

1. Bach

Anacrusis	Technical term for an upbeat.
Cantata	A vocal composition with instrumental accompaniment and comprises many movements
Cantus firmus	Pre-existing melody around which a contrapuntal texture is built.
Canon	2 or more parts copying each other exactly (starting 1 after the other).
Continuo	Baroque bass part, consisting of a keyboard instrument and bass line.
Countersubject	Melodic phrase in a fugal passage, played by the 1 st voice when the 2 nd voice is playing the fugal answer.
Dominant 7 th chord	Chord V with an added (flattened) 7 th note, e.g. GBDF in C major.
Figured bass	Numbers under the bass line indicating the chords/harmonies. Each number relates to the distance between the bass note and a harmony note, e.g. 5/3 is a root position chord.
Fugal	Contrapuntal texture sharing some of the characteristics of a full fugue but not all.
Fugal answer	2 nd 'response' section in a fugal passage; it is the same material as the fugal subject but now presented in the dominant key or, in the case of a tonal answer, slightly modified to fit in the original key but starting on a different note. It is played by the 2 nd voice, while the 1 st voice, having started with the subject, now plays the countersubject.
Fugal subject	Theme that starts a fugue or fugal passage in a piece; it is the material that forms the basis for the melody throughout the section.
Functional harmony	Harmony that establishes a clear sense of key, usually through use of cadences and chord progressions where the chords can be seen in terms of a specific key (e.g. tonic and dominant).
Harmonically charged	A melody line in which the chords are implied, as the notes of the melody outline most, if not all, of the chord.
Heterophony	(Adj: heterophonic) A texture in which 2 or more versions of the same melody are played at the same time.
Homophony	Texture in which the music moves in chords, with 1 part having the melodic interest.
Imitative	Texture in which one part copies another but not in an exact manner.
Melisma	(Adj: melismatic) A group of notes sung to 1 syllable (opposite of syllabic).
Melody dominated homophony	A type of homophonic texture in which 1 part (usually the highest) has the melody and other parts work together to create an accompaniment.
Moto perpetuo	A term describing the 'perpetual motion' of a running quaver or semiquaver passage; it gives a sense of never-ending movement.
Ornamentation	Decoration of the melody line
Passing note	A note that is not part of the harmony but which is inserted stepwise between 2 harmony notes to add decoration to a melody.
Pedal note	A harmonic device used to confirm the tonality/solidify the key
Secondary 7 th	A 7 th chord of a note other than the dominant.
Suspension	A brief dissonance created when a note is held over ('suspended') from 1 chord to another, creating a momentary clash with the next chord. It is resolved by step downwards to the 'correct' note of the new chord.

Syllabic	Setting of text with 1 syllable per note.
Transitory modulation	A brief modulation; the new key is established but not maintained for long.

2. Vaughan Williams

Animando	Tempo marking to increase speed.
Con sordino	Instruction to play with a mute.
Homorhythm	All parts moving with the same rhythm.
Impressionism	Impressionism in music is a musical style that stresses tone colour, atmosphere, and fluidity; influenced by impressionism in art (e.g. Monet). Its main musical exponents are Debussy and Ravel, although Debussy disliked the term.
Lontano	An instruction to sing/play as if from a distance.
Melisma	Word setting technique where one syllable is sung over multiple notes.
Modality	Music written using the Renaissance church modes.
Natural	Vaughan Williams uses this instruction to tell players to stop playing <i>sul ponticello</i> .
Pastoral style	A genre of literature, art and music that depicts such life in an idealized manner, typically for urban audiences.
Piano quintet	Chamber ensemble consisting of a piano and a string quartet.
Pizzicato	Technique where orchestral stringed instruments are plucked, rather than bowed.
Song cycle	A group of songs using texts, usually by one poet, telling a story or grouped around a central motif. Usually from Romantic period or later.
Sul ponticello	String players use the bow very close to the bridge to produce an almost unnatural metallic tone quality.
Syllabic	Word setting technique where there is one note per syllable.
Una corda	Instruction to a pianist to use the left hand pedal (it makes the hammers move to the left so that they strike only one of the three strings of each note).
Tenor clef	A C clef, where Middle C is indicated on the 4 th line up of the stave. Often used by cellos, it originates in Renaissance. Medieval vocal writing.
Tre corde	Vaughan Williams uses this instruction to tell a pianist to stop using the <i>una corda</i> pedal.
Tremolo	Reiteration of either a single note or of a pair of notes, particularly used

