The following list of terms is taken from Kostka's Materials and Techniques of Twentieth-Century Music, 3rd ed. Most of the definitions are word-for-word from the same text. This is a VERY useful study guide for the text, but does not substitute for careful reading and examination of the examples in the text itself.

Ch.	Term	Pg.	Definition
1	chromatic mediant relationship	3	Triads with roots M3 or m3 apart, both major or both minor, one common tone
1	doubly chromatic mediant relationship	3	Triads with roots M3 or m3 apart, one major, one minor; no common tones
1	direct modulation	3	Modulation with no common chord between the two keys
1	tritone relationships	5	Movement of one harmony directly to a harmony whose root is a tritone away
1	real sequence	6	A sequence in which the pattern is transposed exactly
1	brief tonicizations	6	A quick succession of tonal centers, often associated with real sequences
1	enharmonicism	6	The enharmonic reinterpretation of certain (normally chromatic) harmonies so that they resolve in an unexpected way; ex: Ger+6 –> V7
1	suspended tonality	6	Passages that are tonally ambiguous
1	parallel voice leading	7	A type of progression in which at least some voices move in parallel motion
1	nonfunctional chord succession	8	A progression in which the chords do not "progress" in any of the ways found in diatonic tonal harmony
1	voice-leading chords	9	Chords that are the result of goal-directed motion in the various voices rather than traditional harmonic progression
1	unresolved dissonances	10	Dissonances which do not follow the dictates of functional harmony to resolve. They often contribute to a feeling of suspended tonality.
1	equal division of the octave	11	Harmonic constructs that divide the octave into equal subunits; for instance, augmented triads and diminished-seventh chords
1	nonfunctional bass line	11	A bass line that doesn't conform to typical patterns of tonal progression; often the result of chromaticism and directed linear motion
1	atonality	13	Music without a tonal center; the systematic avoiance of most of those musical materials and devices that traditionally have been used to define a tonal center

Ch.	Term	Pg.	Definition
2	anhemitonic pentatonic scale	23	A five-note scale without half steps following the interval pattern W-W-m3-W-m3; ex: CDEGA; Ex: Debussy
2	Hirajoshi pentatonic	24	A five-note scale following the pattern W-h-M3-h-M3; ex: CDEbGAb. A shortcut to this scale is to spell the anhemitonic and lower the 3rd and 5th notes a half step.
2	Kumoi pentatonic	24	A five-note scale following the pattern W-h-M3-W-m3; ex: CDEbGA
2	whole tone scale	24	Scale constructed entirely of whole steps
2	augmented scale	27	Scale with the pattern h-m3-h-m3 etc.; ex: CC#EFAbA; also called the hexatonic scale
2	diatonic modes	27	Seven-note scales using the pitch classes of a major scale, but having a different tonal center (except Ionian). They are Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.
2	octatonic	31	Eight-note scale with the pattern W-h-W-h etc. or h-W-h-W-h-W. Exs: Stravinsky; Bartók; Rimsky-Korsakov
2	diminished scale	31	Another name for the W-h octatonic scale; commonly used in jazz contexts
2	microtone	34	Any interval smaller than a minor second; exs: Berg, Ligeti, Harry Partch
2	modes of limited transposition	36	Scales from six to ten notes that have fewer than twelve transpositions without duplication of pitch-class content; exs: Messiaen
3	chords with added notes	49	Triads with notes added; the most common added note is a sixth above the root (add6).
3	chords with split members	52	A special kind of added-note chord in which one or more chord members are "split" by adding a note a minor 2nd away. The most common example is a split-3rd chord, e.g. C-Eb-E-G; exs: Debussy, Ives, Copland, Ravel
3	open-fifth chords	55	A triad without the third; exs: Carl Orff; Arvo Pärt
3	quartal and quintal chords	55	Chords built from 4ths and 5ths, respectively. Often the same pitch classes can be quartal or quintal depending on the voicing of the chord. Exs: Hanson; Copland; Grainger
3	Scriabin's mystic chord	59	Sonority favored by Russian composer Alexander Scriabin; Its two forms are C-F#-Bb-E-A-D and C-F#-Bb-E-A-Db; exs: Scriabin
3	secundal chords	59	A sonority built from M or m seconds are a combination of the two

