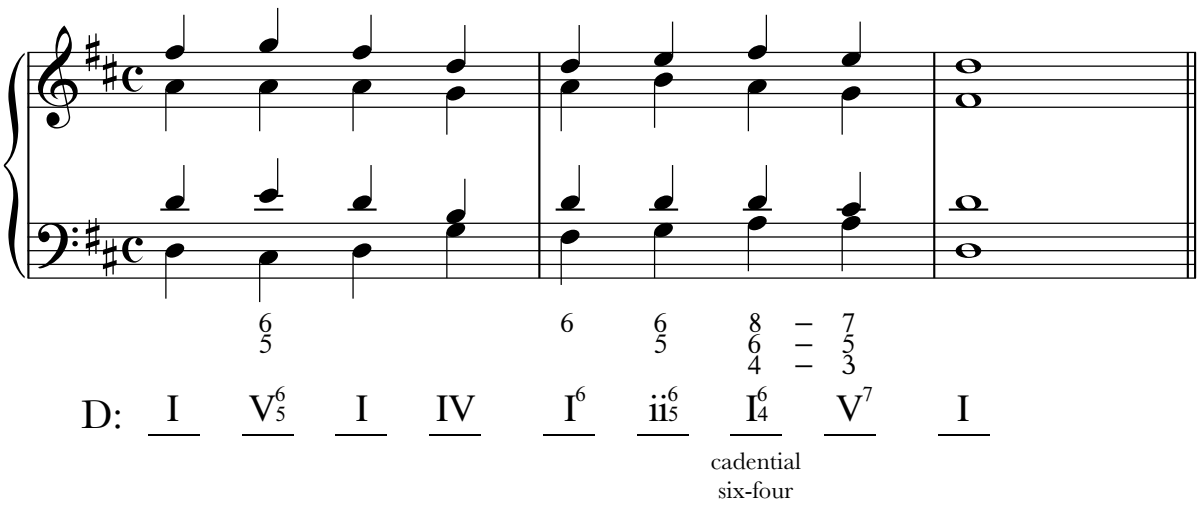
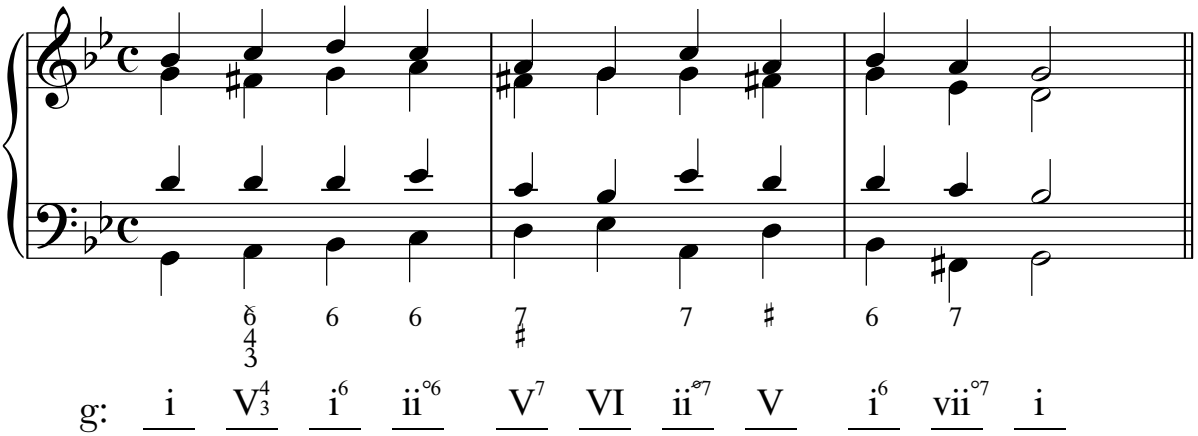
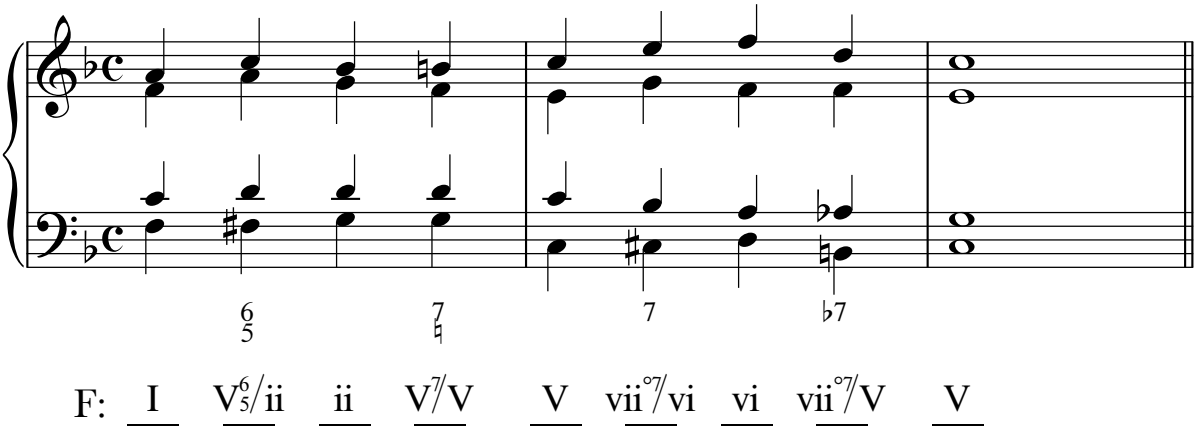
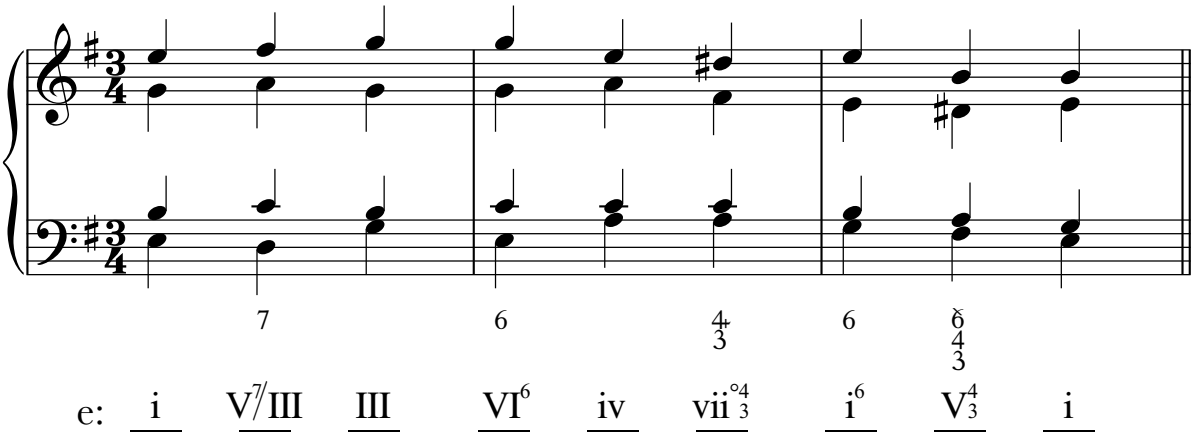
UNF Music Theory Diagnostic Test
Graduate Students
Review

