

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|-----------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| A | | | | | | | | | | | | | | |
| Accelerando | | | | | | | 7 | | | | | | | Gradually getting faster |
| Accent | | | | 4 | | | | | | | | | | Strong emphasis |
| Acciaccatura | | | | | | | | | | | | 12 | | A very quick grace note that has no time value and no emphasis |
| Accidental | | | | 4 | | | | | | | | | | Sharp, flat or natural sign not in the key signature |
| Accompaniment | | | | 4 | | | | | | | | | | Any part or parts that complement the melody |
| Adagio | | | | 4 | | | | | | | | | | Slow speed |
| Added Sixth Chord | | | | | | | | | | | | 11 | | Root position triad that contains an extra pitch a major 6th above the bass note |
| ad libitum | | | | | | | | | | | | | 12 | With liberty |
| Aeolian (Mode) | | | | | | | | | | 10 | | | | A mode in which half steps occur between the 2 nd & 3 rd and 5 th & 6 th scale degrees |
| Affettuoso | | | | | | | | | | | | | 12 | Tender |
| Agitato | | | | | | | | | 9 | | | | | Excited, agitated |
| Agogic Accent | | | | | | | | | | | | | 11 | A stress or emphasis due to lengthening of duration, not increased volume |
| “A” Instrument | | | | | | | | | 9 | | | | | An instrument whose sounding pitch is a minor 3 rd lower than the notated pitch |
| Alberti Bass | | | | | | 6 | | | | | | | | Accompaniment pattern using a three note chord (bottom, top, middle, top) |
| Alla breve | | | | | | | 7 | | | | | | | 2/2 time signature or Cut time |
| Allargando | | | | | | | | | | 10 | | | | Becoming gradually slower and more stately |
| Allegretto | | | | | | 6 | | | | | | | | Fast enough |
| Allegro | | | | 4 | | | | | | | | | | Fast speed |
| Allemande | | | | | | | | | | | | 10 | | An elegant court dance at a moderate tempo, in duple or quadruple time |
| Alto | | | | | | | | 8 | | | | | | A female voice; the second highest of the four standard singing voices |
| Alto Clef | | | | | | | | | | | | | 12 | C-clef on the third line of the staff; used by violists |
| Anacrusis (Upbeat, Pick-Up) | | | | | | | | | | | | | 11 | One or more unstressed notes before the first barline of a piece or passage |
| Andante | | | | | 5 | | | | | | | | | Casual walking speed |
| Animato | | | | | | | | | 9 | | | | | Played in an animated manner |
| Answer | | | | | | | | | 9 | | | | | In a fugue, the ‘answer’ is the second entry of the subject, imitating the subject or motive in another key |
| Anticipation | | | | | | | | | 9 | | | | | An unaccented non-chord tone that comes before the chord to which it belongs |
| Appassionato | | | | | | | | 8 | | | | | | With passion |
| Appoggiatura | | | | | | | | | | | | 10 | | A grace note that precedes and takes half the time value from the principal note |
| Arco | | | | | 5 | | | | | | | | | Bowed |
| Aria | | | | | | | | | | | | | 12 | An operatic (or oratorio) solo focusing on the character’s emotions |
| Arpeggiated Chord | | | | | | | | | 9 | | | | | Notes of a chord played individually, “rolled chord” |
| Arpeggio | | | | 4 | | | | | | | | | | The notes of a chord played one after another from tonic to tonic |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|--------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Arranging | | | | | | | | | | | | | 12 | Assigning specific pitches, chords or melodies to particular instruments; for solos or small ensembles |
| Arrhythmic | | | | | | | | | | | | | 11 | Without rhythm; lacking a steady beat or pulse |
| Articulation | | | | 4 | | | | | | | | | | The attack and release of a note with connected or separated sound |
| Art Song | | | | | | | | 8 | | | | | | Western vocal music composition, usually written for one voice with piano accompaniment, and usually in the classical art music tradition |
| Assai | | | | | | | | | 9 | | | | | Enough |
| Asymmetrical | | | | | | | | | | | | 10 | | Meter in which beats are of unequal length (ex. 5/8, 7/8) |
| a tempo | | | | 4 | | | | | | | | | | Return to the original tempo |
| Atonality | | | | | | | | | | | | | 12 | Absence of tonal structure and key signatures |
| Attacca | | | | | | | | | | | | 10 | | To continue without pause |
| Augmentation | | | | | | | | | | | | | 12 | Lengthening, usually doubling, the time values of the notes of a melody or motive |
| Augmented | | | | | | | 7 | | | | | | | One of four sound qualities that is a half step larger than a major or perfect sound |
| Augmented Interval | | | | | | | 7 | | | | | | | An interval one-half step larger than a perfect or major interval |
| Augmented Sixth Chord | | | | | | | | | | | | | | A chord containing the interval of an augmented 6 th , usually between scale degrees <i>b</i> 6 and #4. This chord typically occurs directly before the dominant |
| Augmented Triad | | | | | | | 7 | | | | | | | A triad made larger than a major triad by raising the 5 th one-half step |
| Authentic Cadence | | | | | | 6 | | | | | | | | Dominant chord to tonic chord that ends a phrase |
| B | | | | | | | | | | | | | | |
| Baritone | | | | | | | | | | | | | 10 | The male singing voice pitched between tenor and bass singing voices |
| Barlines | | | | | | | | | | | | | | Vertical lines that divide music into measures |
| Bass | | | | | | | | 8 | | | | | | A male singing voice; the lowest of the four standard singing voices |
| Bass C | | | | 3 | | | | | | | | | | The 3 rd "C" from the bottom on the piano keyboard |
| Bass Clef Sign | | | | | | | | | | | | | | A symbol that indicates notes below Middle C |
| Bass Clef Sign (new def) | | 2 | | | | | | | | | | | | Identifies the F on the fourth line |
| Basso Continuo (Thorough Bass) | | | | | | | | | | | | | 11 | Lowest part in most Baroque music, functioning as both a melodic and harmonic bass |
| Bass Staff | | 2 | | | | | | | | | | | | Staff with a bass clef sign |
| Beam | | | | 4 | | | | | | | | | | A horizontal line that connects two or more notes |
| Beat | | | | | | | | | | | | | | A steady pulse |
| Beat Division | | | | | 5 | | | | | | | | | To divide a beat into two or more parts |
| Beat Subdivision | | | | | | | | 8 | | | | | | To further divide an already divided beat |
