

MU 151 – Music Theory I
Fall 2022

Exam 2 Study Guide

This second exam covers chapters 1–5 in the Roig-Francolí text.

I. Multiple-choice questions

- a. Similar to the Moodle quizzes, these questions will concern definitions, concepts, and techniques we discuss in class and apply on the homework
- b. Specific techniques/concepts include:
 - i. Chord construction/doubling
 1. What are the preferred doublings in root-position triads?
 2. What are the preferred doublings in first-inversion triads?
 3. NEVER DOUBLE THE LEADING TONE
 4. Incomplete chords
 - a. In some cases the 5th can be omitted for voice-leading reasons; in such cases, triple the root. Never omit the root or 3rd!
 5. Wrong notes
 - a. Please spell chords correctly
 - ii. Part writing
 1. What are the acceptable ranges of the four voices in chorale style?
 2. Distinguish chorale style and keyboard style
 3. Spacing
 - a. What are the limits on spacing between specific voices?
 - b. Define open vs. close chord voicing
 4. Voice crossing
 - a. An error in chorale style, although it may RARELY occur between the alto and tenor; not generally an error in keyboard style
 - iii. Voice leading
 1. What is voice leading?
 2. Forbidden parallel motion
 - a. Avoid parallel perfect unisons, perfect fifths, and perfect octaves
 3. Forbidden contrary motion
 - a. Avoid contrary perfect unisons, fifths, and octaves

4. "Hidden"/direct perfect fifths and octaves
 - a. A perfect fifth or perfect octave approached by similar motion
 - i. When is it an error? **ANSWER:** when between soprano and bass OR when upper voice does not move by step
5. Dissonant leaps
 - a. Augmented leaps are forbidden
 - b. Some diminished leaps are acceptable IF followed by a step in the opposite direction
6. Resolving the leading tone
 - a. In chorale style, always resolve up to $\hat{1}$ (for now)
7. Voice overlap
 - a. Avoid

II. Written exercises

- a. These will include:
 - i. Writing a progression when given only the Roman numeral/figured-bass analysis
 - ii. Figured-bass realization (you are given the bass line and figures and must then realize the progression AND provide a Roman numeral analysis)
- b. On these exercises, you will want to remember the best practices we've discussed in recent weeks, such as:
 - i. Identify any common tones between successive chords
 1. If there is/are common tone(s), try holding that tone/those tones in the same voice and go from there
 - ii. Always spell your opening chord with the best-case doubling: doubled root (RR35)
 - iii. **Always check the intervals among your voices! Check each voice against every other voice**
 - iv. When realizing a figured bass, follow these steps
 1. Determine the key (major or minor)
 2. Fill in the Roman numeral analysis
 - a. Remember, if there's a figure \flat underneath a bass tone, you're dealing with a first-inversion triad. Determine its root to apply the Roman numeral.
 3. Write the progression! Make sure to follow our voice-leading guidelines and check intervals as you go