



Licentiate Diplomas in Theory

LRCM IN COMPOSITION

LRCM IN THEORY

AN ADDENDUM TO THE THEORY SYLLABUS, 2016 EDITION

The Royal Conservatory®
The finest instrument is the mind.





The finest instrument is the mind.



Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum during the past 130 plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music to change lives.

All of this stems from a structured and progressive system of music study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional musicians and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music is a wonderful gift—I hope that it will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

A handwritten signature in black ink that reads "Alexander Brose".

Alexander Brose

Michael and Sonja Koerner President & CEO
The Royal Conservatory

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Introduction

Licentiate Diplomas in Theory

The Licentiate Diploma (LRCM) is the highest level of The RCM Certificate Program. The LRCM Diploma in Composition and the LRCM Diploma in Theory represent advanced courses of study designed to support aspiring composers and music theorists.

Candidates who successfully complete the LRCM in Composition will have demonstrated thorough understanding and mastery of traditional composition techniques in Western Art music from the Renaissance to the present, and will have developed functional skills in arranging, orchestration, and composing.

Candidates who successfully complete the LRCM in Theory will have demonstrated understanding and mastery of the traditional composition techniques in Western Art music from the Renaissance to the present, understanding and application of pedagogical approaches related to music theory, and advanced skills in research and analysis presented through a variety of methods.

To be awarded the Licentiate Diploma, candidates must achieve an Honors standing (at least 70 percent) on each examination, and a Pass or Pass with Distinction standing on the Creative Project and Portfolio.

Prerequisites

Candidates wishing to complete the Licentiate Diploma (LRCM) in Composition or Licentiate Diploma (LRCM) in Theory must have completed either:

- All RCM Associate Diploma (ARCT) theory corequisite examinations: ARCT Harmony & Counterpoint (or ARCT Keyboard Harmony), ARCT Analysis, and ARCT History, *or*
- an undergraduate degree in music, or equivalent studies/experience.

★ Candidates are required to submit the LRCM in Composition/Theory Application Form in advance of registering for their first examination. See "Apply for a Licentiate Examination" for more information.

It is strongly recommended that candidates have keyboard skills equivalent to RCM Level 8 Piano.

Successful completion of the Aural Skills examination is required before any further examinations can be attempted.

Candidates are encouraged to consider and plan their Creative Project and Portfolio concurrent with preparation for the required examinations.

Program Overview

Licentiate Diploma in Composition

The requirements for the Licentiate Diploma in Composition consist of four parts: Examinations, Creative Project, Portfolio, and Summative Interview.

Examinations

Candidates must complete the following examinations:

Exam	Format
Aural Skills	In-person exam (75 minutes)
16th- and 18th-century Counterpoint	Take-home exam (72 hours)
Classical and Romantic Compositional Techniques	Take-home exam (72 hours)
20th- and 21st-century Techniques	In-person exam (3 hours)
Advanced Orchestration and Arranging	Take-home exam (72 hours)

All examinations may be scheduled during theory examination sessions (May, August, December). Sample exams are available online.

* See pp. 7–8 for details.

Creative Project

Candidates must submit:

- a formal proposal
- a project that demonstrates aspects of originality and creativity

* See p. 9 for details.

Portfolio

Candidates must submit:

- a formal proposal
- three original compositions (20–30 minutes of music):
 1. Solo/duo instrumental work, music for short film/video, or electronic work
 2. Chamber ensemble work or choral work
 3. Orchestral work

* See p. 10 for details.

Summative Interview

In preparation for a summative interview, candidates must submit a report outlining their creative role in the community, career development opportunities, and a personal statement summarizing their goals and aspirations. Candidates will then participate in an interview with two examiners to discuss their report.

* See p. 10 for details.

Licentiate Diploma in Theory

The requirements for the LRCM Diploma in Theory consist of four parts: Examinations, Creative Project, Portfolio, and Summative Interview.

