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UNDERGRADUATE MUSIC THEORY TERMINOLOGY USED BY SELECTED SPANISH-SPEAKING INSTRUCTORS IN CHILE: DEVELOPMENT, SIMILARITIES, AND LIMITATIONS

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UNDERGRADUATE MUSIC THEORY TERMINOLOGY
USED BY SELECTED SPANISH-SPEAKING INSTRUCTORS
IN CHILE: DEVELOPMENT, SIMILARITIES, AND LIMITATIONS

THESIS

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Arts in the
College of Fine Arts
at the University of Kentucky

By

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Lexington, Kentucky

2018

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ABSTRACT OF THESIS

UNDERGRADUATE MUSIC THEORY TERMINOLOGY USED BY SELECTED SPANISH-SPEAKING INSTRUCTORS IN CHILE: DEVELOPMENT, SIMILARITIES, AND LIMITATIONS

Six Chilean music theory instructors participated in an anonymous survey applied over an online platform between April and October of 2017. These instructors were invited to participate in this study because of their role in teaching music theory at influential institutions, each of which is ranked among the top ten best universities in Chile. The questions included in the survey relate to the terminology used to refer to music elements upon which current American music theory textbooks consistently agree, and that are usually taught during the first two years of undergraduate studies in accredited American music schools: types of cadences, periods, sentences, types of $\frac{6}{4}$ chords, augmented sixth chords, tonicization, modulation, binary form, and the exposition of the sonata form.

Music theory terminology and its standardization facilitates the communication of the participants of the domain, as well as the transmission of knowledge and practice of the field. This characteristic of music terminology is an essential pedagogical tool for the training of musicians, especially undergraduate students. In order to evaluate and compare the level of standardization of music theory terminology used by Chilean instructors, this research will first assess the level of standardization of seven American music theory textbooks, and one British textbook.

KEYWORDS: Music Theory, Terminology, Textbooks, United States, Chile

Enrique Sandoval-Cisternas

April 11, 2018

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April 11, 2018

To my beloved wife Cindy, thank you for supporting me throughout all these years, for
your love and care

To my children, Leonor, Pablo, and Lucas, because through them God has shown me the
meaning of love, and the value and reward of perseverance and endurance

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Chapter 1: Introduction

1.1 Background

The purpose of this study is to investigate and measure the level of standardization of undergraduate music theory terminology used by Spanish-speaking instructors, taking as a case study the Chilean experience. In order to obtain reliable data, an online and anonymous survey was submitted to six music theory instructors from influential academic institutions in the country. The survey contains questions about materials commonly included in undergraduate American music theory textbooks, as well as about the development of music theory pedagogical practice in the country. At the same time, this research proposed that music theory terminology has gradually developed from music literature and practice made in the language to which it pertains, being characterized as a “descriptive terminology.” Then, knowing beforehand that current music theory literature, periodicals, and textbooks originating *from* the Spanish language are not as abundant as in the American experience, this research proposed that the Spanish music theory terminology would not have a high level of standardization due to this lack of materials in the original language. The survey will shed light on the actual level of standardization.

Music theory journals, textbooks, and music theory associations have proliferated during the past decades in the United States, playing an important role in the development of a relatively common musical vocabulary in the American-English language, and thus contributing to the expansion, transmission, and institutionalization of a common body of knowledge and vocabulary among musicians. Moreover, the academic cooperation and dissemination of knowledge that these publications and professional

organizations promote have built a coherent terminology shared by most music theory teachers. Since music theory textbooks tend to summarize current musical practice and terminology, this research will assess seven American music theory textbooks on the same materials included in the survey, comparing the level of standardization of those textbooks with the Chilean experience. On the other hand, music theory literature originating in the Spanish language, as well as professional associations, have not seen the same development as in the American experience. Thus, the main questions addressed in this research are: (1) How has the Chilean music terminology developed? (2) Is there a large amount of standardized terms used within Chilean educational institutions? (3) How do music theory instructors transmit their teachings? Additionally, this study will review the pedagogical resources used by the interviewed instructors, as well as how those resources are included in the curriculum of teaching music fundamentals and notation, harmony, and analysis. Intending to promote the benefits of having a common vocabulary in music theory (a field of knowledge that deals with as many as certainties as ambiguities), an evaluation commenting on the implications of the results will be addressed at the end of this study, advocating for future developments in the field of music theory *from* and *for* the Spanish language.

1.2 Terminology: General Definition and Function

Dealing with terminology is to immerse ourselves in the field of linguistics, a necessary task to understand the importance of getting acquainted with a good definition of what “terminology” is, as well as its function. A term is created when a sign or word is charged with a technical or specialized sense; it is regarded as part of the Language for

Special Purposes (LSPs).¹ At the same time, a term is able to replace a definition as much as a definition replaces a term. Thus, terminology is seen an element of LSPs rather than of Language for General Purposes (LGP).²

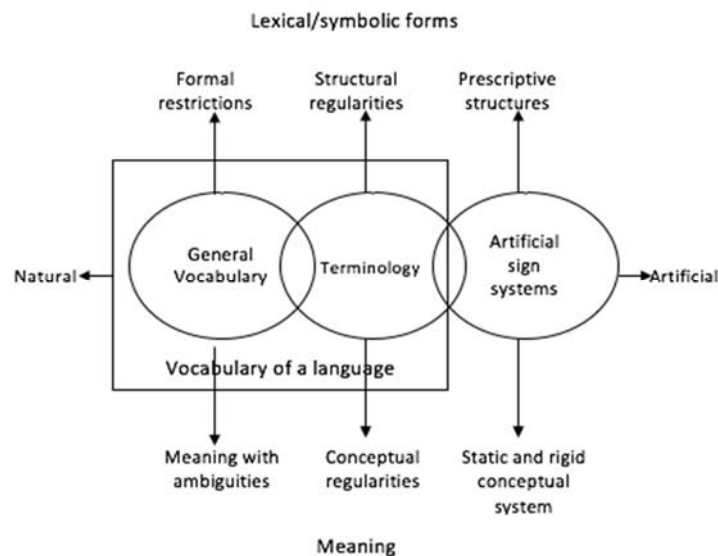


Figure 1: Kyo Kageura, Lexical and Symbolic Forms³

The function and meaning of a term in a domain is based on the relationship between that term and the elements or concepts defined by it. Terminology is then more than a collection of words, but a system of words working to define abstraction and concrete entities such as ideas and concepts, events, or things.⁴ The function of

¹ Annette Jessen, "The Presence and Treatment of Terms in General Dictionaries" (Master's thesis, University of Ottawa, 1997), 2. In ProQuest Dissertations and Thesis.

² Jessen, 6.

³ Kyo Kageura, *The Quantitative Analysis of the Dynamics and Structure of Terminologies*, ed. Inc ebrary (Amsterdam: John Benjamins Publishing Company, 2012), 13. Online access <https://ebookcentral-proquest-com.ezproxy.uky.edu/lib/kentucky-ebooks/detail.action?docID=1083817> (accessed July 17, 2017).

⁴ Ibid., 26.

terminology is quite similar to the function of general vocabulary but it focuses in a specific domain. In other words, terminology is “the vocabulary of a domain.”⁵

In his book *The Quantitative Analysis of the Dynamics and Structure of Terminologies*, Kyo Kageura cites four definitions of “term” given by prominent scholars in the field of linguistics and terminology:⁶

[1] A linguistic symbol which is assigned to one or more concepts, which are defined from neighboring concepts. It can be a word or a word group. H. Felber

[2] A lexical unit consisting of one or more than one word which represent a concept inside a domain. B. Bessé

[3] A lexical item deliberately created within a specialized society, which is used especially among a group of people with the same vocation or the same subjects. K. Nomoto

[4] A functional class of lexical units. J.C. Sager

From the above definitions, we can then describe a “term” as a lexical unit such as a word or a group of words created or taken from the general language, used by a group of people in a specialized domain of study. At the same time, terms can be “non-linguistic symbols such as mathematical symbols and/or non-lexical linguistic units such as phrases,”⁷ which Kyo Kageura describes as an “artificial sign system.” It is also possible for terms to be or interact with common words because they can be taken from the general vocabulary. Thus, ordinary words would become a term, and terms would become ordinary words if used in common discourse or as daily vocabulary. Figure 1,

⁵ Brunno de Besse, cited by Kyo Kageura in *The Quantitative Analysis of the Dynamics and Structure of Terminologies*, 10.

⁶ Kageura, 9.

⁷ *Ibid.*, 11.

taken from Kageura's book, exemplifies the relationship between general and specialized artificial lexical item, as well as signs created to serve as terms.

1.3 Terminology and Its Function in Other Fields of Study

Due to the importance of the use of terminology in specialized domains such as accounting,⁸ radiology,⁹ library science,¹⁰ and chemistry,¹¹ whose terminology has reached international standardization due to their use of mathematical models and high degree of objectivity, academic collaboration has developed as a necessary practice to maintain an updated core of knowledge among scholars and participants of those fields. The increasing use of technology and advance computing programs are other important factors that have contributed to the wide acceptance of a standardized terminology in those fields.

The use of terminology has been widely documented since the 1980s, showing its benefits as well as the way the terminology of a specific domain is created.¹² The discussion about the implementation of a terminology with national and international standards started as early as the 1930s, when Europeans scholars began to promote the

⁸ Pedro A. Fuertes-Olivera, "Equivalent Selection in Specialized E-Lexicography: A Case Study with Spanish Accounting Terms," *Lexikos* 21 (2011): 95-119.

⁹ Daniel L. Rubin a, "Creating and Curating a Terminology for Radiology: Ontology Modeling and Analysis," *Journal of Digital Imaging* 21, no. 4 (Dec 2008): 355-62.

¹⁰ Alvin Marvin Schrader, "Toward a Theory of Library and Information Science," (PhD diss., Indiana University, 1983). In ProQuest Dissertations and Thesis.

¹¹ Elsabé Taljard and Mahlodi Jean Nchabeleng, "Management and Internal Standardization of Chemistry Terminology: A Northern Sotho Case Study," *Lexikos* 21 (2011): 194-216.

¹² H. Felber, *Terminology Manual*, (Paris: Unesco and Infoterm, 1984), <http://unesdoc.unesco.org/images/0006/000620/062033EB.pdf> (accessed July 17, 2017).

idea of an internationally standardized language of the hard sciences, especially in engineering, within the *International Federation of National Standardizing* (ISA).¹³ This association, founded in 1926, became later the *International Organization for Standardization* (ISO), and its function is “to facilitate the international coordination and unification of industrial standards.”¹⁴ Today, its services cover almost every industry, having a membership of 163 nationalities.

The standardization of terminology is a process, and having terminology in a specific domain does not grant its standardization. Likewise common language vocabulary: the creation of a terminology of a domain could originate with a single person, but the acceptance of its standardization is a communal decision and practice. It is possible, however, for a reduced circle of individuals, a specialized society, to have a terminology that only works inside their circle of influence, without national or international standardization. Such “specialized societies” would be the individuals of a domain representing a single country, or of small societies such as the staff of a university or business. In the case of the music theory domain, the members of a given music theory department would represent a specialized society, using their own terminology. Thus, the level of standardization of a terminology is measured by the number of individuals of that “society” using the same terms to describe concepts and musical elements.

¹³ Felber, 16, 31.

¹⁴ <https://www.iso.org/about-us.html> (accessed July 17, 2017).

1.4 Descriptive and Prescriptive Terminology

Progress in any field of study leads to the creation of terms by either assigning a concept to an existing word (lexical item) or coining new words to assign a concept. This accumulation of concepts creates a system of concepts in that domain, as well as a terminology. This type of terminology is not necessarily standardized, and represents all the accumulative progress and core of knowledge that the participants of the given field have made. When documented and systematically catalogued, the results are dictionaries. This type of terminology is known as “descriptive terminology,”¹⁵ and it is presented in fields of study where concepts have a broad meaning, and in which subjectivity plays an important role, such as in music. On the other hand, in domains that need high levels of standardization and the avoidance of ambiguity (homonyms and synonyms), a “prescriptive terminology” is necessary. This means a high-level standardized terminology in which “for one concept—the element of thinking—only one term should exist and vice versa.”¹⁶

1.5 Music Theory and The Development of Its Terminology

Music is a domain in which objectivity and subjectivity coexist because it is in itself both an aesthetic experience and a physical substance. Music analysis, then, would deal with its psychological/perceptive (aesthetic/philosophy) and scientific (sound and its measurements) aspects. Even the analysis of its notation deals with this ambiguity because it cannot completely describe how the actual sound is nor the way it is perceived

¹⁵ Felber, 13, 14.

¹⁶ Ibid., 14.

by people.¹⁷ Under this perspective, why standardize a terminology in music theory? Is there any value in having a standardized terminology, or even a terminology in a field that deals with as much ambiguity as with facts?

Music theory terminology falls under the classification of a “descriptive terminology,” in which the knowledge and concepts of the domain have been linked to lexical items taken either from the general vocabulary or by creating new words/signs and cataloguing them in specialized lexicons or dictionaries. The creation of those lexicons does not ensure the standardization of the terminology, but only its record and transmission. Extra efforts have to be made to accomplish a standardized terminology, and the creation of lexicons is only one of the elements that contributes to it.

Dissemination of publications, academic collaboration, and collaborative work in seminars and symposiums play a key role in establishing a common terminology in the music field.

Music theory as a body of knowledge has a long history, from the time of ancient Greeks. In our days, publications, academic collaboration between its participants, the creation of music theory associations, and the establishment of graduate theory programs offering masters and PhD academic degrees, all have contributed to the establishment of a core of common knowledge and vocabulary. In Western history, music theory has been a discipline cultivated not only by composers but also by music theorists. Emblematic are the contributions of Hugo Riemann, Heinrich Schenker, and Allen Forte, providing

¹⁷ Theodor W. Adorno, *Essays on Music*, ed. Richard D. Leppert (Berkeley: University of California Press, 2002), 113-126. See also Barthold Kuijken, *The Notation Is Not the Music: Reflections on Early Music Practice and Performance* (Bloomington Indianapolis: Indiana University Press, 2013).

analytical tools that have served as models for musical analysis and harmony. While Riemann's great contribution is his theory of tonal functions,¹⁸ Schenker contributed with his theory of structural levels and linearity in tonal music.¹⁹ On the other hand, Forte's contribution is his *pitch-class theory*, an analytical tool created to analyze free atonal music as well as other current compositional trends.²⁰ These authors also contributed with new concepts and terms to the core of knowledge of the domain, serving as an example on how a "prescriptive terminology" can become part of the terminology of the field.

1.6 Benefits of Terminology in Music Theory

The implementation of a complete "prescriptive terminology" in the field of music seems far from being conceived, and not even desired because of the nature of music. Throughout the history of music theory, however, there are instances in which authors have contributed to the implementation of a specialized artificial lexicon. Such are the cases of the terminology proposed by Allan Forte in his *pitch-class theory*, and James Hepokoski and Warren Darcy in their *sonata theory*.²¹ However, what made possible their inclusion in the main body of music theory terminology, as well as their standardization, was the acceptance of these artificial terms by most participants of the

¹⁸ Bernstein, David W, "Nineteenth-century Harmonic Theory: The Austro-German Legacy, Riemann," in *The Cambridge History of Western Music Theory*, ed. Thomas Street Christensen (Cambridge: Cambridge University Press, 2001), 796-800.

¹⁹ William Drabkin, "Heinrich Schenker," in *The Cambridge History of Western Music Theory*, ed. Thomas Street Christensen (Cambridge: Cambridge University Press, 2001), 812-43.

²⁰ Allen Forte, "Pitch-Class Set Genera and the Origin of Modern Harmonic Species," *Journal of Music Theory* 32, no. 2 (1988): 187-270.

²¹ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*, (New York: Oxford University Press, 2006).

discipline. For the terminology Forte, it is a finished process, but not yet for Hepokoski and Darcy's terminology.

