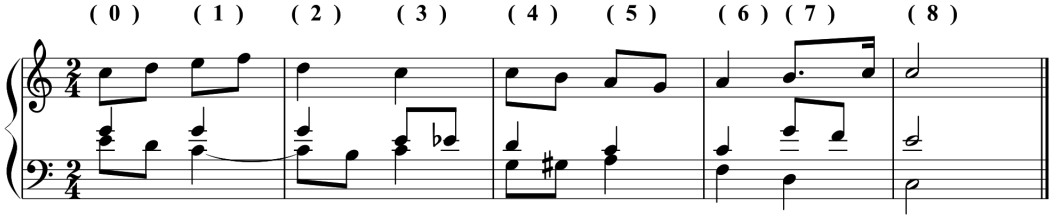
Review for the Harmony Portion of the Graduate Music Entrance Exam

Terms

a) **Bass arpeggiation**: a bass line that states the tones of a chord one at a time in a melodic series
b) **Diatonic**: The use of tones from the scale on which the passage is based
c) **Period**: A pair of harmonically-related antecedent and consequent phrases.
d) **Tonicization**: Harmonic emphasis of a chord through secondary functions.
e) **Deceptive cadence**: A phrase or section that ends harmonically with I – V – vi.
f) **Mode mixture**: The use of tones borrowed from the parallel key.
g) **Cadential six-four**: An embellishment that delays the arrival of the dominant that follows it.
h) **Figured bass**: A numeric system that indicates the harmonic intervals above a given bass line.
i) **Pre-Dominant function**: Chords which harmonically progress to a dominant.
j) **Suspension**: An accented harmonic dissonance created by rhythmic figuration.

Score Labeling



Instructions:

Indicate which numbered score segment contains the following items
(possible answers are 1-beat segments labeled (0) through (8) in the score:

_____ **Question 1**: Lower neighbor tone

_____ **Question 2**: Passing 6/4 chord

_____ **Question 3**: Appogiatura

_____ **Question 4**: Escape tone

_____ **Question 5**: Subdominant chord

_____ **Question 6**: Anticipation

_____ **Question 7**: 4-3 suspension

_____ **Question 8**: Submediant chord

Two are Functional Diatonic Chords:
- **Subdominant chord** (the IV chord of the key you are in, since it's a major key)
- **Submediant chord** (the vi chord of the key you are in, since it's a major key)

The others are Non-Chord Tones (see the review chart for "Non-Chord Tones")
- **Lower neighbor tone** (see review chart)
- **Passing 6/4 chord** (stepwise motion leads to what looks like a 6/4 chord with two dissonant weak-beat "passing tones" that resolve by step to chord tones—such as I6 – V6/4 – I)
- **Appogiatura** (LEAP to weak-beat dissonance that resolves to a chord tone by step in the opposite direction)
- **Escape Tone** (stepwise motion to a weak-beat dissonance that then LEAPS to a chord tone)
- **Anticipation** (stepwise motion to a weak-beat dissonance that then stays on the same note which becomes a chord tone)
- **4-3 suspension** (STRONG BEAT [accented] dissonance created by staying on the same note that becomes a dissonance when other voices move, then resolves DOWN by step to a chord tone)—so, by definition, a suspension is "An accented harmonic dissonance created by rhythmic figuration"—in other words, you can create a suspension by taking two chords and displace the rhythm of the suspended voice one half-beat later than the other chord tones—in the example on the "Non-Chord Tones" chart, if you move the "B-natural" in the soprano voice a half-beat earlier, there is no dissonance, just two consonant chords.

Voice-Leading

Review of Voice-leading Rules:

Unacceptable voice leading:

Voice crossing, Parallel Octaves, Parallel 5ths, Contrary 5ths (see below)
Retrogression (going backward in a progression, such as dominant to predominant)
Improper Doubling (usually double either root or 5th--never double tendency tones)

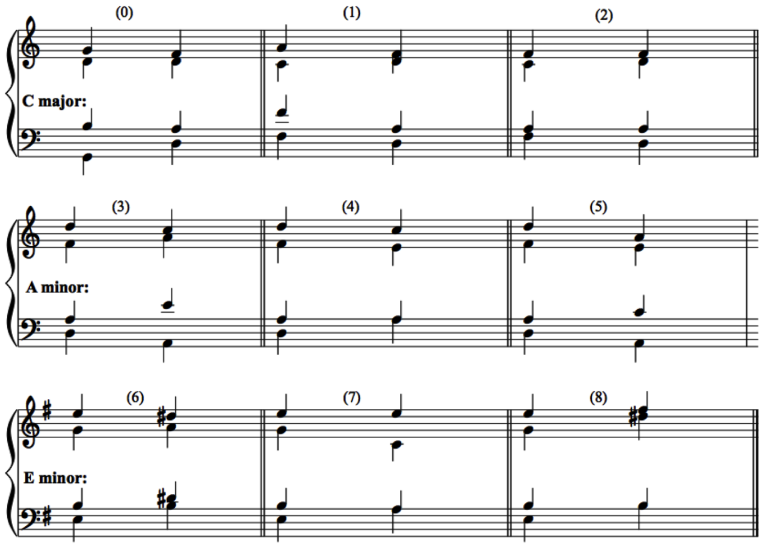
Acceptable voice-leading:

- keep each voice in its proper range
  soprano=middle c' to g" [top space of treble clef]
  alto= g to d'
  tenor=c to g' [3rd ledger line above bass clef]
  bass=G [bottom line of bass clef] to d

- keep common tone(s) in the same voice(s) when possible
- primarily use stepwise motion in all voices
- use large leaps sparingly--a large leap in one direction is usually followed by a stepwise or other small move in the other direction
- avoid parallel motion or similar motion in all voices (use contrary and oblique motion): in 4-part writing if there is no common tone then move upper three voices contrary to the bass.
- No parallel 5ths or parallel octaves (also no "contrary" 5ths or octaves--this is when consecutive 5ths or octaves are created by contrary instead of parallel motion)

- Resolve all "tendency tones" in the same voice--a leading-tone must resolves UP by half-step to the tonic; 7ths of "dominant 7th" and "secondary dominant 7ths must resolve down by a half-step, a chromatically-raised pitch resolves up by half-step while a chromatically-lowered pitch must resolve down by half-step. Never double a tendency tone because this necessitates parallel octaves for both tendency tones to be resolved correctly.
- No augmented intervals when in harmonic minor using scale steps 6 and 7

there are three 3-measure excerpts



Within each of these 3-measure excerpts, two of the measures have a voice-leading error—one does not. Which measure contains the most acceptable voice-leading pair?

Identify the measure that contains the following type of voice-leading error:

- **Voice Crossing** (usually the alto and tenor parts switch into each other's ranges because of too large leaps)
- **Contrary fifths** (two consecutive 5th intervals, but created by contrary not by parallel motion)
- **Retrogression** (a bad [backward] harmonic progression that moves from a dominant to a predominant: V to IV , V to ii, vii to IV, vii to ii)
- **Improper doubling** (don't double a leading tone!!)
- **Parallel octaves** (check for parallel leaps in the same direction, often in the outer voices)

Find these chord types in a score

This score is Variation VII from the third [final] movement of Mozart's *Piano Sonata in D Major* K. 284. This movement is centered in D major, but obviously from the score excerpt below, this variation is not in D major.

So, first, figure out the key you are in (usually safest to look at the final cadence of the section). Hopefully, you can see this variation is in D minor (not F major)

Find these chord types in the score:
In the score, there will be ten circled half-measure segments (labeled "0" through "9") selected from various segments of this variation. Not all of these circled segments will be used for correct answers—there are only seven questions.

Instructions:

Indicate which numbered score segment contains the following items (possible answers are 1-beat segments labeled (0) through (8) in the score:

_____ **Question 1**: Diatonic pivot chord

_____ **Question 2**: Secondary leading-tone 7th chord

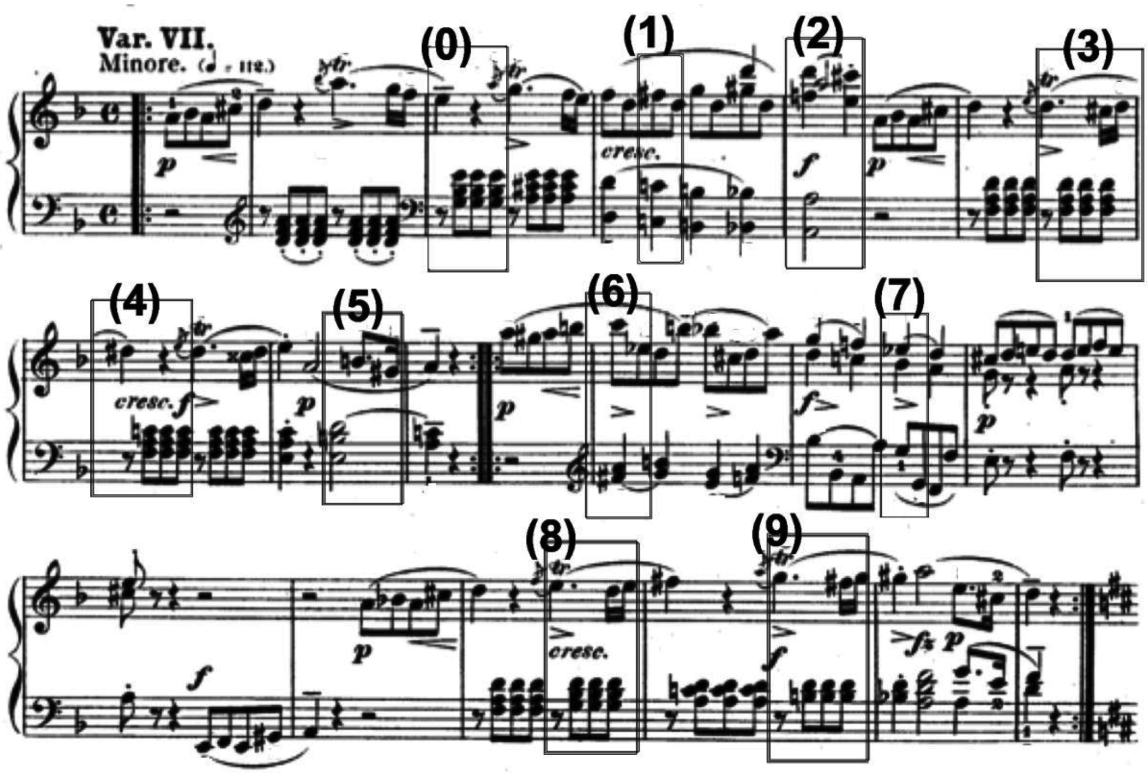
_____ **Question 3**: Non-dominant diatonic 7th chord