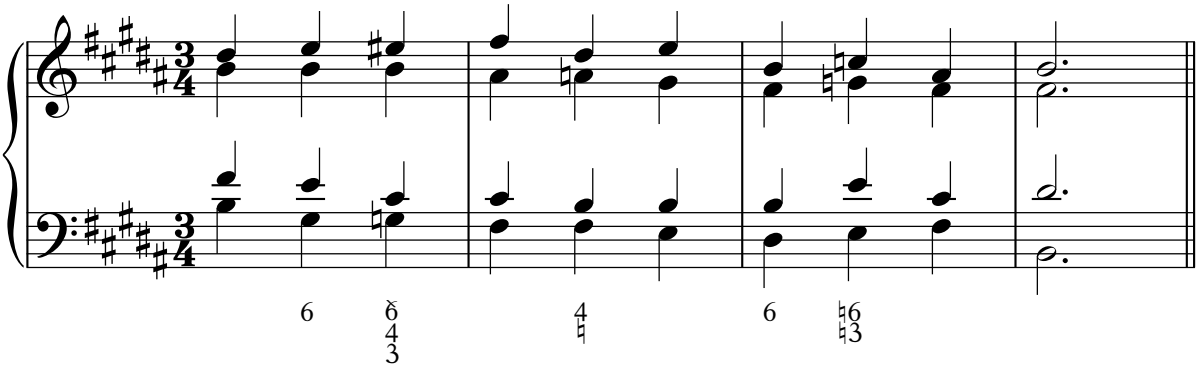
1. Realize the following figured bass lines in four-part chorale style (SATB), and provide roman numerals on the lines below the staff.

