

Sample Questions: Graduate Music Theory Diagnostic Exam

Answers to items (1 - 16) will be at the end of the test.

Part I. Music Fundamentals: Tonal and Post-Tonal Theory

- 1 _____ The parallel minor of Bb major has how many flats?
 (a) 2 (b) 3 (c) 4 (d) 5
- 2 _____ The key signature of Bb Dorian.
 (a) 2 flats (b) 3 flats (c) 4 flats (d) 5 flats
- 3 _____ What is the quality of this chord: Bb - Db - F - Ab?
 (a) Mm7 (b) MM7 (c) Md7 (d) mm7
- 4 _____ Which of the following symbols would best represent the chord F# - A# - C# - E in the key of E major?
 (a) V7/ii (b) V7/IV (c) V7/V (d) V7/vi
- 5 _____ Which of the following symbols would best represent the chord Eb - G - A - C# in the key of G major?
 (a) V7/N (b) Fr. (c) Gr. (d) It.
- 6 _____ These notes form what scale? Bb - C - D - E - F# - G#
 (a) pentatonic (b) hexatonic (c) whole tone (d) octatonic
- 7 _____ What is the prime form of (7, 1, 8)?
 (a) (0, 2, 6) (b) (0, 1, 6) (c) (0, 1, 7) (d) (3, 4, 7)
- 8 _____ Interval class 6 consists of
 (a) M7, m2 (b) tritones (c) P5, P4 (d) m6, M6
- 9 _____ Set A = (9, 10, 1). At T5 the set is:
 (a) (2, 3, 6) (b) (4, 6, 8) (c) (0, 2, 9) (d) (0, 2, 6)

Part II. Voice Leading and Analysis

- A. Select the appropriate pitch to complete chords 2, 4, & 7 from the options given below this example.

1 2 3 4 5 6 7 8 9

6 6b 6
5b 3b 4
 3

- A. Complete each chord from the figured bass below by selecting from the answers given.

<u>Chords</u>		<u>Multiple Options</u>			
		(a)	(b)	(c)	(d)
10.	2	f	b ^b	f ^b	d
11.	4	c ^{bb}	g ^b	e ^b	c ^b
12.	7	a	g	e ^b	a ^b

- B. Select the Roman Numerals that indicates the appropriate chord function of this progression. The figured bass symbols to indicate inversions have not been included.

Chords in the original key		Answers			
		(a)	(b)	(c)	(d)
13.	2	V/N	V/IV	V/ii	Gr.
14.	4	V/N	N	V/V	Gr.

Chords in the new key		Answers			
		(a)	(b)	(c)	(d)
15.	6	IV	V	I	It.
16.	7	V/V	vii/V	Gr.	Fr.

Part III. Analyses of Fugue, Sonata-Allegro and Post Tonal music using selected literature. The statements below are examples of the types of test items and are not related to a specific score.

Select the appropriate characteristics and keys that are reflected in this Fugue.

17. Measure 2, beat 3 alto voice

- (a) subject (b) tonal answer (c) counter subject (d) real answer
18. Key or key area of measure 5
 (a) E (b) B (c) e (d) c
19. Measure 8
 (a) tonal sequence (b) modulating sequence (c) diatonic sequence

Select the appropriate characteristics and keys that are reflected in this Sonata-Allegro movement.

Exposition

20. First theme area (beginning measure):
 (a) mea. 1 (b) mea. 5 (c) mea. 7 (d) mea. 13
21. Key of the second theme area
 (a) A (b) f# (c) a (d) F#

Development Section

22. Tonal areas of this section
 (a) F# & E (b) a & e (c) f# & b (d) A & E
23. Retransition
 (a) mea. 60 (b) mea. 65 (c) mea. 71 (d) mea. 72

Recapitulation

24. First theme area
 (a) mea. 71 (b) mea. 75 (c) mea. 77 (d) mea. 85
25. Coda
 (a) mea. 120 (b) mea. 125 (c) mea. 123 (d) mea. 130

For the measure given below, identify the appropriate function of each harmony (Roman numerals with figures), as well as the local key area within each function.

26. Local key area of mea. 15.
 (a) B (b) g# (c) F# (d) d#
27. Harmonic function of mea. 16, b. 2
 (a) IV6/4 (b) vii^o 6 (c) I 6/4 (d) V6

For the measures given below, identify types of non-chord tones that are circled in the score.

28. mea. 3, b. 3
 (a) appog. (b) 7-6 susp. (c) acc. PT (d) 4-3 susp.

Select the significant features from this composition from the contemporary period.

29. Transition level in semitones of Set B, m. 25.
 (a) 3 (b) 5 (c) 6 (d) 9
30. The symmetrical set in the third system, meas. 15-17.

(a) 0,3,4,5 (b) 0,2,3,7 (c) 0,1,6,7 (d) 0,1,5,6
Key to items 1 - 16.
1. d 2. c 3. d 4. d 5. b 6. c 7. b 8. b 9. a 10. a 11. d 12. a
13. b 14. b 15. b 16. d