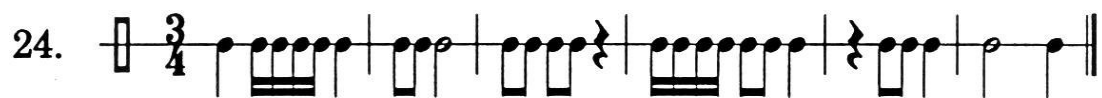
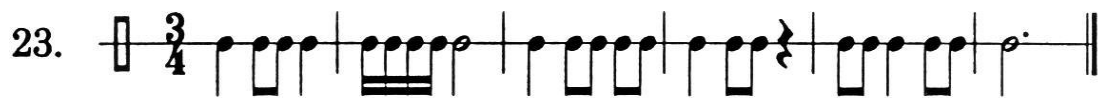
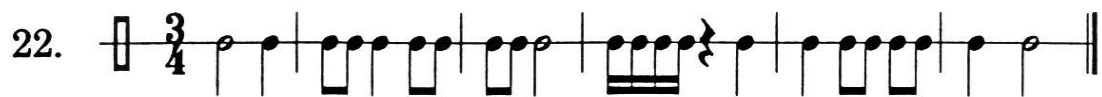
ONE TWO

$\frac{2}{4}$

ONE tah tah tah TWO tah tah tah

1 tah tah tah 2 tah tah tah

$\frac{2}{4}$





COMBINATIONS OF EIGHTH AND SIXTEENTH NOTES

The sixteenth notes may appear with an eighth note in several combinations within a single beat:

1. or
2. or
3. or

Combinations 1 and 2 occur very frequently. Combination 3 will be discussed in our chapter on syncopation.

Pattern

is the equivalent of

Sing the following sequence in exactly the same tempo without pause. Use any pitch you wish.

EXAMPLE

(1) Lon - don - der - ry town.

Lon - don - der - ry town

(2) Am - ster - dam town.



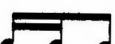
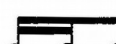
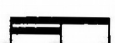

Am - star - dam town


(3) Am - ster - dam town.

Am - ster - dam town


Repeat each of these word patterns while tapping a steady beat.

EXAMPLE


(1)  Bur-ling-ton town	(4)  Nev-er say die
(2)  Peach-es and cream	(5)  Sy-ca-more tree
(3)  Sat-ur-day night	(6)  Los An-gel-es town

The following are excerpts from songs in which  appears as a pattern. Tap a steady beat as you sing each one.

EXAMPLE


 .. nick-nack pad-dy whack, give the dog a bone....

EXAMPLE

 .. Lost my girl now what 'll I do.....

EXAMPLE

 Chick-en crow-ing on Sour-wood Moun-tain....


Sing this American folk song in which the  pattern appears in every measure.

Jim-Along Josie

American Folk Song

Moderately fast
 *mf*
 Hi, come a-long, Jim-a-long, Jo-sie, Hi, come a-long, Jim-a-long, Joe.



The melodies that follow contain the  pattern. Sing each one using the syllables.

1) Moderato



2) Briskly





3) Moderato



4) Moderately





















Pattern

 is the equivalent of 


Select a comfortable pitch and sing the following sequence without pause. Keep a steady beat.


EXAMPLE

1. *Read:*  
Sing: Lon - don - der - ry town Lon - don - der - ry - town
Tap:    
2. *Read:*  
Sing: East - hamp-ton town, East - hamp-ton town
Tap:    
3. *Read:*  
Sing: East - hamp-ton town, East - hamp-ton town
Tap:    


Repeat each of these word patterns while tapping a steady beat:


EXAMPLE


 (1) Blue - ber - ry pie


 (2) Dav af - ter day


 (3) Far, far a - way


 (4) Long, long-a - go


 (5) Rasp - ber - ry jam

 
 (6) French Re - vo - lu - tion

The following songs contain  as a rhythmic pattern.

Sing each one keeping a steady beat. Use words and then syllables.