Examinations

Candidates must complete the following examinations:

Exam	Format
Aural Skills	In-person exam (75 minutes)
16th- and 18th-century Counterpoint	Take-home exam (72 hours)
Classical and Romantic Compositional Techniques	Take-home exam (72 hours)
20th- and 21st-century Techniques	In-person exam (3 hours)

And one of the following:

Preliminary Orchestration and Score Analysis	In-person exam (3 hours)
Advanced Orchestration and Arranging	Take-home exam (72 hours)
Topics in Music History	In-person exam (3 hours)

All examinations may be scheduled during theory examination sessions (May, August, December). Sample exams are available online.

★ See pp. 7–8 for details.

Creative Project

Candidates must submit:

- a formal proposal
- a project that demonstrates aspects of teaching music theory

★ See p. 9 for details.

Portfolio

Candidates must submit:

- a formal proposal
- a portfolio consisting of:
 1. Written paper (5,000–8,000 words)
 2. Recorded presentation (20–30 minutes)
 3. Poster presentation

★ See p. 10 for details.

Summative Interview

In preparation for a summative interview, candidates must submit a report outlining their creative role in the community, career development opportunities, and a personal statement summarizing their goals and aspirations. Candidates will then participate in an interview with two examiners to discuss their report.

★ See p. 10 for details.

Detailed Descriptions of Requirements

Examinations

Aural Skills

In-person exam (75 minutes)

The Aural Skills examination assesses the candidate's ability to identify and transcribe elements of musical language. This examination must be successfully completed to confirm eligibility to proceed to subsequent examinations.

Examination questions will include:

- Chord identification: major, minor, diminished, augmented, diminished 7th, half-diminished 7th, dominant 7th (major-minor 7th), major-major 7th, minor-minor 7th
- Chord transcription:
 - from the chord types listed above, given the lowest note
 - three-note non-tonal collection within an octave, given the lowest note
- Harmonic dictation:
 - notation of the soprano and bass lines of given passages; candidates will provide functional chord symbols
- Melodic dictation:
 - notation of melodies in major or minor keys, including chromaticism and modulation to closely related keys
 - short non-tonal melodies
- Rhythmic dictation:
 - notation of the rhythm of melodies with the meter given

16th- and 18th-century Counterpoint

Take-home exam (72 hours)

The Counterpoint examination assesses knowledge and fluency with late Renaissance and 18th-century contrapuntal style and techniques based on the works of Palestrina and Baroque composers.

Candidates will be asked to demonstrate these techniques through completion of:

- short two- and three-part species counterpoint passages on a given cantus firmus
- four-part setting of a mass movement with the text and opening passage provided
- an aria or instrumental solo with harpsichord accompaniment
- three- or four-voice fugue, based on a given subject
- written analysis and/or score annotation of their work as specified in the examination

In preparation for this examination, students are expected to study and analyze a selection of the following works:

- four-part masses by Palestrina, such as *Missa Aeterna Christi munera*, *Missa de Beata Virgine*, and *Missa Regina coeli*
- *The Well-Tempered Clavier* by Bach
- solo arias from Bach cantatas and Handel oratorios
- sonatas for solo instrument with continuo by Bach and Handel

Classical and Romantic Compositional Techniques

Take-home exam (72 hours)

The Classical and Romantic Compositional Techniques examination assesses knowledge and fluency with Classical-era and 19th-century style and compositional techniques.

Candidates will be asked to demonstrate these techniques through completion of:

- short movement in Classical style (sonata or rondo form) for solo piano; the opening will be provided
- brief modulatory passage utilizing 19th-century idiom that functions as a transition and cohesive link between two given fragments for piano
- short art song in 19th-century style based on a given opening; candidates may choose between a given text in English or French
- an analysis of the structure, harmonic language, and/or compositional techniques of the works submitted as specified in the examination

In preparation for this examination, students are expected to study and analyze a selection of the following works:

- piano sonatas by Haydn, Mozart, and Beethoven
- piano pieces by Schubert, Mendelssohn, R. Schumann, Chopin, Liszt, Brahms, Tchaikovsky
- art songs by Schubert, C. Schumann, R. Schumann, Brahms, R. Strauss, Wolf, Fauré, Chaminade, Beach

