

Rhythm Notation: The Basics of Reading Music [Green Scale Guitar]	
metronome	metrónomo
speed up, slow down	acelerar, decelerar
regular	regular
count	contar
measure	compás
whole	redonda
half	blanca
quarter	negra
eighth	corchea
add up	añadir, sumar
note symbols	símbolos de notas
blank	vacío
rest, silence	silencio, silencio
breathing space	espacio para respirar

Music Theory: Intervals and Chords			
Intervals		Intervalos	
distance in pitch between two notes		distancia en tono entre dos notas	
harmonic interval (at the same time)		intervalo armónico (al mismo tiempo)	
melodic interval (successively)		intervalo melódico (sucesivamente)	
simple interval		intervalo simple	
compound interval		intervalo compuesto	
unison		unísono	
second		segunda	
third		tercera	
fourth		cuarta	
fifth		quinta	
sixth		sexta	
seventh		séptima	
octave		octava	
ninth		novena	
tenth		décima	
eleventh		undécima	
twelfth		duodécima	
thirteenth		decimotercera	
major, minor		mayor, menor	
perfect		justo	
augmented		aumentado	
diminished		disminuido	
tritone		tritono	
examples	major second minor third perfect fourth diminished fifth	ejemplos	segunda mayor tercera menor cuarta justa quinta dism.
inversion, inverted, to invert		inversión, invertidos, invertir	
consonant, dissonant		consonante, disonante	
Chords		Acordes	
chords		acordes	
tonal harmony		armonía tonal	
triads		tríadas	
tertian harmony		armonía terciaria o en terceras	
quartal harmony		armonía de cuartas	
quintal harmony		armonía de quintas	
superimposed thirds		terceras superpuestas	
three-note chord		acorde de tres notas	

four-note chord	acorde de cuatro notas	
major triad	tríada mayor	
minor triad	tríada menor	
augmented triad	tríada aumentada	
diminished triad	tríada disminuida	
root, third, fifth	fundamental, tercera, quinta	
	major 7 th	séptima mayor
	minor 7 th	séptima menor
	half-diminished 7 th	7 ^a semidisminuida
	fully-diminished 7 th	7 ^a disminuida
inversion of chords	inversión de acordes	
bass position	root position	fundamental
	first inversion	primera inversión
	second inversion	segunda inversión
	third inversion	tercera inversión
figured bass or thoroughbass	bajo cifrado/continuo	
C clefs	Claves de do	
<p>Soprano Clef Mezzo Soprano Clef Alto Clef Tenor Clef Baritone Clef</p>		

What is a melody?

Young People's Concerts

Leonard Bernstein

<https://www.youtube.com/watch?v=TCSvoYcqWow>

My dear young friends: on our last **program**, we devoted so much time to introducing our new **Philharmonic Hall** to you, and to introducing you to the new science of **acoustics**, that we didn't get to talk very much about music. So today we're going to make up for lost time, and talk about the real meat and potatoes of music -- the main course: which is **melody**. Now for some people music and melody are the same thing. It's the whole meal so to speak: when you think of music, you think of melody **right away** -- melody: music. And they're right, in a way, because what is music anyway but **sounds** that change and move along in time? And that's practically a definition of melody, too: a **series of notes** that move along in time, one after another.

Well, if that's true, then it's almost impossible to write music that doesn't have melody in it. I mean, if a melody is simply one note coming after another, how can a **composer** avoid writing melodies if he just writes notes. He must write melodies all the time. For example, he writes one note [PLAY C] then he writes another [PLAY B] Well, that's already a sort of melody. It's a two-note melody -sort of. Then we add another note. [PLAY] Well, it's already a little more melodious, isn't it. But, if he then adds a few more [PLAY] well, we've got **Mendelssohn's Wedding March** [ORCH: Mendelssohn - Wedding March] See how simple it is? Where there's music, there has to be melody. You can't have one without the other.