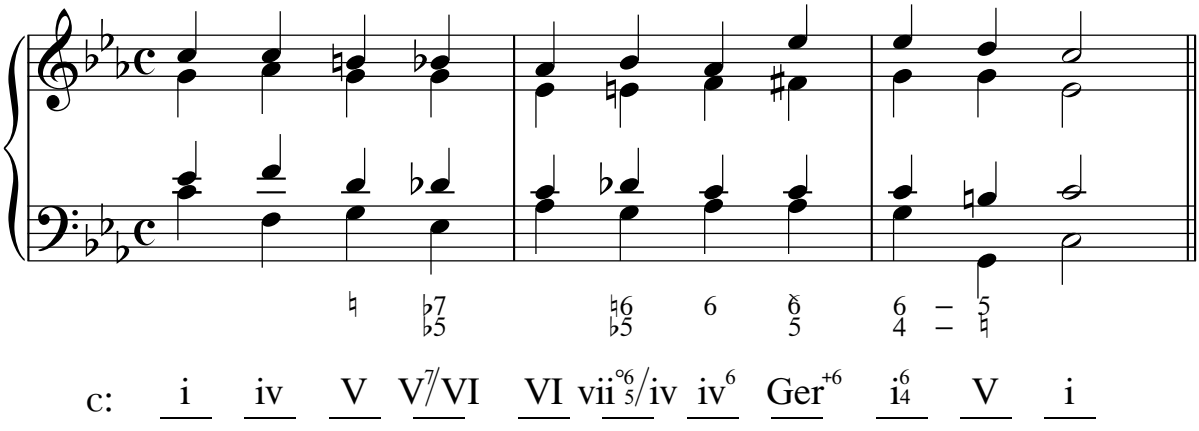






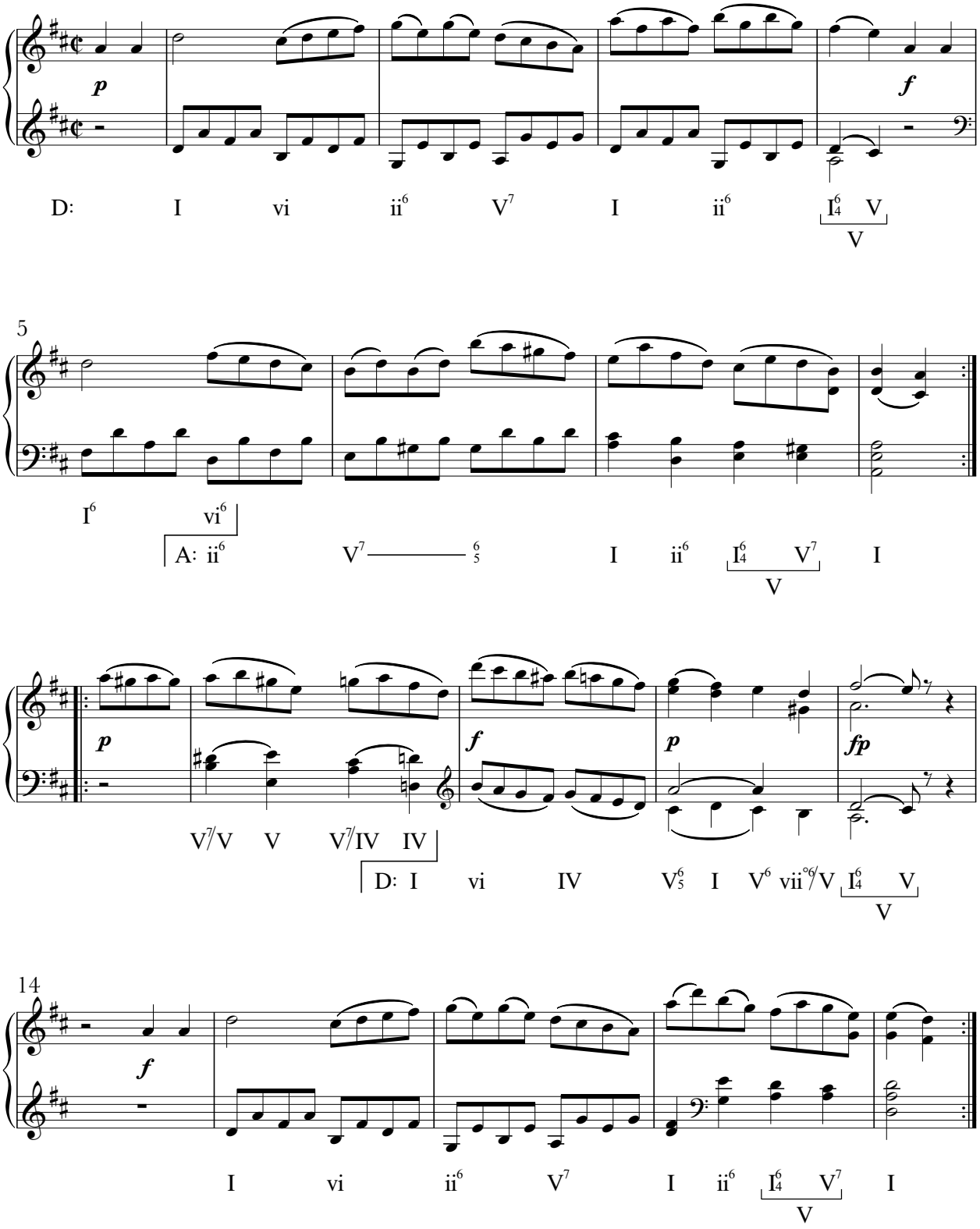

7
6
4
3
6
6
4
3
e: i V7/III III VI6 iv vii°43 i6 V43 i


6
6
4
3
4
6
6
3
B: I IV6 Fr+6 V V43/IV IV I6 ♭II6 V I
Neapolitan
sixth chord

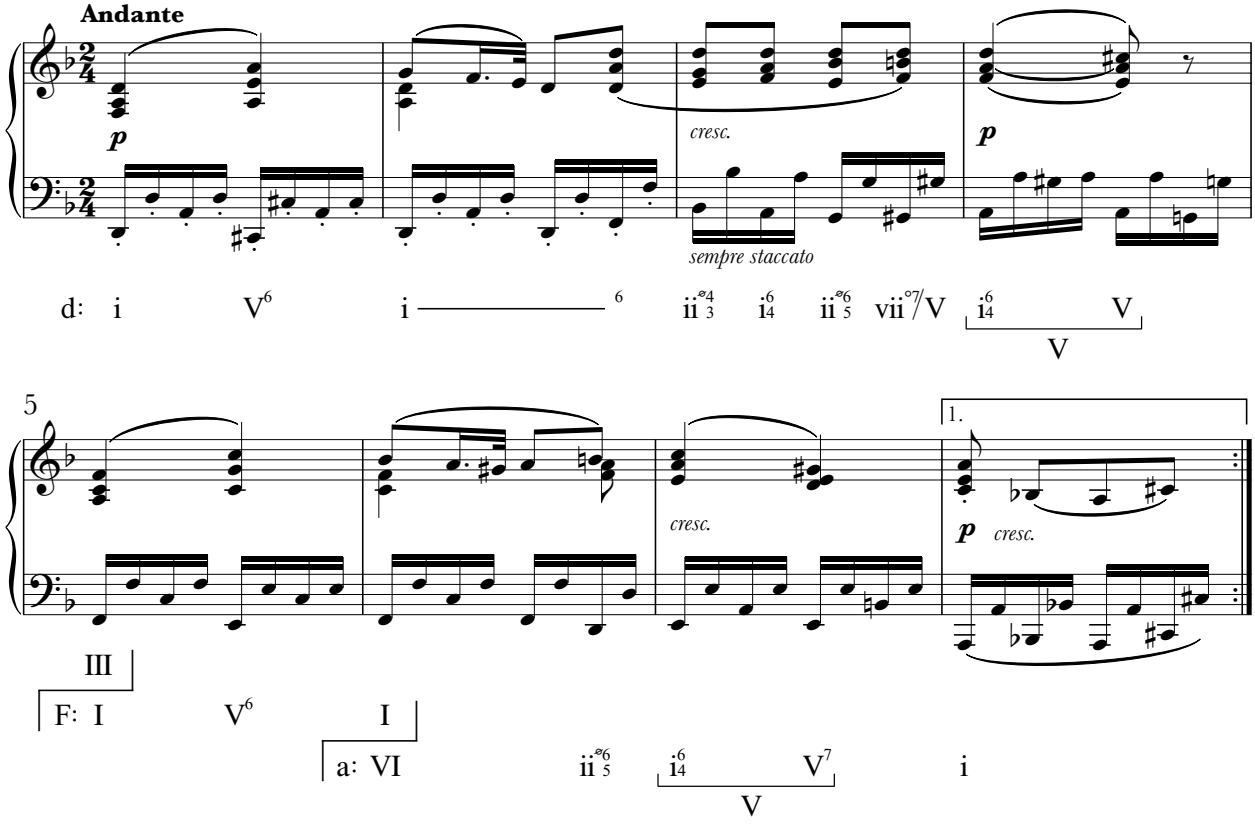

