

GRADUATE/ TRANSFER THEORY PLACEMENT EXAM GUIDE

TEXAS WOMAN'S UNIVERSITY

GRADUATE/**TRANSFER**THEORY PLACEMENT**EXAM**GUIDE

This guide is meant to help graduate and transfer students prepare for the Graduate/Transfer Theory Placement Exam. This evaluation is meant to ensure that students have competence in basic tonal harmony. There are two parts to the exam: written and aural.

PART ONE: WRITTEN

- ▶ Four voice part-writing to a given figured bass
- ▶ Harmonic analysis using Roman numerals
- ▶ Transpose a notated passage to a new key
- ▶ Harmonization of a simple diatonic melody

PART TWO: AURAL

- ▶ Melodic dictation of a diatonic melody
- ▶ Harmonic Dictation of a diatonic progression, notating the soprano, bass, and Roman numerals
- ▶ Sightsinging of a melody that contains some functional chromaticism

Students must achieve a 75% on both the aural and written components of the exam. If a passing score is not received on one or both sections of the exam, the student may be required to take remedial coursework.

Recommended review materials include most of the commonly used undergraduate music theory texts such as: *Tonal Harmony* by Koska, Payne, and Almén, *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin, and *Harmony in Context* by Francoli.

**THE EXAM IS GIVEN PRIOR TO THE BEGINNING OF BOTH THE FALL AND SPRING SEMESTERS.
PLEASE CHECK THE TWU MUSIC WEBSITE (WWW.TWU.EDU/MUSIC)
FOR THE EXACT DATE AND TIME.**

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TABLE OF CONTENTS

04 PART-WRITING

08 MELODY HARMONIZATION

13 TRANSPOSITION

17 ANALYSIS

21 MELODIC DICTATION

24 HARMONIC DICTATION

28 SIGHTSINGING EXAMPLES

31 TERMS

32 ONLINE RESOURCES

PART-WRITING

Realize the following figured bass in four voices. Provide Roman numerals for each chord.

A.

6 6 6 4 7 3 6 4

B.

#6 5 6 #4 3 6

C.

b6 b5 6 b6 b5 6 4 7

D.

b6 b4 2 6 b5 b3 7 b

PART-WRITING | SOLUTIONS*

Realize the following figured bass in four voices. Provide Roman numerals for each chord.

*The solutions below are one way of part-writing the following passages.

A.

i i⁶ ii⁶ i⁶₄ V⁷ i iv⁶₄ i

B.

I vii⁶₅/vi vi V I vii⁶₃/V V⁶ I

C.

I vii⁶₅/ii ii⁶ Ger⁶ I⁶₄ V⁷ I

D.

i bII⁶(N6) V⁴₂ V⁶₅/IV IV V⁷ i

PART-WRITING | IN-DEPTH

An in-depth look at the part-writing solutions, this includes tips and best practices for avoiding part-writing errors.

A few basics:

- ▶ Voices can move in parallel, contrary, and oblique (one voice moves while the other stays the same) motion. In a four-voice texture, contrary and oblique motion are most common.
- ▶ Parallel fifths and octaves are always bad.
- ▶ When in doubt, double the root of the chord.
- ▶ Never double the leading-tone.

A.

When possible, keep common tones.

Double the bass or soprano in minor first inversion chords.

7th of a V7 resolves down.

Can also be labeled a V 6/4.

Leading tone (scale degree 7) resolves up.

In minor, the leading tone must always be raised (an accidental must be added).

B.

Always resolve the root of a fully-diminished seventh chord, regardless of what voice it is in, up a half-step. All other voices will most often move down.

Do not double the bass in major first inversion chords. If the bass was doubled in the boxed chord below, we would get a doubled leading-tone - which is very bad.

Between the bass and tenor is the only admissible place to have larger than an octave space between voices. The space between soprano/alto and alto/tenor voices must always be an octave or less. *And while on the topic of voicing, avoid voice-crossings as much as possible.* Basic examples like these should not require the crossing of voices.

- C.** Here is an example of a fully-diminished chord resolving differently. Notice that while the alto and tenor voices appear to move in parallel fifths, upon closer inspection it is seen that they are actually unequal fifths - the B and F is a diminished fifth and the C and E is a perfect fifth.

This is a-okay!

Root

Common tone

Leading-tone resolving up.

Seventh resolving down.