EXAMPLE

Skip To My Lou

American Singing Game

Allegro



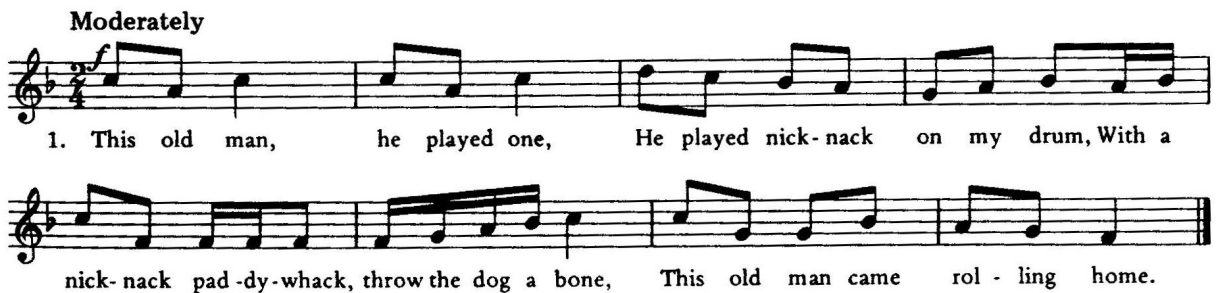
Flies in the but-ter-milk shoo fly shoo, Flies in the but-ter-milk, shoo fly shoo,
 Flies in the but-ter-milk, shoo fly shoo, Skip to my Lou my dar - ling.
CHORUS
 Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.
 Lou, Lou, skip to my Lou, Skip to my Lou, My dar - ling.

This Old Man

EXAMPLE

American Folk Song

Moderately




1. This old man, he played one, He played nick-nack on my drum, With a
 nick-nack pad-dy-whack, throw the dog a bone, This old man came rol-ling home.

Sing the following melodie using syllables. Keep a steady beat.

Moderato
mp

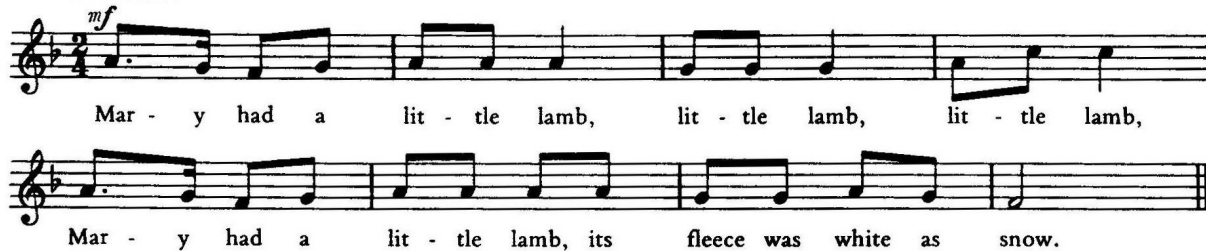


sol

The following melodies contain the  pattern. Sing each one using syllables.

Moderato

mf



Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb,
Mar - y had a lit - tle lamb, its fleece was white as snow.

1) **Lightly**

p



sol

2) **March tempo**

f



sol

6) **Vivace**

W. A. Mozart

mf



sol

Czech Folk Song

7) **Briskly**

f-p



sol

Syncopation

EXAMPLE 1



L=Left Hand; R=Right Hand

If we should shift the accent and read it this way,

EXAMPLE 2



or, better still,

EXAMPLE 3



we would have a very simple form of syncopation.

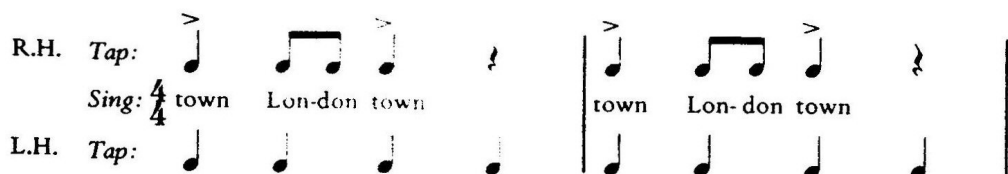
Repeat the above three exercises at increasing speeds and note how the syncopated feeling becomes more pronounced. Clapping these exercises will also help to reinforce the sense of syncopation.

The expression “off beat,” which has become an integral part of our vernacular, derives from this musical practice of doing what is rhythmically unexpected.



Sometimes, syncopation accents the second half of a beat and extends it for a portion of or the entire length of the following beat. The following examples lead us from a normal or “straight” rhythm to a comparatively sophisticated syncopation.

Keep a steady beat with your left hand (L.H.) as you tap the indicated rhythm with the right hand (R. H.). Say the words as you tap the rhythm.



