The terms in this glossary were chosen because they have specific meaning within the context of this standards document.

**Arrangement**
A piece of music rewritten using different parameters for a specific purpose.
*FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d*

**Articulation**
The manner in which individual notes or group of notes are attacked and released.
*FA 8.4.2.a, FA 8.4.2.c, FA 12.4.2.c*

**Arts**
An expression or application of human creative skill and imagination that reflects aesthetic value.
*FA 5.4.1.d, FA 8.4.1.e, FA 12.4.1.e, FA 5.4.2.d, FA 8.4.2.d, FA 12.4.2.d, FA 5.4.3.d, FA 8.4.3.d, FA 12.4.3.d*

**Composition**
The activity of creating original music. Compositions may range from short rhythmic patterns to longer works. This may include unwritten, written (traditional and/or non-traditional notation), or digital formats.
*FA 5.4.1.a, FA 8.4.1.a, FA 12.4.1.a, FA 8.4.1.b, FA 8.4.1.c, FA 12.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 12.4.1.d, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 12.4.3.b, FA 12.4.3.b, FA 8.4.3.c, FA 12.4.3.c*

**Compositional Devices**
The tools used to create a music work including, but not limited to: repetition sequence, canon, inversion, and augmentation/diminution.

**Elements of Music**
The components of music activity including, but not limited to: pitch, rhythm, melody, harmony, dynamics, timbre, texture, and form. Sometimes referred to as music elements.
*FA 8.4.1.a, FA 12.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 5.4.2, FA 2.4.3, FA 5.4.3, FA 8.4.3, FA 2.4.3.b, FA 5.4.3.b, FA 5.4.3.c*

**Genres**
Categories of music works characterized by similarities in form and style (e.g. jazz, march, gospel, opera, mariachi).
*FA 8.4.2, FA 12.4.2*

**Improvisation**
The spontaneous creation and performance of music.
*FA 5.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d*

**Language of Music**
Music theory and practice used to shape expressive properties of music that convey ideas and emotions.
*FA 12.4.1*

**Music Elements**
The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music.
*FA 2.4.2, FA 2.4.2.a*

**Performance Expectations**
Learned expectations for performing (e.g. stage presence, procedures, guidelines, and protocol). These expectations are dependent on the context of the performance.
*FA 2.4.2.c, FA 5.4.2.c, FA 8.4.2.c, FA 12.4.2.c*
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**Style**
The combination of distinctive features unique to the performance of music. Historical, cultural, aesthetic, and other variables influence style (e.g. Classical vs. Romantic works, swing vs. Latin jazz).

*FA 8.4.2, FA 12.4.2, FA 8.4.3.a, FA 12.4.3.a, FA 12.4.3.b*

**Texture**
The combination and interrelationship of music sounds interwoven in a music work. For example, a thick texture contains multiple layers of instruments (e.g. a symphony orchestra).

*FA 12.4.2.a, FA 12.4.3.c*

**Timbre**
The character and quality of musical sound distinct from pitch and intensity. For example, when two different instruments (e.g. a trumpet and a clarinet) play the same pitch, their sounds are recognized as different because of their tone quality and character - their timbre.

*FA 12.4.2.a*

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**Note regarding movement in music:**
Sound is the primary medium for artistic expression in music; movement is the primary medium for artistic expression in dance. The dance strands of the Nebraska Fine Arts Standards address movement. It is recognized that effective music instruction utilizes movement.