♮
♭7
♭5
♮6
♭5
6
6
5
6 – 5
4 – ♮
c: i iv V V7/VI VI vii°65/iv iv6 Ger+6 i64 V i
cadential
six-four

2. Provide a harmonic analysis of each of the following excerpts.

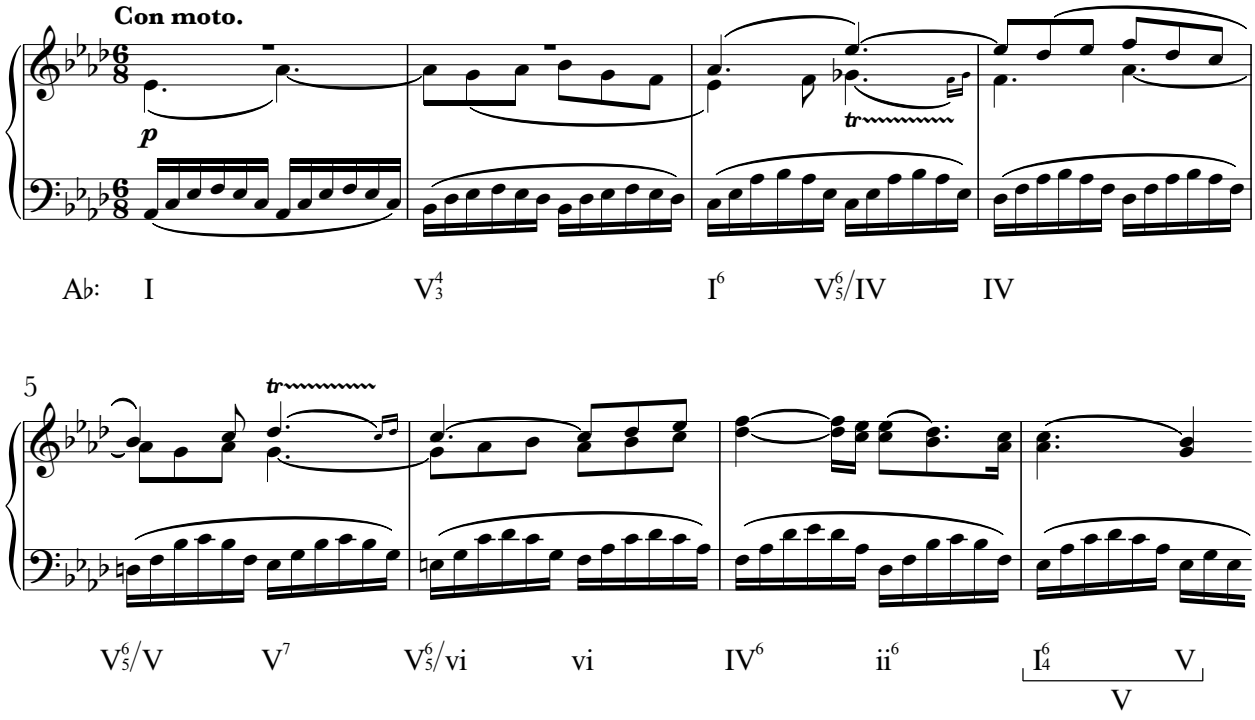
Mozart: Piano Sonata, K. 284, 3rd movement



