

## **MUS227—Theory IV**

### **Study Guide for Exam 4 — Analysis**

The exam will ask you specific short answer / essay questions regarding the analysis of a piece of 20<sup>th</sup> or 21<sup>st</sup> century music. I may also ask you to mark the score with analytical information. This exam is comprehensive—reviewing the following topics will help you prepare for your analysis.

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#### **TERMS / CONCEPTS**

Traditional formal concepts (binary, ternary, sonata, rondo, Fibonacci sequence, strophic, through-composed, moment form, arch form, etc.)

SHMRG: motive, theme, phrase, section, elements of counterpoint (imitation, canon, passacaglia, fugue), musical texture, harmonic language, timbre, orchestration

Impressionism / Modernism / Post-Modernism / Minimalism / Maximalism / New Complexity  
Modes / Scales

Gesture / Texture / Process

Perceived meter (or lack thereof) and polyrhythm

Set Theory (prime form, transposition, inversion, retrograde)

Serialism (including Total Serialism)

12-Tone Row

Prime / Inversion / Retrograde / Retrograde Inversion

Aggregate

Trichord

Tetrachord

Hexachord

Segmental Invariance

Combinatoriality

Rotational and/or Trichordal Arrays

Axis of Symmetry

Aleatory

Graphic Notation

Microtones

Spectral Music (modulation)

Amplification

Extended Techniques

Drone / Pedal point

#### **ADVICE**

—Listen attentively and mark phrases, sections, and anything “familiar” (relationships between elements/sections)

—Remember SHMRG

—Double check clefs / transpositions so you read the right notes

—Try to argue your points clearly (and legibly) using specific examples + measure numbers