



TERMINOLOGY IN THE FIELD OF SINGING

This book is the result of many years of research and work by special committees of the American Academy of Teachers of Singing. The Academy believes that there is need for clarification of the meaning of many terms used by teachers of singing. The same terms as used by different teachers often have contradictory meanings. The purpose of this book is to define with clarity the specific meaning and derivation of terms used in teaching singing, thus insuring a comprehensive, basic background of knowledge on the part of the teacher and the projection of appropriate and flexible expressions of these terms to the student.

The terminology, phraseology and devices used are related throughout the book to five general sources — the fields of physics, anatomy, physiology, psychology, music. As each term is defined, it is allocated to one of these basic categories.

G. Schirmer takes pride in having been entrusted by the American Academy of Teachers of Singing with the publication of this work which is essential to every teacher of singing. It should help greatly to clarify and facilitate the contact between teacher and student.



*American Academy
OF
Teachers of Singing*



TERMINOLOGY IN THE FIELD OF SINGING

G.SCHIRMER, INC./New York



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Foreword

The American Academy of Teachers of Singing believes that there is need for clarification of the meaning of many terms used by teachers of singing. It is a fact that the same terms as used by different teachers of singing have contradictory meanings, and that not all teachers apply the same meaning to a given term.

It is understood that the scope of this Pronouncement is limited to the field of vocal Terminology, and in no way is intended to apply to that of vocal Methodology. Its purpose is to recommend by way of definition a uniform but simple guide to terminological understanding which will meet with general acceptance, and prove serviceable for use by vocal teachers throughout the wide-spread geographic areas of the country.

Also, its purpose is to define with clarity the specific meaning and derivation of terms used in teaching singing, thus insuring a comprehensive, basic background of knowledge on the part of the *teacher* and, in turn, making it possible for the latter to project appropriate and flexible expressions of these terms to the *student*.

I

There are certain terms concerning which there can be no question as to meaning and intent, and which are generally acceptable to all. These terms fall within the field of scientific and technical terminology. For example

- (a) In the field of *Physics*—the science dealing with the properties of matter and energies—the terms vibration, pitch.

- (b) In that of *Anatomy and Physiology*—covering all parts of the body, the skeletal, muscular and organic and their functioning; terms such as tongue, diaphragm, vocal bands.
- (c) In that of *Music*—scientific terms only, such as notation, scales, octaves, and similar established terms.

II

It is in the vocabulary of non-scientific terms that different meanings and usages exist. These are allocated under the following classifications:

- (a) *Psychology*—(Including metaphor, simile, imagery, and all other empirical devices).
- (b) *Music*—(Terms pertaining to musical expression).
- (c) *Dramatic Utterance*—(Empirical device terms).

III

There are certain terms and phrases that cannot be accurately allocated either to Classification one (I) or Classification two (II). These are included in Classification III—*Miscellaneous Terminology*.

* * *

The terminology, phraseology, and devices used in connection with current vocal art generally are traceable to five general sources—the fields of

PHYSICS—ANATOMY and PHYSIOLOGY
PSYCHOLOGY—MUSIC—MISCELLANEOUS

Accordingly, as an aid to a more definite understanding and derivation of these terms, they are here allocated to the aforementioned categories, under the following sub-divisions:

CLASSIFICATION I Scientific and Technical Terminology

- (a) *Physics* (including sound vibrations and acoustics)
- (b) *Anatomy and Physiology*
- (c) *Music* (Scientific terms only)

CLASSIFICATION II Non-Scientific Terminology

- (a) *Psychology* (including metaphor, simile, imagery)
- (b) *Music* (terms pertaining to musical expression)
- (c) *Dramatic Utterance* (empirical device terms)

CLASSIFICATION III Miscellaneous Terminology

Terms

AGILITY

The ability to sing musical passages quickly, accurately, and smoothly with a balanced tone.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (Scientific terms only)*

APPOGGIATURA

An ornamental grace note, melodically connected with the main note that follows it, and sung in the same breath. In the singing of the long appoggiatura the accent is on the grace note. In the employment of the short appoggiatura (acciaccatura) the accent is on the main note.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (Scientific terms only)*