Clear analytical tools to recognize elements in their contexts, as well as verbalization of concepts into lexical items, are absolutely necessary for pedagogical purposes; therefore, a certain level of standardization is necessary in the area of music theory. Academic collaboration also requires a common vocabulary, which is able to describe concepts and musical elements that would be clearly recognized by the participants of the domain, and ensuring that all participants speak the "language of the domain." Even when music concepts and elements can be described instead of being assigned to a single lexical item, which is a necessary task for certain elements of music that have more than one meaning in musical analysis, a singular term would work better for those elements that need a clear and precise definition. In other words, music theory terminology and its standardization not only facilitates the communication of the participants of the domain, but also the transmission of knowledge and practice of the field. This characteristic of music terminology is an essential pedagogical tool for the training of musicians, especially those who need a solid and stable foundation of knowledge that would enable them for higher levels of studies.

Examples of the benefits of using a standardized terminology in music theory are found in the common labeling of cadences. For instance, in a music class in which students already know what the term "Phrygian cadence" means (a concept-lexical item relationship), participants are not in need of receiving an explanation or description of it every time the instructor mentions that type of cadence because they already know that the term implies a harmonic progression ending on the dominant, reached by a

descending half-step motion in the bass, from a iv^6 (first inversion) to a V. In other words, the “Phrygian” term is self-explained. Using the term also prevents the participants from mistaking it for a simple “half cadence,” which ends on the dominant but not by a descending half-step motion in the bass.

Chapter 2: Development of Music Theory Terminology in English Language

2.1 Establishing a Terminology in Music Theory

Musical lexicons or dictionaries have a long tradition in Western music, serving as pedagogical tools to record and transmit common knowledge, and helping at the same time to establish a “descriptive terminology.” They represent an intent to not only describe musical elements, styles, and the history of music and its figures, but also to transmit performance practices. At the same time, these lexicons function as elements of standardization, accomplishing pedagogical goals. Johannes Tinctoris’s *Terminorum Musicae Diffinitorium* (1494),²² Johann Gottfried Walther’s *Musicalisches Lexicon* (1732),²³ Jean-Jacques Rousseau’s *Dictionnaire de musique* (1768),²⁴ Heinrich Christoph Koch’s *Musikalisches Lexikon* (1768),²⁵ and Hugo Riemann’s *Musiklexikon* (1882),²⁶ are among the best example of this systematic documentation of music terminology through history, recording both tradition and practice as well as transmitting an invaluable core of knowledge to future generations. Modern periodicals, music theory associations,

²² Johannes Tinctoris, *Terminorum Musicae Diffinitorium* (Treviso: Gerardus de Lisa, n.d., 1494).

²³ Johann Gottfried Walther, *Musicalisches Lexicon, Oder Musicalische Bibliothec, Darinnen Nicht Allein Die Musici, Welche So Wol in Alten Als Neueren Zeiten, Ingleichen Bey Verschiedenen Nationen, Durch Theorie Und Praxin Sich Hervor Gethan Und Was Von Jedem Bekannt Worden; ...Angef, Hret, Sondern Auch Die in Griechischer, Lateinischer, Italianischer Und Franzsischer Sprache Gebrauchliche Musicalische Kunste Oder Sonst Dahin Gehrige Worter Nach Alphabetischer Ordnung Vorgetragen ... Werden* (Leipzig: Wolfgang Deer, 1732).

²⁴ Jean-Jacques Rousseau, *Dictionnaire De Musique* (Paris: Chez la veuve Duchesne, 1768).

²⁵ Heinrich Christoph Koch, "Musikalisches Lexikon: Welches Die Theoretische Und Praktische Tonkunst Encyclopä Disch Bearbeitet, Alle Alten Und Neuen Kunstwörter Erklärt, Und Die Alten Und Neuen Instrumente Beschreiben," (Frankfurt am Main: August Hermann der Jüngere, 1802).

²⁶ Hugo Riemann, *Musiklexikon* (Leipzig: s.n., 1882).

symposiums, and textbooks, are media that have also helped to establish the terminology. They play a key role in not only establishing but also creating and disseminating the terminology.

2.2 Music Periodicals in the English Language

In the construction of a music terminology, the role of journals is to introduce new concepts and review the ones already established. In the discipline of music theory, the terminology does not only come from specialized journals in the area of question, but from all the music periodicals. Nowadays, music theory is regarded an independent field of study, related to other music disciplines such as composition and musicology but with its own goals and analytical tools. Even when its beginning is rooted in ancient Greek thinking, in modern history its boundaries were redefined during the 1980s and the early 1990s by academic publications and societies, a process that was controversial because of the overlapping subjects of study and analytical tools used by both theorists and musicologists alike.²⁷ This division was established however, because of the tendency of specialization in academic fields. Analytical tools had been developed either by composers interested in describing the compositional techniques used by themselves or others during their life time (e.g., Rameau, Koch, Schoenberg, and Hindemith), or by a specialized theorist/musicologist such as Riemann. However, the twentieth-century saw a proliferation of theorists who developed analytical tools for both tonal and atonal

²⁷ Burkholder discusses this subject in his 1993 article. J. Peter Burkholder, "Music Theory and Musicology," *The Journal of Musicology* 11, no. 1 (1993): 11-23.

music.²⁸ At the same time, a steady interest for music from the past has revived since the last decades of the twentieth-century, bringing forth new approaches to sonata form,²⁹ cadences,³⁰ and music of the common practice in general. JSTOR, a database of academic journals widely used in American institutions, contains the records of 75 music journals, most of them including digitalized issues. The earliest record of a music journal in this database is from 1844, *The Musical Times and Singing Class Circular*. A complete list of the journals listed in JSTOR is found in Appendix A.

2.3 Music Theory Associations in the United States

Music associations are the institutions that promote academic collaboration and dissemination of knowledge among musicians. Their contribution to the core of music theory terminology comes from all the disciplines in the domain of music. In the United States, the main music theory society was founded in 1977: Society of Music Theory (SMT). The society maintains two journals, *Music Theory Spectrum* and *Music Theory Online*, the first accessed by subscription and the last one distributed free of charge from the society's website. The society also support the *SMT-V*, a website containing peer-reviewed, scholarly video publications exploring topics in music theory and analysis.³¹

²⁸ Pitch-class Set Theory was developed during the 1960s and 1970s by Allen Forte and other. See Allen Forte, "A Theory of Set-Complexes for Music," *Journal of Music Theory* (1964): 136-83, and Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973). The Sonata Theory was developed by Hepokoski and Darcy during the 1990s. See Hepokoski and Darcy *Elements of Sonata Theory*.

²⁹ Hepokoski and Darcy, *Elements of Sonata Theory*.

³⁰ Markus Neuwirth and Pieter Bergé, *What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire* (Leuven, Belgium: Leuven University Press, 2015).

³¹ <https://societymusictheory.org/smt-v-purpose> (accessed August 15, 2017).

The society meets once a year in a scholarly conference that features presentations, and workshops. At the same time, the Society of Music Theory promotes nine regional music theory associations, and twenty-three interest groups or subdivisions of the discipline by specific theme. The nine regional associations also promote annual meetings and publications, and some of them are highly supported by universities. Table 1 shows the nine regional associations, their websites, and the publications supported by them if any.

Table 1: Regional Music Theory Associations

REGIONAL Music Theory Associations	WEBSITE	JOURNAL
Music Theory Society of the Mid-Atlantic (MTSMA) Established in 2003.	http://mtsma.org	<i>Gamut</i> : online journal of the Music Theory Society of the Mid-Atlantic. http://trace.tennessee.edu/gamut/
Music Theory Midwest (MTMW) Established in 1990	http://mtmw.org	N/A
Music Theory Society of New York State (MTSNYS) established in 1971	http://www.mtsnys.org/	<i>Theory and Practice: 1975 - 2012</i>
Music Theory SouthEast (MTSE) 1996?	https://musictheorysoutheast.wordpress.com/	N/A
New England Conference of Music Theorists (NECMT) established 1987	http://necmt.org	N/A
Rocky Mountain Society for Music Theory (RMSMT) 2014?	http://www.unco.edu/rmsmt	N/A
South-Central Society for Music Theory (SCSMT) 2013?	http://www.scsmt.org/	N/A
Texas Society for Music Theory (TSMT) 1998	http://tsmt.unt.edu	N/A
West Coast Conference of Music Theory and Analysis (WCCMTA) Established 1992	http://wccmta.com	Occasionally publishing: <i>Musical Currents from the Left Coast</i> (2008), <i>Analyzing the Music of Living Composers (And Others)</i> (2014), and <i>Form and Process in Music, 1300-2014: An Analytic Sampler</i> (2016).

Twenty-three interest groups, subdivisions of the music theory domain covering a wide range of subjects, are supported by the Music Theory Society. Analysis, teaching, improvisation, music and philosophy, music and mathematic, and music technologies are among the subjects covered by those groups. The society also promotes interest groups

that support faculty practices and faculty's relationships at the workplace and home.

Table 2 shows the interest groups and their websites.

Table 2: Music Theory Interest Groups

INTEREST GROUP	WEBSITE
Autographs and Archival Documents	https://societymusictheory.org/societies/interest/autographs_and_archives
Dance and Movement Interest Group	https://societymusictheory.org/administration/committees/dance_and_movement
Early Music Analysis	https://societymusictheory.org/societies/interest/earlymusic
Film and Multimedia	https://societymusictheory.org/societies/interest/fmig
History of Theory	https://societymusictheory.org/societies/interest/historyoftheory
Improvisation	https://societymusictheory.org/societies/interest/improvisation
Jazz Analysis	https://societymusictheory.org/societies/interest/jazz
Mathematics of Music	https://societymusictheory.org/societies/interest/mathematics
Music and Disability	https://societymusictheory.org/societies/interest/disabilities
Music and Philosophy	https://societymusictheory.org/societies/interest/philosophy
Music and Psychoanalysis	https://societymusictheory.org/societies/interest/psychoanalysis
Music Cognition	https://societymusictheory.org/societies/interest/cognition
Music Informatics Group	https://societymusictheory.org/societies/interest/SMTinformatics
Music Theory Pedagogy	https://societymusictheory.org/societies/interest/pedagogy
Performance and Analysis	https://societymusictheory.org/societies/interest/performanceanalysis
Popular Music	https://societymusictheory.org/societies/interest/popularmusic
Post-1945 Music Analysis	https://societymusictheory.org/societies/interest/post-1945
Queer Resource Group (SMT-LGTB)	https://societymusictheory.org/societies/interest/queer
Russian Music Theory	https://societymusictheory.org/societies/interest/russian
World Music Analysis	https://societymusictheory.org/societies/interest/world_music
Scholars for Social Responsibility	https://societymusictheory.org/societies/interest/socialresponsibility
Adjunct Faculty	https://societymusictheory.org/societies/interest/adjunct
Work and Family	https://societymusictheory.org/societies/interest/WorkFam

2.4 Music Theory Textbooks in English: The American Experience

In the American experience, textbooks are one of the main sources of common knowledge for undergraduate students, transmitting not only the view of their particular authors but also the general knowledge of the field. They promote the use of a common vocabulary and thus, the standardization of the terminology. Therefore, the evaluation of the terminology included in recent American music theory textbooks and its comparison with the Chilean experience is a main focus of this research. Recent music theory textbooks show that the terminology has developed to identify musical elements and concepts in their context; even when some elements are labeled differently, most

textbooks use common lexical items to identify them. Such is the case of the $\frac{6}{4}$ chord, which having different functions according to its context, is usually labeled as cadential $\frac{6}{4}$, passing $\frac{6}{4}$, or pedal $\frac{6}{4}$ according to its function in the harmonic flow. Other examples of standardized terminology in American music theory are found in the terms used to refer to cadences, as well as to the three types of augmented sixth chords: German, French, and Italian.

The publication of music theory textbooks in the United States shows a consistent growth since the 1940s. This has been documented by Murrow, who reviews thirty-nine music theory textbooks published in the English language between 1941 and 1992, many of them being published more than one time.³² Additionally, Wennerstrom compiled a list of 361 music theory publications in the English language, including 150 publications on written theory, 117 on musical skills, twenty on sixteenth-century counterpoint, nineteen on eighteenth-century counterpoint, nineteen on twentieth-century counterpoint and composition, and thirty-six on form and analysis. She cites fifty publications dedicated only to the analysis of twentieth-century musical trends.³³ As a result, most current theory teachers in today's academic institutions have been in contact with many of these textbooks and the terminology shared by them in one way or another, there acquiring a common musical lexicon that developed naturally from this dissemination of common knowledge. Those textbooks, together with music theory symposiums and journals, have played a main role in the creation and acceptance of a common music terminology. Even

³² Rodney C. Murrow, "Music Theory Textbooks in the United States, 1941-1992: Philosophical Trends in Written Skills" (PhD diss., The University of Oklahoma, 1995).

³³ Mary Wennerstrom, *Music Theory Pedagogy: Selected Bibliography* (2011), <http://www.music.indiana.edu/departments/academic/musictheory/files/bibliography1211.pdf> (accessed August 16, 2016).

when instructors decide to do not use a unique guidebook for their classes, their teaching materials still reflect the core of knowledge and terminology shared by those publications. Additionally, accredited music institutions are required to impart a certain minimum of materials in their undergraduate courses, according with the general requirements of the National Association of Schools of Music (NASM),³⁴ the American institution that regulates and gives accreditation to musical programs in the United States.

On the other hand, the development of music theory publications in Spanish-speaking countries has followed a different path because few music theory textbooks, books, and journals have been published in the past decades in the original language. Many music programs have been using translations of textbooks that were originally published in languages other than Spanish, such as English and German. Emblematic is the case of Piston's *Harmony*, an American textbook originally published in 1941, whose fifth edition (1987) was translated to Spanish in 1991 and still appears in the bibliography used by many Spanish-speaking instructors. The book, even though being an important contribution to the development of the teaching of music theory, no longer represents updated material to be used in the classroom because it does not align with current music theory curriculums. For instance, the book does not include the recent developments of the field in materials such as sonata form and phrase structure, nor Neo-Riemannian theory, Schenkerian theory, or post-tonal analysis. Additionally, periodicals and professional associations of music theory have not flourished nor been documented in those countries in the same way as in the American experience, at least not in

³⁴ National Association of Schools of Music (NASM), <https://nasm.arts-accredit.org> (Accesses August 1, 2017).

international academic databases such as ProQuest, RILM, RISM, and WorldCat. These facts lead us to ask if a coherent and common music theory terminology has been developed in the Spanish language, as well as if most musical elements and concepts have been identified with a term, according to their function and context.

2.5 Curriculum and Materials: The First Two Years of Undergraduate Studies

The core of knowledge that undergraduate music students should receive in their first two years of training in American institutions must include: music fundamentals, diatonic and chromatic harmony, and form. Additionally, at the end of their four years of training they have received additional courses on Renaissance and/or Baroque counterpoint, as well as introductory courses on analytical techniques for tonal and atonal music. Curricular content can be organized and taught in a variety of ways by the instructors to produce comprehensive musical competence. In fact, the guidelines from the National Association of Schools of Music (NASM) is quite broad, emphasizing goals more than specific materials. However, a typical two years of undergraduate training in music includes five main subjects of the music theory discipline: music fundamentals, four-part harmony, tonal harmony, chromatic harmony, and form and analysis. Table 3 shows the subjects and the materials included, but not limited, in each area.