I vii°₅/ii ii°⁶ Ger°⁶ I⁴ V⁷ I

The primary voice-leading rule for augmented-sixth chords is the same regardless of the type (Italian, French, German): *the augmented sixth interval always resolves in contrary motion out to an octave*. In the example above, the G-flat and E-natural create the augmented-sixth interval. The G-flat moves a half-step down to F and the E-natural moves a half-step up to F. All other voices of the augmented-sixth chord resolve by step or common tone.

- D.** Double the root when voicing a Neapolitan 6 (also called $\flat\text{II}^6$). The lowered second scale degree (D-flat) should resolve to the leading-tone (B-natural).

Seventh

Leading-tone

Keeping the common tone avoids potential parallel octaves with the bass voice.

i $\flat\text{II}^6(\text{N}6)$ V₂ V₅/IV IV V⁷ i

The third of a secondary dominant always resolves up by half-step since it functions as the leading-tone of the following tonicized chord (E-natural is the leading-tone of F major).

MELODY HARMONIZATION

Harmonize the following melodies in four voices. Every pitch of the melody should have an assigned harmony.

A. Include a deceptive cadence in the following harmonization.



B. Include at least one secondary dominant in the following harmonization.



C. Include a Neapolitan 6 chord in the following harmonization.



D. Include a perfect authentic cadence in the following harmonization.



MELODY HARMONIZATION | SOLUTIONS*

Harmonize the following melodies in four voices. Every pitch of the melody should have an assigned harmony.

*The solutions below are but one of many ways to harmonize the following melodies.

A. Include a deceptive cadence in the following harmonization.

Harmonization for Exercise A (B-flat major, 4/4 time):

Chords: I, V, I, ii⁷, V⁷, vi

B. Include at least one secondary dominant in the following harmonization.

Harmonization for Exercise B (D major, 4/4 time):

Chords: I, V⁵/IV, IV, V⁵/V, V, I

C. Include a Neapolitan 6 chord in the following harmonization.

Harmonization for Exercise C (D major, 4/4 time):

Chords: i, i⁶, iv, bII⁶, V, V⁷, i

D. Include a perfect authentic cadence in the following harmonization.

Harmonization for Exercise D (B-flat major, 4/4 time):

Chords: i, iv, V, V⁷, i, ii[°], V⁷, I

MELODY HARMONIZATION | IN-DEPTH

When harmonizing a melody, it is important to remember the three types of chord functions: Tonic (T), Dominant (D), and Pre-dominant (P).

- ▶ The I chord is the primary tonic functioning chord though a vi can substitute for a I (a deceptive cadence is a good example of this). A tonic functioning chord may move to either a dominant or pre-dominant chord.
- ▶ Dominant chords lead to the tonic and the most common are V or vii^o chords.
- ▶ Pre-dominant chords precede the dominant but are not the tonic. Most common pre-dominant chords include IV, ii, and vi.

Since the tonic and dominant functions are the most important, first identify the key and determine the chord tones for the I and V in that key. Next, identify those pitches in the melody and determine which function those pitches imply. As a general rule, the last two pitches of a phrase will be supported by a dominant to tonic chord progression. For pitches that do not fit within a tonic or dominant functioning chord, such as scale degree six (la), consider a pre-dominant chord like IV. A progression can include a series of consecutive pre-dominant chords before arriving to the dominant. Note that a pre-dominant chord bridges the gap between the tonic and dominant but not the other way around - a *dominant chord will rarely be followed by a pre-dominant functioning chord*.

A. Include a deceptive cadence in the following harmonization.

Function: T D T P D T (substitute)

Could have also been harmonized as a vi to create a deceptive cadence.

Deceptive cadence
(any cadential progression of the dominant to a chord other than the expected. The most common deceptive cadence is a V to vi.)

B. Include at least one secondary dominant in the following harmonization.

A secondary dominant tonicizes (makes tonic) a chord that does not have a tonic function. In the example below, the IV and V are preceded by their respective dominants.

Function: **I: T**

IV: D **P T** **V: D** **D T** **T**

I V⁵/IV IV V⁵/V V I

Secondary dominants can be in root position or inversion.

Melody note ($\hat{4}$) is not found in a I or V triad thus making it a good candidate for a pre-dominant chord (IV).

C. Include a Neapolitan 6 chord in the following harmonization.

Function:

T **T** **P** **P** **D** **D** **T**

i i⁶ iv \flat II⁶ V V⁷ i

Keep as many common tones as possible to create smooth voice-leading.

The Neapolitan has a *pre-dominant function* and most commonly moves directly to the dominant.

A melody moving scale degrees $\hat{5} - \hat{4} - \hat{3}$ most often implies a V - V⁷ - I progression.