ARPEGGIO

A term applied to the notes of a chord when they are played or sung one after another.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (Scientific terms only)*

ARTICULATION

The physical process involved in the method or manner of enunciating any utterance, either speaking or singing.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (Scientific terms only)*

ATTACK

The beginning of the tone. Upon the mental conception of the intended or desired sound, the breath comes in contact with the resisting vocal bands, which are immediately set

into vibration. The result of the vibration at the vocal bands is re-sounded and/or resonated in the laryngeal, oral and post-nasal cavities.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (Scientific terms only)*

BEL CANTO

The Italian term meaning literally "beautiful singing." It is mistakenly regarded by many today as identifying some special method of teaching as employed by early Italian teachers. It is not a method of teaching, but a way of singing.

*Allocated to Class II, Non-Scientific Terminology, (c)
Dramatic Utterance (empirical device)*

BELTING

A modern term used in the musical theatre and the field of popular song. The act of carrying the so-called chest voice above the point of legitimate use. A so-called unmixed sound detrimental to the voice.

*Allocated to Class II, Non-Scientific Terminology, (c)
Dramatic Utterance (empirical device)*

BREAK

In singing, generally refers to an undesirable and abrupt change in the vocal quality at certain points in the scale (Passaggio sections) where the mixture of resonance is unbalanced due to faulty vocal production, or at times referred to as "register" breaks, which means the place where muscular action must be automatically re-adjusted to insure continuity of vocal line.

Allocated to Class III, Miscellaneous Terminology

BREATHING

Air inhaled and exhaled in the act of respiration.

ABDOMINAL As the term is generally understood in singing, refers to inhalation whereby the lower abdomen bulges outward, due to an exaggerated depression of the diaphragm.

CLAVICULAR Or "high breathing"—is inhalation by up-

ward, perpendicular force, resulting in the raising of the clavicles.

COSTAL Or "rib" breathing — a lateral, outward expansion of the ribs.

DIAPHRAGMATIC Inhalation by means of the contraction and lowering of the diaphragm, which is the partition separating the chest cavity from the abdominal cavity. In diaphragmatic breathing there is an expansion of the upper abdomen.

These terms allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

BREATH CONTROL

The term is used carelessly. It actually refers to the coordination of the body in the act of phonation, which coordination controls the pressure of breath against the resisting vocal bands.

Allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

BREATH SUPPORT

A frequently used term, but actually a misnomer. Properly it should be termed "breath control." Breath control means the management of breath by means of coordinating muscles of the torso, including the chest, intercostal, diaphragmatic and abdominal regulation of the breath pressure.

Allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

BREATHY TONE

Refers to quality of tone; caused by escape of unvocalized breath, due to lack of balance between breath pressure and vocal band resistance.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology

CADENZA

An elaborate, formerly often improvised, musical passage

occurring either within or at the close of a solo or aria. A brilliant flourish used to enhance and embellish the melody.

Allocated to Class II, Non-Scientific Terminology, (b) Music (terms pertaining to musical expression)

CHEST VOICE

This term is one of imagery, not of reality. It seems to indicate that the tone is *produced* in the chest, which is incorrect. As stated under "head voice" it is an established fact that all vocal vibrations originate in the larynx. What undoubtedly led originally to the use of this term is the feeling of sympathetic vibration in the chest area, usually experienced in the lower range of the voice.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

COLOR

Metaphoric description of varied qualities of voice which are likened to visual sensations such as bright, dark, pale, white, golden, silver, muddy, etc.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

COMMUNICATION

The performer's art of imparting the meaning of the text and music to the audience or listener. (see projection)

Allocated to Class III, Miscellaneous Terminology

COMPLETE OR BALANCED TONE

A musical sound complete in its harmonic structure of fundamental and overtones, with coordination in the production between the actuator (breath), vibrator (vocal bands) and the reinforcing and modifying resonators (principally pharyngeal surfaces).