Table 3: Music Theory Curricular Content

<p>MUSIC RUDIMENTS OR FUNDAMENTALS</p>	<p>Notation: staff, pitches, rhythmic values, simple meter, compound meter, anacrusis. Intervals: Size, quality, and different between simple and compound intervals Key Signatures: all keys, major and minor Triad and Seventh Chords in minor and major keys Clefs and Time Signature Modes: all seventh modes. Scales: Major, minors, pentatonic. Relative and Parallel keys Figure Bass notation, Non-chord Tones</p>
<p>FOUR-PART HARMONY</p>	<p>Format Roman Numeral or any other system Voice leading: counterpoint species Voice Motions</p>
<p>TONAL HARMONY</p>	<p>Harmonic Progressions and Ending Phrases: I IV V I or T SD D T Cadences. Tendency Tones Inversions: Root Position, First, and Second: Triad and Seventh Chords Diminish Chord. Embellishing chords</p>
<p>CHROMATIC HARMONY</p>	<p>Tonicization and Applied Dominants Modulation: different types Modal Mixture. Other Chromatic Chords: Neapolitan, Augmented 6th Chords</p>
<p>FORM AND ANALYSIS</p>	<p>Phrases, Sentences, and Period: their relationship with cadences Binary Form, Ternary Form, and Sonata Form</p>

Chapter 3: Assessment of American Textbooks

3.1 Introduction

In order to evaluate and compare the level of standardization of music theory terminology used by Chilean instructors, this research will first assess the level of standardization of seven American music theory textbooks, and one British textbook. The assessment will evaluate the terminology of materials usually taught during the first two years of undergraduate studies in accredited American music schools: types of cadences, $\frac{6}{4}$ chords and their contexts, augmented six chords, phrase structures, types of binary form, and the exposition of the sonata form.

Table 4: American Music Theory Textbooks

<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
Five Editions: 1941, 1948, 1962, 1978, 1987 Translations of the Fifth edition: Spanish (1991) Japanese (2006)	Five Editions: 1978, 1989, 2003, 2011, 2019	Eight Editions: 1984, 1989, 1995, 2000, 2004, 2009, 2013, 2017	Two Editions: 2003, 2011	Three Editions: 2005, 2011, 2016	Edition: 2016	Edition: 2017	Edition: 1999 Reprint? 2005, 2009

Table 4 shows the music theory textbooks assessed in this research, including their publication year as well as their editions. The seven American textbooks assessed

are: Piston's *Harmony* (1987), Aldwell/Cadwallader/Schachter's *Harmony and Voice Leading* (2011), Roig-Francolí's *Harmony in Context* (2011), Kostka and Payne's *Tonal Harmony, with an Introduction to Twentieth-Century Music* (2013), Clendinning and Marvin's *The Musician's Guide to Theory and Analysis* (2016), Burstein and Straus's *Concise Introduction to Tonal Harmony* (2016), and Holm-Hudson's *Music Theory Remixed* (2017). The British textbook is *Harmony in Practice* (1999) by Anna Butterworth.

3.2 Types of Cadences

Cadences are important structural elements in tonal music because not only do they serve as formal phrase-ending elements that shape periods and sentences, define musical forms and their structures, but they are also essential closures and structural elements. A renewed interest from the academic community has taken place over the last few decades reconsidering their role. Hepokoski and Darcy comment on the importance of the *perfect authentic cadence* (PAC) in the internal structure of the Sonata form, as well as how composers and theorists from the Classical era regarded them.³⁵ Other studies have focused in the role of the *half cadence*.³⁶ Markus Neuwirth and Pieter Bergé compiled nine essays on the subject presented in January 2011 at a conference held at the Academia Belgium in Rome.³⁷ Table 5 shows the similarities and differences in the

³⁵ Hepokoski and Darcy, 120-23.

³⁶ L. Poundie Burstein, "The Half Cadence and Other Such Slippery Events," *Music Theory Spectrum* 36, no. 2 (2014): 203-227.

³⁷ Neuwirth and Bergé. A description and review of the essays are given by William Marvin, "Review of Markus Neuwirth and Pieter Bergé, eds., *What Is A Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire* (Leuven University Press, 2015)," *Music Theory Online* 21, no. 4 (2015), <http://www.mtosmt.org/issues/mto.15.21.4/mto.15.21.4.marvin.html> (accessed August 16, 2017).

terminology used by the assessed textbooks to label cadences. It shows that the terminology in American textbooks is highly standardized, and that the only differences are found in the labeling of the *Phrygian cadence* and the *Half cadence*. In the case of the *Phrygian cadence*, the differences are given by labeling the cadence using the term *half cadence* attached to the *Phrygian* term. Piston, Aldwell/ Cadwallader/Schachter, Clendinning/Marvin, and Roig-Francolí use the term *Phrygian cadence* only, while Kostka/Payne and Holm-Hudson use the term *Phrygian Half cadence*. In the labeling of the *Half cadence*, Piston and Aldwell/ Cadwallader/Schachter recognize the use of both terms *Half Cadence* and *Semicadence*. It is important to remember that Piston and Aldwell/ Cadwallader/Schachter represent the oldest textbooks assessed in this research, having their first edition in 1941 and 1978 respectively. Thus, their recognition of labeling the *Half cadence* using two terms shows a historical process of standardization toward the current terminology. All other textbooks, being more recent publications, use the term *Half cadence* only. Butterworth’s textbook, representing the British experience, uses a different labeling altogether, only having in common with the American’s textbook the *Plagal cadence* term.

Table 5: Terminology of Cadences in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
PERFECT AUTHENTIC CADENCE PAC	YES	YES	YES	YES	YES	YES	YES	Perfect Cadence
IMPERFECT AUTHENTIC CADENCE IAC	YES	YES	YES	YES	YES	YES	YES	Perfect Cadence

Table 5: Terminology of Cadences in Textbooks (continued)

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francoli	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
HALF CADENCE HC	YES Also: Semicadence	YES Also: Semicadence	YES	YES	YES	YES	YES	Imperfect Cadence
DECEPTIVE CADENCE DC	YES	YES	YES	YES	YES	YES	YES	Interrupted
PLAGAL CADENCE PC	YES	YES	YES	YES	YES	YES	YES	YES
PHRYGIAN HALF CADENCE PHC	Phrygian Cadence. Description	Phrygian Cadence	YES	Phrygian Cadence	Phrygian Cadence	Phrygian Cadence	YES	No name included

3.3 Types of $\frac{6}{4}$ Chords

The importance of labeling $\frac{6}{4}$ chords with a term that specifies its function and context is that their harmonic and structural role could be better understood. In American literature, this chord is usually labeled as *cadential*, *passing*, *neighboring/pedal*, and *arpeggiated*, terms that intend to describe the chord in the contexts it is commonly found.

Table 6: Terminology of $\frac{6}{4}$ Chords in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francoli	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
CADENTIAL $\frac{6}{4}$	Cadential	Cadential	Cadential	Cadential Cad. $\frac{6}{4}$	Cadential	Cadential	Cadential	Cadential

Table 6: Terminology of $\frac{6}{4}$ Chords in Textbooks (continued)

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
PASSING $\frac{6}{4}$	Passing	Passing	Passing	Passing (P6/4)	Passing	Passing	Passing	Passing
NEIGHBOR OR PEDAL $\frac{6}{4}$	Auxiliary	Neighboring	Neighboring. Pedal (7 th edition, 2013)	Neighbor (N6/4) Embellishing Pedal	Pedal or Neighboring	Pedal	Pedal	Auxiliary
ARPEGGIATED $\frac{6}{4}$	Arpeggiating	Arpeggio but it uses a description	Arpeggiated	Arpeggiated	Arpeggiating	Arpeggiated	Arpeggiating	No name

Table 6 shows the differences and similarities found in the assessed terminology, indicating that the labeling of the *cadential* and *passing* $\frac{6}{4}$ chords have the higher level of standardization, following by the arpeggiated $\frac{6}{4}$. The labeling of the *neighboring/pedal* $\frac{6}{4}$ on the other hand, shows the lower level of standardization because authors use either the term *neighboring* or *pedal* to label it. Roig-Francolí adds the term *embellishing*, being also the only author using the term *neighbor*. Clendinning/Marvin use *neighboring*, as well as *pedal*. The use of *neighboring* or *neighbor* shows a slight difference in the lexical item, but also the discrepancies concerning the labeling of this type of $\frac{6}{4}$. The tendency in latest editions is to use the term *pedal*: Kostka/Payne (2013), Clendinning/Marvin (2016), Burstein and Straus (2016), and Holm-Hudson (2017). Piston is the only American author that completely disagrees because his use of the term is *auxiliary* instead. This term is also used by Butterworth, whose work represents the British experience.

3.4 Augmented Sixth Chords

Augmented sixth chords are widely used in music from the Classical and Romantic eras. Early examples of the augmented sixth chords can be found in the pre-tonal era as contrapuntal or linear structures with chromatic characteristics. Mark Ellis's book on the evolution of the augmented sixth traces its use as early as the fifteenth century.³⁸ During the late eighteenth and nineteenth-century, chords structures featuring the augmented sixth were then established and classified in the three main chord types previously mentioned. According to Daniel Harrison, the first use of the terms *Italian*, *French*, and *German* to label augmented sixth chords was made by the English composer and theorist John W. Calcott, who describes those chords in his *Musical Grammar*, first published in 1806 in London;³⁹ its American edition was published in 1810. The relevance of augmented sixth chords, then, is found in its practical and historical uses, from Classical to folk and popular music, developing from linear progressions in the pre-tonal era to become clear chordal structures by the end of the eighteenth-century. If Harrison is accurate, then the terminology used to refer to the augmented sixth chords currently in use originated *from* and *for* the English language. The issue in question is whether the textbooks assessed in this research have a consensus in the use of the terminology coined more than two hundred years ago.

³⁸ Mark Ellis, *A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler* (Farnham, England: Ashgate Publishing Limited, 2010).

³⁹ Daniel Harrison, "Supplement to the Theory of Augmented-Sixth Chords," *Music Theory Spectrum* 17, no. 2 (1995): 170-95.

Table 7: Terminology of the Augmented Sixth Chords in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician's Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
GERMAN	German Ger.	German $\frac{6}{5}$ Ger $\frac{6}{5}$	German Ger+6	German Ger+6	German Ger6	German Ger+6	German Ger+6	German Ger.
FRENCH	French Fr.	French $\frac{4}{3}$ Fr $\frac{4}{3}$	French Fr+6	French Fr+6	French Fr6	French Fr+6	French Fr+6	French Fr.
ITALIAN	Italian It.	Italian $\frac{6}{3}$ It $\frac{6}{3}$	Italian It+6	Italian It+6	Italian It6	Italian It+6	Italian It+6	Italian It.
FUNCTION	First Edition: Predominant Fifth edition (DeVoto): Secondary Dominant	n/a	Predominant	Predominant	Predominant	n/a	Predominant	n/a

Table 7 shows that all the assessed textbooks, including Butterworth's textbook from the British experience, label the three augmented sixth chords as *Italian*, *French*, and *German*. Only Aldwell/Cadwallader/Schachter's textbook differs in its use of chord inversion labeling, referring to the augmented sixth chords in question as Italian $\frac{6}{3}$, French $\frac{4}{3}$, and German $\frac{6}{5}$, showing the author's view about the importance of the figured bass tradition. However, the tendency in more current textbooks is to label these chords without inversion numbers because of the lesser emphasis on figured bass realization and part writing. Another important issue to consider is the harmonic function of these chords. Most authors assign a predominant function to the augmented sixth chords, and while Aldwell/Cadwallader/Schachter and Burstein/Straus only offer a tacit reference to

the predominant function of the augmented sixth chords, Kostka/Payne, Roig-Francolí, Clendinning/Marvin, and Holm-Hudson clearly state these chords have a predominant function. Piston's *Harmony* is a special case because the early editions of the textbook regard these structures as having predominant function but its fifth edition (1987), having Mark DeVoto as editor, consider those chords as representing dominant harmonies.⁴⁰

Authors also use abbreviations to refer to the augmented sixth chords. Those abbreviations, becoming artificial terms/signs in themselves, do not always match among textbooks. Kostka/Payne, Roig-Francolí, Burstein/, and Holm-Hudson use *It+6*, *Fr+6*, and *Ger+6*, and while Clendinning/Marvin's abbreviations do not use the + symbol (*It*, *Fr*, *Ger*), Piston and Butterworth use neither the + symbol nor the number six but a dot (.) after the abbreviations of the words (*It*. - *Fr*. - *Ger*.).

3.5 Tonicization and Modulation

The concepts of *tonicization* and *modulation* are clearly defined in American-English literature. Even though authors may not agree while analyzing a given musical excerpt, some regarding the passage in question as *tonicization* and another as *modulation*, the terms in themselves are clearly defined. *Tonicization* is seen as a short-term change of tonal center, mostly evident by the use of secondary dominants, and *modulation* as a longer change of the tonal center. As Table 8 illustrates, the assessed American textbooks show a complete standardization of both terms, demonstrating at the same time the broader acceptance of those terms in American-English literature. On the

⁴⁰ See Walter Piston, *Harmony*, (New York: Norton, 1941), 278. Piston, *Harmony*, ed. Mark DeVoto, 5th ed. (New York: Norton, 1987), 420.

other hand, while giving a description of *tonicization*, Butterworth’s textbook only agrees with the term *modulation*.

Table 8: Terminology of Tonicization and Modulation in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician’s Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
TONICIZATION	YES	YES	YES	YES	YES	YES	YES	Description
MODULATION	YES	YES	YES	YES	YES	YES	YES	YES

3.6 Phrase Structure: Period and Sentence

The topic of phrase structure plays an important role in the music curriculum of undergraduate and graduate studies. These models help students to understand the form and structure of most tonal music including harmonic implications and the role that cadences play in their classification. Textbooks were assessed comparing their terminology labeling *parallel* and *contrasting periods*, as well as the *sentence* structure. Out of the seven American textbooks consulted, five of them include chapters dedicated to periods and sentences. Only Piston and Aldwell/ Cadwallader/Schachter, which represent the oldest published textbooks dedicated to harmony, not form, do not include them. Table 9 shows a complete similarity in the terminology used by the rest of the

American textbooks. Butterworth’s textbook does not include this material.

Table 9: Terminology of Periods and Sentence in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician’s Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
PARALLEL PERIOD	n/a	n/a	YES	YES	YES	YES	YES	n/a
CONTRASTING PERIOD	n/a	n/a	YES	YES	YES	YES	YES	n/a
SENTENCE	n/a	n/a	YES	YES	YES	YES	YES	n/a

3.7 Binary Form

The topic of binary form and its types is necessary material to be included in the current music curriculum because it is one of the most used formal designs in tonal music. The form is not only found in Renaissance, Baroque, Pre-Classical, Classical, and Romantic music but also in atonal twentieth and twentieth-first century music, as well as in folk and popular genres. Moreover, some types of binary form developed throughout history to become larger musical structures. Such is the case of the *continuous rounded binary form* and the *simple binary form*, the first being developed into the Sonata Form, and the second used to create the Classical *trio-minuet* and then, the Romantic *scherzo*. Hence the relevance of this material to be included in the undergraduate music curriculums is significant. Only Piston’s and Aldwell/ Cadwallader/Schachter’s textbooks, representing an older vision of the music curriculum, do not include the study

of musical forms at all. Butterworth’s textbook does not include the material either.

Table 10: Terminology of Binary Form in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician’s Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
SIMPLE BINARY	n/a	n/a	Binary	YES	YES	YES	YES	n/a
ROUNDED BINARY	n/a	n/a	YES	YES	YES	YES	YES	n/a
SECTIONAL	n/a	n/a	YES	Tonic Type Recognizes the use of the term “sectional”	YES	Description	YES	n/a
CONTINUOUS	n/a	n/a	YES	Dominant Type Recognizes the use of the term “continuous”	YES	Description	YES	n/a

Table 10 shows the similarities and differences of the terminology used to label the *binary form*. Most textbooks agree, but some of them give a description of the form instead of using a lexical item. However, the descriptions or terms given by those authors match with the concepts represented by the terminology used by the rest of the textbooks. For instance, Roig-Francolí’s textbook labels the *sectional* and *continuous binary form* in a major key as *tonic* and *dominant type* respectively, lexical items that represent the same concepts implied in the terms *sectional* and *continuous* used by the other textbooks. Roig-Francolí also recognizes the use of the term *sectional* and *continuous*. Burstein/Straus agree with the terms *simple* and *rounded binary*, but they do not use lexical items but descriptions to refer to the harmonic frame of those forms, namely *sectional* and

continuous.

