BAIN MUSC 215
Music Theory III

Exam 1
STUDY GUIDE

Part 1 Acoustical Foundations of Tonal Theory

- Memorize the *harmonic series* for C2 up to and include the 16th partial. Be able to *transpose* it to any fundamental pitch.
    - Be able to calculate the frequency of any partial (1-16) given the fundamental frequency.
    - Use the intervals found in the first 16 partials of the harmonic series to define a *just tuning* of the major scale.

Part 2 Tonal Harmony Review

- Be able to spell and identify any *diatonic triad* or *diatonic seventh chord* in any key with or without using key signatures.
- Be able to provide a *roman numeral analysis* for a given *figured bass*.
  Be able to analyze a progression using *lead-sheet symbols*. Chord qualities will be limited to M, m, A, d, Mm, MM, mm, dm, & dd.

Part 3 Chromatic Chords: V/ and vii°/

- Be able to identify and spell any *secondary dominant* (V/) or *secondary leading-tone* (vii°/) chord in any key using key signatures.

Part 4 Analysis

- *Roman numeral analysis*
  Be able to analyze the harmony and identify the NCTs (parenthesis w/ abbreviation) of a given passage that includes secondary function. The key will be given.

- *Phrase-structure analysis*
  Create an *arch map* with measure numbers, *cadence types*,
  and phrase labels (*a*, *b*, *a*', etc.)

- Memorize the *diatonic circle-of-fifths sequential progression* for major and minor:

	M:	I	IV	vii°	iii	vi	ii	V	I
	m:	i	iv	VII	III	VI	ii°	V	i
Contextual analysis:		T					PD	D	T

- Memorize the *chromatic circle-of-fifths sequential progression*.
  Use V^7/'s and lead-sheet symbols to express this 12-step pattern sequence:

C^7 F^7 $B\flat^7$ $E\flat^7$ $A\flat^7$ $D\flat^7$ $G\flat^7$
$F\sharp^7$ B^7 E^7 A^7 D^7 G^7 C
↑
enharmonically equivalent