

Teacher Education Curriculum Glossary

Abstraction	Creating design or movement which is non-representational, resembling or presenting aspects of a subject without portraying it realistically.
Accent	A stress of one element over others, by increased force/energy.
Accompaniment	Sound or sounds that support rhythmic, melodic or movement performance. Sound(s) or movement(s) which support a main rhythmic or melodic part.
Adagio	Slow sustained movement executed with fluidity
Aeolian Mode	<i>see Modes</i>
Aleotric Music	Music in which some element of the composition is left to chance, and/or some primary element of a composed work's realization is left to the determination of its performer(s). The term is most often associated with procedures in which the chance element involves a relatively limited number of possibilities.
Alignment	The concept of skeletal relationships, the placement of the bones in such a way that there is an increase in physiological effectiveness (e.g. posture, stance) Alignment choices can vary according to the dance genre and the desired aesthetic goals. Correct alignment means placing the body (bones and muscles) in such a way that they are physiologically correct, therefore reducing the chance that the dancer will be hurt by the movement.
Allegro	A fast, lively tempo.
Alternating Bordun/Drone	<i>see Bordun/Drone</i> - also referred to as Broken Bordun, 2 tones alternating between the tonic and fifth scale degrees with the tonic usually falling on the strong beats within a measure.
Anacrusis (pick-up)	A single note or group of notes that occur before the first strong beat; a phrase or movement that begins on a weak beat.
Anhemitonic Scale	A scale with no half steps. In Orff Schulwerk this is most commonly associated with a pentatonic scale with no half steps.
Antecedent Phrase	The first of a two-phrase melody or rhythm. <i>See Question / Answer</i>
Antiphonal	Speech or music performed in alternation, with participants split into halves of equal strength and composition.
Arpeggiated Bordun/Drone	<i>See Bordun/Drone</i> - also referred to as a Crossover Bordun/Drone, using the tonic, fifth and upper tonic pitches in an arpeggiated manner with the tonic usually falling on the strong beats within a measure.
Articulation	The amount of space placed between one note and the next. (<i>See Tonguing</i>)
Attack	The onset of a sound or movement and how it is initiated - sharp, smooth, sudden, sustained.

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Ausdruckstanz	An expressionistic dance form that took root in Germany after the First World War. It was closely tied to expressionist art developments of the time, with the intent to repudiate the artificialities of Romantic ballet. Proponents of Ausdruckstanz found their impetus and vitality from South American and African Diaspora sources.
Authentic Melody	A melody which lies in the range of <i>do</i> to <i>do</i> (an octave above).
Axial Movement	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.
Ballet	A form of dance that evolved from early European, especially French, Court dances. It moved into professional theaters around 1670.
Baroque Recorder	A recorder with traditional fingering. Also called "English" recorder, as opposed to the "German" recorder.
Barred Instruments	Percussion instruments with bars tuned to different pitches and played with mallets.: Glockenspiels, Xylophones, Metallophones.
Bass	When used in the original Orff Schulwerk Volumes, the term refers to any bass instrument usually cello, gamba (plucked or bowed). Currently the term bass can include the bass xylophone, metalophone as well as the bass recorder.
Beat	A continuing and steady pulse which is heard or felt in movement, speech and music, moving the piece forward in time.
Binary Form	A two-part form: e.g. AB Form
Bitonic	Two note melodies most-often using the intervals of sol-mi (sometimes known as the 'call')
Blockflote	German name for the recorder.
Body Percussion	Refers to using the body used as an instrument; primary sounds used are: stamp, patschen, clap and snap, though other sounds and techniques are used (e.g. patting arms, head, upper chest,etc.). Also refers to <i>sound gestures</i>
Body Shapes	Symmetrical/asymmetrical, rounded, twisted, angular, arabesque
Body Systems	Muscular, Skeletal, Nervous, Respiratory, Circulatory, Digestive, etc.

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<p>Bordun (Bourdon- French) Drone</p>	<p>1. A repeated pattern using only the tonic and dominant pitches of the scale (first and fifth steps) of the scale, sounding within one octave with the tonic (1) sounding below the lowest pitch of the melody it accompanies and most commonly sounding on strong beats.</p> <p>2. <i>Moving Bordun/Drone</i>: a repeated pattern consisting of the tonic and dominant (first and fifth steps) with one tone (frequently the fifth but sometimes the tonic) moving to neighboring pitches on unaccented beats. The tonic and dominant pitches normally occur on the pulse and movement away occurs on weak beats.</p> <p>3. An accompaniment device. The term bordun is synonymous with the term drone. In a Simple Bordun/Drone the tonic and dominant pitches are employed as a repeated pattern. Variety in the patterns is achieved through rhythm, range and tone color.</p> <div style="text-align: center; margin-top: 20px;"> <p>Simple Bordun</p> <table style="margin: auto; border-collapse: collapse;"> <tr> <td style="padding: 0 10px;">Pentatonic Scale</td> <td style="padding: 0 10px;">Chord Bordun</td> <td style="padding: 0 10px;">Broken Bordun</td> <td style="padding: 0 10px;">Level Bordun⁵</td> <td style="padding: 0 10px;">Arpeggiated Bordun</td> </tr> </table> </div>	Pentatonic Scale	Chord Bordun	Broken Bordun	Level Bordun ⁵	Arpeggiated Bordun
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<p>Broken Bordun/Drone</p>	<p><i>See Bordun/Drone</i> - Also referred to as Alternating Bordun/Drone, 2 tones using tonic and fifth scale degree.</p>					

