

# Questions for AP Music Theory Vocabulary

Category: FORM - (9 questions)	
CADENCE	A harmonic goal or resting place, or the chord progression leading to the resting place.
CODA	Ending to a piece; contains new material not previously heard. In sonata-allegro form, the coda is anything that occurs after the recapitulation.
CADENTIAL EXTENSION	Prolonging or delaying cadence with additional material.
CODETTA	Very short coda; also, ending of exposition portion of a piece in sonata-allegro form.
COUNTERMELODY	Accompanying melody sounded against the principal melody.
ELISION	Connection of two phrases so that the cadence of one overlaps, or serves as the beginning of another phrase.
FRAGMENT	(fragmented motive) Portion of a motive or larger musical idea.
INTRODUCTION	Section which opens a piece & establishes melodic, harmonic, and/or rhythmic elements.
CONTOUR	General perception of pitches as higher, lower, or the same.
Category: JAZZ & POP TERMS - (5 questions)	
BRIDGE	Transitional passage between major sections; may include a modulation.
CHORUS	The song refrain, or recurring material.
TWELVE BAR BLUES	Idiomatic chord pattern for blues and boogie: I I I IV IV I I V IV I If the final chord of the pattern is the dominant (V) chord, this is called a "turnaround."
SONG FORM	ABA; most common form

TURNAROUND	Short transitional passage; often linking repetitions (e.g., A-A)Also, at the end of a 12-bar blues pattern, the final chord is the dominant (V) instead of the tonic (I), allowing the piece to continue.
Category: MELODIC PROCEDURES - (39 questions)	
DIMINUTION	Statement of a melody in smaller note values.
AUGMENTATION	Statement of a melody in longer note values.
FRAGMENTATION	Breaking up a subject into segments, any one of which may form the basis for further development.
EXTENDED VERSION/ PHRASE EXTENSION	Extending a phrase beyond its expected length, often by repeating a measure, adding more material, or evading the cadence..
LITERAL REPETITION	Phrases are repeated; often indicated by repeat sign, D.C., or D.S.
INTERNAL EXPANSION	Phrase is longer than expected without alternation of the beginning or end.
OCTAVE DISPLACEMENT	Moving melodic notes to another octave.
RETROGRADE	Backwards statement of melody ... also known as cancrizens.
MELODIC INVERSION	Intervals move in the opposite direction from the original thematic statement.
SEQUENCE	Restatement of an idea or motive at a different pitch level.
SEQUENTIAL REPETITION	Transposing a longer sequence to a different scale degree; may be diatonic or intervallically exact.
SHORTENED VERSION	Abbreviated reiteration of material already presented
TRANSPOSITION	Changing existing music to a new key.
TRUNCATION	Utilizing a melody with part of the end omitted.
MOTIVE	Shortest identifiable melodic or rhythmic idea

PERIOD	Two phrases; an antecedent (question) phrase, frequently ending with a half cadence, and a consequent (answer) phrase, ending with an authentic cadence.
ANTECEDENT PHRASE	"Question"; first phrase in a period
CONSEQUENT PHRASE	"Answer"; second phrase of a period
CONTRASTING PERIOD	Periods which differ in melodic or harmonic content.
DOUBLE PERIOD	Four phrases in two pairs
PARALLEL PERIOD	Similar phrases with different endings
PHRASE GROUP	Phrases which seem to be cohesive structurally, but cannot be analyzed as periods.
REFRAIN	Music that is repeated after each stanza (verse). Also called the chorus or burden.
BINARY FORM	AB form; first section (A section) does not repeat after the B section. One of the common small forms.
ROUNDED BINARY FORM	AB; a portion of the A material is in section B. One of the common small forms.
TERNARY FORM	ABA; da capo form. One of the common small forms.
SOLO; SOLI	Individual performer (solo); or small ensemble, one performer per line (soli)
STANZA	Verse with same music but different lyrics
STROPHIC	Song structure in which the same music is repeated with different lyrics.
THEME	Idiomatic musical motif
THEMATIC TRANSFORMATION	The alteration of themes for the sake of changing their character while retaining their essential identity. "Unity within variety"
RHYTHMIC TRANSFORMATION	Theme's rhythm is changed in order to vary it from previous statements. "Unity within variety"
MOTIVIC TRANSFORMATION	Same as thematic transformation, except that motives are shorter than themes. "Unity within variety"

