

Term	Definition
Basso continuo	Figured Bass
Walking bass	Bass moves up and down by step
Alberti bass	Low high middle high
Bass pedal point	Bass stays the same
Anacrusis	Pickup note
Terrace dynamic	Sudden change in dynamics
Hemiola	Different voices play in different "time signatures"
Polyphonic	Multiple melodies
Homophonic	One melody
Cadence	Ending of a musical phrase
Cadential extention	Extension of a cadence using the same chords
Coda	Closing musical material, not included in the main idea.
Codetta	A small coda
Contour	Shape of a melody
Countermelody	Melody that is equally important to the main melody; usually provides consonance
Elision	One phrase connecting to the other
Fragment	Part of a motive
Introduction	A preparatory movement, usually in a slow tempo to introduce a larger composition. The term is chiefly applied to Classical and Romantic music, but is not exclusively applicable to those eras.
Bridge	Connects the B and A section
Chorus	A group of people singing a song, usually with multiple parts, together. The main tune.
Song Form (AABA, ABA, ABA', etc.)	The form a song is in.
Turnaround	Gets you back to the beginning
Twelve-bar blues	I,I,I,IV,IV,I,I,V,V,IV,IV,I
Augmentation	When the notes in a melody are increased, generally by half, in value. Antonym: Diminution
Conjunct	Stepwise melodic motion
Diminution	When a melody played in such a way that the time value of every note is shortened, generally halved, in value. Its antonym is 'augmentation'

Term	Definition
Disjunct	Melodic motion in intervals larger than a 2nd
Extended version	wat
Fragmentation	When part of the song is broken into parts
Internal expansion	Expands beyond expect phrase length
Inversion, Melodic inversion	When you take one of the upper notes of a chord or interval and take the notes bellow it and put them on top.
Literal Repetition	When sequences are repeated exactly.
Motivic repetition	When the rhythmic theme is changed
Octave displacement	Taking a melodic line and moving the notes to a different octave
Retrograde	Backwards modulation
Rhythmic transformation	rhythm changes
Sequence	pitch and rhythmic pattern, repeated and different pitch levels
Sequential repetition	A sequence that repeats
Shortened version	When a song is shortened
Transposition	Change of key in the entire work
Truncation	To shorten, fragment
Motive	Smallest musical idea
Antecedent	The "Call" in a call and response
Consequent	The "Response" in a call and response
Contrasting period	When two phrases begin different
Double period	2 periods put together
Parallel period	When two phrases begin the same
Repeated period	Exact repetition
Phrase group	Group of phrases that seem to belong together without forming a period
Refrain	Similar to a Chorus; the main tune
Binary small form	Movement with two main sections (AB)
Rounded binary small form	A B1/2 A
Ternary	Statement, contrast, return (ABA)
Solo, Soli	Group of soloists
Stanza	Different verses
Strophic	Music repeats, lyrics change

Term	Definition
Theme	Main idea of the song, what it's about
Thematic transformation	When the theme changes in the song
Throuhg-composed	No form
Tutti	All, everyone
Variation	Material is altered during repetition
Capital roman numerals	Indicate major triads
Lowercase roman numerals	Indicate minor triads
Capital roman numeral with *	Augmented triad
Lowercase roman numeral with °	Diminished triad
Arabic numerals or figured bass numerals do what?	Denote intervals above the bass and hence indirectly indicate chord inversion. Arabic numerals may indicate voice leading and/or nonharmonic tones.
Figured Bass 6	Inidicates first inversion triad (third on bottom)
figured bass 6/4	indicates second inversion triad (5th on bottom)
Figured bass 7	Indicated root position seventh chord (root on bottom)
figured bass °7	Fully diminished seventh chord (diminished triad with minor third on top)
figured bass ø7	Half diminished seventh chord (diminished triad with major third on top)
figured bass 6/5	first inversion seventh chord (3rd on the bottom)
figured bass 4/3	second inversion seventh chord (5th on the bottom)
figured bass 4/2	third inversion seventh chord (7th on the bottom)
figured bass 8-7	suspension where the 8 moves to the seven
9-8. 7-6, 4-3 figured bass	All indicate suspension and a melodic resolution
accidental before Arabic numeral	alteration of an interval
a slash through one of the arabic numerals or a plus after the arabic numeral	indicates that the note creating the interval in question is raised a half step
imperfect authentic cadence	must end on I chord

