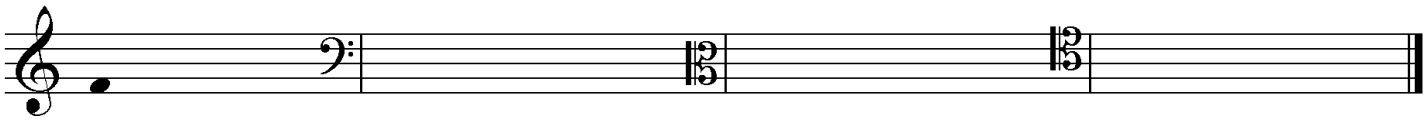
NIU Music Theory Diagnostic Exam Study Guide

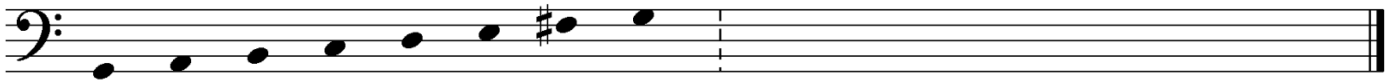
I. Fundamentals. Examples ("**Ex.**") of appropriate responses are shown in some instances.

Notate the indicated pitches on the staff in the specified register:



Ex. F4 B5 C5 A3 E2 G4 E3 A4 B3

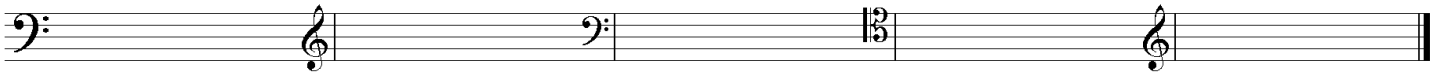
Notate the specified scales using accidentals, *not* key signatures:



Ex. G major (ascending) B major (ascending)

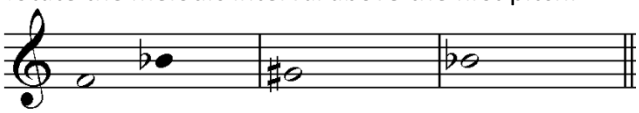
e♭ melodic minor (ascending and descending)

Notate the following key signatures:



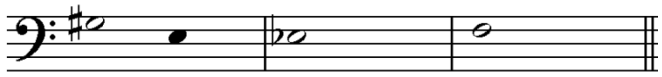
D Major c♯ minor E♭ Major f♯ minor f minor

Notate the melodic interval *above* the first pitch:



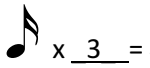
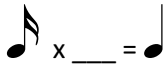
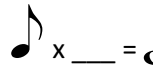
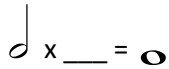
Ex. P4 M3 m7

Notate the melodic interval *below* the first pitch:

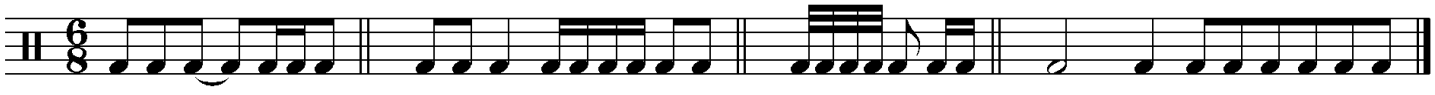


Ex. M3 d3 A6

Show how many notes of the shorter duration would equal the longer duration:

Ex.  x _3_ =  x ___ =  x ___ =  x ___ =

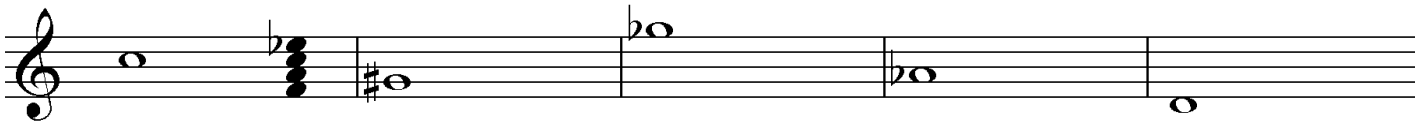
Provide the best time signature for each measure:



Ex.↑ ↑ ↑ ↑

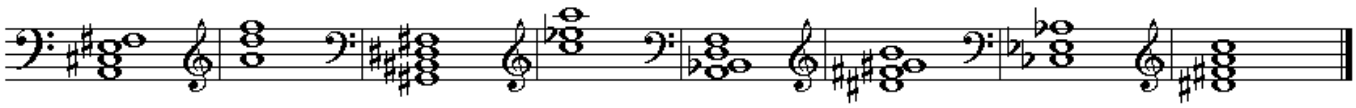
II. Diatonic Harmony and Part Writing.