| Beat Unit | | | | | | 6 | | | | | | | | What kind of note gets one beat in a measure [In simple meter, the number of beats in a measure (2/4, 4/4=quarter note, 3/8=8 th note). In compound meter, three times the note value represented by the lower number (6/8 or 9/8=3x 8 th note=dotted quarter note, 3/16=3x 16 th note=dotted 8 th note, 3/2=3x half note=dotted whole note)] |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|---------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| “Bb” Instrument | | | | | | | | | 9 | | | | | An instrument whose sounding pitch is one whole step lower than the notated pitch |
| Binary | | | 4 | | | | | | | | | | | Two-part form (AB) |
| Bitonality | | | | | | | | | | | | 12 | | The simultaneous use of two different keys |
| Blocked Chord | | 2 | | | | | | | | | | | | Three or more chord tones played at the same time |
| Blues Scale | | | | | | | | | | | | 11 | | Notes from which performers can choose when improvising a blues melody (1-3b-4-4# or 5b-5-7b) |
| Brace | | 2 | | | | | | | | | | | | Symbol used to join staves of the same instrument |
| Bracket | | | | | | | | | | | | | 12 | An additional vertical line joining staves to show grouping of instruments that function as a unit (i.e. string section) |
| Breve | | | | | | | | | | 10 | | | | A whole note with two vertical lines on either side that equals two whole notes |
| Bridge | | | | | | | | | | | | | 11 | <ol style="list-style-type: none"> 1. After the answer in a fugue exposition, music that harmonically prepares for the subject to re-enter in the tonic 2. In quaternary song form, the contrasting B section 3. In popular music, the contrasting section that comes before the return of the chorus |
| Broken Chord | | | 3 | | | | | | | | | | | Three or more chord tones played one at a time |
| C | | | | | | | | | | | | | | |
| Cadence | | | | | 6 | | | | | | | | | Notes or chords that end a phrase |
| Cadenza | | | | | | | | | 9 | | | | | A virtuosic, ornamental solo passage that includes technical challenges |
| Calando | | | | | | | | | | | | | 12 | Growing softer and slower |
| Canon | | | | | | | | | | | | | 11 | A melody that is imitated by other voices at a specific interval |
| Cantabile | | | | | | | 7 | | | | | | | In a singing manner |
| Cantus Firmus | | | | | | | | | | | | | 11 | A given melody against which counterpoint is written |
| C Clef | | | | | | | 7 | | | | | | | A movable clef that identifies Middle C by the point on the staff at which the two curved lines join together in the middle allowing any one of the five lines to be identified as Middle C |
| C Clef Sign | | | | | | | 7 | | | | | | | Identifies the location of Middle C |
| Cédez | | | | | | | | | | | | | 12 | Slow down and become softer |
| Chorale | | | | | | | | | | | | | 11 | A single voice German hymn tune; 4-part chorales are harmonized versions of these tunes |
| Chord | | 2 | | | | | | | | | | | | Three or more chord tones played at the same time or separately |
| Chord Progression | | | | | | | 7 | | | | | | | Moving from one chord to another |
| Chord Tone | | | 4 | | | | | | | | | | | A note that belongs to a chord |
| Chromatic Half Step | | | | | | | | 8 | | | | | | A half step with two notes that use the same letter name |
| Chromatic Scale | | | | | | | | 8 | | | | | | Scale that uses only half steps |
| “C” Instrument | | | | | | | | | 9 | | | | | An instrument whose sounding pitch is the same as the notated pitch |
| Circle of Fifths | | | | | | 6 | | | | | | | | A circular diagram that shows the relationship between keys. It organizes the 12 chromatic pitches as a sequence of perfect 5 ^{ths} |
| Classical Suite (Baroque Suite) | | | | | | | | | | | | | 10 | A number of movements, each in the character of a dance, usually in the same key. Four standard movements are Allemande, Courante (or Corrente), Sarabande and Gigue |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|-----------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Clef Sign | | 2 | | | | | | | | | | | | Sign that fixes the pitch of the notes on a staff |
| Close Position | | | | | | | | | 9 | | | | | Notes of a triad that are an octave or less between adjacent voices (may have a larger span between bass and tenor voices) |
| Coda | | | | | | 6 | | | | | | | | Ending section |
| Common Time | | | 3 | | | | | | | | | | | 4/4 time signature; C |
| Compound Meter | | | | | | | 7 | | | | | | | Meters in which the beat divides into three and can further subdivide into six |
| Con | | | | | | | | 8 | | | | | | With |
| Con Brio | | | | | | | | | | 10 | | | | Brightly, with vigor |
| Concerto | | | | | | | | | 9 | | | | | A composition for solo instrument and orchestra |
| Con Dolore, (Doloroso) | | | | | | | | | | 10 | | | | With sorrow, sorrowful; expressive of pain or grief |
| Con Fuoco | | | | | | | | | | 10 | | | | With fire |
| Conjunct | | | | | | | | | | | 11 | | | Melodic line that moves primarily by step |
| Con Moto | | | | | | | | | | 10 | | | | With motion |
| Consonance | | | | | | | | | 9 | | | | | Opposite of dissonance; harmonious sounds |
| Contralto | | | | | | | | | | 10 | | | | The lowest female singing voice |
| Contrary Motion | | | | 4 | | | | | | | | | | Notes that move in opposite directions |
| Counterpoint | | | | | | | 7 | | | | | | | Combination of two or more independent melodies |
| Countersubject | | | | | | | | | | 10 | | | | In a fugue, contrasting melody to the subject |
| Counter Tenor (Contratenor) | | | | | | | | | | 10 | | | | The male voice higher than the tenor singing voice |
| Courante (Corrente) | | | | | | | | | | 10 | | | | A court dance in triple time characterized by a running or gliding step |
| Crescendo | | | | 4 | | | | | | | | | | Gradually getting louder |
| “C” Score | | | | | | | | | | | | 12 | | A score that shows the sounding pitches for transposing instruments; identified by a score in which all the key signatures are the same in all instruments |
| D | | | | | | | | | | | | | | |
| Da Capo | | | | 4 | | | | | | | | | | “The head”; repeat from the beginning |
| Dal Segno | | | | | 5 | | | | | | | | | Repeat from the sign |
| Deceptive Cadence | | | | | | | | | 9 | | | | | Cadence that begins with the dominant chord and resolves to the submediant |
| Decrescendo | | | | 4 | | | | | | | | | | Gradually getting softer |
| Delicato | | | | | | | | | | 10 | | | | Delicately |
| Détaché | | | | | | | | | 9 | | | | | Primarily used in string playing and meaning to play each note with the bow separately |
| Development | | | | | | | | 8 | | | | | | A section of a sonata in which themes or motives are varied from the exposition |
| Diatonic Half Step | | | | | | | | 8 | | | | | | Half step using two letter names |