THROUGH-COMPOSED	A piece with no repetition of any major sections
TUTTI	Italian for "all" -- all performers play or sing. Follows a section for soli performers.
VARIATIONS	Changes to a theme. "Theme and Variations" is a common compositional form.
VERSE	Same as stanza
CONJUNCT	A melody which generally moves by steps
DISJUNCT	A melody which generally moves in leaps
Category: HARMONY-symbols - (14 questions)	
ROMAN NUMERALS	Roman numerals are an analytical shorthand for indicating a chord's position in a scale and its quality. Capital Roman numerals mean major or augmented chords; lower case Roman numerals mean minor or diminished chords. For example, chords built on a major scale would be: I ii iii IV V vi vii <sup>o</sup> . This indicates: major/ minor/ minor/ major/ major/ minor/ diminished
+	A capital Roman numeral with the plus sign + means an augmented triad; e.g.; III+ would be an augmented triad built on the third degree of the scale.
o	Lower case Roman numeral with the small circle o means a diminished triad: e.g.; vii <sup>o</sup> would be a diminished triad built on the seventh degree of the scale.
FIGURED-BASS NUMBERS	Arabic numerals which denote intervals above the bass note and thus indicate chord inversion; keyboardists of the Baroque era would read from figured bass scores, which would merely be a bass line and figured bass.
INVERTED TRIADS	Numbers, roughly corresponding to figured bass, are combined with Roman numerals to indicate intervals above the bass in classical harmonic analysis, and therefore indicate chord inversion. Remember that the intervals of the third and fifth are usually implied, not written. 6 = first inversion; root on top, third is bass note 64 = second inversion; root in middle, fifth is bass note

SEVENTH CHORD SYMBOLS	7 indicates a root-position seventh chord o7 indicates a fully-diminished seventh chord Ø7 indicates a half-diminished seventh chord 65 indicates first inversion 43 indicates second inversion 42 indicates third inversion
8-7	Figured bass indicating melodic movement from an octave to a seventh above the bass
9-8	Figured bass Indicating a suspension and melodic resolution -- a 9th above the bass note resolving down
7-6	Figured bass Indicating a suspension and melodic resolution -- a 7th above the bass note resolving down
4-3	Figured bass Indicating a suspension and melodic resolution -- a 4th above the bass note resolving down
2-3	Bass suspension; notice that this is the only suspension where the second number is larger than the first.
Figured bass with slashed numbers or plus signs	A figure with a slash or a plus sign indicates that the note creating the interval in question is raised a half step.
M	M indicates a major interval (second, third, sixth & seventh.) It can sometimes stand for a major chord (CM), but usually the chord's name as a capital letter suffices; e.g.: C implies that this is a C major triad.
m	"m" stands for a minor interval (second, third, sixth & seventh.) It also stands for a minor chord; e.g.; Cm is a C minor triad.
Category: HARMONY-cadence types - (7 questions)	
PERFECT AUTHENTIC CADENCE PAC	V-I or V7-I cadence with both chords in root position and final soprano note on tonic
IMPERFECT AUTHENTIC CADENCE IAC	V-I or V7-I cadence in which either the V chord is not in root position or the final soprano note is not the root.
CONCLUSIVE CADENCE	Any cadence ending on the tonic chord
DECEPTIVE CADENCE	V-vi; tonic to submediant instead of the expected V-I
HALF CADENCE	Cadences which end on the dominant, such as the first phrase of a period

PHRYGIAN HALF CADENCE	iv6-V cadence; only in minor
PLAGAL CADENCE	IV-I; the "Amen" cadence. To help remember: If V-I is authentic, then IV-I is not authentic ... it is false. Think of the word "plagiarize." These two words do not have the same root, but it's a helpful memory tweak.
Category: CHORD QUALITY-seventh-chords - (6 questions)	
MAJOR SEVENTH CHORD	MM or M7; major-major seventh; a major triad topped with a major third. For example: A C# E G#
DOMINANT SEVENTH CHORD	Mm7; used for major-minor seventh chords exercising a dominant function; a major triad topped with a minor third. For example: A C# E G
MAJOR-MINOR SEVENTH	Mm7; same quality as dominant seventh without denoting function; major triad topped with a minor third. For example: A C# E G
MINOR SEVENTH	m7; mm; minor-minor seventh; a minor triad topped with a minor third. For example: A C E G
HALF-DIMINISHED SEVENTH	Ø7; diminished triad topped with a major third. For example: A C Eb G
FULLY-DIMINISHED SEVENTH	o7; diminished triad topped with a minor third. For example: A C Eb Gb
Category: FUNCTIONS & PROGRESSIONS - (24 questions)	
TONIC	First degree of a scale; keynote.
SUPERTONIC	Second degree of a scale
MEDIANT	Third degree of a scale
SUBDOMINANT	Fourth degree of the scale
DOMINANT	Fifth degree of a scale
SUBMEDIANT	Sixth degree of scale
SUBTONIC	Seventh degree of scale if natural minor (a whole step from tonic)
LEADING TONE	Seventh degree of scale (major or harmonic or melodic minor scale); a half-step below tonic
TONIC FUNCTION	Progression leads to conclusion or resting chord