D. Include a perfect authentic cadence in the following harmonization.

Function: **T** **P** **D** **D** **T** **P** **D** **T**

($\hat{5}$ $\hat{4}$ $\hat{3}$)

Spacing between soprano/alto voices and alto/tenor voices should never exceed an octave. Spacing between tenor and bass is the only place where the spacing may be larger than an octave.

Melody ($\hat{5}$ - $\hat{4}$ - $\hat{3}$) once again implies a V - V⁷ - I progression.

Leading tone in melody implies a dominant function.

Perfect Authentic Cadence Requirements for a PAC:

1. Both the dominant and tonic are in root position.
2. Scale degree one ($\hat{1}$) is in the top voice in the last chord.

TRANSPOSITION

Transpose the following melodies on the blank staves below.

A. Transpose the melody to the key a *major third below*. Add the new key signature.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody is written in the treble staff, starting with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B-flat4. The bass staff contains a single bass note G3 in the first measure, followed by four measures of whole rests.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass staff contains the accompaniment, starting with a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. The key signature is one flat (Bb) and the time signature is 4/4.

B. Transpose the melody to the key a *major second below*. Add the new key signature.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a dotted half note. The bass staff has a simple accompaniment of eighth notes and rests.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The score is presented in a clean, black-and-white format with a large bracket on the left side of the staff.

C. Transpose the melody to the key a *perfect fifth above*. Add the new key signature.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest and a quarter note. The bass staff has a simple accompaniment of eighth and sixteenth notes, with a final measure containing a quarter rest and a quarter note.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the bass clef is empty. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78

TRANSPOSITION | SOLUTIONS

Transpose the following melodies on the blank staves below.

A. Transpose the melody to the key a *major third below*. Add the new key signature.

The image displays a musical score for the song "The Rose Tree". It is written for a piano accompaniment, featuring two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats), and the time signature is 6/8. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score consists of two systems, each with four measures. The first system begins with a treble staff measure containing a whole note chord (F4, A4, C5) and a bass staff measure with a whole note chord (B2, D3, F3). The melody starts in the second measure of the first system. The second system concludes with a final measure in the treble staff containing a whole note chord (F4, A4, C5) and a bass staff measure with a whole note chord (B2, D3, F3).

B. Transpose the melody to the key a *major second below*. Add the new key signature.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady, rhythmic foundation with a mix of eighth and sixteenth notes. The overall style is that of a traditional folk song.

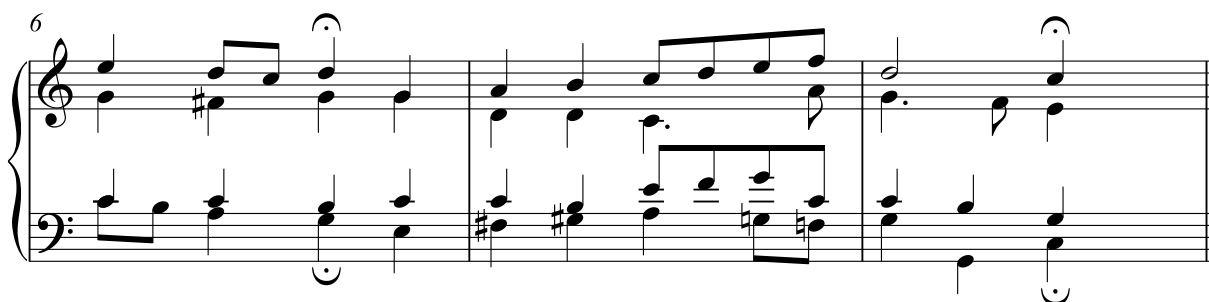
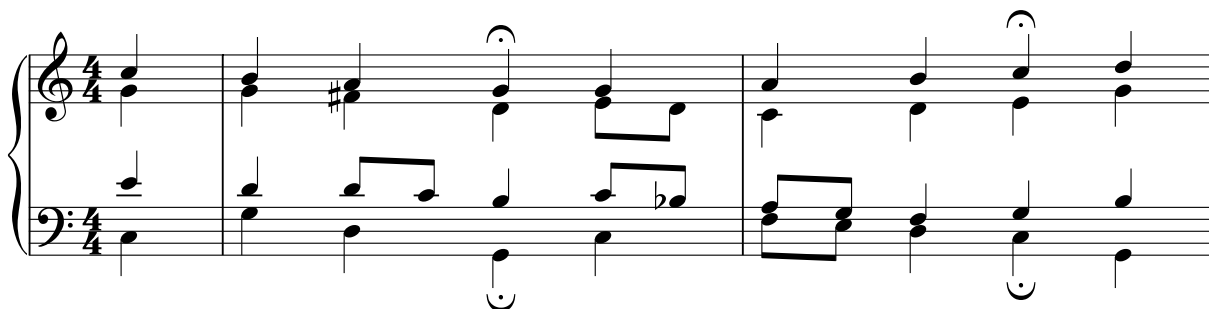
C. Transpose the melody to the key a *perfect fifth* above. Add the new key signature.