Term	Definition
perfect authentic cadence	V to I; in root position; melody ends on tonic
conclusive cadence	cadence ends on tonic triad
deceptive cadence	V to vi
half cadence	ends on V
Phrygian half cadence	iv6 to V/V7
inconclusive cadence	ends in something other than the tonic chord
Plagal	IV to I
Augmented triad (*)	two major thirds make up the triad
diminished triad (°)	Two minor triads make up the triad
Major triad (M)	a major then a minor third makes up the triad
Minor triad (m)	a minor then a major third makes up the triad
Major seventh chord (	Major triad with major third on top
dominant seventh chord	a major triad with a minor third on top
minor seventh chord	minor triad with minor third on top
Half diminished seventh chord	diminished triad with major third on top
fully diminished seventh chord	diminished triad with minor third on top
Tonic	first scale degree
supertonic	second scale degree
mediant	third scale degree
subdominant	fourth scale degree
dominant	fifth scale degree
submediant	sixth scale degree
subtonic	whole step bellow the tonic
leading tone	half step below tonic
tonic function	ha
dominant function	leads to tonic, sets up half cadence
predominant function	sets up dominant tonic tonailities
Circle of fifths	keys or tonalities ordered by ascending (for sharp keys) or descending (for flat keys) intervals of a fifth
deceptive progression	The root of a secondary dominant can move up stepwise in its own deceptive progression

Term	Definition
Harmonic rhythm	The rate of chord change, or the series of durational patterns formed by the chord changes in a musical work.
modulation	change of tone within a piece
common tone modulation	using one or more tones that are common to both keys as an intersection b/w them
Phrase modulation	modulations without common chords or tones
Pivot chord modulation	using one or more chords that are common to both keys as an intersection b/w them
Neighboring chord	lol
Retrogression	series of chords that weaken tonality
secondary dominant	the V or Dominant of a key other than Tonic
secondary leading tone chord	A leading-tone chord that functions as an applied, or secondary, dominant; usually a fully diminished seventh chord.
tonicization	a chord other than tonic that seems to the ear to be a temporary tonic
Arpeggiating 6/4 chord	a 6/4 created by arpeggiation of the triad in the bass
cadential 6/4 chord	a 1 6/4 preceding the dominant, often at a cadence, although it contains the notes of the tonic triad, it doesn't exercise a tonic function but rather serves as an embellishment of the dominant. it occurs in a metrically stronger position than the dominant and the upper voices most often move by step to the tones of the dominant. may also be written as V6/4=5/3, including the resolution of the cadential 6/4 to the dominant.
Neighboring of pedal 6/4 chord	(embellishing 6/4, auxiliary 6/4) occurs when the third and the fifth of a root position triad are embellished by their respective upper neighboring tones, while the bass is stationary, usually occurring on a weak beat.
passing 6/4 chord	harmonizes the second note of a three note ascending or descending scale fragment in the bass; that is, it harmonizes a bass passing tone. the usual metric placement is on an unaccented beat and the motion of the upper voices is ordinarily by step.
anticipation	approached by step or leap, same tone as following note
appoggiatura	approached by leap, resolved by step
escape tone	approached by step, resolved by leap
embellishment	melodic decoration
neighboring tone can be known as...	(auxiliary tone, embellishing tone, neighbor note)

Term	Definition
double neighboring tone	involves one note on top of the other
lower neighbor	approached by step down, resolved by step to the original note
upper neighbor	approached by step up, resolved by step down to the original note
neighbor group (cambiata, changing tones, changing notes)	oh
ornament	nonharmonic tones
passing tone	approach by step, resolve by step, moving in the same direction
pedal point	suspension of same note throughout
preparation	tone preceding suspension
resolution	When the dissonant note is changed to a consonant one.
retardation	opposite of a suspension; resolves up instead of down
suspension	a tone held from one chord into another, and then resolved down to the chordal note
closed position	notes placed as close as possible on the staff
doubling	to duplicate a note into another octave
open position	wide intervals between parts
root	the note a chord is built on
root position	root is in the bass
common tone	a tone that is common in two chords
contrary motion	when two parts move in opposite directions
cross relation	when a note sounds with its altered equivalent
crossed voices	when an upper voice goes below a note used previously in a lower voice, and vice versa
direct fifths/direct octaves	when the outside voices move in the same direction
oblique motion	the relative motion of two melodic parts in which one remains in place or moves relatively little while the other moves more actively.
overlapping voices	when an upper voice is lower than a voice lower than it, and vice versa
parallel motion	when two voice parts move in the same direction
objectionable parallels	no
parallel fifths	when two parts move in the same direction, staying in fifths

