DMA MUSIC THEORY EXAM
Part 5: Terminology

Part 5 of the DMA music theory common exam requires definitions of five terms from a list of thirty. All terms will be drawn from the study list provided on the following pages.

A successful answer will accomplish the following goals:

- Begin with a definition of the term/concept using precise musical terminology. Your answer should be worded in a straightforward and clear way, as if you were explaining the term/concept to an undergraduate student.
- Offer further detail to demonstrate understanding (e.g., a representative composer and/or piece associated with the term/concept, the context in which the term/concept would be used, an example in prose or musical notation).
- At a minimum, a successful response should be two to three sentences in length.

Example:

Mode mixture

In a major key, the use of one or more chords from the parallel minor, or vice versa, in a minor key the use of one or more chords from the parallel major. For example, within D major, the flat VI chord (B-flat major) is a mixture chord because it includes two pitches from the parallel minor: B flat is flat scale-degree 6, F natural is lowered scale-degree 3, and both belong to the parallel minor key, D minor. Mixture chords are also called borrowed chords.

Offers an example to provide further detail and demonstrate understanding.
1. 5-6 technique
2. 9:8 ratio
3. a2
4. a capella
5. additive meter
6. aggregate
7. agogic accent
8. all-interval row
9. all-interval tetrachord
10. anticipation
11. appoggiatura
12. augmentation
13. axis of symmetry
14. balanced binary
15. Baßbrechung
16. basso continuo
17. bitonality vs. polytonality
18. blues pentatonic scale
19. cantus firmus
20. cardinality
21. chaconne
22. chord planing (explain distinctions between diatonic vs. chromatic versions)
23. chromatic voice exchange
24. clausula formalis
25. closely related keys
26. coda
27. combinatoriality
28. common-tone augmented sixth chord
29. common-tone diminished-seventh chord
30. common-tone modulation
31. composing out
32. compound intervals
33. compound melody
34. concert pitch
35. conjunct vs. disjunct
36. continuous binary
37. crotchet
38. diatonic, chromatic, and enharmonic tetrachords
39. diminished third chord
40. directional tonality vs. implicit tonality
41. dissonance
42. dodecaphony
43. double dotting
44. double period
45. doubly augmented fourth chord
46. dux and comes
47. dyad
48. elision
49. échappé
50. enharmonic
51. extended tertian chords
52. fauxbourdon
53. Fibonacci series
54. figured bass (define and provide example)
55. fixed do vs. moveable do
56. folia bass
57. Fortspinnung
58. fragmentation vs. liquidation
59. fugato
60. golden mean
61. Grundgestalt; developing variation
62. harmonic rhythm
63. harmony vs. harmonic function
64. Hauptstimme
65. H-dur
66. hemiola
67. hexatonic collection
68. hypermetric techniques of contraction and expansion
69. imitation vs. sequence
70. incremental phasing (cite associated composer and piece)
71. inégale
72. integral serialism
73. intertextuality
74. interval class vector
75. invariance
76. invertible counterpoint
77. index vs. icon vs. symbol
78. integer notation
79. interruption (in the Schenkerian sense)
80. just intonation
81. Klangfarbenmelodie
82. Kopfion
83. K-net
84. Lament bass
85. linear intervallic pattern (LIP)
86. linear progression (Zug)
87. linkage technique
88. medial caesura
89. melodic diminution (in the Schenkerian sense)
90. melodic inversion
91. messa di voce
92. meter vs. hypermeter
93. metric modulation
95. modes of limited transposition (cite composer and example)
96. modulation vs. tonicization
97. modulus 12
98. mono-thematic
99. mordent
100. musical borrowing
101. Nachschlag
102. nonretrogradable rhythm
103. oblique motion
104. omnibus progression
105. ordered pitch interval
106. ostinato
107. overtone series (write out example)
108. pandiatonicism (cite associated composer and piece)
109. pedal point
110. pentatonic (major vs. minor)
111. persona vs. protagonist vs. character
112. PLR
113. phrase overlap
114. phrase rhythm
115. Phrygian cadence
116. pitch centricity
117. pitch vs. pitch class
118. poetic progression vs. Stimmung
119. polyphonic melody
120. polyrhythm vs. polymeter
121. portamento
122. prosody
123. quartal
124. register transfer
125. retransition (i.e., in sonata form)
126. retrograde inversion
127. rhythmic modes
128. ripieno
129. rotational array (cite relevant composer)
130. rubato
131. scansion and poetic feet
132. secondary mixture
133. secundal, quartal, quintal chords
134. sentence
135. septachord
136. solmization
137. solo vs. soli
138. song cycle
139. spectral composition
140. step progression
141. stratification
142. stretto

143. strophic
144. subset
145. symmetrical set
146. temperament
147. tertian chords with added tones
148. tessitura
149. text-to-music vs. music-to-text approach
150. third species
151. tintinnabuli
152. tonal answer (what are the specific conditions for a tonal answer vs. real answer?)
153. tonality
154. Tonnetz
155. trichord
156. tritone substitution
157. unfolding (in the Schenkerian sense)
158. Urlinie
159. Ursatz
160. Viennese trichord
161. voice crossing vs. voice overlap
162. voice exchange
163. voice-leading
164. Z-related sets