	GMTA THEORY VOCABULARY BY LEVELS
Level 1	
Barlines	Vertical lines that divide music into measures
Bass Clef Sign	A symbol that indicates notes below Middle C
Beat	A steady pulse
Dynamics	Loudness or softness
Ending Barline	Thin line and thick line that indicate the end of a piece
Half Note	A note that has a hollow head and a stem
Interval	The distance between two notes
Measure	The space between barlines
Middle C	The 4th "C" from the bottom of the piano keyboard
Music Alphabet	A, B, C, D, E, F, G
Note	A symbol for sound that represents pitch, duration and beat
Notehead	The oval part of a note
Quarter Note	A note that has a filled-in notehead and a stem
Repeat Sign	Play again from the beginning
Rhythm	Pattern of long and short sounds
Sound	Created by vibrations; sound vs. silence; duration of sounds
Staff	Five parallel, horizontal lines
Stem	A vertical line attached to a notehead
Tempo	Speed
Treble Clef Sign	A symbol that indicates notes above Middle C

	GMTA THEORY VOCABULARY BY LEVELS
Level 2	
Bass Clef Sign (new def)	Identifies the "F" on the fourth line
Bass Staff	Staff with a bass clef sign
Blocked Chord	Three or more chord tones played at the same time
Brace	Symbol used to join staves of the same instrument
Chord	Three or more chord tones played at the same time or separately
Clef Sign	Sign that fixes the pitch of the notes on a staff
Flat Sign	A symbol to the left of the note, on the same line or space as the notehead
Forte	Loud
Grand Staff	Treble and bass staff with connecting barline, brace and ending barline
Leap	Note movement by more than a third
Ledger Lines	Short horizontal lines that add notes above or below the staff
Legato	Smooth, connected
Pentascale	Five stepwise notes
Piano	Soft
Section Repeat Sign	A symbol that indicates to play this section again
Sharp Sign	A symbol to the left of the note, on the same line or space as the notehead
Skip	Note movement by thirds
Step	Note movement by a half or whole step
Tetrascale	Four stepwise notes
Time Signature	Two numbers written at the beginning of a piece (top number=beats per measure)
Treble Clef Sign (new def)	Identifies the "G" on the second line
Treble Staff	Staff with a treble clef sign
Whole Note	A note with only a hollow notehead (no stem)

GMTA THEORY VOCABULARY BY LEVELS	
Level 3	
Bass C	The 3rd "C" from the bottom of the piano keyboard
Broken Chord	Three or more chord tones played one at a time
Common Time	4/4 time signature; C
Dominant	The 5th degree of a scale
Dotted Half Note	A note with a hollow notehead, a stem, and a dot beside the notehead
Flat	A symbol that means to lower a tone a half step
Forte-Piano	Play first time loud, second time soft
Half Step	From one note to the very next note, up or down
Harmonic Interval	Two notes played at the same time
Major Scale	Eight stepwise notes using the pattern: (begin) two whole steps, half step, three whole steps, half step; Scale formed by two tetrascales
Melodic Interval	Two notes played one at a time
Meter	The grouping of rhythm in a repeated pattern of strong and weak beats
Mezzo	Middle, medium, moderate or half
Mezzo Forte	Moderately loud
Mezzo Piano	Moderately soft
Natural Sign	A symbol that cancels a sharp or flat
Pentascale (new def)	Five stepwise notes using the pattern: (begin) whole step, whole step, half step, whole step
Rest	A duration or unit of silence
Sharp	A symbol that means to raise a tone a half step
Staccato	Separated, detached; notated by a dot under or over the notehead
Tetrascale (new def)	Four notes using the pattern: (begin) whole step, whole step, half step
Time Signature (new def)	Two numbers written at the beginning of a piece (top number=beats per measure, bottom number=what kind of note gets one beat)
Tonic	The 1st degree of a scale
Treble C	The 5th "C" from the bottom of the piano keyboard
Triad	A chord of three tones consisting of a root with its third and fifth
Whole Step	Two half steps