Term	Definition
parallel octaves	when two parts move in the same direction, staying in octaves
similar motion	In part-writing, similar motion is the situation in which two voices of the composition move in the same direction, either ascending or descending, but they do not necessarily cover the same interval.
tendency tone	note that tends to move in one direction or another
unresolved leading tone	when the leading tone isn't resolved up to the tonic
unresolved seventh	when the seven in a chord isn't resolved down by step
voice exchange	the repetition of a contrapuntal passage with the voices' parts exchanged. EX: Voice 1: a b voice 2: b a
arpeggio	broken chord
chromatic	not in the key a scale that moves by half steps
common practice style	obeys two different kinds of musical norms: first, it uses conventionalized sequences of chords, such as I-IV-V-I. Second, it obeys specific contrapuntal norms, such as the avoidance of parallel fifths and octaves.
consonance	pleasing to the ear
diatonic	in the key
dissonance	not pleasing to the ear
figured bass	arabic numerals that tell where the notes in the chord are placed
flatted fifth	flatted fifth note
lead sheet	sheet containing words and melody for a song written in simple form
picardy third	major third in tonic chord of minor key
resolution	do i really need to define this
compound interval	distance between two notes that exceeds an octave
half step	when you move from one note directly to the next
interval	distance between two notes
inversion of an interval	to turn an interval upside down
perfect interval	unison, fourth, fifth
major interval	second, third, sixth, seventh
minor interval	second, third, sixth, seventh. Lowers them by one half step.
diminished interval	second, third, sixth, and seventh are lowered another half step from minor. unison, fourth, fifth are lowered from their perfect form

Term	Definition
augmented interval	when any interval is raised from its original form
Tritone	augmented fourth, or diminished fifth
unison	one note is played/sung
whole step	two half steps
antiphonal	responsive
articulation	the style in which an individual note is played
arco	with the bow
legato	smoothly
marcato	marked
pizzicato	plucking the strings
slur	to sing to a single syllable or play without a break (two or more tones of different pitch)
staccato	short, detached
tenuto	hold
call and response	what the name says?
dynamics	marks the volume of the song
crescendo	gradually louder
diminuendo/decrescendo	gradually softer
terrace dynamics	volume levels shift quickly
pianissimo	pp very soft
piano	p soft
mezzo piano	mp medium soft
mezzo forte	mf medium loud
forte	f loud
fortissimo	ff very loud
phrasing	a division of a composition, commonly a passage of four or eight measures, forming part of a period.
tempo	the speed of the piece
adagio	slow and stately
allegro	fast and bright
andante	walking speed
andantino	slightly faster than andante
grave	slow and solemn



Term	Definition
largo	very slow
lento	very very slow
moderato	moderately
presto	very fast
vivace	lively and fast
accelerando	gradually speed up
ritardando	gradually slower
ritenuto	gradually decreasing tempo
rubato	to be played with a flexible tempo
accent	stress
agogic accent	stress given to a note through prolonged duration.
dynamic accent	occurs when performer emphasizes a tone by playing it more loudly than the tones around it
metrical accent	The pattern of strong and weak beats based on the "weight" of the downbeat and the "lift" of the upbeat.
anacrusis	pickup note or figure
asymmetrical meter	A compound meter with beat units of unequal duration. These irregular beat lengths are typically (though not always) created by five or seven beat divisions, grouped into beat lengths such as 2 + 3 or 2 + 3 + 2.
bar line	the line that shows where one measure stops and one begins
beat	the pulse in a song
compound beat	a beat that subdivides into three parts
simple beat	a beat that subdivides into two parts
changing meter	a common trait in 20th-century music; time signature changes frequently and unpredictably; a rejection of standard metrical patterns in favor of non-symmetrical groupings (Bartok & Concerto for Orchestra)
cross rhythm (polyrhythm)	Two conflicting rhythms used at the same time. Also known as polyrhythm.
dot on the side of a note	takes half the length of the note its beside
dotted rhythm	long-short rhythmic pattern in which a dotted note is followed by a note that is much shorter
duplet	A group of two notes played in the time usually taken to play three

