

The Do/Ti Test Handouts

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Introduction

Students in aural skills courses often find harmonic dictation to be among the most challenging skills to learn and apply. Conventional approaches that involve dictating outer voices and deducing harmonic function from atomistic elements are problematic in several respects. For many students, the dictation process takes so many hearings that the skills acquired are rendered irrelevant to most other listening situations. Further, misidentifying particular elements (such as outer-voice pitches) can lead students to incorrectly deduce harmonic function, and these mistakes further jeopardize their ability to identify proceeding chords. Finally, students who struggle to dictate simple chord progressions are not likely to build the confidence and skills necessary for identifying harmonies in real pieces while listening.

The three “Do/Ti Test” handouts below were developed to enable students to identify harmonic function quickly and accurately. These handouts equip students with a visual representation of a powerful, time-tested strategy for harmonic dictation: the guide-tone method.¹ Building on and extending the guide-tone method, the Do/Ti Test can be applied to diatonic harmonies (see handouts 1 and 2) as well as applied chords, chromatic predominants, sequences, and modulation to closely related keys (handout 3).

The Do/Ti Test starts with a distinction that nearly all students can make: harmonies consonant with Do (“Do chords”) or consonant with Ti (“Ti chords”). By singing either Do or Ti along with each chord in a progression, students create a new musical line, the guide-tone line.² As students sing or audiate Do and Ti, they coordinate the guide-tone line with other harmonic elements such as chord quality and function (T, PD, D) to identify the harmony. Notating outer voices typically comes at the end of the dictation process; by first comprehending harmonic function, students are better able to dictate the outer voices and perceive the relationship between music’s linear and harmonic elements.

¹ The guide-tone method was first described by Jay Rahn and James R. McKay in “The Guide-tone Method: An Approach to Harmonic Dictation,” *Journal of Music Theory Pedagogy* 2 (1988): 101–111.

² The guide-tone line should not be equated with the upper voices in the texture. Rather, the notes of the guide-tone line, Do and Ti, may freely thread through every voice in the texture. The guide-tone line is like a perceptual stance taken by the listener, who listens actively and creatively as a way of understanding and engaging music.

Handouts 1 and 2: The Do/Ti Test and Do/Ti/Te Test

These handouts are designed to help students identify harmonies based on their guide tone, quality, and function (T, PD, D). In the classroom, students begin by learning the Do/Ti Test by singing Do or Ti along with each chord in a piece of music. Students who understand rhythmic notation may dictate on a single-line staff the guide-tone line that they create as they sing along with the music (see Fig. 1).

Figure 1 Guide-tone analysis of Mozart, Piano Sonata in C Major, K. 545, i, mm. 1–4

Once students are comfortable distinguishing between Do and Ti chords in a variety of musical styles, textures, and harmonic rhythms, chord quality and function are introduced as means to identify harmonies. More advanced students may further develop their harmonic perception by listening for and understanding each harmony in its contrapuntal framework. This stage of the learning process involves dictating the bass, studying its contrapuntal relationships with upper voices (especially the soprano), and contextualizing each harmony within harmonic expansions and within the overall phrase.

The rightmost column of the Do/Ti Test and Do/Ti/Te Test handouts provides useful information such as the figured-bass symbols corresponding to each possible bass note and the chords likely to follow particular chords.³ Also provided are the common harmonic expansions in which each chord participates; most of these expansions are labeled according to their bass line, similar to their grouping on “The Phrase Model Handout.”⁴ Some teachers and students may prefer to use the alternate versions of the Do/Ti Test handouts included at the end of this packet; these alternates replace most of the information in the right-hand column with space for student notes.

While the Do/Ti Test handouts are mostly self-explanatory, a few points of clarification may be useful. First, the Do/Ti Test handouts treat the supertonic (ii) as a Do chord. When the supertonic is used in root position, Do feels foreign to the harmony, and listeners may feel a pull

³ Infrequently used chord inversions are put in gray font. Some possibilities (vi^4_3 and iii^4_3) are used so rarely that they have been left off the handouts entirely.