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Call and Response	<p>1. A song in which a group responds to a soloist (the "call"). The group "response" is often a predetermined phrase. Many spirituals are of this nature.</p> <p>2. A form of dance or music in which a short segment or "call" is performed by one with a response performed by a group.</p>
Canon	<p>1. A form of imitation where successive performers follow the first performer(s) in strict imitation with each entrance occurring at the same interval of time in an overlapping manner (e.g. round). Canons may also be performed with each performer/group beginning simultaneously at a different starting point within the piece and continuing to perform successive parts, creating an overlapping effect.</p>
Chance	<p>A choreographic device in which elements of dance are specifically chosen and defined but randomly structured (e.g. operations such as dice tossing or drawing slips of paper with directions from a bag) to create a dance or movement phrase. The use of aleatoric procedures in music often used. Also known as Aleatoric Dance, it is closely associated with the work of John Cage and Merce Cunningham.</p>
Changing Meter	<p><i>See Mixed Meter</i></p>
Chord Bordun/Drone	<p><i>See Bordun/Drone</i>, the use of the tonic and dominant scale degrees in a repeated pattern to create melodic accompaniment.</p>
Choreographer	<p>One who creates dance. Derived from the Greek words for dance and writing; originally referred to the actual writing down of the steps of a dance. As of the late 18th century it has meant the art of composing dance.</p>

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Classical	Dance forms that have been developed into highly stylized structures within a culture. Generally developed within the court or circle of power within a society.
Clock Time	A manner of composing, notating and directing dance and music using seconds, minutes, and hours.
Collage	<ol style="list-style-type: none"> 1. A composition consisting of a clash of component parts such as key, timbre, texture, meter, tempo or unrelated melody fragments which are juxtaposed by layering or moving quickly between the components as in a film montage. 2. A dance form that creates a unified effect by juxtaposing different portions of contrasting momentary movement, creating a unified effect.
Color Part	In Orff orchestrations - a simple musical addition which adds 'color' to the overall sound and can be used to create atmosphere, to complete the feeling of phrase or to highlight text. This part is very sparse, does not play frequently and serves no harmonic function.
Complementary Rhythms	Two or more patterns performed simultaneously creating a balance of rhythmic activity resulting in a sense of completion and musical depth.
Compound Meter	Meter in which the strong pulses within a measure consist of subdivisions, usually in units of three. Examples are: Compound Duple 6/8 (3+3) , Compound Triple 9/8(3+3+3). Examples include Compound Irregular meter (2+2+3).
Conducting à la Keetman	A conducted improvisation in which the leader cues performers organized into timbre groupings (woods, metals, rattles and drums/tympani) by using distinct body movements for each timbre in a dance-like way. Beginning with free rhythmic exploration, the conductor gradually creates layered rhythmic patterns which continue to build with changes in tempo, dynamics and rhythm. Gunild Keetman used this technique often and chose to bring an energetic ending to such improvisations with hemiola patterns using the drums, claves and cymbals.
Consequent Phrase	The second of a two-phrase melody or rhythm. <i>See Question & Answer.</i>
Consort	A Renaissance term for 'ensemble'. A recorder consort would only consist of various sizes of recorders. A "broken" or "mixed" consort would include instruments of various and contrasting types.