DOMINANT FUNCTION	Progression leads to half cadence
PREDOMINANT FUNCTION	Progression sets up the dominant-tonic tonality
CIRCLE OF FIFTHS	Circular diagram which explains the progression of keys by clockwise movement in fifths.
DECEPTIVE PROGRESSION	The root of a secondary dominant can move up stepwise in its own deceptive progression, e.g., the root of V7/vi moves up stepwise to IV.
HARMONIC RHYTHM	Rate of harmonic change
MODULATION	Change of key/ tonal center
COMMON TONE MODULATION	Common-tone modulation uses a sustained or repeated pitch from the old key as a bridge to the new key. Often this pitch will be held alone before the music continues in the new key.
PHRASE MODULATION	A modulation in which one phrase ends with a cadence in the original key, and repeats in the destination key without any transition material linking the two keys.
PIVOT CHORD MODULATION	Modulation from the original key to the destination key (usually a closely related key) by way of a chord (called a pivot chord) that both keys share.
NEIGHBORING CHORD	Chords which are next to one another in scale degree ranking; thus, their notes are separated by a step or half step
FIGURED BASS REALIZATION	To play a harmonically complete keyboard part based on a figured bass score
RETROGRESSION	Harmonic movement of the V to the IV chord; unacceptable in classical part-writing
SECONDARY DOMINANT	Usually a dominant 7th chord which is not the dominant of the prevailing key. A secondary dominant chord tonicizes a chord other than tonic, by functioning as that chord's dominant.

SECONDARY LEADING TONE CHORD	Any major or minor triad can be preceded by its secondary leading tone chord. In the key of C major, for example, the dominant chord (G) can be preceded by its secondary leading tone chord, which is a diminished triad built on F#.
TONICIZATION	A chord other than tonic seems to the ear to be a temporary tonic; usually set up by a secondary dominant.
Category: TREATMENT OF SECOND INVERSION TRIADS - (4 questions)	
ARPEGGIATING 64	The chord progression of I I64 I creates arpeggiation of the bass; i.e., the bass line would be tonic/ dominant/ tonic
CADENTIAL 64	I 64 V I at a cadence. The bass notes of the I 64 and the V would be the same.
NEIGHBORING OR PEDAL 64	Bass note is stationary while upper notes move up and down; the middle chord is in second inversion; i.e., I IV64 I
PASSING 64	Harmonizes the second note of a 3-note scale fragment in the bass; for example, I6 V64 I
Category: NONHARMONIC TONES AKA non-chord tones - (16 questions)	
ANTICIPATION	Approached by step or leap. One tone "anticipates" the upcoming chord. Abbreviation: ANT
APPOGGIATURA	Approached by ascending leap, left by descending step. Appoggiaturas are accented NCTs. Abbreviation: APP
EMBELLISHMENT	Same as ornamentation; extra notes added to make music more beautiful or interesting
ESCAPE TONE	AKA échappée. Approached by step, left by leap in opposite direction. Escape tones are usually submetrical, unaccented, and diatonic. Abbreviation: E
NEIGHBORING TONE	AKA auxiliary tone, embellishing tone, neighbor note. Approached by step, left by step in opposite direction. Can be accented or unaccented.

LOWER NEIGHBOR	Embellishes a single note. Can be accented or unaccented. Can be diatonic or chromatic. Approached by step down, left by step up. Abbreviation: LN
UPPER NEIGHBOR	Embellishes a single note. Can be accented or unaccented. Can be diatonic or chromatic. Approached by step up, left by step down. Abbreviation: UN
NEIGHBOR GROUP	AKA cambiata, changing tones, changing notes A combination of two NCTs in succession. Abbreviation: N GR; CN; CT
ORNAMENT	Extra notes added to music to make it more beautiful or interesting, such as trills, turns, and mordents
PASSING TONE	Approached by step, left by step in same direction. Can be accented (on the beat), or unaccented (between beats.) Abbreviation: P or PT
PEDAL POINT	A tone (usually the lowest), starting as a chord tone, becomes an NCT as the harmonies around it change, and finally ends up as a chord tone when the harmony is once more in agreement with it.
PREPARATION	The note which precedes (sets up) a suspension.
RESOLUTION	The tone following a suspension and lying a 2nd below it.
RETARDATION	Approached by same tone; left by step up. Similar to a suspension, but delays a stepwise ascent and resolves upward. Abbreviation: r
SUSPENSION	Approached by same tone; left by step down. A suspension holds on to a chord tone after the other parts have moved on. Abbreviation: S or SUS
SUSPENSION CHAIN	The resolution of one suspension serves as a preparation for another suspension
Category: SPACING/VOICING/POSITION - (13 questions)	
SOPRANO	The higher female voice. In standard four-voice partwriting, the top note.

