

Music Theory Examination Overview

University of Idaho, Lionel Hampton School of Music

Rev. 2018 - Dr. Butterfield

Tonal Harmony

Suggested Reading and Study Materials

- *Tonal Harmony: with an introduction to Twentieth Century Music* (7th edition or later) - Stefan Kostka, Dorothy Payne, Byron Almén
- *The Musician's Guide to Theory and Analysis* (3rd edition or later) - Jane Piper Clendinning, Elizabeth West Marvin
- *Form in Tonal Music: an Introduction to Analysis* (2nd edition) - Douglass M. Green

Required Notation and General Concepts

- Roman numeral analysis with inversion figures (figured bass)
- Leadsheet notation (pop/jazz symbols)
- Overtone series (to twelfth partial)
- Scales (major, all minors, chromatic, pentatonic, octatonic, hexatonic, whole-tone)
- All standard cadences (perfect authentic, imperfect authentic, deceptive, plagal, half)
- Score reading and transposition for all orchestral/jazz instruments

Primary functions in diatonic progressions (tonic-dominant)

Identify primary functions of tonic (T), dominant (D), and pre-dominant (PD)

In Major

I → iii⁷ → vi⁷ → ii⁷/IV^{M7} → V⁷/vii^{o7} → I
T PD D T

In Minor

I → III^{M7} → VI^{M7} → ii^{o7}/iv⁷ → V⁷/vii^{o7} → i
T PD D T

Alternate chord functions

- Passing chords
 - Includes #vi, #vi^{o7}, IV, and IV⁷ in minor bass lines
- Cadential
- Pedal

Music theory examination overview (cont.)

Non-chord tones

Label all non-chord tones in parentheses with abbreviated labels

- Passing tones (pt)
- Neighbor tones (nt)
- Suspensions (sus)
 - Must indicate intervals against the bass (e.g. 4-3, 7-6, etc.)
- Retardations (ret)
- Appoggiaturas (app)
- Escape tones (et)
- Neighbor groups (ng)
 - Can also be labeled as double neighbor tones (dnt)
- Anticipations (ant)
- Pedal point (ped)

Sequential progressions

- Differentiate between diatonic versus chromatic sequences
 - Label using brackets and transposition intervals as appropriate
- Circle-of-fifths sequences
 - With and without sevenths
- Descending first-inversion sequence (parallel six chords)
- Consecutive secondary functions

Mode mixture (borrowed chords)

- Common in major - $\text{vii}^{\circ 7}$, ii° , $\text{ii}^{\circ 7}$, iv , $\flat \text{VI}$,
- Common in minor - I (picardy third)

Chromatic chords

- Secondary functions
 - Secondary dominants, leading-tone chords, and others
- Neapolitan⁶ ($\flat \text{II}^6$) chord
- Augmented sixth chords - Italian⁺⁶, French⁺⁶, and German⁺⁶
 - Unconventional uses and resolution
- Common-tone diminished chords

Tonal Harmony (cont.)

Modulations

- Tonicization vs Modulation
 - Tonicization emphasizes a chord, modulation creates a new sense of key
 - Look for patterns and cadences to form an opinion, but aural impression should be of equal importance
 - Remember that a change in mode is not a modulation
 - e.g. C major to C minor is a change of mode, not a modulation
- Common-chord modulation/pivot chords
 - Prioritize a pivot that happens one chord *before* the modulation
 - May also use secondary functions, borrowed chords, or chromatic chords
- Sequential modulation
 - Repeats idea at a different pitch level, but instead of being a modal shift, it uses accidentals to emphasize a new key center (tonic)
- Common-tone modulation
 - Only monophonic texture modulation in homophonic/polyphonic textures
 - Similar to common chord but only uses one pitch common to both keys
- Phrase (direct) modulation
 - Unprepared modulation, but usually only occurs between phrases
 - Least common modulation in pre-20th century music
- Enharmonic modulations
 - May use V^7/Gr^{+6} , Fr^{+6} , fully-diminished seventh chord, augmented triad

Common phrase and form identification

Should be able to identify the major sections and modulatory structure of:

- Periods, double periods, and sentences
- Binary forms
 - Includes balanced, continuous, and rounded
- Ternary forms
 - Must be able to differentiate between rounded binary and ternary forms
- Sonata-allegro form
- Rondo
- Song forms
 - Strophic
 - Through-composed

Post-tonal Harmony

Suggested Reading and Study Materials

- *Introduction to Post-Tonal Theory* (4th edition or later) - Joseph N. Straus
- *The Structure of Atonal Music* - Allen Forte
- *Basic Atonal Theory* - John Rahn
- *Tonal Harmony: with an introduction to Twentieth Century Music* (7th edition or later) - Stefan Kostka, Dorothy Payne, Byron Almén

Pitch-class set manipulation

- Integer notation and modulo 12
 - Should be able to work in both movable-zero and fixed-zero
- Pitch-class sets
 - Cardinality
 - Transposition (T_n)
 - Inversion ($T_n I$)
 - Classifications and syntax
 - Unordered
 - Parentheses with commas
 - Ascending order
 - Parentheses with commas
 - Normal form
 - Brackets with commas
 - Prime form
 - Parentheses with no commas

Serialism and twelve-tone music

- Ordered pitch segments
- Tone rows
 - Labeling
 - Choosing a row
 - Building a matrix
 - Using a matrix in analysis