Term	Definition
hemiola	a shift in the rhythmic pulse from a division of 2 to a division of 3, or vice versa. i.e. 6-8 time meter into 3-4 time meter.
irregular meter	asymmetrical groupings with different numbers of beats per measure
meter	how the pulse/beat is established
duple meter	2 beats per measure
quadruple meter	four beats per measure
triple meter	three beats a measure
rhythm	the rate at which notes are played
swing rhythm	Rhythm where notes with equal written time values are performed with unequal durations, usually as alternating long and short.
syncopation	the accenting of musical beats not normally accented; notes that aren't played on the beat.
tempo	the rate at which music is played
tie	when a note in one measure is held into the next
time signature	the top number is the number of beats in the measure. the bottom number is the note that gets the beat.
triplet	three notes played in the space of one or two.
accidental	alters a note up or down a half step
major scale	In the key of C (up and down): C D E F G A B C B A G F E D C
harmonic minor scale	In the key of a (up and down): a b c d e f g# a g# f e d c b a
Melodic minor scale	in the key of a (up and down): a b c d e f# g# a g f e d c b a
Ionian scale	A major scale
Dorian scale	natural minor with a raised 6
phrygian scale	natural minor with a flat 2
lydian scale	major scale with raised 4
mixolydian scale	major scale with flat 7
aeolian scale	natural minor scale
locrian scale	natural minor scale with a flat 2 and 5
modality	the state of being modal
parallel key	two keys that share the same tonic but NOT the same key
pentatonic	scale that has five notes to an octave (think Asian music)
relative key	2 scales that have the same key, but not the same tonic.

Term	Definition
tetrachord	Series of four notes having a pattern of whole step, whole step, half step
tonality, tonal	Principle of organization around a tonic, or home, pitch, based on a major or minor scale.
whole tone scale	moving only by whole steps
melismatic	notes sung to one syllable
syllabic	one note per syllable
alberti bass	1 5 3 5; broken base
canon	a contrapuntal piece of music in which a melody in one part is imitated exactly in other parts, starting at different points.
chordal accompaniment	The underlying harmonic support for a melody; chords may be blocked or broken.
contrapuntal, counterpoint	voices working against each other
imitation	a copy that is represented as the original
imitative polyphony	technique in which each phrase of a composition is addressed by all the voices, which enter successively in imitation of each other
nonimitative polyphony	two or more melodic lines playing distinct melodies
countermelody	Accompanying melody sounding against the principle melody
fugal imitation	imitation of the subject which enters at a different pitch level; almost like a sequence
heterophony, heterophonic	one melodic line being improvised upon
homophony, homophonic	melodic accompaniment
chordal homphony	sameness, regarding rhythm and melody
chordal texture (homorhythmic)	a type of homophonic texture, with pitches sounding simultaneously
brass	the section of a band or orchestra that plays brass instruments
continuo	a bass part written out in full and accompanied by numbers to indicate the chords to be played
percussion	the section of a band or orchestra that plays percussion instruments
rhythm section	the section within a jazz band, usually consisting of drums, double bass, piano, banjo, and/or guitar, that establishes the harmony and rhythm
strings	the section of an orchestra that plays stringed instruments

Term	Definition
timbre	the distinguishing quality of a sound
woodwinds	wind instruments that include the piccolo, flute, oboe, english horn, clarinet, bassoon, and saxophone
monophony, monophonic	one tone
obligato	a part of the score that must be performed without change or omission
ostinato	a musical phrase repeated over and over during a composition
polyphony, polyphonic	many voices/tones
contrapuntal	having two or more independent but harmonically related melodic parts sounding together
tessitura	most widely used range of pitches in a piece of music
walking bass	a bass line that moves at a moderate pace, mostly in equal note values, and often stepwise up or down the scale
Aria	A song from a larger work
Art song	a song that stands alone
concerto	solo instrument and orchestra
fugue	a musical form consisting of a theme repeated a fifth above or a fourth below its first statement
genre	style, category of music
opera	staged vocal work
prelude	a part of a song before the main section
postlude	a part of the song after the main section
sonata	ABA form
string quartet	2 violins, a viola, and a cello
symphony	a piece for an orchestra with many movements.
modulation	a change of key within a piece
pizzicato	plucked string (tighten or loosen pegs to change pitch)
Changing tone	Approach by step, jump a third, resolve by step to the original note.
cadential extension	delay of cadence by addition of material
coda	conclusion of a composition
codetta	marks end of sonatas, ends in a perfect cadence; not necessarily signals the end of the piece; a smaller version of a coda
contour	shape of the melody