Then why do so many people complain about music that has no melody? Some people say they don't like **Bach fugues**, because they don't find them **melodic**. And others say the same thing about **Wagner operas**, and others about modern music, and others about **jazz**. What do you suppose they mean when they say it's not melodic? What are they talking about? Isn't any string of notes a melody? Well, I think the answer is in the fact that melody can be a lot of different things: it can be a **tune**, or a **theme**, or a **motive**, or a **long melodic line**, or a **bass line**, or an **inner voice** -- all those things: and the minute we understand the difference among all those kinds of melody, then I think we'll be able to understand the whole problem. You see, people usually think of a melody as a tune, something you go out **whistling**, that's easy to remember, that "sticks in your mind."

What's more, a tune almost never goes out of the range of the normal **human singing voice** - that is, too high or too low. Nor should a tune have **phrases** that last longer than a single normal **breath** in singing it. After all, melody is the

singing side of music, just as rhythm is the **dancing** side. But the most important thing about a tune is that usually it is complete in itself -- that is, it seems to have a **beginning, middle and end**, and leaves you feeling satisfied -- in other words, it's a **song**, like **Gershwin's Summertime**, or **Schubert's Serenade**. But in **symphonic music**, which is what we're mostly concerned with here, tunes aren't exactly in order, because being complete in themselves, tunes don't cry out for further development. And, as I hope you remember from former programs of ours, **development** is the main thing in symphonic music -- the growing of a melodic seed into a big symphonic tree. So that seed mustn't be a complete tune, but rather a melody that leaves something still to be said, to be developed -- and that kind of melody is called a theme.

Well, that's already a problem for those people who are always expecting music to have full-blown tunes, and so they'll naturally find these incomplete themes less melodic. I suppose, then, that they should complain about the famous opening **four-note theme** of **Beethoven's Fifth Symphony**: [PLAY: Beethoven - Symphony no. 5] which is hardly melodic at all. Or about this theme from his Seventh Symphony [PLAY: Beethoven - Symphony no. 7] which is mostly harping on the same note. But both of those themes are kinds of melodies, even though they're not tunes. That's the important thing to remember. They're not tunes, but they are themes. Of course, there are symphonic themes that are much more melodious than those. Only think of **Tchaikovsky's Sixth Symphony** [ORCH: Tchaikovsky - Symphony no. 6] That theme's practically a whole tune in itself.

What is it about that big, tuneful theme that makes it so attractive and beloved -- besides the fact that Tchaikovsky was a melodic **genius**? The answer is **repetition** -- either exact repetition, or slightly altered repetition, within the theme itself. It's that repetition that makes the melody stick in your mind; and it's the melodies that stick in your mind that are likely to please you the most. **Popular songwriters** know this, and that's why they repeat their phrases so often. Just think of that big song hit Mack the Knife. [SING: Weill - Mack the Knife] Well, the same technique works just as well in symphonic music. For instance, let's just see how Tchaikovsky went about building up that lovely theme we just heard by simply repeating his ideas in a certain arranged order - - what I like to call the 1-2-3 method.

In fact, so many famous themes are formed by exactly this method that I think you ought to know about it. Here's how it works: first of all, there is a short idea, or a phrase: [ORCH: Tchaikovsky - Symphony no. 6] Second, that same phrase is repeated, but with a **small variation**: [ORCH: Tchaikovsky - Symphony no. 6] That's the second part, almost the same as the first. And third, the tune takes off in a flight of **inspiration**. [ORCH: Tchaikovsky - Symphony no. 6] And so on, that's the 1, 2, 3 method - like a three-stage rocket, or like say the count-

down in a race: on your mark, get set, go! Or in target practice: ready, aim, fire! Or in a movie studio: lights, camera, action! It's always the same, 1, 2, and then 3! There are so many examples of this melodic technique I almost don't know where to begin. But let's take, for one example, our good old stand-by, Beethoven's Fifth. One, on your mark: [ORCH: Beethoven - Symphony no. 5] two, get set: [ORCH: Beethoven - Symphony no. 5] three, go! [ORCH: Beethoven - Symphony no. 5] Or, do you know that haunting tune in the **Cesar Franck Symphony**? same thing. First, a phrase: [ORCH: Franck - Symphony no. 1] then repeat with a slight change, a **rising intensity**: [ORCH: Franck - Symphony no. 1] then the **conclusion**. [ORCH: Franck - Symphony no. 1] Or the same things is true un **Mozart's Haffner Symphony**: ready, [ORCH: Mozart - Haffner Symphony] aim, fire! And so on.