	on bowed string instruments by rapidly moving the bow back and forth.
Triple stopping	Stringed instruments playing three notes at once.
Tutti	Instruction or passage where all are playing (opposite of solo).
Word painting	Technique where the precise or literal meaning of a word or phrase in the text is illustrated in the musical accompaniment or melody line.

3. Schumann

Bridge	Transition section leading from one theme to another.
Chamber music	Small ensemble designed to play in the salons of their patrons
Coda	A concluding section
Codetta	A small coda which is usually found in the concluding bars of the Exposition in Sonata form.
Development	The central section of a movement in sonata form where material from the exposition is transformed. The music usually includes several modulations.
Discursive	Regular question and answer texture between parts
Disjunct	Moving in leaps.
Exposition	The first section in sonata form where the musical material is 'exposed' i.e. presented for the first time. The first subject is in the tonic key. The second subject is in a different key and has a different character.
Imitative	Texture in which one part copies another but not in an exact manner.
Patron	A person who commissions a composition or sponsors a composer.
Piano Trio	Piano, Violin, Cello are the instruments in the Piano Trio ensemble.
Plagal Cadence	Two chords ending a musical phrase. The two chords for a Plagal cadence are IV - I. The Plagal cadence is often used in sacred music. Interestingly Schumann ends the first movement of her Piano Trio with a Plagal cadence.
Recapitulation	The section in sonata form that follows the development. The musical material from the exposition but usually all now in the tonic key.
Salon	The lounges of patrons where chamber music was performed.
Sonata form	A large-scale form which developed in the Classical period. Sonata form has three main sections: exposition, development and recapitulation. Most of the musical ideas come from two contrasting themes heard in the exposition.
Verbatim	An exact repeat. e.g. the first subject in the recapitulation is a verbatim repeat of the first subject in the exposition.

4. Berlioz

Baguettes de bois	Wooden sticks
Baguettes de d'éponge	Sponge/soft sticks
Canto espressivo	Expressive singing
Con sordino / senza	With / without mute

sordino	
Cornet à pistons	An early manifestation of the cornet
Cross rhythm	Two or more conflicting rhythms heard simultaneously
Development	Second part of sonata form where themes from exposition are explored through a variety of different keys
Double corde	Double stopped
Exposition	First part of sonata form where first and second themes (in dominant key) are heard
Gesamtkunstwerk	Total work of art (total synthesis) championed by Wagner
Idée fixe	A recurring theme that serves as the structural foundation (not always main theme)
Motif / motive	A dominant or recurring idea
Moto perpetuo	Perpetual motion (continuous stream of notes)
Ophicleides	Keyed brass instrumented similar to the Tuba
Portato	Smooth, pulsating articulation
Programme Music	Music that is intended to evoke images or convey events
Punta d'arco	With the point of the bow
Recapitulation	Third part of sonata form where ideas from exposition are repeated both in the tonic key
Religiosamente	Religiously
Sonata form	Structure consisting of Exposition, Development Recapitulation. May include introduction and coda
Symphony	Four-movement orchestral work (one movement traditionally in sonata form)

5. Elfmán

Cluster chord	A chord made up of dissonant, closely spaced notes.
Con sordino	Instruction to instrumental player to play with a mute.
Counter melody	A second or accompanying melody played alongside the main melody.
Cross-rhythm	2 or more different rhythmic patterns occurring simultaneously and appearing to work 'against' each other.
Cross time signature	Music written in one time signature but sounding as if it were written in another.
Cue	Each separate piece of music in a film score is known as a cue.
Diminished 7 th chord	A chord made up of 3 minor 3 rd intervals on top of each other. The intervals are