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

COVERED TONE

Sometimes called a "closed tone," refers to a matter of tonal quality. In its favorable aspect, it is acquired through the

modification of vowels to prevent blatancy. In its unfavorable aspect the term means one that is constricted in production.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

DICTION

In singing, term includes pronunciation, enunciation, and articulation. (see former Academy Pronouncement)

Allocated to Class II, Non-Scientific Terminology, (c) Dramatic Utterance (empirical device)

DYNAMICS

A term of mechanics comprehending the laws of action and energy affecting the attack, sustaining and release of a tone. Volume, virility and intensity are a part of dynamics. Refers also to the loudness or softness of the tone.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

ENUNCIATION

In singing, the manner of pronouncing words clearly and distinctly; articulation.

Allocated to Class II, Non-Scientific Terminology, (c) Dramatic Utterance (empirical device)

EVEN SCALE

The ability to sing from the top to the bottom throughout the range on all vowel sounds at any degree of intensity without change in quality.

Allocated to Class III, Miscellaneous Terminology

FALSETTO

Caused by vibration of vocal bands without complete approximation; for example, observation of vocal bands in phonation reveals a slight bowing of vocal bands. The term "head voice" and "falsetto" are incorrectly used synonymously by many.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

FLEXIBILITY

The ability of the voice to adjust to quick and sudden changes, and be capable of modification throughout the range of the tonal scale.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

FOCUS

(Term of Imagery) A concentrated point of tonal vibration: the opposite of a "spread" tone (also imagery).

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

FREE JAW

A flexible, well-controlled jaw action. Freely functioning, but not collapsed. Not too loosely dropped, nor rigidly stiffened.

Allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

GLOTTAL STROKE

(coup de glotte) means that the glottis, which is the opening between the vocal bands, is momentarily and completely closed by premature action of the bands, and then suddenly released, thus creating a sharp stroke.

Allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

HEAD VOICE

This is a term of imagery, and does not represent a reality. It seems to indicate that the tone is *produced* in the head, but it is an established fact that all vocal vibrations originate in the larynx. What undoubtedly originally led to the use of the term is the sensation of vibration in the head area.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile and imagery)

IDEAL TONE

Is complete in its balance between fundamental and over-

tone, and is produced by a completely coordinated action of the vocal mechanism.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile and imagery)

INTENSITY

An energized quality of tone or of sound. In singing, any tone, loud or soft, can have a degree of intensity. On the physical side, "intensity" refers to the degree of emotional content of the sound, which is induced by the breath pressure; can be present in both soft and loud singing, the latter involving greater breath pressure.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

INTERFERENCE

Anything that impedes or tends to interfere with the ideal coordination of the vocal mechanism.

Allocated to Class III, Miscellaneous Terminology

INTONATION

The production of the singing tone with regard to the rise and fall of pitch; also sometimes refers to the inflective cadence of speech.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

LEGATO

A basic style of vocal technique, consisting of a seemingly uninterrupted flowing vocal line with corresponding non-interfering articulation and pronunciation.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

MASK

"Singing in the mask" is a term of imagery. It implies that the singing is produced in the bones of the face. This sensation is an effect, not a cause. Its implication is one of "placement." The sound is originated by the vibration of the vocal bands. (Term to be avoided)

Allocated to Class III, Miscellaneous Terminology

MESSA DI VOCE

An important part of the singer's vocal technique, consisting of a gradual, artistically controlled crescendo and decrescendo of a sustained tone. It is important that the quality and fullness of the tone must not be impaired, destroyed or changed.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

MEZZA VOCE

(Half voice) with restrained volume of tone.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

MIDDLE VOICE

(Voix mixte, voce misto) the term is one of imagery, and does not represent a reality. It seems to indicate that the tone is produced in the middle area, but it is an established fact that all vocal vibrations originate in the larynx. What undoubtedly originally led to the use of the term is the sensation of vibration in the middle area.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile and imagery)

MONOTONE

Young students in elementary grades are often classified as being monotones. The lack of ability to match pitches does not always denote tone deafness. The seeming tone deafness is generally due to the absence of muscular coordination and development of the vocal mechanism, plus, in many instances, nervousness, tension and/or stage fright.