20th- and 21st-century Techniques

In-person exam (3 hours)

The 20th- and 21st-century Techniques examination assesses knowledge and fluency with commonly used elements and approaches, including:

- non-diatonic scales, including whole-tone, octatonic, chromatic, pentatonic, blues scales, and all diatonic modes
- harmonic structures including tertial, quartal, and quintal chords, overtone series, polychords, clusters, and chords with added notes

Detailed Descriptions of Requirements

- expanded tonal techniques, including tonal transformation, polytonality, polymodality
- serial procedures and pitch set techniques including transposition, inversion, retrograde, and retrograde inversion as applied to twelve-tone rows and unordered pitch sets
- compositional procedures including ostinato, imitation, inversion, transposition, and pedal points
- minimalism
- indeterminate and aleatoric music
- graphic notation
- microtonal and extended instrumental and vocal techniques including harmonics, flutter tongue, overtones, prepared piano, and *Sprechstimme*
- rhythmic procedures including hybrid meters, shifting meters, unmeasured passages, ostinato, metric/tempo modulation
- cultural and global influences
- electronic music and mixed media

Candidates will be asked to:

- analyze short passages and provide written answers to specific questions
- extend a given passage maintaining the style of the opening and describe how the completed passage is organized
- answer questions to demonstrate familiarity with composers and techniques related to the approaches listed above

In preparation for this examination, students are expected to study and analyze representative scores that demonstrate the above approaches and techniques.

Preliminary Orchestration and Score Analysis

In-person exam (3 hours)

The Preliminary Orchestration and Score Analysis examination assesses knowledge of orchestral writing, including instrumental characteristics, score layout, and terminology.

Candidates will be asked to:

- define and explain terms (see “Orchestral Instruments and Terms” on p. 11)
- notate the ranges, registers, and tessitura of orchestral instruments
- describe common techniques associated with specific instruments
- explain the overtone series in relation to tone production, overblowing, and string harmonics
- transcribe a section of an orchestral score recognizing transposing instruments
- score brief passages for orchestral ensembles as specified in the examination

- answer questions about the orchestration of short excerpts from the literature
- detect errors in orchestral scores or parts

In preparation for this examination, students are expected to be familiar with standard orchestral repertoire, as presented in *The Study of Orchestration* by Samuel Adler.

Advanced Orchestration and Arranging

Take-home exam (72 hours)

The Orchestration and Arranging examination assesses knowledge of orchestral writing. Candidates will demonstrate skills in arranging, orchestration, and score analysis.

In preparation for this examination, students are expected to be familiar with standard orchestral repertoire from the 18th, 19th, and 20th centuries, as presented in *The Study of Orchestration* by Samuel Adler.

Candidates will be asked to:

- arrange given material for a small ensemble
- orchestrate a short piano piece
- answer short questions about given orchestral excerpts

Topics in Music History

In-person exam (3 hours)

The Topics in Music History examination assesses knowledge and understanding of selected historical developments from the Middle Ages to the present day. Preparation for this exam will provide the opportunity to reflect on events and influences that have shaped the evolution of musical traditions and practices as related to the topics listed below.

Short Answer Questions

Candidates will be asked to concisely summarize in a few short paragraphs the historical significance of selected individuals from the list below and the influence of the listed work:

- Boethius: *De Institutione musica*
- Anonymous 8: *Musica enchiriadis*
- Guido d’Arezzo: *Micrologus*
- Philippe de Vitry: *Ars Nova*
- Jean Phillippe Rameau: *Traite de l’harmonie*
- Johann Fux: *Gradus ad Parnassum*
- C.P.E. Bach: *Essay on the True Art of Playing Keyboard Instruments*
- Hector Berlioz: *Treatise on Modern Instrumentation and Orchestration*
- Richard Wagner: *Music and Drama*
- Heinrich Schenker: *New Musical Theories and Fantasies*