⁴ Daniel B. Stevens, “The Phrase Model Handout,” a pedagogical resource found at *Music Theory Pedagogy Online*.

to sing Re as a new guide tone.⁵ However, I recommend that students persist singing Do through the supertonic for several reasons: (1) limiting the primary guide tones to Do and Ti ensures that the first stage of the technique remains easy to use and remember; (2) although Do is not contained in the root position supertonic triad, it is part of the supertonic seventh (ii⁷) and is acoustically present in inverted forms of the supertonic; (3) as the seventh of the supertonic, the guide tone Do is characterized by a need to resolve down, providing another clue to harmonic function; and (4) persisting on Do allows for a more direct resolution to the guide tone Ti, part of the common dominant resolution. Also, teachers may wish to point out that to some students inverted forms of the minor supertonic triad or seventh chord may sound major, like an unstable subdominant added-sixth chord.

Two secondary tests are available to listeners who struggle to distinguish between Do chords (I, IV, vi, and ii) and between dominant-functioning Ti chords (V and vii^o). In the Do+Mi test, students quickly sing a Mi above the guide tone Do and compare this figuration to the notes in the harmony.⁶ If the chord in question contains both Do and Mi, it is most likely a tonic (I) or submediant (vi). If not, the chord is either subdominant (IV) or supertonic (ii). Similarly, students who have mastered applying the Do/Ti Test may also learn to focus on secondary guide tones around Sol, which are useful for distinguishing between V, V⁷, vii^o, and vii^{o7}. Dominant-functioning diatonic chords lacking Sol must be vii^o or vii^{o7}. Leading-tone chords that contain Le are vii^{o7} and those that only contain Fa are vii^o. Teachers can help students develop the ability to hear both primary and secondary guide-tone lines by dividing the classroom between singing the Do–Ti line and the Sol–Fa–Le line while listening to music examples.

Apart from the obvious changes in chord qualities, the only substantial difference between the Do/Ti Test and Do/Ti/Te Test handouts are the addition of Te chords in the minor mode. Complicating the perception of these chords is the natural tendency to hear the subtonic (VII) and mediant (III) as dominant (V) and tonic (I) in the relative major. While the Do/Ti/Te Test handout indicates these shifts in tonal center, this is an area that requires special attention from instructors.

Students who employ the Do/Ti Test tend to report that their thought process becomes more organized and efficient. Rather than bounce between questionable judgments about individual pitches, harmonic syntax, and chord construction before settling on a best guess, students who employ the Do/Ti Test start with an initial distinction that they can often make correctly and confidently. The thought process is efficient because the forks in the Do/Ti Test handouts quickly reduce the harmonic possibilities, enabling students to identify harmonies almost immediately after perceiving the guide tone. And most importantly, the speed and accuracy students can build using the guide-tone method allows them to develop meaningful analytical insights into real pieces by ear.

⁵ Rahn and McKay suggest using Re as a guide tone for the supertonic in “The Guide-tone Method,” 109.

⁶ I develop the use of guide-tone figurations more extensively in the “Extending the Do/Ti Test Handout,” contained in this document.

Handout 3: Extending the Do/Ti Test: Secondary Chords, Chromatic Predominants, Sequences, and Modulation to Closely Related Keys

Two listening techniques underlie the extensions of the Do/Ti test: guide-tone profile patterns and guide-tone figurations.

Guide-tone Profile Patterns

The first way of extending the Do/Ti Test is to memorize the patterns that emerge in the guide-tone profiles of typical progressions. The handout provides such patterns for identifying secondary dominant, sequence types, and modulation. Students who excel at recognizing guide-tone patterns and recalling associated secondary chords and resolutions find guide-tone profiles most helpful in identifying secondary dominants. However, given the reductive tendency of this approach (by which one element is used to figure out the whole), I generally recommend that students use the second method, guide-tone figurations, to identify secondary chords.

