

# Undergraduate Written Theory Diagnostic Practice Exam

p. 1

Write the chords in the indicated key using SATB style.  
Make sure to write the key signature first.

Piano

d min: It<sup>6</sup>      g min: Gr<sup>6</sup>      G: bII<sup>6</sup>      A: V<sup>7</sup><sub>b5</sub>/V      Ab: V<sup>7</sup><sub>#5</sub>

Part-write the progression using SATB style.  
Make sure your rhythms match the meter.

Pno.

i      bII<sup>6</sup>      V<sup>4</sup><sub>2</sub>      i<sup>6</sup>      ii<sup>o6</sup>      V<sup>6</sup>/V      V<sup>6</sup><sub>4</sub>      V      i

Realize the figured bass progression using SATB style and add Roman numerals.  
This progression modulates - indicate the new key with the appropriate RNs.

Pno.

b7      4<sub>2</sub>      6      b      6<sub>b4</sub>      5<sub>3</sub>      #5

Complete a harmonic analysis of the following Schumann song  
showing Roman numerals and inversions

# MYRTHEN

Liederkreis von Goethe, Rückert, Byron, Moore,  
Heine, Burns und Mosen  
für Gesang und Pianoforte

Schumann's Werke.

Serie 13. No. 2.

von  
**ROBERT SCHUMANN.**

Op. 25.

Seiner geliebten Braut.

## Widmung.

No. 1.

F. Rückert.

Componirt 1840.

Innig, lebhaft.

Du meine See - le, du mein Herz, du meine Wonn', — o du mein  
Schmerz, du meine Welt, — in der ich le - be, mein Himmel du, — darin ich schwe - be, o du mein  
Grab, in das hin - ab ich e - wig mei - nen Kum - mer gab! *ritard.*  
Du bist die Ruh, du bist — der Frie - den, du bist vom

Him - mel mir beschie - den. Dass du mich liebst, macht mich mir werth, — dein Blick hat

mich — vor mir ver - klärt, — du hebst mich lie - bend ü - bermich, mein gu - ter Geist, mein bess' res

*ritard.* *ritard.*

*p* *ritard.*

*Ped.* \* *Ped.* \* *Ped.* \*

Ich! Du meine See - le, du mein Herz, du meine Wonn', — o du mein Schmerz, du mei - ne

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Welt, — in der ich le - be, mein Him - mel du, — da - rein ich schwe - be, mein guter Geist, mein bess' res

*steigend und eilend* *ritard.*

*steigend und eilend* *ritard.*

*Ped.* \* *Ped.* \* *Ped.* \*

Ich!

*p* *ritard.* *ritard.*

# MUS 205/206 Diagnostic Sight-singing Test

**Melody:** using any form of solfege syllables (or, on a fixed syllable), sing two of the following melodies chosen by the teacher

**Rhythm:** using any form of rhythmic solfege (or, on a fixed syllable) sing two examples from subsequent pages, chosen by the teacher, while also conducting the appropriate time signature



Bb:



D:



C:



D:



Bb:



C:



C:

(Continued)

A5. A6. A7. A8.

### Exercises: Quintuplets

Andante

1. *mf* *cresc.* *f*  
*decresc.* *mp*

Allegretto

2. *mp* *mf*  
*mp*

Adagio

3. *p*

$\text{♩} = 72$

4. *Fine* *D.C. al Fine*

Two-Part Exercise

5. **Largo**



TRACK  
60

Rhythm Patterns: Sextuplets

B1.                      B2.                      B3.                      B4.

B5.                      B6.                      B7.                      B8.

Exercises: Sextuplets

\* The accents on the sextuplets indicate note groupings and should be virtually inaudible.

1. **Moderato**

2. **Allegretto**

• Be sure to select the appropriate note grouping for each sextuplet.

3.  $\text{♩} = 72$

4.  $\text{♩} = 84$

Two-Part Exercise

Moderato

5.

Rhythm Patterns: Septuplets



C1. C2. C3. C4.

C5. C6. C7. C8.

## Exercises: Septuplets

1. **Lento**

2. **Largo**

3. **Adagio**

4.  $\text{♩} = 60$

## Two-Part Exercise

5. **Grave**



### 23.3. Rhythm Patterns and Exercises: Dotted Quarter Note = Beat Unit

#### Rhythm Patterns: Duplets and Quadruplets



8 A1. 2 A2. 4 A3. 2 A4. 4 A5. 2 A6. 4 A7. 2 A8. 4

#### Exercise: Duplets and Quadruplets

1. *mf*

2. ♩ = 72 *p* *mf* *pp*

3. *Andante* *legato* *marcato* *rall.*

Allegretto

4.