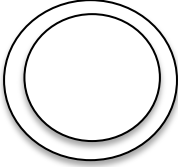
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Contra Bass Bars	Single-barred instruments sounding two octaves below the notated pitch.
Contra Dancing	Contra dance (contredanse, contradance, contra-dance) refers to several partnered folk dance styles in which couples face in two lines (occasionally, a square). The origins are found in English country dances and have come to be associated with American folk dances, especially in New England.
Contour	The quality of the movement of melody including the relationship of successive intervals including steps, skips or leaps, ascending or descending lines. In movement, tracing a representative line for visual effect or musical stimulus.
Contrary Motion	Melodic progression of two voices moving in opposite directions.
Contrast	A diversity of adjacent parts in color, emotion, tone, energy and style. This can be represented in music and movement in a variety of ways through the use of e.g. form, timbre, tempo, movement, range, texture, energy, space.
Convergent Learning	Information is presented in a clear and precise way, encouraging learning in a direct path with planned outcomes.
Convergent Rhythms	Rhythm patterns in which the notes occur on the beat or on regular subdivisions of the beat; as opposed to divergent rhythms.
Counter melody	A melody which plays a secondary role to a main melody when performed at the same time, providing the texture of an accompaniment part; a secondary melody performed in counterpoint with the primary melody.
Creative Movement	A combination of dance technique and the art of expression through movement. This form of movement uses the qualities and elements of movement and acquired skills as a response to visual, emotional, literary or musical stimuli.
Crescendo	A gradual increase in volume. A gradual increase in movement dynamics.

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Cross-Over Bordun/Drone	<i>See Bordun/Drone</i> - also referred to as Arpeggiated Bordun/Drone
Crusis	The onset of the strong beat in a measure or phrase, sometimes referred to as the attack.
Dance	An art form involving movement as a form of non-verbal communication, often used as a means to convey an idea or relate a story. Performed individually or with others, dance can be used to express emotion, for social interaction or used in a spiritual or performance setting, with or without musical accompaniment.
Descant	A melody performed in counterpoint with a main melody, often in a higher range.
Descant Recorder	A recorder consort term for the soprano recorder.
Diaphony	Harmony created when two melodic lines move opposite directions. An early form of polyphonic harmony which included imperfect intervals, contrary motion and part crossing.
Diatonic Scale	A scale of 7 tones do, re, me, fa, sol, la ti, do <i>See scale</i>
Dimension	Refers to the dance element of <i>space</i> in which movement is expressed as: far/near, large/small, high/low, broad/narrow
Direction	Refers to the dance element of <i>space</i> in which movement is expressed as: forward/backward, upward/downward, side to side, combinations (diagonals); right/left, turning inward and outward.
Divergent Learning	Occurs when many ideas are offered as solutions for problems, encouraging creativity, risk-taking and flexible thinking without the goal of a fixed outcome.
Divergent Rhythms	Rhythm patterns in which the notes occur on uneven subdivisions of the beat as opposed to convergent rhythms. Examples are dotted eighths with sixteenthths; triplets (induple meter); syncopation.
Do Pentatonic	A pentatonic scale in which the tonic (tonal center) is <i>do</i> : do, re, mi, so, la.

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Dorian Mode	<i>see Modes</i>
Double Circle	<p>In movement activities and play party games a double circle consists of a circle within a circle. Often this formation is used with partners being placed on in the inner circle and the other in the outer circle facing each other. Also referred to as concentric circles.</p> 
Drone/Bordun	<i>see Bordun/Drone</i> The use of the tonic and dominant pitches as an accompaniment in a non-functional way. <i>Refer to notated examples - see Bordun/Drone.</i>
Duet	Two performers dancing/playing/singing together at the same time.
Echo	An imitation device in which a segment (phrase, measure, part) is performed by one then immediately repeated by another. <i>see Imitation</i>
Elemental Music	Elemental music employs simple rhythmic and melodic patterns influenced by speech and movement which may be imitated, composed or improvised. Using ostinati, simple forms and harmonic structures, these patterns may develop into larger forms.
Elemental Style	Elemental Style is characterized by rhythmic patterns found in speech and movement which may be combined with familiar melodic patterns. This style creates a ensemble sound of rhythmic activity, unsophisticated forms and simple harmonic structures. It is heard as a horizontal style of composition.
Ethnic/World Dances	These dances are intrinsic to and expressions of a particular culture. Some ethnic dances are folk or social dance; others were originally court dances that played a vital role in the ruling aristocracy in many countries. Many court dances tell stories, legends, myths, and are important to the culture of a society.

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Experience/Prepare	A stage in the learning sequence where a concept or skill is not yet labeled. At this stage, students are participating in activities where they engage in the concept or skill.
Exploration	Refers to a stage of learning involving varying degrees of guided experiences which investigate new concepts and skills through movement, speech, singing, body percussion or instrument playing.
Expression	An act, process, or instance of representing words or some other medium; something that manifests, embodies or symbolizes something else, a representation or symbolism, a vivid indication or depiction of mood or sentiment.
Flauto Dolce	Italian name for the recorder.
Flow	In movement, flow represents varying degrees of continuousness of movement. It can be free, bound, balanced, neutral, providing a continuum between strong and/or light force.
Flute à bec	French name for the recorder.
Folk Dance (also "traditional dance," "cultural dance," or "ethnic dance")	Term(s) applied to dances that are influenced by tradition. These dances appear in some form in almost every society and often originated at a time when there was a distinct division between the dances of high society and the dances of "common folk." These dances are remembered and passed on to younger generations as ways of preserving cultural and ethnic heritage.
Form	The design of a piece of music or movement, resulting from repetition of portions and the contrast of new material and can include: Phrase, Simple Forms (abab), Echo, Question and Answer, AB, Rondo, Canon, Theme and Variations, Chaconne/Passacaglia, Introduction, Interlude and Coda. Structures in form can be represented by letters which indicate contrast and repetition as in ABA form.
Free Rhythm	Using the breath, clock time, sensed time and open score to create or perform movement sequences.