There are millions of them, examples of this 1-2-3 design; and don't forget that the heart of the matter is repetition: 2 is always a repeat of 1, and 3 is the take-off. Now that we know a few of the secrets that make music sound melodic, let's start looking for some of the reasons why people find certain kinds of music **unmelodic**. We've already discovered that what appeals most to people as melody is a **fully spun-out tune**, and that when they get instead an incomplete tune, or a theme, they begin to have trouble. So, you can imagine that when they hear music made out of melodies that are even shorter than themes, they have even more trouble. For example, that famous 4-note opening of Beethoven's Fifth again: [SING: Beethoven - Symphony no. 5] -- That's so short it's not really even a theme, but what is called a motive. Now a motive can be as little as 2 notes, or 3 or 4, -- a bare melodic seed - - the raw material out of which much longer melodic lines are made.

You remember I said that certain people find Wagner's operas unmelodic? This is why: because Wagner usually constructed those huge operas of his out of tiny little motives, instead of writing regular tunes such as the **Italian opera** composers used. But how wrong they are to say that Wagner doesn't write melody! He writes nothing but melody, only it's melody that's made out of motives. Let me show you how. You've all heard of Wagner's great opera **Tristan and Isolde** and I'm sure you've heard the **Prelude**. Now this Prelude begins with a 4-note motive like this: [PLAY: Wagner - Tristan and Isolde] And **immediately** after comes another motive, also of 4 notes. [PLAY: Wagner - Tristan and Isolde] Now the **exciting** thing is the way Wagner puts these two motives together: he makes the second motive begin smack on the end of the first one, so that the last note of one and the first note of the other are joined, locked together, locking the two motives securely, like this: [PLAY: Wagner - Tristan and Isolde] Now he adds a **marvelous harmony underneath**, and this is what you get, as the beginning of Tristan: [PLAY: Wagner - Tristan and Isolde] Now that's already much more than a motive, or even of two motives -- it has become what is called a phrase, just as a series of words in a language

becomes a phrase.

And Wagner, by using this method of joining motives together and making phrases out of them, and the sentences out the phrases, and then paragraphs out of the sentences, finally turns out a whole story, a prelude to Tristan that is a miracle of **continuous melody** without end, seemingly, even though there isn't a tune anywhere in it! Do you begin to see what I mean by understanding melody in a different way? If you think you don't, just listen to a couple of minutes of this famous prelude now, and I'm sure you'll be surprised to find that you do understand it very well.

[ORCH: Wagner - Tristan and Isolde] And on it goes, one long, **passionate** melody, for almost ten minutes. That sure is a lot of melody for a composer who is supposed to be unmelodic! But, you see, his melody grew out of little scraps, -- those motives we heard at the beginning; and that's where people make the **mistake** of thinking there's no melody in Wagner. Of course, what makes it even more difficult for people to recognize the melody is that **frightening** word **counterpoint**, which means, as you know, more than one melody going on **at the same time**.

