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ABSTRACT
         The Model 3 communication skills lexicon consists of
three lists of words developed by the Southwest Regional Laboratory
(SWRL) for use in communication skills instruction in K-6. This
report documents the procedures used for developing a technical
lexicon for subject areas in kindergarten and the elementary grades.
To develop a music lexicon, five sources (a general lexicon, two
music dictionaries, and two elementary music series) were selected
and perused for music terminology by two SWRL staff members. Master
lists for each source were compiled and submitted to SWRL music
experts for evaluation. It was found that the procedures followed
were generally appropriate for developing a lexicon. The results of
the compilation and evaluation are discussed in this paper.
Appendixes include instructions for evaluators, lists compiled from
each source, and a tentative music lexicon. (JM)

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A TRYOUT OF PROCEDURES FOR DEVELOPING A TECHNICAL LEXICON

Bruce Cronnell and Mary Rhode

ABSTRACT

One component of the Model 3 communication skills lexicon is the

technical lexicon. Music was chosen as the subject area to be used for

a procedural tryout.

Music terms were compiled from five sources: a general lexicon,

two music dictionaries, and two elementary music series. The lists

from each source were evaluated by SWRL music experts. Results of the

compilation and evaluation are described and discussed. While differ-

ences are found among individuals, the procedures used seem generally

appropriate for determining a technical lexicon. Appendices include

lists compiled from each source, as well as a tentative music lexicon.

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A TRYOUT OF PROCEDURES FOR DEVELOPING A TECHNICAL LEXICON

Bruce Cronnell and Mary Rhode

One component of the Model 3 communication skills lexicon is the technical lexicon (Cronnell, 1971a). The technical lexicon is the schools' explicit contribution to vocabulary; it is the technical terminology introduced by the schools to teach various school subjects. The technical lexicon, as defined here, is descriptive not prescriptive; that is, it is an attempt to describe, for purposes of communication skills instruction, the vocabulary of various subject areas, rather than an attempt to prescribe the vocabulary to be used in the development of subject area curricula. This paper reports a study undertaken to determine procedures for development of the technical lexicon for K-6 school subject areas.

There were several reasons for selecting the subject area music as the specific context for this study:

1) Music experts were available within SWRL.

2) Several sources of music vocabulary were readily available.

3) The authors, although amateurs, were knowledgeable in the field of music.

4) Music appeared to be an intuitively clear-cut subject area; i.e., terminology could be defined as music or not music.

The last two reasons were found to be somewhat inaccurate: the authors learned a great deal about music in the course of the study, and it was not so easy to identify music terminology as expected.

SOURCES AND PROCEDURES

There appear to be three primary sources[1] for words for a K-6 subject area lexicon:

1. words used by K-6 children, assuming that in the course of instruction they have learned the appropriate terminology,

2. technical dictionaries for the subject area,

3. K-6 textbooks for the subject area.

Appropriate sources of each type were selected for music, and two staff members went through each source, listing music terminology. The two separate lists for each source were compared, combined into one master list for each source, and submitted to SWRL music experts for evaluation.

As a source of words used by K-6 children, the Berdiansky, Cronnell, and Koehler (1969) lexicon was employed. This 9000-word lexicon is based primarily on the Rinsland (1945) list of words used by children in grades 1-8, supplemented by other sources. While not the most complete or accurate lexicon possible, it was felt to be adequate for this preliminary investigation. Each of the two staff members engaged in this project went through the Berdiansky et al. lexicon (hereafter, TR15) and listed all words which were thought to be appropriate for music.

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[1]Two other sources are possible. One would be published K-6 subject area word lists. While a number of these were made in the 1930's (e.g., Cole, 1940), few current lists are available. Another source could be subject area specialists. This possibility has been rejected because of the large expenditure of time necessary (unless the specialist were simply to use one of the sources suggested above) and because of the likelihood of idiosyncratic lists by specialists. Such problems suggested that subject area specialists should not be used as sources for technical lexicons.

Since this was an investigative study, no explicit guidelines were set for determining the technical status of words, from this or any source used.

Two dictionaries of music were selected: Apel (1962; hereafter, Harvard Dictionary) and Jacobs (1960; hereafter, Penguin Dictionary). For each dictionary, staff listed those terms believed to be appropriate for K-6 instruction. For the Penguin Dictionary, staff also listed names of composers believed to be appropriate for K-6 instruction.

Two commonly used textbook series were also studied: Boardman and Landis (1966), hereafter called Exploring Music (Ex Music or EM), Books 1-6; and Youngberg and others (1968), hereafter called Making Music Your Own (MMYO), Books K-6. The former series is the California state-adopted series for music. Staff listed terms considered to be technical for music; for each term all books in which it occurred were noted.

The two lists for each of the five sources were compared (but not altered) and combined into a master list for each source. For the two textbook series, relative grade-level placement was indicated for each term. Relative grade-level placement was noted as "early" (E: first occurrence of term primarily in grades K-2), "middle" (M: first occurrence of term primarily in grades 3-4), or "late" (L: first occurrence of term primarily in grades 5-6).

The five combined lists were submitted to SWRL music experts for evaluation. Sources for these lists were not identified. At least two music staff members evaluated each list. Instructions (see Appendix A) were to delete inappropriate terms, add needed terms,

make any necessary corrections, and indicate relative grade-level placement for all resulting terms.

RESULTS OF STAFF COMPILATIONS

The five staff-compiled lists are found in Appendices B-F. There is considerable variety among lists, but certain commonalities can be noted in compiling procedures (see Table 1). The order of compilation seems to have some effect on results. MMYO was done after ExM and has somewhat more terms, although this could be due to differences between the series. The comparison between the two dictionaries may be more meaningful. Compilation of the series took place between work on the dictionaries; seeing the large number of words actually used in K-6 instruction probably influenced the number of words compiled from the Penguin Dictionary, which is greater than that for the Harvard Dictionary.

The amount of time required for compilation was of interest for planning future work. As might be expected, as the number of words increased, so did the amount of time required, but familiarity with the task did not seem to result in less time. In addition, staff person B always took longer than staff person A. It should be noted that times for MMYO and ExM are conservative: they cover only listing words from individual books, but not tabulating an alphabetical list across books, which is another 3-6 hours of work.

As can be easily seen in Table 1, A and B did not necessarily agree with each other as to what words should be listed (see also Appendices B-F). Moreover, B consistently listed more words than A.

TABLE 1

COMPILATION RESULTS

Source	Order of Compilation	Time A	Time B (in hours)	No. Terms A	No. Terms B	No. Terms A & B Agreement	No. Terms Total	Agreement as % of Total
TR15	1	1:15	1:25	89	231	70	250	28%
Harvard Dict.	2	1:30	2:15	166	335	134	367	37%
Penguin Dict.	5	1:40	2:45	218	388	188	418	44%
names				22	50	21	51	42%
MMYO	4	4:00	7:20	379	493	298	574	52%
names				37	26	22	41	54%
ExM	3	3:25	5:05	408	488	341	555	61%
names				55	47	41	61	67%

Reasons for this disagreement are discussed below. However, as might be expected, agreement was considerably greater when series were being studied than in the three much more subjective situations, and within series, agreement was higher on composers' names than on other terms.

The total number of terms varies depending on the kind of source. TR15, which is not specifically concerned with music, produced the fewest. There is a jump to dictionaries in the middle and another jump to series at the extreme. The high numbers for series are "accurate" in that they are descriptive of music terms presumably in actual use in K-6 instruction.

The results of these compilations suggest that TR15 (or any general lexicon) does not sufficiently reflect the technical terms in K-6 instruction and is not conducive to agreement between compilers. Dictionaries (or other large technical word lists) are an improvement, but staff does not judge as many words to be appropriate for K-6 instruction as are actually used. It appears that textbooks are the best source to use for compiling technical lexicons, because they give a more complete set of terms for K-6 instruction and because they are conducive to greater compiler agreement. However, since only somewhat more than half the words from each series were found in the other series, there are clearly enough differences between series to require that at least two series per subject area be used for these compilations, in order that useful terms not be omitted.

COMPILER DISAGREEMENTS

As noted above, the compilers did not always agree on which words should be listed from each source; in Appendices B-F the compiler is listed for each word. Some reasons for these disagreement are suggested in this section. One common cause of disagreement, particularly with TR15 and the dictionaries, was simply oversight. When shown words only one compiler had listed, the other compiler often could not understand why he, too, had not included many of them. When working through lists, and even when skimming textbooks, it appears very easy to miss a word. The need for at least two compilers is clear.

Some of the disagreement was caused by the subjective judgments used in differentiating between technical and general vocabulary. Some terms are definitely in general use and also used within a subject area, e.g., joyously, silence. But it is not clear whether they have sufficiently technical uses to be in the technical as well as the general lexicon. Some terms have clear technical uses, e.g., line, space; but it is difficult to decide whether their technical use is significantly different from their general use to allow listings in both lexicons. It was hoped that dictionaries might be used as arbiters: if only the label "music" were given for all definitions of a word it would be technical only; if no label were given for all definitions it would be general only; if both labeled and unlabeled definitions were given it would be both technical and general. *Webster's new world dictionary* (1957) and *The American heritage dictionary* (1969) were consulted. The examples line and space are both technical and general; some words are only technical (e.g., alto); for some words the dictionaries don't agree

(crescendo: *Webster's*—technical only; *American Heritage*—general only).
The examples joyously and silence have no label in either dictionary and
thus would be considered general. However, timpani and viola don't
have labels and these definitely refer to music and are rarely used
except in relatively sophisticated musical discourse. To use dictionaries
for determining word status is difficult at best and not totally satisfying.[2]
We conclude that our intuitive judgments are as appropriate as any outside
source or as any predetermined classification scheme. Moreover, since
staff judgments are evaluated by experts, there is sufficient review to
prevent radical distortion of the all-but-clear technical-general distinction.

In compiling words from music series, often there were terms which
were clearly technical, but it was difficult to decide whether they
received sufficient emphasis to be considered part of K-6 instruction,
e.g., teponaxtle. Such words appear to occur only once or twice in a
series. Their inclusion by compilers should cause no difficulty since,

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[2]Problems with dictionary labels are not confined to music. An
investigation into a small set of arithmetic words indicates considerable
variation as to whether words are indicated as being general only (G),
technical only (T), or both.

	Webster's New World	*American Heritage*
divide	G/T	G/T
dividend	G	G/T
division	G/T	G/T
divisor	T	G
quotient	T	G
subtract	G	G
subtrahend	G	G
minuend	T	G

Intuitively, all of these words are technical arithmetic vocabulary,
although some may also be general. The variety within and between
dictionaries leads us to believe that our own judgments are as reasonable
as those of the "authorities."

if they are not important, evaluators will undoubtedly delete them (as, indeed, they did with teponaxtle in the present study).

When compiling technical terms, phrases are included (to be later listed separately). Sometimes it is not clear whether to list a word or a phrase, e.g., samba vs. samba rhythm (when rhythm is already included). When modification of an already listed noun is involved, a phrase may or may not be necessary; e.g., since guitar is listed, is Spanish guitar also necessary? Some technical phrases may be built up of other technical phrases or words, e.g., dotted quarter note when dotted note and quarter note are listed; such additive phrases may not need to be included as separate terms. Questions of the status of phrases can probably best be resolved by compiler conferences and by expert evaluation.

EVALUATION BY MUSIC EXPERTS

The five lists compiled by Rules of Correspondence staff were submitted to the music staff in Product Development for their evaluation.[3] Each list was evaluated independently by two or--in the case of one list-- three people. Evaluators reviewed one list each, returned it, and then did the other; thus, they could not compare their two evaluations. Appendices B-F indicate if evaluators deleted terms (-) or, if not deleted, the relative grade-level placement assigned. General re ults of this evaluation are presented in Table 2; names of composers have been excluded since they are less important to this analysis.

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[3]We thank Richard Piper, Laurel Eu, Michael Fink, Katie Merrill, and Kathy Rosborough for their evaluation of these lists.

Table 2 indicates no clear-cut results; this seems primarily due
to evaluator differences as summarized in Table 3. Generally, deletions
were much more common than additions, except for Evaluator 4, who added
a large number of words to both lists. Evaluator 1 added a number of
words to TR15, but that was the least "musical" of the lists and
additions were expected. Evaluator 3, it will be noted, made fewer
changes--as either deletions or additions--than did the others; this
is particularly noticeable in TR15 where no additions were made,
although that list seems to be the least suitable as a technical lexicon
for music. Moreover, Evaluator 3 took less time than the rest, suggesting
that completeness of results may also be a function of time devoted to
the task.

Since the original compilers did not always agree on what terms
should be listed, it is of interest to see how the evaluators, who knew
nothing about the sources, treated these terms. Table 4 indicates that
considerably fewer terms were deleted when Compilers A and B agreed
than when they disagreed. Moreover, in general there was proportionately
more deletion of terms compiled by Compiler B alone (who consistently
listed more unique words) than of terms compiled by Compiler A. It would
appear that, while compiler disagreements should not be thrown out, they
could be more carefully scrutinized to limit list size.

Evaluators did not necessarily agree with each other on the content
of a music lexicon; see Table 5. On 20-30% of the terms there was
disagreement as to whether or not they should be retained; the number of
terms on which there was agreement to delete was generally much less.
However, on the Harvard Dictionary and ExMusic, both of which were reviewed

TABLE 2

EVALUATION RESULTS
(names of composers excluded)

Source	Evaluator	Time	No. Terms Deleted	% of Original Deleted	No. Terms Added	Additions as % of Original	Total No. of Terms	Total as % of Original
15	1	6:00	62	25%	113	45%	301	120%
	3	0:30	48	19%	0	0%	202	81%
rvard Dict.	2	1:30	132	36%	15	4%	250	68%
	1	3:00	176	48%	48	13%	239	65%
nguin Dict.	5	7:00	95	23%	22	5%	345	83%
	4	4:00	36	9%	200	48%	582	139%
YO	3	1:20	66	11%	19	3%	527	92%
	5	--*	141	25%	10	2%	442	77%
Music	4	5:00	44	8%	182	33%	693	125%
	2	2:20	177	32%	8	1%	386	70%
	5	3:40	197	35%	10	2%	366	66%

*Not noted.

TABLE 3

DELETIONS AND ADDITIONS BY EVALUATORS
(names of composers excluded)

Evaluator	Source	Time	% of Original List Deleted	Additions as % of Original List
4	Penguin	4:00	9	48
	ExMusic	5:00	8	33
3	TR15	0:30	19	0
	MMYO	1:20	11	3
5	Penguin	7:00	23	5
	MMYO	--*	25	2
	ExMusic	3:40	35	2
1	TR15	6:00	25	45
	Harvard	3:00	48	13
2	Harvard	1:30	36	4
	ExMusic	2:20	32	1

*Not noted.

