

AP Music Test-Vocabulary Test #3 Review

Name _____ Period _____

Terms

1. Write the chord progression of the twelve-bar blues.

I – I – I – I
IV – IV – I – I
V – IV – I – I

2. A turnaround is a passage at the end of a section, which leads to the next section.
- True
 - False
3. Octave displacement is moving a note from one octave to a higher or lower octave.
- True
 - False
4. A stanza is the same thing as a refrain.
- True
 - False

Functions and Progressions

5. Which of the following is/are a function of the Tonic? Circle all that apply.
- Principal goal tone
 - Initiating event
 - Generator of other tones and the
 - Stable center neutralizing the tension between dominant and subdominant
6. The Dominant function is to create **instability** that requires the tonic or goal-tone for release.
7. The predominant or subdominant function acts as a **dominant** preparation.
8. What is a Neighboring chord? **A Chord that is next to another chord in scale degree, and separated chromatically by half steps.**
9. The Rate of harmonic change is **the rate at which the harmony changes (harmonic rhythm)**

Voice Leading

10. Which of the following is a kind of voice leading which keeps the movement of the top three voices as smooth as possible. These voices either stay stationary or move by step.
- Common Tone
 - Overlapping Voices
 - Cross Relation
 - Objectionable parallels
11. Which of the following is a "chromatic contradiction" between two notes sounding simultaneously, (or in close proximity), in two different voices or parts.
- Common Tone
 - Overlapping Voices
 - Cross Relation
 - Objectionable parallels

12. Which of the following is leaving a lower voice on a higher pitch than a higher voice (and vice versa)?
 - a. Common Tone
 - b. **Overlapping Voices**
 - c. Cross Relation
 - d. Objectionable parallels

13. What is the definition of an unresolved seventh? **A seventh that does not resolve to the lower scale degree**

14. Which of the following defines Parallel 5ths and Octaves?
 - a. Common Tone
 - b. Overlapping Voices
 - c. Cross Relation
 - d. **Objectionable parallels**

15. Give an example of Tendency tones. Write the scale degree numbers. **7 – I**

16. Voice exchange is when you swap two notes of the upper voices, keep the other, and the bass stays the same.
 - a. **True**
 - b. False

Miscellaneous Harmonic Terms

17. A flatted fifth if when the fifth note of the scale is flatted.
 - a. True
 - b. **False**

18. A lead sheet is a **shortened** musical score, consisting of a melody line and chord names or symbols, and sometimes lyrics.

19. A Picardy third is suddenly ending a **minor** composition in a **major** key.

20. Texture describes the number of **instruments or voices** there are in a composition.

Performance Term

21. Antiphonal is a performance style where there is more than **one** group performing together, either alternating or in unison.

22. Arco means to play a stringed instrument
 - a. With a pick
 - b. **With a bow**
 - c. Pizzicato
 - d. With a mallet

23. Terrace dynamics is a music direction to have a sudden change from **full** to **soft**.

Rhythm/Meter/Temporal Organization

24. Which of the following describes an accent that is longer than its surrounding notes?
 - a. Metrical
 - b. Dynamic
 - c. **Agogic**
 - d. Largo

25. Which of the following describes an accent that is louder than surrounding notes?
- Metrical
 - Opera
 - Agogic
 - Dynamic**
26. Which of the following describes an accent that is on the beat?
- Metrical**
 - Dynamic
 - Cargo
 - Agogic
27. Which of the following describes a simultaneous combination of contrasting rhythms
- Hemiola
 - Cross Rhythm**
 - Irregular Meter
 - Asymmetrical Meter
28. Which of the following describes meters that have an odd number of subdivisions, measure can not be divided into equal beat. (ex. 5/8)
- Hemiola
 - Cross Rhythm
 - Irregular Meter**
 - Asymmetrical Meter
29. Which of the following describes when two bars in simple triple time are articulated as if they were three bars in simple duple time.
- Hemiola**
 - Cross Rhythm
 - Irregular Meter
 - Asymmetrical Meter
30. The meter changes often throughout the composition.
- Hemiola
 - Cross Rhythm
 - Multi-meter**
 - Asymmetrical Meter
31. Cross Rhythms are also known as **polyrhythm**. They are the simultaneous combination of contrasting rhythms.
32. Meter is described with two words. What the two possibilities for part 1 and the two possibilities for part 2.
- Part 1: **compound** or **simple**
- Part 2: **duple** or **triple** or **quadruple**
33. What word describes when a rhythmic theme that is changed by division...the duration of the note becomes smaller?
- Diminution**
34. What word describes when a rhythmic theme is changed by multiplication...the duration of the note comes longer?
- Augmentation**

Scales/Keys/Modes

35. Accidental **J**
 36. Key signature **cc**
 37. Major **O**
 38. Minor **U**
 39. Harmonic minor **X**
 40. Melodic minor **ee**
 41. Natural minor **I**
 42. Mode **r**
 43. Ionian **f**
 44. Dorian **m**
 45. Lydian **bb**
 46. Phrygian **a**
 47. Mixolydian **s**
 48. Locrian **h**
 49. Aeolian **w**
 50. Modality **aa**
 51. Parallel key **b**
 52. Pentatonic **y**
 53. Relative keys **t**
 54. Scale degrees **d**
 55. Submediant **c**
 56. Supertonic **l**
 57. Subdominant **q**
 58. Tonic **z**
 59. Dominant **g**
 60. Mediant **dd**
 61. Leading tone **v**
 62. Tetrachord **k**
 63. Tonal **n**
 64. Tonality **p**
 65. Whole-tone scale **e**
- a. Mode based on E
 - b. A Major and A Minor
 - c. $\wedge 6$
 - d. Formal name for each note of the scale
 - e. Scale made of all whole steps
 - f. Mode based on C
 - g. $\wedge 5$
 - h. Mode based on B
 - i. Minor scale based on the key of the relative major
 - j. # or b
 - k. Scale broken into two equal parts
 - l. $\wedge 2$
 - m. Mode based on D
 - n. Music based upon major or minor
 - o. Bb-D-F
 - p. Pitch relationships found in music
 - q. $\wedge 4$
 - r. A series of notes unto which the octave is divided
 - s. Mode based on G
 - t. Eb Major and C Minor
 - u. D-F-A
 - v. $\wedge 7$
 - w. Mode based on A
 - x. Scale with a raised 7th
 - y. Scale-CDFGA
 - z. $\wedge 1$
 - aa. Organization of a composition around a tonic
 - bb. Mode based on F
 - cc. Sharp, flat, or natural at the beginning of the staff
 - dd. $\wedge 3$
 - ee. Scale-abcdef#g#a

