

MUS120 — Music Theory and Sight Singing I

Study Guide for Kostka/Payne chapter 5

The exam will include short answer, analysis questions, and ear training.

Harmony — when more than one voice sounds simultaneously

Harmonic Progression — series of harmonies over time

Voice Leading — the way each voice approaches and leaves harmonies within a progression

Tonal Harmony — constructed with triads, seventh chords, scales

Part Writing — writing SATB chorales in the style of Bach

Melodic Line —

1. Rhythm (no faster than quarter note)
2. Harmony (melody notes belong to certain chords)
3. Contour (one high point, interesting even though primarily stepwise motion)

Leaps

1. No augmented intervals, 7ths, intervals larger than an octave
2. Diminished intervals ok if followed by contrary stepwise motion
3. Leaps P₅ or larger need contrary step before and after
4. Two leaps in a row must outline a triad

Tendency Tones

1. Leading tone always resolves up half step to tonic (unless in descending scale)
2. 7^{ths} always resolve down by step (unless in ascending scale)

Voicing

1. Open structure = an octave or more between S and T voices
2. Close structure = less than an octave between S and T voices

Spacing

1. Never cross the S or B voices (inner voices can cross to resolve tendency tones)
2. No more than octave between S and A / A and T voices

Vocal Ranges

Static Motion — repeat same pitches

Oblique Motion — one note repeats, the other moves

Similar Motion — both voices move up or down together, different intervals

Parallel Motion — both voices move up or down together, same intervals

Contrary Motion — voices move in opposite directions

Parallel 5^{ths} and Octaves — not allowed

Contrary 5^{ths} and Octaves — two 5^{ths} or octaves in a row approached by contrary motion

Unequal 5^{ths} — m^5 to P₅ = bad | P₅ to m^5 is good

Hidden/Direct 5^{ths} and Octaves

1. Between S and B only! — if P₅/P₈ approached by similar motion with leap in S

Double the root; if not possible, the 3rd; NEVER double LEADING TONE (vii^o)!

(section)


(name)

Chapter 1 Quiz #2

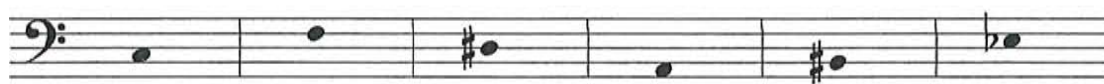
A. Label what each interval becomes when it is inverted.

1. M6 becomes _____ 3. +4 becomes _____ 5. o3 becomes _____
 2. P5 becomes _____ 4. m7 becomes _____ 6. P4 becomes _____

B. Label each of these intervals.



A musical staff in treble clef with a key signature of one flat (Bb). The intervals are as follows:
 1. G4 to Bb4 (Major 3rd)
 2. C4 to E4 (Major 3rd)
 3. D4 to F#4 (Major 3rd)
 4. G4 to Bb4 (Major 3rd)
 5. G4 to Bb4 (Major 3rd)
 6. G4 to Bb4 (Major 3rd)

C. Notate the specified interval **above** the given note.


A musical staff in bass clef with a key signature of one sharp (F#). The intervals are as follows:
 1. G2 to B2 (Major 3rd)
 2. G2 to A2 (+2)
 3. G2 to D3 (Perfect 5th)
 4. G2 to D2 (Minor 6th)
 5. G2 to A#2 (Octave)
 6. G2 to C3 (Perfect 4th)

D. Notate the specified interval **below** the given note.


A musical staff in treble clef with a key signature of one sharp (F#). The intervals are as follows:
 1. G4 to Bb4 (Minor 6th)
 2. G4 to E4 (Minor 2nd)
 3. G4 to C4 (Perfect 4th)
 4. G4 to D#4 (+6)
 5. G4 to Bb4 (Minor 3rd)
 6. G4 to E#4 (Major 7th)

E. Fill in the blanks.







Key signature	Name of key	Key signature	Name of key
1. three sharps	___ major	4. six flats	___ minor
2. _____	Db major	5. _____	g# minor
3. two flats	___ minor	6. _____	E major

(section)

(name)

Chapter 2 Quiz

A. Fill in the blanks.

Beat and meter type	Beat value	Division of the beat	Time signature
1. simple quadruple			
2. compound duple			
3.			9
4. simple duple			
5.			8
6.			12

B. Each measure below is incomplete. Add one or more rests to complete the measure.

1.  |

2.  |

3.  |

4.  |

5.  |

C. Provide an appropriate time signature for each measure. In some cases more than one correct answer may be possible.

1.  |

2.  |

3.  |

4.  |

5.  |

(section)

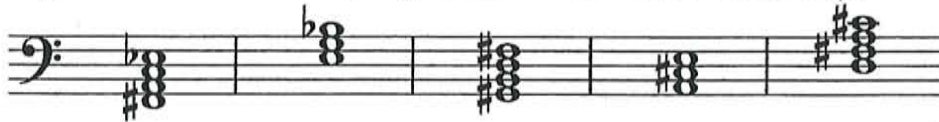
(name)

Chapter 3 Quiz

- A. Given the triad or seventh-chord quality and one member of the chord, notate the rest of the chord.



- B. Identify the type of triad or seventh chord, using the abbreviations introduced in this chapter.



- C. Fill in the blanks above this example with lead sheet symbols that correspond to the figured bass. Use slash chord notation, as in C/E, for inverted chords.



- D. Identify the root and type of each chord, and show the correct bass position symbol. All the notes in each example belong to the same chord. The lowest note in each example is *the* bass note for the purpose of analysis.



Root
and
Type

Bass
position
symbol

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Key for Chapter 3 Quiz

- A. Given the triad or seventh-chord quality and one member of the chord, notate the rest of the chord.

(section)

(name)

Chapter 4 Quiz

- A. Name the triad type (M, m, o, or +) that is usually found on each scale degree in major and minor modes.

Major: _____

Minor: _____

Degree: 1 2 3 4 5 6 7

- B. Name the seventh chord type (M7, m7, Mm7, ϕ 7, or o7) that is usually found on each scale degree in major and minor modes.

Major: _____

Minor: _____

Degree: 1 2 3 4 5 6 7


- C. Given the key and a chord, supply the roman numeral *below* the staff. Be sure that your roman numeral is the correct type and includes a bass position symbol if necessary. Finally, provide an appropriate lead sheet symbol *above* the staff (you do not need to use slash chord notation).

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____



F: _____ b: _____ d: _____ A: _____ c#: _____ g: _____ Db: _____ E: _____

- D. Analysis. Put roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes a bass position symbol, if needed.



_____ 1 2 3 4 5 6 7 8 9 10

Pavane

Gabriel FAURE
(1845 - 1924)
Op.50

Piano

Allegretto Moderato *dolce legato*

pp

4 *sempre dolce*

8

12

16

3