That really gets in people's way: but it shouldn't, because after all, the more melody the better. And counterpoint can be terribly exciting. For example, in this same Tristan prelude, much later on, Wagner builds a hair-raising **climax** by using counterpoint in this way: the **strings** are pouring out their melody, climbing higher and higher like this: [ORCH: Wagner - Tristan and Isolde] And while that frenzy is going on, the **horns and cellos**, down lower, are screaming out that first 4-note motive, over and over. [ORCH: Wagner - Tristan and Isolde] And that's not all. At the same time, the **trumpet** joins in with all his force, right in the middle, between the other two melodies, singing the second 4-note motive, again and again, like this: [ORCH: Wagner - Tristan and Isolde] Now do you think all that is too much melody for a human **ear** to catch all at once? Just listen altogether and I'll bet you **hear** it all --every note. [ORCH: Wagner - Tristan and Isolde]

Boy, what a climax that is -- one of the most thrilling ever composed. And yet it's counterpoint, that frightening word that makes some people afraid to listen to Bach fugues, or to Wagner operas. But don't you ever be scared of counterpoint; counterpoint is not an absence of melody, it's an abundance of melody; it doesn't erase melody, it multiplies it. Now that's a lot of hard **stuff** we've been discussing so far; and so to make it clearer and easier for you, we're going to play you a whole **movement** from a Mozart Symphony, the **first movement** of his great **G-minor Symphony**, which will **illustrate** everything we've been talking about so far. I'm sure you all know the beautiful theme that opens this movement. It's a perfect example of the 1-2-3 method we learned

about before: first there's a phrase [PLAY: Mozart - Symphony in G minor] and then he repeats the same phrase, **slightly lower**: [PLAY: Mozart - Symphony in G minor] and, third, the take-off. [PLAY: Mozart - Symphony in G minor]

Now certainly nobody will quarrel with that as being unmelodic; it has such a beautiful **shape and arch**, the way it goes **up and down**. [SING: Mozart - Symphony in G minor] That's another important feature of a good melody -- its shape -- the curve it makes, as it rises in **tension**, and sinks down in **relaxation**. And this Mozart theme is a perfectly shaped melody -- I'm sure you'll all agree with that. But in the course of the movement, as the theme is being developed, you'll find all kinds of places that might be called unmelodic, or at least less melodic. But you're ready now to understand that even those places are melodic, as much as the opening theme is -- if you just listen to them correctly. For instance, you'll notice that the very first two notes of the main theme [PLAY: Mozart - Symphony in G minor] those two notes form a little motive by themselves, just as in Wagner, remember that motive because it is used **all through** the movement. About **half-way** along in this movement, one part of the orchestra is playing with this motive this way: [ORCH: Mozart - Symphony in G minor] while the strings are playing in counterpoint the same 2-note motive **stretched out** in **long notes**. [ORCH: Mozart - Symphony in G minor] you see, so that together, it makes this wonderful sound. [ORCH: Mozart - Symphony in G minor] And that's all made out of those first two little notes that I played for you before! So, you see, it's all pure melody, even the development parts.

The same is true of this seemingly unmelodic section: [ORCH: Mozart - Symphony in G minor] Some people would say that passage **lacks** melody; but the theme is right there, only it's down in the **bass** instruments here: [ORCH: Mozart - Symphony in G minor] while on top here, there's exciting counterpoint going on, the way it goes in a Bach fugue. [ORCH: Mozart - Symphony in G minor] You see, you just have to **learn** to listen for melody in the depths of music, as well as on top. Tunes aren't always on top. And if you do listen to that, how different that same **passage** will sound to you! [ORCH: Mozart - Symphony in G minor] You see, what's even harder is to hear melody that's neither on top nor on the bottom, but in the middle, sort of like the middle of a sandwich. Here's one place in the movement you should be on the lookout for, where again the little 2-note motive is being developed on top, over **motionless** notes on the bottom like this: [ORCH: Mozart - Symphony in G minor]

But in the middle, there are two **clarinets** having their say about that motive like this: [ORCH: Mozart - Symphony in G minor] And they're so **sweet and tender** that it would be a shame if you missed them. It would be like having two pieces

of dry bread with nothing in them. Now listen to the whole sandwich, top slice, bottom slice, and clarinet filling: [ORCH: Mozart - Symphony in G minor] So, all that is melody too, made out of those first two little notes of the theme. Well, I think you're ready now to hear this great movement by Mozart, and to listen to it as melody, all of it, **from start to finish**, not just the themes themselves, but the development of those themes, and motives as well, with all their counterpoint. It's all melody -- every moment.