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"German" Recorder	An instrument with an altered fingering system as opposed to the "English" or Baroque recorder.
Guided Exploration	Free musical or movement activities prompted by verbal cue, aural or visual cues.
Gunild Keetman (1904-1990)	With composer Carl Orff, was the originator of the approach to teaching music and movement known as Orff Schulwerk. Keetman, trained as a dancer at the Gunther Schule, was also a prolific composer. Known as the First Teacher, Keetman taught the children who were involved in the early stages of Orff Schulwerk Music for Children and prepared them for radio and television broadcasts that popularized the Schulwerk throughout Germany in the 1950s.
Hemiola	Notational device in which a given meter is obscured by means of tying rhythmic figures across a bar line - giving the impression that the meter has shifted from triple to duple, or vice-versa.
Hexatonic Scale	A six-tone scale which can be based on <i>do</i> (do, re, mi, fa, sol, la) or <i>la</i> (so,l la, do, re, mi).
Historical dance	Dance beyond living memory that has not been captured by film or video. These dances must be reconstructed from an instruction manual or notation systems.
Homophonic	Describes music with one dominant melody line accompanied by chords or supporting harmony. Also refers to the second stage of developing melodic ostinato patterns (monophonic, homophonic, polyphonic).
Identify/Demonstrate	A stage in the learning sequence after a specific concept or skill has been labeled/presented to the students which involves practicing (often with imitation).


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Imitation	<p>Refers to a stage of learning in which the teacher directs experiences in movement, speech, singing, body percussion and instrument playing which the students copy.</p> <ol style="list-style-type: none"> 1. Simultaneous imitation: the student reacts at the same time as the teacher initiates the response. 2. Remembered imitation (echo): the student repeats an idea or stimulus as soon as it is finished, either with the same medium or by transfer to another medium of performance. 3. Overlapping imitation (canon): the student repeats an idea at a set interval in time while the teacher continues to prepare the next idea.
Improvisation	<p>A stage of learning which involves the spontaneous act of performing original material through movement, speech, song, body percussion or instrument playing. It can also refer to the re-creation of the same following evaluation and analysis.</p>
Improvised Movement	<p>Movement that is created spontaneously, usually stemming from highly structured environments but always with an element of chance. Improvisation is instant and simultaneous choreography and performance, a response to something heard or felt.</p>
Inner self	<p>Accessing one's senses, perceptions, emotions, thoughts, intention, imagination.</p>
Initiation	<p>The impetus of movement from the core, distal, joints, single body parts, or body faces. The impetus of sound through a conducted signal.</p>
Ionian Mode	<p><i>see Modes</i></p>
Irregular Meter	<p>Meter in which the beats are not divided evenly as in Simple Meter (2/4, 4/4) or as in some compound meters (6/8). Irregular Meter consists of groupings of 2 and 3 in various combinations: e.g. 5/8 (2+3, 3+2), 7/8 (3+2+2), 9/8 (2+2+2+3). Sometimes referred to as <i>Uneven Meter</i> or <i>Asymmetric Meter</i>.</p>

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Kinesphere	The sphere of space surrounding one's central axis, defined by the furthest reach of one's limbs.
Kinesthetic	<p>Awareness of the position and movement of the parts of the body by means of the sensory organs (proprioceptors) of the muscles and joints; the sense of the body's motion in time and space; the sense for balance, strength, energy, rotation, flexion and extension; assists spatial orientation and the awareness of time.</p> <p>The sense that detects bodily position, weight, or movement of the muscles, tendons, and joints.</p>
La Pentatonic	A pentatonic scale in which the tonic or tonal center is <i>la</i> ; la, do, re, mi, sol.
Laban Effort Action Drives	The Effort Action Drives are a subset of Laban's much larger area of movement study addressing Effort. The Effort Elements are Weight, Space, Time and Flow. The Action Drives are combinations of just three of the efforts elements: Weight, Space and Time. (e.g. flick, dab, slash, punch, float, glide, press and wring). <i>See Movement Glossary and Movement Supporting Documents.</i>
Label/Present	A stage in the learning sequence where a specific concept or skill is identified using proper music or movement terminology.
Layering	Adding ostinati one at a time at various intervals.
Level Bordun/Drone	<i>See Bordun/Drone</i>
Levels	Refers to the dance element of space in which movement can be presented at high, middle or low levels of the body and the surrounding space to add visual interest and contrast .
Lydian Mode	<i>See Modes</i>

