



Inversion Symbols

Section 1 + 2A ↓

- **{none}** → root position triad; tonic in the bass voice.
- **6** → first inversion triad; 3rd in the bass voice.
- **6/4** → second inversion triad; 5th in the bass voice.
- **7** → root position 7th chord; tonic in the bass voice.
- **6/5** → first inversion 7th chord; 3rd in the bass voice.
- **4/3** → second inversion 7th chord; 5th in the bass voice.
- **4/2** → third inversion 7th chord; 7th in the bass voice.
- **b** → lower (by a half step) one of the notes to make the chord
 - With no numeral next to **b**, lower the 3rd of the chord.
- **#** → raise (by a half step) one of the notes to make the chord
 - With no numeral next to **#**, raise the 3rd of the chord.

Roman Numerals

Section 1 + 2A ↓

- **Major Key:** I, ii, iii, IV, V(7), vi, vii^o
 - Major: Maj1, min2, min3, Maj4, Maj5, min6, dim7
- **Natural minor Key:** i, ii^o, III, iv, V(7), VI, VII
 - NMin: min1, dim2, Maj3, min4, Maj5, Maj6, Maj7
- **Harmonic minor Key:** i, ii^o, III+, iv, V, VI, vii^o
 - HMin: min1, dim2, Aug3, min4, Maj5, Maj6, dim7
- **Melodic minor Key:** i, ii, III+, IV, V, vi^o, vii^o
 - MMin: min1, min2, Aug3, Maj4, Maj5, dim6, dim7
- **SATB:** Soprano, Alto, Tenor, Bass
 - S+B are outer; A+T are inner
 - S+A are treble clef; T+B are bass clef
- *Avoid parallel fifths, octaves, and unisons between SATB voices*

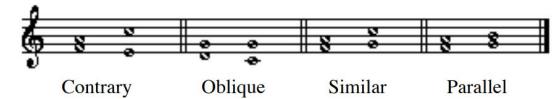
Voice Leading

Section 2A ↓

Proper Voice Leading Guidelines:

- In triads, 5th may be dropped, but never drop 3rd
- In 7th chords, 5th may be dropped, but never 3rd or 7th
- Look for stepwise motion in each voice. Keep it as smooth and simple as possible!
 - No intervals larger than a P8
- Know the range you can write for each voice
 - Be careful when using ledger lines!
- No voice crossings (be careful with A + T !)

Use contrary or oblique motion to the bass more frequently than similar motion. Use parallel motion only when necessary.



Doubling + General Figured Bass Rules

Section 2A ↓

- Never double the leading tone.
 - Leading tones are the 7 of the major keys
 - Resolve leading tones upwards.
- Double the primary tones first {1 + 5}.
- ALWAYS double the 5th of a 6/4 chord.
- AVOID doubling the 3rd in a 6 chord.
- If the figured bass ends in a V - I progression, try your best to make the I chord a perfect authentic cadence.
 - Without breaking voice leading roles,

Sight-Singing Tips

Section 2B ↓

- Use a neutral syllable like "ta" or "da" instead of solfège.
- If you plan to sing scale degree numbers or solfège, make sure to write down EXACTLY what you will sing to avoid mistakes.
- Practice hearing different intervals + singing them back to help remember how the different qualities sound.
- Check the first + last notes of the piece to see if the excerpt is major or minor (if minor: check for natural, melodic, or harmonic)

Overall Exam Tips

ALL Sections ↓

- Copy the FRQ prompts correctly!!
- Make sure note head stems are all facing the right direction for the part you are writing
 - S+T go up + right, A+B go down + left
- You WILL have points taken off, if you accidentally write down the incorrect information into your answer sheet, even if you answer your own information correctly.
- Annotate your prompts as much as you can!
- You WILL make mistakes in part-writing, so make sure to ERASE thoroughly!

EXAM FORMAT: Section 1 = Multiple Choice - 1 Hour 20 Minutes - 75 multiple choice questions; 41-43 questions based on aural examples, 32-34 questions based on musical score analysis.

Section 2A = Written Free Response - 1 Hour 10 Minutes - 7 questions; 2 melodic dictation, 2 harmonic dictation, 1 part writing from figured bass, 1 part writing from Roman numerals, and 1 about harmonization of a melody.

Section 2B = Sight-Singing - 10 Minutes - two diatonic melodies (4-8 bars each); 75 seconds to examine and 30 seconds to record each



have “do” (tonic/1) in the soprano.

- Make sure to check for duple vs. triple 6/8 meter!

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