

MU 009 Test #3 (Final Exam)

Material covered since the last test is in **bold type**.

Rhythm

In simple meters: provide correct “takadimi” syllables

In compound meters: provide correct syllables, which are “ta-ki-da” for the first subdivision, “ta-va-ki-di-da-ma” for the second subdivision.

Given the meter and an unbarred/unbeamed rhythm, re-notate with correct beaming and barlines

Given a notated rhythm, add takadimi syllables

Terms to know: compound meter; compound duple, compound triple, compound quadruple; simple meter; simple duple, simple triple, simple quadruple

Scales

Know these by the interval patterns that define them:

natural minor scale, harmonic minor scale, melodic minor scale

minor pentatonic scale

major scale, major pentatonic scale

Be able to write any major or minor scale (including all minor scale forms) in treble and bass clefs with and without a key signature. Accurate, neat placement and appropriate size of accidentals counts.

Write and recognize all major and minor key signatures. Proper order of accidentals counts.

Write the blues scale beginning on any tonic, with or without a key signature.

Identify each degree of the major, minor, **or blues** scale by:

solfège syllable (including the modified syllables *me*, *le*, and *te* for the lowered forms)

name (tonic, supertonic, mediant, etc.—distinguish betw. subtonic & leading tone for minor keys)

numbers with carets: (î, â, ã, etc.)

Intervals

Be able to identify and construct **all intervals**.

Chords

Be able to recognize and construct major, minor, diminished, **and augmented** triads

Be able to recognize and construct all common seventh chords

Be able to recognize and construct inversions of triads **and seventh chords**, both in lead sheet chord symbols and in figured-bass numerals.

Be able to realize roman numerals for all triads and seventh chords within a key.

Be able to produce roman numeral analysis of diatonic harmonies.

Be able to write a standard 12-bar blues progression in any key, in the grand staff, with close voice leading in the upper voices.

Focus Melodies (memorized)

O My Love or Ah Poor Bird (Either version of the lyrics/rhythm is fine)

Motherless Child

All The Pretty Little Horses

Liza Jane

Ode to Joy: complete tune, including the contrasting middle phrase

These tunes are on the reverse of this page.

Be able to notate these in any key with correct key signature, pitches, accidentals as needed, rhythm, beaming, and solfège syllables.

Tunes for final exam

Oh My Love (Thomas Ravenscroft, 1609) in C minor

d r me me f s f s d d t d s f me r d

O my love! lov'st thou me? then quick-ly come and save him, that dies for thee.

Motherless Child (African-American spiritual) in A minor pentatonic

me s me s me f s f me d me f me f me f s f me d

Sometimes I feel like a moth-er-less child, some-times I feel like a moth-er-less child,

me s me s me f s f me d d me d te s te d

some-times I feel like a moth er-less child, a long_ way from home._____

Liza Jane (African American) in D major pentatonic

I got a gal in Bal-ti-more, lit-tle Li - za Jane, street-car runs right by her door, lit-tle Li - za Jane,

Oh, E - li - za, lit-tle Li - za Jane, Oh, E - li - za, lit-tle Li - za Jane.

All The Pretty Little Horses (traditional American) in G minor

d s s f me f te le s f me r d d d m f s f f me f te

Hush-a-bye, don't you cry, go to sleep-y lit-tle ba-by. When you a-wake, you shall have cake, and

te le s f me r d d te te te d me me me te le s f me r d d

all the pret-ty lit-tle hors - es, Black and bay, dap-pled and gray, coach and six-a lit-tle hors - es.

Ode to Joy (Beethoven), transposed to G major

You also need to be able to write a standard 12-bar blues progression in the grand staff, in any key, with close voice leading in the upper parts.