GMTA THEORY VOCABULARY BY LEVELS	
Level 4	
Accent	Strong emphasis
Accidental	Sharp, flat or natural sign not in the key signature
Accompaniment	Any part or parts that complement the melody
Adagio	Slow speed
Allegro	Fast speed
Arpeggio	The notes of a chord played one after another from tonic to tonic
Articulation	The attack and release of a note with connected or separated sound
a tempo	Return to the original tempo
Beam	A horizontal line that connects two or more notes
Binary	Two–part form (AB)
Chord Tone	A note that belongs to a chord
Contrary Motion	Notes that move in opposite directions
Crescendo	Gradually getting louder
Da Capo	"The head"; repeat from the beginning
Decrescendo	Gradually getting softer
Diminuendo	Gradually getting softer
Downbeat	An accented beat, usually the first beat of the measure
Eighth Note	Note with filled-in notehead, stem, and flag
Fine	End
Flag	A wavy line attached to the stem of a single notehead to shorten its duration
Form	The arrangement of sections in a piece of music
Fortissimo	Very loud
Harmony	Intervals, chords or progressions of chords that complement the melody
Key Signature	Sharps or flats between the clef sign and time signature that alter the notes in the piece
Major	One of four sound qualities establishing the character of a piece, generally described as happy, bright or cheerful
Major Interval	The distance of the 2nd, 3rd, 6th, or 7th measured from the tonic; the intervals are a part of the tonics' major scale
Major Pentascale	Five stepwise notes using the pattern: (begin) whole step, whole step, half step, whole step
Major Triad	The root, third, and fifth of a major pentascale or scale
Minor	One of four sound qualities establishing the character of a piece, generally described as sad, dark, mysterious or spooky
Parallel Motion	Notes that move in the same direction
Pianissimo	Very soft
Pitch	A tone sounding in a particular octave
Quality	The character of sound (i.e., major, minor, etc.)
Ritardando	Deliberate slowing
Roman Numerals	Numeral symbols originating in ancient Rome used in music to indicate major (upper case) or minor (lower case) chords
Slur	Curved line over or under different notes, played legato
Ternary	Three part form (ABA)
Tie	Curved line connecting notes of the same pitch that are played once and held for the value of both notes
Transpose	To play or write the same intervallic and rhythmic pattern beginning on a different note
Whole Rest	A rest that lasts for a whole measure in any time signature

GMTA THEORY VOCABULARY BY LEVELS	
Level 5	
Andante	Casual walking speed
Arco	Bowed
Beat Division	To divide a beat into two or more parts
Dal Segno	Repeat from the sign
Dolce	Sweetly
Duple Meter	Two beats to a measure
Fermata	Hold or pause
Inversion	To change the position of the notes of a chord
Loco	Return to the original location
Minor Interval	An interval one-half step smaller than a Major interval
Minor Pentascale	Five stepwise notes using the pattern: (begin) whole step, half step, whole step, whole step
Minor Scale	Eight stepwise notes using the Natural, Harmonic or Melodic scale pattern
Minor Triad	The root, third and fifth of a minor pentascale or scale
Misterioso	With mystery or hidden meaning
Moderato	Moderate or medium speed
Natural Minor Scale	Eight stepwise notes using the pattern: (begin) whole step, half step, two whole steps, half step, two whole steps
Order of Flats	B, E, A, D, G, C, F
Order of Sharps	F, C, G, D, A, E, B
Ostinato	Repetition of a musical pattern
Pedal Sign	Shows when to press and lift the damper pedal
Pizzicato	To pluck the string on a stringed instrument
Primary Chords	I, IV, V
Quadruple Meter	Four beats to a measure
Rhythmic Pulse	Pattern of strong and weak beats in different time signatures
Subdominant	The 4th degree of a scale
Texture	The overall sound of a piece of music created by the number or timbre of voices
Theme	The main musical idea of a composition
Triple Meter	Three beats to a measure
Triplet	A group of three equal notes to be played in the time of two notes of the same value
Unison	The interval of one pitch to itself
8va (ottava)	One octave higher or lower than written

