Musicianship 1

Musicianship I focuses on the mastery of the diatonic triads in a key, with special focus on tonic, subdominant, dominant, and the dominant seventh in both major and minor keys. Activities include partwriting, analysis, and melodic harmonization using all inversions of the chords. Non-chord tones, basic melodic organization (cadence types, phrase hierarchies, and sequence), and figured bass and lead-sheet symbols are also studied. Aural activities are closely matched to the written ones, and include melodic dictation in one and two voices, harmonic dictation, and identification of basic intervals and triads.

I. Sample partwriting. Supply a complete harmonic analysis using Roman numeral function and figured-bass inversion. Complete the alto and tenor voices.

II. Sample analysis. After listening to the example, provide a complete analysis with Roman numeral functions and figured bass inversions. Label the circled non-chord tones, and label all cadences.

III. Sample melodic dictation. You will be given the key and meter signatures, starting note, and length of a given melody. You will be expected to transcribe the melody after hearing it for a maximum of four times.

IV. Sample harmonic dictation. A chorale style example will be played four times. Given the key, meter, and starting notes, you will be expected to notate the outer voices and supply a harmonic analysis.

You will also be expected to identify all simple melodic intervals and the quality and inversion of major and minor triads and the dominant seventh.
Musicianship 2

Musicianship 2 begins with a study of non-dominant sevenths, secondary dominants, modulation to closely related keys, and small sectional forms (binary, rounded binary, and ternary designs). Aural activities such as dictation include these topics as well.

I. Sample part writing. In the first example, analyze and complete the inner voices. If the example modulates, be sure to name the second key and show a pivot chord.

II. Sample analysis. Provide a complete harmonic analysis of the example. If it modulates, your analysis should include a pivot chord. The harmonic analysis will be in the context of a complete piece (about 32 bars). You will also be required to create a formal diagram of the piece showing main sections and key centers.

III. Sample dictation problems. You are given key, meter, and starting pitches. You should be able to complete the notation and analysis in four hearings per example. Aural activities also include the identification of compound intervals and seventh chord quality and inversion.
I. Sample partwriting. Provide a complete harmonic analysis and compose a soprano line in good counterpoint against the bass.

II. Sample spelling and process problems. Create the progressions below in four voices or notate the requested chords in the keys indicated.

III. Sample melodic dictation. In addition to the notation, you may be asked to analyze any modulations that occur.

IV. Sample melodic dictation, two voices. Given the key, meter, and length, notate the two-voice example and supply an analysis of the implied progression (4 hearings).

V. The analysis segment of this test will consist of a complete sonata movement. You will be expected to create formal diagram showing main sections and key centers. You should be able to correctly name and identify all significant parts of the form using standard terminology. For representative examples, see:

Mozart: Piano Sonata in C Major, K. 309; first movement
Haydn: Piano Sonata in B Minor, Hob XVI:32, first movement
Musicianship 4

Musicianship 4 is an analytical survey of music written in the first half of the twentieth century. It focuses on three main stylistic trends as exemplified by one or two leading composers: Impressionism (Debussy, Ravel), Neoclassicism (Bartok, Stravinsky), and Atonality (Schoeberg, Berg, and Webern).

I. Sample harmonic activity. After hearing the three sonorities in your inner ear, they will be played out of order. Using the letter designations, indicate the order in which they are played. OR The sonority will be played with one incorrect pitch; correct the notation to match what is played.

\[ A \quad B \quad C \]

II. Sample melodic dictation. Given the initial notes and meter, notate the example in four hearings.

\[ \begin{align*}
A & = \text{notated melody} \\
B & = \text{notated melody} \\
C & = \text{notated melody} \\
\end{align*} \]

IV. Analysis. For the written portion of the test, you will be given score excerpts. You should discuss the style of each example in detail, focusing on melody, harmony, rhythm, texture, and timbre. The terms below are a starting point: you should be able to define them and see or hear them if they are happening in the music. NOTE: this list is NOT inclusive, and some terms may not be relevant to the music on the exam.

- whole tone scale
- pandiatonicism
- matrix
- changing meter
- syncopation
- free atonality
- serialism
- klangfarbenmelodie
- form symmetry
- octatonic scale
- assymetric meters
- pointillism
- textural inversion
- bitonality
- sprechstimme
- modal scales
- polymeter
- pitch cell