Detailed Descriptions of Requirements

- Arnold Schoenberg: *Harmonielehre and Fundamentals of Musical Composition*
- Olivier Messiaen: *Technique de mon langage musical*
- Paul Hindemith: *Ludus Tonalis*
- George Perle: *Twelve Tone Tonality*
- Allan Forte: *The Structure of Atonal Music*
- Pauline Oliveros: *Deep Listening: A Composer's Sound Practice*
- Daniel Levitan: *This Is Your Brain on Music*
- Alex Ross: *The Rest Is Noise*

Detailed Essays

Candidates will be asked to write detailed essays on selected topics from the list below. Some choice will be provided.

1. Trace the evolution of notation in Western music from monophonic chant to the emergence of monody, with focus on how it intersected with the development of musical genres, texture, and harmony.
2. Discuss the emergence of tonality and its impact on tuning systems and performance practice in the decades framing the year 1600. Make reference to specific works and composers.
3. Discuss sonata forms of the Classical era, with focus on the variety of approaches, anomalies, and innovative contributions of Haydn, Mozart, and Beethoven. Refer to *two or more* works by each composer, explaining the significance of each example provided.
4. Describe how the evolution of keyboard instruments, from harpsichord to fortepiano and through the various phases of development of the modern piano into the 20th century, have influenced the repertoire and the rise of the virtuoso pianist-composer.
5. Discuss how Asian musical cultures, philosophies, and religions have influenced the development of Western art music from the time of the Paris World Exposition of 1889 to the present, citing and explaining illustrative examples of specific compositions and composers.
6. Describe in detail four significant stylistic currents that emerged in the early 20th-century instrumental music in the wake of post tonality, making reference to specific composers and representative compositions.
7. Discuss how 20th- and 21st-century opera and musical theater have been shaped by historical/political events and social justice initiatives, with reference to specific works by at least *four* of the following composers:

John Adams	Phillip Glass	James Rolfe
Dean Burry	Lyn-Manuel Miranda	Kaija Saariaho
Ian Cusson	Meredith Monk	Anna Sokolovic
John Estacio	Juliet Palmer	Judith Weir

8. Summarize the contributions of *four* of the following composers and performers, with particular emphasis on the impact of their heritage on their musical works.

Regina Harris Baiocchi	Zenobia Powell Perry
Brent Michael Davids	William Grant Still
Adolphus Hailstork	Errollyn Wallen
Coleridge-Taylor Perkinson	Barbara Assingaak
Earl Lewis Stewart	Nathanial Dett
George Walker	Florence Price
Raven Chacon	Hale Smith
Anthony Davis	Henry Threadgill
Wynton Marsalis	Connor Chee

Creative Project

The creative project provides an opportunity for each candidate to explore an area of interest relevant to their career aspirations. The project must demonstrate the candidate's in-depth understanding of a topic in a concise and focused presentation. Creativity, innovation, and multi-disciplinary approaches are encouraged. Both content and creativity will be evaluated.

Possible media include, but are not limited to podcasts, blog posts, and video recordings of presentations, lecture-recitals, and teaching demonstrations.

Examples of possible projects include:

- A series of podcasts or blog posts.
- A presentation focusing on analysis of a work in any style, including popular music, jazz, non-Western music, or Indigenous repertoires.
- An improvisation (solo or collaborative) with a detailed explanation of process and parameters.
- A lecture-recital presentation, focusing on existing or original compositions.
- A curated concert program including program notes.
- A comparison of multiple analytical approaches to a single composition.
- A set of lesson plans demonstrating a pedagogical approach, such as integrating keyboard harmony or improvisation in practical lessons.

Candidates are required to submit a proposal, outlining the topic and medium of the project.

★ See the LRCM in Composition/Theory Project Proposal Form for further details.

Grading: Pass with Distinction, Pass, Revision Required, Insufficient to Pass

Portfolio

Licentiate Diploma in Composition

Submission of the portfolio is the culmination of the Licentiate Diploma in Composition program, providing an opportunity for candidates to demonstrate their artistry and craft to professional standards.