EXAMPLE 4a




EXAMPLE 4b

R.H. Tap: 
 Sing: $\frac{4}{4}$ town Lon-don town town Lon-don town
 L.H. Tap: 

EXAMPLE 4c

R.H. Tap: 
 Sing: $\frac{4}{4}$ town Lon-don town town Lon-don town town
 L.H. Tap: 

EXAMPLE 4d

R.H. Tap: 
 Sing: $\frac{4}{4}$ town Lon-don town town Lon-don town town
 L.H. Tap: 

Example 4c has *one* instance of syncopation per measure, between the 2nd and 3rd beat, whereas Example 4d carries the syncopation through the remainder of the measure. Sometimes, these two examples would be notated as follows:

EXAMPLE 4c (alternate)

$\frac{4}{4}$ town Lon-don town town Lon-don town town

EXAMPLE 4d (alternate)

$\frac{4}{4}$ town Lon-don town town Lon-don town town

Following is an another syncopation with the same words and number of beats. The words are fitted differently:

EXAMPLE 5a

$\frac{4}{4}$ town Lon-don town town town Lon-don town town

or, as in this notation:

EXAMPLE 5b

Compare this syncopation with the pattern in Examples 4c and 4d. Repeat each one several times until you feel the syncopation easily. (If the physical coordination of tapping a different rhythm with each hand proves too difficult, simply tap the beat with the left hand and say the rhythm.)

Following are the words of syncopated phrases from several familiar songs which will appear later in this chapter. To clarify syncopation, the phrases are first notated in “straight” rhythm (without any shifting of the accent) and then as they appear in the songs. Since you probably know at least one of the songs, you should have little difficulty feeling the syncopation when you read it in the proper notation.

EXAMPLE 6a

EXAMPLE 6b

EXAMPLE 7a

EXAMPLE 7b

Singing in Harmony

ROUNDS

1. A B ,

2. A B ,

3. A B ,

4. A B ,

5. A B , Fine

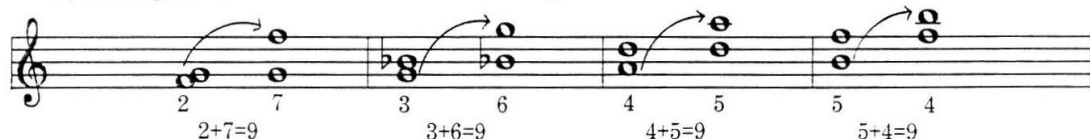
chanter-
(8.^a pl. haut)

D. C.

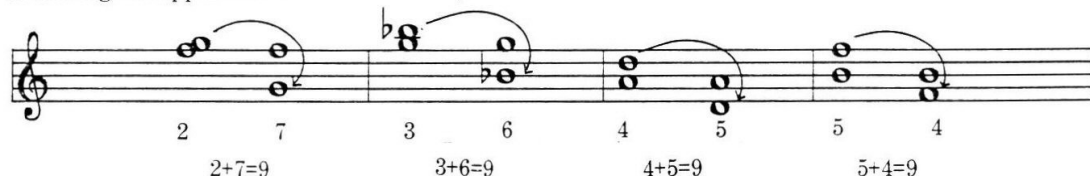
6. A B ,

Inversion of Intervals

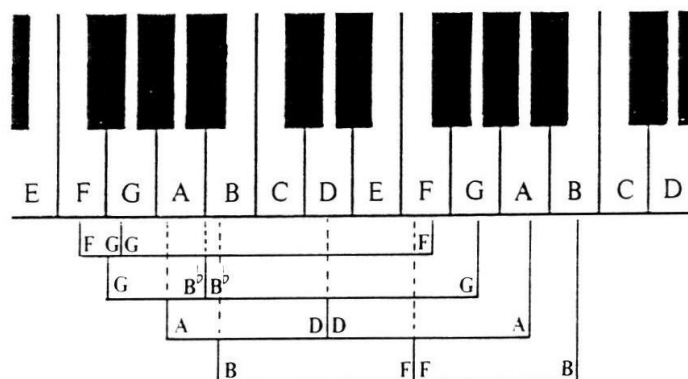
By moving the lower note of each of the following intervals UP an octave,



or moving the upper note DOWN an octave,



you can produce different intervals (as shown on the keyboard).



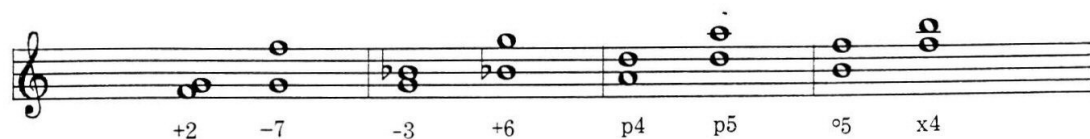
This process is called INVERSION.