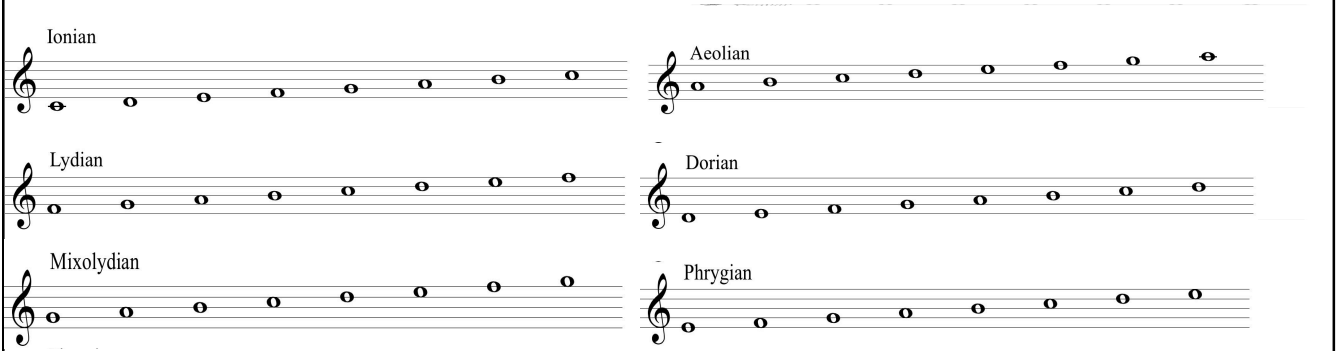
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Line Dances	Dances that are performed in lines. Formation is somewhat free in that all participants are in various lines that may interact at times with each other.
Literacy	In the Schulwerk, the ability to read and write music notation in a variety of ways, at the level of the student's understanding.
Locomotor (traveling)	Movement that results in a change of location (e.g. slide, walk, hop, somersault, run, skip, jump, do-si-do, leap, roll, crawl, gallop).
Longways Set	<p>A dance formation consisting of two facing parallel lines, often used with partners facing each other in opposite lines.</p> 
Maja Lex (1906-1986)	Was a colleague of Orff and Keetman at the Günther Schule. Lex, a choreographer, formed her own dance company, (of which Keetman was a member), which strongly influenced the new dance movement of the late 1920's and early 1930s.
Major Tonality	Denotes the melodic effect created when a major third interval (2 whole steps) occurs between two pitches. The character of a melodic line is determined when this occurs between the tonic and mediant steps.
Metacrusis	A phrase that ends on a weak beat or the weak part of a measure with a diminishing quality of energy but picks up again as it transitions back to the anacrusis.
Metered	Measured time by a pattern of fixed temporal units using pulse, tempo, accent, and rhythmic pattern.

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Metric Accent	The beat or beats in a measure which function as a down beat or strong beat (e.g. 2/4, 3/4, 2/2, beat 1; in 4/4, beats 1 & 3; in 6/8, beats 1 & 4; in 5/4, beat 1 and either 3 or 4.
Minor Tonality	Denotes the melodic effect created when a minor third interval (1 1/2 steps) occurs between two pitches. The character of a melodic line is determined when this occurs between the tonic and mediant steps.
Mirroring	Mirroring is a device in which a leader's gestures/movements, movement qualities, and expression are imitated while facing. All movement is oriented in the same direction of the space as if looking into a mirror. Mirroring can occur between a leader and an individual or a group. An instructor may use mirroring as a pedagogical tool to demonstrate playing or movement technique. In movement, mirroring is often focused on simultaneous performance but can also result in staggered or delayed performance.
Mixed Meter	Denotes multiple meters occurring within the same piece. This can involve changing from 4/4 meter to 3/4 meter from one section to another but usually involves frequent changes, sometimes with each measure. Often the lower number of the time signature remains constant while the upper number changes (e.g. 3/8 to 5/8 to 3/8/ to 9/8, etc.). Also known as <i>changing meter</i> .
Mixolydian Mode	<i>see Modes</i>
Modern Dance	An artistic expression that revolutionized concert dance around mid-20th Century. This form was based on self expression as well as a return to movement that was natural to the body. Movement vocabulary was usually not codified, thus remaining individual to the particular choreographer.