3.8 Sonata Form

As well as with cadences, the topic of sonata form has seen a revived interest in the past decades. The most important contribution to the study of the form has come from James Hepokoski and Warren Darcy's new approach to the form. Their ideas not only show a most informed view of it but also an historical perspective of the form, alluding to works of composers and theorists from the Classical era such as Riepel's *Grundregeln zur Tonordnung Insgmein* (1755) and Koch's *Versuch* (1793), as well as demonstrating how the form has been understood throughout history by other theorists, including those of the twentieth-century such as Rothstein's *Phrase and Rhythm in Tonal Music* (1989), and Caplin's *Classical Form* (1998). This new approach, which has become widespread since the 2006 publication of Hepokoski's and Darcy's theory, is only included in the most recent textbooks; hence the importance of updated textbooks summarizing the latest developments of the domain. The assessment presented here compares the terminology promoted by Hepokoski and Darcy to label the *exposition* of the sonata form with that in use by the textbooks. The discrepancy in the terminology labeling the sections of the *exposition* does not affect the concepts implied. For instance, Hepokoski and Darcy use the term *primary-theme zone* (P) or only *primary theme* (P). This term implies both a melodic idea and a tonal area. Other authors refer to this section of the sonata as the *primary key area* or *first tonal area*, implying the same concepts. The innovations of Hepokoski and Darcy in labeling the *exposition* of the sonata form lies in their description of (1) the *transition* as *dependent/independent*, (2) the value of the *perfect*

authentic cadence (PAC) as an essential structural element after the *secondary theme*, and (3) the recognition and labeling of the *medial caesura* (MC) as a “brief, rhetorically reinforced break or gap to divide and exposition in two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas).⁴¹

Table 11: Terminology of the Exposition of the Sonata Form in Textbooks

	<i>Harmony</i>	<i>Harmony and Voice Leading</i>	<i>Tonal Harmony</i>	<i>Harmony in Context</i>	<i>The Musician’s Guide to Theory and Analysis</i>	<i>Concise Introduction to Tonal Harmony</i>	<i>Music Theory Remixed</i>	<i>Harmony in Practice</i>
	Piston	Aldwell, Schachter and Cadwallader	Kostka and Payne	Roig-Francolí	Clendinning and Marvin	Burstein and Straus	Holm-Hudson	Butterworth
PRIMARY THEME ZONE (P)	n/a	n/a	Primary Theme (P)	Primary Key Area (P)	First Theme Group (FTG)	Primary Theme	Primary Theme	n/a
DEPENDENT / INDEPENDENT TRANSITION (TR)	n/a	n/a	Transition	Dependent/Independent Transition	Dependent/Independent Transition	Transition	Transition	n/a
MEDIAL CAESURA (MC)	n/a	n/a	n/a	Description	Medial Caesura	Medial Caesura	Caesura	n/a
SECONDARY THEME ZONE (S)	n/a	n/a	Secondary Theme (S)	Secondary Key Area (S)	Second Theme Group (STG)	Secondary Theme	Secondary Theme	n/a
ESSENTIAL EXPOSITIONAL CLOSURE (EEC)	n/a	n/a	Description	Description	Description	Description	Description	n/a
CLOSING ZONE (C)	n/a	n/a	Closing Section	Closing Section	Closing Theme (CT)	Closing Section	Closing Section	n/a

Piston’s *Harmony*, Aldwell/ Cadwallader/Schachter’s *Harmony and Voice Leading*, and Butterworth’s *Harmony in Practice* do not include the study of sonata form, nor any other formal structures, but are intended solely for the study of harmony. The remaining textbooks were assessed only in the *exposition* of the sonata form, evaluating

⁴¹ Hepokoski and Darcy, 24.

the terminology used to label the *primary theme zone* (P), *dependent and independent transition* (TR), *medial caesura* (MC), *secondary theme zone* (S), *essential expositional closure* (EEC), and *closing zone* (C). As Table 11 shows, textbooks agree in recognizing all the parts of the *exposition* but the *medial caesura*, which it is not mentioned nor described by Kostka/Payne. The first edition of Roig-Francolí's *Harmony in Context* (2003) makes a short mention of the *caesura* in the chapter dedicated to the sonata form, describing it as a cadence and citing Hepokoski's and Darcy's work to be consulted,⁴² Roig-Francolí does not use a term to designate it, showing that by the time this textbook was published this term had not yet gained a broad acceptance. Different is the case with the most recent publications, which clearly include the term/concept of the *medial caesura* (Clendinning/Marvin 2016, Burstein/Straus 2016, and Holm-Hudson 2017). Another important issue to consider is that textbooks do not always offer a complete explanation of musical forms and their sections/elements, but rather only a concise and short description of them, or none. A more detailed study of these topics would be offered in specialized undergraduate or graduate courses.

The *primary theme* (P) and *secondary theme* (S) terms are used by three textbooks, Kostka/Payne, Burstein/Straus, and Holm-Hudson. Kostka/Payne are the only authors to additionally use the symbols (P) and (S) as auxiliary terms. Roig-Francolí refers to them as *primary/secondary key areas*, also using the symbols (P) and (S). Clendinning/Marvin labels them as *first theme group* (FTG) and *second theme group* (STG). While Kostka/Payne, Burstein/Straus, and Holm-Hudson only use the term *transition*, Roig-Francolí and Clendinning/Marvin are the only authors using the concept

⁴² Roig-Francolí, *Harmony in Context*, 771.

of *dependent/independent transition*, adding an extra explanation to this material. In the case of the *essential expositional closure* (EEC), authors only offer a description, emphasizing the role of the *perfect authentic cadence* (PAC) as structural element. The *closing zone* is labeled by most authors as *closing section*, with only Clendinning/Marvin offering a different term: *closing theme* (CT).

The differences and similarities in the terminology used to label the elements of the exposition of the sonata form, the most characteristic and commented form of the Classical era, demonstrate two facts: first, the impact in the terminology produced by new developments in the understanding of the form, creating a period of ambiguity in the use of lexical items until most participants accept the new proposed term; second, this process demonstrates the way music terminology has been created throughout history as a *descriptive terminology*, assimilating any *prescriptive terminology* into it, and only established after a period of instability until it is widely accepted in the domain. However, even though the differences in the terminology used to label the *exposition* of the sonata form, most authors recognize all the sections and elements, a fact that emphasizes once again the value of updated literature while teaching music materials.

Chapter 4: Music Theory Literature Used in Chile

4.1 Introduction

Tonal music is still at the core of the theory curriculum of most music schools, serving as a theoretical and practical base for the training of composers, theorists, musicologists, performers, and music educators around the world. It has seen revived interest in the past few decades because of the wide dissemination and acceptance of the theories of Heinrich Schenker, Hugo Riemann, and the new approach to sonata form already commented in the previous chapter. Additionally, as commented in chapter two, new publications on the understanding of cadences and phrase structure have led the discipline of music theory to adopt a holistic analytical approach to understand the compositional practice of each era. Roman numeral analysis overlaps the concepts of tonic, predominant, and dominant harmonies, and the study of counterpoint is fundamental to understand Schenkerian analysis. Thus, the use of an updated literature is essential to the practice of today's music theory, tonal and atonal alike, considering the continued development of analytical models that have brought new ideas to understanding tonal music. Therefore, the common literature used to teach written music theory in Chilean institutions is an important dataset to be analyzed.

4.2 Common Literature Used by Chilean Instructors

The importance of knowing the literature used by Chilean instructors for this research lies in its influence on the use and development of terminology. At the same time, an outdated literature would no longer align with current developments of the understanding of tonal music nor with modern methods of teaching, and depending on the dates of publication this literature tends to use an unstandardized terminology. Thus, the

lack of updated materials is a disadvantage for both instructors and students, and it is essential that new publications originated in the Spanish language would bring attention to these new developments of the domain.

Appendix B includes the list of the most common publications used by Chilean instructors for teaching harmony and analysis. Publications specializing in solfeggio and aural skills are not commented upon because these materials are not surveyed by this research. However, these publications are listed in Appendix C, including a total of forty-four sources: twenty in French, eleven in English (including one source from Canada and one from New Zealand), four in Spanish, three in Hungarian, two in Italian, two in Swedish, one in German, and one in Dutch. Subjects were not required to give a bibliographical list during the survey. The list was provided separately by either the subjects themselves, another Chilean music theory faculty, or taken from the websites of the universities in which subjects serve as instructors. The list in Appendix B includes twenty-seven entries on written theory, out of which only eight (29.6 percent) were originally published in Spanish (including two editions of *Manual de Armonía* by María Soledad Morales), one in French (3.7 percent), two in Italian (7.4 percent), two in Russian (7.4 percent), three in German (11.1 percent), and eleven (40.7 percent) in English, three British and eight American including the 5th edition and its translation into Spanish of Piston/DeVoto's *Harmony* (1987). The list only includes three (11.1 percent) Chilean publications, out of which two (7.4 percent) were originally published in the 1980s: *Estructuras y Formas de la Música Tonal* (Varas, 1981), *Manual de Armonía* (Morales, 1988 and 2000), and *Desde el Piano...la Armonía* (Contreras and Grandela, 2005). Additionally, out of the twenty-seven sources listed, only three (11.1 percent)

sources were originally published after the year 2000: *Cuaderno de Análisis: Iniciación al Análisis* (Eguílaz and Santos, 2005), *Desde el Piano...la Armonía* (Contreras and Grandela, 2005), and *Armonía Tonal Funcional* (Szekely, 2006); all of them originally published in Spanish. These data highlight three main facts: (1) most publications used by Chilean instructors are not originally in the Spanish language but are translations (70.4 percent). (2) Translations from English literature are the most commonly used by Chilean instructors, either from British or American authors (40.7 percent). (3) Most sources currently used by instructors are outdated, and do not include the latest developments in the study of tonal music. Another important piece of information is that the time span of the eight American publications listed in Appendix B extends from the 1940s to 1980s, the most recent being *Introduction to Schenkerian Analysis* by Forte and Gilbert, originally published in 1982. Moreover, Appendix B lists six (22.2 percent) sources published after the year 2000; eighteen (66.6 percent) sources published between 1951-1999—out of which four (14.8 percent) sources were originally published before 1950—and three (11.1 percent) sources before 1950. Therefore, a total of seven (25.9) sources were originally published before 1950.

The most updated source included in the Appendix B is the book *Armonía Tonal Funcional* by Katalin Szekely, published in 2006. It is followed by five other items published at the beginning of the century (2005, 2003, 2002, and 2000); however, three of these sources are either a later edition or translations into Spanish of books originally published during the 1980s: *Introduction to Schenkerian Analysis* by Allen Forte and Gilbert (1982), *Formenlehre der Musik* by Clemens Kühn (1987), and *Manual de Armonía* by María Soledad Morales (1988). Six (22.2 percent) items were published

during the 1990s, including the translation into the Spanish language of Piston/DeVoto's *Harmony* (1987), and De la Motte's *Harmonielehre* (1977). Five (18.5 percent) sources were published during the 1980s, including the translation of Rimsky-Korsakov's *Practical Manual of Harmony* (1885), and the reprinting of the facsimile edition of Santiago De Murcia's *Resumen de Acompañar la parte con la Guitarra* (1714); Rimsky-Korsakov's book is also listed in its 1946 translation. Five (18.5 percent) sources were published during the 1970s, including the translation of Schoenberg's *Harmonielehre* (1911), and Giulio Bas's *Trattato Di Forma Musicale* (1920). Two (7.4 percent) sources were published during the 1960s, including the translation of Hindemith's *A Concentrated Course in Traditional Harmony* (1943); Hindemith's book is also listed in its 1949 translation. Finally, the revised first edition of Piston's *Harmony* (1948) is also listed.

4.3 General Evaluation

The above dataset indicates three main issues related to the sources provided: (1) instructors do not have available the most current publications including the latest developments of the North American music theory discipline, (2) the bibliography indicates a consistent use of sources published between 1951-1999 (eighteen sources, 66.6 percent), and (3) there is an overreliance on items originally published before 1950, (seven, 25.9 percent), including two translations into Spanish of Rimsky-Korsakov's *Practical Manual of Harmony* (1946, 1982). These last sources no longer align with the current developments of the field, nor with its teaching approaches and methods. They represent an historical view of the subjects covered by the discipline of music theory.

Therefore, they should be studied with a critical approach and mostly in graduate courses, and not be included in the curricula as a model/textbook for undergraduate students; this literature cannot offer a complete historical overview of the material required as a minimum knowledge for undergraduate programs, neither summarize current developments of the music theory discipline. Such sources include De Murcia's *Resumen de Acompañar la parte con la Guitarra* (1714 reprint, 1984), Rimsky-Korsakov's *Practical Manual of Harmony* (1885), Schoenberg's *Harmonielehre* (1911), Giulio Bas's *Trattato Di Forma Musicale* (1920), Hindemith's *A Concentrated Course in Traditional Harmony* (1943), and Piston's *Harmony* (1948). Considering these facts, it is also important to observe that translations may create inconsistencies among the terminology transmitted by those publications because lexical items (terms) intended to represent musical concepts/elements do not always match across languages. The variables impacting the choice of a term when translating are many. The most relevant of these variables are: the background of the translator, the editorial criteria, and even the edition number of a given work (including or excluding updated information about the concept/element in question). Thus, two translations of publications originally written in German may use lexical items that in the new language refer to different concepts, or have different and/or many connotations. For example, the term used to refer to the deceptive cadence by Schoenberg in his *Harmonielehre*—a common reference text used by Chilean instructors—is “Trugschluss”⁴³ (deception/fallacy/false conclusion), and it implies the concept involving a cadential progression from the dominant to a chord other than the tonic. However, when translated into Italian in 1973 translation, two lexical

⁴³ Arnold Schoenberg, *Harmonielehre* (Vienna: Universal Edition, 1922), 167.

items implying the same concept are used: “evitate” (avoided) and “d’inganno” (deception).⁴⁴ The 1974 Spanish translation uses the term “interrumpida” (interrupted).⁴⁵ Another example of this issue may be found when concepts/terms are translated into Spanish from two different languages such as French and Italian, two source languages of literature commonly used by Chilean instructors (see Appendix B and C). In that case, translations may not likely match in the new language because the terms translated have different connotations in each of the source languages, even though the concept intended to be represented is the same. This may also occur if the original term can be represented by several lexical items in the new language. For example, the term “rompue” (broken/rota in Spanish) is the lexical item used to refer to the deceptive cadence in French. The Spanish terms used by the participants of the survey to describe this cadence seem to have been influenced by those languages, and subjects refer to it with the terms “rota” from the French “rompue,” “evitada,” and “de engaño” from the Italian “evitate” and “d’inganno” respectively (see chapter 5, Table 12). This example of the use of a variety of lexical items to refer to a unique musical element/concept, together with other instances that will be detailed in chapter 5, shows a practice of using unstandardized terminology in languages that have not developed their own.

Considering the lack of available sources originating in Spanish, the contributions in the areas of analysis and harmony of a few Chilean theorists such as Carlos Poblete’s *Estructuras y Formas de la Música Tonal* (1981), and Silvia Contreras’s *Desde el*

⁴⁴ Schoenberg, *Manuale di Armonia*, trans. Giacomo Manzoni, 2nd ed. (Milano: Il Saggiatore, 1973), 169.

⁴⁵ Schoenberg, *Tratado de Armonía*, trans. Ramon Barce (Madrid: Real musical, 1974), 154.

Piano...La Armonia (2005), are remarkable. Additionally, the Chilean-Spaniard Joaquín Zamacois's *Curso de Formas Musicales*, originally published in 1960 (third edition, 1975), is a worth mentioning because it represents an early attempt to produce music theory materials in Spanish. This research has not listed sources produced in Spanish-speaking countries other than Chile, Argentina (Ricordi), and Spain, because they are not included in the bibliography provided by Chilean music theorists/musicologists in Appendix B. However, we cannot exclude the possibility that other countries may also have local publications that have been neither added to international databases such as ProQuest, WorldCat, RILM, and RISM, nor transmitted to other countries. Thus, the lack of academic collaboration resulting from the absence of music theory associations and periodicals in Spanish-speaking countries has resulted in isolation of local publications, and stopped the development of a more standardized terminology. For example, the Mexican theorist Carlos Flores published *Principios de Melodía y de Armonía* (1994), and the Argentinian Maria del Carmen Aguilar published *Formas en el Tiempo* (2015); neither of these publications appear in any international database, and thus they represent publications that only serve local areas due to the lack of academic collaboration and distribution. These publications are mainly available in the country where they were originally published (Puerto Rico/USA, Argentina). On the other hand, even when the English terminology has been influenced by other languages such as German and French, the American music theory literature has reached a point in its development so that a quite standardized terminology is shared by most participants of the discipline. This state has been reached due to the large number of publications in the original language, academic collaboration, the establishment of music theory associations, and the use of

textbooks as a tool to summarize and transmit the latest developments of the field.

