— Practice Test —
University of Massachusetts
Graduate Diagnostic Examination
in Music Theory

Make no marks on this page below this line

<table>
<thead>
<tr>
<th>area</th>
<th>results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudiments</td>
<td></td>
</tr>
<tr>
<td>[1 point each]</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td></td>
<td>6 7 8 9 10</td>
</tr>
<tr>
<td>Functional harmony</td>
<td></td>
</tr>
<tr>
<td>[1 point each]</td>
<td>11 12 13 14 15 16</td>
</tr>
<tr>
<td>[4 points]</td>
<td>17</td>
</tr>
<tr>
<td>Form &amp; compositional devices</td>
<td></td>
</tr>
<tr>
<td>[4 points]</td>
<td>18</td>
</tr>
<tr>
<td>[2 points each]</td>
<td>19 20 21</td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>[2 points each]</td>
<td>22 23 24 25 26</td>
</tr>
</tbody>
</table>

Practice version 1
(1) Write the pitch that is a perfect fifth (P5) below the given pitch. [1 point]

(2) Write the pitch that is a minor seventh (m7) above the given pitch. [1 point]

(3) Write an A-major triad in second inversion. [1 point]

(4) Write a B-major triad in first inversion. [1 point]

(5) Add accidentals to the upper three voices of the following chord to form a minor-minor seventh chord. Do not add any accidentals to the bass note. [1 point]

(6) Add accidentals to the upper three voices of the following chord to form a half-diminished seventh chord. Do not add any accidentals to the bass note. [1 point]
(7) Add three pitches above the given pitch to complete the given figured bass. [1 point]

(8) Add three pitches above the given pitch to complete the given figured bass. [1 point]

(9) Here is a pitch:

Rewrite the pitch in each of the following clefs. Keep the pitch in the same octave. [1 point]

(10) Here is an excerpt for Trumpet in B♭. This is the part the player reads. Rewrite the excerpt at concert pitch in the proper octave on the blank staff below. [1 point]
Questions 11-12 refer to the following musical excerpt:

(11) In what key (for example, “D minor”) does this passage end? [1 point]

(12) Using Roman numerals and figured-bass symbols (for example, “ii₆”), write an appropriate label for the chord in measure 10, beat 3 (at the arrow). [1 point]
Questions 13-14 refer to the following musical excerpt:

(13) In what key (for example, “D minor”) does this passage end? [1 point]

(14) Using Roman numerals and figured-bass symbols (for example, “ii₆”), write an appropriate label for the chord in measure 21, beat 1 (at the arrow). [1 point]
(15) On the grand staff below, write a $\text{V}^6/\text{ii}$ chord in the key of A major. [1 point]

A: $\text{V}^6/\text{ii}$

(16) On the grand staff below, write an Italian augmented-sixth chord ($\text{It}^6$) in the key of E minor that would resolve with smooth voice leading to the following chord. [1 point]

e: $\text{It}^6$

(17) Harmonize the following melody note-against-note in four voices. Follow 18th-century harmonic and voice-leading practices. Below each chord, write an analysis of your harmonization using Roman numerals and figured-bass symbols (for example, “ii$\frac{6}{5}$”). Do not modulate from the given key. Do not alter any of the given pitches. [4 points]

B♭ major:
(18) On the music below, mark each of the cadences with the local key and cadence type (for example, “D major: PAC”). Do this directly under the music at the location where each cadence occurs. [4 points]

Use the following abbreviations for cadences:

IAC = imperfect authentic cadence
PAC = perfect authentic cadence
HC = half cadence
DC = deceptive cadence
PC = plagal cadence
The excerpt immediately below uses the following compositional device(s). (Circle all that apply.) [2 points]

Alberti bass  hemiola  passacaglia  sequence

Canon  hocket  pedal point  serialism

cantus firmus  indeterminacy  Picardy third  strophic setting

dodecaphony  isorhythm  pointillism  syncopation

fauxbourdon  modal mixture  polymeter  through-composition

ground bass  ostinato  polytonality  4–3 suspension

Andantino

Violin

Piano

mf
(20) In each the boxes below, write the most common key in which each of the indicated appearances of the themes would occur in a typical Classical sonata-form movement in B♭ major. [2 points]

<table>
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<tr>
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<th>development</th>
<th>recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>primary theme</td>
<td>secondary theme</td>
<td>primary theme</td>
</tr>
<tr>
<td>secondary theme</td>
<td></td>
<td>secondary theme</td>
</tr>
</tbody>
</table>

(21) In rondo form, the A section typically returns in what key? (Circle one.) [2 points]

(a) tonic  (b) dominant  (c) dominant or relative major  (d) mediant  (e) relative minor
Questions 22-26 refer to the following musical excerpt:
(22) Circle and label all subjects and answers on the music. Circle each complete subject and clearly mark it with an “S.” Circle each complete answer and clearly mark it with an “A.” [2 points]

(23) If there is a countersubject, enclose every appearance of the countersubject in a rectangle on the music and label it “CS.” [2 points]

(24) If there is a stretto, mark an “X” above the music where it begins. [2 points]

(25) In this excerpt, the answer is (circle one) [2 points]

(a) inverted  (b) real  (c) in retrograde  (d) tonal  (e) diminished

(26) This passage is most likely (circle one) [2 points]

(a) an episode from a fugue  (b) the exposition of a fugue  (c) a canon  (d) invertible counterpoint  (e) species counterpoint