Guidelines for Preparing for the UAF Music Department Graduate Diagnostic Exam in Music Theory

The exam includes topics in Rhythm and Meter, Pitch and Key, Diatonic Harmony, Chromatic Harmony, Musical Form, and Score Excerpts. The written exam is divided into six parts. The exam is two hours and must be completed within a two-hour period.

Part I. Rhythm and Meter

1) Be prepared to clarify a given rhythm pattern by adding barlines, beams, and, where possible, replacing tied notes with dotted-note values. Examples may include instances of syncopation.

2) For a given beat unit at a specified rate (beats per minute), determine the corresponding rate for specified divisions or groupings of the beat:
Ex. \( \text{q} = 72 \text{ beats per minute, then } \text{q} \frac{1}{3} = 144 \text{ per minute, and } \text{q} \frac{1}{4} = 24 \text{ per minute} \)

3) For a given time signature, supply information regarding the indicated number of beats per measure, the normal division of the beat, borrowed division of the beat (grouplets), and the normal subdivision of the beat. Examples will include both simple and compound meters.

4) Provide the correct time signature for a given melody.

Part II. Pitch and Key

1) Notate a specified interval above or below a given note as directed. Notate and identify the inversion of a given interval.

2) Given an interval, notate an enharmonically-equivalent interval and identify the quality and size of both intervals.

3) Identify the specified Major or minor key from a given key signature. Indicate parallel and relative key relationships for given Major or minor keys.

4) Notate the indicated major or minor scale. Identify given modal scales by name (e.g. Dorian, Lydian, Phrygian).

5) Given a chord or melodic line, transpose as indicated for specified musical instruments.

Part III. Diatonic Harmony

1) Provide the harmonic analysis for given diatonic chords in specified keys.
2) Given a melody line, complete a 4-voice texture (SATB) and provide the harmonic analysis according to the indicated type of cadence.

3) Given a melody line, complete a 4-voice texture (SATB) according to the given harmonic analysis.

4) For a given 4-voice chorale example, provide the harmonic analysis, locate and identify any non-chord tones (or “non-harmonic tones”).

**Part IV. Chromatic Harmony**

1) Given an altered chord in a specified key, match that chord to the correct chord symbol from a given list of chord symbols.

2) For a given a 4-voice chorale phrase, provide the harmonic analysis and respond to questions about possible altered chords in the example the type of modulation that occurs within the phrase.

**Part V. Musical Form**

1) Refer to accompanying score excerpts to respond to questions regarding aspects of binary form, ternary form, and phrase and period structure.

2) Refer to accompanying score excerpts to respond to questions regarding aspects of sonata form and rondo forms.

3) Refer to accompanying score excerpts to respond to questions regarding aspects of form in the *concerto grosso* and in the Classical-era solo concerto.

**Part VI. Score Excerpts**

A number of short score excerpts with audio examples will be presented here. Topics for response and analysis as represented by these excerpts include: 18th-century counterpoint (emphasis on fugue processes); extended tonality and modality (early 20th-century); and post-tonal theory (i.e. basic terms and concepts in set theory and twelve-tone serialism).

- For a review of most exam topics, the following textbook is recommended:

- Additional resources for review could include:
  Douglass M. Green, *Form in Tonal Music: An Introduction (2nd edition)*

  Kent Kennan, *Counterpoint (4th edition)*

  Joseph N. Straus, *Introduction to Post-Tonal Theory (3rd edition)*