FORM- ways in which composition is shaped
Cadence- a harmonic goal, specifically the chords used at the goal
Cadential extension- delay of cadence by addition of material
Coda- conclusion of composition
Codetta- marks end of sonatas, ends in perfect cadence
Contour- shape of the melody
  • Conjunct- stepwise
  • Disjunct- with leaps
  • Focal point- highest note of the melody
Countermelody- accompanying melody sounding against the principle melody
Elision (phrase elision)- when last note of one phrase serves as first note of next phrase
Introduction- section which opens a movement, establishes melodic, harmonic, and/or rhythmic elements
Jazz and pop terms
  • Bridge- contrasting section which also prepares for the return of the original material section
  • Chorus (refrain)- line or lines that are repeated
  • Song form (AABA)- most popular structure
  • 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 pattern, most commonly I|I|I|IV|IV|I|I|V|IV|I|I|
Melodic procedures
  • Fragmentation- division of a musical idea into segments
  • Internal expansion- phrase extends beyond the expected phrase length
  • Inversion- any arrangement of chord other than root position
    o Root position- 1 in bass
    o First inversion- 3 in bass
    o Second inversion- 5 in bass
    o Third inversion- 7 in bass (n/a for triads)
  • Literal repetition- sequences are repeated, indicated by repeat sign, capo, or segno
  • Motivic transformation- rhythmic theme is changed
    o Augmentation- multiplication
    o Diminution- division
    o Retrograde- backwards
    o Extension- addition
    o Truncation- subtraction
  • Octave displacement- taking a melodic line and moving some of the notes into a different octave
  • Sequence- pattern that is repeated immediately in the same voice but that begins on a different pitch class
    o Tonal sequence- keeps pattern in single key, interval modifiers (major,
minor, etc.) change (C-D-E to D-E-F)
  o **Real sequence**- transposes pattern to new key (C-D-E to D-E-F♯)
  o **Modified sequence**- neither tonal nor real
  o **Circle-of-fifths progression**- series of roots related by descending 5ths
    (and/or ascending 4ths)
  - **Transposition**- to write or play music in some key other than the original

**Motive**- smallest identifiable musical idea, can consist of pitch pattern, rhythmic pattern, or both
  - **Phrase**- relatively independent musical idea terminated by a cadence
  - **Subphrase**- distinct portion of a phrase, usually not terminated by cadence

**Period**- two or more phrases in antecedent-consequent relationship, ends in cadence
  - **Antecedent**- “question,” first phrase in a period
  - **Consequent**- “answer,” terminal phrase in a period
  - **Parallel period**- both phrases begin with similar material
  - **Contrasting period**- period in which phrase beginnings are not similar
  - **Three-phrase period**- three different phrases, 2A/1C or 1A/2C
  - **Double period**- four phrases in two pairs, cadence at end of second pair is stronger than cadence at the end of the first pair
    o **Parallel**- melodic material that begins two halves similar
    o **Contrasting**- melodic material that begins two halves different
  - **Repeated phrase/period**- two identical phrases

**Phrase group**- group of phrases seem to belong together without forming period or double period

**Small forms**
  - **Binary**- movement with two main sections
    o **Sectional binary**- first section ends on tonic triad or main key
    o **Continuous binary**- first section ends on any other chord
  - **Ternary**- A B A, or statement-contrast-return
  - **Rounded binary**- A B 1/2A – almost identical to ternary

**Solo, soli**- alone

**Stanza (verse)**- two or more sections of a song have similar music and different lyrics

**Strophic form**- A A’ A”- repetition of one formal section

**Theme**- initial or primary melody

**Through-composed**- continuous, non-sectional, non-repetitive

**Tutti**- every instrument playing together

**Variation**- material is altered during repetition

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**HARMONY**- use of different pitches simultaneously

**Cadence types**
  - **Authentic cadence**- V or viiº → I
    o **Perfect authentic cadence**- V(7) → I (with tonic in soprano)
    o **Imperfect authentic cadence**- all ACs that are not PACs
      ▪ **Root position IAC**- V → I (w/ 3 or 5 in melody)
      ▪ **Inverted IAC**- V(7) → I (w/ at least one inverted)
      ▪ **Leading tone IAC**- viiº → I
• Deceptive cadence - $V \rightarrow$ anything but I (usually vi)
• Half cadence - ends in $V$
  o Phrygian half cadence - $iv^6 \rightarrow V$
• Plagal cadence - $IV \rightarrow I$