Chapter 5: Survey Data, Questions and Methodology

5.1 Introduction: Participants and Materials Included

The main focus of this chapter is to examine the music theory terminology used in Chile. Six Chilean music theory instructors participated in an online and anonymous survey applied over Qualtrics, an online survey platform. These instructors were invited to participate in this study because of their role in teaching music theory at four influential institutions, each of which is ranked among the top ten best universities in the country. Subjects 2 and 5, and subjects 3 and 4, are faculty members of the same academic institution. The data was collected between April and October of 2017.

The questions included in the survey relate to the terminology used to refer to music elements upon which current American music theory textbooks consistently agree: types of cadences, periods, sentences, $\frac{6}{4}$ chords, types of augmented sixth chords, tonicization, modulation, binary form, and sonata form (exposition). These materials are part of the basic core of knowledge that most undergraduate music students receive in their first four semesters of training in accredited music programs in the United States, and which have been included in music theory textbooks since the second part of the twentieth-century.

5.2 Methodology

The survey distributed to the participants contained a total of thirty-one questions divided in three main areas: (1) questions 1 to 5 were intended to provide information about the development of the discipline in the country, as well as about the literature and materials used by the instructors; (2) questions 6 to 20 relate to the study of written

theory, focusing on harmony; (3) questions 21 to 31 relate to phrases and musical forms. These questions were intended to only address terminology, providing as much information as possible, and indicating precisely the placement of the questioned elements in each musical example. Additionally, some questions included hyperlinks to audio examples of the excerpts. Subjects were asked to provide a specific term for each questioned musical element, but allowed to give a prose description if the usage of a specific term was unknown to them. For analysis purposes, subjects' answers (terms, signs, and descriptions) are regarded as lexical/graphical items in this research; therefore, no translation is provided for a better analysis of the differences and similarities of the terms.

5.3 Questions and Answers

A. The Music Theory Discipline in Chile

In questions 1 to 5, subjects state that the music theory degree is only offered at the undergraduate level in the country. All six subjects declare to not be part of any music theory association. Subjects 1 to 4 declare to not use any music theory textbook in their teaching. Subjects 5 and 6 declare to use textbooks related to solfeggio and aural skills, but not to harmony or analysis. Most subjects divide the discipline of music theory in three main areas, referring to themselves as teachers of a specific area of the discipline: (1) instructor of “teoría” (theory), solfeggio, notation, reading, and aural skills; (2) instructor of “armonía” (harmony), and (3) instructor of “análisis” (analysis). Five subjects declare that the concept of “teoría musical” (music theory) is seen in the country mainly as covering the area of solfeggio, notation, reading, and aural skills.

B. Types of Cadences

Questions 6 to 11 relate to types of cadences. The key of all musical examples is provided (C major), and excerpts are comprised of only in two or three chords. Table 12 shows the original answers of the subjects.

Table 12: Survey Results, Types of Cadences

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
PERFECT AUTHENTIC CADENCE PAC	Auténtica	Auténtica	Auténtica Description: V7-I	Auténtica Perfecta Description: con V7	Auténtica Description: dominante-tónica	Clasica/auténtica Description: con dominante séptima
IMPERFECT AUTHENTIC CADENCE IAC	Auténtica	Auténtica	Auténtica Description: V-I	Auténtica Perfecta	Auténtica Description: dominante-tónica	Clasica/auténtica
HALF CADENCE HC	Semicadencia	Plagal Description: (falta la armadura)	Semicadencia Description: I-V, con notas de paso	Semicadencia suspensiva	Semicadencia Description: llegada a la dominante	Inconclusa / Suspensiva Description: no resuelve a tónica
DECEPTIVE CADENCE DC	Rota / Evitada	Rota	Rota / Evitada Description: I-V7-VI	Rota / de engaño	Rota / Interrumpida Description: al sexto grado	Rota
PLAGAL CADENCE PC	Plagal	Plagal	Plagal Description: I-IV-I	Plagal	Plagal Description: subdominante-tónica	Plagal
PHRYGIAN HALF CADENCE PHC	Semicadencia	Frigia	Semicadencia Description: I-IV6-V	Semicadencia Suspensiva Frigia	Semicadencia Description: tónica-subdominante en primera inversión y dominante en estado fundamental	Suspensiva/ e inconclusa

Question 6: Perfect Authentic Cadence (PAC)

- Five subjects use the term “auténtica” (authentic): subjects 1, 2, 3, 5, 6.
- One subject uses the term “auténtica perfecta” (perfect authentic): subject 4.
- Three subjects pay especial attention to the seven in the dominant (“séptima” or

“7”): subjects 3, 4, and 6.

- One subject uses both the term “auténtica” (authentic) and “clásica” (Classic): subject 6.
- Four subjects give a description of the cadence: subjects 3, 4, 5, 6.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “auténtica.”
 - Subjects 3 and 4, different but both including the word *auténtica*: “auténtica” and “auténtica perfecta.”

Question 7: Imperfect Authentic Cadence (IAC)

- Five subjects use the term “auténtica” (authentic): subjects 1, 2, 3, 5, 6.
- One subject uses the term “auténtica perfecta” (perfect authentic): subject 4.
- One subject uses both the term “auténtica” (authentic) and “clásica” (Classic): subject 6.
- Two subjects give a description: subjects 3 and 5.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “auténtica.”
 - Subjects 3 and 4, different but both including the word *auténtica*: “auténtica” and “auténtica perfecta.”

Question 8: Half Cadence (HC)

- Three subjects use the term “semicadencia” (half cadence): subjects 1, 3, 5.
- One subject uses the term “semicadencia suspensiva” (suspensive half cadence):

subject 4.

- One subject uses both the term “inconclusa” (unfinished) and “suspensiva” (suspensive): subject 6.
- One subject refers to it as “plagal” (plagal), seeing the cadence in the dominant key and not in the tonic (example shows a progression from I-V, in C major). Subject states that the key signature is missing (“falta la armadura”): subject 2.
- Three subjects give a description: subjects 3, 5, 6.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “Plagal” and “semicadencia.”
 - Subjects 3 and 4, different but both including the word *semicadencia*: “semicadencia” and “semicadencia suspensiva.”

Question 9: Deceptive Cadence (DC)

- All six subjects use the term “rota” (broken).
- Two subjects use the term “evitada” (avoided) together with “rota:” subjects 1 and 3.
- One subject uses the term “de engaño” (of deceive): subject 4.
- One subject uses the term “interrumpida” (interrupted): subject 5.
- Two subjects give a description: subjects 3 and 5.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: same but subject 5 gives two terms, “rota/rota, interrumpida.”

- Subjects 3 and 4: same (“rota”) but both subjects give two terms each,
“rota, evitada/rota, de engaño.”

Question 10: Plagal Cadence (PC)

- All six subjects use the term “Plagal.”
- Two subjects give a description: subjects 3 and 5.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “Plagal.”
 - Subjects 3 and 4, same: “Plagal.”

Question 11: Phrygian Half Cadence (PHC)

- Three subjects use the term “semicadencia” (half cadence): subjects 1, 3, 5.
- One subject uses the term “semicadencia suspensiva frigia” (suspensive Phrygian half cadence): subject 4.
- One subject uses the term “Frigia” (Phrygian): subject 2.
- One subject uses both the term “suspensiva” (suspensive) and “inconclusa” (unfinished): subject 6.
- Two subjects give a description: subjects 3 and 5.
- No contraction/term is given by the subjects.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “Frigia” and “semicadencia.”
 - Subjects 3 and 4, different but both including the word *semicadencia*:
“semicadencia” and “semicadencia suspensiva Frigia.”

C. Types of $\frac{6}{4}$ Chords

Questions 12 to 15 relate to types of $\frac{6}{4}$ chords. Questions clearly state that all $\frac{6}{4}$ chords in the excerpts are second inversions of the tonic chord in the key of C major. Additionally, each question provided a hyperlink containing an audio example of each excerpt. Table 13 shows the original answers of the subjects.

Table 13: Survey Results, Types of $\frac{6}{4}$ Chords

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
CADENTIAL $\frac{6}{4}$	Description: De preparación o apoyatura hacia la dominante	Description: Cadencial Cadencia Clasica	Description: En este caso se entiende mejor como una doble apoyatura, 4-3 (cuarta a tercera del acorde de dominante) y 6-5 (sexta a quinta del acorde de dominante)	Cadencial	Description: Apoyatura del acorde de dominante y posterior cadencia a tónica	Description: Cadencial acorde con quinta duplicada, debido a que es cadencial, se privilegia nota comun al pasar al siguiente acorde
PASSING $\frac{6}{4}$	De Paso	De Paso	Description: En este caso se comprende como un acorde de paso entre dos estados del acorde de subdominante.	De Paso	Description: No es cadencial sino de inicio de una frase	Description: De Paso acorde con notas de bajo y soprano), movimiento contrario y duplicación de 5ta
NEIGHBOR OR PEDAL $\frac{6}{4}$	Apoyatura	De Anticipacion	Description: Aquí puede entenderse como un acorde bordadura o "acorde de vuelta" en torno al acorde de dominante.	De Paso/Suspensivo	Notas de vuelta	Description: Cadencial acorde de 6/4 cadencial con bajo común (cadencia inconclusa)

Table 13: Survey Results, Types of $\frac{6}{4}$ Chords (continued)

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
ARPEGGIATED 6 4	Description: Cambio de estado del acorde por movimiento del bajo.	Description: Es un adorno melódico en el bajo que no compromete a la armonía	Description: Aquí se trata de un acorde $\frac{6}{4}$ resultado del movimiento de arpeggio descendente de tónica en el bajo. El resultado total es acorde en fundamental (5/3), en segunda inversión (6/4), en primera inversión (6) y en fundamental nuevamente	Reafirmacion	Description: Acorde cuyo bajo recorre en arpeggio una octava. El acorde de segunda inversión es solo una resultante de ese movimiento	Description: figuración armónica sobre el acorde de DoM, en el bajo

Question 12: Cadential $\frac{6}{4}$

- Three subjects use the term “cadencial” (cadential): subjects 2, 4, 6.
- Three subjects give only a description: subjects 1, 3, 5.
- Two subjects give both a term and a description: subjects 2 and 6.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 2 gives a term (“cadencial”); subject 5 gives a description.
 - Subjects 3 and 4: only subject 4 gives a term (“cadencial”); subject 3 gives a description.

Question 13: Passing $\frac{6}{4}$

- Four subjects use the term “de paso” (passing): subjects 1, 2, 4, 6.
- Two subjects give only a description: subjects 3 and 5.

- One subject gives both a term and a description: subject 6.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 2 gives a term (“de paso”); subject 5 gives a description.
 - Subjects 3 and 4: only subject 4 gives a term (“de paso”); subject 3 gives a description.

Question 14: Neighbor/Pedal ⁶/₄

- One subject uses the term “apoyatura” (appoggiatura): subject 1.
- One subject uses the term “de anticipación” (of anticipation): subject 2.
- One subject uses the term “notas de vuelta” (loosely translated “neighboring notes”): subject 5.
- One subject uses the term “cadencial” (cadential): subject 6.
- One subject uses both the term “de paso” (passing) and “suspensivo” (suspensive): subject 4.
- One subject gives only a description: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: different, “de anticipación/notas de vuelta.”
 - Subjects 3 and 4: subject 4 gives two terms (“de paso” and “suspensivo”); subject 3 gives a description.

Question 15: Arpeggiated ⁶/₄

- One subject uses the term “reafirmación” (re-assurance/re-statement): subjects 5.
- Five subjects give only a description: subjects 1, 2, 3, 5, 6.
- Agreement of instructors from the same academic institution:

- Subjects 2 and 5: both subjects give a description.
- Subjects 3 and 4: only subject 4 gives a term (“reafirmación”); subject 3 gives a description.

D. Augmented Sixth Chords

Questions 16 to 18 relate to types of augmented sixth chords. Excerpts given to the subjects show that all augmented sixth chords resolve in the dominant (Roman numeral V) in a harmonic sequence of two (French/Italian) or three (German) chords. The placement of the augmented sixth chords is clearly indicated in the excerpts by the symbol *. Table 14 shows the original answers of the subjects.

Table 14: Survey Results, Augmented Sixth Chords

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
GERMAN	Sexta Alemana	6a Aumentada Alemana	Sexta Alemana	Alemana $\frac{6}{5}$	n/a	Sexta Alemana
FRENCH	Sexta Francesa	6a Aumentada Francesa	Sexta Francesa	Francesa $\frac{4}{3}$	n/a	Sexta Francesa
ITALIAN	Sexta Italiana	6a Aumentada Italiana	Sexta Italiana	Italiana 6	n/a	Sexta Italiana

Question 16: German Augmented Sixth Chord

- Three subjects use the term “sexta alemana” (German sixth): subjects 1, 3, 6.
- One subject uses the term “6a aumentada alemana” (German augmented 6th): subject 2.
- One subject uses the term “alemana $\frac{6}{5}$ ” (German $\frac{6}{5}$): subject 4.

- One subject did not answer: subject 5.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 2 gives a term (“6a Aumentada Alemana”); subject 5 does not answer.
 - Subjects 3 and 4, different: “Sexta Alemana” and “Alemana $\frac{6}{5}$.”

Question 17: French Augmented Sixth Chord

- Three subjects use the term “sexta francesa” (French sixth): subjects 1, 3, 6.
- One subject uses the term “6a aumentada francesa” (French augmented 6th): subject 2.
- One subject uses the term “francesa $\frac{4}{3}$ ” (French $\frac{4}{3}$): subject 4.
- One subject did not answer: subject 5.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 2 gives a term (“6a Aumentada Francesa”); subject 5 does not answer.
 - Subjects 3 and 4, different: “Sexta Francesa” and “Francesa $\frac{4}{3}$.”

Question 18: Italian Augmented Sixth Chord

- Three subjects use the term “sexta italiana” (Italian sixth): subjects 1, 3, 6.
- One subject uses the term “6a aumentada Italiana” (Italian augmented 6th): subject 2.
- One subject uses the term “Italiana 6” (Italian 6): subject 4.
- One subject did not answer: subject 5.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 2 gives a term (“6a Aumentada Italiana”);

subject 5 does not answer.

- Subjects 3 and 4, different: “Sexta Italiana” and “Italiana 6.”

E. Tonicization and Modulation

Questions 19 and 20 relate to tonicization and modulation respectively. The excerpts included in each question show a change of the tonal center. Key and Roman numeral analysis are provided, and both questions contain a hyperlink with an audio example of each excerpt. The musical example of question 19 shows a progression modulating momentarily to the dominant (V) by means of an applied dominant. The excerpt starts and ends in the original key (D major). Question 20 contains an excerpt showing a longer change of the tonal center, from tonic (G major) to dominant (D major). The excerpt begins and ends in different keys. Table 15 shows the original answers of the subjects.

Table 15: Survey Results, Tonicization and Modulation

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
TONICIZATION	Función transitoria	Doble dominante/ Función transitoria	Función transitoria	Función transitoria	n/a	Función transitoria
MODULATION	Modulación	Modulación	Modulación	Modulación	Modulación	Modulación

Question 19: Tonicization

- Five subjects use the term “función transitoria” (transitional function): subjects 1, 2, 3, 4, 6.