	the same in each inversion of the chord.
Diminution	Shortening the note values of a phrase or motif.
Dissonance	Notes or harmonies that clash, creating an 'ugly' sound. Usually used to create musical interest and tension.
Glissando	Sliding from 1 note to another.
Leitmotif	A short musical phrase associated with a person, place or idea. First used by Wagner.
Motif	Short melodic cell that can be developed or combined to create longer melodies or left on their own.
Non-functional harmony	Chords or chord progressions that do not serve to establish a key or move the music towards the tonic but are employed for their sound or colour.
Open chord	A chord with no 3 rd (in pop music it is called a power chord).
Ostinato	Short recurring musical pattern.
Rhythmic augmentation	Elongating the note values of a phrase or motif.
Rhythmic displacement	A rhythm repeated but starting on a different beat of the bar.
Sextuplet	6 notes played in the time of 4 notes.
Stopping	A technique by which a horn can be made to produce notes outside its normal harmonic series. By inserting the hand, cupped, into the bell, the player can reduce the pitch of a note by a semitone or more.
Tremolo	String technique meaning the rapid repetition of a single note produced by a quick back-and-forth movement of the bow or the rapid reiteration of two notes (fingered tremolo).
Underscore	Music that plays in the background of a film scene.

6. Herrmann

Adagio e mesto	Tempo mark indicating slowly and sadly.
Allegro feroce	Tempo mark indicating fast and ferocious.
Allegro molto agitato	Tempo mark indicating fast and very agitated.
Anacrusis	An upbeat.
Arco	Playing an orchestral stringed instrument with the bow.
Atonality	Music that lacks a sense of key or tonal centre.
Chromaticism	The use of notes outside the key, or designed to destabilise the key/tonal centre.
Cluster chord	A chord made up of dissonant, closely spaced notes.
Con sordino	Instruction to instrumental player to play with a mute.
Countersubject	2 nd melodic phrase in a fugal passage, played by the 1 st part it has completed the subject.
Cross-rhythm	2 or more different rhythmic patterns occurring simultaneously and appearing

	to work 'against' each other.
Cue	Each separate piece of music in a film score is known as a cue.
Diminished 7 th chord	A chord made up of 3 minor 3 rd intervals on top of each other. The intervals are the same in each inversion of the chord.
Dissonance	Notes or harmonies that clash, creating an 'ugly' sound. Usually used to create musical interest and tension.
Divisi	Instruction to string players when 2 notes are written on the score to divide the notes between them (1 player on each desk takes 1 note).
Double stop	String players playing more than 1 note at the same time.
Fugal	Contrapuntal texture sharing some of the characteristics of a full fugue but not all.
Fugal subject	Theme that starts a fugue or fugal passage in a piece; it is the material that forms the basis for the melody throughout the section.
Glissando	Sliding from 1 note to another.
Half-diminished chord	A diminished chord (root, flat 3 rd , flat 5 th) to which a flattened 7 th is added (e.g. C half diminished is C, Eb, Gb, Bb).
Inverted interval	Interval turned 'upside down' e.g. a minor 2 nd (B-C) becomes a major 7 th (C-B) etc.
Leitmotif	A short musical phrase associated with a person, place or idea. First used by Wagner.
Lento assai	Tempo mark indicating very slow.
Lento molto sostenuto	Tempo mark indicating slow and very sustained.
Melodic inversion	Playing a melody with the intervals turned upside down (e.g. when the original melody goes up a 3 rd , the inverted version goes down a 3 rd).
Molto forzando e feroce	Tempo mark indicating very forced and ferocious.
Motif	Short melodic cell that can be developed or combined to create longer melodies or left on their own.
Moto perpetuo	Italian term meaning a musical device of constantly running quavers or semiquavers, creating a sense of perpetual movement. Also known as perpetuum mobile (Latin).
Non divisi	Instruction to string players not to divide notes when 2 are written but to double stop the notes.
Non-functional harmony	Chords or chord progressions that do not serve to establish a key or move the