| Diminished | | | | | | | 7 | | | | | | | One of four sound qualities that is a half step smaller than a minor or perfect sound |

GMTA THEORY MASTER VOCABULARY LIST

| VOCABULARY | DEFINITION | | | | | | | | | | | | | |
|-----------------------------|------------|---|---|---|---|---|---|---|---|----|----|----|---|--|
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Diminished Interval | | | | | | | 7 | | | | | | An interval one-half step smaller than a minor or perfect interval | |
| Diminished Seventh Chord | | | | | | | | 8 | | | | | A diminished triad with an added diminished 7 th interval; each interval is a minor 3 rd apart; divides the octave into 4 equal parts | |
| Diminished Seventh Interval | | | | | | | | 8 | | | | | An interval produced by reducing a minor 7 th by one-half step; enharmonically equivalent to a major sixth | |
| Diminished Triad | | | | | | | 7 | | | | | | A triad made smaller than a minor triad by lowering the 5 th one-half step | |
| Diminuendo | | | | 4 | | | | | | | | | Gradually getting softer | |
| Diminution | | | | | | | | | | | | 12 | Shortening, usually by half, the time values of the notes of a melody or motive | |
| “D” Instrument | | | | | | | | | 9 | | | | An instrument whose sounding pitch is one whole step higher than the notated pitch | |
| Disjunct | | | | | | | | | | | | 11 | Melodic line that moves primarily by skip or leap | |
| Dissonance | | | | | | | | | 9 | | | | The opposite of consonance; discordant sounds | |
| Dolce | | | | | 5 | | | | | | | | Sweetly | |
| Dominant | | | 3 | | | | | | | | | | The 5 th degree of a scale | |
| Dominant Seventh Chord | | | | | | | | 8 | | | | | A chord that begins on the 5 th step of a scale, comprised of a major triad and minor 7 th | |
| Dorian (Mode) | | | | | | | | | | | | 10 | A mode in which half steps occur between the 2 nd & 3 rd and 6 th & 7 th scale degrees | |
| Dot | | | | | | 6 | | | | | | | Rhythmic notation that adds half the value of the preceding note or rest; notated by a dot to the immediate right of the head of a space note, and to the right and the space above the head of a line note | |
| Dotted Half Note | | | 3 | | | | | | | | | | A note with a hollow notehead, a stem, and a dot beside the notehead | |
| Double Barline | | | | | | 6 | | | | | | | Two vertical lines that separate sections of a piece | |
| Double Dot | | | | | | | | | | | | 11 | Rhythmic notation that adds a half plus a quarter of the value of the preceding note or rest | |
| Double Flat | | | | | | | | | 9 | | | | Lowers a note 2 half steps | |
| Double Sharp | | | | | | | | | 9 | | | | Raises a note 2 half steps | |
| Downbeat | | | | 4 | | | | | | | | | An accented beat, usually the first beat of the measure | |
| Duple Meter | | | | | 5 | | | | | | | | Two beats to a measure | |
| Duplet | | | | | | | | 8 | | | | | Two equal notes to be played in the time of three notes of the same value | |
| Dynamics | | | | | | | | | | | | | Loudness or softness | |
| E | | | | | | | | | | | | | | |
| “Eb” Instrument | | | | | | | | | 9 | | | | An instrument whose sounding pitch is a major 6 th lower or minor 3 rd higher than the notated pitch | |
| Eighth Note | | | | 4 | | | | | | | | | Note with filled-in notehead, stem, and flag | |
| Ending Barline | | | | | | | | | | | | | Thin line and thick line that indicate the end of a piece | |
| Enharmonic | | | | | | 6 | | | | | | | Sounds the same but is spelled differently | |
| Episode | | | | | | | | | | | | 11 | A modulating passage in a fugue; a contrasting section in a rondo | |
| Escape Tone | | | | | | | | | | | | | 12 | An unaccented non chord tone approached by step and resolved by leap in the opposite direction |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|---------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|--|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Espressivo | | | | | | | 7 | | | | | | With expression | |
| Exposition | | | | | | | | 8 | | | | | Statement of themes in a sonata | |
| Extended Tertian Harmony | | | | | | | | | | 10 | | | Harmony using chords built in thirds, that extend beyond the 7 th in a triadic chord (9 th , 11 th , 13 th) | |
| F | | | | | | | | | | | | | | |
| Facile | | | | | | | | 8 | | | | | Easy | |
| Fermata | | | | | 5 | | | | | | | | Hold or pause | |
| Figured Bass | | | | | | 6 | | | | | | | Arabic numbers representing the intervals to be played above the bass that indicate accompanying harmonies | |
| Fine | | | | 4 | | | | | | | | | End | |
| “F” Instrument | | | | | | | | | 9 | | | | An instrument whose sounding pitch is a perfect 5 th lower than the notated pitch | |
| First Inversion | | | | | | 6 | | | | | | | A chord in which the root is the highest note | |
| Fixed <i>do</i> (Solfege) | | | | | | | | | | | 11 | | In fixed <i>do</i> , the syllables are equivalent in meaning to letter names (i.e. <i>do</i> =C, <i>re</i> =D, etc.) | |
| Flag | | | | 4 | | | | | | | | | A wavy line attached to the stem of a single notehead to shorten its duration | |
| Flat | | | 3 | | | | | | | | | | A symbol that means to lower a tone a half step | |
| Flat Sign | | 2 | | | | | | | | | | | A symbol to the left of the note, on the same line or space as the notehead | |
| Folk Song | | | | | | | | 8 | | | | | Song that originates in a traditional popular culture of a country or that is written in such a style, often transmitted through an oral tradition | |
| Form | | | | 4 | | | | | | | | | The arrangement of sections in a piece of music | |
| Forte | | 2 | | | | | | | | | | | Loud | |
| Fortepiano | | | | | | | | 8 | | | | | Play loudly and immediately change to play softly | |
| Forte-Piano | | | 3 | | | | | | | | | | Play first time loud, second time soft | |
| Fortissimo | | | | 4 | | | | | | | | | Very loud | |
| Fortississimo | | | | | | 6 | | | | | | | Extremely loud; triple forte | |
| Fugue | | | | | | | | | 9 | | | | A piece that includes the systematic imitation of a principal theme with counterpoint (polyphonic) | |
| Full Score | | | | | | | | | | | | 12 | Musical notation showing each instrumental part of a piece on separate staves | |
| Furioso | | | | | | | | | | | 11 | | Furiously, wildly | |
| G | | | | | | | | | | | | | | |
| Giocoso | | | | | | | | | | | | 11 | Humorous | |
| Gigue | | | | | | | | | | 10 | | | A lively Baroque dance in 6/8 time, usually the last movement in a suite | |
| Giusto | | | | | | | | | | | | 12 | In strict tempo | |