Ch.	Term	Pg.	Definition
3	tone cluster	59	A particular voicing of secundal harmony in which the notes are voiced in close position (i.e., within a single octave)
3	mixed-interval chords	62	A chord that did not originate as a series of 2nds, 3rds, or 4ths/5ths, but instead combines two or more of those interval types to form a more complex sonority
3	whole-tone chords	63	Any chord whose members could be obtained from a single whole-tone scale
3	polychords	64	Combines two or more chords into a more complex sonority; the listener must be able to perceive that separate harmonic entities are being juxtaposed for a true polychord; exs: Persichetti Symphony for Band Op. 69 (1956) end; Ives
3	Stravinsky's Petrushka chord	65	A polychord combining two triads a tritone apart, e.g. C major and F# major
4	pitch-class cell	81	A type of motive that is really a collection of intervals that can be rearranged and inverted; each statement of the cell typically consists of three or four notes
4	Hauptstimme	82	A marking that looks like an H in the score, used to indicate the primary melodic line in atonal or serial music; "primary voice"; exs: Schoenberg et al.
4	Nebenstimme	82	A marking that looks like an N in the score, used to indicate the secondary melodic line in atonal or serial music; "secondary voice"; exs: Schoenberg et al.
4	chordal parallelism or harmonic parallelism	84	Type of progression in which entire triads or seventh chords move in parallel motion
4	planing	86	Another name for harmonic parallelism
4	diatonic, real and mixed parallelism	86	Diatonic parallelism follows the pitch classes of a diatonic (i.e. major or minor) scale; Real parallelism maintains strict interval relationships, adding accidentals as needed to maintain interval qualities. Mixed parallelism is a combination of the two.
5	linear counterpoint	101	Music in which the compositional method is evidently overwhelmingly linear; i.e., the emphasis is on lines, rather than the chords they produce
5	tonic by assertion	102	Establishing tonic through the use of reiteration, return, pedal point, ostinato, accent, formal placement, register, and similar techniques to draw the listener's attention to a particular pitch class.
5	pitch-centricity	103	Music that is tonal but in which the tonal center is established through nontraditional means is said to be pitch-centric.
5	agogic accent	104	Durational emphasis; emphasizing a pitch by giving it a long durational value

Ch.	Term	Pg.	Definition
5	polytonality	105	The simultaneous use of two or more aurally distinguishable sonorities; bitonality is most common
5	bitonal	105	Polytonal music with two tonal centers
5	atonality	108	Music in which the listener perceives no overarching tonal center
5	pandiatonoicism	108	A passage that uses only the tones of some diatonic scale but does not rely on traditional harmonic progressions and dissonance treatment
6	basic rhythm terminology	114	Rhythm, beat, simple beat, compound beat, meter, duple meter, triple meter, quadruple meter, measure
6	syncopation	115	A term used either when a rhythmic event such as an accent occurs at an unexpected moment or when a rhythmic event fails to occur when expected
6	changing meters, mixed meter, variable meter, multimeter	117	Rapidly changing time signatures; they can be implied by shifted accents or syncopations, or they can be explicitly notated by the composer
6	asymmetric meter	118	Meter in which some beats have two divisions and some beats have three divisions; ex: $\frac{5}{8}$
6	additive rhythm	118	A short note value (such as the eighth-note) remains constant but is used in groups of unpredictably varying lengths
6	complex meter	118	Technique wherein a standard meter becomes a nonstandard one through irregular groupings of the division notes, and the top number of the time signature becomes a formula like "3+3+2"
6	polymeter	120	Simultaneous use of two or more aurally distinguishable time signatures
6	ametric	124	Music that seems to exhibit no perceivable metric organization; exs: Gregorian chant, electronic music
6	added values	128	Complicating an otherwise simple rhythmic pattern by the addition of a short duration in the form of a dot, a note, or a rest; Messiaen
6	nonretrogradable rhythm	128	A rhythmic pattern that sounds the same whether played forward or backward (in retrograde); Messiaen
6	tempo modulation (metric mod.)	130	A method of changing tempos wherein some note value in the first tempo becomes equal to a different note value (or at least to a different proportion of the beat) in the second tempo; Elliott Carter
6	polytempo	131	Simultaneous use of two or more aurally distinguishable tempos