GMTA THEORY VOCABULARY BY LEVELS	
Level 6	
Alberti Bass	Accompaniment pattern using a three note chord (bottom, top, middle, top)
Allegretto	Fast enough
Authentic Cadence	Dominant chord to tonic chord that ends a phrase
Beat Unit	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=8th note). In compound meter, three times the note value represented by the lower number (6/8 or 9/8=3x 8th note=dotted quarter note, 3/16=3x 16th note=dotted 8th note, 3/2=3x half note=dotted whole note)]
Cadence	Notes or chords that end a phrase
Circle of Fifths	A circular diagram that shows the relationship between keys. It organizes the 12 chromatic pitches as a sequence of perfect 5ths
Coda	Ending section
Dot	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
Double Barline	Two vertical lines that separate sections of a piece
Enharmonic	Sounds the same but is spelled differently
Figured Bass	Arabic numbers representing the intervals to be played above the bass that indicate accompanying harmonies
First Inversion	A chord in which the root is the highest note
Fortissississimo	Extremely loud; triple forte
Harmonic Minor Scale	Eight stepwise notes using the pattern: (begin) whole step, half step, two whole steps, half step, one-and-a-half steps, half step
Largo	Stately, broad, very slow
Meno	Less
Meno Mosso	Less motion
Molto	Much
Mosso	Motion
Moto	Motion
Non	Not
Offbeat	A weak beat in a measure
Ornament (Ornamentation)	Added notes that embellish principal notes in the melody line
Parallel Major Scale	Major scale that starts on the same note as its parallel minor scale
Parallel Minor Scale	Minor scale that starts on the same note as its parallel major scale
Phrase	A basic unit of music that ends in a cadence
Pianississimo	Extremely soft; triple piano
Poco	Little
Poco a poco	Little by little
Relative Major Scale	Major scale that has the same key signature as its relative minor scale
Relative Minor Scale	Minor scale that has the same key signature as its relative major scale
Rondo	Form with a recurring theme between contrasting sections (ex. ABACA)
Simple Meter	A time signature in which the basic pulse is divisible by two (2/4, 3/4, 4/4, 3/2)
Standard Accidental Placement	Standard accepted order in which sharps or flats are placed in the key signature
Syncopation	Emphasis or accents on weak beats
Trill	Multiple alternations of a principal tone and a neighboring pitch for the duration of a note
Upbeat (Anacrusis, Pick-Up)	One or more unstressed notes before the first barline of a piece or passage

	GMTA THEORY VOCABULARY BY LEVELS
Level 7	
Accelerando	Gradually getting faster
Alla Breve	2/2 time signature or cut time
Augmented	One of four sound qualities that is a half step larger than a major or perfect sound
Augmented Interval	An interval one-half step larger than a perfect or major interval
Augmented Triad	A triad made larger than a major triad by raising the 5th one half step
Cantabile	In a singing manner
C Clef	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	Identifies the location of Middle C
Chord Progression	Moving from one chord to another
Compound Meter	A time signature in which the basic pulse is divisible by three (6/8, 9/8, 12/8)
Counterpoint	Combination of two or more independent melodies
Diminished	One of four sound qualities that is a half step smaller than a minor or perfect sound
Diminished Interval	An interval one-half step smaller than a minor or perfect interval
Diminished Triad	A triad made smaller than a minor triad by lowering the 5th one-half step
Espressivo	With expression
Grazioso	Graceful, elegant
Half Cadence	Cadence that ends on the dominant chord
Harmonic Analysis	Identifying and/or labeling the function of chords in a progression
Imitation	The immediate restatement of a melody or motive in another voice or part
Improvisation	Extemporized musical performance
Invention	A short composition in two-part counterpoint
Lento	Slow
Maestoso	With majesty
Melodic Minor Scale	Eight stepwise notes, ascending, using the pattern: (begin) whole step, half step, four whole steps, half step; followed by a descending natural minor scale
Mordent	A single rapid alternation from a principal tone to the note below and returning to the principal tone
Opus	Work; usually a number indicating the chronological order of music written by a composer
Passing Tone	A non-chord tone that moves by step between two different chords without changing direction
Perfect Interval	The distance of the unison, 4th, 5th & 8th measured from the tonic; the intervals are part of the tonics' major scale; a perfect interval cannot be major or minor
Pitch Class	A group consisting of all pitches that share the same letter name (plus its harmonic equivalents)
Piu	More
Piu Mosso	More motion
Rallentando	Becoming slower
Realization	To fill in the harmonic accompaniment to the figured bass
Repetition	Repeat of a melodic or rhythmic pattern
Second Inversion	A chord in which the root is the middle note
Sequence	Repetition of a pattern at a higher or lower pitch
Seventh Chords	Chords that contain a root, third, fifth and seventh
Simile	Continue in the same manner
Tenuto	Hold for full value with a slight emphasis
Vivace	Lively, quick
15ma	Two octaves higher or lower
-etto	(suffix) Enough
-ino	(suffix) Little
-issimo	(suffix) Enough