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Modes	<p>Diatonic scales consisting of two tetrachords connected by either whole or half step intervals creating unique melodic patterns. They are characterized as either major (Ionian, Lydian, Mixolydian) or minor (Dorian, Aeolian, Phrygian). Deriving their names from early Greek musical structures, the scales developed into the medieval church modes with some examples found in the folk idiom.</p> <p>Major Modes</p> <p style="text-align: center;">Minor Modes</p>  <p>The image shows six musical staves, each representing a different mode. The first three staves are labeled 'Major Modes' and the last three are 'Minor Modes'. Each staff shows a sequence of notes on a five-line staff, starting from a common tonic note. The notes are: Ionian (C-D-E-F-G-A-B), Lydian (C-D-E-F#-G-A-B), Mixolydian (C-D-E-F-G-A-Bb), Aeolian (A-B-C-D-E-F-G), Dorian (A-B-C-D-E-F-G-A), and Phrygian (A-Bb-C-D-E-F-G).</p>
Monphonic	<p>Describes music consisting of one musical line (voice). Also refers to the first stage of developing melodic ostinato patterns (monophonic, homophonic, polyphonic).</p>
Motif	<p>A single movement or a short movement or musical phrase that is developed and manipulated. Ways to manipulate a motif might include: repetition, retrograde, change in movement size, in tempo, rhythm or quality, and embellishment.</p>
Movement	<p>Any gesture or travel in space by any part of the body whether functional or aesthetic; movement is to dance as sound is to music</p>
Musike	<p>Of Greek origin, which means the integration of movement, logos (speech) and singing. This is the ancient Greek sense of pedagogy.</p>
Non- Locomotor (axial)	<p>Movements/motions that are performed in place (eg. Clap, snap, bend, stretch , twist, turn, rise, fall swing, rock, tip shake, suspend)</p>
Ontogenetic approach to melody	<p>A developmental study of melody, beginning with the call (sol mi) and progressing to the diatonic scale: bitonic, tritonic, tetratonic, pentatonic, hexatonic, diatonic.</p>

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Orientation	Body facing; constant in direction of movement; constant in any direction other than the movement; or constantly changing.
Ostinato (pl. ostinati)	A short repeated pattern which is used as an accompanying device for a main rhythmic line or melody. These short patterns may be performed using speech, movement, pitched/unpitched instruments and body percussion and may be layered to create rhythmic and harmonic texture. The ostinato is basic to the Elemental Style.
Parallel Motion	Two or more rhythmic, melodic, harmonic lines moving in the same direction at the same interval.
Parallel Movement	Movement occurring in the same direction, at equal distance.
Paraphony	A melody that moves in parallel motion with the main melody, usually in thirds or sixths.
Partner Song	Two independent songs that can be sung/played together as a result of the the common harmonic structure of each piece.
Parts of the body	Individual body components: head, eyes, torso, shoulders, arms, hands, fingers, legs, feet.
Pathways	In movement , locomotor and self-space actions can be presented as curved, straight, zig-zag, spiral, random/irregular pathways, adding visual interest and contrast.
Patschen	A German term for patting (or slapping) hands on thighs.
Pedal Tone	The continuous sounding of the tonic pitch or another tone as an accompaniment.

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Pentatonic Scale	A whole tone scale of 5 tones, <i>do, re, mi, sol, la</i> , with any one syllable having the potential to be the tonal center for a melody.
Personal Space	Identifies the area in which a mover performs non-locomotor movement/gestures alone; also called self-space.
Phrase	A natural grouping of rhythm, musical sounds, words or movements which give a temporary feeling of completion.
Phrygian Mode	<i>see Modes</i>
Pitched Percussion	The group of percussion instruments tuned to produce a series of pitches; primarily the barred instruments and the timpani.
Place	Indicates position as it relates to the environment or others: e.g. personal space, general space, on the spot.
Plagal Melody	A melody that lies in the range of low sol to sol above do (tonal center).
Polymetric	The simultaneous combination of contrasting rhythms in a musical composition.
Polyphonic	Describes a musical texture in which two or more independent musical lines occur simultaneously. Also refers to the third stage of developing melodic ostinato patterns (monophonic, homophonic, polyphonic).
Practice/Demonstrate	After a skill/concept is labeled students spend time practicing and demonstrating the new skill/concept in various forms.
Prepare/Present	Initial stage of the learning sequence where students are introduced to the concept or skill without using formal terminology.