Notice that the numerical value of the two intervals added together always comes to 9.

The 6th inverted becomes a 3rd ($6+3=9$).
 The 7th inverted becomes a 2nd ($7+2=9$).
 The octave inverted becomes a unison ($8+1=9$).

The quality of the inverted intervals (major, minor, augmented, diminished, or perfect) is determined as follows:

A major interval inverted becomes minor;
 A minor interval inverted becomes major;
 An augmented interval inverted becomes diminished; and
 A diminished interval inverted becomes augmented.
 A perfect interval always remains perfect.



EAR TRAINING INTERVAL SONGS

- | | | |
|---|---|--|
| minor 2 ^d | - | asc. White Christmas, As Time Goes By, Pink Panther, Jaws
desc. Joy to the World, Fur Elise, All My Loving |
| Major 2 ^d | - | asc. Do-re-mi, from The Sound of Music, Happy Birthday, Frere Jacques, Silent Night
desc. Mary Had a Little Lamb, Go Tell Aunt Rhody, Three Blind Mice, The First Noel |
| minor 3 ^d | - | asc. O Canada, Greensleeves, To Dream the Impossible Dream
desc. The Caisson Song , Hey Jude, This Old Man |
| Major 3 ^d | - | asc. When the Saints Go Marching In, The Blue Danube Waltz, Kumbaya
desc. Good Night Ladies, Swing Low Sweet Chariot, Summertime |
| Perfect 4 th | - | asc. Anne of Green Gables, Auld Lang Sang, Bridal March, Amazing Grace, Christmas Tree, Hark the Herald Angels Sing!, Eine Kleine Nachtmusik (Mozart)
desc. Old McDonald Had a Farm |
| Augm. 4 th
Dim. 5 th | - | asc. West Side Story (Maria) |
| Perfect 5 th | - | asc. Land of Silver Birch, Twinkle, Twinkle, Lavender's Blue, Star Wars, Do you Hear What I Hear?
desc. The Sound of Music (2 nd : "When you know the notes"), The Flintstones |
| minor 6 th | - | asc. Go Moses, Rain, Rain
desc. Love Story |
| Major 6 th | - | asc. Jingle Bells (Dashing through the snow), My Bonnie, For He Is a Jolly Good Fellow
desc. Nobody Knows |
| minor 7 th | - | asc. There's a Place for Us
desc. |
| Major 7 th | - | asc. L'hiver, Bali Hai (from South Pacific), The Simpsons
desc. |
| Perfect 8 ^a | - | asc. Over the Rainbow
desc. |
| Major Chord | | Old Smoky, The Jeopardy |
| Minor Chord | | Plowin' |

MINOR 2ND : AS TIME GOES BY



PERFECT 4TH : AULD LANG SYNE

I. Should auld ac-quain-tance
be for-got, And ney - er brought to mind? Should auld ac-quain-tance be for-got, And
I. days o' lang_ syne? For auld lang_ syne. my dear. For auld lang_
syne; We'll tak' a cup o' kind - ness yet, For auld_ lang_ syne. *D.C.*

PERFECT 5TH : TWINKLE, TWINKLE

Ah! vous di-rai - je ma - man Ce qui cau - se mon tour - ment : Pa - pa veut que je rai -
son-ne Comm'u - ne gran-de per-son-ne, Mais, je dis que les bon-bons Va-lent mieux que la rai-son.
Moi les le-çons.

Fifth: A convenient quantity of alcohol to be consumed before, during or after a performance. (See Bar)

AUGMENTED 4TH : MARIA

mf
Ma - ri - a, I've just met a girl named Ma - ri - a, And
sud-den - ly that name will nev - er be the same to me.

MINOR 6TH : GO DOWN MOSES

When Is - rael was in E - gyp' Lan', Let my peo - ple
go, Op - pressed so hard they could not stan', Let my peo - ple

MAJOR 6TH : MY BONNIE

My Bon-nie lies ov-er the o-cean, my Bon-nie lies ov-er the sea. My
Bon-nie lies ov-er the o-cean, O bring back my Bon-nie to me. Bring back, bring back,
bring back my Bon-nie to me, to me. Bring back, bring back, bring back my Bon-nie to me.

MINOR 7TH : THERE IS A PLACE FOR US

There's a place for us, some-where a place for us,
peace and quiet and o-pen air.

MAJOR 7TH : L'HIVER

L'hi ver, le froid fait mal aux o-reil-les, L'hi ver, le froid me
fait mal aux doigts. Je sau-te, je dan-se, je cours, oh! mer veil-le, L'hi-
ver, le froid, je ne le sens pas!