Allocated to Class III, Miscellaneous Terminology

NASAL TONE

The term "nasal" is used to denote an unfavorable aspect of vocal sound. There is a so-called post-nasal resonance that contributes to the over-all balance of sound. One test for determining over-nasality is to close the nostrils with the fingers during phonation, and if there is vibration felt in the nostrils, this would indicate excessive nasality. Unfavorable

nasality is caused by undue constriction (interrupting the free vibration of the vocal bands). A "nasal" tone is not to be confused with normal coordinated post-nasal resonance, which is desirable and essential.

*Allocated to Class II, Non-Scientific Terminology, (a)
Psychology (including metaphor, simile and imagery)*

NUANCE

In singing, the subtleties of musical expression which include the delicate variations in tone color, volume and intensity, and timing.

*Allocated to Class II, Non-Scientific Terminology, (b)
Music (terms pertaining to musical expression)*

OPEN TONE

In its favorable aspects, an open tone is a balanced tone, free from constrictions; relates to quality of tone. In its unfavorable aspect, it denotes a tone that becomes blatant in quality. Most often used in the latter aspect.

*Allocated to Class II, Non-Scientific Terminology, (a)
Psychology (including metaphor, simile and imagery)*

PASSAGGIO

(or bridge) Generally refers to the section of the higher middle voice leading to the upper range. At this point a change in the action of the vocal mechanism is required.

Allocated to Class III, Miscellaneous Terminology

PEAK

The overtone content of the balanced sound.

Allocated to Class III, Miscellaneous Terminology

PHARYNX

Includes the nasal, oral and laryngeal divisions.

*Allocated to Class I, Scientific and Technical Terminology,
(b) Anatomy and Physiology*

PHONETICS

The branch of language dealing with speech sounds, their production and combination, and their representation by

written symbols.

*Allocated to Class II, Non-Scientific Terminology, (c)
Dramatic Utterance (empirical device)*

PHRASING

The division of words of a text on a series of notes creating a connected thought to emphasize the interpretation, both textually and musically. In certain styles of composition, phrasing of the music is more important than the text.

*Term allocated to Class II, Non-Scientific Terminology,
(b) Music (terms pertaining to musical expression)*

PITCH

That property of a tone which is determined by the frequency of vibration of the vocal bands.

*Allocated to Class I, Scientific and Technical Terminology,
(a) Physics (including sound vibrations and acoustics)*

PLACEMENT

A term of imagery; voice cannot be placed. In reality, refers to integration and coordinated production of the voice as it applies to the particular individual.

Allocated to Class III, Miscellaneous Terminology

PORTAMENTO

Is an uninterrupted sliding of the voice between any two pitches and differs from the so-called "slur" in that the "portamento" is executed intentionally with proper coordination of the vocal mechanism, artistically controlled.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (scientific terms only)*

POSTURE

Refers to the position of the body. The ideal posture for good singing is important in that it applies to the position of the body which insures complete muscular co-ordination.

*Allocated to Class I, Scientific and Technical Terminology,
(b) Anatomy and Physiology*

PRESSURE

The word pressure is often employed in the studio. In one sense, it refers to the correct action of the breath in obtaining the proper balance of tone; in another sense it may be used to indicate some form of local interference in tonal production.

Allocated to Class III, Miscellaneous Terminology

PROJECTION

The transmission of the meaning of words and music from the singer to the listening audience, through the carrying power and expressiveness of the singer's voice and personality.

Allocated to Class III, Miscellaneous Terminology

PRONUNCIATION

To utter or articulate words or sounds in the required or standard manner. It includes both articulation and enunciation (see Diction)

Allocated to Class II, Non-Scientific Terminology, (c) Dramatic Utterance (empirical device)

QUALITY

In singing that property of a tone, apart from pitch and intensity which distinguishes it from another tone.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

RELAXATION

A loosening of undue tension. The term refers to the muscular state opposite that of tension. The use of the term in teaching might possibly result in a state of muscular action that would not provide sufficient tension to achieve proper muscular coordination for the production of a balanced tone.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile, imagery)

RELEASE

To leave, to "terminate" a vocal phrase or sustained note without loss of tonal quality or deviation in pitch. An easy

release requiring perfect coordination to avoid muscular constriction and/or body mannerisms.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

RESONANCE

In singing, refers to carrying power of voice. Singers include quality in the employment of this term.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

REVERBERATION

The persistence of sound at a given point, after the source is stopped. The singer's inner ear is the source of determining the volume and kind of sound to be used in a dead or live auditorium.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

RUBATO

(Italian—to steal or to rob) The feeling of time values in taking from one point or part of the phrase, and adding it to another part. In performance, intentionally and temporarily deviating from strict note values, for interpretative effect.