Guide-tone patterns are particularly useful for recognizing and identifying diatonic sequences, including those with chromatic alterations. Given the forward momentum, melodic figurations, linear patterns, and unpredictable appearance that characterize sequences in real pieces of music (as opposed to examples crafted specifically for dictation exercises), students frequently lose track of harmony when sequences occur. By persisting in singing guide tones, students are better able to maintain their sense of tonal center, and can begin to recognize the distinctive guide-tone profile patterns that distinguish descending 5th and descending 3rd sequences. For many students, recognizing the guide-tone patterns of sequences enables them to hear and recognize the harmonies that unfold in these linear progressions. Because the guide-tone patterns remain identical or nearly identical for diatonic sequences with inverted chords or chromatic alterations, students who first use guide-tone profiles to recognize the sequence type are better able to identify the specific linear patterns, inversions, and applied chord substitutions.

A different type of guide-tone pattern can be used to identify the modulation of short phrases that end in an authentic cadence in a closely related key. In this technique, listeners persist in singing or audiating one of the original guide tones (Do, Ti, or Te) through the final cadential tonic in the new key and coordinate this guide tone with the new key's mode to identify the key of the modulation (see the chart on the handout). Because this technique also has the potential to be used reductively, it is helpful for teachers to encourage students to truly understand what they are hearing. For instance, in a modulation from major tonic to dominant, students should try to make the connection that the guide-tone Ti sung at the cadence has become Mi of the new key, and the chordal third of the new tonic.

Guide-tone Figurations

Guide-tone figurations are notes that listeners freely sing above or below the guide-tone line as a means of identifying harmonies and modulations. Ideally, guide-tone figurations should touch quickly upon the most distinctive notes of the chromatic chords. By learning to quickly match the appropriate guide-tone figuration with sound of the chord being heard, listeners can gain a skill that is adaptable to music of various styles. Using guide-tone figurations is effective because it encourages students to listen actively while holding in mind a collection of guide-tone patterns that they understand conceptually and can fluently sing while listening. Identifying

harmonies by ear is simply a matter of matching the music that is heard with patterns that are already in the mind. In my experience, students who learn guide-tone figurations like Do–La–Fi (used to identify V/V and vii^o/V) find themselves effortlessly, accurately, and spontaneously identifying the corresponding harmonies while listening to real pieces.

Guide-tone figurations can also be applied to hearing chromatic predominants and modulations to close or distant keys. When modulations to new tonal centers occur, the listener must transition from the old guide tones to the new. This transition, which I call a guide-tone modulation, can have one or two steps. When the modulation occurs, listeners reassign new solfege to the old guide tone or to a note in a guide-tone figuration. For example, in sonata transitions, listeners may find themselves singing Do–La–Fi and reassign (the pitch) Fi's syllable as Ti, anticipating the modulation to the dominant. In this case, the guide-tone modulation has only one step, since the guide-tone modulation established one of the guide tones (Ti) of the new tonal center. Sometimes, a two-step guide-tone modulation is necessary, such as in the modulation from the tonic to the submediant. In this modulation, it may become apparent to the listener that Do has become Me of the submediant. After reassigning Me to the pitch that was formerly tonic, a second step is required to get to a guide-tone (Do, Ti, or Te) of the submediant. For instance, the listener may choose to sing "Me–Re–Do," or some other connecting figuration that fits the musical context.

However strictly or loosely guide-tone figurations are applied, creating music as a means of understanding and following large-scale harmonic design is an effective, creative, enjoyable, and rewarding skill for listeners to acquire. As students develop a repertoire of guide-tone modulations through careful listening to different composers and musical styles, they gain a listening technique applicable far beyond the examples studied in aural skills class, a technique that allows them to better perceive, understand, and analyze by ear the music they study, teach, practice, and perform.

Stage 1:⁽¹⁾

Does the chord “fit” with Do or Ti? *Sing or audiate Do or Ti with each chord as you listen and dictate the Do-Ti line.*

Stage 2a:

If Do: What is the chord’s function? Does the chord contain Mi?
If Ti: What is the chord’s quality?

Sing the Do+Mi test to help distinguish between T and PD. If Do+Mi match, the chord probably has a tonic function (I or vi).

Stage 2b:

What is the chord’s quality?
Does the chord contain Re?
Does the chord contain Sol?