Chord quality
• Triads
  o Major
  o Augmented - $5^{th}$ is raised 1/2 step from major
  o Minor - $3^{rd}$ is lowered 1/2 step from major
  o Diminished - $3^{rd}$ and $5^{th}$ are lowered 1/2 step from major
• Seventh chords
  o Major seventh - major triad + major third
  o Major-minor seventh - major triad + minor third
  o Minor seventh - minor triad + minor third
  o Half-diminished seventh - diminished triad + major third
  o Fully-diminished seventh - diminished triad + minor third

Functions and progressions
• Scale degrees/diatonic chord names
  o (1) Tonic - Ionian
  o (2) Supertonic - Dorian
  o (3) Mediant - Phrygian
  o (4) Subdominant - Lydian
  o (5) Dominant - Mixolydian
  o (6) Submediant - Aeolian
  o (7-flat) Subtonic
  o (7) Leading tone – Locrian
• Functions
  o Tonic function - “closer,” place where progression finishes
  o Dominant function - leads to tonic
  o Subdominant function - prepare for the dominant
• Circle of fifths
  Major Keys
  minor

  Deceptive progression - $V \rightarrow vi$ (makes you think you’re going to I)
• Harmonic rhythm - rate at which chords change

Kirkpatrick 3
• **Modulation/tonicization**- shift of tonal center that takes place within a movement
  o **Enharmonically equivalent keys**- two keys that sound the same (C# major and Db major)
  o **Parallel keys**- major and minor keys with same tonic (ex. C major and C minor)
  o **Change of mode (mode mixture)**- switch between parallel keys
  o **Relative keys**- major and minor keys with same key signature (ex. C major and C minor)
  o **Closely related keys**- two keys that have similar amount of sharps or flats (ex. Eb major and Ab major)
  o **Common (pivot) chord modulation**- using one or more chords that are common to both keys as an intersection between them
  o **Common tone modulation**- using one or more tones that are common to both keys as an intersection between them
  o **Phrase modulation**- modulations without common chords or tones

• **Neighboring chord**- formed by 2-3 neighbor notes occurring at the same time in similar motion to make a new chord

• **Realization**- structure of figured bass

• **Retrogression**- series of chords that weakens a tonality

• **Secondary dominant**- V or V<sup>7</sup> of a major or minor triad, to spell it:
  o Find the root of the chord that is to be tonicized.
  o Go up a P5.
  o Using that note as the root, spell a major triad (for V of) or a major-minor seventh chord (for V<sup>7</sup> of)

• **Secondary leading tone chord**- viiº of or viiº<sup>7</sup> of

**Treatment of second inversion (6/4) triads**

• **Arpeggiating 6/4** - created by arpeggiation of the triad in the bass

• **Cadential 6/4** - precedes the dominant, often at a cadence, embellishes dominant

• **Neighboring or pedal 6/4**- 3<sup>rd</sup> and 5<sup>th</sup> of a root position triad are embellished by upper neighboring tones, bass is stationary, usually occurs on weak beat

• **Passing 6/4**- harmonizes a bass passing tone, usually on unaccented beat and upper voices move by step

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**Arpeggiating** | **Cadential** | **Neighboring** | **Passing**
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<td><img src="image2" alt="Cadential" /></td>
<td><img src="image3" alt="Neighboring" /></td>
<td><img src="image4" alt="Passing" /></td>
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**Nonharmonic tones**- tone that is not a member of the chord

• **Passing tone**- approached by step, left by step in same direction
o Accented- falls on stronger position than it resolves to  
o Unaccented- falls on weaker position than it resolves to

• Neighboring tone- approached by step, left by step in opposite direction  
o Upper neighbor- above the main tone  
o Lower neighbor- below the main tone  
o Neighbor group- escape tone + appoggiatura

• Suspension- approached by same tone, left by step down  
o Preparation- tone preceding the suspension (same pitch as suspension)  
o Resolution- tone following the suspension (2nd below it)  
o Rearticulated suspension- suspension that is rearticulated on the beat  
o Chain of suspensions- resolution of one suspension serves as preparation for another

• Retardation- approached by same tone, left by step up  
• Appoggiatura- approached by leap, left by step  
• Escape tone (échappé)- approached by step, left by leap in opposite direction  
• Anticipation- approached by step or leap, left by same tone  
• Pedal point- CT→NCT→CT  
• Embellishment- melodic decoration (an ornament note)

Spacing/voicing/position

• Soprano, alto, tenor, bass  
• Close structure- less than an octave between soprano and tenor  
• Open structure- an octave or more between soprano and tenor  
• Doubling- only double root

Voice leading- ways in which chords are connected

• Common tone- tone shared by two or more chords

Rules for simple melodies

• Rhythm- keep it simple, most durations equal to or longer than beat  
• Harmony- every melody note belongs to chord  
• Contour- conjunt (stepwise), clear and simple, single focal point  
• Leaps
  ▪ Avoid augmented intervals, 7ths, intervals larger than P8. Diminished intervals followed by change in direction  
  ▪ Interval larger than P4 best approached and left in direction opposite to leap  
  ▪ Small leaps outline a triad  
• Tendency tones- 7→1 except in 1→7→6→5, 4→3