TABLE 4

DELETIONS AND ADDITIONS BY EVALUATORS AS PERCENTAGE OF ORIGINAL LISTS
(names of composers excluded)

Source	Evaluator	Deletions				Additions
		Staff A Only	Staff B Only	A & B Agreement	Total	
TR15	1	26	34	6	25	45
	3	42	24	3	19	0
Harvard Dict.	2	19	59	16	36	4
	1	28	71	19	48	13
Penguin Dict.	5	17	35	8	23	5
	4	17	15	1	9	48
MMYO	3	10	17	8	11	3
	5	43	34	14	25	2
ExMusic	4	10	11	6	8	33
	2	37	43	26	32	1
	5	52	49	26	35	2

by Evaluator 2, the number of deletions was high, as was the amount of
agreement on deletions; for these sources, the evaluators only agreed
to retain half of the original terms. For the other sources, the two
evaluators agreed on 68-74% of the terms which were to be retained.

Evaluators were asked to indicate relative grade-level placement
for each term included. On the average, they agreed on levels for a
third of the original list, or a half of those terms which they had
agreed should be retained. Overall, evaluators agreed on placement
for half of the terms on each list--either as a relative grade-level
or as a deletion. Agreement was generally best on those terms considered
to be placed early in music instruction.

For MMYO and ExMusic, relative grade-level placement had been
determined from actual use in the series. Of the 820 words derived
from the two series, less than half were common to both. On half of
those words the two series agreed on levels, about equally divided
between E, M, and L. Where there was disagreement, MMYO introduced
words later than ExMusic about 75% of the time. The evaluators apparently
felt the relative grade-level placement of MMYO was more approprate
since they more frequently agreed with the MMYO levels than the ExMusic
levels; see Table 6.

While the level of agreement of both evaluators with a series is
low (20% or less), agreement is much higher when only two placements
must agree; see Table 7. Eighty percent of the time either both of the
evaluators or an evaluator and the series agree on the relative grade-
level placement of a term or they agree that a term should be deleted.
In view of the inconsistency of previously discussed results, this high
level of agreement is surprising and pleasing.

TABLE 5

AGREEMENT BY EVALUATORS AS PERCENT OF ORIGINAL LIST
(names of composers excluded)

Source	Evaluators	Agreement on Inclusion	Agreement on Levels	Agreement on Deletions	Total Agreement on Placement	Disagreement on Levels	Disagreement on Deletions
TR15	1 and 3	68	36	12	49	30	20
Harvard Dict.	2 and 1	46	28	28	56	16	28
Penguin Dict.	5 and 4	74	38	5	43	36	21
MMYO	3 and 5	71	37	8	45	34	21
ExMusic*	2 and 5	50	27	18	45	23	32

*Results from Evaluator 4 have been excluded.

SOME COMPARISONS OF INDIVIDUAL EVALUATORS

It is of interest to determine whether evaluators were consistent in their two evaluations. To study this, results from Evaluators 2 and 5 were analyzed more closely. Evaluator 2 reviewed two lexicons compiled by the staff from the Harvard Dictionary and from the Exploring Music series. His evaluations were made at different times with no possibility of comparison of his own reactions (see Table 8).

In spite of the subjectivity of these judgment procedures, the evaluator's consistency was evident in his retention agreement of 79% and deletion agreement of 13% of the 218 words common to both lists. The evaluator's 92% consistency in judging the words common to both lexicons tends to indicate the reliability of authoritative evaluators.

As he was advised to do, Evaluator 2 added words which he felt were missing. Six items were added on the Harvard Dictionary list and seven on the ExMusic list. However, none of the words added to the former was on the latter list; nor did he repeat these additions on the latter when he reviewed that lexicon. The same thing held true in reverse. Consequently, there are 16 totally different additions. Ten are phrases, most containing one or more words that are listed elsewhere in the same lexicon (i.e., concert band and tonic note). The evaluator apparently felt the phrases had meanings as compound units that could not be derived from the single components. Five of the additions are listed by *Webster's Seventh New Collegiate Dictionary* (1967) as musical terms (accellerando, diatonic, ritardando, septet, and mezzo forte) and were valid contributions to the lexicon. The others were terms which will probably also be found in the lexicons of other

TABLE 6

RELATIVE GRADE-LEVEL AGREEMENTS WITH SERIES

Series	Evaluators	% of Original Grade Levels Agreed With
MMYO	3	40
	5	36
	3 and 5 agreement	20
ExMusic	2	30
	5	31
	2 and 5 agreement	14

TABLE 7

AGREEMENTS COMBINING EVALUATORS AND SERIES

Source	Type of Agreement	% of Original List
MMYO	Evaluators 3 and 5 and series agree on levels	20
	Evaluators 3 and 5 (but not series) agree on levels	15
	Evaluator 3 and series (but not Evaluator 5) agree on levels	20
	Evaluator 5 and series (but not Evaluator 3) agree on levels	15
	Evaluators 3 and 5 agree on deletions	8
	Total	78
ExMusic	Evaluators 2 and 5 and series agree on levels	14
	Evaluators 2 and 5 (but not series) agree on levels	13
	Evaluator 2 and series (but not Evaluator 5) agree on levels	17
	Evaluator 5 and series (but not Evaluator 2) agree on levels	18
	Evaluators 2 and 5 agree on deletions	18
	Total	80

fine arts subjects (i.e., baroque and renaissance). The fact that these
additions, though valid, were not added to both lexicons, indicates how
difficult it is even for professionals to maintain a high level of
consistency in such a non-objective evaluation.

The balance of words were those listed only in one source and not
the other (see Table 8). The evaluator's deletions of these words
averaged 47% from the two sources. As might be expected, the highest
percentage of deletions was from the dictionary lexicon. The textbook
series did seem to use a vocabulary somewhat more acceptable to the
evaluators. A highly subjective semantic analysis of the deleted
textbook words indicated that:

1) More than one-third seemed quite technical (i.e., augmentation
    and chest of viols).

2) More than one-third will probably be in the general lexicon[4]
    i.e., bugle and strum). ·

3) Almost one-half of these possible general lexicon words were
    adverbials used to describe the manner in which various songs
    should be sung (i.e., briskly and smoothly).

A similar analysis of the deleted dictionary lexicon words indicated:

1) Approximately three-fourths of these pertained to informal-
    type instruments, to dances and to musical forms (i.e., alphorn
    and fife, rumba and schottische, etude and operetta).

2) A few were possible general lexicon words (i.e., base and pedal).

The examination of these deletions seemed to indicate that the evaluator
tried to eliminate all nonessential, nontechnical items plus highly
technical items to produce a vocabulary suitable for teaching music to
K-6.

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[4]Some of these words are already in the entry lexicon (e.g., deep,
row, and sound; Rhode, 1972).

TABLE 8

COMPARISON OF RESULTS OF EVALUATORS 2 AND 5
(names of composers excluded)

	Evaluator 2 (ExMusic and Harvard Dict.)	Evaluator 5 (ExMusic and MMYO)
Terms common to both lexicons		
Agreement on retentions	79%	79%
Agreement on deletions	13%	9%
Disagreement	8%	11%
Terms not common to both lexicons		
Deletions	47%	47%
Retentions	53%	53%
Additions	16 terms	20 terms
Grade level agreement on retained terms common to both lexicons	6⁻%	81%

Fifty-three percent of these items that came exclusively from only one source or the other were retained by Evaluator 2. A subjective assessment of this group is that there are very few highly technical words, even fewer general vocabulary words, and almost no adverbials. However, the percentage of phrases in this group of retained items (41%) was almost double the percentage of phrases among the deleted items (22%). Clearly, phrases are considered a necessary and important part of a music lexicon.

Evaluator 2's grade-level assignments were notable for their consistency. Of the words retained from both lexicons, his grade-level assignment was in agreement on over two-thirds of the items. The highest number of words were assigned the "E" level and the lowest number, the "L" level.

Evaluator 5 reviewed the lexicons compiled by the staff from the two textbook series, ExMusic and MMYO (see Table 8). As in the case of Evaluator 2, there was a reasonable lapse of time between the two evaluations so that no comparison of his own reactions could be made.

The lists of words from the two series were approximately the same size (see Table 1), and more than half of the words on one list were also on the other. Evaluator 5 demonstrated consistency by including 79% of these words in common (as did Evaluator 2; see above). Evaluator 5 deleted 9% of the words in common and was inconsistent in decisions about 11%. These percentages were also similar to those of Evaluator 2.

Seventy percent of the words added to each list represent a conscious attempt to include in each lexicon two sets of symbols: do, re mi, fa, sol, la, and ti added to ExMusic and C, D, E, F, G, A, and B added to

MMYO, thus providing conformity on the two lists. Of the other added items two were phrases and four were common musical terms. Although Evaluator 5 demonstrated more consistency in adding to one list items that were already on the other, he contributed only four new terms to a total of over 800 different words. Evaluator 2 contributed sixteen new terms to a total of over 700 different words.

The indication from the performances of these two evaluators is that professionals will probably add relatively few items to the lists. It is easier to draw a line through an unnecessary word than to be alert to an omission and write it in, particularly when the words being reviewed are listed alphabetically. Also, the technical vocabulary of a professional person's field of specialization has, to some extent, probably merged with his general vocabulary and may be difficult for him to isolate. Consequently, the lists submitted for evaluation should be as complete and inclusive as possible.

Of those words listed only in ExMusic, not in MMYO, and vice versa, 47% were deleted by Evaluator 5, a percentage comparable to the same category of deletions by Evaluator 2. A cursory look at these items from the two textbooks series indicated:

1) A very high percentage of general theory terms were deleted (i.e., harmonic, stress, and tonal).

2) Approximately one-fourth will probably be in the general lexicon (i.e., balance, design, and practice).

3) Phrases comprised almost one-third of the deletions of ExMusic terms and almost one-half of MMYO terms.

4) Most of the adverbials described before were deleted (but primarily from ExMusic).

There was not the kind of consistency in the types of deletions made here that there was in the case of Evaluator 2. This was also evident in the percentage of words common to both lexicons, but about which the evaluator made conflicting judgments or disagreed with himself (11% for Evaluator 5, 8% for Evaluator 2).

Of the 53%, representing words retained from the combination of items that were exclusively in only one source or the other, the following can be noted:

1) There were many words that will probably be in the general lexicon.

2) Many words pertaining to informal-type, nonsymphonic instruments were retained (i.e., accordian, ukelele).

3) Many words describing dances were retained (i.e., bolero, hula).

4) Nearly half of the items were phrases.

Evaluator 5's grade-level assignments showed even greater consistency than did Evaluator 2's. Of those words retained which had been common to both lexicons, the grade-level assignment was in agreement on four-fifths of the items. The lowest number of words were assigned the "L" level, with the "M" and "E" levels almost the same.

As Evaluators 2 and 5 both reviewed ExMusic, it is of interest to examine the results of these evaluations. They agreed on the inclusion in the music lexicon of 50% of the total 555 words and on the deletion of 18% (see Table 5). The remaining 32% of the vocabulary items on which Evaluators 2 and 5 disagreed may be a reflection on differing approaches to the teaching of music at the elementary level. This same difference may be found in the results of expert evaluations in other subject area lexicons.

A TENTATIVE MUSIC LEXICON

While this was only an exploratory study, a tentative music lexicon can be proposed, based on words from the two series, MMYO and ExMusic, and following the judgments of Evaluators 2, 3, and 5.[5] Terms were included in the tentative lexicon if found in both sources and retained by two or three of the evaluators or if found in only one source but retained by both evaluators for that source. Based on these criteria, a 500-term lexicon (plus 31 composers' names) was formed; see Appendix G. About 60% of the total available terms were included: 94% of those common to both sources (292 terms), 55% of those unique to MMYO (144 terms), and 26% of those unique to ExMusic (64 terms).[6]

For each term in this tentative lexicon, relative grade-level placement was determined as follows: when a majority or plurality of the combination of evaluators' and series' levels agreed, that designation was used; when there were equal numbers at each level and both series agreed, that level was used; when there was no clear indication of a favored level, the term was designated "M" (middle). The relative grade-level placement for each term is indicated in Appendix G. Thus, this tentative lexicon is indicative of what may be appropriately found in elementary music instruction.

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[5]Excluded were judgments on ExMusic by Evaluator 4, whose reviews seemed to differ from those of the other evaluators.

[6]It is interesting to note that the SWRL evaluators selected fewer terms from ExMusic, which is the California state-adopted series.

COMPARISON WITH AND PRELIMINARY EVALUATION OF CARROLL, DAVIES, AND RICHMAN (1971)

Carroll, Davies, and Richman (1971) is a new word frequency list for the upper elementary and junior high levels. It used the corpus produced as a citation base for *The American Heritage School Dictionary*. Since that was written approximately for grades four through eight, the study was designed to include grades three through nine, thus avoiding abrupt vocabulary cutoffs. The corpus was a computer-assembled collection of over 5,000,000 words[7] taken in samples of 500 running words from textbooks, workbooks, kits, novels, poetry, general nonfiction, encyclopedias, and magazines. The information provided for each word includes: the total frequency in the corpus, three sets of statistics that analyze word relationships, grade level breakdowns of frequency, and 17 subject area breakdowns of frequency.

An examination of the source list of 12 different books and series from which the music lexicon was taken revealed that Carroll et al. had used the same two textbook series that SWRL staff had used (ExMusic and MMYO). In view of this duplication of effort, the staff was afforded an opportunity to determine whether this new study might be an appropriate source for subject area lexicons. If satisfactory, it would certainly be economical, in view of the saving in time and labor. A comparative study and critical review were undertaken of all music words listed with a frequency of one or more and beginning with the letter "a."

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[7]The corpus is a body of graphic words, that is, words defined for the computer's convenience as strings of characters bounded left and right by space.

In ExMusic and in MMYO, the original number of different "a" words compiled was 45. After expert evaluations and the application of the inclusion criteria regarding agreements, the final edited technical music lexicon contains 29 words beginning with "a" (Appendix G). The Carroll et al. study had 182, four times the number sent out for evaluation from those two sources, and six times the size of the final group. A review of these words did not produce any items the staff had missed in its initial compilation. However, disregarding the initial lists for the rest of this comparison, the final SWRL list of "a" words contains 13 items, 5 words and 8 phrases (45% of the 29), that were not in Carroll et al. It seems apparent that a running sample of 500 words from each text may have failed to produce some words like arpeggio that might be used only in restricted concepts and not often repeated throughout a textbook.

Sixteen of the SWRL items were in Carroll et al., but only four of these shared grade-level agreement in the two lists. Of the 12 items without grade-level agreement, Carroll et al. was always higher than the SWRL lexicon. This represents one of the primary reasons the Carroll et al. study could not substitute for the SWRL study: ours covers grades K-6, and Carroll et al. covers grades 3-9 (not low enough, and too high).

The frequency of many of the music words was very low. Of the 16 words in agreement, six had a frequency under four, lower than the inclusion level employed by the staff in all other sources (Cronnell, 1971b).

One disadvantage in using the 182-word lexicon is that it is too large to be practical. No exclusion criteria were applied. All inflected forms were included (e.g., -s, -'s, -ed, -ing, -er, and -est). For

example, <u>accompany</u>, <u>accompanies</u>, <u>accompanied</u>, <u>accompanying</u>, <u>accompaniment</u>, <u>accompaniments</u>, and <u>accompanist</u> were all included. SWRL staff would have listed only three of these seven: <u>accompany</u>, <u>accompaniment</u>, and <u>accompanist</u>. Sometimes the base form was not listed at all, only suffixed forms (i.e., <u>arranges</u>, <u>arrangement</u>, and <u>arranger</u>, but not <u>arrange</u>). Also contributing to the unwieldy size was the inclusion of all capitalized forms as separate listings. As a result, if a word was found at the beginning of a sentence or stanza or in a title, it was listed in capitalized form, often a duplication.