GMTA THEORY VOCABULARY BY LEVELS	
Level 8	
Alto	A female voice; the second highest of the four standard singing voices
Appassionato	With passion
Art Song	Western vocal music composition, usually written for one voice with piano accompaniment, and usually in the classical art music tradition
Bass	A male singing voice; the lowest of the four standard singing voices
Beat Subdivision	To further divide an already divided beat
Chromatic Half Step	A half step with two notes that use the same letter name
Chromatic Scale	Scale that uses only half steps
Con	With
Development	A section of a sonata in which themes or motives are varied from the exposition
Diatonic Half Step	Half step using two letter names
Diminished Seventh Chord	A diminished triad with an added diminished 7th interval; each interval is a minor 3rd apart; divides the octave into 4 equal parts
Diminished Seventh Interval	An interval produced by reducing a minor 7th by a half step-enharmonically equivalent to a major sixth
Dominant Seventh Chord	A chord that begins on the 5th step of a scale, comprised of a major triad and minor 7th
Duplet	Two equal notes to be played in the time of three notes of the same value
Exposition	Statement of themes in a sonatina or sonata
Facile	Easy
Folk Song	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
Fortepiano	Play loudly and immediately change to play softly
Glissando	"To glide" (fr), a glide from one pitch to another
Half-Diminished Seventh Chord	A diminished triad with an added minor 7th interval
Harmonize	To add intervals, chords or progressions of chords to complement the melody
Hemiola	Shifting between two groups of three beats and three groups of two beats
Imperfect Authentic Cadence	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
Leading Tone	The 7th degree of a scale
Lower Neighbor	A non-chord tone that goes down a step from the first chord and up a step to the next
Major Seventh Chord	A chord consisting of a major triad and major seventh (MM7; common name M7)
Mediant	The 3rd degree of a scale
Minor Seventh Chord	A chord consisting of a minor triad and a minor seventh (mm7; common name m7)
Non-Chord Tone	A note that does not belong to a chord
Non Troppo	Not too much
Perfect Authentic Cadence	A V-I (or V7-I) cadence where the roots of both chords are in the bass, and the tonic chord doubles the root in the soprano
Period	A musical unit of two phrases
Plagal Cadence	Subdominant chord to a tonic chord that ends a phrase
Quartal Harmony	Harmony in which chords are built on fourths
Recapitulation	Restatement of themes in a sonatina or sonata
Round	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
Scherzo (Scherzando)	In a playful and humorous manner

GMTA THEORY VOCABULARY BY LEVELS	
Level 8-Continued	
Secondary Chords	ii, iii, vi, vii˚
Secundal Harmony	The quality of a chord made up of seconds
Segue	To continue without a pause
Sempre	Always
Senza	Without
Sforzando (*sfz*)	Sudden, strong accent
Sonata-Allegro Form	First movement of a sonata which has an exposition, development and recapitulation, and may also include an introduction and coda
Soprano	A female voice; the highest of the four standard singing voices
Subito	Suddenly
Submediant	The 6th degree of a scale
Supertonic	The 2nd degree of a scale
Tenor	A male voice; the second lowest of the four standard singing voices
Tertian (Tertiary) Harmony	Harmony using chords built in thirds
Theme and Variation	A form in which a melody is followed by multiple altered restatements
Tritone	Augmented 4th or diminished 5th interval
Turn	A four note ornament that includes one note above and one note below a principal note
Upper Neighbor	A non-chord tone that goes up a step from the first chord and down a step to the next chord
Variation	Music in which material is repeated in an altered form