[ORCH: Mozart - Symphony in G minor] Now, the title of this program is "What is a Melody?" Well, what is it? Have we found out yet? Any series of notes we said before. But that's not a very satisfying answer because some series of notes please us and others don't. So, I guess the question ought to be: "What makes an unmelody?". Well, so far we've discussed a few of the reasons why some people find certain kinds of music unmelodic -- like melodies going against each other, as in counterpoint, or a melody singing away down in the bass, not easily recognized, or buried in the middle of a sandwich, which is hard to find; or a melody constructed out of tiny motives, which is not exactly a tune. But the really important reason -- and I think this is what I've been trying to get at all this time -- is the question of what our ears expect -- in other words, what we call **taste**.

And that, in turn, is based on what our ears are used to hearing. For instance, we've seen today how important repetition is in making a melody easy to latch on to. OK -- so what happens when we hear melodies that don't repeat at all, that just weave on and on, always new? Well, it's true that we usually like them less -- at first. But that doesn't mean they're any less melodic; in fact, the farther away you get from that kind of repetition, like Mack the Knife, the harder the melodies may get to latch on to, but also the more beautiful and nobler they can become. Some of the really greatest melodies ever written are of this kind, non-repeating long lines; only they're not necessarily the ones people go around whistling in the streets. I remember for instance so well the day my piano **teacher** brought me a new piece to study when I was 14 years old, which was **Bach's Italian Concerto**; and when I began to read the second movement, with its long, **ornamental melody line**, I simply couldn't understand it. It just seemed to wander around, with no place to go.

Do you know it? It goes like this: [PLAY: Bach - Italian Concerto] And so, it goes weaving on, spinning out that long golden thread, never once repeating itself for almost five minutes. Do you find it wandering and aimless? I find it one of the glories of all music, now today; but I sure didn't think so when I was 14; I was still young enough to think that every melody had to be a repeating tune, because that's what my brief musical **experience** had taught my ears to expect. In exactly the same way that our tastes change with growing up, and hearing all kinds of different music, so people's tastes change from one period

of history to another. The melodies people loved in Beethoven's time would have shocked and startled the people of Bach's time, 100 years earlier, and I'm equally sure that some of today's modern music, which people complain about as ugly and unmelodic, will be perfectly charming every-day stuff to the people of tomorrow. Let us play you an example -- another long, non-repeating melodic line by the great modern **German** composer **Paul Hindemith**. Hindemith wrote this melody over 30 years ago, in a piece called **Concert Music for Strings and Brass**; and I suppose there are still people who call this unmelodic, even after 30 years. I consider it one of the most moving and beautifully shaped melodies, not only of modern music, but of all music; and I have a feeling that you'll agree with me after all you've learned about melody today. Just listen: [ORCH: Hindemith - Concert Music for Strings and Brass]

Well, whether you like that or not, now that is a great melodic line, four minutes of beautiful curves, arches, peaks and valleys, and full of emotional beauty. And if there are any of you who did not like it, who found it unmelodic, awkward, or graceless, let me comfort you by saying that those were just the exact words used 80 years ago about another German composer named **Brahms**. Now these days, when we think of melody, we almost immediately think of the name Brahms; but there was a time when people complained bitterly about his music as being totally lacking in melody. And so, to wind up our program on melody, we are going to play Brahms; and to show you how careful you have to be in deciding what is a melody, and what it isn't, we are going to play for you the last movement of **Brahms Fourth Symphony** -- an extraordinary movement for many reasons, but chiefly for the reason that its main theme is nothing but a **scale of six notes** [PLAY: Brahms - Symphony no. 4] plus two notes to finish it off. I played five notes. Six notes 1,2,3,4,5,6. Then two to finish it off, which makes eight notes, eight notes in all, one to a bar. And with harmony they sound like this [PLAY: Brahms - Symphony no. 4]