Because the sampling was of running words, many items were included from stanzas of songs and from explanatory text material that really do not belong to a technical music vocabulary (i.e., <u>aching</u>, <u>adds</u>, <u>altered</u>, <u>angels</u>, <u>a-rovin'</u>). The determination of specific music terms would be difficult because only subjective judgment could separate non-music from music words if all had the same frequency in music and lower frequencies in other areas (i.e., <u>Acadian</u>, <u>acoustics</u>, <u>agootuk</u> [sic], <u>atonal</u>, and <u>avocat</u> [sic]).

Because of the need to compute only graphic words, phrases were not recognized as units of meaning in Carroll <u>et al</u>. Some phrases have meanings which cannot be determined by looking at the individual components. For instance, if the phrase, <u>French horn</u>,[8] which no longer has any relationship to things that are French, were separated into two words in an alphabetical list, it could never be retrieved.

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[8]A <u>French horn</u> is a well-known symphonic brass instrument. It was found in all sources and was included by all evaluators, primarily at the early grade level.

The magnitude of the Carroll et al. study required a format so detailed that its use is discouraged. The tables are very crowded and difficult to read with 29 vertical columns and 90-100 horizontal rows of information per page. Just keeping one's place in a subject area column long enough to get the information was not easy. Thus the possibility of human error is increased. For that reason, the few statistics quoted in this brief evaluation may not be free from error.

CONCLUSION: PROCEDURES FOR SPECIFYING A TECHNICAL LEXICON

This study of procedures for developing a technical lexicon have
lead to the following steps which will be undertaken to specify lexicon
content for each subject area:

1) Two published sources will be selected.

2) Two staff members will go through each source, listing all
    technical words or phrases found and indicating the grade
    level at which they appear. Proper names will be included
    in this listing.

3) The two lists for each source will be combined and edited
    using the inclusion-exclusion criteria in Cronnell (1971b)
    as amended in Rhode (1972). All words in the entry lexicon
    (Rhode, 1972) for which there is no more technical usage
    will be deleted.

4) Relative grade-level placement will be indicated for each
    term (word or phrase) on both lists. Relative grade-level
    placement will be indicated as "early" (ca. K-2), "middle"
    (ca. 3-4), or "late" (ca. 5-6).

5) The two combined lists (one from each source) will be merged
    into a master list.

6) The master list compiled in (5) will be submitted to two
    subject area specialists who will be asked to judge it as
    an appropriate K-6 technical lexicon for the subject area.
    In particular, they will be asked to do the following:

        a. delete any terms not considered appropriate,
        b. add any additional terms considered necessary,
        c. indicate relative grade-level placement for each term.

7) The final lexicon for each subject area will include:

        a. any term included by both specialists,
        b. any term included by both sources and by one specialist.

8) For each term in (7), relative grade placement will be
    determined by averaging across the placements given in (4)
    and (6c).

Use of these procedures for each subject area should ensure an accurate
and adequate technical lexicon component for the Model 3 communication skills
lexicon.

APPENDIX A

INSTRUCTIONS TO EVALUATORS

The purpose of this study is to find the most efficient and effective ways of determining the technical lexicons for various K-6 school subjects. For this pilot work, the field of music has been chosen for analysis. Five sources (which are unnamed at present to prevent judgments based on source) were searched for musical terms appropriate for K-6 instruction. Each source provided 200-600 technical terms, including, for some sources, proper names. Your help is needed to determine whether these lists are actually appropriate for K-6 musical instruction.

For each list, we would like you to use your professional judgment to do the following:

1. Delete all terms not appropriate for any level of K-6 music instruction.

2. Add any missing terms which are needed for any level of K-6 music instruction.

3. Make any necessary corrections; e.g., change singulars to plurals and vice versa, correct spellings, change punctuation or capitalization, etc.

4. For each term on your final list, indicate relative placement in a K-6 music curriculum. A most thorough indication would by grade-level designation for each term. A more practical approach might be to indicate each term as being appropriately introduced in the early, middle, or late years of instruction. Use whatever system you feel best.

5. Indicate who you are and how much time you spent on the total task.

We appreciate your assistance in this study. If you have any questions, feel free to ask. Any comments you might like to make will be welcome. After completion of the study, we will inform you of the results and will be happy to discuss the project with you.

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APPENDIX B

MUSIC TERMS FROM TR 15

Term	Compilers	Evaluators* 1	3	Term	Compilers	Evaluators 1	3
accent	B	E	E	bell	B	E	E
accord	B	–	–	bellow	B	–	L
accordance	B	–	–	blues	AB	L	L
acute	B	–	–	bow	B	E	L
aloud	B	–	O	brace	A	–	–
alternate	B	M	L	bracket	A	–	–
alto	AB	L	L	brass	AB	E	M
anthem	AB	–	L	brightly	B	M	E
arrange	B	–	L	brightness	B	L	–
arrangement	B	–	L	bugle	A	M	E
artist	B	M	L	bugler	A	–	L
artistic	B	–	L	carol	AB	E	L
balance	B	L	M	caroler	AB	M	L
ballad	AB	M	L	chant	B	E	E
band	B	E	M	chime	B	M	E
banjo	AB	L	E	choir	AB	L	L
base	B	–	–	chord	AB	M	M
bass	AB	M	L	chorus	AB	M	L
bassoon	AB	M	E	chromatic	AB	L	L
beat	B	E	E	chronic	B	–	–
belfry	B	–	–	clarinet	A	E	E

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* – = term deleted
  0 = no grade level indicated, but term not deleted.
  Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	Evaluators 1	3	Term	Compilers	Evaluators 1	3
clef	AB	M	L	drum	B	E	E
color	B	L	L	drummer	B	E	L
colorless	B	–	–	drumming	B	E	O*
combination	B	–	–	duet	B	E	L
combine	B	–	–	equal	B	–	–
compose	AB	M	M	fa	A	M	–
composer	AB	M	M	fast	B	E	E
composition	B	M	M	festival	B	L	–
concert	AB	M	L	fiddle	B	M	–
concord	B	–	–	fiddler	B	M	–
conduct	AB	L	L	fife	AB	O*	E
conductor	AB	L	L	fin	B	L	–
contralto	AB	–	L	final(e)	B	L	L
control	B	–	–	finger	B	M	L
cornet	A	E	E	flat	A	M	L
dance	B	M	–	flute	B	E	E
degree	B	E	E	folio	B	–	–
depth	B	–	–	form	B	E	E
dimension	B	–	–	fraction	B	M	L
diminish	B	–	–	glee	B	–	–
dingdong	B	–	L	gong	B	L	E
director	B	E	–	graceful	B	M	–
do	A	–	L	gracefully	B	M	–
dreamy	B	–	E	gracious	B	–	–

Term	Compilers	Evaluators 1	3	Term	Compilers	Evaluators 1	3
gradual	B	–	M	live	B	M	–
gradually	B	E	M	lively	B	E	E
graduate	B	–	–	loud	B	E	E
graduation	B	–	–	loudly	B	E	E
grandeur	B	M	L	low	B	E	E
gravity	B	–	–	lullaby	B	E	L
guitar	B	E	E	lute	AB	L	E
harmonica	B	M	E	lyre	AB	L	E
harmonize	B	M	L	majestic	B	M	M
harp	B	M	E	major	B	M	M
harsh	B	–	E	mallet	B	E	E
heavy	B	E	E	mandolin	AB	L	E
hold	B	M	–	manuscript	B	–	L
horn	AB	E	E	march	B	E	L
hum	B	E	E	mass	B	L	L
hymn	AB	L	L	measure	B	M	M
increase	B	–	–	mellow	B	–	L
instructor	B	–	–	melody	AB	E	E
instrument	B	E	E	merrily	B	E	E
jazz	AB	L	L	meter	B	M	L
joyous	B	M	E	method	B	–	–
key	AB	M	L	mi	A	M	–
keyboard	AB	E	L	mild	B	–	–
la	A	M	–	minor	B	M	M

Term	Compilers	Evaluators 1	3	Term	Compilers	Evaluators 1	3
minstrel	B	L	L	pianist	AB	E	L
minuet	AB	L	L	piano	AB	E	E
mood	B	E	L	piccolo	AB	M	E
movement	B	E	L	pick	B	M	L
music	AB	E	E	pitch	B	E	E
musical	AB	M	E	practice	B	M	E
musician	AB	E	E	publisher	B	—	L
mute	B	—	L	quartet	B	L	L
natural	B	L	L	quietly	B	E	E
note	AB	M	E	radio	B	E	E
oboe	AB	M	E	ragtime	AB	—	L
opera	AB	L	L	rapidly	B	E	L
operetta	AB	L	L	re	A	M	—
orchestra	AB	E	L	recital	AB	L	L
orchestral	AB	—	L	record	B	E	E
organ	AB	M	E	reed	B	E	L
organist	AB	M	L	refrain	B	L	L
overturn	A	L	L	register	B	—	L
pattern	B	M	M	rehearsal	B	L	L
pause	B	L	E	rehearse	B	L	L
peak	B	—	L	repeat	B	E	M
percussion	AB	E	M	response	B	M	M
phonograph	B	—	E	rest	AB	M	M
phrase	A	E	E	rhythm	AB	M	E

Term	Compilers	Evaluators		Term	Compilers	Evaluators	
		1	3			1	3
sacred	B	–	L	staff	AB	M	M
sang	B	E	E	stanza	AB	L	L
saxophone	A	M	E	stave	A	–	–
scale	B	M	M	step	B	M	M
score	A	–	L	stick	B	–	L
sharp	AB	M	L	stop	B	–	E
sign	A	M	L	string	B	E	L
signature	B	M	L	strum	B	E	L
silence	B	E	E	suite	B	–	L
sing	B	E	E	sung	B	E	E
singer	B	E	E	sustain	B	E	E
slowly	B	E	E	sweetly	B	M	E
smoothly	B	L	E	swell	B	–	L
softly	B	E	E	swing	B	–	L
sol	AB	M	–	symbol	B	M	M
solemnly	B	L	L	symphony	AB	M	L
solo	AB	M	E	tambourine	AB	E	E
soloist	AB	M	E	temperate	B	–	L
song	B	E	E	theme	B	M	M
soprano	AB	L	L	ti	AB	M	–
sound	B	E	E	time	B	M	L
sour	B	–	–	tone	AB	M	E
speed	B	E	E	tonic	A	M	M
spirited	B	M	L	triangle	B	E	E

Term	Compilers	Evaluators	
		1	3
trombone	AB	M	E
trumpet	AB	E	E
trumpeter	AB	E	L
tune	AB	E	E
tuner	B	--	--
ukelele	B	L	E
viola	AB	M	E
violin	AB	E	E
violinist	AB	E	L
vocal	B	M	L
voice	B	E	E
waltz	AB	L	L
wand	B	--	--
wind	B	-	E
wood	B	-	E
xylophone	B	L	E

APPENDIX C

MUSIC TERMS FROM THE HARVARD DICTIONARY

Term	Compilers	Evaluators* 2	1	Term	Compilers	Evaluators 2	1
absolute pitch	B	L	-	arpeggio	B	M	-
a capella	AB	M	-	arrangement	B	E	-
accent	AB	E	E	a tempo	A	M	-
accidentals	AB	L	L	atonal music	AB	L	L
accompaniment	AB	E	M	autoharp	AB	E	E
accordian	AB	M	-	bagpipe	AB	M	L
acoustics	B	-	-	ballad	AB	M	M
adagio	AB	L	-	ballet	B	M	L
African music	B	E	E	band	AB	E	E
agitato	B	-	-	banjo	AB	M	M
air	B	-	-	bar	AB	E	-
allegretto	B	L	-	barbershop harmony	B	-	-
allegro	AB	L	L	bard	B	-	-
alleluia	B	-	-	baritone	B	M	L
alphorn	B	-	-	bar-line	A	E	E
alto	AB	M	L	barrel organ	B	-	-
American Indian music	B	E	E	base	B	-	-
American music	B	M	E	bass	A	M	L
andante	AB	L	L	bass clef	AB	E	L
Anglican chant	B	-	-	bass horn	A	-	L
anthem	AB	L	-	bassoon	AB	E	M
aria	B	L	L	bass viol	AB	E	L

*- = term deleted; 0 = no grade level indicated, but term not deleted,
relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	Evaluators 2	Evaluators 1	Term	Compilers	Evaluators 2	Evaluators 1
baton	B	L	–	chant	B	–	E
beat	AB	E	E	chanting	B	M	–
bell	AB	E	E	charivari	B	–	–
bird song	B	E	–	chimes	B	E	E
blues	AB	M	L	chiming	B	E	–
bolero	B	–	–	choir	AB	E	M
boogie-woogie	B	–	L	choral	AB	M	M
bow	AB	E	E	chorale	B	M	–
brace	A	–	–	chord	AB	E	M
brass band	B	–	E	chorister	B	–	–
brass instruments	AB	E	E	chorus	AB	M	M
bugle	AB	–	E	chromaticism	A	L	–
cadence	B	E	L	clarinet	AB	E	E
cadenza	B	L	–	clavichord	B	–	–
calliope	AB	–	L	clavier	B	–	–
cancel	A	L	–	clef	AB	E	M
canon	A	M	E	coda	B	M	–
cantata	B	–	–	coloratura	B	–	–
carillon	AB	–	–	comic opera	B	L	–
carol	AB	E	E	composition	B	E	M
castanets	AB	–	E	concert	AB	M	–
cello	AB	E	E	concertina	B	–	–
chamber music	A	L	–	concertmaster	B	M	–
chanson	B	–	–	concerto	B	L	L

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
conducting	AB	M	-	electronic musical instrument	B	M	M
conductor	B	M	-	elegy	B	-	-
contralto	A	M	-	encore	B	-	-
conservatory	B	-	-	English horn	A	M	-
console	B	-	-	ensemble	B	L	L
copyright	B	-	-	etude	B	-	-
cornet	AB	-	E	fa	A	M	M
cotillon	B	-	-	fandango	B	-	-
counterpoint	B	L	-	fanfare	B	L	-
cow bells	B	-	M	festival	B	-	-
crescendo	AB	E	E	fiddle	AB	-	E
cymbals	AB	E	M	fife	AB	-	L
descant	AB	-	M	finale	B	L	L
decrescendo	A	-	E	flamenco	B	-	-
diminuendo	A	E	E	flat	AB	M	M
do	A	M	M	flute	AB	E	E
dot	B	M	L	folk song	B	E	E
dotted notes	AB	M	L	form	B	E	M
double flat	A	-	-	forte	AB	E	E
doxology	B	-	-	fox-trot	B	-	-
drum	AB	E	E	French harp	B	-	-
duet	AB	L	M	French horn	AB	E	M
dynamic marks	A	E	-	fugue	AB	L	-
echo	B	E	E	gavotte	B	-	-

