

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

TEXTBOOKS

- Benward & Saker, *Music in Theory and Practice, Vol. II*, 8th edition, McGraw-Hill, 2009.
- Benward & Saker, *Music in Theory and Practice, Vol. II, Workbook*, 8th 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 reverse

**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.

(or enharmonic equivalent) in the each of the given keys.

Some keys have three answers, others only two. DO NOT use 07/N.

Analyze the given chord its

D# F# A C

F: _____ E: _____

D b: _____ A: _____

E b: _____

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

3. Provide the indicated forms of this row.

P0 D C# A A# F D# E C G# G F# B
 P4
 R6
 I3
 I7
 RI1