| Glissando | | | | | | | | 8 | | | | | “To glide” (fr), a glide from one pitch to another | |
| Grace Note | | | | | | | | | 9 | | | | An embellishment not essential to the harmony or melody | |
| Grandioso | | | | | | | | | 9 | | | | With grandeur, majestically | |

GMTA THEORY MASTER VOCABULARY LIST

| VOCABULARY | | | | | | | | | | | | | DEFINITION |
|-------------------------------|---|---|---|---|---|---|---|---|---|----|----|----|--|
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| Grand Staff | | 2 | | | | | | | | | | | Treble and bass staff with connecting barline, brace and ending barline |
| Graphic Notation | | | | | | | | | | | 11 | | Notation in which both pitch and duration are indicated with non-standard symbols |
| Grave | | | | | | | | | | 10 | | | Slow and solemn |
| Grazioso | | | | | | | 7 | | | | | | Graceful, elegant |
| H | | | | | | | | | | | | | |
| Half Cadence | | | | | | | 7 | | | | | | Cadence that ends on the dominant chord |
| Half-Diminished Seventh Chord | | | | | | | | 8 | | | | | A diminished triad with an added minor 7 th interval |
| Half Note | | | | | | | | | | | | | A note that has a hollow notehead and a stem |
| Half Step | | | 3 | | | | | | | | | | From one note to the very next note, up or down |
| Harmonic Analysis | | | | | | | 7 | | | | | | Identifying and/or labeling the function of chords in a progression |
| Harmonic Interval | | | 3 | | | | | | | | | | Two notes played at the same time |
| Harmonic Minor Scale | | | | | | 6 | | | | | | | Eight stepwise notes using the pattern: (begin) whole step, half step, two whole steps, half step, one-and-a-half steps, half step |
| Harmonize | | | | | | | | 8 | | | | | To add intervals, chords or progressions of chords to complement the melody |
| Harmony | | | | 4 | | | | | | | | | Intervals, chords or progressions of chords that complement the melody |
| Hemiola | | | | | | | | 8 | | | | | Shifting between two groups of three beats and three groups of two beats |
| Homophonic | | | | | | | | | 9 | | | | A melody supported by accompanying harmonies |
| I | | | | | | | | | | | | | |
| "I" (Twelve-tone Row) | | | | | | | | | | | | 12 | Inversion: the prime form of the row with all intervals of the row inverted |
| Imitation | | | | | | | 7 | | | | | | The immediate restatement of a melody or motive in another voice or part |
| Imperfect Authentic Cadence | | | | | | | | 8 | | | | | A V-I cadence weakened by ending without the root in the bass of either chord and/or without the tonic in the top voice |
| Improvisation | | | | | | | 7 | | | | | | Extemporized musical performance |
| Interval | | | | | | | | | | | | | The distance between two notes |
| Invention | | | | | | | 7 | | | | | | A short composition in two-part counterpoint |
| Inversion | | | | | 5 | | | | | | | | To change the position of the notes of a chord |
| Ionian (Mode) | | | | | | | | | | 10 | | | A mode in which half steps occur between the 3 rd & 4 th and 7 th & 8 th scale degrees; sounds the same as a major scale |
| J | | | | | | | | | | | | | |
| Jeté | | | | | | | | | | | | 12 | (Fr: 'thrown') In string playing, a bow stroke that bounces or ricochets off the strings. Composers specify the number of rebounds, usually between 2 and 6 |

| | | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|-------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|--|---|--|
| VOCABULARY | | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | | |
| K | | | | | | | | | | | | | | | |
| Key Signature | | | | 4 | | | | | | | | | | | Sharps or flats between the clef sign and time signature that alter the notes in the piece |
| L | | | | | | | | | | | | | | | |
| Langsam | | | | | | | | | | | | 12 | | Slow | |
| Largamente | | | | | | | | | | | | 11 | | Largely, broadly | |
| Largando | | | | | | | | | | | | 12 | | Growing broader, slower and more marked | |
| Largo | | | | | 6 | | | | | | | | | Stately, broad, very slow | |
| Leading Tone | | | | | | | | 8 | | | | | | The 7 th degree of a scale | |
| Leap | | 2 | | | | | | | | | | | | Note movement by more than a third | |
| Lebhaft | | | | | | | | | | | | 12 | | Lively | |
| Ledger Lines | | 2 | | | | | | | | | | | | Short horizontal lines that add notes above or below the staff | |
| Legato | | 2 | | | | | | | | | | | | Smooth, connected | |
| Leggiero | | | | | | | | | 9 | | | | | Lightly | |
| Lento | | | | | | | 7 | | | | | | | Slow | |
| Libretto | | | | | | | | | | | | 11 | | The text of a work such as an opera or other long vocal work | |
| L'istesso | | | | | | | | | | | | 11 | | Same tempo | |
| Loco | | | | 5 | | | | | | | | | | Return to the original location | |
| Locrian (Mode) | | | | | | | | | | 10 | | | | A mode in which half steps occur between the 1 st & 2 nd and 4 th & 5 th scale degrees | |
| Lower Neighbor | | | | | | | | 8 | | | | | | A non-chord tone that goes down a step from the first chord and up a step to the next | |
| Lunga | | | | | | | | | | | | 12 | | Linger | |
| Lustig | | | | | | | | | | | | 12 | | Merry, cheerful | |
| Lydian (Mode) | | | | | | | | | | 10 | | | | A mode in which half steps occur between the 4 th & 5 th and 7 th & 8 th scale degrees | |
| M | | | | | | | | | | | | | | | |
| Madrigal | | | | | | | | | | | | 11 | | A type of secular vocal music typical of the Renaissance and early Baroque periods. It is usually unaccompanied, through-composed, and features from two to six voices | |
| Maestoso | | | | | | | 7 | | | | | | | With majesty | |
| Main Droite (fr) | | | | | | | | | | | | 11 | | Right hand | |
| Main Gauche (fr) | | | | | | | | | | | | 11 | | Left hand | |
| Major | | | | 4 | | | | | | | | | | One of four sound qualities establishing the character of a piece, generally described as happy, bright or cheerful | |
| Major Interval | | | | 4 | | | | | | | | | | The distance of the 2 nd , 3 rd , 6 th , or 7 th measured from the tonic; the intervals are a part of the tonics' major scale | |
| Major Pentascale | | | | 4 | | | | | | | | | | Five stepwise notes using the pattern: (begin) whole step, whole step, half step, whole step | |

GMTA THEORY MASTER VOCABULARY LIST

| VOCABULARY | | | | | | | | | | | | | DEFINITION |
|-----------------------|---|---|---|---|---|---|---|---|---|----|----|----|--|
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| Major Scale | | | 3 | | | | | | | | | | Eight stepwise notes using the pattern: (begin) two whole steps, half step, three whole steps, half step; Scale formed by two tetrascales |