PERFECT OCTAVE : SOMEWHERE



Some - where o - ver the rain - bow way up high,
there's a land that I heard of once in a lull - a - by.

MAJOR CHORD : OLD SMOKY



On top of old Smo - ky, all cov-ered with snow, — I — lost my true lov - er by court - ing too slow. —

MINOR CHORD : PLOWIN'



When you plow, don't lose your track. Can't plow straight and keep a - look - in' back. Keep your hand on that
plow, hold — on. — Hold on, — hold — on. — Keep your hand on that plow, hold — on. —

VARIOUS INTERVALS



Austrian

S
A

Do up to *re* is a ma - jor sec - ond. Do up to *mi* is a ma - jor third.

T
B

Do up to *fa* is a per - fect fourth. Do up to *so* is a per - fect fifth.

Do up to *la* is a ma - jor sixth. Do up to *ti* is a ma - jor sev - enth.

C

Do up to *do* is a per - fect oc - tave. Do down to *ti* is a mi - nor sec - ond.

Do down to *la* is a mi - nor third. Do down to *so* is a per - fect fourth.

Do down to *fa* is a per - fect fifth. Do down to *mi* is a mi - nor sixth.

Do down to *re* is a mi - nor sev - enth. Do down to *do* is a per - fect oc - tave.

Some Elements of Musical Language

SOLFEGE NOTES : THE ORIGIN



INTERVALS

INTERVALS	Diminished (o)	Minor (-)	Major (+)	Augmented (x)
2 ^d	-	½ t.	1 t.	1 ½ t.
3 ^d	1 t.	1 ½ t.	2 t.	2 ½ t.
4 th	2 t.	2 ½ t.		3 t.
5 th	3 t.	3 ½ t.		4 t.
6 th	3 ½ t.	4 t.	4 ½ t.	5 t.
7 th	4 ½ t.	5 t.	5 ½ t.	6 t.
8 ^a	5 ½ t.	6 t.		6 ½ t.

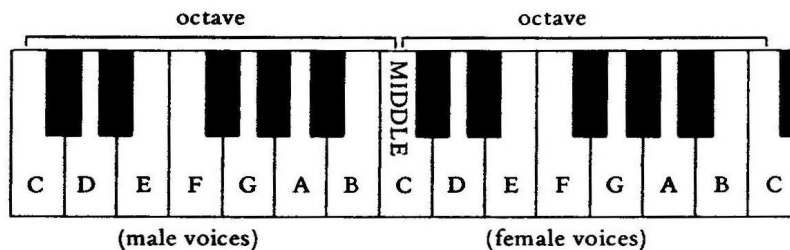
VOCAL TIMBRE

Middle C is a very *definite* pitch. If all the instruments in a symphony orchestra were asked to play middle C at the same time, they would play exactly the same pitch, although the quality of sound, or *timbre*, produced by each type of instrument would be quite different.

The same situation prevails among singers. When we hear a middle C sung by a female voice, it sounds different from when it is sung by a male voice. For example, middle C is quite low in the vocal range of the soprano voice (the highest of the female voices), while it is in the upper range of the bass voice (the lowest of the male voices).

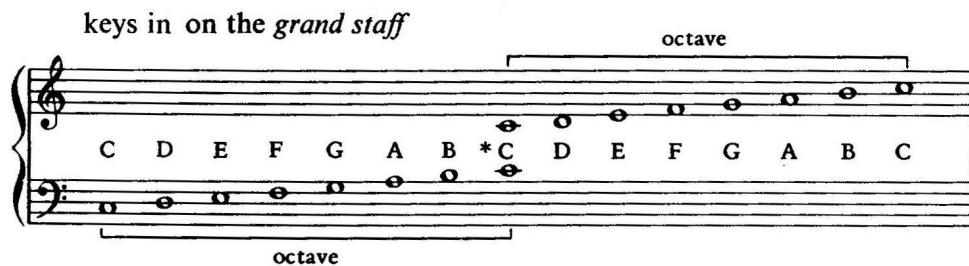
Therefore, in this course of study, when you are asked to sing the C indicated on the treble staff as *middle C*, our male singers, in all likelihood, will be singing a note which is an *octave* lower.

Again, the piano keyboard will help in understanding the meaning of the term *octave*.