Ch.	Term	Pg.	Definition
6	serialized rhythm	133	Pieces in which the rhythmic aspects are governed by some preconceived series of durations
6	isorhythm	133	Rhythmic pattern that repeats using different pitches
6	ostinato	133	Repeating rhythmic/pitch pattern in which the rhythm and pitch patterns are the same length
7	binary form	141	AA' or AB form
7	ternary form	141	ABA form
7	song and trio form	142	Special case of ternary form; often found as a minuet or scherzo with trio, followed by a *da capo*, in multimovement sonatas (symphonies, string quartets, piano sonatas, etc.)
7	rounded binary	142	Works with a shortened return of the A material, as distinct from the balanced presentations of A in ternary form
7	rondo form	145	Form in which a section recurs; ABACA or ABACABA are the most common examples
7	sonata rondo	145	Seven-part rondo with development in the central C section (ABACABA)
7	arch form	146	Any formal structure that reads the same forwards and backwards; usually the term is reserved for less-conventional formal structures
7	sonata form	147	Form in three main sections: exposition, development, and recapitulation. The exposition presents several themes in different keys (typically tonic, then dominant), whereas the recapitulation restates the themes of the exposition transposed to tonic.
7	sectional variations	149	Theme and variations, as distinguished from continuous variations
7	continuous variations	149	The traditional forms of continuous variations are the passacaglia, based on a repeating bass line (or ground), and the chaconne, based on a repeating harmonic progression. The passacaglia is more common in contemporary music.
7	passacaglia	149	Music based on a repeating bass line (or ground)
7	chaconne	149	Music based on a repeating harmonic progression
7	canon	150	Contrapuntal form in which one voice exactly follows another at a specified temporal and pitch interval

Ch.	Term	Pg.	Definition
7	fugue	150	Contrapuntal form based on statements of a them e (subject) and secondary themes (answers, countersubjects) in various keys and voices
7	golden mean or golden section	152	A proportion used for centuries in art and architecture to obtain aesthetically pleasing designs. Given: A------B----------C If the proportion of AB to BC is the same as the proportion of BC to the whole line, then AC is segmented according to the golden mean. Ex: Bartók
7	Fibonacci sequence	152	Integers that approximate the golden mean can be generated by means of a Fibonacci sequence, an endless series of numbers in which each number is the sum of the previous two; i.e. 1, 2, 3, 5, 8, 13, 21, 34, etc. Ex: Bartók
7	moment form	154	An approach that treats every portion of a piece as an end in itself, without any intentional relationship to what precedes or follows it
8	neoclassicism	158	Grout: Adherence to the Classical principles of balance, coolness, objectivity, and absolute (as against Romantic program) music, with the corollary characteristics of economy, predominantly contrapuntal texture, and diatonic as well as chromatic harmonies.
8	quotation	160	The technique of quoting, arranging, and paraphrasing earlier music extensively
8	paraphrase	163	A quotation in which the quoted music is altered
8	Third Stream (Gunther Schuller)	168	A movement that attempted to blend jazz and concert music without condescending to either
8	contrafact	not in book	Recomposition in which a new melody is placed over the chord progression (changes) of another song, typically a standard progression
9	dyad	176	Pair of notes
9	Structure of Atonal Music, The	175	Book by Allen Forte about serial analysis
9	basic cell, set, pitch set, pitch-class set, referential sonority	178	A motive that recurs in a given atonal piece to achieve unity
9	segmentation	178	The process of identifying and labeling important pitch-class sets
9	octave equivalence	178	The idea that a given pitch is functionally equivalent to all other members of the same pitch-class regardless of its particular octave