ALTO	The lower female voice. In standard four-voice partwriting, the third note from the bottom.
TENOR	The higher male voice. In standard four-voice partwriting, the second note from the bottom.
BASS	The lower male voice. In standard four-voice partwriting, the bottom note.
CLOSE POSITION	Chordal arrangement in which notes are placed as close together as allowed by chord structure; i.e., the distance between the soprano and tenor is less than an octave. The bass note can be in any octave.
OPEN POSITION	Chordal arrangement in which notes are spread out, skipping places where chord members could be placed; i.e., the distance between the soprano and tenor is an octave or more.
DOUBLING	The rules that dictate which note is used twice, when partwriting using a 3-note chord in 4-part harmony.
FIRST INVERSION	The root of the chord is on top, making the third the bottom note. The figured bass is indicated by either 6 or 6/3 if a triad; 6/5 if a seventh chord.
SECOND INVERSION	The third of the chord is on top, making the fifth the bottom note. The figured bass is 6/4 if a triad; 4/3 if a seventh chord.
THIRD INVERSION	Only applies to a seventh (four-note) chord. The seventh is on the bottom. Figured bass: 4/2
INVERSION; INVERSION OF CHORDS	Placing another chord member below the root
ROOT POSITION	Chord arranged with the root on the bottom; notes are a third apart. No figured bass necessary to indicate a root position triad; 7 indicates a root position seventh chord.
INVERSION	Chord-member notes other than the root are at the bottom of the chord.
Category: VOICE LEADING - (17 questions)	

COMMON TONE	In a chord progression, a note which belongs to both chords
CONTRARY MOTION	Motion of two lines which move in opposite directions
OBLIQUE MOTION	Motion of two lines in which one line stays on the same note while the other moves up or down
PARALLEL MOTION	Two lines moving together in the same direction; thus, the interval separating them remains constant (though not necessarily matching in quality.)
SIMILAR MOTION	Motion of two lines which move in the same direction, but the intervalic distance is not exactly the same
CROSS RELATION(false relation)	One pitch is followed by a chromatic alteration in another voice. Sometimes objectionable, but not unheard of. Cross relations can be made less objectionable by hiding them in inner voices or with passing tones.
CROSSED VOICES(voice crossing)	When two voice parts exchange position and cross below or above a neighbor voice part. Objectionable.
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.
OVERLAPPING VOICES	One voice crosses above or below the previous note of another voice: For example, the bass note moves above the previous tenor note. Objectionable.
DIRECT FIFTHS(hidden fifths)	Soprano voice leaps in the same direction as the bass to an interval of a fifth: objectionable.
DIRECT OCTAVES(hidden octaves)	Soprano voice leaps in the same direction as the bass to an interval of an octave: Objectionable.
PARALLEL INTERVALS	Parallel movement of perfect 5ths and octaves is objectionable.
PARALLEL FIFTHS	Chord progressions with voices moving in perfect 5ths are highly objectionable.

PARALLEL OCTAVES	Chord progressions with voices moving in perfect 8ths are highly objectionable.
TENDANCY TONE	An unstable tone that tends to pull toward a stable one. Examples: leading tones and seventh tones of seventh chords.
UNRESOLVED LEADING TONE	Leading tones want to resolve upward to tonic; it is very unsatisfactory and objectionable not to do so.
UNRESOLVED SEVENTH	The seventh of a seventh chord wants to resolve downward; it is very unsatisfactory and objectionable not to do so.
Category: MISCELLANEOUS HARMONIC TERMS - (11 questions)	
ARPEGGIO, ARPEGGIATION	Playing a chord in a broken manner, one note at a time. From the Italian word for harp, arpo.
CHROMATIC	The scale that includes all of the 12 pitches in an octave, each a half-step apart. Opposite of diatonic
DIATONIC	Seven note scale, in an ordered pattern of whole and half steps. Opposite of chromatic
COMMON PRACTICE STYLE	Also "common practice period or era": Historical period spanning approximately 1650-1900 (described loosely as J.S. Bach to Brahms) during which music functioned according to the concept of tonal harmony; the pre-eminence of key signatures and tonic-dominant harmony.
CONSONANCE	The perceived stability of a complex of two or more sounds: i.e.; notes that sound good together
DISSONANCE	The perceived instability of a complex of two or more sounds; i.e.; notes that don't sound good together
FIGURED BASS	Numerical shorthand which denotes intervals above the bass note and thus indicates chord inversion. Common scoring for continuo keyboardists of the Baroque era, who would "realize" a complete harmonic rendering while reading from a score of only bass notes and figured bass numbers.

