TERMS AND CONCEPTS OF 20TH C. MUSIC

GENERAL:
  ostinato -- a clearly defined phrase (both rhythm and pitches) that repeats consistently throughout a passage or work
  palindrome -- language or music that is the same forwards as backwards

SCALES:
  chromatic -- 12 note scale
  microtonal -- scales which include intervals smaller than a minor second
  modes -- church modes (ionian, dorian, phrygian, lydian, mixolydian, aeolian, lycrain)
  modes of limited transposition -- scales of 6-10 notes that have fewer than 12 transpositions without duplication of pitch-class content.
  octatonic -- 8 note scale; alternating whole and half steps
  pentatonic -- 5 note scale; 1,2,3,5,6 of the major scale
  whole-tone -- 6 note scale; all whole steps

MELODY:
  elements of melodic organization --
    inversion
    repetition
    return
    sequence
  Hauptstimme -- primary voice / line
  melody -- the horizontal aspect of music
  Nebenstimme -- secondary voice / line
  sequence (real and tonal) -- the immediate repetition of melodic or harmonic material at another pitch level; real = exact intervals used in the repetition, tonal = some intervals are changed
  stylistic features of 20th c. melodies --
    assymetrical meters
    avoidance of traditional harmonic implications
    "emancipation of the dissonance" -- free treatment dissonances
    large leaps
less lyrical
less regular phrase structure
more chromaticism
more expression marks
more fragmented / angular
unconventional rhythmic patterns / meters
use of 12-tone technique
use of pitch class cells
wide range
wider range of dynamics

HARMONY
added note chords (chords of addition) -- basic chords, such as triads, with added seconds, fourths, or sixths
atonality -- music that has no perceivable tonal center
bitonal -- a type of polytonality in which there are only 2 tonal centers
chromatic mediant -- two chords / keys a third apart that have the same quality (major or minor)
extended tertian sonorities ("tall" chords) -- 9th / 11th / 13th chords
harmony -- the vertical aspect of music
methods of establishing a tonal center --
  accent
dynamics
ostinato
pedal point
register
reiteration / repetition
return
mixed-interval chords -- a chord that combines 2 or more interval types (with their inversions / compounds) to form a complex sonority
neotonality -- music that is tonal but in which the tonal center is established throughout nontraditional means; may be tertian and non-tertian
open-fifth chord -- a traditional sonority that is transformed into something unusual by leaving out a note; in this case a triad without a third
pandiatonicism -- a passage of music that uses only the tones of a single diatonic scale but does not rely on traditional harmonic progressions and dissonance treatment to establish the tonal center
parallelism / planing -- moving the same chord / interval in the same direction
**polychords** -- the combination of 2 or more chords into a complex sonority; the listener must be able to perceive 2 separate chords, not one larger ("tall") chord

**polytonality** -- the simultaneous use of two or more aurally distinguishable tonal centers

**quartal / quintal chord** -- chords built of the interval of a fourth or fifth; the fourth or fifth does not have to be perfect in quality; notation: 3x4 on B = 3 note quartal chord starting on B

**secundal chords** -- chords built of seconds

**split note chords** -- a chord in which one or more chord members are "split" by adding a note a minor second away; e.g., C-E-G-G# = C(51)

structural placement / formal placement of chords

**tone cluster** -- secundal harmonies in which the notes are placed adjacent to one another

**whole-tone chord** -- any chord whose members could be obtained from a single whole-tone scale

---

**RHYTHM:**

**added values** -- the addition of some note value to beats of a measure

**additive rhythm** -- passages in which some short note value remains constant but is used in groups of predictably varying lengths

**ametric** -- music in which there is no perceivable metric organization

**assymetrical meter** -- usually, meters with 5 or 7 as the top number

**beat** -- the basic pulse in music

**changing time signatures / mixed meter / variable meter / multimeter** -- changing from one time signature to another

**complex meter** -- a meter such as 4+2+3 / 8

**compound beat** -- division of the beat into 3 equal parts

**duple / triple / quadruple meter** -- grouping of beats into 2s, 3s and 4s respectively

**fractional time signature** -- a meter in which the top number includes or is a fraction

**isorythm** -- the use of a rhythmic pattern that repeats throughout a passage or work; originated in 14th century motets

**measure** -- one full unit of the meter

**meter** -- the grouping of beats into larger units

**metric modulation (tempo modulation)** -- the method of changing tempos precisely by making some note value in the first tempo equal to a different note value (or at least a different proportion of the beat) in the second tempo; used first by Elliott Carter

**nonretrogradable rhythm** -- a rhythmic pattern that sounds the same whether played forward or backwards and so the retrograde version cannot be distinguished from the original version

**nontraditional time signatures** -- meters using values other than 2, 3, 4, 6, 9, 12 for the top number
polymeter -- the simultaneous use of 2 or more distinguishable time signatures at the same moment; they may have
  same time signature, but displaced
  different signatures with bar lines coinciding
  different signatures with bar lines not coinciding

proportional notation -- music in which the actual duration of the notes is specified only by the placement of the notes within the measure; i.e., closer together = shorter note values, more spread apart = longer note values

rhythm -- the organization of the time element in music

serialized rhythm -- a musical passage or work in which the rhythmic aspects are controlled by some predetermined series of durations

simple beat -- division of the beat into 2 equal parts

syncopation -- any deliberate disturbance of the normal pulse of meter, accent or rhythm

timed segments -- unmetered music which in measured in minutes and seconds, not beats