Week One

1. Dynamics
   Used to describe the volume or changes in volume in a piece of music (eg such as loud (f) or soft (p), in a piece of music).

2. Echo
   Echo is a type of reverb in which a sound is repeated.

3. Effects
   Ways of changing the sound/length of notes (eg amplification, distortion, reverb, delay, echo and equalisation etc). Reverb and delay are the most common time-based effects in music production.

4. Enharmonic
   Two notes which sound the same but are written differently (eg C# and Db).

5. Ensemble
   A group performance of two or more musicians (including DJing).

6. Excerpt
   Short extract from a piece of music.

7. Expression
   Representing in music a feeling, idea or situation using, for example, dynamics, tonality, articulation.

8. EQ
   EQ is short for equalisation. It is the lessening or boosting of different frequencies to add more bass or treble to a musical track.

9. Falsetto
   Male singing in a high register, the same range as an alto or soprano voice.

10. Fusion
    A fusion genre is music that combines two or more styles.

Week Two

11. Free composition
    Composition composed freely from a student's own idea.

12. Fugue
    A contrapuntal composition in two or more voices. It is built on a theme that is introduced at the beginning and which is frequently used in imitation throughout the course of the composition.

13. Genre
    A category that identifies some pieces of music as belonging to a shared tradition or set of conventions (eg jazz, hip hop, folk, rock, etc).

14. Glissando
    A pitch sliding from one note to another, including all the chromatic notes in between. In music notation, a line between the two notes will be added.

15. Ground Bass
    A short theme played in the bass which constantly repeats with changing harmonies.

16. Grove
    Refers to a rhythm that deviates from the straight beat of the music (eg funk, rock, swing, fusion etc).

17. Guide recording
    A recognised recording submitted in place of a score.

18. Hammer-on
    A technique guitarists use where the finger is ‘hammered’ on a fretboard, causing a note to sound.

19. Harmony
    A combination of simultaneous sounds including chords, accompaniment and counterpoint that can support a melody.

20. Hemiola
    A musical figure in which two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.

Week Three

21. Heterophonic/heterophony
    A musical texture in which two identical melodies are played simultaneously, but one is a decoration of the other.

22. Hook
    A short melodic phrase used to catch the listener’s attention and make a song memorable (eg ‘Call Me Maybe’ by Carly Rae Jepsen).

23. Homophonic/homophony
    A musical texture that is chordal.

24. Improvisation
    The spontaneous and creative performance of musical ideas.

25. Imitation/imitative
    A compositional device where a melody is played or sung and then repeated/copied in a different instrument/voice.

26. Instrumental
    Music composed for or performed by instrumentalists.

27. Interpretation
    The mood and style of music using musical elements and techniques eg phrasing, dynamics.

28. Interval
    The distance between two notes sounded simultaneously together or one after another.

29. Intonation
    The accuracy of pitch in playing or singing.

30. Intro
    The introductory section before the main section, often used in pop music.

Week Four

31. Inversion
    The word inversion has different meanings.
    An inverted melody is a melody turned upside-down.
    An inverted chord is a chord which has a note other than its root note in the bass note.

32. Key
    The scale on which the piece is based (eg G major).

33. Layering
    A term referring to layers of sound within a piece of music and mostly used in association with texture (eg used in polyphony, melody and accompaniment etc).

34. Lead sheet
    A detailed framework giving structure and musical substance from which a performance can be produced that meets the composer's intentions.

35. Listening/appraising
    Ability to evaluate music heard demonstrating knowledge and understanding of musical elements, context and language.

36. Looping
    Where a short musical idea or sample is repeated over and over again.
37. Melisma
    A melody of several notes sung to one syllable of text.

38. Melody
    A melody is a linear succession of musical notes that the listener hears as a single entity.

39. Melody and accompaniment
    A musical texture in which the melody and accompaniment can be clearly distinguished (eg a pop song with a solo singer accompanied by a band, or the first violins in an orchestra playing the melody while the rest accompany).

40. Metre
    The pattern of strong and weak beats in a piece of music which helps determine the time signature (eg 3/4 is three quarter notes in a bar).

Week Five

41. Middle eight
    The bridge section or middle section in song form, often 8 bars in length.

42. Minimalism
    A musical style that is based on very simple repeated patterns and rhythms.

43. Mode/modal
    Refers to the use of modes rather than the major or minor scale. Each mode has a different combination of tones and semitones.

44. Modulation
    The move from one key to another (eg tonic to dominant).

45. Monophonic
    A musical texture consisting of a single unaccompanied melodic line.

46. Musical chronology
    The timelines used in the development of music (eg from baroque to classical to romantic).

47. Musical context
    Writing about musical styles, composers and their works in relation to the audience, time and place.

48. Musical elements
Terms used in the composition of music (eg dynamics, rhythm, structure, tempo, melody, texture, tonality, timbre/sonority, instrumentation and harmony).

49. Musical language
    Staff (stave) notation, chords symbols and musical terminology and vocabulary.

50. Music production
    The use of technology (eg computers, effects units or software used to perform and compose music).

Week Six

51. Music software
    Computer programs for composition and production of music.

52. Mute
    A device attached to a musical instrument which changes the instrument's tone quality (timbre) or lowers its volume (eg as found on brass and string instruments).

53. Notated score
    Detailed performance information through musical notation (eg dynamics, tempo, and techniques where appropriate).

54. Notation
    The method of writing down music (eg score and lead sheet).

55. Note addition
    Where notes are added to a musical phrase (eg minimalism).

56. Off beats
    The weaker beats of the bar. In 4/4 time, these are beats 2 and 4.

57. Oratorio
    A large-scale musical composition based on a sacred or semi-sacred subject, for solo voices, chorus, and orchestra (eg Handel’s Messiah).

58. Ornaments
    The embellishment of a melody, either by adding notes or by modifying rhythms.

59. Trill –
    Two adjacent notes that are played rapidly one after the other.

60. Appoggiatura
    A note with a long or short duration that temporarily displaces, and subsequently resolves onto, a main note, usually by stepwise motion. It is sometimes called a ‘leaning’ note.

Week Seven

61. Turn
    – a short decoration consisting of four notes: the note above the one indicated, the note itself, the note below the one indicated, and the note itself again.

62. Acciaccatura
    – a note which is played as quickly as possible before the note that follows it. It is sometimes called a ‘crushed’ note.

63. Mordent – formed by playing a note, the note above and then returning to the first note.
64. Ostinato
    A short melodic, rhythmic or chordal phrase repeated continuously through a section of a work or the whole piece.
65. Outro
    The closing section after the main part of the composition, often used in pop music.
66. Overdub
    The process of adding additional tracks to a recording in music technology.
67. Palm muting
    A guitar technique where the sound is muted by resting the palm of the picking hand across the strings near the bridge.
68. Panning
    The process of placing a sound in the stereo field (eg in the left or right outputs).
69. Passing note
    A note that connects two consonant pitches by stepwise motion and usually occurs on a weak beat.
70. Pedal Note
    A single note (usually the tonic or dominant) that is normally sustained or repeated in the bass and sounds against changing harmonies in the other parts. An inverted pedal note is a sustained or repeated note in a high register.