The image displays a musical score for piano, consisting of two systems of staves. Each system has a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef. The first system contains four measures, and the second system contains five measures. The melody is transposed to the key a perfect fifth above the original key, and the new key signature is added.

ANALYSIS 1

Use Roman numerals to analyze the following chorale. Label all chords, non-chord tones, cadences, and modulations.

J.S. Bach | Ach Gott und Herr | BWV 255



ANALYSIS 1 | SOLUTION

Use Roman numerals to analyze the following chorale. Label all chords, non-chord tones, cadences, and modulations.

J.S. Bach | Ach Gott und Herr | BWV 255

The musical score is presented in three systems, each with a grand staff (treble and bass clef) and Roman numeral analysis below. The key signature is one sharp (F#), and the time signature is 4/4.

System 1 (Measures 1-4):

- Measure 1: Treble has a half note G4, bass has a half note C3. Analysis: CM: I.
- Measure 2: Treble has a half note A4, bass has a half note D3. Analysis: V.
- Measure 3: Treble has a half note B4, bass has a half note E3. Analysis: V/V.
- Measure 4: Treble has a half note C5 (marked HC), bass has a half note F3. Analysis: ⁷V.

System 2 (Measures 5-8):

- Measure 5: Treble has a half note D5 (marked PT), bass has a half note G3. Analysis: I.
- Measure 6: Treble has a half note E5 (marked PT), bass has a half note A3. Analysis: IV.
- Measure 7: Treble has a half note F5 (marked PT), bass has a half note B3. Analysis: ⁴vi₃.
- Measure 8: Treble has a half note G5 (marked PT), bass has a half note C4. Analysis: ⁶vii.

System 3 (Measures 9-10):

- Measure 9: Treble has a half note A5 (marked IAC), bass has a half note D4. Analysis: I.
- Measure 10: Treble has a half note B5 (marked IAC), bass has a half note E4. Analysis: V.

System 4 (Measures 11-14):

- Measure 11: Treble has a half note C6 (marked ET), bass has a half note F4. Analysis: ⁶vii₅.
- Measure 12: Treble has a half note D6 (marked 9-8 sus), bass has a half note G4. Analysis: I⁶.
- Measure 13: Treble has a half note E6 (marked PT), bass has a half note A4. Analysis: V.
- Measure 14: Treble has a half note F6 (marked PT), bass has a half note B4. Analysis: I.

System 5 (Measures 15-18):

- Measure 15: Treble has a half note G6 (marked ET), bass has a half note C5. Analysis: ⁶ii₅.
- Measure 16: Treble has a half note A6 (marked PT), bass has a half note D5. Analysis: V.
- Measure 17: Treble has a half note B6 (marked PT), bass has a half note E5. Analysis: ⁷I.
- Measure 18: Treble has a half note C7 (marked PAC), bass has a half note F5. Analysis: I.

System 6 (Measures 19-22):

- Measure 19: Treble has a half note D7 (marked PAC), bass has a half note G5. Analysis: I⁶.
- Measure 20: Treble has a half note E7 (marked PAC), bass has a half note A5. Analysis: ⁶vii₅.
- Measure 21: Treble has a half note F7 (marked PAC), bass has a half note B5. Analysis: I.
- Measure 22: Treble has a half note G7 (marked PAC), bass has a half note C6. Analysis: V.