Term	Compilers	Evaluators 2	Evaluators 1	Term	Compilers	Evaluators 2	Evaluators 1
glee	B	–	–	interval	AB	E	L
glockenspiel	B	E	E	introduction	B	L	L
gong	A	M	M	jam session	A	M	L
grave	B	–	–	jazz	AB	M	M
guitar	AB	E	M	jig	B	–	L
gypsy music	B	M	–	kazoo	B	–	L
hallelujah	B	–	–	kettledrum	B	E	M
hand organ	B	–	–	key	AB	E	L
harmonica	AB	M	M	keyboard	AB	E	M
harmonics	B	L	–	key signature	AB	M	M
harmony	AB	M	M	la	A	M	M
harp	AB	M	L	largo	AB	L	L
harpsichord	AB	L	L	legato	AB	L	–
horn	AB	E	E	libretto	B	L	–
humoresque	B	–	–	lute	AB	–	E
hurdy-gurdy	B	–	–	lyre	AB	–	L
hymn	AB	M	–	madrigal	B	–	–
imitation	B	L	–	major	AB	M	M
improvise	B	E	–	mandolin	B	–	M
incantation	B	–	–	manual	B	–	–
instrument	AB	E	E	maracas	A	E	M
instrumental music	B	L	E	march	AB	E	E
interlude	B	–	–	masque	B	–	–
intermezzo	B	–	–	mass	B	–	–

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
measure	AB	M	M	note	A	E	E
medley	B	−	−	oboe	AB	E	M
melodrama	B	−	−	ocarina	B	−	−
melody	AB	E	E	octave	AB	M	−
meter	B	M	−	octet	B	L	−
metronome	B	−	−	opera	AB	L	L
mezzo	B	−	−	operetta	AB	−	−
mi	A	M	M	oratorio	AB	−	−
middle C	B	M	M	orchestra	AB	L	E
military band	B	−	−	organ	AB	M	E
minor	AB	M	E	overture	AB	L	L
minstrels	B	−	L	part	AB	M	M
minuet	AB	−	L	passage	B	−	−
modulation	B	−	−	pastorale	B	−	−
mood	B	E	M	pedal	AB	−	−
motive	B	M	−	percussion instruments	AB	E	E
mouth harmonica	B	−	−	phonograph	B	E	E
mouthpiece	B	E	E	phrase	B	E	E
movement	B	L	L	phrasing	B	M	−
musicology	B	−	−	piano	AB	E	E
mute	B	M	−	piccolo	AB	E	M
natural	B	M	L	pipe	AB	−	−
Negro music	B	M	−	pitch	AB	E	E
notation	B	E	M	pitch pipe	AB	E	−

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
player piano	B	–	L	requiem	B	–	–
polka	AB	–	L	resonance	B	–	–
polonaise	B	–	–	response	B	–	M
postlude	B	–	–	rest	A	M	M
prelude	B	L	–	rhapsody	B	–	–
presto	B	L	L	rhythm	AB	E	E
program music	B	L	–	rondeau	B	–	–
psalm	B	–	–	rondo	B	L	M
quality	B	–	–	rosin	B	–	–
quarter-note	B	M	M	round	AB	E	M
quartet	AB	L	–	rumba	AB	–	–
quintet	B	L	–	samba	AB	–	L
ragtime	B	–	–	saxophone	AB	M	M
range	B	M	–	scale	AB	M	M
re	A	M	M	scherzo	B	L	L
recital	B	M	–	schottische	B	–	L
recorded music	B	M	–	score	AB	L	–
reed	AB	E	E	scoring	B	–	–
reel	B	–	–	semitone	A	E	–
refrain	AB	M	L	sequence	B	M	L
register	B	M	–	serenade	B	–	–
relative pitch	B	L	–	sextet	B	L	–
repeat	B	E	E	sharp	AB	M	M
repetition	B	E	E	signature	AB	M	–

Term	Compilers	Evaluators 2	1	Term	Compilers	Evaluators 2	1
singing	B	E	E	suite	B	L	L
singing saw	B	—	—	swell	B	—	—
Sistine choir	B	—	—	swing	B	—	—
snare drum	B	M	E	symphonic poem	B	L	—
sol	A	M	M	symphony	AB	L	M
solo	A	L	E	syncopation	AB	M	—
sonata	B	L	—	tambourine	AB	E	M
sonatina	B	—	—	tampon	B	—	—
song	B	E	E	tango	AB	—	L
soprano	AB	M	L	technique	B	—	—
sound post	B	—	—	temperament	B	—	0
Sousaphone	B	—	—	tempo	AB	M	M
spinet	B	—	—	tenor	AB	M	L
spirituals	B	M	M	theory	B	L	—
staccato	B	L	L	tie	A	M	M
staff	AB	M	M	timbre	B	E	L
steel guitar	B	—	—	time	AB	E	M
stop	B	M	—	time signature	AB	M	M
stringed instruments	AB	E	E	timpani	AB	E	E
strings	AB	E	E	toccata	B	—	—
style	B	M	—	tonality	B	M	—
subject	B	L	—	tone	AB	E	—

Term	Compilers	Evaluators 2	Evaluators 1	Term	Compilers	Evaluators 2	Evaluators 1
tonic	B	E	–	virtuoso	B	–	–
transition	B	–	–	vocalization	B	–	–
transposition	B	–	–	vocal music	B	L	–
traps	B	–	–	voice	B	E	E
treble	B	–	M	waltz	AB	E	E
trill	AB	–	–	whistle	B	E	E
trio	AB	L	–	whole-note	B	M	M
triplet	AB	M	L	whole-tone	A	–	–
trombone	AB	E	M	wind band	B	–	–
trumpet	A	E	E	wind instruments	AB	E	E
tuba	AB	E	E	wood winds	AB	E	E
tune	AB	M	M	xylophone	AB	M	L
tuning	B	M	–	yodel	AB	–	–
tuning fork	B	–	–	zither	A	–	L
ukelele	AB	–	M				
unison	AB	M	E				
up-beat	B	M	–				
valve instruments	B	–	–				
variation	B	L	–				
verse	A	M	L				
vespers	B	–	–				
vibrato	B	L	–				
viola	AB	E	M				
violin	AB	E	E				

APPENDIX D

MUSIC TERMS FROM THE PENGUIN DICTIONARY

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
A (note or phrase)	B	M	E	arpeggio	A	M	M
absolute music	A	–	–	arrange	AB	M	M
accelerando	A	M	M	atonal	B	L	–
accidental	AB	L	M	augment	AB	L	–
accompaniment	A	E	E	augmented	B	L	L
accompany	AB	E	E	B (note or phrase)	B	M	E
accordion	AB	L	E	baby grand	B	E	M
adagio	AB	L	M	bagpipes	AB	L	E
agitato	B	–	M	balalaika	B	L	L
air	B	M	L	ballad	AB	M	M
allegro	AB	M	M	ballet	AB	E	E
alphorn	B	L	E	bamboo pipe	B	L	E
alto	AB	L	E	band	AB	E	E
andante	A	L	M	banjo	AB	E	E
animato	B	L	L	bar	AB	M	M
answer	B	–	E	barcarolle	B	L	–
anthem	AB	E	E	baritone	AB	L	L
arabesque	B	–	–	bass	AB	L	E
arco	B	L	–	bass drum	AB	E	E
aria	AB	L	L	bass fiddle	A	M	–

Term	Compilers	Evaluators		Term	Compilers	Evaluators	
		5	4			5	4
bassoon	AB	M	L	cantata	AB	—	L
baton	B	E	E	carillon	B	M	L
beat	AB	E	E	carol	AB	E	E
bell	B	E	E	castanets	AB	M	M
belly	B	E	—	celesta	AB	M	L
berceuse	B	L	L	cello	AB	E	M
blue note	A	M	—	chamber music	AB	M	L
blues	AB	—	M	chanson	B	—	L
bolero	AB	L	L	chant	AB	E	M
bones	B	—	E	choir	AB	M	E
bongo	AB	M	E	choral	AB	L	M
boogie-woogie	AB	M	E	chorale	AB	L	L
bow	AB	E	E	chord	AB	M	M
brass	AB	M	E	chording	B	L	—
break	B	—	M	chorus	AB	E	E
breve	B	—	L	chromatic	AB	M	L
bridge	B	E	L	clarinet	AB	M	E
bugle	AB	M	L	classical	AB	M	M
C (note or phrase)	B	M	E	claves	AB	E	M
cadence	B	M	M	clavichord	B	L	L
cadenza	B	L	M	clavier	B	L	—
can-can	B	L	M	clef	AB	M	M
canon	AB	L	L	coda	AB	L	L
cantabile	B	—	L	coloratura	B	—	L

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
composition	AB	L	M	diminuendo	AB	L	M
concert	AB	E	E	discord	B	M	M
concert band	A	L	M	dissonance	B	–	L
concertina	B	–	–	divertimento	B	–	–
concertmaster	B	E	M	do	AB	E	E
concerto	AB	L	M	dolce	B	M	M
concord	B	–	–	dominant	AB	L	M
conduct/conductor	AB	E/E	E/E	dot	A	L	M
conservatory	B	M	L	double bar	AB	E	M
console	B	M	L	double bass	AB	M	E
contralto	AB	–	L	double-flat	A	L	L
cornet	A	M	M	double-sharp	A	L	L
counterpoint	AB	–	L	down-beat	AB	E	M
cow-bells	B	E	E	dramatic	B	M	M
crescendo	AB	M	M	drum	AB	E	E
croon	B	L	M	duet	AB	M	M
cymbal	AB	E	E	dulcimer	B	M	L
D (note or phrase)	B	M	E	duo	B	–	L
decrescendo	AB	M	M	dynamics	B	M	E
degree	B	–	M	E (note)	B	M	E
descant	AB	M	M	eighth-note	AB	M	M
development	B	L	L	electric	B	M	E
diatonic	B	M	L	electronic	B	E	L
diminish	AB	–	L	encore	B	E	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
English horn	AB	M	L	flutist	AB	E	E
ensemble	B	–	M	folk-music, -song	B	M	E
étude	B	–	M	form	AB	L	M
exposition	B	L	L	forte	AB	M	M
F (note)	B	M	E	fortissimo	B	L	M
fa	AB	E	E	fourth	B	L	M
falsetto	AB	L	M	French horn	AB	M	L
family	B	M	E	fret	B	E	L
fandango	B	L	L	fugue	B	L	L
fanfare	B	–	M	fundamental	AB	–	L
fantasy	B	E	–	G (note)	B	M	E
fermata	AB	M	M	gavotte	B	L	L
fiddle	AB	M	E	glee club	B	L	M
fife	AB	L	M	glissando	B	M	M
fifth	AB	L	M	glockenspiel	B	E	E
fin	B	–	–	gong	AB	L	E
final	B	L	L	grand piano	B	M	M
finale	AB	M	L	grave	B	–	M
fine	B	–	–	grazioso	B	L	L
fingering	B	M	M	guitar	AB	E	E
flamenco	B	L	L	gusli	B	L	–
flat	AB	E	M	habanera	B	L	L
flugel-horn	B	–	–	half-note	AB	E	M
flute	AB	E	E	Hammond organ	B	M	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
harmonic	B	–	M	jig	B	–	M
harmonica	AB	E	E	jota	B	L	L
harmony	AB	E	M	kazoo	B	M	E
harp	AB	E	E	kettledrum	AB	M	E
harpsichord	AB	M	L	key	AB	M	E
homophony	B	–	M	keyboard	AB	E	M
horn	AB	E	M	key-signature	AB	–	M
hot	B	–	M	la	AB	E	E
humoresque	B	–	L	lament	B	–	L
hurdy-gurdy	B	E	L	largo	AB	–	M
hymn	AB	E	E	leader	B	–	E
imitation	B	L	E	legato	B	L	M
impressionism	AB	–	L	libretto	B	L	L
impromptu	B	–	L	ligature	B	–	–
improvise	B	M	M	light	B	–	E
in	B	–	M	long	B	–	E
instrument	AB	E	M	lute	AB	L	M
interlude	B	M	L	lyre	AB	L	L
intermezzo	B	–	–	lyric	B	–	L
interval	AB	M	M	madrigal	B	–	L
invert	B	L	L	maestro	B	–	M
jam session	B	L	L	major	AB	E	M
jazz	AB	E	M	mandolin	B	L	L
Jew's harp	B	E	M	manual	B	–	L

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
maracas	AB	E	E	musette	B	–	L
march	AB	E	E	musical	B	M	M
marimba	B	M	L	musical comedy	B	M	M
masque	B	–	–	mute	B	M	M
mass	B	L	M	natural	AB	–·	L
mazurka	B	L	L	notation	AB	E	M
me (tone)	B	–	E	note	AB	E	E
measure	B	M	M	Novachord	B	–	–
melody	AB	E	E	obligato	B	M	M
meter	AB	M	E	oboe	AB	E	M
mezzo	B	–	M	ocarina	B	L	–
mi	A	E	E	octave	AB	E	M
middle C	B	M	E	open	B	–	M
military band	B	E	M	opera	AB	M	L
minor	AB	E	M	operetta	AB	M	L
minstrel	B	L	M	oratorio	AB	L	L
minuet	B	L	M	orchestra	AB	E	E
mode	AB	–	M	organ	AB	E	M
moderato	B	L	M	overture	AB	M	L
modulate	B	–	L	pan-pipes	B	M	L
motion	B	–	E	part	AB	–	E
motive	B	L	M	partial	B	–	L
movement	B	L	M	passage	A	M	M
muffle	B	L	M	passing-note	A	–	–

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
pastoral	B	L	L	ragtime	AB	–	L
pause	B	E	E	ray (tone)	B	–	–
pedal	A	E	M	re	A	E	E
pentatonic	AB	M	M	recital	B	E	M
percussion	AB	E	E	recitative	A	–	L
phrase	AB	E	M	recorder	AB	E	M
pianissimo	B	M	M	reed	AB	E	M
piano	AB	E	E	reed-organ	B	M	–
piccolo	AB	E	M	reel	A	L	M
pipe	AB	–	M	refrain	AB	E	E
pitch	AB	E	M	register	B	–	M
pizzicato	AB	E	L	relative	B	–	L
polka	AB	E	–	repeat	AB	E	E
polonaise	B	–	L	rest	AB	E	E
polyphonic	A	–	M	rhythm	AB	E	E
ponticello	B	–	–	ritardando	A	M	M
postlude	B	M	M	roll (drum)	B	E	E
prelude	B	M	M	rondo	B	L	L
presto	B	–	–	root	B	L	M
program music	B	–	–	round	B	E	E
quarter-note	AB	E	M	rumba	AB	L	L
quartet	AB	M	M	saxophone	AB	M	M
quintet	AB	L	M	scale	AB	E	E
raga	A	L	–	schottische	B	–	M