Rhythm Patterns: Quintuplets

Exercises: Quintuplets

1.

Allegro

\* Count one beat per measure.

Moderato

2.

3. **Andante**



**Rhythm Patterns: Septuplets**

C1. C2. C3. C4.  
C5. C6. C7. C8.

**Exercises: Septuplets**

1.  $\text{♩} = 72$

Allegretto

2.

3.

### 23.4. Exercises: Other Compound Meters

\* Mark the location of each beat.

Allegretto

1.

$\text{♩} = 60$

2.

# Hemiola and Cross-Rhythms

## 24.1. Symbolic Association: Hemiola, 2:3, 3:2

### Hemiola

*Hemiola* is a type of syncopation that results in a temporary shift in meter from simple to compound or vice versa. For example, the accents in a measure with six eighth notes shift from two groups of three eighth notes (compound duple) to three groups of two eighth notes (simple triple) or vice versa. Hemiola also results if a compound pattern (quarter/eighth) is superimposed on simple meter. Chant one part and tap the other part.

Three notes in the space of two beats

Two-beat pattern in the space of three beats

Notice that the division of the measure is changed rather than the division of the beat (duplet and triplet).

The hemiola pattern is most often three half notes in the time of two  $\frac{3}{4}$  measures (one beat to a  $\frac{3}{4}$  measure). Chant one part and tap the other part.

Two notes in the space of three beats

$\text{half note} = 1 \text{ beat}$

### Superduplet

A *superduplet* is a cross-rhythm composed of two notes of equal value in the space of three beats. This figure is often referred to as “two against three” and may be notated in several different ways. Notice that the second version has the same visual appearance as a common pattern in compound meter. Chant one part and tap the other part.

*Superduplet*

### Supertriplet

A *supertriplet* is a cross-rhythm composed of three notes of equal value in the space of two beats. This figure is often referred to as “three against two” and may be notated in several different ways. Think triplet eighth notes when performing this pattern. Chant one part and tap the other part.

*Supertriplet*

## 24.2. Exercises: Hemiola, 2:3, 3:2

### Superduplet

Moderato

1.

Allegro

2.


♩ = 92


3.


Less Common Cross-Rhythms

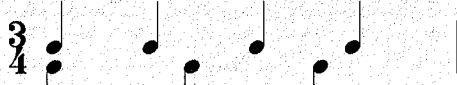
1. Four Against Three


- In this cross-rhythm, four notes are performed in the space of three beats.
- The common denominator is twelve; feel the underlying pulse of the sixteenth note (a).
- Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
- Notice that there are three ways to notate “four against three” (c, d, e).

a. 

b. 

c. 


d. 

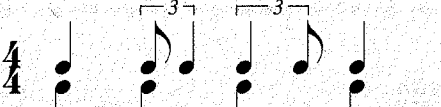
e. 


- A *superquadruplet* is a cross-rhythm composed of four notes of equal value in the space of three beats.


2. Three Against Four


- In this cross-rhythm, three notes are performed in the space of four beats.
- The common denominator is twelve; feel the underlying pulse of the triplet (a).
- Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
- Notice that there are four ways to notate “three against four” (c, d, e).


a. 

b. 

c. 

d. 

e. 

f. 

3. Two Against Five

a. 

b. 

c. 

- In this cross-rhythm, two notes are performed in the space of five beats.
- Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
- Notice that there are two ways to notate “two against five” (a, b, c).

## 24.4. Exercises: 5:4, 4:5, 2:5

## Four Against Three

Moderato

1.  $\frac{3}{4}$  *mf*

Allegro

2.  $\frac{3}{4}$

Allegretto

3.  $\frac{3}{4}$  *mp*

Andante

4.  $\frac{3}{4}$

## Three Against Four

5.  $\text{♩} = 88$



**Allegretto**

6.  $\frac{12}{8}$

**Allegro**

7.  $\frac{4}{4}$  *f* *p*

**Largo**

8.  $\frac{4}{4}$  *p*

**Moderato**

9.  $\frac{12}{8}$