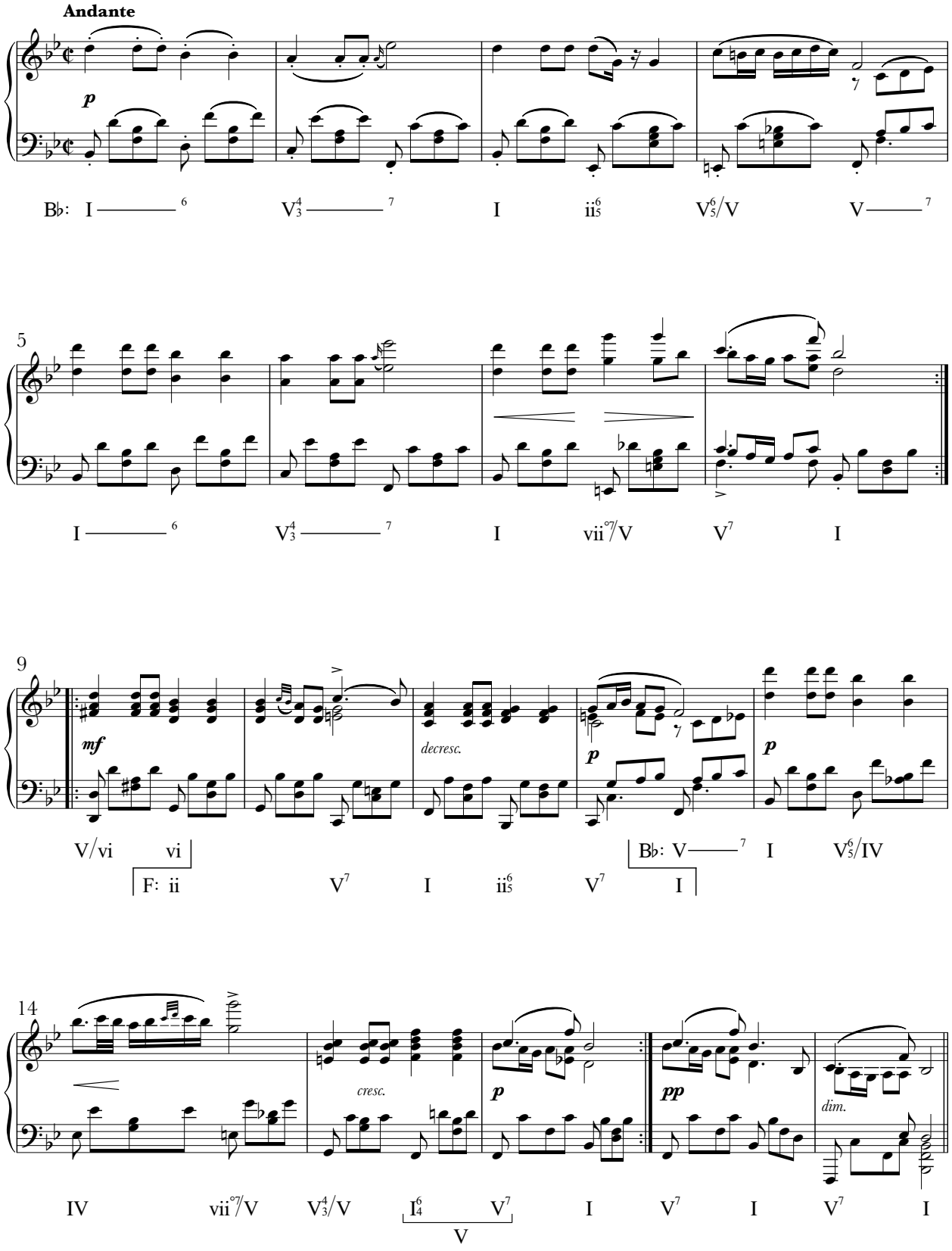
Beethoven: Piano Sonata, op. 28, 2nd movement