- One subject use both the term “doble dominante” (double dominant) and “función transitoria” (transitional function): subject 2.
- One subject did not answer: subject 5.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: subject 2 gives two terms (“doble dominante” and “función transitoria”); subject 5 does not answer.
 - Subjects 3 and 4, same: “función transitoria.”

Question 20: Modulation

- All six subjects use the term “modulación” (modulation).

F. Phrase Structure

Questions 21 to 23 relate to phrase structure, the parallel period, contrasting period, and sentence respectively. Musical examples are single melodies of eight measures each. Roman numerals representing the harmony of the beginning and ending of each phrase were provided. Names and composers of the excerpts were also given to the participants, as well as a hyperlink containing an audio example of the score. Table 16 shows the original answers of the subjects.

Table 16: Survey Results, Periods and Sentence

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
PARALLEL PERIOD	Frase / Periodo	Description: Dos frases: antecedente y consecuente	Description: Frase de 8 cc con estructura antecedente/consecuente (4+4)	Description: A-A'	Periodo Description: antecedente y un consecuente A-A'	Description: melodía simple (con alzar) con antecedente y consecuente

Table 16: Survey Results, Periods and Sentence (continued)

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
CONTRASTING PERIOD	Tema	Description: la frase, antecedente y consecuente de un minueto	Description: Frase de 8 cc con estructura bipartita (4,4)	Description: A-B	Description: Antecedente y consecuente A-B	Description: Melodía simple: con antecedente y consecuente
SENTENCE	Periodo	Description: Lo mismo en un rondó	Sentencia Description: Frase de 4 cc con estructura de (2+2+4)	Desarrollo continuo	n/a	n/a

Question 21: Parallel Period

- Two subjects use the term “periodo” (period): subjects 1 and 5.
- One subject uses both the term “frase” (phrase) and “periodo” (period): subject 1.
- Four subjects give only a description: subjects 2, 3, 4, 6.
- One subject gives a description and a term: subject 5.
- Subject 4 describes using symbols only: A-A’.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: only subject 5 gives a term (“período”); subject 2 gives a description.
 - Subjects 3 and 4: description only.

Question 22: Contrasting Period

- One subject uses the term “tema” (theme): subjects 1.
- Four subjects give only a description: subjects 2, 3, 4, 5, 6.
- Subject 4 describes using symbols only: A-B.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: description only.

- Subjects 3 and 4: description only.

Question 23: Sentence

- One subject uses the term “sentencia” (sentence): subject 3.
- One subject uses the term “periodo” (period): subject 1.
- One subject uses the term “desarrollo continuo” (continuous developing): subject 4.
- Two subjects give a description: subjects 2 and 3.
- One subject gives both a description and a term: subject 3.
- Two subjects did not answer: subjects 5 and 6.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5: subject 2 gives a description; subject 5 does not answer.
 - Subjects 3 and 4, different: “sentencia” and “desarrollo continuo.”

G. Binary Form

Questions 24 and 25 relate to two types of binary form: the simple sectional, and the continuous rounded respectively. Names of each musical example and their composers were provided. The excerpt of question 24 was Bach’s Minuet Anh. 114 from the *Notebook for Anna Magdalena Bach*, and Mozart’s Minuet in F major K. 22 the excerpt of question 25. Subjects were asked to identify the form of the two examples. Subject were not advised to identify the excerpt as a type of binary form, or as any other a prior structure. A hyperlink containing an audio example of the excerpt was also provided. Table 17 shows the original answers of the subjects.

Table 17: Survey Results, Binary Form

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
SECTIONAL BINARY FORM	Minueto / Binaria	Minueto	Binaria Description: A//B//	Description: A-A' :// B-C //	Binaria	Minueto
CONTINUOUS ROUNDED BINARY FORM	Ternaria	Minueto	Ternaria reexpositiva Description: A//BA//	Description: A :// B - A'	Ternaria	Minueto

Question 24: Sectional Binary Form

- Three subjects use the term “binaria” (binary): subjects 1, 3, 5.
- Three subjects use the term “minueto” (minuet): subjects 1, 2, 6.
- One subject uses both the term “minueto” (minuet) and “binaria” (binary): subject 1.
- Two subjects give a description using symbols: subjects 3 (A//B//), and 4 (A-A' :// B-C //).
- One subject gives both a description and a term: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “minueto” and “binaria.”
 - Subjects 3 and 4, different: subject 3 gives a description and a term (“binaria”); subject 4 gives a description using letters (A-A' :// B-C //).

Question 25: Continuous Rounded Binary Form

- Three subjects use the term “ternaria” (ternary): subjects 1, 3, 5.
- Two subjects use the term “minueto” (minuet): subjects 2 and 6.
- Two subjects give a description using symbols: subjects 3 (A//BA//)

and 4 (A :// B - A').

- One subject gives both a description and a term: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “minueto” and “ternaria.”
 - Subjects 3 and 4, different: subject 3 gives a term (“ternaria reexpositiva”) and a description (A//BA//); subject 4 gives a description only (A:// B-A’).

H. Sonata Form

Questions 26 to 31 relate to the exposition of the sonata form. The musical example given to the subjects was the *Andante* of Beethoven’s Piano Sonata in G minor, Op. 49, no.1. The work’s name and its composer was provided. Each questioned section was highlighted, and a hyperlink containing an audio example was also attached. Table 18 shows the original answers of the subjects.

Table 18: Survey Results, Exposition of the Sonata Form

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
PRIMARY THEME ZONE (P)	Primer tema, primera frase	Primer tema	Primera idea Description: la idea en sol menor	Description: Exposición del tema 1 en tonalidad de origen	Primer tema, primera frase	Description: Exposición del tema 1
DEPENDENT TRANSITION (TR)	Primer tema, segunda frase.	Puente Description: Puente al segundo tema	Puente	Puente moduladorio Description: Puente moduladorio compuesto por la variación del tema principal para llegar a la tonalidad relativa	Segunda phrase, primer tema	Description: modulación a SibM para tema 2

Table 18: Survey Results, Exposition of the Sonata Form (continued)

	SUBJECT 1	SUBJECT 2	SUBJECT 3	SUBJECT 4	SUBJECT 5	SUBJECT 6
MEDIAL CAESURA (MC)	Nexo	Puente	Codetta Description: funciona como nexo a la nueva tónica (Sib)	Description: V de la tonalidad relativa	Puente	Description: Cadencia con una nota de vuelta sobre la dominante del tono (SibM)
SECONDARY THEME ZONE (S)	Segundo tema	Segundo tema	Segunda idea	Description: Exposición del tema 2 en la tonalidad relativa	Segundo tema	Segundo tema
ESSENTIAL EXPOSITIONAL CLOSURE (EEC) PERFECT AUTHENTIC CADENCE	Nexo	Puente	Codetta Description: Codetta de la 2a idea	Description: V de la tonalidad. Inicio de la sección cadencial	Cadencia	Description: Nota de vuelta sobre la cadencia
CLOSING ZONE (C)	Coda	Coda	Sección conclusiva	Cadencia Description: Fin de la Exposición	Coda	Consecuente del segundo tema

Question 26: First Tonal Area/Theme

- Two subjects use the term “primer tema, primera frase” (first theme, first phrase): subjects 1 and 5.
- One subject uses the term “primer tema” (first theme): subject 2.
- One subject uses the term “primera idea” (first idea): subject 3.
- Two subjects give only a description: subjects 4 and 6.
- One subject gives both a description and a term: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, almost same: “primer tema” and “primer tema, primera frase.” The term given by subject 5 includes an extra compound-lexical item/concept after the comma (“primera frase”).
 - Subjects 3 and 4: only subject 3 gives a term (“primera idea”); subject 4

gives a description.

Question 27: Dependent Transition

- Two subjects use the term “primer tema, segunda frase” (first theme, second phrase): subjects 1 and 5.
- Two subjects use the term “puente” (bridge): subjects 2 and 3.
- One subject uses the term “puente modulatorio” (modulating bridge): subject 4.
- One subject gives only a description: subject 6.
- Two subjects give both a description and a term: subjects 2 and 4.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “puente” and “segunda frase, primer tema.”
The term given by subject 5 includes a description after the comma.
 - Subjects 3 and 4, same: “puente” and “puente modulatorio.” Subject 4 add the word “modulatorio” (type of description: *modulatory*).

Question 28: Medial Caesura

- Two subjects use the term “puente” (bridge): subjects 2 and 5.
- One subject uses the term “nexo” (nexus/link): subject 1.
- One subject uses the term “codetta” (codetta): subject 3.
- Two subjects give only a description: subjects 4 and 6.
- One subject gives both a description and a term: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “puente.”
 - Subjects 3 and 4: only subject 3 gives a term (“codetta”); subject 4 gives a description.

Question 29: Second Tonal Area/Theme (STA)

- Four subjects use the term “segundo tema” (second theme): subjects 1, 2, 5, 6.
- One subject uses the term “segunda idea” (second idea): subject 3.
- One subject gives only a description: subject 4.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “segundo tema.”
 - Subjects 3 and 4: only subject 3 gives a term (“segunda idea”); subject 4 gives a description which includes the term “tema 2.”

Question 30: Essential Closing, Perfect Authentic Cadence

- One subject uses the term “nexo” (nexus/link): subject 1.
- One subject uses the term “Puente” (bridge): subject 2.
- One subject uses the term “codetta” (codetta): subject 3.
- One subject uses the term “cadencia” (cadence): subject 5.
- Two subjects give only a description: subjects 4 and 6.
- One subject gives both a description and a term: subject 3.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, different: “puente” and “cadencia.”
 - Subjects 3 and 4: only subject 3 gives a term (“codetta”); subject 4 gives a description.

Question 31: Closing Section

- Three subjects use the term “coda” (coda): subjects 1, 2, 5.
- One subject uses the term “sección conclusiva” (closing section): subject 3.
- One subject uses the term “cadencia” (cadence): subject 5.

- One subject gives only a description: subject 6.
- One subject gives both a description and a term: subject 5.
- Agreement of instructors from the same academic institution:
 - Subjects 2 and 5, same: “coda.”
 - Subjects 3 and 4, different: “sección conclusiva” and “cadencia.”

Chapter 6: Discussion

6.1 General Considerations

The dataset collected by the survey, as well the literature commented upon in chapter 4, show that the domain of music theory in Chile has not yet reached a point in its developments to be regarded as a standalone discipline. However, and even though the terminology has not been standardized or developed to indicate most musical elements in their contexts, instructors manage all the basic information needed it to prepare undergraduate students as professional musicians. Four main factors have contributed to this state: (1) There is no music association nor periodical dedicated exclusively to music theory in the country, resulting in a lack of academic collaboration among the participants of the discipline. (2) There is a lack of updated publications supporting the instructors' teachings such as textbooks or other materials including the later development of the discipline. (3) The concept of "teoría musical" (music theory) is seen in the country as covering mainly (sometimes only) the area of practical skills (solfeggio, notation, reading, and aural skills); therefore, harmony and analysis are regarded as part of different domains, excluding a holistic view of the discipline and preparation of instructors. Theory and musicology will always share common topics; however, it is essential to make the distinction that these disciplines have a different point of departure. Their topics spin-out and overlap with the interests of the other: theory's point of departure is essentially the musical phenomena itself but for musicology it is the relationship that extra musical elements and concepts have over music. Participants of the survey (theorists and musicologists) identify themselves with only one area of the discipline: instructor of solfeggio/aural skills, harmony, or analysis. This division may

lead to very specialized instructors to the detriment of a broader and knowledgeable discipline, impacting academic collaboration and isolating instructors in their own subjects. (4) The music theory degree is only offered at undergraduate level in the country, indicating that upper level courses and research have not yet been implemented in academic institutions. These factors have impacted the development of a more accurate and standardized terminology shared by most participant of the discipline, instructors, and students alike.

It is important to make the distinction between the necessities of undergraduate music students such as performers and music educators, whose training requires a more practical training, from those requiring research skills as an essential element in their training: theorists, musicologists, and composers. At the same time, graduate students of all areas are also in need of a higher level of research training. All undergraduate students are in need of an accurate and precise information on basic theory materials such as the ones assessed in this research: types of cadences, periods, sentence, types of $\frac{6}{4}$ chords, types of augmented sixth chords, tonicization, modulation, binary form, and sonata form. On the other hand, research-related undergraduate students, as well as graduate and professional musicians, are also in need of deeper explanations about musical phenomena. Let us exemplify this assertion, taking as an example some questions about the cadences: Is the V-I motion enough to label a progression as a cadence? Are the plagal and deceptive cadences actually cadences, or is their role more a prolongation than a closing? Do cadences only serve as closings? Can larger sections of a musical piece

have the role of cadences?⁴⁶ We can also make philosophical questions about cadences, such as Schoenberg once did stating that “in a general way every piece of music resembles a cadence, of which each phrase will be a more or less elaborate part.”⁴⁷ At the same time, questions about sonata form still remain, the most representative form of the Classical Era: Is it binary or ternary, or both at the same time? Hepokoski and Darcy have divided the categorized Classical sonata form in five different types,⁴⁸ so the answer is more evasive than we usually think. However, is this the type of information that most undergraduate music students need as a fundamental in their training? The answer is clearly not because what those students need is a summarized knowledge, similar to that found in most current music theory textbooks, where the essential elements of music are clearly identified by terms having a high rate of standardization. Hence the importance of a standardized terminology in the training of undergraduate students.

The results of this survey related to terminology itself shows that subjects tend to use both lexical items and descriptions to represent musical concepts/elements, using them together or choosing one or the other to answer. When the term is hidden in the description, this research regards it as “description” only, and not as a term. Common terms are not shared by most participants of the survey. However, there are instances in

⁴⁶ See William E. Caplin, "The Classical Cadence: Conceptions and Misconceptions," *Journal of the American Musicological Society* 57, no. 1 (2004): 51-118. Koch (1749-1816), a music theorist and composer from the Classical era, states that a “cadence must end on a tonic chord with scale-step I in both bass and melody, preceded by a root-position dominant chord and any variety of antepenultimate chords...Anything else is a caesura that ends an inconclusive phrase,” cited by Joel Lester, *Compositional Theory in the Eighteenth-Century* (Cambridge, Massachusetts: Harvard University Press, 1994), 279.

⁴⁷ Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber and Faber, 1970), 16.

⁴⁸ See the preface of *Elements of Sonata Theory* by Hepokoski and Darcy.

which lexical items reach higher levels of standardization: modulation, authentic, deceptive, and Plagal cadences. Descriptions and terms are not translated because they are evaluated as lexical items. The level of knowledge, as well as the accuracy of the term/descriptions, are not discussed.

Four main characteristics are presented along with the answers of the subjects: (1) subjects tend to answer giving together a term and a description, (2) there are some musical elements/structures for which subjects do not have a term at all, (3) subjects' descriptions do not exactly match between them but in general their content is the same, and (4) some terms are either wrong or do not completely represent the element/structure questioned. This last issue is mainly seen in the section related to musical forms. For example, there is no reference to the differences between a parallel and contrasting period, and the subjects' answers describe them as antecedent and consequent (“antecedente” and “consecuente”) only. Also, the continuous rounded binary form is seen as a ternary form by three subjects, and two others only refer to it as a “minuet form,” a generic labeling that does not characterize the form.

6.2 Music Theory as a Three-Part Discipline

Participants in the survey distinguish themselves as instructors of “teoría” (theory), “armonía” (harmony), and “análisis” (analysis). It is inferable from the fact that instructors refer to themselves as teachers of one of these areas only instead of as “music theory instructors.” Also, the concept of an “instructor de teoría musical” (music theory teacher) is associated with the area of reading, aural skills, and music fundamentals under the name of “lectura y auditivo” (reading and ear training), “lenguaje musical” (musical

language), or “solfeggio.” On the other hand, the materials related to part-writing and harmony are enclosed under the teachings of “armonía” (harmony). Phrasing, form, and general analysis is under the teaching of “análisis” (analysis). This division of the music theory practice has made specialized instructors for each area, having many advantages because specialized instructors would be expected to: (1) manage the latest development of the discipline they teach, (2) know the latest literature pertained to their area, and (3) have a historical view of the development of the discipline in question. However, it would create a situation in which instructors would lack the necessary knowledge of the areas that are not taught by them, avoiding the holistic training of instructors. Further research is necessary to verify if specialized instructors in Chile have been able to develop these characteristics since this study does not focus on the level of knowledge of the instructors but rather on the terminology used by them. The *Universidad de Chile* and the *Pontificia Universidad Católica de Chile* are the only academic institutions offering the degree of music theory in the country, but only at undergraduate level.