	music towards the tonic but are employed for their sound or colour.
Ostinato	Short recurring musical pattern.
Pedal note	A long held (or repeated) note, usually in the bass, over which the harmonies change. If the pedal note is repeated, rather than sustained, it can be referred to as an articulated pedal. A pedal note at the top of the texture is referred to as an inverted pedal.
Pizzicato	Instruction to orchestral string players to pluck the strings, rather than play with the bow.
Polyrhythm	2 or more rhythm patterns happening at the same time.
Retrograde	Playing a melody backwards.
Rhythmic augmentation	Elongating the note values of a phrase or motif.
Senza sordini	Instruction to play without a mute.
Senza tremolando	Instruction to play with no tremolando.
Sffz	Dynamic/expression marking meaning a sudden, very strong accent. Sometimes written as <i>sfz</i> .
Subject	Opening idea in a fugue or fugal section.
Sul ponticello	Instruction to string players to play near the bridge, altering the timbre, as it doesn't allow the string to vibrate enough to achieve the usual warmth of tone. It can sound metallic or more eerie.
Transpose	Change a melody to a different key, raising or lowering the pitch. It can be written with or without a key change.
Tremolo	String technique meaning the rapid repetition of a single note produced by a quick back-and-forth movement of the bow or the rapid reiteration of two notes (fingered tremolo).
Tutti	Marking meaning 'everyone'.
Underscore	Music that plays in the background of a film scene.
Verticalisation	When the notes of a melody or motif are played as a chord (i.e. 'vertically').

7. Bush

Added note chord	An extra note is added to a basic chord.
Ballad	Used to describe a slow, popular love song with an expressive melody
Concept album	A studio album where the different tracks are linked together through the lyrics or musical ideas contributing to a single unified theme or story.
Extended chords	Further notes added to seventh chords, e.g. 9th, 11th and 13th chords where further

	thirds are added
Harmonic rhythm	The rate at which chords change
Harmonics	Any musical note is accompanied by overtones at fixed intervals above it.
Multiphonic	An extended technique which produces chords on a musical instrument which usually produces only one note at a time, e.g. saxophone.
Overtone singing	Where a singer produces more than one clearly audible note at a time by manipulating the vocal resonances to emphasise upper harmonics or overtones
Pentatonic scale	A five note scale commonly found in folk music from around the world
Sample	A digitally recorded fragment of sound, newly recorded or from a pre-existing source.
Slash chords	In popular music, when a chord inversion is used the chord symbol indicated this by stating the bass notes after the chord name, e.g. C/E (C major in first inversion).
Sus chords	In suspended (sus) chords the third of the chord is replaced by another note. In the sus 4 chord, the third from the root is missed out and is replaced by a fourth above the root. The absence of the third means that the sound is neither major or minor.
Synth pad	A sustained chord or tone generated by a synthesiser, often used to provide atmospheric background harmony.
Word-painting	A word or phrase from the text of a song that is reflected in the music (e.g. where a rising melodic line matches the word 'ascending').

8. Pine

Bebop	A virtuosic style of jazz which developed in the 1940s in the US. Characterised by fast tempos, intricate melodies, and the use of complex chords and chord progressions
Bend	Where the pitch of a note is changed
Dorian mode	The mode following the pattern of intervals formed by D - E - F - G - A - B - C - D. The semitones are between the second, third, sixth and seventh degrees.
Enharmonic	Notes which sound the same but are spelt differently (e.g. G# and Ab)
Hip-Hop	US urban culture originating in the Bronx in New York in the 1970s. The focus is on rhythm over melody and harmony. It is characterised by DJ-ing, rapping, samples and programmed beats.
Horn section	The wind and brass section in popular music and jazz, most often saxophones, trumpets and trombones.
Multiphonic	An extended technique which produces chords on a musical instrument which usually produces only one note at a time, e.g. saxophone.

