

Glossary

- Accent mark.** A notational symbol (>) indicating that a note is to be stressed in some way, often by being played more loudly (Lesson 13).
- Accidentals.** Symbols placed before *notes* that raise them (*sharp sign*, #) or lower them (*flat sign*, b) by one *semitone* (Lesson 3). See also *double sharp* and *double flat*, which respectively raise or lower a pitch by two semitones.
- Alla breve.** A *time signature* notated as \mathbb{C} where the *measure* contains two *half-note* beats (Lesson 10).
- Alto.** The second-highest note in a chord or the second-highest-sounding melodic line (Lesson 32).
- Alto clef.** See *clef*.
- Anacrusis.** An incomplete preliminary measure (also called a *pickup* or *upbeat*) (Lesson 8).
- Antecedent phrase.** The first *phrase* in a *parallel period*, ending with a *half cadence* on the *dominant harmony* (Lesson 35).
- Ascending melodic minor.** See *melodic minor*.
- Augmentation dot.** A notational symbol placed directly after a note that increases the time-value of the note by one-half. For example, a dotted *half note* has the value of a half note plus a *quarter note*; a dotted quarter note has the value of a quarter note plus an *eighth note*; a dotted eighth note has the value of an eighth note plus a *sixteenth note* (Lesson 8).
- Augmented triad.** A triad that consists of a major third and an augmented fifth above its *root* (Lesson 27).
- Authentic cadence.** A *progression* from *dominant* to *tonic* that occurs at the end of a *phrase* and provides a strong sense of arrival on the tonic (Lesson 35).
- Bar.** See *measure*.
- Barline.** A vertical line through the *staff* that divides it into *measures* (or *bars*).
- Bass.** The lowest-sounding note in a chord, or the lowest-sounding melodic line (Lessons 28 and 32).
- Bass clef.** See *clef*.
- Beam.** A horizontal line that connects notational *stems* to create groupings of two or four *eighth* or *sixteenth notes* (Lesson 7).
- Beat.** A steady, regular rhythmic pulsation (Lesson 6).
- Cadence.** A musical punctuation point that conveys a sense of harmonic arrival, such as an *authentic cadence*, a *half cadence*, or a *plagal cadence* (Lesson 35).
- Chord inversion.** The positioning of the third or fifth of a triad, or the third, fifth, or seventh of a seventh chord, in the bass (Lessons 28 and 31).
- Chord symbols.** Names for *triads* and *seventh chords* that designate their root with a letter name and their quality and position with additional symbols (Lessons 27 and 28).
- Circle of fifths.** The arrangement of the twelve notes into a series of ascending perfect fifths, returning to its starting point after all twelve notes have been traversed (Lessons 15, 16, and 19).
- Clef.** A symbol placed at the beginning of a staff to identify locations on the staff with specific pitches (Lesson 3). The most commonly used clefs are the *treble clef*, which assigns the G above middle C to the second line of the staff, and the *bass clef*, which assigns the F below middle C to the fourth line of the staff (Lessons 3 and 4). Less common are *alto clef* (assigns middle C to the middle line of the staff) and *tenor clef* (which assigns middle C to the fourth line of the staff) (Chapter 1: Supplementary Lesson).