Term	Definition
elision (phrase elision)	when the last note of one phrase serves as the first note of the next phrase
Turnaround	passage at end of a section which leads to the next section, often repetition of previous section
Twelve-bar blues	three four-bar phrases, aab or abc patter, most commonly I/I/I/IV/IV/I/I/V/IV/I/I
Fragmentation	division of a musical idea into segments
internal expansion	phrase extends beyond the expected phrase length
augmentation (motivic transformation)	multiplication
conjunct	stepwise
diminution (motivic transformation)	division
phrase extension	Once the composers establishes a phrase length, it can be extended in the up-beat, body, or cadence portions of the phrase.
internal expansion	phrase extends beyond the expected length
literal repetition	sequences are repeated, indicated by repeat sign, capo, or segno
motivic transformation	when rhythmic theme is changed
octave displacement	taking a melodic line and moving some of the notes into a different octave
retrograde motion	This occurs when in a melodic line is performed backwards.
rhythmic transformation	multiplication, rotation, permutation (i.e. transposition, inversion, and retrograde), and combinations thereof involving rhythm
sequence	pattern that is repeated immediately in the same voice but that begins on a different pitch class
sequential repetition	Transposing a longer sequence to a different scale degree; may be diatonic or intervallically exact.
shortened version	abbreviated version of a piece
transposition	to write or play music in some key other than the original
truncation	utilizing a melody with part of the end omitted
contrasting period	period in which phrase beginnings are not similar
double period	four phrases in two pair, cadence at end of second pair is stronger than cadence at the end of the first pair
parallel period	melodic material that begin the two halves of the periods are similar

Term	Definition
phrase group	group of phrases seem to belong together without forming period or double period
refrain	music that is repeated after each stanza (verse); Also called the chorus or burden
small forms	I didn't find a definition for this one (type small forms)
binary	movement with two main sections
rounded binary	A B 1/2 A almost identical to ternary (does anyone know what this means?)
ternary	A B A, or statement-contrast-return
stanza	two or more sections of a song have similar music and different lyrics
strophic	A A' A''-repetition of one formal section
thematic transformation	The alteration of themes for the sake of changing their character while still having the base identity.
through-composed	continuous, non-sectional, non-repetitive
tutti	every instrument playing together
variation	material is altered during repetition
Conclusive Cadence	Any cadence ending on the tonic chord
inconclusive cadence	any cadence not ending on the tonic chord
tonic function	"closer," place where progression finishes; sounds like a conclusion.
dominant function	leads to tonic; Progression leads to half cadence
predominant function	Progression sets up the dominant-tonic tonality
harmonic rhythm	rate at which chords change
common tone modulation	using one or more tones that are common to both keys as an intersection b/w them
phrase modulation	modulations without common chords or tones
pivot chord modulation	using one or more chords that are common to both keys as an intersection b/w them
rate of harmonic change	the rate at which chords change
realize, realization of a figured bass	structure of a figured bass realization of a four-part Roman numeral progression (I don't get this one)
Retrogression	series of chords that weakens a tonality. Movement from V - IV
Tonicization	A chord other than tonic seems to the ear to be a temporary tonic; usually set up by a secondary dominant