The keyboard consists of a sequence of 7 white keys and 5 black keys that are successively repeated. The distance between the first note (in this instance C) of each successive sequence encompasses eight keys. This distance is called an *octave*. Since the sequence can start on any note of the keyboard, any key (note) and the corresponding one with the same letter name either to its left (below) or to its right (above) are an octave apart. This will be explained in detail in the chapters on *intervals*.

The notes in Figure 11 comprise the white keys in the octave above middle C. Because of the timbre and range of the male voice, the men will actually sing these notes an octave lower than written. Since folk and popular music are almost always written on the treble staff, it is important to understand that distinction. The men should sing in the range that is most comfortable to their voice, which invariably, as stated above, will actually produce a sound lower than that of the female voice.

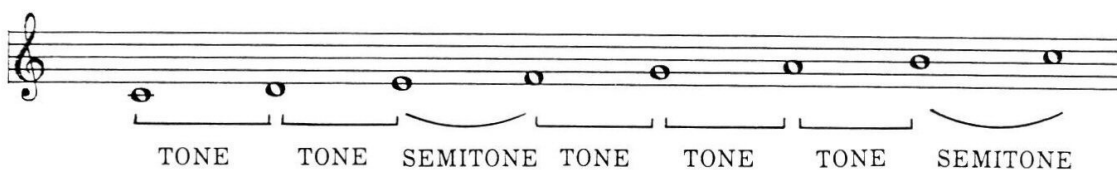


*Middle C may appear in two places on the grand staff.

The symbol C indicates that the second line from the top of the lower staff is the F below middle C.

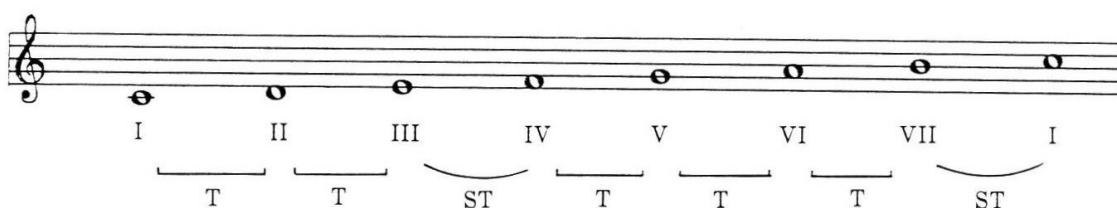
Each scale sounds different. This is because there is a different order of tones and semitones in each scale. The seven different starting notes give seven different patterns.

We shall start with the scale beginning on C. In this scale the tones and semitones appear in this order:



This particular arrangement of tones and semitones is known as the MAJOR SCALE, and this particular scale takes its name from the note on which it starts and finishes: the SCALE of C MAJOR.

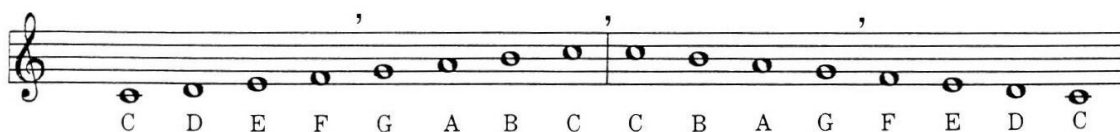
The C MAJOR SCALE has seven degrees (the eighth degree is simply a repetition of the first degree, an octave higher). Each degree of the scale is identified by a Roman numeral:



This pattern is the same for *every* major scale.

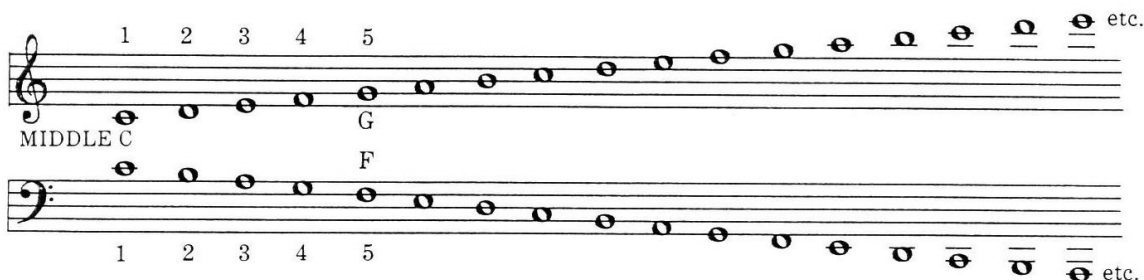
Exercise

Sing the C major scale ascending and descending. Sing each note to its letter name (C, D, E, etc.). Take a breath at each comma.