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
score	AB	M	M	staff	AB	E	M
second (interval)	B	L	M	stop (organ)	B	–	L
semitone	A	M	L	string	AB	E	E
sequence	AB	M	M	subject	B	–	L
serenade	B	M	L	suite	AB	M	L
series	B	–	M	sustaining pedal	B	E	L
shanty	AB	–	E	swell (organ)	B	–	L
sharp	AB	E	M	symphonic movement	B	L	–
signature	B	M	M	symphonic poem	B	–	L
sixteenth-note	B	M	M	symphony	AB	L	M
sixth (interval)	B	L	M	syncopation	AB	M	E
slur	AB	M	M	tablature	B	–	M
snare drum	B	E	E	talon	B	M	–
soft pedal	B	E	L	tambourine	AB	E	E
sol	AB	E	E	tango	AB	L	L
solo	AB	M	E	tarantella	B	–	L
Solovox	B	–	–	te	B	–	–
sonata	AB	L	L	temperament	B	–	M
song	AB	E	E	tempo	AB	M	E
soprano	AB	L	E	tenor	AB	M	E
soundpost	B	–	–	theme	AB	M	M
spinet	B	–	–	third	AB	L	M
spiritual	AB	M	E	tie	AB	M	M
staccato	AB	M	M	timbre	AB	L	E

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
time	AB	M	E	up-beat	AB	E	M
time-signature	A	M	M	value	B	–	M
timpani	AB	E	E	variation	AB	M	M
tom-tom	B	E	E	verse	A	E	E
tonal	B	–	M	viol	B	M	–
tonality	B	L	M	viola	AB	E	L
tone	A	–	E	violin	AB	E	E
tone poem	B	–	L	virtuoso	B	–	L
tonic	B	L	M	voice	AB	E	E
transition	B	L	L	waltz	AB	E	E
transpose	B	–	M	whistle	B	E	E
traps (drummer's)	B	M	M	whole-note	A	M	M
treble	B	M	M	whole-tone	A	–	L
triangle	B	E	E	wind instrument	A	M	E
trill	B	L	M	woodwind	AB	M	E
trio	AB	M	M	xylophone	AB	E	E
triplet	A	L	M	yodel	B	E	E
trombone	AB	E	E	zither	B	L	M
troubadour	B	L	M				
trumpet	AB	E	E				
tuba	AB	E	E				
tune	AB	E	E				
ukelele	AB	E	E				
unison	AB	M	E				

Term	Compilers	Evaluators 5	4	Term	Compilers	Evaluators 5	4
Albéniz, Isaac	B	L	L	Herbert, Victor	B	E	–
Bach, Johann Sebastian	AB	M	E	Humperdinck, Engelbert	AB	M	–
Beethoven, Ludwig van	AB	E	E	Liszt, Franz	AB	M	M
Berlin, Irving	B	E	–	Mendelssohn, Felix	AB	L	M
Berlioz, Hector	AB	M	L	Mozart, Wolfgang	AB	M	E
Bernstein, Leonard	B	E	L	Mussorgsky, Modest	AB	L	M
Bizet, Georges	AB	L	–	Paderewski, Ignacy (Jan)	B	E	–
Borodin, Alexander	B	L	–	Porter, Cole	B	M	M
Brahms, Johannes	AB	E	E	Prokofiev, Sergey	AB	E	L
Cadman, Charles Wakefield	B	L	–	Purcell, Henry	B	M	E
Chopin, Frédéric F.	AB	M	E	Rachmaninov, Sergei	B	M	M
Copland, Aaron	B	M	M	Ravel, Maurice	B	L	M
Debussy, Claude-Achille	AB	M	L	Rimsky-Korsakov Nikolay	B	E	M
Dvořák, Antonin	B	L	M	Rodgers, Richard	B	M	E
Ellington, Duke	B	M	M	Saint-Saens, Camille	A	L	L
Enesco, Georges	B	L	–	Schubert, Franz	B	L	M
Falla, Manuel de	B	L	L	Schumann, Robert	B	L	M
Foster, Stephen	AB	M	E	Shostakovich, Dimitry	B	L	L
Gershwin, George	B	M	M	Sibelius, Jean	B	M	M
Grieg, Edvard	B	E	M	Smetana, Bedřich	B	L	M
Gruenberg, Louis	B	L	–	Sousa, John Philip	AB	E	E
Handel, George Frederic	AB	M	E	Strauss, Johann	AB	E	E
Haydn, Franz Joseph	AB	M	E	Stravinsky, Igor	AB	L	L

Term	Compilers	Evaluators	
		5	4
Sullivan, Arthur	B	L	E
Tchaikovsky, Peter Ilyich	AB	E	E
Verdi, Giuseppe	B	L	M
Wagner, Richard	AB	M	M
Weber, Carl Maria von	B	L	-

APPENDIX E

MUSIC TERMS FROM *MAKING MUSIC YOUR OWN*

Term	Compilers	G.L.*	Evaluators** 3	5	Term	Compilers	G.L.	Evaluators 3	5
accelerando	AB	L	0	M	aria	AB	L	L	L
accent	AB	M	0	E	arrangement	AB	M	L	M
accent sign	B	M	L	M	art song	AB	L	L	–
accidental	AB	L	L	L	at sight	A	L	L	–
accompaniment	AB	M	E	E	augment	B	L	L	M
accompany	AB	M	E	E	augmented	AB	L	L	L
active tone	A	M	–	–	autoharp	AB	E	E	E
adagio	B	L	L	L	bagpipe	AB	L	E	L
aeolian harp	B	M	–	–	balalaika	AB	L	E	L
air column	A	M	L	L	ballad	AB	M	L	M
allegretto	B	L	L	L	ballet	AB	E	L	E
allegro	B	L	L	M	bamboula drum	A	L	E	L
alto	AB	M	L	M	band	AB	M	E	E
alto recorder	B	L	E	M	banjo	AB	M	E	E
A minor chord	B	M	–	L	bar	AB	M	M	M
ankle bell	B	E	E	L	baritone	AB	E	L	L
anonymous	B	M	L	–	bar line	AB	E	M	M
antiphonal	AB	L	L	L	bass	AB	M	L	E
anthem	B	L	L	M	bass drum	AB	M	M	E
arco	AB	L	–	L	bassoon	AB	M	L	M

*Relative grade-level placement of source.

**– = term deleted; 0 = no grade level indicated, but term not deleted.
Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
beat	AB	E	E	E	call and response song	AB	M	M	M
bell	AB	E	E	E	calypso	B	L	M	E
bell-shaped	B	M	E	E	canon	AB	L	M	M
B♭ clarinet	B	L	-	L	canonically	B	L	L	-
black key	A	M	M	M	cantata	AB	L	L	L
blue note	A	L	L	L	carol	AB	M	L	E
blues	AB	L	M	M	caroler	AB	M	L	E
bone-clappers	B	L	-	-	castanet	AB	L	E	M
bongo drum	AB	L	E	E	C chord	B	M	M	M
boogie-woogie	AB	L	M	M	C_7 chord	B	M	L	L
bottle scale	A	M	-	E	cello	AB	M	E	E
bow	AB	M	E	E	chamber group	B	M	L	L
brass	AB	M	E	M	chamber music	AB	M	L	L
brass band	B	L	E	M	chant	AB	E	E	E
brass cymbals	B	E	E	E	chocallo	AB	L	-	-
brass instrument	B	M	E	M	choir	AB	M	E	E
brass wind instrument	B	M	E	M	choral	AB	L	M	M
bridge	AB	M	L	E	choral speaking	B	M	M	E
briskly	B	L	L	M	chorale	A	L	L	M
broken chord	A	L	M	M	chord	AB	M	M	M
button	B	M	-	M	chordal melody	AB	L	L	L
by ear	AB	M	0*	L	chord inversion	A	L	L	L
C (meter sign)	B	M	L	M	chord pattern	A	L	L	-
cabaca	AB	L	-	L	chord progression	B	L	L	L

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
chord root	B	L	L	L	conga drum	A	L	E	L
chord tone	B	L	M	–	console	AB	L	L	–
chorus	AB	M	M	E	contemporary	B	L	L	–
chromatic	B	L	L	M	contour	AB	M	0*	M
chromaticism	AB	L	L	–	contrapuntal	A	L	L	–
circle (game)	B	E	E	E	contrast	B	L	0*	E
clappers	B	L	E	–	countermelody	AB	L	L	–
clarinet	AB	M	E	E	counterpoint	AB	L	L	–
classical	B	L	L	L	cowbell	AB	L	E	E
claves	AB	L	E	E	crescendo	AB	L	M	M
clef	B	M	L	M	cumulative song	AB	M	–	–
C major chord	B	L	L	M	cymbal	AB	E	E	E
C major scale	B	L	L	M	damper	A	L	L	–
coconut shells	B	L	E	E	dance	B	M	E	E
coda	AB	L	M	L	D.C. al Fine	AB	M	L	L
combo	A	L	L	E	D_7 chord	B	M	L	L
comic opera	A	L	L	–	decrescendo	AB	L	M	M
composer	AB	E	M	E	degree	A	L	L	–
composition	AB	M	M	L	descant	AB	L	L	L
concert	B	L	L	E	descriptive music	A	L	0*	–
concert hall	B	L	L	E	design	A	E	0*	–
concert music	B	L	L	E	dialogue	B	M	–	–
concerto	B	L	L	L	diminished	AB	L	L	L
conduct	AB	L	M	E	dissonance	AB	L	L	I
conductor	AB	L	M	E	D minor	B	L	L	L

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
do	AB	M	L	E	dynamic marking	A	L	L	–
dominant seventh chord	A	L	L	–	dynamics	AB	E	M	M
dot	B	M	M	M	E_7 chord	B	M	L	L
dotted	A	L	M	M	echo	AB	M	E	E
dotted half note	B	M	M	M	eighth note	AB	E	0*	M
dotted note	A	M	M	M	eighth rest	B	M	0*	M
dotted quarter note	B	M	L	M	Eisteddfod	B	L	–	–
double bar	A	L	L	M	enriched chord	AB	L	–	–
double-flute	AB	L	E	L	ensemble	AB	L	L	L
double reed	B	M	L	L	excerpt	A	L	L	L
down	A	M	E	–	expansion	B	L	M	–
downbeat	AB	L	E	E	expressively	B	L	M	M
drone	A	L	0*	L	expressive quality	A	L	0*	–
drone bass	A	L	0*	L	fa	AB	M	L	E
drum	AB	E	E	E	fall	A	E	0*	–
drum beat	B	M	E	E	fast	AB	E	E	E
drum major	B	M	L	E	F chord	B	M	L	M
drummer	B	M	E	E	fermata	AB	M	L	M
duet	B	M	M	M	fiddle	AB	M	E	E
duff	B	L	–	–	fiddle tune	A	L	–	–
dulcimer	B	M	–	L	fife	AB	L	–	L
duple meter	AB	L	E	M	fifth	AB	M	L	M
dynamic mark	A	L	L	M	fifth step	B	M	L	–
					figure	A	L	M	–

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
finale	AB	M	L	L	G chord	B	M	L	M
Fine	AB	L	L	L	glockenspiel	B	L	E	E
fingerboard	AB	M	L	E	G major chord	B	L	L	M
finger cymbals	AB	E	E	E	G major scale	B	L	L	-
fingering	A	L	L	M	gong	AB	M	E	L
flamenco	A	L	M	L	grand piano	AB	M	E	M
flat	AB	L	L	M	guiro	AB	M	E	L
flute	AB	M	E	M	guitar	AB	E	E	E
F major chord	B	L	L	L	habanera	AB	L	-	-
F major scale	B	L	L	-	half note	AB	E	M	M
folk sing	B	L	O*	-	half rest	B	M	M	M
folk song	AB	M	L	M	half step	AB	L	L	M
form	AB	E	M	L	hammer	B	M	L	-
forte	AB	L	M	M	harmonica	AB	L	E	M
fourth	B	L	L	M	harmonize	AB	L	L	M
fourth step	B	M	L	-	harmony	AB	M	M	M
fragment	B	L	L	-	harpsichord	AB	M	E	L
freely	B	L	M	-	head (of note)	A	E	M	M
French horn	AB	M	E	M	high	AB	E	E	E
fret	AB	L	L	M	high-pitched	B	M	E	E
fugue	AB	L	L	L	hora	B	L	-	L
fundamental	AB	M	L	-	horn	AB	M	E	M
gallop	A	M	L	E	horsehair	B	M	L	M
gavotte	B	M	L	-	hula	B	L	-	E

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
hum	B	M	E	E	kettledrum	AB	L	E	M
Hungarian minor scale	B	L	-	-	key	AB	M	L	E
					keyboard	AB	M	L	E
hymn	AB	M	L	E	key signature	AB	L	L	M
idea	B	E	M	-	koto	AB	M	E	L
imitation	AB	L	M	-	la	AB	M	L	E
improvise	AB	M	L	L	larghetto	B	L	L	-
instrument	AB	E	E	E	leap	A	L	M	-
instrumental	AB	L	M	M	legato	AB	M	L	L
instrumental ensemble	B	L	M	M	librettist	B	L	-	-
instrumentation	B	L	L	-	libretto	B	L	-	-
interlude	AB	L	L	M	lightly	B	L	E	L
interval	AB	M	M	M	like phrases	A	E	E	E
intervallic	B	L	-	-	line	AB	E	E	-
introduction	AB	M.	E	L	lively	B	L	E	E
in tune	A	L	M	M	long	AB	E	M	-
inversion	B	L	L	L	loud	A	E	E	E
invert	B	L	L	L	low	AB	E	E	E
ipu	B	L	-	L	low-pitched	B	M	F	E
jazz	AB	L	L	M	lullaby	AB	E	L	E
jazz combo	B	L	L	M	lyrics	AB	L	L	E
jig	A	L	L	-	majestically	B	L	M	L
joyously	B	L	E	-	major	AB	M	M	M
keep time	A	M	E	-	major key	A	L	L	-

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
major mode	B	L	M	—	minstrel	B	L	L	L
major scale	AB	L	M	M	minstrel show	AB	L	L	L
mallet	AB	M	E	E	minuet	AB	E	L	L
manual	B	L	—	—	mixolydian scale	B	L	—	—
maracas	AB	E	E	M	mode	AB	L	M	—
march	AB	E	L	E	moderately	B	L	L	M
mass	AB	L	L	—	modulate	A	L	—	—
mazurka	AB	L	L	—	mood	AB	L	M	L
measure	AB	M	M	M	motive	A	M	M	L
medley	AB	L	L	L	mouthpiece	AB	M	L	M
melodic contour	AB	M	O*	M	movement	AB	E	L	L
melodic rhythm	AB	M	M	M	music	B	E	E	E
melodic sequence	B	L	M	M	musical	B	L	—	E
melody	AB	E	E	E	musical comedy	AB	L	L	L
melody contour	A	L	O*	—	musical medium	AB	L	—	—
meter	AB	M	O*	M	musician	B	M	M	M
meter sign	B	M	L	—	music term	B	E	—	—
meter signature	AB	M	L	—	national anthem	A	M	L	E
mezzo forte	B	M	L	L	natural minor scale	B	L	L	—
mi	AB	M	L	E					
minor	AB	L	L	M	neck	B	M	L	M
minor key	A	L	L	—	Negro spiritual	B	L	L	M
minor mode	B	L	M	—	neutral syllable	AB	L	L	—
minor scale	A	L	M	M	non-chordal tone	B	L	—	—
					notate	AB	L	M	M