| Major Seventh Chord | | | | | | | | 8 | | | | | A chord consisting of a major triad and major seventh (MM7; common name M7) |
| Major Triad | | | | 4 | | | | | | | | | The root, third and fifth of a major pentascale or scale |
| Mano Destra (It) | | | | | | | | | | | 11 | | Right hand |
| Mano Sinestra (It) | | | | | | | | | | | 11 | | Left hand |
| Marcato | | | | | | | | | 9 | | | | Marked |
| MD Sotto | | | | | | | | | | | 11 | | Right hand under left hand |
| Measure | | | | | | | | | | | | | The space between barlines |
| Mediant | | | | | | | | 8 | | | | | The 3 rd degree of a scale |
| Melismatic | | | | | | | | | | | | 12 | Texted music in which a single syllable is stretched out over multiple notes |
| Melodic Interval | | | 3 | | | | | | | | | | Two notes played one at a time |
| Melodic Minor Scale | | | | | | | 7 | | | | | | Eight stepwise notes, ascending, using the pattern: (begin) whole step, half step, four whole steps, half step; followed by a descending natural minor scale |
| Meno | | | | | | 6 | | | | | | | Less |
| Meno Mosso | | | | | | 6 | | | | | | | Less motion |
| Meter | | | 3 | | | | | | | | | | The grouping of rhythm in a repeated pattern of strong and weak beats |
| Mezzo | | | 3 | | | | | | | | | | Middle, medium, moderate or half |
| Mezzo Forte | | | 3 | | | | | | | | | | Moderately loud |
| Mezzo Piano | | | 3 | | | | | | | | | | Moderately soft |
| Mezzo Soprano | | | | | | | | | | 10 | | | The female voice pitched between the soprano and alto singing voices |
| Middle C | | | | | | | | | | | | | The 4 th "C" from the bottom of the piano keyboard |
| Minor | | | | 4 | | | | | | | | | One of four sound qualities establishing the character of a piece, generally described as sad, dark, mysterious or spooky |
| Minor Interval | | | | | 5 | | | | | | | | An interval one-half step smaller than a Major interval |
| Minor Pentascale | | | | | 5 | | | | | | | | Five stepwise notes using the pattern: (begin) whole step, half step, whole step, whole step |
| Minor Scale | | | | | 5 | | | | | | | | Eight stepwise notes using the Natural, Harmonic or Melodic scale pattern |
| Minor Seventh Chord | | | | | | | | 8 | | | | | A chord consisting of a minor triad and a minor seventh (mm7; common name m7) |
| Minor Triad | | | | | 5 | | | | | | | | The root, third and fifth of a minor pentascale or scale |
| Misterioso | | | | | 5 | | | | | | | | With mystery or hidden meaning |
| Mixed Meters | | | | | | | | | | 10 | | | Music with multiple time signatures |
| Mixolydian (Mode) | | | | | | | | | | 10 | | | A mode in which half steps occur between the 3 rd & 4 th and 6 th & 7 th scale degrees |
| Mode | | | | | | | | | | 10 | | | A type of scale, neither major nor minor, that follows a distinct whole and half step pattern; modes include Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian |
| Moderato | | | | | 5 | | | | | | | | Moderate or medium speed |
| Modulate (Modulation) | | | | | | | | | | 10 | | | Leaving one key to establish a new key |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST |
|--------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| Molto | | | | | | 6 | | | | | | | Much |
| Mordent | | | | | | | 7 | | | | | | A single rapid alternation from a principal tone to the note below and returning to the principal tone |
| Morendo | | | | | | | | | | 10 | | | Dying away |
| Mosso | | | | | | 6 | | | | | | | Motion |
| Motive (Motif) | | | | | | | | | | 10 | | | A recurring, short melodic or rhythmic pattern, also called the subject |
| Moto | | | | | | 6 | | | | | | | Motion |
| Movable <i>do</i> (Solfege) | | | | | | | | | | | 11 | | In movable <i>do</i> , the syllables indicate the scale degree of a major scale (i.e. in D major, <i>do</i> =D, <i>re</i> =E, <i>mi</i> =F#, etc.) |
| MS Sorro | | | | | | | | | | | 11 | | Left hand under right hand |
| Music Alphabet | | | | | | | | | | | | | A, B, C, D, E, F, G |
| N | | | | | | | | | | | | | |
| Natural Minor Scale | | | | | 5 | | | | | | | | Eight stepwise notes using the pattern: (begin) whole step, half step, two whole steps, half step, two whole steps |
| Natural Sign | | | 3 | | | | | | | | | | A symbol that cancels a sharp or flat |
| Neapolitan 6th Chord | | | | | | | | | | | | 12 | A major triad built on the lowered supertonic of a major or minor scale usually found in first inversion (N6) |
| Neutral Clef | | | | | | | | | | | | 12 | Clef used for the notation of rhythm only |
| Ninth (9 th) Chord | | | | | | | | | | | 11 | | Triad or 7 th chord with the 9 th added above the bass |
| Non | | | | | | 6 | | | | | | | Not |
| Non-Chord Tone | | | | | | | | 8 | | | | | A note that does not belong to a chord |
| Non Troppo | | | | | | | | 8 | | | | | Not too much |
| Note | | | | | | | | | | | | | A symbol for sound that represents pitch, duration and beat |
| Notehead | | | | | | | | | | | | | The oval part of a note |
| O | | | | | | | | | | | | | |
| Offbeat | | | | | | 6 | | | | | | | A weak beat in a measure |
| Open Position | | | | | | | | | 9 | | | | Notes of the triad that are spaced larger than an 8 th ; the lowest note determines the inversion |
| Opus | | | | | | | 7 | | | | | | Work; usually a number indicating the chronological order of music written by a composer |
| Orchestration | | | | | | | | | | | | 12 | Assigning specific pitches, chords or melodies to particular instruments; for large ensembles |
| Order of Flats | | | | | 5 | | | | | | | | B, E, A, D, G, C, F |
| Order of Sharps | | | | | 5 | | | | | | | | F, C, G, D, A, E, B |
| Ornament (Ornamentation) | | | | | | 6 | | | | | | | Added notes that embellish principal notes in the melody line |
| Ostinato | | | | | 5 | | | | | | | | Repetition of a musical pattern |
| P | | | | | | | | | | | | | |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|---------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| “P” (Twelve-tone Row) | | | | | | | | | | | | 12 | Prime form: the original tone row | |
| Parallel Major Scale | | | | | | 6 | | | | | | | Major scale that starts on the same note as its parallel minor scale | |
| Parallel Minor Scale | | | | | | 6 | | | | | | | Minor scale that starts on the same note as its parallel major scale | |
| Parallel Motion | | | | 4 | | | | | | | | | Notes that move in the same direction | |
