

name:

date:

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

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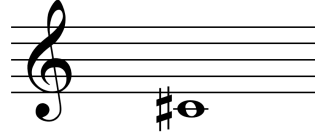
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area	results
<b>Rudiments</b> <i>[1 point each]</i> <div>1 2 3 4 5</div> <div>6 7 8 9 10</div>	
<b>Functional harmony</b> <i>[1 point each]</i> 11 12 13 14 15 16 <i>[4 points]</i> 17	
<b>Form &amp; compositional devices</b> <i>[4 points]</i> 18 <i>[2 points each]</i> 19 20 21	

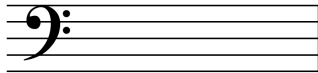
- (1) Write the pitch that is a perfect fifth (P5) *below* the given pitch. [1 point]



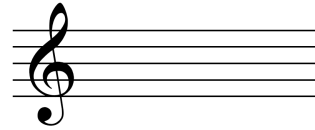
- (2) Write the pitch that is a minor seventh (m7) *above* the given pitch. [1 point]



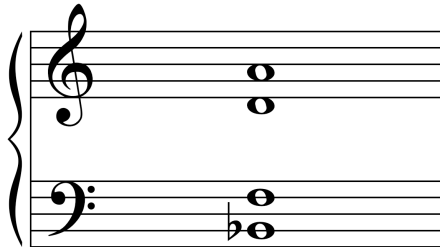
- (3) Write an A-major triad in second inversion. [1 point]



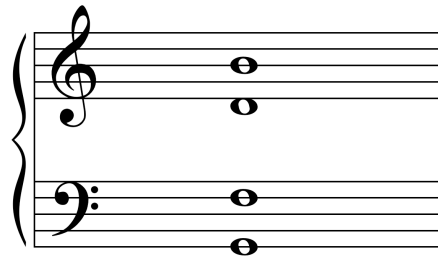
- (4) Write a B-major triad in first inversion. [1 point]



- (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]



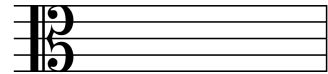
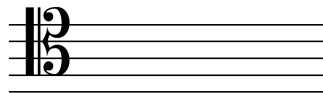
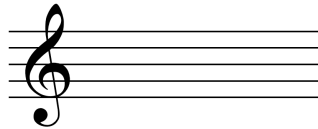
(8) Add three pitches above the given pitch to complete the given figured bass.  
[1 point]



(9) Here is a pitch:



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



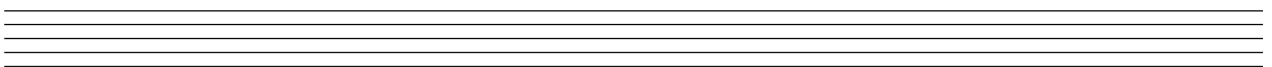
(10) Here is an excerpt for Trumpet in B $\flat$ . This is the part the player reads. Rewrite the excerpt at concert pitch in the proper octave on the blank staff below. [1 point]

Trumpet in B $\flat$

**Presto**

*ff* *subito p*

concert pitch



Questions 11-12 refer to the following musical excerpt:

Chopin, Mazurka, Op. 59, No. 2, mm. 9-20

**Allegretto.**

*dolce*

9

15

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

(12) Using Roman numerals and figured-bass symbols (for example, “ii<sup>6</sup>”), 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:

*Allegro.*

9

18

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

(14) Using Roman numerals and figured-bass symbols (for example, “ii<sub>5</sub>”), 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 18<sup>th</sup>-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<sub>5</sub>”). Do not modulate from the given key. Do not alter any of the given pitches. [4 points]



**B $\flat$  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

Thema  
Andante

The musical score is for a piece titled "Thema Andante" in D major (one sharp). It consists of three systems of piano and bass staves. The first system has six measures, the second has six measures, and the third has six measures. The music features various dynamics (p, f, fp) and fingerings. The key signature is one sharp (F#).

(19) 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

The musical score consists of two systems. The first system shows the Violin and Piano parts. The Violin part is in 6/8 time, starting with a piano (p) dynamic and a trill (tr) on the final note. The Piano part is in 6/8 time, starting with a piano (p) dynamic and featuring a ground bass pattern. The second system shows the Violin and Piano parts continuing. The Violin part is marked with a mezzo-forte (mf) dynamic and a crescendo hairpin. The Piano part is also marked with a mezzo-forte (mf) dynamic and a crescendo hairpin.



(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 $\flat$  major. [2 points]

<i>exposition</i>		<i>development</i>	<i>recapitulation</i>	
primary theme	<input type="text"/>		primary theme	<input type="text"/>
secondary theme	<input type="text"/>		secondary theme	<input type="text"/>

(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**