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
notation	AB	E	M	M	passage	B	L	M	L
note	AB	E	M	M	passing tone	AB	L	L	L
nursery tune	A	L	L	–	pastoral	A	L	L	–
oboe	AB	M	E	M	pattern	AB	E	M	L
octave	AB	E	L	M	peal	B	L	–	–
octave interval	B	M	L	M	pedal	AB	L	L	E
off beat	AB	L	L	L	pentatonic scale	AB	M	L	–
open fifth	A	L	L	–	percussion	AB	E	E	M
opera	AB	L	L	L	percussion instrument	B	M	E	M
opera house	B	L	L	L					
operatic excerpt	B	L	–	–	percussive	B	L	M	–
operetta	AB	L	L	L	performance	B	L	E	M
oratorio	AB	L	L	L	phrase	AB	E	E	E
orchestra	AB	E	E	E	phrase marks	B	L	–	M
orchestral	AB	E	L	M	pianissimo	AB	L	0*	M
orchestrate	AB	L	L	–	piano	AB	E	E	E
organ	AB	L	E	M	piano sonata	A	L	L	L
organist	B	L	L	M	piccolo	AB	M	E	M
overture	AB	L	L	L	pick	B	L	L	M
pan-pipes	B	M	–	L	pipe	AB	M	L	M
pantomine	B	M	–	M	pipe organ	AB	L	E	M
parody	B	L	–	–	pitch	AB	E	E	E
part	A	L	M	–	pizzicato	AB	M	L	M
partial	AB	M	–	–	pluck	AB	M	L	E
					polka	AB	M	L	M

Term	Compilers	G.L.	Evaluators 3	Evaluators 5	Term	Compilers	G.L.	Evaluators 3	Evaluators 5
popular song	A	L	L	E	refrain	AB	E	L	E
prelude	AB	L	L	L	register	AB	L	L	-
program music	B	M	L	-	rehearsal	B	L	L	L
prologue	A	L	L	L	relative major	AB	L	-	-
psalter	B	L	-	-	relative minor	AB	L	-	-
psaltery	B	L	-	-	repeat	AB	E	E	M
puili	B	L	-	L	repeat sign	AB	M	L	M
quarter note	AB	E	M	M	repetition	B	L	M	L
quarter rest	B	L	M	M	resolution	AB	L	L	-
quartet	AB	M	L	L	resonator bell	B	M	E	E
quill (harpsichord)	B	M	-	-	response	B	L	L	E
quintet	B	M	L	L	rest	AB	M	M	M
quipu	B	L	-	-	reverberation	B	L	0*	-
rag	AB	L	-	-	rhyme	B	E	M	E
ragtime	AB	L	-	L	rhythm	AB	E	E	E
range	AB	L	-	M	rhythmic	B	L	L	-
rank	AB	L	-	-	rhythmic motive	B	M	L	-
rattle	B	M	E	L	rhythmic structure	A	M	L	-
re	AB	M	L	E	rhythm instrument	B	E	E	E
recital	B	L	L	L					
recitative	AB	L	L	L	rhythm pattern	AB	E	M	E
recorder	AB	M	E	E	rise	A	E	0*	-
recording	B	E	E	E	ritardando	AB	L	0*	L
reed	A	M	L	E	romantic style	AB	L	L	L
					rondo	AB	L	L	L

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
root	AB	M	L	M	sing	B	E	E	E
root position	B	L	L	M	single cane reed	B	L	L	-
round	AB	M	M	E	sixteenth note	AB	L	L	M
routine	B	L	-	-	sixth	A	L	L	M
samba	A	L	L	L	skip	AB	L	M	E
samba rhythm	B	L	L	L	slow	AB	E	E	E
sandblocks	AB	E	E	E	slur	AB	L	L	L
scale	AB	M	M	E	smoothly	B	L	E	M
scale step	B	M	L	-	snare drum	AB	M	E	E
scalewise	B	L	L	L	soft	A	E	E	E
scherzo	AB	L	L	L	sol	AB	M	L	E
score	AB	M	L	M	solo	AB	E	E	E
schottische	AB	L	L	L	solo chorus	B	M	-	E
sea shantey	B	L	L	M	soloist	B	M	E	E
section	AB	E	M	M	sonata	B	L	L	L
sentence (musical)	B	M	M	L	song	B	E	E	E
sequence	AB	L	M	L	soprano	AB	E	L	L
serenely	B	L	M	-	soprano recorder	B	L	E	L
seventh	B	L	L	M	sound	B	E	E	-
shantey	AB	E	L	-	space	AB	E	M	M
shanteyman	B	M	-	-	Spanish guitar	A	M	E	L
sharp	AB	L	L	M	spiritual	AB	M	L	M
short	A	E	M	-	spoons	B	L	-	-
silence	B	M	M	-	square dance	A	M	L	M
					staccato	AB	M	L	M

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
staff	AB	E	M	M	symphony	AB	L	L	E
steadily	B	L	E	E	syncopated	AB	L	L	L
steady beat	A	E	E	E	syncopation	AB	L	L	L
steel drum	AB	L	E	L	tablature	AB	L	–	–
stem	A	E	M	M	tambo	B	L	–	–
step	AB	M	M	E	tambourine	AB	E	E	E
sticks	AB	E	E	E	tarantella	B	M	L	–
stop (organ)	AB	L	L	–	tempo	AB	E	M	E
stress	B	L	L	–	tempo mark	A	L	L	–
string	AB	E	L	E	tenor	A	M	L	M
string bass	AB	M	E	L	teponaxtle	B	L	–	–
stringed instrument	AB	M	E	L	theme	AB	L	M	L
string orchestra	AB	L	L	M	third	AB	L	L	M
					third step	B	M	L	–
string quartet	AB	L	M	M	ti	AB	M	L	E
strong beat	A	E	E	E	tie	AB	L	L	M
strum	AB	M	L	E	tied note	AB	M	L	M
style	AB	L	L	L	timbre	AB	M	L	L
subject	A	L	L	–	timpani	AB	M	M	E
substitute	B	E	–	–	timpanist	B	L	L	E
suite	AB	L	L	L	tinikling	B	L	–	L
suspension	AB	L	L	–	tom-tom	B	M	E	L
sustained	B	L	E	E	tonal	B	M	L	–
syllable	AB	L	M	–	tonal center	AB	M	L	–

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
tonality	AB	L	L	-	ukulele	AB	M	E	E
tonal pattern	AB	E	L	-	unharmonized melody	B	L	L	-
tone	AB	E	E	E	unison	AB	E	L	M
tone blocks	B	M	E	-	up	A	M	E	E
tone color	AB	L	L	-	upbeat	AB	M	L	E
tone quality	B	L	E	L	valve	B	L	L	M
tone-row	A	L	-	-	variation	AB	E	L	L
tonic chord	AB	L	M	M	verse	AB	E	M	E
transpose	AB	L	L	-	vibrate	B	M	M	M
transposition	AB	L	L	-	vibration	AB	E	M	M
treble	B	L	L	M	viola	AB	M	E	M
triangle	AB	E	E	E	violin	AB	M	E	E
trio	B	L	L	M	virtuoso	AB	L	-	L
triplet	AB	L	L	L	voice	AB	M	E	E
trombone	AB	M	E	M	volume	AB	L	E	E
trot	A	E	-	-	waits	B	L	-	-
trumpet	AB	E	E	E	walking bass	AB	L	-	-
tuba	AB	M	E	M	waltz	AB	E	L	L
tube	AB	M	L	M	wayte-pipes	B	L	-	-
tune	AB	E	E	E	weak beat	A	L	E	L
tuned bells	AB	E	-	E	white key	A	L	M	E
tuned bottle	A	E	-	E	whole step	AB	L	L	M
tuning bottle	B	E	-	E	whole-tone scale	AB	L	L	-
twelve-tone	A	L	-	-					

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
wind instrument	AB	M	M	M	Bach, Johann Sebastian	A	L	–	L
wood blocks	AB	E	E	E	Barber, Samuel	AB	L	–	L
wooden clapper	AB	E	–	M	Bates, Katherine Lee	B	L	–	E
woodwind	AB	M	E	L	Beethoven, Ludwig van	A	E	–	L
woodwind quintet	A	M	M	L	Brahms, Johannes	AB	L	–	E
work song	A	L	L	E	Chávez, Carlos	AB	L	–	M
xylophone	B	L	E	M	Chopin, Frederic	A	L	–	M
					Copland, Aaron	AB	M	M	E
					Cowell, Henry	AB	M	–	–
					Creston, Paul	AB	L	–	–
					Debussy, Claude	A	M	–	M
					Della Joio, Norman	AB	M	–	L
					Foster, Steven	A	L	–	E
					Gershwin, George	A	E	–	M
					Ginastera, Alberto	A	L	–	L
					Grieg, Edvard	AB	M	E	E
					Hammerstein, Oscar II	B	L	–	M
					Handel, George Frederick	AB	M	–	L
					Haydn, Franz Joseph	AB	M	–	L
					Hindemith, Paul	AB	M	–	M

Term	Compilers	G.L.	Evaluators 3	5	Term	Compilers	G.L.	Evaluators 3	5
Ibert, Jacques	A	M	—	E	Stravinsky, Igor	AB	L	—	L
Joplin, Scott	B	L	—	—	Thompson, Virgil	AB	L	—	—
Liszt, Franz	A	L	—	L					
Luening, Otto	AB	L	—	—					
Mendelssohn, Felix	A	L	—	L					
Mitchell, Lyndol	AB	M	—	—					
Mozart, Wolfgang Amadeus	A	L	—	L					
Mussorgsky, Modest	AB	L	—	L					
Prokofiev, Sergei	AB	M	—	E					
Purcell, Henry	A	M	—	E					
Rodgers, Richard	AB	L	—	M					
Rossini, Giocchino	AB	L	—	M					
Schoenberg, Arnold	A	L	—	L					
Schubert, Franz	AB	L	E	L					
Schuller, Gunther	AB	L	—	—					
Schuman, William	AB	L	—	L					
Schumann, Robert	A	M	E	L					
Smith, Samuel Francis	B	L	—	M					
Sousa, John Philip	A	L	—	E					

APPENDIX F

MUSIC TERMS FROM *EXPLORING MUSIC*

Term	Compilers	G.L.*	Evaluators**			Term	Compilers	G.L.	Evaluators		
			4	2	5				4	2	5
A	B	M	—	M	M	anthem	B	M	E	L	E
AB design	B	L	—	E	—	aria	AB	L	L	L	L
a capella	AB	L	E	L	M	arpeggio	AB	L	M	L	L
accent	AB	E	E	E	E	arrange	B	M	M	M	L
accented beat	A	M	E	E	M	arrangement	A	L	M	M	L
accidental	AB	L	M	M	L	art song	A	L	L	L	—
accompaniment	AB	E	E	E	E	atonal music	AB	L	L	L	—
accompanist	A	L	E	M	M	Aubade	B	L	—	—	—
accompany	AB	M	E	E	E	augmentation	AB	L	L	—	—
accordian	AB	E	E	—	M	augmented	AB	L	L	M	L
act (opera)	B	M	L	L	—	autoharp	AB	M	E	E	E
air	AB	M	L	—	L	B	B	M	—	M	M
allegro	AB	L	M	L	M	bagpipe	AB	M	E	—	M
alto	AB	M	E	M	M	balalaika	AB	L	L	—	L
alto flute	AB	L	—	—	—	balance	B	M	M	M	—
alto saxophone	AB	M	M	—	—	ballad	AB	M	E	L	M
A minor chord	B	M	M	M	L	ballet	AB	E	E	L	E
amplitude	ABL	L	L	—	—	bamboula	B	L	—	—	—
andante	B	E	M	L	—	band	AB	E	E	M	E
anonymous	B	E	E	—	—	banjo	AB	E	E	L	M
answer	AB	M	E	L	0	bar	B	M	M	M	M

*Relative grade-level placement of source: E = early, M = middle, L = late

** — = term deleted; 0 = no grade level indicated, but term not deleted.
   Relative grade-level placement: E = early, M = middle, L = late

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
bar line	AB	M	M	E	M	C	B	M	–	M	M
bass	AB	M	E	M	M	cadenza	AB	M	L	L	L
bass clarinet	B	M	L	L	–	calypso	A	M	M	L	M
bass clef	A	L	M	M	M	canon	AB	M	L	L	L
bass drum	AB	M	E	E	E	cantata	B	L	L	L	–
bassoon	AB	E	L	E	M	canzona	AB	M	–	–	–
beat	AB	E	E	E	L	carillon	AB	M	L	–	L
beat note	AB	L	–	–	–	carnival	B	E	E	–	E
bell	AB	E	E	E	E	carol	AB	E	E	M	E
block	A	M	E	–	E	castanet	B	M	E	M	E
blues	AB	L	M	L	M	celesta	AB	E	M	L	L
bolero	AB	L	M	–	L	cello	AB	E	M	E	M
bongo	AB	L	–	–	–	chamber music	AB	M	L	L	L
bongo drum	AB	M	E	L	M	chamber work	AB	L	–	L	–
boogie-woogie	B	L	E	–	L	chant	AB	E	E	E	E
bourée	A	L	E	–	–	chantey	AB	M	E	L	M
brass	AB	E	E	E	M	chest of viols	B	M	–	–	–
brass ensemble	A	L	M	M	L	chime	AB	M	E	M	M
bridge (a part on string instruments)	AB	E	M	M	E	choir	AB	E	E	M	E
						choral	AB	L	M	M	M
bridge passage	AB	E	L	M	–	chorale	AB	L	M	M	–
briskly	B	M	M	–	M	chord	AB	M	M	E	M
bugle	AB	L	L	–	M	choreographer	B	M	M	–	L
button (on autoharp)	B	M	E	E	E	chorus	AB	M	E	M	E

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
chromatic	B	L	L	M	L	concert piece	A	L	M	—	L
chromatic scale	A	L	L	M	L	conductor	AB	L	E	M	E
circle game	B	E	E	—	E	conga drum	AB	M	E	L	L
circle dance	A	L	E	—	M	consonance	AB	L	L	M	—
clap	B	E	E	E	E	consort	AB	L	—	—	—
clarinet	AB	E	E	E	E	contemporary music	B	M	M	L	L
classic	AB	L	M	L	—	contour	AB	M	E	—	M
classical	AB	L	M	—	—	contra bassoon	AB	M	L	M	—
classical music	A	L	M	—	L	contra dance	B	E	—	—	—
clave	AB	M	E	M	E	contrast	B	M	E	E	M
clef	B	L	M	M	M	cornet	B	M	M	—	M
climax	AB	E	M	M	L	counter-melody	AB	M	—	M	L
closing section	A	L	L	L	L	counterpoint	AB	L	L	M	—
C major scale	B	M	E	E	M	cowbell	AB	M	E	L	M
coda	AB	M	L	L	L	crescendo	AB	M	M	E	M
common meter	AB	L	M	—	M	crisply	B	E	M	—	—
compose	AB	E	M	E	M	cue	A	L	E	—	—
composer	AB	E	E	E	E	cymbal	AB	M	E	E	E
composition	AB	E	M	E	—	D	B	M	—	M	M
concert	AB	E	E	M	E	dance	AB	E	E	E	E
concertina	AB	L	—	—	—	D.C. al Fine	AB	E	L	L	L
concert master	AB	L	M	M	—	decrescendo	AB	M	M	—	M
concert music	AB	M	M	M	—	deep	AB	M	E	—	—
concerto	B	M	M	L	L	delicately	B	M	M	—	—

