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	→	iii^{7}	→	vi^{7}	→	ii^{7}/IV^{M7}	→	V^{7}/vii^{ø7}	→	I
T						PD		D		T

In Minor

I	→	III^{M7}	→	VI^{M7}	→	ii^{ø7}/iv^{7}	→	V^{7}/vii^{o7}	→	i
T						PD		D		T

Alternate chord functions

- Passing chords
  - Includes ♯vi, ♯vi^{ø7}, IV, and IV^{7} in minor bass lines
- Cadential
- Pedal

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 - vii^{o7}, ii^{o}, $ii^{ø7}$, iv, ♭VI,
- Common in minor - I (picardy third)

Chromatic chords

- Secondary functions
    - Secondary dominants, leading-tone chords, and others
- Neapolitan^{6} (♭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/Ger^{+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_nI)
    - 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