And following those **8 bars come 30 variations**, each one also 8 bars long, and each one containing those same 8 simple notes, always in the **same key**. And that, plus a short wind-up at the end, is the **whole movement**. Now that doesn't sound very promising in terms of melody, does it: a scale, and a **cadence**? And yet, what Brahms gives us in this movement is a work of such glowing fiery melodic beauty that we are left at the end cheering. How does he do it? In all the ways we talked about today: counterpoint, motives, repetition, a theme in the bass, a theme in the middle, the 1-2-3 method, remember. And I'm not going to explain it any further because I think by this time you are prepared to hear this so-called unmelodic work of Brahms as the magnificent outpouring of melody that it really is. And if you're still wondering what is melody, just listen to this movement and you'll realize that melody is exactly what a great composer wants it to be. [ORCH: Brahms - Symphony no. 4]

What is a melody [Young People's Concerts & Bernstein]	
program	programa
Philharmonic hall	Sala de la Filarmónica auditorio
acoustics	Acústica
melody	melodía
right away	inmediatamente
sounds	sonidos
series of notes	series de notas
composer	compositor
Mendelssohn's Wedding March	Marcha Nupcial de Mendelssohn
Bach fugues	fugas de Bach
melodic	melódico
Wagner operas	óperas de Wagner
jazz	jazz
tune	melodía
theme	tema
motive	motivo
long melodic line	línea melódica larga
bass line	línea del bajo
inner voice	voces intermedias
whistling	silbar
human singing voice	canto humano
phrases	frases
breath	respiro
dancing	danza
beginning, middle, end	comienzo, medio, fin
song	canción
Gershwin's Summertime	Summertime de Gershwin
Schubert's Serenade	Serenata de Schubert
symphonic music	música sinfónica
development	desarrollo
four-note theme	tema de cuatro notas
Beethoven's Fifth Symphony	5ª sinfonía de Beethoven
Tchaikovsky's Sixth Symphony	6ª sinfonía de Tchaikovsky
genius	genio
repetition	repetición
popular songwriters	cantautores populares
small variation	pequeña variación
inspiration	inspiración
Cesar Franck Symphony	sinfonía de Cesar Franck
rising intensity	intensidad creciente

conclusion	conclusión
Mozart's Haffner Symphony	sinfonía Haffner de Mozart
unmelodic	no melódico
fully spun-out tune	melodía completamente desarrollada
Italian opera	ópera italiana
Tristan and Isolde	Tristán e Isolda
Prelude	preludio
immediately	inmediatamente
exciting	excitante
marvelous harmony underneath	maravillosa armonía debajo
continuous melody	melodía continua
passionate	apasionado
mistake	error
frightening	asustador
counterpoint	contrapunto
at the same time	al mismo tiempo
climax	clímax
strings	cuerdas
horns and cellos	trompas y chelos
trumpet	trompeta
ear	oído
hear	oír
stuff	cosas
movement	movimiento
first movement	primer movimiento
G minor Symphony	sinfonía en sol menor
illustrate	ilustrar
slightly lower	levemente más bajo
shape and arch	forma y arco
up and down	arriba y abajo
tension	tensión
relaxation	relajación
all through	a lo largo de
half-way	a medio camino
stretched out	estirado, extendido
long notes	notas largas
lacks	carece
bass	bajo
learn	aprender
passage	pasaje
motionless	sin movimiento
clarinets	clarinetes
sweet and tender	dulce y tierno

from start to finish	desde inicio a fin
taste	gusto
teacher	profesor
Bach's Italian Concerto	Concierto Italiano de Bach
ornamental melody line	línea melódica ornamental
experience	experiencia
German	alemán
Paul Hindemith	Paul Hindemith
Concert Music for Strings and Brass	Música de Concierto para Cuerdas y Metales
Brahms	Brahms
Brahms Fourth Symphony	cuarta sinfonía de Brahms
scale of six notes	escala de seis notas
8 bars	8 compases
30 variations	30 variaciones
same key	misma tonalidad
whole movement	movimiento entero
cadence	cadencia