FLATTED FIFTH	Lowering the top note of a perfect fifth creates the tritone; composed of six half steps; a very dissonant interval. The flatted fifth is a "blues note."
LEAD SHEET	A notational system, usually for pop songs or jazz, where only the melody, lyrics, and chord symbols are printed. The players improvise the accompaniment from the chord symbols.
PICARDY THIRD	In a minor key, the last chord of a piece is played with a raised third, making it a major chord.
RESOLUTION	A progression from a dissonant tone or harmony to one that is consonant.
Category: INTERVALS - (9 questions)	
COMPOUND INTERVAL	An interval larger than the octave (8th)
HALF STEP (semitone)	The smallest interval possible; from one tone to the next possible tone
WHOLE STEP	Two half steps.
INTERVAL	The distance from one tone to another, as determined by the two tones' letter names and half-steps spanned.
INVERSION/ INVERSION OF AN INTERVAL	When an interval is inverted, the sum of the two numbers equals nine: For example: An inverted sixth is a third. Major intervals invert to minor; minor intervals invert to major. Diminished intervals invert to augmented, and vice versa. Perfect inverts to perfect.
NUMERICAL NAMES	For example: A second is C-D/ A third is C-E/ A fourth is C-F/ A fifth is C-G/ A sixth is C-A/ A seventh is C-B. The determining factor is THE ALPHABET. Count the letter you are starting from, the letter you are going to, and all the skipped letters, and you have the interval.
INTERVAL QUALITY	Determined by letter name and number of half steps. Seconds, thirds, sixths, and sevenths can be either (from smallest to largest) diminished, minor, major, or augmented. Unisons, fourths, fifths, and octaves can be diminished, perfect, or augmented.

TRITONE	The interval of the diminished fifth or the augmented fourth; six half steps; the mid point of an octave; the "Devil in Music"; an undesirable dissonance
UNISON	Also, perfect prime (PP.) Two parts sounding the same pitch.
Category: PERFORMANCE TERMS - (35 questions)	
ANTIPHONAL	Performers are separated within the performance space; the groups may sing or play alternately or together.
ARTICULATION -- ARCO	Direction for string players to use their bows; follows a pizzicato section
ARTICULATION -- PIZZICATO	Direction for string players to pluck the strings rather than use the bow (arco)
LEGATO	Direction to play smoothly and connected; indicated by the word "legato" or by a slur.
MARCATO	Direction to play with emphasis, "marked"; indicated by sign:
SLUR	Curved line connecting notes and directing to play legato (smooth and connected.)
STACCATO	Direction to play short and detached.
TENUTO	Direction to hold a note for its full value.
CALL AND RESPONSE	Alternation between a solo singer and a chorus; the chorus' response is usually repetitive. From the genre of African-American music. The form has hybridized to include strictly instrumental soloists and ensembles.
CRESCENDO	Dynamic direction to play louder.
DIMINUENDO (DECRESCENDO)	Dynamic direction to play softer.
TERRACE DYNAMICS	Dynamics change abruptly from phrase to phrase, rather than gradually
PIANISSIMO	Dynamic direction to play very soft.
PIANO	Dynamic direction to play soft.
MEZZO FORTE	Dynamic direction to play medium loud.
FORTE	Dynamic direction to play loud.
FORTISSIMO	Dynamic direction to play very loud.