Ch.	Term	Pg.	Definition
9	transpositionally equivalent	178	The idea that a given sonority (such as a major triad) is functionally equivalent regardless of transposition
9	normal order	178	See basic set theory handout.
9	transpositionally symmetrical set	182	See basic set theory handout.
9	inversional equivalence	182	See basic set theory handout.
9	best normal order	182	See basic set theory handout.
9	inversionally symmetrical set	184	See basic set theory handout.
9	prime form (of a set)	185	See basic set theory handout.
9	set class	185	See basic set theory handout.
9	inverval class	186	See interval class handout.
9	interval-class vector	186	See interval class handout.
9	invariant	188	When a pitch class is invariant, it is retained in two different forms of a given set; in other words, it is a "common tone" of sorts between the sets
9	Forte label	188	The cardinal index of a set as listed in Forte's Structure of Atonal Music
9	subset	189	Smaller group of pitch-classes within a larger set
9	literal subset	189	Pitches are literally contained within the larger set
9	scalar subset	189	A special kind of subset that is derived from a particular scale type, usually diatonic (as in the white keys of the piano), octatonic, or whole-tone.
9	aggregate	190	Any statement of all twelve pitch classes, without regard to order or duplication
10	classical serialism	198	Serialism as practiced by Schoenberg, Berg, and Webern; generally focused on pitch serialization
10	tone row (series)	199	An ordering of the aggregate (but without duplicate pitch classes) used in a particular composition

Ch.	Term	Pg.	Definition
10	prime form of the row	199	The basic, or core tone row for a particular piece of music; typically the row stated first in the piece, though not always.
10	retrograde form	199	The prime form stated in reverse order
10	inversion form	199	The prime form with the direction of each interval reversed
10	retrograde inversion form	199	The inversion form stated in reverse order; or the retrograde form with the direction of each interval reversed
10	matrix ("magic square")	201	A method of writing all 48 possible forms of a given row in a 12x12 table. Prime forms appear left to right; inversion forms top to bottom; retrograde forms right to left; and retrograde inversion forms bottom to top.
10	all-interval row	204	A tone row that contains exactly one appearance of each interval
10	derived set	204	A row that uses the first three, four, or six notes as a pattern from which the rest of the row is derived
10	invariance	206	In general, invariance involves pitch class(es) that are shared by any two collections of pitches (e.g. two chords or keys)
10	invariant subset	206	A subset that appears intact in two forms of the row.
10	secondary set	211	A new row created by combining two hexachords from two different forms of a given row
10	combinatoriality	211	The process of combining subsets of row forms to form aggregates
11	timbre	222	Tone color; it can refer to the tone color of an individual instrument or of an ensemble
11	texture	222	Texture refers to the relationships between the parts (or voices) at any moment in a composition; it especially concerns the relationships between rhythms and contours, but is also concerned with aspects such as spacing and dynamics.
11	extended techniques	not in book	Performance techniques that are not a part of the traditional tonal literature for a given instrument (or voice)
11	multiphonics	224	The production on a single instrument of two or more pitches (as many as six are possible) simultaneously. Multiphonics is only used with instruments that typically produce one note at a time, like woodwind and brass instruments.

Ch.	Term	Pg.	Definition
11	flutter-tongue	223	A method of tonguing that uses a rapid flapping of the tongue similar to the rolled R of Spanish
11	snap pizzicato	225	Pizzicato that is so strong that the string actually makes a "snapping" sound; ex: Bartók
11	buzz pizzicato	225	Pizzicato in which the string vibrates against the fingernail
11	prepared piano	231	Objects are placed on and between the strings before the performance; Ex: John Cage
11	Sprechstimme	231	Vocal performance that lies somewhere between speech and singing, typically notated using a small "x" on each stem of the vocal part; Schoenberg
11	International Phonetic System	231	Language-neutral method of notating vocal sounds adopted by the International Phonetic Association; see Wikipedia article
11	Klangfarbenmelodie	233-4	"Tone-color melody," technique in which progressions of timbres are equivalent in function to successions of pitches in a melody; Ex: Schoenberg, Carter, Walton
11	spatial effects	236	Separating performers into spatially-disparate groups; exs: Ives, Carter, Xenakis
11	monophonic	236	A single line, perhaps doubled at the octave
11	homophonic	236	Melody with accompaniment OR chordal texture
11	contrapuntal	236	Relatively independent lines, either imitative or free
11	compound textures	236	Simpler textures that are complicated by harmonizing the individual lines
11	pointillism	238	Gets its name from a technique used by some French painters in the nineteenth century that represented scenes by means of dots of color rather than lines. In music this means rests and wide leaps, a technique that isolates the sounds into "points."
11	stratification	239	The juxtaposition of contrasting musical textures, or, more generally, of contrasting sounds
11	sound-mass	239	a chord in which the pitch content is irrelevant compared to the psychological and physical impact of the sound; Exs: Ligeti, Stravinksy, Takemitsu
12	musique concrète	246	electronic music using natural sounds as a sound source