	GMTA THEORY VOCABULARY BY LEVELS
Level 9	
Agitato	Excited, agitated
"A" Instrument	An instrument whose sounding pitch is a minor 3rd lower than the notated pitch
Animato	Played in an animated manner
Answer	In a fugue, the 'answer' is the second entry of the subject, imitating the subject or motive in another key
Anticipation	An unaccented non-chord tone that comes before the chord to which it belongs
Arpeggiated Chord	Notes of a chord played individually, "rolled chord"
Assai	Very
"B*b*" Instrument	An instrument whose sounding pitch is one whole step lower than the notated pitch
Cadenza	A virtuosic, ornamental solo passage that includes technical challenges
"C" Instrument	An instrument whose sounding pitch is the same as the notated pitch
Close Position	Notes of a triad that are an octave or less between adjacent voices (may have a larger span between bass and tenor voices)
Concerto	A composition for solo instrument and orchestra
Consonance	Opposite of dissonance; harmonious sounds
Deceptive Cadence	Cadence that begins with the dominant chord and resolves to the submediant
Détaché	Primarily used in string playing and meaning to play each note with the bow separately
"D" Instrument	An instrument whose sounding pitch is one whole step higher than the notated pitch
Dissonance	The opposite of consonance; discordant sounds
Double Flat	Lowers a note 2 half steps
Double Sharp	Raises a note 2 half steps
"E*b*" Instrument	An instrument whose sounding pitch is a major 6th lower or minor 3rd higher than the notated pitch
"F" Instrument	An instrument whose sounding pitch is a perfect 5th lower than the notated pitch
Fugue	A piece that includes the systematic imitation of a principal theme with counterpoint (polyphonic)
Grace note	An embellishment not essential to the harmony or melody
Grandioso	With grandeur, majestically
Homophonic	A melody supported by accompanying harmonies
Leggiero	Lightly
Marcato	Marked
Open Position	Notes of the triad that are spaced larger than an 8th; the lowest note determines the inversion
Pentatonic Scale	Scale on all black keys or the same intervallic pattern on any key
Pesante	Heavy
Polyphonic	Music with two or more independent melodies
Prelude	A musical composition that serves as an introduction to something else
Presto	Very fast
Resolve (Resolution)	To go from a dissonant interval or chord to a consonant interval or chord
Sostenuto	Sustained, legato
Subject	A recurring, short melodic or rhythmic pattern, also called the motive
Suite	An ordered set of pieces
Suspension	A non-chord tone that is held into a chord to which it does not belong
Third Inversion	A seventh chord in which the root is the second note from the bottom
Tranquillo	Calmly, peacefully

GMTA THEORY VOCABULARY BY LEVELS	
Level 9-Continued	
Tremolo	Multiple alternations of a principal tone at an interval larger than 2nd for the duration of a note
Tutti	With all voices or instruments together
Vivo	Lively
Whole Tone Scale	Scale that uses only whole steps
Level 10	
Aeolian (Mode)	A mode in which half steps occur between the 2nd & 3rd and 5th & 6th scale degrees
Allargando	Becoming gradually slower and more stately
Allemande	An elegant court dance at a moderate tempo, in duple or quadruple time
Appoggiatura	A grace note that precedes and takes half the time value from the principal note
Asymmetrical Meter	Meter in which beats are of unequal length (ex. 5/8, 7/8)
Attacca	To continue without pause
Baritone	The male singing voice pitched between tenor and bass singing voices