Stage 3:

What note/chord member is in the bass? Commonly used bass notes are given in solfege; chordal sevenths are placed in parentheses.

Stage 4:

Is the chord a triad or seventh chord? What are the figures? What chord will most likely come next (see → below)? Is the chord part of a tonic or non-tonic expansion? See the Phrase Model Handout, referenced in note (3) below.

The Do/Ti Test

(major-mode version)

Do
Ti

Tonic

Predominant

Major

Minor

Major

Minor*

Major

Diminished
Minor

Use secondary guide tones around Sol to distinguish dominant-functioning chords:
Sol = V
Sol+Fa = V⁷
Fa (no Sol) = vii^o
Le (no Sol) = vii^{o7}

I

Do, Mi, Sol, (Ti!)

Do + Ti = I⁷

vi

La, Do, (Sol)

IV

Fa, La, Do, (Mi)

ii

Re, Fa, La, (Do)

*When inverted, ii(7) may sound major.

V

Sol, Ti, Re, (Fa)

vii^o

Ti, Re, Fa, (Le)

iii

Mi, Sol, (Re)

Figures: Likely next: Exp. Types:⁽³⁾

Do = (7) I⁷ → IV
Mi = 6/(5) I⁶ → IV
Sol = 6/4/(3) I⁴ → V, IV⁽⁶⁾
Ti = 6/4/2 I² → IV⁶
gray=used infrequently

Fa-Sol-La:
IV-I⁶-IV⁶
Cadential:⁽²⁾
V⁶-V³

La = (7) vi → ii
Do = 6/(5) vi⁶ → ii⁶
Sol = 6/4/2 vi⁴ → ii⁶

Do-La-Mi:
I-vi-I⁶
Subdom. Arp.:
I-vi-IV

Fa = (7) IV⁷ → V⁶
La = 6/(5) IV⁶ → I
Do = 6/4/(3) IV⁴ → I
Mi = 6/4/2 IV² → ii⁷

Do-Fa-Do/Mi:
I-IV-I/I⁶
Do-La-Mi:
I-IV⁶-I⁶
Pedal bass:
I-IV⁴-I

Re = (7) ii → V
Fa = 6/(5) ii⁶ → V
La = 6/4/(3) ii⁴ → V⁶
Do = 6/4/2 ii² → V⁶

Pedal+Neigh. bass hybrid:
I-ii⁴-V⁶-I

Sol = (7) V⁷ → I
Ti = 6/(5) V⁶ → I
Re = 6/4/(3) V⁴ → I⁽⁶⁾
Fa = 6/4/2 V² → I⁶

Do-Sol-Do/Mi:
I-V-I/I⁶
Do-Ti-Do:
I-V⁶-I
Do-Re-Do/Mi:
I-V⁶ or V⁴-I/I⁶
Do-Fa-Mi:
I-V²-I

Ti = (7) vii^{o7} → I
Re = 6/(5) vii^{o6} → I⁽⁶⁾
Fa = 6/4/(3) vii^{o4} → I⁶, V⁴
Le = 6/4/2 vii^{o2} → V⁷

Do-Re-Mi:
I-vii^{o6}-I⁶
Do-Fa-Mi:
I-vii^{o4}-I⁶

Mi = (7) iii → vi, IV
Sol = 6/(5) iii⁶ → vi, IV
Re = 6/4/2

NOTES:

- (1) Though this listening technique is presented in stages, students should learn to think through the stages simultaneously.
- (2) When used to embellish the cadential dominant, the I⁴ is sometimes labeled a V⁴ or a Cad⁴.
- (3) The Phrase Model Handout is a free resource hosted on the website *Music Theory Pedagogy Online* (<http://www.MTPedOnline.com>).

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Stage 1:⁽¹⁾
Does the chord “fit” with Do or Ti? *Sing or audiate Do or Ti with each chord as you listen and dictate the Do-Ti line.*

Stage 2a:
If Do: What is the chord’s function? Does the chord contain Me? *If Ti or Te:* What is the chord’s quality? Is Te the root, 3rd, or 5th?

Stage 2b:
What is the chord’s quality? Does the chord contain Re? Does the chord contain Sol?