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Process	The pedagogical basis of the Schulwerk in which learning takes place through imitation, exploration, labeling/literacy and improvisation.
Quality	The gradations and combinations of energy levels in movement e.g. tight/ loose, sharp/smooth, sudden/ sustained, strong/ weak, heavy light, suspended,/collapsed, free/ bound, swinging, swaying, flowing, tension and relaxation.
Question & Answer	A pedagogical device in which the student improvises an "answer" (consequent phrase) to a given "question" (antecedent phrase).
Recitative	A rhythmically free vocal style that imitates the natural inflections of speech and that is used for singing dialogue and narrative. Can be created spontaneously or scripted.
Recorder	<p>An end blown flute dating back to at least the 15th century. Used for folk music and composed music for court. Various sizes were available. Those in general use today are: Sopranino in F (lowest pitch is F), Soprano (Descant) in C, Alto (Treble) in F (flute of the Baroque orchestra), Tenor in C, and Bass in F.</p> <div style="text-align: center;"> <p><i>Recorder Ranges</i></p> <p>Bass Recorder Tenor Recorder Alto Recorder</p> <p>Soprano Recorder Sopranino Recorder</p> </div>
Resiliency	In movement: a type of phrasing that alternates between strength and lightness. Strength is defined as that which resists and goes against the pull of gravity, while lightness is that which refines and adjusts to gravity (Laban also uses the useful terms Resistance and Levity). Resiliency is therefore a way of moving between these two extremes.
Rhythm	A regular recurrence, a pattern, the organization of beats and their subdivisions in composition. Rhythm can be metered, having a countable beat, and non-metered, having no countable beat. Non-metered rhythms occur from our own breath rhythms and can be found in nature (wind, sea, rain), or from actions of objects (popcorn, balloons).

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Ritual and Ceremonial Dance	These dances are an important part of almost every religion and society, marking events such as births, marriages, coming-of-age ceremonies, and death. Dance gives people a feeling of power over natural elements; prepares them for war, and is used as a healing element for sicknesses. Many rituals are communal gatherings which may involve drumming, dancing and the chanting of songs.
Rondo	A form wherein a sequence of contrasting themes alternates with a main theme i.e. ABACA
Round	Common name for a perpetual canon. A canon in which each part repeats continuously with no true cadential ending.
Scales	<p>A series of pitches according to a specific scheme and usually within the range of an octave. The basic types of scales are major, minor, pentatonic, hexatonic, heptatonic, diatonic.</p> <p>Each note of the scale is considered a scale degree, and has a name that describes its relationship to the other notes in the scale and the tonic. Those names are, in ascending order from tonic: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone.</p> <p>Tonic-the primary pitch of the key</p> <p>Dominant-the pitch a perfect fifth above tonic</p> <p>Mediant-the pitch between the tonic and dominant</p> <p>Subdominant-the pitch a perfect fifth below the tonic</p> <p>Submediant-the pitch between the tonic and subdominant</p> <p>Super tonic-the pitch above the tonic</p> <p>Leading tone-the pitch a half step below the tonic, leads to tonic</p>
Shared Space	Movement space that is shared with others either in formation or random positions (e.g. partner, group, circle, line, scattered).
Shadowing	Shadowing is a device in which a leader assumes a pose or moves through space while others imitate the action from behind or to the side (not facing), creating a shadow effect.
Shifting Triads	An accompaniment that uses the tonic triad in alternation with another triad that shares two pitches (i.e. I-vi, I-iii) and for which there is no harmonic function.
Simple Meter	Meter in which the <u>basic</u> pulse can be divided by 2, e.g. 2/4, 3/4, 5/4.

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Simple Tonic	An accompaniment consisting repeated pattern on the tonic pitch, in one or more octaves.
Simultaneous Imitation	Pedagogical technique in which the student imitates a pattern at the same time as it is being performed by another. <i>See Imitation.</i>
Size	A movement, music interval, description of an instrument or sound, may be described as: large, small, narrow or wide.
Solo	A single performer dancing, playing, singing alone.
Sound Carpet	A technique in which multiple layers of sound create a background over which speech, melody, movement, rhythm, vocal, instrumental or 'found sounds' may be performed or improvised.
Sound Gestures	Sounds made with the hands and feet (e.g. snapping, clapping, patting and stamping). Also called <i>body percussion</i> .
Spatial Relationships	The physical position of others or objects in relation to self e.g. in front, behind, over, beside, under, near/far, alone/group, positive/negative space.
Square Dancing	A dance for 4 couples arranged in a square with couples facing into the square. This genre includes steps and figures used in traditional folk and social dances from many countries.e.g. Quadrille, Morris dance, English Country Dance.
Stage Directions	Relates to one's place on the stage: <i>Downstage:</i> the area closest to the audience <i>Upstage:</i> the area furthest away from the audience <i>Stage Right and Left:</i> the areas as seen from the performers as they face the audience <i>Center Stage:</i> the area in the exact center of the stage
Structured Movement	Movement activities that are mostly teacher directed and/or specific. Dance in which designated movements are completed at specific points in time.