GMTA THEORY VOCABULARY BY LEVELS	
Level 10-Continued	
Breve	A whole note with two vertical lines on either side that equals two whole notes
Classical Suite (Baroque Suite)	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
Con Brio	Brightly, with vigor
Con Dolore, (Doloroso)	With sorrow, sorrowful; expressive of pain or grief
Con Fuoco	With fire
Con Moto	With motion
Contralto	The lowest female singing voice
Countersubject	In a fugue, contrasting melody to the subject
Counter Tenor (Contratenor)	The male voice higher than the tenor singing voice
Courante (Corrente)	A court dance in triple time characterized by a running or gliding step
Delicato	Delicately
Dorian (Mode)	A mode in which half steps occur between the 2nd & 3rd and 6th & 7th scale degrees
Extended Tertian Harmony	Harmony using chords built in thirds, that extend beyond the 7th in a triadic chord (9th, 11th, 13th)
Gigue	A lively Baroque dance in 6/8 time, usually the last movement in a suite
Grave	Slow and solemn
Ionian (Mode)	A mode in which half steps occur between the 3rd & 4th and 7th & 8th scale degrees; sounds the same as a major scale
Locrian (Mode)	A mode in which half steps occur between the 1st & 2nd and 4th & 5th scale degrees
Lydian (Mode)	A mode in which half steps occur between the 4th & 5th and 7th & 8th scale degrees
Mezzo Soprano	The female voice pitched between the soprano and alto singing voices
Mixed Meters	Music with multiple time signatures
Mixolydian (Mode)	A mode in which half steps occur between the 3rd & 4th and 6th & 7th scale degrees
Mode	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
Modulate (Modulation)	Leaving one key to establish a new key
Morendo	Dying away
Motive (Motif)	A recurring, short melodic or rhythmic pattern, also called the subject
Pedale	Use the damper pedal
Phrygian (Mode)	A mode in which half steps occur between the1st & 2nd and 5th & 6th scale degrees
Pivot Chord	A chord used to modulate from one key to a new key
Portamento	A touch in between staccato and legato for pianists; a slide from one note to another in singing or playing a bowed string instrument
Prestissimo	Very, very fast
Rhythmic Notation	The beaming of notes to reflect the beat unit
Rubato	Freely; slight accelerandos and ritardandos used for expression
Sarabande	A slow, stately dance in ¾ time with emphasis on the second beat
Secondary Dominant	The dominant of a scale degree other than the tonic, labeled with Roman numerals (e.g. V/ii, V of IV, etc.)
Symmetrical	Meter in which beats are of equal length
Tre Corde	Release soft pedal
Una Corda	Depress soft pedal

GMTA THEORY VOCABULARY BY LEVELS	
Level 11	
Added Sixth Chord	Root position triad that contains an extra pitch a major 6th above the bass note
Agogic Accent	A stress or emphasis due to lengthening of duration, not increased volume
Anacrusis (Upbeat, Pick-Up)	One or more unstressed notes before the first barline of a piece or passage
Arrhythmic	Without rhythm; lacking a steady beat or pulse
Basso Continuo (Thorough Bass)	Lowest part in most Baroque music, functioning as both a melodic and harmonic bass
Blues Scale	Notes from which performers can choose when improvising a blues melody (1-3*b*-4-4# or 5*b*-5-7*b*)
Bridge	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
Canon	A melody that is imitated by other voices at a specific interval
Cantus Firmus	A given melody against which counterpoint is written
Chorale	A single voice German hymn tune; 4-part chorales are harmonized versions of these tunes
Conjunct	Melodic line that moves primarily by step
Disjunct	Melodic line that moves primarily by skip or leap
Double Dot	Rhythmic notation that adds a half plus a quarter of the value of the preceding note or rest
Episode	A modulating passage in a fugue; a contrasting section in a rondo
Fixed *do* (Solfege)	In fixed *do*, the syllables are equivalent in meaning to letter names (i.e. *do*=C, *re*=D, etc.)
Furioso	Furiously, wildly
Giocoso	Humorous
Graphic Notation	Notation in which both pitch and duration are indicated with non-standard symbols
Largamente	Largely, broadly
Libretto	The text of a work such as an opera or other long vocal work
L'istesso	Same tempo
Madrigal	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
Main Droite (fr)	Right hand
Main Gauche (fr)	Left hand
Mano Destra (It)	Right hand
Mano Sinestra (It)	Left hand
MD Sotto	Right hand under left hand
Movable *do* (Solfege)	In movable *do*, the syllables indicate the scale degree of a major scale (i.e. in D major, *do*=D, *re*=E, *mi*=F#, etc.)
MS Sorro	Left hand under right hand
Ninth (9th) Chord	Triad or 7th chord with the 9th added above the bass
Pedal Point	A sustained tone, typically in the bass, that begins as a chord tone and becomes a non-chord tone as harmonies change around it.
Portato	In an unconnected manner, not as short as staccato
Pressez (fr)	Accelerate, go faster
Quaternary Song Form	A song form usually consisting of four 8-bar phrases (AABA)
Retenu	Holding back
Ritenuto	Suddenly slowing down
Ritornello	A recurring instrumental passage that occurs between sections of a composition