Stage 3:
What note/chord member is in the bass? Commonly used bass notes are given in solfege; chordal sevenths are placed in parentheses.

Stage 4:
Is the chord a triad or seventh chord? What are the figures? What chord will most likely come next (see → below)? Is the chord part of a tonic or non-tonic expansion? See the Phrase Model Handout, referenced in note (3) below.

The Do/Ti/Te Test (minor-mode version)

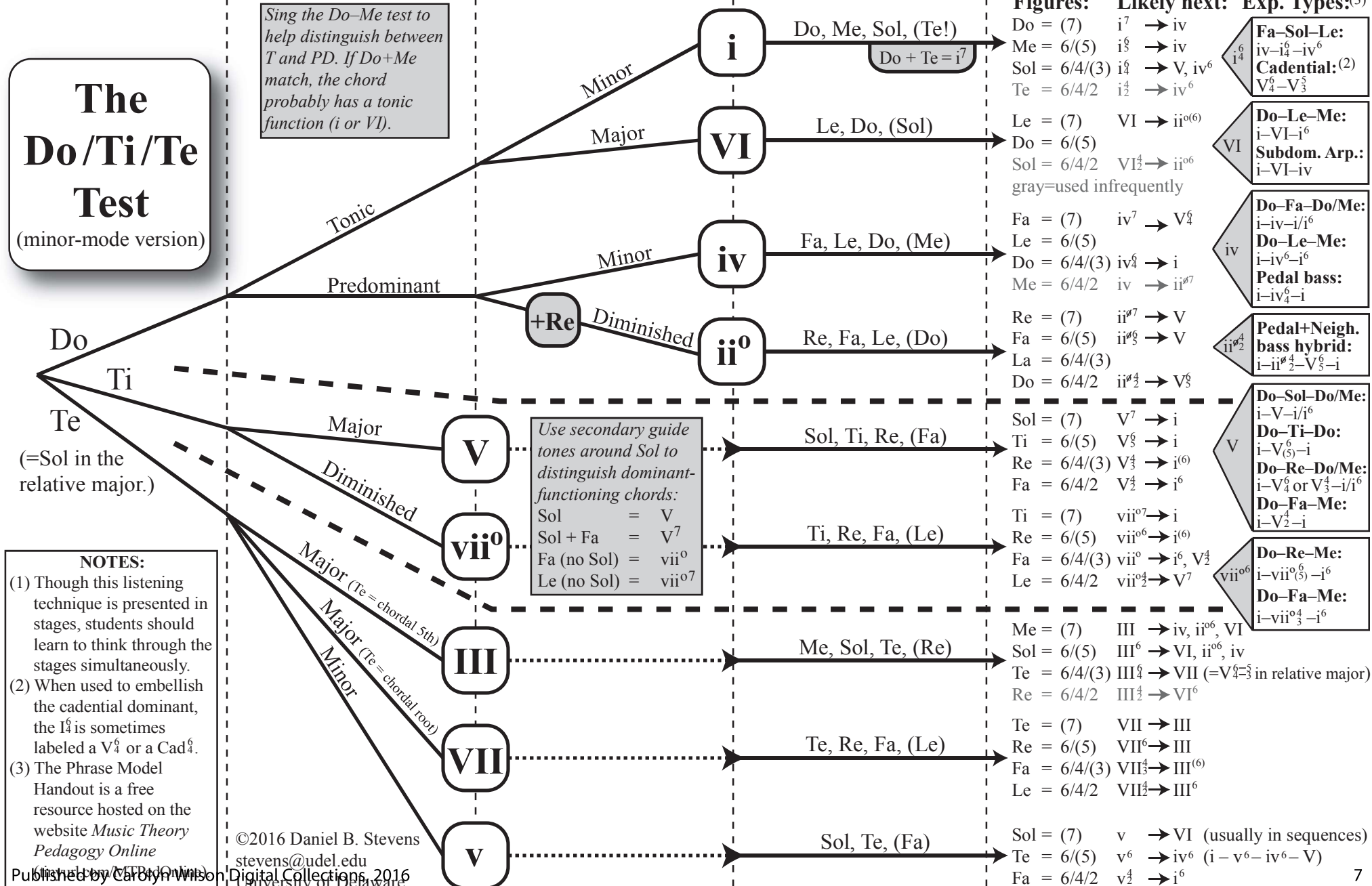
Sing the Do–Me test to help distinguish between T and PD. If Do+Me match, the chord probably has a tonic function (i or VI).

