

## AP Music Vocabulary #4 Test - Answers

### Phrases and Form

1. A **cadential extension** is the prolongation or delay of the cadence by the addition of material to the closing phrase.
  - a. True
  - b. False
2. **Elision** (phrase elision) is the connection of two phrases so that the **note** of one overlaps with the beginning of another.
3. **Conjunct** describes a smooth connected melody that moves principally in **stepwise** motion.
4. **Disjunct** is a melodic line that moves by **skips** and **leaps** rather than in steps.
5. **Extended version** is used when composers extend the phrase beyond their anticipated lengths. It can only occur at the end of a phrase.
  - a. True
  - b. False
6. **Fragmentation** is the division of a musical phrase or idea.
  - a. True
  - b. False
7. What is the definition of **internal expansion**? **Phrase that extends beyond the expected phrase length.**
8. What is the definition of **inversion or melodic inversion**? **Any arrangement of the chord other than root position.**
9. **Literal repetition** is when sequences are repeated, indicated by a **repeat sign, capo, or segno.**
10. What is the definition for **retrograde**? **Theme is played backwards**
11. What is the definition for **truncation**? **Theme is changed by subtracting part of the theme**
12. Which of the following describes **strophic** form?
  - a. ABA
  - b. ABBA
  - c. AA'A''
13. Which of the following described **through-composed**?
  - a. A section that is repeated three times
  - b. AAB
  - c. Continuous, non-sectional, non-repetitive
14. Which of the following describes **Tutti**?
  - a. Soloist with the orchestra
  - b. All parts playing at the same time
  - c. Only the violins
  - d. Mr. Tozier's solo part

### Functions and Progressions

15. Which of the following describes **common tone modulation**?
- Two keys that have similar amounts of sharps and flats
  - Using one or more chords that are common to both keys as an intersection between them
  - Using one or more tones that are common to both keys as an intersection between them
  - Modulation without common chords or tones
16. Which of the following describes **phrase modulation**?
- Two keys that have similar amounts of sharps and flats
  - Using one or more chords that are common to both keys as an intersection between them
  - Using one or more tones that are common to both keys as an intersection between them
  - Modulation without common chords or tones
17. Which of the following describes pivot **chord modulation**?
- Two keys that have similar amounts of sharps and flats
  - Using one or more chords that are common to both keys as an intersection between them
  - Using one or more tones that are common to both keys as an intersection between them
  - Modulation without common chords or tones
18. **Retrogression** is a series of chords that strengthens or weakens the tonality. Circle one of the underlined choices.

**Nonharmonic Tones – Define the following terms.**

- Anticipation-Approached by step or leap, left by same tone
- Appoggiatura-Approached by leap, left by step
- Embellishment-Melodic decoration
- Escape tone(echappee)-Approached by step, left by leap in opposite direction
- Neighboring tone-Approached by step, left by step in opposite direction
- Double Neighbor-Neighbor tone in two voices
- Lower Neighbor-Neighbor tone that goes down
- Upper Neighbor-Neighbor tone that goes up
- Changing tones-Consists of two notes, one that leaves a chord tone by step, then leaps to the next non-harmonic tone by skipping over the chord tone
- Ornament-Same as embellishment
- Passing tone-Approach by step, left by step in same direction

- 30. Pedal Point-A repeated note or held note
- 31. Preparation-Tone before the suspension
- 32. Resolution-Tone after suspension
- 33. Retardation-Suspension that resolves up
- 34. Suspension-A note that is held over and resolved down
- 35. Suspension Chain-A series of suspensions

### Rhythm/Meter/Temporal Organization

- 36. Polyrythms are the simultaneous combination of contrasting rhythms?
  - a. True
  - b. False

### Text/Music Relations

- 37. The text of a song is also known as lyrics.
- 38. Changing the note of a single syllable of text while it is being sung is a melisma.
- 39. The part of a song where two or more sections have similar music and different lyrics is called the stanza.
- 40. When each syllable of text is matched to a single note, it is called homorhythmic.

### Texture

- 41. Alberti bass is an arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest.
- 42. A canon is a contrapuntal composition, which employs a melody with one or more imitations.
- 43. What texture is described when the relationship between two or more voices independent in contour and rhythm are played together? counterpoint
- 44. Imitation is when a musical gesture is repeated later in a different form, but retaining its original character.
- 45. What texture described two or more equally prominent, simultaneous melodic lines, those lines being similar in shape and sound? Imitative polyphony
- 46. Countersubject is an accompanying melody sounding against the principle melody.
- 47. In fugal imitation each phrase of text is assigned a musical subject that is then taken up by each of the voices.

Match the correct word with the definition.

48. Heterophonic G a. Single melody accompanied by another instrument
49. Homophonic D b. Another name for solo
50. Homorhythmic K c. Most musically acceptable range for a given singer
51. Melody with accompaniment A d. Two or more parts move together in harmony
52. Continuo I e. Played exactly as written
53. Rhythm section O f. Relationship between two or more voices independent in contour and rhythm
54. Timbre M g. Two or more musicians simultaneously performing slightly different versions of the same melody
55. Monophonic L h. Relative height or range of a note
56. Obbligato E i. Same as figured bass
57. Ostinato J j. “Stubborn” Pattern that repeats over and over
58. Polyphonic F k. Sameness of rhythm in all parts
59. Register H l. Melody without accompanying harmony
60. Soli B m. Quality of a musical note or sound
61. Tessitura C n. Bass accompaniment which creates a feeling of regular quarter note movement
62. Walking bass N o. Establish the rhythmic pulse of a song

### Extra Credit

- Put the following composers in order from oldest to most recent: Beethoven, Bach, Chopin

Bach, Beethoven, Chopin

- If there is a duet for piano and Eb Saxophone and the piano part is in G major, what key would the Eb Saxophone have to play in to match the piano? E Major

Across

- 2-Postlude
- 5-Genre
- 9-Interlude
- 12-Art Song
- 13-Concerto

Down

- 1-Fugue
- 3-Symphony
- 6-Opera
- 7-Aria
- 8-Song
- 10-String Quartet
- 11-Sonata