- Compound interval.** An *interval* larger than an *octave*, such as a ninth (compound second), tenth (compound third), or eleventh (compound fourth) (Lesson 21).
- Compound meter.** A *meter* in which the *beat* is divided into three parts and the beat itself is a *dotted note*. The most common compound meter is $\frac{6}{8}$, where the beat is a dotted quarter note (Lesson 12).
- Common time.** Another designation for $\frac{4}{4}$ *meter*, referred to with the *time signature* **C** (Lesson 6).
- Consequent phrase.** The second *phrase* in a *parallel period*, ending with an *authentic cadence* on the *tonic harmony* (Lesson 35).
- Consonance.** The quality of *intervals* and *chords* as relatively harmonious, blended, and stable (compared to *dissonance*) (Lesson 25).
- Descending melodic minor.** See *melodic minor*.
- Diminished triad.** A *triad* that consists of a minor third and a diminished fifth above its *root* (Lesson 27).
- Dissonance.** The quality of *intervals* and *chords* as relatively inharmonious, unblended, and unstable (compared to *consonance*) (Lesson 25).
- Dominant.** A name for *scale-degree* $\hat{5}$ or for the triad built on that degree (Lessons 14, 29, and 32).
- Dominant preparation chord.** A chord that precedes and leads to the dominant. Also called a *predominant chord* (Lesson 34).
- Dominant seventh chord.** A *seventh chord* that consists of a major *triad* and a minor seventh (or a major triad with a minor third added on top). Also called a *major-minor seventh chord* (Lesson 31).
- Dot.** See *augmentation dot*.
- Dotted note.** See *augmentation dot*.
- Double flat.** An *accidental* $\flat\flat$ that lowers the *pitch* of a *note* by two *semitones* (Chapter 1: Supplementary Lesson).
- Double sharp.** An *accidental* $\sharp\sharp$ that raises the *pitch* of a *note* by two *semitones* (Chapter 1: Supplementary Lesson).
- Downbeat.** The first *beat* of a *measure*, which typically receives a sense of weight or accent (Lessons 6 and 10).
- Duple meter.** A *meter* involving two *beats* per *measure*. Common examples are $\frac{2}{4}$, and $\frac{2}{2}$. (Lessons 10 and 11).
- Eighth note.** A duration equivalent to one-half of a *quarter note*. Written with a filled-in *notehead* and a *stem* with a *flag*. When two eighth notes occur together in a pair, it is customary to dispense with the flags and join them with a *beam* (Lesson 7).
- Embellishing tones.** Tones (including *passing tones* and *neighboring tones*) used to decorate tones that belong to a stable harmony. Also called *nonharmonic tones* (Lesson 33).
- Enharmonic equivalents.** Two different names for the same *pitch* (e.g. $C\sharp$ and $D\flat$) or *scale* (e.g. $F\sharp$ major and $G\flat$ major) or *interval* (e.g. $C-D\sharp$ and $C-E\flat$) (Lessons 3, 15, and 22).
- Figured bass.** Numbers that identify the *intervals* formed above a *bass note* (Lesson 28).
- First inversion.** The position of a chord in which the third of a triad or seventh chord is in the bass (Lessons 28 and 31).
- Flag.** A notational symbol attached to a *stem* to turn a *quarter note* into an *eighth note*. A double flag identifies a *sixteenth note* (Lesson 7).
- Flat sign (\flat).** An *accidental* placed before a *note* that lowers its *pitch* by one *semitone* (Lesson 3).
- Grand staff.** See *Great staff*.
- Great staff.** A combination of two staves connected by a brace, the upper with a *treble clef* and the lower with a *bass clef*. Also called a *grand staff* (Lesson 5).
- Half cadence.** An arrival on the *dominant* at the end of a *phrase* (Lesson 35).
- Half note.** A duration equivalent to two *quarter notes*, written as an open *notehead* with a *stem* (Lesson 6).
- Half step.** The smaller of two sizes of *step* (*whole step* is the other). A half step is the distance between two adjacent white keys of the piano where there is no black

key between them (i.e. E–F and B–C) (Lesson 2). More generally, a half step is the smallest musical interval formed between any adjacent keys, white or black. Also called a *semitone*.

Harmonic intervals. *Intervals* comprised of notes sounding at the same time (Lesson 21).

Harmonic minor. A variant form of the minor scale in which scale-degree $\hat{7}$ is raised one *semitone* from its position in the *natural minor* (Lesson 20).

Interval. The distance between two notes, measured in terms of *interval size* and *interval quality* (Lesson 21).

Interval inversion. An *interval* is inverted by reversing the registral order of its upper and lower notes (bottom becomes top and top becomes bottom). An *octave* may be divided into two intervals related by inversion; conversely, an interval can be combined with its inversion to make up an octave (Lesson 23).

Interval quality. Variation among intervals of the same numerical size depending on the number of semitones they contain. Intervals may be *diminished*, *minor*, *perfect*, *major*, or *augmented* in quality (Lesson 22).

Interval size. The number of steps the interval contains (or the number of different letter names it spans), disregarding any accidentals (Lesson 21).

Inversion. See *Interval inversion* or *Chord inversion*.

Key. (1) One of the eighty-eight visible levers comprising a *keyboard* that a pianist depresses to produce musical sounds (Lesson 2). (2) The network of pitch relationships that define one note as a *tonic* and assign subordinate functions to the other notes (Lessons 16 and 19).

Keyboard. The set of *keys* that the player of a piano (or other keyboard instrument) depresses to produce musical sounds. The typical piano keyboard contains eighty-eight keys, some white and some black, each producing a different *pitch* (Lesson 2).

Keyboard style. An arrangement of harmonies on the *great staff* with three voices (*soprano*, *alto*, and *tenor*) in the *treble clef* and one (*bass*) in the *bass clef* (Lesson 32).