Ch.	Term	Pg.	Definition
12	tape manipulation	246	Classic electronic music techniques that altered the physical magnetic recording tape, such as change of tape speed, change of tape direction, tape loops, cutting and splicing, and tape delay
12	loops	247	Short repeated segments of recorded sound; originally called loops because they were literally loops of magnetic tape
12	delay	247	An echo effect created by re-recording a sound over itself after a temporal pause while maintaining the original recording
12	oscillator	248	An electronic device that produces a fluctuating electrical signal
12	waveform	248	The fluctuating electronic signal produced by an oscillator
12	sine wave	248	A fundamental pitch (or oscillating pattern) with no additional partials or overtones
12	sawtooth wave	248	A fundamental pitch with all harmonics in the series
12	square wave	248	A fundamental pitch with odd-numbered harmonics
12	triangle wave	248	Like a square wave, but with less energy in the upper harmonics
12	pulse wave	248	Positive-amplitude only type of square wave that has a variable number and energy level of harmonics based on the relative width of the positive pulse to the overall length of the wave
12	noise generators	248	Special types of oscillators that produce randomly varying waveforms, theoretically with all frequencies present
12	mixers	248	Devices (or programs) that combine multiple audio signals at varying amplitudes
12	additive synthesis	248	Combining harmonically simple sounds to produce more complex sounds
12	subtractive synthesis	249	Starting with a harmonically rich waveform (usually noise, sawtooth wave or pulse wave) and eliminating or filtering away parts of the spectrum to produce the final sound
12	potentiometers	249	Variable-control knobs
12	voltage control	249	Controlling events or oscillating patterns by varying the voltage in an electric circuit; an example is the voltage-controlled oscillator, which usually doubles its frequency (one musical octave) when one volt is added to its control voltage input

Ch.	Term	Pg.	Definition
12	sidebands	249	New audible sounds created by modulating (that is, changing the frequency of) one oscillator using a modulating signal such as a very low-frequency sine wave
12	envelope generator	249	A device (or software routine) that produces a signal that can be used to change a sound parameter over time
12	sequencer	249	A voltage-control device that produces one or more series of voltages that can be used to control frequencies, amplitudes, filter settings, or the speed of the sequencer itself
12	tape recorder	249	A machine that recorded sounds on magnetic tape, typically professional-quality reel-to-reel tape in a classical studio
12	analog synthesis	250	Synthesis using equipment that relies on continuous data values, such as tape recorders, potentiometers, and voltage control devices
12	digital synthesis	250	Synthesis that relise on equipment that uses discrete data values (i.e. ones and zeroes), such as computers, CDs, MP3 players, etc.
12	quantization	250	The rounding of values that fall between increments, a necessary part of converting analog data (like audible sound) into digital data
12	digital-to-analog converter	251	Converts digitally-stored numbers into voltages that can drive a loudspeaker
12	Fourier transform	252	The French engineer Fourier (1768-1830) developed a theory that any sound, no matter how complex, could be recreated through the combination of many simple sine waves. Fourier analysis takes slices of time and determines what frequencies are present in a sound. That information can then be manipulated and used to "resynthesize" the sound.
12	Phase vocoding	252	Phase vocoding changes how fast the slices of time in a Fourier analysis are resynthesized, allowing the sound to be dramatically lengthened or shortened in time without changing its pitch
12	convolution	253	A type of cross synthesis in which frequencies are multiplied so that those present in both sounds are enhanced, while frequencies present in only one sound are eliminated. Essentially, one sound is used to filter another sound.
12	cross synthesis	253	Synthesis that takes the frequency characteristics of one sound and applies them to the frequency characteristics of another sound.
12	MIDI	253	Musical Instrument Digital Interface, a digital communication standard (or language) designed originally to allow the synthesizers of one manufacturer to transmit performance instructions to synthesizers made by another manufacturer