| Passing Tone | | | | | | | 7 | | | | | | A non-chord tone that moves by step between two different chords without changing direction | |
| Pedale | | | | | | | | | | 10 | | | Use the damper pedal | |
| Pedal Point | | | | | | | | | | | | 11 | A sustained tone, typically in the bass, that begins as a chord tone and becomes a non-chord tone as harmonies change around it. | |
| Pedal Sign | | | | | 5 | | | | | | | | Shows when to press and lift the damper pedal | |
| Pentascale | | 2 | | | | | | | | | | | Five stepwise notes | |
| Pentascale (new def) | | | 3 | | | | | | | | | | Five stepwise notes using the pattern: whole step, whole step, half step, whole step | |
| Pentatonic Scale | | | | | | | | | 9 | | | | Scale on all black keys or the same intervallic pattern on any key | |
| Perdendosi | | | | | | | | | | | | 12 | Getting gradually softer and dying away | |
| Perfect Authentic Cadence | | | | | | | | 8 | | | | | A V-I (or V ⁷ -I) cadence where the roots of the chords are in the bass and the top voice ends on the tonic | |
| Perfect Interval | | | | | | | 7 | | | | | | The distance of the unison, 4 th , 5 th & 8 th measured from the tonic; the intervals are part of the tonics' major scale; a perfect interval cannot be major or minor | |
| Period | | | | | | | | 8 | | | | | A musical unit of two phrases | |
| Pesante | | | | | | | | | 9 | | | | Heavy | |
| Phrase | | | | | | 6 | | | | | | | A basic unit of music that ends in a cadence | |
| Phrase Modulation | | | | | | | | | | | | 12 | A type of modulation where a phrase ends in one key and the next phrase begins in another key without any transition material | |
| Phrygian (Mode) | | | | | | | | | | 10 | | | A mode in which half steps occur between the 1 st & 2 nd and 5 th & 6 th scale degrees | |
| Pianissimo | | | | 4 | | | | | | | | | Very soft | |
| Pianississimo | | | | | | 6 | | | | | | | Extremely soft; triple piano | |
| Piano | | 2 | | | | | | | | | | | Soft | |
| Picardy Third | | | | | | | | | | | | 12 | A change from minor to major in the final cadence of a minor composition, indicated by a sharp sign in the figured bass | |
| Pitch | | | | 4 | | | | | | | | | A tone sounding in a particular octave | |
| Pitch Class | | | | | | | 7 | | | | | | A group consisting of all pitches that share the same letter name (plus its harmonic equivalents) | |
| Piu | | | | | | | 7 | | | | | | More | |
| Piu Mosso | | | | | | | 7 | | | | | | More motion | |
| Pivot Chord | | | | | | | | | | 10 | | | A chord used to modulate from one key to a new key | |
| Pizzicato | | | | | 5 | | | | | | | | To pluck the string on a stringed instrument | |
| Plagal Cadence | | | | | | | | 8 | | | | | Subdominant chord to a tonic chord that ends a phrase | |
| Poco | | | | | | 6 | | | | | | | Little | |

| | | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST |
|-----------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|---|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Poco a poco | | | | | | 6 | | | | | | | Little by little | |
| Polyphonic | | | | | | | | | 9 | | | | Music with two or more independent melodies | |
| Portamento | | | | | | | | | | 10 | | | A touch in between staccato and legato for pianists; a slide from one note to another in singing or playing a bowed string instrument | |
| Portato | | | | | | | | | | | 11 | | In an unconnected manner, not as short as staccato | |
| Preciso | | | | | | | | | | | | 12 | Precise, exact | |
| Prelude | | | | | | | | | 9 | | | | A musical composition that serves as an introduction to something else | |
| Pressez (fr) | | | | | | | | | | | | 11 | Accelerate, go faster | |
| Prestissimo | | | | | | | | | | 10 | | | Very, very fast | |
| Presto | | | | | | | | | 9 | | | | Very fast | |
| Primary Chords | | | | | 5 | | | | | | | | I, IV, V | |
| Q | | | | | | | | | | | | | | |
| Quadruple Meter | | | | | 5 | | | | | | | | Four beats to a measure | |
| Quality | | | | 4 | | | | | | | | | Character of sound (i.e., major, minor, etc.) | |
| Quartal Harmony | | | | | | | | 8 | | | | | Harmony in which chords are built on fourths | |
| Quarter Note | | | | | | | | | | | | | A note that has a filled-in notehead and a stem | |
| Quaternary Song Form | | | | | | | | | | | | 11 | A song form usually consisting of four 8-bar phrases (AABA) | |
| R | | | | | | | | | | | | | | |
| "R" (Twelve-tone Row) | | | | | | | | | | | | 12 | Retrograde; the prime form of the row in reverse order | |
| Rallentando | | | | | | | 7 | | | | | | Becoming slower | |
| Realization | | | | | | | 7 | | | | | | To fill in the harmonic accompaniment to the figured bass | |
| Recapitulation | | | | | | | | 8 | | | | | Restatement of themes in a sonatina or sonata | |
| Recitative | | | | | | | | | | | | | An operatic style of singing in which the singer uses the rhythms of speech | |
| Reinforzando | | | | | | | | | | | | 12 | A sudden increase of force | |
| Relative Major Scale | | | | | | 6 | | | | | | | Major scale that has the same key signature as its relative minor scale | |
| Relative Minor Scale | | | | | | 6 | | | | | | | Minor scale that has the same key signature as its relative major scale | |
| Repeat Sign | | | | | | | | | | | | | Play again from the beginning | |
| Repetition | | | | | | | 7 | | | | | | Repeat of a melodic or rhythmic pattern | |
| Resolve (Resolution) | | | | | | | | | 9 | | | | To go from a dissonant interval or chord to a consonant interval or chord | |
| Rest | | | 3 | | | | | | | | | | A duration or unit of silence | |
| Retenu | | | | | | | | | | | | 11 | Holding back | |
| Rhythm | | | | | | | | | | | | | Pattern of long and short sounds | |

| | | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST |
|------------------------|---|---|---|---|---|---|---|---|---|----|----|----|--|---|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Rhythmic Notation | | | | | | | | | | 10 | | | The beaming of notes to reflect the beat unit | |
| Rhythmic Pulse | | | | | 5 | | | | | | | | A pattern of strong and weak beats in different time signatures | |
| “RI” (Twelve-tone Row) | | | | | | | | | | | | 12 | Retrograde Inversion: the inverted form of the row in retrograde | |
| Ritardando | | | | 4 | | | | | | | | | Deliberate slowing | |
| Ritenuato | | | | | | | | | | | | 11 | Suddenly slowing down | |
| Ritornello | | | | | | | | | | | | 11 | A recurring instrumental passage that occurs between sections of a composition | |
| Robusto | | | | | | | | | | | | 11 | Firmly, boldly | |
