

Music Theory IV (Dr. Feezell) – Final Exam Review Sheet

1. Define the following 20th-century music terms and/or recognize in musical examples (most in book):

- | | | | |
|--------------------------|---------------------|------------------------|----------------------------|
| • pentatonic | • asymmetric meter | • prime form | • 12x12 matrix (be able to |
| • whole-tone scale | • mixed meter | • pitch class | answer questions about |
| • octatonic scale | • displaced accent | • pitch-class set | a given matrix) |
| • polychord | • additive rhythm | • Forte name | • hexachord, tetrachord, |
| • split-third chord | • polymeter | • Interval class | trichord |
| • polytonality | • metric modulation | • Interval vector | • Second Viennese school |
| • quartal harmony | (Carter) | • Twelve-tone serial | • Pointillism (Webern) |
| • quintal harmony | • added value | method | • Total serialism |
| • secundal harmony | • non-retrogradable | • Tone row | • Aleatory |
| • tone cluster | rhythm (Messiaen) | • Transposition, | • Phase music |
| • parallelism | • primitivism | retrograde, inversion, | • Minimalism |
| • planing (chromatic vs. | • atonality | retrograde inversion | • Musique concrète |
| diatonic) | • normal order | | |
| • pandiatonicism | • best normal order | | |

2. For each of the following composers, name a composition, the associated style and appropriate theoretical terms (ex: Debussy – *The Sunken Cathedral*, Impressionism, planing, parallelism, and use of modes)

- Debussy
- Stravinsky (more than 1 style possible, but use appropriate terminology)
- Messiaen (no style name)
- Schoenberg
- Terry Riley
- Aaron Copland

3. Electronic music:

- Notate the first 7 overtones above a given fundamental.
- How do we perceive timbre? (relative strengths of overtones, envelope, noise components etc.)
- Terms: amplitude, frequency, hertz, envelope, analog vs. digital, MIDI (what does it stand for? What is it?); lossy versus lossless codecs

4. Chromatic harmony:

- Be able to recognize/analyze examples similar to those on the “Chromatic Harmony Representative examples” handout (inc. the 3 types of +6 chords)
- Define: mode mixture, Neapolitan (name 3 things to remember)
- For $\text{ct dim}7$ chords, the ct becomes the ROOT of the resolution chord.

5. Counterpoint:

- Name the two types of counterpoint
- For each of the two types, name the representative composer and musical era
- What is meant by the term “species counterpoint”? Who wrote the treatise on it?

6. Form:

- Know basic terminology, especially: motive, phrase, period, phrase group, double period, parallel, contrasting, sequential, modulating, ternary, binary, rounded binary
- Name the three major sections of standard sonata form. How is the third section different from the first?
- Describe, using appropriate terminology, the form of a typical fugue (in the abstract, not referring to a particular piece)