Key signature. An arrangement of sharps or flats at the beginning of the staff that defines the major or minor scale in use (Lesson 16).

Leading tone. A name for scale-degree $\hat{7}$ in major or for the triad built on that degree (Lessons 14 and 29). Similarly for scale-degree $\hat{7}$ in minor, when it is raised one *semitone* from its natural position to a position one semitone below the *tonic* (Lessons 17 and 30).

Leap. One of two kinds of melodic motion (*step* is the other). A leap is any motion bigger than a step (Lesson 1).

Ledger lines. Short lines parallel to the lines of the *staff* that function to extend the staff either up or down (Lesson 1).

Major-minor seventh chord. A *seventh chord* that consists of a major *triad* and a minor seventh (or a major triad with a minor third added on top). Also called a *dominant seventh chord* (Lesson 31).

Major scale. A *scale* written above any given note that follows a particular sequence of *whole tones* (WT) and *semitones* (ST): WT–WT–ST–WT–WT–WT–ST (Lesson 14).

Major triad. A triad that consists of a major third and a perfect fifth above its root (Lesson 27).

Measure. A fixed grouping of beats. Common measure lengths are two, three, or four *quarter notes* in duration. Measures are also called *bars* (Lesson 6).

Mediant. A name for scale-degree $\hat{3}$ or for the triad built on that degree (Lessons 14 and 29).

Melodic intervals. *Intervals* comprised of notes sounding one at a time in succession, either ascending or descending in motion (Lesson 21).

Melodic minor. A variant of the minor scale which, in its *ascending* form, raises both scale-degrees $\hat{6}$ and $\hat{7}$ from their positions in the *natural minor*. Its *descending* form is identical to the natural minor (Lesson 20).

Meter. A fixed, recurring arrangement of *beats* in a *measure* (Lesson 6).

Minor scale. A *scale* written above any given note that follows a particular sequence of *whole tones* (WT) and *semitones* (ST): WT–ST–WT–WT–ST–WT–WT (Lesson 17).

- Minor triad.** A *triad* that consists of a minor third and a perfect fifth above its *root* (Lesson 27).
- Natural interval.** An *interval* formed between *notes* without any *accidentals* (sharps or flats) (Lesson 22).
- Natural minor.** The minor scale that corresponds to the key signature, without any alteration of scale-degrees $\hat{6}$ or $\hat{7}$ (Lesson 20).
- Natural seventh chords.** The seven *seventh chords* formed from notes without any *accidentals* (sharps or flats): C-E-G-B, D-F-A-C, E-G-B-D, F-A-C-E, G-B-D-F, A-C-E-G, B-D-F-A (Chapter 5: Supplementary Lesson).
- Natural sign.** An *accidental* placed before a *note* that undoes the effect of a previous *sharp* or *flat sign*, restoring the note to its original, unaltered *pitch* (Lesson 3).
- Natural triads.** The seven *triads* formed from notes without any *accidentals* (sharps or flats): C-E-G, D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, and B-D-F (Lesson 27).
- Neighboring chord.** A chord used to embellish a more stable chord by harmonizing a neighboring note in the bass or soprano (Lesson 33).
- Neighboring tone.** An *embellishing tone* that moves by step away from and back to a harmony tone (Lesson 33).
- Nonharmonic tones.** See *Embellishing tones*.
- Note.** A symbol used in music notation to represent the duration and *pitch* of a sound (Lesson 1). More casually, the term *note* is used throughout this book to refer to any musical sound or tone.
- Notehead.** An open or filled-in oval that specifies where on the *staff* a *note* is to occur (Lesson 1).
- Octave.** The *interval* between two notes with the same letter name (Lesson 2).
- Octave designation.** A way of assigning a *pitch* to a particular *octave* by attaching a number to its letter name. Middle C, for example, is designated C4, and all of the notes above it, but lower than the next higher C (C5), also lie in the 4-octave (Lesson 5 and Chapter 1: Supplementary Lesson).
- Octave sign.** A text symbol (8va or 8vb) used to indicate that *notes* should be played one *octave* higher or lower than written (Chapter 1: Supplementary Lesson).
- Parallel keys.** Major and minor scales that share the same tonic. For example, D major is the *parallel major* of D minor, and D minor is the *parallel minor* of D major (Lesson 19).
- Parallel period.** A combination of *antecedent* and *consequent phrases* (Lesson 35).
- Passing chord.** A chord used to connect two more stable chords by harmonizing a passing tone in the bass (Lesson 33).
- Passing tone.** An *embellishing tone* that fills in the space between two harmony tones that lie the interval of a third apart (Lesson 33).
- Period.** A longer *phrase* that contains at least two shorter ones (Lesson 35).
- Phrase.** A self-contained group of *measures* that ends with a *cadence* (Lesson 35).
- Pickup.** See *anacrusis*.
- Pitch.** A musical sound at some particular point along the continuum from the lowest to the highest audible sound. Each of the eighty-eight keys of the piano keyboard represents a distinct pitch (Lessons 1 and 2).
- Plagal cadence.** A progression from *subdominant* to *tonic* at the end of a *phrase*, usually occurring after an *authentic cadence* as an extra confirmation (Lesson 35).
- Predominant chord.** See *Dominant preparation chord*.
- Progression.** A succession of harmonies in which each leads purposefully to the next (Lesson 32).
- Prolongation.** The extension in time of a harmony through the use of *embellishing tones* (including *passing tones* and *neighboring tones*) (Lesson 33).
- Quadruple meter.** A *meter* involving four *beats per measure*. The most common example is $\frac{4}{4}$ (Lesson 11).
- Quarter note.** The most common unit of musical duration, written with a filled-in *notehead* and a *stem* (Lesson 6).
- Relative keys.** Major and minor scales that share the same key signature. For example, F major is the *relative major* of D minor, and D minor is the *relative minor* of F major (Lesson 19).
- Rest.** A silence of a specified duration (Lesson 9).