9. Beatles

Aeolian Mode	1. The mode represented by the natural diatonic scale A-A (containing a minor 3rd, 6th, and 7th).
Artificial double tracking	A technique designed to enhance the sound of voices or instruments during the mixing process. It uses tape delay to create a delayed copy of an audio signal which is then combined with the original. The effect is intended to

	simulate the sound of the natural doubling of voices or instruments
Cross rhythm	Two conflicting rhythms heard simultaneously
Distortion	The manipulation of the sounds of an electronic instrument which create a 'fuzzy' or 'gritty' tone
Divisi	Instruction for string players to divide and play different notes
Done	Usually two notes which are repeated
Dorian Mode	The mode represented by the natural diatonic scale D–D (containing a minor 3rd and minor 7th).
Fade in / Fade out	Methods of transition which get louder and quieter, respectively
Free rhythm	Any rhythmic activity which lacks metric organisation
Hard rock	A loose subgenre of rock typified by aggressive lyrics, heavy distortion and keyboards
Harmonic rhythm	The rate of harmonic change
Intro/Outro	Sections which begin and end pop songs
Leslie Cabinet	A combined amplifier and two-way loudspeaker that projects the signal from an electric or electronic instrument, while modifying the sound by rotating the loudspeakers.
Lombardic rhythm	A syncopated rhythm constructed of a short note followed by a longer one
Melisma	One word or syllable over many different notes
Mixolydian Mode	The mode represented by the natural diatonic scale G–AG (containing a flattened seventh)
Musique concrete	Music, developed first in the 1940s, constructed by mixed recorded sounds
Psychedelic rock	Music inspired by perception-changing, hallucinogenic drugs
Refrain	A line, or lines, which are repeated in a verse
Rock	A genre of popular music which originated in the US (Rock and Roll) in the 1940s which drew heavily on African-American musical characteristics
String Quartet	Two violins, viola and cello. In 'Eleanor Rigby' the Quartet is turned into an Octet as each part is doubled
Strophic	The setting the words of different verses to the same music
Tambura	String instrument used in Indian Classical Music to provide a drone
Tape Loops	Loops of magnetic tape used to create repetitive, rhythmic musical patterns or

	dense layers of sound when played on a tape recorder
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10. Debussy

Acciaccatura	A note that is played as quickly as possible before the note that follows it.
Cross Hands	Left hand plays what the right hand plays and vice versa
Demisemiquavers	a note having the time value of half a semiquaver, represented by a large dot with a three-hooked stem.
Dissonance	Notes or harmonies that clash, creating an 'ugly' sound. Usually used to create musical interest and tension.
Gamelan	The orchestra used in Indonesian folk music which is very rhythmic and repetitive. This term also applies to the music composed for the orchestra.
Habanera	A Cuban dance. Slow tempo in duple time with lilting rhythmic ostinato.
Impressionist	A late 19th century movement of French origin. Composers tried to break Germanic tradition of Romanticism with more emphasis based on timbre and texture
Open Fifths	Chords with just the root and the fifth. Absence of the third makes the tonality ambiguous.
Ostinato	Short recurring musical pattern.
Preludes	A prelude is a short piece of music, the form of which may vary from piece to piece
Rubato	Literally 'robbing time'. The performer speeds and slows the flow of the music for expressive effect
Sustaining Pedal	Typically the rightmost of two or three pedals on the piano. When pressed, moves the dampers away from the strings and allowing them to vibrate freely. All notes played will continue to sound until the vibration naturally ceases, or until the pedal is released.
Ternary	ABA structure
Whole Tone	A scale made up of six consecutive whole tones.

11. Shankar

Added note	Non-functional notes added to chord. The added note is not a seventh (three thirds from the chord root), but typically a non-tertian note.
Alankara	Ornaments
Alap	Introductory section in Indian Classical music which is unmetred and improvised using the Rag.
Andolan	Vibrato
Conjunct	Stepwise motion
Dialogue	Question and answer between instruments
Diatonic	Using notes from the scale
Drone	Especially in non-classical genres, the extended sustaining or repeating of a note or a harmonic interval
Extension chords	Triads with notes extended, or added, beyond the seventh. Ninth, eleventh, and thirteenth chords are extended chords.