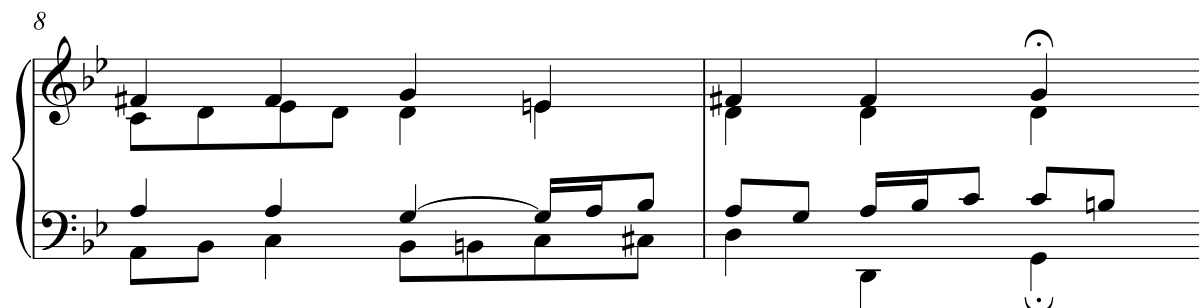
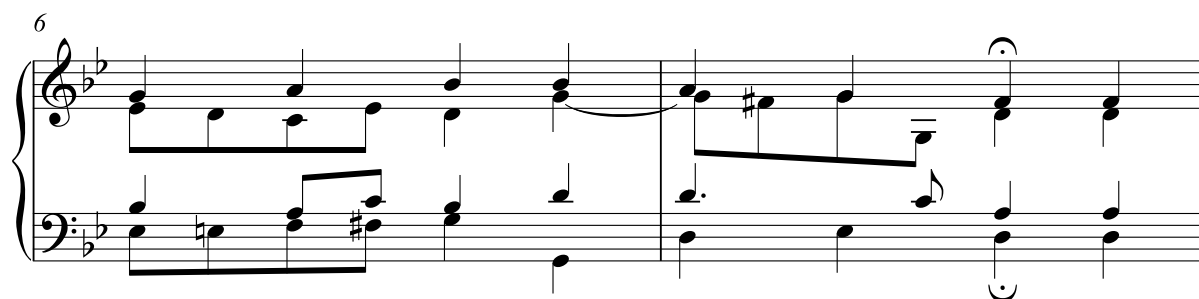
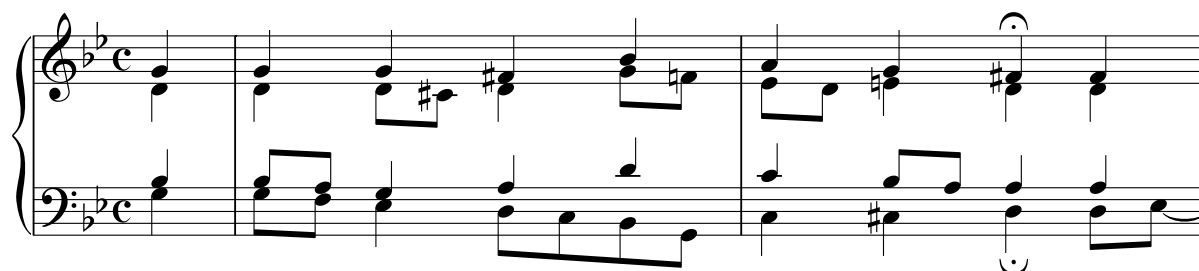
System 7 (Measures 23-26):

- Measure 23: Treble has a half note A7 (marked PAC), bass has a half note D6. Analysis: V.
- Measure 24: Treble has a half note B7 (marked PAC), bass has a half note E6. Analysis: ⁷V.
- Measure 25: Treble has a half note C8 (marked PAC), bass has a half note F6. Analysis: I.
- Measure 26: Treble has a half note D8 (marked PAC), bass has a half note G6. Analysis: I.

ANALYSIS 2

Use Roman numerals to analyze the following chorale. Label all chords, non-chord tones, cadences, and modulations.

J.S. Bach | Ich hab' mein' Sach' Gott heimgestellt | BWV 351



ANALYSIS 2 | SOLUTIONS

Use Roman numerals to analyze the following chorale. Label all chords, non-chord tones, cadences, and modulations.

J.S. Bach | Ich hab' mein' Sach' Gott heimgestellt | BWV 351

The musical score for J.S. Bach's chorale "Ich hab' mein' Sach' Gott heimgestellt" (BWV 351) is presented in G minor, 3/4 time. The score is divided into four systems, each containing two staves (treble and bass clef). The analysis includes Roman numerals, chord symbols, and labels for non-chord tones (PT), cadences (HC, PAC, DC), and other musical features (ANT, sus, 7-6, 4-3).

System 1 (Measures 1-3):

- Measure 1: Chord i (G minor triad).
- Measure 2: Chord i (G minor triad). Non-chord tones: 7-6 sus (F#4, E#4).
- Measure 3: Chord It^6 (G minor triad, 6th inversion). Non-chord tones: PT (F#4).