- Rhythm.** A measure of musical activity in time, including particularly duration (Lesson 6).
- Roman numerals.** A nomenclature for identifying the *roots* of *triads* or *seventh chords* according to their *scale-degree* (Lessons 29 and 30).
- Root.** The fundamental, generating tone of a *triad* or *seventh chord*. When the harmony is written in the closest possible stack of thirds, the root will be the lowest note (Lesson 27).
- Root position.** The position of a *triad* or *seventh chord* in which the *root* is in the *bass* (Lesson 28).
- Scale.** A collection of notes used in a musical composition and customarily written in ascending order within an *octave* (Lesson 14).
- Scale degree.** The order position of each note within a scale: the first note of the scale is the first degree; the second note is the second degree; and so on (Lessons 14 and 17).
- Scale-degree name.** Each degree of the *scale* is identified by a customary name: $\hat{1}$ = *tonic*; $\hat{2}$ = *supertonic*; $\hat{3}$ = *mediant*; $\hat{4}$ = *subdominant*; $\hat{5}$ = *dominant*; $\hat{6}$ = *submediant*; $\hat{7}$ in major = *leading tone*; $\hat{7}$ in minor = *subtonic* or *leading tone* (Lessons 14 and 17).
- Scale-degree number.** Each degree of the scale is assigned an ordinal number, usually written with a caret over it (Lessons 14 and 17).
- Second inversion.** The position of a chord in which the fifth of a triad or seventh chord is in the *bass* (Lessons 28 and 31).
- Semitone.** The smallest musical distance, equivalent to the *interval* between any two adjacent *keys* (black or white) on the *keyboard* (Lessons 3 and 14). Also called a *half step*.
- Seventh chord.** A *triad* plus the *interval* of a seventh over a shared *root* (or a triad plus an additional third on top) (Lesson 31).
- Sharp sign (#).** An *accidental* placed before a *note* that lowers its *pitch* by one semitone (Lesson 3).
- Simple interval.** An interval smaller than an octave (e.g. a second, third, fourth, fifth, sixth, or seventh) (Lesson 21).
- Simple meter.** A *meter* in which the *beat* is divided into two parts. In $\frac{4}{4}$, for example, the quarter-note beat is divided into two eighth notes (Lesson 12).
- Sixteenth note.** A duration equivalent to one half of an *eighth note* or one quarter of a *quarter note*. Written with a filled-in *notehead* and a *stem* with a double *flag*. When four sixteenth notes occur together as a group, it is customary to dispense with the flags and join them with a double *beam* (Lesson 7).
- Sixty-fourth note.** A duration equivalent to one-half of a thirty-second note or one-quarter of a *sixteenth note*. Written with a filled-in *notehead* and a *stem* with a quadruple *flag* or *beam* (Chapter 2: Supplementary Lesson).
- Slur.** A curved line that connects two notes of the different *pitch*, and indicates that they are to be smoothly connected in performance (not to be confused with a *tie*, which connects and combines two notes of the same pitch) (Lesson 8).
- Solfège syllables.** Syllables (do, re, mi, fa, sol, la, ti) used to name *scale degrees* when music is sung (Lessons 14 and 17).
- Soprano.** The highest note in a chord or the highest-sounding melodic line (Lessons 28 and 32).
- Staff.** Five parallel lines separated by four spaces. Music is written by positioning *notes* on the lines or in the spaces (Lesson 1).
- Stem.** A vertical line that extends up or down from a *notehead*, used to define particular durations (Lesson 6).
- Step.** One of two kinds of melodic motion (*leap* is the other). As represented on the *staff*, a step involves motion from a line up or down to an adjacent, space, or from a space up or down to an adjacent line (Lesson 1).
- Subdominant.** A name for *scale-degree* $\hat{4}$ or for the triad built on that degree (Lessons 14 and 29).
- Submediant.** A name for *scale-degree* $\hat{6}$ or for the triad built on that degree (Lessons 14 and 29).
- Subtonic.** A name for *scale-degree* $\hat{7}$ in minor—a *whole tone* below the *tonic*—or for the triad built on that degree (Lessons 17 and 30).