Do
Ti
Te
(=Sol in the relative major.)

NOTES:
(1) Though this listening technique is presented in stages, students should learn to think through the stages simultaneously.
(2) When used to embellish the cadential dominant, the I[♯] is sometimes labeled a V[♯] or a Cad[♯].
(3) The Phrase Model Handout is a free resource hosted on the website *Music Theory Pedagogy Online* (hosted by Carolyn Wilson).

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Use secondary guide tones around Sol to distinguish dominant-functioning chords:
Sol = V
Sol + Fa = V⁷
Fa (no Sol) = vii⁰
Le (no Sol) = vii⁰⁷



Extending the Do/Ti Test:

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Secondary Chords, Chromatic Predominants, Sequences, and Modulation to Closely Related Keys

Secondary Dominant-Functioning (V and vii°) Chords

There are two ways to use the Do/Ti Test to identify secondary dominant-functioning chords. Both ways presume that listeners (1) can tell which chords are chromatic, dominant-functioning, and contain an applied leading tone and (2) can distinguish between dominant and fully-diminished seventh qualities. Listeners who struggle with these prerequisite skills should master recognizing chromatic (and diatonic) harmonies and seventh-chord qualities before applying these two techniques.

Dominant and fully-diminished seventh chords are always dominant-functioning. Without applying the techniques below, listeners can often identify secondary chords in relation to the diatonic harmonies to which they resolve. However, this approach treats each chord as a vertical entity, and thus does not integrate well with the linear focus of the guide-tone method. Alternatively, listeners may identify secondary dominants by discerning the applied (and often chromatic) leading tone and resolution to find the diatonic chord being tonicized. This approach, which temporarily disrupts the listener's sense of tonic, also does not fit well with the guide-tone method. Thus, it is useful to study the guide-tone profile of each secondary dominant and its normal chord of resolution, so that identifying secondary dominants can be accomplished without losing track of tonic or guide tones.

Both techniques below illustrate the core principle of the guide-tone method: that understanding music while listening involves matching the music that is heard with patterns that are already in the mind. Thus, the guide-tone profiles and figurations offered below should be memorized so that they can be sung or audiated along with chord progressions. By matching the profiles and/or figurations to various secondary dominants, listeners can readily identify their function.

#1 - Secondary Chord and Resolution Guide-Tone Profiles

A guide-tone profile is the melodic sequence of guide tones that fits a collection of chords. The guide-tone profiles for secondary-dominant chords and their normal chords of resolution are unique within both the major and minor modes. Between the modes, the V/III, V/IV, and V/V chords share similar guide-tone profiles (see the bold black arrows). Recognizing these guide-tone profiles makes it easy to identify the secondary dominant and the diatonic harmony being tonicized. The guide-tone profiles are given in the bubbles above each example; below some bubbles are additional reference pitches that can be used to clarify and confirm the secondary chord.

Secondary Dominants in the Major Mode:

GT Profiles: (Di Re) (Ti Ti) (Do Do) (Do Ti) (Ti Do)

Additional GTs: (Te → La)

C: $\overset{7}{V}$ ii $\overset{7}{V}$ iii $\overset{7}{V}$ IV $\overset{7}{V}$ V $\overset{7}{V}$ vi

Secondary Dominants in the Minor Mode:

GT Profiles: (Do Te) (Te Te) (Do Do) (Do Ti) (Ra Do)

Additional GTs: (Te → Le) (Te → Do)

a: $\overset{7}{V}$ VII $\overset{7}{V}$ III $\overset{7}{V}$ iv $\overset{7}{V}$ V $\overset{7}{V}$ VI

Secondary Leading-Tone Seventh Chords:

Guide-tone profiles involving the resolution of secondary leading-tone (LT) seventh chords are not unique: there are six fully-diminished seventh chords (the diatonic and five secondary LT sevenths), but only three enharmonically unique chords. Usually, secondary LT seventh chords that are consonant with Ti are the diatonic vii°⁷, those consonant with Do are vii°⁷/V, and those consonant with Re are vii°⁷/IV. The diatonic chord of resolution of every secondary LT seventh chord.