| Roman Numerals | | | | 4 | | | | | | | | | Numeral symbol originating in ancient Rome used in music to indicate major (upper case) or minor (lower case) chords | |
| Rondo | | | | | | 6 | | | | | | | Form with a recurring theme between contrasting sections (ex. ABACA) | |
| Round | | | | | | | | 8 | | | | | A song form in which three or more voices sing a simple melody in unison or octaves starting at different times, often with each voice beginning two measures after the previous voice | |
| Rubato | | | | | | | | | | 10 | | | Freely; slight accelerando and ritardando used for expression | |
| S | | | | | | | | | | | | | | |
| Sarabande | | | | | | | | | | 10 | | | A slow, stately dance in $\frac{3}{4}$ time with emphasis on the second beat | |
| Scherzo (Scherzando) | | | | | | | | 8 | | | | | In a playful and humorous manner | |
| Schnell | | | | | | | | | | | | 12 | Fast | |
| Secco | | | | | | | | | | | | 11 | Dry, without resonance | |
| Secondary Chords | | | | | | | | 8 | | | | | ii, iii, vi, vii ^o | |
| Secondary Dominant | | | | | | | | | | 10 | | | The dominant of a scale degree other than the tonic, labeled with Roman numerals (e.g. V/ii, or V of IV, etc.) | |
| Second Inversion | | | | | | | 7 | | | | | | A chord in which the root is the middle note | |
| Section Repeat Sign | | 2 | | | | | | | | | | | A symbol that indicates to play this section again | |
| Secundal Harmony | | | | | | | | 8 | | | | | The quality of a chord made up of seconds | |
| Segue | | | | | | | | 8 | | | | | To continue without a pause | |
| Sempre | | | | | | | | 8 | | | | | Always | |
| Senza | | | | | | | | 8 | | | | | Without | |
| Sequence | | | | | | | 7 | | | | | | Repetition of a pattern at a higher or lower pitch | |
| Serialism | | | | | | | | | | | | 12 | A method of composition in which a recurring, ordered series of pitches or pitch classes is used and manipulated throughout a piece to create unity. Twelve-tone technique is a type of serialism. | |
| Seventh Chords | | | | | | | 7 | | | | | | Chords that contain a root, third, fifth and seventh | |
| Sforzando (sfz) | | | | | | | | 8 | | | | | Sudden, strong accent | |
| Sharp | | | 3 | | | | | | | | | | A symbol that means to raise a tone a half step | |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST |
|--------------------------------------|---|---|---|---|---|---|---|---|---|----|----|----|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| Sharp Sign | | 2 | | | | | | | | | | | A symbol to the left of the note, on the same line or space as the notehead |
| Simile | | | | | | | 7 | | | | | | Continue in the same manner |
| Simple Meter | | | | | | 6 | | | | | | | Meters whose beats divide into two parts |
| Sinfonia | | | | | | | | | | | 11 | | A short composition in three-part counterpoint |
| Skip | | 2 | | | | | | | | | | | Note movement by thirds |
| Slur | | | 4 | | | | | | | | | | Curved line over or under different notes, played legato |
| Smorzando | | | | | | | | | | | | 12 | Fading away |
| Solfège | | | | | | | | | | | 11 | | A system of syllables used to identify pitches in a scale- <i>do, re, mi, fa, sol, la ti (si, shi)</i> . These are applied to notes in two different ways: fixed <i>do</i> , and movable <i>do</i> |
| Solfège – Ascending Chromatic Scale | | | | | | | | | | | | 12 | <i>Do, di (“i” pronounced “ee”), re, ri, mi, fa, fi, sol, si, la, li, ti, do</i> |
| Solfège – Descending Chromatic Scale | | | | | | | | | | | | 12 | <i>Do, ti, te (“e” pronounced “ay”), la, le sol, se, fa, mi, me re, ra, do</i> |
| Sonata-Allegro Form | | | | | | | | 8 | | | | | First movement of a sonata which has an exposition, development and recapitulation, and may also include an introduction and coda |
| Soprano | | | | | | | | 8 | | | | | A female voice; the highest of the four standard singing voices |
| Sostenuto | | | | | | | | | 9 | | | | Sustained, legato |
| Sotto voce | | | | | | | | | | | 11 | | Under the breath, in an undertone, very softly |
| Sound | | | | | | | | | | | | | Created by vibrations; sound vs. silence; duration of sounds |
| Spiritoso | | | | | | | | | | | 11 | | Played in a spirited manner |
| Staccato | | | 3 | | | | | | | | | | Separated, detached; notated by a dot under or over the notehead |
| Staff | | | | | | | | | | | | | Five parallel, horizontal lines |
| Standard Accidental Placement | | | | | | 6 | | | | | | | Standard accepted order in which sharps or flats are placed in the key signature |
| Stem | | | | | | | | | | | | | A vertical line attached to a notehead |
| Strain | | | | | | | | | | | | 12 | A series of musical phrases that create a distinct melody of a piece, often repeated to instill the melody clearly |
| Step | | 2 | | | | | | | | | | | Note movement by a half or whole step |
| Stretto | | | | | | | | | | | 11 | | Overlapping statements of a subject; a concluding passage to a piece in a faster tempo |
| Stringendo | | | | | | | | | | | 11 | | Pressing ahead |
| Strophic Form | | | | | | | | | | | | 12 | A song form in which each verse or stanza is sung to the same music |
| Subdominant | | | | 5 | | | | | | | | | The 4 th degree of a scale |
| Subito | | | | | | | | 8 | | | | | Suddenly |
| Subject | | | | | | | | | 9 | | | | A recurring, short melodic or rhythmic pattern, also called the motive |
| Submediant | | | | | | | | 8 | | | | | The 6 th degree of a scale |
| Suite | | | | | | | | | 9 | | | | An ordered set of pieces |
| Supertonic | | | | | | | | 8 | | | | | The 2 nd degree of a scale |
| Suspension | | | | | | | | | 9 | | | | A chord tone that is held into a chord to which it does not belong |
| Syllabic | | | | | | | | | | | | 12 | Texted music that mostly uses one syllable of text per note |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|--------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|--|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Symmetrical | | | | | | | | | | 10 | | | Meter in which beats are of equal length | |
| Syncopation | | | | | | 6 | | | | | | | Emphasis or accents on weak beats | |
| System | | | | | | | | | | | | 12 | A line of music in a score, created by a vertical line drawn to the left of all staves and including all the instruments/parts playing or singing at that time | |
| T | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | Speed | |
| Tenor | | | | | | | | 8 | | | | | A male voice; the second lowest of the four standard singing voices | |