_____ **Question 4**: Secondary dominant 7th chord

_____ **Question 5**: Scalar variant chord (altered diatonic chord)

_____ **Question 6**: Dominant 7th chord

_____ **Question 7**: Half cadence



-**Diatonic pivot chord**: (a chord in the current key that also functions in another key that you tonicize or modulate to (for example a G chord can be V in C major and I in G major; in a minor key: D minor can function as a shared diatonic pivot between D minor and A minor [it's both "i of D minor" and "iv of A minor"])

-**Secondary leading-tone 7th chord**: (a "leading-tone chord" is a vii chord—always diminished that leads from vii to I (or i in minor). So, a "secondary leading-tone chord" is vii of some other key that you are tonicizing momentarily)

-**Non-dominant diatonic 7th chord**: (a "diatonic 7th chord" is ANY 7th chord that can be built on one of the diatonic tones that occur normally in a scale/key. A "dominant 7th chord" is that type of 7th chord that is built from these diatonic pitches by building in 3rds on the dominant [V7]. Therefore, a "non-dominant diatonic 7th chord" is a 7th chord built in 3rds starting on any diatonic note BUT the dominant… In Major: ii7 [minor 7chord], iii7 [minor 7 chord], IV7 [major 7 chord], vi7 [minor 7 chord] … In harmonic minor: iio7 [half-diminished 7 chord], III7 [major 7 chord], iv7 [minor 7 chord], VI7 [major 7 chord]

-**Secondary dominant 7th chord**: (V7 of a different key that you are tonicizing momentarily—chords do not need to be in root position, and you could be just looking for a V7 that resolves momentarily to a chromatic chord that isn't in the key you are in, such as "D7 to G" in D minor [which is V7 of "IV of the parallel" in D minor]). G]. **In this case, G major is a "scalar variant" of iv in the key of D minor** (It is major instead of minor, temporarily borrowed from the parallel major key of D—which is the main key of the movement)

-**Scalar variant chord "altered diatonic chord"**: (see above example for scalar variant)

-**Dominant 7th chord**: (V7 of the key you are in)—doesn't have to be in root position—in this case, you are looking for A7 in the key of D minor

-**Half cadence**: (ends on dominant)—remember though, in major the normal diatonic dominant is a major triad; in a minor key the normal dominant is a MINOR chord, so A minor is the normal dominant chord of the key of D minor, so a half cadence in D minor may very well end on A MINOR (not A major)

Recording on YouTube is at:
http://www.youtube.com/watch?v=Ms7dtv20U9Y#t=6m53s

Section 5: Harmonic Progressions (5 questions)

This can be the toughest section on the test in some cases.

For these five questions, you will be given the first and the last chords in a progression, and you need to figure out the missing chord in the middle:

Question 1: I ? vi

The possible answers to choose for the unidentified middle chord are:

-**ii**

-**bVI** (altered chord "flat VI" in a major key , such as Ab in C major)

-**V7/IV** (secondary dominant: in this case, the dominant 7th chord of IV)

-**III** (the normal mediant triad in a minor key—such as Eb in C minor)

-**vii o/VI** (a secondary leading-tone triad—in this case vii of VI, such as vii of an A-flat triad if tonicizing the key of C minor)

-**iii** (the normal median chord in a major key, such as E minor in the key of C major)

There are only 5 questions, so not all of these possible answers are used

Strategy 1: You have to consider "harmonic function"

-**tonic function** (stable chords that a dominant can resolve to)—usually I (or vi in a deceptive cadence)
-**predominant function** (chords that MOVE TO [set up] a dominant)—usually IV, ii
-**dominant function** (chords that resolve to the tonic)—usually V, V7, vii or vii7
So think of these or any altered [substitute] chords that function like them.
Keep in mind that "I 6/4" is really an ornamented DOMINANT chord (that always resolves as a double suspension downward to V)

Strategy 2: The other common chord resolution is counterclockwise around the circle of 5ths

iii → vi → ii→ V → I such as e, a, d, g, c "root motion" around the circle-of 5ths while adding the correct diatonic FUNCTION to each chord thinking in C major

e minor → a minor → d minor → G major [G7] → C
iii vi ii V I

Solution:
1) the pattern ends on vi (which has a tonic function in a deceptive cadence), so the missing chord in the pattern could be a DOMINANT, but that is not one of the possible answers given.

2) use counterclockwise circle-of 5ths resolution, and the chord that resolves that way to a "vi" is a "iii" in a major key (see the circle-of -5ths study sheet)