Candidates are required to submit a portfolio consisting of three original compositions demonstrating contrast in musical character and tempo, comprising 20–30 minutes of music. Compositions must include:

1. Solo/duo instrumental work OR music for short film/video (used with permission) OR electronic work (no score required)
2. Chamber ensemble work OR choral work
3. Orchestral work (including preparation of parts)

Compositions must be notated using standard musical notation software.

The portfolio should also include:

- a short video introduction for a general audience for each work
- MIDI realizations or human performances for all compositions; at least one composition must be represented by a human performance

Candidates are required to submit a proposal, outlining the portfolio contents.

★ See the LRCM in Composition Portfolio Proposal Form for further details.

Grading: Pass with Distinction, Pass, Revision Required, Insufficient to Pass

Licentiate Diploma in Theory

Submission of the portfolio is the culmination of the Licentiate Diploma in Theory program, providing an opportunity for candidates to demonstrate a high level of scholarship and insight. The content of the portfolio must be different from the creative project.

Candidates are required to submit a portfolio consisting of:

1. Written paper (5,000–8,000 words) on a topic related broadly to music theory, including historical aspects and performance practices, aesthetics and philosophy, perception and cognition, analytical methodologies.
2. Recorded presentation or lecture-demonstration (20–30 minutes) exploring a practical application of original research or analysis. The topic may or may not be related to the written paper.
3. Research poster (PDF) of original research or analysis. The poster should include an introduction to the research, an overview of methods, and a summary of results or discoveries, with illustrations and examples that effectively capture the essence of the research. The topic may or may not be related to the written paper.

Candidates are required to submit a proposal, outlining the topics for each of the three submissions.

★ See the LRCM in Theory Portfolio Proposal Form for further details.

Grading: Pass with Distinction, Pass, Revision Required, Insufficient to Pass

Summative Interview

The summative interview provides an opportunity for each candidate to reflect on their artistic identity, engagement with their local music community, career pathways, and professional resources.

Candidates are required to submit a report consisting of:

- an investigation of professional support organizations and granting agencies
- an exploration of regional, national, and international career development opportunities, including conferences, workshops, research, performance, and educational outreach
- a self-reflective statement that demonstrates an understanding of their region's contemporary music scene as it applies most directly to their areas of interest, their own creative voice, and musical role in their community

Candidates will participate in an interview with two examiners to discuss their career goals, musical aspirations, and practical application of their training. The interview may also provide an opportunity for detailed feedback on the creative project and portfolio submissions.

Grading: Pass, Insufficient to Pass

Reference

Orchestral Instruments and Terms

Orchestral Instruments

Candidates are expected to know the English name and abbreviation of the standard orchestral instruments, as well as the grouping of similar instruments in the same family. Being able to recognize the common French, German, and Italian instrument names and their abbreviations is suggested.

- Woodwinds: Flute, Oboe, Clarinet, Bassoon
- Brass: French Horn, Trumpet, Trombone, Tuba
- Timpani
- Strings: Violin, Viola, Cello, Contrabass

Candidates are expected to have knowledge of the following instruments, noting that these are referred to only by their English name and abbreviation.

- Doublings for the standard woodwinds: Piccolo, Alto Flute, English Horn, Soprano Clarinet, Bass Clarinet, Contrabassoon
- Standard members of the saxophone family: Soprano, Alto, Tenor, Baritone
- The historical transposition of French horn parts using crooks to play in keys beyond the French horn in F used today; trumpets in keys outside of C and B flat
- Pitched percussion instruments: Xylophone, Glockenspiel, Vibraphone, Marimba, Tubular Bells, Crotales, Roto Toms
- Unpitched metallic percussion instruments: Cymbals, Suspended cymbal, Finger cymbals, Triangle, Tam tam, Gong
- Unpitched wooden percussion instruments: Wood blocks, Claves, Castanets
- Unpitched membrane-covered instruments: Snare drum, Tenor drum, Bass drum, Tom-toms, Timbales, Tambourine
- Harp
- Celeste

General Terms

Candidates are expected to know and explain the following terms, recognizing their connection to a particular instrument or instrumental family where applicable. Note that traditionally, there are many Italian terms (such as *arco* and *pizz.*) that are always used in scores that are printed in English.