| Tenor Clef | | | | | | | | | | | | 12 | C-clef on the fourth line of the staff; sometimes used by bassoon, cello or double bass | |
| Tenuto | | | | | | | 7 | | | | | | Hold for full value with a slight emphasis | |
| Ternary | | | | 4 | | | | | | | | | Three part form (ABA) | |
| Tertian (Tertiary) Harmony | | | | | | | | 8 | | | | | Harmony using chords built in thirds | |
| Tetrascale | | 2 | | | | | | | | | | | Four stepwise notes | |
| Tetrascale (new def) | | | 3 | | | | | | | | | | Four notes using the pattern: (begin) whole step, whole step, half step | |
| Texture | | | | | 5 | | | | | | | | The overall sound of a piece of music created by the number or timbre of voices | |
| Theme | | | | | 5 | | | | | | | | A recurrent melody | |
| Theme and Variation | | | | | | | | 8 | | | | | A form in which a melody is followed by multiple altered restatements | |
| Third Inversion | | | | | | | | | | 9 | | | A chord in which the root is the second note from the bottom | |
| Thorough Bass (Basso Continuo) | | | | | | | | | | | | 11 | Lowest part in most Baroque music, functioning as both a melodic and harmonic bass | |
| Through Composed Form | | | | | | | | | | | | 12 | A form without repetition of or return to previous musical material | |
| Tie | | | | 4 | | | | | | | | | Curved line connecting notes of the same pitch that are played once and held for the value of both notes | |
| Time Signature | | 2 | | | | | | | | | | | Two numbers written at the beginning of a piece (top number=beats per measure) | |
| Time Signature (new def) | | | 3 | | | | | | | | | | Two numbers written at the beginning of a piece (top number=beats per measure, bottom number=what kind of note gets one beat) | |
| Tone Cluster | | | | | | | | | | | | 12 | Three or more adjacent tones played at the same time | |
| Tonic | | | 3 | | | | | | | | | | The 1 st degree of a scale | |
| Tonicization | | | | | | | | | | | | 12 | The temporary treatment of a non-tonic harmony as the tonic | |
| Tranquillo | | | | | | | | | 9 | | | | Calmly, peacefully | |
| Transpose | | | | 4 | | | | | | | | | To play or write the same intervallic and rhythmic pattern beginning on a different note | |
| Transposed Score | | | | | | | | | | | | 12 | A score that contains the written notes each instrumentalist must play in order to create the correct sounding pitch; identified by a score where the key signatures are not the same in all instruments | |
| Treble C | | | 3 | | | | | | | | | | The 5 th "C" from the bottom of the piano keyboard | |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|-----------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Treble Clef Sign | | | | | | | | | | | | | | A symbol that indicates notes above Middle C |
| Treble Clef Sign (new def) | | 2 | | | | | | | | | | | | Identifies the G on the second line |
| Treble Staff | | 2 | | | | | | | | | | | | Staff with a treble clef sign |
| Tre Corde | | | | | | | | | | 10 | | | | Release soft pedal |
| Tremolo | | | | | | | | | 9 | | | | | Multiple alternations of a principal tone at an interval larger than a 2 nd for the duration of a note |
| Triad | | | 3 | | | | | | | | | | | A chord of three tones consisting of a root with its third and fifth |
| Trill | | | | | 6 | | | | | | | | | Multiple alternations of a principal tone and a neighboring pitch for the duration of a note |
| Triple Meter | | | | | 5 | | | | | | | | | Three beats to a measure |
| Triplet | | | | | 5 | | | | | | | | | A group of three equal notes to be played in the time of two notes of the same value |
| Tritone | | | | | | | | 8 | | | | | | Augmented 4 th or diminished 5 th interval |
| Tuplets | | | | | | | | | | | | 12 | | A grouping of notes that would not normally occur within a beat of the given time signature: duplet, triplet, quintuplet, septuplet, etc |
| Turn | | | | | | | | 8 | | | | | | A four note ornament that includes one note above and one note below a principal note |
| Tutti | | | | | | | | | 9 | | | | | With all voices or instruments together |
| Twelve-Bar Blues | | | | | | | | | | | | 11 | | Standard blues format of three 4-measure phrases played in the following pattern: I-I-I-I, IV-IV-I-I, V-IV-I-I. Any triad can be changed to minor or can add a minor 7 th |
| Twelve-Tone Row | | | | | | | | | | | | | 12 | A specific ordering of the 12 chromatic pitch classes in which each of the pitch classes occurs exactly once. The resulting row can appear in a composition in prime form, inversion, retrograde, and retrograde inversion "RI") |
| U | | | | | | | | | | | | | | |
| Una Corda | | | | | | | | | | 10 | | | | Depress soft pedal |
| Unison | | | | | 5 | | | | | | | | | The interval of one pitch to itself |
| Upbeat (Anacrusis, Pick-Up) | | | | | | 6 | | | | | | | | One or more unstressed notes before the first barline of a piece or passage |
| Upper Neighbor | | | | | | | | 8 | | | | | | A non-chord tone that goes up a step from the first chord and down a step to the next chord |
| V | | | | | | | | | | | | | | |
| Variation | | | | | | | | 8 | | | | | | Music in which material is repeated in an altered form |
| Vibrato | | | | | | | | | | | | 11 | | Slight fluctuations of the pitch of a note |
| Vivace | | | | | | | 7 | | | | | | | Lively, quick |
| Vivo | | | | | | | | | 9 | | | | | Lively |
| Volante | | | | | | | | | | | | | 12 | Rushing |
| W | | | | | | | | | | | | | | |
| Whole Note | | 2 | | | | | | | | | | | | A note with only a hollow notehead (no stem) |

| | | | | | | | | | | | | | GMTA THEORY MASTER VOCABULARY LIST | |
|-------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|---|--|
| VOCABULARY | | | | | | | | | | | | | DEFINITION | |
| Levels | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| Whole Rest | | | | 4 | | | | | | | | | A rest that lasts for a whole measure in any time signature | |
| Whole Step | | | 3 | | | | | | | | | | Two half steps | |
| Whole Tone Scale | | | | | | | | | 9 | | | | Scale that uses only whole steps | |
| | | | | | | | | | | | | | | |
| Z | | | | | | | | | | | | | | |
| Zart | | | | | | | | | | | | 12 | (Gr) Delicate, tender, sensitive, subdued | |
| | | | | | | | | | | | | | | |
| 8va (ottava) | | | | 5 | | | | | | | | | One octave higher or lower than written | |
| 15ma | | | | | | | 7 | | | | | | Two octaves higher or lower | |
| -etto | | | | | | | 7 | | | | | | (suffix) Enough | |
| -ino | | | | | | | 7 | | | | | | (suffix) Little | |
| -issimo | | | | | | | 7 | | | | | | (suffix) Enough | |