Extending the Do/Ti Test:

Secondary Chords, Chromatic Predominants, Sequences, and Modulation to Closely Related Keys

Secondary Dominant-Functioning (V and vii°) Chords, cont.

#2 - Secondary Chord Guide-Tone Figurations

Guide-tone figurations are simple musical patterns that listeners add to the Do–Ti line in order to identify chromatic harmonies. By matching these figurations to the harmonies they fit, listeners may easily come to recognize various secondary dominant-functioning chords. These figurations are like musical doodles: they can be as simple or elaborate as listeners wish. The figurations given below are suggestions to help listeners get started; not every secondary dominant-functioning chord is covered.

Each figuration begins on either Do or Ti, and each finds a path back to one guide tone or the other at its end. Some figurations involve only one or two notes, while others involve quick arpeggiations through distinctive notes and intervals. In some cases, the guide-tone figuration may be coordinated with chord quality in order to discern the harmony's function (e.g. V/V and vii°/V).

opt. opt. opt.

7 V IV (7) V (7) vii° V V (or vii°) yi V (or vii°) ii or: III#

Example GT analysis of Chopin's Nocturne in E^b Major, Op. 9, no. 2, mm. 1–4 (simplified)

E^b: I vii° I V ii V V vi vii° V⁴ - 3 I

pedal bass expansion

(P)

Chromatic Predominants

Chromatic predominants can also be identified using guide tones and GT figurations. Every predominant harmony contains Do except the Neapolitan, identifiable by its guide tone Ra, which resolves to Ti (sometimes through Do). Augmented-sixth chord types (It, Fr, and Gr) can be distinguished using the GT figurations below. The chromatically altered chords V/V and vii°/V are covered above.

bII⁶ (V⁶) V³ (7)
and/or: vii°⁷

It⁺⁶ Fr⁺⁶ Gr⁺⁶

Harmonic Sequences

Harmonic sequences are identifiable by their unique GT profiles. The two most common sequences are provided. In variations of these sequences involving inversions and seventh chords, the GT patterns remain the same. Secondary chord substitutions may alter the GT profile, though the sequences should remain identifiable. GT's (Do and Ti) are given above the Roman numerals.

Desc. 5th (↓ 5):

D D T T D D T D
etc.
I IV vii° iii vi ii V I

Desc. 3rd (↓ 4 ↑ 2):

D T D T D D
I V vi iii IV I

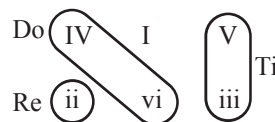
Modulation to Closely Related Keys

There are two ways the Do/Ti Test can be used to identify modulations to closely related keys:

(1) Apply GT figurations for secondary dominant-functioning harmonies as above, and if a modulation is perceived, assign Ti to the applied leading tone and reassign all solfege syllables accordingly. This method works well when listening to real pieces, especially when modulations are expected (e.g. sonata transitions and developments).

(2) For phrase-length modulating harmonic dictations, sustain the original GTs (Do, Ti, Te, or Re) to the authentic cadence in the new key. Use the GT and mode that match the new tonic to figure out the modulation using the diagrams to the right. (If the phrase ends with a HC, be sure to use the tonic chord!)

Modulation from Major



Do + Major = IV

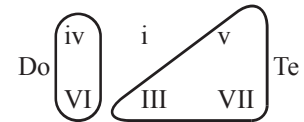
Do + Minor = vi

Ti + Major = V

Ti + Minor = iii

Re + Minor = ii

Modulation from Minor



Do + Minor = iv

Do + Major = VI

Te + Minor = v

Te + Major = III (if Te=Sol)

Te + Major = VII (if Te=Do)

Stage 1:⁽¹⁾

Does the chord “fit” with Do or Ti? *Sing or audiate Do or Ti with each chord as you listen and dictate the Do-Ti line.*

Stage 2a:

If Do: What is the chord’s function? Does the chord contain Mi?
If Ti: What is the chord’s quality?