- *con sordino*
- *via sordino*
- *senza sordino*
- *unisono*
- *solo*

- *tutti*
- 1. (first player only), 2. (second player only)
- a 2 (two players sharing a single line in the score are to play the same notes)
- Change to piccolo (or to another instrument that a player may double)

String Terms

In addition to the terms listed below that apply primarily to string instruments, candidates are expected to have a thorough understanding of natural and artificial harmonics for all string instruments:

- *arco*
- *pizzicato (pizz.)*
- Bartók *pizz.*
- *div., div. a 3, div. a 4*
- *sul ponticello*
- *sul tasto*
- *col legno, col legno battuto, col legno tratto*
- *punta d'arco, au talon*
- *ord.*
- *scordatura*

Harp Terms

- *près de la table*

Woodwind and Brass Terms

- flutter tongue (Fltz.)

Brass Terms

- mutes (cup, Harmon, plunger, and straight)

French Horn Terms

- stopped: commonly indicated by a plus sign ("+") placed above the note
- open: commonly indicated by a circle ("o") placed above the note
- bells in the air

Percussion Terms

- rim shot
- wire brushes
- with soft stick
- with hard sticks

Recommended Resources

Aural Skills

Andrianopoulou, Monika. *Aural Education: Reconceptualising Ear Training in Higher Music Learning*. New York: Routledge, 2020.

Benward, Bruce, and J. Timothy Kolosick. *Ear Training: A Technique for Listening*. (Instructor's Edition Dictation Manual). 7th ed. Boston: McGraw-Hill, 2009.

Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward M. Smaldone. *A New Approach to Sight Singing*. 7th ed. New York, Norton, 2024.

Cleland, Kent D., and Mary Dobrea-Grindahl. *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight-Singing and Ear Training*. 3rd ed. New York: Routledge, 2021.

Ethier, Glen. *Ear-Training and Sight-Singing*. Don Mills, ON: Oxford University Press, 2013.

Jones, Evan, Matthew R. Shaftel, and Juan Chattah. *Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation*. Oxford University Press, 2013.

Radley, Roberta. *The "Real-Easy" Ear Training Book*. Petaluma, CA: Sher Music Company, 2008.

Rogers, Mary, and Robert Ottman. *Music for Sight Singing*. 10th ed. New York: Pearson, 2019.

Santa, Matthew. *Hearing Form: Musical Analysis With and Without the Score*. 3rd ed. New York: Routledge, 2022.

Santa, Matthew. *Hearing Rhythm and Meter: Analyzing Metrical Consonance and Dissonance in Common-Practice Period Music*. New York: Routledge, 2020.

16th-century Counterpoint

Fux, Johann Joseph. *Gradus ad Parnassum*.

Green, Douglass, and Evan Jones. *The Principles and Practice of Modal Counterpoint*. New York: Routledge, 2011.

Jeppesen, Knud. *The Style of Palestrina and the Dissonance*. New York: Dover, 2012.

Schubert, Peter. *Modal Counterpoint, Renaissance Style*. 2nd ed. New York: Oxford University Press, 2008.

Scott, Samuel, and Gustave Fredric Soderlund. *Examples of Gregorian Chant & Sacred Music of the 16th Century*. Englewood Cliffs, NJ: Prentice Hall, 1971; Long Grove, IL: Waveland Press, 1996.

Soderlund, Gustave Fredric. *Direct Approach to Counterpoint in 16th Century Style*. New York: F.S. Crofts, 1947.

Swindale, Owen. *Polyphonic Composition*. Oxford: Oxford University Press, 1962.