GMTA THEORY VOCABULARY BY LEVELS	
Level 11-Continued	
Robusto	Firmly, boldly
Secco	Dry, without resonance
Sinfonia	A short composition in three-part counterpoint
Solfege	A system of syllables used to identify pitches in a scale-*do, re, mi, fa, sol, la, ti (si, shi)*. These are applied to notes in two different ways: fixed *do*, and movable *do*
Sotto voce	Under the breath, in an undertone, very softly
Spiritoso	Played in a spirited manner
Stretto	Overlapping statements of a subject; a concluding passage to a piece in a faster tempo
Stringendo	Pressing ahead
Thorough Bass (Basso Continuo)	Lowest part in most Baroque music, functioning as both a melodic and a harmonic bass
Twelve-Bar Blues	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 7th
Vibrato	Slight fluctuations of the pitch of a note

GMTA THEORY VOCABULARY BY LEVELS	
Level 12	
Acciaccatura	A very quick grace note that has no time value and no emphasis
ad libitum	With liberty
Affettuoso	Tender
Alto Clef	C-clef on the third line of the staff; used by violists
Aria	An operatic (or oratorio) solo focusing on the character's emotions
Arranging	Assigning specific pitches, chords or melodies to particular instruments; for solos or small ensembles
Atonality	Absence of tonal structure and key signatures
Augmentation	Lenthening, usually doubling, the time values of the notes of a melody or motive
Augmented Sixth Chord	A chord containing the interval of an augmented 6th, usually between scale degrees *b6* and #4. This chord typically occurs directly before the dominant
Bitonality	The simultaneous use of two different keys
Bracket	An additional vertical line joining staves to show grouping of instruments that function as a unit (i.e. string section)
Calando	Growing softer and slower
Cedez	Slow down and become softer
"C" Score	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
Diminution	Shortening, usually by half, the time values of the notes of a melody or motive
Escape Tone	An unaccented non chord tone approached by step and resolved by leap in the opposite direction
Full Score	Musical notation showing each instrumental part of a piece on separate staves
Giusto	In strict tempo
"I" (Twelve-Tone Row)	Inversion: the prime form of the row with all intervals of the row inverted
Jeté	(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
Langsam	Slow
Largando	Growing broader, slower and more marked
Lebhaft	Lively
Lunga	Linger
Lustig	Merry, cheerful
Melismatic	Texted music in which a single syllable is stretched out over multiple notes
Neapolitan 6th Chord	A major triad built on the lowered supertonic of a major or minor scale usually found in first inversion (N6)
Neutral Clef	Clef used for the notation of rhythm only
Orchestration	Assigning specific pitches, chords or melodies to particular instruments; for large ensembles
"P" (Twelve-Tone Row)	Prime form: the original tone row
Perdendosi	Getting gradually softer and dying away
Phrase Modulation	A type of modulation where a phrase ends in one key and the next phrase begins in another key without any transition material
Picardy Third	A change from minor to major in the final cadence of a minor composition, indicated by a sharp sign in the figured bass
Preciso	Precise, exact
"R" (Twelve-Tone Row)	Retrograde; the prime form of the row in reverse order
Recitative	An operatic style of singing in which the singer uses the rhythms of speech
Reinforzando	A sudden increase of force

GMTA THEORY VOCABULARY BY LEVELS	
Level 12-Continued	
"RI" (Twelve-Tone Row)	Retrograde Inversion: the inverted form of the row in retrograde
Schnell	Fast
Serialism	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.
Smorzando	Fading away
Solfege/Ascending Chromatic Scale	*do, di ("i" pronounced "ee"), re, ri, mi, fa, fi, sol, si, la, li, ti, do*
Solfege/Descending Chromatic Scale	*do, ti, te ("e" pronounced "ay"), la, le, sol, se, fa, mi, me, re, ra, do*
Strain	A series of musical phrases that create a distinct melody of a piece, often repeated to instill the melody clearly
Strophic Form	A song form in which each verse or stanza is sung to the same music
Syllabic	Texted music that mostly uses one syllable of text per note
System	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
Tenor Clef	C-clef on the fourth line of the staff; sometimes used by bassoon, cello or double bass
Through Composed Form	A form without repetition of or return to previous musical material
Tone Cluster	Three or more adjacent tones played at the same time
Tonicization	The temporary treatment of a non-tonic harmony as the tonic
Transposed Score	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
Tuplets	A grouping of notes that would not normally occur within a beat of the given time signature: duplet, triplet, quintuplet, septuplet, etc
Twelve-Tone Row	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
Volante	Rushing
Zart	(Gr) Delicate, tender, sensitive, subdued