

name:

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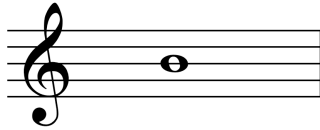
— *Practice Test* —  
University of Massachusetts  
Graduate Diagnostic Examination  
in Music Theory

*Make no marks on this page below this line*

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

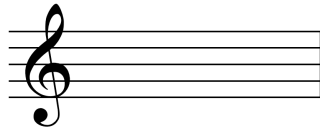
- (1) Write the pitch that is an augmented fourth (A4) *below* the given pitch. [1 point]



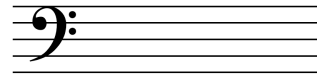
- (2) Write the pitch that is a minor sixth (m6) *above* the given pitch. [1 point]



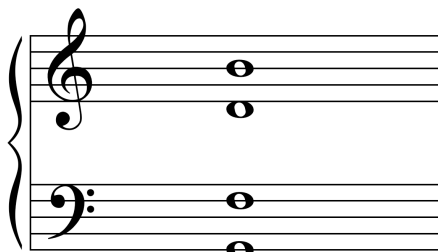
- (3) Write an F diminished triad in first inversion. [1 point]



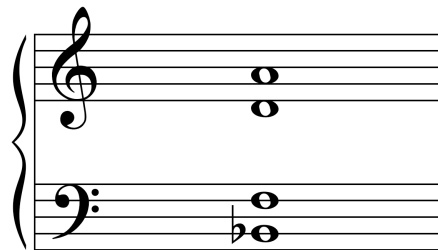
- (4) Write a C-sharp minor triad in root position. [1 point]



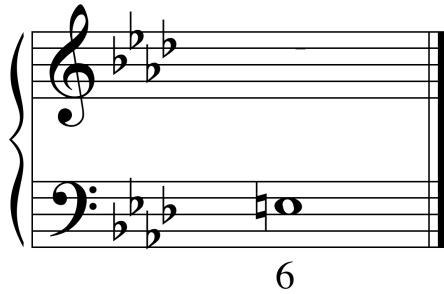
- (5) Add accidentals to the upper three voices of the following chord to form a major-major seventh chord. Do not add any accidentals to the bass note. [1 point]



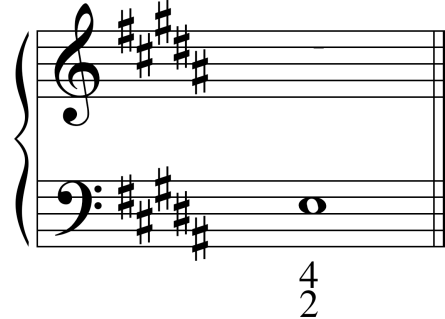
- (6) Add accidentals to the upper three voices of the following chord to form a half-diminished seventh chord. Do not add any accidentals to the bass note. [1 point]



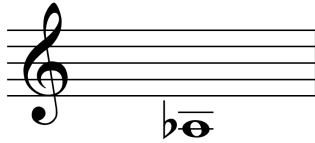
(7) Add three pitches above the given pitch to complete the given figured bass.  
[1 point]



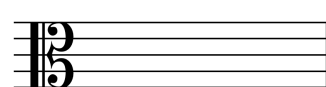
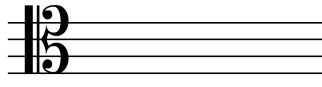
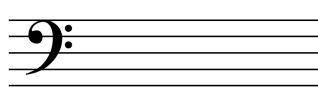
(8) Add three pitches above the given pitch to complete the given figured bass.  
[1 point]



(9) Here is a pitch:



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

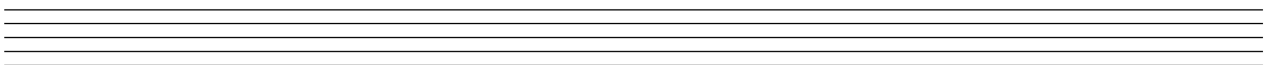


(10) Here is an excerpt for Alto Saxophone in Eb. This is the part the player reads. Rewrite the excerpt at concert pitch in the proper octave on the blank staff below. [1 point]

**Andante sostenuto assai.**

Alto Saxophone in Eb *mf* *p*

concert pitch



Questions 11-12 refer to the following musical excerpt:

**Quasi adagio.**

*Cantabile con divozione*

The musical excerpt consists of two systems of piano music. The first system contains measures 1 through 5, and the second system contains measures 6 through 9. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is 'Quasi adagio' and the mood is 'Cantabile con divozione'. Measures 1-5 are on the first system, and measures 6-9 are on the second system. Measure 4 ends with a chord indicated by an upward-pointing arrow. Fingerings 1-5 are marked above the first system, and 6-9 are marked above the second system.

(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 last chord in measure 4 (at the arrow). [1 point]

Questions 13-14 refer to the following musical excerpt:

Sarabande.

(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<sup>6</sup>”), write an appropriate label for the chord in measure 2, beat 3. [1 point]

- (15) On the grand staff below, write a  $\nabla_2^4/\text{iv}$  chord in the key of F minor.  
[1 point]



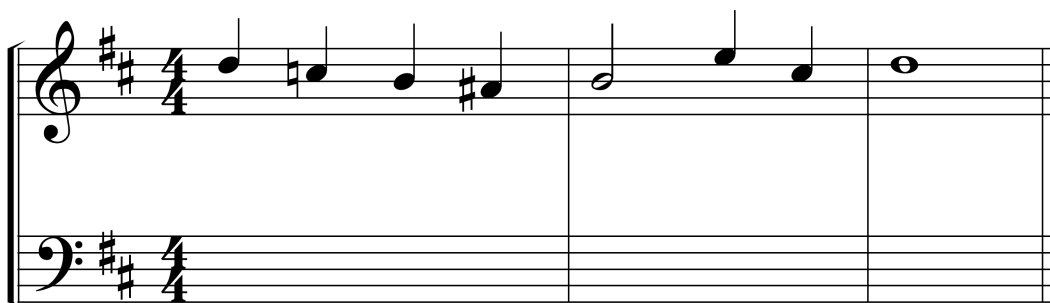
f:  $\nabla_2^4/\text{iv}$

- (16) On the grand staff below, write a French augmented-sixth chord ( $\text{Fr}^{+6}$ ) in the key of D major that would resolve with smooth voice leading to the following chord.  
[1 point]



D:  $\text{Fr}^{+6}$

- (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]



**D 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

*Allegro.*

The musical score is written for two staves, treble and bass clef, in a key with two flats (B-flat and E-flat) and 3/4 time. The tempo is marked 'Allegro.' The first system consists of four measures. The first measure is marked 'p' (piano). The second measure is marked 'cresc.' (crescendo). The third measure is marked 'f' (forte). The fourth measure is marked 'p' (piano). The second system also consists of four measures. The first measure is marked 'p' (piano). The second measure is marked 'cresc.' (crescendo). The third measure is marked 'f' (forte). The fourth measure is marked 'p' (piano). The piece ends with a double bar line.

(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

**Calme 88 =** 



(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 e minor. [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 Classical sonata form, the development typically ends with what harmony?  
(Circle one.) [2 points]

(a) **tonic**   (b) **dominant**   (c) **dominant or relative major**   (d) **mediant**   (e) **relative minor**