

Questions on Modulation

1. The textbook describes 6 different modulation techniques. What are they?
2. Briefly describe 5 of them! What is the most common modulation technique?
3. Be able to continue a given opening for SATB in such a way that it modulates to 4 different keys, using 4 different modulation techniques (as we did in an early assignment).
4. What is the difference between modulation and tonicization?

Questions on the Cadential 6/4

5. What is the purpose of the cadential 6/4?
6. Can this decoration be used on any other chords? Explain, and if so, give an example.
7. Explain how a chord that *looks* like a 16/4 can be called a V6/4.
8. Discuss *voice-leading* (both approach and resolution) and *doubling* guidelines for this chord.
9. Describe the rhythmic guidelines for the use of the cadential 6/4.
→ Be prepared to write examples of cadential 6/4 chords that illustrate your answers.

Questions on Other 6/4 Chord Types

10. Besides the cadential 6/4, what *other* types of 6/4 chords are available?
11. Of these, which is the most commonly-found in “common-practice” music?
12. Write **three** different three-chord progressions that use the 6/4 chord type in the previous question.
13. Is the P6/4 chord a *functional* chord, or is it a *voice-leading* chord?

Questions on Tendency Tones

14. What are tendency tones?
15. Name **ALL** types.
16. What doubling guidelines are followed for most tendency tones?
17. How do chord 7^{ths} normally resolve?
18. What is a transferred resolution of a 7th?
19. What is a delayed resolution of a 7th?
20. Why is a chord 7th a “problematic” LN?
21. What guidelines apply to the resolution of the leading tone? Include commonly-found exceptions.
22. What is a suspension? Explain how it works.
23. What are three common upper-voice suspension types?
24. What is the only common bass-voice suspension type?
25. If one voice has a suspension, what note should you avoid in the other voices (unless it’s a 9-8 suspension)?
26. What is the difference between a suspension and a retardation?
27. Are retardations as commonly-found as suspensions?
28. Which retardation type is most common, and where is most-often found?
29. Can you have simultaneous retardations and suspensions?
30. What restrictions govern the use of diminished triads?

Questions on Minor keys

31. What are three points to remember regarding voice-leading in minor keys?

Questions on Part-Writing Basics

32. What are the guidelines about vertical spacing?
33. Explain the difference between *parallel* and *consecutive* 1^{sons}, 5^{ths}, or 8^{ves}.
34. What are *Direct* 5^{ths}, or 8^{ves}, and what are *Unequal* 5^{ths}?
35. Explain the difference between overlap and crossed parts (AKA voice crossing). How bad are they? 😊
36. Summarize doubling guidelines.
37. Write the Kostka & Payne chord-flow chart for diatonic chords. How do chromatically-altered chords fit in?
38. What is Harmonic Rhythm, and how does it apply to chord choices?
39. What is “Easy as 1 2 3, Simple as do re mi” refer to, besides a song made famous by the Jackson 5?
40. *True or False*: Voice-leading guidelines can be disregarded between the last chord of one phrase and the first chord of the next. Explain.

Question on Melody

41. How do you write a nice melody? (LONG answer!)

Questions on NCTs and Activity

42. List all **Non-Chord Tone** types, their abbreviations, and how they are approached and left.
43. What is a "PT to nowhere"?
44. How can NCTs be used to avoid forbidden parallels?
45. What rhythmic values are most typically found in chorales? When can triplets be used?

Questions on Cadences

46. What are the most common cadence types, and their abbreviations?
47. What is a Phrygian Half-Cadence?
48. Explain the difference between "perfect" and "imperfect," as applied to one particular cadence type.
49. What cadence type is relatively uncommon? What is the most common way in which this is used?

Miscellaneous Questions

50. What are chord classes?
51. Write 3 different chord progressions for SATB that use these three chord classes (begin & end with tonic).
52. What chords (be specific) can be used to expand the three chord classes?
53. What (not who) is *False Relation*, and what is another term for it?
54. What is ties guideline?
55. What are the vocal ranges for each voice type in an SATB choir?
56. How long should a quarter-note stem be?
57. When should stems go up, and when should they go down?
58. What are the goals of studying music theory in a course such as this?

Questions on Mixture

59. What is mixture, and what is its purpose? How do mixture chords function?
60. Which are the most-common mixture chords? Which are less common? (Discuss).
61. What are two different types of mixture, according to my handout? Which type is more common?
62. Are secondary dominants like mixture in any way? Explain.
63. If two or more consecutive chords use the 6th scale degree, what guideline should be followed if the first uses mixture?
64. Write a short SATB progression using **ii**^o and **iv** in a Major key.
65. Write a short SATB progression using **bVI** in a Major key.
66. Write a short SATB progression using **bVII** in a Major key.
67. Write a short SATB progression using **III** (NOT V/vi!) in a Major key.
68. Write a short SATB progression using **bIII** and at least three (!) other mixture chords.
 - All progressions should begin with **I** and end on **I** or **V**, and use NCTs to activate the texture.

Questions on the Neapolitan 6th chord

69. What is the Roman Numeral equivalent of the N⁶ chord?
70. To which *chord class* does it belong?
71. When expanding this chord class, you can follow the N⁶ with a $\text{vii}^{\text{o}7}/\text{V}$ or a $\text{V} \frac{6}{5} / \text{V}$. Which sounds smoother, and why?
72. In what voice (S, A, T, or B) is the $\flat\hat{2}$ usually found?
73. $\flat\hat{2}$ has a tendency to resolve to what note?
74. For what reason does it often *not* resolve according to its tendency, at least not immediately?
75. What happens instead, and what unusual melodic interval results in the voice that has $\flat\hat{2}$?
76. What chord member is usually doubled in the N6 chord? Why?
77. What inversion is it usually in? Why?