— 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>
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<tr>
<td>1 2 3 4 5</td>
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<tr>
<td>6 7 8 9 10</td>
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<tr>
<td>Functional harmony</td>
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<tr>
<td>[1 point each]</td>
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<tr>
<td>11 12 13 14 15 16</td>
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<tr>
<td>[4 points]</td>
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<tr>
<td>17</td>
<td></td>
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<tr>
<td>Form &amp; compositional devices</td>
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<tr>
<td>[4 points]</td>
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<tr>
<td>18</td>
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<tr>
<td>[2 points each]</td>
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<tr>
<td>19 20 21</td>
<td></td>
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<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>[2 points each]</td>
<td></td>
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<tr>
<td>22 23 24 25 26</td>
<td></td>
</tr>
</tbody>
</table>
(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 E♭. 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, “i\textsuperscript{6}5”), 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:

(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 2, beat 3. [1 point]
(15) On the grand staff below, write a \( V_{3/4}^{\flat}/iv \) chord in the key of F minor. [1 point]

\[
\begin{array}{c}
\text{f: } V_{3/4}^{\flat}/iv \\
\end{array}
\]

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

\[
\begin{array}{c}
\text{D: Fr}^+6 \\
\end{array}
\]

(17) Harmonize the following melody note-against-note in four voices. Follow 18\(^{th}\)-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\(^6\)”). Do not modulate from the given key. Do not alter any of the given pitches. [4 points]

\[
\begin{array}{c}
\text{D major:} \\
\end{array}
\]
(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
(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

![Musical excerpt](image-url)
(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]

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

(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
Questions 22-26 refer to the following musical excerpts (both taken from the same composition):
(22) Circle and label all subjects and answers on the music in measures 1-14 only. 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 in measures 1-14, enclose every appearance of the countersubject in a rectangle on the music and label it “CS.” [2 points]

(24) If there are strettos in either excerpt, mark an “X” above the music where they begin. [2 points]

(25) In measures 1-14, the answer is (circle one) [2 points]
   (a) inverted   (b) real   (c) in retrograde   (d) tonal   (e) diminished

(26) In measures 63-70, the subject appears (circle one) [2 points]
   (a) only once   (b) in diminution   (c) in a major key   (d) in an episode   (e) in inversion