6.3 Music Theory Associations and Periodicals in Chile

There is neither a music theory association nor a specialized journal in music theory in the country. All six subjects responded that they are not part of any national or international music theory association. The *Revista Musical Chilena*, published by the Universidad de Chile since 1945, and the *Revista Resonancias*, published by the Instituto de Música de la Universidad Católica de Chile (IMUC) since 1997, are the only specialized, peer-review music journals in the country. Their areas of interest cover mainly Latin American and Chilean music from their historical, social, and cultural

contexts. Both publications also offer reviews on new music as well as on the general field of music but do not specialize in music theory as an independent discipline. However, they occasionally publish articles related to music theory/analysis alone. The lack of associations and specialized music theory publications in the country —two of the main factors indicated in this research as contributing to the development of a standardized terminology— has impacted the development of the field as a stand-alone discipline in the country. This lack has also contributed negatively to the creation of instances of academic collaboration among the participants of the discipline that, if implemented, would bring benefits such as (1) the alignment of the materials taught to students, undergraduate and graduate, with competitive standards at the international level, and (2) the establishment of a more standardized terminology, creating a coherent vocabulary among the participants of the discipline, both instructors and students alike.

6.4 Types of Cadences

The results of this survey related to cadences, phrase structure, types of binary form, and sonata exposition shows that there are missing elements or gaps about current developments of the domain. Most subjects recognize these musical elements/structures, but their roles in the musical context is overlooked because the terms used do not completely represent their features. Therefore, the terminology has not developed to represent them in their particular context or according to their contexts. For example, five subjects match their terms to refer to both the perfect and the imperfect authentic cadences, labeling them with the same lexical item: “auténtica” (authentic) or “auténtica perfecta” (perfect authentic). The level of standardization is high in this matter. However,

these terms do not differentiate between the particular roles of the “perfect” and the “imperfect” authentic cadences; thus, subjects regard them as equal, when they are not. The *perfect authentic cadence* (root-position V or V7 resolving to a tonic chord in root-position with the tonic note in the soprano) has a more relevant structural role than the *imperfect authentic cadence* (root-position V or V7 ending in a tonic chord in root-position with scales degrees 3 or 5 in the soprano) in defining periods, sentences, and groups of phrases, and in serving as a formal structural closure in the sonata form. Even melodically, the *perfect authentic cadence* is stronger than the *imperfect authentic cadence* because the latter leaves the melodic line unclosed whereas the first does not, emphasizing the sense of closure and tonality.⁴⁹ The problem with using the same term for these cadences is that the contexts of the musical discourse can be easily overlooked. This fact indicates that subjects are missing some pieces of information regarding the role and features of each of these cadences. Only the deceptive and Plagal cadences are labeled with standardized terms by the subjects. All other cadences terms are non-standardized. Subjects that are part of the same academic institutions (subject 2, 5 and subjects 3, 4) agree in the labeling of the plagal cadence. The labeling of all other cadences either differ, has partial agreement in which one of the subjects adds an extra word/words to the main term, or one of the subjects gives an extra term. For example, subject 2 labels the deceptive cadence as “rota,” while subject 5 as “rota” and “interrumpida.” Likewise, subject 3 labels the Phrygian half cadence as “semicadencia,” whereas subject 4 labels it the “semicadencia suspensiva Frigia.”

⁴⁹ Caplin, 56-58.

6.5 Types of $\frac{6}{4}$ Chords

Data related to $\frac{6}{4}$ chords shows that subjects prefer to answer with descriptions instead of terms, and sometimes terms are hidden in the description. Table 13 shows that four subjects give descriptions instead of a term for the cadential $\frac{6}{4}$ chord; three subjects give a description for the passing $\frac{6}{4}$ chord (a term is hidden in the answer of subject 3, “de paso,” and subject 5 gives both a description and a term); two subjects give a description for the neighbor/pedal $\frac{6}{4}$ chord (once again a term is hidden in the answer of subject 3, “acorde de bordadura/de vuelta,” and subject 5 gives both a description and a term); five subjects give a description for the arpeggiated $\frac{6}{4}$ chord (no term is hidden in the descriptions). All descriptions agree in their basic content, showing quite similar perspectives of the subjects on the questioned musical elements. Only the term used to label the passing $\frac{6}{4}$ chord has a high level of standardization with five instances, including one hidden in a description (subject 3). The dataset also shows that three subjects use the common term “cadencial” for labeling the cadential $\frac{6}{4}$ chord; there is neither agreement for the labeling of the neighbor/pedal $\frac{6}{4}$ chord, nor of the arpeggiated $\frac{6}{4}$ chord.⁵⁰ Subjects that are part of the same academic institutions (subject 2, 5 and subjects 3, 4) do not agree in any of their answers, showing a possible misalignment or lack of academic collaboration that would impact the materials imparted to the students. The dataset prompts us to ask why subjects prefer to answer giving descriptions, which brings a certain level of ambiguity because they are different in each answer, instead of a specific term. Two assumptions may be possible, either subjects “prefer” descriptions over terms

⁵⁰ A similar low level of standardization for the labeling of these chords is found in the American music theory textbooks evaluated in chapter three, pp. 23-24.

as a common practice, or the knowledge of a term for labeling the musical elements questioned is unknown to them; the later assumption seems to be the most possible.

6.6 Augmented Sixth Chords

The dataset shows that all subjects agree in the basic labeling of the three most common augmented sixth chords, characterizing them with the words German, French, or Italian in their Spanish translations (“Alemana,” “Francesa,” “Italiana”). However, Table 14 shows that only three subjects have a complete agreement in their answers: subjects 1, 3, and 6. Subjects that are part of the same academic institutions (subject 2, 5 and subjects 3, 4) do not agree in any of their answers. Once again, the dataset shows a possible misalignment or lack of academic collaboration in this respect.

6.7 Tonicization and Modulation

As Table 15 shows, the terminology used to label modulation has a total agreement along the answers (“modulación”). Likewise, the labeling of tonicization has almost the same high level of standardization but subject 2 gives an extra term (“doble dominante”), and subject 5 does not answer. Among subjects that are part of the same academic institutions, only subjects 3 and 4 agree in their answers, while subjects 2 and 5 do not because subject 5 does not answer. This high level of standardization shows that the relationship between these lexical items and the musical concept intended to be represented by them have been fully established in the Chilean terminology.

6.8 Phrase Structure, Binary Form, and Sonata Form

The following section of this research discusses the dataset showing the most unstandardized terminology presented in the answers of the subjects; this involves the terms used to refer to types of periods and sentence, binary form, and the exposition of the sonata form. The first three questions discussed here related to the parallel period, the contrasting period, and the sentence respectively. As Table 16 shows, subjects prefer to describe these structures. Subjects 2 and 3 use only descriptions for all of the three questions; however, subject 3 gives also a term to refer to the sentence (“sentencia”). Subjects 4, 5, and 6 give descriptions for the parallel and contrasting periods. At the same time, while subject 4 answers with the term “desarrollo continuo” to refer to the sentence, subjects 5 and 6 do not answer. Subject 5 gives both a term and a description to refer to the parallel period (“periodo”). Subject 1 is the only one answering with a term for all the questions; however, this subject’s answers would be objected because the terms given do not fully represent the element questioned. For example, subject 1 answers with the terms “frase” and “periodo” to refer to the parallel period, “tema” (theme) to refer to the contrasting period, and “periodo” again to refer to the sentence; these terms do not represent the questioned musical elements, and bring unclear meaning to the involved concepts. For instance, the term “tema” (theme) would involve a period or sentence, and be constructed with many or few musical ideas. Additionally, most subjects describe the questioned period structures as “antecedente” and “consecuente” (antecedent and consequent), recognizing them as two phrases (“frases”) but not differentiating them as two different types of period. Subjects that are part of the same academic institutions (subject 2, 5 and subjects 3, 4) do not agree in the usage of a term to refer to the parallel

and contrasting periods but their descriptions contain the same basic information. This dataset indicates that the practice of using a specific term to refer to these two types of periods has not been established, and that the terminology has not evolved to represent the characteristic features of each of them. Only subject 3 uses the term “sentencia” to refer to the sentence structure, while other subjects either do not answer, describe, or use any other term (subject 1, “periodo;” subject 2 describes, comparing the structure with a rondo; subject 4, “desarrollo continuo;” subjects 5 and 6 do not answer. There is no agreement in the usage of a term to refer to the sentence structure.

Subjects were asked to recognize two types of binary form: the sectional binary, and the continuous rounded binary forms. The dataset in Table 17 shows that most subjects recognize the sectional binary form only as binary (“binaria”), a term that by itself is not enough to fully characterize the form and its singularities (sectional, the A section ending in tonic); Subject 4 only gives a description using letters for the binary form, implying the term (A-A’://B-C//). The continuous rounded binary form is regarded a ternary form by three subjects, either by the usage of a term (“ternaria”) or by a description. Subject 4 only uses letters (A://B-A’) without clearly stating if the rounded binary is a bipartite or tripartite structure. Subject 3 uses the same labeling, apparently describing a binary form, but using the term “ternaria” instead. This fact indicates that subjects are not aware of the importance of the continuous rounded binary form as a frame that resembles a ternary form but has specific characteristics that differentiate it from the ternary. A misunderstanding of the binary form and its types would also result in gaps about the historical role of this form in the evolution of the most representative form of the Classical period, the sonata form. Another important issue is that subjects 1, 2, and

6 refer to these two binary forms with the generic term “minueto” (minuet), which in itself does not reflect the specific characteristics of these binary forms. There is no agreement in the terminology used by the subjects that are part of the same academic institutions (subject 2, 5 and subjects 3, 4).

The dataset referring to the sections of the sonata’s exposition indicates that the primary and secondary theme zones are recognized with a term. For the primary theme, the terms are “primer tema” (first theme), “primera idea” (first idea), and “tema 1” (theme 1). Correspondingly, the secondary theme zone is labeled as “segundo tema” (second theme), “segunda idea” (second idea), and “tema 2” (theme 2). What we have here is an interesting instance of the flexibility of the language because even though these lexical items are different, their meaning is the same in the Spanish language. On the contrary, the terminology used to label the other areas shows a low level of standardization which is accompanied by an oversight of the roles of these elements/areas and their context. This apparent unawareness of roles may be attributed to the lack of updated literature managed by the subjects, an issue already commented upon in chapter 4. For example, only subject 5 recognizes the PAC as the main element on the question related to the essential expositional closure; all other subjects refer to this area/element as “nexo” (nexus), “puente” (bridge), “codetta,” or giving just a description that does not highlight the main feature of it: the perfect authentic cadence. At the same time, there is an overuse of lexical items serving as a common term to refer to different sections. Thus, subject 1 uses twice the term “nexo” (nexus) to refer to both the medial caesura, and the essential expositional closure; subject 2 uses three times the term “puente” (bridge) to refer to the transition, the medial caesura, and the essential expositional closure; subject 3

uses twice the term “codetta” to refer to the medial caesura, and the essential expositional closure. Is it possible to use a single lexical item to label these areas? Probably yes, if the terminology allows it; however, this would bring a misrepresentation and oversight of the roles of these elements, as well as a certain level of inaccuracy.

Among subjects that are part of the same academic institution, the terminology does not always agree. Out of the six terms evaluated, subjects 2 and 5 have four instances of agreement: the terms used to label the primary and secondary theme areas (“primer tema” and “segundo tema”), medial caesura (“puente”), and closing zone (labeled by these subjects as the “coda”). Subjects 3 and 4 only have three instances of agreement: the terms used to label the primary and secondary theme areas (“primer tema” and “segundo tema”), and transition (“Puente,” subject 4 attaches the word “modulatorio” [modulating] to it).

6.9 Conclusion: Benefits and Implications

Music vocabulary has been identified by this research as a descriptive terminology, coming from the accumulation of concepts related to the domain. These concepts have then developed into a system of concepts and lexical items. Also, music theory literature and academic collaboration have been identified as the main contributors to the creation of these terms, as well as in their standardization. At the same time, music theory textbooks are indicated as essential for the training of undergraduate students because they tend to summarize the most updated knowledge, as well as transmit an already accepted terminology. Therefore, the publication of literature in the original language of the participants of any discipline, in this case, music, is essential to establish

a terminology. A high level of standardization will produce better communication among the participants of the discipline, instructors and students alike. This standardization is in close relationship with academic collaboration, influencing and being influenced by it in a cyclical process.

As seen in chapter 4, most of the literature used by Chilean music theory instructors is outdated, not considering the later developments in the understanding of tonal music. It would result in a disadvantage for all the participant of the discipline in the country, instructors and students alike. Therefore, it is not out of the question to conclude that issues related to the use of outdate literature, as well as the lack of current publications in the original language of the subjects, have affected the quality of knowledge managed by the subjects. At the same time, questions about the terms themselves need to be addressed in future research, such as the use of the term “coda” to label small closing sections at the end of the exposition of the sonata form; the use of “puente” to designate the first transition of the exposition, a term that by itself does not indicate if this transition shares or not the same musical material with the theme, neither describes all the features. Future research would also focus on other Spanish-speaking countries in the region, comparing their experience and promoting international academic cooperation. At the same time, most publications used by Chilean instructors are not originally in the Spanish language but are translations.

The dataset discussed in this research indicates that the need for a more standardized terminology, especially among instructors of the same academic institution, is necessary. It is essential to transmit accurate and current knowledge to undergraduate and graduate students alike. However, it is not enough to implement a standardized

terminology in the teaching of fundamental elements of music, particularly for undergraduates; the terminology needs to align with the most current development of the music theory discipline. Therefore, the terminology, as well as the participants of the discipline, need to be flexible to adapt to those developments.

The American system has created many academic instances for the development of music theorists and musicologists. Regional and national symposiums, as well as journals, have been promoted and established. Not only Classical music is covered but also folk, rock, and popular, a practice of crossing borders that has enriched the discipline. Therefore, the goal of this research in comparing the American experience with the Chilean is no other than to highlight the strength of a discipline that has reached a high status of academic rigor as a stand-alone discipline. The hope is to motivate Chilean instructors to adopt the best of other experiences, contribute to the publishing of pedagogical music theory materials, as well as to strive for academic collaboration in the country. What is proposed in this research is not to abandon the Chilean tradition in the teaching of music theory by adopting the American. Instead, though critical at some points, its goal is to promote a healthy discussion and evaluation of the discipline of music theory among its participants, especially instructors, to enrich their teaching experience. It advocates for academic collaboration, creation of all kinds of music theory publications in Spanish (books, textbooks, reviews, and articles), and the establishment of a coherent terminology in the teaching of essential undergraduate materials pertaining to notation, harmony, and analysis. These advancements in the music theory discipline *from* and *for* Chilean theorists and musicians would position the Chilean experience as a model for other Spanish-speaking countries in the region since the use of an unstandardized

terminology and lack of updated literature is not a particular Chilean problem but of the Spanish language literature. Therefore, similar problems related to terminology and updated literature would be found in other Spanish-speaking countries in the region. Further research is necessary to corroborate this assertion.

