

FUNDAMENTALS SECTION

This section contains 30 questions and accounts for approximately 60% of the written exam score.

- A. Voice-leading and part-writing. For this section, examinees are presented with a short musical example in four voices (SATB) containing a number of typical part-writing errors, with each individual chord clearly labeled. Examinees determine the appropriate chord / pair of chords from the example to identify where the error occurs.

Sample questions:

The musical score consists of four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature has one flat (F major). The chords are labeled A through H below the staves. Chord A is a G major triad. Chord B is a G major triad with a doubled leading tone (F#). Chord C is a G major triad with parallel octaves between the Soprano and Alto voices. Chord D is a G major triad with a spacing problem between the Soprano and Alto voices. Chord E is a G major triad. Chord F is a G major triad. Chord G is a G major triad. Chord H is a G major triad.

1. An instance of a doubled leading-tone. _____
2. An instance of parallel octaves (list the two chords between which this problem occurs). _____ and _____
3. A problem with spacing between adjacent voices within a chord. _____

- B. Intervals and chords. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

1. Which note lies a diminished seventh above G#?
 - a. F#
 - b. F_b
 - c. F_b
 - d. F_x
 - e. E_b
2. Which of the following is a *fully-diminished* seventh chord?

Four musical examples are shown on staves, each representing a different seventh chord:

- a. A fully-diminished seventh chord in G major (G7b).
- b. A half-diminished seventh chord in G major (G7b9).
- c. A dominant seventh chord in G major (G7).
- d. A major seventh chord in G major (G7+).

C. Scales and collections. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

For the next few questions, refer to examples a-d below:

Example a: Treble clef, ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. (Ionian)

Example b: Bass clef, ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. (Ionian)

Example c: Bass clef, ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. (Ionian)

Example d: Bass clef, ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. (Ionian)

1. Which of these is a *natural minor* scale? _____
2. Which of these is a *harmonic minor* scale? _____

For the next few questions, refer to examples a-d below:

Example a: Bass clef, ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. (Ionian)

Example b: Treble clef, ascending scale: C4, B3, A3, G3, F3, E3, D3, C3. (Aeolian)

Example c: Treble clef, ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. (Ionian)

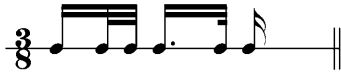
Example d: Bass clef, ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. (Ionian)

3. Which of these is a *Dorian* scale? _____
4. Which of these is an *Octatonic* scale? _____
5. Which of these is a *Phrygian* scale? _____

- D. Rhythm and meter. This section consists of a number of questions in various formats, for which you should choose the best answer from the multiple-choice list.

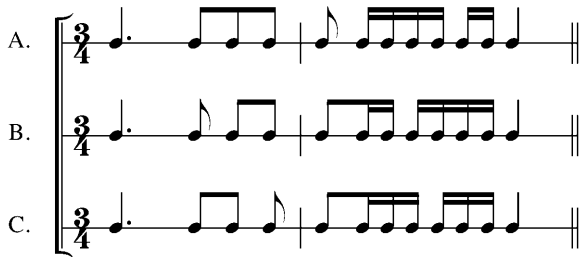
Sample questions:

1. The following measure is incomplete. Which rest best completes the measure?



- a)
- b)
- c)
- d)

2. The following rhythms sound identical but are beamed differently. Choose the one that best represents the notated meter.



3. Identify the correct meter signature.



- a. 4/4
- b. 6/4
- c. 9/8
- d. 12/8

4. Identify the *beat and meter type* for the following example.



- a. simple duple
- b. simple triple
- c. compound duple
- d. compound triple

E. Non-chord tones and harmonic analysis. For this section, choose the best answer from the multiple-choice list provided.

Sample questions:

Choose from the following list of non-chord tones:

- | | | | |
|-----------------|------------------|-----------------|-------------------------------------|
| a. passing tone | b. neighbor tone | c. appoggiatura | d. neighbor group |
| e. anticipation | f. escape tone | g. pedal point | h. suspension (identify type _____) |

1. What type of non-chord tone occurs at #1? _____

2. What type of non-chord tone occurs at #2? _____

3. Identify the chord at #3.

- | | | | | | |
|-------|--------------------|--------------------|--------------------|---------------------------------|----------------------|
| a. IV | b. IV ⁶ | c. ii ⁶ | d. II ⁶ | e. ii ⁶ ₂ | f. V ⁶ /V |
|-------|--------------------|--------------------|--------------------|---------------------------------|----------------------|

ANALYSIS SECTION

This section contains 15-20 questions in various point values and accounts for approximately 40% of the written exam score.