Gamak	Mordents/trills
Kan	Grace notes
Mandra saphak	Lower register
Manjira	Indian finger cymbals
Meend	slides
Melismatic	More than one note per syllable
Mixolydian mode	White notes from G-G. Interval pattern: T T S T T S T.
Ostinato	Repeated pattern or phrase
Pandiatonicism	Using the diatonic (as opposed to the chromatic) scale without the limitations of functional tonality.
Raga	Scales used in Indian Classical Music
Sarangi	pair of hand drums with an amazing range of sound
Sitar	long-necked plucked string instrument, with movable frets and sympathetic strings, played with a metal plectrum
Slash chords	Bass note or inversion is indicated by the addition of a slash and the letter of the bass note after the root note letter
Sus chords	The (major or minor) third is omitted, replaced usually with either a perfect fourth or a major second
Syllabic	One note per syllable
Synth pad	Background effect created by a synthesiser
Tabla	string instrument with three bowed and over 30 sympathetic strings
Tar saphak	Upper register

12. Saariaho

Atonal	Absence of tonality
Dectuplets	10 notes that fit equally in to the length of two notes
Dyad	Two note chord
Fundamental	This is the core note from which harmonics are produced
Quarter-Tone	is a pitch halfway between the usual notes of a chromatic scale or an interval about half as wide as a semitone, which is half a whole tone.
Retrograde	In reverse order
Reverberation	Sound processing device that stimulates natural acoustics
Sequentially	following a logical order
Spectralism	A style of music based on the computer analysis of the sound-spectrum. It focuses on the manipulation of the spectral features of sound and the harmonic potential of the overtone series

13. Stravinsky

Acciacatura	Ornament consisting of a very rapidly played note sounded just before the principal note.
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Ad lib	Instruction to play in free rhythm.
Additive rhythms	A rhythmic device where a basic underlying beat (in the case of <i>Jeu du Rapt</i> a quaver) is grouped in different ways, sometimes simultaneously.
Atonality	The lack of any tonal centre in a piece of music; atonal music is, by definition, dissonant.
Bitonality	The use of two different keys at the same time.
Chromaticism	Inclusion of pitches outside the prevailing key.
Chromatic scale	A scale rising and falling by intervals of a semitone.
Colla parte	Instruction to accompanying parts to follow the soloist.
Col legno	Instruction to a string player to hit the string with the wood of the bow.
Concert pitch	The pitch at which a note actually sounds (opposite of a transposed note)
Con sordino	Instruction to play with a mute.
Cross rhythm	The effect heard when two different rhythms are heard at the same time. it is usually applied to rhythms that conflict with each other.
Diatonic	Containing only notes of the prevailing key or mode.
Dissonance	Use of clashing pitches.
Double-stopping	Orchestral stringed instruments playing 2 notes at the same time.
Doubling	Either 2 instruments playing the same thing at the same time (sometimes an 8ve apart, referred to as 'doubling at the 8ve') or 1 player in a piece playing 2 different instruments at different points (e.g. flute 3/piccolo 2).
Down bow	Taking the bow down (to the right) across the strings; it is considered the stronger bowing and is used for heavier or more accented notes.
Flutter tonguing	Woodwind effect produced by rolling an 'r' consonant while playing the note, shown as <i>flttz</i> in the score.
Homorhythm	Texture where all parts play an identical rhythm (a type of homophony).
Guiro	Latin percussion instrument, consisting of an open-ended hollow gourd with parallel notches carved in one side, which are scraped by a wooden stick or tines, producing a ratchet sound.
Mixolydian mode	A mode consisting of a major scale with a flattened 7 th (e.g. G-G on a piano keyboard, using only white keys).
Modernism	Early 20 th Century musical and artistic movement that challenged all the accepted 'rules' of harmony, structure, order etc in order to re-interpret and re-evaluate artistic expression.
Monophony	A texture consisting of a single line of melody (irrespective of how many instruments are playing it, as long as they are at the same pitch).
Polyphony	A texture consisting of 2 or more equally important layers in the music.
Polyrhythm	The simultaneous appearance of a number of different rhythm patterns.
Tenor clef	A 'C' clef (pointing towards Middle C), used for mid-range instruments and tenor voices (in early music).
Transposing score	A score in which the notes are written at the pitches which the players of transposing instruments such as clarinet, horn etc would see them, rather than at concert pitch.