

# Topics on MUSC 204 Test I

Test I will evaluate your knowledge of and facility at music fundamentals, which we reviewed during the first month of the semester.

## A. Key signatures

1. Order of sharps & flats
2. Major keys
3. Relative & Parallel minor keys

## B. Scales

1. Major
2. All minor forms (melodic, harmonic, and natural)  
Be able to spell the with no key signature or a given major or minor key signature.
3. The names of scale steps (tonic, supertonic, ...)

## C. Intervals

1. Identifying the quality and distance of intervals up and down, e.g., "P5".
2. Writing intervals

(In many cases, you may find it more expedient to do this by inversion; i.e., when intervals are large or go downwards, or when the bass note has an accidental.)

## D. Chords

1. Identifying quality of triads and sevenths
2. Identifying inversion of triads and sevenths
3. Writing triads and sevenths in inversion
4. Above skills in piano score, including textures beyond block chords
5. Identifying chords with figured bass, including accidentals in the key signature
6. Writing chords with a given figured bass, including accidentals outside key signature

## E. Roman numerals

1. Roman-numeral analysis in major and minor keys with triads and seventh chords
  - a. Function: RN tells the scale degree of the root, e.g., I, ii, etc.
  - b. Quality: upper/lower case and/or +/- symbols for quality, e.g., I, ii, viio, III+
  - c. Inversion: figured bass to show inversion, e.g., 5/3, 6, 6/4, 7, 6/5, 4/3, 4/2
2. Spelling chords with given Roman numerals and figured bass.

## F. Two-part first species, error identification

1. Parallel fifths, octaves, and unisons
2. Direct fifths, octaves, and unisons (moving in similar motion to a perfect interval)
3. Bad melodic intervals or incorrectly resolved leaps
4. Bad vertical intervals (dissonances, including P4 and tritones)
5. Final cadence not approached by step in both voices, i.e., 7-1 in cntpt and 2-1 in CF.
6. Missing leading-tone at end, if example is in minor.
7. Not using melodic minor for scalar passages.
8. Multiple high-points, motivic structures, or bad melodic shapes (could just be static).

## G. Two-part first species, composition with treble, bass, and alto clefs

## H. Meter signatures

1. Simple meter signatures
2. Compound meter signatures
3. Rebeaming & fill-in-the-rest exercises.

## I. Miscellaneous material

1. Pitch notation, e.g., C4 = middle C
2. Pitch reading in treble, bass, alto, and tenor clefs
3. Other miscellaneous topics mentioned or discussed in class, such as tuning or *Finale*.