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
descant	AB	M	M	–	L	electronic music	AB	L	L	E	L
descending	AB	L	E	E	E	electronic sound synthesizer	A	L	L	E	L
design	AB	E	M	M	–	element	A	L	M	L	–
device	A	L	M	L	–	ending	B	E	E	E	–
develop	A	L	M	L	–	English horn	AB	E	L	M	L
development (sonata)	AB	L	L	L	L	ensemble	AB	L	L	M	L
diminished	AB	L	L	M	L	episode	A	L	–	L	–
diminuendo	AB	M	M	E	M	even	AB	E	E	–	–
dissonance	AB	L	L	M	–	expansion	B	M	L	E	–
D major	B	M	L	M	–	exposition	AB	L	L	L	L
D minor	B	M	L	M	–	expression	B	M	M	E	–
Dorian mode	AB	L	–	–	–	expressively	B	E	M	E	L
dot	A	L	M	M	M	F	AB	M	–	M	M
dotted note	AB	L	M	M	M	fall (of melody)	A	E	E	–	–
dotted rhythm	AB	L	M	M	–	family	AB	M	M	E	M
double bass	AB	E	E	E	L	fanfare	A	L	M	M	–
down	AB	E	E	–	–	farandole	B	.L	–	–	–
drone	A	M	M	M	L	fast	B	E	E	–	E
drum	AB	E	E	E	E	fermata	AB	L	M	L	M
drummer	B	E	E	–	E	festival	B	M	E	L	E
duet	AB	E	M	M	M	fiddle	AB	L	E	–	E
dynamics	AB	M	E	M	L	fifth	AB	L	M	M	M
E	B	M	–	M	M	figure section	A	L	–	–	–
eighth note	AB	E	M	E	M	finale	AB	E	M	L	L

Term	Compilers	G.L.	Evaluators 4	2	5
fine	AB	E	L	L	L
finger cymbal	AB	L	E	–	E
first step (of scale)	AB	M	M	–	–
flamenco	AB	L	M	–	L
flat	AB	M	M	M	M
flute	AB	E	M	E	E
F major scale	B	L	M	M	–
folk dance	B	M	E	M	E
folk music	A	M	E	M	L
folk song	AB	E	E	M	M
folk tune	B	E	E	M	–
form	AB	M	M	E	–
formation	B	M	M	–	–
forte	AB	M	M	E	M
fortissimo	AB	M	M	M	L
four-part	AB	L	L	M	M
fourth	AB	L	M	M	M
free meter	AB	L	L	–	–
French horn	AB	E	M	E	M
frequency	AB	L	L	–	–
fugue	AB	M	L	L	–
fundamental tone	AB	L	–	L	–
funeral music	B	M	E	–	–
G	B	M	–	M	M

Term	Compilers	G.L.	Evaluators 4	2	5
gaily	B	E	E	–	–
gallop	A	M	E	–	E
galop	AB	E	–	–	–
gamelan	B	L	L	L	L
gavotte	AB	M	M	–	L
gently	B	E	E	–	–
G major scale	B	M	M	M	–
gong	AB	M	M	M	M
gourd	B	M	E	–	L
grand finale	AB	M	M	–	M
grand piano	B	L	M	E	M
grand staff	A	L	M	–	–
guiro	AB	L	–	L	M
guitar	AB	E	E	E	E
habanera	AB	L	M	–	L
half note	AB	E	M	E	M
half step	AB	M	L	E	E
hammer	AB	M	E	E	–
hand organ	B	M	E	–	E
happily	B	E	E	–	–
harmonic	AB	L	M	L	–
harmonica	B	L	M	L	E
harmonic minor	AB	L	L	–	–
harmonize	AB	M	M	–	M
harmony	AB	E	M	M	M

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
harp	AB	E	E	M	E	in tune	A	L	E	E	-
harpsichord	AB	M	M	L	M	jazz	AB	L	M	L	M
heartily	B	M	M	-	-	jazz combo	AB	L	M	-	L
high	AB	E	E	-	E	Jew's harp	AB	L	M	L	L
home tone	AB	M	M	E	-	jingle	B	E	E	-	-
homophonic	AB	L	M	M	-	jota	AB	L	M	-	L
homophony	B	L	M	M	-	joyfully	B	M	E	-	-
hora	AB	M	E	-	L	kettledrum	AB	L	E	E	M
horn	AB	M	E	E	E	key	AB	E	M	E	E
hurdy-gurdy	AB	L	E	-	-	keyboard	AB	M	M	E	E
hymn	AB	E	M	M	E	key signature	AB	M	M	M	M
imitate	A	M	E	L	-	koto	AB	M	M	L	L
imitation	AB	L	E	L	-	Ländler	B	L	-	-	-
impressionism	AB	L	L	L	-	larghetto	AB	L	-	L	-
impressionistic	AB	L	L	L	-	legato	AB	M	M	L	L
improvise	AB	M	M	M	L	leitmotif	AB	L	L	-	L
incidental music	AB	L	M	-	L	letter name	A	M	M	M	-
instrument	AB	E	E	E	E	light	A	M	E	-	-
instrumental	B	M	M	M	E	lightly	B	E	E	-	-
instrumentation	AB	L	M	M	-	line	AB	E	E	M	E
intensity	A	L	M	-	-	line dance	A	L	E	-	E
interlude	AB	L	L	-	M	lively	B	E	E	-	M
interval	AB	L	M	E	M	long	B	E	E	-	M
introduction	AB	E	M	L	L	loudness	A	L	E	E	

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
low	AB	E	M	–	E	military band	AB	L	E	M	M
lullaby	AB	E	E	M	E	minor	AB	M	M	E	L
lute	AB	L	M	–	L	minor scale	AB	L	M	E	L
madrigal	AB	L	L	–	–	minuet	AB	L	M	–	L
majestically	B	E	L	–	–	mode	AB	L	M	L	–
major	AB	M	M	E	L	moderato	AB	M	M	L	L
major scale	AB	M	M	E	L	modulate	A	L	L	L	–
male choir	A	L	M	–	M	modulation	AB	L	L	L	–
mallet	AB	M	M	E	E	molto vivace	AB	L	M	–	–
mandolin	AB	L	L	–	L	mood	AB	E	E	M	–
maracas	AB	M	E	L	E	motion	B	M	E	E	–
march	AB	E	M	M	E	motive	AB	M	L	M	L
marimba	AB	L	L	–	M	movement	AB	E	E	L	L
mark of expression	A	M	L	L	–	musette	B	L	L	–	–
measure	AB	M	M	E	M	music	B	E	E	E	E
melodic	B	L	M	E	–	musical	B	E	E	E	M
melodic contour	B	L	E	E	M	musical comedy	AB	L	L	–	M
melodic sequence	B	L	M	E	–	musicale	B	L	L	–	L
melody	AB	E	E	E	E	musical tone	A	L	E	E	–
melody pattern	A	M	M	E	E	musician	B	M	E	M	M
merrily	B	M	E	–	–	nationalism	A	L	M	–	–
metallophone	AB	L	–	–	–	national anthem	AB	L	M	M	E
meter	AB	E	M	E	M	nationalistic music	A	L	L	L	–
meter signature	AB	M	–	M	M	natural minor	AB	L	L	–	–

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
Negro spiritual	B	L	M	L	L	pattern	AB	E	M	E	M
neoclassic	AB	L	L	L	–	peacefully	B	E	E	–	–
noise	A	L	E	E	–	pentatonic	AB	M	M	E	–
notation	AB	M	M	E	M	pentatonic scale	A	M	M	E	L
note	AB	E	M	E	M	percussion	AB	E	E	E	E
oboe	AB	E	M	E	M	percussion instrument	B	E	E	E	E
octave	AB	M	M	M	M	phrase	AB	E	M	E	E
octet	AB	M	M	L	–	pianissimo	AB	M	M	M	M
off-beat	AB	L	M	E	–	pianist	AB	E	M	E	E
opera	AB	M	L	L	L	piano	AB	E	E	E	E
oratorio	AB	M	L	L	–	piano forte	B	M	M	–	–
orchestra	AB	E	E	M	E	piano prelude	A	L	–	–	–
orchestral	B	M	M	M	–	piano quintet	A	L	L	L	–
order	B	M	M	–	–	piccolo	AB	E	M	M	M
organ	AB	E	M	M	E	pick (for autoharp)	B	M	E	E	E
ostinato	AB	L	E	E	E	pipe	B	M	M	M	–
overtone	AB	L	L	–	–	pipe organ	B	M	M	M	M
overture	AB	E	L	L	M	pitch	AB	M	E	E	E
pageant	B	L	M	–	–	pizzicato	AB	L	L	M	–
pan-pipe	B	M	M	L	–	plain song	AB	L	M	–	–
parallel fifth	A	L	L	–	–	play (music)	B	E	E	E	E
part	A	L	E	–	M	pluck	AB	M	M	E	E
passage	AB	M	M	M	L	podium	AB	L	M	M	E
pastorale	AB	L	L	–	–						

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
poem	B	E	E	-	-	recapitulation (sonata)	AB	L	L	L	L
polka	AB	E	E	-	L	recitative	AB	L	L	L	L
polyphonic	AB	L	M	L	-	record	B	E	M	M	E
polytonal	AB	L	L	L	-	recorder	AB	E	M	-	E
pompously	B	E	L	-	-	recording	B	E	M	M	E
popular music	A	L	M	M	M	reed	B	M	M	E	E
practice	B	E	M	M	-	reel	AB	M	M	-	M
prelude	B	M	L	L	L	refrain	AB	E	M	M	E
Processional	B	M	M	-	L	relative	AB	L	L	-	-
Program music	AB	L	L	M	-	relative minor	B	L	L	L	-
psalm	B	M	M	-	-	repeat	AB	E	E	E	E
psalter	B	M	M	-	-	repetition	B	M	E	E	M
quarter note	AB	E	M	E	M	resonator bell	AB	M	E	E	E
quartet	AB	E	M	L	M	rest	AB	E	M	E	M
question	A	E	E	-	-	rhyme	B	E	E	-	E
question-answer passage	B	M	E	-	-	rhythm	AB	E	E	E	E
quietly	B	E	E	-	-	rhythm pattern	AB	E	M	E	E
quill	AB	L	M	-	-	rhythm section	A	L	E	-	M
quintet	B	M	M	L	L	ring	B	E	E	E	-
ragtime	B	L	L	-	L	rise (of melody)	AB	M	E	-	-
range	AB	E	M	M	M	ritard	A	M	M	E	L
rauschpfeife	B	M	-	-	-	romantic	AB	L	M	L	-
rebab	AB	L	-	-	-	rondeau	AB	L	-	-	L

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
rondo	AB	M	L	L	L	silence	B	M	E	E	E
root	AB	M	M	E	M	sing	B	E	E	E	E
round	AB	E	M	M	M	sixteenth note	AB	M	M	M	M
roundelay	B	M	—	—	—	sixth	AB	M	M	M	M
row	A	L	—	—	—	skip	AB	E	E	E	—
sadly	B	E	E	—	—	slow	AB	E	E	—	E
samba	AB	L	L	—	L	smoothly	B	M	M	—	—
same	A	E	E	—	—	snare drum	AB	E	E	E	E
sand block	AB	E	E	—	E	soft	B	E	E	—	E
saxophone	B	M	M	M	M	solo	AB	E	E	M	M
scale	AB	E	E	E	M	soloist	A	L	E	M	M
scale step	AB	L	M	—	—	sonata	B	M	L	L	L
score	AB	L	M	M	L	sonata allegro	AB	L	L	L	—
sea shantey	AB	M	E	—	M	song	B	E	E	E	E
second (interval)	B	M	M	M	M	soprano	AB	M	E	M	M
section	AB	M	M	M	L	sound	AB	E	E	—	—
sequence	AB	M	M	E	—	space	AB	E	M	—	M
serenely	B	M	L	—	—	spirit	B	M	M	—	—
series	AB	L	M	—	—	spiritual	AB	E	M	—	M
seventh (interval)	AB	L	M	M	M	square dance	AB	L	M	—	M
						staccato	AB	M	M	—	M
shape (melody)	AB	E	E	E	—	staff	AB	E	M	E	M
sharp	AB	M	M	M	M	stanza	AB	M	M	—	E
short sound	B	E	E	—	—	statement	AB	M	M	L	—

Term	Compilers	G.L	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
steadily	B	E	E	—	E	tap	B	E	E	—	—
step	AB	E	M	E	E	temple block	AB	M	E	M	M
sticks	AB	E	E	E	E	tempo	AB	M	E	0*	E
string	AB	E	E	E	E	tenor	AB	M	E	M	M
string instrument	B	E	E	E	E	tension	A	L	L	L	—
string quartet	AB	M	M	L	M	text	A	L	M	M	—
strum	B	M	M	—	E	theme	AB	E	L	L	M
style	B	M	M	L	—	third	AB	M	M	M	M
subject	AB	L	M	L	—	three-part form	AB	L	M	E	—
suite	AB	E	L	L	L	timbre	AB	L	E	—	M
syllable	B	L	L	E	—	time	B	E	E	M	M
symphonic	A	L	L	M	M	timpani	AB	M	E	E	M
symphonic band	AB	L	L	—	—	title	B	E	E	M	—
symphonic poem	AB	L	L	L	—	tom-tom	AB	L	E	—	M
symphonic tone poem	A	L	—	—	—	tonality	AB	L	M	E	—
symphony	AB	E	M	L	E	tone	AB	M	E	E	E
symphony orchestra	A	L	M	M	E	tone color	AB	M	M	E	—
syncopated	AB	L	M	M	L	tone color music	A	L	—	—	—
syncopation	AB	M	M	M	L	tone poem	B	L	L	L	—
syrinx (pan-pipe)	B	M	—	—	—	traditional	B	E	M	L	L
tambourine	AB	E	E	E	E	treble	B	L	M	M	M
tango	AB	L	L	—	M	treble clef	A	L	M	M	M
						triangle	AB	M	E	E	E
						trill	AB	M	M	L	L

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
trio	AB	M	M	L	M	violinist	B	M	E	E	E
triplet	A	L	M	M	L	vocal	A	L	M	M	M
trombone	AB	M	M	E	E	voice	AB	E	E	E	E
troubadour	AB	M	L	—	—	waltz	AB	E	M	E	M
trumpet	AB	E	E	E	E	whole note	B	M	M	E	M
tuba	AB	M	M	E	E	whole step	AB	M	M	M	M
tune	AB	E	M	M	E	whole tone scale	AB	L	L	M	—
twelve-tone set	AB	L	—	—	—	wind bell	AB	M	—	—	L
two-part	A	M	M	E	—	wood block	AB	E	E	M	E
two-part form	AB	L	M	E	—	woodwind	AB	E	M	E	M
two-step (dance)	B	M	M	—	E	woodwind instrument	B	E	M	E	M
uneven	AB	E	E	—	—	woodwind quintet	A	E	M	E	L
unison	AB	M	E	M	M	worship	B	M	M	—	—
unity	B	L	M	L	—	xylophone	AB	M	E	M	E
up	AB	E	E	—	E	yodel	AB	M	E	—	E
variation	AB	E	L	M	L						
variety	B	E	M	—	—						
verse	AB	E	M	M	E						
vesper	B	M	L	—	—						
vibration	AB	L	L	L	—						
vigorously	B	M	L	—	—						
viol	A	L	—	—	—						
viola	AB	E	L	E	M						
violin	AB	E	E	E	E						