System 2 (Measures 4-6):

- Measure 4: Chord V (D major triad).
- Measure 5: Chord V_2^4 (D major triad, 2nd inversion).
- Measure 6: Chord i^6 (G minor triad, 6th inversion).
- Measure 7: Chord i^7 (G minor triad, 7th inversion).
- Measure 8: Chord ii^{o6} (A minor triad, 6th inversion).
- Measure 9: Chord vii^{o7}/V (F# minor triad, 7th inversion).
- Measure 10: Chord V_3^6/V (D major triad, 3rd inversion).
- Measure 11: Chord V (D major triad).
- Measure 12: Chord V (D major triad).

System 3 (Measures 13-15):

- Measure 13: Chord vii_2^4 (F# minor triad, 2nd inversion).
- Measure 14: Chord V (D major triad).
- Measure 15: Chord V_2^4 (D major triad, 2nd inversion).
- Measure 16: Chord I (G minor triad).
- Measure 17: Chord IV (C major triad).
- Measure 18: Chord vii_5^{o6} (F# minor triad, 5th inversion).
- Measure 19: Chord V^7 (D major triad, 7th inversion).
- Measure 20: Chord i (G minor triad).
- Measure 21: Chord $BbM: V$ (Bb major triad).
- Measure 22: Chord V (D major triad).
- Measure 23: Chord V^6/V (D major triad, 6th inversion).
- Measure 24: Chord V (D major triad).
- Measure 25: Chord V_2^4 (D major triad, 2nd inversion).
- Measure 26: Chord I^6 (G minor triad, 6th inversion).

System 4 (Measures 27-30):

- Measure 27: Chord IV (C major triad).
- Measure 28: Chord vii^{o7}/V (F# minor triad, 7th inversion).
- Measure 29: Chord V (D major triad).
- Measure 30: Chord vii^{o7}/vi (F# minor triad, 7th inversion).
- Measure 31: Chord vi (E minor triad).
- Measure 32: Chord $Gm: i$ (G minor triad).
- Measure 33: Chord i (G minor triad).
- Measure 34: Chord V (D major triad).
- Measure 35: Chord vi^7 (E minor triad, 7th inversion).
- Measure 36: Chord V (D major triad).
- Measure 37: Chord V (D major triad).

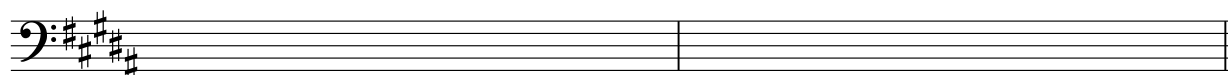
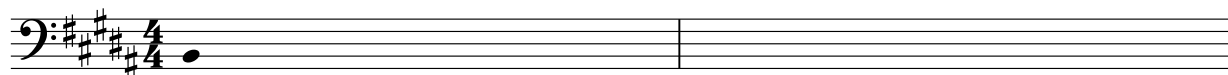
System 5 (Measures 38-40):

- Measure 38: Chord V_3^4 (D major triad, 3rd inversion).
- Measure 39: Chord vii_3^4 (F# minor triad, 3rd inversion).
- Measure 40: Chord V_2^4 (D major triad, 2nd inversion).
- Measure 41: Chord i^6 (G minor triad, 6th inversion).
- Measure 42: Chord I^6 (G minor triad, 6th inversion).
- Measure 43: Chord IV (C major triad).
- Measure 44: Chord vii^{o7}/V (F# minor triad, 7th inversion).
- Measure 45: Chord V (D major triad).
- Measure 46: Chord V^7 (D major triad, 7th inversion).
- Measure 47: Chord I (G minor triad).

MELODIC DICTATION

Notate the pitches and rhythms as played. *Play each melody up to 5 times.*

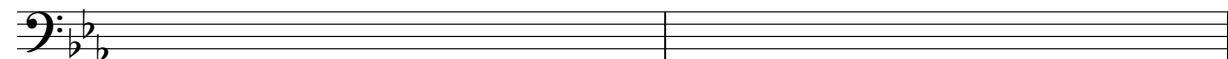
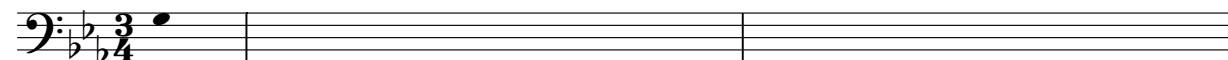
A.



B.



C.



D.



MELODIC DICTATION | SOLUTIONS

Notate the pitches and rhythms as played. *Play each melody up to 5 times.*

A.



B.



C.



D.