F. Key areas. For this section, identify the local tonic key in each excerpt. Identify the tonic note and mode, e.g. f# minor. (Hint: These excerpts might be taken from the middle of a piece, so your answers may not match the notated key signatures.)

Sample question:

Implied Key: _____

G. Cadences. For this section, identify the cadence marked with the asterisk (*). Use the letters below.

- a) Perfect Authentic cadence
- b) Imperfect Authentic cadence
- c) Half cadence
- d) Phrygian Half cadence
- e) Plagal cadence
- f) Deceptive cadence

Sample question:

Cadence Type: _____

H. Harmonic analysis. For this section, provide a Roman numeral and inversion-symbol label of each of the marked chords in the excerpt. Analyze in the specified keys.

Sample question:

Chord 1: (g minor): _____

Chord 2: (g minor): _____

Chord 3: (g minor): _____

I. Atonal analysis / set theory. For this section, examinees are presented with a short passage from a piece of music with a number of sets/atonal cells clearly labeled on the score, and are asked a variety of questions pertaining to atonal analysis and set theory.

Sample question:

1. Provide the numerical set-type label, in prime form, for the circled set marked “A”.

2. Provide the numerical set-type label, in prime form, for the circled set marked “B”.

3. The interval vector for set “A” is:

a. [010101]

b. [111000]

c. [100011]

d. [010230]

- J. Form and score analysis. For this section, examinees are presented with a longer excerpt and are asked to identify various structural phenomena, including local key areas, cadence points, motivic relationships, typical formal functions, etc.

Sample questions (see attached score on next page):

1. Is this a sectional or continuous musical form?
 - a. sectional
 - b. continuous
2. Compare measures 9-12 to measures 13-16. What term best describes the motivic relationship between these two phrases?
 - a. imitation
 - b. augmentation
 - c. sequence
 - d. development
3. What key is emphasized by the cadence at m. 12? _____
4. What is the tonal relationship of this key (from #3, above) to the overall tonic (A major)?
 - a. dominant/tonic
 - b. chromatic mediant relationship
 - c. parallel major/minor
 - d. relative major/minor
5. What key is emphasized by the cadence at m. 19? _____
6. True or false: this key (from #5, above) is a closely-related key to the overall tonic (A major).
 - a. true
 - b. false
7. What term(s) best describe(s) the overall musical form of this excerpt?
 - a. sectional simple binary form
 - b. sectional rounded binary form
 - c. continuous simple binary form
 - d. continuous rounded binary form

Part J score excerpt

Allegro.

m.7 m.9

13

20

28

37

p

cresc.

f

ff

p

rallent.

a tempo

pp

f

ff

ff *Fine.*

- A. Voice-leading and part-writing.
1. G is the correct answer.
 2. B and C is the correct answer. Note that to get full credit you must provide both chords here.
 3. H is the correct answer.
- B. Intervals and Chords.
1. B
 2. A
- C. Scales and Collections.
1. C
 2. D
 3. A
 4. D
 5. B
- D. Rhythm and Meter.
1. D
 2. B
 3. D
 4. B
- E. Non-chord tones.
1. H (9-8 suspension) is the correct answer. Observe that half credit will be awarded for only identifying the NCT as a suspension and not the suspension *type*!
 2. F (escape tone)
 3. E (ii_3^6)
- F. Key areas.
- G major is the implied key.
- G. Cadences.
- C (half cadence) is the correct answer. Note that the left hand is in treble clef here!
- H. Harmonic analysis.
1. V_2^4 / iv
 2. F_7^{+6}
 3. ii^{o6}
- I. Atonal analysis / set theory.
1. [026] is the correct answer.
 2. [026] is the correct answer.
 3. A (the vector [010101]) is the correct answer.
- J. Form and score analysis.
1. A (sectional form)
 2. C (sequence)
 3. F# minor is the correct answer.
 4. D (relative major/minor)
 5. G# minor is the correct answer.
 6. B (false)
 7. B (sectional rounded binary form)