Term	Definition
Embellishment	melodic decoration (an ornament note)
preparation	tone preceding the suspension (same pitch as suspension)
rearticulated suspension	suspension that is rearticulated on the beat
suspension chain	resolution of one suspension serves as preparation for another
contrary motion	voices moving in different direction
Oblique motion	one voice stays the same, the other moves
objectionable parallels	P5, P8
similar motion	both voices move in the same direction
tendency tone	7-1 except in 1-7-6-5, 4-3 (No idea what this means)
unresolved leading tone	Not resolving the leading tone to the tonic
voice exchange	When voice parts exchange notes in order to prolong a chord: For example, a I chord moving to a I6 chord could exchange the root and the third with the bass and soprano voices.
diatonic	chords that contain only notes found in the scale
lead sheet	an abbreviated musical score, consisting of a melody line with chord names or symbols, and sometimes lyrics
quality or type	e.g. perfect, major, minor, diminished, augmented
whole tone	a musical interval of two semitones
Antiphonal	A performance style in which an ensemble is divided into two or more groups, performing alternately as separate groups and in unison.
arco	Directive for a musician to play a stringed instrument with a bow as opposed to plucked or pizzicato
legato	A directive to perform a certain passage of a composition in a smooth, graceful, connected style, as opposed to staccato. It is often indicated by a slur over the effected notes or as an accent mark with a line over the notes to be performed in this manner.
marcato	Marked, accented, emphatic, stressed.
pizzicato	A directive to a bowed string instrument performer that the indicated notes are to be plucked with the fingers rather than bowed (arco).
slur	A sign in musical notation consisting of a curved line drawn over or under a series of notes, indicating that those notes should be played legato
staccato	A style of playing notes in a detached, separated, distinct manner, as opposed to legato. This is indicated by dots directly above or below the notehead.

Term	Definition
tenuto	A directive to perform a certain note or chord of a composition in a sustained manner for longer than its full duration.
Call and response	Performance style with a singing leader who is imitated by a chorus of followers; also responsorial singing.
terrace dynamics	Expressive style typical of some early music in which volume levels shift abruptly from soft to loud and back without gradual crescendos and decrescendos.
phrasing	A musical unit, often a component of a melody.
adagio	A slow tempo marking between Largo and Andante; a composition written in a slow tempo, frequently the second movement of sonatas, symphonies
allegro	a fast tempo marking between allegretto and vivace; a comp in fast tempo usually the first or last movement of a sonata or a symphony
andante	A moderate tempo marking between Largo and Moderato. This tempo typically has between 76 and 108 beats per minute.
andantino	A moderate tempo marking slightly faster than Andante and slower than Moderato.
grave	The slowest tempo in music.
largo	A slow and solemn tempo marking, having between 40 and 60 beats per minute.
lento	slow
moderato	A directive to perform the designated passage of a composition in a moderate tempo; moderately, restrained.
presto	A directive to perform the indicated passage of a composition very quickly.
vivace	A directive to perform a certain passage of a composition in a lively or brisk manner.
accelerando	Gradually accelerating or getting faster
ritardando	A directive to slow the tempo down, to gradually delay the tempo
ritenuto	A directive to perform a certain passage of a composition with a slowing of the tempo more suddenly and extremely than a ritardando
rubato	A practice common in Romantic compositions of taking part of the duration from one note and giving it to another. It involves the performer tastefully stretching, slowing, or hurrying the tempo as she/he sees fit, thus imparting flexibility and emotion to the performance.



Term	Definition
agogic accent	An accent created by duration, rather than loudness or metrical position
dynamic accent	To play an indicated note louder.
metrical accent	Any beat that is strong within its metrical context.
anacrusis (pickup; upbeat)	Upbeat; a beat preceding beat one of a complete measure; a conductor's upward sweeping gesture prior to the downbeat
Asymmetrical meter	Time signatures with 5 or 7 as the top number
Augmentation	Statement of a melody in longer note values, often twice as slow as the original.
Compound beat type	Meter in which each beat is divisible by three rather than two.
Simple beat type	Meter in which each beat is divisibel by two
Changing meter (multimeter)	The meter changes regularly, from measure to measure, and can be indicated by a double time signature
Cross rhythm	The simultaneous use of two or more different rhythmic patterns.
diminution	A Renaissance and Baroque ornamentation which consists of the restatement of a melody in which the note values are shortened, usually by half.
dot, double dot	A mark that represents a duration directive in musical notation. When placed to the right of the notehead, the dot indicates that a note should have half again its original duration. For example, if a dot is placed to the right of a half note, the note would then have the duration of a half note plus a quarter note.
dotted rhythm	Rhythms that consist basically of a dotted note and a note following after it worth one third the duration of the entire duration of the dotted note.
duplet	A group of two notes played in the time usually taken to play three
duration	The length of time that a note is sounded. This term can also refer to the notation of the length of time that a note is to be sounded or the length of time that a rest should be observed (silence).
hemiola	the rhythmic relation of three notes in the time of two, i.e., the triplet.
irregular meter	The time signature changes frequently -- often every measure -- and serves more as an organizational guide than an indication of strong downbeat
meter	Measure of time; you need this in order to count how many beats are in a measure and to figure out the duration of the notes.