MEZZO PIANO	Dynamic direction to play medium soft.
IMPROVISATION	Creating music on the spot during a performance; may or may not be based on existing music
PHRASING	The shaping of a musical phrase through articulation; i.e., legato playing, rising and falling of dynamics to the end of the phrase, and release at the end.
TEMPO	A piece's designated rate of speed (almost always Italian terminology)
ADAGIO	Slow; not as slow as largo
ALLEGRO	Fast and cheerful
ANDANTE	Walking speed
ANDANTINO	Slower than allegro, but faster than andante; graceful
GRAVE	Slow and solemn
LARGO	Very slow and broad
LENTO	Extremely slow
MODERATO	Moderate rate of speed
PRESTO	Extremely fast
VIVACE	Very fast and lively
ACCELERANDO	Gradually get faster; abbreviated accel.
RITARDANDO	Gradually get slower; abbreviated rit. or ritard.
RITENUTO	Held back; slowed down. A bit more sudden than ritardando.
RUBATO	Slowing down or speeding up of the tempo as a means of artistic expression
Category: Rhythm/Meter/Temporal Organization - (39 questions)	
ANACRUSIS	Upbeat; a beat preceding beat one of a complete measure; a conductor's upward sweeping gesture prior to the downbeat
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.
ASYMMETRICAL METER	Time signatures with 5 or 7 as the top number
AUGMENTATION	To restate a subject in longer note values (usually twice as large)
DIMINUTION	To restate a subject in smaller note values (usually twice as small)
BAR LINE	Vertical line through musical staff, dividing the music into measures
BEAT	The metrical pulse in music
BEAT TYPE/ simple	The top number of the time signature is 2, 3, or 4
SIMPLE DUPE TIME	
SIMPLE TRIPLE TIME	
SIMPLE QUADRUPLE TIME	
BEAT TYPE/ compound	A meter that includes a triple subdivision within the beat. For example, in 6/8 time, you can feel that there are 6 eighth notes in each measure, or 2 dotted quarters. The beat note of any compound time is always a dotted note.
COMPOUND DUPE TIME	
COMPOUND TRIPLE TIME	
COMPOUND QUADRUPLE TIME	
METER (dupe)	Two pulses per measure. In simple time, time signatures 2/2, 2/4, 2/8. In compound time, time signatures 6/4, 6/8, 6/16
METER (triple)	Three pulses per measure. In simple time, time signatures 3/2, 3/4, 3/8. In compound time, time signatures 9/4, 9/8, 9/16
METER (quaduple)	Four pulses per measure. In simple time, time signatures 4/2, 4/4, 4/8. In compound time, time signatures 12/4, 12/8, 12/16
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. Study this excerpt from Debussy's Arabesque No. 1; note that the left hand plays in eighth-note pairs, while the right hand plays triplets.
POLYRHYTHM	Same as cross rhythm
IRREGULAR METER	The time signature changes frequently -- often every measure -- and serves more as an organizational guide than an indication of strong downbeat
DOT; DOUBLE DOT	A dot to the right of a note head adds half that note's value to it: For example, a dot next to a half note adds the equivalent of a quarter note to its duration. A double dot adds one-quarter of the note's value, and must be preceded by a dot. For example, a quarter note with a dot and double dot will be worth $2 + 1 + \frac{1}{2}$
DOTTED RHYTHM	A popular, dance-like rhythm consisting of a dotted quarter followed by an eighth note.
DURATION	The time that a sound or silence lasts
HEMIOLA	A metrical feel of two in a triple time signature, accomplished by tying two notes over the barline
NOTE VALUE	How many beats a note receives ... varies according to the beat note as indicated by the bottom number of the time signature
PULSE	Music's underlying, ongoing beat
RHYTHM	Music's pattern of movement as indicated by various note values
SWING RHYTHM	The definitive rhythm of 1930's big bands; also boogie or blues: A driving "long-short" pattern. It might be written like this, for clarity: With instructions to execute it like this:
SYNCOPIATION	Stresses in normally weak locations of a measure; accomplished with accents or tied notes
TEMPO	The rate of speed of a piece of music; indicated by a word (such as allegro) and/or by a metronome marking.

TIE	Identical pitches linked together by a tie line so that their duration is equal to the sum of the tied notes. Essential to indicate holding a note beyond the barline.
TIME SIGNATURE	Two stacked numbers shown at the beginning of a piece. The top number indicates how many beats are in each measure, the bottom number designates a beat note; for example, 2 stands for the half note; 4 stands for quarter note; 8 stands for the eighth note.
DUPLET	A pair of notes, or a note and a rest, having the time usually given to three
TRIPLET	Three notes in the time of two
STRETTO	In a fugue, the imitative subject enters earlier than at the beginning of the piece. In other, nonimitative works, a concluding section in a markedly faster tempo.
Category: SCALES/KEYS/ MODES - (33 questions)	
ACCIDENTAL	A sharp, flat, or natural that alters a diatonic pitch
DIATONIC	Refers to the notes that are in the scale as indicated by the key signature
KEY SIGNATURE	An unchangeable ordering of sharps or flats indicated at the beginning of a piece that defines the diatonic pitches for that piece.
MAJOR	A scale step pattern of whole-whole-half-whole-whole-half. Example: C D E F G A B C. A major scale is the same as the Ionian mode.
NATURAL MINOR	A scale step pattern of whole-half-whole-whole-half-whole-whole Example: A B C D E F G A. Same as Aeolian mode.
HARMONIC MINOR	The harmonic minor scale raises the 7th scale degree. The scale step pattern is: whole-half-whole-whole-half-augmented 2nd-half An example is: A B C D E F G# A