Given the seventh chord quality and one member of the chord, notate the rest of the chord; do not change the given pitch:



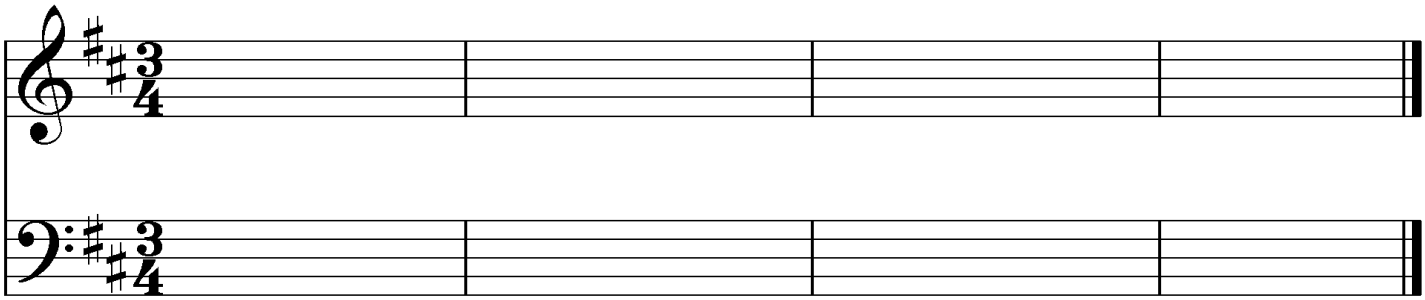
Ex. 5th of a Mm 7th ↑ 3rd of a MM 7th ↑ 7th of a ⌀7th ↑ 5th of a ° 7th ↑ root of a Mm 7th ↑

Given a key and a chord, provide the roman numeral (and figured bass, if needed):



D: _____ a: _____ C♯: _____ g: _____ F: _____ d♯: _____ C♭: _____ e: _____

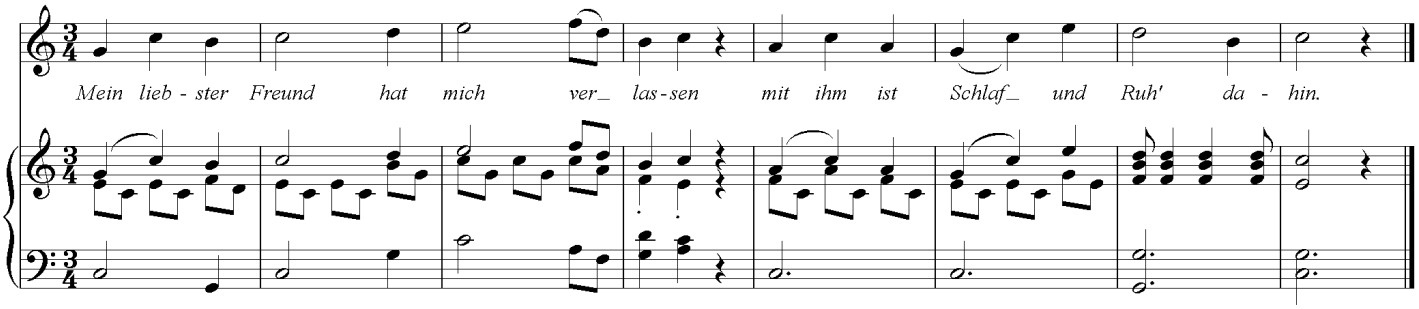
First, notate the bass line that the harmony indicates; next, supply soprano, alto, and tenor parts, using proper voice leading:



D: I vii°6 I6 IV V vi I6 ii^{6}_{5} V7 I

Analysis. Examine the excerpt, and answer the following questions:

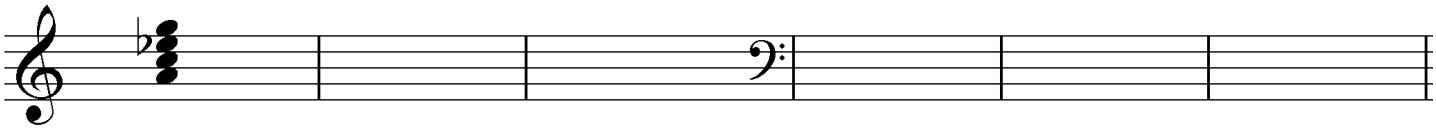
1. Provide a key and roman numeral analysis
2. Identify and name harmonic cadences
3. Draw a phrase diagram with cadences, measure numbers, and letters that indicate phrase structure
4. Name the form