MELODIC DICTATION | IN-DEPTH

When approaching melodic dictation, *always determine the rhythm first.*

Dictating the rhythm:

- ▶ Create a grid above the staff to show the number of beats (i.e. four tick marks for a melody in 4/4).
- ▶ Keep the beat with your hand or foot as you listen to the melody.
- ▶ Draw dashes when notes occur on a beat, dots when notes occur off a beat, and horizontal lines when a note lasts longer than a beat.
- ▶ For rests, do not write anything on the grid.
- ▶ Translate dashes, dots, and lines to traditional notation on the staff below.

Now that the rhythm has been dictated, the pitches can be simply overlaid on top of the established rhythm.

Dictating the pitches:

- ▶ Try to memorize the melody so you can replay the melody in your head in between hearings. Try figuring out the solfege for the melody.
- ▶ Listen for the overall contour of the melody to determine where the melody moves by step or by skip. Try to determine specific intervals.
- ▶ Locate where “do” and “sol” occur in the melody. Next listen for “mi” (the third in your tonic triad) and “ti” (the leading-tone).
- ▶ Once you have located those pitches, all other notes will just be a step away from one of the pitches you have already identified.

The following links lead to rhythmic and melodic dictation video tutorials:

<http://tinyurl.com/hyhd6hs>

<http://tinyurl.com/j3xmxh6>

HARMONIC DICTATION

Notate the soprano and bass line and Roman numeral for each chord. *Play each progression up to 6 times.*

A.

BM _____

B.

DM _____

C.

F#m _____

D.

Cm _____

HARMONIC DICTATION | SOLUTIONS

Notate the soprano and bass line and Roman numeral for each chord. *Play each progression up to 6 times.*

A.

BM I I⁶ ii⁶ V⁷ I

B.

DM I vi IV V I

C.

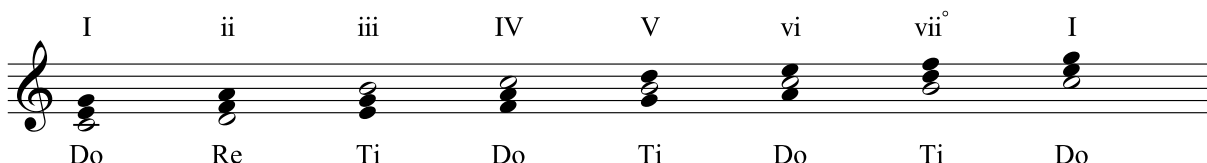
F#m i i⁶ iv V⁷ i

D.

Cm i ii⁶ i⁶ V i

HARMONIC DICTATION | IN-DEPTH

While there are numerous methods for dictating harmony, a particularly effective approach is the guide-tone system. In a guide-tone system, the listener simply listens for two or three pitches (guide-tones) when listening to a progression. Once the guide-tones are dictated for each chord, the listener then chooses the correct chord from a small group of chords that contains that guide-tone. The particular guide-tones in this system are syllables “do”, “ti”, and “re”.



As can be seen from the chart below, most all diatonic major and minor chords can be identified by one of these three guide-tones.

Major Keys

Do	Ti	Re
I	V	ii
IV	vii°	
vi	iii	

Minor Keys

Do	Ti	Re
i	V	ii°
iv	vii°	
VI		

Below is a step-by-step approach to using this system:

- ▶ When listening to the progression, focus on hearing if the chord has either a “do” (scale-degree 1) or a “ti” (scale-degree 7). By determining if a chord has a “do” or a “ti”, one is able to quickly narrow the possible chord choices (see chart above with list of chords). If a chord does not have a “do” or “ti”, it will be a “re” chord. Write the syllables do, ti, or re in the space between the staves.
- ▶ Try audiating the chords as you hear them (i.e. do-mi-sol-mi-do is a I).
- ▶ Once the guide-tones and possible chords (Roman numerals) have been determined, fill-in the bass pitches you know. Make an educated guess of which octave the bass pitches are in - this is called the bass guesstimate. Listen to the bass line to confirm your guesstimate.
- ▶ Listen to the soprano line as a melody. Notate any pitches you know but also note the *contour* between pitches by using directional arrows. You might also be able to note where the soprano has steps and where there are skips.
- ▶ Make educated guesses at the soprano pitches by referring to the chord spellings and contour. Where does the soprano end - R, 3, or 5 of tonic chord?
- ▶ Notate all soprano pitches - *be sure to line everything up vertically*.