Allocated to Class II, Non-Scientific Terminology, (b) Music (terms pertaining to musical expression)

SCOOP

In singing, means literally sliding or slipping from one tone to another without benefit of the controlled breath, and is not considered a legitimate part of vocal technique. To avoid scooping, the pitch involved and the breath control must be prepared in advance of the attack. The scoop should not be confused with the legitimate portamento.

Allocated to Class III, Miscellaneous Terminology

SLUR

Is an inartistic, elaborate sliding or scooping of the voice

from one pitch to another. The curved line over two or more notes indicates legato.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (scientific terms only)*

SONORITY

In singing, a quality of tone that is deep, rich, full and resonant; a powerful, impressive sound.

*Allocated to Class I, Scientific and Technical Terminology,
(a) Physics (including sound vibrations and acoustics)*

SOTTO VOCE

(Under the voice) In performance, vocal or instrumental, in an undertone.

*Allocated to Class I, Scientific and Technical Terminology,
(c) Music (scientific terms only)*

SOUNDING BOARD

This term, frequently in former use, is a term of imagery; currently it is seldom used (term to be avoided).

Allocated to Class III, Miscellaneous Terminology

SPIN THE TONE

A term used to describe a vibrational effect of the so-called soaring or floating quality, on a sustained tone, especially with reference to higher tones of the voice range. It is a psychological illusion, although useful in preventing the forcing of both breath and tone.

*Allocated to Class II, Non-Scientific Terminology, (a)
Psychology (including metaphor, simile and imagery)*

STRAIGHT TONE

Produced by an attempt to remove the natural "vibrato" of the voice by a conscious constriction of the vocal bands; a procedure detrimental to the voice, which should be avoided.

*Allocated to Class II, Non-Scientific Terminology, (a)
Psychology (including metaphors, simile, and imagery)*

STYLE

Refers to both the specific character of the music (opera,

oratorio, lieder, art song, folk song, ballad, pop-singing), and to the singer's individualistic manner of interpretive presentation. The former is determined by the period of time in which it was composed, or songs written in the style of that period. The latter pertains to the individual's personal magnetism, the ability to create moods and atmosphere, changes in tone color, and the over-all concept of the message to be communicated.

Allocated to Class III, Miscellaneous Terminology

TEMPO

A musical expression denoting the rate of pulsation of the beat allegro, adagio, moderato, andante, etc. Not to be confused with the "rhythm".

Allocated to Class III, Miscellaneous Terminology

TESSITURA

The heart of the vocal range; the prevailing or *average* position of the notes in relation to the compass of the voice, whether high, low or medium (see American Academy of Teachers of Singing Pronouncement PROBLEMS OF TESSITURA)

Allocated to Class III, Miscellaneous Terminology

THROATY TONE

Refers to an unfavorable aspect of sound. Is caused by constriction of the swallowing muscles, which should not be tensed during phonation of a correctly produced tone.

*Allocated to Class II, Non-Scientific Terminology, (a)
Psychology (including metaphor, simile and imagery)*

TIMING

Refers to the over-all interpretation of music and text of the composition. The use of rubato, crescendo, diminuendo, tenuto and the general movement in the progression of the song from beginning to the end, reveals the degree of artistic ability of the performer.

Allocated to Class III, Miscellaneous Terminology

TONE

A sound produced by the human voice; phonation: each tone has pitch, power, duration and quality. The first three characteristics — pitch, power and duration — can be measured scientifically. The fourth, quality, is an aesthetic characteristic of tone, and cannot be measured scientifically, but is evaluated by the taste of every listener.

Allocated to Class II, Non-Scientific Terminology, (a) Psychology (including metaphor, simile and imagery)

TREMOLLO

Is an abnormal pulsation of the voice, marked by a perceptible variation in pitch; is due to a lack of proper coordination of the vocal mechanism, because of incorrect use of the breath or unnatural physical tension.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

TRILL

A vocal embellishment consisting of an even, regular, rapid alternation between two notes, generally either a semi-tone or a whole tone apart.