MELODIC MINOR	The melodic minor scale raises the 6th and 7th scale degrees ascending; the scale is in the natural form descending. The ascending scale step pattern is: whole-half-whole-whole-whole-whole-half
MODES	Different scales based on differing patterns of whole and half steps; sometimes called the church modes, they date back 1,000 years to the time of Gregorian chant.
IONIAN MODE	Sounds the same as a major scale, and follows the same step pattern. On a piano, an Ionian mode scale is played on the white keys from C - C
DORIAN MODE	The step pattern: whole-half-whole-whole-whole-half-whole Dorian mode can be played on a piano on the white keys, from D - D
PHRYGIAN MODE	Step pattern: half-whole-whole-whole-half-whole-whole Phrygian mode can be played on a piano on the white keys from E - E
LYDIAN MODE	Step pattern: whole-whole-whole-half-whole-whole-half Lydian mode can be played on a piano on the white keys from F - F
MIXOLYDIAN MODE	Step pattern: whole-whole-half-whole-whole-half-whole Mixolydian mode can be played on a piano on the white keys from G - G
AEOLIAN MODE	Aeolian mode is the same as the natural minor scale. The step pattern is: whole-half-whole-whole-half-whole-whole Aeolian mode can be played on the piano on the white keys from A - A
LOCRIAN MODE	Step pattern: half-whole-whole-half-whole-whole-whole Locrian mode can be played on a piano on the white keys from B - B
PENTATONIC SCALE	Five-note scale; generally corresponds to playing only the black notes on a piano. Sometimes a pentatonic scale is written with six notes, because the bottom note is repeated at the top.

WHOLE-TONE SCALE	Six-note scale with a whole step between each pitch. Sometimes a whole-tone scale is written with seven notes, because the bottom note is repeated at the top.
CHROMATIC SCALE/ CHROMATICISM	Refers to a scale based on all 12 half-steps within an octave
MODALITY	Musical system based on the use of a mode, as distinct from tonality (major or minor scales with a definite tonal center)
TONALITY	Musical system based on scales with definite tonal centers (tonic notes) and scale tones (pitch classes.)
PARALLEL KEY	Parallel major and minor keys have the same tonic note, but different key signatures. A musical shift from one to the other is not a modulation; it is called a change of mode. For example, C major (no sharps or flats) and c minor (three flats.)
RELATIVE KEY	Keys are related when they have the same key signature; for example, both the key of E and c# minor have four sharps. You can determine a major key's relative minor by counting down 3 half-steps from tonic, or identifying the major key's sixth scale degree, which will be the tonic note of the minor key.
SCALE DEGREES/ Tonic	First degree of the scale
SCALE DEGREES/ Supertonic	Second degree of the scale
SCALE DEGREES/ Mediant	Third degree of a scale
SCALE DEGREES/ Subdominant	Fourth degree of the scale
SCALE DEGREES/ Dominant	Fifth degree of the scale
SCALE DEGREES/ Submediant	Sixth degree of the scale
SCALE DEGREES/ Subtonic	Seventh degree of natural minor scale (whole step below tonic)
SCALE DEGREES/ Leading tone	Seventh degree of the scale (half-step below tonic)
TETRACHORD	Four notes in a row, with the pattern whole-whole-half
TONAL	Musical organization based on the strong relationship of tonic/dominant harmony