The whole range of usable musical sounds can be written on two staves. The notes above middle C are usually written in the TREBLE CLEF (also known as the G CLEF, because it shows where G lies on the staff). Middle C is written on the first ledger line below the treble staff.

The notes below middle C are usually written in the BASS CLEF (also known as the F CLEF, because it shows where F lies on the staff). Middle C is written on the first ledger line above the bass staff.



In the treble clef, the G lies five steps *above* middle C.

In the bass clef, the F lies five steps *below* middle C.

The Tonic Triad

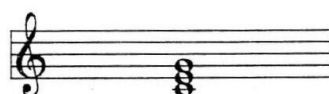
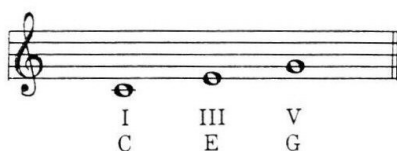
Each note of the scale also has a technical name. The first degree of the scale is called the **TONIC**.

Sing the scale of C major from tonic to tonic, using the letter names. Sing the scale several times, emphasizing the notes C, E and G, and singing the other notes (D, F, A and B) rather softly.



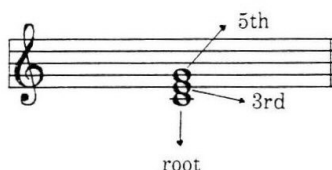
Now sing only the notes C E G:

If you play these three notes together on the piano, you will hear a three-note chord called a **TRIAD**.



Since this triad is based on the tonic note, C, it is known as the **TONIC TRIAD**.

The lowest note of the triad, C, is called the **ROOT**;
the next note above, E, is called the **THIRD**; and
the highest note, G, is called the **FIFTH**.



There are three different ways in which you can sing a triad:

- (1) with the root as the lowest note;
- (2) with the 3rd as the lowest note;
- (3) with the 5th as the lowest note.



When the root is the lowest note, the triad is in **ROOT POSITION**.
When the 3rd is the lowest note, the triad is in **FIRST INVERSION**.
When the 5th is the lowest note, the triad is in **SECOND INVERSION**.

Exercise

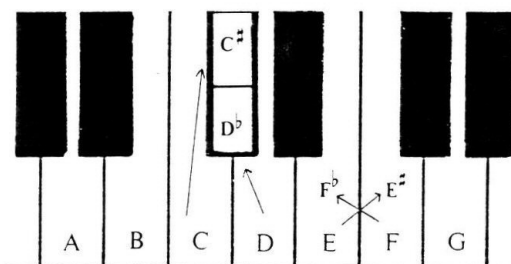
Sing the tonic triad of C major and its inversions, ascending and descending. Sing each note to its letter name.



Sharps and Flats

The black keys on the piano borrow their names from neighbouring white keys. For example, the black key that lies between C and D is called C SHARP (the semitone above C) or D FLAT (the semitone below D). In the same way, the black key between A and B has two different names: it can be called A SHARP (the semitone above A) or B FLAT (the semitone below B).

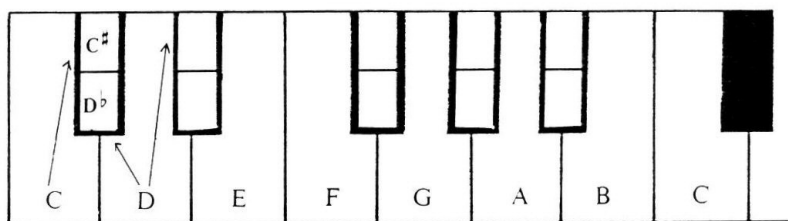
Suppose you want to play E SHARP (the semitone above E). Since there is no black key between E and F, you will have to use the nearest white key above. That white key, F, is also called E SHARP. The nearest white key below F, which we normally call E, could also be called F FLAT.



Using the syllable system, a sharp is called DIÈSE and a flat, BÈMOL. Thus C sharp is DO DIÈSE and D flat, RÉ BÈMOL.

Exercise

- Draw an arrow from each white key to its sharp and write the name of the sharpened note.
- Draw an arrow from each white key to its flat and write the name of the flattened note.



(Notice that each black key can be either a sharp or a flat.)

The Making of Flats

We can continue to build new scales from the upper tetrachord of each previous scale. Each time we produce a new scale in this way, we must remember to raise its seventh degree, in order to maintain the correct order of tones and semitones.

Scale of C+

Diagram illustrating the construction of major scales by stacking upper tetrachords and raising the seventh degree to maintain the correct order of tones and semitones.