Sing the Do+Mi test to help distinguish between T and PD. If Do+Mi match, the chord probably has a tonic function (I or vi).

Stage 2b:

What is the chord’s quality?
Does the chord contain Re?
Does the chord contain Sol?

Stage 3:

What note/chord member is in the bass? Commonly used bass notes are given in solfege; chordal sevenths are placed in parentheses.

Stage 4:

Is the chord a triad or seventh chord? What are the figures? What notes are dissonant? How does the chord typically resolve? Is the chord part of a tonic or non-tonic expansion? See the Phrase Model Handout, referenced in note (3).

The Do/Ti Test

(major-mode version)

Do
Ti

Tonic

Predominant

Major

Minor

Major

Minor*

*When inverted, ii(7) may sound major.

Major

Diminished
Minor

Use secondary guide tones around Sol to distinguish dominant-functioning chords:
Sol = V
Sol+Fa = V⁷
Fa (no Sol) = vii⁰
Le (no Sol) = vii^{o7}

Do, Mi, Sol, (Ti!)

Do + Ti = I⁷

La, Do, (Sol)

Fa, La, Do, (Mi)

Re, Fa, La, (Do)

Sol, Ti, Re, (Fa)

Ti, Re, Fa, (Le)

Mi, Sol, (Re)

Figures:

Do = (7)
Mi = 6/(5)
Sol = 6/4/(3)
Ti = 6/4/2
gray=used infrequently

Notes:

La = (7)
Do = 6/(5)
Sol = 6/4/2

Fa = (7)
La = 6/(5)
Do = 6/4/(3)
Mi = 6/4/2

Re = (7)
Fa = 6/(5)
La = 6/4/(3)
Do = 6/4/2

Sol = (7)
Ti = 6/(5)
Re = 6/4/(3)
Fa = 6/4/2

Ti = (7)
Re = 6/(5)
Fa = 6/4/(3)
Le = 6/4/2

Mi = (7)
Sol = 6/(5)
Re = 6/4/2

NOTES:

- (1) Though this listening technique is presented in stages, students should learn to think through the stages simultaneously.
- (2) When used to embellish the cadential dominant, the I⁷ is sometimes labeled a V⁴ or a Cad⁴.
- (3) The Phrase Model Handout is a free resource hosted on the website *Music Theory Pedagogy Online* (<http://www.MTPedOnline.com>).

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Stage 2a:
If Do: What is the chord’s function? Does the chord contain Me? *If Ti or Te:* What is the chord’s quality? Is Te the root, 3rd, or 5th?

Stage 2b:
What is the chord’s quality? Does the chord contain Re? Does the chord contain Sol?

Stage 3:
What note/chord member is in the bass? Commonly used bass notes are given in solfege; chordal sevenths are placed in parentheses.

Stage 4:
Is the chord a triad or seventh chord? What are the figures? What notes are dissonant? How does the chord typically resolve? Is the chord part of a tonic or non-tonic expansion? See the Phrase Model Handout, referenced in note (3).

Sing the Do–Me test to help distinguish between T and PD. If Do+Me match, the chord probably has a tonic function (i or VI).

The Do/Ti/Te Test (minor-mode version)

Do
Ti
Te
(=Sol in the relative major.)

NOTES:
(1) Though this listening technique is presented in stages, students should learn to think through the stages simultaneously.
(2) When used to embellish the cadential dominant, the I[♯] is sometimes labeled a V[♯] or a Cad[♯].
(3) The Phrase Model Handout is a free resource hosted on the website *Music Theory Pedagogy Online*

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Use secondary guide tones around Sol to distinguish dominant-functioning chords:
Sol = V
Sol + Fa = V⁷
Fa (no Sol) = vii⁰
Le (no Sol) = vii⁰⁷