Ch.	Term	Pg.	Definition
12	MIDI message	254	A single MIDI command sent from one device to another. Common message types include note on/note off, continuous controller messages (like vibrato, sustain, etc.), pitch bend, and program (patch) changes (changes to the sound of the instrument)
12	samplers	254	Hardware or software devices that record sound digitally into memory which can then be played back, either as recorded or after being manipulated in some fashion
12	diffusing	256	Distributing pre-recorded sound throughout the available speakers
12	live electronics	256	The combination of live performance with electronics; examples include simple amplification of conventional instruments, live performance using electronic instruments, or live, computer-generated synthesis and/or interactive processing of acoustic instruments
13	integral serialism (total serialization, total control, generalized serialism)	264	The application of serial techniques to musical dimensions other than pitch, such as rhythm, dynamics, register, articulation, and row form.
13	rotation of sets	277	Using the same (ordered) set, but using the first pitch class, then the second, then the third, and so on, as the starting pitch. Ex: G-G#-A#-C, then G#-A#-C-G, then A#-C-G-G#, then C-G-G#-A#.
14	indeterminacy / aleatory	284	Leaving aspects of the music unspecified, up to chance or to the whim of the performer.
14	experimental music	285	Any music in which the final product is deliberately kept beyond the control of the composer
14	chance music	285	Music in which chance operations (such as flipping a coin or rolling dice) control some aspect of the music
14	proportional notation	287	Music in which the spacing of the notes on the page indicates their approximate durations
14	open form / mobile form	287	Music which allows the performer or conductor to choose the order in which the sections of a piece will be performed, how often they will be performed, and even whether they will be performed at all.
14	graphic score	294	A score in which conventional musical notation has been abandoned in favor of geometric shapes and designs that suggest more or less clearly how the music is to be performed.

Ch.	Term	Pg.	Definition
15	minimal music (also called process music, phase music, pulse music, systemic music, repetitive music)	301	Wikipedia (July 17, 2008): In art music of the last 35 years, the term minimalism is sometimes applied to music which displays some or all of the following features: repetition (often of short musical phrases, with minimal variations over long periods of time, ostinati) or stasis (often in the form of drones and long tones); emphasis on consonant harmony; a steady pulse; hypnotic effect; sometimes use of phase shifting where sound waves gradually move out of sync with each other.
15	phasing	301	Wikipedia (July 17, 2008): In the compositional technique phasing, popularized by composer Steve Reich, the same part (a repetitive phrase) is played on two musical instruments, in steady but not identical tempo. Thus, the two instruments gradually shift out of unison, creating first a slight echo as one instrument plays a little behind the other, then a doubling with each note heard twice, then a complex ringing effect, and eventually coming back through doubling and echo into unison. Phasing is the rhythmic equivalent of cycling through the phase of two waveforms as in phasing. Note that the tempi of the two instruments are almost identical, so that both parts are perceived as being in the same tempo: the change only separate the parts gradually. In some cases, especially live performance where gradual separation is extremely difficult, phasing is accomplished by periodically inserting an extra note into the phrase of one of the two players playing the same repeated phrase, thus shifting the phase by a single beat at a time, rather than gradually.
15	postminimalism	307	Works that have a minimalist underpinning but that have a more complex surface and in which the compositional process is less transparent than in the minimalist works of the 1960s and 1970s.
15	totalism / eclecticism / polystylism	308	A relatively recent development in which many composers feel free to work in a number of styles, often combining contrasting compositional approaches (tonality and atonality, for example) within the same work and even within the same movement
15	neoromanticism / new tonality	308	Edited from Wikipedia (July 17, 2008): a style identified by the extended tonality that flourished during the late Romantic era, as well as a frank expression of emotional sentiment equally evocative of the period... Since the mid-1970s the term has come to be identified with neo-conservative post-modernism; Composers associated (to varying degrees) with neoromanticism include Wolgnang Rihm, George Rochberg, John Corigliano, David del Tredici, Ellen Taaffe Zwilich, Nicholas Maw, James MacMillan, Ligeti, Pendercki, John Adams, and Einojuhani Rautavaara