The scales shown are:

- Scale of C+ (I II III IV | V VI VII I)
- Scale of G+ (I II III IV | V VI VII I)
- Scale of D+ (I II III IV | V VI VII I)
- Scale of A+ (I II III IV | V VI VII I)
- Scale of E+ (I II III IV | V VI VII I)
- Scale of B+ (I II III IV | V VI VII I)
- Scale of F#+ (I II III IV | V VI VII I)
- Scale of C- (I II III IV | V VI VII I)

+ is used as an abbreviation for "major"

Appendix : Glossary

Italian musicians had a great influence throughout Europe three or four centuries ago, so even today many composers still use Italian words to tell the performer how the piece should sound, and many music books use Italian words to describe how a song is to be sung, or an instrumental piece is to be played. Here are some of those words.

<i>a cappella</i>	group singing or choral music without instrument accompaniment
<i>accelerando</i>	becoming faster
Adagio	slow tempo, slower than ANDANTE and faster than LARGO
<i>ad libitum</i>	the liberty to vary from strict tempo or according to the performer's own invention
<i>alla breve</i>	quick double time, i.e., with the half note rather than the quarter note as the beat, indicated by the tempo mark C
Allegro	cheerfully, in quick tempo
Andante	walking tempo, with moderate speed
<i>a tempo</i>	return to normal tempo after deviations such as <i>ad libitum</i> , <i>piu lento</i> , <i>ritenuto</i> , etc.
<i>cadenza</i>	an extended section in free, improvisatory style, usually inserted near the end of a piece, where it gives the singer or player a chance to exhibit his technical brilliance
<i>cantabile</i>	singable, singing, in a singing style
<i>crescendo</i>	with increasing tone volume
<i>decrescendo</i>	with decreasing volume
<i>diminuendo</i>	same as <i>decrescendo</i>

<i>dolce</i>	sweet and soft
<i>forte</i>	loud, abbreviated <i>f</i>
<i>forte-piano</i>	loud followed by soft, abbreviated <i>fp</i>
<i>fortissimo</i>	very loud, abbreviated <i>ff</i>
<i>largo</i>	very slow in tempo, usually combined with great expressiveness
Largo	without any perceptible interruption between the notes, very smoothly
<i>lento</i>	slow
<i>marcato</i>	marked, emphasized
<i>meno</i>	less (<i>meno mosso</i> means less quickly)
<i>mezzo, mezza</i>	half (<i>mezzo forte</i> means half-loud, moderately <i>forte</i> abbreviated <i>mf</i>)
Moderato	moderate speed, faster than ANDANTE and slower than ALLEGRO
<i>molto</i>	very (<i>molto allegro</i> means very quickly)
<i>non tanto, non troppo</i>	not too much (<i>non troppo allegro</i> means not too fast)
<i>p</i>	abbreviation for <i>piano</i> (soft); in organ and piano music,
P	abbreviation for pedal
<i>pianissimo</i>	very soft, abbreviated <i>pp</i>
<i>piano</i>	soft; don't get this instruction to play softly confused with the musical instrument
<i>più</i>	more (<i>più allegro</i> means quicker, literally more quick)
Presto	fast
<i>rallentando</i>	gradually slackening in speed, abbreviated <i>rall.</i>
<i>ritardando</i>	gradually retarding or slackening in speed, abbreviated <i>rit.</i> or <i>ritard.</i>
<i>ritenuto</i>	immediate reduction of speed, "held back."
<i>rubato</i>	an elastic and flexible tempo using slight <i>accelerandos</i> and <i>ritardandos</i> which alternate according to the requirements of musical expression; literally stealing time from one note and giving it to another

<i>scherzando</i>	playful, playfully
<i>sempre</i>	always (<i>sempre legato</i> means always legato)
<i>sforzando</i>	a sudden and strong accent on a single note or chord, abbreviated <i>sfz</i>
<i>subito</i>	suddenly
<i>tenuto</i>	held, sustained, abbreviated <i>ten.</i>
<i>tremolo</i>	in singing, a slight, trembling fluctuation of pitch.
<i>vibrato</i>	on stringed instruments, a slight fluctuation of pitch produced on sustained notes by oscillating motion of the left hand; in singing, a scarcely noticeable wavering of the tone, to increase the emotional effect of the sound without seeming to change the pitch.
Vivace	
Vivamente, Vivo	quick, lively

- Air:**
1. A simple tune, often for singer.
 2. What the singer must inhale before performing such a tune.
 3. In the plural (airs), what the singer puts on after performing such a tune particularly well.