Term	Compilers	G.L.	Evaluators 4	2	5
Babbitt, Milton	A	M	-	-	-
Bach, Johann Sebastian	AB	M	E	L	L
Bartok, Bela	AB	L	M	L	L
Beethoven, Ludwig van	AB	M	E	L	E
Billings, William	A	L	-	-	-
Bizet, Georges	A	M	-	-	L
Boccherini, Luigi	A	L	-	-	-
Brahms, Johannes	AB	M	E	L	E
Britten, Benjamin	AB	L	M	-	L
Chávez, Carlos	B	M	-	L	M
Chopin, Frederic	AB	M	E	M	E
Copland, Aaron	AB	L	E	L	E
Cowell, Henry	AB	M	-	-	-
Debussy, Claude	AB	M	M	M	M
Foster, Steven	AB	M	E	-	M
Gabrieli, Giovanni	AB	M	-	-	E
Ganz, Rudolph	B	E	-	-	-
Gershwin, George	AB	L	E	M	M
Giannini, Vittorio	A	L	-	-	L
Gottschalk, Louis	AB	L	-	-	-
Grieg, Edvard	AB	M	M	M	E
Grofé, Ferde	AB	L	-	-	E
Hammerstein, Oscar II	AB	L	E	-	E
Handel, George Frederick	AB	L	E	L	M
Haydn, Joseph	AB	E	E	M	L
Hindemith, Paul	AB	M	L	L	L
Humperdinck, Engelbert	AB	M	-	-	E
Ives, Charles	AB	L	M	-	L
Keller, Matthias	B	L	-	-	-
Kodaly, Zoltan	A	M	M	-	E
Massenet, Jules	A	L	-	-	L
McDonald, Harl	B	E	-	-	-
Mendelssohn, Felix	AB	L	M	M	M
Milhaud, Darius	AB	L	-	L	E
Mozart, Wolfgang Amadeus	AB	E	E	M	E
Mussorgsky, Modest	AB	M	M	L	L
Nielsen, Carl	B	L	-	-	-
Niles, John Jacob	B	L	-	-	M
Palestrina, Giovanni Pierluigida	AB	L	M	-	L
Prokofiev, Sergei	AB	L	L	L	E
Purcell, Henry	AB	L	M	L	M
Rameau, Jean Philippe	A	L	L	-	L
Rodgers, Richard	AB	L	E	-	M

Term	Compilers	G.L.	Evaluators 4	2	5	Term	Compilers	G.L.	Evaluators 4	2	5
Babbitt, Milton	A	M	-	-	-	Handel, George Frederick	AB	L	E	L	M
Bach, Johann Sebastian	AB	M	E	L	L	Haydn, Joseph	AB	E	E	M	L
Bartok, Bela	AB	L	M	L	L	Hindemith, Paul	AB	M	L	L	L
Beethoven, Ludwig van	AB	M	E	L	E	Humperdinck, Engelbert	AB	M	-	-	E
Billings, William	A	L	-	-	-	Ives, Charles	AB	L	M	-	L
Bizet, Georges	A	M	-	-	L	Keller, Matthias	B	L	-	-	-
Boccherini, Luigi	A	L	-	-	-	Kodaly, Zoltan	A	M	M	-	E
Brahms, Johannes	AB	M	E	L	E	Massenet, Jules	A	L	-	-	L
Britten, Benjamin	AB	L	M	-	L	McDonald, Harl	B	E	-	-	-
Chávez, Carlos	B	M	-	L	M	Mendelssohn, Felix	AB	L	M	M	M
Chopin, Frederic	AB	M	E	M	E	Milhaud, Darius	AB	L	-	L	E
Copland, Aaron	AB	L	E	L	E	Mozart, Wolfgang Amadeus	AB	E	E	M	E
Cowell, Henry	AB	M	-	-	-	Mussorgsky, Modest	AB	M	M	L	L
Debussy, Claude	AB	M	M	M	M	Nielsen, Carl	B	L	-	-	-
Foster, Steven	AB	M	E	-	M	Niles, John Jacob	B	L	-	-	M
Gabrieli, Giovanni	AB	M	-	-	E	Palestrina, Giovanni Pierluigida	AB	L	M	-	L
Ganz, Rudolph	B	E	-	-	-						
Gershwin, George	AB	L	E	M	M	Prokofiev, Sergei	AB	L	L	L	E
Giannini, Vittorio	A	L	-	-	L	Purcell, Henry	AB	L	M	L	M
Gottschalk, Louis	AB	L	-	-	-	Rameau, Jean Philippe	A	L	L	-	L
Grieg, Edvard	AB	M	M	M	E						
Grofé, Ferde	AB	L	-	-	E						
Hammerstein, Oscar II	AB	L	E	-	E	Rodgers, Richard	AB	L	E	-	M

Term	Compilers	G.L.	Evaluators		
			4	2	5
Rossini, Giocchino	A	L	–	–	E
Saint-Saens, Camille	AB	E	M	–	M
Scarlatti, Domenico	A	M	E	–	L
Schoenberg, Arnold	A	L	L	L	L
Schubert, Franz	AB	L	M	M	L
Schuman, William	A	L	L	–	M
Shostakovitch, Dmitri	B	E	L	L	E
Smetana, Bedrich	AB	M	M	L	L
Sousa, John Philip	AB	E	E	M	E
Strauss, Richard	AB	L	M	M	E
Stravinsky, Igor	AB	E	L	L	L
Tchaikovsky, Peter Ilyich	AB	E	E	M	E
Thompson, Virgil	A	L	–	–	M
Varèse, Edgar	AB	M	L	–	L
Villa-Lobos, Heitor	AB	L	L	–	E
Vivaldi, Antonio	AB	M	E	L	M
Wagner, Richard	AB	L	M	L	L
Weber, Carl Maria von	AB	M	–	–	L
Webern, Anton	A	M	–	L	L

APPENDIX G

A TENTATIVE MUSIC LEXICON

Term	Relative Grade-Level Placement*	Term	Relative Grade-Level Placement
A	M	arpeggio	L
a capella	L	arrange	M
accelerando	L	arrangement	M
accent	E	art song	L
accented beat	M	augment	L
accent sign	M	augmented	L
accidental	L	autoharp	E
accompaniment	E	B	M
accompanist	M	bagpipe	M
accompany	E	balalaika	L
adagio	L	ballad	M
air column	L	ballet	E
allegretto	L	bamboula drum	L
allegro	L	band	E
alto	M	banjo	E
alto recorder	M	bar	M
A minor chord	M	baritone	L
ankle bell	E	bar line	M
answer	M	bass	M
antiphonal	L	bass clef	M
anthem	L	bass drum	M
aria	L	bassoon	M

beat	E	cantata	L
bell	E	carol	E
bell-shaped	E	caroler	M
black key	M	castanet	M
blue note	L	C chord	M
blues	L	C_7 chord	L
bongo drum	M	celesta	L
boogie-woogie	L	cello	E
bow	E	chamber group	L
brass	E	chamber music	L
brass band	M	chant	E
brass cymbals	E	chantey	M
brass ensemble	L	chime	M
brass instrument	M	choir	E
brass wind instrument	M	choral	M
bridge	E	choral speaking	M
briskly	M	chorale	L
broken chord	M	chord	M
button	M	chordal melody	L
by ear	M	chord inversion	L
C	M	chord progression	L
C (meter sign)	M	chord root	L
cadenza	L	chorus	M
call and response song	M	chromatic	L
calypso	M	chromatic scale	L
canon	M	circle game	E

clap	E	counterpoint	L
clarinet	E	cowbell	M
classical	L	crescendo	M
clave	E	cymbal	E
clef	M	D	M
climax	M	dance	E
closing section	L	D.C. al Fine	L
C major chord	L	D_7 chord	L
C major scale	M	decrescendo	M
coconut shells	E	descant	L
coda	L	descending	E
combo	L	design	E
compose	E	development	L
composer	E	diminished	L
composition	M	diminuendo	M
concert	E	dissonance	L
concert hall	L	D minor	L
concert music	M	do	M
concerto	L	dot	M
conduct	M	dotted	M
conductor	M	dotted half note	M
conga drum	L	dotted note	M
contemporary music	L	dotted quarter note	M
contour	M	double bar	L
contrast	M	double bass	E
countermelody	L	double-flute	L

double reed	L	F	M
downbeat	E	fa	M
drone	L	family	M
drone bass	L	fast	E
drum	E	F chord	M
drum beat	E	fermata	L
drummer	E	festival	M
drum major	M	fiddle	E
duet	M	fifth	M
dulcimer	M	finale	L
duple meter	L	Fine	L
dynamics	M	fingerboard	M
E	M	finger cymbal	E
E$_7$ chord	L	fingering	L
echo	E	flamenco	L
eighth note	E	flat	M
eight rest	M	flute	E
electronic music	L	F major chord	L
electronic sound synthesizer	L	F major scale	L
English horn	M	folk dance	M
ensemble	L	folk music	M
excerpt	L	folk song	M
expansion	M	form	M
exposition	L	forte	M
expressively	M	fortissimo	M
		four-part	M

fourth	L	high	E
French horn	E	high-pitched	E
fret	L	horn	E
fugue	L	horsehair	M
G	M	hum	E
gallop	M	hymn	M
gamelan	L	imitation	L
gavotte	M	improvise	M
G chord	M	instrument	E
glockenspiel	E	instrumental	M
G major chord	L	instrumental ensemble	M
G major scale	M	instrumentation	L
gong	M	interlude	L
grand piano	M	interval	M
guiro	L	introduction	L
guitar	E	in tune	L
half note	E	inversion	L
half rest	M	invert	L
half step	M	jazz	L
hammer	M	jazz combo	L
harmonica	L	Jew's harp	L
harmonize	M	kettledrum	L
harmony	M	key	E
harp	E	keyboard	E
harpsichord	M	key signature	M
head	M	koto	L

la	M	meter	M
larghetto	L	meter signature	M
legato	L	mezzo forte	L
lightly	M	mi	M
like phrases	E	military band	M
line	E	minor	L
lively	E	minor scale	L
long	E	minstrel	L
loud	E	minstrel show	L
low	E	minuet	L
low-pitched	E	mode	L
lullaby	E	moderately	L
lyric	L	moderato	L
majestically	L	mood	M
major	M	motive	M
major scale	M	mouthpiece	M
mallet	E	movement	L
maraca	E	music	E
march	E	musical	E
measure	M	musical comedy	L
medley	L	musician	M
melodic contour	M	national anthem	M
melodic rhythm	M	neck	M
melodic sequence	L	Negro spiritual	L
melody	E	notate	M
melody pattern	E	notation	M

note	E	pianissimo	M
oboe	E	pianist	E
octave	M	piano	E
octave interval	M	piano sonata	L
off beat	L	piccolo	E
opera	L	pick	M
opera house	L	pipe	M
operetta	L	pipe organ	M
oratorio	L	pitch	E
orchestra	E	pizzicato	M
orchestral	M	play (music)	E
organ	E	pluck	E
organist	L	polka	M
ostinato	E	popular music	M
overture	L	popular song	L
pan-pipe	M	prelude	L
part	L	program music	M
passage	M	prologue	L
passing tone	L	quarter note	E
pattern	E	quarter rest	M
pedal	L	quartet	L
pentatonic scale	M	quintet	L
percussion	E	range	M
percussion instrument	E	rattle	M
performance	M	re	M
phrase	E	recapitulation	L

recital	L	samba rhythm	L
recitative	L	sandblock	E
record	E	saxophone	M
recorder	E	scale	E
recording	E	scalewise	L
reed	E	scherzo	L
refrain	E	score	M
rehearsal	L	schottische	L
repeat	E	sea shantey	M
repeat sign	M	second	M
repetition	M	section	M
resonator bell	E	sentence (musical)	M
response	L	sequence	M
rest	M	seventh	M
rhyme	E	sharp	M
rhythm	E	silence	M
rhythm instrument	E	sing	E
rhythm pattern	E	sixteenth note	M
ritard	M	sixth (interval)	M
ritardando	L	skip	E
romantic style	L	slow	E
rondo	L	slur	L
root	M	smoothly	M
root position	L	snare drum	E
round	M	soft	E
samba	L	sol	M

solo	E	subject	L
soloist	M	suite	L
sonata	L	sustain	E
song	E	syllable	L
soprano	M	symphonic	M
soprano recorder	L	symphony	L
space	M	symphony orchestra	M
Spanish guitar	M	syncopated	L
spiritual	M	syncopation	L
square dance	M	tambourine	E
staccato	M	temple block	M
staff	E	tempo	E
steadily	E	tenor	M
steady beat	B	theme	L
steel drum	L	third	M
stem	M	ti	M
step	E	tie	L
stick	E	tied note	M
string(s)	E	timbre	L
string bass	M	time	M
string(ed) instrument	E	timpani	M
string orchestra	L	timpanist	L
string quartet	M	tom-tom	M
strong beat	E	tonality	L
strum	M	tone	E
style	L	tone color	L

tone quality	L	voice	E
tonic chord	M	volume	E
traditional	L	waltz	E
treble	L	weak beat	L
triangle	E	white key	M
trill	L	white note	M
trio	L	whole step	M
triplet	L	whole tone scale	L
trombone	M	wind instrument	M
trumpet	E	wood block	E
tuba	M	woodwind	E
tube	M	woodwind instrument	E
tune	E	woodwind quintet	M
ukulele	E	work song	L
unison	M	xylophone	M
up	E		
upbeat	M		
valve	L		
variation	L		
verse	E		
vibrate	M		
vibration	L		
viola	E		
violin	E		
violinist	E		
vocal	M		

Bach, Johann Sebastian	L	Strauss, Richard	M
Bartok, Bela	L	Stravinsky, Igor	L
Beethoven, Ludwig van	M	Tchaikovsky, Peter Ilyich	E
Brahms, Johannes	M	Vivaldi, Antonio	M
Chavez, Carlos	M	Wagner, Richard	L
Chopin, Frederic	M	Webern, Anton	L
Copland, Aaron	M		
Debussy, Claude	M		
Gershwin, George	M		
Grieg, Edvard	M		
Handel, George Frederick	L		
Haydn, Franz Joseph	M		
Hindemith, Paul	M		
Mendelssohn, Felix	L		
Milhaud, Darius	L		
Mozart, Wolfgang Amadeus	M		
Mussorgsky, Modest	L		
Prokofiev, Sergei	M		
Purcell, Henry	M		
Schoenberg, Arnold	L		
Schubert, Franz	L		
Schumann, Robert	M		
Shostakovitch, Dmitri	E		
Smetana, Bedrich	L		
Sousa, John Philip	E		

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