

## *General Terms*

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| ABA form          | Three parts/sections with the first and last being similar or nearly identical  |
| Arpeggio          | Playing the tones of a chord in rapid succession  |
| Atonality         | Absence of tonality, or key   |
| Bar               | (Measure): The metrical unit (for organizing beats) in a piece  |
| Binary form       | Two-part; two distinct, contrasting sections of a movement  |
| Bebop             | A jazz style from the 1940s characterized by rapid, complex improvised melodies and unusual chord progressions  |
| Cadence           | The end of a phrase; a stopping point or momentary goal   |
| Chance (aleatory) | Music composed by the random selection of pitches, tone colors, and rhythms, developed in the 1950s by John Cage and others   |
| Chord             | (Harmony): The simultaneous sounding of different notes   |
| Chromatic         | Notes not found in the prevailing major or minor scale  |
| Consonance        | The feeling of smoothness   |
| Counterpoint      | Notes against notes; multiple lines/melodies sounding together  |
| Diatonic          | Music comprised of only the notes of a particular key   |
| Dissonance        | The feeling of tension, clashing  |
| Etude             | A “study”, or a piece designed to help a performer master specific technical difficulties   |
| Exoticism         | Use of melodies, rhythms, or instruments that suggest foreign lands; common in romantic music   |
| Expressionism     | Musical style stressing intense, subjective emotion and harsh dissonance, typical of German/Austrian music of this era  |
| Form/Structure    | A concept of organization governing the order, character, meter and key of a composition; the organization of a piece   |
| Fugue             | A “flight”; a highly developed style of contrapuntal imitation where multiple parts or voices successively take on the same theme   |
| Harmony           | (chord) The simultaneous sounding of different notes  |
| Imitation         | One voice or instrument imitates another  |
| Improvisation     | Creation of music at the same time it is performed  |
| Interval          | The distance between two pitches  |
| Key               | A collection of tones that make up a scale such that they refer to a tonic, or keynote  |
| Keynote           | (Tonic): focal-point of a scale; its center of gravity  |
| Major/Minor       | The two pillars of Western harmony, based on two of the seven modes. They tend to sound opposite on one and other: major=happy; minor=melancholy                                |
| Mass              | In the Roman church, the musical service taking place during the Consecration of the Elements with five parts: <i>Kyrie, Gloria, Credo, Sanctus &amp; Benedictus, Agnus Dei</i> |
| Measure           | The metrical unit (for organizing beats) in a piece   |
| Melody            | The succession of notes in a musically expressive order; a musical line   |
| Minimalism        | Musical movement developed in the 1960s characterized by steady pulse, clear tonality, and insistent repetition of short melodic patterns, creating a hypnotic effect           |
| Mode              | One of seven scales based off of the sequence of notes in a major scale, each with a different order of whole and half steps (a different pattern) and a different tonic        |
| Modulation        | Shift from one key to another within the same piece   |
| Motive            | (motif): A musical idea; a short phrase or figure   |

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| Movement         | A principal division or section of a composition   |
| Nationalism      | Inclusion of folk songs, dances, legends, and other national material in a composition to associate it with the composer's homeland  |
| Neoclassicism    | Musical style marked by emotional restraint, balance, and clarity, inspired by the forms and style of 18 <sup>th</sup> century music, found in many works from 1920-1950   |
| Octave           | A higher or lower interval where the pitch seems to be duplicated  |
| Ostinato         | The incessant repetition of a line with varied accompaniment   |
| Parallel Motion  | When two or more melodies move by the same interval (having the same distance between them)  |
| Pentatonic scale | Scale made up of five different tones, used in folk music and music of the far east. Often found in music of Debussy and his followers   |
| Phrase           | Any short passage unbroken in continuity and complete; a musical sentence  |
| Pitch            | A tone, note   |
| Polyphony        | Many sounds; the combination of two or more lines  |
| Polyrhythm       | Use of two or more contrasting and independent rhythms at the same time  |
| Polytonality     | Approach to pitch organization using two or more keys at one time  |
| Primitivism      | Evocation of primitive power through insistent rhythms and percussive sounds   |
| Program music    | Instrumental music associated with a story, poem, idea, or scene, often found in the Romantic period   |
| Pulse/beat       | An equal division of time  |
| Quotation music  | Works which make extensive use of quotations from earlier music  |
| Rubato           | Slight holding back or pressing forward of tempo to intensify the expression of the music  |
| Rhythm           | How music moves through time; how the music sounds against even pulses   |
| Serialism        | An expansion of the 12-tone method that uses a system to govern every aspect of a piece: note values, dynamics, formal components, etc.  |
| Scale            | The series of tones (a pattern of whole and half steps) that form a key, with the highest and lowest notes being the same (the tonic/key note)   |
| Sequence         | A phrase repeated at a higher or lower pitch   |
| Sonata form      | Associated with the Classical era: an extensive three-part form consisting of an <i>Exposition</i> , <i>Development</i> and <i>Recapitulation</i> , usually in the first movement of a multi movement piece                |
| Syncopation      | Shifting the accent of tones or chords from naturally strong beats to adjacent weaker beats  |
| Symphony         | An extended composition utilizing the orchestra, consisting of distinct movements, each with its own theme(s) (ideas)  |
| Tempo            | The rate of speed, of movement; often labeled with Italian terminology: <i>Presto</i> (very fast), <i>Allegro</i> (fast, lively), <i>Moderato</i> (moderate, medium), <i>Lento</i> (slow), <i>Grave</i> (very slow, grave) |
| Ternary form     | (ABA): sections with the first and last being similar or nearly identical  |
| Theme            | A complete music idea  |
| Time Signature   | The division of music into equal fractional parts, regulating accents and rhythmic flow  |
| Duple time       | A time signature that is divisible by two  |
| Triple time      | A time signature that is divisible by three  |
| Tonic            | (Keynote) focal-point of a scale; its center of gravity  |

## *General Terms*

- Toccatà Literally a composition of keyboard (that is "touched") written in a free and bold style; featuring flowing runs and rapid passages
- 12-tone system Method of composing in which all pitches of a composition are derived from a special ordering of the twelve chromatic tones
- Whole-tone scale Scale made up of six different tones, each a whole step away from the next, which conveys no definite sense of tonality. Often found in music of Debussy