• Crossed voices- do not allow any part to cross above soprano or below bass
• Static motion- no movement  
• Oblique motion- one voice stays the same, one moves  
• Similar motion- both voices in move in same direction  
• Contrary motion- voices move in different directions  
• Parallel motion- voices move together  
• Objectionable parallels
  ▪ Parallel fifths- two parts that are separated by P5 move to new pitch classes separated by the same interval  
  ▪ Parallel octaves- two parts that are separated by P8 move to new pitch
classes separated by the same interval
  
- **Unequal 5ths**- result when a P5 is followed by a "5, or the reverse, in the same two voices
- **Direct (hidden) fifths**- results when the outer parts move in the same direction into a P5, with a leap in the soprano
- **Direct (hidden) octaves**- results when the outer parts move in the same direction into a P8, with a leap in the soprano
- **Cross relation (false relation)**- simultaneous or adjacent occurrence of a note in its natural and chromatically inflected (#/b) form in different voices (sounds bad)

**Miscellaneous harmonic terms**
- **Arpeggio, arpeggiation**- notes that outline a chord
- **Consonance**- pleasing to the ear, major and more 3rds and 6ths and perfect 5ths and 8ves
- **Dissonant**- unpleasant to the ear, all other intervals, except P4, which is only dissonant in bass
- **Diatonic**- chords that contain only notes found in the scale
- **Chromatic**- chords that contain notes not found in the scale
- **Flatted fifth**- diminished fifth (dissonant)
- **Lead sheet**- an abbreviated musical score, consisting of a melody line with chord names or symbols, and sometimes lyrics
- **Picardy third**- suddenly ending a minor composition in a major triad

**INTERVALS**
- **Compound interval**- interval greater than a P8
- **Inversion of an interval**- 9 minus the number and the opposite of the quality gives you the inversion (ex. M2 → m7, +6 → °3, P4 → P5)
- **Quality**- perfect, major, minor, diminished, augmented
- **Tritone**- interval that spans 3 whole tones, +4 or °5
- **Unison (prime)**- same note

**PERFORMANCE TERMS**
- **Accent**
  - **Agogic accent**- longer than surrounding notes
  - **Dynamic accent**- louder than surrounding notes
  - **Metrical accent**- accent on the beat
- **Anacrusis**- pickup measure, lead-in syllables that precede 1st full measure
- **Asymmetrical meter**- meters that have an odd number of subdivisions, measure cannot be divided into equal beats (ex. 5/8)
- **Beat type**
  - **Simple**- beats divide into two equal parts
  - **Compound**- beats divide into three equal parts
- **Cross rhythm (polyrhythm)**- simultaneous combination of contrasting rhythms
- **Dot**- adds 50% to the note’s duration
- **Double dot**- adds 75% to the note’s duration
- **Hemiola**- two bars in simple triple time are articulated as if they were three bars in simple duple time

Kirkpatrick 6
Meter
- **Duple**- two beats per measure
- **Triple**- three beats per measure
- **Quadruple**- four beats per measure

**Multimeter**- changing meter

**Swing rhythm**- duration of the initial note in a pair is augmented and that of the second is diminished

**Syncopation**- stress on a normally unstressed beat, or a missing beat where a stressed one would normally be expected

**TEXT/MUSIC RELATIONS**

**Melismatic**- changing the note of a single syllable of text while it is being sung

**Syllabic**- each syllable of text is matched to a single note

**TEXTURE**

**Alberti bass**- arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest

**Canon**- contrapuntal composition, which employs a melody with one or more imitations

**Counterpoint, polyphony**- relationship between two or more voices independent in contour and rhythm
- **Imitation**- musical gesture is repeated later in a different form, but retaining its original character
- **Imitative polyphony**- two or more equally prominent, simultaneous melodic lines, those lines being similar in shape and sound
- **Nonimitative polyphony**- two or more melodic lines playing distinct melodies
- **Fugal imitation**- each phrase of text is assigned a musical subject that is then taken up by each of the voices

**Heterophony**- simultaneous variation of a melodic line

**Homophony**- two or more parts move together
- **Chordal homophony**
- **Chordal texture, homorhythm**- sameness of rhythm in all parts
- **Melody with accompaniment**

**Monophony**- melody without accompaniment

**Obbligato**- played exactly as written

**Ostinato**- motif or phrase that is persistently repeated in the same musical voice

**Tessitura**- the pitch range that predominates in a particular piece