Term	Definition
duple	A rhythmic pattern with the measure being divisible by two. This includes simple double rhythm such as 2/2, 4/4, but also such compound rhythms as 6/8.
quadruple	Metrical pattern with four beats to the measure; 4/4 or common time, etc
triple	A metrical pattern having three beats to a measure.
note value	the duration of a note, or the relationship of the duration of the note to the measure.
polyrhythm	The use of several patterns or meters simultaneously, a technique used in 20th century compositions.
pulse	Music's underlying, ongoing beat
swing rhythm	American style of jazz music originating in the 1930's. It was characterized by "big band" instrumentation, a greater emphasis on solo passages, and a 4/4 tempo with an almost even emphasis on each beat of the measure.
syncopation	Putting an emphasis on a note rhythmically that would not usually be emphasized.
triplet	Three notes of equal length that are to be performed in the duration of two notes of equal length.
diatonic	Refers to the notes that are in the scale as indicated by the key signature
Melismatic	Singing one word or syllable over several notes.
Stanza	Poetic lyrics (or verses) which alternate with a repeating refrain.
Syllabic	Music sung with one note per word or syllable.
Alberti bass	An accompaniment derived from broken chords.
Counterpoint imitative polyphony	Lines sounding together using the same or similar melodies, with the second voice entering soon after the first.
Counterpoint nonimitative polyphony	Two melodies are essentially different, but are harmonious when performed contrapuntally.
fugal imitation	Imitation of the subject which enters at a different pitch level, usually the fourth or fifth.
Heterophony	Literally "different sounds." Simultaneous performance of modified versions of the same melody. Uncommon in Western music.
Homophony	Melody supported by accompaniment.
chordal homophony	The same, or almost the same rhythm is applied to all voices of the musical texture, like a hymn.

Term	Definition
chordal texture	Lots of chords in melody?
brass	Division of the orchestra: Tubular wind instruments usually made of brass. Trumpet, cornet, horn, trombone (Paul), euphonium, and tuba.
continuo	Two performers who play continually throughout a performance; a cellist and a keyboardist, both reading from figured-bass scores. Essential to ensemble music from about 1600-1750 (the Baroque era.)
percussion	Division of the orchestra: Any instrument that makes its sound by being struck. Common members are drums; cymbals; timpani; xylophones
rhythm section	That part of the band or orchestra composed of unpitched instruments which produce their sound by being struck. The backbone of this is the drums.
strings	Division of the orchestra: Instruments that make their sound from strings which are bowed or plucked. The string section is composed of violin, viola (Joey), cello, and double bass. (This is obvious)
timbre	The quality of a sound; "tone color"; i.e.; the reediness of an oboe; the warmth of the cello; the brassiness of a trumpet.
woodwinds	musical instruments which produce sound when the players blow air against an edge of, or opening in, the instruments, causing the air to vibrate within a resonator
monophony	A single melodic line with no other support
Polyphony	Two or more melodies are combined; multiple melodies have equal importance.
Register	Part of the range of an instrument or voice that is different from other parts; for example, singers speak of their "head voice" and "chest voice."
Tessitura	The general range of a composition in relation to the performer's range; described as high or low
Tutti	italian for "all"
Walking bass	a bass line that moves steadily in a rhythm contrasting to that of the upper parts
Aria	A solo song within an opera or oratorio
Art song	A solo song not from an opera; often from the Romantic era
Concerto	A large-scale, multi-movement piece written for a solo instrument and orchestra

Term	Definition
Fugue	A piece employing imitative counterpoint based on a subject that is presented and expanded upon by two or more voices
Interlude	Music written to be played between acts of a play, opera, or ballet.
Opera	Large-scale musical/theatrical piece; a play set to music and presented with full orchestra, singers, sets, and costumes.
Prelude	A piece written to precede some other musical work or worship service; also, a short, self-contained musical piece.
Postlude	Usually, recessional music for a worship service
Sonata	A piece written for solo instrument (such as piano) or a single-line instrument (such as flute or cello) and piano.
String quartet	An ensemble of four stringed instruments: Two violins, viola, and cello. Also, music written for this ensemble.
Sectional Binary	first section of this ends on tonic triad or main key
Continuous Binary	first section ends on any other chord (AB)