- Supertonic.** A name for *scale-degree* $\hat{2}$ or for the triad built on that degree (Lessons 14 and 29).
- Syncopation.** The contradiction of a metrical pattern that results in strong beats made weak and weak beats made strong (Lesson 13).
- Tempo.** The speed of the *beats*, customarily indicated either with a one-word character description or with the number of beats per minute (Lesson 6).
- Tenor.** The second-lowest note in a chord or the second-lowest-sounding melodic line (Lesson 32).
- Tenor clef.** See *clef*.
- Third inversion.** The position of a chord in which the seventh of a seventh chord is in the bass (Lesson 31).
- Thirty-second note.** A duration equivalent to one-half of a *sixteenth note* or one-quarter of an *eighth note*. Written with a filled-in *notehead* and a *stem* with a triple *flag* or *beam* (Chapter 2: Supplementary Lesson).
- Tie.** A curved line that connects two notes of the same *pitch* (not to be confused with a *slur*, which connect two notes of different *pitch*). The tie combines those two notes into a single note whose duration is the sum of the two notes (Lesson 8).
- Time signature.** A pair of vertically aligned numbers placed at the beginning of the *staff* to indicate which note value is acting as the *beat* and how many beats there are in the *measure*. Common time signatures are $\frac{4}{4}$, $\frac{2}{4}$, and $\frac{3}{4}$. The number at the bottom indicates which note value is acting as the beat (4 indicates a quarter note) and the number at the top indicates the number of beats per measure (Lesson 6).
- Tonic.** A name for *scale-degree* $\hat{1}$ or for the triad built on that degree (Lessons 14, 29, and 32).
- Transposition.** Rewriting a *scale*, melody, passage, or piece at a different *pitch* level (Lessons 15 and 18).
- Treble clef.** See *clef*.
- Triad.** The basic harmony of tonal music, consisting of three notes: a fifth divided into two thirds. There are four different qualities of triad: *diminished*, *minor*, *major*, *augmented*. Triads consist of a *root*, a *third*, and a *fifth* (Lesson 27).
- Triple meter.** A *meter* involving three *beats* per *measure*. The most common example is $\frac{3}{4}$ (Lesson 11).
- Triplet.** A rhythmic value that divides into three parts a note that is normally divided in two. A quarter note, for example, is usually divided into two eighth notes, but can be divided instead into an eighth-note triplet (Chapter 2: Supplementary Lesson).
- Tritone.** Name sometimes given to the interval of the augmented fourth, because it spans three whole tones (Lesson 24).
- Upbeat.** The last *beat* in a *measure* which, although weak in relation to the *downbeat*, nonetheless gives a sense of directed, dynamic motion toward the *downbeat* (Lessons 6 and 10).
- Voices.** The distinct registral lines that move through a *progression* of harmonies: *soprano*, *alto*, *tenor*, and *bass* (Lesson 32).
- Voice leading.** The movement of *voices* from chord to chord within a *progression* of harmonies (Chapter 6: Supplementary Lesson).
- Whole note.** A duration equivalent to two *half notes* or four *quarter notes*, written as an open *notehead* with no *stem* (Lesson 6).
- Whole step.** The larger of two different sizes of *step* (*half step* is the other). A whole step is the distance between two adjacent white keys of the piano where there is no black key between them (i. e. C–D, D–E, F–G, G–A, and A–B) (Lesson 2). A whole step consists of two half steps. Also called a *whole tone*.
- Whole tone.** An *interval* comprised of two semitones (Lesson 14). Also called a *whole step*.