18th-century Counterpoint

Benjamin, Thomas. *Counterpoint in the Style of J.S. Bach*. 2nd ed. New York: Routledge, 2003.

Gauldin, Robert. *A Practical Approach to 18th Century Counterpoint*. Revised ed. Long Grove, IL: Waveland Press, 2013.

Kennan, Kent W. *Counterpoint: Based on 18th Century Practice*. 4th ed. Englewood Cliffs, NJ: PrenticeHall, 1999.

Morgan, Orlando. *J.S. Bach: 48 Preludes and Fugues, Analysis of the Fugues*. London: Edwin Ashdown, 1931.

Piston, Walter. *Counterpoint*. New York: W.W. Norton, 1947.

Salzer, Felix, and Carl Schachter. *Counterpoint in Composition: The Study of Voice Leading*. New York: McGraw-Hill, 1969; New York: Columbia University Press, 1989.

Schubert, Peter, and Christoph Neidhöfer. *Baroque Counterpoint*. Revised ed. New York: State University of New York Press, 2023.

Classical Harmony and Counterpoint

Beach, David, and Ryan McClelland. *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition*. New York: Routledge, 2012.

Caplin, William. *Analyzing Classical Form: An Approach for the Classroom*. New York: Oxford University Press, 2013.

———. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.

Cook, Nicholas. *Analysis through Composition: Principles of the Classical Style*. New York: Oxford University Press, 1996.

Hepokoski, James, and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, 2006.

Kostka, Stephen, Helen Payne, and Byron Almen. *Tonal Harmony*. 8th ed. New York: McGraw-Hill Publishing, 2018.

Mathes, James. *The Analysis of Musical Form*. Upper Saddle River, NJ: Pearson Education, 2007.

Rameau, Jean-Philippe. *Traité de l'harmonie*.

Rosen, Charles. *Sonata Forms*. Revised ed. New York: W.W. Norton, 1988.

———. *Beethoven's Piano Sonatas: A Short Companion*. New Haven, CT: Yale University Press, 2001.

Stainkamph, Eileen. *Form and Analysis of the Complete Beethoven's Pianoforte Sonatas*. Melbourne: Allans Music, 1968.

Romantic/Post-Romantic Compositional Techniques

Aldwell, Edward, Carl Schachter, and Allen Cadwallader. *Harmony and Voice Leading*. 5th ed. Cengage, 2018.

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 5th ed. New York: W.W. Norton, 2020.

Gauldin, Robert. *Harmonic Practice in Tonal Music*. 2nd ed. New York: W.W. Norton, 2004.

Hindemith, Paul. *A Concentrated Course in Traditional Harmony, Book II: Exercises for Advanced Students*. Trans. Arthur Mendel. New York: Associated Music Publishers, 1953.

Kopp, David. *Chromatic Transformations in Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2002.

Ottman, Robert W. *Advanced Harmony: Theory and Practice*. 5th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2000.

Piston, Walter. *Harmony*. 5th ed. Edited by Mark DeVoto. New York: W.W. Norton, 1987.

Rosen, Charles. *The Romantic Generation*. Cambridge, MA: Harvard University Press, 1998.

20th- and 21st-century Techniques

Babbitt, Milton. *The Collected Essays of Milton Babbitt*. Ed. Stephen Peles, Stephen Dembski, Andrew Mead, and Joseph N. Straus. Princeton, NJ: Princeton University Press, 2012.

Boulez, Pierre. *Boulez on Music Today*. Trans. Susan Bradshaw and Richard Rodney Bennett. London: Faber, 1971.

Brindle, Reginald Smith. *Serial Composition*. London: Oxford University Press, 1968.

Chosky, Lois, et al. *Teaching Music in the Twenty-First Century*. Upper Saddle River: Prentice Hall, 2001.

Forte, Allen. *The Structure of Atonal Music*. New Haven, CT: Yale University Press, 1977

Funicelli, Stanley. *Basic Atonal Counterpoint*. North Charleston, SC: Creativespace Independent Publishing Platform, 2009.

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