Discovering Ravel's Bolero	
[EuroArts]	
it was over	se acabó
cultural life	vida cultural
Claude Debussy	Debussy
Maurice Ravel	Ravel
numerous	numerosos
international reputation	reputación internacional
major factor	factor importante
short time	poco tiempo
most popular work	obra más popular, conocida
experiment	experimento
specific	específico
limited	limitado
direction	dirección
Honegger	Honegger
masterpiece	obra maestra
tune	melodía
huge	enorme
crescendo	crescendo
modulation	modulación
at the end	al final
collapse	colapso, colapsar
transformation	transformación
endlessly	sin fin
orchestration	orquestación
straightforward	sencillo
to handle	manejar
louder	más alto
to thicken	engrosar, espesar
world-famous	famoso mundialmente
ground rhythm	bajo ostinato
side drum	tambor
incessantly	incesantemente
strongly	fuertemente
propulsion	propulsión
monotony	monotonía
castanets	castañuelas
heels	tacones
flamenco	flamenco
tap dancing	zapateado
clapping	aplausos

knowledge	conocimiento
French	francés
Spanish	español
Basque	vasco
interested	interesado
musical gifts	dotes musicales
Paris Conservatory	Conservatorio de París
illustrious	ilustre
constantly	constantemente
emphasize	enfaticar
substance	substancia
impersonal	impersonal
folk	folk
theme	tema
dominates	domina
attuned	sintonizado
underlying	subyacente
meticulous	meticuloso
crafted	elaborado
superb	soberbio, magnífico
to begin	comenzar
barred	prohibido, barras compás
regular	regular
process	proceso
breaking up	romper, separar
on the beat	sobre el tiempo, con el tiempo
variant	variante, variación
modify	modificar
alternates	alterna
irregularity	irregularidad
throws off	lanza, descoloca, se deshace
aware of	estar al tanto de
hovers	flota
crucial	crucial
monotonous	monótono
treats	trata
flexibility	flexibilidad
particularly	particularmente
insistent	insistente
bows	arco, inclinarse (saludo escenario)
breath	respiración
breathe	respirar
inspired	inspirado

ballerina	bailarina
staged	escenificado
dance company	compañía de danza
image	imagen
tiny	muy pequeño, diminuto
Iberia	Iberia
Albéniz	Albéniz
solo piano	piano solo
character	carácter
fandango	fandango
taking shape	tomando forma
choreography	coreografía
entirely	enteramente, en su totalidad
soloist	solista
frenzy	frenesí
version	versión
Paris Opera	Ópera de París
response	respuesta
reaction	reacción
story	historia
auditorium	auditorio
mad	loco
mostly	mayormente, principalmente
absolute	absoluto
excitement	excitación
later	más tarde
concert performance	presentación de concierto
all over the world	por todo el mundo
leading composer	compositor de primera línea, importante
immediate	inmediato
period	periodo
guise	disfraz
ingenious	ingenioso
instrumentation	instrumentación
simultaneously	simultáneamente
polytonality	politonalidad
against	contra
celeste	celeste
piccolo	pícolo
tritonalism	tritonalismo
combination	combinación
sonic	del sonido

course	curso
remarkable	notable
woodwind	viento madera
tenor saxophone	saxofón tenor
astounding	asombroso
originality	originalidad
attributed	atribuido
impression	impresión
listeners	oyentes
highly	altamente
repetition	repeticón
unremitting	incesante
overwhelmingly	abrumadoramente
critical	crítico
scenario	escenario
bleak	desolado
childhood	infancia
mechanism	mecanismo
very often	muy a menudo
instruction	instrucción
technology	tecnología
reflected	reflejado, reflejó, reflejaba
unchanging	inmutable
intensity	intensidad
relentless	implacable
climax	clímax
twist	giro
trick	truco
obviously	obviamente
come back	regresar
become	se convierte
dominated	dominado
foreground	primer plano, base
undiscernible	indiscernible
noises	ruidos
trombone	trombón
melodic line	línea melódica
take on	tomar, asumir
reach	alcanzar
applause	aplauso