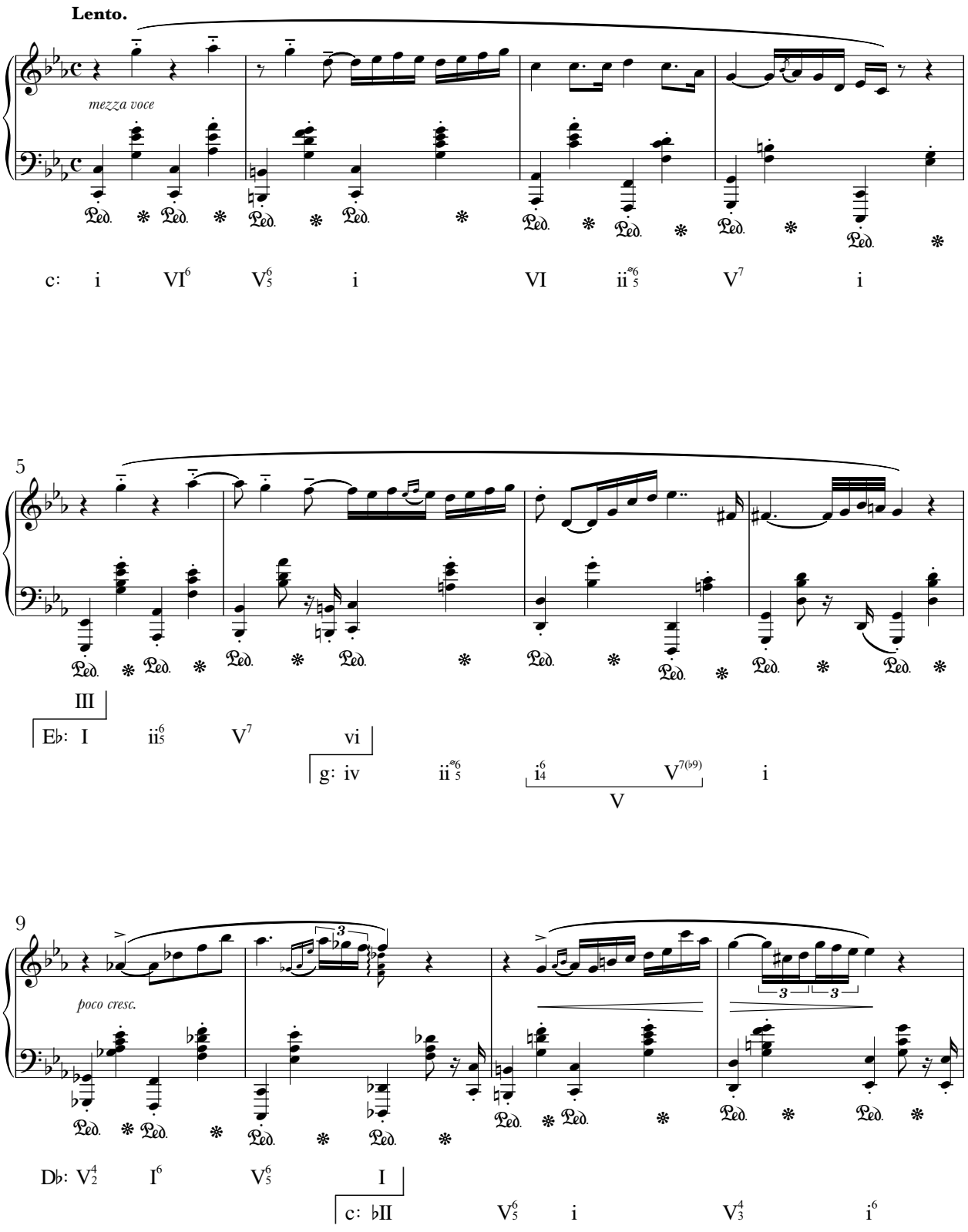
Mendelssohn: Prelude and Fugue, op. 35, no. 4