Follow this link for a how-to video:

<http://tinyurl.com/jz24zfn>

Chord Singing in Major Keys

Do Chords

Do - Mi - Sol - Mi - Do Do - Fa - La - Fa - Do Do - Mi - La - Mi - Do

Ti Chords

Ti - Re - Sol - Re - Ti Ti - Mi - Sol - Mi - Ti Ti - Re - Fa - Re - Ti

Re Chord

Re - Fa - La - Fa - Re

Practice Progressions

Do - Mi - Sol - Mi - Do Do - Fa - La - Fa - Do Ti - Re - Sol - Re - Ti Do - Mi - La - Mi - Do

Chord Singing in Minor Keys

Do Chords

Do - Me - Sol - Me - Do Do - Fa - Le - Fa - Do Do - Me - Le - Me - Do

Ti Chords

Ti - Re - Sol - Re - Ti Ti - Re - Fa - Re - Ti Re - Fa - Le - Fa - Re

Te Chords

Te - Me - Sol - Me - Te Te - Re - Fa - Re - Te Te - Re - Sol - Re - Te

Practice Progressions

Do - Me - Sol - Me - Do Do - Fa - Le - Fa - Do Ti - Re - Sol - Re - Ti Do - Me - Le - Me - Do

SIGHTSINGING EXAMPLES

Below are representative melodies from the entrance exam. Melodies may be transposed to accommodate one's vocal range and should be sung using a syllable system (i.e. solfege - minor la, minor do, or fixed do - or numbers).

A.

p

mf

dim. e rit.

p

B.

p

fp

p

C.

D.

E.

F.

SIGHTSINGING | TIPS

Tonicization- always tonicize before doing any sightsinging or dictation exercise. To tonicize simply means to sing a short melodic pattern that centers your ear on the tonic of the key. There are numerous tonicization patterns but the following is recommended:

Tonicization pattern shown with the syllables for minor do, minor la, and numbers.

Do	Mi	Sol	La	Sol	Fa	Re	Ti	Do	Do	Me	Sol	Le	Sol	Fa	Re	Ti	Do
									(La	Do	Mi	Fa	Mi	Re	Ti	Si	La)
(1	3	5	6	5	4	2	7	1)	(1	3	5	6	5	4	2	7	1)

There are a two benefits of this pattern. First, all seven diatonic pitches are sung. Second, this pattern outlines not only the tonic triad but also the dominant seventh triad (sol-fa-re-ti), thus providing a very strong grounding in the tonicized key.

Always keep “do” - regardless of what happens in the melody, always be able to return back to the tonic (“do”) if you get off.

Sing at a slow and **steady** tempo. Sing at a tempo where you have time to look ahead to the next note. If you make a mistake, do not stop - keep going!

A student will be given a short period of time to look over a sight-melody before having to sing. Some things to observe during that period include:

- ▶ The key and starting pitch/syllable
- ▶ Time-signature
- ▶ Recurring sections
- ▶ Repeated rhythmic or pitch patterns
- ▶ Large or awkward leaps
- ▶ Accidentals

TERMS

Triads and inversions

Major scales

Minor scales

Natural

Harmonic

Melodic

6/4 chords

Cadential

Passing

Pedal

Function

Tonic

Predominant

Dominant

Cadences

Perfect Authentic (PAC)

Imperfect Authentic (IAC)

Plagal (PC)

Deceptive (DC)

Half (HC)

Non-chord tones

Passing tone (PT)

Neighbor tone (NT)

Appoggiatura (APP)

Escape Tone (ET)

Suspension (SUS)

Retardation (RET)

Anticipation (ANT)

Seventh chords

Major

Major-minor

minor

half-diminished

fully-diminished

Secondary dominant chords

Secondary leading-tones chords

Modulation

Diatonic and chromatic pivot chord

Common tone

Sequential

Phrase

Direct

Modal mixture

Augmented 6th chords

Italian

French

German

Neapolitan chord

Sequences

Modes

Ionian

Dorian

Phrygian

Lydian

Mixolydian

Aeolian

Locrian

ONLINE RESOURCES

Music Theory for Musicians and Normal People (<http://tobyrrush.com/theorypages/index.html>)

- ▶ Excellent informational sheets on a wide variety of theory topics, ranging from beginning to advanced.

musictheory.net

- ▶ Basic ear-training and keyboard exercises
- ▶ Fundamental topics such as rhythm, meter, scale, key signatures, and intervals
- ▶ More advanced topics on diatonic chords, sevenths, progressions, and Neapolitan chords.

teoria.com

- ▶ Ear-training and theory exercises
- ▶ Jazz exercises

Dolmetsch Music Theory (<http://www.dolmetsch.com/theoryintro.htm>)

- ▶ In-depth lessons on numerous music theory and history topics, including figured bass and twentieth harmony.

8notes.com/theory

- ▶ Ear-training exercises and basic music theory topics.