Classification of musical instruments [Hornbostel-Sachs]			
Aerophones	single reed, double reed, free reed, blow hole, valves organs	Aerófonos	lengüeta simple, lengüeta doble, lengüeta libre, soplado, válvulas órganos
Chordophones	bowed plucked zithers keyboard	Cordófonos	arco pulsados cítaras teclado
Idiophones	friction percussion shaking jingle rattle stamping	Idiófonos	fricción percusión agitados cascabel sonajero zapateado
Membranophones	tom mirlitons bass drum barrel drum frictions kettle snare drum	Membranófonos	tom mirlitón bombo barril fricción timbal tambor
Electrophones	synthesizer	Electrófonos	sintetizador

Instruments of the orchestra			
orchestra		orquesta	
conductor		director	
podium		podio	
baton		batuta	
strings	violin/fiddle first violin second violin viola cello baryton double bass	cuerdas	violín primeros violines segundos viol. viola chelo baryton/baritón contrabajo
brass	trumpet trombone tuba saxhorn French horn bugle	metales	trompeta trombón tuba bombardino trompa corneta natural/ clarín
woodwinds	clarinet bass clarinet bassoon contrabassoon oboe English horn saxophone flute piccolo flageolet	viento-madera	clarinete clarinete bajo fagot contrafagot oboe corno inglés saxofón flauta pícolo/flautín octavín
percussion	timpani bass drum snare drum cymbals triangle castanets xylophone vibraphone tubular bells gong tambourine drumsticks	percusión	timbales bombo tambor platillos/címbalos triángulo castañuelas xilófono vibráfono tubulares gong pandereta palillos

	mallets drum kit or drum set		baquetas batería
Other instruments		Otros instrumentos	
piano		piano	
accordion		acordeón	
harmonica		armónica	
harpsichord		clave	
clavichord		clavecín	
organ		órgano	
pipe organ		órgano de tubos	
Hammond organ		órgano Hammond	
electric keyboard		teclado eléctrico	
synthesizer		sintetizador	
electric guitar		guitarra eléctrica	
electric bass guitar		bajo eléctrico	
guitar		guitarra	
harp		arpa	
recorder		flauta dulce	
pan-flute		flauta de pan	
hurdy-gurdy		zanfona	
whistle		silbatos	
finger snapping		chasquear dedos	
wind machine		máquina de viento	
glockenspiel		armónica de metal	
lute		laúd	
ukulele		ukelele	
mandolin		mandolina	
theorbo		tiorba	
harmonium		armónium	
melodica		melódica	
bagpipe		gaita	
dulcimer		dulcémele	

Victor Borge: Page turner	
turn the pages	pasar las páginas
I beg your pardon	Le ruego que me disculpe
wait a minute	espera un minuto
read music	leer música
a chance to	una oportunidad para
abbreviation	abreviación
press down	apretar, bajar
foot on the pedal	pie sobre el pedal

Mini-talk about music	
Terminology	Basic Theory
	Meter
	Scales
	Key signatures
	Chords
	Intervals
	Elements of Rhythm
	Note names
	Middle Ages
Music History Periods	Early Music
	Renaissance
	Baroque
	Galant
	Rococo
	Classical
	Romanticism
	Post-romanticism
	Nationalism
	Modern
	Turn-of-the-century
	Twentieth-century
	Post-modern
	Avant-garde
	Experimentalism
	Twelve-tone
Dodecaphonic	
Minimalism	
Music terms	breath
	timbre
	color
	long line
	long phrase
	articulation
	rubato
	polyphony
	homophony
	heterophony
	monophony
inner voice	
fingering	
bass line	

	sound layers motive cell slur emphasis evoke vibration section movement rhythm pedaling bowing
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