Schubert: Impromptu, op. 142, no. 3



Chopin: Nocturne, op. 48, no. 1



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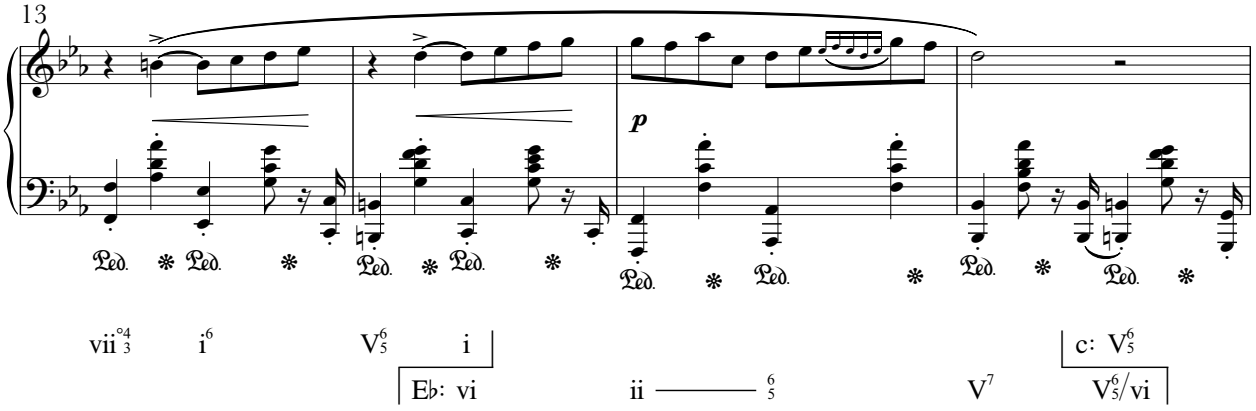
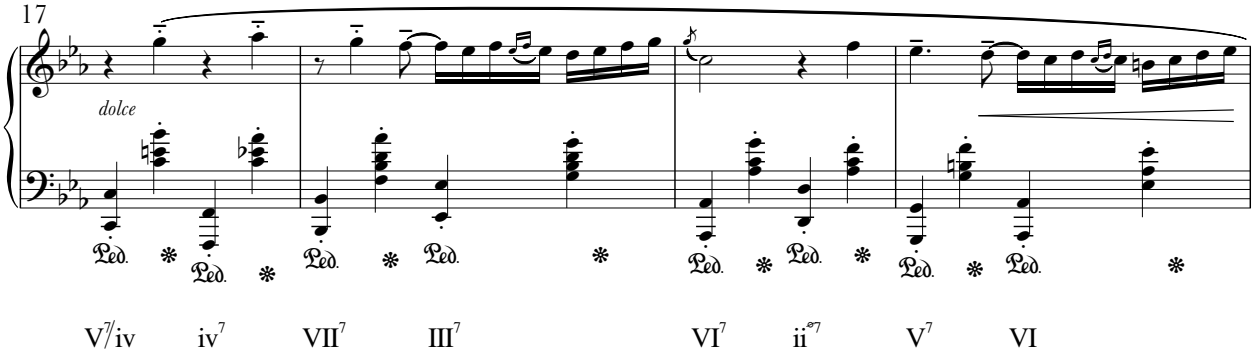
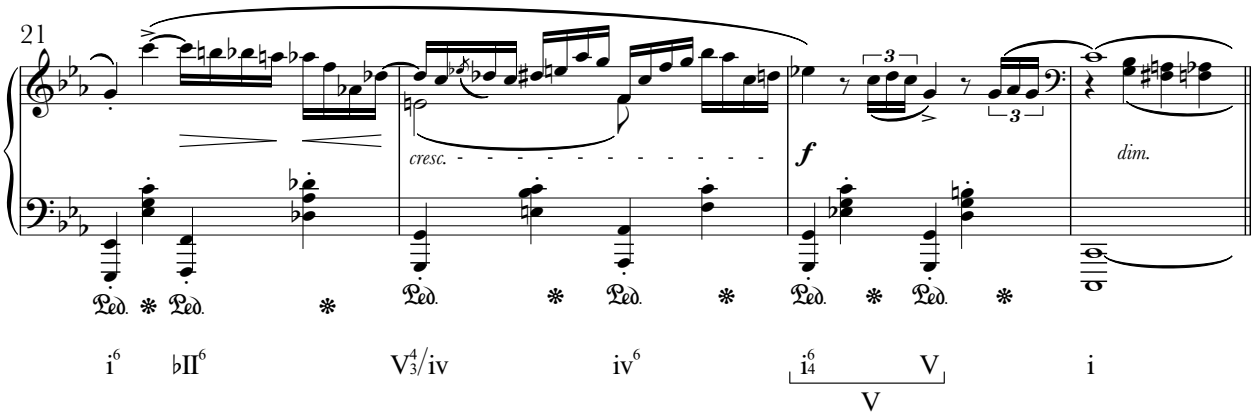
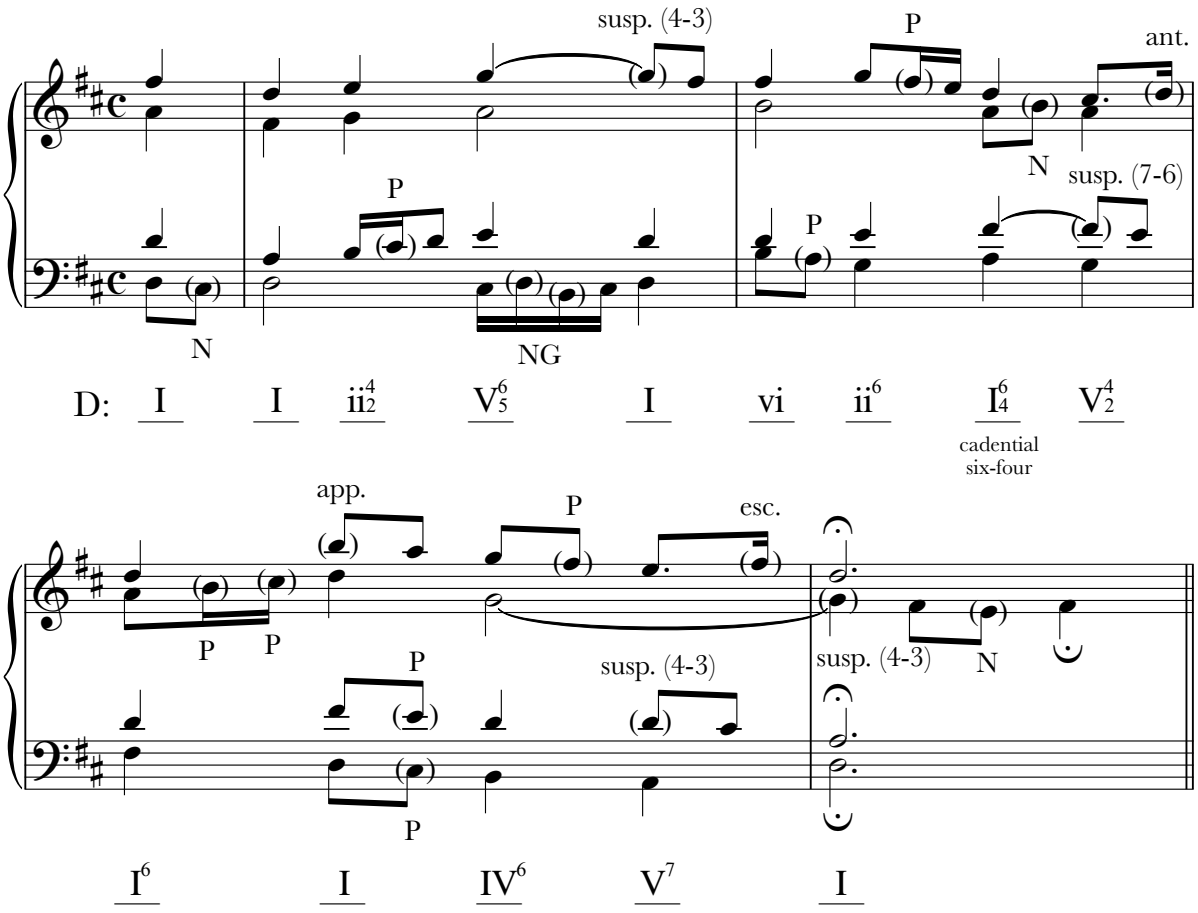