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Syncopation	The displacement of the usual rhythmic accent away from a strong beat onto a weak beat.
Tempo	The rate or speed of music or movement.
Ternary Form	A three-part form, usually ABA. The form can be used in speech, singing, movement and instrument play. Musically, this can also be called <i>Song Form</i> .
Texture	Refers to the way materials are combined, affecting the overall quality of sound or movement. Texture describes the density of a piece, as in fewer or more layers of sound or movement. The texture of a piece may be affected by the number and character of parts playing or moving at once, the timbre of the instruments, the range of pitch or of movement as well as the harmony, tempo, and rhythms used in a piece.
Theme	The musical subject of a piece, to which all other parts are secondary. A theme can be melodic or rhythmic and can be performed vocally, instrumentally, with body percussion and as a movement sequence. A theme can be used as a basic structure for different variations.
Timbre	<p><i>Glockenspiels:</i> joyful, ringing but can play fast; good for color parts or to play melodies. Wooden or plastic mallets.</p> <p><i>Metallophones:</i> very resonant, ringing, mysterious, rich; good for slow moving melodies; adds warmth to orchestration. Usually a yarn or felt mallet depending on the desired timbre.</p> <p><i>Xylophones:</i> dry, forceful, staccato, humorous; good for melodies and accompaniments. Excellent choice for fast moving melodies. Any mallet except wood. Use a hard rubber or plastic mallet on soprano.</p>
Time	An element of dance, relating to the rhythmic aspects of dance, as well as the duration and tempo of a movement including emotional/dramatic, free, metered, tempo, and time relationships. See <i>Rhythm, Free Rhythm, Clock Time, Tempo</i>
Timing Relationships	A device used in movement in which one or more dancers must interact with others in a time-related way e.g. before, after, simultaneous, sooner than, faster than.
Tonal Center	The tone for which a pitch set for a melody and harmonic content is centered. Melodies frequently depart from and return to the tonal center providing the characteristic sound of the pitch set and melodic stability.

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Tone Clusters	A cluster of notes that are played together.
Tonguing	While playing the recorder, the tongue is used to articulate the notes. Consonants used to articulate are d, t, r, g, k, and l. Single tonguing uses the same syllable in succession. (d,d,d,d...t,t,t,t...) Double tonguing uses two syllables, alternating between the two. (d,g,d,g...t,k,t,k..... tu,ru,tu,ru..... did'll, did'll.....)
Treble Recorder	European name for the alto recorder.
Trio	Three participants performing at the same time, musically or in movement/dance.
Tritonic	Three-note melodies most often using the pitches sol, la, mi (referred to as the "chant").
Unison	Two or more musician singing/playing the same notes/rhythm at the same time. Two or more dancers performing the same movement at the same time
Unpitched Percussion (UPP)	Percussion instruments which are not tuned to serve a melodic or harmonic function. Instruments include timbres of metal, wood and membrane and may be played by striking, shaking or scraping. (e.g. hand drums, woodblocks, maracas, triangles).
Variation	A formal technique used in music and movement where material, such as a motif or theme, is repeated in an altered form. Ways to manipulate a motif or theme might include repetition, retrograde or changes in space, tempo, rhythm, quality, tonality or embellishment.
Voice	A melodic, rhythmic or harmonic musical line. A "voice" may consist of more than one performer and can be vocal or instrumental, including unpitched percussion and body percussion.

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Rudolf vonLaban (1879- 1958)	A dancer and dance theorist, considered to be one of the pioneers of the modern dance movement in Europe. His work laid the foundations for Laban Movement Analysis and other specific developments in dance notation. He is considered to be one of the most important figures in the history of dance.
Warm- Up	Movement and/or movement phrases which are designed to prepare the body and mind in a focused way, to prevent injury, and for muscle development to execute more complex movement patterns. The "warm-up" section of a class also elevates the heart rate which in turn increases blood flow to the muscles for increased elasticity.
Weight	A dance element of force demonstrating strength or lightness In the Laban Action Drives weight denotes impact - either light or strong when combined with other elements of space and time. One of the four Laban Effort Factors. Weight is the "muscular energy or force used in the resistance to weight or gravity", about sensing, intention, the physicality, presence, and relationship to earth/gravity.
Mary Wigman (1886- 1973)	A pioneer of expressionist dance, dance therapy, and movement training, Wigman is considered one the most important figures in the history of modern dance. She was influenced by Emile Jacques- Dalcroze and Rudolf von Laban, but began to seek a form of dance that was not bound to music, and started her own dance school in 1921 known as the "Mary Wigman-Schule", a center of new, expressionist dance.