

## 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 straight-forward 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**

concise definition

*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. diagetic/non-diegetic music
39. diatonic, chromatic, and enharmonic tetrachords
40. diminished third chord
41. directional tonality vs. implicit tonality
42. dissonance
43. dodecaphony
44. double dotting
45. double period
46. doubly augmented fourth chord
47. dux and comes
48. dyad
49. elision
50. échappé
51. enharmonic
52. extended tertian chords
53. fauxbourdon
54. Fibonacci series
55. figured bass (define and provide example)
56. fixed do vs. moveable do
57. folia bass
58. *Fortspinnung*
59. fragmentation vs. liquidation
60. fugato
61. golden mean
62. *Grundgestalt*; developing variation
63. harmonic rhythm
64. harmony vs. harmonic function
65. *Hauptstimme*
66. H-dur
67. hemiola
68. hexatonic collection
69. hypermetric techniques of contraction and expansion
70. imitation vs. sequence
71. incremental phasing (cite associated composer and piece)
72. inégale
73. integral serialism
74. intertextuality
75. interval class vector
76. invariance
77. invertible counterpoint
78. index vs. icon vs. symbol
79. integer notation
80. interruption (in the Schenkerian sense)
81. just intonation
82. *Klangfarbenmelodie*
83. K-net
84. *Kopfton*
85. lament bass
86. linear intervallic pattern (LIP)
87. linear progression (*Zug*)
88. linkage technique
89. medial caesura
90. melodic diminution (in the Schenkerian sense)
91. melodic inversion
92. messa di voce
93. meter vs. hypermeter
94. 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