13
p
vii°4/3 i6 V6/5 i
E♭: vi
ii 6/5
V7
c: V6/5
V6/5/vi


17
dolce
V7/iv iv7 VII7 III7 VI7 ii°7 V7 VI


21
cresc.
f
dim.
i6 ♭II6 V4/3/iv iv6 i6/4 V i
V

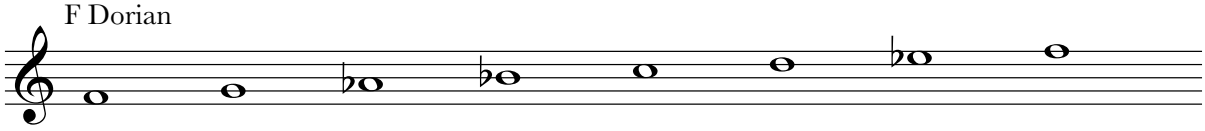
3. Provide a harmonic analysis of the following example, and then identify the type of non-chord tone that is being used for each note in parentheses.



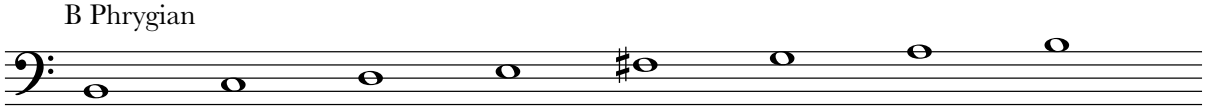
P = passing tone
N = neighbor tone
NG = neighbor group (a.k.a. double neighbor)
app. = appoggiatura
esc. = escape tone
susp. = suspension
ant. = anticipation

4. Write the following scales. Use accidentals rather than a key signature.

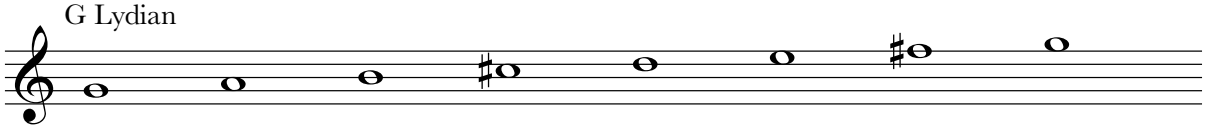
F Dorian



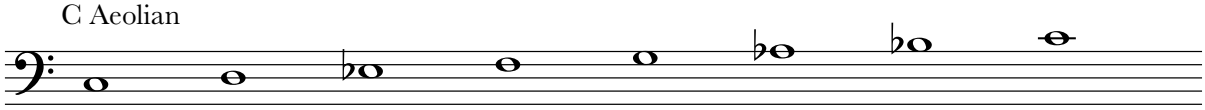
B Phrygian



G Lydian

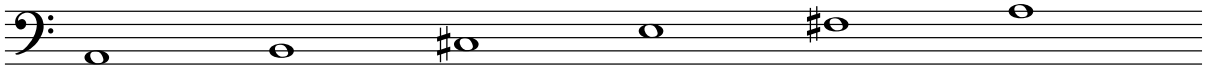


C Aeolian

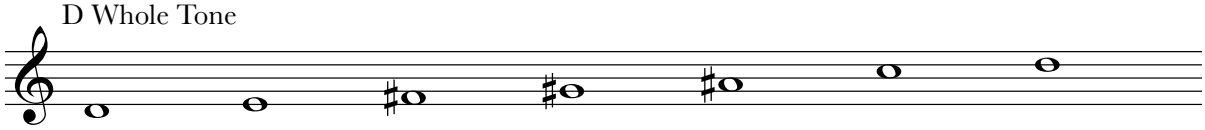
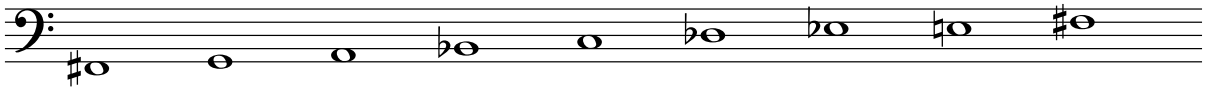


E♭ Mixolydian

A Pentatonic



D Whole Tone



F♯ Octatonic (Half-Whole Diminished)