Key __ : ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

III. Chromatic Harmony/Embellishment/Form

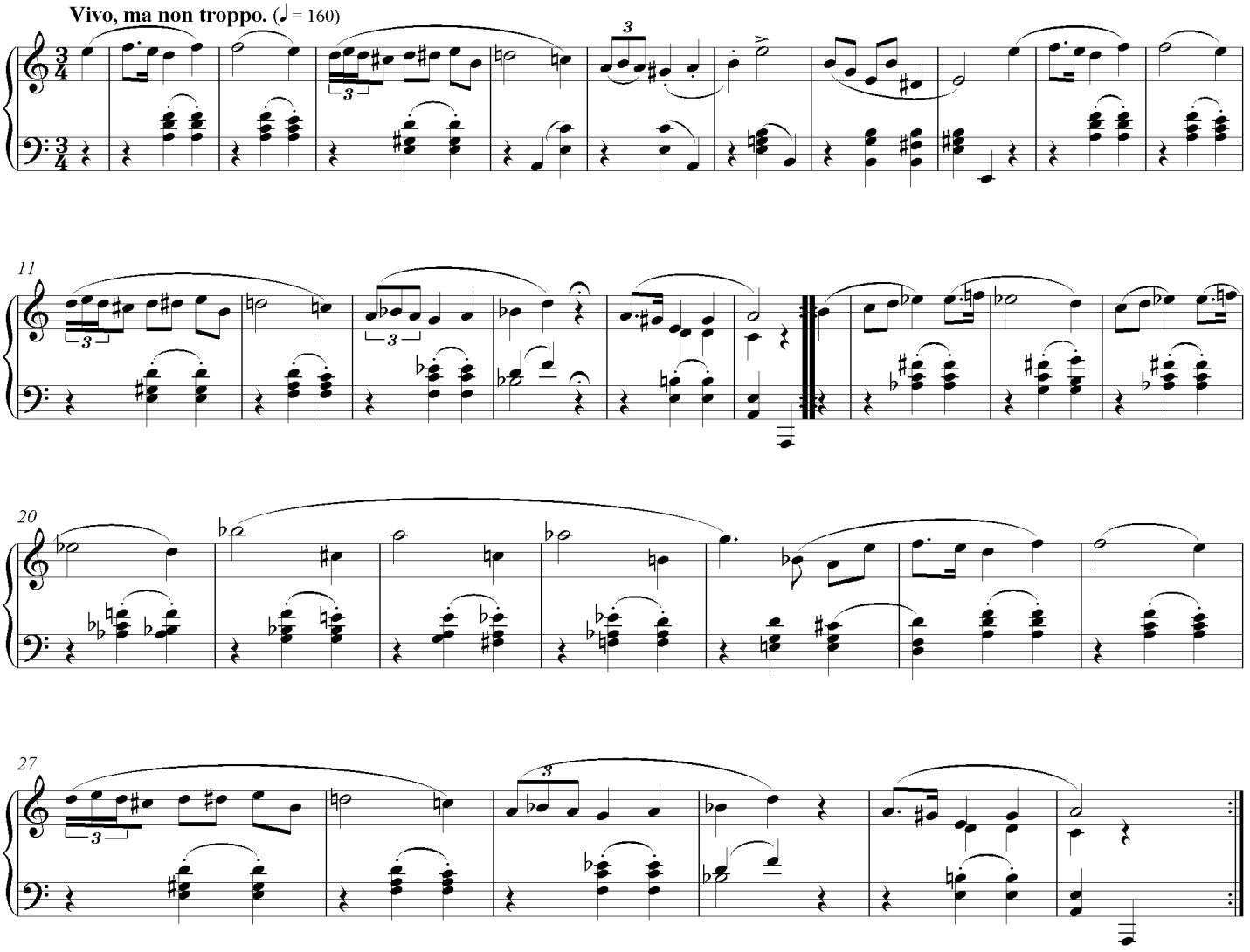
Notate the following chords using accidentals *not* key signatures:



Ex. E♭: vii^{ø}7/V B♭: Fr^{+6} f♯: V^4_3/iv D: ♭VI f: N^6 G: vii$^{o}{}^4_3$/vi

Closely related keys to A♭ major are: _____ _____ _____ _____ _____

Study the score below and answer the questions that follow:



1. Provide a key and roman numeral analysis ***for mm1-16 only*** below the staff
2. Circle and name all non-chord tones ***for mm1-16 only***
3. Identify and name harmonic cadences
4. mm. 1-16 is an example of **(circle one):** *phrase group - period - double period - 3-phrase period*
    a) The motivic organization is **(circle one):** *parallel - contrasting*
5. The form of the entire excerpt (mm. 1-32) is an example of **(circle one):** *binary - ternary - rondo*
    a) The harmonic organization is **(circle one):** *sectional - continuous - neither*
    b) The motivic organization is **(circle one):** *simple - rounded - neither*

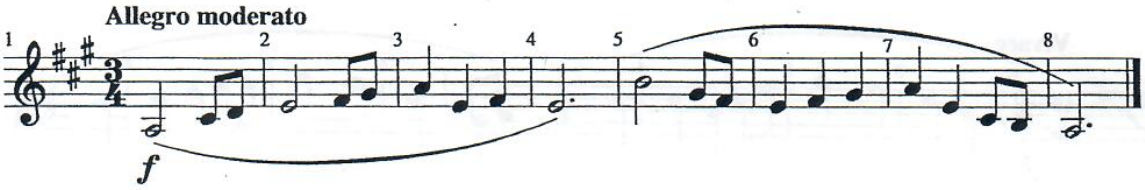
Describe a *passacaglia*:

Describe *recitative* and *aria*:

Describe *sonata rondo* form:

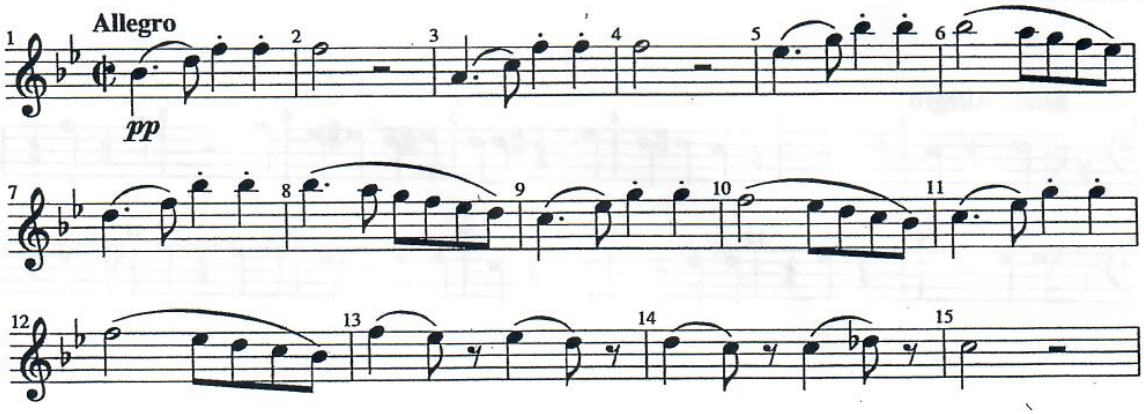
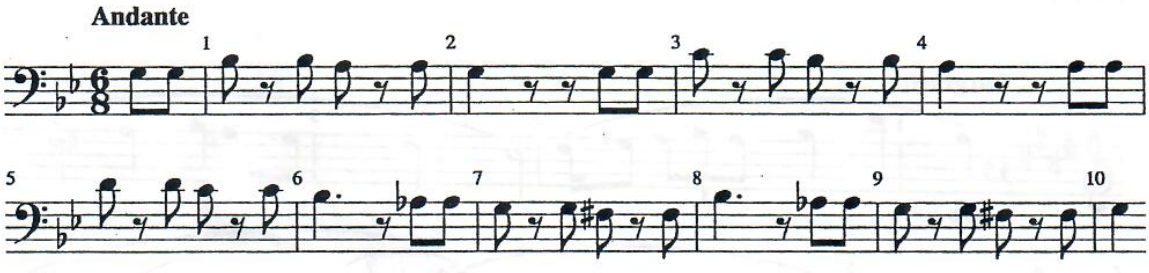
Practice Sight Singing Melodies

Aural Skills I



Aural Skills II

Aural Skills III



Aural Skills IV