TONIC	First degree of the scale; keynote; the tone to which all other scale degrees relate
Category: TEXT/MUSIC RELATIONS - (4 questions)	
LYRICS	Words of a song
STANZA	Poetic lyrics (or verses) which alternate with a repeating refrain. If the music is the same for each stanza, the form is called strophic. This is like a hymn in a hymnbook.
SYLLABIC	Music sung with one note per word or syllable. Study this bass recitative from Handel's "Messiah:"
MELISMATIC	Singing one word or syllable over several notes. Study the next part of the recitative from "Messiah:" The bass must sing the word "shake" through 21 notes. Note also the text painting: The word "shake" looks and sounds shaky!
Category: TEXTURE - (25 questions)	
ALBERTI BASS	An accompaniment derived from broken chords. The note sequence is: bottom-top-middle-top. Alberti bass is generally for a keyboardist's left hand and is characteristic of keyboard music of the Classical period.
CANON	Melody sung against itself in imitation. Canons have definite endings, vs. the round, which can continue on and on; for example, "Row, row, row your boat."
CANONIC IMITATION	Also called "strict imitation", the imitation of one part by another, note for note and interval for interval. This excerpt from Bach's Two-Part Invention No. 8 stays in strict imitation until measure 8.
CHORDAL ACCOMPANIMENT	The underlying harmonic support for a melody; chords may be blocked or broken.
CONTRAPUNTAL	Pertaining to counterpoint
COUNTERPOINT	The linear consideration of two melodic lines sounding together

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. Pronounced tam-ber.
OSTINATO	A melodic, rhythmic, or harmonic pattern that is repeated throughout an entire composition or some portion of a composition.
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."
WALKING BASS	Generally a jazz term. A walking bass line usually moves each beat by small intervals, sometimes with abrupt octave leaps in order to stay in the low register. Played on string bass, bass guitar or piano. Term rarely applied to Baroque music. Listen to this example of Duke Ellington's "C Jam Blues":
TESSITURA	The general range of a composition in relation to the performer's range; i.e.; high tessitura, low tessitura.
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.
COUNTERMELODY	In a piece with a prominent melody, a second melody -- the countermelody -- is distinct but clearly subordinate to the first.
FUGAL IMITATION	Imitation of the subject which enters at a different pitch level, usually the fourth or fifth.
HETEROPHONY, HETEROPHONIC	Literally "different sounds." Simultaneous performance of modified versions of the same melody. Uncommon in Western music.
HOMOPHONY; HOMOPHONIC	Melody supported by accompaniment.
POLYPHONY; POLYPHONIC	Two or more melodies are combined; multiple melodies have equal importance. Bach inventions and fugues are polyphonic.
MONOPHONY; MONOPHONIC	A single melodic line with no other support.

CHORDAL HOMOPHONY/ HOMORHYTHMIC	The same, or almost the same rhythm is applied to all voices of the musical texture, like a hymn.
MELODY AND ACCOMPANIMENT	Melody is clearly prominent; supported by chordal accompaniment.
MELODY	A succession of single notes; the tune; the part of a song that sticks in the memory.
OBBLIGATO	A part which cannot be omitted from performance; essential part; often a descant or countermelody.
TUTTI	Italian for "all" -- all performers play or sing. Follows a section for soli performers.
SOLO; SOLI	Individual performer (solo); or small ensemble, one performer per line (soli)
Category: OTHER TERMS - (12 questions)	
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
FUGUE	A piece employing imitative counterpoint based on a subject that is presented and expanded upon by two or more voices
GENRE	Broad category
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.
SYMPHONY	Large-scale, multi-movement work for full orchestra.
Category: CHORD QUALITY-triads - (4 questions)	
AUGMENTED TRIAD	Three-note chord composed of two major thirds, creating the interval of an augmented fifth between root and fifth; for example: C E G# Symbol +
DIMINISHED TRIAD	Three-note chord composed of two minor thirds, creating the interval of a diminished fifth between the root and fifth; for example: C Eb Gb Symbol o
MAJOR TRIAD	Three-note chord. Bottom third is major, upper third is minor; thus the interval between the root and fifth is a perfect fifth. No symbol, but indicated by upper-case letter. The major quality is implied. This chord is: C For example: C E G
MINOR TRIAD	Three-note chord. Bottom third is minor, upper third is major; thus the interval between the root and fifth is a perfect fifth ; indicated by lower-case m For example: C Eb G. This chord is: Cm
Category: INSTRUMENTATION - (6 questions)	
BRASS	Division of the orchestra: Tubular wind instruments usually made of brass. Common members are trumpet, cornet, horn, trombone, 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 (kettle drums); xylophones; marimbas; and various small, unpitched instruments such as maracas, bell trees and wood blocks.

RHYTHM SECTION	That part of the band or orchestra composed of unpitched instruments which produce their sound by being struck. The backbone of a rhythm section 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, cello, and double bass.
WOODWINDS	Division of the orchestra: Instruments that make their sound by vibrating a reed (or double reed), or by blowing across or through a hole. Made of wood or metal. Clarinets, oboes, English horns and bassoons are made of wood and are reed instruments. Flutes and piccolos are made of metal, and don't have reeds. The saxophone family is made of brass, and utilize single reeds.