NORTHEASTERN STATE UNIVERSITY THEORY 4 (MUS 3563) - TRANSFER GUIDE

TEXTBOOKS

- Benward & Saker, *Music in Theory and Practice, Vol. II*, 9th edition, McGraw-Hill, 2009.
- Benward & Saker, *Music in Theory and Practice, Vol. II, Workbook*, 9th edition, McGraw-Hill, 2009.
- Melcher, Warch, & Mast, *Music for Study: a source book of excerpts*, 3rd edition, Prentice Hall, 1991.

CHAPTERS COVERED

- Music in Theory and Practice, Vol. II Chapters 10, 12, 13, 16
- additional material selected from Webern, Messiaen, Stravinsky, Reich, Adams, etc.

MATERIALS COVERED

• Diminished 7th Chords and Their Enharmonic Meanings (modulation), Chromatic Mediants, 9th-11th-13th-Altered Dominants, Debussy's Compositional Materials (modes, scales, quartal & quintal chords, planing, etc.), Pitch Cells & Set Theory, 12-Tone Composition, 20th-Century Rhythmic Procedures, Minimalism

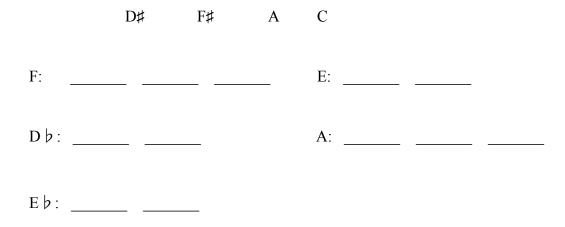
REQUIRED SKILLS

• recognition and analysis of Debussy's music, recognition, analysis, and manipulation of the concepts of 12-Tone techniques, write in the style of Debussy, Schoenberg, Stravinsky, Bartok, write in the style of Minimalism composers

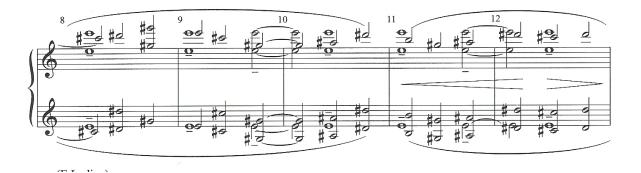
SAMPLE EXAM QUESTIONS: see examples on the next page

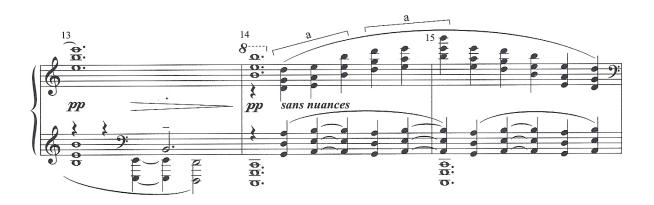
IN ORDER TO BE ELIGIBLE TO TAKE THE THEORY 3 PLACEMENT EXAM, TRANSFER STUDENTS MUST FIRST TAKE AND PASS THE THEORY 1, THEORY 2, AND THEORY 3 PLACEMENT EXAMS

1. Analyze the given chord (or its enharmonic equivalent) in the each of the given keys. Some keys have three answers, others only two. DO NOT use 07/N.



2. Below is an example of Debussy's writing. Provide the mode and 2 compositional tools used by the composer.





P0	D	C#	А	A#	F	D#	Е	С	G#	G	F#	В
P4												
R6												
13												
I7												
RI1												
RI8												

3. Provide the indicated forms of this row.