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

VIBRATION

A periodic motion of the particles of an elastic body or medium, from the position of equilibrium when that equilibrium has been disturbed. In the case of the human voice, this means the movement to and fro of the resisting vocal bands, caused by the pressure of the air against them.

Allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

VIBRATO

A periodic pulsation in pitch frequencies, the average of which is approximately 6.2 to 6.6 per second, varying with the emotional impulse involved. It should be noted that

“vibrato” is an integral part of good quality, and should not be confused with “tremolo.”

Allocated to Class I, Scientific and Technical Terminology, (c) Music (scientific terms only)

VOICE CLASSIFICATION

Refers to the allocation of voices to various categories, such as soprano, mezzo-soprano, contralto, tenor, baritone and bass, etc., determined not by range alone, but by the individual's ability to sustain a certain level of pitch or tessitura.

Allocated to Class III, Miscellaneous Terminology

VOICE RANGE

Refers to the compass of the voice from the lowest to the highest note.

Allocated to Class I, Scientific and Technical Terminology, (b) Anatomy and Physiology

VOICE REGISTER

A term coined by the early teachers to describe certain re-adjustments in muscular action in the vocal scale between the upper, middle, and low sections. It refers to a series of notes in the scale produced by a similar muscular action.

Allocated to Class III, Miscellaneous Terminology

VOLUME

The quantity, strength or loudness of sound; in music, fullness of tone. In gaining loudness, the quality must not be impaired, destroyed or interfered with. Control of the Breath is an integral part of the act acquiring increased volume, because greater pressure of air must be exerted against the resisting vocal bands.

Term allocated to Class I, Scientific and Technical Terminology, (a) Physics (including sound vibrations and acoustics)

Allocation of Defined Terms

CLASS I

SCIENTIFIC AND TECHNICAL

(a) PHYSICS (including sound vibrations and acoustics)	(b) ANATOMY and PHYSIOLOGY	(c) MUSIC (scientific terms only)
DYNAMICS	BREATHING:	AGILITY
FALSETTO	Abdominal	APPOGGIATURA
INTENSITY	Clavicular	ARPEGGIO
OVERTONE	Costal	ARTICULATION
PITCH	Diaphragmatic	ATTACK
QUALITY	BREATH CONTROL	FLEXIBILITY
RESONANCE	BREATH SUPPORT	INTONATION
REVERBERATION	FREE JAW	LEGATO
SONORITY	GLOTTAL STROKE	MESSA DI VOCE
VIBRATION	PHARYNX	MEZZA VOCE
VOLUME	POSTURE	PORTAMENTO
	VOICE RANGE	RELEASE
		SLUR
		SOTTO VOCE
		TREMOLO
		TRILL
		VIBRATO

CLASS II

NON-SCIENTIFIC TERMINOLOGY

(a) PSYCHOLOGY (including metaphor, simile, imagery; other empirical devices)	(b) MUSIC (terms pertaining to musical expression)	(c) DRAMATIC UTTERANCE (Empirical device terms)
BREATHY TONE	CADENZA	BEL CANTO
CHEST VOICE	NUANCE	BELTING
COLOR	PHRASING	DICTION
COMPLETE OR BALANCED TONE	RUBATO	ENUNCIATION
COVERED TONE		PHONETICS
FOCUS		PRONUNCIATION
HEAD VOICE		
IDEAL TONE		
MIDDLE VOICE		
NASAL TONE		
OPEN TONE		
RELAXATION		
SPIN THE TONE		
STRAIGHT TONE		
THROATY TONE		
TONE		

CLASS III
MISCELLANEOUS TERMINOLOGY

BREAK
COMMUNICATION
EVEN SCALE
INTERFERENCE
MASK
MONOTONE
PASSAGGIO
PEAK
PLACEMENT
PRESSURE
PROJECTION
SCOOP
SOUNDING BOARD
STYLE
TEMPO
TESSITURA
TIMING
VOICE CLASSIFICATION
VOICE REGISTER