APPENDICES

Appendix A: Music Periodicals

<i>The Musical Times and Singing Class Circular</i>	1844 - 1903
<i>Bouwsteenen</i>	1869 - 1874
<i>Proceedings of the Musical Association</i>	1874 - 1943
<i>Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis</i>	1882 - 1959
<i>Sammelbände der Internationalen Musikgesellschaft</i>	1899 - 1914
<i>Journal of the Folk-Song Society</i>	1899 - 1931
<i>The Musical Times</i>	1904 - 2013
<i>Studien zur Musikwissenschaft</i>	1913 - 2010
<i>The English Folk-Dance Society's Journal</i>	1914 - 1915
<i>Music Supervisors' Bulletin</i>	1914 - 1915
<i>Music Supervisors' Journal</i>	1915 - 1934
<i>The Musical Quarterly</i>	1915 - 2011
<i>Bulletin de la Société française de musicologie</i>	1917 - 1921
<i>Archiv für Musikwissenschaft</i>	1918 - 2015
<i>Music & Letters</i>	1920 - 2011
<i>Revue de Musicologie</i>	1922 - 2013
<i>The Journal of the English Folk Dance Society</i>	1927 - 1931
<i>Mitteilungen der Internationalen Gesellschaft für Musikwissenschaft / Bulletin de la Société internationale de Musicologie</i>	1928 - 1930
<i>Jahrbuch für Volksliedforschung</i>	1928 - 1999
<i>Acta Musicologica</i>	1931 - 2013
<i>Journal of the English Folk Dance and Song Society</i>	1932 - 1964
<i>Music Educators Journal</i>	1934 - 2013
<i>Notes</i>	1934 - 2013
<i>Advisory Council Bulletin (Music Teachers' National Association)</i>	1936 - 1937
<i>Papers Read by Members of the American Musicological Society at the Annual Meeting</i>	1936 - 1939
<i>Bulletin of the American Musicological Society</i>	1936 - 1948
<i>Bulletin of the Music Teachers National Association</i>	1938 - 1950
<i>Tempo</i>	1939 - 2011
<i>Papers of the American Musicological Society</i>	1940 - 1941
<i>Proceedings of the Royal Musical Association</i>	1944 - 1984
<i>Journal of Renaissance and Baroque Music</i>	1946 - 1947
<i>Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap</i>	1946 - 2011
<i>Mitteilung (Gesellschaft für Musikforschung)</i>	1947 - 1948
<i>Newsletter (African Music Society)</i>	1948 - 1951
<i>The Galpin Society Journal</i>	1948 - 2011
<i>Die Musikforschung</i>	1948 - 2011
<i>Musica Disciplina</i>	1948 - 2013
<i>Journal of the American Musicological Society</i>	1948 - 2015
<i>Journal of the International Folk Music Council</i>	1949 - 1968
<i>American Music Teacher</i>	1951 - 2013
<i>The African Music Society Newsletter</i>	1952 - 1953
<i>Bulletin d'Information (International Association of Music Libraries)</i>	1952 - 1953
<i>Journal of Research in Music Education</i>	1953 - 2013
<i>Ethnomusicology</i>	1953 - 2017
<i>African Music</i>	1954 - 2011
<i>Fontes Artis Musicae</i>	1954 - 2015
<i>Jahrbuch für Liturgik und Hymnologie</i>	1955 - 2015
<i>Journal of Music Theory</i>	1957 - 2011
<i>The World of Music</i>	1957 - 2012
<i>The Choral Journal</i>	1959 - 2015
<i>Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis</i>	1960 - 1994
<i>R.M.A. Research Chronicle</i>	1961 - 1976
<i>Studia Musicologica Academiae Scientiarum Hungaricae</i>	1961 - 2006
<i>College Music Symposium</i>	1961 - 2009
<i>Perspectives of New Music</i>	1962 - 2016
<i>Bulletin of the Council for Research in Music Education</i>	1963 - 2017
<i>Anuario</i>	1965 - 1969
<i>Folk Music Journal</i>	1965 - 2013
<i>Rivista Italiana di Musicologia</i>	1966 - 2014
<i>Asian Music</i>	1968 - 2011
<i>Yearbook of the International Folk Music Council</i>	1969 - 1980
<i>Anuario Interamericano de Investigacion Musical</i>	1970 - 1975
<i>Bach</i>	1970 - 2016

<i>International Review of Music Aesthetics and Sociology</i>	1970
<i>Il Flauto dolce</i>	1971 - 1988
<i>International Review of the Aesthetics and Sociology of Music</i>	1971 - 2016
<i>Contributions to Music Education</i>	1972 - 2012
<i>The Black Perspective in Music</i>	1973 - 1990
<i>Early Music</i>	1973 - 2011
<i>The Maynooth Review / Revieú Mhá Nuad</i>	1975 - 1989
<i>RIdIM/RCMI Newsletter</i>	1975 - 1997
<i>Musica Judaica</i>	1975 - 2003
<i>Theory and Practice</i>	1975 - 2012
<i>Computer Music Journal</i>	1977 - 2011
<i>19th-Century Music</i>	1977 - 2015
<i>Studies in Popular Culture</i>	1977 - 2015
<i>Indiana Theory Review</i>	1977 - 2016
<i>Royal Musical Association Research Chronicle</i>	1978 - 2010
<i>Revista de Musicologia</i>	1978 - 2017
<i>Music Theory Spectrum</i>	1979 - 2013
<i>The Bulletin of Historical Research in Music Education</i>	1980 - 1999
<i>Latin American Music Review / Revista de Música Latinoamericana</i>	1980 - 2013
<i>Black Music Research Journal</i>	1980 - 2015
<i>Early Music History</i>	1981 - 2011
<i>Popular Music</i>	1981 - 2011
<i>Yearbook for Traditional Music</i>	1981 - 2016
<i>Music Analysis</i>	1982 - 2011
<i>The Journal of Musicology</i>	1982 - 2015
<i>Music Perception: An Interdisciplinary Journal</i>	1983 - 2015
<i>American Music</i>	1983 - 2017
<i>Journal of the Royal Musical Association</i>	1986 - 2011
<i>Intégral</i>	1987 - 2014
<i>Philosophy of Music Education Newsletter</i>	1988 - 1992
<i>Cahiers de musiques traditionnelles</i>	1988 - 2006
<i>Cambridge Opera Journal</i>	1989 - 2011
<i>Recercare</i>	1989 - 2013
<i>Leonardo Music Journal</i>	1991 - 2011
<i>Neue Zeitschrift für Musik (1991-)</i>	1991 - 2014
<i>International Journal of Musicology</i>	1992 - 2000
<i>British Journal of Ethnomusicology</i>	1992 - 2003
<i>Philosophy of Music Education Review</i>	1993 - 2017
<i>Musurgia</i>	1994 - 2006
<i>Il Saggiatore musicale</i>	1994 - 2013
<i>Lenox Avenue: A Journal of Interarts Inquiry</i>	1995 - 1999
<i>Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis</i>	1995 - 2014
<i>Music in Art</i>	1998 - 2013
<i>Journal of Historical Research in Music Education</i>	1999 - 2013
<i>Lied und populäre Kultur / Song and Popular Culture</i>	2000 - 2012
<i>Tav+: Music, Arts, Society / תב+ : מוסיקה, אמנות, חברה</i>	2003 - 2010
<i>Ethnomusicology Forum</i>	2004 - 2009
<i>Studia Musicologica</i>	2007 - 2011
<i>Cahiers d'ethnomusicologie</i>	2007 - 2014
<i>Music and the Moving Image</i>	2008 - 2017

Appendix B: Common Literature of Harmony and Analysis Used in Chile

Literature Used by Instructors	Original Publication Name and Date	Original Language
Bas, Giulio. <i>Tratado de la Forma Musical</i> . Buenos Aires: Ricordi Americana, 1975.	Bas, Giulio. <i>Trattato Di Forma Musicale</i> . Milano: Ricordi, G. & C., 1920.	Italian
Butterworth, Anna. <i>Harmony in Practice</i> . London: The Associated Board of the Royal Schools of Music, 1999.	same	English/British
Butterworth, Anna. <i>Stylistic Harmony</i> . London: The Associated Board of The Royal Schools of Music, 1994.	same	English/British
Contreras, Silvia y Julia Grandela. <i>Desde el Piano...la Armonía</i> . Santiago: Facultad de Artes U. de Chile, 2005.	same	Spanish/Chile
Cristensen, J.B. <i>Les Fondements de la Basse Continue au XVIIIe Siècle: Un méthode basée sur les sources dépoque</i> . Basel: Barenreiter-Verlag, 1995.	same	French
De la Motte, Diether. <i>Armonía</i> . Barcelona: Editorial Labor, 1994.	De la Motte, Diether. "Harmonielehre: 1600-1730-1790-1810-1840-1860-1880-1910-1930." Leipzig: Deutscher Verl. für Musik, 1977.	German
De Murcia, Santiago. Resumen de acompañar la parte con la guitarra. Madrid, 1714. Reprint, Madrid: Música Facsimil, 1984.	De Murcia, Santiago. Resumen de acompañar la parte con la guitarra. Madrid, 1714	Spanish
Del Sordo, Federico. <i>Il Basso Continuo</i> . Padova: Edizioni Musicali Euganea, 1996.	same	Italian
Eguilaz, Rafael y Alicia Santos. <i>Cuaderno de Análisis: Iniciación al Análisis Musical</i> . Madrid: Enclave Creativa, 2005.	same	Spanish
Forte, Allen. <i>Tonal Harmony in Concept and Practice</i> . 3rd ed. New York: Holt, Rinehart and Winston, 1979.	Forte, Allen. <i>Tonal Harmony in Concept and Practice</i> . 3rd ed. New York: Holt, Rinehart and Winston, 1962.	English/USA
Forte, Allen y Steven Gilbert. <i>Introducción al Análisis Schenkeriano</i> . Trad. Pedro Purroy Chicot. Barcelona: Idea Books, 2002.	Forte, Allen, and Steven E. Gilbert. <i>Introduction to Schenkerian Analysis</i> . New York: Norton, 1982.	English/USA
Hindemith, Paul. <i>Armonía Tradicional</i> . Buenos Aires: Ricordi Americana, 1969.	Hindemith, Paul. <i>A Concentrated Course in Traditional Harmony</i> . London: Schott, 1943.	English/USA
Hindemith, Paul. <i>Armonía Tradicional</i> . Buenos Aires: Ricordi, 1949.	Hindemith, Paul. <i>A Concentrated Course in Traditional Harmony</i> . London: Schott, 1943.	English/USA
Kühn, Clemens. <i>Tratado de la Forma Musical</i> . Trad. Luis Romano. Barcelona: Idea Books, 2003.	Kühn, Clemens. <i>Formenlehre der Musik</i> . München: Dt. Taschenbuch-Verl., 1987. (seventh edition, 2004)	German
Lloyd, Ruth & Norman. <i>Creative Keyboard Musicianship</i> . New York: Dodd, Meadd & Company, 1975.	same	English/USA
Morales, María Soledad. <i>Manual de Armonía</i> . Ed. Musicales Fac. de Artes, U. de Chile, Santiago, 1988.	same	Spanish/Chile
Morales, María Soledad. <i>Manual de Armonía</i> . 3rd. ed. Santiago: Ed. Musicales Fac. de Artes, U. de Chile, 2000.	Morales, María Soledad. <i>Manual de Armonía</i> . Ed. Musicales Fac. de Artes, U. de Chile, Santiago, 1988.	Spanish/Chile
Morris, R. O. <i>Figured Harmony at the Keyboard</i> . Oxford: Oxford University Press, 1960.	same	English/British
Piston, Walter. <i>Armonía</i> . España: Ed. Labor, 1995.	Piston, Walter. <i>Harmony</i> . Edited by Mark DeVoto. 5th ed. New York: Norton, 1987.	English/USA
Piston, Walter. <i>Harmony</i> . Edited by Mark DeVoto. 5th ed. New York: Norton, 1987.	same	English/USA
Piston, Walter. <i>Harmony</i> . Rev. ed. New York: Norton and Company, 1948.	same	English/USA
Poblete Varas, Carlos. <i>Estructuras y Formas de la Música Tonal</i> . Valparaíso: Ediciones Universitarias de Valparaíso, 1981.	same	Spanish/Chile
Rimsky-Korsakov, N. <i>Tratado Práctico de Armonía</i> . Buenos Aires: Ed. Ricordi Americana, 1982.	Практический учебник гармонии, 1885. Practical Manual of Harmony. First English edition published by Carl Fischer in 1930.	Russian
Rimsky-Korsakov, N. <i>Tratado Práctico de Armonía</i> . Buenos Aires: Ricordi, 1946.	Практический учебник гармонии, 1885. Practical Manual of Harmony. First English edition published by Carl Fischer in 1930.	Russian
Schoenberg, Arnold. <i>Tratado de Armonía</i> . Madrid: Real	Schoenberg, Arnold. <i>Harmonielehre</i> . Vienna:	German

Musical Editores, 1974.	Universal Edition, 1911.	
Szekely, Katalin. <i>Armonía Tonal Funcional</i> . Valencia: Ed. Piles, 2006.	same	Spanish
Zamacois, Joaquín. <i>Curso de Formas Musicales</i> . 3rd ed. Barcelona: Labor, 1975.	Zamacois, Joaquín. <i>Curso de Formas Musicales</i> . Barcelona: Labor, 1960.	Spanish

Appendix C: Common Literature of Solfeggio and Practical Skills Used in Chile

Bibliography Used by Instructors	Original Publication Name and Date	Original Language
Andreani, G. <i>Lettura melodica, Percorsi nella musica</i> . Vol. I and II. Milano: Ed. Ricordi, 2001.		Italian
Arbaretaz, M.C. <i>Lire la Musique par la Connaissance des Intervalles</i> . Vol. I and II. Paris: Chapell, 1979.		French
Association des Enseignants du C.N.R. <i>Etude du Rythme</i> . Vol I. Paris: Editions Coumbre, 1984.		French
Beaucamp Albert. <i>Solfeos con Acompañamiento de Piano en Cinco Volumen</i> . Paris: Gérard Billaudot, 1955.	Beaucamp, Albert. <i>Le solfège contemporain en cinq volumes avec accompagnement de piano</i> . Paris: Gérard Billaudot, 1954.	French
Benward, Bruce. <i>Basic/Advance Sightsinging and Ear Training: Strategies & Applications</i> . Dubuque, Iowa: W.C. Brown Publishers, 1989.		English/ USA
Bitsch, Marcel. <i>Douze lecons de Solfège Rythmique</i> . Paris: Alphonse Leduc & Cie, 1955.		French
Callier, Yves. <i>24 Lectures Rythmiques</i> . Paris: Heugel, 2003.		French
Cole, Samuel and Leo Lewis. <i>Melodia, a Course in Sight-Singing</i> . Boston: Oliver Ditson, 1903.		English/ USA
Compagnon, G. Y. and M. Thomet. <i>Educación del Sentido Rítmico</i> . Buenos Aires: Ed. Kapelus, 1975.	Education du sens rythmique: enfants de 4 à 8 ans. Paris: Editions Bourrelier, 1951.	French
Contreras, Silvia. <i>Repertorio Didáctico Musical: Una Propuesta Globalizadora</i> . Santiago, Chile: Editorial Facultad de Artes Universidad de Chile, 2002.		Spanish/Chile
Copland, A. <i>Como Escuchar la Música</i> . Santa Fé de Bogotá, Colombia: Fondo de la Cultura Económica, 1992.	<i>What to listen for in music</i> . New York: McGraw Hill Book Co., 1939.	English/ USA
Davison, A. T. and Willi Apel. <i>Historical Anthology of Music</i> . Vol. I. Cambridge, Massachusetts: Harvard University Press 1972.		English/ USA
Divers, Auteurs. <i>Méliméodies</i> . Vol 5. Paris: Gérard Billaudot Editeur, 1994.		French
Edlund, Lars. <i>Modus Novus</i> . Ed. New York: Wilhelm Hansen & Chester Music, 1964.	<i>Modus novus: Lärobok i fritonal melodiläsning</i> . Stockholm: Nordiska Musikförlaget, 1963.	Swedish
Edlund, Lars. <i>Modus Vetus</i> . Stockholm: Edition Wilhelm Hansen, 1967.		Swedish
Gallon, Noel. <i>Solfège a 2 voix</i> . Paris: Henry Lemoine, 1927.		French
Gartenlaub, O. <i>79 Rythmes a une ou deux voix</i> . Vol II. Paris: Éditions Musicales Hortensia, 1981.		French
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